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American Art Today, Still Life: annual President's choice exhibition

The Art Museum at Florida International University Frost Art Museum
The Patricia and Phillip Frost Art Museum

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American Art Today:

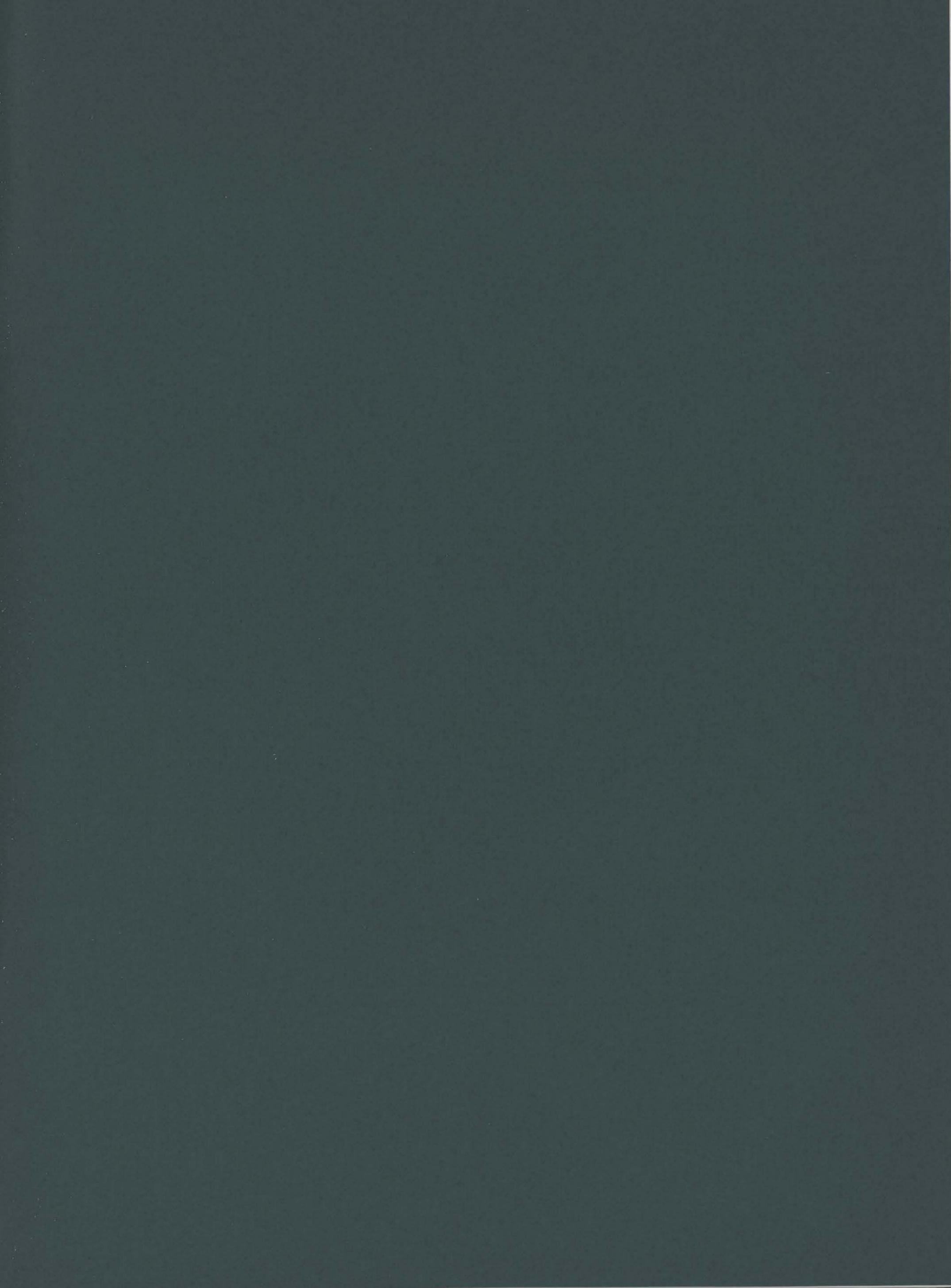
Still Life



The Art Museum

at

Florida International University,
Miami, Florida



American Art Today:

Still Life

Annual President's Choice Exhibition

The Art Museum

at

Florida International University,
Miami, Florida

January 18th–February 20th, 1985

Exhibiting
Artists

Lennart Anderson
William Bailey
David Bates
Jack Beal
Nell Blaine
Chuck Dugan
Janet Fish
Fane Freilicher

Gregory Gillespie
Philip Guston
Raymond Han
Jasper Johns
Robert Kulicke
Gabriel Laderman
James McGarrell
Louisa Matthiasdottir

Fairfield Porter
Richard Shaw
Saul Steinberg
Jim Sullivan
Paul Weisenfeld
William Wiley
Paul Wonner
Albert York

Preface

The Art Museum at Florida International University is pleased to have organized the first comprehensive exhibition of contemporary still life paintings in Florida, as our President's Choice Exhibition for 1985. This is the first in a four-year series of exhibitions that will examine the traditional themes of still life, the figure, narrative, and landscape, as they are being interpreted today.

I would like to acknowledge the contributions of the Student Government Association, the Office of Academic Affairs, and the Institute of Museum Services, who all offered enlightened general support to The Museum.

In addition, the Florida Fine Arts Council has recognized the significance of this exhibition. Their grant has been invaluable in organizing this show and publishing a scholarly and visually exciting catalog.

A tremendous amount of effort has been forthcoming from our staff. I would particularly like to thank Mr. William Humphreys, Gallery Manager, who participated in every aspect of the planning, organization, and publication of materials; as well as Ms. Wynné Leavitt, Administrative Assistant, who was occupied with the myriad of details that such an ambitious undertaking presents.

Still life is an important subject today among artists working in many different styles and media. Americans have a rich history of still life painting and continue to be fascinated, as they have for centuries, with the deliberate arrangement of ordinary and humble everyday objects that are readily available as models. A number of artists included in

this exhibition are highly subjective in their approach to the theme, while others work in a more traditional mode.

The classic definition of still life remains, however: that of subject matter limited to inanimate objects; in repose, isolated, and inactive. In terms of modern nomenclature, still life painters and writers have been speaking of flower, fruit, and fish pieces from the seventeenth century on. For example, the Dutch term *still leven*, coined circa 1650, translates as "motionless model"; while in France *nature reposes* refers to "things at rest".

Although the history of still life is complex, for the sake of brevity I will mention only the highlights. The Greeks were the first to paint what we now call still lifes. Although not a single one remains, ancient descriptions tell of small easel pictures on wood, fitted with folding shutters, that were often moved about. These portable panels were placed on a ledge, for example, or hooked to a nail, and even hung from a string. The style was illusionistic and attempted to imitate nature. Three main themes developed. The first, called *Xenion*, dealt with food. The term refers to the present of food made to a guest. Favorite subjects were loaves of bread, fresh fruit and vegetables, eggs, seafood, choice meats such as game and fowl, jugs and vases containing water, oil and wine, terra cotta ware, fine glass, metal bowls and goblets, and table napkins. A second type of still life containing food was practiced. This was the theme of the "meal on a table." Usually only a particular dish, or a phase of the meal was portrayed. Objects were often accompanied by live animals—an amusing addition in terms of savoring

the food, or being playful. The Greeks practiced yet a third form of still life that continues even to the present: "flower painting." Wreaths and garlands accompanied by birds and insects were often juxtaposed in decorative compositions, as were baskets of flowers.

Subsequently these themes were all incorporated into Roman wall paintings and mosaics. With the demise of the Roman civilization, still life became more a matter of symbolism for the early Christian and Byzantine artists.

It wasn't until the fourteenth century in Italy that artists once again began to pay significant attention to how objects looked, and to re-establish links with antiquity. Giotto and his contemporaries are credited with this revival. Familiar objects (a chest, a pair of bellows) appear in the interiors, in which his religious scenes take place. Artists in Northern Europe made use of objects in their paintings too, and for the first time in a thousand years revealed the world with emphatic verisimilitude. They were responding to the demands of a merchant class, their new patrons. Painters increased the amount of furniture and the number of objects depicted. Although many of the objects were symbolic, others refer to contemporary life; for example, bottles, boxes, a piece of fruit, a compass, etc. are painted for their pictorial interest alone.

By the seventeenth century, the Golden Age of still life had occurred. At that time the easel picture devoted to this theme definitely emerged and took specific categories: the representation of a meal; the flower piece; pictures of fruit, game, and fish; the allegorical *Vanitas*; and decorative

displays of precious objects. *Vanitas* painting is a still life category typical of the North. A *trompe l'oeil* effect reinforces the moral impact of a *momentus mori*, in which the skull and worn or broken objects evoke the precariousness of man's existence and time's sway over life and matter.

Although still life was treated in the eighteenth and nineteenth century by major artists of European countries and in America as well, it was Cezanne's revolutionary and experimental treatment of the theme that gave still life an importance never achieved before. He embodied complex formal research in his depiction of still lifes, which attain the grandeur and monumentality hitherto reserved for the human figure.

