



A+ SUSAN HAUPTMAN IRENE PIJOAN RICHARD SHEEHAN SFAI 2019

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January 2 – February 3, 2019



Main Gallery - Fort Mason Campus - Pier 2

Wednesday – Sunday 11am–7pm • Closed Monday + Tuesday

How art stands the test of time and lives on after the artist has died is a premise that *A+, works by Susan Hauptman, Irene Pijoan and Richard Sheehan* demonstrates. Art definitely lives on.

The connecting thread between these artists is their relationship to the San Francisco Art Institute as visiting faculty, associate professor, and visiting lecturer, and to the art world as they each thundered onto the gallery scene in San Francisco in the early 1980s. And while the artists are not able to attend openings any longer, their work most vibrantly and eloquently greets the viewer.

Susan Hauptman set up scenes inside her studio, using direct observation, lighting and a mirror. Irene Pijoan used her most personal life experiences, including the birth of her daughter and the death of her mother, as source material. In her fearless and innovative pushing of herself to move into new manifestations and interpretations of her ideas and visual language, both abstraction and text coexist. Richard Sheehan's bold and direct images moved from understated and unspoken roadside moments to momentous, large Franz Kline-sized strokes to depict the scale of a shadow or bridge span.

Gallerist Tony Meier inspired the title of this exhibition in a conversation and visit that we had a year ago about several works of art.

This show would not have happened without the generosity, time, cooperation and teamwork of the following individuals. I would like to thank: Atelier 4; Stephanie Boris; Marguerite Cullman; Shirl Fink; Cheryl Fishko, Forum Gallery; Amber Goldstein, Minnesota Street Project; Heather Hickman Holland, San Francisco Art Institute; Gordon Knox, San Francisco Art Institute; Marcia Loeb; Alicia McCarthy; Craig Nagasawa; Dr. Cristina Orr-Cahall; Elizabeth Peak; James Pennuto, Conservation of Art LLC; Leonard Post; Barbara Raymond; Ira Schrank; Anne Shulock, San Francisco Art Institute; Dr. Lester Sheehan and Joan Sheehan, The Sheehan Family Trust; Inez Storer; Terrie Sultan; Kat Trataris, San Francisco Art Institute; U.S.Art; Howie Lee Weiss; and Justin Wyckoff.

Jeremy Stone
Guest Curator

San Francisco
December 2018



SUSAN HAUPTMAN

Late in 1982 I had been tipped off in a phone call to keep my eyes peeled for Susan Hauptman. The word was that she had moved to Oakland from New York City, but I had no idea how to find her – and if I found her, how would I recognize her? The glass front door to my fledgling fourth-floor shoebox gallery space at 126 Post Street opened one day and there she was. Susan entered and introduced herself quietly. With gracious hesitance she invited me to visit her Oakland studio to see her drawings in person. Her blond hair was buzz-cut short, and she was dressed androgynously in a short-sleeved buttoned shirt and baggy pants. A small woman, she could easily be mistaken for a teenage boy, until she fixed her gaze on you and spoke. Her voice was quiet and soft, and she always had a question. She was efficient and did not waste your time or hers, her words or her ideas. She knew time was precious and valuable.

On my first visit to her Oakland studio workspace, a loft in a big studio complex with a large floor-to-ceiling window facing west, ornate crusted birthday cakes of indeterminate age sat on tables. She had found a bakery in Alameda that produced the traditional cake decorating styles that captivated her, old-fashioned cakes for birthdays, anniversaries, confirmations and weddings. Iconic characters in her still life drawings, the vases, beach balls and fabrics lay waiting for her command and arrangement. Her collection of vases, glass and ceramic, was exquisitely curated. She often brought fresh flowers to the gallery.

Hauptman's work invites you into a thick Namia world inhabiting an alternate space where one can look but not join her. Intensely quiet and disciplined, fanatically observational, her charcoal drawings are startling. The self-portraits have no vanity or guise. They stare directly back at the viewer. Much in the tradition of Caravaggio and Rembrandt, Hauptman wears costumes and outfits in her self-portraits to shift the mood, to transform herself.

Dr. Christina Orr-Cahall was an early champion of Hauptmann's work, during her tenure at the Oakland Museum. Her enthusiasm led to one of Susan's first purchases by a museum, a 1986 nude – a self-portrait holding a bowling ball. Unlike most female self-portraits, the breasts were hidden and the pubic hair was on full frontal display.

