



WILLIAM BAILEY (1930-2020)

William Bailey's still life paintings present seemingly everyday objects, including bowls, pitchers, and cups, in groupings that conjure the familiar world while offering a metaphysical timelessness. Although they focus on a realm that is idealized, the works explore a mnemonic or remembered space where drawing, proportion, measure, and color find voice in Bailey's expansive ability to capture light...light that illuminates the recognizable world while seeming to belong to an undefined, distant place. In contrast to a Realism of everyday life, Bailey offers us an integrated world of autonomous interiority, stating, "I am trying to paint a world that is not around us."

Like the poet filmmaker Andrei Tarkovsky, who viewed art-making as a necessary effort toward perfection in an imperfect world, Bailey's images reflect the history of imaging and clarifications of his craft. His work links us to the past of Piero, Corot, or Hopper yet guides us to a perpetual here and now through his use of color and light. In this way he challenges our notions of both time and space.

The still life paintings suggest an environment grounded in Bailey's imagined world of things. With sustained viewing these images suggest landscape, architecture and groups of figures that seem, subtly, to generate an atmosphere of color giving them both space and breadth. These suggestions allow us to come to terms with the impermanence that defines our need for remembrance.

The works of William Bailey reveal themselves through a complex shifting of time and perception. Bailey's particular focus on drawing allows an unfolding of varied duration within the continuity of space. Attention in the imaginative act is shaped by the appearance and reappearance of forms. The paintings also derive information from his ongoing practice of observing the figure. Just as the pictures seem to sustain the tension of approaching absence, likewise, through the attention to delicate shifts of shadow and light, they seem to breathe with the presence of objects, figures and places.

- K. L. Sinanoglu, New Haven, April, 2014

William Bailey (1930-2020) studied art at the University of Kansas, Yale University and Yale School of Art where he studied with Josef Albers receiving his MFA in 1957. Mr. Bailey's first exhibition in New York was at Robert Schoelkopf Gallery in 1968, where he showed regularly until its closing in 1990. During the 90's he exhibited at the Andre Emmerich Gallery and on its closing, exhibited at the Robert Miller Gallery. In 2004 Bailey moved to the Betty Cunningham Gallery where he has had 6 solo exhibitions, his most recent in 2016. Mr. Bailey's work has been exhibited extensively in both America and Europe. He is represented in the collections of The Whitney Museum of American Art, The Museum of Modern Art, the Pennsylvania Academy of Fine Arts, and the Hirschhorn Museum and Sculpture Garden, among others. He was awarded a Guggenheim Fellowship in painting in 1965. Mr. Bailey was elected to The National

Academy of Design in 1983 and to The American Academy of Arts and Letters in 1986. Mr. Bailey taught at The Yale School of Art from 1958 to 1962 and from 1969 to 1995. He has also taught at The Cooper Union, University of Pennsylvania and Indiana University.