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P A U L G E O R G E S : S e l f - P o r t r a i t s

# PAUL GEORGES : Self-Portraits

January 22–March 5, 1995

Catalogue Essay by Stanley I Grand

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## ACKNOWLEDGMENTS

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This exhibition reflects the contributions of numerous individuals and organizations. I would like to express my gratitude to Paul and Lisette Georges; I have benefited greatly from their patience, assistance, and hospitality over the years. The same is true of Professor James M. Dennis.

Yvette Georges Deeton, manager of the Paul Georges Studio, has been involved with this exhibition from its genesis; her suggestions, comments, and criticisms have been invaluable. I also wish to thank Christopher Deeton, who framed the paintings and prepared them for shipment; Ken Showell for photographing the paintings; Arthur Mones for the photograph of Paul Georges; and William O'Reilly of Salander-O'Reilly Galleries, Inc., for arranging the transportation of the paintings.

All the paintings in the exhibition are courtesy of Salander-O'Reilly Galleries, Inc., New York City.

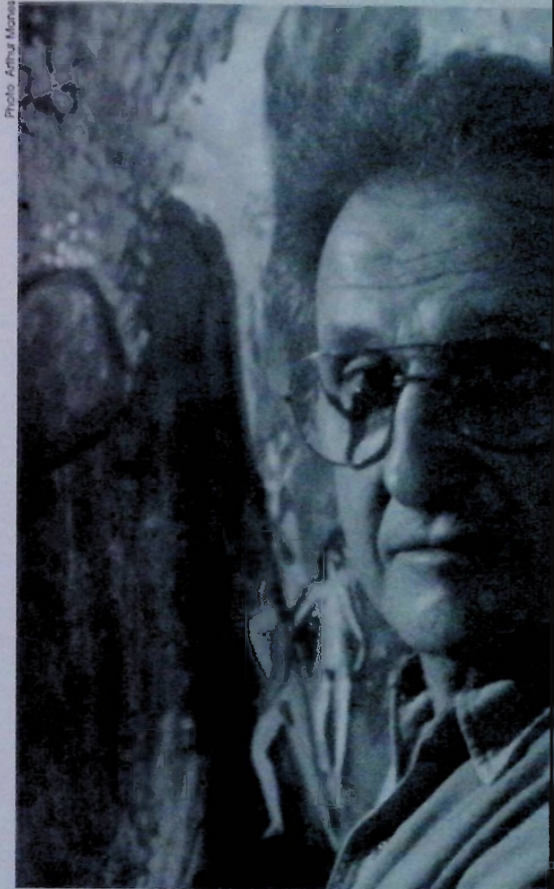
John Beck designed the catalogue, which was printed by Llewellyn & McKane, Inc., Wilkes-Barre, Pennsylvania.

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"Paul Georges: Self Portraits" exemplifies the spirit of the Sordoni Art Gallery's "Contemporary Masters" exhibitions. These one-person, mini-retrospectives of older artists focus on a particular theme or aspect of a life-long commitment to making art. Despite the vagaries of critical and popular support, these artists have persisted in following their own visions. They have remained productive during lean times. They have created an impressive body of work. They have earned the respect of their fellow artists. Paul Georges is one of them.

-S I G

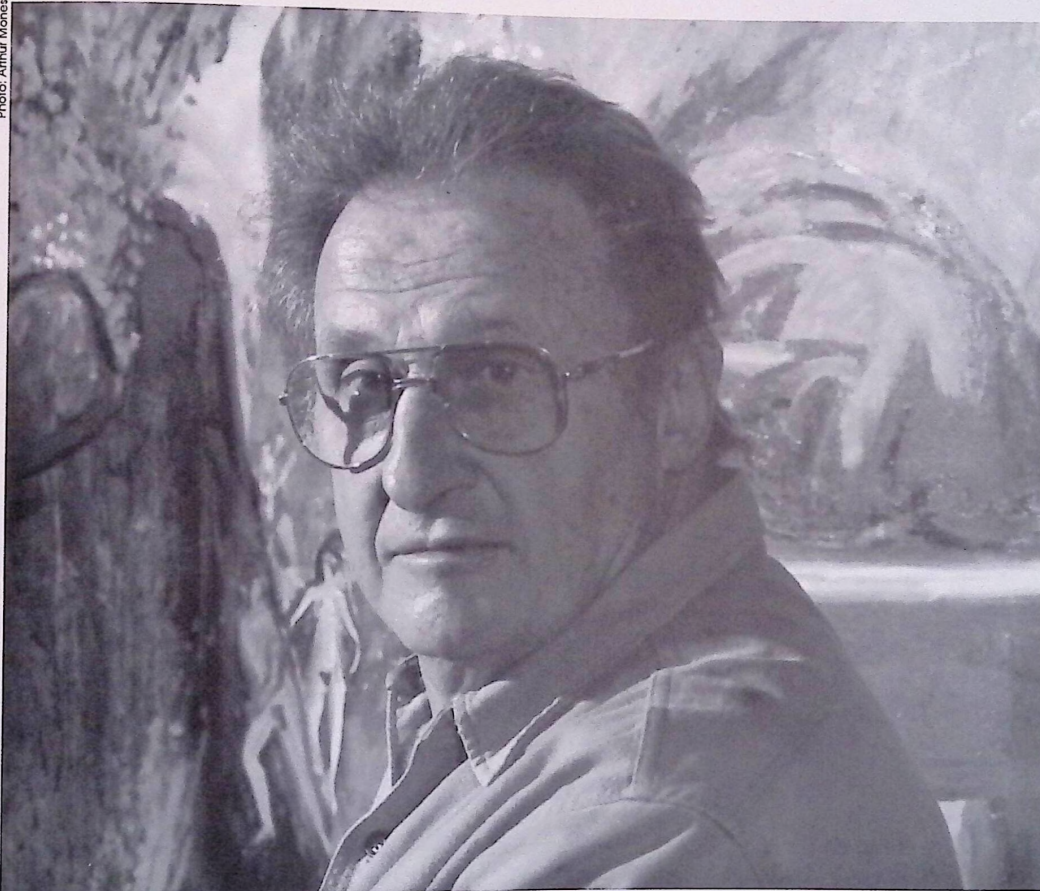
Photo: Arthur Mones



Paul Georges, New York City, December 12, 1994

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# PAUL GEORGES : Self-Portraits

Stanley I Grand

In a 1969 interview, Paul Georges recalled that a close encounter with death during World War II freed him to become an artist.<sup>1</sup> Surviving an enemy attack that left many of his friends and comrades dead and realizing that he too "should have been killed," Georges "just assumed from then on I was free but I didn't know how to act on that basis, I didn't know how to act as a free man."<sup>2</sup> After his discharge from the Army, Georges acted on his battlefield epiphany by becoming a painter.

Becoming an artist required that he discover his own means of expression. The "Triumph of American Painting," as Irving Sandler called the success of the original New York School painters, was a mixed blessing for younger artists like Georges who began showing in the mid-1950s. Georges has observed that

Abstract Expressionism for me represented freedom in the early 50s and those early painters were heroes, but it seemed complete to me so I had to change. Those painters who continued in that style seemed like false painters.<sup>3</sup>

Now seventy-one years old, Georges has been painting self-portraits since the 1940s. Looking at the works in this exhibition, which span five decades, one is struck by Georges' inventiveness: he refuses to adopt a narrow definition of the self-portrait. Instead, his self-portraits freely incorporate and combine narrative, landscape, interior, still-life, portraiture, and allegorical elements to produce paintings that transcend mere likeness. As Carter Ratcliff noted in 1983:

The ease with which Georges moves across boundaries, the apparent insouciance with which he leaps from category to category, has taken on, over the years, an additional weight of meaning. The very nature of his art, the wide reach of his style, begins to look like an allegory of the freedom a painter is able to claim if only the will to do so is present.<sup>4</sup>

Georges' initial experiments with a modernist vocabulary are reflected in *Self-Portrait*, c. 1946-47 (Figure 1) and *Untitled (Artist with Palette and Brush)*, c. 1949 (Figure 2). In *Self-Portrait* Georges, who studied with Hans Hofmann in 1947, uses a "push and pull" of colors to establish the picture plane. Painted in Paris while Georges was a student at the Atelier Fernand Léger, *Untitled (Artist with Palette and Brush)* shows the artist in a shallow, flattened space. The face, which combines three-quarter and frontal views, is clearly indebted to Picasso. Color plays a minimal role; indeed the linear quality of the work is more akin to drawing than to painting. Despite the Cubist style, which minimizes the likeness of the person portrayed, the prominent bulbous nose clearly belongs to Georges and allows us to see the painting as a self-portrait.

In 1952, Georges and his wife Lisette, the daughter of photographer Erwin Blumenfeld, left Paris for New York City, where they rented an apartment on 8th Street, in the heart of the art world. He was twenty-nine years old.

In New York, Georges experimented with a number of different styles as he replaced his Cubist with a more plastic manner.

Early critics including Frank O'Hara (1954) and Parker Tyler (1955), who noted his "protean way of painting," commented on his ability to work simultaneously in several different styles.<sup>5</sup> Reviewing an early solo exhibition, Laverne George (1955) observed that "The surprising thing about this range of period styles is that however much on first glance one would think he'd stumbled on group show, after a while a single personality can be felt behind the uninhibited diversity."<sup>6</sup>

Recalling these early years, Georges wrote as follows:

I did not search for a style, that is why my paintings were, and are, so disparate. I wanted to be able to speak in the language of painting. In order to do so, I had to accept painting's limitations, which are also, as Georges Braque said, its strengths. Accepting the limitations of painting allows me to be free.<sup>7</sup>

Georges' maturation as an artist coincided with a profound change in his personal life. The war and subsequent art training had extended his apprenticeship well beyond early adulthood. He and Lisette had put off starting a family, but within weeks of his thirtieth birthday in 1953, Lisette became pregnant. Seeing in his wife's fecund form a new ideal of feminine beauty, Georges painted what he has called his first "realistic" painting: *Pregnant Lisette*, 1953 (not in exhibition). Georges quickly and dramatically explored the potential of his new realist style in *Self-Portrait Green*, 1955 (Figure 3).

*Self-Portrait Green* signals Georges' new freedom to step beyond the limitations of a single style and to draw inspiration from the greater tradition of Western painting. Georges' "return to tradition," however, reflected his assimilation of Abstract Expressionism. As Fairfield Porter wrote in 1961:

For all of its peculiarity, "American-type" painting contains within itself just as Impressionism did, a sort of assimilation of tradition. This assimilation of tradition comes about through a reaction with the deepest, most inexpressible force of tradition, and it creates a new artistic capital. In such an artistic capital a significant conservative "return to tradition" can occur.

