

Editorial

The search for a consensus on post-modernist issues has gone on now for at least two decades. This consensus has been made especially difficult not only by the overwhelming amount of work being produced but also by the publicity the work has received. Among critics and artists alike, the arguments have often been noisy, and despite some genuine dialogue, agreement has been elusive. But Art has time; it seems a consensus has evolved.

Many painters and critics, regardless of their stylistic preferences, are expressing concern with what they perceive as a crisis of emptiness in contemporary painting. They see facile irony, counterfeit rage, and a reliance on a, by now, predictable vocabulary of abstraction. Some see the problem as inherent in modernism—in the reductiveness of its premises; some, like Barbara Rose, see the problem in our “adolescent culture”; many see the problem in the marketing techniques of today’s Art Market . . . business is business. The consensus is that there is a need in contemporary art—a need for feeling and drama. Implicit in the recognition of this need is an aesthetic imperative to replace irony with sincerity, formal tricks with honest communication, theatrics with feeling and drama.

In delivering the Norton lecture series at Harvard this past winter, Frank Stella uses this criteria in calling for a renewed commitment to abstract painting by appealing to abstract painters to reach beyond modernism and by challenging them (and presumably himself) to equal the visual drama of such paintings as Caravaggio’s “Head of John the Baptist.” Calvin Tomkins, in discussing the “Late Picasso” show at the Guggenheim in a recent issue of the *New Yorker* magazine, says that Picasso “was after something that he never quite achieved—to go

Continued on page 23

Director’s Report

With our new, permanent home, the fundamental premise of the Artists’ Choice Museum remains unchanged. Our commitment is to mount artist-curated exhibitions and is based on the idea that artists have an understanding of art, access to works of art, and an approach to curating exhibitions that differs radically from conventional museums. Free from the political constraints of administration and fund-raising, artists-curators are able to dwell purely on aesthetic considerations.

With our new home also comes new responsibilities: responsibilities of the museum’s board members to the museum, and responsibilities of the museum to the art community and the general public. We are ready to meet those responsibilities with an ongoing program of exhibitions, publications, and cultural and educational activities.

The opening of a new art museum in New York City naturally invites the question “Why another museum?” The answer is that no other known museum is totally, aesthetically controlled by

Continued on page 24

ACM JOURNAL

Stephen Grillo — Editor
Charles Leopardo — Art Director
Stephanie DeManuelle—Associate Editor

Artists’ Choice Museum

394 West Broadway, New York, NY 10012
212-219-8031

Board of Trustees

Hans van den Houten—Chairman
Timothy E. Taubes—Director
Michael Tcheyan—Treasurer
Leonard D. Easter, Sandra Krasnow,
Ann R. Leven, Patricia J. Murphy,
Cynthia Parry, Anthony Quinn,
Sidney Schiff, Frank Taubes,
Berta Walker, Livia Sylva Weintraub

Board of Artists

Paul Georges—Chairman Emeritus
Richard Pitts—Chairman
Stephanie DeManuelle,
Pamela Endacott, Joe Giordano,
Robert Godfrey, Stephen Grillo,
Richard Hall, Howard Kalish,
Morton Kaish, Charles Leopardo,
Tomar Levine, Donald Perlis,
Nicholas Sperakis, Jim Wilson

Board of Advisors

Lennart Anderson, Milet Andrejevic,
Isabel Bishop, Nell Blaine, Larry Day,
Lois Dodd, Rackstraw Downes,
Jane Freilicher, Sidney Goodman
Roger Lewis, James McGarrell,
Alice Neel, Raphael Soyer, John Yau

Benefactors

A.M.Sampling, Chase Manhattan Bank,
N.E.A. (National Endowment for the Arts),
N.Y.S.C.A. (New York State Council
on the Arts), Ohio Arts Council (O.A.C.),
Sidney and Frances Lewis Foundation,
Hans van den Houten, New York City
Department of Cultural Affairs,
David Rockefeller, Consolidated Edison
Lila Acheson Wallace Fund

A Celebration of Reason:

The Drawings of

Lennart Anderson

by Stephen Grillo

2

A Lesson In

Still-Life Painting

by Robert Godfrey

19

Song of Myself

(A Curtsy To Walt Whitman)

by Judd Tully

15

A Dialogue:

Richard McDermott Miller
and Philip Pearlstein

8

A Permanent Space

11

A Celebration of Reason: The Drawings of Lennart Anderson

by Stephen Grillo

All Reproductions Courtesy, Davis and Langdale Company, Inc.

The pictorial imagination moves easily from poetry to analysis, from fact to fancy, from soliloquy to oratory. And nowhere does the visual artist more easily plot his course across this potentially vast topography than in drawing. More often than not, the first act of a visual artist is to willfully engage his faculties on paper using a most modest medium—usually the pencil—in the act of drawing.

Lennart Anderson, whose importance to contemporary figuration has been well documented, recently showed his drawings at the Davis & Langdale Gallery, 746 Madison Avenue. Also shown at that time were two of his major efforts in painting—the “Street Scene” of 1961, and the “Idyll III,” of 1981-84 that graces our cover.

The following portfolio of drawings which we take pleasure in publishing is from that exhibit. Of these drawings, Barbara Glaberson, writing in *Art World* says, “Anderson’s . . . drawings dating from the fifties to the present are mostly monochromatic studies for paintings.

Even when fragmentary, they have finesse . . . show nuance and intensity . . . all achieved in a serenely detached, technically fluent manner devoid of expressive props.”

Anderson’s work has always been seen, correctly I think, as a celebration of reason. All the major critics from Canaday to Kramer have always invoked the names of those paragons of



“Study for ‘St. Mark’s Place’”, charcoal and red pencil on paper, 13 5/8” x 10 3/8”, 1971

classical order—Puissin, Puvis de Chavannes, Seurat, Balthus—when speaking of Anderson, and he himself has always acknowledged a debt to Edwin Dickinson. He has always, though, been granted his own identity, and, as Susan Koslow points out in a long essay in *Arts Magazine* in December 1982, Anderson has been seen as an artist who was able to “paint representa-

tionally, utilize tradition, and still be original.”

Every artist has his own definition of drawing; every artist has his own standard of quality. Consequently, with his belief in what is usually called plastic form, Michelangelo thought Titian could not draw. Kokoschka switched to his left hand when he thought he was becoming too facile with his right, and Bonnard drew with little stubby pencils while engaging in what he felt was an act of sensation, considering color as more the result of reason. Drawing is so personal that, once seen, it becomes a revealing source of information about the visual artist—a diary in which all the most intimate thoughts and plans are divulged.

If most art works are meant to hold the mirror up to nature, then drawing might be seen as a mirror held up to the artist’s most immediate and personal responses to the world. And if “In order for there to be a mirror of the world, it is necessary that the world have a form. . .” then we can only wish that the

world had the equilibrium and the form that Lennart Anderson projects. His drawings, especially the late “*Still Life with Mug and Coffee Filter*,” 1984, displays the same controlled power of order, order achieved through monochromatic modulation, reminiscent of Seurat’s black and white drawings.

Continued on page 4

ACM Spring-Summer, 1984



“Male Figure Study for Idylls I and III” pencil on paper, 17” x 11 3/8”, 1977

ACM Spring-Summer, 1984

“... we can only wish the world had the equilibrium and the form that Lennart Anderson projects”



“Still Life with Mug and Coffee Filter”, pencil on paper, 6 7/8” x 8 3/4”, 1984

Anderson’s drawings also have the same close relationship to his paintings as Seurat’s did to his, and this reinforces the sense of order common to both artists.

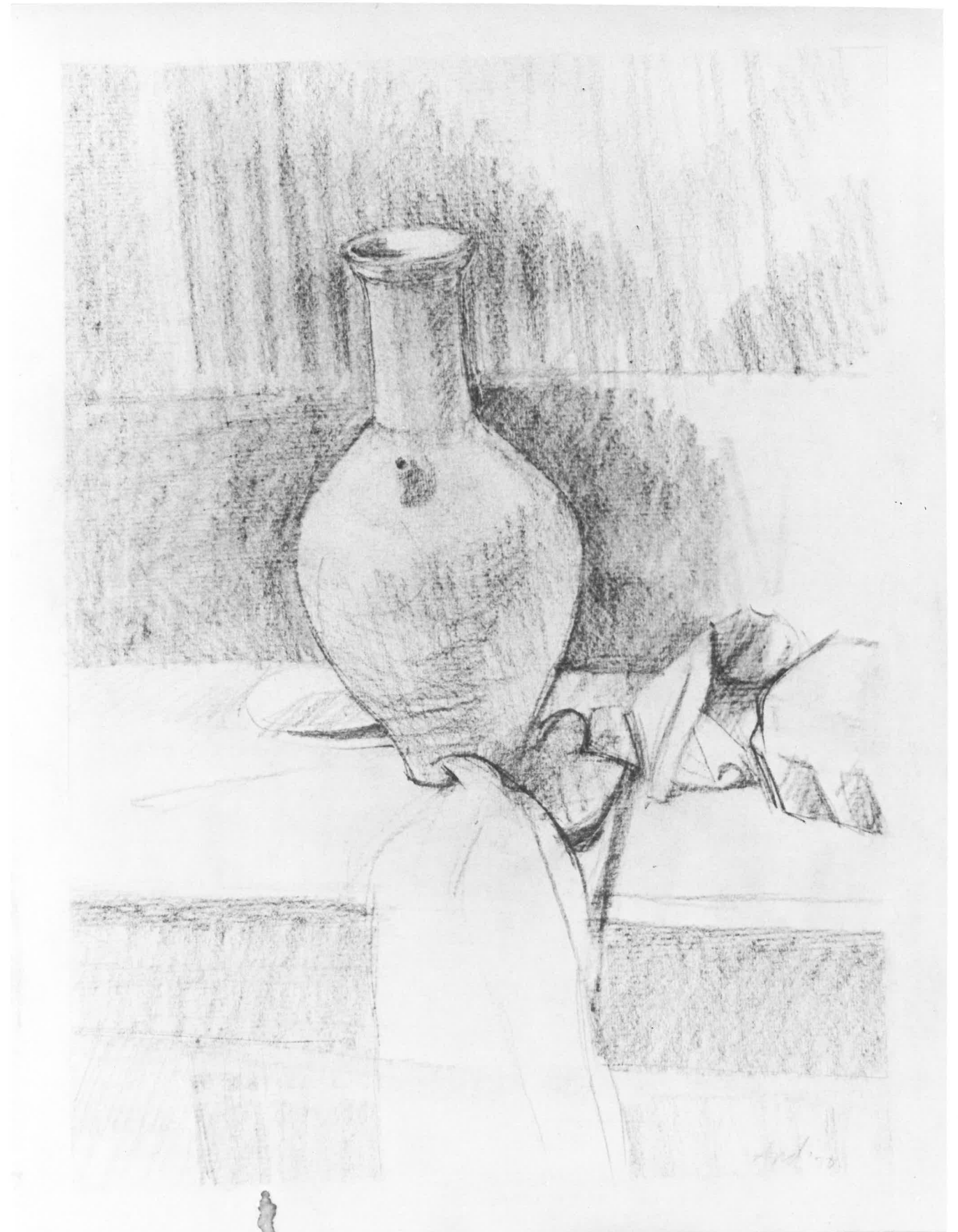
At this point, I think it is necessary, if not already obvious, to mention that this writer considers drawing as a preparatory stage in art; and, although I am probably as satisfied by Seurat’s drawings as I am by any art, I generally don’t think of drawings in their own right. But, as William Kelley pointed out in his “Drawing Now” article in the ACM

