

# BETWEEN PICTURE AND VIEWER: THE IMAGE IN CONTEMPORARY PAINTING

An exhibition curated by Tom Huhn and Isabel Taube

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Visual Arts Gallery at the School of Visual Arts

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## INTRODUCTION

This exhibition began as a research project and developed organically. We set out to explore how painters from the New York area were dealing with the image in their recent work. Rather than starting with a preconceived idea about the image in painting, we visited and spoke with a cross-generational selection of artists, who work in abstract and representational styles or a combination of both. The exhibition emerged out of the conversations we had with these painters and the images we encountered in their artworks.

The show is the result of an unusual collaboration between a philosopher (Tom Huhn) and an art historian (Isabel Taube). In our essays, we approach the theme of the show through the lenses and methods of our respective disciplines. The texts are intended to complement one another: Tom Huhn's "Images and their Inclinations" addresses the image, its nature, and its function, broadly speaking; Isabel Taube's "The Open Image" discusses and interprets specific works by each painter, suggesting several tendencies and approaches to the image represented by the paintings in the show.



IMAGES AND THEIR  
INCLINATIONS  
—TOM HUHN

Images are at once both obvious and curious things. They appear straightforwardly enough as the simple, bounded, composed appearances that we see, and see by means of. And yet, as appearances, they hover above and apart from the material out of which they are composed. Images, however ephemeral, have an independent, albeit curiously tenuous, existence. The tenuousness of images corresponds to the ambivalent duality between images as everyday objects of vision and images as appearances that come to life in the opaque clouds that only fleetingly inhabit and compose our sight.<sup>1</sup> But so too might the duality lie at the heart of every image in its existence as both thing, and thing constitutionally composed as essentially detachable from every and any thing. This duality, or dichotomy of the image, is but the first indication of its fecund multiplicity. The shower of appearances, throughout waking and dream life, is no mere passing show but serves to encase and extend us into the world we inhabit, and, in conjunction with its curious existence, would seem to forestall the composition of any theory of the image with its own stable identity.<sup>2</sup> The ceaselessness of image proliferation alone might well prohibit there ever being a single or singular theory of the image. Amid the world of things, images retain a profound and unnerving metaphysical status.<sup>3</sup>

Images, we might say, are the more robust, less fleeting sorts of appearances.<sup>4</sup> And here we might discern a connection between image and painting, for paintings often present themselves as stable, persisting images. So too might there well be a productive relation between the impossibility of a singular theory of the image and painting. Painting is also, among many other things, an activity that theorizes—with material and appearances—about the nature of images. Paintings can be considered premier instances of images insofar as they have been, at least in Western art for much of its history, strategies for making appearances into robust, persistent, and unfleeting things. Painting is essentially imagistic, regardless of whether they're figurative or abstract, insofar as paintings materially conjure appearances, even if some of these appearances work against the sway or pull of an image. What this suggests is a parallel process, or at least an affinity of sorts, between the dynamic by which appearances come to be construed as images and the dynamic within a large portion of the history of painting in which images are made into more permanent, stable phenomena, which we sometimes indicate by calling them pictures.<sup>5</sup> Paintings, in this light, have often served as a kind of mimetic recapitulation of that part of our visual experience when appearances arise and congeal into images. Painting can thus be seen as the reenactment and reconstruction of the visual composition of images.

Painting's relation to the image is akin to the way in which camouflage interferes with images and imaging. Camouflage succeeds not so much by offering a counter-image to whatever it attempts to conceal, as it instead interferes with the visual capacities that compose and stabilize images for vision. Camouflage interrupts the compositional capacity of vision, urging the eyes to pass over an unstable appearance by not permitting the flux of appearances to congeal momentarily into an image. Paintings sometimes behave like camouflage: in producing appearances with tenuous, ambivalent relations to images, they, too, place themselves between the beholder and her own capacities for visualization by imaging.

Images work by substitution. They substitute the absence of a depicted object for the presence of an image. Images thereby make equivalent two very different things. Any resemblance between an object and a depiction is a testament to that equivalence. Still, there is an element of alchemy here, or perhaps just sleight of hand, for the image achieves—cannot escape—its alterity.

The making present what is not, the magical premise of the image, makes a still more tantalizing promise: the promise of transformation.<sup>6</sup> More powerfully than any specific representation, the dynamic image enacts—and thus helps us imagine—human self-fashioning. The content of any image, what it appears to be an instance of, or refer to, is far less portentous than the image's dynamic motion. That is, the image becomes a medium, perhaps we should say the premier medium, for imagining human self-fashioning. It is that dynamic, the movement of something simultaneously becoming like and unlike something else, of self-transformation, that holds the most promise for us. Again, it matters little what the image is an appearance of. Rather, the motion of images shows us, in each and every appearing instance, what it might be like to be transformed into something wholly other while maintaining some resemblance to and affinity with whatever is also invoked as origin. The image, in all its many appearances, holds a most powerful lesson for the continuing promise of human transformation. Our confusion in the face of some images might thus be the result of our mistaking what we imagine is promised by this or that image for the promise held by the medium of the image itself.

Images conjure themselves into existence by invoking, and thereby materially denying, the presence of things. They substitute themselves—and hence their ephemeral, intermediary existence—for things. An image might thus sometimes exist as the ghost or spirit of what it seems to refer to or to take the place of. (Iconophilia, the love of the image, follows from the image being taken to have more spirit than whatever it depicts.) A more prosaic formulation of the ghostly, spiritual aspect of images would be simply

to say that images function by pointing. This pointing or inclining that characterizes the drift of images means also that they bode a promise, or a promissory note of sorts. They incline toward something just past and beyond themselves. And this inclination of images is what seems to be described in treating the magic or power of the image.

Images invoke the presence of what is not there; this is the most obvious conjuring trick that each image performs. But so too should it be acknowledged that every image is also thereby the manifestation and expression of this dynamic event of conjuration. The most salient example of the persistence of this magic is the painted portrait. Consider how its subject seems to become present, and the awkwardness of situations in which the portrait and the person portrayed appear together. One of them appears superfluous, and oddly, between the portrait and the live person, it seems the more troubling presence is the unstable existence of the live person.<sup>7</sup>

An icon can be defined as an image whose meaning arises out of the relations among its component parts, which might be to say an image constituted in effect by its relation to itself. Iconology is the study of the structure of the image as the place where its unity and cohesion, and meaning occur. Iconology also implies, for some, that the image has its own particular kind of existence—metaphysics, if you will—and that the image is not merely an ephemeral appearance born of a tissue of relations, references and representations, but rather a unique kind of thing. If images do indeed function by pointing, it may be then that no image is entirely independent or subservient, that each aims itself, to a greater or lesser extent, in both directions, internally and externally. And, it may be that some images coalesce internally precisely by pointing outward—away from themselves—and toward some object, thing, or material; an image might well make a target of itself in order to achieve a certain coherence. An image makes itself—into a static thing—by dynamically pointing toward something else.

Georg Lukács suggested that all images seem to have a glow about them.<sup>8</sup> It is illuminating to consider what he might have meant by this, given, too, that it came in the midst of an essay concerned with the nature of form in literary works. What Lukács might have had in mind is that the form of the image is not anything like a structure, but instead a glow, an emanation, that is, a barely graspable thing that nonetheless remains abstract and not fully perceptible. Images emanate; that is their visual form. But this also means that their form is not anything like a composition or structure, but is instead a dynamic motion glowing outward. The glow of an image is then its singular emanation, a movement away from itself and toward something else. To glow is not simply to make manifest that a thing is overfull but more importantly thereby to

observe that it reaches past and beyond what it already is. The glow of the image might also describe the shine of its beauty; it is the becoming attractive toward what it is not. The glow, we might say, is the manner in which the image reaches out of what it merely is as an appearance, and toward...well, that depends perhaps on what kind of image it is.

This account suggested by Lukács might help explain a common error made in response to images: too often it seems that the image reaches backward, trying to tie or lodge itself in what is assumed to be the object or material out of which it emerged. But this is to describe only the most static and insecure images. What is instead wanted is to imagine that truly dynamic images, the ones most alive (perhaps a theory of the avant-garde lurks here), gesture past the object to which they seemingly refer, or incline away from the very material out of which they are composed, and toward something which they are not yet. This conclusion puts the glow of the image fully in line with Lukács' notion of literary form: a dynamic that transforms itself by means of its own devices. Form here becomes a kind of self-actualizing device, one not divorced from its purpose, like a tool. Hence, images are appropriately ephemeral and transitory because to be more substantive would only block further transformation. The image, again, as medium, provides a model for a certain kind of existence in the world, an existence primarily of suspension between various states and stages of being. We might describe the glow of an image as a way of indicating that the internal tendency of an image is directed less toward anchoring itself as a permanent feature of the world and directed more toward a detachment of itself from things, and thereby from longevity itself.

