

CONTENTS

Introduction	6	D	
		Jacques-Louis David	44
A		Leonardo da Vinci	46
Fra Angelico	10	Willem de Kooning	50
John Ashbery	12	Edwin Denby	52
		Peter Doig	54
B		Marlene Dumas	56
Francis Bacon	14	E	
Max Beckmann	16	El Greco	58
Gian Lorenzo Bernini	17	F	
Ted Berrigan	18	Jean-Honoré Fragonard	60
Ronald Bladen	19	Jane Freilicher	61
Pierre Bonnard	20	G	
Louise Bourgeois	21	Alberto Giacometti	62
Joe Brainard	22	Giotto di Bondone	64
Constantin Brancusi	24	Francisco de Goya	68
Rudy Burckhardt	26	Philip Guston	72
C		H	
Caravaggio	28	Frans Hals	74
Paul Cézanne	30	Marsden Hartley	76
Sandro Chia	34	Al Held	78
Francesco Clemente	35	Carmen Herrera	80
Chuck Close	36	Eva Hesse	82
Gustave Courbet	38	David Hockney	84
Enzo Cucchi	40	Winslow Homer	86
Willard Cummings	42	Edward Hopper	88

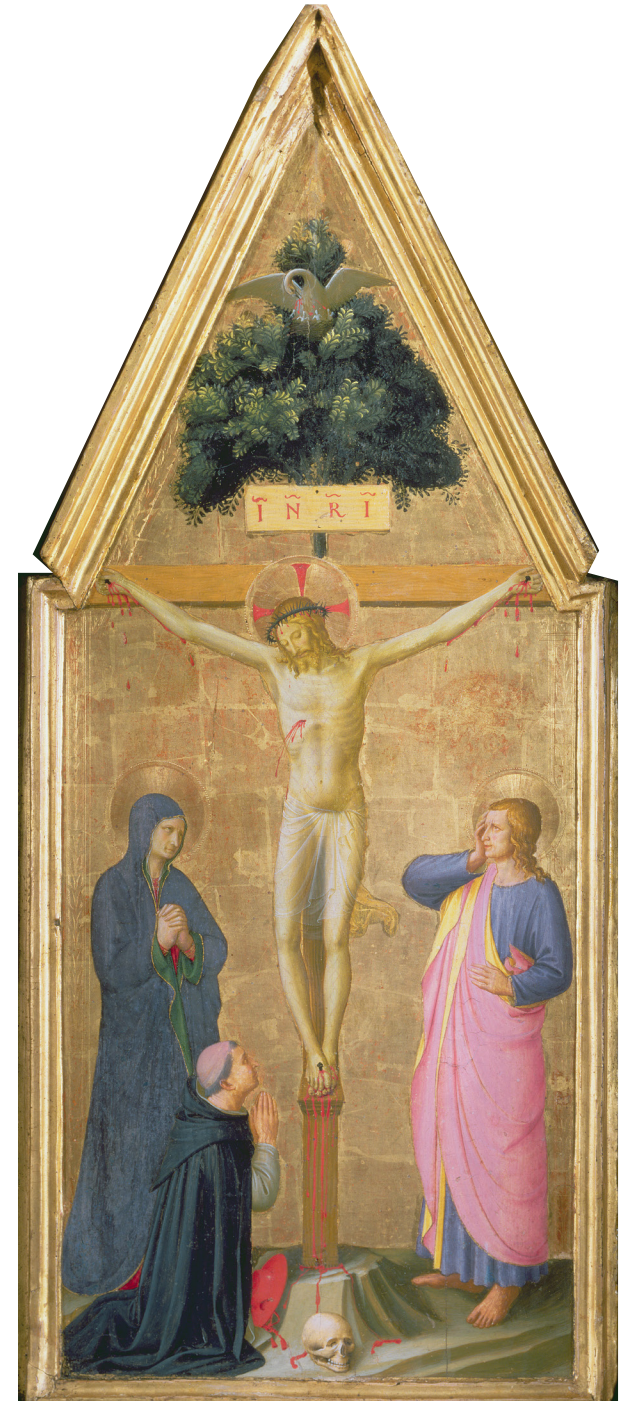
J		James Rosenquist	142
Merlin James	90	Mark Rothko	144
Chantal Joffe	91	Henri Rousseau	146
Jasper Johns	92	Jacob van Ruisdael	148
		Albert Pinkham Ryder	149
K		S	
Ernst Ludwig Kirchner	93	David Salle	150
Franz Kline	94	James Schuyler	152
Kenneth Koch	96	Georges Seurat	154
L		Joel Shapiro	158
Fernand Léger	97	David Smith	160
Roy Lichtenstein	98	Chaim Soutine	162
		Gertrude Stein	163
M		Clyfford Still	164
Kazimir Malevich	100	George Sugarman	166
Edouard Manet	102	T	
Chris Martin	104	Thutmose	168
Henri Matisse	106	Giovanni Battista Tiepolo	172
Michelangelo	108	Tintoretto	174
Joan Miró	112	Titian	176
Piet Mondrian	114	Luc Tuymans	178
Malcolm Morley	115	U	
Edvard Munch	116	Kitagawa Utamaro	180
N		V	
Nabil Nahas	118	Jan Van Eyck	182
Barnett Newman	119	Vincent van Gogh	184
O		Diego Velázquez	186
Frank O'Hara	120	Johannes Vermeer	188
P		Paolo Veronese	192
Philip Pearlstein	122	Charline von Heyl	194
Francis Picabia	123	W	
Pablo Picasso	124	Antoine Watteau	196
Jackson Pollock	128	James Abbott McNeill Whistler	200
Fairfield Porter	130	Frank Lloyd Wright	202
R		Conclusion (Thank You)	204
Robert Rauschenberg	132	Index	205
Ad Reinhardt	133	Picture Credits	207
Rembrandt	134		
Pierre-Auguste Renoir	138		

