Benny Andrews

Down the Road, 1971, oil with fabric collage on canvas, 55" x 48" x 3 1/4", signed

"I don't really think that art really does that much in terms of any kind of social change. . . . And I don't think any serious artist, and I speak of anyone who practices these professions we call art, could actually sustain any kind of creativity over a period of time if they used it as some kind of social instrument. I think it always remains a selfish outlet for the individual. And even though they've thought up kinda nice words for people who try to be creative, the truth is, that if you try to be creative, you really have to be a very selfish, ego-centered person who has this ego to believe that if you do an apple it will convey something that the millions of people who paint apples all the time do not." [i]

"Collage serves my purpose because it keeps me off balance. I think that anyone who tries to be creative, and that could be a business person, a basketball player, or a painter, must always find ways to keep (oneself) off balance. When you start knowing too much what you're doing, then you become a reproducer. And when you become a reproducer, you don't even stay as good as you are. So in my case, using collage keeps me off balance." [ii]

Born in rural Georgia in 1930, one of ten children in a family of sharecroppers, Benny Andrews (1930-2006) devoted his career to representing, teaching, and championing African American stories. As a child, Andrews attended Plainview Elementary School, a one-room log cabin built by the local black community. In 1948, he graduated from high school despite the fact that work had often kept him from attending. With a 4-H Club scholarship, he enrolled in Georgia's Fort Valley State College, but left two years later because of Fort Valley's limited arts program and because his scholarship (of $600.00 total) had run out. In July of 1950, Andrews joined the United States Air Force, served for the duration of the Korean War, and attained the rank of staff sergeant, before receiving an honorable discharge in 1954. Funding from the GI Bill enabled him to attend the School of the Art Institute of Chicago. At the time, abstract expressionism had gained ascendancy in the cur-

Alice Neel

Robert, Helen and Ed, c.1952, oil on canvas, 32" x 28" , signed

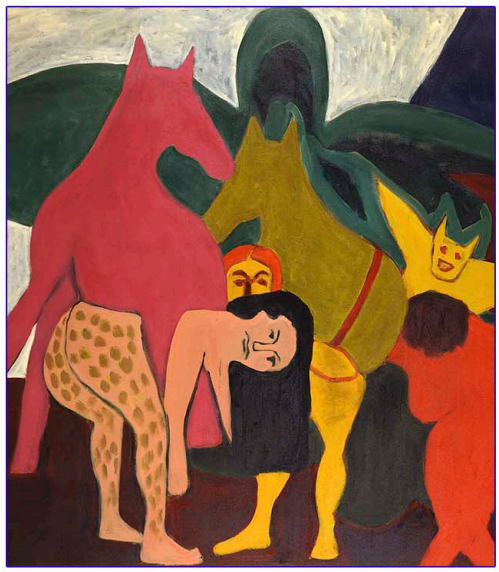
"I like to paint people, you know, who are in the rat race, suffering all the tension and damage that's involved in that. Under pressure, really, of city life and of the awful struggle that goes on in the city." [i]

"I would rather paint than anything." [ii]

A self-described "collector of souls," Alice Neel (1900-1984) is celebrated for almost single-handedly reviving the art of portraiture in the twentieth century, although she preferred the term "paintings of people" to that of "portrait."[iii] Neel was born in 1900 in Merion Square, Pennsylvania. Her mother, Alice Concross Hartley, was a descendant of one of the signatories of the Declaration of Independence, and her father, George Washington Neel, worked as an accountant for the Pennsylvania Railroad. From an early age, Neel demonstrated an independence and determination generally discouraged in young women at the time. Upon finishing high school in 1918, she took the civil service exam and got a job as a secretary for Army Air Corps Lieutenant Theodore Sizer (who later became an art history professor at Yale). In the evenings, she took classes at the Philadelphia Museum's School of Industrial Art. In 1921, she enrolled in the Philadelphia School of Design for Young Women (now the Moore College of Art and Design) and completed her degree, aided by a state scholarship. The dominant style espoused by the school at the time was impressionism, which Neel immediately felt disconnected from. Instead, she was drawn to the work of the Ashcan School, introduced to her by Henry Rice, who taught classes there. Neel also excelled at portraiture, winning honorable mention in a school competition two years in a row.

