SEE IT LOUD

Seven Post-War American Painters

Leland Bell

Paul Georges

Peter Heinemann

Albert Kresch

Stanley Lewis

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By Bruce Weber

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DIRECTOR'S FOREWORD

Since its founding in 1825, the National Academy has been dedicated to the promotion of American art and architecture through exhibition and education. As a tripartite institution, comprising museum, art school, and honorary association of peer elected National Academician artists and architects, it is uniquely positioned to uphold this mission.

It is in this spirit that we enthusiastically present the exhibition *See It Loud: Seven Post-War American Painters* drawn from the collection of the Center for Figurative Painting. The exhibition explores the work of seven accomplished artists all of whom it turns out are National Academicians: Leland Bell, Paul Georges, Peter Heinemann, Albert Kresch, Stanley Lewis, Paul Resika, and Neil Welliver. This group of painters all working during the post war years and mostly in New York City emerged in the wake of Abstract Expressionism and forged an original and dynamic synthesis between representational imagery and the principles of abstraction.

The Academy's Senior Curator, Bruce Weber, PhD, was drawn to the focus and depth of the Center's collection of almost 200 paintings selectively built on nearly 20 artists. The Academy's exhibition will present 79 works by the seven painters, and this catalog will additionally present 108 images of works from the Center's collection. The Center's mission—to exhibit and promote some of the most significant representational painters of post war America—opened to the public in May 2000, and in recent years the collection has been available for study by appointment. The Academy is pleased to present selections from this collection to the public.

See It Loud will be accompanied by a dynamic series of public programs that enrich our understanding of the work and careers of these artists and celebrate the act of painting. Programs include: a discussion with Stanley Lewis

and Paul Resika, a lecture by Jennifer Samet considering the critical and museum response to figurative painting in the early 1960s, a panel discussion on the Alliance of Figurative Artists and the Artists' Choice Museum, a discussion by National Academician Stephen Westfall on the life and work of Neil Welliver, and a panel featuring a series of talks by American painters on art that inspires them. In addition, the National Academy will host a series of painting workshops, including one with Stanley Lewis and an all day painting marathon. The *See It Loud* program series will conclude with a lively Sunday jazz performance that celebrates the place jazz played in the life and work of several of the painters featured in the exhibition.

Our affection and respect goes to Henry Justin whose vision and patronage created the Center for Figurative Painting. Henry has supported the work and careers of many artists and his passion for representational painting and painters is inspiring.

The National Academy is also grateful to the following for their generous support: The Bodman Foundation, The Bonnie Cashin Fund, in honor of Henry W. Grady, the Alex J. Ettl Foundation, the F. Donald Kenney Exhibition Fund, The Estate of Geoffrey Wagner in memory of Colleen Browning, NA, The Reed Foundation, Inc. and public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

Carmine Branagan
Director, National Academy Museum and School

ACKNOWLEDGEMENTS

This exhibition was made possible with the help and support of many people. I would like to offer my deepest gratitude to Henry Justin for making the works in the collection of the Center for Figurative Painting available for exhibition, and to the National Academy Director Carmine Branagan for all she has done to make this exhibition a reality. I would like to thank Diana Thompson, Assistant Curator, 19th and Early 20th Century Art, for her help on the exhibition, which included assisting on the selection of works in the show, keeping track of the various changes, working closely with the staff members of the museum, ordering photographs, and working with the catalog designer. Curatorial intern Carla Colón was instrumental in various phases of this exhibition, including the gathering of research material, determining and locating illustrations, and keeping track of the many images featured in this publication. Diana and Carla have been important sounding boards for my ideas and thoughts about the artists and their works. Lauren Rosati, Curatorial Assistant, Modern and Contemporary Art, provided valuable help on the series of programs that have been developed around *See It Loud*. I would also like to thank Athena LaTocha, Registrar, Batja Bell, Associate Registrar, Lucie Kinsolving, Chief Conservator, and Stacey Jones, who heads the preparator's staff, for their assistance.

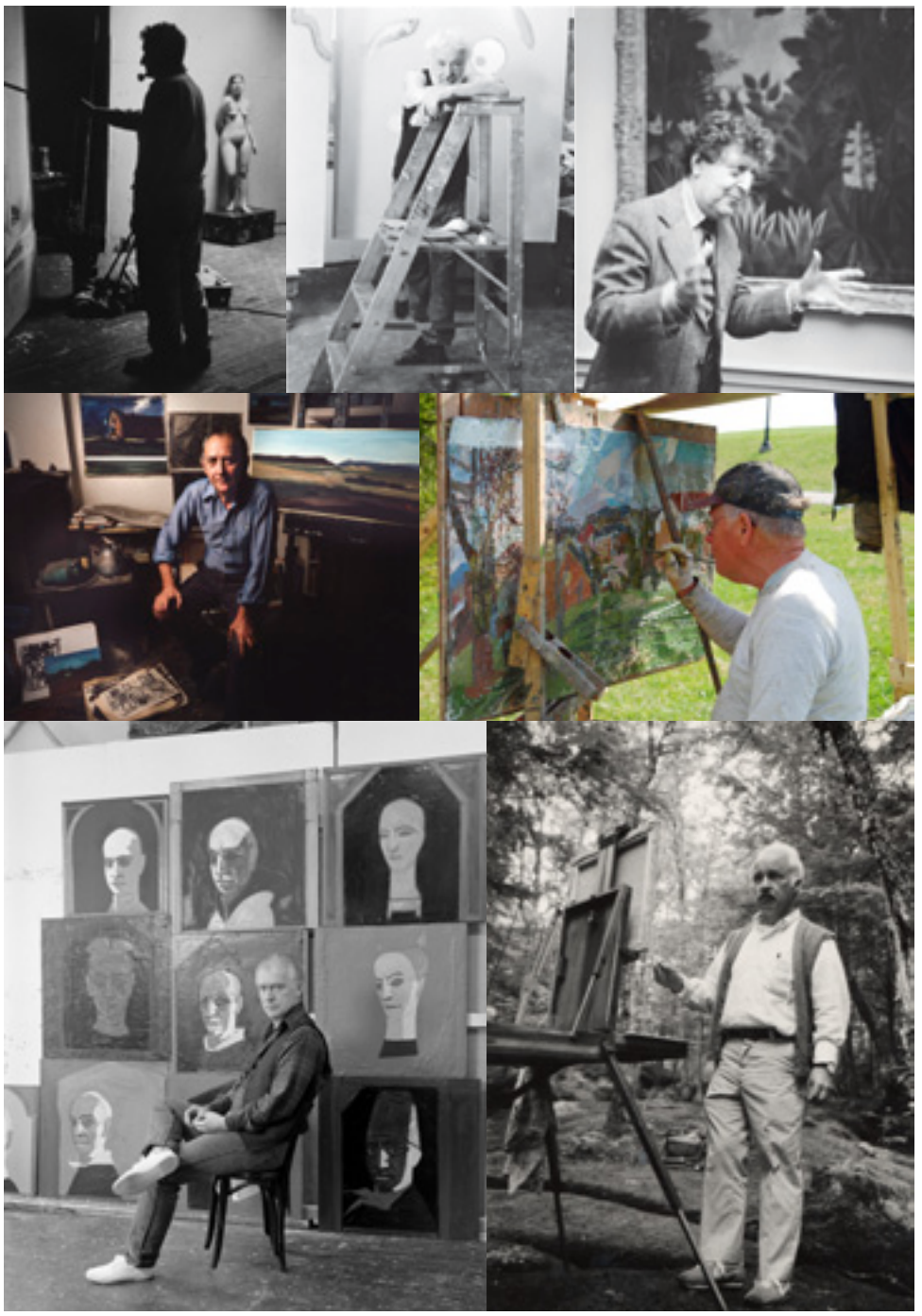
During the course of studying for my doctorate in art history at the Graduate School of the City University of New York in the 1970s I had the opportunity to meet Paul Georges through the introduction of Professor William H. Gerdts, who organized a seminal exhibition in 1960 for the American Federation of Arts exploring the growing interest in the human figure among artists formerly committed to abstraction or Abstract Expressionism. Among the artists in this exhibition were Georges and Leland Bell. During the course of organizing the present exhibition, I had the pleasure of discussing Georges work and career with Bill and he generosity uncovered and provided a copy of the press release for the exhibition which detailed its contents. I also want to acknowledge the extremely valuable scholarly contributions that have been made to the study of several of the artists featured in this exhibition by Martica Sawin and Jennifer Samet. Their specific contributions are acknowledged in the footnotes.

Various other individuals have provided invaluable assistance. I would like to thank Yvette Georges Deeton for her generosity in sharing published and unpublished material from her father's archives, and for her help in clarifying various aspects of Paul Georges's work and career. I would also like to thank Paul and Blair Resika for their help. Among other things they freely opened their archival files and

photographs for use. Avis Berman made her valuable unpublished chronology on the artist available for study. Temma Bell assisted with various research inquiries. Albert Kresch and his daughter Elizabeth gave generously of their time and thoughts. I would like to thank Sue Daykin, who studied with Leland Bell at the Aspen School of Contemporary Art and at Yale University. Through her association with Bell she became friendly with Kresch, and at Yale she formed a close friendship with Lewis. Her discussions about the work and career of Bell, Kresch and Lewis have been extremely informative and insightful. She also assisted by reading a draft of the sections of the catalog essay discusssing Bell, Kresch and Lewis. Stanley and Karen Lewis were extremely helpful, and were always available for my questions. Peter Heinemann's widow Marie Savettiere provided copies of the artist's unpublished notes about his paintings of heads, as well as images of works from various points in his career. I would like to thank Philippe Alexandre, owner of Alexandre Gallery, for the help he provided in the creation of a new color print of Rudolph Burckhardt's film about Neil Welliver. Alan Axelrod thoughtfully edited the catalog essay. Lawrence Sunden created a beautiful catalog design. For this catalog we had planned to reproduce works by Hans Hofmann as marginal images in the essay. Unfortunately, at the time of our publication the Hofmann Trust was not granting reproduction rights.

I would also like to thank the following people for their help: Lauren Bakoian, Peter Bellamy, Lori Bookstein, Jacob Burckhardt, Roy Campbelll, Jr., Steve Dalachinsky, Valerie Davison, Robert Godfrey, John Goodrich, Kate Gugliotta, George Hildrew, Liat Justin, Kay Menick, Heather Monahan, Andrea Packard, Director, List Gallery at Swarthmore College, Kathryn Pawlik, Philip Pearlstein, Marjorie Portnow, David Rothman, Suzanne Salinetti, Jennifer Samet, Stephen L. Schlesinger, Sam Thurston, Judd Tully, Joanne Pagano Weber and Stephen Westfall.

Bruce Weber
Senior Curator, 19th and Early 20th Century Art



CLOCKWISE FROM TOP LEFT: Paul Georges, 1965 (photo by Rudy Burckhardt); Paul Resika, 2003 (photo by Blair Resika); Leland Bell, 1982, (photo by Blair Resika); Stanley Lewis, 2010 (photo by Olivia Body); Neil Welliver, 1980 (photo by Rudy Burckhardt); Peter Heinemann, 1986 (photo by Peter Sumner Walton Bellamy); Albert Kresch, 1985 (photo by Dena Schutzer)

Formal Alliances

Seven Post-War American Painters from the Collection of the Center for Figurative Painting

By Bruce Weber, Senior Curator, 19th and Early 20th Century American Art

MANY OF THE ARTISTS featured in this exhibition began their careers at a time when abstraction and representation were not only polarized in the American art world, but seemingly irreconcilable. There was very nearly a moral dimension to the opposition between the two aesthetics. Much as American writers in the 1930s felt themselves morally obliged to side with the political left or the political right—either/or—so American painters who came of age in the 1940s and 1950s were expected to choose an allegiance to abstraction or representation. As many saw it, no middle ground was possible. Seven post-war artists, however, crossed the line, ultimately embracing the possibilities of a more dialectical synthesis between abstraction and representation. Six of them, Paul Georges, Paul Resika, Leland Bell, Albert Kresch, Peter Heinemann, and Neil Welliver, born before the outbreak of World War II, ventured to claim the aesthetic no-man's land. Their junior contemporary, Stanley Lewis, born ten years after the youngest of those six, boldly joined them.

Some of the artists had begun their careers as abstract painters under the instruction of Hans Hofmann (1880–1966) or Josef Albers (1888–1976). Some were influenced by the painterly dash and ambitious scale of the work of the Abstract Expressionists, yet felt the need to expand the resources of their art by working directly from nature or the figure. All were in direct contact with the American artists and "schools" of their own day, but they also found profound inspiration in the work of such older twentieth-century European masters as Henri Matisse (1869–1954), Balthus (1908–2001), Jean Hélion (1904–1987), Pierre Bonnard (1867–1947), André Derain (1880–1954), and Max Beckmann (1884–1950). And many in the group looked to Europeans of the more distant past, including Titian (c. 1488/90–1556), Canaletto (1697–1768), Jean-Baptiste Camille Corot (1796–1875), and Édouard Manet (1832–1883), to assist them in building powerful and significant styles of their own. The work of the seven artists in this exhibition divides almost equally between figurative and landscape paintings. Most of these painters knew one another, some were close friends, and all were—or continue to be—strongly assertive and individualistic in their beliefs about the art of painting.

The works on view here come from the collection of the Center for Figurative Painting. The collection was established in 2000 for viewing by the public, curators, researchers, painters, gallerists, writers, teachers, students—everyone who is interested in the art of painting—and with the hope of encouraging a reassessment of post-war American representational painting. The Center originally established an exhibition space to show the works in the collection and to highlight directions in

American figurative and landscape painting of the past half century. In recent years, however, the works have been available for study only by appointment. It is, therefore, with great pleasure that the National Academy Museum has been able to arrange for this public showing of a representative group from the Center: works by seven National Academicians of related aesthetic persuasion.

The exhibition offers a unique opportunity to reveal their part in the story of American art. We hope the exhibition and this catalog will help to restore a sense of historical balance to the wider understanding of the history of American art during the last half of the twentieth century by showing how the work of an important group of representational painters emerged from the long shadow cast by Abstract Expressionism, even as it drew on many of the principles and precepts of that American school. All of the artists in this exhibition insisted on the significance of figuration and landscape painting, even when it seemed irretrievably out of fashion. All felt in some degree limited by abstraction and were, in fact, members of a larger group of American artists emerging at the time who wanted to go beyond abstraction—as the painter and art writer Rackstraw Downes noted, to "enlarge and increase the resources of painting."[1] In moving forward by returning to representation, they hungered, Downes wrote, "for a more complete language and more complicated undertakings . . . . ."[2]

Paul Georges

Paul Georges was an independent spirit, who drew his art from personal experience as well as the collective experience of history, politics, literature and mythology. In his work, he sought to infuse contemporary art with humanity, imagination, inventiveness, humor, and beauty. He measured himself against the Old Masters and dared to venture into the territory of the "great artists." Over the course of his career, the art establishment alternately embraced and spurned him. The art writer and artist Gerald Haggerty eloquently summed up the qualities of this complex artist and his work: "both guileless and knowing; ripe with adolescent awkwardness. Tender. [His works] have the quality of brilliant dialog, casually spoken; or profound matters, voiced in unlikely street accents. Which is to say, they are like Georges himself."[3]

Paul Georges was born, in 1923, in Portland, Oregon. He made his first painting in 1939, when he was a student at Lincoln High School and won an art prize that same year at the Multnomah County Fair. After graduating, he briefly attended Oregon State College, where he took technical classes in preparation for a career in his father's laundry and dry cleaning business. In 1943, he was drafted into the United States Army and served in the Pacific during World War II as a radio operator in the infantry. The experience, which included surviving an enemy attack that killed many of his comrades, moved him to a decision, quite simply, to do something worthwhile with his life.

After the war, Georges enrolled in the University of Oregon on the GI Bill. He studied with the landscape and figurative painter Jack Wilkinson (1913–1974), whose class in composition and visual theory exposed him to ways of thinking about ideation and experience. Wilkinson insisted that painting was an intellectual discipline, and he presented to his students an aesthetic system based on mathematical order and measure.[4] The artist Kenneth Snelson, who also studied with Wilkinson in the late 1940s, recalled that he "talked about Gestalt psychology and . . . mathematics and geometry and painting. We all talked about 'modules' and 'intervals in space.' When we painted, we first divided the canvas into a rectangular grid which became the scaffolding for its architecture."[5] Georges himself related that Wilkinson's method was "really like the Bauhaus . . . . but it really wasn't like the Bauhaus at all, it was something he invented all by himself."[6]

The Hofmann Background

Acting on Wilkinson's urging that he study with Hans Hofmann, Georges spent the summer of 1947 studying with the German-born painter in Provincetown, Massachusetts. At this time, Georges met and befriended another of Hofmann's students, Paul Resika, who was impressed with the system of points and angles Georges had picked up from Wilkinson.[7] Resika remembers that "he had his own systems which he'd learned from Jack Wilkinson in Oregon, who had a whole different view of plasticity. He was always very systemized, but with a great understanding of painting."[8]

Hofmann began teaching in the United States in the early 1930s, having been invited to come to teach in California by Worth Ryder (1884–1960), who had studied with him in Germany in the mid-1920s. The Hans Hofmann School of Fine Arts had opened in Munich in 1915 and went on to become a renowned academy for the study of modern art. Its reputation spread far beyond central Europe, and Ryder was one of many Americans who studied there. Hofmann first taught at the University of California at Berkeley in the summers of 1930 and 1931. He also taught at the Chouinard Institute of Art in Los Angeles during the spring of 1931 and summer of 1932. In both venues, his classes were tremendously successful, and while he was at Chouinard, in 1932, Hofmann's wife, Miz, persuaded him not to return to Munich, ground zero in the rise of Hitler and the Nazi Party, which were increasingly hostile toward intellectuals. Heeding her counsel, Hofmann, in mid-July 1932, accepted a teaching position at New York's Art Students League, to begin in the fall. He taught at the League from the autumn of 1932 through the first few weeks of the fall semester of 1933 before opening his own school on East 57th Street, moving it four years later to West 8th Street in Greenwich Village. In the summer of 1934, he also taught at the Thurn School of Art in Gloucester, Massachusetts. The success of that class inspired him to open his own summer school in Provincetown the following year, which, like his school in New York, would remain in operation until 1958.

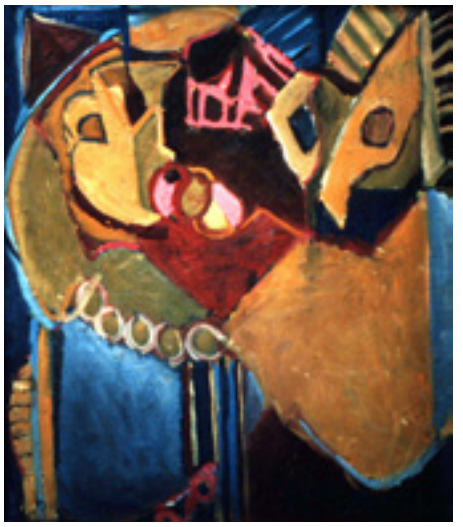


Fig. 1 Paul Georges (1923–2002), *Still Life*, 1947, oil on masonite, 51 x 44 in. (129.5 x 111.8 cm.), Collection Paul Georges Estate

Hofmann was a direct link with early twentieth century avant-garde painting in Europe, and he became a great proselytizer for modern art in America. He had a rare ability to translate the meanings and values of Cézanne and the modern schools of art that followed. Yet his teaching, based on an amalgam of formalist principles, could be applied to abstract and representational painting equally—and that is a key to understanding his influence on the likes of Georges and Resika.

In his early years in New York, Hofmann's classes were entirely devoted to drawing. In New York, he met his students five evenings a week. They worked from a still life or a model. Hofmann wanted his students to comprehend the figure as well as the object as a system of intersecting planes. He wanted them to develop the ability to convey the dynamic play of tensions in space, which surrounded and interacted with these forms. He instructed his students to look at the planes and to establish them through geometric shapes that expanded the space. He taught that the relationship of these planes had to be subordinated to the overall rhythm of the work. Through this method, Hofmann provided his students with a sense of the abstract form-making that underlies all pictorial language, whether abstract or representational.

Georges later explained what he learned from Hofmann:

> . . . he talked about "push and pull," which in both representational and abstract painting relates to what is far away from you and what is near to you. "Push and Pull" is when you represent things, in effect, pushing and pulling instead of just on one surface. If you make a drawing of a figure with the feet toward you and the head away, and you make what you see, it gets terribly weak (for example a dead soldier in Uccello's *Battle of San Romano*); but if you distort the head and make it in scale with the feet, it becomes forceful and massive (as in Mantegna's *Dead Christ*). This type of "push and pull" creates a play into perspective while containing deep space. If you don't hold the surface . . . it's a sacrilege because physically the wall is so important. It has such a force to it, and if you destroy that force, you destroy everything you're working for.[9]

Painted in 1947, *Still Life* (fig. 1) embodies Hofmann's lessons about the way colors and forms relate to establish the picture plane. The work closely resembles paintings by his teacher (see, for example, *Still Life Interior*, 1941 at http://www.hanshofmann.org/gallery/painting/4), who taught Georges above all that "the idea of a painting is to free the space, and make it all swing. . . . [Y]ou have to find a way to make the planes not be involved with what's in front."[10] In addition, Hofmann taught that the surface of a painting was "a kind of dynamic equilibrium of competing forces . . . . ."[11] These concepts would eventually lead Georges to his own, more original experiments in freeing the space and establishing pictorial tension by the use of low and multiple perspectives and foreshortening, and through an exploration of ways of creating the effect of seeing from above and below simultaneously. Georges came to believe that to create movement on the picture plane, the painter must create the effect of seeing from

above and below at the same time by moving and manipulating forms "to establish . . . 'false ups and downs' . . . . In every painting, something must be up, and something must be down. From this comes the movement—the music . . . ."[12] Related to this is a system Georges would call "orbital space," which will be discussed later in this essay.

In Paris

After a brief residence in New York, Paul Georges moved to Paris in 1949 and lived there into 1952. He attended the Académie de la Grande Chaumière and also studied briefly at the atelier of Fernand Léger (1881–1955), whose influence on Georges appears to have been minimal—although the art historian Brooks Adams suggests that the Frenchman may have influenced his later multi-figured compositions of gods and goddesses.[13] In France, Georges painted a series of self-portraits (fig. 2) indebted to the influence of Pablo Picasso (1881–1973). *Untitled (Artist with Palette and Brush)*, includes clear representation of eyes and hands, a sign of Georges' emerging interest in depicting recognizable human imagery. In later years, after he had established his reputation as a figure painter, Georges acknowledged that he had painted abstract pictures influenced by Hofmann and Picasso earlier in his career. He admitted that he had "no quarrel with abstraction as long as it conveys real passion. I lose sympathy when abstraction gets perverted into a dull little place to hide, or when it's a slavish copy of photographs. I'm interested in showing what my feelings are . . . . Finding ways to do that is what abstraction is about but too often it gets truncated."[14]

Fig. 2 Paul Georges (1923-2002), *Untitled (Artist with Palette and Brush)*, c. 1949–51, oil on masonite, 46½ x 32½ in. (118.1 x 82.6 cm.), Collection Paul Georges Estate

In Paris, Georges met and soon married Lisette Blumenfeld, daughter of the photographer Erwin Blumenfeld (1897–1969), who began his career as a Berlin Dadaist and went on to become one of the most successful post-war fashion photographers in New York.[15] For two years, Georges and his bride lived outside the French capital in the former house and studio of Albert Marquet (1875–1947). On returning to New York in 1952, Georges began attending The Club (also known as the Eighth Street Club), which was founded in 1949 and went on to play a crucial role in the development of Abstract Expressionism. It was a loose association of artists, writers and other intellectuals, among whom were founding members Willem de Kooning (1904–1997) and Franz Kline (1910–1962). The Club regularly sponsored lectures and panel discussions on Wednesday and Friday evenings. Georges also frequented the Cedar Tavern on University Place in Greenwich Village, a popular after-meeting hangout. Here he met de Kooning, Kline, Barnett Newman (1905–1970), and Mark Rothko (1903–1970), among other modern luminaries.

From Life and from Memory

In 1953, Georges saw the first exhibition of de Kooning's women paintings at the Sidney Janis Gallery. He would talk about this event for the remainder of his life.[16] The experience led him to create a large painting, *The Birth* (1954, Collection Paul Georges

Estate), which deals with the anticipated birth of his first child. In it, he combined the abstract approach he had learned from Hofmann with a partial rendering of a woman, limbs splayed.[17] After creating this work Georges began to experiment with a realist style. He was looking for an alternative to abstraction and especially the work of the Abstract Expressionists. As he later explained:

> if you come back from France to a pristine America with 3 filling stations on 4 corners, the 4th corner does not need a filling station and that's what I felt. Abstract Expressionism had used the territory, didn't make it bad, there just was no place for me in it and I wanted to do what I wanted to do which I didn't know what it was and then slowly it emerged that I had to do something else. And there were a lot of major Abstract Expressionists whom I admired, Pollock, de Kooning, Kline, Barnett Newman, all kinds of them, and I admired the whole effort but they were all 10 or 15 years older than I was and they'd already been doing the whole thing for all those years and there just was no room for me. . . . In my opinion modern art is what's important now. I'm a modern artist, it doesn't mean that I do what all the modern artists do, art isn't one thing, it's many things. . . .[18]

In the years to come, Georges would often create works centering on himself, his wife, and his daughters Paulette and Yvette. Sometimes he also included friends in his compositions. It was his life that served as the setting for his art, an art based on direct observation as well as memory. In the mid-1950s, Georges produced paintings featuring his family and himself in his studio. *Artist, Lisette and Paulette in Studio* (illus. 11) was painted in 1956 when the artist and his family "lived on air, so to speak, without any money."[19] It was the first large realistic composition he created. It incorporated the maroger medium, an emulsion of linseed oil, mastic resin, gum Arabic, and black oil, to which the painter and art critic Fairfield Porter (1907–1975) had introduced him. It helped Georges to achieve a warm, golden tonality, and it helped him create an effect "sort of like Titian painted . . . with . . . transparencies . . . ."[20]

Self-Portrait in Studio of 1959 (plate 1) was inspired by Rembrandt's *Artist in His Studio* (1628, Museum of Fine Arts, Boston). Like other works of this time, it features the expressive brushwork and large scale of the work of the Abstract Expressionists. The art critic Hilton Kramer noted, "there is as much Franz Kline in the painting of the tall easel on the right as there is of Rembrandt in the painting on the left."[21] Georges's paint is rich and succulent, his brush heavily charged with pigment. He applied paint wet on wet and used an assortment of large brushes, which he fit with extra-long handles he fashioned out of television antennas to facilitate his working method.[22]

Artist in Studio (plate 2) dates from 1963. The picture seen on the back wall is from a series exploring the theme of the Three Graces. At this time, Georges sometimes used a marble palette, which is also visible, on the studio floor. The artist is visually engaged with the nude model who rests on a chair. In his 1956 article for *Art News*

Fig. 3 Paul Georges (1923–2002), *Family at East Hampton,* 1956, oil on canvas, 80½ x 101 in. (204.5 x 256.5 cm.), Collection Paul Georges Estate

"A Painter Looks at A) The Nude, B) Corot," Georges expressed his feeling that to "be nude is to be closer to nature, to be closer to our origins, without the encumbrances of the short-term influences of fashion."[23] In the same year that this work was created, the art critic and painter Sidney Tillum praised Georges for revitalizing nudity "by impressing upon his model the fact that she is in a New York loft. And when he paints her in Elysium . . . she seems to be taking time off from her household chores."[24]

Beginning in the late 1950s, Georges spent summers on Long Island. During sojourns in Northwest Woods, Sag Harbor, and Sagaponack, he often painted nudes standing or resting in a meadow or hilly field. *Family at East Hampton* (fig. 3) features himself, his wife, and his daughter sitting under a tree. Commenting on its exhibition in 1957, a critic from *Arts Magazine* noted that the "mother, father and child indulge in a monumental *Dejeuner sur l'herbe*, and fascinating particularities of figure and landscape are merged with a vista of impressive amplitude and vibrancy."[25]

Success and Crisis

From the mid-1950s through the early 1960s, Georges was at the height of his fame and critical success. Hailed as a figure painter of talent, he had almost yearly solo exhibitions at the Tibor de Nagy Gallery, the Great Jones Gallery, and the Alan Frumkin Gallery. His work was regularly featured in the annual exhibition of the Whitney Museum of American Art. Critics were quick to recognize his achievement of creating "one of the most striking mixtures of styles and techniques in town."[26] In 1962, he was even the subject of an article in *Newsweek,* in which he commented to the reporter: "man is the only appreciator of art. If you put art on a planet where there is no one to appreciate it . . . what would it be? That is why I paint the way I do. I just try to pick out something that's worth recording from the things I look at. It makes me feel important; then, in turn, I feel impregnable. I want to make a beauty that is too good to

destroy. With the nuclear bombs and missiles, we're all sitting here on a target. . . . I'm not interested in doing tricks. I'd like to do something visually with the paint. I want to do something so good it's too good to be blown up."[27]

Fairfield Porter formed a close friendship with Georges in the late 1950s and included his work in an invitational exhibition he selected for the Parrish Art Museum in South Hampton, Long Island, for the summer of 1965. Georges and Porter occasionally painted together on Long Island, where they were sometimes joined by Paul Resika.[28] In his 1961 essay "Art, Georges: The Nature of the Artistic Tradition," published in *The Nation*, Porter extolled Georges for his skillful handling of paint and solidity of form, and for the diversity of his approach to color, noting its divergence between acid colors—which come "as a shock: violent greens, thin yellows and an almost Prussian blue-black"—and those of other works where the palette is "an almost conventional array of grays, browns, and reds, and the handling has the virtuosity one associates . . . with the style of Sargent. . . ."[29] Porter's key insight was his assertion that Georges could not have created his "representational" works before the advent of Abstract Expressionism, which he referred to as "American-type painting." Georges's paintings, Porter wrote, "illuminate the relation between tradition and revolt. . . . For all of its peculiarity, 'American-type' painting contains within itself, just as Impressionism did, a sort of assimilation of tradition. This assimilation of tradition comes about through a reaction with the deepest, most inexpressible force of tradition, and it creates a new artistic capital. In such an artistic capital a significant conservative 'return to tradition' can occur. Georges's paintings represent such a return. But tradition is available to him, here in New York, because it was first assimilated by the New York School, and the form in which it is available is characteristic of this abstract school."[30]

In the late 1960s, Georges went through an artistic crisis. To this point, his work had been viewed within the context of current directions in American figurative painting. Now, however, it was being widely judged out of step with contemporary developments. This viewpoint was encapsulated by the art writer Eleanor Freed, who commented in an *Art in America* piece at the end of 1969 that among the "new figuration painters Georges stands alone, as if he had never heard of the upheavals of the century, as if figuration, free of the Academy, was the natural channel of painterly talent."[31] In *Self-Portrait with Model in Studio* of 1967 (plate 3) Georges acknowledges his primary allegiance to the great masters and traditions of the past, depicting himself humbly looking out toward the viewer while pointing his left hand in the direction of the reclining nude who is posed in the manner of Titian.

This painting was started at the artist's studio in Sagaponack—where he now had a home and lived six months of the year—and was completed at his loft in New York. Part of the loft is incorporated in the background, so that the figures appear in a deep interior space. As he remarked, "you do whatever you feel like doing and you don't let anything get in the way and you especially don't let nature get in your way."[32]

The painting reveals Georges's gradual shift to a bolder and brighter palette, and new interest in enlivening the contrast between warm and cool colors.

By the late 1960s, Georges had developed doubts about his own work and, for that matter, art in general. He frequently painted female nudes during this period, yet questioned what he was saying about the figure and its purpose.[33] He felt at this moment that traditionally based representational painting had been pushed to the margins by Pop Art, an approach he thought reduced the subject to nothing more than just another pictorial element.[34] He also believed that process was now playing too large a role in contemporary figurative art, and he believed this overemphasis would eventually destroy it.[35] Georges told art writer Diane Cochrane that he decided to take direct action on his doubts by "forming a community in which art . . . is possible" and by exploring "new ways of making his subjects come alive."[36]

In Defense of the "Figurative"

From the late 1960s through the mid 1980s, Georges played an important role in expanding the exhibition and critical environment for representational painting in New York. In 1969, he participated in founding the Alliance of Figurative Artists, which, as art historian Stanley I. Grand has noted, he hoped would challenge "the prevailing critical viewpoint that considered figurative art inferior to abstract art."[37] The formation of the group came out of discussions initiated by the artists Larry Faden, Howard Kalish, Anthony Siani (1939–1995), and Sam Thurston. Modeled on The Club and active until 1989, it sponsored lectures and panel discussions, presented work, and solicited critical feedback.

The inaugural meeting in February 1969 was attended by more than two hundred painters and sculptors. A number of older artists, including Georges and Leland Bell, spoke out at the gathering. Participation was limited to working artists, and two of the early meetings, held on Friday evenings, were at Alfred Leslie's studio on East Broadway. The organization then found a more permanent home at the Educational Alliance on East Broadway. The Alliance was a catalyst for the formation of the Bowery Gallery, First Street Gallery, Green Street Gallery and Prince Street Gallery, all of which remain active today. Art writer Suzanne Muchnic related that meetings were "stirring affairs—real knock-down, drag out sessions where people get insulted but usually go home happy."[38]

A major and enthusiastic participant in the Alliance, Georges lectured on such topics as "The Necessity of Making an Image" and "Painting from Imagination." He also served on a variety of panels, which addressed "The Picture Plane," "Towards a Definition of Realism," and "Subject Matter, Renaissance, Humanism," among other topics. It is a testament to the influence of the Alliance that all of the artists in this exhibition, except for Neil Welliver, were members. From the beginning, ideological divisions formed within the organization. Art critic Devinna Pieszak referred to these

struggles as "The Wars," and noted that they encompassed "two opposing ideologies variously described as hot vs. cool, wet vs. dry, brushy vs. non brushy, expressive vs. intellectual or conceptual. In this super bowl of figurative art it was evidently primarily the Paul Georges expressive vs. the Gabriel Laderman intellectuals. The battle went in favor of the expressives, but at the cost of souring the intellectuals on the Alliance and on Paul Georges who they labeled 'contentious.'"[39]

Partly in direct response to the divisiveness that had overtaken the Alliance, Georges founded in 1976 Artists' Choice (later changed to Artists' Choice Museum).[40] The new organization had evolved out of two ambitious group exhibitions of the late 1970s, the first of which was held at four galleries in Soho, and the second at six galleries on 57th Street. Georges served as chairman of the board from 1979–1986, a period during which it aggresively sought to breach the stubborn walls of indifference toward work rooted in the realist, narrative, or figurative traditions. In 1980, Georges remarked to a reporter for the *Los Angeles Times*: "We've been second-class citizens for years . . . . It's enervating. Important painters like Fairfield Porter aren't treated like human beings. They don't even get a decent burial, so to speak. Alex Katz and Philip Pearlstein are well known across the country but they haven't had shows in New York museums. What is the Whitney doing? Another Andy Warhol exhibition. The museums seem to have drawn a line around acceptable figurative art. It stops at George Segal."[41]

Artists' Choice was established as a not-for-profit institution and had a board of trustees as well as a director. Operating on an annual budget between $300,000 and $400,000, it held its early exhibitions in various commercial gallery spaces. During its final years, from 1984 to 1986, it had its own home, known as the Artists' Choice Museum, at 399 West Broadway in Soho. In addition to Georges, the other artists active on the board were Kalish, William Bailey, Richard McDermott Miller (1922–2004), Donald Perlis, and Marjorie Portnow. Resika served on the museum's steering committee in 1979, and his art was the subject of a museum retrospective in 1985. The museum also organized retrospectives of Fairfield Porter, Aristodimos Kaldis (1899–1979), Elaine de Kooning (1918–1989), and George McNeil (1908–1995). It published a newsletter, which evolved into a journal, that featured articles by a wide range of figurative and representational artists, including Rosemarie Beck (1923–2003), Philip Pearlstein, Yvonne Jacquette, Stephen Grillo (who served as associate editor), and Robert Godfrey (the editor and the institution's first director). The museum also established a slide and photo archives, with works by historical as well as contemporary representational artists, and it sponsored a series of public lectures and symposia.

Cedar Tavern (plate 6), painted during 1973–1974, celebrates the spirit of artistic community that developed around the Alliance of Figurative Artists. As mentioned, the Cedar Tavern was the hangout of the Abstract Expressionists, who would regularly congregate there after meetings of The Club. Georges now claimed the venue—which

had moved three blocks north in 1964 from 24 to 82 University Place—for himself and the figurative artists of his generation, remarking that they were the "spirit of our times."[42] His painting is in keeping with such well-known late nineteenth-century French works as Gustave Courbet's *The Painter's Studio (1855, Musée d'Orsay)* and Henri Fantin-Latour's *Homage to Delacroix* (1864, Musée d'Orsay), both of which contain self-portraits and portraits of members of the artist's close circle of associates. It bears special comparison to Pierre-Auguste Renoir's *Cabaret de la Mère Anthony* (1866, Nationalmuseum, Stockholm), which features three artists and a waitress situated around the table of a restaurant, as well as the crowd behind them. Georges struggled with the painting for more than a year. He felt that the figure of Aristodimos Kaldis (attired in his favorite red scarf) persistently pulled the focus of attention to the right of the composition—a problem he finally solved by adding a foot-and-a-half piece of canvas to the right side, so that the focus would shift to the far right edge of the work.

Georges regularly ventured to the Cedar Tavern to gather with his artist friends. He took a sketch pad to draw individuals and groups, and he made multiple drawings of his associates seated in conversation. One of these sketches served as the basis for his painting. Georges sits at lower left, wearing a gray sweater with leather elbow patches. At the table, clockwise from his left, are Anthony Santuouso, Marty Pachek, waitress Camille Nandanici, Resika (bearded and wearing a red sweater), Kaldis, an unidentified young woman, and James F. Wilson. Seated at the bar behind the table are, from left to right, Howard Kalish, Jacob Silberman, and Mark Berg.

Kaldis is the most beguiling and intriguing figure in Georges's painting. The two artists met in 1947 and became fast friends. Georges made Kaldis the subject of several portraits (illus. 14).[43] In *Cedar Tavern,* he is depicted flirting with a young woman, an allusion to his well-known proclivity for pinching, kissing, and generally showering affection on young women—though it should be noted that Kaldis was of an especially progressive mind in his support for the work of women artists at a time when men still dominated the New York art scene. Kaldis had been a regular at The Club, where he frequently entertained those gathered with his biting wit and deliciously off-the-cuff remarks. At the Alliance, he was also a powerful presence, eager to help young artists. As the art historian Martica Sawin has noted, Kaldis "wove together the small, but heterogeneous art community of that time by being a kind of mascot."[44] The artist Jack Stewart recalled that "One could usually find him in the verbal forefront where artists gathered, whether it was at the Cedar Bar, the old Club on Eighth Street and later a few blocks north on Broadway, or more recently at the new Club way over on East Broadway, where in the 1970s he frequently held the floor with eruditions that pleased some and injured others."[45]

The Center for Figurative Painting has a large collection of works by Kaldis (illus. 21–38), whose art is principally rooted in the landscape of Greece, which he

frequently visited for inspiration. His paintings typically feature a view of one or more mountains at their center, with a village clambering up a hillside above a brilliant blue sea. The pictures share a stylistic kinship with the early work of Wassily Kandinsky (1866–1944) as well as Eastern European folk art. His brilliant palette of blues, reds, greens, and yellows is often set against a white ground, with paint squeezed directly from the tube onto the canvas. Kaldis sought to create a vertiginous, or "explosive," space that spread out indefinitely in all directions. He emphasized the rhythmic interplay of lines and colors, and his freedom of brushwork and the large size of his paintings were outgrowths of Abstract Expressionism. Art, Kaldis believed, "ought to convey joy and at the same time be dynamic enough to uplift your soul."[46] He was "fond of . . . saying with Simonides that 'painting is a silent poetry.'"[47]

Teaching, Turbulence, and Mythology

In 1979, Georges was appointed Professor of Fine Arts at Brandeis University in Waltham, Massachusetts, and would commute from New York until his retirement in 1985. At Brandeis, he became a mentor for younger painters, befriending and encouraging the most promising students who showed an interest in figure painting. In this, he extended his Alliance role as a proselytizer for figurative art. The art critic and poet Carter Ratcliff remarked that Georges's "studio 'lecture,' as friends and family call it, is a brilliant exposition of first principles, illustrated with references to Bruegel, Cézanne, and many painters between. He also talks of photography and the way a camera pointed along a railroad track will produce a textbook example of converging orthogonals. Next he points to the ascension of the rails, how form rises as it recedes. This is the effect that opens the Renaissance 'window' – the effect that Georges struggles to overcome, often with measures too subtle for words. However, he sometimes closes the 'window' with grand gestures of placement . . . ."[48]

From the late 1960s until his death in 2002, Georges moved from one ambitious series of subjects to another. He tackled epic themes, occasionally drawn from legends of antiquity, heroic and cosmic visions, allegories, historical themes, mythology, national and global politics, current events, and biblical iconography. He often undercut the ostensibly serious nature of these works by injecting a sense of mock seriousness, satire, or cartoonish humor, as when he pictured himself with a silly or goofy facial expression or in an awkward and inelegant stance or gesture.

