



GENE HEDGE :

The Pattern of Nature

LG

LINCOLN GLENN



Gene Hedge standing in front of one of his paintings (P112).

Cover illustration:

Untitled, circa 1968 Acrylic on canvas 30 x 22 3/8 inches (Po46)

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GENE HEDGE:
The Pattern of Nature

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LINCOLN GLENN

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We are thrilled to embark on an exciting new chapter in the journey of our gallery. After calling Larchmont home since the spring of 2022 and expanding to our first New York City location in May of 2023, we are delighted to announce the relocation of our flagship location from Westchester to a vibrant storefront in the heart of Chelsea. It is with great excitement to present *Gene Hedge: The Pattern of Nature*, the first exhibition at our new gallery space at 542 West 24th Street.

Over the past couple of years, our gallery's program has evolved in exciting ways, but the thread of continuity is a commitment to the exploration and presentation of new and diverse artists, seeking fresh perspectives and innovative talents. Notably, artists such as Calvert Coggeshall, Sherron Francis, David Hare, and Gerome Kamrowski captured our attention and ignited our passion for promoting their unique voices. With this relocation, we intend to organize a slew of programming with an emphasis on solo exhibitions and look forward to welcoming our friends and clients, new and old.

Gene Hedge's life and work has been a source of fascination for us. His approach to art encapsulates our gallery's mission – to shed light on artists who may have shied away from the limelight, choosing to create rather than promote. Although he was represented by prestigious galleries in New York and Chicago in the 1950s and 1960s and included in exhibitions at the Whitney Museum and MoMA, Hedge's name now eludes the most knowledgeable art enthusiasts and historians. Hedge's abstracts capturing nature's organic patterns and splendor deserve reconsideration in a society ever-embracing technological advancements, such as artificial intelligence.

We would like to extend our heartfelt gratitude to Christopher Galliard of Gurr Johns for serving as the connecting glue in introducing us to the wonderful world of Gene Hedge.

Thank you for joining us on this exciting new path. Your support means the world to us, and we cannot wait to see where this voyage takes us.

Eli Sterngass + Douglas Gold

Gene Hedge (1928-2017)

In the 2013 video, “Gene Hedge Unscripted,” the 85-year-old artist began by describing guinea feathers that he had been gathering and photographing for forty years. “I could never see enough of these,” he said, “because each feather is different, each row of elements is different, each element in each row is different.” He observed that in these distinctions, there is “the same repetition and variation of form,” adding “it is a kind of visual organization that’s interested me for a long time.” This idea reminded him of Gertrude Stein’s comment that “people tell the same stories over and over, they’re always different; it’s through these differences that we come to know a person.”¹

Hedge’s remarks, delivered in a measured, deliberate, and understated way, express the essence of his personality, art, and thought. He possessed a deep respect for the natural world and he never lost his wonderment at the patterns, diversity, asymmetrical order, tessellations, and repetitions he discovered on walks in the woods, in museums, in textiles, and in the weathered detritus in abandoned urban spaces, construction sites, and adjacent to newly constructed highways. “In paintings, collages, and photographs, Hedge allows us to see how he sees, the beauty of the world around us and we see it for the first time,” observes Renata Karlin, an art historian who befriended Hedge in the late 1960s.

Hedge was skilled at carpentry and architecture and he described himself with deprecating humor as a “jack of all trades.” His stepdaughter Christine Williams claims, “he could do almost anything.” However, throughout his life, art was Hedge’s lens and means of self-expression. Although he had a facility in several art media, he was committed mainly to only one at a time, immersing himself in a thorough knowledge of its properties and possibilities over some years before moving on. In each, he pioneered his own method, range of investigations, and results. This exhibition, concentrating on Hedge’s paintings, introduces a body of work rarely seen during the artist’s lifetime. These works appear initially to be quite simple but, viewed together, gradually grow in strength and complexity as if we are with the artist and sharing his discoveries.



Hedge demonstrating his creative process for prints at his studio in New York

Early Years

The middle of three children, Gene Hedge was born on December 11, 1928, in rural Greencastle, Indiana, home to a U.S. Army community. His father, Melvin, was a teacher and school superintendent. His mother, Maxine, was a housewife. They divorced when Gene was in high school, and his mother subsequently remarried and worked as a tax consultant for the Internal Revenue Service.

In 1946–47, Hedge served in the military, working stateside as a clerk during the demobilization period after Germany's defeat in May 1945. Subsequently, funded by the G.I. Bill, he enrolled at Ball State Teachers College (now Ball State University) in Muncie, Indiana. His plan was to take courses in order to apply to architecture school. Among his courses was an art class. One day in the art department office, he was handed a book by the Hungarian painter and photographer László Moholy-Nagy (1895–1946), who had established the Institute of Design, a Bauhaus reincarnation in Chicago. In 1949, the school was merged into the newly formed Illinois Institute of Technology.²³ The book that Hedge encountered was most likely Moholy-Nagy's posthumously published *Vision in Motion* (1947), on which he had collaborated with his wife Sibyl. The book concentrated on the Institute, describing it as a laboratory for developing new tools and technologies that would unite art and life to bring about social change. *Vision in Motion* stressed that self-expression at the highest level becomes art, providing the opening wedge to that otherwise unreachable realm, the subconscious "feelings." Hedge, according to his nephew Randy Hedge, was extremely interested; he had never encountered anything like Moholy-Nagy's vision and was thrilled when he applied to the Institute and was accepted.

Enrolling in the fall of 1949, Hedge planned to pursue architecture, but he soon shifted his focus, first to industrial design and then to visual design. In the process, he became proficient in many areas of artistic endeavor including architecture, industrial design, painting, collage, and photography. (Under the direction of Harry Callahan, the school had the most important photography program in the nation).

At the Institute, Hedge's most influential teachers were the painter Eugene Dana (1912–1996), the photographer Aaron Siskind (1903–1991), and the designer and collagist Robert Nickle (1919–1908). Hedge counted all three among his friends. Another Institute connection was fellow student, Bernard Kirschenbaum (1924–2016), who became a lifelong friend. An artist and architect, Kirschenbaum became known for integrating technology and art and designing geodesic domes (inspired by Buckminster Fuller, with whom he collaborated). Hedge would also be close to the painter Susan Weil (b. 1930), who married Kirschenbaum in 1958.

Hedge graduated from the Institute with a B.S. in Visual Design in 1953. Afterwards, he remained in Chicago where he was involved in a student-organized movement which protested against exclusionary rules in the annual exhibitions at the Art Institute of Chicago. The group, initiated in 1948 by artists Leon Golub (1922–2004) and Ellen Lanyon (1926–2013), held six *Momentum* exhibitions between 1948 and 1957, in which leading progressive artists were invited to serve as jurors. Josef Albers (1918–1976) was a juror in 1948, Jackson Pollock (1912–1956) in 1950. In the summer of 1954, the show's jury for its third exhibition consisted of the art dealer Betty Parsons (1900–1982), the painter Robert Motherwell (1915–1991), and the Guggenheim Museum director James Johnson Sweeney (1900–1986). Among the 225 pieces accepted for the exhibition, fourteen were chosen by all three jurors. "Of these," as a writer for *Art News* stated, "the towering monarch is Gene Hedge's untitled collage." The writer commented: "This is a powerful religious work, an abstract crucifixion which captures the mood of the passion in color and texture. A flowing, free-form cross fills three-quarters of the frame."⁴

At the time, as Hedge acknowledges, his collages were formal, in the tradition of French Cubist *papiers collés*. They consisted of concrete, flat surfaces in which Hedge used newsprint, creased and torn paper, and washes of color as his media. These works parallel the photographic abstract compositions by Aaron Siskind and the jigsaw-puzzle like subtly toned collages of Robert Nickle. The three artists were all working to unite non-traditional media—which began with Marcel Duchamp's readymades—and continued in the Abstract Expressionist search for new means of expression after the devastation of World War II. Yet they were more committed to materials and their qualities than to art as a forum for conceptual or subjective inquiries.



