

Andrew Kreps
Gallery

22 Cortlandt Alley,
New York, NY 10013

Tue–Sat, 10 am–6 pm
andrewkreps.com

Tel. (212)741-8849
Fax. (212)741-8163

Harold Stevenson

22 Cortlandt Alley
April 25 - May 31, 2025

“The only gadgets that fascinate me are the gadgets of the human body. They are the ones that have been neglected, overlooked, in favor of washing machines and ballpoint pens, an air-conditioned home.” Harold Stevenson, 1962

Andrew Kreps Gallery is pleased to announce an exhibition of works by Harold Stevenson (b. 1929, d. 2018). Curated with Schwartzman&, the exhibition is the first devoted to Stevenson’s work in New York in over twenty years, and is organized in collaboration with the artist’s estate. A parallel exhibition centered on the artist’s time in Europe will be on view at Tommaso Calabro Gallery, New York from May 1 - May 31, 2025.

Stevenson, who was born in Idabel, Oklahoma, first moved to New York in 1949 upon receiving a scholarship to the Art Students League, where he studied under the painter Yasuo Kuniyoshi. Stevenson found formal arts education to be too restrictive, and dropped out shortly thereafter. A subsequent chance meeting with Andy Warhol, who had arrived in the city the same year, led to a lasting friendship, with Stevenson later appearing in Warhol’s first films. This moment underscored a certain magnetism that would define Stevenson’s idiosyncratic career, his connections often kaleidoscopic in nature. The prominent art dealer Alexander Iolas offered Stevenson his first exhibition in 1949, and remained a steadfast supporter of his work, enabling him to move to Paris in the late fifties. While in Europe, Stevenson befriended Peggy Guggenheim and entered into a relationship with Lord Timothy Willoughby, who would model for his paintings until his disappearance at sea in 1963.

Resolutely itinerant throughout his life, moving between Europe, New York, Key West and Idabel, Stevenson’s desire for freedom of expression remained persistent. He was unabashed about the often sensual content of his work, even in the face of censorship. His monumental 1962 painting *The New Adam*, described by Holland Cotter as “one of the great American nudes,” was struck from the exhibition *Six Painters and the Object*, at the Guggenheim, New York. In 1964, Italian police confiscated his paintings from an exhibition in Venice, nearly landing his then-dealer, Iris Clert in prison.

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However, Stevenson's interest was not purely sensationalistic, but aimed to depict the whole of human experience, including desire. Enlarging fragments of the body in tightly cropped compositions, his works focus on isolated gestures. In his 1963 work, *The Raft of Medusa*, included in the exhibition, an open mouth is recast as a metaphor for the vastness and violence of the sea, with Théodore Géricault's famed painting of the same title approximated within. Paintings of decorative objects clenched tightly between fingers adopt a nearly devotional tenor, while open eyes, and mouths evoke tension and suspense beyond the works' frames. Together, Stevenson's works demonstrate the myriad ways in which the body can be used as a tool for communication.

This summer, Art Omi will present *Harold Stevenson: Less Real Than My Routine Fantasy*, the first institutional solo exhibition of Stevenson's work in New York, curated by Senior Curator Sara O'Keeffe. Opening on June 28, the exhibition explores Stevenson's unflinching commitment to the sensual for more than five decades, and insistence on placing his paintings in the public sphere in a pre-Stonewall era. Rendering armpits, belly buttons, mouths as total environments and expanded erogenous zones, the project brings together Stevenson's work across painting, sculpture, and text, long overdue for critical reappraisal. Additionally, Stevenson's work will be included in *Sixties Surreal* at the Whitney Museum of Art, New York, opening September 24, 2025. A posthumous survey exhibition of Stevenson's work was presented at the Museum of the Red River, Idabel, Oklahoma, in 2020. In 2022, his work *The Eye of Lightning Billy*, 1962 was included in *New York: 1962 - 1964* at the Jewish Museum, New York. Stevenson exhibited extensively throughout his life, including in the landmark 1962 exhibition *New Realists* at Sidney Janis Gallery, New York. His work was shown in the 1963 Whitney Annual and included in both the Piccola Biennale, 1962 and the Biennale Flottante, 1964, organized by Iris Clert as collateral events of the Venice Biennale. In 1999, Stevenson's painting *The New Adam*, 1962, was exhibited at the Andy Warhol Museum, Pittsburgh. Harold Stevenson maintained a close relationship to his hometown of Idabel, returning frequently throughout his life, often documenting its broader community in his work. In 2005, he moved back permanently, where he continued to paint until his death in 2018.