In *BEST PICKS*, at the Oakland Museum, October 1986–January 1987, Orr-Cahall wrote in the catalogue: "Struck years ago by a series of Rembrandt self-portraits, she realized that self-portraiture could be a tool for defining one's life, not in the sense of chronicling the ageing process, but as a means of exploring an artist's relationship to her art. Still life, for Hauptman, is a release from self-portraiture, giving her the freedom to place forms in a composition as she wishes rather than by dictate of the human body..... Her portraiture, in the tradition of nineteenth century American painter Thomas Eakins, has an edge which moves it from the accurate representation of subject to a new plateau of emotional impact."¹

A solo show for Hauptman at The Corcoran Gallery of Art followed when Orr-Cahall's career took her back to the East Coast as the new director. Terrie Sultan, then Curator of Contemporary Art at the Corcoran Gallery of Art, now director of the Parrish Art Museum, Water Mill, NY, organized *Susan Hauptman: The Obsessive Image*, February 3 – March 26, 1990. A 1989 still life work included in the 1990 Corcoran Gallery of Art exhibition, *Still Life (With Beach Ball, Peony and Glass Vase)*, has been included in A+.

As Sultan wrote brilliantly in her essay for the 1990 museum exhibition catalogue:

The Love of Looking and the Projection of Desire

"Despite first appearances, Susan Hauptman is not a realist. Representation – as opposed to resemblance – is reflexive, and Hauptman's self-portraits do not set out to represent photographic verification, but to disclose her existence through meditation and metaphor. Like Lewis Carroll's Alice, Hauptman is fascinated with a looking-glass world of reflected perceptions that is full of reversal and contradiction. Her art exploits the dual roles of the model and its double, empowering images as agents that represent herself to the viewer. Hauptman's use of mirrors as vehicles for introspection rather than windows to

nature seizes on reflection to evoke a private activity of discovery and revelation. Just as Alice's story can be read in terms of sexual enlightenment, we can similarly regard Hauptman's work as visual documents of her artistic identity and a sensual and sexual being."

and

Still Life: Oblique Narratives

"Created simultaneously with the self-portraits, Hauptman's still lifes use less confrontational tactics to expand the dimensions of her theatre of emotion. Including objects in oblique combinations, she gives herself the freedom to liberally fragment and restructure reality in mysterious ways that she cannot convincingly accomplish in depictions of herself. While the self-portraits can be seen as documenting particular events or even outré erotic fantasies, Hauptman's still lifes offer a means of mitigating the often mundane details of subjective reality through the poetry of allusions created with meticulously exacting precision. In these compositions, relationships and situations are left purposefully ambiguous or unexplained, inferring a double world in which personalized mythological subtexts are often more important than what is described:

"It is the viewer's responsibility to decode the artist's symbolic structures. Objects assume the role of surrogates with the quality of characters whose compelling surfaces have been invested with aspects of personality. These forms reappear in different circumstances as members of a theatrical group consigned to present a new and different play in each still life.

"Repeated from drawing to drawing, they become a vocabulary with which Hauptman constructs an internal discourse on a reflective and often contradictory world of opposites that are phrased in terms that encompass masculine and feminine, black and white, decoration and substance, subjective sensualist and objective artist. In addition to proffering seductive accoutrements under the guise of set dressing, they gain meaning from Hauptman's awareness and careful manipulation of their importance for precisionist, constructivist, and surrealist artists."²

Susan received a BFA from the University of Michigan, Ann Arbor and received an MFA from Wayne State University, Detroit, MI but her studies with the late Herb Olds, who taught at Carnegie Mellon, had a lasting influence on her. She felt the responsibility of passing on that knowledge. And encouragement.

Irene Pijoan, who admired Hauptman's work and had initiated a dialogue, recruited Hauptman to teach Drawing at the San Francisco Art Institute in 1990.

Susan had no notion about media or what anyone's art should look like. She was interested in tone and light, in surprises, in non-linear perspectives. She felt her role was to help students see, to give them tools, to encourage them. To never discourage them. She liked students who worked hard, not surprisingly, and Drawing 1 was her favorite class to teach, according to Leonard Post, her husband.

