



PAT STEIR

Self-Portrait:

An Installation

**THE NEW MUSEUM
OF CONTEMPORARY ART, N.Y.**





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An Installation

**ORGANIZED BY
MARCIA TUCKER**

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PREFACE AND ACKNOWLEDGMENTS

This conversation, which is provided in lieu of a traditional catalogue essay, is the result of a fifteen-year friendship between myself and Pat Steir. It is a friendship which has encompassed our work both individually (as an artist and a curator) and collaboratively, in the many discussions about art, and about life in general, which have taken place between us over the years. These have provided the model for another kind of discussion, one which doesn't pretend to the dispassionate and distanced aspects of "objectivity."

While the installation this catalogue accompanies has its genesis entirely with Pat Steir, it has come about through cooperative effort. It has greatly changed from our original thinking about an exhibition of paintings and monoprints, a change that took place as our conversations evolved.

Those radical readjustments which an installation of this size and complexity necessitated were made possible only by the flexibility and cooperation of many colleagues at The New Museum. I am especially grateful not only to Jim Minden, Operations Manager, Marion Kahan and Jill Newmark of the Registrar Department, Cindy Smith, Preparator, and the Museum's own installation crew; but to Gayle Brandel and Suzanna Watkins, Administrator and Assistant to the Administrator respectively, who juggled figures with skill and alacrity in order to make the project possible.

I am grateful also to Karen Fiss, Curatorial Assistant, and Alice Yang, Curatorial Intern, for their assistance with the many details of the exhibition; to Katya Petriwsky, who worked closely with me on every aspect of the project, and who ably and accurately transcribed the hours of tape-recorded discussion; to Phil Mariani, Publications Coordinator, who produced the catalogue and made many helpful suggestions, and to Zoë Brotman and April Garston, who designed it; and to Terrie Sultan, Director of Public Affairs, and her assistant, Sara Palmer, who have skillfully handled the many aspects of

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I am especially indebted to Mary Clancy, my assistant, and Rod Goodrow, Assistant/Director's Office, for tying up loose ends on an ongoing basis, thus providing me with the time to pursue curatorial as well as administrative activities.

Outside the Museum, my husband Dean McNeil was unfailingly generous in making available even more time and quiet than usual so that I could edit the extensive manuscript at home. My thanks, and those of Pat Steir particularly, are extended to Michael Klein and Tim Guest, who have been behind the scenes helping on every level all along; and to Joost Elffers for his continued dialogue and support. The project would not have been possible without Giotta Tajiri, Anthony Sansotta, Stuart Vance, Douglass Geiger, David Higgenbottom, Martha Keller, and Kazuko Miyamoto, who executed the technical work. Pat was also assisted in her initial research on physiognomic studies by Joost Elffers and Serena Bocchino; Clive Phillpot, Librarian at the Museum of Modern Art; Katherine Martinez at the Cooper Hewitt Museum; the staff of the Rare Book Department of the New York Public Library; and Mary Bachman, photographer.

For my own part, I want to thank Pat Steir for her friendship and her work, which have over the years provided me with a constant source of challenge and pleasure.

MARCIA TUCKER
Director

A Conversation

MT: How and when did you first start doing self-portraits?

PS: I've been doing self-portraits from time to time for the past five or six years. I started with Rembrandt. I had a toothache and I was making some etchings. I made some etchings of myself with a toothache, because Rembrandt had. I thought, am I joking history, or having a dialogue with the dead?

MT: So gender isn't an issue here?

PS: I'm not interested in whether the artists were men or women. The reason I like self-portraiture is because the very best self-portraits are painted by the artist not looking into the soul, but only at the face. The best portraits in general—perhaps the best art—is objective. That is, one *tries* to be objective. Whatever else comes through besides will emerge with clarity because it isn't hindered by sentiment.

In the best self-portraits—Rembrandt's, for example—he uses himself as a model, tries to see how the face grows and changes, although pictures were never simply records. I'm told that in an old people's home in Holland a book of Rembrandt self-portraits is used to describe aging. The reason these pictures are so touching is that this person was able to look at himself with a clear eye, as though he were any other human. When you look at the painting, you're not seeing Rembrandt, you're seeing a picture of a human.