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Georges' paintings represent such a return. But tradition is available to him, here in New York, because it was first assimilated by the New York School, and the form in which it is available is characteristic of this abstract school.<sup>8</sup>

In *Self-Portrait Green*, the artist contemplates a canvas. The "tough guy" pose, with the thumb of the left hand hooked over the belt, contrasts with the sensitivity of the face. Although the front of the painting that he studies is not visible to the viewer, one can infer from the notation "TOP" on the stretcher that the work is either non-objective or that the stretcher once held a non-objective painting. The back of the canvas and its placement in the composition recall such well-known works as Velázquez's *Las Meninas* (1656), Goya's *Self-Portrait Painting in the Studio* (1785) and *The Family of Charles IV, with Goya Painting Them* (1800-01), or Cézanne's *Self-Portrait with Palette and Easel* (c. 1885-87). The dark tonalities and loose expressive brushwork also recall Velázquez and Goya, while the lighting, which comes from the upper left, evokes Rembrandt's divine light.

Reflecting an unmistakably modern sensibility, however, Georges flattened the picture in several ways. He turned the stretcher almost parallel to the picture plane to create a shallow space and counter any tendency to perspectival recession. His painterly technique, which blurs figure-ground relationships, further flattens the picture. Finally, he uses letters and words to emphasize the surface, as in the Synthetic Cubism of Picasso and Braque.

The words, however, should not be read solely as a formal device. The inclusion of the artist's name, home address (231 East 11th Street in New York), and hanging notation indicate that the painter is an active member of the New York art community whose works are included in contemporary exhibitions. Indeed, Georges had begun to receive confirmation of his status as an artist. Clement Greenberg, for example, had included him in "Emerging Talent," an important group exhibition at the Kootz Gallery in January 1954, and the Hansa Gallery had scheduled his first one-

man exhibition in New York for November. Although the exhibition never took place—Georges removed his paintings from the gallery prior to the opening—Frank O'Hara saw them and, ironically, gave Georges' non-exhibition a favorable review in *Art News*.<sup>9</sup>

In the years following the abortive Hansa Gallery experience, Georges continued to refine his naturalistic style. Like Courbet's *The Painter's Studio: A Real Allegory Summing up Seven Years of My Life as an Artist* (1854–55), with which it shares many similarities, Georges' *Artist, Lisette and Paulette in Studio*, 1956 (Figure 4) is a real-life allegory that summarizes a stage in his aesthetic development.

One of his largest paintings to date, *Artist, Lisette and Paulette* shows a new confidence and *gravitas*. Georges has divided the composition into three quasi-equal parts that represent the artist-creator, the work of art, and the artist's inspiration. Much as the overall warm tonality (obtained by using a Maroger medium) unifies the work, the tripartite composition proclaims the unity of his life and art and the equivalence of the generative and imaginative.

On the left stands Paulette, Georges' two-year-old daughter, whose name is the diminutive and feminine version of his own. She raises her left hand to her mouth; her right hand rests lightly on her father's arm. This touch, combined with a continuous, encompassing contour line that flows from Georges' head and shoulder links her unmistakably to her father. He is her creator just as he is about to create a work of art.

Georges himself is seated. His right hand, holding a piece of charcoal, makes the transition from the left to the composition's center. The painting portrays the moment before creation, before he begins to draw, in order to emphasize the mental over the manual activity. Paulette's reflexive gesture of surprise pays witness to the miracle in progress. The isolated placement of the artist's hand just above the center of the canvas underscores that the miracle can become tangible only through the intercession of the artist.

On the right, Lisette, nude, sits on an elevated platform covered with drapery that cascades from the corner above her head.

Mother of his child and muse to his art, she rests her crossed legs on a box or crate as she looks at her husband and child. Providing a modicum of modesty, a light cloth crosses one thigh. Lisette's nudity contrasts with the geometric forms of the easel and drawing paper and suggests the familiar nature-culture, sensual-intellectual dichotomy.

In 1956, the year preceding the completion of *Artist, Lisette and Paulette*, Georges published "A Painter Looks at a) the Nude, by Corot" in which he discussed the difficulties in painting a nude:

Devious means are required to render her if one wants to show a nude truly. She must be free in space, she must belong to it, she must relate to it. If one thinks of her as an object all is lost, if one does not think of her as an object all is lost. There is the same contradiction in painting of this kind as there is in woman herself. If one paints the relations one does not have the essence, and if one paints the thing the essence eludes you.<sup>10</sup>

Georges' insistence that the nude must be both "free in space" and "must belong to it" became his major formal concern. He wanted neither to create "allover" Abstract Expressionist space, in which the figure-ground relationship blurred, nor traditional paintings, in which the figure and ground were clearly distinct and separate. Rather he wanted to combine both movement and form in an ambiguous, constantly changing "orbital" relationship.

In orbital space, the forms circle around each other like satellites in constantly changing trajectories; the relationship between forms remains ambiguous, open and "capable of change depending on how you see it."<sup>11</sup> Orbital space is the opposite of perspectival space, which locates forms in rational, measurable, static, and closed pictorial relationships.

*Self-Portrait*, 1959 (Figure 5), which was shown in his 1960 self-portrait exhibition at the Great Jones Gallery, demonstrates orbital space. Here the artist, holding a brush, sits on a bentwood chair. Using a loaded brush and painting wet-into-wet in the Venetian manner, Georges subordinates details to create a more generalized, rather than individualized, self-portrait. Georges' expressive brush-

work and the monochromatic palette create a relationship that integrates the figure into the ground. One is uncertain where the figure ends and the ground begins; neither figure nor ground loses its identity.

For Georges, grappling with the contradiction between finite form and expressive movement is just the classic formal problem of modernism. The difficulties that he encountered in attempting to create a work that echoed the difficulties inherent in trying to live

In the early 1960s, Georges made the transition from value painting to color. This change is dramatically compared in *Standing Self-Portrait in Studio*, 1959 (Figure 6) and *Self-Portrait*, 1962–63 (Figure 7). One notes further that Georges learned to animate his figure in the latter composition by contrapposto and by imparting a sense of motion that suddenly looks up.

As Georges perfected his formal skills, he became preoccupied with the question:

"Formal for what?" I say to myself. . . . It seems to me that to be formal, is to say something. If you have nothing to say, we got where we are."<sup>12</sup>

In Georges' mind formal innovation had replaced content:

All the "isms" of the 20th century—Futurism, Abstractism, as well as Pop and Op Art [are] really about process, not about content. . . . When this happens alienation

There has to be some urgent need. . . . I think none of us is really trying to speak about our needs. That's what we've done until about a hundred years ago.<sup>13</sup>

Mother of his child and muse to his art, she rests her crossed legs on a box or crate as she looks at her husband and child. Providing a modicum of modesty, a light cloth crosses one thigh. Lisette's nudity contrasts with the geometric forms of the easel and drawing paper and suggests the familiar nature-culture, sensual-intellectual dichotomy.

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work and the monochromatic palette create an ambiguous spatial relationship that integrates the figure into the overall composition: one is uncertain where the figure ends and the ground begins, yet neither figure nor ground loses its identity.

For Georges, grappling with the contradiction between the picture surface and the picture plane, between surface and depth, between finite form and expressive movement became more than just the classic formal problem of modernism. The pictorial contradictions that he encountered in attempting to create free paintings echoed the difficulties inherent in trying to live as a free man.

In the early 1960s, Georges made the transition from tonal or value painting to color. This change is dramatically apparent if one compares *Standing Self-Portrait in Studio*, 1959 (Figure 6) with *Seated Self-Portrait*, 1962-63 (Figure 7). One notes further how Georges has learned to animate his figure in the latter composition by means of contrapposto and by imparting a sense of momentariness, as the artist suddenly looks up.

As Georges perfected his formal skills, he became increasingly preoccupied with the question:

"Formal for what?" I say to myself. . . . It seems to me the only reason . . . to be formal, is to say something. If you have nothing to say, that's how we got where we are."<sup>12</sup>

In Georges' mind formal innovation had, unfortunately, replaced content:

All the "isms" of the 20th century—Futurism, Abstract Expressionism . . . as well as Pop and Op Art [are] really about process. . . . The means have become the ends. . . . When this happens alienation and cynicism set in.<sup>13</sup>

There has to be some urgent need. . . . I think none of us are artists unless we're trying to speak about our needs. That's what art has been about . . . until about a hundred years ago.<sup>14</sup>

By the end of the 1960s, Georges felt an "urgent need" to address some of the dynamic events that characterized that turbulent decade. One such painting is *My Kent State*, 1970-71 (Figure 10).

As the American military presence in Viet Nam expanded during the 1960s, so did the domestic antiwar movement. When President Nixon ordered the invasion of Cambodia in the spring of 1970, his actions provoked widespread protests, including one at Kent State University, which ended tragically on May 4, when Ohio National Guardsmen fired on a group of students, killing four and wounding nine.

Georges expressed his outrage in a number of paintings. In *My Kent State*, many figures are compressed into a shallow space, suggesting crush and panic, chaos and fright. Georges himself appears in the center of the composition, kneeling and restraining his muse, who attempts to flee. The artist and muse are surrounded by National Guardsmen, clouds of tear gas, and on the ground, the foreshortened body of a dead student whose blood merges with the painted red border. The artist's pose was appropriated or transposed from a photograph by John P. Filo that appeared in *The New York Times* on May 5, 1970. One of the best known and most powerful photographs of the 1970s, it depicts an anguished young woman kneeling beside a slain student. On the painting's right, Georges has represented Richard Nixon and Vice President Spiro Agnew. Although Nixon turns away from the violence, his blood-covered hands emphasize his guilt.

Georges, of course, is not unique among modern artists in responding to shocking or tragic contemporary events. Indeed, *My Kent State* belongs to a long tradition of particularized protest paintings that include Goya's *Third of May, 1808* (1814), Gericault's *The Raft of the Medusa* (1819), Manet's *The Execution of Maximilian* (1868), Ben Shahn's *The Passion of Sacco and Vanzetti* (1931-32), and Picasso's *Guernica* (1937). The closest parallel, however, is with Philip Evergood's *An American Tragedy* (1937), which commemorates a 1937 Memorial Day clash between strikers and police at the Republic Steel Company mill in Gary, Indiana. Both works are



responses to specific incidents. Both artists painted themselves as participants in the events, although neither had been at the scene. Both artists used news photographs in their compositions. Numerous compositional similarities exist as well, most particularly the centralized man and woman, the massed agents of authority, and the placement of the dead. Finally, both use an idealized image of woman. For Evergood, woman is not only a protector of man, but also a symbol of new life amidst the chaos, repression, and death. Georges' muse similarly represents the powers of creation, if not procreation.

*My Kent State* should not be read simply as a particularized protest. Rather, Georges viewed the killings at Kent State as a massive attack on American civic freedoms. The constitutional rights of citizens to speak freely, to assemble peacefully, to petition their government, to receive a fair trial (instead of a summary execution), and to avoid involuntary servitude (the draft) seemed to have died in a fusillade. Georges, for whom freedom is the primary value, felt that he must condemn the government repression.

In addition to speaking out against political repression, Georges also challenged the prevailing critical viewpoint that considered figurative art inferior to abstract art. As part of his rebellion against a new "mainstream" orthodoxy, he vigorously sought to expand the exhibition opportunities for representational artists through his activities with the Alliance of Figurative Artists, which he helped to found in February 1969. Modeled on the Eighth-Street Club, which Georges had frequented in the early 1950s, the Alliance provided a Friday-evening forum where artists could present work, lecture, receive critical feedback, and participate in panel discussions.

