

IRENE MONAT
STERN AND
JAN PETER
STERN

LYRICAL
MODERNISM

IRENE MONAT STERN
AND JAN PETER STERN

IRENE MONAT
STERN AND
JAN PETER
STERN

LYRICAL
MODERNISM

APRIL 21 – MAY 21, 2022
ESSAY BY PETER FRANK

HOLLIS TAGGART
521 WEST 26TH STREET, 1ST FLOOR
NEW YORK, NY 10001



CONTENTS

6 FOREWORD

10 IRENE MONAT STERN AND
JAN PETER STERN: LYRICAL MODERNISM
PETER FRANK

18 PLATES

58 SELECTED EXHIBITION HISTORY

60 SELECTED BIBLIOGRAPHY

FOREWORD

THE STUNNING, DIAPHANOUS PAINTINGS of Irene Monat Stern were brought to our attention six years ago by our friend and colleague Stuart Denenberg. We were immediately intrigued by the artist's exquisitely rendered compositions as well as her life story, and we successfully commenced showing her work. Her color-field paintings are elegant and ethereal, and her technique of manipulating paint is extraordinary. Colors overlap on the surface of the canvas yet remain veiled and luminous, almost evoking the fluidity of a watercolor.

Irene's pure abstract forms are often compared to the stained canvases of Morris Louis and Helen Frankenthaler, but her work embodies a unique elegance that differentiates Irene from that of her contemporaries. While Louis controlled his pigments on the canvas primarily using gravity and Frankenthaler deliberately moved her paints around the surface, Stern's handling of hues feels deceptively spontaneous as they dance across the canvas. Similarly, her palette manages to be simultaneously serene and dramatic as it radiates warm, earthy tones that reference nature.

Irene was born in 1932 in Poland and surviving the Holocaust moved to Paris in 1948. Six years later, she relocated to New York where she met fellow artist Jan Peter Stern; the two were married the following year. They eventually settled in Southern California in 1965, and it was there that both Irene's and Peter's careers flourished. The couple had a very supportive personal and artistic relationship and often exhibited together. Thus the idea for this exhibition which features work from both artists developed quite organically. The gallery has organized small boutique shows of Irene's work over the years, but this is the first large-scale exhibition that the gallery has presented.

Pairing Irene's paintings with Peter's sculpture touches upon a moment of art history. There is a synergy that is created in juxtaposing the graceful sculptures with the rhythmic flow of the paint on the canvases. Like his wife, Peter immigrated to this country, he from his native Germany.

Steeped in a European tradition yet influenced by the postwar torrent of new and exciting ideas, Peter developed a style focused on precise geometry and formal concerns. There is beauty and refinement to his sculptures, whether they are of modest scale or monumental in size. Some kinetic, others solid forms, the choice of metals and finishes and the perfect sense of balance coalesce to create an engaging simplicity that belies the complexity of the works.

The couple's sons, Daniel and Billy have been admirable guardians of their parents' work and the legacies of both these artists have been safeguarded by their efforts. We are grateful to the Stern family for allowing us to present Irene's and Peter's artwork and for their generosity and assistance with this exhibition and catalogue. After almost four decades, we are pleased to formally reunite the talents of these two artists.

Hollis C. Taggart

Debra Pesci

Irene and Peter with *Limits of Horizon I*,
seven-foot-high by nineteen-foot-long
polished stainless steel sculpture,
Prudential Center, Boston, 1966.
Photographer unknown



IRENE MONAT STERN AND JAN PETER STERN: LYRICAL MODERNISM

PETER FRANK

IN ITS TIME MODERNISM was generally regarded as an instrument of liberation. It represented the realization of artistic license, especially in the face of political co-optation and social opprobrium. And for many who suffered the apocalyptic cruelties of the epoch, modernist art was a reclamation of identity and purpose. The youthful experiences of Irene Monat Stern and Jan Peter Stern helped lead them to this art-ideal, a quintessentially modernist circumstance, as of course did their own minds and hands. The Sterns assumed the roles of artists—and recognized as much out of hope as of necessity that the role was a responsibility, not mere self-indulgence.

What we know as “modernism” constituted the abiding condition of the twentieth century. For many it was an aspirational stance that sought to advance reality into a palpable utopia. For many others it *was* reality, at once startling, dismaying, beautiful, and brutal. Modern life—*modernist* life—was miraculous and devastating: Science and technology allowed millions better lives while killing millions more in horrific wars. For so many, the concept of “modernism” had an ideological thrust to it, but it was the thrust of a two-edged sword, opening up democracy with one blade, untethering totalitarianism with the other. If modernism was a grand experiment, it cast humanity as both its lab technicians and its test animals.

Although art could be employed, knowingly, as propaganda and indoctrination, the modernist ideals of art practice always engaged, even propounded, the free will of the artist—indeed, the will toward personal sensibility no matter the patron. This is the credo we see advanced, however subtly, in Irene’s painting and her husband Peter’s sculpture. Their work reveals a trust in the stability and nobility of modern artistic expression and exploration, a trust propagated by artwork itself, serving to valorize the conception and realization of such artwork. For the Sterns and their peers, art was at once a kind of religion and a personal calling aimed at improving the world.

The Second World War manifested modernism as a season in hell—not just because it was a war of vast destruction, but because it was also a war of extermination, a war designed from its

Peter and Irene sit above the anodized aluminum screen panels of Peter’s *Relief Sculpture V*, a nearly nine-foot sculpture commissioned by Alcoa for their Chicago office, 1968. Photograph by Richard Gross for the *Los Angeles Times Magazine*



Left:
Irene, wearing her handmade dress of
Marimekko fabric, in front of Peter's
Steel Sculpture Group in Los Angeles,
1967. Photograph by Jan Peter Stern



Right:
Peter preparing to move *Moment of
Sunset*, a thirty-five-foot mirror polished
stainless steel sculpture for the 1964–65
New York World's Fair, from his studio
in Hastings-on-Hudson, New York, 1964.
Photograph by Guy Gillette



inception to identify and eradicate specific victims. Those who escaped or just survived the conflagration, most notably in Europe, were cut off from their previous lives. No one was left at home in great part because there was no home left. The continent was awash in displaced people, and many came to the more peaceful and promising shores of the Western Hemisphere, especially the United States.

Among the refugees fleeing Naziism and war for America's shores was a large contingent of avant-garde artists. The very presence of these aesthetic radicals in the United States had a vitalizing effect on the American art scene. American modernism had already been kicked into high gear by a previous generation (also rich in immigrants). However, it was the subsequent generation, the one that coalesced after World War II, that synthesized modernist ideas and attitudes into a coherent idiom grounded in national practice.

The postwar generation benefited from the relaxation of the American audience's heretofore reactionary reception. By 1950, the notion of modernism had finally begun to grip the American imagination. But both postwar refugees and those who came as children earlier brought a distinct perspective to artmaking, no matter how experimental. It was a perspective colored by world-weariness on the one hand, and on the other a faith that modernism itself would improve their lot, and ours. The Sterns are a case—or two cases—in point. Irene, born in southern Poland, had endured the crucible personally; Peter and his parents left their native Berlin before the outbreak of war. Both fled to escape further persecution.

After meeting in New York City and marrying in 1955, the couple lived in the Westchester, New York suburbs where they raised their two sons. Peter had emigrated with his parents to the City, and Irene had made her way there after several years in postwar Paris. Initially, both Irene and Peter were trained primarily in design and the applied arts rather than studio art, but at crucial (albeit very different) points in their lives they turned toward making non-functional objects.

