

A LOOK AT THREE CONTEMPORARY DRAUGHTSMEN:
MICHAEL MAZUR, JOHN PAUL JONES, AND SIDNEY GOODMAN

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Joseph Scott Hickel
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Sean Wickel
Student's Signature

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Chris Ruby
Instructor

James T. Dorrner
Adviser

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by SCOTT HICKEL

Many very creative artists make changes, rather than repeating old ideas. The three American artists I have chosen to research and discuss have been open to change in their art throughout their careers. These changes take place in their ideas, styles, and choice of medium. Mazur is known to make drastic and frequent changes in his work, however, there usually remains a connection in his suggestive and implied use of his underlying themes. For example, a suggestion of loneliness and silence recurs throughout his work. On the other hand, John Paul Jones patiently and painstakingly took years of exploration before his work and observations changed, in a somewhat drastic manner. Although the decision to introduce change may appear drastic to Sidney Goodman concerning his work, they seem subtle in comparison to the two previous artists. A willingness to introduce change suggests both a passion to explore and an acceptance to a challenge, thus, bringing about a personal responsibility to growth in one's work. To introduce change frequently does not necessarily determine quicker growth. However, the recognition and knowledge concerning why one makes these changes and one's reasons for choosing this specific direction may, in turn, stimulate growth in one's work.

In these three contemporary draughtsmen many commonalities are present. All three have an interest in dealing with light and shade as a major theme within their work. Secondly, black and white imagery has at one time during their careers been a major strength. Furthermore, they all work with many media in which color has taken on a role in their

expression. Finally, the exploration and treatment of the figure has played a major importance in their subject matter. To present a confrontation of their figure with the viewer is evident in all three of these artists' images at one time during their careers.

Gathering information for this paper was a bit difficult since these artists are contemporaries and not very well known. Private and university galleries were cooperative and willing to provide me with past exhibition catalogs, which made it possible for an in depth study on each of the artist's lives. A lengthy interview with Michael Mazur, located in a periodical article, provided me with insight to Mazur's ideas and techniques. Articles in magazines concerning Jones were scarce because those specific magazines did not date back more than two decades. Therefore, much information about Jones came from personal observations of his work. A lengthy catalog on a twenty-year Goodman retrospective provided the remaining necessary information for this paper.

MICHAEL MAZUR

Michael Mazur, born in 1935, was brought up in Manhattan. He first began to draw continuously and develop a discipline in art while residing in Italy for a year, after leaving a small New England college. He returned to finish his undergraduate degree and study with Leonard Baskin at Amherst College, where he concentrated on creating woodcuts and engravings. Concerning his involvement with the relief process in printmaking, Mazur commented,

"My first experiences with printmaking were with wood, the first subjects from symbolist poetry. This one (in reference to Princess

Herodias, from An Image of Salome, woodcut, 1958)(Fig. 1) from Mallarme's Herodiade was a page from a book printed by my wife-to-be and myself in Northhampton, Massachusetts. This edition, limited to thirty copies, contained fourteen woodcuts and engravings and texts by Flaubert, Mallarme, Wilde, and the Book of Matthew, describing the terrifying and favorite story of John the Baptist and Salome."¹

He went on to describe the technique utilized by saying, "I did not so much cut (and remove) the wood as scratch and scrape it, hoping in white on black and black on white to get pure light."²

In 1959, Mazur began looking at hospital interiors, especially beds, as a source of subject matter. These images, mostly etchings and engravings were titled the "Bed" series and would later result in another large body of work. The engraving Hospital Bed (Fig. 2), from this same year, depicted his wife in a maternity room during labor with their first child. In response to this print Mazur comments,

"The bed in the maternity ward was more like a machine, but also a catafalque. She seemed too vulnerable during labor on that bent slab. What struggle there was resolved itself around the hard edge, the dark wedge-like shadow under the bed. I tried to use the light of the paper to explain and destroy the architecture. I had looked at Durer."³

Another etching from this series is Sick Bed (1959) (Fig. 3). Concerning the atmospheric and expressive qualities of this image, Mazur replies, "I thought the bed was alive. It displaced most of the space in our room and was unmade, organic. The evidence of my wife was limited to her head. A topography of sheets and blankets separated us as I drew her. Her disorientation became mine."⁴ Mazur gives us insight to the technique he

uses to convey this attitude by revealing the following. "The lines I etched were drawn with a razorblade and have the quality of engraved lines, incisive yet free."⁵ The etching Sick Bed and Nightmare (Fig. 4), another etching from this same year, unveil Mazur's interest in Goya's involvement with the nightmarish theme. In the early 1960's he introduces another aspect consistent in Goya's prints, the build up of tone with the use of the aquatint technique.

In 1962, Mazur began his Closed Ward series, which lasts for three years of intense study. This series of etchings and lithographs develop directly out of his previous Bed series. Mazur's choice in this particular subject matter is revealed in the following comment. "I had visited the locked ward of the State Mental Hospital for three years, starting in the spring of 1962. I went with a small group of my students and worked from memory after our weekly trips."⁶ Mazur was teaching at the Rhode Island School of Design during this time. He went on to elaborate, "In the work that resulted, architecture, space and light were as critical as the figures, painfully measured."⁷ This drama Mazur conveys is obvious in his 1963 lithograph, The Corridor (Fig. 5) and Three Beds, #14 (Fig. 6), an etching created in 1962.

The haunting themes of loneliness and despair are what Mazur depicts in this series of prints. Violence is implied, but remains inactive. In the 1962 etching, Closed Ward #9 (Fig. 7), the figural and surface distortions, together with the boxed in figure, create a confinement, resulting in a tension and agonizing anxiety which is dramatized by the three-point perspective suggesting a deep spatial environment. These elements are also evident in Francis Bacon's paintings depicting madness.

In one of Mazur's major prints of this series, an etching entitled Closed Ward #12 (1962-63) (Fig. 8), the figures evoke disturbing and melancholic internal conflict, conveyed in the implied activity or inactivity of the poses. Even though depicting six figures within the same room, Mazur is still concerned with isolation and loneliness. The print began as the plate on the right and developed into a diptych, another choice Mazur makes for formal and structural gain. The patients are not concerned with each other's presence and interaction is avoided altogether. These people are stripped of everything in their lives except their pain. Mazur reacts to this, capturing the essence of their pain and bringing attention to it in a safe and unthreatening way that the viewer can come to terms with, without being destroyed by it. This is one of the oldest functions of art. Goya and Kollwitz, for example, present their victims in a similar fashion. The placement of the figures in combination with the involvement of suggesting light and space enable the viewer's eye to be deliberately directed through the image. This final state is the result of a composite of preliminary figure studies.

Mazur implies a narrative in the Closed Ward series and in this case sets up an irony. In the final state of the 1962 etching, Closed Ward #16 (The Visit) (Fig. 9), he places a portion of two figures within the same environment, however, there is no communication present contradicting the implications of the title.

The invented light Mazur renders for formalistic concerns is the greatest strength of his imagery. By choosing to utilize this light for compositional gain is supportive of his discovering the image on the plate, as opposed to relying on what is revealed in nature as an actual

representation. This compositional light raises many questions and reveals that the artist is in control.

The anxiety Mazur proposes within his hospital environments is apparent in the etching, Figure Fixed on Figure Falling (1965-66) (Fig. 10). Concerning this piece, Mazur reveals, "Of course the falling figure is from Goya's Disasters (series). It was my memory, but it is her dream. The benches are the beds of Catatonia. But they are weapons also, pinning her between them on two planes. She is too sensual, perhaps, for such an angular dream."⁸

In Bed Rest Feelings (1965 etching) (Fig. 11), Mazur begins to detach himself from the subject and sees humor in it. He is quoted in saying, "This print is a symbol of the separation of the body from the bed-ridden mind of the patient. Sometimes, I think this image comes closest to the feeling of madness."⁹

In 1966, Mazur began a series of a several hundred large charcoal drawings of the female nude. These images contain no ulterior subject matter other than the artist's response to the figure. Many of these drawings make reference to Bathus' treatment of the female figure. Edward Bryant, director of the Picker Gallery feels Mazur's drawings "are outstanding for their sensuality and directness. With a vital coincidence of hand, eye, mind and feeling, they express the excitement of spontaneous innovation and the immediacy of intense response to the life within the model."¹⁰ This is apparent in the 1967 drawing, Study From the Model (Fig. 12) and Study From the Model (1966) (Fig. 13).

In 1967 Mazur initiated the Artist and Model prints, a series of cut and shaped plates juxtaposed in different arrangements and in combination with monotype airbrushing techniques. These images are hard-edged

which contrasts the soft handling of the female nude studies from the same year. This series of prints is formalized, deliberately composed and considered to be predetermined conceptual abstractions rather than responsive reactions. Concerning his use of the airbrush technique, Mazur states, "The choice of an airbrush as a drawing tool was made to bring the aquatint tonality back to drawing on a larger scale. Its anonymity as a mark made it useful in the perceptual experiments. But as completely tonal as the airbrush is, it is hard to rework, to push around."¹¹ In most of these prints there is only the consideration of edge, linear elements are eliminated. This series of images is his weakest, although his decision to introduce a drastic change and challenge in his work receives utmost admiration. The figures he incorporates, although isolated from each other, convey a sense of interaction and communication, a trait foreign to any of his previous works.

A few years later, Mazur returned to the theme of loneliness and isolation in his Chair and Easel series. The subjects are of his studio space and the objects found within this environment. He continues to use the effects he achieved earlier with the airbrush; however, his consideration was to create soft edges suggesting an illuminating light that creates very atmospheric conditions. Although his concern is with isolated objects in enclosed places, the light he conveyed opens these interiors up, reducing the element of anxiety.

Mazur's ideas are still predetermined, with edges taped and lines ruled. Silence is another underlying theme he displays. Tension is still suggested; for example, he will place an empty chair in front of an empty easel implying the anxiety that accompanies making art. This specific type of image is Mazur's response to the self-portrait.

Mazur was invited to work at the Tamarind Workshop in 1968, where he began a series of thirty large lithographs under the general title Studio Views. The compositions became illusionistic as well as complex, and tended to deal with perceptual ambiguity. He returned to flattening the forms, an element visible in his Artist and Model series.

Mazur grew tired of the mechanical tones the airbrush provided and became fascinated with the tonal surfaces he could achieve with the electric engraver. He initiated a number of electric engravings of New York architecture as the subject matter in 1972 and 1973.

It appears that the themes concerning loneliness, silence and quietude are very personal considerations that continually return to Mazur's imagery. In 1975 through 1976 he responded to this theme with The Net #3 (1976 etching) (Fig. 14). Mazur depicted a badminton court animated not by players, but by stillness. He forces the viewer to confront the net, similar to how his figures confront the viewer in his earlier Closed Ward images. He achieves this by his frontal placement and contrasting surfaces. In this particular plate, Mazur reached a finished state three different times, pulling an edition of prints before he reworks the image again. Through these changes, he deals with reversing the compositional elements of light and shade and shearing off two inches of the bottom of the plate. Mazur has always leaned toward the subtractive method. He is quoted in saying, "My most valued tools are not the ones that make the mark but those that erase or soften it: the scraper, the eraser, and the rag."¹² In intaglio, Mazur makes a mark and then removes it, laying down an aquatint tone and then scraping it away. In the process of altering the image or revising the tone he discovers his image. His interest in building black and white etchings out of tone is furthermore supported by the following quote.

