

Rosalyn Drexler: Who Does She Think She Is?

October 22, 2016–January 29, 2017

Rosalyn Drexler has always moved between worlds. Born in 1926 to a Russian immigrant family in the Bronx, she grew up during the Depression raised on vaudeville and the movies, with little access to art. Her parents hoped she would make it in Hollywood. Instead, she married painter Sherman Drexler at the age of nineteen and spent the next decade as a mother and housewife seeking outlets for her own creativity, including a brief stint as a female wrestler in the early 1950s.

Stealing moments to write during her daughter's naps and assembling sculpture in her living room, Drexler discovered her own voice as well as New York's burgeoning art and literary worlds. During the 1960s, she exhibited sculptures and paintings and staged theatrical productions of her own plays at Judson Church, an avant-garde nucleus in New York. Drexler also began a prolific career as an author, writing experimental novels, award-winning scripts for television, and, under a pseudonym, pulp fiction.

Drexler's artwork resonates with the cool Pop art of the 1960s, yet addresses sexual politics with unique frankness. It was pathbreaking, anticipating later feminist positions and 1980s appropriation art in its examination of traditional social roles prescribed for both men and women. Along with the central themes of love and violence, she explores midcentury masculinity and her often-flamboyant self-identity as a woman, writer, and artist. As Drexler has said of her multifaceted career, "I didn't have any preconceived ideas about what I should be, or that I should only be one thing." Celebrating her unique spirit and unsparing vision, *Who Does She Think She Is?* presents Rosalyn Drexler as both a sharp critic of and a joyful participant in American culture of the past fifty years.

Rosalyn Drexler: Who Does She Think She Is? is organized by the Rose Art Museum at Brandeis University and was co-organized by Katy Siegel and Caitlin Julia Rubin. The exhibition is organized at the Albright-Knox by Senior Curator Cathleen Chaffee.

Love and Violence

"Because my art is rooted in popular culture, it is often associated with Pop art, but in fact my art is hot—related to a search for the bizarre in ordinary encounters, to the underbelly of modern life, not to Pop's embrace of chilly indifference."

— Rosalyn Drexler

A particular focus of Rosalyn Drexler's art has been the complex and often painful reality of the human condition and human relationships. Love, loss, and violence appeared with particular frequency in her art of the early to mid-1960s. For example, she took an unapologetically frank approach to the reality of sexual violence in a group of related early works on view in this gallery. While *Self-Defense* revels in female fierceness, *Rape* explicitly identifies the tense interaction between a man and woman as sexual assault. Drexler's reframing of a found media image in *I Won't Hurt You* exposes sexist narratives that may be found in mass culture.

Put It This Way, 1963

Oil and paper collage on canvas

Hirshhorn Museum and Sculpture Garden,
Smithsonian Institution, Washington, DC



The Bite, 1963

Acrylic and paper collage on canvas
Collection of Michael L. Gordon



Rape, 1962

Acrylic and paper on canvas board
Greenville County Museum of Art



I Won't Hurt You, 1964

Acrylic and paper collage on canvas
Greenville County Museum of Art



"Violence is the most intimate thing that can happen to a person."

— Rosalyn Drexler

The Dream, 1963

Acrylic and paper collage on canvas
Collection of Bryan Davidson Blue and Garth
Greenan, Brooklyn, NY



"If you want to be a writer
Learn to cut and paste
Nothing is worth saving but waste.

Any small scrap
might carry within it
a great idea

So whatever you find
that's broken
splintered
or loose,
gather it up
make it whole
tape it down . . ."

— Rosalyn Drexler, "The Writer's Opera"

Lovers, 1963

Acrylic and paper collage on canvas
Collection Albright-Knox Art Gallery
George B. and Jenny R. Matthews Fund, by
exchange, 2016



The kissing couple in this painting appears against a roiling dreamscape of collaged paper that features legible snippets such as “co-starring,” “released,” “am I faris,” and “willi.” A man and a woman sit on this text cloud at some distance from one another in melodramatic postures of doubt, uncertainty, or guilt. The composition implies that the figures in the foreground and those above may represent the same couple at two different points in a narrative, possibly a tale of passion and betrayal. For the couple in the foreground, Drexler altered a poster for *Jailhouse Rock*, 1957, showing Elvis Presley and Judy Tyler embracing, and it is possible Tyler’s death in a car accident on the eve of the film’s release influenced Drexler’s choice of source material.

