

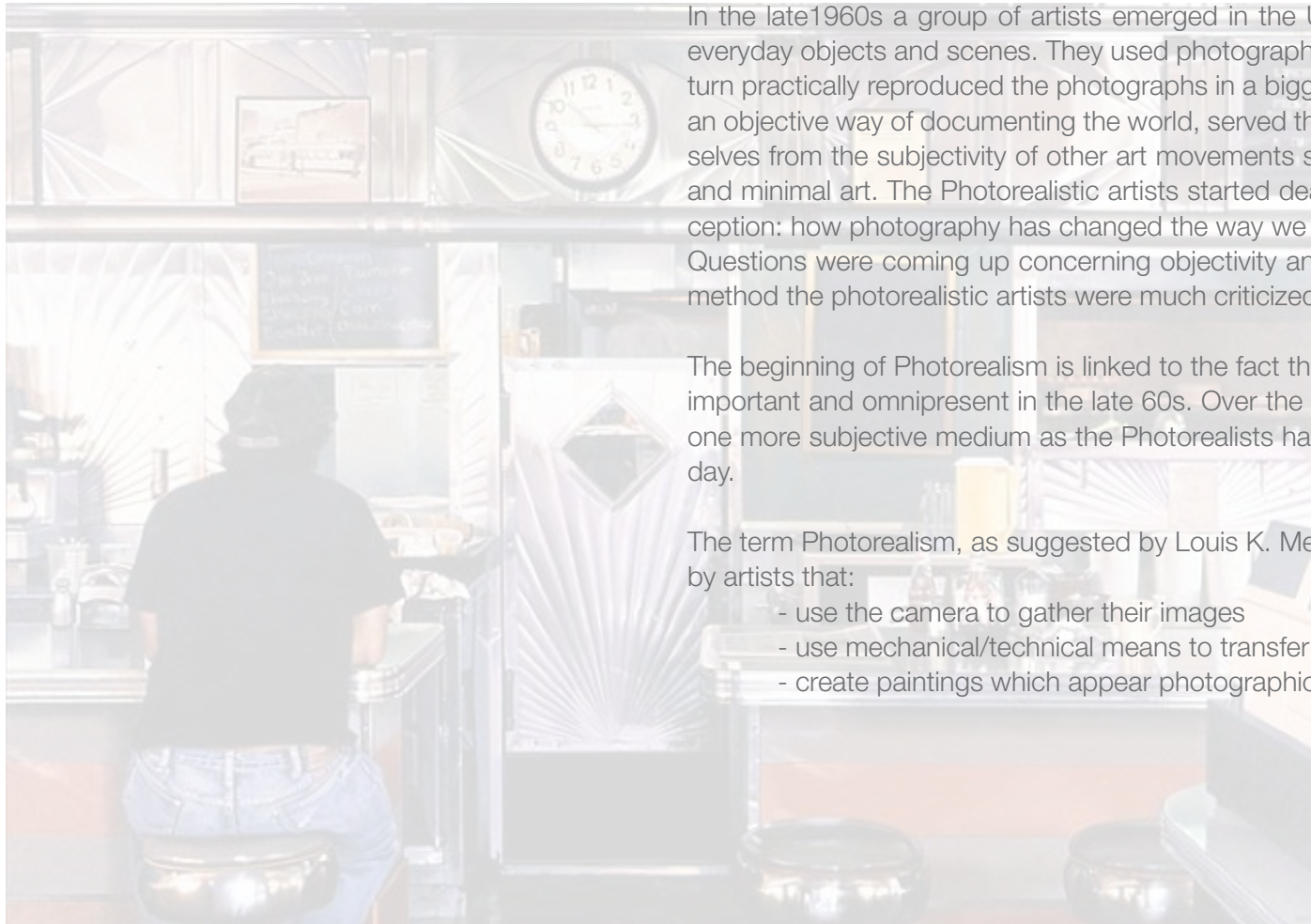
PHOTOREALISM



Ralph Goings: Empire Diner, Herkimer (1992)



ABOUT PHOTOREALISM



In the late 1960s a group of artists emerged in the US that produced realistic depictions of everyday objects and scenes. They used photography as a source for their paintings which in turn practically reproduced the photographs in a bigger scale. Photography being considered an objective way of documenting the world, served these artists in their aim to distance themselves from the subjectivity of other art movements such as abstract expressionism, Pop Art and minimal art. The Photorealistic artists started dealing with questions concerning the perception: how photography has changed the way we see and how people relate to the world. Questions were coming up concerning objectivity and authenticity. Because of their working method the photorealistic artists were much criticized.

