

Galerie Catherine Houard

PARIS

DON NICE POP PARADISE

20 septembre - 2 novembre 2013



Don Nice, *Apple II*, 1963
Huile sur toile
95,5 x 76,2 cm



Don Nice, *Zigzag Cornucopia*, 1981
Huile sur toile
271,7 x 223,5 cm

**Catherine Houard présente la première exposition à Paris consacrée à l'un des artistes majeurs du Pop Art et du Réalisme américain, Don Nice.
Sous le commissariat de Pascale Le Thorel.**

**Catherine Houard is presenting the first parisian exhibition of one of the major artist
of american Pop Art and Realism.
Curated by Pascale Le Thorel.**

**Vernissage 19 septembre de 19h à 21h
En présence de Don Nice**

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1 / Présentation / Presentation



*Don Nice by Gregory Selch, 2013
Courtesy Galerie Catherine Houard*

Dans la première génération du **Pop**, on distingue les peintures de Don Nice (né en 1932) pour leurs **motifs sur fond blanc**. Il représente tant les **emblèmes de la civilisation américaine** (baskets, ray-ban, barres chocolatées...) que d'autres motifs à la signification plus symbolique (pommes, grappes de raisin...) qui sont de parfaites **icônes pop par l'échelle, la couleur**. La **rétrospective** que lui dédie Catherine Houard présente notamment l'un de ces tableaux historiques, *Apple II* de 1963, qui répondait en écho vivant et naturel aux boîtes de *Soupe Campbell* de Warhol (1962).

Depuis les années 1970, Don Nice continue à créer un travail singulier dans lequel il **développe son vocabulaire original pour l'inscrire plus largement dans l'histoire de l'art**. Il élabore des **tableaux-totems**, des prédelles, des peintures sur aluminium, d'autres en forme d'étoiles. Ces séries ont vu reconnaître Don Nice, qui a quitté New York pour s'installer à Garrison-on-Hudson, comme le **précurseur d'un art qui se préoccupe des questions d'environnement, d'écologie, de survie de la planète**. Ses compositions où il combine à diverses échelles motifs pop, folkloriques, animaux-totems et paysages tracent un **portrait subtil et singulier de la société actuelle et de son écosystème**.

Les œuvres de Don Nice sont conservées dans les plus grandes collections privées et publiques américaines :

MOMA, MET, Jewish Museum de New York, Whitney Museum à New York, Walker Art Center de Minneapolis ...

Part of the first generation of Pop, Don Nice's paintings (born in 1932) can be distinguished by their **single images, which appear on a white ground**. This work represents the **emblems of American civilization** (sneakers, ray-bans, chocolate bars...) as well as other motifs that have been charged with symbolic meaning (apple, grapes,...) which are perfect pop **icons in scale and in color**. The **retrospective** organized by Catherine Houard presents one of his most famous paintings, *Apple II* painted in 1963, which was a living and natural echo to the *Campbell Soup* of Warhol (1962).

Since the 70's, Don Nice has continued to create paintings of single images in which he **develops a unique visual vocabulary, the significance of which has placed his work more firmly in the canons of art history**. The breadth of his oeuvre includes some **totem-paintings**, some predellas, some paintings on aluminium, others in the shape of stars. These series have contributed to Don Nice's fame, who left New York to move upstate to Garrison-on-Hudson, where he became preoccupied with **ecology and environmental issues**. His compositions, in which he combines at different scales pop motifs, animal-totems and landscapes, draw a **subtle and singular portrait of the current society and its ecosystem**.

Don Nice's artworks are presented in the most prestigious private and public collections of North America :

MOMA, MET, Jewish Museum of New York, Whitney Museum of New York, Walker Art Center in Minneapolis...

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2 / Biographie



Don Nice, Paris, 1958

Né en 1932 à Visalia en Californie. Vit et travaille à Garrison-on-Hudson (Etat de New York).

Don Nice pratique le dessin dès son plus jeune âge.

Il fait ses études à l'University of Southern California (USC) (1950-1954).

Au milieu des années 1950, ses premiers tableaux s'inscrivent dans la tendance de l'Expressionnisme Abstrait.

Don Nice s'installe à Florence en Italie de 1957 à 1959 et s'intègre dans la communauté artistique. En 1958, il est l'élève d'Oskar Kokoschka à Salzbourg.

Il dira : « *En un mois, il m'a appris à voir* ».

De retour aux Etats-Unis en 1959, il épouse Sandra Smith, styliste et mannequin, rencontrée lors d'un séjour à Paris. Il enseigne l'art à la MSA de Minneapolis et commence à développer ses *American Series*, tableaux iconiques dans lesquels sa manière figurative, très colorée, se détermine. *American Series N°5* entre dans les collections du Whitney Museum de New York.

