

MODELED



BODIES

Anderson Gallery of Graphic Art | July 13, 2013–February 9, 2014

Portraiture has always been a favorite theme for artists. Even when renowned art critic Clement Greenberg proclaimed the figure dead in favor of abstraction,¹ some resolutely rebuffed his assertion by purposefully emphasizing the identifiable body in their work. Many maintained a contemporary spirit through the use of various technologies, however, and rarely would portraits and self-portraits made since the 1960s be mistaken for those from earlier times.

Modeled Bodies presents a selection of printed portraits, self-portraits, and self-referential images made over the last fifty years. The artists have approached their subjects with varying degrees of fidelity to physical features, and with techniques ranging from photo-based imagery to simplified linear approximations. In every case the model has retained an arresting persona, and taken together the selection reveals a dynamic, multifaceted relationship between artist and subject.

Though any figural representation has the potential to be a portrait, this label is ordinarily reserved for depictions in which physical likeness renders the subject an identifiable individual. The degree to which a depiction can be regarded as a likeness depends on a variety of factors—not least of which is the negotiation that takes place between artist and model as both confront the opportunity to fashion the sitter's public identity. Sometimes the subject is captured in a moment of self-reflection, not entirely prepared for the artist's unflinching gaze. Other times the model is fully committed to a specific method of self-presentation, which the artist may or may not choose to follow. Attempts at self-fashioning can quickly break down when artists know their subjects well and bring their familiarity and emotions to bear on the final images. And occasionally a model is simply an obliging participant in the artist's creative exploration of figural representation—in which case the result may not technically be considered a portrait at all.

To varying degrees, then, a portrait reflects the desires of both artist and sitter. The artist may retain more control by choosing to portray an intimate friend or relation, as Richard Diebenkorn, David Hockney, and Larry Rivers did when they made many of the prints selected for *Modeled Bodies*. And when artist and subject are one and the same, autonomy is virtually assured. Self-portraits such as those by Robert Rauschenberg, Marisol, Kiki Smith, and Jonathan Borofsky transform literal translations of the artist's body into something more, while self-imagery by William T. Wiley and Jane Hammond offer an approach to identity less concerned with physical likeness than with internal psychology and self-examination.



Richard Diebenkorn, #12 (*Phyllis on outside deck*), from the portfolio *41 Etchings Drypoints*, 1965. 1996.74.76.12



Larry Rivers, *Diane Raised I*, 1970. 1996.74.420



David Hockney, *Celia*, 1973. 1996.74.181

PORTRAITS

During **Richard Diebenkorn's** figurative phase (ca. 1955–1967), his wife, Phyllis, was a frequent subject for his work. She figures prominently in the portfolio *41 Etchings Drypoints*, one of Diebenkorn's first important forays into intaglio printmaking. The intimacy between artist and subject is visible in both the portraits that are formally posed and those in which Phyllis appears unconscious of her husband's attentions.

Diebenkorn made more than one hundred intaglio plates during the three-year period covered by *41 Etchings Drypoints*, and he arranged the ones he selected for the portfolio in a specific sequence for lyric effect. The series includes figure studies, landscapes, and still-life compositions.

Even—or perhaps especially—if figuration is not an artist's primary means of expression, portraiture can inspire alternative ways of thinking and lead to unexpected results. Diane Molinari was one of **Larry Rivers's** assistants, and she collaborated with him on a number of video projects in 1970. At that time much of the artist's attention was directed toward video, but this portrait is evidence that his drawing skills never waned. The lithograph went on to serve as inspiration for a group of prints that Rivers made at Universal Limited Art Editions over the next four years, including a three-dimensional work inspired by children's pop-up books.

David Hockney rarely makes portraits on commission, as “people have self-images, and they are never satisfied.”² Instead the artist usually uses his friends as figural subjects. He has called renowned London-based textile designer Celia Birtwell an ideal model because “her face isn't a mask, it reveals a lot. There are many, many faces there.”³ He depicted her in three lithographs during her 1973 visit to Los Angeles, where Hockney was working at the time. In *Celia, 8365 Melrose Ave., Hollywood* (cover) she sits in the Gemini G.E.L. studio before one of Hockney's weather prints (*Snow*), wearing a dress with the pineapple motif she designed with Ossie Clark for their fall/winter 1973 collection.

