

THE TUSCAN LANDSCAPE

OF TUSCANY





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STANLEY GRANITZ

Essays by

Stanley Granitz

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THE TUSCAN LANDSCAPES OF RICHARD UPTON

STANLEY I GRAND

Wilkes University

An old man dressed in a dusty blue shirt walks slowly up a long, winding incline to a spot overlooking a broad and fertile valley. Behind him stands a medieval castle, the highest point of the ridge. The artist's shoulder and then back at the landscape. Since his initial visit to Cortona in 1962, Richard Upton has returned every year, excepting only 1964 and 1977, to paint on a small mosaic panel. While in Cortona, he stays in the spartan visitor quarters of a convent run by nuns. A long element of ritual informs this series, which Upton acknowledges fully by retelling the artist's story in the same format: the acceptance, even embracing, of a single subject—have assumed the unmistakable form of an spiritual journey. The paintings linked to the artist's

rosary beads, become a matrix for the delineation of boundaries in an essential context of this spiritual quest. They have to have boundaries but they also have to change, to evolve, since he believes that truth itself changes. The very act of seeing or painting changes them to change while simultaneously new opportunities to explore the protean permutations requires a prolonged relationship and commitment like that which Upton has made to painting the countryside of Cortona. But his commitment is really inward.

Appropriately, working in a land where the layers overlay each other like palimpsests, he sees himself as an excavator, an archaeologist, who slowly removes the obfuscating surface in order to reveal what lies beneath the custom cultivated surface. Excavation, whether archaeological or spiritual, entails a sense of danger as the layers are removed and primary forces are revealed. In a country noted for its adherence to the Catholic faith, Upton is in search of the pagans, who went underground like the private artists in Anne Rice's novels or, better, in the short stories of H. P. Lovecraft.

As Upton's understanding of place deepened, the traditional landscape changes from a work that clearly fit into the idealized, classic Italian landscape tradition [Upton] described with investment in morphology or chaos. In describing the evolution of his Italian paintings, Upton has observed that initially they were concerned with "observing, analyzing,

looking, and they were perceived quickly [the paintings] came less about seeing."

Still he never allows what he knows to predominate over what he sees; indeed, he continues to work in front of the motif. He does not see the difference between the mind and the eye. Nonetheless, if I have to trust one when I'm working, it's the unformed eye. The tension between representation and abstraction, in other words, is essential to understanding Upton's Cortona landscape series. Unlike a

you get. The painting is a detached, scientific, observational. The characteristics of the work: the change in notation of abstract, all-over compositions for paintings, the increasingly agitated brushwork and tattered surfaces, and the orienting spatial elements. Whatever the shifts in method, the commitment to investigate the meaning of landscape has remained the same.

during 1992-1993, reflect the Italian landscape tradition as which has had a strong pastoral as Varro, Columella, Florace, and Virgil, portrays a concept of nature carefully husbanded for the benefit of man. Indeed, the present day view of Monte Sant' Egidio conforms closely with one described by the Epicurean poet Lucretius: "In the green and joyous vineyards, and a green stream runs in between

1. All quotations are from a conversation between the artist and author on June 14, 1995.

interspersed with pleasant fruits, and fenced by planting them in an orderly fashion. In the landscape of No. 83-7 [No. 2], we have a sense of a specific place observed. (Upton leaves his paintings untitled, preferring to assign an impersonal number that records each painting's year of creation and position within the series.) In these paintings, gentle transitions, brushwork and local color are used descriptively to delineate the contours of the landscape, treated rationally with a single controlling perspective. The painting is atmospheric with the suggestion of air interposed between the eye and distant fields. A rigorous geometry orders the painting, imposing a grid structure on the composition.

Historically, the classic Italian landscape tradition represented a marked and decided break with the preceding model. In the new style, the landscape, as Kenneth Clark reminds us in his pioneering study *Landscape into Art*, "lost its symbolic and religious meaning enclosed in each object. Landscape consisted of arranging these symbolic objects rather than depicting light and space. The break with this theocentric view coincided with the rise of mercantile cities during the late Middle Ages and the shift away from ecclesiastical and feudal economy." The earliest modern landscapes, Ambrogio Lorenzetti's *The Effects of Good Government in the Country* (1338–1339), shows us an urban, political setting—the Palazzo Pubblico or town hall in Siena, a short drive from Cortona.

Upton's initial acceptance of a rational perspective in his ultimate subject, of a subjective, subjective, subjective, like a gradual descent into darkness, a closing in, a doorway into the subconscious. As the pictorial and emotional

boundary between earth and sky gives way [No. 10], the eliminated from the landscape. Upton has argued that the Italian paintings "began with sky and land but the horizon line continually rose as the land ascended into the sky; it's seeing the universe metaphorically—as heaven and earth—and creating a relationship between the two."

The struggle to retain a balance between the rational aspects of earth and sky, the remnants of the classical tradition, is evident in his paintings and drawings from Ireland

where he lived in the 1980s. In 1989, darker, chthonian forces appear to take over

[No. 15]. Upton fights this tendency by holding on to a semblance of the classical tradition, imposing order on the chaos. The composition employs an organizing grid

and high-contrast colors that spread outward from the center that is Cortona. Nonetheless the painting has increasingly assume pinwheel compositions that spin or gyrate around a dark point in the composition, like a small airplane auguring

into the ground. In the 1990s, the center of gravity shifts to a quieted center that things fall apart, the center cannot hold. Mere anarchy is loosed upon the world. Dionysus, the god of chaos, is depicted as a riot of brushwork and color seeks to overwhelm the linear

order. The painting is a study in the use of color that moves from a

The artist's subversion of the rational tradition of Southern landscape might be seen as an embrace of the alternate, Northern tradition where ominous, threatening mists frequently hang in the thick branches of the dark piney forests of his wild, romantic, fantastic tradition—

2. Lucretius, *Titus Lucretius Carus on the Nature of Things*, trans. Thomas Jackson (Oxford: Oxford University Press, 1929), 198–199.

Upton does maintain that his palette changes with each visit in response to seasonal and rainfall variations.

Upton's palette changes, however, do not merely reflect meteorological phenomena. Rather, they reflect emotion and moods as well. The shift, in 1993, from a predominantly red/green palette, characterized by an exuberant yellow represents a coming to terms with his loss over the death of his mother. In the journal *Artforum*, 36 (1998), the James A. Michener Art Museum, has written:

One day he [Upton] ran into a nun (in the convent who needed help digging a flower bed, so he grabbed a pick and shovel and set about the task. When he had finished, to his surprise the sister returned with a box full of his mother's favorite flower. He remembers his mother had carefully collected and saved his mother's favorite flower. He remembers the experience and the effort of digging. He creates the energy that had been frozen by grief, and he produced a series of paintings dominated by the marigold color orange, yellow and green. Throughout the summer, while he made the paintings, he continued to tend

Finally, Upton's pictorial space, with its use of multiple vanishing points, directly contradicts the model developed by Poussin and other landscape tradition. Instead of receding parallel planes linked by a single-point framework, Upton substitutes a Chinese-like, inverted perspective of foreground and background of the other. Rather than being defined according to the laws

5. In wall panels that accompanied *Richard Upton: Ten Years of Landscapes*, which premiered at the Inman A. Michener Art Museum, December 20, 1998.

appear larger than the more distant, the relative scale

the forms is more fluid. Upton's use of multiple vanishing points only uses this way of organizing pictorial space undermines the mathematical basis of recession, but it also serves to activate, while simultaneously flattening, the composition. This characteristic clearly differentiates the landscapes of the modernism from the

space, represents a way of drawing. (This is not to say that Upton rejects drawing, in fact, just the opposite is true: "drawing is fundamental for me not as a preparatory way or as a robotic painting, but

may be something more on a page. It points therefore to the characteristics of painting: converging lines, diagonals and a vanishing point, and more emotive approach. Upton's earlier, more representational paintings, such as 83-7 [No.

a bar in order to track its progress across the sky. Like the cloud, the artist and the

of perpetual flux, Upton's work is a movement

standing: one recalls Plato's criticism of painting as an imperfect approximation of reality.

an ideal form freed from the demands of mimesis, Upton

paintings is that it's about painting *Being*. It's not about the representation of something outside the painting site that would require that it look like the prototype which is presented again. Perhaps more importantly, concentrating on the painting's "being" or, as Bill Berkson observed, on "the 'real' of the paint," Upton is able to capture "the look of the place [Cortona]—in [its] various aspects."⁶

How Upton looks or sees is an integral part of his working method. In conversation, he waits for some aspect of the landscape to strike him, for example the curve of a hill, the play of shadows, or the cliff or a ravine. Sitting in front of the landscape, he seeks to empty his mind of conscious thoughts and attain a state of *reser*. He is not concerned with the particularity of the subject. Almost ritualistically, he begins by laying down a number of strokes, building upon what he's set down. Like an actor and chorus, statement and response, each mark participates in an organically developing dialogue with every other mark. This surrealist, Jungian approach is Upton's pathway into his unconscious mind, and the resultant painting represents, on one level, his struggle to impose order on the accidental, the random, and the chaotic. At times, as in 91-3 [No. 26], a rational grid emerges and order is restored; other times, as in 91-11 [No. 27], the forms seem closer to Aesculapian nests of frenzied snakes. Regardless of the final outcome, this approach to painting ensures that the surface never becomes a mere exhibition of virtuoso brushwork, of painting from the underlying content.

