

Realism Transformed:  
John Winslow's  
Wild New World





# Realism Transformed: John Winslow's Wild New World

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AMERICAN UNIVERSITY MUSEUM  
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Cover: XYZ 2010

## Foreword

The aftermath of the Washington Color School, in the 1970s and early 1980s, left the local art world divided into two camps of artists: those attempting to revive the Washington Color School or bask in its reflected glory, and those trying to revive figurative painting and make it relevant again. Subsets of the second group were the realists. Mature artists like Robert Gates, who returned to realism from expressive abstraction, and Joe Shannon, whose expressive realism never left him, welcomed a younger group of phenoms that included Lisa Brotman, Manon Cleary, Rebecca Davenport, Alan Feltus, Fred Folsom, Martin Kotler, Val Lewton, and William Newman. Also in the group was Catholic University professor John Winslow.

As described by Benjamin Forgey in his brilliant contribution to this catalogue, John Winslow made a breakthrough in his realism in the mid-1980s that cannot be adequately defined by terms like Surrealism or Expressionism or any other “ism.” His entirely original

concoction of technical mastery and painterly imagination set him free to create what Forgey calls “a veritable witches’ brew of arms, legs, heads and torsos, along with a number of not-quite-recognizable slithering objects and geometrical shapes.”

On behalf of the students, alumni, and friends of American University, I am thrilled to present *Realism Transformed: John Winslow’s Wild New World*. Let us take this opportunity to recognize the artistic achievements of John Winslow, and appreciate the quality and depth of the larger artistic community we enjoy. I also want to thank Lucy E. Crowley, Vida Russell, and the Wolpoff Family Foundation for making this catalogue possible.

Jack Rasmussen  
Director and Curator  
American University Museum  
at the Katzen Arts Center  
Washington, DC

## Realism Transformed: John Winslow's Wild New World

BY BENJAMIN FORGEY

In the summer of 1981, John Winslow—already an acknowledged master of illusionist realism—recorded on canvas an imaginary studio visit from Allen Tate, the fabled southern poet. The scene is one of quiet intensity, convincing in every respect. Tate, cocktail in hand, stands expectantly just inside a doorway in his khaki-colored three-button suit. Natural light from falls unevenly on the floorboards, walls, picture frames, and books that fill the composition with ordered clutter. The space recedes through a rear doorway into a darkly shadowed interior. One discerns paintings propped here and there, and easels, and rectangles of bright light from rear windows. Nothing disturbs the picture's perfect poise, except perhaps the fact that the visit was not real in the customary sense of the word. Tate had died, with much acclaim, two years previously.

Initially, to Winslow, inserting Tate into his studio environment as a primary subject of a painting didn't seem to represent much of a change. Though Winslow hadn't known him personally, Tate was a familiar soul. Every day when he was growing up Winslow would pass by images of the gregarious southerner and other American poets hanging on the stairwell of his boyhood home in Georgetown, all crafted by the artist's mother, Marcella Comes, a successful portrait painter. Winslow's grandmother, a late-blooming author and renowned Tennessee literary hostess, enjoyed passing along stories about Tate and other writers who would



Imaginary Visit from Allen Tate 1981

gather in her gracious home outside of Memphis, Tennessee. Inserting Tate into his studio environment seemed to Winslow to be a natural extension of his life. “He was like an old family friend,” the artist recalls.

Still, as a fictional element introduced into the meticulously defined realist world of Winslow’s paintings, Tate broke the bond of contemporaneity that heretofore had characterized all visitors to this world—members of the artist’s family, his friends, and colleagues. Even though in titling the painting (*Imaginary Visit from Allen Tate*) Winslow made clear the fabricated nature of the visit, viewers were fully entitled to ask, “What in the world is John up to here?” There was no easy answer but it was clear at the very least that the artist was commenting on the presence of memory in our day-to-day, moment-to-moment perception of the world. Winslow seemed to be asking: if Mr. Tate is frequently on my mind, should he not be here, in the present, in the studio, in the painting? Thus, in this beautiful, otherwise reasonably straightforward painting, Winslow was putting into question the very foundation of the realist undertaking—its claim to be truthfully representing the visible facts of our existence.

The artist himself wasn’t aware of it at the time, but Tate was to be the first of an astonishing roll call of lucidly imagined visitors who would be

summoned to his studio on a regular basis—figures from literary, political, aeronautical history; clowns, acrobats and aerialists; astronauts and aviators; actors and athletes; jitter-buggers and gymnasts; songsters, ballet dancers and, most frequently of all, great painters and their creations. The elder Matisse would come calling, stationary in his chair, scissors in hand; Picasso would make an occasional appearance, and so too his great supporter, Gertrude Stein, just as Picasso painted her, like a boulder with gimlet eyes; Velazquez and the enchanting Infanta; Rodin’s hefty Balzac, the supine Madame Manet, Eakins’s entwined wrestlers, Poussin’s cavorting bacchantes, Copley’s seaman with his mighty thrust of the gaff. The most recurrent presence in this wild ensemble was to be, not surprisingly, Winslow himself, appropriately cast not only as a painter, brush in hand, but also as an objective, omniscient observer, or as a director of stage or screen. Most tellingly, Winslow would seem to have cast himself in the role of master choreographer, for the most astounding shared trait among the characters in this new world was their effortless capacity to defy gravity—to leap, levitate, hover, float... to fly. All of this from the mildly adventurous notion to invite Mr. Tate for an imaginary visit!

This transformative shift in Winslow’s work would take, however, five long years to work itself through. In the meantime, the artist did

make two further attempts to re-invent his art by introducing figures from the past. In 1983, two uniformed officers of the USS Kearsarge, the famous Union warship of the Civil War era, made separate appearances in large, richly complex realist paintings. Again, there was to Winslow a sense of close familiarity with the visitors in that one of the figures, Admiral John A. Winslow, commander of the celebrated ship, just happened to be the painter's great-great-grandfather. Though the contemporary figures in the paintings appeared to untroubled by the apparitional presences (or even unaware of them), the officers in their period uniforms raised the same questions as before about Winslow's intent and direction,

but more insistently, even disturbingly. They were harbingers of change, but what kind of change, and where was it leading?

Winslow, after all, had by that time carved out a hard-earned niche among American realist painters. Born and raised in DC, he had been absent for much of the 1960s before returning at the end of the decade to accept a teaching position in the art department at Catholic University of America (CUA). It was a long, satisfying stint for Winslow, lasting into the 21st century, and today, in 2015, he is still living and working in his hometown. However, the year 1969 was not necessarily a propitious one for an aspiring figurative painter



The Admiral 1983

to arrive in the nation's capital. Abstract painting had gained a foothold here—some would say a stranglehold—with the advent of the Washington Color School. Figurative artists felt shut out. Winslow was reminded of this daily when he went to work. Color School luminary Kenneth Noland had taught at CUA from 1951 to 1960 and one of his paintings—a tilted square-within-a-square of the late 1950s—hung prominently on an art department wall. Winslow memorialized this situation in a 1983 painting, *Robert Ross in a Room with a Kenneth Noland Painting*, a work that, in addition to the usual Winslow virtues of organizational clarity and subtle painterly values, also comprised a sly art world commentary: Pointedly, the Noland painting was sliced off by the left edge of Winslow's composition while, in the recessive background a free-standing blackboard was configured to rival or even outdo the Noland fragment in its bold abstraction.