"Light enables me to see; it's what really gives shape and form. For me an object is not defined by color. Color gets in the way. I'm not carrying a cross for black and white. I use color when I can, but I'm not in love with color like I am with light. It's good to hear that people think my work has mystery. I like it when things are not so simple. I live with a drawing for months and months and months. I have to be concentrating the whole time. I'm after accuracy but not realism. I'm looking for the perfect texture, tone. I can tell when the life is in a drawing."

This is Hauptman's first exhibition in San Francisco in 25 years.

¹ Orr-Cahall, Christina, Chief Curator of Art, *BEST PICKS*. (Oakland Museum, Oakland, CA, 1986). Catalogue.

² Sultan, Terrie. *Susan Hauptman: The Obsessive Image*. (The Corcoran Gallery of Art, Washington, DC, 1990). Catalogue.

SELF PORTRAIT (LA PERLA #1)

charcoal on paper

54" h x 40" w

2006

Courtesy of Forum Gallery, NY and estate of the artist



PORTRAIT OF LEONARD
charcoal on paper
11" h x 13" w
1986
Private collection, San Francisco, CA



STILL LIFE
(WITH BEACH BALL, PEONY AND GLASS VASE)
charcoal, pastel on paper
26" h x 26" w
1989
Collection of Barbara Raymond, San Francisco, CA