During the late 1960s and early 1970s, many of the figurative artists active in the Alliance met at the Cedar Tavern, which was once the favorite hangout of the first generation New York School artists. Georges portrayed several of the new regulars in *Cedar Tavern, 1973-74* (Figure 14). Seated at the table, clockwise from the lower left corner, are Georges (wearing a grey sweater with leather elbow patches), Sam Thurston, Anthony Santuoso, and Marty

Pachek. Standing between Pachek and Paul Kesika (bearded and wearing a red sweater), Camille (Carmella) Nandanici serves coffee. Continuing around the table are Aristodimos Kaldis (an artist Georges met in 1947), an unidentified young woman, and Jim Wilson. Behind the table, Howard Kalish and Jacob (Jack) Silberman are seated at the bar. The tiny head to the right represents Mike Berg. Anthony Siani (who along with Silberman sued Georges for libel alleging that he had depicted them as "violent criminals" in the *Mugging of the Muse* [1972-74, not in exhibition]) appears standing directly above the waitress's tray.

*Interior at Walker, 1972* (Figure 11) and *Self-Portrait with Cabinet, 1972-74* (Figure 13) document two domestic views. In the first, the artist embraces his wife Lisette. The setting is the family's loft, purchased in 1970, on Walker Street in the Tribeca area of Manhattan. The second shows the artist leaning against a china cabinet that is still to be seen in the loft's dining area. Together these paintings celebrate, on one level, the painter's attainment of financial security for the first time in his life.

The following year, 1973, Georges turned fifty and began *Fantasy About Freedom #1, 1973-76* (Figure 15). Here we see the somewhat overweight, middle-aged artist gamboling on the beach with three young women who, like the artist, have abandoned their bathing suits. This lyrical pastoral, a combination of personal daydream and art historical references, recalls Georges' earlier paintings on the theme of the Three Graces.

Georges frequently employs caricature as an essential visual device. The element of humor associated with caricature gives a droll cast to the image, prevents it from becoming excessively earnest, and in consequence, strengthens its aesthetic power. E. H. Gombrich observed that "The invention of portrait caricature presupposes the theoretical discovery of the difference between likeness and equivalence."<sup>15</sup> Georges understands this difference completely. By means of isolation, generalization, simplification, exaggeration, caricature schematizes details and removes them from the realm of the particular to the allegorical. Thus caricature changes Georges' *Fantasy* from a study of the artist's physiognomy

or character into a more generalized image of the artist liberated from the restraints of propriety and decorum. Or, as Richard Brilliant has noted, the role assumed by the artist tends to "define" rather than "define" the character of the individual.<sup>16</sup>

Typically, Georges' self-portraits depict the artist in a positive manner of affirmative freedom. They are not preoccupied with analysis, introspection, or despair. Art is his weapon in the defense of a civilization whose primary virtue is freedom. Although he holds these values sincerely, his use of caricature gives the composition an irreverent, unmistakably modern feeling.

In formal terms, *Fantasy* is constructed to demonstrate pictorial freedom: the vast sky above the low horizon creates a leveling feeling because, according to Georges, "everything above the horizon line opens up."<sup>17</sup> (His use of a low horizon is seen in *Portrait in Studio, 1982* [Figure 16] as well.) This not only creates an "architecture of openness," but also liberates the figures by setting them against the sky.<sup>17</sup> Similar effects are found in Renaissance and Baroque illusionistic ceilings.

The placement of the small figure on the left, in an indeterminate space, also demonstrates pictorial freedom. Georges has observed that in Bruegel's *Hunters in the Snow* (1565):

You see large figures on the left moving over the hill, and you see little figures at the bottom right. To get to these little figures you have to go down instead of up. Normally in perspective, something that's behind something else is above it—a closer chair is lower, the further one is higher—but paintings have to resolve themselves on the wall. If you want what is nearer up high, you can oppose the rule at the same time and obeying it.<sup>18</sup>

By situating the smaller figure to the left and below the cavorting nudes, the artist counters any tendency toward perceptual recession, as it is countered in the Bruegel. Instead of going back in space, the eye is drawn down, understating the integrity of the painting's surface.

Representative of his mature self-portraits of the artist-artist, *Self-Portrait in the Studio, c. 1983* (Figure 17) portrays C

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*Interior at Walker*, 1972 (Figure 11) and *Self-Portrait with Walker*, 1972-74 (Figure 13) document two domestic views. In the first, the artist embraces his wife Lisette. The setting is the family's apartment purchased in 1970, on Walker Street in the Tribeca area of Manhattan. The second shows the artist leaning against a china cabinet that is still to be seen in the loft's dining area. Together these paintings celebrate, on one level, the painter's attainment of financial security for the first time in his life.

The following year, 1973, Georges turned fifty and began painting *About Freedom #1*, 1973-76 (Figure 15). Here we see the artist, somewhat overweight, middle-aged artist gamboling on the beach with three young women who, like the artist, have abandoned their business suits. This lyrical pastoral, a combination of personal memory and art historical references, recalls Georges' earlier paintings on the theme of the Three Graces.

Georges frequently employs caricature as an essential visual element. The element of humor associated with caricature gives a distance to the image, prevents it from becoming excessively sentimental, and in consequence, strengthens its aesthetic power. E. H. Gombrich observed that "The invention of portrait caricature opposes the theoretical discovery of the difference between likeness and equivalence."<sup>15</sup> Georges understands this difference completely. By means of isolation, generalization, simplification, or exaggeration, caricature schematizes details and removes them from the realm of the particular to the allegorical. Thus caricature distances Georges' *Fantasy* from a study of the artist's physiognomy

or character into a more generalized image of the artist liberated from the restraints of propriety and decorum. Or, as Richard Brilliant has noted, the role assumed by the artist tends to "displace" rather than "define" the character of the individual.<sup>16</sup>

Typically, Georges' self-portraits depict the artist in a positive manner of affirmative freedom. They are not preoccupied with self-analysis, introspection, or despair. Art is his weapon in the defense of a civilization whose primary virtue is freedom. Although he holds these values sincerely, his use of caricature gives the composition an irreverent, unmistakably modern feeling.

In formal terms, *Fantasy* is constructed to demonstrate pictorial freedom: the vast sky above the low horizon creates a levitating feeling because, according to Georges, "everything above the horizon line opens up."<sup>17</sup> (His use of a low horizon is seen in *Self-Portrait in Studio*, 1982 [Figure 16] as well.) This not only creates an "architecture of openness," but also liberates the figures by silhouetting them against the sky.<sup>17</sup> Similar effects are found in Renaissance and Baroque illusionistic ceilings.

The placement of the small figure on the left, in an indeterminate space, also demonstrates pictorial freedom. Georges has observed that in Bruegel's *Hunters in the Snow* (1565):

You see large figures on the left moving over the hill, and you see little figures at the bottom right. To get to these little figures you have to go down instead of up. Normally in perspective, something that's behind something else is above it—a closer chair is lower, the further one is higher—but paintings have to resolve themselves on the wall. If you place what is nearer up high, you can oppose the rule at the same time as obeying it.<sup>19</sup>

By situating the smaller figure to the left and below the cavorting nudes, the artist counters any tendency toward perspectival recession, as it is countered in the Bruegel. Instead of going back in space, the eye is drawn down, underscoring the integrity of the painting's surface.

Representative of his mature self-portraits of the artist-as-artist, *Self-Portrait in the Studio*, c. 1983 (Figure 17) portrays Georges

wearing clean, if casual, clothing. His brush appears to touch one of his own paintings, seen in reverse, hanging on the wall behind the artist. This action compresses and contradicts the illusion of three-dimensionality and creates a figure-ground ambiguity that serves to flatten the picture. The three smaller paintings on the wall behind the artist are reverse images of color reproductions—Balthus' *The Room* (1952-54), Mantegna's *Judith and Holofernes* (c. 1495), and Velázquez's *Pope Innocent X* (1650)—that hang in Georges' studio. While "true" to optical reality, the reproductions appear reversed because Georges paints his self-portraits by looking in a mirror and not from photographs.

In his self-portraits, Georges consistently depicts himself in casual attire. In part this is verisimilitude: he paints in old, casual clothing (note the longevity of the sweater that appears in *Standing Self-Portrait in Studio*, 1959 [Figure 6], *Seated Self-Portrait*, 1962-63 [Figure 7], and *Cedar Tavern*, 1973-74 [Figure 14]). By refusing to adopt the sartorial trappings of the middle class (that is the business suit), Georges emphasizes his position as an outsider, free to do what he wants, which in his case is to be an artist. Unconcerned with the conventions of dignity and decorum, he is free to paint himself naked (Figure 15), or to be what Sidney Tillim once called him: a "sentimental vulgarian."<sup>20</sup>

The image of the gentleman-artist that Georges emphatically rejects evolved over five centuries. Discussing Velázquez's *Las Meninas* in the Prado, for example, Jonathan Brown has emphasized the work's "transcendent social implications—the condition of painting as a liberal, noble art and thus of painters as artists entitled to enjoy the privileges of high social status."<sup>21</sup> Likewise in nineteenth-century France: Henri Fantin-Latour's well-known *Portrait of Édouard Manet* (by 1867) in the Art Institute of Chicago, for example, seems more a likeness of a bourgeois dandy than of a prominent member of the avant-garde.

Georges readily adopts the romantic image of the bohemian artist as a schema of freedom. He expects the viewer to recognize the social convention of the bohemian artist and to understand that image's connotations of freedom. He is not concerned with

the "originality" of the schema, but rather in its ability to convey a meaning.

*In the Studio*, 1989-90 (Figure 18) shows the artist standing in the doorway of his Normandy studio. A strong light falls on half of his face while shadow obscures the rest. The dark, almost gloomy interior contrasts with the sunny courtyard much as the contemplative artist differs from the active workman outside. Although holding a brush, he is not painting. Slightly behind the artist, beneath a picture hanging on the wall, a dog waits patiently on the floor. Further back, a still life of rag, bowl, and bottles sits on a worktable. At the very rear of the studio, a ladder leans against the wall next to a large, unfinished painting.

Color plays a fundamental role in this work by maintaining the integrity of the surface and, as such, reflects his early training with Hans Hofmann. Unlike those who view the picture surface as a kind of window onto the world, Hofmann saw the surface as a dynamic equilibrium of competing forces that "push and pull" against each other. In this work, the warm colors appear to push outward or advance while the cool colors recede or pull back. This equipose produces an illusion of space or depth by means of color rather than by perspective.

Georges' view of color recalls Maurice Denis' famous dictum, at the turn of the century, that "a picture—before being a war-horse, a nude woman, or some sort of anecdote—is essentially a surface covered with colours arranged in a certain order."<sup>22</sup> Georges believes that color is the one thing that an artist can put on the canvas that is not "illusion." He notes that although the painter can capture the exact hue of a sock or shirt, he can neither recreate three-dimensional space nor introduce motion onto a two-dimensional surface. Consequently when perspective, value (light and dark), or movement are used to "solve" a painting, the result invariably looks "fake."

