

## Cy Twombly

From the time he was a young artist, in the early 1950s, Cy Twombly (1928-2011) veered away from pure abstraction, adapting the emotional intensity and dramatic brushwork that dominated the paintings of the New York School to his own ends in works that directly reference landscape and defining episodes in human history and culture. Twombly further separated himself from the American art world by permanently relocating to Italy in 1957. His immersion in Italian life and his extensive travels in Europe, North Africa, and the Middle East fueled his imagination and prompted works such as *Second Voyage to Italy (Second Version)* (1962), which evokes the journey of a classical hero; and *Untitled (Bacchus 1st Version IV)* (2004), which captures the carnality of the Roman god of wine and pleasure.

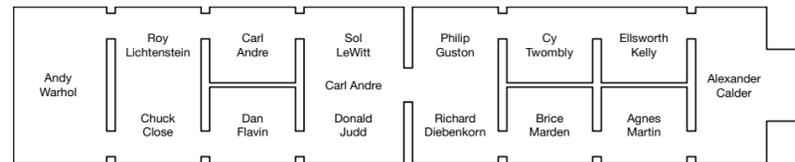
Deeply engaged with literature, poetry, and ancient mythology, Twombly developed a repertoire of frenetic brushstrokes; messy, scribbled drawing; and letter-like markings that call to mind less exalted aspects of human existence. The series of somber, gray paintings—such as *Untitled* (1968)—that he began in the mid-1960s are often referred to as “blackboards” for their superficial resemblance to the familiar smudged chalk writing found in schoolrooms. In these works Twombly pushed the boundaries between painting, drawing, and handwriting while avoiding any direct connection to literary or historical narratives. Yet even these swirling, fully abstract paintings suggest the depth and complexity of the human experience, asserting that the act of leaving one’s mark on canvas is in itself an expression of vital, creative force.

## Andy Warhol

Andy Warhol (1928-1987) created some of the twentieth century’s most provocative and enduring images of celebrity, all while cultivating his own enigmatic persona. He began his professional life as a successful commercial artist, producing whimsical illustrations for fashion magazines. This experience informed his fine art practice, in which he relied on methods and strategies adapted from the commercial realm. In 1962, after experimenting with hand-painting techniques, he adopted screenprinting—a method of photomechanical reproduction—as his primary medium. But Warhol did more than merely adopt the reproductive technologies of mass media: Some of his best-known paintings multiply images of celebrities only to underscore the elusiveness of their identities. The cinematic quality of such works suits their subjects, who appear to flicker in and out of view.

*Silver Marlon* (1963) and *National Velvet* (1963) depict the young movie stars Marlon Brando and Elizabeth Taylor—the latter of whom Warhol also painted in *Liz #6* [Early Colored Liz] (1963) and numerous other works—as ubiquitous but unknowable symbols. Warhol’s fascination with celebrities is not incompatible with his other preoccupations during this period: criminals—as in his series *Most Wanted Men*—car crashes, race riots, and everyday tragedies. Throughout these works Warhol raises intractable questions about death, culture, consumption, and identity.

## EXHIBITION LAYOUT



**Opening times: 8 April to 22 June 2015**  
**Open: daily from 10 am to 8 pm (closed Tuesdays / 1st may**  
**Evening opening: Wednesday, until 10 pm**

**European Museums Night: Saturday, 16 May: exceptional opening from 8 pm to midnight. Entrance free**

**The exhibition will be presented at the Musée Granet, Aix-en-Provence, from 11 July to 18 October 2015.**

Entrance:  
Standard: €12  
Reduced: €9 (16-25 years of age, jobseekers, large families)  
Free: children under the age of 16 (Prior booking required for all children under the age of 16 accompanying visitors with a reservation).  
Free: beneficiaries of RSA (supplementary welfare allowance) and minimum old age pension.

This exhibition has been organised by the San Francisco Museum of Modern Art, the Réunion des musées nationaux - Grand Palais, Paris and the Communauté du pays d'Aix / Musée Granet.



Curators: Gary Garrels, Elise S. Haas Senior Curator of Painting and Sculpture, SFMOMA, Laurent Salomé, scientific director of Rmn-Grand Palais.

The scenography in Paris has been designed by: Bill Katz, artistic director, Nicolas Adam, project manager.