In light of this internal tendency of images it is interesting to consider the aspect of the image most apparent to us. On the face of it, so to speak, we could say that we see exactly only the outside of an image, the aspect literally turned toward us. This is why it is just, and appropriate, to say that what we primarily see is an image's otherness from what it purports to represent. We see the image-aspect of it; we perceive the difference between image and referent, source or material. This opacity of the image—in our perception of its alterity to what it seemingly is akin to—explains the slightly unsettling experience of *trompe l'oeil* imagery. In that imagery we fail, however momentarily, to see the image and instead see the image as object; we thereby lose sight, literally, of the image. It's an uncanny moment, this *trompe l'oeil* experience, in which our vision succeeds in seeing right through the image, but thereby fails to see the image at all. This ambivalence between image and object accounts for our pleasure in *trompe l'oeil* paintings. Their complete faithfulness to the objects they represent is a betrayal of the image's

outward tendency away from those very objects. Hence one might hazard that the trompe l'oeil "image" is a betrayal of itself as well. The pleasure of trompe l'oeil is understandably short-lived: our vision is not long satisfied by a mere model of image-making, especially one which too closely circles back not to its own dynamic but to the purported object which it represents or, better said, replaces. The image, by nature, detaches itself from what it represents; the trompe l'oeil image denies and sutures that detachment, and hence fails (or succeeds) in not appearing as an image. The trompe l'oeil image performs a negative version of camouflage, thus promising us nothing but a kind of false veracity.

Appearances are products of complex relations between eye and mind. So too might they most often be the product of complex relations between eye, mind, and convention.<sup>9</sup> One way then to distinguish appearances from images is to acknowledge that images have some share in acting as conventional marks or signs, whereas we might allow appearance to be a term that better conveys the more fleeting and transitory aspect of visual life. This conventional aspect of images might also be described as the features on the face of any image, which show, consciously or not, that the image is a cultural as well as a visual phenomenon. But when we try to parse this difference between vision as phenomenological and visibility as cultural, we readily realize that neither one can remain pure.<sup>10</sup> There is no pure vision; all viewing contains some visual conventions regarding what and how we see; likewise, there is no visual convention or sign pure enough so as to exclude the necessity that its very premise is to be seen.<sup>11</sup>

To continue with the kinship of vision and painting, and to introduce the notion of convention within it will richly complicate the notion of image.<sup>12</sup> Painting, of course, is a tradition rife with convention and convention-breaking. But it also is a field of intersection for two different sets and histories of conventions; on the one hand the conventions of seeing images and on the other the conventions of making marks that are the stuff out of which images might emerge to be seen. And further complicating this double-dose of conventioning is the history of the mutual conditioning relationship between seeing and mark-making. Images then, wherever they might occur, and out of whatever appearances they might be conjured, are nearly always a peculiar hybrid of active looking and static conventions, or static looking and active conventions. One theory of painting in this regard has painting as an intervention precisely in the most static and conventionalized aspects of vision. Painting's attempt to steer vision toward something else is the most fruitful way of steering it away from whatever has already been seen too much. The oft-remarked timelessness of painting, that it

can supposedly depict but a single moment because it cannot itself be in motion, is also an acknowledgement of the most pervasive quality of the image: that it remains still. Admittedly, it remains still in order for the activity of vision to dynamically engage it.

Modernist painting could be considered one of the more sustained attempts to wrestle with what might be called the tyranny of the image within—and over—visual life. Minimalist art, especially sculpture, pushed hard against the tendency of material—or any stuff—to become the source from which images might be gleaned. The drift toward materiality and the objecthood of the artwork was less the expression of affection for matter and more a strategy for subverting the time-honored role of the artwork as premier medium for images.<sup>13</sup> So too might we understand any recurring distaste for abstraction, and the ever-present inclinations toward figuration, as symptoms of the difficult-to-dislodge expectation that visual experience only rightly occurs when it has resolved itself into the cohesive entities we call images.

Paintings—as extreme instances of the dual nature of all images—are inherently funny things, both continuous with and utterly different from objects. They are objects constructed for the sake of appearances and so too usually also with the expected goal of the arrival of some image. This peculiarity regarding painting might be put as follows: paintings are objects—calling them pictures denotes them as such. They are material things composed specifically for vision, which stabilize themselves not merely as appearances but also as objects. Thus any painting, no matter how austere, monochromatic, or nonfigurative, gives rise to an appearance or appearances, which in turn can be seen becoming an image, or indeed images. But the painted image, or better: the painting as image, is what kind of thing? Paintings seem to compose a special class of images, and a question here is how best to describe that class. Recalling the peculiar status of all images one might hazard that painted images are especially not what they appear to be, nor even what they purportedly represent, but exist rather in their pointing and inclining toward whatever.

All images incline and indicate; they point, one way or another, toward something, perhaps sometimes even reflexively back toward themselves.<sup>14</sup> The pointing image thereby stabilizes as well as validates itself. It also succeeds in making itself continuous with something else. And yet, just this inclination toward continuity—perhaps inherent to the dynamic that constitutes the image—was that which one strain of abstract art-making attempted to subvert, or at least avoid. In this light, we might recall Clement Greenberg railing against what he called the narrative or literary aspect of figurative art.<sup>15</sup> (“Narrative” is a useful term to designate the pervasively associative, continuity-

mongering character of language.) His insight was to interpret abstraction as an attempt to sever the continuity images create by connecting themselves by means of pointing. Greenberg famously, or infamously, saw abstraction as the premier visual device to make all associations disappear. Representational images, he surmised correctly, by the sheer act of representing, place themselves in the register of language. That is, for Greenberg, representation is an inescapably linguistic-like phenomenon, regardless whether the medium in which the representation is attempted is strictly word or image. Affirming the value of a divorce of image from representation, Greenberg wanted to exorcise from the image its continuity with anything other than its own minimal conditions for existence. Abstract painting might very well have succeeded in severing its images from the form of representation that is called narrative. However, abstraction's success in jettisoning the complex of literary or linguistic association from its images did not halt all associations with its images. It seems instead to have liberated those same abstract images to be seen as forming continuities with other collections of things. One of the most prominent collections of things toward which abstract painting came to have a kinship was the realm of the psychoanalytical. This is a somewhat understandable association, for the psyche—like abstraction—is also a realm of fluid images and so too a realm in which it is easy to imagine its contents arising from something inaccessible and unavailable, indeed a realm of nonrepresentation. There's an unfortunate but neat irony here insofar as abstraction, this most sustained attempt to forestall association, came to roost in the discipline that prizes association above all else.

Investigations of the question of what might be outside the image, of what the image cannot accommodate, have most often approached this problem by way of the relation of word and image.<sup>16</sup> The image, especially the painted image, as is well known, had been seen as a kind of "mute poetry," of showing not so much what cannot be said but rather of showing instead of saying, of showing for those who cannot read or understand the content or meanings of words.<sup>17</sup> Images, following this line of thought, are substitutes for speech and language. And even if the possibility is allowed that images might indeed "say" or mean something that cannot be conveyed by any tongue, one might then encounter the conviction that regardless whether this is the case, art images—the most sophisticated kinds of imagery—are nonetheless structured like a language. This is another aspect of the term iconology, assuming that the image can be studied only because it is structured like a language. The image, in other words, has a logos, a structure and organization that makes it akin to language. So, though images might indeed be more than what can be said, this iconological orientation presumes that the very manner of their existence, and the fact that they embody

meanings, pushes images back into the camp of language.