Georges obviously does not forbid illusion; however, he subordinates perspective to color. Red, for example, counteracts the recession of the strong diagonal orthogonals. The juxtaposition of

small areas of red near the bottom of the painting with a larger one above also creates a kind of reverse perspective. If one were to draw imaginary lines from the sandals to the top and bottom edges of the red painting in the "background," the lines would diverge, or open up, instead of converging or closing down. This lateral movement, created by color on the surface, counterbalances linear recession and illusionistic space.

Multiple vanishing points and horizon lines further exacerbate the sense of ambiguity in the picture. Indeed it is difficult to locate the horizon. We would expect a high horizon line in a standing self-portrait like *In the Studio* since the horizon line corresponds to the artist's eye level. The horizon line, however, is neither constant, predictable, nor imitative of reality.

Georges also uses *passage*, the technique associated with Cézanne and Analytical Cubism, to eliminate the illusion of planar recession and to create spatial ambiguity. In *In the Studio*, aquamarine combines the artist's figure and the blue painting on the wall "behind" into a single shape that simultaneously emphasizes the surface and creates Georges' ambiguous "orbital space."

Throughout his career, which began professionally in the late 1940s, Georges has returned again and again to the subject of the artist working in his studio. Picasso's observation that "One's work is sort of a diary"<sup>23</sup> is particularly true of Georges.

I always work. . . . Even if I don't like what I do, I don't judge it. . . . I just do it and put it away.<sup>24</sup>

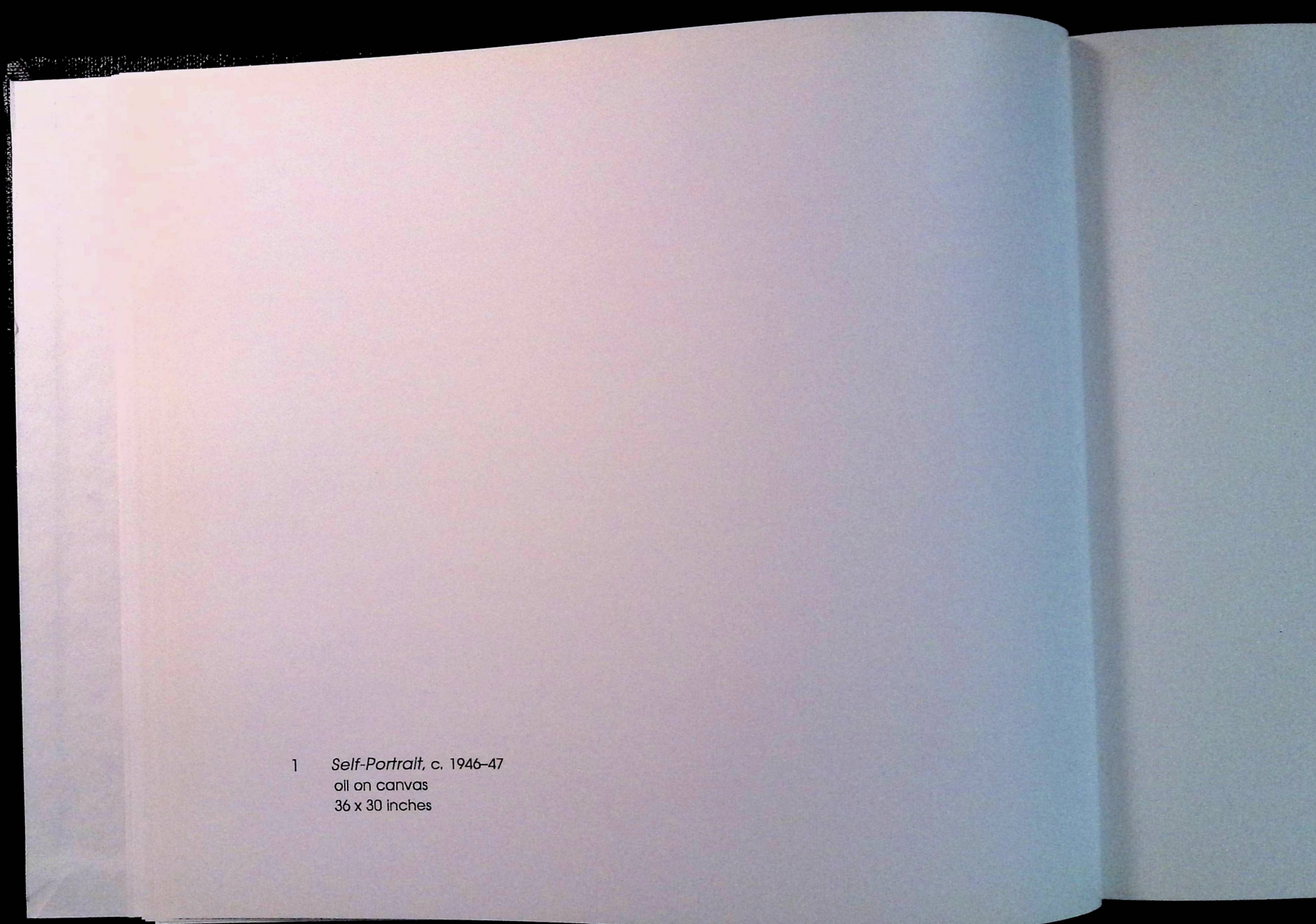
He is not plagued by self-doubt, cynicism, or nihilism as he strives to live as a free man through art. In his self-portraits, Georges asserts the primacy of the individual in a depersonalized industrial society and, further, that freedom cannot exist without individual responsibility. Never the cool, aloof *flâneur* observing the world go by, Georges engages and transforms his subjects by means of a sophisticated formal vocabulary. His passionate pictorial journal records the progress of a private man made public.

## NOTES

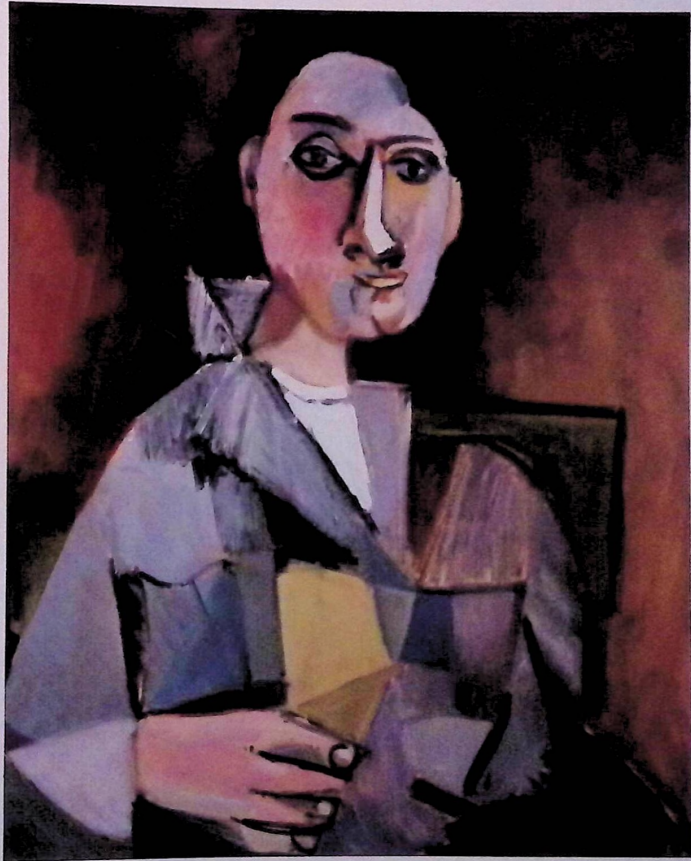
1. For an extensive discussion of the issues raised in this essay, see my "Allegories of Freedom in the Paintings of Paul Georges" (Ph.D. dissertation, University of Wisconsin-Madison, 1993).
2. Interview with Karl Fortess, October 1969. Archives of American Art.
3. Paul Georges to author, December 12, 1994.
4. Carter Ratcliff, "Paul Georges," *ACM Journal*, Fall 1963, p. 7.
5. F.O'H. [Frank O'Hara], "Paul Georges," *Art News*, November 1954, p. 61. P.T. [Parker Tyler], "Paul Georges," *Art News*, November 1955, p. 49.
6. Laverne George, "Paul Georges," *Arts Magazine*, December 1956, p. 50.
7. Paul Georges to author, January 3, 1995.
8. Fairfield Porter, "Art, Georges: The Nature of the Artistic Tradition," *The Nation*, February 11, 1961, p. 128. Reprinted in Fairfield Porter, *Art in Its Own Terms: Selected Criticism 1935-1975*, edited by Rackstraw Downes (New York: Taplinger, 1979), p. 130.
9. F.O'H., "Paul Georges," p. 61.
10. Paul Georges, "A Painter Looks at a) The Nude, b) Corot," *Art News*, November 1956, p. 40.
11. *Ibid.*
12. Paul Georges, moderator of "Where Are We Now?" a panel discussion held February 19, 1971 at the Alliance of Figurative Artists, New York City.
13. Quoted in Diane Cochrane, "Paul Georges: The Object Is the Subject," *American Artist*, September 1974, p. 59.
14. *Ibid.*

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11. Ibid.
12. Paul Georges, moderator of "Where Are We Now?" a panel discussion held February 19, 1971 at the Alliance of Figurative Artists, New York City.
13. Quoted in Diane Cochrane, "Paul Georges: The Object Is the Subject," *American Artist*, September 1974, p. 59.
14. Ibid.
15. E. H. Gombrich, *Art and Illusion: A Study in the Psychology of Pictorial Representation* (Princeton, N.J.: Princeton University Press, Bollingen Paperback, 1969), p. 342.
16. Richard Brilliant, *Portraiture* (Cambridge: Harvard University Press, 1991), p. 101.
17. Paul Georges as member of a panel, "Science Fiction, Myth and Fantasy Fantasy—Moral on the Macabre," held at the Alliance of Figurative Artists on November 17, 1978.
18. Ibid.
19. Artist's statement in Hudson River Museum, *The World Is Round* (Yonkers, N.Y.: The Hudson River Museum, 1987), p. 25. Paul Georges used the same Bruegel example to explain Hofmann's "push and pull" to Larry Rivers. (Larry Rivers with Arnold Weinstein, *What Did I Do: The Unauthorized Autobiography* [New York: HarperCollins, 1992], pp. 79-80).
20. Sidney Tillim, "New York Exhibitions: The Month in Review," *Art Magazine*, January 1963, p. 42.
21. Jonathan Brown, *Images and Ideas in Seventeenth-Century Spanish Painting* (Princeton, N.J.: Princeton University Press, 1978), p. 93.
22. Maurice Denis, "Définition du Néo-traditionnisme," published in August, 1890, quoted in George Heard Hamilton, *Painting and Sculpture in Europe 1880-1940*, The Pelican History of Art (New York: Penguin Books, 1972), p. 107.
23. William Rubin, editor, *Pablo Picasso: A Retrospective* (New York: Museum of Modern Art, 1980), p. 277.
24. Interview with Karl Fortess, October 1969.



