

# Edmund Spenser



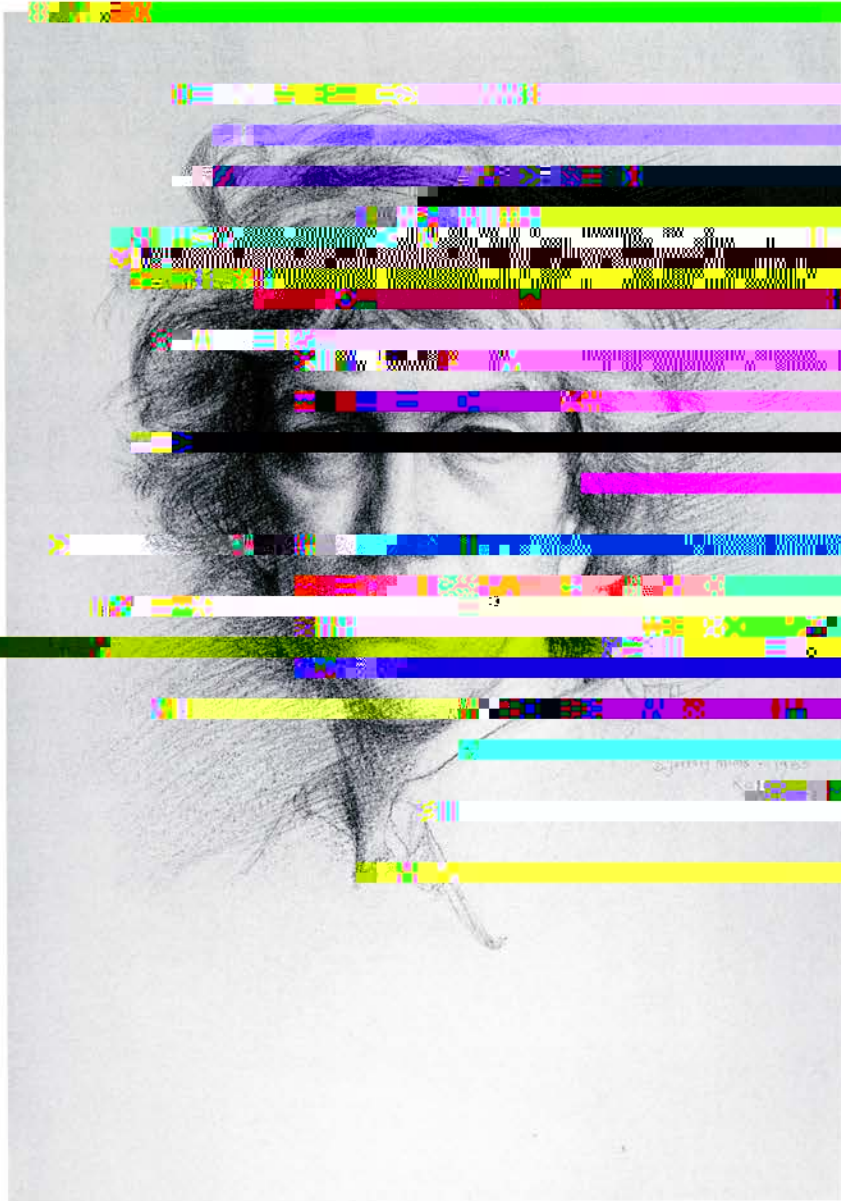


Edw. G. ...

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MYTHOLOGIES

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Portrait of Edward S. Rindt

Edward

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February 20-M

The Year 2000 DE. κ

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# The Timeless Present

Time present and time past  
Are both perhaps present in the future  
And time future contained in time past.  
If all time is eternally present  
All time is unchangingly contained  
One in the other, and the same,  
Without end and without beginning.

T. S. Eliot, "Burnt Norton"

inspiration from the Classical tradition, and paying frequent tribute to the Old Masters, Schmidt was a classicist in the sense that he was a frequent subsequent visitor to the American Academy and

His time spent in Rome clarified time. An historical site of a temple dedicated to Minerva, Schmidt is part of that world. He is not a provincial artist; he is not a New York artist. Rather he is a Western artist who is both heir to and perpetuator of a great tradition. That tradition is Classical Humanism, which in visual terms always centers on the human figure. The concerns of Humanism are expressed by means of and through the art among the centuries between roughly 600 B.C. and 200 A.D. At the onset, we see the genesis of a younger civilization coming into contact with an older culture and transforming its culture.

and harmoniously with the present, where fashionably dressed women talk animatedly on cell phones in the intercolumnar spaces of an antique temple filled in by a baroque architect. Or, to give another example, a reality where the distinctions between pagan and Christian seem to

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block, within a century, however, these magnificent, perpetually followed by the High Classical remote

Perioploneesian war. The fourth century B.C. began with a new sense of quality and ends with an expanded range of images in the Hellenistic era. In this progression from youthful idealism to duty to compassion we see a microcosm of the human

that the Greeks made their gods human and their humans divine.

Perfection of physical form became a different from the Greek ideal.

After two and a half millennia, human form have not been exhausted. (That the neglect of favor among certain artists during part of the last century is, relatively speaking, of small import.) As our civilization becomes ever more complex, the tradition of figurative art has become ever more nuanced, self-referential, and weighty. The old tension between idealism and realism, between improving on nature instead of merely "aping" or copying it, has become a new one: many historical and aesthetic ideas are being rediscovered in the archaeology of painting.

Understanding a tradition of course presupposes that the tradition is as old and venerable as literature or painting. Certain erudition is to be expected. The Renaissance tradition of painting is a tradition that deals with

ideas. Selecting from a large lexicon of forms and subjects, Schmidt employs visual and literary quotes, puns, and narrative distortions, to create multireferential paintings. Unlike the pure abstractionists, his hermeticism is not one of form but of subject. In this he differs from the Surrealists and metaphysical painters than to the formal Modernists. He is viewed as reactionary. As Edward Lucie-Smith observes in discussing Schmidt's *Nocturne*: "Contemporary artists have, in fact, been

an intermediary discovery: that, thanks to the chasm opened by Modernism between the art of the twentieth century and the more distant past, Old Master sources now share the kind of 'otherness' which was once attributed only to non-Western art."<sup>11</sup>

Schmidt's use of the Old Masters is not an appropriation strategy. His is a sincere, not ironic, use of the past. It is universal, and inexhaustible. He should be seen as a pure history painter: His works are both more ambiguous and less didactic. Rather he seeks an intensification and deepening of the visual experience. We should not be surprised that this requires some work on our part as second-level viewers.

Schmidt's own method is a synthesis of the two. The figures are drawn in clear relief, and their atmospheric clarity associated with a dry, bright environment. The limited palette of unsaturated colors and which gives the painting's surface a modern, vigorous energy.

Psychic and physical. On the one hand, their heads are more restricted while their heads has become more. Close cropping creates a claustrophobic space in which the viewer changes from spectator to participant. In *Agony*, as twilight replaces midday, the contrast is pronounced. The overall tonal palette is a mix of warm and cool colors. The overall finish is a mix of warm and cool colors.

Although colors are naturalistic, it should be noted that Schmidt remains a tonal painter. Line and value, not color, organize his paintings. Elsewhere, his choice of hues is mostly limited to the primary triad, their complementary colors. Finally, along with Schmidt's stylistic development, in the earlier paintings, he addresses universal themes such as the Return to Death allegorically and lyrically. In these canvases, the actors tell their story more directly when the narrative is somewhat unclear.

As an accident has occurred, workmen build, classical figures are seen in a landscape. The overall finish is a mix of warm and cool colors.

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in America. In contrast, the narrative settings from the mid-1990s tend to be more ambiguous and brooding. Although the dates appear to be quite specific, Schmidt often draws on original literary sources. Coincidentally, the changes is Schmidt's choice of narrative moment. In paintings such as the *Rape of Persephone* or *Departure*, Schmidt shows the moment when the drama is most intense. Subsequently, in the *Seduction of Callisto* for example, he substitutes psychological drama for dramatic activity by showing quiet moments of no action. In a strangely still painting, we experience a sense of tranquillity and stability, repose and no threat. The seducer's ambiguous, unsexual sexuality furthers this sense of a settling mood.

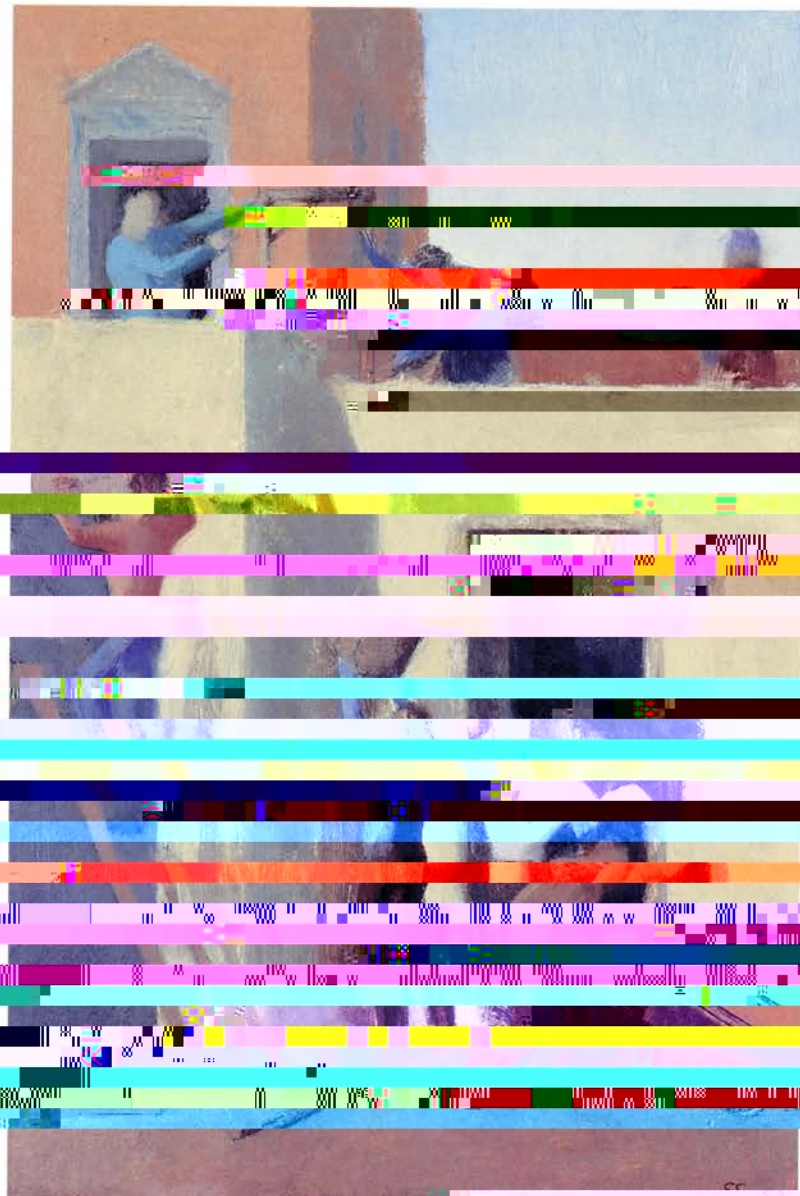
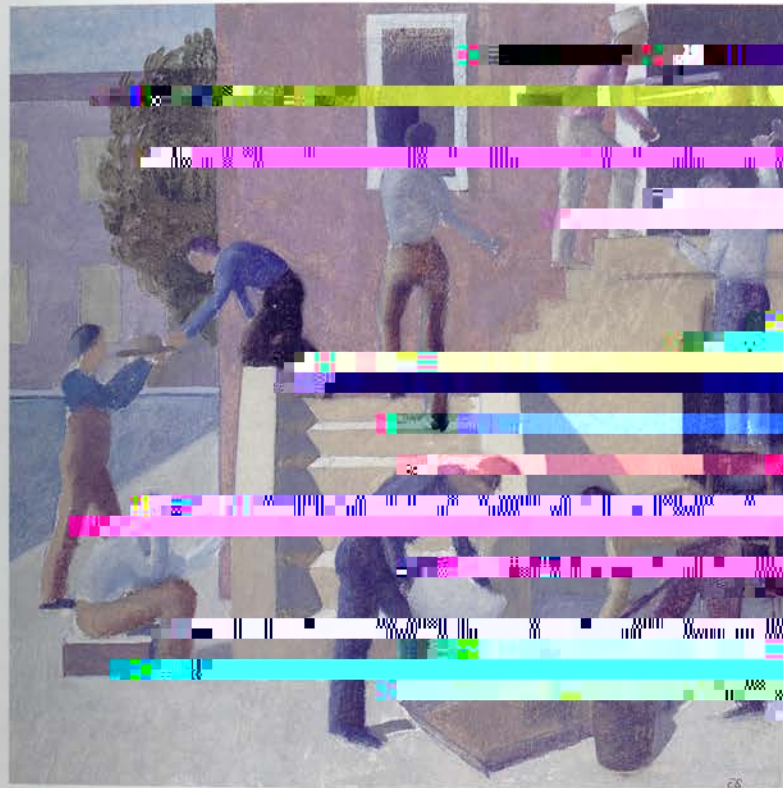
Schmidt's paintings become more idiosyncratic and efficient as orator, Schmidt's paintings become more idiosyncratic and efficient as

and his technique more suggestive; his representation of figures of the

and his technique more suggestive; his representation of figures of the remained unchanged is his *graviditas*. Schmidt's sea, a vaguely antique, make the universal and permanent in a world of constant change.

