



# KES ZAPKUS

“I believe I am not making pictures, objects, or societal symbols. This is a departure from traditional aspirations of painting where depiction, narrative, design or process is codified.

My painting is built on a different premise, which is to reflect the contemporary experience of simultaneity and multiplicity. I have tried to create informational fields to be perceived in time and cross-referencing as a parallel to the structures of musical composition.”

- Kes Zapkus



*Traffic*, 1976-77, oil, acrylic, silkscreen on panel, 4 oblique panels, 84 x 307 inches

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O. 212 475 1500 C. 646 286 7254

## **BIOGRAPHY**

Zapkus is a thoroughly American artist with a painting practice deeply rooted in the New York School of Painting, even if his work has long resisted most of the art world's specific grouping categorizations. An individualist and abstract painter with a strong structural bent, his work references social, political, humanist and purely painterly issues. Zapkus received his BFA from The School of the Art Institute of Chicago where he won the Ryerson Foreign Travel Fellowship. He earned an MFA from Syracuse University in 1963.

Zapkus has exhibited in several significant New York and Chicago galleries and museums worldwide. His work has been collected extensively both domestically and internationally by museums, corporate and private collections.

He has held teaching positions at Princeton University, Parsons's School of Design, the Cooper Union, the State University of NY at Stony Brook, and the University of Pennsylvania.

In 2014 the National Gallery of Art in Lithuania hosted a major retrospective exhibition of over 100 works and on this occasion an inclusive monograph "Kestutis Zapkus" was published by the Lewben Art Foundation, with essays by Lucy R. Lippard, Marjorie Welish, Sandra Skurvida, and the artist.

Zapkus' work is deeply grounded in the universe of music and visual residuals from the historical art of painting. Seeking other non-image based attributes in the past art of painting for an essential visual language, Zapkus found resources in Mondrian, Monet, Kandinsky, and Pollock. So began his vision of a complex structural abstraction, rich in reference and communicative power.

As individual passages of notes are the auditory constructs in Bach, Schonberg, Messiaen, so Zapkus' vision often appears in large canvases with 'notations' of thousands non-repetitive passages into a fugue like orientation. These visual fields suggest timeless activity or even a spiritual flow of painterly thought.



*Libertango (Piazzolla)*, 2014, oil, acrylic on cotton, 72 x 36 inches

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*Primary Rave*, 2012, oil, acrylic on cotton, 72 x 36 inches



“Imagine listening to 35 minutes of a Beethoven quartet and retaining in the mind each measure so that the individual elements and the cumulative impact are simultaneously accessible. Looking at a Zapkus painting is like seeing the whole of the quartet while being able to scrutinize each measure and analyze each movement at leisure.”

– Martica Sawin, *Arts Magazine.*, June 1979



*Redress of Juilliard Jazz*, 2002, oil on latex spray, on cotton, 72 X 60 inches

“*Redress of Juilliard Jazz* is the most contrapuntal painting of this group. Active all-over elements are stated, seldom repeated, and then contradicted by variables. I was very excited by several concerts of Anthony Braxton I had attended. His musical structures were so wild and surprising and felt totally improvisational, while extremely complex. When I learned the improvisations were all planned, written down ahead of time, as was Braxton’s practice while at Juilliard, I was very appreciative. I enjoy when reasoning is the undercurrent that guides expression to its resolved identity.”

-- Kes Zapkus

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*Pastoral Intimations*, 2009, oil, acrylic on cotton, 36 x 36 inches

*Pastoral Intimations* is a mottled gray-green painting marked by linear and planar passages in an opposing muted rose. It has several references to a Cezanne through touch and pulsation. The diagonals of the grid form a triangular thrust downward, opposite to and yet referential to Mont Sainte Victoire's upward triangulation. The work has the softness of the vegetation and land in a moisture laden atmosphere. The small squares can be seen pictorially as distinct landscape elements, individually or in groups. In sum, the work is a little fugue of oblique, vertical and horizontal movements of associative landscape references.

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*Mapping Cobalt Tides*, 2015, oil and acrylic on cotton, 2015, 30 x 40 inches

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“In a remembrance of a visit to the Pinacoteca Nazionale of Siena, I was struck by the procession of gilded Gothic works with bright blue and red images depicting exultation and torment, often simultaneously. Gruesome executions of martyrs and saints, in passive torture or holly acceptance, gilded to convey glorious death. This is a sensibility of surrender to transcendence from earthly doom to heavenly bliss; yet the spiritual turns materialistic when it must be embellished in gold and jewels. This is a painting about mysteries of dazzle.”

