

1-21-1983

## Realist Watercolors

The Visual Arts Gallery at Florida International University Frost Art Museum  
*The Patricia and Phillip Frost Art Museum*

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1-2/1983



REALIST WATERCOLORS





Elizabeth Osborne

Autumn Still Life, 1981

## Realist Watercolors

A national exhibition organized and with an introduction by:  
Dahlia Morgan  
and an essay by Gerrit Henry  
Jan. 21 - Feb. 25, 1983  
The Visual Arts Gallery  
Florida International University - Tamiami Campus

30  
1 -

# Artists in the Exhibition

Leigh Behnke  
Nell Blaine  
Carolyn Brady  
Sondra Freckelton  
Richard Haas  
George Harkins  
John Stuart Ingle  
John Moore  
Malcolm Morley  
Don Nice  
Elizabeth Osborne  
Philip Pearlstein  
Fairfield Porter  
Joseph Raffael  
Susan Shatter  
Neil Welliver

# Acknowledgements:

"Realist Watercolors" was organized for the Visual Arts Gallery at Florida International University, Miami, Florida. It was conceived in response to the resurgence of interest in realism generally and the particular emergence of watercolor as a primary mode of that expression.

My sincere gratitude goes to all the lenders who generously parted with their watercolors for this exhibition: Mrs. Susanna Borghese, Mr. Charles Marx Sr., Mr. Wilson Nolen, Dr. and Mrs. Robert E. Carroll, The Reader's Digest Magazine, Amarada-Hess Corporation, Brooke Alexander Gallery, Fischbach Gallery, Allan Frumkin Gallery, Hirschl and Adler Gallery, Nancy Hoffman Gallery, Tatistcheff, Inc., and the Xavier Fourcade Gallery.

I am pleased to have had the opportunity to organize this exhibition. My interest in watercolors was stimulated by my husband, Andrew Morgan, whose continued patience and help was invaluable. The task would not have been possible without the support of the students and staff of the gallery, especially Mr. William Humphreys for his continuing interest and care in all aspects of the organization, and Mrs. Wynne Leavitt who pursued her registrarial tasks with efficiency and constant good humor.

This exhibition forms part of the Second Decade celebration at Florida International University. I am particularly grateful to President Gregory Wolfe and the Administration for their efforts in making Florida International University a major center for the arts in the Southeast.

Funding assistance from the Student Government Association helped make this exhibition a reality, and finally a special thanks to Secretary of State George Firestone, the Department of State, the Division of Cultural Affairs, the Fine Arts Council and the Legislature for their continued confidence in our exhibition choices and their funding commitment.

Dahlia Morgan  
Director of Galleries



Neil Welliver

Deer, 1979

# Introduction

The history of painting in the 19th Century is particularly illuminating because of the extensive employment of transparent watercolor by major figures, from J.M.W. Turner at the beginning of the century, to Winslow Homer at its conclusion. At the turn of the century the recognized father of modern painting, Paul Cezanne, was a master of this medium. In fact his experience with watercolor transformed both the application and conception of oil painting. Tone grounds disappeared and the structure of the painting became more visible. I would venture to say that Cezanne's experience with watercolor, more than any other visual fact, anticipated the development of Cubism.

After 1920, with the input of the Bauhaus and the development of late modern painting, watercolor became more sporadic and less central to the issues of painting. Perhaps the elements of *automatism*, more than anything else, led to the increasing use of layers and altered surfaces. The transparent surfaces and paper ground of watercolor were less suitable. Nevertheless, during this period in the United States, between 1920 and 1940, some of our finest watercolorists were thriving--Marin, Demuth, Hopper and Burchfield. As the late and climactic stages of modernism developed between 1930 and 1950, watercolor was distinctly on the decline. Even the American social realists found it too ephemeral and subtle. Certainly that was the case with the Mexican muralists. Abstract painting with its layered opacity and cutting, scraping and pouring had little or no use for transparent watercolor. By definition, transparent watercolor is a staining process that quick dries and reveals the underlying bones of the drawing. What was an ideal sketching material for the representational painter offered little to the Jungian expressionist who was dredging up automatic marks and planes from his subconscious.

The era of Post-modern Art beginning in the late 50's reduced the presence of watercolor

to where it might almost have been considered subversive. During the 60's, the device of watercolor disappeared from art school curricula, from *Art News*, from museum exhibitions and book production. One had to turn to *The American Artist*, a magazine largely patronized by commercial illustrators with its endless sand dune/art fair art, to find any examples of the existence of watercolor. Neo-Dada, with its art-life merger, introduced three dimensional chunks of reality with which watercolor could hardly co-exist. A spectrum of new movements, including Photo-realism, Environmental Art, Installations and Decorative Art (much of it three dimensional in character), drew more on literal and multi-impact phenomena which left no call for the lyrical "suspension of disbelief" that characterizes watercolor. Indeed it was an approach that was too subtle, perhaps even too modest, to compete with the super hype movements following the decline of Abstract Expressionism. Needless to say, acrylic, the miracle medium of color field painting, left watercolor with a label that suggested a kind of academic obsolescence. Paper was hardly a suitable support for the heroic sized canvases of Pollock or the flat-bed mountings of Rauschenberg. Alas, watercolor painting was regarded as distasteful, dreadful and dead.

A revival of watercolor in the late seventies seemed even less likely than the re-emergence of figurative painting. But another cycle of aesthetic taste had run its course. Pluralism spawned doubt and that doubt helped revive perception. Rebels and cast offs, largely second generation Abstract Expressionists such as Neil Welliver, Philip Pearlstein, Alex Katz, Jane Freilicher (to name just a few) from the East, and Parks and Diebenkorn from the San Francisco Bay Area, revived the tradition of painterly realism. As early as the late 60's Mercedes Matter, whose father was the founder of the Association of Abstract Artists, founded the New York Studio School as a haven for art students who were fed-up with the vacuity

and decorative formulas that were late remnants of abstract painting. This new figuration was not a revival of nineteenth century form and content. It came directly out of the late stages of modernism, particularly Abstract Expressionism, and is clearly seen in its earliest stages in the Bay Area paintings. Fairfield Porter was one of the most poignant and transitional figures. He was a major influence on this return to nature and an important catalyst in the revival of watercolor.