Still life continued to be central to the development of modern art in the twentieth century. Picasso, Braque, and Matisse all developed stylistically through formal exploration of still life thematic material. It is curious to note that in a short time there grew up a whole new repertory of still life motifs—a Cubist iconography: musical instruments, bottles, glasses, pipes, tobacco, playing cards, newspapers, and sometimes fruit, shown often on a table.

Its importance declined on both sides of the Atlantic in the thirties and forties, only to be reborn in the late fifties. Since that time, the inanimate object has cast its spell over artists practicing a myriad of styles, as evidenced by this exhibition.

Dahlia Morgan

Dahlia Morgan is the Director of The Art Museum at FIU. She is an Art Historian, teaching Modern and Contemporary Art.

American Art Today:

Still Life

by Carter Ratcliff
December 1984

Most of the subjects of still life could be lifted and carried away with one hand. So could most still life paintings, though there have been monumental exceptions to this rule. Seventeenth century painters created a vogue for minute inventories of entire fish stalls or vegetable stands—immense canvases, their contents watched over by life-sized figures of farmers or fish mongers. Generally still life treats things, not people. Still life has an affinity for the world within arm's reach, all the objects that accumulate over the years and threaten to crowd us out of the places where we live. Intimacy is susceptible to its own varieties of chaos. Still life imposes domestic order, or at least a pictorial version of it. William Bailey's paintings go farther. Their orderliness has a quality of ritual.

As small and fragile as they are, eggs do not usually dominate anything. Yet they are the central presences—it's tempting to say they are the leading characters—in William Bailey's still life paintings. Bailey's fastidious manner stresses the clarity of an egg's form, giving it the authority to echo itself over the surface of the canvas. As the echo multiplies it sometimes changes. The curve of an egg reappears, transformed, in the slower curve of a bowl—or several bowls. Egg-white becomes the even starker white porcelain. These paintings present ordinary things transfigured by a yearning for absolute order and serenity. Bailey's willingness to entertain an ideal of perfection pushes his art toward monumentality. Seen—or painted—a certain way, an egg is not in the least small or delicate. Bailey's look as if he carved them from marble.

Eggs are not new to still life. In earlier centuries they serve as symbols of resurrection. The skulls and flickering candles and dew-laden flowers that occupy so many still lifes of the 1600s signified *vanitas*: the emptiness of ordinary existence. The egg was an emblem of the life after life on earth. William Bailey's art includes nothing from the repertory of *vanitas*, yet these eggs of his may imply the theme of earthly limitations by symbolizing transcendence.

Raymond Han's forms are often similar to Bailey's—dishes and plates, usually white. And these two painters deploy their motifs with equal care. Han sets himself apart from Bailey with a simple difference in their points of view. Looking straight ahead at his subjects, Bailey sees them architecturally, as if they were the elements of a monumental facade. Han's angle of vision recalls the experience of being at table, reaching for a plate, or simply admiring the way the plate goes with all that surrounds it. He draws us toward his paintings. Bailey encourages us to stand at a distance great enough to sustain the ritual clarity of his art.

Han establishes the intimacy we expect of a still life painter. Lennart Anderson does likewise. Moreover, Anderson's palette has familiar overtones—warm browns and purples and reds that evoke seventeenth-century renderings of fruit and polished wood. Recalling so much of the past, Anderson's art has an elegiac quality. So do his motifs. Ripe pears and grapes soon overripen. If we eat them before that happens, the pleasure quickly fades. Paying homage to earlier still life, Anderson obliquely recalls its abiding theme of *vanitas*. The Dutch and Spanish painters of three cen-

turies ago wanted us to think about the vanity of life. With his reprise of their allegorical tactics, Anderson may want to comment on the vanity of art. Did a still life ever persuade anyone to mend his ways? Though Anderson acknowledges the moral inheritance of still life, he finally sets it aside. His art tips the balance toward quiet pleasure.

Anderson is not a *vanitas* painter, nor is Han or Bailey, yet they entangle their art in thought whose patterns reach back to the seventeenth century. Fairfield Porter exercises a different option. Instead of supplying a still life object with allegorical overtones, he treats it casually. For him, a bunch of flowers is a cluster of shapes, colors and textures. Render them vividly enough and the painting takes its place among other objects, not as an image of the world, but as one of its livelier presences. I don't mean to suggest that we should see Porter as an abstract artist, though his paintings often encourage a non-objective reading. He is, after all, a realist. Nonetheless, by focusing his realism on nuances of vision he turns flowers and baskets and even people into pretexts for art. The act that transforms seeing into a mark on canvas—the act of painting—becomes an important part of Porter's subject matter.

Lennart Anderson and other painters of meditative still life engage the seventeenth-century paradox that fills the images of things with meaning only to point up the emptiness of the things themselves. Choosing to descend from the nineteenth-century tradition of Impressionism and Intimism, Porter offers worldly pleasure as a primary good. So the allegorical thinness of his images is no mere deficiency.

Porter's colors and textures rush over the surface of the canvas in a deliberate attempt to avoid weighty meanings. This blithe ease is crucial to the advancement of a large claim: the arguments of *vanitas* to the contrary, the value of life begins with a sensuous embrace of the things of this world. Lennart, Bailey and others like them are meditative. Though domestic things also have a calming effect on Fairfield Porter, the nature of his quietude is different. His pictures of objects have the stillness of vision enraptured—or, one could say, of vision seduced.

Nell Blaine, Jane Freilicher and Janet Fish are among the contemporary painters who join with Porter in celebrating the world's appearances. Like him, they have located their origins in the nineteenth-century innovations that brightened color and downplayed the traditional devices of light-dark modeling. In learning from Monet and the Impressionists, Nell Blaine leans toward Matisse and the lessons he drew from the same source. Moving over the canvas at high speed, Blaine's color-patterns flatten volumes and bring depths into the foreground. She conceives of still life as a means of immersing sight in color, of wrapping one's sensibility in light. Jane Freilicher launches her eye on larger trajectories. Instead of setting a vase of flowers against a wall, she often places it before a window that opens onto a landscape. Mixing genres, Freilicher argues that vision brings all things close. Why not see the curve of a far-off tidal pool as a variant on the outline of a near-by leaf?

Romantics, then modernists, rebelled against rules, regulations and preconceptions. Naturally they objected to

the divisions between the genres of painting. Yet the categories of still life, landscape and portraiture have survived to the present. Never possessing the power of absolute edicts, the rules defining a genre were always subject to amendment. Still life has never imposed immutable strictures. Offering the artist with a starting point, it gives the viewer a measure of the artist's independence from received ideas. The way Jane Freilicher combines still life and landscape reminds me of a decision taken by the Beaux-Arts Academy of Paris early in the nineteenth century.

According to the academies of the *ancien regime*, landscape was a lowly genre. However, the revolutions that produced our world led certain sensibilities to prize landscape as the vehicle of sublime and above all individual experience. This was troublesome for academies trying to maintain the heritage that puts the numerous figures and noble themes of history painting at the top of the hierarchy of genres. The trouble was insurmountable. Romantics and others insisted on individual experience with such vehemence that in 1817 the Beaux-Arts Academy, the most prestigious in Europe, felt compelled to invent a new genre: "historical landscape." Even in an institution dedicated to preserving the rules of art, the genres proved flexible.

Like landscape, still life insists on the primacy of individual experience, but at a larger scale. Jane Freilicher shows that the scale of landscape can be made intimate. Janet Fish guides still life toward grandeur. The play of light in her arrangements of objects brings her art close to Freilicher's, Blaine's and Porter's. Like them, she seeks a

transfiguring luminosity, a glow that gathers up the visible world and turns it into quiet spectacle. Yet objects take their stand in Fish's paintings with something like assertiveness. Most painters with roots in Impressionism encourage figures and grounds to blend. So does Janet Fish, and yet some of her forms—seashells or blossoms or books—resist. In resisting, these objects take on strong personalities. Her still lifes look like complex arrangements of *dramatis personae*; in short, like history paintings. So she blends the genre once considered the highest with the one that traditionally occupied the opposite end of the hierarchy.

This may be a fanciful interpretation. I offer it as a means of conveying my sense of the freedom exercised by contemporary painters. Moving in close to his glittering jumble of objects, David Bates ignores the convention that encloses still life motifs neatly within the frame. The edges of his pictures always crop some of his forms, suggesting that his subject reaches far beyond the boundaries of the image. This establishes a link to *allover* abstraction, whose fields of color look only arbitrarily contained by the limits of the canvas. James McGarrell combines still life, portraiture and landscape with an energy that stirs his brushwork into an Action Painter's frenzy.

So far, it looks as though every still life painter can be found somewhere along a line that connects two poles. At one extreme stand the painters of solid form, artists like William Bailey and Lennart Anderson. Their images of physical weightiness bring with them at least the memory of a strong moral concern—a spiritual weight, if you like. At

the other extreme, artists like Fairfield Porter and Jane Freilicher cultivate the appearance of weightlessness. Encouraging form to dissolve, they generate value from a metaphor that equates sunlight with lightness of another kind—a quiet exuberance of the spirit. It makes a neat dichotomy, this line I've drawn between the painters of dense volume and the painters of flickering light. Such oppositions are convenient but this exhibition is too rich, too varied, to stay within the limits of simple conceptual patterns.

