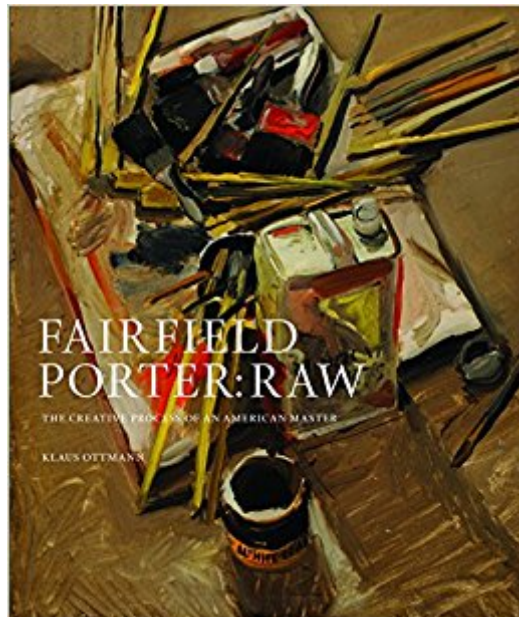




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Fairfield Porter: Raw: The Creative Process Of An American Master



Synopsis

An accessible and highly illustrated survey of the key developments in the career of this major post-war American realist painter (1907-1975), whose studio was based in Long Island's East End. It features approximately 40 works drawn from the Parrish Art Museum's extensive holdings of his works, given by Porter's widow to the Parrish after his death in 1975. In addition to important paintings and works on paper, the Parrish collection includes an unusually large number of works in a less finished state, including some unstretched paintings on canvas and a large number of paintings on boards. *Fairfield Porter: Raw* presents, for the first time, many of these unfinished paintings and accompanying sketches, drawings, paintings on board and ephemera in their 'raw' (unframed) state, offering an unprecedented insight into the creative process of an artist.

Book Information

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Customer Reviews

Klaus Ottmann is Robert Lehman Curator, the Parrish Art Museum. His most recent publications include *Yves Klein: Works/Writings/Interview* (2009) and *Thought Through My Eyes: Writing About Art 1984 - 2004* (2005)

Not the best of books on this artist.

I met Fairfield Porter back in the 60s and was taken by the fact that he included recognizable imagery while using the free filled brushes of the abstract expressionists. This book shows lesser

known works.

Would have liked larger illustrations, but over- all a good sense of his art and environment. Need more information to get a better picture of his work.

I was so excited about receiving this book on Fairfield Porter because there are no recent books written about his work. When the book arrived I was sooooo disappointed by the color plates and content. Terrible, not one good painting or drawing in the book!!!!

I love Porter's work and this book does display a lot of sketches and paintings not typically seen. However, the book itself is horrible. I don't know if some poor intern with little graphic design practice was in charge of this, if they had low resolution documentation that they didn't want to blow out, or if they were trying to save on printing costs...but this is such a waste of paper. Each spread only has one image, but the image does not fill the space of the page. Each page is about 11x9, one page is left BLANK and the other page holds on average an image that is 3-6 inches wide and no longer than half the length of the page. When you get this book you are really paying for glossy white paper and NOT beautiful prints of Porter's work because about 80% of this book is left blank. Horribly disappointed when this arrived in the mail. One redeeming quality: the article at the beginning written by Klaus Ottmann on Porter's creative process and the recipe for his painting medium. However this article is easily accessible online, save yourself some money. DO NOT BUY this book.

Fairfield Porter (1907 -1975) was an American realist painter whose works were flooded with a light that seems more than the sun can create. "When I paint, I think that what would satisfy me is to express what Bonnard said Renoir told him: make everything more beautiful." This very interesting though rather small catalogue from the Parrish Art Museum in Southampton exhibition in the Spring of 2010 titled FAIRFIELD PORTER: RAW share with the public many of the Museum's major archive of Porter's works. The fascinating part of the exhibition and the book is the sharing of sketches, many on masonite, many unframed, and many of ideas that never found their way to a completed canvas. Fairfield Porter was an art critic as well as a painter and so it is most appropriate that this catalogue includes an essay by another artist/critic; Frank O'Hara's 'Porter Paints a Picture' is as informative as it is alliterative. Porter was one of the group of artists who continued to paint the figure and the landscape when most American artists were committed to Abstract Expressionism. If

his works seem rather flat now that apparent problem is more than overcome by his amazing use of light. Even in his interior paintings and sketches there is a quality of light that is almost eerie were it no defining such mundane ideas as those Porter chose to paint. The catalogue is well produced and is made more important by the learned essay by Klaus Ottmann - 'An Unfinished Quality: Fairfield Porter's Creative Process'. Would that there were more museums willing to publish the unfinished works of major artists that give us an opportunity to understand the choices and rejections of thoughts from a painter's mind. Grady Harp, December 10

Not a lot of work in this book and not a lot of written info on process but if you're desperate for all things Porter go for it. It's worth it to see some of his unfinished work just as insight into his process and thinking. The essay is around 9 pages and some of it is in other places like the Justin Spring biography. Sadly there is no affordable monograph available right now.

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