This approach to painting is reminiscent of Edward Tufte's concept of 'data density' in *Visual Display of Quantitative Information* (London: Plaid Press, 1983), 214.





Departure, 1700

43 x 50

In the left foreground, a figure cloaked in a dark hood  
back impatiently from a night of stasis in response to a restraining  
hand. He pulls his hood tight and glares grimly. One slipped  
stocking is visible beyond the tread of the top step as if to

underlines the urgency of their departure.  
Donatello's Zuccone is elderly, barefoot, in a  
like garment that falls in wide, flat folds. It has one visible, top  
graphic element: a small tuft of hair, aquiline nose, and  
small, thin, attenuated body. He carries a

both the traveler and the aged. In the middle distance, a small  
silhouette of a bent-over figure, also leaning on a staff, slowly  
ascends a zig-zag staircase to a small plateau before  
The land is uniformly barren, and, and devoid of vegetation,  
excepting only a few stunted

Greek island from which heroes set sail upon the wife-bank sea.

Much like the staff that bisects the space between the  
flowing course of a dry  
active men on one side of the composition and reactive woman on the  
other, separated by a charge.  
The grieving, seminude woman sits on a sand dune and covers her  
head. Neither offers any gesture of comfort.

Despite its rational composition, planar recession, and  
and clear division into foreground, middle ground, and background,

the entire scene is decidedly unclassical in mood. One recalls  
where the protagonists include an old, bearded man, women, and  
young warrior. No emotion is shown, but death is

gestures taken from a Charles Lebrun triptych  
containing, here the woman's gesture points toward the outward  
source of her great grief.—Death leading the old man on his  
journey.

The steps lead down the steep cliff to a harbor—the destination  
of the journey.

There is a sense of convulsion and concav-

ed form that echoes the action of moving forward and putting a  
old man at the moment of his death and subsequent fall.  
staircase, a vision laden with the fear and personal  
Painted in 1700, this work seeks to univer-

salize a  
offshore breeze is blowing clouds in, it is time to go.



*Figures in a Forest*

36 × 60

In the foreground, two ample, semicloaked females, their bodies forming a triangle, pause momentarily. The reader marks her place in the book and looks up at the speaker, who—seated under a large tree—touches her own breast. From the right, an aged man, preceded by his walking staff, enters the scene. His face concealed and

departed his bones long ago. He is an ominous presence,

*mori*, an ancient deity that Death too dwells in Arcadia. In

the center, framed by the tree, a young woman, her face

indicated by both her hands, her head bowed, her body high

flies behind and offsets the scene's stately pace or

falling to expose both breasts, points at the fleeing youth. Her

posture is a restrained version of the famous *Denial* by the painter

Whatever is going on matters not to the old anchorites, one of

whom sleeps while the other, like a head, sits interlocking with

his back against a slender tree and

the women represent reader and listener.

then, is the product of the imagination of the listener.<sup>21</sup> The painting

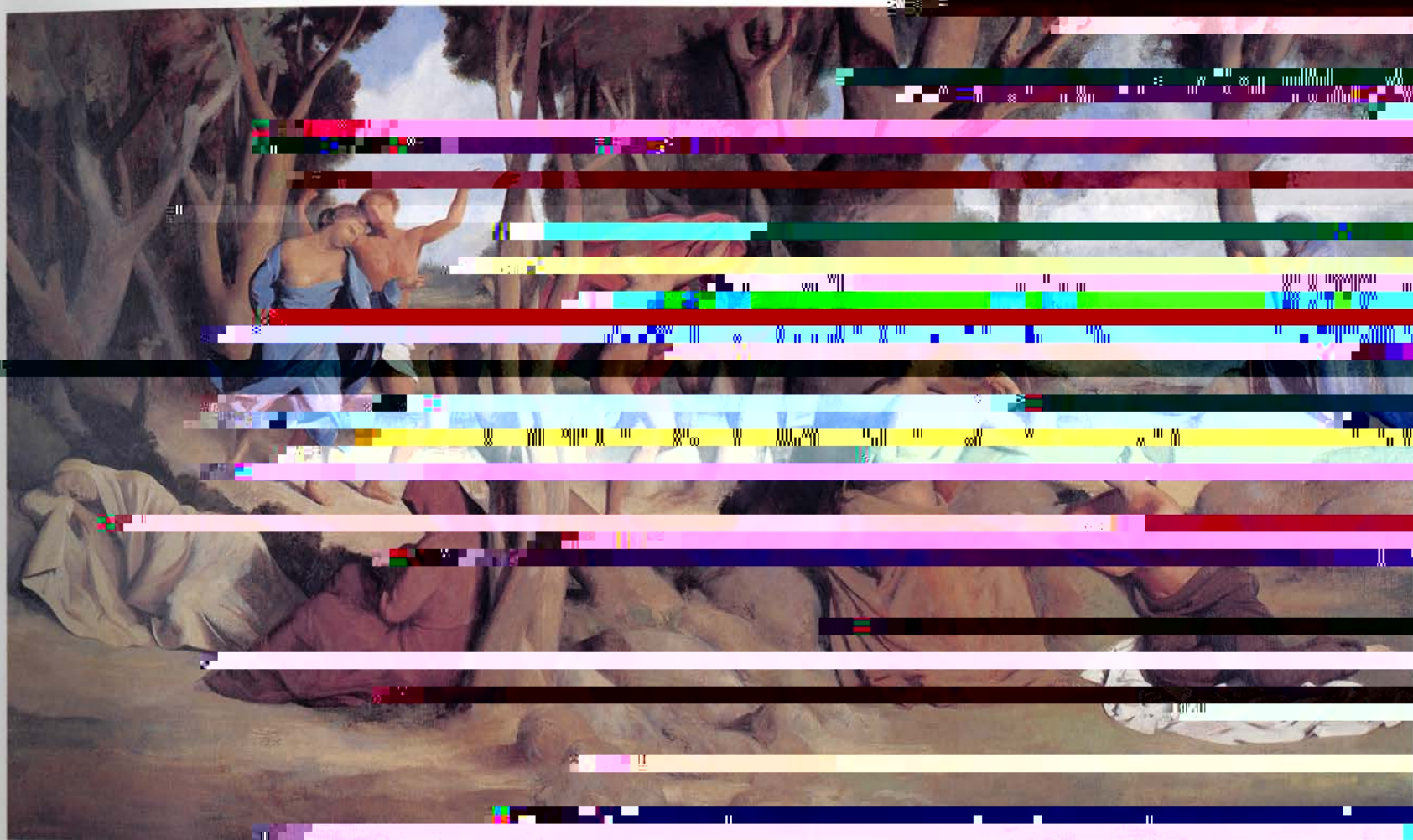
therefore, combines "real" and fictitious characters simultaneously

as Edgar Wind believed Titian (?) had done in his *Concetta* (1571),

which Schmidt had copied, assuring his students that

Schmidt's best work is the different levels of reality, the separation

of realities of life and literature, further



*The Tempest*, 1981-82

24 × 36

In *The Tempest*, a storm assails eight figures on a desolate promontory by the sea. The windswept trees, blowing under the gale's lash, express the violence. Two men struggle with billowing cloaks that flare like the pitiful sails on that "brave vessel . . . Dash'd all to pieces!" off Prospero's island. In the middle ground, a male figure wearing a leafy garland on his head (Bacchus) incongruously appears to assault a maiden or nymph. In front of this pair, at the base of a twisted tree trunk, a woman in a blue cloak protectively hunches over her swaddled child. To the left, a figure in a tan robe huddles in the meager shelter provided by a few scattered boulders. The tension between standing and not-standing figures—between contrasting responses to the gale—adds tension and disorientation to the composition. A dynamic equilibrium of opposing elements is manifested as well in the landscape's sloping diagonal.

Schmidt has recalled that he had been in Prospect Park (Central Park) when he was living there. He describes venturing out to Prospect Park, a neighborhood fixture, and witnessing the havoc caused by the winds: "I was in the park (a beautiful grand place, similar in scale to

Central Park) when the intensity of the storm, although physically borne against me by today, made it difficult to stand. my impression . . . in the *The tempest*, . . . relies on the . . . to convey sentiment, and thus he leaves the faces concealed or sketchily rendered.

At the time I painted this scene, Schmidt, summer was experienced with charcoal drawing which . . . in a greenish-grey grisaille. The figures in the monochromal layer added both color and clarity in the middle ground.

1. Shakespeare, *The Tempest*, 1: 2, 6–8.
2. Edward Schmidt, letter to author, March 3, 2000.





*Dies Irae—Destruction of a City, 1982*

36 × 48

Few words are more chilling described by John in Revelation. For John had seen in the right of God a scroll with seven seals whose beginning of the end:

When he opened the sixth seal, I looked and behold, a great earthquake, and the sun became black as sackcloth, the full moon became like blood, and the stars of the sky fell to the earth as the fig tree drops its winter fruit. A great gale shook the earth; the sky vanished like a scroll that is rolled up, and every mountain and island was removed.

Then the kings of the earth and the great men and the generals and the rich and the strong, and every one, slave and free, hid in the caves and among the rocks of the mountains, calling to the mountains and rocks, "Fall on us and hide us from the face of him who is seated on the throne, and from the wrath of the Lamb; for the great day of their wrath has come, and who can stand before it?"<sup>1</sup>

*Dies irae* has had a particularly significant role in Western Christianity since at least the fourteenth century, when a poetic text attributed to Thomas of Celano (active first half of the thirteenth century) was included in the Requiem Mass and inserted into the Roman Missal during the sixteenth. With an important role in the Mass for the dead, Thomas's poem has inspired a

by Antoine Brumel, Ockeghem

Giuseppe Verdi, E. Arnold, G. Puccini, as

well as works

Mozart, J. C. Bach, Cherubini, Vivaldi, and Britten, to name

only the most famous. In addition,

*irae* has haunted

Berlioz, Liszt, and Rachmaninoff. Although Penderecki's *Dies Irae*

does not depend on Thomas's text,

way to memorialize the victims of Auschwitz

Painted during a time of major cities being bombed and

varieties of urban destruction, Schmidt desired to create a heroic

subject with seriousness and gravity. Equally fascinating

to him were the

broken walls, born of invention, geometry, and accidental views, the

tree form abstraction of the smoke with its value and color rich-

ness. Schmidt's painting continues a

works that include the Classical sculptural group, now dispersed

Niobe and her children, and the

and

the innocents and Rape of the

1. Revelation 6: 12–17.

2. Edited by Schmidt, February 3, 2000.



Rape of Persephone, 1982

51 x 67

We read of the Rape of Persephone in the *Homeric Hymn to Demeter*, an epic poem once believed to have been composed by the author of the *Iliad*. In the hymn, the anonymous author relates how Hades, son of Cronos and Lord of the Underworld, sweeps a "trim-ankled" Persephone, who has wandered away from her companions, "the deep-bosomed daughters of Oceanus," Persephone was set upon suddenly by Hades: "wide-patched earth yawned there, in the plain... of Nysa, and the lord of the underworld sprang out upon her [and] caught her up reluctant on his golden car and bare her away laughing." The story is repeated subsequently in the hymn; when Demeter asks Persephone to describe what happened, she replies "we were playing and gathering sweet flowers in our hands about the earth plain, and the lord of the underworld, the most of many, sprang forth and amid his golden chariot he bore me away." The two versions differ slightly—in the second we learn that Persephone was taken underground—both include a chariot.

