

YVONNE JACQUETTE

TOKYO NIGHTVIEWS



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YVONNE JACQUETTE

TOKYO NIGHTVIEWS

Brooke Alexander
59 Wooster Street
New York, New York 10012
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Bowdoin College Museum of Art
Brunswick, Maine 04011
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Shinjuku Pleasure District, Tokyo II

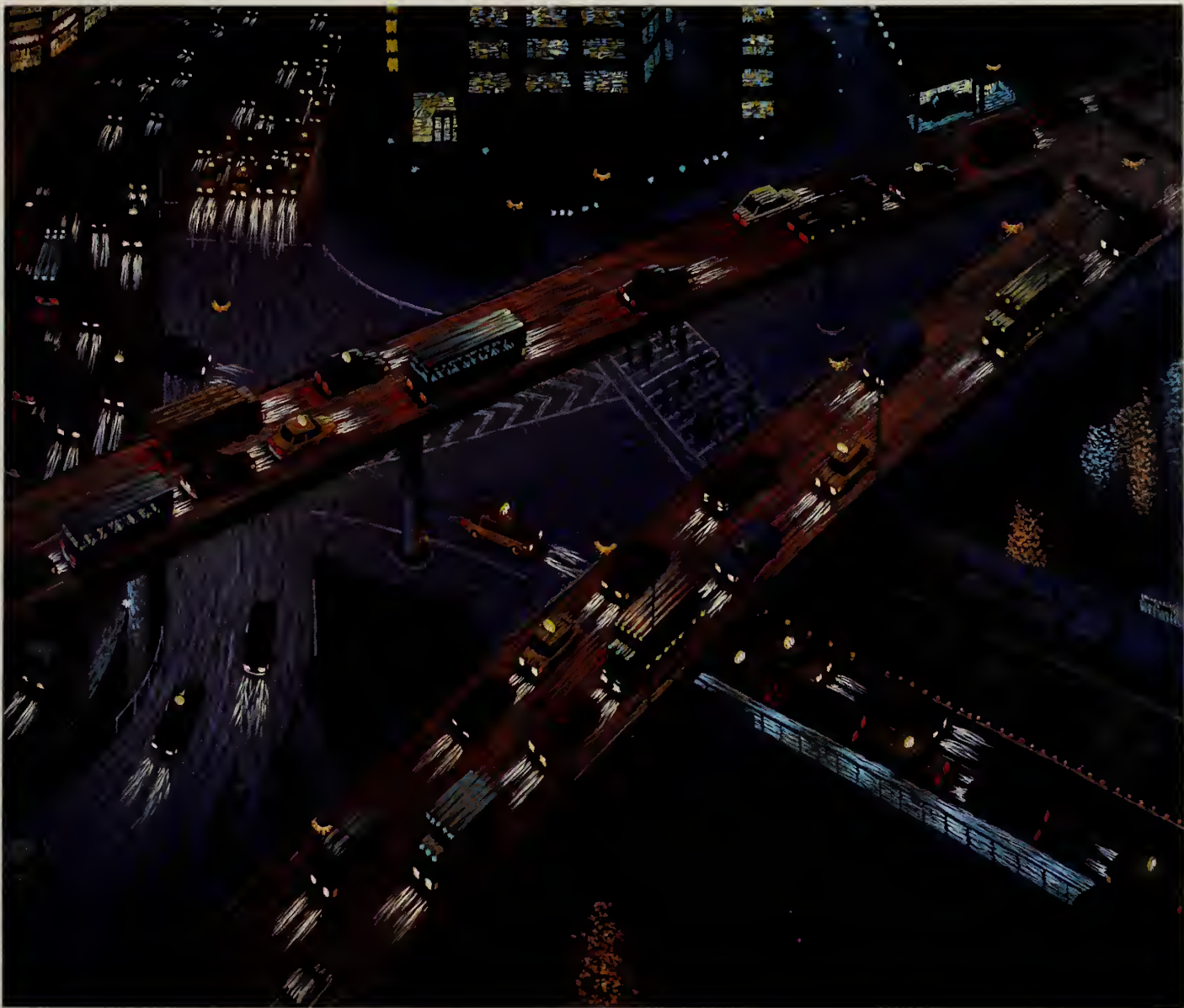
ACKNOWLEDGEMENTS

The Bowdoin College Museum of Art and Brooke Alexander, Inc., are pleased to collaborate in presenting this exhibition of recent drawings and paintings by Yvonne Jacquette, an artist with long ties of affection to Maine and New York.