It would have been easy to leave Philip Guston and Jasper Johns out of the show. We don't usually see them as still life painters. Having been included, they look indispensable. Yet neither fits the pattern I sketched just above. Before he adopted his later, cartoonish style, Guston was among the most elegant of the Abstract Expressionists. That brushy elegance persisted to the end of Guston's career, even when he made his images awkward and even unpleasant. So the textures of his paintings draw Guston in the direction of Fairfield Porter, whose realism draws much of its energy from abstraction of a stylish and painterly kind. On the other hand, Guston treats objects as emblems. For him, a thing is not a phenomenon to be recorded (as it is for Porter) but a vehicle of meaning. Guston turns observed forms into emblems laden with significance. This gives him an affinity with Bailey and others with roots in the tradition of *vanitas* still life. Guston sets his motifs reverberating with his sense of the vanity of earthly existence—not to mention the futility of art.

Though Guston's pictures of objects have traits in common with two distinct kinds of still life, it takes a vigorous leap of the imagination to see him as a still life painter in the first place. This genre is not concerned only with things. It also treats their settings. Guston usually does not. Once he depicted his *Painting Table*, to quote the title of a canvas from 1975. Here he mocks the orderly pictorial space where other painters arrange their motifs. So powerful is Guston's sense of the world's randomness—or culture's disintegration—that he usually cannot bring himself to devise even the parody of believable space that we see in *Painter's Table*. Usually, his objects float against fields of paint, empty save for nuances of tone and texture. In the atmosphere generated by Guston's brutal emblems, that delicacy takes on a flavor of bitter irony.

Freeing domestic images from their usual settings, Guston introduced modernist tactics of fragmentation into the genre of still life. Many others—most notably, the Cubists—had already done so. Few of them show his willfulness. There is something brutal about his habit of treating bits of human anatomy as if they were discrete objects. Jasper Johns' casts of body parts imply an equal degree of cruelty. And Johns has another similarity to Guston. Both of these artists counter the violent aura of their fragments with a play of symbolic intention so delicate it is at times ungraspable. A long immersion in the last decade of Guston's career provides some clues to a reading of his emblematic images. They elaborate a nearly unbearable vision of absurdity and despair. Yet much re-

mains mysterious.

Jasper Johns' rulers and brushes and paint rags could easily find a place in a still life of the painter's studio, yet these images, like all the others that appear and reappear in his art, leave us with a sense that a puzzle lurks just beyond reach. That may be his purpose: to evoke the indecipherable otherness of the objects that still life painters have traditionally treated as familiar and understandable. William T. Wiley places objects in space, as still life demands, yet he charges them with meaning as idiosyncratic as any to be found—or guessed at—in the art of Guston or Johns. They cultivate varieties of despair. Wiley prefers a hectic whimsy. Jim Sullivan puts emblematic objects at the service of his continuing meditation on pictorial style and personal glamor.

A still life painting offers domestic imagery at an intimate scale. Instead of realizing this program, Sullivan refers to it in an ironic manner, as do Wiley, Guston and Johns. Rather than paint still lifes they subvert the possibilities of the genre, each in his own manner. Naturally these idiosyncratic painters endow things, even ordinary things, with private meanings. At first the art of William Bailey appears to offer an extreme contrast. His still lifes maintain a link with the shared traditions of earlier times. Yet he and Raymond Han and Lennart Anderson put that heritage to uses that earlier periods would have found incomprehensible. No less than Guston, Bailey is of his own time, and his images are as idiosyncratic as Guston's. The history of still life is wonderfully coherent, yet the genre has not been able to arrive in

the present untouched by the great latitude that modern culture permits the individual—or, it might be better to say, the extreme originality our culture demands of every artist. All the painters in this exhibition have felt the pressures of those demands. Quietly or violently, each of them has subjected the idea of still life to a thoroughgoing reassessment.

Carter Ratcliff, Poet, art critic and Contributing Editor of **Art in America** and **Saturday Review**. Author of "John Singer Sargent" and "Andy Warhol."



Lennart
Anderson

Born

1928

Education

Art Institute of Chicago
Cranbrook Academy
Art Students League

Selected Recent Solo Exhibitions

- 1981 Davis and Langdale Company, NY
- 1982 William Crapo Gallery, Swain School of Design, New Bedford, MASS
- 1984 Davis and Langdale Company, NY

Selected Recent Group Exhibitions

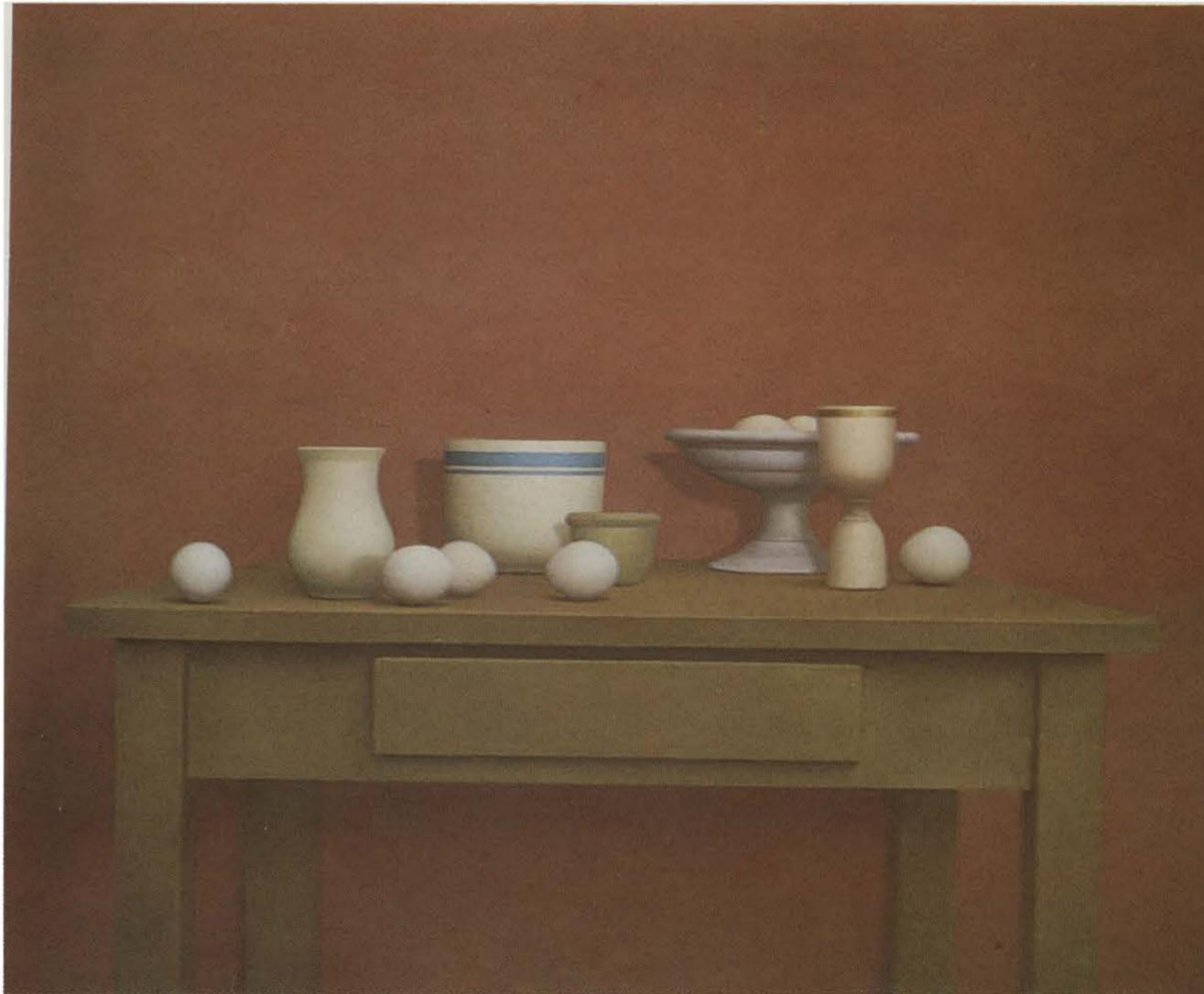
- 1982-83 Museum of Fine Arts, Boston;
Contemporary Realist Painting: A Selection
- 1983 Delaware Art Museum, Wilmington;
Contemporary Paintings from New York Galleries
The Chrysler Museum, Norfolk, VA;
Reallegory
National Academy of Design;
158th Annual Exhibition

Works in the Exhibition

Still Life with Kettle, 1977
46" x 38 1/8"
(116.9 cm x 96.8 cm)
Oil on canvas
Courtesy Cleveland
Museum of Art,

**Still Life with Salt Cellar
and Fruit in Copper Pan
and Green Paper
Container, 1982**
16" x 21"
Oil on canvas
Private Collection

**Still Life with Earthenware
Vessel, 1973**
60" x 50"
Oil on canvas
Courtesy Bowdoin College
Museum of Art
Brunswick, Maine
Illustrated above



William
Bailey

Born

1930 Council Bluffs, Iowa

Education

University of Kansas,
School of Fine Arts, Yale
University, School of Art,
BFA, MFA

Selected Recent Solo Exhibitions

- 1978 Galerie Claude Bernard, Paris, France
- 1979 Robert Schoelkopf Gallery, NY City
- 1980 Galleria D'Arte il Gabbiano, Rome, Italy
- 1982 Robert Schoelkopf Gallery, NY City
- 1983 Meadows Gallery, Owen Art Center
Southern Methodist University, Dallas, TX

Select Group Exhibitions

- 1981 Haus der Kunst, Munich, Germany;
American Painting: 1930-80
- 1983 Pennsylvania Academy of Arts, Philadelphia;
Perspective on Contemporary Realism
- 1983 Contemporary Arts Museum, Houston, TX;
American Still Life-1945-1983
- 1984 USF Galleries, University of South Florida, Tampa, FL;
Realism: Drawings and Watercolors
- 1984 Whitney Museum of American Art;
Print Aquisitions 1974-1984

Works in the Exhibition

**Still Life with Rose Wall
and Compote, 1973**

40 x 48 1/8"

Oil on canvas

Courtesy of Hirshhorn
Museum & Sculpture
Garden, Smithsonian
Institution, Washington,
D.C.