An image embedding itself in language, or anything else, is another way to construe Greenberg's complaint against the narrative component of figurative images. By pointing—most readily, elsewhere—a narrative grounds itself in a locale other than the image. But the expansive stretch of narrative might arise—however minimally—in the very gesture of pointing. The image narrates itself into appearance, so to speak, by connecting itself—however haltingly, or we might say, abstractly—to something else. Narrative may well begin as nothing more than this minute link, a mere hint of a sequence, of one thing gaining a foothold just by pointing its toe in the direction of something else.<sup>18</sup>

Narrative, the opening of temporality by pointing, continues its material expansion in the medium of depiction by generating the great expanses of two-dimensional pictorial space.<sup>19</sup> Painting, the most extravagant subset of depiction, takes its minimally narrative moment, and embellishes it with, and into, space. The creation of this particular moment, achieved by the gap engendered by the image referring to anything, even itself or its own structure, provides the extension within which the image acquires existence. This account of narrative and pictorial image explains why a single image might mean and be so many different things; the door by which an image enters the realm of existing things was opened by the momentary expansive gap constitutive of narrative, indeed reference, itself. The image, by extension, is then a movement in the direction of being; the variety and variability of it and its meanings—somewhat embarrassing really, this wealth of mutating possibility—yet somehow arrested mid-gesture, always pointing away from itself and never thereby fully grounding itself in anything but the dynamic outward movement from itself.<sup>20</sup>

The schism at the heart of imagery between presence and absence, or likeness and unlikeness, might also be approached via the question whether any image is a part of something else or a whole unto itself. Insofar as any image is by definition an image of something, it is thereby never entirely autonomous, but tethered, however tenuously or merely referentially, to something else. And yet, every image—no matter how phantom or fleeting—by dint of having coalesced from whatever elements, thereby also succeeds in being a whole, bounded, and independent thing. This dichotomy and tension between wholeness and perpetual incompleteness points to what might be termed the inextinguishable childlikeness provoked by every powerful image: the longing for completion and wholeness, for what might untether and deliver the beholder away from her inexorable connectedness to things and to others.

## ENDNOTES

- 1 For an interesting consideration of the relationship of clouds to painting, see Hubert Damisch, *A Theory of /Cloud/: Toward a History of Painting*, trans. Janet Lloyd (Stanford University Press, 2002).
- 2 A recent treatment of the state of image theory can be found in Lambert Wiesing, *Artificial Presence: Philosophical Studies in Image Theory*, trans. Nils F. Schott (Stanford University Press, 2010).
- 3 A wide-ranging historical survey of theories of the image can be found in Sunil Manghani, Arthur Piper, and Jon Simons, ed. *Images: A Reader* (Thousand Oaks, CA: Sage Publications Inc., 2006).
- 4 Perhaps the best-known recent engagement with the problem of the nature of the image is W.J.T. Mitchell, *Iconology: Image, Text, Ideology* (The University of Chicago Press, 1986).
- 5 See W.J.T. Mitchell, *Picture Theory* (The University of Chicago Press, 1994).
- 6 A particularly rich treatment of the power of imagery is to be found in David Freedberg, *The Power of Images: Studies in the History and Theory of Response* (The University of Chicago Press, 1989).
- 7 See Richard Brilliant, *Portraiture* (The University of Chicago Press, 2004).
- 8 Georg Lukács, *Soul and Form*, trans. Anna Bostock (Cambridge: The MIT Press, 1974).
- 9 The locus classicus for the argument regarding the centrality of convention to pictorial depiction is E.H. Gombrich, *Art and Illusion* (Princeton University Press, 1960).
- 10 See Stephen Melville and Bill Readings, ed., *Vision and Textuality* (Durham, NC: Duke University Press, 1995).
- 11 See E.H. Gombrich, *The Image and the Eye: Further Studies in the Psychology of Pictorial Representation* (London: Phaidon Press Limited, 1982).
- 12 Among the most interesting recent discussions of painting as a set of conventions is Phillip Armstrong, Laura Lisbon, and Stephen Melville, ed., *As Painting: Division and Displacement* (Columbus: Wexner Center for the Arts, The Ohio State University, 2001).
- 13 The best-known argument regarding the object-status of the artwork is of course to be found in Michael Fried, *Art and Objecthood: Essays and Reviews* (The University of Chicago Press, 1998).
- 14 On the reflexivity of the image, see James Elkins, *The Object Stares Back* (New York: Harcourt, Inc., 1996).
- 15 Clement Greenberg, *Collected Essays, Volumes 1 – 4*, John O'Brian, ed. (The University of Chicago Press, 1986).
- 16 The earliest extended treatment of this relation is to be found in Gotthold Ephraim Lessing, *Laocoön: An Essay on the Limits of Painting and Poetry*, trans. Edward Allen McCormick (Baltimore: The Johns Hopkins University Press, 1984).
- 17 The ancient source for this idea is in Horace, "Ars Poetica" in *Classical Literary Criticism*, trans. Penelope Murray and T.S. Dorsch (New York: Penguin Books, 1965).
- 18 The referential character of images, or, in other words, the way images function as signs, is most famously treated in Nelson Goodman, *Languages of Art: An Approach to a Theory of Symbols* (Indianapolis: Bobbs-Merrill, 1968).
- 19 For a treatment of how the narrative element of static images is transformed by the moving images of film, see Fredric Jameson, "Transformations of the Image in Postmodernity," in Fredric Jameson, *The Cultural Turn: Selected Writings on the Postmodern, 1983-1998* (New York: Verso, 1998).
- 20 See Jacques Ranciere, *The Future of the Image*, trans. Gregory Elliott (London and New York: Verso, 2007).



If the last century was characterized by the so-called “linguistic turn,” this century has been identified with “a turn to the visual.” Cultural commentators repeatedly have addressed the preponderance of images in circulation and the resulting “visual overload” or hyper-visibility that shapes our daily experience.<sup>1</sup> In response, scholars and educators have called for a critical analysis and a better understanding of the image and most recently have proposed the introduction of a new discipline called “image studies.” This exhibition and essay contribute to this ongoing discussion by exploring the work of 19 New York-area painters who engage with the image in a wide variety of ways. Their work demonstrates the falsity of claims that both painting and the “traditional” image are obsolete, instead suggesting that both painting and the image are alive and particularly dynamic and relevant right now.

This exhibition consists of paintings completed during the past several years by artists working in and around New York in both representational and abstract styles. The cross-generational selection includes painters who studied with the Abstract Expressionists as well as those who have recently completed their graduate degrees. The show predictably reveals the diversity of the artists’ approaches yet it also highlights unexpected commonalities and goals.

Given that painting has played a significant role in shaping the theorization of the image for centuries, what can we learn about the current state of the image and more generally about visual experience from these painters and their works? These artists confront the core ideas of abstraction and/or figuration and the long-held assumptions that images in painting are unified, static and serve as repositories for knowledge.

#### WHAT IS AN IMAGE IN PAINTING?

“Image” as a word and a concept cannot be easily defined and its very nature remains contested. Different disciplines in the humanities and the sciences have assigned often contradictory meanings and functions to “image.” Dictionaries, such as The Merriam Webster Dictionary, provide at least ten definitions, ranging from the physical to the mental, from a statue to an apparition or mental picture. To organize the wide variety of images, W. J. T. Mitchell proposes a “family tree” in which “each branch . . . designates a type of imagery that is central to the discourse of some intellectual discipline”: graphic, optical, perceptual, mental, and verbal.<sup>2</sup> With regard to painting, the image assumes a particular significance, and most importantly, it is decoupled and floats free from the actual, tangible materials of the artwork. The image, therefore, is distinct from the picture—the constructed, material object we also might visually examine; instead, it is the virtual appearance

or apparition that results from the productive interaction between picture and beholder. Images cannot be held in the hands like pictures; they are not objects. As the art historian Hans Belting explains, "images are neither on the wall (or on the screen) nor in the head alone. They do not exist by themselves, but they happen; they take place whether they are moving images (where this is so obvious) or not. They happen via transmission and perception."<sup>3</sup> They come into being during the exchange between the painting and the viewer. Assembled out of fragments of visual experience, images are synthesized through a perceptual process.

Recent theorists, such as Belting, and Mitchell, have modified the conventional understanding of the image as static, instantaneously perceived, and unified in appearance by arguing for its instability and its propensity to change. Mitchell states that "... images 'proper' are not stable, static or permanent in any metaphysical sense; they are not perceived in the same way by viewers any more than are dream images; and they are not exclusively visual in any important way, but involve multi-sensory apprehension and interpretation."<sup>4</sup> As though in response to current image theory, the artists in the show adopt pictorial techniques to underscore the dynamic and indeterminate character of images, which often require extended viewing for comprehension.

#### FABRICATING THE IMAGE

For some painters, the image remains primary whereas for others, it assumes a secondary role and becomes an afterthought or a by-product of the artistic process. Some artists consciously set out to make images and to control their appearance and effect, whereas others submit to the notion that images just happen out of the interaction between picture and viewer and cannot be manipulated. For Matvey Levenstein and Amy Bennett, images emerge out of an act of translation. Matvey Levenstein makes what he calls "autonomous paintings" that embrace rather than deny traditional approaches to the image in Western art.<sup>5</sup> His most recent depictions of Catholic Church interiors in Rome exemplify his maxim that he just wants to paint and does not want to experiment with form (Plate 12). They belong to a specialist genre of ecclesiastical interior painting in the Netherlands that extends back to the late sixteenth century. To create his paintings, Levenstein worked from his own snapshots, loosely interpreting them and eliminating information to meet "the pictorial needs of the image."<sup>6</sup> By omitting details and unifying the scene with a hazy, luminous atmosphere, Levenstein enhances the characteristics of resemblance and totality linked to the concept of the image and gives the image a spiritual essence suited to its subject matter.