Love and Violence, 1963

Acrylic, oil, and paper collage on canvas
Beth Rudin DeWoody



Film posters served as one of the main sources for the archetypal lovers and gangsters

in Drexler's paintings. Caught in an erotic embrace, the couple depicted in *Love and Violence* (culled from the 1963 poster for the movie *Toys in the Attic*, starring Dean Martin) embodies the swooning pop-culture myth of love. Yet the way that Drexler isolates the figures, focusing on the man's hold on the woman's throat, brings out the underlying menace of the scene and underscores the grip of their socially determined romantic roles.

Self-Defense, 1963

Acrylic and paper collage on canvas
Collection of Timothy Phillips



The Rescue, 1963

Acrylic and paper collage on canvas
Wadsworth Atheneum Museum of Art,
Hartford, Connecticut
Gift of Joseph L. Shulman



Untitled, 1963

Acrylic and paper collage on canvas
Courtesy the artist and Garth Greenan
Gallery, New York



"I didn't think these things up, you know. I saw them in the media, like everyone else."

— Rosalyn Drexler

While many of Drexler's images are lifted from movie posters and sales catalogs, others are rooted in the newspaper's tragic imagery of everyday life. This small painting is based on a photograph taken at the graveside funeral service for Carole Robertson, one of four young girls killed on September 15, 1963, when a bomb exploded just before Sunday services at the 16th Street Baptist Church in Birmingham, Alabama. Home to a predominately black congregation, the church had been an active meeting place for local and national leaders of the Civil Rights movement, and the vicious attack, perpetrated by Ku Klux Klansmen, drew widespread attention to the hard-fought struggle for civil rights.

Untitled, 1962

Acrylic and paper collage on paper
Courtesy the artist and Garth Greenan
Gallery, New York



Untitled, 1963

Acrylic and paper collage on canvas board
Courtesy the artist and Garth Greenan
Gallery, New York



Ernie Kovac's Funeral, 1963

Acrylic and paper collage on canvas
Courtesy the artist and Garth Greenan
Gallery, New York



Corpse in Car, 1964

Acrylic and paper collage on canvas
Courtesy the artist and Garth Greenan
Gallery, New York



Love in the Green Room, 1963

Acrylic and paper collage on canvas
Courtesy the artist and Garth Greenan
Gallery, New York



A Gentleman from Head to Toe, 1963

Acrylic and paper collage on canvas
Courtesy the artist and Garth Greenan
Gallery, New York



The Connoisseur, 1963

Acrylic and paper collage on canvas board
Courtesy the artist and Garth Greenan
Gallery, New York



God Shaves, 1961

Acrylic and paper collage on canvas board
Courtesy the artist and Garth Greenan
Gallery, New York



Clad in a striped robe and slippers, with a face covered by shaving cream, Drexler's central figure is more an everyman than a deity, a comic take on the classical ideal of a generously bearded God. With characteristically irreverent humor, Drexler's depiction toys with gendered roles and the hierarchies of power. It is left open to interpretation whether the figure depicted here is a humbled God, caught in the mundane rituals of less-exalted men, or a self-anointed idol posing in the halo of his own spotlight.

Bad Guy

Drexler extended her observations of the representation of violence in society in a series of works featuring gangsters, businessmen, and law enforcement officials. She borrowed images from film posters, sales catalogues, newspapers, and television, looking at fictional representations of tough guys as well as real-life fistfights and shootouts. The artist's vision is sharp but not without empathy, "I would find the same theme in my writing and my painting: the human dilemma: hit or be hit."