Illustrated above

Manhattan Still Life, 1980

40" x 50"

Oil on canvas

Courtesy of General Mills
Inc., Minneapolis, MN



David
Bates

Born

1952 Dallas, Texas

Education

Southern Methodist
University, Dallas

Independent Study
Program, Whitney Museum
of American Art, New York

Selected Recent Solo Exhibitions

- 1981 Eastfield College, Dallas
- 1983 DW Gallery, Dallas
- 1984 Charles Cowles Gallery, NY

Selected Recent Group Exhibitions

- 1983 New Orleans Museum of Art;
New Orleans Triennial
The Quay Gallery, San Francisco
- 1983-84 Corcoran Gallery of Art, Washington, D.C.;
The 38th Corcoran Biennial of American Painting,
Second Western States Exhibition
Contemporary Arts Museum, Houston;

Works in the Exhibition

Fleamarket Still Life, 1984
48" x 60"

Oil on canvas
Collection of Rena
Bransten, San Francisco;
Courtesy of Charles
Cowles Gallery, New York

Thanksgiving Still Life,
1984

48" x 60"
Oil on canvas
Collection of George and
Diane Young, Fort Worth,
Texas; Courtesy of Charles
Cowles Gallery, New York
Illustrated above



Jack

Beal

Born

1931 Richmond, Virginia

Education

The Norfolk Division of the
College of William and
Mary, Norfolk, Virginia

Art Institute of Chicago

University of Chicago

Selected Recent Solo Exhibitions

1973-74 Museum of Contemporary Art, Chicago, IL

1977 Art Institute of Chicago

1984 Allan Frumkin Gallery, NY

Selected Group Exhibitions

1980-81 Brooklyn Museum;
American Drawings in Black and White

1981-82 Newport Harbor Art Museum, California;
Inside Out: The Self Beyond Likeness
Pennsylvania Academy of the Fine Arts,
Philadelphia; *Contemporary American Realism*

1983 The Art Institute of Chicago, IL;
Perspectives on Contemporary American Realism
Delaware Art Museum, Wilmington, DEL;
New York, New Art

Works in the Exhibition

**Still Life with Lilies and
Black-Eyed Susans, 1980**

34" x 44"

Pastel on paper

Courtesy Mellon Bank,
Pittsburgh, Pennsylvania

Illustrated above

Still Life with Flowers, 1978

25 5/8" x 19 3/4"

Pastel on paper

Courtesy Allan Frumkin
Gallery, New York



Nell

Blaine

Born

1922 Richmond, Virginia

Education

Virginia Commonwealth University

Studied with Hans Hofmann

The New School for Social Research

Selected Recent Solo Exhibitions

1979 Virginia Museum of Fine Arts

1981 Jersey City Museum, NJ

1982 Alpha Gallery, Boston

1983 Fischbach Gallery, NY

Selected Group Exhibitions

1981 Houston Museum of Fine Arts, Houston, TX;
Sunlight on Leaves, The Impressionist Tradition
Pennsylvania Academy of Fine Arts, Philadelphia;
Contemporary American Realism Since 1960

1982 Contemporary Arts Center, New Orleans;
Still Life/Interiors

1983 Contemporary Arts Museum, Houston, TX;
American Still Life, 1945-1983

1984 Sidney Janis Gallery, NY;
American Women Artists

College of the Mainland, Texas City, TX;
New Realism; Behind the Scenes

Works in the Exhibition

Rubrum Lily in Carafe,
1982
28" x 22"
Oil on canvas
Courtesy of Fischbach
Gallery, New York

Tulips and Plants at Dawn,
1983
22" x 26"
Oil on canvas
Courtesy of Fischbach
Gallery, New York
Illustrated above



Chuck
Dugan

Born

1947 Boise, Idaho

Education

California State University,
Chico

University of Houston,
Texas

Selected Recent Solo Exhibitions

1984 Allan Frumkin Gallery

Selected Group Exhibitions

1982 Gallery 101, University of Wisconsin, Riverfalls, WI;
Small Works from Texas

Stavanger Kunstsforening, Stavanger, Norway;
Art from Houston in Norway

Newell Gallery, Houston, TX;
The 360 Degree Perspective Show

1983 Corcoran Gallery of Art, Washington, D.C.;
The 38th Corcoran Biennial of American Painting

Works in the Exhibition

Levitating Heart, 1982

66" x 82"

Oil on canvas

Courtesy of Allan Frumkin
Gallery, New York

Illustrated above



Janet

Fish

Born

Education

B.A. Smith College,
Northampton,
Massachusetts

Skowhegan Art School,
Skowhegan, Maine

Yale University, School of
Art & Architecture

Selected Recent Solo Exhibitions

- 1980 Robert Miller Gallery, NY
- 1982 Delaware Art Museum, Wilmington
- 1983 Robert Miller Gallery, NY
Texas Gallery, Houston
Columbus College, Columbus, GA

Selected Recent Group Exhibitions

- 1982 Herkscher Museum, Huntington, NY;
A Feast for the Eyes
Contemporary Arts Center, New Orleans;
Still Life/Interiors
Contemporary Arts Museum, Houston;
American Still Life, 1945-1983
- 1984 College of the Mainland Art Gallery, Texas City, TX;
New Realism Behind the Scenes
Whitney Museum of American Art, NY;
Visions of Childhood: A Contemporary Iconography

Works in the Exhibition

**Goldfish and Autumn
Leaves, 1979-80**
42" x 92"
Oil on canvas
Courtesy Robert Miller
Gallery, New York
Illustrated above

Mirror and Shell, 1981
54" x 48"
Oil on canvas
Courtesy Robert Miller
Gallery, New York



Jane
Freilicher

Born

Brooklyn, New York

Education

Brooklyn College, B.A.
Columbia University, M.A.
Hans Hofmann School of
Fine Arts

Selected Recent Solo Exhibitions

- 1980 Fischbach Gallery, NY
- 1981 Lafayette College, Easton, PA
- 1982 College of the Mainland, Texas City, TX
- 1983 Fischbach Gallery, NY

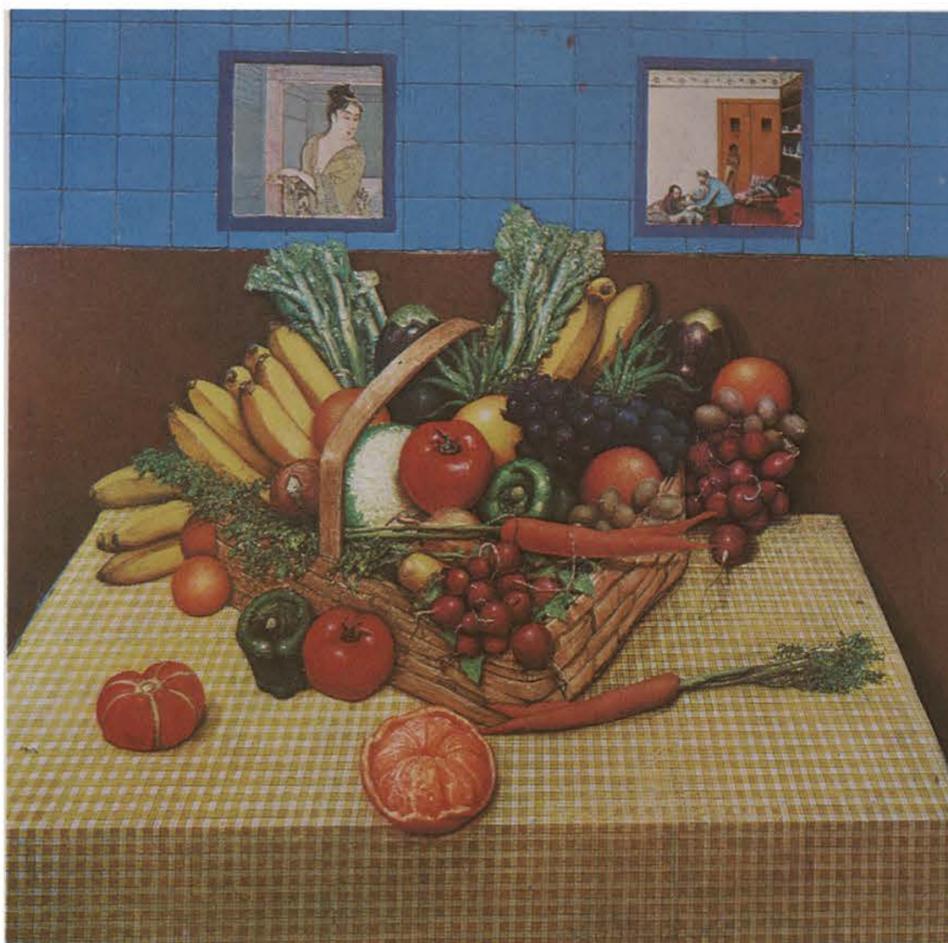
Selected Recent Group Exhibitions

- 1981 San Antonio Museum Association;
Real, Really Real, Super Real

Pennsylvania Academy of Fine Art, Philadelphia;
Contemporary American Realism Since 1960
- 1981-82 Gross McCleaf Gallery, Philadelphia, PA;
*Realist Drawings, Watercolors and Prints:
Contemporary American Works on Paper*
- 1982 New Britain Museum of American Art,
New Britain, CONN;
Eight Women/Still Life
- 1983 Contemporary Arts Museum, Houston, TX;
American Still Life 1945-1983