"Because of an overriding interest in the drama of light, I have nearly sought tonal solutions. At first the kind of mark I made on a plate or a piece of paper was very important, its character helped determine the meaning of the image. I avoided the etcher's needle, preferring the aggressive and multiple marks of the razorblade. Aquatint later carried the message of light or its absence in a rich black."¹³

There is an obvious connection with this characteristic of Mazur and Seurat's tonal drawing style. Seurat's conte crayon and charcoal drawings contain figures, architecture, and miscellaneous objects with soft edges and no visible linear elements. Seurat's images are bound into a tight, tonal relationship with their surroundings. His subject matter consists of taking a small fragment of everyday life, then isolating and simplifying it. His themes are often ones of silence and quietude. He chooses to build up tones to suggest mass and volume. He achieves this suggestion of form and eliminates the use of line by consistently drawing by lamplight.

In 1979, Mazur began a series of narrative paintings titled The Incidents, which explore the concept of sudden violence. This is in direct relationship to the internal violent emotions subtly displayed by the patients of the Closed Ward series.

In 1980, Michael Mazur began his latest body of related works, containing subjects of flowers, trees and landscapes. He has done many monotypes over the past decade but none of them monumental in scale. He enjoys the lack of control and the accidents that occur in the monotype process. In Wakeby Night, a monotype from 1983, he is inspired by the Cape Cod summer landscape and utilizes the "picture within a picture" illusionary concept. This element of illusion is a recurring idea from his previous

Studio Views images. He emphasizes the ambiguities implicit in the monotype process.

Mazur's decision to use this medium for a mural commission is said to be one of the more recent striking developments in contemporary printmaking. This new interest in the monotype process may be related to the decline and the resurgence of expressionistic painting. Mazur did many four-paneled, monumental monotypes for this Wakeby series. The subjects are all inspired by the landscape; however, he is involved with creating different atmospheric conditions, such as responses during the day, at night, or during a fog, to name a few. Furthermore, color has become a major element, especially concerning the type of light he seeks. Mazur is always establishing a basis upon which his future work will be established or developed.

JOHN PAUL JONES

Born in Indianola, Iowa, in 1924, John Paul Jones recalls his interest in drawing even as a small boy. He felt he could use his drawing abilities in an architectural engineering career, which he planned to pursue upon graduating from high school. When graduation finally arrived, he became undecided and questioned his career choice, which brought about his enlistment into the United States Army in 1944. Following a two-year service in the field artillery, Jones decided to enroll at the University of Iowa. It was here that he began his formal art education, by spending his time initially drawing trees. Three years later, he realized he most definitely wanted to become an artist. Encouraged to explore the aspects of printmaking, he began working in the atmosphere of Mauricio Lasansky's

workshop at Iowa, where he worked on a few self-portraits and a series of geometric compositions.

In his early prints, he explored and developed the intricacies and disciplines of the intaglio process. He acquired a commanding knowledge of the intaglio techniques, especially in regard to the manipulation of the tools, and used his inks to produce subtleties of tone that a painter might achieve with a brush and extensive palette. He finished many lithographs and relief woodcuts, but desired the challenge the intaglio plate provides, so he concentrated his work in this area. However, he often turned to painting to depict themes that he thought would require too much time in the demanding discipline of the intaglio print.

Jones' first completed image was a small and modest aquatint, called Still Life (1948) (Fig. 15). He discovered this image through visually abstracting the realistic motif of flowers on a table. In 1950, he tentatively began exploring the use of strong lines of color. In the engraving Suspension (1953) (Fig. 16), he achieved a more subtle and complete integration of geometric forms that suggests a sense of space and order in an infinite and expanding universe. He became preoccupied with the breaking up of space, ever since he put aside drawing trees. The reply he bestowed concerning this compulsion to break up space in a geometric structure provides insight into his ideas and direction in his art. His plan is as follows,

"I want to make every square inch compatible with every other square inch so that there would be no question about any square inch. I found out organization doesn't make great art, it's simply one element. There's got to be a richer combination. I'd been working too much in my head, too intellectually. These things became sterile. I can break up space and put it together damn near as good as anybody. It just didn't

seem to fulfill anything any more. So I started out using the figure. That's not quite the case. I had really been using the figure throughout."¹⁴

Jones' tight-knit, abstract images reveal an understanding of Villon's cubist engravings, pertaining mostly to their structural development and strength, and a knowledge of the luminous light Redon created in his black and white fantasies. As a matter of fact, he admires Redon's compositions and doesn't mind being compared to him. Jones' work can also be related to that of Ensor, Carriere, and Munch.

Jones completed White Table (Fig. 17), his most successful of these abstract compositions, in 1957, after a decade of working on it. This piece reveals his involvement with large areas of deep, rich blacks which suggest an illusionary three-dimensional quality not found in his earlier non-objective images. This particular piece begins to reveal the dichotomy of subject matter he works with, as does the 1954 etching, Return (Fig. 18). Return not only incorporates his interest in the abstract, geometrical structure, but also implies the emerging of the more representational figure. The shapes are not focused and the edges are fuzzy, suggesting a dream-like state or condition.

Jones' earlier figurative works convey a flattening of the form by his use of heavy lines and contrasting shapes, as seen in Portrait II (1949 etching) (Fig. 19) and Self Portrait (1950 etching) (Fig. 20). Even though he is using representational subject matter, he still utilizes similar devices and elements from his geometric, non-objective compositions. The Self Portrait image contains an intensity of expression which is similar to the early self-portraits of Kokoshka.

Jones is not interested in capturing and recording individual characteristics of his subjects. On the contrary, his intentions are to render

and suggest a fleeting mood or a reflective moment in his portraits. Jones is concerned with probing the lonely mysteries of life, as opposed to particular agonizing moments one experiences. He is preoccupied with the essence of personality, and expresses this in his images. Jones captures the personality of his son in the charcoal drawing, The Artists Son (1955) (Fig. 21), by directing the focus on the face, emerging from the dark shadows as it confronts the observer with a hesitant and questioning gaze.

Two later charcoal drawings combined with pastel from 1960, both titled Head, reveal his preoccupation with capturing individual personalities of his models. For instance, in the profile image titled Head (Fig. 22), Jones creates a fragile grace with subtle tonalities combined with a tight-lipped expression and confidence in the manner she positions her head. This sensitive handling and awareness on Jones' part emphasizes the inner strength of this woman. A sense of spirituality is implied in the frontal view drawing, Head (Fig. 23), by his soft handling of an emanating light given off by his subject. Redon also used this type of symbolic light frequently in his portraits.

In 1955, Jones' explorations enabled him to make a drastic change concerning his subject matter. This change resulted in a large body of prints and drawings that are his most successful and strongest series of visionary explorations. Beginning with the initial image of this series, Bride (1955 etching) (Fig. 24), Jones set out to create an ambiguous human image emerging from this Redon-like black environment that is again involved with the moment that occurs, not the details and specifics of the figure. He became intrigued with the delineation of form through his treatment of edges and with suggesting mass and volume. These elements

are the primary concern in Seurat's drawings, which contain a direct relationship with Jones' images.

The artist continues his visual exploration of symbol and fantasy, to which he adds his own emotional response. The prints of this period often carry a religious theme; however, his concern is not with literal or narrative implications. Jones' concern was with creating a floating figure within an ambiguous space. He expressed the entire composition in a suggestive manner by utilizing a soft light which creates soft, subtle edges. The atmospheres he provided became dream-like and somewhat peaceful, even though he used a strong and overpowering darkness. Unlike Mazur's Closed Ward figures implying internal conflict and pain, Jones' figures seem to be in no hurry to escape this overwhelming blackness, thus, evoking a silent and meditative response. This hypnotic state is seen in Pieta (1957 etching) (Fig. 25) and Double Portrait (1957 etching) (Fig. 26).

These figures of Jones' can be compared to those of Francis Bacon and the solitary figures depicted by Giacometti. Jones explored psychological as well as physical space in a manner like Giacometti, but his works are more agreeable than anguished. Giacometti and Jones are both concerned with the single figure in an overwhelming space. Jones treats space to further the mysterious elements of the figures, while Giacometti allows the emptiness of the space to enhance the isolation of his figures. Jones did a bronze sculpture in 1962, titled Girl for Giacometti.

In comparison with Bacon, both Bacon and Jones are Romanticists. Bacon reveals a sudden, shattering glimpse into a private despair, while Jones provides a warm enchanting atmosphere greater than the individual's concerns and in which violence has no place. In the charcoal drawing, Crucifixion (1959) (Fig. 27), Jones is concerned with the abstract

forces present rather than the traditional iconography. He takes the religious theme and expresses it in a contemporary attitude by attempting to portray the essence of emotion conveyed at this particular historical moment in time, as opposed to detailing the literal narrative the title suggests. Furthermore, the quiet dignity and aloofness of the centrally located figure, together with the vertical, rhythmic surfaces and horizontal repetition, is what holds the composition, Annunciation (1959 etching) (Fig. 28), in balance. This print reaffirms Odilon Redon's idea concerning the relationship of the seen to the unseen by ". . . putting the logic of the visible, as far as possible, at the service of the invisible."¹⁵

During the 1960's, Jones spent most of his time painting and came to a decision to make changes in the treatment of his figures. For example, facial expressions later became important in their revealing the personality of the subject and in their confronting intense gaze which arouse questions in the mind of the viewer. This confronting gaze is similar to the commanding, thoughtful expressions his early portraits contained. Furthermore, a lighter background or space surrounding the figure is now introduced, as opposed to his traditional heavily blackened environments. These changes can be seen most clearly in his painting Double Portrait (date unknown) (Fig. 29) and the etching Votive Woman (Fig. 30) done in 1968.

After a decade of primarily doing paintings, Jones returned to the printmaking media by executing monoprints that suggest form and movement with an intense, open and economical line. The autobiographical overtones he implies in the monoprint Ivory Lovers (1974), marks the end of his figurative works. He began a series of rice paper collages, Japon Stills, in 1975 and for the next five years created

geometric and minimal collages. These images convey a sensitivity to slight surface variations and a careful consideration of the relationships of parts to the whole.¹⁶ These considerations are still important in his wooden structures, his most recent works. Maudette Ball describes these structures began in 1979 in an article in Artweek by stating the following:

"The structures, crafted of aluminum, silk and pale, unfinished woods, create their own environments by moving with changing air currents and casting shadows that redefine and claim surrounding space. The structures seem at one timeless, fixed and immutable but, also, temporal, fluid and mutable. This paradox in Jones' works is particularly interesting because the 1950's etching White Table appears more solid than the recent sculptural Table. These recent sculptures, though nonfigurative, imply a human connection."¹⁷

John Paul Jones' involvement with expressing spirituality, sensitivity and the ability to suggest more than is stated is most definitely the strength in his work. His willingness to explore a specific idea and carry this same idea throughout different media reveals both his technical patience and the serious concepts his work continually conveys.

SIDNEY GOODMAN

Finally, a look at the draughtsman, painter Sidney Goodman shall reveal the major and minor changes he has sought in his art.