Shadowed, 1963

Acrylic and paper collage on canvas board
Courtesy the artist and Garth Greenan
Gallery, New York



Big Moe, 1963

Acrylic and paper collage on canvas
Courtesy the artist and Garth Greenan
Gallery, New York



Although the fact that the wreath on the right-hand side of the canvas is emblazoned with the name of the bloody, slain mobster on the left suggests it is a funerary wreath, Drexler's choice of a red and green color scheme conveys a certain ambiguity. Is this a show of respect and mourning or a horribly menacing holiday greeting? Close examination of the wreath reveals it is made up of countless cut-paper and text

fragments from a movie poster.

<i>Time to Kill</i>, 1963 Acrylic and paper collage on canvas board Courtesy the artist and Garth Greenan Gallery, New York	
<i>Al Capone Combs His Hair</i>, 1964 Acrylic on paper collage Courtesy the artist and Garth Greenan Gallery, New York	

In *Al Capone Combs His Hair*, Drexler has caught the legendary and fearsome mobster (or at least his stand-in, since the figure's pose obscures any true identifying characteristics) in an unguarded moment, conveying a certain degree of intimacy and vulnerability. He is pushed to the left edge of the composition and this, combined with the mundane striped bathrobe he wears and the slippers on his feet, heightens the sense of diminishment. This motif was a return to origins of sorts for Drexler, since a figure in similar garb appears in what she has identified as her very first painting, *God Shaves of* 1961. In both cases the humble, domestic attire undercuts the figure's masculinity. Amid her larger corpus of images, here she pulls back the curtain, revealing the human side of the gangster. Quite literally brought down to size, the mobster is domesticated. In this

way, the picture may offer some useful insight into our own reconsideration of Drexler's work and career. For it suggests that, through a simple shift in viewpoint or framing, even the brashest or most challenging of subjects might be seen in an unexpected, even sympathetic light.

<i>Spin and Kill</i>, 1965 Acrylic and paper collage on canvas Courtesy the artist and Garth Greenan Gallery, New York	
<i>You Know (Anthony Quinn)</i>, 1962 Acrylic and paper collage on canvas Courtesy the artist and Garth Greenan Gallery, New York	

As in so many of Drexler's works of the 1960s, the imagery in *You Know (Anthony Quinn)* was borrowed from movie posters: the central male figure, spraying flame-like gunfire, came from the British thriller *The Unstoppable Man* (released in the United States in 1961), and the showgirl/temptress is from the 1962 gangster movie *The Scarface Mob*. While the latter poster originally showed a pretty chorus girl, Drexler transformed her subject into something altogether more lurid. Her skin has become a shocking hot pink, casting her exaggerated makeup in devilish relief, and the figure's comparatively modest tights have been replaced with sexy garters and stockings. Both of these film posters advertised movies that were exceedingly lowbrow potboilers. Drexler seems to have

delighted in transforming that low starting point into an artful, if broadly bawdy, composition.

<i>Sorry About That</i>, 1966 Acrylic and paper on canvas Collection Walker Art Center, Minneapolis Gift of the T.B. Walker Foundation, 1966	
<i>Hunted</i>, 1963 Acrylic and paper collage on canvas Private collection, Miami Beach	
<i>No Pictures</i>, 1963 Acrylic and paper collage on canvas Courtesy the artist and Garth Greenan Gallery, New York	

In contrast to the staged poses of Drexler's film-poster stars, the figures in *No Pictures* shield their faces from onlookers, avoiding the gaze of others and the camera's capture. The men at right are borrowed from an image of two arrested criminals attempting to

hide from the camera's flash found in sensational photographer Weegee's 1945 book *Naked City*. Across a dividing vertical line of white, Drexler has extended this motif to two women who similarly obscure their identities.

<i>The Defenders</i> , 1963 Acrylic and paper collage on canvas Colby College Museum of Art Museum Purchase from the Jere Abbott Acquisition Fund	
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"The first thing I do when I look at something is isolate it. I take one thing from one photograph and another thing from another photograph and then make a whole new picture out of it."

