THE WINDOW IN TWENTIETH-CENTURY ART

Organized by
Suzanne Delehanty

NEUBERGER MUSEUM

State University of New York at Purchase

Front Cover:
HENRI MATISSE
The Green Pumpkin circa 1920
Museum of Art, Rhode Island School of Design
Anonymous gift

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CATALOGING-IN-PUBLICATION DATA

Delehanty, Suzanne, 1944–
The window in twentieth-century art.

Exhibition held at Neuberger Museum, Purchase, N.Y. 21 September 1986 to 18 January 1987 and at Contemporary Arts Museum, Houston, Tex. 24 April 1987 to 29 June 1987.
Bibliography: p. 104.
Contents: The open window / Shirley Neilsen Blum—The artist's window / Suzanne Delehanty.
1. Windows in art—Exhibitions.
2. Art, Modern—20th century—Exhibitions. I. Blum, Shirley Neilsen. II. Neuberger Museum. III. Contemporary Arts Museum. IV. Title.
N8261.W56D45 1986
709'.04'00740147277 86-61058
ISBN 0-934032-08-4

SOURCES OF QUOTATIONS

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Designed by Drenttel Doyle Partners
Typeset by Trufont Typographers
Production Consultant:
Michael Josefowicz

Type: Mergenthaler Garamond #3
Papers: Warren LOE Dull, 100# Text, Champion Kromekote 12 pt. Cover, Curtis Tweedweave 80# Text

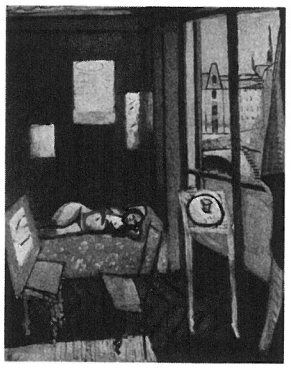
Three thousand copies published by
Neuberger Museum
State University of New York
at Purchase
September 1986

Back Cover:
MARCEL DUCHAMP
Fresh Widow 1920 (third version 1964)
Indiana University Art Museum
Partial gift of Mrs. William Conroy

THE ARTIST'S WINDOW

The retina is nothing but a window behind which stands a man.
HENRI MATISSE[1]

AN ORDINARY WINDOW IS A simple enough object. But an ordinary window is imbued with an emotional life we give to it. Facing both out and in, the window is an invisible divide between our private and public selves. Through its transparent panes, we can watch light make shadow, day turn to night, and season give way to season. At times the clarity of the window's geometry provides a comprehensible form for the complexities of human experience, or focuses our awareness on unknown mysteries beyond our ken. As an aperture in an architectural wall, the window is similar to the eye, which links the visible world of nature to the invisible world of the mind. Ever since the ancient Greeks called the eye the window of the soul, images of windows have reappeared in art in infinite transformation.



Illus. 9. HENRI MATISSE, *Studio Quai St. Michel*, 1916, oil on canvas, 58¼ × 46 inches (147.9 × 116.8 cms). The Phillips Collection, Washington, DC

by Suzanne Delehanty

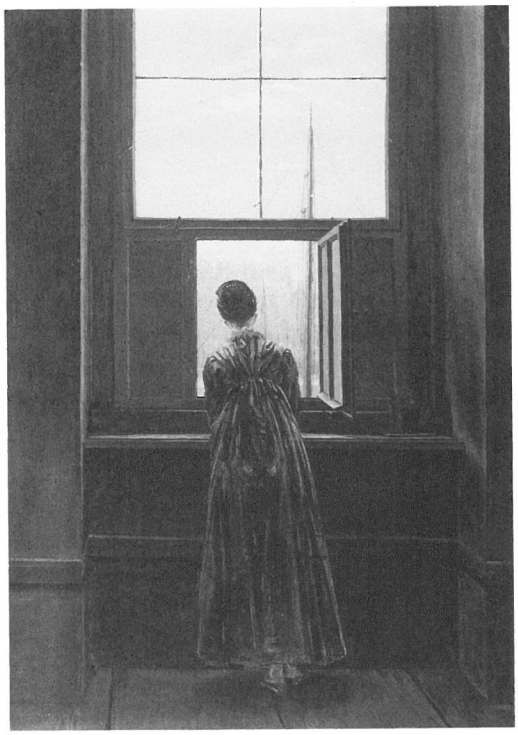
The ancient window symbol became interwined with the window of perspective when Leon Battista Alberti formulated its practice during the Renaissance. Alberti called the painter's canvas "an open window through which the subject to be painted is seen."[2] Behind the transparent plane of Alberti's imaginary window, which was held in place by a prominent frame, the three-dimensional space of the real world could be depicted on the two-dimensional surface of the canvas. Suddenly, empowered by perspective, Renaissance painters were able to infuse the old symbols of the window with new veracity as apertures for sacred light or as screens between heaven and earth (illus. 3). In these windowed interiors sacred and profane events were captured in an illusion of immobile and timeless unity. The viewer, arrested in ideal stillness by perspective's all-controlling vanishing point, had a fixed place from which to contemplate the work of art. To re-create in painting the Renaissance vision of reality as a divinely ordered universe was an almost godlike human accomplishment and one which contributed to the elevation of the painter from humble craftsman to noble artist.

Renaissance perspective was such an extraordinary discovery that mathematicians elaborated its geometric complexities and artists developed its potential for mimetic representation for the next four hundred years. During the seventeenth century, however, in response to the Church's diminishing power, artists transposed the window symbol from a sacred to a secular motif in the new class of genre pictures celebrating the pleasures and foibles of daily life. Now light from the window gave form not only to divine wisdom, but to the thoughts of mortal men and women (illus. 7). In combination with the still life, the window also came to stand for the senses and the phenomenon of vision. Continuing on into the eighteenth century, artists used the window image to demonstrate their virtuosity in capturing the elusive drama of light itself.

With the rise of the Industrial Revolution in the nineteenth century, artists transformed the visible depictions of the window symbol and, as the century progressed, challenged Alberti's imaginary window, which framed the Renaissance view of reality. In the century's first decades the German Romantic painters seized the window symbol from its oblique position in painting and moved it front and center to make it the subject of the artist.[3] Since the window was an ancient metaphor for the eye carried forward in literature, treatises on art, and even Dürer's remarkable portraits (illus. 11), it expressed the Romantics'

growing belief in the artist's inspired originality. Theirs was the power to call forth new paradises from the imagination. Daring as the Romantic painter's new window was, it remained submerged in the hierarchy of academically sanctioned subjects in art throughout most of the century, although its image coursed through the poetry of the age.

In contrast, Alberti's imaginary window and the entire apparatus of Renaissance perspective landed in the middle of the debates about the truth of artistic representation, when, at mid-century, photography held up to painting a new standard of pictorial veracity.[4] Expectations for the image presented by the camera's eye were shaped, in fact, by the very foundations of the painting that this picture-making machine modified, altered and, ultimately, threatened. In the 1860s painters defied the time-honored concept of art as imitation and flattened the human figure to satisfy the needs of their two-dimensional canvases. It was as if the force of painters clashing with the camera and the Industrial Revolution had pushed the geometric system of Renaissance perspective against the inside of Alberti's imaginary window to dislodge the vanishing point, wipe away chiaroscuro, and free the artist's hitherto suppressed colors and brushstrokes, leaving only the frame and the grid that had guided illusionistic renderings for centuries. This tension between the surface and edges of a painting and the illusion of depth, between abstraction and representation, increased in the 1890s with the Symbolist painters, who considered painting "a creation of our spirit for which nature is only the occasion."[5]



Illus. 10. CASPAR DAVID FRIEDRICH, *Woman at the Window*, circa 1818, oil on canvas, 17⅜ × 14⅝ inches (44 × 37.1 cms). Staatliche Museen, Preussischer Kulturbesitz, Nationalgalerie, Berlin

Freed from the hallowed conventions of perspective, window images began to reappear in painting for the first time since the Romantic period. From Edouard Manet in the 1860s to Claude Monet in the 1870s to Odilon Redon in the 1880s to the intimate interiors of Pierre Bonnard and Edouard Vuillard (page 36) at the turn of the century, images of windows took the place of the implied views through Alberti's imaginary window.

