

BRUCE DORFMAN

INCLUSIVE MOMENTS

SELECTED WORKS

OCTOBER 5 – NOVEMBER 15, 2018



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OCTOBER 5 – NOVEMBER 15, 2018

“There are those inclusive moments
that present themselves as
intensely beautiful and timeless.
I am given to their expression.”

Bruce Dorfman



The Art Students League of New York
215 West 57th Street, New York, NY 10019
www.theartstudentsleague.org

Cover: *Woodrose*, 2010, Canvas, metal, paper, acrylic, 47 x 63 x 4 inches
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BRUCE DORFMAN

Inclusive Moments: Selected Works

The Art Students League is pleased to present a limited retrospective highlighting the pivotal moments in Bruce Dorfman's more than five-decade long career. Independent from passing artistic trends, Dorfman has steadfastly developed a personal direction in his work that integrates an expressive use of color with combinations of materials to create what he regards as "composite" paintings. His enduring inspiration has been a deep love of found and transformed everyday objects and the art of the Sung Dynasty, Ukiyo-e, Constructivism, painted sculpture, Marino Marini, and, most profoundly, Piero della Francesca. A survey of his work illustrates a clear trajectory from an early interest in still life and landscape painting, to a decade of figuration, followed by combinations of figuration and construction. His recent work challenges traditional lines between painting and sculpture with circular shaped compositions and layers of fabric, metal, and wood that protrude beyond the conventional limits of the canvas.

Looking at the development of his work overtime, Dorfman sees a great deal of continuity. When viewing his 2016 retrospective at Monmouth University he noted an "overall sense of unity within all of the variation that occurred. There was a strong governing sense of personality and choice that ran through the whole thing." ¹

Despite Dorfman's awareness of, and reverence for, the choices that drive the creative process, the artist's emotions and experience are at the core of the work.

"The way my art looks, and the feelings my art reflects, is not the result of a self-conscious decision, but rather the result of a deeply felt need, and a given use of formal means. Both the need and the formal means are rooted in an extreme intensity of experience." ²

A formative experience in Dorfman's early career occurred while he was studying with Yasuo Kuniyoshi and Arnold Blanch at the League's Woodstock campus in 1952. Kuniyoshi often brought in his favorite objects from his home for the students to paint. One day he selected a prized pair of English stoneware pitchers, which he had used in his own painting. Dorfman vividly remembers that Kuniyoshi became furious when he found his students were simply rendering the pitchers rather than really seeing them. "He took the pitchers, smashed them on the table, and said, 'There, now paint *that!*' and left. He didn't come back until the following week. I took that very seriously. It was a hell of a sacrifice for him to make in order to try to give us something, in terms of an understanding." ³ In response, Dorfman painted *Broken Pitchers* (1952), composing the fractured vessels to create an implicit perpendicular. This structure establishes strong horizontal and vertical forms as a continuing and important feature of Dorfman's work. The interplay between circular and rectangular forms and the tension between representation and abstraction created by the deconstruction of the pitcher into floating fragments would become recurring themes, to this day.

While Arnold Blanch praised *Broken Pitchers* for its beauty, Kuniyoshi responded with a critical warning: “If you keep painting that way, you’ll be dead by the time you are thirty.”⁴ Dorfman interpreted this as a caution that the painting was too perfect, too resolved, and that it was essential that the creative process be allowed to generate questions—not only answers—that propel the artist to continue to create. For Dorfman, this very early painting established crucial and enduring concepts for art-making both compositionally and philosophically. Throughout the 1960s, Dorfman further explored the relationship between representation and abstraction in *Greenleaves* (1960) and *Umbrian Landscape* (1961), expressing the colors and rhythms of the Tuscan countryside as shifting and interlocking color blocks and transforming a vase of plants with suggestive brush marks into a study of different hues of green.

The figure appears repeatedly in Dorfman’s work from the sixties, such as his iconic Woodstock poster, where a young woman is shown in profile tying back her hair with a long red ribbon. Although she is the centerpiece of the composition, she is rendered incisively in contour lines and is somewhat ethereal. The viewer’s eye gravitates first not to her face, which is only glimpsed in profile, but to the dynamic lines of her red ribbon. By the end of the decade, Dorfman eliminated figurative elements, but has continued to reevaluate the conceptual underpinnings of that choice. A silhouette of a female, again seen in profile, reoccurs in his 2005 painting *Aria One*. This time the figure is in a face-off with a strong vertical strip of canvas painted sky blue. In this reverential pairing of abstract form and representational subject matter, the powerful blue vertical zip dominates.