6. Bill Berkson correspondence to Richard Upton dated 22 February 1994. Copy in possession of the author.

Upton's reinvigoration and redefinition of the visual arts and pictorial space seem almost mannerist. Like the great *seicento* Italian mannerists and their sophisticated patrons he knows the rules of the language of art. And he likes to play with the rules. Yet his intent is anything but mannerist; rather he seeks to revitalize an art that had become a "closed system that perpetuated itself." Going from a closed to an open system vitalizes the content at the same time.

Ultimately Upton is concerned with the visual arts as long ago from Hans Hofmann, whose legacy he knew from his time in the Bauhaus. He has more to do with understanding the relationship between the formal and the expressive. In painting Upton's Anglo-Italian parentage, it is interesting that this opposition of the expressive and the formal is also the defining difference between the pictures of the colorful English and the logical, schematic architectural drawings of the Italian. He believes in unchanging essences existing in the midst of constant change, and that these essences, for the immutable, has led him to the conviction that the only truth is the material truth. In his paintings the relationship between the rational, material, surface/subsurface, thick/thin, red/green, order/disorder, Northern/Southern boundaries (between the sky and the ground, between the earth and the sky) is a constant presence. By means of abstraction, he transforms the seen, the visual of the physical into an inwardly experienced affirmation, a personal truth, a modern redemption.

RICHARD UPTON'S CORTONA LANDSCAPES

Fred Licht

Collezione Peggy Guggenheim, Venice

In the early 1430s, Fra Angelico moved from Florence to Cortona. Looking from his monastery toward Lake Trasimene, he captured the magnificent view in a painting. Thus the first topographically recognizable landscape was created and a new epoch, the epoch of landscape painting, was born. The view captured by Fra Angelico served as background for a scene of the *Visitation*, a subject emblematic of man's ability to recognize and worship forces that are greater than he. In 1892, Richard Upton, having moved to Cortona under very different circumstances, became subject to a similar "Visitation." He too, expressed his response in terms of landscape.

It is easy enough to say "landscape." It is not quite so easy to define the premises, the opportunities, the difficulties and the satisfactions of this very peculiar subject matter that we today accept as a genre. Of course, although it was actually one of the last

Figure 1. The still-life paintings center on objects whose silhouettes define their shape and character. By transferring that silhouette to paper or canvas, the artist automatically captures their appearance and a good part of their characteristic essence. The outline of a vase, a lamp, a figure or an apple also gives the artist another fundamental characteristic of all objects: its center, with periphery and center curve. In evidence, the artist can continue his composition, inventing and inventing. The artist starts to the form of the surface on which he has chosen to paint his picture. Landscape, on the other hand, is characterized by endless extent. It has no self-limiting center; consequently, it does not submit to a main figure and still-life painting by having external limitations, are

which also has clear curves, ornaments, a center, and a periphery. To reconcile limitless, centerless landscape to a limited canvas which is immediately perceived by the eye is one of the most complicated undertakings known to man.

Until the late nineteenth century, landscape painting was a minor genre. Upton had the advantage of having had a firm experience of twentieth-century abstract painting. Abstraction is germinal to landscape painting, too, has no objectively perceivable dimensions or coordinates. The artist must furnish them in accordance to his own sense of space. It is just fortuitous happenstance that during the forties and fifties (when some resemblance to the real world was still perceived by the public and even by advanced critics) abstract painting was often discussed in terms of landscape.

Another peculiarity of landscape painting so obvious that it is usually forgotten is constituted by the need to reconcile the near and the far. For the true landscape painter, the soil underfoot and the distant horizon are of equal importance. Yet they belong to two completely different modes of perception. The earth one treads is palpably concrete. It can be touched, smelled, tasted, and even heard—heard as well as sighted—evanescent and fugitive.

After Fra Angelico's epochal deed of describing and painting a landscape, landscape painting gradually developed in two very divergent traditions. (Warning: like all simplifications, this division into two major developments must be taken with a great many grains of salt. In view of the present exhibition, it serves only as a sketchy background to the cultural changes which Upton draws.) Both traditions lead to the fifteenth century. In Italy, Fra Angelico's landscape is perceived as something that is comforting, bearable, and

sheltering, and essentially humane continues to predominate in his promise of a better world.

members in their environment. Though no longer a Garden of Eden, the Earth still reverberates with the memory of Paradise. Fra Angelico's landscape is a landscape with a seemingly infinitely distant vanishing point, never allows one to feel lost or menaced by the immense and distant vistas he sets before us. Human coordination and human reactions dominate. From its beginning, its landscape represents the world as it is, not as it should be. It is developed to its highest peak. In the seventeenth century, Annibale Carracci and Domenichino enlarge upon this

and go beyond the Venetians. They begin to endow landscapes with monumental grandeur. Landscape is seen as an analogue to the clearly understandable architectural structure of the universe. Domenico introduces it into the mainstream of Italian painting, and his successors introduce it into the mainstream of European painting. It is a surprising fact that

In the Netherlands and in the German speaking territories, a very different response to the landscape is given. The landscape is not a full expressive maturity in Rubens, Rembrandt, Kuisdael, Friedrich Caspar Davids, and Noëls. This tradition is based on a different perception of the world. A tragic note prevails. Man is an intruder in the world, under constant threat of exile, forever separated

from the immensity of the world. The landscape is a world of suffering, a world of pain, a world of

tion. If one looks at artists who act as hyphens between these disparate traditions one can do no better than the Antonello da Messina in Italy and Konrad Witz in Switzerland who start from opposite ends but are capable, each in his own highly idiosyncratic way, of reconciling cultural opposites.

American landscape painting of the nineteenth century grows to maturity in constant dialogue between the two major traditions even though at first the Classical vein (Cole, Bingham) tends to dominate. With Eakins, a more objective, independent view of the landscape takes entrance. Dispassionate distance from both earlier traditions makes itself felt. Neither northern lyricism nor southern lyricism is tolerated by Eakins. The same can be said, though with totally different aesthetic results, of French Impressionism.

But American landscape painting does not tell the whole story of American attitudes towards the landscape. For under Cole's classicizing tendencies, though Eugene's privileging of landscape and Eakins's steady setting down of visible realities, the experience of landscape is unlike anything to be found in landscape description in any other national tradition. One does not look for a sense of the sublime in American painting of the same epoch.

This strange new note is unlike the southern tradition in that it does not admit of any logical structure that makes one feel protected. It is unlike the southern tradition in that it does not threaten to overwhelm and annihilate the human realm. Instead, the experience of the quintessential American landscape is one of an immense indifference that eludes all human faculties. It is landscape before the act of Creation. When C. M. Anderson comes to it in the opening chapter of *My Antonia* (the narrator traveling at night through the Nebraska plains speaking of the "endless

no this of ideas. If there was a road, I had not made it out in the faint starlight. There was nothing but a flat, hard country all, but the material which countries are made. I had the feeling that I was going off behind that we had got over the

early, this is a landscape that can scarcely be translated into painting because it lies beyond human experience of landscape. It is no wonder then that the finest that was and the experience of landscape were rendered on canvas before the camera.

The great photographers of the thirties who photographed views of the dustbowl or of other abandoned streets in America are alone in having produced visual evidence of the majesty

abstraction of a tragedy that is the last painting of the

How then does Upton's landscape painting relate to the experience of landscape? How does he conform to or rebel against its traditions? How does he expand its repertory and its possibilities?