1 *Self-Portrait*, c. 1946-47  
oil on canvas  
36 x 30 inches



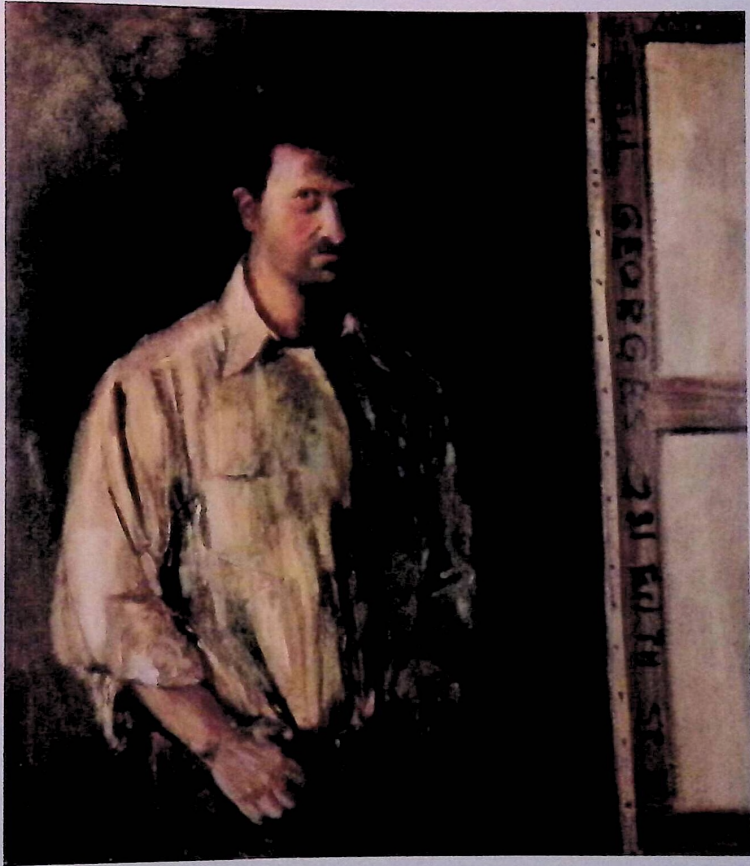
2 *Untitled (Artist with Palette and Brush)*, c. 1949  
oil on masonite  
46½ x 32½ inches

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oil on masonite  
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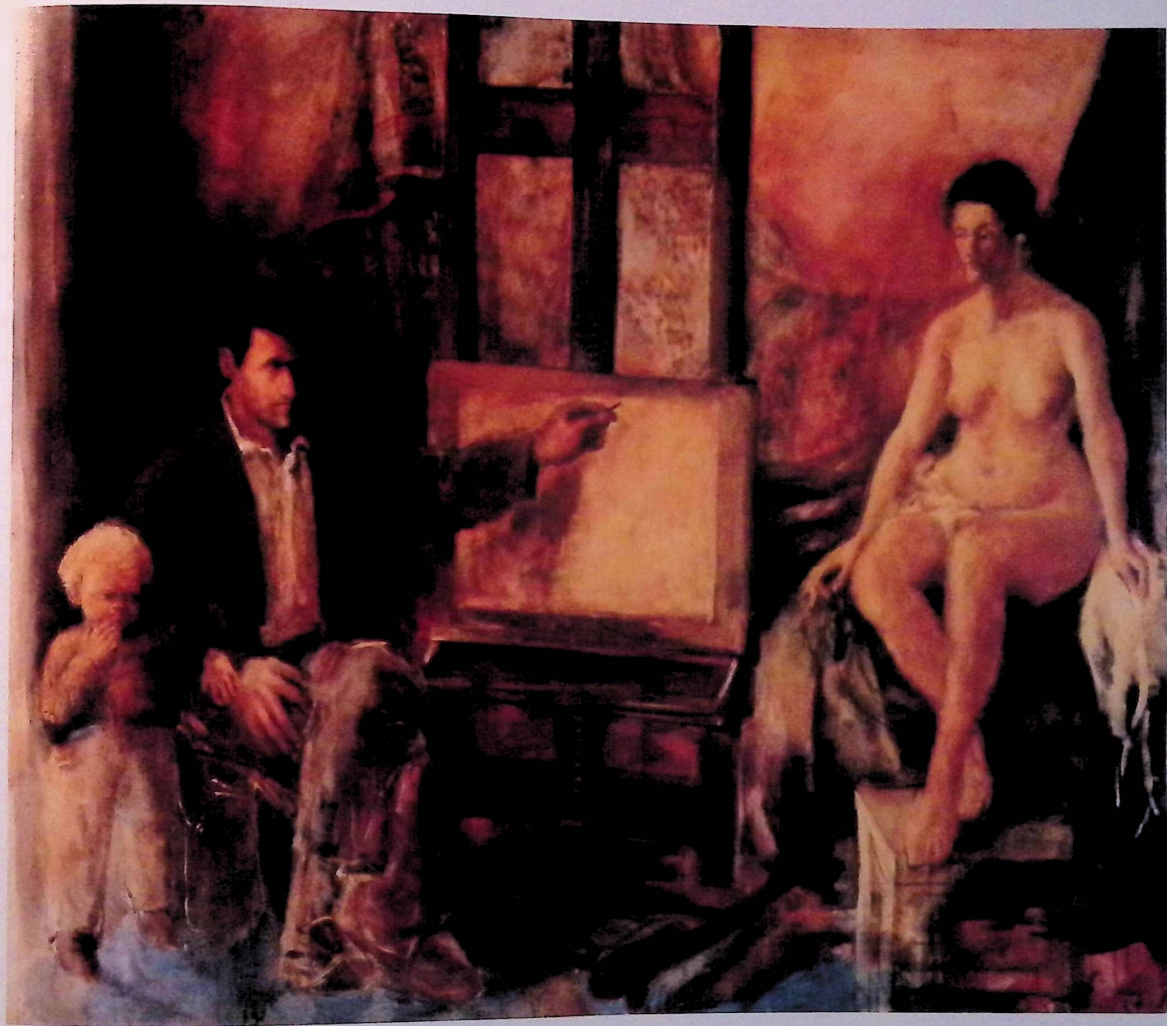


3 *Self-Portrait Green*, 1955  
oil on linen  
48<sup>3</sup>/<sub>4</sub> x 43<sup>1</sup>/<sub>8</sub> inches



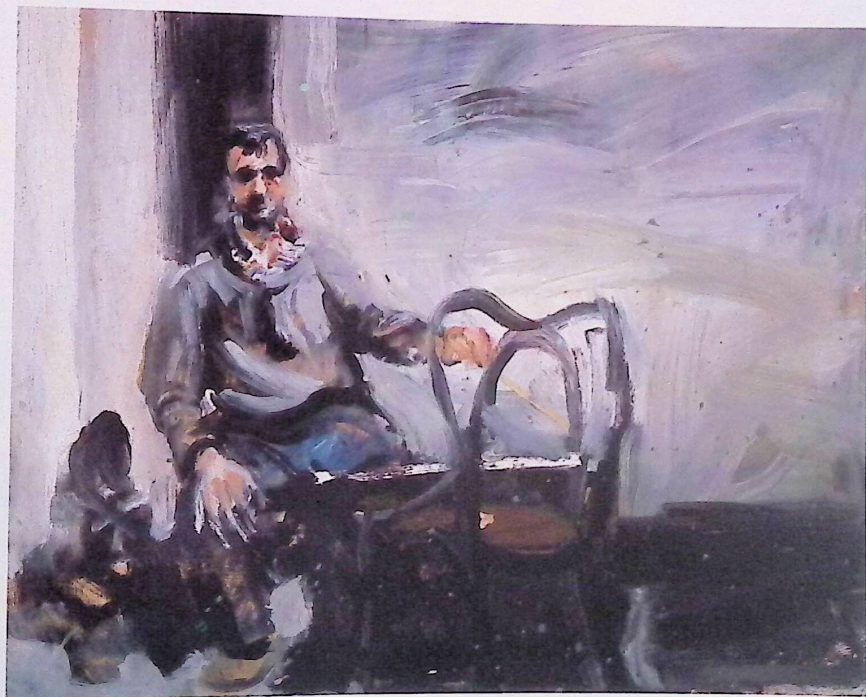
4 *Artist, Lisette and Paulette in Studio*, 1956  
Maroger medium on linen  
75½ x 87½ inches






5 *Self-Portrait*, 1959  
oil on linen  
25 <sup>3</sup>/<sub>4</sub> x 31 <sup>3</sup>/<sub>4</sub> inches