Despite the pre-eminence of abstract art in DC, alternative currents were quietly gathering strength in DC in the late 1960s. The very year that Winslow returned, the ever-adventurous museum man Walter Hopps organized a one-man show of Joe Shannon's darkly expressive "shoe-salesman" paintings at the Corcoran Gallery of Art—an invigorating shot across the bow of the abstractionist juggernaut. In the catalog Hopps wrote of his hope "that this event will signal the beginning of a new era for Washington



*Robert Ross in a Room with Kenneth Noland* 1982

in which disparate artistic modes can flourish simultaneously." This is, more or less, what transpired. A new generation of exceptional (and exceptionally diverse) figurative painters emerged in the 1970s, including Shannon and Lisa Brotman, Michael Clark, Manon Cleary, Rebecca Davenport, Alan Feltus, Fred Folsom, William A. Newman, William Woodward, and of course, Winslow.

Winslow was a realist for all seasons—he could (and can) do it all. He kept (and still keeps) in practice with still life subjects, landscapes and the occasional exterior view of familiar buildings. But early on his principal motif became the faithful rendering of human figures in a succinctly defined interior space—a time-honored goal of Western painting since the Renaissance reinvention of perspectival illusionism. Winslow embraced this goal with a singular focus, intent upon making it relevant in the contemporary world. The degree to which by age 35 he had mastered the complexities and subtleties of this motif can be witnessed in the 1973 painting, *Clare, Harriet and John*, with its sure-handed depiction

of light, interior space and the human form. In his undergraduate years at Princeton University (BA 1960) Winslow had majored in architecture and then, after three years at the Yale University School of Art (BA 1962, MA 1963), he had supported his growing family as an architectural renderer for the New Haven Redevelopment Agency. These experiences partially explain Winslow's authoritative command of architectural interiors, but do not come close to accounting for the soul of his art. The studio was and remains the primary setting for Winslow's painting because it is, by definition, contemporary, and more importantly because it both symbolizes and embodies his investigation into the process of making paintings, in all of its technical, historical, physical, psychological, and theoretical complexity. The making of art was in itself the subject that churned Winslow's mind night and day, and that reappears in multiple guises in the paintings that he made both before and after the big change that took place in the early 1980s.

The painter recalls his own uneasiness during this strange, if ultimately fecund, period of creative crisis. His personal life was in some disorder due to a divorce and, although he was painting with his customary discipline and skill, he was also beginning to question the “rootedness” of his approach. Old certainties no longer held. The carefully plotted, rationally constructed world of his work seemed to be falling apart of its own



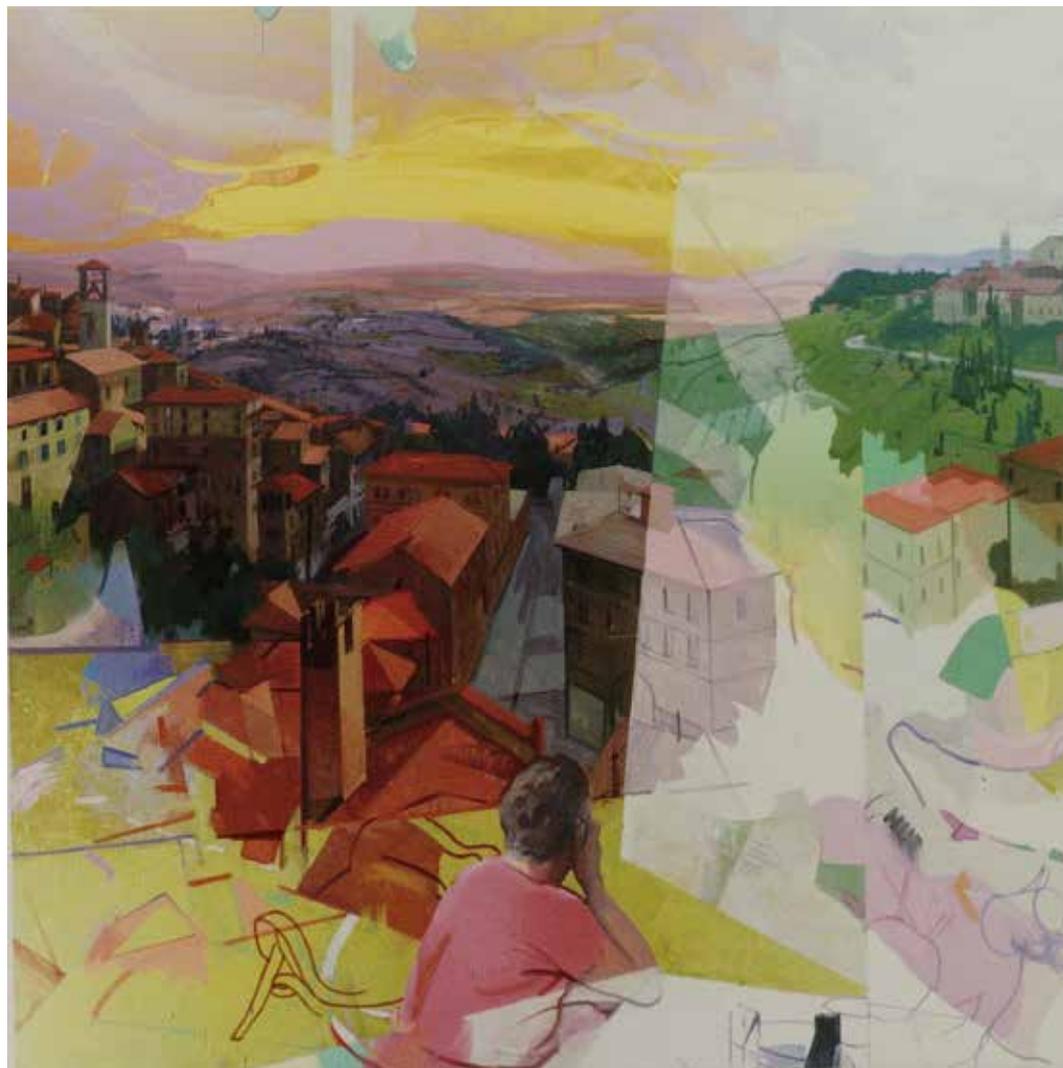
Clare, Harriet and John 1973

volition. The introduction of Tate and the other figures from other places and times was an attempt to expand the imaginative reach of that world, but it was proving to be a dead end. New dreams were crowding in. At his solo exhibition show at the Jane Haslem Gallery in 1983 Winslow exhibited, in addition to his customary displays of virtuoso illusionism, a couple of dazzling still life paintings in which gravity itself seemed to be losing hold. “I didn’t know what the heck was going on,” he recalls—but he sure was interested in finding out.

After that show closed, Winslow departed on what proved to be a revivifying six-week trip to Italy. In Perugia he was able to think seriously about the future of realist art, and upon turning to Washington he set furiously to work. In three years of mentally exhausting, physically intensive labor in the studio he produced a new Winslow-ian world by subjecting his beloved realism to a liberating new set of rules. The 1986 painting *Italy Redrafted* has all the distinct elements. Renaissance space is still there in the concise rendering of the gorgeous Umbrian townscape and hills, but it is in the process of being disassembled—or invaded. Translucent planes float through from left and right. A Cubist abstraction seems to be forming on the left edge, as a sort of alternative reading of the scene—Winslow’s formidable wit in action yet again. The Turner-esque sky with its bold slash of sunlight is

a beautiful, thoroughly conventional sight—but it also can be read as lyrical abstraction. Scale changes sneak in: The large feet of an upended figure appear to enter the picture from its upper edge, walking in the sky. A jumble of figural parts and random objects (a foot, a knee, a laced sneaker, a watering can) appear to be struggling to join—or interrupt—the contemplative painter at his hilltop table. The context makes it crystal clear that the seated figure, a self-portrait from behind, is contemplating not just the beauty of nature—in itself a theme with a long history in Western painting—but also this daring reconstruction of his own art.