FOUR LEMONS

charcoal, pastel on paper

13 ½" h x 21½" w

1989

Collection of Craig and Emiko Nagasawa, Berkeley, CA



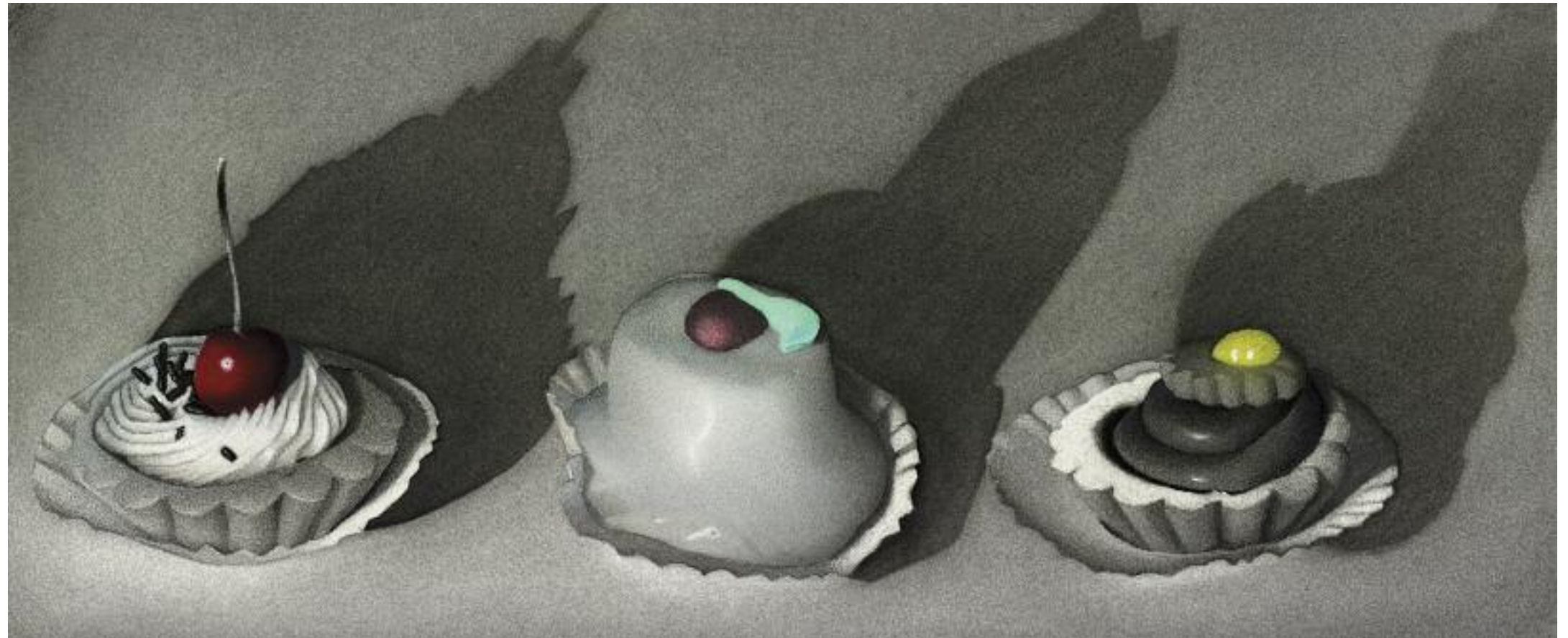
THREE PASTRIES

charcoal, pastel on paper

13½" h x 31½" w

1996

Collection of Craig and Emiko Nagasawa, Berkeley, CA



SELF PORTRAIT (WITH BRANCH)

charcoal, pastel on paper

54" h x 40" w

2005

Courtesy of Forum Gallery, NY and estate of the artist



SUSAN HAUPTMAN (1947–2015)

1947 Born in Michigan, December 8

EDUCATION

1969–70 Wayne State University, Detroit, MI, M.F.A. Degree
1967–68 University of Michigan, Ann Arbor, MI, B.F.A. Degree
1965–66 Carnegie Institute of Technology, Pittsburgh, PA, B.F.A.

TEACHING

2015 Kirk Newman Art School, Kalamazoo Institute of Arts, Kalamazoo, MI.
Visiting Artist Workshop
2000–02 Harvard University, Cambridge, MA. Visiting Artist
1997 Harvard University, Cambridge, MA. Visiting Artist
1997–2000 Lamar Dodd Professorial Chair, University of Georgia, Athens
1996 University of California, Santa Barbara. Visiting Artist
Oregon School of Arts and Crafts. Visiting Artist
1990 San Francisco Art Institute, CA. Visiting Artist
Wayne State University, Detroit, MI. Visiting Artist
1985 University of California, Davis, CA. Visiting Artist
1981 University of Pittsburgh, PA. Semester at Sea
1974–78 Skidmore College, Saratoga Springs, NY. Assistant Professor
1974 St. Lawrence University, Canton, NY. Visiting Artist
1972–74 University of Pittsburgh, PA. Instructor

SOLO EXHIBITIONS

2015 *New Drawings*, Forum Gallery, New York, NY. Catalogue.
2006–10 *Susan Hauptman*, Forum Gallery, New York, NY. Catalogue.
Susan Hauptman, Lux Art Institute, Encinitas, CA.
Susan Hauptman: Drawings, Forum Gallery, New York, NY. Catalogue.
2004 Forum Gallery, Los Angeles, CA.
2002 *Drawn from the Heart*, Forum Gallery, New York, NY.
2000 Georgia Museum of Art, Athens, GA.
Walter Gropius Masters Workshop Series: Drawing the Figure, Huntington Museum of Art, Huntington, WV.
1999 *Animations*, Forum Gallery, New York, NY.
1996 Tatistcheff Gallery, New York, NY. Catalogue.
Tatistcheff/Rogers Gallery, Santa Monica, CA. Catalogue.
1993 Tatistcheff Gallery, New York, NY.
Campbell-Thiebaud Gallery, San Francisco, CA. Catalogue.
1992 Norton Museum of Art, West Palm Beach, FL.
Tatistcheff Gallery, Santa Monica, CA. Catalogue.
1990 *Susan Hauptman: The Obsessive Image*, Corcoran Gallery of Art, Washington, DC. Catalogue.
1989 Jeremy Stone Gallery, San Francisco, CA.
1988 Allan Stone Gallery, New York, NY.
1984 Allan Stone Gallery, New York, NY.
Triton Museum of Art, Santa Clara, CA.
Jeremy Stone Gallery, San Francisco, CA.

