

The Lasting World: Simon Dinnerstein and The Fulbright Triptych

Catalog of a traveling exhibit: 11 1/2 x 10 1/2", 68 pages, 43 color reproductions, with essays by Rudolf Arnheim, Alex Barker, Tom Healy and an interview with Lynn F. Jacobs on the triptych form in the fine arts.

Available: \$ 25. (includes shipping)

Order by calling the Museum of Art and Archaeology, University of Missouri-Columbia

573-882-6724 or email Bruce Cox at coxb@missouri.edu

museum - 573-882-3591

A limited number of signed books will be available through the artist.

Contact: info@SimonDinnerstein.com

Available \$ 25. (includes shipping)



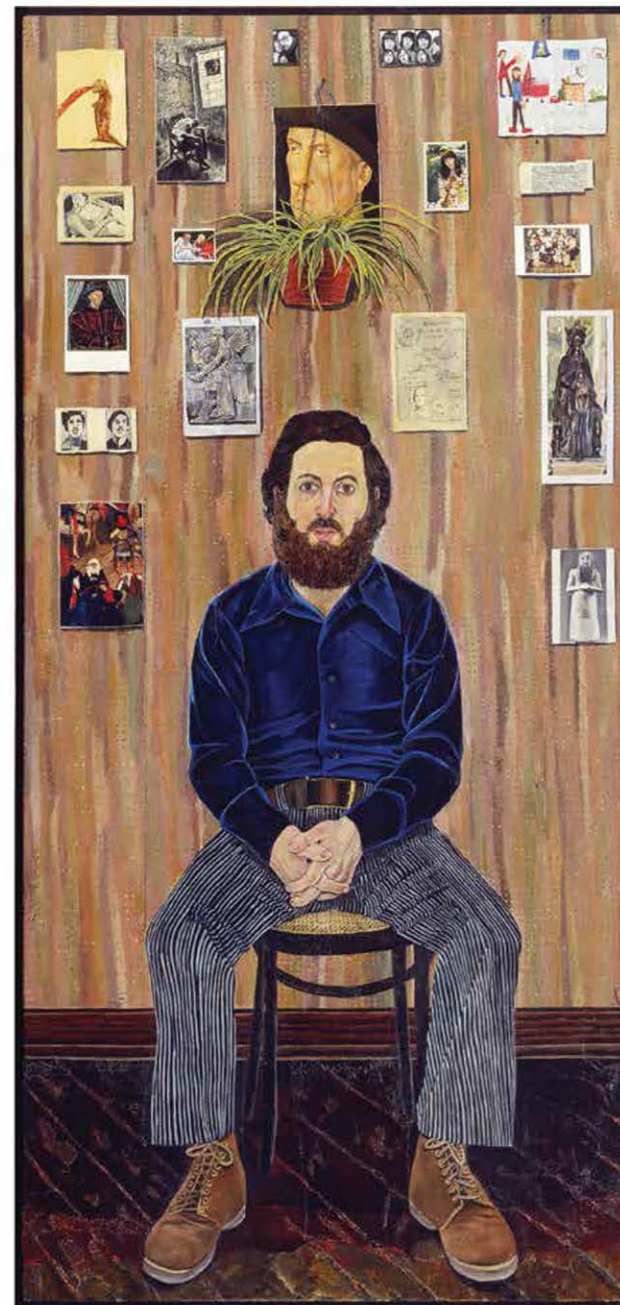
SIMON DINNERSTEIN

“Neither scale nor perseverance has anything to do with success in art, and Mr. Dinnerstein’s triptych could be just one more painstaking failure. But it succeeds as an echo chamber, as a scrupulous representation of a suburb in the sticks, as a portrait of young people who are trying to make an honorable go of life and as an inventory of the kinds of things that in 1975 give such people a sense of their own identity. Today is the last day of the show, but the triptych will be available to interested persons until further notice. It deserves to go to a museum.”

John Russell, Senior Art Critic,
The New York Times



Interior gate fold image with page 1. When opened, The Fulbright Triptych is reproduced at 21" in width.



“This little-known masterpiece of 1970s realism was begun by the young Simon Dinnerstein during a Fulbright Fellowship in Germany and completed in his hometown, Brooklyn, three years later. Incorporating carefully rendered art postcards, children’s drawings and personal memorabilia; a formidable worktable laid out with printmaking tools and outdoor views; and the artist and his family, it synthesizes portrait, still life, interior and landscape and rummages through visual culture while sampling a dazzling range of textures and representational styles. It should be seen by anyone interested in the history of recent art and its oversights.”

Roberta Smith, Senior Art Critic, *The New York Times*

1. The Fulbright Triptych 1971-74
oil on wood panels, 14 feet in width, framed and separated

Back Flap - 9" in width



“This work, more than any other modern American painting, represents a dramatic homage to individual things. It presents to the viewer a veritable ‘language of objects.’ The three figures lead our eye into the center, and from there our gaze radiates outward, taking in the vast quantity of elements that comprise the essence of this scene. There is an almost musical quality to this painting; each object becoming the equivalent of a note in a vast symphonic score.

This painting is also a homage to looking, an encyclopedic concretization of scopic intensity. There is a plethora of individual square and rectangular shapes throughout the composition which we initially perceive as a vast series of punctuations of its space. Yet we soon become aware that most of them are postcards or photographic reproductions of works of art (many of them well known). They are famous paintings and sculptures in museums from Munich to the Metropolitan, each of them holding a special place in the aesthetic hierarchy of the artist. We are reminded of a wall of a museum, or, as André Malraux would have described it, a museum without walls.”

Edward Sullivan Professor, Art History, NYU

Front Flap - 9" in width



“Look at *The Fulbright Triptych* for a minute and the mind begins to fill in the blanks, sketch lines between data points, assemble a story out of pigment and air. Is this about Judaism and Germany? Is this about family and work? Is this about learning to paint and learning to be a father? Ten million brushstrokes of color touch three huge canvases, and we see a woman’s eyes, a pair of windows, a baby’s cheeks. Two dimensions become three. A table surges into the room, loaded with tools, waiting for you to come and pick one up.

The best paintings are like dreams. They convince you they are real, they fold you into their worlds, and then they hold you there. Only then, when you’re anchored in the moment-by-moment detail of an experience, when your eyes have extended across the room, when the copper plate is shimmering in front of your hands, can you let yourself reach out into the space between brain and image, into the great mystery of what it means to be viewer and printmaker, reader and writer, listener and singer.

That’s where our brains find meaning in the world. That’s where art exists.”

Anthony Doerr author, *All the Light We Cannot See*



THE LASTING WORLD
SIMON DINNERSTEIN