I believe it is important to recognize another factor: Feminism and Feminist Art emerged in the 70's, it is not coincidental that many of the finest painters in America today are women. A surprisingly large number work in watercolor. Some, like Susan Shatter, work almost exclusively in that medium. It may be that women, traditionally excluded from the "art world", were actively engaged with the real world: flowers, food, domestic interiors and children became important subject matter that called for immediacy. The reactivation of the conscious eye in contact with nature gave all of these artists a new sense of urgency about man's relationship to his environment. Contemporary realism required a new engagement with the physical world. The art of spontaneous sketching naturally followed this rebirth of representational painting and with that, the rediscovery of watercolor.

Dahlia Morgan  
*Dahlia Morgan is an Art Historian. She teaches Modern and Contemporary Art at Florida International University.*



Malcolm Morley

Nuns in Battery Park, 1980

# Essay

Reality--or at least our perception of it in art--has changed drastically over the past 2,000 years. No longer do we build heaven-tending cathedrals whose towers pierce the sky; no longer do angels hover over landscapes, nor is Venus to be seen rising from the sea. Shepherds and Shepherdesses do not, in today's art, cavort in Arcadian pastures; we have no David to heroicize history, no Chardin to limn the holiness of the humble. In today's reality, what you see--and this could be the motto for many a Photo-Realist--is what you get. We live in a world desacralized by science and technology, and thus in a world almost utterly devoid of meaning.

As always, though, in the 20th century, it's our artists to the rescue. Where once the world was turned away from, with an almost Calvinist horror--witness Minimal and, more importantly, a totally hermetic Conceptual art--growing numbers of artists have been finding renewed meaning and value in the world around us, what might be called the supernatural in nature, the spirit in matter. This New Realism has been upon us for almost a decade now; one of its latest tacks in reclaiming the world for art is the employment of watercolor. The medium comes naturally to the perceiving Realist eye; its qualities range from delicate to hearty, from precisionist to expressive, and is informed by a great American watercolor tradition, as evidenced by Homer, Marin and Demuth, to name a few. If there is a new spirit of Realism abroad in the land, what better vehicle of expression for it than the new/old medium of watercolor? To prove the point we have this exhibition, in which artists of greatly varying sensibilities all are seen to be willing and able to adapt those sensibilities to the medium. The watercolor medium alone may not be the message, but it carries a hint of new possibilities for painting, and a new, more subtle relationship between artist and viewer.

The man who can be said to have started it

all--in this half of the century, anyway--was Fairfield Porter. Although best known for his large oils of Southampton and environs, of family and friends, Porter brought his lyrical, acutely painterly style to watercolor on more than one occasion, with results like the magnificent *Sun and Sea*, in which a cloudy white sun glowers over rows of yellow clouds and purple dunes. Porter's is a landscape stripped of all symbolism; the act of representing reality, in color and brushstroke, is meaningful enough in itself, especially since Porter was painting in the heyday of Abstract Expressionism and, later, Pop and Minimal art.

Both Nell Blaine and Neil Welliver would seem to have learned a lot from Porter's sun - and skyswept abandon, to their own, and the viewer's, benefit. But Blaine, in landscapes like *Towards Au*, with its frolicsome, purple-mountained majesty, is a far more improvisatory painter than Porter, one who employs short staccato movements of the brush to delineate her painterly concerns. Welliver, with his *Deer in the Maine Woods*, strikes a luscious balance between an almost illustrational representation and freedom of brushstroke, catching his deer and surroundings in dappled greens and grays that never cross the line between aesthetic sentiment and sentimentality.

Malcolm Morley is perhaps best known for his Photo-Realist canvases, but his watercolors in this show evidence a striking liberty from photographic conventions. Two *Nuns in Battery Park* are suggested, rather than delineated; the painting style--high-keyed, virtuoso gestures--is quintessentially adept, rigorously animated, and even a little funny.

