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1989

George Tooker: Painting and Working Drawings 1947-1988

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University of Richmond Museums. *George Tooker: Painting and Working Drawings 1947-1988*, September 6 to September 27, 1989, Marsh Art Gallery, University of Richmond Museums. Richmond, Virginia: University of Richmond Museums, 1989. Exhibition Brochure.

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GEORGE TOOKER

Acknowledgments

First, I would like to thank George Tooker for his cooperation, time and hospitality, which have enabled this exhibition and made its organization a pleasure. Second, without the consistent support and interest of Joel and Lila Harnett, this exhibition would not have come to fruition. I owe them a debt of gratitude.

Many people have been generous in their assistance: Julia May of the Marisa del Re Gallery; Ildiko Heffernan and Mary Ann Ricketson of the Robert Hull Fleming Museum of the University of Vermont; and Arnold Skolnick of Chameleon Books, New York. I owe special thanks to Victoria Robinson, WC'89, for conducting the interview with George Tooker, and for her suggestions, hard work and good spirits.

Brownie Hamilton of the Office of Foundation and Government Support spurred our grant application; and Dorothy Wagener of the Office of Communications has provided her excellent editorial assistance. Of the Art Department, Charles Johnson and Mark Rhodes have given their unfailing good will and support; Lynda Brown has provided invaluable administrative assistance; and Ephraim Rubenstein has been unstinting in his advice and expertise, and has generously agreed to give the opening lecture.

Elizabeth Langhorne-Reeve
Director of the Marsh Gallery

Lenders To The Exhibition

George Tooker

Marisa del Re Gallery, New York

Museum of Modern Art, New York

Whitney Museum of American Art, New York

Sid Deutsch Gallery, New York

Joel and Lila Harnett

Kitty and Herbert Glantz

The Marsh Gallery exhibition is made possible by the generosity of Joel Harnett, RC'45; the Cultural Affairs Committee, University of Richmond; and the Art Department, University of Richmond.

Cover: George Tooker, *Sleepers II,* 1959
Egg tempera on gesso panel, 16⅛ x 28 inches
Collection, The Museum of Modern Art, New York
Larry Aldrich Foundation Fund, 1960

GEORGE TOOKER

Paintings and Working Drawings 1947-1988

Study for *Sleepers II*, 1959 (Checklist no. 6d)

September 6-27, 1989

Organized by Elizabeth Langhorne-Reeve
Director, Marsh Gallery

Marsh Gallery
Modlin Fine Arts Center
University of Richmond

GEORGE TOOKER: PERSPECTIVES

By Elizabeth Langhorne-Reeve

Paintings such as *Subway*, 1950, and *Ward*, 1970-71, are unforgettable images of the numbing isolation and anonymity that George Tooker finds in our secular bureaucratic society. What lies behind these compelling images? The larger context of private and public themes offers us insight into Tooker's achievement. I would like to propose that at least a part of this achievement lies in his simultaneous use and dismissal of the traditional, that is Renaissance-based, perspective construction of pictorial space.

While studying at the Art Students League in 1943-45, Tooker absorbed the American revival of Renaissance techniques of draughtsmanship and composition emphasized at the League. The expectation that we as spectators bring to an artist's use of one-point perspective is that it generate the illusion of a spatially unified and coherent world.

To what effect does Tooker use perspective in his early work? About *Birdwatchers*, 1948 (see illustration, p. 3), he has stated, "I wanted to paint a positive picture, a religious picture without religious subject matter."[1] Raised in an Episcopalian church-going family, Tooker stopped attending church when he went to art school. In *Birdwatchers* he presents his spiritual ideals in pictorial terms, with a three-dimensional tactility that has the simple strength of Giotto's early Renaissance world, and with a spatial construction governed by a single vanishing point.

This point, indicated to us in the perspectival recession of the firm masonry arches and marked in the working drawing, is located within the heart of the man on the left of the central trio of foreground figures. Their upward and ardent gaze draws our attention upwards to the birds and the arch that frames this human spiritual community. Thus the Renaissance space is associated with man's desire for a coherent and spiritually alive world. Even as we are invited into this world and down the path under the arches, our entry into this deep pictorial space is not without obstacles. These are dramatized in *Subway*, 1950 (see illustration, p. 4).

About *Subway* Tooker has said: "I was thinking of the large modern city as a kind of limbo. The subway seemed a good place to present a denial of the senses and a negation of life itself. Its being underground with great weight overhead was important."[2] In this work Tooker sets up the potential for a deep and humanly habitable space, but makes the occupants,' and the viewer's, voyage through this space torturous.

The perspective grid of this subway world contains at least four different and diverging spatial vistas. The central one, backed at the vanishing point by a fierce-looking woman in red, opens up in reverse into the unfocused divergent paths of the foreground figures; the vista to the left is marked by a sequence of human fear, isolation and ultimate despair at the blocked passage; the turnstile exit to the right is a bristling maze of contradictory lines. The only path open is to the lower left, one of descent. Tooker's conviction is that "the design of a picture must come out of its meaning." Here "denial of the senses and a negation of life" motivates the symbolic expression of the labyrinthine spatial structure.