At the beginning of the twentieth century, the window offered the pioneers of modernism a way to mediate between the openly acknowledged fiction of the flat canvas and the exhilarating, if unsettling, overthrow of perspective. It was not simply a pictorial convention that was removed; the break marked the collapse of the whole Newtonian construct of a measurably ordered universe. Scientists and philosophers had now come to believe that reality was an ever-changing continuum in which man's physical sensations and the processes of the mind were not separate, but inextricably bound in perpetual exchange. The early modernists set out to discover a way of presenting an entirely new understanding of reality, shaped by the elusive resonance between the eye and the mind, the past and the present.

The capacity of the window to assume various forms from the tangible world and the realm of art made the window a potent and adaptable image for the creation of a new vision in art. In these new views of reality, artists would draw inspiration from existing models of the window in the ordinary world, in poetry, and in art. Some artists would use the window's geometry to create new pictorial order and spaces to mediate between abstraction and figuration. Others would adopt the window to study the long-standing concerns of light and human emotion, while others would enlist the window in the liberation of color and in speculations on the enterprise of art: its conventions, history, and the artistic process.

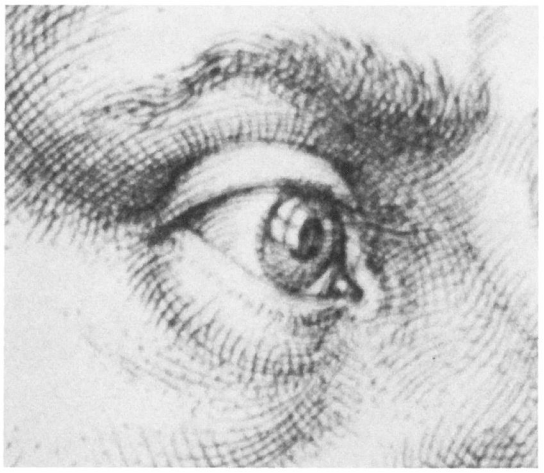
The window was a perfect subject for Henri Matisse. From *The Open Window* of 1905 ablaze in Fauvist color to the startling mystery of *French Window at Collioure* of 1914 to *The Egyptian Curtain* of 1948 (illus. 14, 19), the simple geometry of the window yielded its pleasures to Matisse's remarkable innovations in color and his light-drenched creations of opulent, space-giving hues and sensuous touch. To acknowledge the correspondence he deeply felt between the canvas and the window, Matisse emphasized again and again the similarities of their structures—for example, in *The Open Window* and in *The Green Pumpkin* from about 1920 (illus. 13), in which the bold black upright member of the window's casement and even the dangling pull of the window shade echo the stretcher's unseen vertical support. Matisse recorded his affection for the simple structure: "I thus have before my eyes the back of the frame with keys. It is so well proportioned, so neat, in lovely natural wood, that it is a work of art."[6] For Matisse and other twentieth-century painters the canvas and the window were analogues for the artist's imagination and their desire to mediate between and, at the same time, reveal the duality of the object seen and its pictorial representation. A threshold between inside and outside space, the window embodied artists' growing awareness of the infinitely complex transmission of their inner thoughts to the outer world through the palpable substance of paint and canvas.

The relation of the window to the canvas is linked to the artist's studio, a theme Matisse transformed and elaborated in such works as *The Red Studio* of 1911 and *Studio, Quai St. Michel* of 1916 (illus. 9). Here, tall windows separate the outside world from the artist's work place. The nude model, formerly held behind Dürer's perspectival grid (illus. 1), reclines beneath three pictures within the picture, which symbolize the levels of the painter's artifice. The canvas upon which the artist, momentarily absent, is working rests on an easel. Matisse's subject is not the model, but rather the artist's realm: the intricate interconnections among window, model, color, canvas, and artist. The entire field of perception is presented to us in what is both the artist's view and his fiction. The artist's studio, to which the window and the canvas are allied, was Matisse's empire, the sacred space of artistic creation deeded to the artists of our century by the painters and the poets of the last.

Around 1908 both Picasso and Braque took a more radical approach to the window. In bold attack on the last vestiges of perspective, the inventors of Cubism in fact abandoned the window image. In their first experiments they dispelled it from their painting precisely because of its power to elicit illusionistic space, which was the very reason Matisse adopted and celebrated the window motif throughout his life. Nevertheless, the semblance of space was not easily relinquished. The Cubist experiments of Picasso and Braque were at the forefront of Robert Delaunay's imagination when, in 1912, he set out to discover pure painting in his bedazzling series of Simultaneous Windows (page 33). To offset the Cubists' total disdain for the illusion of space, Delaunay fused the window image, a natural grid, in breathtaking union with canvas and spectrum of pure color. In this series Delaunay merged a view of the visible world—sunlight and the curves of moving curtains—with an evocation of the mystical window of revelatory light extolled by the Romantic poets. This cycle of paintings brought Delaunay so alarmingly close to total abstraction that he turned back to the comfort of recognizable subjects. But in the brilliant grids of the Simultaneous Windows, Delaunay achieved a remarkable expression of the movement and vibrancy of the world inside and outside ourselves.

In 1915 Juan Gris, an early Cubist innovator, also turned to the window image. In *The Table in Front of the Window* (page 35), one of a series of works devoted to the theme from 1921, Gris set out to unite the dissected objects and flattened space of Cubism with the suggestive space and light of the open window. His interest in the window image was not solely formal. He was also attracted to the still life before the window, a traditional theme and long an emblem for the human senses. For Gris the open window was a subject which reinforced the Cubists' intent to portray, with shifting forms and evocative images, the interaction between the mind and the senses of sight, sound, smell, and touch.

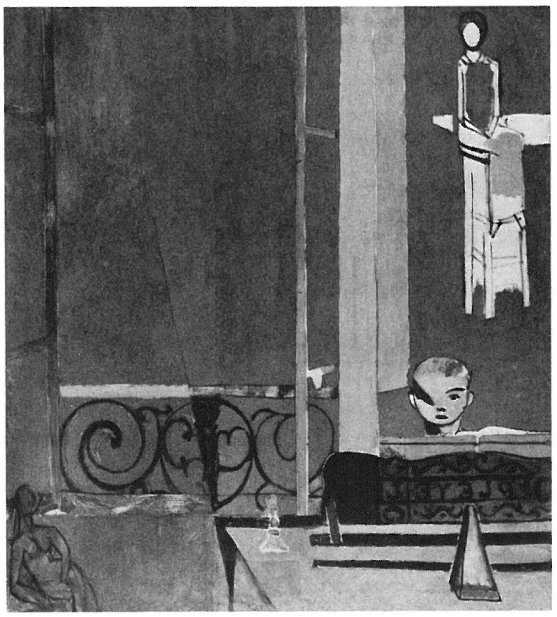
Marcel Duchamp responded to the Cubists' attack on perspective and the convention of the window image in his ironic studies of the nature of artistic representation. In 1915 Duchamp began, as he described it, the rehabilitation of perspective in *La Mariée mise à nu par ses célibataires, même (le Grand Verre); The Bride Stripped Bare by Her Bachelors, Even (The Large Glass)*, which was completed in New York in 1923 (illus. 15 and page 56). Rather than use the traditional canvas and stretcher, Duchamp used sheets of glass bought from a hardware store and mounted in a frame. Freestanding, *The Large Glass* is not dependent on a wall, the usual place for both an ordinary window and a painting. The viewer can walk around it and look through the glass from either side or catch shadowy reflections of objects and motion behind him. Instead of opening onto the view prescribed by Alberti, *The Large Glass* contains a diagram of the two opposing and equally abstract conventions of representation. The lower half, where the machinelike bachelors, coffee grinders, and eye charts reside, is rendered according to the laws of perspective. In the upper half, the bride's domain, a series of veil-like squares, conceived without perspective and in the Cubist mode, appear to float.