MT: I wonder if there's any analogy to be made in terms of someone who "interprets" art, like myself, rather than makes it.

PS: All of us interpret: it doesn't seem very different. It's just another kind of art. For instance, I learned to play the piano when I was young; I took lessons for fourteen years. I started with a little early Mozart, and discovered that you will never learn anything else about Mozart, just how to interpret that music; the more sensitive one is to that, the better the interpretation.

- MT:** So you're saying that whatever sort of reality is posed by history is completely variable, because you can *only* interpret. That there are an infinite number of histories. The American Civil War as told by a white soldier is going to be different than that history as told by a black slave.
- PS:** Yes, that's right. However, I wasn't thinking of the various methods and ideologies that historians have; we know how many philosophies of history there are.
- MT:** Well, for myself, I've come to a point in my work where I don't want to interpret art, if that's in fact what it is, in the same way I used to; I don't want to write any more traditional, art historical, distanced, authoritative evaluations or explications of someone's work.
- PS:** In that case, what do you think an art historian is?
- MT:** I'm not sure anymore. And most art historians don't really know what they are either. Some of them take a body of work and deconstruct it, try to find out how it actually functioned in its own time, in a larger social and historical context. Others are very much engaged in iconographic research, so that they look at the images and try to decipher their meaning symbolically.
- PS:** But their position is outside the image. You seem to want to have a position in *relation* to the image, and in relation to your own work.
- MT:** I don't know. I saw an extraordinary film by Agnes Varda called *The Vagabond*. What she did that struck me as so astonishing, so radical, and so wonderful was that by not making a judgment about her protagonist, by not taking a privileged or voyeuristic point of view toward her, she threw me, the viewer, back on myself. So much so that I came from the film full of insights about what I actually thought, who I am, what I

believe. And that's what perhaps, ideally, a work of art might do, to give the viewer back to him or herself in a new way.

I feel very strongly that the best thing I could do for a work of art, for the museum, and for myself is to try to create a context in which people could come to view work and leave feeling in touch with themselves in a new way. That seems more interesting than the viewer leaving with an idea of what the artist was trying to do or what the museum wants you to think is important.

- PS:** That's a very difficult thing to do, because of the time we're living in.
- MT:** You know, traditionally people who do what I do have been thought of as a vehicle through which the art is seen. In other words, the ideal curator is one who doesn't exist, is invisible.
- PS:** That's true, but if you remove yourself from those social beliefs of art, you realize that art history, and history itself, is as much of an invention as art is. Interpretation has as little or as much to do with reality as any original artwork has to do with it. Periods change; what was considered "good" in the modernist formal period might not even be thought about today. Then a generation after ours might find the work produced by both periods great, given more of a distance from it.
- MT:** Well, right now I'm asking myself *why* I do what I do. It's much more complicated than, "Well, I like to look at art." I used to think that I do this kind of work because I could get to look out at the world through somebody else's eyes, by getting so close intellectually and psychologically to the artists I worked with that I could see the world through them.
- Now I'm beginning to think that the reason I chose this field was to get as far *away* from myself as possible, that by constantly being involved with somebody else's work and

somebody else's ideas I would never have to deal with myself, I would never have to really look at what I did. I'm interpreting the same activity in a radically different way at this particular time in my life. I can change by seeing what I do differently or I can choose to engage another kind of activity altogether.

I don't think it's an accident, for instance, that at this particular moment in your life you've chosen to do self-portraits.

PS: They're not exactly self-portraits: am I looking only at myself? I'm not interested in myself anymore. I've already been through Freudian analysis. One thing it made me do was to look at things in a historical as well as a personal context. A lot of things that seem personal are not. You know that too . . . I don't find the interpretation of one's own history as important as the fact that one is in a worldly context. In other words, one learns to see oneself contextually, to envision one's historical place, which is far from being an isolated persona. I don't mean to take art history lightly by saying that it's an invention . . . but, truly an aspect of it is.