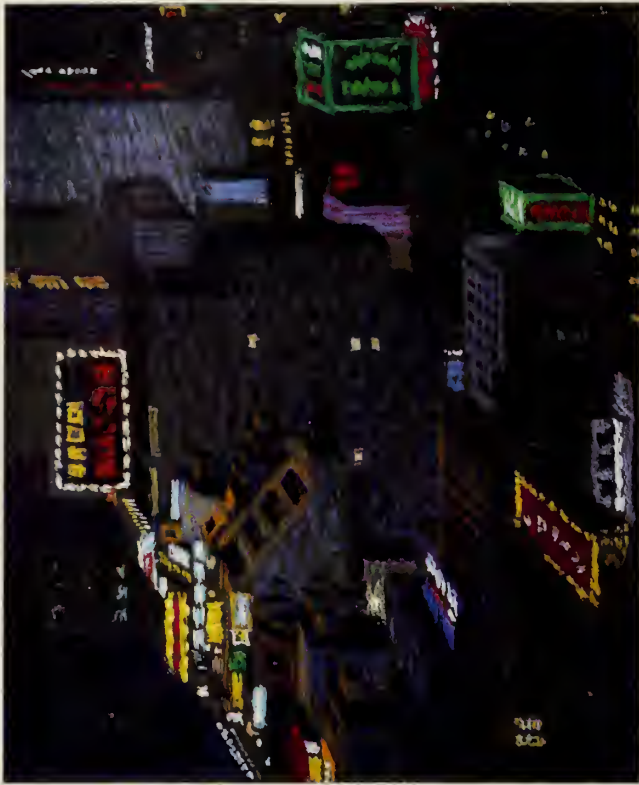
We are grateful for the organizing talents of John Coffey, curator of the Bowdoin College Museum of Art and Ted Bonin, Director of Brooke Alexander, Inc. Mr. Coffey also wrote the introduction to the catalogue. The staffs of the museum and gallery ably assisted in all aspects of the project. Special thanks are due to José Ribas, museum preparator and Catherine Little, gallery archivist.

In conclusion, we express our profound appreciation to the artist.

Katharine J. Watson	Brooke Alexander
Director	President
Bowdoin College Museum of Art	Brooke Alexander, Inc.