Peter's initial education in industrial, in particular, design was training that would become critical when designing and fabricating large, free-standing works for outdoor spaces.

They both studied fine and applied art at the New School for Social Research in Manhattan. Notably, Peter took sculpture classes in 1956 and 1957 with Spanish-Dominican artist Manolo Pascual. Proving to be a fast learner and dedicated object-maker, he turned full time to making art in three dimensions. A solo show at the Barone Gallery on Madison Avenue in April of 1960 led to several corporate commissions and his first patrons, fabric designer Vera Neumann and her husband George.

Irene's turn to fine art came somewhat later. While she made art in various forms for much of her life, she did not work professionally as an artist until "the kids were older"—a refrain common to her generation of women artists. But another milestone also gave her "permission" to paint: the family's 1965 relocation to Southern California for the health of their older son and the more congenial climate. The move was made with a certain hesitation given Peter's burgeoning career as a public/corporate artist who needed access to ongoing personal and corporate patronage. But the transition turned out to be beneficial, allowing him to maintain his East Coast contacts while placing him within reach of a whole new clientele in the West—a clientele oriented towards the flow of indoor-outdoor space and the effects of intense Mediterranean light.

Southern California's friendly weather and more open lifestyle had a salutary effect on Irene as well: It afforded her, for the first time, access to her own studio. She could finally paint on the large, ambitious scale expected of American abstractionists. Like her husband's sculpture, Irene's paintings reflected the influence of the sub-tropical climate. Work she produced between the late 1960s and the early 1980s were unlike anything else being done in Los Angeles; they were very much of a piece with the abstraction then prominent on the East Coast. Employing thinned-out acrylic paints, Irene flooded her canvases with streaks and pools of pigment, much in the manner



of Helen Frankenthaler, Mark Rothko, Paul Jenkins, and especially Morris Louis. Hers was a stain-painting approach, with classic color-field results. But her paintings could not be mistaken for anyone else's. Irene did not consider color a self-referential, phenomenological entity; for her it was unabashedly evocative and metaphor-driven, a sensual celebration of both nature and vision just as her husband's sculpture had become. Whether the palette of any specific painting was sandy and sun-bleached or as deeply hued as tropical flora, the paintings celebrated nature unfettered by limitations of sight or thought.

Further distinguishing this body of work from its East Coast counterparts is the silhouetting of a few canvases where Irene cut around the contours of her stain-shapes, leaving a markedly irregular cloth to be exhibited unstretched. Again, there was contemporary precedent in New York for shaped-canvas painting by abstractionists as diverse as Kenneth Noland, Neil Williams, and Charles Hinman. But an unstretched canvas intended as an integral object hung flush on a surface was only to emerge in the wake of Minimalism in the work of such artists as Richard Tuttle and Manny Farber, artists Irene anticipated or paralleled from a distance of 3,000 miles. (Peter noted that these shaped canvases "are most effective as an image floating in space, in front of glassed-in views of nature, as in our living room.")

There is no doubt that both Sterns were aware of artistic trends among their New York counterparts. But they worked at a certain remove even when back east and maintained few close contacts with art-scene insiders. (One notable exception was James Wines, who, like Peter, was a sculptor engaged in public-space commissions. Wines went on to found Site, Inc., a "post-modernist" architectural design firm with a conceptual/comical bent.) Similarly, the Sterns maintained cordial but distant relationships with figures in the California scene even as they exhibited in two



Left:
Irene with an untitled painting, c. 1970s.
Photograph by Jan Peter Stern

Right:
Installation view of Peter's *Moment of Sunset*, Festival of Gas Pavilion at the 1964–65 New York World's Fair.
Photograph by Jan Peter Stern

prominent Los Angeles galleries, Ankrum and Esther Robles. They did strike up a warm friendship with San Francisco-based Ruth Asawa, a kindred spirit whose curvaceous "knitted" sculptures could be regarded as bringing together the voluptuous forms of Irene's paintings with the dedicated metal workmanship and material sensitivity characteristic of Peter's approach.

Irene's mode of painting conformed, however distinctively, to the specifically late-modernist idiom of color-field painting, and her husband's sculpture was similarly based in prominent, readily identifiable modalities that his relatively early (late-1950s) entry into the discourse of public sculpture actually helped formulate. In Peter's work, line and contour at once coordinate and contrast with surface and volume, allowing for the simultaneous construction and deconstruction of evocative shapes. Peter's formal language is not strictly geometric but is rooted in the evolution of non-objective form out of cubism. He professed the influence of prewar Russo-French constructivist Naum Gabo and of postwar Swiss geometricist Max Bill, as well as that of Japanese-American sculptor/designer Isamu Noguchi, and responded to the value they all placed on rhythm and balance, as well as to their experimentation with non-traditional materials and quasi-Bauhaus conflation of art and design.



That said, the expansive, sometimes extravagant breadth of Peter’s forms, and his tendency to work spontaneously—more as a shaper and assembler of metal than as a composer of preformulated structures—place him squarely in the lineage of Abstract Expressionism. His contours are usually curved, whether in his early line-floating-in-space compositions (such as those in his Barone show) or in the free-standing pieces and architectural interventions he undertook on both coasts. His curvilinear work *Moment of Sunset* was featured in front of and within the interior of the Festival of Gas, one of the most attention-getting pavilions in the 1964–65 New York World’s Fair. Peter’s propensity for the curved line is also evident in the large bronze work *Windward* from 1963 installed in front of the Lorillard Building near Grand Central Station in midtown Manhattan. It was one of the first abstract sculptures to be placed in a public space in New York.

Another sculpture, *Mast-Sculpture*, in Manhattan, for St. Mary Byzantine Catholic Church on East 15th Street, features a tangle of swirls in which a bell nestles. The cluster clearly evokes both a bird’s nest and the branches of a tree, further displaying the sculptor’s response to natural form in a thoroughly urban environment, recalling many of Peter’s early photographs of nature. He once stated that his first artistic engagement “was through photography, long before college, in which I mainly studied forms of nature and trees in particular.”

Despite the circumnavigations of their lives and careers—perhaps because of them—Jan Peter Stern and Irene Monat Stern were both able to realize bodies of work that were very much of their era, and recognized in their time. Their work, in its sophistication and knowing participation in an overarching discourse about art, nature, and history, remains vibrant and distinctive to this day.

The reputations of painter and sculptor alike, however, barely survived their passing. Their relative aloofness from the “art world” left them somewhat isolated, even as their not-infrequent exposure met with critical and commercial success. Similarly, while their move from the mid-century center of the art world to an exotic outpost must have been a stimulating experience, it was hardly a canny career move. And, cruelly, just as Los Angeles began to emerge from its artistic chrysalis



Left:
Installation view of Peter's *Windward*,
a ten-foot-high-and-wide sculpture
of bronze, Lorillard building,
200 East 42nd Street, New York, 1962.
Photograph by Jan Peter Stern

Right:
Street view of Peter's *Mast-Sculpture*,
a fifty-foot-tall mirror polished
stainless steel bell tower, St. Mary
Byzantine Catholic Church at Second
Avenue and 15th Street, New York, 1963.
Photograph by Jan Peter Stern

in the early 1980s Peter fell ill with Parkinson’s Disease, and was eventually forced to give up his practice. In turn, Irene sacrificed her own artmaking to care for him. Their legacy has been kept alive by their sons, and the fruits of their labors are presented together here for the first time in decades.

