

MARTIN LUBNER

**First London Exhibition of Paintings
by the American Artist**

Martin Lubner

29 January - 23 February 1963

Grosvenor Gallery (Sevenarts Limited)

15 Davies Street London W1 Mayfair 2782



No. 20
Portrait of Lorraine
36" x 36"

1	Bride and Groom	Oil on canvas	58" × 51"
2	Stove-studio	Oil on canvas	35" × 40"
3	Still Life: Table with Loaf of Bread	Oil on canvas	29" × 35"
4	Still Life: Red Pitcher with Black	Oil on canvas	12" × 16"
5	Still Life: Grater and Light Bulb II	Oil on canvas	12" × 16"
6	Studio Figure: Black	Oil on canvas	40" × 50"
7	Still Life: Red Pepper and Pot with Paint Brush	Oil on canvas	27" × 34"
8	Portrait of Anthony Judd I	Oil on canvas	28" × 24"
9	Portrait of Anthony Judd II	Oil on canvas	32" × 26"
10	Head with Roll Collar	Oil on canvas	13 $\frac{1}{4}$ " × 15"
11	Still Life: Pitcher and Ink Bottle	Oil on canvas	17 $\frac{1}{2}$ " × 20"
12	Still Life: Jug and Blurred Red Fruit	Oil on canvas	16" × 20"
13	Still Life: Pink, Red, Ochre	Oil on canvas	14" × 13 $\frac{1}{4}$ "
14	Studio Figure: Yellow, Blue, Grey, Pink I	Oil on canvas	26" × 24"
15	Studio Figure: Yellow, Blue, Grey, Pink II	Oil on canvas	24" × 20"
16	Still Life: Ink Bottle and Glass	Oil on canvas	16" × 13 $\frac{1}{8}$ "
17	Still Life: Fruit Bowl	Oil on canvas	10" × 10 $\frac{1}{8}$ "
18	Studio Passerby I	Oil on canvas	39 $\frac{1}{2}$ " × 40"
19	Perils of Love	Oil on canvas	40" × 35 $\frac{3}{4}$ "



No. 27 Still Life: Red Pepper and Green Jug, with Orange 29" x 35"

20	Portrait of Lorraine	Oil on canvas	36" × 36"
21	Studio Passerby II, with Red	Oil on canvas	32" × 25 $\frac{3}{4}$ "
22	Studio Passerby III, Seated Figure	Oil on canvas	40 $\frac{1}{2}$ " × 46"
23	Still Life: Coffee Pot	Oil on canvas	17 $\frac{3}{4}$ " × 18"
24	Studio Passerby IV, Head	Oil on canvas	20 $\frac{1}{8}$ " × 17 $\frac{3}{4}$ "
25	Still Life: Bottle and Brush	Oil on canvas	13 $\frac{1}{2}$ " × 13"
26	Still Life: Red Pepper, Amphora and Newspaper	Oil on canvas	25 $\frac{3}{4}$ " × 29"
27	Still Life: Red Pepper and Green Jug, with Orange	Oil on canvas	29" × 35"
28	Nude with Coal Scuttle	Oil on canvas	50" × 40"
29	Still Life: Pink Jug with Chromium Oxide Green	Oil on canvas	24" × 29"
30	Still Life: Candy Bottle	Oil on canvas	24" × 28"
31	Studio Passerby V, Smoker	Oil on canvas	22" × 18 $\frac{1}{2}$ "
32	Studio Passerby VI, Pink Pipe with Ochre	Oil on canvas	28" × 24"
33	Studio Passerby VII, Old Woman	Oil on canvas	28" × 24"
34	Still Life: Orange with Red Zigzag	Oil on canvas	24" × 26"
35	Studio Passerby VIII, with Roll Collar; Sienna	Oil on canvas	25" × 23 $\frac{1}{2}$ "
36	Nude with Light Bulb	Oil on canvas	29 $\frac{3}{4}$ " × 29 $\frac{3}{4}$ "
37	Bowl of Fruit	Oil on canvas	12" × 12"

ELEVEN PROPOSITIONS CONCERNING THE PAINTINGS OF MARTIN LUBNER

by Thomas McGrath

- 1 That his true subject is not a set of objects but an idea about the world; that this idea is best symbolized by his title, 'Perils of Love.'
- 2 That most of the 'scenes' in the best of his paintings lie on the frontier of dream where the familiar image is beginning to expand, is beginning to ring with a surreal quality; and where the unfamiliar or ambiguous object is beginning to be domesticated by the familiar.
- 3 That the best descriptive term for this process and for his painting is dialectical naturalism.
- 4 That such a description does not take fully into account the Expressionism which is the dominant mode of his style.
- 5 That the painting of the figure in the 'Perils of Love' is the best illustration of this. Heretofore the style (a sort of 'classicism'), opposed to the romantic elements of the subject is most firmly in support of the matter of the painting.
- 6 That we are likely to remember 'Perils of Love' as if it included a clock (probably inside a birdcage) somewhere in the lower left corner. This is because Lubner sees time as one of the chief menaces of love. This is a primary Romantic notion: that the Absolute is always being terrorized by the Relative.
- 7 Death is an aspect of time: so that if you don't have clocks you will probably have skulls.
- 8 Where love exists without the perils of time, it appears to Lubner most vividly as something exotic or uncommon as in 'Bride and Groom'. It does not illustrate the Clausewitz axiom that 'Marriage is the continuation of sex by other means.'
- 9 In these paintings love equals sex. It is perhaps too early to say whether the painter thinks the opposite also true.
- 10 That Lubner is essentially a social painter who hasn't yet discovered all the terms of his statement. 'Perils of Love' constitutes an 'approximate language' in place of the real social myth which he is in the process of discovering and/or inventing. That is perhaps why the flowers in his paintings are not yet quite real.
That his method is to work dialectically back and forth between the polarities of the immediate and the general. It is worth remembering that it is impossible to locate oneself on a map without two coordinates.
- 11 That this is a very *ambitious* work. Ambition guarantees nothing. But when abstraction has become a predictable bore and when most social painting has become formalized – the painting of muscles instead of apples – it is exciting to see a young painter who is actively and successfully wrestling with the shape-shifting angel of our perhaps redeemable world.

Thomas McGrath is a well-known American Poet

MARTIN LUBNER

Born 1929, New York

Education: University of California, B.A., M.A. 1953

Instructor of Drawing and Painting:

New School of Art, Los Angeles 1954-57

School of Fine Art, Los Angeles 1957-62

University of California Extension 1956-62

Exhibitions

One Man

- 1954 New School of Art, Los Angeles
- 1955 Zelig Gallery, Los Angeles
- 1956 Zeitgeist Gallery, Los Angeles
- 1958 Bertha Lewinson Gallery, Los Angeles
- 1961 San Fernando Valley College, San Fernando, California
- 1962 Ernest Raboff Gallery, Los Angeles

Group

- 1959 University of Judaism (Two man exhibition with Richards Ruben)
- 1960 Pasadena Art Museum (Two man exhibition with Morton Dimondstein)
 - Los Angeles County Museum (1953, 54, 55, 57, 59)
 - San Diego Museum (1954)
 - ACA Gallery, N.Y.C. (1957)
 - University of California at Los Angeles, Berkeley, Santa Barbara, Davis (1954)
 - Tupperware Museum, Florida (1956, 57, 59)
 - California Orange Show (1954, 55, 56, 58)
 - Streeter Blair Gallery (1957, 58)
 - San Francisco Museum (1959)