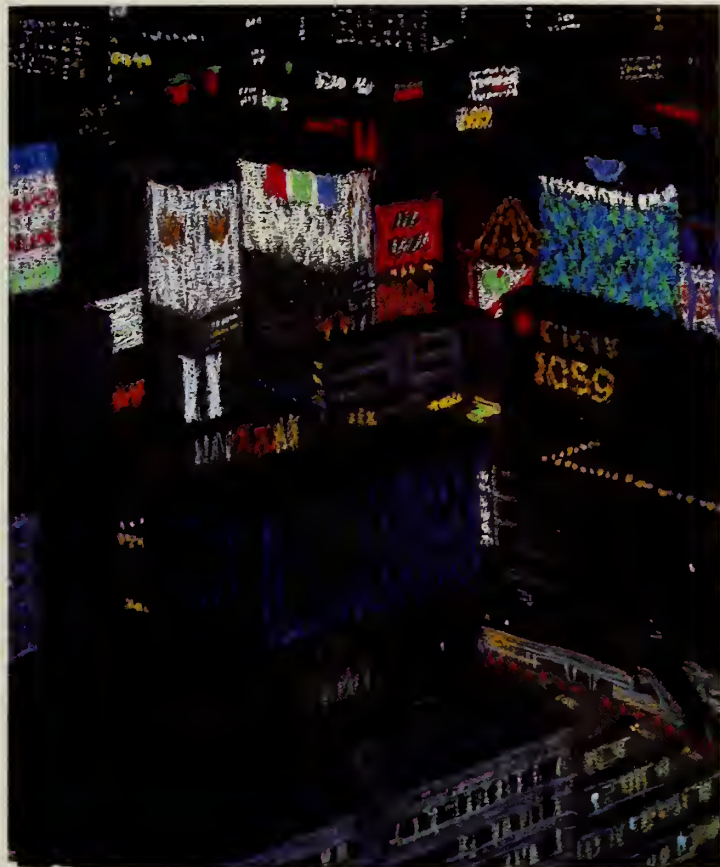
Akasaka Traffic, Tokyo II



Tokyo Nightview with Shinjuku Park



Tokyo Billboards I



Tokyo Diptych

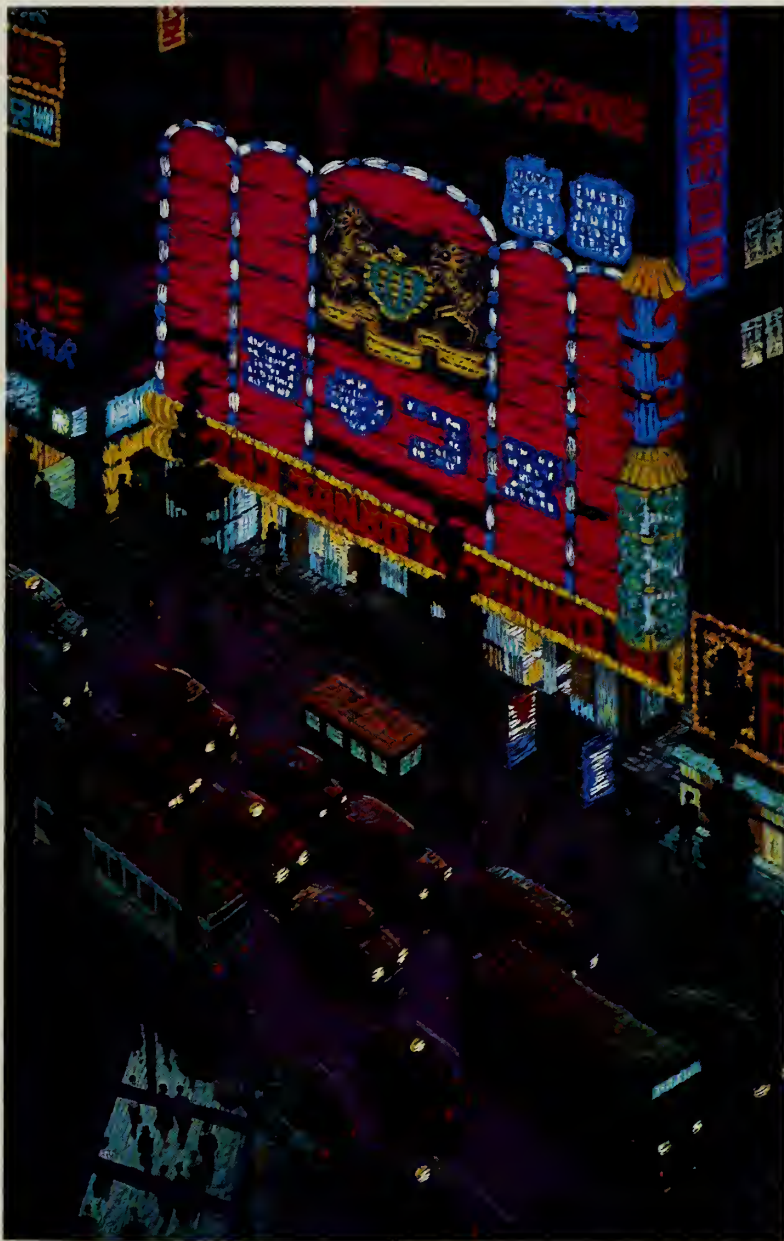
Yvonne Jacquette has a preference for high places, a circling plane, a penthouse window, an aerie from which to watch the world. Her work has often depicted the city and man-made landscape from the vantage of angels. It is a privileged perspective, long loved by photographers, who were perhaps the first to recognize the geometric grandeur of the city below. That grandeur structures Jacquette's images but is not its full content. Her work attempts to resolve the visual and emotional paradoxes of the modern metropolis. Only from the tower is there the possibility of order and context. And unlaced beauty.

