

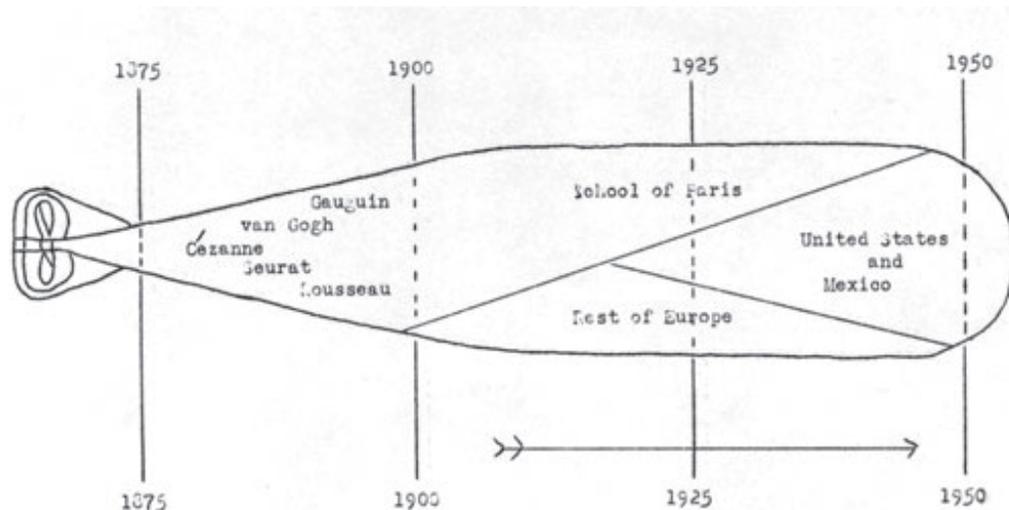
Alfred Barr 1902-1981

As a scholar and the first director of the MoMA in New York City, Alfred Barr shaped how many Americans think of modern art. The son of a Presbyterian minister, he maintained a Calvinist outlook throughout his life. He detached the emotional and political underpinnings from the art he curated.

Barr's focus was on style, not content. He was an early graduate of Princeton's art history program which emphasized cataloging art and placing items in a timeline.

Barr became famous for art diagrams like this one of a rocket charting the course of the MoMA.

Above, the rocket shows the linear progression of art history according to modernism, beginning with Classicism and crashing with a large sack of money.



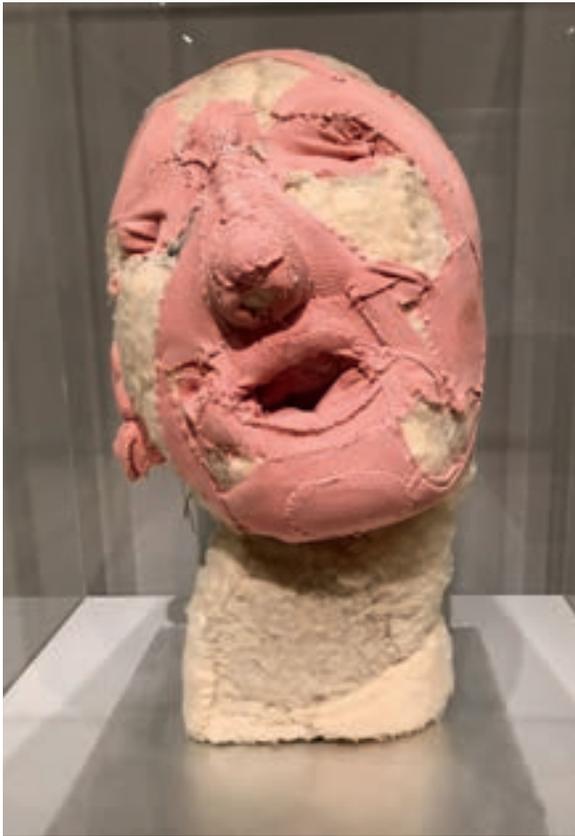
Louise Bourgeois 1911-2010

Born in Paris to a family of tapestry restorers, artist Louise Bourgeois occasionally used needle and thread to create her sculptures.

She did not shy away from the personal or psychological in her work. Many of her pieces deal with her own ambivalence towards motherhood.

It is my theory that Ingres began painting the portrait of Pauline de Broglie during one of her four pregnancies.

She is posed leaning over the chair to hide her belly.



