



475 Park Avenue at 57th Street, New York, New York 10022

Tel: (212) 355-4545 Fax: (212) 355-4547 www.forumgallery.com

Robert Fishko, *Director*

WILLIAM BECKMAN

(b. 1942)

Diana III, 1976

oil on panel

74 x 51 inches

signed, titled and dated twice verso

“William Beckman 1976 ‘Diana III’”

Provenance

The Artist

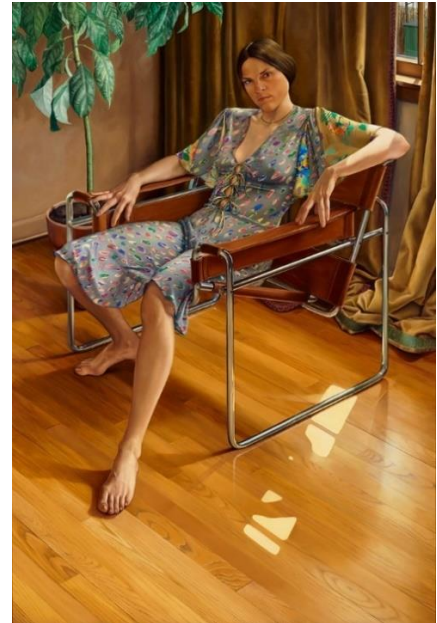
Purchase Gallery, New York, NY

Private Collection, Arlington, VA

[acquired from the above in 1978]

Forum Gallery, New York, NY

[acquired from the above in 2022]



Exhibited

William Beckman and Gregory Gillespie, Rose Art Museum, Brandeis University, Waltham, MA, May 6 – June 17, 1984; La Jolla Museum of Contemporary Art, La Jolla, California, August 18 – October 7, 1984

William Beckman, Frye Art Museum, Seattle, WA, August 2 – October 27, 2002

Capital Portraits: Treasures from Washington Private Collections, Smithsonian National Portrait Gallery, Washington D.C., April 8 – September 5, 2011

William Beckman | Gregory Gillespie, Forum Gallery, New York, NY, November 16, 2023 – January 6, 2024

Literature

Belz, Carl. *William Beckman and Gregory Gillespie*, Rose Art Museum, Brandeis University, Waltham, MA, 1984, p. 26, Illustrated.

Belz, Carl. *William Beckman*, Frye Art Museum, University of Washington Press, Seattle and London, 2002, pl. 13, p. 23, Illustrated.

Kinder, Carolyn and Miles, Ellen. *Capital Portraits: Treasures from Washington Private Collections*, Smithsonian Institution Scholarly Press, 2011, p. 144, Illustrated.

Note

The sitter is artist Diana Moore, Beckman's wife at the time.

"*Diana #1* was begun in 1971 and completed the following year; it was Beckman's first large scale figure painting, and it initiated a series of ten single images of Diana spanning nearly two decades – until the couple separated and were divorced at the end of the 1980s.

Like chapters in a novel – though not conceived as such, for Beckman is a painter, not a narrator – these pictures image one person over a twenty-year span, but who is that person? We want to say she is Diana Moore, the artist's wife and his constant model; knowing their relationship as we do, their marriage, their years together, their separation and divorce, we want further to say the pictures document their relationship from its outset to its dissolution. Which I suppose they do, but to say only that would be to limit them, for they are, individually and as a group, more than merely personal. Like anyone's art that is, the pictures may be autobiographical, but Diana is, at the beginning and at the end – and at times fiercely – as independent of the artist as she is from us and as we inevitably are from one another. In this she embodies the modern experience and is like us, and from this perspective we can be said to meet on equal terms, seeking to know one another. But the knowledge doesn't come easily, for she challenges rather than invites our encounters, and in those she can be initially defiant (*Diana #1 and #2*), **guarded (*Diana #3*)**, disbelieving (*Diana #5*), passive (*Diana #6*), skeptical (*Diana #7*), resigned (*Diana #9*), or distanced (*Diana #10*) – all daunting first impressions."

Carl Belz on *Diana*

For the book published on the occasion of *William Beckman*, a retrospective exhibition presented by the Frye Art Museum, Seattle, WA, 2002.