Jacquette first visited Japan in 1982. Nighttime Tokyo, its cars and crowds and canyons of loud Vegas neon, made a vivid and bewildering impression on her. The neon signs, pulsing, scaling the walls of high rises, fascinated the artist, "like Times Square spread over miles." Her fascination was equal parts marvel, confusion, and curiosity—the sparks of art. She returned to Tokyo in May of 1985, choosing hotel rooms with expansive vistas. From these views Jacquette excerpted images for a series of pastel night scenes. The basic forms and colors of each drawing were blocked in during night sessions by the window. She worked in the dark, selecting colors by flashlight. In daylight, she sharpened the geometry and corrected ambiguous passages. She refined the drawings further in the studio until the images read clearly. Photographic correctness was not important. The finished drawings are complete statements, not simply preparatory sketches for paintings. They have the authority of expert witness. In clear, discreet jots of pastel they record the performance of seeing, each touch of color attesting to a moment's close scrutiny.

The paintings are purely studio constructions, begun after the artist's return from Japan. They are essentially free translations of selected drawings. Oil colors were mixed to match the pastels. Even so, the painter gave herself scope for free development, making allowances for differences of scale and medium. The increased size of the paintings permits a clarity of image that is neither possible nor desirable in the drawings. What is suggested in the pastels is now made explicit. Qualities of space and light are again questioned and defined. Size also enhances the sense of giddy height, even vertigo. With an imaginative push one might pitch through these windows.

In style each painting retains the vibrant immediacy of the drawings. But the smaller versions are too cursory to serve as more than cues for the varied textures of painted marks. Instead, the artist has invented new but equivalent textures, layering strokes of unblended color against the gray mauve ground. The gestures are fluid, dancing, almost calligraphic—the most expressive painting of Jacquette's career. Up close, the canvas is a tense surface of varied pattern—shoots and lattices of color. Take a few steps back, and the marks recede into a deep ether. The surface is transfigured. The city forms emerge, built not of solid substance but of loosely knit filaments of light and shade. Strangely, marvelously, it all makes sense.