Don Nice complète sa formation artistique en suivant un MFA à Yale University (1962-1964), notamment auprès d'Alex Katz et d'Al Held. Sa promotion réunit des artistes dont le nom marque également l'art du XXe siècle : Chuck Close, Nancy Graves, Robert Mangold, Brice Marden ou Richard Serra.

Il enseigne à la School of Visual Art de New York à partir de 1964 pendant plus de trente ans.

Dès 1962, Don Nice réalise de grands tableaux pop, qui se distinguent par leurs sujets peints de manière réaliste, mais super agrandis, et qui sont comme suspendus sur un fond blanc ou gris, neutre.

Il représente tant les **emblèmes de la civilisation américaine** (baskets, ray-ban, barres chocolatées...) **que d'autres motifs à l'signification plus symbolique** (pommes, grappes de raisin...), qui sont de parfaites **icônes pop par l'échelle, la couleur.**

Les Pommes, Grappes de raisin, Fraises, Oignons, Apple pie ou Bretzel géants que montre l'artiste pendant les années 1960 répondent comme un écho vivant et naturel aux boîtes de *Soupe Campbell* de Warhol. Il participe à l'exposition historique de Linda Nochlin, *Realism Now* (1968), et commence à exposer à la Allan Stone Gallery à New York à partir de 1969.

Une pomme de très grand format (Apple, 1963) et une grappe de raisin (Grapes, 1967), conservées précieusement par Don Nice comme témoignages de cette époque, ouvrent l'exposition à la galerie Catherine Houard.

En 1971, il rencontre le lithographe Irwin Hollander et crée dans son atelier *Sneaker*, une basket géante, qui sera achetée par le Whitney Museum of American Art (1972) et par le MOMA de New York (1973). Il pratique par la suite régulièrement la lithographie.

Il expose à la Galerie Nancy Hoffman de New York à partir de 1975.

Dans les années 1970, Don Nice continue à développer son vocabulaire originel pour l'inscrire plus largement dans l'histoire de l'art.

Des animaux sauvages deviennent de nouveaux motifs, traités à sa manière réaliste, à des échelles géantes sur des fonds neutres.

A partir des années 1980, il élabore des **tableaux-totems**, des prédelles, des peintures sur aluminium, d'autres en forme d'étoiles.

Pour rendre le propos de ces peintures-objets, où il n'y a pas réellement d'espace illusionniste et qui proposent une nouvelle perspective, Don Nice se réfère à des écrivains comme Joseph Conrad ou Francis S. Fitzgerald, qui expriment des voies disparates et font entrer divers univers en connexion, mais aussi à James Lovelock et à ses écrits sur l'environnement, qui lui mènent à vouloir vivre une « expérience empathique totale avec la terre ».

Ces séries de compositions où il combine à diverses échelles motifs pop, folkloriques, animaux-totems et paysages de *l'Hudson river* tracent un **portrait subtil et singulier de la société américaine actuelle et de son écosystème** et le voient reconnaître aujourd'hui comme le **précurseur d'un art qui se préoccupe des questions d'environnement, d'écologie, de survie de la planète.**

Des œuvres représentatives de ces ensembles sont présentées à la galerie Catherine Houard, tel l'écureuil géant, Squirrel, pièce historique de 1974, ou American Totem, Zigzag Comucopia (1981) que Don Nice considère comme l'une de ses prédelles majeures.

Don Nice Pop Paradise offre ainsi pour la première fois en France une rétrospective de cet artiste qui pratique une peinture réaliste, mais aussi iconique et métaphorique, directe et très cultivée, qui se joue de la forme et de l'histoire de l'art, une peinture prête à s'accrocher au plafond, à se totémiser en sculpture, à devenir tondo ou à adopter le format géant du pays où tout est plus grand qu'ailleurs.

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2 / Biography



Oskar Kokoschka, Salzburg, 1958

Born in 1932 at Visalia in California. He lives and works in Garrison-on-Hudson (NY state).

Don Nice practices the drawing from his youngest age (started drawings in his early years).

He graduated at the University of Southern California (USC 1950-1954).

In the middle of the fifties, his first paintings join the trend of the Abstract Expressionism.

Don Nice settles down to Florence in Italy from 1957 to 1959 and take part to the local artistic community (becomes integrated into the artistic community), he's Oskar Kokoschka's student in Salzburg.

He comes to say : "In one month, he learnt me to see"

Back in the states in 1959, he is getting married to Sandra Smith, stylist and model, met during a stay in Paris. He teaches Art Classes at the MSA of Minneapolis and begins to develop his American Series, iconic paintings in which his representational, very colored way, is determined. American Series N°5 enters in the collections of the Whitney Museum of New York.

Don Nice completes his artistic formation by following a MFA at Yale University (1962-1964), in particular with Alex Katz and Al Held. His promotion gathers artists with whom the name also marks the art of XXth century: Chuck Close, Nancy Graves, Robert Mangold, Brice Marden or Richard Serra.