Newsletter of April 1980, today “drawing can be taken on its own terms,” and “to suggest anything else is unrealistic or at best naive.” Seen in those terms, Anderson’s drawings are also very successful. The figures, even when studies for paintings, are placed on the page in such a tasteful way that the whole page works as a credible space for the figure and as an atmosphere and arena for its movements. His studies for the “Street Scene” are charged with an energy that suggest that his more static and harmonious works are achieved through great

and willful labor.

Finally, Anderson is a very important artist when we consider the necessity of his stance as an empiricist (to use Susan Koslow’s term). Like several of his peers in figuration, Anderson assumes a non-ironic, straightforward, and passionate stance—a possible, though reluctant, hero for a post-modernist world.

¹William of Baskerville to his aide, Adso, in *The Name of the Rose*, Harcourt Brace Jovanovich, Publishers, N.Y., N.Y.



“Still Life with Earthenware Vessel”, pencil on paper, 12 7/8” x 9 5/8”, 1970



"Nude Study", charcoal on paper, 10 3/4" x 8"



"Study For Street Scene", charcoal on paper, 16 3/4" x 11 3/4", 1955

A Dialogue:

Richard McDermott Miller and Philip Pearlstein



Philip Pearlstein, "Two Models on Kilim Rug with Mirror", o/c, 90" x 72", 1983
 Courtesy of Alan Frumkin Gallery

Editor's Note:

This dialogue took place about six years ago, and yet is as interesting and relevant now as it was then.

S.G., ED.

On a recent evening, on Manhattan's upper west side, painter Philip Pearlstein and sculptor Richard McDermott Miller set a tape recorder in motion and talked about their work. Both have been

described as realists. Both work directly from the human figure. Pearlstein, originally from Pittsburgh, came to New York in 1949. Miller, from a small town in Ohio, arrived in 1961. This is what

they said about themselves, their work, and realism generally in the context of today:

PEARLSTEIN: You might say, I became involved with the figure by accident. In the late 1950's, I just happened to be going to a drawing group and we drew directly from the model.

MILLER: My experience was similar. I had just come to New York, also attended a drawing class, and went into figurative work by chance. This was about a year after you started. I had no knowledge at first of what you were doing—and so far as I was concerned, thought my own direction totally independent. There were probably others as well doing the same thing then. Why did the figure suddenly become a possibility at that particular time?

PEARLSTEIN: When I aggressively went into realism, I had two ideas; to fulfill my own abilities and to take a stand against the art establishment which was so set then against anybody being "realistic."

MILLER: At the time, you made a statement—which I heard about later—that doing the figure was a form of madness because it would only bring immediate rejection by the establishment. Wasn't madness itself a virtue then? Wasn't that what attracted us to the figure?

PEARLSTEIN: Madness is always a virtue. You've said it doesn't matter what you do, as long as you bring intensity to it. I'd add one more element to that idea—that eccentricity is also important.

MILLER: I'd like to get back to what the New York art scene was like when you became a realist...

PEARLSTEIN: Well, the older generation of abstract expressionists, who had a traditional art education—such as Jack Tworkov and Willem de Kooning—really knew how to do the figure. I drew with Tworkov around 1960. He made magnificent figure drawings working from the model, that were everything a figure drawing should be. But you get no hint of this in the work he's done for the public. He and many of his contemporaries were determined to be avant-

garde then—modern, up-to-date, and so suppressed that side of their natures.

MILLER: Before I came to New York, I used to think that art had to be obscure and abstract. When I first arrived, I did a number of large abstract sculptures in plaster. I later broke them up, when I began to do the figure. I knew that was what really interested me, that was what I wanted to pursue.

PEARLSTEIN: In dealing with realism, as we both do, I think the artist has various options. There are many historic precedents, among which he can choose. For me, realism is an abstract system that somebody sets up for dealing with a view of reality at a particular time in history. That's why Egyptian art looks the way it does, why French 19th century art looks the way it does. The artist doesn't necessarily have to do the figure. That's another option.

MILLER: That's right. Many people assume—because I do the figure—that I'm a stalwart advocate of figurative art. But I've always rejected what the National Sculpture Society stands for. If you do the figure, it doesn't necessarily follow that you're good. It isn't the subject matter at all, that's the issue. It's just that the figure presents a problem that stimulates you and allows you to function as an artist. It's the challenge that makes it attractive.

PEARLSTEIN: I believe the figurative artist learns from the ideas of abstract art. There's a great body of ideas there. I give abstract art of the 20th century its full due. I think it established a real grammar of art form, a vocabulary, a structure.

MILLER: I'd like to carry that a step further and say that all art is abstract. Life exists in one medium; art is another.

PEARLSTEIN: That's right. Establishing an image, finding out what constitutes an image always comes before the problem of reality. The image to me is a hieroglyphic statement of form, a sign, a symbol. It's the immediate ability of the artist to transform something he sees in nature into a symbolic hieratic statement. I don't know how it's developed. It's not a conscious thing.

MILLER: Are you saying that it has to do with the time and the place, or with the individual artist?

PEARLSTEIN: With both, but it's more of an individual thing. There's a typical Picasso image, for example, just as there is a characteristic Mondrian or Matisse image. It's very difficult to confuse the three. Some artists have it, some don't. It's the kind of thing you look for. I would say the historical importance of the artist is related to his ability to invent a particular image or have the idea of it.

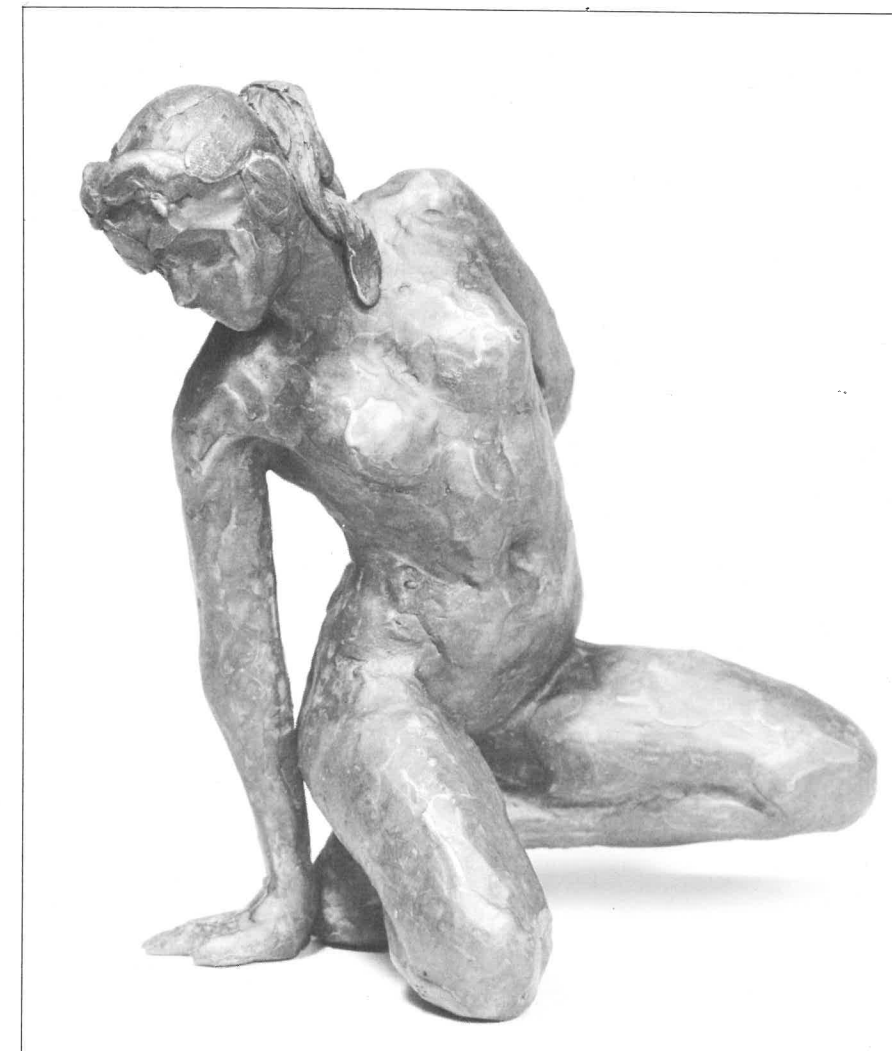
MILLER: I'd like to pick up on the idea of the figure as a theme in art. One of the things that attracts me to the figure—and I believe attracts you too—is that it's so difficult to do.