— Rosalyn Drexler

The Defenders combines a variety of familiar cinematic types: three lawmen, attired in natty suits and ties, are pitted against the gun-wielding, trench coat-wearing mobster. Drexler treats found text in the same way as found visuals: as a source for partial citations and fragments. Her preference for roughly collaged elements distinguishes Drexler from some of her better-known Pop contemporaries, who celebrated the slickly painted and the factory made, and links her to the assemblage aesthetics of environments and Happenings, which blossomed in the avant-garde circles with which she was associated in the late 1950s.

<i>F.B.I.</i> , 1964 Acrylic and paper collage on canvas Private Collection	
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The Syndicate, 1964

Acrylic and paper collage on canvas

Collection of Mr. and Mrs. Lee Broughton,
St. Louis, Missouri



Isolating her figures against monochrome backdrops, Drexler decontextualizes her subjects and creates ambiguity between “bad” and “good” guys by comparing the dealings of businessmen to the clandestine work of criminals, private eyes, and law enforcement. In the American imagination, the gangster has always been a hybrid of the criminal and the businessman; the crisp white shirt is a uniform for both types. In its allusion to the syndicates of organized crime, Drexler’s portrait of a mirrored meeting of businessmen makes this connection explicit.

I Am the Beautiful Stranger

As Drexler explains, "In art you're always finding yourself, you're always looking for yourself." Even her earliest sculptural work emphasized the female form. In playful performances for the camera as well as in her books, plays, and paintings, Drexler has experimented with the visual clichés of mother, pin-up, and tough girl; more recent work reflects on her personal life and career. In addition to her work as a visual artist, Drexler is a prolific writer, the author of sixteen books and published plays as well as five novelizations under the pseudonym Julia Sorel. Her first published piece of writing appeared in the *Provincetown Review* in 1961. It was a sketch for what would become *I Am the Beautiful Stranger*, an unsparing, autobiographical account that took many critics by surprise (and for which she designed the cover). As Drexler recounts, "One reviewer said, 'Oh, Rosalyn Drexler is trying to write like a man.' But it was so female. What they meant is that I was as open and frank about my experience as a young woman as men had been about their experience as young men. No one ever told me that I shouldn't or I couldn't write what I really knew. So, I just wrote it." Toying with her own identity, Drexler has been less concerned with finding a single "true" self than in discovering the multiple characters that make up each one of us.

Shadow Figures in the City, 1962

Acrylic and paper collage on canvas board

Courtesy the artist and Garth Greenan

Gallery, New York



I Am the Beautiful Stranger (Cover Design), 1965

Paper collage

Courtesy the artist and Garth Greenan Gallery, New York



Royal, 1963

Acrylic and paper collage on canvas

Courtesy the artist and Garth Greenan Gallery, New York



Royal is a tender portrait of the machine on which Drexler's craft—and livelihood—depended.

Chain Smoker, 1960

Acrylic and paper collage on canvas

Beth Rudin DeWoody



Self-Portrait, 1964

Acrylic and paper collage on canvas

Beth Rudin DeWoody



In the mid-1960s, it was deeply radical for a woman artist to depict herself as a pin-up—as Drexler does here, borrowing from a photo featured in a 1957 issue of *Ultra* in which she also appeared. Despite its playfulness, the work was uncomfortable for the artist, who felt ambivalent about the influence of sexist roles for women on women’s own sexuality and desire. *Self-Portrait* anticipates the kind of role-playing that artists like Cindy Sherman would explore almost twenty years later.

Amazon, 1965

Oil on canvas

Courtesy the artist and Garth Greenan
Gallery, New York



Drexler's husband Sherman, a figure painter, considered his wife to be his only muse and model. As Rosalyn Drexler asserted in an interview from 1965, "And that's the way it had damned well better be."