The "Tooker man," loosely modelled on Tooker's own features, is a figure type which he uses throughout his work as an image of universal modern man. While the ideal of a deep and coherent space exists, the Tooker man cannot make use of it. This paradox, at the heart of Tooker's art, is made vivid in *Cornice*, 1949. The perspective space of the city receeds to the left, but is inaccessible; the Tooker man, literally backed up against the wall in the compressed space of the foreground plane, stands terrified on the ledge of a high building. He contemplates a leap—not a suicidal one, but an existential leap. *Cornice* is one of the few canvases by Tooker to be directly inspired by literature, in this instance a poem by W. H. Auden:

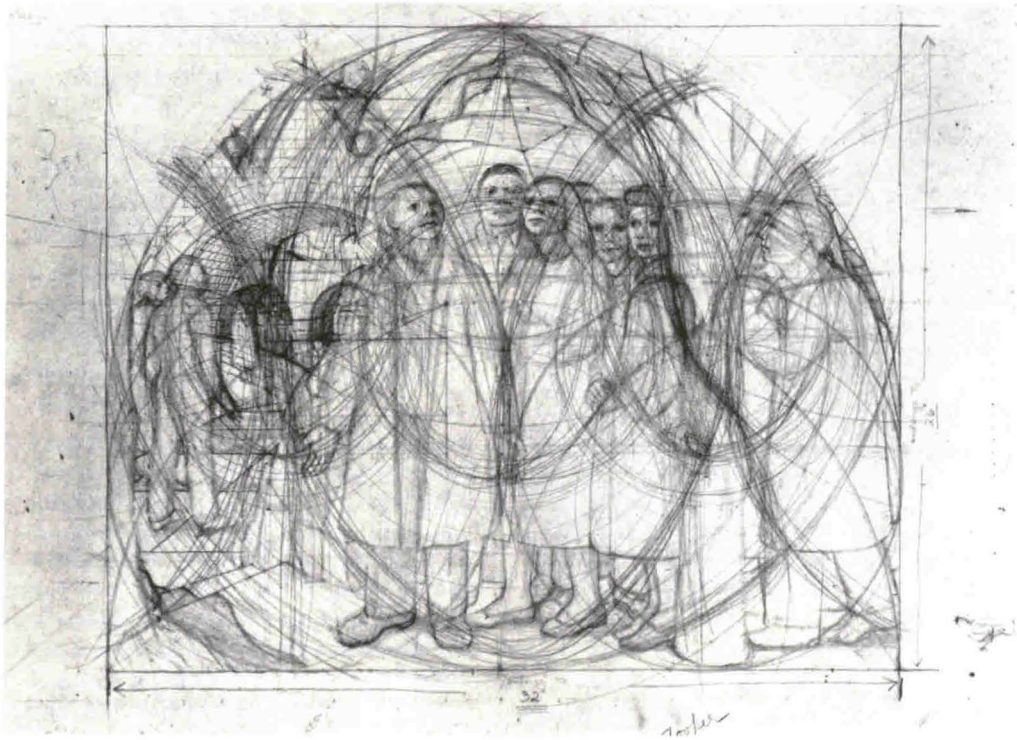
> Yet, at this very moment when we do at last see ourselves as we are, neither cozy nor playful, but swaying out on the ultimate wind-whipped cornice that overhangs the unabiding void—we have never stood anywhere else—when our reasons are silenced in the heavy huge derision,—There is nothing to say.[3]

There is no coherent unitary world view accessible to modern man to give meaning to our lives; the Tooker man contemplates the void of modern existence.

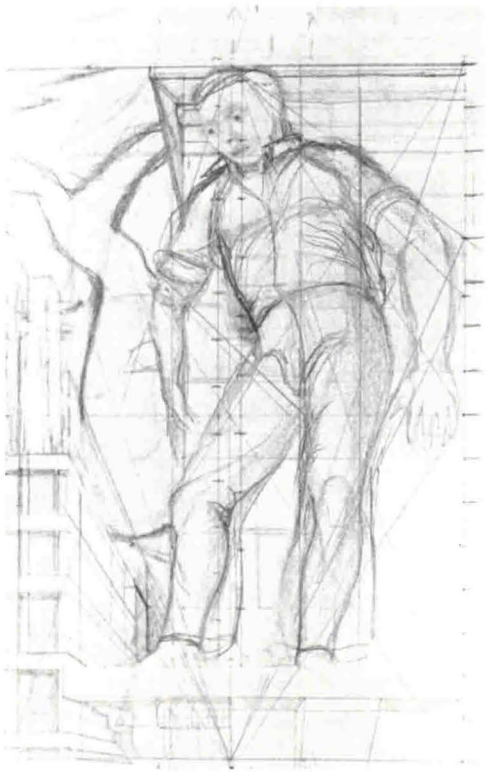
Again and again in his public themes, Tooker uses our expectations of deep three-dimensional space, only to frustrate them, and to make us aware of modern man's true existential position. In *Ward*, 1970-71 (see illustration, p. 6), created at the height of the Vietnam War, he deals with the treatment of the old as well as of the wounded. The erect figures, male and female, are caught not only in the somnolent grid of the hospital beds, but in their own spatial funnels—whose vanishing points diverge to left and right. In the center is the curtained cubicle of the terminally ill, partially blocking our view of the American flag. In *Ward* Tooker's avowed intention "was to shock and jolt people. ..."[4]

In his private themes, for instance the window series, Tooker acknowledges the paradox of the desire for Renaissance space and the inability to inhabit it, and restricts himself to

Notes appear on p. 4.



Study for *Birdwatchers*, 1948 (Checklist no. 3a)



