

T. Verner S

JEAN LOWE

KEN APTEKAR

A.

Carosella

JUAN MUÑOZ

CINDY SHERMAN

GOING FOR

*isepo de Ribera
spanol 1630*

DOTTY ATTIE

YASUMASA MORIMURA

JEFF KOONS

FRANK STELLA

ANN FESSLER

AMALIA MESA-BAINS

DAVID REED

DEREK JARMAN

ROSAMOND PURCELL

ADRIAN SAXE

ANDRES SERRANO

KARL CONNOLLY

BRYAN HUNT

PAUL ETIENNE LINCOLN

*Guordano
1698*

Den. f. Frank

D. Festa

Paroque

THE CONTEMPORARY AND THE WALTERS PRESENT

THE CONTEMPORARY AND THE WALTERS PRESENT

GOING FOR

Baroque

**18 Contemporary Artists
Fascinated with the
Baroque and Rococo**

September 24, 1995 – February 4, 1996

Curated by Lisa G. Corrin, The Contemporary
in cooperation with
Joaneath Spicer, The Walters

Edited by Lisa G. Corrin and Joaneath Spicer

Essays by Lisa G. Corrin, Gail Feigenbaum,
Irving Lavin, and Joaneath Spicer

The Contemporary and The Walters,
Baltimore, Maryland

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In spring 1992, The Contemporary and The Walters began meeting informally to discuss the possibility of working together on a joint project. While each museum had specific reasons for entering such a partnership related to its distinct mission, nevertheless, we both were asking two essential questions that shaped the final decision to embark on a collaborative enterprise. What role could contemporary art play in bringing new perspectives to bear on a permanent collection of objects from the past? How might such a relationship shed light on both the interests of artists working today and the relevance of art of the past for addressing contemporary themes? The resulting exhibition, *Going for Baroque*, responded fully to the concerns of both institutions.

The Contemporary exhibits today's art in unexpected, temporary venues, bringing art directly to audiences. It is part of The Contemporary's mission to promote creative interaction between the artist and the public and to forge community-wide partnerships that connect the art of today to our lives. In considering an exhibition with and at The Walters, The Contemporary was enthusiastic about the opportunity to present contemporary art, not only in an unexpected space, but in an environment that created a broader context for understanding the connections between contemporary art and the art of the baroque.

Lisa G. Corrin, Curator/Educator of The Contemporary, has continued to seek out intersections between the past and present through presentations of cultural artifacts in fresh contexts that raise issues which cross time periods and disciplines. Her research convinced her that the period loosely termed "the baroque" and the co-extensive "rococo" did, indeed, continue to fascinate artists in a variety of ways. They were as interested in the styles and themes of baroque works of art as they were in the mythical stature ascribed to certain artists, the overshadowing presence of the absolute powers of church and state, and the birth of art history itself. Corrin's choice of contemporary artists was determined by her developing familiarity with The Walters' collections. The carefully honed juxtapositions of contemporary, baroque, and rococo objects were shaped by her discussions with Joaneath Spicer, James A. Murnaghan Curator of Renaissance and Baroque Art. Spicer brought to her role of cooperating curator her interest in creating visual dialogues, rather than lectures between objects.

All too often such exhibitions bringing together the past and present focus on quotation, appropriation, or copying, isolating the appropriated from the "appropriator." Thus, the decision to display the exhibition in the permanent gallery spaces with the collections rather than in the temporary exhibition galleries must be remarked upon. *Going for Baroque* brings them together in conversation so the objects can illuminate one another and draw out aspects of each which otherwise might go unconsidered. Also notable is that the exhibition dispenses with the categories that segregate northern and Italian baroque, east and west, high and low artifacts, in favor of an eclecticism that offers more than a passing glimpse of the remarkable international visual culture that typified the period.

The exhibition gained from its grounding in the historical. For even as artists choose intentionally to misinterpret, reinterpret, or dehistoricize the art historical sources or aesthetic traditions of the period, we still cannot understand why they have done so without first gaining a footing with their sources. This provides a flexible foundation for interpolating why contemporary artists have "gone for baroque," adding depth and rigor to the exhibition's line of questioning that would be missing when objects from the past and present are segregated from

one another. The contribution of Irving Lavin, Professor of Art History, Institute for Advanced Study, Princeton, whose catalog essay considers the relevance of the baroque to contemporary culture, adds a critical building block to this foundation.

To reinforce the importance of this approach to the material and, further, to engage young artists in the project, a group of sixteen fine arts students from the Maryland Institute, College of Art (MICA) were selected by the academic dean, Ray Allen, to participate in a team-taught seminar designed by Corrin in collaboration with MICA professor Barry Nemet. Along with an academic syllabus that included lectures by Dr. Spicer, students participated in a studio practicum, creating works in response to The Walters' baroque collections. A final critique with the three-member faculty team in May 1995 determined which artworks created during the seminar would appear in a separate student exhibition at The Walters scheduled concurrently with *Going for Baroque*. The student exhibition serves as a reminder that formalized academic training of artists based on study of art of the past was born in the seventeenth century. This is the subject of the important contribution to this publication by Gail Feigenbaum, Coordinator of Academic Programs, Education Division, National Gallery of Art.

During the past spring and summer, three resident artists—Dotty Attie, Karl Connolly, and David Reed—completed new paintings created in response to baroque works in The Walters' collection. The residencies included research in museum storage, visits with conservators, registrars, and curators, and two weeks of painting in front of their chosen objects. None of the resident artists had ever before had the opportunity to paint in a museum environment from original works of art. Their works embody the spirit and underlying thesis of the exhibition: that the art of the past remains meaningful for artists working today.

On behalf of The Contemporary, I would like to extend my gratitude to Lisa G. Corrin, whose curatorial vision and dedication have made these connections between past and present accessible to our varied audiences. I would also like to recognize Jed Dodds, our museum assistant, and Erika Moravec, curatorial intern, for the energy and great care invested in the research for this catalog. Special thanks to our designer Royce Faddis for the personal support she contributed during the production of this publication. Finally, I would like to express our appreciation of Gary Vikan, Joaneath Spicer, and the staff of The Walters for their commitment to overseeing the multiplicity of details of this complex project.

George Ciscle, Director
The Contemporary

Acknowledgments

An accomplishment such as this collaborative undertaking is facilitated only through the participation of farsighted funders. *Going for Baroque* has been made possible, in part, through generous support provided to The Contemporary by the National Endowment for the Arts, Mid-Atlantic Arts Foundation, The Alexander Julian Foundation, Maryland State Arts Council, and C. Grimaldis Gallery and to The Walters by Richard and Rosalee Davison, Atlantic Van Lines, and the Dorothy Wagner Wallis Charitable Trust. Significant in-kind support has been provided by the City Paper, Ed Early Printing Co., Inc., Maryland Institute, College of Art, Ziger/Snead, Architects & Charles Brickbauer.

“Art begets art.” Over lunch about a year ago a friend on the faculty of the Maryland Institute, College of Art summed up his teaching philosophy that simply. The notion that art student learns from art master, that art begets art, across generations and even across centuries, was as obvious to him as was the necessity of making The Walters’ galleries his students’ classroom.

Going for Baroque gives expression to that notion. It is an innovation for The Walters, not only because it brings contemporary art into our galleries for the first time, but also because it springs from a collaboration unique in our institution’s history. Responding to the enthusiasm that many on our staff expressed for *Mining the Museum*, a collaborative exhibition between The Contemporary and the Maryland Historical Society, The Contemporary approached The Walters in early 1992 with an idea for an exhibition. It would focus on the relationship between contemporary artists and the art of the baroque period. This juncture of the present and the past seemed to Lisa G. Corrin, The Contemporary’s curator/educator, to be intriguingly characteristic of some of the most significant works by contemporary artists. We were persuaded and welcomed the opportunity to collaborate in exploring the meaning and significance of this intersection in an exhibition.

Heading The Walters’ *Going for Baroque* team has been Joaneath Spicer, James A. Murnaghan Curator of Renaissance and Baroque Art, supported by John Klink, our chief preparator, and Una Roman, intern in the Department of Renaissance and Baroque Art. Indeed, Joaneath’s intellectual leadership and professional dedication proved to be essential in the realization of this challenging project. I am pleased to add enthusiastic personal and institutional thanks to those colleagues mentioned above by George Ciscle, who come from outside The Contemporary and The Walters: Irving Lavin (Institute for Advanced Study), Gail Feigenbaum (National Gallery of Art), Ray Allen and Barry Nemett (Maryland Institute), Steve Ziger (Ziger/Snead), and Charles Brickbauer. Without their generous participation *Going for Baroque* could not have been realized. It is, of course, to George Ciscle and Lisa G. Corrin that we at The Walters owe our deepest appreciation.

Art does speak for itself. But the more distant the art from the visual vocabulary of our time the more valuable such “didactic aids” as labels and docent tours can be in drawing museum visitors into the work and, ultimately, into its aesthetic and spiritual message. In *Going for Baroque*, the teaching voice of the art historian is being complemented

by that of the living artist. This, too, is an innovation for The Walters, and one with exciting potential. Could anyone have imagined that our galleries would be filled to overflowing for an evening lecture in the middle of July? The attraction was one of the featured resident artists “going for baroque,” the young Irishman and Maryland Institute graduate and faculty member Karl Connolly. He captivated the large and diverse audience assembled that evening with commentary on the “dialogue” that his own powerful painting, then in progress, had established with one of The Walters’ most imposing baroque paintings, Jusepe de Ribera’s *St. Paul the Hermit*. Dotty Attie and David Reed, the two other resident artists involved in this project, had achieved similar levels of excitement during their gallery presentations earlier in the spring.

The Walters’ aim in *Going for Baroque* was to attract new audiences, especially those mostly engaged by the work of living artists, to an even greater appreciation of our Old Master galleries, and to create new, contemporary, perspectives on these works for our traditional audience, which otherwise knows them well. In addition to this collaborative project, there is an exhibition of works by eight Maryland Institute students who have also “gone for baroque.” It is our hope that together, through these two exhibitions, art not only will beget art, but also will beget, through “dialogues” spanning centuries, its own deeper appreciation.

Gary Vikan, Director
The Walters Art Gallery

Why Baroque

Irving Lavin
Professor of Art History
Institute for Advanced Study,
Princeton

When Christo and Jeanne-Claude wrapped the Berlin Reichstag with shimmering silver drapery in June 1995, it was, consciously or not, a mighty baroque extravaganza—the great public spectacle, the superabundance of lavish materials, the exuberant spirit of joy and celebration are all features we associate with European culture in the period often defined spiritually as the age of the Counter Reformation, politically as the age of Absolute Monarchy (fig. 1). The very thought of draping the Reichstag recalls the unprecedented role played by curtains in works of the baroque period, often as “frames” behind which the scene proper appears, or is revealed (fig. 2). Indeed, the stage curtain itself is an invention of the baroque theater, corresponding to the development of movable scenery, when the element of surprise became a fundamental ingredient in the creation of an effective illusion. The device has a powerful metaphorical effect, as well, expressing the underlying notion of revelation, in the literal sense of removing a veil (Latin *velum*), that suggests the display to the privileged spectator of some mysterious, precious, and previously hidden value (a perfect definition of the German parliament building, I think, given its past history and future potential). The building in Christo’s work does not appear veiled, however, so much as packaged by some immense, unearthly, and unseen hand, for shipment—like some monstrous time capsule with portentous information inside—from one historical context and time to another.

Drapery, used as a kind of proscenium intermediating between the fictive and real worlds, was merely one of many baroque devices that served to create the almost hallucinatory relationship between past and present that is a hallmark of the period. A common practice in surveys of the history of art is to begin the discussion of the Italian baroque with the mortuary chapel in Santa Maria Maggiore in Rome built by Pope Paul V in the early years of the seventeenth-century, a grandiose structure, larger than many churches, housing the magnificent tombs of Paul and his predecessor with heroic portraits and depictions of their achievements (fig. 3). The walls and pavement are encrusted with precious marbles, the niches contain huge statues of saints and Old Testament figures, the vaults and cupola are covered with frescoes glorifying the Virgin Mary and on the altar wall a refulgent glory of gilt bronze angels appears suspended, as if to corroborate the impression that this gorgeous display is indeed a vision of heaven on earth. The chapel is understood as a deliberate manifestation of the power and wealth of the papacy and the triumph of the Catholic church and dogma over the temporal and spiritual challenge of the Protestant Reformation. What is often over-

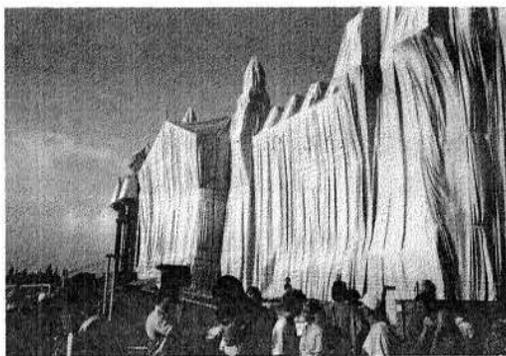
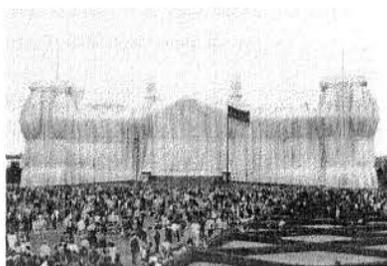


fig. 1



fig. 2

looked is that the focus and proximate cause of all this splendid fuss is a small, austere, and utterly ethereal image of the Virgin and Child that had been painted, by divine intervention, it was believed, many centuries before. The bronze angels act as frame-bearers. The juxtaposition could hardly be more abrupt, and through it the elaborate chapel is revealed "for what it is," a vast and complex artifice that defines the contemporary significance of the ancient image. Both aspects of the Pauline chapel—its almost overwhelming visual rhetoric and its almost obsessive historicism focused especially on a temporally and spiritually remote past that served to illuminate and give meaning to the present—are characteristic and complementary aspects of baroque art, which, starting in Italy about 1600, reigned supreme in Europe for 150 years.

The reign came to an end when the style was condemned—with prejudice, as Italians say for punishments without mercy—by the neoclassical movement, the first in a series of systematic historicistic revivals that broke the previously uninterrupted chain of evolution that had followed upon the last systematic revival of antiquity, in the Renaissance. The fate of the baroque in our own time is epitomized in that of a remarkable lecture presented in 1934 by Erwin Panofsky, one of the great modern historians of medieval and Renaissance art. In this talk, entitled "What is baroque?" Panofsky sought to define the character and significance of the style, of which he gave an impassioned and closely argued defense.¹ He begins with a discussion of the term baroque used by the neoclassicists as a pejorative reference to what were regarded as the style's uncontrolled excesses of form and expression—meretriciously corrupt narration, ornamentation, and sentimentality: the "lordly racket" of the baroque, to borrow Panofsky's phrase—for which the style was vilified. With the scientific historicism of the nineteenth-century, especially in Germany, baroque became a neutral term equivalent to other originally derogatory art historical period designations such as Gothic, mannerism, or rococo, all of which went through an analogous process of "decontamination." Although Panofsky subsequently delivered the paper on various occasions, he never published it, and eventually came to regard it as obsolete. The reason he gives in a letter of February 1960 is curiously relevant in our present context: he recalls that the lecture was originally written "about thirty years ago, at a time when the word 'baroque' was still employed as a term of opprobrium in the Anglo-Saxon countries, and would [now] seem to be pretty much out-of-date after a whole generation of art historians, Americans and others, have

devoted so much effort to the exploration of baroque art." While it is true that by 1960 baroque art was a full-fledged member of the team in any freshman course on the history of art, it would be hard to imagine anything farther from the minds of contemporary abstract expressionist artists, whose austere eschewal as a mark of impurity of any conventionally recognizable form or emotion was a moral imperative. Clearly, as the present exhibition testifies, the thirty years that have passed since Panofsky's letter of demurral have witnessed a revolution in our cultural values, a major symptom of which has been the retrieval by young, predominantly American artists of this distant and alien style from the dustbin of academic art history, and its reinsertion into the center of the current artistic arena.

Two principal, interrelated aspects of baroque art offered escape routes from the impasse of what might be called absolute, ahistorical style that modernism reached in abstract expressionism. Paradoxically, the first path originated in the very nature of abstract art, its formal purity. Abstract expressionism itself might be said to have distilled into sheer gestures, universally valid forms and bold colors, not only the dynamic and intimately personal handwork of Rubens and Pietro da Cortona, but also their gorgeous splendor and high drama. Seen thus, it is no accident that, subsequently, many "pop" paintings by Roy Lichtenstein, viewed abstractly, with their powerful movement and great splashes of primary color, retain those baroque-like features of abstract expressionism (fig. 4). Conversely, it is no accident that Frank Stella should have gone for baroque when in his metal paintings he turned away from the rigid geometry of his early abstractions—and I do not refer merely to the new depth, fluidity, action, and coloristic verve that have invaded his work, signaling a return to some of these values in abstract expressionism (fig. 5). Heinrich Wölfflin, one of the founders of the modern discipline of art history, would have explained this shift as a manifestation of a tendency inherent in the human psyche to alternate between two polar opposite "modes of seeing," classic and baroque. Inevitable or not, Stella's definition of and approach to the problem of



fig. 3

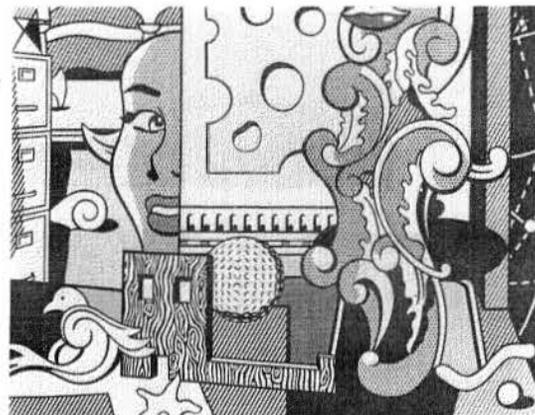


fig. 4

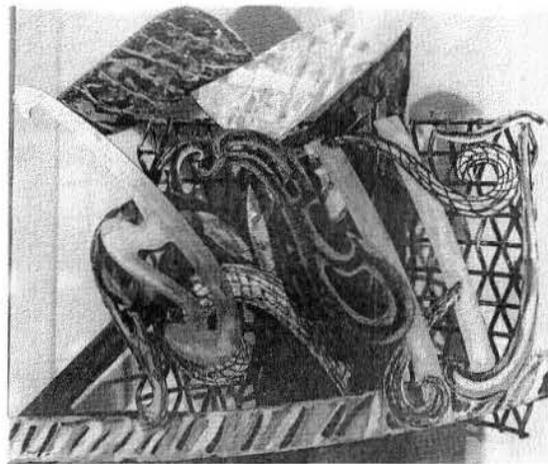


fig. 5

illusionism in abstract art led him to rediscover one of the most profound innovations of the baroque, namely the interactions between medium and space, notably painting and sculpture (and architecture as the situation required), the fusion of which gave the work a kind of existence in the real world it had never had before.² Bernini considered that his most important achievement as an artist was to have been the first to attempt "to unify architecture with painting and sculpture in such a way as to make of them all a beautiful whole." One cannot decide whether Bernini's St. Teresa altarpiece is free-standing or relief, the fluctuating shadows and highlights of the drapery are often called painterly, and the composition as a whole is often said to resemble a painting in conception (fig. 6). In the vault, painted and molded stucco forms overlap the architecture, creating the illusion of a heavenly vision invading the spectator's space, just as do Stella's metal paintings. The key factor is that the "depicted" space does not recede into an imaginary distance, but proceeds into a real presence. A contemporary of Bernini described the uncanny effect of this device as follows: "having covered various angles with a filling of plaster to give the clouds a certain added effectiveness, he used a new device that deludes, and with certain projections in relief he made to appear effectively true that falsehood which is feigned." It might be said that Stella achieved the same kind of "working space" in which to express himself in purely visual, abstract terms, beyond the constricting confines of representation.

Representation, on the other hand, was precisely the arena in which seventeenth-century artists and art theorists engaged the problems of expression, in terms of what was then called imitation or emulation, and is now—in a very different guise—called appropriation. This issue has come to the fore again in the wake of the return to figuration (or the representation or reproduction or incorporation of some aspect of "reality") that formed perhaps the main constituent of pop art's reaction to abstract expressionism. But whereas the imagery of pop art was distinctly contemporary and *déclassé* (from Coke bottles and comic strips to dirty rags and paintbrushes), the imagery of appropriation is distinctly historical and "artistic." In a measure, the whole process might be said to reflect one of the most elementary human passions, that of demonstrating

one's superiority by taking and displaying spoils from a fallen or defeated enemy. In the domain of culture, the pride of place goes to the Romans, who made a fetish of incorporating imported originals or copies of Greek works in their homes and public buildings to show their admiration for and assimilation of their politically helpless but intellectually valued preceptors. The relation to the past also took a theoretical turn in the debate, especially among partisans of Greek or Latin, about the relative merits of imitation (following the good old masters) or emulation (using them as a springboard for novelty and innovation). In the Middle Ages, particularly in Italy, it became common practice to incorporate classical monuments, in their entirety or as fragments (referred to by scholars with the Latin term "spolia," to distinguish them from the more military-sounding "spoils") into Christian churches—not just to economize on building materials but to signify the triumph of the new faith over the old superstitions. Christian writers did the same sort of thing with ancient texts, many of which we know only through such deprecatory citations.

The classical debates were revived along with antiquity itself in the Renaissance, and by the seventeenth-century the artist's claim to legitimacy and fame often rested heavily on his ability to make the observer aware that he had learned the lessons of his venerable predecessors (imitation) and even surpassed them (emulation). At one extreme Caravaggio mastered a statue of a Roman matron by transforming it into a humble Virgin Mary worshiped by peasants (figs. 7, 8); at the other, Bernini recognized in a miserably mutilated and despised ancient fragment the highest achievement of classical sculpture (fig. 9)—which he surpassed by his ability (and courage, as he put it) to treat marble as if it were "pasta." The return to figuration in our own time has confronted the artist with an analogous challenge of making something new out of something old.

But there is more than meets the eye in the examples from the baroque just given. Both instances—and they could be multiplied indefinitely—involve an element of irony, a somewhat jarring coincidence of opposites in which the high and the low, the exalted and the humble are knowingly and explicitly fused. There is here a distinct

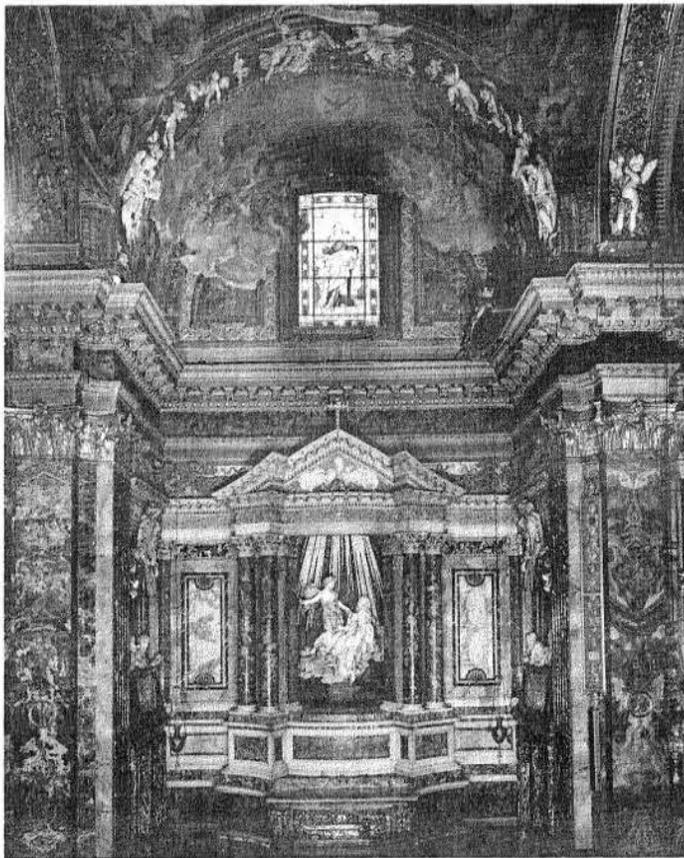


fig.6



fig.7

inversion of artistic and social conventions that is new to European culture and that has its counterpart in radical shifts at the opposite ends of the social and political scale with the development of absolute monarchy and conspicuous luxury and academies to promote the advancement of art and sciences as political and cultural institutions, along with a new consciousness of the poor and homeless as a social class and the establishment of poorhouses and other forms of institutionalized public welfare. This new social consciousness might be said to be the positive side of the phenomenon that Michel Foucault described in negative terms as "the great imprisonment."³ With respect to art, it is significant, for example, that Bernini, the favorite of popes and kings, invented the modern caricature (the name derived from the Italian word *caricare*, to load) in which the high and mighty were reduced to primitive and acerbic ciphers of themselves—often to their own delight.⁴ The great princely patrons of Rome were avid collectors of the often extremely "proletarian" genre works of northern painters resident in the city, such as the Bamboccianti.⁵ Strange as it may seem, many of the attitudes and expectations we take for granted today can be traced to the seventeenth and eighteenth centuries. In particular, for example, when we turn to government for culture and social welfare we are—for the most part unwittingly—going for baroque.

The artists represented by *Going for Baroque* have learned this lesson well. The return to figuration after abstract expressionism was not straightforward. Once modernism had established the facticity of art—the inviolability of the surface and the materiality of the object—representation could never again be an end in itself, except in the metaphorical realm of "virtual reality" and in the allegorical realm of quotation. In fact, allegory, in the sense that the work of art alludes to concepts and values beyond, or beneath, what is actually represented, was for Walter Benjamin, the great critic of modern culture who also wrote about the baroque, the defining nature of the style and ultimately the key to its relevance for the present, the modern, both of which he saw essentially as periods of decadence.⁶ Thus, quotation from the baroque as an allegorically "loaded" representation of reality becomes an up-to-date version of what the first of the moderns, Courbet, called an *allégorie réelle*, the ironic oxymoron he applied to his famous portrayal of the artist in his studio, in reference to the depiction of nature itself. As represented in this exhibition, Rubens' *Rape of the Daughters of*

Leucippus does not evoke the mythic event of cosmic import sung by Theocritus and Ovid, but a vulgar act of sexual violence; Sèvres porcelain is not a fragile expression of delicate and transitory feeling, but a wasteful product of exploitation and conspicuous consumption; Caravaggio's youths are not the embodiment of a subtle, ineffable homoeroticism but of common homosexuality. Beneath these witty, ironic, and often bitter appropriations there lies the presumption that we are able to expose the reality behind the facade, the truth beneath the rhetoric in the historical past. Transposed into the present these observations about what was "actually" going on back then become trenchant comments about what is "actually" going on today.

Obviously, this sort of "modern" persiflage of the baroque past involves a high, one might almost say fatal, degree of sophistication and self-awareness. An aspect of the phenomenon is already evident in the progenitors of the movement: Lichtenstein's 1979 painting, *Go For Baroque*, and Stella's 1984–85 lectures on Caravaggio, *Working Space*.⁷ And it can come as no surprise that these very qualities of sophistication, awareness, and ironic inversion, which have become the mark of Cain on our modernity, had their origin in the baroque. Panofsky also regarded the baroque as the first modern era, which he defined in terms of a new psychological awareness and self-consciousness. For him, however, it was not an era of decadence but a new synthesis based on a knowing grasp of the significance of consciousness itself ("I think, therefore I am," said Descartes) and a concomitant capacity deliberately to embrace (often in good humor, as in caricature), rather than suppress or despise, both the fables and the foibles of our kind.

Endnotes

1. Published in I. Lavin, ed., *Erwin Panofsky: Three Essays on Style* (Cambridge: MIT Press, 1995). 17–19.
2. See I. Lavin, *Bernini and the Unity of Visual Arts* (New York and London: Oxford University Press, 1980).
3. Michel Foucault, "Le grand renfermement," in *Folie et déraison* (Paris: Plon 1961). I have discussed this phenomenon in relation to Bernini's art in a volume of essays entitled *Bernini's Death and the Problem of the Homeless in Seventeenth-Century Rome*, forthcoming in French by the publisher Gérard Monfort.
4. On Bernini and caricature, see I. Lavin, "High and Low Before their Time: Bernini and the Art of Social Satire," in *Modern Art and Popular Culture; Readings in High & Low*, edited by K. Varndoe and A. Gopnik (New York: Museum of Modern Art, Harry N. Abrams, Inc. Publishers, 1990);: 18–50.
5. On the Bamboccianti, see D. Levine and E. Mai, eds. *I Bamboccianti Nederländische Malerrebellen im Rom des Barock*, exhib. cat. (Milan: Electra, 1991).
6. Walter Benjamin, *The Origin of German Tragic Drama* (London and New York: Verso Press, 1977).
7. Frank Stella, *Working Space* (Cambridge: Harvard University Press, 1986).

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fig.8



fig.9

Mastering the Past: Notes on Artistic Practice and the Beginnings of the Baroque in Italy

Gail Feigenbaum
Coordinator of Academic Programs
Education Division,
National Gallery of Art

In the middle of the sixteenth century, the Florentine painter Giorgio Vasari published his *Lives of the Artists*, the first real attempt to write a history of art. His enormously influential book plotted the course of Italian art as a progress toward perfection. Artists were described and ranked with the still-living Michelangelo at the pinnacle, perfect and effectively unsurpassable. The master narrative having been articulated (even if its particulars and judgments were open to dispute), ever after artists would operate in a self-conscious relationship to their past and future. With this lurch forward in the development of historical self-consciousness came important changes in the way artists were trained and in their mode of dialogue with art of the past, the issues considered in this brief essay. These are large and complicated issues, and the reader who wishes to learn more is urged to pursue them, particularly in Elizabeth Cropper's exemplary analysis cited below. The historical conditions that prevailed in Italy at the moment of the birth of baroque art have particular resonance for a contemporary moment of postmodernism and for the self-conscious response to the subsequent art historical narratives that are all, in a sense, sequels to Vasari's *Lives*.

The invention of academic training was one solution to the problem of artistic practice in a historically conscious age, and we will examine here the circumstances of its emergence. An artist in the Renaissance learned his craft as an apprentice in the workshop of a master. Aspiring to a career as a painter, a young man around the age of twelve typically would become associated with a master under legal articles of apprenticeship for a term of around six years. (Women were excluded from this system and generally restricted to learning their craft from close relatives.) To run his workshop a master needed apprentices to perform tasks ranging from those requiring minimal skill, such as cleaning the studio, to those that demanded varying degrees of technical proficiency such as the preparation of colors or the making of pens and brushes. With increasing experience, an apprentice learned to transfer his master's design from a drawing to a canvas or panel, to lay in parts of the composition, and eventually to execute entire works under close supervision. Customarily, after completing an apprenticeship, a young artist, usually in his late teens, would acquire additional seasoning as a paid assistant to his own or another master.

Of course an essential aspect of the training was to develop competence in drawing and painting. This was accomplished by means of a hierarchical system of first copying works of art and, then, after a long period of practice of this skill, copying nature. Initially the apprentice copied his master's drawings and paintings—after all, the ultimate test of his usefulness would be his ability to imitate his master's work closely enough to execute at least part of it for him. He practiced drawing parts of figures from paintings, entire figures, and then multifigured compositions. Next he tackled the problem of rendering three-dimensional objects by copying clay models of drapery, plaster casts of sculpture, and, finally, the living model. Likewise schemata for perspective, proportions, and shading were learned in this workshop training.

The sequence of these exercises was vital: it began with copying art and proceeded gradually to copying nature. The training of a student's eye, memory, taste, and imagination by first copying works of art and learned schemata was intended not only to teach the mechanical skills of drawing, but also to form an aesthetic foundation. Only after the canons of ideal beauty of Renaissance and ancient art were properly ingrained could a pupil face the challenge of transforming raw nature into art, of creating works of his own invention and design. This precisely sequenced curriculum of copying a careful selection of works by other masters fostered a reflexive allegiance to idealized beauty while effectively preventing any unmediated confrontation with brute nature. We shall see how this procedure, and the alteration of the artist's relationship to nature, changed with the genesis of what we call baroque art.

The symbiotic relationship of apprentice to master, the trading of instruction for the opportunity to use the increasing skill resulting from that instruction, was rooted in the Middle Ages. It was not notably different from the practice of other crafts like building or weaving. The structure of the guilds (organizations regulating the professions) to which artists belonged reflected this situation. Though taken as only "natural" today, the kinship of painters, sculptors, and architects as "artists" was a new notion in the sixteenth century. Until late in the century practitioners of these occupations often belonged to separate guilds which they shared, in turn, with other trades. In Florence, for example, painters belonged to the same guild as doctors and apothecaries, while in Bologna painters were allied with saddlers, and sword and scabbard makers.

In the late fifteenth and early sixteenth centuries, the phenomenal careers of artists like Leonardo da Vinci and Michelangelo, to name only the most famous men of extraordinary and varied accomplishment, respected and favored by popes and princes, strained the traditional conception of painter, sculptor, and architect as essentially identical to any other craftsman. As Leonardo himself lamented, painting suffered from being considered a mechanical art and hence not included among the liberal arts (grammar, logic, rhetoric, geometry, arithmetic, astronomy, and music). A struggle ensued, lasting the entire sixteenth century, to lift the artist out of the class of those who labored with their hands to the higher plane of those who worked with their intellect, and especially to raise painting to the status of a liberal art. Hence Michelangelo's remark, "one paints with the brain and not with the hand." The concept of design, Vasari claimed, was the father of painting, sculpture, and architecture, uniting them and distinguishing them as governed by mental rather than manual skill.

Crucial to the effort to improve the social position of the artist was the nature of his training. The practical, empirical character of the apprenticeship system was judged inadequate to inculcate the theoretical knowledge so important to the new concept of the intellectual artist. The liberal artist must be formed by a liberal education, and so began a variety of experiments to effect this change. In 1563 the first official step was taken when Grand Duke Cosimo de Medici established the *Compagnia ed Accademia del Disegno* in Florence. This was the umbrella organization for painters, sculptors, and architects, assuming the functions of a guild while taking responsibility for teaching the art of design. It was the counterpart to the official literary academy, the *Accademia Fiorentina*, which supervised what in modern terms would be analogous to the university faculty of letters. In one stroke Duke Cosimo had elevated the arts of design from crafts taught by rote and practice, to intellectual disciplines whose proper place of instruction was the university.

What actually went on in the new Florentine Academy has been much debated. A good deal of energy went into its administration whereas the teaching program was limited and slow to get under way. According to its statutes, the academy intended to offer some practical instruction, including drawing from the nude, but evidence for this program being carried out on a regular basis is scarce. An occasional dissection was arranged so that the members could learn anatomy. Theoretical instruction was more vigorously implemented with lectures on such subjects as geometry, mathematics, optics, and perspective. The academy encroached little on traditional workshop training, and youths continued to learn their technical and drawing skills as apprentices under the eye of the master in the private workshop. The academy elected *visitatori*, masters who would go to the workshops to examine the apprentices' work, point out the flaws, and teach them how to correct them. Considering the conspicuous jealousies and animosities that beset the community of Florentine artists, it is not

difficult to see how a master might have resented the intrusion of a colleague appointed to guide his own apprentices under his own roof. Thus in the academy, despite a new intellectual conception of the artist's role, practical training remained as before, relying on the traditional procedures of copying and imitating one's own master's work. As Vasari stressed, the pupil who would learn to express in drawing the ideas of the mind must first train his hand by the exercise of copying. Probably because the acquisition of this proficiency was in large part an inescapably mechanical process, it was the weak point of the Florentine Academy's teaching program. It would become, however, the defining function of the next great academy, that of the Carracci family in Bologna.

The concept of an academy offered an intellectual scope and prestige that were swiftly recognized, and artists all over Italy, and soon throughout the rest of Europe, established their own academies. The next significant of these new foundations, the Carracci Academy, was of a markedly different character, being that it was entirely private with no ties to guild or government. The Carracci family academy was opened in Bologna around 1582 by two brothers, Agostino (1557–1603) and Annibale (1560–1609), and their cousin Lodovico (1555–1619), all gifted artists in their twenties. Its seat was the studio of the Carracci, occupying the same rooms where the three artists produced their paintings on commission for patrons in Bologna and elsewhere in the region. In its loose and informal association of men with common interests, its casual atmosphere and openness to those of accomplishment in all fields, from university professors to musicians, poets, clerics, and young noblemen who wanted to learn drawing, the Carracci's venture was more akin to the private academies of letters and science that had sprung up during the sixteenth century than it was to the official academies of art and letters of Florence. Yet unlike other such associations, the Carracci Academy undertook to provide a new, intellectually grounded education for young artists offering instruction in such subjects as optics, perspective, architecture, anatomy, geography, history, and poetry. In contrast to the Florentine Academy, this one did not open with the issuing of a full-blown set of bylaws and theoretical positions to set its course. Vital and highly experimental, the Carracci Academy was at every moment inventing itself and new approaches to training artists, sorting out its rapidly evolving objectives and operations.

In the latter half of the sixteenth century, especially in the decades following Michelangelo's death, painting in central Italy—including the important centers of Florence, Rome, and the Carracci's home, Bologna—clung to a late mannerist style of emphatic elegance and artificiality, intentionally complex and often arcane in its symbolism. This highly aestheticized style was the mode in which the Carracci themselves were trained. They are credited by the writers of their day with reforming and revitalizing a painting whose inspiration seemed spent. The Carracci recognized that the habit of idealization itself, the basing of art first on other art rather than on nature, a tendency which had grown so exaggerated in late mannerism, had come to blind artists to nature. Their resolve to find their way back to nature was the driving force of their academy, and the cornerstone of their reform of painting. They began to challenge the primacy of art over nature in their method of training. Instead of following the traditional sequence of first copying works of art, particularly the master's own, to develop a thoroughly aestheticized filter through which to view nature, the Carracci went directly to nature, and returned to it constantly as their primary point of reference, even while copying other works of art. Copying art alongside, rather than as a prerequisite to, studying nature, the Carracci opened a dialectical relationship between what they profoundly loved and esteemed as the great tradition of art and its corrective in unmediated nature.

When too much unembellished, ungraceful nature surfaced in the Carracci's earliest paintings, however, it proved dangerous, provoking accusations that the Carracci were unlearned, that they did not understand the rules of art (i.e., the process of idealization), and were so ignorant that they thought copying a naked laborer was enough to be an artist. Annibale Carracci quickly countered such criticism by incorporating references to the artistic pantheon of Italy in his paintings. Even an unlikely genre subject like the *Butcher Shop* (Christ Church, Oxford) (fig. 1) borrowed poses from the most venerable monuments: Michelangelo's Sistine Chapel ceiling (fig. 2), and Raphael's frescoes in the Vatican *loggia*. The meaning of Annibale's transposition of poses, and compositional and figural relationships, from the elevated diction of Michelangelo's *Sacrifice of Noah* to the everyday vernacular of a butcher shop has eluded precise interpretation. Without a doubt however, a primary purpose of appropriating such fragments of art—the demonstration of knowledge, the assertion of his own place in the great tradition—was fulfilled only if the sources of the citations were recognizable to the informed spectator.

Studying the human figure from the living model—that is, from nature—was at the heart of the Carracci's program for reforming painting. Such practice has never guaranteed what we today would recognize as "natural" results, and the traditional Renaissance training procedures account, at least partly, for why this is so. The history of academic drawing in the centuries following the Carracci attests that there is almost nothing less "natural" than a drawing made from a posed model in a life-drawing class. In the early years of the academy, however, the Carracci were consciously trying to find their way toward a "natural" pose for the model. One remarkable exercise developed in the academy shows just how cleverly the Carracci could succeed in copying art, inventing, and reconquering nature in a single operation. A cluster of paintings by Annibale and Lodovico Carracci borrow the pose of one of the so-called "Bound Slaves" carved by Michelangelo for the tomb of Pope Julius II. Among these dependent works is Lodovico's *St. Sebastian* (fig. 3). His red chalk preparatory study (in the Albertina, Vienna) was clearly executed in front of a living model who had assumed the pose of Michelangelo's "Bound Slave." (fig. 4) The differences are telling. In the drawing the flaccid physique of Lodovico's model contrasts markedly with the tense, hard muscularity of Michelangelo's marble. In the painting the figure has a pliant, fleshy quality, almost pneumatic, that is entirely unlike the character of the statue. Tension ebbs from the pose as the torsion and jackknifing of the body in Michelangelo's conception are relaxed in Lodovico's versions, and one leg is straightened to bear the weight more comfortably. Copying the statue directly, rather than from the model posed after the statue, would have yielded entirely different results. The living model was used as a corrective to find a way back to the natural physical behavior that Michelangelo, in his quest for sublime expression, had purged from the pose. In this, as in other instances of borrowing, such as Annibale's *Butcher Shop*, the Carracci transposed the rhetoric of their prototype from a heroic to a humble key, demonumentalizing the conception and bringing it down to earth, and finding new value in this visible reality.

The Carracci were reacting to the immediate artistic climate in which they came of age—an exhausted late mannerism, enervated by its exclusive dependence upon and derivation from an earlier, mainly Florentine, style that was fundamentally alienated from nature. Traveling to the northern Italian cities of Venice and Parma, however, the Carracci discovered brilliant artists—slighted in Vasari's history of art, owing to his partisanship of central Italian style—who had not forsaken nature but who could show the Carracci how to represent in their work real light and air, how to conjure the grain and temperatures of things seen and felt. These brilliant exemplars included Titian, Tintoretto, and Veronese in

Venice, and Correggio in Parma. The Carracci's esteem for these painters, who based their work directly on nature and not on the paradigms of other artists, was expressed in what might appear to be a paradoxical form: they made scores of copies after their paintings and encouraged their pupils in the academy to do the same. If the theory and practice of the local painting tradition offered little guidance to an artist wishing to ground his work in nature, then the Carracci would discover and teach the techniques of creating naturalistic effect where they could. If the neutral studio light of the Carracci's own teachers offered no clues for the artist who now saw that it was possible to render the effects of the sun at different times of day and in different weather conditions, then copying was an effective method of mastering these techniques.