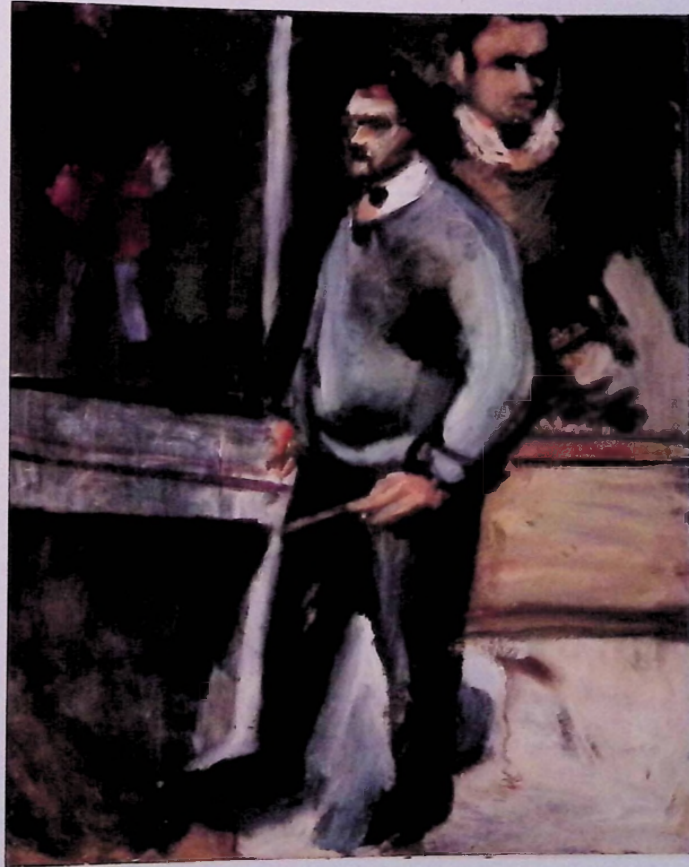


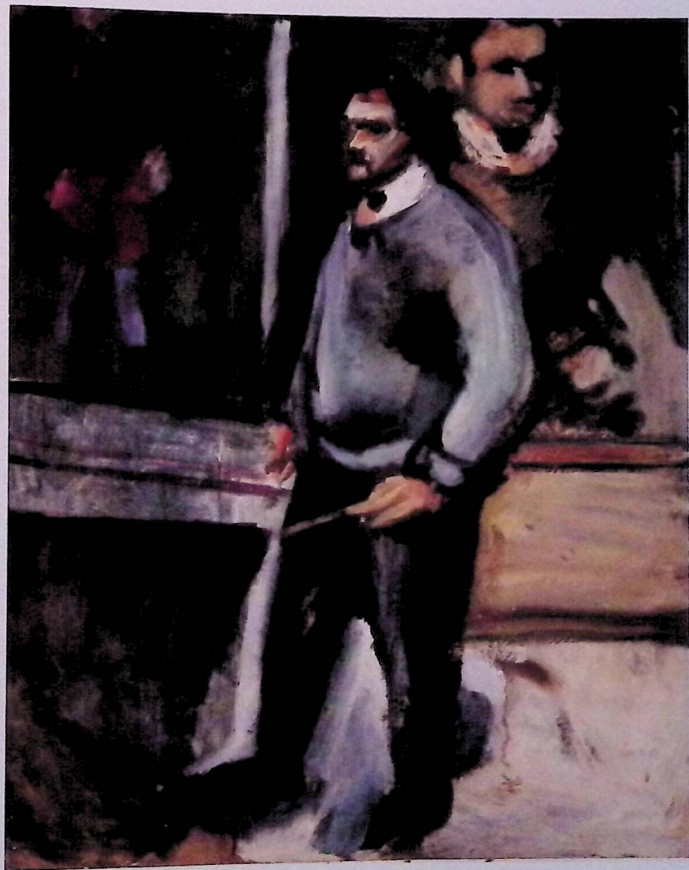




6 *Standing Self-Portrait in Studio*, 1959  
oil on linen  
33 $\frac{1}{2}$  x 27 $\frac{3}{4}$  inches

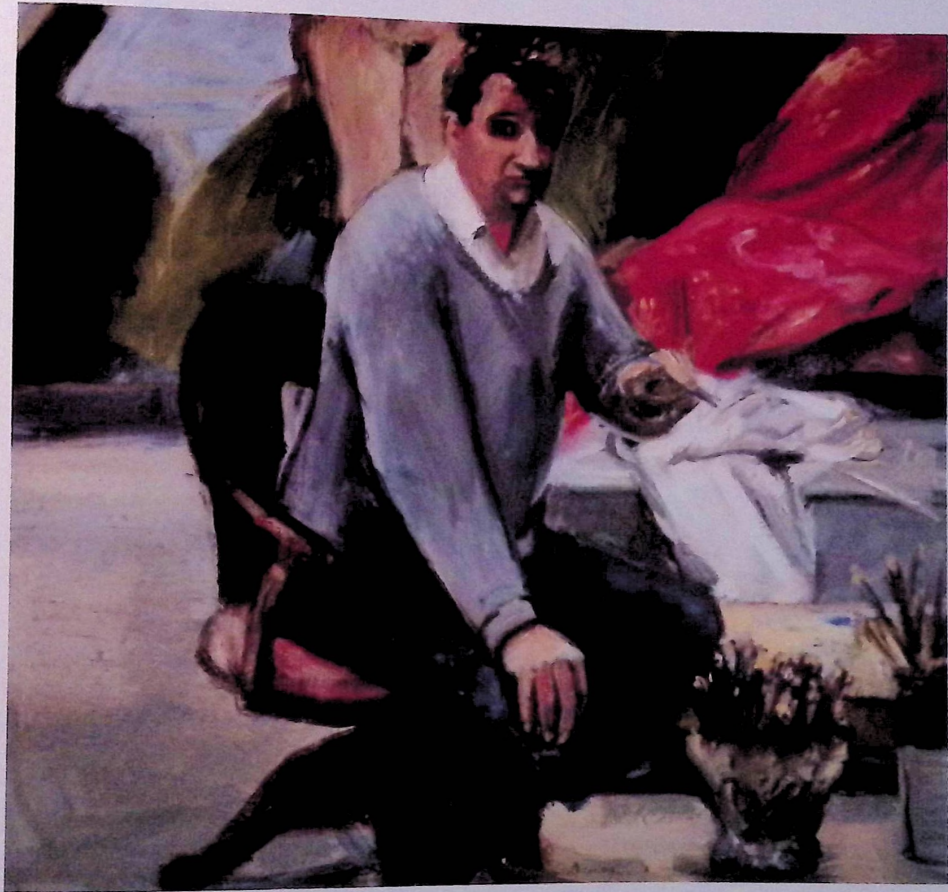






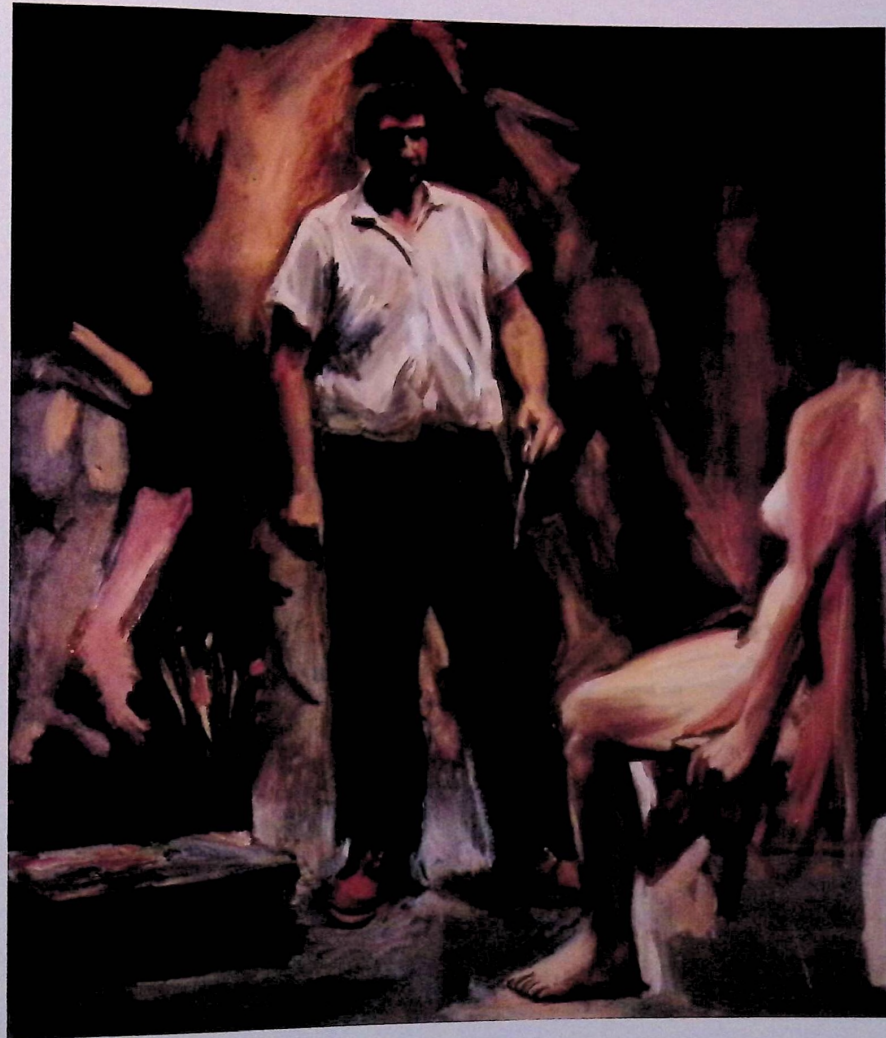
7 *Seated Self-Portrait*, 1962-63  
oil on linen  
48 x 52½ inches



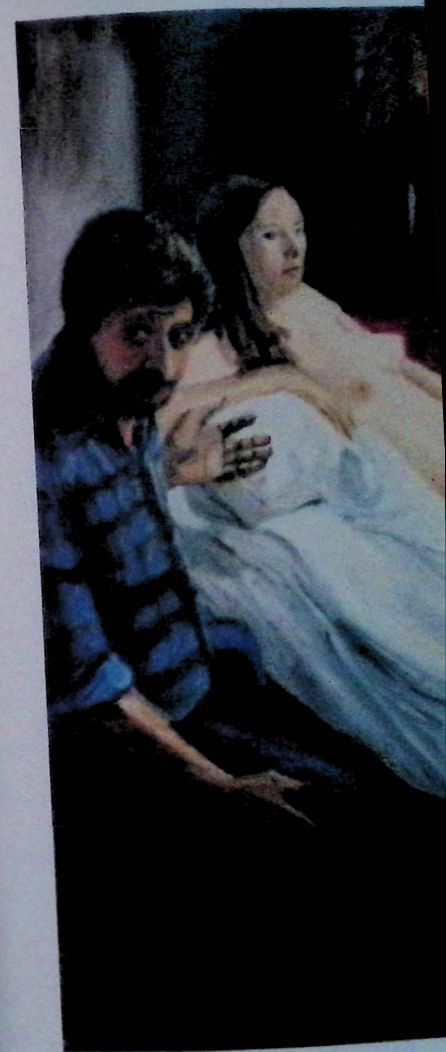


8 *Artist in Studio*, 1963  
oil on linen  
80 $\frac{1}{4}$  x 70 $\frac{1}{4}$  inches





9 *Self-Portrait with Model in Studio*, 1967-68  
oil on linen  
73<sup>3</sup>/<sub>8</sub> x 81<sup>1</sup>/<sub>2</sub> inches