SELF-PORTRAITS



Robert Rauschenberg, *Booster*, from the series *Booster and Seven Studies*, 1967. 1996.74.401



Marisol, *Diptych*, 1971. 1996.74.279–280

To make *Booster*, a life-size self-portrait, **Robert Rauschenberg** had himself x-rayed from head to toe. This literal record of the “inner man” was transferred to two lithography stones and printed on a single sheet of paper. The artist then appended other images from the series *Booster and Seven Studies*—including a launching pad, drills, and the type of chair used in a modern dance by Steve Paxton—and superimposed a screenprinted astronomy chart for 1967, mapping both time and Rauschenberg's position in the world. He would use the X-ray again in his offset lithography project *Visual Autobiography*, layering new self-referential elements including his astrological chart (Libra).

Like Rauschenberg's *Booster*, self-portraits by Marisol and Kiki Smith offer literal translations of the artists' bodies, with a twist. Inspired by *gyotaku*, a Japanese printing method using inked fish, **Marisol** covered her body in oil and pressed herself against two lithography stones on the floor to make *Diptych*. She then walked out of the printing matrix—leaving behind a second pair of feet—and extended the iconography with features such as an extra set of hands and the teeth on her chest.

My Blue Lake realizes **Kiki Smith's** goal of rendering a splayed body. In July 1994, the artist and two printers from Universal Limited Art Editions traveled to London to use a rare peripheral camera that takes photographs of three-dimensional objects in the round. Seated motionless on a turntable, Smith subjected her own body to the camera's focus, later selecting one of the negatives to enlarge and turn into a photogravure printing plate. She applied blue and red ink to the areas bearing her body and hair, thereby simulating a lake and shoreline, and transforming the printed image into a personal landscape.



Kiki Smith, *My Blue Lake*, 1995. 1997.143



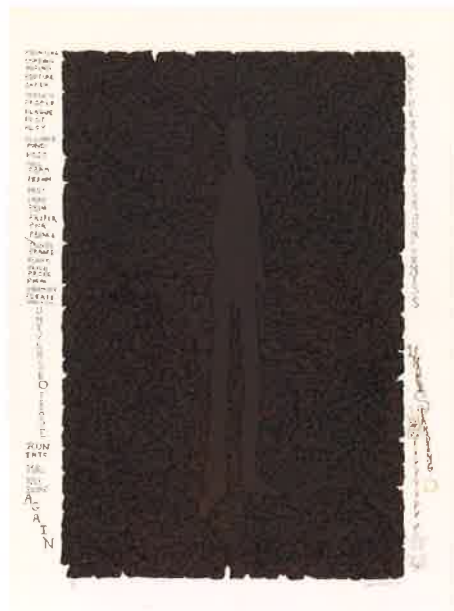
Jonathan Borofsky, *Self-Portrait*, 1982. 1996.74.45

Jonathan Borofsky combines familiar objects and imagery to unconventional, self-representational ends. In his many variations on the self-portrait, Borofsky often superimposes a light bulb or book over his skull, alluding to ideals of enlightenment and reason. In *Self-Portrait* he implanted the face of Lech Walesa inside his forehead. Walesa helped found the Polish Solidarity movement and was frequently in the news in the early 1980s for his challenges to the Communist government. His image serves as a symbol of Borofsky's increased political consciousness.

SELF-IMAGERY

Self-imagery sometimes reifies aspects of internal, psychological identity rather than just physical likeness. Representing one of **William T. Wiley's** alter egos, *Mr. Nobody* can thus be loosely termed a self-image, if not a self-portrait. Wiley regularly incorporates the idea of an alter ego, or a second self, into his practice; his other artistic personalities include Mr. Unnatural and Mr. Bones.

Spells and Incantations contains densely layered, deeply symbolic imagery that **Jane Hammond** developed as a personal lexicon during the 1980s. The mummy form is made up of three lithographs, which create a three-dimensional printed vessel for the artist's imagined body. She called this piece "an amulet for propitious things in the journey of this life and beyond."



William T. Wiley, *Mr. Nobody*, 1975. 1996.74.487



Jane Hammond, *Spells and Incantations*, 2007. 2008.33

Works in the Exhibition

Unless otherwise noted, all prints are from the Fine Arts Museums of San Francisco's Anderson Graphic Arts Collection, gift of the Harry W. and Mary Margaret Anderson Charitable Foundation. Sheet measurements for prints are in inches, height preceding width. Measurements for three-dimensional objects represent height by width by depth. When available, catalogue raisonné information is included after the medium description.

