



- TITLE:** **FAIRFIELD PORTER: RAW**  
**The Creative Process of an American Master**
- AUTHOR:** Klaus Ottmann
- IMPRINT:** GILES in association with the Parrish Art Museum
- LIST PRICE:** US\$39.95/UK£24.95
- PUBLICATION:** June 2010
- ISBN:** 1-904832-72-5 (10 digit); 978-1-904832-72-0 (13 digit)
- SPECIFICATION:** 250 × 210 mm (8 ¼ × 10 in.), 96 pages, printed in 4 colours, hardback
- ILLUSTRATIONS:** 43 colour and 1 b&w illustration
- TEXT:** 12,000 words, including Preface and Acknowledgements, interpretive essay by Klaus Ottmann, Main presentation of 39 individual artwork entries, Selected Bibliography
- MARKET:** Students and scholars of the artist, contemporary art, comparative media and fine art; students and colleges of contemporary literature and media; galleries; libraries
- SALES POINTS:**
- A major survey of the work of this important contemporary artist
  - Includes a facsimile from one of the artist's sketchbooks
  - Publication coincides with an exhibition at the Parrish Art Museum, Southampton, New York, April 11–June 13, 2010
  - Features an interpretive essay on Porter's creative process by Klaus Ottmann, Robert Lehman Curator at the Parrish Art Museum.
- CONTENTS:** *Fairfield Porter: Raw* is 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 collection, 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" state (unframed and unmatted) to convey an unprecedented insight into the creative process of an artist.



**Figure 1**  
Fairfield Porter working in his Southampton studio, ca. 1962. Photograph by Ellen Auerbach, courtesy The Archives of American Art, Smithsonian Institution

**AN UNFINISHED QUALITY**

*Fairfield Porter's Creative Process*

By Klaus Ottmann

In 1948 Fairfield Porter established his home and studio on the East End of Long Island, where he moved with his wife and children from New York City into a rambling, nineteenth-century sea captain's house on two acres at 29 South Main Street in the Village of Southampton. Porter lived and worked there until his death in 1991, making regular visits to the Porter family summer house on Great Spruce Head, an island in Penobscot Bay, Maine, and to New York City.

Porter always made it very clear that he did not feel any special connection to Southampton. Unlike most of the artists who settled in the region before and after, he did not particularly seek the acclaimed light and the color of the sky of Long Island's East End. He simply wanted to have a place that was close to the city, with a beach and enough space for his family and a studio. "We moved here because I wanted to be in connection with New York, as a painter. It seemed a place that, if we wouldn't attend to keep on going to Maine, would be a place where in the summer one could swim in the ocean."

Porter drove to the city almost weekly. He kept a small pier-to-stern on East 11th Street, and when he was not painting, he visited museums and gallery exhibitions, frequented the nearby Cedar Tavern at University Place, the favorite hangout of prominent Abstract Expressionist painters, and attended lectures and meetings at the Eighth Street Club, which was founded by Willem de Kooning, Franz Kline, Ad Reinhardt, Jack Tworkov, and Milton Raskin, among others, in 1949 and had quickly become a focal point for the New York art scene in the early 1950s. He also began writing criticism for *Artforum*.

That year, the magazine inaugurated a groundbreaking series of articles. Many written by fellow artists, they followed the creation of one work of art from the beginning to its completion. The series included painter Robert Goodenough's "Pollock paints a picture," with photographs by Hans Stamm, and poet Frank O'Hara's "Porter paints a picture," with photographs by Rudy Burckhardt. Porter himself wrote on a number of artists, including Richard Stankiewicz, Leon Hart, Jack Tworkov, and Larry Rivers. It was the first time that the American public was shown what goes on inside an artist's studio.

<sup>1</sup> Justin Spring, *Redeemer: A Life*  
© 2010 Princeton University Press  
University Press, 2010, 78.

**17**  
Jane and Elizabeth  
1967  
Oil on canvas  
55 1/4 x 48 1/4  
Gift of Jane Freilicher



**AUTHOR:**

**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).

**TABLE OF CONTENTS:**

- Preface and Acknowledgements
- An Unfinished Quality: Fairfield Porter's Creative Process* by Klaus Ottmann
- Plates
- Selected Bibliography
- Photo Credits