

STARS

University of Central Florida
STARS

HIM 1990-2015

2013

Threads of Identity: Marisol's Exploration of Self

Emily Williams

University of Central Florida



Part of the [Art and Design Commons](#)

Find similar works at: <https://stars.library.ucf.edu/honorstheses1990-2015>

University of Central Florida Libraries <http://library.ucf.edu>

This Open Access is brought to you for free and open access by STARS. It has been accepted for inclusion in HIM 1990-2015 by an authorized administrator of STARS. For more information, please contact STARS@ucf.edu.

Recommended Citation

Williams, Emily, "Threads of Identity: Marisol's Exploration of Self" (2013). *HIM 1990-2015*. 1795.
<https://stars.library.ucf.edu/honorstheses1990-2015/1795>



THREADS OF IDENTITY: MARISOL'S EXPLORATION OF SELF

by

EMILY C. WILLIAMS

A thesis submitted in partial fulfillment of the requirements
for the Honors in the Major Program in Art History
in the College of Arts and Humanities
and in the Burnett Honors College
at the University of Central Florida
Orlando, Florida

Fall Term 2013

Thesis Chair: Dr. Ilenia Colón Mendoza

ABSTRACT

Marisol Escobar, known in the 1960s as the “Latin Garbo,” is a sculptor famous for showing with the Pop art greats. However, Marisol holds a curious position in art history, stranded between the formalism of the fifties’ and sixties’ male-dominated Pop movement and the conceptual experimentation and radicalism that followed.

Trained as a draftsman and painter early in her career, Marisol’s main body of work mostly consists of large-scale wooden and mixed-medium sculpture. Lesser known, her lithographs, drawings, collages and small figurines further prove her technical and artistic validity.

Preferring to go by surname only, Marisol’s quiet yet intense observation pinpoints the overriding human elements present in the objects of her scrutiny. Most notable for turning her gaze inwards, her self-portraiture defies easy categorization. Meshing American art and non-Western art styles while bridging the gap between intellectual understanding and empathetic approachability, Marisol represents a unique perspective that remains relevant today.

Marisol's approach to self-portraiture is, first and foremost, in service to the exploration of her own identity. Furthermore, her choice of subject matter, artistic methodology and style appear closely aligned with Postmodern discourse. Each period of her work from the 1950s to the present day includes different guises and methods that subtly critique societal roles and norms, all presented through the lens of the artist’s acute wit. Internationalism, gender roles, and explorations of identity are inherent in each of her works, proving that Marisol deserves further examination to explore her relation to Postmodern thought.

To my mother – who dedicated a large part of her time to delicately navigate and de-tangle my syntax

To Zach – who always gave me his unconditional support and helpful constructive criticism

To Mark, Aaron, Racie, Peter, Debbie, and Mike – for all of their kind words, help and encouragement

ACKNOWLEDGMENTS

First, my fondest thanks goes to my Thesis Chair, Dr. Ilenia Colón Mendoza, for without her assigned paper for her Women Artists class I would not have been exposed to the odd inconsistencies in scholarly research on Marisol. Without Dr. Colón's encouragement, this research would have never happened. I deeply value her patience and work ethic, both of which inspire me to be a better student of art history.

Next, to my Thesis Committee members Dr. Francis Martin and Dr. Maria Santana. Their dedication to the subject matter, general advice, and enthusiasm were all supremely appreciated.

A giant thanks goes to both Kelly Carpenter, the Digital Media Manager at the Albright-Knox Art Gallery, as well as Louise A. Kulp, the Visual Resources Librarian at Shadek-Fackenthal Library at Franklin and Marshall College. Thanks to their help, I was able to acquire permission for rare images of Marisol and her work. Their cooperation was invaluable and greatly enhanced my research.

I'd also like to express my gratitude to The Burnett Honors College Honors in the Major Program and UCF's School of Visual Arts and Design.

Finally, my regards go out to my family, friends, and colleagues who supported me through to the completion of my thesis.