Dorfman began developing his signature style in the 1980s, when he combined vertically oriented canvas with horizontal bands of found materials such as wood,

paper, and metal. He meticulously arranged the salvaged objects, incorporating them into compositions that harness the evocative and emotive power of color. The narrow, rectangular format of these works may derive from the ancient scroll format of Far Eastern painting, which Dorfman’s titles sometimes reference as sources. Many of his works have musical references as well. *White Graphite* (1989) was inspired “by the look of black on a sheet of music paper, the amount of compression the notes are placed under,” and considers the formal interaction between opposites. Dorfman “had a feeling about trying to pressure black—get it caught between all the areas of white. It creates a strange kind of poetic.”⁵ He returned to this theme, decades later, in the small composite *Dover Et Dieppe* (2007), layering fragments of black and grey torn paper between strips of white wood.

In tandem with the large-scale pieces, throughout his career, Dorfman has created smaller works, such as *Fielder’s Choice* (1983-85), *Portuguese Doorway* (1993) and more recently his *Flite* series (2012–15) that function similarly to preparatory drawings. Dorfman explains: “The making of these small pieces is a kind of drawing. In an important way, they inform the development of the larger paintings—they open up areas of concern that I might not have seen earlier. It’s especially surprising to me when I take a small piece and blow it up into a transparency. There are ideas that come from that, that I use later on.”⁶ In the small-format pieces he experiments freely, layering strips of metal, small pieces of torn paper, and occasionally dollops of pure pigment.

The *Flite* series, which develops motifs related to an arrow-like form that also appears in the 2009 work *Windsock*, has been especially significant. The arrow is condensed in *Flite III*, piercing the core of the cluster of black, white, and red paint, reduced to a single slanted

directional line in *Flite IV*, rendered in cut paper in *Flite V* and *Flite VI*, and completely deconstructed in *Flite VII*, only to return larger and bolder in *Flite VIII*. The series informed other major works from this period including *Chinatown* (2013-15) and *Odessa* (2012-15), both of which employ assemblage to play with the boundary between two-dimensional painting and a wall-mounted sculpture.

Whereas *Chinatown* and *Odessa* puncture the traditional rectangular frame with protruding pieces at the edges, in the early 2000s Dorfman also began creating circular-shaped constructions, initially in a small format. The circle is a central component to the pivotal work *Woodrose* (2010), where the shift to a horizontal orientation anticipates the creation of two vibrant, large circular compositions *Bernini's Dream* (2011) and *Sung Red* (2011) the following year. These composites, featuring undulating strips of fabric and vivid colors, possess a monumentality that is reinforced by their tondo format, with its roots in Renaissance painting and sculpture.

One of the more classical tenets of Dorfman's work is his commitment to creating art that is life affirming and beautiful. He has "no interest in an art of rejection, or alienation, or denial, or rebellion or anything of that sort."⁷ In tandem with the abstract expressionist and constructivist influences in his work, Dorfman admires Piero della Francesca's painting. His appreciation was reinforced by conversations with Philip Guston, while Dorfman was studying at Woodstock. Looking at the Renaissance master's painting Dorfman observes: "The beauty with which Piero sings his song, the song itself, the many meanings of his art, are felt and grasped. Access to the art itself is made possible, directly."⁸

As a teacher at the Art Students League since 1964, Dorfman is an important link between great modernist painters, such as Kuniyoshi, Blanch, Guston, and Charles Alston, and the many contemporary artists he has taught over the years. Among them are the renowned conceptual and video artists Ai Weiwei and Gary Hill. Dorfman's artistic philosophy is palpable when standing in front of his complex but elegant constructions. In his words, "Each and every work is inevitably new, with its own problems and joys. The problems are always in abundance, but the joys more than make up for them."

Jillian Russo, Ph.D., Curator

1. Stephanie Cassidy, "Bruce Dorfman: The Retrospective Interview," *Linea: The Artists Voice*, December 19, 2016.
2. Bruce Dorfman, "About My Work," distributed on the occasion of a Gallery Talk given by the artist at the June Kelly Gallery NYC, October 3, 2015. Reprinted in *Bruce Dorfman: Past Present: Paintings, Drawings and Combined Media*. New Jersey: Monmouth University, 2016.
3. Stephanie Cassidy, "Bruce Dorfman: The Retrospective Interview."
4. Ibid.
5. Gerrit Henry, *Bruce Dorfman: Paintings and Collages 1989-1990*. Washington, D.C.: Arts East Foundation, 1990, 4.
6. Ibid, 3.
7. Renée Lerner, "Taped Interview with Bruce Dorfman at the Art Students League," December 31, 1985, 3. Cited in Lois Katz, *Bruce Dorfman: Nightsongs and Placefields Paintings*. Washington D.C.: Arts East Foundation, 1988, 10.
8. Bruce Dorfman, "Piero della Francesca in America," *Linea: The Artists Voice*, March 24, 2013.
9. Bruce Dorfman, "About My Work."