Right: Hedge working in his studio

Collages, 1955–1965

Following the *Momentum* show, Hedge's work changed rapidly. He began creating collages from weathered and discarded paper that he picked up in empty lots and construction sites. Through shaping and folding, he used his found material as volume, value, tone, line, and texture. In the impact of time, human use, and the shaping process these works evoke the vanitas theme, linking them, in spite of their unconventional materials, with a longstanding art-historical tradition. In 1955, Hedge came to the attention of the Allan Frumkin Gallery in Chicago, which had a prestigious roster of Europe and American contemporary artists, including Chicago artists Leon Golub, Jack Beal (1931–2013), Robert M. Barnes (b. 1934), June Leaf (b. 1929), and H. C. Westermann (1922–1981).⁵ Represented by Frumkin until 1961, Hedge had a show of his collages at the gallery in 1955 and was included subsequently in group exhibitions. One in 1958 included the work of Paul Burlin (1886–1969), George McNeil (1908–1995), Milton Resnick (1917–2004), and Leland Bell (1922–1991). In October–December 1955, Hedge was featured in the biannual International Exhibition of Painting and Sculpture, at the Carnegie Institute, Pittsburgh. In November 1956, he was selected by a jury consisting of artists Theodore Roszak (1907–1981) and Arthur Osver (1912–2006), along with the Museum of Modern Art curator Dorothy Miller (1904–2003) for participation in the *62nd American Exhibition of Painting and Sculpture*, held at the Art Institute of Chicago.

In 1956, Hedge moved to New York City, living at first in a tiny, narrow space in a triangular-shaped building on Thompson Street in Greenwich Village. His next residence was at 124 Chambers Street, where his studio was next to that of Dorothea Rockburne (b. circa 1932), and the two artists became part of the close-knit, dynamic New York scene of the time. Dick Bellamy (1927–1998), an art dealer at the center of the avant-garde, was a friend; Yoko Ono (b. 1933) had a nearby studio. Hedge was also part of the world of Beat poets, writers, and jazz; he had often visited jazz clubs in Chicago and he continued to do so in New York.

Hedge's move to New York coincided with a momentous time in the history of the nation's transportation system. On August 2, 1956, President Dwight Eisenhower signed the Federal-Aid Highway Act. The Act led to the construction over the next ten years of the nation's Interstate Highway System, consisting of about 45,000 miles of new or connected throughways. This effort was accompanied by intensified asphalt innovations, including the development of viscosities that proved stable and rigid rather than porous. What drew Hedge's attention at the time was the heavy construction paper used to protect these newly laid roads, which was then discarded when a road's surface had hardened sufficiently for heavy traffic usage. Hedge began collecting large rolls of this paper, fascinated by its layers,

consisting of the monofilament reinforcing threads that were between and bound together with tar in order to strengthen it. What interested him was that the more this paper was exposed to weather, the more it changed, turning it into a very strong but also flexible material that he could organize in different ways.⁶

As Hedge experimented with this new material, his collages grew larger and more three-dimensional, consisting of parts glued, torn, overlapped, separated and then reassembled and pushed together. He later stated that “the reinforcing threads made it possible to anchor certain parts and let others take care of themselves,” while he “wondered what would happen to paper that was fading and already disintegrating.”⁷ Yet these works have passed the test of time, remaining intact as initially created. At the same time, they are a timebound product and perhaps nostalgic remnant of their cultural context, because the paper would cease to be used when the proper balance of asphalt and cement was established that could cure and harden roads more quickly.

Hedge’s first display of his New York collages was in the fall of 1957, in a joint exhibition with the sculptor Harold Cousins (1916–1992), held at Poindexter Gallery at 21 West 56th Street. The gallery was opened just two years earlier by the Canada-born Elinor Poindexter, who was “more interested in the whole work of the artist rather than individual merchandise to sell,” as she told Paul Cummings in a 1970 Oral history interview.⁸ Artists whose work she showed, until the gallery closed in 1978, included Richard Diebenkorn (1922–1993), Jules Olitski (1922–2007), Nell Blaine (1922–1996), Willem de Kooning (1904–1997), Franz Kline (1910–1962), Milton Resnick, and Robert De Niro Sr. (1922–1993).



Gene Hedge was the subject of a two-person exhibition alongside sculptor Harold Cousins at Poindexter Gallery in 1957.

A review by Dore Ashton of Hedge's joint 1957 show in the *New York Times* focused solely on his work. She stated: "Part of a young artist's training in contemporary academies consists of a close study of materials and their inherent esthetic qualities. This emphasis on the discovery of sensuous properties in unconventional stuffs is reflected in the collages by Gene Hedge." Ashton commented that he "makes a surface of something roughly akin to asbestos wool, soaking it with gray to umber tonalities, and heightening the relief effects within a seemingly random surface pattern. Conventional composition vanishes beneath the demanding tactile surface. Like layered autumn leaves or time-traced cave walls, these collages are pleasing, suggestive, often elegant."⁹

In the *New York Herald Tribune*, Carlyle Burrows wrote: "It is a challenging oddity of modern-day art that techniques apart from painting and sculpture have in their own manners grown up to usurp the traditional priorities of these media. This is especially notable in a two-man show being given by the Poindexter Gallery composed of metal designs by Harold Cousins and compositions by Gene Hedge." Burrows felt that the concept of "collage" hardly fit Hedge's works so well as "construction" and stated, "curious though the medium appears . . . the results seem produced without straining for effects and are strangely beautiful." Burrows noted that Hedge was the younger of the two artists but "his achievement, in its quiet way, recalling aged and dusty recesses, silt forms and backwaters, is the more mysteriously evocative."¹⁰

In the next few years, Hedge's collages became more sculptural with greater depth and more thickly encrusted surfaces. These works suggest organic growth, raised relief maps, grottoes, aerial perspectives over land and sea, honeycombs, and fallen leaves (spread, piled up, and brittle). Some evoke passages through rough and varied terrains, perhaps themselves referencing interstate highways that moved mountains rather than bypassed them. In his use of an industrial material, Hedge's late collages concurred with the commitment of the Institute of Design to break down the barrier between art and technology.

In 1959, Hedge was included in *New Talent—Art in America*, a traveling show organized by the American Federation of Arts. Three years later, he had a solo exhibition at B.C. Holland Gallery in Chicago, opened by Bud C. Holland in 1957, another gallery committed to contemporary modernists.¹¹ In the *Chicago Daily News*, Franz Schulze commented that Hedge "has never veered from an austere abstract viewpoint. But the single-mindedness of his labors now appears to be paying rich dividends. Restricting his materials to weathered shreds of building construction paper (tarpaper, insulation paper, etc.), he arranges them in severe but astoundingly elegant order." Schulze pronounced that "here, indeed, is the medium of 'junk' art, nowadays allotted considerable honor among artists, carried almost to Rococo phase. Hedge's rubbish stuff is implicitly quite removed from its urban context and thus divested of its uglifying associations. In the process it becomes lovely, delicate, and tastefully formalized. (Look at it, if you find this

precious thinking.) The objects in the show, all running to an ingratiating dark monochrome, are remarkably consistent in quality.”¹²

Collage as a relevant contemporary art form in its own right was acknowledged in an exhibition held in May–June 1965 at the Museum of Modern Art, titled *American Collages*, and including only examples created since 1950. Curated by Kynaston McShine, the show featured work by “the foremost makers of collage in this country . . . who have broadened the medium.” Motherwell, Esteban Vicente (1903–2001), Conrad Marca-Relli (1913–2000), Joseph Cornell (1903–1972), and Hedge were among the fourteen artists included. Hedge (represented by four works) and Angelo Ippolito (1922–2001) were described in the show’s press release as artists “using the informality of abstract expressionism.”¹³



Installation image of American Collages at the Museum of Modern Art, New York in 1965. Hedge had four works included in the exhibition, including the three collages on the far wall of this image

Overlapping with the show was an exhibition of Hedge’s collages at Poindexter in June. Reviewing it in the *New York Times*, Stuart Preston observed that Hedge’s works made “a strong if severe impression.” Preston stated: “Their chocolate-colored ingredients, torn bits of paper, leaves and bark wired together, and miscellaneous bits of debris, suggest what lies on the ground when trudging through the woods in late autumn. And they swirl loosely, too, as if the next gust of wind would rearrange their loose patterns.”¹⁴ A reviewer for *Art News* commented on the “extraordinary collages” Hedge had been making since 1956 and stated that their tangled patterns were coherent: “They remind you of nature in all its splendor of growth and decay.”¹⁵

The MOMA show also traveled to museums in Europe. When it was in Rotterdam in September 1966, Hedge was singled out in a review as “the most dramatic artist,” whose work had a “modest and clean idiomatic quality.”¹⁶ In Copenhagen in January 1967, a reviewer stated that Hedge’s collages were “like dry winter-like forest floors with dead, crumbly leaves. The effect is a perfect illusion, and in a way, beautiful. One thought it was leaves.”¹⁷

Acrylic Paintings, 1968–2007

Hedge’s early recognition derived from his collages. Yet consistent with the diversity of his areas of study at the Institute of Design, he had also explored other media since the beginning of his career, including photography and painting.

However, working in oil in his first painting efforts, he could not find the cohesion or authority that he felt in collage.