10 *My Kent State, 1970-71*  
oil on linen  
88 x 82 inches





11 *Interior at Walker, 1972*  
oil on linen  
42 x 60 inches





12 *Painting Self-Portrait, 1972-74*  
oil on linen  
81 x 48 inches



13 *Self-Portrait with Cabinet*, 1972  
oil on linen  
81 x 48 inches



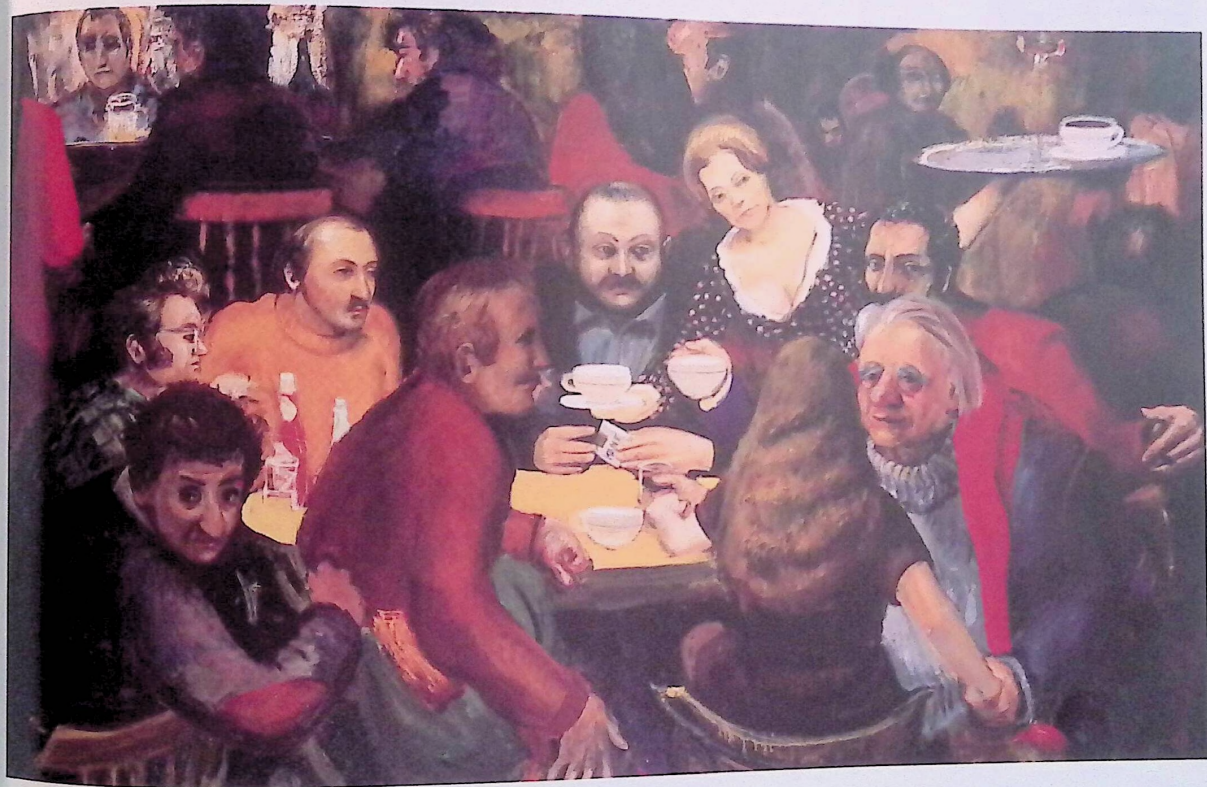


14 *Cedar Tavern*, 1973-74  
oil on linen  
57<sup>3</sup>/<sub>4</sub> x 94<sup>3</sup>/<sub>4</sub> inches

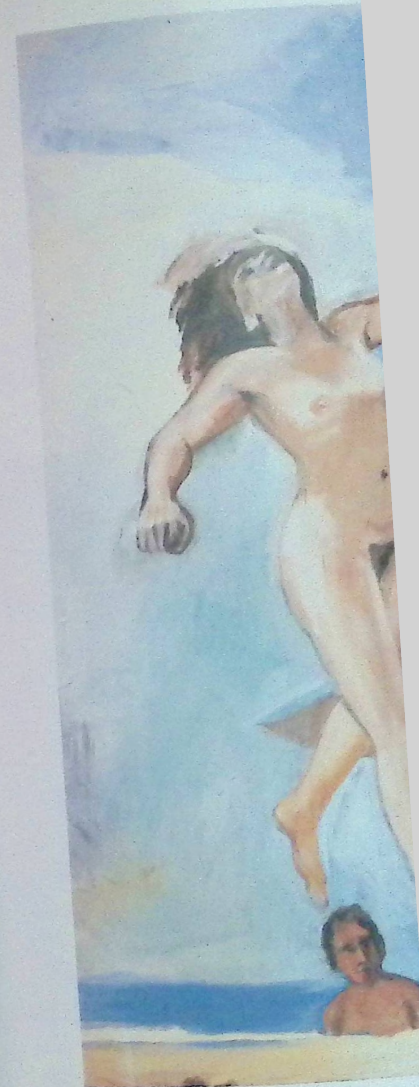


14 *Cedar Tavern, 1973-74*  
oil on linen  
57<sup>3</sup>/<sub>4</sub> x 94<sup>3</sup>/<sub>4</sub> inches





15 *Fantasy about Freedom #1*, 1973-76  
oil on linen  
92<sup>3</sup>/<sub>4</sub> x 105<sup>7</sup>/<sub>8</sub> inches






16 *Self-Portrait in Studio*, 1982  
oil on linen  
36 x 82 inches







17 *Self-Portrait in the Studio*, c. 1983  
oil on linen  
58<sup>3</sup>/<sub>4</sub> x 40<sup>1</sup>/<sub>4</sub> inches





18 *In the Studio*, 1989–90  
oil on linen  
78<sup>3</sup>/<sub>4</sub> x 95<sup>1</sup>/<sub>2</sub> inches





19 *Self-Portrait*, 1993–94  
oil on linen  
79½ x 49¾ inches



## CHRONOLOGY

- 1923** Paul Gordon Georges born June 15 in Portland, Oregon, to Daisy Ostrow (d. 1950, born in Russia) and Thomas Theseus Georges (1886-1977, born in Greece).
- 1939** Paints first painting while a student at Lincoln High School, Portland, Oregon.
- 1941-1942** Works at father's laundry business in Portland, Oregon.
- 1942** Attends Oregon State College.
- 1943-1945** Drafted into the United States Army. Serves as an Infantry Radio Operator in the Pacific Theater (February 1943-December 1945).
- 1946** Attends University of Oregon, Eugene, Oregon. Studies with Jack Wilkinson, who becomes a lifelong friend and advisor.
- 1947** Attends Hans Hofmann School, Provincetown, Massachusetts (Summer). Meets Jane Freilicher, Robert Goodnough, Wolf Kahn, Paul Resika, and Larry Rivers. Continues studies at the University of Oregon (Fall) and receives Junior Certificate.
- 1949** Spends February through April in New York City. Moves to Paris and lives on Rue de la Bucherie. Exhibits in the Salon de Mais. Attends Académie de la Grande Chaumière and then the Atelier Fernand Léger (1949-1952). Meets Lisette Blumenfeld, daughter of photographer Erwin Blumenfeld (December).
- 1950** Marries Lisette Blumenfeld in Cambridge, England (January 23). Moves to La Frette, a small town outside Paris, where he rents a house formerly occupied by the painter Albert Marquet. Returns to the United States (September) after his mother dies. Returns to France (December).
- 1952** Travels to Italy, visits Florence, Venice, Arezzo, and Ravenna. Leaves France and moves to New York City (March). Rents a loft at 41 East 8th Street (1952-54).
- 1954** Clement Greenberg includes Georges in "Emerging Talent," Kootz Gallery, New York (-January 30). Paints first realist painting (*Lisette Pregnant*). Daughter Paulette born (March 6). Designs stage scenery for Paper Mill Playhouse, Lower Bank, New Jersey. Moves to 231 East 11th Street (1954-59). Meets Fairfield Porter. First New York solo exhibition scheduled at the Hansa Gallery (November 8-27). (Although Georges cancels exhibition, review by Frank O'Hara appears in *Art News* [November 1954].)
- 1955** Meets John Bernard Myers; First New York solo exhibition: Tibor de Nagy Gallery, New York (October 25-November 12). Designs stage scenery for Tennessee Williams plays produced at Lake Hopatcong, New Jersey, by Herbert Maches.
- 1956** Visits Oregon in conjunction with solo exhibition at Reed College Faculty Lounge, Portland, (July) and solo exhibition at University of Oregon, Eugene. Publishes "A Painter Looks at a) The Nude, b) Corot" in *Art News* (November). Fairfield Porter gives Maroger medium to Georges.
- 1957** Solo exhibition: Tibor de Nagy Gallery, New York (April 23-May 11). Summers at Northwest Woods, Sag Harbor. Franz Kline gives his color oil paintings to Georges.
- 1958** Summers at Poxabogue, Long Island. Solo exhibition: The Zabriskie Gallery, New York (December 8-January 3, 1959).
- 1959** Family summers at Poxabogue, Long Island. Moves to 9 West 16th Street.
- 1960** Solo exhibition: Great Jones Gallery, New York (February 23-March 13). Summers at Martha's Vineyard, Massachusetts. Moves to 645 Broadway (Fall). Participates in "The Question of the Future [The Fifth International Hallmark Art Award Exhibition]," Wildenstein Gallery, New York (October 4-29); receives Purchase Award. Daughter Yvette born (November 13).
- 1961** Awarded Longview Foundation Fellowship Purchase Award. Solo Exhibition: Great Jones Gallery, New York (January 23-February 19). Visiting Professor of Art, University of Colorado, Boulder. (January-April). Trip to Oregon (May). Returns to Sag Harbor, Long Island (July 4). Solo exhibition: Reed College, Portland, Oregon (c. December). Exhibits in "Annual Exhibition of Contemporary American Painting," Whitney Museum of American Art, New York.
- 1962** Exhibits in "Figures: A Show of Current Figure Painting in New York," Kornblee Gallery, New York (May-June). Summers at Sag Harbor, Long Island. Solo Exhibition: Allan Frumkin Gallery, New York (November 6-December 1). Purchases home in Sagaponack, Long Island, NY.
- 1963** Closing on Sagaponack House (January). Solo exhibition: Allan Frumkin Gallery, Chicago (October 7-November 2). Exhibits in "Annual Exhibition 1963: Contemporary American Painting," Whitney Museum of American Art, New York (December 11-February 2, 1964).
- 1964** Artist in residence, Dartmouth College, Hanover, New Hampshire (Summer). Solo exhibition: Dartmouth College, Hanover, New Hampshire. Solo exhibition: Allan Frumkin Gallery, New York (March 31-April 25). Awarded Beck Gold Medal at The Pennsylvania Academy of the Fine Arts "159th Annual Exhibition" (closed March 1).
- 1965** Solo exhibition: Noah Goldowsky, New York (April 13-May 8). Visiting Lecturer, University of Oregon, Eugene, The Summer Academy of Contemporary Arts. Solo exhibition: Fountain Gallery of Art, Portland, Oregon (October 17-July 2). Solo exhibition: Cord Galleries, Southampton, Long Island (July 29). Visiting Lecturer, Yale University (Fall).
- 1966** Solo exhibition: Allan Frumkin Gallery, New York (January 4-29). Reference Campbell, "Paul Georges Paints a Nude," is published in *Art News* (January). *The Studio* appears on the cover. Model sues *Art News*. Lecturer, School of Visual Arts. Lecturer, University of Pennsylvania (1966-67). Whitney Museum of American Art purchases *The Studio* (Neysa McManis Purchase Award).
- 1967** Artist in residence, Louisiana State University, Baton Rouge, Louisiana (September-November). Returns to New York (November). Exhibits in "Annual Exhibition of Contemporary American Painting," Whitney Museum of American Art, New York (December 13-February 4, 1968).
- 1968** Solo exhibitions: Allan Frumkin Gallery, New York (January 6-February 4); Dorsky Gallery, New York (March 16-May 11); Union Art Gallery, Louisiana State University, Baton Rouge, Louisiana (opened April 7); Artist in residence, Louisiana State University, Baton Rouge, (February-April). Exhibits in "Realism Now," Vassar College Art Gallery, Poughkeepsie, New York (8-June 12).
- 1969** Alliance of Figurative Artists, initial discussion meeting; Georges urges artists to overcome psychological barriers that make "cripples" of all figurative artists (February 14). Solo exhibition: Dorsky Gallery, New York (March 16-May 11). Erwin Blumenfeld (b. 1897) dies, July 4. Visiting Professor, Boston University, Cooper Union, and Queens College (1969-70). Delivers lecture to the Alliance of Figurative Artists: "The Necessity of Making an Image" (November 7). Exhibits in "1969 Annual Exhibition of Contemporary American Art," Whitney Museum of American Art, New York (December 1-February 1, 1970). John Canaday's critique of "The Whitney Annual, or, Back Your Muse" appears in *The New York Times* (December 21).
- 1970** Moves to 85 Walker Street (January). Kent State Massacre (May 4). "Painterly Realism" circulated 1970-72 by The American Federation of Artists.
- 1971** Artist in residence, Louisiana State University, Baton Rouge (Fall).