John Coffey
Curator
Bowdoin College Museum of Art



Tokyo Street with Pachinko Parlor II

YVONNE JACQUETTE
TOKYO NIGHTVIEWS

PASTELS

AKASAKA TRAFFIC, TOKYO I
1985
pasteI on paper
22¼ × 27 inches

SHINJUKU PLEASURE DISTRICT, TOKYO I
1985
pasteI on paper
22¼ × 26¾ inches

TOKYO BILLBOARDS I
1985
pasteI on paper
22¼ × 27 inches

TOKYO DIPTYCH
1985
pasteI on paper: diptych
17¼ × 14¼ inches each

TOKYO NIGHTVIEW WITH SHINJUKU PARK
1985
pasteI on paper
17⅞ × 14¼ inches

TOKYO STREET WITH PACHINKO PARLOR I
1985
pasteI on paper
20⅞ × 13 inches

YASUKUNI DORI, TOKYO I
1985
pasteI on paper
26¾ × 22¼ inches

PAINTINGS

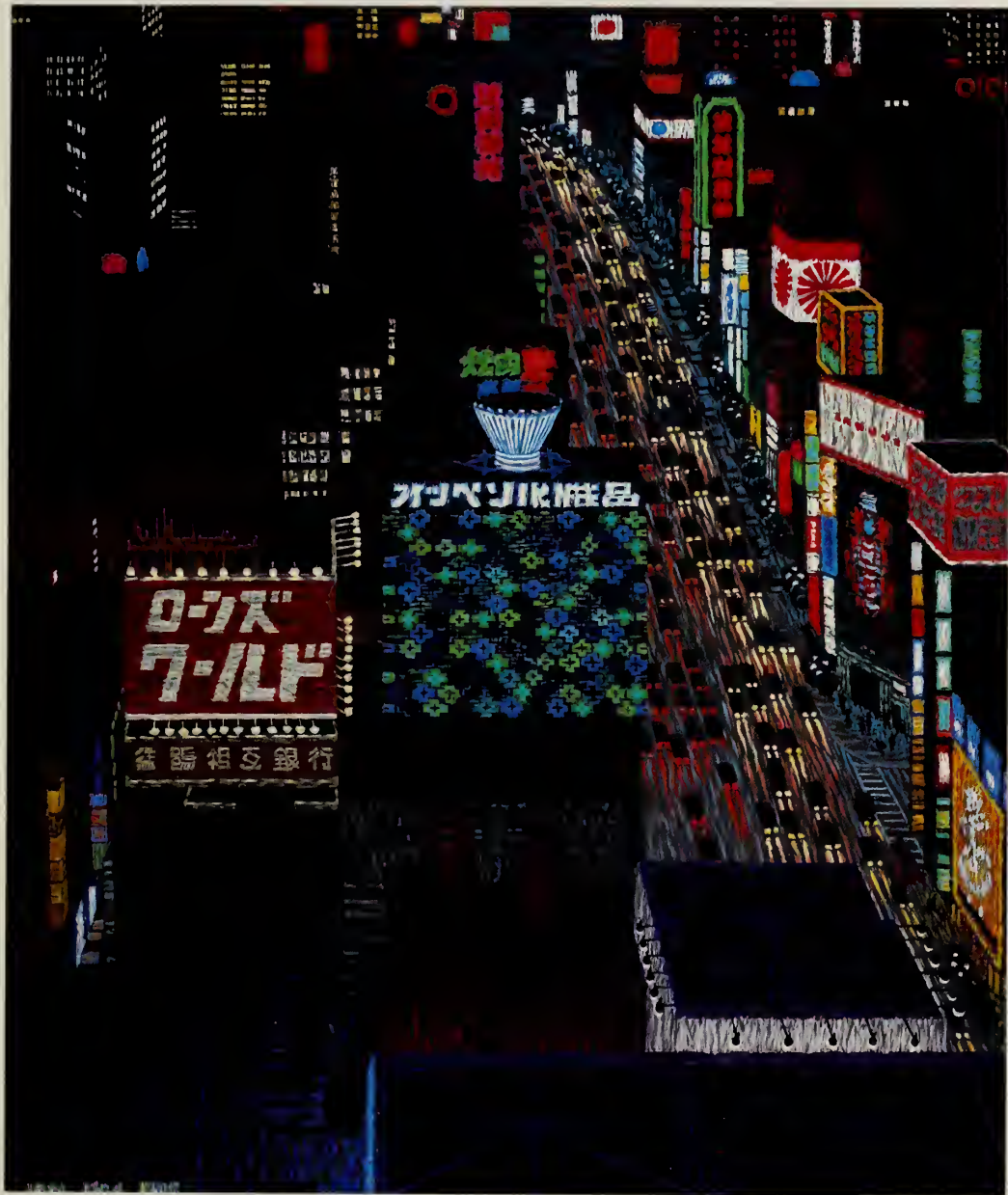
AKASAKA TRAFFIC, TOKYO II
1986
oil on canvas
85¼ × 100¼₁₆ inches