In 1965, Hedge decided to start over. He bought acrylic paint, which was fairly new at the time and mostly only available for commercial uses. Similar to his approach to collage, he wanted to investigate the properties and capacities of the medium.¹⁸ His work fits within the nascent Color Field movement in the 1960s, in which artists reacted against the gestures and “handwriting” of Abstract Expressionism in favor of relatively anonymous executions. Yet within this idiom, Hedge developed a uniquely controlled and sensuously appreciative approach. He began with the idea of exploring the differences between oil and acrylic.

One factor in Hedge’s transition to painting was a change in surroundings. In the early 1960s, he moved to 289 Bleecker Street, where he had a large workspace in which he set at the center, a big table (about eight-by-twelve feet) given to him by his neighbor the architect and photographer William Zeth Ginsberg. The table, with storage beneath it, formed a large cube at the center of the space, where Hedge could lay out canvases of various sizes.

The direction he took in acrylic occurred accidentally. One day when he was newly exploring the medium, he was wiping his paint to clean up and two pigments came together and, as they rolled, created a squiggly pattern. Hedge took that as a starting point.¹⁹ Covering his worktable with canvas, he then taped another canvas onto it, while marking the stretcher bar borders with more tape. He then spent a significant amount of time carefully arranging his pigments, sometimes premixed with latex modifiers, in ketchup bottles in a special order alongside a canvas. Producing a work was a one-shot process in which he placed the paint on the surface and in a controlled motion with a squeegee, pulled it across the canvas. He used squeegees of different lengths depending on the size of a canvas. By varying the rhythm of a squeegee’s movement, he achieved surprising patterns that were geometric yet varied, repeating yet discontinuous.



Hedge worked in batches, exploring particular movements and structures. However, he discovered that even when he used the same amount of paint and squeegee movement, the results were never the same. He treated his paint as a natural organic form and delighted in how it acted like nature itself. He was conscious of the given shape of a canvas in his paint application. In some works in which diagonals prevail, they tighten or widen in accord with a work's format. These pieces evoke echoes, waves, electric currents, vertebrae. Some works are quite minimal indicating Hedge's use of less pigment, a lighter touch, and a smaller squeegee edge. Hedge must have been surprised to realize that these works evoked the patterns in nature that he loved such as the butterflies and feathers that had always fascinated him. Several works consist of a wider array of pigments, spread and pulled, calling to mind water and liquidity, streamers, masks, dance movements, and textiles.

Hedge stated in the 2013 video that his process was "a sort of dialogue between control and lack of control," noting how he enjoyed the way that "thin slivers" of blue paint developed as it repeated, forming a "wonderful ribbon of form twisting in space."²⁰ Although Hedge never lost his excitement about how a work came out, he was not an artist who took chances just to see what would happen. Nothing in his work was ever accidental. As his nephew Randy points out, his paint never ran beyond the stretcher bar borders. If a mistake occurred, Hedge would not keep a canvas. An artist who did not like clutter, he was always meticulous and never sloppy in his working method. This clarity and perfectionism resonate especially in his paintings.

Hedge exhibited his paintings in his third and last Poindexter exhibition, held in November 1968. *The New Yorker* noted in its "Goings on About Town" column that "an artist known for his collages resorts to rolling fluid paint on canvas."²¹ A reviewer for *Art News* stated: "Gene Hedge (Poindexter) abandoned his recent aggressive ripped waterproofing paper collages in favor of a quiet, fragile sensitivity. The new pictures give the impression of fleeting multiple exposures of subtly shifting, veiled forms." The critic took note of the repeating negative and positive shapes that "either descend within a fairly tight vertical parabola . . . or . . . diffuse loosely over the canvas."²²

That Hedge only occasionally exhibited his work from the 1970s through the end of his career had to do with a few factors. As Williams comments, the first was that he was quite shy and did not want to compete for art dollars and have to promote himself. In addition, he was able to live frugally from the modest income he received from renting spaces in the Bleeker Street he and another artist were able to buy during New York's fiscal crisis in the 1960s. He also worked at freelance jobs, as a carpenter, and for a time as a janitor for the office of the *Village Voice* on Sheridan Street. His exhibition schedule was further restricted by his interest in teaching and developing educational programs. He taught at North Carolina State University, Raleigh (1968–1973) and at the University of Illinois, Chicago (1980–1986).

Prints, 2007–2012

Toward the end of the years in which Hedge concentrated on painting, he became interested in digital photography, which he studied by attending classes at the Apple store. He had always taken photographs, and he now realized that the availability of digital photography provided him with a print quality that he sought, enabling him to look closely surfaces and structures in guinea feathers, butterflies, staghorn leaves, and the undersides of mushrooms. With a scanner, he created macro-digital images, turning footage details into small prints and eventually prints measuring thirteen-by-nineteen inches. When he had access to a forty-four-inch printer, he expanded his images to thirty-six-by-twenty-four inches. These works are glorious paeans to the natural world, in all of its richness, complexity, and limitless variety.



Image of Gene Hedge's studio in Greenwich Village, August 2022

Later in his life, Hedge traveled extensively and often to India, accompanied by Niyati Yodh, who was his partner from the early 1970s until the end of his life. He ensconced himself in Indian culture and took photographs in India as well as on trips to the Middle East and the southwestern United States. Focusing on prints with the help of an assistant, he continued to work through 2016, the year before he died.

Hedge's work fits the pulse of his times, from his collages that developed from an Abstract Expressionist ethos into found-object art that broke down barriers between artistic categories, to his use of acrylic paint in the Color Field mode, in which he uniquely treated paint as a form of nature itself, to his foray into new digital capabilities that intensified rather than detracted from the wondrous beauty of nature. Nonetheless, throughout his career, Hedge did not see himself as part of a movement. His attitude, according to his nephew Randy, was that it was essential for an artist to be first in order to make a mark in the art world.

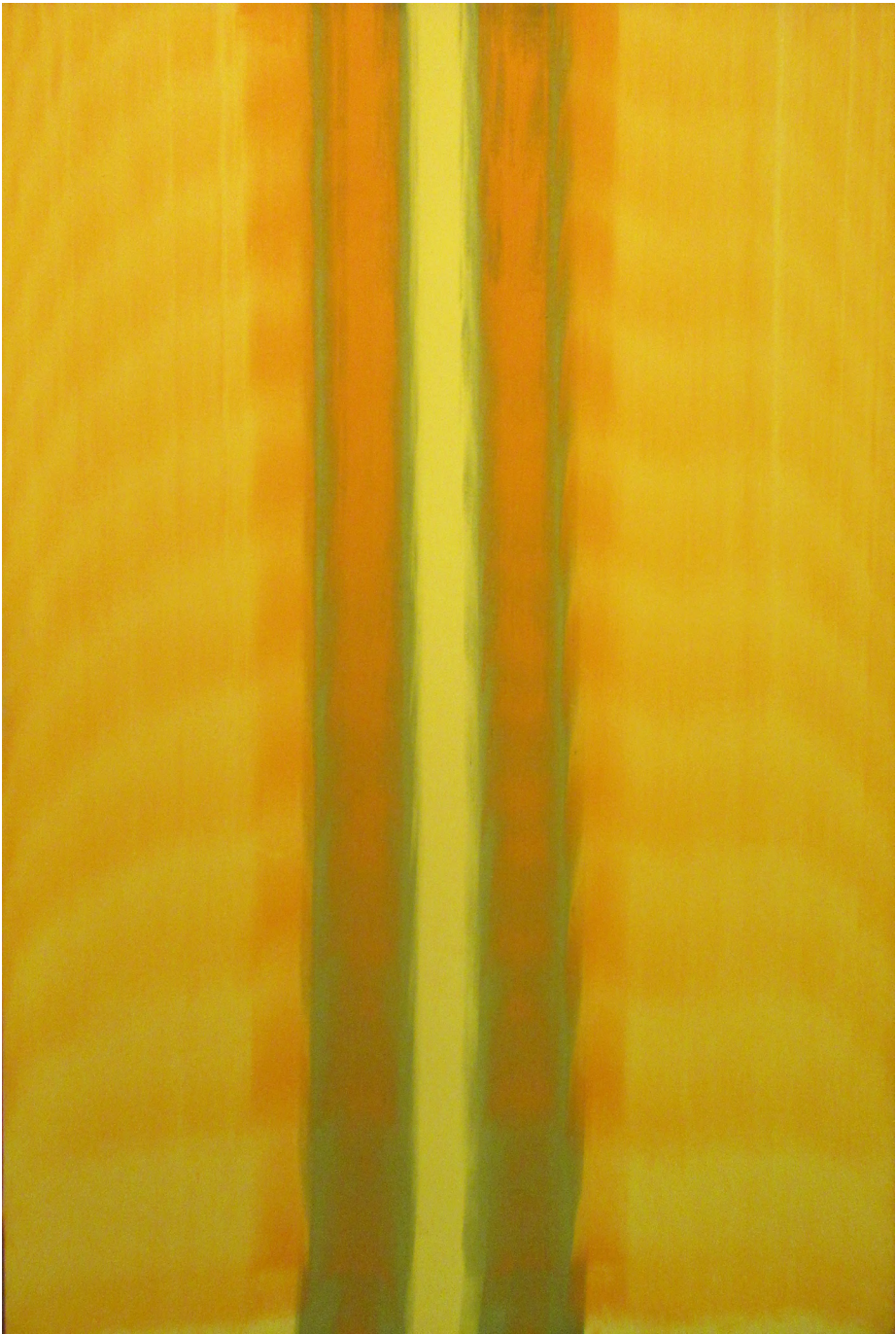
To this end, Hedge kept to his own inquiries and passions. His oeuvre, carefully maintained in his Estate, is a rediscovery, the experience of which seems like being introduced to and conversing with the artist himself.