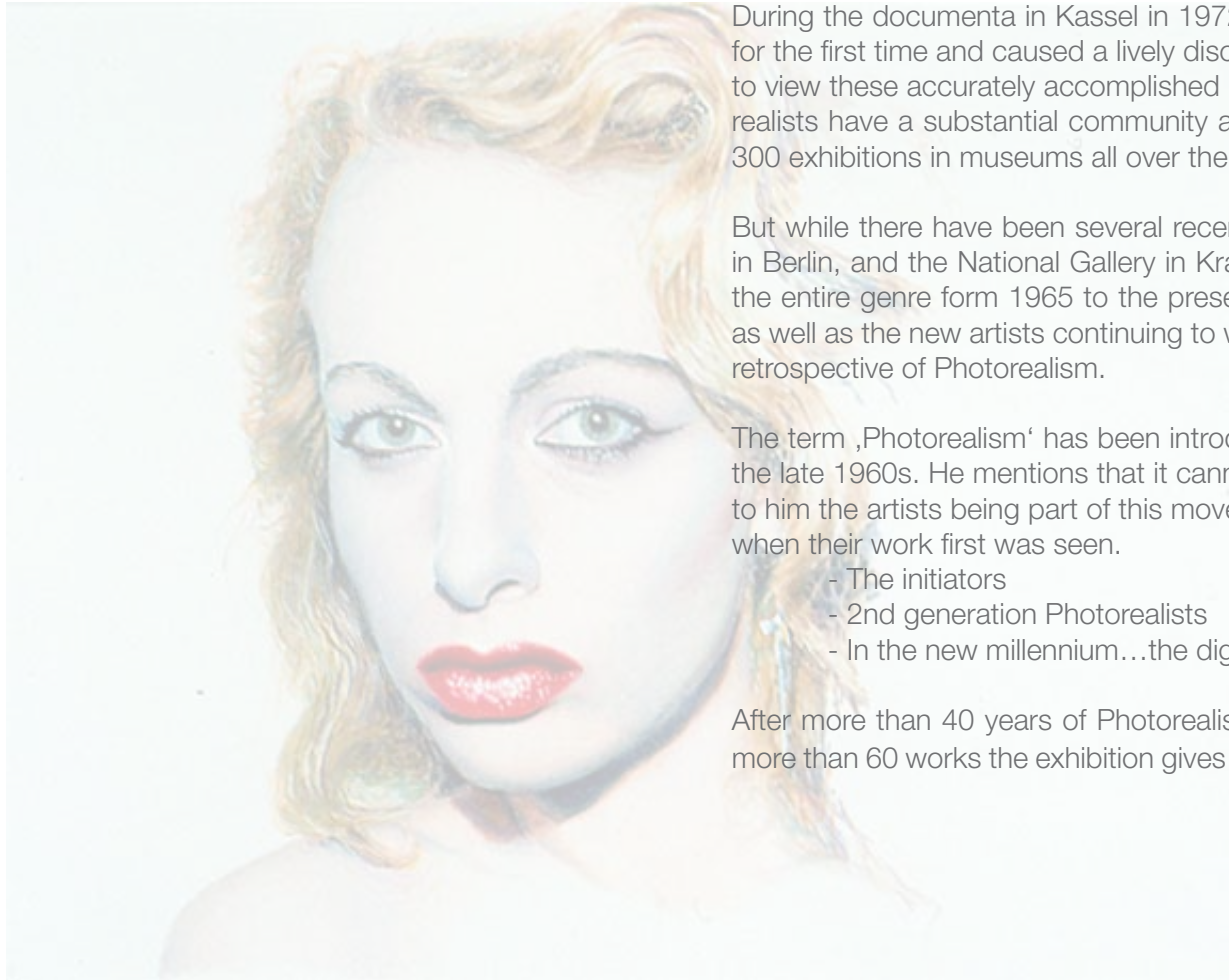
The beginning of Photorealism is linked to the fact that photography became more and more important and omnipresent in the late 60s. Over the years photography has turned out to be one more subjective medium as the Photorealists have been stating with their works until today.

The term Photorealism, as suggested by Louis K. Meisel in 1972, is meant to describe works by artists that:

- use the camera to gather their images
- use mechanical/technical means to transfer the image from photograph to canvas
- create paintings which appear photographic

Ralph Goings: Empire Diner, Herkimer, 1992

ABOUT THE EXHIBITION



During the documenta in Kassel in 1972 many Photorealistic works were exposed in Europe for the first time and caused a lively discussion. Since then there have been few opportunities to view these accurately accomplished pieces of art in many European countries. The Photorealists have a substantial community amongst collectors and there have actually been over 300 exhibitions in museums all over the world in Europe and Asia.