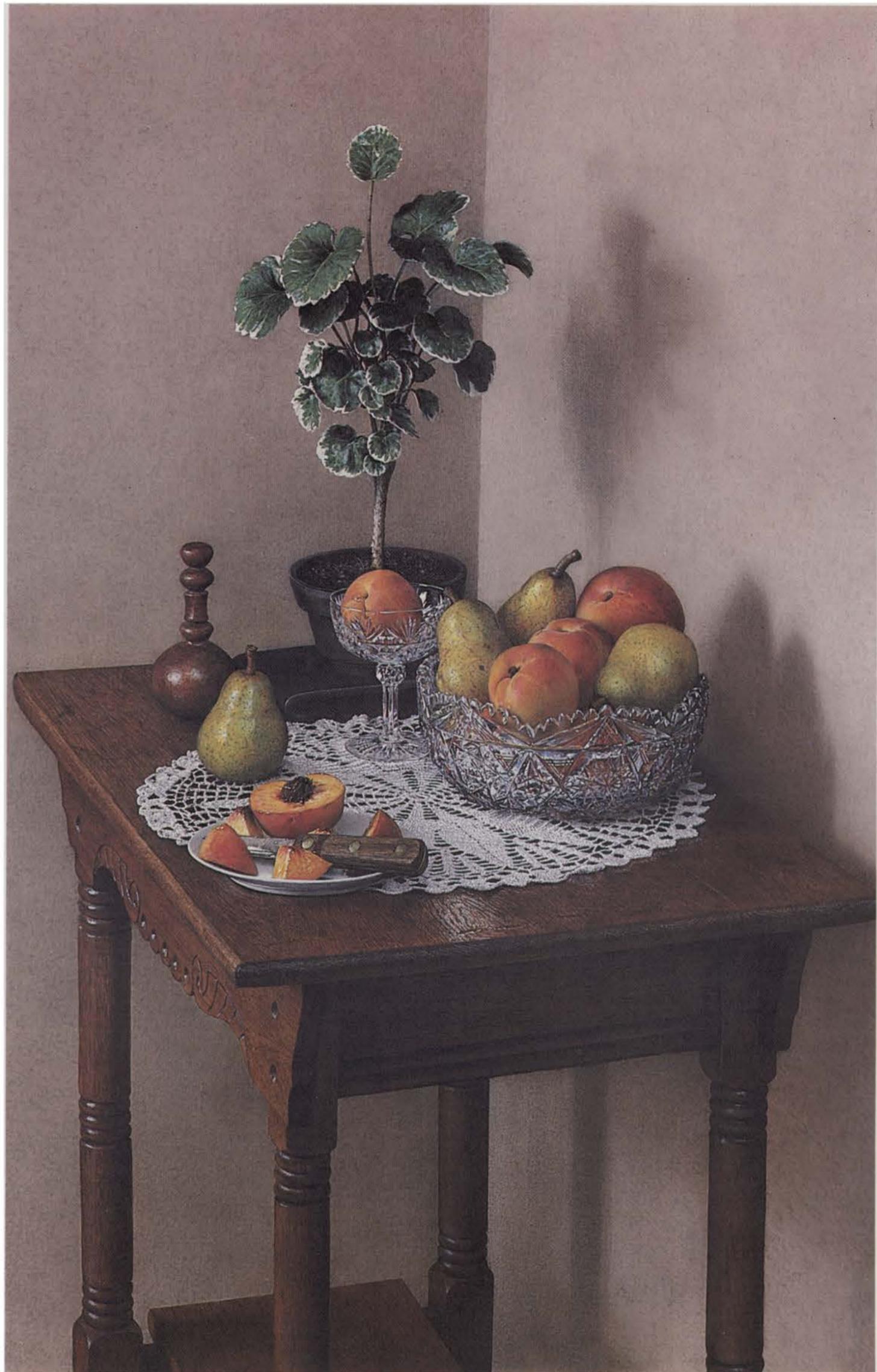
Susan Shatter and George Harkins would seem to have something in common--both of them view landscape in all its variety, Harkins close-up, in *Woodland Glades*, Shatter from an aerial position, focusing on the abstract patterns of southwestern

canyons and mountains or the sea against rocks. Harkins' paintings have the feel of highly sophisticated children's book illustrations--you almost expect to see the little people in among his rocks and moss and water grasses, in the dark tangle of color and light. Shatter's work is more strongly influenced by Abstract Expressionism in its all-over effects and urgency of stroke. Both artists go in for a certain amount of glamorizing of reality, the better to show up its close-up or aerial-view vastness.

Don Nice produces landscapes with a twist--California scenery is shown in all its glory in the upper portions of his paintings, while pop artifacts such as a sneaker, a popcorn bag, and a coke bottle form a frieze along the bottom. A mysterious equation is set up between the landscapes and the artifacts; this is just the stuff you'd expect to see littering the roadways, but here it is, enshrined, along with America's grandeur, for posterity.

Joseph Raffael is one of the most arresting of contemporary Realists. He merges all-over coloristic formats with scenes of lily-pad covered pools or carp in their natural habitat, the resulting admixture of representation and abstraction going to make up a powerful visual experience. In *A Secret Path*, fish undulate through aqueous underwater reaches, a picture that is a kind of pun on the very nature of watercolor, and a gorgeous one.

In their turning back to things of this world, contemporary Realists have not by any means overlooked the area of still life. Nell Blaine marks the way with *Daisies and Gazanias*, painterly to a fault, and lively, almost, beyond expression. But younger artists, too, have claimed the mode. John Moore favors what can only be termed metaphysical still life: in *Newell Vase (8th Position)*, the vase is surrounded by glazed-white creamers and candlesticks, all of this on raw wood, all of it of a high, almost mystical, significance. Leigh Behnke, too, is interested in the metaphysics of the mun-



John Stuart Ingle

Still Life with Cut Crystal Bowl



Joseph Raffael

A Secret Path 1980

dane; in her *Study for Time Sequence: Value, Temperature and Light Variations*, a dining room table set for dinner is seen at two different "moments," with the alterations in light and color bespeaking some matter of grave importance that Behnke does not reveal.

Elizabeth Osborne is also a still life painter, with something of a purchase on the metaphysical mode as well. In her *Hibiscus* series, flowers of red, orange, and yellow are painted with other-worldly luminosity. Nature is further abstracted in *Autumn Still Life*, with flame colored leaves in a pitcher and a seascape out the window behind. In Osborne's work, forms are abstracted to just the right degree of obscurity; her watercolors are secretive but inviting, and always specific as to the moods they mean to evoke.

John Stewart Ingle is a young still life painter who bears watching. Eschewing the metaphysical mode, Ingle's is a precisionist Realism that, as in the superhandsome *Still Life with Cut Crystal Bowl*, almost trumps the eye. Ingle's technique is remarkable; it approaches oil in the precision of its detail and finds a rich reality in the presence of the accoutrements of "the good life".

Sondra Freckleton and Carolyn Brady seek, too, that good life, if on a more modest scale. In Brady's work huge splashes of sunlight fall over a fishbowl, or plants luxuriate at a window near a wicker rocker. Freckleton's *Cut Flowers* have some of the quality of Dutch still life, the homeliness of colonial-style chair against patchwork quilt offsetting the sheer effluence of peonies and daisies in a pitcher.

Much of the good new work being done by contemporary Realists involves the human form, and Philip Pearlstein's watercolor nudes explore light and tone and color, all as they apply to the nude female body in the unnatural setting of the studio. As always,

Pearlstein is interested in presenting a vigorous topography of flesh, revealing that flesh as weak, vulnerable, and resoundingly human.