Artists, on the other hand, have often preferred the dramatic possibilities inherent in distilling the scene to its essence of struggling figures—eliminating the horses and chariot—depicted in Italy during his Prix de Rome fellowship. Schmidt's sketchlike painting reflects a firsthand acquaintance with Bernini's well-known marble

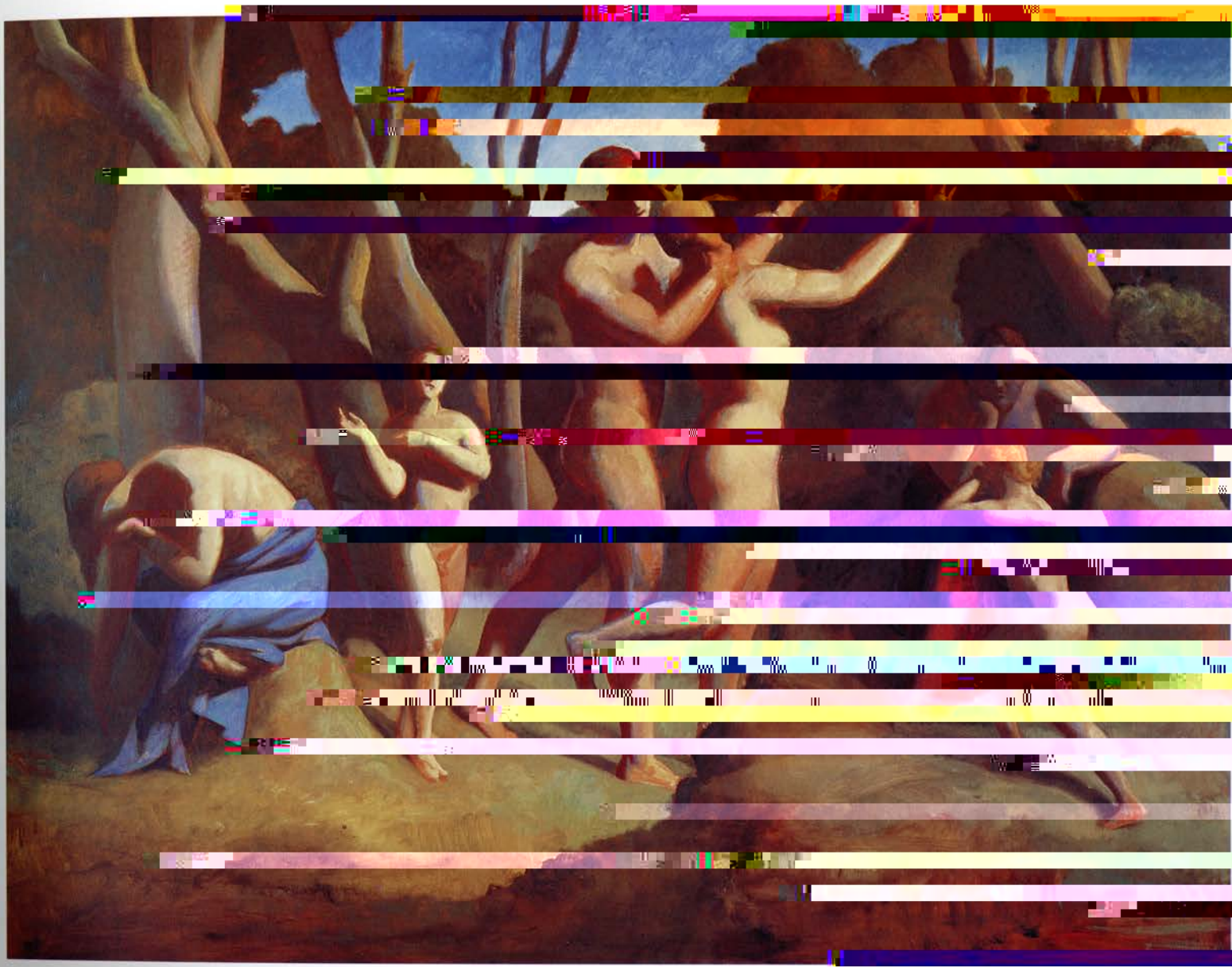
*Apollo and Daphne* in the Villa Borghese. Compared to this dynamic lusty conflict, Schmidt's abduction scene is rather chaste and tender as Hades craves Persephone and by a minute probe lifts her to face

Schmidt has populated his scene with an additional friezelike figures mentioned as being present at the abduction. The woman, "dark-robed" who we surmise, heads over in

who might be "tender-hearted Hecate" who heard Demeter's "shrill cry." Although the identity of the two naked youths is uncertain—they serve as witnesses to the abduction—their presence furthers the Classical mood by recalling the compositions on antique

triangular enlargements of the figures. Persephone's abduction to the underworld became the basis of an elaborate cycle of the gift of grain, the cyclical disappearance and reappearance of the deity, the myth retold

1. All translations from the *Homeric Hymns* (Ed. E. Vieu, Loeb Classical Library translation).



*The Shepherd's Dream*, 1989

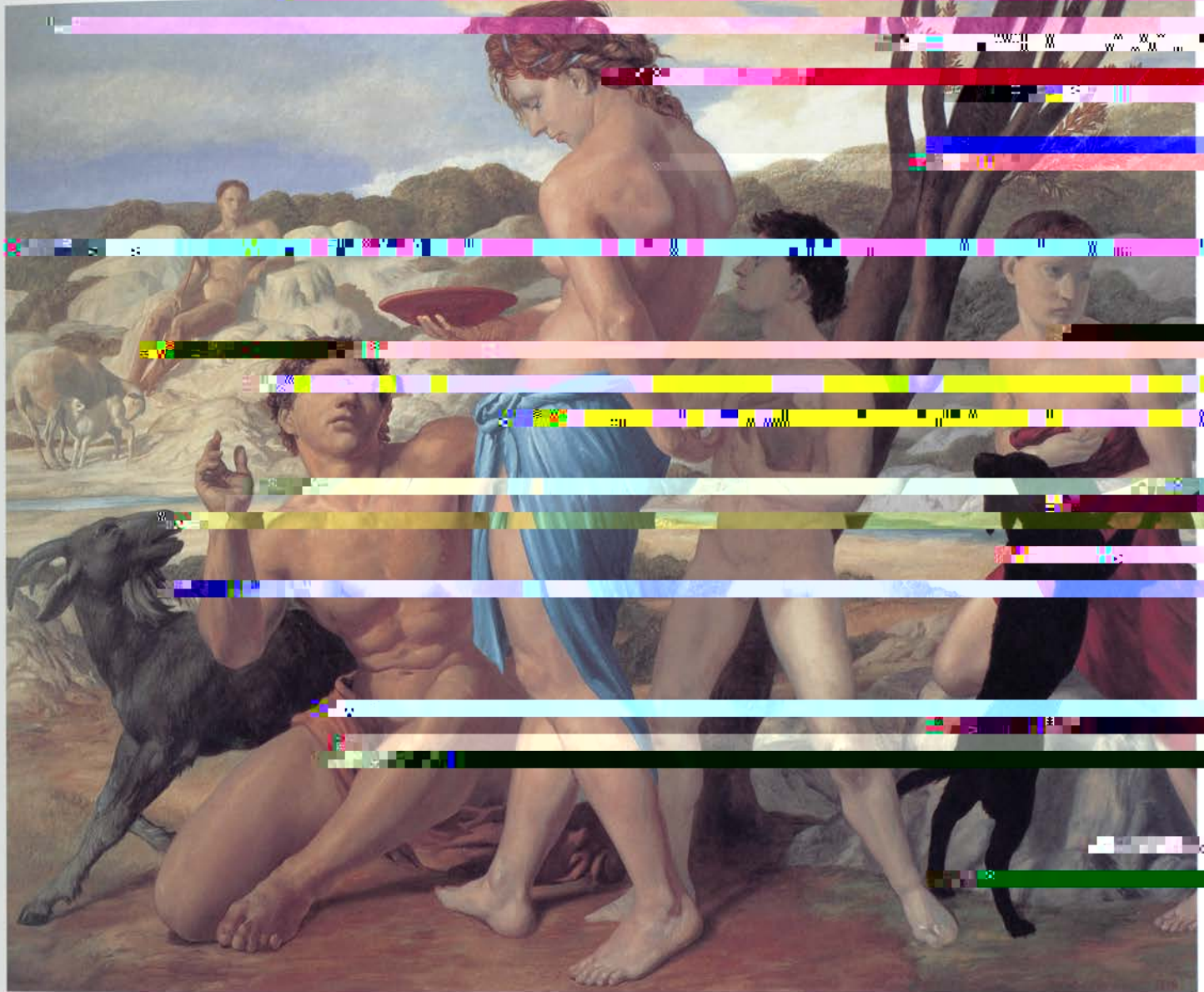
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In *The Shepherd's Dream*, Schmidt again revives the old tradition of continuous narration whereby a figure appears two or more times within the composition. In the middle ground, the shepherd with his staff reclines like an antique hero or god on his rustic, rocky throne in the foreground, across a stream. In the background, he appears again, with upraised arm, gazing at a ministering woman in perfect equipoise attended by a nude youth. The two narratives, however, exist in different realms. The only personage in the composition is the sea shepherd. Since, according to the artist, the "foreground ensemble is a projection of the back shepherd's imagination."<sup>1</sup> Schmidt emphasizes the power of imagination by painting the ensemble in greater detail than the rather sketchily rendered background. The reverse of desire is more vivid than life.

Originally titled *The Shepherd's Dream*, this and *Desire*, the painting is a study in contrasts: active-passive, tension-relaxation, dream-reality, consciousness-unconscious. Even the values continue this dichotomy: foreground in shade, the background in light. Both episodes are linked by the theme of the shepherd's dream.

is the shepherd himself, who receives a proffered plate, while the shepherd holds a primitive vase that lacks handles. Both the plate and vase appear to be unglazed and undecorated. We wonder whether spiritual or corporeal nourishment is being offered. Slightly apart from the central triangular composition, a young woman rests her knee on a box, draws a red cloak around her waist, and carries a bundle. The dog's shadow falls over her covering, and the motherly figure of the sheen and the goat recalls Christ's parable of the separation of the sheep and the goats and Damián on Judgment Day (Matthew 25: 31-46). The two creatures, one light and one dark, also evoke conflicting virtues: the sheep, with its seven deadly sins, while the nursing sheen might be seen as a metaphor for the Virgin and the sacrifice of Her innocent child, more generally, as charity. But we are left uncertain.

Edward Schmidt, letter to author, January 24, 2008.



*Conversation by the Sea*, 1901

43½ x 56

Mystery prevails in *Conversation by the Sea*. The figures are unknown, as is their reason for coming together. The absence of any softening vignettes and the lack of any clues to the setting's locale. The time of day is unclear: We don't know if the light that falls from the right is from a rising or setting sun or if the ominous sky in the background is darkening. Time appears to have stopped as the players assume and hold a classic pose, turning the quotidian into an eternal realm.

Painted contemporaneously with "its positional doppelgänger,"<sup>1</sup> *Four Muses and Pegasus, in Memoriam* (the death of Milet Andrievich, a close friend, which is specifically noted in the title of *Four Muses*, here seems to inform *Conversation* with a quiet and understated sense of loss.

The figures resolve themselves into pairs. One grouping rests firmly on the ground; the other is suspended against the sky. The upper and lower groups are linked by a gracile dance of arms that flows diagonally downward from the right. In the disposition of her legs, the line of her back, profile, and outstretched arm; the rightmost woman's homage to Raphael's *Verve and Anurclipia* in Villa Farnesina, Rome. Her upraised arm, however, is a prototype. And what, we wonder, does the gesture indicate: she cupping her ear to hear better above the roar of the sea, or is she—like the seer from the peak of Olympia—reacting to some disquieting vision? Looking at the small red poppy—a classic symbol of death—held by the comparable

figures: As she delivers her message to the woman in white.

Tanagra figurines, stares out to sea—or eternity—like some lonely visionary in a Caspar David Friedrich painting.

Equilibrium of tension and relaxation, motion and counter-motion.

Also, the upward motion of one knee is countered by the bent and extended arms neutralizing each other.

Crouching Venus turns inward to reflect upon the words just read. Her downward gaze, face in shadow, and compact form

opposed by the figure draped in white, a balance of opposites that continues in the coloration and attitudes of the Greek dogs or in

Schmidt's employment of primary and secondary colors and draperies.

*Conversation* presents a refinement of Schmidt's homage to Raphael's *Verve and Anurclipia*, and the gesture is exaggerated and dramatic than those in *Four Muses*; symbols have been eliminated; and a more

emotional drama and order prevail; seriousness has replaced

is the transformation of the figure into a dark and melancholic sibyl.

1. Edward Schmidt, letter, 1901.





*Nereids*, 1991

40 x 50

Two Nereids each bare to the waist, hark side by side near the calm ocean. One closes her eyes from the intense sun overhead. The other simultaneously shades her own face with an upraised arm and pulls a blue, wavelike coverlet over the nude body of the sleeping child whose head rests on her left thigh.

We know of the Nereids from many sources, both literary and visual. In his *Metamorphoses* (1.251-264), Ovid writes that Nereus, the son of Pontus (Sea) and Gaia (Earth) married Doris, a daughter of Oceanus and Tethys, and from their union were born fifty daughters. Known individually as the Nereids (all fifty) and collectively as the Nereides, these sea nymphs appear frequently in classical art—paired with Poseidon, cavorting with Tritons, or (on a charming kylix [Boston 00.335, Museum of Fine Arts]) surrounded by lively dolphins whose Minoan ancestors once graced the walls of the palace at Knossos. In the Renaissance, Raphael painted his great *Galatea* (1513), one of the Nereids, for the Siennese banker and bon vivant Agostino Chigi. Inspired by Poliziano's poem "La giostra," Raphael depicts a dynamic, triumphal sea nymph.

Polyphemus, a cyclops who had just surprised the Nereid and her lover Acis, soon to fall victim to the one-eyed giant's well-aimed stone.