But while there have been several recent exhibitions in Europe including at the Guggenheim in Berlin, and the National Gallery in Krakow, there has not been an all inclusive exhibition of the entire genre from 1965 to the present done anywhere gathering the big classical names as well as the new artists continuing to work in this style. This is the first and largest European retrospective of Photorealism.

The term 'Photorealism' has been introduced by the art dealer and author Louis K. Meisel in the late 1960s. He mentions that it cannot be seen as a concluded art movement. According to him the artists being part of this movement can be divided into three groups depending on when their work first was seen.

- The initiators
- 2nd generation Photorealists
- In the new millennium...the digital age Photorealists

After more than 40 years of Photorealistic painting it is high time for this retrospective. With more than 60 works the exhibition gives a comprehensive overview of this fascinating painting.

Franz Gertsch: Irene VIII, 1981

JOHN BAEDER

the initiators

John Baeder (* 1938) is best-known for his detailed paintings of American roadside diners and eateries with all its nostalgic glory. He was raised in Atlanta. While attending university in the late 1950s he drove back and forth between Alabama and Atlanta. This might explain his great interest in rural American landscapes and roadside diners.



Pappy's Place

1989
oil on canvas
76 x 121 cm



Hot Dog Pies

2001
oil on canvas
61 x 90 cm

ROBERT BECHTLE

the initiators

Born in 1932 Robert Bechtle grew up in San Francisco, CA. His art is centered on scenes from everyday life. His motifs can be described as very personal as he is taking inspiration from his local San Francisco surroundings, for example. He also painted friends and family as well as the neighborhoods and street scenes, paying special attention to automobiles.



Allameda Chrysler

1981
oil on canvas
122 x 175 cm



Pappy's Place

1989
oil on canvas
76 x 121 cm

CHARLES S. BELL

the initiators

Until the time of his death in 1995, Charles Bell completed a total of 157 photorealist paintings. Born in Tulsa, OK in 1935, he later moved to New York where he joined the Photorealists. As an artist he is especially well known for his large scale still lifes. With a subject matter primarily of vintage toys, pinball and gumball machines, as well as dolls and action figures, Bell celebrates the everyday life in his painting.



Paragon
1984
oil on canvas
127 x 244 cm



Before the Journey
1989
oil on canvas
99 x 147 cm

TOM BLACKWELL

the initiators

Born in 1938 in Chicago, IL, Tom Blackwell started out as an abstract painter influenced by the Pop Art movement. He moved on to a primary interest in painting large-scale works featuring the gleaming surfaces of machinery, metal and glass. He especially experimentes with new ways of seeing and painting the motorcycle - until today, which - also due to his works - became an important icon of Photorealism. Blackwell's beautiful and impressive art works are notable for their spatial complexity and masterful use of color.



Sagaponack Sunday

2003
oil on linen
121 x 182 cm



Broadway

1982
oil on canvas
229 x 152 cm

CHUCK CLOSE

the initiators

The photorealistic artist Charles Thomas „Chuck“ Close (*1940) is especially well-known for his massive-scale portraits. He typically begins with a photograph of a face, creating a painting or print through a complex grid-based reconstruction of the image that he accomplishes by hand through one of many techniques that are unique to Close's work. His main objective is not the portrait of a person but the construction of a face, the transformation from the photographic image into a painting. Because of a spinal prolaps in 1988 he is paralysed and continued to paint with a brush strapped to his wrist.