The exhibition *American Icons: Masterworks from SFMOMA and the Fisher Collection* is made possible by extraordinary support from the Miami and Peter Haas Fund. Leadership support is provided by the Prospect Creek Foundation. Major support is provided by Christie’s, Roberta and Steven Denning, and Helen and Charles R. Schwab. Generous support is provided by Gay-Lynn and Robert Blanding, Jean and James E. Douglas, Jr., and Thomas W. Weisel and Janet Barnes. Additional support is provided by Alka and Ravin Agrawal, the Gensler Family Foundation, and Christine and Pierre Lamond.

In Paris, the exhibition has been held thanks to the generous patronage of GAP France SAS, the Fondation Louis Roederer, Christie’s and Diptyque paris.



Media partners:



## EXHIBITION INFORMATION

### EDUCATIONAL ACTIVITIES

**AUDIO GUIDES (for hire): fr, en, sp. €5**

### ADULT VISITS

#### Guided visits

A couple fascinated by contemporary art, Doris and the late Donald Fisher entered into a historic partnership with the San Francisco Museum of Modern Art (SFMOMA) to share their world-class art collection with the public. Organized as an anthology of key American painters and sculptors, the exhibition offers a focused view of art making in the United States between 1940 and the early 2000s with some 50 iconic works. Accompanied by a guide, discover the variety of art produced in the United States during the 20th century.

Duration: 90 minutes / Price: €21 - Reduced price: €16 - Tribu ticket offer: €58 (Ticket for a group of 4 paying visitors including two young persons between the ages of 16 and 25)

Dates: Outside school holidays: Monday, Thursday, Friday and Saturday 4 pm, Wednesday 7 pm.

School holidays: Wednesday 7 pm, Saturday 11 am.

### FAMILIES AND CHILDREN

#### Guided visits

Accompanied by a guide, go as a family to discover the great names in 20th-century American art.

Duration: 1 hour - Price: €19 - Reduced price: €14 - Family rate: €43 - Tribu ticket offer: €52 (Ticket for a group of 4 paying visitors including two young persons between the ages of 16 and 25)

Dates: School holidays: Wednesday and Saturday 4 pm.

### Introductory visit to the exhibition

Offer reserved for new visitors!

A visit during which a guide evokes the intense activities of the Grand Palais and enables visitors to discover modern American art... Visitors are free to wander around the exhibition when the guided visit ends.

Duration: 1 hour / Price: €12 - Free for children under 16 (limited to 3 children per adult) (Prior booking required).

Date: Saturday 13 June, 11 am.

### CULTURAL EVENTS

Entry to the auditorium is free of charge. For the meetings on Wednesday, Mondays at the Grand Palais and concerts, please download an invitation from grandpalais.fr

### AT THE AUDITORIUM

#### Wednesday, 8 April at 6.30 pm: American Icons

Conference given by Laurent Salomé, scientific director of the Réunion des musées nationaux - Grand Palais.

#### Wednesday, 6 May at 6.30 pm: Ostinato Orchestra-Workshop

Works by George Perle, Elliot Carter, Philip Glass, Mason Bates and Nico Muhly.

Programme by Jean-Luc Tingaud, conductor.

#### Monday, 18 May at 6.30 pm: Collecting and passing on

Round table in partnership with the Mona Bismarck American Center for Art and Culture.

With the participation of Ruth Berson, Deputy Museum Director, Curatorial Affairs, at the San Francisco Museum of Modern Art, Florence and Daniel Guerlain, collectors, creators of a Contemporary art foundation and of the Prix du dessin contemporain and Alfred Pacquement, director of the musée national d'Art moderne from 2000 to 2014. Discussion moderated by Arnaud Laporte, TV host-producer at France culture.

**EUROPEAN MUSEUMS NIGHT : Saturday, 16 May: exceptional opening from 8 pm to midnight.**

### PUBLICATIONS

**EXHIBITION CATALOGUE: Réunion des musées nationaux - Grand Palais, 184 pages, €35**

### MULTIMEDIA

#### Download THE EXHIBITION APP

All the information, programme and audio guides...

Audio guides for downloading: French, English and Spanish - €3.99



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## THIS SEASON AT THE GRAND PALAIS

## VELÁZQUEZ

**25 March - 13 July 2015**

A leading figure in the history of art, Diego Velázquez (1599-1660) is without doubt the most famous painter of the Spanish golden age. The exhibition compares his work with artists of his time he could have known, admired or influenced. It also examines the issue of changes in style and subjects in Velázquez’s early compositions, the shift from naturalism to a Caravaggesque style and his equal skill in painting landscapes, portraits and history paintings.