FRA ANGELICO

(1395–1455)

Fra Angelico can really paint. The one at Harvard Art Museums (*Christ on the Cross, the Virgin, Saint John the Evangelist and Cardinal Torquemada*, c.1446) stops time. His reds live forever. It's a tempera painting with a gesso underpainting, so the red pigment with the white underneath is much brighter than it would be in oil. His frescoes in Florence have a beautiful touch and are elegant and natural. I'd love to spend an evening with him, as opposed to van Gogh, Caravaggio, Max Beckmann, etc.

Christ Carrying the Cross, 1441, fresco,
65 × 57½ in (165 × 146 cm), Museo del
Convento di San Marco, Florence



*Christ on the Cross, the Virgin,
Saint John the Evangelist and Cardinal
Torquemada*, c.1446, tempera on
panel, 38½ × 16¾ × 2½ in (96.6 ×
42.5 × 6.5 cm), Harvard Art Museums,
Cambridge, MA

JOHN ASHBERY

(1927–2017)

John's early poems 'The Tennis Court Oath', 'The Draughtsman's Manual' and 'Fragment' are the most sensational styling in my time. They are cool, fluid, without any narrative or obvious philosophical content. They move from image to image, thought to thought, without any loss of his large energy line. This is remarkable, considering the absence of traditional content, subject matter and form. John's aesthetics of the 1950s are similar to those of Paul Taylor, who demanded no content, no expression and, most of all, no form. Bebop musicians had similar attitudes, Stan Kenton and Dizzy Gillespie in particular.



Larry Rivers, *Pyrography: Poem and Portrait of John Ashbery II*, 1977, colored pencil and graphite on paper, 76 x 58 in (193 x 147.3 cm), Private Collection

TED BERRIGAN (1934–1983)

With Berrigan's lines, you're no longer in the 1950s. After all, poetry should show people how to use language. His sonnets are emotionally open. Their language is new to poetry, and they refer to French Surrealism and the older New York School poets, especially Frank O'Hara. Dope is here. But it's not like Henri Michaux in effect – Michaux's use of drugs was private and rarefied. Berrigan's is public and proletarian. It's the vernacular language of our time. This is a tremendous achievement.

Alex Katz, *Ted Berrigan*, 1967, oil on linen,
48 × 48 in (121.9 × 121.9 cm), Private Collection



RONALD BLADEN (1918–1988)

Bladen made some really inventive paintings and collages, but when he went into primary structures (a branch of sculpture), he took off. His initial show at Fischbach Gallery in New York in 1967 was the most successful gallery show since Jasper Johns at Leo Castelli. His works using rectangles were grand without being pretentious or pompous. They're primarily gestural. The energy makes volume and mass unnecessary and gives the work an emotional content similar to Franz Kline's.