Experimenting with new structures, breaking down the old hierarchies, and introducing an eclectic array of sources, the Carracci Academy offered its pupils multiple teachers and a new freedom to invent the art of the future. If previously the goal of the pupil's training had been to make himself an effective imitator of his master, the Carracci introduced a new concept of art education. As Lodovico purportedly said, "To imitate one master is to become his follower and to be second, but by selecting the best from everyone, one becomes the judge and authority." How, then, does this "eclectic" method function in practice? In his painting of the *Madonna degli Scalzi*, for example, Lodovico Carracci was considered to have achieved a heretofore impossible feat: a union of Raphael's excellence of drawing (*disegno*) with the color and atmospheric warmth of Correggio. To fuse these two components, which had been divided and polarized in both the theory and practice of regional styles in sixteenth-century Italy, was a polemical act. Consequently, Lodovico disclosed his sources with candor, emphasizing especially Raphael's *Sistine Madonna*. The spectator's awareness of



fig. 1



fig. 2



fig. 3



fig. 4

Lodovico's references and quotations was crucial to the recognition and appreciation of what was being accomplished.

The subsequent history of the institution of art academies is, in some senses, a betrayal of the experiment of the Carracci Academy which had offered a new paradigm for artistic creativity. Both the institutional and instructional missions of the academy would follow a different trajectory, more akin to the earlier Florentine model of official state academy. In later centuries, the academy more often than not exerted a conservative influence, becoming the very instrument used to enforce the authority of the history of art. Constant and universal features of the institution, until the age of romanticism, were the academy's enshrinement of copying as the primary method of teaching, and its control, determined by a sustained theoretical discourse, over which models young artists must copy. It was thus in the academies that the selection of the works deemed to represent the highest achievement of art—the "canon"—was determined, continually revised, and enforced.

The historical self-consciousness that formed and informed the academies was equally pervasive outside the institutional setting. Take the example of Caravaggio around 1600: what did it mean when this artist, who might be fairly described as a revolutionary, a painter of nature, was no less insistent than the Carracci in extensively quoting poses, compositions, and motifs from the paragons, Raphael and Michelangelo, as well as from antique sculpture? Caravaggio's frequent citations of venerable artistic monuments, though utterly transformed in his paintings, are nevertheless detectable to the knowledgeable spectator. To cite just one example, the dead Christ in Caravaggio's *Entombment* is closely modeled on a figure on the *Meleager Sarcophagus*, an antique fragment well-known in Rome, but with certain details that recall Michelangelo's *Pietà* in Saint Peter's. Like most great artists of the baroque era Caravaggio's relationship with his sources was always complex and multivalent. In different cases he might profoundly change, critique, pay homage to, or assume the iconographic freight of the works from which he quoted. Surely an enlightened spectator was intended to appreciate how, in this system of referencing history, Caravaggio could challenge the past and yet claim his own place in the great tradition of Italian art.

The historically conscious painter called upon the visual education and memory of a historically conscious public which "knew" the master narrative of the history of art. Only such an audience could recognize and appreciate the artist's place among—perhaps even surpassing—those who had been designated the greatest masters when the first history of art was written. This new historically conscious age, that by this time can be called the baroque, was an era in which the artist overtly acknowledged, and incorporated into the making of his art, his awareness of his own creations, and even the entity of his own career, being viewed and judged. A little paradoxically perhaps (especially since this might seem, if only superficially, to recall the salient and much-maligned methodology of mannerism), the new way for the progressive artist to define himself and his achievement to his audience was by copying and quoting the art of the past, but to do this without forsaking nature.

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List of Illustrations

1. Annibale Carracci, *Butcher Shop*, c. 1584, oil on canvas, Christ Church Gallery, Oxford. Photo courtesy Villani
2. Michelangelo, *Sacrifice of Noah*, 1509, fresco, Sistine Chapel, Vatican City, Rome. Photo courtesy Vatican Museums.
3. Ludovico Carracci, *S. Sebastiano*, ca. 1595, oil on canvas, Galleria Doria Pamphili, Rome. Photo courtesy Villani
4. Michelangelo, *Rebellious Slave*, ca. 1514 marble, Musée du Louvre, Paris. Photo courtesy Fratelli Fabbri

The Response to the Art of the Past by Northern 17th-Century Artists

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How one responds to others may say less about them than about oneself. This is certainly true when considering the response of artists to the art of their predecessors, as we are doing in *Going for Baroque*. In this connection, it is intriguing to compare the subtly different tendencies in the conscious responses to the art of the past, recent or distant, by seventeenth-century painters and sculptors from Flanders, the Dutch Republic, and what is now Germany with the responses characteristic of contemporary Italian artists outlined in Gail Feigenbaum's essay. As the purpose of this brief discussion is more to provoke further discussion than to propose solutions, these responses by northern artists may be divided arbitrarily between the imitation of the past as an end in itself and the emulation of the past, or imitation with the intention to go beyond the model, as a means to a new artistic creation. Allusion to this dichotomy has been made already in Irving Lavin's essay. I propose that the different sense of history reflected in and encouraged by the writings on art by Karel van Mander in The Netherlands and Giorgio Vasari in Italy provides important background for understanding the differences in response to the art of the past, as does the relative availability of public art. Given the limited objectives of this essay, perhaps it can go (almost) without saying that every work of art is so embedded in an evolutionary matrix mixing aesthetic, cultural, and technical choices, that the intentions of the individual are submerged in the implicit and explicit choices framed by the conventions in which he or she works and also by the jumble of experience, only aspects of which can be consciously recalled.

The two paintings and one sculpture belonging to The Walters upon which these remarks will focus exemplify conscious responses to the past in which the source remains visible in the finished work—one is a virtual copy and the other two involve appropriations with different levels of critical transposition. The sources of the three examples are also varied: a famous fragment of Hellenistic sculpture, a contemporary engraving by a Netherlander working in Prague after a German Renaissance drawing, and an Italian painting of around 1600. These sources point to the importance of a common visual language that permits the expression of common concerns. For example, both the Hellenistic sculpture and the painting from the immediate past in Italy are expressed in a visual language based on the naturalistic treatment of the human figure and emotions, making it possible to integrate the vocabulary of the appropriated works directly into the formal construction of a new work composed in the same family of languages. The formal language of the High Renaissance was sufficiently different so that it was generally not specific motifs but rather the structure of a composition, or the entire composition (frequently via an engraving), that was taken over by later northern artists. The formal language of medieval art was for all practical purposes linguistically inaccessible; even artists of the fifteenth-century such as Jan van Eyck, who were greatly praised for their realism in the seventeenth-century, as by Karel van Mander in his *Painters' Book* (Haarlem, 1604), remained largely beyond the reach of seventeenth-century interpretation.

The intentional imitation of earlier art as an end in itself

In the seventeenth-century, the making of a work of art that completely imitated another existing work of art was common practice for painters as well as for sculptors who worked in bronze, or printmakers. The concept of originality was quite loose. Within the studio of a prolific artist such as Peter Paul Rubens in Antwerp, it was common to produce additional versions of the master's works. Besides replicas of successful compositions (versions intended to be essentially identical to the prime version, executed either by the master or in his shop under his supervision) and variants (versions of successful compositions that included changes), copies of works in the shop were made by pupils as part of the learning process. The demarcations between such copies, workshop replicas, autograph

replicas by the master himself, and variants are often impossible to define with any certainty. The Walters' *Madonna and Child* of around 1630/2 by Anthony van Dyck with substantial participation by assistants provides an excellent example of a workshop replica. In addition, works were sometimes kept in the studio as *aides-mémoire* of successful compositions or as prototypes for sought-after images, such as portraits of royalty. Furthermore, by the early seventeenth-century, reproductive printmaking (reproducing drawings, paintings, and sometimes sculpture) was an important genre;² by 1600 it was the chief use of engraving, while etching was the choice for original prints.

In this context we can consider the contemporary fascination with making paintings derived or copied from early sixteenth-century engravings or from engravings after High Renaissance compositions. While some of these paintings were clearly executed as forgeries, in general these were not intended to mislead but to express homage. Compositions from the generation of Raphael, Leonardo, Lucas van Leyden, and Albrecht Dürer were the subject of much study, in part because this was the first generation of painters whose ideas were extensively preserved in reproductive prints. In the north, Italian engravings appear to have been more the source of compositional inspiration than models for copying, except for narratives where a period figure was wanted. For example, Rubens' early *Adam and Eve*³ (Antwerp, Rubens House) of ca. 1600, derived from Marcantonio Raimondi's engraving after a design by Raphael, and Rembrandt's drawings of *The Last Supper*,⁴ derived from engravings after Leonardo, are representative.

Albrecht Dürer (1471-1528) was the most important and sophisticated northern artist of the High Renaissance. He was able to bring Italian harmonies to bear on traditional northern realism and thereby to create a visual language with a wide appeal: in 1600 Dürer was probably the most widely accessible northern artist. The body of prints made after his designs, both by his own hand and those of others, provided the closest equivalent in the north to the canon provided by the great public religious and secular art programs of Italy, such as the Sistine Chapel. The "Dürer Renaissance" in the years around 1600, centered in Munich,



fig. 1

Prague, and Haarlem, was a phenomenon without a real parallel in Italy. The single most important master was Hendrick Goltzius⁵ working in Haarlem in the 1590s. His virtuosic imitation of Dürer's technique in the creation of new compositions in Dürer's spirit (but bearing his own monogram) is a remarkable homage to the German master. Nevertheless, the Dürer Renaissance is primarily associated with the courts at Munich and Prague. Not only were the master's works in all media to be seen there, but both courts were home to significant natural history collections. For a naturalist-draftsman such as Georg Hoefnagel who worked at both courts in the later sixteenth-century, Dürer's studies of animals and plants were not historical curiosities but current models of the highest standard.

Dürer's delicate watercolor *Holy Family in a Landscape* of 1503 (Vienna, Graphische Sammlung Albertina) belonged to the Emperor Rudolf II at Prague, perhaps the greatest collector of Dürer's works. There it was engraved by his court engraver, Aegidius Sadeler,⁶ ca. 1598. At the beginning of the seventeenth-century a fine painted copy (The Walters, fig. 1)⁷ was made by an anonymous German painter associated with the court of Archduke Maximilian I at Munich (Johan König ?) or possibly with the court of Rudolf II at Prague. The Walters painting exhibits the heavier modeling of König's circle and eliminates much detail, in contrast to other known contemporary copies such as a painting now in the Galleria Doria Pamphilj, Rome, by the Fleming Jan Brueghel, who came to Prague in 1604.

Dürer's prints made an impression in Italy as well, but the results were more nuanced. *Holy Family* can be compared to the rather unusual *Ecce Homo* (The Walters, ill. on p.72), painted in the 1650s by the young Neapolitan Luca Giordano: the foreground figures and the compositional dynamic look back to Dürer, although no specific print source has been identified. As a young artist Giordano imitated the style of several painters; indeed he was accused of attempting to pass forgeries off as originals.⁸

The interpretive emulation of earlier art as a means to a new end

"Well-cooked vegetable parings make good soup." This is Karel van Mander's homely and vivid but apt metaphor for developing one's own artistic expression. Painter, poet, and theorist, Van Mander was the author of *The Painters' Book*⁹ (Haarlem, 1604), the primary literary source for our understanding of the contemporary view of the past in northern Europe. The "good soup" is the artist's own mature expressive style, and the vegetable parings are his sources of inspiration captured in drawings. The artist should draw inspiration from past art and from reality. In fact there is no clear line between the two: drawing or sketching "from life" (*naer het leven*) means drawing from physical reality, from the three-dimensional, and could include drawing from sculpture. Related to this is the great importance of variety in the creation of imagery¹⁰ that attracts the eye and interests the mind, for which we can look to the past for inspiration and which is again expressed through the soup metaphor. Van Mander emphasized that the ingredients should be well cooked, that is, gracefully integrated into the creation of a new product or style.

The approach to the past was subtly different in Italy. Giorgio Vasari, Florentine painter and author of the first great modern art history, *Lives of the Most Excellent Italian Architects, Painters and Sculptors* (Florence, 1550), outlines the development of art through the imagination, the genius of a few great men. As Gail Feigenbaum points out in her essay, in Italian art quotations of famous works of the past might be introduced not only to take advantage of the expressiveness of the earlier piece but also to absorb its power (much as a head-hunter might expect to absorb the power of his fallen adversary) and, finally, to challenge the sophisticated viewer to identify the source—as in Ludovico Carracci's

suggestive adoption of one of Michelangelo's marble *Slaves* for a painting of the *Martyrdom of St. Sebastian* (Feigenbaum, figs. 1, 2). This kind of direct quotation is not common in the north. The use of engravings after Leonardo and Raphael as cited above is quite different.

In imitation of Vasari, Van Mander wrote a "lives of the artists" as an important part of his *Painters' Book*, but while he praised artistic imagination and the artists who have demonstrated it, he also emphasized that the strength of northern artists has historically resided in their capacity to render physical reality. Thus the young artist was encouraged by Van Mander to seek out inspiration in the real world much more than the young Italian artist who was more strongly urged to consider the lessons of the past.

In the north there just was not a body of idealized statements on common goals—the well-being of the state and the human soul—made accessible through public art as there was in Italy. There was no equivalent to Rome as a center of patronage and congregation. Protestant iconoclasm in the Netherlands in the later sixteenth-century had been fairly effective in emptying the churches. While Rubens and his followers would eventually fill the churches of the Southern (Catholic) Netherlands, in the Protestant-dominated United Provinces (Northern Netherlands) public painting was typically portraiture, the best known examples being the great group portraits by Frans Hals and Rembrandt of militia members and civic boards. There was also very little public sculpture. Thus there was not much point in inserting self-conscious quotations if almost no one was



fig. 2



fig. 3

going to notice. In general, in northern art of the seventeenth-century references to past works of art were integrated into current art, not as quotes to tease the intellect, but simply as meaty phrases, the ham bone in the soup pot, which enhances the flavor.

This kind of smooth appropriation of an expressive passage from an earlier work—so perfectly integrated that it was only recently recognized—is behind *Girl Teasing a Cat*¹¹ (The Walters, fig. 3), painted by Jan van Bijlert (1597/9-1671) around 1625/6 in Utrecht. The picture reflects the Dutch seventeenth-century saying "Whoever plays with a cat will be scratched," comparing playing with a pleasure-loving but untrainable cat to the seductions of a loose woman. The subject of a child or young woman playing with or being scratched by a cat was popular with Dutch artists, though usually the figure wears everyday clothes rather than the *déshabillé* state seen here.

The focal point is the girl's exposed shoulder and arm, the tender skin of which the viewer vicariously imagines raked by the cat's claws. This seductive passage is surely adapted from the naked shoulder and arm of the youthful singer in Caravaggio's *The Musicians*¹² (Metropolitan Museum of Art, fig. 2), painted in 1595/6 for the Roman palazzo of Cardinal Francesco Maria del Monte. Van Bijlert spent several years in Rome, returning to Utrecht in 1624. Works by other Utrecht painters can be identified in inventories of the Cardinal's collections, and he had artists living in his palazzo, so it is reasonable to assume that Van Bijlert could have seen *The Musicians*. No paintings from Van Bijlert's years in Rome have been identified, but those he did in the first years back in The Netherlands reflect admiration for other works Caravaggio executed in Rome 1592/3 to 1606, for example Van Bijlert's *Calling of St. Matthew* (Utrecht, Rijksmuseum het Catharijneconvent), is unthinkable without Caravaggio's pivotal treatment of the subject painted for San Luigi dei Francesi in Rome. We have no evidence as to how Van Bijlert brought the image back with him, in his mind or on canvas or paper.

In *The Musicians*, the presence of Eros, the god of love, the winged youth with the quiver of arrows at the left selecting grapes, and the vaguely *all'antica* costumes worn by these androgynous youths point to this concert as an allegory of music as the food of love. The melancholic languor of Caravaggio's homoerotic composition is transformed into the eager, mischievous sexuality of Van Bijlert's young woman, her arm held out slightly from her side, securing the viewer a glimpse of her breast. There is no reason to think that viewers of Van Bijlert's painting in Utrecht would be expected to recognize the passage from Caravaggio.



fig. 4

*Lucretia Attacked by Tarquinius*¹³ (The Walters, fig. 4), datable to 1605/10, a masterpiece of the Dutch-born bronze sculptor Hubert Gerhard (1550-1622/3) who was active in Munich, also exemplifies a response to the past consistent with Van Mander's soup metaphor. Behind the dramatic tension of these struggling bodies lies an understanding of the fundamental lesson of the famous Hellenistic *Hercules* by Apollonios of Athens, known as the *Belvedere Torso* (Vatican, fig. 5). There are no extant drawings by Gerhard after the piece, but he would have had the opportunity to study it during his years in Italy before settling in Munich. Again, nothing suggests that Gerhard was challenging the viewer to guess what had inspired him.

The profound effect of this limbless torso on sixteenth- and seventeenth-century European art, certainly on Netherlandish artists who visited Rome, derived from its power to suggest: its subtle torsion—Hellenistic art's great gift to the Western tradition epitomized in this fragment—could serve as a compositional core for many kinds of action, subtle or violent, virtuous or malevolent. It functioned as a kind of linguistic "root syllable" to which visual prefixes and suffixes could be added. Because the body language of the torso tells no specific story, it can be made to convey many varied ones. While the lift of the thighs orients this muscular body in one direction, the shifts in the upper body permit the anticipation of movement in another, an infinitely flexible root syllable for developing a vocabulary of conflict or reconciliation. Maarten van Heemskerck was the first northern artist to acknowledge its power, first in drawings made in Rome in 1532-5 and later in compositions as various as a *Mocking of Christ* or *Judgment of Paris*. Rubens, who also drew this amazingly influential fragment,¹⁴ sets it like a magnet in the center of his early *Mocking of Christ* painted for Sta. Croce in Gerusalemme in Rome.

The self-effacing homage to an earlier master evidenced in the phenomenon of the Dürer Renaissance, represented here by the *Holy Family in a Landscape*, involves a radically different sense of the past than the seamless absorption of effective vocabulary seen in *Girl Teasing a Cat* and *Lucretia Attacked by Tarquinius*. While there is no real counterpart in Italy to the Dürer Renaissance, neither does there appear to be the same level of interest by northern artists in the thinly veiled quotations of well-known masterpieces that is found in Italian art; thus, the Italians might be said to occupy the middle ground between the two poles represented by the northern examples. The varying perceptions of history reflected in, and prompted by, the writings of Vasari and Van Mander and the related differences in the nature of public art hold clues to understanding these respective vantage points.

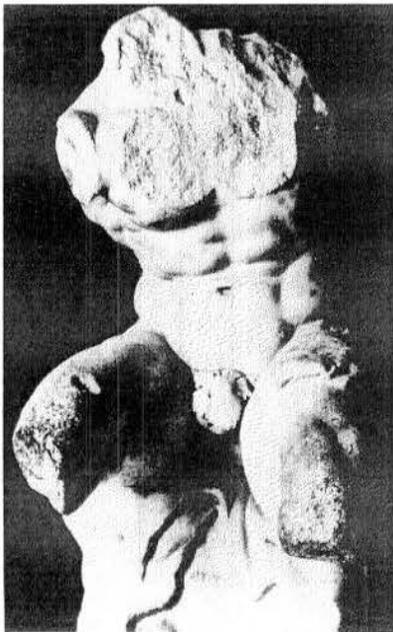


fig. 5

Endnotes

1. See Christopher Brown, *Van Dyck* (Oxford, 1982), pp. 122-3 (prime version in London, Dulwich College); Erik Larsen, *The Paintings of Anthony van Dyck* (Freren, 1988), no. A 146/2, based on no. 647 (Dulwich).
2. See Timothy Riggs and Larry Silver, *Graven Images, The Rise of Professional Print-makers in Antwerp and Haarlem, 1540-1640* (exhib. cat. Mary and Leigh Block Gallery, Evanston Ill., 1993); Joaneath Spicer, "Anthony van Dyck's Iconography: An Overview of its Preparation," *Van Dyck 350*, edited by Susan Barnes and Arthur Wheelock (*Studies in the History of Art, Symposium Papers 26*) (Washington, National Gallery of Art, 1994), 327-64; Christian von Heusinger, *Das gestochene Bild: von der Zeichnung zum Kupferstich* (exhib. cat. Herzog Anton Ulrich-Museum, Braunschweig, 1987).
3. See Frans Baudouin, *Peter Paul Rubens* (New York, 1977): 48-52; J. Muller, "Rubens's Theory and Practice of the Imitation of Art," *Art Bulletin*, 64 (1982): 229-47.
4. See *Rembrandt en zijn voorbeelden/Rembrandt and his sources* (exhib. cat., Museum het Rembrandthuis, Amsterdam, 1986); Leonardo's 'Last Supper': Precedents and Reflections (exhib. cat., National Gallery of Art, Washington, 1983); Kenneth Clark, *Rembrandt and the Italian Renaissance* (New York, 1966).
5. See Walter Melion, "Hendrick Goltzius's Project of Reproductive Engraving," *Art History* 13 (1990); Dorothy Limouze, "Engraving as Imitation: Goltzius and his Contemporaries," and other articles in the volume dedicated to Goltzius of *Nederlands Kunsthistorisch Jaarboek*, 42-43 (1991-2).
6. See Dorothy Limouze, "Aegidius Sadeler (1570-1629): Drawing, Prints and the Development of an Art Theoretical Attitude," *Prag um 1600. Beiträge* (Freren, 1988).
7. For the phenomenon of the Dürer Renaissance, see "sur Ausprägung der Dürer-Renaissance in München," *Munchner Jahrbuch der Bildenden Kunst*, 3rd ser., vol. 31 (1980), 129-75; *Dürerrenaissance um 1600* (exhib. cat., Hannover, Niedersächsische Landesgalerie, 1978/1979); H. Kauffmann, "Dürer in der Kunst und im Kunsturteil um 1600," *Anzeiger des Germanischen Nationalmuseums* 1940-53 (1954), 18ff; Fritz Korenyi, "Die Kunstkammer Rudolf II und die Dürer Renaissance," in *Albrecht Dürer und die Tier- und Pflanzenstudien der Renaissance* (exhib. cat., Vienna, Graphische Sammlung Albertina, 1985). For Dürer's drawing see Colin Eisler, *Dürer's Animals* (Washington 1991), chapter 2, 31-56. There is also in the Walters (37.1747) a brightly colored but damaged copy executed in oil on panel (48 x 34 cm) after H. Goltzius's masterful 1594 engraving *The Circumcision of Christ* (Illustrated Bartsch 322; 46.5 x 35.1 cm), itself very (self) consciously in the style of Dürer. In the painting Goltzius' monogram and the date are eliminated, and one must wonder if this imitation was perhaps intended to pass for a painting by Dürer.
8. See the passage in G. P. Bellori, *Le Vite de' Pittori, Scultori ed Architetti moderni* (Rome, 1728) as discussed in F. Chamoux et al., "Copies, répliques, faux," *Revue de l'Art* 21 (1973): 19.
9. From the didactic poem "The basis of the noble, free art of painting" which forms the first book of *The Painters' Book: Den grondt der edel vry schilder-kunst, Het Schilder-boeck* (in edition edited by H. Miedema [Utrecht, 1973]), ch. 1, verse 46, from "The Exhortation." "Goed gekookte rapen is goede soep" could possibly also be read as "good, cooked parings make good soup." See also Walter Melion, *Shaping the Netherlandish Canon, Karel van Mander's "Schilder-Boeck"* (Chicago, 1991) and J. Bolten, *Method and Practice. Dutch Drawing Books 1600-1750* (London, 1985).
10. Van Mander, *Den grondt*, ch. 5, verse 20.
11. Paul Huys Janssen, *Jan van Bijlert (1597/98-1671) Schilder in Utrecht* (diss., Universiteit Utrecht, 1994), no. 106 (no discussion).
12. New York, Metropolitan Museum; see *The Age of Caravaggio* (exhib. cat. Metropolitan Museum of Art, 1985), no. 69. Also in the same catalogue, Luigi Salerno, "The Roman World of Caravaggio: His Admirers and Patrons." As noted by Mina Gregori (under no. 69), Caravaggio reused the boy's upper body for the angel in *Rest on the Flight into Egypt* (Galleria Doria Pamphilj, Rome; her fig. 3). For copies of *The Musicians* see Richard Spear, *Caravaggio and his Followers* (exhib. cat. Cleveland Museum of Art, 1971), under no. 15.
13. For Gerhard, see Joaneath Spicer, *The Allure of Bronze, Masterpieces from the Walters Art Gallery* (Baltimore, 1995), 7; *Um Glauben und Reich, Kurfürst Maximilian I* (exhib. cat. Munich, Residenz, 1980); Hans Weihrauch, *Europäische Bronzestatuetten, 15. 18. Jahrhundert* (Braunschweig, 1967).
14. See W. Stechow, *Rubens and the Classical Tradition* (Cambridge, 1968); F. Haskell and N. Penny, *Taste and the Antique. The Lure of Classical Sculpture 1500-1900* (New Haven, 1981).

List of Illustrations

1. Unidentified German artist, *Holy Family in a Landscape* (after an engraving by Aegidius Sadeler of ca. 1598, itself after a watercolor by Albrecht Dürer of 1503), 1600/30 (Walters Art Gallery, oil on copper)
2. Jan van Bijlert, *Girl Teasing a Cat*, 1625/6 (Walters Art Gallery, Jones Fund, oil on panel)
3. Michelangelo Merisi da Caravaggio, *Musicians*, 1595/6 (New York, Metropolitan Museum of Art, oil on canvas)
4. Hubert Gerhard, *Lucretia Attacked by Tarquinius*, 1605/10 (Walters Art Gallery, bronze)
5. Apollonios, son of Nestor, *Hercules—Torso Belvedere*, 1st century B.C. probably after original of late 3rd or early 2nd century B.C., Marble, Vatican, Rome

Contemporary Artists Go For Baroque

Lisa G. Corrin, Curator/Educator
The Contemporary

The Past

"I am obsessed by the interpretation of the past. I live in a room built in the 1930s whose rectilinear windows divide the world outside in the geometric grid of the modern style, 1:1.75, the dimensions of the cinema screen. You don't find picture windows like this before film. I open the front door onto the desolate municipal gentrification of Phoenix Street 1984. The spirit of the suburbs is alive and well in local government. I turn into Charing Cross Road, half as old as time. How to present the present past? The way it's mirrored most nights on TV reflects the dodo nature of our museum culture. A stuffed nineteenth-century bird, ersatz historicism, everything in its ordered place." Derek Jarman¹

What is the connection between the past and the present? The answer is not so simple. Perhaps this is the most difficult question that a self-conscious museum can ask today when assumptions about the construction and interpretation of history are constantly being challenged. Neither the concept of truth as absolute and unified nor the role of the historian as objective and neutral are taken for granted any longer. As the methods, value systems, and role of the museum are questioned, attempts to "re-create" the intentions of past cultures become fraught with complexity. It is no longer universally accepted that the *raison d'être* of the museum is cultural retrieval, but rather engaging with the challenge of the simultaneous nature of history as described by the philosopher Walter Benjamin, "not homogeneous, empty time, but time filled by the presence of the now."²

History is a dynamic enterprise that resembles most closely a living organism containing within its genes the experiences of then and now. History is a creature of flux, subject to shifting cultural conditions and points of view. The museum is a repository of the past and an embodiment of the structures that have determined our relationship to it. If it chooses, the museum can use objects critically to reinforce the past's active, ever-present, and fluid nature.

For Derek Jarman, like many artists, the museum has become a metaphor for contemporary society: a plethora of archaeological sites filled with anonymous bones, rubble, stuffed anything, so taxonomically organized that it risks inhibiting the seamless flow of the past into the present. The work of the eighteen artists included in the exhibition *Going for Baroque* exhibit an "obsession," to use Jarman's word, for discovering what kinds of relationships to the past might be possible within our contemporary landscape. Constructing a relationship to the past is, itself, an artistic preoccupation with a history of its own. As Drs. Feigenbaum, Lavin, and Spicer have shown in the essays published here, this question was resolved very differently by artists in the seventeenth-century. However, for many historically hyperconscious artists today, it no longer seems plausible to "model" their responses to this problem according to the models developed so long ago. Like the contemporary historian and the curator, artists have found there are no easy answers where history is concerned. Yet their works of art offer some compelling possibilities that, despite their quirky idiosyncracies, reaffirm the ongoing relevance of the museum for them. Although the genealogical table of art history put forth by Giorgio Vasari in the sixteenth-century and mirrored in museum collections is now arguably obsolete, nonetheless, the "canon" of works of art from the past continues to provide current artists with raw material in their search for ways to resolve the problem of history which are appropriate for our time.

In their efforts to re-envision their connections to the past, many contemporary artists have taken a particular interest in the baroque and rococo. The period roughly between 1600 and 1750 in Europe and the Americas is generally credited by scholars as encompassing the advent of modern society. As Irving Lavin has suggested in his essay in this catalog, many of the social and cultural institutions we take for granted were born during that phenomenal period of transformation. Within the visual arts, these include the rise of the art dealer, prescribed methods for structured artistic training within organized academies, the development of the modern conception of the artist, and conventions of representation that have formed the basis for the ways art and artist are defined today.³

Space: Frank Stella

The most well-documented discussion of the baroque by a twentieth-century artist is Frank Stella's *Working Space* (1986), based on his Charles Eliot Norton lectures delivered at Harvard University in 1983-4.⁴ Stella's ideas were influenced by his study of the paintings of Caravaggio during a residency at the American Academy in Rome in 1982-3. In *Working Space*, Stella argued that Caravaggio's use of illusionism gave painted space the appearance of projecting beyond the frame into the viewer's space. It was this contribution of the seventeenth-century artist that Stella was convinced could revitalize what he viewed as a crisis in abstract painting. Stella identified this crisis as the inability of abstraction to come to terms with the loss of the figure. Without the figure, he argued, abstract painting had become "space-blind," "shallow and constricted," losing a crucial awareness of the physicality of space, and loitering dangerously close to decoration. The solution, Stella suggested, was the introduction into painting of "working space, space to grow and expand into, space capable of direction and movement, space that encourages unlimited orientation and extension."⁵ Painted space should appear coextensive, that is "the spatial experience of a painting should not seem to end at the framing edges or be boxed in the picture plane."⁶ Stella did not, however, advocate that abstract painting return to Caravaggio's illusionism exactly as Caravaggio had used it, but that working space be "expressed completely in its own terms," in a thoroughly modern syntax.⁷

Stella has been preoccupied with the "problem" of pictorial space since winter 1958 when he began the series of symmetrical stripe paintings known as *The Black Paintings*, the body of work that brought him critical notice early in his career.⁸ In these works he attempted to "force illusionistic space out of the painting," achieving this without the gestural, highly personalized brushwork associated with abstract expressionism.⁹ Stella described these paintings as "non-relational"—their internal elements carried no relationship to one another or to anything outside the painting. *The Black Paintings* were followed by shaped canvases which further demonstrated his often quoted credo and the fundamental principle of minimalism, "What you see is what you see."¹⁰ These works asserted paintings as objects while accepting the fundamental two-dimensionality which made them distinct from sculpture. In taking this stance, Stella found himself aligned with the great arbiter of formalist criticism, Clement Greenberg, who, as Calvin Tomkins has succinctly described,

actively promulgated a course of 'self-definition' through which every element that was not essential to the art of painting must be ruthlessly eliminated. Since the art of painting was essentially the art of putting pigment on a flat surface, Greenberg believed that any illusion of spatial depth must be avoided at all costs, so as not to violate 'the integrity of the picture plane.'¹¹

Stella would, however, show himself to be a less than full-fledged member of the formalist camp in the painted metal reliefs comprising the *Brazilian Series* (completed 1975), *Indian Bird Series* (1977-78), and *Exotic Birds Series* (1976-80), (see Lavin fig. 5). Their elaborately curved planes mounted on aluminum, some with metal tubing or wire mesh, had bright, tactile skin, achieved through the application of a caustic solution to the surface. In the final series these surfaces were enhanced extravagantly with ground glass, glitter, neon colors, crayon and silk-screen inks. The treatment of space in the *Indian Bird Series* is of particular interest because of Stella's use of a layered cantilevered construction that intensified the movement of the tangled forms. The

pieces projected several feet into the viewer's space, eliminating any semblance of a frame.

In such works, Stella no longer appeared to be resistant to exploring the tight line between two-dimensional and three-dimensional pictorial space. In retrospect, the digestion of his experience of baroque space and its impact on his work seems unsurprising. In fact, this preoccupation with such coextensive space is revisited continually in Stella's painted reliefs, murals, and recent sculptures and architectural projects.¹²

Stella's own expanded "working space" now includes architectural designs for a gatehouse (Cleveland), a desert museum (Israel), an exhibition pavilion (Groningen Museum, Netherlands), and an unrealized commission for a kunsthalle and gardens (Dresden).¹³ Prior to bombing by the Allies in World War II, Dresden was a masterpiece of baroque architecture and city planning. Stella's plan for the Dresden kunsthalle and gardens called for a group of low pavilions serving as an exhibition space, cafe, and offices, plus snaking gardens, waterways, and public spaces. The proposed site of the structures was the Herzogingarten, a garden adjacent to the Zwinger Palace complex begun in 1722 by the architect Matthäus Daniel Pöppelmann. Pöppelmann was commissioned by Friedrich August I, elector of the Holy Roman Empire and King of Poland, to transform Dresden into a suitably dazzling equivalent of Versailles. At the height of its use, the painted pavilions were host to elaborate festivals, theatrical events, and courtly spectacles.

Stella's swirling design (articulated in the cast stainless steel model, black and white plate page 70) offers a visual conversation with the Zwinger. The use of painted double half-domes for the new orangery relates closely to Pöppelmann's lively, painted, curvilinear pavilions.¹⁴ Stella proposed that the pavilions be built of teflon panels to enable the structures to bend and twist in space sculpturally. The "pictorial" drive behind his work remains in his approach to architecture, privileging personal form over the programmatic necessities of a public building, a position at odds with the political and functional demands of architecture. This abstract working space has yet to be translated into a real environment.¹⁵

In 1992, Stella exhibited his first freestanding sculptures intended to be seen in the round. Fabricated of bronze and stainless steel, the forms of these modest-sized works, such as *The Chapel of the Holy Ghost*, (color plate page 70) are derived from those appearing in his paintings. Stella's abstract forms had, typically, evolved from his own environment. The serrated, radiating arc of the imaginary chapel relates to the cap of one of the exotic hats he had collected in his travels. The sinuous form is also suggestive of the hatlike roofline of Le Corbusier's *Notre Dame de Haut* in Ronchamp, France, and to the curvilinear arabesques and undulating facades of baroque and rococo architecture.

Whatever he might have gleaned from close study of Caravaggio's painting, Stella's recent merging of architecture, sculpture, and painting now more closely resembles the goals of Gianlorenzo Bernini (1598-1680).¹⁶ Bernini, as Irving Lavin has pointed out in his catalog essay "Why Baroque?," considered it his highest achievement "to unify architecture with painting and sculpture in such a way as to make them all a beautiful whole." Stella was invited by David Mirvish, a former art dealer and now theater owner and producer, to work in collaboration with architect Peter Smith on a comprehensive design plan for Mirvish's new Princess of Wales Theater in Toronto, Canada.¹⁷ Completed in May 1993, Stella's final contribution included interior murals for the theater lobbies, a 904-square-foot mural inside the ring of the auditorium dome, three panels on the proscenium arch and the exterior back wall of the theater's fly tower—a total of over 10,000 square feet of painting throughout the site. In addition, Stella created a series of sculpted plaster reliefs for the dress circle and balcony fronts, and cast iron reliefs for the row ends of seats in the auditorium. The murals were created from twelve three-dimensional collages fabricated from *debris d'atelier*—discarded pieces of styrofoam, plastic construction netting, honeycomb aluminum, old milkcrates, colored dots, and biomorphic shapes derived from Stella's cigar smoke rings modeled in three-dimensions on computer. The collages were photographed and reproduced double their size, then color laser-printed on canvas before being glued into place. Computer-generated imagery was central to the development of the final interlocking shapes.

Ironically, Stella's murals for the theater would mark a return to painting "bound" by the frame of architectural walls, a tradition which Stella had applauded Caravaggio for overthrowing. Stella had, despite his enormous admiration for Caravaggio, noted that although the artist had created a new conception of space, he remained inscribed within the specific system he had devised. The challenge for the contemporary abstract artist, as Stella defined it, was to push Caravaggio's contribution into a new direction. Stella's murals for the Princess of Wales Theater proposed to achieve this in two respects. First, Stella would confront the problem of *trompe l'oeil* without resorting to the hybrid painting-reliefs of his earlier work. Second, he would embrace new technologies to generate his forms and palette.

Subsequently, Stella created two wraparound architectural paintings based on the Princess of Wales Theater project which were installed at the Knoedler Gallery in 1994. The crucial change in these two works—*Loohooloo* and *Ohonoo*—was that the virtually continuous, flat surfaces are shaped using spandex so that they bulge as much as four feet into the viewer's space.¹⁸ This new approach to his paintings was, in part, a response to the literary allusions Stella had chosen to reference in their titles. Art historian Robert Wallace has argued convincingly that *Loohooloo* and *Ohonoo* are a continuation of Stella's engagement with Herman Melville in the *Moby Dick Series* he was still working on in 1994.¹⁹ The artist found the titles to both paintings in *The Dictionary of Imaginary Places*, where he discovered that they were used by Melville in his novel *Mardi* (1849). Wallace has pointed out that Melville's characterization of the fictitious Polynesian island of Ohonoo includes descriptions of surfing, the chief activity of the inhabitants, which, he argues, gives Stella's painting of the same title, the "feeling of spacious ease because of the way in which [the] buoyant imagery rides the continuous curve of the surface."²⁰ This comparison was sustained by Stella himself who expressed the wish that the bulging surfaces were "a little tauter, a little bit more like a billow, like a sail."²¹ *Ohonoo*, (color plate page 70), a concise melding of form and content, functions as a "summa" of the many forms that have inhabited Stella's works, but despite the literary, geographic, and other kinds of allusions referenced in Stella's title, their primary agenda is still pictorial.²² "What you see," is still, "what you see."

Loohooloo and *Ohonoo* mark a crucial change in Stella's relationship to baroque painting. While his earlier relief-like paintings derive their "working space" from successive planes of interwoven forms physically moving forward into space off the wall, Stella's paintings since the Princess of Wales Theater are closer to the *trompe l'oeil* that reached its apotheosis in the baroque. In baroque painting, artists created a sense of three-dimensional space by exploiting the full repertoire of approaches to spatial illusionism available. A comparison between *Ohonoo* and *Abduction of the Sabine Women*, a German seventeenth-century relief (after an engraving by Matthäus Merian of 1657, The Walters) demonstrates the distinction between relief and painting clearly.²³ The art of relief is a hybrid art that by its very nature retains the tension between two and three dimensionality. The baroque artist has animated the frieze-like arrangement of the figures by carving deep pockets of space around them. The play of light and shadow increases their three-dimensionality, seeming to push the action off the flat architectural stage. Stella's "new" relationship to the baroque has less to do with creating the "palpable" or "sculptural" reality of Caravaggio, than the shifting levels of reality dazzlingly represented in illusory ceiling paintings such as Andrea Pozzo's baroque masterpiece *The Missionary Work of the Jesuit Order* in the Church of St. Ignazio (Rome, 1691-4). Like Stella, Pozzo also wrote a sizable treatise on space, *Perspectiva pictorum et architectorum* (1693), a "summa" of baroque methods for addressing the challenges of perspective.

Stella's relationship to the baroque accepts on faith conventions of representation: the viability of painting as a medium; the critique of the artist as "author"; the neutrality of the object; and a progressive view of history that accepts Vasari's hierarchical "canon" as the basis of aesthetic principles.²⁴ In a sense, he envisions his work as part of an uninterrupted continuum of aesthetic developments. While Stella's achievements are considerable, his "modernist" position marks a decisive counterpoint to the position of other contemporaries, for whom the relationship to the past is far more problematic. For much of the generation who came of age as artists in the last fifteen years, this

relationship is often constituted by a deep ambivalence about tradition. This ambivalence is often expressed allegorically in works of art that appropriate techniques, styles, themes, or iconography from the past or refer to historic events or persons in images that question the multivalent meaning of representation and address contemporary concerns. The use of allegory—using symbols to express truths or generalizations about human behavior or experience—is the defining feature of work by contemporary artists' engaged with the past in this exhibition.

Light: David Reed

Stella's relationship to the past, as it is constituted by his formalist discourse on baroque space, has been the subject of considerable discussion among other abstract painters such as David Reed, who strongly disagree with his characterization of Caravaggio's art. In an essay co-authored with critic David Carrier, Reed argued that Stella's analysis of the baroque overstates the significance of Caravaggio's pictorial space for contemporary abstraction because he does not adequately differentiate between the baroque creation of illusionistic space and Stella's own preoccupation with literal space.²⁵ This, according to Carrier and Reed, leads to confusion about Stella's own works as paintings. Reed and Carrier argue that Stella's works are, in fact, large-scale relief sculptures.²⁶

Moreover, they claim that Stella's argument that baroque art literally embraces the spectator is also a misreading of the role of *trompe l'oeil* in baroque art in which contact with the viewer is established pictorially and conceptually—through the eye alone. This interpretation of the intention of baroque *trompe l'oeil* is transposed in Reed's own work. The brushmarks in his paintings, despite the vigorous sense of gesture, gain their texture through the artist's use of contrasting hues of varying intensities. The viewer must access texture purely through the eye since the tactility of the work is illusory.