The modernist principle of self-sustaining form as a response to nature courses throughout both Irene’s and Peter’s work. The vicissitudes of their early lives instilled a fierce determination to make art, and to dedicate their artmaking to a vision beyond artmaking itself. Ultimately, the Sterns escaped the wrath of modernism and, in part by finding one another, they tamed it and brought it to a lyrical expression.

Los Angeles
March 2022

PLATES





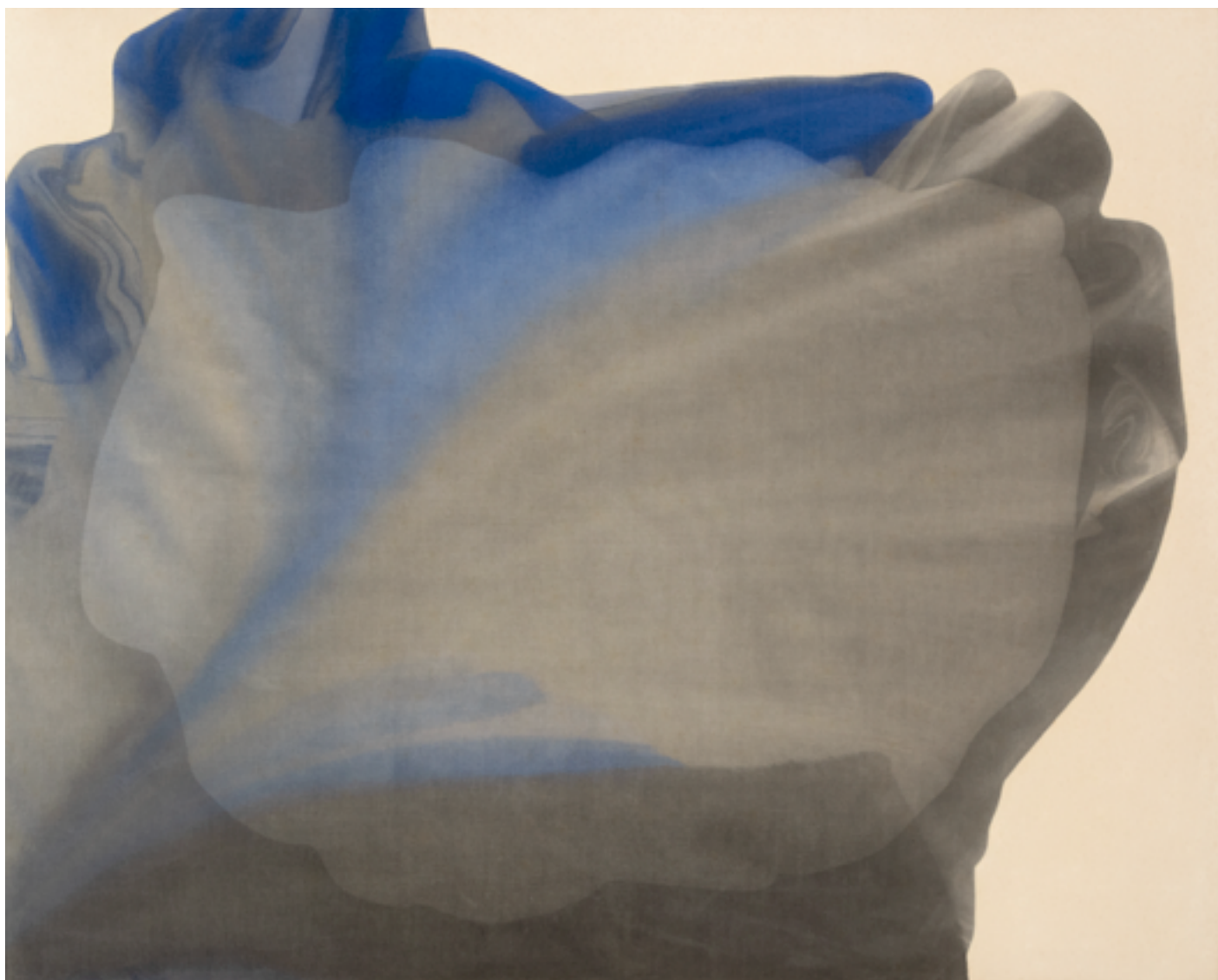
1 **Jan Peter Stern**
Untitled (Sculpture #1), 1978
Mirror polished stainless steel
14 × 13 × 6 in (35.6 × 33 × 15.2 cm)



2 Irene Monat Stern
Untitled, c. 1970s
 Acrylic on unprimed canvas
 57 × 94 inches (144.8 × 238.8 cm)



3 Irene Monat Stern
Untitled, c. 1970s
 Acrylic on unprimed canvas
 33 ½ × 42 ½ in (85.1 × 108 cm)



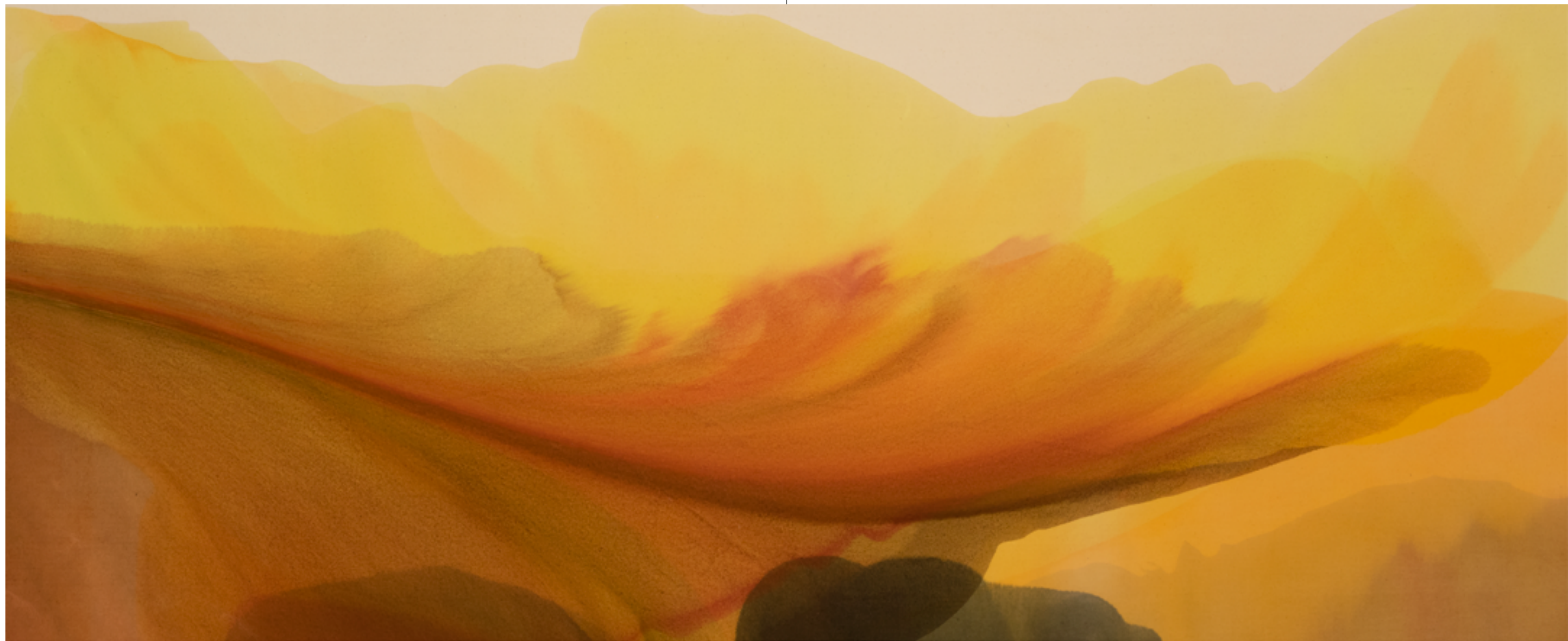
4 **Irene Monat Stern**
Untitled, c. 1975
 Acrylic on unprimed canvas
 42 × 52 ½ inches (106.7 × 133.3 cm)