Illus. 11. (Detail) ALBRECHT DÜRER, *Philip Melanchthon*, 1526, engraving, 6⅞ × 5⅛ inches (17.6 × 13 cms). Grunwald Center for Graphic Arts, Wight Art Gallery, University of California at Los Angeles

The materials and artistic conventions chosen for *The Large Glass* are intricately bound to its meaning, layer by layer. The images in the lower part of the window project onto the floor behind the work. Without the usual support of an opaque canvas to affirm the illusion of the artist's rendering, these objects contradict and ultimately deny the semblance of volume given them by Duchamp. The metal crossbar coincides with, and simultaneously cancels, the vanishing point to ensure that the bride will never succumb to the bachelors' advances. She is an ideal, evoking representations of the Virgin Mother floating in apotheosis in the sacred space of religious paintings of the past. Set apart, the bride stands for a pure and innocent world, the Eden before the Fall sought by the Romantic poets whom

Duchamp admired. The bachelors are mere impostors—contraptions spawned in an endless stream of look-alikes by the machine age. The knowing bachelors understand the world and its ways, its inventions and modes of representation. They belong to Eden after the Fall, to an innocence lost to consciousness. Despite their imprisonment in a secular space, the bachelors nevertheless seek physical union with the bride—the moment of love when all differences between male and female vanish in the mystical ecstasy of passion. Duchamp understood that the quest is futile, for male and female are in eternal opposition. The bachelors' desire is as impossible as the artist's yearning to reconcile irreconcilable differences between illusion and reality, or to extend them into another dimension of apparition and appearance, as Duchamp had endeavored to do. With *The Large Glass*, the first of a number of speculative windows that would have an enormous influence on the century, Duchamp upended the conventional role of the work of art from an immobile and timeless object viewed by a passive onlooker to a fictive system for endless speculation by a mobile, thinking viewer.



Illus. 12. HENRY MATISSE, *Piano Lesson*, 1916, oil on canvas, 96½ × 83¾ inches (245.1 × 212.7 cms). The Museum of Modern Art, New York, Mrs. Simon Guggenheim Fund

The contradictions posed by the window perplexed René Magritte as well. In the twenties and thirties, while some of the Surrealists turned to biomorphic abstraction, Magritte used perspective and a meticulous realism to question the view of reality these artistic conventions had formerly upheld. Through such a contradiction, he set out to uncover the uncertainty disguised by custom and habit in order to present a view of reality that could not be truly discerned by either the mind or the senses. Disquietude arises in Magritte's work from such impossibilities as a huge green apple occupying a room with lambent light as pregnant with imminent events as van Eyck's (page 52, illus. 4). Flat images with unmatched names appear on the opaque windowpanes of *La clef des songes (The Key of Dreams)* of 1936 (page 53). In *Le soir qui tombe (Evening Falls)* of 1964 (page 70), the broken glass reveals that the painted image of a canvas and the depiction of the window view are one and the same. This picture within a picture is Magritte's ironic repartee to Alberti's concept of painting as an open window. The difference between the object seen and its depiction haunts *Evening Falls* and a series of similar window paintings from the thirties called *La condition humaine (The Human Condition)*. Of the window and its dilemma Magritte wrote: "In front of a window seen from inside a room, I placed a painting representing exactly that portion of the landscape covered by the painting. . . . For the spectator it was both inside and outside the room within the painting and outside in the real world. We can see outside ourselves, and at the same time we have a representation of it in ourselves."[7] This disjunction of means, which would be taken up by artists in the sixties, enabled Magritte to heighten the abstraction of his inquiry.

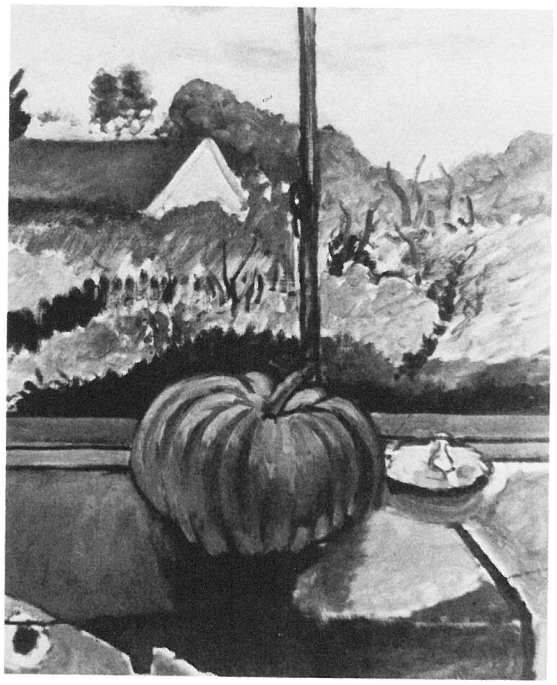
At the time Magritte was using the window to question the nature of artistic representation, a number of artists on both sides of the Atlantic explored, as artists long had done, the emotive and formal qualities of the window image. In Europe, Mark Chagall framed his fantasy of a remembered courtship in the sky beyond his flower-filled window in *Dream Village* of 1929 (page 34), while in the United States, Edward Hopper painted windows based on observations of familiar buildings and streets. Hopper's windows and their light contribute to the emotional quality he sought in his art. Rendered with architectural solidity, the light in *Night Windows* of 1928 and *The Barber Shop* of 1931 (pages 75, 71), for instance, shapes the psychological currents in these scenes of lonely city life. Like a cinematographer, Hopper cropped the scene of *Night Windows* to peep into a young woman's bedroom. We become unseen observers looking from our second-story window through outdoor darkness into the warm lamplit room of an unknowing girl. The position Hopper has given to us greatens the drama. On the side of one window, a lace curtain caught in an eddy of air quickens our unease in a manner far more unnerving than the overt suggestiveness of Balthus' haunting classical paintings of windows and female figures from the same period (illus. 18, page 69).

By contrast, the mood of Marsden Hartley's *Sea Window, Tinker Mackerel* of 1942 (page 84), painted shortly before his death, is one of quiet resignation. The still life before an open window, a theme Hartley often returned to in times of trial, is a study of the containment and expansiveness of the window's form. The window's transom defines a dark, compressed interior space. At the same time, the window frames a landscape with a vast sky of light and clouds so lovingly painted that the window and its view become a composition within a composition.

For Milton Avery, also, the window's rectangular shape was an inviting expanse for paint. In the forties, inspired by the example of Matisse and Picasso, Avery began to explore

color in such works as *Seated Girl with Dog* of 1944 (page 93)—no longer for the actual description of objects from his domestic environment, but rather to examine the abstract relations of color. Here the window opens to a vibrant orange plane where Avery's incised marks bring a seemingly distant cityscape from the whiteness of his canvas. A deep purplish blue wall counterpoints the brilliant abstraction of the window view and enlivens the play of reds, blues, and pinks in the young girl's form. Through his masterful interaction of colors, Avery achieved a new, flat pictorial space within the figurative tradition.

During the 1940s, the window in American art took an elemental form. This simplified form revealed the intent, among progressive artists of the period, to discover a new beginning through the most distilled pictorial means. They sought to create equivalents for the uncertainty of modern life. Invigorated by the artists and intellectuals escaping to New York from the war in Europe, American artists shed the provincialism of the depression years. The creative moment, the myth, the human dilemma, became the center of interest for this circle of artists who, by the end of the decade, would be called Abstract Expressionists.