In the 1980s he grittily responded to the AIDS crisis and to urban homelessness, and in the 1990s, following the bombing of the World Trade Center in early 1993 created a series of prophetic paintings that tackle the subject of Americans denouncing religious freedom against the backdrop of the Twin Towers. Georges also produced paintings that explore a slice of his own world, using himself, his family, and his friends as models in creating an ambitious stream of self-portraits, nudes and personal allegories.

Fig. 4 Paul Georges (1923–2002), *My Kent State II*, 1970–72, oil on linen, 91½ x 142 in. (232.4 x 360.7 cm.), Collection Paul Georges Estate

From the late 1960s through the 1970s, the artist created a series of works in response to the social and political turbulence of the era.[49] They follow in the tradition of such major protest paintings of the past as Francisco Goya's *The Third of May, 1808* (1814, Museo del Prado), Manet's *The Execution of Emperor Maximilian* (1868–1869, Kunsthalle Mannheim), and Ben Shahn's *The Passion of Sacco and Vanzetti* (1931–1932, Whitney Museum of American Art). Among Georges's works in this vein is a group of pictures dealing with the killings, on May 4, 1970, of students protesting the Vietnam War on the campus of Kent State University. In *My Kent State II* (fig. 4), he pictures himself lifting a hand to aid a female student at the point of a National Guardsman's bayonet. He alludes to the allegorical tradition by representing the student in the nude, as if she were a muse. In this way, his gesture takes on the added meaning of laying down his life to save the artistic traditions of the past.[50]

From 1968 through the late 1980s, Georges devoted much of his attention to a series of large-scale allegorical paintings detailing the adventures of "the Muse" on the gritty streets of New York. *Return of the Muse* (1968–1969, Whitney Museum of American Art) was the initial painting in the series. A triptych, the work consists of three panels, each 10 feet high and 6 2/3 feet wide. In the central panel, a naked young woman floats on a cloud of steam rising from a manhole cover. She is surrounded by art collectors, dealers, family members, and Georges's artist friends, among them Resika and Kaldis. Georges pictures himself twice in the central panel: as a bearded old man kneeling before the Muse, and as a figure in the crowd, standing dressed in a gray crewneck sweater. His daughters Paulette and Yvette also appear in the canvas, Paulette is represented twice—as a trendy teenager and as the slim-hipped, small-breasted, boyish-looking muse. The painting harks back to Courbet's *The Painter's Studio* (which is subtitled, *Real Life Allegory of a Seven Year Phase in My Artistic and Moral Life*). Stanley I. Grand has noted that the triptych evokes "the glories of Classical Greece and suggest the revival of a Periclean Golden Age for the Arts in New York."[51]

Another painting in the series, *The Mugging of the Muse* (plate 5), dates from 1972–1974 and depicts three menacing figures—two of whom are masked—lunging from a New York alleyway, brandishing knives and menacing the scantily clad Muse and a winged putto. The putto cries out for help from behind a fire hydrant that gushes blood. Set amid the urban decay of New York in the 1970s, the scene suggests Cortlandt Alley and the adjoining sidewalk close to Georges's loft apartment and studio at 85 Walker Street in Tribeca, to which he moved with his family in early 1970 and where he lived for the rest of his life. After discovering the property, he convinced a few artists to join him in purchasing the building, among them Red Grooms, Harry Kramer, and his former student Anthony Siani, who lived on the floor below his two-story loft.

After seeing *The Mugging of the Muse*, Siani and the artist Jacob Silberman sued Georges for libel, claiming that their faces were clearly the models for the two muggers wearing masks.[52] It was an allegation that stemmed from a recent dispute between Georges and Siani. Georges felt that Siani had become too political and that his "adoption of Mao Tse-tung's concept of 'Marxist self criticism [would lead] to tightening up, self-consciousness,' and the inevitable destruction of art."[53] Georges elaborated:

> Siani, who was [the leader of the trio that included Silberman and John Bradford], had a program. In my opinion, to paint, you have to be free of pre-conditions. I am interested in how to paint and what to paint but mostly I want to be free to do whatever I want. I don't want to have to do something that is meaningful. And he would go around and say, 'Well, why did you do that thing?'; 'What's the meaning of that?'; 'Why don't you try to make it more meaningful?' and he screwed up more people than you could possibly imagine. That's the real reason I made *The Mugging of the Muse*. To 'mug the muse' means to attack your inspiration and that is exactly what he did. I rely on my muse to inspire me, and if he attacks my muse he really makes it impossible for me to function. All these people, even including him, finally couldn't function; that was their problem. And he destroyed them personally, and himself with his concepts. And he mugged his own muse. I didn't let him mug mine but he would have liked to.[54]

Georges also remarked: "I don't pretend to be innocent of painting Siani and Silberman, even though that's not what I set out to do. . . . The painting is about an attack on artistic inspiration, and I had the theme in mind first. The fact that these artists have attacked my right to show it couldn't be more appropriate to its subject."[55]

The libel suit became national news. Siani complained to a reporter for *Time Magazine* that the "work lessens me in front of my peers because if an artist attacks the muse, he's killing art."[56] Before going through with the lawsuit, Siani tried without success to convince Georges to alter the facial features, especially the noses. When Georges refused "as a matter of principle," the case went to court.[57] Georges, however,

declined to appear at the trial. Instead, by way of response to the case, he painted additional allegories in defense of artistic and personal freedom, among them *The Muse Fights Back* (1976–1982, Collection Paul Georges Estate), a diptych measuring 102 x 153" which features the Muse standing triumphantly in the center with the skyline of New York in the background. In this work, it is Georges who wears a mask. It looks like Siani's face on one side. On the other side, Georges holds the mask away from his face, revealing, beneath, the real face of his former student and neighbor.[58]

In the autumn of 1981, Siani and Silberman were each awarded $30,000 by a Civil Court jury. Georges then sought to have the verdict set aside on First Amendment grounds, and, the following year, the decision was indeed overturned by the Court of Appeals connected with the State Supreme Court in New York. The case had created years of antagonism between Georges and Siani, and it opened up a divide among the artists involved with the Alliance of Figurative Artists.

In addition to the Muse series during this period, Georges was also devoted to painting female nudes in the studio and in landscape settings. In 1979, the Tomasulo Art Gallery at Union County College in Cranford, New Jersey, organized an exhibition of Georges's work under the thematic banner of "freedom." The exhibition consisted of paintings of nude and semi-nude young women lounging in summer settings. The art critic Marjorie Welsh remarked on the mood of ecstasy and "spirit of bacchanal" that suffused the works.[59] She commented in particular on the artist's sensual and joyous celebration of the female body, without any sign of shame or self-consciousness and remarked that he "has given us nudism instead of nudity."[60]

The nudes of the 1970s and 1980s in the collection of the Center for Figurative Painting are equally sensual and sexy. In *Looking at the Landscape* (plate 8), two girls loll on an old red studio couch. The work was partly based on studies of models posing outdoors in Sagaponack. Georges invented the background landscape in order to "make things alive."[61] He explained that he wanted the foot of the figure at the right to go down and back, and "in order to do that I had to make something up."[62] Asked about his lushly painted picture of a model reclining suggestively on a couch (plate 7), Georges coyly responded "don't ask me what it means, you have to make it up. It comes out of the form. Even the expression comes out of the form."[63]

In the 1980s, Georges embarked on a number of series based on Greek myths, including those of Perseus and of Diana and Actaeon (fig. 5, illus. 18)—both subjects that Titian had also painted. Georges continued to paint subjects based on myths for the rest of his life. "American realism is too slavish," he remarked. "What's needed is imagination."[64] His myth-based paintings share elements of caricature, fantasy, and exaggerated gesture. At times, he would set his mythological scenes in a landscape of Long Island or France. Critic Robert C. Edelman remarked, "although Sagaponack, Long Island bears little resemblance to an Italian landscape, there is something magical about the strange events that take place in Georges' own backyard."[65]

Fig. 5 Paul Georges (1923–2002), *Diane and Actaeon: Unnatural World,* 1987–88, oil on linen, 155 x 137¼ in. (393.7 x 348.6 cm.), Collection Paul Georges Estate

During this decade, when American art was dominated by Neo-Expressionism, Georges's work was finally interpreted by some art writers and critics as a harbinger and precursor. Timothy Cohrs, for instance, detected "a very clear line of progression from the work of Paul Georges to the new iconoclastic academy of the so suddenly post-Expressionistic now."[66] Art critic Jed Perl went so far as to call Eric Fischl "a bad imitation of Philip Pearlstein's feeling for form and Paul Georges's feeling for paint . . . ."[67]

Georges began his Diana and Actaeon series in Normandy in 1986. A sequence of fourteen large canvases, it was inspired by Ovid's tale, in his *Metamorphoses*, of the hunter Actaeon stumbling upon Diana bathing in her sacred grove, an encounter that prompted the vengeful goddess to transform him into a stag. *Diane and Actaeon: Unnatural World* (fig. 5) pictures a running figure, half stag, half man, about to be shot by a naked archer in the sky.[68] In the series, deep reds and greens often play against one another, but here red dominates. The vibrant, saturated palette and deft, active brushwork that characterize the series led one writer to remark that "had Tiepolo been a Greek red-figure vase painter living in 1988, he might have imagined such a goddess."[69]

Late in the 1980s, Georges transformed his palette, beginning to free color from having to serve an exclusively descriptive purpose. Sometimes, he would now cover the canvas in an all-over field or incorporate into the work broad, bright planes of color. Around this time as well, he developed a new work process. He created small versions of a subject and squared them up for enlargement, the grid lines sometimes remaining visible in the completed picture. Sometimes, he created several different sizes and formats of the same subject.

With his move in 1992 from the Anne Plumb Gallery to the Salander O'Reilly Galleries on the Upper East Side, his work was once again more often in the public eye, and the subject of regular critical reviews. During the early part of the decade, Georges painted a series of monumental works, featuring the god Apollo and the goddess Aurora, centered on the theme of war and peace. In the series, blocky and cartoonishly rendered figures are silhouetted against a brilliant yellow sky—a chromatic metaphor for dawn—and are sometimes surrounded by a monochrome border of interacting figures inspired by the Greek warrior friezes in the Bassae sculptures gallery of the British Museum in London as well by Georges's actual visit to the Temple of Bassae in Messenia, in northwestern Greece. The interior of that temple originally had a continuous Ionic frieze depicting Greeks battling Centaurs. In 1815, Charles Robert Cockerel removed the metopes of the frieze and took them to the British Museum. Around 1989, on one of his visits to London, Georges sketched the sculpture at the museum.

Aurora: The New Dawn (illus. 19) pictures the goddess of sunrise striding across an expansive yellow sky over a landscape of hill and sea. She is dressed in a sheer white gown and grasps a crescent moon while stepping on the back of a flying bird. The border includes images of warriors wielding sword and shield, galloping and

kicking horses, and the wounded and dying. It is painted in grisaille to suggest a Greek temple frieze. Georges remarked that the friezes he incorporated in some of his Bassae series speak "about war the same war, not just then, but again and again and again."[70] He reprised the grisaille frame in his monumental *Frieze and the Temple* of 1990 (plate 12). Another painting in the series, *Battle Eternal* (back cover, plate 13), depicts a man fighting with a woman on horseback. Here, the artist wanted to reinvent a scene of battle that would be "alive, instead of like a sculpture."[71] The massive forms of the horse and figures are encased in thick gray paint and stand out in silhouette against the yellow light of dawn.

Approaching D-Day

In the fall of 1984, Paul Georges purchased an old farm at Isigny-sur-Mer in the Normandy region of northern France, close to D-Day's Omaha Beach. Beginning in 1985, he spent half his time in New York and half abroad. The Georges family lived in a huge seventeenth-century farmhouse. The artist had the barns on the property converted into studios, and here Georges painted some of his largest and most ambitious mythological and allegorical subjects, as well as self-portraits, landscapes, domestic views of the farm, and still lifes.

Throughout his career, Georges maintained a major interest in self-portraiture. There are two self-portraits from the 1970s in the collection of the Center for Figurative Painting (plate 4, illus. 15). The artist struggled to come up with a solution that would keep the figure in *Self Portrait with Cabinet* on the surface, and not appear to be sinking to the bottom of the canvas. First, he placed a piece of paper under the figure's right foot so that it would appear to sit firmly on the ground. Next, he made the foot "completely square [or parallel to the picture plane] because I wanted it to hold the surface. I didn't want it to go down. . . . it [now] works because [it is] flat and square. . . ."[72] The vertical piece of wood on the front of the cabinet also serves to create the impression that the figure is keeping its space. In addition, the painter set the horizon line at eye level to help create a sense of intimacy.

In the Studio (plate 11) dates from 1989–1990 and ranks as one of Georges's finest late self-portraits. It features one of his large studio spaces in Normandy, where two unfinished paintings hang on the walls, including a nude and a red-hued canvas from the Diana and Actaeon series. Visible out the window at left is a red barn and a green and yellow lawn. Georges chose to position the door at far left and the painting at far right in order to make it "a painting that moves"[73] This, he explained, "is exactly what Chardin does when he makes the knife point [in a still life] to some place that is false."[74] The painting is a tour de force of formal invention, from Georges's use of multiple perspectives and his lively and dynamic orchestration of primary and secondary colors, all kept in check by the artist's masterful ability to keep the elements on the surface.

Fig. 6 Paul Georges (1923–2002), *My Posthumous Series: Looking into the Studio,* 2001–02, oil on linen, 156½ x 138 in. (397.5 x 350.5 cm.), Collection Paul Georges Estate

Most important of all in this picture is what Georges himself called the "orbital" treatment of space. He arranges the elements so that they circle back and forth from one another, tracing out a figure eight. He defined such "orbital space" as "a space in which you can't know exactly where something is. "[75] Stanley I. Grand further noted that it is "the opposite of perspectival space, which locates forms in rational, measurable, static and closed pictorial relations."[76]

Calla Lilies (plate 10) was painted in Normandy on a bright and beautiful day, one of a group of landscapes that show the property's formal garden. The calla lilies appear to rise up in the air, thanks to Georges's decision to work from a low perspective. In *Roses with Five Clouds* (plate 9), executed in Sagaponack, Long Island in 1982, he works from a similarly low angle, so that the viewer's eyes look up to see the dazzling pink-hued roses and the bottom of the fence and water in the distance.[77] The artist took his compositional cue here from Pieter Bruegel the Elder (c. 1529–1569). Georges explained that, if "you look at certain Bruegel's, he cuts the painting in half and on [one] side he has things very far away and on the [other] side he has things near."[78] He further related that his painting "has its earth, and it has its heaven—you have to have both."[79]

Georges's floral still lifes are joyous and sensual (plates 14, 15). The flowers, luscious and glowing, pulsate with vitality and movement, so that these later works rank among the artist's most colorful and radiant, reflecting his passion for the beautiful. "Hofmann always used to talk about destroying an object in order to create a new object," Georges explained. "I think one of the ways, the most, the only really beautiful way to destroy an object is by painting it so beautifully. [The work] is painted so beautifully, you forget it is painted, you forget it's an object and it becomes again a painting."[80]

In some of his floral still lifes, Georges placed a vase of flowers in a setting inspired by the Norman landscape. He chose a low perspective. As a result, the flower arrangement seems to tower over the landscape in the background. His palette is at its most opulent and seductive in these works, making use of the full spectrum. The clouds in the background sky echo the shapes of flowers, helping to establish a powerful spatial rhythm.

As if he intended to thwart death, the aging artist prepared for his demise by devoting the last two years of his life to creating *The Posthumous Series*. Among the works is *Looking into the Studio* (fig. 6), which features young women in short dresses dancing in his studio space on Walker Street in Lower Manhattan. Begun in Normandy in 2001, Georges titled the series shortly before his death, from a heart attack, in April 2002. He died while lunching at a restaurant near the beach where, almost sixty years earlier, a pivotal battle had taken place in the war that had inspired him to devote his lifetime to the pursuit of truth and beauty.

Paul Resika

Paul Resika's spirited personality is matched by an intense gaze that looks out at the world with an alternately embracing and questioning spirit. For him there is nothing as joyful as "starting a picture," but as he proceeds he requires "a roadblock to overcome. I need reality to overcome . . . . My whole struggle is to get away from the tyranny of things."[81] Over the course of his career, Resika has worked in an extraordinary range of directions and explored an equally broad variety of styles and plastic possibilities. His work can be viewed within the context of the legacy of those American artists who studied with Hans Hofmann after his arrival in America in the early 1930s. Beyond this, like his close friend and fellow Hofmann student Paul Georges, Resika also looks to the Old Masters, against whom both he and his friend sought to measure their achievement. "I paint all the time," he says with passion and gratitude. "That's what I do. It's all I want to do. . . . If you love to paint and you can paint, it's marvelous. And if you can make a living at it–all the better."[82]

The Formative Years

Resika was born in 1928 in the Mount Morris Park section of New York and was raised north of there, in Washington Heights. Early on the boy displayed an interest and a talent in art. He set up his first studio on the floor above his father's electric motor shop. His mother, who loved art, encouraged him to attend art classes at the American Artists School and at the Hebrew Orphans Asylum, where a Works Progress Administration (WPA) art program was offered. Her brother-in-law Harry Shapiro (1899–2003) was a commercial artist and painter and, through him, Resika became acquainted with the painter Sol Wilson (1896–1974), with whom he studied on weekends from 1940 to 1944 at his studio on West 16th Street in Manhattan.[83]

Wilson was part of an artistic circle of romantic landscape and marine painters that included Jean Liberté (1896–1965), Henry Mattson (1887–1971), and Joseph De Martini (1896–1984). All were great admirers of Albert Pinkham Ryder (1847–1917), and Resika's enthusiasm for Ryder's dark and melancholy marines and landscapes endures to this day. At Wilson's studio, he painted from a set-up, such as a model light house with rocks and sand and a colored board for the sky, and, as he worked, his teacher quietly came around to offer criticism. His earliest paintings were of lighthouses, moonlit seascapes, portraits, and still lifes. His seascapes featured boats tossing in a storm and writhing seas thundering against rocks.

From 1942 to 1946, Resika attended the High School of Music & Art (now the Fiorello H. LaGuardia High School of Music & Art and Performing Arts). As he drew nearer to graduation, he met the artist Pemberton West (1913–1965), whose family had sold his parents property in Westchester County. West had completed her studies with Hans Hofmann in the early 1940s and came to look at Resika's work. She advised him to attend Hofmann's night class on West 8th Street.[84] Resika recalls that

Fig. 7 Paul Resika (b. 1928), *Yellow and Hectic Red,* 1946, oil on canvas, 40⅞ x 36 in. (103.8 x 91.4 cm.), Collection of the Artist

Fig. 8 Paul Resika (b. 1928), *Subway,* 1947, oil on canvas, 38 x 47 in. (96.5 x 119.4 cm.), Collection of the Artist

during his time with Hofmann, from late 1945 through early 1947, the training consisted mostly of drawing in charcoal, on sheets of 24 x 18" paper, either from a nude model or from still lifes. Resika recalls that Hofmann introduced him and his fellow students to the principles of picture making, one of which was a demand "that there be no dead space and that everything be alive."[85] He taught, Resika has said, that "everything had to do with overlapping planes, depth and flatness, in other words plasticity. . . . With Hofmann, you had to draw forces; there were no things. Everything was about relationships. Hofmann would insist on these forces."[86] Among Resika's classmates at the time were Joseph Plaskett and Seymour Remenick (1923–1999) (illus. 71–99), who became Resika's lifelong friends. As mentioned, he also met Paul Georges in the summer of 1947 in Provincetown, where Resika came to help paint the walls of Hofmann's studio at his new home on Commercial Street.

From Abstraction to Representation

Resika painted his first abstract works in 1946 (fig. 7). They reflect the influence of Hofmann in their lush saturated colors, all-over composition, and emphasis on two-dimensional pattern. The loose, organic shapes resemble those to be found in Hofmann's drawings (see, for example, *Untitled* (#1540), 1943 at http://www.jeraldmelberg.com/Artists/Gallery_Artists/Gallery_Artists_-_Hans_Hofmann.aspx). The following year, the nineteen year old had a solo exhibition at the George Dix Gallery in New York, which featured works painted in thin washes with long and vigorous strokes. By this time, however, Resika was working in a semi-abstract style, and many of the works in the exhibition were cityscapes (fig. 8). A reviewer for *Art News* remarked that the exhibition featured "Images . . . tumbled on the canvas in breathless haste; buildings, like icing, lurch into a star-filled sky. In quieter more abstract moods Resika constructs two-dimensional patterns. Dark zigzag lines furrow through patches of lighter paint, are raked by scratches which reveal the canvas, or collide with encrustations or pure hues."[87] Before this show, the art critic Clement Greenberg was sufficiently impressed to bring the burgeoning art dealer Leo Castelli to see Resika's paintings, and in 1947 he included current work by Georges and by Resika in a group exhibition at Jacques Seligmann & Company in New York.

Resika admired the work of Willem de Kooning and Arshile Gorky (1904–1948), and he even tried to convince his father to purchase an early Jackson Pollock (1912–1956) for $100.[88] Yet, at the same time, he objected to the American art world's all-consuming enthusiasm for Abstract Expressionism at the expense of everything else. He would comment, later in life, "To love a school is a bad thing."[89] He did occasionally attend meetings in the 1950s and 1960s of The Club, that bastion of Abstract

Expressionism—although, on one occasion around 1960, Philip Pavia (1912–2005), the principal organizer of The Club, actually barred him from attending (a subject of humor between them in later years). Only when he was accompanied by Kaldis or another regular was he welcomed.[90]

In 1950, Resika decided to travel to Europe, where, he felt, he had a great deal to learn as a representational painter, including perspective, anatomy, and how to paint the figure. He specifically wanted to go to Europe to "either learn to paint or to hobble myself with tradition."[91] Resika ended up living in Europe from the spring of 1950 through the summer of 1953, accompanied by his first wife, Annabelle Gold (later Gamson), who went on to an important career as a modern dancer and choreographer.[92] He spent about eight months in Paris, where he took life-drawing classes at the Académie de la Grande Chaumière. From here, he went to Italy for the next two and a half years, settling in Venice, where he became infatuated with the works of Titian, Jacapo Tintoretto (1518–1594), and Paolo Veronese (1528–1588). He assisted the American artist Edward Melcarth (1914–1973) in painting a mural, and, in return, Melcarth instructed him in figure composition and in how to paint in the style of the Venetian masters.[93]

Resika had a large studio on the Giudecca, where he painted views of the Salute (fig. 9) from his window. His early ambition was to pull the horizon down farther than Canaletto had done. Eventually, he pulled it down until it became like a shelf, on which the motif could sit.[94] In Venice, he also painted street scenes and studies of architecture, and, during his 1953 sojourn in Rome, he continued to paint street scenes (illus. 100). "I was trying to paint like the Venetians," Resika commented, "which meant I had to paint figures as well. I would draw the people in the morning and the masters in the Academy in the afternoon. Bliss!"[95]

Fig. 9 Paul Resika (b. 1928), *Santa Maria della Salute, Venice,* 1951, oil and tempera on canvas, 28½ x 36 in. (72.4 x 91.4 cm.), Collection of the Artist

Resika returned to America late in the summer of 1953. He shared his love of the Old Masters with his friend Paul Georges and found work painting trompe l'oeil decorations in private homes. The actress Tammy Grimes, among others, also commissioned portraits from him. He was convinced that, for him, the important thing was to "capture the flesh, the skin of life . . . ."[96] In 1958, he painted a self-portrait (fig. 10), which includes a portrait by Titian on the wall behind him. It unmistakably signals his artistic allegiance to the Old Masters. During this period Resika haunted the museums of New York. His absolute devotion to the great artists of the distant past led him to make multiple copies of El Greco's *Portrait of a Man* (c. 1595–1600) in the collection of the Metropolitan Museum of Art.

Fig. 10 Paul Resika (b. 1928), *Self Portrait with Stick,* 1958, oil and tempera on canvas, 34 x 29 in. (86.4 x 73.7 cm.), Collection of the Artist

A Return to the Twentieth Century

In 1959, the artist began painting landscapes outdoors in Long Island. He rented a place in Bridgehampton with the artist, art critic, and editor Bruce Hooten (1929–1995) and often spent time there in the company of Georges. He created *Fairfield*

Porter Painting in Bridgehampton (1959, Collection of the Artist) as a tribute to both Porter and Georges.[97] The work portrays Porter painting outdoors a few feet from a Georges landscape on an easel. At this time, Georges and Resika attracted the attention of a Long Islander, who acquired a large collection of their works over the course of the next several decades. Moreover, Resika's art was rejuvenated by the experience of working outdoors, and he was encouraged to continue in this vein by the artist Alfred Russell (1920–2007), an early proponent of Abstract Expressionism who denounced abstraction in 1953 and turned to the figure and classical world for inspiration. Russell saw his landscapes during a studio visit and declared that, among them, "there was not a false note."[98] Suddenly, Resika felt that once again he was in touch with twentieth-century artistic currents. As he later remarked, "once you paint landscapes, you're entering the modern world, or at least the modern century."[99]

View of Amagansett (fig. 11) dates from 1959 and was executed in the fall of that year, when Resika moved from Bridgehampton to Amagansett at the invitation of the artist Friedel Dzubas (1915–1994), who rented a home there. The painting's warm and delicate tonality, soft and blurry handling of paint, and tender poetic sentiment bring to mind works by Corot.[100] The art critic and poet John Yau has astutely observed that Resika's landscapes of the late 1950s and early 1960s are "structured in a way that the delicate speech of his brushstrokes meditate between what they evoke and the materiality of paint."[101]

Fig. 11 Paul Resika (b. 1928), *View of Amagansett,* 1959, oil on canvas, 11 x 19 in. (27.9 x 48.3 cm.), Collection of the Artist

Corot became Resika's guiding light through the 1960s. The artist even traveled to Volterra in Tuscany so that he might follow in Corot's footsteps and paint in the same places where his idol had worked. He later related, "I was with Corot for many, many years. I used to say I was married to Corot. For about fifteen years, he was the greatest thing in the world to me. I thought I knew everything about Corot. I even went to Volterra, to paint in the same places (at the same age!) ....I [also] used to go look and draw from Corot [at the Metropolitan Museum of Art] ...."[102] According to the art writer Christopher Busa, Resika marveled at the "fertility of Corot's 10,000 greens [and] his earthy values, his classicism ...."[103]

It was also during the sixties that Resika spent parts of the summer in Cape Cod and Southern France. In the spring of 1963, he met Blair Phillips, a native of Wellfleet, Massachusetts. The following year, he accepted an invitation to visit the Phillips family home. His thought was that he had discovered Arcadia.[104] In 1967, Resika and Phillips were married and began to spend part of every summer at the house overlooking Horseleech Pond, a frequent subject for Resika. At Wellfleet during the sixties, Resika painted a number of nudes in a landscape setting, using, in the spirit of Paul Georges's outdoor nudes, family members as models.

Between 1967 and 2006, the Resikas also spent parts of many years in Southern France, first in Vaucluse in 1967 and in Lacoste in 1980 and 1983 (where he taught

at the Lacoste School of the Arts), and then in the winter and spring, beginning in 1985, at the hilltop house in Fayence of Blair's mother, the painter Elizabeth Blair (1908–1995). *A Farm Near Gordes #3* (fig. 12) dates from 1968 and is based on a 28 x 36" canvas Resika had created the previous year. The painting reflects the influence of Corot's work on the artist's landscapes of the decade. The color schemes of the idyllic and loosely brushed paintings created during this period often consist of cool greens, blues, and tans. Frequently, Resika depicted the red-roofed farm houses, cypress trees, and gardens of the region bathed in silvery-gray light. Resika commented that he was drawn to the "dense light" of the Vaucluse, where he felt the "air has pigment."[105]

Fig. 12 Paul Resika (b. 1928), *Farm Near Gordes #3,* 1968, oil on canvas, 51 x 64 in. (129.5 x 162.6 cm.), Indianapolis Museum of Art, Gift of the Academy of Arts and Letters

It was in the 1960s, with a series of exhibitions at the Peridot Gallery in New York, that Resika established his reputation as a landscape painter. Up until 1964, he had not had a solo exhibition in New York since the one at the George Dix Gallery back in 1947. In 1964, Stuart Preston wrote in *The New York Times*: "A gentle, pearly haze à la Barbizon descends on this discreetly lyrical work which imposes strict classical order on nature's waywardness and takes a detailed inventory of things seen without being finicky about it."[106] The art critic Kim Levin lauded Resika's landscapes the same year in *Art News* and remarked that, as "befits a former Hofmann student, he does it all with color and closeness of tone."[107] She wrote further that "Resika allows himself no indulgences, except maybe the indulgence of idyllically abandoning this century—but in doing so he sets himself an almost impossible task: to paint sweet, but not saccharine now."[108] In April 1967, an *Art News* piece by Claire Nicholas White helped to introduce Resika's work to a broader audience.[109]

From the mid-1960s through the late 1970s, Resika's landscapes featured New Jersey streams and mountains, Cape Cod ponds and beaches, French farmland, and Mexican mountains and valleys. Generally, the artist created a series of paintings based on a select group of motifs and began, at this time, to develop an enduring habit of painting different versions of the same view or motif, as he had done with *Farm Near Gordes #3*. The Resikas visited Mexico regularly in the 1970s and early 1980s, drawn there by Blair's mother, Elizabeth, who resided in Tepoztlán before she moved to France.

Evident in the landscapes and genre scenes Resika painted over the course of the decade is an increase in the intensity and density of his color and strengthening in contrasts of light and dark. His works grew bolder and more abstract, and the feathery touches in his work of the 1960s were replaced by bolder planes of color. Surfaces were richer, and pictures often took on a reddish-violet tonality. The changes occurring in

Fig. 13 Paul Resika (b. 1928), *Fallen Trees, The Ramapo,* 1977–78, oil on canvas, 32½ x 38½ in. (82.6 x 97.8 cm.), Collection of the Artist

Fig. 14 Paul Resika (b. 1928), *Spring,* 1980, oil on canvas, 41 x 76 in. (104.1 x 193.04 cm.), Courtesy of Graham Gallery, New York

Resika's work are evident in the landscapes he painted in Ramapo, New Jersey, in the late 1970s (fig. 13). He was originally attracted to this area by a landscape painting class he taught for several years in the spring and fall in Ringwood, New Jersey, at Green Camp, which was operated by The Cooper Union for the Advancement of Science and Art, where he served as an adjunct professor beginning in 1966. The experience led him to rent a shack in Oakland, New Jersey, on the wooded slopes of the Ramapo Mountains. *Fallen Trees: The Ramapo* dates from 1977–1978 and is one of a number of works he painted along the river on the Oakland-Mahwah border. In these works, Resika adopts a more improvised approach to his handling of paint. He employs a variety of techniques to create the dense, impasto surface, including the use of a palette knife loaded with paint. He also scribbles and scratches with the end of his brush. The work is dominated by deep and tawny oranges and reds, acid yellows, pale, filmy blues, and dark violets. This transformation in color was inspired by his growing appreciation for the work of the Fauvists Albert Marquet, Raoul Dufy (1877–1953), and Kees van Dongen (1877–1968), which influenced him to experiment with a more vibrant palette. The art critic Jed Perl recognized the shift, remarking that Resika's color now "has an overpowering, knock-out intensity [and his work] displayed some of the most disarmingly voluptuous paint handling I've seen in a realist painter's work in a while."[110] The artist himself believes that the late 1970s marked the beginning of his maturity.[111]

In the early 1980s, Resika executed a series of dune paintings (fig. 14) that mark another significant stylistic and compositional shift in his art, revealing his development as an increasingly inventive painter. The artist began to employ color as a structural force, and reduce elements to their essential shape and formal essence. As Christopher Busa has pointed out, he started "to link abstraction with geometrical ordering, and geometry with gesture, color, simplifications, emphasis, boldness, and pungency."[112] This development would guide Resika as he moved ambitiously from one subject to the next over the following two decades, from paintings of dunes to fishing boats and piers, to abstract marine paintings, to paintings of figures, to geometrical depictions of foliage.

The Pier at Provincetown and other Marine Subjects

From 1984 to 1988, Resika's favorite subject was the cement-block fish house and long rectangular boathouse at the end of MacMillan Pier in Provincetown Harbor. He discovered them after he rented a house at the eastern end of Provincetown for six weeks in the summer of 1984. His first large-scale treatment of the subject (fig. 15) was dedicated to Herbert Benevy, a well-known New York framer and gallery owner, who had died that summer. As Resika explained: "all of a sudden this pier looked very

gloomy and long, the boathouse, the great big fish house . . . . [*Benevy*] was the first clear painting . . . . so began a very good period of pictures of the pier, which went on, and got bigger and bigger, and more grand, and small, too."[113]

During those mid-1980s summers, Resika went to paint at the location every afternoon, creating studies of it in oil on canvas as well as on paper. At low tide, he would anchor his easel down at "station points"—a term he picked up from the Provincetown painter Edwin Dickinson (1891–1978)—on a narrow sandy beach at the end of a passage leading from Commercial Street.[114] From this vantage point, he looked out at the distant pier, upon which the two wharf buildings stood, with boats moored to the side. Over time, Resika learned every angle and curve of the view and painted the subject from memory at his studio in North Truro or at his studio in New York. In both studios, he had toy models of boats and of piers in a box of sand, which he would sometimes study to assist him in thinking about the subject.

Fig. 15 Paul Resika (b. 1928), *Benevy (In Memorium),* 1984, oil on canvas, 27½ x 39¾ in. (69.9 x 101 cm.), Private Collection, Cambridge, MA

Resika produced more than a hundred pictures dealing with the theme of the pier, and he compared his improvisational approach to that of the jazz tenor saxophonist Coleman Hawkins: "Whenever someone asked Hawkins how he got such fantastic improvisation, he said by playing and playing over and over again. In other words, the most improvised thing is the most ordered, rehearsed thing. For five years, I was out there painting every day, but I never got bored because I was in a trance. You have to be in a trance to make good work."[115]

Fig. 16 Paul Resika (b. 1928), *Pier for Leland*, 1996, oil on canvas, 51 x 64 in. (129.5 x 162.6 cm.), Private Collection

Resika's pier pictures are often flooded with the radiant light of sunset, but some are moonlit, the moon reflected palely on the water (plate 16). In the series, he generally divided the composition into areas of illumination and shadow, with contrasting warm and cool hues. The buildings often serve as dark foils, against which he sets the brighter colors of sky and bay. Resika's interest in the pier subject dimmed in 1988 when the fish house, which could handle a fleet of thirty boats, was unceremoniously demolished to reduce the weight load on the overstressed wharf. He did occasionally return to the subject, including during the 1990s, at which point his colors became more brilliant, his brushwork more animated, and his approach more abstract. He dedicated his 1996 pier painting to his friend Leland Bell (fig. 16) after he recognized a coloristic and structural similarity between this work and Bell's paintings. In 2008, Resika related that he "stopped painting [the pier] when I ran out of the pleasure of doing it . . . ."[116]

In 1978, Parsons School of Design (today called Parsons: The New School for Design) hired Resika to develop for it a Masters in Fine Arts program, which he would go on to chair until 1990.[117] Resika hired Leland Bell, John Heliker (1909–2000), Paul Russotto, and Bruce Gagnier as instructors, and he delegated to Bell, for whom he had great respect, the running of the program on a daily basis. In 2001, Resika delivered

a talk on Bell's art at the Cantor Fitzgerald Gallery, Haverford College, titled "Leland Bell: Painter, Friend, Colleague." According to the journalist Rena Lindstrom, Bell and Resika had extremely different teaching styles. Whereas Bell was vibrant, emotional, physical and direct, Resika was less verbal, more intuitive, and more inclined to let students find their own direction.[118] When he had begun his teaching career at The Cooper Union, Resika modeled his methods on those of Hans Hofmann, always emphasizing structure rather than effects. He was "devoted to teaching students that painting was something one was, not merely something one did."[119] His student Rob Du Tout remarked that, at Parsons, he taught the spirit or "the religion of painting."[120] Since his resignation from Parsons in 1990, Resika has occasionally returned to teaching for short periods, including at the National Academy School and the New York Studio School of Drawing, Painting and Sculpture.

Resika's enthusiasm for painting the pier series was coupled with his purchase in November 1984 of a house located on the crest of a bluff—known as High Head—in North Truro, near Provincetown. From this spot, it was easy for him to make his way by car to the pier off Commercial Street. The house afforded him sweeping views of the Pilgrim Monument, Pilgrim Lake, and Provincetown Harbor. Having this residence made it possible for him to stay longer into the year, and he converted the detached garage into a studio.

Resika's commitment to painting marine and coastal subjects intensified following the purchase of the North Truro house. He developed a working process of devoting part of the summer to making scores of small oil-on-paper sketches outdoors and then using them as the sources for the larger canvases he completed in his studio, either in North Truro or New York. The oil sketches served as a springboard for his imagination and facilitated his increasingly inventive and abstract handling of composition, form, paint, color, and drawing. At the same time, the character of a particular place receded in relevance and importance to him. Resika believed that it didn't "matter where you are . . . A feeling or affinity for a particular place is mostly a naked hunger for forms."[121] He felt much the same way about elements in nature, remarking that he didn't care "what kind of trees they are [in his paintings]! They're forms!"[122] In 2001, Resika offered an illuminating response to a question posed by the poet and art writer David Shapiro: "I once asked him whether a painting was of a Provincetown I did not know. He responded it was a Provincetown I would or could never know. It was a fiction: fictive music."[123]

In the studio, Resika worked on his paintings for extended periods, reworking the surface, adjusting the colors, and tweaking the sense of light until he was satisfied. Yet all of the labor was dedicated to the hope of creating the illusion of spontaneity. He employed different modes of paint handling on the same canvas, sometimes combining the sweep of a large brush with long, thin strokes using smaller brushes. He might paint passages with a palette knife or scratch at them with the end of his

brush. Form became his "preoccupation . . . . . you have to follow your form and hope it leads to good things."[124] He later explained that he chose to work with the motifs of piers, boats, and lighthouses because they "are forms you can do something with. You do what you can do to get you to work—to find the form."[125] In the late 1990s, Resika began increasingly to pare his subjects down to the essentials of sky, water, land, house, tree, and figure, so that, by the end of the following decade, he was pushing forms toward complete dissolution.

Resika's ambition for his paintings was that they might convey something about the enigmatic and metaphysical nature of poetry (illus. 101). The artist always loved poetry, and, conversely, a number of poets have been drawn to writing about his work, among them John Ashbery, Charles Simic, Michael Benedict, L. E. Sissman, W. S. Di Piero, David Shapiro, John Skoyles, Mark Strand and John Yau. He has often collaborated with the sculptor Varujan Boghosian, who employs objects and collages much as a poet uses words and images and rhythms.

In a series of paintings of boats dating from the late 1990s (plate 17), Resika at last broke away almost completely from naturalistic imagery. Boat and building-like forms morph into hot and radiantly colored geometric shapes, including rectangles triangles, squares, and circles, which are flushed against a background field of bold monochromatic color. The writer and painter David Carbone interprets the vessels as symbolic of "soul boats," and the dashingly painted background quivers and glows with an almost corporeal presence.[126]

For about the last fifteen years, Resika has investigated an enormous variety of motifs, including, among other things, the Pilgrim Monument, the headlands and houses around his home in North Truro (plate 18, illus. 103), boats and other vessels in color as well as black and white (plate 24), the lighthouses of New England (plate 26)—a return of sorts to the paintings of lighthouses he made as a teenager from the models Sol Wilson kept in his studio—the woods and coast of Maine, and the jungles and beaches of tropical Jamaica (plates 21, 25, illus. 106). He has also painted motifs that are entirely or almost entirely free of reference to any specific place. Some paintings are made up only of moons (plate 27, illus. 102), and the moon is a motif that also appears in the sky above or beside other elements (illus. 103, 105, 106). In some paintings, key elements are altered beyond easy identification, as in *Treasure Beach* (plate 25), which was inspired by a trip to Jamaica, where he transforms the island's cliffs into triangles—a geometric form he has favored in recent years.