Harold Stevenson's works are held in the permanent collections of the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC, Solomon R. Guggenheim Museum, New York, Yale University Art Gallery, New Haven, Oklahoma City Museum of Art, and the Blanton Gallery at the University of Texas, Austin, among others.

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MAIN GALLERY



HAROLD STEVENSON
Votive Hand, 1975

Oil on canvas
14 x 20 inches (35.6 x 50.8
cm.)
(HAS25-030)



HAROLD STEVENSON
Springtime at Pella, 1982

Oil on canvas
52 x 42 1/4 inches (132.1 x
107.3 cm.)
(HAS25-003)



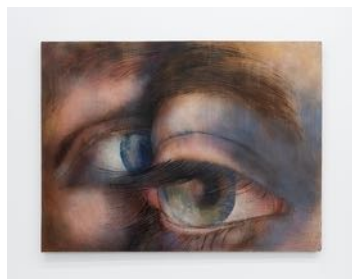
HAROLD STEVENSON
The Persian Crown Jewel, 1982

Oil on canvas
48 1/4 x 38 1/4 inches (122.6
x 97.2 cm.)
(HAS25-025)



HAROLD STEVENSON
Ode to a Grecian Urn, 1983

Oil on canvas
32 x 30 inches (81.3 x 76.2
cm.)
(HAS25-023)



HAROLD STEVENSON
Untitled, 1962

Oil on masonite
40 x 53 inches (101.6 x 134.6
cm.)
(HAS25-028)



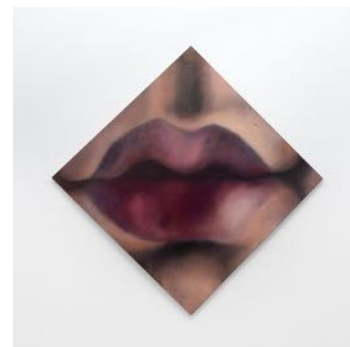
HAROLD STEVENSON
Votive Female, 1975

Oil on canvas
30 x 24 inches (76.2 x 61 cm.)
(HAS25-013)



HAROLD STEVENSON
Ante Bellum, ca. 1965

Oil on canvas
54 1/4 x 34 1/4 inches (137.8
x 87 cm.)
(HAS25-002)



HAROLD STEVENSON
Mouth, 1965

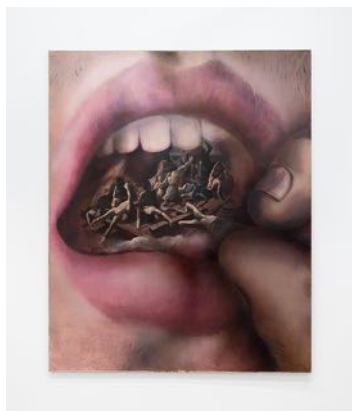
Oil on canvas
60 x 60 inches (152.4 x 152.4
cm.); 85 x 85 inches (215.9 x
215.9 cm.) installed
(HAS25-034)

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HAROLD STEVENSON
Raft of the Medusa, 1963

Oil on canvas
96 1/2 x 78 3/4 inches (245.1
x 200 cm.)
(HAS25-033)



HAROLD STEVENSON
Jerusalem, 1965

Oil on canvas
94 x 95 inches (238.8 x 241.3
cm.) overall
(HAS25-019)