Illus. 13. HENRI MATISSE, *The Green Pumpkin*, circa 1920, oil on canvas, 30½ × 24½ inches (77.4 × 62.2 cms). Museum of Art, Rhode Island School of Design. Anonymous gift

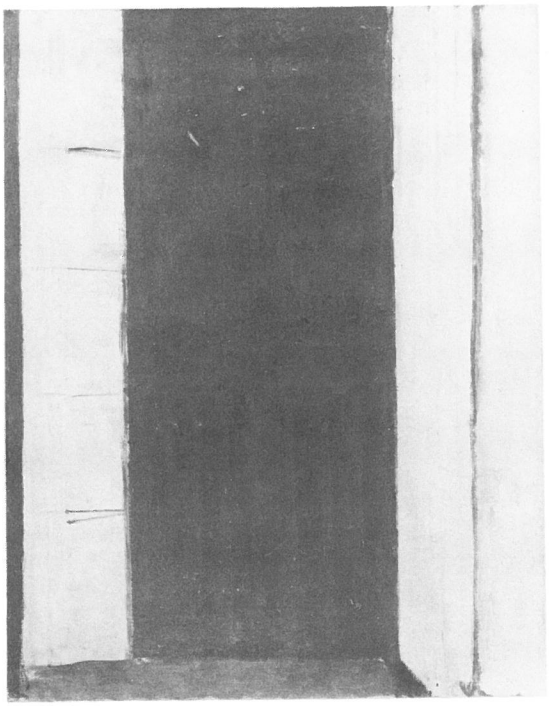
During 1941 Adolph Gottlieb and Mark Rothko worked together to free themselves from the hold of figuration and spatial illusion in order to put painting, as Gottlieb said, "at the beginning of seeing."[8] Much as the Cubists had done in their revolutionary break from perspective, Gottlieb and Rothko squeezed the space-giving power of the window image from their work made in the 1930s (pages 42, 97).[9] Both artists moved even farther away from the recognizable subject matter of their mentor Milton Avery as they investigated more deeply the ideas of Cubism and biomorphic Surrealism. Gottlieb's search led him to invent his windowlike pictographs, compositions with the all-over order of the Cubists' grid. He continued to refine these ideas in such works as *Evil Omen* of 1946 (page 43). Rothko's quest led to the mythological studies (page 97) in which he flattened out space, but maintained the boundaries of the canvas by painting borders along the framing edge. By the fifties Rothko had eliminated all identifiable images to create pure pictorial space and light with translucent washes of pigment—cerulean blue, the darkest of maroons, drifts of pure white. Yet there is still a suggestion of the framing edge in *Old Gold over White* of 1956 (page 96). A faint apparition of a window seems to hover on the vertical expanse of the canvas, which is large enough to surround and hold for our contemplation the artist's equivalent of timeless light and limitless space. It is as if Rothko had made us the lonely viewer in German Romantic painting who gazed out the window at a world created by the artist's imagination (illus. 10).

The small barred rectangle in Robert Motherwell's *Spanish Picture with Window* of 1941 (page 41) rests amid a web of hand-drawn horizontal and vertical lines which seem to extend beyond the canvas into infinity. Gone is the frame that once held the window of Renaissance art firmly in place. While painting became a flat open field, edges became an increasingly important concern for Motherwell and his contemporaries, much as they would during the next two decades for the formalist painters. In Motherwell's *Spanish Elegies* of the fifties, the simple geometry of the window image, his symbol for the power of reason, moved in stately measure along with the oval form, his symbol for the irrational force of human passion. The window image became a forceful presence again in the late sixties. According to Motherwell, he spotted the back of a small canvas leaning against a larger painting one day in the studio. Taken by the proportions, he drew the outline of the smaller canvas' top and sides on the larger canvas. The possibilities of these three lines within the four edges and the richness of color led him to renew the theme of the window and the wall and his deep appreciation of Matisse in the *Opens*, a series that includes *The Garden Window* of 1969 (page 40). *The Garden Window* is Motherwell's direct response to the view of a lush landscape from a new studio in Connecticut. In the *Opens* Motherwell sought, like Rothko, Gottlieb and the other Abstract Expressionists, to unify the artist's inner world with the mythic continuum of time and space.

The dichotomy between the artist's inner life and external reality animates Hans Hofmann's drawings of his studio windows from the war years (page 87) as well as his later *Magenta and Blue* of 1950 (page 88), in which a barely recognizable still life on a table before a window is flattened out in what Hofmann called pure plastic creation. The European-born Hofmann, a redoubtable force among the Abstract Expressionists and master teacher of generations of American artists, appreciated the ability of the window to function as an expanse for color suggestive of space while maintaining the flatness of the canvas. During

the fifties the power of abstraction took greater hold of Hofmann. In 1960 he distilled the windows of medieval cathedrals into rectangular planes of blue, red, and green on a pure yellow field pulsating in *Auxerre, France. St. Etienne's Glorious Light Emanated by Its Windows, as Remembered* of 1960 (page 89). This painting joins the ancient association of the window and light in a new way, and embodies one of Hofmann's beliefs: "Color in itself is light. In nature light creates color; in pictures color creates light."[10]

Although the innovation and authority of Abstract Expressionism dominated the fifties, the windows found in the work of other artists of the period demonstrate the flexibility of their form in a wide range of artistic expressions. As a young artist in postwar Paris, Ellsworth Kelly made a number of forthright objects recording the window and its light. Kelly's recollection of *Window, Museum of Modern Art, Paris* of 1949 (page 44) is revealing: "In October of 1949 in the Museum of Modern Art in Paris I noticed the large windows between the paintings interested me more than the art exhibited. I made a drawing of the window and later in my studio, I made what I considered my first object. From then on painting as I had known it was finished for me."[11] The object is, in fact, a relief. Composed of two canvases set into a black wooden frame, it has the same proportions but is smaller than the actual museum window that inspired its fabrication. Three glazing bars divide the lower half of the window and physically cross over the canvas to cast actual, not painted, shadows on the recessed gray surface. Neither wholly painting nor wholly sculpture, *Window* was prophetic of Kelly's own future work as well as of minimal art and the hybrids of painting and sculpture that would intrigue artists in the next two decades. In France Kelly came to rely on his powers of observation to discover possibilities in ordinary things: an awning, a roadside sign, pavement, a window. Light falling through an irregularly shaped window in a banded pattern made by crossed telephone wires, for instance, led to Kelly's *Window V* of 1950 (page 45). A craftsman's thumbnail sketch set Kelly's mind going and emerged rethought in *Black and White (Carpenter's Window)* of 1955 (page 46). The apparent straightforwardness of this work belies its complexity. Kelly divided his canvas into two black rectangles in such a way that the whole and its parts question one another. Does the white framing edge rest on top of the two black panes, as a nighttime window might appear? Or do the black rectangles rest on a white surface? What is shape, and what is space?



Illus. 14. HENRI MATISSE, *French Window at Collioure*, 1914, oil on canvas, 45 11/16 × 34 3/8 inches (115.9 × 87.9 cms). Musée National d'Art Moderne, Paris

If Ellsworth Kelly is a maker of factual objects, Joseph Cornell, who was inspired by the Surrealists in the 1930s, was a maker of boxes of poetic reverie. Kelly's windows are grounded in fact, but Cornell's observatories, hotels, and window facades from the early fifties float in illusion. There are several layers of windowed artifice, for instance, in *Observatory Columba Carrousel* of 1953 (page 79). A real pane of glass, Cornell's own version of Alberti's imaginary window, ensures that the space behind it is ideal and timeless. A second window lies behind the first framed, protective transparent plane. This window opens onto a view of a starry sky in shorthand approach to the order of Renaissance perspective. A mirror, the window's illusory counterpart, is placed at right angles to the inner window and reflects the light of long-extinct stars from a far-distant past into a vastness which would have delighted the nineteenth-century Romantic poets. It was these same poets who pointed the way for Cornell's tabletop universe and white-window facade (page 78), his homage to Mondrian, in which a grid and mirrors extend Cornell's window views into infinity. The very smallness of Cornell's windowed worlds makes the immensity of his cosmos all the grander.

Another expression appears in the windows of Richard Diebenkorn. He turned away from the gestural power of Abstract Expressionism in the mid-fifties to pursue the seemingly less daring course of figurative painting, a path already taken and steadfastly maintained by Milton Avery, Fairfield Porter, and Jane Freilicher (pages 92, 48, 49). Diebenkorn understood, as did Avery, Porter, Freilicher—and Matisse before them—that figuration is abstract. Like them, he was attracted by the window's capacity to invoke both interior and exterior space. In *Woman in a Window* of 1957 (page 72), pictorial events move in balanced contrast. The geometry of the window and tabletop is set against the warm hues and curving forms of the young woman and her upholstered chair; the space-giving blues and the diagonals of the window's edges provoke a lively dialogue between the pensive figure and the open window. The edges of the canvas vibrate with painterly incidents which seem to weave into and unite with the window's vertical transom, where the vanishing point of perspective might once have held us.