TABLE OF CONTENTS

LIST OF FIGURES	vii
CHAPTER ONE: BIOGRAPHY AND CAREER	1
Early Biography and Marisol's Start as an Artist	1
Examination of Marisol's Conflicting Autobiographical Statements.....	3
Marisol Settles into New York City, Early Style 1950-1958	5
National Fame After Returning From Rome, High Style 1960-1968.....	8
Marisol's Artistic Validity Post 1970	10
CHAPTER TWO: SUBJECTS, ICONOGRAPHY AND STYLE IN MARISOL'S WORK.....	13
Overriding Stylistic Tendencies.....	14
Push and Pull with Varying Levels of Abstraction.....	15
Mediums	16
A Medium's Dictation on the Artistic Process	22
Marisol's Handling of Medium in Relation to Her Identity	26
How Marisol's Style and Technique Relate to Postmodernism	27
What Marisol Accomplishes Through Her Style.....	28
CHAPTER THREE: THE ARTIST AS SUBJECT.....	29
Female Figures and Self-Portraits in Marisol's Lithographs.....	29

Marisol’s Sculptural Self-Portraits	31
<i>Mi Mamá y Yo</i>	31
<i>Self-Portrait Looking at The Last Supper</i>	33
The Legacy of Marisol’s Self-Portraits.....	35
CONCLUSION.....	39
APPENDIX A: IMAGE USAGE ALBRIGHT-KNOX GALLERY	41
APPENDIX B: IMAGE USAGE PHILLIPS MUSEUM OF ART	44
REFERENCES	46
BIBLIOGRAPHY	48

LIST OF FIGURES

Figure 1 <i>The Large Family Group</i> , 1957	17
Figure 2 <i>Untitled</i> , 1957	18
Figure 3 <i>Marisol working on The Generals</i> , 1976.....	19
Figure 4 <i>The Royal Family</i> , 1967	24
Figure 5 <i>Woman with Child and Two Lambs</i> , 1995	25
Figure 6 Detail of <i>Woman with Child and Two Lambs</i> , 1995	26
Figure 1 Image from Hiroko Nakajima's 2011 master's degree graduate fashion collection	37
Figure 2 Image from Wolfgang Stiller's series <i>Matchstickmen</i>	38

CHAPTER ONE: BIOGRAPHY AND CAREER

To set the groundwork for a discussion of Marisol's self-portraiture—which contains a complex narrative about what identity means to a multiethnic female in Post-World War II America until the advent of Postmodernity—it is pertinent first to establish an outline of relevant facts regarding the artist's biography and her career between 1950 to 1970.

Early Biography and Marisol's Start as an Artist

Marisol Escobar, known in the 1960s as the “Latin Garbo,” is a sculptor famous for showing with Pop art greats.¹ However, Marisol holds a curious position in art history, stranded between the formalism of the fifties' and sixties' male-dominated Pop movement and the conceptual experimentation and radicalism that followed. Trained as a draftsman and painter early in her career, Marisol's main body of work consists mostly of large-scale wooden mixed-media sculpture.

Born as María Sol Escobar, Marisol chose early in her career to eschew her paternal surname in favor of a more distinctive identity and, as she revealed in a conversation with Roberta Bernstein, as a way to “become free of (her father's) power.”² She was born on May 22, 1930 in Paris, France, to affluent Venezuelan parents. Her father, Gustavo Escobar, who made his money in real estate as well as from the Venezuelan oil business, supported Marisol

¹ Avis Berman, “A Bold and Incisive Way of Portraying Movers and Shakers,” *Smithsonian* 14, no. 11 (1984): 54–62.

² Roberta Bernstein, “Marisol as Portraitist: Artists and Artistes,” *Arts Magazine* 55 (1981): 115.

financially through her early career; her mother, Josefina Hernández Escobar, was a housewife and patron to the arts.³ Marisol and her brother, Gustavo, moved around the world with their family, dividing time between the United States, France, and Caracas, Venezuela, while attending various schools.⁴

On the topic of her childhood, Marisol recalls where she truly felt at home: “We were always moving, my brother and I, with suitcases... and staying in hotels. For the first years of my life, I thought everyone lived like this.”⁵

During World War II, Marisol’s family lived primarily in Caracas, but after the untimely death of her mother in the early 1940s, the family moved to Los Angeles in 1946.⁶ At this point, at the age of 16, she decided she wanted to become an artist. In the article “The Postwar Redefinition of Self,” which provides information on Marisol’s early development, Albert Boime states that Marisol briefly attended Marymount High School—a Catholic girls’ school—where the nuns felt that her quiet and morose ways had a “bad influence on the other girls.” She then transferred to the exclusive Westlake School for Girls, which suited her artistic and cosmopolitan temperament better.⁷

Marisol’s father financed and supported her desire to become an artist. She studied drawing at the Jepson School in Los Angeles under Howard Warshaw in the evening during her

³ Paul Gardner, “Who Is Marisol?,” *ARTnews* 88 (1989): 149; Albert Boime, “The Postwar Redefinition of Self,” *American Art* 7, no. 2 (1993): 8.