Working with small-scale models rather than photographs or actual

things, Amy Bennett transforms three-dimensional objects into two-dimensional paintings. She arrives at her images through “playing around with the [miniature] model” that she constructs.<sup>7</sup> Rather than starting with preconceived images, she relies on the surprises that the model produces and the images that it suggests to her. Although the scenes she captures usually derive from the finished model, both paintings in the exhibition, *Forest* (2010) (Plate 1) and *Forest Floor* (2010), were generated as she began to dismantle the large model used for her most recent series of paintings. This alteration in her process resulted in images that convey current concerns about the environment. *Forest*, in particular, depicts a large pile of trees in a desolate, snowy landscape, suggesting the aftermath of a denuded forest. The visual information conveyed by the image evokes a believable winter scene yet the huge stack of evergreens and the perfect stillness hint at its impossibility and the artifice behind its construction. According to Bennett, she wants her paintings to transmit images that hover between reality and artifice without any resolution.<sup>8</sup>

Both Judith Linhares and Inka Essenhigh paint fantastical pictures that convey images generated by the imagination. Despite their differing approaches to altering reality, they make paintings that suggest there are few, if any, limitations to the image, which has the potential to fuel creativity and liberate the beholder. Linhares seeks to make images that lodge in the memory.<sup>9</sup> Her paintings of male and female nudes in nature belong to yet critique the rule-bound tradition of the academic nude in art. The bright colors and distorted forms in her images balance a carefree, celebratory feeling with a sense of anxiety and impending danger. In *Cove* (2010) (Plate 13), two female nudes appear to relax in a rocky, coastal setting under a burning sun and sky. However, they look like odalisques gone wrong, particularly the red-haired woman with bulbous breasts lying at a downward angle in the foreground. Her awkward pose and blank expression are disturbing and leave the viewer wondering about the outcome of this scene. Linhares’ images ultimately seem like fantastical dreams verging on nightmares.

Inka Essenhigh recently has concentrated on inventing her own landscapes, inhabited by creatures from her imagination. As in previous work, her images offer humorous critiques, even satires, of current cultural obsessions. *Green Goddess I* (2009) (Plate 5), for example, reveals her own vision of a Gaia-like, mother earth goddess wandering through a forest at night. The work invites references to images of the past, from the ancient goddess tradition to Victorian fairy painting, but it insists on being of its own time. Its saturated colors, attention to detail and arabesque forms relate to current stylistic trends in art. Furthermore, the predominance of

green, reinforced by the title, seems not only a logical choice of color for an earth goddess but also a means for commenting on the contemporary obsession with the environment and the often superficial worship of everything green. Essenhigh's fantasy image might be considered daring and outrageous in the way it pokes fun at a serious cultural issue; however, it has a liberating effect as well, freeing viewers from a pervasive rhetoric that has begun to lose significance due to its widespread appropriation.

Abstraction's historicization has led painters, such as T. B. Hamill and Joe Fyfe, to respond to characteristic types of images associated with historical modes of abstraction. T. B. Hamill takes forms associated with minimalist painting and reworks them by adding a sensuality and humanity she finds missing in her sources. In *Spring Order* (2010) (Plate 10), Hamill arranges hand-drawn circles into an irregularly spaced, grid-like pattern that recalls the geometry adored by her minimalist predecessors. Her circles do not conform to one another or to the regularity of the grid. They assert their individuality: some are primarily yellow; others consist of a mixture of warm, spring-like tones; and still others have centers filled with small red dots that suggest bodily associations. Hamill's image, therefore, announces a new "order" that does not insist on unity and conformity but on the individuality of each component part. The craft of each circle conflicts with and interrupts the geometry of the whole. Joe Fyfe says that he has an ambivalent relationship to images.<sup>10</sup> He departs from the traditional materials of painting, constructing his works out of different pieces of found fabric, often acquired in the places in South Asia after which he names his paintings. He admits that he constructs his images by assembling the fabric according to conventional pictorial rules and with the tradition of abstract painting in mind. He, however, wants to transform abstraction by using textiles that emphasize its physical and tactile qualities. *Dargah* (2008–2009) (Plate 6) projects an image that has the balance of color and form found in the work of colorists from Henri Matisse to Mark Rothko. Its horizontal and vertical components and its building block-like forms suggest an architectural structure, an allusion reinforced by the title: *dargah* is the Persian word for a Sufi shrine erected over the grave of a religious figure, often a Sufi saint. However, this work rejects being perceived as simply an image that both belongs to the history of painting and transmits an abstracted view of a shrine. Rather, its material construction—the combination of linen, muslin, cotton, and gauze—underscores its objecthood, generating a tension between image and object in this work.

For Josephine Halvorson and Lynn McCarty, the image is an after-thought and exists separately from the process of making. For Halvorson,

each painting serves as a material record of her interaction with an actual object rather than an image of something. Her subjects include everyday things depicted in their entirety (photograph albums, a cake pan, and two primed boards) or in detail (a section of a wood bench with hand carvings and the top half of a shed door (Plate 9). Halvorson's paintings relate to the current fascination with theorizing and interpreting everyday objects, and they help us to see ordinary things by encouraging us to contemplate them at length. She completes each work in a single sitting, and her artistic process requires deep concentration. Her finished paintings include evidence of the artist's hand and her experience of attending to an object. They do not function like trompe l'oeil images, which try to trick the viewer into believing that paintings are the objects they portray. For example, the highlights in *Shed Door* (2008) (Plate 9) and on the rabbits in *Cake Pan* (2008) draw attention to the painted character of the image. Halvorson asserts that she does not think consciously about producing an image when she paints.<sup>11</sup> Her paintings have a life of their own; they are not just versions of actual objects, and in turn, the images they transmit have their own presence. Nor do the images generated by her paintings resolve instantaneously because of subtle details and their play with perspective—a viewer, who does not pay close attention, might mistake the carvings in *Bench Marks* (2010) for graffiti on a wall or marked-up floorboards and overlook the slightly skewed arrangement in *Two Primed Boards* (2010). They require time to perceive and tend to endure long after the initial exposure.

Lynn McCarty's purposeful lack of control of the image distinguishes her work. Rather than using brushes, she pours and maneuvers the paint, using a variety of tools, including eye droppers, basters, towels and squeegees, and she embraces the accidents and surprising results that frequently occur.<sup>12</sup> Her process shapes the outcome of the image, and in turn, the images with their soft edges, flowing forms, and pooling tones give visual form to that process. *Day* (2009) (Plate 14), along with her other works, acquired its title after McCarty completed it and recognized that the alternating areas of light and dark suggest the effects of sunlight and shadow across a landscape.

#### CHALLENGING THE IMAGE

Some of the painters in this exhibition seem to take an anti-image stance or at the very least challenge the primacy of the image by emphasizing the materiality and tactility of their artworks. They further the modernist debate about whether painting should be considered predominantly an image or an object. Ron Gorchoff and Joanna Pousette-Dart both use shaped canvases and panels respectively, drawing attention to the object-

hood of their paintings and denying their collapse into mere apparitions or images. Images exist in painting and are produced by paintings, but some painters insist that we do not equate painting and image or collapse painting into an image. In Gorchov's work, the viewer is reminded of the materiality of painting by the concave-canvas projecting from the wall yet the canvas also contains an image, which, as in Rasulka (2008) (Plate 8), usually consists of several organic forms on a seemingly liquid ground that appears to run down the curve of the canvas. His titles often refer to people, places, or things, reinforcing the idea that the painting signifies more than just an appearance of abstract shapes.

Pousette-Dart does not adopt titles to identify the image in her work, but underscores their objectness by referring to the number of panels or sections, such as *Untitled, 3 Part Variation* (2010) (Plate 17). She began to experiment with the shaped panels when she lived in Galisteo, New Mexico, and experienced firsthand "the curvature of the earth" and felt that "painting within a rectangle seemed increasingly arbitrary—it seemed to turn the experience into a picture."<sup>13</sup> The shaped panels enable her to introduce form and space into her work and to express her encounters with the natural world without having to conform to the traditional, window-like form of a painted image. They also help to assert the independence of the painting from the image and counter the static quality associated with images by establishing a shifting ground whose dynamism is reinforced by the winding lines that subtly change color as they move across the panels.