Lisa N. Peters, PhD

Acknowledgments

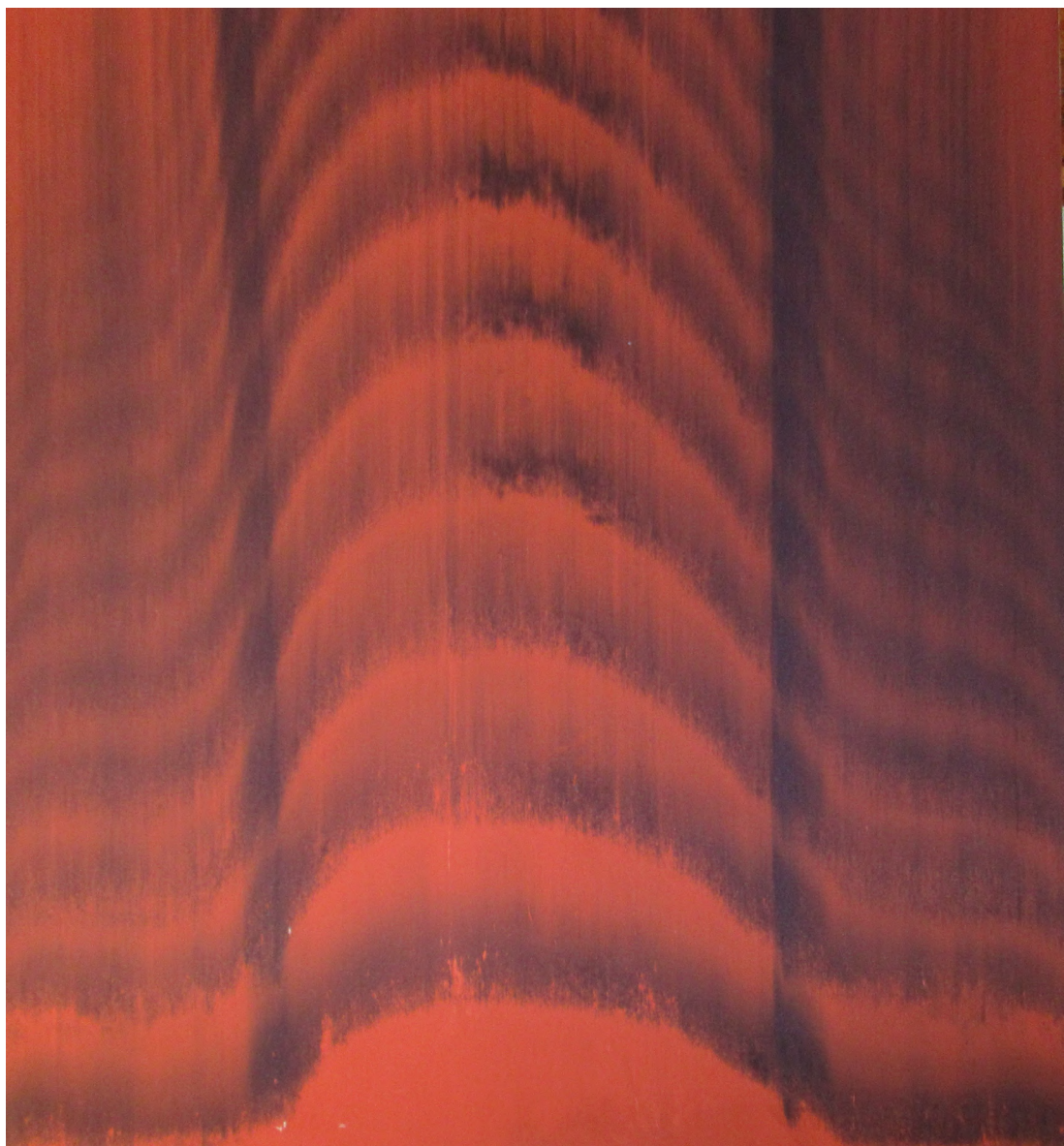
Thanks are due to several people for their input and recollections of Hedge: Christine Williams, the artist's stepdaughter; Randy Hedge, the artist's nephew; and William Zeth Ginsberg, architect and photographer, Hedge's friend and neighbor. Information on Hedge and his work was also generously provided by Deborah Schkolne, archivist and studio manager, Gene Hedge archives, and the Estate of Gene Hedge.

- 1 "Gene Hedge Unscripted," 2013, filmed and edited by Randy Hedge in collaboration with Gene Hedge, <http://www.genehedge.com/gene-hedge-unscripted-video.html>, accessed September 10, 2023.
- 2 László Moholy-Nagy, *Vision in Motion* (Chicago: P. Theobald, 1947). As stated in the Foreword: "An extension of my previous book, *The New Vision* . . . it concentrates on the work of the Institute of design, Chicago." *The New Vision* was first published in 1928 and reprinted by Wittenborn, Schultz, in 1947.
- 3 Moholy-Nagy was affiliated with the Bauhaus in Weimar (1923–28), established the New Bauhaus in Chicago (1937–38), which reopened in 1939 as the Chicago School of Design. In 1944, the school became the Institute of Design, and in 1949 it became part of the Illinois Institute of Technology (often referred to as Illinois Tech). It exists today in downtown Chicago and is strictly a graduate school.
- 4 Marilyn Robb Trier, "Summer in Chicago: Momentum '54," *Art News* 52 (Summer 1954): 59.
- 5 See *A Finding Aid to the Allan Frumkin Gallery Records*, Archives of American art, Smithsonian Institution, Washington, D.C., accessed August 29, 2023.
- 6 "Gene Hedge Unscripted."
- 7 "Gene Hedge Unscripted."
- 8 Oral history interview with Elinor F. Poindexter, conducted by Paul Cummings, Archives of American Art, Smithsonian Institution, Washington, DC, p. 8.
- 9 Dore Ashton, "Art: Collages by Hedge," *New York Times*, September 18, 1957, p. 66.
- 10 Carlyle Burrows, "Art: Both Newcomers and Older Exhibitors," *New York Herald Tribune*, September 22, 1957, p. E13.
- 11 See *A Finding Aid to the B. C. Holland Gallery Records*, Archives of American Art, Smithsonian Institution, Washington, DC.
- 12 Franz Schulze, "It's a Great Week for Ellen Lanyon," *Chicago Daily News*, May 12, 1962, p. 18.
- 13 Press Release, *American Collages* (New York: Museum of Modern Art, 1965), accessed August 30, 2023. For an installation view including Hedge's works, see https://www.moma.org/calendar/exhibitions/2569/installation_images/18821.
- 14 Stuart Preston, "American Collages," *New York Times*, May 16, 1965, p. X19.
- 15 J. J., "Gene Hedge," *Art News* 64 (June 1965), p. 18.
- 16 From H. P. Alstrino, *Algomein Dagblad*, Rotterdam, October 27, 1966, from "American Collages: Critical Reviews," International Council of the Museum of Modern Art, New York, archives.
- 17 Leo Estvad, *Berlingske Aftenavis*, Copenhagen, from "American Collages: Critical Reviews."
- 18 "Gene Hedge Unscripted."
- 19 Conversation with Randy Hedge, September 9, 2023.
- 20 "Gene Hedge Unscripted."
- 21 "Goings on About Town," *New Yorker* 44 (November 16, 1968): 11.
- 22 K. K., "Gene Hedge," *Art News* 76 (December 1968): 18.