He becomes a teacher at the School of Visual Art in New York from 1964 and so for more than thirty years.

From 1962, Don Nice conceives big pop paintings, which distinguish themselves by their painted subjects in a realistic way, but (great) enlarged, and which are suspended on a white or grey, neutral background.

He represents as many emblems of the American civilization (sneakers, raybans, chocolate bars, ...) as many other motives to the more symbolic meaning (apples, bunches of grapes), which are perfect pop icons by the scale, the color.

Apples, Bunches of grapes, Strawberries, Onions, Apple pie or Bretzels which shows the artist during the sixties answer as an alive and natural echo the boxes of Campbell's Soup from Warhol. He participates in the historic exhibit of Lina Nochlin, Realsim Now (1968), and begins to exhibit in the Allan Stone Gallery in New York from 1969.

An apple of very large format (Apple, 1963) and a bunch of grapes (grapes, 1967), kept preserved affectedly by Don Nice as a testimonies of this time (period), opens the exhibition to the gallery Catherine Houard.

In 1971, he meets Irwin Hollander's lithographer and creates in his studio Sneaker, a giant Sneaker, which has been bought by the Whitney Museum of American Art (1972) and by the NYC's Moma (1973). From then on, he often practices lithography.

He exposes in the gallery Nancy Hoffman in New York from 1975.

In the seventies, Don Nice continues to develop his original vocabulary to register it more widely in the art history. Wild animals become new motives, treated in his own realistic way, in huge scales on neutral backgrounds.

From the eighties, he develops paintings totems, prédelles, paintings on aluminium, others in the shape of stars.

To return his comments of these painting-objects, where there is not a real illusionist space and who propose a new perspective, Don Nice refers to writers like Joseph Conrad or Francis. S Fitzgerald, who express ill-assorted voices and let in diverse universe in connection, but also to James Lovelock and to his writings on environment, which leads him to live a "total empathic experience with the earth."

The series of compositions where he combines in different scales, pop, folk motives, animals-totems, and Hudson River's Landscape draw a subtle and singular portrait of the current American society and its ecosystem and see it recognizing nowadays as the precursor fo an art which worries about environments questions, ecology and earth survival.

Representative works of these sets are presented to the gallery Catherine Houard, such as the huge squirrel, Squirrel, the historic one from 1974, or American Totem, ZigZag Cornucopia (1981) which Don Nice considers as one of his major prédelles.

Don Nice Pop Paradise offers (so) for the first time in France a retrospective of this artis who practices a realistic painting, but also iconic and metaphoric, direct and very cultivated, which teases the shape and the art history, a painting ready to hang to the ceiling, to totem-ize in a sculpture, to become tondo or to adopt the huge size of this country where everything is bigger than anywhere else.

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3 / Œuvres dans les collections publiques et les fondations / Artworks in public collection and foundations

Albany Institute of History and Art, Albany, USA.
Amalgamated Bank and Trust, Chicago, USA.
Amerada-Hess Corporation, New York, USA.
Arkansas Art Center, Little Rock, USA.
Arnhems Museum, Arnhems, Hollande.
Art Gallery of Ontario, Toronto, Canada.
Art Institute of Chicago, Chicago, USA.
Atlantic Richfield Company, Los Angeles, USA.
Becton-Dickson & Co., Paramus, USA.
Boise Art Museum, Boise, USA.
Century Association, New York, New York, USA.
Chase Manhattan Bank, New York, USA.
Delaware Art Museum, Wilmington, USA.
Department of the Interior; Washington D.C., USA.
Elvehjem Museum of Art, Madison, USA.
European-American Bank, New York, USA.
Executive Mansion, State of New York, Albany, USA.
Flint Institute of Art, Flint, USA.
FMC Corporation, Chicago, USA.
Gibbs Museum, Charleston, USA.
Hedendaagse Kunst, Utrecht, Hollande.
Hudson River Museum, Yonkers, USA.
Huntington Museum of Art, Huntington, USA.
Glen C. Janss Collection, Sun Valley, USA.
Jewish Museum, New York, USA.
Kalamazoo Institute of Arts, Kalamazoo, USA.
Kraft General Foods, Glenview, USA.
Kennedy Museum of Art, Athens, USA.
Lehman Brothers, New York, USA.