⁴ Boime, “The Postwar Redefinition of Self,” 8.

⁵ Gardner, “Who Is Marisol?,” 149.

⁶ Nancy Grove and Marisol, *Magical Mixtures—Marisol Portrait Sculpture* (Washington, D.C.: Smithsonian Institution Press, 1991), 10.

⁷ Boime, “The Postwar Redefinition of Self,” 9.

last two years of high school.⁸ After graduation, she spent one year studying at the École des Beaux-Arts in Paris but soon quit due to pressure to paint in a derivative Neo-Impressionist style.⁹ In 1950 Marisol took up residence in New York City and has lived in the *TriBeCa* area ever since. In 1963 Marisol became a United States citizen.¹⁰

Examination of Marisol’s Conflicting Autobiographical Statements

Marisol is known for her reluctance to confess details of her private life. She has divulged conflicting autobiographical statements regarding the intent and meaning of a work, including providing inaccurate dates regarding her career and biography. One early instance of this occurred in Marisol's "Biographical Notes" that she prepared for the Stable Gallery for her show there from May 8-26, 1962.¹¹ In the document, she listed her first one-woman show at the Leo Castelli Gallery in 1957 as having happened in 1959.¹² In John Gruen’s *The Party’s Over Now: Reminiscences of the Fifties—New York’s Artists, Writers, Musicians, and Their Friends*, Marisol mentioned that due to her nomadic childhood it was difficult for her to remember specific details about her formative years.¹³ Marina Pacini, the chief curator at the Memphis Brooks Museum of Art, astutely notes in her article “Tracking Marisol in the Fifties and Sixties”

⁸ Grove and Marisol, *Magical Mixtures—Marisol Portrait Sculpture*, 10.

⁹ Marina Pacini, “Tracking Marisol in the Fifties and Sixties,” *Archives of American Art Journal* 46, no. 3/4 (2007): 62.

¹⁰ Steven Otfinoski, “Marisol,” *Latinos in the Arts, A to Z of Latino Americans* (New York: Facts on File, Inc., 2007).

¹¹ Marisol, “Biographical Notes of Marisol, 1962 June 5 Stable Gallery Records,” June 5, 1962, Archives of American Art, Smithsonian Institute.

¹² Pacini, “Tracking Marisol in the Fifties and Sixties,” 60.

¹³ John Gruen, *The Party’s Over Now; Reminiscences of the Fifties—New York’s Artists, Writers, Musicians, and Their Friends* (New York: Viking Press, 1972), 201.

that Marisol's inability to date specific events in her childhood was a pattern that also overflowed into a general uncertainty about biographical facts, causing the inaccuracies in her "Biographical Notes."¹⁴ This pattern can be further seen in Marisol's work. One finds that time and place are inconsequential in the way Marisol portrays events and memories; Marisol bases her pieces not upon a constructed concept of time but on an innate sense of recollection that relies upon human elements like emotion and nostalgia.

As Marisol enjoys her privacy and has rarely aired her personal issues on a public stage, it makes sense that she might give misleading responses when pressured by the press. There is a possible Postmodernist undercurrent at play here, however.

Marisol does not define her life in the constructs of time as many of us understand it, as discussed earlier. However, this act of providing conflicting autobiography might be to disrupt the attempts of outside entities who might try to create a stagnant portrait of her, as so many Modernist critics did in the 1950s and 1960s. If a person can hardly know herself in a lifetime, is it really so surprising that Marisol would dislike others trying to pinpoint her inner workings? More important, Marisol understands well that identity is not only subjective but fluid. Selecting one concrete background and one finite view of herself would be impossible, and she often has become annoyed when others viewed her identity as static. Even in regard to her heritage, one cannot say Marisol is simply French-American, Venezuelan-French, or Venezuelan-American, as it seems unfair to rely on these categorizations to explain everything she has grown to become. It is true, however, that exposure to various cultures allowed her exposure to a large variety of idioms so that, as an artist, she was free to develop a style uniquely her own. This is the

¹⁴ Pacini, "Tracking Marisol in the Fifties and Sixties," 65.

multifaceted approach to identity that Marisol developed after the 1970s, which she continued to explore in her forties and onward. How Marisol came to these conclusions can be partially explained by her activities from the 1950s to the late 1960s.