Me and My Shadow, 1966

Acrylic and paper collage on board

Courtesy the artist and Garth Greenan
Gallery, New York



Cigarette Smoking May be Hazardous to Your Health, 1967

Acrylic and paper collage on canvas
Courtesy the artist and Garth Greenan
Gallery, New York



Figure Reading, 1960

Paper collage
Courtesy the artist and Garth Greenan
Gallery, New York



Free Lunch, 1960

Paper collage
Beth Rudin DeWoody



Over There, 1960

Paper collage
Courtesy the artist and Garth Greenan
Gallery, New York



Balzac, 1960

Acrylic and plaster

Courtesy the artist and Garth Greenan
Gallery, New York



Fat Lady, 1960

Acrylic, metal, plaster, and wood

Courtesy the artist and Garth Greenan
Gallery, New York



Happy Dance (Joie de Vivre), 1961

Acrylic, metal, plaster, and wood

Courtesy the artist and Garth Greenan
Gallery, New York



Home Sweet Home, 1959

Acrylic, metal, and wood

Courtesy the artist and Garth Greenan
Gallery, New York



Pink Winged Victory, 1960

Acrylic, plaster, and wood

Courtesy the artist and Garth Greenan
Gallery, New York



Portrait of Rosalyn Drexler, 1960

Acrylic, plaster, and wood

Courtesy the artist and Garth Greenan
Gallery, New York



Samantha, 1959

Acrylic, metal, and plaster

Courtesy the artist and Garth Greenan
Gallery, New York



Untitled, 1958

Acrylic and plaster

Courtesy the artist and Garth Greenan
Gallery, New York



White Winged Victory, 1959

Plaster, metal, and wood

Courtesy the artist and Garth Greenan
Gallery, New York



Album of a Mat Queen

In the late 1940s, Drexler spent time working out at Bothner's Gymnasium in New York. Founded by champion wrestler George Bothner, the athletic club served an array of both professionals and amateurs honing their skills in martial arts, acrobatics, and weight lifting. It was at Bothner's that Drexler received an invitation to join the women's wrestling circuit, and she traveled as lady wrestler Rosa Carlo "The Mexican Spitfire" for several months in the early 1950s. A 1957 issue of *Ultra* magazine featured Drexler vamping for the photo essay "From the Private Photo Album of a Mat Queen." The appearance was memorialized by Andy Warhol, an acquaintance of Drexler's in New York, who made five paintings based on one of the images of Drexler that first appeared in *Ultra*. A number of her works from this period depict sport as a kind of performance.

The Winner, 1965

Acrylic and paper collage on canvas
Courtesy the artist and Garth Greenan
Gallery, New York



Andy Warhol

American, 1928–1987

Album of a Mat Queen, ca. 1962

Silkscreen ink and graphite on linen
The Andy Warhol Museum, Pittsburgh
Founding Collection, Contribution The
Andy Warhol Foundation for the Visual
Arts, Inc.



"I did it, and it was very strange, but I was always the odd person out. I wasn't really a wrestler, I wasn't really a tough woman, I wasn't really a lesbian. I was just somebody who wanted to see if I could do it."

— Rosalyn Drexler

Men and Machines

Drexler's series *Men and Machines* anticipates an emerging culture of computer technology and worldwide communication and speaks to one of the primary fixations of modern man: the machine. Created over a five-year span beginning in 1962, this series depicts white-collar managers in glasses and lab coats, architects of the future who control technologies ranging from advanced printers to Learjets. These figures were drawn primarily from the advertising imagery of sales catalogues, where they celebrated the power of men at work. In Drexler's hands, however, they loom as dystopian emblems, near extensions of the machines they operate.

Men and Machines I, 1965

Acrylic and paper collage on canvas
Collection of Gilbert and Doreen Bassin



Lear Executive, 1967

Acrylic and paper collage on canvas
Courtesy the artist and Garth Greenan
Gallery, New York



Men and Machines, 1962

Acrylic and paper collage on canvas board
Courtesy the artist and Garth Greenan
Gallery, New York



Men and Machines V, 1966

Acrylic and paper collage on canvas
Courtesy the artist and Garth Greenan
Gallery, New York



"You could call me a 'click' artist . . . I work from camera images. I look through newspapers and magazines for photographs, and when one hits me, I can visualize the painting immediately, even to size and color. I blow up the photos and paint right over them. It's a way of using found objects, I guess. I love the physical process of painting."