-- Kes Zapkus



*Sienese Sainted Gold*, 2015, oil and acrylic on canvas, 2015, 48 x 36 inches



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“I would prefer for my work to first be seen in accord with my intentions for it. I believe my specific vision carries the prime expressive potential of my work and feel that this is the primary lens that it should be viewed through. The work should occupy the gaze of the viewer for an extended period of time, undergoing a process of consideration similar to that which I undertook when organizing the piece. It is the viewer’s subsequent right to give the work a life outside of this base of comprehension.”

--Kes Zapkus



*Rehearsal (Piazzolla)*, 2014, oil, acrylic on cotton, 40 x 30 inches

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“Since DNA is a current means of deciphering essential physical histories, I figuratively poked around the ingredients of Ingres’ fabulously glamorous painting. The proportions of the flashy blue (dress) and gold silks, the skin pinks and beiges, rich green-black ground are atomized into a play of elements.”

--Kes Zapkus



*DNA of Ingres' Princesse de Broglie*, 2016, oil on cotton, 70 x 36 inches

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“This is an olive green military space with many flashy events dispersed to suggest interactions in an arena. The large Park Avenue space has been used for grand artistic and narcissistic self-presentation events. The suggestion here is of the glitter and gloom as sensations being foisted on a public hungry for Art as entertainment.”

--Kes Zapkus



*Exhibitionist at the Armory*, 2016, oil, acrylic on cotton, 72 x 60 inches

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“The filmic drama and romance of Australia’s outback sites, plus the notion of food, cloth, and flesh in aboriginal association is ominously suggestive. The harsh gridded branding, as negation or cancellation, symbolically allows the painting to conjure bitter-sweetness as a kind of resolution.”

--Kes Zapkus



*Cancelled Picnic in the Outback*, 2016, oil, acrylic on cotton, 36 x 60 inches

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“This is a fantasy quest for a place of tranquility, a place and a hypothetical abstract means to arrive there. Six luminous, landscape-like squares hover over the area as superimposed lenses, overtaking an underlying world of our travails and tribulations.” – Kes Zapkus



*Viewfinder for Elysium*, 2016, oil, acrylic on cotton, 30 x 60 inches

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“This work refers to the spiraling effects typical of the New York experience: maps of Manhattan streets and waterways, neighborhoods, flights over JFK airport, organizing charts and an hourglass, a reference to the passing of time. These are all enmeshed in a vortex of sensations as the irresistible magnetism of this great metropolis.”

– Kes Zapkus



*Vortex Manhattan*, 2015, oil and acrylic on cotton, 60 x 72 inches

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“The complex, architectural, multi-figured compositions like the “Feast in the House of Levi” by Paolo Veronese in the Accademia in Venice are the inspirational source for this work. This abstract visual fugue of muted color passages and linear directional thrusts aim to achieve a gently pulsating symphonic sensation in endless variation and inflection as measures in a complex musical score.”

