
Andrew Forge: The Limits of Sight - Ephemera

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Andrew Forge: The Limits of Sight Panels

Fairfield University Art Museum

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Andrew Forge Letter to Collector Patrick Waide '59

Fog. Coming out of the ideas about sculpture and viewing distances and so on, I was becoming interested in the possibility of making two structures of dots - a background and a foreground that one could look at seperately, so to speak, or together. With Fog I wanted to make an enveloping field, with slight nuances of value and color, and then more vivid points that stand out and play back and forth between themselves and perhaps have suggestions of symmetry that would 'reflect' the onlooker or at least make the onlooker aware of his presence in front of the picture.

It was first shown at Dartmouth in '99. It is one of the few of my paintings that reproduce quite well.

I'm at present trying to make another white-ish painting. Snow perhaps!

I hope this is of some use. All good wishes,

Andrew Forge Letter to Collector Patrick Waide '59

Winter. Kent. was painted in England. It was the last piece I completed before I came to live in the U.S. (1973)

I had intended to make four paintings as a series called The Seasons. I was in great doubt about the change that had happened in my way of working and I suppose I felt that if the 'dots' could be related to a very traditional theme, it would help to keep things anchored, so to speak. The first of the series was Summer which is now in the collection of the Arts Council of Great Britain. That was the first 'dot' painting I ever exhibited, at the London Group, in 1967.

I never finished the series to my satisfaction.

Your picture was shown in an exhibition curated by Dore Ashton called Painting Endures at the Boston I.C.A in 1975. This was the first time I showed in the US. I showed it again at the Mona Berman Gallery in New Haven in the late 'eighties and it was bought by a Mr Diamond, a collector in Hartford. He had to break up his collection for some reason and it was on his behalf that it ended up at William O'Reilly who at that time was interested in handling my work.

I should add that I was particularly pleased that it ended up with you because it was an important painting for me. The decade 1963-73 was a period of doubt and experiment and I didn't complete much that I wanted to show. I learned a lot from Winter.

Andrew Forge Letter to Collector Patrick Waide '59

Winter SolsticeII was one of a set of three that were the first paintings I completed after we had moved from New Haven to Washington Depot in the winter of '89/90.

As you know, the passage of time has been an important theme in all my work. Solstices and equinoxes mark the dimensions of the year, the movement of light and dark. (I must make it clear that I am not a latter day druid or a new age mystic!) With the Winter Solstice canvases I was experimenting with a center line that stood for the moment when the year turned. It was also a formal problem of course and one that I couldn't solve in the third version, which I had to scrap. The first version is much greyer and darker than yours. I still have it.

Andrew Forge Letter to Collector Patrick Waide '59

Cloak was the last of a series of 36" x 44" canvases, seven in all, that I started in Rome in 1985. I had a studio at the American Academy. The dimensions of the canvases were determined by the size of the car that we had driven from England - it was the largest I could get through the hatch-back. All seven of the series are vertical and have something to do with sculpture, with looking at sculpture, particularly fragments, torsos that have lost their limbs, for example, or fragments of drapery. Not that I set out to paint pictures of sculpture. It was rather that I had been looking so hard at this stuff that it was inescapable. I think it was while I was working on this series that I became interested in a major way in different viewing distances that a painting might offer. I saw that (and still do) as a kind of equivalent in painting for the movement around that is an essential part of experiencing sculpture.

As you know, Cloak was in the New Haven show. This was the first time it had left the studio.