Broken Pitchers, 1952, Oil on canvas, 22 x 16 inches



Umbrian Landscape, 1961, Oil on canvas, 36 x 48 inches



Woodstock Poster, 1969, Serigraph (litho crayon & tusche),
30 x 24 inches



Portuguese Doorway, 1993, Paper, metal, wood, pencil, gouache, acrylic, 30 x 20 inches



White Graphite, 1989, Canvas, wood, metal, paper acrylic,
80 x 58 ½ x 3 inches



Aria One, 2005, Canvas, wood, paper, fabric, acrylic,
68 x 36 inches



Dover Et Dieppe, 2007, Paper, wood, gouache, acrylic,
25 x 18 inches



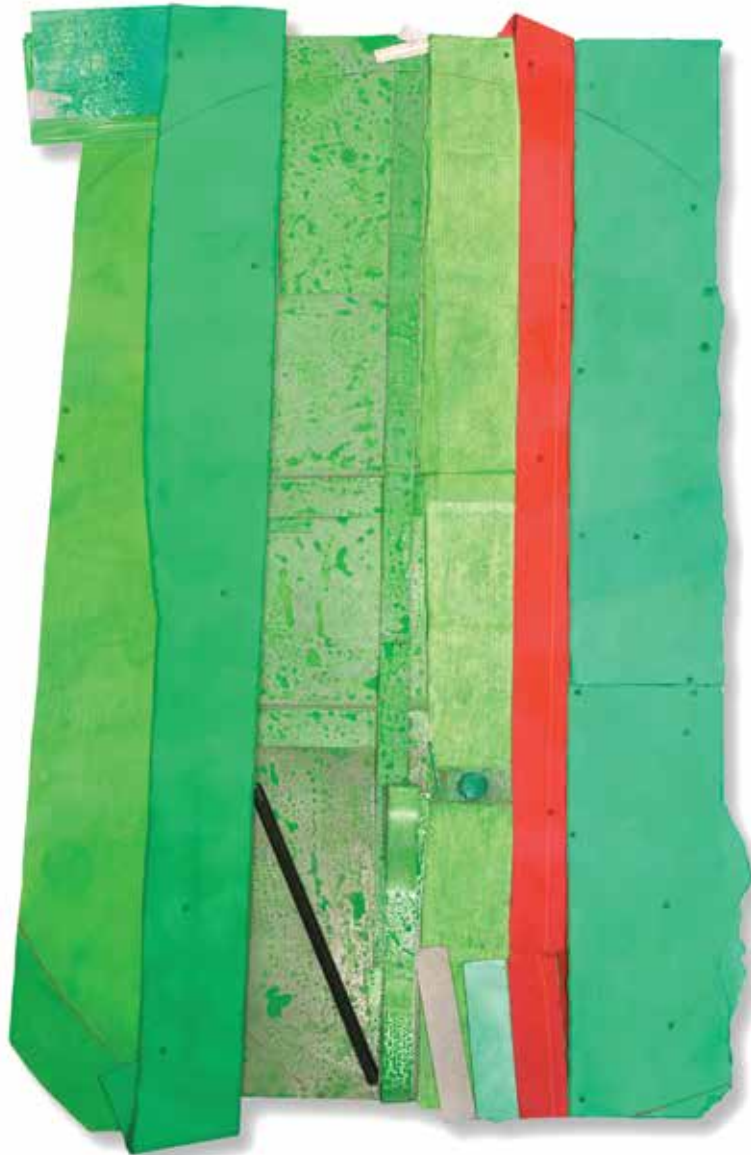
Windsock, 2009, Canvas, wood, metal, paper, fabric, acrylic, 64 x 47 x 3 inches