His works of the last decade and a half are stylistically distinguished by their transformation of forms into planar structures and also by their clarity of space, large fields of saturated hues, and frequent use of line to define the contours of forms. Certain pictorial strategies occur and recur, such as the holding down of a corner with the prow of a boat or sail (plate 20). Resika continues to investigate, as the art critic and artist John Goodrich has noted, "the vastness of the plane of the sky against

the elusive assertion of the sea, and to measure the exchanges among a few concise objects sprouting in between."[127]

The most striking and original development of all in Resika's recent work has been his exploration of color. In 2002, the art critic Hilton Kramer remarked that, as "a colorist—a painter who draws in color with a loaded brush—[Resika] is now without peer in his own generation, a generation that has often made color its most important pictorial interest."[128] He often employs large blocks of subtly modulated color to create spatial tension, so that areas of color appear to move forward or recede in space. Clearly, Resika continues to follow his former teacher Hans Hofmann's dictum that "In nature, light creates the color. In the picture, color creates the light."[129] Indeed, the poet Charles Simic compared Resika's paintings of the first decade of the twenty-first century to "brightly colored stage sets in some uproarious comic opera or children's play."[130]

Hilton Kramer was especially lavish in his praise of Resika's figure compositions from about 2002, which feature nude, half-draped, and fully dressed female figures standing or reclining in a lush-colored landscape of tree trunks or branches shorn of foliage (cover, plate 22) and sometimes including the presence of potted plants or bouquets of flowers on tables.[131] Resika would continue to paint variations on this subject in subsequent years (plate 27, illus. 104, 107), creating works Kramer considered "profound meditations on the nature of experience . . . enclosed in a poetic, color-drenched atmosphere of Proustian memory in which every material object is likely to be the bearer of some symbolic implication."[132] Arcadian figurative pieces, these works rank among the artist's most evocative and ethereal explorations of the tension between abstraction and image. They recall paintings by Matisse, Bonnard, and Pierre Puvis de Chavannes (1824–1908), all of whom Resika regards as among his favorite artists.

In his works of most recent vintage, Resika revels in and celebrates the physical properties of paint itself. He tends to lay it down in thin layers, allowing the layers of underpaint to show through so as to create the impression of density. He works quickly and decisively, and his brushwork has become increasingly blunt and broad. It is sometimes marked by zigzag action. The surface overall is thick with texture, reflecting his enthusiasm for the sheer materiality of oil paint. Among his latest works are many still lifes with flowers, painted both from nature and from memory (plate 23). The artist has been creating still lifes throughout his career, beginning from the time of his study with Sol Wilson in the early 1940s. His 1947 exhibition at the George Dix Gallery included Hofmann inspired still lifes, featuring wooden gears and fan blades.

In the 1970s, at Wellfleet, Resika painted traditional tabletop still lifes featuring fruit and flowers in an outdoor setting, with Horseleech Pond in the background. Over the decades, he has painted pictures of fish—cod, mostly—that bring to mind the piscine still lifes of William Merritt Chase (1849–1916). Resika's interest in still

life has sometimes been stimulated by the discovery of a particularly interesting pot or vase, such as the vases he acquired from the estate of the early twentieth-century Provincetown artist Charles W. Hawthorne (1872–1930). As for his floral pictures, Resika paints them only on the Cape, where people often give him gifts of bouquets. He has painted many floral still lifes on trays, which he gives away as presents. The artist's most recent florals appear to be on the edge of dissolving into fields of dazzling color. As in his friend Paul Georges's late-career floral still lifes, Resika now celebrates—entirely for their own sake—the joys and pleasures of color and the pure and radiant forms of nature.

Leland Bell

Leland Bell was passionate about painting and the artists he loved. His devotion to Jean Hélion, Alberto Giacometti (1901–1966), Balthus, and André Derain as well as to other artistic forbears, led the poet and art critic John Ashbery to remark in 1970 that Bell's "commitment to the past is almost violent."[133] Bell was highly opinionated, and in later life referred to himself as "contentious . . . an odd man out. And a pain in the ass."[134] Those who became close to him looked beyond the rough edges of his personality, and absorbed a large lesson from him about art and life. The art writer and critic Jed Perl, who regularly spent time in his company during the 1970s and 1980s, recalled how Bell showed him "that a painting is a formalization of the life force. . . . His great point, as I understood it, was that art involved a reshaping—a reformulation—of the energies that coursed through the universe. Art was an abstraction of experience that doubled as a re-presentation of experience. Art was the alchemy through which the everyday became an aspect of eternity."[135]

Early Years

Bell was born in Cambridge, Massachusetts, in 1922 and grew up in the Flatbush section of Brooklyn, New York. In the late 1930s, his family resettled in Washington, D.C., where he attended Western High School. The fledgling artist regularly cut class to spend time at the Phillips Memorial Collection (now the Phillips Collection), where he became intimately familiar with the museum's burgeoning collection of nineteenth- and early twentieth-century American and European art. Among his favorites were paintings by Paul Klee (1879–1940) and Chaim Soutine (1893–1943).

In his last year of high school, Bell studied painting briefly with Karl Knaths (1891–1971), who taught night classes at the Phillips. Knaths offered critiques, introduced him to the art of Hans Arp (1886–1966) and Piet Mondrian (1872–1944), suggested philosophers for him to read, generally encouraged him to paint, and even found a space above the galleries for him to work in. Martica Sawin believed that Knaths's "conviction that art was something greater than oneself shaped the eighteen-year old

Bell's idealistic view of art."[136] During the summers of 1941 and 1942, Bell followed Knaths to Provincetown, Massachusetts. There Bell had the opportunity to listen to some of Hans Hofmann's critiques, and he made lifelong friends with Hofmann students Robert De Niro (1922–1993) and Virginia Admiral (1915–2000), whom De Niro married in December 1941.

Art and Jazz

Bell moved to New York in early 1941. Through his friendship with De Niro and Admiral, he became acquainted with the poet and artist Kenneth Patchen (1911–1972), who was fond of the group of young painters who studied with Hofmann and invited them to the Friday night soirées at his home in Greenwich Village. At the end of one such gathering, Patchen asked Albert Kresch if he could lend a hand to a young painter from Washington, D.C., who needed help carrying his drum set back to his rented room.[137] Bell and Kresch immediately discovered their mutual interest in jazz—and in the art of Arp and Mondrian. Bell preferred the work of Arp, Kresch favored Mondrian, and (as Kresch later reported) the two "argued a bit about it, but eventually . . . realized we liked both of them."[138]

In fact, Bell was passionate about jazz. He ranked Louis Armstrong, Lester Young, and Charlie Parker among the world's great artists.[139] He frequented the New York jazz clubs, where he sketched while listening. In Washington, D.C., he played drums in the high school band, and he seriously considered a career as a jazz drummer before deciding to focus on painting instead. Nevertheless, Bell continued to play drums for his own enjoyment, and his drum set is visible in some of his still lifes and self-portraits. Indeed, the artist applied the fundamentals of music to his work as a painter, playing one color off another and relating the internal rhythms of the individual parts of an image, one to another. He was especially drawn to the rhythmic vitality and movement in the work of Mondrian, Giacometti, and Balthus, just as he was inspired by the openness of jazz to improvisation. He repeatedly described his experience as a painter as a process of making discoveries as he worked. In 1958, the poet and art writer James Schuyler observed that "Bell has been a musician, he knows the difference between feeling and rhythm, the natural pulse, and loving touch. He doesn't want to fake it. For all the painting and re-painting, the achieved picture is a tissue of spontaneities."[140] He could have been describing jazz itself.

Kresch introduced Bell to the painter Nell Blaine (1922–1996), in whom Bell quickly fostered an enthusiasm for jazz and even gave her drumming lessons. He brought records by Lester Young, Count Basie, Coleman Hawkins, and other jazz musicians to her studio. Blaine later related, "Lee used paintbrushes as drumsticks or often just his hands, and after a while the music made sense to me, and I relaxed and got with the swing, which was the word used then for the movement in music. Swing also meant the music was really alive and vital, had quality. Because of Lee I began to

play the drums, and I think handling the drumsticks [has] affected . . . the way I use paintbrushes."[141]

Blaine introduced Bell to Louisa Matthíasdóttir (1917–2000), who had moved from her native Iceland to New York at the beginning of World War II for the purpose of enrolling in the Hofmann School of Fine Arts. She and Bell married in 1944, following a brief courtship. Before coming to New York, Matthíasdóttir had studied art in Copenhagen and Paris and, like Bell, ultimately merged abstract composition with the figurative tradition. Their daughter Temma, born in 1945, recalled that her parents were "almost puritan in their dedication to their work."[142]

In the mid-1940s, Bell and Matthíasdóttir joined the Jane Street Gallery, which had been founded as a cooperative venture by Hyde Solomon (1911–1982), Janet Marren (1913–1998), Ken Ervin, and Howard Mitcham (1917–1996) and first opened in a ground-floor space at 35 Jane Street in Greenwich Village.[143] Solomon invited Blaine and Kresch to join, and Blaine in turn brought in Bell, Mathíasdóttiir, and Judith Rothschild (1921–1993). Blaine soon became the gallery's driving force, serving as its secretary and coordinator. She and the new group of members shared a commitment to the abstract movements of Purism and Neo-Plasticism, and original members who did not partake in their viewpoint were eventually dropped from the gallery's roster. Bell helped expedite this push, and, according to Blaine, he "stated positively that Mondrian, Arp, and [the Cubo-Futurist Alberto] Magnelli were the best and that Mondrian was the greatest." She recalled that Bell's "lecturing me about the art he liked or didn't like made a strong impact."[144] In 1946, Clement Greenberg singled out Jane Street as the most interesting gallery in New York City.

Unfortunately, little survives of Bell's art from the 1940s and 1950s. Most of his work from the 1940s was accidentally discarded, and he himself purposely destroyed or painted over most of his work of the 1950s. Understandably, therefore, as Sawin has noted, "the steps toward [Bell's] fully realized paintings of the 1960s are difficult to trace."[145] Among his few surviving works of the early 1940s is a group of small abstractions (fig. 17) in ink and gouache, which feature sharply angled amoeboid forms flatly painted and heavily outlined in black.[146] These works reflect the influence of Hans Arp, the artist Bell regarded as "a great master of the absolute, [who] forms his buds and swellings into beautiful exact dreams which are 'human concretions.'"[147]

Fig. 17 Leland Bell (1922–1991), *Abstraction (I)*, 1942–45, ink and gouache on paper, 18 x 13½ in. (45.7 x 34.3 cm.), location unknown

To Make Abstraction and Representation "Coincide"

In the early 1940s, Bell was passionately outspoken in his defense of the superiority of abstraction, and was an evangelist for the ideal of purity in art. At this time, his most deeply held ideas about art derived from his study of the work of both Arp and Mondrian. Mondrian's paintings influenced his method of shifting, adjusting, and constructing pictorial elements, and Bell saw him as an artist practicing "a kind of shadow boxing with the absolute . . . ."[148] Bell thought "the rhythm and movement of

Mondrian's work were magic."[149] Ultimately, however, Bell found that he could not cleave to the pure abstraction of a Mondrian. In later life, he confessed that he would "love to have a structure as powerful and human and deeply probing as Mondrian's, but I also want to invent something that will accommodate the appearance of things."[150]

Leland Bell's commitment to abstract painting broke down during the second half of the 1940s. At this point, he began to feel that there was something incomplete about abstraction, and he accordingly felt compelled to reintroduce the figure. During the course of the next decade, he became committed to forging a union of abstraction with representation. Along with Kresch, he wanted to explore the challenge of making abstraction and representation somehow coincide. Martica Sawin cogently articulated the dilemma that Bell, Kresch, Blaine, and others faced during this period: "The attempt . . . to reconcile subject matter with abstraction or to paint from nature with a strong sense of abstract form was a problem that by the end of the decade would confront both Bell and some of Louisa's fellow Hofmann students, De Niro, Blaine, Kresch, and others. How to exploit the tension between recognizable subject matter and the pure form of Mondrian and how to make these opposites coincide became the overriding questions that these artists would be pursuing into the next decade, or indeed the rest of their lives."[151]

During the late 1940s, the impetus among this small group of artists to reconcile abstraction and representation was stimulated by a variety of factors. Kresch recalls that what most "broke the ice was [Jean] Hélion's exhibition at the [Paul] Rosenberg Gallery [in 1945] . . . ."[152] Bell and Kresch were already familiar with Hélion's abstract work of the early and mid-1930s, when he was a member of Art Concret and served as editor of the magazine of the same name. From 1935 through 1938, his art was dominated by naturalized clusters of abstract forms and reflected the influence of the graceful curvilinear compositions of Arp and the inventive abstract constructions of Alexander Calder (1898–1976).

In France, Hélion had associated with many American artists, including Calder, George L. K. Morris (1905–1975), Harry Holtzman (1912–1987), John Ferren (1905–1970), and Carl Holty (1900–1973). The art historian Debra Bricker Balken has noted how they discovered "correspondences between [Hélion's] intellectual and cerebral approach to abstraction and their own formalist leanings."[153] Hélion's most consequential American connection was with the wealthy collector and painter Albert Eugene Gallatin (1881–1952), whose influential Gallery of Living Art (in New York University, at Washington Square East in Greenwich Village) Hélion helped turn in a more abstract direction. In New York, the French artist was able to put the emphasis on the art of Arp, Mondrian, and Léger, and he became an influential figure among the city's artists through his own art as well as through his work as a consultant and the authorship of a seminal essay, "The Evolution of Abstract Art

as Shown in the Gallery of Living Art." In 1940, the art historian Meyer Schapiro pronounced Hélion the "outstanding abstract painter of the younger generation of American and European artists."[154]

In 1936, Hélion married Jean Blair, and settled in America for the next several years, dividing his time between New York and Virginia. In the late 1930s, he began to develop an interest in figurative art and portrayed the world around him, picturing passers-by, tradespeople, houses, and gardens. He sought to "give painting back its moral and didactic power. I shall attack great scenes that will no longer be simply descriptive or administrative but also 'significant.' Like the great works of Nicholas Poussin."[155] He began to move away from pure abstraction, feeling that "abstract painting was no longer viable in the face of war [with Germany]…." , yet he still considered *himself* an abstract painter and believed that his newest work was the product of "a surface change and not an essential one."[156] Indeed, Hélion's work of the late 1930s and early 1940s continued to include traces of his earlier abstract style, with a strong geometrical foundation.

Fig. 18 Jean Hélion (1904–1987), *A Rebours*, 1947, oil on canvas, 44 11/16 x 57½ in. (113.5 x 146 cm.), Musée National d'Art Moderne, Centre Georges Pompidou, Paris, Jéan Helion: © 2013 Artists Rights Society (ARS), New York / ADAGP, Paris

In 1940, responding to the outbreak of World War II in Europe, Hélion returned to France to enlist in the French army. In June of that year, as France fell, he was captured by the Nazis and held on a prison ship at Stettin (today part of Poland), but managed to escape in February 1942, made his way to Paris, and by October 1942 was back in New York.

In 1944, Leland Bell took a job for around two years as the superintendant of a building on Hudson Street after he found Hélion's name on the roster of tenants, and the two became personally acquainted. Bell certainly would have had the opportunity to see some of the work that Hélion was creating at this time, but it was only in the years after the Frenchman's 1945 exhibition at the Paul Rosenberg Gallery that Bell became receptive to his determined shift in direction from abstraction to representation. By then Hélion had completely abandoned abstract painting and had begun creating vividly colorful scenes of people in the streets, of nudes, of store window mannequins, and still lifes.

À Rebours (Wrong Way Up) (fig. 18) alludes to Hélion's shift in direction. Incorporated into the painting is an image of one of his series of abstract works of the early 1930s that explored the concept of equilibrium. To its right is an upside-down nude, whose stylish and solidly rendered form is meant to echo the "architectural aspect of abstract construction."[157] Hélion represented the painting and figure side by side to convey his belief that "abstraction and the figure could live together, and that each was the key to the other."[158] In this work, figures are rendered in a flat and linear manner, forms are simplified, and the overall composition is divided into flat color planes.

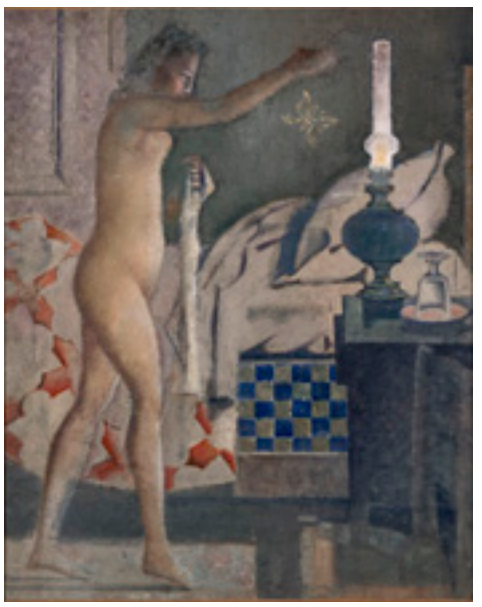


Fig. 19 Balthus (1908–2001), *The Moth,* c. 1959–60, casein and tempera on canvas, 64 x 51⅜ in. (162.6 x 130.4 cm.), Musée National d'Art Moderne, Centre Georges Pompidou, Paris, Painting © Balthus

Fig. 20 Alberto Giacometti (1901–1966), *Portrait of Annette,* 1954, oil on canvas, 22 1/16 x 14 in. (56 x 35.5 cm.), Musée Granet, Aix-en-Provence, Art © Alberto Giacometti Estate/Licensed by VAGA and ARS, New York, NY

Bell's attraction to the work of Hélion was part of his growing concern with deepening figurative painting through greater consciousness of form. He began to take interest in the work of European artists who considered this a central issue. As Nell Blaine remarked, this came at a time when American artists who "retained a connection with European ideas were treated with hostility by the others who talked of American art as superior and wished to be cut off from the European tradition."[159] Bell became an avid spokesman in the New York art world for the work of his European heroes. As the painter Gabriel Laderman (1929–2011) noted, his "way of filing through the 20th century was infectious, and his eyes were good enough to help other people see at least some of these artists."[160]

Paris Sojourn

Early in the 1950s, Bell moved to Paris with his family for a year long stay. He frequented Hélion's studio near the Luxembourg Gardens, where he also made the acquaintance of Balthus and spent time working on his own canvas, *Homage to Lester Young* (later destroyed). He responded strongly to the abstract formal qualities of Balthus's work and was moved by his deep regard for the demands of structure. Bell also developed an appreciation for the enigmatic character of the art of Balthus, filled as it is with mysterious gestures and movements. This later inspired Bell's own commensurately enigmatic Butterfly series (fig. 19).

During his stay in Paris, Bell was introduced to Alberto Giacometti by his artist friend Charles Emmanuel Marks (1917–2007). Following his discharge from the United States Army at the end of World War II, Marks had taken up residence in Paris for several years and became acquainted with a number of leading artists. Bell and Giacometti became fast friends, and the Swiss artist's portraits would have an important impact on Bell's work (fig. 20).

Giacometti spoke with Bell about the work of André Derain, who Giacometti enthusiastically championed. He told Bell that Derain was "the only one among the older painters who thinks and talks about the same things that we do," and, for his part, Bell came to greatly admire the Frenchman's use of color, along with drawing, as a constructive element.[161] He also found in Derain's art a rare combination of completeness and simplicity and marveled at the interaction of contour, volume, and light in his paintings of nudes and at the "interior orchestration" of elements in his landscapes.[162]

To gain a fuller understanding of the complexities of Derain's work, Bell made a drawing after Derain's painting *La Surprise* (1938, Private Collection), a picture he found to be "resonant and exalted"; Bell was impressed by its "hardness and penetration."[163] In Derain, Bell saw an artist who was "trying to do a painting that was not only elliptical in its briefness, and where each element sang its song—bang, bang, bang—but also a work in which the painting exists as a landscape, capturing the drama of a precise scene, a true representation of something in nature outside the artist."[164]

In Paris, Bell also had the opportunity to more closely study the work of Juan Gris (1887–1927) and quickly developed a passion for that artist's "architecture of the planes." He was awed by Gris's ability always to find "a path through the picture space . . . ."[165] At the same time, he also came to admire the work of Fernand Léger, especially his pictures featuring figurative images drawn in heavy black lines over rectangles and squares of color.[166] The art of Gris and Léger helped guide Bell's artistic transformation in the late 1940s and early 1950s. Through these artists, he came to realize that "if lines and shapes can be built into a figure, that's what I want to do."[167]

Albert Kresch, who witnessed Bell's transformation, provides a frame in which to understand his work of this period: "Léger did what few people were doing then, in a wonderful way. He was doing figures which were abstract. He'd get the head and the body all together, and the background could be abstract. . . . he would do . . . these marvelous figures lying down, and all around them are little shapes . . . and suddenly he'd do something completely abstract. They looked like long, vertical structures. But his colors always seemed to work together. I think it's possible that Lee got to like Léger through Hélion, who was influenced by Léger, going from his abstract to his figurative work."[168]

Continual Process

Following his return to New York in 1952, Leland Bell began to center his art on self-portraiture and scenes of family life. His paintings include portraits of Louisa and Temma, who followed the path of her parents and became a painter of landscapes, figures, and still lifes. In 1952, Bell's father purchased a townhouse on West 16th Street for him and his sister and their families. One floor of the building was turned into a large studio with Matthíasdóttir in the front, facing the south toward the street, and

Fig. 21 Leland Bell (1922–1991), *Morning with Cat,* 1980s, acrylic and chalk on paper, 16 x 12⅜ in. (40.6 x 31.4 cm.), The Estate of Leland Bell, courtesy of Lori Bookstein Fine Art

Fig. 22 Leland Bell (1922–1991), *Self Portrait at Easel,* 1954, oil on canvas mounted on board, 24 x 19 in. (61 x 48.3 cm.), The Estate of Leland Bell

Bell in the back, facing north and overlooking the garden. Temma eventually had a studio in the rear of the parlor floor. She later recalled how well the three worked together in the house, referring to it as a "little painting factory."[169]

Bell played down the content of his paintings. He was critical of those art historians who devoted too much attention to iconographic questions at the expense of discussing the formal qualities of a work.[170] He greatly admired the formalist writings of Roger Fry, and, as Jed Perl noted, worked "in the tradition of early moderns who saw the whole history of art as existing simultaneously, in a democracy of pure form."[171]

Bell painted from models, photographs, and memory. He generally preferred working from the latter, but occasionally asked a family member or a friend to pose, or he sketched from a professional model. When working from photographs, he favored snapshots or images he happened upon in magazines. Bell generally quickly sketched out compositions in charcoal on canvas. James Schuyler reported in 1958 that he then "works out the picture in fast washes, sometime monochrome, sometimes producing an apparently finished picture, though it never is."[172]

The artist viewed painting as a continual process, and he saw his own paintings as continuous works in progress, as well as sources for new variations. At any given time in his studio, he might have thirty pictures in progress. He would revise compositions, redefine shapes, or adjust a pose, always with the goal of ensuring that nothing looked forced or exaggerated. He would begin by using chalk to open up and rework pictures (fig. 21), and he generally chose to try out new ideas by first drawing on his studies in oil. Bell was known to change or entirely repaint pictures immediately after their return from an exhibition. Sometimes, he even took back and reworked paintings after they had been sold.[173] Temma Bell remembers watching her father "spend a whole winter putting bananas in and out of a painting."[174] Albert Kresch relates that, during the course of an exhibition of his work, Bell would paint over reproductions in the accompanying catalog: "that was his drive-to get a different rhythm of the space and the form. . . . Giacometti was famous for that. They both thought, deep down, that there was no way they can finish a painting."[175]

Not that Bell and Giacometti were identical in this regard. Kresch summed up the differences between their respective struggles to complete their works: "Giacometti felt that there was no way to finish a painting, but Bell believed it can be refined, therefore it has to be changed, it's got to have a stronger rhythm, or the colors have to have more impact in Lee's case and less in Giacometti's . . . He was most concerned about *total* unity. It was very important, the contrast between light and dark colors, that meant a lot to Bell. So once he'd make the contrast much more in the lower left-hand corner, then the next morning he'd look at it, and something in the right-hand corner is off. He's got to go back, make that less obtrusive."[176]

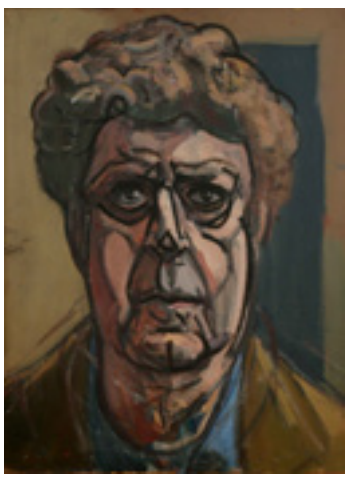


Fig. 23 André Derain (1880–1954), *Self Portrait with a Pipe,* 1951–54, oil on canvas, 14 x 13 in. (33.6 x 33 cm.), Private collection, André Derain: © 2013 Artists Rights Society (ARS), New York / ADAGP, Paris

Fig. 24 Leland Bell (1922–1991), *Self Portrait,* 1978, oil on panel, 23¾ x 18 in. (60.3 x 45.7 cm.), The Estate of Leland Bell, courtesy of Lori Bookstein Fine Art

Bell frequently worked in acrylics, since that medium dries almost immediately and therefore permitted him to make changes within a minute or two. He blended pumice into the acrylics to lessen the slickness of the surface and make them more closely resemble oils. Critics often pointed out Bell's compulsive behavior. Sidney Tillim discovered in "some of his work a laboratory flavor."[177] Hilton Kramer felt that there was "throughout his work a doctrinaire anxiety, an unappeased desire to get something settled, aesthetically, once and for all."[178]

Over a period of four decades, Bell created a striking body of painted self-portraits. Most focus only on his face—frontally, tilted to one side, or in three-quarter view. He was endlessly fascinated with the formal problems the self-portrait presented. "I look in the mirror," he remarked, "and I see a fresh way to enter the work again to get nearer to what I was after the last time."[179] He was initially inspired by the portraits of Giacometti (fig. 20), and, at the beginning, would regularly draw his own head, erase part of it, and redraw it over again.[180]

Self-Portrait at Easel was made in 1954 (fig. 22) and is one of Bell's few surviving figure paintings from the decade, let alone one that is largely intact and unaltered by the artist. As a result of Bell's layered handling of paint, the figure appears to be on the verge of dissolution, and its position in space is ambiguous and wavering. These same qualities are also found in Giacometti's self-portraits of the period. Bell's brushwork is brusque and fluid and creates a thick web of overlapping strokes of blue, red, and brown, which run over and under each other. The flowing, painterly quality of the work is an indication, perhaps, that Bell was briefly influenced by Abstract Expressionism. At this time, the artist had a reproduction of a Willem de Kooning drawing tacked to his studio door.[181] Conversely, Willem and Elaine de Kooning became fans of Bell's self-portraits.[182] The art critic Stuart Preston may have had this type of work in mind when he wrote in 1955 of paintings by Bell that "come to life . . . by means of excitable strips of colored pigment."[183]

André Derain's *Self-Portrait with a Pipe* (fig. 23) served as the prototype for many of Bell's self-portrait paintings and drawings of later years (fig. 24, plate 33,). Black

Fig. 25 Jéan Helion (1904–1987), *Luxembourg Gardens, Indian Summer,* 1960–61, oil on canvas, 78 x 102 in. (198.1 x 259.1 cm.), The Metropolitan Museum of Art, New York, Jéan Helion: © 2013 Artists Rights Society (ARS), New York / ADAGP, Paris

outlines emphasize contours and the shape of facial features, creating a network of dark channels that separate areas of the face, neck, and hair and establish a strong sense of volume and plasticity. In his self-portrait drawing of the late 1980s, he vigorously rendered the lines and surfaces of his face, which time had deeply weathered. His student Stanley Lewis believes that the work reveals "a tragic sadness. He was jolly when [he was] with other people [but] I think he was sort of tormented."[184] The biographer and art writer Nicholas Fox Weber likened Bell's late self-portraits to "the gripping presence of a Cubist sculpture."[185]

In 1962, the artist reestablished his friendship with Hélion during another year's stay in Paris. He would continue to see the French artist on visits to France during the 1970s and 1980s. The 1962 sojourn led to the writing of his essay "Hélion Paints the Impossible," published in *Art News* in 1964, at the time of a Hélion exhibition Bell helped arrange at Huntington Hartford's Gallery of Modern Art in New York.

Croquet Party (plate 28) is one of several group portraits Bell painted in the early 1960s, all of them inspired by Hélion's figure paintings of the period (fig. 25). They were pictures Bell admired for their "simplicity of vision and valuation, so that the structure of reality and architecture of the picture are in equilibrium."[186] *Croquet Party* is based on a snapshot taken by Temma Bell on a weekend spent in the country. The resulting canvas shows Bell and Matthíasdóttir in the company of their friends Charles and Caroline Marks and the Marks' son, Charles, and daughter, Susanne. The house and plants in the background are blurry and fragmented. Their color is almost identical to that of foreground elements. Bell eliminates such "details" as the faces of the figures so that the viewer's interest is centered entirely on the figures' shape and placement in space. He organizes the group into simple masses of dark and light and gracefully ties the figures together into one unified sculptural form.[187]

Late Themes and Variations

From about 1970 until his death in 1991, Leland Bell devoted his attention primarily to three thematically related series of paintings. The works feature Louisa, Temma, and himself, as well as a family friend, Frank. In the butterfly series, the figures direct their attention and gesture toward a butterfly that has entered the room (plate 30). The morning series features a couple whose lovemaking has been interrupted by a cat, who has delivered the gift of a dead bird beside their bed (plates 31, 32). In the bird series, Bell, his wife, and daughter reach out toward a bird that has flown into the room and stands atop a table (plates 34, 35).

Most of the artist's later works are variations on these three subjects. Bell was reluctant to discuss the narrative content of the series and always diverted attention to

formal relationships. As a group, the pictures in the series celebrate the mysteries and sensual pleasures of life, and they have an unmistakable enigmatic and mythological quality. The artist R. B. Kitaj (1932–2007) was impressed by Bell's "psychological reconstruction of scenes from human life" and by his "world-view of daily existence at the level of myth."[188] The art critic Lawrence Campbell felt that the figures in the serial works "seem to be participating in a ceremony, in some magic ritual where each performer must contribute an appropriate hidden compositional scaffolding."[189]

The three series provided Bell the opportunity to explore an almost endless variety of choreographic, coloristic, formal, and structural alternatives. The slightest change in the placement of a figure or alteration of a color might lead to his changing the neighboring forms and colors as well, and to establishing fresh rhythms and new meanings on each plane of color. In creating the series works, the artist sought to establish a structural logic that allowed for spontaneity even as it sustained an expression of rhythm. He was always seeking new discoveries, some of which happened in the act of making erasures. Bell explained that his goal was to try "to keep the rhythm of the color planes moving. I'm trying to get a rhythm to hold, but one just can't calculate those things. One must work and work. Some of those changes have caused me such agony; a painting is like a kaleidoscope-you shake it up and it all falls apart."[190]

Bell strived for a balanced tension between line and shape, flatness and depth, light and shadow. He set off foreground figures by rendering background elements as a series of flat and luminous planes. He struggled to make the spaces between the figures as vital and interesting as the figures themselves. Black outline forms a structural network that pulls the viewer's eye toward the picture plane while it also establishes the dynamic or rhythmic flow of the composition. The exaggerated gestures of the figures create a feeling of vital and lively movement. Jed Perl remarked on how the figure groups in the series "unite the rhythms of Baroque figure compositions with the planar architecture of Cubism. They're both old-fashioned and anti-old fashioned, a last shot at narrative painting and a deconstruction of narrative."[191]

In his serial paintings, Leland Bell deliberately added to his own set of artistic challenges by providing each color with a structural role or function within the composition even as he kept his colors new and fresh. His former student John Goodrich has written about his application of the terms "pressure," "saturation," and "weight" to describe the quality and relative intensity of colors. Goodrich explains that, for Bell, these terms did not "simply [describe] the forward-and-backward tendencies of colors, but their dislocations in space across the canvas. Rather than a sculpting of the known volumes, he looked for a vitalizing of the arabesque. The impact of a color depended on its location, the intensity of its placement depended on its color."[192]

An Unfolding Adventure

Bell regularly painted still lifes over the course of his long career. In the mid-1960s, his interest in the genre evolved after he developed a more a direct and spontaneous approach to the subject (plate 29). He began to view still life as a primary means of approaching various problems of naturalistic representation. In this, André Derain's *The Kitchen Table* (fig. 26) served as his ideal. It provided him with an example of still life that combines a modern sense of form with the older and more traditional ideas of balance and completion. Objects in Bell's painting have been arranged with an eye attuned to the relationship of circular forms, arabesques, and crisscrossing diagonals. Cool and warm colors are in equal balance. Straight lines contrast with curved ones. A small portrait of Temma is tucked behind a fruit bowl and looks out toward the viewer, her mouth humorously hidden from view.

Fig. 26 André Derain (1880–1954), *Kitchen Table*, 1925, oil on canvas, 46⅞ x 46⅞ in. (119.1 x 119.1 cm.), Musée de l'Orangerie, Paris, André Derain: © 2013 Artists Rights Society (ARS), New York / ADAGP, Paris

Leland Bell was a well-respected teacher and lecturer, and he became something of a cult hero in New York because of his passionate enthusiasm about art, his generosity to students, and the strength of his artistic convictions. He loved to talk, communicating in a rapid-fire, gravelly voice that sometimes went on non-stop. John Goodrich recalled, "Conversing with Bell could be like entering a roomful of appetites and opinions, their trajectories tirelessly looping."[193] Indeed, his activity as a teacher and lecturer earned him a fervent following. Before Paul Resika hired him in 1978 as a founding faculty member in the graduate program in art at the Parsons School of Design, Bell had briefly taught at schools across the country, including at the Aspen School of Contemporary Art, Indiana University, and Yale University. He was also highly active as a teacher and lecturer in the 1960s and 1970s at the New York Studio School. Through his teaching and lecturing, he influenced a younger generation of artists as well as his own peers.

Bell always spoke of painting as an unfolding adventure. He advised students to learn through studying artworks in galleries and museums. The art historian Andrea Packard noted that he advised them further to learn by "building relationships with mentors, and through vigorous revision."[194] He directed his students to search for the rhythm, structure, and scale of values in the great works of the past. He recommended that they be attentive to the repetition and variation of shapes, and that they draw the model in terms of planes and directional lines first and then go on to fill in the details of the human form. Goodrich recalled that, at Parsons, he would speak about how "rhythms established hierarchies of objects and sometimes their dislocations. Passages of paintings might be inventions (as in Chardin's 'invention of this mysterious spoon handle'), negating the gap between observing and re-creating. Color played a crucial role, not as color-wheel formulae but through intuitive qualities of pressure, weight or density. Together these produced dramas of location: 'I'm here, but now I'm over here!'"[195]

Bell felt a compelling responsibility to point students and listeners to the work of artists he respected or believed to have been overlooked. As Goodrich explained, he "fiercely defended [them] as if they were living people, fellow travelers in the pictorial challenge of painting."[196] The artist believed that "We're all after the same thing. We want to deal with the responsibility of representation. That's why there's really no gap between the twentieth century and [Lucas] Cranach."[197] Even as he approached the end of a six-year battle with leukemia, Leland Bell embraced the opportunity to talk about art, travelling to American University in Washington, D.C. to speak to a class of Stanley Lewis's students, where he spoke about the artists he loved, expressing his gratitude for the lessons they have passed on to all of us.

Albert Kresch

For the past half-century, Albert Kresch's poetic sensibility and skills of observation have transformed the natural world into something magical and mysterious. Whenever Bell was asked to name his favorite contemporary painters, he put Kresch at the head of the roster. Recently, Kresch explained what he believes are the differences between his friend's art and his own. "Lee's work is more focused," he said. "You could [always] see . . . the construction. The angles, the rhythm of the painting. I seem to go wider . . . . Bell uses line (or if you want to call it drawing) much more than I do. I use mass, or shape, and sometimes line. Bell uses a number of colors, but then he sticks mostly to those colors. I don't. I'm more intuitive, you might say. So sometimes what comes out, I let it stay. Once I've found that it's good."[198]

Fig. 27 Albert Kresch (b. 1922), *Still Life,* c. 1938, oil on board, 22 x 16 in. (55.9 x 40.6 cm.), Collection of the Artist

Becoming an Artist

Albert Kresch was born in Scranton, Pennsylvania in 1922 and, at the age of eight, moved with his family to New York City. They lived in several different locations before finally settling on the Lower East Side. There Kresch attended Seward Park High School, where his art teacher, David Syrop (?–?), encouraged him to attend a drawing class at the Educational Alliance. Students worked from casts and devoted a month to each of their large charcoal drawings. One Alliance teacher, Ruth Klein (?–?), demanded that every element be "smooth and svelte," and as close as possible to what the student was seeing.[199]

Kresch next attended a life class at the Brooklyn Museum Art School. His teacher there, Paul Gerchik (1913–1998), took special interest in his development and invited him to join a second life class he gave at his studio in Manhattan. Sometime in his late teens Kresch painted a tabletop still life (fig. 27) that reveals his awareness of the work of Paul Cézanne (1839–1906) as well as his burgeoning interest in establishing a strong geometrical foundation, a closely measured placement of forms, and a flowing and rhythmic arrangement.

From the Brooklyn Museum Art School, Kresch entered Brooklyn College, where his favorite teacher was the sculptor Alexander Giampietro (1912–2010), who had studied under László Moholy-Nagy (1895–1946) at the New Bauhaus in Chicago. Kresch recalls that, in Giampietro's class, he would start with a lump of clay and be directed to turn it into an interesting and exciting shape.[200] Another influential presence was the chairman of Brooklyn College's architecture department, the Russian-born architect, industrial designer, and writer Serge Chermayeff (1900–1996). But not all of Kresch's advanced art training took place within the confines of the college. While enrolled at the Brooklyn Museum Art School, Kresch became friendly with Louis Ehrman (?–?) who went on to attend Hans Hofmann's school in Greenwich Village. Kresch already knew about Hofmann, having read a *Partisan Review* article about him by Clement Greenberg. His friend's attendance at the school piqued his curiosity, however, and he went to visit and liked what he witnessed. From 1942 to 1943, Kresch went to Brooklyn College on weekdays and took Hofmann's drawing class in the evenings. He recalls that students drew figure compositions and still lifes from nature and concentrated on spatial relationships. He believes that Hofmann "taught the best way. . . . by doing," and he relates how "Hofmann would correct the students' work. He'd make small rectangles on the right side with the figure in it showing how it should create the space. Then he erased it to make large lines making the movement more dynamic and full of tensions. Sometimes he'd tear a drawing in half and put it together differently and it would become so alive."[201]

At the Hofmann School, Kresch became friends with the artists Louisa Matthíasdóttir, Elizabeth Dulaney Logan (1914–?), Robert De Niro, Virginia Admiral, and Nell Blaine. Blaine felt that—in addition to herself—Kresch was the "most talented person at Hofmann's . . . . I thought Al caught on. He understood some basic things that were real, using all the same means as the other students—the triangle and analytic Cubism—but he seemed to make it work. It was like a little motor was there and things in his work would turn over and move."[202]

By the early 1940s, Kresch had become infatuated with the non-objective paintings of Mondrian. He regularly visited the Museum of Modern Art to see the group of Mondrians displayed there, and recently mentioned that "*Trafalgar Square* [continues to stick] in my mind because of its tremendous expansiveness—of going off the sides—how it went on and on."[203] His devotion to Mondrian motivated his decision to study with Hofmann because he felt that Hofmann was the "most closely allied with Mondrian's artistic principles" of all the art teachers in New York.[204] Kresch helped defray the cost of his study with Hofmann by serving as the class monitor and assisting in the preparation of panels for his teacher's summer painting stints in Provincetown. While preparing the supports in Hofmann's studio he ran across the first English translation of Mondrian's seminal article, "Plastic and Pure Plastic Art,"

which had appeared in 1937 in the British publication *Circle*. He devoured the piece, along with Hofmann's own copious comments in the margins.[205]

Jane Street Gallery

After graduating from Brooklyn College in early 1943, Kresch volunteered for the U.S. Army Special Training Program. After this program was curtailed he served as an armorer at Langley Field, Virginia, where he found some free time to make art and to experiment with a variety of new approaches. He was interested in finding his own way and did not want to create work too closely modeled on the work he created at the Hofmann School.

Shortly after his discharge from the United States Army in December 1944, he, along with Nell Blaine, was invited to join the Jane Street Gallery. He now looked to Mondrian and Arp as his guiding lights in the work he was producing. By this time he was also a good friend of Leland Bell, the two of them (as related earlier) having debated the relative merits of Mondrian and Arp before agreeing they liked them both. Kresch recently explained the reasons for his attraction to their work:

> Mondrian discovered a basis for paintings. The verticals and the horizontals create the structure. Even if you're doing a portrait, or a landscape, or figurative painting, you've got to start with an abstract armature. Because if not, if you go from the real to the real, the painting will tend to melt away. It's got nothing to hold it together, no construction; one needs to go from the abstract or semiabstract to the real. But Mondrian is half the story, because if you think of Mondrian as the masculine side–strong, horizontal and vertical axis and planes–Arp is the feminine part but not in any pejorative sense, because his strength was as much as Mondrian's, but Arp gave one way to work into the painting and how to create the arabesque. How to make exciting shapes. Shapes become so important. Arp was the master of making a line for a shape so that it becomes one object and the other side of the line is another object.[206]

Initially Kresch thought of the Jane Street Gallery solely "as a means of exhibiting, but it became a way of exchanging ideas and being with each other."[207] His first solo exhibition at Jane Street was held in 1946 and consisted entirely of abstract work. *Composition* (fig. 28) is similar to paintings featured in this showing, and is one of a small series of works that reflect the influence of Mondrian in the incorporation of a vertical and horizontal substructure, and a color scheme limited to pure primary colors plus black. At the time, Kresch was interested in trying to create shapes that would "look good in any position, up or down, and left side or right side . . . . I wanted to get two big shapes . . . that are almost exactly the same, but turned in different directions. So [one] form against that shape would create a tension."[208] The artist also used darks to contrast with the lights, a method he continued to follow through his career.