#### THE OPEN IMAGE

Indeterminacy, ambiguity and plurality characterize many of the images transmitted by the paintings in this exhibition. The fragments of visual experience do not immediately cohere and the unity of the image is disrupted. This lack of resolution frequently evokes dynamism and change, countering the notion of a static, instantaneous image and inviting the "free response" of the beholder. During studio visits, many artists expressed their desire for their works to elicit multiple interpretations. Borrowing Umberto Eco's concept of the "open" work, I propose that the "open" image is pervasive in the paintings on exhibit. Multiplicity and plurality as well as the belief in response as an interactive exchange between the work and its audience have been important components in art, literature and music since the 1960s. Like earlier artists, writers and composers, the painters involved in this exhibition appear to believe in the idea that "a field of possibilities" that does not "reject the fundamental condition of communication" but allows for a "free play of associations" is essential to their images.<sup>14</sup> We might not be surprised at an abstract painter embracing the idea of an "open"

image, but representational artists, such as Lisa Yuskavage, share a similar aim and create paintings that convey images with conflicting or opposing effects and inconclusive narratives. Painters arrive at the “open” image through a variety of means, which can be broken down into two main groups: 1) breaking the unity of the image and 2) simultaneity of opposites.

#### BREAKING THE UNITY OF THE IMAGE

Many of the artists in the show adopt devices for denouncing and undermining the unity of the image. They create images that hover between part and whole, shift and transform, appear to both come together and split apart, and have obscured or blocked out sections, so they cannot be perceived in their entirety. Denying the unity of the image frequently results in a sense of dynamism, which contradicts the theory that the image is static with a “natural immediacy and presence.”<sup>15</sup>

James Hyde takes the technical image of a photograph and overlays it with areas of paint. Some of his interventions consist of small, barely visible dots or splotches while others are larger geometric shapes. The collision of painting and photography, as Hyde describes it, alters the image but not the material of the photograph itself.<sup>16</sup> It seems to give life to the images and disturbs their banal quality. At the same time, the painted areas deny the unity of the photographic image by obscuring sections of it and, by seeming to hover, they leave the image in a state of suspension, oscillating back and forth between the painted sections and the photograph without ever resolving into a hybrid image. In *Tossed Around* (2008) (Plate 11), the green paint seems to make the ephemeral clouds permanent and/or remind us of their impermanence by contrast. In *California Oaks I* (2010), the long rectangular forms centered on either edge recall the “zips” of Barnett Newman and act like hands grasping the image, even embracing it despite its immateriality.<sup>17</sup> In *Tower* (2010), the photograph is turned on edge, counteracting its usual horizontal orientation and the rectangles of blue, pink and yellow paint form a co-existing image that both obscures parts of the photograph, reinforces the geometry of the building, and enlivens it.

Like Hyde, Tiffany Calvert obscures her source image by covering it in several places, destroying the purity and totality of the image yet animating it and inviting multiple interpretations. In her paintings of the *Hall of Mirrors at Amalienburg*, the hunting lodge in Munich built in the Rococo style between 1734 and 1739 for the Holy Roman Emperor Charles VII and his wife, Maria Amalia of Austria, she appropriates an image from an art history textbook, enlarges it, and paints over large areas of it with grey cloud- or smoke-like formations (Plate 2). The ultimate effect is different from

Hyde's intervention since she does not juxtapose two different media (photography and painting) and her cloud-like forms blend into the Hall of Mirrors, leaving the viewer to question whether they conceal or reveal this celebrated interior. She also leaves a white border around the interior scene, reminding the viewer that her image of this architectural monument is based on an image of it and is not a translation of her experience of the actual interior space. Ultimately, she visualizes the idea that painting involves making images from images.

Natalie Edgar breaks down the unity and the static quality of the image by constructing her abstractions from dynamic strokes and areas of contrasting tone, which seem to loosely cohere. In both *Marigold* (2010) (Plate 4) and *Washed Distances* (2010), she juxtaposes accumulations of color with "a zone of vacant canvas" to create what she describes as a "swinging door" effect that connects "the space outside reality to the (abstract) space of the painting."<sup>18</sup> The white area in each work plays the role of an entry point, and its contrasting stillness furthers the sense of flux throughout the rest of the image. Edgar rejects the interpretation of her paintings as landscapes due to the implied stasis of this pictorial genre. Instead, what she wants to capture is a fleeting image, like something glimpsed through a moving portal. *Marigold* (2010) barely resembles its titular flower, because it is not supposed to portray the flower itself but rather the experience of it passing quickly before one's eyes.

#### SIMULTANEITY OF OPPOSITES

Another tendency related to the "open" image is the co-existence of contrasting effects. Images transmit opposing characteristics, narratives, or meanings without synthesizing them or suggesting a conflict between them. This approach to the image has emerged at the same time that artists have begun to move away from the postmodern obsession with attacking modernism and its unitary and authoritative outlook. Rather than seeking to balance opposites like modernists, including Mondrian, or arriving at a Hegelian synthesis, these painters enable two or more separate elements to co-exist. Although we may want to see this indeterminacy as symbolizing a crisis, the images suggest that we should embrace their lack of resolution and their openness to interpretation.

Lisa Yuskavage observes that "people think being conflicted is a problem, but I think the repulsive and the beautiful are both worthy of being seen."<sup>19</sup> Her painting *Snowman* (2008) (Plate 19) depicts an oversized nude baby in a and a pregnant, splayed-leg snow woman on the top of the hill at right. The potentially cute, almost kitschy image that recalls baby pictures and holiday cards with staged backdrops also has a frightening and repulsive

quality, emphasized by the baby's demonic facial expression and awkward pose, seated and holding a leafless branch of a tree. Images with opposing effects exist side-by-side, generating narratives about life and death, reality and artifice that cannot be resolved but remain open to interpretation.

Karin Davie's *Seeing Spots*, no. 7 (2008) (Plate 3) and *Symptomania*, no. 7 (2008) both convey images that appear and disappear, come together and fall apart. They consist of interweaving and collapsing coils whose openings expose vibrant colors that contrast with the more organic forms in the foreground. The "tubular strokes" appear to both unravel and squash together simultaneously. They seem both contained by the pictures' edges and on the verge of exploding beyond them. In describing her *Symptomania* series, Davie explains, "it's an image of the irrepressible and an irrepressible image. I see an ongoing struggle in my work between what gets revealed and concealed and the discovery of an image that looks back at us."<sup>20</sup> The fluid, curving forms have strong corporeal associations, recalling both the graceful, serpentine shape of the female body and raw human guts. The coils also "mimic" Davie's act of painting, echoing her movement during their production. The paintings, therefore, transmit an image of her body's motion, making public her private act of creation.

Jill Moser's ribbon-like, looping marks may not seem as threatening or as directly connected to bodily experience, but they, too, question the unified, static character of the image and suggest a simultaneous coming together and scattering of forms. In *House of Cards* (2009), the black loops and lines, starting at an angle on the left and transitioning to smaller, tighter silver ones in the center of the composition, appear visually, if not physically, held or momentarily balanced by the group of three tightly rendered acid green looping forms on the right. Moser's image conveys the idea of something frozen in a free fall, leaving viewers to ponder whether the "house of cards" will crash to the floor or be returned to an upright position. Moser's works have an unresolved quality, leaving their outcome available to multiple conclusions. Despite titling her works, Moser wants to create resonant but not literalizing images that recall things in the world you can name yet remain open to a range of possibilities. Her horizontal marks in works, such as *Dawn* (2010) (Plate 16), suggest a horizon line or a bar code or both simultaneously.<sup>21</sup>

Mary McDonnell describes her painting process as a conversation with materials.<sup>22</sup> As her work progresses, the image appears and disappears as she adds and subtracts marks. The final image with its multiple layers contains the traces of her earlier paint application, which seems to appear and disappear as the eye scans the picture, creating an image that at

times seems hesitant to show its presence or resolve itself (Plate 15). In *one night or day* (2010), the title reinforces the ambiguity visually conveyed by the way in which the yellow and blue tones in the upper left and far right seem trapped behind the red strokes yet come to the surface intermittently. However, the viewer cannot be sure whether the image conveys light emerging from darkness or darkness enshrouding light.

#### THE SLOW IMAGE

Although Eco's definition associates "dynamism" with "openness," the attempt to convey dynamism cannot be equated with the time it takes to perceive the image. Many of the paintings in this show evoke a sense of motion yet they seek to slow down the transmission of the image and suspend perception by using a number of techniques, including atmospheric haze, obscured forms, multiple layers and variations of scale. Unlike most images on the computer monitor, the television screen, or in magazine advertisements, images in the paintings on exhibit demand that the viewer work, even struggle, to perceive. Images by Max Gimblett and Alexi Worth appear deceptively straightforward yet require extended viewing for complete comprehension.