PEARLSTEIN: Yes, I see the figure as always changing. As you look at it, it keeps changing. The fleeting moment the impressionists always talked about when they painted their landscapes is just as true of the figure in the studio. It

only do the generalities in order to make the problem soluble or easy. That way, they miss the whole point. The details are the key to the problem. As soon as you put them in, they tell you what's wrong with the figure. They give you a sense of scale. They can be used to animate the larger forms.

PEARLSTEIN: Of course, they're changeable too.

MILLER: The details are probably



Richard McDermott Miller, "Candida: Kneeling", bronze 7 1/16" high, 1974-75

shifts constantly. It's different from moment to moment. The more familiar you are with the particular model, the more aware you are of these changes. I try to deal with the problem of putting it down a detail at a time, until there's an overall synthesis of these separate details.

MILLER: I don't think the importance of the detail in art can be overstated. I've found that art schools in general have either ignored details in their teaching, or else denigrated them. Details are the whole point of the figure. They are what makes doing the figure difficult. So students are told to skip the details and

more changeable than the figure itself. They're illusions. They seem to be there, but they're not. As hard as they are to put in, one must try to put them in.

PEARLSTEIN: Although they keep changing, they are there at a particular point and they will come back.

MILLER: They're not solid. They're not constant. Anyone who has ever tried to do the figure realizes that after a few years, no matter how good you get at it, you can't really do it. You can't really ever get what's there. You can't duplicate nature. Nature is too much.

PEARLSTEIN: That's what's so excit-

ing about it—that nothing is solid and constant. Perhaps only the overall contour remains more constant than the individual forms within the contour.

MILLER: As a sculptor, I see the problem somewhat differently. I look at the figure from many views. The thing I find constant among all the shifting and the illusion is that the figure is always symmetrical—more or less—split down the middle, so to speak, with one-half, the mirror image of the other. I don't think this idea comes up so much in painting, or is essential to it in the same way.

PEARLSTEIN: No, it's different. I think that trying to capture the figure is the equivalent, in a way, of what action painting was all about—where the canvas was an arena for struggle. Many painters of my own generation, who are now between 45 and 55, understood the struggle even though we may not have been abstract expressionists ourselves.

MILLER: I'm not sure I understand what you mean.

PEARLSTEIN: We were young artists then. We heard the action painters talk about the idea of pursuing and chasing things over the surface of the canvas. That a composition was always fluid and subject to change. That the final statement could go on infinitely and be changed more and more. They also talked about the total texture incorporating the development of the painting and how it provided its own visual biography. Painters who now work figuratively—Alex Katz and Alfred Leslie as well as myself—were very influenced by these ideas. Our backgrounds were similar and so was our conditioning in terms of what kind of an image to look for and what constituted an image. Although we now treat the surface differently and come up with a very different amalgamation of forms, the starting point was still much the same for all of us.

MILLER: But aren't you talking essentially about a two-dimensional painting problem and a two-dimensional approach?

PEARLSTEIN: It is mostly a two-dimensional experience, which can be projected three-dimensionally. I would say that the ideas that grew out of action painting also influenced other painters and sculptors of our generation, who didn't go into figurative art, but who went into minimal and geometric things.

MILLER: I can't say that those influences were direct in my own case, although they came on so strong in the 1950's, they could hardly be ignored.

PEARLSTEIN: The lesson we learned from the action painters and those who immediately preceded them was the idea that a unique, unexpected, combi-

nation of forms could take place in front of you. It made going back to nature a meaningful thing. It was learning you could find images in nature that meant more to us than the things we could invent. It was an exciting concept. It had nothing to do with anatomy lessons or rules of perspective.

MILLER: What you learn from textbook anatomy and what you actually see when you look at the figure are separate and distinct things. I've found that a knowledge of anatomy is helpful as background but doesn't of itself embody the truth.

PEARLSTEIN: Both anatomy and perspective are sets of rules you can learn. They have nothing to do with what you see. They don't correspond with what's in front of you. In my own work, neither of them play much of a role. When I work, I think about abstract structure, not realism, anatomy or anything else.

MILLER: Are you saying you use the pictorial structure of abstract expressionism or action painting as a way of seeing reality?

PEARLSTEIN: In a sense, I am . . . but it doesn't condition that reality. Abstraction, to a great extent, is based on ambiguity. The earlier art of this century was based on ambiguity as an idea—the ambiguity of what you see. But I think we've reached the point in our thinking today that doesn't allow for ambiguity anymore.

MILLER: There's also the ambiguity of what you mean, isn't there? After all, ambiguity can be interpreted in so many different ways.

PEARLSTEIN: Sure. But I'm talking about the ambiguity of form. Earlier, the forms in art were ambiguous. But there's been a shifting. The form in art isn't ambiguous anymore. It's explicit now.

MILLER: But you haven't given up ambiguity entirely. That's what makes your work interesting for the viewer—wondering what it's about, wondering why you have been so explicit about some things and not about others.

PEARLSTEIN: There may be ambiguity for the viewer, but there's no ambiguity in my work for me.

MILLER: I wish I could say the same. But since my training and experience have been so thoroughly shaped by the 20th century, I find that elements of ambiguity, abstraction and minimalism are continually cropping up in my work. They're not consciously intended, but they're there.

PEARLSTEIN: I'd agree that ambiguity in art is a 20th century characteristic. Any Picasso painting is ambiguous. You never know exactly what you're looking at or where it's located on the canvas. The same is true of DeKooning

and his series of women: those paintings are either smears of paint or women, depending on how the smears coincide. They might be monsters or women. You don't know what to make of them.

MILLER: Do you think it's possible to get rid of that kind of ambiguity today?

PEARLSTEIN: Yes. In the reaction against abstract expressionism, those of us who turned to the figure decided to make the elements in our paintings as positive as possible—to consciously eliminate the kind of ambiguity that was the hallmark of the action painters.

MILLER: And then there's the big question about what the figure means, or whether it means anything other than itself.

PEARLSTEIN: That was *the* real problem when I started working with figures. You had to make up your mind about what the figure meant.

MILLER: I know. You couldn't use any of the old meanings. They no longer made sense. Religion was once a powerful motivation in art. But it's no longer our motivation. It just isn't possible any more to make figures that are likenesses of gods, or that represent such abstract ideas as "Liberty" or "Justice."

PEARLSTEIN: When I started doing the figure, some painters I knew were quite taken with Greek myths and legends and these became part of their figure paintings. But I rejected the idea.

MILLER: I stayed away from symbolism and narration in my own work. I probably couldn't have made them work anyhow. I decided from the start to screen out as much literary content as possible—to eliminate all dramatization and storytelling.

PEARLSTEIN: I could hardly see myself dealing with allegory or with big themes. I'm not that well-read. I don't have the background to make subtle literary statements.

MILLER: You're not alone. But there were other reasons I had too. I set up certain limitations for myself because I was trying to isolate the figure—to strip away some of the layers of convention I felt were obscuring it.

PEARLSTEIN: I wasn't rejecting only the past, the Greeks. I was turning away from social realism, sexual symbolism, psychology.

MILLER: I decided to shun embellishment. I decided there would be no conscious use of design in my figures, no deliberate use of distortion.

PEARLSTEIN: For me, the big breakthrough came when I realized my paintings were factual statements—nothing more or less. I was painting models in my studio—who were posing for me in the

A Permanent Space



The Artists' Choice Museum has been an active participant in the contemporary art scene since 1976. Over the years, the Museum has grown in its role as midwife to the current move toward representational art. By 1983, however, after our eleven-gallery presentation "Bodies and Souls," we had simply outgrown the concept of a "museum without walls." We needed our own walls, and now we have them. The Artists' Choice Museum has finally arrived at a permanent home—394 West Broadway, in the heart of SoHo.

—Tim Taubes, ACM Director



Continued on page 21

ACM Spring-Summer, 1984

The Opening

A museum, traditionally, has the job of preserving, maintaining, and presenting our cultural treasures that reflect the inspirations that become the foundation for our civilized values.

A most recent development in museum history is the collecting of works of art as soon as they (have formed and) have established themselves in the contemporary art world.

The Artists' Choice Museum moves even closer to look from within the artist's community as the artwork is being formed. This is the inspirational rate of exchange that nurtures the kind of artistic climate that makes New York City one of the most important cultural centers of the world.

It is from within this artistic climate, and on behalf of the Artist Board, that we are proud and honored to present twenty years of sculpture by Richard McDermott Miller as our inaugural exhibit.

Richard Pitts,
Chairman, Artist Board



Timothy Taubes (L) and Richard Pitts (R) discuss plans for the new space.