Schmidt's Nereids are strangely still. They neither drive scallop-shaped water chariots, nor dance, nor frolic with sea creatures. They

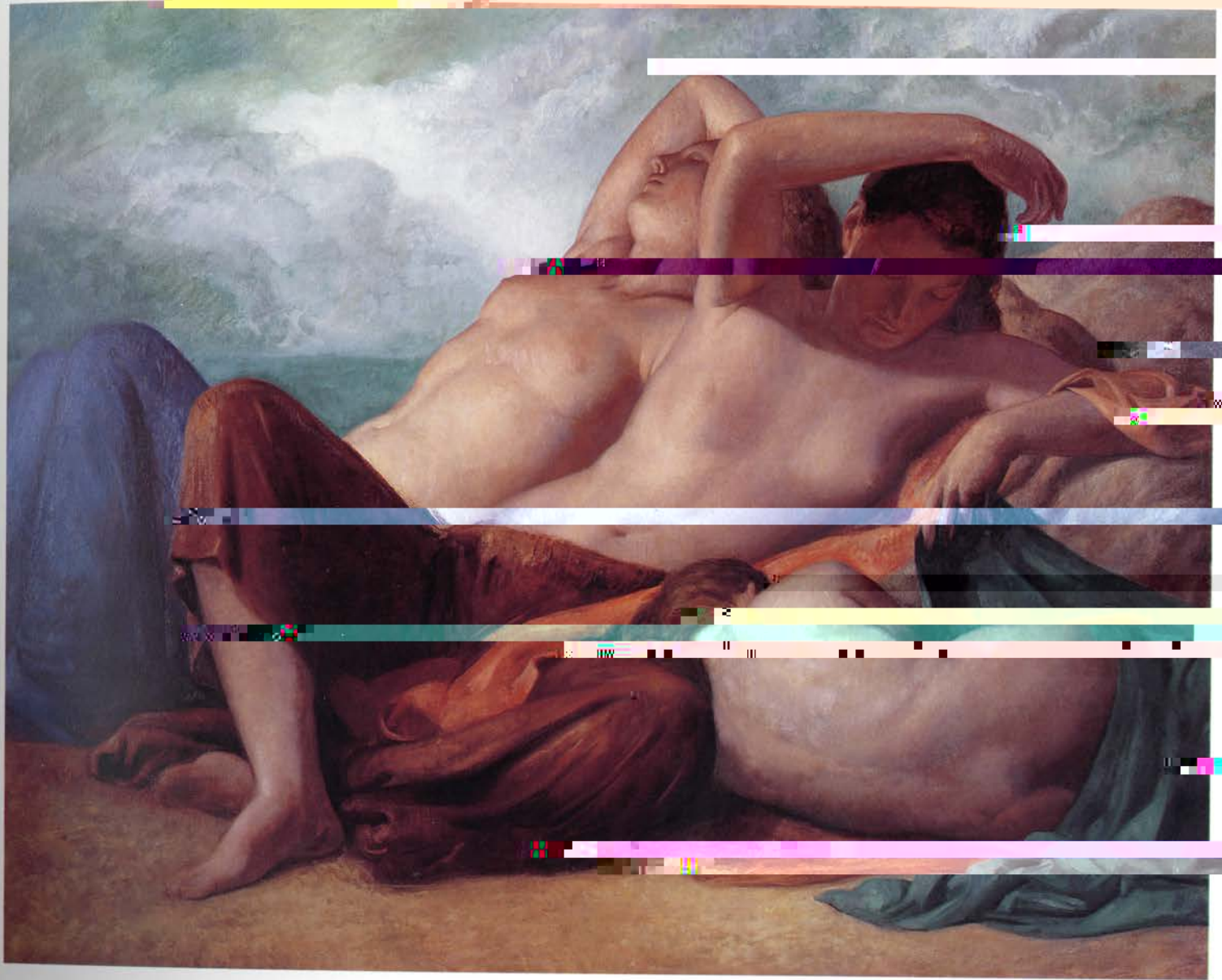
merely repose on the beach. Even their identities are uncertain. One Nereid who, along with Amphitrite and Galatea, is one of the best known of the sisters. Like Galatea, Thetis sought to marry Zeus Panides (father of the Olympian gods).

Zeus, in particular, would have been sensitive to such a prophecy;

participating with Melampus in the Calceias Race. Her deeds of courage and marriage to Thetis are depicted on the famous *François Vase* (c. 570-560 BCE). Thetis was a mortal who, despite her mother's objection, was fated never to enter the Olympian pantheon.

Although the precise identity of the foremost Nereid is unknown, her pose specifically echoes that of the *Barberini Faun* (Glyptothek, Rome).

dozing in a cradle. Galatea, the exultant, romanticized sculpture, so atypical of the Hellenistic era, has been re-fashioned and replaced by a more serene figure. The concern expressed in a metamorphosis, but this is typical of Thetis herself. Her father, had the power to assume different shapes.



*Dryads*, 1993

50 x 52

In discussing the fate of Arcas in the *Indyrtion of Callisto*, Ovid was the source. But Pausanias, the second-century traveler and geographer, recounts a different destiny for the son of Callisto and Jove. Upon the death of Nyctea, Arcas became king of Pelasgia, which thereafter was known as Arcadia, and married Erato, "a mortal woman but a Dryad nymph."<sup>1</sup>

The Dryads were woodland nymphs, minor deities or spirits who watched over and protected oak trees. Along with the Oreads (mountain nymphs), Naiads (water nymphs), and Nereids (sea nymphs), the Dryads possessed youth and beauty and frequently aroused the ardor of gods, mortals, *sileni*, and satyrs, those naughty followers of Pan. Typical of the latter is a red-figure kylix (Boston U. 8072 Museum of Fine Arts) in which satyrs attack a sleeping nymph. Like Schmidt's, this nymph has a hand behind her head in a pose common to sleepers on vases or sculpture (the famous *Ariadne* that de Chirico appropriated comes most readily to mind).

When we think of Arcadia, the name of the kingdom of Arcas most often comes to mind. As to how "that particular, not overly opulent, region of central Greece, Arcadia, [came] to be

universally accepted as an ideal or place of peace and beauty, the dream incarnate of the

with a halo of 'sweetly sad' melancholy, a transition to the

Panoramas of the 18th century, the 'Arcadian' landscape of the

Virgil, in whose *Eclogues* is revealed that "contrasting mixture of sadness and tranquility" which the pastoral becomes elegiac

in painting, the quintessential representation of the elegiac idyll, of course, Poussin's second *Et in Arcadia ego*, now in the Louvre. As

mistranslate the title: the meaning of the phrase becomes "I too come [lived] in Arcady" rather than "Even in Arcady I [die]". In Poussin's fully developed interpretation of the theme, the shepherd is shown to be a man of letters, the ruler of the arts in Schmidt's painting, and even in the

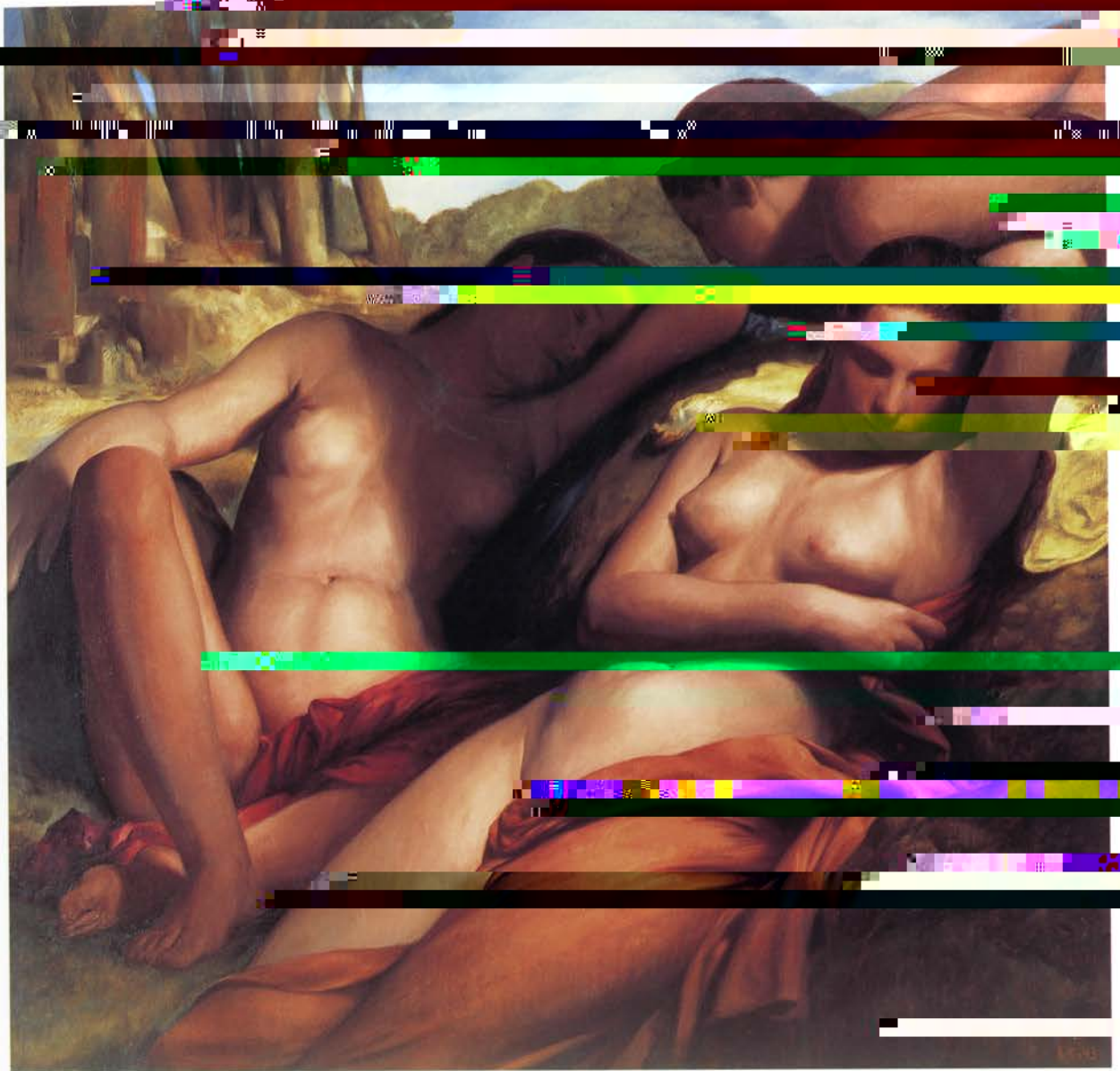
the ruler of the arts in Schmidt's painting, and even in the

where Dryads are rarely depicted, a dove is a bird

1. Pausanias, *Description of Greece* 8.42.1. Classical Library translation.

2. *Virgil's Works*, translated by E. V. Rieu (London: Duckworth, 1905).

3. *Ibid.*, 300.



*Nocturne*, 1933

41¼ × 64¼

Their passion spent, two lovers lie together in a small clearing in the woods. Their bodies overlap, blend together, and form a new entity in a closed, enclosing, confining world within the single shape of their bodies. Their clavicles join in a continuous curve offset by the angular rhythm of their elbows and arms. Their faces, separated by an obscuring, in one case, upraised arm, repose like some carved figure in which the profile and frontal views appear simultaneously. So closely are these figures linked that only the fall of light isolates one from the other.

Regarding his arrangements with figures, Schmidt has observed that “compositionally, two bodies can be placed in opposition, in order to heighten or contrast—or doubled, or posed symmetrically, as an echoing of line and shape, to reinforce and enrich a compositional element.”<sup>1</sup> In *Nocturne*, Schmidt reinforces the composition by “playing with a repetition of bodies, a double rhythm that he further enhances by having the ‘landform’ of the women’s outlines.”<sup>2</sup>

How these two women arrived here is clearly implied by the rough path that catches a bit of stray light as it cuts through the woods and sky. The dark shapes of the guardian trees, the indistinct forms of the massed foliage, and the sky all possess an atmospheric quality that, like the title, reminds one of Whistler. The gray sky evokes the silence and desolation of a de Chirico piazza transformed by the misty light of a late George F. James landscape. A

continuum of artificial and natural lighting further disorients the viewer.