SELECTED GROUP EXHIBITIONS

2018–19 *Eye to I: Self-Portraits from 1900 to Today*, National Portrait Gallery, Washington, DC.
2018 *There's Still Life!*, Forum Gallery, New York, NY.
2017 *We the People*, Minnesota Museum of American Art, St. Paul, MN.
Seeing With Our Own Eyes, Forum Gallery, New York, NY.
Forum Gallery Celebrates 55 Years of Modern and Contemporary Art, Forum Gallery, New York, NY.
2016 *20/21 – Visionary Artists of the 21st Century*, Forum Gallery, New York, NY.
Tête-à-Tête: Portraits in Dialogue, Allan Stone Projects, New York, NY.
2014 *46th Collectors Show & Sale*, Arkansas Arts Center, Little Rock, AR.
Wives, Daughters, and Lovers, Forum Gallery, New York, NY.
Re-presenting Representation VIII, Arnot Art Museum, Elmira, NY.
2013 *Singular Vision*, Forum Gallery, New York, NY.
Roots and Links: Gifts from the Women's Committee of the Corcoran Gallery of Art, Corcoran Gallery of Art, Washington, DC.
Lies that Tell the Truth: Magic Realism in Contemporary Art, University Art Gallery at Indiana State University, Terre Haute, IN.
CHARCOAL!, Schick Art Gallery at Skidmore College in Saratoga Springs, NY.
Face to Face: Artists' Self-Portraits from the Collection of Jackye and Curtis Finch Jr., Arkansas Arts Center, Little Rock, AR.
2012 *44th Collectors Show & Sale*, Arkansas Arts Center, Little Rock, AR.
Perception of Self, Forum Gallery, New York, NY.
Five Decades: Art and Artists of Forum Gallery 1962–2012, Forum Gallery, New York, NY.
2011 *43rd Collector's Show & Sale*, Arkansas Arts Center, Little Rock, AR.
Vantage Point 2011, Forum Gallery, New York, NY.
2010 *Contemporary Figurative Art in U.S.A. – A Selection*, Casa Dell'Arte, Beyoglu, Istanbul, Turkey.
42nd Collectors Show & Sale, Arkansas Arts Center, Little Rock, AR.
2009 *A Figural Presence*, Chapel Art Center at Saint Anselm College, Manchester, NH.
Reflections/Refractions: Self-Portraiture in the Twentieth Century, Smithsonian National Portrait Gallery, Washington, DC.
The Human Subject, The Art Gallery at Cleveland State University, Cleveland, OH.
Summer Selections, Forum Gallery, New York, NY.
2008–09 *Contemporary Women's Self Portraiture: The Kahlo Legacy*, Spheris Gallery, Hanover, NH.
2008 *The Figure Revealed: Contemporary American Figurative Paintings and Drawings*, Kalamazoo Institute of Art, MI.
Scrutiny: Artists' Self Portraits, Suzanne H. Arnold Art Gallery, Lebanon Valley College, Annville, PA.
Not Without Form: Recent Drawings and Works on Paper, Donna Beam Fine Art Gallery, University of Nevada, Las Vegas, NV.
2007–08 *Visions: Selections from the James T. Dyke Collection of Contemporary Drawings*, Naples Museum of Art, FL; Arkansas Arts Center, Little Rock, AR.
2007 *The Fine Art of Drawing: Modern & Contemporary Works on Paper*, Forum Gallery, New York, NY.
About Face, Long Beach Museum of Art, Long Beach, CA.
The Feminist Figure, Forum Gallery, New York, NY.
Real and Imagined: Works of Art by Wayne State University Alumni Ed Fraga, Susan Hauptman and Carol Pylant, Elaine L. Jacob Gallery, Detroit, MI.
The Figure in Pastel, Butler Institute of American Art, Youngstown, OH.
2005–06 *37th Collectors Show & Sale*, Arkansas Arts Center, Little Rock, AR.
Singular Expressions: Sheldon Invitational, Sheldon Memorial Art Gallery, Lincoln, NE.

2005 *The Figurative Impulse*, Forum Gallery, Los Angeles, CA.
Looking at Herself, Lyme Academy College of Fine Arts, Old Lyme, CT.

2004 *Artist Talk: Five Years*, Lyme Academy College of Fine Arts, Old Lyme, CT.
Drawings VII, Koplín Del Río Gallery, Los Angeles, CA.
Self-Evidence: Identity in Contemporary Art, deCordova Sculpture Park and Museum, Lincoln, MA.
Masters and Mavericks, Seraphin Gallery, Philadelphia, PA.
Displacement: Contemporary Drawings, Gescheidle Gallery, Chicago, IL.
Contemporary Art from a Figurative Perspective, Laguna College of Art and Design, Laguna Beach, CA.