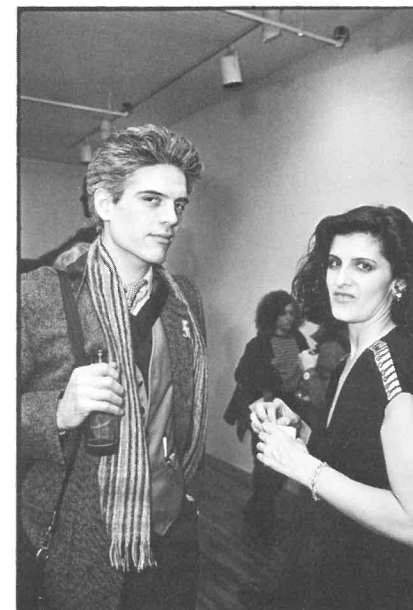
Randall Bourscheidt, Deputy Chairman, Dept. of Cultural Affairs—Hans van den Houten, Chairman ACM—Berta Walker, Board of Trustees—Ruth Houghton, Member of the Council, New York State Council On The Arts



Richard Pitts, Chairman, Board of Artists—Frank Taubes, Board of Trustees—Cynthia Grassby, Deputy to the Chairman Private Partnership N.E.A.—Timothy Taubes, Executive Director—Ruth Houghton, Member of the Council, N.Y.S. Council on the Arts



Frank Taubes, Board of Trustees—Cynthia Grassby, Deputy to the Chairman, Private Partnership, N.E.A.—Ruth Houghton, Member of the Council, N.Y.S. Council on the Arts



Judd Tully, writer—Stephanie De Mannuelle, Board of Artists



Cynthia Grassby, Deputy to the Chairman, N.E.A.—Richard McDermott Miller, Artist



Patricia Murphy, esq., Board of Trustees



L to R- Alice Heyman, Director of Development—Donald Perlis, Board of Artists—Cynthia Grassby, Deputy to the Chairman, Private Partnership, National Endowment For the Arts—Hans van den Houghton, Chairman, Board of Trustees—Ann R. Leven, Board of Trustees.



Jack Beal, Artist, former Board Member—Hans van den Houten, Chairman, Board of Trustees—Millet Andrejevic, Board of Advisors



Jim Wilson, Board of Artists—Berta Walker, Board of Trustees



Sandra Krasnow, Board of Trustees—Susan Horowitz, guest.



Leonard D. Easter, esq., Board of Trustees



George McNeel, Artist—Richard Hall, Board of Artists
Carola van den Houten



Howard Kalish, Curator, Board of Artists—Tomar Levine, Board of Artists—Cynthia Parry, Board of Trustees—Isidore Harblum, writer—David Harris



Jean B. Grillo, Aria Grillo—Richard McDermott Miller, Artist



Gene Thornton, Critic, N.Y. Times—Terry Perlis



Leland Bell, Artist—Richard Pitts, Chairman, Board of Artists



Ruth Houghton, Member of the Council, New York State Council on the Arts—Randall Bourscheidt, Deputy Commissioner, Department of Cultural Affairs



Gloria Bley Miller—Paul Resica, Artist—Richard Pitts, Chairman, Board of Artists—Alice Heyman, Director of Development



Eli Wilentz, Artist—Pamela Endacott, Board of Artists—Paul Resica, Artist

ACM Spring-Summer, 1984



Helen Miranda Wilson, "In the City On the Roof", oil on Masonite, 11" x 15 3/8", 1982

Song of Myself

A Curtsy To Walt Whitman

by Judd Tully

*There was a child went forth every day,
And the first object he look'd upon,
that object he became,
And that object became part of him for
the day or a certain part of the day,
Or for many years or stretching cycles of
years.*

from *There was a child went forth*
by Walt Whitman

In light of the orchestrated hoopla over neo-expressionism it seems like a good notion to make some noise over four painters who compose their own tunes. Taken willy-nilly as a group, the four artists: George Hildrew, Ed Puls, Anthony Santuoso and Helen Miranda

Wilson share a painterly passion for creating highly personal, usually eccentric and consistently unique pictures about the world around them, both real and imagined, sometimes a montage of the two.

Yes, they all live and paint in New York City, are relatively young and brandish their brushes with a figurative flourish. They are not narrowly academic or overly sympathetic to naturalism. With the exception of Helen Miranda Wilson, this brigade has had scant recognition and paint away with an obscurist's gusto. All four revel in the history of the Italian Renaissance and carry in their heads a rolodex of masterpieces.

A narrative thread zig-zags across their landscapes, a whispering wind like the one heard in Truman Capote's "Other Voices Other Rooms," telling exotic tales pinched from memory, dreams, the way light looks from the window when you first rise in the morning. Helen Miranda Wilson's landscape flutters from country to city and back again. Commuting images of Cape Cod shorelines and Tribeca rooftops, washed in layers of soft light, transport the viewer instantly as an epiphany. Wilson's paintings flicker by episodically as pages torn from a diary. The viewer looks di-

Continued on next page

ACM Spring-Summer, 1984

Cont. from page 15

rectly into a room, you can almost hear the door close behind you.

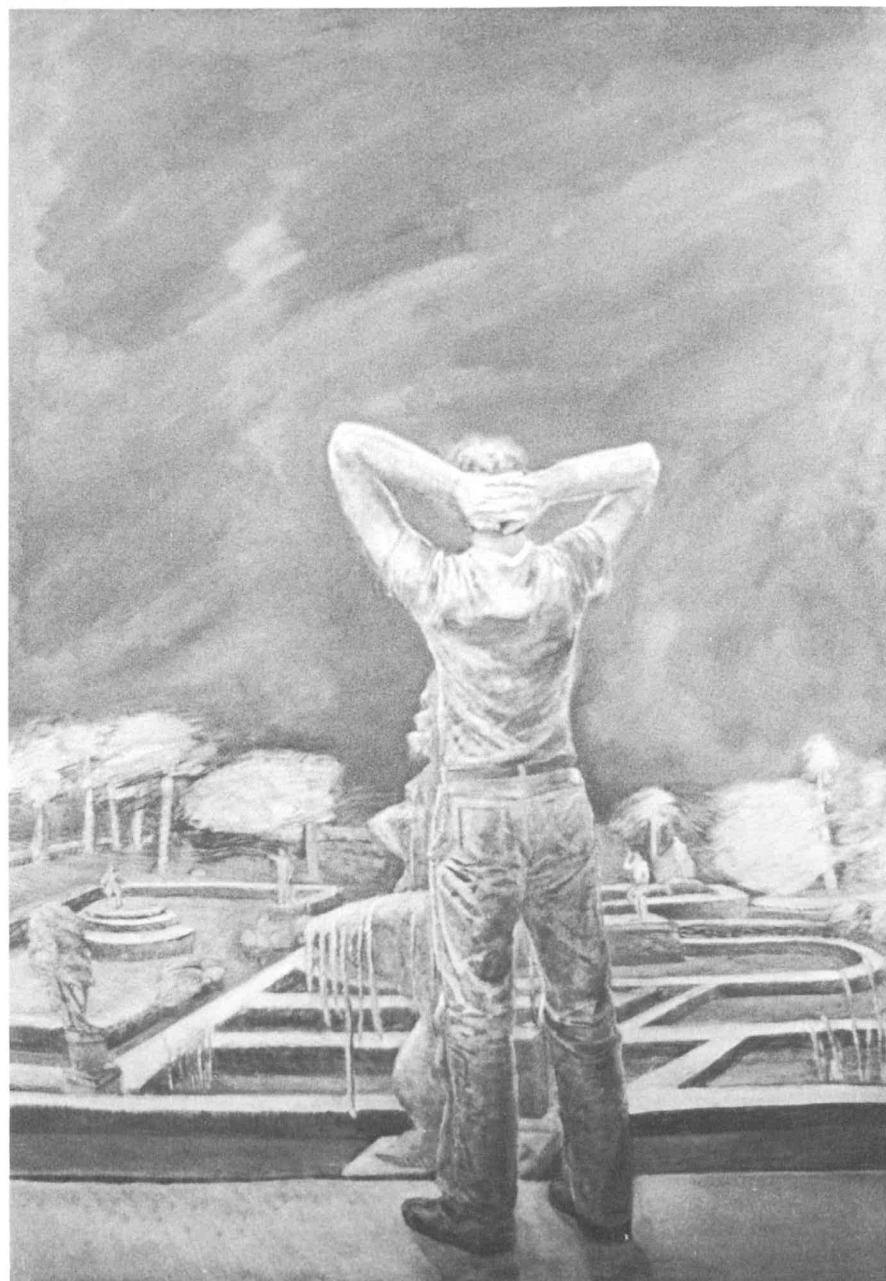
A woman sleeps undisturbed, her head buried in the pillows. An extraordinarily neat clutter rings her bed, ritualized accoutrements to sleep, to the stuff of dreams. The architecture of the monastic room allows high-ceilinged breathing space, a tall corner window throws a dreamy rectangle of light over the head of the bed. A pale yellow blanket clings to the supine form like a toga. The low-rise bed has a canopy of hanging garments that seem to swing from their carpentered pegs.

The miniature precision of the brushstrokes and the smallness of the picture fool the eye. You sense the bigness of the room, the intensity of her vision. An almost religious aura hovers over this obviously contemporary scene, influenced by the purist light of Fra Angelico's Legends of St. Nicholas.

Wilson's painted clarity of presenting seemingly trivial pursuits—changing the bed, reading a newspaper or looking out a Windex-swabbed window is somehow revealing, somehow deeper than you would imagine. The psychologically charged pictures are punctuated with architecture—much of it cast iron—with a fettered attention to the color of the Manhattan skyline, the abstract notion of capturing the ephemeral. Wilson, like Walt Whitman's vision from the Brooklyn Ferry, propels you center stage, into the light.

