



## **GEORGE TOOKER**

### **Moon Rise**

Signed lower right, "TOOKER"

egg tempera on gesso panel

17 5/8 x 26 1/2 in. (20 7/8 x 29 3/4 x 1 5/8 in.)

1997

38995

### **PROVENANCE:**

with DC Moore Gallery, New York

Private Collection, California

### **EXHIBITION:**

New York, DC Moore Gallery. *Memorial Exhibition. Reality Reflects as a Dream.* June 9 - August 5, 2011

Figurative painting in post-war American Art was a counterpoint to the prevalent trend of Abstract Expressionism. Artists such as George Tooker added elements of Freudian psychology and psychological suspense in their visions of contemporary life. The artist's signature egg-tempera medium used in "Moon Rise" evokes the formal aspects of Renaissance painting.

Early studies at the Art Students League in New York served as the foundation for Tooker's mastery of the painting medium. "Moon Rise" (1997) is reminiscent of early 20th Century primitive landscapes by Henri Rousseau. Tooker is included in important museum collections, including the Smithsonian American Art Museum and the Metropolitan Museum of Art, New York.

George Tooker (1920 – 2011) was an American figurative painter born in Brooklyn, New York and raised in Bellport, Long Island. Although his work is often associated with Magical Realism or Surrealism, Tooker disagreed with both these labels, claiming once that he painted reality as it impressed itself on his mind, rather than a dream or fantasy. The reality expressed in Tooker's early paintings often involved the quotidian aspects of late 20th century urban life. His early canvases take daily mundanities like riding the subway, standing in line at a government office, or sitting in a row of cubicles and turns them into eerie and haunting scenes of human alienation and despair. A strong critic of government bureaucracy and corporate culture, Tooker's works often contrasted these modern settings with smoothly modeled sculptural figures reminiscent of some Florentine Renaissance painting.

Tooker's later works explore more internal and spiritual themes. Instead of placing his figures in urban institutional settings Tooker creates imagined environments full of religious symbolism that confront issues of death, grief, spirituality, and the afterlife.

Before his death in 2011, Tooker received a retrospective at the Fine Arts Museums of San Francisco and the Whitney Museum of American Art, New York. Tooker's other major solo exhibitions include *George Tooker: Paintings, 1947-1973*, organized by the Fine Arts Museum of San Francisco, California, in 1974; *George Tooker: Paintings and Working Drawings* at the Marsh Gallery, University of Richmond, Virginia, in 1989; 50

Years of Painting and Study Drawings at the Addison Gallery of American Art in Andover, Massachusetts, in 1994; and George Tooker: A Retrospective at the National Academy Museum, New York, Pennsylvania Academy of the Fine Arts, Philadelphia, and Columbus Museum of Art, Ohio, in 2008-09. Tooker's work is represented in the collections of the Brooklyn Museum of Art, the Smithsonian Museum of American Art in Washington, D.C., and the Walker Art Center in Minneapolis, The Whitney Museum of American Art, New York, and the Metropolitan Museum of Art, New York among others. He received the prestigious National Medal of Arts in 2007.

The information and material herein represents Gallery's best efforts and understanding of the current history and scholarship with respect to the provenance of the Work(s) of Art described and is not part of any warranty.