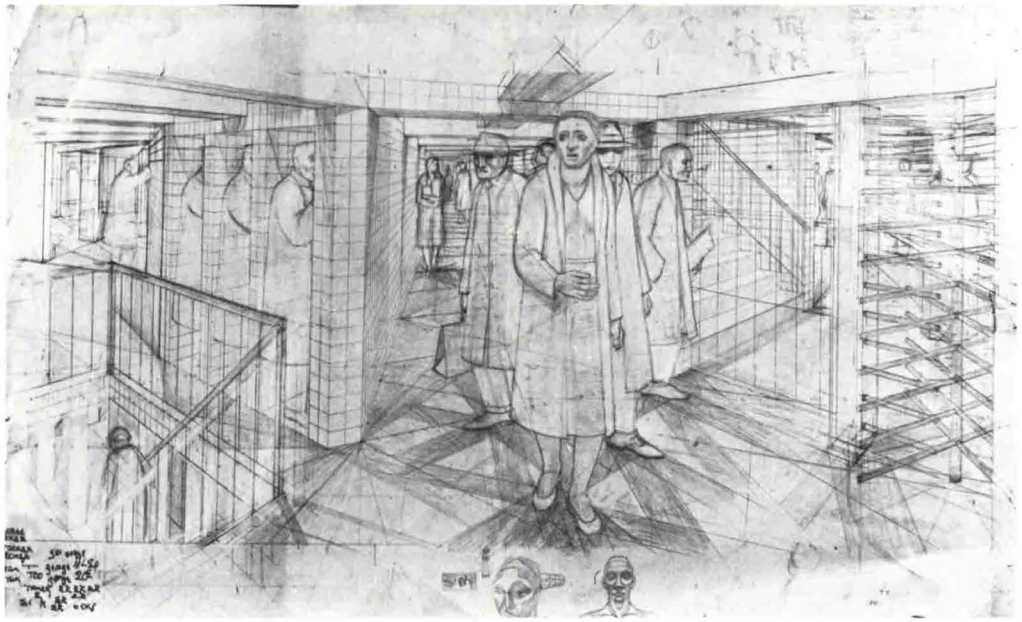
Study for *Cornice*, 1949 (Checklist no. 4a)

the foreground plane of the perspective grid, working in what he describes as a bas-relief space. Of the window series executed between 1955 and 1987, we have *Window*, 1987, and others closely related to its concerns: *Gypsies*, 1968 (see illustration, p. 7), and *Woman with Oranges*, 1977. The foreground plane is depicted as a window or curtain, behind and in front of which Tooker plays out the drama of intimate human relationship—in terms of male and female. The drama is amplified in terms of concealment and exposure, of dark and light. *Gypsies* closely echoes *Window I* of 1955—the exotic woman, whether black or gypsy, to the fore, the man of color in the background, a mysterious presence. These forces are brought into an equivocating balance in the somewhat androgynous figure in *Woman with Oranges*. The initial relationship of female and male is not finally reversed until *Window*, 1987, where the black male is presented confidently to the fore.

Continuing to work in a bas-relief space Tooker explores not only the dynamic tensions of relationship, but also the harmony of relationship—in the embrace of male and female. In 1976 he converted to Roman Catholicism, a conversion that is celebrated in the image of *Orant*, 1977, a man's lips and hands opened in prayer. One answer to Tooker's prayer is the embrace. He had first broached the theme in 1959-60, shortly after the death of his mother. After his conversion he turned to it once again in *Embrace I*, 1979, and *Embrace II*, 1981 (see illustration, p. 8). The 1981 painting can be viewed as the fulfillment of the spiritual search first announced in *Birdwatchers*—the center of the composition is now instantiated in human intimacy, and resolved in a single vanishing point that encompasses the natural world and the passage of time.

But, despite the proposal of a deep landscape space, the figures are still essentially modelled in bas-relief. This sensation is even more vivid in *Embrace of Peace*, 1988, where the open-eyed, ardent faces of the man and woman rush into an embrace of peace echoed in the community of man, but a community that is implied, more than fully realized, in three-dimensional space.

Once having discovered the ideal of harmonious embrace, Tooker brings it to bear on a renewed grappling with his public themes. In *Waiting Room II*, 1982 (see illustration,



Study for *Subway*, 1950 (Checklist no. 5e)

p. 11), he confronts the viewer once again with the dramatized three-dimensional spaces of the perspective grid. He reinvokes the spatial structure of *Subway*, the three divergent spatial vistas, to left, right and center, this time to dramatize the absence of "embrace."

Opposites are polarized, the male and female homeless to left and right; their common helplessness in the foreground set in opposition to the heedless powerful in the background, dressed in the uniforms of army, business and female vanity. The paths to left and right are blocked by the echoing presence of the powerful; the spatial axis of descent is occupied by those who are despairing and isolated; the central axis of ascent, to the light, is blocked, again by the powerful. The three-dimensional spatial structure is fully utilized on every axis to articulate a cry—the challenge to occupy the center, to bridge the oppositions and create relationship. Until this ideal can be realized in society, we are all, Tooker would seem to say, the powerful and the homeless, robbed of our humanity.

Elizabeth Langhorne-Reeve is on the Art and Art History faculty of the University of Richmond, and is the Director of the Marsh Gallery.

1. Quoted in Thomas H. Garver, *George Tooker* (New York: Clarkson N. Potter, 1985), p. 22.

2. George Tooker, in a questionnaire concerning his painting *Subway*, in the artist's file at the Whitney Museum of American Art, New York, dated Jan. 30, 1951 (quoted in Garver, p. 30).

3. W.H. Auden, "The Sea and the Mirror: A Commentary on Shakespeare's The Tempest," *The Collected Poetry of W.H. Auden* (New York: Random House, 1945), p. 402.

4. Quoted in Garver, p. 45.

INTERVIEW WITH GEORGE TOOKER

By Victoria Robinson, WC'89

Q *When you decided to become a painter, what were the things you wanted to accomplish?*

A I really didn't have any idea when I first started, but I liked to paint. I studied with Malcolm Fraser at the age of 7.

Q *Did you pursue painting while you were at Harvard?*

A I wanted to go to the Art Students League right away after high school, but my family wanted me to go to college. Harvard and Andover were times of bondage to family. I didn't want to study art at Harvard at that time—I didn't want the academic part of college art. Instead, I majored in English literature. I have read from childhood—Chaucer; my mother read to me; when I was older—Dostoevski, Tolstoy, Turgenev.

Q *While studying at the Art Students League, one of your instructors, Kenneth Hayes Miller, suggested to you that you choose one figure type and stick with it throughout your work. Is this what caused you to develop the "Tooker person"?*

A That wasn't exactly what he meant ... as I remember, he encouraged us to think of all the people in a picture as variations of one figure. As for the "Tooker person," it wasn't conscious—it evolved gradually without my being aware of it.

