

Ralph Goings: *Trio*

Magnolia Editions has published a new edition by Ralph Goings which combines the direct-to-plate copper etching/photogravure technique developed by Donald Farnsworth at Magnolia Editions with layers of UV-cured acrylic color. The prints possess the rich, precise hues of a Goings painting while also bearing the deep, oil-based blacks, textural plate tone, and telltale plate mark of a hand-wiped copperplate etching.

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.



Trio, 2009
Copperplate etching with UV-cured acrylic on Arches Cover
17.75 x 22.4 in.
Edition of 30

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 reflective surfaces, combined with a masterful use of color, finds a wealth of fluid lines and gleaming edges in humble salt shakers and ketchup bottles. 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.” When applying paint to canvas or creating an edition of works on paper like *Trio*, Goings focuses on the play of light, reflections, and cast shadows in each composition: “I want the image to speak for itself,” he says in a 2004 interview, “and for my personality not to intrude on the subject any more than necessary to produce the picture.” ■