Metropolitan Museum, New York, USA.
Miami University Art Museum, Oxford, USA.
Minneapolis Institute of Art, Minneapolis, USA.
Museum of Modern Art, New York, USA.
National Academy Museum, New York, USA.
National Museum of Art, Canberra, Australie.
National Resources Defense Council, New York, USA.
New York Historical Society, New York, USA.
Northern Engraving Corporation, Sparta, USA.
Northwest Pipeline Company, Salt Lake City, USA.
Ohio Citizens Bank, Toledo, USA.
Owens Corning Fiberglass, Toledo, USA.
Palmer Museum of Art, Pennsylvania State University,
University Park, USA.
Pennsylvania Academy of the Arts, Philadelphia, USA.
Prudential Insurance Company of America, Houston, USA.
Santa Fe College, Santa Fe, USA.
Slusser Gallery, University of Michigan, Ann Arbor, USA.
Southeast Banking Corporation, Miami, USA.
Smith Barney, New York, USA.
Science Museum of Minnesota, St. Paul, USA.
Springfield Museum of Art, Springfield, USA.
Transamerica Corporation, San Francisco, USA.
Trust for Public Lands, New York, USA.
University of Oklahoma, Norman, USA.
University of Sydney, Australie.
Walker Art Center, Minneapolis, USA.
Whitney Museum of American Art, New York, USA.
Yale University Art Gallery, New Haven, USA.



Don Nice, *Cupcakes*, 1963
Acrylique sur toile
78,7 x 99 cm



Don Nice in 463 Broome Street, NY Studio, 1964

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4 / Galeries représentant Don Nice / Galleries representing Don Nice

Allan Stone Gallery, New York, USA.
Babcock Galleries, New York, USA.
Catherine Houard Gallery, Paris, France.
Gail Severn Gallery, Sun Valley, USA.
Harmon Meek Gallery, Naples, USA.
John Berggruen Gallery, San Francisco, USA.
Pace Prints, New York, USA.
Thomas Segal Gallery, Baltimore, USA.

5 / Expositions personnelles et Group Shows

Expositions personnelles

2013 Don Nice "Pop Paradise", Galerie Catherine Houard, Paris.
2003 Don Nice - "Works on Aluminum - The Babcock Galleries, New York.
2001 Don Nice - "Works on Metal" - The Hammond Museum, North Salem.
2000 Don Nice - "A River Journey" - The Hudson River Museum, Yonkers.
2000 Don Nice - "Earthscape" - Silvermine Galleries, New Canaan.
1999 Don Nice - "Earthscape" - Hudson River Gallery, Dobbs Ferry.
1998 Don Nice - "Earth Totems"- Babcock Galleries, New York.
1996 "Cased Colors," The Century Association, New York.
1996 Don Nice, Huntington Museum of Art, Huntington.
1994 On Rivers Edge, Hudson River Museum, Yonkers.
1992 Hudson River Journey, Albany Institute of Art, Albany.
1992 Gail Severn Gallery, Sun Valley.
1991 Don Nice, Images Gallery, Toledo.
1990 "Don Nice - New Watercolors"
Sun Valley Center for the Arts and Humanities, Sun Valley.
1989 "Recent Paintings," Fendrick Gallery, Washington, D.C.
"Don Nice: Recent Work," John Berggruen Gallery, San Francisco.
1988 "Don Nice - New Work," Sun Valley Center for the Arts and Humanities, Sun Valley.
1987 "Don Nice - Lake Placid Center for the Arts," Lake Placid.
"Don Nice - Elaine Horwitch Galleries," Palm Springs.
1986 "Don Nice: Monotypes," Pace Editions, New York.
"Don Nice: New Paintings," Images Gallery, Sun Valley.
"Don Nice: Hudson River Monoprints," Pelham Art Center Gallery, Pelham.
1985 "Don Nice: A Twenty Year Survey," University of Oklahoma, Norman.
"Don Nice: A Twenty Year Survey," Springfield Art Museum, Springfield.
"Don Nice: A Twenty Year Survey," Fine Arts Museum of Long Island, Hempstead, New York
1984 Nancy Hoffman Gallery, New York.
1983 "Don Nice: Watercolors, Paintings, Graphics," Images Gallery, Toledo.
"Watercolor Predellas," Lincoln Center Art Gallery, New York.
"Don Nice: Recent Paintings and Watercolors," John Berggruen Gallery, San Francisco.
"Don Nice" - Joe Chowning Gallery, San Francisco.
"Don Nice Sketchbooks," Palm Springs Desert Museum of Art Wing, Palm Springs.
1983 Nancy Hoffman Gallery, New York.
1982 Hood Museum of Art, Dartmouth College, Hanover.
"Don Nice: Print Retrospective," Pace Editions, New York.
University of Michigan, Slusser Gallery, Ann Arbor.
1981 Nancy Hoffman Gallery, New York.
1980 Nancy Hoffman Gallery, New York.
Gallery Moos, Toronto.
"Peaceable Kingdom/Beasts and Demons,"
Newport Harbor Art Museum, Newport Beach.
Delaware Art Museum, Wilmington.
Miami University Art Museum, Oxford.
1979 "Peaceable Kingdom/Beasts and Demons,"
Rose Art Museum, Brandeis University, Waltham.
Thomas Segal Gallery, Boston.
Nancy Hoffman Gallery, New York.
1977 Dorry Gates, Ltd., Kansas City.
Nancy Hoffman Gallery, New York.
1975 DM Gallery, London.