Goodman was born in south Philadelphia in 1936. He was enrolled in an art class as a boy; however, his interests pertained more toward sports, primarily baseball. He tried out with the major league baseball franchise, the Philadelphia Athletics. While still in high school, his future plans were to attend college and become a physical education teacher. However, he recognized his drawing ability and felt that he could always do

something with drawing or painting.¹⁸ Towards the end of his senior year in high school he decided to make art his career. He was accepted into the Philadelphia College of Art and majored in illustration to satisfy his parents and their concerns with his financial security.

The earliest image I was able to locate by Goodman is a 1958 lithograph titled Young Dreamer (Fig. 31). In this print he depicts the anxieties a graduating art student may have concerning his anticipation of going out into the world and about to embark on one of the least sure of all careers. After looking at this image, one is reminded of Goya's Sleep of Reason print from the Cappricchos series. Their meanings are not the same, but the form and effect are similar. Later, in 1958, Goodman enlisted in the U.S. Army, serving six months of duty. During this military service, he did a large body of drawings that show an inspiration from the graphic works of Beckman and Grosz.

Goodman's imagery is representational and reveals insight to personal experiences in his life which allows the narrative theme to play a major role. Nevertheless, he enjoys using abstract elements, specifically the flattening of form in his early compositions. He did a large oil painting in 1959 called Homecoming (Fig. 32), which includes these abstractions of form. Perhaps this theme was inspired by his vivid recollection as a boy of Life magazine's Horrors of War photographs from the early 1940's, even though it came at the time of his military departure. This piece recalls influences of the work of Max Beckman with a trace of Ben Shahn.

In 1960, the reoccurring images of corpses and death dominate his works. His personal flirtations with death that involved his miraculously surviving a number of tragic auto accidents, are the main subjects of his works from this year. Goodman represents barely visible fragments of

human appendages contained in a heap of junk, as seen in the 1960's ink drawing Once Upon an Era (Fig. 33). The theme of the haunting auto accident is more obvious and literal in the watercolor Longest Ride (1960) (Fig. 34).

Goodman visited Europe in 1961, and was inspired by such works as Velasquez's Las Meninas. Looking at this piece allowed Goodman to consider incorporating a deep space and using light to create specific atmospheric qualities. He also admired and was influenced greatly by the works of Rembrandt, Vermeer, and Goya. He felt Vermeer and Velasquez were more optical and reserved, while Rembrandt and Goya dealt more with the human spirit and human condition. He considers these two separate ideas to be the two polarities in his work.

The 1961 charcoal drawing Man Waiting (Fig. 35) represents a good example of depicting the human condition, as does the oil painting Man on Top (1961) (Fig. 36). The latter shows a figure seated on a pile of junk. His existence on the junk heap is surely futile, as is the sober reality of the subject in Man Waiting. Another image from 1961 that shows his involvement with conveying the human spirit is the painting Find a Way (Fig. 37). His obsession with mortality and death takes on a positive outlook in this symbolic painting. The floating corpse he portrays appears to be ascending or transforming to a higher, spiritual realm complete with the symbolic, supernatural hand of God. A deep, dramatic space is not even remotely suggested in this piece, only the horizon line is introduced in order to establish a ground plane to enhance this essence of floating.

The optical ideas Goodman uses can be visualized in his 1965 watercolor The Waiting Room (Fig. 38), which shows an influence of Vermeer, Masaccio, and Piero della Francesca. The impact of such masters

of space and perspective was bound to produce significant changes, if only formal ones, in his work. The quality in The Waiting Room remains surreal and mysterious, but there is now an interest in spatial depth. His figures now occupy very concrete, antiseptic, and surreal environments.

George Bunker, chairman at the University of Houston's art department, in 1979 unfolded the following insight about Sidney Goodman's work:

"At first reading, he seems to be making matter-of-fact statements about everyday events; his people are prototypes of our neighbors or ourselves; his settings are landscapes of the ordinary. Only the light is a shade too high-key, the contrasts are too stark . . . He records our inattentive moments, daily acts, bathing, resting, getting dressed, half states of bemusement, our hands busy with the chores of habit, our minds elsewhere.

On the surface, Goodman's paintings can be viewed in the classical tradition. Debts to Balthus and Hopper are obvious. The compositions are strongly architectural, the color is lyrical, the brushwork both fluid and fluent, the articulation of forms, ingratiating . . . Only there are disturbing qualities also. The light, however real, is not after all wholly natural; the narrative events are often puzzling. Contrasts, whether slow or sudden, are surprisingly intense.

What is perhaps most disturbing and compelling is that everything seems reasonable, and is not."¹⁹

Goodman's bizarre imagery continually earns him the reputation as the "modern master of the horrific". He juxtaposes many bizarre and surreal elements in the oil painting The Bath of Venus (1961) (Fig. 39), that in turn suggests that the subject quietly nestled within the confines of the tub is dreaming. Ominous faces emerge from the dark area of the wall directly behind her head and an unrecognizable animal stands at the foot of the tub. Furthermore, a faceless figure sits quietly at the base of the tub

which also contributes to this atmosphere, suggesting that the woman is imagining a nightmarish and unsettling dream. Goodman invites the viewer into the composition with the woman's seductive posture, however, his structural positioning of impassable obstacles in the foreground, along with the mysterious atmosphere, seems to contradict this invitation. The dramatic perspective he establishes with his linear repetition and strong shadows and angles evoke a feeling of anxiety and tension which is contradicted by the peacefulness of the resting individual in the tub. The narrowness of the open door in the background that inhibits anyone from leaving through it, supports this nightmare of being trapped and uncomfortable.

In 1962 through 1963, Goodman created lithographs, for example, Pieta, where the religious theme appears occasionally as a more literal depiction as opposed to John Paul Jones' emotional conveyance. In the mid-sixties Goodman was still interested in showing death and destruction on a large scale. As portrayed in The Walk (1963-64 oil) (Fig. 40), trance-like, distorted survivors parade idly by corpses lining the sidewalk, while being viewed from above as if from a high window. The setting, still suggesting a dream, is recognizable but refuses to be identified. Memories of the late 1930's and early 1940's holocaust photos from Life magazine and continued violence in Vietnam is probably the inspiration for this painting.

Also in 1964, Goodman completed a charcoal drawing titled Man Being Shot, which is inspired by studying Muybridge's time elapsed photographs capturing movement. Man Being Shot forces us to deal with the issue of death by asking us if we are the spectators in this execution or are we the executioner? The implications present in this image by far exceed the statement. Goodman achieves this by hanging on to essentials, and leaving

out details in an effort to exclude information which would jeopardize the impact of the main theme. Seldom, if ever, is his work a response to a single event, either personal or political.

In the latter part of 1964 through 1968, crucial changes appear in Goodman's work. Mortality and transience of life are the oldest and central most themes of his art. Developing a greater naturalism has now become an important factor and an increasing concern for light and atmosphere are now consciously considered elements. In his own words, he strove to "bring to my pictures a range of mood by combining atmosphere and light with a strict structure: steel and fog."²⁰

The year 1965 became a turning point in his career. He abandoned the early, expressionistic, Goya-influenced style for a cleaner, more naturalistic one. A dominant influence in his post-1965 work is the work of filmmaker Michelangelo Antonioni. Goodman's images of nudes appearing in simplified, geometrical settings is furthermore reminiscent of Hopper as well as Antonioni. Two charcoal drawings that depict the isolated nude in a simplified setting are Woman Disrobing (1974) (Fig. 41) and Girl With Arms Folded (1972) (Fig. 42), as well as in the earlier oil painting The Temptress (1963) (Fig. 43). Goodman also did a large series of images that isolates the sunbather as the subject during the late 1960's.

In response to being compared to Edward Hopper, Goodman stated the following:

"The difference between Hopper and myself is that I'm a Jew from south Philly and he's more like a Yankee Clipper from New England. We're both interested in light but the major difference is there is more paranoia in my work. There's the light in it, but the concern is more subjective. There are more differences than similarities."²¹

Goodman's desire to depict a greater naturalism can be witnessed in the oil paintings Room 318 (1971-72) (Fig. 44) and Portrait of Five Figures (1973-74) (Fig. 45). Goodman is quoted in saying that "reconciling the opposing tensions, the formal and the metaphysical is an overriding concern."²² The studio interior appears again and again as an important aspect of his art. Beginning in the early 1960's, he drew inspiration from the studio space. The trend toward increased naturalism reached its climax, while the sense of mystery, although quiet and scarcely perceptible, remained. His art reached a new depth and subtlety with these straightforward representations. The narratives he implies are now subjective and in turn, raise many questions. The confronting gazes and frontal positioning of his subjects, combined with his structural and atmospheric light create an anxious almost uncomfortable feeling. Although these images speak out quietly, there is absent the feeling of peace and tranquility. Obvious in these two paintings is Goodman's mastery of the composition, a talent he uses skillfully to enhance the mood of his art.

Also during this time he did compositions of his parents. The charcoal drawing Parents (1972) and the oil painting The Artist's Parents in the Store (1973-75) (Fig. 46) reveal physical resemblances in these features and even in his father's profession as a doctor. However, most important is Goodman's humble vantage point and the intimidation he feels from the overpowering and looming perceptions he had of his parents, as if he were still a child looking up at his parents.

The contrasting of apparent opposites is another of Goodman's devices. It is this interest that enables him to discover the disconcerting in the ordinary, the mysterious in the familiar. His parents face each other from opposite sides of the composition; however, both are looking directly

at the observer, in this case their son. Their expressions evoke an uncomfortable, haunting feeling which Goodman emphasizes dramatically by his use of shadows falling across their faces. A deep and mysterious space is created by his introducing reflection.

Variety, not only of media but of subject is one of Goodman's outstanding characteristics, and he continued to manifest it in his work since 1976. Goodman basically began as a conjuror, in which drama and fantasy at first seem the greatest necessity.²³ Goodman is now seeking a new means of expressing mystery and uneasiness. He is intrigued with creating scenes of confusion and unrest without apparent cause. Furthermore, in the paintings Summer Afternoon (1975-77) and Crowd Scene (1977-79), and also in the pencil drawing Study for Lawn Practice (1975) (Fig. 47), Goodman visualizes the ordinary and commonplace situation as one that becomes extraordinary.

In the oil painting Nude on a Red Table (1977-80) (Fig. 48), the classicist Goodman is dominated by the romanticist. Gone now is the clinical detachment that characterizes the nudes painted between 1967-74. His work has progressed logically, yet dramatically, from its expressionistic and surrealistic beginnings to the understated, more authentic mystery of his current manner. Goodman consistently produces images which reflect his personality, viewpoint and experiences. He is striving for more restraint and subtlety while concentrating on form and an increased synthesis between formal elements and subject. He is labeled a synthetic realist because of this involvement.

Furthermore, in Nude on a Red Table and in his explorations of this same subject done in different media, Nude on a Draped Table-Close Up (1978 charcoal) and Figure on a Table (1979 lithograph) (Fig. 49), reveal his

attempt to push the mundane studio nude towards a more exciting ambiguous feeling. He once said that his intention was "to get something very solid, yet fleeting is what I'm after. That's the kind of tension that excites me."²⁴ What is fresh about his drawings is their simplicity, directness and clarity, which sometimes becomes heavy-handed and too refined when he transfers them to paint. This is ironic, considering that in many of the charcoal drawings he worked over a two-to-four year period, he accumulated dense layers of charcoal. He even built up white with great deliberation, covering the raw blankness of the paper itself. His sense of value has always been stronger than his color sense.