TOOKER

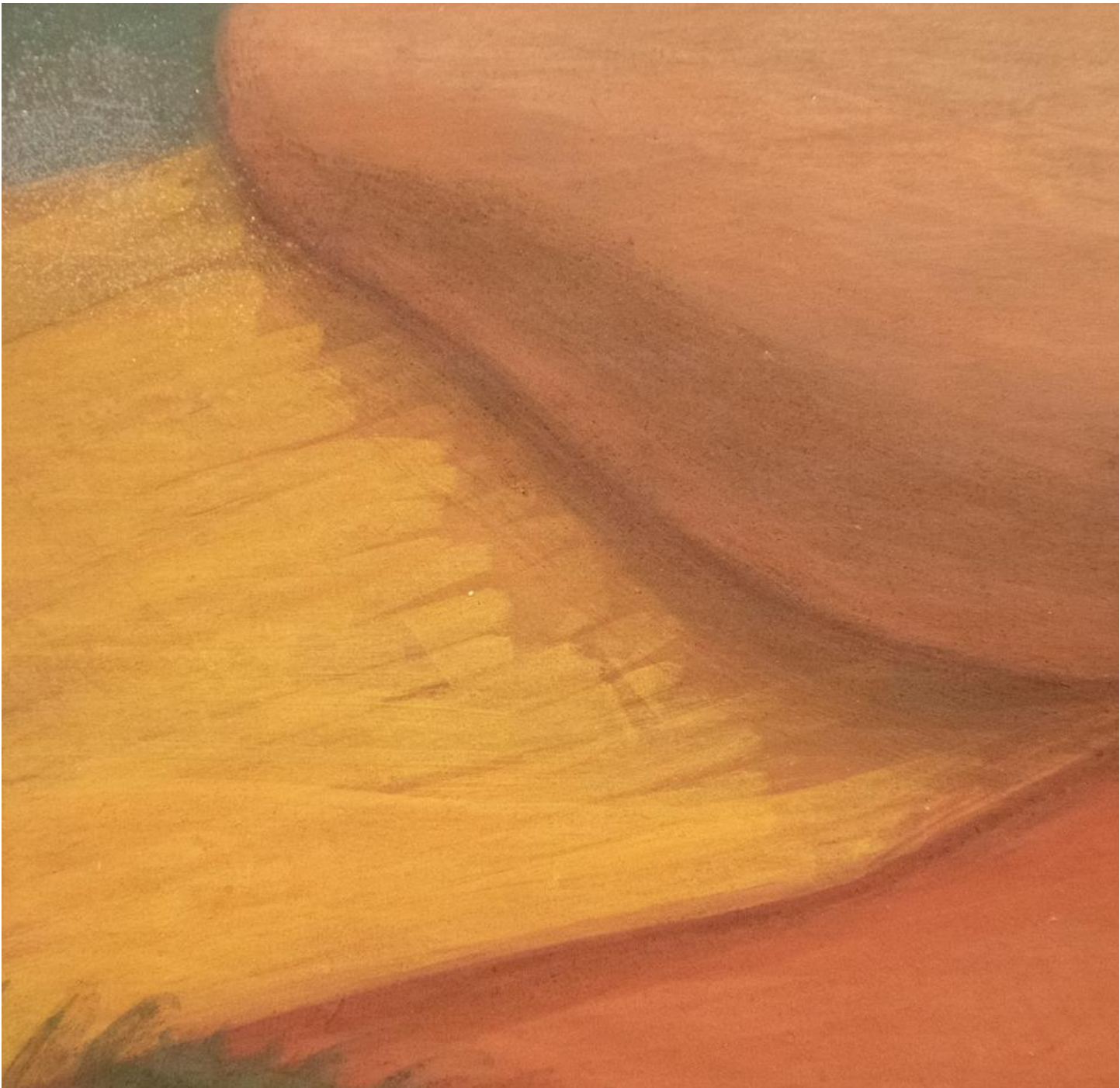




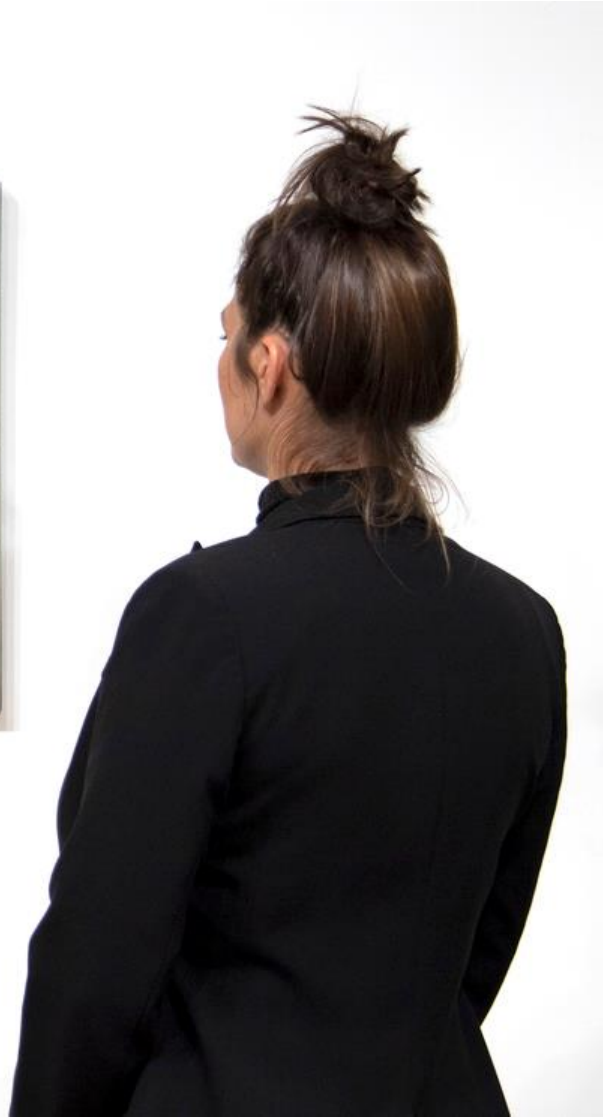
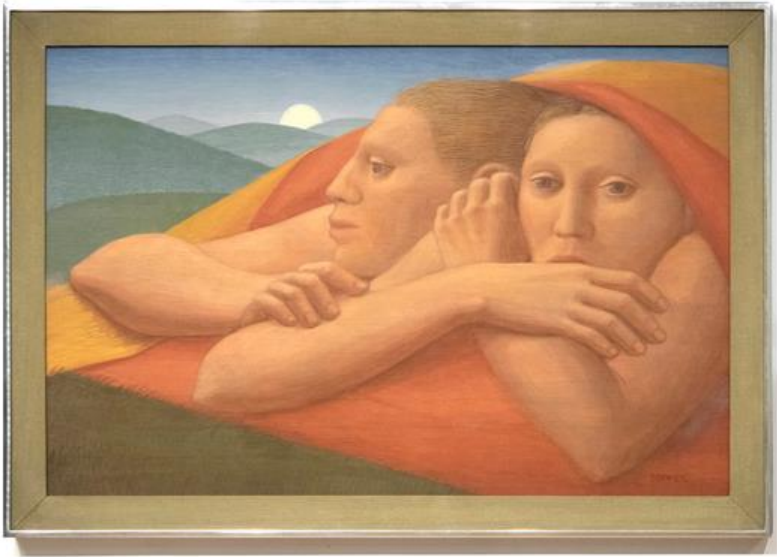












**DC MOORE**  
**GALLERY**  
714 FIFTH AVENUE  
NEW YORK, NY 10019  
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**George Tooker**  
Water giclée  
1997  
100 temples on glass panel  
signed 'Tooker' lower right  
17 1/4 x 26 inches  
FOA 0008

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**Exhibited:**  
**George Tooker: Recent Paintings**  
January 13 - February 7, 1998

**DC MOORE GALLERY** 930 West End Street, New York, NY 10011  
TEL: 212 347 3131

**George Tooker (1900-2011)**  
Memorial Exhibition, Reality Returns as a Dream  
June 9 - August 3, 2011