2003 *Go Figure! Manifestations of the Human Form in Contemporary Art*, Turchin Center for the Visual Arts, Appalachian State University, Boone, NC.
Transforming the Commonplace, Susquehanna Art Museum, Harrisburg, PA.
Modern and Contemporary Portraits curated by Townsend Wolfe, Forum Gallery, New York, NY.
Magic Realism: A New Generation, Sangre de Cristo Arts Center, Pueblo, CO.
Contemporary Works on Paper, Forum Gallery, New York, NY.
35th Collectors Show & Sale, Arkansas Arts Center, Little Rock, AR.
The New York Collection 2003–2004, Albright-Knox Art Gallery, Buffalo, NY.

2002 *Dog Days of Summer*, Savannah College of Art and Design, GA.
Representations: The Art of Drawing, Schick Art Gallery, Skidmore College, Saratoga Springs, NY.
The Perception of Appearance: A Decade of Contemporary American Figure Drawing, Frye Art Museum, Seattle, WA.

2001–02 *Magic Vision*, Arkansas Arts Center, Little Rock, AR.

2001 *Drawings*, McNeese State University, Lake Charles, LA.

2000 *Visiting Lectures, Department of Visual and Environmental Studies*, Carpenter Center for the Visual Arts, Harvard University, Cambridge, MA.
Nude + Narrative, P.P.O.W., New York, NY.
Still Lives, William Baczek Fine Arts, Northampton, MA.

1999 *Contemporary Still Life*, The Contemporary Art Center of Virginia, Virginia Beach, VA.
New Visions by Nine Contemporary Women, Forum Gallery, New York, NY.
1999 Nexus Biennial: Celebrating Local Figures, Nexus Contemporary Art Center, Atlanta, GA.
Self Portraits, Elaine L. Jacob Gallery, Detroit, MI.

1998 *It's Still Life*, Forum Gallery, New York, NY.
The Figure, Marcia Wood Gallery, Atlanta, GA.
Still Life Painting Today, Jerald Melberg Gallery Inc., Charlotte, NC.
The Figurative Impulse, Miami-Dade Community College, Kendall Campus Art Gallery, Miami, FL.
Drawings IV, Koplín Gallery, Los Angeles, CA.
Realism Knows No Bounds, van de Griff Gallery, Santa Fe, NM.
Theater of Self-Invention: Self-Portraiture in Contemporary Art, J.B. Speed Art Museum, Louisville, KY.

1997–98 *Table Tops: Morandi's Still Lives to Mapplethorpe's Flower Studies*, California Center for the Arts Museum, Escondido, CA.
The Artist's World, Hirschl & Adler Galleries, New York, NY.

1997 *Gillespie, Hauptman, Stelzmann: Works of Art*, Ann Nathan Gallery, Chicago, IL.
Old Faces, New Faces, Forum Gallery, New York, NY.
Objects of Personal Significance, Knoxville Museum of Art, Knoxville, TN.
Traveling exhibition, catalogue.
Composite Persona, University Art Gallery, San Diego State University & Fullerton Museum Center, CA. Traveling exhibition, catalogue.
V.E.S. Visiting Faculty, Carpenter Center, Harvard University, Cambridge, MA.

1996 *Narcissism: Artists Reflect Themselves*, California Center for the Arts Museum, Escondido, CA. Catalogue.

1995 *Self-Portraits*, Wayne State University, Detroit, MI
Collecting with Richard Brown Baker, Yale University Art Gallery, New Haven, CT. Catalogue.
The Reconstructed Figure, Katonah Museum of Art, Katonah, NY. Catalogue.
Re-presenting Representation, Arnot Art Museum, Elmira, NY
Vital Signs, Los Angeles Municipal Art Gallery, Los Angeles, CA. Catalogue.

1994 *National Drawing Invitational*, Arkansas Arts Center, Little Rock, AR. Catalogue.

1992 *Susan Hauptman and William Beckman - The Female Nude*, Indiana University Art Museum, Bloomington, IN.
Black and White, Riverside Art Museum, Riverside, CA.

1991 *43rd Annual Academy-Institute Purchase Exhibition*, American Academy and Institute of Arts and Letters, New York, NY.
Recent Acquisitions of the Achenbach Foundation for Graphic Arts, Part Two: 1950–1991, California Palace of the Legion of Honor, San Francisco, CA.
San Jose Institute of Contemporary Art, San Jose, CA.