5 **Jan Peter Stern**
Crystalline Light, 1978
 Mirror polished stainless steel
 6 × 14 × 14 in (15.2 × 35.6 × 35.6 cm)



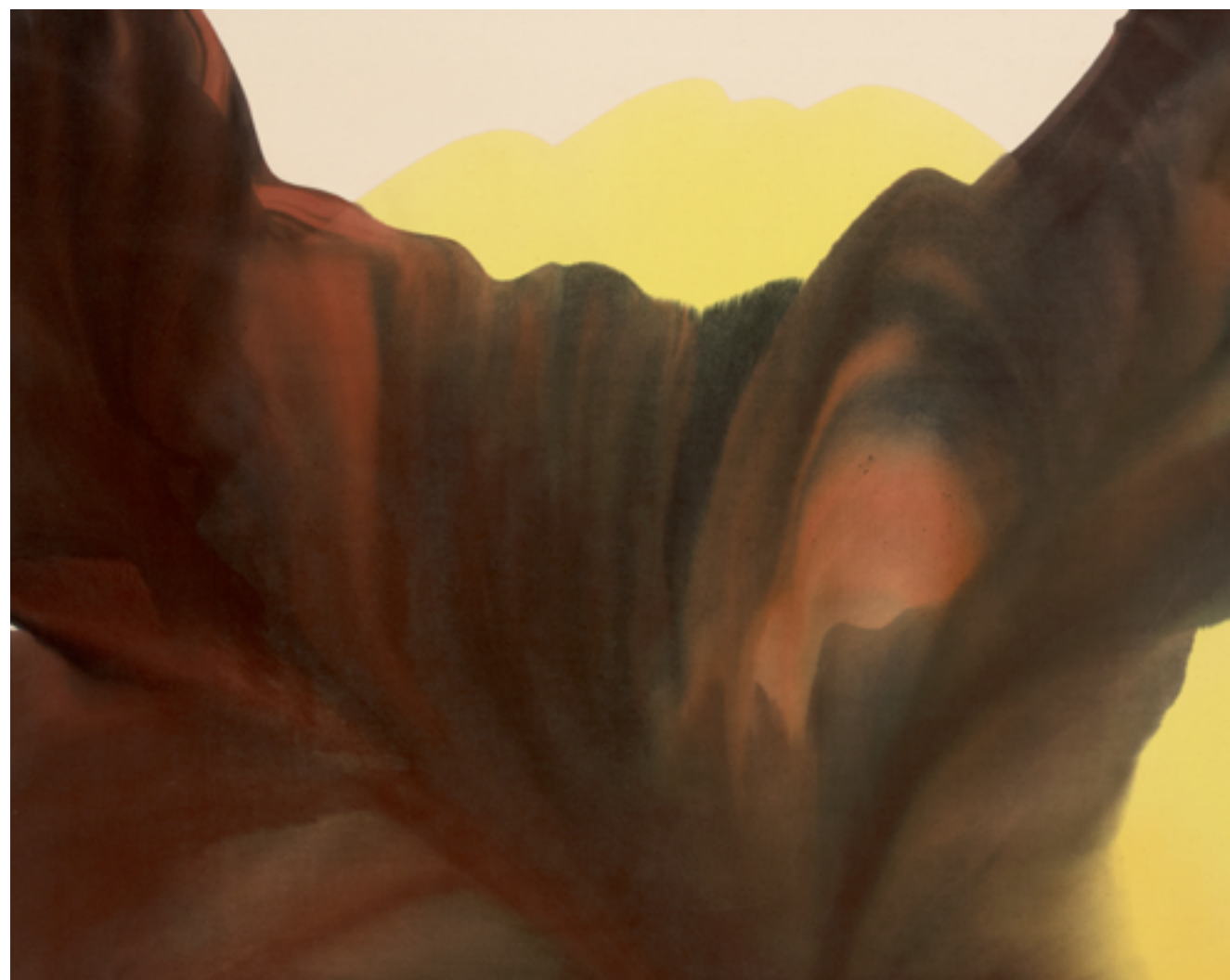
6 Irene Monat Stern
Untitled, c. 1970s
Acrylic on unprimed canvas
50 × 68 ½ in (127 × 174 cm)