In the early 1980's, Goodman's paintings deal with the spiritual in an allegorical setting, which differs drastically from his simplified figural images. An example from this period is The Quick and the Dead (1980-81 oil), which features the Holy Ghost hovering over a decapitated man in a pajama top pulled up to cover the mess, and a man to the left gasping at the horror of it all. Another image from this period, suggesting a sense of spirituality, is Archangel (1982-83 oil).

Goodman's most recent works show his constant return to depicting the human condition without an implied narrative. Two recent examples are Woman Holding a Bath Towel (1982-83 wash on paper) and Man Looking at Pregnant Stomach (1986 charcoal) (Fig. 50).

An artist's attempt to explore something new will most likely stimulate growth in his ideas and works. Mazur, Jones, and Goodman have all been willing to challenge their artistic abilities by making changes which allows risk-taking to occur. On account of this willingness, these three artists will continually attempt new, challenging explorations throughout the remainder of their careers. It becomes easy for an artist to find security in

his artistic endeavors, especially if his work is accepted, praised or marketable. To have the insight and courage to move on and not be afraid of failure is what will enable these specific contemporary artists and their works to survive the test of time.

ENDNOTE

¹Michael Mazur, "Notes by the Artist," Artist Proof (Pratt Graphics Center, New York, 1970), p. 19.

²Ibid.

³Ibid., p. 20.

⁴Ibid.

⁵Ibid.

⁶Ibid., p. 21.

⁷Ibid.

⁸Ibid., p. 22.

⁹Ibid., p. 24.

¹⁰Edward Bryant, Michael Mazur, (Picker Gallery, Colgate University, Hamilton, N.Y. 1973), p. 2.

¹¹Michael Mazur, "Some Notes on Procedure," Michael Mazur: Vision of a Draughtsman (Brockton Art Center-Fuller Memorial, Brockton, Mass., 1976), p.9.

¹²Ibid.

¹³Ibid.

¹⁴Frederick Wright, "Three Los Angeles Artists," Art in America, Vol. LV (1962), p. 89.

¹⁵Una E. Johnson, American Prints and Printmakers (Garden City, N.Y.: Doubleday and Co., Inc., 1980), p. 115.

¹⁶Maudette Ball, "Surveying a Life's Work," Artweek (Los Angeles: XV, Feb. 11, 1984), p.5.

¹⁷Ibid.

¹⁸Janet Wilson, "Sidney Goodman: 'When the Hand Touches the Canvas, That's the Real Ball Game,'" Art News, LXXIX (March 1980), p. 75.

¹⁹Ibid., p. 76.

²⁰George Bunker, Sidney Goodman: Paintings, Drawings, and Graphics 1959 - 1979 (State College, Pa.: Penn State University, 1982), p. iv.

²¹Richard Porter, Sidney Goodman: Paintings, Drawings, and Graphics, 1959 - 1979 (State College, Pa.: Penn State University, 1982), p. 4.

²²Wilson, "Sidney Goodman," p. 76.

²³Ibid., p. 77.

²⁴Porter, Sidney Goodman: Paintings, Drawings, and Graphics, 1959 - 1979, p. 7.

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Arts Magazine. "Sidney Goodman." September/October 1973, pp. 68-69.

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FIG. 1. Mazur: Princess Herodias,
1958 woodcut from "An Image of Salomé."
Dimensions unknown.

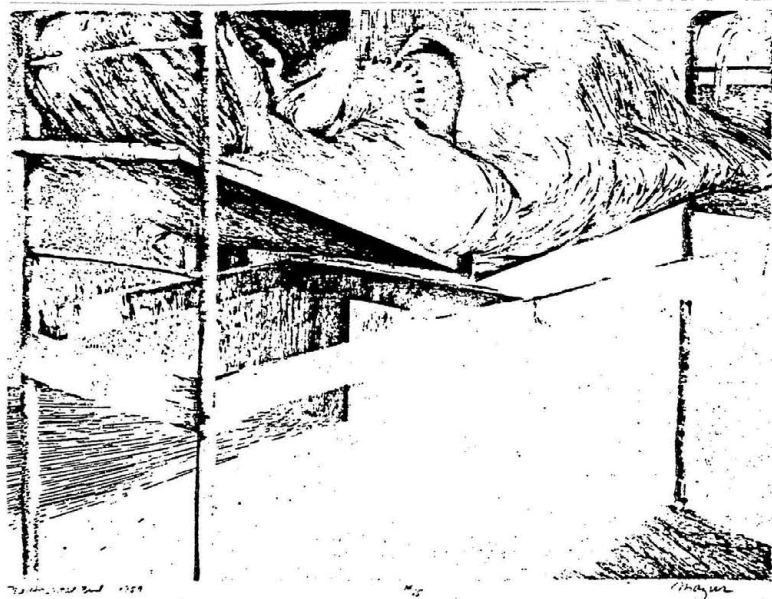


FIG 2. Mazur: Hospital Bed, 1959
engraving from "Bed" series.
14³/₄ x 19¹/₂





FIG. 4. Mazur: Nightmare, 1959 etching from
"Bed" series. 19 x 17 $\frac{1}{4}$



FIG. 5. Mazur: The Corridor, 1963 lithograph
from the "Closed Ward" series.
19 x 36



FIG. 6. Mazur: Three Beds, #14, 1962 etching from "Closed Ward" series.
23 ⁷/₈ x 35 ¹/₂



FIG. 7. Mazur: Closed Ward #9 (The Occupant), 1962 etching
 $23\frac{1}{2} \times 17\frac{3}{4}$



FIG. 8. Mazur: Closed Ward #12,
1962-63 etching on two plates.
24 x 33½

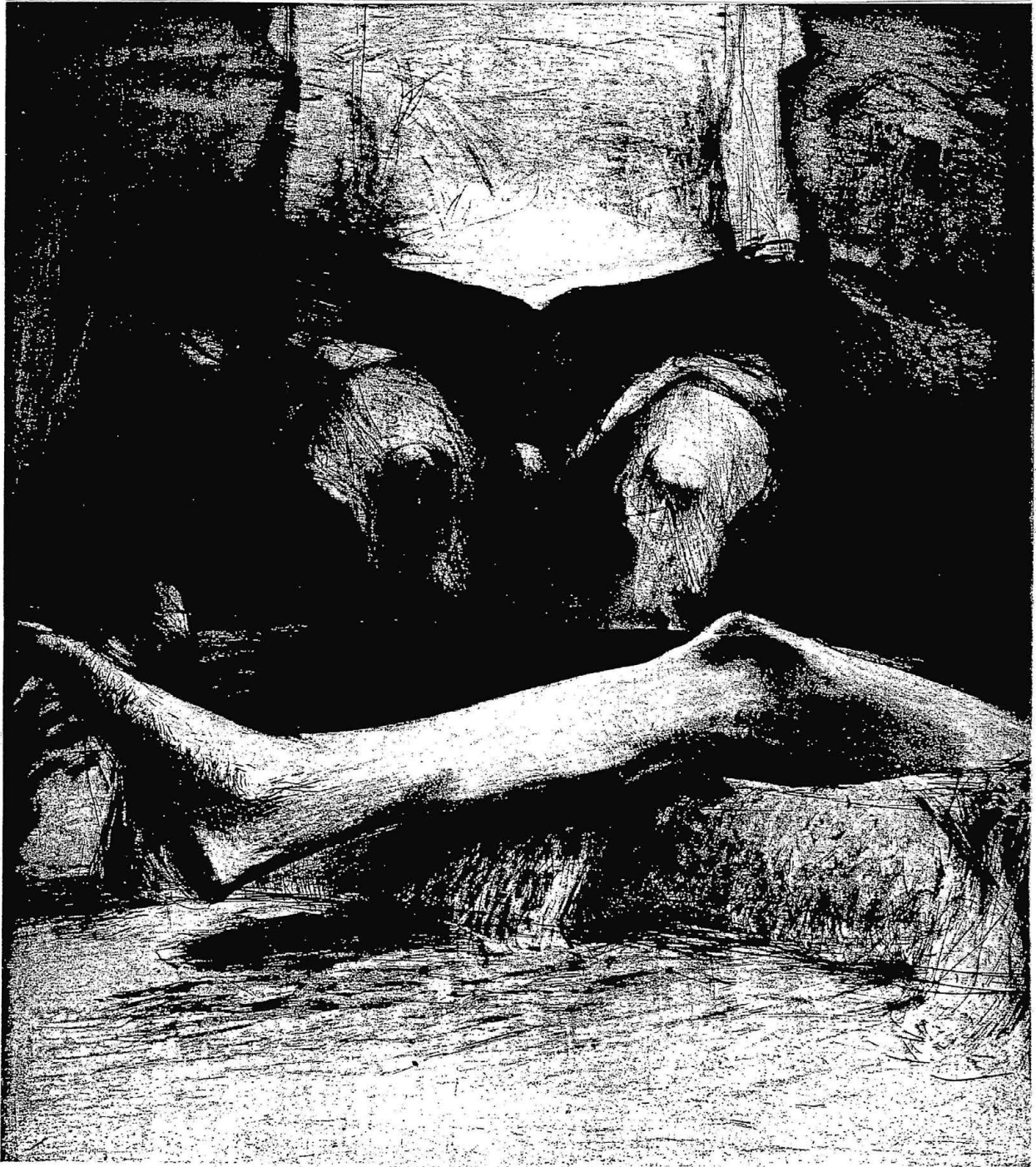


FIG. 9. Mazur: Closed Ward #16 (The Visit),
1962 etching. Final State.
26 x 23



FIG. 10. Mazur: Figure Fixed on Figure Falling,
1965-66 etching from "Closed Ward" series.
30 $\frac{3}{4}$ x 22 $\frac{3}{4}$

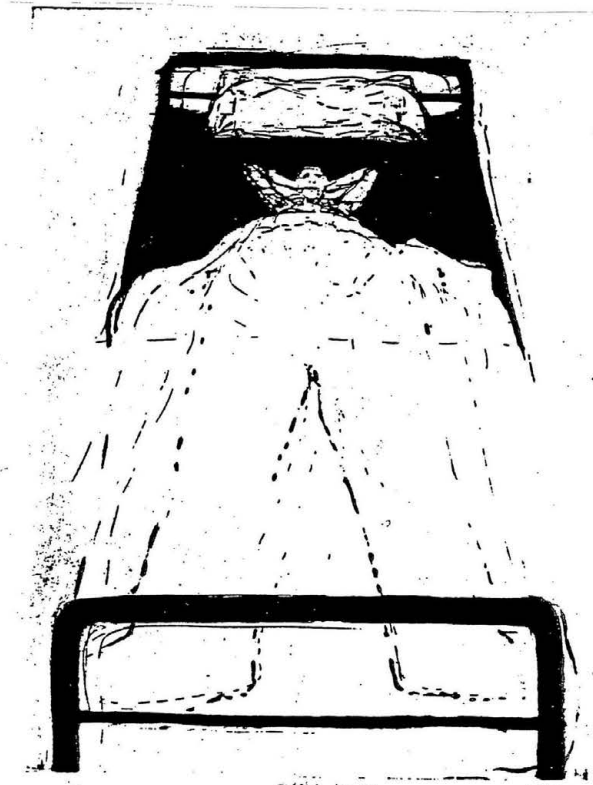


FIG. 11. Mazur: Bed Rest Feelings,
1966 etching from "Closed Ward"
series. 23 ³/₄ x 17 ³/₄