Don Nice, Earth Spinner 3.6.09, 2009
Aquarelle
33 x 33 cm

1974 Arnheims Museum, Arnheims.
Rush Rhees Art Gallery, University of Rochester.
Allan Stone Gallery, New York.
1973 Gallery A, Sydney.
Gallery Alexandra Money, Brussels.
1971 Allan Stone Gallery, New York.
1969 Allan Stone Gallery, New York.
1967 Allan Stone Gallery, New York.
1963 Richard Feigen Gallery, New York.

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Group Shows

- 2003 "Animals," Allan Stone Gallery, New York.
- 2002 "Animal as Metaphor," Gail Severn Gallery, Ketchum.
"Works on Paper published by Stewart & Stewart," Smith Andersen Editions, Palo Alto.
"Prints," Denise Bibro Fine Art, Inc., New York.
- 2001 "National Academy of Design: 176th Annual Exhibition," National Academy of Design, New York.
- 2000 "Green Woods and Crystal Waters: The American Landscape Tradition Since 1950," John and Mable Ringling Museum of Art, Sarasota.
"National Academy of Design: 175th Annual Exhibition," National Academy of Design, New York.
"Green Woods and Crystal Waters: The American Landscape Tradition Since 1950," Davenport Museum of Art, Davenport.
"In the Shadow of the Flag," Tippy Stern Fine Art," Charleston, South Carolina
Time and Space Limited, Hudson.
- 1999 "Artists: Mentors," Denise Bibro Fine Art, Inc. New York.
"National Academy of Design: 174th Annual Exhibition," National Academy of Design, New York.
"Green Woods and Crystal Waters: The American Landscape Tradition Since 1950," The Philbrook Museum of Art, Tulsa.
- 1998 "The Artist's Eye," National Academy Museum and School of Fine Arts, New York.
"Contemporary Selections from The National Academy at Silvermine," New Haven.
"National Academy of Design: 173th Annual Exhibition," National Academy of Design, New York.
"Beauty and the Beast," The Century Association, New York.
- 1997 "National Academy of Design: 172th Annual Exhibition," National Academy of Design, New York.
- 1996 "Collectors' Choice," Center for the Arts, Vero Beach.
"Adirondacks: Past and Present," Gerold Wunderlich & Co., New York.
"Changing Horizons: Landscape on the Eve of the Millennium," Katonah Museum of Art, Katonah.
- 1995 "National Academy of Design: 170th Annual Exhibition," National Academy of Design, New York.
"Tandem Press: Five Years of Collaboration and Experimentation," Butler Institute of American Art, Youngstown.
- 1994 Babcock Galleries, New York.
"Works on Paper: Old Masters to Contemporary," The New York Avenue Armory, New York.
"Simply Fish," The Munson Gallery, Vero Beach.
"Flowers in February," Sherry French Gallery, New York.
"The Face of America: Contemporary Portraits in Watercolor," Arts Center Galleries, Old Forge.
"Tandem Press: Five Years of Collaboration and Experimentation," Elvehjem Museum of Art, Madison.
- 1993 "National Academy of Design: 168th Annual Exhibition," National Academy of Design, New York.
"Animal Magnetism," Gallery Three Zero, New York.
"Arts for the Holidays," Gail Severn Gallery, Ketchum.
- 1992 "Winter Invitational," Nancy Hoffman Gallery, New York.
"Collaboration in Print-Stewart & Stewart Prints: 1980-1990," The Cleveland Museum of Art, Extensions Division, Presented at the Beck Center for the Cultural Arts, Lakewood.
"A Wild Sort of Beauty: Public Places and Private Visions," The Adirondack Museum, Blue Mountain Lake.
"Collaboration in Print-Stewart & Stewart Prints: 1980-1990," The Nelson-Atkins Museum of Arts, Kansas City.
"Forever Wild: The Adirondack Experience," The New York Historical Society, New York.
"Collaboration in Print-Stewart & Stewart Prints: 1980-1990," Jesse Besser Museum, Alpena.
"Collaboration in Print-Stewart & Stewart Prints: 1980-1990," Midland Center For the Arts, Midland.
"Collaboration in Print-Stewart & Stewart Prints: 1980-1990," Washtenaw Community College Campus Events Building, Ann Arbor.
- 1991 "The Unique Print," Pace Prints, New York.
"Large Scale: Works on Paper," John Berggruen Gallery, San Francisco.
"National Academy of Design: 166th Annual Exhibition," National Academy of Design, New York.
"The Art of Advocacy," The Aldrich Museum of Contemporary Art, Ridgefield.
"Collaboration in Print-Stewart & Stewart Prints: 1980-1990," The Detroit Institute of Arts, Detroit.
"Collaboration in Print-Stewart & Stewart Prints: 1980-1990," Kalamazoo Institute of Arts, Kalamazoo.
"Visions of Nature: Artists and the Environment," Albany Institute of History & Art, Albany.
- 1990 "California A-Z and Return," The Butler Institute of American Art, Youngstown.
- 1988 "Inaugural Exhibition: American Realism" Rutgers Barclay Gallery, Santa Fe.
"Realism Today: American Drawings form the Rita Rich Collection," National Academy of Design, New York.
"Realism Today: American Drawings form the Rita Rich Collection," Smith College Museum of Art, Northampton.
"Realism Today: American Drawings form the Rita Rich Collection," The Arkansas Art Center, Little Rock.
"Realism Today: American Drawings form the Rita Rich Collection," The Butler Institute of American Art, Youngstown.
- 1987 "New Work II," Gump's Gallery, San Francisco.
"The Call of the Wild: Animal Themes in Contemporary Art," Museum of Art Rhode Island School of Design, Providence.
- 1986 "The Art of the Classical Watercolor," Elaine Benson Gallery, Bridgehampton.
"Watercolor U.S.A. 1986: The Monumental Image," Springfield Art Museum, Springfield.
- 1985 "Past and Present Part II," Nancy Hoffman Gallery, New York.
"Precious: An American Cottage Industry of the Eighties," Grey Art Gallery and Study Center, New York.
- 1984 "New Vistas: Contemporary American Landscapes," The Hudson River Museum, Yonkers.
"New Vistas: Contemporary American Landscapes," Tucson Museum of Art, Tucson.
"America Seen: Contemporary American Artists View America," Adams-Middleton Gallery, Dallas.