A continuing flow of paintings in this radically altered style issued from Winslow’s prolific hand in the decades that followed. (Notably, the paintings are all thoroughly from Winslow’s hand. There is no stock of studio assistants.) The ebullience of the delivery, the seemingly rash combinations of improvisation with total control, the sheer joy in the exercise of hard-earned skills, the very elegance of the figures moving improbably through space, the concentrated energy of the spatial settings themselves—all are qualities we see time and again in Winslow’s works from 1986 onward. They combine to convey a sense of liberation and discovery. Obviously, Winslow was by no means the first visual artist to adapt his vision to the 20th century’s revised understandings of space and human psychology—to Einstein and



Italy Redrafted 1986

Freud, put short—but, in its stubborn intention both to preserve and to advance the great Western tradition of figurative painting, Winslow's quest is strikingly original.

By 1986, Winslow had put himself into a position from which he could paint anything that came to

his mind—anything!—within the basic limitation that the human figure would continue to play a central role. Now he could combine figures with those different time periods without even a hint of awkwardness. And, though he had never been a story-telling kind of painter, Winslow discovered the idea of narrative to be his new-found

friend. Narrative turned into an alternative universe of open-ended possibilities and improbable, non-linear connections. Like the performance artists of the 1970s and '80s, Winslow was proffering an expanded definition of art, except that his intention was not to bury painting but to save it.

In order to enlarge the field of subject matter and content in this way Winslow needed to alter the settings. The studio remained the favored locale but it began to resemble more and more a theatrical stage, and conventional, deeply recessive spaces were replaced with shifting, highly energized and profoundly ambiguous perspectives. Winslow has said that the contemporary painters he admires most do two things: "They try to reconcile the great figurative traditions with modernist abstraction and they draw beautifully with the paint." As often is the case, this description also is change to a good summary of the speaker's own work. The tension between abstraction and figuration had been on Winslow's mind from his student days at Yale, when the art school was headed by Bauhausian avatar Josef Albers. It was only after the intense self-scrutiny of the mid-1980s, however, that Winslow began to confront the issue directly. As we see in the reflective painting, *Josef Albers in America*, this tension did emphatically become one of the primary leitmotifs of Winslow's work.

We encounter it everywhere. *The Armchair*, 1990 (p. 15) is an especially powerful example. Though plotted out in advance with Winslow's usual edge-to-edge rectitude, part of this painting is sheer abstraction, improvised with athletic skill. (In conversation Winslow often emphasizes the parallel between a painter's practice and an athlete's: "Both require muscle memory.") And yet, obviously, this isn't pure abstraction. Within the heady concoction of swirls and scrapes of paint and blots of color we recognize a veritable witches' brew of arms, legs, heads and torsos, along with a number of not-quite-recognizable



Josef Albers in America 2012

slithering objects and geometrical shapes. And a motley crew of figures hangs out around the edges: Matisse with his scissors, Caravaggio's violin-playing angel, an aggressive male nude, an anonymous female bust, and Winslow. It is a strangely compelling mix, not least because it is so beautifully painted, but questions come faster than answers. What is the significance of that well-turned leg, strolling through the cacophonous fog? What manic rite is the angelic violinist celebrating, up there in the right hand corner? Is the aggressive man in the armchair ready to pounce? And if so, at what and for what reason? A bespectacled Winslow, looking on from the shadowy upper left, isn't saying.

Winslow, we realize, is an asker of questions, a juggler of possibilities who is, nonetheless, very clear about his values. He asks us to ponder these complex, interwoven dreamworlds so that we can join him in his ongoing discussion about the nature of art. In *Self*, 2015 (p.39), one of the more recent pictures in this exhibition, Winslow portrays himself relaxing on a studio floor. He eyes us ruminatively. He is situated in front of a splendid traditional painting of a Main Street in rural America, and surrounded by an assortment of everyday objects—a paintbrush in a bowl, a Windsor chair, a wooden table on whose top is another a can of paint and a metal table with splayed legs. All is what it is... or, not. The traditional painting is marred—or improved—by a

swath of mustard yellow paint. The messy studio floor could also very nearly be a forceful Franz Kline abstraction. The handsome old chair is a wreck, its struts roughly snapped off. The metal table is upturned. Its legs are attached to a tensed cord that rises to a place just beyond the top edge of the picture plane. One of the broad floorboards is likewise attached to a cord that extends tautly upward to a point we can't see. This carefully wrought mise-en-scene is as fictional as a stage flat, Winslow is reminding us. One quick tug on those tight cords and all would disappear.

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*Art and architecture critic Benjamin Forgey has followed Winslow's career from the time of his first solo show in Washington, at the Jane Haslem Gallery in 1973.*