The window's ease in oscillating between figuration and

abstraction led Diebenkorn in the late sixties in another bold new direction. After more than a decade of figurative work, he returned to abstraction in the *Ocean Park* series. The brilliant light of Southern California that he saw from his studio window impressed him profoundly, as did a renewed contemplation of Matisse. The near abstraction of Matisse's *French Window at Collioure* of 1914 (illus. 14) astonished him as well as Motherwell and many other artists when it was first shown publicly in the 1960s. In his *Ocean Park* paintings, Diebenkorn reduced the window's transom to horizontal and vertical lines which thread in changing weights around the canvas' framing edge, intersect diagonals, and cross over layers of subtle, varying color, such as the blues and greens in *Ocean Park #111* of 1978 (page 73). Deftly applied paint—here fluid, there dense—quivers with controlled spontaneity in window views that frame the endless sky and sea and the painter's process.

By the late fifties, newspapers, comics, ads, billboards, radio, film, and television had flooded the natural environment. Just as the Industrial Revolution of the nineteenth century had driven Romantic painters to portray windows opening onto paradises of the imagination, the mass-produced sameness of the Media Age stimulated a response from artists. The windows in the art of the late fifties and sixties demonstrate a variety of approaches to the change from a natural to an essentially man-made landscape. The formalist painters, the heirs to Abstract Expressionism, would turn away from all references to the window and its space as well as the environment, whether natural or man-made; others would accept the media landscape and enlist the art of the French modernists or the irony of Duchamp and Magritte to transform their window views.

Illus. 15. MARCEL DUCHAMP, *The Bride Stripped Bare by Her Bachelors, Even. Installed in Katherine Dreier's house, Milford, Connecticut*, 1915–23, oil and lead wire on glass, 109¼ × 69⅛ inches (277.5 × 175.5 cms). Philadelphia Museum of Art, bequest of Katherine S. Dreier

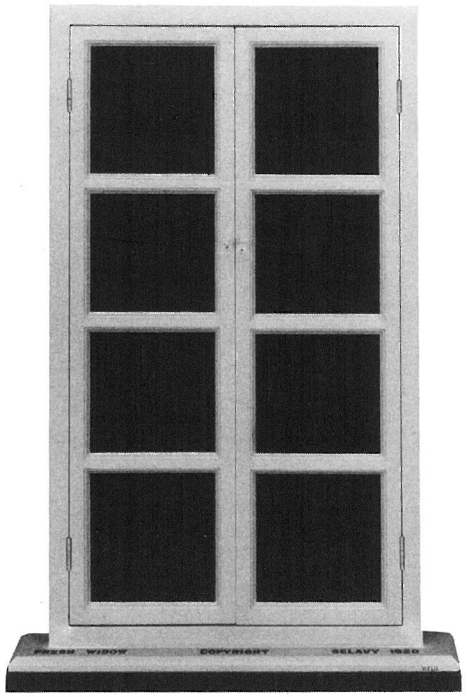
When Jasper Johns pulled down and affixed over his canvas an ordinary dime-store window shade, he shut out from the painting all notions of cosmic or illusory space. His *Shade* of 1959, which pursues the same area of inquiry as Duchamp's *The Large Glass* and Magritte's *The Key of Dreams* (pages 56, 53), completely hides Alberti's open window to ask about the view that is not given and how the view is to be seen. The window that reappeared in Johns' *Studio 2* of 1966 (page 93) begins to reveal the nature of his speculations. The standard-sized windows in *Studio 2* are impressions made by Johns from the real windows in his work space. The casements left the imprint of rectangles; the glazing bars marked the white grids. Joyful secondary colors, unusual for Johns, record the artist's sensuous pleasure in paint. The ruler in the upper right hand corner confirms the window's scale and reminds us of the tools artists commonly use. Johns has brought us right into his working process. His windows and canvas are as close to us as they were to him in the making. By contrast, in the studio of Matisse (illus. 9) we are given, so to speak, a place on the far side of the atelier, where the painter's canvas and nude model are beyond our reach. The window and the artist's depiction of his canvas position us in relation to his model. In Johns, there is no model, and the real window's image and the canvas are one, and record the artist's process.

The inquiry made by Johns' *Shade* continues in the series of provocative window shades made by Robert Moskowitz in the early sixties. Moskowitz's *Untitled* of 1962 (page 98) is fringed and is as double edged as the Johns *Shade*. Considered half closed, it affirms the opacity of the canvas to which it is laminated. Looked at half opened, it exposes the real space between the painting and the wall as well as the stretcher bars, which once supported the illusion of space. By choosing a flat, commonplace domestic contrivance from a plethora of faceless manufactured goods, Moskowitz revealed a debt to Marcel Duchamp. Duchamp's presence and writings had gained the increased attention of an entire new generation of artists who were ready to embrace and to question the contemporary world.

Tom Wesselmann's *Great American Nude #35* of 1962 (page 50) combines a still life before a window with the equally traditional themes of the nude and the landscape. This mixed media assemblage revels in an abundance of diverse images made for the consumer. A latticed window, which resembles those of seventeenth-century Dutch painting or Vuillard's turn-of-the-century interiors, offers a view, not of a lush garden, but of flowered wallpaper. Rather than a painted sweep of organdy gauze, an actual polka-dotted curtain hangs limply at the window. A mass-produced Mona Lisa and a pin-up girl from a *Playboy* centerfold, altered by Wesselmann to resemble Matisse's late odalisques, have replaced the pensive women of Vermeer's interiors. Real beer and soda bottles complete with brand labels stand where one might expect to find the dissected objects of Cubist still lifes, such as the ones created by Juan Gris in 1921 (page 35). In other works from the series of *Great American Nudes*, Wesselmann's windows open onto picture-postcard views of snow-topped moun-

tains, silhouettes of tropical palm trees, or pictures of shiny new red cars. Even real TV sets appear in front of some of Wesselmann's windows to suggest, as Shigeko Kubota would in the 1970s (page 54), that the electronic box has replaced the window as the mediator between our inner world and the world outside. It transmits a new illusion of reality, the American dream.

Roy Lichtenstein's windows offer a more austere investigation of the artifacts of our media-oriented society. In 1961 Lichtenstein abandoned the subjectivity of Abstract Expressionism and adopted the impersonal style and subjects of mass media. In *Curtains* of 1962 (page 82), which was based on ads for furnishing the American dream house, and in *Stretcher Frame with Cross Bars II* of 1968 (page 82), a comment on the art-making process, Lichtenstein used the bold outlines of advertising and the Benday dots of commercial printing to remodel already flattened objects into modern icons. In *Stretcher Frame* Lichtenstein advanced the self-conscious practice of Wesselmann and other contemporary artists of appropriating images from their studios, popular culture, and the fine arts. By selecting the painter's stretcher as his subject, Lichtenstein relied on the connection in the viewer's mind between this apparently anonymous image, the window, and the depictions of canvases placed near windows presented in masterpieces by Velázquez, Caspar David Friedrich, Matisse (illus. 9), and Picasso (page 85). The anonymity of Lichtenstein's means only heightens the impact of the image in the mind of the observer—particularly observers conditioned by the Abstract Expressionists to regard the painter's canvas with reverence.