Upton's landscape painting, has described with great skill the endless modulations of Upton's subtle, unworldly, uncompositional motifs. In Upton's text, it becomes self-evident that the landscape is a

the modernist avant-garde. In *Cézanne to Abstract Expressionism*, his loyalty to a highly disciplined and sober vision and his respect for the limits of the painter's brushes? aesthetic ex-

SOME OF THE MOST FREQUENTLY SUPERCILIOUS CRITICISM OF EARLIER FORMS OF ART (AS HAPPENS IN CERTAIN MANIFESTATIONS OF POP ART, MINIMALISM ETC.). OTHERS, AND UPTON IS AMONG THEM, HAVE FOUND WAYS TO RECONCILE THEIR DEEP KNOWLEDGE OF AND THEIR RESPECT FOR THE PAST AS AN INTEGRAL PART OF THEIR CREATIVITY. BY THIS MEANS, I BELIEVE, THAT UPTON HAS MANAGED TO LEGITIMIZE HIS PRACTICE OF LANDSCAPE PAINTING IN A NEW AND THOROUGHLY CONTEMPORARY KEY. NOT THAT HE IS ALONE IN DOING SO. WILLIAM CONGDON, FOR INSTANCE, OR SEYMOUR REMENICK HAS, EACH IN A SPECIFICALLY INDIVIDUAL MANNER, WORKED IN THE SAME DIRECTION. FOR UPTON AND FOR THE OTHER ARTISTS BENT ON USING THE FULLNESS OF THEIR KNOWLEDGE OF THE PAST TO SERVE CONTEMPORARY PURPOSES, THE REVOLUTION BROUGHT BY MODERN ABSTRACTION HAS BEEN OF INFINITE VALUE

FOR THEIR UNDERSTANDING OF ABSTRACTION AS IT ASSURES ALMOST LIBERTY OF INVENTION AND EXPRESSION WHILE IT SIMULTANEOUSLY IMPOSES AN EXTREMELY RIGOROUS DISCIPLINE BENT ON AVOIDING FRIVOLOUS LICENSE. TAKE UPTON'S BRUSHWORK FOR INSTANCE. IF I MAY BE PERMITTED TO USE A TERM FROM MUSIC CRITICISM THEN I WOULD SAY THAT IT HAS THE TEXTURE OF A VIOLIN PART: IT HAS AN INDEPENDENT, NON-DESCRIPTIVE, CALLIGRAPHIC AND TEXTURAL MEANING WITHOUT EVER LIMITING ITSELF TO A FUNCTIONAL FUNCTION. IT HAS A CONTINUITY OF SURFACE THAT ENDS ONLY AT THE FINISHED WORK, WITHOUT SACRIFICING AT THE EXPRESSIVE NATURE OF EACH INDIVIDUAL STROKE. UPTON'S LANDSCAPE PAINTING IS A DIRECT LINE FROM HIS ARTIST PREDECESSORS ARE KEENLY AWARE OF THE WHOLE RANGE OF EXPRESSIVE VALUES INHERENT IN BRUSHWORK FROM MASACCIO TO REMBRANDT, RUBENS, VERMEER AND ALL THE WAY TO MANET, CÉZANNE AND MODERN ABSTRACTION. UPTON KNOWS HOW TO USE THIS AWARENESS OF A CONTEMPORARY PAST TO SERVE HIS OWN MODERN NEEDS.

UPTON'S CORTONA LANDSCAPE CAN BE THOUGHT OF AS A MODERN SYNTHESIS OF THE

COMPOSITIONAL DEVICES CLEARLY INDICATES THE ARTIST'S ALLE-

LANDSCAPE TRANSLATED INTO POST-CUBIST, POST-ABSTRACTION LOGIC. THE COMPOSITIONAL STRUCTURE, HOWEVER, IS ABETTED BY THE MORE FREQUENTLY OBSERVED CALLIGRAPHIC, EXPRESSIVE NATURE OF THESE PASTOSE STROKES WHICH CAREFULLY INFORMS UPTON'S LANDSCAPE. ESSENTIAL TO THE ENTIRE EDIFICE. AT THE SAME TIME, THE URGENCY WITH WHICH HE SETS HIS HAND TO WORK IS A CHARGE THAT MOVES IN QUITE A DIFFERENT DIRECTION THAT THE EVER-CHANGING, ELUSIVE CHARACTER OF THE LANDSCAPE'S POSITION AND SPACE. THE MOST ASTONISHING OF ALL IS HOW UPTON MANAGES

TO BEAR ON HIS LIMITED PRETENSION OF THE CORTONA LANDSCAPE BY STRUCTURED COMPOSITION (SUGGESTING A MONUMENTALITY) BY THE DARINGLY SMALL FORMAT SIGNALS "FRAGMENT" OF VERMEER'S AND FRIEDRICH'S LANDSCAPES WITH THEIR TRAGIC VISION OF A WORLD SO LARGE THAT IT ELATES AND DIZZIES THE HUMAN FACULTY OF COMPREHENSION—CREATE AN UNDERTONE THAT BINDS THE CORTONA LANDSCAPES TOGETHER. BY SUBTLY COMPOUNDING THE ENDURING LOGICAL STRUCTURE OF WHAT HE SEES WITH THE

CALLIGRAPHIC, UPTON MANAGES TO EXPRESS THE COMPLEXITY OF LANDSCAPE AND ITS ABILITY TO CONSOLE US AT THE SAME TIME AS IT OVERWHELMS AND ENGLUFS US.

THE RESULT IS ANOTHER MYSTIFYING EFFECT ONE CAN ONLY DESCRIBE AS A "FRAGMENT" OF VERMEER'S AND FRIEDRICH'S LANDSCAPES WITH THEIR TRAGIC VISION OF A WORLD SO LARGE THAT IT ELATES AND DIZZIES THE HUMAN FACULTY OF COMPREHENSION—CREATE AN UNDERTONE THAT BINDS THE CORTONA LANDSCAPES TOGETHER. BY SUBTLY COMPOUNDING THE ENDURING LOGICAL STRUCTURE OF WHAT HE SEES WITH THE CALLIGRAPHIC, UPTON MANAGES TO EXPRESS THE COMPLEXITY OF LANDSCAPE AND ITS ABILITY TO CONSOLE US AT THE SAME TIME AS IT OVERWHELMS AND ENGLUFS US.

In the end it is the mysteriously undeniably naturalistic quality of a painting that determines the character and worth of an artist's work. The unanswerable question raised by Upton's paintings is as important in this regard as any other question that can be logically affirmed. Here are some of the enigmas that have bound to draw up a very different list of his own:

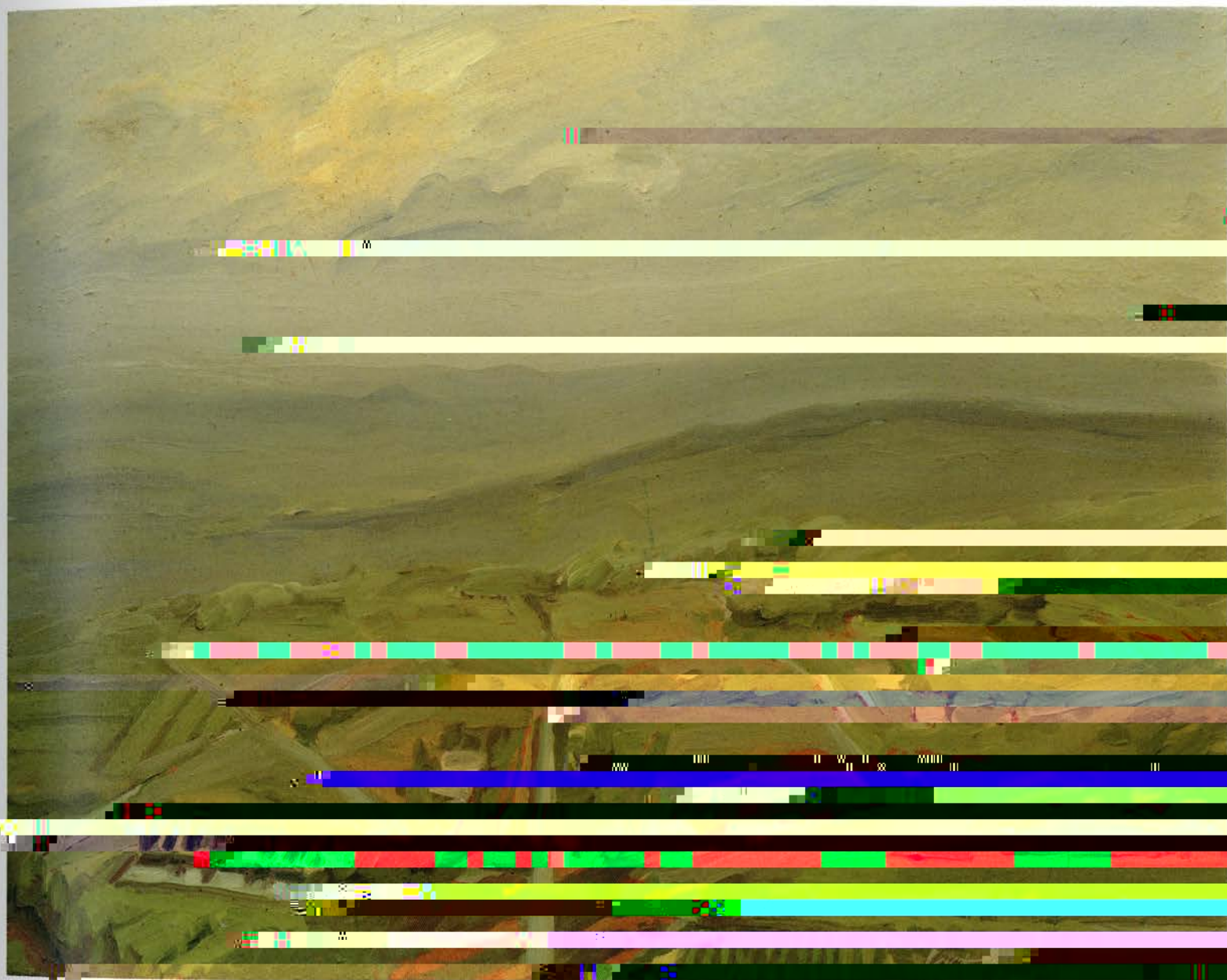
1. There is an immediate suggestion of light in Upton's landscapes. Sometimes concentrated, sometimes diffuse, sometimes intense or muted. But there is never a hint of a light source, no legible shadows that indicate where the light is coming from. This gives his landscapes a breathtaking suspense. Light, the most fugitive element of landscape, is here ennobled with a quality of mystery and grandeur.