SHINJUKU PLEASURE DISTRICT, TOKYO II
1985
oil on canvas
76½ × 92¾ inches

TOKYO BILLBOARDS II
1986
oil on canvas
85¼ × 100¼₁₆ inches

TOKYO STREET WITH PACHINKO PARLOR II
1985
oil on canvas
86¾₁₆ × 55¾₁₆ inches

YASUKUNI DORI, TOKYO II
1986
oil on canvas
91½ × 76½ inches



Yasukuni Dori, Tokyo II

BIOGRAPHY

- 1934 Born in Pittsburgh, Pennsylvania
1952–56 Rhode Island School of Design, Providence, Rhode Island

ONE-PERSON EXHIBITIONS

- 1986 Bowdoin College Museum of Art, Brunswick, Maine
Brooke Alexander, New York
1985 Yurakucho Seibu/Takanawa Art, Tokyo
1984 John Berggruen Gallery, San Francisco
1983 St. Louis Art Museum, St. Louis
Brooke Alexander, New York
1982, 81 Brooke Alexander, New York
1980 Belfast Free Library, Belfast, Maine
1979, 76 Brooke Alexander, New York
1974 Brooke Alexander, New York
Fischbach Gallery, New York
1972 Tyler School of Art, Philadelphia
1971 Fischbach Gallery, New York
1965 Swarthmore College, Swarthmore, Pennsylvania

SELECTED GROUP EXHIBITIONS

- 1985 **Drawing Acquisitions 1981–1985**, Whitney Museum of American Art, New York
Yvonne Jacquette and Sylvia Plimack Mangold: New Paintings and Pastels, John C. Stoller & Co., Minneapolis
1984 **An International Survey of Recent Painting and Sculpture**, The Museum of Modern Art, New York
Drawings Since 1974, Hirshhorn Museum and Sculpture Garden Washington, DC
1983 **The Great East River Bridge**, The Brooklyn Museum, Brooklyn, New York
Twentieth-Century Art from The Metropolitan Museum of Art: Recent Acquisitions, The Queens Museum, New York
1981 **New Work on Paper I**, The Museum of Modern Art, New York
Collector's Choice, St. Louis Art Museum, St. Louis
1973 **Recent Acquisitions: Drawings**, The Museum of Modern Art, New York
1972 **Painting Annual**, The Whitney Museum of American Art, New York

PUBLICATIONS

- Fast Lanes** by Jayne Anne Philips, drawings by Yvonne Jacquette. Vehicle Editions and Brooke Alexander, Inc., New York 1984.
Aerial, A Collection of Poetry, Edited by Edwin Denby, Aerial Images by Yvonne Jacquette, Eyelight Press, New York 1982.
2 Poems by Jeff Wright and drawings by Yvonne Jacquette, Toothpaste Press, Iowa 1982.

SELECTED BIBLIOGRAPHY

- 1985 Leslie Brody, "Yvonne Jacquette—Aerial Art," **Tokyo Journal**, (July)
Ron Hill, "Yvonne Jacquette," Catalogue published by Yurakucho Seibu/Takanawa Art, Tokyo to accompany exhibition, (May)
1983 James D. Burke, "Currents: 22. Yvonne Jacquette," Catalogue published by St. Louis Art Museum, St. Louis to accompany exhibition, (December 13–January 15, 1984)
1982 Robert Berling, "Yvonne Jacquette at Brooke Alexander," **Art in America**, (October)
1981 Carter Ratcliff, "Yvonne Jacquette: American Visionary" **The Print Collector's Newsletter**, (Vol. XII, No. 3) (July/August)
Deborah C. Phillips, "Yvonne Jacquette" **Arts Magazine**, (April)
John Russell, "Yvonne Jacquette," **The New York Times**, (February 20)
1979 Susan Fillin Yeh, "Yvonne Jacquette," **Arts Magazine**, (May)
Hilton Kramer, "Art: Yvonne Jacquette," **The New York Times**, (April 27)
1976 Carter Ratcliff, "Yvonne Jacquette," Catalogue published by Brooke Alexander, Inc., New York to accompany exhibition, (November)

BOWDOIN COLLEGE MUSEUM OF ART

BROOKE ALEXANDER