MT: Well, what made you decide to do an installation for this exhibition instead of showing the paintings and monoprints as you originally intended to?

PS: Because finally, it doesn't matter, all art is a kind of self-portrait . . . The older you get, the older I get, the more temporary I know I am. The more people there are who die around me, the more clearly I am able to measure the important qualities versus the insignificance of a life's experiences. As there are . . . how many selves in one person, you're never the same self you were. Everyone is always changing. Even the ones who resist change are changing.

MT: But why did you decide to do an installation called *Self-Portrait* in the first place?

PS: As I said, it's not simply a self-portrait. Perhaps everything you do is a self-portrait, both a portrait of a single self and a portrait of a society.

MT: Well, how does this work, let's say, differ from the Brueghel series you did, *A Vanitas of Style*?

PS: I don't know yet. At the moment it has to be produced and seen, then I have to be distant from it to know the difference. I can only describe the difference by making the art. I could be the kind of artist who directs the way people see the work, but I try not to do this. This is an investigation into "portrait." What is it? So far, I think everything one does makes a "portrait." We'll see what it is when the piece is finished.

MT: You started, though, by making portraits through another artist's vision, since all of them were "as though painted by . . ."

PS: Yes. That's not unusual in the history of art.

MT: Do you think of them as appropriated images? Because I remember when we started talking you said that that was one thing your work was *not* about.

PS: I don't think of them as appropriated images, no. They're inspired by or after something, but they're changed, the meaning is transformed. It's something that artists have done throughout history. Rubens painted a self-portrait after Rembrandt, for instance. It's something that artists and even hobbyists do to attach themselves to history, to legend, to God. The legend of history is the legend of belief in immortality.

MT: But you also said that history was variable, too.

PS: It is, but we attach ourselves to the legend, the myth of history because it contains the myth of immortality. It doesn't matter if it varies. While we believe there is such a thing as history, it is always a myth, a story.

MT: Does the question of gender or of sexuality enter into it at all, especially when you're working from images made by men?

PS: No. It's about personification and time. Artaud said that the true artist has no gender. That's a belief I have as well. True art is bisexual: it has both genders.

MT: Both genders sounds more interesting.

PS: In any case, I'm not talking about sexuality. I'm talking about art, about the appearance and reappearance of a soul, of a mind. I'm interested in the soul transcending the self, transcending particular selves and places. I'm not dealing with psychiatric questions but the issue of portrait, of self-portrait, of art.

It's usually for psychological reasons that you believe in the self—in order to cure yourself. Then the self you cured is gone, and you're another self as time adds experience.

Personification, identification, and mortality are things that are impossible to define, because they are in constant change, transformation.

MT: When you were working on the paintings and monoprints, did you pick artists to work "after" whom you particularly admire?

PS: I don't think I would bother with an artist I didn't admire, at least not with paintings that I didn't admire, even when I don't like all the work of that artist. Of course, I do a lot of visual research first.

MT: Do you find that something happens to you in using someone else's hand, so to speak, or vision?

PS: For about three hours after I've copied an artist's vision, I see everything through that artist's eyes and mind. I can try to understand a Cézanne portrait and then go out and I see everybody's face in terms of Cézanne. If I'm lucky, if I really

get it, I can see other things through the artist's eyes as well.

When I was younger, I realized that losing my mind was not what I hoped losing my mind would be. In fact, when you think you're losing your mind, your perceptions become more real, more lucid and intense, because you're thinking more compulsively. If I emulate Cézanne's way of seeing in a painting, for about three hours I've lost my mind. I can say I have Cézanne's mind, or rather I see things through the mind of his paintings.

MT: I remember going to films—especially certain Fellini films—and finding afterward that the entire city looked different to me for awhile.

PS: It doesn't happen to me just by looking. It has to be through emulation. That's the gift—to see through the eyes of a painting. Sometimes for a long time, months, sometimes even for years.

MT: Have you ever used any women artists? I wonder if the result would be different.