7 Irene Monat Stern
Untitled, c. 1970s
Acrylic on unprimed canvas
32 ½ × 79 ½ in (82.5 × 201.9 cm)



8 Jan Peter Stern
Rhythm of Steel, 1966
Mirror polished stainless steel
14 × 22 × 9 in (35.6 × 55.9 × 22.9 cm)

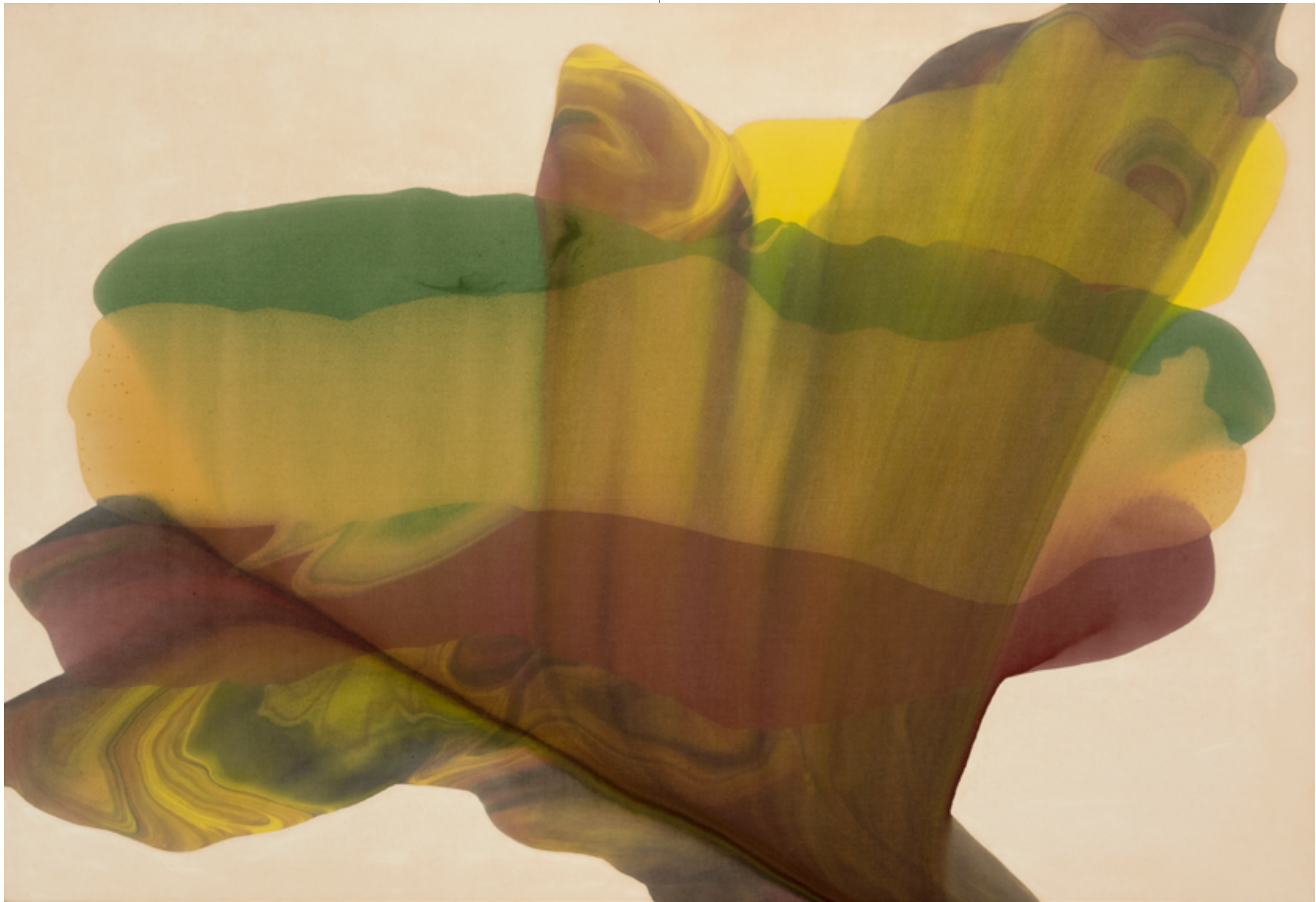


9 Irene Monat Stern
Untitled, c. 1970s
 Acrylic on unprimed canvas
 59 ¼ × 54 ½ in (150.5 × 138.4 cm)

10 Irene Monat Stern
Untitled, c. 1970s
 Acrylic on unprimed canvas
 41 ¾ × 53 ¾ in (106 × 135.3 cm)



11 **Jan Peter Stern**
Spherical #1, 1969
Mirror polished stainless steel
17 × 18 × 14 in (43.2 × 45.7 × 35.6 cm)



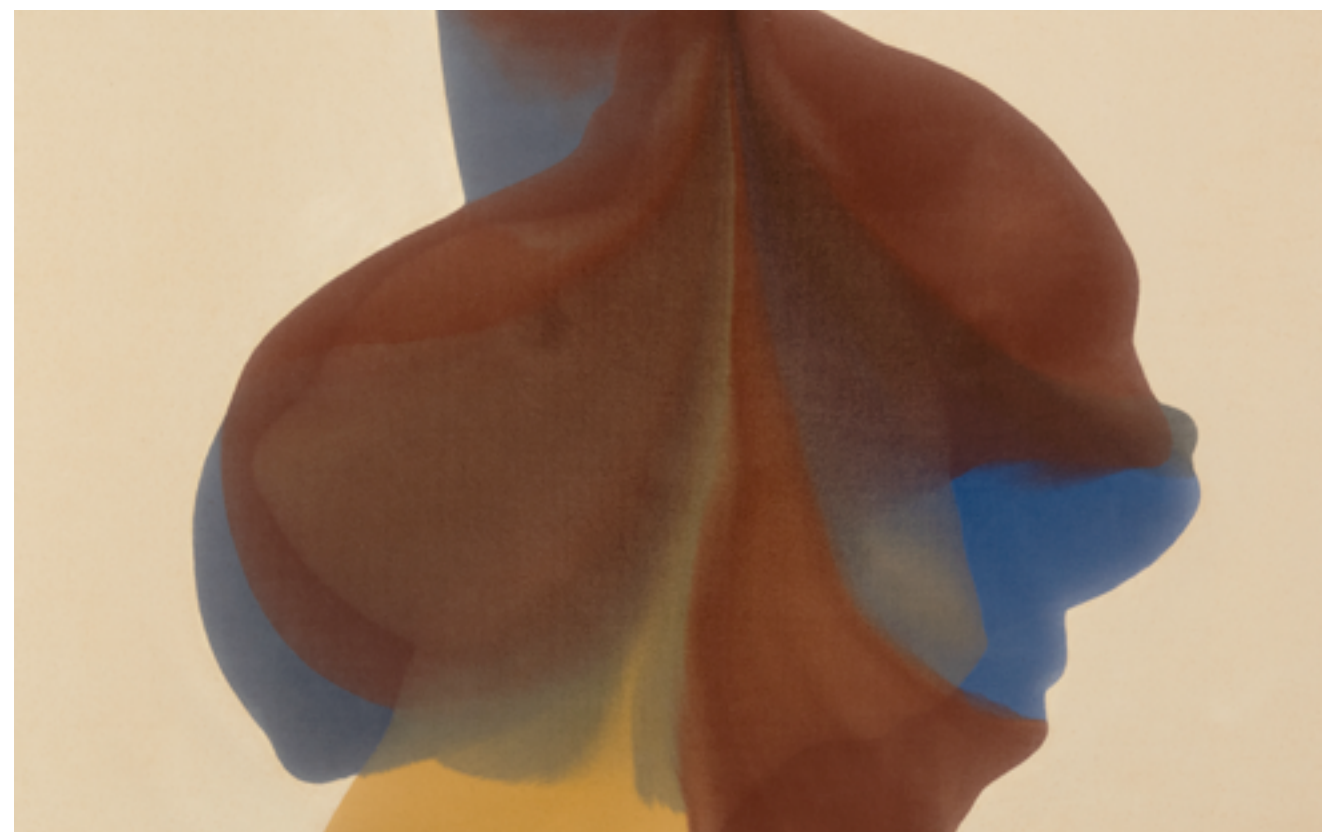
12 Irene Monat Stern
Untitled, c. 1970s
Acrylic on unprimed canvas
51 × 74 inches (129.5 × 188 cm)