All the messiness of motherhood is removed from Ingres's portrait. Only her "de la Madonna" hairstyle remains.

I believe Bourgeois would have incorporated more of the realities of motherhood.

Judy Chicago 1939-

Chicago is a proudly feminist artist who is most well known for *The Dinner Party*, a womb-shaped table with place settings representing famous women in history. Chicago employed craftswomen to create the piece, something not typical at the time.

Chicago is also the author of a book called *Through the Flower*. For the artist the flower represents her efforts to move through the confines of the female role and come to terms with her own power in a world that fears and demonizes female power.

The closed ribbon rosebud from de Broglie's bodice opens with a quote from Chicago.



Christo & Jeanne-Claude 1935-2020/09

Christo and Jeanne-Claude's *Running Fence* ran through Sonoma County to the ocean in 1976.

By wrapping or occluding space Christo and Jeanne-Claude changed the way that we perceive things.

I was reminded of the Running Fence as I drew the visible edge of the chemise which runs along Pauline de Broglie's bodice. It too is a demarcation line. The chemise is a boundary between the public and the personal.

There is a uniquely female negotiation involved in guarding such boundaries, a constant awareness that impacts who we are.



Marcel Duchamp 1887-1968

Duchamp declared that, “art is what an artist says it is” and that, “ideas are more important than the actual visual realization.”

He drew a mustache on a reproduction of the Mona Lisa, signed a store-bought urinal “R. Mutt” and declared a snow shovel art. His ideas unleashed a century of exploration for other artists.

In the tradition of Marcel Duchamp, this “ready-made” painting of the Princesse de Broglie was purchased on line from a Chinese painting factory for \$75. It was a stock item for the company.



What remains of the original portrait, what has inserted itself into this reproduction?

Do I truly claim another's art just by saying so?

Walton Ford 1960-

Ford's paintings comment on the relationship between the natural and man-made worlds. At a cursory glance they appear similar to the work of naturalist James Audubon, but they reflect darker truths of extinction and exploitation.

The Marabou stork supplied the feathers for Pauline de Broglie's headdress. According to a catalog from The Great Exhibition in Paris, these feathers would have come

from Calcutta which was then occupied by the British. Soldiers there blew up the storks for sport by feeding them bones filled with gunpowder. The birds in turn, barked at men in red coats.

Even in 1851, the world was interconnected



Paul Gauguin 1848-1903

Like many people in France, Paul Gauguin was entranced by the stories of travelers to the South Pacific. French philosophers praised the virtues of a return to a more primitive existence.

As I drew the lace in the portrait, I discovered two palm trees in the pattern. I wondered, had the woman who had sewn this lace dreamt of the South Seas like Gauguin?



The account of Colonel Bougainville's landing in Tahiti in 1772 is the source of the text in the embroidery (Tayo Maté or You are our friend and you kill us) spoken by Tahitian women to the colonel.

What was paradise for Gauguin was likely not paradise for the women of Tahiti, nor was such a paradise available to the woman who created the hand sewn lace in the portrait.

David Hockney 1937-

In his book *Secret Knowledge*, David Hockney makes a compelling case that many painters throughout history have used lenses and projection to create paintings.

As an example, Hockney did an entire series of portraits of museum guards in the style of Ingres.

Yet, as Hockney would be the first to point out, lenses are only a tool.

It seems likely that Ingres did use projection, certainly in his pencil portraits, yet he is never merely tracing what is before his eyes. Sections of the bodice, neck and head within the portrait could never have existed in space, they are there to serve the composition of the painting.

This painting is a playful poke at Hockney, who sees everything through his own lenses, his glasses.



J.A.D. Ingres 1780-1867

Ingres's portrait of Pauline de Broglie was his last official portrait commission in a life filled with them. Every brush stroke was completed by his own hand

I began this study of Ingres's portrait in January 2018. It took two and a half months to complete. The thoughts that I had while working on the study, lead to the rest of this exhibition.



So much of my study of art history had taught me to devalue this painting. I was prompted by a quote from essayist Dave Hickey to dig deeper, "Bad taste is real taste, and good taste is the residue of someone else's privilege."

J.A.D. Ingres 1780-1867

In Ingres's portraits he painted the head first, then came back later to add features. Something is slightly "off" with her face, but you can't tell what it is. There is an unresolvable quality to her countenance as the eye tries to make sense of the misalignment

It took Ingres three years to paint Pauline de Broglie's portrait. In a letter to a friend he complains about the strain on his eyes.