Finally, we have a relative maverick: Richard Haas with two architectural caprices, a panoramic view of New York from Weehawken, and the facade of Miami's Berkeley Hotel, both evidence of Haas' status as high-art tour guide to urban sights. Indeed, the Berkeley never had it so good as in Haas' loving hands, nor has the skyline ever looked so legendary.

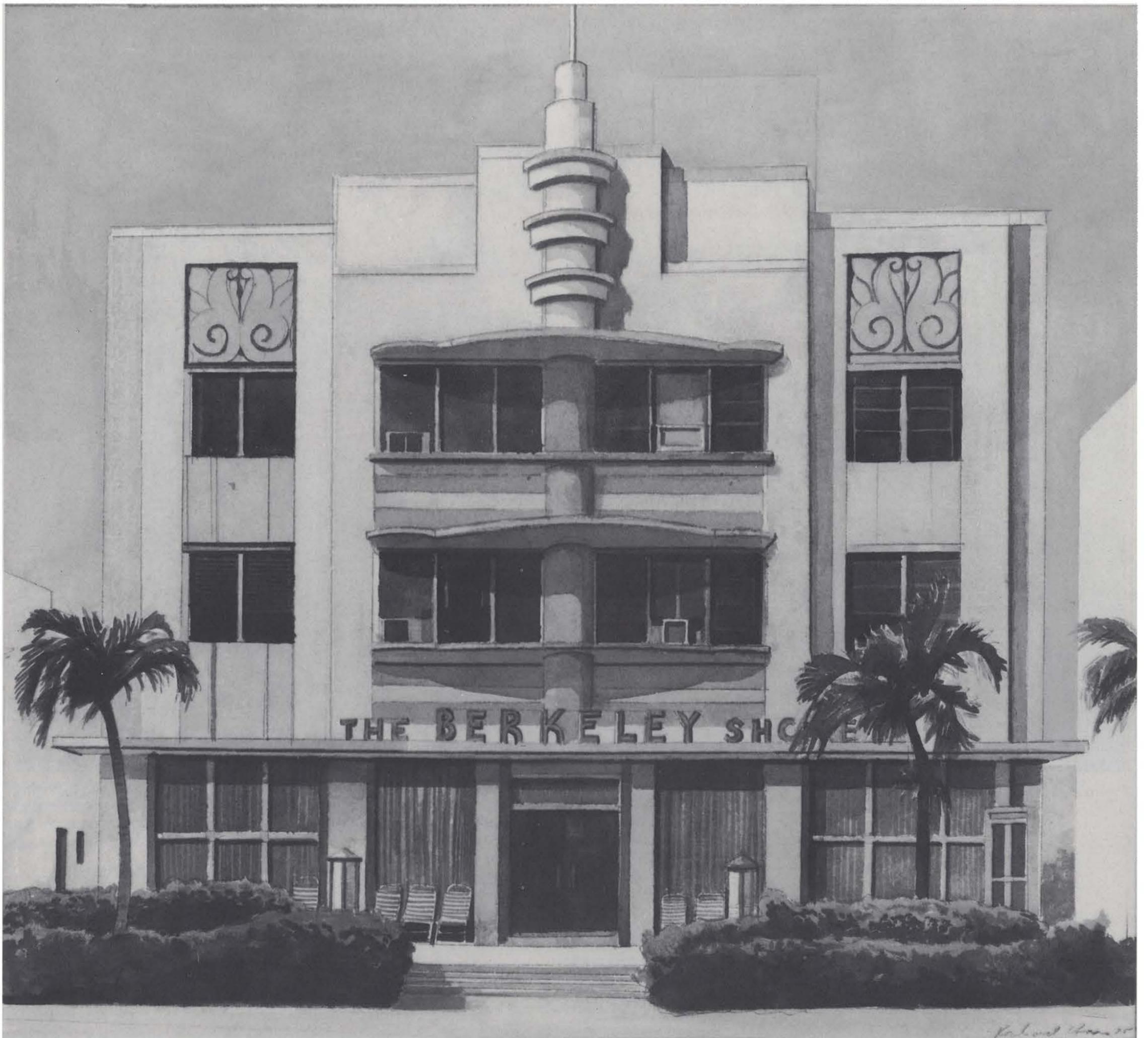
Here they are, then, 16 masters of watercolor in the Realist style. While it would be stretching a point to say that they constitute anything like a school, they are evidence that growing numbers of artists are turning to watercolor as an end in itself, rather than as a means for studies and sketches. All are technically excellent; perhaps more importantly, all are concerned with finding new ways to perceive that elusive condition we call the real. There is no longer much symbolism, "disguised" or otherwise, in landscape or still life, but there *is* meaning, of a very contemporary sort--the very act or representationalism is, in a modernist century given over largely to the abstract and the pure, a brave one. We have visibly moved beyond Photo-Realism and getting only what you see. The world is once again open to consideration, perhaps even interpretation.

Gerrit Henry  
Poet, critic, senior  
editor of the *Print  
Collector's Newsletter*  
and author of  
"Painterly Realism &  
the Modern Land-  
scape" *Art in America*,  
Sept. '81