Women in Pictures 1987



Large Red Man Reading 1990



The Armchair 1990

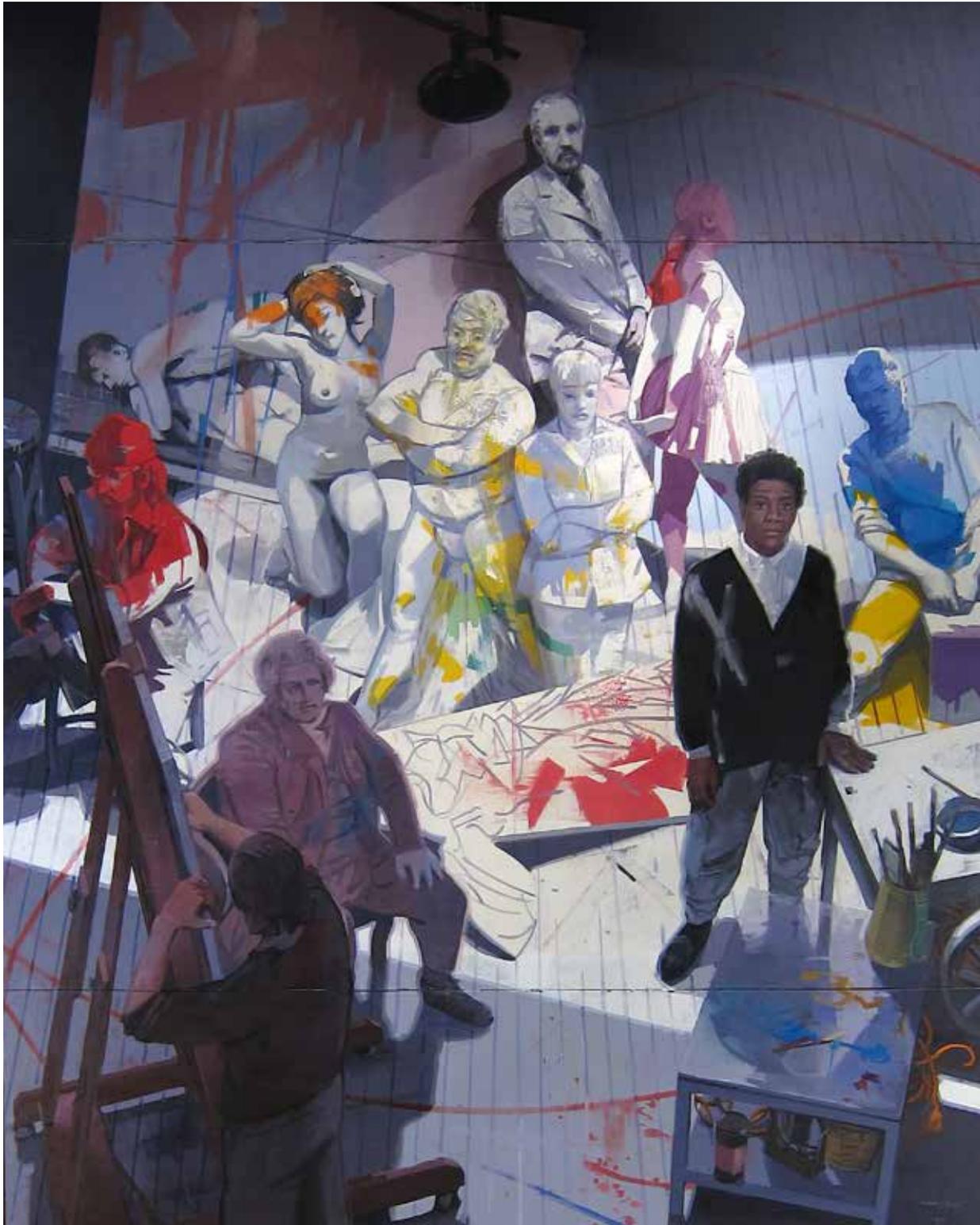


Venus de Milo 1992

Opposite page: Winslow's 1994 painting *The Irascibles* is based on a photograph of 15 New York artists of the Abstract Expressionist generation who had banded together to protest a juried competition at the Metropolitan Museum. The photo was published in *Life* magazine on Jan. 15, 1951. In the rear row, from left, are Willem de Kooning, Adolph Gottlieb, Ad Reinhardt and Hedda Sterne; second row, in semi-circle from left, Richard Pousette-Dart, William Baziotis, Jimmy Ernst (with bow tie), Jackson Pollock (with cigarette), James Brooks, Clyfford Still, Robert Motherwell and Bradley Walker Tomlin; in foreground, Theodoros Stamos, Barnett Newman and Mark Rothko. Winslow is on the ladder, upper left.