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- 1983 "Downtown L.A. Between the Freeways," Palm Springs Desert Museum, Palm Springs.
"Realist Watercolors," Visual Arts Gallery, Miami.
"American Realism 1930/1980's: A Comparative Perspective," Summit Art Center, Summit.
"Perspectives on Contemporary American Realism: Works of Art on Paper from the Collection of Jalane and Richard Davidson," The Art Institute of Chicago, Chicago.
"Summer Group Show," Nancy Hoffman Gallery, New York.
- 1982 "The West as Art," Palm Springs Desert Museum, Palm Springs.
"The West as Art: Changing Perceptions of Western Art in California Collections," Palm Springs Desert Museum, Palm Springs.
"Director's Gallery Glimpse: 1982," FAMILI, Hempstead.
"Modern American Art in the Residence of the Ambassador of the United States," Tegucigalpa.
"Perspectives on Contemporary American Realism: Works of Art on Paper from the Collection of Jalane and Richard Davidson," Pennsylvania Academy of the Fine Arts, Philadelphia.
- 1981 "New York Gallery Showcase," Oklahoma Art Center, Oklahoma City.
"Animals in the Arsenal," The Arsenal Gallery, New York.
"Landscapes in Resent Painting," Museum of Fine Arts, Springfield.
"Contemporary Prints from Landfall Press," Trisolini Gallery of Ohio University, Athens.
- 1980 "Still Life Today," New York.
"West '80 Art and the Law," Minnesota Museum of Art, Saint Paul.
"Watercolor: 1980," Frumkin & Struve, Chicago.
- 1978-1979 "New England Connections: An Exhibition of Paintings and Drawings," Federal Reserve Bank of Boston, Boston.
- 1979 "Modern Art in Teledo Collections," The Teledo Museum of Art, Teledo.
"The Revival of Realism," Ralph Wilson Gallery, Lehigh University.
"Animals & Art 1979," Phillips, New York.
"The New American Still Life," The Westmoreland County Museum of Art, Greensburg.
"Narrative Realism," The Art Association of Newport, Newport.
"Things Seen," Springfield Art Museum, Springfield.
Wichita Art Museum, Wichita.
Union National Bank, Manhattan.
McIroy Bank and Trust, Fayetteville.
Oklahoma Art Center, Oklahoma City.
Hutchinson Public Library, Hutchinson.
- 1978 "Things Seen," Sheldon Memorial Art Gallery, University of Nebraska-Lincoln
"Things Seen," Mulvane Art Center, Washburn University.
Arkansas Art Center, Little Rock.
"America 1976: A Bicentennial Exhibition Sponsored by the United States Department of the Interior" The High Museum of Art, Atlanta, Georgia
The Brooklyn Museum, Brooklyn, New York
"20th Century American Painting," American Embassy, Moscow.
"The Great American Foot," The Museum of Contemporary Crafts of the American Crafts Council, New York.
"Aspects of Realism," Art Gallery of Hamilton, Ontario.
- 1977-1978 "Landfall Press: A Survey of Prints (1970-1977)," Museum of Contemporary Art, Chicago.
- 1977 "America 1976: A Bicentennial Exhibition Sponsored by the United States Department of the Interior" The Minneapolis Institute of Arts, Minneapolis.
"New Realism," Jacksonville Art Museum, Jacksonville.
"America 1976: A Bicentennial Exhibition Sponsored by the United States Department of the Interior" Milwaukee Art Center, Milwaukee.
"Fall 1977: Contemporary Collections," The Aldrich Museum of Contemporary Art, Ridgefield.
"30 Years of Printmaking," The Brooklyn Museum, Brooklyn.
"Off The Beaten Path," Art Gallery, Brainerd Hall, Potsdam.
"Artists Salute Skowhegan," Kennedy Galleries, New York.
"America 1976: A Bicentennial Exhibition Sponsored by the United States Department of the Interior" The Fort Worth Art Museum, Fort Worth.
San Francisco Museum of Modern Art, San Francisco.
"Aspects of Realism," Mendel, Saskatoon, Saskatchewan.
Winnipeg Art Gallery, Manitoba.
Edmonton Art Gallery, Edmonton.
Memorial University, St. Johns Neufundland.
Confederation Art Gallery, Charlottetown.
Musée d'Art Contemporain, Montreal.
Dalhousie University Art Gallery, Halifax.
Windson Art Gallery, Ontario.
London Art Gallery, London.