— Kes Zapkus



*Feast of Veronese*, 2015, oil and acrylic on cotton, 72 x 120 inches

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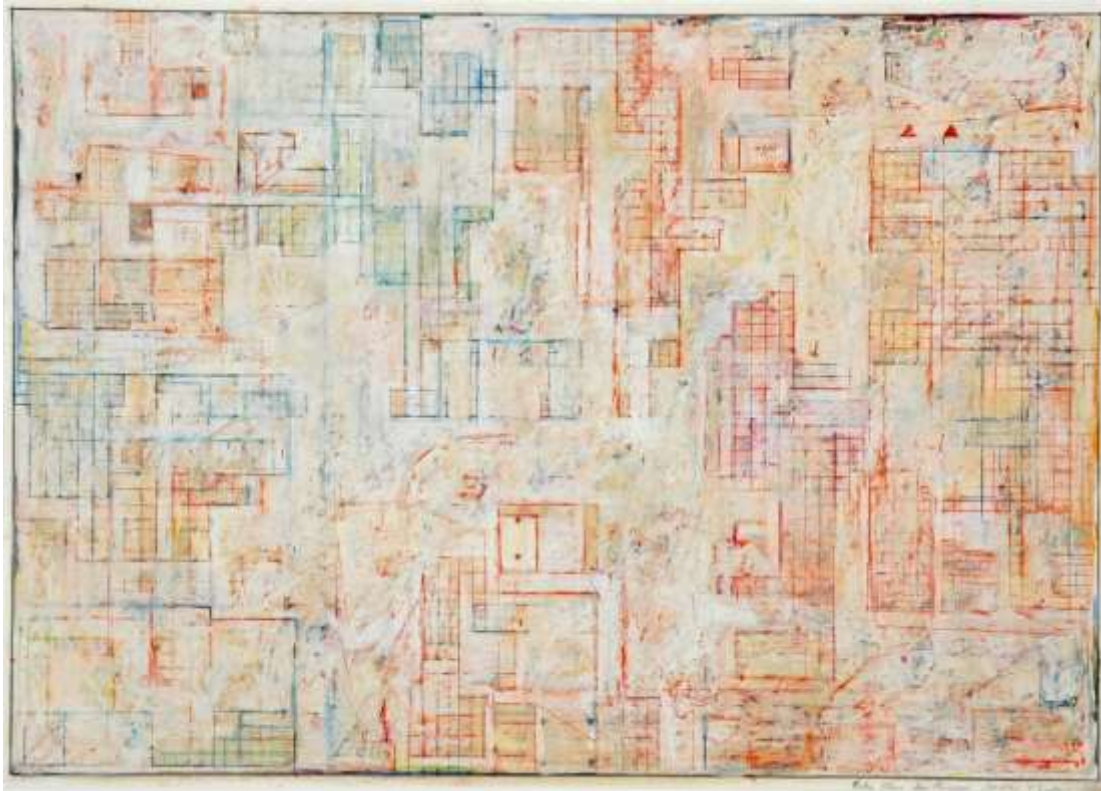
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Drawings and Works on Paper

“The work should fill the gaze of the viewer for an extended period of time, to go through a consideration process similar to the organization the work had undergone. The work tries to convey a thinking and a feeling process of human and world reference spread out before one’s eyes.”

--Kes Zapkus



*Fake Plans for Pompeii*, 1993, oil crayon, pencil on paper, 18 x 25 inches



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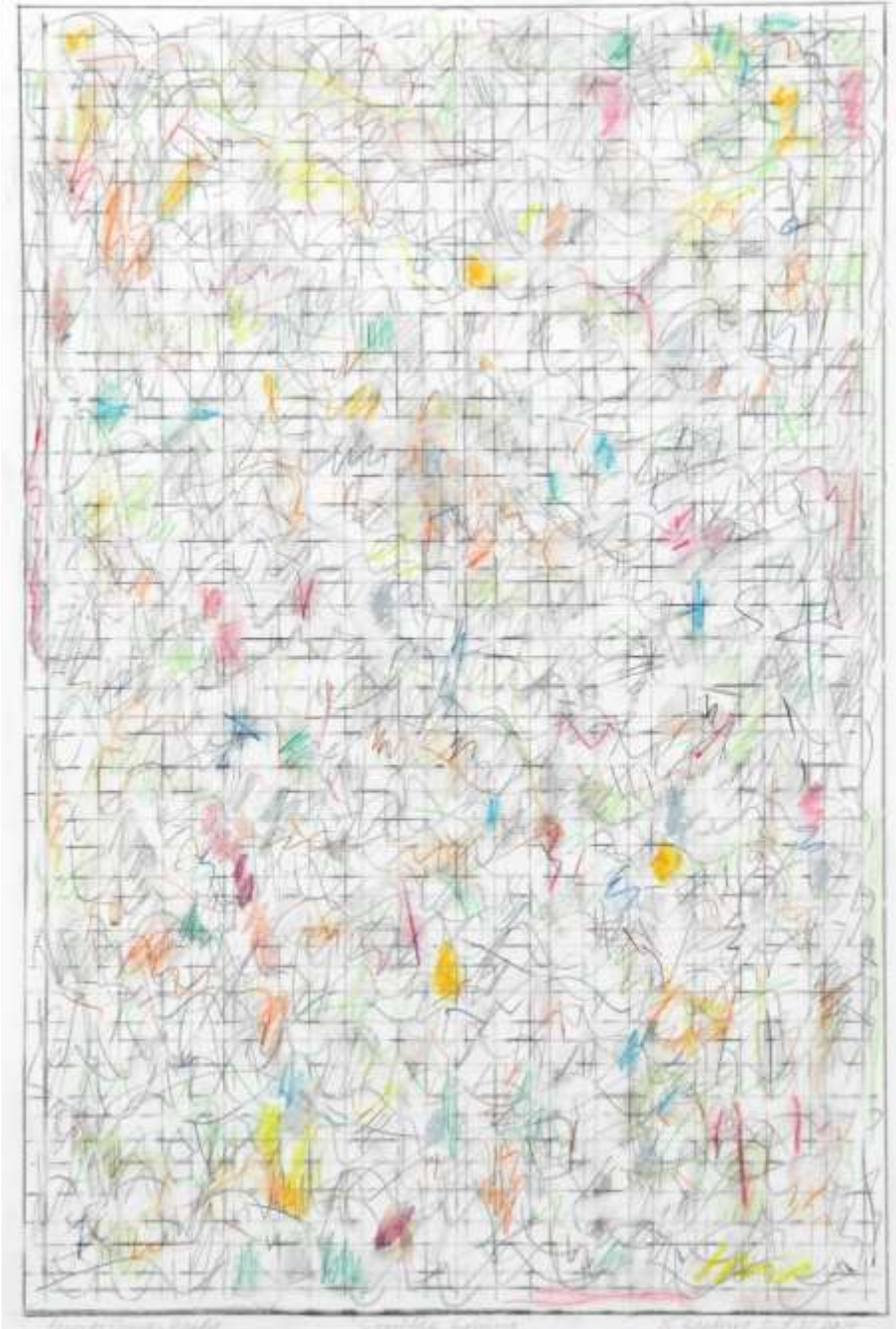