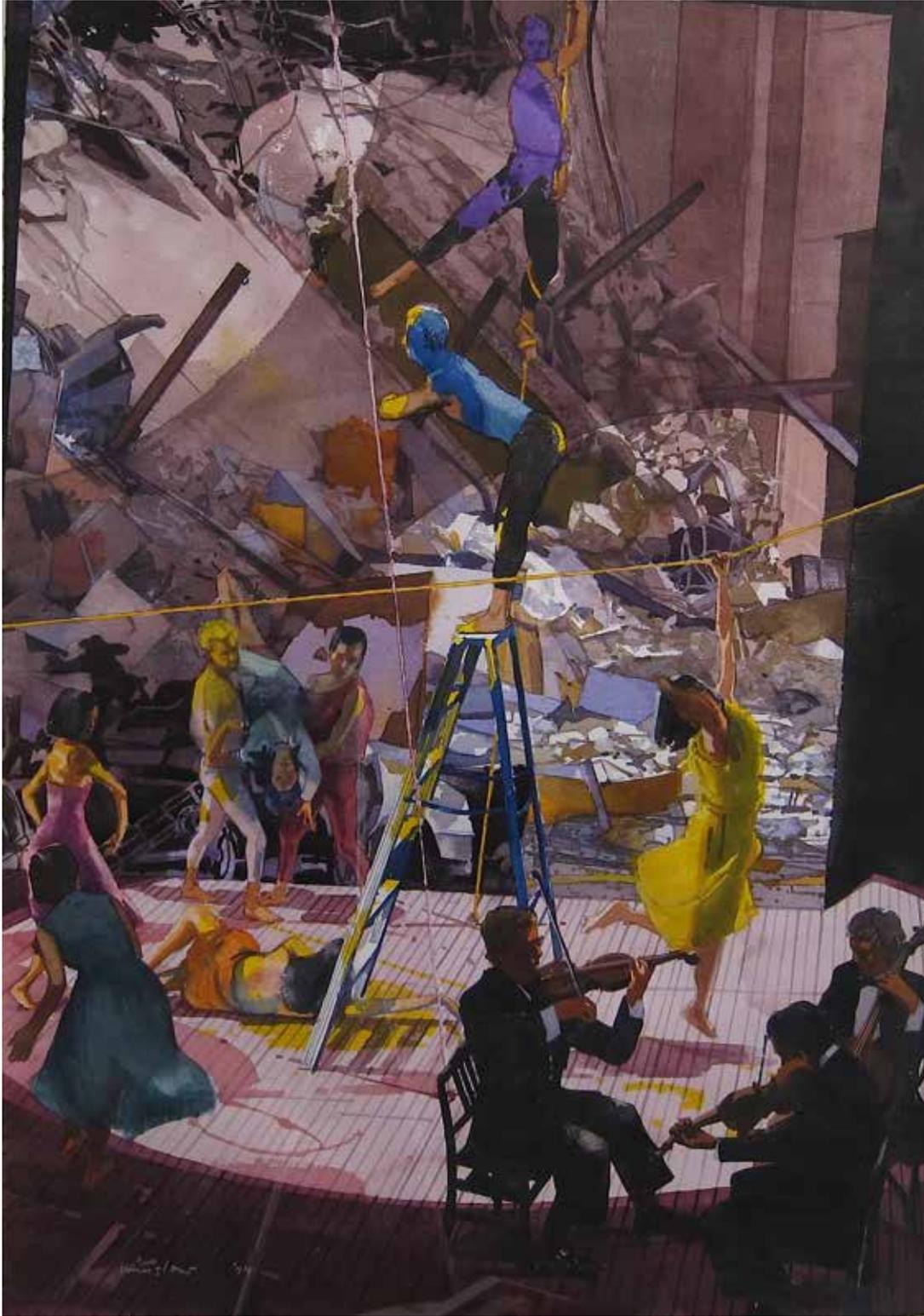
The Irascibles 1994



Artbook Icons 1997



Terror in the Heartland 1999



Love Among the Ruins 1999



Evans Eye 2000



Aerial Troupe 2001



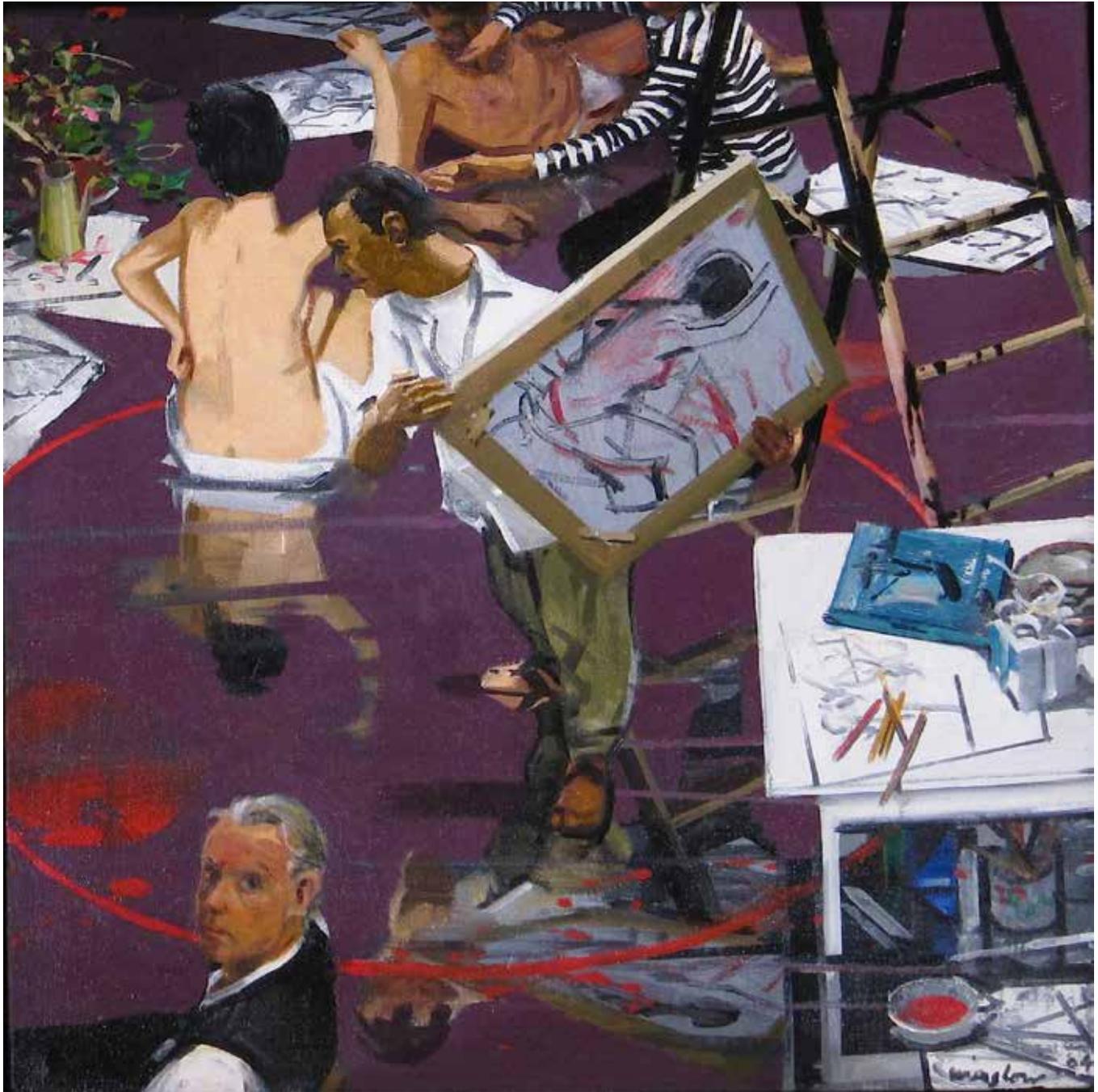
In Memoriam 2001



Forest Sprites 2001



Celestial Bodies 2001



Drawing from the Model #1 2004



New Orleans 2005



Baryshnikov 2007



Life Mask 2008



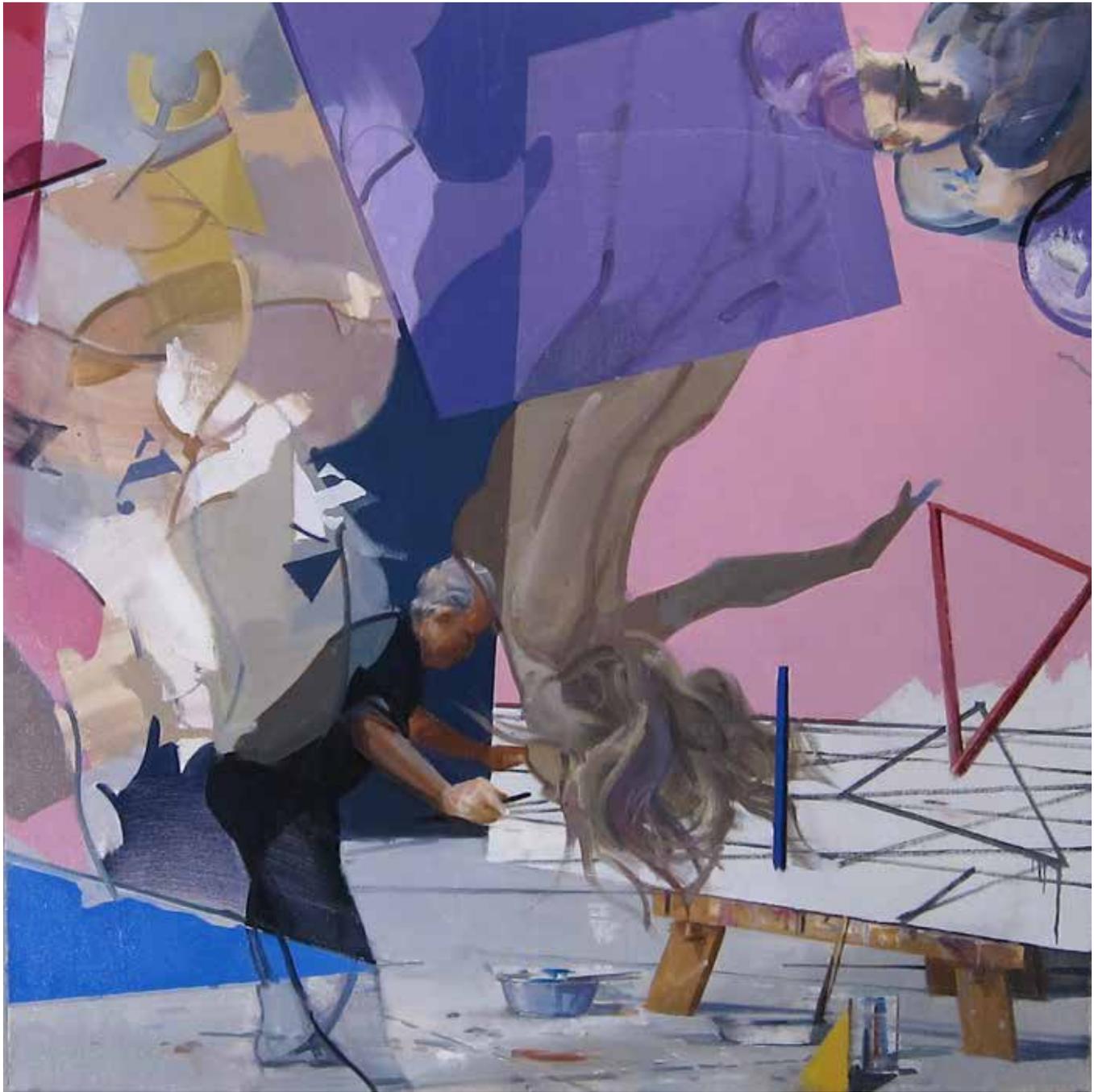
Sketch 2007



PS I Love You 2009



White Balance 2009



XYZ 2010



Art History 2011



Paper Dream 2014



The Gift 2014



Wrestlers (after Thos. Eakins) 2014



Centerstage at the Ontological Theater 2015



Self 2015



# JOHN WINSLOW: LIFE NOTES

BY JOHN WINSLOW WITH BENJAMIN FORGEY



1971

**1938** Born July 5, Washington, DC

Father, William Winslow, is a West Point graduate with an engineering degree from Cal Tech, hailing from a line of military men dating back to Admiral John Winslow, commander of the Union warship USS Kearsarge during the Civil War.

Mother, Marcella Comes, daughter of a Pittsburgh architect, draftsman and watercolorist, is a graduate of the Carnegie Institute of Art who went on to a successful career as a portrait painter. She meets William in Pittsburgh, and they fall in love while she is painting his portrait. They are married in 1934. They move to DC when he receives an assignment to the National War College.