There is a good deal of metaphoric irony in that Anthony Santuoso lives above the dog-eared Memory Shop, a place to sift through old movie stills and sundry swatches of past cinema. For Santuoso's paintings revolve a carousel of part-time fiction, atmospheric interiors and landmark spires that glow with a ghostly presence in the heavy night air. Santuoso rambles across shadow-tailed city streets, drawing blurred vignettes that later re-assemble into episodic compositions. A sweet and bluesy jazz escorts the mannerist-ly slender figures as they hop through painted space with heels clicking against the mean cobblestones.

In "Reward," two small figures stand at the prow of the foreground, on an island of cement, dwarfed by their surroundings. The street gives off a spooky glow, the night is an envelope. The shroud of familiar landmarks, like the hypodermic-topped Empire State Building, stand like iconic chess pieces waiting to snare their next victim. The two men are blind to the ominous backdrop for they are involved in a transaction, a shady deal perhaps. That of course is up to the viewer. Can a bad



George Hildrew, "Tourist", o/c, 48" x 72", 1979

guy be walking his dog on a leash? Perhaps not. It is definitely a meeting of two souls in the dead of night. The illuminated clocktower tells you it is so.

Daylight changes his mood. "Solo" takes us to Washington Square Park, under the ornate arch at the foot of Fifth Avenue. This is Henry James country but James would cluck his tongue at the street musician's tune. Once again, money is being passed (into a hat), the cluster of onlookers, in a seemingly endless variety of poses, are pawn-high. The architecture bolts down the horizon and the upbeat expanse of blue sky. There is an exuberance, an idyllic splendor in the grass.

The artist, unsatisfied with the "real view" as seen through the great arch,

takes liberty and moves Judson Church a bit eastward, so its Giottesque physique sneaks under the arch's sensuous curve. Santuoso relates how Paul Georges (at one time his teacher) objected (as only Georges can) to his fiddling with the Judson tower. It is precisely that editing—too subtle for most spectators to catch—that segues so well with the artist's quirky humor and quest for mood.

George Hildrew is equally concerned with movement and the sensation of speeding forms on the still ground of canvas. Unlike Santuoso, Hildrew strays away from specific locales, preferring more amorphous stages.

"Morning Painting" charges the viewer with the force of steamed



Ed Puls, "Across The Styx", o/c, 90" x 78", 1982

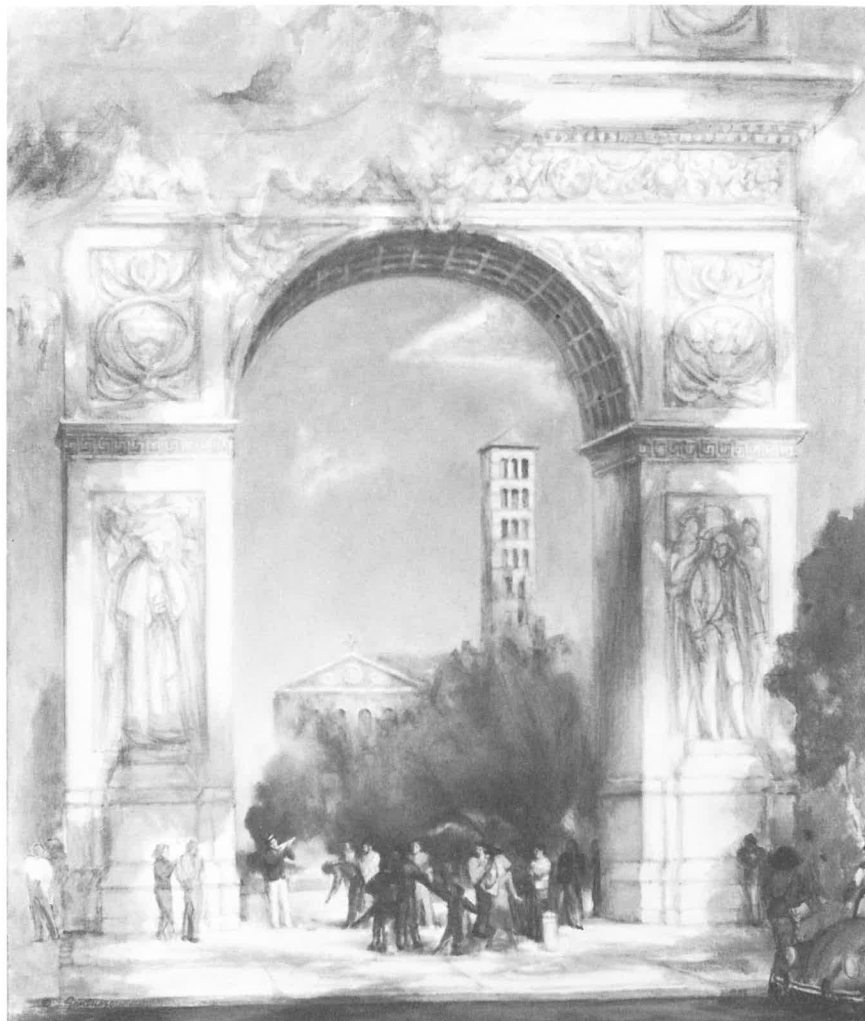
espresso. The setting is slightly surreal and the central figure loping across the dew-brushed grass is aglow in light as if the rising sun launches his youthful flight. The blue jeaned, T-shirted figure with a backpack strapped on Buck Rogers style, leaps past the backside of a fellow sun reveler. The second player salutes the sun or thumbs a ride with a potential Icarus. The dramatic stage setting and seductive surface texture of the paint evoke the quickened pulse of adventure, of reaching out for the unknown.

"Tourist" continues this outward bound theme and again the viewer is afforded a fantastical horizon from a great promontory. The full figure of the protagonist (his back is to the "camera") stands Betty Grable-ish, hands interlaced behind his head, soaking in the rays of the landscape. His clothes are worn smooth with the rigors of travel, of moving light and unencumbered. The wrinkled T-shirt and faded jeans hang like a willow tree in sharp counterpoint to the manicured view of formal gardens ("Last Year at Marienbad?"), a splendid fountain of the past.

Hildrew travels a great distance to view these masterpieces in the flesh. The distant statuary and formal curves are eloquent metaphors, a way to remember, a la Marcel Proust. The spectator has no choice but to mime the hero's posture, to assume a gape-jawed stance in the cradle of memory. Hildrew implies there is no way to penetrate the veil of time and let's push on with the here and now.

Ed Puls camouflages all traces of contemporaneity with an Adam and Eve cloak of nakedness. The powerfully inventive compositions haunt with an eerie beauty. "Across the Styx" is a narrative puzzle. Another language is being spoken on canvas, a symbolic paradise of Jung and numerology, pagan legends mixed with Babylonian and early Christian references. Not many mortals can read these symbols but most can decipher that Styx is a river in the underworld where souls of the dead must cross on their trip from earth.

The horns of the white-faced steer (a mask of death?) stab the expectant atmosphere, an exotic landscape full of the rolling fertility of a Grant Wood but with out the tractors. The earth splits open, uprooting a tree and skewing its trunk at a sharp diagonal to reveal a wickedly composed skull. The journey to the underworld begins. The wide-eyed nymph, red fezzed rooster and entranced steer perch at the precipice. There is a kind of Garden of Earthly Delights echo in the



Anthony Santuoso, "Solo," o/c, 48" x 40", 1982



George Hildrew, "Oh," o/c, 44" x 66", 1983

Continued on page 23



Severin Roesen, "Still Life: Flowers", o/c, 40" x 50 3/8", The Metropolitan Museum of Art, Gift of Various Donors, 1967

A Lesson In Still Life Painting

by Robert Godfrey

... the artist who begins with a doctrine to promulgate, instead of a rabble multitude of ideas and emotions, is beaten before he starts.

John Gardner

For me, still life painting stands for much that went wrong with American art. Most of the tenets that were set down by three popular nineteenth century American painters of nature morte are, unfortunately, still in operation today.

Severin Roesen (c.1815-1872) was one of the most fashionable and influential painters of his period. His paintings are both astounding and disturbing in their overly conscious prissiness. His properly detailed flowers, like a choir of scrubbed cherubs, are charming, albeit rehearsed. The still lifes of Mr. Roesen are clean, pure and certain; but I detect something missing in them.