*Earth, Sea, Squalls, Rocks, Clouds*, 2014, acrylic, pencil on lithograph, 22.5 x 28.5 inches

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*Scribble Spring*, 2014, gouache, pencil, crayon, 26.5 x 19 inches

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*Timed Implosion*, 2014, pencil and acrylic on canvas, 28 x 24 1/4 inches

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**Kes Zapkus**

**EDUCATION**

- 1963 MFA, Syracuse University, New York  
1960 BFA, The School of the Art Institute of Chicago  
Ryerson Foreign Travel Fellowship  
1938 Born, Lithuania (as an American citizen)

**AWARDS**

- 1996 The Elizabeth Foundation for the Arts Grant  
1979 NEA  
1968 CAPS  
1964 Second Annual Chicago Arts Festival Invitational Exhibition, First Prize

**SOLO EXHIBITIONS**

- 2015 *Kes Zapkus: Paintings and Drawings*, William Holman Gallery, New York, NY  
*Kes Zapkus Paintings*, Sla307, New York, NY  
2014 *Kestutis Zapkus: Painting Retrospective (1968-2014)*, The National Gallery of Art, Lithuania  
2013-2014 *Recent Paintings*, OK Harris Works of Art, New York, NY  
2011 *Recent Paintings*, OK Harris Works of Art, New York, NY  
2008 *Big Paintings 1975–2007*, OK Harris Works of Art, New York, NY  
2007 *Mindset-Timeset Variations*, Art Sites, Riverhead, NY, paintings and drawings  
2005 *Selected Paintings 1993–2005*, Icehouse Gallery, Greenport, NY  
2001 *Paintings & Drawings 1998-2000*, Art Sites, Greenport, NY  
1995 Andre Zarre Gallery, New York  
1989 *Children of War*, Museum of Art of Lithuania, exhibited in Vilnius, Klaipeda, and Kaunas, L.T.S.R.  
Gallery of the L.T.S.R. Mission, Moscow, U.S.S.R.  
John Weber Gallery, New York  
1988 John Weber Gallery, New York  
1984 *Children of War*, John Weber Gallery, New York  
1982 *Kes Zapkus: Notation/Progression*, Hecksher Museum, Huntington, New York  
John Weber Gallery, New York  
1981 Museum of Art, Carnegie Institute, Pittsburgh, retrospective  
1979 Paula Cooper Gallery, New York  
John Weber Gallery, New York  
1978 Galerie Darthea Speyer, Paris  
Contemporary Arts Center, Cincinnati, retrospective  
1977 Paula Cooper Gallery, New York  
1975 Paula Cooper Gallery, New York, works on paper  
Paula Cooper Gallery, New York, paintings  
1973 Paula Cooper Gallery, New York  
1971 Paula Cooper Gallery, New York  
1968 Stable Gallery, New York  
1966 Kazimir Gallery, Chicago  
1965 Kazimir Gallery, Chicago  
1962 Gres Gallery, Chicago  
Ciurlionis Gallery, Chicago