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- 1976 "Aspects of Realism," The Gallery Stratford.
Vancouver Centennial Museum, British Columbia.
Glenbow Alberta Institute, Calgary.
"Aspects of Realism from the Nancy Hoffman Gallery," Art Gallery, O'Shaughnessy Hall, University of Notre Dame.
"Contemporary Images in Watercolor," Arkon Art Institute, Akron.
"Watercolor U.S.A.: National Invitational Exhibition," Springfield Art Museum, Springfield.
"Cows," Queens Museum, Flushing.
"America 1976: A Bicentennial Exhibition Sponsored by the United States Department of the Interior" Corcoran Gallery of Art, Washington, D.C.
"Contemporary Images in Watercolor," Indianapolis Museum of Art, Indianapolis.
The Gallery of July and August, Woodstock.
"America 1976: A Bicentennial Exhibition Sponsored by the United States Department of the Interior" Wadsworth Atheneum, Hartford.
"USA: Contemporary Artists," Gallery Alenandra Monett, Brussels.
"Inaugural Exhibition: REALISM," Young Hoffman Gallery, Chicago.
"Private Notations: Artists' Sketchbooks II," Philadelphia College of Art, Philadelphia.
"Contemporary Images in Watercolor," University of Rochester, Rochester.
"America 1976: A Bicentennial Exhibition Sponsored by the United States Department of the Interior" Fogg Art Museum, Boston.
- 1975 "1975 Art on Paper," Weatherspoon Art Gallery, Greensboro.
"New Editions," New York Cultural Center, New York.
"Collector's Choice," Philbrook Art Center, Tulsa.
Collectors' Gallery X," McNay Art Institute, San Antonio.
"Contemporary Prints," Flint Institute of Arts, Flint Michigan.
"American Realist Watercolors and Drawings," Louis K. Meisel Gallery, New York
- 1974 "Hyperrealisme," Galerie Isy Brachot, Brussels.
Gallery Alenandra Monett, Brussels.
"Contemporary American Paintings from the Lewis Collection," Delaware Art Museum, Wilmington.
- 1972 "American Painting and Sculpture Today," Indianapolis.
Cleveland Art Institute of Art.
Hollander's Workshop, New York.
- 1971 "Still Life Today," Goddard-Riverside Community Center, New York.
Finch Gallery, Finch College; New York.
- 1970 Reese Paley Gallery, San Francisco.
E. B. Croker Art Gallery, Sacramento.
- 1969 "Birds and Beasts," Graham Gallery, New York.
Heron Museum of Art, Indianapolis.
"Painting & Sculpture Today! 69," Indianapolis Museum of Art, Indianapolis, Indiana
Philbrook Art Center, Tulsa.
- 1968 "Invest Wellington Collection," Museum of Fine Art, Boston.
"Watercolor," Rhode Island Museum, Rhode Island School of Design, Providence.
"Realism Now," Vassar College Art Gallery, Poughkeepsie.
- 1967 "Drawings 1967," Ithaca College Museum of Art, Ithaca.
1966 New Arts Gallery, Houston.
"Games Without Rules," Fischback Gallery, New York.
- 1965 "POP and Circumstance," Four Seasons, New York.
"The Box Show," Byron Gallery, New York.
- 1964 "Signs of the Times," Addison Gallery of American Art, Phillips Academy, Andover.
1963-1964 "Signs of the Times," Des Moines Art Center.
- 1963 "Mixed Media and Pop Art," Albright Knox Art Gallery, Buffalo.
"Recent Acquisitions," Whitney Museum of American Art, New York.
"Image-New Real Pop," University of Massachusetts, Amherst.
"The Art of Things," Jerrold Morris Gallery, Toronto.
- 1962 "Biennial of Painting and Sculpture," Walker Art Center, Minneapolis.
Ryder Gallery, Los Angeles.
Athena Gallery, New Haven.
- 1961 "The Second Minnesota Biennial," The Minneapolis Institute of Arts, Minneapolis.
- 1960 "16 Younger Minnesota Artists," Walker Art Center, Minneapolis.
"First National Bank Exhibition," First National Bank, Minneapolis.
- 1958 Galleria Dante, Florence.
Strozzi Palace, Florence.
- 1956 The California State Fair and Exposition.
"California Centennial Exhibition," San Jose State Collage, San Jose.
Gumps Gallery, San Francisco.
- 1951 The California State Fair Art Show.