Robert Arneson (American, 1930–1992)
Robert Arneson, from the series *Five Guys*, 1983
Woodcut
31 x 24 ¾ in.
Printed by Will Foo and John Stemmer
Published by Experimental Workshop,
San Francisco
1996.74.20

Jonathan Borofsky (American, b. 1942)
Self-Portrait, 1982
Color lithograph
40 x 30 in.
Printed by Alan Holoubek and James Reid
Published by Gemini G.E.L., Los Angeles
1996.74.45

Chuck Close (American, b. 1940)
Self-Portrait (anamorphic), 2007
Engraving with embossment mounted on a wooden
box/platform, with polished stainless-steel cylinder
24 x 24 x 12 in.
Printed by Douglas Volle
Published by Two Palms Press, New York
Collection of Harry W. and Mary Margaret Anderson

Self-Portrait/White Ink, 1978
Etching and aquatint
54 7/16 x 40 ¾ in.
Printed by Patrick Foy, Crown Point Press, Oakland
Published by the artist
1996.74.66

Richard Diebenkorn (American, 1922–1993)
Selections from the portfolio *41 Etchings*
Drypoints, 1965
Each 17 ¾ x 14 ¾ in.
Printed by Kathan Brown
Published by Crown Point Press, Berkeley

#1 (*the artist's wife, Phyllis*), 1964
Drypoint
1996.74.76.1

#4 (*Phyllis*)
Soft-ground etching
1996.74.76.4

#5 (*Phyllis wearing a hat*)
Etching and aquatint
1996.74.76.5

#6 (*two portraits of Phyllis*), 1964
Drypoint
1996.74.76.6

#8 (*double portrait of Phyllis with motif*)
Soft-ground etching and aquatint
1996.74.76.8

#12 (*Phyllis on outside deck*)
Drypoint
1996.74.76.12

#14 (*Phyllis under umbrella on the patio*)
Etching
1996.74.76.14

#18 (*Phyllis in striped chair*)
Etching and drypoint
1996.74.76.18

#21 (*portrait of Phyllis*)
Soft-ground etching
1996.74.76.21

#22 (*portrait of Phyllis*)
Etching
1996.74.76.22

#23 (*portrait of Phyllis*)
Etching
1996.74.76.23

#24 (*Phyllis seated in rattan chair*)
Soft-ground etching
1996.74.76.24

#25 (*Phyllis leaning head on arm of couch*)
Etching
1996.74.76.25

#30 (*Phyllis seated on couch*)
Soft-ground etching
1996.74.76.30

#40 (*Phyllis*)
Drypoint
1996.74.76.40

Self-Portrait, from the portfolio *Four Small Prints*, 1980
Drypoint
19 1/8 x 13 1/4 in.
Printed by Lilah Toland and Nancy Anello
Published by Crown Point Press, Oakland
1996.74.85

Jim Dine (American, b. 1935)
Self-Portrait as a Negative, 1975
Etching, drypoint, and power tool, printed in white
on black paper, K. 196
26 1/8 x 20 1/8 in.
Printed by Zigmunds Priede
Published by Universal Limited Art Editions, West
Islip, Long Island
1996.74.101

David James Gilhooly (American, b. 1943)
Selbstbildnis mit Tod (Self-Portrait with Death), from
the series 3-A, 1983
Monoprint etching
22 1/2 x 30 1/8 in.
Printed by Ikuru Kuwahara
Published by 3EP Ltd., Palo Alto, California
1996.74.147

Jane Hammond (American, b. 1950)
Spells and Incantations, 2007
Color lithograph with screenprint, gold leaf, and
chine collé on 3 sheets of paper
60 1/2 x 18 3/4 x 7 1/2 in.
Printed by Bud Shark
Published by Shark's Ink, Lyons, Colorado
Anderson Graphic Arts Collection, museum
purchase, Harry W. and Mary Margaret Anderson
Charitable Foundation
2008.33

David Hockney (English, b. 1937)
Celia, 1973
Lithograph
42 1/2 x 28 1/2 in.
Printed by Serge Lozingot
Published by Gemini G.E.L., Los Angeles
1996.74.181

Celia, 8365 Melrose Ave., Hollywood, 1973
Lithograph
47 1/2 x 31 1/2 in.
Printed by Serge Lozingot, assisted by Kenneth Tyler
Published by Gemini G.E.L., Los Angeles
1996.74.178

Celia with Guest, July 1986, 1986
Color xerographic print
8 1/2 x 11 in.
1996.74.186

The Master Printer of Los Angeles, 1973
Color lithograph and screenprint
48 x 32 in.
Printed by Kenneth Tyler, assisted by Serge Lozingot
and Jeffrey Wasserman
Published by Gemini G.E.L., Los Angeles
1996.74.179

Marisol (American, b. France, 1930)
Diptych, 1971
Lithograph in 2 parts
Each 47 3/4 x 31 5/8 in.
Printed by Zigmunds Priede and Steve Anderson
Published by Universal Limited Art Editions, West
Islip, Long Island
1996.74.279–280

Robert Rauschenberg (American, 1925–2008)

Booster, from the series *Booster and Seven Studies*, 1967

Color lithograph and screenprint, F. 47
72 x 36 in.