Edward Lucie-Smith has noted that

*Nocturne* . . . pays tribute to the Biedermeier in stylistic terms as in those of content. The probable source is Guido Cagnacci (1658–1700). Cagnacci was caught in a fashion of the twentieth-century art historians because his paintings, especially those of the female nude, have a presence and an immediacy of impact that make them seem anachronistic, in terms of the sensibility of their time. Schmidt has obviously felt this attraction, but his reaction has been to distance the material once again.<sup>3</sup>

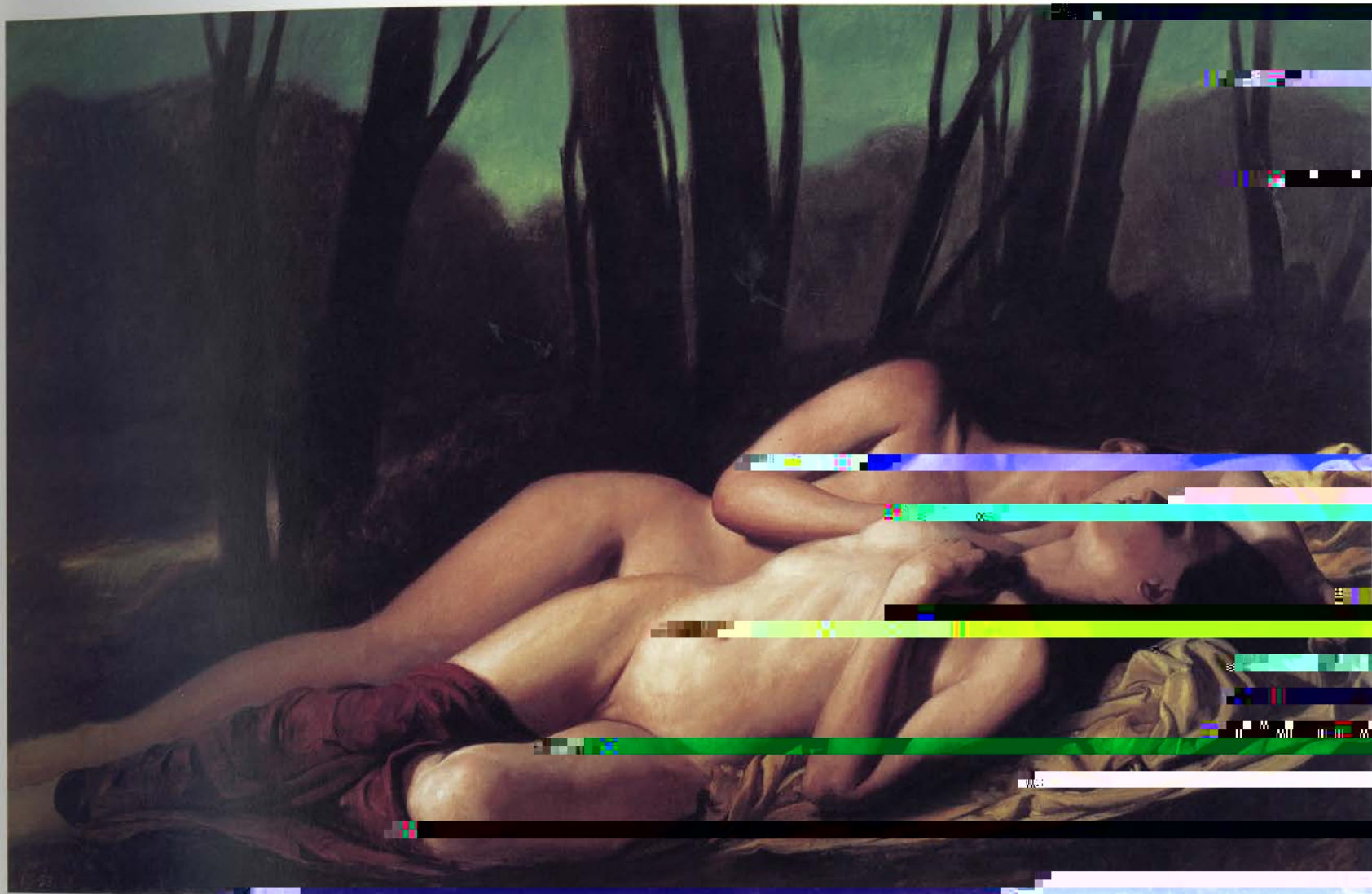
Commenting on this observation, Schmidt notes that “I long ago established a belief that all art exists in the present. Maybe I lack the talent, common to artists and others of my time, which rejects the past art’s relevance and finds an unbridgable chasm. I was always seeking a bridge to connect my artistry to my artistic ancestors.”

1. Edward Schmidt, letter to author, January 29, 2000.

2. Edward Schmidt, letter to author, January 29, 2000.

3. Edward Lucie-Smith, *Art Today* (London: Phaidon Press, 1997), 100.

4. Schmidt, letter to author, January 29, 2000.



*Ariadne*, 1994

50 × 65

On the beach at Naxos, Ariadne awakes with a start. She raises her hand in a gesture of shock. The Athenians' ship is not in the quiet harbor. She is alone. For love Ariadne had thwarted the will of her father Minos, the lord of Crete. She assisted Theseus when he entered the Labyrinth, the handiwork of Daedalus, where he trapped the Minotaur, a monster born of the unnatural union between her mother Pasiphaë and a bull. After Theseus slew the monster, Ariadne fled the palace at Knossos with her lover and the other tribute youths. She was to be Theseus' bride. Her boat reached Naxos, the Cycladic island known in ancient times for its wine and Dionysian cult, and heaved to. Now she is alone, abandoned by the fickle Theseus.

This version of the story was revived in the Renaissance. In ancient times, however, it was not the canonical version. Homer, for example, states that Artemis slew Ariadne on the island of Dia (which Diódoros Siculus subsequently identified with Naxos) while en route with Theseus to Athens.<sup>1</sup> The Roman biographer Plutarch records several differing and conflicting traditions, including the legend that after Theseus abandoned Ariadne on Naxos, she gave birth to his children Staphylus and Oenopion.<sup>2</sup> Apollodorus, on the other hand, states that Dionysos had a love affair with Ariadne on the island of Lemnos where she bore Thoas, Staphylus, Oenopion, and Peparethus.<sup>3</sup>

In any case, retribution is inevitable. King Aegeus had told his son Theseus to hoist white sails upon

return as a sign that he was unharmed. But Theseus forgot. Seeing a black sail upon the approaching ship, Aegeus presumed that Theseus had perished and hung himself to his death, either on the rocks or in the Aegean sea.

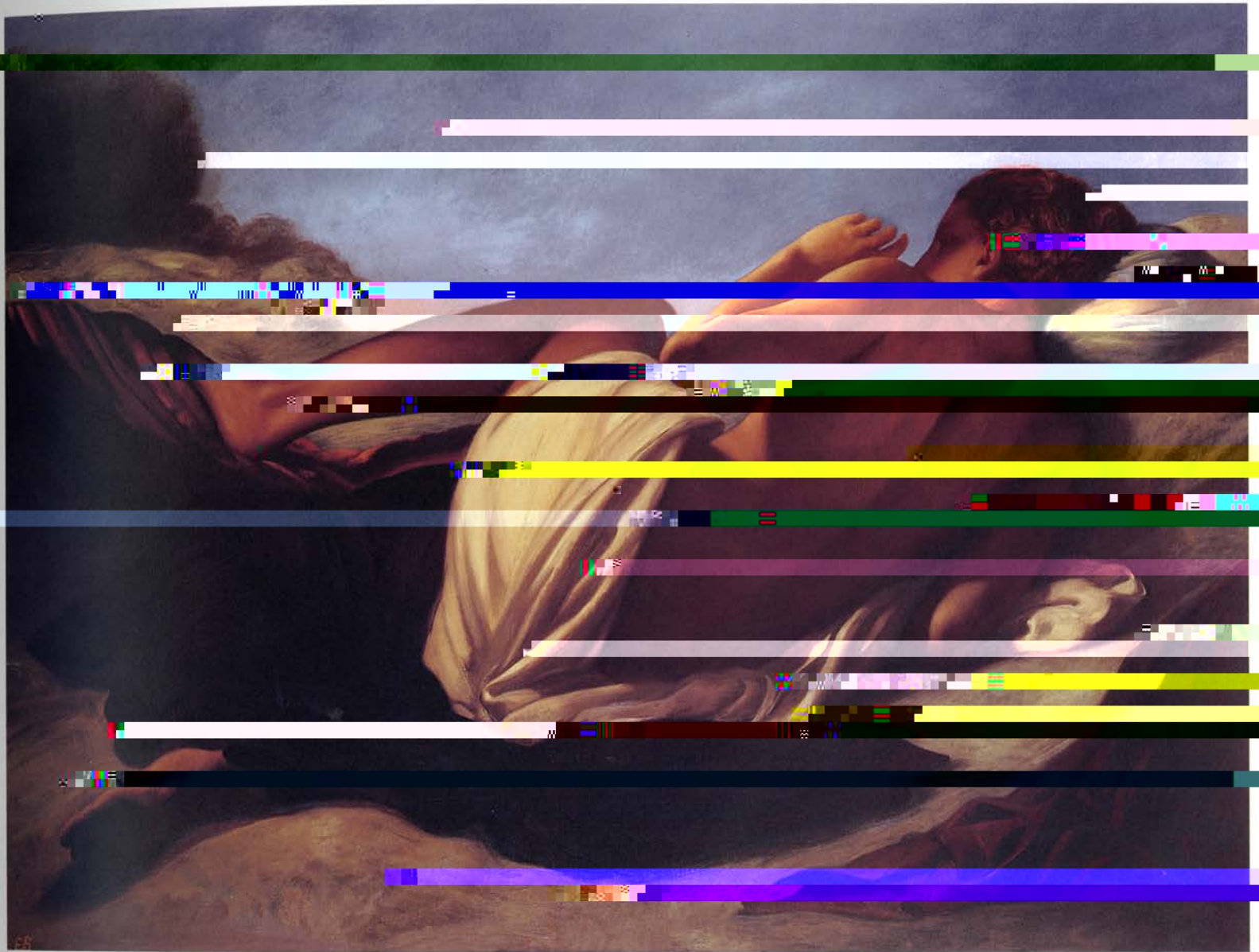
Just as the sea holds many secrets, Schmidt's *Ariadne* is not what it appears to be. Beneath the surface, Schmidt has described as "complete, more complex, and more

Danaë's subject, framed by Titian, had an interior setting in which Jove appeared as "golden light (no coin) through the wholly nude, spiny-legged Danaë. Schmidt's decision to reframe and simplify his composition, to layer the abandonment of Ariadne over the impregnation of Danaë (which resists the initial kind of Danaë and to move from boudoir to landscape, produces a haunting, archeological

1. Hesiod, *The Odyssey* 11: 221-225.

3. Apollodorus, *Epitome* 1.9.





*Demeter and Persephone*, 1994

50 x 60

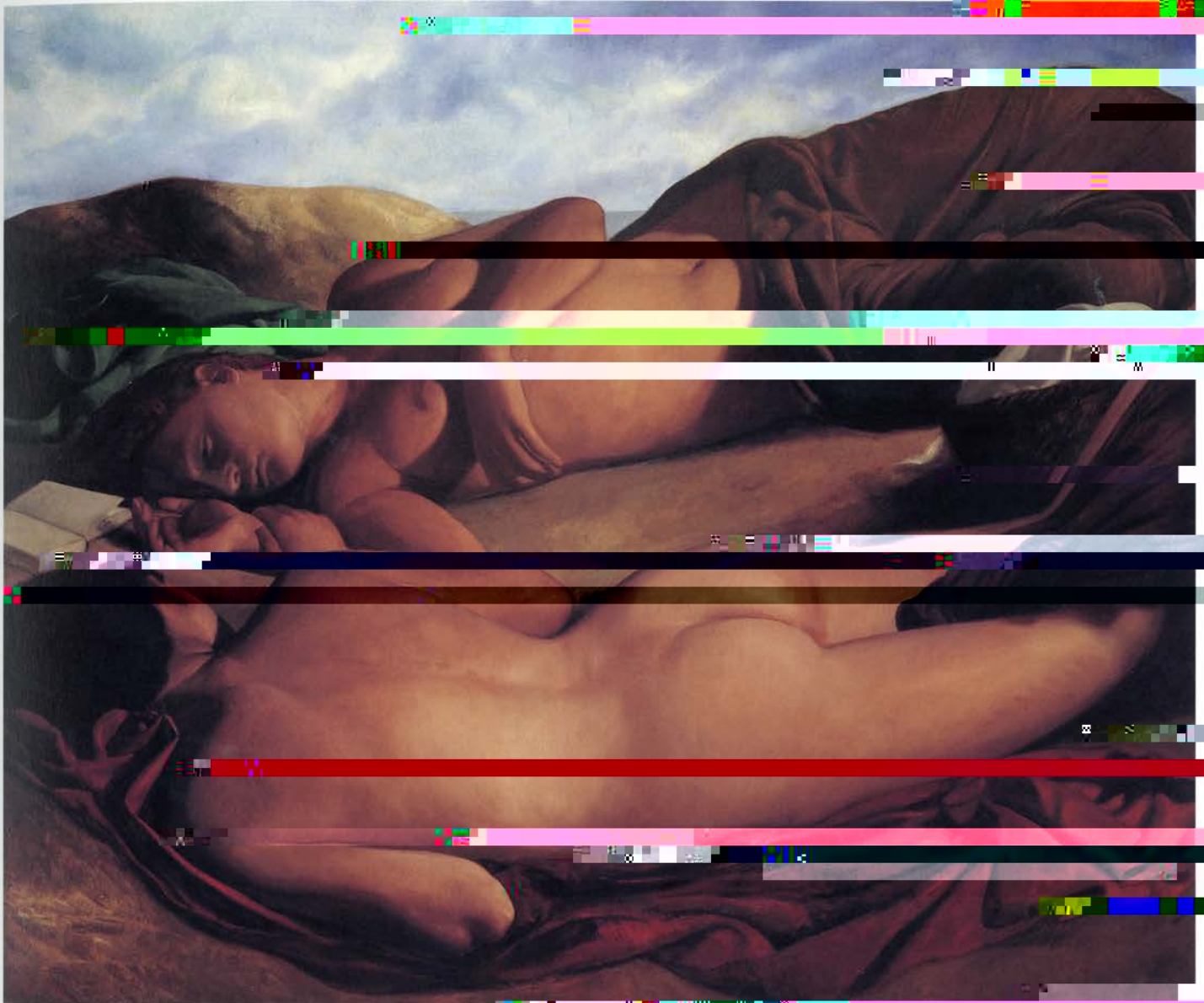
Mother and daughter sleep peacefully on sandy soil near the sea. In the foreground, Persephone reaches out and gently touches her mother's wrist. On the earth between them sit an open book and a linen-lined basket—two white points of light, one hard and geometric, the other soft and convoluted.