2. For all of Upton's love of Cortona, the city, the tower, the an integral part of the Tuscan landscape, never appears in his paintings and yet seems to exert a spell over the paintings.

enjoy the skill and the exuberance of the brush's adventure from close up. The paintings place us in a place that is clearly indicated by the artist's intention.

one of us is bound to draw up a very different list of his own: one of extreme proximity to his landscape, while at close range we retain a definite impression of the vastness of his landscape space. The primitive and potent magic of "protopo" reigns over these paintings. Fragment metamorphoses into totality. Dürer's *Räsenstück* unleashes a similar sensation. In calling on Dürer, I do not imply any comparison whatever. I merely mean to illustrate the same phenomenon.

4. Some of the paintings—and they are frequently the most serene and modest, deeply moving ones—summon up inner memories or fusions of my own past. I cannot look at Upton's Cortona landscapes without hearing the phrases of Mahler's *Das Lied von der Erlösung*: "Ewig. Ewig."



1 Untitled/Cortona, 1982
(P82-0)



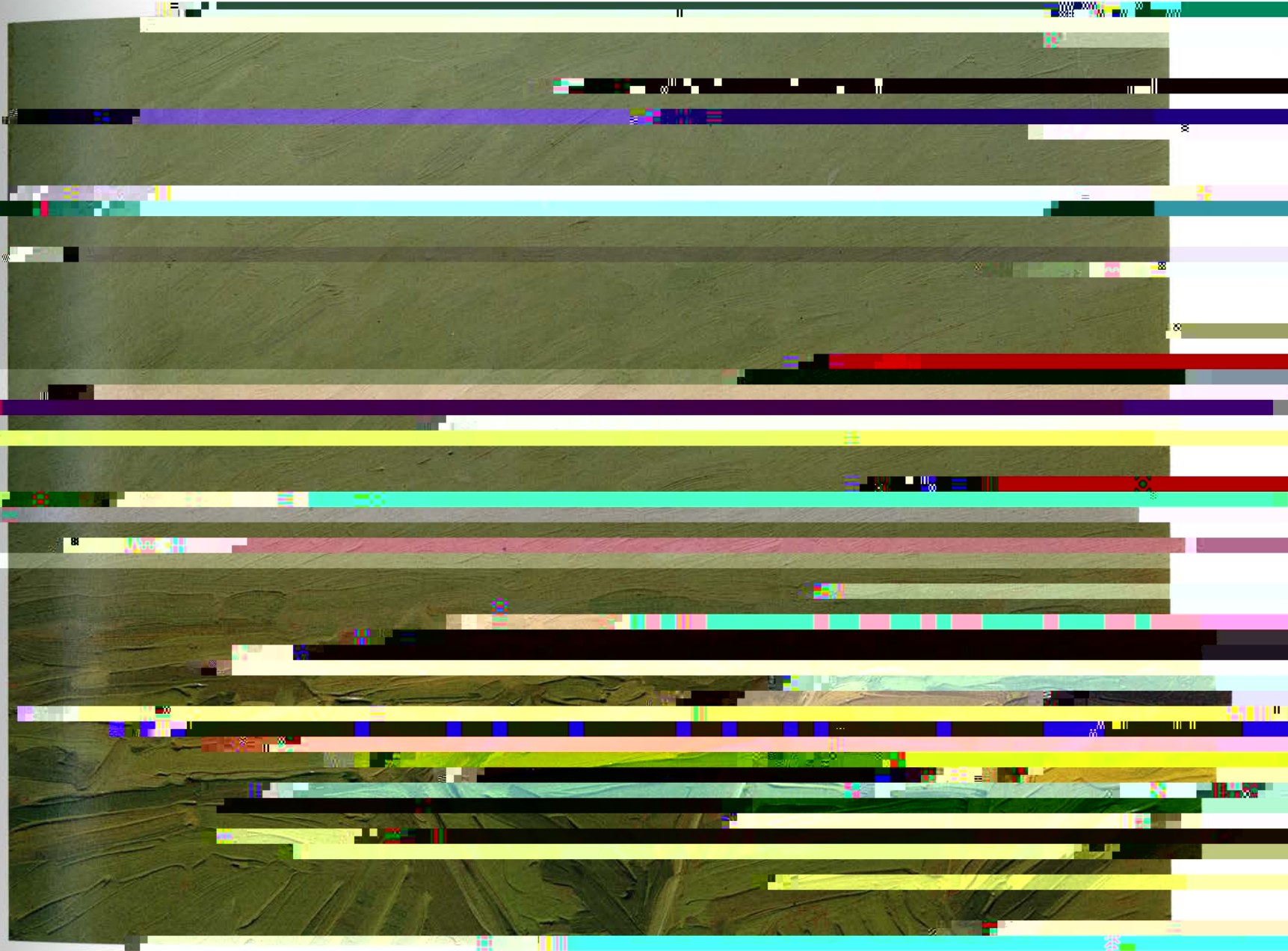
2 Umberto Boccioni, 1983
(P88)



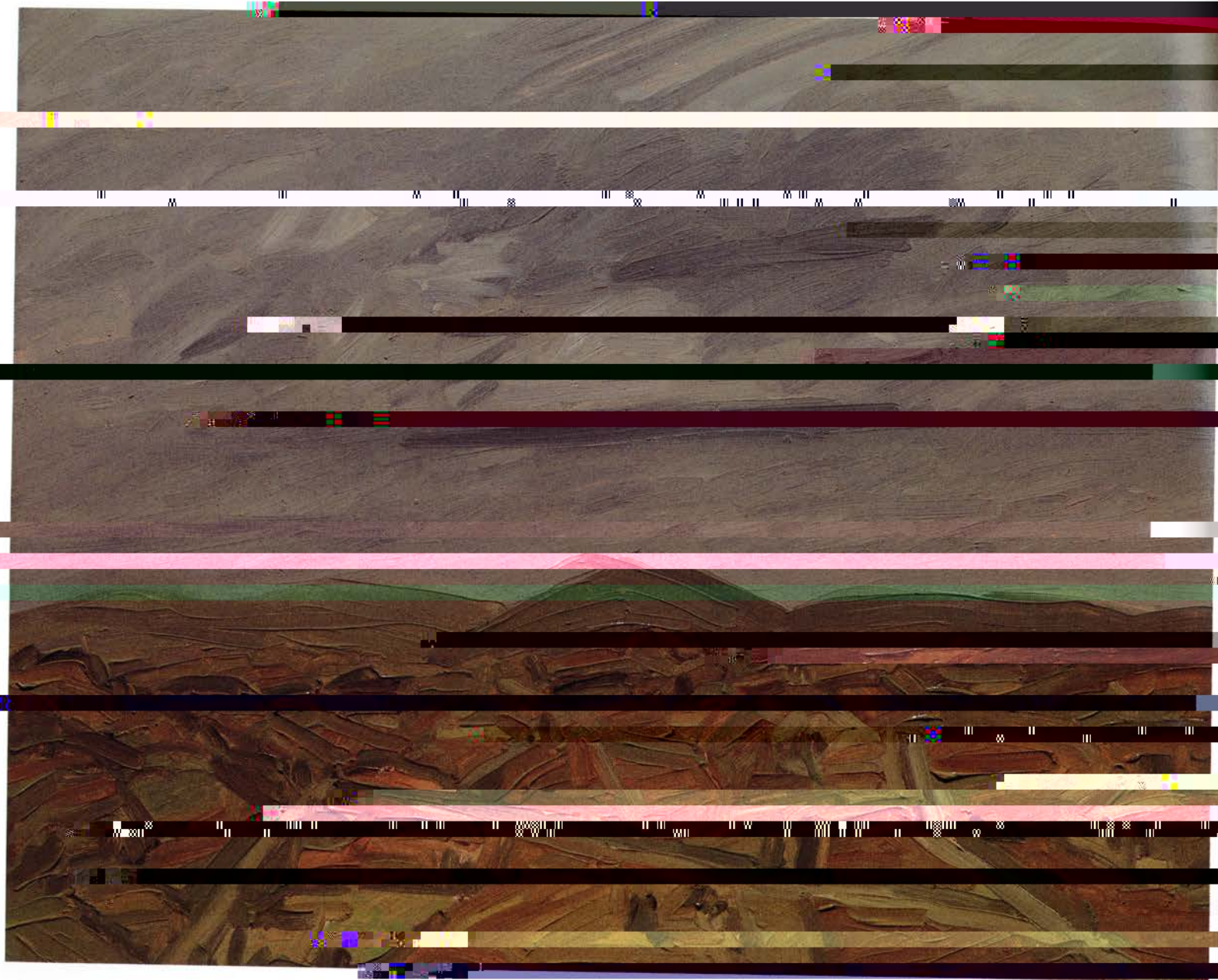
3 Unit 30, The World, 1750
(P. 10)