Printed by Kenneth Tyler

Published by Gemini G.E.L., Los Angeles
1996.74.401

Larry Rivers (American, 1923–2002)

Diane Raised I, 1970

Color lithograph

24 ½ x 30 in.

Printed by Frank Akers

Published by Universal Limited Art Editions, West Islip, Long Island
1996.74.420

Diane Raised IV (Polish Vocabulary), 1970–1974

Color lithograph

20 ¼ x 28 ⅞ in.

Printed by John A. Lund, Glenn Lee, and Steve Anderson

Published by Universal Limited Art Editions, West Islip, Long Island
1996.74.423

Diana with Poem, with text by Kenneth Koch,
1970–1974

Three-dimensional color lithograph on 4 sheets of paper with letterpress

22 ⅝ x 26 ⅝ in.

Printed by Frank Akers and James V. Smith

Letterpress by Juda Rosenberg

Published by Universal Limited Art Editions, West Islip, Long Island
1996.74.424

Kiki Smith (American, b. Germany, 1954)

My Blue Lake, 1995

Photogravure, à la poupée inking, and lithograph, W. 71

43 ⅞ x 54 ¾ in.

Printed by Craig Zammiello

Published by Universal Limited Art Editions, West Islip, Long Island

Anderson Graphic Arts Collection, museum purchase, gift of Michael Wilsey and the Lucille Brugh Memorial Fund
1997.143

William T. Wiley (American, b. 1937)

Mr. Nobody, 1975

Color lithograph

43 x 31 in.

Printed by Lloyd Baggs

Published by Cirrus Editions, Los Angeles, and Hansen-Fuller Gallery, San Francisco
1996.74.486

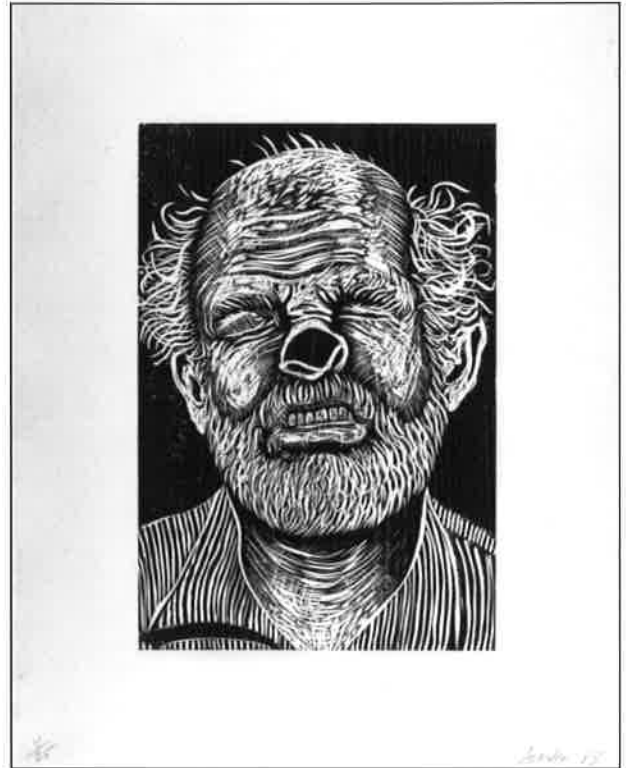
Mr. Nobody, 1975

Color lithograph

43 x 31 in.

Printed by Lloyd Baggs

Published by Cirrus Editions, Los Angeles, and Hansen-Fuller Gallery, San Francisco
1996.74.487



Robert Arneson, *Robert Arneson*, from the series *Five Guys*, 1983.
1996.74.20

Catalogues Raisonnés

F. Foster, Edward A., comp. *Robert Rauschenberg: Prints 1948/1970*. Minneapolis, Minnesota: Minneapolis Institute of Arts, 1970.

K. Krens, Thomas. *Jim Dine Prints: 1970–1977*. 1st ed. New York: Harper and Row, published in association with Williams College Artist-in-Residence Program, 1977.

W. Weitman, Wendy. *Kiki Smith: Prints, Books and Things*. New York: Museum of Modern Art, 2003.

Notes

¹ See Clement Greenberg, "Avant-Garde and Kitsch," *Partisan Review* 6, no. 5 (Fall 1939): 34–49.

² Interview between David Hockney and Peter Webb, Los Angeles, November 15, 1986, as quoted in Peter Webb, *Portrait of David Hockney* (New York: Dutton, 1988): 112.

³ David Hockney, as quoted in Dominic Lutyens, *Celia Birtwell* (New York: St. Martin's Press, 2011): 133.