Interiors and Exteriors: *Contemporary Realist Prints*

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Interiors and Exteriors: *Contemporary Realist Prints*

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Exhibition and Catalogue prepared by Jeryldene Wood

Cover:

41. Sylvia Mangold
    View of Schumnemunk Mountain, 1980

Foreword and Acknowledgments

Just two decades ago, during the heyday of POP, it must have been an embar-
rassment to acknowledge that most American art was based on the portrayal
of external realities. While some artists and critics did perceive the connections
between Pop Art and late-nineteenth-century still-life painting—particularly
their similar appeal to the deep resonances among objects, memories, and
feelings—the majority would have regarded a contemporary rendering of an
American landscape or domestic interior as hopelessly *retardataire*. Such a
work would have seemed anomalous in the sixties, out-of-sync with styles
that dissected the languages of communications and emphasized parallel
explorations of pure pictorial form, color, and materials. Although late-
nineteenth-century still lifes by Harnett, Peto, and Haberle might have played
the sentimental and/or symbolic content of words against the associations
evoked by collaged fragments of reality, it was the illusion of these worn and
personal objects, not the artist's concern with the semantics of form and
style, that provoked meaning. In the face of such apparently vast differences,
few artists of the 1960s were able to forge meaningful links with the American
realist tradition.

The solutions of those who did try to work within this realist heritage,
however, did not embody a surrender to traditionalism. Given the revolutions
of Abstract Expressionism, which firmly established an American hegemony
in contemporary art, one could not have expected to find relevance in parroting
Eakins, Homer or Hopper, much less the Regionalists of the thirties. From
the vantage of the sixties, works by the latter were seen as provincial retreats
from modernism. But just as Pollock, Kline, Newman, and Guston had man-
aged to deregionalize the social realism from which they sprang by fusing
European formalism with traditional American concreteness, thereby locating
their content in the literalness of the paint rather than the literalness of the
subject matter, it seemed possible for a few artists of the next generation to
set out to demythify Abstract Expressionism and to deformalize Pop Art by a

reabsorption of the American scene. By then, of course, that scene had changed.

In the first place, the new-realists of the sixties, like Porter, Katz, Welliver, and Pearlstein, chose very low-key subjects—the street, the model, the building, the friend, or the most undistinguished bit of landscape—motifs the viewer regarded as wholly familiar (to paraphrase Jasper Johns). And second, they filtered these interiors and exteriors through the languages of modernist and post-modernist sensibilities. Their art was largely understated and laconic, both emphasizing and limiting the artist's formal contribution and the viewer's psychological participation. Though their works were clearly informed by a sensibility, it was a muted individuality that hovered somewhere between impersonal and personal gesture, between description and memory, between system and illusion. The second generation new-realists, like Estes, Close (not included in this exhibition because of his exclusive concern with portraiture), Cottingham and Celmins, went so far as to adopt the photographic surfaces of reality, just as Katz, Pearlstein and Freilicher had learned from Warhol's appropriation of the camera's supposed detachment from the world. These more recent artists formulate even greater contrasts between formalist structure and illusionistic space, as if to say that in art abstraction and realism are simply two sides of the same coin. In some sense, this is the kernel of Jeryldene Wood's essay. She makes wonderfully clear how much these artists learned from the art of the sixties, and how, rejecting any reversion to older ideas about realism, they explored the structure of vision and memory.

The making of prints has only furthered the opportunity to recast the American scene in a personal, introspective mood through the conceptualization of its components. Prints force conceptual thinking because they consist of a limited number of choices and opportunities. Nowhere is this more obvious than in the works of Alex Katz and Richard Estes. Both are clearly conscious of the effects of their decisions: planes of limited color, shape, and extension, often deprived of all but the most rudimentary autographic (hand-drawn) qualities. Unexpectedly, these cool marks (to borrow a sixties' catch-word) add up to extremely personal or illusionistic gestalts. While they do not exist for their own sake, as an art of pure form or process, they almost magically conjure a sense of place, a quality of light and atmosphere, an overtone of mood. It is the careful but unobtrusive quality of a singular vision emerging from the synthetic, simplified structures of these prints that gives them their economic magic. As you, our visitor, move through this exhibition, ask not only what the artist felt (you might not find a totally satisfying answer), but how he or she made each image. Where do the means of art (printmaking) leave off and the illusion of the natural world begin?

One of the most pleasurable of curatorial duties is to acknowledge and thank those who have selflessly given of themselves for the benefit of the Art Gallery and its public. To John P. Axelrod, Yale College Class of 1968, goes our warmest gratitude. This is the third exhibition he has supported. His passionate and enduring interest in the traditional elements of American painting, sculpture, drawings, prints, and decorative arts is a constant stimulus to Yale's own commitment to American studies.

Of course, few undertakings would be possible were it not for those who made their works available. Special appreciation goes to our lenders, Brooke Alexander, Robert Schoelkopf, Judith Solodkin, Alex Katz, Richad Haas, Fischbach Gallery (Jody Cutler), Marlborough Gallery (Deborah Bell), the Parrish Art Museum (Maureen O'Brien), and the Rhode Island School of Design Museum of Art (Deborah Johnson and Lora Urbanelli).

In addition to the supporters and lenders, there are those who undertook the work. I would like to give heartfelt thanks to Patricia Emison, National Museum Act Intern for 1985–1986, who has truly shouldered the details of the exhibition and the production of its catalogue, ably assisted by Julie Flower, curatorial assistant in the printroom. Rosalie Reed, our registrar, has solved every logistical problem with her usual warmth and skill. Lesley K. Baier edited and proofread the text with her accustomed ability to organize and clarify with grace, while John Gambell, Patricia Boman and Eileen Delaney assured us of a workable and handsome catalogue design. Lastly, both the Gallery and I wish to thank Jeryldene Wood, who in her position as National Museum Act Intern last year, conceived, arranged, documented, and shaped this exhibition. Her contributions to the Gallery were numerous, but in this she provided the kind of informed pleasure for which we are all deeply grateful.

Richard S. Field
Curator of Prints, Drawings, and Photographs

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Introduction

An image is that which presents an intellectual
and emotional complex in an instant of time.
—Ezra Pound[1]

The 1913 New York Armory Show, which introduced works by Post-
Impressionists, Fauves, Cubists, and other modern European masters to an
American audience, exposed the deep-seated conservatism of the artists,
critics, and public on this side of the Atlantic. The very vehemence of their
response fueled far-reaching arguments about the relative virtues of represen-
tation and abstraction. As recently as the 1970s, this particularly American
polarization continues to inform our art, as partisans of either representation
or abstraction praise their own approach to the detriment of their opposi-
tion's.[2] The two categories, however, are no longer as fixed as they seemed in
the early twentieth century. Today the term "realist" is a convenient label
identifying as wide a range of styles as does the term "non-objective." Indeed,
contemporary realists frequently blur the traditional distinctions between
realism and abstraction. Compositional structures that emphasize flat surface;
free or controlled brushwork; hard-edged forms; and bright, artificial color
no longer belong only to the domain of non-representational art. The liberal
interpretation of space by current realists especially defies rigid categorization.
The prints of interior and exterior spaces in this exhibition clearly reveal the
falseness of assuming that a primarily perceptual outlook calls for represen-
tational forms, while a purely conceptual one demands abstraction. The
painter-printmakers exhibited here form a disparate group—some are called
realists and others photo-realists—yet they are bound together by their interest
in the visible world and by an open attitude towards representation that

1. From "A Few Don'ts" in *Poetry* I, no. 6 (March 1919).
2. Such polarizations are no exception to the rule in the history of art. Theorists in the
sixteenth century debated the superiority of sculpture or painting, and esthetes in the
seventeenth century argued the virtues of the painterly and linear styles.

derives from an awareness and acceptance of non-objective styles as well as the figurative art of the past.

Despite some experiments with abstraction, art based on the visible world dominated the American scene until the 1950s. Early nineteenth-century landscape painters like Thomas Cole, George Inness, and Frederick Church and genre painters like William Sydney Mount and George Caleb Bingham, bequeathed a strong realist tradition to such artists as Winslow Homer and Thomas Eakins, who broke with the underlying romantic or moralizing tone of their predecessors. Homer and Eakins, in turn, provided a model for the social realism of artists like John Sloan, George Bellows, and other members of the New York Ashcan School, who matured in the first decades of the twentieth century.[3] Later artists working in a realist tradition that focused on scenes from everyday life included the regionalists Thomas Hart Benton and Grant Wood, and Edward Hopper, whose long career spanned the years of the Ashcan School and Abstract Expressionism. Although his somber interpretations of the contemporary scene reveal an understanding of certain principles of abstraction (as said about the more recent realists included in this exhibition), Hopper reacted strongly against pure abstraction: "I am always repelled by painting that deals narrowly with harmonies or dissonances of color and design."[4] His vehement opposition to non-objective art and defensive statements about his own realistic style indicate that the pendulum had swung in the opposite direction. As the century progressed, abstraction advanced to the forefront of American art, while representational styles suddenly had to prove their validity as a modern form of expression.[5]

The publicity surrounding the Armory Show had opened the eyes of many Americans to the new European art, but the ideas of the European avant-garde only slowly took root here. Marcel Duchamp, whose *Nude Descending a Staircase* was the most controversial work exhibited in the Armory Show, found few disciples when he settled in New York in 1915 and sought to establish a new center for Dada there.[6] In his ultimate abandonment of traditional methods of painting for unprecedented modes of expression—the Readymades, for example—Duchamp broke time-honored dictates that delineated the subjects, media, and formats of painting and sculpture. But it was not until the 1950s and 60s that the seeds of Dada would bear fruit in the works of Robert Rauschenberg, Jasper Johns, and Claes Oldenburg.

An earlier role in the advancement of European art in America was played by Alfred Stieglitz as the director of Gallery 291 (New York, 1908–17). He

3. European influences were significant as well. Homer and Eakins were inspired by the example of French realists like Courbet, and the Ashcan artists looked to such earlier models as Manet, Daumier, and seventeenth-century Dutch painters.
4. Lloyd Goodrich, *Edward Hopper,* New York, 1976, p. 152.
5. Goodrich, pp. 150–53.
6. As a founder and leader of the Société Anonyme (1920–50), Duchamp later played an important role in the exhibition and interpretation of modern art in America.

not only brought over the newest works by European masters like Picasso and Matisse, but he also encouraged and exhibited a group of American artists in New York who were experimenting with non-naturalistic art forms. Some of these painters—Marsden Hartley, John Marin, and Arthur Dove— went to Europe and absorbed firsthand the lessons of the Post-Impressionists, especially Cézanne, as well as the ideas of Kandinsky and *Der Blaue Reiter,* and the tenets of Cubism and Orphism. Georgia O'Keeffe, also in Stieglitz's circle, did not study overseas, but nevertheless synthesized innovative ideas about representation with a distinctly personal vision. Important also to the cause of abstraction in America was Stuart Davis who, by the late 1920s, was experimenting with cubist-inspired shapes and jazz-influenced rhythms in his paintings of the American scene.

When the rise of Hitler and the outbreak of World War II sent a wave of European artists to the United States as refugees, theories on and practices of abstraction began to be more widely disseminated. Members of the Bauhaus including Walter Gropius and László Moholy-Nagy brought the ideas of that school to American artists. Piet Mondrian arrived from the Netherlands in 1940 and, in the four years before his death, unobtrusively advanced his theories of equilibrium in painting. His balance of the movements of form and color and his emphasis on the flat surface of the canvas laid the foundations for such later American painters as Barnett Newman, Ellsworth Kelly, and the Minimalists of the 1960s and 1970s. Surrealist paintings by Joan Miró, André Masson, and Dali were exhibited in New York during the 1930s, while Masson and Max Ernst lived out the war years in the United States. Their images of the unconscious world—hallucinations, memories, and dreams—and "automatic writing" set into motion dramatic changes in the art of Arshile Gorky, Jackson Pollock, and Robert Motherwell during the late 1930s and 1940s.