The late 1920s and 1930s were tumultuous years for Neel. After she graduated from the School of Design in 1925, Neel married fellow artist Carlos Enríquez, the son of a wealthy Cuban family. In 1926, Neel had a baby, and the couple moved to Havana, where Neel painted images of the city's poor. In 1927, a review of the XII Salón de Bellas Artes placed her work among the exhibition's highlights. That same year, Neel returned to New York,

Bob Thompson



The Golden Ass (detail), 1963, oil on canvas, 62 1/2" x 74 1/2", signed

"My aim is to project images that seem vital to me . . . images . . . that seem to have meaning in terms of feeling." [i]

Perhaps as well known for the brevity of his life as for the vibrancy of his paintings, Robert Louis (Bob) Thompson (1937-1966) was born in 1937, in Louisville, Kentucky to middle-class parents who owned a small restaurant. When Thompson was less than a year old, his family moved to Elizabethtown, where his father opened a dry-cleaning business. The move took the family away from "the close-knit social matrices of the urban black bourgeoisie,"[ii] and Thompson's father strongly discouraged his children from associating with the lower-income black children around them. As a result, Thompson and his sisters spent much of their childhood without close friends. Thompson grew up very close to his father, who was killed suddenly in a car accident when the artist was thirteen. Soon after, Thompson contracted mumps, which led to encephalitis, which in turn put him in a coma for three days. Although he recovered, Thompson was left with severe headaches for several years afterwards. He completed high school in Louisville, living with his sister and her husband. In the 1950s, the city was still largely segregated, and Thompson attended an academically rigorous, all-black high school that included African American history in its curriculum. He graduated in 1955 and enrolled in Boston University to study medicine, but in 1957, he left Boston and transferred into the art program at the University of Louisville, where Robert Gwathmey was a graduate student in fine art.[iii]

Thompson spent the summer of 1958 in Provincetown, Massachusetts, where he met and befriended a group of artists who were taking a divergent path from that of the New York School painters, including Emilio Cruz and Gandy Brodie. These artists, as Peter Schjeldahl writes, "embraced a peculiar vision of art history. . . . The Provincetown look was an esthetically conservative, emotionally insurgent revival of late-19th-century, Gauguin-esque Symbolism. Its matter and manner announced the artists as a community of untrammeled,

riculum, and Andrews had little interest in this style. His divergent aesthetic interests and the fact that he was one of only nine African American students left him feeling slightly alienated from the Art Institute, and he spent his evenings sketching in the city's many vibrant jazz and blues clubs. Despite his evident talent, Andrews was rejected "from every show, organization, and club at the Chicago Art Institute."[iii] In 1958, he completed his bachelor of fine arts degree and promptly moved to New York City

In New York, Andrews and his wife, Mary Ellen Jones Smith, first settled in Greenwich Village but soon moved into more affordable housing on the Lower East Side following the birth of their son Christopher. For two years, the family lived in a three-room tenement on Suffolk Street. During the day, Andrews painted at home and cared for his son while Jones Smith worked away from home. In the evenings, Andrews sought out subjects for his art in nearby cafes and jazz clubs. Although he had seen poverty in Georgia and Chicago, life for people on the Lower East Side struck him as particularly harsh. In response to the deprivation of those he depicted, Andrews sought ways to resist oil paint's tendency to appear refined. He developed a "rough collage" technique that combined rugged scraps of paper and cloth with paint on canvas. As Andrews explained, "I started working with collage because I found oil paint so sophisticated, and I didn't want to lose my sense of rawness." In 1959, he created *Beggar Man*, one of the earlier instances of this new style. As Richard Gruber writes, "The gestural layers of paint and torn paper collage add to the work's impact suggesting the feelings of the artist and the appearance of the actual debris found on the sidewalks and in the gutters of downtown streets."[iv]