Ironically, Reed's interest in the baroque, like Stella's, was activated by his own interest in interactive space. His lectures often use as an example *Christian Charity* (1611, Museo e Gallerie Nazionali di Capodimonte, Naples), a painting by the baroque artist Bartolomeo Schedoni. In this work, a woman hands bread to a blind beggar who looks hopefully to the viewer who is encouraged, in turn, to demonstrate his or her charity by adding or imagining to add alms to the *trompe l'oeil* paper money tucked inside the frame. What interested Reed about this work was that the spatially complex illusionism was intended to influence the viewer's behavior. Reed's goal for abstraction was to make it similarly interactive, to make the viewer aware simultaneously of the painting process that had taken place and his or her present act of looking. In effect, Reed's effort to introduce the concept of narrative into non-representational art is the key to what differentiates his relationship to the baroque from that of Stella.

Reed and Carrier's critique of *Working Space* also argued that Stella's technical procedures for constructing his reliefs, in which the color is added to forms after the aluminum supports are composed, provides further ground to support their claim that Stella misunderstood baroque art. In Reed's opinion, color in late mannerist and baroque art is never gratuitous; it is inextricably bound up with form and content. Reed has cited Andrea Del Sarto's *Borgherini Holy Family* (1529, The Metropolitan Museum of Art) as a clear case in point. In this painting, Christ's loincloth is suggested through *changeant* color, modeling with hue rather than value so that vivid, even harshly contrasting colors comprise form as opposed to light and dark.²⁷ This technique was often used by artists both to draw attention to something in a painting and, at the same time, to disguise it. In Del Sarto's work, Christ's mother holds his "manhood" under the loincloth located in the center of the canvas, a gesture Reed has described as "shocking and touching," for through this action she points out to us his humanity.²⁸ Reed's interest in *changeant* is crucial to his relationship to art of the past because of the ways the technique can be used to reveal and conceal covert narratives in painting.

Reed's own use of this type of "artificial" color palette remains his primary connection to the baroque. Yet, while, as one writer has observed, "it is true that they [Reed's paintings] are indebted to the history of painting... when one looks for affinities, one will, at the least find Reed's use of color in the shopwindows and large advertising spaces that are present everywhere in the urban life of New York City."²⁹ In fact, Reed has argued some baroque artists would have appreciated the extraordinary

range of intense colors created through new technologies such as those used for automobile body paint which are accessible to artists today. Despite the baroque preoccupation with naturalism, Reed sees the electric violets and pinks in Domenico Fetti's *Adoring Angels* (1614, The Walters) and *The Martyred St. Catherine of Alexandria with Angels* (School of Florence, 1625/50, The Walters), the paintings that he studied during his residency, as complex and artificial.³⁰ The challenge for the contemporary abstract painter today as Reed sees it, is to interpret the rapidly expanding palette, to give colors emotional connotations that have yet to be ascribed to them thereby making them relevant to our time.³¹

Where Stella is nostalgic for the "real" space and "tangible" figures of Caravaggio, Reed believes that the artificiality and theatricality found in baroque art can be used effectively and emotionally. Reed cites, in particular, theories associated with Annibale Carracci concerning the representation of the *affetti*—or emotions—through body language and gestures with specific meanings. "I hope to find some equivalent for that effect in abstract painting which deals with forces and relationships rather than objects."³² As in baroque art, these gestures in Reed's works react within or against sudden jolts of dramatic light. This quality has been influenced by Caravaggio, whom Reed has described as "the first filmmaker," because of the way the actions of Caravaggio's figures seem frozen in the flash of a strobe light.³³

Reed has described the baroque use of light that has influenced his painting as a "technological light" that seems beyond the human. The intensity of the otherworldly light emanating from within Reed's work comes from layers of transparent paint and appears more cinematic than natural. The flickering effects of light he achieves in his paintings give the impression of "channel-surfing" in the dark, the television images snapping past abruptly in a steady stream of blinking light. The strokes which roll across Reed's screens of paint seem to imitate film flowing through a camera sometimes rapidly, sometimes in very slow motion.³⁴ It is this pulsing light which determines the sense of time unfolding in his "narratives." Reed finds this technological light divine and dangerous, not unlike the feeling of attraction/repulsion experienced watching the flash of an explosion. In fact, he was thrilled when, during his residency at The Walters, a visitor saw him working from Domenico Fetti's *Adoring Angels* (1614) and described the light in Fetti's painting as "nuclear." Reed insists that despite his dialogue with the past, it is the conjunction between what he has learned from the baroque and the drama of contemporary life that forms the basis of his art,

shattered into fragments: the rhythm of movement in the streets, the scale of people in relation to buildings, the quality of light. These shattered perceptions, reassembled in paintings, can create an image of this time and place.³⁵

While Reed's paintings are not intended to resemble baroque paintings explicitly, it is possible to see in his studies after Domenico Fetti's *Adoring Angels* and *The Martyred St. Catherine of Alexandria with Angels* how the features of baroque art that resonate for him are translated into a series of distinct, fully developed "ideas" about color, light, time, space, and systems of illusion. (color plate page 62) Reed produces numerous such studies that distill his prolonged encounter with baroque art and eventually form the basis of large-scale future works.

There is a skepticism inherent in an unnostalgic art that embraces ambiguity, artifice, and a technological aesthetic. To Reed, this skepticism corresponds to an essential quality in the baroque. "Caravaggio's anxieties," he has stated,

speak to us directly now about what it means to be human in a time of a loss of faith. We, too, are looking for something that is real but find it very difficult because we know now that reality is very complex and is literally virtual.... We don't know what reality is anymore.³⁶

In Reed's work, pictorial illusion is a covert metaphor for the postmodern condition.

Academic Tradition: Karl Connolly

Karl Connolly has great faith in tradition. Unlike Reed, he approaches his medium without scepticism. To Connolly, a gap exists between studio practice and the critical discussions of the relevance of painting. Yet he is self-conscious about what it means to paint in the Old Master style, and that the history of the rhetoric of painting is inherently encoded in the meaning of his art.

I find paintings of the past to be constantly very alive. But, painting is a closed language and the discourse of the medium is inherent as an allegory in the construction of paintings and cannot be detached from them....The challenge for the artist is how to actively embrace the history of the medium in the work.³⁷

Connolly's heroic oil paintings are unapologetically indebted to acknowledged masters; his style and technique have developed primarily from his close analysis of the work of the Spanish artist Josepe de Ribera (1591-1652). From Ribera, Connolly has learned the importance of "transparency," a quality he believes enables viewers to move through the artist's feelings and into their own. This is achieved through Ribera's brushwork, which Connolly has vividly described in the articulation of his experience of Ribera's *Martyrdom of St. Bartholomew* (1634, National Gallery of Art, Washington, D.C.).

The work is a magnificent journey through passages of paint. You jump on a brushstroke as if it's a highway and you move around the painting discovering territories you didn't recognize. The shapes come together like a community.

Since he arrived in Baltimore in 1992 to study at the Maryland Institute, College of Art, Connolly has paid frequent visits to The Walters to study Ribera's *St. Paul the Hermit* (1630, The Walters). A comparison of Connolly's painting *Fisherman* (1995), created during his residency, illustrates how he has responded to the dynamic composition of the humble saint in the desert by transposing the diagonal thrust of Ribera's painting onto his bending figure. Ribera was considerably influenced by Caravaggio, and in this work the traces of Caravaggio's art are readily apparent. Ribera has placed the figure within a generalized and shadow-drenched landscape. Selective lighting heightens its expressiveness emphasizing the haggard visage of the aging St. Paul. Connolly's figure exists in a similarly barren and unspecific space, and is modeled with chiaroscuro that amplifies the tension in its pose. But while the sacrifices and prayer of Ribera's unidealized saint will bring him certain immortality after death, the actions of Connolly's classically articulated fisherman seem ambiguous and even absurd.

The ambiguity, absurdity and ambivalence of human behavior are a constant theme in Connolly's work, including *Ouroboros* (1995), a painting responding to Luca Giordano's *Ecce Homo* (early 1650s, The Walters). Connolly was struck by the contrast between the quiet, humble scale of the Giordano and the way it seemed to expand and fill the gallery. He was drawn, particularly, to the "inflated" characters in the jeering crowd whose lavish and heavy costumes balloon within the foreground space. Connolly observed that there was a disparity between the tremendous articulation of these three figures and the somewhat "pedestrian" rendering of the figure of Christ in the background suggesting to Connolly that Giordano's real interest was in using the foreground figures to tell a moral parable.³⁸ In *Ouroboros*, we observe how Connolly has translated Giordano's exaggerated characterization of the "puffed-up" arrogance of the clownlike men into his own figures. Barely contained by their tub-boat, Connolly's ridiculous sailors struggle with a tiny fishbowl to bail out the stormy seas swelling them. The huge painting begs for comparison with Théodore Géricault's monumental *Raft of the Medusa* (1818-1819 Louvre, Paris), another work that absorbs past masters to grand effect.

Although Connolly's pseudo-narrative does not have a specific source, the title is a direct reference to the gnostic symbol of the dragon, snake, or serpent biting its own tale.³⁹ The artist was particularly interested in the use of the symbol as a "counterbalance of opposing principles" and as an embodiment of rhetorical tautology.⁴⁰ Connolly's parables are driven by intentional contradiction, a quality that is, to him, an "active metaphor of what I find in the world as I discover it." To Connolly the complexity of contemporary life finds a correlative in the complexity of the work of art. The suspicion and lack of faith which he admits governs his imagery is balanced by an unwavering and poignant belief in the tradition of painting.

"Self" Portraiture: Dotty Attie

Dotty Attie shares Connolly's reverence for the Old Masters. But despite this reverence, she copies reproductions rather than painting from the original works of art. Her narrative grids consist of fragments from historic paintings, carefully juxtaposed with fictional texts composed by the artist. Attie's process includes "framing" details from fine art repro-

ductions with a six inch square and using an overhead projector to copy them. The resulting arrangement of painted squares and accompanying texts, often reflecting Attie's own libidinous and fanciful interpretation of accounts of artists' lives such as those of Vermeer and Caravaggio, purport to provide clues to hidden or covert contents lurking behind the originals, the kinds of subjects that may have been omitted from academic discussions of the Old Masters.⁴¹

All art is autobiographical. No matter who proscribed the themes, artists inevitably brought themselves into the paintings....What I am doing with art of the past has more to do with me than with the artists I am copying.⁴²

Attie's stories are narrated with a spare, detached language that parodies Jane Austen or Anthony Trollope, a stark contrast to the troubling, ambiguous, and often highly eroticized scenes that they evoke. On the cool, glassy surfaces, the paintings are often polite, civilized, even chaste. Their miniature size, combined with the use of extreme close-ups creates an intimate relationship with the viewer inviting free projection of one's own unconscious onto the narrative.

Attie's work also considers the complex construction of the "gaze." Her fragments make concrete the concept of seeing as a confluence of interpenetrating activities that includes the projection of our desires onto "viewing" works of art. "When we look at art," she claims, "we are looking for our personal desires, fetishes, and obsessions."⁴³ Her works reveal that the so-called greatness of significant art lies in its ability to reveal the places in the human soul we choose to conceal.⁴⁴ The artist, the viewer, and often the characters peopling her tightly wound plots are, thus, all implicated.⁴⁵

The many trajectories of the voyeuristic gaze are one subplot of *Henry and Father* (1995), developed during Attie's residency for *Going for Baroque* (color plate page 38). Rather than choosing the life of one artist to study as is usual in her work, Attie found herself drawn to the dynamics of the father-son relationship of William and Henry Walters, the museum's founders. The work attempts to unravel the decision of Henry (1848-1931), son of railroad builder William (1819-94), to purchase in bulk in 1902, fifteen hundred works formerly housed in the Accoramboni Palace on the Piazza Rusticucci in Rome from Don Marcello Massarenti, a priest and underalmoner to Popes Leo XIII and Pius X.⁴⁶ This extraordinary purchase became the core of The Walters Art Gallery collection of Old Master paintings, antiquities, and decorative arts. Henry's grand gesture augmented his father's specialized collections of contemporary French painting and Chinese and Japanese porcelains. Attie's work invites us to look at the world through the eyes of young Henry, who grew up amid the mores of Victorian America as the son of a prosperous businessman and pillar of polite society, a passionate collector of the exotic, equally comfortable in the boardroom of an investment bank as in the studios of the avant-garde of his day.⁴⁷

How did these experiences contribute to the decision to acquire the Massarenti collection? This unanswerable question is at the heart of Attie's work. She invites us to consider its complexity by drawing upon six Italian paintings from the Massarenti collection that cut across art historical periods. Attie has surgically lifted from the original compositions the most condensed and precise details, redolent with infinite suggestiveness: the elegant, aristocratic hand of a parent clutching the small, delicate hand of a child (Pontormo, *Portrait of Maria Salviati with a Little Girl*, 1539/40, The Walters); the piercing, single-minded gaze of a priest (Lorenzo Lotto, *Portrait of Fra Lorenzo da Bergamo*, 1542, The Walters); the idealized form of Venus personifying Painting, depicting her own image (Domenico Corvi, *Allegory of Painting*, 1764, The Walters); the serious eyes of a child marchese encumbered by the responsibility of leadership upon his father's premature death, his sleeping dog, a symbol of faith and loyalty, at his feet (Sofonisba Anguissola, *Portrait of Massimiliano II Stampa, Marchese of Soncino*, 1557, The Walters); the prurient gaze of two elders aggressively pursuing a nude woman (Guiseppe Bartolomeo Chiari, *Susannah and the Elders*, 1700/15, The Walters); and the powerful presence of a cardinal (Pompeo Batoni, *Portrait of Cardinal Prospero Colonna di Sciarra*, 1750, The Walters).

In addition to demonstrating a shrewd understanding of the power of gesture to convey a myriad of potential meanings, *Henry and Father* is the first of her paintings to take on the patina associated with works of historic art. For, despite Attie's devotion to copying Old Masters, a strategy involving considerable time and discipline, she had never worked from an original work of art in a museum setting until she

was invited to be a resident artist for *Going for Baroque*. The most evident effect of the experience is on the overall tonality of the works, which, although begun in the studio, took on a lighter, washed-out color when completed. This was due to the lighting on her gallery work table which was necessary for her to see the paintings at close proximity. Attie was dismayed that no matter how hard she tried she could not replicate what she sees as the textureless surfaces of the Old Masters. Yet Attie met the challenge, for there is an unmistakable authority to *Henry and Father* that emanates from its tonal relationship to the originals.

When Attie concluded her residency, she commented on the powerful sense of feeling part of a continuum of painters through the generations who, like her, had copied the art of the past. For many contemporary artists it has become impossible to feel part of a continuum when the very notion of a continuum no longer has currency. Their identification with artists of the past is often extremely subjective and connected to their own issues of identity.

The Artist as a Social Outsider: Derek Jarman

Derek Jarman's film *Caravaggio* (1986), based on the director's interpretation of seventeenth-century biographies of the artist's life, is another example of the tendency by contemporary artists to make art about the lives of other artists. "This story," wrote Jarman, "as it grew, allowed me to recreate many details of my life and, bridging the gap of centuries and cultures, to exchange a camera with a brush."⁴⁸

Like Attie's works about artists' lives, Jarman filtered his own identity through parallels he found in the life and character of Caravaggio. Trained as a painter, Jarman was active in the dark side of underground gay culture in a conservative society.⁴⁹ Both Caravaggio and Jarman made work that was emphatically self-referential. Caravaggio literally inserted himself into his own paintings, and in his film, Jarman serves not only as its writer and director, but also portrays a cardinal. Jarman identified with Caravaggio's willingness to stretch the conventions of his medium, a tightrope the director was able to walk by working in independent rather than mainstream filmmaking.

The film *Caravaggio* draws upon historic sources documenting the life of the baroque artist and uses his paintings as a source of further biographical information open to subjective interpretation. Jarman's Caravaggio, who appears as a boy and as a grown man, is characterized as "a strange mixture of vanity and humility, with a confidence born of extreme self-doubt; a much quieter man than his biographers have allowed, secretive and withdrawn."⁵⁰ He is self-destructive, "a murderer who happened to be an artist," and recklessly wields a dagger carved with what amounts to his life philosophy: "*Nec Spec, Nec Metu*" (No Hope, No fear).⁵¹ Other central characters include Jerusaleme, more of a narrative device than a character; Cardinal Del Monte, his patron; Lena, a prostitute who poses both as Mary Magdalene and the Virgin; Ranuccio Thomasoni, her pimp and the artist's alleged lover whom he later murders. Jarman cast the film similarly to the way in which Caravaggio had found "actors" for his paintings as documented by the seventeenth-century historian Bellori: "Therefore, in order to find figure types and to compose them, when he came upon someone in town who pleased him he made no attempt to improve on the creations of nature."⁵² Jarman described his casting process thus, "I chose from the many actors who came, those who seemed to have a life of their own outside the profession, who were aware of the inadequacies of the medium in which they worked."⁵³

The director kept many notebooks while making the film. These identical gilt photograph albums functioned like an artist sketchbook and diary. (Color plates page 46). The example exhibited in *Going for Baroque* includes production schedules, photographs of stage designs, scenes from the film script, and mementos from a day's shoot such as a rose held by the actress Tilda Swinton (Lena). The opaque pages are made of tissue so that each segment reflects Jarman's original conception, overlaid by the script with edits made before and during production, director's commentary and occasional reflections on the shoot. The insertion of postcard reproductions of Caravaggio's paintings in the notebook demonstrates how the structure of each scene visualized by Jarman pivoted around tableaux quoting verbatim the baroque artist's works.

Like Reed, Jarman was sensitive to the "filmic" qualities of Caravaggio's art—his use of theatrical lighting, dramatic gestures and compositions, the set-design and props that transformed his earthy models into saints and martyrs—as well as its sensuality and

homeroeticism, and stated that had "Caravaggio been reincarnated in this century, it would have been as a film-maker."⁵⁴ These are the same distinguishing qualities in the painter's work admired by his followers—the "Caravaggisti" and later artists in Italy and Europe who drew upon his style. Examples of these qualities in the works of Caravaggio's followers in The Walters' collection include the extreme foreshortening that emphasizes the dirty feet and aging flesh of the saint in Angelo Caroselli's *St. Jerome in the Wilderness* (1620/50, The Walters); the candlelit angel on the compositionally simplified "stage" in Alessandro Turchi's *St. Peter and an Angel Appearing to St. Agatha in Prison* (1625/45, The Walters); the forceful depiction of *Judith and Holofernes* by Trophime Bigot (1640, The Walters) in which the narrative moment depicted is the most violent and agitated, the head of Holofernes about to fall out of the painting onto our laps; and the transposition of Caravaggio's androgynous youth in *The Musicians* (1995-6 Metropolitan Museum of Art, New York) into a sensual, adolescent girl in Jan van Bijlert's *Girl Teasing a Cat* (1626/30, The Walters).⁵⁵

The organizing principle of the film is the adaptation of Caravaggio's paintings, and Jarman's attempt to evoke Caravaggio's use of color is responsible for unifying the disjunctive scenes which dip and dive chronologically, each "violent deed evoking a violent response."⁵⁶ Jarman brought a painter's eye to the tonality of the film. The sets were lit to match the directional lighting of the paintings and the heightened sense of light and dark that typifies Caravaggio's art. As Jarman stated,

The visual grammar of this film was vital: a blue globe, the only blue in the film—Caravaggio said 'blue is poison'—is balanced perfectly by a blue pot in *Profane Love*; the camera pans across our still lifes only once to reveal the studio table, the work bench; the ivy crown of *The Sick Bacchus* is echoed by the gold crown with which the Cardinal replaces it. Small gestures; but nothing is left to chance.⁵⁷

However, the equilibrium achieved with these "historic" tonalities is disturbed by the sudden and frequent interjection of anachronisms from the modern world. For example, a General Motors radiator vibrates erotically between Caravaggio and Ranuccio at their first meeting in a truck garage. Caravaggio composes his fantasies on a manual typewriter. A Roman banker does addition on his gold calculator. Twentieth-century slang and Cockney dialect articulate directly Jarman's "obsession" with how to enliven the past with resonances of the present. Throughout the film, Jarman's Caravaggio is never separated from the social world to practice art as an "obscure, hermetic practice, performed by initiates behind closed doors."⁵⁸ Jarman and Caravaggio shared a conviction that art comes from life and not from art. As the seventeenth-century poet, painter, and theoretician Karel van Mander is quoted by Jarman as writing in c.1600, Caravaggio believed, "that all art is nothing but a bagatelle or children's work, whatever it is, and whoever it is by, unless it is done after life."⁵⁹ The most significant contribution of Jarman's *Caravaggio* may be to illustrate through the artist's life how fully art can encompass the erotic, the emotional, the political, and the spiritual dynamics of its immediate surroundings.

Portraiture: Ken Aptekar

In the seventeenth-century a significant aspect of the evolution of portraiture was the elaboration of pictorial conventions that reinforce culturally structured concepts of selfhood. Portraits, of course, do not merely depict or describe the outward appearance of the sitter, but also the invisible confluence of categories that comprise "identity" in the broadest sense of the term. This is a subject of keen interest for contemporary artists such as Ken Aptekar. Aptekar appropriates elements of Rembrandt's art, especially the portraits that dominated Rembrandt's output, to ask questions about how his own identity has been shaped by the definitions of individual, artist, and masculinity that are constructed by representation. In a recent fictive "letter to Rembrandt," Aptekar closed his "correspondence" to the seventeenth-century Dutch artist by remarking about his paintings that "it is our pleasure and responsibility to create their meaning."⁶⁰

Aptekar thus shares with other artists in this exhibition a conviction that meanings of works of art from the past shift with the subjective predisposition of the viewer. Aptekar's Rembrandt is a filter through which he specifically engages preoccupations with his own life in the contemporary world. It could be said that Rembrandt's portraits in Aptekar's hands figuratively represent Aptekar himself.

In one of eight Latin verses on Rembrandt's portrait of his brother's friend Jacques de Gheyn, Constantijn Huygens mused,

As lovely as a painting is, a painting it remains./But this nice painting's more, for the fiction it contains./Whose face is his? It's anyone's who paid its price./But does that really make it his? [De Gheyn's face]/The hand is that of Rembrandt, the features are de Gheyn's./Admire it, reader, though it's not de Gheyn at all.⁶¹

What, then, are we seeing when we look at the double portraits of a man and woman by Hendrick Bloemaert (1601-1672, The Walters)? Bloemaert's "gendered" compositions emphasize the assertive, that is, masculine countenance of the husband through his linear and forthright comportment, while the femininity of his wife is accentuated by the curves of her more passive repose. Her dark clothes suggest conservative religious values that have tempered any immodest display of wealth. However, the couple is extremely stylish; among the elaborate lace collars we see striking brocades and pearls, suggesting they have dressed to reflect their adherence to the most fashionable "look" of the moment.

Aptekar's use of details from the carefully controlled conventions of Dutch seventeenth-century portraiture explores how patrons and artists collaborated in the presentation of the public self that the sitter wished to project. In *Later I Would Wonder*, he uses such conventions in portraiture to consider how his relationship to his father and his own masculine identity are constructed through images (color plate page 36).⁶² Lace ruffs float on a flat, black ground, a mnemonic device that triggers a recollection of his father's crisp, freshly laundered tuxedo shirts, perfectly stacked on his shelves in their special packaging, which he wore for his performances as a musician. The aura of respectability and "manliness" cast around burghers like those painted by Bloemaert, (a contemporary of Rembrandt's from Utrecht), is connected to his father's meticulous attention to dress. Works such as *Later I Would Wonder* illustrate Aptekar's indebtedness to the theoretical contributions of feminism on art history, enabling him to give artistic voice to questions regarding the formation and political consequences of the canons and conventions embedded in representation.

Aptekar's thinking has been shaped by his avid consumption of art historical texts and academic trends. He has maintained a particular interest in the activities of scholars working on the reappraisal of Rembrandt's oeuvre as well as the contributions of revisionist historians specializing in Rembrandt studies such as Svetlana Alpers, Mieke Bal, and Gary Schwartz.⁶³ Many of his works make specific reference to the activities of art historians and the art market and how, together, they have been responsible for changing the valuation and perceived intentions of works of art. Aptekar's images exaggerate Rembrandt's signature impasto brushwork protected beneath sandblasted texts on thick sheets of glass bolted into the surface like high-security glass, drawing attention to themselves as a parody of the valued originals.

Jack and Murray (1994), a copy of Rembrandt's double portrait of two friends, poignantly illustrates how the art market, by separating works of art from their original context, separates us irreparably from their former function and meaning (color plate page 36). The painting is based on Rembrandt's *Maurits Huygens* (1632), Hamburg, Kunsthalle and *Jacques de Gheyn III* (1632), London, Dulwich College Gallery. These pendant paintings portray two childhood friends who, in a "rare sentimental gesture," commissioned Rembrandt to paint identical-sized portraits that "they agreed that each would keep...and that the first to die would leave it to the other."⁶⁴ De Gheyn died in 1641, and his portrait hung beside Huygens' until they were separated in 1764. Aptekar's interpretive text suggests that it was the enormity of Rembrandt's reputation through the centuries that impacted the value ascribed to the pendant portraits in the marketplace. The auction block ended a friendship that not even art could immortalize.⁶⁵

Violence: Ann Fessler

An interest in how the language of art history shapes our relationship to images is also the subject of the work of Ann Fessler. Taking as its starting point how a "gendered" reading of images can provide insight into the structures of social and cultural power, her photomontages, films, artists' books and installations have explored the interstices between language and images, or as the literary critic W.J.T. Mitchell has succinctly described it, how visual experiences are "in fact mediated by

one sort of 'report' or another, from the things we are taught to see in and say about pictures, the labels we learn to apply and manipulate."⁶⁶

That she has chosen to create accessible, didactic works arose from her belief that art can affect individual behavior. Bookmaking provided an easily distributed medium that seemed particularly appropriate to the educational thrust of her work. Not surprisingly, *Art History Lesson* would, quite literally, take the form of her own college art history text book, the immediately recognizable blue-gray tweed cover of H. W. Janson's standard survey.

The project grew out of her 1984 installation *RAPE: A Crime Report*, which considered both the psychological profile of the rapist and the stigma attached to the rape victim by the public. During her research for the project, Fessler consulted her copy of Janson's textbook to learn more about how other artists had represented rape. The subject was a common one in the seventeenth-century, when an increased interest in the drama of violence and the nature of tragedy gained in popularity. The iconography for the plethora of abduction scenes also common at this time was derived from classical mythology, ancient history, and literature.⁶⁷ Fessler was disturbed by the disparity between what she saw in these images and how art historical textbooks described them. In her opinion, art historians found it possible to look closely at Poussin's technique in his painting known as the *Rape of the Sabine Women*, (actually a violent abduction), and still manage to look through the contents of the painting as though it was transparent. The result, according to Fessler, was an ahistorical reading that condoned the male art historians' voyeurism without mention of the violence being perpetrated upon the female figures.

Writing about Rubens' *Rape of the Daughters of Leucippus*, art historian Margaret D. Carroll has argued, that "any interpretation of the painting is inadequate that does not attempt to come to terms with it as a celebratory depiction of sexual violence and of the forcible subjugation of woman by men."⁶⁸ According to Carroll, the seventeenth-century convention of abduction and rape was a socially acceptable foreplay to love, and a common aspect of the courtship rituals of the time. Such highly eroticized images as *The Abduction of Deianira* (Stefano Pozzi, 1740/60, The Walters) and *The Abduction of Orithyia* (from the workshop of Francesco Solemena, after a painting of 1700/1701, The Walters), both derived from Ovid, closely link passion and violence. In the painting by Pozzi, Deianira seems oddly calm and accepting of her fate, while in Solemena's image, despite her fear, Orithyia's pale, soft flesh yields to the muscular grip of the enraged North Wind Boreas, who clearly feels justified in his attempt to quell his flaming ardor with the declaration, "force is my fit instrument."

The installation *Art History Lesson* (1993) began as an artist book project in 1991, for *American Art, the Journal of the National Museum of American Art* (Smithsonian Institution). Fessler borrowed a reproduction of Poussin's *Rape of the Sabine Women* (Metropolitan Museum of Art, New York), and juxtaposed details of the painting with texts from Janson's *History of Art*.⁶⁹ She carefully cropped and selected provocative details that highlighted the emotions of the female figures; the corresponding texts appeared utterly unassociated with the depictions. The effect on the reader is to make him or her assume that a mistake has been made, that the visual illustrations were intended for some other book and had been misplaced in a publication on aesthetic philosophy.

Fessler continued her series for *Ms. Magazine* in *Ancient History/Recent History: An Ongoing Examination of Art History Survey Texts*. This time she took as her subject Frederick Hartt's discussion of Rubens' *Rape of the Daughters of Leucippus*, in his college text, *A History of Painting, Sculpture, and Architecture*.⁷⁰ The composition was similar to that of *Art History Lesson*, only this time, Fessler chose close-ups of the physical and psychological confrontation between the abductors and their victims. Drawing attention to the ways images of abduction in the history of art are eroticized by male scholars, Fessler challenged the assumption that the intended audience for these images was primarily male. The *Ms.* insert raised the emotional pitch of Fessler's work, and made an urgent appeal to readers to consider texts critically and reflect on their own biases and assumptions.

Art History Lesson: An Installation (1993) expands the book projects into three-dimensional space (color plate 42). The visitor enters a scarlet chamber resembling a Victorian salon-style gallery, where gilt-framed details enlarged to near scale from the Rubens and Poussin paintings, are printed on photo linen canvas and stained with oils.

The texts, printed on single pages in bound books, rest on shelves beneath them. Viewers are placed in the same proximity to the details that they would be if they were looking at the "uncropped" originals. As a result, unlike in the actual textbook, the implied violence of the images dominates the excerpted texts, and the viewers are forced to confront their contents.

The installation includes a tattered rococo chair on a platform. With its painted scene of courtly love, torn upholstery, and tassel tossed carelessly over the seat, the chair appears, itself, to have been violated and left in a "damaged" state. It is a compelling coincidence that Fessler intuitively struck a historical chord by including an artifact that uncannily mirrors Margaret Carroll's scholarly inquiry into the relationship between courtship and rape.⁷¹

Sets of books resembling encyclopedias are labeled "Alphabetical/ Index/ Descriptions of/Rape Paintings/from the History of Art, their spines spelling the words "N O B L E," "N A T U R A L," "H E A V E N L Y," referring to the art historical rhetoric of the textbook authors, whose own descriptions of the scene suggest that acts of abduction and rape are somehow sanctified or made romantic by their rendering in such "masterpieces." By extension, Fessler also suggests that by using such descriptive language, art history has inadvertently sanctioned the depicted images.

Fessler subscribes to the view that her objective is to "actively engage [audiences] in the practice of rereading authoritative texts and images, and to re-examine all history through art history." She wishes to return our sense of horror which is all too frequently anesthetized by mass-reproduced images and the biased texts accompanying them. Her work follows the feminist tradition of challenging the ideological agendas behind the structure of patriarchal culture, the system that, as artist Mary Kelly as observed, "marks a crucial intersection of discourses, practices, and sites which define the institutions of art within a definite social formation....It is exactly here, within this inter-textual, inter-discursive network, that the work of art is produced as text."⁷²

Orientalism: Yasumasa Morimura

A critique of the values and conventions that shape representation is also the subject of work by photographer-performance artist Yasumasa Morimura. In Japan, the preparation for a career as a visual artist requires one to decide between *Nihonga*—study of traditional Japanese art—or the *beaux arts* model—drawing from casts or live models. Morimura's work comments on the incompatibility of such an "either-or" choice for an artist working in today's increasingly hybridized culture. "I am Japanese, so why am I dealing with Western work? Because it feels as close to me as traditional Japanese art."⁷³ If Western stereotypes of Japanese culture are filtered through disparate and even contradictory images of tea ceremonies, geishas, bullet trains, and advanced information technologies, Japan has a no less entrenched set of stereotypes about what constitutes Western culture. And yet, in our increasingly "global" culture, where information spins at high speeds through virtual space, both cultures have increasingly resembled nothing so much as each other. Morimura's work, straddling East and West, embraces the resulting hybrid culture in a world where, as the artist has stated, "Osaka and New York are the same."

Daughter of Art History, Princess B is derived from Velázquez's *Infanta Margarita* (1659, Kunsthistorisches Museum, Vienna) a "canonical" Western masterpiece imported to Japan primarily through reproductions (color plate page 56).⁷⁴ Here, the artist has replaced the face of the Infanta with his own. Morimura's photographs begin as theatrical tableaux in which, like Jarman, he painstakingly re-creates the setting, costuming, facial expressions, and surface textures of borrowed Old Master images. While his early works were photographs of elaborately staged productions, his most recent works are facilitated with the aid of computer-imaging processes. "Old Master" texture is added through the application of surface varnish. Creating large-scale gilt-framed photographs that mimic paintings but rely on performance further blurs the traditional categories of artmaking, turning his work into a sort of *trompe l'oeil* theater of opposition. Other conventional dichotomies conflated in his work like East/West, masculine/feminine, artist/model, high/low, copy/original, past/present, art/technology, emphasize that such constructions are artificial.

In addition to the staging of his tableaux, the theatricality of Morimura's masquerades is intensified by his meticulous reenactment of the carefully observed facial expressions that give seventeenth-century

portraits, such as those by Rembrandt, such affecting psychological presence. His face and gestures are also keyed to the constructed public image of the sitter represented in the Old Master work. *Daughter of Art History Princess B* captures the conventions of court portraiture associated with Velázquez's art, an immediately recognizable style absorbed by the Spanish artist's own contemporary Carlo Ceresa in his *Portrait of a Girl* (early 1630s, The Walters). Morimura's expression and comportment reflect the rigid containment of the Infanta Margarita in her formal court attire. Her face, framed by a tightly woven coiffure, masks any sign of emotion.

The image of a Japanese man "playing" a princess refers to *Kabuki*, a colorful and melodramatic form of Japanese theater born at the beginning of the seventeenth-century. In addition to its resplendent costumes, one of the distinguishing characteristics of *Kabuki* is *onnagata*, the tradition of wearing women's costumes that enables male actors to play both male and female roles. In *Daughter of Art History Princess B*, the artist's face, painted with the luminous, pale, masklike makeup used in *kabuki*, clashes against the sumptuous electric blue gown. The composite image of the male artist cross-dressing to "play" royalty also refers to the Western euphemism for a male homosexual as a "queen." The result is an iconoclastic image of an androgynous figure reflecting the manufacturing process demanded in constructing a masquerade of singular identity. In this way, Morimura's work uses contradictions to challenge the concept of individual selfhood as stable. Such a notion, taken for granted in the West, has no correlative in Japanese culture, where a person is defined through his or her relations to someone or something other than him or her self.⁷⁵

Morimura's appropriations also parody those of Western "orientalists" for whom the East represented the exotic other. An interest in the Far East developed under Louis XIV and reached its apogee under his successor Louis XV who, with his mistress, Madame de Pompadour, created a distinctive style that assimilated the flourishes of French courtly rococo with their passion for *chinoiserie*. Soon after the arrival of the first substantial shipment of Chinese goods in 1700, a vogue for things Chinese became *de rigueur*. Its influence was felt in the *commedia dell'arte*, the Royal Ballet, and at royal balls at Versailles where the royals themselves sported Chinese costumes. A *Painted Fire Screen with Three Chinese Figures* by Jacques Vigoureux Duplessis (1700, The Walters), best known for his theatrical decorations, provides insight into the particular brand of orientalism that became the official art of the monarch and his consort. Duplessis' witty painting within a painting, which once functioned as a decorative device for obscuring a fireplace, resembles a stage set and features French actors costumed as Chinamen replete with Fu Manchu mustaches. The actors carry on their backs another firescreen painted with the mythological character Danae, whose classical beauty was so legendary that the god Jupiter impregnated her with a shower of gold.⁷⁶ The figure of Danae is depicted in accordance with the ideals of timeless, unchanging beauty embodied by the art of the court painter François Boucher and "inspired" by his patron Madame de Pompadour. Such conventions of beauty find an Asian corollary in the intricate carving of the bodhisattva Kannon (1900, The Walters) commissioned by the Japanese government for the 1900 Paris Exhibition to showcase the nation's finest craftsmanship.⁷⁷

Critic Azby Brown has suggested that Morimura's work has been "derided" in Japan because it is "primarily pointed towards the conservative core of the Japanese academic art establishment, the self-appointed 'keepers of the flame' of True Western Aesthetics." Morimura remains fascinated by how the "mechanisms" of Western culture, including its aesthetic canon, enter Japanese culture to be reinterpreted, absorbed, disseminated, and finally take on the authority of a "modern Japanese ideology."⁷⁸ His brash images brazenly flaunt his irreverence for any rigidly proscribed standards of idealized beauty typified by the figure of Danae in the West or the carved figure of Kannon in the East, while offering an alternative model without hierarchies celebrating an uneasy albeit alluring balance of irreconcilable opposites.

Eclecticism: Adrian Saxe

Orientalism in eighteenth-century visual culture took on many forms. While the decoration on some porcelains such as the *Potpourri Vase* (1761, The Walters) followed actual Chinese prototypes of exportware, the *Pair of Elephant Vases* (1760, The Walters) by Jean-Claude Duplessis the Elder represents Western allegories of the senses in the invented

fantasy guise of a Chinese scene.⁷⁹ Both objects are thought to have belonged to Madame de Pompadour, who amassed a formidable collection of export porcelains and extremely rare oriental lacquered or japanned furniture, and decorated her Chateau Bellevue with *papier de la Chine* and other forms of *chinoiserie* by the foremost artists of her day.⁸⁰ Chinese monochromeware was foreign to a French sensibility that favored all-over floral caprices with gold details. However, the French especially prized vessels glazed celadon green and added their own elaborate gilt bronze mounts (or ormolu) to frame them. Entire ceramic objects or sometimes fragments or details would be set off in ormolu mounts, creating an eclectic mixture of cultures that appealed to the contemporary love of the exotic and unusual.⁸¹ A typical example of this art is *Vase with Pale Blue Glaze in the Form of Twin Fish* (mid-eighteenth-century, The Walters). A Ch'ing celadon vase is garnished with a French gilt bronze mounting of bulrushes. Such disjunctive decorative combinations capriciously transform these once merely functional objects from vessels into "art."

Adrian Saxe's ceramic sculptures also exhibit an ambivalence about form and function, as he fabricates "concepts" from fragments of East and West, past and present. To that end, his "vessels" often defy our expectations of the ceramic tradition, combining the shapes, surfaces, and glazes of the handcrafted art with thoroughly modern machine-made garnitures. The playful "kick" and deadpan humor in Saxe's work come from severing these borrowed sources from their usual context, restructuring them "in order to alter our perceptions of their original purpose."⁸² Described by Peter Schjeldahl as "philosophical objects," Saxe's admixture of styles "reveal our times to us in the mirror of past art."⁸³

The distinctly rococo art form of ormolu, with its eccentric and whimsical juxtapositions, has been a source of considerable influence in Saxe's work. In 1983-4, Saxe was invited by the French Ministry of Culture to be a fellow at the Atelier Expérimental de Recherche et de Création de la Manufacture Nationale de Sèvres. This provided a unique opportunity to study the original eighteenth-century forms and ormolu mounts in which he had developed an interest when the Henry E. Huntington Library and Art Gallery in San Marino, California, commissioned him to create jardinière designs for its galleries and rooms decorated with "courtly" furniture and porcelains. Saxe was attracted by the luminous surfaces of softpaste porcelain, where pigments seem to melt into the clay, as well as the metalwork that often accompanied these objects.

I was intrigued by the complexity of decorative art in a nascent machine age: the division of labor, the duality of art and craft, the precision, and above all, the overwhelming and eclectic curiosity about all kinds of visual material....My real passion, however, is for mid-eighteenth-century Sèvres. It is ambitious and complex and for me it is the most satisfying technically and formally. What I admired was the European impulse to collect all kinds of things that were unfamiliar and very 'mystical,' be it a rock crystal or a Chinese celadon pot, and give it special importance by displaying it in a different context than that which it was created for—setting it in bronze mounts or ormolu, or Bombay cases for example, so that these objects would make sense in their own environment.⁸⁴

Saxe's diminutive *Untitled Oil lamp (Fenouil)*, with its pale green glaze and vegetable shape simulates the much sought after celadon ceramics collected by Madame de Pompadour (color plate page 64). However, his humor and self-mocking are quickly evident; the comic fennel bulb set upon a restrained, stepped pedestal humorously sprouts useless wicks and equally functionless leafy gold "handles."

Untitled: FRA demonstrates Saxe's aptitude for wordplay (color plate page 64). The title of the work relates to abbreviations on airline baggage tags that identify the final airport destination for luggage. Are we worldly enough to know if FRA stands for Frankfurt? The hybrid style of the piece combining an Asian shape with "jeweled" skin implants is reminiscent of a Chinese porcelain *Ewer* (sixteenth-century, The Walters) with a blue underglaze mounted in gilt metal and studded with uncut turquoise and garnets by the Turks. "Tagged" with its own molded plastic car that may have come off the assembly line of an Asian toy factory, *Untitled: FRA* embodies for Saxe the hybrid state of our globalized, multinational society resulting from the glutinous consumption of cross-cultural influences.

Visual manifestations of this kind of cultural cannibalism delight Saxe. The extravagant metallic *Cacaesthesia* with its lavish silk tassel and desiccated lemon is derived from gourd-shaped wine flasks such as the *Japanese Wine Bottle and Cup* (nineteenth-century, The Walters). Saxe's invented title combines the euphemism for excrement (*caca*) with *esthesia*—sensation or feeling. In the spirit of the sophisticated rococo style he reveres, works like *Cacaesthesia* argue for a new "ideal" aesthetic that simultaneously parodies and embraces the rare and banal, hand-made and high-tech, elegance and irony, and above all, reflects the vibrant contrasts of contemporary culture (color plate page 64).