Most important for contemporary artists were the arrivals of Hans Hofmann and Josef Albers, who not only provided the example of a non-objective approach in their work, but whose teaching inspired several genera-tions of artists in the United States. Albers' "presentational" approach, which explored the optical properties of color, line, and shape—as in his famous series *Homage to the Square*—influenced students first at Black Mountain College in North Carolina and then at Yale University.[7] Hofmann centered his activity in New York, where his investigation of spatial tensions through color, form, and the varying texture of paint, and his emphasis on the con-frontational relationship between viewer and painting found a receptive audience in the young artists he taught from the mid-1940s until his death in 1966.

7. For an evaluation of Albers as a teacher at Yale, see Irving Sandler, *20 Artists: Yale School of Art 1950–1970,* New Haven, 1981, and Josef Albers, *Search Versus Re-Search: Three Lectures by Josef Albers at Trinity College, April 1965,* Hartford, 1969.

The novelty and the intellectual foundations of non-objective art that had appealed to avant-garde artists and to a small group of *cognoscenti* in the first decades of the century, gained a wider audience in the 1950s with the emergence of the first truly American form of non-representational painting, Abstract Expressionism. The strong individualism, psychological exploration, and emotional intensity of "action painting" received broad critical and public acclaim in the mid-fifties.[8] Its huge success definitively opened the door to the exploration of non-representational art in America, giving rise to such movements as Op Art, Pop Art, Minimalism, Color Field Painting, Conceptual Art, and Performance Art. This proliferation of styles, in which novelty has often seemed the chief criterion, is indicative of the crisis in recent American art. Although young artists clearly benefitted from the freedom gained through Abstract Expressionism, they have been under intense pressure to find new approaches and images, novel materials or unexpected uses for old techniques. Most have been reluctant to give up the hard won rights of a non-objective approach, yet many have been unable to dismiss the lure of the visible world that has been intrinsic to art since antiquity.

Against this unsettled background, several artists in the late 1950s and early 1960s attempted to rejuvenate art based on nature without abandoning the freedom of interpretation and technique obtained through abstraction. Fairfield Porter, Alex Katz, Jane Freilicher, Philip Pearlstein, and Neil Welliver, who are represented in this exhibition, came of age during the ascendancy of non-objective painting; indeed, their earliest works are in a painterly, gestural mode derived from Abstract Expressionism. At first, critics and artists alike suspiciously viewed this renewed interest in representational forms as a conservative retreat from abstraction, or as a nostalgic look backward to nineteenth- and early twentieth-century realism.[9] Now, however, their figurative style is understood as having developed parallel to and with a knowledge of the experience of non-objective art. And as the prints in this exhibition demonstrate, these inaugurators of a post-abstract figurative style made a significant impression on a younger generation of realists, including Robert Cottingham, Richard Haas, Richard Estes, Sylvia Mangold, Don Eddy, John Baeder, Robert Bechtle, Yvonne Jacquette, and Vija Celmins.

8. Jackson Pollock's tragic death in 1956 assured his status as a cult figure and, like the suicides and violent deaths of Gorky, Rothko, and the sculptor David Smith, fueled the public's romantic notion that abstract artists were unappreciated geniuses destined to a tragic fate.
9. For a survey of critical reaction to the New Realism, see *Art in America* 60 (November-December 1972), an issue devoted to contemporary realist art. See also David Antin, "Alex Katz and the Tactics of Representation," in *Alex Katz,* Praeger Publishers, Inc., New York, for the Utah Museum of Fine Arts, University of Utah, 1971, pp. 10–18.

I.

This space so clear and blue
does not care what we put

into it   Airplanes disappear
in its breath and towers drown

Even our hearts leap up when
we fall in love with the void

—Frank O'Hara, from "Windows" (1951)

The impermanence of the moment and the unrelenting progression of time—
the continuum of past, present, and future—are themes that pervade the
contemporary visual and literary arts. The reflective objects that frequently
appear as imagery in works by twentieth-century artists and writers under-
score this equivocal character: windows suggest the open space beyond but
also an enclosed interior; mirrors reflect objects, but the image is reversed;
and reflections of trees or clouds on water are transitory unless fixed in a
picture or verse. Regardless of their preference for an abstract or a figurative
approach, both artists and writers incorporate images that suggest the exhil-
aration and diversity of modern life or that, conversely, denote its frustration,
confusion, and banality. Porter, Welliver, Pearlstein, Estes and Eddy, for
example, depict ordinary objects or mundane events—a front porch, the
neighborhood deli, an automobile, a Christmas tree—as well as the traditional
subjects of mountains, forests, the sea, and picturesque ruins. Similarly, the
poets John Ashbery, Frank O'Hara, Kenneth Koch and James Schuyler draw
on common, man-made objects of rural and urban life for metaphors—fire-
plugs, bungalows, and telephones—as well as on such customary poetic
imagery as clouds, fields, trees, flowers, and the sea. Neither painter nor poet
defines these choices. They simply present them, neutrally, feeling that it is

not their role to interpret or explain life. As Fairfield Porter said, art is not "a factory that produces a commodity called understanding."[10]

Parallels between the works of these artists and painters extend beyond their choice of imagery to their formal devices as well. The rhythms in Frank O'Hara's poetry reverberate in his incisive imagery, for his language can imitate either the smooth sound of murmuring in an adjoining room or the staccato beat of a noisy New York street on a hot summer night. Moreover, he capitalizes on those ordinary incidents that unexpectedly strike the imagination, just as Freilicher and Welliver, like Pollock before them, take advantage of accidental color spills, changes of light, or unplanned combinations of forms. O'Hara's experiments with the way words look on a page fuse the appearance and meaning of a poem, just as Alex Katz juxtaposes the illusion of actual volume and space with the flatness of artificially pure color and abrupt scale changes in order to emphasize the pictorial quality of his compositions. And the mixing of prose and poetic forms by O'Hara and Ashbery can be seen as literary parallels to Pearlstein's unorthodox angles and his cropping of figures and buildings, or to Welliver's changes of light within a single picture.[11]

O'Hara and Ashbery, like the French poet-critics Baudelaire and Apollinaire in the late nineteenth and early twentieth centuries, have left their imprint on contemporary visual art through their criticism and exhibition reviews as well as through their poetry. Fairfield Porter occupies an analogous position among painters, for he has expressed his poetic and aesthetic sensibility not only in his paintings and prints, but also in his numerous writings on art. Decrying the Armory Show as a disaster for American art because it "made people think you had to do things in a certain style...," Porter advocated a wider appreciation of artistic styles.[12] His own work reflects an enthusiasm for twentieth-century European and American abstraction as well as for such nineteenth-century movements as French Post-Impressionism. *The Christmas Tree* (1971), in which the kaleidoscopic surface patterning overlays a plain, simple background, recalls such earlier prints as Edouard Vuillard's *Interior with Hanging Lamp* (1899). Like Vuillard, whom he expressly admired, Porter portrayed familiar people and places: this particular lithograph warmly

10. *Fairfield Porter (1907-1975), Realist Painter in an Age of Abstraction,* Boston, Museum of Fine Arts, 1982, p. 9.

11. In addition to being friends with Ashbery, O'Hara, Koch, and Schuyler, several artists of this generation have made book covers or posters for works by these poets: for example, Porter's book jacket for Schuyler's *The Crystal Lithium* and Katz's print, *Homage to Frank O'Hara.*

12. Porter also wrote poetry; see *Porter, Realist Painter,* p. 51 for his views on the Armory Show.

13. *Fairfield Porter: Art in its own Terms, Selected Criticism 1935–1975,* ed. and intro. by Rackstraw Downes, New York, 1972, pp. 169–71. Porter's own words best summarize his admiration for Vuillard's work: "...he did what Cézanne wanted to do, made of Impressionism something solid and enduring like the art of the museums, by unifying the Impressionist shimmer into a single object, instead of like Cézanne denying the essence of the shimmer by changing it into planes to express solidity."

commemorates the appearance of his home during the holiday.[13] Yet it also offers, as did Vuillard's works, a complex portrayal of formal elements—vertical and horizontal forms, open and closed spaces, and vibrant interactions of color. Porter stridently opposed art that consciously sought to order nature, feeling that such attempts conversely result in disorder and a distortion of natural relationships. Instead he tried to recognize the underlying harmony of the scene and to render it without imposing an artificial system. He found a model in Vuillard's art, in which the subject does not overpower the purely visual qualities of the work. In the early silkscreen *Interior* (1967), which depicts his daughter Katie drawing at a table, Porter sought a similar resolution of the conflicting demands of subject and form. He thus overcame any tendency to portraiture or genre by stressing the interplay of color and form in space. The rhythmical balance of the composition depends on the emphatic positive spaces between the areas of color, just as the cadence of a musical score relies on intervals as well as notes. Indeed, the negative space in *Interior* asserts itself to such a degree that the foreground and background are equally emphasized.

Movement in and out of space in Porter's work creates a sense of immediacy that relates him to such contemporary abstract artists as de Kooning.[14] In the lithographs *6th Avenue I* and *II* (1971), automobiles and trucks merge from the right as traffic rolls steadily away from the viewer. On the left, oncoming cars counter this strong motion into depth. A traffic signal in the midst of the rushing vehicles anchors the foreground of the busy intersection and mediates between the vertical thrust of the skyscrapers and the strong horizontal of the skyline. More subtle directional notations enhance the rhythmical flow of the scene: a pedestrian casually crosses the street in front of the Waverly Theater, a bus changes lanes at the center, and the arched street lights underscore the recession.

Although the pushing and pulling movement in Porter's lithographs recalls the work of the Abstract Expressionists, the painterly gesture of such artists as de Kooning and Hofmann is foreign to him. Instead of dramatic brushwork, Porter's "gesture" is color: a bright, translucent tonality that enlivens his compositions. His concern with the significance of color—how changes of color, hue and tone vary the effect of an image— led him to print two editions of *6th Avenue,* one in rose, the other in gray-green. Such experimentation with color to suggest different moods and times of day—here, dusk and an overcast morning, respectively— and the elusive yet palpable atmosphere in these prints, recall Monet's experiments with light in his haystack and cathe-

14. In Downes, pp. 36–38, Porter praised de Kooning's simplicity of color and organization, and his immediacy and power of expression. "As a painter of my acquaintance said of de Kooning, 'He leaves a vacuum behind him.'" In mulling over the effect of one of his works, Porter wrote: "...the picture presented of released possibilities, of ordinary qualities existing at their fullest limits and acting harmoniously together—this picture is exalting. That is perhaps the general image." (p. 37)