Philip Pearlstein

Two Models with Drawing Table, 1979



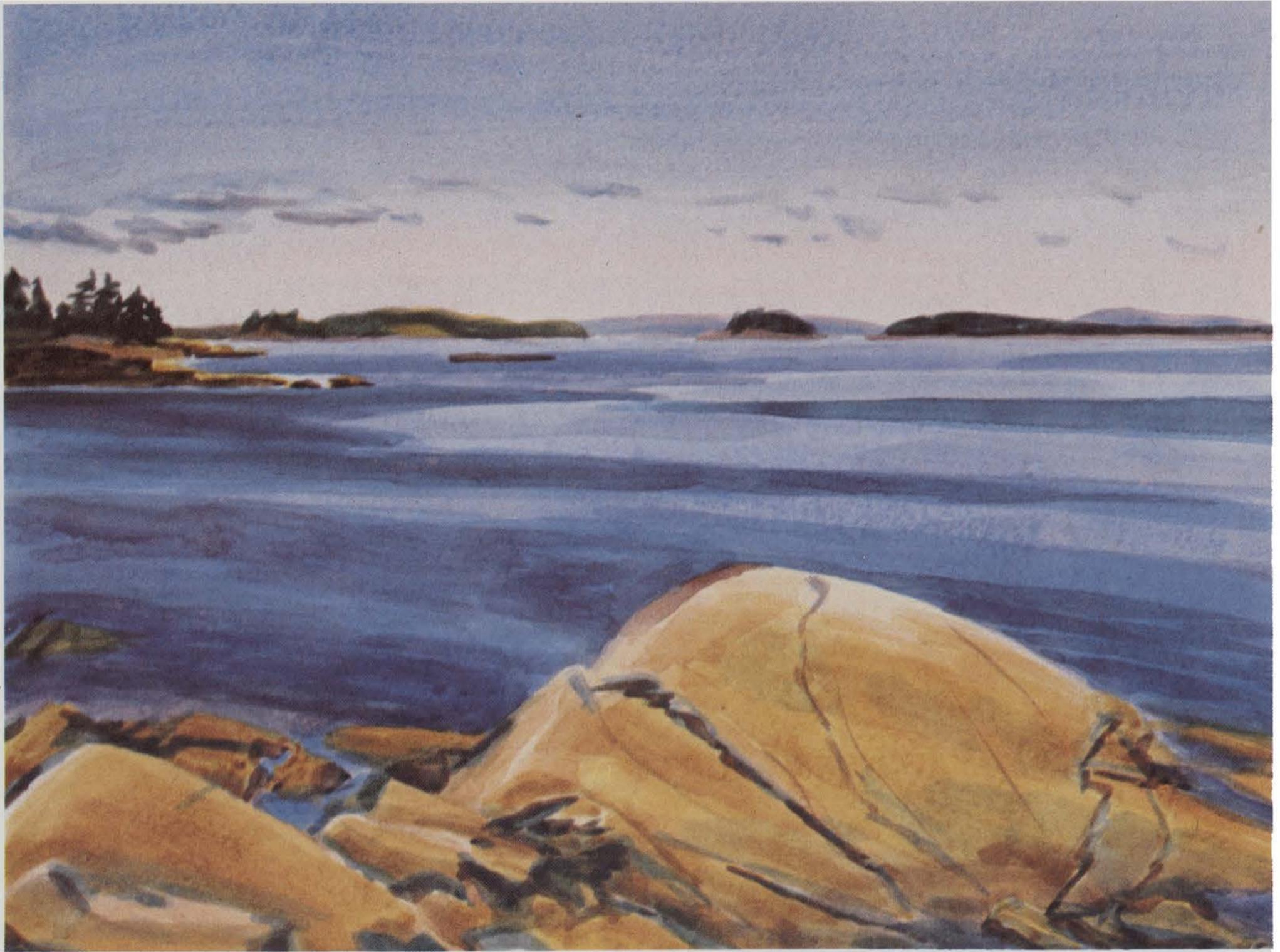
Richard Haas

Berkeley Hotel, Miami, 1980



Sondra Freckelton

Cabbage and Tomatoes, 1981



Susan Shatter

Round Rock. 1982



George Harkins

September Gathering, 1982



Leigh Behnke

Four Variations with Visible Light Source, 1979



Nell Blaine

Three Boats at Pier II, 1975

# Catalogue of the Exhibition

(All dimensions are in inches,  
height precedes width.)

## **Leigh Behnke**

*Four Variations with Visible  
Light Source*, 1979  
Watercolor on paper,  
46 1/2 X 57  
Lent by Fischbach Gallery  
*Study for Time Sequence;  
Value, Temperature and Light  
Variations*, 1980  
Watercolor on paper, 21 X 30  
Lent by Fischbach Gallery

## **Nell Blaine**

*Three Boats at Pier II*, 1975  
Watercolor on paper, 12 X 16  
Lent by Fischbach Gallery  
*Towards Au*, 1978  
Watercolor on paper,  
30 1/4 X 39  
Lent by Fischbach Gallery  
*Daisies and Gazanias by  
Window I*, 1979  
Watercolor on paper, 16 X 12  
Lent by Fischbach Gallery

## **Carolyn Brady**

*White Wicker Chair*, 1977  
Watercolor on paper,  
44 X 35 1/2  
Lent by Nancy Hoffman Gallery  
*Sunspots and Fishbowl*, 1976  
Watercolor on paper, 25 X 30  
Lent by Nancy Hoffman Gallery

## **Sondra Freckelton**

*Cabbage and Tomatoes*, 1981  
Watercolor on paper, 36 X 33  
Lent by Mrs. Susanna Borghese  
*Cut Flowers*, 1979  
Watercolor on paper,  
44 1/4 X 45  
Lent by Brooke Alexander  
Gallery

## **Richard Haas**

*View from Brooklyn Heights*,  
1979  
Watercolor on paper,  
19 3/4 X 64 1/2  
Lent by Marx Realty and  
Improvement Co., Inc.

*Berkeley Hotel, Miami*, 1980  
Watercolor on paper,  
22 1/2 X 24 1/4  
Lent by Brooke Alexander  
Gallery  
*West Fortieth Street*, 1976  
Watercolor on paper,  
31 1/4 X 22  
Lent by Amerada-Hess  
Corporation

## **George Harkins**

*Brookside Reflections*, 1982  
Watercolor on paper, 40 X 60  
Lent by Tatistchef & Co.  
*September Gathering*, 1982  
Watercolor on paper, 40 X 60  
Lent by Tatistcheff & Co.

## **John Stuart Ingle**

*Still Life with Cut Crystal Bowl*,  
1980  
Watercolor on paper, 60 X 40  
Lent by Tatistcheff & Co.

