



James Gill:
AMERICAN
POP

MUSEUM OF THE SOUTHWEST

gill 04

About the Artist

James Gill is a rare artist to encounter in West Texas. Living in a small town outside of San Angelo, he has been a working artist since the early 1960s, and creates vibrant portraits and collage-like paintings of Pop Art subjects. Although he is not as well-known as artists like Roy Lichtenstein or Andy Warhol, he was their contemporary, and the first artist of that group to have a painting purchased by the Museum of Modern Art in New York. This exhibition includes historic books and magazines that feature his art, and several paintings from the 1960s. The bulk of the exhibition showcases his recent paintings, still full of color and vitality.

1934

James Francis Gill is born in Tahoka, Texas. He attends San Angelo High School. After a tour of duty with the U.S. Marines, he attends San Angelo College before completing his formal education at the University of Texas in Austin.

1956

Gill begins studying architecture and works as an architectural designer in Midland and Odessa.

1962

Gill leaves Texas and moves to Los Angeles. The support he receives from his first dealer, the legendary Felix Landau, is pivotal to Gill's early entrance into important private and public collections. The same year, the Museum of Modern Art acquires Gill's *Marilyn* triptych, shortly after the death of Marilyn Monroe. It remains in their permanent collection to date.

1965

Gill teaches at the University of Idaho. The same year, Gill's drawing *Laughing Women in Cars and Close-up* is exhibited between drawings by Pablo Picasso and Odilon Redon in the Museum of Modern Art.

1967

Along with artists such as Andy Warhol, Robert Indiana, Jasper Johns, Roy Lichtenstein, Robert Rauschenberg, Claes Oldenburg and Edward Hopper, Gill is chosen to represent the United States in Brazil at the 9th São Paulo Biennial. This exhibition led to Gill's breakthrough in the international art world. Since then, Gill's works of art have been included in the permanent collections of major international museums.

1968

TIME Magazine commissions Gill to create the cover of its September 27, 1968 publication. He chooses to paint political figure Alexander Solzhenitsyn, an outspoken critic of the Soviet Union and Communism.

1972

Many contemporaries see a profound and complex sense in Gill's works of art, expressing more than Pop Art originally intended. After achieving this success, Gill goes into a self-imposed exile in the 1970s. He wants to develop his artistic expression, without the constraints of the material world. Gill never stopped painting but didn't show his works of art to the public again until the late 1990s.



James Gill. *Marilyn*. 1962. Oil on board. Museum of Modern Art. 72. 1963. a—c.



Published for the National Collection of Fine Arts by the Smithsonian Institution. Cover, *São Paulo 9*. 1967. Book.



James Gill is featured in *L.A. RAW—Abject Expressionism in Los Angeles 1945—1980*. 2012. Book.

1987

Inspired by architectural drafting computers, Gill starts using technology as a drawing tool in his art.

1997

An interview with David McCarthy, a contributor for the Smithsonian American Art Museum, marks the beginning of Gill's rediscovery. Three years later, Gill's *Marilyn* triptych is published in *Movements in Modern Art—Pop Art*.

2005

A retrospective exhibition is held in the artist's hometown at the San Angelo Museum of Fine Arts.

2007

The artist's late creative phase begins, using his own unique combination of abstract forms and portraiture.

2017

The Museum of the Southwest and the University of Texas of the Permian Basin host exhibitions of Gill's works of art.

Source: Jim Edwards interview with James Gill. 2005.



Time Inc. *TIME Magazine*. Cover by James Gill. 1968. Magazine.



Cambridge University Press. *Movements in Modern Art—Pop Art*. 2000. Book.

What is Pop Art?

The Pop Art movement started in the 1950s in the United States and United Kingdom, and by the early 1960s was internationally known with artists all around the world. Featuring objects and people from popular culture, Pop Art can be created in any medium. Think of soup cans, comic book pages and popular figures like Marilyn Monroe and John Wayne. Although the Pop Art movement waned in popularity starting in the 1970s, there are still many artists who paint in the vibrant and colorful style.