Max Gimblett's large scale paintings contain images that induce contemplation despite their apparent immediacy. As the writer Jenni Quilter explains, "Like a problem in particle physics, some kind of secret mass exists in these paintings. It takes a while to sense its shape."<sup>23</sup> The central form in *Alexander the Great – in Asia* (2008–2009) (Plate 7) consists of a large, explosive black calligraphic stroke that recalls the looping and intertwining shape of a knot, perhaps a sheet bend or a bowline. It seems to have burst open or have been cut apart as suggested first by the accumulated paint at both ends in the upper corners and then reinforced by the other metallic strokes across the canvas. The title furthers this association since it connects the painting to Alexander the Great in Asia and to the legend of the Gordian knot. With this title, Gimblett has added another level of meaning, complicating what at first might seem like a purely abstract gesture. This image, however, has more than historical associations; it visualizes Gimblett's core belief that a decisive stroke can convey a complex spiritual or philosophical idea, which takes time to understand.

Alexi Worth's images initially seem easy to perceive but act like visual puzzles deciphered gradually since he alters, often overturns, traditional assumptions about perspective and the relation of art and reality. *Reach* (2010) dashes expectations about an iconic Biblical scene with countless precedents in painting. Large fig leaves spread across the canvas partially covering up the disagreeable and unfortunate act that takes place. In the

lower center, an opening in the leaves exposes three green apples with fig-like forms. Seen from above, the apple at the apex of the triad is grasped by the hand of a nude woman, whose face and body are mostly obscured. Breaking with tradition, Worth creates an image of Eve reaching for the apple from the serpent's perspective. In doing so, he requires the beholder to stop and re-consider the typical narrative scene. Similarly, *Smoker and Mirror* (2010) (Plate 18) conveys the deception, cleverness, and illusionism associated with the "smoke and mirrors" metaphor to which its title alludes. Full perception and understanding emerge slowly: the viewer makes out the tripartite image of a half-length profile of a smoker cut off by the right foreground edge, his shadow in the center background, and a drawn image of the back of the gentleman on an easel at the left edge. The drawing on the easel seems to complete the side view of the "real" man at right; however, the longer the beholder looks the more nonsensical the image becomes. An additional profile appears in the negative space, causing an oscillation between figure and ground; smoke rises from the cigarette in the shadow but not from the one in the mouth of the "real" man in the foreground; the iconic image of the man on the easel appears on a painted support, which creates the illusion of reality, and the "real" man at right is portrayed on the un-gessoed nylon mesh, which draws attention to the artifice of the image. Here, matter and anti-matter, art and reality do not function properly. The incongruities and inconsistencies of the image require extended viewing and concentrated perception.

#### BETWEEN PICTURE AND VIEWER

Images do not exist; they happen. They are apparitions of the productive interaction between picture and viewer. As though to emphasize their very nature, the artists in the show adopt pictorial techniques to underscore their dynamic, indeterminate, and prolonged character. Some of the painters consciously set out to make and to control their appearance and effect whereas others believe that images can only be primed, not manipulated, and just happen out of the uncontrollable exchange between picture and observer. Several artists challenge the expectation that painting is synonymous with image-making by taking an anti-image stance or undermining its primacy by emphasizing the materiality and tactility of their artwork. Others deny the unity and dominance of a single image by adopting various methods: as a result, images hover between part and whole, transform and rearrange, seem to both congeal and split apart, appear constantly on "the move," and have obscured or blocked out sections so they cannot be perceived in their entirety. A number of painters allow for the simultaneity of contrasting effects, in which two or more separate and often conflicting elements co-exist. They do not reject the fundamental

condition of communication but allow for a “free play” of associations and interpretations.

In an effort to prolong the unification and resolution of the image, some artists have chosen to suspend comprehension or deliver it in direct proportion to the viewer’s attention. These “slow images” use a number of devices, including atmospheric haze, obscured forms, multiple layers, variations of scale, and novel points of view, to control the rate of comprehension.

Regardless of their diverse strategies for addressing the image, the paintings in this exhibition demand reflection, call for an active and engaged observer, and reinforce the dynamic and productive interchange between picture and viewer. They signal the resurgence of painting and its treatment of the image.

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Plate 1

AMY BENNETT

Forest, 2010, oil on panel, 14 x 23 inches.

Courtesy of the artist and Galleri Magnus Karlsson, Stockholm.

Photograph by White Door Photo.



Plate 2

TIFFANY CALVERT

Untitled (Amalienburg #2), 2010, acrylic and oil on canvas,  
60 x 48 inches. Courtesy of the artist.



Plate 3

KARIN DAVIE

Seeing Spots no. 7, 2008, oil on linen, 34 x 54 inches.

Courtesy of the artist. Photograph by Jack Abraham.



Plate 4

NATALIE EDGAR

Marigold, 2010, oil on canvas, 38 x 53 inches.

© 2010 Natalie Edgar; Courtesy of Woodward Gallery, New York.

Photograph by Bill Orcutt.



Plate 5

INKA ESSENHIGH

Green Goddess I, 2009, oil on canvas, 60 x 78 inches.

Courtesy of 303 Gallery, New York.



Plate 6

JOE FYFE

Dargah, 2008–2009, linen, muslin, cotton, and gauze,  
56 x 48 inches. Courtesy of James Graham & Sons, New York.



Plate 7

MAX GIMBLETT

Alexander the Great – In Asia, 2008–2009, gesso, acrylic and vinyl polymers, epoxy, aqua size, palladium leaf on canvas, 80 x 80 inches. Courtesy of the artist. Photograph by Tom Warren.



Plate 8

RON GORCHOV

Rasulka, 2008, oil on canvas, 60 x 80 x 13 inches.

Courtesy of the artist. Photograph by Tom Powel.



Plate 9

JOSEPHINE HALVORSON

Shed Door, 2008, oil on linen, 17 x 21 inches.  
Collection of Corin Hewitt and Molly McFadden.  
Courtesy of Sikkema Jenkins & Co., New York.



Plate 10

T.B. HAMILL

Spring Order, 2010, oil on canvas, 50 x 50 inches.

Courtesy of the artist. Photograph by Gene Leganza.



Plate 11

JAMES HYDE

Tossed Around, 2008, acrylic on archival inkjet print,  
31 1/2 x 40 inches. Courtesy of the artist.



Plate 12

MATVEY LEVENSTEIN

Temple, 2010, oil on linen, 42 x 56 inches.

Courtesy of the artist and Larissa Goldston Gallery, New York.



Plate 13

JUDITH LINHARES

Cove, 2010, oil on linen, 53 x 67 inches.

Courtesy of Edward Thorp Gallery, New York.

Photograph by Anne Turyn.



Plate 14

LYNN McCARTY

Day, 2009, oil on aluminum, 12 x 18 inches.

Courtesy of Nancy Hoffman Gallery, New York.

Photograph by Chris Watson.