## JEAN PAUL GAULTIER

**1 April - 3 August 2015**

The exhibition presents some unseen works by the fashion designer (haute couture and ready-to-wear), created between 1970 and 2013. They are accompanied by sketches, archives, theatre costumes, film excerpts, fashion shows, concerts, video clips, dance shows and televised broadcasts. The event also benefits from the talent of numerous artists and acclaimed experts, including the avant-garde theatre company from Montreal, UBU, directed by Denis Marleau and Stéphanie Jasmin, who has animated the mannequins using innovative technology.

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## AMERICAN ICONS

Masterworks from the San Francisco Museum of Modern Art and the Fisher Collection

**8 April - 22 June 2015**



English version

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### American Icons: Masterworks from SFMOMA and the Fisher Collection

Featuring key works from the painting and sculpture collection of the San Francisco Museum of Modern Art (SFMOMA) and the unparalleled contemporary art collection assembled by Doris and Donald Fisher, founders of The Gap, the *American Icons* exhibition highlights fourteen of the most prominent American artists of the 20th century. Although the presentation focuses on the singularity of these figures, rather than on their relationships to any particular movements or styles, a few general statements may help to contextualize their work historically and within the two collections, which are notable for the depth of their holdings in postwar art and share a particular strength in American art produced from the 1960s to today.

The exhibition is anchored by Alexander Calder and Ellsworth Kelly, whose inventive explorations of color and form exemplify early developments in abstraction before and immediately following World War II. Currents in the New York City art scene of the early 1960s are represented here by the Pop art of Roy Lichtenstein and Andy Warhol and the works of key figures associated with Minimal art, such as Carl Andre, Dan Flavin, Donald Judd, and Sol LeWitt. Groundbreaking paintings by Richard Diebenkorn, Brice Marden, Agnes Martin, and Cy Twombly demonstrate a range of approaches to painterly abstraction, which took root in the United States in the 1950s and 1960s, and in which the touch of the artist's hand remains eminent. The influence of these earlier developments in Pop art, Minimalism, and abstraction can be found in the figurative paintings of Chuck Close and Philip Guston, which when viewed closely are captivating for their vigorous gestures, but from a distance cohere as powerful and enigmatic portrayals of their subjects. Anticipating the joint installation of the SFMOMA and Fisher collections planned for the reopening of the expanded SFMOMA in 2016, the different galleries of this exhibition assemble focused groupings of works that span the careers of many of the most remarkable American artists of the postwar period, offering a broad view of the logic and leaps of imagination that have led to the creation of so many great works of art.

Gary Garrels, Elise S. Haas Senior Curator of Painting and Sculpture, SFMOMA

### Carl Andre

Over the past fifty years Carl Andre (b. 1935) has developed a mode of sculpture based on placing unaltered materials in relationship to the space that surrounds them. As he has explained, this approach draws from the professions of bricklaying, tile setting, and stone masonry. But unlike a mason, Andre does not permanently fix his bricks and tiles into place, preferring instead that they retain their properties as independent, movable units, and that the arrangements resemble something anyone could assemble or disassemble by hand.

Andre is best known for works like *Copper-Zinc Plain* (1969) that are composed of clearly distinct units and set directly on the floor, echoing its flat, horizontal span. Yet rather than disappearing into their surroundings, these works engage viewers from many vantage points and reflect upon the space art occupies in relation to its surrounding environment—they are even intended to be walked on top of and experienced from above. In later pieces, such as *Parasite* (1984), whose strong, bisecting bands of copper animate the architecture of the gallery, and *13th PbFe Triangle* (1987), which features a jagged lead edge that cuts into the surrounding space, Andre expands upon his earlier explorations of the spatial relationship between artwork and viewer. For some, Andre's work is the epitome of Minimalism; for others it is a playful, creative expression of the critical rigor that motivates much of late twentieth-century art.

### Alexander Calder

Alexander Calder (1898-1976) revolutionized art in the early 1930s by introducing movement to otherwise static sculptural and pictorial compositions. As a young artist he moved in avant-garde art circles, alternating between Paris and New York, and his early experimentations with motion coincided with his transition from representational to nonobjective art.

Although Calder came from a family of artists, his first professional training was as an engineer, and his unique combination of technical acumen and artistic gifts led him to approach abstract compositional problems, such as balance and dynamism, using the laws of physics. In this focused selection

of works from the 1940s and early 1950s we find examples of the artist's playful and machine-like wall-mounted constructions, known as “constellations” and “towers,” as well as hanging and standing mobiles animated by ambient air currents. Although in those years Calder had not yet gained recognition as one of America's greatest twentieth-century artists, the works from that time presented here demonstrate the vitality, ingenuity, and incredible physical inventions that led to his lasting reputation.