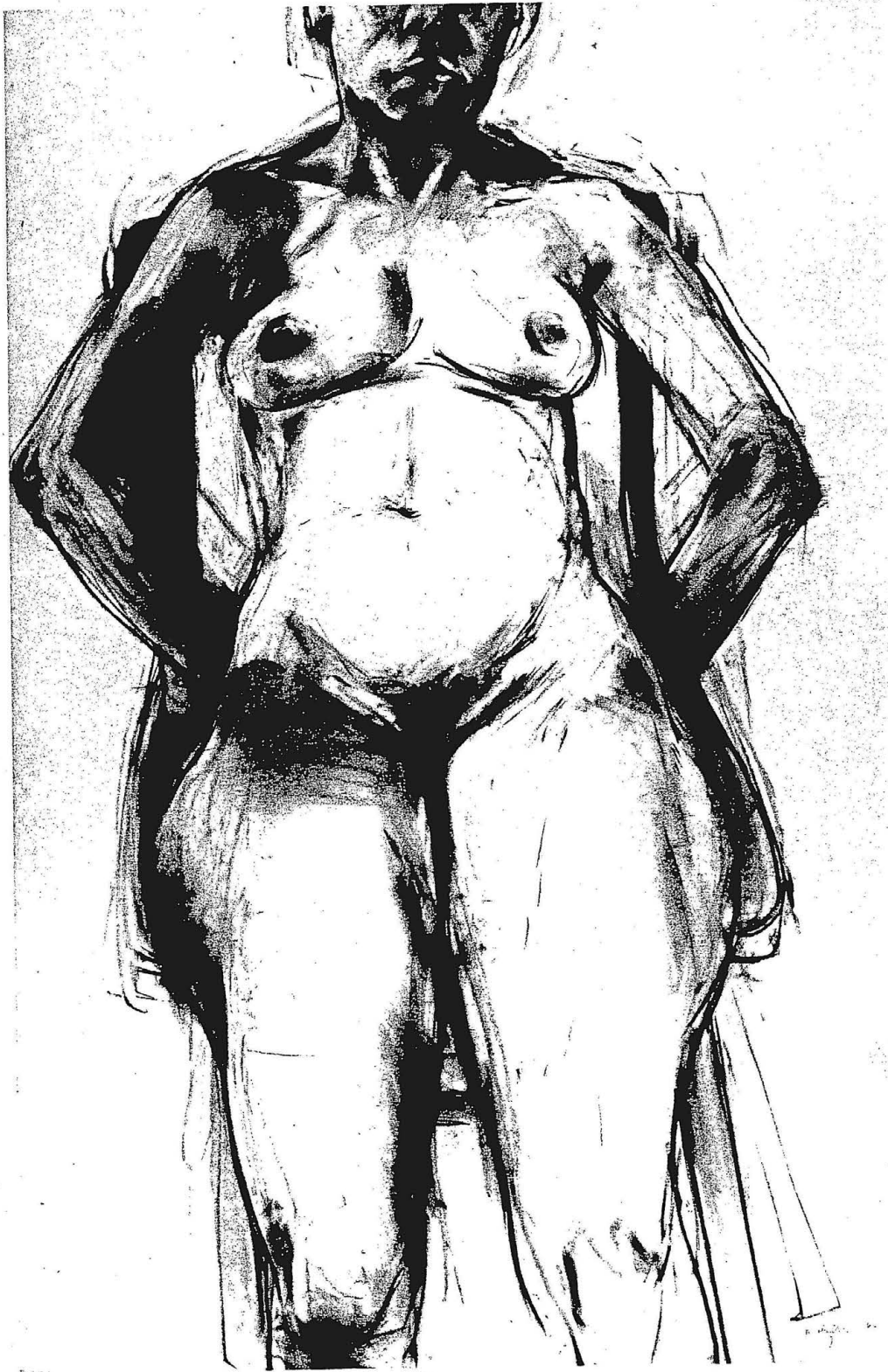


FIG. 12. Mazur: Study From the Model, 1967
charcoal.
39 $\frac{7}{8}$ x 25 $\frac{1}{2}$



FIG. 13. Mazur: Study From the Model, 1966
charcoal.
39 ⁷/₈ x 25 ¹/₂

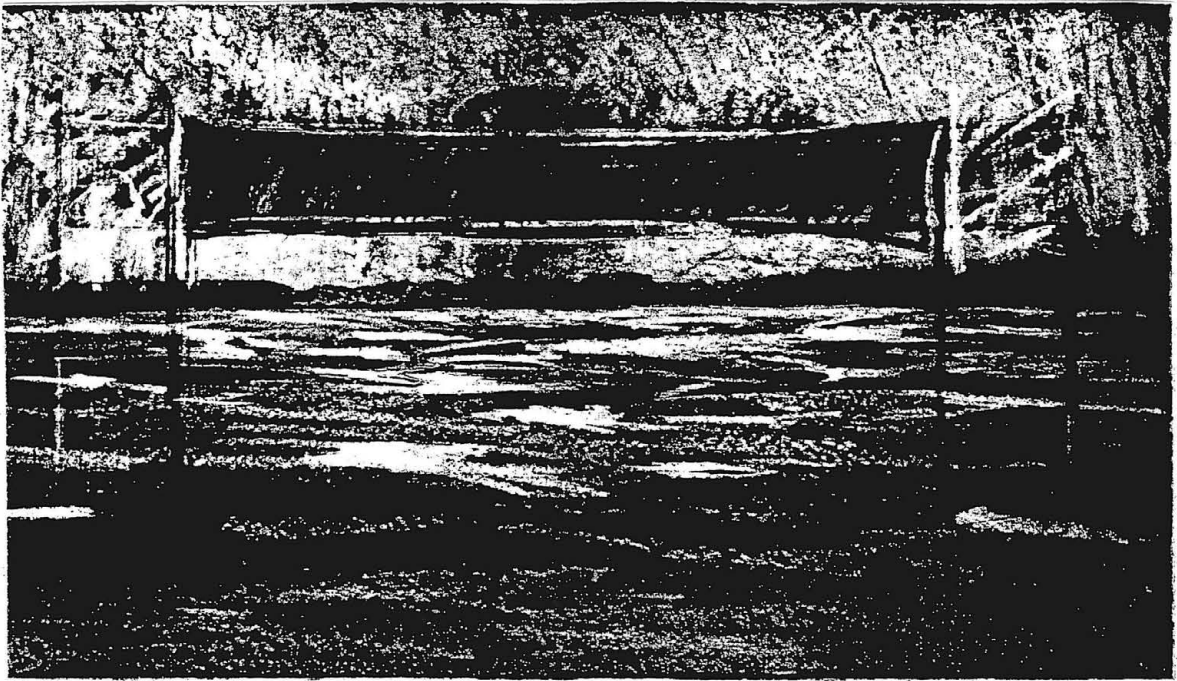


FIG. 14. Mazur: The Net #3, working proof, 1976 etching with aquatint, pastel, and erasure.
 $18\frac{1}{2} \times 32\frac{1}{2}$

