



CLEVE GRAY

THE HAWAIIAN PAINTINGS

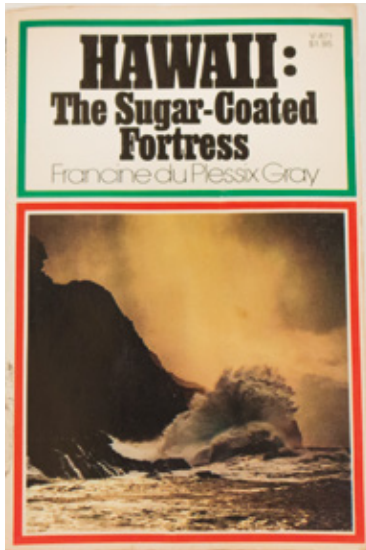
CLEVE GRAY

THE HAWAIIAN PAINTINGS

March 28
through
April 29 2019

LORETTA HOWARD
GALLERY

521 WEST 26 STREET NEW YORK 10001 212.695.0164 LORETTAHOWARD.COM



In November, 1970, I visited Hawaii for the first time. I remembered when the 50th state entered the Union in 1949. It seemed exotic and very distant. Cleve and Francine Gray helped me see its human reality and natural beauty. Hawaii in my imagination was a dreamy mix of big blue sea, Pearl Harbor horrors, and the leper colony of St. Damien on Moloka'i. Much of this persisted for me even after a short visit with Cleve and Francine Gray in the fall of 1970. Cleve had a Ford Foundation grant to be at the Art Institute in Honolulu for six months. Francine was doing research and writing which became a book: "Hawaii, The Sugar Coated Fortress". Their children, Thaddeus and Luke, attended the elite Punahou School. I was there on a speaking trip and to meet local activists working to end the Viet Nam War. Limited time kept me in Honolulu and close to Lanikai, on the windward coast of Oahu, where the Grays had rented a small beach house. Months later my experience would be hugely expanded when Cleve showed me his Hawaii paintings and when I read Francine's writing about the State.

The Hawaii I anticipated in this first visit was a land of horizontals: gently sloping wide beaches lapped by broad waves with foamy crescents and flowing in from a distant horizon where blue sea met blue sky in an almost invisible line. I was horizontal on a towel on that beach. The verticals were palm trees and hula dancers with flowered necklaces and grass skirts, accompanied by sweet chords of the ukelele.

All of this was transformed through Cleve's life long determined exploration of the depth and intensity of nature. Each morning of my visit I saw him plunge naked into the inlet which touched the beach in back of their house at Lanikai. Lanikai means "heavenly sea." Thus, Cleve started his day in heavenly pursuit. He looked upward and refreshed his spiritual yearning and search for beauty in nature and beyond.

The paintings Cleve made during and following the time in Hawaii are a feast of verticals. In them we see and feel the up and down motion of water, of light, of volcanoes, lava flow and creeping greenery. We can touch the red soil, the moonlit shadows of mountains against the sea and sky; the blues and whites of water falling down in contrast to the sea pounding on flat shores.

My limited memories were transformed as Cleve shared these paintings when I visited his studio in the months after the family returned from their Hawaiian trip. View them and step into Cleve's realization on canvas of his deep communion with nature far out in the Pacific, deep in the sea and high in the sky and mountains.

