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Robert Fishko, *Director*

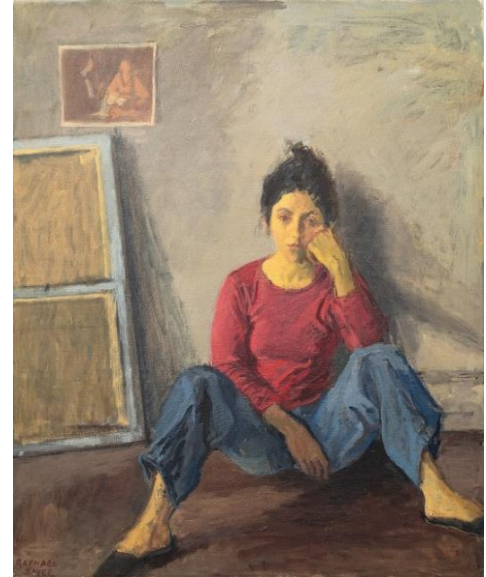
RAPHAEL SOYER
[1899-1987]

Miriam in Studio, c. 1980
oil on canvas
32 x 26 inches
signed lower left "RAPHAEL / SOYER"

Provenance

The Artist and His Estate

Note



"I love to do portraits. I have that Russian culture in me and the Russians were interested in the psyche – in the human. I always try to penetrate people. I have to know them intimately. I never paint a portrait of a person I don't know well..."
_Raphael Soyer, 1984

Soyer's fondness of Miriam is obvious in *Miriam in Studio*. As in all of Soyer's best figurative works, in this painting he conjures Miriam with the utmost dignity, gently baring her soul for our quiet contemplation.

"Raphael Soyer's studio is literally his world, inhabited by the old cot, the sink, the stacked canvases, the bare floor, and, of course, the model. It is all he requires to create a poetic moment, a mood of ineffable solitude and contemplation. His portraits are similarly endowed with intimacy and melancholy. They are rich with the sympathetic observation of a sensitive and intelligent interpreter who reveals character, and gives it substance in a painting style unmistakably his own. One thinks of his singular rapport with young people – artists, poets, dancers, musicians – who have sought him out to have their portraits painted, almost as an act of self-discovery. In this way he has kept alert to the triumphs and follies of three generations."

_Abram Lerner, Founding Director Emeritus, Hirshhorn Museum & Sculpture Garden, 1985

Following the opening of Soyer's retrospective at The Whitney in 1967, Jeanne Paris wrote for the *Long Island Press*:

"The true greatness of Raphael Soyer lies in his overwhelming sensitivity. When he paints, one sees the paint on the canvas, but behind the canvas there is something greater, his feeling and responsiveness."