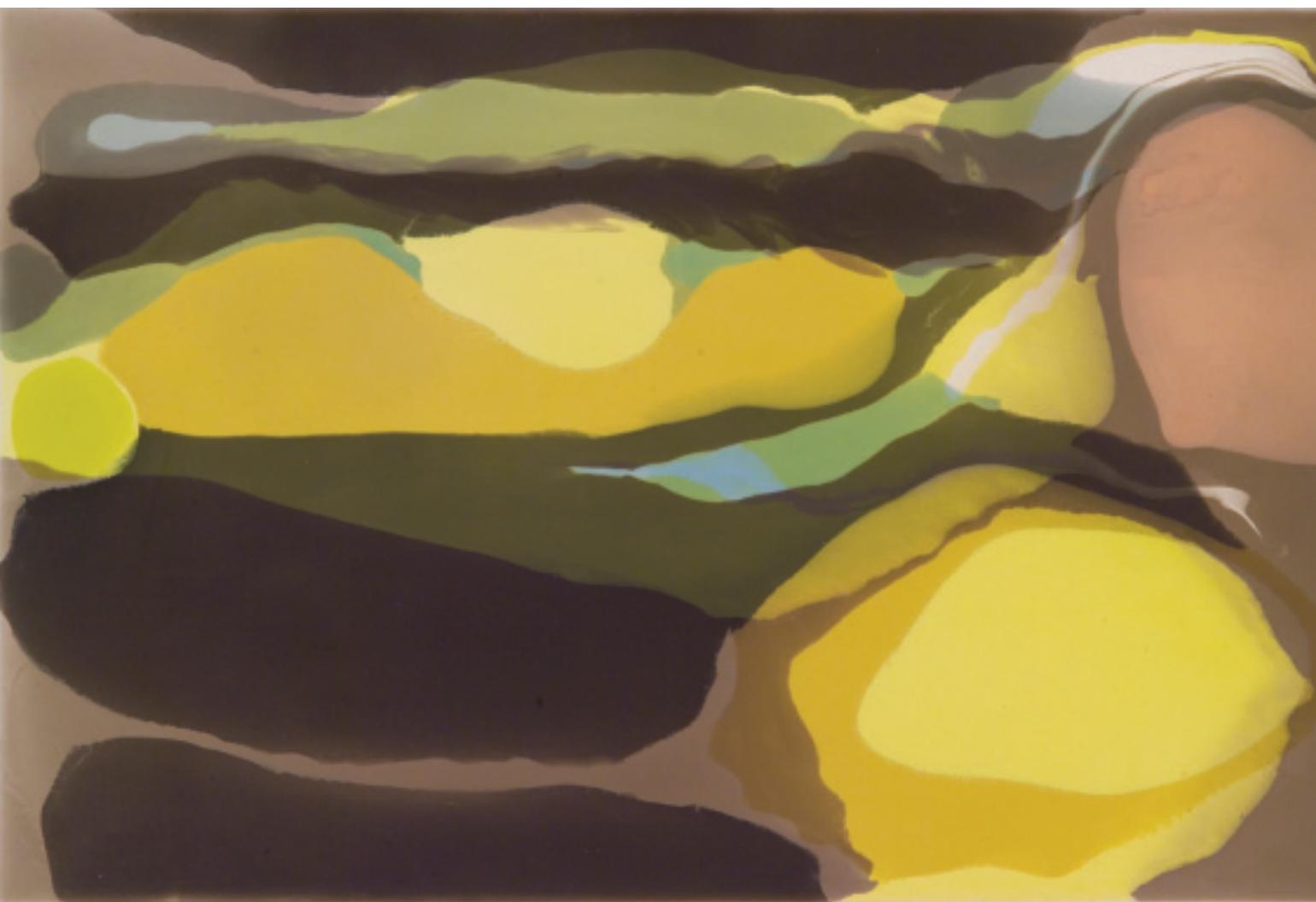


Plate 15

MARY McDONNELL

Invitation, 2009–2010, oil on panel, 72 x 48 inches.

Courtesy of James Graham & Sons, New York.

Photograph by Josh Nefsky.



Plate 16

JILL MOSER

Dawn, 2010, acrylic and oil on canvas, 30 x 30 inches.

Courtesy of Lennon, Weinberg, Inc., New York.



Plate 17

JOANNA POUSETTE-DART

Untitled, 3 Part Variation, 2010, acrylic on canvas and wood panels,  
68 1/2 x 125 inches. Courtesy of the artist.

Photograph by Kevin Noble.



Plate 18

ALEXI WORTH

Smoker and Mirror, 2010, acrylic on nylon mesh,  
24 x 18 inches. Courtesy of DC Moore Gallery, New York.

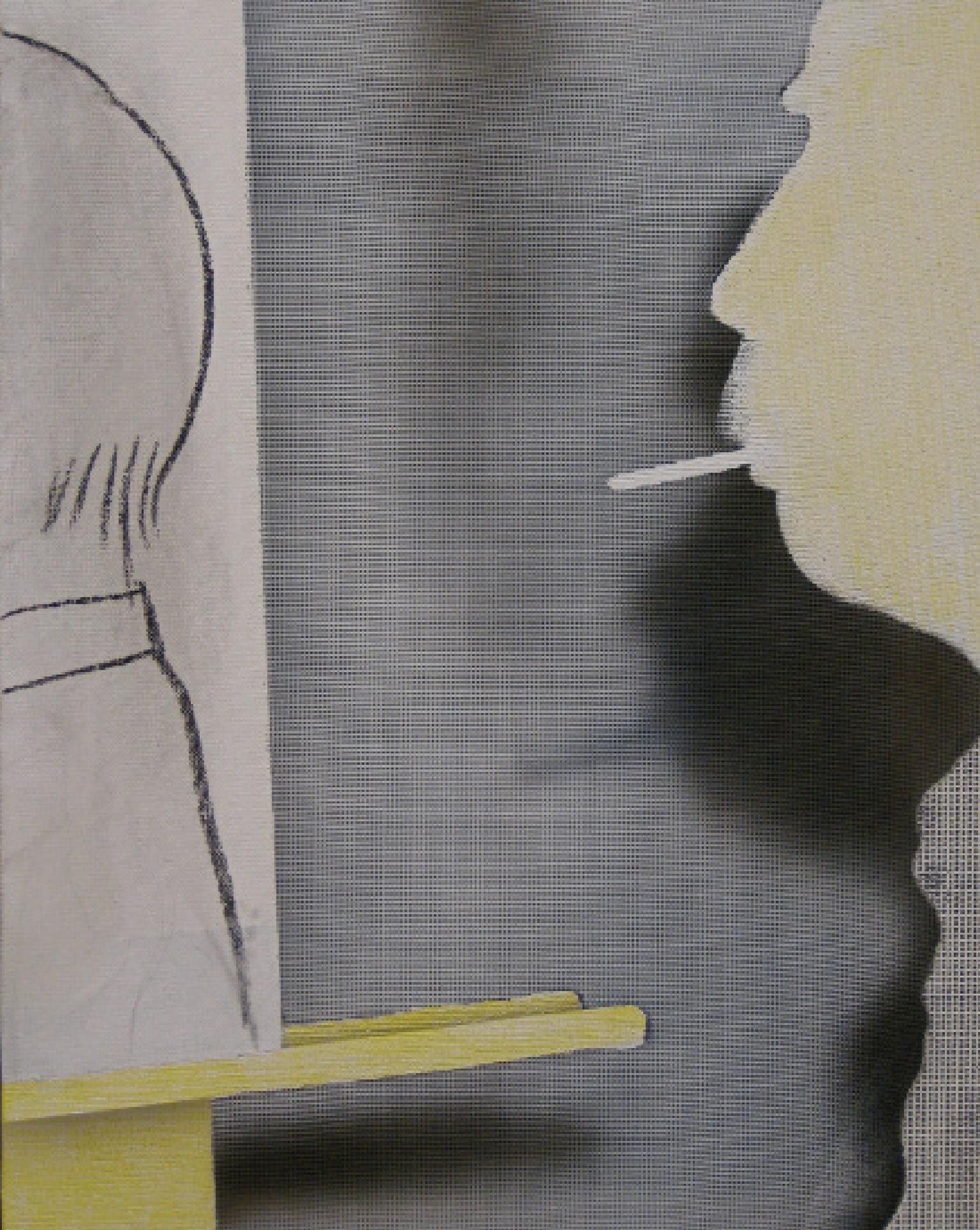


Plate 19

LISA YUSKAVAGE

Snowman, 2008, oil on linen, 72 x 57 1/2 x 1 1/2 inches.

Courtesy of the artist and David Zwirner.





EXHIBITION CHECKLIST

AMY BENNETT

Forest, 2010, oil on panel, 14 x 23 inches. Courtesy of the artist and Gallery Magnus Karlsson, Stockholm. Photograph by White Door Photo.

AMY BENNETT

Forest Floor, 2010, oil on panel, 12 x 20 inches. Courtesy of the artist and Gallery Magnus Karlsson, Stockholm. Photograph by White Door Photo.

TIFFANY CALVERT

Untitled (Amalienburg #1), 2009, acrylic, oil and spray-paint on canvas, 60 x 48 inches. Courtesy of the artist.

TIFFANY CALVERT

Untitled (Amalienburg #2), 2010, acrylic and oil on canvas, 60 x 48 inches. Courtesy of the artist.

KARIN DAVIE

Seeing Spots no. 7, 2008, oil on linen, 34 x 54 inches. Signed on verso. Courtesy of the artist. Photograph by Jack Abraham.

KARIN DAVIE

Symptomania no. 7, part of the Symptomania series, 2008, oil on canvas, 72 x 96 inches. Signed on verso. Courtesy of the artist. Photograph by Jack Abraham.

NATALIE EDGAR

Marigold, 2010, oil on canvas, 38 x 53 inches. Signed on verso. © 2010 Natalie Edgar; Courtesy of Woodward Gallery, New York. Photograph by Bill Orcutt.

NATALIE EDGAR

Washed Distances, 2010, oil on canvas, 36 x 46 inches. Signed on recto and verso. © 2010 Natalie Edgar; Courtesy of Woodward Gallery, New York. Photograph by Bill Orcutt.

INKA ESSENHIGH

Green Goddess I, 2009, oil on canvas, 60 x 78 inches. Courtesy of 303 Gallery, New York.