At the unveiling of the portrait, critics savaged the painting. The photographer Nadar referred to Ingres's work as "like the taste of a sick man's handkerchief."

I made further discoveries about line and color in this oil on linen study.

Donald Judd 1928-1934

Donald Judd's sculptures have no visible trace of the human hand. Their straight lines and impeccable surfaces reflect the modernist and minimalist ideal.

Marfa Texas, the art mecca he founded, has been spoofed in print and film as a bastion of masculinity.

So it was with interest that I recognized in the curving soft lines of the portrait's ruched neckline the same rhythmic pattern as a Judd sculpture.



I have substituted curves for straight lines, fabric for metal, hand sewn for factory fabricated, modest means for expensive production, light absorbing surfaces for reflection, an imposing scale for a modest one.

Underneath it all, the basic building blocks of art apply to all work. It was a pleasure to subvert so many "masculine" art tropes with "feminine" ones.

Anish Kapoor 1954-

Kapoor's *Bean (Cloudgate)* is a beloved sculpture in Chicago.

There is a kerfuffle about a patented defense department ultra black pigment which Kapoor has exclusive use of. Another artist has now patented a pink which everyone but Kapoor can use.

There are versions of this painting in both black and pink.

If one were to take a single pearl from Ingres's portrait and scale it up, would it not be the same?

Again the building blocks of art are all very similar. There is a great deal contained in the richness of the portrait by Ingres.



Yayoi Kusama 1929-

Kusama has filled rooms with her red dots.

I have reduced the portrait to only the circles which are contained within it.

Ingres was considered a master of composition and this reduction of the forms shows that even in this state, the painting still “works” as a composition.



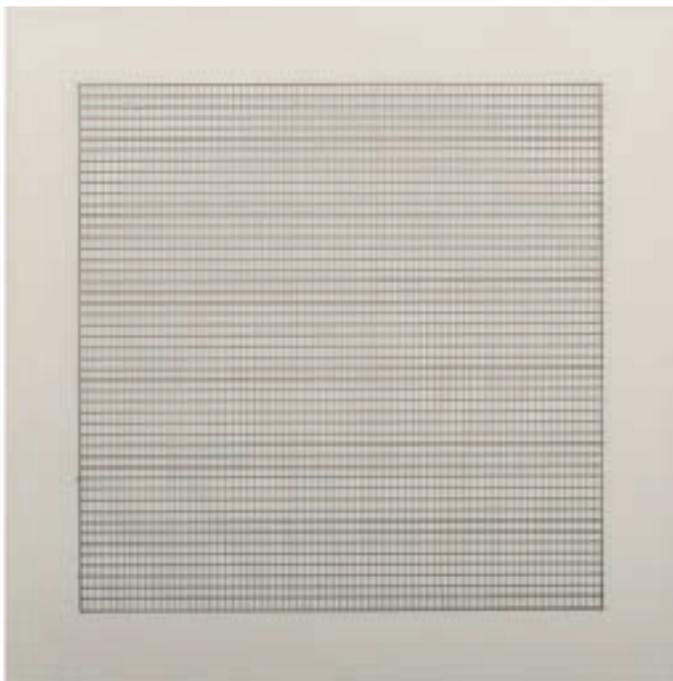
Agnes Martin 1912-2004

Martin's contemplative paintings are based on grids.

Ingres's portrait of Pauline de Broglie is three feet wide and four feet high. When I came home from seeing the painting in NYC, I decided that the only way that I could understand the piece was to draw it at life size.

To draw the piece, I divided the paper into its natural grid. As I drew, more and more elements of the composition aligned with the grid.

As I read about the painting, I discovered that Ingres had also used a grid to transfer his drawing to the canvas.



In this piece, the grid is duplicated and any element that aligns with the grid is marked in color.

Ingres was a master of composition. This painting works only in lines, as well as only in circles.

