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Gallery Text

An American painter based in New York, Joan Snyder first became known for her “stroke paintings” in the 1970s. *Summer Orange*, one of these works, pointedly combines different techniques of twentieth-century abstract painting, from staining the canvas to applying pigment with spray cans. A penciled grid — the prototypical structure of modernist painting — organizes the color patches, which also exceed its regular lines. Vertical paint streaks, frozen in mid-drip, heighten the tension between order and disorder, and evoke the work of Jackson Pollock. Although by the 1970s abstract expressionism no longer dominated the New York art world, its larger-than-life progenitors continued to hold sway over younger artists. While Snyder, like the abstract expressionists, saw painting

as an extension of personal experience, she also saw it as bound up with feminist struggles for equality in both political and cultural spheres. Painting allowed her to “speak visually,” as she phrased it, in a male-dominated world.

Identification and Creation

Object Number
2007.225

People

Joan Snyder, American (New Brunswick, NJ born 1940)

Title

Summer Orange

Classification

Paintings

Work Type

painting

Date

1970

Culture

American

Location

Level 1, Room 1200, Modern and Contemporary Art,
Mid-century Abstraction I

 [View this object's location on our interactive map](#)

Physical Descriptions

Medium

oil, acrylic, spray enamel and pencil on canvas

Dimensions

106.7 x 243.8 cm (42 x 96 in.)

Inscriptions and Marks

Signed: l.r. side of canvas, in pencil: Joan Snyder Aug
1970

Acquisition and Rights

Credit Line

Harvard Art Museums/Fogg Museum, Gift of Michael Walls (GSD, Class of 1961-1963) in memory of his parents, John Alvin James Williamson Walls and Elva Mary Claire Ricciardi Walls

Accession Year

2007

Object Number

2007.225

Division

Modern and Contemporary Art

Contact

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Publication History

Carl Belz, *Joan Snyder Painter: 1969 to Now*, Rose Art Museum, Brandeis University (Waltham, 1994), p. 9, ill.
Hayden Herrera, *Joan Snyder*, Harry N. Abrams, Inc.

(New York, 2005), pp. 64-65, fig. 65

Exhibition History

Re-View: S118 European & American Art since 1900,
Harvard Art Museums/Arthur M. Sackler Museum,
Cambridge, 09/13/2008 - 04/09/2011

*32Q: 1200 Mid-Century Abstraction I (Painterly
Abstraction)*, Harvard Art Museums, Cambridge,
11/01/2014

This record has been reviewed by the curatorial staff but may be incomplete. Our records are frequently revised and enhanced. For more information please contact the Division of Modern and Contemporary Art at am_moderncontemporary@harvard.edu