The X, 1967–68, painted aluminum,
264 × 288 × 168 in (670.6 × 731.5 × 426.7 cm),
Private Collection

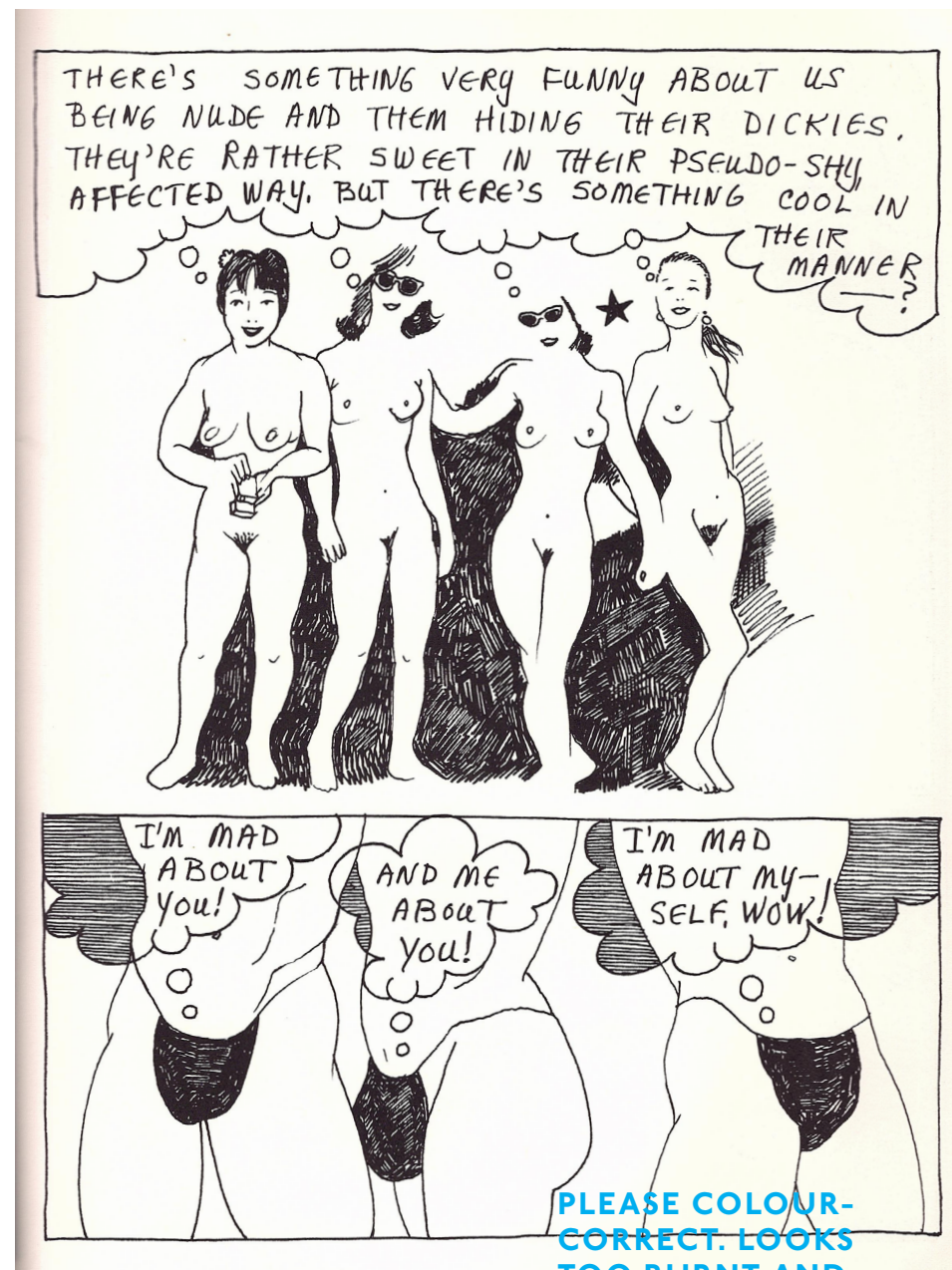


JOE BRAINARD

(1942–1994)

Joe Brainard emerged at the same time as Hockney and Warhol – the three of them had highly developed illustrational skills and were bad boys. Joe was not interested in a big career. He came to New York from Tulsa with Ted Berrigan, Ron Padgett and Dick Gallup. He illustrated their poems and others'. He made comics illustrations, and his friends filled in the speech balloons. His book covers and illustrations are tops. He also wrote essays and the book *I Remember* (1970). His language is compressed with a simple surface. It is totally original language. *I Remember* is as good as it gets. Joe added so much for all of us. I miss Joe.

