AD REINHARDT
THE END OF ART IS NOT THE END
Curated by Karen Fan and Jo Kim
September 19 - November 1, 2026

"Art…[is] never a spontaneous expression. Artists come from artists and art forms come from art forms."[1]
- Ad Reinhardt, 1967

Turquoise is proud to present *The End of Art is Not The End*, an exhibition made possible by the Ad Reinhardt Foundation. The exhibition includes a selection of the artist's cartoons, silkscreens, a video, an invitation card, a parody of *Portend of The Artist as a Yhung Mandala*, and replicas of the artist's black paintings made by the exhibition's organizers.

Ad Reinhardt was one of the most uncompromising artists of the 20th century in his dedication to abstract art. His infamous "black paintings" of the late 1950s and 60s prefigured Minimalism and remain radical in their opposition to interpretation. His work as a cartoonist and illustrator for the publications *PM* and *New Masses*, among others, reflect his lifelong engagement with vernacular art forms, and his activities as an activist, writer, teacher, and polemicist in defense of what he termed "Art-as-Art" continues to reflect a prescient philosophy.

The End of Art is Not The End takes its name from the last line of Reinhardt's *Art-as-Art Dogma Part III* (1966). Here, "The End" can mean several things for Art: its death on a timeline, its limited boundary as a sphere of activity, its ultimate form, and its ultimate purpose. For Reinhardt, Art, specifically painting, was separate from everything else. To protect it, he insisted that artists earn their living by means other than Art. Raised in a union home, he joined the union at every workplace, from the WPA Federal Art Project to his years teaching. He believed that artists are not exempt from civic duties; painting simply must remain free from serving any other purpose.

The replicas and parodies made by the organizers treat Reinhardt's philosophy as a "handed-down model," testifying to what Reinhardt's works are by negation, through their nature as something else. Under Reinhardt's logic, these "other" works are precarious in their identities and qualifications. Although what is acceptable as Art today has expanded since Reinhardt's time, his rigor remains valid for us to check ourselves against. It is still a relevant question to think about what is Art and what must not be Art.

Accompanying the exhibition is a zine with writings and reflections on Reinhardt by Jo Kim, Peter Scott, Nick Irvin, Vijay Masharani, Zaid Arshad, Lise Soskolne, Laoer, Kevin Chen, Calvin Lee, Karen Fan, Xiaoyang Chen, and Jason Hirata. The invitation card for the exhibition was designed by Jason Hirata.

[1] Ad Reinhardt, "Black as Symbol and Concept," in *Art as Art: The Selected Writings of Ad Reinhardt*, ed. Barbara Rose (University of California Press, 1991), 87-88.

Ad Reinhardt (1913-1967) was born in Buffalo, New York “nine months after the Armory Show” and was raised in Queens. He studied art history at Columbia, graduating in 1935. He went on to study with the painters Carl Holty and Francis Criss at the American Artists School, and soon after began working for the Work’s Progress Administration’s Federal Art Project making abstract paintings in the Easel Division. He had his first one-person shows at the Artist’s Gallery, New York in 1944, and began showing regularly with the Betty Parsons Gallery, New York starting in 1946. In 1966 the first retrospective of his work opened at the Jewish Museum in New York, one year before his death. Major retrospectives of his work have been held at Städtische Kunsthalle, Düsseldorf in 1972; The Solomon R. Guggenheim Museum, New York, in 1980; The Museum of Modern Art, New York, in 1991 and The Museum of Contemporary Art, Los Angeles in 1992, among others.