13 Irene Monat Stern
Untitled, c. 1970s
 Acrylic on unprimed canvas
 54 ½ × 102 ½ in (138.4 × 260.4 cm)

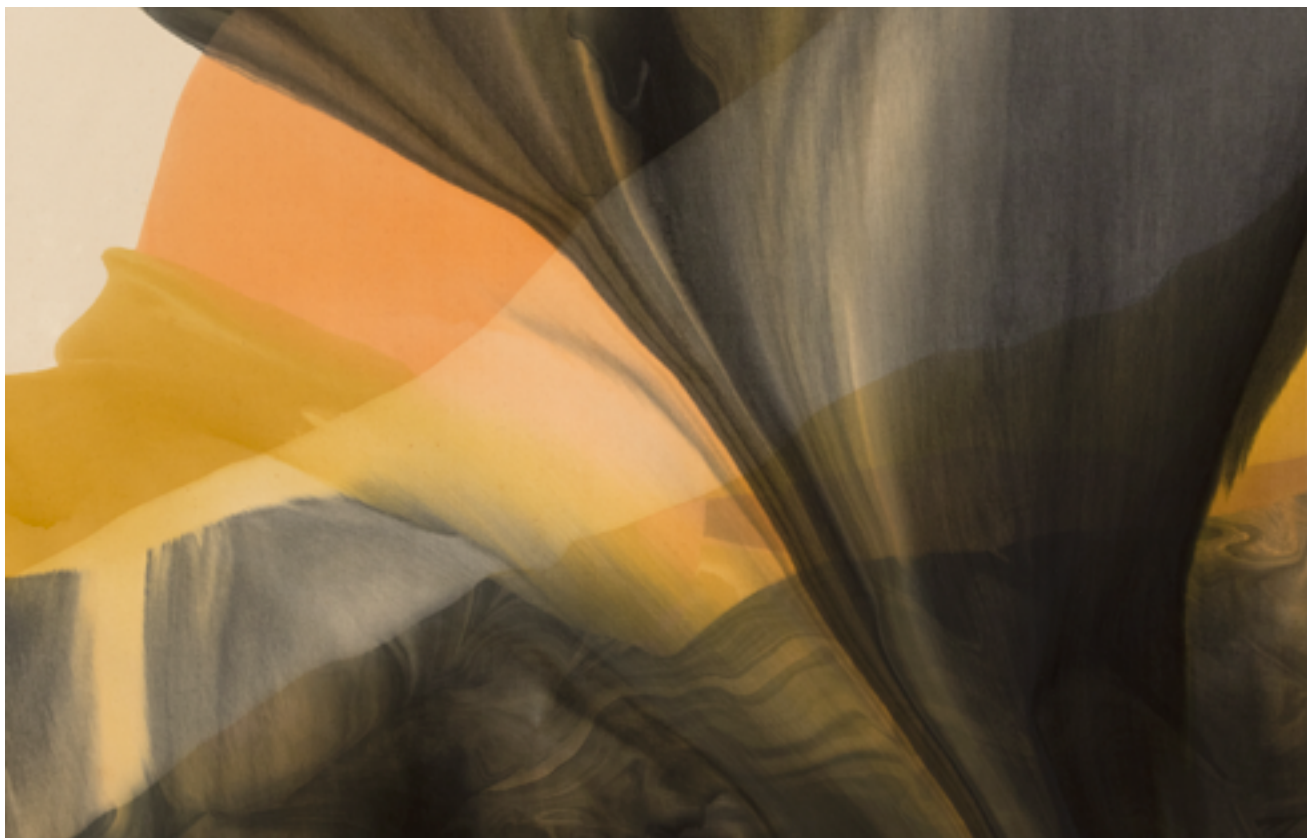


14 Jan Peter Stern
Untitled (Sculpture #3), 1964
Mirror polished stainless steel
14 × 11 × 16 in (35.6 × 27.9 × 40.6 cm)



15 Irene Monat Stern
Untitled, c. 1970s
 Acrylic on unprimed canvas
 43 × 41½ in (109.2 × 105.4 cm)

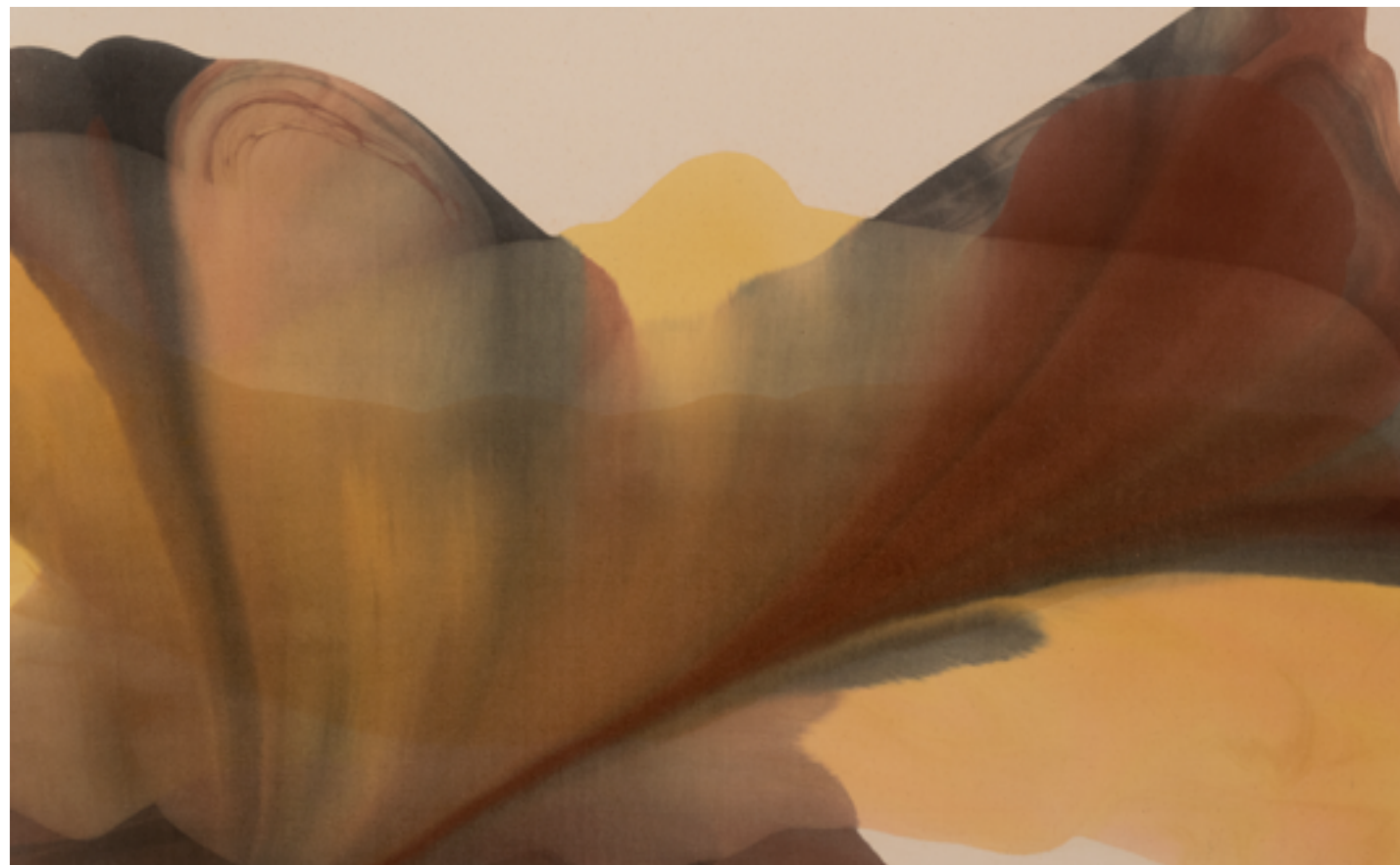
16 Irene Monat Stern
Untitled, c. 1970s
 Acrylic on unprimed canvas
 30½ × 49½ in (77.5 × 125.7 cm)



17 Irene Monat Stern
Untitled, c. 1970s
 Acrylic on unprimed canvas
 39 ½ × 62 in (100.3 × 157.5 cm)



18 Jan Peter Stern
Blades of Grass, 1974
 Mirror polished stainless steel
 48 × 7 × 5 in (121.9 × 17.8 × 12.7 cm)
 Edition 2 of 6



19 Irene Monat Stern
Untitled, c. 1970s
Acrylic on unprimed canvas
30 ½ × 50 ¼ in (77.5 × 127.6 cm)



20 Irene Monat Stern
Untitled, c. 1970s
Acrylic on unprimed canvas
30 × 68 inches (76.2 × 172.7 cm)

21 **Jan Peter Stern**
Relief Sculpture V, 1966
Anodized aluminum
102 × 32 ½ × 1 ½ in (259.1 × 82.5 × 3.8 cm)