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### GROUP EXHIBITIONS

- 2016 *Autumn Exhibition*, William Holman Gallery, New York, NY  
*Winter Show*, William Holman Gallery, New York NY
- 2015 *Annual Summer Exhibition*
- 2014-2015 *Sensory Impact, American Abstract Artists*, Morgan Stanley International, Purchase, New York
- 2013 *39 Great Jones*, Galerie Eva Presenhuber, Zurich, Switzerland
- 2011 *Abstraction (Abstraction to the Power of Infinity)*, Crane Arts, Philadelphia, PA  
*American Abstract Artists 75th Anniversary*, OK Harris Works of Art, NY  
*American Abstract Artists International/75th Anniversary*, Galerie oqbo and Deutscher Künstlerbund, Berlin, Germany
- 2010 *American Abstract Artists International, L'astrazione vista da un cosmopolita*, Otrano, Italy
- 2008 *American Abstract Artists*, The Painting Center, NY  
*40th Anniversary*, Galerie Darthea Speyer, Paris
- 2006 Group Show, O.K. Harris Works of Art, New York, N.Y.
- 2001 *Structures*, The Workspace, New York  
*The Faculty Show 2001*, Staller Center, SUNY at Stony Brook  
*Structures*, Moravian College, Bethlehem, Pa  
*Difficult Subjects*, Art Sites, Greenport, NY  
*Structures*, Vassar College, Poughkeepsie, NY
- 2000 *25th Anniversary Exhibition*, Andre Zarre Gallery, New York
- 1999 *The Faculty Show 1999*, Staller Center, SUNY at Stony Brook
- 1998 *Footfalls*, Greenport, NY (site-specific, large scale, bamboo sculpture)
- 1995 *20th Anniversary Exhibition 1974-1994*, Andre Zarre Gallery, New York  
*In Small Dimensions*, Andre Zarre Gallery, New York
- 1994 *Civic Virtues*, National Bank Plaza, Charlotte, NC  
*The Faculty Show 1994*, Staller Center, SUNY at Stony Brook  
*One Hundred Hearts*, 45 Greene Street, New York
- 1992 *Stuyvesant Foundation Collection*, Sevilla, Spain  
Museum of Fine Arts, Budapest, Hungary (*Bryan Montgomery Collection, London, England: Zapkus paintings*)  
Gallery of Art, Novosibirsk, Russia (*Bryan Montgomery Collection, London, England: Zapkus drawings and prints*)  
*The Open Work*, John Good Gallery, New York  
*The Exuberant '80's*, Andre Zarre Gallery, New York
- 1991 Arco, Madrid  
*Art on Paper*, Weatherspoon Art Gallery, University of North Carolina at Greensboro  
*Pictures for an Exhibition*, The Richard Demarco Gallery, Edinburgh, Scotland  
*The Bryan Montgomery Collection*, Museum of Fine Arts, Budapest, Hungary
- 1990 *The Grid: Organization and Idea*, Ben Shahn Galleries, William Paterson College of New Jersey
- 1989 *Sightings*, Pratt Manhattan Gallery, New York & Rubelle and Norman Schafler Gallery, Brooklyn; 1988-1989 toured in Spain and Portugal under the auspices of the Instituto de Estudios Norteamericanos  
*Belief in Paint*, Usdan Gallery, Bennington College, Bennington, Vermont
- 1987 Group Exhibition, Exhibition Palace, Vilnius, Lithuania  
Group Exhibition, Cooper Union School of Art, New York