The story of *Demeter and Persephone* is closely intertwined with *The Rape of Persephone*. Now mother and daughter are reunited. At her daughter's disappearance, Demeter had forsaken Olympus and wandered the earth in vain as she sought the whereabouts of Persephone. Despite her grief, Demeter rewarded those who treated her hospitably, her greatest gift being the art of plowing and wheat cultivation that she taught Triptolemus on the Rharian Earth (the winged chariot, or ephebe, or it an artophorion?) symbolizes Demeter's great gift to Triptolemus. When Demeter finally learned the awful truth—and of the complexity of Zeus, father and uncle to the unknown goddess—that a temple be built at Eleusis. In sorrow, she retreated to her sanctuary and no longer watched over the fields. All the crops

withered, and the gods, from the earth. To the gods, who sought to placate her with gifts, she would not yield. Finally, great Zeus sent Hermes to demand the return of Persephone, but as she had already eaten seeds of the pomegranate, she was unable to leave the underworld until Rhea

Demeter. Henceforth, Persephone would spend a third of the year in the chthonic realm and the remainder with her mother. In actions, Demeter distinguished her daughter from the Host of Many. Although the Mysteries celebrated in her honor Eleusis have remained inviolate and hidden and remain a mystery, they doubtless concerned death, rebirth, and the

Schmidt alludes to the cycle of life by quoting a famous Hellenistic sculpture of a Hermaphrodite, now in the National Museum, Copenhagen. The hermaphrodite represents a perfect, but flawed, generative principle.



Echo, 1995

50 × 60

On a mountain side, a nymph then, she would often sit beside Juno, spinning long stories, while Jove, taking advantage of his wife's distraction, would pursue his amorous escapades on earth. When Juno finally realized cunning Echo's true motive, she curtailed the nymph's power of speech, allowing her to repeat the last few words uttered by others. Such was Juno's wrath.

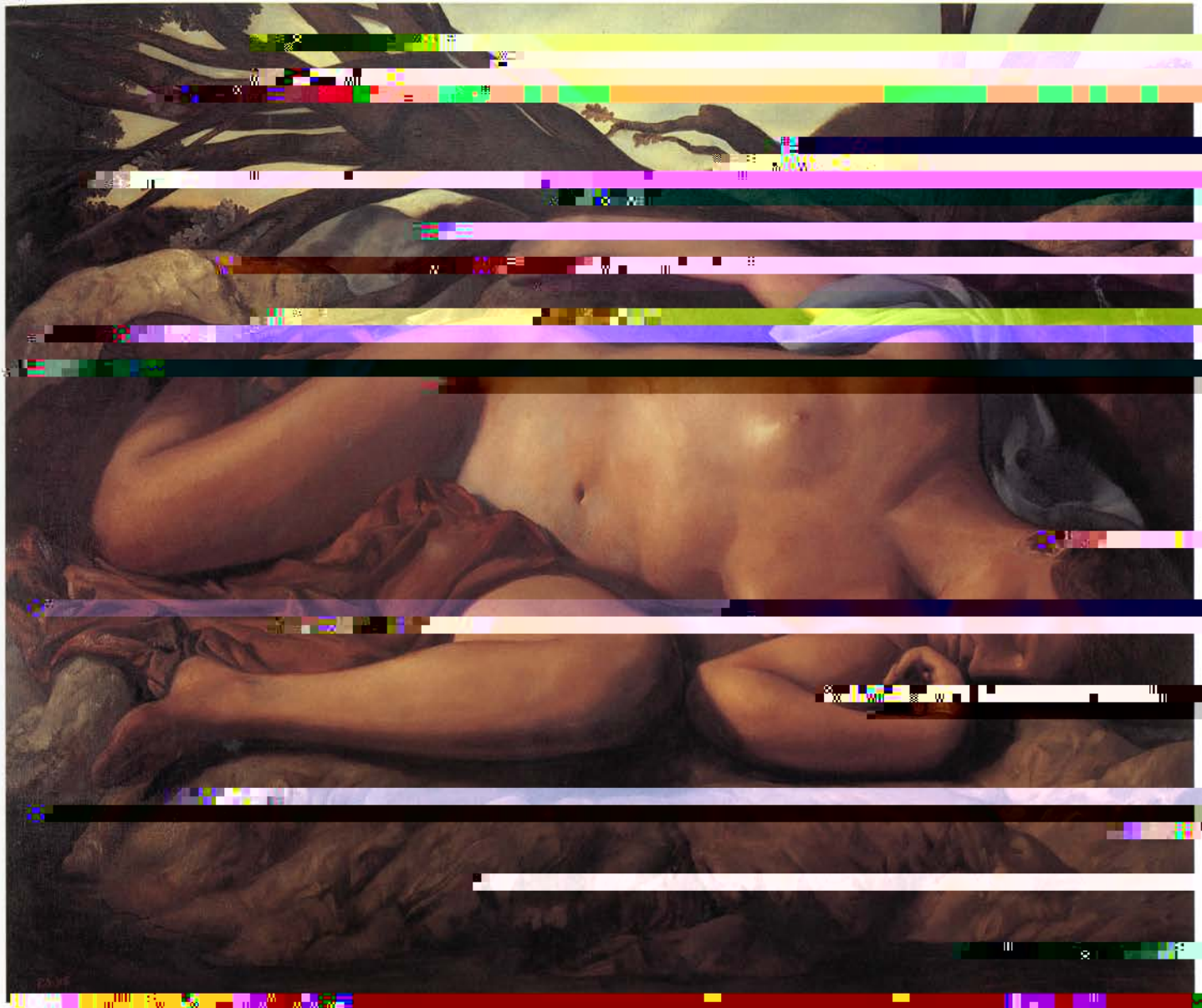
One day Echo came upon Narcissus, a youth of transcendent beauty, hunting in the fields. In that moment, she fell in love and, concealing herself from sight, followed him stealthily. She longed to win his heart with sweet declarations. But unable to speak first, she only echoed and repeated back his words to his hunting companions. Finally, she approached him, longing to embrace his neck, but at the sight of the nymph, Narcissus fled, declaring Death his mistress. Mattered and shamed, Echo abandoned the bright mountainsides and dwelt apart in dark woods and darker caves. Fueled by grief, he has been ultimately consumed by his body, leaving nothing but a disembodied voice...

In Schmidt's painting, Echo's metamorphosis is in the future. For the present her body remains full. Her pose is complex—the head in profile and the torso frontal. The force of gravity causes one body part

to appear almost in profile. The deportment of the pinwheel makes for a striking contrast to the head. She rests her hand on her hip, a gesture closely associated with Melancholy (Dürer's engraving comes readily to mind), it here lacks that connotation. In the background, a tree fallen in its prime echoes the quietest figure in the scene. Echo crouches beside still waters that foretell the watery mirror of Narcissus's destruction and her retribution. Narcissus could love only himself, but unable to possess his own image, he was destined to die. Echo, the teller of the story, Pausanias provides a skeptical rejoinder: "They say, that Narcissus looked into this water, and loved his own image, and so he loved with himself a man old enough to fall in love was incapable of distinguishing a man from a man's reflection. This is often to be found..."

1. Ovid, *Metamorphoses* 3.344 ff.

2. Pausanias, *Description of Greece* 9.31.7; <http://www.ancientclassics.library.utoronto.ca/~pausanias/> Classical Library translation



*Psyche and Venus*, 1995

44 x 56

Human hubris always annoyed the gods. When Marsyas picked up Athena's lyre and dared to compete with her in a musical competition, his reward was a flaying. When Psyche's incompete husband, Cupid, was killed by a snake, the goddess determined to punish the mortal. After a long contest among gods, she was assigned by a mortal whom Paris had pronounced the most beautiful.

In *The Golden Ass*, Lucius Apuleius recounts the travails of Psyche. At first, jealous Venus simply instructed Cupid (Eros) to marry one of his mischief-making darts and cause Psyche to be the ugliest, most ugly, vile, and miserable man imaginable. But on beholding Psyche, Cupid felt the sting of his own arrow and—ignoring his mother's instructions—took Psyche as his wife. This disobedience further enraged the goddess, who then set upon Psyche three seemingly impossible tasks, of which the last involved her going to obtain some of Proserpina's beauty from the underworld. Psyche narrowly escaped by ferrying her across the River Styx and avoiding Cerberus, the three-headed guardian hound of hell, and indeed having returned to the world of the living. Psyche, against all advice, opened the box she bore. Instantly, she was overcome by deep deathlike sleep, and remained so until Cupid finally awoke her.

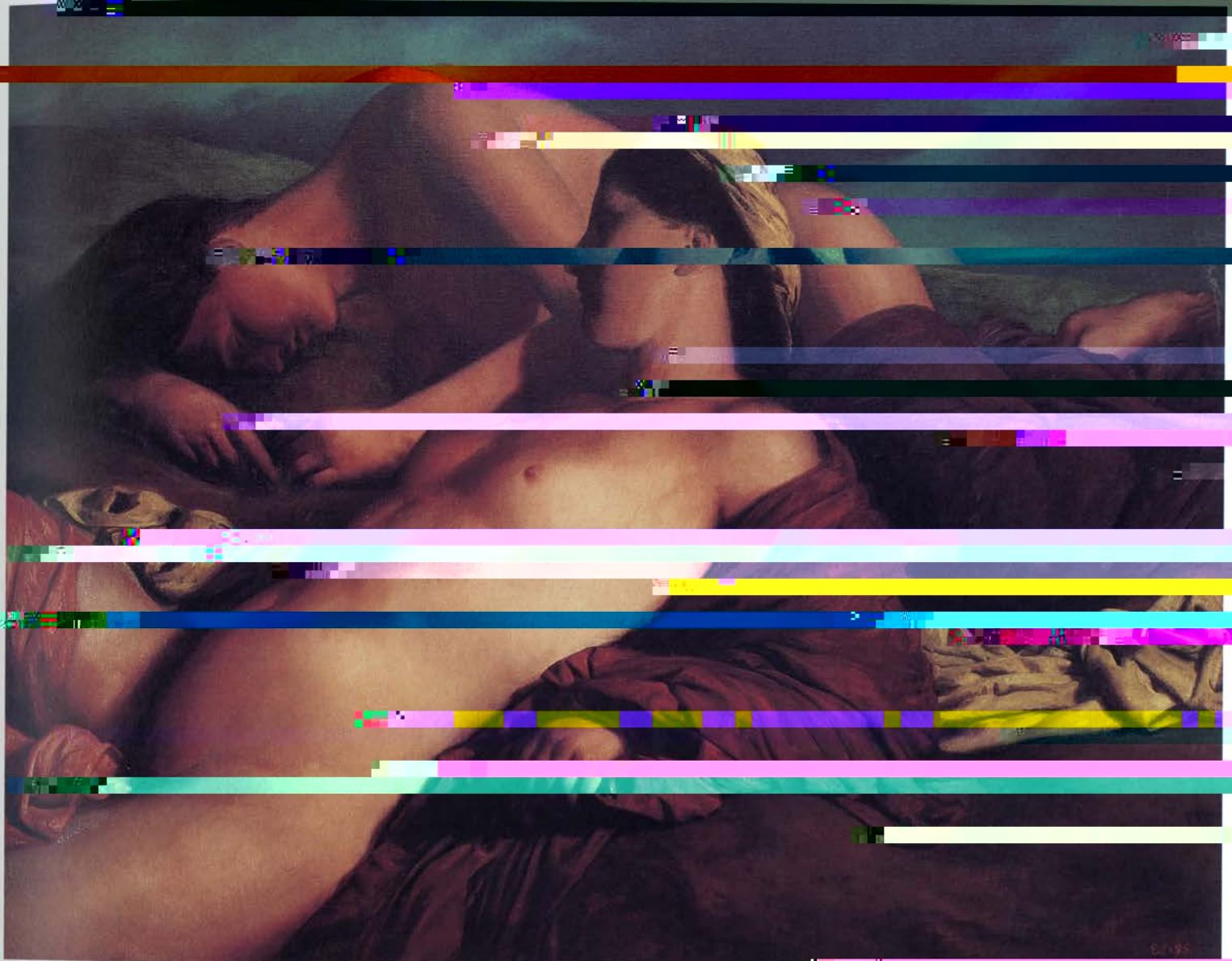
The story, much abbreviated here, has long inspired artists. Among paintings, the classic rendering is Raphael's on the ceiling

and spandrels of the villa Farnesina in Rome. The scene of Psyche cleaning while Venus watches, however, does not correspond exactly to any in Apuleius or by Raphael.