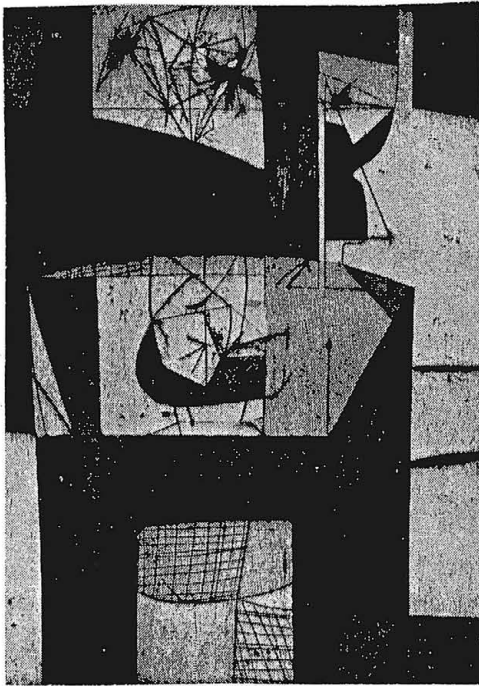


FIG. 15. Jones: Still Life, 1948 aquatint, $11 \times 7\frac{3}{4}$

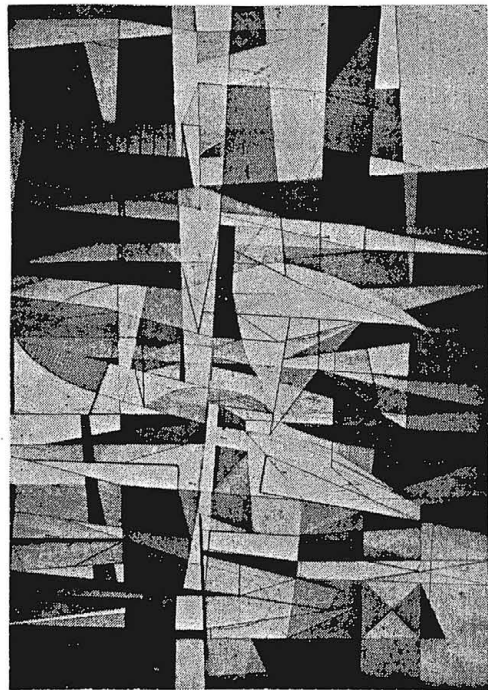


FIG. 16. Jones: 1953 engraving, Suspension.
 $21\frac{1}{2} \times 15$

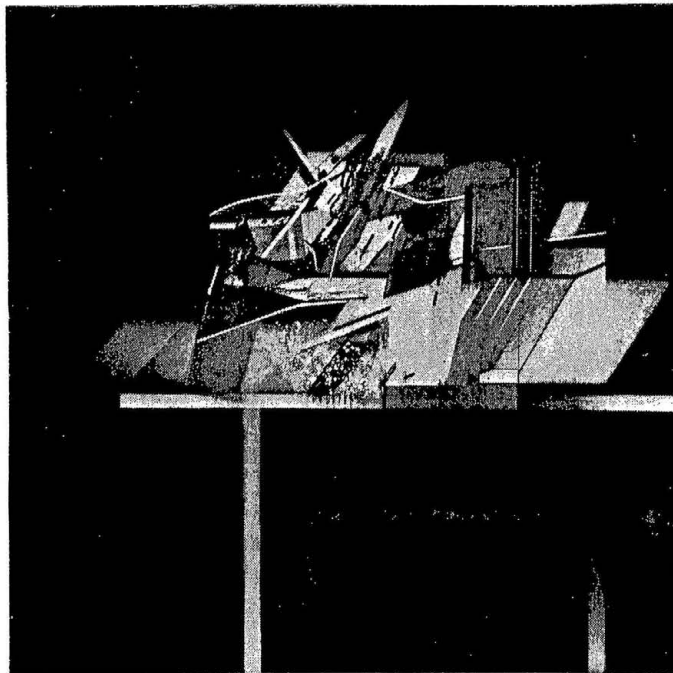


FIG. 17. Jones: White Table,
1957 etching.
17⁷/₈ x 17⁷/₈



FIG. 18. Jones: Return, 1954 etching.
 $23\frac{7}{8}$ x $17\frac{7}{8}$



FIG. 19. Jones: Portrait II,
 1949 etching.
 $10\frac{1}{4}$ x 8



FIG. 20. Jones: Self Portrait, 1950 etching
16 x 10



FIG. 21. Jones: The Artists Son, 1955 charcoal
drawing. 22 x 26



FIG. 22. Jones: Head, 1960 charcoal and
pastel drawing. 22½ x 28



FIG. 23. Jones: Head, 1960 charcoal and pastel drawing. $22\frac{1}{4}$ x 30

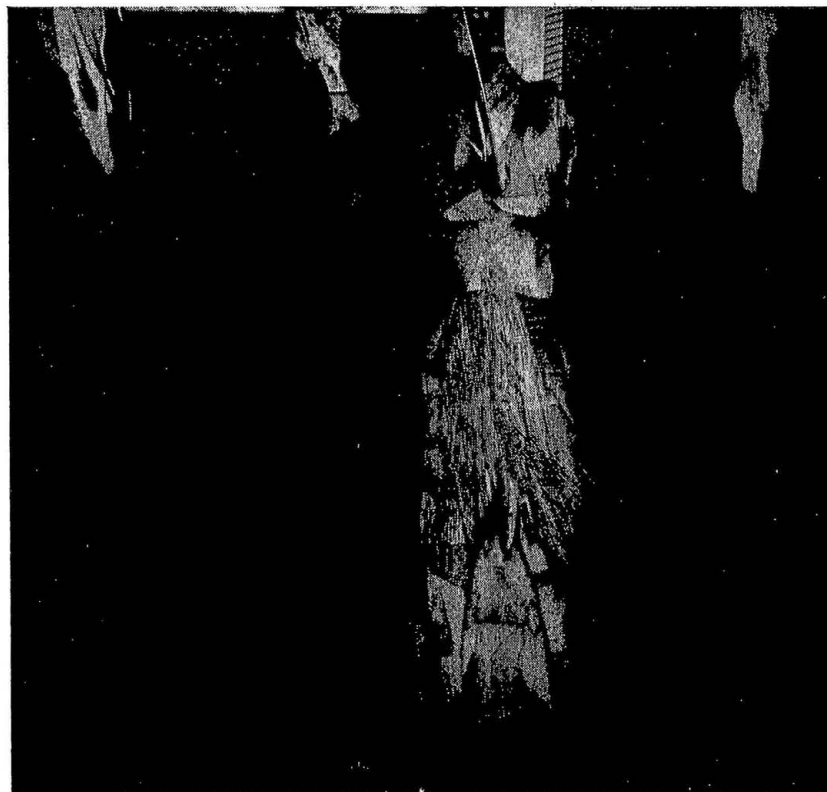


FIG. 24. Jones: Bride, 1955 etching. $17\frac{7}{8}$ x 19

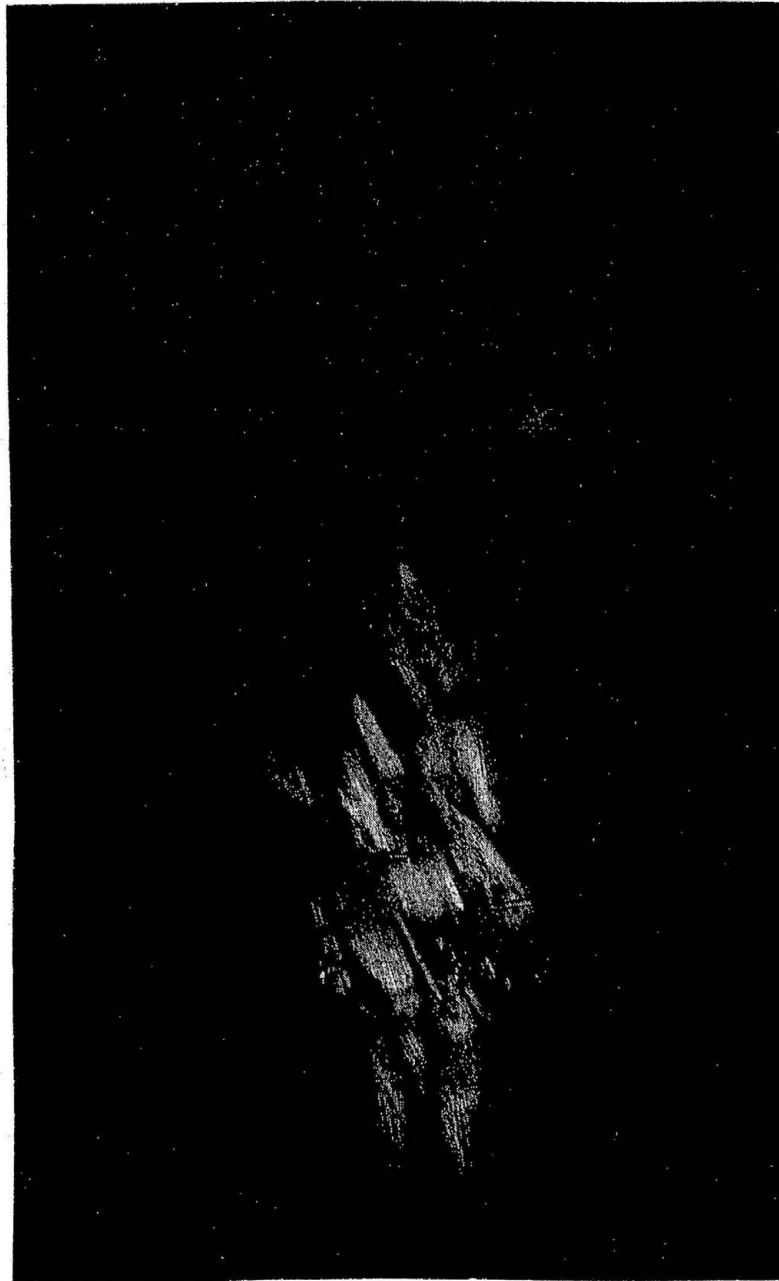


FIG. 25. Jones: Pieta, 1957 etching.
23 $\frac{3}{4}$ x 14 $\frac{1}{8}$

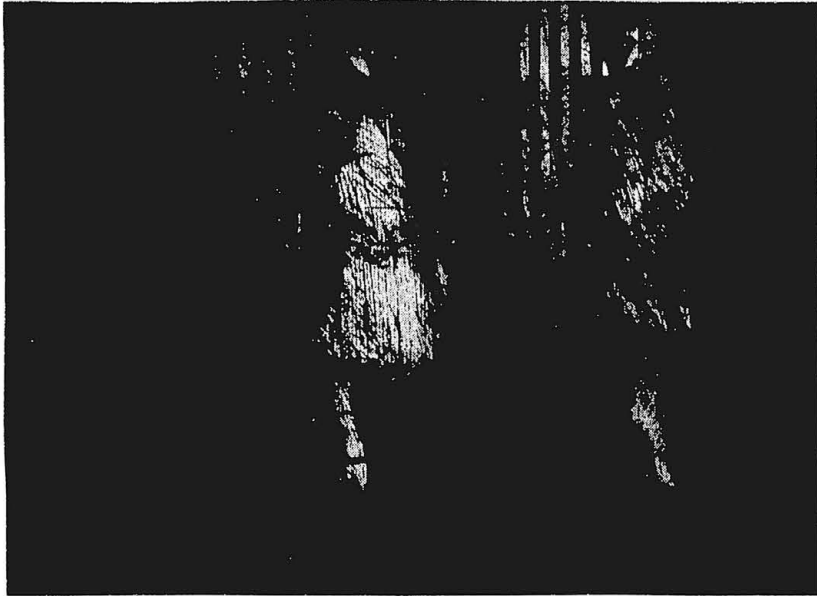


FIG. 26. Jones: Double Portrait, 1957
etching. $23\frac{3}{4}$ x 33



FIG. 27. Jones: Crucifixion, 1959 charcoal
drawing. 30 x 36

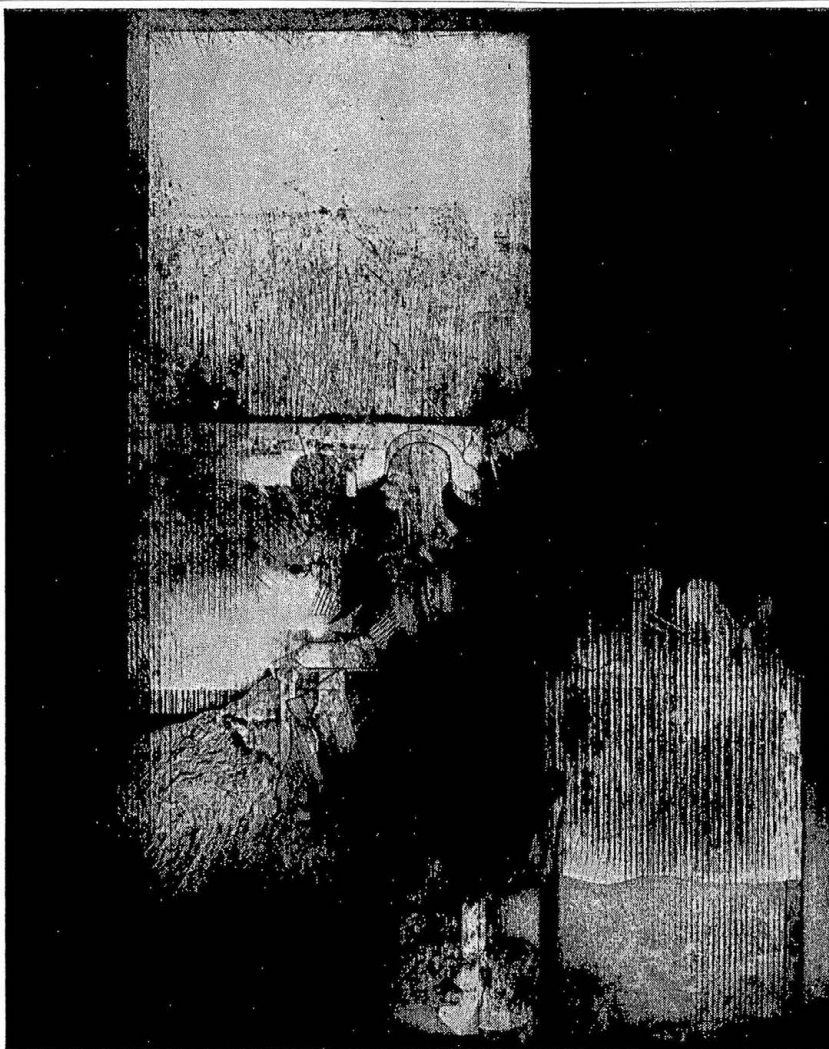


FIG. 28. Jones: Annunciation,
1959 etching.
27 ⁷/₈ x 24 ⁷/₈



FIG. 29. Jones: Double Portrait, (date unknown)
oil on canvas.
(dimensions unknown)