PS: I don't think the result would be different because that's not the way I identify. I don't identify in terms of gender. I fall in love with a mind.

MT: And you think in the portraits that you can get at somebody's mind through making your portraits in their style?

PS: Let's say that mind and eye equals spirit. One couldn't exactly say their whole mind—that might be saying too much. Certainly I grasp an element of their presence.

MT: But it's a temporary thing, right?

PS: Yes, all knowledge, all information is temporary. We took our books with us when we left college. How would we remember what we learned if we couldn't look it up? Most of

the time, unless we have an exceptional or phenomenal memory, we have to look up the facts.

MT: It's hard to *know* anything at all. But you were talking about aging being a real factor in your life right now. Does that have anything to do with why you started to do these portraits? Because you've also mentioned several times that Rembrandt had kept track of himself over many years, recording the fact of his own aging.

PS: I don't know if that's *why* he painted those paintings, but there are so many of them over the course of his life that you can see him growing older. Yes, aging is terrifying because life gets shorter as you age. The fear is not because you want to look your best. It's scary to age because you're going to die. The older you get, the better you know that if you don't get hit by a truck sooner, you're going to die later.

As you get older, if you don't realize you're mortal you're a moron. I suppose being mortal is no reason to be scared, but mortality is a fact of life which no one accepts until they're dead. That's why we grieve.

MT: Well, I suppose the other aspect of it is to try to see the humor in your own mortality.

PS: I talked before about the portraits as being a way of speaking to the dead. I think the portraits *could* seem funny. I liked the fact that when people were looking at the monoprints some of them laughed out loud at seeing me as Rousseau, with a dotted line where a beard should be. It's also funny to put oneself in someone else's shoes, especially if that someone is an artist you admire. It's humorous—it's not always so heavy and serious.

MT: Which brings up the question of irony as a postmodernist stance. Are you particularly interested in the issues raised by postmodernism?

PS: Well, I've been told that the Brueghel painting is an emblem for postmodernism. In fact, I did the painting to discover if there *is* such a thing as postmodernism, and instead finished it thinking that we're still in the death throes of modernism.

MT: How would you define modernism, then?

PS: Modernism was the invention of the self in art. How would you define it?

MT: I don't know that I could encapsulate it in a few sentences, but there's a set of ideas associated with modernism. Among them is the sense that the artist is an individual working alone, that works of art are timeless if they're any good, that they transcend history or any specific social site. Another idea is that there's a single standard of quality against which all works of art can be judged. And that there's a very high premium on originality. Postmodernism would counter that by saying that the artist in society, like everyone else, is subject to the same . . .

PS: As I said, I painted the Brueghel piece to see if there was such a thing as postmodernism, if modernism had in fact ended. In my effort to do that the painting became an emblem of postmodernism. I think that postmodernism is simply a decadent period of modernism, the neo-period.

MT: Late modernism? In which the self is renounced and . . .

PS: Sure. It's, well, it's time to move on.

MT: What do you think a postmodern work would be like?

PS: I have no idea.

MT: Well, what about postmodernism itself: among the ideas that it espouses is that the individual artist is part of the whole social and cultural fabric, and that works of art are products like

anything else. Which obviously hasn't worked, since they command such high prices. And understanding that museums are not neutral, for instance, which for me is quite important. And there certainly isn't a single standard of quality. It depends on where you're positioned.

PS: That's very true. It depends on your regard. Now, tell me which works are postmodern. Name some.

MT: Well, I don't know that there are any according to those definitions, except perhaps the ones that are photographically derived.

PS: That's why I say that recently the works themselves look more than ever like modernist ones, except for photography. Of course we're right where they were in 1930. The photographers thought then, too, that photography would replace painting, that photography was the only valid art form.

MT: Well, I'm not interested in trying to define postmodernist art, but I do think that art can be critiqued using postmodernist techniques. You can certainly use a kind of postmodernist analysis on a modernist painting, for instance.

PS: Yes, you can.