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Hopatcong, New Jersey, by Herbert

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at University of Oregon, Eugene.  
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(1959).

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artists to overcome psychological barriers that make "cripples" of all figurative  
artists (February 14). Solo exhibition: Dorsky Gallery, New York (March 16-  
May 11). Erwin Blumenfeld (b. 1897) dies, July 4. Visiting Professor, Boston  
University, Cooper Union, and Queens College (1969-70). Delivers lecture at  
the Alliance of Figurative Artists: "The Necessity of Making an Image"  
(November 7). Exhibits in "1969 Annual Exhibition of Contemporary  
American Art," Whitney Museum of American Art, New York (December 16-  
February 1, 1970). John Canaday's critique of "The Whitney Annual, or, Take  
Back Your Muse" appears in *The New York Times* (December 21).

1970 Moves to 85 Walker Street (January). Kent State Massacre (May 4). Exhibits  
in "Painterly Realism" circulated 1970-72 by The American Federation of Arts.

1971 Artist in residence, Louisiana State University, Baton Rouge (Fall).

1972 Visiting Instructor, Skowhegan School of Painting and Sculpture, Skowhe-  
gan, Maine (July-August). Visits Fairfield Porter in Maine. Brief visit to Canada.

1973 Visits University of California, Santa Barbara (January). Member of  
Alliance of Figurative Artists Panel, Topic: "The Picture Plane" (April 27).  
Travels to Florida twice in conjunction with portrait commission of Dr. H. K.  
Stanford, president of the University of Miami. Member of Alliance of  
Figurative Artists Panel, Topic: "Towards a Definition of Realism" (November 16).

1974 Delivers lecture at the Alliance of Figurative Artists: "Painting from  
Imagination" (March 29). Solo exhibition: Fischbach Gallery Downtown, New  
York (November 9-December 1). Member of Alliance of Figurative Artists  
Panel, Topic: "Subject Matter, Renaissance, Humanism," (December 20).  
Thomas Georges, Sr. (father) dies (December).

1975 Solo exhibition: Green Mountain Gallery, New York (March 7-27).  
Delivers lecture at the Alliance of Figurative Artists: "Talk," (November 7).  
Shows *Mugging of the Muse*. Anthony Siani and Jacob Silberman subsequently  
sue Georges for libel.

1976 Solo exhibition: Fischbach Gallery Uptown, New York (June 30-July 31).  
Hilton Kramer savages exhibition in "Art View: A Disappointing Attempt at  
Political Allegory," *The New York Times* (July 11). The exhibition coincided with  
Democratic National Convention held in New York City. Receives Creative  
Artists Public Service Program (CAPS) Award from the New York State Council  
on the Arts. Founder of the Artists' Choice Museum.

1977 Visiting Professor of Art, Brandeis University, Waltham, Massachusetts.  
Receives inheritance, purchases house at Pomfret, CT (Fall). Georges family  
travels to Europe; itinerary includes London, Cambridge, Paris, Florence, Rome.

1978 Daughter Paulette marries Yannick Theodore (September 9). Brandeis  
University Board of Trustees appoints Georges Professor of Fine Arts, with  
tenure (October 6).

1979 Solo exhibition: Tomasulo Gallery, Fine Arts Department, Union College,  
Cranford, New Jersey (February 2-27). Member Alliance of Figurative Artists  
Panel, Topic: "Eight Artists Speak of their Favorite Painting or Sculpture,"  
(February 16). Solo exhibition: Meghan Williams Gallery, Los Angeles  
(December-January 19, 1980). Visits Wyoming, Santa Barbara, and Los Angeles.

1980 Elected Associate, National Academy of Design. Exhibits in "The Figura-  
tive Tradition and the Whitney Museum of American Art: Paintings and  
Sculpture from the Permanent Collection," Whitney Museum of American Art,  
New York (June 25-September 28). Georges named Charles Bloom Professor of  
Arts of Design, Brandeis University (July). Jury finds Georges guilty of libel,

awards Siani and Silberman \$30,000.00 each (Fall). Solo exhibition: Swen Parson Gallery, Northern Illinois University, DeKalb, Illinois, (December 9-January 18, 1981).

**1981** Awarded Benjamin Altman (Figure) Prize at the National Academy of Design "156th Annual Exhibition" (February 26-March 29). Solo exhibition: Rose Art Museum, Brandeis University, Waltham, Massachusetts, (February 1-March 8). Included in "Contemporary American Realism since 1960," Pennsylvania Academy of the Fine Arts, Philadelphia (September 18-December 13).

**1982** Elected Full Academician, National Academy of Design. Solo exhibition: Zolla/Lieberman Gallery, Chicago (February 1-March 29); attends opening. Appellate Court reverses libel award (December). Georges family visit Rome, Naples, Pompeii, and Paestum (December).

**1983** Visits California (May). Awarded Andrew Carnegie Prize at the National Academy of Design "158th Annual Exhibition" (March 17-April 17). Yvette moves to Los Angeles (May). Solo exhibition: College of the Mainland, Texas City, Texas, (October-November 3); attends opening. Solo exhibition: The More Gallery, Philadelphia (October 28-November 16). Sells Sagaponack house (December).

**1984** Closing on Sagaponack house (January). Visits France for two weeks (January). Departs for France (April), where he spends the summer in Valcanville on the River Saire. Granddaughter Rachel Theodore born to Paulette and Yannick (May 25). Purchases "La Champagne", a farmstead in Normandy (Fall, closing in December). Begins final year as Professor of Art, Brandeis University (Fall). Solo exhibition: Manhattan Art, New York (October 13-November 10). Visits Santa Barbara and Los Angeles (November).

**1985** Solo exhibition: William Crapo Gallery, The Swain School of Design, New Bedford, Massachusetts, (February 18-March 14). Solo exhibition: Mead Art Museum, Amherst College, Amherst, Massachusetts (March 27-April 21). During midterm, visits France, stays in Normandy residence. Retires from Brandeis University (May). Solo Exhibition: The More Gallery, Philadelphia (June). Summers in France. Included in "American Realism: Twentieth-Century Drawings and Watercolors from the Glenn C. Janss Collection," San Francisco Museum of Modern Art (November 7-January 12, 1986).

**1986** Receives citation, American Academy and Institute of Arts and Letters (March); exhibits in "Paintings and Sculptures by Candidates for Art Awards" (March 3-29). Awarded Ranger Prize at the National Academy of Design "161th Annual Exhibition." Returns to New York (November). Solo exhibition: Anne Plumb Gallery, New York (December 2-January 10, 1987).

**1987** Visits Santa Barbara (February). Returns to France (March). Returns to New York (December).

**1988** Departs for France (March). Solo exhibition: Anne Plumb Gallery, New York (November 19-December 23). Returns to New York (October).

**1989** Delivers Lecture at the Alliance of Figurative Artists: "Talk" (February 10). Departs for France (February). Travels to Italy; visits Maser and Venice. Sees work of Giotto and Piero della Francesca. Fire at Zolla/Lieberman Gallery, Chicago, destroys four paintings and approximately two dozen drawings (April). Daughter Yvette marries Christopher Deeton (April). Solo exhibition: Vered Gallery, East Hampton, Long Island (September). Returns to New York (October). Solo exhibition: Greenville County Museum of Art, Greenville, South Carolina (November 15-December).

**1990** Awarded Certificate of Merit at the National Academy of Design "165th Annual Exhibition" (February 7-March 7). Departs for France (March). Yvette moves from Los Angeles to become manager of the Paul Georges Studio in New York (March). Purchase Award, American Academy and Institute of Arts and Letters, Childe Hassam and Spilcher Fund. Returns to New York (December).

**1991** Solo exhibition: The More Gallery, Philadelphia (February 1-March 6). Solo exhibition: Anne Plumb Gallery, New York (February 9-March 16). Departs for France (February). Awarded Gladys Emerson Cook Prize at the National Academy of Design, New York. "166th Annual Exhibition" (April 2-May 12). Visits Cornwall, England (May). Solo exhibition: Vered Gallery, East Hampton, Long Island (August 31-September 30). Returns to New York (November).

**1992** Returns to France. Exhibits in "Slow Art: Painting in New York Now," P.S. 1 Museum, Long Island City (April 26-June 21). Receives Adolph and Esther Gottlieb Foundation Individual Support Grant. Travels to London to see Rembrandt and Mantegna Exhibitions; visits Venice and Vienna. Visits Brittany in May and August to view Megaliths Alignments. Solo exhibition: Salander-O'Reilly Galleries, New York (August 1-31). Returns to New York (October 25).

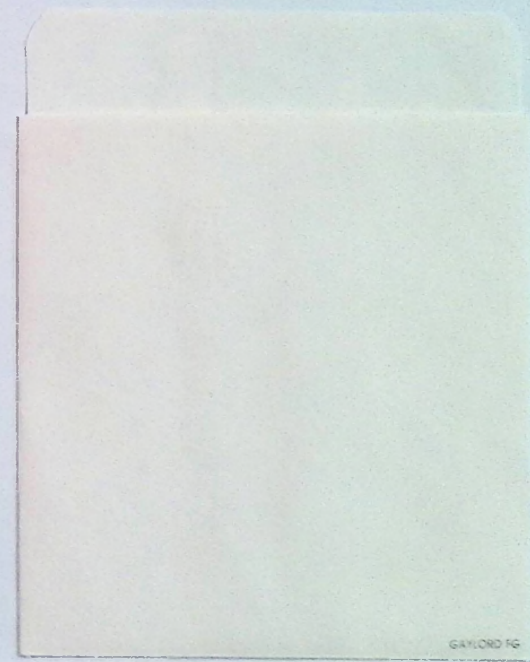
**1993** Returns to France (February). Awarded Emil and Dines Carlsen Award at the National Academy of Design, New York. "168th Annual Exhibition" (April 1-May 2). Receives Pollock-Krasner Foundation, Inc. Grant (June). Views Titian Exhibition in Paris. Visits Oxford (October). Returns to New York (November).

**1994** Departs for France (March). Returns to New York (October). Solo exhibition: Salander-O'Reilly Galleries, New York (November 1-26).

**1995** Solo exhibition: Sordoni Art Gallery, Wilkes University, Wilkes-Barre, Pennsylvania, (January 22-March 5). Returns to France (January). Solo exhibition: Galerie Darthea Speyer, Paris (February 2-March 18).



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