"Art is always a part of who you are. It's your perception. It's where you've been. You never leave that. If you're a cowboy, you're always a cowboy."
James Francis Gill

EXHIBITION



*Accidental Significance
Something Discovered*
2004. 45.5 x 34.5 inches
Acrylic on canvas, mixed
media



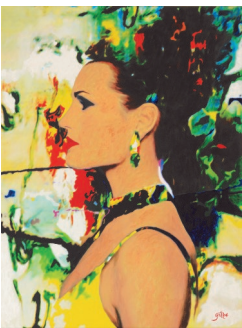
*A First Time and
the Seascape*
2000. 47 x 35.5 inches
Acrylic on canvas



Brigitte Fire
2007. 38.5 x 33.5 inches
Acrylic on canvas



Dream Remembered
2001. 47 x 35 inches
Acrylic on canvas



Elegant Model
2004. 39.5 x 29.5 inches
Acrylic on canvas



Gold MM 1
2015. 37 x 34 inches
Acrylic on canvas

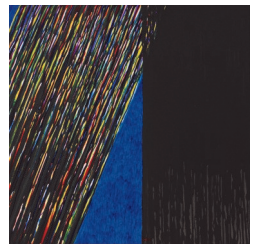
A Dance for Klimt Painting
2004. 46.5 x 34.5 inches
Acrylic on canvas, mixed media



A Thing of Hebrew Remembers
2004. 46.5 x 34.5 inches
Acrylic on canvas, mixed media



D7
1988. 35.5 x 35.5 inches
Acrylic on canvas



Duke B2 in Green Room
2008. 23.5 x 19 inches
Acrylic on canvas



Girl in Blue
1965. 22 x 27.5 inches
Oil on board



* Works of art listed in alphabetical order

CHECKLIST



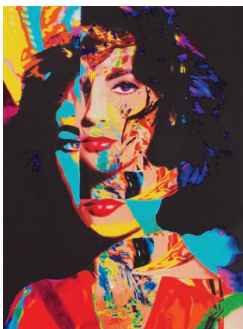
Highly Finished
2003. 46 x 34 inches
Acrylic on canvas



Intoxication
2002. 47 x 34 inches
Acrylic on canvas



John X11
2007. 39.5 x 26.5 inches
Acrylic on canvas



Liz...Liz
2007. 40 x 29.5 inches
Acrylic on canvas

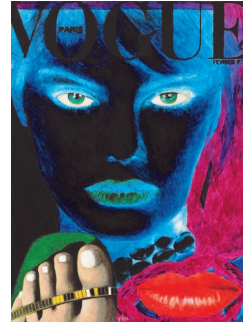


*Moments of a
Strange Language*
2004. 46.5 x 34.5 inches
Acrylic on canvas,
mixed media

Her Lips Are Sealed
2001. 47.5 x 34.5 inches
Acrylic on canvas



I Keep Trying...the Gold Sandal
2002. 47 x 35 inches
Acrylic on canvas



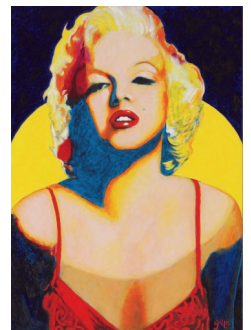
Jackie K 494
2008. 17 x 12.5 inches
Acrylic on canvas



Judy Garland 4
2008. 25 x 19 inches
Acrylic on canvas



Marilyn in the Spotlight
2015. 40 x 27.5 inches
Acrylic on canvas



*Muse, the Diamond and the
Gold Necklace*
2002. 47.5 x 35 inches
Acrylic on canvas



EXHIBITION



No Peace, No Security... Yet
2011. 40 x 31.5 inches
Acrylic on canvas

Prepared for the Kiss
2001. 48 x 34 inches
Acrylic on canvas



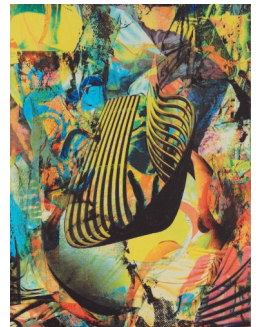
Paul Newman Portrait Study
2015. 25 x 19 inches
Acrylic on canvas