MT: I don't really care what's called a postmodernist work of art, because it's just an arbitrary definition. It ends up being a style. So what? Photographically derived images, appropriation, political content, irony, avoidance of commodification . . . The problem is that very often the irony isn't evident except to the artist. And just about anything in today's society can be co-opted and commodified. And then, the work ends up doing exactly what it purported not to do.

PS: It'll do that time and time again. That has been the nature of

the avant-garde in this century. A new idea, a new way to see, can exist for an incandescent moment before it's consumed by the social system, before a use is found for it as a commodity. Everything becomes a product. The problem has become more visible in the last twenty years. It used to be that the aristocracy or the high bourgeois were the ones who collected art. But now it's a section of the middle class, the petty bourgeois, who are altogether the most influential patrons. It's difficult enough seeing the meaning of art co-opted to the needs and aspirations of the very rich. But through its patronage, the middle class extends to works of art a simplified and popular conception of a commodity, like a consumer mentality.

MT: But how do you begin to look at works of art now? What are the kinds of questions one could begin to ask about them? That's why I thought about feminism, because that's one particularly valuable postmodern way of beginning to talk about paintings. A critic I respect enormously said recently that feminism for her is the single most important analytical tool of our time. It's a way of talking about difference. For instance, reading as a woman versus reading as a man; talking about how concepts are formed in the society as a whole and how they become givens, norms, rather than alternatives.

PS: I suppose if you look at things anthropologically, you may be correct. But if you look at specific people, you're not right. Those are not issues in my own art.

MT: Does that mean that your concerns aren't particularly social ones, that they're formal ones?

PS: No, they're not formal. Anyway, our critical vocabulary, our way of thinking about art has to exist on a wider terrain than academic Marxist-feminism or formalism. Those can't be the only choices. Good thinking isn't just about protecting or

deconstructing ideology. It's about expanding and developing ideas according to the actual terms of experience. I believe everything human is social and political, but I don't want to be the artist and the art historian simultaneously. I know many artists try to be both, but I think it's not necessary if your work is integrally part of its time, belonging to the social fabric. When my installation is completed, it may be translated or understood in feminist terms, although that's not my reason to work. On the other hand, I don't think there's anything wrong with my work being translated in a way other than the way I see it.

MT: Have you ever tried to see through the eyes of some other art that was entirely foreign to you?

PS: At the moment I'm very involved with Japanese art. I'm working on it and it's too soon to describe the results. As an aside, what amazes me about using art history as reference is how radical so many artists were. I wonder how people could even bear to see it in their time—Turner's work, for example. What I'm trying to get at is an understanding of these artists' worlds through their representations and my imitation. I'm never as concerned with the product as with the process.

MT: Is that why you decided to do an installation rather than to show the paintings?

PS: Yes. In other words, I'm really using my work to try to understand the world.

MT: But not in order to understand yourself?

PS: No. I think that search leads to a cul-de-sac. I think that specific self-analysis has its place in psychiatry, but art is cultural, it's not about the self. Art is the most accurate record of cultural history.

MT: I suppose that it's true, isn't it, that if people are thinking about themselves they're thinking about trying to define themselves in relation to their own time, or to understand their place in that time.

PS: Not their personal place, necessarily, but a human place in that time.

MT: Well, what about their political place? Do you think of yourself as political?

PS: Yes. Everything one does is political. How can it not be? Everything one does has political ramifications.

MT: I read an interesting definition of ideology recently: ideology was defined as how one sees oneself in relation to the sources of power and to power in general in our own time. So that ideology isn't on the surface, isn't readily apparent. And it takes reflection to see or to understand how we're positioned.

PS: Isn't it also true that we're disabled in relation to the sources of power in our time? We—the body politic—have no relationship to them.

MT: Well, yes, we are disabled, but we're less disabled than some, like the homeless. . . . How do you feel about being in a show of women artists? Is it a problem for you?

PS: Of course not. I think it's important to be in as many shows with as many good artists as possible. The art world is hard for everybody. I've been lucky, really lucky. All I can say is that if there's a mediocre woman and a mediocre man, the mediocre man will get further. Maybe that's because in the West the savior was a man. We're used to the idea, culturally, of a male deity.