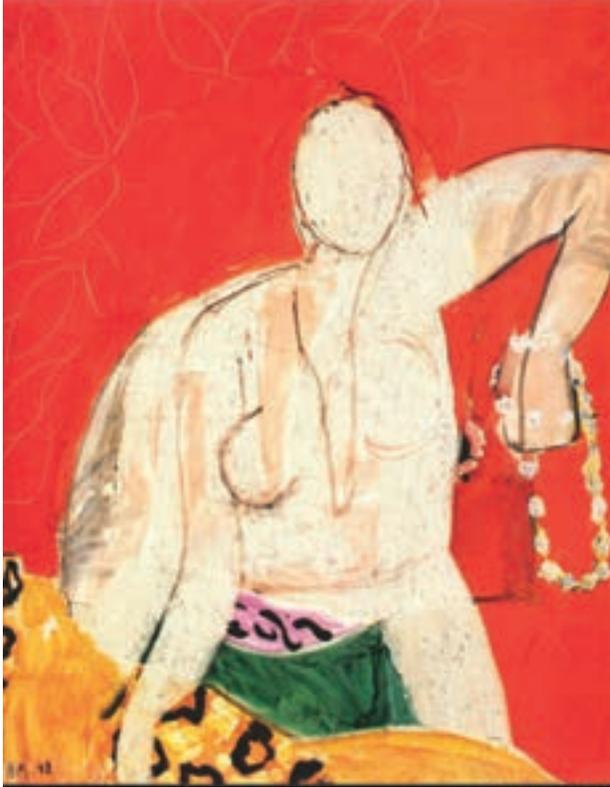
Henri Matisse 1869-1954

It has been said that Matisse was born to simplify painting.

Ingres's work had fallen into steep disfavor throughout the eras of Impressionism and Post-Impressionism.

In 1905 an retrospective of Ingres's work at the Salon de'automne had a huge impact on the formative careers of Picasso and Matisse.

This debt to Ingres is obvious in Matisse's odalisques and in the line work of both artists.



“Again and again, in periods of extreme formal experiment and crisis, the authority of Ingres provided vital solutions to problems of the moment, a means of reconciling innovation and tradition.”

—Robert Rosenblum

Edvard Munch 1863-1944

Edvard Munch, who is most famous for the painting *The Scream*, led a life shadowed by deaths from tuberculosis. In his era science had proved that tuberculosis was transmissible and caused by bacteria.

Pauline de Broglie who shows the pale complexion and shining eyes of a consumptive would die of tuberculosis seven years after this portrait. The disease was less understood in the era in which she lived.

The mania that sometimes accompanies patients with consumption was associated with creativity, poets and artists. Fashionable people powdered their faces to appear consumptive.



Many women, worn out from successive pregnancies fell prey to the disease.

This series of paintings adds the expression of Munch's paintings to Ingres's portrait.

Georgia O'Keeffe 1887-1986

O'Keeffe struggled throughout her life to be considered seriously as an artist.

Her work is often reduced to the perceived symbolism of her flower paintings, overlooking the sheer bad-ass chops of her painting ability. She worked comfortably in the world of representation and abstraction. Yet because she did not fit the linear narrative of modernism she was considered a lesser artist.

She is often relegated to the category of “women artists” a category she despised.



The rich patterns contained in the folds of Pauline de Broglie's gown are reminiscent of an O'Keeffe abstraction.

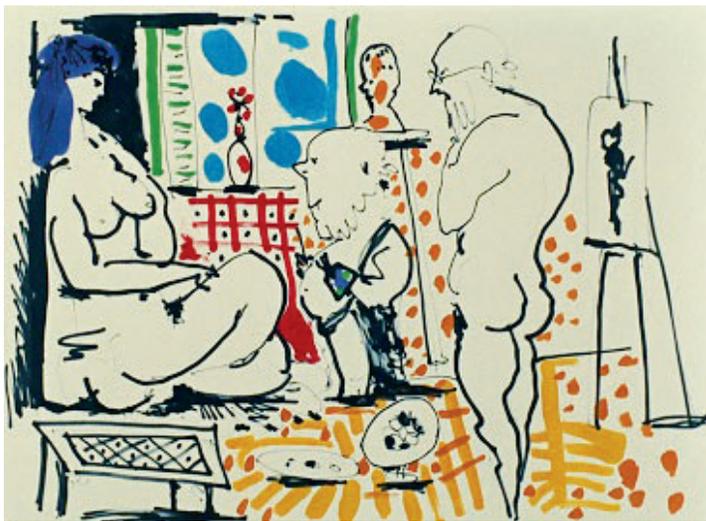
Pablo Picasso 1881-1973

Like Matisse, the young Picasso was influenced by the 1905 Paris retrospective of Ingres's work.