Q *I see the "Tooker person" as a universal figure—a combination of races and sexes and ages. How did you arrive at this all-encompassing figure?*

A I suppose it must be my own racial background. My grandfather was Cuban. My grandmother was of Dutch descent. My father's family was mainly old Long Island, French mixture. I feel I am quite a mixture and identify with these. The mixture is not all white—maybe some black, too.

Q *In the late 1940s and '50s you were often featured in group shows, yet you have always maintained a strong individuality as a painter. What did you think of being grouped with Jared French, Paul Cadmus and Peter Bloom (among others)?*

A I admire all of the above artists. I only feel that I have other directions. I wasn't very happy about being called a Magic Realist. I didn't feel "magic," and "realist" is a straitjacket.

Q *In the 1950s, when Abstract Expressionism was at its height, did you perceive, despite the obvious differences, any common thread between your work and what the Abstract Expressionists were doing?*

A No, although I did go around and look at a lot of Abstract Expressionist work because I felt like that was what was being done and I wanted to see whether or not I could learn something from it. I think I did learn a little bit about bringing pictures together. The Abstract Expressionists put pictures together beautifully—rather like beautiful flower arrangements.

Q *Your work seems to have been greatly influenced by the painters of the Italian Renaissance, and the earlier Sienese masters. What elements in the Renaissance works have been especially important to works like* Birdwatchers*?*

A The directness and simplicity of early Italian painting appealed to me.

Q *A lot of critics talk about "modernist flatness"... Do you try to incorporate that into your work?*

A No. I look at paintings as bas-reliefs, as having a front and back. Painting the figures is like carving out a bas-relief—but still almost flat.

Q *Could you describe your creative process? From idea to canvas, how do your paintings evolve?*

A I work in egg tempera. I work slowly and I think slowly. Tempera allows slow development; oil at best should be *alla prima.* Egg tempera seems like a rather unreasonable, old-fashioned way of painting, but it's technically very well suited to the kind of painting I want to do.

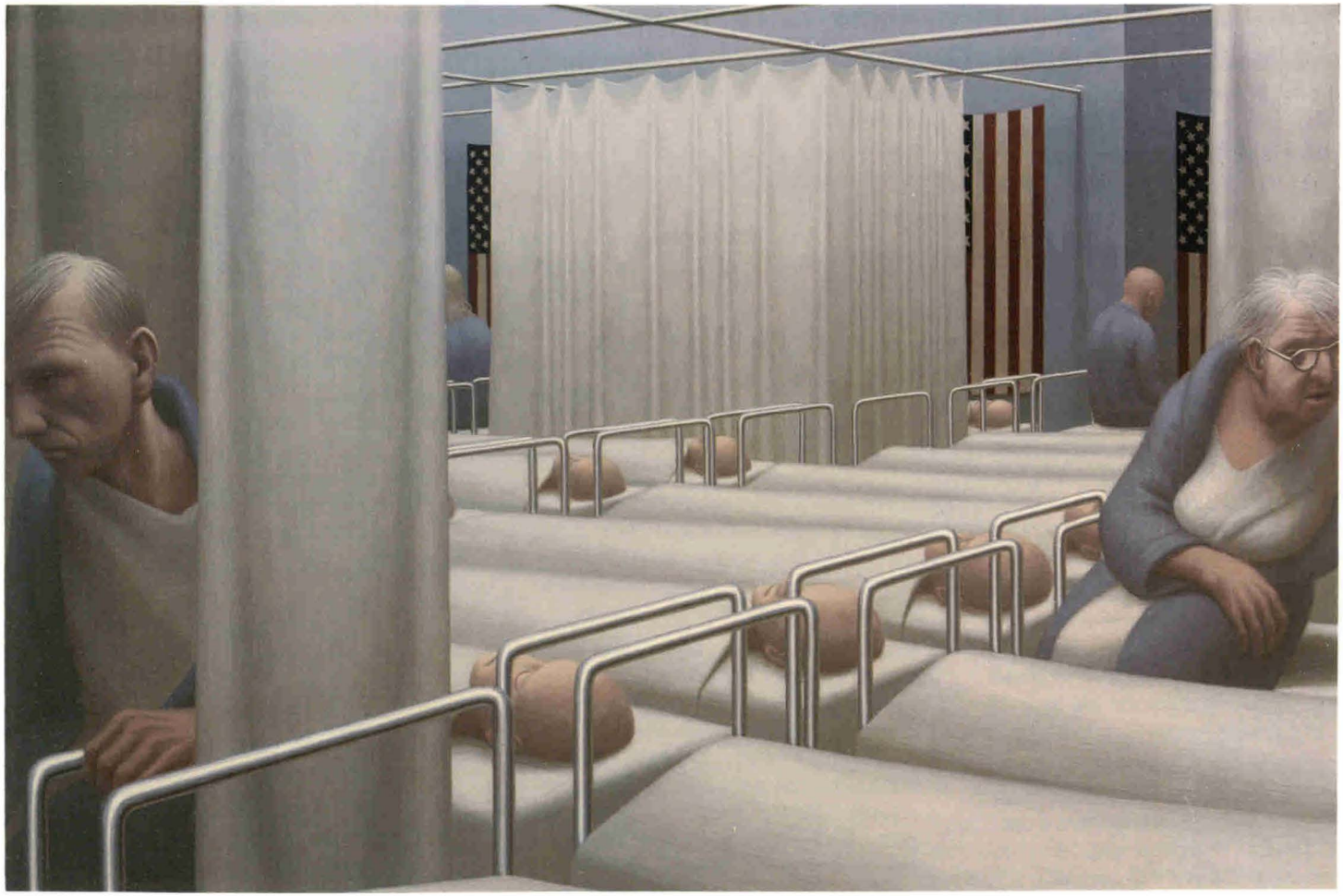
Q *How do the working drawings function?*

A Working drawings are done mainly just to find out exactly what is best for the painting—to try to place the major shapes in the picture, and when working on a small scale it is easy to shift them around. When I finally find out what I think is the probable form of the picture, then I work on that scale.