### Chuck Close

On view in this gallery are Chuck Close's (b. 1940) colorful, mosaic-like portraits of his artistic predecessors Robert Rauschenberg, Roy Lichtenstein, and Agnes Martin. The artist's rigorous method, honed over a career stretching more than forty-five years, allows him to see his subjects—his friends, family, and fellow artists—and translate their likenesses onto canvas. He begins by taking pictures of the sitter and selecting one photo, which he subdivides into a grid. Then, in a process that takes many months of work, he paints a portrait corresponding to the gridded image. Close's ability to create immediately identifiable likenesses through the masterful arrangement of hundreds of individual cells is particularly notable because he has a condition that makes him unable to recognize faces.

Close first encountered many of the figures who would become his subjects after moving in 1967 to New York City, where the vibrant downtown scene brought artists together for debate and offered Close opportunities to define his own aesthetic position. Through his artist portraits Close has transposed these conversations to the canvas, where the techniques and methods he adopts enter into dialogue with the artistic breakthroughs of his subjects. For example, in *Robert* (1996-97), his portrait of Rauschenberg, he celebrates the way in which the artist leveled the hierarchies between painting and photography. Like Lichtenstein's ben-day dots, the blots of paint that spread across *Roy I* (1994) are individual marks to be appreciated as well as units that form an image. His painting *Agnes* (1998) is an homage to both Martin and the grid, a foundational element of both artists' works.

### Richard Diebenkorn

Although Richard Diebenkorn (1922-1993) is celebrated as a figurative painter, he is perhaps best known for his abstract canvases named for the cities or neighborhoods in which they were painted. Visibly worked and reworked, these pictures do not represent locations so much as they approximate the contingent and ever-changing experience of living in a place. This experience, which is manifested in color, line, and extensive pentimenti—traces of alterations and previous states of a work—is characterized as much by emotion as it is by geographic characteristics.

Between 1953 and 1956, the years leading up to and coinciding with his unexpected and controversial shift to figuration, Diebenkorn created nearly five dozen abstract paintings titled numerically for Berkeley, California, the city in which he then lived and worked. *Berkeley #23* and *Berkeley #47*, both painted in 1955, demonstrate the range of compositional and chromatic effects that he was able to achieve in these works. *Ocean Park #54* (1972) and *Ocean Park #122* (1980) come from a series of more than one hundred and forty paintings and several hundred works on paper that Diebenkorn began in 1967, after relocating to Los Angeles. In these works he returned to abstraction, using linear geometries that recall those he used to define the interior spaces of his figurative paintings. Diebenkorn later described the *Ocean Park* series as being liberated from the “concentration of psychology which a person is,” yet in their layered surfaces, visible underdrawing, and areas of reworking they are marked nevertheless by the physical and psychological labor of their own creation.

### Dan Flavin

Dan Flavin (1933-1996) created nearly seven hundred unique artworks using store-bought fluorescent light bulbs and fixtures. These materials, which he introduced into the art world in 1963, quickly became his trademark. Flavin's systematic use of industrial hardware aligned him with artists such as Donald Judd and Carl Andre, who were among the first to be described as Minimalists. But Flavin himself objected to the implied austerity of that association, which seemed to overlook his lush use

of color and light, his brilliant architectural interventions, and the finesse with which he transformed cheap overhead lighting into a robust artistic medium in its own right.

The two sculptures shown here, both from 1969, represent two important bodies of work and highlight the conceptual dimension of Flavin's practice. *“monument” for V. Tatlin* is one of a series of thirty-nine works made between 1964 and 1990 that are dedicated to the Russian Constructivist Vladimir Tatlin. Each uses white light exclusively and recalls Tatlin's work both in its silhouette and in its merging of art and technology. *untitled (to dear, durable Sol from Stephen, Sonja, and Dan) one* is an early “corner square,” so called because its 8x8-foot armature is placed across the corner of a room. This piece, which uses two types of white light, pays admiring and poetic tribute to Flavin's friend Sol LeWitt, not only in its title, but also by adopting and illuminating the aesthetic of LeWitt's beautifully spare, conceptually rigorous art.