Illus. 16. MARCEL DUCHAMP, *Fresh Widow*, 1920 (third version), miniature French window, painted wood frame, and eight panes of glass covered with black leather, 30½ × 20⅞ × 3⅜ inches (77.4 × 53 × 8.4 cms). Indiana University Art Museum. Partial gift of Mrs. William Conroy

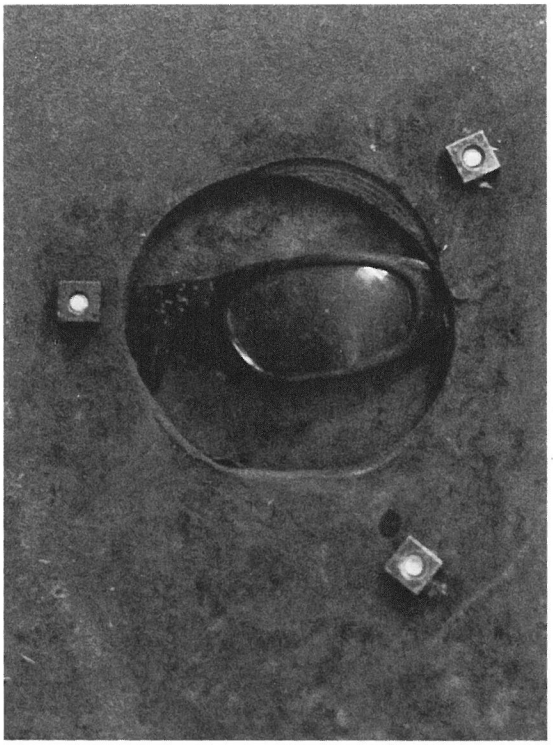
The pioneers of modernism unleashed and put into motion the fictive circuit of art that continues to engage Lichtenstein in such a rigorously composed work as *Paintings Near Window* of 1983 (page 66). In this laconic exercise of visual wit the artist echoed Matisse's *Red Studio* and Magritte's *The Human Condition*. Even the title of Lichtenstein's *Paintings Near Window* extends the metaphor of the artist's canvas and the window. Within the 1983 painting, a frilly curtain is pulled back to reveal a graphic rendition of the silhouette of a blue palm tree in stylized sway over a tropical landscape. It is not an eden, but a composite of Lichtenstein's earlier work. Next to this romantic view is an image of the all-over gestural compositions of Abstract Expressionism. It is, in fact, a quotation from Lichtenstein's *Brushstroke* series of the sixties. Both images are stepped back from reality many times over. They exchange identities in layers of illusion, thereby offering a prospect of the artist's history and the tradition of painting.

The ease with which the window suits both painting and sculpture, the ordinary and the mysterious, led Christo to build to scale a series of storefronts (page 90) in the mid-sixties with materials salvaged from urban-renewal sites or bought in a hardware store, much as Duchamp had done for *The Large Glass* some forty years before. But Christo removed his storefronts from their ordinary place on a city street and placed them in the unexpected context of a gallery or museum, where visitors in the mid-sixties still expected to see bronze sculptures mounted on pedestals and framed paintings hanging on walls. Christo's life-sized storefronts establish a direct physical relation with viewers accustomed to seeing their own reflection in store windows. Again we are confounded. The windows of the storefronts are shrouded with brown paper, not only to render opaque what by definition is transparent, but to contradict the function of store windows as a display area for commercial products. By covering the ordinary window, Christo invited us to uncover, as Duchamp and Magritte had done earlier, the disquieting currents beneath everyday experience.

Underlying Richard Artschwager's seemingly simple window images is a sleight of mind which turns reality into illusion and illusion into reality to jar us—by a means different from Christo's—out of our habitual way of seeing and knowing the world. In his *Untitled* of 1966 (page 58), a hybrid painting and sculpture made of formica, Artschwager has given us, on one level, all the attributes of an ordinary window: frame, cross-supports, even chamfered edges. The object, however, is not opaque and its cross-supports are so enlarged that its practical function as a window is denied. Depending on where we stand, we are barred from a view of the world without or the room within. On another level, *Untitled* has all the attributes of a work of art: imposing frame, perspectival space, and horizontal format suggestive of a landscape. Half painting, half sculpture, it even hangs on a wall, as one expects a traditional painting to do. Like the work of Christo and Lichtenstein, Artschwager's piece questions habits that have been shaped by art's conventions. The bulky cross-supports of *Untitled* call attention to the plane of Alberti's imaginary window, but the illusory view is not

there. The space receding behind the picture plane is instead an actual three-dimensional creation made not to focus our eyes on the view, but to focus our minds on the process of perception.

Although by tradition a painter's image, the window attracted a number of adventurous artists working in new sculptural forms and eager to establish a vital relation with the viewer. Real windows from the ordinary world of tract houses, gas stations, and shops have fascinated George Segal since the late 1950s, when he abandoned abstract painting to make life-sized plaster casts of actual men and women in commonplace environments. A persistent fixture in these environments, the window allowed Segal to combine painting's two-dimensional plane with sculpture's three-dimensional volumes, and in its geometry to wed his admiration for Mondrian's pure abstraction to the expressiveness of Matisse. From pieces made in 1961 to *Girl Sitting against a Wall II* of 1970 (page 81) to recent works, Segal has used the window's familiarity and human scale to put viewer and cast figures on an equal footing in a common space. By pairing window and figure, Segal defined the difference between the viewer's real space and the sculpture's space. The distance encourages us to see ordinary human situations afresh. Like the window in Hopper's paintings, the window in Segal's tableaux frames his haunting figures and calls to our attention unseen thoughts and longings under the skin of the familiar scenes of daily life.



Illus. 17. (Detail) EDWARD KIENHOLZ AND NANCY REDDIN KIENHOLZ, *Deep Purple Rage*, 1981, mixed media, 60 × 48 × 30 inches (152.4 × 121.9 × 76.2 cms). L. A. Louver Gallery, Venice, California

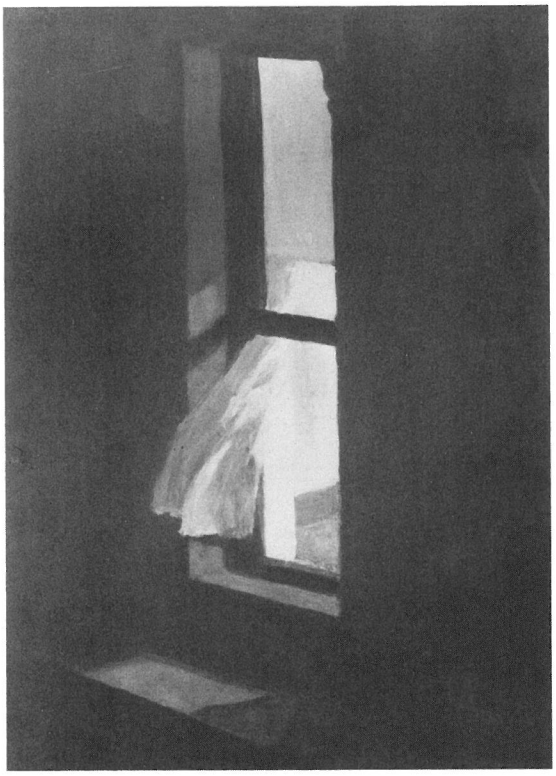
The window, a natural architectural foil for the human figure, attracted David Hockney as well. In the 1960s Hockney chose to combine his interest in portraiture, classical perspective, and light—artistic pursuits little esteemed by the formalists of the sixties—with the modernist demand for pictorial flatness. In *Henry Geldzahler and Christopher Scott* of 1968–69 (page 68), the culmination in a series of double portraits of men modeled after Renaissance scenes of the Annunciation, Hockney gave the window symbol a new meaning and altered the fundamental rules of perspective. On the one hand, he used classical perspective in the Renaissance manner to establish the hieratic position of Henry Geldzahler, a well-known curator of contemporary art, who sits before a window. On the other hand, he denied perspective its power to create the illusion of space by hiding the vanishing point behind Geldzahler's head. Had Hockney made the portrait completely flat in the modern tradition, he would have declared the factual reality of his canvas and support. The window image and the altered perspective allowed the artist to maintain, with great wit, a desired modicum of illusion. The double portrait, then, is Hockney's challenge to the Renaissance masters as much as it is to the formalists.