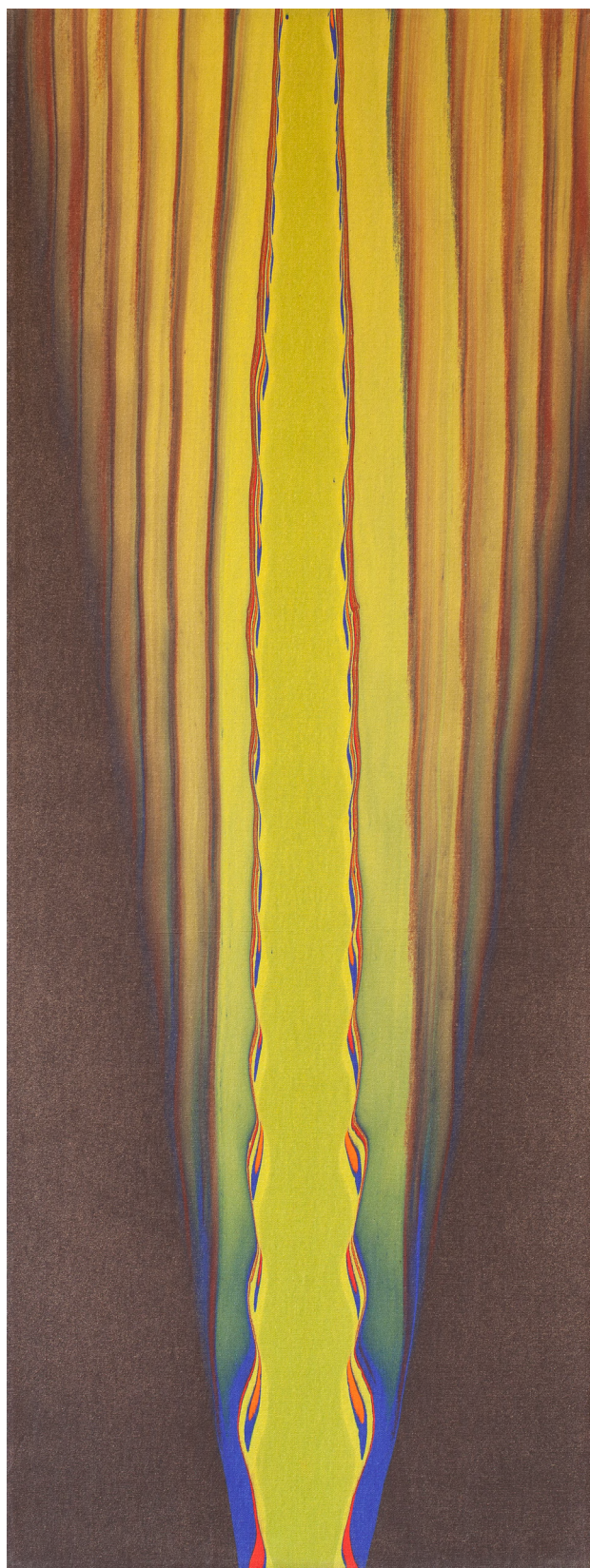
Untitled, circa 1966

Acrylic on canvas
61 1/2 x 42 1/8 inches
(P122)



Untitled, circa 1970

Acrylic on canvas
44 x 43 inches
(P112)

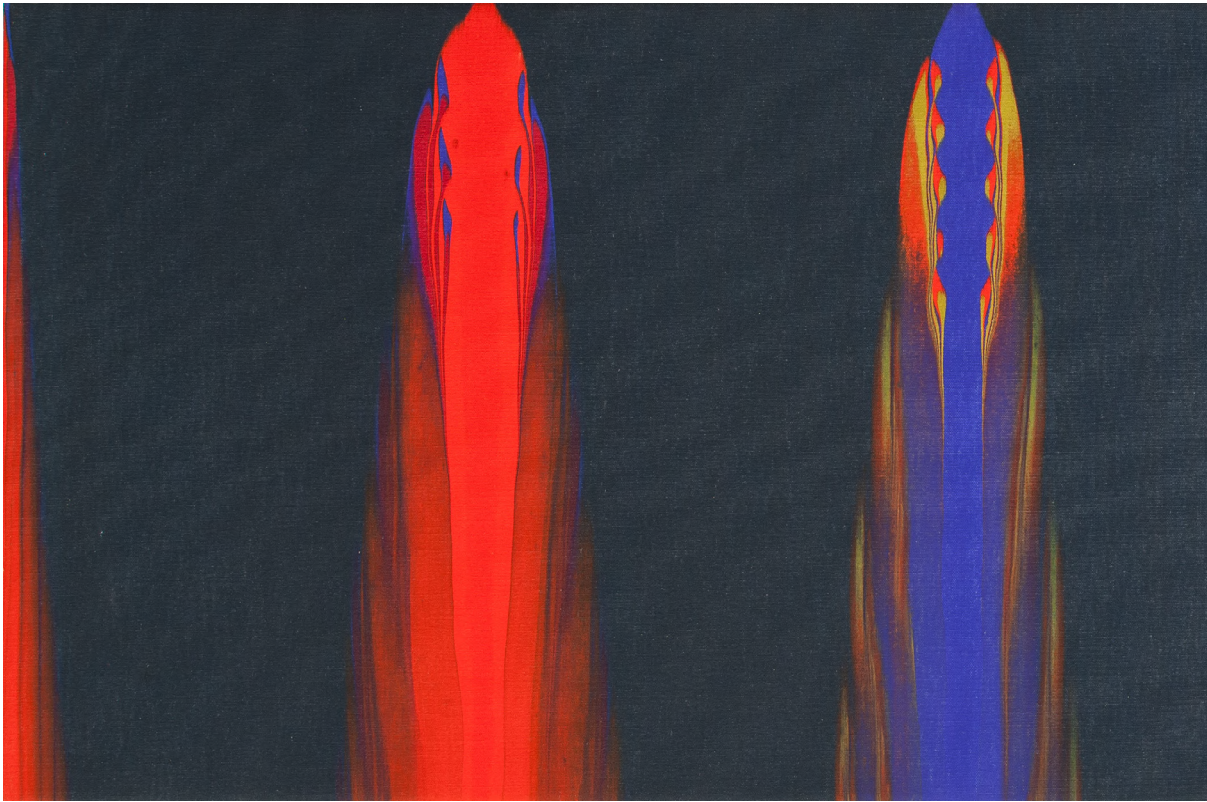


Untitled, circa 1968

Acrylic on canvas
48 x 18 inches
(P053)

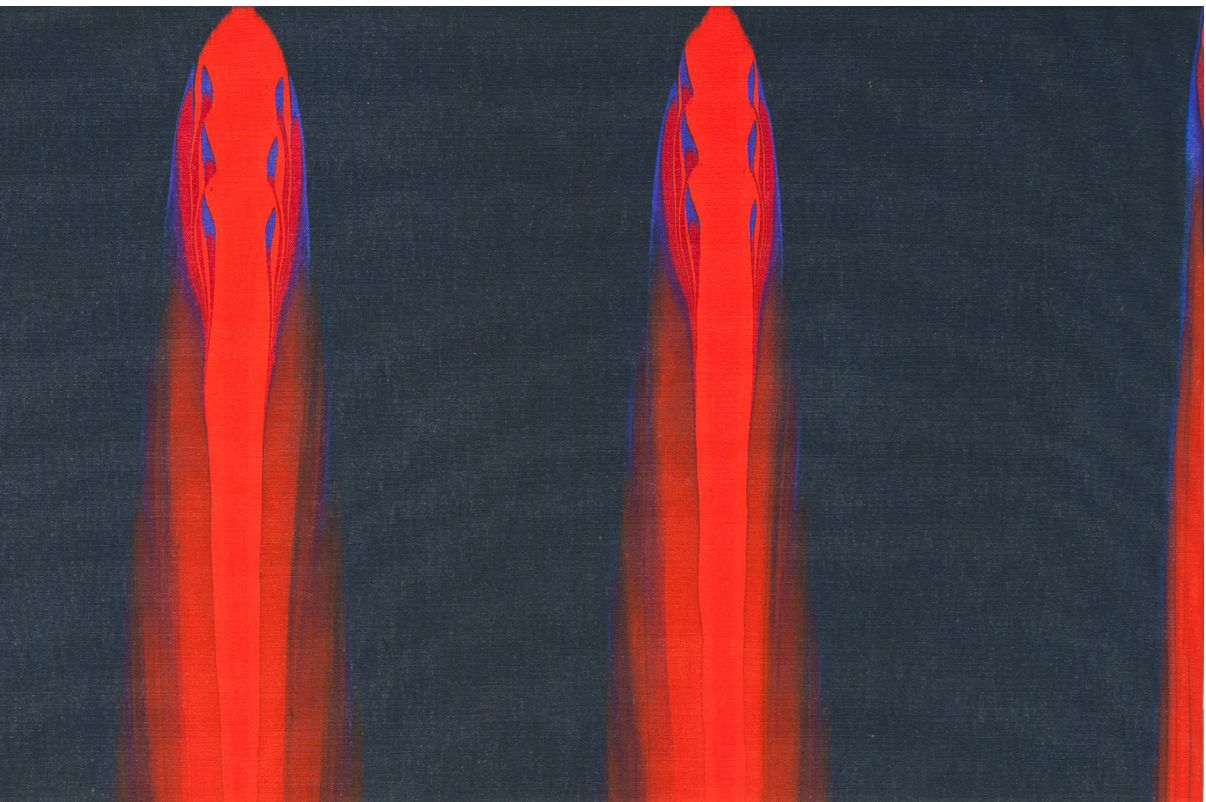
Untitled, circa 1970
Acrylic on canvas
48 x 18 inches
(P056)