I have separated Marisol's body of work into four major categories: early style, high style, transitional style, and mature style.

Marisol Settles into New York City, Early Style 1950-1958

While in New York, Marisol studied under three mentors. She formally studied painting under decorative painter Yasuo Kuniyoshi at The Art Students League and under Abstract Expressionist Hans Hofmann at the Hans Hofmann School and, after dropping painting for sculpture, shadowed satirical sculptor William King.¹⁵

Marisol's stay at The Art Students League was brief, so it is uncertain how much of an impact the school or its teachers had on her art. Yasuo Kuniyoshi had been a student of Homer Boss, a former student of Robert Henri, and elements of everyday American life were sometimes his subject matter.¹⁶ He also was interested in painting exaggerated female forms, which appealed to Marisol through her childhood interest in comics and caricatures, which later culminated in her interest in abstraction and expression in combination with fine art.¹⁷

¹⁵ Boime, "The Postwar Redefinition of Self," 18; Pacini, "Tracking Marisol in the Fifties and Sixties," 62.

¹⁶ Boime, "The Postwar Redefinition of Self," 11.

¹⁷ Ibid.

William King exposed Marisol to American folk-art and pre-Columbian art, which led to a turning point in her career as she dropped painting to pursue sculpture around 1953 or 1954.¹⁸ King was a catalyst for the largest decision of her career, and it is also believed that his artistic style influenced Marisol to utilize dilapidated-looking wood. King also taught her various techniques like plaster casting, while concurrently Marisol took a clay course at the Brooklyn Museum Art School.¹⁹ Marisol's first attempts at sculpture were wooden, welded metal, or terracotta statuettes of figures, sometimes arranged inside wooden boxes.

It is Hans Hofmann, however, whom Marisol credits as "the only teacher that I ever learned anything from."²⁰ His dynamic "push and pull" theory influenced her developing style directly. In her work, Marisol combines elements that do not seem compatible, whether materially or ideologically. Whereas Hofmann's theory applied to painting, Marisol applies this to her pieces to expand their contrast and power by combining two-dimensional and three-dimensional elements.

Early in Marisol's career, critic Max Kozloff called her work an "assault not only upon the integrity of traditionally separate media, but its juxtaposition of the most far-fetched sources."²¹ It's true that in her works Marisol included garbage, found objects and personal possessions, but they were more accessories to her sculpture assemblages and less the focus. Marisol's approach is much more conservative and formalist overall when compared to that of her peers, especially those of the 1970s and 1980s. Abstract Expressionism, with its formal

¹⁸ Pacini, "Tracking Marisol in the Fifties and Sixties," 62.

¹⁹ "A Woman Artist You Should Know: Marisol," *Woman Made Gallery: Newsletters*, 2004, <http://www.womanmade.org/summer04.html>.

²⁰ Grace Glueck, "It's Not Pop, It's Not Op—It's Marisol," *New York Times Magazine* (March 7, 1965): 46.

²¹ Pacini, "Tracking Marisol in the Fifties and Sixties," 65.

purity and interest in abstraction, made a lasting impression on Marisol in the 1940s and 1950s. It is interesting, then, how Marisol consolidated this interest with her interest in Pop art's fascination with "common" consumer culture. It becomes clear that Marisol was influenced by the Abstract Expressionist movement, possibly due to the availability of the scene's famous members and mentors in New York during the early 1950s.