MT: But even when women do become prominent, it tends to happen to us later.

PS: Personally, I find age a big help, not especially because other people see me differently but because I see myself differently. Most people develop slowly and so their art needs time to come together.

MT: I meant to ask you earlier if you'd talk about why Virginia Woolf's *Orlando* interested you so much in terms of the self-portraits.

PS: I liked *Orlando* because Woolf took one character through history and made that character change personae. The book was about a lover, and she put her beloved in the role of all her favorite historical characters. She made a kind of beloved history. The novel was a love letter to Vita Sackville-West; it's about history insofar as it's about one persona, becoming. I like it because the periods are completely varied and the character varies wildly with them. The character's gender varies, too.

It's a beautiful love letter, one which paints the portrait of a single person through each of her aspects, making each one into a new, whole person. It's an extraordinary way to look at the persona and at history at once.

MT: I'd like to talk a little more about how this project changed from our initial thinking about it.

PS: I started to think about the self-portrait in a broader way, more metaphysically. I started asking, "What is a portrait?" and "What is a self?" Then I considered the space The New Museum occupies. I felt here was a chance to do a large installation in this country, where I haven't done any on this scale. I think of the installation as a kind of hall—a hall of the self, or rather a monument to the paradox of the self. I envision it as an Egyptian tomb or Pompeii might seem to be . . . the metaphysical indication of lingering ancient selves. If art is a history of civilization, then civilization is also a history of the self, of the selves who make it.

MT: The physiognomic drawings that you're using in it are studies from the fifteenth to the nineteenth centuries. But they're all heads, or parts of heads. I suppose it's because that's where the mind resides . . .

PS: What interests me most about the studies is that they are a classification system, an attempt to grasp the strange likenesses and subtle differences from head to head. To me it's very touching, this attempt to categorize or classify something so broad as the human physiognomy. The images of body parts come across as a kind of secret or unknown language—like Egyptian hieroglyphics that we can't read but can see. In a way we do read them, by seeing them. I hope that my self-portrait will be a general self-portrait. In other words, I think the older one gets and the more one tries to distinguish oneself from other selves, the more touching and silly the effort becomes.

MT: Do you think that this installation removes the idea of self-portrait from all of those concepts of representation we're used to dealing with? I mean, one of the interesting things about women doing self-portraits is that usually women are treated as objects in works of art, whereas we tend not to objectify ourselves in that way when we represent ourselves. There's more of a dialogue that goes on between the self, the way the self is represented, and how it's seen in relation to the world at large.

PS: My self is not how I look, to myself or to anyone else. The self is something one can't find and one can't lose. I hope that this installation is in some way, like all the art I love, metaphysical, and also very playful.

You see, my whole idea about political work seems dislocated from the norm. I consider my work to be political, although not in the reduced or factional way that politics is customarily understood. Of course, I want to change the

world. My part in political change is to try to transform the way the world sees itself. That must be political; it has to be considered socially valuable. But it is instrumental on its own terms—not in the terms of Marxism or structuralism or even feminism. Art represents a kind of freedom which is not accounted for within these ideologies.