1988 *Work by Newly Elected Members and Recipients of Honors and Awards*, American Academy and Institute of Arts and Letters, New York, NY.
The Artists of California: A Group Portrait in Mixed Media, Oakland Museum, Oakland, CA.
Traveling exhibition to Crocker Art Museum, Sacramento, CA; Laguna Art Museum, Laguna Beach, CA.

1987 *Present Perspectives: 1975–1985; Passages: A Survey of California Women Artists, 1945–Present*, Fresno Art Center & Museum, Fresno, CA.
Gallery Artists, Jeremy Stone Gallery, San Francisco, CA.
Bay Area Drawing, Richmond Art Center, Richmond, CA. Catalogue
Allan Stone Gallery, New York, NY.

1986 *Best Picks*, Oakland Museum, Oakland, CA.
Contemporary Bay Area Art: A Jewish Perspective, Jewish Community Museum, San Francisco, CA.
Recent Drawings from Northern California, University of California, Davis, CA.

1985 *The Janss Collection of 20th Century American Realism*, San Francisco Museum of Modern Art, San Francisco, CA. Traveling exhibition, catalogue.
Donna Cehrs, Guy Diehl, Stanley Goldstein, Susan Hauptman, Jeremy Stone Gallery, San Francisco, CA.
M. Lee Fatheree, Photographs of Artists, Bank of America World Headquarter, Concourse Gallery, San Francisco, CA.
Dealers Choice, San Francisco International Airport.
San Jose Institute of Contemporary Art, San Jose, CA.

1984 *Line/Gesture/Dimension: Recent Drawings by Five Bay Area Artists*, San Francisco Arts Commission Gallery, San Francisco, CA

1983 *Great Big Drawings*, Roger Ramsay Gallery, Chicago, IL.
On Paper, Jeremy Stone Gallery, San Francisco, CA.

1982 Allan Stone Gallery, New York, NY.

1976 *Drawing Invitational*, Smith College Museum of Art, Smith College, Northampton, MA.

1975 *Drawing USA*, Minnesota Museum of Art, St. Paul, MN.
International British Drawing Biennale, Middlesbrough, Cleveland, England.

AWARDS AND GRANTS

2009–10 Artist Residency, Lux Art Institute, Encinitas, CA.

2009 Pollock-Krasner Foundation

2002 Pollock-Krasner Foundation

1996 Adolph & Esther Gottlieb Foundation Grant
Elizabeth Foundation for the Arts Grant

1995, 1989 Art Matters, Inc.

1991, 1985 National Endowment for the Arts Fellowship
USA/France Fellowship, National Endowment for the Arts