Sung Red, 2011, Canvas, metal, paper, acrylic, 57 x 48 x 6 inches



Bernini's Dream, 2011, Canvas, metal, paper, fabric, acrylic, 60 x 60 x 6 inches



Molly Bloom, 2012-2015, Canvas, metal, paper, acrylic, 66 x 47 x 6 inches



Flite II, 2012, Paper, metal, acrylic, pencil, gouache, 12½ x 9 inches



Flite III, 2012, Paper, metal, pencil, gouache, acrylic, 9 ½ x 6 inches



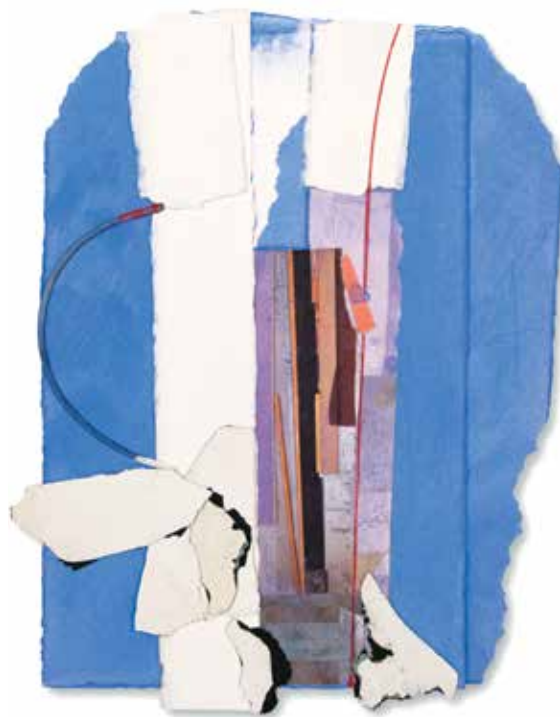
Flite IV, 2012, Paper, metal, wood, pencil, gouache, 9 ½ x 6 inches



Flite V, 2012, paper, wood, gouache, acrylic, 14 x 9 inches



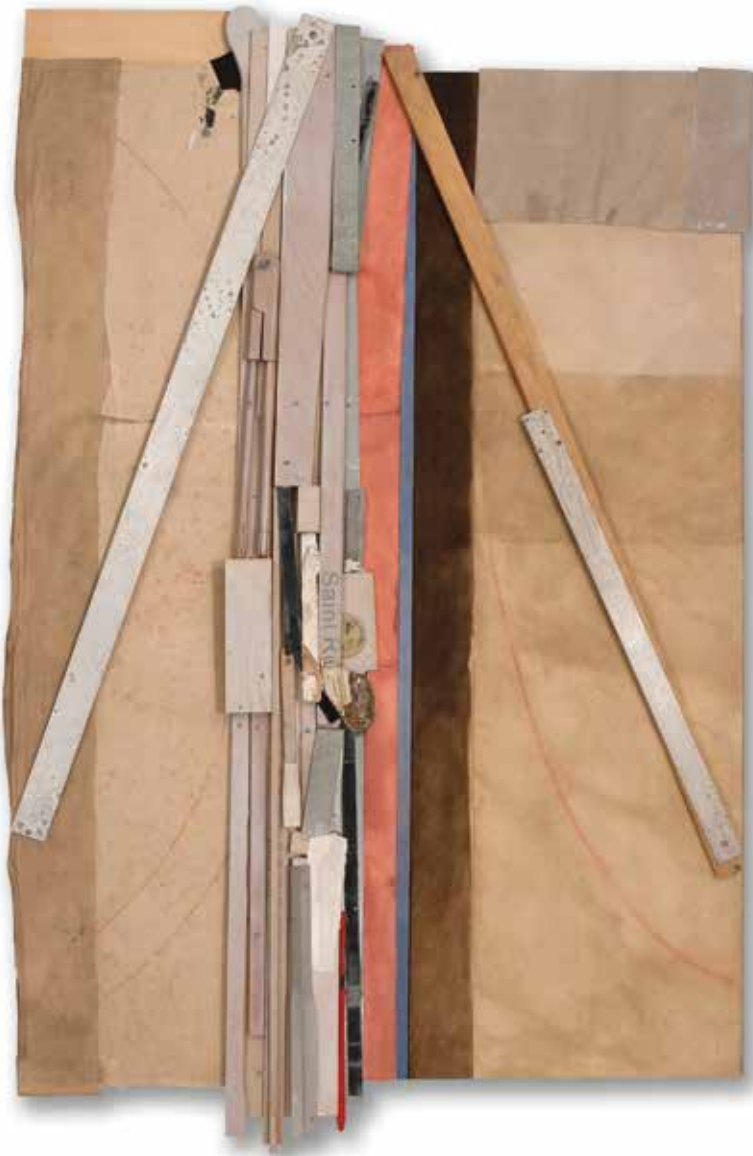
Flite VI, 2013, Paper, metal, acrylic, wood, gouache,
13 x 10 inches



Flite VII, 2013, Paper, metal, acrylic, wood,
gouache, 13 ½ x 10 inches



Flite VIII, 2015, Canvas, wood, metal, paper, acrylic, 58 x 45 x 6 inches



Chinatown, 2013-2015, Canvas, wood, metal, paper, fabric, acrylic,
64 x 43 x 3 inches