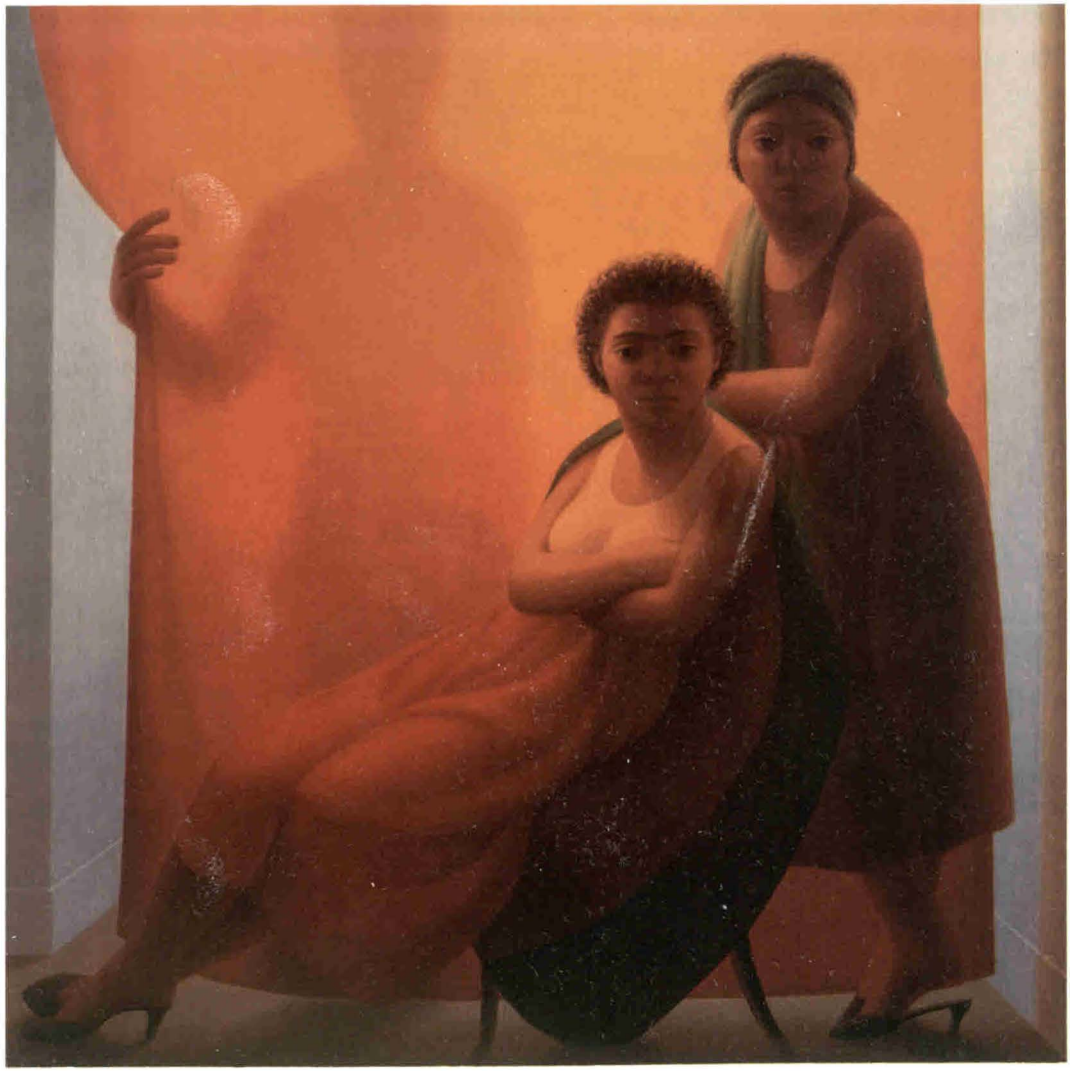
Q *Many artists choose to develop a theme fully by painting a series of pictures all dealing with the same subject. What motivates you to return to a particular topic?*

A If it's something I feel stimulates me—the *Window* series, for instance, was done without the intention of becoming a series, but it began to develop that way. I was interested in the abstract design of the male figure and female figure, one in front of the other, one in back, sort of working at variations on that theme.

(Continued on p. 8)



Ward, 1970–71



Gypsies, 1968

Study for *Embrace II*, 1981 (Checklist no. 11a)

(Continued from p. 5)

Q *How do you think the theme of the gypsies fits in to the* Window *series?*

A The first gypsy was inspired by an actual gypsy at a store front I saw in New York. She was a fortune teller, but I never went in to have my fortune told. I just used to walk by the window and look at her, enjoying the marvelous visual image she presented. It seemed like a fertile field, so I developed it further in later pictures. It inspired my imagination.

Q *Your work has been commended for its strong social commentary. Do you feel that is one of the major strengths of your work?*

A Yes, I care. I think the unpleasant pictures, the public pictures such as *Subway, Waiting Room II* and *Ward*, are all about social commentary. As a matter of fact, my most recent work deals with the issue of our nation's homeless.

Q *What were your intentions in painting* Ward*?*

A I tried to amalgamate two different aspects of life at the time; one was the Vietnam War and the other was nursing home care of the aged. It was sort of mixed up together.

Q *What comments would you make on the distinction often made between the public and private aspects of your work?*

A The public pictures are usually unpleasant things, protest pictures about things I think are wrong with society. The pleasant ones are about things I see in life that are rewarding—caring and tenderness.

Q *About* Birdwatchers, *you once said that you wished through that work to paint a positive picture, a religious picture without religious subject matter. I know that since that painting you have converted to Catholicism. How do you think your views of what you consider to be a "religious painting" differ now?*

A Religion was always implicit in my work, but I guess with age it has become more explicit. My conversion to Catholicism has had a great effect on my life, so I guess it has had a great effect on my art.