The composition of the painting is striking. The figure of Venus, seated on a throne, is the focal point, her body suggestive of donkey and sexual openness, with the convex arc of Psyche's back, denotative of self and subjugation. Psyche is and closeness.

Psyche is not only by sleep, but symbolically. Both, the color recalling her attribute, the rose, with a golden yellow crown wrapped in a golden veil. The figure of Psyche further enhances the triumph of Venus over broken, dejected, and exhausted Psyche.

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*Seduction of Callisto, 1995*

50 x 70

Among the constellations in the nighttime sky, none recalls so poignant a story. Callisto was a woodland nymph whose beauty smote omnipotent Jove. One day, when the sun had passed its apogee, Callisto retired to a secluded spot, known to her, and laying aside her bow and arrows, she took her quiver from her shoulder, unstrung her tough bow, and lay down upon the grassy ground; with her head pillowed on one arm, she painted a quiver. Consumed with passion, love approached her after having

kissed her lips, not modestly, nor as a maiden kisses."<sup>2</sup> In Schmidt's version, the seduction has begun: Jove, disguised as Diana, gently punts back a red crossbow. Callisto's breast, in perfect profile, he stares at what one writer quaintly called the point of her belly, while she covers her eyes against the light that rains from the left. Only his slightly darker skin, which recalls an ancient Egyptian convention that men are darker than women, contradicts what our eyes perceive. The mood is calm, the pace relaxed. We are witnesses to seduction, not rape.

That Jove's legs are immersed in water is a small detail that foreshadows Callisto's undoing. Pregnant, she seeks to avoid the bosky grove through which a gently murmuring stream flowed over its smooth sands. The place delighted her and she dipped her feet into the water. Delighted too with this, she said to her companions, 'Come, no one is near to see; let us disrobe and bathe us in the

... was openly confessed."<sup>3</sup> When Callisto gave birth to Arcas, Juno, in a rage, denouncing her as an adulteress who would "punish my wrong by his birth, a living witness to my lord's snaffle." In punishment, Juno transformed her into a bear. Callisto spent the next fifteen years wandering the woods, alternately

"chanced upon a hunter who stopped and seemed like one that recognized him. He shrunk back at those upturning eyes that were fixed forever upon him, and feared he knew not what; and when she tried to console her earer, he was just in the act of preying with his sword and his live spear." Then Jove "stayed his hand, and together he removed by themselves and their wives, and together caught up through the void in the firmament, set them in the heavens and made them neighbouring stars."

1. Ovid, *Metamorphoses*, pp. 243-244. All quotations are from the Loeb Classical Library translation.

2. *Ibid.*, 2: 453n.

3. *Ibid.*, 2: 472ff.

4. *Ibid.*, 2: 506n.

5. *Ibid.*, 2: 505ff.





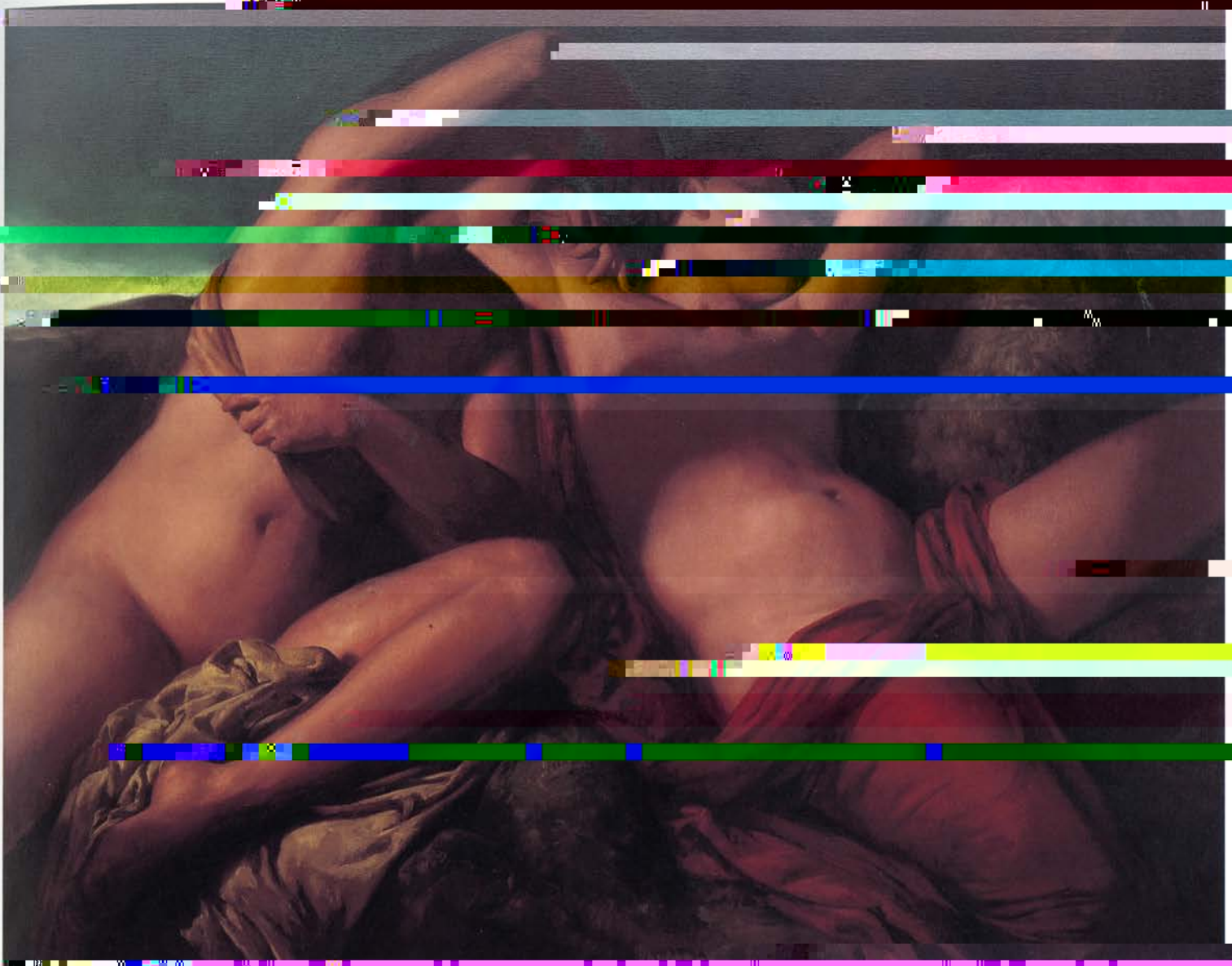
*Terpsichore and Erato, 1995*

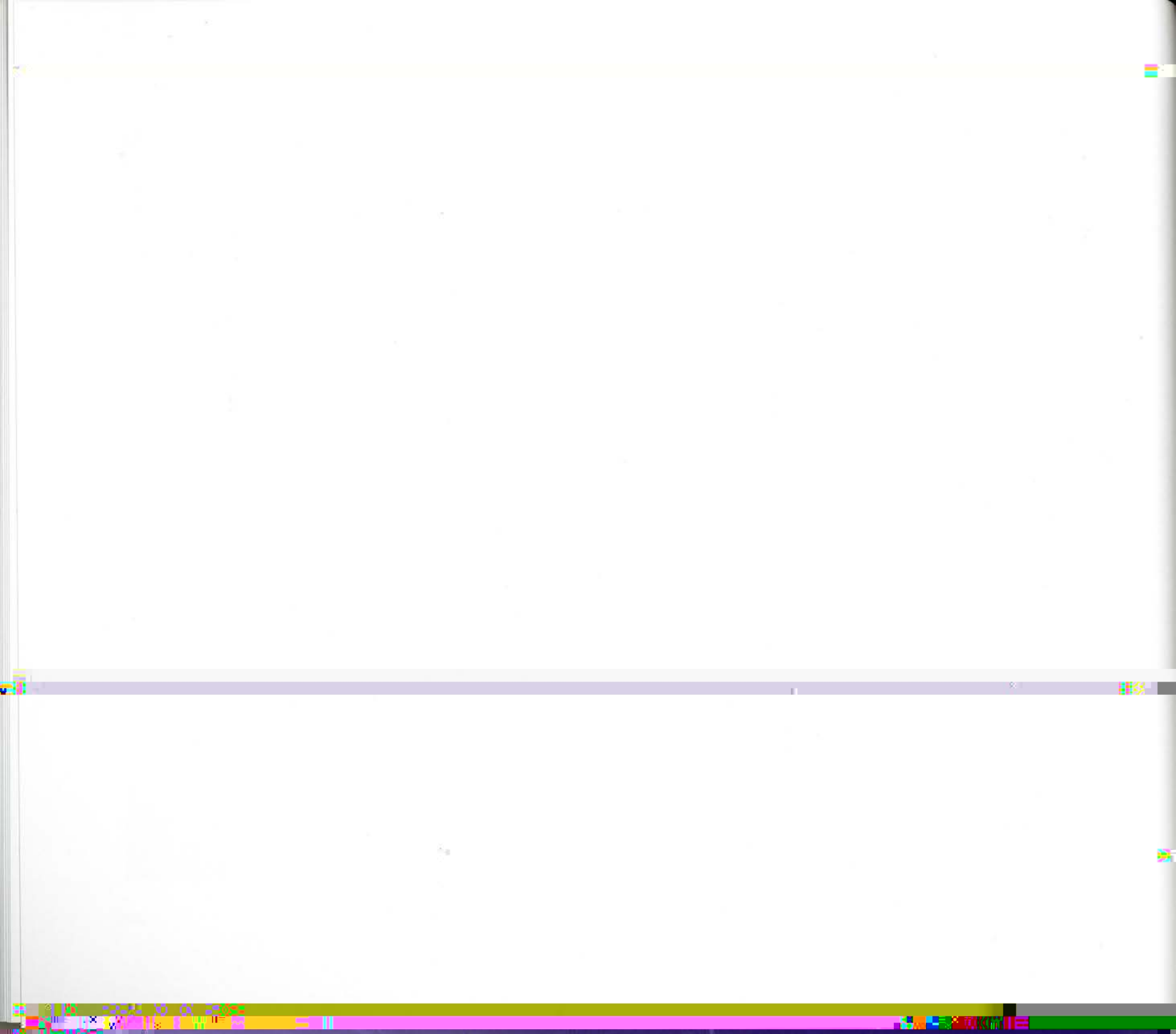
46 x 58

...met from Goubaud's working girls sleeping by the Seine...  
are Terpsichore, Muse of dance and song, and Erato, Muse of lyric  
and love poetry. Of their birth in Pieria, Hesiod tells us in the  
*Theogony* that great Olympian Zeus had lain with Mnemosyne  
(Memory) for nine nights; when a year had passed and the seasons  
run their cycle, she bore nine daughters, the Muses, who preside  
the arts, the Muses frequented Hippocrene on Helicon, Castalian on  
Parnassus, and other magical springs whose waters possessed  
powers of inspiration. They were accompanied by Himeros (Desire), and Phoebus Apollo.

The Muses combine primordial inspiration with the rise of the  
new anthropocentric Olympian deities. Memory, henceforth, as-  
sumes order and discipline, rather than existing in a great chaotic  
mix. The Muses determine how the past is to be remembered and  
stood. Thus Clio eventually came to oversee history, Melpomene  
tragedy, Thalia comedy, Erato lyric, and Euterpe music. The other sisters  
concern themselves with other arts: lyric, pastoral, or love, along  
with music, song, and dance. When the Muses first appear in Hesiod,  
Homer's epics had already been written in form for only two centuries.  
The Iliad and the *Odyssey* had been composed in the eighth century  
B.C. The *Iliad* and *Odyssey* had been composed in the eighth century  
transmitted by oral tradition for hundreds of years. The birth of the Muses signals the end of the era of memory.

the end of the oral epic tradition, and the ascendancy of the text.  
The Muses do not have the benign gifts of a poet. More personal era  
in which a softer lyric genre expressive of more private feelings and  
moods coexists with the public, heroic epic poem. In the *Iliad*,  
sings of the final year of the Trojan War. Although many gods actively pa-  
rticipate in the events on the Trojan plain, Dionysos and Aphrodite appear  
infrequently. Indeed, when Aphrodite ventures onto the Trojan plain,  
she suffers a blow from mighty Diomedes and promptly  
retires from the fray. But then Aphrodite and Dionysos, along with  
and wine, are more appropriate to lyric poetry (although it should  
be noted that the *Iliad* is due in Virgil's great epic poem.  
Which Muse is which in Schmidt's painting? Characteristically, ne-  
ither lyre nor harp lies at the feet of Terpsichore. No garland of flowers  
crowns her head. Likewise, Erato has no tambourine and no  
mischievous putto frolics at her feet. Still, the dress of Terpsichore  
open pose suggest the neat or love and by extension Erato. If this  
composition is to be so, then it must be the putto, but it is not by a  
gold-embroidered cloth, begins to stir, to stretch, to wake her sister from  
permeant cream. Erato, like a concept, produces no monsters.