### Philip Guston

The lyrical works Philip Guston (1913-1980) created in the 1950s earned him recognition as one of the decade's leading abstract expressionist painters. The intense strokes of pinks, reds, and whites that hover in the center of *For M.* (1955)—named for the artist's wife, Musa—are emblematic of Guston's shimmering early abstractions. A period of deep reflection and experimentation in the 1960s led to a dramatic shift toward the crude, dark, and playful cartoonish forms he began to incorporate in figurative works in the 1970s, and which he would develop throughout the rest of his career.

At an exhibition at the Marlborough Gallery in New York City in 1970, Guston shocked the art world when he debuted works such as *Evidence* (1970), which references the outside world with piles of old shoes, flying bricks, and pointing hands coexisting with bodies strewn across the ground. The new artistic vocabulary seen here came from his boyhood immersion in vernacular culture, including movies and especially cartoons, which he had briefly studied through a correspondence course as a child in Los Angeles. But it was also born of a desire to participate in life beyond his studio. Linking his internal struggle between abstraction and figuration to his need to engage with the world through his work, he explained: “I was feeling split, schizophrenic. The war, what was happening to America, the brutality of the world. What kind of man am I, sitting at home, reading magazines, going into a frustrated fury about everything—and then going to my studio to adjust a red to a blue?”

### Donald Judd

Between the early 1960s and the early 1990s, Donald Judd (1928-1994) created a radically new type of geometric abstract art. Regarded by many as the leading theorist and practitioner of Minimalism, he did not identify himself as an adherent of any particular artistic school, preferring simply to be known as an “empiricist” if a label was absolutely necessary. Fittingly, Judd created works that demand to be understood through direct experience, systematically eradicating the traditional signifiers and characteristics of art through the elimination of pedestals, the removal of any trace of the artist's hand, and the rejection of traditional fine art materials.

*To Susan Buckwalter* (1964), a large sculpture consisting of four equally sized galvanized iron boxes set at even intervals and joined by a bright blue aluminum bar, is one of Judd's best-known and most iconic early works. It is also among the very first objects whose construction Judd outsourced to industrial fabricators. Here it is grouped with two vertically oriented works—both untitled and from 1973 and 1988, respectively—that together demonstrate the range of effects the artist could create using different materials. Both of these sculptures, commonly called “stacks,” contain ten units and have identical dimensions. But whereas the stainless steel piece feels dense, compact, and anchored to the wall, the copper and Plexiglas work resembles an open shaft of glowing metal and light that covveys an entirely contrary sense of fluidity and transience.

#### Ellsworth Kelly

Ellsworth Kelly (b. 1923) developed his approach to painting while living and working in France from 1948 to 1954. Through experiments with chance techniques, photography, and collage, he arrived at a form of abstraction rooted in his observation of subjects from nature and the built environment, such as birds, plants, and architectural fragments. *Cité* (1951) arose from an image in a dream Kelly remembered the morning after sleeping at the Cité Internationale Universitaire in Paris. Constructed of twenty joined wood panels whose abutting edges amplify the flickering rhythm of the painted stripes, the work reflects Kelly's belief that his paintings are objects in their own right, rather than representations of outside subjects.

An exceptional colorist, Kelly favors a palette that differs greatly from the moody and highly mixed color ranges that dominated American painting in the late 1940s and early 1950s, seen elsewhere in this exhibition in the work of Philip Guston and Richard Diebenkorn. Among the earliest works of Kelly's career, *Spectrum I* (1953) is one of dozens of paintings and collages that explore the complexities of harmonizing the color spectrum. The figure-ground relationship in *Red White* (1962) exemplifies the similarly keen sense of geometry and proportion that characterizes all of Kelly's work. Using color and shape to stimulate the senses and evoke emotional responses, his carefully calibrated abstractions are enriched by their resonance with the interplay of form, color, and light that surrounds us in our daily lives.

### Sol LeWitt

Sol LeWitt (1928-2007) argued that an idea alone can constitute a work of art and that the best art arises when one follows original, even irrational, lines of thought absolutely and logically. In the mid-1960s he systematically developed a repertoire of geometric shapes that served as essential building blocks for representing line, form, volume, and space. In its simplicity, this vocabulary of forms enabled LeWitt to eliminate subjective content from his art and allowed him to explore the possibilities of seriality and modularity.