2. Fairfield Porter, *The Christmas Tree,* 1971
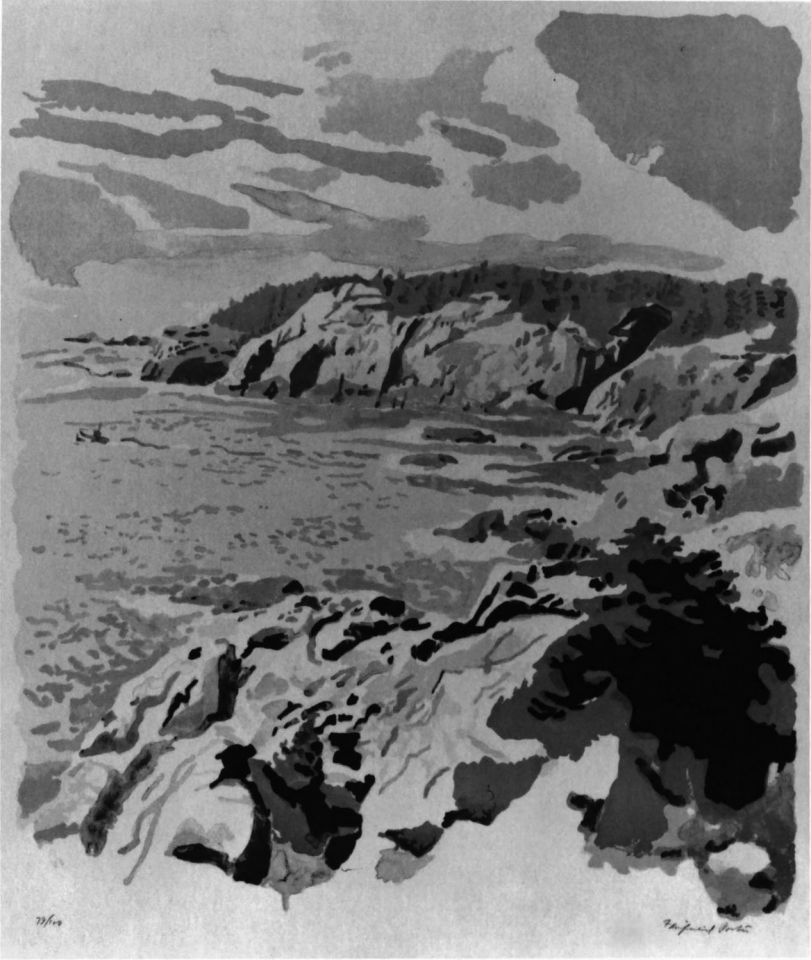
6. Fairfield Porter, *Isle au Haut,* 1975

dral series.[15] Nonetheless, Porter's concern with materials and with the pro-
cesses of printmaking firmly allies him with artists of his own era. He partici-
pated in all stages of the printing and often continued to mix and change
colors even after many proofs had been pulled. Porter's involvement with the
procedure of lithography and his excitement about the uncertain appearance
of the finished product—"I thought this would happen"—correspond to the
element of chance so important in action painting.[16] And though the fresh,
vivid color and light of prints like *South Meadow* (1972) recall *plein-air*
paintings by the Impressionists, the floating areas of flat color and the interplay
of positive and negative space, which concurrently stress the flatness of the
sheet and the depth of the vista, are inconceivable without a knowledge of
abstraction.

Porter himself frequently emphasized the ties between representational
and non-representational art: "The important thing for critics to remember is
the 'subject matter' in abstract painting and the abstraction in representational
work."[17] This belief in the interrelationship of diverse approaches to art is
realized in his last lithograph, *Isle au Haut* (1975), which was based in part
on an earlier painting, *Cliffs at Isle au Haut* (1974). But Porter dramatically
altered the effect of the print's composition by omitting the foreground chil-
dren who had "hindered entrance to the painting."[18] He thereby discarded
the specific references to time and place associated with figures, emphasizing
instead the pictorial character of the lithograph—the broad, abstract masses
of land, sea, and sky that are broken only by the bold, schematic play of light
and color. Porter also achieved a more subtle equilibrium of positive and
negative space in *Isle au Haut* than in his earlier prints. White clouds that
suggest the depth of the sky, but also imply the presence or weight of the
atmosphere, offset the strong forms of the cliffs; and the tiny, rocking boat
and whitecaps both indicate the scale of the ocean and counter the assertive
surface patterning of the rocks. *Isle au Haut* is a fitting culmination of Porter's
printmaking, for it eludes classification as either real or abstract. His synthesis
of rational, well-planned methods of composition with the chance outcome
intrinsic to printmaking, and his choice of the coast of Maine, which sym-
bolized his childhood or "golden age," elucidate Ezra Pound's definition of
an image as an "intellectual and emotional complex" captured in a moment
of time.

The free, floating quality of *Isle au Haut* shows Porter's growth from the
early prints of 1960–61, when the vastness of the world and the diversity of
light so overwhelmed him that he restricted his views; as he once remarked,

15. Joan Ludman, *Fairfield Porter: A Catalogue Raisonné of his Prints,* Westbury, New
York, 1981, p. 105.
16. From the essay by Brooke Alexander in Ludman, p. 31.
17. John Bernard Myers, "Jottings from a Diary (1952–1975)," in Boston, Museum of Fine
Arts, p. 43.
18. Ludman, p. 132.

"it was easier to paint out of a window—it's something that encloses."[19]
Jane Freilicher, too, employs the window to control the extent of the vista,
but she further utilizes its psychological overtones to suggest human scale.[20]
The window motif in Freilicher's work provides a clue to the various motiva-
tions and sources that underlie the depiction of space by modern artists, for
her imposition of a limit brings to mind Italian Renaissance theories of per-
spective that used the height of man as a standard of measure.[21] Yet while
Renaissance painters sought an illusion of deep space to make their works
seem more lifelike and accurate, Freilicher deliberately reveals the artifice of
the represented space. In *Flowers in a Landscape* (1971) and *Bouquet in a
Green Vase* (1978) the artist does not attempt to reproduce nature realistically;
instead she emphasizes the foreground plane and utilizes the jagged edges of
forms to translate the spontaneous, painterly effect of her brushwork into the
lithographs. In Renaissance pictures, the implied window is aligned with the
frame or the edge of the composition—the world opens before yet also away
from the spectator. In Freilicher's prints, on the other hand, the depicted
window is recessed into the space of the picture so that continuous movement
into depth is broken, while another dimension of space is introduced—one
that opens towards the observer. Freilicher further disconcerts the viewer's
reading of space by splitting the focal point, thereby producing a contrast
between a preconceived idea of the space and the perception of what is actually
seen. In *Bouquet in a Green Vase,* the urge to look out the window at the
impressive view of Manhattan equals the desire to study the bright, gaudy
flowers and containers on the table. The dual viewpoints, one low and oblique,
the other straight on, reinforce the competing centers of attention and create
a tension that flattens the space of the print. The resulting spatial effect re-
sembles the restless planes of color in abstract paintings by Freilicher's teacher,
Hans Hofmann.

Like Freilicher, Philip Pearlstein controls and obstructs the viewer's reading
of space. In *Sacsahuaman* (1981), he purposely blocks the view into the remote
Incan fortress with massive rocks in the right foreground. Entrance to the
desolate ruins is permitted only through a doorway located down the pre-
cipitous drop at the left. From that point, Pearlstein guides attention back
into the mountainous expanse with a cadence that mimics the rough, steplike
terrain. Controlling the observer's viewpoint, he does not allow for the ran-
domness of actual vision. Even the seemingly natural blue and rose-tinged

19. Ludman, p. 77.
20. In Mark Strand, *The Art of the Real,* New York, 1983, p. 69, Freilicher says: "I know
that I use the elements of the window on the view and the structure of the studio interior to
impose some control on a landscape that is very flat and without much incident, tending to
run off the canvas at both ends. Painting the outside from the inside through a window
adds another dimension and raises questions of the relation of the painter to the
landscape."
21. See Leon Battista Alberti, *On Painting,* translated with introduction and notes by John
Spencer, New Haven, 1956.

9. Jane Freilicher, *Bouquet in a Green Vase*, 1978

shadows cast by the billowing clouds are, in fact, artfully patterned. And the exceptionally clear light, which emphasizes the volume of the boulders and brings the distant mountains into sharp focus, further underscores the artist's role as director of the observer's vision.

The impression of natural growth in *Sacsahuaman* results from the sequential, harmonious phrasing of landscape elements, but also from the arbitrary boundaries of the composition. Pearlstein's cropping of forms is most familiar to viewers from his many paintings and prints of models in the studio, but the device originated in his early landscape drawings, when he drew until the sheet was full.[22] He generally begins a composition with a particularly difficult group of forms—a specific rock formation or the pose of hands in a figure study—and builds outward from that unit. Proportions in his work derive from this initial, modular, unit of measure.[23]

Pearlstein's beginnings as an abstract painter continue to color his approach as a realist. As his use of the module and his indifference to trompe l'oeil imply, he is concerned with the structure of representation, not verisimilitude. His controlled, rational construction relates more closely to Porter's intellectual consideration of pattern and positive-negative space than to Freilicher's intuitive method and warm spontaneity. Yet Pearlstein's light functions primarily to define volume and depth, whereas Porter's illumination animates patterns and shapes and evokes a tangible atmosphere. The nearly monochromatic aquatints derived from his watercolors leave little doubt that structure is Pearlstein's foremost concern. The understated brown palette of *View Over SoHo, Lower Manhattan* (1977) highlights the strong draftsmanship and clarity of the design. The World Trade Center dominates the middle of the work and implies the extension of space beyond the confines of the paper. Pearlstein stresses the verticality of the city by contrasting the tall, geometrical skyscrapers and wide avenues of midtown with the low, irregularly shaped buildings and narrow, crooked streets of historic SoHo in the foreground and the broad, flat river and Governor's Island in the distance. Although the soft, grainy appearance of the aquatint technique and the brown coloration of the print reproduce the look of many nineteenth-century photographs, the cropped edges and oblique viewpoint of the composition give the print a thoroughly contemporary appeal.

Pearlstein's bird's-eye survey of New York differs from Porter's man-on-the-street approach in *6th Avenue I* and *II* and, even more strikingly, from Freilicher's *Bouquet in a Green Vase,* which hints at the life of the individual

22. In Strand, pp. 95–96, Pearlstein noted that his early approach to the figure was similar to his method of portraying Roman landscapes and ruins in 1956–57.
23. Like Freilicher's window motif, Pearlstein's modular approach also recalls Renaissance theories of space, according to which the horizon line was determined by the height of the average observer, while architectural ratios derived from a module, such as a column. For Pearlstein's module see the discussion in Richard S. Field, *Philip Pearlstein, Prints, Drawings, Paintings,* Middletown, Connecticut, Davison Art Center, 1979, pp. 8–9; on Brunelleschi and the module, see Eugenio Battisti, *Filippo Brunelleschi,* New York, 1981, p. 369.

within urban anonymity. The divorce of man and nature in Pearlstein's renderings intensifies the underlying objectivity of his approach. It is the pictorial form of his nudes that is significant, not their specific identity or location. And when specificity of location is an issue, as in the prints of such famous sites as Stonehenge and Machu Picchu, and of spectacular natural locations like the Grand Canyon, man is excluded altogether.[24] Just as his nudes are coolly and clinically observed, with the emphasis on shapes rather than sensual qualities, so Pearlstein's ruins are also depictions of structure rather than evocations of the cycle of natural growth and decay. Even in his prints of Paestum and Tintern Abbey, Pearlstein's involvement is formal, not interpretive. The monochromatic tonality and even lighting of *Tintern Abbey* (1977) underscore his primary fascination with shapes and the relationship of forms. By employing an oblique viewpoint and a dispassionate appraisal and by displaying a comprehension of the power of opposing and coexistent movements, he accentuates the intrinsic value of the print as a visual object. One could say that he fills O'Hara's blue "void," that he does not render a theme.