## **John Moore**

*Newell Vase (8th Position)*,  
1980  
Watercolor on paper,  
22 1/2 X 30  
Lent by Hirschl & Adler Gallery  
*Newell Vase (5th Position)*,  
1980  
Watercolor on paper,  
22 1/2 X 30  
Lent by Hirschl & Adler Gallery  
*Nightlight (6th Order)*, 1980  
Watercolor on paper,  
22 1/2 X 30  
Lent by Hirschl & Adler Gallery

## **Malcolm Morley**

*Nuns in Battery Park*, 1980  
Watercolor on paper,  
23 X 30 1/4  
Lent by Xavier Fourcade  
Gallery  
*Green Fish*, 1980  
Watercolor on paper,  
26 3/4 X 30 3/4  
Lent by Xavier Fourcade

Gallery

*Beach*, 1976  
Watercolor on paper,  
19 1/2 X 25 3/8  
Lent by Xavier Fourcade  
Gallery

## **Don Nice**

*BK III/PP XX (CALIFORNIA)*,  
1982  
Watercolor on paper, 60 X 40  
Lent by Nancy Hoffman Gallery  
*BK III/PP XIX (CALIFORNIA)*,  
1982  
Watercolor on paper, 60 X 40  
Lent by Nancy Hoffman Gallery

## **Elizabeth Osborne**

*Autumn Still Life*, 1981  
Watercolor on paper,  
37 1/2 X 50  
Lent by Fischbach Gallery  
*Hibiscus (Bermuda I)*, 1982  
Watercolor on paper,  
19 X 15 3/4  
Lent by Fischbach Gallery  
*Hibiscus (Bermuda II)*, 1982  
Watercolor on paper,  
19 X 15 3/4  
Lent by Fischbach Gallery

## **Phillip Pearlstein**

*Two Female Models with  
Drawing Table*, 1979  
Watercolor on paper, 40 X 59  
Lent by Allan Frumkin Gallery  
*Two Female Models with  
Victorian Rocker*, 1982  
Watercolor on paper, 60 X 40  
Lent by Allan Frumkin Gallery

## **Fairfield Porter**

*Rocks and Shore Growth*, 1975  
Watercolor on paper, 22 X 29  
Lent by Mr. Wilson Nolen  
*Rock on the Shore*, 1975  
Watercolor on paper, 16 X 22  
Lent by Dr. & Mrs. Robert E.  
Carroll  
*Sun and Sea*, 1974

Watercolor on paper,  
30 X 22 1/2  
Lent by Hirschl & Adler  
Galleries

*The Pear Tree Autumn*, 1972  
Watercolor on paper, 16 X 22  
Lent by Hirschl & Adler  
Galleries

*Apple Branch*, 1973  
Watercolor on paper, 20 X 25  
Lent by Reader's Digest  
Association

## **Joseph Raffael**

*A Secret Path*, 1980  
Watercolor with pastel on  
paper, 53 1/2 X 43 1/2  
Lent by Nancy Hoffman Gallery  
*Renascence*, 1980  
Watercolor with pastel on  
paper, 42 X 51 3/4  
Lent by Nancy Hoffman Gallery

## **Susan Shatter**

*Round Rock*, 1982  
Watercolor on paper, 15 X 20  
Lent by General Electric  
Corporation Art Program  
*Blue Rock*, 1982  
Watercolor on paper, 45 X 72  
Lent by Fischbach Gallery

## **Neil Welliver**

*Study for Trout and Reflection*,  
1979  
Watercolor on paper,  
22 1/4 X 30  
Lent anonymously  
*Deer*, 1979  
Watercolor on paper,  
22 1/4 X 25 3/4  
Lent by Brooke Alexander  
Gallery



Carolyn Brady

White Wicker Chair

# Biographies

## **Leigh Behnke**

Born: Hartford, Conn., 1946  
B.F.A.: Pratt Institute, Brooklyn  
M.A.: New York University

### *Selected Exhibitions:*

1982 One Woman Exhibition, Fischbach Gallery, New York.  
1982 "Lower Manhattan From Street to Sky," Whitney Museum of American Art, Downtown Branch, New York.  
1981 One Woman Exhibition, Thomas Segal Gallery, Boston.  
1981 "A Feast for the Eyes," Hecksher Museum, Long Island, N.Y.  
1980 "The Watercolor Still Life," Barbara Gladstone Gallery, N.Y.

## **Nell Blaine**

Born: Richmond, Virginia, 1922  
Studied at Richmond School of Art.  
Studied with Hans Hofmann, 1942-44.  
Guggenheim Memorial Fellowship, 1974.  
National Endowment for the Arts Grant, 1975.

### *Selected Exhibitions:*

1982 "Still Life/Interiors," Contemporary; Arts Ctr., New Orleans, La.  
1981 One Woman Exhibition, Fischbach Gallery, New York.  
1981 One Woman Exhibition, Jersey City Museum, N.J.  
1979 One Woman Exhibition, Virginia Museum of Fine Arts, Richmond.  
1979 One Woman Exhibition, Fishbach Gallery, New York.

## **Carolyn Brady**

Born: Chickasha, Oklahoma, 1937  
B.F.A.: University of Oklahoma  
M.F.A.: University of Oklahoma

### *Selected Exhibitions:*

1981-83 "Contemporary American Realism Since 1960," Pennsylvania Academy of the Fine Arts, traveling nationally.  
1981-82 "Real, Really Real, & Super Real," San Antonio Museum of Art, Texas, traveling nationally.  
1981 One-Woman Exhibition, Thomas Segal Gallery, Boston, Mass.  
1981 One-Woman Exhibition, Mint Museum, Charlotte, N.C.  
1980 One-Woman Exhibition, Pittsburgh Art Center, Pittsburgh, Pa.  
1980 One-Woman Exhibition, Nancy Hoffman Gallery, New York, N.Y.