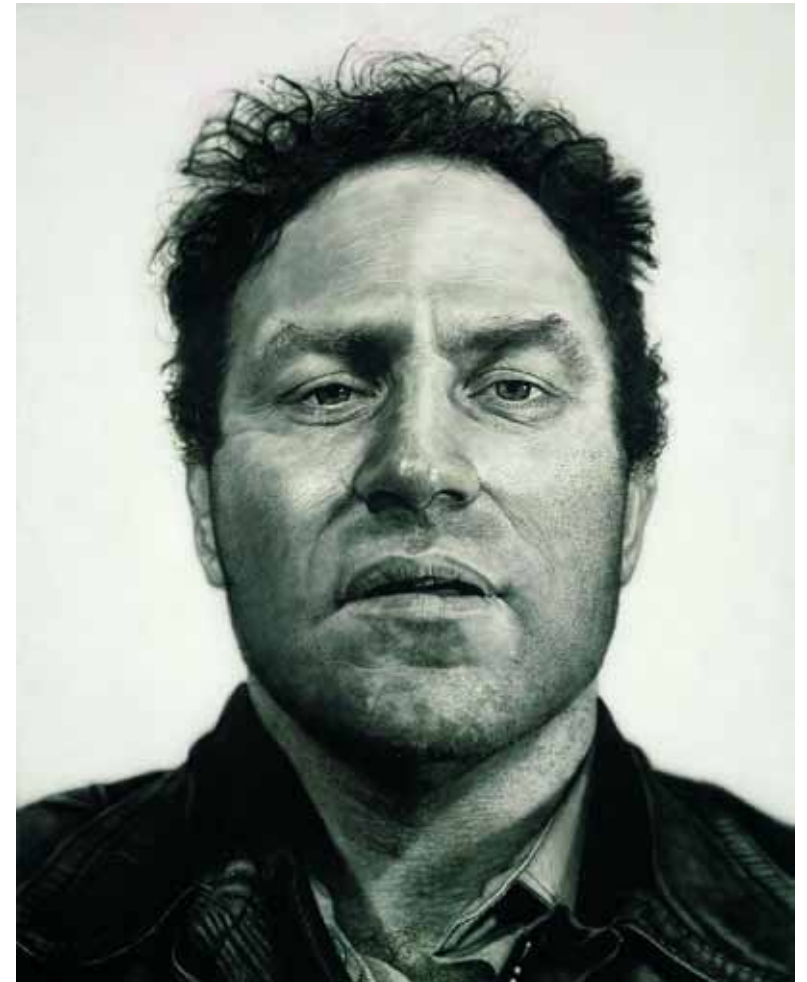
Self-Portrait

1977
watercolor on paper mounted on canvas
206 x 149 cm



Title

n/a
n/a
n/a



Richard (Serra)

1969
acrylic and oil on canvas
274 x 213 cm

DAVIS CONE

the initiators

Davis Cone was born in 1950 in Georgia and lives in LA. His main subject is the vintage and classic American movie theater - whether by night or day, in summer or winter ... His work is characterized by its unique composition and technique.



Marion

1982
oil on canvas
119 x 99 cm



Cameo

1988
acrylic on canvas
91 x 114 cm

ROBERT COTTINGHAM

the initiators

Born in Brooklyn, NY in 1935, Robert Cottingham studied advertising and graphic design at Brooklyn's Pratt Institute – this influence and background is still visible in his paintings which stand out for their compositional strength, graphic intensity, and great draftsmanship. Like many of the other Photorealists Cottingham's work focuses on items associated to America, the urban lifestyle being his main interest. His super realistic representations of urban signage celebrate the iconography of American cities, which he calls 'urban landscapes'.



11th Street

1982
acrylic on canvas
55 x 79 cm



Dr. Gibson

1972
oil on canvas
200 x 200 cm

DON EDDY

the initiators

Even though being younger than most of the others Don Eddy (*1944) is one of the earliest, most prolific, and best known of the original group of Photorealists. He became famous in the 1970s for his illustrations of the urban cityscape and images of cars or details of car bodies like glossy chromed bumpers reflecting the environment. In the 1980s, his work became more object oriented, depicting glassware, silverware, and toys on reflective glass shelves.



without title

1971
acrylic on canvas
168 x 239 cm



G-III

1979
oil on canvas
185 x 121 cm

RICHARD ESTES

the initiators

The East Coast Photorealist Richard Estes' (*1936) paintings generally consist of reflective, clean, and inanimate city and geometric landscapes. By his composition, his detail accuracy, and the mirror effects the result is a highly aesthetic, dense, suggestive hyper reality. He was the first Photorealist to have a solo show in New York and the first to do so in the sixties. As a result of vision ability, timing, and totally dedicated perseverance, Estes joined Close as the leading and most respected originator of the movement.



Telephone Boots

1967
acrylic on canvas
122 x 175 cm



Nedick's

1970
oil on canvas
122 x 168 cm

AUDREY FLACK

the initiators

Audrey Flack was born in 1931 in New York City. She is the only major female Photorealist of the first generation. Flack has staked out a unique and highly personal territory as she often filled her paintings with personal memorabilia. Scholars especially note the feminist content of Flack's art: she does not focus on cars or bicycles but her paintings rather consider stereotypes of womanhood.



Shiva Blue

1973
oil over acrylic on canvas
89 x 127 cm



Queen

1975-76
acrylic on canvas
203 x 203 cm

FRANZ GERTSCH

the initiators

Together with John Salt Franz Gertsch (*1930) is the only European artist belonging to Photorealism. However, unlike Salt his work remains non-American in terms of subject matter. During the 1970s he painted great portraits of the '68 hippie era, in the mid 1980s he focused on monumental woodcuts which opened new dimensions in printmaking. The Swiss artist is best-known for his unique technique and for the huge size of his hyper realistic art works.