Ideal Feminine Beauty: Cindy Sherman

Cindy Sherman's provocative self-portraits subvert the aesthetic ideals of beauty that have shaped representations of women such as those developed by Madame de Pompadour. Born Jeanne-Antoinette Poisson d'Étiolle, Madame de Pompadour (1721-64) was, according to Penelope Hunter-Steibel,

deeply involved in the concept of feminine beauty which she personified and he [her court artist Boucher] perpetuated. In all of Boucher's portraits of the Marquise we see the same canon that appears in idealized form in his canvases, studies, and finished drawings like *Venus at her bath*. It is spelled out in his advice to a student, 'One should hardly be able to imagine that a woman's body contains any bones: without being fat, they must be round, delicate, and slim-waisted, without being skinny.'⁸⁵

Her "voluptuous" image, to quote the de Goncourt brothers, the art critics whose writings on art captured the lightness, coquetry, and exuberance of the rococo style most eloquently, profoundly shaped the aesthetic ideals of Louis XV's reign.⁸⁶

Throughout her career as a photographer Sherman—like Morimura—has depicted herself playing different roles which parody film stills, advertisements, and works of art. In her *History Portraits* (1990), fabricated, composite self-portraits are derived from well-known Renaissance and baroque paintings. In each portrait, Sherman wears period dress, pasty makeup, prostheses, moles, and other facial additions. A related work depicts Sherman as Madame de Pompadour (1990) on a porcelain dinner service, each piece decorated with a cartouche—portrait—of herself as Louis XV's mistress/adviser (color plate page 68).

Sherman's choice of the medium of porcelain for her consideration of the rococo aesthetic ideal was inspired. Madame de Pompadour's patronage of the arts included literature, theater, painting, architecture, and the decorative arts, but no medium embodied her refined taste like porcelain. It was Madame de Pompadour who was responsible for establishing the Royal Manufacture of Porcelain first at Vincennes and later at the town of Sèvres, which, during the eighteenth-century became one of the most popular producers of luxury goods to satisfy the vogue for the style she patronized. Labor-intensive to create and extremely fragile, Sèvres porcelain knick knacks were collected by courtiers and would-be associates of the king who wished to ingratiate themselves by supporting his official style. By the late eighteenth-century, Sèvres, with its pastel hues, frothy flowers, and gilded trim soon became associated with frivolity and the immodest display of wealth. As the historian and aesthete Winkelmann said tartly at the end of the eighteenth-century, "porcelain is almost always made into idiotic puppets."⁸⁷

Sherman's dinner service was fabricated using the forms designed for Madame de Pompadour in 1756 and glazed in colors typical of her time—her favorite "bubblegum" pink or *rose de pompadour*; (as in the *Pomade Pot*, 1757, The Walters), apple green, (as in the *Flower Vase*, 1759, The Walters), and the highly prized and rare buttercup yellow (such as the *Chocolate Cup and Saucer*, 1753, The Walters). Each cartouche, created using as many as sixteen silkscreens, bears a different image of Sherman parodying paintings of the Marquise in eighteenth-century costume. Susan Tallman has vividly described Sherman's masquerade: "done up in wig and powder and hydraulic bosom, radiating a glorious mix of duplicity and attitude."⁸⁸

Sherman's porcelains include a further, lighthearted reference to the Marquise. A band or small cluster of gilded fish rings the plates, and the interior bowl of the tureen includes a garish still life of fish and pearls. This humorous touch is a play on Madame de Pompadour's maiden name, Poisson, "fish" in French.

Self-Portrait as Madame de Pompadour goes farther than any of Sherman's *History Portraits* in undermining the discourse of feminine beauty developed by men for representations of women. Madame de Pompadour was not merely a chic stylesetter. She created the canon of beauty that would become the source of her power within the court long after Louis had bypassed her in favor of other mistresses. The potent, pink, robust images she controlled from her sitting rooms and boudoir, in effect, gave her considerable power over the politics within the state-rooms. Sherman's work demonstrates that real power is the power over self-representation and that identity and aesthetic ideals are as industriously fabricated as commodities like porcelain.⁸⁹

The Court: Paul Etienne Lincoln

While Sherman's homage to Madame de Pompadour addresses how power is manifested in appearances, Paul Etienne Lincoln's allegory of the Marquise's power takes the form of an invisible artificial vacuum, whose "power controls and manipulates the entire infrastructure of the court's cultural machinations."⁹⁰ In the kinetic sculptures, performances, and installations related to Lincoln's *Tribute to the Madame de Pompadour and the Court of Louis XV* (1983-194) we do not see the Marquise, but we can taste, smell, hear, see, and touch the effusive effect of her influence (color plate page 68). That influence was set in motion from her first meeting with the king at the Ball of the Clipped Yew Tree (February 1745), a festival honoring the marriage of the dauphin to the Infanta Marie-Thérèse. Masquerading as a topiary, the monarch spied Jeanne-Antoinette de Poisson, commencing one of the most politically powerful liaisons in French royal history.

In Lincoln's performance-installation, the dynamic effects of that liaison are symbolized by a kinetic topiary-shaped machine that also suggests an immense hoop-skirt frame.⁹¹ The construction was powered by the continual motion of "courtiers"—offspring of snails collected by the artist from the grounds of Versailles—who represent the Marquise's friends and enemies—and a colony of honey bee "workers" or "organizers of financial resources." Attached by their shells to a "life line," the snails sat on individual plates and moved imperceptibly around the frame allowing cams on bobbins to eventually open a port. This action released "sirop" (honey) created by the bees through the drains ("reservoir of accumulated resources"), whose unique artificial hive operated in reverse since the bees entered from the top and worked their way downward in the system. In addition to the "sirop", "glucose—the very substance of energy required by most mammals to exert the power for cultural production"—the crustaceans were supplied a constant source of energy in the form of vegetation, a recipe derived from the seasonings for escargot, the celebrated French delicacy.⁹² The entire rotation process activated the king, represented by bellows, that pushed gas into a vacuum flask on the top of a piston mechanism, thereby creating a powerful artificial vacuum (Madame de Pompadour). The king's role was to mediate her power, to control the water supply that maintained the life of the system, and to help let off a build-up of steam inevitably created in the "court" after so much continual activity.

In the evening, the mechanism was covered by a linen cape lined in gold silk concealing in its folds a compartment for storing the excess sirop. Each day, the sirop was removed and weighed against the price of gold leaf in 1745 in order to determine its market "value." By day, the cloak "reposed" on an original *fauteuil* or armchair, in the rococo style created by Madame de Pompadour. A lingering sweet scent escaping from her vacuum through the "hyacinth chamber," meticulously recreated by Lincoln to match her favorite perfume, was the only indication of her presence.

Lincoln's allegorical invention was designed to break down; the king might withhold water and the waste products of the system become fetid and suffocating. The bees could swarm and abandon the colony, removing the glucose supply that nourished the courtiers. The archaeological remains—empty shells, vials of fluid, weights and measures, the worn-out apparatus of the court—are all that is left of the system and personages who kept it functioning.

In subsequent installations of the documentation of his "court," Lincoln attempted to capture the vacuum left by Madame de Pompadour upon her demise. Transparent glass sheets are screened with portraits of her painted by Boucher. Their faint pink and blue-green hues, her favorite colors, match her taffeta gowns and are calculated against the mean average taken between the tone of her skin and the sheen of the fabrics. There is a nostalgic, even morbid quality to Lincoln's careful

arrangements of objects substituting for Madame de Pompadour's presence. Laid out like museum vitrines, the archaeological fragments of her power provide, for Lincoln, a truer portrait of her once pervasive influence than Boucher's "timeless" idealizations could capture. They also evoke the oft-repeated seventeenth-century epitaphs attached to vanitas images meditating upon the ephemerality of earthly things and the fleeting nature of the rule of kings.

Flamboyance: Jeff Koons

Madame de Pompadour may have been considered the ultimate avatar of style, but the subsequent rococo style she favored was not always considered synonymous with good taste. As early as the late eighteenth-century, the rococo was decried as excessive.⁹³ In this century, what some may view as an overabundance of fussiness and extravagance in the baroque and rococo, contrasts starkly with clean, streamlined modernist design. Jeff Koons' gilded mirror *Wishing Well* (1988), *Fait d'hiver* (1988), an oversized 3-D porcelain *fête champêtre*, *Cherubs* (1991), two polychromed wood putti holding a teddy bear saint; and stainless steel statuary *Bust of Louis XIV* (1986) all engage dialectically the pejorative associations attached to the baroque. In Koons' work, "bad taste" is exploited in order to reveal how commodification of decorative style is a form of manipulation that directly appeals to the deepest public and private desires. To Koons, what "the masses" desire most is reassurance of status, immortality, and taste. Consequently, manipulation, whether in the form of advertising, consumerism, or "high art," is a near-religious experience. Indeed as Koons has stated, his appropriations of baroque and rococo vocabulary are conscious allusions to their use by the absolute powers of church and monarchy to "seduce" and control the public. In the series *Statuary* (1986) and *Banalities* (1988), modern and historical figures and motifs "show the public that we are in the realm of the spiritual, the eternal. [Enabling them] to let a spiritual experience of manipulation come into their lives."⁹⁴ This manipulation is intended to convince "the masses" that, like the church, Koons' art can also meet their "needs" supporting "their ambitions to become a new upper class."⁹⁵

Koons chose stainless steel for the portrait busts in the *Statuary* series that ranged from Louis XIV, the Sun King to Bob Hope, King of Entertainment. Stainless steel is a modern metal offering the contemporary artist qualities that were unavailable to his seventeenth and eighteenth-century predecessors. Unlike bronze or marble, it resists rust, tarnish, and the passage of time. This "proletarian silver" is typically used for infinitely replicable ordinary objects such as pots and pans, and its polished contours make it ideally suited for feigning luxury and "artful" status.⁹⁶ Koons' *Bust of Louis XIV* recalls state portraiture sanctioned by the monarchy and designed to immortalize the sitter, such as those carved by Louis XIV's official sculptor Jérôme Desbais (color plate page 48). The swirling drapery of Desbais' *Bust of Louis II Bourbon* (early eighteenth-century, The Walters), like Koons' bust, quotes Bernini's famous portrait of the "divinely ordained ruler" at Versailles.⁹⁷ The shiny surfaces of Koons' bust also allude both to the Palace's mirrored corridors made to endlessly reproduce the King's image and the reflection of the sun's rays, a reference to Louis XIV as the Sun King, the source of life-giving warmth (or patronage). In fact, Bernini's own heroic *Bust of Louis XIV* refers to classical busts of Alexander the Great depicted as the sun god Helios, symbolizing the divine source of the king's power.⁹⁸

However, Koons' use of an ordinary, mass-produced material for the bust is, in some ways, closer to the ubiquitous state-sanctioned, marble-dust replicas common in the nineteenth-century than to Bernini's "original." Thus, in using stainless steel, Koons knocks the king off his pedestal and places him among the infinitely replaceable, or to use the artist's own rhetoric, reduces his power to "decoration." As Koons has stated, *The Statuary*,

presents a panoramic view of society: on one side there is Louis XIV and on the other side there is Bob Hope. If you put art in the hands of the monarch it will reflect his ego and eventually become decorative. If you put your art in the hands of the masses, it will reflect mass ego and eventually become decorative. If you put art in the hands of Jeff Koons it will reflect my ego and eventually become decorative.⁹⁹

Koons equates the art of "high" culture with mass-produced, consumer objects, suggesting that these banalities are no less potent symbols of our ambitious desire for power and social position than was

Bernini's idealized bust of the French monarch. Our "rituals of consumption," whether they be acquiring pots and pans or collecting contemporary "art," hold the potential for divine revelation and "heroic apotheosis."¹⁰⁰

The Collector's Cabinet: Rosamond Purcell

The impulse of aristocrats and bourgeois alike to put together collections of rare objects, natural wonders, and curiosities as symbols of cultural patronage and intellectual sophistication burgeoned in the seventeenth and eighteenth-centuries. These encyclopedic collections housed in collectors' cabinets included *naturalia*, specimens (often oddities) created by God such as animals, vegetables, and minerals; *artificialia*, things made by man such as paintings, sculpture, musical instruments, and scientific inventions; *antiquitates*, objects of historical significance such as medals of rulers, and *ethnographica*, "exotica" from the New World.¹⁰¹ Edward King has aptly described these extraordinary groups of objects as a

kind of resume of the human lot: the ornaments of life and the delights of the senses: of history, sacred, secular, and imagined; of moral law and its aberrations, of the globe and its niche in the cosmos.¹⁰²

The creation of the collections of curiosities coincided with a "shift in the horizons of the entire world" facilitated by exploration and conquest of territories in the Americas and Africa, and colonial expansion.¹⁰³

The painting *The Archdukes Albert and Isabella in a Collector's Cabinet* (Jan Brueghel the Younger and Frans Francken II, 1626, The Walters), provides a sumptuous example of the range of contents in these characteristic seventeenth-century collections. The painting is not really an inventory of objects. Such collections were often seen, as Mary Smith Podles has suggested, as a "philosophical statement about the attainment of knowledge, the achievement of virtue through knowledge, and the immortality gained through virtue."¹⁰⁴ The painting has also been identified as an allegory of the five senses.

Rosamond Purcell is particularly interested in what she calls the "impulses of curiosity and wonder" behind these collectors' cabinets.¹⁰⁵ She is one of many contemporary artists who have taken an interest in the history and methods of museums; however, her photographs and installation works focus on their early, pre-taxonomic incarnations, when, in her words, "scientific information was incomplete," and the objects in these interdisciplinary collections "were touched from time to time by superstition, myth, and legend."¹⁰⁶ Purcell has worked frequently in European museums of all kinds photographing seventeenth-century artifacts and specimens collected by some of the period's most compelling collectors including anatomists Frederick Ruysch (1638-1731) and Bernard Albinus (1697-1770) in Leiden, and of Peter the Great in St. Petersburg.¹⁰⁷ Her images of their collections revel in the compression of centuries of chaotic historic experience into unlabeled boxes, jars, and display cases, the containers where the delights, fears, and desires of culture are hidden.

"For I am one of those who are taught and I seek those who will teach me," stated Emperor Peter the Great of Russia (1672-1725), emphasizing the joys of amassing his collection of wonders of "all that could enlighten and please the eye," challenge the mind, and peak the senses.¹⁰⁸ Peter cultivated relationships with the most intellectually gregarious thinkers of his day such as his confidant, the philosopher Leibnitz. The image of a glass, antler bone, and metal *Eye and Ear* (1989) from Peter's collection is a succinct visual metaphor for his exhortation (color plate page 60).

In addition to the usual exhibits of antiquities, and scientific and ethnographic materials, Peter's collection featured oddities of nature, such as a two-headed sheep, and objects that related to his personal hobbies, such as a collection of teeth pulled by the emperor himself. Peter fancied himself an amateur dentist and was known to stop the unassuming passerby at whim to test his skills. His "exhibit," photographed in *Teeth pulled by Peter the Great* (1989), included individual "labels" identifying the former owners—"a person who made tablecloths," "a bishop of Rostov," and "a fast-walking messenger." (Color plate page 60).

Purcell is interested in the fact that the contents of apothecary shops provided one of several sources for the natural history collection. Peter the Great's father Alexis wrote from Lebanon in 1697,

Here I have seen a great marvel which at home they used to say was a lie: a man here has in his apothecary's shop in a jar of spirits a salamander which I took out and held in my own hands. This is word for word exactly as has been written.¹⁰⁹

The objects in *The Uncurated Jar* (1989)—fetal pigs, snakes, moles, mice, cat's guts, a double apple, slugs, frogs, and toads—were compiled and arranged by the collector W.H. van Heurn in the mid-1950s, but their lack of specific categorical relationship to one another is close to the sensibility of Peter the Great and his contemporaries who were fascinated by the imaginative speculation offered by such "collections-in-a-jar" with their fantastic contents (color plate page 60).

The emperor often purchased whole wunderkammers intact, including that of Frederick Ruysch, renowned for his skill in embalming. The two men shared a fascination for the infinite variety of human form, experience, behavior, and emotion, and a willingness to have their collections reflect the extreme possibilities of this fascination. *Hand Holding Eye* (1989) depicts a "preparation" by Ruysch's famous student B.S. Albinus in the Rijksuniversiteit Anatomisch Museum, Leiden (color plate page 60). The preparation is composed of the arm of a dead child dressed with a sleeve and lace cuff, with an eye socket delicately suspended from its hand. It is similar to those known to have been created by his teacher, of which very few survive. This tableau may strike us as bizarre and disturbing, however it is an extension of meditations on the fleeting nature of life, which were a convention in baroque still life painting.

An object filled with liquid is a complicated image to capture on film if the photographer wishes to give a sense of the shifting depths and varying textures of each element within the container and the nuanced shadows and reflections that suggest ciphers dancing on its glass surfaces.¹¹⁰ The style of Purcell's photographs, with their luminous and transparent lighting and illusory effects, are infused with the meditative style of baroque still life. On occasion, Purcell even uses museum objects to create still life arrangements of her own such as *Hand, 18th Century, conjoined Apples in Jar, 19th Century, Twisted Apple, 20th Century*, (1989) a photograph evoking the allegorical *vanitas* compositions commonplace in Calvinist Holland and Roman Catholic Spain and Flanders in the seventeenth-century (color plate page 60).¹¹¹

Vanitas: Amalia Mesa-Bains

Joris van Son's *Floral Still Life and Vanitas* (1640/60, The Walters), and Adam Bernaert's *A Vanitas Still Life* (1665, The Walters), with their meticulously executed arrangements of mirrors, skulls, wisps of smoke, fragile bubbles, hourglasses, extinguished candles, and flowers or fruit at various stages of ripeness and decay are typical examples of *vanitas* paintings. The objects in these paintings were *emblems* in a shared visual rhetoric with moralizing themes. Accompanying them were often biblical or classical texts, usually meditations on mortality, the brevity of life, the limitations of earthly accomplishments, and the insubstantiality of material possessions.¹¹²

Amalia Mesa-Bains has created several installations—or "excavations" as she calls them—which allude to the carefully worked out allegorical compositions of *vanitas* still lifes. In these works, Mesa-Bains arranges objects, artifacts, and images commemorating the lives of historic figures or historic events in a three-dimensional environment. Her works also reinvent Mexican baroque emblems derived from the emblems used in European still life paintings providing a communal symbolic language for Mesa-Bains to connect the past to themes and issues related to the contemporary Chicano experience.

One of the artist's *vanitas* installations recreated in this exhibition, takes as its subject the life of Sor Juana Inez de la Cruz (1651-1695), a Mexican nun, scholar, and prodigy renowned in her country and in Spain for her poetry, theological writing, musicology, scientific interests, and cultural commentary (colorplate page 54).¹¹³ Sor Juana's life was a continual struggle with the authority of the Church, the colonial powers dominating Mexico, and a restrictive society in which women's public activities were severely limited. Her *redonillas*, a widely circulated genre of satirical poem, boldly defended women against the criticisms of men. Her lucid critique of a Sermon of the Mandate given by the Portuguese Jesuit Antonio de Vieira, the great prose writer whose work

was published throughout the Spanish colonies, was circulated in 1690 and received sharp rebuke from the Church. Sor Juana, however was "unrepentant."¹¹⁴ She continued to defy Church conventions by actively pursuing her secular studies; her important library functioned as a gathering place for significant intellectual debate. However, just prior to her death, she yielded to the Church hierarchy in her struggle to defend her intellectual freedom, selling her library and cutting her hair.

Mesa-Bains' environment is intended to recall the library and collector's cabinet of this worldly, deeply spiritual woman who dominated the culture of colonial baroque Mexico. A large "examination table" is arranged with objects that relate to Sor Juana's intellectual pursuits (forceps, a magnifying glass, starfish and shells, a chalice), Chicano traditions (herbs, loteria cards, a milagro heart, pre-Columbian objects); and to memory and the passage of time (hour glass, photographs, skulls). A handmade book on the desk includes some of Sor Juana's writing along with images and materials related to the themes of women's struggle for equality. Behind the table, a gashed chair symbolizes the "cultural body" and is a reference to the violent colonization of the Americas that began in the fifteenth-century. The artist's own hair is woven through the book and chair referring to Sor Juana's piety and self-sacrifice. Behind the table Mesa-Bains has hung a shattered mirror triptych printed with an image of Sor Juana in liturgical dress that was created during her lifetime by the colonial artist Juan de Miranda (1680—d. after 1714). A sonnet by Sor Juana reflecting on this painted likeness considers the vanity of such earthly representations.¹¹⁵

The artist's decision to use the *vanitas* still life as the basis of installations such as *Sor Juana* developed from her interest in *alteres*—a Chicano tradition of dedicating domestic spaces to meditation, devotion, and memory—and in *ofrendas*—domestic altars where loved ones who have died remain a living part of everyday reality through the visible disposition of symbolic objects left in their memory.¹¹⁶ In Mesa-Bains' installation, the library functions simultaneously as a sanctuary and a place of confinement, a space of defiance and of death. It is also a redemptive site, where the figure of Sor Juana is evoked as a moral exemplar of courage and strength, and an embodiment of reconciliation, the "soul...vitalized in the anguish born of death."¹¹⁷

Still-Life: Andres Serrano

Vanitas art activates symbols to stimulate contemplation on universal themes such as the passage of time, of man's inevitable decay, of the triumph of spiritual over earthly power. Such themes have been the constant subject of the work of artist Andres Serrano, a photographer, who as Bruce Ferguson has observed, "works almost exclusively in the traditional genres of still life and portraiture."¹¹⁸ Serrano's work has been a prolonged investigation of the impact of reducing representation to essential symbols as in still life painting. He crops and composes images that draw upon subjects that are taboo today, but were often commonplace in other times. His photographs explore how symbols function in our society by manipulating us emotionally. His ambivalent icons evoke strong feelings in the viewer because they are generalized and open-ended, stirring our deepest held beliefs and requiring us to confront them dialectically.

Although he is rarely forthcoming about exact sources, many art historians and critics have effectively demonstrated Serrano's indebtedness to baroque art, and, in fact, attribute the power of the images to their basis in tradition.¹¹⁹ As Amalia Arenas has pointed out,

Serrano's works are among the most shocking images in contemporary art. But they are also among the most traditional.. They remind us of the lasting impact that the metaphors of Christian art have had on our imagination and ideas about life and death.¹²⁰

Serrano has always been frank about his use of religious subject matter, which, he says is based on

unresolved feelings about my own Catholic upbringing, which help me redefine and personalize my relationship with God. For me, art is a moral and spiritual obligation that cuts across all manner of pretense and speaks directly to the soul.¹²¹

It is his experimentation with "painterly tools" learned from study of the Old Masters that gives his works their potency.¹²² According to critic Lucy Lippard, Serrano is interested in making "paintings" through his medium "not by the usual methods of imitating the effects of paint but by contradicting the entire illusionist enterprise conventionally associated with photography."¹²³ Instead of using the camera as a documenter of

objective, stable "facts," he uses it to create shifting abstract symbols. The disruptive character of his work is increased by this "tension between literalism and symbolism."¹²⁴ Extreme close-ups focus sharply on larger-than-life details; the extreme use of scale and bold coloration of the cibachrome printing process adds to their imposing presence. The resulting abstracted images are like ambiguous screens awaiting the projections of cultural myths and value systems.

For his *Church Series* (1991), Serrano received permission from clergy in France, Italy, and Spain to have themselves photographed by the artist. His disembodied images of official church costumes, props, and pious gestures dramatically portray the unbroken history of the spiritual and temporal authority of the Church. In *The Church (Soeur Jeanne Myriam, Paris)* (1991) Serrano has absorbed the baroque sensitivity to body language and drapery as important bearers of meaning (color plate page 66). Here, the eye follows the folds and creases in the robe and hands of a seated nun. Without benefit of titles, both this work and *The Church (Soeur Rosalba, Paris)* (1991), a photograph that dwells on a nun's crisp linen habit seen from behind and flattened against a blue background, strongly suggest the formal academic studies of an artist interested in the classic themes of artmaking: the play of light and dark, the emotional possibilities of fabric, the challenge of capturing the expressiveness of hands (color plate page 66). The titles do more than establish their context; they establish a relationship between the luminous whiteness, a symbol of purity, and the vivid blue background, the usual color of the madonna's robe in Christian images of the virgin. A comparison with *The Immaculate Conception* (Bartolomé Esteban Murillo and workshop, 1670, The Walters) highlights these associations. Murillo's traditional image incorporates the iconographical necessities that identify the upward moving figure as Mary, (note, for example, the flowing blue robe over her white dress). Murillo's painting is not, however, simply a sentimental representation of the madonna; the image is a complex representation of the concept of the Immaculate Conception, the doctrine that states that Mary was conceived without original sin. This doctrine was the subject of heated theological debates in the seventeenth-century and the image would have been a "loaded" one in many parts of Europe in its time. In *The Church (Soeur Jeanne Myriam, Paris, 1991)* Serrano has created an equally loaded image. The absence of any strict, linear narrative in the photograph conveys a sense of expectancy. The figure appears to be waiting outside time. Serrano has created a "frame" using the circle of the nun's arms around her truncated torso, which pulls the eye into the broad expanse of white robe in the midriff area. Her hands are cupped as though they are capable of bearing or receiving something. While ambiguous in its intent, Serrano's photograph, nevertheless, has encoded within it the iconography of the Annunciation. In this way, he has appropriated the conventional structures that "once held...meanings in place."¹²⁵ Serrano's works function as mnemonic devices, triggering deep, unavoidable associations with the past, and reminding us how ever-present such powerful symbols remain.

In the seventeenth-century, visual reminders of death were ubiquitous and, as is clear from the tableaux of Ruysch and Albinus photographed by Rosamond Purcell, the eloquent corpse provided inspiration for the exquisite transformation of its brutal presence into visual poetry. In the contemporary world, we are hygienically shielded from the presence of death so that images like those in Serrano's *The Morgue Series* (1992) become a disturbing reminder of what our culture denies. In order to create these works, Serrano obtained permission from a pathologist and forensic expert to photograph in an actual morgue. It was agreed that as long as the identities of the dead could not be established from his images Serrano could work in this unusual "studio."

The Morgue (Child Abuse) (1992) shows a small child with its eyes closed, wrapped in white (color plate page 66). Serrano has focused on the space where the child's face is just barely revealed within the drapery. The child's skin still has the moist sheen of life across its brow. Only with prompting from the title do we realize that it is not sleeping peacefully, but dead. The dual image of a sleeping/dead child is, of course, commonplace in Christian images of the sleeping infant Christ, foreshadowing his death, such as the example in The Walters' collection from the workshop of Bartolomeo Schedoni (1600/50, The Walters). The closeness of Serrano's photograph to paintings by Spanish realist artists such as Zubarán is readily apparent here. *Sacrificial Lamb*

(1670/84, The Walters), by Portuguese artist Josefa de Ayala, is a close copy of a painting by the Spanish master and is useful for isolating the characteristics in Zubarán's work that Serrano has adapted to his medium. In Ayala's image the white lamb is starkly silhouetted against the dark ground like an icon. The addition of flowers scattered around the lamb is both a naturalistic touch that lends a "live" quality to the piece, while simultaneously symbolizing the passion. The expressiveness of the Serrano is derived, in part, from his attention to the Spanish realist compositional technique of isolating a figure on a flat background and reducing the palette to a few simple colors in order to focus its symbolic resonance. He is also clearly attracted to the multiple readings offered by such symbols. For Serrano, the rhetorical conventions of the *nature morte* allow him access to the fathomless spaces in us all where conflicts between fear and hope, faith and uncertainty exert their tremendous power over our behavior.

Idealized Nature: Jean Lowe

We have seen how in the still life, or *nature morte*, the artist controls our relationship to the objects composed and how "nature", however carefully observed, is simultaneously an embodiment of powerful symbolic codes. The relationship to nature in the baroque was a complex one. On one hand, there was an intense desire to "know" the physical world in all its infinite variety. On the other, the natural world became a stage set for man-made wonders, such as the fountains and gardens at Versailles or a series of endless romantic panoramas idealized in guidebooks and souvenir images for tourists on the Grand Tour. Although landscape paintings often depicted nature as an awesome power dominating man, these images are contradictory constructions that are intended for the drawing rooms of the "world traveler" and merely give the illusion that nature is in control. Claude Joseph Vernet's *Landscape with Waterfall and Figures* (1768, The Walters), which evokes the waterfalls of Tivoli, is typical of these images. Vernet's carefully managed landscape adheres to a strict symmetry and compositional order that tames the natural forces threatening to swallow the tiny figures. A fascinating and related example of a theatrical use of the "threat" of nature's energy over man is provided in an account cited by Simon Schama of *The Flooding of the Tiber*, written by the baroque artist Gianlorenzo Bernini for the theater of the Palazzo Barberini: "he [Bernini] went so far as to have water gush from the back of the stage toward the front rows, only to be diverted at the last moment by a canal, hidden from the public sight line."¹²⁶ The concept of nature embodied in these works by Vernet and Bernini is no less constructed and artificial than our own contemporary image of the natural world. How often is our experience of nature filtered through a packaged vacation where the wilderness is observed behind the safety glass of a car window? Although we speak of nature in reverential terms, "real nature" today is constituted by national parks that preserve "wilderness" and the artificial eco-systems man has created to mediate landscape: dams, reservoirs, feedlots, highways, and agriculture.

Jean Lowe mimics eighteenth-century decorative styles to connect romantic views of nature and the ideal society to our relationship to the environment today. Her satirical, room-size installations parody sumptuously appointed aristocratic salons and staterooms with richly brocaded wallpapers, elaborate tapestries, vividly glazed porcelains, and classically inspired consoles. Closer inspection reveals the scene to be a feast of overstated *trompe l'oeil*. Non-functional faux furnishings are fabricated in papier-mâché; wall hangings and carpets are mere painted canvas. Rather than offering us comfort and relaxation, Lowe's interiors are intended to throw us off balance. Highly ornamented rococo style becomes a foil for Lowe's serious and subversive political commentary focusing on humans as parasites who disregard eco-systems and exploit the natural world through senseless destructive acts from animal abuse to stripmining, environmentally insensitive actions she depicts in her art.

In *Real Nature: Accomplishments of Man*, Lowe's cartoonlike works are loosely painted but their general style and motifs are derived from her study of eighteenth-century rococo and neoclassical decorative arts (color plate page 52). Lowe's conflation of the two styles is not necessarily ahistorical. There was not a sudden transition from rococo to neoclassicism. A *Commode* (1766, The Walters) by François-Gaspard Teune (1714-89), for example, combines rococo cabriole legs with neoclassical marquetry design as compared to a *Lyre Clock* (1786, The

Walters), an example of neo-classical restraint purged of rococo flourishes with a shape that references a classical Greek instrument and is decorated with designs found on ancient relief sculptures,

Lowe's quotations do not aspire to any rigid historicism. They have been excavated in the service of environmental allegory. The antique figures, columns, slide rule, and compass on the *Architectural Couch* reflect her contemporary critique of the failure of neoclassical culture to make good on its promise of an "ideal" society. Copulating locusts on the *Fertility Clock* refer to the dangerous liaisons that lead to overpopulation. The river in *Inland Sea* is literally dammed (damned); while it satisfies man's need for energy, its flow is destroyed. Ironically, Lowe's characterization of the dam as a symbol of man's abuse of the natural world is still full of visual pleasures: a great expanse of crystal blue water tumbles in a steamy cascade over the barrier; a "bridal veil" waterfall romantically forms beside the curve of a blasted road pushing through the rugged mountainside. But these details are also absorbed into Lowe's critique. As one critic has astutely pointed out,

Lowe is not simply reminding us that humans destroy the natural world and then reinvent feeble, carefully controlled versions to replace what has been lost. She is also aware the art has often been used to romanticize human destructiveness.¹²⁷

It is precisely this insistence on a mediated relationship with the natural world that Lowe believes merits the reflection of humankind she offers in *Small Weed Mirror*. In Lowe's mirror our image is obscured by the weed decorations and inscription "one that tends to overgrow or choke." Man's greatest accomplishment today, according to Lowe, may be exhibiting a willingness to stare at his reflection in the *Crown Mirror*, to put "your face here" and take a good long look at the price to be paid for "perverse idealization of nature...[this] must be the first step in learning to live not just near it, but with it."¹²⁸

Landscape: Bryan Hunt

Rather than admonishing man for his distant relationship to nature, Bryan Hunt has attempted to meld landscape and figure together into concise dynamic forms that refer directly to the history of traditional sculpture.¹²⁹ Hunt's series of *Lakes* (1976) exploited the responsiveness of his materials, enabling the artist to make the contours of water appear solid, and providing a sense of the inseparability of water from its earthy container. In the subsequent series of *Waterfalls* (1977) the forms thrust upward and, simultaneously, plunge into forceful cascades. Vertical grooves refer to the pleated tunics of classical statuary, suggesting that the figures are not merely in the landscape but are at one with it. This approach to figure and landscape bears comparison to romantic outdoor scenes depicted in the pendant paintings *Soldiers in a Landscape with a Waterfall* and *Soldiers in a Landscape with a Natural Arch* (1700/10, circle of Marco Ricci, The Walters). Overwhelming waterfalls, craggy, irregular landscapes, and natural wonders absorb the quickly sketched, small figures gazing awestruck before them. Since he cast his first works in bronze, Hunt's work has looked to such landscape painters for new means of integrating the dual character of his abstract forms.

The flowing motion, dynamic interaction with space, twisting contrapposto, emotional tension, and sense of monumentality visible in Gianlorenzo Bernini's *Crucified Christ* (designed 1657, The Walters) and *The Risen Christ* (1973/4, The Walters) illustrate the qualities in the baroque sculptor that attracted this contemporary artist. *Cloak of Lorenzo* (1980-1), based upon Bernini's colossal figure *St. Longinus* (1629-38) in St. Peter's, Rome, pays homage to the baroque artist (color plate page 44). Hunt's work takes up the triangular composition of Bernini's Longinus responding to its energetic play of drapery forms and the sense of air flowing in and around the drapery folds. Bernini's active penetration of solid and space heightens the psychological drama of the saint who is depicted at the moment he recognized Christ as the son of God.¹³⁰

The tension in *Cloak of Lorenzo* is based on ambiguities created by Hunt's sculpting process. Hunt shapes the surfaces of his plaster models by hand as they set. Then, with sharp carving tools, he makes gashes that work against the gravitational "flow" of the form. Like many of Hunt's works it is supported on a limestone base, establishing the contrast between the materials and tactile forms. This interest in contrasting textures also reflects Bernini's use of rocky formations as the bases of his figures, the jagged, uneven surfaces of the rocks emphasizing the surfaces of skin and satiny drapery. The downward thrust of *Cloak of Lorenzo* directly referred back to Hunt's earlier waterfalls, as the artist continued to distill figure and stone into an expressive and organic entity.

The dramatic possibilities of water, the contradiction between its potential for violence and its life-giving powers was a motif explored not only in baroque painting, but with extraordinary imagination in fountains such as Bernini's *Fountain of the Four Rivers* (1648-51, Piazza Navona, Rome). This work has been a source to which Hunt has returned again and again. According to David Bourdon, Hunt's *Hoodoo* (1995) and the associated studies "allude to rock formations that have been harshly abraded by wind and ice (color plate page 44). Its title is derived from the name given to nature-sculpted columns of stone, often in fantastic forms, that occur in such places as Bryce Canyon, Utah, where the forces of natural erosion have created a bizarre landscape of jagged rock spires."¹³¹ Hunt's interpretation of the force of Bernini's fountain sculptures in the *Hoodoo* series is not as direct as *Clock of Lorenzo*, but, rather demonstrates a deeper absorption of the spatial complexity, compositional inventiveness, and undulating movement of baroque sculpture.

The Comedy of Life: Juan Muñoz

Bryan Hunt's fluid use of bronze emphasizes his ability to meld figure to landscape and, simultaneously, to extend his form freely into space. We find in Juan Muñoz's figures none of the preoccupation with interactive space that is a main concern of artists like Stella and Hunt. Muñoz intentionally creates an impassable chasm between his figures and the viewer so that our participation in the work is limited to distant observation.

Muñoz's relationship to the baroque is primarily through the architecture of Francesco Borromini (1599-1667). His interest lies, in his words, in how Borromini creates a "certain lack of serenity" in his complex structures through the sense of shifting spaces and profound disequilibrium.¹³² In buildings such as St. Ivo (Rome, begun 1642), Borromini creates restless, paradoxical spaces through the juxtaposition of convex and concave forms, unexpected contrasts of height and depth and dizzying perspectival floors. The space in this architectural "theater", according to Muñoz, is pregnant with expectation and irresolution where Borromini,

finds himself wondering at those properties elaborated on by Martin Heidegger....'before him, there is no point of reference, and behind him, no beacon guiding towards anything else.' And, as we continue to quote the German philosopher, we understand that Borromini's special twist finds itself represented in spaces 'where a god is just about to appear, or whence gods have just departed, or where the apparition of the divine keeps being outrageously delayed.'¹³³

This is exactly the ambiguous and slightly threatening theatrical effect that Muñoz wishes his own work to express. His use of functionless architectural details such as balconies, staircases, illusionistic floors, and blank stage sets do not create participatory spaces, but are devices and props that offer us little safety or security. In Muñoz's sculptural theater we encounter his bronze figures who appear to be waiting. Their forms are expressive but they remain mute and indifferent to our presence. Muñoz relates the effect of this implied lack of communication between his actors and the audience as typical of theater,

maybe what's interesting in theater is that you cannot answer. You're watching what's taking place, it's in front of you, but you cannot answer back.¹³⁴

Thus, our relationship to the silent, endlessly rotating *Conversation Piece* (3) (1991), can only be constituted by a risky game of subjective projection, for we will never know the figure's identity, whether it is painful or playful, laughing or crying, calm or anxious, whether it can return our gaze, or is blind (color plate page 58).¹³⁵

Identity in Muñoz's world is never specific. His cast of characters includes those who live on the cultural periphery. His world is peopled by dwarves, ventriloquists' dummies, puppets, or cultural performers such as ballerinas and actors. They are anonymous, impersonal "types" whose limbs are amputated or bandaged, and are diminished in size physically and psychologically. Muñoz's marginal "types" are not dissimilar to those such as "the dwarf" which became a staple in baroque art. "The dwarf," Muñoz reminds us,

was the only person that could criticize the court. Because of his physical distortion, he was allowed to distort or exaggerate reality.

One of the dwarves painted by Velázquez was bought because he had a disease that made him laugh constantly. So they would take him out after dinner and his laughter was so contagious that everyone would laugh, and then they'd get bored and send him home.¹³⁶

A painting depicting *Puncinello* (School of Lombardy?, 18th century, The Walters) is an example of how such a "type" became a stock character in the *commedia dell'arte*, a form of Italian theater that reached the height of its popularity in the seventeenth-century.¹³⁷ The *commedia dell'arte* featured standardized characters improvising in stylized plots that turned on such themes as mistaken identity, generation gaps, and the entanglements of love. Puncinello was a clown-like character with an unattractively long, hooked nose who spoke the crude dialect of peasants. His gestures were exaggerated and his voice shrill. He was quarrelsome and excessive, always incongruous with his surroundings; in effect, the consummate outsider.¹³⁸ In the series of 104 drawings by Giovanni Domenico Tiepolo (1727-1804), the *Divertimento per li regazzi*, Puncinello is a figure of great pathos who gains insight and depth as tragic and comic events shape his life.¹³⁹ As the character of Puncinello evolved in the *commedia dell'arte* he became a symbol of the human condition.

In *South Wing at Goodman's* (1992) three amputated figures in ill-fitting costumes are placed in a shadowbox lit by a single halogen fixture (color plate page 58).¹⁴⁰ The figures neither communicate with each other nor with the viewer. Their gestures are slight; their expressions ambivalent. Muñoz sets his cast of characters in a shadowy space like those in "baroque scenography" where "the audience must find itself in the dark so that the epiphany can appear in full light."¹⁴¹ But what is the "epiphany" to be found in this miniature theater? "My work," Muñoz has stated, "is about a man in a dark room, waiting for nothing."¹⁴² If there is a revelation to be found in this "work [that] lacks belief in any way" it is that the contemporary human condition may be described metaphorically in terms of Borromini's spaces; one where we teeter back and forth between nothing and nothing still.¹⁴³

The Present

This essay ends in the present with a story about the past. It concludes in the museum where it began. The story is adapted from an interview conducted by critic Adrian Searle with Juan Muñoz and describes a lecture by the contemporary Mexican poet and cultural historian Octavio Paz.

The Mexican poet described the discovery of a stone statue, in 1790, during building works in Mexico City. The statue of the Aztec goddess Coatlicue is removed for the Royal University, and after much debate, is buried again. Time passes. Disinterred and reburied several times over the years, each time to be the focus of a different argument, she is finally brought to the surface for good, and placed in the showroom for Aztec art in the National Museum of Anthropology. Her history, for the last few hundred years, has been surrounded by animated argument, between the Catholic church, academics, and politicians. She has been lost in 'the maze of aesthetic discourse' since the 18th century. By now, she has many presences, is so symbolically laden that you would imagine that she would be invisible. And yet...the statue manages still to encapsulate 'the enigma of the arousal of feelings. Because, behind all these additions and subtractions we are left with a unique understanding: we come together only to try to grasp its presences.'¹⁴⁴

Contemporary artists go for baroque not in order to be baroque, to be close to the baroque or to know the baroque. They go for baroque in order to "grasp the presences" of objects that are part of a cultural moment that they can only know through the "maze of discourse" that remains as a surface patina. Artists sift these elusive presences in their work like archaeologists sifting the sediment for signs of the past: for traces beneath the surface of the contemporary present that read as evidence that the past is still breathing within us.