Soon after arriving in New York City, Marisol made the acquaintance of the clientele at the Cedar Bar in Greenwich Village, including Abstract Expressionists like Franz Kline and other artists such as William de Kooning.²² Being a generation younger, she fought hard to gain their acceptance; being of a different artistic temperament, however, meant she had to search elsewhere for her peers. This was a good first exercise of self-awareness, as what Marisol wanted from her artwork had little to do with the tenets laid down by Clement Greenberg on the subject of painting, purity of medium and total abstraction. What she instead took from Abstract Expressionism was an expanded application of Hofmann's "push and pull," creating dichotomies between finished and unfinished stages of a material.²³

Marisol had begun to gain notoriety after her one-woman show at the Leo Castelli Gallery in November of 1957; it was also around this time that Marisol dropped her surname of Escobar. However, Marisol felt overwhelmed by this new-found fame and left to spend 1958 to 1960 abroad in Rome, where she casually studied Renaissance painting and fraternized with William de Kooning and his friends, drinking all day and night.²⁴ This was the first of two abrupt trips

²² Marisol, Carter Ratcliff, and Neuhoff Edelman Gallery, *Marisol: Works, 1960-2007* (New York, NY: Neuhoff Edelman Gallery, 2007), 15.

²³ Jean Westmacott and Mary Beth Looney, "Marisol Escobar," *Art Museum of the Americas: Organization of American States*, March 28, 2010, http://www.museum.oas.org/exhibitions/museum_exhibitions/marisol/bio.html.

²⁴ Marisol, Ratcliff, and Neuhoff Edelman Gallery, *Marisol*, 15.

Marisol took to escape New York. Both breaks show her struggle with the expectations fame placed upon her, which ultimately led to short periods of stifled creative production.

National Fame After Returning From Rome, High Style 1960-1968

It was soon after Marisol's return to New York that she began to show with the likes of Pop artists Robert Indiana, Andy Warhol, James Rosenquist, Tom Wesselmann and Roy Lichtenstein. She had already gained critical recognition as an artist showing her witty yet "naïve" works before she left for Rome, and she continued to do so with the support of the Sidney Janis Gallery, whose exposure played a role in her financial success and popularity. During this period, Marisol's work became less stiff, more colorful, more three-dimensional and more lighthearted. Typical subjects included depictions of iconic political figures and movie stars. Marisol's portrait group of *The Kennedys* (1960) and *John Wayne* (1963) both are examples of this vein of subject matter; although her criticism, while still playful, was used to scrutinize figures commonly revered as cultural icons and therefore had little to do with the cool, detached nature of Pop art, which revered material culture and its celebrity pantheon.

It is due to this period of production that was so popular with the public, with infamous works like *The Party*, that she has long been placed under the umbrella of Pop Art. This can certainly be argued for and backed up with evidence. However, giving her a blanket designation oversimplifies what she is trying to achieve in her output. Marisol's style, with its emphasis on the importance of self-expression and the uniqueness of each hand carved piece, was in contrast

to the often-times reproduced and duplicated aspect of images in Pop art. Marisol's work also focuses on natural, instead of synthetic, materials. It is convenient to place Marisol within the Pop movement, as she did have a role to play and did show with them, but ultimately she was independent and instead can only be categorized by her influences. At her core, Marisol is a mixed media tableaux artist that draws from Dadaism, Surrealism, Post-World War II Realism, the illustrative tradition of comic books, Abstract Expressionism, American Folk-art, South American artistic traditions, Pop art, and her personal observations.

Showing alongside the fledgling Pop artists of her generation had its benefits and its detriments. She quickly grew famous with Warhol's help, and by 1963 she was commissioned by *Life Magazine* for her *John Wayne* sculpture. Many of the articles written about her during the 1960s, however, dealt with her outward appearance by discussing her "exotic" looks, intense silences and supposedly glamorous lifestyle that included exclusive New York City parties. Instead of the focus being on the quality of her work, it was instead on her social group, high-fashion choices and foreign mystique—Marisol had essentially taken the role of muse for her male peers and taken a backseat as an artist. Many years later in her interview with Cindy Nemser, Marisol recalled: "...in the 60s the men did not feel threatened by me. They thought I was cute and spooky, but they didn't take my art so seriously. Now, they take my art more seriously, but they don't like me so much."²⁵

Possibly because of the hype of her work, Marisol's art was becoming less Pop and more conceptual, leaving her stranded stylistically between Abstract Expressionism and Pop art, neither of which truly aligned with her ideologies.

²⁵ Nemser, Cindy. *Art Talk: Conversations with 15 Women Artists*. New York: Scribner, 1995.