Book cover by Joe Brainard for *Bean Spasms*, collaboration by Ted Berrigan and Ron Padgett, illustrated by Joe Brainard, Kulchur Press, New York, 1967



Red Rydler and Dog with illustration by Joe Brainard and Frank O'Hara, C Comics No. 2, 1964

RUDY BURCKHARDT

(1914–1999)

I first saw Rudy's movies at The Club on Broadway above 8th Street, around 1956. He shot a window and let you look in, then shot a street and let you look at it. It was just like a movie I would like to make. I introduced myself. He had seen my small paintings at Bill King's and liked them – we became friends. Rudy was classically educated, trying to see America with love and beauty and no sentimentality. He had a wonderful way of seeing beauty in everyday people. He made unforgettable images in movies and photography. In his photographs and films, hip African Americans relate to Greek mythology. His New Jersey highways became visible as art. Someday the world will catch up to Rudy.



Astor Place, 1948, gelatin silver print,
9 3/4 x 10 1/4 in (24.4 x 25.7 cm),
Tibor de Nagy Gallery, New York, NY

CARAVAGGIO

(1571–1610)

Caravaggio is perhaps the greatest stylist in Western painting, and perhaps the most influential artist of all. All details, all generalities, are put together to support the image. The raw realism is totally engaging. The story and drama are totally original. The paintings' energy of style makes them appear new even today. The story becomes an indelible image. He influenced the best painters of his time. His work would be more appreciated if it were removed from churches and placed in a neutral setting. He is as housebroken as Franz Kline.

The Crucifixion of St Peter, 1601, oil on canvas,
90½ × 70 in (230 × 177.8 cm), Cerasi Chapel,
Basilica of Santa Maria del Popolo, Rome



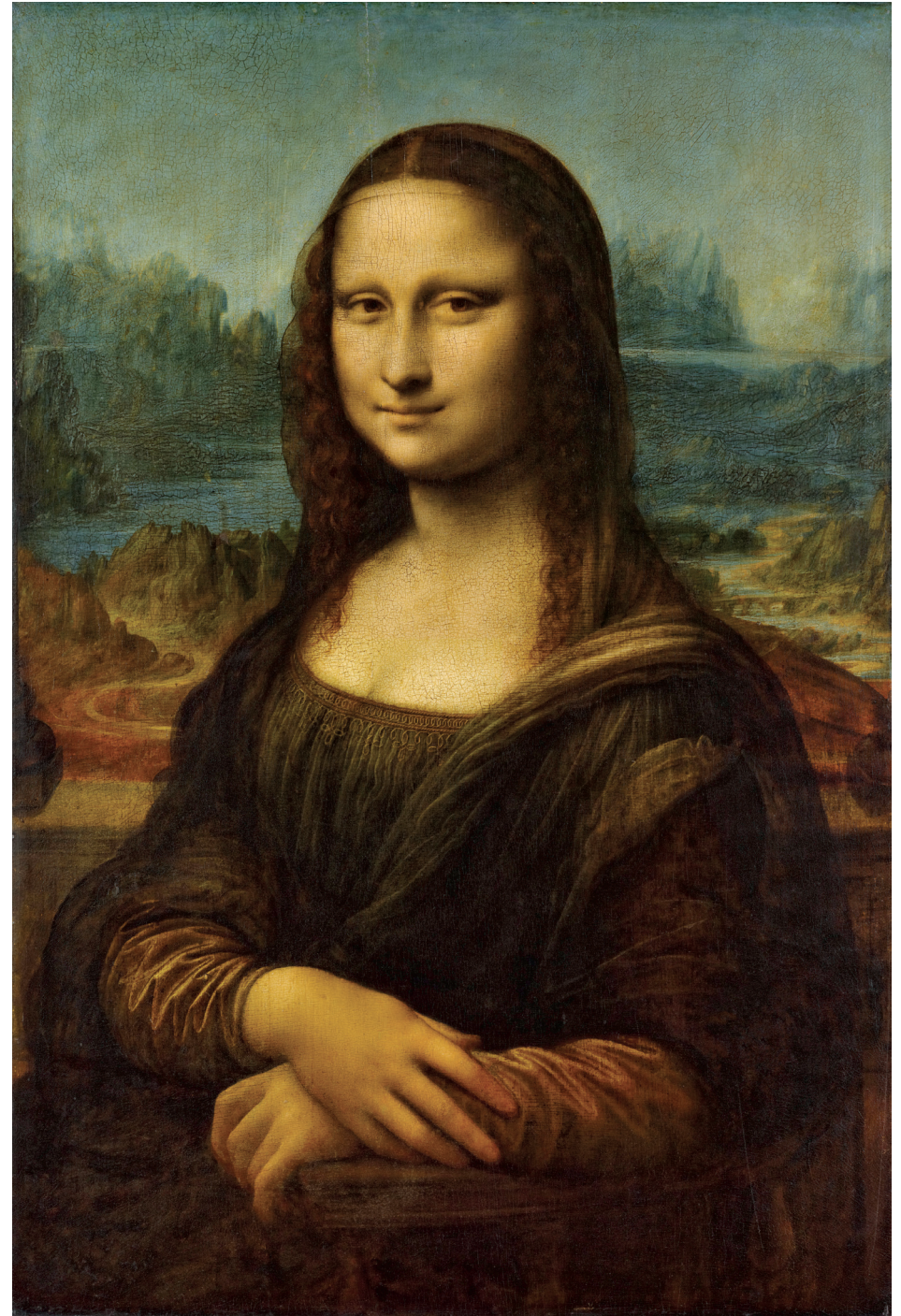
The Conversion on the Way to Damascus, c.1601,
oil on canvas, 90½ × 68⅞ in (230 × 175 cm), Cerasi
Chapel, Basilica of Santa Maria del Popolo, Rome