HAROLD STEVENSON
Votive Buttocks, 1975

Oil on canvas
24 x 30 inches (61 x 76.2 cm.)
(HAS25-015)



HAROLD STEVENSON
Untitled, 1969

Oil on canvas
49 x 45 1/2 inches (124.5 x
115.6 cm.)
(HAS25-029)



HAROLD STEVENSON
Silence, 1967

Oil on canvas
34 x 54 inches (86.4 x 137.2
cm.)
(HAS25-001)



HAROLD STEVENSON
Votive Lips, 1975

Oil on canvas
22 x 18 inches (55.9 x 45.7
cm.)
(HAS25-024)



HAROLD STEVENSON
*Hand of Fatima Holding the Sea
of Light*, 1983

Oil and gold leaf on canvas
51 3/4 x 34 1/2 inches (131.4
x 87.6 cm.)
(HAS25-022)

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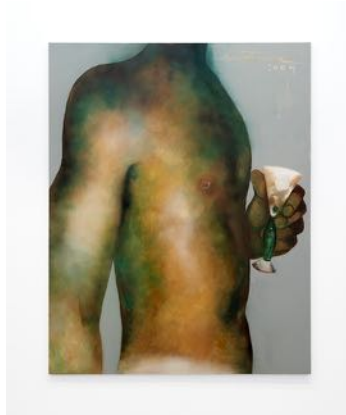
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DOUBLE HEIGHT SPACE



HAROLD STEVENSON
*Untitled (Eye and Finger
[Thumb])*, c. 1963

Oil on canvas
41 1/4 x 29 1/2 inches (104.8
x 74.9 cm.)
(HAS25-014)



HAROLD STEVENSON
Christopher John Reborn #5,
2004

Oil on canvas
96 x 76 inches (243.8 x 193
cm.)
(HAS25-032)

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Harold Stevenson

B. 1929, IDABEL, OKLAHOMA
D. 2018, IDABEL, OKLAHOMA

SOLO EXHIBITIONS

2025	<i>Harold Stevenson: Less Real Than My Routine Fantasy</i> , Art Omi, New York (upcoming) Andrew Kreps Gallery, New York Galleria Tommaso Calabro, New York
2024	Galleria Tommaso Calabro, Venezia, Italy
2020	Museum of the Red River, Idabel, Oklahoma
1964	<i>Harold Stevenson</i> , Feigen/Palmer Gallery, Los Angeles, CA
1963	Iris Clert Gallery, Paris, France
1949	Hugo Gallery, New York, NY

SELECTED GROUP EXHIBITIONS

2025	<i>Whitney, Sixties Surreal</i> , Whitney Museum of American Art, New York (upcoming)
2022	<i>New York: 1962 - 1964</i> , Jewish Museum, New York <i>We Fancy: A Legacy of LGBTQIA+ Artists at the League</i> , Phyllis Harriman Mason Gallery, the Art Students League, NY
2014	<i>Alexander the Great: The Iolas Gallery, 1955–1987</i> , Kasmin Gallery, New York
2007	<i>Project for a Revolution in New York</i> , Matthew Marks Gallery, New York <i>Out of Oklahoma</i> , Price Tower Arts Center, Bartlesville, OK <i>Pop Art: 1956 – 1968</i> , Scuderie del Quirinale, Rome, Italy
2006	Fred Jones Jr. Museum of Art, Norman, OK
2005	<i>Male Desire Two</i> , Mary Ryan Gallery, New York, NY <i>High Drama</i> , McNay Art Museum, San Antonio TX
2003	Mitchell Albus Gallery, New York, NY
2000	Sag Harbor, New York, NY
1999	Mitchell Albus Gallery, New York, NY
1998	Andy Warhol Museum, Pittsburgh, PA
1996	Oklahoma City Museum of Art, Oklahoma City, OK
1997	Chisholm Gallery, Wellington, FL
1992	Mitchell Albus Gallery, New York, NY