By the 1960s, Andrews had mastered this new technique, and his work began to be shown regularly. In 1962, New York art dealer Bella Fishko invited Andrews to become a member of the Forum Gallery, which gave him his first solo exhibition in the city. Through the gallery, Andrews met Raphael Soyer-who was also a close friend of Alice Neel-and the two artists began a lifelong friendship. That same year, Andrews went on the first of several trips to Mexico, spending time in San Miguel de Allende and traveling to Mexico City to see the murals of José Clemente Orozco and Diego Rivera. Additional solo exhibitions followed at the Forum Gallery in 1964 and 1966, and Andrews's work was included in shows at the Philadelphia Academy of Art and the National Institute of Arts in New York. With funding from a John Hay Whitney fellowship in 1965, Andrews traveled to Georgia and began working on his *Autobiographical Series*, which was shown in various communities throughout New York City in 1967, under the auspices of the Union Settlement House, a non-profit advocacy organization based in East Harlem.

A self-described "people's painter," Andrews consistently focused on figurative social commentary depicting the struggles, atrocities, and everyday occurrences in the world at large and within African American communities. But not satisfied to use art as a substitute for action, Andrews dedicated himself just as tirelessly to activism and teaching. In 1968, he began a long and illustrious career at Queens College, City University of New York, where he was a key part of the college's SEEK (Search

and she and Enríquez settled in the Bronx, where their baby daughter soon died of diphtheria. The couple had a second child, Isabetta, the following year, and in 1930, Enríquez brought Isabetta to Havana while he left for Paris and Neel remained in the US. Although Neel was initially glad for the time alone to paint, she soon suffered a nervous breakdown and after two suicide attempts in January of 1931, spent the better part of the year recovering in a hospital and sanitarium. In 1932, she moved into an apartment in Greenwich Village and participated in the first Washington Square Outdoor Art Exhibit, although one of her paintings, *Perverse Madonna* (1932), was removed in response to protests from the Catholic Church. Living in the Village brought Neel into the heart of the Depression-Era New York art world, and in 1933, she joined the Public Works of Art Project (PWAP). Her daughter came to New York for a visit the following year, and Neel painted a portrait of her, which also recorded the last time Neel would ever see her child. Isabetta was raised in Havana by Enríquez's parents. Soon after, her lover at the time destroyed over three hundred drawings and more than fifty paintings-including the portrait of Isabetta-in a jealous rage. Neel left him and moved into an apartment on West 17th Street; she reconstructed the portrait of her child. Cut from the PWAP's payroll in 1935, Neel became an easel painter for the Works Progress Administration in 1936. That same year, her painting *Nazis Murder Jews* received honorable mention at the American Artists' Congress exhibition held at ACA Gallery. In 1938, Contemporary Arts Gallery mounted Neel's first solo exhibition, for which she received very favorable reviews.

By 1941, Neel had given birth to two more children and was now a single mother struggling to support her sons as an artist. She moved to East Harlem and through the WPA began teaching at a day school; when the WPA was dissolved in 1943, she survived on welfare for roughly a decade. Despite personal and financial hardships, Neel continued to believe in her talent and pursue her avid passion for art. She painted portraits of her East Harlem neighbors, finding a vitality in the neighborhood that suited her deep commitment to capturing the beauty and anguish of ordinary city life. Although she lived roughly one hundred blocks away from the heart of New York's art scene, Neel attended discussions and debates at The Club, the apartment at 39 East 8th Street where artists of the New York School held meetings about the future of painting. In 1948, she began to draw for the Communist journal *Masses and Mainstream* (whose contributors and editors included Paul Robeson, Lloyd Lewis Brown, and WEB DuBois), illustrating two short stories by friend and author Philip Bonosky-*The Wishing Well* (1949) and *I Live on the Bowery* (1950). Neel's Communist sympathies and association with leftists brought her under suspicion in the charged atmosphere of the Cold War, and in 1955, she was interviewed by the FBI. "According to her sons, Neel asked the agents to sit for portraits. They declined."[iv]

