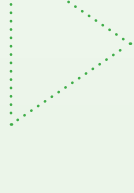


Barnett Newman The Late Work: 1965–1970



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**Description**  
In the first scholarly publication devoted to the late work of Barnett Newman (1905–1970), a curator and conservator provide rare glimpses into his somewhat mysterious studio practice, eye-opening analyses of three unfinished paintings, and reflections on his full body of work. Best known for his zip paintings—in which thin vertical lines traverse large planes of color—Newman has come to epitomize the spiritual aspirations and material innovations of American painting in the mid-twentieth century. A departure from his Abstract Expressionist contemporaries’ gestural abstraction, Newman’s work seems to have anticipated the Color Field paintings of the next generation. During the last five years of his life the artist worked primarily in acrylic rather than oil, used increasingly vibrant colors, and experimented with shaped canvases.

**About the authors**  
Bradford A. Epley is chief conservator at the Menil Collection. A specialist in modern painting, he has published on Victor Brauner and Paul Klee; his essay “Indivisibility Undone” (2014) discusses Ad Reinhardt’s black paintings.

Michelle White is curator at the Menil Collection, Houston. She recently curated *Lee Bontecou: Drawn Worlds* (2014) and co-curated *Richard Serra Drawing: A Retrospective* (2011) and was a principal contributor to both catalogues.

Sarah K. Rich is an associate professor of art history at Pennsylvania State University, University Park. Her book *Past Flat: Other Sides to American Abstraction in the Cold War* is forthcoming.

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