

## SHARON HORVATH

*Calvino's Blood Sea*, 2010–2014  
pigment, ink, and polymer on paper on canvas, 52 x 71 in.



COURTESY LORI BOOKSTEIN FINE ART

## CHARLES HOOD

# The Dictionary of Artists' Models

*If painting is female and insanity is a female  
malady, then all women painters are mad  
and all male painters are women.*

—Marlene Dumas

Nothing is known about A before or after her years with Matisse.

B did crossword puzzles while working.

Oskar Kokoschka never got over C; he had a full-size mannequin constructed in her likeness. He would cut off its head at parties.

D appears in 384 paintings by Bonnard. When she died, he closed the door to her bedroom and never entered it again.

Klimt's E was allergic to cats and had a clear, loud sneeze.

Krohg met F at the Jockey Club and begged her to let him paint her; his wife was dating Pascin, who committed suicide. Later F sold books from a stall on the Seine.

Toulouse-Lautrec called G La Mélinite, "anarchists' dynamite."

Man Ray made a deck of cards; H was the Queen of Clubs and had two faces.

I is buried in Illorsuit, Greenland, in an unnumbered grave.

No portraits of J survive. According to neighbors, she died of a drug overdose, alone in a hotel, during the war, in Paris.

Turner had two children by K. In his will he left the children money but revoked hers. Turner and his father shared a house until the father died at age eighty-four; neighbors believed the children may have been the father's, not Turner's.

L is best known for being the Weeping Woman of *Guernica*. The more Picasso distorted her face, the more L said it was all right because he was not Picasso painting L, he was Picasso painting a Picasso.

M was Cellini's mistress, dates unknown, as were N and O, dates also unknown. He said he liked to have sex with the Holy Trinity before starting work.

Stanley Spencer wrote hundred-page letters to P, even after she died. He said he always loved her, even during the five years he left her to live with his other model, Q. In one resurrection scene, he included P's body three times.

Tsuguharu Foujita tattooed a siren on R's thigh. He left his wife for her and later married her but then left her for S, fleeing with the new model to Brazil.

In Africa, T washed Peter Beard's face when he had malaria, shot two snakes with a revolver, let him rub her with the entrails of just-killed zebras. Interviewed about that time, she only would say, "A sharp knife is less likely to cut you than a dull one."

U hangs in the Met; she always thought Degas was a humbug.

When V showed up to work, the instructor complained, "They told me you would be more Rubenesque." "No," she told him, "Even better. Tonight you get Courbet."

W is known to biographers only by finger quotes, as "W."

X was active in the Resistance; caught, she was being transferred to Ravensbrück when U.S. planes strafed her train and she escaped. She died in Paris of old age.

Y told her family she quit art to become a knife thrower's model in the circus. It was easier than telling them she had married into royalty and no, she wouldn't give them any money.

When Z met Picasso she was twenty-one and already had degrees from the Sorbonne and Cambridge, had started law school and dropped out, was making a living as an artist despite the Nazi occupation of Paris. Early work destroyed by bombs. Appeared in *Life* magazine. After ten years, tired of Picasso, left him, wrote a book about him and, against his opposition, won the right to publish it. It sold a million copies. Later edited *Virginia Woolf Quarterly*, designed stage sets for the Guggenheim, taught at USC, married Jonas Salk. Asked if it was true, that Picasso wanted to see her before he died, Z would only say that Picasso wanted to see a lot of things, including the face of God, and she hoped when it happened both of them would be ready.

**Charles Hood** is a research fellow with Center for Art + Environment at the Nevada Museum of Art and teaches writing and photography at Antelope Valley College. As a model, he has sat often for the painter Don Bachardy. Someday he hopes to see every Vermeer painting in the world in person, even the three disputed ones.

## NOTES ON THE ARTISTS

**Bo Bartlett** is an American realist within the tradition of American realism as defined by artists such as Thomas Eakins and Andrew Wyeth. Like these artists, Bartlett looks at America's heart—its land and its people—and describes the beauty he finds in everyday life. Although the scenes are set around his childhood home in Georgia, his island summer home in Maine, his home in Pennsylvania, or the surroundings of his studio and residence in Washington state, they represent a deeper, mythical concept of the archetypal, universal home. His work has been exhibited most recently at Ameringer McEnergy Yohe Gallery, New York City.