Dr. Harald Szeemann

1970
acrylic on paper
170 x 253 cm



Irene VIII

1981
gouache on paper
60 x 48 cm

RALPH GOINGS

the initiators

Ralph Goings (*1928) comes from sunny California. His paintings of trucks, along with his diner interiors and still lifes, have been a mainstay of Photorealism. Goings made us more aware of the ubiquitous pickup truck and reminded us of the simple, nostalgic, and now newly rediscovered pleasures of the American diner. His vision, compositional skills, and extraordinary technical ability with camera, paint, and brush have kept him firmly among the leading Photorealists still active today.



Empire Diner, Herkimer

1992
oil on linen
107 x 152 cm



Golden Dodge

1971
oil on linen
152 x 183 cm

JOHN KACERE

the initiators

The subject of John Kacere's (*1920) paintings are exclusively the oversized midsections of women wearing lingerie. In continuing this kind of painting throughout his career he made it an icon of Photorealism. His paintings are figurative but they furthermore can be considered still lifes or even landscapes.



Laura
1994
oil on canvas
36 x 52 cm



n/a
n/a
n/a
n/a

RON KLEEMANN

the initiators

was born in Michigan in 1937. He is the only Photorealist who began his career as a sculptor. His photorealistic period began in 1971 with series of racecars, which became some of the best-known early images of this genre. He has a special interest in machines, trucks and other subjects which were often linked to traffic and means of transportation. Whereas in the nineties he focused on the giant ballons of Macy's Thanksgiving Day parade and skyscrapers as backdrop.