We live in an ambiguous and nostalgic moment. Perceptions of time and space bear no comparison to those of the seventeenth and eighteenth-centuries. As the tectonic plates of contemporary life shift imperceptibly, a structured relationship to the past provides an illusion of stability and continuity. The museum's construction of the past fills this need. In its galleries, past and present merge seamlessly. Time seems

comforting; space, manageable. It is a space of respite where contemporary artists can go with their ambivalence and historical fatigue, pick up a thread, move cautiously along its delicate fibers.

In the works presented in *this exhibition*, the relationship between the baroque and the contemporary world is constructed elliptically. At its center is the crisis of faith. When the artist Arman burned Louis XV reproduction furniture for his installation *The Day After* (1984), his fire was not only destructive; the charred remains were reborn in cast bronze to become works of art.¹⁴⁵ This was an extravagant spectacle of faith that would have been at home in Louis' flamboyant French court. The contemporary artists in *Going for Baroque* want to believe in something. They have chosen the baroque and rococo as their dialectical sparring partners.

Endnotes

1. Derek Jarman, *Derek Jarman's Caravaggio* (London: Thames and Hudson, 1986), 44.

2. Walter Benjamin, "Thesis on the Philosophy of History," in *Illuminations*, ed. Hannah Arendt (New York: Schocken Books, 1985), 261.

3. The headings used throughout this essay to precede discussions of the contemporary artists and their relationship to the baroque are based upon the descriptive terms or categories art historians traditionally use to characterize the baroque.

The word "baroque" is probably derived either from the Portuguese barocco—an imperfectly shaped pearl—or from "barocco," a term used by philosophers to describe a contorted idea. The word "rococo" refers to the French "rocaille," the shell and stone decorations on grottoes and foundations. In the eighteenth-century, "baroque" and "rococo" were derogatory terms used interchangeably by art critics to decry what was perceived as degeneration in the arts. The words continued to have an association with the decadent, bizarre, extreme, or incongruous, and with art created without appropriate observation of the rules of composition, balance, and proportion. It was not until the mid-nineteenth-century that "baroque" was applied as a historic and stylistic term referring to cultural production. The rococo is now distinguished from the baroque and used to describe art and culture from around 1700-75, as a sort of "late" baroque phase. Such stylistic labels may be arbitrary, particularly in a period with such a complex visual culture as that of the seventeenth and eighteenth-centuries with no clear "passage" between one visual aesthetic and another. Nevertheless, there are certain characteristics that appear or are used with greater frequency in the visual arts of this period. These include an increased emphasis on naturalism, innovative uses of light, and spatial illusionism. The tendency toward naturalism was central to the new emphasis on human emotions and the inner state of the soul. Baroque "body language" is dramatic, even theatrical; works of art literally provided a stage for emotions to be studied and conveyed through gesture. The seventeenth-century was a time of considerable exploration of the physical world, of colonial expansion and the experience of other cultures and environments; collections of objects mirroring these experiences were amassed for study, comparison, and contemplation. The period also saw the development of artistic interest in an expanded range of subject matter: depictions of still life, landscape, and ordinary life gained prominence alongside traditional concerns with religion, history, and portraiture.

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4. See Frank Stella, *Working Space* (Cambridge, Massachusetts: Harvard University Press, 1986); and "On Caravaggio," *The New York Times Magazine*, 3 February 1985, a response to the exhibition *The Age of Caravaggio* at the Metropolitan Museum of Art (1985).

The critical reception to *Working Space* was mixed. Many reviewers found Stella's ideas ahistorical, self-referential, mythologizing, and an embodiment of modernist ideology. In 1993, James Elkins attempted to consider the text in terms of "the postmodern dilemma" of how to resolve our relationship to history. See James Elkins, "Abstraction's Sense of History: Frank Stella's *Working Space* Revisited," *American Art* 7 (winter 1993):29-38. Reviews include Lynne Cooke, "Book Review," *Burlington Magazine* 129 (April 1987):258; J. Golding, *TLS* (27 March 1987):311-12; Eleanor Hartney, "A Stella Performance," *Art News* 86 (March 1987): 27; Tim Hilton, "Frank Stella's Crisis," *New Criterion* 5 (February 1987): 69-71; Robert Storr, "Issues and Commentary: Frank Stella's Norton Lectures: A Response," *Art in America* (February 1985):11-15; Norman Turner, "Stella on Caravaggio," *Arts Magazine* 59 (June 1985): 91.

5. Quoted in Storr, 11, 13.

6. Stella, *Working Space*, 10.

7. Quoted in William Rubin, *Frank Stella 1970-1987* (New York: Museum of Modern Art, 1986), 92. In seeking connections between baroque and modern painting, Stella compared this crisis to that which he believed was experienced by artists following the renaissance who had to resist the formulaic approach to space offered by the self-contained world of linear perspective. They, too, he argued, were searching for a way to make painting give the sensation of palpable experience.

8. For an in-depth discussion of this series and Stella's theoretical position at that time, see Brenda Richardson, *Frank Stella: The Black Paintings* (exhibition catalog, The Baltimore Museum of Art, 1976).

9. Quoted in Calvin Tomkins, "The Space Around Real Things," *The New Yorker* (10 September 1985): 66.

10. From "New Nihilism or New Art?" a March 1964 radio interview by Bruce Glaser over WBAI-FM (New York) with Stella and Donald Judd.

11. Tomkins, 83.

12. Stella's position led some detractors to question whether his relief works such as the *South African Mine Series* (1982) or the *Malta Series* (1983-5), with their assembled metal scraps, weren't really sculpture. Stella defended them as paintings because unlike sculpture, they demanded frontal viewing. "Painting is always face forward, always confrontational. There is no reverse or back side to a painting....good paintings pull themselves miraculously inside out to ensure their forward-looking presence as we imagine ourselves moving around them. Good paintings always seem to face the viewer, turning effortlessly as we try to slip behind them to test their illusionism.Great painting creates space and spreads the light." See Stella, 28, 33.

The *Malta Series* was created after Stella went to the island to see Caravaggio's *Beheading of St. John the Baptist* during the period of his residency at the American Academy in Rome. William Rubin has described these works as architectural, and cites Stella's recollection of the Maltese fortifications as a powerful influence on their forms and construction. See Rubin, 128.

13. For a full discussion of Stella's architectural projects see Suzanne Stephens, "Blurring the Line Between Art and Architecture," *Architectural Digest* (July 1994): 30-34, 37; and David Galloway, "Report from Dresden: A City Reborn," *Art in America* (April 1992):55-63.

14. As pointed out in Galloway, 59.

15. The project was a development project proposed by Rolf and Erika Hoffmann of Cologne, Germany. Acceptance of the proposal by the municipal government was reluctant, and opposition by the local population was outspoken. Although the proposal was approved, financial backing was not. The project has been canceled. See Galloway, 57-8.

16. This was remarked on by Michael Kimmelman in passing, as aspiring to "something of the theatrical extravagance of Bernini." In light of Stella's extraordinary attempt to integrate painting, sculpture, and architecture in a comprehensive design program for the Princess of Wales Theater shortly thereafter, Bernini's own achievements provided Stella with more than mere theatrics for his involvement in Toronto. Irving Lavin offers this observation in the essay included in this catalog. See Michael Kimmelman, "Stella as Sculptor," *The New York Times*, 16 October 1992, C27. The comparison to Bernini was also made by Klaus Kertess in "Blade Runner Meets Bernini," *Elle Decor* (April/May 1993): 22-6. Appropriately for Stella the baroque is closely associated not only with theatrical art but also with the rise of theater and grand opera.

17. Stella's work on an architectural scale can be traced to a thirty-five-foot mural for 599 Lexington Avenue, New York, created in 1987, his initial foray into public art.

18. *Loohooloo* is now in the collection of MIT. These two works are also closely related to Stella's *Hooloomooloo*, the Kawamura Memorial Museum of Art Project in Sakura, Japan completed in April 1994.

19. See Robert Wallace, "Frank Stella Under the Sign of Melville, Encore," *Artpress* 200 (March 1995):18-25; and "Stella and Melville: Seeing and Thinking at the Same Time," in *Frank Stella, Moby Dick Series: Engravings, Domes, and Deckle Edges* (Ulm: Ulmer Museum, 1993), 19-37.

20. Wallace, *Artpress* 200, 23.

21. Quoted in Wallace, *Artpress* 200, 24. Among the checkered gingham, stripes, and helixes, there is also a curiously recognizable blue figure of the Statue of Liberty, her crown and torch visible. Wallace suggests it may be related to "the ancient statue of Kævi, god of thieves and protector of the island" of Ohonoo. In a conversation with Robert Wallace on July 29, 1995, he told me that Earl Childress, the fabricator responsible for Stella's studio, told him that the figure had, in fact, been taken from images of the Statue of Liberty.

22. This paraphrase of Wallace illustrates his care in ascribing to Stella a cozier relationship to Melville than is intended. See Wallace, *Artpress* 200, 24.

23. Black and white reproductions of all objects from The Walter' permanent collection discussed in relation to contemporary works of art in this essay may be found in the exhibition checklist at the end of this catalog. The checklist is alphabetized by contemporary artist, and The Walters' objects are listed according to the juxtapositions with these artists' works created by the curator for *Going for Baroque*. All objects from The Walters' permanent collection mentioned in my text are indicated by (The Walters) following the title of each work.
24. The literature pertaining to the critique of the values and beliefs identified with Stella's position is vast. Critiques of *Working Space* cited earlier in this essay remark on the underlying assumptions of Stella's arguments. My critique here is based on insights offered by *cultural art history* as opposed to the *history of art*, *art history*, or *social art history*. Jules Prown offers this succinct definition of the method of cultural art history. "In cultural art history...the investigation is of culture, or underlying mental structures, or beliefs rather than activities...art is culturally constructed, first by the beliefs of those who made it, and again by our beliefs as we perceive and interpret it now...And by cultural art history I mean the investigation of the entire range of visual and material culture. Every work, high and low, embodies belief, consciously or unconsciously." The cultural art historian begins with history of art and art history as a *foundation*, then proceeds, as Prown demonstrates, to "framing questions or hypotheses, followed by the application of the perspectives and insights of our time and place—psychology, semiotics, structuralism, deconstruction, Marxist theory, gender studies...to arrive at new understandings." See Jules Prown, "In Pursuit of Culture: The Formal Language of Objects," *American Art* 9 (summer 1995):2.
25. David Carrier and David Reed, "Tradition, Eclecticism, Self Consciousness: Baroque Art and Abstract Painting," *Arts Magazine* (January 1991): 44-9.
26. Carrier and Reed, 47.
27. *Changeant* color was commonly used by mannerist artists. Although examples of its use in the seventeenth-century exist, it is not a distinguishing characteristic of baroque art.
28. Reed described the use of *changeant* technique in this painting in a videotaped interview with the author, May 1995. See also David Carrier, "David Reed: An Abstract Painter in the Age of Postmodernism," in *Interpreting Contemporary Art*, eds. Stephen Bann and William Allen (New York: Icon Editions, 1991), 67-84.
29. See Martin Hentshel, Udo Kittelmann, Heinz Liesbrock, "Introduction," in David Reed, exhibition catalog, Kolnischer Kunstverein Köln, Württembergischer Kunstverein Stuttgart, and Westfälischer Kunstverein Münster, Germany, (1995):67.
30. Joaneath Spicer pointed out to me that while this use of "electric" colors is, to a degree, evident in The Walters' paintings Reed studied, it is even more pronounced in Bernardo Strozzi's *Adoration of the Shepherds* (1618, The Walters) where we see a strident use of electric green and salmon-crimson.
31. He is often inspired by the innovations in automobile paint such as the recent introduction of a pale rose-red that reminds him distinctly of the palettes in Domenico Fetti's *Adoring Angels* (1614) and *The Martyred St. Catherine of Alexandria with Angels* (1625/50), both in the collection of The Walters Art Gallery.
32. See David Reed interviewed by Stephen Ellis in *David Reed* (Los Angeles: A.R.T. Press 1990), 4.
33. Reed's "cinematic" use of color was recently compared to the role of color in the work of British independent filmmaker Derek Jarman. Jarman's book *Chroma* emerged from his work as a painter and his own study of the artist for his film *Caravaggio*, described elsewhere in this essay. See Philip Pocock, "David Reed—Final 'Bedroom Paintings' /Vertigo" Kolnisches Kunstverein, "Texte Zur Kunst" (May 1995): 175-7. See also Derek Jarman, *Chroma: A Book of Color* (London: Vintage 1994).
34. See David Reed, "Media Baptisms," in *Abstract Painting Between Analysis and Synthesis* (Vienna: Galerie Nachst St. Stephan, 1992), 31.
35. See Reed and Ellis, 6.
36. In a videotaped interview with this author in May 1995.
37. All statements ascribed to the artist are taken from an unpublished interview with the author in July and August 1995.
38. The term "pedestrian" was used by the artist in a lecture at The Walters in July 1995 to describe Giordano's rendering of the Christ figure.
39. Connolly's interest in this symbol developed from his reading of Juan Eduardo Cirlot, *Dictionary of Symbols* (New York: Philosophical Library, 1962).
40. Cirlot, 235.
41. See, for example, *A Violent Child* (1988). The other baroque artists she has "copied" include Velázquez and Vermeer. *Vermeer's Wife* (1988) simulates Vermeer's meditative style, an appropriate foil to Attie's fictionalization of a lurid affair between the artist's wife and his teacher Carel Fabritius who died when an arsenal exploded. Attie implies that the letter she is reading is news of this unexpected accident.
42. From a videotaped interview with the author April 1995.
43. From a videotaped interview with the author April 1995.
44. As critic Max Kozloff has pointed out, "Reading them [Attie's paintings] slowly charges the Old Masters with a contraband significance, inevitably carnal no matter how chaste their pictorial narrative." The argument regarding Attie's unorthodox feminism has also been put forth by Kozloff. See "The Voyeuristic Gaze," *Art in America* (July 1991): 100-106, 137.
45. "Appropriating" or borrowing art of the past has virtually become a cliché in contemporary art over the past ten years. Not least of the strategies behind appropriation is wrestling with the traditional canon of art history—the litany of "great artistic masters" that until recently—included few "great artistic mistresses." Attie's privileging of the lives of famous male artists in her work, her deconstruction of the "male gaze," is connected to her own history as a founding member of the A.I.R. Gallery in New York, the first cooperative woman's exhibition space, and her commitment to activism through the women's caucus for the artists throughout the 1970s and 1980s. See Max Kozloff, "The Discreet Voyeur," *Art in America* (July 1991): 102.
46. For a history of the museum and its collections see Eric M. Zafran, "Introduction," *Fifty Old Master Paintings from The Walters Art Gallery* (Baltimore: The Walters Art Gallery, 1988), 10-16.
47. Part of the development of *Henry and Father* included visits to museum storage and conversations with Bill Johnston, the curator of nineteenth-century art who is currently completing a history of The Walters' collection. Johnston passed on to Attie many anecdotes from the lives of William and Henry Walters that he has collected during his tenure.
48. See *Derek Jarman's Caravaggio*, (London: Thames and Hudson, 1986), 132.
49. Jarman began his artistic life as a painter, and he continued to paint until he died of AIDS in 1994. The project was suggested to Jarman by the art-dealer Nicholas Ward-Jackson. That Jarman worked on the project steadily from 1978-86 is testament to the great importance he placed on its completion. It remains the most well known of his works. After over a dozen rewrites, he received modest financing from the British Film Institute's Production Board, that limited Jarman to filming entirely in a warehouse on the Isle of Dogs. He persistently questioned the enterprise. "Why lose yourself in the chiaroscuro? Films about painters end up pleasing nobody; there is a visionary tug-of-war from which neither artist nor film-maker emerges victorious." See Derek Jarman, *Dancing Ledge*, ed. Shaun Allen (London: Quartet Books, 1984), 9.
50. *Derek Jarman's Caravaggio*, 132.
51. *Derek Jarman's Caravaggio*, 22.
52. *Derek Jarman's Caravaggio*, 54.
53. *Derek Jarman's Caravaggio*, 15.
54. Jarman, *Dancing Ledge*, 9.
55. As Joaneath Spicer has demonstrated in her essay published in this catalog.
56. *Derek Jarman's Caravaggio*, 21.
57. *Derek Jarman's Caravaggio*, 94.
58. Derek Jarman, *Dancing Ledge*, 10.
59. Quoted in *Derek Jarman's Caravaggio*, 60.
60. Ken Aptekar, "Letter to Rembrandt," *Art Journal* (fall 1995).
61. In Gary Schwartz, *Rembrandt: His Life, His Paintings* (New York: Viking, 1985), 96-97. This cranky criticism of Rembrandt's portrait referring to painting's incapacity to render a likeness was a seventeenth-century convention.
62. For a varied series of discussions on the construction of masculinity, see Maurice Berger, Brian Wallis, and Simon Watson, eds., *Constructing Masculinity* (New York and London: Routledge, 1995).
63. See Svetlana Alpers, *Rembrandt's Enterprise: The Studio and the Market* (Chicago: The University of Chicago Press, 1988); Mieke Bal, *Reading "Rembrandt": Beyond the Word-Image Opposition* (Cambridge and New York: Cambridge University Press, 1991); and Gary Schwartz, *Rembrandt: His Life, His Paintings* (New York: Viking, 1985).
64. The history of these portraits is provided in Schwartz, 95-6.

65. Joaneath Spicer pointed out to me that it is likely that Aptekar was aware that at the time of their sale, the identity of the De Gheyn portrait was already lost. The painting was thought to represent the Huyghens family.
66. This analysis of Fessler's work is a summary of a previously published essay by the author that provides an extensive discussion of the development of the artist's work since 1979. See Lisa Corrin, "An Other Art History Lesson: A New Installation by Ann Fessler," *Journal of the Center for Photography at Woodstock* (spring 1994):17-20. Mitchell's analysis is cited by Corrin, 20, as W.J.T. Mitchell, "Image and Word" and "Mute Poesy and Blind Painting," reprinted in *Art and Theory 1900-1990*, eds. Charles Harrison and Paul Wood (Cambridge: Blackwell Publishers, 1993), 1106-11.
67. As my colleague Joaneath Spicer has observed, baroque paintings described as "rape" scenes are perpetuating a historical inaccuracy. Seventeenth-century artists would not have depicted the rape itself. Instead, they would infer it through depictions of violent actions leading up to the forced sexual act. The use of the term "rape" rather than abduction for such scenes, which are often operatic and quite distant from the "fact" of rape, is misleading to viewers. My summary of Fessler's work retains the word "rape," still used in the standard texts and in many museums in relation to these scenes since it is part of the learned vocabulary of art history that Fessler is critiquing.
68. See Margaret Carroll, "The Erotics of Absolutism: Rubens and the Mystification of Sexual Violence," *Representations* 25 (winter 1989):3-29. Reprinted in *The Expanding Discourse: Feminism and Art History*, eds. Norma Broude and Mary D. Garrard (New York: Icon Editions, 1992), 139-59.
69. The Janson text reads as follows, "The highest aim of painting, he believed, is to represent noble and serious human actions. These must be shown in a logical and orderly way—not as they really happened, but as they would have happened if nature were perfect." Later, when Fessler's book appeared independently of the magazine, it was encased in a facsimile of Janson's clothbound edition, replicating its familiar typeface and gold embossing. Fessler avoided using the full image of the Poussin.
70. The Hartt text reads as follows, "His *Rape of the Daughters of Leucippus*... recalls forcibly Titian's *Rape of Europa*.... The act of love by which Castor and Pollux, sons of Jupiter, uplift the moral maidens from the ground draws the spectator upward in a mood of rapture....The female types....are traversed by a steady stream of energy....The low horizon increases the effect of heavenly ascension, natural enough since this picture...constitutes a triumph of divine love: the very landscape heaves and flows in response to the excitement of the event."
71. See Carroll, in Broude and Garrard, 139-59.
72. Mary Kelly, "Re-Viewing Modernist Criticism," *Screen* 22 (autumn 1981):41-62.
65. Alexandra Munroe, "Wandering Position: Conceptual Art in the Post-Hirohito Era," *Flash Art* (summer 1992):71.
74. Una Roman assisted with the identification of this work.
75. See Fumio Nanjo's remarks in *Against Nature: Japanese Art in the Eighties*, exhibition catalog, 1989), 20.
76. See William Johnston, "Merchants and Mandarins," *The Bulletin of the Walters Art Gallery* 25 (November 1972):1-3; and Martin Eidelberg, "A Chinoiserie by Jacques Vigouroux Duplexis," *The Journal of The Walters Art Gallery* 35 (1977): 63-76.
77. It is worth noting that although Kannon appears female it is, in fact, sexless like the Western angel.
78. See Azby Brown, "The Divided Narcissus," *World Art* (November 1994):53-5.
79. The elephant vase depicts allegories of the sense of sight and hearing probably after engravings by Boucher.
80. Pierre Enes has suggested that The Walters' *Potpourri Vase* was one of a set belonging to Madame de Pompadour in 1762. See Pierre Enes, "Essai de reconstitution d'une garniture de Madame de Pompadour," *Journal of The Walters Art Gallery* 42/43 (1984-85):70-82. Tamara Pr aud has speculated that a record of a 1762 purchase of a pair of pink and green S vres elephant vases by Madame de Pompadour may refer to those in The Walters' collection. See Tamara Pr aud, "S vres, la Chine et les 'chinoiseries' au XVIIIe si cle," *Journal of The Walters Art Gallery* 47 (1989):41. Madame de Pompadour's patronage of the style is credited for its widespread popularity in mid-eighteenth century France.
81. See William Johnston, "Precious Porcelains in Gilded Mounts," *The Bulletin of the Walters Art Gallery* 21 (February 1969):5.
82. Garth Clark, "Adrian Saxe: An Interview," *American Ceramics* 1 (fall 1982):26.
83. Peter Schjeldahl quoted in *The Clay Art of Adrian Saxe* (New York: Thames and Hudson; Los Angeles: Los Angeles County Museum of Art, 1993), 46.
84. Clark, 24.
85. Penelope Hunter-Stiebel, *Louis XV and Madame de Pompadour: A Love Affair with Style* (New York: Rosenberg and Stiebel, Inc., 1990), 19.
86. See Edmond and Jules de Goncourt, *French XVIIIe Century Painters* (London: Phaidon Press, 1948), 65.
87. Susan Tallman, "Feet of Clay," *Arts Magazine* (April 1992):15.
88. Tallman, 15. The use of a cartouche, however, is not in the rococo style the Marquise so loved. The addition of commemorative portraits of historic figures, national heroes, and the royal family on porcelains was not introduced until 1760 when classical shapes, such as the *carafe  trusque*, suitable for applying images were revived. A *Double-Handled Vase with a Portrait of Louis Philippe* (1844, The Walters) is a typical, albeit later example of this use of portraits that became extremely popular under the Empire, when Napoleon had his own portrait painted on S vres. See Svend Eriksen and Geoffrey de Bellaigue, *S vres Porcelain: Vincennes and S vres 1740-1800*, trans. R.J. Charleston (Boston: Faber and Faber, 1987), 135; and Marcelle Brunet, "Two S vres Vases with Portraits of King Louis Philippe and his Queen," *Journal of the Walters Art Gallery* (1950-51): 73-4.
89. Tallman, 15.
90. In Paul Etienne Lincoln, *A Transcript to Unrequited Euphoria* (Vienna: Galerie Hubert Winter, 1992), n.p.
91. The machine was activated only twice: at The Royal College of Art Sculpture School, London on July 2, 1984, documented through a 16mm black and white film fifteen minutes in duration; and at Coracle Press at Kettles Yard, Cambridge, England, on July 8, 1985, documented by a super 8 black and white film twenty-five minutes long. This performance was also documented by Channel Four television and Radio Cambridge (interview). A fully detailed description of the mechanism's construction and activities may be found in Paul Etienne Lincoln, *Explication: In Tribute to Madame de Pompadour and the Court of Louis XV*, (New York: Christine Burgin Gallery, 1991), n.p.
92. See Paul Etienne Lincoln, n.p.
93. See for example "Introduction to Baroque Art," in Julius S. Held and Donald Posner, *Seventeenth and Eighteenth Century Art* (New York: Harry Abrams, 1971), 11.
94. Stated by Koons in *The Jeff Koons Handbook* (London: Anthony d'Offay Gallery, 1992), 106, 110.
95. See the artist's text in, *Jeff Koons* (exhibition catalog San Francisco Museum of Modern Art, 1993), 99.
96. Koons quoted in Roberta Smith, "Rituals of Consumption," *Art in America* (May 1988):170.
97. As described by John Rupert Martin in *Baroque* (New York: Harper and Row Publishers, 1977), 143.
98. Bernini took great liberty with the king's features in his *Bust of Louis XIV*. As Howard Hibbard has discussed, the "portrait" with its references to Alexander the Great and association with Platonic abstract theories of "Beauty as the outward face of the Good," creates "a symbolic portrait of the great leader rather than an intimate likeness." See Hibbard, *Bernini* (New York: Penguin Books 1978), 177. These details are discussed in depth in Irving Lavin's comprehensive summary of Bernini's relationship to Louis XIV. See Irving Lavin, "Bernini's Image of The Sun King," in Irving Lavin, *Past-Present: Essays on Historicism in Art from Donatello to Picasso* (Berkeley and Los Angeles: University of California Press, 1993), 138-201.
99. Koons quoted in *The Jeff Koons Handbook*, 76.
100. "Rituals of consumption" is a phrase coined by Roberta Smith in her essay of the same name. "Heroic apotheosis" is a phrase used by Irving Lavin in relation to Bernini's *Bust of Louis XIV* and *Bust of Duke Francesco d'Este*. See Lavin, 163.
101. See Arthur MacGregor and Oliver Impey, eds., *The Origin of Museums in the Sixteenth and Seventeenth Centuries* (Oxford: Oxford University Press, 1984). In 1971-2, The Walters Art Gallery presented *World of Wonder*, an extravagant and rich exhibition juxtaposing three hundred-thirty-three objects primarily from the collection, but augmented by loans of *naturalia* in a setting intended to evoke a collector's cabinet. The project is documented in the accompanying publication *Treasures and Rarities: Renaissance, Mannerist and Baroque* (Baltimore: The Walters Art Gallery, 1971-2). On the wunderkammer see Rosa B. Sands and Edward S. King, "The Time to Talk of Many Things," *Bulletin of The Walters Art Gallery* 19, (March 1967); Richard Randall, "World of Wonder," *Bulletin of The Walters Art Gallery* 24 (November 1971). On bronzes in collectors' cabinets see Joaneath Spicer, "The Allure of Bronze for the Connoisseur and Scholar," in *The Allure of Bronze: Masterpieces from the Walters Art Gallery* (Baltimore: The Walters Art Gallery, 1995):18-21.
102. See Edward S. King quoted in Mary Smith Podles, "Virtue and Vice: Paintings and Sculpture in Two Pictures from the Walters Collection," *The Journal of The Walters Art Gallery* 41(1983):42, n. 2.

103. See Randall, 2.
104. Podles, 29.
105. See Rosamond Purcell, "The Game of the Name," *The Art Bulletin* 77 (June 1995):180-5.
106. Purcell, 181. A general overview of contemporary artists who take museum history and museology as the primary subject of their work may be found in Lisa G. Corrin, "Artists Look at Museums: Museums Look at Themselves," in *Mining the Museum: An Installation by Fred Wilson* (New York: The New Press, 1994).
107. The series was documented in Rosamond Wolff Purcell and Stephen Jay Gould, *Finders, Keepers: Treasures and Oddities of Natural History, Collectors from Peter the Great to Louis Agassiz* (New York: W.W. Norton Company, 1992). Purcell's work also includes curating "exhibits" such as *El Real Gabinete* (1993), which culled objects and specimens from the Natural Sciences Museum, Madrid, dating from the founding of the institution under King Carlos III, and *Special Cases: Natural Anomalies and Historical Monsters* (1994), which placed particular emphasis on seventeenth-century works by Ruysch, Aldrovandi, and Athanasius Kircher, among others. This 1994 project was presented at the Getty Center for the History of Art and Humanities, Santa Monica, California. The Madrid project is documented in Rosamond Purcell, *Art Bulletin* 77, 180-185.
108. Quoted in Stephen Jay Gould, "Dutch Treat: Peter the Great and Frederik Ruysch," in Purcell and Gould, 16-7. Information about Peter the Great as collector discussed here is, largely, indebted to Gould's chapter.
109. Quoted in Rosamond Purcell, "Photographer's Afterword," in Purcell and Gould, 143.
110. Purcell has eloquently described the workings of her "eye" when photographing such objects. See Purcell, 180.
111. The phrase refers to *Ecclesiastes* 1:2 "Vanity of vanities, saith the Preacher: all is vanity."
112. For a study of the relationship between such moralizing and materialism in seventeenth-century Holland see Simon Schama, *The Embarrassment of Riches: An Interpretation of Dutch Culture in the Golden Age* (Berkeley and Los Angeles: University of California Press, 1988).
113. The most thorough and reliable biography on Sor Juana is Octavio Paz, *Sor Juana or, The Traps of Faith* (Cambridge: Harvard University Press, 1988).
114. Paz, 415.
115. The poem on the mirror reads:
 This that you gaze on, colorful deceit,
 that so immodestly displays art's favors,
 with its fallacious arguments of colors
 is to the senses cunning counterfeit;
 this on which kindness practiced to delete
 from cruel years accumulated horrors,
 constraining time to mitigate its rigors,
 and thus oblivion and age defeat,
 is but an artifice, a sop to vanity,
 is but a flower by the breezes bowed,
 is but a play to counter destiny,
 is but a foolish labor, ill-employed,
 is but a fancy, and, as all may see,
 is but a cadaver, ashes, shadow, void.
- A discussion and reproduction of the painting may be found in John P. Neill, *Mexico, Splendors of Thirty Centuries* (New York, Little, Brown and Company), 351-356.
116. Mesa-Bains is generally credited with the introduction of *altares* into contemporary installation art. See, for example Tomas Ybarra-Frausto, "Sanctums of the Spirit—The Altares of Amalia Mesa-Bains," in *Grotto of the Virgins* (New York: Intar Gallery, 1987).
117. Quoted in Paz, 286.
118. See Bruce Ferguson, "Andres Serrano: Invisible Power," in *Andres Serrano: Body and Soul*, ed. Brian Wallis (New York: Takarajima Books, 1995).
119. See Amalia Arenas, "The Revelations of Andres Serrano," in *Andres Serrano: Body and Soul*, ed. Brian Wallis (New York: Takarajima Books, 1995); Lucy Lippard, "Andres Serrano: The Spirit and The Letter," *Art in America* (April 1990):238-45; Norman MacAfee, "Serrano: Ripped from the Headlines," *Museums New York* 1 (January/February 1995):48-51; and Andres Serrano in Conversation with Simon Watney, *Talking Art 1, Documents 12* (London: ICA, 1993), 119-28. Marcel Brisebois, however, disagrees with this argument, although he connects Serrano's work to the *memento mori* tradition. See his "Ars moriendi: Andres Serrano," in *Identity and Alterity: Figures of the Body*, catalog for the exhibition of the same title held in Venice at the Palazzo Grassi during the 1995 Venice Biennale. Serrano is adamant in his refusal to discuss his sources, because he wishes to maintain the tension created by his ambivalence.
120. See Arenas, n.p.
121. Quoted in Lippard, 239.
122. His relationship to painting has been discussed at length in Lippard, 242.
123. Lippard, 142. He is quoted in Ferguson, n.p. as stating that photography for him is really painting.
124. See Wendy Steiner, "Introduction: Below Skin-Deep," in *Andres Serrano: Works 1983-1993* (Philadelphia: Institute of Contemporary Art, University of Pennsylvania, 1995), 13.
125. Arenas, n.p.
126. In Simon Schama, *Landscape and Memory* (New York: Alfred A. Knopf, 1995), 292.
127. Deborah Knaff, "Natural Acts: Jean Lowe at Quint Gallery," *Artweek* (20 January 1994):14.
128. Michael Duncan, "Jean Lowe at Gracie Mansion Fine Art," *Art in America* (April 1995):107.
129. Hunt's decision to use bronze, with its connotations of high art, unchanging classical values, and permanence was perceived by many as reactionary. This decision set his work apart from the minimalist sculpture of artists such as Joel Shapiro and Richard Serra who rejected the tradition of sculptured form placed on a pedestal, and large-scale earthwork artists like Michael Heizer, whose landscape art resisted traditional materials and the limitations of a white gallery setting.
130. This analysis of Hunt's relationship to Bernini benefited from discussion with Jed Dodds, a sculptor working, like Hunt, in traditional media.
131. See David Bourdon, "Bryan Hunt: Unlocking the Mainstream," in *Bryan Hunt: Plunge, Crossing, Hoodoo* (New York: Gagosian Gallery, 1995):7.
132. In an interview between the artist and Jean-Marc Poinot in *Sculptures de 1985-1987 Juan Muñoz, Capc Musee d'art contemporain, Bordeaux, 1987*.
133. See artist interview quoted in Bordeaux, 1987.
134. See James Lingwood, "Juan Muñoz: A Conversation, New York, 22 January 1995," *Parkett* 43 (1995):43.
135. The figure was originally part of an installation of five figures at the Carnegie International (Pittsburgh, 1991) and was, therefore, not originally intended to be seen on its own. As Lynne Cooke has observed, "The certitudes of social identity and position embodied in the eighteenth-century conversation pieces of, say, Arthur Devis, have been perilously undermined in Muñoz's project, for these figures pivoting on their hemispherical bases may adopt any position, but adhere to none. The fragile and tenuous connection made by the viewer in linking the play of glances into a temporary whole is always and necessarily rudely shattered by the physical motion of moving into and through the physical space." See Lynne Cooke, "Change of State: An Exposition," in volume 2 of the catalog of The Carnegie International (Pittsburgh, New York: Rizzoli, 1991), 17.
136. In *Possible Worlds: Sculpture from Europe* (London: Institute of Contemporary Art, 1990), 60.
137. When Karen French, the painting conservator from The Walters, examined this work she discovered it was pieced together with canvas strips. Further analysis suggested that it probably functioned as a theatrical banner of some type.
138. See Winifred Smith, *The Commedia dell'Arte: A Study in Italian Popular Comedy* (New York: Columbia University Press, 1912), 205.
139. See Adelheid Gealt, *Domenico Tiepolo: The Punchinello Drawings* (New York: George Brazillier, 1986).
140. The form of the box reproduces the original installation in a niche at the Marian Goodman Gallery. Its shape is derived from a ground plan of the gallery.
141. See Bordeaux, 1987.
142. See Adrian Searle, "Waiting for Nothing," *Frieze* (December 1991):26.
143. See *Possible Worlds*, 1990, 61.
144. Searle, 27. The story is told by Searle who had heard it from Muñoz. The internal quotations are from the artist himself.
145. *Arman: The Day After* (New York: Marisa del Re Gallery, 1984).

YASUMASA MORIMURA

DAVID REED

JEFF KOONS

ANDRES SERRANO

DOTTY ATTIE

KEN APTEKAR

JEAN LOWE

KARL CONNOLLY

DEREK JARMAN

BRYAN HUNT

FRANK STELLA

ANN FESSLER

ROSAMOND PURCELL

JUAN MUÑOZ

PAUL ETIENNE LINCOLN

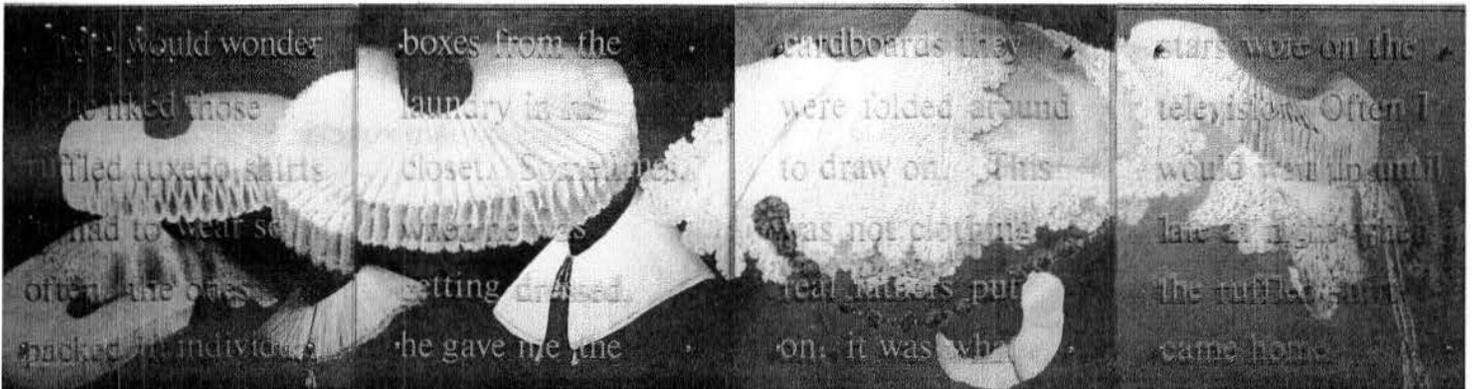
CINDY SHERMAN

AMALIA MESA-BAINS

ADRIAN SAXE



1.



2.

1. *Jack and Murray*
 1994
 Oil on wood with sandblasted glass and bolts
 30 x 60"
 Collection of Arlene and Barry Hockfield
 Photo courtesy Jack Shainman Gallery, New York

2. *Later I Would Wonder*
 1994
 30 x 120"
 Oil on wood with sandblasted glass and bolts
 Private collection
 Photo courtesy Jack Shainman Gallery, New York

- 1950 Born, Detroit, Michigan
Lives and works in New York
1973 B.F.A., University of Michigan, Ann Arbor
1975 M.F.A., Pratt Institute, Brooklyn

SELECTED SOLO EXHIBITIONS

- 1995 *Rembrandt Redux: The Paintings of Ken Aptekar*, Palmer Museum of Art, University Park, Pennsylvania
1994 *Rembrandt's Problem*, Jack Shainman Gallery, New York

SELECTED GROUP EXHIBITIONS

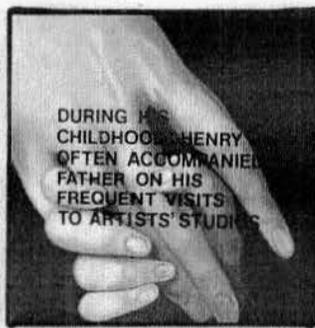
- 1996 *Beyond the Male Pale*, Kohler Arts Center, Sheboygan, Wisconsin
Narcissism: Artists Represent Themselves, California Center for Contemporary Art, Escondido, California
1995 *Ars Sans Frontiers*, Centenaire de la Municipalité de LaRouche, Canada
Human/Nature, New Museum of Contemporary Art, New York
1994 *New Old Masters*, Center for Contemporary Art at Yerba Buena Gardens, San Francisco (catalog)
Bad Girls West, Wight Art Gallery at UCLA, Los Angeles (catalog)
The Purloined Image, Flint Institute of Arts, Flint, Michigan (catalog)
1992 *Decoding Gender*, School 33 Art Center, Baltimore
1990 *Post Boys and Girls: Nine Painters*, Artists Space, New York
Critical Revisions, Bess Cutler Gallery, New York
1989 *Gender Fictions*, State University of New York, Binghamton Museum
Serious Fun, Truthful Lies, Randolph Street Gallery, Chicago
1987 *The Other Man: Alternative Representations of Masculinity*, The New Museum, New York (catalog)

SELECTED BIBLIOGRAPHY

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Atkins, Robert. "New This Week: Ken Aptekar." *Seven Days* (December 1989).
Edelman, Robert G. "The Figure Returns: 43rd Corcoran Biennial." *Art in America* (March 1994): 39-43.
Hagen, Aernout. "Ken Aptekar kiest uit Rembrandts hoedencollectie." *Kroniek van Het Rembrandthuis*, no. 1 (1995).
Henry, Gerit. "Ken Aptekar at Bess Cutler." *Art in America* (June 1990): 179-80.
Hess, Elizabeth. "Yesterday's Children." *The Village Voice* (December 1990): 93.
Risatti, Howard. "43rd Corcoran Biennial." *Artforum* (March 1994): 92.
Saslow, James. "Rethinking Masculinity: Ken Aptekar." *The Advocate* (May 1990): 54-5.

AWARDS

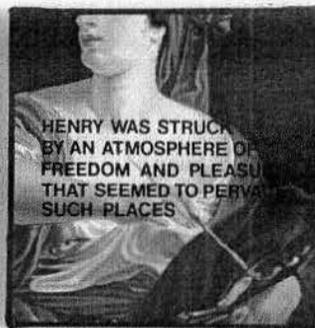
- 1992 Rockefeller Foundation Artist Residency, Bellagio, Italy
1989 Pollock-Krasner Foundation Award
1987 National Endowment for the Arts, Artist's Fellowship



DURING HIS CHILDHOOD, HENRY OFTEN ACCOMPANIED HIS FATHER ON HIS FREQUENT VISITS TO ARTISTS' STUDIOS



FATHER, WITH CHARACTERISTIC SERIOUSNESS, PERUZZO WAS AN ARTISTIC OBJECT



HENRY WAS STRUCK BY AN ATMOSPHERE OF FREEDOM AND PLEASURE THAT SEEMED TO PERVADE SUCH PLACES



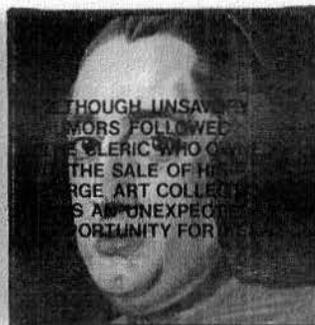
HE BEGAN TO FEEL PULLED TOWARD A CERTAIN UNCONVENTIONALITY



IN AFTER YEARS WITH HENRY, PERUZZO'S PLEASURE WAS VERY STRONG



THE KNOWLEDGE THAT HIS FATHER WOULD BE ABLE TO TAKE THE BURDEN



ALTHOUGH UNSAVORY COMMENTS FOLLOWED, PERUZZO'S SALE OF HIS LARGE ART COLLECTION WAS AN UNEXPECTED OPPORTUNITY FOR



PERUZZO'S PLEASURE WAS VERY STRONG

Henry and Father

1995

Oil on linen

8 paintings, 6 x 6" each

Courtesy P.P.O.W. Gallery, Inc., New York

Photo by Adam Reich



1.