Fig. 28 Albert Kresch (b. 1922), *Composition,* 1945, oil on canvas, 24 x 20 in. (61 x 50.8 cm.), Collection of the Artist

Out of the Clutches

As related earlier, by around 1946, Kresch and his friends Leland Bell and Nell Blaine felt that the abstract direction they were following was holding them back from achieving full personal expression. Kresch recalls that they were "in the clutches of . . . abstract painting and didn't really know how to go to get out of it. Hélion's first show at the [Paul] Rosenberg Gallery showed us one path. In a way he was our mentor."[209] Kresch had seen Hélion's abstract work in the early 1940s at the Valentine Dudensing Gallery in New York. He was fascinated by the Frenchman's article "Poussin, Seurat and Double Rhythm," which appeared in 1934 in the periodical *Axis*. Before he read it, Kresch had not known any American painters who "talked about rhythm in painting."[210]

Hélion's paintings motivated Kresch to experiment with representational imagery. His solo exhibition in 1948 at the Jane Street Gallery included two paintings that strongly reflected the French painter's influence, among them an unlocated portrait of his brother attired in his army uniform and seated on stool. Kresch recalls being drawn to pictures in Hélion's exhibition at the Paul Rosenberg Gallery of

> "heads . . . [that] were done almost like the head was a circle in the front views and three-quarter views and side views, and each one of them had a name. The front view would be like Pierre, the side view, Georges, and the back view, had its name—and they had hats . . . . The paintings were as simple as could be, a nose, a triangle and a mouth, a horizontal line, etcetera. Within a few years Hélion [painted] faces and figures quite realistically."[211]

Fig. 29 Albert Kresch (b. 1922), *Rockport Sea Wall,* 1948, oil on canvas, 17 x 21 in. (43.2 x 53.3 cm.), Private collection

In the years that followed his Jane Street exhibition, Kresch aimed to synthesize his modernist ideals with the great traditions of painting. In addition to Hélion, he especially admired the work of the modern French artists Pierre Bonnard, Georges Rouault (1871–1958), and André Derain.[212] He looked back to the example of Jean-Baptiste-Siméon Chardin (1699–1779), Corot, Courbet, as well as to the Americans Albert Pinkham Ryder and Marsden Hartley (1877–1943).[213] His knowledge of European art of the past was furthered by trips abroad, including in 1955, when he studied on a Fulbright Fellowship. The fellowship based him in Munich, where he attended a life class at the Munich Academy to paint and draw from the model. From there he made trips to France and Italy.

During the late 1940s, Kresch had begun to concentrate on landscape painting. In 1946 and 1947, he executed landscapes in gouache in Central Park and on Long Island. He spent July and August of 1948 in Rockport, Massachusetts, where he joined the artist George Morrison (1919–2000) in running a summer art school. In *Rockport Sea Wall* (fig. 29) and a group of related pictures, he chose to draw on the compositional and structural principles of his abstract paintings in his handling of a representational subject and to experiment with the interplay of dark and luminous

colors. The picture features a view of the Atlantic Ocean from the vantage point of the bathroom window of his apartment, which was located above the school. The main rooms of the apartment looked down on the main square, but the bathroom provided a vista of the ocean, which surrounds Rockport on three sides. Kresch wanted the color of the sea wall "to punch you in the face. . . . The [overall] painting is lit up by [the] yellows of the rocks and by the yellow in tandem as part of a series of yellows. The eye-opener is the bright [streak of] cadmium red."[214] *Rockport Sea Wall* was included in Kresch's second solo exhibition at the Jane Street Gallery, held in November 1948, which featured a combination of abstract and semi-abstract works.

Fig. 30 Albert Kresch (b. 1922), *Red Still Life,* c. 1955, oil on canvas, 18 x 25 in. (45.7 x 63.5 cm.), Collection of the Artist

Fifties Ferment

During the 1950s, Kresch's art jumped around wildly in terms of subject and style. In any given year, he might paint landscapes, figure groups, portraits, and still lifes—among them bouquets of flowers. His joint exhibition at the Tibor de Nagy Gallery in 1953 featured religious subjects—including crucifixions—and drawings and paintings of birds. By the decade's beginning, his brush strokes and marks had become more relaxed, and they were not as closely tied to the physical character of objects or to as strong a horizontal-vertical understructure. In such works as *Red Still Life* (fig. 30), he deliberately let his "hand go" and "didn't have the need to delineate very carefully."[215] At this point, his process was to look at his subject and find a shape that intrigued him. Then he would find a contrary shape and proceed in an open and intuitive manner. This freer approach reflected his passing interest in Abstract Expressionism.

It was also during the 1950s that Kresch attended The Club and became a regular at the Cedar Tavern. He met Willem de Kooning through the poet and dance critic Edwin Denby, a neighbor and close associate of Nell Blaine. On his return in the summer of 1948 from a trip to Mexico, Kresch needed a place to stay and Denby offered his apartment on West 21st while he was away in Provincetown. Living in the apartment, Kresch became familiar with the group of de Kooning paintings Denby had acquired from the artist.

At the Cedar Tavern, Kresch met Robert I. Inglehart, chairman of the School of Education at New York University, who invited him to study for a Masters of Arts degree at the school. Among his teachers was sculptor Tony Smith (1912–1980)—better known at the time as an architect—and he received his degree in painting in 1951. The graduate diploma proved helpful in securing him a teaching position, and in 1953 Kresch was invited by Frank Shapiro (with whom he had become associated while attending the sketch class at Paul Gerchik's studio in the late 1930s), to join the art department of Manhattan's Fashion Institute of Technology. With breaks for

teaching at Pratt Institute and Brooklyn College during 1961–1968 and for briefer teaching assignments at Queens College and the Hampton Institute, Kresch would teach painting and life drawing at the Fashion Institute until his retirement in 1989.

In the late 1950s, the artist began to concentrate increasingly on landscapes, a commitment that grew over the course of summer visits to Provincetown. He was aware of the landscapes Hofmann had painted there and in Truro, featuring views of the beaches, harbors, marshes, and dunes, and he saw landscape as an important formal vehicle for his explorations of space. Kresch explained: "I was out in the country a lot, and [artist friends and I would] go to Provincetown. We'd hitchhike there, and Hofmann, he was always painting until he started going very abstract. He painted around Provincetown. He did dozens and dozens of paintings. I liked the fact that I could use my abstract leanings, and still work from nature."[216]

Provincetown (After the Storm) (fig. 31) dates from about 1957 and is one of Kresch's largest seascapes of the period. Typically, he painted small studies during visits to the area. When painting the water, he first laid down a ground of white and then covered it with blue to convey a feeling of the sea. Kresch was interested in "certain angles [in the rendering of the] masts of the ships and little boats in the background, [while] trying to get the turbulence and at the same time certain darkness, after a storm. . . . It seemed to me natural that if I'm going to do a dark painting, to get a lot of blues into the blacks, and umbers. Of course, then, one needed something, an off-shoot of the cold darks, to have some warmer darks, which I represented in the foreground . . . . About the sky—I got some lighter blues as against the darker blues. I [also] liked [the] gray . . . . It put a whole different color in."[217]

Fig. 31 Albert Kresch (b. 1922), *Provincetown (After the Storm)*, c. 1957, oil on canvas, 25 x 33 in. (63.5 x 83.2 cm.), Collection of the Artist

Following the exhibition at Tibor de Nagy in 1953, Kresch's work was regularly included in various group exhibitions. There would be a long hiatus, however, before he received a solo exhibition of his work—in 1977, at the gallery at Hobart and William Smith Colleges in Geneva, New York. Following his solo exhibition at the Bowery Gallery in 1989, his work began to be more regularly on view in New York. In recent years, exhibitions have been held at Salander-O'Reilly Galleries and the Lohin-Geduld Gallery.

The Painter among Poets

From the late 1950s through the mid-1980s, Kresch spent many summers painting landscapes in Maine. He was regularly invited to stay with the poet Denise Levertov and her husband, the novelist Mitchell Goodman, who had been a friend of Leland Bell's since high school. Kresch continued to visit Goodman following his 1974 divorce from Levertov and the division of the couple's property. Initially, Levertov and Goodman had rented a summer place on the coast, and then in 1959 purchased

a house in the village of Temple (fig. 32), near the New Hampshire state line. Kresch loved the timeless character of the area. He began to develop his mature style in the course of repeated visits (fig. 33), and he reveled in the fact that he could return to find exactly what he had seen on earlier stays. He explained, "Other places in Maine, they change. . . . But [in Temple] I could come back for a week and do three or four paintings of the same thing. . . . . I was looking for a certain kind of landscape, space and light. . . . I liked the simplicity of the houses [and] I got into a series of horizontal shapes. . . . I couldn't find [a place like this] close to the city. . . . This was a village of maybe fifty people, so each house was separate from each other. . . . in the morning I'd maybe go out after breakfast [and] drive for an hour or an hour and a half, until I found something."[218]

Kresch and Levertov were close lifelong friends. The painter created cover designs for Levertov's books of poetry, and she wrote poems that explored his artistic philosophy. During the summer of 1948, while he was in Rockport, Massachusetts, Kresch met the poet Allen Ginsberg. The two never became close, although they would occasionally encounter one another through the years. In the 1950s, Kresch formed more enduring associations with Kenneth Koch, John Ashbery, and Frank O'Hara, poets he met through his friendships with Jane Freilicher and Larry Rivers, who was a later member of the Jane Street Gallery. O'Hara and Ashbery were, of course, also prominent in the world of modern art. Both were art critics and writers, and O'Hara worked in various capacities at the Museum of Modern Art.

Through his friendship with Koch, O'Hara, and Ashbery, Kresch came to participate in the New York Poets Theatre, designing sets for James Merrill's play *The Bait* and a production of Federico García Lorca's *Así que pases cinco años (When Five Years Pass)*. In the 1950s, Kresch met Fairfield Porter who also closely associated with Koch, O'Hara, and Ashbery. He came to sketch at the space Kresch had for a brief time in the Tenth Street Studio Building on West 10th Street shortly before its demolition in 1957. He often visited Porter at his home in South Hampton, Long Island, which was close to Larry Rivers's house in the same town.

In 1959, Kresch met Patricia Middaugh, whom he married two years later and with whom he honeymooned in Europe. In 1969, the couple purchased a brownstone in the Boerum Hill section of Brooklyn, a move prompted by Patricia's pregnancy and, with it, the need for a more stable living situation. Their decision to buy a house in Brooklyn instead of securing a summer retreat in the upstate countryside or on Long Island sent Kresch on searches every summer to find places outside the city where he could go to paint landscapes. He sought out the rural hospitality of

Fig. 32 Albert Kresch (b. 1922), *Temple, Maine (Denise Levertov and Mitchell Goodman House)*, 1959, oil on canvas mounted on board, 5½ x 9½ in. (14 x 24.1 cm.), Collection of the Artist

Fig. 33 Albert Kresch (b. 1922), *Maine Landscape*, c. 1960s, oil on canvas panel, 16 x 20 in. (40.6 x 51 cm.), Collection of the Artist

friends, such as Levertov and Goodman, or temporarily rented homes. He "didn't mind the variety, going to different places," and he did not ignore the Brooklyn landscape.[219] After the move to Boerum Hill, he painted a series of small pictures featuring his rooftop and the buildings beyond. He was thrilled with the view he had of the World Trade Center, which was then under construction in Lower Manhattan, and found the experience of working on his rooftop to be "like painting in the country . . . you're up in the air. It was warm. I'd go toward the summertime."[220]

During the summer months, Kresch and his family generally spent time away from the city. Some summers they split among Temple, Maine (plates 36, 37), the Catskills (plates 40, 42, 43., illus. 45, 48, 49), and Buffalo, visiting Patricia's family. It was Brooklyn neighbors who introduced the Kresches to the western Catskills. There, the mountainous landscape around the rural towns of Jeffersonville, Callicoon, and Cochecton, dotted with "houses, and very tiny villages," made Kresch think of places "from the 1880s, what they would have looked like . . . ." [221] The artist was attracted to the "combination of mountains and farms, because even if there are no people, if there's a silo or a farm, it brings humankind in, so it doesn't look so lonely."[222] The family also spent parts of their summers in Springs, on the south shore of Long Island; in Monroe, New York (illus. 39), located about ninety minutes north of the city; on Deer Island in Maine (plate 46); or on the Isle of Shoals in New Hampshire (illus. 41). Sometimes, they visited more exotic locales on the Bay of Fundy in Nova Scotia and New Mexico's Sangre de Cristo mountain range. In 1989, Kresch traveled to San Francisco for the opening of a joint exhibition at the Contemporary Reality Gallery, and then went on a West Coast painting excursion with Dick Brewer, a boyhood friend of Leland Bell. The experience opened his eyes to new pictorial and coloristic possibilities (plates 38, 39).

The Process of Landscape

Most of the landscapes Kresch has painted over the past half-century are diminutive in size, measuring on average just 10 by 20 inches. He always works them up as far as he can outdoors before completing them back in his New York studio. Kresch usually has several landscapes going at any time, sometimes on the same theme. Generally, his compositions are divided equally between earth and sky, and the elements are aligned parallel to the picture plane. Compositions are often anchored by small houses or buildings and are organized around the interplay of subtle plastic rhythms and resonant bands of color. The art critic Michael Kimmelman has wittily referred to these as "jazzily geometric, off-kilter configurations," and John Goodrich has noted his use of "off-balance, energized intervals to particularize each element."[223] Sometimes, the artist creates a series of works featuring essentially the same spot painted from different angles (plates 36, 37), all of which are meant to have a "different character . . . or feel to them."[224] He also alters the view by stretching out the horizontal

format. Always, Kresch adjusts color relationships and planes to achieve a delicate and harmonious balance, and the parts all join in a unified and rhythmic conversation.

Kresch paints quickly and reworks areas fast. He applies oil or acrylic brusquely, building layer upon layer of pigment to create a light-refracting surface. Art critic Maureen Mullarkey observed that he builds surfaces "by accretion like a coral reef."[225] He consistently emphasizes dark colors, but also incorporates just two or three light colors to illuminate the work. Kresch explains: "There are two ways you could put light into a painting. You could do a painting by using a lot of light colors, and a few blacks. The painting would be lit up by a few blacks. I preferred the second way. I used a lot of darks, and the painting is lit up by a few lights."[226] He favors picturing the hours between twilight and dusk and is interested in capturing the radiant, glowing light of the magic hour on a late summer evening before darkness unfolds. The overall lighting effect instills in his works a warm, meditative, soulful feeling. Not that Kresch's palette is somber. On the contrary, it is vivid, lively, and sonorous. He favors combinations of blues, greens, and yellows, but he also often chooses to mix in surprising or unusual colors or combinations of colors, frequently juxtaposing dazzling yellows and orange-reds against deep, rich blues and greens. John Goodrich has noted that "hues . . . tug and lean against each other with poignant rigor."[227] The art of Pierre Bonnard gave Kresch permission to develop his personal approach to color.[228] His enthusiasm for the French artist began in the late 1940s, and Kresch recently remarked that "no one would think of making up [the colors that Bonnard did]."[229]

When he discusses his own work, Kresch typically begins by describing the flow of one color area into the next, and speaks of a constant balancing act. About *Temple, Maine* (plate 37), for example, he describes "the yellow, coming from [the] white house—that's the light itself. . . . then that yellow changes, and becomes a little darker, kind of a green. And it picks up the yellow on the other side of that house. Going [farther to the right] is a lemon yellow, or a cool yellow. [Below] it becomes a warmer yellow, a little orangey. And here, it's even more orangey . . . . [I]n the foreground, I use [an] even brighter lemon yellow, and I get something going on there. So it's a constant back and forth."[230] He also observes how space functions in relation to the flow of color, as in his discussion of *Catskills* (plate 40), where he notes that "the angle for the space works across (from the edge of the hill at lower left), and goes past the big tree or bush, and goes into the mountains in the rear. I liked the range of color," he says, "from light to dark. . . . I got a darker [area] of trees coming up in [lower right] corner, which is very important for that swath in the background."[231] Concerning *Pacific* (plate 38), Kresch comments in particular about the ratio of colors: "I thought this ratio of colors very interesting, the blue inside, then sort of a nice, reddish color. Then the big slam in the lower corner. [There is a] slightly lighter blue, and then a little bit of a violet blue underneath it. For the waves I picked up some of the yellow . . . ."[232]

Kresch has painted figure compositions intermittently over the course of his career. In addition to completing his landscapes, he works on figure composition as well as still lifes and portraits during the winter months in his Brooklyn studio. In the 1960s, he devoted a great deal of time and attention to self-portraiture, creating approximately thirty heads. For many years, the artist attended sketching sessions in Greenwich Village and Soho, where he drew from the model. His figure compositions often feature athletes, such as football (plate 41) or basketball players, and he has also painted jam sessions (plate 44), and dancing figures. Animals, farmers, and other figures (plate 46) are sometimes visible in his country landscapes. Kresch's paintings of athletes are based on black-and-white photographs he finds in the newspaper. What particularly interests him is the way the diagonal travels across the athlete's body. In *Football Game*, for instance, the diagonal appears to be forcing apart the principal figures.

Jazz (plate 44) is based on a photograph of Lester Young playing with his combo at Billie Berg's, a club on North Vine Street, in Hollywood. In this picture, the color scheme is in fact somber, yet also glowing, and the figure's weight and solidity recall the work of Rouault. Kresch heard Young perform in venues all over New York, often in the company of his artist friends Leland Bell, Larry Rivers, Jane Freilicher, and Anne Tabachnick (1927–1995). To this day, he recalls "the inventive rhythms and placement of sounds that [jazz musicians of the period] had discovered which influenced [all of] us in our painting."[233]

Over the course of the late 1980s and 1990s, Kresch created a dazzling series of tabletop still lifes (plates 48, 50). Stanley Lewis, who has written eloquently about them, views these works as more thoroughly in the modernist tradition of Picasso, Matisse, and Hélion than Kresch's landscapes or figure compositions. They "combine," Lewis writes, "to make something new."[234] The works were created with the aid of a three-way mirror his wife, Patricia, originally used in her work as a fashion illustrator. The device allowed her to see the back as well as the side of the model who posed for her. After Kresch's daughter Elizabeth was born in 1971, Patricia stopped working in fashion, but, fortunately, she kept the mirror, putting it away in a corner of Kresch's studio in back of a table that he used to set up still lifes. Kresch's discovery and use of it was a happy accident, and the artist refers to it as the "still life magic mirror."[235] It helped him create a dynamic and lively three-dimensional network of planes and reflections in works that are painted with a great sense of confidence and aplomb. Kresch relates, "Other painters have uncertainties and doubts . . . in still lifes; I didn't seem to have any . . . doubts. I didn't feel the danger. Are you doing this wrong? That should be going the other way?"[236] As the series originated in the happy accident of the three-way mirror, it also ended by chance, after a model Kresch hired to pose decided to dust the studio during a spare moment and moved the mirror out of the way.

The still lifes generally feature a variety of bright primary and secondary colors, including orange, green, or violet. The artist emphasizes curvilinear rhythms and the lively interplay of straight edges and curves. Objects are reinforced by heavy black outlines. In his landscapes, Kresch usually limits the use of outline to his rendering of building structures, which imbues them with a sense of volume and three dimensionality. In the still lifes, however, outline appears in full force, so that the still lifes tend to relate most emphatically to the work of Leland Bell, in which, as Stanley Lewis notes, "you have an outline then an area and the geometry within those forms."[237]

In *Still Life* (plate 50) of 1998, Kresch let himself go, creating one of his wildest and most playful paintings. The color is bold, joyful, and inventive. It brings to mind the high-keyed palette of his former teacher Hans Hofmann. While he was working on the picture, the artist reports, he was "dying to have a pure violet and . . . other colors similar but not . . . the same."[238] He also extends the black outline around forms so they create shapes that have no basis in reality, here joining the round object on the front left edge of the table with the guitar hanging behind it on the wall, so that the resulting shape has no basis in rational space. Martica Sawin has astutely observed that Kresch's zestful still lifes "offer a foil for the subtleties of [his] more condensed landscapes."[239]

Sun and Tree (plate 53) dates from 2009, and is similarly adventurous. The artist recalls that the painting was "fun to do," and that it was inspired by a walk west along West 57th Street, toward the Hudson River late in the day, when the sun "was descending toward the Hudson. It was a red, orange ball. I was dying to use it in a painting. I made a whole orange ball, but it didn't work. So then I went over the whole thing, and I made a black sun and a dark sun, [but it was] not working. . . . then I went back to the orange. I mixed it with the dark, and . . . finally . . . I got the idea of doing the white at the edge. . . . I thought [the pale lavender] color really made that tree. It was different."[240]

Stanley Lewis

The creative career of Stanley Lewis has been a perpetual quest. Over the years, he has attracted a large community of admirers among colleagues and students, who have witnessed his enormous dedication and struggle to picture what he sees. His work is informed by a deep knowledge and understanding of abstraction. "You have to learn what abstraction is in order to understand what painting is," he says.[241] The art critic and painter John Goodrich believes it "hard to think of another painter who so completely shuns preconceptions about traditional painting while reaffirming its most interesting possibilities."[242] He considers himself "a problem oriented person . . . . I see problems everywhere. . . ."[243]

Early Years

Lewis was born in Somerville, New Jersey, in 1941. While coming of age in this small town two hours south of New York, his creative interests initially centered on music. He played both oboe and saxophone, and he sang in the church choir. He did draw and paint as a youngster, but, as he recently admitted, "it did not add up to much."[244] Music dominated his creative self at Wesleyan University, where his teachers included the avant garde composer, music theorist, and artist John Cage (1912–1992), whom he credits with making him aware of time and chance as critical components in art.[245] At Wesleyan, Lewis studied drawing and painting with John Frazer and he recalls, during this time, "looking at nature with heightened colors."[246]

After graduating from Wesleyan in 1963, Lewis attended the Yale Summer School of Art and Music in Norfolk, Connecticut. He was impressed by how his painting teacher Louis Finkelstein (1923–2000) constructed a picture and tackled spatial problems. Lewis credits this teacher with showing him how to organize space.[247] For his part, Finkelstein was sufficiently impressed with his student's landscape paintings to arrange for him to attend graduate school at the Yale University School of Art. Lewis was awarded a Danforth Fellowship for Graduate Study, which covered his full expenses as he was exposed to teachers who included Leland Bell and Nicholas Carrone (1917–2003). By far, it was Bell who had the greatest influence on Lewis. The young man gravitated to him because he saw him as "a figure painter coming out of the great tradition of figures."[248]

During the year that Bell taught at Yale, he occasionally joined Lewis when he painted outdoors and concluded that Lewis was "a natural landscape painter."[249] The two also shared a love of music and sometimes played together, with Lewis on saxophone and Bell on drums.[250] It was Bell who inspired him to listen to the music of Lester Young and who made him aware of the tradition of jazz players reinterpreting the standards in ways that made them sound fresh and new. Lewis began applying to the process of his painting a visual analogue of the jazz tradition. He would make drawings after paintings he admired, and then create his own paintings, bringing the lessons he'd learned and using the subject matter of his immediate surroundings.[251]

In his Yale class, Bell spoke much about the artists he loved, including Derain, Hélion, Balthus, and Giacometti.[252] He gave Lewis the feeling that painting was a "kind of new world—a whole different aesthetic."[253] Lewis particularly remembers Bell advising students "to give to each object its qualities and not impose one way of painting on all the different things in life."[254] In 1964, while he was still a graduate student, Lewis had the opportunity to view an exhibition of Hélion's work, which Bell had helped arrange at the Gallery of Modern Art in New York. He was enraptured, the exhibition confirming his belief "that Hélion, together with Giacometti and Balthus, is one of the most important figures of post-abstract art."[255] Bell persuaded Lewis to travel to France to meet Hélion and, in 1971, visited him in Paris. Lewis wrote an

Fig. 34 Stanley Lewis (b. 1941), *Man with a Broom,* 1974, walnut wood, 50 in. high (127 cm. high), Collection of the Artist

article about the Hélion retrospective at the Grand Palais, which was published in *Art News*. Lewis praised Hélion for succeeding "in painting the clutter and craziness of contemporary life without succumbing to fragmented pictorial forms and without losing a sense of the whole."[256] The Frenchman's *Luxembourg Garden* (fig. 25) inspired Lewis to create a series of paintings and sculptures of a man sweeping a broom (fig. 34). His works also inspired another group of paintings depicting shirts lying on tables.

Remaking Cubism

After Bell's departure from Yale, Lewis studied with Nicholas Carrone, who imparted what he had learned about the creation of tension and space through planar organization, lessons Carrone acquired from his study with Hofmann. Carrone also introduced Lewis to the principles of Cubist construction. He instructed his students not to draw the model, but to draw "where the model is."[257]

Lewis remembers taking a seminar in figure painting with Paul Georges, which centered on the model. Lewis admired Georges's work and created paintings of the nude under his influence. During his time at the school he also worked on, among other things, a copy after Courbet's *Young Ladies on the Banks of the Seine* (1856–1857, Musée du Petit Palais), and paintings of stylized figures inspired by the example of Hélion. Lewis recalls that at his "crit" at the end of his first year at Yale, it was the works influenced by Hélion that drew the most ire from faculty members Jack Tworkov (1900–1982) and Al Held (1928–2005). The reaction was sufficiently severe to result in Lewis's academic probation for a year. The difficulties he had in completing his degree may have been partially affected by the highly contentious relationship that had developed between Bell, his mentor, and Tworkov. Bell was brutally candid in his disregard for the paintings of the Abstract Expressionists, including the work of Tworkov. For his part, Tworkov believed that Bell's ideas were too tightly wrapped in the academic traditions of the past. He particularly disdained Bell's high estimation of the art of Hélion and Derain. Bell had been brought to the Yale faculty by Louis Finklestein. After Tworkov replaced Finkelstein as department chairman, Bell's contract was not renewed. In 1966, Knox Martin was the acting head of the department, having taken over for Tworkov. After presenting his new work in this new academic environment, Lewis was finally awarded an MFA in painting in 1967.[258]

Following the award of his graduate degree Lewis moved to Paris for a time to live and paint. In 1968, he was hired to teach art at the Foote School in New Haven and, during his year there, attended some of the early meetings of the Alliance of Figurative Artists. Early the next year, he was offered a faculty position at the Kansas City Art Institute, where he taught as a professor from the fall of 1969 through 1986.

By the time he went to Kansas City, Lewis was committed to *plein air* painting, and he set up his easel on the city's streets, creating paintings inspired by his close study of Cubism (fig. 35).[259] He wanted to remake Cubism through a combination

Fig. 35 Stanley Lewis (b. 1941), *Cubist Landscape,* c. early 1970s , oil on masonite, 45 x 41 in. (114.3 x 104.1 cm.), Collection of the Artist

Fig. 36 Stanley Lewis (b. 1941), *Still Life with a Photograph of Karen,* c. late 1970s, oil on masonite, 48 x 54¾ in. (121.9 x 139.1 cm.), Collection of the Artist

Fig. 37 Stanley Lewis (b. 1941), *See Clear Across the USA,* 1984, oil on masonite, 35 x 42 in. (88.9 x 106.7 cm.), Collection of the Artist

of naturalistic transcription and invention, and he began to formulate what would become his unique and complex method of working. He cut up sections of his canvas, stapled them onto a new ground, and then rearranged the parts like a jig-saw puzzle. Lines create paths through space and indicate shifts in location. Paint is thickly applied. Color schemes are dominated by tawny greens, terracotta reds, and tart blues.

Cubist Landscape includes a mixture of figurative, still life, and landscape elements in a composition consisting of a receding sequence of concentric rectangles. Visible at upper center are images of a car and a telephone pole. To the right of this is the face of Lewis's wife, Karen. A hand at lower right holds onto what was originally the open page of a newspaper—now transformed into a lavender plane of color, which contains a floral still life on its surface.

Still Life with Photograph of Karen (fig. 36), which Lewis painted in his garage studio in Kansas City, is based on Matisse's *Still Life after Jan Davidsz de Heem's "La Deserte"* (summer-fall 1915, Museum of Modern Art). For his painting, Lewis laid out a series of tables across the garage floor to create one large unit. He was trying to teach himself how to make transitions in space and thereby better understand Matisse's structural method.[260] *See Clear Across the USA* (fig. 37) was painted close to the end of his stay in Missouri, part of a series of works with elaborate cuttings. Lewis based this picture on actual observation, but he changed the color of the sign at upper right from blue to red.

Lewis also applied his unique cut-and-assemble process to his graphite drawings. In the early 1970s, he was thrilled to discover Stonehenge paper, which he found to be sturdy enough to tolerate his X-Acto knife ministrations. Lewis's drawings now gained focus as he relieved areas congested with too many graphite lines that he felt made the images difficult to read. Using his knife, he would score the ends of sections he wanted to remove and then rip them off by hand. As a columnist for the *Kansas City Star* reported, "What used to look like scribbles and superfluous scratches now have become functional and expressive devices."[261]

Artist's Studio (fig. 38) dates from this period and provides a glimpse of his diverse interests. Hanging on the back wall is one of his Cubist city paintings. On a shelf at the upper left is a sculpture of a head, and on the table in the middle of the room is a sculpture Lewis made of a skull. The journalist Donald Hoffmann has noted that, about 1980, Lewis's drawings went through a further shift as he began to aim toward greater simplification by creating a better "balance between the slashing lines and the broader planes . . . ."[262]

The Transformations of Direct Perception

In 1986, Lewis was appointed assistant professor of painting and drawing at Smith College in Northampton, Massachusetts.[263] Four years later, he was hired as a professor of painting and drawing at American University in Washington, D.C., where he remained until his retirement in 2003. In Washington, Lewis's art underwent a major transformation. The artist now committed to painting everything in his field of vision and basing his works on his direct perception of nature. He aimed to work more slowly and more deliberately.[264] He wanted to learn how to paint the details and not lose the surface. He wanted to get correct all the relationships he saw. In his landscapes of the past two decades, Lewis manages to transform the most common and ordinary subjects into something magical and sublime in works distinguished by their breathtaking technical achievement and spatial complexity.

Fig. 38 Stanley Lewis (b. 1941), *Artist's Studio,* early 1970s, graphite on paper, 22½ x 30 in. (57.2 x 76.2), Collection of the Artist

Lewis generally paints landscapes close to home. He has worked repeatedly at some sites, including in and around his homes in Washington, D.C. (plates 55, 57); Leeds, Massachusetts, where he purchased a home while teaching at Smith College (plates 58, 59, 61, illus. 53); and at Chautauqua, New York (plate 60, illus. 59), where he has taught many summers in the Chautauqua Summer Painting Program. He has also worked in Brooklyn, where he resided in 2006, after receiving a Guggenheim Fellowship. Most of his works are densely packed with vegetation, and some contain tangled areas of growth. He frequently pictures roadsides, single- and two-family homes, front yards and back, and often gives minute attention to such elements as weeds, brambles, mailboxes, telephone and power lines, fences, and trees. Lewis has said, "Everything you look at becomes interesting."[265] The art critic Morgan Taylor calls the artist "an alchemist who can turn trash into gold."[266]

From start to finish, Lewis paints outdoors and often works from an elevated perspective.[267] He starts out by making a simple painting of the subject and never tries to predict where he will finally go with it. Over the next day or two, he may add to the composition. Beyond this, as he looks further at the subject, he adjusts or changes the scale and size of elements with the goal of linking them up as they exist in space. He exhaustively reworks the surface until he is satisfied that he has actually rendered each form exactly as he visualizes it. During the course of creating his painting, he builds up the surface, cuts it, pieces it together, and scrapes away some details and even entire regions. Areas of thick impasto lie adjacent to sections splattered with light, delicate strokes. Some of the surface is five or more layers thick and so densely covered with paint that portions buckle or swell, so that the surfaces of his canvases are full of concavities and convexities. The art critic Lance Esplund has noted that the relief-like surface of Lewis's paintings "mimic the way in which we tend to focus near, then far, while looking at an actual landscape."[268]

The artist's paintings are spatially taut, the forms solidly holding their position in space. He constructs supporting ledges, sometimes severing a section and then stapling it to another piece of canvas or board and moving it a short distance over. His palette, subtle and subdued, consists mostly of earth colors tinged with strokes of mauve, gray, blue-green, and other softer and lighter touches of color. The paintings have a vital and naturalistic sense of air and light.

Buildings and natural elements sometimes appear to lean slightly to one side, which contributes to an undercurrent of psychological tension or unease. Lewis sometimes uses multiple perspectives, so that the viewer's eye is not led in any single direction. Lance Esplund has noted that "contradiction, a sense of naturalism and Cubist dislocation, has been at the heart of Lewis's pictures for decades."[269]

An Art of Concentration and Toil

These are paintings that demand of artist and viewer alike long stretches of concentration. Not surprisingly, the labor required to paint them has taken a physical toll on the artist, especially on his shoulders. Lewis nevertheless pursues the completion of his works, no matter the extent of toil or degree of exhaustion. And some take years to finish. He believes, he says, that the "great modern painters (de Kooning, Braque, Soutine) have produced truly outrageous paintings. And that is courage to me."[270]

Like his teacher Leland Bell, Stanley Lewis struggles hard to complete each work of art. Albert Kresch notes, however, that "the reasons that Bell had, and Stanley Lewis had, for staying a long time with a painting diverged, although they may have merged at some point, because Stanley Lewis is working to get every little thing the way it is *there* in its *place*. Bell was interested mainly in the big unification of the forms in the painting, so that no shape, no form remains neglected or diffused."[271]

During the winter months, Lewis works on his graphite drawings (plates 54, 56, 62). He considers his drawings and paintings inseparable from one another and relates that it is "amazingly hard to start [the] drawings. The first couple of weeks are HELL."[272] Like his paintings, the drawings are formidable physical undertakings, in which he focuses on every detail and seeks to establish a fully convincing sense of space and depth as well as bring all the elements into a harmonious relationship. The drawings often take years to complete. To Esplund, they "almost seem to be records of his perceptions . . . ."[273]

In his graphite works, Lewis was influenced by the drawings of Alberto Giacometti, which reflected that artist's lifelong struggle to represent visual perception. For both artists, drawing served as a fundamental method for transcribing reality and searching for the truth. In his drawings, the Swiss artist sought to model the figure or objects and the surrounding space and, by this means, capture an interior reality. His drawings, thinly and scratchily rendered, reveal, like Lewis's, extensive reworking and erasures as well as areas of buckling and fraying.

Lewis's drawings have also been impacted by drawings he made early in his career after still lifes by Paul Cézanne. He had been particularly interested in discovering any incongruities in these works, especially where "the tables with edges don't quite meet up."[274] His study led him to develop the theory that the Frenchman was painting a still life across two tables, one slightly higher than the other.[275] This led Lewis to experiment with laying out objects on multiple tables, as in his *Still Life with a Photograph of Karen* (fig. 36).

In contrast to the graphite drawings, Lewis's small ballpoint pen drawings (illus. 55–58) are created directly and without alteration. His enthusiasm for this more spontaneous medium increased around 2009, when the availability of a new design of ballpoint pen allowed him to create very fine lines. He had always liked working with a ballpoint pen, but up until this product appeared, he found it difficult to control the lines. Now, the medium offers him the opportunity of fulfilling his idea of trying to find "a way to draw anything you can see."[276]

Over time, the surface of the Stonehenge paper that Lewis uses in his graphite drawings becomes scarred and cratered from having been worked with such intensity. Lewis tears and breaks through the original sheet of paper and adds additional layers behind to act as patches as he continues to cut out areas that require reworking and pastes down fresh paper. To make less extensive corrections and alternations, he rips into the sheet by hand or slashes it with an X-Acto knife. He also uses the knife to erase areas that are too dark. Over time, therefore, the paper surface is marked by slashes, scratches, and abrasions. A picture may become six or more layers thick. Little wonder that Lewis's drawings take on the character of a sculptural relief or collage. White areas shine out brightly amid smudges of gray. As the art historian Jennifer Samet observes, Lewis's process "challenges the traditional concept of drawing as a preliminary step in art-making."[277]

Many of the artist's drawings portray the interior of his studio in Washington, D.C. *Interior of House on South Dakota Avenue* (plate 54), for example, is one of a series of drawings he made that reveal the interior of the house he owned in the northeast quadrant of the capital. He used the entire first floor of his house to work in, and in the series of drawings he made of this area, he reveled in the fact that one room ran into another, so that he could render a deep interior space running all the way from the front of the house to the kitchen in the rear. He chose to use a combination of perspectives, and enjoyed portraying a long and narrow space that does not seem logical to the eye and creates forms that are difficult to completely comprehend.[278]

A significant number of Lewis's drawings show window views. When I visited his house in Leeds during the summer of 2012, I had the opportunity to view a large drawing he has been working on for a number of years and which he pinned in a narrow space beside a second story window. Paper shavings covered areas of the floor below it. *View from the West Side of House* (plate 62), had been created in Leeds

over the course of three winters, and the artist recalled that he almost "killed himself doing this."[279] Some sections took days to complete. He needed to erase the tree limbs many times before he was satisfied. Lewis remarks that the work consists more of cutting than of actually drawing.[280]

The artist has also made numerous drawings in the street. During a winter break from teaching in Washington, he set himself up on a slight rise on Elm Street in Northampton with a view of the steepled Catholic Church, old street lamp, and Victorian-era houses (plate 56). He remarked recently that he organized the drawing "from the bottom up," and he feels that, in this drawing, he made progress in achieving compositional unity and "seeing it all together."[281] In this, as well as another winter landscape in the collection of the Center for Figurative Painting, trees dominate the composition (plate 62), their naked branches standing out starkly in high relief against the luminous white sky. Drawing and painting trees is a great joy to the artist, who finds that, as the day goes on, he discovers "rhythms in the trees that are really invented, like different connections . . . . You [also] invent the colors all the time because the trees don't have a distinct color."[282]

Most recently, Lewis's career has taken a new turn. He joined the Betty Cunningham Gallery, one of the leading galleries for realist painting in New York, whose stable includes Philip Pearlstein, William Bailey, and Rackstraw Downes. In a recent conversation, he expressed a desire to create a monumental painting that will incorporate some of the ideas he has been exploring in small works. He also mentioned that he continues to be interested in sculpture, and that he has recently created a small group of figurative and abstract wood carvings in which he employed a whittling technique.[283] As Lewis continues to move ahead in his art, we can look forward to seeing more dimensions of an oeuvre that continues to surprise us.

Peter Heinemann

Peter Heinemann followed his own path as an artist. He painted as he wished, turned his back on trends, and over a decade consciously avoided having a solo exhibition in an effort to avoid the allure of the commerical market. He was a loner with a volatile personality. Among the people who knew him best were his wife, Marie, his longtime friend Paul Resika, the art dealer Stephen L. Schlesinger, and various students who attended his classes and drawing workshop at Manhattan's School of Visual Arts, where he taught for more than a generation.[284] Heinemann was well aware of his personality quirks, but he continued to march to his own beat. He remarked in one of his rare interviews: "I've had a problem with people throughout my life because I've been so egoistic, in the sense that I've always been sure of myself. Even in my lowest moments, I always knew who I was and what I was doing."[285]

From Malibu to Black Mountain

Heinemann was born in Denver, Colorado, in 1931 but spent most of his early years in Malibu, California. His father worked as an art director for Walt Disney, whose studios were located in Burbank. In the mid-1940s, Heinemann attended the Windsor Mountain School in Lenox, Massachusetts. One of his teachers, Jim Hall, was a graduate of Black Mountain College and facilitated Heinemann's entry into his North Carolina alma mater, celebrated for its avant-garde artistic faculty and student body. The artist later recalled, jokingly, that he was admitted after telling the admissions office that he was writing a symphony in his head and that his principal musical instrument was his own whistling.[286]

Black Mountain College combined communal living with informally structured classes and an experimental interdisciplinary educational approach that helped to bring about a revolution in the arts and sciences.[287] Its faculty consisted of some of America's most forward-thinking visual artists, composers, and designers, including Josef Albers, Ann Albers, Buckminster Fuller, John Cage, Merce Cunningham, Charles Olson, and Walter Gropius. The college occupied a beautiful property, near Asheville, that had been developed originally by E. W. Grove as a camp and summer resort. Purchased by the college from Grove's estate in the early 1930s with money put up by Edward M. Warburg and Abby Aldrich Rockefeller, Black Mountain College was founded on the revolutionary educational principles of John Dewey and was a school without examinations, rules, or grades.

Heinemann attended Black Mountain from September 1948 to May 1949, a period during which he took classes with Josef Albers in drawing and color as well as painting. A former Bauhaus faculty member, Albers had come to America from Germany in 1933 after the rising Nazi regime forced the Bauhaus into closing. Black Mountain, founded that same year, offered him a position as head of its art department. Like Hans Hofmann, Albers soon made a major and enduring impact on art education in the United States. Among his students at Black Mountain and, later, at the Yale University Art School, were Robert Rauschenberg (1925–2008), Kenneth Noland (1924–2010), Eva Hesse (1936–1970), and Neil Welliver. Among Heinemann's friends at the college were Rauschenberg and Rauschenberg's future wife, Susan Weil.