# Cornell Exhibition

(Dimensions are given in inches, height precedes width)

*The Accident*, 1969  
oil on paper, 12½ × 10  
Courtesy of the Artist

*The Accident*, 1969  
oil on linen, 30 × 41  
Courtesy of the Artist

*Composition with Fallen Figure*, 1969  
oil on paper mounted on cardboard, 12 × 11  
Courtesy of the Artist

oil on paper, 12 × 10  
Courtesy of the Artist

*Judgment of Paris*, 1969  
oil on paper, 11 × 13½  
Courtesy of the Artist

*The Philosopher* (copy)  
oil on paper, 11 × 10¼  
Courtesy of the Artist

*Workers* (square), 1970  
oil on board  
Collection of Thomas Cornell

*Workers* (vertical), 1970  
oil on board  
Collection of Thomas Cornell

*Family at Dinner*, 1970  
oil on masonite, 10¼ × 19  
Collection of Mary S. Astrom and  
Robert M. Boston

*Disparity*, 1970  
oil on linen, 40 × 50  
Innes Collection

oil on linen, 30 × 30  
Innes Collection

oil on linen, 24 × 30  
Collection of Thomas Cornell

Courtesy of Hackett-Freeman Agency,  
San Francisco

oil on linen, 30 × 40  
Private Collection

San Francisco

oil on linen, 30 × 40  
Collection of Thomas Cornell  
Courtesy of Hackett-Freeman Agency,  
San Francisco

oil on linen, 43½ × 56  
Private Collection  
Courtesy of Hackett-Freedman Gallery,  
San Francisco

*Nereids*, 1901  
oil on linen, 45½ × 50  
Fredin Goldstein Collection  
Courtesy of Hackett-Freedman Gallery,  
San Francisco

*Demeter*, 1901  
oil on linen, 50 × 52  
Tracy Freedman Collection  
Courtesy of Hackett-Freedman Gallery,  
San Francisco

*Nocturne*, 1900  
oil on linen, 41¼ × 64¼  
Collection of Mr. and Mrs. David Borelson  
Courtesy of Hackett-Freedman Gallery,  
San Francisco

oil on linen, 50 × 65  
Collection of

*Demeter and Persephone*, 1994  
oil on linen, 50 × 60  
Collection of Mariano and Galia  
Courtesy of Hackett-Freedman Gallery,  
San Francisco

*Echo*, 1995  
oil on linen, 50 × 60  
Collection of  
San Francisco

*Psyche and Venus*, 1995  
oil on linen, 50 × 60  
Collection of  
Courtesy of Hackett-Freedman Gallery,  
San Francisco

oil on linen, 50 × 70  
Collection of  
Courtesy of Hackett-Freedman Gallery,  
San Francisco

*Ternsichers and Erato*, 1901  
oil on linen, 50 × 70  
Private Collection  
Courtesy of Hackett-Freedman Gallery,  
San Francisco

oil on linen, 42 × 84  
Collection of  
Courtesy of Hackett-Freedman Gallery,  
San Francisco

# Edward Schmidt

## EDUCATION

1978  
Atelier 17, Paris  
(Studied with S. W. Hayter)

1972-74  
M.F.A., Brooklyn College, Brooklyn,  
New York

1967-68  
École des Beaux-Arts, Paris

1965  
Skowhegan School of Painting, Maine

1966-71  
The Art Students League, New York  
(Studied with Robert Bechtle)

1964-71  
Columbia University, New York  
(Honors)

1962-63  
École Internationale, Geneva, Switzerland

Born: Ann Arbor, Michigan, 1946

## SOLO EXHIBITIONS

2000  
Oestreich Fine Arts, New Orleans  
"Edward Schmidt: Mythologies, Sordom"  
Art Gallery, Wilkes University,  
Wilkes-Barre, Pennsylvania

1998  
"Figures & Landscapes" Linear Time  
Gallery, East Hampton, New York

1997  
"Drawings & Paintings"  
Philadelphia

"Recent Paintings," Contemporary Realist  
Gallery, San Francisco

1993  
"Recent Paintings & Drawings"  
Contemporary Realist Gallery, San Francisco

1977  
"Works on Paper," Stiebel Gallery,  
New York City

1991

"Miscellaneous"  
Gallery West, Suffolk County Community  
College (Broamwoda), New York

1988

State College of Art, Brooklyn, New York

1986

"Drawings" Tomolo University, Teler  
School of Art in Rome, Italy

1983

"The Artist"  
Virginia  
Sainte Regina Gallery, Catholic University,  
Washington, D.C.

1980

"The Artist"  
Virginia  
Sainte Regina Gallery, Catholic University,  
Washington, D.C.

**SELECTED GROUP EXHIBITIONS**

2000

"Classicism in the Twentieth Century," Adler Galleries, New York City

1999

"Derrière Garde," SomArts Gallery, San Francisco

"The Italian Landscape," Gallery West, Suffolk County Community College, Brentwood, New York

1998

"The Artist as Subject," The Art Students League, New York City

"Mural Projects—The National Society of Mural Painters," The Art Students League, New York City

1997

"10th Anniversary Exhibition," Freedman Gallery, San Francisco

"Contemporary Drawing," Shasta College Art Gallery, Redding, California

"The Derrière Garde," The Kitchen, New York City

"Re-presenting Representation III," Art Students League, New York City

"Instructor Exhibition," The Art Students League, New York City

"Drawings from the Faculty," Buffalo State College, Buffalo, New York

1996

"Classicism in the Twentieth Century," Lizan-Tops Gallery, East Hampton, New York

"Contemporary Figurative Works," The More Gallery, Philadelphia

"Instructor Exhibition," The Art Students League, New York City

1995

"Eight Artists: Eight Views of the Figure," Kessler Gallery, Santa Monica, California

"NYAA Graduate Faculty Exhibition," Plaza Gallery, CUNY Graduate Center, New York City

1994

"Centennial Banners," The American Academy in Rome, Italy

"Gallery Artists," Stiebel Modern Art Gallery, New York City

"Parallax Views," Kessler Gallery, Santa Monica, California

"Art Miami," Contemporary Realist Gallery at the Miami Convention Center, Miami

1993

"Drawing on the Figure," Carlisle University of Wisconsin, Stevens Point

"Aspects of Figuration: Selections from the New York Academy of Art," Contemporary Realist Gallery, San Francisco

"Drawings by American Artists," Contemporary Realist Gallery, San Francisco

"Drawings III," Kessler Gallery, Santa Monica, California

"Art LA," Contemporary Realist Gallery at the Los Angeles Convention Center, Los Angeles

1992

"New American Figure Painting," Contemporary Realist Gallery, San Francisco

"Julius R. Lehmann Gallery," Clemson University, Clemson

1991-92

"Artists from the Contemporary Realist Gallery, San Francisco," New York Academy of Art, New York

"Cellar Artists," Robert Erbe Gallery, New York City

"Cellar Artists," Robert Erbe Gallery, New York City

"Cellar Artists," Robert Erbe Gallery, New York City

"Cellar Artists," Robert Erbe Gallery, New York City

"Cellar Artists," Robert Erbe Gallery, New York City

"Landscape Painting 1960-90," Gibbes



Museum, Charleston, South Carolina (traveling exhibition)	1986	"Alumni Exhibition," Pratt Institute, Brooklyn, New York City
"Châteaux Bordeaux," Robert Schoelkopf Gallery, New York City	"Short Stories—Narrative Painting," Pier Plaza, New York City	"Reinhold Dene Bellows," The American Art Museum, New York City
LEA, Switzerland	"Art & Architecture & Edward Schickel" Solway Gallery, Cincinnati	Grand Central Gallery, New York City
1989	"Figure in Architecture," Robert Schoelkopf Gallery, New York City	
"The Modern Pastoral," Robert Schoelkopf Gallery, New York City		
Union League Club, New York City	1988	
"Drawing: Points of View," Belk Art Gallery, Western North Carolina	"Art & Architecture & Landscape" Museum, Asheville, North Carolina	
"Design Service, Moscow, USSR (traveling exhibi- tion)"	Collaboration, "Academy Gallery, New York Academy of Art, New York City	"Juried Biennial Exhibition" National Academy of Art, New York City
1988	"Artists & Architects: Challenging Collaboration," Contemporary Arts Center, Cleveland	First Street Gallery, New York City "Castle and Saucer Drawings," Bayly Art Museum, University of Virginia,
"Works on Paper," Robert Schoelkopf Gallery, New York City		
"Châteaux Bordeaux," Pompidou, Paris (traveling exhibition)	"Ugo Pegasè Winery Designs," Princeton University School of Architecture Princeton, New Jersey	"Art & Architecture of Buildings" Williams Proctor Institute, IITica
1987	"Storytellers," Contemporary Realist Gallery, San Francisco	Robert Schoelkopf Gallery, New York City
Robert Schoelkopf Gallery, New York City	"Figural Drawings," The More Gallery, Philadelphia	University of North Carolina, Greensboro
"Modern Myths: Classical Mythology" Gallery of Art, Idaho (traveling exhibition)	"Instructors Exhibition," The Art Students League, New York City	1987
"Modern Artists," Bayly Art Museum, Univer- sity of Virginia, Charlottesville	1983	Contemporary Figure Drawings, Robert Schoelkopf Gallery, New York City
	American Studies Center, Naples, Italy	

MURAL COMMISSIONS

1979

"Fruit Voyage à Ners," Musée de la Grande  
Combe, France  
"Toward a Renewal of Classicism," Tatis-  
tcheff and Co., New York City  
Bayly Art Museum, Charlottesville, Virginia

1978

"Mural in Progress for New York," Theodore  
Sevelt Birthplace Museum,  
New York City  
"Stanford in Painting," Federal Memorial  
National Hall, New York City

1977

"Art on Paper," Wetherston Gallery,  
University of North Carolina, Greensboro  
Mount Saint Vincent University Art Gallery,  
Halifax, Nova Scotia  
Bayly Art Museum, University of Virginia,  
Charlottesville

1975

"Annual Invitation," First Street  
New York City  
"New Talent," Robert Schoelkopf Gallery,  
New York City  
The Residence, Pratt Institute, Ners, France

1974

"Annual Invitation," First Street Gallery,  
New York City

1973

"Annual Invitation," First Street Gallery,  
New York City  
"Drawings," Viterbo College Art Center,  
LaCrosse, Wisconsin

1972

Pratt Manhattan Art Center Gallery,  
New York City

1970

Brooklyn Museum of Art, Brooklyn, New York  
"The Representational Spirit," University  
Art Gallery, SUNY, Albany, New York

1968

Le Salon National des Beaux-Arts, Paris

1989

Fisher House, New York City

1988

Quantum Corporation, New York City

1970-87

Hotel Girardin, Denver (4 murals)

1985

Trafalgar House, New York City (Kohn  
reiser Productions, Inc. Architects)

1964

Cincinnati Symphony Orchestra Pavilion  
Cincinnati, (Michael Graves, Architect)  
Alwyn Court Landmark Building,  
New York City

OTHER PUBLIC COLLECTIONS

Arkansas Art Center, Little Rock  
Bayly Art Museum, University of Virginia,  
Charlottesville  
The American Academy of Arts and Letters,  
The National Academy of Design,  
New York City  
The Elizabeth Greenshields Memorial  
Foundation, New York City  
Crown America Corporation, Johnstown,  
Pennsylvania

1977

Alegra Industries, New York City (2 murals)

## HONORS, GRANTS, & AWARDS

- 1998  
Award in Painting, Arthur Ross Foundation, New York City
- 1996  
National Society of Musicians
- 1994  
Artist's Grant, Adolph and Esther Gottlieb Foundation, New York City
- 1990  
AIA Honors Award for Clos Pegase Winery Collaboration (with Michael Graves)
- 1985  
Competition Winner (with Michael Graves) for Clos Pegase Winery, Architect—Artist Design Collaboration, San Francisco Museum of Modern Art
- Visual Fellowship Grant, National Endowment for the Arts
- 1984  
Society of Fellows, The American Academy in Rome, New York City  
Artist's Grant, Ingram Merrill Foundation, New York City

1983

Prix de Rome Fellowship, The American Academy in Rome, Italy

1976

Artist Grant, Change, Inc., New York City

1974

Graduate Fellowship, Brooklyn College, Brooklyn, New York

1972

Artist's Grant, Eli and Edythe L. Guttman Foundation, Montreal

## SELECTED LITERATURE

Brah, Phyllis. "Classicism in the 20th Century," *The New York Times* (October 20, 1997).

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