Saint Louis University Museum of Art September 5 - December 21, 2008

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Museum Hours: 11 a.m. - 4 p.m., Wednesday - Sunday, Tuesday by appointment

Selected Prints from the Bank of America Collection

Diebenkorn, Hockney, and Dine

Diebenkorn, Hockney and Dine: Selected Prints from the Bank of America Collection is sponsored by Bank of America.
In 1995, he began to work in a “representational” mode, and experimented with the figure extensively. In 1965 he began the late figurative works, characterized by flat areas, a clear influence of Matisse most evident in works like “Woman in Chemise” (1965), or “Figure Sitting in Chair” (1968). Diebenkorn was less interested in portraiture than in creating formally complex works.

In 1967, Diebenkorn returned to abstraction in the well known Ocean Park series. His abstract works are non-objective and display elements which strongly evoke the bright Californian coastal landscape. The surface is divided by horizontal and vertical lines and activated by several diagonals. The employment of color strengthens the landscape.

In 1980 and 1981, Diebenkorn temporarily experimented with new imagery, producing a group of works on paper known as the “Clubs and Spades.” New to his artistic vocabulary, the series was informed by his lifelong fascination with their heraldic quality. Later in the series, the shapes became more irregular and dynamic, subtly referencing Joan Miro. Received with hesitation when first shown, later the series gained great appreciation. Regardless of subject matter Diebenkorn is a master of spatial relationships.

David Hockney was an important contributor to the British Pop Art movement of the 1960s, being considered one of the most influential artists of the twentieth century. He was attracted to California during the 1960s, and he eventually moved to Los Angeles in 1978.

The city lived up to his expectations and its lifestyle and landscape became important features of his work. The central theme of his work is space, evident in the variety of ways he approached it: from portraits to interior, and to panoramic scenes.

Although he has produced a wide variety of works throughout his career, he returned to portraiture many times, exploring different methods of representation and techniques. His portraits depict people close to him, and they display his facility with a variety of mediums and his exquisite draughtsmanship. In addition to their stylistic and technical merits, Hockney’s portraits are a personal diary. He often executed multiple portraits of the same subject over time, among them Celia Birtwell, Peter Schlesinger and Henry Geldzahler.

He distanced himself from literal figurative representations acknowledging the presence of the body in artworks depicting articles of clothing, anatomical fragments, and tools. The Bathrobe image was first created in 1963 as a self portrait. Working from an ad he clipped out of the NY Times, he expanded the theme ever since. The tools, bathrobes, hearts, portraits, and Venuses, reference the artist’s life to the degree that they can be viewed as self-portraits.

His artworks include images carried to the level of autobiographical which transcended the personal and became cultural icons. He distanced himself from literal figurative representations acknowledging the presence of the body in artworks depicting articles of clothing, anatomical fragments, and tools. The Bathrobe image was first created in 1963 as a self portrait. Working from an ad he clipped out of the NY Times, he expanded the theme ever since. The tools, bathrobes, hearts, portraits, and Venuses, reference the artist’s life to the degree that they can be viewed as self-portraits.