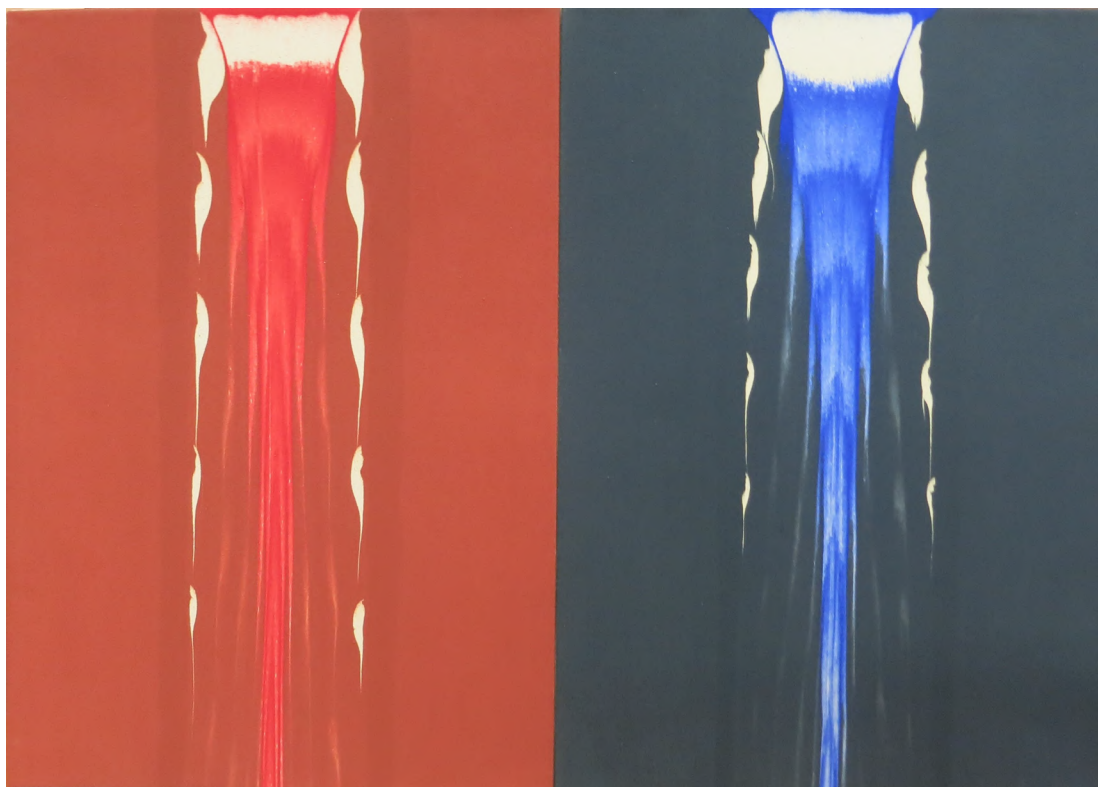




Emblem, 1976

Acrylic on canvas
19 1/2 x 58 1/2 inches
(P063)





Here Now, circa 1976

Acrylic on canvas

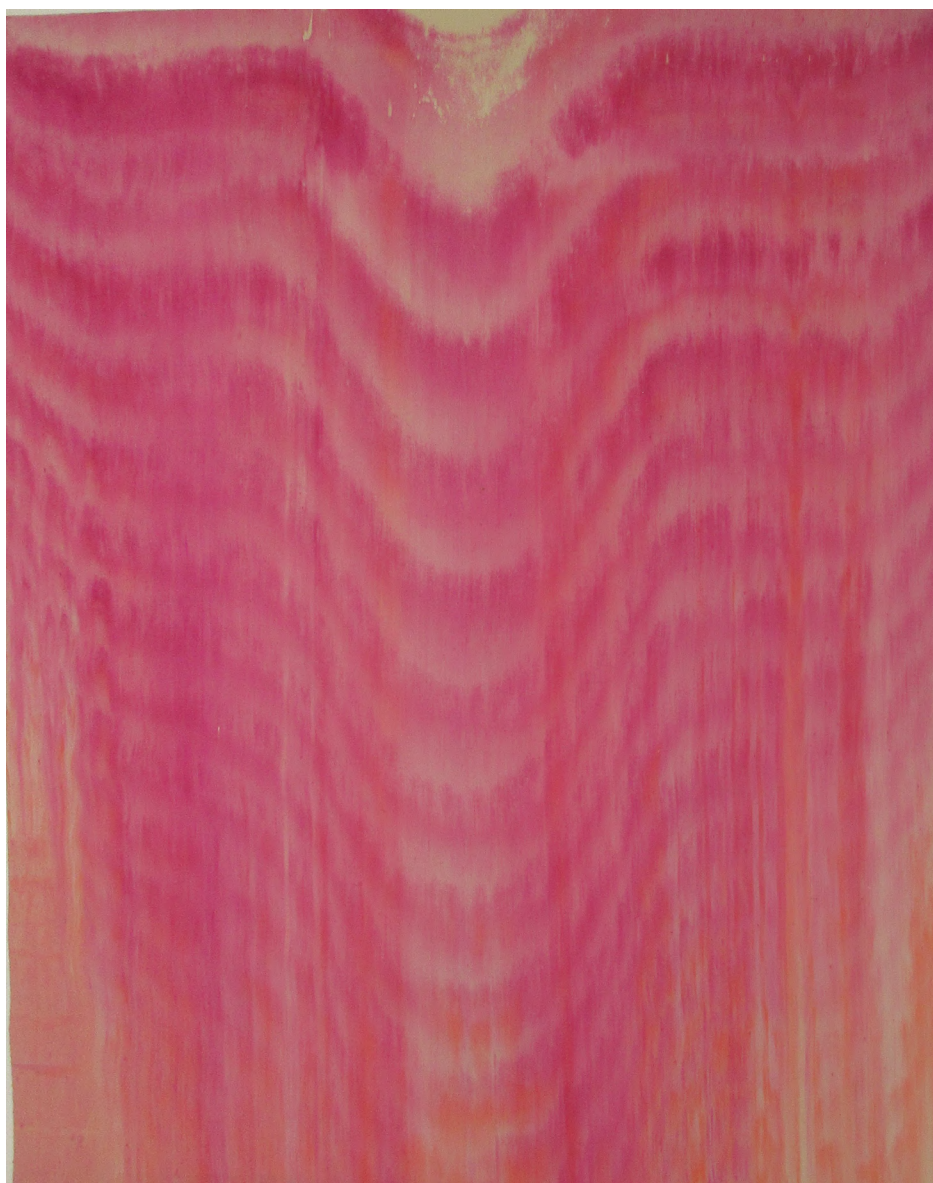
Overall: 30 3/4 x 45 3/4 inches

(P052)