Neil Welliver's preparation for his paintings of Maine is as exacting as that of a Renaissance master. He makes preliminary sketches and a full-scale cartoon, which is then pricked to transfer the design.[25] But Welliver's relationship to traditional methods ends here. He paints from the top down and, taking advantage of the unexpected, never retouches the canvas. And in order to capture the cold, hard illumination of the Maine landscape, he generally works out-of-doors in three hour sessions. In many respects, Maine is to Welliver what the garden at Giverny was to Monet. He never tires of portraying the subtle changes of atmosphere or the small alterations of terrain and vegetation at his favorite locations.[26] The woodcut *Study for New Dams in Meadow* (1984), for example, records Welliver's impression of the changes introduced by wildlife at a familiar place. As in such earlier lithographs as *Cedar Water Pool* (1977), he tempers perception of the specific trees and rocks surrounding a pool of water with an independent conceptual view of nature. In both prints, the vivid illumination clearly isolates particular elements, but the patterns of light also build up a rich tonal surface that stresses the pictorial character of the works. To a similar end, Welliver does not base his color purely on observation, nor does he restrict his palette to earth tones— the sienas, ochres, and umbers customarily used in landscape painting. He

24. For the watercolors Pearlstein painted in Arizona and Peru, see S. Shaman, "Philip Pearlstein: Painting to Watercolors," *Arts Magazine* 59 (October 1984), pp. 134–36.
25. Welliver's method recalls the *spolveri* of the early sixteenth century by which Italian masters transferred their drawings to panels or walls. One of Welliver's large-scale drawings can be seen in a photograph of the artist in his studio in John Arthur, *Realism Photorealism*, Tulsa, Philbrook Art Center, 1980, p. 33.
26. On one occasion, he worked beyond his usual three hour limit and rendered three different lights in one picture. Welliver was pleased by the effect of the varying illumination, which to him suggested the flux of nature. He decided that "the mind will...tolerate a span of time and change in a single image...." See Strand, p. 212.
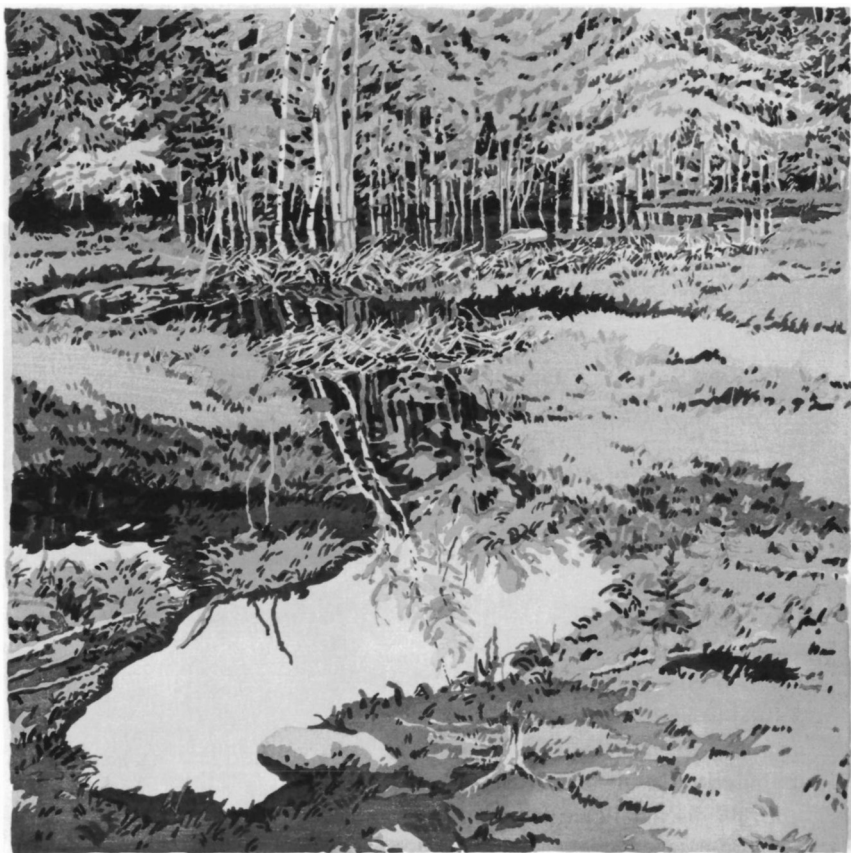
13. Neil Welliver, *Study for New Dams in Meadow*, 1984

prefers yellow, manganese blue, and brighter cadmium red to better suggest the crisp light of Maine.

The schematic tonality in the black-and-white lithograph and the artificial hues in the color woodcut further call attention to Welliver's subjective construction of space. Applying theories about the interaction of color learned from Josef Albers at Yale, he juxtaposes warm and cool tones in *Study for New Dams in Meadow* to suggest varying effects of advancing and receding space. Such contrasts of hue subtly underline aspects of the composition that are not apparent at first glance. Specifically, the pale blue pool in the foreground of the woodcut immediately attracts attention, yet awareness of the sky implied by the reflections of treetops in this pool is more gradual. By placing a mirror image of the sky at the bottom of the print, Welliver not only extends the space in an unconventional way, but also exploits art's illusionary capacity to depict such breadth on a flat surface.

Welliver reinforces the vibrancy produced through this lively interplay of color or tone by eliminating a dramatic focal point. He now omits figures in his landscapes, feeling that they serve as such a strong point of interest that they hinder observation of the total composition.[27] And rejecting Pearlstein's orchestration of vision, Welliver allows the observer's eye to roam freely around the picture in imitation of natural seeing. This encouragement of unobstructed movement, together with his brisk colors and animated contours and patterns, recall works by Abstract Expressionists as well as those by Porter and Freilicher. Nonetheless, the lyrical quality of Welliver's images differs from Porter's rational patterning and from Freilicher's taut spatial tensions. The spare technique of his prints contributes to the power and rigor of their portrayal of Maine's severe beauty. It also helps convey a sense of completeness appropriate to Welliver's particular view of the world. In his woodcut *Night Scene* (1981–82), the simple contours of a jagged mountain peak silhouetted against the starry sky above a still, forest-ringed river evoke a sense of peaceful, timeless nature analogous to that of Chinese landscapes. Welliver similarly depicts specific locations without sacrificing an ideal and harmonious vision of the land. He referred to this fusion of perceptual detail and conceptual ideal as the "particularity" that is integral to his work. Superior to the mere recording or imitation of nature, it "has nothing to do with putting down everything you see. It's a particularity that has to do with...primal qualities."[28]

In a similar vein, Frank O'Hara wrote that Alex Katz "...found [in his landscapes] a liaison between the personal and the general, the intriguing dialogue without which one is left with either formalism or expressionism...."[29] Like his friend Neil Welliver, Katz carefully plans his compositions of the Maine

27. He seems to have stopped painting nude figure studies reminiscent of Cézanne's bathers. See F. Goodyear, *Welliver*, New York, 1985.
28. Strand, p. 208.
29. Frank O'Hara, "Alex Katz," *Art and Literature* (Summer 1966), reprinted in *Katz*, Praeger p. 41.

landscape in numerous sketches and preparatory drawings, but he executes the final work with the quick and spontaneous attack of an Abstract Expressionist. As is true of the other realists of his generation, he prefers to depict the "same subjects differently"—his wife Ada, his family, friends, views of Maine— instead of "different things in the same way."[30] His graphic art extends this philosophy, for he often makes prints after paintings: *Luna Park* was designed after a painting of 1960. Or he repeats a composition but varies its color, as in *Gray Interior* and *Orange Interior,* or *Swamp Maple I* and *II.* As a printmaker, Katz seeks to reproduce his other works without sacrificing the "vitality" of the image during the printmaking process. His concern with exactness of hue necessitates close collaboration with the printer. For the first edition of *Luna Park* (1965), he mixed 63 grays just to achieve the background color.[31] But eight years later, he reprinted the work to achieve an even more accurate rendering of the color in the original picture. Katz's experiments with tonal values and the interaction of color recall Albers' investigation of these principles in his series of abstractions, *Homage to the Square.* In *Gray Interior,* for example, the impression of distance and depth of field is greater than in *Orange Interior*; but in the latter, the chair looks more stable and the still life on the table appears more vivid against the orange pavement, even though the colors of the objects are identical in both prints.

Katz's early works drew inspiration from the all-over brushwork of Abstract Expressionism, the decorative patterns of Matisse, and the light and color patches of Cézanne. His dissatisfaction with this early painterly style prompted a turn to collage and printmaking in an effort to break with those early associations. His collages, which developed from early stencil prints, led logically to a renewed exploration of silkscreen, which is itself a stencil process. Katz began to make silkscreens after such collages as *Orange Interior* and *Gray Interior* of 1967–68. These collages and prints initiated his experiments with what O'Hara called a "void"—an ambiguous background of evenly painted color that suggests indefinite space—first in his figure paintings and then in a completely new medium, the cut-outs, in which forms exist independently without perspective or specific location.[32] By literally cutting out shapes, Katz was able to abandon brushy contours.

In *Luna Park* (1965), the tattered contours of leaves and the disk-like moon suspended above broad fields of muted color, representing a lake and distant mountains, recall the bristly, floating shapes of Adolph Gottlieb. Cutting across the water, the moon's bright, jagged reflection simultaneously implies illusionistic painterliness and a contradictory flattening of space. In the lithographs *Swamp Maple I* and *II* (1970), the outline of the tree is starker yet more delicate than the silhouetted vegetation in *Luna Park.* The hard-

30. Strand, p. 132.
31. Nicholas P. Maravell, *Alex Katz, The Complete Prints,* New York, 1983, cat. no. 67.
32. For a sensitive discussion of Katz's development of the figure in space and his debt to Matisse, see O'Hara, pp. 40–42.
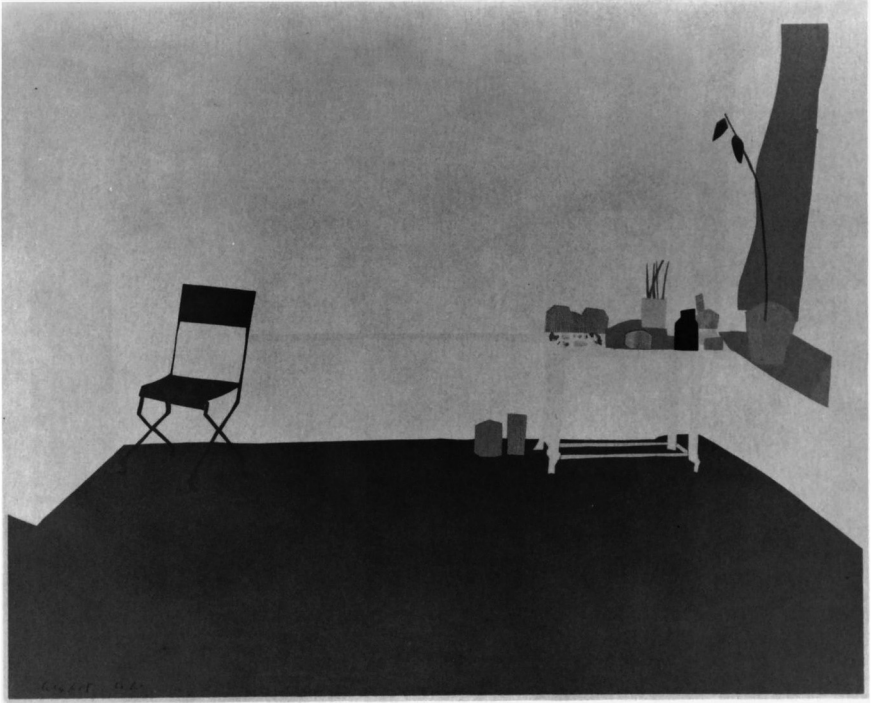
15. Alex Katz, *Gray Interior*, 1967–68

16. Alex Katz, *Luna Park*, 1973

edged shapes of particular leaves, derived from the artist's collages and cut-outs, stress the flatness of the pictorial forms. And Katz positions the tree itself in the foremost plane, abandoning the spatial ambiguity of the moon's reflection in *Luna Park* in order to emphasize the surface of the image with even greater insistence. The contrasting tonalities of the two versions of *Swamp Maple* reveal his continued interest in color relationships, particularly the stasis and movement of complementary schemes. The singular, almost sour coloration of the prints accentuates the discordant character of the forms. Incongruously placing the slender maple, with its silver-tipped, flut-tering leaves, against an acidic orange meadow and a colorless lake produces a feeling of tension that is intensified by Katz's modelling of the dark cliffs with a more accurate and naturalistic light.