Odessa, 2012–2015, Canvas, metal, paper, fabric, acrylic, 58 x 59 x 3 inches

BRUCE DORFMAN Biographic Summary

ONE-PERSON EXHIBITIONS

- 2018 June Kelly Gallery, NY, NY; October 12–November 17
2018 Gallery of the American Fine Arts Society, The Art Students League of New York; Oct. 5–Jan.2, 2019; NY, NY.
2016 Monmouth University, Long Branch, NJ; Retrospective
2015 June Kelly Gallery, NY, NY
2013 Elizabeth V. Sullivan Gallery; The Art Students League of New York, Vytlačil Campus, Sparkill, NY
2011 Zane Bennett Gallery, Santa Fe, NM
2010 Broadhurst Gallery, Pinehurst, NC
2010 Kouros Gallery, NY, NY
2008 Kouros Gallery, NY, NY
2005 Kouros Gallery, NY, NY
2005 Kouros Gallery, NY, NY
2004 Galerie Dionisi, West Hollywood, CA
2004 Roseline Koener Gallery, Westhampton Beach, NY
2003 Kouros Gallery, NY, NY
2001 Roseline Koener Gallery, Westhampton Beach, NY
2001 The Reece Galleries, NY, NY
2000 Skirball Museum, Los Angeles, CA
1999 Roseline Koener Gallery, Westhampton Beach, NY
1999 The Reece Galleries, NY, NY
1999 J.J. Brookings Gallery, San Francisco, CA
1998 Walter Wickiser Gallery, NY, NY
1998 Krisal Galerie, Geneva, Switzerland
1996 Walter Wickiser Gallery, NY, NY
1995 Korean Cultural Service, Gallery Korea, NY, NY
1995 The Bergen Museum of Art & Science, NJ
1994 Hal Katzen Gallery, NY, NY
1994 Addison/Ripley Gallery, Washington, D.C.
1993 Art Center of Northern New Jersey, New Milford, NJ
1992 New School for Social Research, NY, NY
1990 Susan Schreiber Gallery, NY, NY
1990 Addison/Ripley Gallery, Washington, D.C.
1988 Arras Gallery, NY, NY
1986 Arras Gallery, NY, NY
1982 Arras Gallery, NY, NY
1981 New School for Social Research, NY, NY
1978 Nobe Gallery, NY, NY
1977 Barret House Gallery, Poughkeepsie, NY
1976 Nassau Community College, Firehouse Gallery, Garden City, NY
1975 Images Gallery, Toledo, Ohio
1972 Kennedy Galleries, NY, NY
1971 Gallery Jose Alegria, San Juan, Puerto Rico
1969 K Gallery, Woodstock, NY
1967 Krasner Gallery, NY, NY
1967 Marist College, Poughkeepsie, NY
1967 Polari Gallery, Woodstock, NY
1966 Polari Gallery, Woodstock, NY
1966 Roberts Gallery, Fort Lauderdale, FL

- 1964 Rudolph Galleries, Woodstock, NY and Coral Gables, FL
1962 The Norton Museum, West Palm Beach, FL
1962 Roger Price Gallery, NY, NY
1960 Two Explorers Gallery, NY, NY
1955 University of Iowa, Iowa City, IA

GROUP EXHIBITIONS (SELECTED)

- 2018 Artistic Vanguard: The 1960's; Phyllis Harriman Mason Gallery, The Art Students League of New York
2017–18 Celebrating 30 Years: Group Show, Drawings and Photographs; June Kelly Gallery, NYC
2016 Ways and Means: A New Look at Process and Materials in Art; 1285 Avenue of the Americas Gallery, NYC, (Norte Maar/Curator, Jason Andrew)
2016 Art New York, NYC; Elizabeth Clement Fine Art (Boston, MA)
2016 Art Miami/Wynwood; Miami, FL; Elizabeth Clement Fine Art (Boston, MA)
2015 Art Miami/Context; Miami, FL; Elizabeth Clement Fine Art (Boston, MA)
2015 19th Annual Boston International Fine Art Show; Elizabeth Clement Fine Art (Boston, MA.)
2015 Escola Internacional de Arte Loulé 1993-1998. Museum at Cloisters, Loule, Portugal
2015 Art Southampton, LI, NY; Elizabeth Clement Fine Art (Boston, MA)
Art Miami/New York, NYC; Elizabeth Clement Fine Art (Boston, MA)
Art Miami/Wynwood, Miami, FLA; Elizabeth Clement Fine Art (Boston, MA)
2015 Eye on UI: Bruce Dorfman, Stan Brodsky, Robert Kipniss, Ellen Lanyon; The Figge Museum, Davenport, IA, (In conjunction with the University of Iowa Museum of Art); January–June, 2015
2014 Making/Breaking Traditions: Teachers of Ai Weiwei; Ai Weiwei, Bruce Dorfman, Richard Pousette-Dart, Knox Martin (with lineage mentors: Yasuo Kuniyoshi, Vaclav Vytlačil, Will Barnet); Phyllis Harriman Mason Gallery, The Art Students League of New York
2012 17th Annual Los Angeles Art Fair, Zane Bennett Gallery, Santa Fe, NM
Annual Selected Group, Zane Bennett Gallery, Santa Fe, NM
2011 Seeing Blue, Museum of Art, University of Kentucky
Color Speaks, Heather James Gallery, Jackson, WY
Color Speaks, Heather James Gallery, Palm Desert, CA
SOFA Chicago, Zane Bennett Gallery, Santa Fe, NM
SOFA Santa Fe, Zane Bennett Gallery, Santa Fe, NM
SOFA New York, Zane Bennett Gallery, Santa Fe, NM
2010–11 Annual Selected Group, Zane Bennett Gallery, Santa Fe, New Mexico
2008 Summer Color, R. H. Ballard Gallery, Washington, VA
2007 Object of One's Collection, Fayetteville Museum of Art, Fayetteville, NC (Sponsored by Broadhurst Gallery, Pinehurst, NC)
2006–08 Highlights From the Permanent Collection, The Art Students League of New York, NYC – Traveling Exhibition
Owensboro Museum of Fine Art, KY
Cape Museum of Fine Arts, Dennis, MA
Brunnier Art Museum, Ames, IA
Southern Vermont Art Center, Manchester, VT