INKA ESSENHIGH

Snowflake (Pink), 2009, oil on canvas, 64 x 72 inches. Courtesy of 303 Gallery, New York.

JOE FYFE

Dargah, 2008–2009, linen, muslin, cotton, and gauze, 56 x 48 inches. Courtesy of James Graham & Sons, New York.

JOE FYFE

Untitled (Phnom Penh #2), 2007, cotton, felt and acrylic, 63 x 47 1/2 inches. Courtesy of James Graham & Sons, New York.

MAX GIMBLETT

Alexander the Great – In Asia, 2008–2009, gesso, acrylic and vinyl polymers, epoxy, aqua size, palladium leaf on canvas, 80 x 80 inches. Courtesy of the artist. Photograph by Tom Warren.

MAX GIMBLETT

The Marriage of the Rose in Quaternity, 2009, shellac, epoxy, gelatin, Swiss gold leaf on wood panel, 40 inch quatrefoil. Courtesy of the artist. Photograph by Tom Warren.

RON GORCHOV

Asturia, 2008, oil on linen, 23 x 21 x 7 1/2 inches. Collection of Joseph and Chi Diebenbach.

RON GORCHOV

Genji, 2010, oil on canvas, 23 x 22 3/4 x 7 inches. Courtesy of David Levi Strauss and Sterrett Smith. Photograph by Cecelia Rembert.

RON GORCHOV

Rasulka, 2008, oil on canvas, 60 x 80 x 13 inches. Courtesy of the artist. Photograph by Tom Powel.

JOSEPHINE HALVORSON

Bench Marks, 2010, oil on linen, 17 x 21 inches. Private Collection. Courtesy of Sikkema Jenkins & Co., New York.

JOSEPHINE HALVORSON

Cake Pan, 2008, oil on linen, 17 x 21 inches. Signed on verso. Private Collection. Courtesy of Sikkema Jenkins & Co., New York.

JOSEPHINE HALVORSON

Shed Door, 2008, oil on linen, 17 x 21 inches. Collection of Corin Hewitt and Molly McFadden. Courtesy of Sikkema Jenkins & Co., New York.

JOSEPHINE HALVORSON  
Three Photo Albums, 2008,  
oil on linen, 15 x 19 inches.  
Signed on verso. Collection  
of Steven Weitzman. Courtesy  
of Sikkema Jenkins & Co.,  
New York.

JOSEPHINE HALVORSON  
Two Primed Boards,  
2010, oil on linen, 17 x 22  
inches. Collection of  
Mac McCaughan and Andrea  
Reusing. Courtesy of  
Sikkema Jenkins & Co.,  
New York.

T.B. HAMILL  
Untitled, 2009–2010, oil  
and wax on canvas, 50 x  
50 inches. Courtesy of  
the artist. Photograph by  
Gene Leganza.

T.B. HAMILL  
Spring Order, 2010, oil on  
canvas, 50 x 50 inches.  
Courtesy of the artist.  
Photograph by  
Gene Leganza.

JAMES HYDE  
California Oaks I, 2010,  
acrylic enamel on archival  
inkjet print on stretched  
linen, 84 x 85 inches.  
Courtesy of the artist.

JAMES HYDE  
Tossed Around, 2008,  
acrylic on archival inkjet  
print, 31 1/2 x 40 inches.  
Courtesy of the artist.

JAMES HYDE  
Tower, 2009, acrylic on  
archival inkjet print on  
stretched linen, 109 x 67 1/2  
inches. Courtesy of the artist.

MATVEY LEVENSTEIN  
Basilica, 2010, oil on linen,  
10 x 12 inches. Courtesy  
of the artist and Larissa  
Goldston Gallery.

MATVEY LEVENSTEIN  
Interior, 2010, oil on linen,  
13 x 10 1/4 inches. Courtesy  
of the artist and Larissa  
Goldston Gallery, New York.

MATVEY LEVENSTEIN  
Still Life, 2010, oil on linen,  
8 x 9 inches. Courtesy of the  
artist and Larissa Goldston  
Gallery, New York.

MATVEY LEVENSTEIN  
Temple, 2010, oil on linen  
42 x 56 inches, Courtesy  
of the artist and Larissa  
Goldston Gallery, New York.

JUDITH LINHARES  
Cave, 2010, oil on linen,  
54 x 72 inches. Courtesy  
of Edward Thorp Gallery,  
New York. Photograph by  
Anne Turyn.

JUDITH LINHARES  
Cove, 2010, oil on linen,  
53 x 67 inches. Courtesy  
of Edward Thorp Gallery,  
New York. Photograph by  
Anne Turyn.

LYNN McCARTY  
A Length of Rope, 2007,  
oil on aluminum, 22 x 25 1/2  
inches. Courtesy of Nancy  
Hoffman Gallery, New York.  
Photograph by Chris Watson.

LYNN McCARTY  
Circle Around, 2010, oil on  
aluminum, 23 x 24 inches.  
Courtesy of Nancy Hoffman  
Gallery, New York. Photo-  
graph by Chris Watson.

LYNN McCARTY  
Currents, 2010, oil on  
aluminum, 22 x 24 inches.  
Courtesy of Nancy Hoffman  
Gallery, New York.  
Photograph by  
Chris Watson.

LYNN McCARTY  
Day, 2009, oil on aluminum,  
12 x 18 inches. Courtesy of  
Nancy Hoffman Gallery,  
New York. Photograph by  
Chris Watson.

LYNN McCARTY  
Pretend, 2010, oil on  
aluminum, 12 x 19 1/2 inches.  
Courtesy of Nancy Hoffman  
Gallery, New York.  
Photograph by  
Chris Watson.

LYNN McCARTY  
Soft Touches, 2010, oil on  
aluminum, 12 x 15 1/4  
inches. Courtesy of Nancy  
Hoffman Gallery, New York.  
Photograph by Chris Watson.

MARY McDONNELL  
Invitation, 2009–2010, oil  
on panel, 72 x 48 inches.  
Courtesy of James Graham  
& Sons, New York.  
Photograph by Josh Nefsky.

MARY McDONNELL  
one night or day, 2010, oil  
on panel, 48 x 96 inches  
(diptych, each panel 48 x 48  
inches). Courtesy of James  
Graham & Sons, New York.  
Photograph by Josh Nefsky.

JILL MOSER  
Dawn, 2010, acrylic and oil  
on canvas, 30 x 30 inches.  
Courtesy of Lennon,  
Weinberg Gallery, New York.

JILL MOSER  
House of Cards, 2009,  
acrylic and oil on canvas,  
70 x 70 inches. Courtesy of  
Lennon, Weinberg Gallery,  
New York.

JILL MOSER  
Untitled, 2010, acrylic and oil  
on canvas, 30 x 30 inches.  
Courtesy of Lennon,  
Weinberg Gallery, New York.

JOANNA POUSETTE-DART  
Untitled, 2 Part Variation, 2010,  
acrylic on MDF panel, 35 1/4  
x 35 1/4 inches. Courtesy of  
the artist. Photograph by  
Kevin Noble.

JOANNA POUSETTE-DART  
Untitled, 3 Part Variation, 2010,  
acrylic on canvas and wood  
panels, 68 1/2 x 125 inches.  
Courtesy of the artist.  
Photograph by Kevin Noble.

JOANNA POUSETTE-DART  
Untitled, 3 Part Variation #2,  
2010, acrylic on MDF panel, 35  
1/4 x 46 1/4 inches. Courtesy  
of the artist. Photograph by  
Kevin Noble.

ALEXI WORTH  
Crumpling, 2010, acrylic on  
nylon mesh, 27 x 36 inches.  
Courtesy of DC Moore Gallery,  
New York.

ALEXI WORTH  
Reach, 2010, oil on nylon  
mesh, 42 x 56 inches.  
Courtesy of DC Moore  
Gallery, New York.

ALEXI WORTH  
Smoker and Mirror, 2010,  
acrylic on nylon mesh,  
24 x 18 inches. Courtesy  
of DC Moore Gallery,  
New York.

ALEXI WORTH  
Stack and Finger, 2010,  
acrylic on nylon mesh,  
28 x 18 inches. Courtesy  
of DC Moore Gallery,  
New York.

LISA YUSKAVAGE  
Snowman, 2008, oil on linen,  
72 x 57 1/2 x 1 1/2 inches.  
Signed and dated verso.  
Courtesy of the artist and  
David Zwirner.

LISA YUSKAVAGE  
Studio, 2009, oil on linen,  
70 x 74 1/2 inches. Signed and  
dated verso. Courtesy of the  
artist and David Zwirner.

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