Sister, Mary Winslow (now Mary Poole), born in 1935.

**1939-1943** Family lives in Dothan, Alabama, and Vicksburg, Mississippi, where William is in charge of training African-American troops in the segregated US Army.

**1943** William ships out for England to join the US Eighth Army in preparation for the invasion of continental Europe. Marcella moves back to DC. The family lives in a rented house at 3106 P Street NW.

**1945** William experiences combat in Europe and survives the Battle of the Bulge, but dies of pneumonia in a hospital in Luxembourg one month before the end of the war in Europe, without seeing his family again. At the time of his death he is a Lieutenant Colonel.

**1944-1956** John Winslow attends a variety of public and private schools in DC and elsewhere. In 1953 he receives a scholarship to attend Phillips Academy Andover in Massachusetts, from which he graduates in 1956. Sees Abstract Expressionism for the first time in 1955 in a one-man show of Jackson Pollock's drip paintings at the Addison Gallery of American Art on the Andover campus. John recalls that he is "influenced by the example set by Frank Stella," who is two years ahead of him in Andover and, later, at Princeton University.

**1956-1960** John attends Princeton. He abandons idea of training to become a doctor and, influenced by a roommate, enrolls in the university's undergraduate architecture program, in which he "suddenly discovers drawing is easy" for him. He loves his architecture studies but begins "to believe that it wasn't going to be enough." Because the art studios are located in the architecture building, John sees Stella at work there on a regular basis. Stella's work habits and commitment to art strongly affect John's decision to pursue painting as a career and to apply to the Yale University Art School. Graduates from Princeton with a bachelor's degree in architecture.

**1961** Marries Susan Haeberlin of Chicago, "one of my beautiful classmates" in the art school. The couple has four children, Clare, born in 1962; Harriet, 1964; John, 1965, and Edward, 1969. "All are fine today," John notes in 2015, "all live in DC and like it here, all graduated from The Catholic University of America in Washington. Three married, six grandchildren."

**1962** After two years at Yale, John receives another bachelor's degree from Yale University Art School. Josef Albers, director of the school, sets the basic tone of color-based abstraction but John welcomes the presence on the faculty of young realists such as Neil Welliver and Philip Pearlstein.

**1963** Receives Master of Fine Arts from Yale.

**1963-1969** John is employed as an architectural renderer by the New Haven Redevelopment Agency, drawing and painting images of buildings and their sites. He enjoys the technical side of the job but finds the overall environment to be discouraging, focussing as it does on large-scale urban renewal projects that involve leveling entire neighborhoods. Sees himself "ready to move on to a job that would allow more time for my painting."

**1969** Applies for and receives a joint tenure track position teaching painting and drawing in the art department at Catholic University. Also teaches art appreciation for architects in the architecture department.

**1972** Senior seminar added to John's teaching duties at CUA. Buys and renovates a house on Capitol Hill for studio and living.

**1973** First solo exhibition in DC, at the Jacobs Ladder Gallery. Show gets what John calls "very generous"

reviews from Benjamin Forgey in the *Washington Star* and Paul Richard in the *Washington Post*. These "helped enormously," he recalls, "in getting me past the six-year provisional status at the university where an art faculty basically wedded to abstraction was somewhat flummoxed by the increasingly figurative direction my work had taken."

Gets a "huge boost" from being included in the exhibition "Seven Figurative Painters" at the Corcoran Gallery of Art, organized by director Roy Slade.

**1976** Acquires ten wooded acres from Marcella's 40-acre plot in Sandwich, New Hampshire. With help of a local builder John puts up a cabin for use by extended families. It has a studio. John states that the painting *Forest Sprites* (2001) in the AU Museum 2015 exhibition "is a pretty accurate description of what you see along the brook trail" in the area. Minus the sprites, of course.

**1977** John and family buy a house in the wooded Palisades neighborhood of DC, above the Potomac River.

**1978** Solo exhibition at Jane Haslem Gallery in DC includes many watercolors and oil landscapes of Palisades subjects. Show sells out. "Jane sold virtually everything I did in four shows there over a span of five years," John recounts, "an influx of money that enabled us to educate our children and remain debt free."



1993



1983



1990



1975



2015

**1981** John and Susan divorce. Susan and children remain in Palisades house. John moves in with Marcella in the Georgetown house at 3106 P Street NW.

**1983** Haslem show is the last one featuring “straight ahead” realism, along with a painting featuring his great-great grandfather of Civil War fame. The show mostly sells out, but includes a glimpse into the future in a still life painting in which some of the objects had “self-levitated.” John feels the need to distance himself from the gallery’s expectations, and formally severs the association.

**1984** John is made a full professor at CUA. Six-week sojourn in Italy helps to clarify the painter’s head.

**1986** First of six solo exhibitions at the Franz Bader Gallery, which had been purchased by Wretha Hansen after Bader’s retirement. Show includes “some pretty wild paintings,” in John’s characterization, including *Italy Redrafted* (1986). All of the Bader Gallery shows were financial flops but included some of Winslow’s best mature paintings.

**1988** John purchases a live-in studio at 440 M Street NW, an artist’s condominium organized by DC artist-developer Giorgio Furiioso.

**1994** Marries Rosemary Gates, a poet and professor of English at CUA. Gates, who “looks like Emily Dickenson” to John, purchases a condo immediately below John’s unit in the Furioso building. They live on one floor and John paints on the other. Rosemary is the model for the 2015 painting, *Winged Model*.

**1997-2015** Solo-exhibitions at commercial galleries continue at a regular pace, as do excellent reviews, though the decline in the Washington art market negatively affects sales of the larger works. Dealers and art consultants in Atlanta and Chicago place more than a few large paintings in important collections. The artist remains philosophical about the ups and downs of the market. He states: “I don’t like having to think about what will sell, which is an inescapable mind set when you are painting for a dealer rather than for yourself. Also, my daughter, Clare, an artist and web designer, has created a beautiful site for me and that is now what I paint for.”

Creatively, in his studio on M Street, John continues to cruise at top speed.



2011



2004



# CATALOG CHECKLIST

## IN ORDER OF APPEARANCE

Cover: *XYZ*, 2010. Oil on canvas, 30 x 30 in. Courtesy of the Artist.

*Imaginary Visit from Allen Tate*, 1981. Oil on canvas, 72 x 57 in. Private Collection. (Not in the exhibition)

*The Admiral*, 1993. Oil on canvas, 72 x 96 in. Collection of Bruce and Joan Weber.

*Robert Ross in a Room with Kenneth Noland*, 1982. (Not in exhibition, image reproduced with permission of the artist)

*Clare, Harriet, and John*, 1973. Oil on canvas, 68 x 68 in. Courtesy of the Artist

*Italy Redrafted*, 1987. Oil on canvas, 80 x 80 in. Collection of William and Lindsey Hooper.