5 Untitled (P85-9) 1985
(P85-9)



8 Unità/Cortona, 1985
(P85-18)



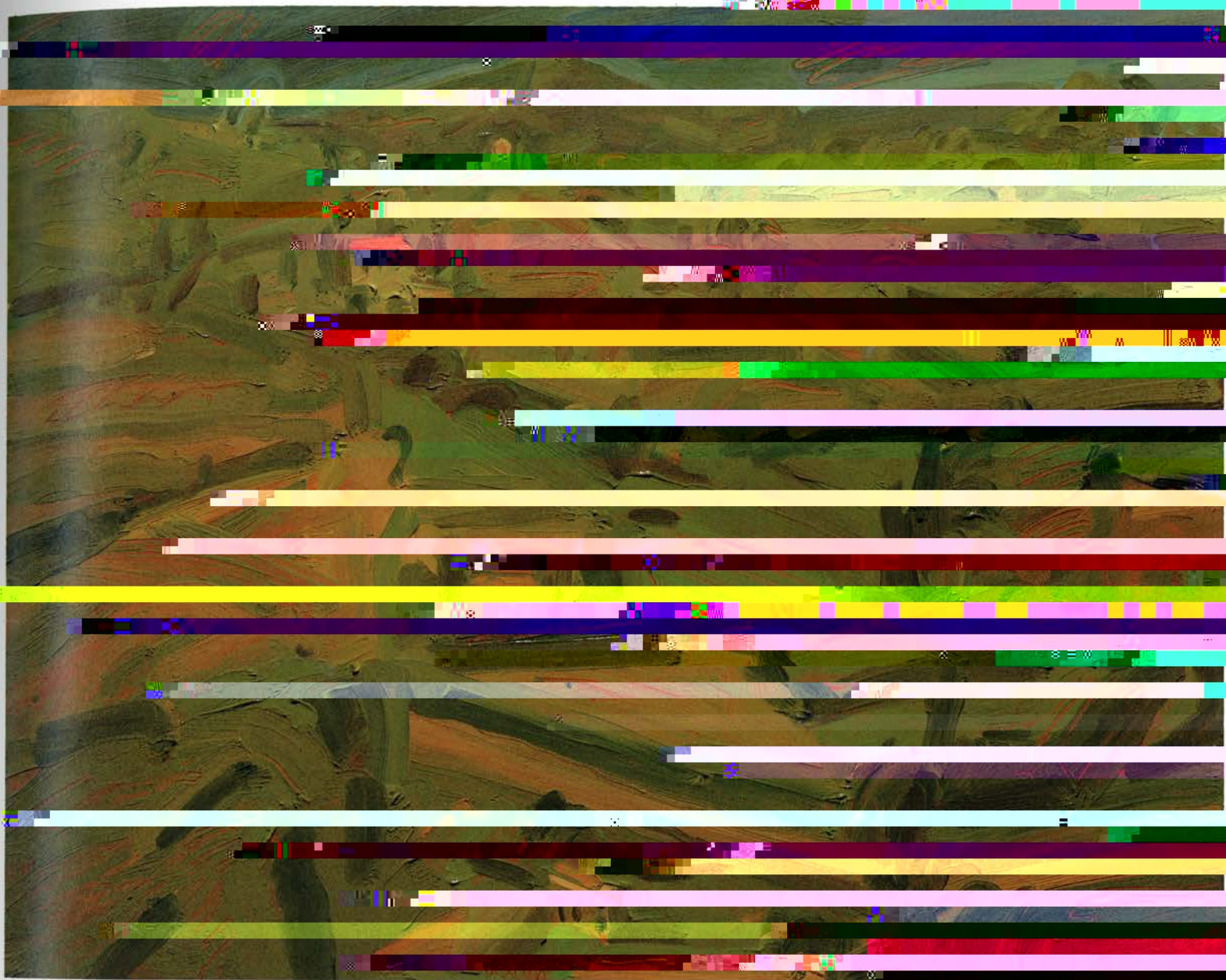
10 Untitled/Cortona, 1986
(P86-153)



12 Untitled/Cortona, 1987
(P87-8)



13 Untitled/Corbis
(P88-1)



14 Untitled/Cortona, 1899
(P804,1)



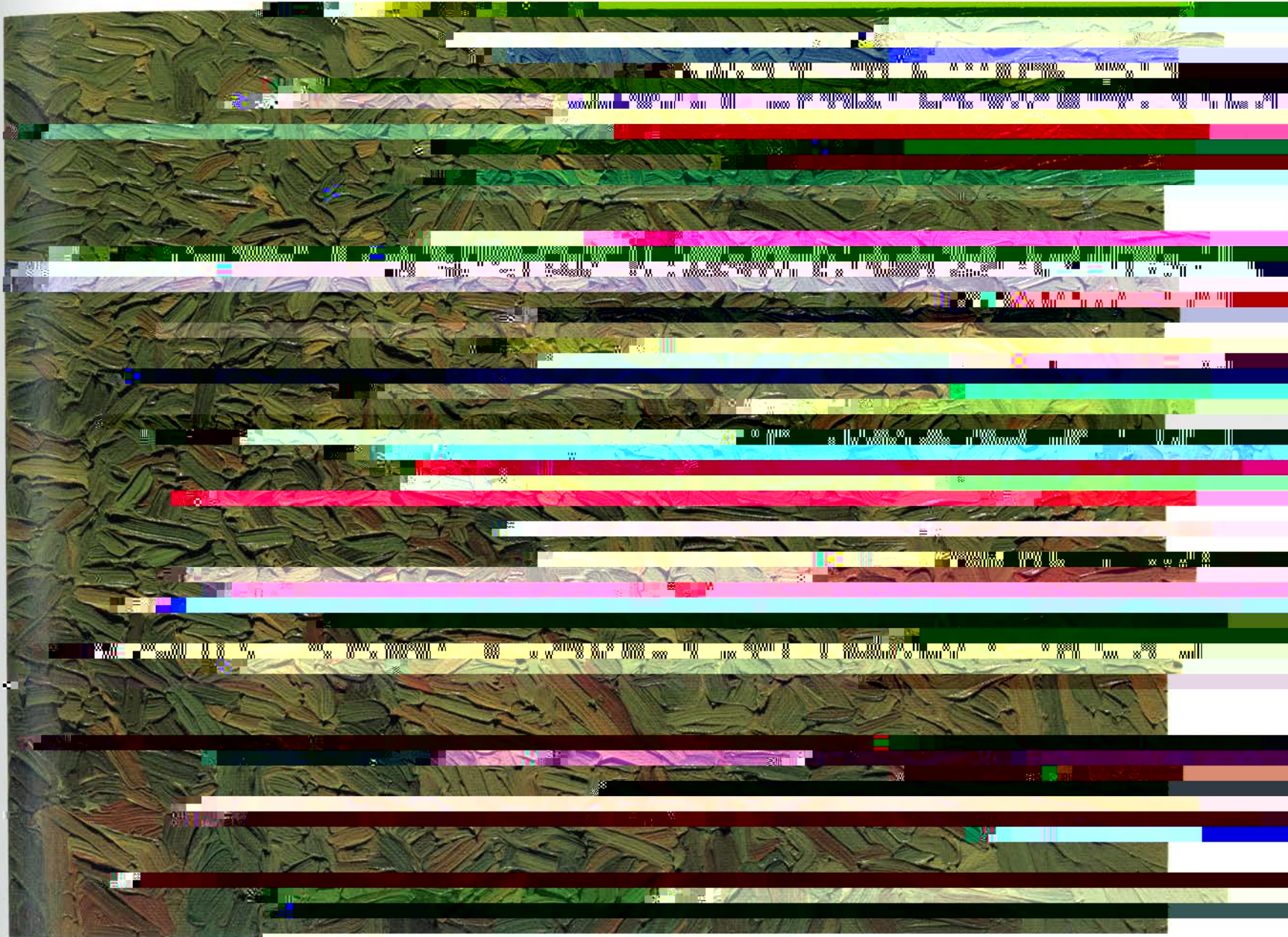
15 Untitled/Cortona
(P89-24)