Sprint and Dodge

2003
oil on linen
105 x 71 cm



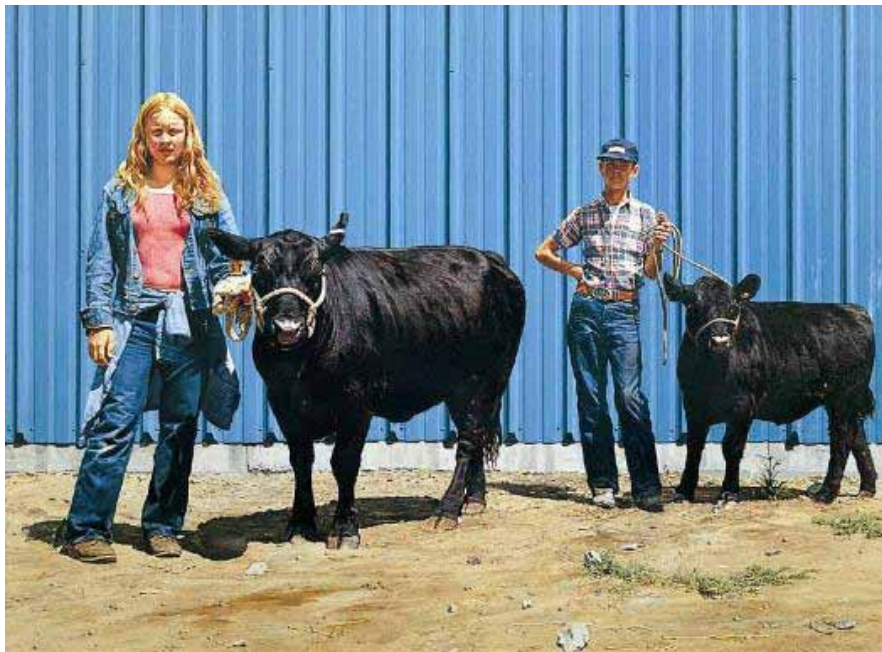
Cultivating Washington

1983
oil on canvas
102 x 127 cm

RICHARD MCLEAN

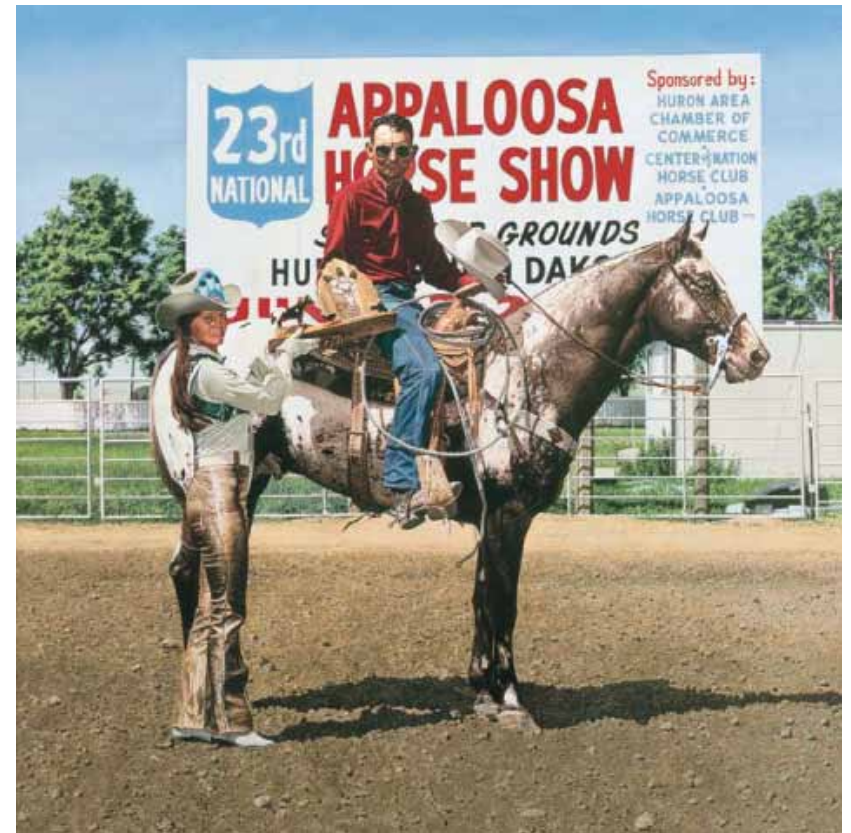
the initiators

The artist Richard McLean (*1934) comes from Washington State. He is undoubtedly the leading painter of horse in contemporary art: most of his paintings show horses, others bulls and their owners standing in front of horse trailers or barns. The figures in these works always look out of the picture into the camera and into the viewer's eyes. He began painting after images clipped from magazines but he soon came to work from his own photographs as they were more detailed.



Angus with Blue Butler

1974
oil on canvas
142 x 193 cm



Rustler Charger

1971
oil on canvas
169 x 169 cm

DAVID PARRISH

the initiators

At the beginning of his Photorealism career David Parrish (*1939) dealt with motorcycles. Later on, toward the end of the 1980s Parrish depicted kitsch ceramic figures and toys to make enormously overscaled and very complex actual still lifes. He is especially interested in the object's surfaces and its reflections with light. Parrish uses shining colors and most of his paintings seem like impressions out of a plastic fantasy world.



The Duke and The King

1991
oil on canvas
183 x 274 cm



Double Feature

1990
oil on canvas
178 x 260 cm

JOHN SALT

the initiators

Few European artist picked up Photorealism; John Salt (*1937), born in Birmingham, being one of them. The British painter moved to the US in 1968 and lived and worked in New York City for most of the 1970s and 1980s. A series of paintings of automobile interiors is an important part of his early work. Salt returned to England in the early nineties. Since then all his works are based on imagery photographed in America. Also his work continues to be American, as it always has been. Salt's technique, which utilizes stencils and airbrush, remains his secret, but it helps him to produce his extremely photographic, yet mood-filled pictures.



Trailer House with Mailbox

2010-11
casein on linen
109 x 165 cm



Grand Street Parking

n/a
oil on linen
111 x 165 cm

BEN SCHONZEIT

the initiators

Born in Brooklyn, NY in 1942, he is the last of the here listed early generation Photorealists. His impressive blockbuster canvases present detailed views of objects from everyday life, groceries, such as vegetables or fruits, still lifes as well as superscale facial portraits and impressions of nature. Schonzeit is more interested in the photographic focus as in the motif. The extreme blurring in the foreground enhances the spatial perception and underscores the degree to which the photograph is integral to his work.



Sugar

1972
acrylic on canvas
244 x 305 cm



Clear Jellies

1976
acrylic on canvas
210 x 210 cm

ANTHONY BRUNELLI

2nd generation

As a teenager Anthony Brunelli (*1968) stepped into Louis Meisel's gallery and saw a Photorealist exhibition. Brunelli also met Chuck Close there and was so impressed that he decided to become one of those Photorealist artists. He began painting portraits similar to the ones of his idol Close but he soon realized that he had to find his own subject matter. Today he paints large scaled sights of the American city in landscape format.



Jack Danielson's (Cortland, NY)

1997
oil on linen
76 x 252 cm



Main Street

1994
oil on canvas
63 x 241 cm

RANDY DUDLEY

2nd generation

He lives and works both in New York City and in the Midwest. Dudley (*1950) is especially interested in the industrial sight of the city. Typical settings are plants with construction site equipment, industrial buildings or other steel and concrete structures. It's just the other look on a town or city what he is interested in.