*Josef Albers in America*, 2012. Oil on canvas, 30 x 30 in. Courtesy of the Artist

*Women in Pictures*, 1987. Oil on canvas, 80 x 50 in. Courtesy of the Artist

*Large Red Man Reading*, 1990. Oil on canvas, 48 x 48 in. Courtesy of the Artist

*The Armchair*, 1990. Oil on canvas, 80 x 105 in. Courtesy of the Artist

*Venus de Milo*, 1992. Oil on canvas, 80 x 120 in. Courtesy of the Artist

*The Irascibles*, 1994. Oil on canvas, 107 x 80 in. Courtesy of the Artist

*Artbook Icons*, 1997. Oil on canvas, 96 x 80 in. Courtesy of the Artist

*Terror in the Heartland*, 1999. Oil on canvas, 54 x 40 in. Courtesy of the Artist

*Love Among the Ruins*, 1999. TBD, 40 x 32 in. Courtesy of the Artist

*Evans Eye*, 2000. Oil on canvas, 54 x 40 in. Courtesy of the Artist

*Aerial Troupe*, 2001. Oil on canvas, 60 x 60 in. Courtesy of the Artist

*In Memoriam*, 2001. TBD, 24 x 20 in. Courtesy of the Artist

*Forest Sprites*, 2001. Oil on canvas, 72 x 86 in. Courtesy of the Artist

*Celestial Bodies*, 2001. Oil on canvas, 80 x 96 in. Collection of Mary Tobin.

*Drawing from the Model #1*, 2004. Oil on canvas, 17 x 17 in. Courtesy of the Artist

*New Orleans*, 2005. Oil on canvas, 66 x 84 in. Courtesy of the Artist

*Baryshnikov*, 2007. Oil on canvas, 40 x 30 in. Courtesy of the Artist

*Life Mask*, 2008. Oil on canvas, 48 x 40 in. Courtesy of the Artist

*Sketch*, 2007. Oil on canvas, 70 x 70 in. Courtesy of the Artist

*PS I Love You*, 2009. Oil on canvas, 36 x 36 in. Courtesy of the Artist

*White Balance*, 2009. Oil on canvas, 40 x 62 in. Courtesy of the Artist

*XYZ*, 2010. Oil on canvas, 30 x 30 in. Courtesy of the Artist

*Art History*, 2011. Oil on canvas, 48 x 48 in. Courtesy of the Artist

*Paper Dream*, 2014. Oil on canvas, 70 x 84 in. Courtesy of the Artist

*The Gift*, 2014. Oil on canvas, 48 x 48 in. Courtesy of the Artist

*Wrestlers (after Thos. Eakins)*, 2014. Oil on canvas, 30 x 30 in. Courtesy of the Artist

*Centerstage at the Ontological Theater*, 2015. Oil on canvas, 72 x 72 in. Courtesy of the Artist

*Self*, 2015. Oil on canvas, 64 x 64 in. Courtesy of the Artist

## FROM LIFE NOTES

Detail from *Winslow Family*, 1971. Oil on canvas, 68 x 56. (Not in exhibition)

*Painting in Marcella's Studio*, 1983. Oil on canvas, 80 x 80 in. (Not in the exhibition)

Detail from *Independence Ave.*, 1975. Oil on canvas, 32 x 40 in. (Not in the exhibition)

Detail from *Alter Egos*, 2011. Oil on canvas, 54 x 72 in. (Not in the exhibition)

## SOLO EXHIBITIONS

2013 PL Carega Gallery,  
Sandwich, New Hampshire

2013 Case[werks] Gallery,  
Baltimore, MD

2011 Cafritz Center, Montgomery  
College, Tacoma Park, MD

2008 Fraser Gallery, Bethesda, MD

2006 Trinity Gallery, Atlanta, GA

2005 Fraser Gallery, Bethesda, MD

2003 Fraser Gallery, Bethesda, MD

## SELECTED GROUP EXHIBITIONS

2014 *Franz and Virginia Bader Fund: Second Act*, American University Museum at the Katzen Arts Center, Washington, DC

2008 *New American Paintings*, Juried Exhibition in Print #75 (mid-Atlantic edition), The Open Studios Press, Boston, MA

2008 *About Face*, Alan Avery Art Company, Atlanta, GA

2007 *Narrative Painting*, Fraser Gallery, Bethesda, MD

2006 *Heart of DC*, John A. Wilson Building City Hall Art Collection

2005 *Living Legacy: 60 Years of the Watkins Collection*, The American University Museum at the Katzen Arts Center, Washington, DC

2005 *I Really Want to See*, Fifty pieces by 27 regional artists, Gallery Four, Baltimore, MD (curated by Joan Weber)

2005 *State of the Art*, a Mid-Atlantic Overview, The Arlington Arts Center, Arlington, VA (curated by Stephen Bennett Phillips)

2004 *Summer Invitational Exhibition*, Trinity Gallery, Atlanta, GA

2004 *New American Paintings*, Juried Exhibition in Print #51 (mid-Atlantic edition), The Open Studios Press, Boston, MA

2001 Gallery K, Washington, DC

2001 Maryland College of Art and Design, Silver Spring, MD

2001 Salve Regina Gallery, Catholic University, Washington, DC

1999 Gallery K, Washington, DC

1997 Gallery K, Washington, DC

1998 Denise Roberge Gallery, Palm Desert, CA

1994 Franz Bader Gallery, Washington, DC

2003 Washington Convention Center Art Collection, Reception and Opening Launch, Nov. 10

2003 *Gallery Artists*, Fraser Gallery, Bethesda, MD

2002 *New American Paintings*, Juried Exhibition in Print #39 (mid-Atlantic edition), The Open Studios Press, Boston, MA

2001 *Washington Realists Invitational*, The Atheneum, Alexandria, VA

1998 *The Figure Interpreted*, The Center Gallery, George Mason University, Fairfax, VA

1996 *Professor's Choice – Mixed Media Invitational*, Montgomery College, Rockville, MD

1995 *American Academy Invitational Exhibition of Painting and Sculpture*, The American Academy of Arts and Letters, New York, NY

1994 *New American Paintings*, Juried Exhibition in Print #3 (mid-Atlantic edition), The Open Studios Press, Boston, MA

1994 *Painting '94*, The Arlington Arts Center, Arlington, VA

1992 *The Modern Spirit: 20th Century Figurative Art from the Watkins Collection*, The Mitchell Gallery, St. John's College, Annapolis, MD

1990 *Approaching the Figure*, Georgetown University Fine Arts Gallery, Washington, DC

1993, 1992, 1990, 1987, 1896

Franz Bader Gallery,  
Washington, DC

1992 Susquehanna Art Museum,  
Harrisburg, PA

1983, 1981, 1980, 1978 Jane Haslem  
Gallery, Washington, DC

1982 Butler Institute of American Art,  
Youngstown, OH

1975 Studio Gallery, Washington, DC

1973 Jacobs Ladder Gallery,  
Washington, DC

1989 *Watercolor: Current Works by Selected Washington Artists*, Gallery K, Washington, DC

1984 *The Art of Still Life II*, Fendrick  
Gallery, Washington, DC

1982 *Art 1982 Chicago*, Navy Pier,  
Chicago, IL

1981 *45th National Midyear Show*,  
The Butler Institute of American Art,  
Youngstown, OH

1981 *Real, Really Real, Super Real: Directions in Contemporary American Realism*, San Antonio Museum, San Antonio, TX (traveling exhibition)

1981 *Art 1981 Chicago*, Navy Pier,  
Chicago, IL

1980 *The American Landscape*,  
Osuna Gallery, Washington, DC

1976 *America 1976*, Bicentennial  
Exhibition sponsored by the US  
Department of Interior, Corcoran  
Gallery of Art, Washington, DC  
(traveling exhibition)

1974 *Living American Artists and the Figure*, Penn State University  
Museum of Art, University Park, PA

1973 *Seven Figurative Painters*,  
Corcoran Gallery of Art,  
Washington, DC

1971 *American Federation of Arts  
Drawing Society National Traveling  
Exhibition*, Corcoran Gallery of Art,  
Washington, DC