16 James Carroll, 1996
(P90-4)

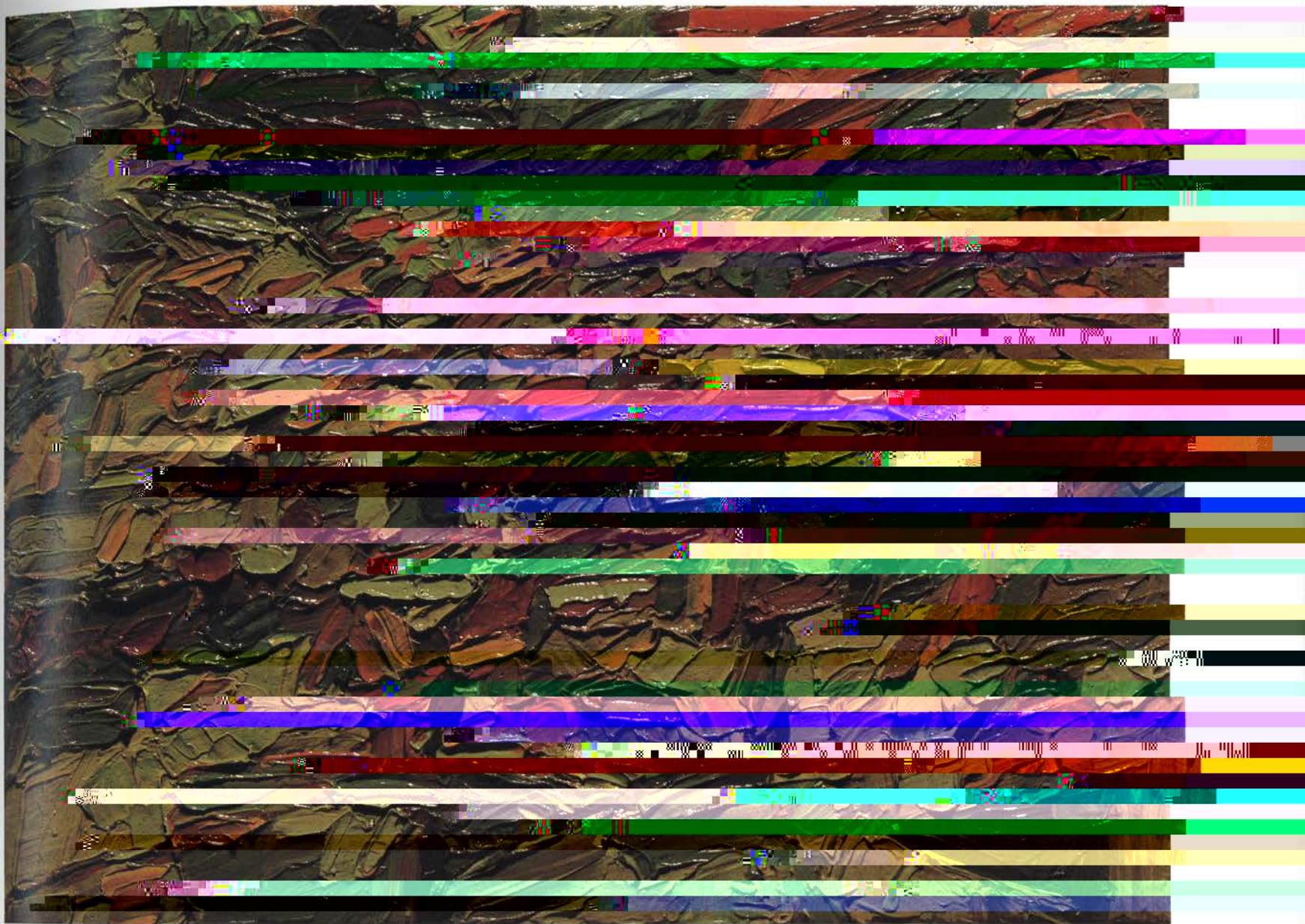


21 Untitled/Cortona, 1990
(P90-13)





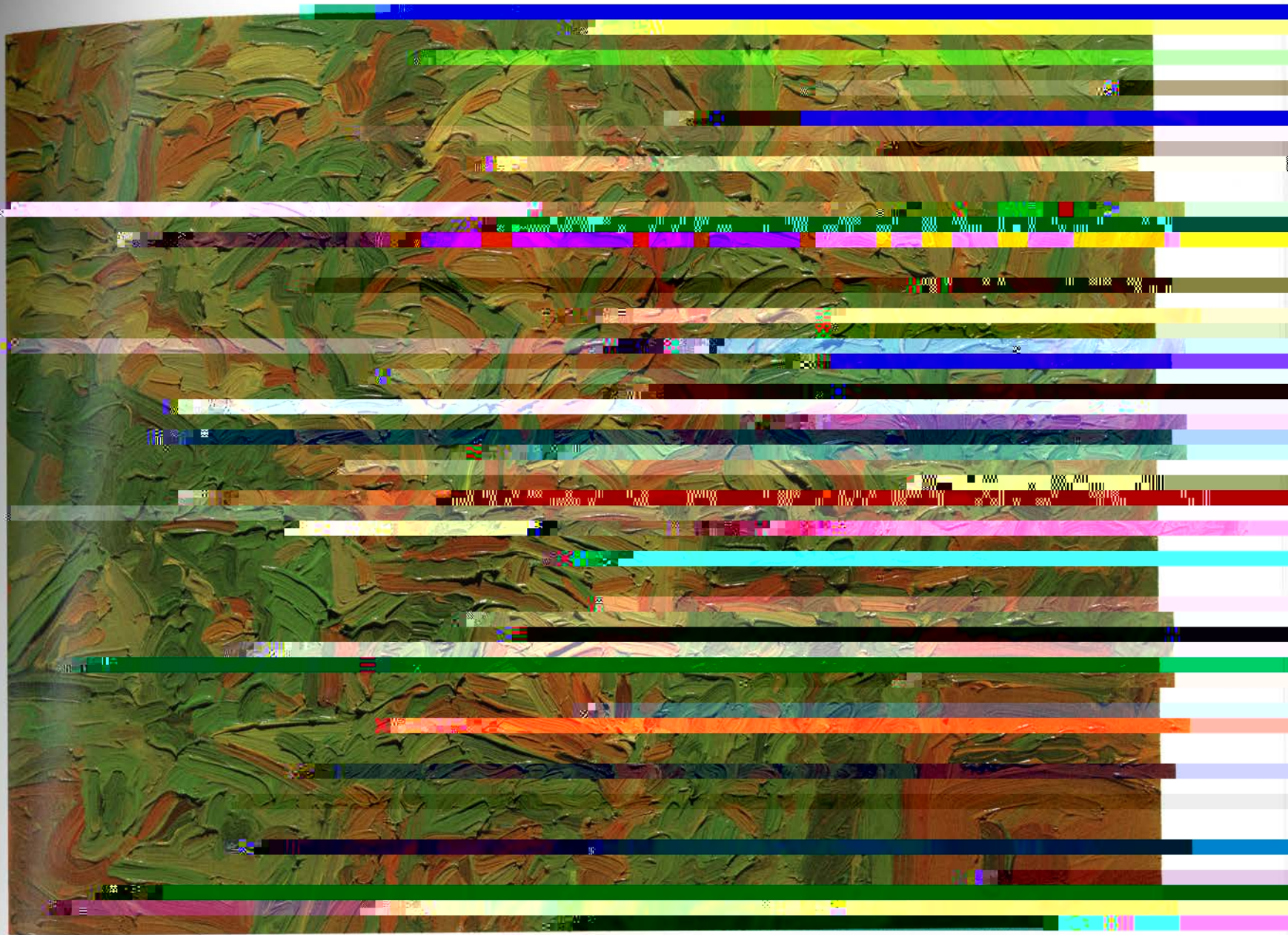
26 Untitled/Cortesia, 1991
(P91-3)