Works in the Exhibition

Siesta, 1982
76" x 76"
Oil on canvas
Private Collection
Illustrated above



Gregory
Gillespie

Born

1936 Roselle Park,
New Jersey

Education

Cooper Union, New York
San Francisco Art Institute

Selected Recent Solo Exhibitions

1977 Hirshhorn Museum, Washington, D.C.
1982 Forum Gallery, NY
Alpha Gallery, Boston
1983 Berggruen Gallery, San Francisco
1984 Forum Gallery, NY

Selected Group Exhibitions

1981 Whitney Museum of Art, NY
1983 Contemporary Arts Museum, Santa Barbara, CA;
Institute of Contemporary Art,
Virginia Museum, Richmond
1984 Rose Art Museum, Brandeis University

Works in the Exhibition

Forty-Fifth Birthday, 1980
60" x 60"
Mixed media/board
Courtesy of Forum Gallery,
New York
Illustrated above



Philip
Guston

Born

1913 Montreal, Canada

Retrospective Exhibitions

- 1980-81 San Francisco Museum of Modern Art;
Philip Guston, 1941-1979 Retrospective Exhibition
Traveled to: Corcoran Gallery of Art, Washington, D.C.; Museum of Contemporary Art, Chicago; Denver Art Museum, Colorado; Whitney Museum of American Art, NY
- 1982-83 Whitechapel Art Gallery, London;
Philip Guston: Paintings 1969-1980
Traveled to: Stedelijk Museum, Amsterdam; and Kunsthalle, Basel

Selected Recent Solo Exhibitions

- 1980 David McKee Gallery, NY;
A Tribute to Philip Guston
- 1980-82 Organized by the Phillips Collection, Washington, D.C.;
Philip Guston: The Last Works
Traveled to: Cleveland Museum of Art; Museum of Art, Carnegie Institute, Pittsburgh, PA
- 1981-82 *XVI Bienal Internacional de Sao Paulo*, Brazil
- 1982 David McKee Gallery, NY;
Philip Guston: Last Works
- 1983 David McKee Gallery, NY;
Philip Guston: Paintings

Works in the Exhibition

- Story**, 1978
48" x 60"
Oil on canvas
Courtesy David McKee
Gallery, New York
Illustrated above
- Painting Table**, 1975
81 x 61 1/2"
Oil on canvas
Courtesy David McKee
Gallery, New York



Raymond

Han

Born

1931 Honolulu, Hawaii

Education

Honolulu Academy of Arts
Art Students League, New
York

Selected Recent Solo Exhibitions

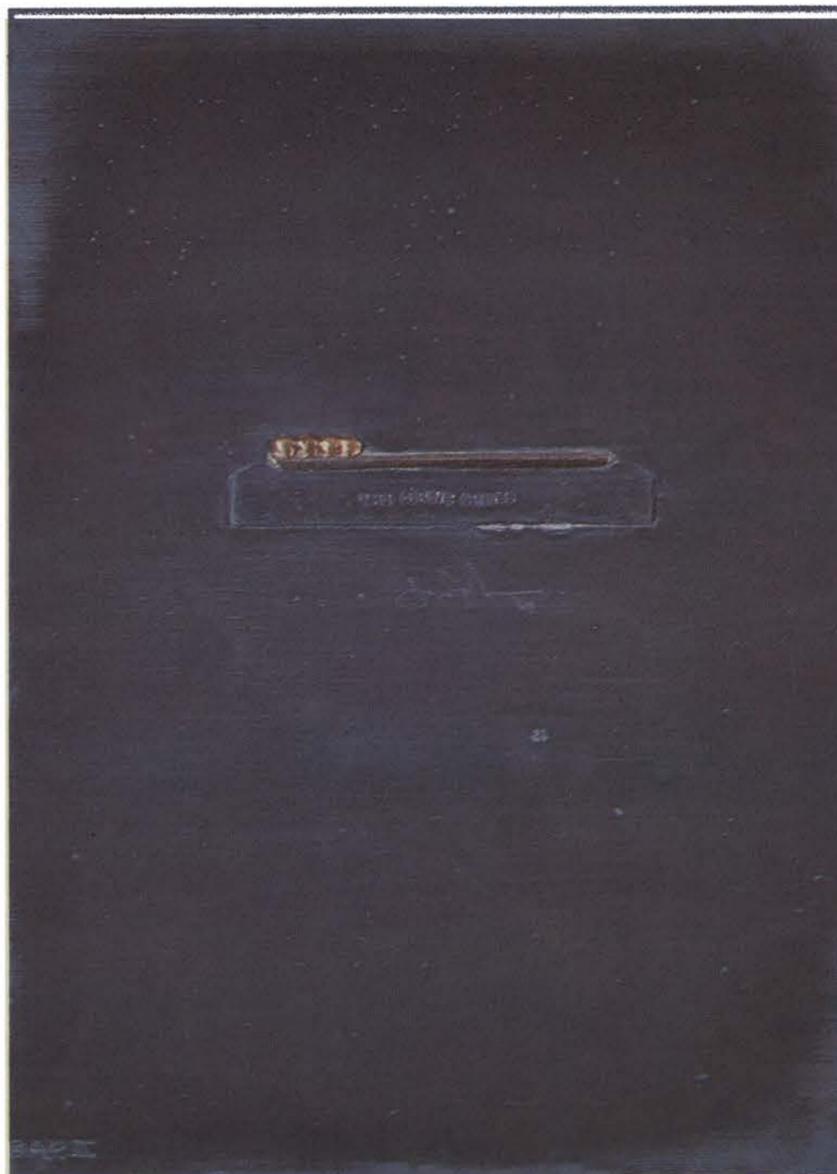
1982 Munson Williams Proctor Institute, Utica
Robert Schoelkopf Gallery, Ltd, NY

Selected Recent Group Exhibitions

National Academy of Design, NY
The William Paterson College of NJ
1984 Fendrick Gallery, Washington, D.C.;
Still Life

Works in the Exhibition

**Granny Smith, Two Plums,
and Two Peanuts, 1982**
24" x 36"
Oil on canvas
Courtesy of Robert
Schoelkopf Gallery Ltd.
Illustrated above



Jasper

Johns

Born

1930 Augusta, Georgia

Education

University of South
Carolina

Selected Recent Solo Exhibitions

- 1980 Toledo Museum of Art, Ohio
1981 Tate Gallery, London
1982 Whitney Museum of American Art, NY
1984 Leo Castelli Gallery, NY

Selected Recent Group Exhibitions

- 1983 Whitney Museum of American Art, NY;
1983 Biennial Exhibition
Tokyo Metropolitan Teren Art Museum, Tokyo;
Modern Art In the West
Contemporary Arts Museum, Houston;
American Still Life 1945-1983
1984 Fuller Goldeen Gallery, San Francisco;
50 Artists/50 States
Akira Ideda Gallery, Nagoya, Japan;
BLACK/Painting & Sculpture

Work in the Exhibition

The Critic Smiles, 1969
36" x 29 1/2" x 4 1/2"
Relief cast with gold crown
and tin leaf
Courtesy of University of
South Florida, Tampa



Robert
Kulicke

Born

1924 Philadelphia,
Pennsylvania

Education

Philadelphia College of Art
Tyler School of Art,
Philadelphia
Academie Lager, Paris

Selected Recent Solo Exhibitions

1970-73 Kornblee Gallery, NY
1974-80 Davis & Long Gallery, NY
1978 Museum of Art, Pennsylvania State University
1981-83 Davis & Langdale Gallery, NY
1983 Columbia Museum of Arts & Sciences,
Columbia, SC

Works in the Exhibition

**Dollar Bill on Dark
Background, 1983**

5 5/8" x 9 5/16"