#### GRANTS AND AWARDS

**2009** Franz and Virginia Bader Fund Grant in Painting

**2003** Individual grant-in-aid in painting, The Commission on the Arts and Humanities of the District of Columbia

**1996** Individual grant-in-aid in painting, The Commission on the Arts and Humanities of the District of Columbia

**1995** Annual Awards Exhibition, The American Academy of Arts and Letters, New York, NY

**1994** Cash award given by Donald Kuspit for the painting *Venus de Milo* in the exhibition *Painting 94*, Arlington Arts, Arlington, VA

**1964** Louis Comfort Tiffany Award in Painting

#### TEACHING POSITIONS

**2002** Visiting Professor in Painting, The University of Delaware, Newark, DE

**2001** Emeritus Professor of Art, The Catholic University of America, Washington, DC

**1969-2000** Professor of Art (Professor since 1984), The Catholic University of America, Washington, DC

**1974** Part-Time Instructor, The Corcoran School of Art, Washington, DC

**1962-1963** Graduate Instructor in Drawing, Yale School of Art, New Haven, CT

#### MUSEUMS EXHIBITED IN

Corcoran Gallery of Art, Washington, DC

Wadsworth Atheneum, Hartford, CT

Fogg Art Museum, Cambridge, MA

Institute of Contemporary Art, Boston, MA

Minneapolis Institute of Arts, Minneapolis, MN

Milwaukee Art Center, Milwaukee, WI

The Fort Worth Art Museum, Fort Worth, TX

San Francisco Museum of Modern Art, San Francisco, CA

The High Museum of Art, Atlanta, GA

The Brooklyn Museum, Brooklyn, NY

San Antonio Museum of Art, San Antonio, TX

Indianapolis Museum of Art, Indianapolis, IN

Tucson Museum of Art, Tucson, AZ

Museum of Art, Carnegie Institute, Pittsburgh, PA

Philadelphia Museum of Art, Philadelphia, PA

#### PUBLIC AND CORPORATE COLLECTIONS

John A Wilson Building, City Hall Art Collection, Washington, DC

Washington DC Convention Center

New Orleans Museum of Art, New Orleans, LA

Federal Reserve Bank of Richmond, Richmond, VA

Yale University, New Haven, CT

The Metropolitan Opera, Lincoln Center, New York, NY

The Corcoran Gallery of Art, Washington, DC

The Butler Institute of American Art, Youngstown, OH

Century National Bank, Washington, DC

Riggs National Bank, Washington, DC

Lauren Rogers Museum of Art, Laurel, MI

Arendt, Fox, Plotkin and Kahn, Washington, DC

Touche Ross and Co., Washington, DC

McDermott, Will and Emery, Washington, DC

Ballard, Spahr, Washington, DC

Student Loan Marketing Association (Sallie Mae), Washington, DC

Watkins Collection, The American University Museum, Washington, DC

Capital One, Richmond, VA

## SELECTED REVIEWS, ARTICLES AND BOOKS

**2011** Jane Haslem, "John Winslow: a review," *artlineplus.com*, February-March

**2011** Claudia Rousseau, "Past to Present: Recent Paintings by John Winslow," *The Gazette*, February 23

**2008** Kriston Capps, "Air Rites," *Washington City Paper*, April 16

**2008** "New American Paintings," #75 (mid-Atlantic edition), Steven Zevitas, editor, The Open Studios Press, Boston MA

**2007** Felicia Feaster, "See and Do: John Winslow," *creativeloading.com/Atlanta*, February 28

**2005** Jonathan Bucci (Curator of the Watkins Collection) gallery talk on "Living Legend: 60 Years of the Watkins Collection," November 12

**2005** Blake Gopnik, "The Katzen, Slipping Behind the Curve," *The Washington Post*, November 6, illus. p N11

**2005** Glen McNatt, "Spotlight shines on region's artists," *The Baltimore Sun*, May 10, p. C1

**2005** Michael O'Sullivan, "Art that Works," *The Washington Post*, January 21, p. WE 25

**2005** Jessica Dawson, "In Arlington, A Sweet Debut," *The Washington Post*, January 20, p C5

**2004** "New American Paintings," #51 (mid-Atlantic edition), Steven Zevitas, editor, The Open Studios Press, Boston MA

**2003** Lauren Rogers Museum of Art, Revised Handbook of the Collection, The University Press of Mississippi

**2003** Claudia Rousseau, "John Winslow's New Paintings: A Theater of the Mind," *The Gazette*, October 22

**2003** "New Paintings by John Winslow," *artlineplus.com*, John A. Haslem, Jr., October 11

**2002** "New American Paintings," #39 (mid-Atlantic edition), Steven Zevitas, editor, The Open Studios Press, Boston MA

**2001** Nancy Ungar, "Winslow, Thorington Challenge Reality at MCAD," *The Gazette* 2, September 5, p B-4

**1998** Ferdinand Protzman, "Body Language," *The Washington Post*, February 12, p E7

**1995** C.J. Houtchens, "The Art of Giving: The C. Law Watkins Memorial Collection celebrates its fiftieth anniversary and a number of distinguished recent acquisitions," *American*, Fall, p 11-15

**1994** Lee Fleming, "John Winslow's Historical Future," *The Washington Post*, September 10, p D2, illus.

**1994** "New American Paintings," #3 (mid-Atlantic edition), Steven Zevitas, editor, The Open Studios Press, Boston MA

**1992** Janet Wilson, "John Winslow at Franz Bader," *The Washington Post*, February 22, p D2

**1992** Eric Gibson, "Engaging Winslow Fuses Forms into Art," *The Washington Times*, February 27, section M, illus. p, 1, 1

**1992** "The Fine Art Index: North American Edition" (a compendium of contemporary art and artists), International Art Reference, illus. p 244

**1989** John L. Ward, "American Realist Painting 1945-1980," UMI Press, p 189-191, illus. p 188

**1987** Paul Richard, "Winslow at Bader," *The Washington Post*, May 9, p G2

**1986** Michael Welzenbach, "Figurative Works Freely Expressed," *The Washington Times*, February 13, p 98

**1986** Jo Ann Lewis, "Depicting the Inner Reality," *The Washington Post*, February 1, p C2

**1984** Bernard Brett, "A History of Watercolor," *Excalibur*, p 251

**1983** Val Lewton, "John Winslow," *Washington Review of the Arts*, October-November

**1983** Jane Adams Allen, "John Winslow," *The Washington Times*, October

**1981** Jill Weschler, "John Winslow: Painting Within the Rules," *American Artist*, June, p 34-39

**1981** Alvin Martin, "Interview with John Winslow," *Real, Really Real, Super Real* (exhibition catalogue), p 59, 60

**1980** Jack Pearlmuter, "John Winslow," *Art Voices South*, May-June, p 53

**1979** David Tannous, "John Winslow at Jane Haslem," *Art in America*, September, p 141

**1973** Benjamin Forgey, "Winslow: Top of the Galleries," *The Washington Star*, February 27, p E1

**1973**, Paul Richard, *The Washington Post*, review of Winslow show at Jacobs Ladder Gallery



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Winslow, we realize,  
is an asker of  
questions, a juggler  
of possibilities who  
is, nonetheless,  
very clear about  
his values. He asks  
us to ponder these  
complex, interwoven  
dreamworlds so  
that we can join  
him in his ongoing  
discussion about the  
nature of art.

— Benjamin Forgey