View of Marseilles

2009
oil on canvas
79 x 122 cm



Chinatown Elevate Tracks

2008
oil on canvas
69 x 127 cm

ROBERT GNIEWECK

2nd generation

This artist (*1951) depicts scenes from crowded and artificial places such as Las Vegas, the Time Square and Chinatown in New York. Other paintings deal with the American roadside culture, documenting diners, gas stations, movie theaters or parks. Robert Gnieweck's approach combines warm and cool light sources – natural light with neon – for maximum visual impact.



Woodward Ave., Detroit

2002
oil on linen
66 x 127 cm



Al's Diner

2008
oil on linen
76 x 102 cm

CLIVE HEAD

2nd generation

Clive Head (*1965) is another Photorealistic painter from Britain. However, unlike Salt, who moved to the US and took on American subject matters, Head stayed in Britain and his work is based on English cityscapes. The artist's paintings do not exactly reflect reality since he does not copy a photograph. He rather explores a specific location by walking around, taking pictures from different angles and at the end bringing all these impressions together in his paintings.



Rebekah
2008
oil on canvas
166 x 216 cm

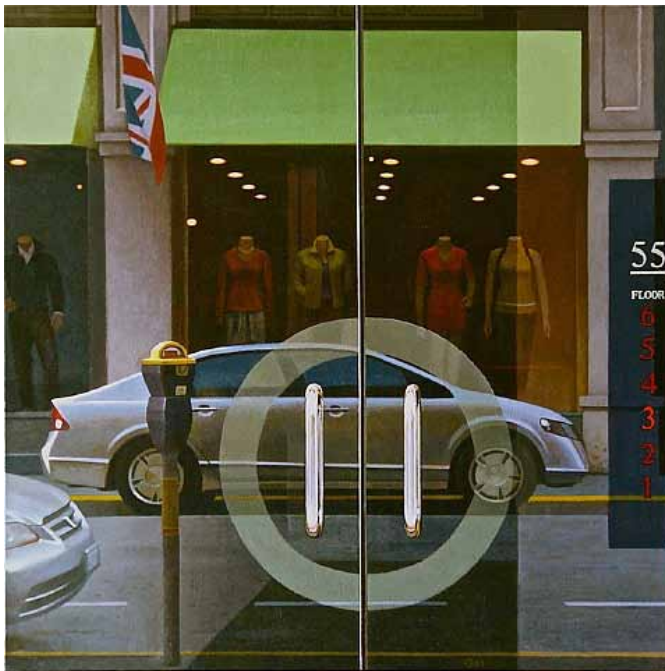


Haymarket
2009
oil on canvas
158 x 282 cm

GUS HEINZE

2nd generation

Although he was born in Bremen, Germany, in 1926, Gus Heinze is an American artist. Compared to most of the other Photorealists, he does not have his own particular subject matter. As a result his paintings deal with urban subjects as well as with dilapidated farm equipment such as tractors and water pumps, and old trains and locomotive engines. Louis Meisel mentions that this provides him with an added degree of freedom.



Fashions Reflected

2010
acrylic on canvas
61 x 61 cm



North Beach

2007
acrylic on gessoed canvas
81 x 91 cm

DON JACOT

2nd generation

Don Jacot (*1949) is working with his own photos. However, instead of copying them he feels free to alter perspective, color, the shapes and positions of objects, buildings, etc. in a painting, or to combine elements from sets of photos. He often composes images, which no camera could take.



Flash Gordon

2007
oil on linen
137 x 183 cm



Rush Hours

2007
oil on linen
137 x 183 cm

JACK MENDENHALL

2nd generation

comes from California and is born in 1937. His photorealistic paintings are based on images of interiors, pools, and backyards found in magazines such as 'House Beautiful' and 'Architectural Digest'. According to Louis Meisel Mendenhall's interiors with figures often resemble advertising images from an earlier age. Also, his technique seems slightly soft and loose and his colors are more intense compared to those of the other Photorealists.



Kim in Kauai

1991
oil on linen
109 x 150 cm

BERTRAND MENIEL

2nd generation

Meniel (*1960) is another exotic (next to Franz Gertsch and Clive Head) as he is a non-American Photorealist painter. Although Meniel lives in the South of France he has chosen as his subject matter cityscapes of South Miami Beach, which he regularly visits in order to take pictures for his material.



Breakfast at the Fairmont

2009
oil on linen
66 x 127 cm



Roaring

2010
acrylic on linen
94 x 128 cm

R.E. PENNER

2nd generation

This artist (*1965) uses probably the most photographic-appearing technique that the Photorealism expert Louis K. Meisel has ever seen. Penner's works showing outside views on typical American houses seem almost indistinguishable from color photographs.