She Sings the Blues
1999. 15 x 11 inches
Acrylic on canvas



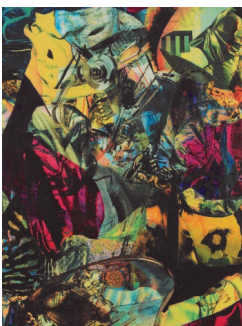
She Left in a Hurry
2001. 48 x 34.5 inches
Acrylic on canvas

*The Force of Diversity—
Desire of Mystery*
2004. 46.5 x 34.5 inches
Acrylic on canvas,
mixed media



Succubus E
1968. 30.5 x 25 inches
Oil on canvas

*The Phenomenon of
Ecstasy Displayed*
2004. 46 x 34.5 inches
Acrylic on canvas,
mixed media



The Harvest of El Greco
2004. 45.5 x 34 inches
Acrylic on canvas,
mixed media

*The Sound of Lovers
Just for Lovers*
2004. 46 x 34 inches
Acrylic on canvas,
mixed media

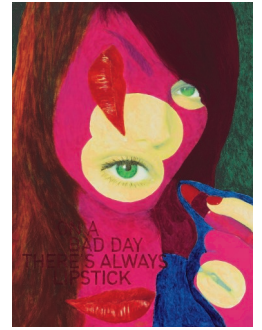


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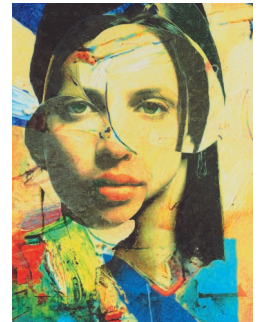
*To Timeless Beauty
Being Transformed*
2002. 48.5 x 35.5 inches
Acrylic on canvas

There's Always Lipstick
2002. 46.5 x 34.5 inches
Acrylic on canvas



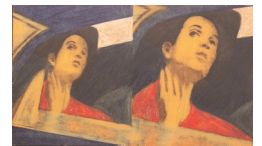
Untitled Figure
1964. 20.5 x 14 inches
Mixed media on board

Until the Advance is
2003. 45 x 33 inches
Acrylic on canvas



Vogue 2CVR2K-5
2001. 48 x 34.5 inches
Acrylic on canvas

Untitled (Woman in Car)
1964. 40 x 23.5 inches
Oil and crayon on board



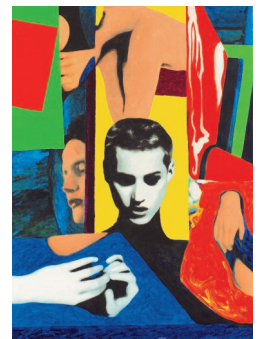
Where Does it Come From
2000. 45 x 35.5 inches
Acrylic on canvas

We Want What We Want
2002. 47.5 x 35 inches
Acrylic on canvas



*Young Woman, Naked, Leaning
Against a Rock*
2004. 46 x 34 inches
Acrylic on canvas,
mixed media

Why Do I Do it
2001. 48 x 34.5
Acrylic on canvas





James Gill at gallery reception. 2016.



MUSEUM OF THE SOUTHWEST

1705 W. Missouri Ave.
Midland, TX 79701
432.683.2882
MuseumSW.org

James Gill: *American Pop*
On view Saturday, January 28
through Sunday, April 2

Museum of the Southwest
Concho Resources Inc. and Wagner Galleries

Exhibition made possible by
The Pevehouse Family Foundation
with support from
Rhotenberry Wellen Architects

James Francis Gill:
Pop Art Paintings
Also on view Thursday, January 26
through Sunday, March 5

Nancy Fyfe Cardozier Gallery
Charles A. Sorber Visual Arts Studios
at the University of Texas of the Permian Basin