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- 1986 *Comino a Cuba*, Museo Universitario del Chopo, Mexico City, Mexico  
Gallery Group, John Weber Gallery, New York  
*2nd Biennial de la Havana*, Centro Vifredo Lam, Havana, Cuba  
*Law and Order*, Leo Castelli Gallery, John Weber Gallery, and Barbara Gladstone Gallery, New York
- 1985 Gallery Group, John Weber Gallery, New York  
1984 *Artists Call Against Intervention in Central America*, Leo Castelli Gallery, New York  
Gallery Group, John Weber Gallery, New York  
*Maximalism*, Tweed Gallery, New Jersey  
*Art as Social Conscience*, Bard College, New York  
*Labor Intensive Abstractions*, organized by P. S. 1 at The Clocktower, New York
- 1983 *Terminal New York*, Brooklyn Army Terminal, Brooklyn  
*Recent Acquisitions in Contemporary Art, Part One*, The Museum of Art, Carnegie Institute, Pittsburgh  
*Christmas Invitational*, AIR Gallery, New York
- 1982 *Ten Artists from New York*, Sunny Savage Gallery, Boston  
*Drawing - New Directions*, Summit Art Center, Summit, New Jersey  
*Zero Nuclear*, Parson School of Design, New York
- 1981 *Drawings*, (benefit - Foundation for Contemporary Performance Arts), Leo Castelli Gallery, New York  
Group Show, Paula Cooper Gallery, New York  
*Peter Stuyvesant Collection*, The Provinciaal Beijnhof, Hasselt, Belgian Limburg
- 1979 Paula Cooper Gallery, New York  
*Art on Paper 1979*, Weatherspoon Art Gallery, University of North Carolina, Greensboro
- 1978 *Project Rebuild*, Grey Art Gallery, New York University, New York  
Group Show, Paula Cooper Gallery, New York
- 1977 *Paintings*, Paula Cooper Gallery, New York  
*Drawings of the 70's*, The Art Institute of Chicago, Chicago  
*Critics' Choice*, Lowe Art Gallery, Syracuse University, Syracuse, New York, and Munson Williams Proctor Institute, Utica, New York  
*Contemporary Collection*, Aldrich Museum of Contemporary Art, Ridgefield, Connecticut  
*Drawings and Prints--New York*, University of Rochester, Rochester, New York  
*Art for Your Collection*, Rhode Island School of Design, Providence
- 1976 Group Show, Paula Cooper Gallery, New York  
*Approaching Painting: Part Three*, Hallswalls, Buffalo, New York  
Group Show, Paula Cooper Gallery, Los Angeles  
*Fortieth Annual Exhibition*, Butler Art Institute, Youngstown, Ohio  
*Perspective '76*, Freedman Art Gallery, Albright College, Reading, Pennsylvania
- 1975 *Painting Endures*, The Institute of Contemporary Art, Boston  
Spring Group Show, Paula Cooper Gallery, New York  
*Drawings*, Dootson-Calderhead Gallery, Seattle  
*Drawings*, Tyler School of Art, Philadelphia  
*A Change of View*, Aldrich Museum of Contemporary Art, Ridgefield, Connecticut  
*Recent Work*, Middlebury College, Middlebury, Vermont

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- 1974 Spring Group Exhibition, Paula Cooper Gallery, New York  
*Painting and Sculpture Today, 1974*, Indianapolis Museum of Art, Indianapolis  
*Painting and Sculpture Today, 1974*, Contemporary Arts Center, Cincinnati  
Fall Group Exhibition, Paula Cooper Gallery, New York  
*Vera List Selects*, Greenwich Library, Greenwich, Connecticut  
*Drawings and Other Work*, Paula Cooper Gallery, New York
- 1973 Paula Cooper Gallery, New York  
*33rd Biennial Exhibition*, The Corcoran Gallery of Art, Washington, D.C.  
*New American Abstract Painting*, Northern Illinois University Art Gallery, DeKalb  
*Options 73/30: Recent Works of Art*, Contemporary Arts Center, Cincinnati  
*Art for Your Collection*, Rhode Island School of Design, Providence
- 1972 *New York '72, Paula Cooper Gallery Exhibition*, Greenwich, Connecticut  
*New York Painting*, Vassar College, Poughkeepsie, New York  
*New York Abstract Painting*, Madison Art Center, Madison, Wisconsin  
Galerie Simone Stern, New Orleans
- 1971 *Three-man show*, Paula Cooper Gallery, New York, (with Ruda and Diao)  
*Work on Paper*, 31st Annual Exhibition of the Society of Contemporary Art, The Art Institute of Chicago, Chicago  
*Paula Cooper Gallery Exhibition*, Windham College, Putney, Vermont  
*Art for Your Collection*, Rhode Island School of Design, Providence
- 1970 *Painting and Sculpture Today*, The Indianapolis Museum of Art, Indianapolis  
*Critics' Choice*, New York Council on the Arts, touring exhibition  
*Drawing Exhibition*, Paula Cooper Gallery, New York
- 1969 *Painting Annual*, The Whitney Museum of American Art, New York  
*Eight Painters*, Wheaton College, Norton, Massachusetts
- 1968 *Some Younger American Painters and Sculptors*, The Museum of Modern Art, New York (touring exhibition)
- 1965 *Invitational Exhibition*, Society of Contemporary Art, The Art Institute of Chicago, Chicago  
*Invitational Exhibition*, Northern Illinois University, DeKalb
- 1964 *Signal: Six Artistes Americains de Paris et d'Amsterdam*, Centre Culturel Americain, Paris
- 1958 *Chicago and Vicinity*, The Art Institute of Chicago, Chicago  
Hyde Park Art Center, Hyde Park, Illinois