- Gustavus Adolphus College, Hillstrom Museum of Art, St. Peter, MN
 Lowe Art Museum, University of Miami, Coral Gables, FL
 Pensacola Museum of Art, Pensacola, FL
 Fort Wayne Museum of Art, Fort Wayne, IN
 The Long Island Museums of American Art, History and Carriages, Stony Brook, NY
- 2006 Works on Paper, Kouros Gallery, NY, NY
 2006 Monmouth Festival of the Arts, Monmouth, NJ
 2004 Small Works II: Love, Salander-O'Reilly Galleries, NY, NY
 2003 Process, The Art Students League of New York, NY, NY
 2003 Art Athena, Athens, Greece
 2002 Looking Forward, Kouros Gallery, NY, NY
 2002 Small Works, Salander-O'Reilly Galleries, NY, NY
 2002 Roseline Koener Gallery, Westhampton Beach, NY
 2001 The Reece Galleries, NY, NY
 2000 Woodstock School of Art, Woodstock, NY
 2000 Intermission III, The Reece Galleries, NY, NY
 2000 Skirball Museum, Skirball Cultural Center, Los Angeles, CA
 2000 Terrain, Roseline Koener Gallery, Westhampton Beach, NY
 1999–00 Intermission II, The Reece Galleries, NY, NY
 1999 Denise Bibro Fine Art, NY, NY
 1999 5, Axis Gallery, NY, NY
 1999 Roseline Koener Gallery, Westhampton Beach, NY
 1998–99 Winter Works, The Reece Galleries, NY, NY
 1998 Artists Who Teach, Gremillion Gallery, Houston, TX
 1998 J. J. Brookings Gallery, San Francisco, CA
 1998 Krisal Gallerie, Geneva, Switzerland
 1994 Hal Katzen Gallery, NY, NY
 1994 Les Premieres Pas D'Une Collection, Museum des Beaux-Arts, Brussels, Belgium
- 1993 Hal Katzen Gallery, NY, NY
 1992 Federation of Modern Painters and Sculptors, NY, NY
 1992 New School for Social Research, NY, NY
 1990 Susan Schreiber Gallery, NY, NY
 1988 Collector's Choice, Muscarelle Museum of Art, Williamsburg, VA
 1988 Macon Museum of Art, Macon, GA
 1988 Albright-Knox Art Gallery, Buffalo, NY
 1988 The Boca Museum, Boca Raton, FL
 1987 The Hunter Museum, Chattanooga, TN
 1987 Duke University Museum of Art, Durham, NC
 1987 New School for Social Research, NY, NY
 1986 Kornbuth Gallery, Fairlawn, NJ
 1983 Arras Gallery, NY, NY
 1983 Sutton Gallery, NY, NY
 1982 Arras Gallery, NY, NY
 1979 New School for Social Research, NY, NY
 1978 Sharon Creative Arts Foundation, Sharon, CT
 1977 Sharon Creative Arts Foundation, Sharon, CT
 1975 Annual National Exhibition, Butler Institute of American Art, Youngstown, OH
 1973 Kennedy Galleries, NY, NY
 1971 L'Atelier Mourlot, Hudson River Museum, Yonkers, NY
- 1971 Museum of the University of Puerto Rico, San Juan, Puerto Rico
 1971 Richard Feigen Gallery, NY, NY
 1971 Miliken Gallery, Converse College, Spartanburg, SC
 1970 Annual National Exhibition, Butler Institute of American Art, Youngstown, OH
 1971 Hudson River Museum, Yonkers, NY
 1969 Gallery of Modern Art, New York City Cultural Center, NY, NY
 1968 Roberson Center for the Arts, Binghamton, NY
 1967 Museum of Art, University of Kansas, Lawrence, KS
 1967 Whitehouse Galleries, NY, NY
 1967 The Norton Museum, West Palm Beach, FL
 1966 The Schenectady Museum, Schenectady, NY
 1964 NY World's Fair, Florida Pavilion, NY, NY
 1964 Annual Exhibition, National Academy of Design, NY, NY
 1963 Lowe Gallery, University of Miami, Miami, FL
 1962 Audubon Artists Society, NY, NY
 1962 National Academy of Design, NY, NY
 1961 Gallery of New York City Center of Music and Drama, NY, NY
 1961 Midtown Gallery, Cleveland, OH
 1957 Des Moines Art Center, Des Moines, IA
 1956 Des Moines Art Center, Des Moines, IA
 1955 Art of the Northeast, The Berkshire Museum, Pittsfield, MA
- PUBLIC COLLECTIONS (SELECTED)**
 Albright-Knox Art Gallery, Buffalo, NY
 American Embassy, Santo Domingo, Dominican Republic
 The Art Students League of New York, NY, NY
 Atlantic Richfield Corporation, Los Angeles, CA
 Baer Bank, Geneva, Switzerland
 The Bergen Museum of Art and Science, Paramus, NJ
 Butler Institute of American Art, Youngstown, OH
 Carnegie Museum, Pittsburgh, PA
 Collection Mourlot, Paris, France
 Commerce Trust Company Foundation, Kansas City, MO
 The Cook Company Foundation, CA
 Dart-Kraft Corporation, IL
 The Everson Museum, Syracuse, NY
 The Faber-Castell Corporation, Lakewood, NJ
 Government of Israel, Tel Aviv, Israel
 Government of Monaco, Permanent Mission to the United Nations, NY, NY
 Harn Museum of Art, University of Florida, Gainesville, FL
 Marist College, Poughkeepsie, NY
 McNay Museum, San Antonio, TX
 The Museum of Loulé, Loulé, Portugal
 The New School for Social Research, NY, NY
 Rice University, Sewall Gallery, Houston, TX
 Rockefeller Foundation, NY, NY
 Searle Corporation, Chicago, IL
 The Skirball Museum, Los Angeles, CA
 Smithsonian American Art Museum, Washington, D.C.
 Syracuse University, Syracuse, NY
 University of Kansas, Lawrence, KS