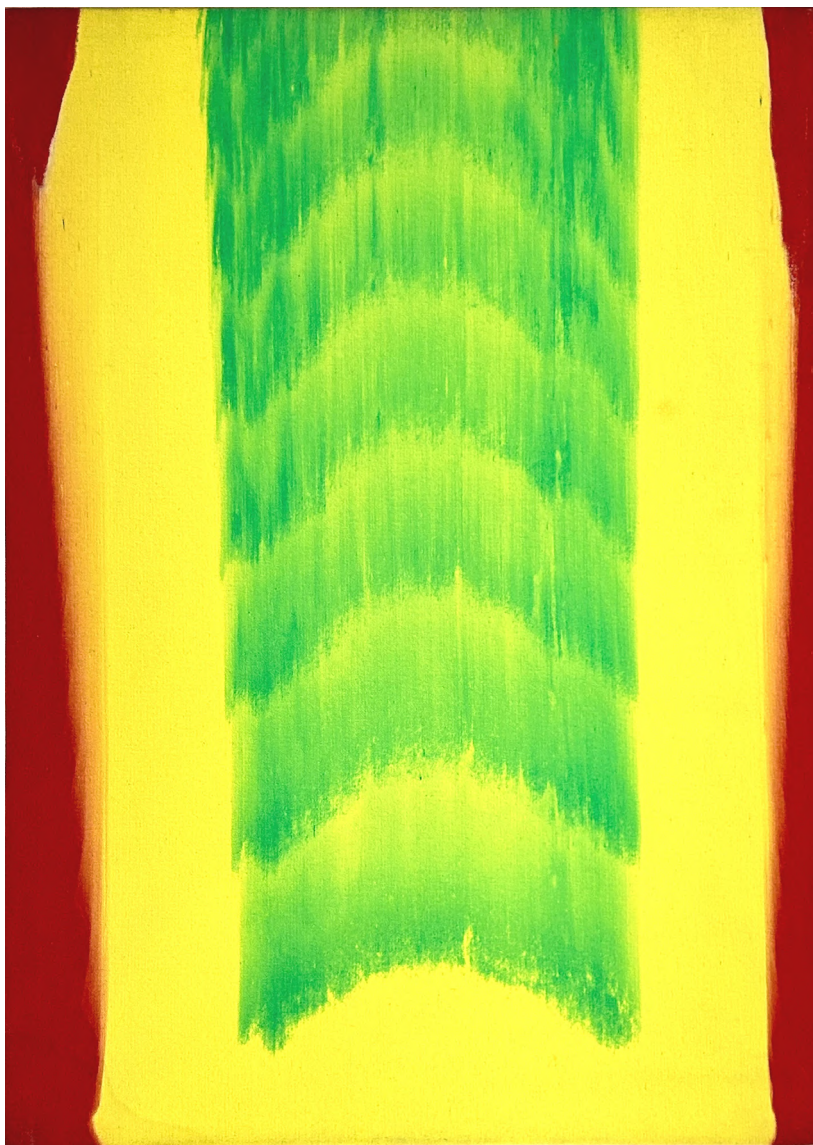
Inside Violet, 1966

Acrylic on canvas
61 x 43 inches
(P121)



Untitled, 1966

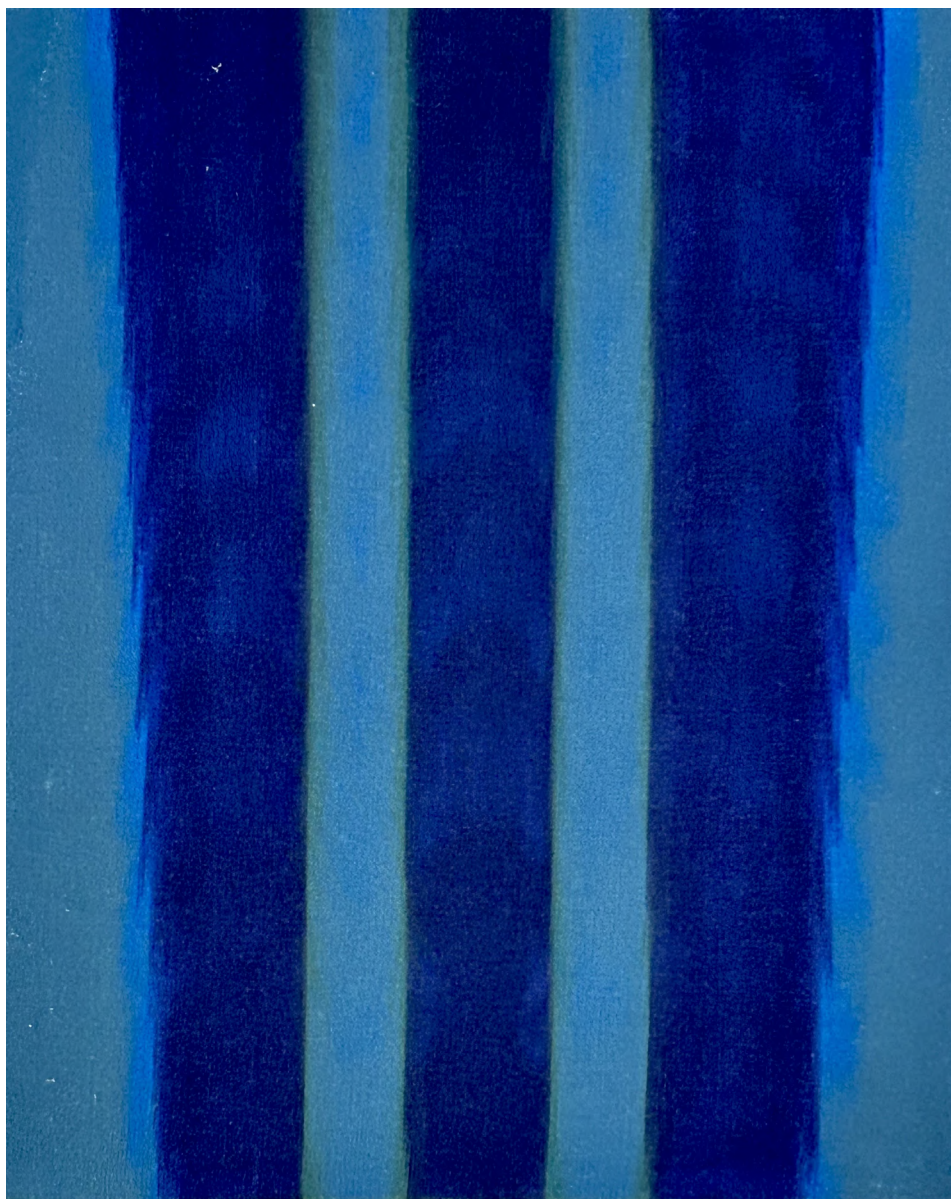
Acrylic on canvas
60 x 43 inches
(P276)



Untitled, circa 1966

Acrylic on canvas
29 x 20 3/4 inches
(P097)

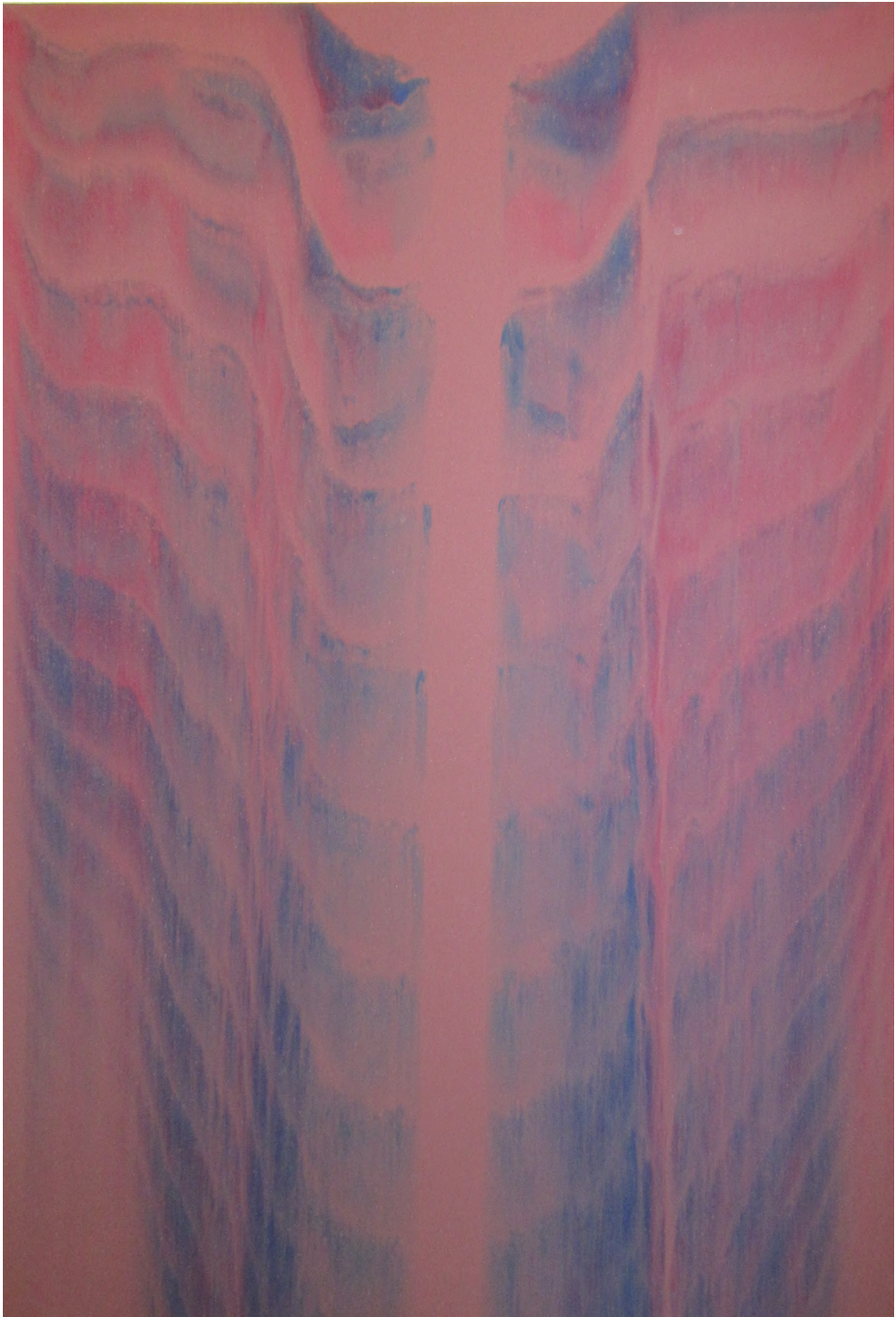
Untitled, 1967
Acrylic on canvas
18 3/8 x 14 3/4 inches
(P276)