1990 California Arts Council, Visual Artist Fellowship

1988 American Academy and Institute of Arts and Letters

1984 Oakland Museum Artist of the Year Award

1976 Yaddo Grant, Summer Residence, Saratoga Springs, NY.

SELECTED BIBLIOGRAPHY

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- Chattopadhyay, Collette. *Susan Hauptman*. Artweek, May, 1996.
- Cullum, Jerry. *'Figure', An Edgy Show of Surprises*. Atlanta Journal Constitution, Atlanta, GA, August 21, 1998.
- Dalkey, Victoria. *Drawing on the Basics*. Sacramento Bee, Sacramento, CA, April 27, 1986.
- Darling, Michael. *Susan Hauptman*. Art Issues, Summer, 1996.
- Firestein, Cecily Barth. *Dreams Within Dreams*. ARTSPEAK, January 16, 1988.
- French, Christopher. *Spaces for Obscure Magic*. Artweek, June 2, 1984.
- Green, Blake. *'Best Picks' Showcases Four Bay Area Artists*. The Museum of California, November, 1986.
- Hagen, Charles. *In Connecticut, a Collector's Eclecticism*. Yale University Art Gallery, The New York Times, New York, NY, July 14, 1995.
- Hays, J. Burstein. *Drawing Broadly Defined*. Artweek, October 13, 1984.
- Heartney, Eleanor. *Looking at Herself*. Catalog Essay, Chauncey Stillman Gallery, Lyme Academy College of Fine Arts, December 9, 2005.
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- Kandel, Susan. *Real and Surreal: Susan Hauptman*. Los Angeles Times, Los Angeles, CA, February 22, 1996.
- Kimmelman, Michael. *Hudson Valley Crop: Portraits and di Suvero*, Katonah Museum of Art. The New York Times, New York, NY, July 14, 1995.
- Kohen, Helen L. *Charcoals Deftly Probe Meaning of Self*. Miami Herald, Miami, FL, May 10, 1992.
- Koplos, Janet. *Susan Hauptman*. Art in America, July, 1996.
- LeSuer, Claude. *Visual Olympics to Demolition Derby*. ARTSPEAK, February 16, 1984.
- Martin, Alvin, *American Realism*. (San Francisco Museum of Modern Art, San Francisco, CA, Abrams, 1985). Catalogue.
- Meskimmon, Marsha; Sawdon, Phil. *Drawing Difference: Connections Between Gender and Drawing*. (I.B. Tauris, London/NewYork, 2016)
- Morch, Albert. *Drawing Close to Reality*. San Francisco Examiner, San Francisco, CA, May 21, 1984.
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- Ollman, Leah. Los Angeles Times, Los Angeles, CA, October 2004.
- Orr-Cahall, Christina. *Best Picks*. (Oakland Museum, Oakland, CA, 1986). Catalogue.
- Pagel, David. *Movie Inspired 'Place': Going to the Picture Show*. Los Angeles Times, Los Angeles, CA, August 28, 1998.
- Patterson, Tom. *See yesterday's still life at Mint, today's at Melberg*. The Charlotte Observer, Charlotte, NC, February 22, 1998.
- Picot, Pierre. *Confronting Self and Others*. Artweek, March 18, 1989.
- Pincus, Robert, *Fabricated Faces*. The San Diego Union-Tribune, San Diego, CA, March 10, 1997.
- Pincus, Robert, *Looking in the mirror*. The San Diego Union-Tribune, San Diego, CA, December 13, 2009.
- Reaves, Wendy Wick. *Reflections/Refractions: Self-Portraiture in the Twentieth Century*. (The Smithsonian National Portrait Gallery, Washington, DC, 2009). Catalogue.
- Regan, Kate. *Drawings of Startling Realism*. San Francisco Chronicle, San Francisco, CA, May 19, 1984.
- Richard, Paul. *Susan Hauptman, Through the Looking Glass*. The Washington Post, Washington, DC, February 3, 1990.

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- Shere, Charles. *Richmond's B.A.D. Show is G-O-O-D*. Oakland Tribune, Oakland, CA, July 7, 1987.
- Tomlinson, Robert. *First Sight: Bay Area Drawing*. (Richmond Art Center, Richmond, CA, 1987). Catalogue.
- TRACEY. *Drawing Now: Between the Lines of Contemporary Art*, (I.B. Tauris, 2007).
Editors: Phil Sawdon, Andrew Selby, Russell Marshall, Jane Tormey, Simon Downs.
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SELECTED COLLECTIONS

- Achenbach Foundation for Graphic Arts, San Francisco, CA
- Arkansas Arts Center, Little Rock, AR
- Richard Brown Baker, New York, NY
- California Palace of the Legion of Honor, San Francisco, CA
- Chase Manhattan Bank, New York, NY
- Collection of Jackye and Curtis Finch, Jr.
- Corcoran Gallery of Art, Washington, DC
- Dean Witter Reynolds, Inc., San Francisco, CA
- James T. Dyke Collection
- Lee Grant, New York, NY
- Hood Museum of Art, Dartmouth College, Hanover, NH
- Glenn Janss Collection, Sun Valley, ID
- Mr. and Mrs. Robert Kogod, Washington, DC
- Beth & Stephen Landsman, Chicago, IL
- The Metropolitan Museum of Art, New York, NY
- Minnesota Museum of American Art, St. Paul, MN
- Sue Moldaw, San Francisco, CA
- Craig Nagasawa, Berkeley, CA
- Norton Museum of Art, West Palm Beach, FL
- Oakland Museum of California, Oakland, CA
- Pacific Bell, San Ramon, CA
- Barbara Raymond, San Francisco, CA
- Sheldon Museum of Art, University of Nebraska, Lincoln, NE
- Smithsonian National Portrait Gallery, Washington, DC
- Allan Stone, New York, NY