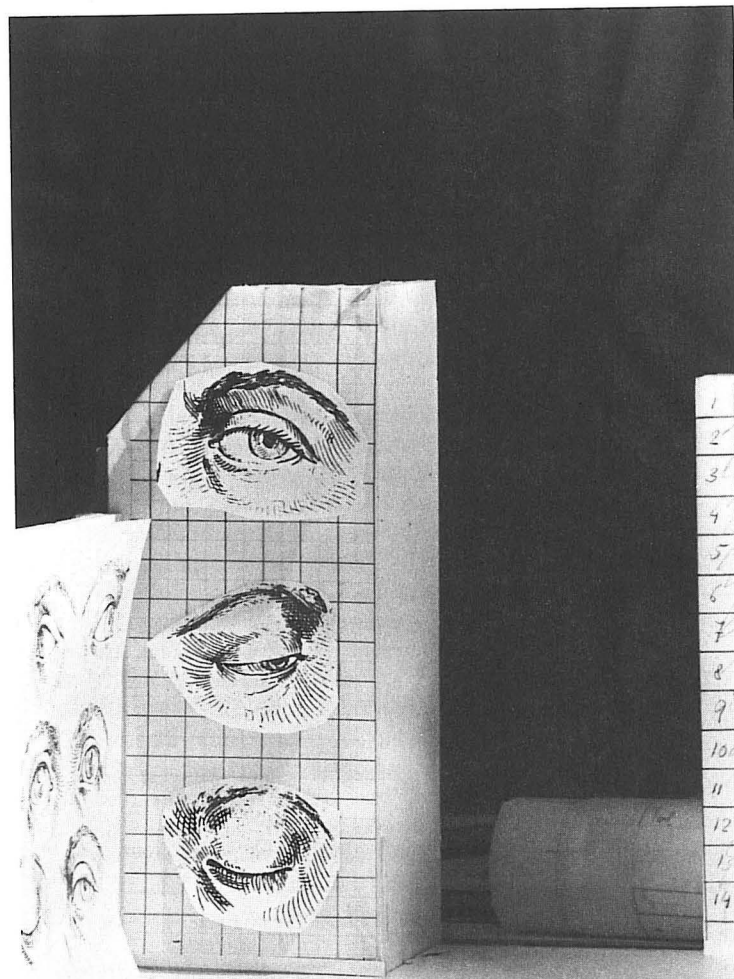
I want to make very large-scale works that a large audience can respond to. Of course I want to have them contain questions for artists and art historians and philosophers to think about, but work can refer to things on many levels at once. My work is becoming more accessible and more complicated at the same time.

MT: I remember those paintings you did in the mid-seventies that said “My name is Pat Steir,” over and over again. Were those intended specifically as self-portraits?

PS: Absolutely.

MT: What was the response to them?

PS: Narcissism was a general response. Let’s see . . . Narcissus fell in love with himself, Sappho fell in love with someone like herself. In Greek mythology, those are explained. There’s a third kind of love: that is, to fall in love with someone unlike yourself.



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SELECTED EXHIBITIONS

Solo

- 1964 Terry Dintenfass Gallery, New York
- 1973 Corcoran Gallery of Art, Washington, D.C.
- 1976 Xavier Fourcade, Inc., New York
- 1983 Contemporary Arts Museum, Houston, May 27-July 17, 1983. Traveled to Lowe Art Museum, Coral Gables, Florida; and the Contemporary Arts Center, Cincinnati. Catalogue: *Arbitrary Order: Paintings by Pat Steir*. Foreword by Linda L. Cathcart; essay by Marti Mayo; conversation with the artist by Ted Castle. Crown Point Press (monoprints)
- Spencer Museum of Art, University of Kansas, Lawrence, January 17-February 27, 1983. Traveled to University Art Museum, California State University, Long Beach; Contemporary Arts Museum, Houston; Wellesley College Museum, Wellesley, Massachusetts; and Brooks Memorial Art Gallery, Memphis, Tennessee. Catalogue: *Form, Illusion, Myth: The Prints and Drawings of Pat Steir*. Essays by Elizabeth Broun and Joan Simon; interview with the artist.
- 1984 Brooklyn Museum, New York, December 6, 1984-February 18, 1985. Catalogue: *The Brueghel Series (A Vanitas of Style)*. Essay by Charlotta Kotik; notes by the artist.
- 1985 Galerie Eric Franck, Geneva
- Fuller Goldeen Gallery, San Francisco
- Minneapolis College of Art and Design, Minneapolis, April 5-May 2, 1985. Catalogue: *The Mega Painting: Pat Steir's "The Brueghel Series"*. Essay by Thomas McEvilley.
- 1986 Castelli Uptown, New York
- Fuller Goldeen Gallery, San Francisco
- Dallas Museum of Fine Arts, Dallas
- Gemeentemuseum, The Hague
- Richard Kuhlenschmidt Gallery, Los Angeles
- Harcus Gallery, Boston