*Wall Grid (3 x 3)* (1966) illuminates LeWitt's enduring concern with the interaction between a work of art and the space it inhabits by making the wall on which the work hangs an element of the piece itself. Interested in producing a truly two-dimensional artwork, LeWitt ultimately concluded that the only solution was to draw directly on the wall. In October 1968 he created *Wall Drawing 1*, the first in a series of more than twelve hundred Wall Drawings that he would conceive over the following four decades. In *Wall Drawing 1A*, first executed in January 2002, LeWitt demonstrated the visual impact of color by replacing the graphite he had used for the 1968 composition with colored pencil. Reflecting his interest in separating the idea behind each artwork from its physical execution, every Wall Drawing exists as a set of instructions that can be realized again and again in different locations by trained assistants. Each installation is temporary, with the wall painted over after the exhibition ends.

### Roy Lichtenstein

The comic book-inspired paintings of Roy Lichtenstein (1923-1997) have become emblematic of the Pop art era. Although many of his best-known works are based on imagery from war and romance comic books, his most enduring subject was not the comics, but art itself. Over the course of a career spanning more than forty years he produced a large body of paintings, sculptures, and prints that explore the extent to which all representations—whether in the realm of fine art or in popular culture—rely on abstract systems of mark-making.

In *Live Ammo (Zing!)* (1962) and other paintings from the early 1960s, Lichtenstein borrowed not only the subject matter of his popular source material, but also its style, utilizing the layers of ben-day dots favored in commercial illustration as an economical means of extending the red, yellow, blue, and black palette standard in four-color printing. His simplified representations of common objects, such as *Tire* (1962), explore the ways that our ability to recognize stylized

im-agery from advertisements and retail catalogues might inform our encounters with art, and vice versa. A Postmodernist avant la lettre, Lichtenstein relied heavily on appropriation and pastiche, often intermingling references to various art movements, subjects, and styles. Part of a Surrealist-inspired series, *Figures with Sunset* (1978) freely combines imagery drawn from the art of Salvador Dalí and Pablo Picasso with motifs from Lichtenstein's own voluminous oeuvre, reminding us that modern art emerges from and circulates within the same visual universe as other popular imagery.

### Brice Marden

The paintings of Brice Marden (b. 1938) are simultaneously erudite and instinctual, uniting the artist's acute observation of art and nature with a deeply physical art making process that he describes as “a kind of dance.” Marden first made a name for himself in the mid-1960s with monochrome canvases whose sensuous, matte surfaces he created by layering oil paint combined with beeswax and turpentine. In the 1980s he began to experiment with the grid-like structure of certain forms of calligraphy, working with thinned oil paint and sanding or scraping his canvases to produce complex surfaces that somehow seem to grow less layered with each repainting. Marden's work in this period was strongly influenced by Chinese calligraphy, and especially the writings of the legendary Tang Dynasty (AD 608-906) poet called “Cold Mountain,” to whom the artist pays homage in *Cold Mountain 6 (Bridge)* (1989-91).

All three of the paintings shown here represent Marden's work since the 1980s and were made by applying paint from a distance with long brushes and then wiping it off at close range, a process that undermines the traditional distinction between figure and ground. “Canceled” lines that the artist has covered with light-colored paint are also visible in these works, acting as what he calls “ghost figures.” These marks represent both the history of the paintings and a metaphysical haunting of the present by the past, offering a reminder that we rarely look forward without looking back.

### Agnes Martin

Agnes Martin (1912-2004) sought to translate the immaterial into visible, concrete forms. Working within a remarkably narrow set of self-imposed constraints, she produced a distinguished body of work based almost exclusively on the grid, a form which, she once said, allowed her to express innocence and a kind of freedom from the chaos and turmoil of everyday life. To Martin, her paintings offered respite and an opportunity to glimpse true beauty and perfection.

The variety of effects that Martin created with the drag of her brushes and pencils across the nubby weave of her canvas is a testament to her sophisticated handling of her materials and her mastery of their physical properties. Within the strict parameters Martin set for herself—her paintings are always square and built on combinations of parallel and perpendicular lines with little surface inflection—she achieved an astounding diversity of tones, textures, and optical impressions. Her works range from precise white grids of razor-thin graphite lines to moody, gray compositions with forms resembling windowpanes and canvases painted with fluid stripes of buoyant color. Viewed from across a gallery, paintings such as *Falling Blue* (1963) have a muted presence, their complex surfaces coalescing into hovering squares of color. Closer inspection, however, reveals hundreds of lines of graphite and paint, carefully and painstakingly applied. The optical subtlety of her paintings requires the viewer to take his or her time and to adopt a hyper-sensitive, lingering mode of looking. These works invite a form of visual meditation.