The break from formalism and Pop Art in the 1970s opened the way for artists to use the window in more diverse ways, encompassing artists' traditional interest in the window as a reflective surface, innovations in joining painting and sculpture, and the new illusionism of the eighties. Richard Estes and other Photo-Realists, who emerged visibly amid the pluralism of the 1970s, were captivated by windows, particularly the large expanses of commercial plate glass that they depicted according to laws of perspective. Even in Pop Art's heyday in the 1960s, Estes had remained committed to perspective and its spatial illusion. By 1970, gathering inspiration from the photographs of Atget and the urban vistas of Canelletto, he began to concentrate on views of city streets and windowed facades. He was drawn to the abstract possibilities of such windows—their strong horizontal and vertical lines and layers of transparent planes, such as those he depicted in *Diner* of 1971 (page 62). Additionally, the windows of commercial buildings offered Estes a way to counter the formalists' doctrine in order to pursue the challenge of portraying what he called painting's double life: the record of an observed view, and a flat abstraction. The same possibilities for abstraction and layers of reflected images fascinated Don Eddy in his series of showrooms in the early seventies—supermarkets, jewelry shops, and shoe shops. In Eddy's *New Shoes* of 1973 (page 63), for example, windows are framing devices and reflective surfaces, as they were for Estes, for turning general vision into a 360-degree perspective. "You can either look through the window," Eddy said at the time, "or at the window, or at the reflection in the window. Nobody ever looks at all three at once, because it is impossible to focus on all three."[12]

The meticulous realism of Sylvia Plimack Mangold's *Floor with Light at 10:30 A.M.* of 1972 (page 47) belies its conceptual underpinnings, which are based on both perspective and the window image. Mangold rendered the view of her wooden floor according to Alberti. The apparent subject is light falling on the floor, controlled by the geometry of the actual window through which it passes. The exactitude of Mangold's painting and

precise reference to time masks a Duchampian connection. Light in window form is an apparition, to use Duchamp's phrase, of the real window in Mangold's studio, which does not appear in the painting. Cause and effect are separated in the picture's illusionistic space. On another level, Mangold reversed Alberti's dictum and projected an open window onto the painting itself to question the essential paradox of illusion and reality. On still another level, she equated the grid of her real window with the grid Alberti and Dürer (illus. 1) used to construct the illusion of space in painting. The convergence of grids—one actual, one conceptual—in Mangold's view of a corner of her studio at 10:30 A.M. ironically demonstrates the impossibility of capturing a fleeting moment of time through the painter's artifice.

The iconoclastic work of William T. Wiley wholeheartedly embraces both the perspectival window and window image and tells us about his singular personal vision. For a number of years Wiley has allied his quirky version of the boxlike space of Alberti's imaginary window with images of windows that recall fifteenth-century Flemish painting. Filled with symbols and surrounded by words, Wiley's windowed chambers are allegories for his life in the studio. In *The Prisoner Concept* of 1977 (page 64), for instance, the cell-like chamber suggests a locked-in view of reality molded by artistic conventions. The light coming through a solitary barred window in the far end of the chamber casts an impossible shadow on the left wall, reminding us that in the artist's alchemy, anything is possible. Like a magician, Wiley with his imagination has freed us to see the world anew.



Illus. 18. (Detail) EDWARD HOPPER, *Night Windows*, 1928, oil on canvas, 29 × 34 inches (73.6 × 86.3 cms). The Museum of Modern Art, New York, Gift of John Hay Whitney

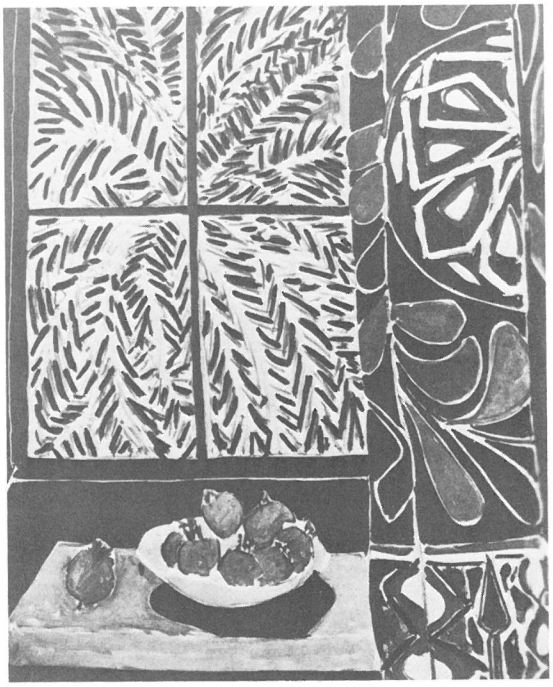
Despite differences in style and sensibility, Wiley's seemingly naive works are as deceptive as the exacting realism of Sylvia Mangold's. His art contains elements of Duchamp's game of high seriousness. Like Duchamp's windows, Wiley's belong to a universe of his own in which the ambiguous nature of illusion and reality or apparition and appearance, as Duchamp called them, is continually reexamined. The multilayered window that commands *I Visit Bob* of 1981 (page 64) demonstrates the window's mutable nature in a drawing conceived in perspective, in the sparse geometry of constructivism, and in the gestural field of Abstract Expressionism. In short, it is a history of artistic conventions. In a more personal vein, the painting charts Wiley's course as an artist starting out in the late fifties in the full bloom of Abstract Expressionism. The window's metamorphosis is witnessed by Big Eye, an anthropomorphic hybrid of Odilon Redon's all-seeing eye and Duchamp's eye charts. A now phallic Big Eye makes another appearance in three-dimensional form in the sculpture *Light Touches, Fall Colors* from 1982 (page 103), contemplating a winged window that calls up the window's long association with the female sex. Through these paired objects, reminiscent of the bride and the bachelors in Duchamp's *The Large Glass*, Wiley not only suggests the distinctions between painting and sculpture, but intimates an almost erotic exchange between observer and object, eye and mind.

The window, both ordinary object and metaphor, has been especially attractive since the early seventies to painters who have sought to move between abstraction and figuration and to imbue their painting with feeling. Howard Hodgkin acknowledged his admiration for Bonnard and Vuillard in his use of the window as both an image and a device for spatial illusion in *Lunch* of 1970–72 (page 37). He transformed Vuillard's richly patterned domestic interiors into a particularized, erotic atmosphere pulsating with vivid color and pointillist dots. Part striped, part black, Hodgkin's window seems to shift above the bright orange plane of the abstracted dining table. A wooden frame painted with brilliant orange and green stripes, like the window within, surrounds the inner wooden panel in relief. The frame is a deceit. Adopting the example of modernism and impressed by the inversions of European pictorial conventions in Indian miniatures, Hodgkin used the frame not to define a perspectival space according to Alberti, but to affirm the work of art as an object with a flat picture plane and, in another sense, to frame a visual equivalent of a singular past experience remembered.

By contrast, the window in John Walker's *Numinous*, a series which he began in 1977, is monumental. Walker was inspired by his own balcony window and its associations with similar windows in the history of art, notably the one in Matisse's *Piano Lesson* of 1916 (illus. 12) and in *The Balcony* of 1868 by Manet, who in turn was inspired by Goya. Architectural in scale, the window that opens out onto a balcony in *Numinous VII* of 1978 (page 91) gives the abstract forms behind the curving grill an ambivalent human quality. The window's decorative grill is a visual homage, as it has been for numerous others, to the French modernists and to the grand tradition of paintings which Walker has

clearly embraced. Although the mingling of references to art's history intrigued both Walker and Hodgkin, their allusion to past masters carries none of Lichtenstein's irony. Rather, they draw sustenance from the windows of artists with whom they feel an affinity in order to enrich their own efforts to combine illusionistic spaces and images with the flat surfaces of abstraction.

Because a window is both flat and dimensional, it has become a natural subject in the seventies and eighties for a growing number of artists who wanted to fuse painting and sculptural object. Using stretchers that are architectural in presence and paint thickened with molding paste, Ralph Humphrey muscled his wall-abiding minimal canvases from the 1960s into the actual space of the room. The once windowlike recesses of a somber, monochromatic work like his *Untitled* of 1974 (page 77) burst forth into brilliantly colored, unabashed, and often folksy images of windows, replete with all the accessories associated with Pop Art—curtains, blinds, and windowsills. The near cuteness of the window in such works as *White Planes* of 1981–82 (page 94) is Humphrey's way of countering the sophistication of his aesthetic. The windblown curtain is meant not to heighten the drama of the scene as it does in Hopper's *Night Windows* (page 75, illus. 18), but to explore typical themes in American art. Humphrey's window image is ultimately a grid, his curtain a diagonal laid out with constructivist precision and enlivened by his well-tuned wit.