## **Sondra Freckelton**

Born: Dearborn, Michigan, 1936

Education: Art Institute of Chicago School

### *Selected Exhibitions:*

1982 "Still Lives," Art Lending Service, Museum of Modern Art, N.Y.  
1981 One-Person Exhibition, Brooke Alexander Gallery, N.Y.  
1981 "Realism Today," Pennsylvania Academy, Pa.  
1980 One-Person Exhibition, Fendrick Gallery, Wash., D.C.  
1980 One-Person Exhibition, Brooke Alexander Gallery, N.Y.  
1980 "Watercolor U.S.A. 1980," Springfield Art Center, Springfield, Mo.

## **Richard Haas**

Born: Spring Green, Wisconsin, 1936  
B.A.: University of Wisconsin  
M.F.A.: University of Minnesota  
1978-present: Vice Pres. the Architectural League of New York.

### *Selected Exhibitions:*

1982 One-Person Exhibition, Brooke Alexander Gallery, N.Y.  
1982 "Lower Manhattan from Street to Sky," Whitney Museum of American Art Downtown, New York.  
1979-81 "Reality of Illusion," Denver Art Museum, traveling nationally.  
1981 One-Person Exhibition, Young-Hoffman Gallery, Chicago.  
1977 "Richard Haas: Retrospective," Norton Gallery of Art, West Palm Beach, Fla.

## **George Harkins**

Born: Philadelphia, Penna., 1934  
B.F.A.: Philadelphia College of Art  
M.F.A.: University of Arizona

### *Selected Exhibitions:*

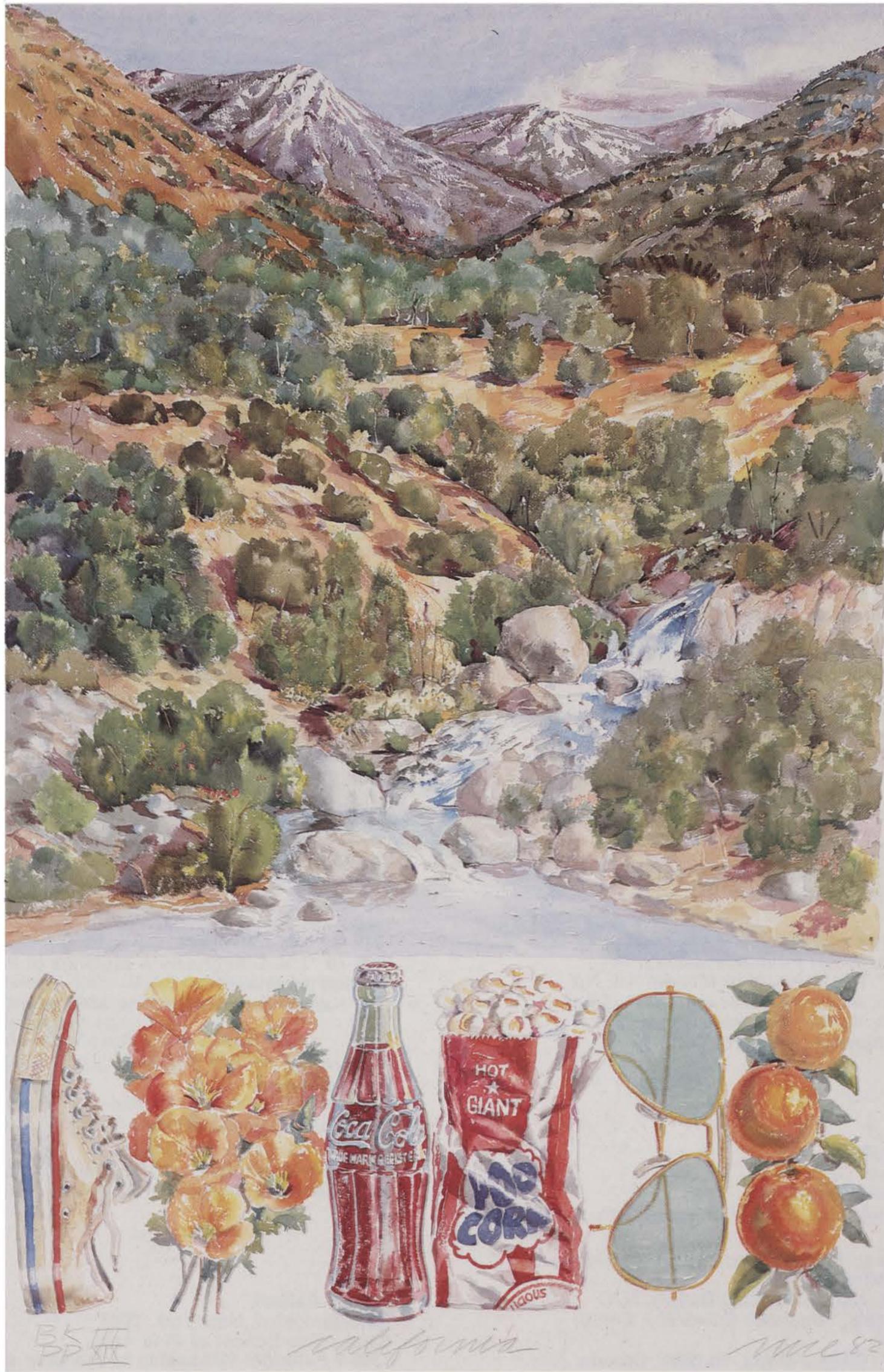
1982 One-Person Exhibition, Tatistcheff & Co., New York.  
1980 One-Person Exhibition, Tatistcheff & Co., New York.  
1978 "Five Realists," Automation House, New York.  
1978 "American Watercolor Society Annual," New York.  
1976 Group Show, Montgomery Museum of Fine Arts, Alabama.

## **John Stuart Ingle**

Born: Evansville, Indiana, 1933  
B.F.A.: University of Arizona  
M.F.A.: University of Arizona

### *Selected Exhibitions:*

1981 One-Person Exhibition, Tatistcheff & Co., New York.  
1981-83 "Contemporary Realism Since 1960," Pennsylvania



Don Nice

BK III/PP XIX (California), 1982

Academy of Art, traveling worldwide.  
1980 "Watercolor 1980," Frumkin-Struve Gallery, Chicago.  
1980 "Ten Realist Views," Rutgers University Gallery, Newark,  
New Jersey.