22 Jan Peter Stern
Forme Anonyme, 1970
 Mirror polished stainless steel
 31 × 17 × 10 in (78.7 × 43.2 × 25.4 cm)
 Edition 4 of 6

23 Irene Monat Stern
Untitled, c. 1970s
 Acrylic on unprimed canvas
 49 × 33 ½ in (124.5 × 85.1 cm)



24 Jan Peter Stern
Untitled (Sculpture #8), 1983
Mirror polished stainless steel
48 × 10 × 12 in (121.9 × 25.4 × 30.5 cm)





Irene, wearing her handmade dress of Marimekko fabric, in front of the installation view of Peter's *Steel Sculpture Group* for the *Sculpture of the Century* exhibition in Los Angeles, organized by the Aesthetic Research Center, 1967. Photograph by Jan Peter Stern

SELECTED EXHIBITION HISTORY

IRENE MONAT STERN

- 1973**
Color '73, Brandt Library and Museum, Glendale, CA, January 7–26, 1973.
- Annual Invitational Group Exhibition*, Esther Robles Gallery, Los Angeles, August–September 1973.
- 1974**
Irene Monat Stern: Paintings and Jan Peter Stern: Sculptures, The Downtown Gallery, Honolulu, December 17, 1974–January 3, 1975.
- American Academy of Arts and Letters, New York, 1974 (Purchase Award).
- 1975**
Irene Monat Stern: Acrylic Paintings, Source Gallery, San Francisco, May 9–June 18, 1975.
- 1979**
Jan Peter Stern and Irene Monat Stern, The 26th Street Gallery, Santa Monica, CA, February 1979.
- 1981**
Additional Space Exposé IV, Los Angeles County Museum of Art, Art Rental Gallery, July 18–August 30, 1981.
- 1983**
Irene Monat Stern and Jan Peter Stern, Park Avenue Atrium, New York, November 1, 1983–Spring 1984.
- 2016**
Irene Monat Stern: Air of Twilight, Hollis Taggart, New York, October 10–31, 2016.
- Irene Monat Stern*, Hollis Taggart Galleries, New York, September 8–October 6, 2016.
- 2020**
Irene Monat Stern: Bloom of Life, Hollis Taggart, Online Viewing Room, June 16–30, 2020.

JAN PETER STERN

- 1959**
Jan Peter Stern, Aluminum Corporation of America, Pittsburgh, February 1959.
- 45th Annual Fall Exhibition of Yonkers Art Association*, Hudson River Museum, Yonkers, NY, November 1959.
- 1960**
Jan Peter Stern and Al Goodspeed, Katonah Gallery, NY, February 7–March 9, 1960.
- Jan Peter Stern*, Barone Gallery, New York, March 29–April 23, 1960.
- Jan Peter Stern*, HUB Gallery, Pennsylvania State University, University Park, November 13–28, 1960.
- 1961**
Group Exhibition, The New School of Social Research, New York, 1961.
- Summer Exhibition*, Joan Peterson Gallery, Boston, 1961.
- 1963**
Alpha Group, Sindin-Harris Galleries, Hartsdale, NY, April 28–May 12, 1963.
- 1965**
Group Exhibition, Westchester Art Society, White Plains, NY, February 14–March 2, 1965.
- 1967**
West Coast Galleries Exhibition, Phoenix Art Museum, AZ, May 1967.
- Group Exhibition*, American Federation of Arts, New York, Exhibited State University College, Plattsburgh, NY, May 1967.



- Sculpture by Jan Peter Stern*, Ankrum Gallery, Los Angeles, May 22–June 17, 1967.
- The Architect Chooses Art*, American Federation of Arts, New York, Exhibited at the Boston Society of Architecture, September–October 1967.
- Made with Paper*, Museum of Contemporary Crafts, New York, November 18, 1967–January 7, 1968. Traveled to Museum of Contemporary Art, Chicago, January 20–February 25, 1968, and City Art Museum of St. Louis, April 18–May 19, 1968.
- Sculpture of the Century*, Aesthetic Research Center, Century City, Los Angeles, December 1967.
- 1969**
Art in Westchester from Private Collections, Hudson River Museum, Yonkers, NY, September 28–November 2, 1969.
- 1970**
Solo Exhibition, Santa Barbara Art Museum, CA, 1970.
- Group Exhibition*, Marlborough-Gerson, New York, 1970.
- 1971**
Group Exhibition, San Francisco Museum of Art, July 1971.
- 1974**
Irene Monat Stern: Paintings and Jan Peter Stern: Sculptures, The Downtown Gallery, Honolulu, December 17, 1974–January 3, 1975.



- 1979**
Jan Peter Stern and Irene Monat Stern, The 26th Street Gallery, Santa Monica, CA, February 1979.
- 1983**
Irene Monat Stern and Jan Peter Stern, Park Avenue Atrium, New York, November 1, 1983–Spring 1984.
- 2011**
Gifted: Donated Works of Art from the Art in Public Places Collection, Hawaii State Art Museum, Honolulu, September 9, 2011–present.

SELECTED BIBLIOGRAPHY

IRENE MONAT STERN

“The Building Behind Del Mar’s Newest Park.” *San Diego’s North County Living*, December 1975, 6–7.

Cascone, Sarah. “Editor’s Pick: 15 Things Not to Miss in New York’s Art World This Week.” *ARTnet News*, May 21, 2018. news.artnet.com/art-world/editors-picks-may-21-1280156.

Dunham, Judith L. “Irene Stern Paintings.” *Artweek*, May 31, 1975.

“The House that Wilt Built.” *Life*, March 24, 1972, 61–62.

Raymond, Barry. “Joseph H. Lancor, AIA: Santa Fe Federal Savings & Loan, Del Mar Branch.” *Interiors* 137 (1977): 72.

Webster, Andrew. “How This Artist Does Flowers Is Worthy of Your Attention.” *FineArtConnoisseur*, September 15, 2016. fineartconnoisseur.com/2016/09/how-this-artist-does-flowers-is-worthy-of-your-attention/.

Wilson, William. “Seven Local Artists at Library Center.” *The Los Angeles Times*, January 15, 1973, 53.

JAN PETER STERN

Armstrong, Lois Dickert. “California: Group Shows.” *ARTnews* 67, no. 4 (Summer 1968): 53.

“Art Exhibition To Feature Stern’s Works.” *The Daily Collegian*, November 12, 1960, 1.

“Art to Order,” *Interiors* 34, no. 2 (February 1963): 128, 129.

“Current Exhibitions.” *Bulletin of the City Art Museum of St. Louis* 3, no. 6 (March–April 1968): 14.

Delting, Doug. “Building’s Sculpture Reflects Ideas.” *Redding Searchlight*, July 15, 1967, 6.

———. “Art in the Golden Gateway, San Francisco at Your Feet.” *San Francisco Examiner*, June 11, 1967, 8.

Doss, Margot Patterson. “A Shining Chain of Fountains.” *San Francisco Examiner*, April 6, 1986, n.p.

Driscoll, Edgar, J., Jr. “Prudential Goes Big.” *The Boston Globe*, February 7, 1965, A-43.

———. “Shiny and New... at the Pru.” *The Boston Globe*, September 10, 1966, 11.

Eckbo, Garrett. *The Landscape We See* (New York: McGraw-Hill, 1969), 200.