FIG. 30. Jones: Votive Woman, 1968 etching.
8 $\frac{1}{2}$ x 5 $\frac{7}{8}$



FIG. 31. Goodman:
Young Dreamer, 1958
lithograph. 13 x 17



FIG. 32. Goodman: Homecoming, 1959 oil on canvas.
61 x 42

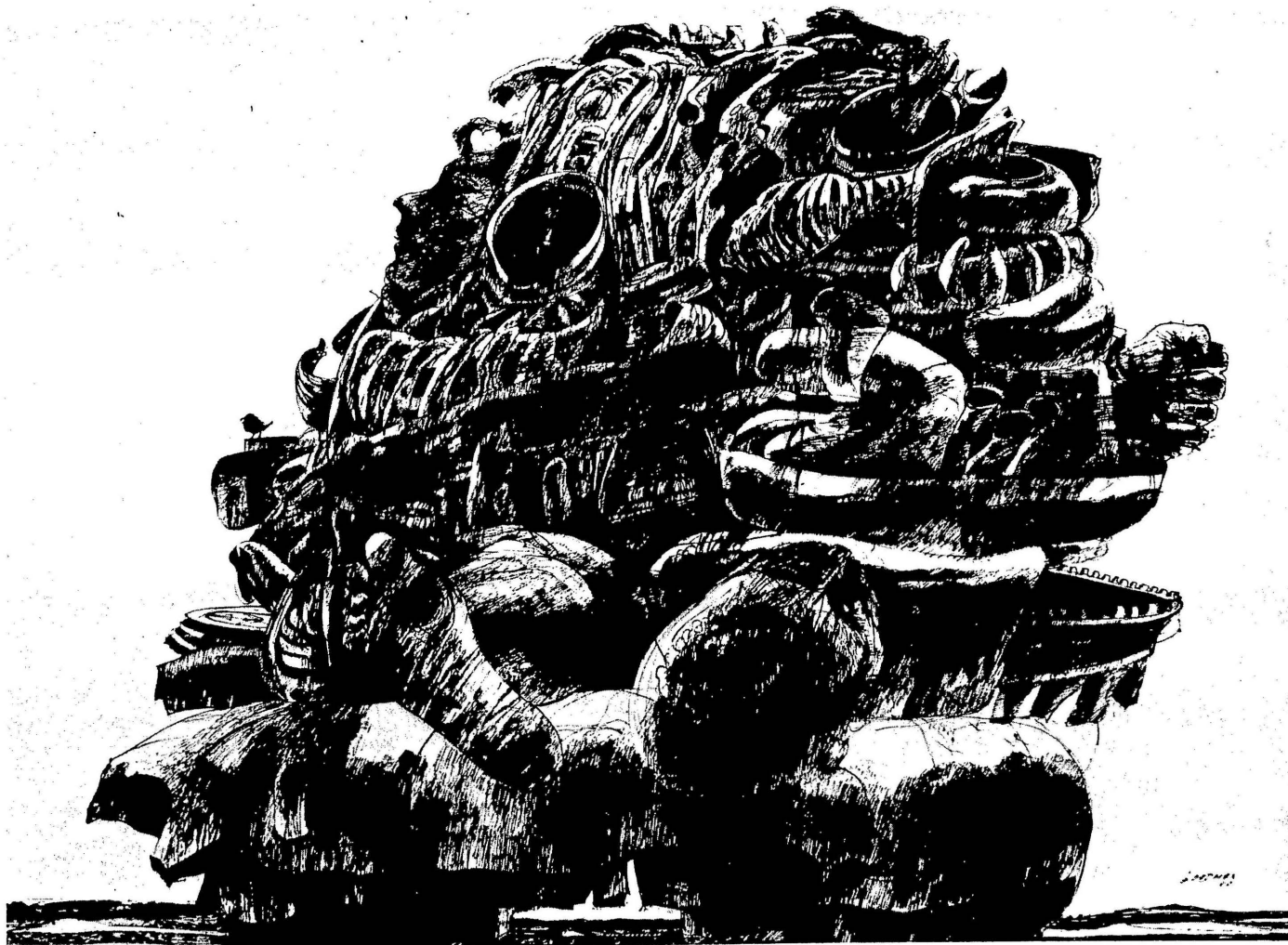


FIG. 33. Goodman: Once Upon an Era, 1960 ink drawing. $24\frac{3}{4}$ x $34\frac{1}{4}$



FIG. 34. Goodman: Longest Ride, 1960 watercolor. 22 x 29½



FIG. 35. Goodman: Man Waiting, 1961
charcoal drawing.
25 $\frac{3}{4}$ x 19 $\frac{1}{8}$