John Ashbery compared Katz to the sixteenth-century Florentine painters Pontormo and Rosso, writing that his works "are daring plastic and spatial experiments with the human form, as bold and anxious as those of the Tuscan mannerists, from whom he is perhaps descended."[33] He saw this connection in Katz's "dissonant groupings," in the "elusive psychic states" of his figures, and in his striking delineation of space through radical shifts in scale. Although Ashbery was referring specifically to Katz's figure paintings, his statements apply also to the landscapes, which evince similar paradoxes of space and form, and an uneasy ambiguity of mood. To Ashbery's comparison should be added Katz's equating of appearance with style. His remark, "I'd like to have style take the place of content, or style be the content..." echoes Andy Warhol's idea that one should not seek meaning beyond the surfaces of his paintings. For Katz, appearances are not necessarily empty, banal or mechanical as in much of Pop Art, but have meaning as pure form.[34]

Ashbery's designation of Katz as a "mannerist" raises questions about the origins of modern realism. While historians continue to argue whether the Italian *maniera* was an outgrowth of or a reaction to the High Renaissance, scholars of contemporary art debate whether the realism of today is a revolt against abstraction or a development from it that applies a non-objective aesthetic to images based on the visible world. The unresolved arguments about sixteenth-century mannerism attest to the hazards of proposing defini-tive answers to this kind of problem, even with the aid of historical perspective. As the prints in this exhibition demonstrate, future scholars will have to consider the pluralism—of style, method, and subject matter—that marks the realism of our era.

33. John Ashbery, Review in *Art News* (October 1970), reprinted in *Katz*, Praeger, p. 20.
34. Strand, pp. 124, 129.

II.

Everything is landscape:
Perspectives of cliffs beaten by innumerable waves,
More wheatfields than you can count, forests
With disappearing paths, stone towers
And finally and above all the great urban centers, with
Their office buildings and populations, at the center of which
We live our lives, made up of a great quantity of isolated instants
So as to be lost at the heart of a multitude of things.

—John Ashbery, from "French Poems" (1966)

Ashbery's words reflect changes in modern society that figure also in the work of artists maturing in the 1970s: Estes, Eddy, Cunningham, Bechtle, Goings, and Haas. Their subjects are no longer the predominantly pastoral landscapes of Porter, Freilicher, Welliver, and Katz, but urban and suburban views. The expressionists Pollock and de Kooning have had less influence on this generation than Pop artists, Minimalists, and Color Field painters, including Andy Warhol, Jasper Johns, Barnett Newman, and Kenneth Noland. Medium, technique, and process are as important to the content of their works as the specific objects depicted. To this end, most filter their perception of these objects through the intermediary mechanism of the camera.

Richard Estes has been singled out as the archetype of the new realism or photo-realism. His preparatory materials consist of photographs of the site, not drawings. Accordingly, the silkscreens in his Urban Landscape Portfolio of 1972 are hard-edged, precise and, above all, photographic rather than "painterly" like prints by Porter and Freilicher. In his early paintings Estes combined a narrow shelf of space with a direct viewpoint and strong trompe l'oeil to emphasize the surface of the picture. In such prints as *Ten Doors* and *"560"*, the space is similarly compressed and frontally presented.[35] Although

35. The strict vertical geometry of the doors in the former creates an impression of flatness that recalls the abstract stripes painted by Gene Davis in the 1960s and 1970s.

26. Richard Estes, *Seagrams Building*, 1972

he could not reproduce exactly the illusionary effects that are crucial to maintaining the surfaces of his painting, he nevertheless elicited a similar tension between the planes of the composition by utilizing transparent silkscreen colors and complex schemes of reflection. The clean, antiseptic look that results reaffirms the artificial and iconic character of the images. In *"560"*, the convex shape of the revolving door, the subtle changes in the gray tonality that imply alterations in depth and illumination, and the yellow and orange oval-shaped lights dispersed across the glass, evoke a rhythm reminiscent of Mondrian's *Broadway Boogie Woogie.* Clearly, Estes' interest in the actual site is as a starting point for an interpretation concerned primarily with forms. In prints such as *Seagrams Building,* he does not use the window metaphorically, to suggest spatial extension or human presence, as in works by Porter and Freilicher. Rather than filling a void, he plays imaginatively with glass surfaces so that their intricate reflections create a new, artificial, and ambiguous space.

Estes shoots slides and photographs of urban locations and then synthesizes the complicated visual information into a consistent, comprehensible image. He does not, however, work from a projected slide; and he draws and paints with traditional instruments, not with the airbrushes used by his contemporaries Chuck Close, Audrey Flack, Robert Bechtle, and Don Eddy. Furthermore, Estes not only recognizes but also exploits the limits of photography. Although he refers to slides for detail and color and emulates the sharp, clear focus of the lens, he chooses his own light, changes color values, and models forms in a uniform manner not possible with a camera. Like Welliver, he encourages the "roving eye"; and he, too, omits people, not because they provide an overpowering focal point, but because "...if there is a figure...it becomes romanticized—a period piece like an Edward Hopper."[36] The few figures that do appear in his works are mere shadowy reflections in glass, or barely distinguishable marks in the distance.

The problems that Estes explores involve issues of perception and appearance. Consequently, like Katz, he repeats subject matter and he chooses particular locations not for their inherent beauty, but for their potential as interesting paintings.[37] This approach has left Estes open to the criticism that his works are visually interesting, but emotionally vacuous. His abstract, intellectual method suggests to some an estrangement from the environment that is as disturbing as the unemotionally observed nudes of Pearlstein. But Estes' objectivity is less purposeful than Pearlstein's, for his celebrated neu-

36. Boston Museum of Fine Arts, *Richard Estes: The Urban Landscape,* 31 May - 6 August 1978, essay by John Canaday, interview by John Arthur, p. 26.
37. In fact, Estes does not like most of the sites he depicts; "I think I would tear down most of the places I paint." Quoted in Linda Chase and Ted McBurnett, "The Photo-Realists: 12 Interviews," *Art in America* 60, no.6 (November-December 1972), p. 80. See also William C. Seitz, "The Real and the Artificial: Painting of the New Environment," *Art in America* 60, no. 6 (November-December 1972) pp. 65–66.

trality stems primarily from his concentration on materials and his concern with the act of painting. The formal balance and harmony of his compositions have been compared to the classicism of Charles Sheeler's work in the 1930s.[38] Undeniably, Katz's clear light, precise draftsmanship, and smoothness of technique do superficially resemble Sheeler's, yet Estes does not seek beauty in the new artifacts of the industrial age. Rather, he utilizes the urban landscape as a foundation for paintings that appear realistic but in fact are conceived and organized as non-representational objects. In the prints of the Urban Landscape Portfolio, form and content are equated.[39]

Estes makes pictures that are "more like the place [he] has photo-graphed"..."without any comment or commitment."[40] Don Eddy, too, states that the central issue of his art "has to do with the relationship between the outside world, the surface of the canvas and the kind of tension that is set up between illusionary space and the integrity of the surface of the canvas.... [By] setting up this kind of tension...things refer not only to reality, but also back to painting."[41] He views photographs as independent objects, not as illusions of real life. For example, he distinguishes actual from photographic space by noting that in life something far away *appears* smaller even if it is not, whereas something in the distance of a photograph appears smaller because it is.[42] Eddy's realism is not about "being photographic or true to life," but about the actuality of art.

Eddy's primary concern, like Estes', is with problems of painting, not content. Yet despite the similarly photographic aspects of his style he stresses the artifice of his pictures even more intensely. Space in his work is pictorial, not an illusion of the actual. Whereas the complicated reflections in Estes' prints stress the surface and negate any sense of a middleground, Eddy enlivens his space with a multitude of objects and flat reflections, and emphasizes the tension between surface and depth, interior and exterior. In such effects, his work invites comparisons to the all-over compositions of the Abstract Expressionists, and particularly to the fluctuating movement in Hans Hofmann's works.[43] The window in *Williams Bar-B-Q* (1973) establishes the surface, but in simultaneously revealing the interior and reflecting the exterior, it also becomes the middleground of the composition. Here Eddy has taken Freilicher's inverted Renaissance space a step further by suggesting a space

38. Seitz, pp. 66–67, discusses Sheeler, as well as Stuart Davis and Edward Hopper, as forerunners of Radical Realism.
39. See above, p. 9, for a discussion of Katz's similar equation.
40. 12 Photo-Realists, p. 79, and Arthur, p. 26.
41. Interview by Nancy Foote in 12 Photo-Realists, p. 81.
42. See 12 Photo-Realists, p. 81 for Eddy's complete answer to a question about the importance of photography to his work. For Eddy's paintings, particularly his use of space in recent works, see John Hallmark Neff, "Painting and Perception: Don Eddy," *Arts Magazine* (December 1979), pp. 98–102.
43. In 12 Photo-Realists, p. 81, Eddy cites Hofmann as having had a "specific influence" on his setting up and resolution of spatial tensions, and on his use of "color systems."

that not only opens towards, but also encompasses the position of the specta-
tor. The signs pasted on the glass, the food, counters, and employees are all
portrayed with journalistic objectivity and detail. Eddy does not editorialize,
nor does he allow representation to interfere with artistry. The lithographic
surface has a uniform texture, resembling a crayon drawing, that ignores the
diversity of the materials depicted.[44] There is, for example, no sheen to Eddy's
reflections: pictorial artificiality prevails over realistic representation.

In *Red Mercedes* (1973) Eddy's arbitrary choice of hues, the decorative,
undulating line of shadow, and the flat area of turquoise, recall both the
simple flatness of Matisse's early works and the more formal balance and
compensatory color of post-World War II art. Yet the strident energy of the
composition, which differs from the sensual languor of the French master's
oeuvre, also brings to mind Stuart Davis' activated surfaces of the 1930s.[45]
Eddy exploits a sharp counterpoint of movement and color to create tension
between planes. And like Davis, he undermines the sense of depth produced
by emphatic diagonals with equally forceful verticals and horizontals as well
as strong, flat, contrasting colors. The receding angle of the boldly colored
car in *Red Mercedes* is balanced most obviously by the violet-blue telephone
pole and the cropped figure, wearing yellow and orangish red, who casually
strolls across the picture plane. But it is countered as well by the pale blue
chain, the burnt siena shadow, and the startling strip of azure sky. The glaring,
highly keyed hues, the immediacy of the shallow space, and the deliberate
emphasis on the texture of the lithographic medium rather than on trompe
l'oeil blatantly announce that Eddy relishes the subjectivity and freedom of
non-objective art over the verisimilitude of traditional realism.

