

New Editions: Ralph Goings

Magnolia Editions has published a series of five archival pigmented inkjet prints by Ralph Goings which reproduce in crisp, vibrant detail some of the artist's favorite paintings from the 1990s. Goings's meticulously rendered still lifes are an extension of the classical still life tradition, but their subject matter is unmistakably contemporary, drawn from the diners and luncheonettes of 20th century, blue-collar America. His loving attention to the play of light on glass and metal surfaces, combined with a masterful use of color, finds a wealth of fluid lines and gleaming edges in humble salt shakers and ketchup bottles.

While art historians locate Goings as a leading member – in fact, the oldest living member – of the photorealist or Super Realist movement of the late 1960s and early 1970s, the artist's work continues to draw acclaim four decades later. Whether documenting a countertop display in a diner or configuring his “family of objects” in his studio, his process is the same: he photographs the arrangement and then creates oil paintings with an extraordinary realism that effectively brings the two-dimensional photographs back to life. The artist's patient dedication manifests itself in every detail of the work: Goings may spend eight to ten hours painting only a few square inches of canvas. His images emerge as monuments, celebrating familiar, even banal objects as sophisticated works of industrial sculpture. These objects, ordinarily peripheral accessories to the “bas cuisine” meal, are given their own moment – literally, a chance to shine – by the man who has been called “America's Vermeer.”

I'm fond of the objects, the places and the people I paint. They are the ordinary inhabitants of my world and they're loaded with visual excitement for me.

-- Ralph Goings



Quartet, 2006, Pigmented inkjet on rag paper w/acrylic varnish, 22 x 32.5 in., Ed.: 30



Donut, 2006, Pigmented inkjet on rag paper w/acrylic varnish, 22 x 32 in., Ed.: 30



Double Ketchup, 2006, Pigmented inkjet on rag paper w/acrylic varnish, 22 x 32.75 in., Ed.: 30



Still Life with Spoons, 2006, Pigmented inkjet on rag paper w/acrylic varnish, 22 x 32.75 in., Ed.: 30



Sugar Shaker, 2006, Pigmented inkjet on rag paper w/acrylic varnish, 22 x 20 in., Ed.: 30

To ensure that each print reflected his meticulous standards, Goings made numerous trips from his home in Santa Cruz to Magnolia's Oakland studio to personally supervise the translation process. Each image posed its own technical challenges, from *Double Ketchup's* palette of deep reds to the lighter-than-air glaze of *Donut's* eponymous subject. Guided by his eye for detail and keen understanding of color theory, Goings scrutinized edges, highlights, black and white points, and other particulars. As the prints were susceptible to surface damage coming off the printer, they were coated for durability and permanence; the varnish used allows light to penetrate deeper into the pigment while protecting the surface and blocking harmful UV rays.