With the media in a frenzy for interviews and new works, Marisol again dropped everything and left New York to learn how to scuba dive and travel through the Caribbean, South America, India and Southeast Asia from 1968 to 1970. Coincidentally, Marisol left while the United States was on the cusp of an explosion of artistic activism, which replaced modernism's purity and "-isms."

Marisol's Artistic Validity Post 1970

Marisol didn't show in New York again until 1973. When she did, she displayed "long, smooth weaponlike wooden fish that carried plaster casts of her face."²⁶ Critics did not take kindly to these works, generally agreeing that she had breached an imaginary line that the pleasant absurdity and duplicity of her self-portraits had tended to observe. Keeping quiet, despite her return, Marisol stayed away from the limelight and worked diligently in her studio for much of the 1970s.

Marisol reached a second turning point in her career in 1976. When examining Marisol's work after this period, a few important new elements demarcate the artist's portraiture. Newly invigorated, Marisol's style expanded its focus past the duplicity of self-representations. While retaining herself as a subject, Marisol's plaster casts and various social roles took a back seat. Marisol honed in on her relations to others, especially within the context of art history. One might look to the indebtedness she expressed to her creative role models in the 1981 exhibition "Artists and Artistes," where she created portraits of the likes of Georgia O'Keefe, Marcel

²⁶ Berman, "A Bold and Incisive Way of Portraying Movers and Shakers."

Duchamp, Pablo Picasso and others in their old age, as if teetering on the question: “At the age of 51, where do I stand in relation to these historically great people and how did they shape my identity as an artist?”²⁷

Representations and critiques of family values, gender roles, social structures and political figures became more subtle as other narratives came to the forefront, a focus on what it means to be human is at the center of all her later works. There was less interest in found object assemblages, as Marisol included more emphasis on the juxtaposition of raw and sculpted materials. This meant using fewer ready-mades or personal possessions. If anything, she actually put more of herself into her pieces after her return, however, and still continued to use herself as a model for future sculptures. It’s as if Marisol more clearly understood what constitutes great art, and that a reliance on literal self-representation can, in the end, hinder works that would otherwise be more effective in conveying human sexuality, politics, and reflection. Marisol is quoted in Leon Shulman’s essay from a 1971 exhibition catalog saying: “Whatever the artist makes is always a kind of self-portrait. Even if he paints a picture of an apple or makes an abstraction. When I do a well-known person like John Wayne, I am really doing myself.”²⁸

Marisol’s comment clearly shows a hindsight that the artist did not experience during the 1950s and 1960s—periods where Marisol often de-emphasized her use of plaster casts of herself as conveniences, and was often quoted as saying she used images of herself “because I don’t charge myself anything.”²⁹ Even for the 1971 exhibition, Shulman quotes her again in his essay having said, “I’m always there (in my studio) when I’m working. I work very often at night. I

²⁷ Bernstein, “Marisol as Portraitist: Artists and Artistes,” 112.

²⁸ Harvey Stein and Elaine A. King, *Artists Observed: Photographs* (New York: Abrams, 1986), 26.

²⁹ Grove and Marisol, *Magical Mixtures—Marisol Portrait Sculpture*, 15.

can't call up a friend at one in the morning to make a cast of his face.”³⁰ At times Marisol seemed conflicted on her ideal balance of practicality and expression. It's as if she wanted to explain away her usage of her self-image as a practical necessity, whereas later in her career, Marisol has admitted to the usefulness of her self-portraits in better expressing herself through her artwork.

Marisol was becoming more upfront with her public audience. Still preferring silence over discussion, Marisol opened up in interviews after her return from Rome, realizing the hypocrisy of her past actions. In 1984 she observed: “In those days I didn't want to give statements or interviews. It seemed a good idea to be like that. Now I see I should have said something. It was a mistake.”³¹ Coming out of the 1970s, Marisol's new-found wisdom on discussing herself and her work parallels the dualism of self-assertion in two of Friedrich Wilhelm Nietzsche's adages: “Never to speak about oneself is a very noble piece of hypocrisy” and that “[t]o talk much about oneself may also be a means of concealing oneself.”³²

³⁰ Teitz Richard Stuart and Worcester Art Museum, *Marisol; September 23 through November 14, 1971*, Worcester Art Museum, no. 1 (Davis Press, 1971), 10.