LEONARDO DA VINCI

(1452–1519)

When I first saw Leonardo da Vinci's *Mona Lisa*, I was disappointed in it. The actual, physical painting didn't seem to be particularly interesting. The surface strokes seemed somewhat dreary, but the image was unforgettable. At first, it's the smile they talk about, but you realize that the smile is frozen. It's the eyes that are alive. Finally, it seemed as if it was Leonardo looking through a mask at you. It was a crazy experience, and if I could have that experience, I'm sure other people have too. And if we could, I'm sure Leonardo also did. I've no doubt that was his intention. Anything you can think of as an artist, he has already thought of. You can be sure of that.

Mona Lisa, c. 1503–6, oil on canvas,
30¼ × 21 in (77 × 53 cm), The Louvre, Paris



PETER DOIG

(b.1959)

What I admire most about Doig's work is his relaxed way of presenting engaging images. Previously, his technique wasn't up to his images, but it didn't matter. The power and invention of the images

make real art. Since he moved to distemper, the technique and image have become one. He's one of the strongest artists working in our global world.



White Canoe, 1990–91, oil on canvas,
79 × 95½ in (200.5 × 243 cm), Private Collection

PHILIP GUSTON

(1913–1980)

I first saw Guston's work at Peridot Gallery in downtown New York. I was knocked out by the control he had of space and form; they were in perpetual motion. The show was in the early 1950s. He was moving into his series of works made up of clusters of brushstrokes. Then he moved into the gray paintings of the late 1950s and early 1960s. They're beautiful paintings that don't have a lot of image engagement. The late paintings corrected that. His technique broadened and became masterful. However, I found the signs, despite their originality, repetitive and mechanical, an armature for great craft.

Painting, 1954, oil on canvas,
63¼ × 60⅞ in (160.6 × 152.7 cm),
The Museum of Modern Art, New York, NY