Museum of Art, University of Kentucky
Woodstock Artists Association Museum, Woodstock, NY

AWARDS AND GRANTS (SELECTED)

2017 The Pollock-Krasner Foundation; Individual Grant
2007 The Pollock-Krasner Foundation; Individual Grant
2004 Artists Fellowship Inc.; Individual Grant
1997 New American Paintings; Open Studios Award
1996 Government of Monaco, United Nations; Commission
1996 United States Department of State; Certificate of Appreciation
1990 Arts East Foundation, Washington, D.C.; Individual Grant
1988 Arts East Foundation, Washington, D.C.; Individual Grant
1979 Rockefeller Foundation; Commission, 'El Salvador'
1978 Sharon Creative Arts Foundation; Special Award for Painting
1978 NYS Council on the Arts; Outdoor Mural, Poughkeepsie, NY
1977 Sharon Creative Arts Foundation; Award for Painting
1972 Butler Institute of American Art; Purchase Award, Friends of American Art
1970 Atelier Mourlot, Paris, France/Mourlot Graphics, NY, NY /Touchstone Editions; Commissions
1964 New York World's Fair (Invited); Award for Painting
1962 National Academy of Design; Julius Hallgarten Award
1962 Audubon Artist Society; Jane Peterson Prize & Award
1961 Fulbright Fellowship
1961 New York City Center of Music and Drama; First Prize, Painting
1957 Des Moines Art Center; First Prize and Younker Award
1956 Des Moines Art Center; Third Prize and Award

SELECTED ORIGINAL AND PUBLISHED GRAPHICS

2018 Cover. *The Beardsley Singers Spring Concert*, May 11, 2018
1979 The Rockefeller Foundation; Letters from El Salvador: The Civil War /Six Images; RF Publication
1970 Atelier Mourlot; PostervMourlot Graphics
1970 Kennedy Galleries; PostervKennedy Graphics
1968 The Woodstock Poster; Editions: original signed edition/Woodstock Chamber of Commerce /Kennedy Graphics, Kennedy Galleries, NY/ Paramount Pictures, "Play it Again, Sam"
1963 Woodstock Festival Booklet; CoverWoodstock Chamber of Commerce
1962 Woodstock Festival Booklet; CoverWoodstock Chamber of Commerce

TEACHING POSITIONS AND LECTURING

Present–1964 The Art Students League of New York, NY
1964–1972 The Art Students League of New York, at Woodstock, NY; Summers
January 2007 The Art Students League of New York, NYC; Lecture
Spring 2002 Western Connecticut State University, Danbury, CT; Visiting Lecturer
Fall 1996 The Institute Frederico Brandt, Caracas, Venezuela; Visiting Artist
Fall 1996 The Museum of Fine Arts, Caracas, Venezuela; Lecturer
1983–1996 Art Center of Northern New Jersey, New Milford, NJ
1979–1995 The New School for Social Research, NYC
Spring 1994 Centre Pompidou; Musée d'Orsay; Musee de l'Orangerie; Musée Picasso; Paris, France; Lecture Series
Summer 1993 The International School of Art, Loulé, Portugal; Guest Artist
1979–1993 The NY Artist's Critique Group, NY, NY; Master Class