Q *The image,* Orant, *seems to be one of audible prayer; do you link it with the earlier image of attempted communication in* Voice I *done in 1972 before your conversion?*

A I hadn't before, but I think maybe you are right. Maybe there is a connection, sort of a contrast, or pendulum. *Orant* is about communication with God. *Voice* is about attempted communication with fellow man.

Q *Is there anything in particular that you would like people to get out of your work today?*

A The protest pictures are rather didactic, I suppose. The pleasant pictures—I would like people to just appreciate things they hadn't appreciated before in the world around them.

Victoria Robinson graduated from the University of Richmond's Westhampton College last spring with a B.A. degree in art history. Her trip to New York City to conduct the interview and to visit other galleries was part of this program and was generously supported by Joel Harnett, RC'45, and the University of Richmond.

CHECKLIST

Note: All dimensions are in inches; height precedes width. All study drawings are in collection of the artist.

1. *Self-Portrait*, 1984
Lithograph
8½ x 8, sheet 18 x 14
Collection of Marisa del Re Gallery

2. *Self-Portrait*, 1947
Gouache and graphite on watercolor paper
Sheet 11¼ x 15 3/5

3. ***Birdwatchers***, 1948
Egg tempera on gesso panel
26½ x 33 ½
Private collection

3a. Study for *Birdwatchers*, 1948
Graphite on paper
13 x 16, sheet 16 x 22¾

3b. Study for *Birdwatchers*, 1948
Graphite, crayon, gray and umber wash with white highlight on photographic paper
26 x 31½, sheet 27 x 33

4a. Study for *Cornice*, 1949
Graphite on paper
6½ x 9¾, sheet 11½ x 8

4b. Study for *Cornice*, 1949
Graphite on tan paper with white highlights
24 x 16, sheet 27 x 18

5. ***The Subway***, 1950
Egg tempera on gesso panel
18 x 36
Collection of the Whitney Museum of American Art

5a. Study for *The Subway*, 1950
Graphite on heavy white paper
6 x 9, sheet 7½ x 11½

5b. Studies for *The Subway*, 1950
Graphite on tracing paper
8 x 8, sheet 8½ x 11

5c. Studies for *The Subway*, 1950
Graphite on tracing paper
Sheet 11 x 8½

5d. Study for *The Subway*, 1950
Graphite on tracing paper
Sheet 11 x 8½

5e. Study for *The Subway*, 1950
Graphite on paper
18 x 36, sheet 24 x 39

6. ***Sleepers II***, 1959
Egg tempera on gesso panel
16⅛ x 28
Collection of The Museum of Modern Art, New York
Larry Aldrich Foundation Fund, 1960

6a. Study for *Sleepers II*, 1959
Graphite on paper
Sheet 16 x 28

6b. Study for *Sleepers II*, 1959
Graphite and red conte crayon on buff paper
12 x 21, sheet 16 x 30

6c. Study for *Sleepers II*, 1959
Graphite on tracing paper
12 x 20¾, sheet 17 x 30

6d. Study for *Sleepers II*, 1959
Graphite on white paper
16¼ x 28, sheet 18 x 30

6e. Study for *Sleepers II*, 1959
Graphite on tracing paper
Sheet 9 x 12

6f. Study for *Sleepers II*, 1959
Graphite on tracing paper
Sheet 9 x 12

6g. *Sleepers II*, 1959
Graphite on paper
12 x 22
Collection of Joel and Lila Harnett

7. ***Ward***, 1970-71
Egg tempera on gesso panel
19¾ x 29½
Collection of Joel and Lila Harnett

7a. Study for *Ward*, 1970-71
Graphite on tracing paper
6¾ x 10, sheet 9½ x 15¾

7b. Study for *Ward*, 1970-71
Graphite on tracing paper
6 x 10, sheet 9 x 12

7c. Study for *Ward*, 1970-71
Graphite on tracing paper
6¾ x 10, sheet 9 x 12

7d. Study for *Ward*, 1970-71
Graphite on tracing paper
Sheet 9 x 12

7e. Study for *Ward*, 1970-71
Graphite on tracing paper
6¾ x 10, sheet 9 x 12

7f. Study for *Ward*, 1970-71
Graphite on tracing paper
Folded sheet 9 x 9½

7g. Study for *Ward*, 1970-71
Graphite on buff paper
20 x 30, sheet 27 x 36

8. ***Gypsies***, 1968
Egg tempera on gesso panel
23 x 23
Collection of Joel and Lila Harnett

8a. Studies for *Gypsies*, 1968
Graphite and color crayon on tracing paper
Recto and verso
Sheet 8½ x 11

8b. Study for *Gypsies*, 1968
Graphite on tracing paper
Sheet 8½ x 5½ (irregular)

8c. Study for *Gypsies*, 1968
Graphite and color wash on tracing paper
4 x 4, sheet 6 x 9