U. Boccioni, *Untitled/Cortona*, 1991
(P91-32)



33 Untitled/Cortona, 1992
(P92-13)



34 Untitled/Bortona, 1992

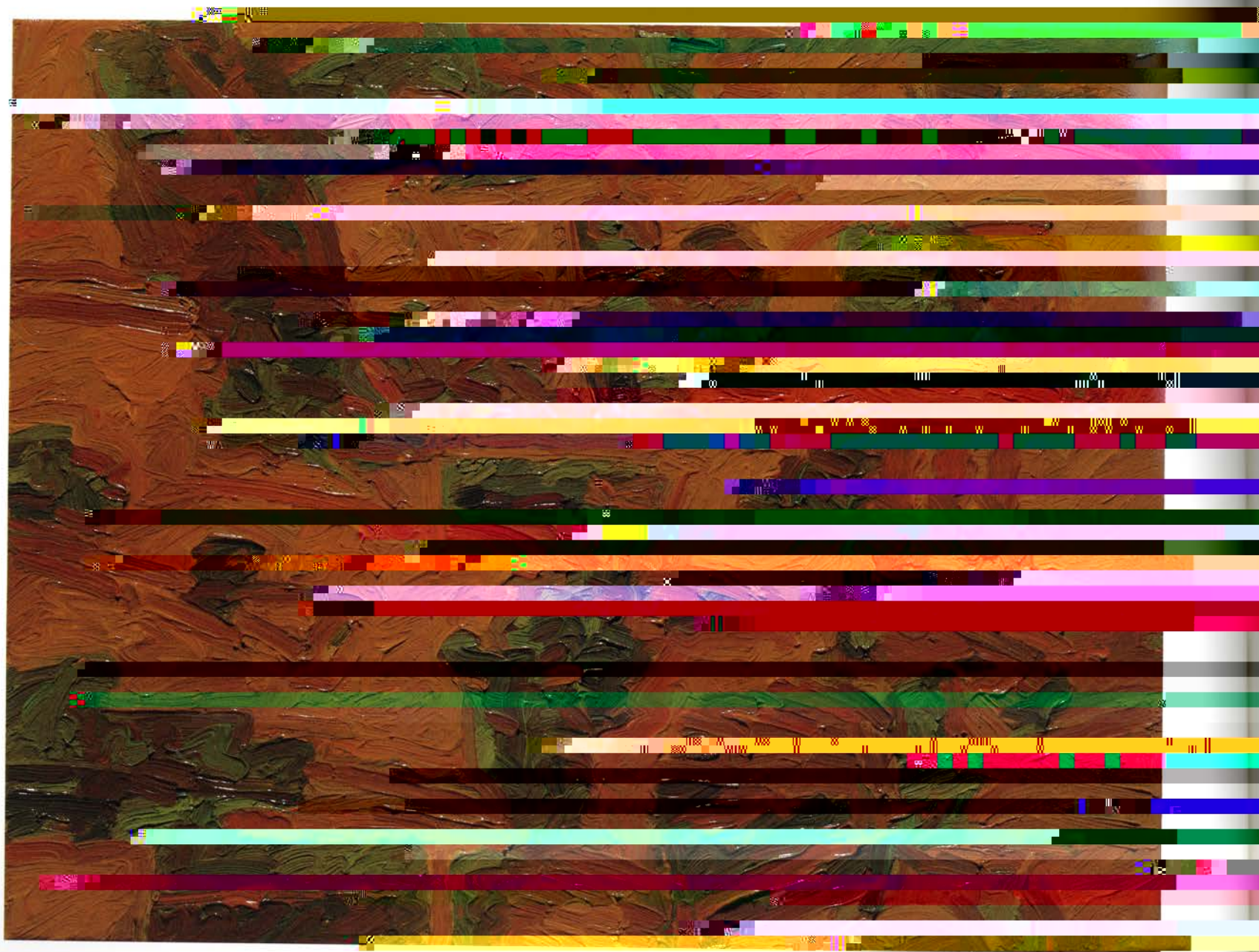
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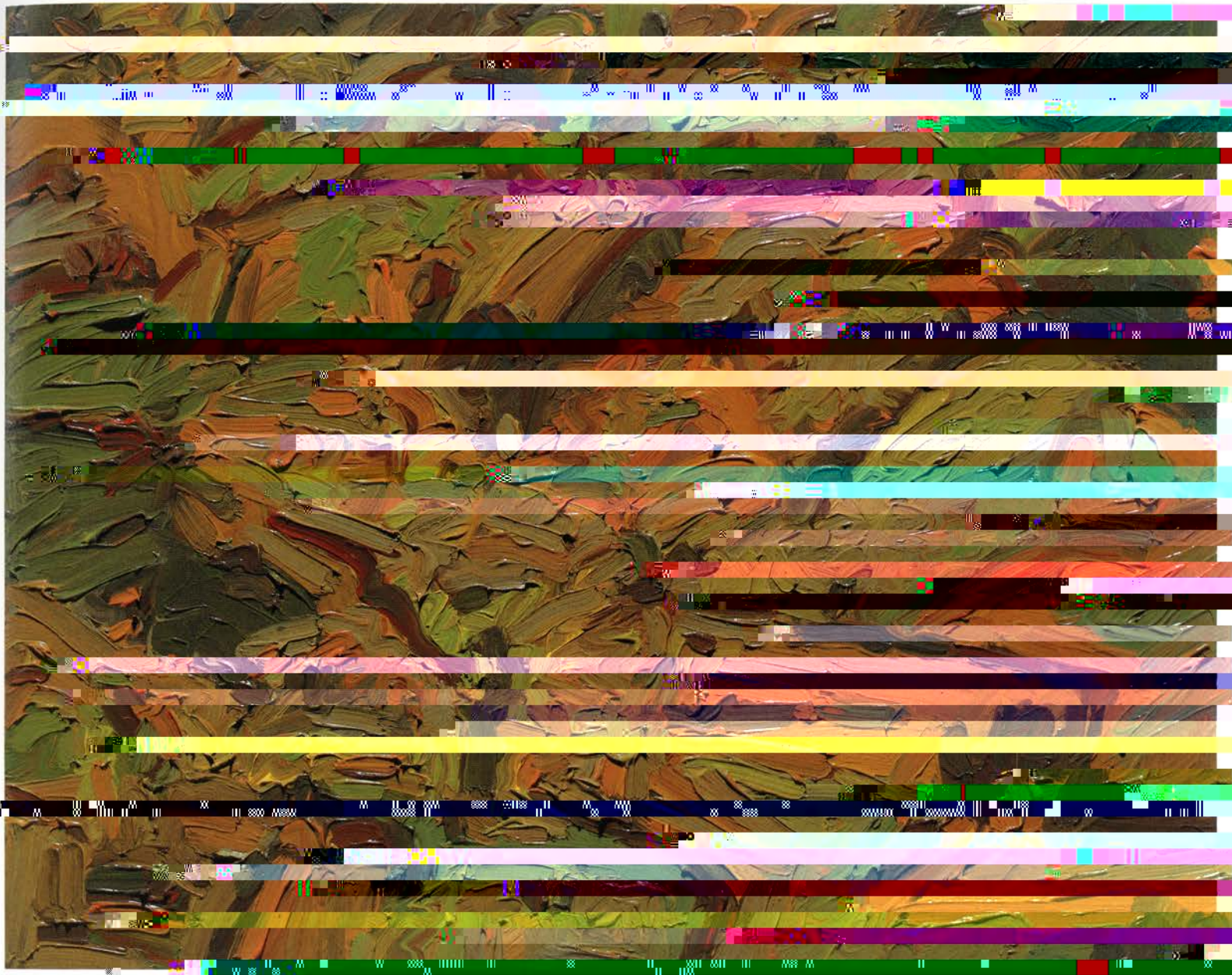
36 Untitled/Cortona, 1993
(P93-3)