Ingres's influence can be seen in Picasso's use of sinuous line and in the adoption of one of his great themes, the artist and the model.

Before Ingres, it was more common for artists to depict male nudes. Many feminist scholars see the relationship of artist and model as a central trope of modernism — the male artist showing his mastery and supremacy over the lowly chunk of female flesh, raising her to become the enlightened embodiment of art.

Keeping with the theme of artist and model, I've attempted to interrupt the historic imbalance of power by imbuing the woman with strength and emotion.



Ad Reinhardt 1913-1967

Ad Reinhardt claimed to have painted the ultimate modern painting: black canvases without imagery, drawing, color or texture.

In the spirit of having his cake and eating it at the same time, he published a very influential set of cartoons in *Look* magazine which explained modern art to the average viewer. The most influential of these drawings is, *How to Look at Modern Art in America*. All artists making



work showing recognizable objects are on a cracking branch over a cornfield.

Above and right: a poem I wrote.

Above right: “Ad Reinhardt prunes the tree of art history” shows the long term sustainability of his plan.

Robert Smithson 1938-1973

Smithson created his most famous work, the *Spiral Jetty* by moving boulders into the Great Salt Lake of Utah.

Only long after his death was the work completed by the slow accretion of salt upon the boulders which stretch into the lake.

A crystal of salt itself becomes a spiral over time when an imperfection is introduced to its structure.

Initially I was interested in the spirals within the composition of the portrait, the arm disappearing into the armpit. But I became fascinated by salt crystals as a marker of time and imperfection.

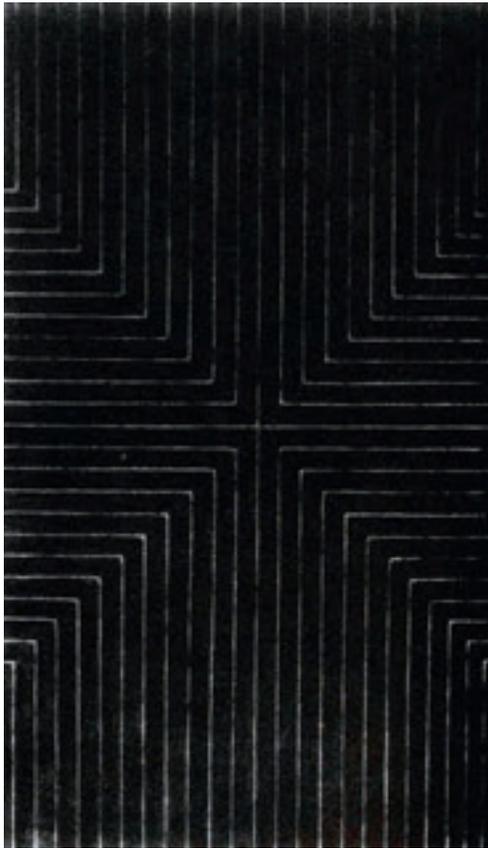
This piece is made with pink salt from Utah and French lace.



Frank Stella 1936-

In the 1972 documentary *Painters on Painting*, a young Frank Stella explains that his contribution to art history is the ability to resolve the corners of his canvases. Or so I recalled.

It was this thought as I drew Ingres's portrait, that lead me down the trail of associations and the list of artists that have become this show. For surely, there was nothing lacking in Ingres's compositional corners.



Stella had only referenced the slice of art history immediately before him, the work of abstract expressionists. An example of a linear understanding of art history.

I recreated the portrait in the style of Stella's early work. The corners all worked, the lines looping the viewer's eye back into the composition, maybe even better than Stella's.

James Turrell 1943-

James Turrell captures both light and sky in a way that allows us to experience them in a new way. By isolating a window of sky within an ellipse the full impact of the blue hits us.

In the 1850s the color blue was reserved for the dress of the very wealthy. Madonnas in paintings wore robes of blue. Common people wore brown.



The blue of Ingres's portrait would have dazzled the viewer. It too is encased in an ellipse against a neutral background. It is the unattainable sky captured and offered within our reach.

Lars von Trier 1956-

Lars von Trier's *Melancholia* is both haunting and poetic, and has arguably the best opening of a film which I have ever seen.

In slow motion the bride walks in her dress, dragging behind her tendrils of plants and an impossibly long train. The weight of her life and the constriction of the dress meld together.

When surveyed about what they saw within the portrait, women often said, the weight and confinement of the dress.