Whereas Estes and Eddy present a vast amount of visual information with-
out comment, Robert Cottingham conversely gives the viewer a part meant
to evoke specific connotations.[46] His signs are isolated from their surround-
ings; and his concern with the emotional import of the depicted words, as in
Hot and *Orph,* relates to Pop Art. His approach, however, resembles that of
Estes and Eddy; like them, he uses photographs as compositional resources,
and he is not interested in reproductive realism— imitating "rust spots or
bolts that show"—but in making pictures.[47] Cottingham chooses signs for
their "activity" and as beginnings for investigations of space, texture, color
and light, and the process of representation. He cites, for instance, the impor-
tance of the "edges" where two colors meet. In *Hot,* Cottingham imparts his
own reaction to the sign through vital, glowing colors and the immediacy of
the image. He brings the sign down from a height where it is seldom noticed

44. In paintings, Eddy's use of an airbrush (and, if necessary, touches with a brush) permits
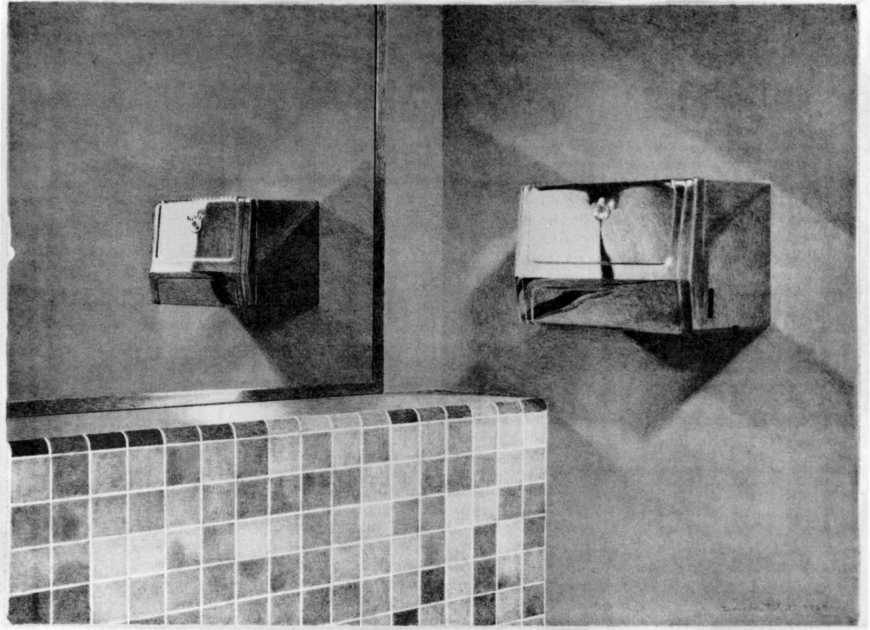a smoothly painted neutral surface.
45. See the discussion of Davis in Seitz, p. 66.
46. For the meaning of signs like *Art,* see 12 Photo-Realists, p. 78.
47. Cottingham does not use an airbrush or tape: "I think tape edges are very uninteresting."
12 Photo-Realists, p. 78.

28. Don Eddy, *Red Mercedes,* 1973

27. Robert Bechtle, *Towel Dispenser*, 1969

to the observer's eye-level, while simultaneously preserving the original vantage point and range of the camera. He deliberately manipulates information about the actual, photographed object in order to create a pictorial space that comments not only on the meaning of signs, but on how we see or do not see things.

Robert Bechtle, John Baeder, and Ralph Goings are also concerned with abstract values. Bechtle remarked, "I find it fascinating that I can paint something which is very specific—a particular car or a particular person at an identifiable location—that is just as open to various interpretations as an abstract painting."[48] Learning from the subject matter and sources of Pop Art— commercial art, photography, and film—these three artists have attempted to break with the "stylistic clichés" of modernism.[49] The subject of Bechtle's *Towel Dispenser* is unthinkable without the precedent of Pop. But he presents it without irony, as a serviceable device that is as appropriate for artistic representation as a ceramic pitcher in a Cézanne still life. The formal, almost heraldic balance, subdued tonality, even lighting, and shallow space in prints like *Towel Dispenser* and *'68 Nova* underline the rational, "classical" structure of Bechtle's work.[50]

Baeder and Goings record a nearly extinct symbol of Americana, the diner.[51] Baeder treats his *Embassy Diner* (1976) as respectfully as Canaletto and Pannini depicted San Marco and the Pantheon in the eighteenth century. Although the absence of figures and the detachment implied by his vantage point seem to indicate a lack of concern for content, as in Pearlstein's *Sacsahuaman* and *Tintern Abbey*, Baeder does not share Pearlstein's preoccupation with the structure of forms. His choice of specific diners, implying an appreciation of the building itself as an object for representation, binds him more closely to the artists of his own generation. And although he eschews romantic overtones, his subjects certainly evoke a degree of nostalgia for times gone by.[52] Baeder does not allow this nostalgia full rein, however. His interest in pictorial demands leads him to render the character of each diner with as much individuality as a good portraitist paints his sitters. Hence, the modest light and commonplace background of the ordinary *Embassy Diner*

48. 12 Photo-Realists, p. 74.
49. Bechtle and Goings were further impressed by the example of Richard Diebenkorn, who turned to a figurative mode at about the same time. For Diebenkorn's "qualified use of representation" from 1955 to 1966, see the forward by Phyllis Plous in *Richard Diebenkorn, Etchings and Drypoints, 1949–1980,* introduction by Mark Stevens, Houston Fine Art Press, Houston, 1981.
50. Bechtle considers this classic attitude to have been influenced by his awareness of Vermeer, Homer, Hopper, and Degas. See 12 Photo-Realists, p. 74.
51. The latter occasionally portrays its replacement, the ubiquitous hamburger stand. For his search for the exactly right MacDonald's, see 12 Photo-Realists, p. 88.
52. The parking lot arrows directing attention to the diner do add a whimsical touch, however.
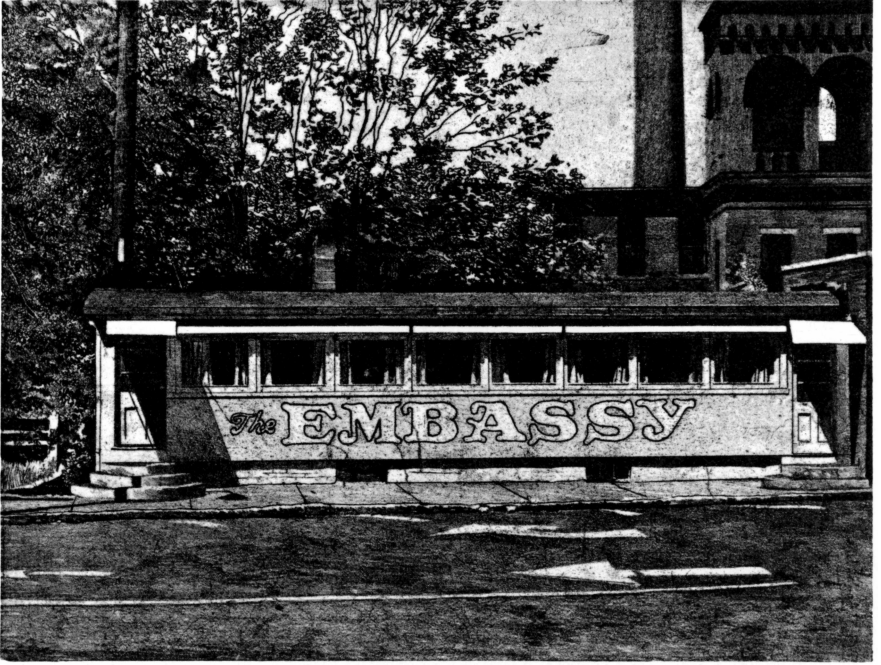
30. John Baeder, *Embassy Diner*, 1976

contrast markedly and appropriately with the dramatic illumination and gaudy, billboard setting of *Empire Diner*.

Goings brings the spectator inside the diner. The compressed space and low viewpoint of *Diner* (1970) emphasize the long, narrow architecture and the busy, cluttered interior. The cropped, off-center composition and the neutral presentation derive from Goings' use of preparatory photographs, which serve as essential sources of information in his pursuit of "the visual disorder that occurs in reality."[53] Like Fairfield Porter, Goings senses the harmony underlying life's awkwardness and randomness; yet where Porter found order in interacting planes of color and in rhythmical patterns of space, Goings recognizes it in the particular function of things within their surroundings. He sees the placement of napkin holders, salt and pepper shakers, a hot chocolate machine, a Slim Jims display, and customers themselves, as a reflection of their respective roles. Having determined his compositions while photographing, Goings avoids disrupting the given relationships. He rarely alters design or the placement of objects, although he does make slight adjustments in value and color. This is not to imply that Goings merely reproduces the visible environment. On the contrary, his work reflects a desire to render his subjects "beautifully in an almost classic way."[54] Consequently, even though he meticulously reports scuffmarks and worn, peeling tiles, the interior of *Diner* is curiously antiseptic. The chrome sparkles, dirt and litter are nonexistent, and the linoleum is battered but clean.

In his early prints of New York buildings, Richard Haas' historical interest in distinctive artifacts of the American scene relates his work to Baeder's. Concerned with anachronistic shapes and decorations, he relied on photographs as well as sketches for accuracy of detail and overall neutral ambience. But Haas eschewed both Baeder's nostalgic overtones and Goings' matter-of-fact realism by isolating edifices from their surroundings. He thereby intensified their character as individual objects. Removing *91–97 Nassau Street* (1971) from the context of its block, Haas presents the subject as an icon. The rich "painterly" blacks of the drypoint not only create deep shadows and suggest texture, weight, and mass, but also produce a rhythmical shifting in and out of space across the surface. This tapestry of texture and movement, together with the isolation of the building in the white space of the paper, counter one's perception of depth. Indeed, *91–97 Nassau Street* calls to mind the backless facades of Hollywood stage sets.

In the mid-1970s, Haas restored the environment while maintaining the singularity of certain buildings through a contrast of old and new. In *Old*

53. Interview by Brian O'Doherty in 12 Photo-Realists, p. 88.
54. Despite his acknowledged debt to the subject matter of Pop artists, Goings objects to the "sloppiness" of much of their early work. See his comment in 12 Photo-Realists, p. 89: "in the beginning stages Pop art seemed to be pretty seedy in its execution. I suppose that maybe my intense interest in sort of gnat's ass rendering was a response to that. Why can't these things be painted beautifully in an almost classic way?"

Customs House (1975), for example, the archaic style of the classical revival building appears as isolated among the modern towers as the solitary 91–97 *Nassau Street* did on the white sheet. The low vantage point creates a quickly receding, tunnel-like perspective that reinforces not only the ponderous, horizontal emphasis of the architecture, but also the density of the urban space. The receding diagonal of the Customs House roofline leads pointedly to another revival building sandwiched between the cubic structures across the street. The oblique view of this second temple facade serves to "complete" the cropped front of the Customs House in the foreground, linking them across space in a new pictorial unity. Haas' perspective, his unpopulated spaces, and his meticulous rendering are not harsh, for his colors are soft and muted and he explores the possibilities of lithography to model with light not line. The effect of the print as a whole suggests the paradoxical nature of urban landscapes, where the temple form of such buildings as the Old Customs House looks as incongruous among the concrete and glass skyscapers as a dinosaur would in a zoo.

A comparison of the *Old Customs House* with Pearlstein's temple in *Paestum* (1981) attests to Haas' primary interest in surface appearance rather than organic structure. This interest is even more evident in *Great Hall, Kipp Riker Mansion* (1975), his first print of an interior. Here, Haas' fascination with the intricate decoration of the space overcomes the reserve of his exteriors. He permits the light streaming in through the French doors and upper gallery windows to highlight the floor and coffered ceiling and to dramatize the projections and recessions of the polished, ornamented surfaces. Nonetheless, the complex interplay of the illumination so stratifies and flattens the space that the room looks curiously insubstantial. The inexplicable perspective, which suspends the viewer at the level of the filigreed hanging lamp, further emphasizes the artifice of the image.