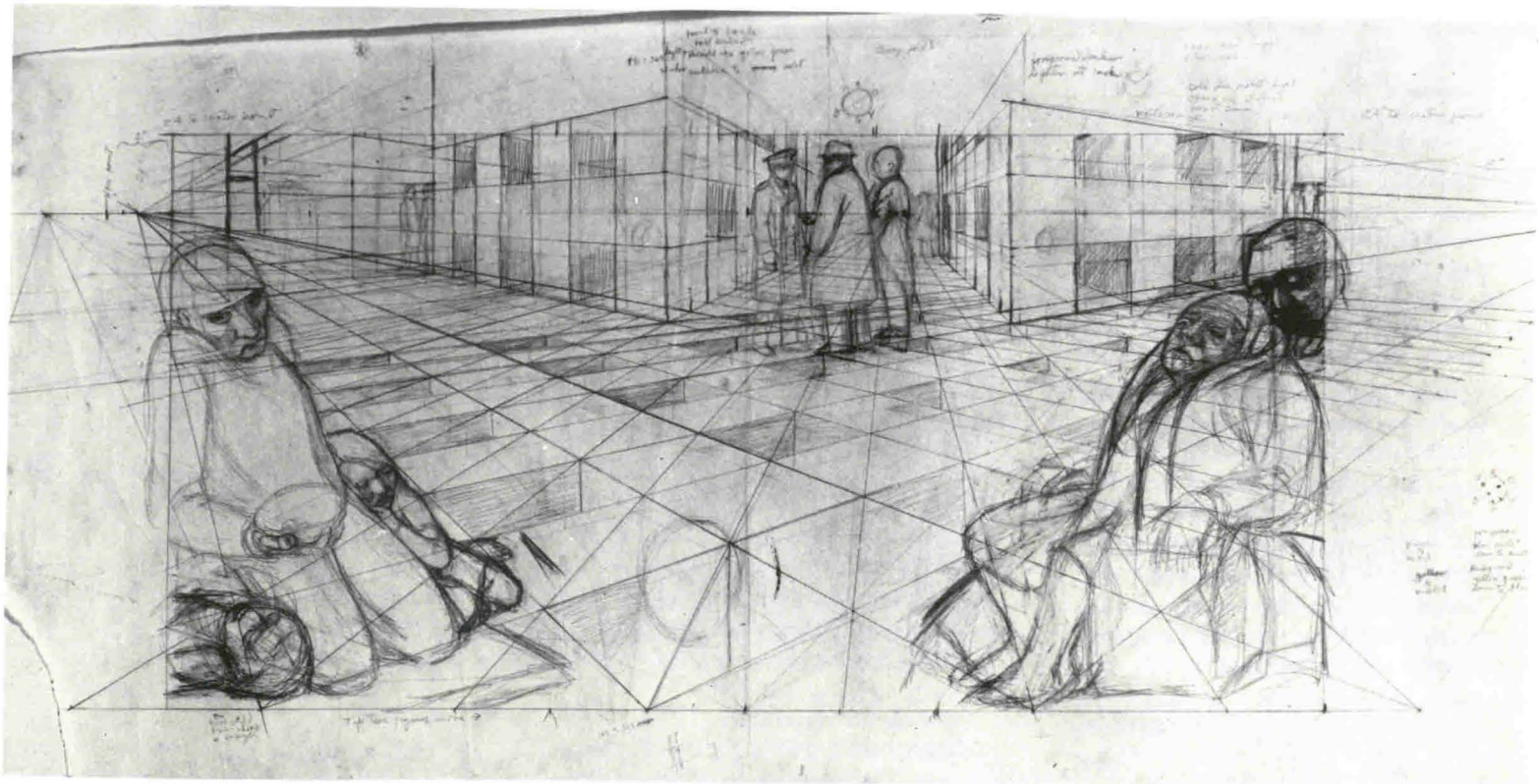
8d. Study for *Gypsies*, 1968
Graphite and color crayon on tracing paper
3¾ x 3¾, sheet 5 x 5½ (irregular)

8e. Study for Gypsies, 1968
Graphite on buff paper
23½ x 23½, sheet 26 x 26½

9. ***Window***, 1987
Egg tempera on gesso panel
23½ x 17¼
Collection of Marisa del Re Gallery

9a. Study for *Window*, 1987
Graphite on tracing paper
9½ x 9½, sheet 7 x 11

9b. Study for *Window*, 1987
Graphite on tracing paper
9 x 8¼, sheet 9 x 12



Study for *Waiting Room II*, 1982 (Checklist no. 13b)

Waiting Room II, 1982

9c. Study for *Window*, 1987
Graphite with wash on tracing paper
11 x 8¼, sheet 17 x 11

9d. Study for *Window*, 1987
Graphite on tracing paper
24 x 18, sheet 28 x 24

10. ***Woman with Oranges***, 1977
Egg tempera on gesso panel
24 x 18
Collection of Sid Deutsch Gallery

10a. Study for *Woman with Oranges*, 1977
Graphite on tracing paper
5¾ x 4½, sheet 12 x 5¾

10b. Study for *Woman with Oranges*, 1977
Graphite on tracing paper
24½ x 18, sheet 29½ x 21½

11. ***Embrace II***, 1981
Egg tempera on gesso panel
18 x 24
Collection of Kitty and Herbert Glantz

11a. Study for *Embrace II*, 1981
Graphite on tracing paper
18 x 24, sheet 25 x 30

12. ***Embrace of Peace***, 1988
Egg tempera on gesso panel
18 x 30
Collection of Marisa del Re Gallery

12a. Study for *Embrace of Peace*
Graphite on tracing paper
7 x 14, folded sheet 17¼ x 18 (irregular)

12b. Study for *Embrace of Peace*, 1988
Graphite on tracing paper
7 x 14, sheet 11 x 14

12c. Studies for *Embrace of Peace*, 1988
Graphite on tracing paper
Sheet 11 x 14

12d. Study for *Embrace of Peace*, 1988
Graphite on tracing paper
7 x 14, sheet 11 x 14

12e. Study for *Embrace of Peace*, 1988
Graphite on tracing paper
7 x 14, sheet 11 x 14

12f. Study for *Embrace of Peace*, 1988
Graphite on tracing paper
7 x 14, sheet 11 x 14

12g. Study for *Embrace of Peace*, 1988
Graphite on tracing paper
18 x 36, folded sheet 36 x 40

13. ***Waiting Room II***, 1982
Egg tempera on gesso panel
19 x 37
Private collection

13a. Study for *Waiting Room II*, 1982
Graphite on heavy white paper
Sheet 8¾ x 15¾

13b. Study for *Waiting Room II*, 1982
Graphite on tracing paper
18 x 36, sheet 24½ x 53 (irregular)

13c. Study for *Waiting Room II*, 1982
Graphite on tracing paper
22 x 15 ½ (irregular)