Albers's courses were an outgrowth of those he had taught at the Bauhaus. He believed that fundamental to art education was learning to see more acutely, and his assignments emphasized formal relationships. They were designed to assist students in developing line control or visualization. Some of Albers's design projects entailed the use of paper, wire, and sand and aimed at revealing the beauty and order inherent in geometry and math. In his painting class, Albers wanted students to develop an awareness of figure-ground relationships and the interaction of color. He stressed the interaction of complementary colors and the modifications caused by juxtaposing colors. Above all, he believed that individual growth was the key to human fulfillment,

and that art should aspire to provide the viewer with experiences that were powerful, revelatory, and transcendent.

Heinemann attempted to do all the things Albers assigned in class.[288] Students worked almost entirely with abstract imagery, although some used representational or figurative imagery as well. It is impossible to know the extent of the work that Heinemann produced while attending the school because, as the years went by, he discarded all that he had created there. As he explained, his "work changed so much, it really [no longer] had any connection to it."[289] Nevertheless, he is known to have painted figurative works at Black Mountain, which he admitted did not please his teacher.[290] Heinemann himself called these works "very primitive."[291]

The artist's study at Black Mountain, brief as it was, came at the end of Albers's tenure at the school. By the mid-1940s, financial problems were dogging Black Mountain and creating friction between the administration and faculty. Albers resigned in February 1949 in protest of the firing of founding faculty member Theodore (Ted) Dreier. Heinemann attended Albers's farewell gathering at the end of that semester and recalled that "we were all saying goodbye to Albers, and he was shaking our hands, and saying a few words, and when I came to my turn, he said, 'Yeah, Peter. Don't be stubborn.' . . . So, I'm thinking about this. Here's a man that for thirty years of his life was painting a square within a square. So 'Don't be stubborn,'—it must be an omen. . . . What it means is 'Be stubborn.' Keep at it." [292]

Fig. 39 Peter Heinemann (1931–2010), *Girl in Blue Dress,* 1957, oil on masonite, 60 x 30 in. (152.4 x 76.2 cm.), Collection of the Estate of Peter Heinemann

From Black Mountain to Greenwich Village

From Black Mountain, Heinemann moved to New York and, over the course of the next decade there, he worked at a variety of jobs, including as a textile and wallpaper designer. He also created small urban vignettes for *The Villager*, a popular Greenwich Village weekly newspaper, and for other local publications. He specialized in portraiture and still life, and his professional work as a designer led to his enthusiasm for the art of James Abbott McNeill Whistler (1834–1903). *Portrait of a Girl in Blue Dress* (fig. 39) was influenced by Whistler's full-length portraits of the early 1880s, such as *Harmony in Pink and Grey: Lady Meux* (1881, Indianapolis Museum of Art). In the manner of the American expatriate, Heinemann silhouetted the figure against a flat, smoothly painted background and emphasized subtle color harmonies as well as his subject's slim and elegant contours. In his later self-portraits, Heinemann also favored silhouetting forms. Frequently, he constructed his color schemes around a pair of contrasting hues.

In the 1950s, the artist had solo exhibitions at the Roko Gallery and the Peretz Johnnes Gallery in New York, and in the middle of that decade formed a close friendship with Paul Resika, who had been a friend of Heinemann's first wife, Gisella, since childhood. The artists lived a few blocks from one another in Greenwich Village, and Resika sought out Heinemann after he learned about his activity as a

portraitist.[293] During this period, the two often went out together for breakfast or to the Cedar Tavern, and they shared with one another their mutual interest in the work of the Old Masters. After Resika's studio off Washington Square was destroyed by fire in 1971, he enlisted Heinemann's aid in carrying salvageable canvases down the fire escape. In the course of the fifties, Heinemann became friendly with Paul Georges, probably through an introduction by Paul Resika. He developed profound respect for Georges's work, and for the man himself, who he felt, "was always on his own track. I thought that [he] was wonderful as an individual . . . . He was an amazing person, the most amazing artist I know."[294]

The Artist on Hiatus

In 1960, the director of the Roko Gallery recommended Heinemann for a teaching position at the School of Visual Arts. He taught foundation classes in drawing and in painting and color in what was the start of a teaching career there that would last half a century.[295] After he was hired, Heinemann avoided having a solo exhibiiton for 13 years, having decided that he "would rather paint the paintings that I wanted rather than figure out what people wanted to buy . . . ."[296] In his painting and color class at the School of Visual Arts, he was guided by the tenets he had learned from Albers, but in the "drawing [class] I teach entirely differently . . . . I'm fed by a whole different set of things-including humanism and figuration and volume and mass . . . ."[297] For many years, Heinemann ran a weekly evening figurative drawing workshop at the school, which was open to the general public.

Fig. 40 Peter Heinemann (1931–2010), *The Dancers,* 1970–79, oil on linen, 168 x 216 in. (426.7 x 548.6 cm.), Collection of Mr. John DeLillo

Although the artist took a long hiatus from the galleries, he remained intensely active as a landscape painter throughout the 1960s and regularly spent summers in Vinalhaven, Maine, in the company of his friend, the painter Raphael Soyer (1899–1987). In the following decade, he devoted most of his energy to his erotic triptych *The Dancers* (fig. 40), which he conceived of as a contemporary update of Matisse's *Dance (1)* (1909, Museum of Modern Art). It was the first in a series of allegorical paintings he would conceive over the years, which include *The Three Graces* (1971–2, Collection of the Estate of Peter Heinemann), *Children's Crusade for Sex and Violence* (1981, Collection of the Estate of Peter Heinemann), *The Great White Horse* (1983–1984, center panel: Collection of Mr. John DeLillo, right and center panels destroyed), and *Flamingo Heaven* (2003, Heinemann-Haas Collection). *Children's Crusade* and *The Great White Horse* were intended as personal commentaries on where Heinemann felt society was heading.

Fig. 41 Peter Heinemann (1931–2010), *Head,* 1979, oil on linen, 22 x 22 in. (55.9 x 55.9 cm.), Heinemann-Haas Collection

Fig. 42 Peter Heinemann (1931–2010), *Head,* 1986, oil on linen, 24 x 24 in. (61 x 61 cm.), Collection of the Estate of Peter Heinemann

Heads

From 1979 to 1994, Heinemann turned most of his attention to self-portraiture (figs. 41–42, plates 63–71, illus. 20).[298] He served as the protagonist in a series of self-portraits, and, in fact, thought of himself as an actor taking on different roles or personas. The "heads" (as he preferred to call them) reflect the "parade of the human condition gleaned from facets I found in myself: murderer, pimp, panderer, liar, charlatan, dufus, deviate, failure, prideful pompous ass, slothful braggart, false prophet, wimp . . . ."[299] He began each painting with the aid of a mirror "used somewhat like a road map. To find where I am. To start to find out where I am at that particular point. At some point, several skins in, I turn away from the mirror and address the needs of the persona in the picture, on the other side of the canvas."[300] Often, the mood Heinemann experienced at a particular time shaped the personality he elected to represent.[301]

Heinemann thought of the heads as parts of a continuous diary that reflected the effect of time's passage on his body and psyche.[302] He called the heads his "survival kit, a plastic way of keeping tabs on myself . . . ."[303] He also saw them as playing a role in the larger human comedy: "My face is a stage where different personas come to play their different parts at different times. . . . they are aspects of character that rise and fall in rhythm of my existence, as natural as breathing. . . . Two distinct me's are at work, one on either side of the canvas. We take turns telling the other how the painting should progress, what character should evolve. . . . At the point of primal scream, and only then, is accord reached; persona, form, drawing, layout, texture, color, the whole package comes together, in one fused plastic reality, a thing with a life of its own. . . ."[304]

Many of Heinemann's favorite works of art by others were heads. It was a genre and form, he believed, that inspired "some of the most complete, most evocative, most controversial and compelling celebrations of life . . . ."[305] The inciting inspiration for his own series were Max Beckmann's (1884–1950) intensely psychological self-portraits, such as *Self Portrait in Olive and Brown* (1945, Detroit Institute of Arts). In 1983, the art writer and artist Stephen Grillo noted that the surface of Heinemann's heads brings "Rembrandt to mind, his color Van Gogh, his plasticity Cézanne. And through their formal similarities the Heads also talk to us about Rouault's abstract stained-glass windows, and they are iconic as Albers's squares."[306]

Heinemann's heads are compact in structure and symmetrical in design. Each painting in the series is square in format, and Heinemann acknowledged them as "an homage to Albers," whom he regarded as "a wonderful mentor: secure, forceful, sure of himself, with a clearly constructed body of knowledge to parcel out."[307] The colors he chose were meant to "pay tribute to Albers the color-scientist [and reflect] a strong sense of limitation and trial-and-error in the development of color."[308] Like his former teacher, he believed that "color has as much to do with thickness as it has to do with hue. Color weight is an important factor in selection. . . . a color can be

graded as lighter or darker than its neighbor which improves the clarity and movement of the image. So, the ground should be lighter or darker than the figure, the frame should be lighter or darker than the ground."[309] Curiously enough, Heinemann chose to paint the eyes as well as the whites of the eyes blue. He also chose to make them bigger in ratio to the rest of the head because, he believed, "the eyes lead to the [inner] person."[310]

The artist averaged only about six heads a year, explaining that the "unplanned direct-painting process was a lengthy many layered thing, trawling and scraping paint as the peeling off of selves revealed the under selves. Resolution was a . . . fistfight in the street."[311] Over time, however, the heads grew in scale. Originally life size, by 1991 they had graduated to one-and-a-half times life size, and the average dimensions of the canvases increased from 24 x 24" to 38 x 38". To "frame" the canvases, Heinemann employed a variety of devices. In his early heads, he mimicked the shape and color of antique picture frames (fig. 41). By the mid-1980s, he began to frame the head within a square, covering the border with a single hue or creating a rippling or feathery effect (plates 63, 65). Within a few years, some of the frames became more intricate and geometrical in design (plates 66, 68, 69, illus. 20). Heinemann explained that, usually, the designs "are interplays on the square within the square theme, or squares played off on triangles. Sometimes . . . smaller shapes and rhythms play into the head space."[312] In these later works, he reconciled abstraction and figuration by surrounding the heads with decoratively patterned borders.

Fig. 43 Peter Heinemann (1931–2010), *Deconstructed Head,* 1993–1994, oil, wax, glitter on linen, 36 x 36 in. (91.4 x 91.4 cm.), Collection of the Estate of Peter Heinemann

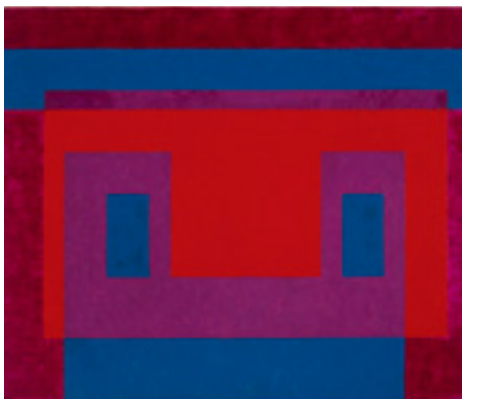


Fig. 44 Josef Albers (1888–1976), *Variant: Red Front,* 1947–56, oil on masonite, 22 x 26 in. (55.9 x 66 cm.), Private collection, © 2013 The Josef and Anni Albers Foundation / Artists Rights Society (ARS), New York

Not Necessarily Heads

In the 1970s, Heinemann became active in the Alliance of Figurative Artists. He associated there with Paul Georges, the two even coming to physical blows during the course of a particularly contentious meeting. After the meetings, he hung out with other artists at the bar of the Mare Chiaro restaurant in Little Italy. His involvement with the Alliance inspired him to start to show his heads in 1976 in a solo exhibition at a space on Lafayette Street. They were later the subject of a rare article about his work in the newsletter of Artists' Choice. Resika introduced Heinemann to the dealer Stephen L. Schlesinger, after which his works were displayed in twelve solo exhibitions between 1985 and 2012. In 1992, Heinemann was elected to membership in the National Academy, having been nominated by Resika and endorsed by Georges.

In 1994, Heinemann suffered from an attack of acute hypertension and was briefly hospitalized. Following this health scare, he felt that he was no longer physically or emotionally capable of undertaking "the critical self-deconstruction, angst and pissedness [that the] 'Heads' required."[313] For the next ten years, therefore, he painted geometric abstractions whose "germ . . . came from Black Mountain."[314] *Deconstructed Head* (fig. 43) recalls such Albers paintings of the late 1940s and early 1950s as *Variant: Red Front* (fig. 44). For *Deconstructed Head*, Heinemann successfully

Fig. 45 Peter Heinemann (1931–2010), *Head,* 2001, oil on linen, 24 x 42 in. (61 x 106.7 cm.), Heinemann-Haas Collection

Fig. 46 Peter Heinemann (1931–2010), *Last Self Portrait,* 2010, oil on linen, 22 x 26 in. (55.9 x 66 cm.), Collection of the Estate of Peter Heinemann

experimented with a combination of dry pigment and wax, which he applied with a palette knife.[315] His earlier heads served now as the conceptual foundation for colorful and thickly impasto works, which include a series of black paintings of checkerboard grids incorporating glitter that makes the surface shimmer. The artist explained that, as he moved elements around and layered and scraped, a "sense of play and discovery [replaced] the old morbidity. I work each painting till some unexpected aspect of a head is unveiled and the self suggested demands its completion. These heads are 'Not Necessarily Heads.'"[316]

By 2001, Heinemann again felt up to the task of painting representational self-portrait heads, but he now regularly expanded the composition to include his upper torso, arms, and hands (fig. 45). Works from this year show the artist taunting, threatening, being confrontational or alluding to or committing acts of violence. In one painting, he sticks a long-handled paint brush through one of his own eyes.

Between 2008 and 2011, Heinemann devoted more and more time to working in the studio he set up for himself in a barn on the property of his second home in Newport, New York. The gentler and more lyrical side of his art emerged, as he painted outdoor scenes populated by cats, bird feeders, and the flowers of his garden. Some still lifes of this late period include scales, vases, and lawn ornaments, all purchased at local auctions. His final exhibition at Gallery Schlesinger was devoted entirely to floral still lifes (plate 73, 74), in which he reintroduced decorative concepts he had first explored in his still lifes of the 1950s. The compositions are carefully and meticulously worked out, flatness and the rhythmic play of line are emphasized and the color is lush and sumptuous.

In 2010, Peter Heinemann painted his last self-portrait (fig. 46). The artist was diagnosed with cancer in 2009 and the painting starkly reveals the facial disfigurement that the illness inflicted on him. In addition to his own illness, he confronted more personal tragedy during his final years—the death of his son Mark in early 2004, after running an ultra marathon in Arizona—but he continued to seek out new directions as a painter and to embrace the domestic side of his life with his second wife, Marie. The art critic David Cohen touched on the yin and yang of the artist's art and personality when he remarked that the paintings in his 2008 exhibition at Gallery Schlesinger "put you in a place that is simultaneously sentimental and hardnosed."[317]

Neil Welliver

Neil Welliver was an uncompromising and sometimes pugnacious individual who, for the last few decades of his life, lived as something of a hermit on the coast of Maine. With his close-cropped hair, clipped mustache, khaki field shirts, and cheek often pouched with chewing tobacco, he looked, in the words of the journalist Tom Long, "more like a big-game hunter than an artist."[318] Yet, at the time of his death in 2005, Welliver was generally regarded as the dean of American landscape painting.

Over the course of a career exploring, among other things, the relationship between paint and optical perception, he created paintings that achieve a remarkable balance between abstraction and representation. In a 1981 interview published in the newsletter of the Artists' Choice Museum, Welliver remarked, "My painting is very closely related to the way I live. I live in the woods in fact. I develop a large part of my own resources and so on in terms of the basic needs of my life and I consider that all very private. When my paintings are 'finished' I have no interest in them at all. I really couldn't care less. The paintings for me are residual . . . . they are in fact 'tracks in the snow', behind me."[319]

Beginnings

The artist was born in 1929 in the lumber town of Millville, Pennsylvania, and there, from a young age, developed a deep appreciation and love of nature. At nineteen, he entered the Philadelphia Museum College of Art (now part of the University of the Arts), where his teachers included the watercolorist Wilmot Emerton Heitland (1893–1969). Welliver recalled that Heitland encouraged students to create "academized [Winslow] Homers."[320] While attending the school, he saw watercolors by John Marin (1870–1953) on exhibition at the Pennsylvania Academy of the Fine Arts and produced works inspired by his more modern example.

After graduating from the Philadelphia Museum College of Art, Welliver saw a group of paintings by Josef Albers and set about trying to figure out how he created his squares of color (fig. 47). A friend encouraged him to visit Albers, who had moved on from Black Mountain College to the Yale University Art School, where he served as chairman of the Department of Design. Welliver embarked for New Haven, bringing along a roll of his drawings and a group of sculptures in the hope of convincing Albers to admit him to the school. In the end, as the art writer Eve Medoff reported, "something about the searching, questioning spirit of the interviewee engaged [Albers's] interest" and he was admitted to the Graduate School of Fine Arts.[321]

Welliver attended the Yale graduate school from 1953 to 1955, studying abstract painting and color theory with Albers, who offered his students a unified way of looking at and thinking about the world. He advanced the ideals of simplicity, lightness, clarity, leanness, transparency, and balance.[322] Lifelong, Welliver would consider Albers his greatest influence, the mentor who provided him with the necessary skills to pursue his personal lines of inquiry. He called Albers an "incredibly good teacher," who gave him "a broad and substantial base in the perception of color and the way color changes in different contexts."[323] Welliver used the exercises he was given in class as springboards to creating paintings of his own (fig. 48). Color-change exercises inspired him to explore the relativity of color. Other exercises dealt with light value (the quality of light or dark in color) and intensity (the brightness or dullness of color). In another Albers exercise, students were asked to get one color to look like

Fig. 47 Josef Albers (1888–1976), *Homage to the Square,* 1952–1956, oil on masonite, 24 x 24 in. (61 x 61 cm.), Private collection, © 2013 The Josef and Anni Albers Foundation / Artists Rights Society (ARS), New York

Fig. 48 Neil Welliver (1929–2005), *Untitled,* c. 1957, oil on canvas, 40 x 30 in. (101.6 x 76.2 cm.), Courtesy Alexandre Gallery, New York

two, and to get two different colors to look like one. Albers actually demonstrated how color interactions worked, and he posed provocative problems in perception. He taught that color was dependent on the effect produced by adjacent colors as well as the quantity of color: a small color field behaves very differently from a large one.

Although Albers drew heavily on his own theories, he was eager for students to have the benefit of diverse thought. He brought the Abstract Expressionist James Brooks (1906–1992) to Yale as a visiting critic.[324] Welliver was impressed by Brooks's painterly brushwork, which "seemed to point a way toward fluidity."[325] He also found himself drawn to the work of de Kooning, Pollock, and Franz Kline. "The thing about Pollock that excited me," Welliver later said, "is accepting the physical fact of the canvas. . . . Acknowledging the fact of the painting. Pollock's aggression about the fact of the painting . . . . I feel I come much more from that than I do from anywhere else."[326]

Fig. 49 Neil Welliver (1929–2005), *Royal Head,* 1958–59, oil on board, 48 x 48 in. (121.9 x 121.9 cm.), Courtesy Alexandre Gallery, New York.

Finding Direction

Through the decade of the fifties, Welliver struggled to find his own direction. He admitted trying "all of the obvious aspects of modern painting that I had never been introduced to."[327] These trials included a group of color-field paintings that so impressed his teacher Conrad Marca-Relli (1913–2000) that he wanted to bring them to the attention of Eleanor Ward of the Stable Gallery. Welliver resisted this help, however, because he knew he was "ready to change."[328] He now sought to be "inclusive rather than reductive [while retaining] the vigor and intensity of Abstract Expressionism." [329] He quickly went on to produce a series of quasi-expressionistic paintings influenced by de Kooning. Welliver introduced the figure into his work, stretching and distorting it (fig. 49). He created works based on "cartoons, drawings from nature, art history, anything. My paintings were loose, wild, takeoffs on historical painting. I even redid [El Greco's 1586] *The Burial of Count Orgaz*."[330]

Fig. 50 Neil Welliver (1929–2005), *Twice,* 1967, oil on canvas, 71 x 70 in. (180.3 x 177.8 cm.), Courtesy Alexandre Gallery, New York

In 1955, Albers hired Welliver to teach basic design at Yale.[331] The protégé built on what he had learned from the master, emphasizing the "idea that painting had to work as paint and form, not merely as image."[332] In 1966, he was hired to develop the Graduate School of Fine Arts at the University of Pennsylvania and would serve as chairman of the school until his retirement in 1989.

In 1959, Welliver decided to focus on painting nudes in landscapes.[333] His initial paintings in this vein were rough and primitive, and in 1962, following his visit that summer to Maine, he decided to paint the subject from direct observation. Throughout the 1960s, he returned to Maine for the summer months and there created large-scale paintings of nudes bathing in local streams and ponds (fig. 50), as well as pictures of his sons canoeing, rowing on the river, and tramping through the forest. He brought female models to Maine so they could pose for him outdoors. He considered the figures in his paintings to be part of nature, and he sought to integrate them pictorially

with surrounding elements. Welliver admitted that it was "the form, working through it quickly, that I'm after."[334] The artist later considered his paintings of female nudes as "part of a . . . kind of . . . free flowing, erotic impulse . . . ."[335]

In the early 1970s, Welliver began to concentrate on pure landscapes (fig. 51), abandoning the figure because of the "unbelievable focus" it required and the futility he felt in trying to successfully integrate it into an outdoor setting without its becoming the center of interest—an "unnatural intruder," as Welliver authority Frank Goodyear wittily called it.[336] Welliver himself admitted that he "stopped painting people abruptly when it became clear to me that people are just a part of nature—at the same time, they are a distraction. They are so specific and so much a point of focus for myself as well as viewers; I am more interested in developing a structural organism."[337]

The art critic Peter Schjeldahl acknowledged Welliver's change of direction and recognized that the "shift in subject matter [to pure landscape] seems to correspond with an increased mastery and confidence in the artist's ability to compose and vitalize a picture. The sensuality is still there, but now it assumes its proper place as an impulse informing the painting's technique. . . . It hinges on a kind of compensatory relationship between free, 'open' brushwork and a carefully thought-out choice and application of color. Its effect is that of a lively, shaggy surface which is, however, perfectly knitted and flat."[338]

Fig. 51 Neil Welliver (1929–2005), *Untitled (Maine Woodland)*, 1969–70, oil on canvas, 72 x 72 in. (182.9 x 182.9 cm.), Courtesy Alexandre Gallery, New York

The transition to figureless landscape painting accompanied Welliver's 1971 move to Lincolnville, Maine, on Penobscot Bay, near the mid-point of the state's Atlantic coastline. The artist made the move because he felt it to be essential for him to live in Maine year-round, so that he could verify the details of his landscapes as he expanded plein-air studies into full-scale paintings. He commuted hundreds of miles twice a week to teach in Philadelphia. In the early 1980s, however, Welliver reduced his teaching load by arranging for Paul Georges and Paul Resika to split classes with him, two days of every other week.[339] Resika and he met in the summer of 1973 when Resika was teaching at The Skowhegan School of Painting and Sculpture, to which Welliver was invited as a guest lecturer. Georges and he may have become friendly through their mutual involvement with Artists' Choice. Welliver's paintings were included in the organization's ambitious exhibition *Figurative Realist Art*, which was on view at six galleries along 57th Street in New York during the fall of 1979. Welliver also served briefly on the institution's board of advisors, and the *Artists' Choice Newsletter* published an interview with the artist in their issue of March–April 1981.

With the need for commuting reduced, Welliver settled on the 106-acre farm he had acquired in 1963. A long, rambling house adjoined a large barn, which served

him as his studio. The house was entirely self-sufficient, off the grid, its electricity generated by windmills. There was a large organic garden for produce and domestic fowl for additional food. The artist and art writer Andrew Morgan commented in 1980 that Welliver's "farm and his woods suggest simplicity, environmental preservation, natural beauty, cultivation, awesome wilderness and painstaking management."[340] He worked hard to preserve his property's natural character and over time acquired an additional 1,500 acres of land, property networked by ravines and featuring hills, flatlands, and ponds. He would remain there until May 2004, when declining health necessitated a move to a less demanding home perched above the Ducktrap River. Through the years he also traveled to other parts of Maine, including the wilderness areas near the Canadian border.

Records of the ebb and flow of nature's cycles, Welliver's landscapes have a quiet, even lonely character. He pictures the landscape from close-up and at mid-range, as well as from a panoramic distance (plates 75, 79). The latter works always have strong focal points and emphatic horizon lines, with distant forms less sharply depicted than those nearer. He sought in his landscapes to distill a characteristic aspect of the terrain of Maine through the filter of his own perception. As Frank Goodyear pointed out, "Welliver's landscapes embody a sense of Maine, always filtered through the artist's mind."[341] Even when he painted intimate and enclosed spaces, in which darkness encroached on the subject, his work manages to retain the unspoiled and resplendent air of the region.

The artist never deliberately set out in search of a particular place to paint. He far preferred to stumble upon a spot of interest. He would walk straight into the thick of the forest for anywhere from one to five miles, opening himself to inspiration. He would hike with a pack containing binoculars, spy glass, water jugs, toilet tissue, turpentine cans, rags, brushes, two-foot square canvases or sheets of paper, tubes of color, and a portable easel. He believed that if "you go in [the woods] and just set yourself down and take a view of it, there's a kind of a convention involved. . . . [T]hat doesn't interest me. I like to go in and walk around it and all sides and through it and really get a hold of the place and then go back, and make a little sketch from one point of view, and then another, and so on and finally decide how and from where I'm going to paint the area."[342] It was critical, he felt, to take "the time to look at something again and again and again and again and again."[343] Above all, he sought out what he called "places of power." He said: "If you give yourself to a place, you begin to feel its power . . . . For me, these places are often nondescript corners, small things, not the big 19th century vistas of the Hudson River School . . . ."[344]

Welliver's subjects include scenes of deep woods dappled with light, views across bodies of water to distant prospects, and rocky hills (plates 76). He also painted marshes, barrens (plate 77), rocks, dry stream and river beds that had recently overflowed with high water (plate 78), flowage (plate 79), the base of waterfalls

(illus. 108), deadfall, and the dried-out skeletons of drowned trees. His works usually include the element of water (ponds, cascades, pools, brooks, and freshets), and he made many drawings of water in an effort to learn how to render it accurately. Above all, however, Welliver preferred winter landscapes (fig. 52), despite the rigors of working outdoors during that season in Maine. He was fascinated by the crystalline light and the changing color relationships created by fallen snow.

Fig. 52 Neil Welliver (1929–2005), *Shadow,* 1977, oil on canvas, 96 x 96 in. (243.8 x 243.8 cm.), The Museum of Modern Art, New York

Success and Maturity

The artist began to achieve critical and commercial success for his landscapes in the mid-1970s. By the end of the decade, he had developed his mature method and style. He was most interested in capturing the ephemerality of a given moment and, with it, the energy flow of light through space. Welliver's lyrical explanation of his experience of painting in nature is worth quoting in full:

> I am considerably more interested in the moment than in location. There are intervals in one's life and mind when everything is, for a second, real and clear . . . . They [the intervals] are not entirely visual but rather encompass one's entire psychology. The air is crystalline; its direction is absolute; light falls with astounding clarity; every object sits in its designated space or moves with incredible precision; every gesture is right; the mind functions free of distraction. To paint, for me, is to build a construct with an exact parallel to these experiences. The color reaches its ultimate pitch; the forms are utterly one; the materials are entirely dematerialized. A muteness settles over the canvas, and that moment of which I spoke is present again.[345]

In 1983, Welliver recalled a visit to him in Maine from Paul Resika. What stood out to him were the differences in their aesthetic point of view: "I remember one time Paul Resika was here and I showed him a brook that is a sea of boulders. He walked in and said, 'A feast of planes.' A feast of planes. For me there were no planes at all. Instead, I was seeing a great energy flow of light, fragments of light whistling along the brook and back through the total volume we were looking into. The idea of immediately focusing on the object and its planes—I wasn't seeing that at all. I was looking at something extremely obscure, not light in the normal sense, light bathing objects, but light in the air, flashing and moving like a flow of energy through space. That interests me greatly. That's what my paintings are about."[346]

Albers influenced Welliver's general approach and compositional strategy. Above all, he followed Albers's example in using his eyes to see what was before him and to develop a structure-based art. Like his teacher, he favored the square format, which provided a perfect grid for the geometric underpinnings of his compositions. The

square format allowed him to keep the space shallow, and it reinforced the abstract reading of shapes on the surface. Many of Welliver's works focus on a section of nature and are crowded with an enormous amount of visual information. The eye passes over the surface, not knowing where to stop or linger. Instead, it takes in the overall pattern of elements. Welliver's pictorial field is highly structured. As Goodyear notes, he saw "the world in terms of structures; vertical and horizontal divisions, bands and quadrants, symmetrical or asymmetrical, creating dynamic equilibriums like the painter Piet Mondrian, of unequal but equivalent oppositions."[347]

Welliver was interested in depicting color where the light is in the middle range, with contrasts reduced to a minimum. This, he found, was when light was at its brightest and richest. It was the condition in which one was able to see the "very small differences in the relationship between greens, [and notice] that some are darker and some are brighter and some are bluer and some are greener. To be able to see these relationships and paint them and so on is central to my interests."[348]

After deciding on the spot he wanted to paint, Welliver would make a number of studies before moving on to do a large canvas in his studio. He painted each study in three sessions of about three hours. He chose one of them to translate into large scale—and might also use the other sketches as further guides. Depending on the site and the weather conditions, he might paint from the vantage point of a canoe or while wearing snow shoes or cross-country skies. He favored making paintings that are eight feet square. His belief was that a canvas on this scale would seduce a viewer into feeling he could walk into the landscape. For him, eight feet seemed "enough and much bigger doesn't add anything to it. I hope the viewer is sucked in there as into a vacuum."[349]

On a sheet of thin brown paper, the artist made a full-scale charcoal drawing based on the study he selected. In the manner of a Renaissance fresco painter he pricked each line of the drawing with tiny holes. Then he tacked the drawing to the large primed canvas and transferred the linear outlines to the surface by "pouncing" the drawing's surface with a soft bag of finely powdered charcoal, the pin pricks allowing the charcoal through to the canvas and thereby creating the desired outline. Next, Welliver would seal and stabilize the charcoal outline by spraying the drawing with a synthetic varnish. This large-scale drawing established the size of the painting and the position (more or less) of each element. Once the lines were present, he laid down the oil paint following a similarly disciplined approach. He would move methodically, inch by inch, wet on wet, diagonally down and across from the top left corner to the bottom right corner of the canvas. He found this approach "very helpful because when you reach the bottom you're finished."[350] Welliver painted steadily from between four to seven hours a day in his studio. In this way, he completed the eight-foot paintings in a month to six weeks.

The Element of Abstraction

Neil Welliver never tried to copy the color or appearance of what he had seen outdoors. Instead, he would "make things up as I go along . . . . It's very abstract in that sense."[351] He likened his working method to that of Willem de Kooning, feeling that "I look very hard then I make it up as I go along."[352] The artist's approach also descended directly from that of the Abstract Expressionists in its large scale and emotional intensity. It was indebted in particular to the all-over compositions of Jackson Pollock. Indeed, the art critic Robert Hughes credited Welliver with reinvigorating Abstract Expressionism by reengaging the landscape, and he felt that "If Pollocks can look like brambles, brambles reserve the right to look like Pollocks."[353]

Abstract Expressionism also influenced Welliver to develop an active, all-over brush stroke, and to apply pigment in a spirited, staccato manner. His surfaces are rich and creamy, made up of a combination of dabs and linear strokes of paint that have a smooth, almost tapestry-like evenness. The overall lavishness of the painted surface led the artist and critic Harriet Shorr to remark that Welliver's works are "about painting more than they are about subject."[354] It is an observation that relates directly to Welliver's own comment: "my interest in painting lies in the fact of the painting, and I think that's why sometimes people find the big paintings uncomfortable. Because they, in fact, perceive the space, sense it, and at the same time are repelled by the aggression of the painting, of the pigment, of the fact of the picture, its size."[355]

In contrast to the likes of Pollock, Welliver actually painted slowly and painstakingly. Yet he wanted to create the impression that his pictures were executed quickly. He related that he constantly fused "wet paint into wet paint and it's one of the reasons why I paint the paintings in sections, so that I can lock one wet area into another. When it's finished they look like they are painted very rapidly because anyone who paints, when they see wet fluid paint, assumes that it was done very, very rapidly."[356]

In terms of color, Welliver adjusted the lower colors in relation to what happened on top. It was the practice he had learned from Albers—making his color choices by determining how they interacted optically, thereby producing the desired degree of intensity. He used an extremely limited palette consisting of permalba white, ivory black, cadmium red scarlet, manganese blue, ultramarine blue, lemon yellow, cadmium yellow, and talens green light. He eliminated completely the earth colors, because "there is a luminosity I'm after. . . . If I want a green earth, I'm much more inclined to make that from manganese blue and black and cadmium yellow with a touch of red, which creates a color that is its equivalent but, for me, livelier."[357] Welliver also liked to mix new colors into areas of dry paint, so that the "color is immediately seen in relationship to the other colors."[358] The colors that appear in his finished paintings are very different from those found in his studies, as he tried to "parallel that [color] in the study, achieve the same intensity or meaning as the color used in the study by using another color, a different color."[359]

Like some other painters of the Maine landscape, Welliver was attracted to the clear and flat character of Maine light, and he freely admitted that it was "one of the things which keeps me there. . . . when it's clear you can look at any distance, miles often, and you can see elements almost as if they were like ten or fifteen feet away."[360] It was a neutral clarity perfectly suited to a painter for whom both the natural landscape and its presentation in paint were of equal stature in nature. It enabled his reinvention of representation in the rich context created by abstraction, Albers, and Abstract Expressionism.

•

THE SEVEN ARTISTS featured in this exhibition searched for a personal direction that took them beyond abstraction and the artistic movements born of abstraction. Each of them found a solution in some form of return to such "traditional" subjects as figures, still life, landscape, and portraiture. They discovered their models and mentors in European artists from Jean Hélion, Pierre Bonnard, and Henri Matisse back to Cézanne, Chardin, and Titian. Several of them embraced the art of the Abstract Expressionists, especially in regard to scale and the fluidity of painterly technique—qualities that, in turn, are rooted in the work of the Old Masters and such nineteenth-century masters as Courbet, Corot, and Manet. Enclosing all of these elements, the seven applied an intellectual framework acquired from training under Hans Hofmann or Josef Albers, or from study of the work of intellectually rigorous artists as diverse as Piet Mondrian and André Derain. While they established intimate, living contact with the art of earlier traditions, they all realized and maintained their contemporary identity. The attitude they shared is perhaps best summed up by Paul Georges, who believed himself to be "a link to tradition, but everything I do I want to feel could happen here and now. I feel very much part of the contemporary art world."[361]

Rudy Burckhardt (1914–1999), *Paul Georges,* 1965, gelatin silver print, courtesy of Jacob Burckhardt.