By 1979, Haas had begun to explore the possibilities of the panoramic vista. He said of this shift away from his earlier concentration on single buildings that "...it is almost as if I have seen the city through a zoom lens running in reverse. It began with detailed close-ups of architecture (mostly 19th c.) and now my eye has moved back and away to see the mass, the whole, the mega-structure of the city."[55] Haas' urban views are more than just architectural records; he sees the city as "the compressed stage where most of the drama of our culture and time occurs."[56] The bland light and the human scale of the perspective in *Old Customs House* give way to the operatic, day and night aerial shots of *Manhattan View, Battery Park,* suggesting an additional shift in Haas' approach to his subjects. Despite the neutrality of this approach to specific buildings in his early prints, Haas' choice of old, theatri-

55. *New York Realists 1980,* 30 March - 27 April 1980, Thorpe Intermedia Gallery, Sparkill, New York, p. 28.
56. *Idem.*

34. Richard Haas, *Great Hall, Kipp Riker Mansion*, 1975

cally ornamented architecture raised issues of deterioration, innovation, and restoration within urban environments. In the views of Manhattan of 1979–80, the city replaces individual buildings as an icon of our era. Psychological distance is as great as the implied physical distances because Haas portrays the "office buildings and populations" of Ashbery's poem with no hint of the individual lives within. He investigates different times of day primarily with an eye to the changes of form that result from altering the illumination. In these more recent prints, changes shaped by light, not time, are stressed.

The lush blacks and hatched lines in Yvonne Jacquette's lithographs elicit a sensuous tactility that defies their lofty perspectives and stamps her work with a warm resonance that is the antithesis of Haas' remoteness. In *Aerial View of 33rd Street* (1981) and *Northwest View from the Empire State Building* (1982), she applies line in layers that bring the city to life: buildings are heavy, substantial masses; cars crawl along the streets like insects; light radiates with palpable force. Jacquette's layered, or hatched color and tone have been compared to the encaustic paintings of Jasper Johns and to the works of Vuillard, Bonnard and Seurat, yet the vibrant movement and lively draftsmanship in her prints more closely parallels the activated style of the Futurist Giacomo Balla.[57] Her attitude is highly subjective: indeed the artist's personal perception of the vista—her vision—is the subject of the prints. As she explained, "If I can make a particular quality of painterly light correspond to a specific kind of painterly time then I often find my landscape has a validity for me."[58]

Sylvia Plimack Mangold analyzes artistic perception even more specifically than Jacquette. She explores not only painterly vision, but also judgment and measurement; further, she articulates how artists make intangibles like space and light seem actual through the tools and materials of representation. *Floor I* (1973) studies the flatness of pictorial space and the volume of real space through line and color. Mangold encourages the viewer's automatic tendency to join the orthogonals of traditional Renaissance perspective at a vanishing point well outside the picture. At the same time, she undermines this fiction of depth by accentuating the surface with trompe l'oeil color and light. In *Flexible and Stainless* (1975), the plain, unpainted floor appears less "real," thereby alleviating the taut pushing and pulling of planes in *Floor I.* Yet spatial ambiguity still prevails. Mangold cleverly exploits the fact that both artist and observer have been educated to see in a particular manner. A flat vertical ruler parallel to the picture plane, and a horizontal measure drawn in perspective over the wood floor, are superimposed. Again, the spectator reads the image simultaneously as flat picture and illusionary space.

Mangold stated in 1980 that her "recent work is also about truth or re-

57. Susan Fillin Yeh, in *New York Realists,* p. 38, associates Jacquette's work with Johns, Vuillard, Bonnard, and Seurat.
58. *New York Realists,* p. 38.

43. Yvonne Jacquette, *Northwest View from the Empire State Building*, 1982

39. Sylvia Mangold, *Floor I,* 1973

lationships or the way things exist in the world for me [which are] symbolized by the specific objects I use: a rule, tape, light."[59] The lithograph *View of Schumnemunk Mountain* from that year clarifies her statement, for the rectangle of precisely depicted masking tape, a device commonly employed by artists to plan the format of a composition, acknowledges the hand of the artist and alludes to the area outside the image—the artist's and the spectator's space. Moreover, the countryside that extends beyond the tape emphasizes the artificial boundaries that artists impose on nature. By commenting on the means of representation, Mangold raises questions about the limits and choices of expression, and about the validity of illusion in art. She considers the problems realists face: the dilemma of expressing the essence of nature when confronted with its vastness, and the difficulty of translating idea into matter.[60] Thus Mangold substitutes the taped window of the painter for the real windows used by Freilicher, Estes, and Eddy, to speculate on the relationship between perception and imagination. The masking tape is a reminder that the lithograph is first of all a physical object composed of actual materials; nevertheless, by manipulating these materials the artist creates images that suggest the intricacies of vision and the infinite possibilities of representation.

The equilibrium of subject and form and the timeless atmosphere in Vija Celmins' works belong to the great classical tradition of Western art from antiquity through the Renaissance, to Poussin and David, and to Mondrian, Rothko, and Newman in this century. The enigmatic character of her prints and drawings derives from their synthesis of opposites. Although Celmins investigates physical phenomena as intently as Renaissance artists, and although, like them, she transforms the perceived to fit a preconceived idea of the image, her works are as open to interpretation as those by twentieth-century non-objective artists. Her subjects are exalted and grand—the land, sea, sky, and heavens of the cosmos. Yet her primary medium is graphite, the draftsman's most basic and humble tool. Celmins evokes the universal through essences of the particular. The land is specific, arid, without a trace of water, and seemingly without life in *Untitled* (The Desert) of 1971. But the absence of landmarks to pinpoint location, and the lack of a horizon to designate space, suggest that she is representing earth in the absolute. In this print, the desert fills the entire space, whereas in the lithograph *Untitled* (The Sea) of 1972, the gray sea is suspended in an undefined area of soft, slightly grayed, white paper. Translucent light glistens over water that is neither leaden nor pearly gray, and waves ripple but do not break in an ocean that is neither

59. *New York Realists*, p. 48.
60. The aesthetic debates about idea vs. matter go back to the time of Plato and Aristotle; for a history of this issue, see Erwin Panofsky, *Idea: A Concept in Art Theory*, trans. Joseph J.S. Peake, University of South Carolina Press, Columbia, 1968, especially pp. 3-32.

37. Vija Celmins, *Untitled* (The Desert), 1971

placid nor stormy. Celmins portrays an idea of the sea that is as uncom-
promisingly fluid as her concept of land is dry and barren.[61]

Celmins' merging of the perceptual and conceptual is more subtle but just
as insistent as Mangold's tape and rulers. Characteristics of natural elements,
such as the rough, hard, immobile stones of Desert, or the liquidity and con-
tinuous rhythmical motion of water, serve as counterpoints to pictorial qual-
ities such as the texture of graphite and the chiaroscuro surface patterning of
the print. The illumination in Celmins' work is perceived and imaginary;
although a pervasive glow denotes the depth and volume of the sea, the light
is artificial, lacking source or limitations. The restrained gray tonality, which
replaces lithography's customarily rich black and white contrasts, highlights
Celmins' sensitive balance of realistic and pictorial qualities. Although the
metaphysical implications of her prints separate her from such realists as
Estes and Eddy, she shares their concern for meticulous observation and their
belief in the intrinsic value of the representational approach. What distin-
guishes Celmins, and also Sylvia Mangold and Yvonne Jacquette, from other
realists of their generation and binds them more closely to older artists like
Neil Welliver and Jane Freilicher, is their willingness to elucidate a provocative
and intensely personal view that underscores their intuitive delight in the
visible world.

The emergence of figurative art in the 1960s constituted a renaissance not
a revival. As the word renaissance suggests, the new realism was the rebirth
of a spirit or attitude toward expression, not the renovation of a previous
style. Representational artists of today neither look back to the naturalistic
tradition of earlier American art, nor imitate the abstract art that superseded
it. Instead they have synthesized the intellectual approach of non-objective
art with perception. The liberation of art from narrative and theme; the
concern with the irrational and imaginative processes of the mind as well as
with the physical act of creation; the potential of diversified materials and
novel techniques for the making of works of art, and the freedom of choice
toward subject matter have been incorporated into the language of realism.
By infusing abstractionist ways of seeing with figuration and by appropriating
ideas about subjects from Pop Art, photography, and modern technology,
realists have reopened areas for representation inadvertently closed off by
non-objective art. The prints in this exhibition exemplify an approach in
which observation of the actual does not hinder but rather activates the
imagination. By portraying the familiar in an unfamiliar or heightened man-
ner, contemporary realists have reawakened interest in the possibilities for
representation that originate in the perceptible world.

61. Celmins' classical approach is discussed in Carter Ratcliff, "Vija Celmins: An Art of
Reclamation," The Print Collector's Newsletter XVI, no. 6 (January-February 1984),
pp. 193–96.

Checklist of the Exhibition

Group I

Fairfield Porter (1907-1975)

1. *Interior,* 1967
   Color silkscreen
   380 x 481 mm
   Edition 10
   Printed and published by the artist (?)
   Ludman 17
   Lent by the Parrish Art Museum, Gift of Dr. and Mrs. Daniel J. Mason

2. *The Christmas Tree,* 1971
   Color lithograph
   660 x 514 mm
   Edition 100
   Printed at Bank Street Atelier, Ltd., New York
   Published by Brooke Alexander, Inc.
      and M. Knoedler and Co., Inc., New York
   Ludman 21
   Brooke Alexander, New York

3. *6th Avenue I,* 1971
   Color lithograph
   597 x 775 mm
   Edition 60
   Printed at Bank Street Atelier, Ltd., New York
   Published by Brooke Alexander, Inc.
      and M. Knoedler and Co., Inc., New York
   Ludman 23
   Brooke Alexander, New York

4. *6th Avenue II,* 1971
   Color lithograph
   597 x 775 mm
   Edition 60
   Printed at Bank Street Atelier, Ltd., New York
   Published by Brooke Alexander, Inc.
      and M. Knoedler and Co., Inc., New York
   Ludman 23
   Brooke Alexander, New York

5. *South Meadow,* 1972
   Color lithograph
   591 x 826 mm
   Edition 75
   Printed at Bank Street Atelier, Ltd., New York
   Published by Brooke Alexander, Inc., New York
   Ludman 24
   Brooke Alexander, New York

6. *Isle Au Haut,* 1975
   Color lithograph
   724 x 603 mm
   Edition 100
   Printed at American Atelier, New York
   Published by Brooke Alexander, Inc., New York
   Ludman 31
   Brooke Alexander, New York

   Jane Freilicher (b. 1924)

7. *Flowers in a Landscape,* 1971
   Color lithograph
   851 x 762 mm
   Edition 100
   Printed at Bank Street Atelier, Ltd., New York
   Published by Fischbach Gallery, New York
   Lent by Fischbach Gallery

8. *Untitled,* 1975
   Color lithograph
   825 x 660 mm
   Edition 100
   Commissioned by the American Jewish Congress, New York
   Published by Fischbach Gallery, New York
   Lent by Fischbach Gallery

9. *Bouquet in a Green Vase,* 1978
   Color lithograph
   763 x 568 mm
   Edition 60
   Printed at Solo Press, New York
   Published by G.W. Einstein
   Collection of Solo Press

Neil Welliver (b. 1929)

10. *Maine Landscape,* 1976
    Color lithograph
    559 x 762 mm
    Edition 150
    Printed at American Atelier, New York
    Published by Brooke Alexander, Inc., New York for Steverson Forlag, Oslo
    Brooke Alexander, New York

11. *Cedar Water Pool,* 1977
    Lithograph
    565 x 787 mm
    Edition 36
    Printed at American Atelier, New York
    Published by Brooke Alexander, Inc., New York
    Brooke Alexander, New York

12. *Night Scene,* 1981-82
    Color woodcut
    356 x 413 mm
    Edition 90
    Printed by Shigemitsu Tsukaguchi at Atelier Tsuka-Guchi, Philadelphia
    Published by Brooke Alexander, Inc., New York
    Brooke Alexander, New York