Neel had been steadily painting for roughly forty years before she began to receive wide-scale recognition in the 1960s, and in this respect, her career has an echo in that of Alma Thomas. While marginalization within a male-dominated art world was typical for women artists, compounding Neel's invisibility were her geographical isola-

funky seers who all but breathed paint. Fanciful but not fatuous in imagery, its best products recall a famous statement of Maurice Denis in 1890: 'Remember that a picture-before being a battle horse, a nude woman, or some anecdote-is essentially a plane surface coated with colors assembled in a certain order.'"[iv] Although the artist who inspired them, Jan Müller, died before Thompson could meet him, he did meet Dody Müller, Jan's widow and also an artist, who told him, "Don't ever look for your solutions from contemporaries-look at Old Masters."[v] At the end of the summer, Thompson returned to Louisville briefly, but soon left the city and school for good and headed to New York, eventually settling into a decaying tenement building on the Lower East Side, not far from where Benny Andrews lived at the same time.

Thompson's unwavering energy-something friends and family frequently mention in recollections-was matched only by that of the city. He met and befriended Amiri Baraka (then, LeRoi Jones) as well as leading artists and writers of the Beat generation. He also participated in Happenings organized by Allan Kaprow and Red Grooms. A lover of jazz, Thompson was a regular at the Five Spot, a jazz club frequented by New York artists and writers, where legendary talents like Ornette Coleman, Thelonious Monk, John Coltrane, and Charlie Haden played. It was also in New York that Thompson quickly arrived at his mature style, taking Dody Müller's advice to heart by reworking the compositions of European Masters such as Piero della Francesca, Nicolas Poussin, and Tintoretto into simplified, abstracted forms painted in threatening and seductive tones that were hot and violent or deep and dark-seizing on the dynamism of these classical scenes and often transforming them into contemporary allegorical nightmares. In these paintings as well as what he called his "original" compositions, Thompson developed his own symbolic lexicon, which featured monstrous creatures emerging from the shadows (reminiscent of the paintings of Francesco de Goya, another of Thompson's key influences), as well as birds, horses, and hats. He created these sensual works in the monumental size of abstract expressionism and the intimate scale of predella panels. Bold, emotional, visceral, yet disciplined, Thompson's paintings impressed artists and collectors alike. In less than a year after his arrival to the city, this audacious young painter had an exhibition at the Delancey Street Museum, followed by a two-person show at the prestigious Zabriskie Gallery. At the end of 1960, Thompson married Carol Plenda, and a grant from the Walter Gutman Foundation in 1961 enabled the couple to travel to Europe, where they lived in low-rent artists' housing without heat or hot water for nearly a year. In 1962, a grant from the Whitney Opportunity Fellowship gave them the funds to leave Paris for Ibiza. Thompson's trip to Europe afforded him the opportunity to study first-hand the masterworks that formed the traditional art historical canon. In Paris, he visited the Louvre almost daily to sketch.[vi]

Bob and Carol Thompson returned to New York in 1963, renting an apartment on the Lower East Side, not far from the studio of friend and fellow artist Lester Johnson, who helped Thompson get a one-man show at Martha Jackson's gallery that same year. The show received favorable reviews, and, as Judith Wilson writes, "in rapid succession, mainstream art-world doors began