PAUL GEORGES

(1923–2002)

PLATE 1 Paul Georges, *Self Portrait in Studio,* 1959

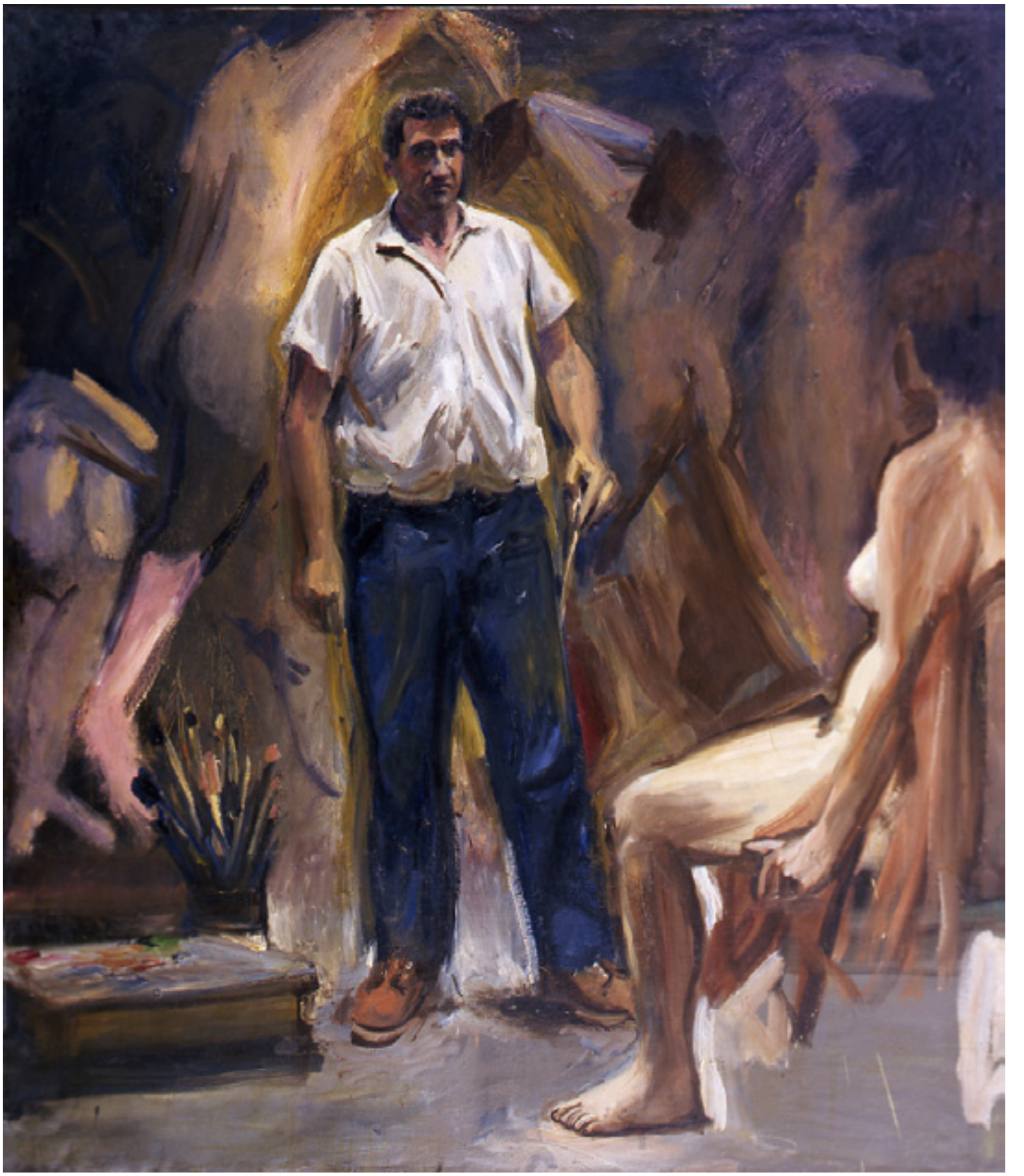


PLATE 2 Paul Georges, *Artist in Studio,* 1963

PLATE 3 Paul Georges, *Self Portrait with Model in Studio,* 1967–68

PLATE 4 Paul Georges, *Self Portrait with Cabinet,* 1972

PLATE 5 Paul Georges, *The Mugging of the Muse,* 1972–74

PLATE 6 Paul Georges, *Cedar Tavern*, 1973–74

PLATE 7 Paul Georges, *Reclining Nude*, 1974

PLATE 8 Paul Georges, *Looking at the Landscape,* 1982

PLATE 9 Paul Georges, *Roses with Five Clouds*, 1982

PLATE 10 Paul Georges, *Calla Lilies,* 1987–88

PLATE 11 Paul Georges, *In the Studio*, 1989–90

PLATE 12 Paul Georges, *Frieze and the Temple*, 1990

PLATE 13 Paul Georges, *Battle Eternal*, 1990

PLATE 14 Paul Georges, *Pewter Vase with Flowers,* 1994

PLATE 15 Paul Georges, *Overdone Tulips*, 1999

Blair Resika (b. 1937), *Paul Resika in New York Studio,* 2003, gelatin silver print, courtesy of the Artist

PAUL RESIKA

(b. 1928)

PLATE 16 Paul Resika, *Moon in the Bay,* 1984–86

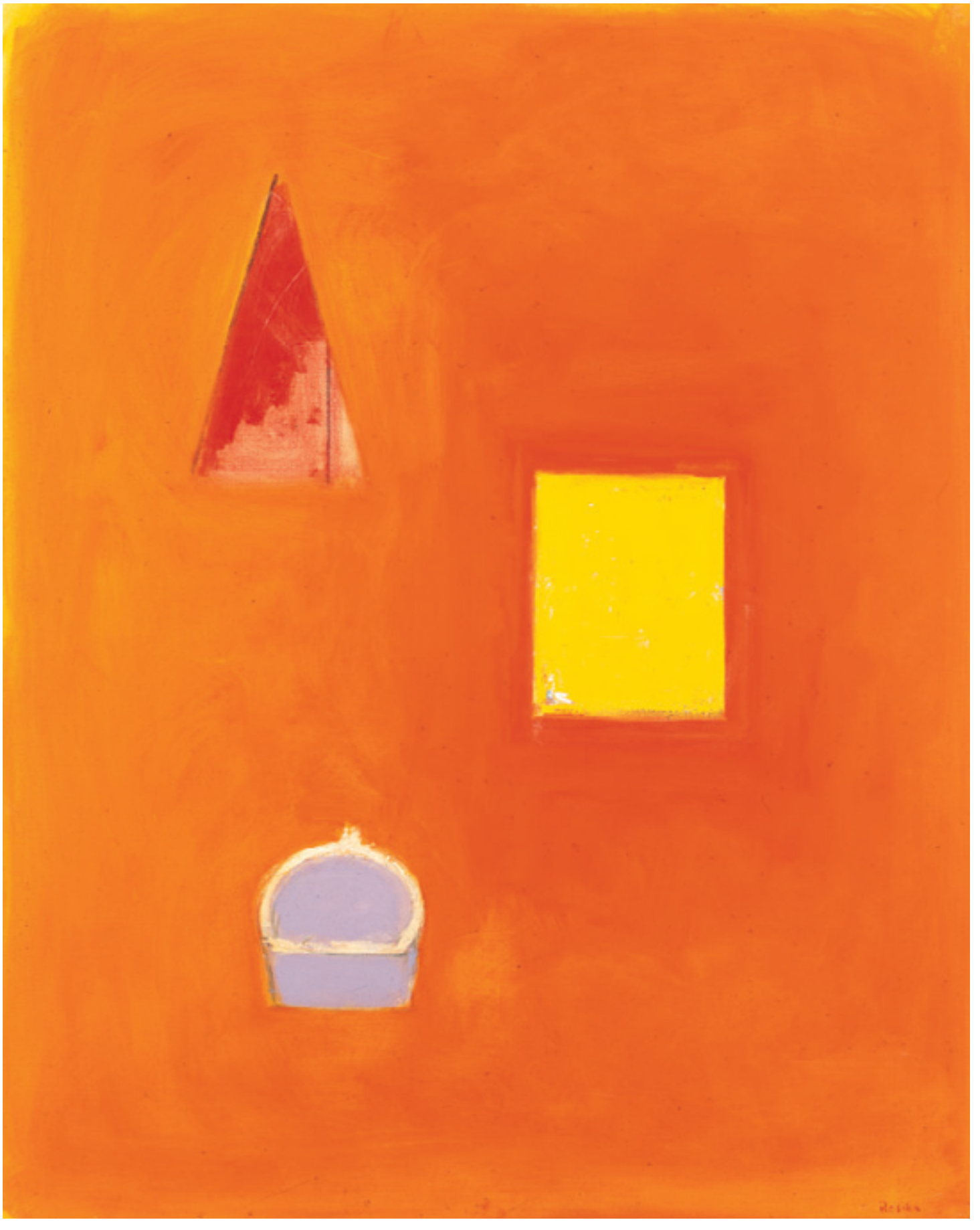


PLATE 17 Paul Resika, *Egypt*, 1998–99

PLATE 18 Paul Resika, *Headland II (Moon, High Head)*, 2001

PLATE 19 Paul Resika, *Dark Lady,* 2001–02

PLATE 20 Paul Resika, *Moon and Boat (Pendulum)*, 2003–07

PLATE 21 Paul Resika, *Jungle (Lobster Lake)*, 2006–08

PLATE 22 Paul Resika, *August,* 2007

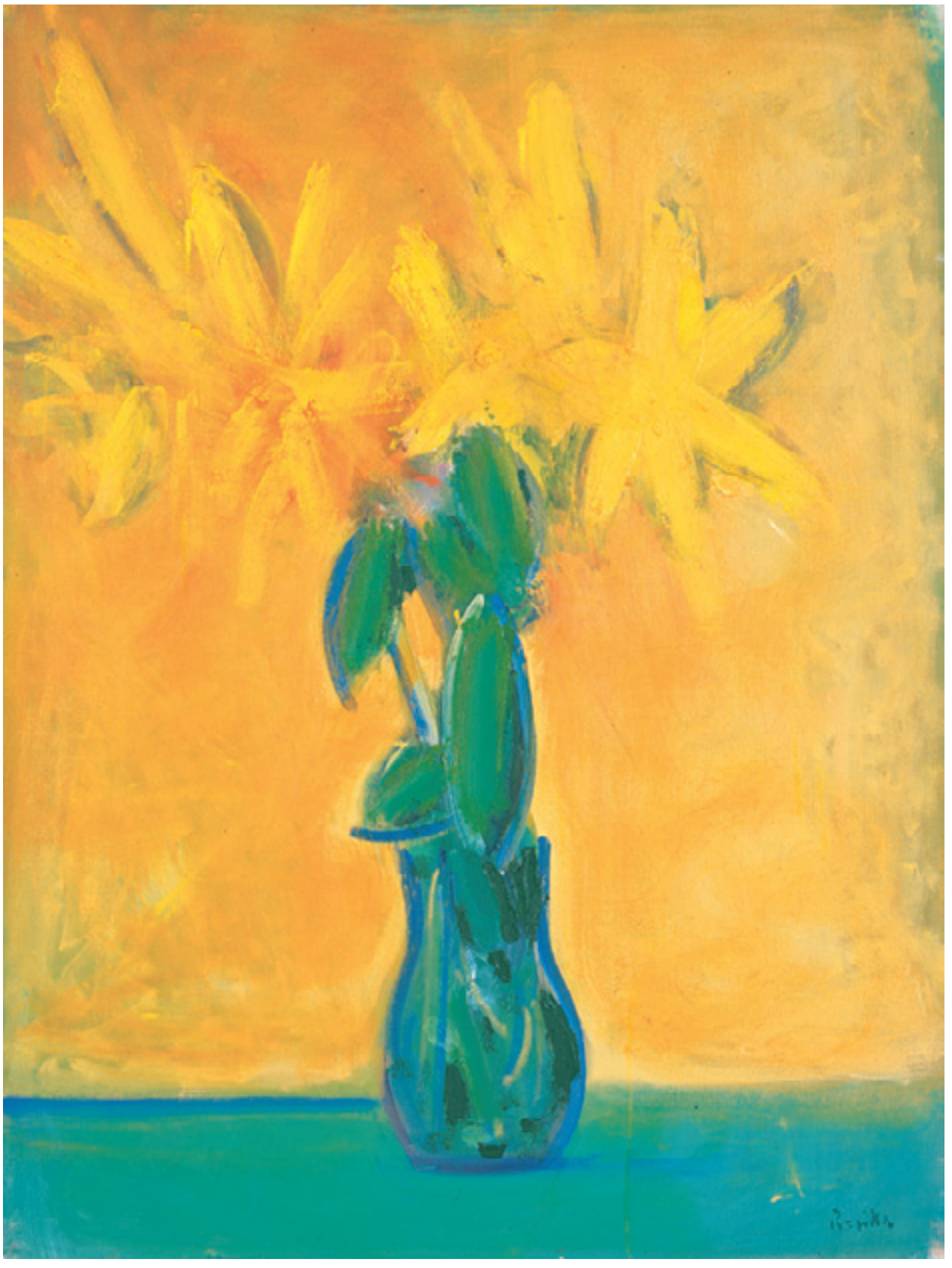


PLATE 23 Paul Resika, *Lilies in a Glass Vase,* 2007–11

PLATE 24 Paul Resika, *Black and White Vessels,* 2008

PLATE 25 Paul Resika, *Treasure Beach,* 2008–09

PLATE 26 Paul Resika, *Tower and Moon,* 2009–10

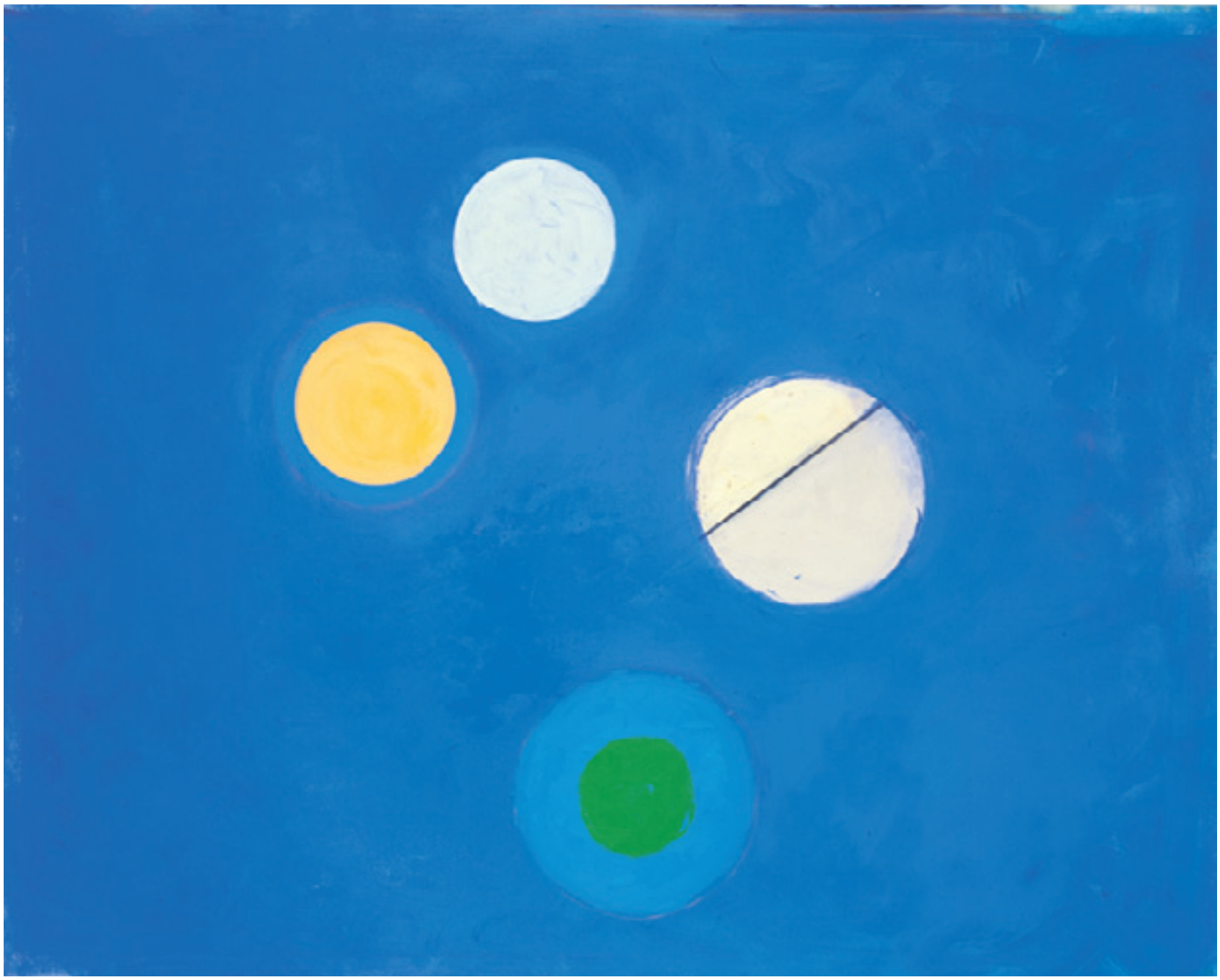


PLATE 27 Paul Resika, *Moons, #5,* 2010

Blair Resika (b. 1937), *Leland Bell at the National Gallery of Art, D.C.*, 1982, gelatin silver print, courtesy of the Artist

LELAND BELL

(1922–1991)

PLATE 28 Leland Bell, *Croquet Party*, 1965

PLATE 29 Leland Bell, *Still Life with Portrait of Temma*, 1969–71

PLATE 30 Leland Bell, *Dusk*, 1977–78

PLATE 31 Leland Bell, *Morning II*, 1978–81

PLATE 32 Leland Bell, *Morning II,* 1978–81

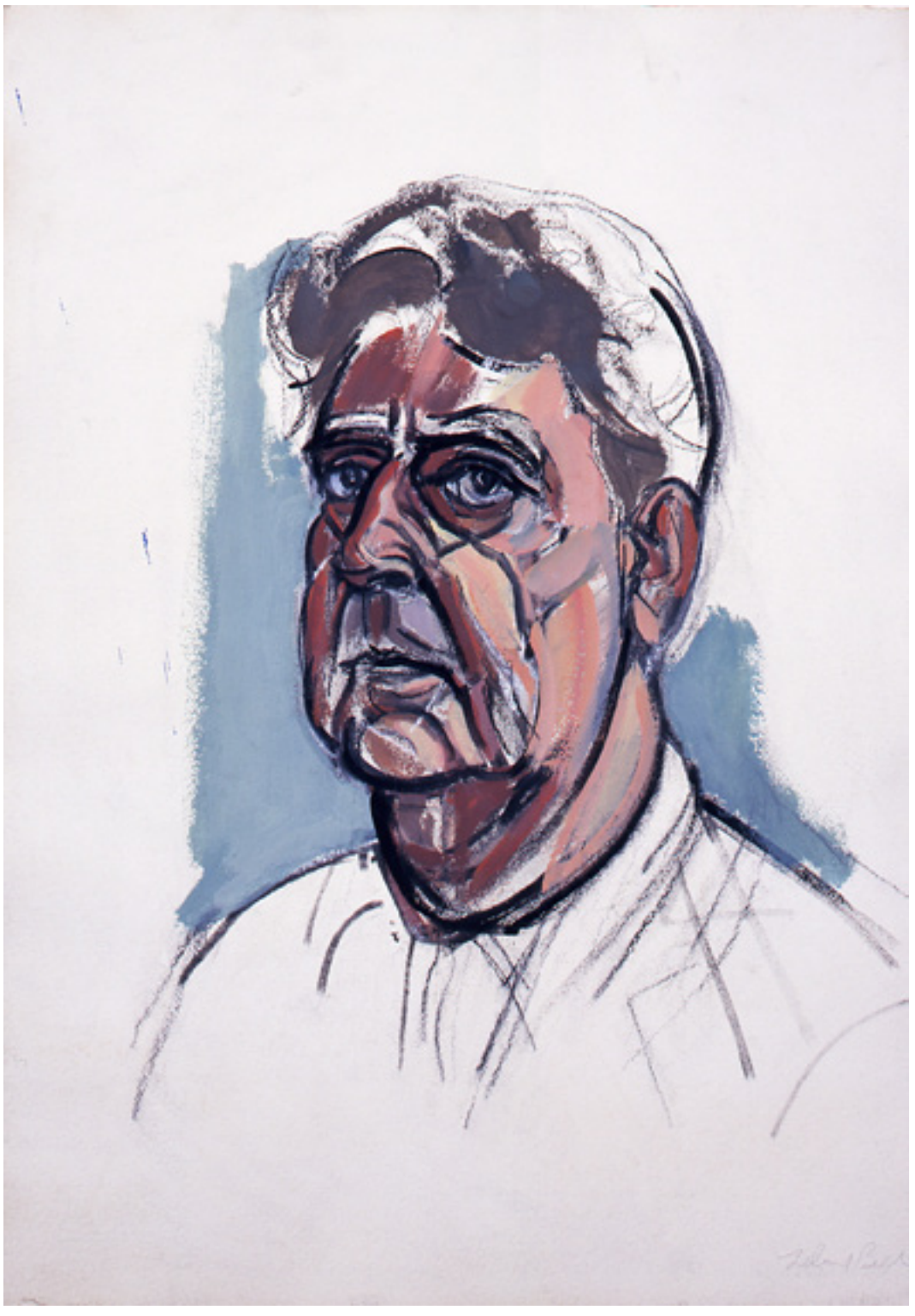


PLATE 33 Leland Bell, *Self–Portrait*, 1987–89

PLATE 34 Leland Bell, *Figure Group with Bird*, 1987–90

PLATE 35 Leland Bell, *Figure Group with Bird*, 1991

Dena Schutzer (b. 1954), *Albert Kresch,* 1985, scanned from negative, courtesy of the Artist

ALBERT KRESCH

(b. 1922)

PLATE 36 Albert Kresch, *Temple, Maine,* 1986

PLATE 37 Albert Kresch, *Temple, Maine (Morning)*, 1986

PLATE 38 Albert Kresch, *Pacific*, 1989

PLATE 39 Albert Kresch, *Rocky Crest*, 1989

PLATE 40 Albert Kresch, *Catskills*, 1991

PLATE 41 Albert Kresch, *Football Game*, 1991

PLATE 42 Albert Kresch, *Landscape,* 1992

PLATE 43 Albert Kresch, *Landscape #1,* 1992

PLATE 44 Albert Kresch, *Jazz*, 1993

PLATE 45 Albert Kresch, *Landscape #4,* 1993

PLATE 46 Albert Kresch, *Conversation,* 1994

PLATE 47 Albert Kresch, *Landscape with House,* 1995

PLATE 48 Albert Kresch, *Blue Still Life*, 1996

PLATE 49 Albert Kresch, *Large Tree*, 1997

PLATE 50 Albert Kresch, *Still Life*, 1998

PLATE 51 Albert Kresch, *Pear Tree*, 1999

PLATE 52 Albert Kresch, *Red House,* 2000

PLATE 53 Albert Kresch, *Sun and Tree*, 2009

Olivia Body (b. 1980), *Stanley Lewis, Painting at Hollins University, VA,* 2010, digital photograph, courtesy of Stanley Lewis

STANLEY LEWIS

(b. 1941)

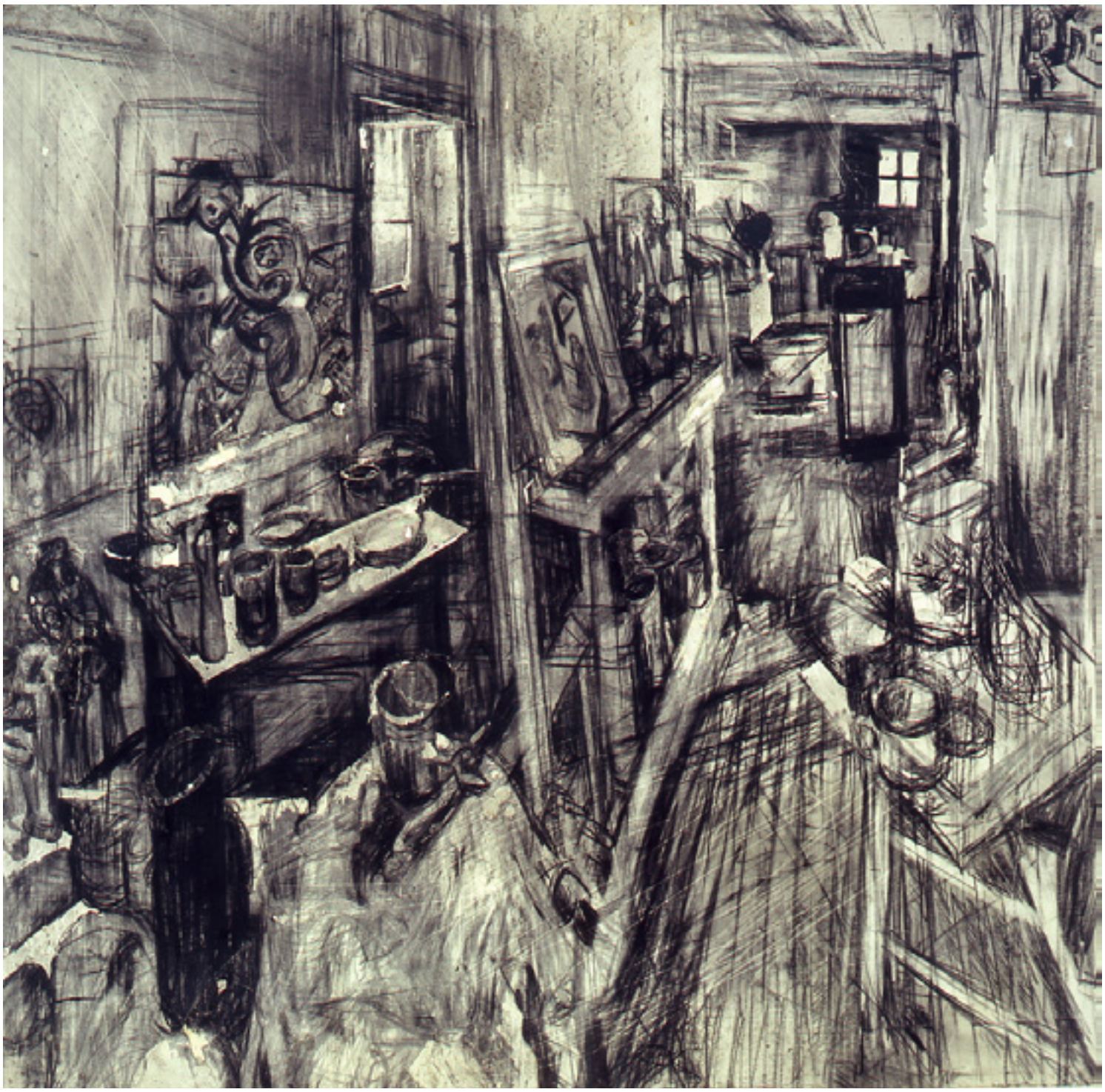


PLATE 54 Stanley Lewis, *Interior of House on South Dakota Ave,* 1994

PLATE 55 Stanley Lewis, *Backyard DC,* Fall, 1995

PLATE 56 Stanley Lewis, *View from Smith College*, 1998

PLATE 57 Stanley Lewis, *Backyard DC,* Winter, 1998–99

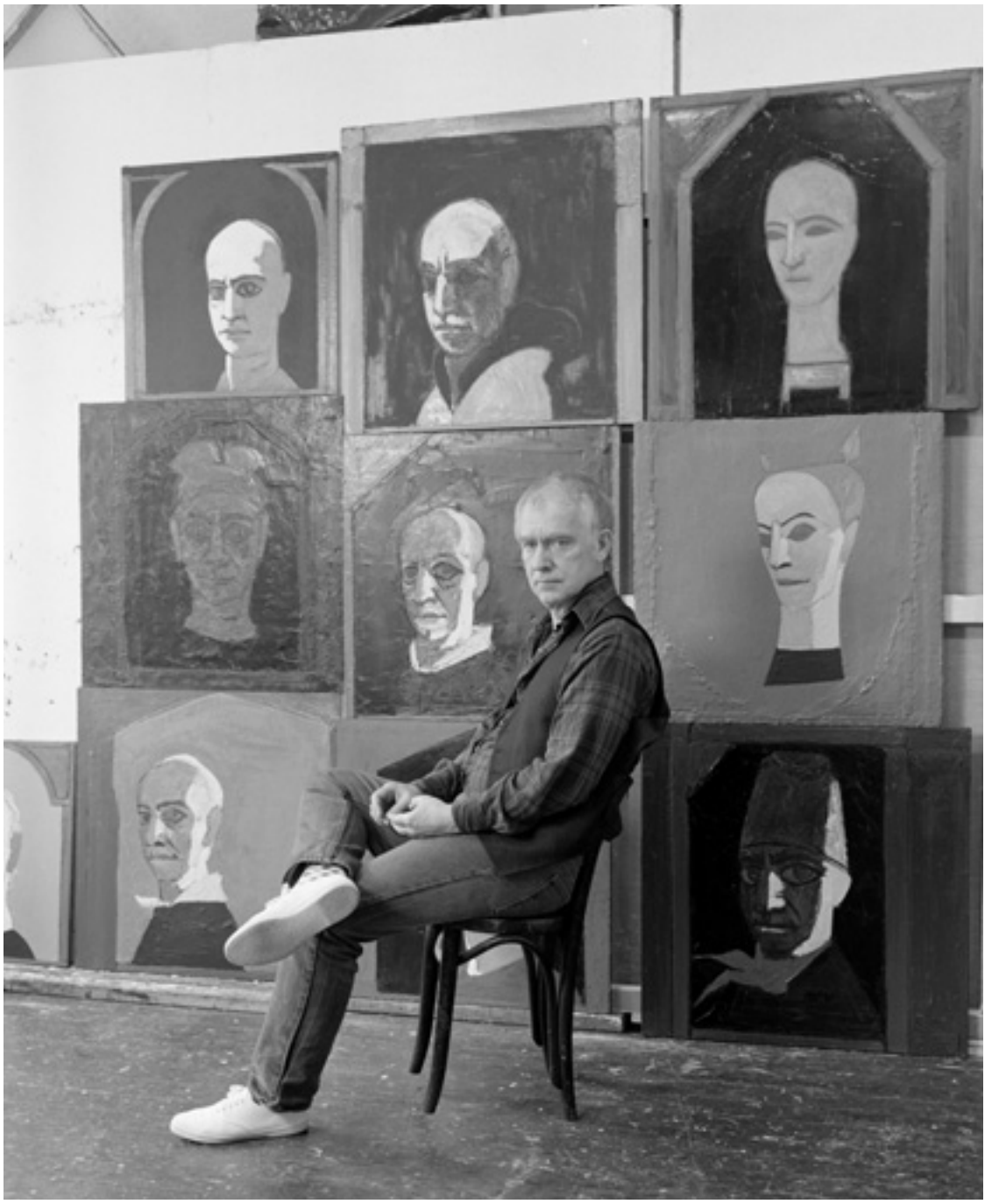
PLATE 58 Stanley Lewis, *View From Porch,* Spring, 2000

PLATE 59 Stanley Lewis, *West Side of House (with Detailed Shingles)*, 2001–03

PLATE 60 Stanley Lewis, *North Gate (Chautauqua Inst.)*, 2002

PLATE 61 Stanley Lewis, *Two Houses in Leeds*, 2004

PLATE 62 Stanley Lewis, *View from the West Side of House,* 2004



Peter Sumner Walton Bellamy (b. 1954), *Peter Heinemann,* 1986, scanned from negative, courtesy of the Artist

PETER HEINEMANN

(1931–2010)

PLATE 63 Peter Heinemann, *Head,* 1987

PLATE 64 Peter Heinemann, *Head*, 1987

PLATE 65 Peter Heinemann, *Head*, 1987

PLATE 66 Peter Heinemann, *Head*, 1990–92

PLATE 67 Peter Heinemann, *Head*, 1990–92

PLATE 68 Peter Heinemann, *Head,* 1990–92

PLATE 69 Peter Heinemann, *Head,* 1990–92

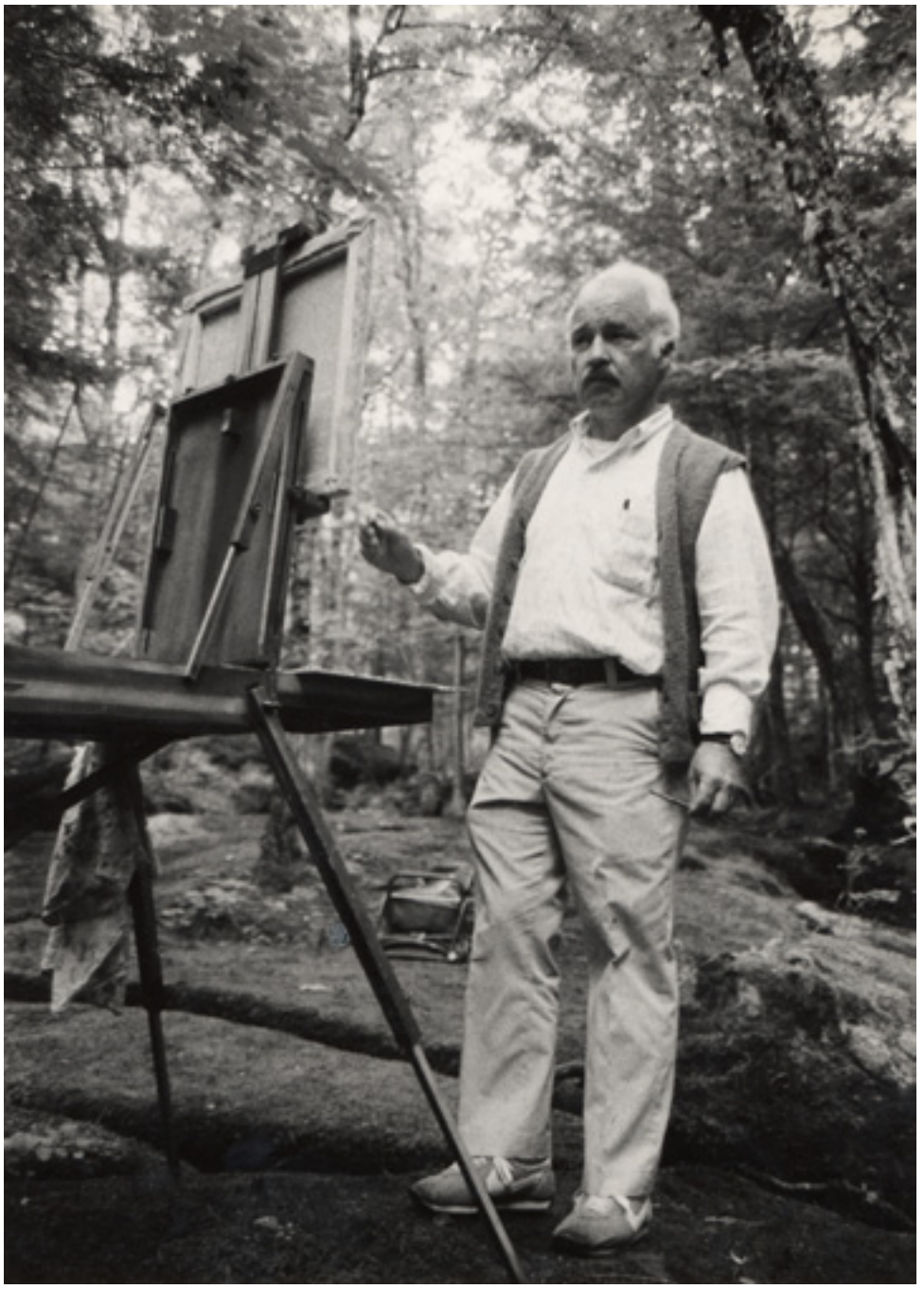
PLATE 70 Peter Heinemann, *Head*, 1991

PLATE 71 Peter Heinemann, *Head*, 1991

PLATE 72 Peter Heinemann, *Untitled,* 2005

PLATE 73 Peter Heinemann, *Daffodils*, 2009

PLATE 74 Peter Heinemann, *Sunflowers*, 2010



Rudy Burckhardt (1914–1999), *Neil Welliver,* 1980, gelatin silver print, courtesy of Alexandre Gallery, New York. Rudy Burckhardt: © 2013 Estate of Rudy Burckhardt / Artists Rights Society (ARS), New York

NEIL WELLIVER

(1929–2005)

PLATE 75 Neil Welliver, *Shadow on Brigg's Meadow,* 1981

PLATE 76 Neil Welliver, *Blueberries in Fissures,* 1983

PLATE 77 Neil Welliver, *Midday Barren,* 1983

PLATE 78 Neil Welliver, *High Water Mark*, 1984

PLATE 79 Neil Welliver, *Illusory Flowage*, 1996

NOTES

1 Rackstraw Downes, "What the Sixties Mean to Me," *Art Journal*, vol. 34, no. 2 (Winter 1974/1975): 127.

2 Ibid., p. 128.

3 Gerald Haggerty, "Paul Georges: Bad Manners and Good Paintings," 1980, p. 6. A copy of this unpublished article was provided by the Paul Georges Studio Archives.

4 Wilkinson's student Carl Niederer explained that underlying his approach was "a concern for the economic (and thereby the moral) implications of the use of locations. The conceptual linkage between the planar field of painting and the geographic field of land is indirect enough that it would not usually be the subject of class discussion, but it was ultimately in his philosophical framework." "Remembrances of Jack Wilkinson," comments in *Jack Wilkinson: Artist-Philosopher 1913–1974* (Eugene, Oregon: Department of Fine and Applied Arts and the Museum of Art, University of Oregon, 1990), p. 31. In the same publication (p. 36), Wilkinson's student Terry Melton related that Wilkinson believed that painting and life "was explained by the quadrant. And somewhere within those interrelated quadrant sections were [his] explanations about light and the painted representation of light on surface."

5 Snelson is quoted in Ibid., p. 26.

6 Interview of Paul Georges conducted by Bruce Hooten, December 28, 1965, p. 3, Archives of American Art. The interview is available online at http://www.aaa.si.edu/collections/interviews/oral-history-interview-paul-georges-12299#transcript.

7 Interview of Paul Resika conducted by Bruce Weber, August 22, 2012.

8 Tina Dickey, Interview with Paul Resika, Revised in Conversation, October 23 and 25, 1998, copy in National Academy Library, p. 12.

9 Paul Georges, "[Artist's Statement]," in Marcia Clark, ed., *The World is Round* (Yonkers, New York: The Hudson River Museum, 1987), p. 25.

10 Ibid.

11 Georges is quoted in Stanley Irwin Grand, "Allegories of Freedom in the Paintings of Paul Georges," Ph.D. dissertation, University of Wisconsin at Madison, 1993, p. 147.

12 Press Release, "Inaugural Exhibition of Center for Figurative Painting: Paul Georges, The Big Idea: A Retrospective," May 6, 2000.

13 Brooks Adams, "A Fighter by His Trade," *Art in America* 89 (January 2001): 66. Leger's painting class was offered by the GI Bill for American veterans living in Paris. While in Europe in the early 1950s, Georges also spent time in England and Italy, and traveled to Normandy and Colmar in France.

14 Georges is quoted in Suzanne Muchnic, "Realist Forum: Insurgent Artists Draw the Line," *Los Angeles Times*, January 2, 1980, p. 1.

15 Lisette was her father's model and muse. She and her family were sent to concentration camps in France, but managed to get out and secure tickets to America via a Portuguese ship sailing from Morocco. Following the family's arrival in America in the summer of 1941, Lisette learned English by going to see films every day at the Museum of Modern Art. She worked as a model and assistant to her father, but in the late 1940s she returned to Paris and worked for *Life Magazine*. Lisette and Georges were married in England during the course of her return to Europe. For further information see "Lisette Georges," *The East Hampton Star*, August 18, 2011, p. A10. This obituary is available online at easthamptonstar.Com/?q=Obituaries/2011818/Lisette-Georges.

16 Georges's regard for the Willem de Kooning exhibition is noted under the year 1954 in the Paul Georges Chronology available online at http://www.paulgeorges.com/www.paulgeorges.com/Chronology_Exhibitions.html. In his interview with Bruce Hooten for the Archives of American Art (p. 2), Georges remarked that he considered de Kooning to be "one of the most important people in the world in figurative art" of his time. In turn, in 1961 de Kooning brought the art collector Joseph Hirshhorn to the Great Jones Gallery where he purchased eight of Georges's paintings. At the time of de Kooning's exhibition some of his Abstract Expressionist colleagues felt that their cause had been betrayed, and the influential art critic Clement Greenberg questioned whether a truly modern artist could justify painting the figure. De Kooning responded by telling Greenberg that it was impossible not to paint a face. Georges would take de Kooning's side in the matter, feeling that the body must be seen both as a pictorial form and as a living presence.

17 In 1954, Georges also painted *Lisette Pregnant* (Collection Paul Georges Estate), which he called his "first realist painting done from nature." Georges is quoted in Grand, "Allegories of Freedom in the Paintings of Paul Georges," p. 28.

18 Interview of Paul Georges by Brittany Huckabee for "Under the Radar with Ben Wattenberg," Produced by New River Media, April 2001. I would like to thank Yvette Georges for providing this quote by the artist from his interview.

19 Georges is quoted in Jennifer Samet, Interview with Paul Georges, March 16, 2000, Center for Figurative Painting, p. 5.

20 Interview of Paul Georges conducted by Bruce Hooten, p. 5

21 Hilton Kramer, "A Paul Georges Exhibit Recalls Figurative 50s," *The New York Observer*, May 29, 2005, p. 15.

22 The art critic Jed Perl feels that from the late 1950s forward Georges believed "in painterly painting, not as a pure or abstract ideal, but as an ideal nonetheless." Jed Perl, "The Porter Paradox," *The New Republic* 223 (October 2, 2000): 36.

23 Paul Georges, "A Painter Looks at A) The Nude, B) Corot," *Art News* 55 (November 1956): 40.

24 Sidney Tillum, "Month in Review," *Arts Magazine* 37 (January 1963): 42. In the same review (p. 43) Tillum also called Georges "an Ashcan School Manet. His modeling is shallow except for the faces; extremities are either blurred or peter out in a stroke, and his backgrounds are mostly fill-ins."

25 R. R., "Paul Georges," *Arts Magazine* 31 (May 1957): 57.

26 La Verne George, "Paul Georges," *Arts Magazine* 30 (December 1955): 26; "About Art and Artists," *The New York Times*, October 27, 1955, p. 36.

27 "So I Became an Artist," *Newsweek,* November 19, 1962, p. 115. In January 1966, Georges's work would be featured on the cover of *Art News* and was the subject of a profile by Lawrence Campbell. Another critic in *Arts Magazine* astutely recognized the complexity of his aims and accomplishments: "Instead of the sporadic strokes of an action painter in front of the unconscious, he solidifies his creative impatience in the excitement of the earth or the light in the room. His free use of the loaded brush (carrying three or four colors) allows him to expand the fertility of trees and sensuality of flesh, and his (larger than life) vision restrains him from being irresponsible. When he merges the foreground with the background it is not an arbitrary platitude of 'expressionism'; but his attempt to flatten the picture, to stretch it taut, to give the composition concentration and dynamics, in the way that all great painting exists on a flat plane and its 'perspective' is more tension than 'space.'" B. D. H., "Paul Georges," *Arts Magazine* 33 (December 1958): 56. Hilton Kramer praised Georges's art for bringing "a freshness and bravura to bear on what is essentially a traditional style." Hilton Kramer, "Art," *The Nation* 195 (December 1, 1962): 383.

28 Georges encouraged the organization in 1979 of the Artists' Choice retrospective exhibition of the work of Fairfield Porter. It was Porter's first retrospective in a New York museum. The press release for the exhibition in the Paul Georges Studio Archives notes that Porter's "independence in pursuing representational painting during the heyday of Abstract Expressionism, and his highly developed vision and fluid style, made him an important influence on succeeding generations of artists." In 1985, the museum held the exhibition *The Friends of Fairfield Porter*, which included the work of Georges, de Kooning, Nell Blaine, Larry Rivers, and others.

29 Fairfield Porter, "Art, Georges: The Nature of the Artistic Tradition," *The Nation* 192 (February 11, 1961): 128.

30 Ibid.

31 Eleanor Freed, "A Windfall for Texas," *Art in America*, vol. 57, no. 6 (November–December 1969): 83.

32 Samet, "Interview with Paul Georges," p. 6.

33 Diane Cochrane, "Paul Georges: The Object is the Subject," *American Artist* 38 (September 1974): 62.

34 Ibid., p. 59.

35 Ibid.

36 Ibid, p. 62.

37 Stanley I. Grand, "Paul Georges: Self-Portraits," essay in *Paul Georges, Self-Portraits* (Wilkes-Barre, Pennsylvania: Sordoni Art Gallery, 1995), n.p.

38 Suzanne Muchnic, "Realist Forum: Insurgent Artists Draw the Line," *Los Angeles Times*, January 2, 1980, p. 3.

39 Devonna Pieszak, "Figurative Painting—Can it Rescue Art?," *The New Art Examiner 7* (November 1979): 8.

40 I would like to thank Robert Godfrey for making available the archival material relating to the Artists' Choice Museum that is in his possession.

41 Georges is quoted in Muchnic, p. 1.

42 Georges is quoted in Grand, "Allegories of Freedom in the Paintings of Paul Georges," p. 99. ff. 14.

43 Georges and Resika were fascinated by Kaldis's appearance and demeanor, and painted numerous portraits of him over the course of approximately 30 years. He was tall and husky, with a large head, a long uncombed mane of white hair, thick eyebrows, and a prominent nose (with a permanent forest of hair). In every season or type of weather he wore a red scarf wrapped several times around his neck, with one long end hanging down his back. Elaine de Kooning felt that with his "massive head and majestic stance, he was the incarnation of Rodin's Balzac." Elaine de Kooning, "A. Kaldis Remembered," *Art/World* 9 (January 15–February 15, 1985): 1. Paul Resika, referred to Kaldis as a "'living library and a walking museum' – a rhetorician and the 'first of critics.' Like Falstaff, he was subversive, outrageous, priapic and noble." Paul Resika "Resika on Kaldis," *Art/World* 9 (January 15–February 15, 1985): 1.