FIG. 36. Goodman: Man on Top, 1961 oil on canvas. 60 x 50

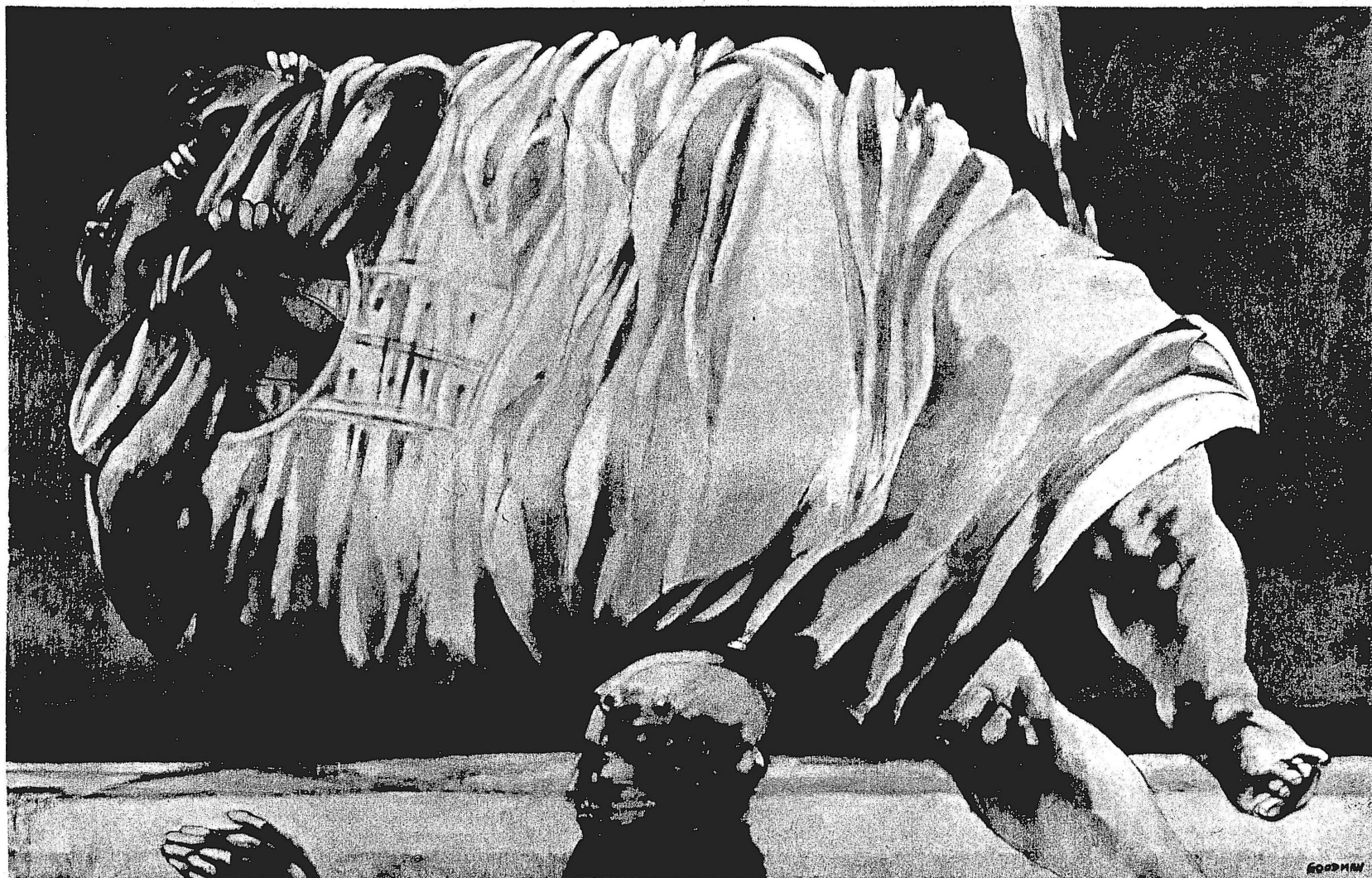


FIG. 37. Goodman: Find a Way, 1961 oil on canvas. 37 $\frac{3}{4}$ x 61



FIG. 38. Goodman: The Waiting Room,
1965 watercolor.
24 $\frac{3}{4}$ x 20

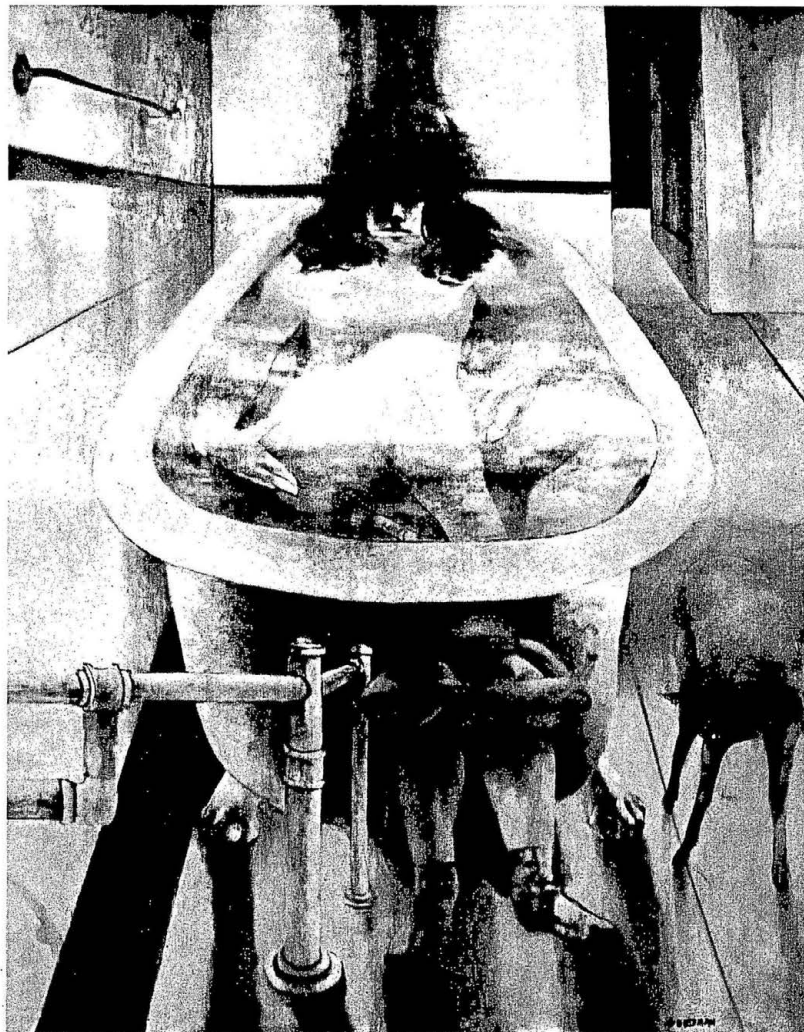


FIG. 39. Goodman: The Bath of Venus,
1961 oil on canvas.
59½ x 46½

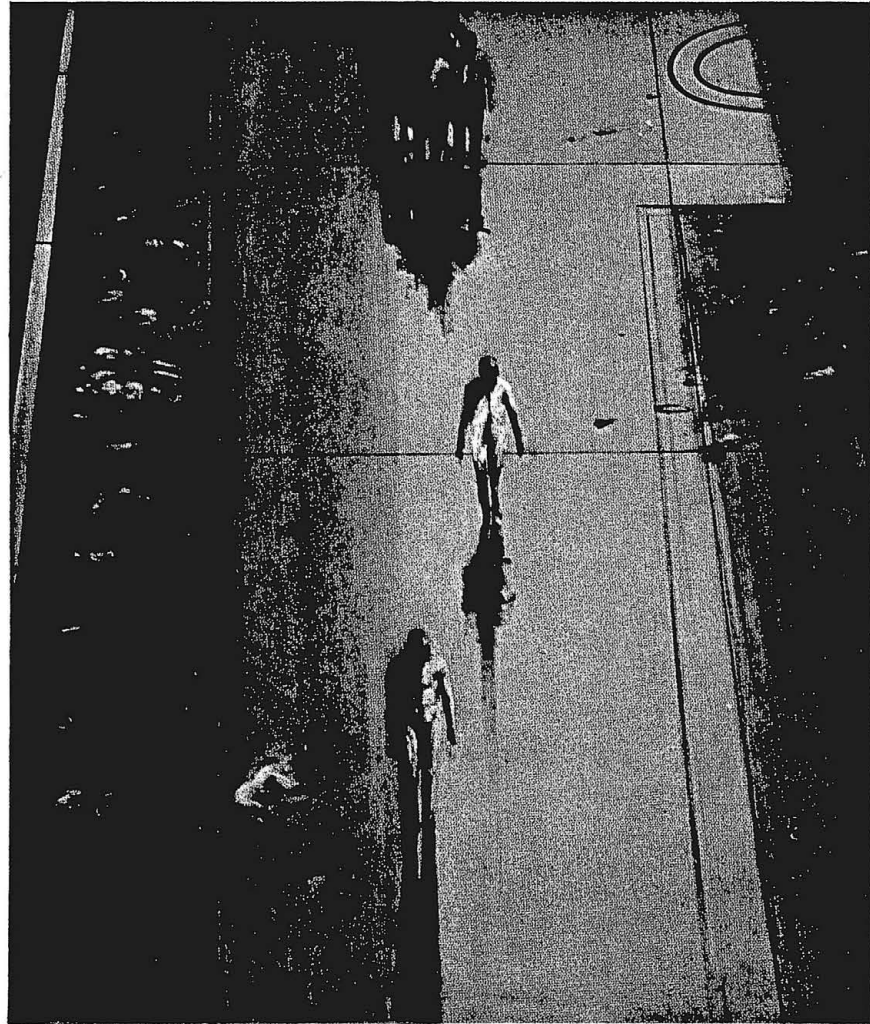


FIG. 40. Goodman: The Walk, 1963-64 oil on canvas. $83\frac{1}{2} \times 65\frac{1}{4}$



FIG. 41. Goodman: Woman Disrobing, 1974
charcoal drawing.
30 x 32



FIG. 42. Goodman: Girl With Arms Folded,
1972 charcoal drawing.
40½ x 29½



FIG. 43. Goodman: The Temptress, 1963
oil on canvas.
38 x 44



FIG. 44. Goodman: Room 318, 1971-72 oil on canvas. 76 x 97



FIG. 45. Goodman: Portrait of Five Figures, 1973-74 oil on canvas.
52 x 72

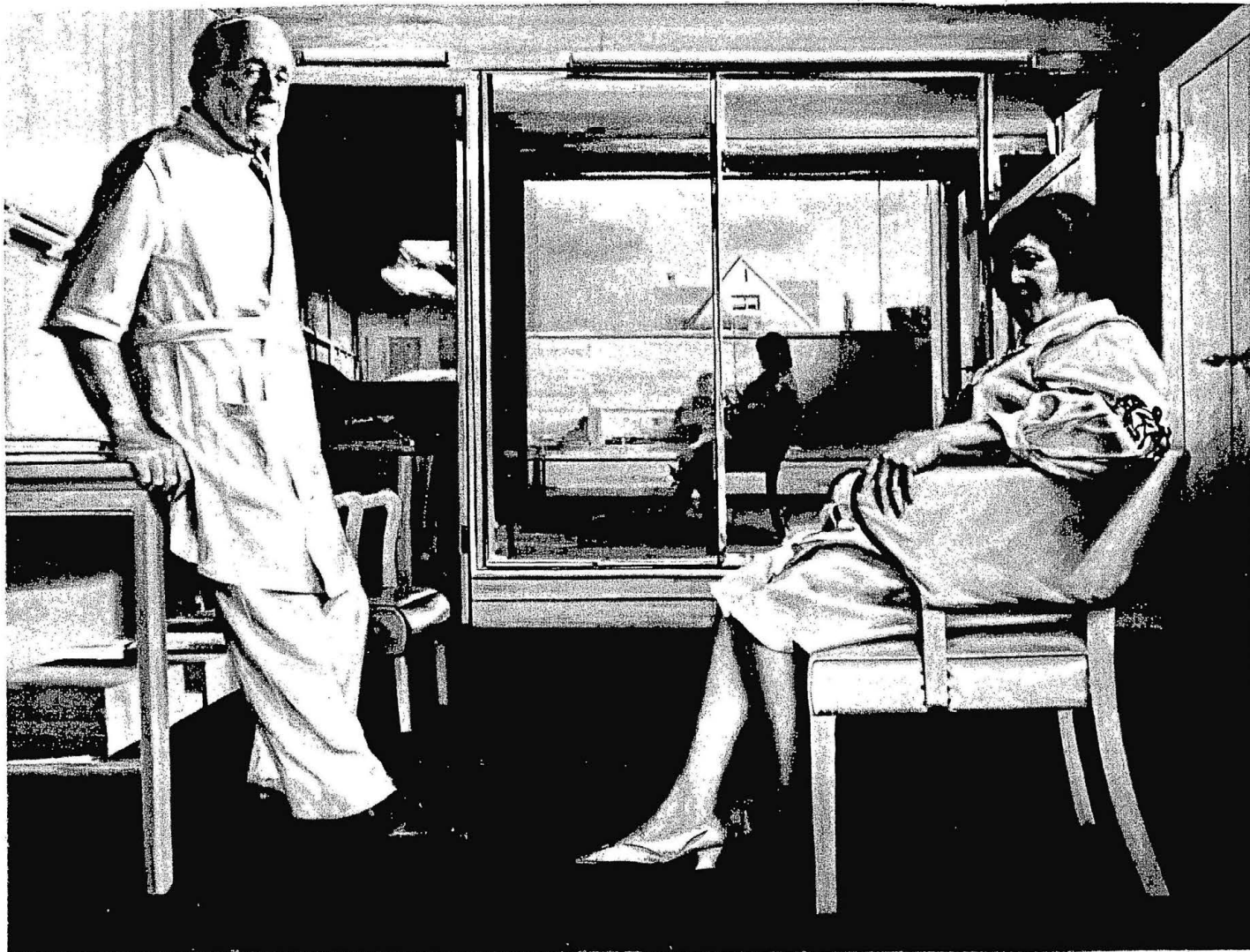


FIG. 45. Goodman: The Artist's Parents in the Store, 1973-75 oil on canvas.
58 1/4 x 76 3/4



FIG. 47. Goodman: Study for Lawn Practice, 1975
pencil drawing.
14 $\frac{1}{4}$ x 20 $\frac{3}{4}$

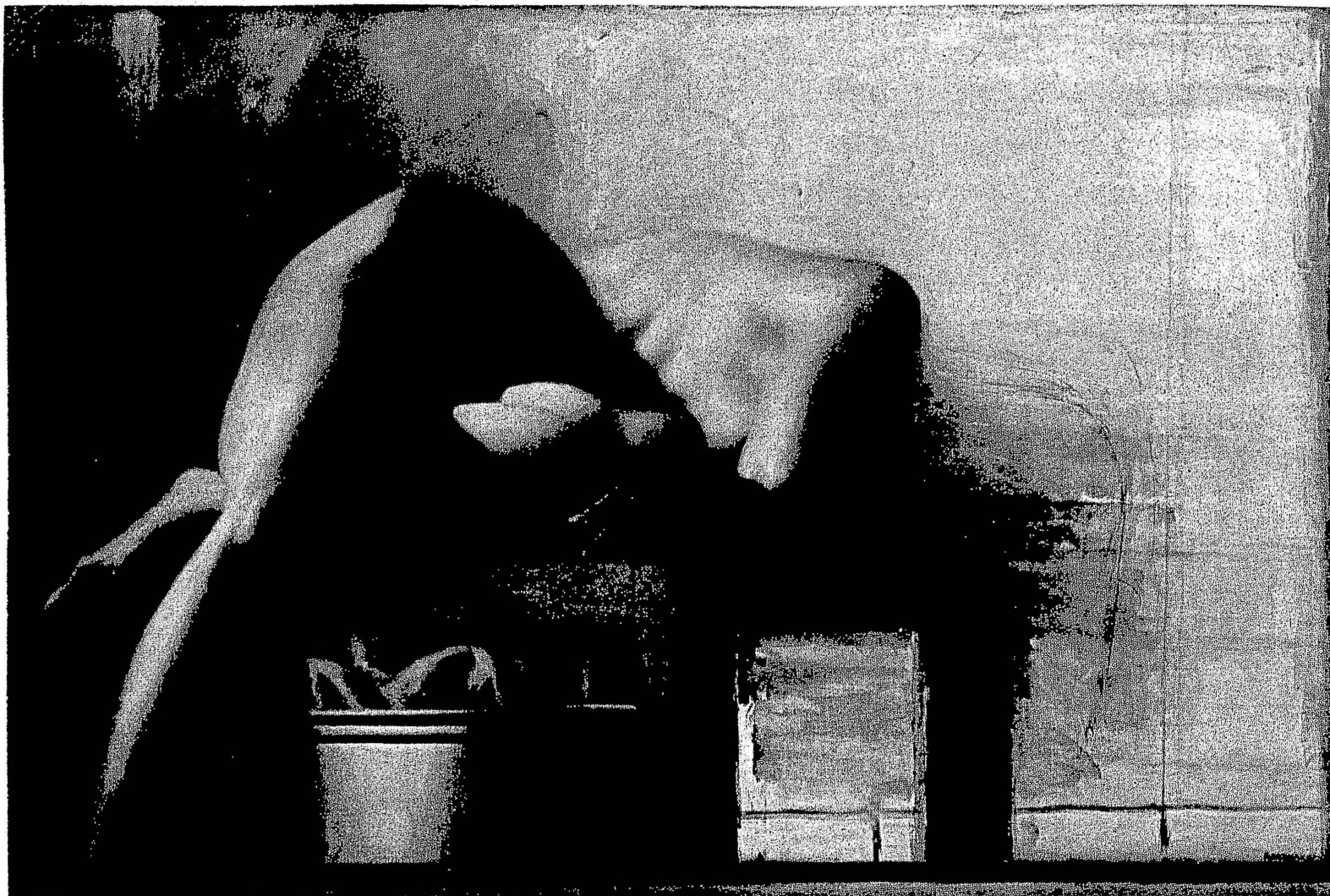


FIG. 48. Goodman: Nude on a Red Table, 1977-80 oil on canvas. 53½ x 78



FIG. 49. Goodman: Figure on a Table,
1979 lithograph.
27 x 33



FIG. 50. Goodman: Man Looking at Pregnant Stomach, 1986
charcoal drawing.
40 x 27½