Summer 1972 The Everson Museum, Syracuse, NY; Visiting Artist
Spring 1971 Syracuse University, Syracuse, NY; Visiting Artist
1965–1966 The Schenectady Museum, Schenectady, NY; Visiting Artist
1964–1971 The Art Students League of New York–Summer School, Woodstock, NY
1962–1964 The Norton Museum, West Palm Beach, FL; Artist in Residence

EDUCATION

The Art Students League of New York; with Yasuo Kuniyoshi, Arnold Branch, Charles H. Alston. 1951-1952.
University of Iowa, Iowa City, IA; with Mauricio Lasansky, Stuart Edie, Roy Seiber, B.A. 1958

LISTED

Who's Who in American Art. New Providence, NJ: Marquis Who's Who (ongoing, since 1976)

PROFESSIONAL AFFILIATIONS AND POSITIONS

1990–Present Trustee, American Fine Arts Society/The Art Students League of New York, NYC
1997–1998 Chair, Forum of The Art Students League of New York, Critical and Contemporary Issues in the Arts, NYC
1968–1972 Chair, Friday Noon Forum, The Arts Students League of New York–Summer School, Woodstock, NY
1964–Present Life Member, The Arts Students League of New York, NYC

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*DVD. "Bruce Dorfman, Past/Present, Lecture, Monmouth University", September 23, 2016.

*Cassidy, Stephanie. "How Radical Individualism Has Fueled the Art of Bruce Dorfman: The Artist's Voice", Interview,

Linea: Journal of the Art Students League of New York, December 19, 2016.

*Cassidy, Stephanie. "Revelations from a Retrospective", Interview, Lines from the League: The Magazine of the Art Students League of New York, December, 2016.

*Saito, Seiji. "Do You Know Yasuo Kuniyoshi?", Exhibition catalog. Tokyo, Japan, 2016. Photo.

Braff, Phyllis. Knauer, Scott. Mullarkey, Maureen. "Past Present: Paintings and Drawings, and Combined Media", August, 2016, Exhibition Catalog.

JP. "The Cirtic's Notebook: Art", The New Criterion, October, 2016.

Micchelli, Thomas. "Art, Work and The Workaday", Hyperallergic, July 30, 2016.

Andrew, Jason. "Ways and Means: A New Look at Process and Materials in Art", July, 2016. Catalog. Repro.

Mullarkey, Maureen. "Bruce Dorfman, Artist & Mentor", First Things, September, 2015. Repros.

Art Dealers Association of America (ADAA): "Inside Stories – 12 Must-See Lower East Side and Soho Gallery Shows,

- Bruce Dorfman: Recent Work at June Kelly Gallery”, September 25, 2015.
- ARTNews: “9 Art Events to Attend in New York City This Week; Bruce Dorfman at June Kelly”. www.artnews.com. August 31, 2015.
- Smithsonian American Art Museum, Washington, DC, April 2, 2015; Interview for SAAM Online: in conjunction with exhibition
- The Artistic Journey of Yasuo Kuniyoshi, April 3 – August, 2015.
- Lines from the League: “Bruce Dorfman-Artist and Influence; Celebrating 50 Years of Teaching at the Art Students League”, Spring, 2014. PP. 23 – 32. Repros.
- Russo, Jillian. “Curatorial Perspectives: Arnold Blanch”. Lines from the League. Spring, 2014. P.21.
- Catalogue of the Art Students League of New York, 2014 - 2015: “Bruce Dorfman; 50 Years Teaching at the League”, P.118. Repros.
- Linea: Journal of The Art Students League of New York. Dialogues – “Bruce Dorfman: An Interview”, May 7, 2013.
- Cassidy, Stephanie R. and Koob, Pamela N. “A History in Art – A Timeline of The Art Students League of New York, 1875 - 2012”, NY, NY, 2012.
- Dorfman, Bruce. “The Studio Project/ How Artists Think.” Linea: Journal of The Art Students League of New York, April 25, 2013.
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- Gladstone, Valerie. “Bruce Dorfman: Windsock: Paintings in Combined Media.” CityArts. NY, NY: May, 2010.
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- TV Tokyo. Interview. “Bino Kyojintachi.” Giants of Art. Tokyo, Japan: September 2007.
- Fitter, Jenny. “The Object of One’s Collection.” PineStaw. Southern Pines, NC: August 2007, p.20.
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