for Education, Elevation and Knowledge) program, launched in 1966 and designed to help students from underserved areas prepare for higher education. Combining his teaching with community action, Andrews organized and led several arts education programs in various city, state, and federal correctional facilities. In 1969, he became a founding member of the Black Emergency Cultural Coalition (BECC), which was initially formed to protest the Metropolitan's *Harlem on My Mind* exhibition. The organization formed coalitions with other artists' groups, protested the exclusion of women and men of color from institutional and historical canons, and advocated for greater representation of black artists, curators, and intellectuals within major museums. In 1971, when fifteen artists withdrew their works from the Whitney's *Contemporary Black Artists* in America just before it opened as a way to protest the absence of African Americans on the Whitney's curatorial staff, Andrews participated in a rebuttal exhibition at the Acts of Art Gallery, one of the city's few black-owned galleries. Refusing to limit his commitment to arts education to an academic setting, Andrews also taught art classes at the Manhattan Detention Complex ("the Tombs") thus beginning in 1971 (the same year as the Attica uprising) a major prison art program initiated under the auspices of the BECC that eventually expanded across the country. The following year, Andrews collaborated with Rudolf Baranik (of Artists and Writers in Protest) on The Attica Book with the intent that proceeds from the book go to the BECC prison art program. Throughout the 1970s, Andrews continued to advocate for a more democratic art world, not only through protests and demonstrations, but also in writing. His 1975 essay "The Big Bash," written for a special issue of *Black Creations* (vol. 6) described the "surrealistic nightmare" situation of black artists in the mainstream art world. African American artists, he explained, were invited to the art party, but not given full access to its delights; even more egregious was the fact that they were expected to be grateful for this second-rate treatment. 1n 1976, he became the art coordinator for the Inner City Roundtable of Youths (ICRY)-an organization founded in 1975 and comprised of gang members in the New York metropolitan area who seek to combat youth violence by strengthening urban communities. From 1982 to 1984, he directed the Visual Arts Program, a division of the National Endowment for the Arts (1982-84), and shortly before his death in 2006, Andrews was working on an art project in the Gulf Coast with children displaced by Hurricane Katrina.

By the mid 1970s, Andrews's career was well under way. He had a solo exhibition at the Studio Museum in Harlem in 1971, and in 1974, he took a position as a visiting critic at Yale University. In 1975, his *Bicentennial Series* was the subject of a traveling exhibition, and in 1977, Andrews was included in the *Tenth International Print Biennial Exhibition* at the National Museum of Modern Art, Tokyo, Japan, where he also received the Ohara Museum Prize for *From Home*. Andrews continued to paint, exhibit, travel, write, and teach well into his eighties. Inspired on a trip to Vence, France by the Matisse and Braque chapels, Andrews created a work for installation at the Plainview Baptist Church in his native Morgan County, Georgia, in 1984. Yet while Andrews's work has been shown extensively in solo and group shows in New York galleries and major museums outside of New York, tion and her dedication to figural representation in the era of abstraction. Like that of many mid-century artists, Neel's work was dwarfed by the monumental presence of abstract expressionism and a version of modern art that looked increasingly inward. But even her relationship to figural representation was complicated, which only further confounded attempts to pigeonhole her into a marketable or exhibit-able slot. As Jeremy Lewison writes, "Neel fell outside the expected norms of leftist painters for whom works amounted to rather obvious allegories of the social situation . . . she rejected the post-cubist approach to the figure that Picasso and his followers adopted; and she avoided abstraction as a mode of painting because of its narrative limitations."[v] By the 1960s, Neel had reached her mature style, blending elements of realist representation with expressionistic aspects such as her frequent use of green as a base for skin tones, a choice that infuses her paintings with an unsettling quality.[vi] Fascinated with psychology, Neel captured the inner life of her sitters by posing them, engaging them in conversation, and pushing them towards the limits of their own psychological comfort. Thus, her portraits have often been described as documenting an encounter between sitter and painter rather than merely creating a likeness in paint of a particular person. At the age of sixty-three, Neel finally obtained regular gallery representation when she joined the stable of artists at the Graham Gallery, and in 1964, Muriel Gardiner, a psychiatrist, became a benefactor for Neel, providing her with an annual stipend for the rest of her life. Despite these modest successes, Neel remained dedicated to questions of equality, including those within the art world. In 1968, she protested the absence of women and men of color in a Whitney Museum exhibition on 1930s American art, and in 1969, she joined the protests against the Metropolitan Museum of Art's *Harlem on My Mind* show. Among the organizers of the protests was Neel's close friend and member of the Black Emergency Cultural Coalition (BECC) Benny Andrews, and Neel attended several BECC protests.