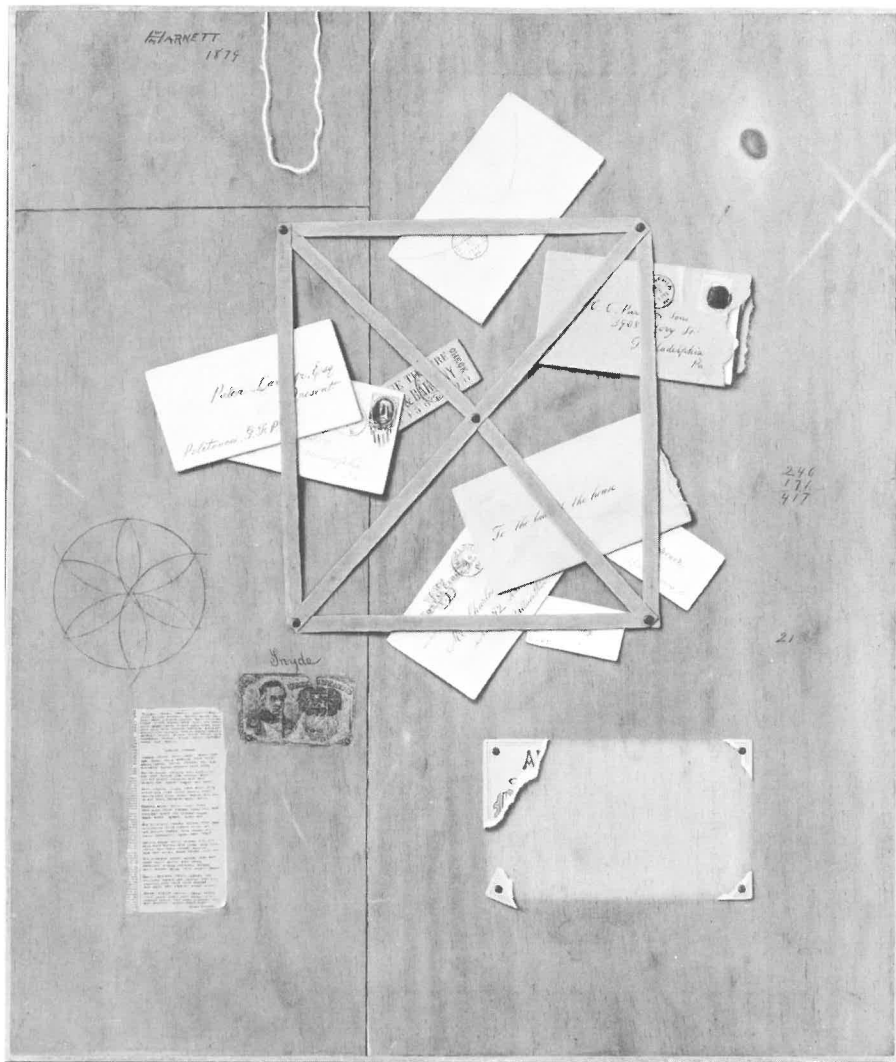
Well, I'm a snob. It's built into our genes to prefer one thing over another, to put down something in order to promote something else. Being snobs permits us to nurture, isolate and expand our own particular beliefs and personalities. We can project our snobbery in positive ways. I, for instance, veer away

from art that is too accessible and too perfect. I believe that a work of art should be rooted in the autobiographical with the self's struggle revealed and contained within it. When I see art that offers less I have a tendency to view it with disdain. Mr. Roesen's work—and still life in general—affects me this way. The paintings dwell on how they are made rather than indicating reasons concerning the why and the what. There is no reaffirmation in the work in just what it is that makes us human. The artist has seemingly painted himself out of the work and has abdicated the ethical responsibility to provoke his audience by putting forth the position that art is about formal ideology, skill or mere perception. There seems to be little reason to spend time making this type art.

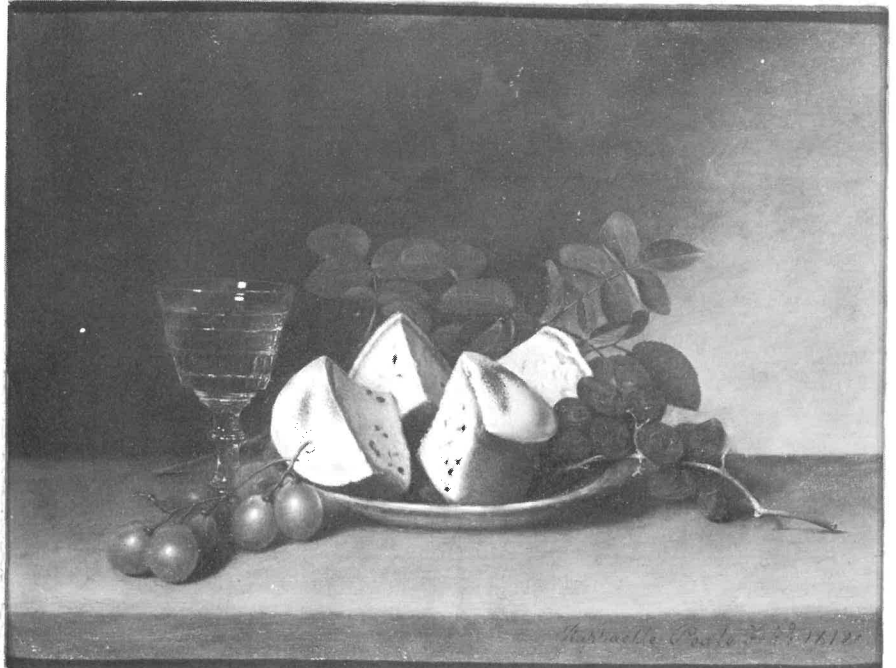
Still life painting is all simply too factual, too correct and too humble to be believed. Every object is so rightly placed, so rightly seen, so much painted for its own sake that human feeling and human touch is defied. The closely watched details and finicky compositional arrangements are devoid of poetics, passion and flaw. Most still life painting seems transparent and false.

As human beings we are error-prone and our work should reveal this trait. We should not suppress our personalities, dreams or desires and grovel in a general humility. It seems pointless to spend time developing a faultless technique when we have little else to say. The type of artist who tries to be too good, who promotes perfect execution and uses neutral or nostalgic objects, so as to not offend anyone, is in danger of having no credibility. Our works of art should reflect us and our conditions and not be so constrained as to ignore the spontaneous, the unusual and the particular; otherwise we wind up with the mentality of a twentieth century scientist.

Still life painting, like technology, seems to be more about what is the case than what isn't: more about methodology than about research and individual solutions. We should know by now that there are no perfect systems—Love Canal and Three Mile Island shut off that argument—and any artist who works from this point of view is protecting a tenuous ideology. Manipulating form with dead certainty has to be viewed with suspicion. Instead of being haunted by memory, feeling and intuition—the basic ingredients of the autobiographical—the formal abstractness of a still life cools rather than warms; the gushing nostalgia retreats rather than takes a position; and the overall result is a work of art that generalizes rather than particularizes an experience—just as



William Michael Harnett (1848-1892), "The Artist's Letter Rack", o/c, 30" x 25", The Metropolitan Museum of Art, Morris K. Jesup Fund, 1966



Raphaelle Peale (1774-1825), oil on wood, 10 3/4" x 15 1/4", The Metropolitan Museum of Art, Maria Dewitt Jesup Fund, 1959

ACM Spring-Summer, 1984

science does.

Our nineteenth century heroes should have by now become warnings to us; especially the still life painters. If Mr. Roesen was responsible for turning painting into science then Raphaelle Peale (1774-1825) has to receive credit for putting painting into the kitchen as interior decoration. Mr. Peale lingers over the type of objects it takes to mullify a smug middle-class. His paintings lack punch and their self-righteous modesty accounts for their easy accessibility and acceptability. Comfortability is a substitute for passion.

The flawlessly executed trompe d'oeil still lifes of William Harnett (1848-1892) also belie the responsibility to make art connect the self to the other so that our particularities and ambiguities, our dreams and our desires can be shared. Let's not fool ourselves: We are a flawed species and our vitality comes from what we attempt not what we become comfortable with. We should not be satisfied with what works most of the time or what we can repeat. The objects that Mr. Harnett paints, for instance, depict and imitate themselves. A writer for the June 13, 1855 issue of *The Crayon* observed:

Imitation, the thing easiest of accomplishment, is really the meanest purpose the artist can devote himself to, and is, in fact no legitimate object of his labors. The providence of painting, then, is not to imitate, but to suggest, not to reproduce, but to represent to the mind, or appeal to the moral faculties.

Making perfect pictures isn't an assurance for getting us into heaven, but the attempt may keep us in a rut.

Still life painters seem to eschew sentiment in order to dwell on the nostalgic by selecting objects which are non-controversial, or bland, or trite. A work to be truly vital and autobiographical must create its own time and must determine its own destiny; must not create a patina of time past and must not offer a defense, or plead for righteousness. It is the unaccountability of passion, individual passion, that gives a work of art its meaning, not the technical manipulation of a form, object or composition. Most still life painting is too cleverly executed and too inevitable to be trusted. Good art is often offensive.

In this century still life painting has remained problematic. At times there is an impingement of style or bravura of brushstroke, but not of passion. Stylistic manipulation of paint, whether applied thick or thin, is of no more importance than skillful verisimilitude. Both are too

Continued on page 23

ACM Spring-Summer, 1984

Continued from page 10

art school tradition. They were young people working by the hour to earn some money. They were ready-made subjects. That was the significance.

MILLER: It's curious how we reached similar conclusions in quite different ways. In imposing various limitations on myself, I had decided to work only from life, rather than from memory or imagination. I became concerned not so much with the meaning of my figures or what they were doing—but with their existence, their mere being.

PEARLSTEIN: Once there was this breakthrough, the whole problem was different. The technical aspects became much easier for me. My prime consideration was to paint what I saw in front of me. My visual experience supplied the motivation for each brush stroke.

MILLER: When I look at the model, I'm very conscious of the explicit. I find whatever I'm looking at, at that moment, is beautiful. It may be a wrist, a shoulder, an elbow. You know in pornographic art, there's this idea that certain parts of the body are highly provocative. I don't see it that way at all. Whatever I'm looking at, whether it's the little finger, the breast or the ear lobe, is terribly interesting to me at that moment. The question is: is it really marvelous? Or is it marvelous because I'm looking at it? Is beauty after all only in the eye of the beholder?

PEARLSTEIN: Yes. It is. It is, because you're looking at it.

MILLER: I guess so. It takes such a long time to learn to look at the figure, to study it, to actually see it.

PEARLSTEIN: Another abstract artist, who has influenced the way I look at the figure is Mondrian. For me, knuckles, knees, elbows, nipples, navels and chins function in a painting like the crossing at right angle intersections of the vertical and horizontal elements in Mondrian. They become the focal points within the overall composition. They give it a pictorial significance. They're a means of controlling the pictorial structure. Before our generation, that concept was never in realism.

MILLER: My approach to the figure is abstract, but also more geometric because of the three-dimensional nature of sculpture. You have to be both abstract and concrete.