3.

1. Jacopo Carucci, called Pontorno
Italian, 1494-1556
Portrait of Maria Salviati with a Little Girl, 1539-40
Oil on canvas, 34 3/4 x 28 1/4"
Walters Art Gallery (37.596)
Acquired by Henry Walters, 1902



2.

2. Lorenzo Lotto
Italian, ca. 1480-1556
Portrait of Fra Lorenzo da Bergamo, 1542
Oil on canvas, 32 3/4 x 28 1/4"
Walters Art Gallery (37.1104)
Acquired by Henry Walters, 1902

3. Domenico Corvi
Italian, 1721-1803
Allegory of Painting, 1764
Oil on canvas, 24 x 29"
Walters Art Gallery (37.1011)
Acquired by Henry Walters, 1902

4. Sofonisba Anguissola
Italian, 1528-1625
Portrait of Massimiliano II Stampa, Marchese of Soncino, 1557
Oil on canvas, 54 x 28 1/4"
Walters Art Gallery (37.1016)
Acquired by Henry Walters, 1927



4.

5. Giuseppe Bartolomeo Chiari
Italian, 1654-1727
Susannah and the Elders, 1700/25
Oil on canvas, 26 1/2 x 32 1/4"
Walters Art Gallery (37.1880)
Acquired by Henry Walters, 1902
6. Pompeo Batoni
Italian, 1708-87
Portrait of Cardinal Prospero Colonna di Sciarra, ca. 1750
Oil on canvas, 39 1/4 x 29 3/4"
Walters Art Gallery (37.1205)
Acquired by Henry Walters, 1902



5.



6.

DOTTY ATTIE

- 1938 Born, Pennsauken, New Jersey
Lives and works in New York
1959 B.F.A., College of Art, Philadelphia
1960 Brooklyn Museum School, Beckmann Fellowship

SELECTED SOLO EXHIBITIONS

- 1994 *After Courbet*, P.P.O.W., New York
1992 The Montclair Art Museum, New Jersey
1990 Greenville County Museum of Art, South Carolina
1989 Pittsburgh Center for the Arts (catalog)
University of Missouri, St. Louis
1983 The New Museum, New York
1980 Wadsworth Atheneum, Hartford, Connecticut
1979 Spencer Museum of Art, Lawrence, Kansas
Contemporary Arts Museum, Houston (catalog)

SELECTED GROUP EXHIBITIONS

- 1994 *Not for the First Time: The Art of Appropriation*, The Richard F. Brush Gallery, St. Lawrence University, Canton, New York
New Old Masters, Center for the Arts at Yerba Buena Gardens, San Francisco
1993 Biennial, Corcoran Museum of Art, Washington, D.C. (catalog)
1992 *Quotations: The Second History of Art*, Aldrich Museum of Contemporary Art, Ridgefield, Connecticut (catalog)
Re-Visions, Randolph Street Gallery, Chicago (pamphlet)
Beyond Glory: Re-Presenting Terrorism, Maryland Institute, College of Art, Baltimore (catalog)
Transforming the Western Image, Palm Springs Desert Museum, California (catalog)
1990 *Referees*, North Carolina Museum of Art, Raleigh (catalog)
1984 *Personal Expressions*, Neuberger Museum, Purchase, New York
1981 *Postmodern Metaphors*, Alternative Museum, New York (catalog)
Déjà Vu: Masterpieces Updated, El Paso Museum, Texas (catalog)
1980 *The Pluralist Decade*, Venice Biennale; Institute of Contemporary Art, Philadelphia
1979 *Directions*, Hirshhorn Museum, Washington, D.C. (catalog)
1978 *Narration*, Institute of Contemporary Art, Boston
1978 *Artists Look at Art*, Spencer Museum of Art, Boston (catalog)

SELECTED BIBLIOGRAPHY

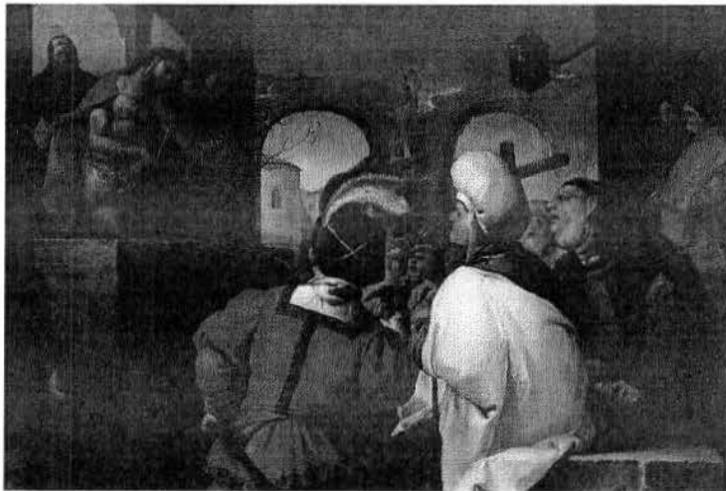
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Halperen, Max. "3 Referees: Dotty Attie, Christopher Hewat, John O'Reilly." *Art Papers* (May/June 1990): 61-2.
Kozloff, Max. "The Discreet Voyeur." *Art in America* (July 1991): 100-6.
Kultermann, Udo. "Vermeer: Versions Modernes." *Connaissance des Arts*, no. 302 (April 1977): 94-101.
Kuspit, Donald. Exhibition review. *Art in America* (February 1984).
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Raynor, Vivien. "2 Artists: From Ambiguity to Innuendo." *The New York Times*, 1 November 1992, 12.
Richard, Paul. "What's Wrong With This Picture?" *The Washington Post*, 31 October 1993, G2.
Robins, Corrine. "Changing Stories: Recent Works by Dotty Attie, Ida Applebroog, and Suzanne Horvits." *Arts Magazine* (November 1988): 80.
Tarlow, Lois. "Profile: Dotty Attie." *Art New England* (November 1987).

AWARDS

- 1985 Creative Artist Fellowship (Japan)
1983, 75 National Endowment for the Arts, Artist's Fellowship



Ouroborus, 1995.
Oil on canvas
96 x 84"
Courtesy C. Grimaldis Gallery
Photo by Dan Meyers



Luca Giordano
Italian, 1632–1705
Ecce Homo, early 1650s
Oil on panel, 17 3/4 x 27 1/2"
Walters Art Gallery (37.243)
Acquired by William T. or Henry Walters
before 1909

- 1968 Born, Dublin, Ireland
Lives and works in Baltimore and Salisbury, Maryland
- 1992 B.F.A., Salisbury State University
- 1994 M.F.A., Hoffer School of Painting, Maryland Institute, College of Art, Baltimore

SELECTED SOLO EXHIBITIONS

- 1995 C. Grimaldis Gallery, Baltimore
Art Institute and Gallery, Salisbury, Maryland

SELECTED GROUP EXHIBITIONS

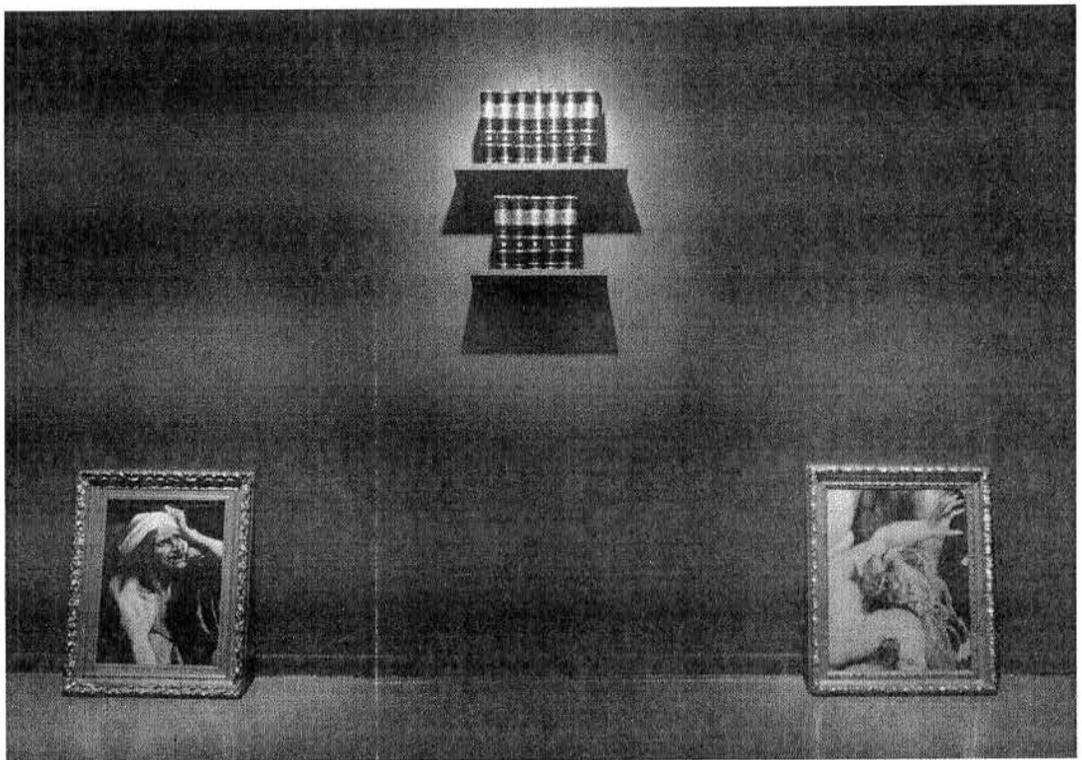
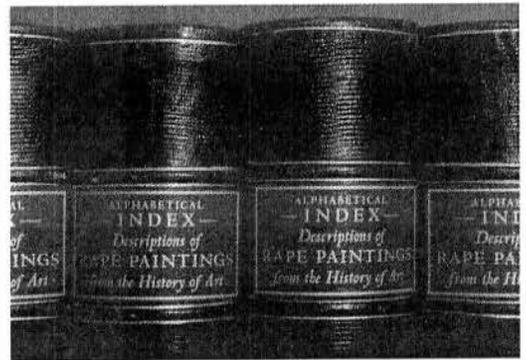
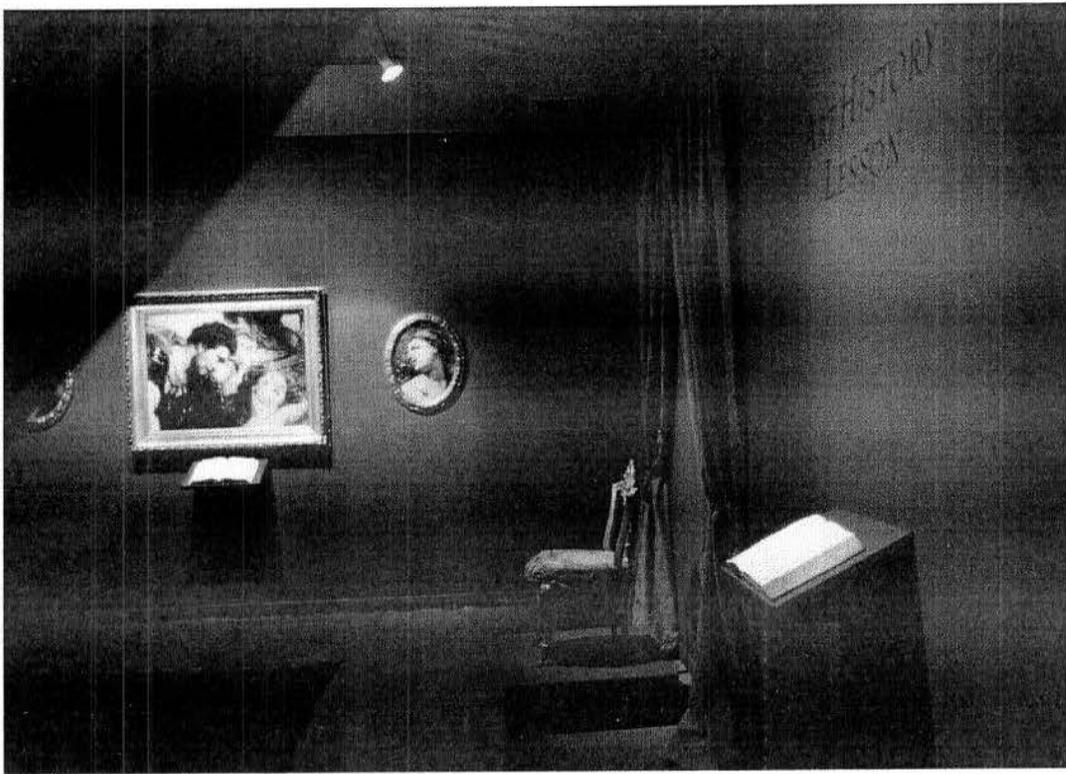
- 1994 *Faculty Selects*, Lafayette College, Easton, Pennsylvania
Speaking of Art and Culture, C. Grimaldis Gallery, Baltimore
Augenmusic; A Collaboration Between Visual Artists and Musicians, Peabody Conservatory of Music, Baltimore
Matter in Space, Maryland Institute, College of Art, Baltimore
- 1992 *31st Irene Leache Memorial Exhibit*, Chrysler Museum, Norfolk, Virginia
10th Annual Emerging Artists Exhibit, Pleiades Gallery, SoHo, New York
- 1991 *Visions*, University of Maryland, Eastern Shore
- 1990 *In Dreams Awake*, Olympia and York Gallery, New York
Into the Future, Olympia and York Gallery, New York

SELECTED BIBLIOGRAPHY

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- Giuliano, Mike. "Bodyscapes and Cityscapes." *City Paper*, 27 July 1994, 31.

AWARDS

- 1994 Graduate Painting Award, Maryland Institute, College of Art
- 1992 31st Irene Leache Memorial Exhibit, First Place, Chrysler Museum of Art, Norfolk, Virginia



Art History Lesson

1993

Mixed media installation with artist books,
gilt-framed photographs printed on canvas,
reproduction of period chair

Collection of the artist

Photo by Tish LeHew, Houston Center for Photography

Rubens, *Rape of the Daughters of Leucippus*
courtesy SCALA/Art Resource, New York,
Poussin, *Rape of the Sabine Women* courtesy
The Metropolitan Museum of Art, New York

ANN FESSLER

- 1949 Born, Toledo, Ohio
Lives and works in Providence, Rhode Island
- 1972 B.A., Ohio State University
- 1975 M.A., Webster College
- 1981 M.F.A., University of Arizona

SELECTED SOLO EXHIBITIONS

- 1995 McKillop Gallery, Salve Regina University, Newport, Rhode Island
- 1994 Nexus Contemporary Art Center, Atlanta (catalog)
Houston Center for Photography
- 1993 Center for Photography at Woodstock, New York
- 1986 Brunswick Gallery, Missoula, Montana
- 1981 Tyler School of Art, Philadelphia

SELECTED GROUP EXHIBITIONS

- 1995 *Nine is a Four Letter Word*, Neu, Berlin
- 1994 *Women Photographers from the Collection*, Museum of Fine Arts, Houston
- 1993 *Contemporary Prints*, Herbert Johnson Museum of Art, Cornell University, Ithaca, New York
- 1992 *Parents*, Museum of Contemporary Art, Dayton, Ohio
- 1991 *Disclosing the Myth of Family*, Art Institute of Chicago
Photographic Book Art in the United States, University of Texas, San Antonio
- 1990-2 *Outcry: Artists Answer AIDS*, Maryland Institute, College of Art, Baltimore; Arlington Arts Center, Virginia; Mosely Gallery, University of Maryland Eastern Shore, Princess Anne, Maryland; Rosenberg Gallery, Goucher College, Baltimore; Stephanie Ann Rooper Gallery, Frostburg State University, Maryland; Urban Institute for Contemporary Arts, Grand Rapids, Michigan (catalog)
- 1990 *Family Stories*, Newhouse Center for Contemporary Art, New York
Art Against AIDS: On The Road, Art Against AIDS, New York; billboards in Chicago and Washington, D.C.
Learn to Read Art: Artists' Books, Art Gallery of Hamilton, Canada
Book Arts in the USA, Center for Book Arts, New York

- 1989 *Residency*, Visual Studies Workshop Press, Rochester, New York
Pressing Engagements: Socially Oriented Photography, Tuttle Gallery, Baltimore
- 1987 *Floating Values: A Survey of Recent Gender Investigations*, Hallwalls, Buffalo, New York
- 1986 *Isolation/Saturation*, Washington Project for the Arts, Washington, D.C.
She Rode Horses, public art installation, Missoula, Montana
Artoday/Artoggi, Provincia di Arezzo, Florence
Baby Pictures, Santa Barbara Museum of Art, California
- 1985-7 *Rape*, Ohio State University, Hoyt Sherman Gallery, Columbus, Ohio; Wright State University; University of Akron; University of Illinois; East Carolina University; University of Michigan; State University of New York; Women and Their Work, Austin, Texas; W.A.R.M. Gallery, Minneapolis; Philadelphia Arts Alliance (catalog)
MAPTAP, sequential postcard piece, offset project sponsored by Maryland Art Place, Baltimore
- 1984 *History as Content*, Washington Project for the Arts, Washington, D.C.
Konstrarsbocker/Konstpabok-Artists' Books/Booked Art, Malmo, Sweden
- 1982 *International Book Exhibition*, Ministerio de Cultura, Madrid
Contemporary Photography as Phantasy, Santa Barbara Museum of Art, California (catalog)
Copycat Show, Franklin Furnace, New York

SELECTED BIBLIOGRAPHY

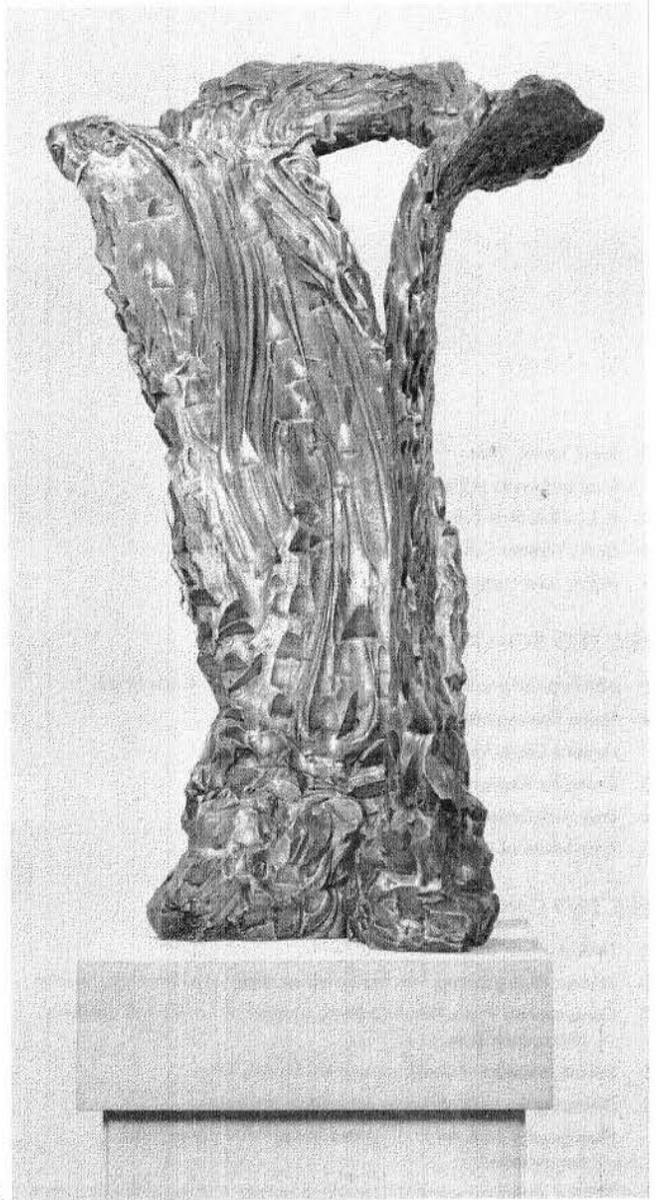
- Corrin, Lisa. "An Other Art History Lesson: A Recent Installation by Ann Fessler." *The Center Quarterly*, Woodstock Center for Photography (spring 1994): 17-20.
- Fessler, Ann. "Art History Lesson." *American Art* (fall 1991): 4.
- Kester, Grant. "Making Art in Baltimore." *New Art Examiner* (January 1988): 30-3.
- Neumaier, Diane, ed. *Reframings: New American Feminist Photographies*. Philadelphia: Temple University Press, 1995.
- Raven, Arlene. "We Did Not Move for Theory/ We Moved to the Sores of Wounds." In *Crossing Over: Feminism and Art of Social Concern*. Contemporary American Art Critics Series, no. 10, 1988.
- Review of *Art History Lesson*. *Print Collectors Newsletter* (July/August 1992): 110-1.

AWARDS

- 1994 Rhode Island State Arts Council, Artist Project Grant
- 1992, 88, 85 Maryland State Arts Council, Artist's Fellowship
- 1991 Nexus Press, Residency Grant
- 1990 Art Matters, Inc., New York
- 1989 National Endowment for the Arts, Artist's Fellowship
Visual Studies Workshop Press, Residency Grant



2.



1.



3.

1. *Cloak of Lorenzo*, 1980-81
Bronze, AP, edition of 4, limestone base
55 x 34 1/2 x 2 1/2"; base 37 x 26 x 26"
Collection of the artist
Photo courtesy Blum Helman Gallery, New York

2. *Hoodoo #2*, 1994
Bronze, edition of 5
20 x 12 x 12"
Courtesy Gagosian Gallery, New York

3. *Hoodoo #3*, 1994
Bronze, edition of 5
20 x 12 x 12"
Courtesy Gagosian Gallery, New York

BRYAN HUNT

- 1947 Born, Terre Haute, Indiana
Lives and works in New York
- 1971 B.F.A., Otis Art Institute of Los Angeles

SELECTED SOLO EXHIBITIONS

- 1995 *Bryan Hunt: Plunge, Crossing, Hoodoo*, Gagosian Gallery, New York (catalog)
- 1992 *Bryan Hunt: The Early Work: Sculpture and Drawing 1974-1980*, Orlando Museum of Art, Florida (catalog)
Sculpture and Drawings, Aspen Art Museum, Colorado
- 1991 *Recent Works: 17 Sculptures*, Kyoto Art Center Hall, Tokyo Ginza Art Center Hall, Japan (catalog)
- 1988 *Bryan Hunt: Falls and Figures*, Cornell University, Herbert F. Johnson Museum of Art, Ithaca, New York (catalog)
Bryan Hunt: Earth and Air, University of Rhode Island, Kingston
- 1987 *Bryan Hunt: Skulpturen und Zeichnungen*, Wilhelm-Lehmbruck Museum, Duisburg, Germany (catalog)
- 1986 *MATRIX; Bryan Hunt Airships*, University Art Museum, University of California, Berkeley (catalog)
- 1983 *Gallery Six: Bryan Hunt*, Los Angeles County Museum of Art
Bryan Hunt: A Decade of Drawings, The University Art Museum, California State University, Long Beach (catalog)
- 1981 *Bryan Hunt: Sculpture and Drawing*, Akron Art Institute, Ohio
- 1975 *C. Bryan Hunt: 'Empire State/Graf', 'Phobos', 'Universal Joint'*, Palais des Beaux-Arts, Brussels
- 1984 *Pressures of the Hand: Expressionist Impulses in Recent American Art*, Brainard Art Gallery, State University College at Potsdam, New York (catalog)
American Sculpture: Three Decades, Seattle Art Museum
Hidden Desires/ Six American Sculptors, Neuberger Museum, The State University of New York at Purchase (catalog)
An International Survey of Recent Painting and Sculpture, The Museum of Modern Art, New York (catalog)
Six in Bronze, Williams College Museum of Art, Williamstown, Massachusetts (catalog)
- 1983 *Ars 83*, The Art Museum of the Ateneum, Helsinki (catalog)
Tendencias en Nueva York, Palacio de Velázquez, Madrid (catalog)

SELECTED BIBLIOGRAPHY

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- Glenn, Constance W. "Artist's Dialogue: A Conversation with Bryan Hunt." *Architectural Digest* (March 1983) 68-74.
- Glueck, Grace. "Bronze in the Hands of American Sculptors." *The New York Times*, 23 December 1984, H29.
- Hunt, Bryan. *Conversations with Nature*. New York: The Museum of Modern Art, 1982.
- . *Drawings and Fragments of Sculpture*. Kyoto, Japan: Kyoto Sowin International, 1989.
- Kimmelman, Michael. "Viewpoints: Postwar Paintings and Sculpture." *The New York Times*, 13 January 1989, C27.
- Malle, Loic. "Bryan Hunt: Clasicismo y abstraccion." *Figura* (fall 1985): 25-7.
- Posca, Claudia. "Bryan Hunt." *Kunstforum* (February/March 1988): 296-8.
- Raynor, Vivien. "Bryan Hunt." *The New York Times*, 10 May 1985, C26.
- Shapiro, Michael. "Four Sculptors on Bronze Casting: Nancy Graves, Bryan Hunt, Joel Shapiro, Herk Van Tongeren." *Arts Magazine* (December 1983): 111-7.
- Tuchman, Phyllis. "Bryan Hunt's Balancing Act." *ARTnews* (October 1985): 64-73.
- Westfall, Stephen. "Touched in Bronze." *Art in America* (April 1989): 251-4.

AWARDS

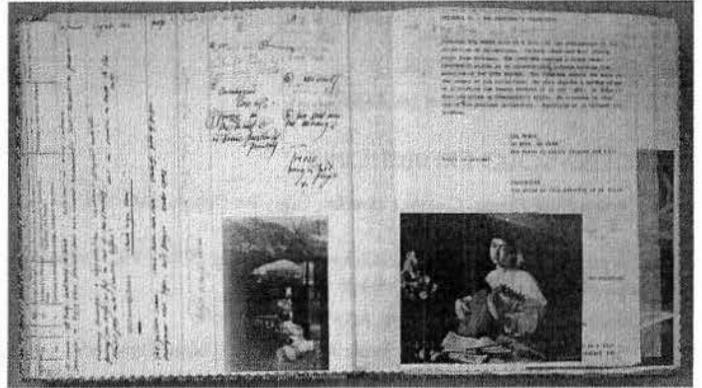
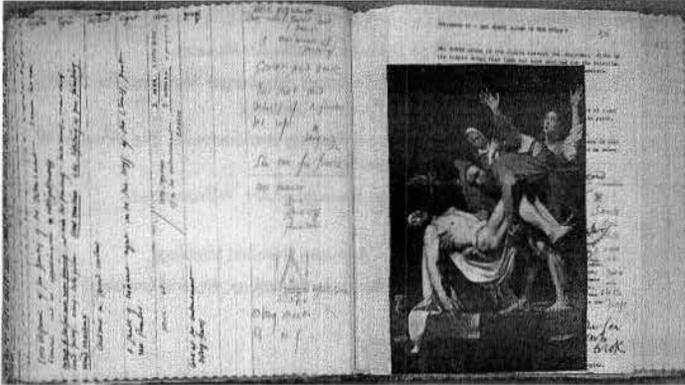
- 1994 *Sightings: Bryan Hunt*, The Parrish Art Museum, Southampton, New York
Twentieth Century American Sculpture at the White House, Washington, D.C.
- 1993 *2nd Dimension; 20th Century Sculpture and Drawings*, The Brooklyn Museum
- 1992 *Four Friends*, Aldrich Museum of Contemporary Art, Ridgefield, Connecticut (catalog)
- 1988 *Viewpoints*, The Solomon R. Guggenheim Museum, New York
Big Little Sculpture, Williams College Museum of Art, Williamstown, Massachusetts
Vital Signs, Whitney Museum of American Art, New York
Skulpturen Republik, Kunstraum, Vienna (catalog)
- 1987 *Abstract Expressions: Recent Sculpture*, Lannan Museum, Lake Worth, Florida
- 1985 *Whitney Biennial*, Whitney Museum of American Art, New York (catalog)
- 1990 International Seoul Art Festival, National Museum of Contemporary Art, Grand Prize



1.



2.



3.

Black Notebook for Caravaggio, August 1985

(Film completed, 1986)

Italian photograph album with director's notes, shooting schedules, edited manuscript, postcards of paintings by Caravaggio, photographs of set designs by Christopher Hobbs 12 x 11 1/4 x 2" (closed)

Estate of Derek Jarman, loaned by Keith Collins

Photos by Susan Tobin

1. Derek Jarman, *Film still from Caravaggio, Entombment of Caravaggio, 1986*
Courtesy British Film Institute Stills, Posters and Designs
2. Derek Jarman, *Film still from Caravaggio, Lute player surrounded by three young men, 1986.*
Courtesy British Film Institute Stills, Posters and Designs
3. Derek Jarman, *Film still from Caravaggio, Sean Bean as Ranuccio, 1986*
Courtesy British Film Institute Stills, Posters and Designs



DEREK JARMAN

- 1942-94 Born, Northwood, London, England
1960-3 King's College, University of London
1963-7 Slade School of Fine Art, London

SELECTED SOLO EXHIBITIONS/FILM RETROSPECTIVES

- 1994 *Evil Queen, The Last Paintings*, Whitworth Art Gallery, Manchester, England (catalog)
Rites of Passage, Drew Gallery, Canterbury, Kent, England
Derek Jarman—Painter, Film Maker and Poet, Chesil Gallery, Chesil, Portland; Portland Bill Lighthouse, Portland, Dorset, England
- 1993 *Queer*, City Art Gallery, Manchester, England; Palazzo delle Esposizioni, Rome; Filmmuseum, Potsdam, Germany (catalog)
Dead Sexy, Newlyn Art Gallery, Penzance, Cornwall, England
- 1992 *Derek Jarman: At Your Own Risk*, Art Gallery and Museum Kelvingrove, Glasgow
- 1990 *Luminous Darkness*, Terrada Warehouse, Tokyo (catalog)
- 1989 *Derek Jarman: Paintings*, Galeria Ambit, Barcelona (in conjunction with Barcelona Film Festival)
- 1988 *Derek Jarman*, Dom Kulture Studenski Grad, Belgrade
- 1987 *Nightlife and Other Paintings by Derek Jarman*, Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York
- 1986 *Of Angels and Apocalypse: The Cinema of Derek Jarman*, The Walker Art Center, Minneapolis
- 1984 ICA, London
- 1978 *Still Lives, Paintings, Film Scripts, Photographs and Drawings by Derek Jarman*, Sarah Bradley's Gallery, London
- 1971 *Drawings, Paintings, and Designs for The Devils*, 13 Bankside, London

SELECTED GROUP EXHIBITIONS

- 1990 *Carnegie International*, Carnegie Museum of Art, Pittsburgh (catalog)
- 1986 Nominated for Turner Prize; Caravaggio Group (paintings) exhibited at the Tate Gallery, London
- 1972 *Drawing*, Museum of Modern Art, Oxford
- 1969 *The English Landscape Tradition in the Twentieth Century*, Camden Arts Centre, London
- 1967 *Young Contemporaries at the Tate*, Tate Gallery, London
Cinquième Biennale des Jeunes Artistes, Musée d'Art Moderne, Paris

SELECTED BIBLIOGRAPHY

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- Januszczak, Waldemar. "The Assassination of Caravaggio." *The Guardian*, 24 April 1986, 13.
- Jarman, Derek. *Chroma: A Book of Color*. London: Vintage, 1994.
- . *Modern Nature. The Journals of Derek Jarman*. Woodstock, N.Y.: Overlook Press, 1994.
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- . "Derek Jarman's Cinema: Eros and Thanato." *Afterimage* 12 (autumn 1985).
- . "Fierce Visions: Derek Jarman." *Art Monthly* (June 1988).
- Rayns, Tony. "Unnatural Lighting." *American Film* (September 1986): 44-59.
- Stanbrook, Alan. "Cutting the Painter: Caravaggio." *Stills #26* (April 1986): 40.
- Tillman, Lynne. "Love Story." *Art in America* (January 1987): 21-3.
- Watney, Simon. "Derek Jarman 1942-94: A Political Death." *Artforum* (May 1994): 84-5, 119, 125.

AWARDS

- 1988 Los Angeles Film Critics' Award
1986 Silver Bear Award, Berlin Film Festival
1967 Stuyvesant Prize



Louis XIV
1986
Stainless steel
46 x 27 x 15"
The Patsy R. and Raymond D. Nasher Collection, Dallas, Texas

JEFF KOONS

- 1951 Born, York, Pennsylvania
Lives and works in New York
- 1972-5 Maryland Institute, College of Art, Baltimore
- 1975-6 School of the Art Institute, Chicago
- 1976 B.F.A., Maryland Institute, College of Art, Baltimore

SELECTED SOLO EXHIBITIONS

- 1994 *Jeff Koons: A Survey 1981-1994*, Anthony D'Offay Gallery, London
- 1992-3 *Jeff Koons Retrospective*, San Francisco Museum of Modern Art; Stedelijk Museum, Amsterdam; Walker Art Center, Minneapolis; Staatsgalerie Stuttgart, Germany; Aarhus, Denmark (catalog)
- 1991 *Made in Heaven*, Sonnabend Gallery, New York; Galerie Max Hetzler, Cologne; Christophe Van de Weghe, Brussels; Galerie Lehmann, Lausanne
- 1989 *Jeff Koons: Nieuw Werk*, Galerie 'T Venster, Rotterdamse Kunststichting, Rotterdam, The Netherlands
- 1988 Museum of Contemporary Art, Chicago (catalog)
Banality, Sonnabend Gallery, New York; Galerie Max Hetzler, Cologne; Donald Young Gallery, Chicago

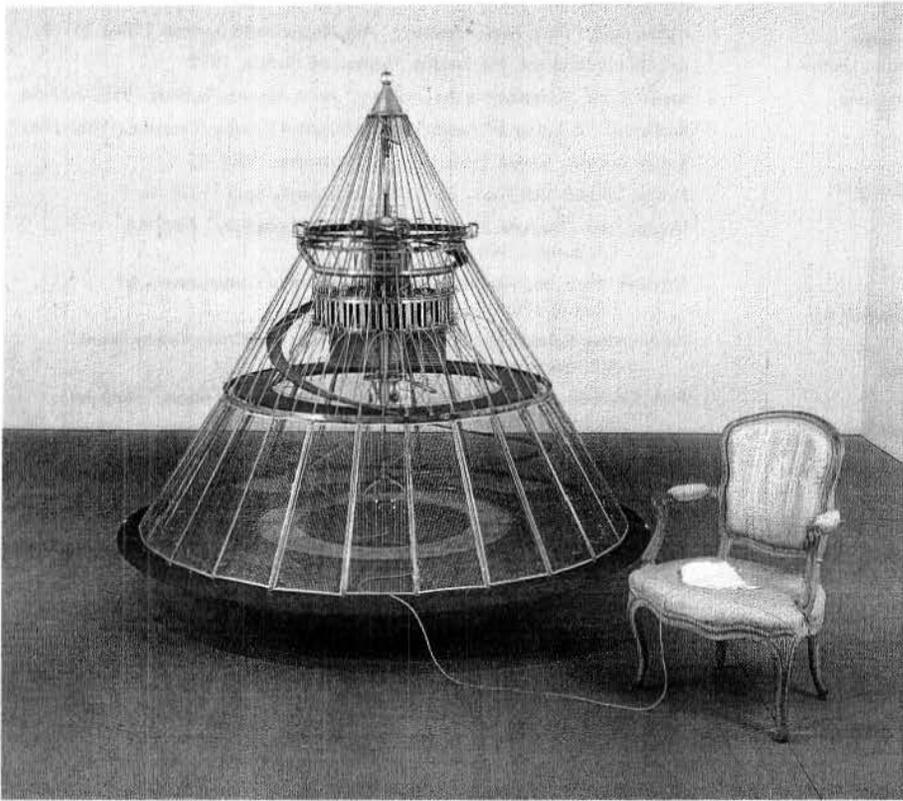
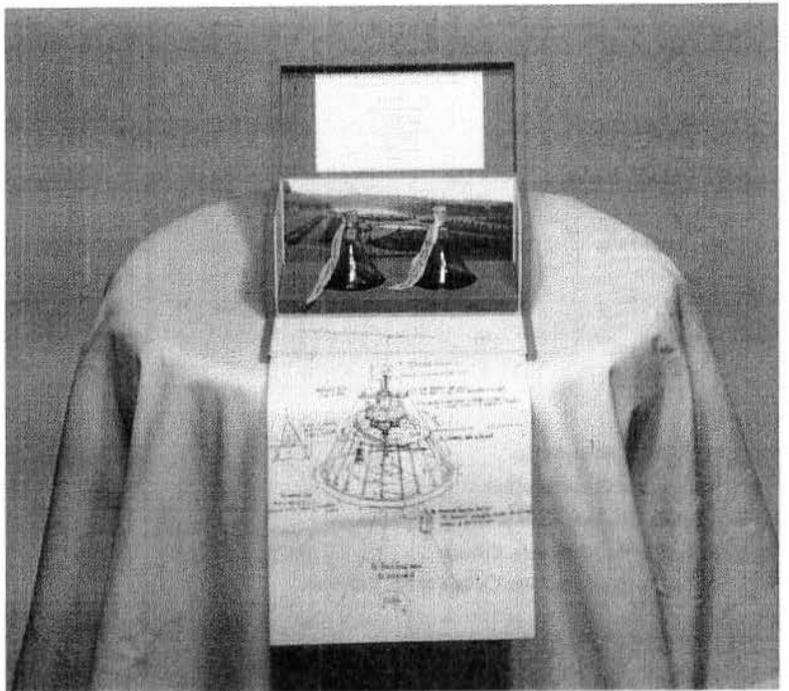
SELECTED GROUP EXHIBITIONS

- 1994 *Black Male: Representations of Masculinity in Contemporary American Art*, Whitney Museum of American Art, New York (catalog)
Face Off: The Portrait in Recent Art, Institute of Contemporary Art, University of Pennsylvania, Philadelphia (catalog)
- 1993 *Jeff Koons, Andy Warhol*, Anthony D'Offay Gallery, London (catalog)
- 1992 *All(ready) Made*, Museum voor Hedendaagse Kunst, 's-Hertogenbosch, The Netherlands
Post Human, Musée d'Art Contemporain Pully/Lausanne, Switzerland; The Israel Museum, Jerusalem (catalog)
Doubletake: Collective Memory and Current Art, Hayward Gallery, London (catalog)
- 1991 *Objects for the Ideal Home*, Serpentine Gallery, London (catalog)
Power: Its Myths, Icons, and Structures in American Culture, 1961-1991, Indianapolis Museum of Art, Indiana; Akron Art Museum, Ohio; Virginia Museum of Fine Arts, Richmond, (catalog)
- 1990 *High & Low: Modern Art & Popular Culture*, Museum of Modern Art, New York; The Art Institute of Chicago; Museum of Contemporary Art, Los Angeles (catalog)
Culture and Commentary: An Eighties Perspective, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C. (catalog)
- 1989 *Image World*, Whitney Museum of American Art, New York (catalog)
The Silent Baroque, Galerie Thaddaeus Ropac, Salzburg, Austria (catalog)
A Forest of Signs: Art in the Crisis of Representation, Museum of Contemporary Art, Los Angeles (catalog)
Whitney Biennial, Whitney Museum of American Art, New York (catalog)
- 1988 *The Carnegie International*, The Carnegie Museum of Art, Pittsburgh (catalog)
Art at the End of the Social, Rooseum Gasverksgraten, Malmo, Sweden (catalog)
- 1987 *Whitney Biennial*, Whitney Museum of American Art, New York (catalog)
Art and Its Double: A New York Perspective, Fundacio Caixa de Pensions, Barcelona (catalog)
Skulptur Projekte in Münster 1987, Kulturgeschichte, Germany (catalog)

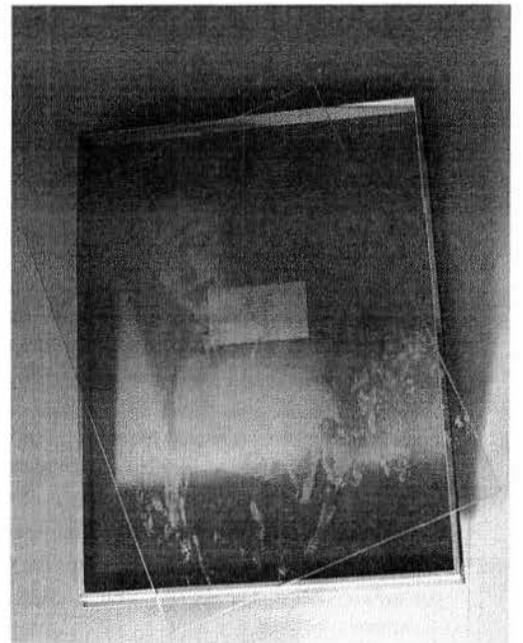
- 1986 *Endgame: Reference and Simulation in Recent Painting and Sculpture*, Institute of Contemporary Art, Boston (catalog)
Damaged Goods, The New Museum of Contemporary Art, New York; Otis Parsons Exhibition Center, Los Angeles (catalog)

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- . "Jeff Koons: I Have My Finger on the Eternal." *Flash Art* (May/June 1990): 110-5.
- . "Jeff Koons." *Flash Art* (May/June 1990): 108-14.
- Schjeldahl, Peter. "Jeff Koons." *Objectives* (8 May 1990): 82-99.
- Smith, Roberta. "Rituals of Consumption." *Art in America* (May 1988): 164-70.
- Storr, Robert. "Jeff Koons: Gym Dandy." *Art Press* (October 1990): 14-23.