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- 1989 *17 + 1*, National Museum, Athens, Greece
1988 Keith Green Gallery, New York, NY
1987 Keith Green Gallery, New York, NY
1986 Keith Green Gallery, New York, NY
1984 Twentieth-century American Drawings, National Academy of Design, NY
The Pagan World, Iolas Jackson Gallery, New York, NY 1985
National Academy of Design (6-city group tour), New York, NY
Keith Green Gallery, New York, NY
1983 Musée du Louvre, Paris, France
1980 *La Familia des Portraits*, Louvre Museum, Paris, France
Arte Americana Contemporanea, Civici Musei, Udine, Italy
1979 Musée Girodet, Montargis, France
Iris Clert Gallery, Paris, France
1975 Brooks Jackson-Iolas Gallery, New York, NY
1973 Black Fates Alexander Iolas Gallery, Paris, France
Zoumboulakis Gallery, Athens, Greece
1971 Alexander Iolas Gallery, New York, NY
1970 La Medusa Gallery, Rome, Italy
Sculptures in Glass, Knoedler & Co, Paris, France
1969 *Comparisons*, Louvre Museum, Paris, France
Galerie Hake, Cologne, West Germany
Tribute to Venice, Venice, Italy
Niavaran Palace, Tehran, Iran
1968 *The Obsessive Image 1960-1968*, ICA Nash House, London, England
Heritage Museum, Saint-Étienne, France
Iris Clert Gallery, Paris, France
1967 *Our Great Society: 100 Faces of Idabel*, Idabel, OK
1966 Sidney Janis, New York, NY
1965 Queen Elizabeth II Art Council (9 city tour) New Zealand
Allentown Art Museum, Allentown, PA
The Idabel Paintings, 1965, Alexander Iolas, New York, NY
Dwan Gallery, Los Angeles, CA
1965 *Pop Art Nouveau Realism Etc...*, Palais des Beaux-Arts, Brussels, Belgium
Homage a Stevenson, Svensk-Franska Konstgaleriet, Stockholm, Sweden
Alexander Iolas Gallery, New York, NY
1964 *Six Painters and the Object*, Guggenheim Museum, New York
New Talent, Richard Feigen Gallery, Chicago, IL
Biennale Flottante, Iris Clert, Venice, Italy
Nieuwe Realisten, Haags Gemeente-Museum, The Hague, Netherlands
El Cordobes, Eiffel Tower, Paris, France
Queen Elizabeth II Art Council (7 city tour), Australia
1963 *Grande Quinzaine Fiscale*, Paris, France
Feigen/Palmer Gallery, New York, NY
Annual Exhibition 1963, Whitney Museum of American Art, New

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- York, NY
- 1962 *Obsession and Fantasy*, Robert Fraser, London, England
Le Sensuel Fantastique, Iris Clert Gallery, Paris, France
Piccola Biennale, Venice, Italy
XVIII Salon de Mai, Musee D'Art Moderne, Paris, France
New Realists, Sidney Janis, New York, NY
- 1960 Galerie la Cour d'Ingres, Paris, France
- 1959 Salon Copain del hotel La Rada, San Juan, Puerto Rico
Saint Luke's Episcopal church, Idabel, OK
Eastern Oklahoma State College, Wilburton, OK
- 1958 Art: USA, Madison Square Garden, NY
Alexander Iolas Gallery, New York, NY
- 1956 Garner-Johnson Flowers, Dallas, TX
Alexander Iolas Gallery, New York, NY
- 1954 Air and Doubles I and II, vernissage, 315 Restaurant, Norman, OK
Southeastern State College, Durant, OK
- 1953 Wilding Gallery, New York, NY
- 1950 Ward Eggleston Galleries, New York, NY

PUBLIC COLLECTIONS

Hirshhorn Museum and Sculpture Garden, Smithsonian Institution,
Washington, DC
Solomon R. Guggenheim Museum, New York
Yale University Art Gallery, Connecticut
Blanton Gallery at the University of Texas, Austin