Oil on ragboard

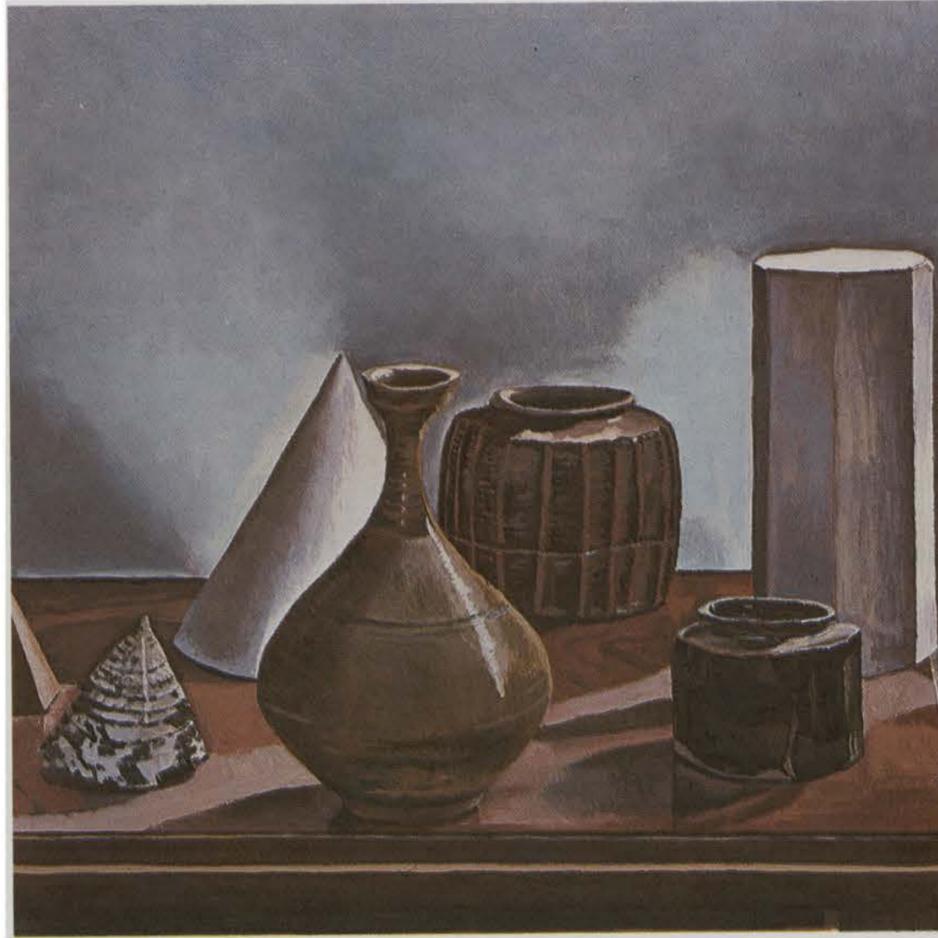
Courtesy of Davis &
Langdale Company,
New York

Illustrated above

**Single Parrot Tulip in a Jar,
1984**

7" x 6"

Oil on gessoed masonite
Courtesy of Millicent Safro,
New York



Gabriel
Laderman

Born

1929 Brooklyn, New York

Education

Hans Hofmann School
B.A. Brooklyn College
M.F.A. Cornell University

Selected Recent Solo Exhibitions

- 1972 Harwood Gallery, Springfield, MS
Robert Schoelkopf Gallery, NY
- 1974 Robert Schoelkopf Gallery, NY
- 1977 Robert Schoelkopf Gallery, NY
- 1978 Institute of International Education,
United Nations, NY

Selected Recent Group Exhibitions

- 1977 National Academy of Design: Henry Ward Ranger
Purchase Exhibition
- 1981 Robert Schoelkopf Gallery, NY;
Contemporary Figure Drawings
Pennsylvania Academy of Fine Arts, Philadelphia;
Contemporary American Realism Since 1960
- 1982 Quincy Art Center, Quincy, IL;
Realists Revisited
Contemporary Arts Center, New Orleans;
Still Life/Interiors
- 1983 Contemporary Arts Museum, Houston, TX;
American Still Life, 1945-1983

Works in the Exhibition

Hotel Still Life #1, 1982
16" x 18"
Oil on canvas
Courtesy Robert
Schoelkopf Gallery,
New York
Illustrated above

Studio Still Life #8, 1972
30" x 30"
Oil on canvas
Courtesy Robert
Schoelkopf Gallery,
New York



James
McGarrell

Born

1930 Indianapolis,
Indiana

Education

Indiana University, B.A.
Skowhegan School of
Painting and Sculpture
University of California,
M.A.

Selected Recent Solo Exhibitions

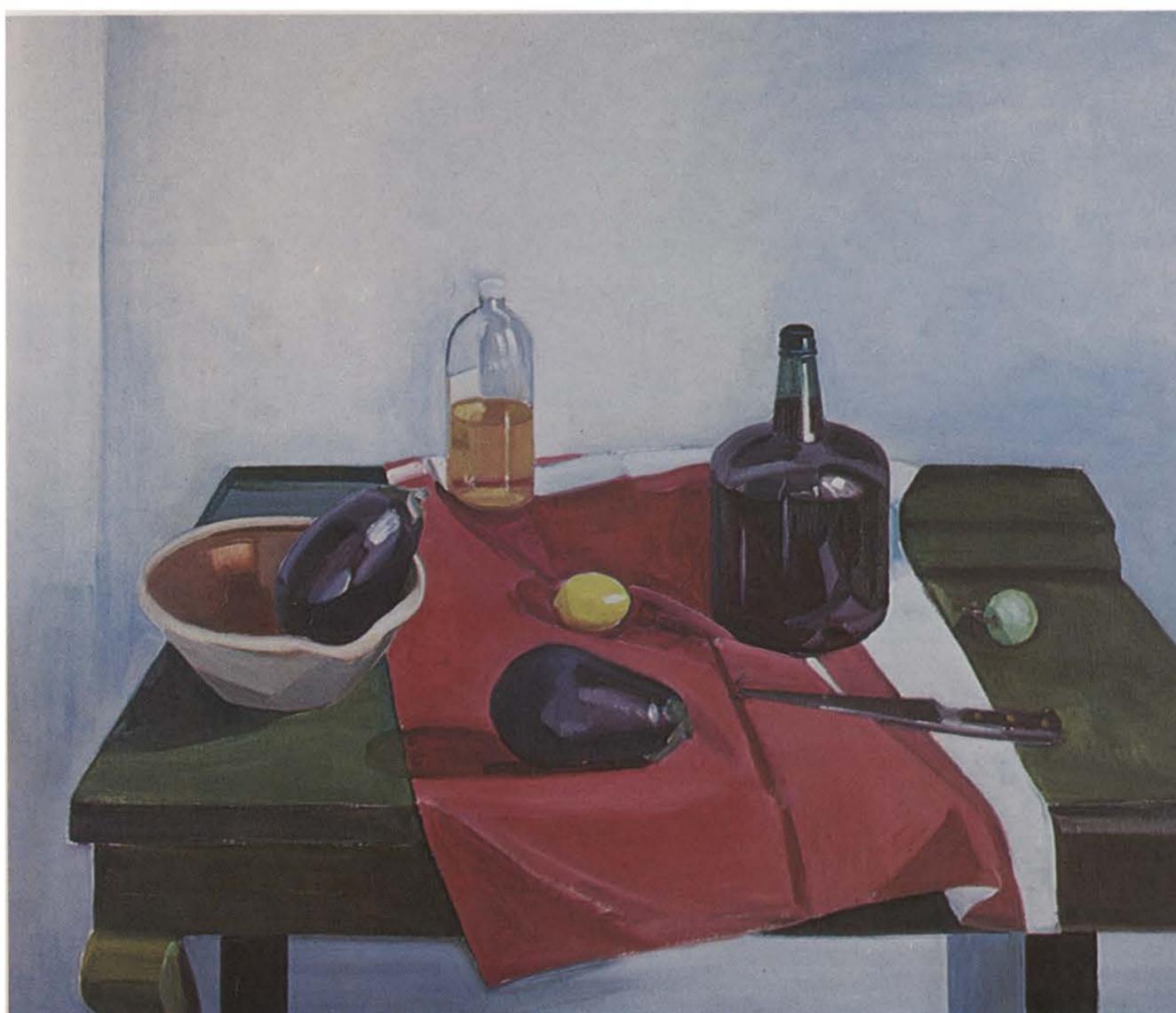
- 1980 Yares Gallery, Scottsdale, AZ
- 1981 Allan Frumkin Gallery, NY
Galleria Gian Ferrari, Milan
- 1982 Art Museum, University of New Mexico,
Albuquerque
- 1984 Allan Frumkin Gallery, NY

Selected Recent Group Exhibitions

- 1980 Venice Biennale, International Pavilion, Italy
College of Fine Arts,
University of South Florida, Tampa;
Realism and Metaphor
- 1982 The Museum of Contemporary Art, Houston, TX;
Modern American Paintings
Contemporary Arts Center, New Orleans, LA;
The Human Figure in Contemporary Art
- 1982-83 Museum of Art, Carnegie Institute, Pittsburgh, PA;
Carnegie International
- 1983 Fulbright Alumni Association, NY;
Alumni Exhibition
Frumkin and Struve Gallery, Chicago, IL;
Contemporary Works on Paper
- 1984 Art Gallery, Pace University, NY;
Figurative Works on Paper

Works in the Exhibition

Secret Still Life, 1981
45" x 93"
Oil on linen
Courtesy of Allan Frumkin
Gallery, New York
Illustrated above



Louisa

Matthiasdottir

Born

1917 Reykjavik, Iceland

Education

Hans Hofmann, New York,
1941

Selected Recent Solo Exhibitions

- 1973 Canton Art Institute, Canton, OH
- 1978 University of New Hampshire, Durham, NH
- 1980 Robert Schoelkopf Gallery
- 1982 Robert Schoelkopf Gallery
- 1984 Robert Schoelkopf Gallery