It was not until the 1970s that Neel's career actually began to soar, aided in part by the women's movement, which, as art historian Mary Garrard (who also sat for Neel) explains, "gave her a context in which to be understood. She had labored forty years without recognition, first because she was a figurative painter in an era when abstraction was dominant, and second, because she was a woman. The feminist movement validated her in both respects. Obviously, it supported her as a woman, but it also validated her commitment to the specific and individual, as opposed to the mythic universals of abstract modernism."[vii] In 1970, Neel began painting portraits for *Time* magazine; her subjects included Senator Edward Kennedy, President Franklin Roosevelt, and feminist activist/intellectual Kate Millett. In 1974, the Whitney Museum organized her first retrospective exhibition, and Neel received a grant from the National Endowment for the Arts. The following year, the Georgia Museum of Art mounted *Alice Neel: The Woman and Her Work*, and in 1976-the same year as the major traveling exhibition *Women Artists 1550-1950*, which included a work by Neel-she was granted membership to the National Institute of Arts and Letters. In 1979, Neel received the Outstanding Achievement in the Visual Arts Award from the National Women's Caucus for Art, and in opening to the twenty-six-year-old artist."[vii] In 1964, he had solo exhibitions at the Richard Gray Gallery in Chicago and at Paula Cooper's gallery in New York, after which Joseph Hirshhorn purchased a number of his paintings. Thompson had a second exhibition with Martha Jackson in 1965, which supposedly brought an unprecedented amount of viewers to the gallery.[viii] Thompson left New York at the height of his success and spent the summer in Provincetown. In 1966, he went to Rome, where he died shortly after having gall bladder surgery, and most likely due to complications from his long-term, severe heroin addiction. In a brief life that included only eight years of painting, Thompson left a complex body of work that has proven to be of great significance and influence to successive generations of artists and art historians.[ix]

Bob Thompson's extraordinary paintings, gouaches, and drawings are included in museum collections nationwide, including the Metropolitan Museum of Art, Museum of Modern Art, Solomon R. Guggenheim Museum, and the Whitney Museum of American Art in New York City; the Hirshhorn Museum and Sculpture Garden, Smithsonian American Art Museum, and National Gallery of Art in Washington, DC; Art Institute of Chicago; Detroit Institute of Arts Museum; Minneapolis Institute of Arts; New Orleans Museum of Art; Nasher Museum of Art at Duke University, Durham, North Carolina; and Wadsworth Atheneum, Hartford, Connecticut. In 1998, the Whitney Museum of American Art organized a major traveling retrospective exhibition, featuring over one hundred of Thompson's paintings and accompanied by a catalogue. Michael Rosenfeld Gallery is the exclusive representative of the Estate of Bob Thompson, and since 1996 the gallery has presented three solo exhibitions, publishing catalogues for each.

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i Bob Thompson, quoted in Judith Wilson, "Garden of Music: The Art and Life of Bob Thompson," *Bob Thompson*, exh. cat. (New York: Whitney Museum of America Art, 1999), 37.

ii Wilson, 29

iii Wilson, 29-38.

iv Peter Schjeldahl, "Touching Thompson," *Village Voice* column reprinted on Artnet.com. http://www.artnet.com/magazine_pre2000/features/schjeldahl/schjeldahl10-19-98.asp. Accessed January 2012.

v Schjeldahl, http://www.artnet.com/magazine_pre2000/features/schjeldahl/schjeldahl10-19-98.asp. Accessed January 2012.

vi Wilson, 46-65.

vii Wilson, 65.

viii Wilson, 66.

ix Wilson, 60-68.

he remains under-represented within the New York museum world. This omission is curious considering the widespread recognition of his talent. He was the recipient of artist's residency fellowships from the MacDowell Colony in New Hampshire and the Michael Karolyi Foundation in Vence, France; and he also received grants and fellowships from the Rockefeller Foundation, the National Endowment for the Arts, the New York Council on the Arts, and the University of Michigan at Ann Arbor. During his lifetime, he lectured extensively at colleges and universities throughout the United States and was a visiting critic at such prestigious institutions as Yale University. In 1997, Andrews became a member of the National Academy of Design. He has also been the subject of a documentary film, *The 24-Hour Life of Benny Andrews* (John Wise, Nafarsi Productions, 1974).