#### **John Moore**

Born: St. Louis, Missouri, 1941  
B.F.A.: Washington University, St. Louis  
M.F.A.: Yale University, New Haven, Conn.

#### *Selected Exhibitions:*

1981 One-Person Exhibition, Capricorn Gallery, Wash., D.C.  
1981 "Real, Really Real, Super Real," San Antonio Museum of Art,  
traveling nationally.  
1980 One-Person Exhibition, Fischbach Gallery, N.Y.  
1980 "Contemporary Naturalism," Nassau County Museum of Art,  
New York.  
1979 One-Person Exhibition, Marion Locks Gallery, Philadelphia,  
Pa.

#### **Malcom Morley**

Born: London, England, 1931  
A.R.C.A.: Associate of the Royal College of Art, London  
M.F.A.: Yale School of Art & Architecture

#### *Selected Exhibitions:*

1982 "Zeitgeist," Internationale Kunstaussstellung, Berlin.  
1982 One-Person Exhibition, Xavier Fourcade Gallery, N.Y.  
1981 "A Penthouse Aviary," The Museum of Modern Art, N.Y.  
1981 One-Person Exhibition, Akron Art Museum, Akron, Ohio.  
1981 One-Person Exhibition, Xavier Fourcade Gallery, N.Y.  
1980 Matrix: Wadsworth Atheneum, Hartford, Conn.

#### **Don Nice**

Born: Visalia, California, 1932  
B.F.A.: University of Southern California  
M.F.A.: Yale University, New Haven, Conn.  
Teaching Experience: 1964-66 Dean, School of Visual Arts, N.Y.

#### *Selected Exhibitions:*

1982 "Contemporary American Realism Since 1960," Pennsylvania  
Academy of Fine Arts, traveling nationally.  
1981 One-Person Exhibition, Nancy Hoffman Gallery, N.Y.  
1981 "American Watercolorists," Bucknell University, Center  
Gallery, Lewisburg, Pa.  
1980 One-Person Exhibition, Gallery Moos, Toronto, Canada.

1980 "Group Show," Minnesota Museum of Art, Saint Paul, Minn.  
1979 One-Person Exhibition, Thomas Segal Gallery, Boston, Mass.

#### **Elizabeth Osborne**

Born: Philadelphia, Penn., 1936  
B.F.A.: University of Pennsylvania  
Fulbright Scholarship, Paris, 1963

#### *Selected Exhibitions:*

1982 One-Person Exhibition, Fischbach Gallery, New York.  
1982 "Collector's Gallery XVI," McNay Art Institute, San Antonio,  
Texas.  
1981 "Contemporary American Realism Since 1960," Pennsylvania  
Academy of Fine Arts, Philadelphia.  
1980 One-Person Exhibition, Fischbach Gallery, N.Y.  
1978 One-Person Exhibition, Marion Locks Gallery, Philadelphia.

#### **Philip Pearlstein**

Born: Pittsburgh, Penna, 1924  
B.F.A.: Carnegie Institute of Technology  
M.F.A.: New York University  
Teaching: Pratt Institute, 1959-63, currently Professor of Art,  
Brooklyn College.

#### *Selected One-Man Exhibitions:*

1981 Ringling Museum, Sarasota, Fla.  
1980 Allan Frumkin Gallery, New York.  
1979 Galerie Jollenbeck, Cologne, Germany.  
1978-79 "The Lithographs & Etchings of Philip Pearlstein,"  
traveled nationally.  
1962 Kansas City Art Institute, Missouri.

#### **Fairfield Porter**

Born: Winetka, Illinois, 1907  
B.S.: Harvard University

#### *Selected One-Man Exhibitions:*

1971 Parrish Art Museum, Southampton, L.I., New York.  
1966 Cleveland Museum of Fine Arts (Retrospective), Cleveland,  
Ohio.

#### **Joseph Raffael**

Born: Brooklyn, New York, 1933  
B.F.A.: Yale School of Fine Arts  
1958-9 Fulbright Fellowship to Florence & Rome

*Selected One-Man Exhibitions:*

1982 John Berggruen Gallery, San Francisco.  
1982 The Jacksonville Museum, Jacksonville.  
1982 Nancy Hoffman Gallery, New York.  
1981 Jorgensen Gallery, University of Conn., traveling nationally.  
1980 Nancy Hoffman Gallery, New York.

**Susan Shatter**

Born: New York, 1933  
B.F.A.: Pratt Institute  
M.F.A.: Boston University  
National Endowment of the Arts Grant, 1980

*Selected Exhibitions:*

1982 One-Person Exhibition, Fischbach Gallery, New York.  
1981-82 "Contemporary American Realism Since 1960," The Pennsylvania Academy of Fine Arts, Philadelphia.  
1981 One-Person Exhibition, Mattingly Baker Gallery, Boston.  
1980 One-Person Exhibition, Fischbach Gallery, New York.  
1979 One-Person Exhibition, Marcus Krakow Gallery, Boston.  
1979 "New-York, Now," Phoenix Art Museum, Arizona.

**Neil Welliver**

Born: Milville, Penn., 1929  
B.F.A.: Philadelphia Museum, College of Art, Pa.  
M.F.A.: Yale University

*Selected Exhibitions:*

1981-2 "Neil Welliver Paintings, 1966-1980," traveling nationally.  
1981 "Neil Welliver/President's Choice," Visual Arts Gallery, Florida International University, Miami.  
1981 One-Person Exhibition, Fischbach Gallery, New York.  
1981 "Real, Really Real, Super Real," The San Antonio Museum, Texas, traveling nationally.  
1980 "Realism/Photorealism," Philbrook Art Center, Tulsa, Ok.  
1978 One-Person Exhibition, Brooke Alexander Gallery, N.Y.



John Moore

Nightlight (6th Order), 1980



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