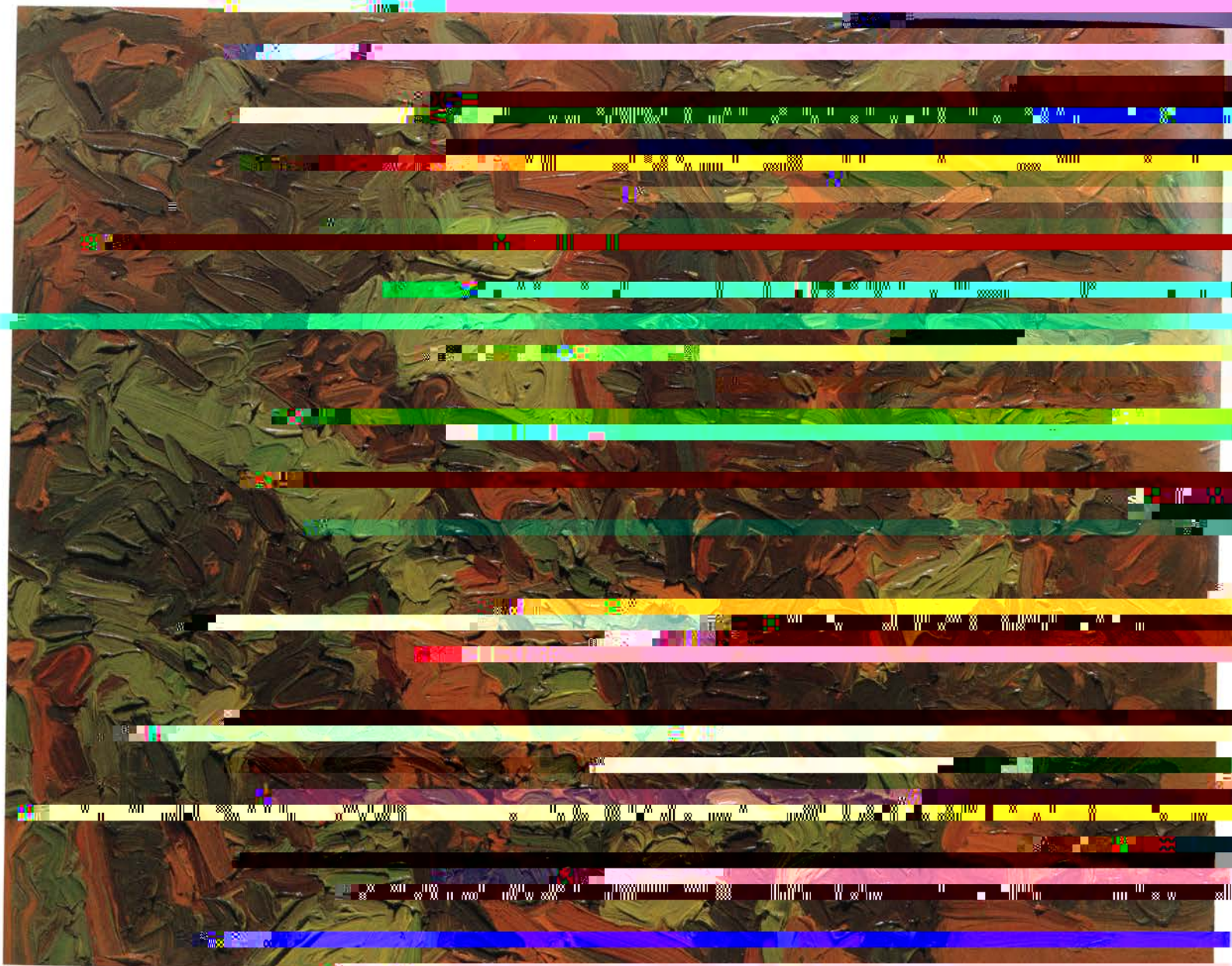
38 Untitled/Cortona, 1993
(P93-10)



42 Untitled/Cortona, 1993
(P93-24)



45 Untitled/Cortona, 1995
(P95-6)



46 Untitled/Corona 1995
(P95-7)





49. Untitled/Cortez, 1995
(P. 49)

CHECKLIST OF THE EXHIBITION

Note: All the paintings in the exhibition are of the same size, 16 inches square, unless otherwise indicated in the exception of Catalogue Number. The size of each is 16 inches square, unless otherwise indicated in the exception of Catalogue Number.

- | | | | |
|--|---|---|---|
| 1. Untitled/Cortona
1982<
[P82-9] | 8. Untitled/Cortona
1985<
[P85-18] | 15. Untitled/Cortona
1989<
[P89-14] | 17. Untitled/Cortona
1989<
[P89-17] |
| 2. Untitled/Cortona
1983<
[P83-2] | 9. Untitled/Cortona
1985
[P85-9] | 16. Untitled/Cortona
1989<
[P89-16] | 23. Untitled/Cortona
1990<
[P90-23] |
| 3. Untitled/Cortona
1983<
[P83-13] | 10. Untitled/Cortona
1986<
[P86-15] | 18. Untitled/Cortona
1990
[P90-5] | 24. Untitled/Cortona
1990
[P90-24] |
| 4. Untitled/Cortona
1985
[P85-7] | 11. Untitled/Cortona
1987
[P87-7] | 19. Untitled/Cortona
1990
[P90-6] | 25. Untitled/Cortona
1991
[P91-5] |
| 5. Untitled/Cortona
1985-01
[P85-01] | 12. Untitled/Cortona
1987-01
[P87-01] | 20. Untitled/Cortona
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1995<
[P95-10] |

RICHARD UPTON

Born: Hartford, Connecticut

Resides: Saratoga Springs, New York

RECENT EXHIBITIONS

1997

Sonderegger Art Gallery, Wilkes University, Wilkes-Barre, PA
"The Italian Landscapes of Richard Upton"

1992

Cortona, Italy
"The Italian Landscapes of Richard Upton"

1996

National Academy of Design, New York City
"Collection Update: Recent Acquisitions"

1991

Everson Museum of Art, Syracuse, New York
"The Chronicles of Richard Upton"

1990

Condesa Gallery, New York City
"Paintings"

Krannert Art Museum, Champaign, Illinois
"The Italian Landscapes of Richard Upton"

1994

Philadelphia Art Alliance, Philadelphia, PA
Ireland, "Images of North"

1990

The Grey Art Gallery and Study Center, New York University
"The Century"

1993

James A. Michener Art Museum, Doylestown, Pennsylvania
"Richard Upton: Ten Years of Italian Landscapes"

1989

Cortona, Italy
"Twenty Years of Artists at Cortona"

SELECTED LITERATURE

- American Cultural Center. "Jean-François Millet." Exhibition brochure, Paris, 1971.
- Boyers, Robert. "The Attack on Value in 20th Century Art." *History of Art*, vol. 11 (1989).
- Brenson, Michael. "The New View / De la Denim aux Bouteilles aux Scars." *The New York Times* (July 15, 1990).
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- Gaugh, Harry F. "Richard Upton: New Work, New View." Exhibition brochure, Denison University, Granville, Ohio, 1971.
- Georgia Museum of Art. *City on a Hill: Twenty Years of Artists at Cortona*. Exhibition catalogue, Georgia Museum of Art, Athens, 1984.
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- Kalamazoo College. "Artists and Artmakers Invitational." Exhibition brochure, Kalamazoo, Michigan, 1973.
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- Minnesota Museum of Arts. "American Drawings USA." Exhibition brochure, Minneapolis, 1969.
- Moore College of Art. "The American Drawings." Exhibition brochure, Philadelphia, 1978.
- Monona State University. "A Retrospective Exhibition." Exhibition catalogue, Elvehjem Art Center, University of Wisconsin, Madison, 1977.
- Musée Denon, "Sept graveurs un sculpteur de médailles." Exhibition brochure, Chalon-sur-Saône, France, 1973.
- Nelson-Atkins Gallery. Exhibition catalogue, Kansas City, Missouri, 1961.
- Schmeckebier, Laurence. "Portfolios by Richard Upton." Exhibition brochure, Davidson Art Center, Westfield, Massachusetts, 1971.

SELECTED PUBLIC COLLECTIONS

Shapiro, David. *Richard Upton: New Drawings, Ireland and Italy.*
Exhibition catalogue, Forthcoming.

Bibliothèque Nationale et Cabinet des Estampes, Paris

Silver, Kenneth E. "Richard Upton at the Michigan Art Museum."

Michigan State University Art Museum, East Lansing, Michigan

Skowronski, Tom. "Landscape Demolished: Landscape at the End of the Century." *Artforum*, 38, 10, October 1999, 100-101.

Montreal Museum of Fine Arts, Montreal, Quebec, Canada
Museum of Modern Art, New York

Sozanski, Edward J. "The Art of Richard Upton: Ten Years of Italian Landscapes." *The Philadelphia Inquirer* (March 11, 1994).

Museum of American Art, New Britain, Connecticut

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Zimmer, William. "A"

HONORS AND AWARDS

Academician, National Academy of Design, 1995

Ballinger Arts Foundation, 1995, 1996

Richard A. Florsheim Foundation, 1991

Artists for Environment Foundation, NEA, 1972-1973

Fulbright Grant, Paris, 1964-1965

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