Group

- 1963 High Museum of Art, Atlanta, Georgia
 1964 Finch College Museum of Art, New York
 Philadelphia Museum of Art
 Museum of Modern Art, New York
 1966 Terry Dintenfass Gallery, New York
 1969 Graham Gallery, New York
 1970 French & Company, New York
 1971 Glauber Poons Gallery, Amsterdam
 Graham Gallery, New York
 Paley & Lowe, Inc., New York
 1972 Whitney Museum of American Art, New York, January 25–
 March 19, 1972. Catalogue: *40th Annual Exhibition*.
 1973 Museum of Modern Art, New York
 Whitney Museum of American Art, New York (Biennial)
 1977 Whitney Museum of American Art, New York, February 15–
 April 3, 1977 (Biennial). Catalogue: foreword by Tom
 Armstrong; introduction by Barbara Haskell, Marcia
 Tucker, and Patterson Sims.
 1978 Albright-Knox Art Gallery, Buffalo, New York, December
 8, 1978–January 14, 1979. Catalogue: *American Painting of the
 1970s*. Foreword by Robert T. Buck, Jr.; essay by Linda L.
 Cathcart.
 1982 Musée d'Art Contemporain, Paris (*L'Art Baroque*)
 1983 A Space, Toronto (*Sex and Representation*)
 New Museum of Contemporary Art, New York, October 8–
 November 27, 1983. Catalogue: *Language, Drama, Source and
 Vision*. Essay by Marcia Tucker.
 Whitney Museum of American Art, New York, March 15–
 May 22, 1983 (Biennial). Catalogue; preface by John G.
 Hanhardt, Barbara Haskell, Richard Marshall, and Patterson
 Sims.
- 1984 Hirshhorn Museum and Sculpture Garden, Smithsonian
 Institution, Washington, D.C., October 4, 1984–January 6,
 1985. Catalogue: *Content: A Contemporary Focus, 1974-1984*.
 Foreword by Abram Lerner; essays by Howard N. Fox and
 Miranda McClintic.
 Whitney Museum of American Art, New York, March 10–
 April 22, 1984. Traveled to North Carolina Museum of Art,
 Raleigh; La Jolla Museum of Contemporary Art, La Jolla,
 California; Sheldon Memorial Art Gallery, University of
 Nebraska, Lincoln; and Center for Fine Arts, Miami.
 Catalogue: *Art of the Seventies*. Essay by Richard Marshall.
- 1985 Aorta, Amsterdam, April 20–May 18, 1985 (*Doppelgänger*)
 Centre d'Art Contemporain, Geneva (*Promenades*)
 Independent Curators Incorporated, New York, January 15–
 February 17, 1985. Catalogue: *Large Drawings*. Essay by Elke
 Solomon.
 Laforet Museum, Tokyo (*New York Now: Correspondences*)
 Museum of Modern Art, New York. Catalogue: *New Work
 on Paper 3*. Essay by Bernice Rose.
- 1986 Barbara Mathes Gallery, New York, February 2–April 5, 1986
 (*The Art Of Drawing*)
 University of Akron, Ohio, February 25–March 23, 1986 (*The
 New Culture: Women Artists of the Seventies*)
 McIntosh/Drysdale Gallery, Houston, May 15–June 18, 1986
 (*Investigations*)
 Dolan/Maxwell Gallery, Philadelphia, September 6–
 November 6, 1986 (*Great American Prints 1984-1985*)
 San Francisco Museum of Modern Art, September 21–
 November 16, 1986 (*Second Sight: Biennial IV*)
 Harm Bouckaert Gallery: New York, September 1986
 (*Richard Artschwager, Alan Saret, Pat Steir*)
 Two Nine One Gallery, Atlanta, Georgia, September 1986
 (*Drawing*); traveled to Georgia Museum of Art, Athens; and
 Ewing Gallery of Art and Architecture, University of
 Tennessee, Knoxville.

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