In Tribute to Madame de Pompadour and the Court of Louis XV
1983-95
Mixed media installation with perfume set, composite drawings,
sculptures, honey in glass vials, linen case, prints, vitrines, film footage
Collection of Bernard Starkmann
Photo by P. Muscato



PAUL ETIENNE LINCOLN

- 1959 Born, London, England
Lives and works in New York
1978 Craydon College of Art, London
1981 B.A., Maidstone College of Art, Kent, England
1984 M.A., Royal College of Art, London

SELECTED SOLO EXHIBITIONS

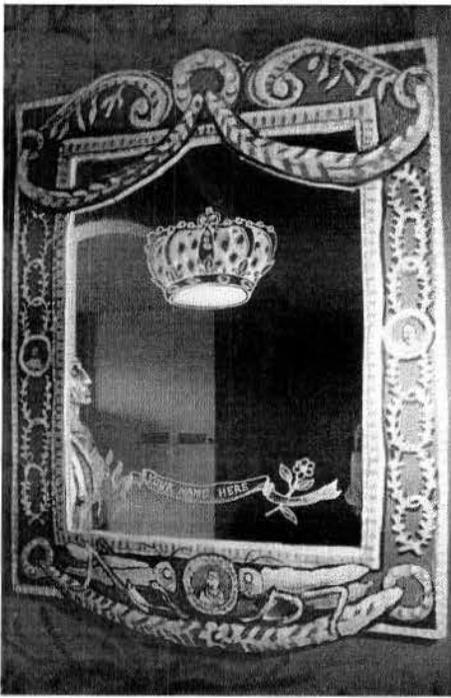
- 1993 Galerie M. and R. Fricke, Düsseldorf, Germany (catalog)
Prodomo, Vienna (catalog)
1992 Galerie Hubert Winter, Vienna (catalog)
1991 Victoria Miro Gallery, London
Christine Burgin Gallery, New York (catalog)
1990 Galleria Victoria Miro, Florence (catalog)
The Korridor, Reykjavik, Iceland
1989 Sculpture Space, Utica, New York
1986 Carlyle Gallery, London
1985 Coracle Press Gallery, Cambridge, England (catalog)

SELECTED GROUP EXHIBITIONS

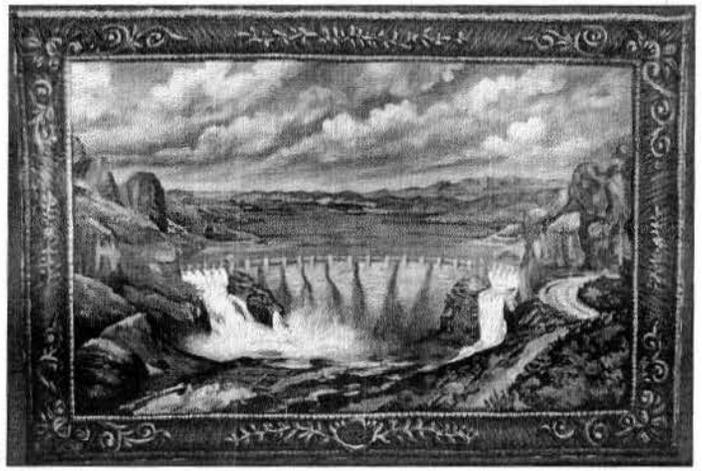
- 1995 *In Search of the Miraculous*, Starkmann, London (catalog)
1994 *Composition*, Galerie Hubert Winter, Vienna
1993 *Prospect 93*, Frankfurter Kunstverein, Germany (catalog)
The Nature of the Machine, Chicago Cultural Center (catalog)
1992 *Currents '92. The Absent Body*, Institute of Contemporary Art, Boston (catalog)
1991 *Out of Control*, Ars Electronica Festival, Linz, Austria
1989 *The Coracle*, Yale Center for British Art, New Haven (catalog)
1986 *Art and Alchemy*, Venice Biennale (catalog)
1984 Royal College of Art, London
1981 *Young Contemporaries*, Institute of Contemporary Art, London (catalog)

SELECTED BIBLIOGRAPHY

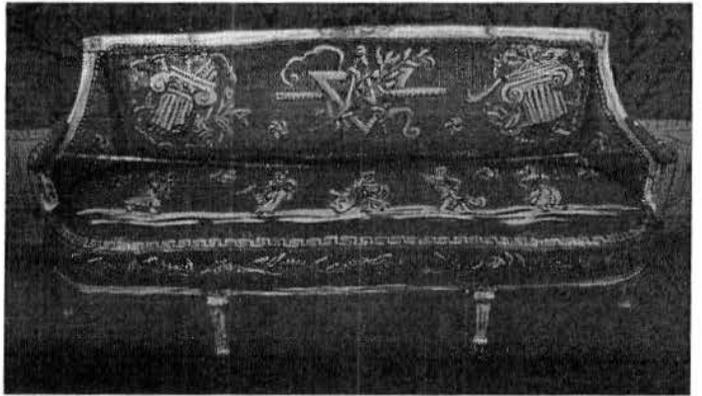
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- Lincoln, Paul Etienne. *In Tribute to Madame de Pompadour and the Court of Louis XV*. London: Coracle Press, 1985.
- . "Explication in Tribute to Madame de Pompadour and the Court of Louis XV." New York: Christine Burgin Gallery, 1991.
- . *Die Schwangere Muse*. Vienna: Akademie der Bildenden Kuenste, 1992.
- Rogers, Cheryl. "Sculpture Set to Self-destruct Like French Court." *Cambridge Weekly News*, 18 July 1985, 9.
- Schmidt, M.J., and Inge Vogt. "Prospect 93, 7 Junge Kuenstler auf einen Streich." *Teater mit Motiv*, 5 May 1993, 125.



1.



2.



3.

Details from *Real Nature: Accomplishments of Man*
1993
Mixed media installation
Photos courtesy Gracie Mansion Fine Art, New York

1. *Crown Mirror*
1993
Mixed media
53 x 40 x 1 1/2"
Courtesy Gracie Mansion Fine Art

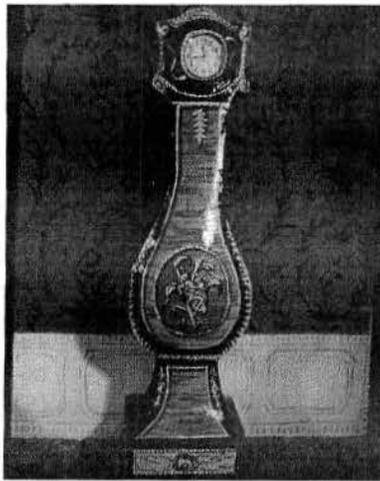
2. *An Inland Sea*
1992
Oil on canvas
85 x 129"
Collection of Museum of Contemporary Art,
San Diego; Museum purchase
Elizabeth W. Russell Fund

3. *Architectural Couch*
1993
Mixed media
44 x 96 x 30"
Courtesy Gracie Mansion Fine Art

4. *Fertility Clock*
1993
Papier mâché, enamel, clock mechanism
91 x 26 x 2 1/2"
Courtesy Gracie Mansion Fine Art

5. *Chemistry Chair*
1993
Mixed media
46 x 32 x 27"
Courtesy Gracie Mansion Fine Art

6. *Dandelion Urn and Male Demilune*
1993
Mixed media
Urn: 40 x 24"
Demilune 40 x 36 x 22"
Courtesy Gracie Mansion Fine Art



4.



5.



6.

JEAN LOWE

- 1960 Born, Eureka, California
Lives and works in Encinitas, California
1983 B.A., University of California, Berkeley
1988 M.F.A., University of California, San Diego

SELECTED SOLO EXHIBITIONS

- 1995 *Bull Story*, Holly Solomon Gallery, New York
Accomplishments of Man, California Center for the Arts Museum, Escondido
1994 *Domestic Space*, Gracie Mansion Fine Art, New York
Galerie van Mourik, Rotterdam, The Netherlands
Real Nature: Accomplishments of Man, Madison Center for the Arts, Wisconsin
1993 *Lost Nature*, Quint Gallery, La Jolla, California
Real Nature, Accomplishments of Man, LACE, Los Angeles
1992 *Jardin Zoologique*, Founders Gallery, University of San Diego
1990-2 *A Dilettente's Conversation on the Topics of Anthropocentrism and Western Consumerism*, Gracie Mansion Gallery, New York; Laguna Museum at South Coast Plaza, Costa Mesa, California; Pittsburgh Center for the Arts; Oregon School of Arts and Crafts, Portland

SELECTED GROUP EXHIBITIONS

- 1996 *Subversive Domesticity*, Edwin A. Ulrich Museum of Art, Wichita, Kansas
1995 *Issues of Empire*, Guggenheim Gallery, Chapman University, Orange, California
Next of Kin: Looking at the Great Apes, MIT List Visual Arts Center, Cambridge
1994 *Bad Girls West*, Wight Art Gallery, UCLA, Los Angeles (catalog)
Dancing Frogs and Altarwings: Animal Allegories in Contemporary Art, Kohler Arts Center, Sheboygan, Wisconsin
A Lesson in Civics, inSITE, Casa de la Cultura, Tijuana, Baja, California
1993 *USA-Today*, Netherlands Textile Museum, Tilburg; The Museum of Applied Arts, Helsinki (catalog)
From Destruction to Reclamation: Endangered Life, Southeastern Center for Contemporary Art, Winston Salem, North Carolina
1992 *From the Studio: Recent Paintings and Sculpture by 20 California Artists*, Oakland Museum (catalog)
We Interrupt Your Regularly Scheduled Programming..., White Columns, New York; District of Columbia Arts Center, Washington, D.C.
1991 *Siteseeing: Travel and Tourism in Contemporary Art*, Whitney Museum of Contemporary Art, Downtown at Federal Reserve Plaza, New York (catalog)
1990 *Satellite Intelligence: New Art from Boston and San Diego*, San Diego Museum of Contemporary Art, La Jolla, California; MIT List Visual Arts Center, Cambridge (catalog)

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Johnson, Ken. "Jean Lowe at Gracie Mansion." *Art in America* (April 1991): 160.
Knaff, Deborah. "Natural Acts." *Artweek* (20 January 1994): 14.
Mahoney, Robert. "Jean Lowe." *Arts Magazine* (March 1991): 94.
Pagel, David. "Art Review." *Los Angeles Times*, 20 March 1993, F11.
Pincus, Robert. "Concept of Nature Changes with Time." *San Diego Union Tribune*, 19 February 1995, D10.
———. "Art on the Wild Side Can Be Off the Wall." *San Diego Union Tribune*, Night and Day, 14 May 1992, 12-3.
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Smith, Roberta. "A Never Land Version of the Palace Versailles." *The New York Times*, 4 January 1991, C27.

AWARDS

- 1993,94 WESTAF/NEA Regional Fellowship (Sculpture)
1992 Fellowship Support, Art Matters, Inc., New York
California Arts Council Grant
1991 Pollock-Krasner Foundation Grant, New York



The Library of Sor Juana Inez villa Cruz, 1994
Mixed media installation with table,
miscellaneous contemporary objects, artist book,
artist-made chair, triptych mirror, and texts
Collection of Williams College Museum of Art, Museum Purchase



AMALIA MESA-BAINS

- 1943 Born, Santa Clara, California
Lives and works in San Francisco
- 1966 B.A., Painting, San Jose State University
- 1971 M.A., Interdisciplinary Education, School of Education, San Francisco State University
- 1980 M.A., Clinical Psychology, School of Clinical Psychology, Wright Institute, Berkeley
- 1983 Ph.D., Clinical Psychology, School of Clinical Psychology, Wright Institute, Berkeley

SELECTED SOLO EXHIBITIONS

- 1995 *Fragments of a Chicana Art History*, Steinbaum Krauss Gallery, New York
- 1994 *Venus Envy Chapter Two: The Harem and Other Enclosures*, Williams College Museum of Art, Williamstown, Massachusetts
- 1990 *(Re)(Un)(Dis) Covering America: A Counter Quincentenary Celebration*, M.A.R.S.: Movimiento Artístico del Rio Salado Artspace, Phoenix (catalog)
- 1987 *Grotto of the Virgins*, INTAR Gallery, New York (catalog)

SELECTED GROUP EXHIBITIONS

- 1995 *Division of Labor: "Women's Work" in Contemporary Art*, The Bronx Museum of the Arts, New York; The Museum of Contemporary Art, Los Angeles (catalog)
Is It Art? Exhibition Management Incorporated, Cleveland Heights, Ohio (catalog)
- 1994 *States of Loss: Migration, Displacement, Colonialism, and Power*, Jersey City Museum, New Jersey (catalog)
- 1993 *Amalia Mesa-Bains and Maren Hassinger*, The Whitney Museum of American Art at Philip Morris, New York (catalog)
Revelaciones/Revelations: Hispanic Art of Evanescence, Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York (catalog)
San Frontera: Chicano Arts from the Border States of the U.S., Cornerhouse, Manchester Arts Center Limited, Manchester, England
- 1992 *Ante América: Regarding America*, The Queens Museum of Art, New York (catalog)
The Chicano Codices: Encountering Art of the Americas, The Mexican Museum, San Francisco
La Reconquista: A Post Columbian New World Exhibition, 3rd International Biennial, Istanbul
- 1991 *The Interrupted Life*, The New Museum, New York (catalog)
Encuentro: Invasion of the Americas and the Making of the Mestizo, Artes de Mexico, SPARC: Social and Public Art Resource Center, Venice, California
- 1990 *Chicano Art: Resistance & Affirmation 1965-1985*, Wight Art Gallery, University of California, Los Angeles (catalog, text by artist)
The Decade Show, Studio Museum of Harlem, New York (catalog)
- 1986 *Chicano Expressions*, INTAR Gallery, New York
Other Gods, Containers of Belief, The Everson Museum of Art, Syracuse
- 1984 *Alter Ego*, De Saissat Museum, University of Santa Clara, California
- 1983 *Traves de la Frontera*, Institute of Third World Studies, University of Chopo Mexico, Mexico City
- 1981 *Day of the Dead*, The Mexican Museum, San Francisco

SELECTED BIBLIOGRAPHY

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- Borum, Jenifer P. "Amalia Mesa-Bains: Whitney at Philip Morris." *Artforum* (summer 1993): 112.
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- Gittler, Wendy. "Amalia Mesa-Bains: *Grotto of the Virgins*." *Women Artists News* 13 (spring 1988): 15.
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- Lippard, Lucy R. *Mixed Blessings: New Art in a Multicultural America*. New York: Pantheon Books, 1990.
- McFadden, Sarah. "Report from Istanbul: Bosphorus Dialogues." *Art in America* (June 1993): 56-61.
- Mesa-Bains, Amalia. "Guardians of the Land." In *Rejoining the Spiritual: The Land in Contemporary Latin American Art*. Baltimore: Maryland Institute, College of Art, 1994.
- . "The Real Multiculturalism: A Struggle for Authority and Power." In *Different Voices: A Social, Cultural and Historical Framework for Change in the American Art Museum*. New York: Association of Art Museum Directors, 1992.
- . "Chicano Bodily Aesthetics." In *Body/Culture Chicano Figuration*, edited by Richard J. Kubiak and Elizabeth Patch. Rohnert Park, California: University Art Gallery, Sonoma State College, 1991.
- . "Galería de la Raza: A Study in Cultural Transformation." In *Reimagining America: The Arts of Social Change*, edited by Mark O'Brien and Craig Little. Philadelphia: New Society Publishers, 1990.
- . "Contemporary Chicano and Latino Art." *Visions Art Quarterly* (fall 1989): 14-9.
- . "Meeting the Challenge of Cultural Transformation." *FYI 5* (fall 1989).
- . "Artist's Statement and Portfolio." *Imagine: International Chicano Poetry Journal* 3 (summer/winter 1986): 141-2.
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- Tromble, Meredith. "A Conversation with Amalia Mesa-Bains." *Artweek* 23 (8 October 1992).

AWARDS

- 1992 The John D. and Catherine T. MacArthur Foundation, Distinguished MacArthur Fellowship
Association of Hispanic Artists, New York, Distinguished Service to the Field Award
- 1991 INTAR Hispanic Arts Center, New York, The Golden Palm Award
- 1990 The Association of American Cultures, Artist Award



Daughter of Art History, Princess B
1990

Color photograph
5 x 3'

Collection of Paine Webber Group, Inc., New York
Photo courtesy Luhring Augustine Gallery, New York

YASUMASA MORIMURA

- 1951 Born, Osaka, Japan
Lives and works in Osaka
1975 B.A., Kyoto City University of Arts

SELECTED SOLO EXHIBITIONS

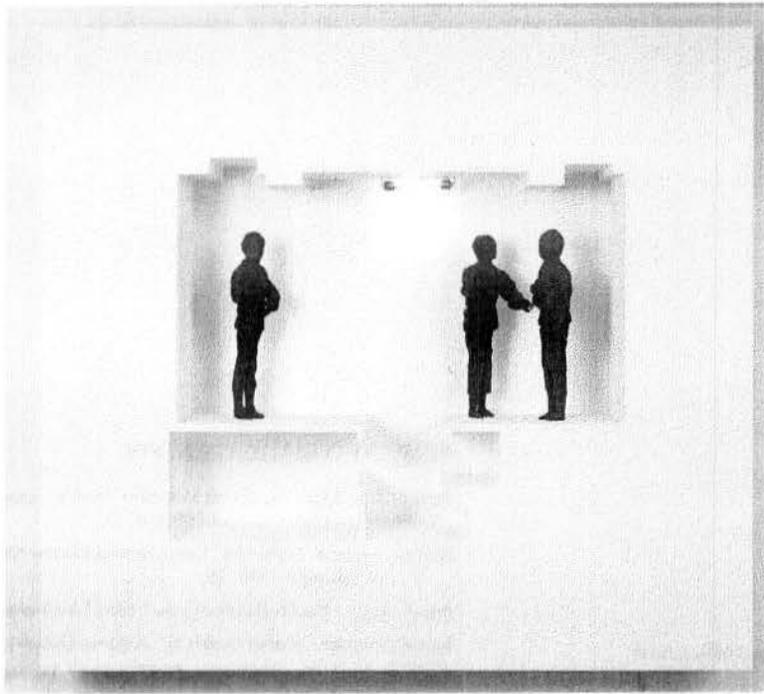
- 1995 Yokohama Museum of Art, Yokohama
1994 *Psychoborg*, The Power Plant, Toronto; Walter Philips Gallery, Banff, Alberta
Rembrandt Room, Hara Art Museum, Hara (catalog)
1993 Fondation Cartier pour l'Art Contemporain, Jouy-en-Josas
1992 Tate Gallery, London
Options, Museum of Contemporary Art, Chicago
The Carnegie Museum of Art, Pittsburgh
Homage to Spanish Still Life by Morimura and Fukuda, Nagoya City Art Museum (catalog)
1991 Luhring Augustine, New York
1990 *Daughter of Art History*, Sagacho Exhibit Space, Tokyo
Nicola Jacobs Gallery, London

SELECTED GROUP EXHIBITIONS

- 1995 *Duchamp's Leg*, Walker Art Center, Minneapolis (catalog)
Cocido y Crudo, Museo Nacional Centro de Arte Reina Sofia, Madrid (catalog)
1994 *Lest We Forget: On Nostalgia*, The Gallery at Takashimaya, New York
Japanese Art after 1945: Scream Against the Sky, Guggenheim Museum SoHo, New York (catalog)
1993 *Dress Codes*, Institute of Contemporary Art, Boston (catalog)
1992 *A Cabinet of Signs*, Whitechapel Art Gallery, London (catalog)
Quotations, Aldrich Museum of Contemporary Art, Ridgefield, Connecticut; Dayton Art Institute, Museum of Contemporary Art (catalog)
Post-Human, Musée d'Art Contemporain Pully/Lausanne, Switzerland; Castello di Rivoli, Turin; Deste Foundation for Contemporary Art, Athens; Deichtorhallen Hamburg, Hamburg (catalog)
1990 *Culture and Commentary: An Eighties Perspective*, Hirshhorn Museum and Sculpture Garden, Washington, D.C. (catalog)
Japanische Kunst der 80 Jahre, Frankfurter Kunstverein, Frankfurt; Bonner Kunstverein, Bonn; Hamburger Kunstverein, Hamburg; Künstlerhaus Bethanien, Berlin; Museum Moderner Kunst, Wien (catalog)
Images in Transition, The National Museum of Modern Art, Kyoto; The National Museum of Modern Art, Tokyo
1989 *Against Nature; Japanese Art in the Eighties*, San Francisco Museum of Modern Art; Akron Art Museum; MIT List Visual Arts Center, Cambridge; Seattle Art Museum; The Contemporary Arts Center, Cincinnati; Grey Art Gallery, New York University; Contemporary Arts Museum, Houston (catalog)
1988 Venice Biennale (catalog)
1987 *Photographic Aspect of Japanese Art Today*, Tochigi Prefectural Museum of Fine Arts, Utsunomiya, Japan (catalog)

SELECTED BIBLIOGRAPHY

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Brenson, Michael. "When Self-Consciousness Became King." *The New York Times*, 18 February 1990, 35.
Brown, Azby. "The Divided Narcissus." *World Art* (November 1994): 53-5.
Bryson, Norman. "Mother (Judith II)." *Artforum* (January 1994): 70-1.
Cotter, Holland. "Lest We Forget: On Nostalgia." *The New York Times*, 27 May 1994, C24.
Drucker, Johanna. "Simulation/Spectacle: Beyond the Boundaries of the Old Avant-Garde and Exhausted Modernism." *Third Text* (summer 1993): 3-16.
Friis Hansen, Dana. "Miran Fukuda and Yasumasa Morimura." *Flash Art* (summer 1992): 128.
———. "Yasumasa Morimura, Rembrandt Room." *Frieze* (January 1995): 57-8.
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Koplos, Janet. "Yasumasa Morimura at NW House." *Art in America* 77 (June 1989): 189.
Morimura, Yasumasa. "Bijutsu Wa ai Kara Umareru." *Wave* 22 (1989): 138-45.
Munroe, Alexandra. "Wandering Position: Conceptual Art in the Post-Hirohito Era." *Flash Art* (summer 1992) 71-74.
Perree, Rob. "Morimura Dringt de Westerse Kunst Binnen." *Kunstbeeld*, no. 5 (1993): 36-8.
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Weil, Benjamin. "Territories: Yasumasa Morimura." *Atlantica* (January 1995): 138-43, back cover.
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Zimmer, William. "Appropriation: When Borrowing from Earlier Artists Is Irresistible." *The New York Times*, 14 June 1992, 22.

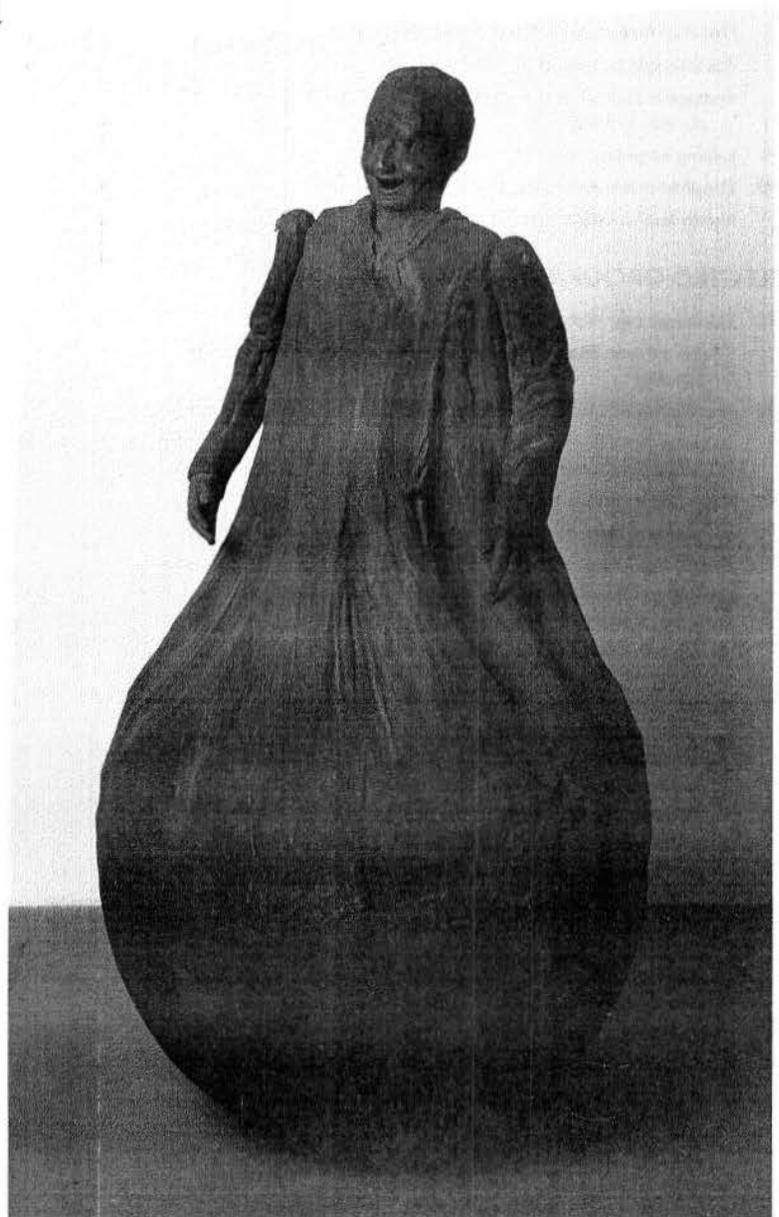


1.

1. *South Wing at Goodman's*
1992
Bronze, wood, 300-watt halogen fixture
39 9/16 x 44 11/16 x 8"
Collection of Dr. Jerry Sherman
Photo by Dan Meyers

2.

2. *Conversation Piece (3)*
1991
Bronze
54 x 30 x 30"
Collection of Mr. and Mrs. Stuart M. Christhilf,
Baltimore, Maryland
Photo by Michael Goodman



JUAN MUÑOZ

- 1953 Born, Madrid, Spain
Lives and works in Madrid
- 1979 Central School of Art and Design and
Croydon School of Art and Technology, London

SELECTED SOLO EXHIBITIONS

- 1994 Musée d'Art Contemporain, Nîmes (catalog)
Irish Museum of Modern Art, Dublin
Kasper König, Düsseldorf, Germany
- 1993 Lisson Gallery, London
Marian Goodman Gallery, New York
- 1992 Centro del Carme, Instituto Valenciano de Arte Moderno, Valencia, Spain
(catalog)
- 1991 Stedelijk Van Abbemuseum, Eindhoven, The Netherlands
Marian Goodman Gallery, New York
Krefelder Kunstmuseum/ Museum Hauslange, Krefeld (catalog, text by artist)
- 1990 The Renaissance Society at the University of Chicago; Centre d'Art
Contemporain, Geneva (catalog, text by artist)
Arnolfini Gallery, Bristol
- 1987 CAPC, Musée d'Art Contemporain, Bordeaux (catalog, text by artist)
- 1984 Juan Muñoz, Galería Fernando Vijande, Madrid (catalog)

SELECTED GROUP EXHIBITIONS

- 1995 *Ars 95*, Museum of Contemporary Art/Finnish National Gallery, Helsinki
- 1992 *Documenta 9*, Kassel (catalog)
- 1991 *Carnegie International*, Carnegie Museum of Art, Pittsburgh
(catalog, text by artist)
Art in Intercultural Limbo, Roseum Center for Contemporary Art, Malmo,
Sweden (catalog, text by artist)
Metropolis, Martin-Gropius-Bau, Berlin
- 1990 *Possible Worlds, Sculpture from Europe*, Institute of Contemporary Arts,
London (catalog with interview)
Weitersehen, Museum Haus Lange and Museum Haus Esters, Krefeld (catalog)
The Biennale of Sydney, Australia
Objectives: The New Sculpture, Newport Harbor Art Museum, Newport
Beach, California (catalog)
Le Spectaculaire, Centre d'Histoire de l'Art Contemporain, Rennes, France
Meeting Place, York University, Toronto; Nickle Arts Museum, Calgary;
Vancouver Art Gallery, Canada (catalog)
- 1989 *Theatergarden Bestiarium*, P.S.1. Museum, The Institute for Contemporary
Art, New York; Confort-Moderne Poitiers, France; Casino de la
Exposición, Seville (catalog)
Magiciens de la terre, Musée National d'Art Moderne, Centre Georges
Pompidou; La Grande Halle, La Villette, Paris (catalog)
Spain: Art Today, The Museum of Modern Art, Takawawa, Kanizawa
(catalog, text by artist)
- 1987 *Juan Muñoz/ Jan Van de Pavert*, Amsterdam Arte et Amicitiae, The Netherlands
(catalog, text by artist)
Lili Dujourie/ Juan Muñoz, Abbaye de Fontterraud, FRAC des Pays de la
Loire, France (catalog)
- 1986 *Chambres d'Amis*, Museum Van Hedendaagse Kunst, Ghent, Belgium (catalog)

1981-1986 *Pintores y Escultores Espanoles*, Fundación Caja de
Pensiones, Madrid (catalog, text by artist)

Escultura Inglesa entre el objeto y la imagen, Palacio de Velázquez,
Madrid (catalog)

Cuatro Artistas Españoles, Venice Biennale (catalog)

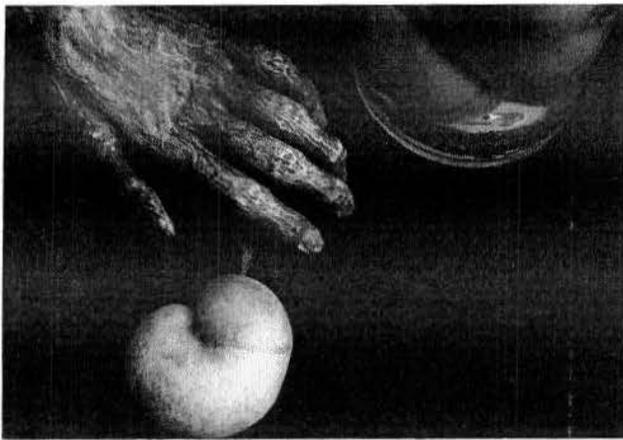
1985 *V Salon de los 16*, Museo Español de Arte Contemporaneo, Madrid;
Stedelijk Van Abbemuseum, Eindhoven, The Netherlands (catalog)

1983-4 *La Imagen del Animal*, Palacio de las Alhajas, Madrid (catalog)

1983 *5 Arquitectos, 5 Escultores*, Palacio de las Alhajas, Madrid (catalog)

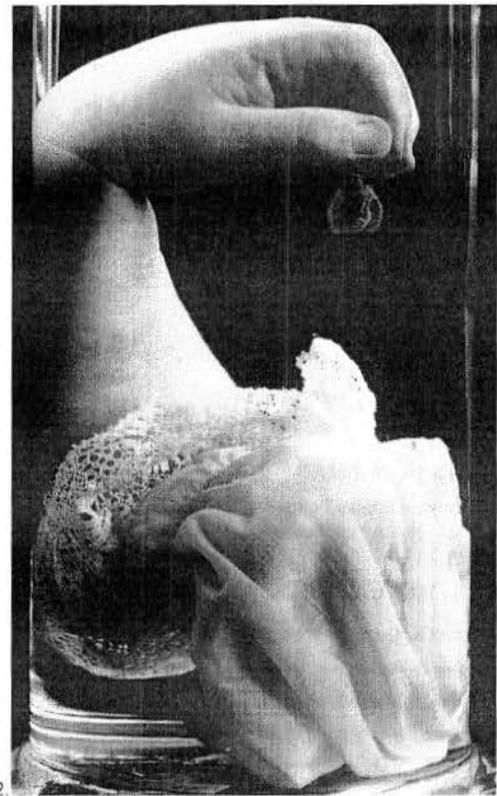
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- . "Desde...a..." *Figura*, no. 5 (1986).
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Kunstmuseum Bern, 1986.
- . "La Palabra como Escultura." *Figura*, no. 4 (winter 1985).
- . "Nada es tan Opaco como un Espejo." *Sur Express*, no. 1 (April/May 1987).
- . "The Best Sculpture Is a Toy Horse." *Domus*, no. 659 (March 1985).
- . "Un Objeto Metálico." *Amsterdam: Arti et Amicitiae* (May 1988).
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1.

1. *Hand*, 18th century, *Conjoined Apples in Jar*, 19th century, *Twisted Apple*, 20th century, Rijksuniversiteit Anatomisch Museum, Leiden 1989
 Photograph
 16 x 20"
 Collection of the artist



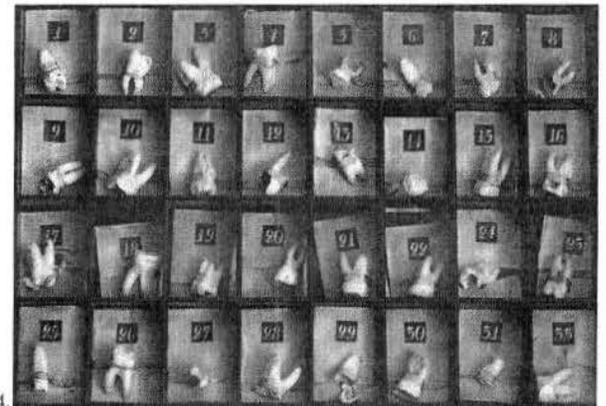
2.

2. *Hand Holding Eye*, Preparation Albinus, Rijksuniversiteit Anatomisch Museum, Leiden 1989
 Photograph
 14 x 11"
 Collection of the artist



3.

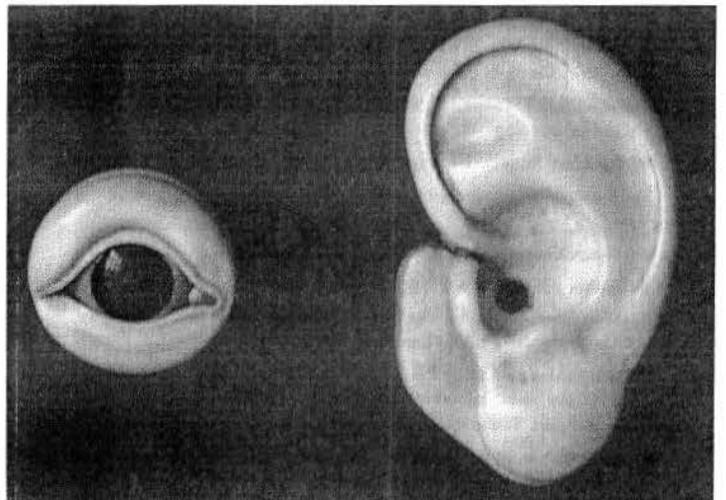
3. *The Uncurated Jar*, Nationaal Natuurhistorisch Museum, Leiden 1989
 Photograph
 20 x 16"
 Collection of the artist



4.

4. *Teeth Pulled by Peter the Great*, Kunstammer, St. Petersburg 1989
 Photograph
 16 x 20"
 Collection of the artist

5. *Eye and Ear*, Kunstammer, Peter the Great, St. Petersburg 1989
 Photograph
 16 x 20"
 Collection of the artist



5.

Copyright Rosamond W. Purcell. Originally appeared in *Finders Keepers: Treasures and Oddities of Natural History, Collectors from Peter the Great to Louis Agassiz*, W.W. Norton Press, 1991.

ROSAMOND PURCELL

- 1942 Born, Boston, Massachusetts
Lives and works in Boston
1964 B.A., Boston University

SELECTED SOLO EXHIBITIONS

- 1995 *Twisted Fruit*, Gallery of Contemporary Photography, Santa Monica
Cleveland Museum of Art
1994 *Special Cases: Natural Anomalies and Historical Monsters*,
The Getty Center, Santa Monica
1993 Akin Gallery, Boston
El Real Gabinete, Museo Nacional de Ciencias Naturales, Madrid
Eden in a Jar: The Collector, the Curator, and the Camera, New York
Academy of Sciences
1991 *Naturalezas*, Museum of Natural History, Madrid
1989 DeCordova Museum
1988 Field Museum, Chicago
1987 *Fotographia Biennale*, Turin
Bunting Institute, Radcliffe College, Cambridge
1986 Institute of Contemporary Art, Boston
1985 Houston Center for Photography
1984 Kalamazoo Institute of the Arts, Michigan
Museum of Comparative Zoology, Harvard University, Cambridge
1977 Delaware Art Museum
Rosweil Museum, New Mexico
Gallery Fiolet, Amsterdam
Photographer's Gallery, London
1977 Il Diaframma, Milan
1976 Addison Gallery, Andover, Massachusetts
Madison Art Center, Wisconsin

SELECTED GROUP EXHIBITIONS

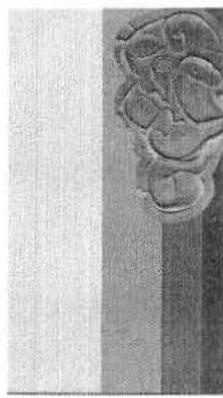
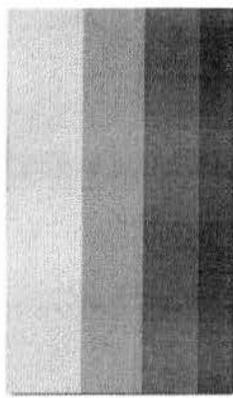
- 1993 *Natural History*, Kathleen Ewing, Washington, D.C.
1992 Centre National de la Photographie, Paris
Rarefied Light, Anchorage, Alaska
Close to the Bone, University Utrecht
1991 Jones Troyer Fitzpatrick, Washington, D.C.
Contemporary Photography: Images Don't Lie, Evanston Art Center, Chicago
1989 *150 Years of Photography*, MIT List Visual Arts Center, Cambridge
Grotesque, Amsterdam
1987 *Poetics of Space*, Santa Fe Museum of Art
1984 *The Big Picture*, Santa Fe Museum of Art
1982 *Counterparts*, Metropolitan Museum of Art, New York
1980 *One of a Kind*, Minneapolis Institute of Art; Chicago Art Institute; Denver
Art Museum; Corcoran Gallery, Washington, D.C.

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Gould, Stephen Jay, and Rosamond Purcell. *Illuminations, A Bestiary*. Boston:
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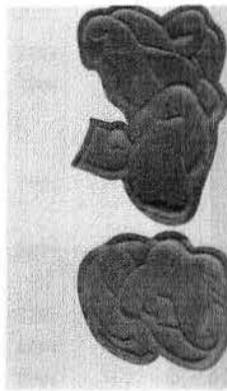
AWARDS

- 1987 Bunting Fellow, Radcliffe College
1982 Massachusetts Council on the Arts: Artists Foundation Fellowship



Domenico Fetti
Italian, 1589-1623
Adoring Angels, 1614
Oil on canvas, 68 3/4 x 41"
Walters Art Gallery (37.1027)
Acquired by Henry Walters, 1902

1. *Studies (in progress) after Domenico Fetti's Adoring Angels*
June, 1995
Alkyd on polyvinyl polymer resin
8 studies, 22 x 13 1/8" each
Courtesy Max Protetch Gallery
Photo by Dennis Cowley



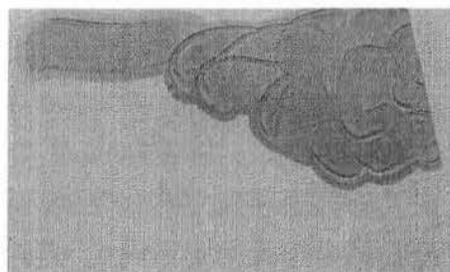
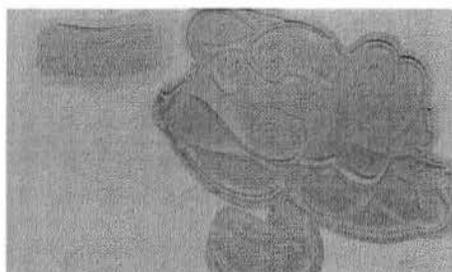
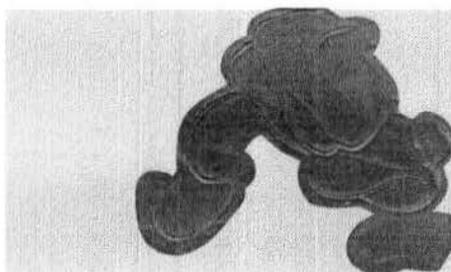
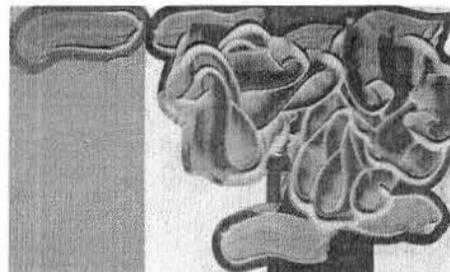
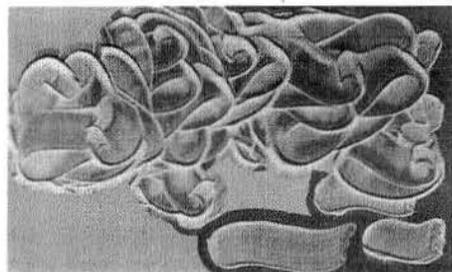
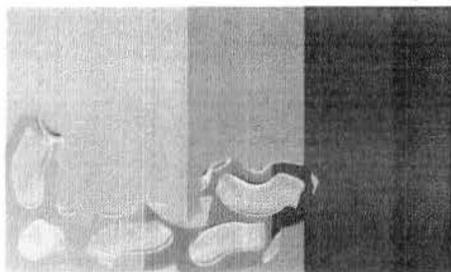
1.



