BIBLIOGRAPHY


CHECKLIST

Eastern Front, 1988
Oil enamel on canvas
72 x 96 in. (182.9 x 243.8 cm)
San Francisco Museum of Modern Art Purchase, 1989

Huck, 1988
Oil enamel on canvas
72 x 72 in. (182.9 x 182.9 cm)
Collection of Gerda Ruth, Greenbrae, California

The History of Glorious Achievements, 1988-89
Oil enamel on canvas
72 x 96 in. (182.9 x 243.8 cm)
Collection of Stephen and Connie Wirtz, San Francisco

Tops, 1988-89
Oil enamel on canvas
60 x 60 in. (152.4 x 152.4 cm)
Collection of Steven and Nancy Oliver, Orinda, California

Big Talk, 1989
Oil enamel on canvas
84 x 60 in. (213.4 x 152.4 cm)
Courtesy of Stephen Wirtz Gallery, San Francisco

Country Joe's Mother, 1989
Oil enamel on paper
22¼ x 35½ in. (57.5 x 89.2 cm)
Courtesy of Stephen Wirtz Gallery, San Francisco

Down Town, 1989
Oil enamel on canvas
72 x 96 in. (182.9 x 243.8 cm)
Collection of Bill and Martie Carleton, San Francisco

Going Down (24 Stories), 1989
Oil enamel on paper
35 x 22¼ in. (88.9 x 57.5 cm)
Courtesy of Stephen Wirtz Gallery, San Francisco

Stokes, 1989
Oil enamel on canvas
96 x 72 in. (243.8 x 182.9 cm)
Collection of Byron R. Meyer, San Francisco

Twenty-Seventh Army, 1989
Oil enamel on canvas
71½ x 96 in. (182.9 x 243.8 cm)
Private collection, San Francisco

Mental Hygiene, 1989
Oil enamel on paper
35¼ x 22½ in. (89.2 x 57.5 cm)
Collection of Merrill and Sybil Conn, San Francisco

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What the central zone of Arnitz's framed paintings really looks like is an abstract painting rather as if the artist had chosen to paint a which he has carefully painted an absurd yellow frame as if to sub­
casionally occur in the Surrealism-influenced paintings of Francesco
As recently as two or three years ago, he was painting landscapes,
Arnitz to arrange for her art dealers. Stephen and Connie Wirtz.
that the landscapes themselves were unlike any in the art of the past. One could perhaps suggest a resemblance to the limitless, rocky plains often found in the work of Surrealist artist Yves Tanguy or the fields of wreckage-bearing rocks that oc­
looking at the paintings one might extrapolate a seashore, though there was no hint of any actual location, just rocks and sky surrounded by a painted frame. Then as now, Arnitz's frames made clear that what they enclosed was art, but the landscapes themselves were unlike any in the art of the past. Arnitz sometimes used an ordinary paint roller to create the rocks in these paintings, and he ascribes the development of his current style in part to his choice of this tool, which he now uses almost exclusively in making his paintings. Dipping only one side of the roller in paint, Arnitz moves vertically across the surface of the work, thereby filling it with horizontal bands or lines of monochromatic pigment. He sees a link to figuration in these bands, noting their resemblance to bridges or bars. For the most part the irregular bands of paint in Arnitz's work suggest a representation not of something from the real world, but instead, from the world of art. What the central zone of Arnitz's framed paintings really looks like is an abstract painting, rather as if the artist had chosen to paint a painting of such a work, but only in a particularly "abstract," almost generic sense, just as the rocks in his previous work were abstracted from any conceivable geological origin or geographical location.

In a work like Eastern Front (1988), one possible reading of Arnitz's work is as a deadpan "painting" of a painting by Mark Rothko, around which he has carefully painted an absurd yellow frame as if to sub­vert any tendency of the viewer to enter the world of the painting.