— Rosalyn Drexler

Vulgar Lives

Following her own early participation in wrestling, Drexler returned to the figure of the boxer over the course of several decades. Her fighters in the ring are inextricably tied to the men and women outside of it who fight—and embrace—with force. As she has stated, “There is nothing romantic or artful about boxing. It is ugly and brutal.” Boxers were just one of the subjects from her earlier work that Drexler has returned to in the last few decades after a hiatus to focus on her writing. This gallery features more recent works that show Drexler’s continuing ability to cast an unsparing eye on the gritty character of human relationships, celebrity, and the violence that our culture so often celebrates.

Death of Benny “Kid” Paret, 1963
Acrylic and paper collage on board
Beth Rudin DeWoody



These six vignettes depict the final, brutal punches of Emile Griffith’s twelfth-round knockout of the boxer Benny “The Kid” Paret, who died from injuries sustained during the live-broadcast fight. Drexler, like many others, watched the event on her home television, and her curved, numbered panels evoke the screen on which this deadly spectacle unfolded as mass entertainment.

Hand Reaching Up to Ring, 1991

Acrylic on paper

Courtesy the artist and Garth Greenan
Gallery, New York



Jake and Sugar Ray, 1991

Acrylic and paper collage on paper

Courtesy the artist and Garth Greenan
Gallery, New York

On the Nose, 1991

Acrylic on paper

Courtesy the artist and Garth Greenan
Gallery, New York



Decked Him, 1991

Acrylic on paper

Courtesy the artist and Garth Greenan
Gallery, New York



In The Ring, 2012

Acrylic and paper collage on canvas
Courtesy the artist and Garth Greenan
Gallery, New York



Romance (Emilio Cruz Could Be Tender),
1991

Acrylic and paper collage on canvas
Courtesy the artist and Garth Greenan
Gallery, New York



Nuclear Blast/Amusement Park, 1998

Acrylic and paper collage on canvas
Courtesy the artist and Garth Greenan
Gallery, New York



Money Mad, 1988

Acrylic and paper collage on canvas
Courtesy the artist and Garth Greenan
Gallery, New York



Night Visitors, 1988

Oil on canvas
Courtesy the artist and Garth Greenan
Gallery, New York



Following a decade-long hiatus from painting Drexler took to focus on her writing career, she returned to the studio in the early 1980s, occasionally revisiting earlier subjects. Adding a surreal twist to her noir sensibility, *Night Visitors* features the same male figures depicted in *F.B.I.*, 1964, who here approach like a nightmare framed by floral drapes. Inside the house, blood pools on a patterned couch, creating a red silhouette around a slumped body.

Sueno Revista (Rosalyn and Sherman in a Rousseau), 1989

Acrylic and paper collage on canvas

Courtesy the artist and Garth Greenan

Gallery, New York



“When Paul said: ‘Rousseau was a primitive, like you,’ it flashed on me that Rousseau and Rosa were one and the same name, Rosa being a female conjugation of Rousseau.”

— Rosa in Rosalyn Drexler’s 1972 novel *To Smithereens*

In a double homage to painter Henri Rousseau (French, 1844–1910) and her husband Sherman Drexler (American, 1925–2014), Rosalyn Drexler inserted herself and her husband in an emulation of Rousseau’s *The Dream*, 1910, a favorite painting housed in the collection of The Museum of Modern Art, New York. Replacing Rousseau’s nude with an image of herself and casting Sherman in the role of an exotic snake charmer, Drexler uses romantic imagery to reveal a vision of herself as both muse and artist.

Masked Reader, 1988

Acrylic and paper collage on canvas

Courtesy the artist and Garth Greenan

Gallery, New York



“Masks are used to hide or reveal. Take your pick.”