PEARLSTEIN: But you don't see the figure in terms of textbook anatomy. You might see it in terms of Arp or Brancusi, as an appreciation of shape for its own sake, a concept which I don't think was possible earlier in realistic sculpture either.

MILLER: I would agree with that, but I

think of my work, as related to a still earlier time in art history than your own perhaps.

PEARLSTEIN: In the 19th and early 20th century, when artists did the figure realistically, they more or less had abstract formulas or solutions on how to do the figure. I would say that—roughly from 1830 to 1930—that nature (meaning what the artist looks at) would have been suppressed in favor of such formulas or routine solutions. What I did was reverse this. I just did the opposite. And others have too.

MILLER: In your own work, how do you specifically apply looking at abstract problems for a solution to the figure?

PEARLSTEIN: My system for structuring what I see comes from the idea of searching for an image. When I work from the model, and she's moving around to get the pose . . . at one point, when I've found what I'm looking for, I'll say: stop. At that point, the image is the most potent arrangement of forms for me. It's then at its most unique, most unusual, most unexpected.

MILLER: When I start working from the model, I also let the pose evolve naturally, rather than try to preconceive it. In selecting a pose, I look for the things you're talking about—the gesture, the location of things, the generalization. What's fascinating though is—as the work progresses—my vision changes. I see so many other things I wasn't able to see before.

PEARLSTEIN: That kind of observation just isn't possible if you work by a formula. It makes you suppress what you see.

MILLER: At one time, there was a very popular procedure in sculpture—written up in a book—which provided a step-by-step method for applying the clay. If you followed it, you would inevitably arrive at a certain predictable result. That kind of thing tends to kill art.

PEARLSTEIN: It kills the adventure of it. Of course an artist eventually develops his own formula, but to start out with someone else's solution will certainly get you no place.

MILLER: If you use the same routine as the next guy, you'll come up with the same facile solutions.

PEARLSTEIN: That's exactly what's happening now with photo-realism. It has become a routine and everyone is coming up with the same solutions, so you can't tell them apart anymore.

MILLER: I know.

PEARLSTEIN: There's another thing about the photo-realists. They've eliminated texture in their work, brushed away all the paint surface. Perhaps I'm partially responsible. In the early 1960's,

in various talks I gave around the country, I frequently made the statement that the time had come to eliminate the calligraphic brushwork and paint texture of the abstract expressionists.

MILLER: Are you saying you no longer believe that? I use texture, but not expressionistically. I use it as a way of controlling the surfaces and clarifying the forms. It's a way of unifying my work.

PEARLSTEIN: To me realism isn't a formula—to answer your question—but inventing technique on a kind of empirical basis to put down what you see in front of you.

MILLER: How do you mean that?

PEARLSTEIN: For example, I've recently painted landscapes in Italy and Arizona. And in a direct attempt to capture the visual experience of the cliffs and rocks in both places, I found myself using little calligraphic brush strokes and thicker paint than I do in the studio when I work from the model. The rocky landscapes had all those clearly-defined facets reflecting the light in a shattered kind of way. It was a different problem calling for a different solution.

MILLER: Incidentally, the whole idea of photography brings up the question of what reality is and I think the photo-realists accept the photograph as reality, rather than as a pseudoreality. They have succeeded in capturing only the reality of the photograph, not the reality of what is shown in the photograph.

PEARLSTEIN: The more I've become involved with realist painting, the more unreal photographs have become. I find them flat, lacking any sense of space and very hard to enter into. They're unconvincing to me as representations of real forms in space, although the information in them certainly comes across.

MILLER: In my own work, I've used photography as an adjunct to working with the model. When I started, I thought photographs might give me everything I needed, that I could almost dispense with the live model. But when you begin to examine a photograph, you suddenly realize how flat and empty it is. It may give the illusion of reality, but so little content is actually there.

PEARLSTEIN: I don't use photographs in my work and never have, although people sometimes think I do. I want to work from what I see in front of me. For me, painting realistically has to do with trying to find a solution for putting down graphically what I see in front of me; and I would prefer that what I see in front of me *not* be a photograph.

MILLER: Wouldn't you say though that photography has influenced your work to a degree—at least in the way you crop the figure in relation to the canvas?



Richard McDermott Miller, "The Shiva Convergence, bronze, 29" x 29", 1984

PEARLSTEIN: No, the cropping in my paintings doesn't come out of photography at all, but rather out of my ideas of composition. My compositions grow out from the center and fulfill an architectural, abstract function. When you crop a photograph, it's just the opposite—it's from the outside toward the center to tighten the image.

MILLER: Are you saying you literally start a painting in the center?

PEARLSTEIN: Well, I don't start by sketching the whole thing in. I begin somewhere in the center. I find the center of the picture and work out toward the edge. When I start, I can't predict where it will cut off. I only know what makes the most potent relationship of forms for me.

MILLER: How do you start?

PEARLSTEIN: I begin by establishing a unit visually in my head to measure everything by. Then I see that this goes this way and that goes that way and I go on until it's all set down on the canvas. By the time I'm done, I've invested so much time and effort that I can't start over. I have to be willing to accept what happens and I am. That's why the painting ends around the edge in the way it does.

MILLER: Does this approach have any influence on the size in which you work?

PEARLSTEIN: In my drawings and lithographs, I've worked small, of course. In my paintings, I've found I can't work larger than six feet by five feet. That's where I can actually keep track of what I see. That's the most I can handle.

MILLER: I don't have quite the same problem. Sculpture lends itself to a variety of scales. You can make a small sketch and enlarge it. But this is far from a cut-and-dried mechanical process. Each scale presents its own problems of holding the work together. I've worked one-quarter life size, half-life size and one and half times life. I guess I could work three times life size if someone asked me to.

PEARLSTEIN: But you don't work life-size, do you?

MILLER: No. Sometimes I work larger, sometimes smaller, but never exactly life-size. The sculptors, who literally cast from life—either in plaster or plastic—are limited to working only life-size. But I'm free to work in any size I choose. It's a refreshing change of pace to shift from one size to another. Also I find I respond differently when I work large from when I work small.

PEARLSTEIN: When you do a figure, what would you say your own starting point is?

MILLER: Mine is somewhat the same as yours. I don't begin with a drawing either, although I might try the pose out in wax on a small scale. With a standing figure, I'll start with the feet and build it up. If it's a seated figure, I'll begin with what it sits on—in other words, whatever is against the base. My approach to the work is structural.

PEARLSTEIN: I have one more point to add about photography. I was terribly disappointed with Eakins, once I found out he worked from photographs.

MILLER: What about the figurative painters you like? Which of them influenced you most?

PEARLSTEIN: I'd say none of them. But I have been influenced by the Japanese printmakers. They saw the figure in terms of a hieroglyphic shape or statement. And I'm more receptive now to artists like Ingres and Degas. I see them as painters I can learn from. But this comes too late to be regarded as an influence on my development.

MILLER: I guess I feel most closely akin to many early American sculptors who were realists and who hardly anyone has heard of. They didn't study in Europe. Their response in art was out of a sort of naiveté. They developed a kind of American thing. In my view, John Quincy Adams Ward was the best realist sculptor America ever produced and he's hardly a household word. Perhaps the

fact that I lived in a small town in Ohio most of my life and didn't get to Europe until I was past 40 gives me that sense of kinship. I've admired the work of others too, however, like Nadelman and Lachaise. Lachaise once said, "The obligation is to create a new Venus," and I keep trying.

PEARLSTEIN: I guess I identify mostly with the ancient Romans.

MILLER: That's interesting. I've always felt more related to Roman sculpture than to Greek.

PEARLSTEIN: Maybe it's because the Romans have the same relationship to the Greeks that the Americans have to the Europeans.

MILLER: What a wild idea. It's true though. The Romans are much less elegant. They had a kind of direct rawness. They could make a statement of things without ornamentation. It's certainly a tendency that runs through the work of the earlier American sculptors I spoke of.

PEARLSTEIN: From the beginning, the idea of realism has been a tendency of American art. Americans have always had a crudity and subtlety in their work that the Europeans didn't have. American realism particularly has a certain kind of naiveté. The Europeans are too sophisticated to appreciate it. They grew up knowing all about realism and how to do it and they rejected it. The Americans don't know how to do it, or how to teach it. That's why you get that direct, raw quality in the work.

Edit. cont.

beyond painting, perhaps, into that vortex of raw emotion where there was no difference between art and life." Tomkins goes on to say that in abstract painting "the painting may have its origin in a powerful emotion or a mystical revelation, but it ends up on a wall somewhere, an art object in the context of other art objects—something to be looked at by people who, by and large, have more important things to do. Picasso himself drew back from the implications of total abstraction." And Carter Ratcliff, writing on Paul Georges in this publication (fall, 1983), praises Georges for his "even heroic dedication" to "an absence of irony" and then quickly cautions "that there is no easy way to certify one painter's touch as ironic and another as straightforward. Perhaps, though, there will not be a great deal of disagreement if I claim that, ever since the early days of Cubism

(possibly before), artists have often conveyed their intentions by distortions and omission as by more direct means. Modernism is, among other things, a dedication to ellipsis; at one extreme, elliptical form produces what we call abstract painting; yet figurative imagery can partake of this extreme as well."

The call comes from all quarters. Robert Godfrey, a figurative painter writing in that same issue of the *ACMJ*, says that "An artist who implies that he is in possession of a great emotion fails in his work if he cannot give us sufficient grounds to share it."

For me, the message is for the renewal of elevated expectations—that painting communicate information about the human condition—that artists renew their commitment to communication as a starting point for their work. This is not, to me, a call to junk form (as much of neo-expressionism seems to encourage), but a call to make form an equal partner to content—for sense as well as sound, even if our times (or our personal de-

mons) rouse us to fury.