Vincent McGee

opposite
Black Limbo, 1968
Acrylic on canvas
82 x 62 inches

following pages
Hiilawe, 1970
Acrylic on canvas
69 x 48 inches

Hiilawe #3, 1970
Acrylic on canvas
69 x 48 inches







opposite
Ala Moana, 1970
Acrylic on canvas
68 x 48 inches

following pages
Kauai #4, 1970
Acrylic on canvas
69 x 48 inches

Laka #3, 1970
Acrylic on canvas
68 x 46 inches



Gray. 70



Gray-70



Gray 70

Pele #1, 1970
Acrylic on canvas
68 x 49 inches



Gray-70



To A.S. Muste, 1969
Acrylic on canvas
70 x 70 inches



Memory of Hawaii, 1971
Acrylic on canvas
69 x 67 inches



Red Lines, 1969
Acrylic on canvas
60 x 60 inches

Anuene, 1970
Acrylic on canvas
68 x 48 inches





above
Forever, 1970
Acrylic on canvas
12 ³/₈ x 10 ¹/₈

left
Green Evening, 1968
Acrylic on canvas
18 ¹/₈ x 16 inches

PUBLIC COLLECTIONS

Addison Gallery of American Art, Phillips Academy, Andover, MA
Albright-Knox Art Gallery, Buffalo, New York
The Brooklyn Museum, New York
Cathedral of Saint John the Divine Art Gallery, New York
Colby College Museum of Art, Waterville, Maine
Columbia Museum of Art, South Carolina
Columbia University Art Gallery, New York
Columbus Museum of Art, Ohio
The Corcoran Gallery of Art, Washington, D.C.
Grey Art Gallery and Study Center, New York University, New York
Solomon R. Guggenheim Museum, New York
Heckscher Museum, Huntington, New York
Honolulu Academy of the Arts, Hawaii
The Jewish Museum, New York
Krannert Art Museum, University of Illinois, Champaign
Mattatuck Museum, Waterbury, Connecticut
The Metropolitan Museum of Art, New York
Minnesota Museum of Art, St. Paul
Munson-Williams-Proctor Arts Institute, Utica, New York
Museum of Art, Rhode Island School of Design, Providence
Museum of Fine Arts, Boston
Museum of Fine Arts, Houston
The Museum of Modern Art, New York
National Museum of American Art, Smithsonian Institution, Washington, D.C.
The Neuberger Museum, State University of New York at Purchase
New Britain Museum of American Art, Connecticut
The New School Art Collection, New York
The Newark Museum, New Jersey
Norton Gallery of Art, West Palm, Beach, Florida
Oklahoma City Art Center, Oklahoma
Palmer Museum of Art, The Pennsylvania State University
The Phillips Collection, Washington, D.C.
The Art Museum, Princeton University, New Jersey
Rose Art Museum, Brandeis University, Waltham, Massachusetts
Shearson Lehman Hutton Collection, New York
Sheldon Memorial Art Gallery, University of Nebraska, Lincoln
Shite Museum of Art, University of Notre Dame, Indiana
The Spence School, New York
St. Bernard's School, New York
Tennessee Botanical Gardens and Fine Arts Center, Nashville
Union Station, Hartford, Connecticut
Vanderbilt Art Gallery, Nashville, Tennessee
The Wadsworth Atheneum, Hartford, Connecticut
Whitney Museum of American Art, New York
Williams College Museum of Art, Williamstown, Massachusetts
Yale University Art Gallery, New Haven, Connecticut
J. Willard Gibbs Research Laboratory, Yale University, New Haven, Connecticut



This catalogue published on the occasion of the exhibition

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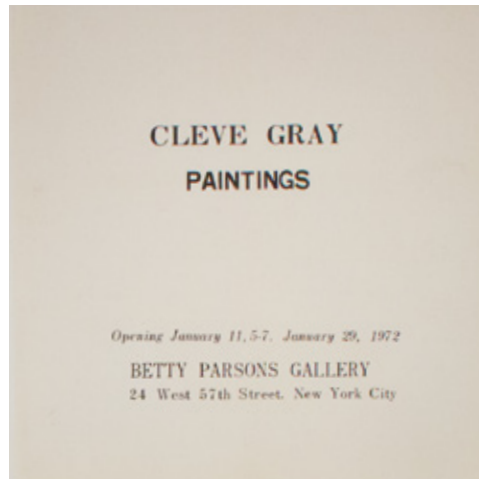
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Original invitation for
1972 Betty Parsons
Cleve Gray exhibition