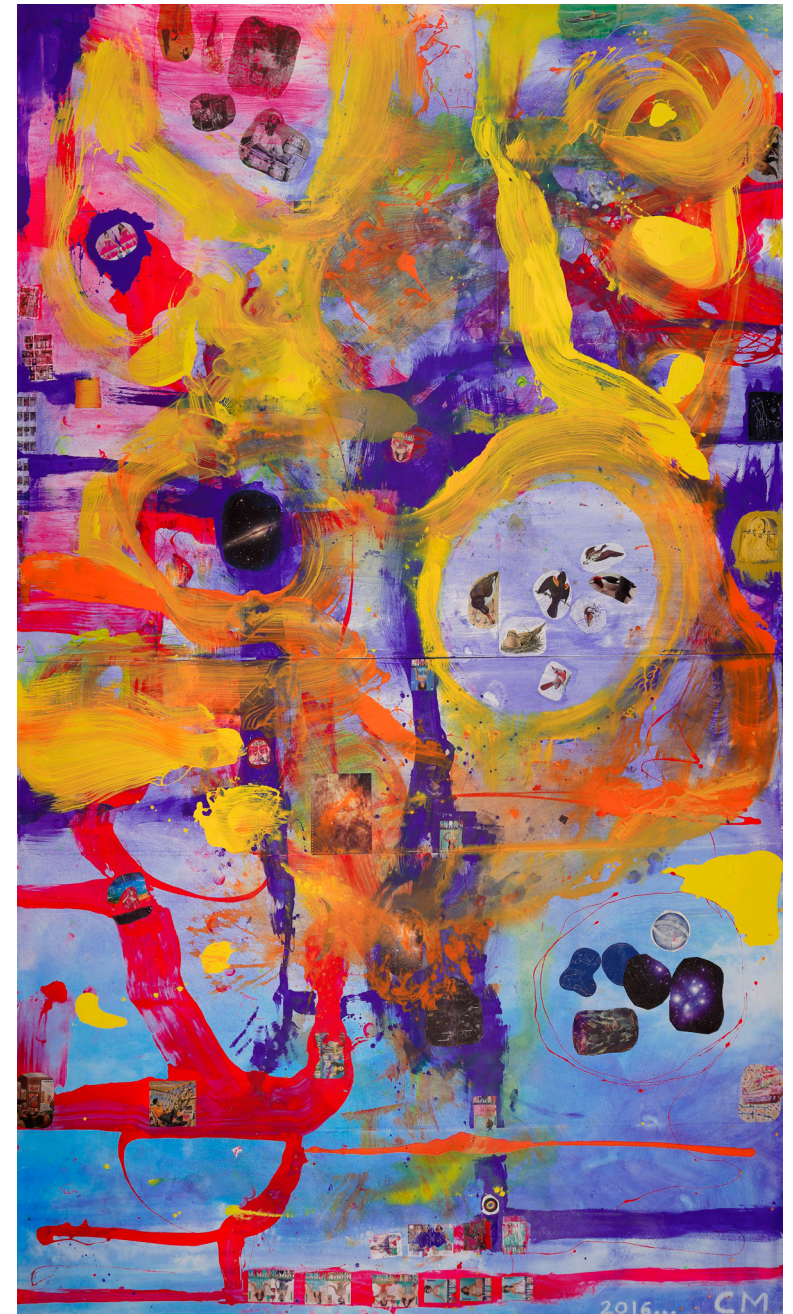
Untitled (Smoking), 1979, oil on canvas,
36 × 32 in (91.4 × 81.3 cm), The Museum
of Modern Art, New York, NY

CHRIS MARTIN

(b.1954)

Chris Martin is completely contemporary. He paints in three styles: blown-up Malevich, colored abstracts, and painting with glitter. They are high energy and unusually large. The direct marks give the paintings energy. They are never dull or monotonous. The actual painting sustains the images.

What Sort of Man Reads Playboy?,
2010–12, glitter, oil and collage on canvas,
54 × 49 in (137.2 × 124.5 cm), Private
Collection, Switzerland



October, 2016, acrylic, collage and
polymer medium on canvas, 236 × 135 in
(599.4 × 342.9 cm), KOW, Berlin

HENRI MATISSE

(1869–1954)

Another big artist for me was Matisse. Matisse has an ability to create an overall light and a local color in enough parts of the painting to make the whole thing quite realistic. He can paint a thin wash of brown, and you have a table. A thin wash of blue, and you have silk, a thin wash of orange, and you have flesh. Then he can use a neutral color like red, a transposed color, and it will give the whole painting a light that seems the equivalent of a perceived light, and also the objects in the painting seem accurate in that light.

Impressionist painting rarely has that accuracy of surface. Matisse does it in an economical fashion. His colors are contained, so they don't expand into a more Impressionist type of color. They're more like Rothko, held in more. There is a great deal of push and pull on the surface – things going in opposite directions – and you have a great deal of implied space. The color works with and against the spaces. There is a beautiful, fluid surface of line that works both decoratively and volumetrically in space.

Nasturtiums with the Painting 'Dance' I, 1912,
oil on canvas, 75½ × 45⅞ in (191.2 × 115.3 cm),
The Metropolitan Museum of Art, New York, NY