Calvin Tomkins, in that same *New Yorker* article cited earlier, quotes Picasso: "Abstract art is only painting," he said in 1935. "What about drama."

Stephen Grillo, Editor

Godfrey cont.

teachable. Simply making an artistic composition through the selection and arrangement of objects and developing a skillful hand or an identifiable style is nothing more than a step-child of interior decoration or technology. This type of painting does not spring forth from the quick of our being. Art must connect us to a particular, not a general, experience.

As much as I am a snob when it comes to still life painting—I still feel that narrative figuration is the most complex and demanding conveyer of emotion—I think something can be said in its favor. It can function as a catalyst to instruct developing art students. But I think it must be used with discretion. I agree with Sir Joshua Reynolds:

Even the painter of still life, whose highest ambition is to give minute representation of every part of these low objects which he sets before him, deserves praise in proportion to his attainments; because no part of this excellent art, so much the ornament of polished life, is destitute of value and use. These, however, are by no means the views to which the mind of the student ought to be primarily directed.

Still life painting, in the end, is inadequate because it relies too much on its limited idealism. What is missing is the self. True art is just too complex to rest on general principles.

Robert Godfrey
1984

Tully cont.

work. Hieronymus Bosch mined the treatises of esoteric religious philosophers and Puls shares that thirst for the obscure.

Instead of a post-modern prow through the thickets of art history, Puls backtracks to a primitive territory to tell his story. Even his preparatory drawings veer from tradition with the images jotted down (in ballpoint pen no less) rather than drawn. Puls does not practice witchcraft or follow the occult dictates of numbers. His pictures stand behind a hieroglyphic curtain and the viewer must wrestle with his craggy Rosetta stone.

Director's Report cont.

artists. The grass-roots character of the Artists' Choice Museum sets it apart. No other institution can boast of such intimate connections with the artistic community. We are a living, evolving museum of contemporary art.

In 1976, the Artists' Choice Museum was born out of necessity by a generation of artists drawn to representation in art—not out of rebellion to current fashion—but purely for aesthetic gratification. Today, the Artists' Choice Museum has branched out its grass-roots affiliations to all segments of the artistic community overlooked by traditional art establishments.

We will open our museum with a one-man show by the great talent, sculptor Richard McDermott Miller. Also, the museum is extremely proud to give George McNeil, an original member of the New York school of abstract expressionism, his first major retrospective in this city next September.

Finally, I would like to personally thank and congratulate the fantastic group of artists and professional people who make up the Artists' Choice Museum. You have made the new Artists' Choice Museum a reality. Together, we share the belief that aesthetics are best expressed by those closest to the art—the artists, while the business of art is best left to our capable board of trustees. What results are artist-curated exhibitions, expertly produced and organized,

which reflect in large measure the artistic community's inherent need for discovery and change.

Tim Taubes, ACM Director



"Painted Light" which was shown at the Reading Public Museum, Reading, Pa., the Butler Institute of American Art, Youngstown, Ohio, the Queens Museum, and the Colby College Art Museum in Maine.

Recently, with the aid of a generous grant from A.M. Sampling, we have acquired our long-awaited new home at 394 West Broadway, N.Y.C., 10012 where we are staging our inaugural exhibit—Richard McDermott Miller, the Nude in Bronze: twenty years of sculpture.

GOVERNMENT REPORTING

The Artists' Choice Museum is registered with the Charities Registration Section of the New York State Board of Social Welfare and therefore files annual audited statements with them as well as 990 IRS reports.

HOW TO MAKE A CONTRIBUTION

The Cultural Council Foundation of New York acts as fiscal manager for the Artists' Choice Museum. Please make your tax-deductible contribution payable to the Artists' Choice Museum. Send to:

**Artists' Choice Museum,
394 West Broadway
N.Y., N.Y. 10012**

For further information please contact the Director at 219-8031. Contributions are tax deductible.

HOW TO SEND SLIDES:

We strongly recommend that 4" x 5" transparencies be sent rather than slides whenever possible. Transparencies and/or slides should be sent to:

**The Artists' Choice Museum
c/o ARCHIVES
394 West Broadway
New York, N.Y. 10012**

Additionally, please enclose a resume. And, if you should wish to revise or update slides or resume at anytime, simply send us the new material and a stamped self-addressed envelope. Your old slides will be returned to you.

ACM Spring-Summer, 1984

Museum Overview

PURPOSE OF THE ARTISTS' CHOICE MUSEUM

The Artists' Choice Museum is dedicated to explore and represent in depth the broad spectrum of contemporary representational art. Our goal is to create a museum in which the public becomes acquainted with and educated about the nature, scope and importance of representational art. The museum has now a permanent space. It plans to present major exhibitions, such as retrospectives of contemporary American representational artists of the first rank who have not received such exposure in other museums. Also contemplated are surveys of significant trends in representational art, one-man shows of neglected masters of the recent past, theme shows demonstrating the point of view of the artist-curators, and exhibitions of highly accomplished younger artists.

The ACM is envisioned as a center, especially for the many younger artists who are now working representationally, a place where they may come together, study and exhibit for their mutual artistic benefit. A lecture and discussion series will be instituted on issues of aesthetics, business and philosophy that relate to the concerns of representational artists.

A slide archive of contemporary representational art has been established by the ACM, which is available for reference by interested individuals and organizations.

The ACM publishes a semi-annual journal which is comprised primarily of articles by artists on aspects of representational art, in keeping with the "art-oriented" policy of the museum. These present insights and thoughts are based upon experiences in making art, a point of view often inaccessible in other publications.

The ACM maintains links with institutions across the country for purposes of exchanging information, contributing curatorial expertise and arranging traveling exhibi-

tions.

PHILOSOPHY

The organizational structure of the Artists' Choice Museum provides that the creative and curatorial decisions will be made by artists. The ACM is governed by a Board of Governors comprised of artists and lay people. Artists' Choice Museum will represent all segments of the community of figurative artists.

HISTORY

The Artists' Choice Museum originated as a response to the broader community's desire to have greater access to contemporary representational art. In 1976, a group of representational artists mounted a survey exhibition in five SoHo galleries with the aid of a grant from the New York State Council on the Arts. The critical response and attendance to this exhibition, entitled "Artists' Choice," inspired the artists to mount other exhibitions and ultimately provide a place where contemporary representational art could be viewed in an ongoing situation. In 1981 the Artists' Choice Museum received a provisional charter from the State of New York.

PROGRESS TO DATE

Besides the 1976 exhibition in SoHo, the Artists' Choice Museum has mounted three major exhibitions at several 57th Street galleries, and has scheduled exhibitions at the Reading Museum, the Los Angeles Institute of Contemporary Art and the State University of New York, Cortland. We received a grant from the National Endowment for the Arts to present a lecture series of poet/art critics. We also received a grant from the New York State Council on the Arts to go towards two exhibition catalogues and the "East/West Exhibition." Additionally the ACM has a slide library of more than 400 artists from which exhibits are selected.

We have organized an exhibition entitled

New Members

Aleya Aboul-Saad
Simon Abraham
Vincent Arcelesi
Marjorie Apter-McKevitt
Noah Baen
Linda Benincasa
Sue Benton
Robert Blakeley
Dorothy Block
Steve Brown
Louis Bryden
Ann Chernow
Harvey Citron
Deborah Clearman
Amanda Conklin
Ron Dabelle
David D'Allesandro
Karen Dean
Pat Di Cori
Kim Do
Dick Dougherty
Cynthia Eardley
Camille Eskell
Fortunato
Nora Speyer Fromboluti
Betty Franceschi
Peter Green
George Hada
William Haney

Thomas Hanford
Patti Hansen
Joseph Hartog
Norico Hasegawa
Myron R. Heise
Steve Jones
Guy C. Kaldis
Richard Keane
Phil Kelsey
Victor Kerpel
B. Krigstein
Penny Kronengold
Fay Lansner
Susan Laufer
Eli Levin
Francis Lyshak
Margot Machida
Carlotta M. Maduro
Andrew Marcus
Jean Margolin
Sarah McCarty
Boudewijn Mohr
Susan & Dan Molly
Juddith Moore
Mary Nash
Lisa Nirenberg
Heddy O'Bell
Mimi Oritsky
Charles Parker

Judy Penzer
Anthony Petrovic
Hank Pitcher
Siena Porta
Pierce G. Rice
David Rich
David Rockefeller
Sam Rosenfeld
Karen Santry
Nicolas Savides
Janet Sawyer
Janet Schneider
Beth Shadur
Phil Sherrod
Anthony Siani
Helen Smith
Michel Soskin
Michelle Sparks
Charles Stanley
Thea Tewi
Ed Thorp Gallery
Bernadette Tracy
Audrey Ushenko
Dr. & Mrs. Van Den Houten
Berta Walker
Alexander Wallace
Una Wilkenson
Marcia Yerman
Mr. & Mrs. Eugene Zwilling

THE ARTISTS' CHOICE MUSEUM Invitation to Membership

Name _____ () Benefactor \$1000
Street _____ () Patron \$500
City _____ () Friend \$100
State _____ Zip _____ () Donor \$50
State _____ Zip _____ () Member \$20 (Annually)

Members receive a subscription to the ACM Journal, announcements and Free admission to ALL events.

Please supply the name and address of an interested friend.

Please make all checks payable to The Artists' Choice Museum and mail to:

Name _____
Street _____
City _____
State _____ Zip _____

**THE ARTISTS' CHOICE MUSEUM
394 West Broadway
New York, N.Y. 10012
212-219-8031**