Untitled, circa 1966

Acrylic on canvas
61 1/8 x 44 inches
(P123)





Untitled, circa 1970

Acrylic on canvas
61 x 43 3/4 inches
(P111)



Inside Blue, 1966

Acrylic on canvas
61 1/4 x 43 3/4 inches
(P124)

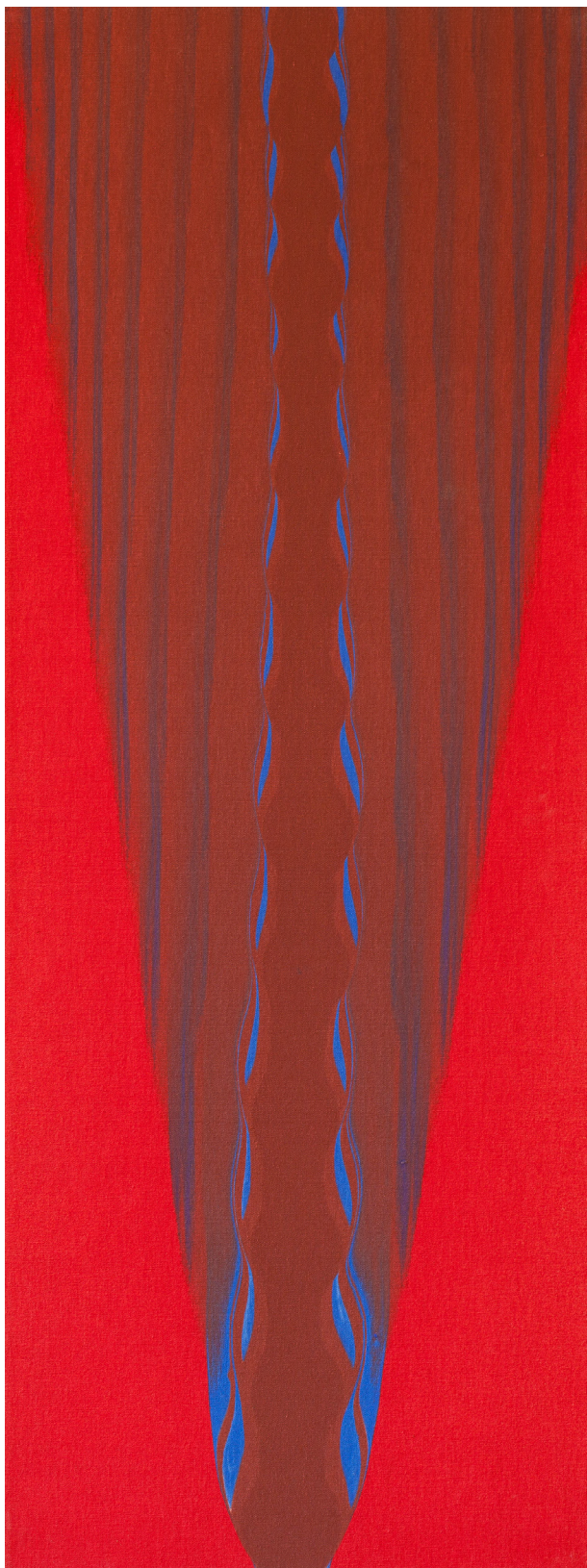
Untitled, circa 1968

Acrylic on canvas
30 x 22 3/8 inches
(P046)



Untitled, circa 1968

Acrylic on canvas
48 x 18 inches
(P058)





One, 1968

Acrylic on canvas
53 3/8 x 32 inches
(P118)



Untitled, circa 1958

Mixed media
48 x 32 1/2 inches
(C37)

Exhibition Checklist

Untitled, circa 1966

Acrylic on canvas
61 1/2 x 42 1/8 inches
(P122)
\$12,000

Inside Violet, 1966

Acrylic on canvas
61 x 43 inches
(P121)
\$12,000

Inside Blue, 1966

Acrylic on canvas
61 1/4 x 43 3/4 inches
(P124)
\$12,000

Untitled, circa 1970

Acrylic on canvas
44 x 43 inches
(P112)
\$10,000

Untitled, 1966

Acrylic on canvas
60 x 43 inches
(P276)
\$12,000

Untitled, circa 1968

Acrylic on canvas
30 x 22 3/8 inches
(P046)
\$6,000

Untitled, circa 1968

Acrylic on canvas
48 x 18 inches
(P053)
\$6,000

Untitled, circa 1966

Acrylic on canvas
29 x 20 3/4 inches
(P097)
\$4,000

Untitled, circa 1968

Acrylic on canvas
48 x 18 inches
(P058)
\$6,000

Untitled, circa 1970

Acrylic on canvas
48 x 18 inches
(P056)
\$6,000

Untitled, 1967

Acrylic on canvas
18 3/8 x 14 3/4 inches
(P020)
\$3,000

One, 1968

Acrylic on canvas
53 3/8 x 32 inches
(P118)
\$9,000

Emblem, 1976

Acrylic on canvas
19 1/2 x 58 1/2 inches
(P063)
\$6,000

Untitled, circa 1966

Acrylic on canvas
61 1/8 x 44 inches
(P123)
\$12,000

Untitled, circa 1958

Mixed media
48 x 32 1/2 inches
(C37)
\$30,000

Here Now, circa 1976

Acrylic on canvas
Overall: 30 3/4 x 45 3/4 in.
(P052)
\$6,000

Untitled, circa 1970

Acrylic on canvas
61 x 43 3/4 inches
(P111)
\$12,000

Solo Exhibitions

New York, Poindexter Gallery, Collages by Gene Hedge, with Sculptures by Harold Cousins, 1957.

Chicago, B.C. Holland Gallery, Gene Hedge: Collages, 1962.

New York, Poindexter Gallery, Gene Hedge: Collages, 1965.

Raleigh, North Carolina State University, School of Design, Gene Hedge, 1967.

New York, Poindexter Gallery, Gene Hedge: Paintings, 1968.

Group Exhibitions

Chicago, Institute of Design, Momentum Midcontinental, juried by Betty Parsons, 1954.

Pittsburgh, Carnegie Institute, Pittsburgh International Exhibition of Contemporary Art, 1955.

Chicago, Allan Frumkin Gallery, Collages, 1955.

Art Institute of Chicago, 62nd American Exhibition of Painting and Sculpture, jury comprised of artists Theodore Roszak and Arthur Osver, and Dorothy Miller, 1956.

New York, Museum of Modern Art Guest House, Young American Artists, 1957.

New York, American Federation of Arts, Collage in America, 1958.

New York, Rockefeller Center, New Talent/Art in America, 1959.

New York, Stable Gallery, Collages, 1963.

New York, Whitney Museum of American Art, Contemporary American Painting, 1963.

New York, Museum of Modern Art, American Collages, 1965-66.

San Antonio, TX, Witte Memorial Museum, American Painting of the Sixties, 1971.

Art Institute of Chicago, Visions: Painting and Sculpture from 1945 to Present, 1976.

New York, Whitney Museum of American Art, Collage: Selections from the Permanent Collection, 1973.

Art Institute of Chicago, 100 Years: 100 Artists Centennial Exhibition, 1979.

New York, Michael Rosenfeld Gallery, Made in America, 1995.

Chicago, Museum of Contemporary Art, Art in Chicago: 1945-1995, 1997.

Stamford, CT, Whitney Museum of American Art, Collage in America, 1999.

Chicago, Ukrainian Institute of Modern Art, Chicago's Bauhaus Legacy, 2013.

Selected Collections

Whitney Museum of American Art

Art Institute of Chicago

Blanton Museum of Art, The University of Texas at Austin

Museum of Contemporary Art, Chicago

Lannan Foundation

Chicago Historical Society



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