



DAVID LUND

*Front cover: **Alpine Meadow, Cervinia**, 1986, oil on linen, 40" x 50"*

*Back cover: **Odyssey**, 1985, oil on linen, 52" x 70"*

DAVID LUND

RECENT PAINTINGS

Saturday, November 29–Saturday, December 20, 1986

Opening Reception Tuesday, December 2 5–7 PM

GRACE BORGENICHT GALLERY
724 Fifth Avenue, New York 10019 (212) 247-2111



Channel, 1985, oil on linen, 40" x 50"

Whether David Lund begins with Maine's rocky coast and turbulent ocean or the hills of Italy, he creates a dynamic way of seeing. But the two landscapes generate very different kinds of paintings. The Maine paintings refer to primordial forms, huge ledges, powerful spruces. These paintings have muscularity: the forces they contain—tide, stone, sky—are elemental and in powerful opposition. Even when the eye sees stasis, the argument continues.

The Italian paintings remember terraced hills, a land constructed, formed and reformed by man over generations. Here, there are roads, buildings—points that denote human presence. The Italian paintings have an equilibrium, an order, a rightness.

I've always painted places that I've walked on. The path is my vantage point.

This time I put the path in the work. It defined the landscape.

Both the Maine and Italian paintings depend on memory—memory vital as a touch. The raw impact of Maine has been transformed, and a corner of Tuscany, rose ochre and blue stones edging a road that follows the curve of the mountain, is carried back to the studio and reassembled. "Just as the houses and streets in the Italian towns articulate the surrounding space and light, so the farm houses, roads and stone walls articulate the landscape."

Lund wonders about the process of memory—how the mind transforms place, while retaining what is essential. "Even as these images retain a keen sense of their source, they are altered in some fundamental way. Transformed, they emerge as startling and distinct in their own nature. What is thought of as memory is partly a disguise, an imaginative invention—a theatre of forms, events, and streams of association, initiated in the past, but having a continuous and separate life."

Images exist. They persist. Lund invokes a Borges' poem, "The Other Tiger": "Against the symbolic tiger, I have planted the real one...."

Lund says, "Two places are remembered, the actual one, and the fabulous place which imagination created from it. At that imaginary place, the 'real' is recollected, its smell and touch distinct. The paint-

ings, then, represent places touched, once in actuality, and many times, in that place the other side of memory."

Let us look for a third tiger. This one
will be a form in my dream like all the others,
a system and arrangement of human language,
and not the tiger of the vertebrae. . . .

Lund traces the origins of these works back to "a point where the possibilities of abstraction and of personal imagery suggested another way to go. In early paintings growing out of contemporary abstraction, the images in my work alluded to a world of more concrete forms which lay across the boundary of abstraction. Once I seized upon that possibility, the space of my painting opened to form a new landscape. The source of these images and of their inner character, lay in a territory bridging the world of self and of nature. This new and elemental landscape proved a fertile terrain for painting, one that would manifest—in its own terms—the kind of suggestive imagery and association that I had begun to explore in my previous abstract work, and that I found so moving in the work of older painters, such as Gorky and DeKooning.

I sensed that the legacy of abstract painting held some startling and unforeseen potential: that of being turned upon itself ironically, to form a new three dimensional space out of its compressed space and ambiguity; a space that would project the multiple perspectives of expressionist abstraction back into volume, into the counterpoint and music of a deeper space. This space, moreover, would embrace intimate and vast perspectives in a large conception, interweaving moments in time, layers of memory, and reflections of nature and self.

Such a form was beginning to take shape in my work, and as it developed, so did my absorption with nature and with the unexpected forms I encountered. I sensed that this order could restore the flesh to nature, to what I myself had experienced, and that some sense of the world could be retrieved at the frontiers of painting, —so that the interior world could be viewed again through the visible one."

These paintings must be read and read again.

—M. Deiter Keyishian



Ascent, 1984, oil on linen, 56" x 48"



Evening Mountain, Cypresses, 1985, oil on linen, 52" x 68"



The Olive Slope, 1986, oil on linen, 40" x 48"

DAVID LUND

Born: October, 1925, New York City

EDUCATION

Queens College, New York, NY

New York University, Graduate School of Ed., NY

SELECTED ONE-MAN SHOWS

Grand Central Moderns Gallery, New York, NY, 1954

Galleria Trastevere, Rome, Italy, 1959

Queens College, New York, NY, 1961

Martin Schweig Gallery, St. Louis, MO, 1966

Kirkland College, Hamilton, NY, 1971

Arts Council Of Winston-Salem, NC, 1971

Meredith Contemporary Art, Baltimore, MD, 1982

University of Alaska, Fairbanks, AK, 1983

Allport Associates Gallery, San Francisco, CA, 1984

Bixby Gallery, Washington U., St. Louis, MO, 1985

Grace Borgenicht Gallery, New York, NY, 1960, 63, 67, 69, 76,
78, 80, 83, 86

AWARDS

Fulbright Grant to Rome, Italy, 1957-58, 1958-59

Ford Foundation Purchase, 1961

Hassam Fund Purchase Award, American Academy of Arts and
Letters, 1969

Hassam Fund Purchase Award, American Academy of Arts and
Letters, 1978

Art in Embassies Program, U.S. State Department, 1966-67

White House, Washington, DC, 1966-69; selected for exhibition
by National Collection of Fine Arts