44 Martica Sawin, "Aristodimos Kaldis," essay in *Kaldis Rediscovered: Paintings 1941–1977* (New York: Lori Bookstein Gallery, 1999), n.p.. Elaine de Kooning recalled that Kaldis "swooped through the art world like a festive zipper, bringing strangers, friends and enemies together, showering them with his theories about marriage, money, religion, etymology, art history, and politics-usually over tables laden with Greek food." Elaine de Kooning, statement in *Aristodimos Kaldis: A Retrospective 1899–1979* (New York: Artists' Choice Museum, 1985), p. 28.

45 Jack Stewart, "Kaldis Remembered," essay in *Aristodimos Kaldis: A Retrospective 1899–1979*, p. 24.

46 Kaldis is quoted in Martica Sawin, "Aristodimos Kaldis," essay in *Kaldis Rediscovered: Paintings 1941–1977* (New York: Lori Bookstein Gallery, 1999), n.p.

47 C. Gerald Fraser, "Aristodimos Kaldis, 79, Is Dead, Artist Noted for His Landscapes," *The New York Times,* May 3, 1979, B14.

48 Carter Ratcliff, "Paul Georges: The Irony of Tradition," *Paul Georges Recent Paintings* (New York: Salander-O'Reilly Galleries, 2000), pp. 8–9.

49 Georges almost simultaneously created a series of rape scenes, which recall the Mannerist style of Rosso Fiorentino (1494–1540). In later decades he created series based on Dr. Faustus by Christopher Marlow, and of a battle between angels and the devil.

50 At this time he also painted a series devoted to the tragic assassination of Martin Luther King.

51 Grand, "Allegories of Freedom in the Paintings of Paul Georges," p. 67.

52 Siani also argued that the coat in which he appears in the painting was identical to his own, and that there was a resemblance between his dog and the one in the picture.

53 Grand, "Allegories of Freedom in the Paintings of Paul Georges," p. 79.

54 Samet, "Interview with Paul Georges," pp. 10–11.

55 Georges is quoted in "The Vasari Diary: An Attack of Inspiration," *Art News* 80 (April 1981): 10.

56 "The $60,000 Dig," *Time Magazine* 117 (January 5, 1981): 81.

57 Georges is quoted in "The Vasari Diary: An Attack of Inspiration," p. 9.

58 The later works in the Muse series are comparatively less fantastic and imaginative. By the early 1980s Georges had become more interested in painting allegorical subjects.

59 Marjorie Welish, "Paul Georges at Tomasulo Gallery, Union College," *Art in America* 57 (July/August 1979): 119. This exhibition was organized by George Hildrew.

60 Ibid.

61 Samet, "Interview with Paul Georges," p. 15.

62 Ibid.

63 Ibid., p. 13.

64 Georges was quoted in Sheridan Sansegundo, "East Hampton Obituaries," *The East Hampton Star*, May 2, 2002, p. 3.

65 Robert C. Edelman, "Paul Georges at Manhattan Art," *Art in America* 73 (February 1985): 143.

66 Timothy Cohrs, "Paul Georges at Manhattan Art," *Arts Magazine* 61 (February 1985): 110.

67 Jed Perl, "Art and April in New York," *The New Criterion* 3 (June 1985): 65.

68 Curiously, Georges refers to the mythological figure Diana as Diane in his works from the series.

69 "The Red Diane and Actaeon by Paul Georges," Saint Peters Church News Release, May 13, 1991. Material from the Paul Georges Studio Archives.

70 Artist's Statement [about *Temple of Bassae*]," in *Paul Georges* (New York and Philadelphia: Anne Plumb Gallery and The More Gallery, Inc., 1991), n.p.

71 Samet, "Interview with Paul Georges," p. 22.

72 Ibid., p. 10.

73 Ibid., p. 20.

74 Ibid.

75 Georges is quoted in Grand, "Allegories of Freedom in the Paintings of Paul Georges," p. 5.

76 Ibid., p. 6.

77 The work is one of a series of large paintings of rose bushes in which vapor trails appear above in the blue sky. Interestingly, the art critic and poet Carter Ratcliff compared the all-over flow of color and form in Georges's late landscapes with that of Jackson Pollock's poured paintings of the late 1940s. Carter Ratcliff, "Paul Georges: The Irony of Tradition," *Paul Georges Recent Paintings* (New York: Salander-O'Reilly Galleries, 2000), p. 5.

78 Samet, "Interview with Paul Georges," p. 17.

79 Ibid., p. 11.

80 Ibid.

81 Paul Resika, NA, Interview by Avis Berman, May through December 2004, National Academy Library, p. 3–68; Resika is quoted in Karen Wilkin, "On Paul Resika," essay in *Paul Resika Paintings* (New York: Salander O'Reilly, 1992), p. 7.

82 Resika is quoted in Debbie Forman, "In Good Form," *Cape Cod View* 4 (August 2008): 52.

83 Born in Poland, Wilson studied with Robert Henri (1865–1929) and George Bellows (1882–1925) at the Ferrer School in New York. For a recent publication on the artist see *Sol Wilson, 1882–1974; A Retrospective Exhibition* (Dennis, Massachusetts: Cape Cod Museum of Art, 2007).

84 Looking back Resika recently related that "I was a hip kid and knew a lot of painters and poets . . . ." Resika is quoted in Forman, p. 49.

85 Ira Goldberg, "A Painters Beginnings: An Interview with Paul Resika," *Linea Journal of the Art Students League of New York*, vol. 14, no. 1 (Spring 2010): 10.

86 Ibid., p. 10.

87 "Paul Resika," *Art News* 57 (May 1948): 50.

88 Paul Resika, NA, Interview by Avis Berman, p. 3–64.

89 Resika is quoted in John Skoyles, "Paul Resika: To the Lighthouse," *Art New England*, vol. 30, no. 3 (April/May 2009): 15.

90 "Paul Resika, NA, Interview by Avis Berman," p. 3–62.

91 Resika is quoted in Chrisopher Busa, "Longpoint Gallery: Thirteen Ways of Looking at an Artist," *Provincetown Arts 7* (1991): 7.

92 Annabelle Gold had been a fellow student of Resika's in high school.

93 In Venice, Resika studied with Armando Pizzinato (1910–2004) at the Free School of the Academia. In 1953 he returned to Rome for a year, and continued painting in the same vein as he had in Venice, and studied at the former German Academy in the Borghese Gardens. Among his paintings is *Via Della Colenetta* (illus. 100). After returning to America he attended Robert Beverly Hale's anatomy lessons at the Art Students League and anatomy classes at the studio of Philip Reisman (1904–1992).

94 W. S. Di Piero, *The Secret Agent* (Provincetown, Massachusetts: High Head Press, 1995), n.p.

95 Goldberg, p. 12.

96 Resika is quoted in Mimi Shorr, "Paul Resika: Passions in Balance." *American Artist* 36 (December 1972): 27.

97 In the summer of 1968, works by the three artists would be included in the exhibition *8 American Painters and Sculptors* at the Rijksakademie in Amsterdam. The catalog featured an essay by Porter.

98 Interview with Paul Resika by Bruce Weber, August 22, 2012.

99 Avis Berman, Paul Resika: A Narrative Chronology – The First Eighty Years, 2012, p. 73. Simultaneously, Resika felt that landscape painting was "very out of fashion, and that's what helped make it so pleasurable. It's wonderful to go against: you can test yourself." Resika is quoted in Susan Rand Brown, "Paul Resika: No Art Without Beauty," *Provincetown Banner,* August 9, 2007, p. 34.

100 In order to produce the work's tempered and lean quality Resika mixed powdered white pigment into an egg emulsion.

101 John Yau, "The Joining of Paint and Nature," *Paul Resika: A Twenty-Five Year Survey* (New York: Artist's Choice Museum, 1985), p. 17.
102 Goldberg, p. 13.
103 Resika is quoted in Chrisopher Busa, "Longpoint Gallery: Thirteen Ways of Looking at an Artist," *Provincetown Arts* 7 (1991): 7.
104 Christopher Busa, "Paul Resika: Air, Light, Color: Provincetown Art Association and Museum," *Provincetown Arts* 13 (1997): 79.
105 Alan Gussow, *The Artist as Native: Reinventing Regionalism* (San Francisco: Pomegranate Art Books 1993), n.p.
106 Stuart Preston, "Beholder's Eye: Various Ways of Looking at Things—Robert Cook's Neo-Baroque," *The New York Times*, April 19, 1964, p. 23.
107 Kim Levin, "Reviews and Previews," *Art News* 63 (April 1964): 15.
108 Ibid.
109 Claire Nicolas White, "Resika's Delectable Mountains," *Art News* 66 (April 1967): 48, 78.
110 Jed Perl, "Paul Resika at Graham," *Art in America* 64 (July–August 1976): 106.
111 Ruth G. Bass, "Five Realist Painters and the Concept of Contemporary American Realist Painting: An Aesthetic Study of the Works of Leland Bell, Nell Blaine, Paul Georges, Louisa Matthíasdóttir, and Paul Resika, Ph.D. dissertation, School of Education, Health, Nursing and Arts Professions of New York University, 1977, p. 256. Another valuable dissertation exploring the historical context of abstraction and representational imagery is Jennifer Sachs Samet, "Painterly Representation in New York, 1945–1975," Ph.D. dissertation, Graduate School of the City University of New York, 2010. Samet highlights the work of Bell, Georges, Kresch and Resika, as well as the artists Nell Blaine, Louisa Matthíasdóttir, Robert De Niro, Rosemarie Beck (1923–2003) and Mercedes Matter (1913–2001). Samet also served as the first director of the Center for Figurative Painting.
112 Chrisopher Busa, "Paul Resika: Air, Light, Color," *Provincetown Arts* 13 (1997): 79.
113 Paul Resika, NA, Interview by Avis Berman, pp. 3–17–18.
114 Paul Resika: A Narrative Chronology—The First Eighty Years, p. 73. In retrospect, Resika recognized that his pier pictures bear a compositional similarity with works by Edwin Dickinson. As he remarked: "My early pictures [of the pier] look just like Dickinson's . . . . When I started to paint the pier in the early 1980s, I had never seen a Dickinson painting of the pier. He situated the pier exactly as I did, which was shocking to me when I first saw it." Resika is quoted in Susan Rand Brown, "Paul Resika: No Art Without Beauty," *Provincetown Banner,* August 9, 2007, p. 34.
115 Resika is quoted in Alan W. Petrucelli, "Exhibits Celebrate Art of Paul Resika," *Cape Week*, August 8–16, 1998, p. 13.
116 Resika is quoted in Debbie Forman, p. 51.
117 Resika's initial teaching experience came in the summer of 1965 when with Paul Georges's support, he was hired to teach in the graduate art program at the University of Oregon.
118 Rena Lindstrom, "Into the Stream: Paul Resika and His Students," *Cape Arts Review* 3 (2003): 8.
119 Berman, p. 55.
120 Rob Du Tout is quoted in Lindstrom, p. 8.
121 Resika is quoted in Marion Wolberg Weiss, "Honoring the Artist: Paul Resika," *Dan's Papers*, June 23, 1995, p. 75.
122 Resika is quoted in W. S. De Piero, "Paul Resika's Boat Pictures," essay in *Paul Resika Recent Paintings* (San Francisco: Hackett-Freedman Gallery, 2006), n.p.
123 David Shapiro, "Paul Resika; The Art of Architecture and Water," essay in *Paul Resika Recent Paintings* (New York: Salander-O'Reilly Galleries, 2001), n.p.
124 Resika is quoted in *Paul Resika "Flora and Fauna,"* Berta Walker Gallery, August 5–21, 2011, gallery announcement, n.p.
125 Resika is quoted in Forman, p. 48.
126 David Carbone, "Between Boats and Triangles," essay in *Paul Resika Recent Paintings* (San Francisco: Hackett-Freedman Gallery, 2002), n.p.
127 John Goodrich, "Paul Resika," *Reviewny.com*, March 15, 2001. This article is available online at http://www.reviewny.com/cgibin/reviewny/current/00_1/march_15/review3.
128 Hilton Kramer, "The Loaded Brush: New Resika Work is Without Peer," *The New York Observer*, December 2, 2002, p. 1.
129 Hofmann is quoted in Barbara Rose, *Readings in American Art, 1900–1977* (New York: Praeger, 1975), p. 117.
130 Charles Simic, "Paul Resika," essay in *Paul Resika Recent Paintings* (New York; Lori Bookstein Fine Art, 2010), n.p.
131 Hilton Kramer, "The Loaded Brush: New Resika Work is Without Peer," p. 1.
132 Ibid.
133 John Ashbery, "Bell: Virtuosity without Self-Interest," *Art News* 68 (February 1970): 63.
134 Ibid.
135 Martica Sawin, "Leland Bell: The Formative Years," essay in *Changing Rhythms: Works by Leland Bell, 1950s–1991* (Swarthmore, Pennsylvania: List Gallery, Swarthmore College, 2001), p. 10.
136 Ibid.
137 Interview with Albert Kresch by Bruce Weber, November 16, 2012, p. 1–23.
138 Ibid., p. 1–24.
139 Nicholas Fox Weber, *Leland Bell* (New York: Hudson Hills Press, 1986), p. 34. Lester Young could often be heard playing on a record in the background as Bell worked in his studio, and Young was a subject of various drawings and paintings by the artist.
140 James Schuyler, "Bell Paints a Picture," *Art News* 57 (September 1958): 62.
141 Bell is quoted in Martica Sawin, *Nell Blaine: Her Art and Life* (New York: Hudson Hills Press, 1998), p. 22. In his article "Bell Paints a Picture" (p. 44), James Schuyler observed that in Bell's brushstroke "one detects the one-time musician's strong wrist."
142 Temma Bell, "Memories of My Mother," essay in *Louisa Matthíasdóttir: A Retrospective* (New York; Scandinavia House, 2004), p. 18.
143 For the history of the Jane Street Gallery see Jennifer Samet, "The Jane Street Group: Reconciling Abstraction and Figuration," essay in *The Jane Street Group: Celebrating New York's First Artist Cooperative* (New York: Tibor de Nagy Gallery, 2003), pp. 5–12. Martica Sawin has noted the gallery artists' common establishment of "spatial relationships through color, an insistence that brushwork and color area function as compositional components, and an exploitation of linear rhythms as a counterpoint to color and shape." Martica Sawin, "Abstract Roots of Contemporary Representation," *Arts Magazine* 40 (June 1976): 107.
144 Bell is quoted in Martica Sawin, *Nell Blaine: Her Art and Life*, p. 20. Bell's advocacy of Mondrian in the early 1940s cost him his job as a guard at the Museum of Objective Art (now the Guggenheim Museum). He spoke to a visitor looking at geometric abstractions by Rolf Scarlet (1889–1984) and remarked "That's not painting. You want to see real painting, go to the Mondrian show at the Valentine Dudensing Gallery." Bell is quoted in Nicholas Fox Weber, p. 39. On several occasions in the early 1940s Bell visited Mondrian at his studio in New York, where they spoke about jazz and art. The Italian painter Alberto Magnelli (1888–1971) moved to Paris in the early 1930s where he became part of the Abstraction-Création group and became friends with Hans Arp. His Cubo-Futurist paintings dating from the second decade of the 20th century with their simplified, flat and heavily outlined geometric shapes and references to the figure influenced Bell's later paintings. The subject of connections between the work of the two artists is worthy of future study. For a recent publication on Magnelli's work and career see *Magnelli: Entre Cubisme et Futurisme* (Antibes: Musée Picasso, 2004).
145 Martica Sawin, "Leland Bell: The Formative Years," p. 12.
146 In 1973, Lawrence Campbell pointed out similarities between the shapes or configurations of forms in Bell's figure paintings of the 1970s and his early works influenced by Arp. See Lawrence Campbell, "Introduction," essay in *Leland Bell, Louisa Matthíasdottir, Temma Bell: A Family of Painters* (Canton, Ohio: The Canton Art Institute, 1973), n.p.
147 Bell is quoted in Jed Perl, "Leland Bell," *Arts Magazine* 52 (May 1978): 16. In 1945, Bell purchased a wood relief by Arp from the Howard Putzel Gallery, and Arp paid a later visit to his studio in the Bronx.
148 Martica Sawin, "Abstract Roots of Contemporary Representation," p. 107.
149 Bell is quoted in Nicholas Fox Weber, p. 39.
150 Bell is quoted in Andrea Packard, "Introduction, Leland Bell: Changing Rhythms," *Changing Rhythms: Works by Leland Bell, 1950s–1991*, p. 6.
151 Martica Sawin," Early Years in New York," essay in *Louisa Matthíasdóttir* (New York: Hudson Hills Press, 1999), p. 62.
152 Samet, "The Jane Street Group: Reconciling Abstraction and Figuration," p. 9.

153 Debra Bricker Balken, "Jean Hélion's American Connections," essay in *Jean Hélion* (London: Paul Holberton, 2004). pp. 44–45.
154 Ibid., p. 47.
155 Ibid., pp. 20–21.
156 Ibid., p. 49.
157 Ibid., p. 22.
158 Ibid.
159 Blaine quoted in Samet, "The Jane Street Group: Reconciling Abstraction and Figuration," p. 10.
160 Gabriel Laderman, "Stanley Lewis' Magnificent Retrospective Now in Summit N.J." This article can be found online at http://gabrielladerman.typepad.com/blog/2007/05/Stanley-lewis-magnificent-retrospective.
161 Bell is quoted in Nicholas Fox Weber, p 41.
162 Robert M. Murdock, "Leland Bell: Reworking French Modernism," essay in *Changing Rhythms: Works by Leland Bell, 1950s–1991*, p. 15. In 1970, Bell informed John Ashbery that no painting really satisfied him and that "Derain comes the closest. It has something to do with 'color, with classic form, even though he doesn't always seize the human, pathetic moment, Derain holds more mystery, more unexpectedness. He takes enormous chances.'" Bell is quoted in John Ashbery, "Bell: Virtousity without Self-Interest," *Art News* 68 (February 1970): 65. On another occasion Bell linked his enthusiasm for Derain's art with that of the French Surrealist Robert De La Fresnaye (1885–1925), whom he also felt was "trying for a modern classicism, not a pastiche of something else." Bell is quoted in Martica Sawin, "Abstract Roots of Contemporary Representation," p. 107.
163 Schuyler, "Bell Paints a Picture," p. 61.
164 Bell is quoted in Nicholas Fox Weber, p. 64.
165 Bell is quoted in Ibid., p. 53.
166 Bell is quoted in Sawin, "Leland Bell: The Formative Years," p. 12.
167 Ibid.
168 Interview with Albert Kresch by Bruce Weber, November 27, 2012, p. 2–26.
169 Temma Bell, "Memories of My Mother," p. 21.
170 Nicholas Fox Weber, p. 34.
171 Jed Perl, "The Leland Bell Show," essay of April 1987 for The New Criterion appears in *Gallery Going: Four Seasons in the Art World* (New York: Harcourt Brace Jovanovich, Publishers, 1991): 42.
172 Schuyler, "Bell Paints a Picture," p. 44.
173 Martica Sawin, "Good Painting—No Label," *Arts Magazine* 37 (September 1963): 39.
174 Lynne Munson, *Exhibitionism: Art in an Era of Intolerance* (Chicago: Ivan R. Dee, 2000), p. 127.
175 Interview with Albert Kresch by Bruce Weber, November 27, 2012, p. 2–29.
176 Ibid., p. 2–18.
177 Sidney Tillum, "Month in Review," *Arts Magazine* 35 (February 1961): 48.
178 Hilton Kramer, "'Realists' and Others," *Arts Magazine* 38 (January 1964): 19.
179 Bell is quoted in Sawin, "Abstract Roots of Contemporary Representation," p. 108.
180 According to Albert Kresch, Bell had been drawing heads inspired by Giacometti's example prior to their meeting. Interview with Albert Kresch by Bruce Weber, November 27, 2012 p. 2–23.
181 Sawin, "Leland Bell: The Formative Years," p. 12.
182 Nicholas Fox Weber, p. 41.
183 Stuart Preston, "About Art and Artists," *The New York Times*, March 26, 1955, p. 21.
184 Interview with Stanley Lewis by Bruce Weber, August 21, 2012, p. 1–62.
185 Nicholas Fox Weber, p. 64.
186 Bell is quoted in Murdock, p. 17.
187 The art historian and critic Karen Wilkin has compared *Croquet Party* to "a dissection of a holiday snapshot" Karen Wilkin, "Making the Case for Figuration," *The New Criterion* 19 (February 2001): 46.
188 R. B. Kitaj, "[Untitled Introduction]," *Leland Bell* (London: Theo Waddington, 1980), n.p.
189 Lawrence Campbell, "Introduction," essay in *Leland Bell, Louisa Matthíasdóttir, Temma Bell: A Family of Painters* (Canton, Ohio: The Canton Art Institute, 1973), n.p..
190 Bell is quoted in Nicholas Fox Weber, p. 77.
191 Perl, "The Leland Bell Show," p. 40.
192 John Goodrich, "[Untitled essay adapted from the panel discussion "Lines of Influence, organized by Zeuxis, Octobert 15, 2010]," n.p.. I would like to thank the author for providing a copy of two unpublished essays on Leland Bell. The second essay is noted in the footnote below.
193 John Goodrich, "The Two Legacies of Leland Bell," unpublished essay, 2002, p. 2.
194 Packard, "Introduction Leland Bell: Changing Rhythms," p. 6.
195 Goodrich, "The Two Legacies of Leland Bell," pp. 2–3.
196 Goodrich, "[untitled essay adapted from panel discussion "Lines of Influence]," n.p.
197 Bell is quoted in Nicholas Fox Weber, p. 30.
198 Interview with Albert Kresch by Bruce Weber, November 27, 2012, p. 2–17.
199 Interview with Albert Kresch by Bruce Weber, November 16, 2012, p. 1–29.
200 Giampietro went on to become chairman of the Brooklyn College art department and to move the art program in a progressive direction.
201 Inteview with Albert Kresch by Bruce Weber, November 16, 2012, pp. 1–29, 1–24.
202 Blaine is quoted in Sawin, *Nell Blaine: Her Art and Life*, p. 20.
203 Interview with Albert Kresch by Bruce Weber, November 27, 2012, p. 2–27.
204 Samet, "The Jane Street Group: Reconciling Abstraction and Figuration," p. 5.
205 Interview with Albert Kresch by Bruce Weber, November 16, 2012, p. 1–20.
206 Ibid., pp. 1–24–25
207 Kresch is quoted in Samet, "The Jane Street Group: Reconciling Abstraction and Figuration," p. 7.
208 Interview with Albert Kresch by Bruce Weber, November 16, 2012, p. 1–51.
209 Ibid., p. 1–46.
210 Interview with Albert Kresch by Bruce Weber, November 16, 2012, p. 1–48. In her book on the artist Nell Blaine (p. 33) Martica Sawin has noted how Kresch, Bell and Blaine sought to "exploit the tension between recognizable subject matter and clearly articulated painterly means." Kresch himself explained that Bell, Blaine and he started to use "the abstract as an armature or structure onto which to build a painting, and . . . as the be-all and end-all of the painting. . . . we were trying to interrogate reality, and what we saw . . . ." Kresch is quoted in Samet, "The Jane Street Group: Reconciling Abstraction and Figuration," p. 11.
211 Interview with Albert Kresch by Bruce Weber, November 16, 2012, p. 1–47.
212 Kresch was familiar with Derain's later work before he met Bell, but over the years came to particularly admire his landscapes because "they look real—but are beautifully painted and constructed marvelously." Interview with Albert Kresch by Bruce Weber, November 27, 2012, p. 2–35.
213 Kresch is especially a fan of the small plein-air landscapes that Corot painted in Italy in the mid-1820s.
214 Interview with Albert Kresch by Bruce Weber, November 16, 2012, p. 1–53.
215 Interview with Albert Kresch by Bruce Weber, December 20, 2012, p. 3–19.
216 Ibid, p. 3–15.
217 Ibid., p. 3–48.
218 Ibid., p. 3–43.
219 Ibid., p. 3–41.
220 Ibid., p. 3–58.
221 Ibid., p. 3–61.
222 Ibid., p. 3–59.
223 Michael Kimmelman, "Art in Review: Albert Kresch," *The New York Times,* April 26, 2002, p. E33; John Goodrich, "[untitled essay]," *Albert Kresch* (New York: Salander O'Reilly, 20002), n.p.
224 Interview with Albert Kresch by Bruce Weber, December 20, 2012, p. 3–49.
225 Maureen Mularkey, "Seeing the Forest & the Trees," *New York Sun*, July 27, 2006, p. 16.
226 Interview with Albert Kresch by Bruce Weber, November 16, 2012, p. 1–52.
227 John Goodrich, "Albert Kresch: Landscapes, Landshapes," *CityArts*, January 26, 2010, p. 10.
228 Interview with Albert Kresch by Bruce Weber, November 27, 2012, p. 2–39.
229 Ibid.
230 Interview with Albert Kresch by Bruce Weber, December 20, 2012, p. 3–48.
231 Ibid., p. 3–58.
232 Ibid., p. 3–51.
233 Interview with Albert Kresch by Bruce Weber, November 27, 2012, p. 2–23.
234 Stanley Lewis, "[untitled essay]," *Albert Kresch*, n.p.
235 Interview with Albert Kresch by Bruce Weber, December 20, 2012, p. 3–72.
236 Ibid., p. 3–76.
237 Interview with Stanley Lewis by Bruce Weber, August. 21, 2012, p. 1–103.

238 Interview with Albert Kresch by Bruce Weber, December 20, 2012, p. 3–78.
239 Martica Sawin, "[Introduction]," *Seeing the Light: The Paintings of Albert Kresch* (New York: Center for Figurative Painting, 2001), n.p.
240 Interview with Albert Kresch by Bruce Weber, December 20, 2012, p. 3–80.
241 Lewis is quoted in "Meet Stanley Lewis: An Interview with the Painting Legend," Gabe Roberts Art. A copy of this interview is found online at http://gaberobertsart/com/2011/ meet-stanley-lewis-an-interview-with-the-painting-legend, 6/15/2012.
242 John Goodrich, "Gregory Botts and Stanley Lewis," artcritical.com, September 1, 2004. A copy of this article is found online at http://www.artcritical.com/2004/09/01/Gregory-botts-and-stanley-lewis, 4/30/2012.
243 Lewis is quoted in Ibid.
244 Interview with Stanley Lewis by Bruce Weber, April 11, 2013.
245 Jennifer Samet, "Endurance: The Drawings and Paintings of Stanley Lewis," essay in *Stanley Lewis Paintings and Drawings* (New York: Bowery Gallery, 2008), n.p.
246 Interview with Stanley Lewis by Bruce Weber, April 11, 2013.
247 Ibid.
248 Munson, p. 121.
249 Interview with Stanley Lewis by Bruce Weber, August 20, 2012, p. 1–5.
250 In the 1970s and 1980s, Lewis played saxophone in jazz clubs around Kansas City.
251 Interview with Stanley Lewis by Bruce Weber, April 11, 2013.
252 In class Bell brought in photographs of works by Derain and Hélion. In regard to Derain, for example, he discussed how two tones, when comprising a hand in a figure, played off each other, and this led Lewis to realize that "the two tones were two planes, and yet it was a hand." Lewis is quoted in Samet, "Endurance: The Drawings and Paintings of Stanley Lewis," n.p.
253 Interview with Stanley Lewis by Bruce Weber, August 20, 2012, p. 1–6.
254 Lewis is quoted in Samet, "Endurance: The Drawings and Paintings of Stanley Lewis," n.p.
255 Stanley Lewis, "Realism is Alive and Well and Living in Paris," *Art News* 70 (September 1971): 68.
256 Ibid.
257 Lewis is quoted in Samet, "Endurance: The Drawings and Paintings of Stanley Lewis," n.p.
258 Interview with Stanley Lewis by Bruce Weber, May 2, 2013. Albert Kresch visited Lewis in New Haven and advised him to create his copy of the Courbet without looking at the reproduction of the work and "to do it all on your own, from memory, and reinvent the picture on your own terms." Interview with Stanley Lewis by Bruce Weber, April 12, 2013.
259 Lewis has painted additional subjects during the course of his career, including nudes, still lifes, portraits and interiors. He has also created numerous works of sculpture.
260 Interview with Stanley Lewis by Bruce Weber, April 11, 2013.
261 "Also in Art," *The Kansas City Star*, February 11, 1973, p. 10D.
262 Donald Hoffmann, "Stanley Lewis Opens Lines of Communication between Colors and Planes," *The Kansas City Star*, October 25, 1981, p. 8F.
263 During Lewis's brief period at the school he suffered from an emotional upheaval (which led to a separation and divorce from his wife Karen—they later remarried). Lewis moved alone to Washington, D.C. where his art underwent a transformation. Therapy helped him emotionally, and the relocation motivated him to move in a new artistic direction. The artist and his wife purchased a home in Leeds during his time at Smith College, which he returned to during various breaks from teaching, and where he settled following his retirement from American University. Interview with Stanley Lewis by Bruce Weber, April 11, 2013.
264 Lewis applied the lesson he learned from Bell, who believed that it was only when "you sit down to paint someone or something, that you begin to see it. Until then you don't really see it." Bell is quoted in Lynne Munson, *Exhibitionism: Art in an Era of Intolerance* (Chicago: Ivan R. Dee, 2000), p. 121.
265 Lewis is quoted in Ellen Tocci, "Gene Paintings Focus of Final VACI Lecture," *The Chautauquan Daily*, August 9, 2011. The article is available online at chqdaily.com/2011/0809genre-paintings-focus—of-findal-vaci-lecture.
266 Morgan Taylor, "Stanley Lewis," *artcritical*, March 14, 2008, http://www.artcritical.com/2008/03/14/stanley-lewis.
267 Upon establishing his new direction Lewis painted on paper until he learned how to achieve the same results on canvas.
268 Lance Esplund, "The Paintings and Drawings of Stanley Lewis," essay in *Stanley Lewis—A Retrospective* (Washington, D.C.: American University Museum, 2007), n.p.
269 Ibid. Esplund has further noted that the works convey "the frenetic immediacy of darting between, and refocusing on, form to form, near and far . . . ." Lance Esplund, "Gets a Little Love," *Modern Painters*, vol. 17, no. 3 (Autumn 2004): 73.
270 "Meet Stanley Lewis: An Interview with the Painting Legend," p. 44.
271 Interview with Albert Kresch by Bruce Weber, December 20, 2012, p. 2-49.
272 Letter from Stanley Lewis to Henry Justin, February 14, 2005. Original in possession of Henry Justin.
273 Lance Esplund, "Seasons Fields, Dreams," *Modern Painters*, vol. 14, no. 2 (Summer 2001): 85.
274 Samet, "Endurance: The Drawings and Paintings of Stanley Lewis," n.p.
275 Ibid.
276 Stanley Lewis, "[Artist Statement]," included in *Drawing Atlas* (Lancaster, Pennsylvania: Pennsylvania College of Art & Design, 2009), n.p.
277 Samet, "Endurance: The Drawings and Paintings of Stanley Lewis," n.p.
278 Interview with Stanley Lewis by Bruce Weber, April 11, 2013.
279 Interview with Stanley Lewis by Bruce Weber, August 21, 2012.
280 Ibid.
281 Ibid.
282 Lewis is quoted in Munson, p. 93.
283 Interview with Stanley Lewis by Bruce Weber, of April 12, 2013.
284 Heinemann was a father figure to many students at the school.
285 Jennifer Samet, Interview with Peter Heinemann, October 17, 2002, p. 11.
286 Stephen Grillo, "Heads," *The Journal of the Artists' Choice Museum*, Spring 1983, p. 4.
287 For a comprehensive study of Albers career at Black Mountain College and Yale University see Frederick A. Horowitz and Brenda Danilowitz, *Joseph Albers: To Open Eyes – The Bauhaus, Black Mountain College, and Yale* (New York: Phaidon Press, 2000).
288 Interviewee: Peter Heinemann, Interviewer: Mary Emma Harris; Date: January 19, 1996; Permission Courtesy Black Mountain College Project, p. 4.
289 Ibid., p. 34.
290 Ibid., p. 4.
291 Interviewee: Peter Heinemann, Interviewer: Mary Emma Harris, p. 9.
292 Samet, Interview with Peter Heinemann, October 17, 2002, pp. 7–8.
293 Interview with Paul Resika by Bruce Weber, August 22, 2012.
294 Samet, Interview with Peter Heinemann, October 17, 2002, p. 24.
295 Among his students at the School of Visual Arts was Keith Haring (1958–1990), whom he considered "the most intelligent student I ever met." Quoted in letter from Peter Heinemann to David Cohen, October 18, 2003. A copy of the letter is in the files of Gallery Schlesinger. In the early 1980s, Heinemann also taught at the Studio School.
296 Interviewee: Peter Heinemann, Interviewer: Mary Emma Harris, p. 21.
297 Interviewee: Peter Heinemann, Interviewer: Mary Emma Harris, p. 55.
298 Heinemann first painted a self-portrait at the age of six. Before the late 1970s, however, he painted self-portraits sporadically, usually "between, larger, longer, 'more important' painterly projects." Peter Heinemann, "Painting Heads," January 1992. In the early 1970s he devoted a year to painting a full-length nude portrait of himself (Collection of the Estate of Peter Heinemann).
299 Heinemann is quoted in "Press Release: Peter Heinemann Not Necessarily Heads," Gallery Schlesinger, March 1994.
300 Peter Heinemann, "Painting Heads, #12, 91/92," p. 13. The artist's widow Marie Savettiere provided copies of the artist's unpublished notes about his paintings of heads. Hereafter this material will be referred to as Peter Heinemann Archives.
301 In his article on Heinemann, Stephen Grillo surmised that the works were the fulfillment of Heinemann's wish "to create a single projection of self and society." Stephen Grillo, "Heads," *The Journal of the Artists' Choice Museum* (Spring 1983): 2.
302 Heinemann felt that the heads "always tend to look about five or ten years older than I am, and then I get to look like that." Samet, Interview with Peter Heinemann, October 17, 2002, p. 24. The artist also viewed them in part as a tragic reflection of his father who died at the age of 54 a "shrunken hollow man." Heinemann, "Painting Heads, #12, 91/92," p. 16.
303 Heinemann, "Painting Heads, #12, 91/92", p. 1.

304 Heinemann is quoted in "Painting Heads and the Human Comedy," press release, Gallery Schlesinger Limited, February 1, 1992.
305 Peter Heinemann, "Peter Heinemann on Painting Heads, 1991", p. 1. Peter Heinemann Manuscript.
306 Grillo, "Heads," p. 2.
307 Heinemann, "Peter Heinemann on Painting Heads, 1991," p. 3.
308 Ibid., p. 3.
309 Ibid., pp. 3–4.
310 Heinemann, "Painting Heads, #12, 91/92," p. 23.
311 "Press Release Peter Heinemann: Black Paintings," Gallery Schlesinger, October 1997.
312 "Peter Heinemann on Painting Heads," 1991, p. 4.
313 Heinemann is quoted in "Press Release: Peter Heinemann Not Necessarily Heads," Gallery Schlesinger, March 1994.
314 Interviewee: Peter Heinemann, Interviewer: Mary Emma Harris, p. 55.
315 Later in his career Heinemann experimented with this combination. He destroyed most of these works, however, as the pigment didn't adhere properly. The one successful example is the 1993–94 *Deconstructed Head.*
316 Heinemann is quoted in "Press Release: Peter Heinemann Not Necessarily Heads."
317 David Cohen, "[Introduction]," *Bluebird: Peter Heinemann Recent Painting* (New York: Gallery Schlesinger, 2008), n.p.
318 Tom Long, "Neil Welliver, at 75; Painter of Reinvented Landscapes," *Boston Globe*, April 7, 2005, p. C17.
319 Welliver is quoted in Joseph Giordano, "An Interview with Neil Welliver," *Artists Choice Newsletter*, vol. 1, no. 5 (March–April 1981): 2.
320 Welliver is quoted in Eve Medoff, "Neil Welliver—Painting, Inclusive and Intense," *American Artist* 43 (April 1979): 53.
321 Ibid., p. 102.
322 In the years immediately previous to Albers arrival at Yale, art instruction was oriented toward figure painting. Then there was a shift toward non-objective painting. The department became oriented toward modern art, and rooted in the Bauhaus, Constructivism and Neo-Plasticism.
323 Welliver is quoted in John Arthur, *Realists at Work* (New York: Watson-Guptill Publications, 1983), p. 146. Welliver related that "most of the teaching and conversation [that we had] was outside of art. It had to do with color and how colors interacted, the optics of color." "Neil Welliver in Conversation with Edwin Denby," *Jacket 21*, February 2003, p. 8. This interview is available online at http://jacketmagazine.com/21/denb-well.html.
324 Brooks visited once a week over the course of various semesters and gave "crits" in the advanced painting courses.
325 Welliver is quoted in Medoff, p. 102.
326 "Neil Welliver in Conversation with Edwin Denby," p. 8.
327 Welliver is quoted in Arthur, p. 146.
328 Ibid., p. 146. Albers became angry with Welliver because he felt that he was converting to hard reductive painting, though actually Welliver felt he was only trying this "as a means through which I could learn what Albers had to teach about color." Welliver, p. 102.
329 Medoff, p. 102.
330 Neil Welliver, "Neil Welliver," Strand, ed. *Art of the Real: Nine American Figurative Painters,* with foreword by Robert Hughes (New York: Clarkson N. Potter, Inc. 1983), p. 204.
331 Albers wanted to reduce his teaching schedule so that he could devote more time to his own work so he handed over some of his signature courses to assistants. In his teaching Welliver built on what he had learned from Albers. Assignments were based on Albers's design courses.
332 Frederick A. Horowitz, "Albers the Teacher," section in *Joseph Albers: To Open Eyes—The Bauhaus, Black Mountain College, and Yale*, p. 242.
333 Welliver's adoption of the nude as his primary subject caused Albers to "give up on him as a painter." John Ashbery, "Introduction," in Goodyear, *Neil Welliver*, p. 12. In the same publication, Ashbery also reported that Albers remarked "For a long time now you have been very good with green, but oh those bozooms."
334 Welliver is quoted in Frank H. Goodyear, Jr., *Neil Welliver* (New York: Rizzoli International Publications, Inc. 1985), p. 48.
335 Ibid.
336 Ibid., p. 56.
337 Welliver, p. 212.
338 Peter Schjeldahl, "From Outdoor Nudes to Just Outdoors," *The New York Times*, November 12, 1972, D25.
339 In an interview of February 25, 2013, Paul Resika related the details surrounding Georges and his sharing of Welliver's teaching time in the early 1980s at the University of Pennsylvania.
340 Andrew Morgan, "Introduction," essay in *Neil Welliver: President's Choice* (Tamiami, Florida: Florida International University, 1980), p. 7. Welliver explained the permanent move to his friend Edwin Denby: "I live in Lincolnville, Maine because this is where I am painting. I'm painting the woods here and I can't do that in Phiadelphia, or New Haven, or New York." "Neil Welliver in Conversation with Edwin Denby," p. 11.
341 Goodyear, *Neil Welliver*, p. 114.
342 Welliver is quoted in Giordano, p. 1.
343 Goodyear, *Neil Welliver*, p. 148.
344 Welliver is quoted in Long, C17.
345 Christopher Davis, "Portrait of a Painter," *The Pennsylvania Gazette* 77 (April 1979: 16; Robert Doty, "The Imagery of Neil Welliver," *Art International*, vol. 25, nos. 7–8 (September–October 1982): 39–40.
346 Welliver is quoted in Arthur, p. 150.
347 Goodyear, *Neil Welliver*, p. 69.
348 "Neil Welliver in Conversation with Edwin Denby," p. 11.
349 Welliver, p. 217.
350 Ibid., p. 212.
351 Welliver is quoted in Edgar Allen Beem, "Neil Welliver and the Healing Landscape," essay in *Maine View: Twenty Years of Landscape Painting by Neil Welliver* (Gainesville, Georgia: Brenau University, 1996), p. 12.
352 "Neil Welliver in Conversation with Edwin Denby," p. 1.
353 Robert Hughes, *American Visions: The Epic History of Art in America* (New York: Alfred A. Knopf, 1997), p. 555.
354 Harriet Shorr, "Neil Welliver at Fischbach Uptown," *Art in America*, vol 63, no. 2 (March–April 1975): 88.
355 "Neil Welliver in Conversation with Edwin Denby," p. 8.
356 Ibid., p. 11.
357 Ibid., p. 12.
358 Ibid., p. 7.
359 Welliver is quoted in Arthur, p. 155.
360 "Neil Welliver in Conversation with Edwin Denby," p. 2.
361 Georges is quoted in "Georges Remains Avant-garde Because of 'Link With Tradition,'" *The Dartmouth*, February 6, 1964, p. 1.