**Eduardo Carrillo** (1937-1997) was a professor of art at the University of California, Santa Cruz (1972-1997). He graduated from the University of California, Los Angeles, with a BA and an MA in the early 1960s. A major retrospective of his life's work at the Crocker Art Museum opened in January 2016.

**Randall Exon** has been teaching at Swarthmore College for twenty-three years and is a full professor. He was awarded a Henry Luce Scholarship in 1985 and spent a year painting in Bali, Indonesia. Most recently, he was awarded the Thomas Benedict Clarke Prize at the 179th Annual Invitational Exhibition of Contemporary American Art, National Academy Museum and School of Fine Arts, New York City. He is currently represented by Hirschl and Adler Modern in New York City.

**Alan Feltus** has an MFA from Yale University. He has received many awards for his work, including the Rome Prize Fellowship, Pollock-Krasner Foundation Grant, National Endowment for the Arts Grant, Louis Comfort Tiffany Foundation Grant, and the Augustus Saint-Gaudens Award from Cooper Union. His work has been included in exhibitions at the American Academy in Rome (New York City and Rome), the Hirshhorn Museum and Sculpture Garden, the National Academy Museum, and the Smithsonian American Art Museum. Feltus is represented by Forum Gallery in NY.

**Sharon Horvath** lives in Queens, New York, and works in her studio in the Brooklyn Navy Yard. These three paintings were completed after returning from a Fulbright-Nehru Grant to India in 2014. Horvath has received many awards, including the Rome Prize, a Guggenheim Fellowship, and an Anonymous Was a Woman Award. She is represented by Lori Bookstein Fine Art in New York City; The Drawing Room gallery in East Hampton, New York; and the Albert Merola Gallery in Provincetown, Massachusetts. She was inducted into the National Academy Museum and School in 2015 and is a professor of painting and drawing at Purchase College, State University of New York.

**Sarah McCoubrey** received her MFA from the University of Pennsylvania and is a Professor in the College of Visual and Performing Arts at Syracuse University. She is the recipient of several grants, including two New York Foundation for the Arts Fellowships in Painting, two Ballinglen Arts Foundation Fellowships, a Millay Colony Milton Avery Foundation Fellowship, a MacDowell Colony Fellowship, a National Endowment for the Arts Grant, and a New York State Council on the Arts Grant. She is represented by the Locks Gallery in Philadelphia. McCoubrey has held significant solo exhibitions at institutions including the Everson Museum of Art, the Clifford Gallery at Colgate University, the Bannister Gallery at Rhode Island College, the Luther W. Brady Gallery at George Washington University, and the Morris Gallery at the Pennsylvania Academy of the Fine Arts.

**James Lancel McElhinney** is a visual artist, author, and oral historian with an MFA in painting from Yale University. His artwork has been featured in more than forty solo exhibitions across the country. McElhinney is the author of numerous essays and several books, including *Art Students League of New York on Painting* (Penguin Random House, 2015). He has conducted oral histories and interviews with many of America's top artists, critics, art historians, art dealers, and collectors for the Smithsonian Institution's Archives of American Art, the Frick Collection's Center for the History of Collecting, the Pollock-Krasner Foundation, the Colección Patricia Phelps de Cisneros, and the Newington-Cropsey Cultural Studies Center.

**Tina Newberry** is American born, raised, and schooled. She now teaches painting at Indiana University in Bloomington. Wherever she has lived, her studio has been her living room. That room and any figure she puts in her paintings are stand-ins for herself: her theories, aspirations, fantasies, and worries. She has devoted almost her entire life to painting.

**Bruce Pollock** exhibits his paintings and drawings in solo and group exhibitions nationally and internationally. He has had solo shows at the Shenzhen Museum of Art, China, and the Santa Monica Museum of Art, and is represented in numerous public and private collections. He has a BFA from the Cleveland Institute of Art and a MFA from the Tyler School of Art in Philadelphia. Currently, he teaches painting at Drexel University in Philadelphia.

**Stuart Presley** is a poet and photographer from Davenport, California. His poems have appeared in *Solo Novo*, *Oread*, *Soundings*, *Fennel Stalk*, *Harvest From The Emerald Orchard*, and *Cafe Solo*. Public readings have included San Luis Obispo Poetry Festival, Corners Of The Mouth, Loudon Nelson Men's Series, and with public radio stations KCBX and KUSP. His photography has been shown in juried shows nationwide, and has appeared in *Porter Gulch Review*, *Oread*, and others.