### SELECTED BIBLIOGRAPHY

- Kestutis Zapkus, Painting and Drawing*, (monograph, in English and Lithuanian), Laima Kreivyte, editor, Lewben Art Foundation, Vilnius, Lithuania, 2014, pp. 1- 231, ill. (includes essays by Lucy R. Lippard, Marjorie Welish, Sandra Skurvida)
- Schulze, Franz. *Chicago Daily News*, June 30, 1962
- Schulze, Franz. *Lituanus*, No.4, 1962, pp. 123-127
- Kurauskas, Algirdas. *Kestutis Zapkus*, (exhibition catalogue), Ciurlionis Gallery, Chicago, 1962
- Mackus, Algimantas. *Metmenys*, 1962, p. 7
- Ragon, Michel. *Les Arts*, Paris, France, 1964
- Ashberry, John. *Herald Tribune International*, Paris, May, 1964
- Schulze, Franz. *ARTnews*, Jan. 1964
- Prapuolenis, B. *Draugas*, 1964
- Karpusko, K.. *Kestutis Zapkus*, (catalogue), Kazimir Gallery, Chicago, 1965
- Ratcliff, Carter. review, *ARTnews*, Nov. 1971, p. 84
- New American Abstract Painting*, (catalogue), Madison Art Center, Madison, Wisconsin, 1972



*New American Abstract Painting*, (catalogue), Northern Illinois University Art Gallery, DeKalb, 1973

*Options, 73/30*, (catalogue), Contemporary Arts Center, Cincinnati, 1973

Baro, Gene. *Way of Color, 33rd Biennial Exhibition*, (catalogue), Corcoran Gallery of Art, Washington, D.C., 1973, pp. 28-29

Gilbert-Rolf, Jeremy, review, *Artforum*, 1974, p. 69

*The Stedelijk Museum Collection, 1963-1973*, (catalogue), January 1974

*Painting and Sculpture Today, 1974*, (catalogue), Indianapolis Museum of Art, 1974, p. 96, (ill)

Lubell, Ellen, review, *Arts Magazine*, March 1975, p. 14

Frank, Peter, review, *Soho Weekly News*, Dec. 6, 1975, p. 10

*A Change of View*, (catalogue), The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut, 1975, (ill)

Ashton, Dore. *Painting Endures*, (catalogue), Institute of Contemporary Arts, Boston, 1975

Kaplan, Patricia, review, *Art in America*, Sept. 1975, pp. 93-94

Larson, Philip. "Kes Zapkus", *Arts Magazine*, June 1976, p. 13

*Perspective '76*, (catalogue), Freedman Art Gallery, Albright College, Reading, Pennsylvania, 1976

*Critics' Choice*, (catalogue), Lowe Art Gallery, Syracuse, and Munson- Williams Proctor Institute, Utica, New York, 1977

*Fall 1977: Contemporary Collection*, Aldrich Museum of Contemporary Art, Ridgefield, Connecticut, 1977, (ill)

Lubell, Ellen, review, *Arts Magazine*, 1977, pp.35-36

Russell, John, review, *The New York Times*, May 13, 1977, p. C22

Gleiny, Christine. *Galerie a Jardin Des Arts*, No.180, Paris, 1978

Findsen, Owen. "Zapkus Paints Symphonies on Canvas", *Cincinnati Enquirer*, July 2, 1979

Stearns, Robert. *Kes Zapkus, Paintings 1968-78*, (catalogue), The Contemporary Arts Center, Cincinnati, 1978

Sawin, Martica. "Kes Zapkus", *Arts Magazine*, June 1979, p. 3

Frank, Peter, review, *The Village Voice*, June 4, 1979, p. 83

Russell, John, review, *The New York Times*, May 25, 1979, p. C23

Castle, Ted. "Kes Zapkus' Modern Warfare", *Artforum*, March 1981, pp. 74-76, (ill)

Lippard, Lucy R. "Notes on 'With Paint on Canvas'", Anthology Film Archives / Museum of Modern Art, New York, 1981

"Kestutis Zapkus", *Ateitis*, No.3, Chicago, 1981, pp. 79 - 85

Baro, Gene. *Kes Zapkus: Drawing into Painting*, (catalogue), Carnegie Institute, 1981

Glueck, Grace, review, *The New York Times*, Friday, Nov. 27, 1981

Lochridge, Katherine. *Kes Zapkus: Notation/Progression*, (catalogue), Hecksher Museum, 1982