SELECTED MUSEUM EXHIBITIONS

Whitney Museum, NY, *Fulbright Artists*, 1958

Whitney Museum, NY, *Young America*, 1960, travelled nationally

Whitney Museum, NY, *Annual of American Painting*, 1961

Whitney Museum, NY, *Forty Artists Under Forty*, 1962, travelled
nationally

Washington Gallery of Art, Washington, DC, 1963

Toledo Museum, *Art For Collectors*, 1966

Flint Institute of Art, 1966

University of Nebraska, Nebraska Art Annual, 1958, 64, 66

Weatherspoon Gallery, Univ. North Carolina, *Art On Paper*,
1965, 67

Fort Worth Art Center, TX, 1967

Pennsylvania Academy, Philadelphia, PA, Annual, 1964, 65, 69

American Federation of Arts, *Artists Abroad*, 1969-71, Denver
Museum, Smithsonian Institution and others

Finch College Museum, NY, *Art From Chase Manhattan
Collection*, 1971

Colby College, Maine, *Art From The Trustees' Collections*, 1971

National Collection of Fine Arts, 1972-73

Mid-American Arts Alliance, *A Sense Of Place*, 1973-74, travelled
Oklahoma Art Center, Oklahoma City, *Contemporary Landscape*,
1975

Maine State Museum, Augusta, Maine '76

Santa Rosa Jr. College, CA, *Contemporary Drawing*, 1976

Whitney Museum, NY, Bloedel Bequest, 1977

Fine Arts Gallery, San Diego, CA, *American Drawing*, 1977

National Academy, NY, *153rd Annual Exhibition*, 1977

Worcester Museum, MA, *For Collectors*, 1977

American Academy of Arts and Letters, Hassam Fund Show,
1969, 76, 77, 78

Springfield Art Center, OH, selected works, 1979
 Maine Coast Artists, Rockport, *Maine Painters* 1981
 Taft Museum, Cincinnati, *Contemporary Amer. Landscape*, 1981
 Sawtooth Center, Winston-Salem, NC, invitational show, 1983
 Butler Institute, Youngstown, OH, *Mid-year Annual*, 1978, 84
 Palazzo Vagnotti, Cortona, Italy, Univ. of Georgia exhibit, 1984
 University of Georgia, Athens, GA, 1984
 Colby College Museum of Art, Waterville, Maine, *Landscape and Abstract Art: A Continuing Dialogue*, 1985

SELECTED PUBLIC COLLECTIONS

Whitney Museum, New York, NY
 Baltimore Museum, Baltimore, MD
 Art Gallery of Ontario, Toronto, Canada
 Corcoran Gallery, Washington, DC
 Fort Worth Art Center, TX
 Johnson Museum, Cornell Univ., Ithaca, NY
 Ackland Art Museum, Univ. of N.C., Chapel Hill, NC
 Montclair Museum, NJ
 New Jersey State Museum, Trenton, NJ
 Univ. of Massachusetts, Amherst, MA
 Univ. of Illinois, Champagne, IL
 Inst. of International Ed., NY
 J.C. Penny, New York, NY
 Prudential Life, Newark, NJ
 A.T. & T., New York, NY
 Yoshida, Japan
 First National Bank, Baltimore, MD
 Condec Corp., CT
 Tupperware International
 Simpson, Thatcher, New York, NY
 Citibank, New York, NY
 Union Carbide, Danbury, CT

Allied Chemical, New York, NY
 Chase Manhattan Bank, New York, NY
 New York Times, New York, NY
 Harcourt Brace Jovanovich, NY
 Union Trust Bank, Baltimore, MD
 Salomon Brothers, New York, NY
 Amerada Hess, New York, NY
 Burlington Industries, New York, NY
 Commercial Trust Co., Jersey City, NJ
 Pure Oil Co., New York, NY
 Port Authority of New York and New Jersey
 South County Bank, St. Louis, MO
 Manufacturers Hanover Trust, NY
 Bank of Oklahoma, Tulsa, OK
 Mellon Bank, Pittsburgh, PA
 Continental Grain, New York, NY
 Bristol Meyers, New York, NY
 Lafer & Amster, New York, NY
 Williams Brothers, Tulsa, OK
 Sullivan, Cromwell, Washington, DC
 De Loitte, Haskins, Sells, Washington, DC
 The Delaware Museum, Wilmington, DE

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GRACE BORGENICHT GALLERY