In 1978, Andrews met sculptor Nene Humphrey, who was also a MacDowell fellow, and the two artists formed an instant friendship. They were married in 1986, and in 2002, they established the Benny Andrews Foundation to help emerging artists gain greater recognition and to encourage artists to donate their work to historically black museums. In 2010, led by Nene Humphrey, the foundation partnered with the United Negro College Fund to administer a gift of over 300 works of art by Andrews. Under the terms of the gift, UNCF will distribute these works to appropriate cultural and educational institutions, with the purpose of using the artworks as the foundation for arts education initiatives such as lectures, workshops, and similar programming.

Since 2009, Michael Rosenfeld Gallery has been the exclusive representative of the Estate of Benny Andrews.

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[i] Phil Williams and Linda Williams, "Interview with Benny Andrews," *Artaxia* 4, 1975. Reprinted on *The Georgia Review* website. http://garev.uga.edu/andrewsinterview.html. Accessed January 2012.
[ii] Phil Williams and Linda Williams, "Interview with Benny Andrews," Artaxia 4, 1975. Reprinted on *The Georgia Review* website. http://garev.uga.edu/andrewsinterview.html. Accessed January 2012.
[iii] J. Richard Gruber, *American Icons: From Madison to Manhattan, the Art of Benny Andrews*, 1948-1997 (University Press of Mississippi, 1997), 239.
[iv] Gruber, 83.

1982, New York mayor Edward Koch-who had recently commissioned a portrait from Neel-held a dinner in her honor. By 1984, the woman who spent the first half of her career in poverty and obscurity was enough of a cultural icon to appear on *The Tonight Show with Johnny Carson*, not once, but twice.

Alice Neel died of cancer in 1984, leaving a painted history of the decades she witnessed, a legacy that illustrates her fundamental belief in the value of portraiture, "I have felt that people's images reflect the era in a way that nothing else could."[viii] Shortly before she died, Neel collaborated with Patricia Hills on her own biography, published in 1983. In almost every year since her death there has been a solo exhibition of her work at a museum or gallery in the United States or Europe. In 2007, Neel's grandson Andrew made a documentary film about the artist, which investigated her work, her life as a woman, and the years of domestic violence she and her sons suffered. Neel remains a recurring figure of intrigue for feminist art historians because of the contradictions and complexities she had to navigate as a gifted but flawed person whose talent and domestic responsibilities coincided with the long struggle for women's equality that dominated the twentieth century. Her paintings of people, a record of celebrities as well as ordinary New Yorkers, continue to provoke conversation and inspire creativity.

Note: the bulk of factual information about Neel's life comes from the chronology given on the website for the estate of Alice Neel: http://www.aliceneel.com/biography/

[i] Alice Neel quoted in footage from Michel Auder's *Portrait of Alice Neel* (1976-1982) included in the documentary Alice Neel (Andrew Neel, 2007).
[ii] Ibid.
[iii] Robert Silberman, "Alice Neel, Minneapolis Review" *Burlington Magazine*, Vol. 143, No. 1181 (Aug., 2001), 518.
[iv] "Alice Neel Biography: 1950s," http://www.aliceneel.com/biography/1950.shtml
[v] Jeremy Lewison, "Beyond the Pale: Alice Neel and Her Legacy," *Art & Australia*, vol. 48, no. 3, 2011, 503.
[vi] Silberman, 519.
[vii] Mary Garrard, "Alice Neel and Me," *Woman's Art Journal*, Vol. 27, No. 2 (Fall - Winter, 2006), 5.
[viii] Alice Neel quoted in Henry Hope, "Alice Neel: Portraits of an Era," *Art Journal*, Vol. 38, No. 4 (Summer, 1979), 281.