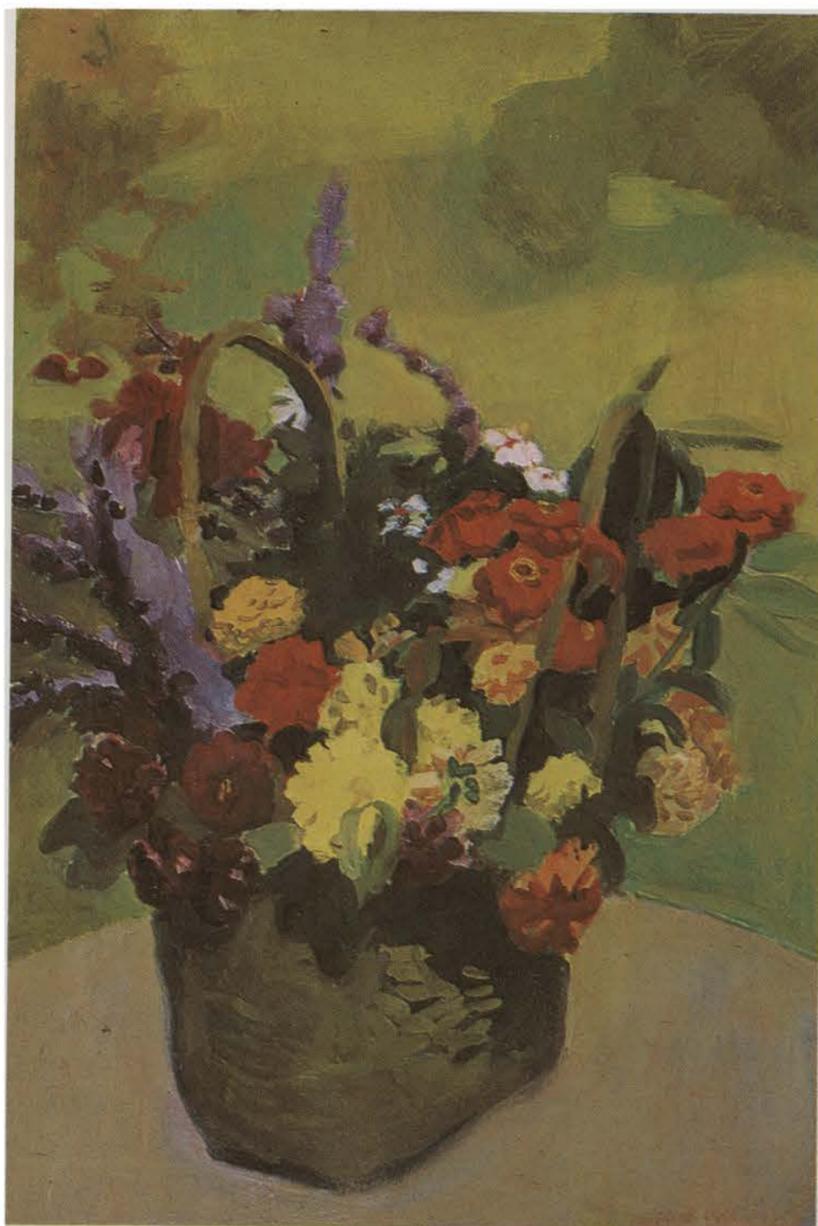
Selected Recent Group Exhibitions

- 1981 Pennsylvania Academy of Arts, Philadelphia, PA;
Contemporary American Realism Since 1960
- 1983 Contemporary Arts Museum, Houston, TX;
American Still Life Painting- 1945-1983
- 1983 Soller Gallery, Pennsylvania State University,
Pennsylvania; *Realistic Directions*
- 1983 Impressions Gallery, Boston, MA;
Tulips
- 1984 Hudson River Museum, Yonkers;
New Vistas: Contemporary American Landscapes
- 1984 USF Galleries, University of South Florida, Tampa;
Realism: Drawing and Watercolors

Works in the Exhibition

**Still Life with Frying Pan
and Red Cabbage, 1979**
52" x 60"
Oil on canvas
Courtesy of Robert
Schoelkopf Gallery,
New York

Eggplants & Wine, 1979
52" x 60"
Oil on canvas
Courtesy of Robert
Schoelkopf Gallery
Illustrated above



Fairfield

Porter

Born

1907 Winnetka, Illinois

Died

1975 Southampton,
New York

Education

Harvard College
Art Students League,
New York

Selected Recent Solo Exhibitions

- 1966 Cleveland Museum of Art
- 1967 Swarthmore College, PA
- 1972 Maryland Institute College of Art, Baltimore
- 1974 Heckscher Museum, Huntington, NY
- 1976 Hirschl & Adler Galleries, NY
- 1978 Esther Robles Gallery, Los Angeles
- 1979 Hirschl & Adler Galleries, NY

Selected Recent Group Exhibitions

- 1976 Corcoran Gallery of Art, Washington, D.C.;
America 1976
- 1980 Chrysler Museum, Norfolk, VA
- 1981 Pennsylvania Academy of the Fine Arts,
Philadelphia; *Contemporary Realism*

Work in the Exhibition

Still Life, 1959

32 1/8" x 22"

Oil on canvas

Courtesy of Hirschl &
Adler Modern Gallery,
New York



Richard
Shaw

Born

1941 Hollywood,
California

Education

San Francisco Art Institute
New York State College of
Ceramics, Alfred
University of California,
Davis

Selected Recent Solo Exhibitions

- 1979 The Arts and Crafts Center, Pittsburgh, PA
Michael Berger Gallery, Pittsburgh, PA
Braunstein/Quay Gallery, San Francisco, CA
- 1980 Allan Frumkin Gallery, NY
- 1981 Braunstein Gallery, San Francisco, CA

Selected Recent Group Exhibitions

- 1976 San Francisco Museum of Modern Art,
San Francisco, CA;
Painting and Sculpture in California: The Modern Era
- 1977 Laguna Beach Museum of Art, Laguna Beach, CA;
Illusionistic Realism
- 1978 Everson Museum of Art, Syracuse, NY;
Nine West Coast Clay Sculptors
- 1979 The Denver Art Museum, Denver, COL;
Reality of Illusion

Works in the Exhibition

- Ink Bottle with Salteen,** 1983
7 1/2" x 11" x 8 1/2"
Glazed Porcelain
Cortesy of Allan Frumkin
Gallery, New York
Illustrated above
- Package Jar/Scissors,** 1983
6" x 7" x 10 1/4"
Glazed Porcelain
Courtesy Allan Frumkin
Gallery, New York



Saul
Steinberg

Born
1914 Romania

Education
Milan, Italy (Architecture)

Selected Recent Solo Exhibitions

1974 National Collection of Fine Arts, Smithsonian Institution, Washington, D.C.
Institute of Contemporary Art, Boston

1974-75 Traveling exhibition organized by Kolnischer Kunstverein, Cologne

1976 Sidney Janis Gallery, NY

1977 Galerie Maeght, Paris and Zurich

1978 Retrospective at the Whitney Museum of American Art, NY

1982 The Pace Gallery, NY

1983 The University of Bridgeport, CONN

Work in the Exhibition

Drawing Table with Stand,
1974
34" x 23" x 31"
Mixed media collage on wood
Collection Martin Z. Margulies