School of Florence ?
Italian
The Martyred St. Catherine of Alexandria with Angels, 1625/50?
Oil on canvas, 44 1/2 x 75"
Walters Art Gallery (37.1672)
Acquired by Henry Walters, 1902

2. *Studies (in progress) after The Martyred St. Catherine of Alexandria with Angels*
June, 1995
Alkyd on polyvinyl polymer resin
6 studies, 14 1/4 x 23 7/8" each
Courtesy Max Protetch Gallery
Photo by Dennis Cowley

2.



DAVID REED

- 1946 Born, San Diego, California
Lives and works in New York
- 1966 Skowhegan School of Painting and Sculpture, Skowhegan, Maine
- 1967 New York Studio School
- 1968 B.A., Reed College, Portland, Oregon

SELECTED SOLO EXHIBITIONS

- 1995 Württembergischer Kunstverein Stuttgart, Germany; Kolnischer Kunstverein, Cologne; Westfälischer Kunstverein, Münster (catalog)
Max Protetch Gallery, New York
- 1993 Galerie Rolf Rieke, Cologne
- 1992 San Francisco Art Institute (catalog and artist's statement)
- 1988 Asher/Faure Gallery, Los Angeles

SELECTED GROUP EXHIBITIONS

- 1995 *Critiques of Pure Abstraction*, Blaffer Gallery, University of Houston (catalog)
Repicturing Abstraction: From Impulse to Image, Virginia Museum of Fine Arts, Richmond (catalog)
- 1994 *Chance, Choice, and Irony*, Todd Gallery, London (catalog)
Fractured Seduction, Artifact Gallery, Tel Aviv (catalog, text by artist)
- 1993 *New York Painters*, Sammlung Goetz, Munich (catalog)
Hotel Carlton Palace, Chambre 763, Paris (catalog)
Prospect '93, An International Exhibition of Contemporary Art, Frankfurter Kunstverein and Schirn Kunsthalle Frankfurt, Germany (catalog)
Plotzlich ist eine Zeit Hereingebracht, in der Alles Möglich Sein Sollte, Teil 2, Kunstverein Ludwigsburg, Germany
I am the Enunciator, Thread Waxing Space, New York
The Broken Mirror, Approaches to Painting, Museumsquartier/Messepalast Halle B and Kunsthalle, Vienna (catalog)
- 1992 *Slow Art, Painting in New York Now*, P.S. 1 Museum, The Institute for Contemporary Art, Long Island City
Abstract Painting Between Analysis and Synthesis, Galerie Nacht St. Stephan, Vienna (catalog, text by artist)
Kinder! Macht Neues!, Galerie Rolf Rieke, Cologne (catalog)
- 1991 *Strategies for the Next Painting*, Wolff Gallery, New York (catalog)
- 1989 *Whitney Biennial*, Whitney Museum of American Art, New York (catalog)
- 1988 *A New Generation, The 80's: American Painters and Sculptors*, The Metropolitan Museum of Art, New York
- 1987 *The Four Corners of Abstract Painting (From Sincerity to Sarcasm, From Formalism to Expressionism)*, White Columns, New York
Generations of Geometry: Abstract Painting in America Since 1930, The Whitney Museum of American Art at Equitable Center, New York
40th Biennial Exhibition of Contemporary American Painting, The Corcoran Gallery of Art, Washington, D.C. (catalog)
- 1986 *Abstraction/Abstraction*, Carnegie Mellon University Art Gallery, Pittsburgh (catalog)
- 1985 *Smart Art*, Carpenter Center for Visual Arts, Harvard University, Cambridge
- 1983 *Language, Drama, Source and Vision*, The New Museum of Contemporary Art, New York
- 1982 *Abstract Painting*, Maryland Institute, College of Art, Baltimore
- 1980 *Investigations: Probe, Structure, Analysis*, The New Museum for Contemporary Art, New York (catalog)
- 1979 *L'Eternal Conflit des Dessins et de la Couleur*, Musée National d'Art Moderne, Centre Georges Pompidou, Paris
- 1975 *Whitney Biennial*, Whitney Museum of American Art, New York (catalog)

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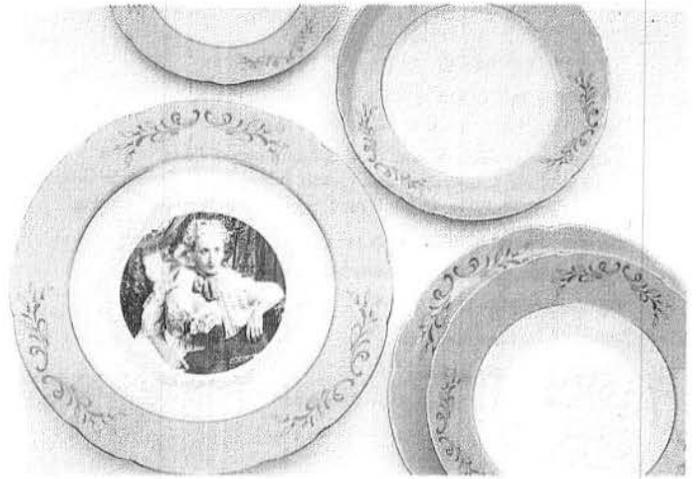
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- Brenson, Michael. "David Reed: Max Protetch Gallery." *The New York Times*, 15 March 1991, C26.
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- Reed, David. "Reflected Light: In Siena with Beccafumi." *Arts Magazine* (March 1991): 52–3.
- . "Media Baptisms." *M/E/A/N/I/N/G* (May 1993): 31–3.
- . "Memories of Rome." *New Observations* (June 1989): 20–3.
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AWARDS AND GRANTS

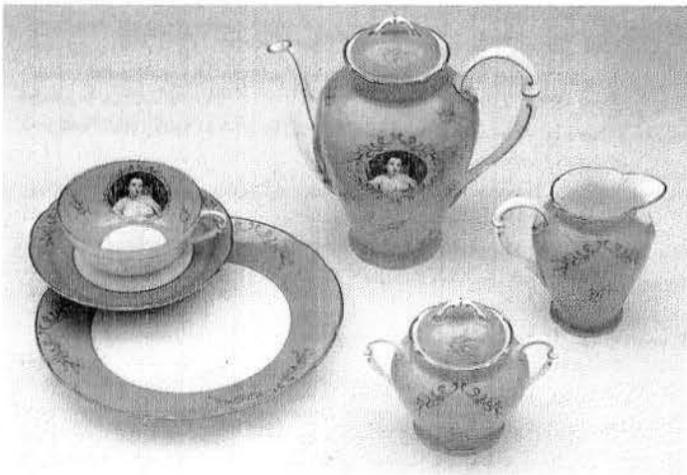
- 1991 The National Endowment for the Arts, Artist's Fellowship
- 1988 The John Simon Guggenheim Memorial Foundation, Fellowship
- 1966 The Rockefeller Foundation, Fellowship



1.



2.



3.

Madame de Pompadour (née Poisson)
1990
Porcelain (Manufacture Royale de Limoges)

1. Tureen (rose)
14 1/2 x 22 x 11 3/4"
Courtesy Artes Magnus, New York
2. Presentation plate (yellow)
1 x 11 3/4"
Courtesy Artes Magnus, New York
3. Teapot, cup and saucer (apple green)
8 x 7 1/2 x 4 3/4"
2 x 5 7/8 (cup and saucer together)
Courtesy Artes Magnus, New York.

CINDY SHERMAN

- 1954 Born, Glen Ridge, New Jersey
Lives and works in New York
- 1976 B.A., State University College at Buffalo

SELECTED SOLO EXHIBITIONS

- 1995 *Directions, Cindy Sherman: Film Stills*, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.
- 1994 *Cindy Sherman Untitled 1987-1991*, Galerie Borgmann Capitain, Cologne
Cindy Sherman: New York Photographien, ACC Galerie Weimar, Germany
Cindy Sherman: Possession, Manchester City Art Gallery, England
- 1993 Tel Aviv Museum of Art
Centre Georges Pompidou, Paris
- 1992 Museo de Monterrey, Mexico
- 1991 Basel Kunsthalle, Switzerland; Staatsgalerie moderner Kunst, Munich;
The Whitechapel Art Gallery, London
Milwaukee Art Museum; Center for the Fine Arts, Miami; The Walker Art Center, Minneapolis
- 1990 Metro Pictures, New York
- 1987 Provincial Museum, Hasselt, Belgium
Whitney Museum of American Art, New York; The Institute of Contemporary Art, Boston; The Dallas Museum of Art (catalog)
- 1986 Portland Art Museum, Portland, Maine (catalog)
- 1985 Westfälischer Kunstverein, Münster, Germany (catalog)
- 1984 Akron Art Museum; Institute of Contemporary Art, Philadelphia; Museum of Art, Carnegie Institute, Pittsburgh; Des Moines Art Center, Iowa; The Baltimore Museum of Art (catalog)
- 1983 Musée d'Art et d'Industrie de Saint Etienne, France (catalog)
The St. Louis Art Museum, Missouri (catalog)
- 1982 The Stedelijk Museum, Amsterdam; Gewad, Ghent, Belgium; Watershed Gallery, Bristol, England; John Hansard Gallery, University of Southampton, England; Palais Stutterheim, Erlangen, Germany; Sonja Henie-Niels Onstadt Foundation, Copenhagen; Louisiana Museum, Humlebaek, Denmark (catalog)
- 1980 Contemporary Arts Museum, Houston (catalog)

SELECTED GROUP EXHIBITIONS

- 1994 *What If Anything Is an Object?* Fogg Museum of Art, Harvard University, Cambridge
Body and Soul, The Baltimore Museum of Art
- 1993 *Diskurse der Bilder: Photokünstlerische Reprisen kunsthistorischer Werke*, Kunsthistorisches Museum, Vienna (catalog)
Commodity Image, International Center for Photography, New York; ICA, Boston/Biennial Exhibition, Whitney Museum of American Art, New York (catalog)
- 1992 *Quotations. The Second History of Art*, The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut (catalog)
- 1991 *Biennial Exhibition*, Whitney Museum of American Art, New York (catalog)
Places with a Past: New Site-Specific Art in Charleston, Spoleto Festival, Charleston, South Carolina (catalog)
Devil on the Stairs: Looking Back on the Eighties, Institute of Contemporary Art, Philadelphia; Newport Harbor Art Museum, Newport Beach, California (catalog)
- 1990 *Culture and Commentary*, The Hirshhorn Museum, Washington, D.C. (catalog)
The Decade Show, The Museum of Contemporary Hispanic Art, The New Museum and Studio Museum of Harlem, New York (catalog)
The Readymade Boomerang, Eighth Biennial of Sydney, Australia
- 1989 *A Forest of Signs: Art in the Crisis of Representation*, The Museum of Contemporary Art, Los Angeles (catalog)
Image World: Art and Media Culture, Whitney Museum of American Art, New York (catalog)
- 1988 *Identity: Representation of the Self*, Whitney Museum of American Art Downtown at Federal Reserve Plaza, New York
- 1987 *Avant Garde in the Eighties*, Los Angeles County Museum of Art
Implosion: A Postmodern Perspective, Moderna Museet, Stockholm (catalog)

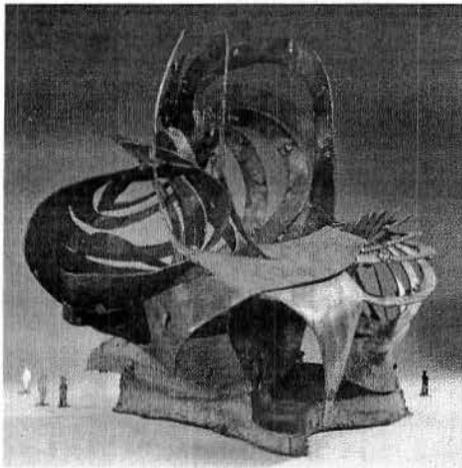
- 1986 *Art and Its Double: A New York Perspective*, Fundacio Caixa de Pensions, Barcelona; La Caixa de Pensions, Madrid (catalog)
Staging the Self: Self-Portrait Photography 1840's-1980's, National Portrait Gallery, London; Plymouth Arts Centre; John Hansard Gallery, Southampton; Ikon Gallery, Birmingham (catalog)
- 1985 *Post Human*, Musée d'Art Contemporain Pully/Lausanne, Switzerland; Castello di Rivoli, Turin; Deste Foundation, Athens; Reichterhallen, Hamburg; Israel Museum, Jerusalem
Carnegie International, Museum of Art, Carnegie Institute, Pittsburgh (catalog)
Biennial, Whitney Museum of American Art, New York (catalog)
Self-Portrait, The Museum of Modern Art, New York
- 1982 *The Image Scavengers: Photography*, Institute of Contemporary Art, Philadelphia (catalog)
Documenta 7, Museum Fridericianum, Kassel, Germany (catalog)
Art and the Media, Renaissance Society, Chicago (catalog)

SELECTED BIBLIOGRAPHY

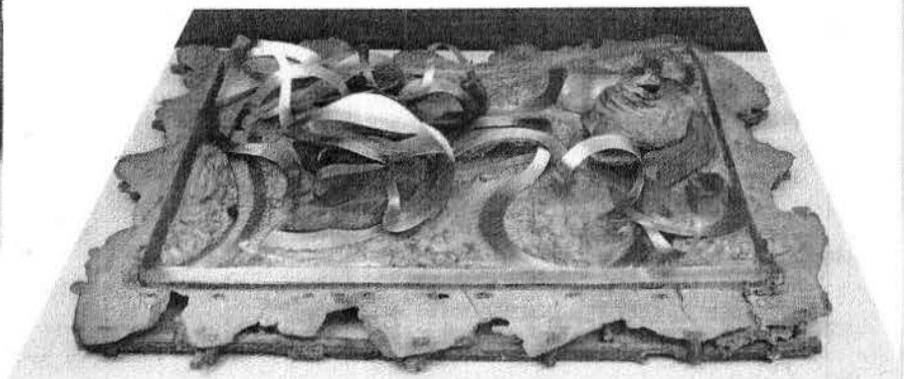
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- Cyphers, Peggy. "Cindy Sherman." *Arts Magazine* (April 1990): 111.
- Danto, Arthur. *History Portraits*. New York: Rizzoli; Munich: Schirmer/Mosel, 1991.
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- Frascella, Larry. "Cindy Sherman's Tales of Terror." *Aperture* 103 (summer 1986): 48-53.
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- Heartney, Eleanor. "Cindy Sherman, Metro Pictures." *Artnews* (May 1990): 207-8.
- Johnson, Ken. "Cindy Sherman and the Anti-Self: An Interpretation of Her Imagery." *Arts Magazine* (November 1987): 47-53.
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- Knight, Christopher. "Cindy Sherman: A Painted Lady." *The Los Angeles Times*, 8 June 1990, Calendar Section, F1, F18.
- Kuspit, Donald. "Inside Cindy." *Artscribe* (September/October 1987): 41-3.
- Krauss, Rosalind E. *Cindy Sherman 1975-1993*. New York: Rizzoli International Publications, 1993.
- Melville, Stephen W. "The Time of Exposure: Allegorical Self-Portraiture in Cindy Sherman." *Arts Magazine* 60 (January 1986): 17-21.
- Mulvey, Laura. "A Phantasmagoria of the Female Body: The Work of Cindy Sherman." *New Left Review* 188 (July/August 1991): 136-51.
- Owens, Craig. "The Allegorical Impulse: Toward a Theory of Postmodernism, Part 2." *October* 13 (summer 1980): 59-80.
- Siegel, Jeanne. Interview with Cindy Sherman. *Artwords* 2: 268-82.
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- Van der Ploeg, Kees. "Spotlight: Cindy Sherman." *Flash Art* (summer 1990): 142.

AWARDS

- 1995 The John D. and Catherine T. MacArthur Foundation, Distinguished MacArthur Fellowship
National Endowment for the Arts, Artist's Fellowship
John Simon Guggenheim Memorial Fellowship



1. *Ohonoo*
1994
Acrylic on fiberglass
10' x 18' x 34"
Collection of the artist
Photo courtesy Knoedler & Company, New York,
© 1995 Frank Stella/Artists Rights Society (ARS), New York



2. *Childress/Stella, The Chapel of the Holy Ghost*
1992
Stainless steel model
33 x 27 1/2 x 32"
Collection of the artist
Photo by Steven Sloman, courtesy Knoedler & Company, New York,
© 1995 Frank Stella/Artists Rights Society (ARS), New York

3. Frank Stella with Earl Childress, Robert Kahn Architects,
Nageli and Vallebuona Architekten, *Kunsthalle Project*
1992
Stainless steel
9 x 60 3/4 x 42"
Collection of Museum of Modern Art, New York. Gift of Frank Stella
Photo © 1995 Frank Stella/Artists Rights Society (ARS), New York

FRANK STELLA

- 1936 Born, Malden, Massachusetts
Lives and works in New York
- 1958 B.A., Princeton University
Honorary degrees, Dartmouth College, Minneapolis Institute of Fine Arts,
Princeton University

SELECTED EXHIBITIONS AND ARCHITECTURAL PROJECTS

- 1995 Centro Reina Sofia, Madrid
Frank Stella: New Paintings, Gagosian Gallery, New York
- 1994 *Space in Progress*, Kawamura Memorial Museum of Art, Sakura, Japan (catalog)
Frank Stella: Recent Painting, Knoedler Gallery, New York
- 1993 *Frank Stella: Moby Dick Series, Engravings, Domes and Deckle Edges*,
Stadthaus Ulm, Ulmer Museum, Germany (catalog)
Richard Meier/ Frank Stella, Arte e Architettura, Palazzodella Esposizioni,
Rome (catalog)
- 1992 *Frank Stella Architectural Projects*, Tokyo American Center, Japan (catalog)
Frank Stella New Work: Projects and Sculpture, Knoedler and Company,
New York
Princess of Wales Theater, Toronto: murals and interior design, with Peter Smith
- 1991 *Frank Stella 1958-1990*, Kawamura Memorial Museum of Art, Japan (catalog)
City of Dresden: Proposal for park complex, five buildings, including
botanical structure, kunsthalle, and commercial spaces
Gronigen Museum, Gronigen, The Netherlands: Design for Alte Pinakothek
Pavilion, New Gronigen Cultural Complex, with Peter Rice, Ove Arup
and Partners, in collaboration with Alessandro and Francesco Mendini
- 1988 *Frank Stella/Black Paintings 1958-1960/ Cones and Pillars 1984-1987*,
Staatsgalerie Stuttgart, Germany (catalog)
Frank Stella Reliefs, The National Museum of Art, Osaka, Japan
- 1987 *Frank Stella/1970-1987*, The Museum of Modern Art, New York (catalog)
- 1986 "Towards the Baroque," *Directions 1996*, Hirshhorn Museum and Sculpture
Garden, Smithsonian Institution, Washington, D.C. (catalog)
- 1985 Frank Stella: Works and New Graphics, Institute of Contemporary Art, London
(catalog)
- 1978 Frank Stella Since 1970, Fort Worth Art Museum, Texas (catalog)
- 1976 Frank Stella: The Black Paintings, The Baltimore Museum of Art (catalog)
- 1970 Frank Stella, The Museum of Modern Art, New York; Hayward Gallery,
London; Stedelijk Museum, Amsterdam; Norton Simon Museum, Pasadena;
Art Gallery of Ontario, Toronto (catalog)
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56-7, 59, 60-71.
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Architecture." *Architectural Digest* (July 1994): 30-4, 37.
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Art in America (February 1985): 11-15.
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- Turner, Norman. "Stella on Caravaggio." *Arts* 59 (summer 1985): 91.
- Wallace, Robert. "Frank Stella sous le signe de Melville, encore." *Artpress*
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AWARDS

- 1993 Archives of American Art, Smithsonian Institution, award
- 1985 Award of American Art, The Pennsylvania Academy of the
Fine Arts, Philadelphia
- 1984 Charles Eliot Norton Professorship of Poetry, Harvard University;
lecture series entitled "Working Space"
- 1982-3 American Academy of Arts and Letters, Rome
- 1981 The Skowhegan Medal for Painting

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Exhibition Checklist

KEN APTEKAR

Jack and Murray, 1994
Oil on wood with sandblasted glass and bolts, 30 x 60"
Collection of Arlene and Barry Hockfield

Later I Would Wonder, 1994
Oil on wood with sandblasted glass and bolts, 30 x 120"
Private collection



Hendrick Bloemaert
Dutch, ca. 1601-72
Portrait of a Man, 1647
Oil on panel, 42 1/2 x 30 3/4"
Walters Art Gallery (37.2495)
Gift of the Dr. Francis D. Murnaghan Fund, 1973



Hendrick Bloemaert
Dutch, ca. 1601-72
Portrait of a Woman, 1647
Oil on panel, 42 1/2 x 31"
Walters Art Gallery (37.2496)
Gift of the Dr. Francis D. Murnaghan Fund, 1973

DOTTY ATTIE

Henry and Father, 1995
Oil on linen, 8 paintings, 6 x 6" each
Courtesy P.P.O.W. Gallery, Inc., New York



Sofonisba Anguissola
Italian, 1528-1625
Portrait of Massimiliano II Stampa, Marchese of Soncino, 1557
Oil on canvas, 54 x 28 1/4"
Walters Art Gallery (37.1016)
Acquired by Henry Walters, 1927



Pompeo Batoni
Italian, 1708-87
Portrait of Cardinal Prospero Colonna di Sciarra, ca. 1750
Oil on canvas, 39 1/4 x 29 3/4"
Walters Art Gallery (37.1205)
Acquired by Henry Walters, 1902



Jacopo Carucci, called Pontorno
Italian, 1494-1556
Portrait of Maria Salviati with a Little Girl, 1539/40
Oil on canvas, 34 3/4 x 28 1/4"
Walters Art Gallery (37.596)
Acquired by Henry Walters, 1902



Guiseppe Bartolomeo Chiari
Italian, 1654-1727
Susannah and the Elders, 1700/15
Oil on canvas, 26 1/2 x 32 1/4"
Walters Art Gallery (37.1880)
Acquired by Henry Walters, 1902



Domenico Corvi
Italian, 1721-1803
Allegory of Painting, 1764
Oil on canvas, 24 x 29"
Walters Art Gallery (37.1011)
Acquired by Henry Walters, 1902



Lorenzo Lotto
Italian, ca. 1480-1556
Portrait of Fra Lorenzo da Bergamo, 1542
Oil on canvas, 32 3/4 x 27 1/2"
Walters Art Gallery (37.1104)
Acquired by Henry Walters, 1902

KARL CONNOLLY

Fisherman, 1995
Oil on canvas, 90 x 72"
Courtesy C. Grimaldis Gallery

Ouroborus, 1995
Oil on canvas, 96 x 84"
Courtesy C. Grimaldis Gallery



Luca Giordano
Italian, 1632-1705
Ecce Homo, early 1650s
Oil on panel, 17 3/4 x 27 1/2"
Walters Art Gallery (37.243)
Acquired by William T. or Henry Walters before 1909



Jusepe de Ribera, called Lo Spagnoletto
Spanish, 1591-1652
St. Paul the Hermit, 1630
Oil on canvas, 52 1/4 x 42"
Walters Art Gallery (37.278)
Acquired by Henry Walters, 1902

ANN FESSLER

Art History Lesson, 1993
Mixed media installation with artist books, gilt-framed photographs printed on canvas, reproduction of period chair
Collection of the artist



Stefano Pozzi
Italian, ca. 1707-68
The Abduction of Deianira, 1740/60
Oil on canvas, 16 3/4 x 25 1/2"
Walters Art Gallery (37.1836)
Acquired by Henry Walters, 1902



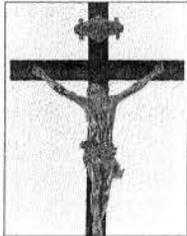
Francesco Solimena, follower of
Italian, 1657-1747
The Abduction of Orithyia, after a painting of 1700/01
Oil on canvas, 39 x 53 1/2"
Walters Art Gallery (37.1695)
Acquired by Henry Walters, 1902

BRYAN HUNT

Cloak of Lorenzo, 1980–81
Bronze, AP, edition of 4, limestone base,
55 x 34 1/2 x 2 1/2"; base 37 x 26 x 26"
Collection of the artist

Hoodoo #2, 1994
Bronze, edition of 5, 20 x 12 x 12"
Courtesy Gagosian Gallery

Hoodoo #3, 1994
Bronze, edition of 5, 20 x 12 x 12"
Courtesy Gagosian Gallery



Gianlorenzo Bernini
Italian, 1598–1680
Crucified Christ, designed 1657
Gilt bronze, 17 1/8 x 13"
Walters Art Gallery (54.2677)
Museum Purchase, the W. Alton Jones Foundation
Acquisition Fund, 1992



Gianlorenzo Bernini
Italian, 1598–1680
The Risen Christ, 1673/4
Bronze, height 17 3/4"
Walters Art Gallery (54.2281)
Gift of C. Morgan Marshall, 1942



Marco Ricci, circle of
Italian, 1676–1729
Soldiers in a Landscape with a Natural Arch, 1700/10
Oil on canvas, 16 1/2 x 16 1/4"
Walters Art Gallery (37.1776)
Acquired by Henry Walters, 1902



Marco Ricci, circle of
Italian, 1676–1729
Soldiers in a Landscape with a Waterfall, 1700/10
Oil on canvas, 16 1/2 x 16 1/4"
Walters Art Gallery (37.550)
Acquired by Henry Walters, 1902

DEREK JARMAN

Black Notebook for Caravaggio, August 1985
Estate of Derek Jarman, loaned by Keith Collins
with thanks to the British Film Institute

Film stills from *Caravaggio* (1986)
35mm, 93 mins.
Written and directed by Derek Jarman
Produced by Sarah Radclyffe with Nigel Terry,
Sean Bean, Garry Cooper, and Tilda Swinton



Trophime Bigot, called the Candlelight Master
French, ca. 1600–49
Judith and Holofernes, ca. 1640
Oil on canvas, 52 1/2 x 75 1/2"
Walters Art Gallery (37.653)
Acquired by Henry Walters, 1902



Jan van Bijlert
Dutch, 1597/8–1671
Girl Teasing a Cat, 1626/30
Oil on panel, 16 1/2 x 13"
Walters Art Gallery (37.2659)
Museum Purchase, the W. Alton Jones Foundation
Acquisition Fund, 1993



Angelo Caroselli, attributed to
Italian, 1585–1652
St. Jerome in the Wilderness, 1620/50
Oil on panel, 24 1/2 x 23 1/2"
Walters Art Gallery (37.1910)
Acquired by Henry Walters, 1902



Alessandro Turchi
Italian, 1578–1649
*St. Peter and an Angel Appearing to St. Agatha in
Prison*, 1625/45
Oil on slate, 13 3/4 x 19 1/2"
Walters Art Gallery (37.552)
Acquired by William T. or Henry Walters before 1909

JEFF KOONS

Louis XIV, 1986
Stainless steel, 46 x 27 x 15"
The Patsy R. and Raymond D. Nasher Collection
Dallas, Texas



Jérôme Derbais
French, active 1668–1715
Bust of Louis II de Bourbon, known as the Grand Condé,
early 18th century
Bronze, height 33 3/4"
Walters Art Gallery (27.415)
Acquired by Henry Walters, 1913

PAUL ETIENNE LINCOLN

*In Tribute to Madame de Pompadour and the
Court of Louis XV*, 1983–95
Mixed media installation with perfume set, composite
drawings, sculptures, honey in glass vials, linen case,
prints, vitrines, film footage
Collection of Bernard Starkmann

JEAN LOWE

Details from *Real Nature: Accomplishments of Man*, 1993
Mixed media installation

An Inland Sea, 1992
Oil on canvas, 85 x 129"
Collection of Museum of Contemporary Art, San Diego;
Museum purchase Elizabeth W. Russell Fund

Crown Mirror, 1993
Mixed media, 53 x 40 x 1 1/2"
Courtesy Gracie Mansion Fine Art

Small Weed Mirror, 1995
Mixed media, 27 1/2 x 25 x 2"
Courtesy Gracie Mansion Fine Art

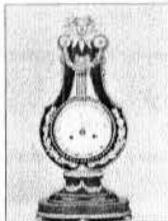
Fertility Clock, 1993
Paper mache, enamel, clock mechanism,
91 x 26 x 21 1/2"
Courtesy Gracie Mansion Fine Art

Chemistry Chair, 1993
Mixed media, 46 x 32 x 27"
Courtesy Gracie Mansion Fine Art

Architectural Couch, 1993
Mixed media, 44 x 96 x 30"
Courtesy Gracie Mansion Fine Art

Dandelion Urn, 1993
Mixed media, 40 x 24"
Courtesy Gracie Mansion Fine Art

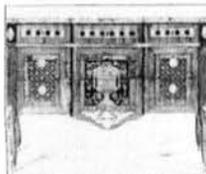
Male Demilune, 1993
Mixed media, 40 x 36 x 22"
Courtesy Gracie Mansion Fine Art



Royal Porcelain Manufactory (Sèvres), with enameled work by Jean Coteau (enamel work) and Kinable (clockwork)
French
Lyre Clock, ca. 1786
Hard-paste Sèvres porcelain, gilt bronze, enamel; height 24"
Walters Art Gallery (58.232)
Acquired by Henry Walters, 1928



French
Father Time Presents a Deceased Person to Immortality, late 18th century
Oil on canvas, 15 1/2 x 12 1/2"
Walters Art Gallery (37.1808)
Acquired by William T. or Henry Walters before 1931



François-Gaspard Teuné
French, 1714-89
Commode, ca. 1766
Sycamore, tulipwood, and other woods; gilt bronze; brecciated marble; height 34"
Walters Art Gallery (65.65)
Museum Purchase, Jencks Fund, 1965



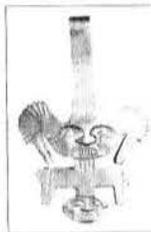
Claude Joseph Vernet
French, 1714-89
Landscape with Waterfall and Figures, 1768
Oil on fabric, 69 1/2 x 54 1/4"
Walters Art Gallery (37.2411)
Museum Purchase, 1964

AMALIA MESA-BAINS

The Library of Sor Juana Inez villa Cruz, 1994
Mixed media installation with table, miscellaneous contemporary objects, artist book, artist-made chair, triptych mirror, and texts
Collection of Williams College Museum of Art,
Museum Purchase



Adam Bernaert
Dutch, active 1660s
A Vanitas Still Life, ca. 1665
Oil on panel, 16 3/4 x 22 1/2"
Walters Art Gallery (37.682)
Acquired by Henry Walters, 1902



Quimbaya (Columbian)
Ceremonial Tweezers, 900/1460
Repoussé gold, width 7 1/4 "
Walters Art Gallery (57.262)
Acquired by Henry Walters, 1910



Colima (Mexican)
"Squash" Vase, 200 B.C./A.D. 300
Clay, 5 3/4 x 9"
Walters Art Gallery (48.2664)
Gift of Mr. and Mrs. Leslie Legum, 1991



Morelos or Guerrero (Mexican)
Rattle, before A.D. 350 (pre-classic)
Terracotta, height 3 1/4"
Walters Art Gallery (48.2454)
Gift of Robert L. Beare, 1981



Veraguas-Gran Chiriqui (Panamanian or Costa Rican)
Frog Pendant, 700-1520
Gold alloy, width 4 3/4"
Walters Art Gallery (57.299)
Acquired by Henry Walters, 1911



Veraguas-Gran Chiriqui (Panamanian or Costa Rican)
Pectoral Disk, 700-1520
Gold alloy, diameter 6"
Walters Art Gallery (57.318)
Acquired by Henry Walters, 1911

YASUMASA MORIMURA

Daughter of Art History, Princess B, 1990
Color photograph, 5 x 3"
Collection of Paine Webber Group, Inc., New York



Carlo Ceresa
Italian, 1609-79
Portrait of a Girl, early 1630s
Oil on canvas, 25 3/4 x 20"
Walters Art Gallery (37.608)
Acquired by William T. or Henry Walters before 1902



Jacques Vigoureux Duplessis
French, active 1700-30
Painted Fire Screen with Three Chinese Figures, 1700
Oil on canvas, 34 1/4 x 46 1/4"
Walters Art Gallery (37.2479)
Museum Purchase, 1972



Hashimoto Shingyoku
Japanese
Figure of Kannon, 1900
Ivory, 19 1/2 x 5 x 7"
Walters Art Gallery (71.1071)
Acquired by Henry Walters at the 1900 Paris Exposition Universelle



Japanese
Mask-maker, late 19th century
Ivory, wood 6 1/2 x 8 3/4 x 6 1/2"
Walters Art Gallery (61.339)
Bequest from the Estate of Edith deBecker Sebald, 1981

JUAN MUÑOZ

Conversation Piece (3), 1991
Bronze, 54 x 30 x 30"
Collection of Mr. and Mrs. Stuart M. Christhilf
Baltimore, Maryland

South Wing at Goodman's, 1992
Bronze, wood, 300 watt-halogen fixture,
39 9/16 x 44 11/16 x 8"
Collection of Dr. Jerry Sherman



School of Lombardy (?)
Italian
Puncinello, early 18th century (?)
Oil on canvas, 81 1/2 x 59 1/4"
Walters Art Gallery (37.549)
Acquired by Henry Walters, 1902

ROSAMOND PURCELL

Hand Holding Eye, preparation Albinus, Rijksuniversiteit
Anatomisch Museum, Leiden, 1989
Photograph, 14 x 11"
Collection of the artist

Teeth Pulled by Peter the Great, Kunstammer,
St. Petersburg, 1989
Photograph, 16 x 20"
Collection of the artist

Eye and Ear, Kunstammer, Peter the Great,
St. Petersburg, 1989
Photograph, 16 x 20"
Collection of the artist

The Uncurated Jar, Nationaal Natuurhistorisch Museum,
Leiden, 1989
Photograph, 20 x 16"
Collection of the artist

*Hand, 18th century, Conjoined Apples in Jar, 19th
century, Twisted Apple, 20th century*, Rijksuniversiteit
Anatomisch Museum, Leiden, 1989
Photograph, 16 x 20"
Collection of the artist



Jan Brueghel II (?) and Frans Francken II (?)
Flemish, 1601-78, 1581-1642
*The Archdukes Albert and Isabella in a Collector's
Cabinet*, ca. 1626
Oil on panel, 37 x 48 3/4"
Walters Art Gallery (37.2010)
Museum Purchase, 1948



Joris van Son
Flemish, 1613-67
Floral Still Life and Vanitas, 1640/60
Oil on canvas, 49 1/4 x 36 1/2"
Walters Art Gallery (37.2623)
Gift of Mrs. Macelle J. von Mayer-Denuis, 1985

DAVID REED

Studies, after Domenico Fetti's "Adoring Angels"
June, 1995.
Alkyd on polyvinyl polymer resin
8 studies, 22 x 13 1/8" each
Courtesy Max Protetch Gallery

*Studies after "The Martyred St. Catherine of Alexandria
with Angels," June, 1995.*
Alkyd on polyvinyl polymer resin
6 studies, 14 1/4 x 23 7/8" each
Courtesy Max Protetch Gallery



Domenico Fetti
Italian, ca. 1589-1623
Adoring Angels, 1614
Oil on canvas, 68 3/4 x 41"
Walters Art Gallery (37.1027)
Acquired by Henry Walters, 1902



School of Florence (?)
Italian
The Martyred St. Catherine of Alexandria with Angels,
1625/50 (?)
Oil on canvas, 44 1/2 x 75"
Walters Art Gallery (37.1672)
Acquired by Henry Walters, 1902

ADRIAN SAXE

Cacaesthesia, 1992
Porcelain, stoneware, lusters, antique tassel, and
desiccated lemon, 12 3/4 x 12 1/2 x 7"
Los Angeles County Museum of Art,
Smits Ceramic Purchase Fund, AC1993.35.1

Untitled: FRA, 1993
Porcelain, lusters, faceted cubic zirconia
12 x 8 x 4"
Collection of Garth Clark and Mark Del Vecchio

Untitled Oil Lamp (Fenouil), 1985
Porcelain and lusters, 8 1/8 x 5 1/4 x 2 3/4"
Collection of Daniel Jacobs and Derek Mason



Japanese
Wine Bottle and Cup, 19th century
Gourd, wood, metal alloy, bamboo, silk; 10 x 4"
Walters Art Gallery (68.5)
Acquired by William T. or Henry Walters before 1931



Chinese with French mounts
Vase with Pale Blue Glaze in the Form of Twin Fish,
mid-18th century (both porcelain and mounts)
Porcelain and gilt bronze; 12 7/8 x 8 3/4"
Walters Art Gallery (49.1814)
Acquired by Henry Walters before 1931



Royal Porcelain Manufactory (Sèvres), with chinoiserie
scenes by Charles-Nicolas Dodin (1734-1803)
French
Elephant Vase, ca. 1760
Soft-paste porcelain, height 12 1/4"
Walters Art Gallery (48.1796)
Museum Purchase, 1941



Royal Porcelain Manufactory (Sèvres), with Chinese
scenes attributed to Charles-Nicolas Dodin (1734-1803)
French
Potpourri Vase, ca. 1761
Soft-paste porcelain, height 12"
Walters Art Gallery (48.590)
Acquired by Henry Walters, 1928



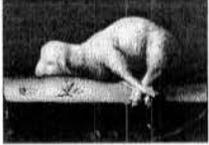
Chinese, with gems and mounts added in Turkey
Ewer, 16th century
Porcelain decorated in underglaze blue, gilt metal, uncut
turquoise and garnets; height 12 3/4"
Walters Art Gallery (49.1617)
Acquired by William T. Walters before 1899

ANDRES SERRANO

The Church (Soeur Rosalba, Paris), 1991
Cibachrome, silicone, plexi-glass, wood frame
Edition of 4, 60 x 49 1/2"
Courtesy Paula Cooper Gallery, New York

The Church (Soeur Jeanne Myriam, Paris), 1991
Cibachrome, silicone, plexi-glass, wood frame
Edition of 4, 60 x 49 1/2"
Courtesy Paula Cooper Gallery, New York

The Morgue (Child Abuse), 1992
Cibachrome, silicone, plexi-glass, wood frame
Edition of 3, 40 x 32 1/2"
Courtesy Paula Cooper Gallery, New York



Josefa de Ayala
Portuguese, ca. 1630–84
Sacrificial Lamb, ca. 1670/84
Oil on canvas, 21 7/8 x 31"
Walters Art Gallery (37.1193)
Acquired by Henry Walters, 1902



Bartolomé Esteban Murillo, with workshop
Spanish, 1617–82
The Immaculate Conception, ca. 1670
Oil on canvas, 98 1/2 x 70 1/4"
Walters Art Gallery (37.286)
Acquired by Henry Walters, 1902



Bartolomeo Schedoni, workshop of
Italian, 1578–1615
The Sleeping Infant Christ, 1600/50
Oil on panel, 10 1/4 x 21 3/4"
Walters Art Gallery (37.611)
Acquired by Henry Walters, 1902

CINDY SHERMAN

Madame de Pompadour (née Poisson), Cup and Saucer (apple green), 1990
Porcelain (Ancienne Manufacture Royale de Limoges),
2 1/4 x 5 7/8"
Courtesy Artes Magnus

Madame de Pompadour (née Poisson), Presentation Plate (yellow), 1990
Porcelain (Ancienne Manufacture Royale de Limoges),
1 x 11 3/4"
Courtesy Artes Magnus

Madame de Pompadour (née Poisson), Tureen (rose), 1990
Porcelain (Ancienne Manufacture Royale de Limoges),
14 1/2 x 22 x 11 3/4"
Courtesy Artes Magnus

Madame de Pompadour (née Poisson), Teapot (apple green), 1990
Porcelain (Ancienne Manufacture Royale de Limoges),
8 x 7 1/2 x 4 3/4"
Courtesy Artes Magnus



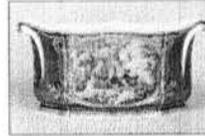
Royal Porcelain Manufacture (Sèvres),
with a portrait by Nicolas-Marie Moriot
(after a portrait by Winterhalter of 1839)
French, decorator active at the factory 1828–48
Double-handled Vase with Portrait of Louis-Philippe, 1844
Porcelain with gilt bronze base, height 17 1/2"
Walters Art Gallery (48.555)
Acquired by Henry Walters before 1931



Royal Porcelain Manufacture (Sèvres), with painting of
flowers by L.-J. Thénoret
French, decorator active at the factory 1741–77
Pomade Pot, 1757
Soft-paste porcelain, height 2 3/4"
Walters Art Gallery (48.588)
Acquired by Henry Walters, 1928



Royal Porcelain Manufacture (Vincennes)
French
Chocolate Cup and Saucer, ca. 1753
Soft-paste porcelain, 5 x 7 1/2"
Walters Art Gallery (48.2272)
Purchased with the help of a gift from the Louis and
Henrietta Blaustein Foundation, 1964



Royal Porcelain Manufacture (Sèvres)
French
Flower Vase, 1759
Soft-paste porcelain, 4 1/2 x 9 3/4"
Walters Art Gallery (48.620)
Acquired by Henry Walters, 1928

FRANK STELLA

Childress/Stella
The Chapel of the Holy Ghost, 1992
Stainless steel model, 33 x 27 1/2 x 32"
Collection of the artist

Frank Stella with Earl Childress, Robert Kahn Architects,
Nageli and Vallebuona Architekten, *Kunsthalle Project*,
1992
Stainless steel
9 x 60 3/4 x 42"
Collection of Museum of Modern Art, New York
Gift of Frank Stella

Ohonoo, 1994
Acrylic on fiberglass, 10' x 18' x 34"
Collection of the artist



German
Abduction of the Sabine Woman, late 17th century,
(after an engraving by Matthäus Merian of 1657)
Boxwood, 3 1/4 x 5 1/4"
Walters Art Gallery (61.49)
Acquired by William T. or Henry Walters before 1931