Illus. 19. HENRI MATISSE, *The Egyptian Curtain*, 1948, oil on canvas, 45¾ × 35 inches (116.2 × 88.9 cms). The Phillips Collection, Washington, DC

The *Window* and *Atmosphere* series Neil Jenney began in the early seventies and continues to investigate are poised on the tension between art as an object and as an illusion. Jenney's use of the frame, an architectural support essential to the spatial fiction of Renaissance art, was part of the determination of the artist and many contemporaries to counter the formalist requirement for pictorial flatness. To Jenney this was returning to realism. According to him: "Realism is illusionism and all illusionistic painting requires frames. I realized the frames would enhance the illusion and be a perfect place for the title."[13] Jenney's finely crafted frames with substantial moldings and edges painted in trompe l'oeil evoke such masterpieces of the past as the fifteenth-century portrait by Petrus Christus (illus. 5) and nineteenth-century American landscape paintings. Unlike the frame in Renaissance art which separates the painter's illusion from reality, Jenney's frame is an integral part of the form and content of *Atmosphere* of 1985 (page 67). The sheer physicality of the frame turns the work into an object suspended midway between painting and sculpture, art and reality. Its monumentality makes the clear blue expanse behind it deeper. The prominent windowsill carries the inscription ATMOSPHERE, expanding the meaning of the painting with language as Duchamp and Magritte had done in the first part of the century. The heavy frame and bold lettering capture our attention. The word ATMOSPHERE ensures that we will see the blue expanse as sky and, in turn, associate this painting with nineteenth-century landscape painting. Jenney's associations are emblematic of his desire to create works of art that focus on such a recurrent social issue as late-twentieth-century man's relation to the natural environment.

The power of the window to accommodate both figuration and abstraction, painting and sculpture, made it a natural form for the objects of Siah Armajani's that equivocate between sculpture and furniture. Jenney drew upon the cultural and historical weight of old masters' frames, but Armajani used models of real windows from do-it-yourself carpentry and architecture for *Dictionary for Building*, a project which emerged in the seventies along with his bridges and reading gardens for public places. In *Dictionary*, Armajani examined and defined the form and function of door, window, mirror, and types of furniture. The window is taken through its paces in such variations as aluminum and redwood windows, basement and ground-floor windows, and windows within windows. There are permutations of the window and door; *Door in Window #1* of 1979–82 (page 30), made of bronze screening and black wood, is the first. It appears to be a simple enough object. Yet, on closer scrutiny, its hidden oval form announces an eighteenth-century Jeffersonian model. This kind of layering of cultural history and visual message makes the window a compelling image to Armajani and other postmodernist artists. From a functional point of view, *Door in Window* questions the similarities and differences between two architectural types. How do windows and doors divide space? How does each function? By describing such conditions as open and closed, inside and outside, physical and psychological passage, *Door in Window* glides quietly from the world of tangible object into the realm of metaphysics. It is part of a complex system of artifice which, like its maker, is both forthright and elusive. In *Door in Window*, Armajani brought his sympathy for the social

dimension of public art to the individual viewer's private space. He has engaged us with mazelike structures that function like ordinary windows on a number of levels of meaning: practical object, architectural record, archetype, tangible embodiment of philosophical speculation.

In *A Short History of Modernist Painting* of 1982 (page 31) Mark Tansey presented an epic-sized allegory about the changing conventions governing pictorial representation, from Manet's time to the present, and offered an overview of the window in twentieth-century art. On the left the woman washing the combination windows with a garden hose stands for late nineteenth-century French painting, when the first modernist replaced the illusionistic trappings of Renaissance perspective and brought the Romantics' window image back to take its place as a spatial device. Ever the good narrator, Tansey backed up his story line with a correct period setting. The sharp contrast of light and dark colors suggests the flattened space the modernists discovered as well as the photographic surface that contributed to revolutionary reconsideration of the window view of Renaissance art. In the central episode of the allegory, a man futilely hits his head against a concrete wall standing in a wide open field. In both form and content this chapter illustrates not only the Abstract Expressionists' hard-headed quest for flat paintings with human significance, but the development of the modernist ambition by the single-minded formalist painters of the sixties. The third scene is set in the softly lit corner of a room rendered in Renaissance perspective. Here a hen perched on an uplifting ramp gazes at its own reflection in an appropriately framed mirror. The episode brings Tansey's ironic postmodern epic up to the eighties and the return of spatial illusion, the recognizable image, the frame of Renaissance art, and the illusionistic enterprise of the present.

The windows in Catherine Murphy's paintings are conceived with the full understanding of the history of modernist painting, and convey delight in the world seen and known through an observant eye, rather than the ironic tone of Tansey's epic allegory. Both abstract and real windows suit Murphy's intent to paint representations of the perceived world. In *Nighttime Self-Portrait* of 1985 (page 7) the cross-supports of an ordinary window, down to the ragged stretch of paint on the windowpane where the house painter missed the mark, divide the canvas into horizontal and vertical planes with the rigor of Mondrian. In *Self-Portraits* of 1985 (page 38), a view of the artist and her model, the sculptor Harry Roseman, her husband, the traditional genders of the artist and the model have been reversed. Gone are the voluptuous female nudes of Dürer and Matisse. The window, the wall, the mirror—all surrogates for the painter's canvas—are shown and contribute to the spatial illusions. Underneath the painting's specificity, which is exact to the meticulously painted blue flocked wallpaper, Murphy challenged the realist tradition and the grand theme of the artist's studio. Heralded by Velázquez in *Las Meninas* at the end of the seventeenth century, established in the mid-nineteenth century by Courbet, and extended by Matisse (illus. 9) and Picasso (page 85), the theme of the artist's studio celebrates the privileged space where an empty canvas becomes a window that opens the artist's imagination to the viewer.

In the creation of their new views, artists in our century have transformed the ancient symbol of the window and made it unabashedly a form and subject of art. They have stretched the window's geometry into hitherto unimagined spaces and freedoms of color. In so doing they have offered for our contemplation their own visions, from poetic to ironic, enabling us to mediate between the past and the present to see the world anew. Artists have expanded the window image with new layers of form and meaning that make us, not passive onlookers, but active participants in the creative process. And they have enriched art's history with such power of imagination that we are assured the human eye remains the window of the soul.

NOTES

1. Henri Matisse quoted in Pierre Schneider, *Matisse* (New York 1984), p. 45.
2. Leon Battista Alberti, *On Painting and On Sculpture: The Latin Texts of "De Pittura" and "De Statua,"* trans. Cecil Grayson (London 1972), 1:19, p. 55.
3. See Lorenz Eitner, "The Open Window and the Storm Tossed Boat," *Art Bulletin*, 37, December 1955, pp. 281–90.
4. See Aaron Scharf, *Art and Photography* (New York 1968).
5. Maurice Denis quoted in Herschel B. Chipp, ed. *Theories of Modern Art: A Source by Artists and Critics* (Berkeley and Los Angeles 1968), p. 106.
6. Henri Matisse quoted in Schneider, p. 464.
7. René Magritte quoted in Suzi Gablik, *Magritte* (Greenwich, CT 1970), p. 182.
8. Adolph Gottlieb quoted in *Adolph Gottlieb. A Retrospective.* Text by Lawrence Alloway and Mary Davis MacNaughton (New York 1981), p. 4.
9. This suggestion was made by Bonnie Clearwater, then Director of The Mark Rothko Foundation, New York, in a conversation in the fall of 1984.
10. Hans Hofmann quoted in *Hans Hofmann*, introduction by Sam Hunter (New York 1963), p. 46.
11. Ellsworth Kelly quoted in John Coplans, *Ellsworth Kelly* (New York n.d.), p. 28.
12. Don Eddy quoted in John Hallmark Neff, "Painting and Perception: Don Eddy," *Arts Magazine*, 54, December 1979, pp. 98–102.
13. Neil Jenney quoted in *New Image Painting*. Essay by Richard Marshall (New York 1978), p. 38.