CHECKLIST OF THE EXHIBITION

All works are in the collection of the Center for Figurative Painting, New York

Leland Bell (1922–1991)

Croquet Party, 1965
Oil on canvas
42 x 60 in. (106.7 x 152.4 cm.)
[PLATE 28]

Still Life with Portrait of Temma, 1969–71
Oil on canvas
48 x 60⅜ in. (121.9 x 153.4 cm.)
[PLATE 29]

Dusk, 1977–78
Acrylic on canvas
60 x 96 in. (152.4 x 243.8 cm.)
[PLATE 30]

Morning II, 1978–81
Acrylic on canvas
74 x 58 in. (188 x 147.3 cm.)
[PLATE 31]

Morning II, 1978–81
Acrylic on canvas
89¼ x 68½ in. (226.1 x 172.7 cm.)
[PLATE 32]

Self–Portrait, 1987–89
Oil on paper
30½ x 22 in. (77.5 x 55.9 cm.)
[PLATE 33]

Figure Group with Bird, 1987–90
Acrylic on canvas
44½ x 66 in. (113 x 167.6 cm.)
[PLATE 34]

Figure Group with Bird, 1991
Acrylic on canvas
58½ x 91 in. (148.6 x 231.1 cm.)
[PLATE 35]

Paul Georges (1923–2002)

Self Portrait in Studio, 1959
Oil on linen
80¼ x 101¾ in. (203.8 x 258.4 cm.)
[PLATE 1]

Artist in Studio, 1963
Oil on linen
80¼ x 70¼ in. (203.8 x 178.4 cm.)
[PLATE 2]

Self Portrait with Model in Studio, 1967–68
Oil on linen
73⅜ x 81½ in. (186.4 x 207 cm.)
[PLATE 3]

Self Portrait with Cabinet, 1972
Oil on linen
81 x 48 in. (205.7 x 121.9 cm.)
[PLATE 4]

The Mugging of the Muse, 1972–74
Oil on linen
80 x 103 in. (203.2 x 261.6 cm.)
[PLATE 5]

Cedar Tavern, 1973–74
Oil on linen
57¾ x 94¾ in. (146.7 x 240.7 cm.)
[PLATE 6]

Reclining Nude, 1974
Oil on linen
57⅜ x 80 in. (145.7 x 203.2 cm.)
[PLATE 7]

Looking at the Landscape, 1982
Oil on linen
82 x 84¼ in. (208.3 x 214 cm.)
[PLATE 8]

Roses with Five Clouds, 1982
Oil on linen
53 x 80 in. (134.6 x 203.2 cm.)
[PLATE 9]

Calla Lilies, 1987–88
Oil on linen
79½ x 105¾ in. (201.9 x 269.2 cm.)
[PLATE 10]

In the Studio, 1989–90
Oil on linen
78¾ x 95½ in. (200.7 x 242.6 cm.)
[PLATE 11]

Battle Eternal, 1990
Oil on linen
79 x 142 in. (200.7 x 360.7 cm.)
[PLATE 13]

Frieze and the Temple, 1990
Oil on linen
99 x 112 in. (251.5 x 284.5 cm.)
[PLATE 12]

Pewter Vase with Flowers, 1994
Oil on linen
60 x 40 in. (152.4 x 101.6 cm.)
[PLATE 14]

Overdone Tulips, 1999
Oil on linen
60 x 40 in. (152.4 x 101.6 cm.)
[PLATE 15]

Peter Heinemann (1931–2010)

Head, 1987
Oil on linen
26 x 26 in. (66 x 66 cm.)
[PLATE 63]

Head, 1987
Oil on linen
28 x 28 in. (71.1 x 71.1 cm.)
[PLATE 64]

Head, 1987
Oil on canvas/linen
28 x 28 in. (71.1 x 71.1 cm.)
[PLATE 65]

Head, 1990–92
Oil on linen
37 x 37 in. (94 x 94 cm.)
[PLATE 66]

Head, 1990–92
Oil on linen
38 x 38 in. (96.5 x 96.5 cm.)
[PLATE 67]

Head, 1990–92
Oil on linen
38 x 38 in. (96.5 x 96.5 cm.)
[PLATE 68]

Head, 1990–92
Oil on linen
37 x 37 in. (94 x 94 cm.)
[PLATE 69]

Head, 1991
Oil on canvas/linen
28 x 28 in. (71.1 x 71.1 cm.)
[PLATE 70]

Head, 1991
Oil on linen
38 x 38 in. (96.5 x 96.5 cm.)
[PLATE 71]

Untitled, 2005
Oil on linen
24 x 28 in. (61 x 71.1 cm.)
[PLATE 72]

Daffodils, 2009
Oil on canvas
30 x 26 in. (76.2 x 66 cm.)
[PLATE 73]

Sunflowers, 2010
Oil on canvas
38 x 26 in. (96.5 x 66 cm.)
[PLATE 74]

Albert Kresch (B. 1922)

Temple, Maine, 1986
Oil on canvas
8 x 25 in. (20.3 x 63.5 cm.)
[PLATE 36]

Temple, Maine (Morning), 1986
Oil on canvas
9 x 24 in. (22.9 x 61 cm.)
[PLATE 37]

Pacific, 1989
Oil on canvas
8½ x 11 5/16 in. (21.6 x 28.7 cm.)
[PLATE 38]

Rocky Crest, 1989
Oil on canvas
14 x 22½ in. (35.6 x 57.2 cm.)
[PLATE 39]

Catskills, 1991
Oil on canvas
13 x 18 in. (33 x 45.7 cm.)
[PLATE 40]

Football Game, 1991
Oil on canvas
10½ x 12½ in. (26.7 x 31.8 cm.)
[PLATE 41]

Landscape, 1992
Oil on canvas
36 x 50 3/16 in. (91.4 x 127.6 cm.)
[PLATE 42]

Landscape #1, 1992
Oil on canvas
13 x 18 in. (33 x 45.7 cm.)
[PLATE 43]

Jazz, 1993
Oil on canvas
5½ x 10½ in. (14 x 26.7 cm.)
[PLATE 44]

Landscape #4, 1993
Oil on canvas
11½ x 26 in. (29.2 x 66 cm.)
[PLATE 45]

Conversation, 1994
Oil on panel
10 x 14 in. (25.4 x 35.6 cm.)
[PLATE 46]

Landscape with House, 1995
Oil on canvas
9 x 14 in. (22.9 x 35.6 cm.)
[PLATE 47]

Blue Still Life, 1996
Oil on canvas
20 x 23½ in. (50.8 x 59.7 cm.)
[PLATE 48]

Large Tree, 1997
Oil on canvas
9 3/16 x 11 in. (23.4 x 27.9 cm.)
[PLATE 49]

Still Life, 1998
Oil on canvas
24 x 28 in. (61 x 71.1 cm.)
[PLATE 50]

Pear Tree, 1999
Oil on canvas
8½ x 10 in. (21.6 x 25.4 cm.)
[PLATE 51]

Red House, 2000
Oil on canvas
3 x 9 in. (7.6 x 22.9 cm.)
[PLATE 52]

Sun and Tree, 2009
Mixed media
36 x 48 in. (91.4 x 121.9 cm.)
[PLATE 53]

Stanley Lewis (B. 1941)

Interior of House on South Dakota Ave, 1994
Graphite on paper
30 13/16 x 31 in. (78.2 x 78.7 cm.)
[PLATE 54]

Backyard DC, Fall, 1995
Oil on paper
25 x 34 in. (63.5 x 86.4 cm.)
[PLATE 55]

View from Smith College, 1998
Graphite on paper
36½ x 47 in. (92.7 x 119.4 cm.)
[PLATE 56]

Backyard DC, Winter, 1998–99
Acrylic on paper
38 13/16 x 41½ in. (98.6 x 105.4 cm.)
[PLATE 57]

View From Porch, Spring, 2000
Oil on board
29½ x 36¾ in. (74.9 x 93.3 cm.)
[PLATE 58]

West Side of House (with Detailed Shingles), 2001–03
Oil on canvas
37 x 32 in. (94 x 81.3 cm.)
[PLATE 59]

North Gate (Chautauqua Inst.), 2002
Oil on canvas
33 x 42 in. (83.8 x 106.7 cm.)
[PLATE 60]

Two Houses in Leeds, 2004
Oil on canvas
17 x 21 3/16 in. (43.2 x 53.8 cm.)
[PLATE 61]

View from the West Side of House, 2004
Graphite on paper
38 x 51 in. (96.5 x 129.5 cm.)
[PLATE 62]

Paul Resika (B. 1928)

Moon in the Bay, 1984–86
Oil on canvas
76¼ x 60¼ in. (193.7 x 153 cm.)
[PLATE 16]

Egypt, 1998–99
Oil on linen
64 x 51 in. (162.6 x 129.5 cm.)
[PLATE 17]

Headland II (Moon, High Head), 2001
Oil on canvas
64 x 51 in. (162.6 x 129.5 cm.)
[PLATE 18]

Dark Lady, 2001–02
Oil on canvas
52 x 61 in. (132.1 x 154.9 cm.)
[PLATE 19]

Moon and Boat (Pendulum), 2003–07
Oil on canvas
81 x 65 in. (205.7 x 165.1 cm.)
[PLATE 20]

Jungle (Lobster Lake), 2006–08
Oil on canvas
64 x 51 in. (162.6 x 129.5 cm.)
[PLATE 21]

August, 2007
Oil on canvas
76 x 76 in. (193 x 193 cm.)
[PLATE 22]

Lilies in a Glass Vase, 2007–11
Oil on canvas
40 x 30 in. (101.6 x 76.2 cm.)
[PLATE 23]

Black and White Vessels, 2008
Oil on canvas
76 x 76 in. (193 x 193 cm.)
[PLATE 24]

Treasure Beach, 2008–09
Oil on canvas
60 x 72 in. (152.4 x 182.9 cm.)
[PLATE 25]

Tower and Moon, 2009–10
Oil on canvas
72 x 60 in. (182.9 x 152.4 cm.)
[PLATE 26]

Moons, #5, 2010
Oil on canvas
51 x 64 in. (129.5 x 162.6 cm.)
[PLATE 27]

Neil Welliver (1929–2005)

Shadow on Brigg's Meadow, 1981
Oil on canvas
96 x 96 in. (243.8 x 243.8 cm.)
[PLATE 75]

Blueberries in Fissures, 1983
Oil on canvas
96 x 96 in. (243.8 x 243.8 cm.)
[PLATE 76]

Midday Barren, 1983
Oil on canvas
96 x 96 in. (243.8 x 243.8 cm.)
[PLATE 77]

High Water Mark, 1984
Oil on canvas
96 x 96 in. (243.8 x 243.8 cm.)
[PLATE 78]

Illusory Flowage, 1996
Oil on canvas
72 x 72 in. (182.9 x 182.9 cm.)
[PLATE 79]

ADDITIONAL WORKS FROM THE CENTER FOR FIGURATIVE PAINTING

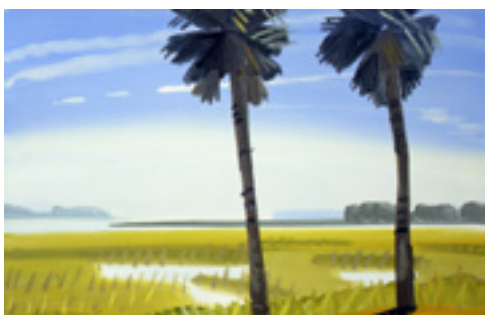
Identified as Illustrations (Illus.)

Lennart Anderson (b. 1928)
1. *Untitled*, 1971
Gouache on paper laid to linen,
21 x 18 in. (53.3 x 45.7 cm.)

Lennart Anderson (b. 1928)
2. *Apollo and the Three Graces*, 2000–01
Oil on canvas, 64 x 78 in. (162.6 x 198.1 cm.)

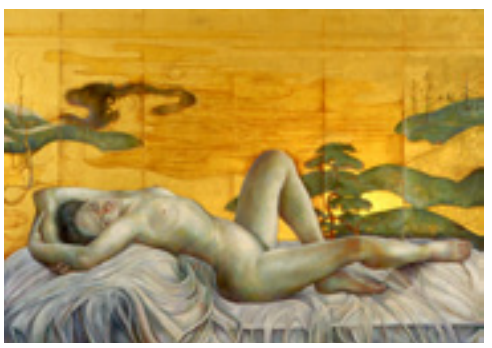
Nell Blaine (1922–1996)
3. *Three Friends at a Table*, 1968
Oil on canvas, 46 x 67 in. (116.8 x 170.2 cm.)

Nell Blaine (1922–1996)
4. *Bouquet with Cosmos and Marigolds*, 1982
Oil on canvas, 28 x 22 in. (71.1 x 55.9 cm.)



Gregory Botts (b. 1952)
5. *Palms at Old Tabby Club,*
Spring Island, S.C., 2004
Oil on canvas, 20 x 30 in. (50.8 x 76.2 cm.)

Gregory Botts (b. 1952)
6. *Untitled*, 2005
Oil on canvas, 15 x 40 in. (38.1 x 101.6 cm.)



Simon Dinnerstein (b. 1943)
7. *Passage of the Moon*, 1998
Oil and gold leaf on wood panel, 47½ x 67½ in.
(120.7 x 171.5 cm.)

Jane Freilicher (b. 1924)
8. *Lizzie's Flowers in a Landscape*, 1978
Oil on canvas, 60 x 50 in. (152.4 x 127 cm.)

Jane Freilicher (b. 1924)
9. *Green Passage*, 2006
Oil on canvas, 30 x 30 in. (76.2 x 76.2 cm.)

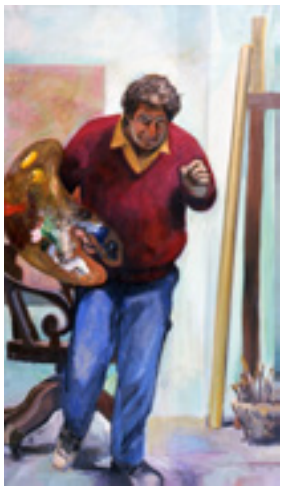
Bruce Gagnier (b. 1941)
10. *Moses Striking the Rock,* 2011
Bronze, 64 x 33 x 44 in. (162.6 x 83.8 x 111.8 cm.)

Paul Georges (1923–2002)
11. *Artist, Lisette and Paulette in Studio,* 1956
Maroger medium on linen, 75½ x 87½ in. (191.8 x 222.3 cm.)

Paul Georges (1923–2002)
12. *Self–portrait,* 1959
Oil on linen, 25¾x 31¾ in. (65.4 x 80.6 cm.)

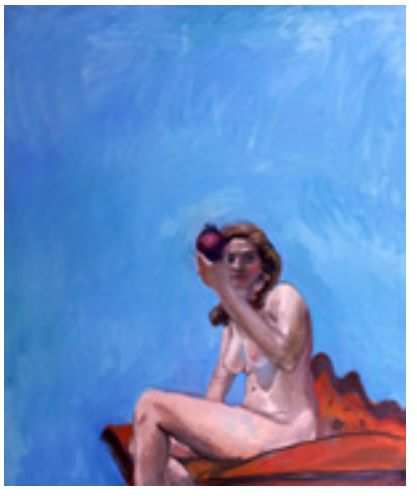
Paul Georges (1923–2002)
13. *Nude at Dinner Table (Model in the Studio),* 1961
Oil on linen, 84 x 68½ in. (213.4 x 174 cm.)

Paul Georges (1923–2002)
14. *Portrait of Kaldis in Red Scarf,* c. 1961–63
Oil on canvas, 35 x 25 in. (88.9 x 63.5 cm.)

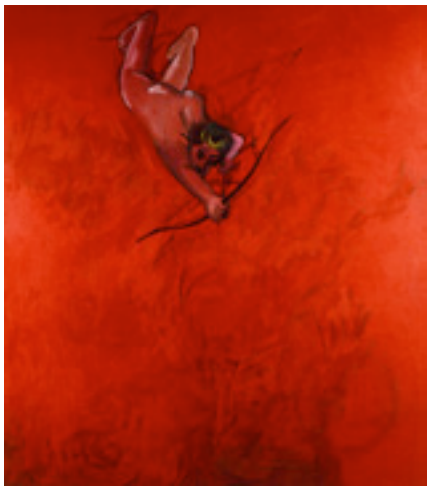


Paul Georges (1923–2002)
15. *Painting Self–Portrait,* 1972–74
Oil on linen, 81 x 48 in. (205.7 x 121.9 cm.)

Paul Georges (1923–2002)
16. *Painting for Over the Bar,* 1979–85
Oil on linen, 50 x 87 in. (127 x 221 cm.)



Paul Georges (1923–2002)
17. *The Big Apple,* 1983
Oil on linen, 82 x 72 in. (208.3 x 182.9 cm.)

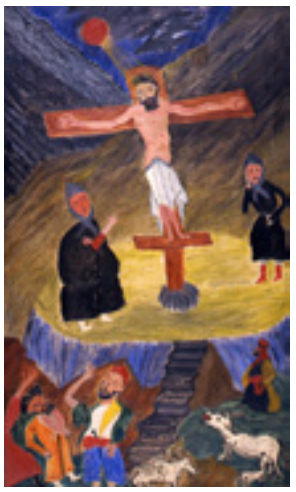


Paul Georges (1923–2002)
18. *Diane and Actaeon: Diane*, 1988
Oil on linen, 113 x 99 in. (287 x 251.5 cm.)

Paul Georges (1923–2002)
19. *Aurora: The New Dawn,* 1990
Oil on linen, 153 x 137¼ in. (388.6 x 348.6 cm.)

Peter Heinemann (1931–2010)
20. *Head,* 1990–92
Oil on linen/canvas, 38 x 38 in. (96.5 x 96.5 cm.)

Aristodimos Kaldis (1899–1979)
21. *Aegean Village,* 1941
Oil on canvas, 29 x 42 in. (73.7 x 106.7 cm.)

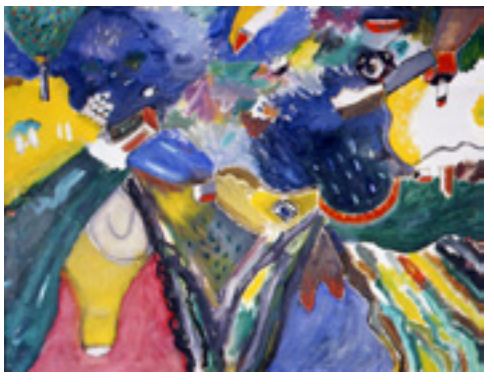


Aristodimos Kaldis (1899–1979)
22. *Golgotha,* 1941
Oil on canvas, 42 x 25 in. (106.7 x 63.5 cm.)

Aristodimos Kaldis (1899–1979)
23. *Albright Knox Art Gallery, Buffalo,* 1944
Oil on canvas, 36 x 48 in. (91.4 x 121.9 cm.)

Aristodimos Kaldis (1899–1979)
24. *Panhellenic Landscape,* 1951
Oil on canvas, 40 x 85⅜ in. (101.6 x 216.4 cm.)

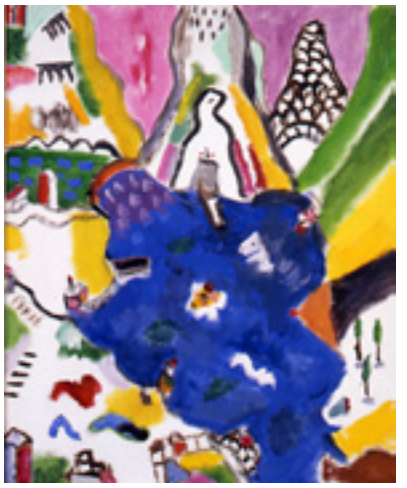
Aristodimos Kaldis (1899–1979)
25. *Bull's Head Cape,* 1972
Oil on canvas, 18 x 24 in. (45.7 x 61 cm.)



Aristodimos Kaldis (1899–1979)
26. *Scylla and Charybdis,* 1972
Oil on canvas, 40 x 52 in. (101.6 x 132.1 cm.)

Aristodimos Kaldis (1899–1979)
27. *Sporadic Landscape,* 1972
Oil on canvas, 40 x 30 in. (101.6 x 76.2 cm.)

Aristodimos Kaldis (1899–1979)
28. *Minerva Surveying Europa*, 1974
Oil on canvas, 53 x 88 in. (134.6 x 223.5 cm.)



Aristodimos Kaldis (1899–1979)
29. *Santorini*, 1974
Oil on board mounted on panel
25 x 21 3/16 in. (63.5 x 53.8 cm.)

Aristodimos Kaldis (1899–1979)
30. *White, White, Metaphysical White*, 1975
Oil on canvas, 72 x 96 in. (182.9 x 243.8 cm.)

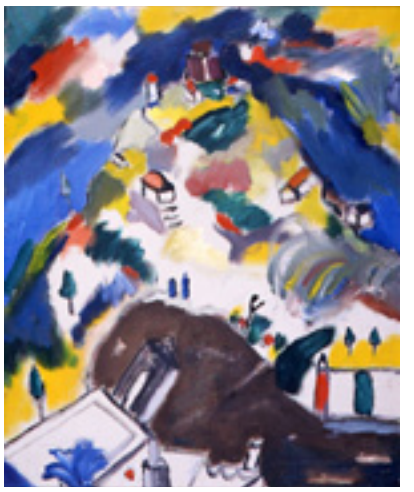
Aristodimos Kaldis (1899–1979)
31. *Abstract Landscape*, 1976
Oil on canvas, 37 x 27 in. (94 x 68.6 cm.)

Aristodimos Kaldis (1899–1979)
32. *Aegean Church*, 1976
Oil on canvas, 36 x 30 in. (91.4 x 76.2 cm.)

Aristodimos Kaldis (1899–1979)
33. *Four Elements in Nature*, 1976
Oil on canvas, 72 x 90 in. (182.9 x 228.6 cm.)

Aristodimos Kaldis (1899–1979)
34. *Mountains and Ribbons*, 1976
Oil on canvas, 22 x 26 in. (55.9 x 66 cm.)

Aristodimos Kaldis (1899–1979)
35. *Patmos*, 1976
Oil on canvas, 60 x 50 in. (152.4 x 127 cm.)

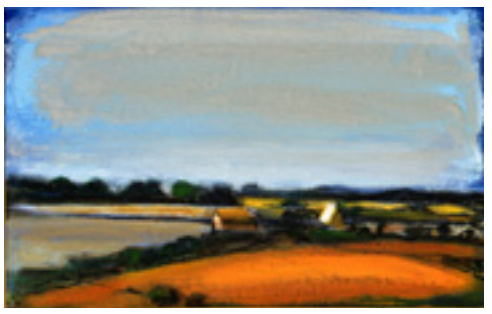


Aristodimos Kaldis (1899–1979)
36. *Springtime at Côte d'Azure*, 1976
Oil on canvas, 24 x 20 in. (61 x 50.8 cm.)

Aristodimos Kaldis (1899–1979)
37. *Study for Aegean Church,* 1976
Oil on canvas, 36½ x 30 in. (92.7 x 76.2 cm.)

Aristodimos Kaldis (1899–1979)
38. *Étude of the U.S.A.,* 1977
Oil on canvas, 72 x 108 in. (182.9 x 274.3 cm.)

Albert Kresch (b. 1922)
39. *Halcyon,* 1981
Acrylic and oil on canvas, 30 x 24½ in.
(76.2 x 62.2 cm.)



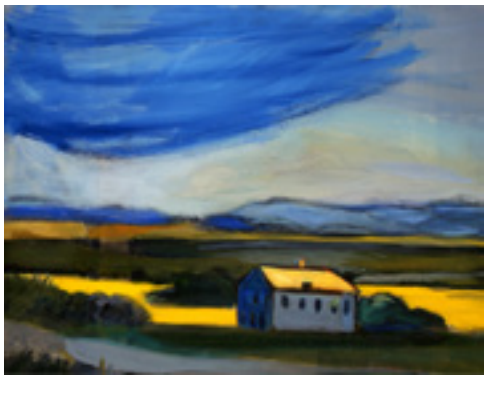
Albert Kresch (b. 1922)
40. *Afterglow,* 1988
Oil on canvas, 8 x 12 in. (20.3 x 30.5 cm.)

Albert Kresch (b. 1922)
41. *Isle of Shoals N.H.,* 1990
Oil on canvas, 10 x 14 13/16 in. (25.4 x 37.6 cm.)

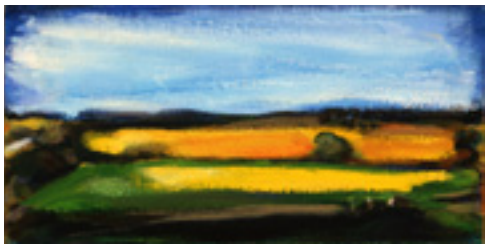
Albert Kresch (b. 1922)
42. *House in the Landscape,* 1994
Oil on canvas, 34 13/16 x 46 3/16 in. (88.4 x 117.3 cm.)

Albert Kresch (b. 1922)
43. *Lakehouse,* 1995
Oil on canvas, 11 x 17 3/16 in. (27.9 x 43.7 cm.)

Albert Kresch (b. 1922)
44. *Landscape #2,* 1995
Oil on canvas, 6½ x 11½ in. (16.5 x 29.2 cm.)

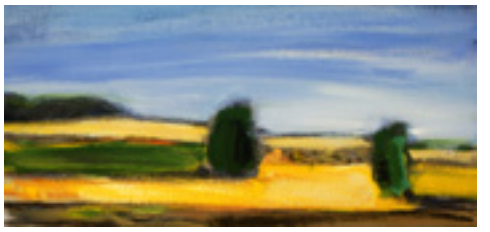


Albert Kresch (b. 1922)
45. *Near Calicoon,* 1996
Oil on canvas, 7 x 24 in. (17.8 x 61 cm.)



Albert Kresch (b. 1922)
46. *Landscape #3,* 1997
Oil on canvas, 6 3/16 x 13 in. (15.7 x 33 cm.)

Albert Kresch (b. 1922)
47. *Passerby,* 1997
Oil on canvas, 15 x 17¾ in. (38.1 x 45.1 cm.)



Albert Kresch (b. 1922)
48. *Near Jeffersonville,* 1998
Oil on canvas, 8¾ x 18¼ in. (22.1 x 46.2 cm.)

Albert Kresch (b. 1922)
49. *Outskirts of Jeffersonville,* 1998
Oil on canvas, 9½ x 22 in. (24.1 x 55.9 cm.)

Albert Kresch (b. 1922)
50. *Trees (Evening),* 1998
Oil on canvas, 5½ x 9 in. (14 x 22.9 cm.)

Albert Kresch (b. 1922)
51. *Untitled,* 2005
Oil on canvas, 4⅞ x 6⅞ in. (12.4 x 17.5 cm.)

Stanley Lewis (b. 1941)
52. *Untitled,* 1998
Oil on paper, 24½ x 30½ in. (62.2 x 77.5 cm.)

Stanley Lewis (b. 1941)
53. *Maple Tree Next to House,* 1999
Oil on canvas, 11 x 14 in. (27.9 x 35.6 cm.)

Stanley Lewis (b. 1941)
54. *Winding Road*, c. 2000
Oil on canvas board, 9 x 12 in. (22.9 x 30.5 cm.)

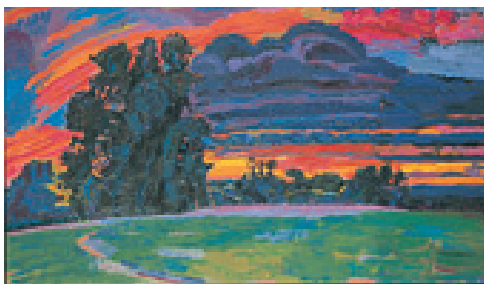
Stanley Lewis (b. 1941)
55. *Front Kitchen with Wood Stove*, 2003
Pen and ink on paper, 11 x 13½ in. (27.9 x 34.3 cm.)

Stanley Lewis (b. 1941)
56. *Kitchen Table, Chair and Lamp*, 2003
Pen and ink on paper, 11 x 13½ in. (27.9 x 34.3 cm.)

Stanley Lewis (b. 1941)
57. *Kitchen with Bowl,* 2003
Pen and ink on paper, 11 x 13½ in. (27.9 x 34.3 cm.)

Stanley Lewis (b. 1941)
58. *Living Room with Piano*, 2003
Pen and ink on paper, 11 x 13½ in. (27.9 x 34.3 cm.)

Graham Nickson (b. 1946)
59. *Untitled,* 1983–2005
Acrylic on canvas, 20½ x 81½ in. (52.2 x 207 cm.)



Graham Nickson (b. 1946)
60. *Serena's Tree: Red Sky,* 2001–03
Oil on canvas, 31 x 58 in. (78.7 x 147.3 cm.)

Graham Nickson (b. 1946)
61. *Untitled,* 2006
Watercolor on paper, 29½ x 22 in. (74.9 x 55.9 cm.)

Philip Pearlstein (b. 1924)
62. *Models in the Studio*, 1965
Oil on canvas, 72 x 53 in. (182.9 x 134.6 cm.)

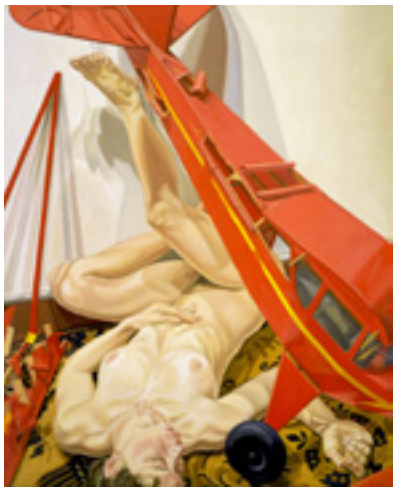
Philip Pearlstein (b. 1924)
63. *Two Nudes and a Couch*, 1965
Oil on canvas, 59 3/16 x 76¾ in. (150.4 x 194.9 cm.)

Philip Pearlstein (b. 1924)
64. *Reclining Male and Female Nudes on Red and Black Drapes*, 1966
Oil on canvas, 48 x 60 in. (121.9 x 152.4 cm.)

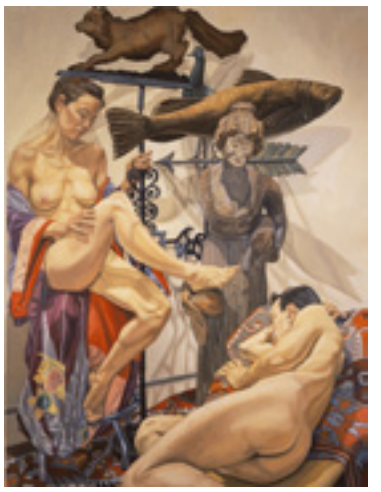
Philip Pearlstein (b. 1924)
65. *Two Models with Blue Drape*, 1967
Oil on canvas, 60 x 72 in. (152.4 x 182.9 cm.)

Philip Pearlstein (b. 1924)
66. *Male and Female Models on Bench,* 1975
Oil on canvas, 58⅝ x 76¾ in. (148.9 x 194.9 cm.)

Philip Pearlstein (b. 1924)
67. *Models and Garden Figure*, 1987
Oil on canvas, 60 x 48 in. (152.4 x 121.9 cm.)



Philip Pearlstein (b. 1924)
68. *Nude with Red Model Airplane*, 1988
Oil on canvas, 60 x 48 in. (152.4 x 121.9 cm.)



Philip Pearlstein (b. 1924)
69. *Fox, Fish, Models and Wooden Lady*, 1991
Oil on canvas
96 x 72 in. (243.8 x 182.9 cm.)

Philip Pearlstein (b. 1924)
70. *Portrait of Henry Justin*, 2013
Oil on canvas, 28 x 22 in. (71.1 x 55.9 cm.)

Seymour Remenick (1923–1999)
71. *Water Works,* c. 1950
Watercolor, 7 3/16 x 9⅞ in. (18.3 x 25.1 cm.)

Seymour Remenick (1923–1999)
72. *Rooftop View,* 1955
Oil on plywood, 10 x 12 in. (25.4 x 30.5 cm.)

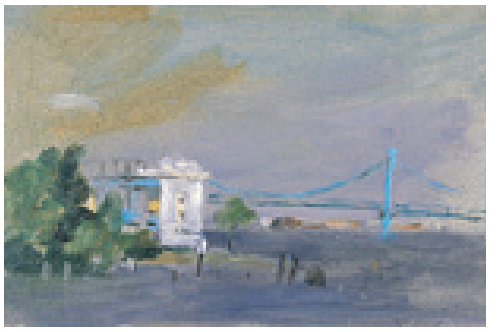
Seymour Remenick (1923–1999)
73. *Tree and Stormy Sky,* 1967
Oil on panel, 9 3/16 x 12 in. (23.4 x 30.5 cm.)

Seymour Remenick (1923–1999)
74. *Trees (Fairmount Park)*, 1967
Oil on panel, 9½ x 10½ in. (24.1 x 26.7 cm.)

Seymour Remenick (1923–1999)
75. *Fishing Shack,* 1970
Oil on panel, 10 x 14 in. (25.4 x 35.6 cm.)

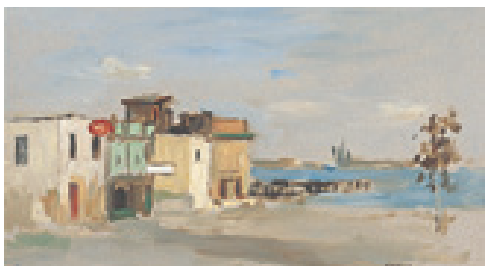
Seymour Remenick (1923–1999)
76. *The Blue Bridge,* 1970
Oil on paper, 15¼ x 9⅞ in. (38.7 x 25.1 cm.)

Seymour Remenick (1923–1999)
77. *St. John's and Warehouse,* c. 1986
Oil on paper laid down on panel, 8⅞ x 12 3/16 in. (22.6 x 31 cm.)

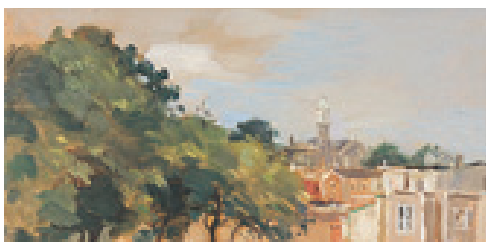


Seymour Remenick (1923–1999)
78. *Ben Franklin Bridge*
Oil on paper mounted on panel, 7 x 10½ in. (17.8 x 26.7 cm.)

Seymour Remenick (1923–1999)
79. *Big Sky and Ben Franklin Bridge*
Oil on paper, 7 3/16 x 11 in. (18.3 x 27.9 cm.)



Seymour Remenick (1923–1999)
80. *Buildings by the Water*
Oil on paper, 9⅝ x 17 in. (24.4 x 43.2 cm.)



Seymour Remenick (1923–1999)
81. *Church and Trees*
Oil on paper, 8 x 15⅞ in. (20.3 x 40.4 cm.)

Seymour Remenick (1923–1999)
82. *Harbor Scene*
Oil on paper, 12 x 16 in. (30.5 x 40.6 cm.)

Seymour Remenick (1923–1999)
83. *Houses on Silverwood Street with St. Johns*
Oil on paper, 11⅞ x 15⅞ (30.2 x 40.3 cm.)

Seymour Remenick (1923–1999)
84. *Lobster House*
Oil on panel, 7½ x 9½ in. (19.1 x 24.1 cm.)

Seymour Remenick (1923–1999)
85. *Manayunk from River with Railroad Bridge*
Ink on paper, 9 x 12$^{13}/_{16}$ in. (22.9 x 32.5 cm.)

Seymour Remenick (1923–1999)
86. *Old House, Manayunk Bridge*
Oil on paper, 5½ x 8 in. (14 x 20.3 cm.)

Seymour Remenick (1923–1999)
87. *Old Pub, Manayunk*
Oil on paper, 8½ x 11½ in. (21.6 x 29.2 cm.)

Seymour Remenick (1923–1999)
88. *Philadelphia Rooftop*
Oil on panel, 7$^{1}/_{16}$ x 9½ in. (18 x 24.1 cm.)

Seymour Remenick (1923–1999)
89. *St. David's Tower*
Oil on paper, 8½ x 12 in. (21.6 x 30.5 cm.)

Seymour Remenick (1923–1999)
90. *Still Life with Bread and Cherries*
Oil on wood, 8 x 12 in. (20.3 x 30.5 cm.)

Seymour Remenick (1923–1999)
91. *Still Life with Cast Iron Pot*
Oil on linen, 12½ x 9½ in. (31.8 x 24.1 cm.)

Seymour Remenick (1923–1999)
92. *Still Life with Kettle*
Oil on canvas, 15 3/16 x 18 in. (38.6 x 45.7 cm.)

Seymour Remenick (1923–1999)
93. *Table Still Life*
Oil on plywood, 8 x 12 in. (20.3 x 30.5 cm.)

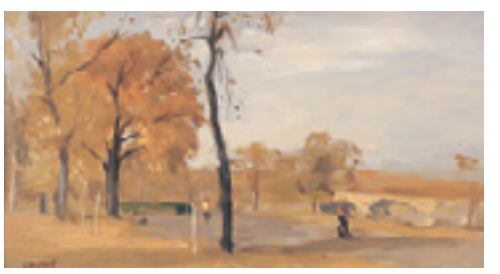
Seymour Remenick (1923–1999)
94. *The Blue Cart*
Oil on paper, 8 x 11 3/16 in. (20.3 x 28.4 cm.)

Seymour Remenick (1923–1999)
95. *The Pink Church from the Trestle*
Oil on paper, 9 3/16 x 13 3/16 in. (23.4 x 33.5 cm.)

Seymour Remenick (1923–1999)
96. *Tree with White Building*
Oil on paper, 7⅝ x 14⅝ in. (19.3 x 37.1 cm.)

Seymour Remenick (1923–1999)
97. *Trees by the Schuykill with Yellow Bridge*
Oil on paper, 9 1/16 x 13⅞ in. (23.1 x 35.3 cm.)

Seymour Remenick (1923–1999)
98. *Trees with Yellow Bridge*
Oil on paper, 8⅝ x 14⅝ in. (21.8 x 37.1 cm.)



Seymour Remenick (1923–1999)
99. *West River Drive*
Oil on panel, 8 x 15 in. (20.3 x 38.1 cm.)

Paul Resika (b. 1928)
100. *Via Della Colenetta,* 1953
Oil on canvas, 57½ x 45 in. (146.1 x 114.3 cm.)

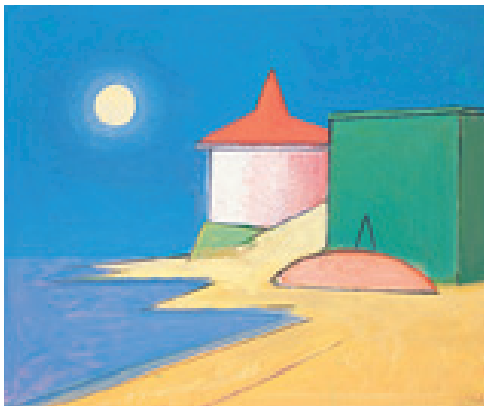
Paul Resika (b. 1928)
101. *Mysterious Arrival,* c. 1995
Oil on canvas, 38 x 64 in. (96.5 x 162.6 cm.)

Paul Resika (b. 1928)
102. *Pond #3,* 2001
Oil on canvas, 64 x 51 in. (96.5 x 129.5 cm.)

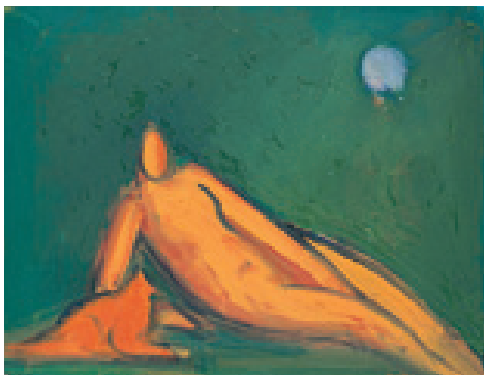
Paul Resika (b. 1928)
103. *Yellow Cliffs (For H.H.),* 2001
Oil on canvas, 51 x 38 in. (129.5 x 96.5 cm.)

Paul Resika (b. 1928)
104. *The Black Guitar,* 2003
Oil on canvas, 48 x 44 in. (121.9 x 111.8 cm.)

Paul Resika (b. 1928)
105. *Branch Moon,* 2003–04
Oil on canvas, 48 x 40 in. (121.9 x 101.6 cm.)



Paul Resika (b. 1928)
106. *Clabash Moonlight, I,* 2008
Oil on canvas, 40 x 48 in. (101.6 x 121.9 cm.)



Paul Resika (b. 1928)
107. *Nude with Orange Cat,* 2010–11
Oil on canvas, 28 x 36 in. (71.1 x 91.4 cm.)

Neil Welliver (1929–2005)
108. *Base of Falls,* 1989
Oil on canvas, 84 x 84 in. (213.4 x 213.4 cm.)

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FRONT COVER

Paul Resika, *Dark Lady,* 2001–02 (detail)

BACK COVER

Paul Georges, *Battle Eternal,* 1990

NATIONAL ACADEMY MUSEUM

THE NATIONAL ACADEMY is one of the country's oldest art organizations, founded in 1825 by artists Samuel F. B. Morse, Thomas Cole, and Asher B. Durand as a place to exhibit and teach art. Each year, artists and architects are named by their peers as National Academicians. Recent members include Siah Armajani, Wendy Evans Joseph, Jeanne Gang, Robert Gober, Michaels Graves, Bruce Nauman, Joel Shapiro, Cindy Sherman, Richard Tuttle, and Bill Viola.

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