212 / House With Snow

1997-98
Acrylic on Canvas
91 x 137 cm



Orange St. and Main, Fredericksburg, TX

1999
Acrylic on Illustration Board
45 x 85 cm

BERNARDO TORRENS

2nd generation

Bernardo Torrens (*1957) is a further European Photorealist who was born in Madrid, Spain. Torrens focuses on the naked (female) body which is one of the oldest topics in art history. His paintings radiate an atmosphere of special calmness and peacefulness.



Alli te Espero

2003
acrylic on panel
91 x 73 cm



n/a

n/a
n/a
n/a cm

ROBERTO BERNARDI

digital age

The Italian Photorealist Roberto Bernardi was born in 1974. His paintings reflect scenes from everyday life, such as supermarket racks, the inner life of fridges or other kitchen details, shoes, food, etc. Almost all of his works are characterized by their power of color.



Spettatori

n/a

n/a

81 x 180 cm



Nave Die Desideri

2011

oil on canvas

75 x 100 cm

PETER MAIER

digital age

Peter Maier, born in Brooklyn in 1945, picks up one of the typical photorealistic topics: the automobile. However, he translates the car in his paintings into the new millennium as he is one of the digital age Photo-realists. He often focuses on cutouts where he is especially interested in the surface of the material and its reflections.



Black-Widow-Chrome Web

2006
n/a
122 x 178 cm



Gator Chomp

2007-08
n/a
137 x 188 cm

YIGAL OZERI

digital age

The New York based artist Yigal Ozeri, born in Israel in 1958, paints mystical scenes which also could be part of a fairytale: Often it is a young beautiful and attractive woman who plays the star role. In his settings he puts the model into nature so that these women become some sort of fairylike creatures.



Untitled (Garden of the Gods)

2011
oil on paper
107 x 152 cm



Untitled; Lizzie in the Snow

2010
oil on paper
107 x 152 cm

ROBERT NEFFSON

digital age

Robert Neffson (*1949) presents metropolises such as New York or crowded cities like Venice as clean cities where the sun is always shining, the streets are wide-open, the sidewalks are roomy, and blue sky goes on for miles. It seems as he is not only interested in this peaceful atmosphere but also in the composition of his paintings which all follow a clear layout.



Vaporetto

2011
oil on linen
107 x 163 cm



Study for Central Park Lake

2008
oil on linen
36 x 81 cm

RAPHAELLA SPENCE

digital age

London-born Raffaella Spence (*1978) is one of the few female Photorealist painters. Her cityscapes seem just incredibly realistic and this kind of painting shifts Photorealism in a further dimension - in the new millennium. Spence's paintings are characterized by the straightforwardness of her arrangements, the sublime use of light and color as well as the focus on precision and detail.



Vegas

n/a
n/a
n/a



Fenestra su Venezia

2010
oil on canvas
67 x 90 cm

PHOTOREALISM

International Touring Exhibition 2013-2015

Organiser

- Institut für Kulturaustausch (Institute for Cultural Exchange), Tübingen, Germany

Tour Venues

- approx. 6 international venues, renowned museums in different European metropolises and art cities

Exhibits

- A well-balanced selection of aprox. 66 artworks from all three generations of Photorealism
- The selection of exhibits includes high-class loans from several private and public collections as well as artworks from the artists themselves.

Exhibition space

- The exhibition needs 500 to 700 square meters of exhibition space.
- The exhibition space has to comply with the conservational and safety-related standards of museums and galleries.

Loan fees

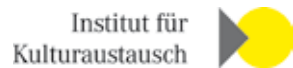
- The total charges for the exhibition loan (including shipping costs, insurance fee, loan fees, etc.) depend on the runtime as well as the transportation costs to the respective venue. An individual offer will be provided upon request.
- In case hosting museums cannot bear all costs, IKA proposes to acquire sponsors.

For any further information, please contact

Nina Smieskol | e-mail n.smieskol@intercult.org | phone +49-(0)7071-9345-10
Institute for Cultural Exchange | Christophstraße 32 | 72072 Tübingen | Germany

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IKA would like to point out that this project is still in the planning phase. As we do not have all loans confirmed yet there might change some of the previous pictured works. Furthermore, IKA, due to different loan agreements might be obliged to substitute single art works before the start of a venue. In this case the selection of the new works will be realised in accordance with the presenting museum.



Institut für Kulturaustausch
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Institut für Kulturaustausch
Christophstr. 32
72072 Tübingen
Germany
Phone +49-7071-93450
www.intercult.org