Jim
Sullivan

Born

1939 Providence, Rhode Island

Education

Bachelor of Fine Arts, Rhode Island School of Design

Graduate work, Stanford University, California

Selected Recent Solo Exhibitions

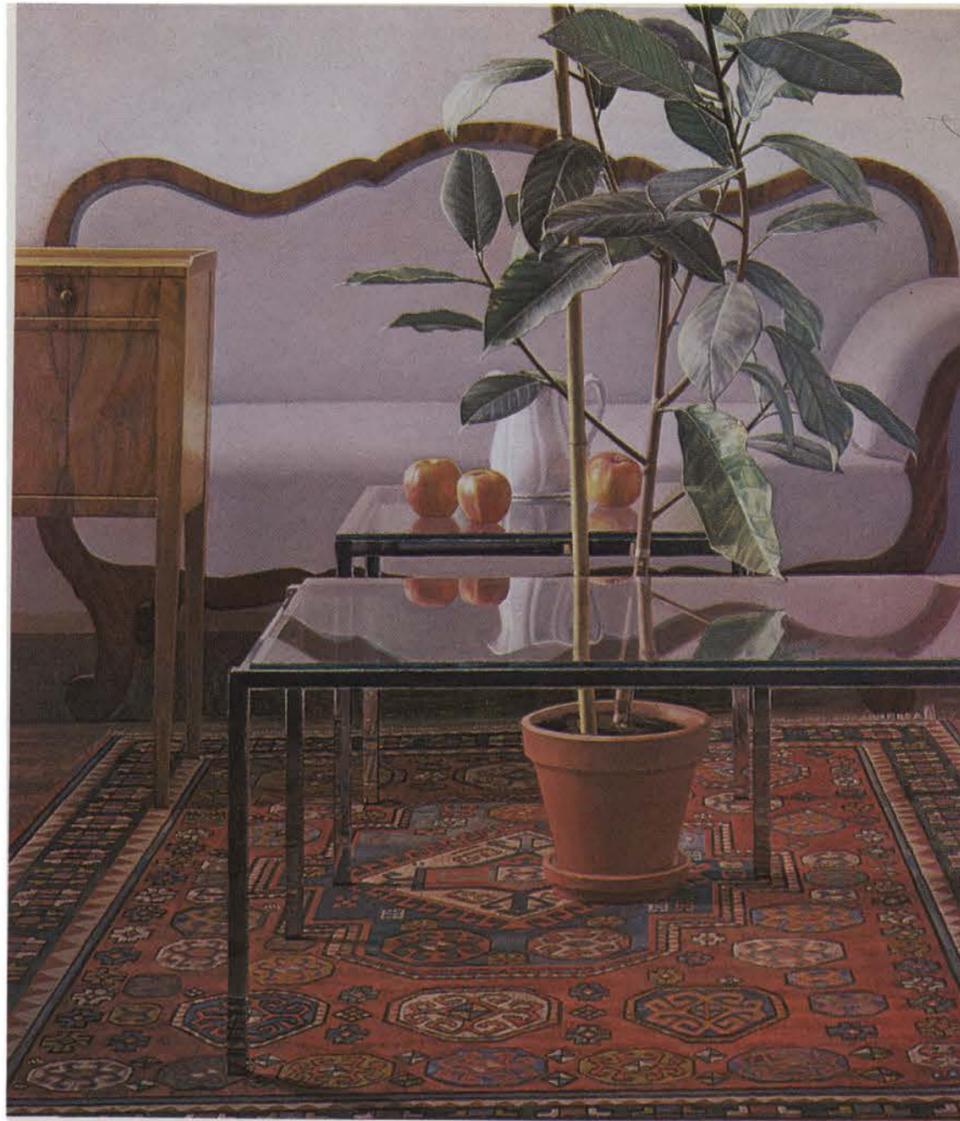
- 1981 Thomas Segal Gallery, Boston, MASS
- 1982 Kolker Skulima Gallery, Berlin, Germany
- 1983 Nancy Hoffman Gallery, NY
Galerie Wolfgang Werner, Bremen, Germany
- 1984 Nancy Hoffman Gallery, NY

Selected Recent Group Exhibitions

- 1981 Department of Cultural Affairs, NY;
Animals in the Arsenal
- 1981-82 Institute of Education, NY;
Group Show
(for recipients of Fulbright Scholarships)
- 1982-83 Queens Museum, Queens, NY;
Figures of Mystery
- 1983 Museum of Contemporary Art, Chicago, IL;
Dogs
Contemporary Arts Museum, Houston, TX;
American Still-Life 1945-83

Works in the Exhibition

Here and Gone, 1982
55" x 65"
Oil and molding paste on canvas
Nancy Hoffman Gallery, New York
Illustrated above



Paul

Wiesenfeld

Born

1942 Los Angeles,
California

Education

1954-59 Chouinard Art
Institute, Los Angeles

1960-61 University of
California at Los Angeles

1964-66 Kunstakademie:
Munich, Germany

1966-68 Indiana University,
Indiana

Selected Recent Solo Exhibitions

1973 Albright-Knox Museum, Buffalo, NY

1976 Robert Schoelkopf Gallery, NY

1980 Lenbachhaus, Munich, Germany

1981 Robert Schoelkopf Gallery, NY

Selected Recent Group Exhibitions

1979 Allan Frumkin Gallery, NY;
The Big Still Life

1981 Pennsylvania Academy of Fine Arts, Philadelphia, PA;
Contemporary American Realism Since 1960

1982 Contemporary Arts Center, New Orleans, LA;
Still Life/Interiors

1983 Contemporary Arts Museum, Houston, TX;
American Still Life Painting-1945-1983

1984 USF Galleries, University of South Florida, Tampa, FL;
Realism: Drawings and Watercolors

Works in the Exhibition

Interior with Apples, 1975
43 5/8" x 38 3/16"

Oil on canvas

Courtesy of Delaware Art
Museum, (funds provided
by a grant from the
National Endowment for
the Arts, a Federal Agency,
and the Chichester
Foundation)

Illustrated above



William T.

Wiley

Born

1937 Bedford, Indiana

Education

San Francisco Art Institute

Selected Recent Solo Exhibitions

- 1980 Realities Gallery, Melbourne, Australia
Institute of Modern Art, Brisbane, Australia
- 1980-81 12 year retrospective exhibition,
Dallas Museum of Fine Arts, TX;
Denver Art Museum, CO;
Des Moines Art Center, IO;
San Francisco Museum of Modern Art;
Phoenix Art Museum, AZ
- 1982 Allan Frumkin Gallery, New York, NY
- 1983 Birmingham Museum of Art, ALA
Fuller Goldeen Gallery, San Francisco, CA

Selected Recent Group Exhibitions

- 1982 San Francisco Museum of Modern Art,
San Francisco, CA;
20 American Artists, Sculpture
- 1983 Whitney Museum of American Art, New York, NY;
*Minimalism to Expressionism:
Painting and Sculpture*

The New Museum of Contemporary Art,
New York, NY;
Language, Drama, Source and Vision

Works in the Exhibition

**Here In the Studio Where
Everything is Perfect, 1984**
59" x 66"
Charcoal, pencil,
watercolor on paper
Courtesy of Allan Frumkin
Gallery, New York
Illustrated above



Paul
Wonner

Born

1920 Tucson, Arizona

Education

B.A. California College of Arts and Crafts, Oakland

B.A. University of California, Berkeley

M.A. University of California, Berkeley

Master of Library Sciences, University of California, Berkeley

Selected Recent Solo Exhibitions

- 1975 The Art Museum Galleries, California State University, Long Beach, CA
- 1978 John Berggruen Gallery, San Francisco
- 1979 James Corcoran Gallery, Los Angeles
- 1980 James Corcoran Gallery, Los Angeles
- 1981 John Berggruen Gallery, San Francisco
- 1981-82 San Francisco Museum of Modern Art; *"Paul Wonner: Abstract Realist," retrospective*
- 1983 Hirschel and Adler Modern

Selected Recent Group Exhibitions

- 1976 San Francisco Museum of Modern Art; *Painting and Sculpture in California: The Modern Era*
- 1978 Allan Frumkin Gallery, NY; *The Big Still Life*

Works in the Exhibition

"Dutch" Still Life with Cats and Butterflies, 1983
72" x 72"
Acrylic on canvas
Private Collection
Illustrated above



Albert
York

Born

1928 Detroit, Michigan

Education

Ontario College of Art
Society of Arts and Crafts,
Detroit, Michigan

Selected Recent Solo Exhibitions

1978 Davis & Long Company, NY
1982 Davis & Langdale Company, Inc., NY
1982-83 Museum of Fine Arts, Boston, MASS

Selected Recent Group Exhibitions

1976 The Queens Museum, NY;
Cows
1982 Salander-O'Reilly Galleries, NY;
American Modernist Still Lifes
1983-84 Contemporary Arts Museum, Houston, TX;
American Still Life 1945-1983
1984 Guild Hall, East Hampton;
Art and Friendship: A Tribute to Fairfield Porter

Works in the Exhibition

Five Roses in a Blue Can,
1980
12" x 10"

Oil on canvas-board
Private Collection,
Courtesy of Davis &
Langdale Company,
New York

Illustrated above

**Red Begonias in a Blue
Pot, 1983**

13 1/4" x 11 13/16"

Oil on wood
Private Collection,
Courtesy of Davis &
Langdale Company,
New York

Florida

International

University

Special Acknowledgements

Gregory Baker Wolfe
President

Steven Altman
Provost and Vice President for Academic Affairs

Paul Gallagher
Associate Vice President

Rosebud L. Foster
Vice Provost, Bay Vista Campus

Ronald G. Arrowsmith
Vice President for Administrative Affairs

Doris Sadoff
Assistant Vice President for Administrative Affairs

Emanuel Harris, Jr.
Vice President for Human Resources

Renee Betancourt
Associate Vice President for University Relations and
Development

Frank Wyroba
Chairman, Visual Arts Department

Art Museum Staff

Dahlia Morgan
Director

William B. Humphreys
Curator/Gallery Manager

Wynne Leavitt
Administrative Assistant

Catalog Design

Juan Urquiola
Director of Publications

Danine Carey
Graphic Artist

Lenders to
the Exhibition

Rena Bransten, San Francisco, California
The Cleveland Museum of Art, Cleveland, Ohio
Charles Cowles Gallery, New York, New York
Davis & Langdale Company, New York, New York
Delaware Art Museum, Wilmington, Delaware
Fischbach Gallery, New York, New York
Forum Gallery, New York, New York
Allan Frumkin Gallery, New York, New York
General Mills, Inc., Minneapolis, Minnesota
Hirschl & Adler Modern, New York, New York

Nancy Hoffman Gallery, New York, New York
David Mckee Gallery, New York, New York
Martin Z. Margulies, Miami, Florida
The Mellon Bank, Pittsburgh, Pennsylvania
Robert Miller Gallery, New York, New York
Millicent Safro, New York, New York
Robert Schoelkopf Gallery, New York, New York
University of South Florida, Tampa, Florida
George and Diane Young, Fort Worth, Texas