Castle, Ted. "Art Norms in 1982", *Journal*, Summer 1982

Lippard, Lucy R. "Art Tranquil, Art Defiant: Kes Zapkus", *Art in America*, Summer 1982

Freidman, Kenneth, and Peter Frank. "Building a Contemporary Collection", *Diversions*, May 1982

Glueck, Grace, review, *The New York Times*, Sept. 30, 1983

Raynor, Vivien, review, *The New York Times*, Sunday, Nov. 18, 1984

Larson, Kay, review, *New York Magazine*, Nov. 26, 1984, p. 118

Lippard, Lucy R. "Battle Cries", *The Village Voice*, Dec. 4, 1984

Warren, Ron. "Kes Zapkus at John Weber" *Arts*, Jan. 1985

Baker, Kenneth. "Kes Zapkus at John Weber", *Art in America*, March 1985

Welish, Marjorie. "Kes Zapkus at John Weber", *ARTnews*, April 1988, p. 146

Lietuvos TSR dailės muziejus. *Kestutis Zapkus*, (exhibition catalogue), 1989

Kostkevičute, I. *Kęstučio Zapkaus plastinės vizijos*, *Kultūros Barai*, 1989 nr. 7, p. 12-16

Cyphers, Peggy. *Kes Zapkus at John Weber*, *Arts Magazine*, Dec. 1989, pp. 95-95

*The Grid: Organization and Idea*, (exhibition brochure), Ben Shahn Galleries, The William



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Paterson College of New Jersey, Wayne, NJ, essays by Karl Lunde and David Raymond, 1990  
*Art on Paper*, (catalogue), The Weatherspoon Art Gallery, University of North Carolina at Greensboro, 1991

Welish, Marjorie. "The Open Work", Essay published by John Good Gallery, 1992

Liutkus, Viktoras. *Literatura ir Menas*, No. 6, 1992, pp. 4-10

Wei, Lily. *Kes Zapkus at Andre Zarre*, *Art in America*, Sept. 1995, p.111

Naujokaitis, Audrius. *Kulturos Barai*, No. 10, 1995

Welish Marjorie. *Signifying Art: Essays on Art After 1960*, Cambridge University Press, 1999, pp. 183-200

Toth, Ferenc. *The Bryan Montgomery Collection*, (catalogue), Museum of Fine Arts, Budapest, Hungary, 1999, pp. 166-169

Wood Liz. *Riffs in Paint*, *The Suffolk Times*, Mattituck, NY, July 5, 2001, pp.1a & 6a

Dodge, Norton T. and Alla Rosenfeld. *Art of the Baltics*, Rutgers University Press, N.J., 2001, pp. 355, 359, 426, and 441.

Harrison, Helen, review, *The New York Times*, Sunday, Aug. 21, 2005

K. Zapkus. *Aspects of Content and Context*, *Lituanus*, No.53: 2, Summer 2007, pp. 41-55

Wood, Liz. *Floor Plan for Art*, *The Suffolk Times*, Mattituck, NY, Aug. 16, 2007, pp. 1a & 7a

Berlind, Robert. *Kes Zapkus, OK Harris*, review, *Art In America*, March 2009, pp.144

Frank, Peter. *Kes Zapkus and Tino Zago*, *Huffington Post*, Haiku Review, Dec. 16, 2011

**FILM**

Gambone, Jerry, *With Paint on Canvas: Kes Zapkus*, 16mm documentary film, 42 minutes, color, released 1980, distributed by The American Federation of Arts Film Program at The Museum of Modern Art, New York

**INSTITUTIONS AND COLLECTIONS**

Joseph Hirshhorn Museum & Sculpture Garden, Smithsonian Institution, Washington, D.C.

JP Morgan Chase & Co., New York, NY

Stedelijk Museum, Amsterdam, The Netherlands

The Art Institute of Chicago, Chicago, Illinois

Virginia Museum of Fine Arts, Richmond, Virginia

Massachusetts Institute of Technology, Cambridge, Massachusetts

Hunter Museum of Art, Chattanooga, Tennessee

Neuberger Museum, S.U.N.Y. Purchase, New York

Anthology Film Archives, New York, NY

Woodhall Hospital, New York

Frank Porter, Cleveland, Ohio

Mrs. Vera List, New York, NY

Mr. and Mrs. Walter N. Thayer, New York

Mr. and Mrs. Charles Diker, New York, NY

Mr. and Mrs. Solomon Smith, Lake Forest, Illinois

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