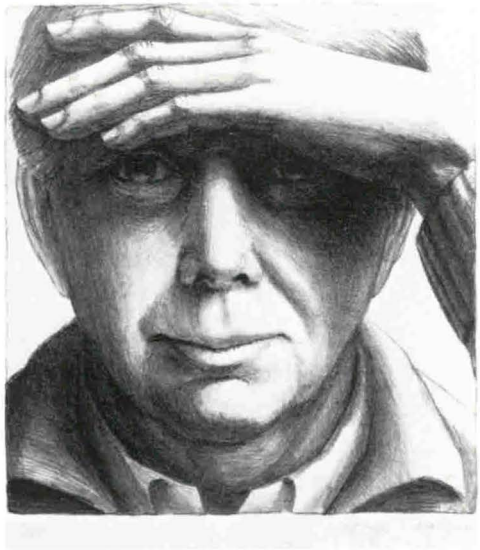
13d. Study for *Waiting Room II*, 1982
Graphite on tracing paper
Sheet 12½ x 14½ (irregular)

13e. Study for *Waiting Room II*, 1982
Graphite on tracing paper
Recto and verso
Folded sheet 10½ x 15 (irregular)

13f. Study for *Waiting Room II*, 1982
Graphite on tracing paper
21 x 15 (irregular)

13g. Study for *Waiting Room II*, 1982
Graphite and conte crayon on tracing paper
18½ x 36¼, sheet 24 x 54

14. *Orant*, 1977
Graphite on paper
23½ x 15½
Collection of Joel and Lila Harnett



Self-portrait, 1984

Biography

George Claire Tooker was born in Brooklyn, N.Y., in 1920. He received his B.A. from Harvard University in 1942, and studied at the Art Students League in New York City from 1943-45. He lived and worked in New York City from 1945-1960, when he moved to Vermont where he still resides. From 1968-74 he also lived in Malaga, Spain, six months of the year. He taught at the Art Students League from 1965-68. He is represented by the Marisa del Re Gallery of New York City.

His awards include a grant from the National Institute of Arts and Letters in 1960. He became a member of the National Academy of Design in 1970, and of the American Academy and Institute of Arts and Letters in 1983. In 1983 he received the Governor's Award for Excellence in the Arts from the Vermont Council on the Arts.

One-Artist Exhibitions

1951 Edwin Hewitt Gallery, New York
1955 Edwin Hewitt Gallery, New York
1960 Robert Isaacson Gallery, New York
1962 Robert Isaacson Gallery, New York
1964 Durlacher Brothers, New York

1967 "George Tooker: Paintings and Drawings,"Jaffe-Friede Gallery, Hopkins Center, Dartmouth College, Hanover, N.H., Catalog.
Durlacher Brothers, New York

1974-1975 "George Tooker: Paintings 1947-1973," Fine Arts Museums of San Francisco, California Palace of the Legion of Honor, San Francisco. Also exhibited at Museum of Contemporary Art, Chicago; Whitney Museum of Art, New York; Indianapolis Museum of Art, Indianapolis. Catalog by Thomas H. Garver.

1985 "George Tooker: Paintings 1948-1985," Marisa del Re Gallery, New York

1987 "George Tooker: Working Drawings," Robert Hull Fleming Museum, University of Vermont, Burlington

1987 "George Tooker: Paintings," Gibbes Gallery, Charlotte, SC.

Selected Group Exhibitions

1946 "Fifteen Americans," The Museum of Modern Art, New York.

1947 "Annual Exhibition of Contemporary American Painting," Whitney Museum of American Art, New York. Tooker also exhibited in the Annuals of 1948, 1949, 1952, 1953, 1955, 1956, 1957, 1958, 1961, 1963, 1965, 1967 and 1969.

1951 "22nd Biennial Exhibition of Contemporary American Oil Paintings," Corcoran Gallery of Art, Washington, D.C. Tooker also exhibited in the Biennial of 1963.

1955 "The New Decade: 35 American Painters and Sculptors," Whitney Museum of American Art, New York. Catalog by John I.H. Baur.

1962 "Art: USA: Now," The Johnson Collection of Contemporary American Painting. Catalog by Lee Nordness.

1963 "Painting and Drawing the Nude, Part II: The Female," The Banfer Gallery, New York.

1969 "Human Concern, Personal Torment: The Grotesque in American Art," Whitney Museum of American Art, New York. Also exhibited at the University Art Museum, Berkeley, CA.

1982 "Realism and Realities: The Other Side of American Painting, 1940-1960," Rutgers University Art Gallery, New Brunswick, N.J. Also exhibited at Montgomery Museum of Fine Arts, Montgomery, Ala., and The Art Gallery, University of Maryland, College Park. Catalog by Greta Berman and Jeffrey Wechsler.

1983 "Dreams and Nightmares, Utopian Visions in Modern Art," Hirshhorn Museum and Sculpture Garden, Washington, D.C.

1985 "Surreal City, 1930-1950," Whitney Museum of American Art at Philip Morris, New York.

1987 "Modern American Realism," The Sara Roby Foundation Collection, National Museum of American Art, Washington, D.C. Catalog by Virginia M. Mechlenburg, essay by William Kloss.

Tooker's works are included in such major public collections as The Brooklyn Museum of Art, Brooklyn; The Metropolitan Museum of Art, New York; The Museum of Modern Art, New York; National Museum of American Art, Smithsonian Institution, Washington, D.C.; and the Whitney Museum of American Art, New York.

For selected reviews and bibliography, refer to the monograph, Thomas H. Garver, George Tooker *(New York: Clarkson N. Potter, 1985), pp.140-1.*

Catalogue Credits

Editors: Elizabeth Langhorne-Reeve, Dorothy Wagener
Design: Manuel Timbreza, Timbreza Design
Typography: Chrisda Nett, Logos Type II
Printer: Whittet & Shepperson

Photography Credits

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Marsh Gallery
Modlin Fine Arts Center
University of Richmond, Virginia 23173
804/289-8276