— Rosalyn Drexler

Last Call (Marlene Dietrich in Hell), 1988

Acrylic and paper collage on canvas

Courtesy the artist and Garth Greenan
Gallery, New York

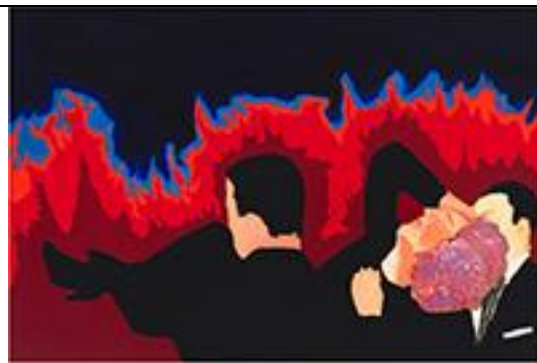


This monumental work imagines actress Marlene Dietrich (German, 1901–1992) enjoying a drink on the precipice of the afterlife. Her date may be Death itself, kept waiting as Dietrich savors her final moments before the fall.

This is My Hell, 2013

Acrylic and collage on canvas

Courtesy the artist and Garth Greenan
Gallery, New York



The Beatles, 1964

Acrylic and paper collage on canvas

Courtesy the artist and Garth Greenan

Gallery, New York



This painting is based on Dezo Hoffmann's iconic 1963 photograph of Paul, John, George, and Ringo, which originally appeared on the cover of the United States release of the single "She Loves You." Drexler effaced the group's faces, replacing each with a piece of flat gray exposed photographic paper, as if such a simple masking could obliterate their fame. This process makes the familiar strange and forces us to see a ubiquitous image again. As Drexler has said, "I was hiding the image and giving it another face, like bringing the dead back to life in a strange way." Their blank faces transform The Beatles into ciphers or empty vessels—ready for the projections and fantasies of their audience.

Chubby Checker, 1964

Acrylic, oil, and paper collage on canvas

Hirshhorn Museum and Sculpture Garden,

Smithsonian Institution, Washington, DC



Film posters served as the inspiration and source imagery for many of Drexler's

paintings. A friend supplied Drexler with old posters from the movie house where he worked, and she cut, copied, and enlarged elements to combine with other sources, painting directly on top of the collaged paper. When compared with their source material, the paintings highlight the artist's complex process of selection, duplication, and addition. Drexler's homage to Chubby Checker, known as "The King of the Twist," takes its cues from advertisements for Checker's first motion picture, *Twist Around The Clock*, 1961. In Drexler's painting, Checker appears in triplicate, creating a compositional rhythm that enhances the sense of his movement.

<i>May I Serve You?</i>, 1966 Acrylic and paper collage on canvas Courtesy the artist and Garth Greenan Gallery, New York	 A painting featuring a central figure in a white shirt and dark pants, possibly a waiter, in a dynamic pose. The background is dark with bright yellow and orange shapes, suggesting a collage of elements. The figure is surrounded by other figures in similar poses, creating a sense of movement and repetition.
<i>Terry Gets a Light</i>, 1967 Acrylic and paper collage on canvas Courtesy the artist and Garth Greenan Gallery, New York	 A painting showing a figure in a dark, possibly black, outfit, holding a lit cigarette. The background is a solid dark red or maroon. The figure is in a dynamic, almost dancing pose, with one leg raised and arms outstretched.
<i>Tony, Rosalyn, and John</i>, 1967 Acrylic and paper collage on canvas Courtesy the artist and Garth Greenan Gallery, New York	 A painting depicting three figures in a close, intimate pose. The figure on the left is wearing a white shirt and a dark tie, with a hand near their face. The figure in the center is wearing a dark top and has a bright orange or yellow face. The figure on the right is wearing a dark top and has a bright red face. The background is a solid green.

After Sex, 1969

Acrylic and paper collage on canvas
Courtesy the artist and Garth Greenan
Gallery, New York



Embrace, 1964

Acrylic and paper collage on canvas
Courtesy the artist and Garth Greenan
Gallery, New York



Blue Riders, 1967

Acrylic and paper collage on canvas
Courtesy the artist and Garth Greenan
Gallery, New York