13. *Study for New Dams in Meadow,* 1984
    Color woodcut
    750 x 750 mm
    Edition 80
    Printed by Shigemitsu Tsukaguchi at Atelier Tsuka-Guchi, Philadelphia
    Published by Marlborough Gallery
    Lent by Marlborough Gallery

Alex Katz (b. 1927)

14. *Luna Park,* 1965
    Color silkscreen
    1016 x 755 mm
    Edition 30
    Printed by Steve Poleskie, Chiron Press
    Published by Brooke Alexander, Inc., and Marlborough Graphics, Inc.,
       New York
    Maravell 10
    Lent by the artist

15. *Gray Interior,* 1967-68
    Color silkscreen
    425 x 552 mm
    Edition 50
    Printed at Masta Displays, New York
    Published by Fischbach Gallery, New York
    Maravell 17
    Brooke Alexander, New York

16. *Luna Park,* 1973
    Color silkscreen
    1016 x 762 mm
    Edition 60
    Printed by Larry Rosen, Chiron Press
    Published by Brooke Alexander, Inc., and Marlborough Graphics, Inc.,
       New York
    Maravell 67
    Brooke Alexander, New York

17. *Swamp Maple I,* 1970
    Color lithograph
    1041 x 698 mm
    Edition 84
    Printed at Mourlot Press, New York
    Published by Brooke Alexander, Inc., and Fischbach Gallery, New York
    Maravell 35
    Brooke Alexander, New York

18. *Swamp Maple II,* 1970
    Color lithograph
    1041 x 698 mm
    Edition 90
    Printed at Mourlot Press, New York
    Published by Brooke Alexander, Inc., and Fischbach Gallery, New York
    Maravell 36
    Brooke Alexander, New York

    Philip Pearlstein (b. 1924)

19. *View over SoHo, Lower Manhattan,* 1977
    Etching and aquatint
    771 x 1027 mm
    Edition 41
    Printed by Orlando Condesco, Condesco & Brokopp Studios
    Published by the artist and Brooke Alexander, Inc., New York
    Yale University Art Gallery
    A. Conger Goodyear, B.A. 1899 and Director's Purchase Funds
    1978.69

20. *Machu Picchu,* 1978-79
    Color aquatint
    724 x 1016 mm
    Edition 41
    Printed by Orlando Condesco, Condesco & Brokopp Studios
    Published by the artist and Brooke Alexander, Inc., New York
    Brooke Alexander, New York

21. *Sacsahuaman,* 1981
    From *Portfolio: Ruins and Landscapes 1979-1981*
    Sugar-lift color aquatint with roulette work
    610 x 864 mm
    Edition 55
    Printed by Orlando Condesco, Condesco & Brokopp Studios
    Published by 724 Prints, Inc. and Multi-Editions Press, Ltd.,
        New York
    Yale University Art Gallery
    Gift of Arthur I. Rabb
    1981.84.5

21. Philip Pearlstein, *Sacsahuaman*, 1981

Group II

Robert Cottingham (b. 1942)

22. *Orph,* 1973
    Color lithograph
    507 x 761 mm
    Edition 300
    Printed by Bank Street Atelier, Ltd., New York
    Published by Shorewood Atelier
    Yale University Art Gallery
    Gift of Dr. and Mrs. Samuel S. Mandel
    1982.57.2

23. *Hot,* 1973
    Color lithograph
    585 x 585 mm
    Edition 100
    Printed and published by Landfall Press
    Yale University Art Gallery
    A. Conger Goodyear, B.A. 1899, Fund
    1973.126.2

Richard Estes (b. 1936)

24. *"560",* 1972
    From *Urban Landscapes I*
    Silkscreen
    496 x 698 mm
    Edition 75
    Printed by Domberger, Stuttgart
    Published by Parasol Press
    Yale University Art Gallery
    Anonymous Fund for Contemporary Prints
    1972.122

25. *Ten Doors,* 1972
    From *Urban Landscapes I*
    Color silkscreen
    367 x 542 mm
    Edition 75
    Printed by Domberger, Stuttgart
    Published by Parasol Press
    Lent by Museum of Art, Rhode Island School of Design
    National Endowment Fund
    73.002.6

26. *Seagrams Building,* 1972
    From *Urban Landscapes I*
    Color silkscreen
    355 x 537 mm
    Edition 75
    Printed by Domberger, Stuttgart
    Published by Parasol Press
    Lent by Museum of Art, Rhode Island School of Design
    National Endowment Fund
    73.002.1

Robert Bechtle (b. 1932)

27. *Towel Dispenser,* 1969
    Lithograph
    478 x 657 mm
    Edition 11
    Printed and published by the artist
    Yale University Art Gallery
    A. Conger Goodyear, B.A. 1899, Fund
    1973.158

Don Eddy (b. 1944)

28. *Red Mercedes,* 1973
    Color lithograph
    560 x 730 mm
    Edition 300
    Printed and published by Shorewood Atelier
    Yale University Art Gallery
    Gift of Dr. and Mrs. Samuel S. Mandel
    1982.57.3

29. *Williams Bar-B-Q,* 1973
    Color lithograph
    590 x 450 mm
    Edition 250
    Printed and published by Shorewood Atelier
    Yale University Art Gallery
    Gift of Dr. and Mrs. Samuel S. Mandel
    1981.81.4

    John Baeder (b. 1938)

30. *Embassy Diner,* 1976
    Etching and aquatint
    230 x 300 mm
    Edition 40
    Printed and published by Donn Stewart
    Yale University Art Gallery
    Purchased with the aid of funds from the National Endowment
        for the Arts and the Mr. and Mrs. Carl L. Selden, B.A. 1933, Fund
    1977.58

31. *Empire Diner,* 1976
    Photomechanical and hand-altered mezzotint
    220 x 347 mm
    Edition 100
    Printed by Madeleine-Claude Jobrack
    Published by the artist and Madeleine-Claude Jobrack
    Lent by Museum of Art, Rhode Island School of Design
    National Endowment Fund
    76.168

    Richard Haas (b. 1936)

32. *91-97 Nassau Street,* 1971
    Drypoint
    784 x 400 mm
    Edition 40
    Printed by Catherine Mousley
    Published by Brooke Alexander, Inc., New York
    Yale University Art Gallery
   Gift of Mr. and Mrs. Brooke Alexander, B.A. 1960
    1971.109.3

33. *Old Customs House,* 1975
    Color lithograph
    511 x 673 mm
    Edition 50
    Printed by Paul Narkiewicz
    Published by Brooke Alexander, Inc., New York
    Brooke Alexander, New York

34. *Great Hall, Kipp Riker Mansion,* 1975
    Aquatint
    429 x 375 mm
    Edition 30
    Printed by Jennifer Melby
    Published by First Synagogue of South Orange, New Jersey
    Lent by the artist

35. *Manhattan View, Battery Park (Day),* 1979-80
    Color photo-etching and aquatint
    673 x 1194 mm
    Edition 78
    Printed by Orlando Condesco, Condesco & Brokopp Studios
    Published by Brooke Alexander, Inc., New York
    Brooke Alexander, New York

36. *Manhattan View, Battery Park (Night),* 1980
    Photo-etching and aquatint
    673 x 1194 mm
    Edition 50
    Printed by Orlando Condesco, Condesco & Brokopp Studios
    Published by Brooke Alexander, Inc., New York
    Brooke Alexander, New York

    Vija Celmins (b. 1938)

37. *Untitled* (The Desert), 1971
    Lithograph
    566 x 737 mm
    Edition 65
    Printed and published by Cirrus Editions, Los Angeles
    Yale University Art Gallery
    A. Conger Goodyear, B.A. 1899, Fund
    1973.126.1

38. *Untitled* (The Sea), 1972
    Lithograph (artist's proof)
    1169 x 724 mm
    Edition 65
    Printed and published by Cirrus Editions, Los Angeles
    Yale University Art Gallery
    Anonymous Gift
    1974.2

    Sylvia Mangold (b. 1938)

39. *Floor I,* 1973
    Lithograph with watercolor and acrylic wash
    561 x 760 mm
    Edition 29
    Printed by Paul Narkiewicz
    Published by Brooke Alexander, Inc., New York
    Brooke Alexander, New York

40. *Flexible and Stainless,* 1975
    Color lithograph
    533 x 743 mm
    Edition 50
    Printed by Paul Narkiewicz
    Published by Brooke Alexander, Inc., New York
    Brooke Alexander, New York

41. *View of Schumnemunk Mountain,* 1980
    Color lithograph with handwork by the artist
    529 x 815 mm
    Edition 50
    Printed by Styria Studios, New York
    Published by 724 Prints, Inc., New York
    Yale University Art Gallery
    Purchased with the aid of funds from the National Endowment for
       the Arts and the Susan Morse Hilles Matching Fund
    1981.18
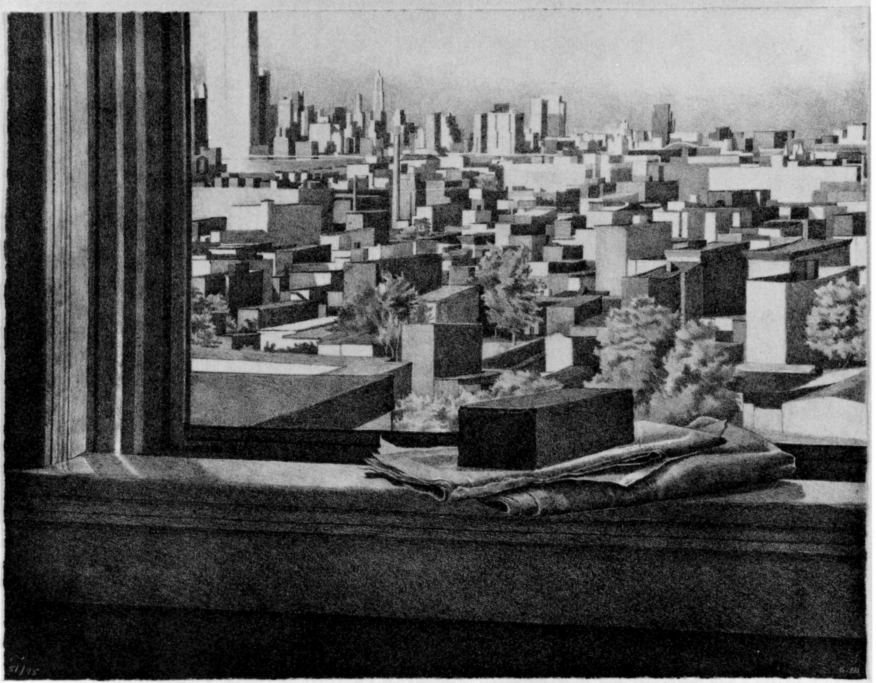
44. Catherine Murphy, *View of Hoboken and Manhattan*, 1975

Yvonne Jacquette (b. 1934)

42. *Brooklyn Bridge, Reflected, Night,* 1983
Color lithograph
482 x 635 mm
Edition 65
Printed and published by Tamarind Institute, Albuquerque
Brooke Alexander, New York

43. *Northwest View from the Empire State Building,* 1982
Lithograph
1279 x 881 mm
Edition 62
Printed by John C. Erikson at Sinea Studio, New York
Published by Brooke Alexander, Inc., New York
Brooke Alexander, New York

Catherine Murphy (b. 1946)

44. *View of Hoboken and Manhattan,* 1975
Lithograph
325 x 420 mm
Edition 75
Printed by Paul Narkiewicz
Published by G.W. Einstein
Brooke Alexander, New York

Daniel Dallman (b. 1942)

45. *Window/Galoises,* 1976
Color etching
330 x 497 mm
Edition 25
Printed and published by the artist
Courtesy of Robert Schoelkopf Gallery, Ltd.

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