Frackman, Noel. “‘Alpha Group’ at Sindin-Harris.” *Scarsdale Inquirer*, April 18, 1963, 28.

Frankenstein, Alfred. “Lights, Water, Action—At the Plaza.” *San Francisco Examiner*, June 25, 1967, 25.

Fried, Alexander. “Fine Art Collection Grows in Gateway.” *San Francisco Examiner*, May 24, 1967, 46.

“Gallery Plans Exhibit For Two Artists,” *Patent Trader*, February 4, 1960, 22.

Good, Jean. “Artists of the 60s.” *Hollywood Citizen-News*, January 2, 1970, 15.

Gueft, Olga. “Vera Mirrored in Her Fourth Interior, Third Showroom, by Marcel Breuer & Associates.” *Interiors* 130, no. 3 (October 1970): 110.

Iversen, Kurt. “Sculpture Grows Up Outside: Modern Design at Century Plaza.” *The Cincinnati Enquirer*, September 15, 1968, 96.

Jacobson, Ellen. “Art Discovers Paper’s Endless Variety.” *The Record*, November 24, 1967, B-1.

Jensen, David S. “Peter Stern Puts Joy in His Art: Steel Sculpture That Bends in Beauty.” *The Daily Times*, March 28, 1964, 6.

Johnson, Beverly E. “Sculpture That Comes Alive by Mirroring the World Around It.” *Los Angeles Times Home Magazine*, June 30, 1968, 18–19.

Johnson, Charles. “An Old Fashioned Gallery: Master Watercolor Show Contrasts with Nightmare Imagery.” *The Sacramento Bee*, June 14, 1967, L14.

Jones, Nina. “Early Action on Art Commission Lively Topic of Cultural Units.” *The Daily Item*, April 17, 1963, 22.

Kerst, Annie-Lee. “A Lively Show.” *Patent Trader*, February 14, 1960, 15.

———. “Yonkers Fall Show.” *Patent Trader*, November 12, 1959, 9.

Lenox, Barbara. “A Pool Is Setting.” *Los Angeles Times Home Magazine*, April 28, 1968, p. 23.

Livingston, Jane. “Jan Peter Stern.” *Artforum* 6, nos. 1–3 (September 1967): 61.

MacMasters, Dan. “City Hall Mal... A Giant Leap Forward.” *Los Angeles Times*, August 17, 1975, 21.

Manoff, Robert. “Think Paper.” *Craft Horizons* 27, no. 6 (November/December 1967): 15.

Millier, Arthur. “Prodigious Sales in Flowing Metal.” *Los Angeles Herald-Examiner*, June 4, 1967, G-6

“Modern Living: From Giraffes to Gazebos—Light, Bright and Disposable: The Big Play in Paper.” *Life*, November 3, 1967, 84.

Muroney, Joe. “Sculptor Stern—Art’s Newest Star.” *Evening Outlook*, December 19, 1967, 13.

“New Outdoor Sculpture Put Up at Lorillard Building.” *New York Times*, May 1, 1962, 75.

“On The Light Side.” *New York Sunday News*, February 2, 1964, 17.

Preston, Stuart. “Art: Australian View, Semi-Abstracts by Tucker Exhibited—Schwartz’s Sports Drama Shown.” *New York Times*, April 2, 1960, 26.

Raynor, Vivien. “Jan Peter Stern.” *ARTnews* 59, no. 2 (April 1960): 46–47.

Redstone, Louis G. *Art in Architecture* (New York: McGraw-Hill, 1968), 51, 83, 116.

“Reflection of Nature in Sculpture of Steel.” *Los Angeles Times*, June 4, 1967, 22.

“Rex Goode Make-Do Corporate Environment Where ARCO Executives Will Sit Out the Completion of Their Los Angeles Tower.” *Interiors* 130, no. 4 (November 1970): 100.

Schoen, Juliet. “Out-Standing Sculpture.” *Palisadian-Post*, October 29, 1987.

“Shop Midst Art Works: Sculpture Exhibit Will Open Dec. 2.” *Los Angeles Times*, November 9, 1967, 2.

“Showcase: ‘None So Blind as Those Who Will Not See.’” *San Francisco Examiner*, January 4, 1975, 11.

Smith, Paul J., Jane Fiske McCullough, Janet McDevitt, and John Massey. *Made with Paper*. New York: Museum of Contemporary Crafts and the Container Corporation of America, 1967, 17.

“Stern Sculpture.” Educational Television Station, Boston and Los Angeles, 1967.

Wilson, William. “Geometric Abstractions Hint at a Third Dimension.” *Los Angeles Times*, May 26, 1967, 76.

———. “Sculpture Vies With Setting.” *Los Angeles Times*, December 25, 1967, 79.

Ypdis, Anthony J. “Accent Place on Open Space, Prudential Center Designed with ‘People in Mind.’” *The Boston Globe*, February 7, 1965, A-43.



This catalogue has been published
on the occasion of the exhibition
“Irene Monat Stern and Jan Peter Stern:
Lyrical Modernism”
organized by Hollis Taggart, New York
presented from April 21–May 21, 2022.

Publication © 2022 Hollis Taggart
Works of art © 2022 The Estates of Irene
Monat Stern and Jan Peter Stern
Essay “Irene Monat Stern and Jan Peter
Stern: Lyrical Modernism” © Peter Frank

All rights reserved. Reproduction of contents
prohibited.

ISBN: 978-1-7378463-3-8

Hollis Taggart
521 West 26th Street 1st Floor
New York, NY 10001
Tel 212 628 4000 Fax 212 570 5786
www.hollistaggart.com

Catalogue production: Kara Spellman
Copyediting: Jessie Sentivan
Design: McCall Associates, New York
Printing: Point B Solutions, Minneapolis, MN

Cover: Irene Monat Stern, *Untitled*, c. 1970s,
detail (pl. 17)

Page 4: Irene Monat Stern, *Untitled*, c. 1975,
detail (pl. 4)

Pages 18–19: Irene Monat Stern, *Untitled*,
c. 1970s, detail (pl. 2)

Page 59: Irene in her studio, 1970. Photograph
by Jan Peter Stern (left); Peter working on
Limits of Horizon, Prudential Center, Boston,
1966. Photographer unknown (right)

Page 62: Irene and Peter with Peter’s
sculpture in front of the GTE building,
Santa Monica, California, 1973

Back cover: Peter and Irene sit above the
anodized aluminum screen panels of Peter’s
Relief Sculpture V, 1968. Photograph by
Richard Gross for the *Los Angeles Times*
Magazine

Irene Monat Stern color plates by
Joshua Nefsky, New York

Jan Peter Stern color plates by Alex Hoerner
Photography, Los Angeles

Thanks to Monica Carter for her valuable
assistance to the project

Peter Frank is associate editor for *Visual Art Source* and former senior curator at the Riverside Art Museum in California. He has served as editor of *THE magazine Los Angeles* and *Visions Art Quarterly* and as critic for the Huffington Post, *Angeleno* magazine, and the *L.A. Weekly*. Frank was born in 1950 in New York, where he wrote art criticism for *The Village Voice* and *The SoHo Weekly News*. He has written several books and numerous exhibition catalogues. Over his fifty-year career Frank has also organized dozens of theme, survey, and solo exhibitions for galleries and institutions in America and Europe, including the Museo Nacional Centro de Arts Reina Sofia in Madrid, Otis Art Institute in Los Angeles, and the Solomon R. Guggenheim Museum in New York, among others.



HOLLIS TAGGART