6 / A propos de Don Nice / About Don Nice

Extraits des principaux ouvrages et articles.

Lawrence Alloway : « Nice est conscient de l'artificialité du réalisme, comme il est conscient qu'il lui faut être très précis dans la transcription de ses observations : les deux se rencontrent dans le meilleur de son œuvre. »

Phyllis Braff : « Parmi les artistes réalistes américains contemporains, le peintre newyorkais Don Nice est l'un des plus novateurs ».

John Driscoll : « Don Nice est un « *classique* » de l'art du XXe siècle. Il a surgi sur la scène artistique au tout début des années 1960 en tant que représentant du groupe novateur des « *new perceptual realist* » (...) Il a su combiner une technique gestuelle héritée des premiers Expressionnistes et Expressionnistes abstraits au réalisme et à l'énergie du Pop art. (...) Don Nice a réellement entrepris de définir la nature de l'art ».

Donald Kuspit : « Ses œuvres sont un commentaire complexe sur l'Amérique d'aujourd'hui »

Towsend Ludington : « Le travail de Don Nice est en quelque sorte proche de celui des grands poètes américains, Wallace Stevens et William Carlos Williams qui voulaient rendre dans leur art, comme l'a écrit Stevens, « non l'idée de la chose, mais la chose elle-même ». Comme ces deux modernistes, Don Nice n'essaie pas de construire des monuments contre le monde, mais d'être en empathie avec lui. »

Gail Scott : « L'œuvre de Don Nice est... ancrée dans la réalité ; il prend pour sujets les choses de notre société et de notre monde contemporains, et ils viennent à nous comme de discrètes mais constantes icônes, reliées comme des séquences d'information dans des compositions formelles. »

William Zimmer : « Plus que Rauschenberg, il met en avant les détritiques rejetés par la civilisation »

7 / Visuels disponibles pour la presse



Don Nice, Zigzag Cornucopia, 1981
Huile sur toile
271,7 x 223,5 cm



Don Nice, Apple II, 1963
Huile sur toile
95,5 x 76,2 cm

Galerie Catherine Houard

PARIS



Don Nice, *American Pie*, 1968

Acrylique sur toile

78,7 x 99 cm



Don Nice, *Ray Ban*, 1982

Aquarelle

38,1 x 17,7 cm

Galerie Catherine Houard

PARIS



Don Nice, *Bretzels*, 1966
Huile sur toile
40,6 x 40,6 cm



Don Nice, *Sanka*, 1992
Aquarelle
58,4 x 58,4 cm



Don Nice, *Bandana*, 1994
Aquarelle
20,3 x 20,3 cm



Don Nice, *Western Series Boot*, 1970
Aquarelle
50,8 x 33 cm

Galerie Catherine Houard

PARIS



Don Nice, *Cupcakes*, 1963

Acrylique sur toile
78,7 x 99 cm



Don Nice, *Double Bubble Wrapper*, 1970

Aquarelle
33 x 48,2 cm



Don Nice, *Purple Grapes*, 1967

Acrylique sur toile
152,4 x 101,6 cm

Galerie Catherine Houard

PARIS

8 / Galeries Catherine Houard

Depuis son ouverture en 2009 au cœur de Saint-Germain des Prés entre les Cafés de Flore et des 2 Magots, la galerie Catherine Houard s'attache à révéler les projets et réalisations de personnalités du monde de la mode et du cinéma tels que Sonia Rykiel, Dean Tavoularis ou encore Ettore Scola.

Depuis 2012, sa programmation se complète de grandes expositions consacrées à des artistes majeurs tels Pablo Picasso et l'atelier de Piero Crommelynck, George Condo, Enoc Perez, et, en cette rentrée 2013 à Don Nice.

Une deuxième galerie, située au 31 rue Jacob, est destinée à présenter des pièces de mobilier de designers et d'architectes, notamment de Friso Kramer, ainsi que des découvertes et coups de cœur.

En 2013, la galerie Catherine Houard est devenue membre du Comité Professionnel des Galeries d'Art (CPGA), et elle est présente dans de nombreux salons et foires professionnels.



Vernissage 19 septembre de 19h à 21h
En présence de Don Nice

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