³¹ Berman, “A Bold and Incisive Way of Portraying Movers and Shakers.”

³² Friedrich Wilhelm Nietzsche, *Human, All Too Human*, Cambridge Texts in the History of Philosophy (Cambridge ; New York: Cambridge University Press, 1996); Friedrich Wilhelm Nietzsche, *Beyond Good and Evil: Prelude to a Philosophy of the Future*, Cambridge Texts in the History of Philosophy (Cambridge ; New York: Cambridge University Press, 2002).

CHAPTER TWO: SUBJECTS, ICONOGRAPHY AND STYLE IN MARISOL'S WORK

Over the course of her career, Marisol's main body of work has remained fairly consistent in its appearance and delivery. It seems at times that her artistic path charts itself despite the pressures of a changing art scene. Not to say that Marisol's work is devoid of outside influence, as she has credited many art styles and fellow artists as her inspiration, but her development is more about the critical conclusions and connections that she forms for herself from the various influences she has encountered. Marisol seems most moved by life, thoughts, feelings, personal history and material culture. Therefore, many pieces are representative of her life stage and current musings. This mechanism is what lends such a reflective and personal touch to her work. When Marisol is at her best, her work's peculiarity and particularity creates relevancy with her audience—forming an honest and dramatic immediacy.

Marisol's unique style and technique is the impetus through which her understanding of the human condition is expressed and wherein elevates her most successful pieces to the level of masterworks. What follows is an examination of Marisol's stylistic and technical grace in handling the human subject, including her finesse at expressing her presence, creating juxtaposition, playing with representation and conveying subtle satire.

Overriding Stylistic Tendencies

Marisol prefers controlled and intentional chaos that reveals itself through the sculptural process more than she does tedious planning. She doesn't get ahead of herself to visualize the final product. Instead, Marisol starts with an idea and then adapts as the piece unfurls itself while selectively guiding and honing the piece to its final form—while staying within the parameters of her chosen medium. In other words, a block of wood might dictate Marisol's carving by its physical characteristics, depending on the spacing and darkness of its grain or its difficulty or ease of carving. In the 1986 book *Artists Observed: Photographs*, Marisol explains:

I never got stuck or bogged down on a piece because I trained myself that a mistake is not a mistake; so I don't make mistakes... In school I was taught a philosophy of good and bad and that you always have to erase and do it again. I didn't want to have that problem; so I made up a kind of art that is either all a mistake or all not a mistake. I never erase or start over or redo something. I just leave it and work it through. I feel it's almost meant to be; it becomes part of the piece, and it never looks that bad because I'm not doing a kind of art that is so pure that if I chip it, there is a problem.³³

Marisol's ease with the sculptural process reflects her solid technique and adaptability. It also, however, explains how so much of Marisol's personality is omnipresent in each work. This goes beyond Marisol's penchant for self-representation in the form of literal portrayal of her body parts—a likeness drawn in charcoal that stands in for a face, a plaster hand, or her favorite handbag in three-dimensional space. It goes a step beyond that, with Marisol presenting the choices she makes while under the influence of her visceral response to a medium, thereby unveiling an accurate portrait.

³³ Harvey Stein and Elaine A. King, *Artists Observed: Photographs* (New York: Abrams, 1986), 26.

Push and Pull with Varying Levels of Abstraction

Marisol's juxtapositions and abstractions are entwined with the artist's application and often overlap. Ingrained in her adaptation of Hofmann's "push and pull" theory is Marisol's combination of contrasting mediums, styles, subjects, proportions, colors and concepts.

Marisol was a teenager in the 1940s during the beginning of the Abstract Expressionists' preeminence in major metropolitan cities in the United States, and her connections to Abstract Expressionism—through Hofmann and the Cedar Bar—are well documented. However, her first Post-Secondary education was in the French academic tradition, and the drawing lessons she received as a teenager were of a similar nature. Marisol is therefore undoubtedly a strong draftsman, as shown in the drawn portions of her work as well as her lithography—but she also understands that accurately duplicating reality is only one way of approaching artwork. Marisol mixes these competing ideologies without diluting the ferocity of either mode, which results in a harmonious, yet unstable, emulsion of two styles.

It was also at this point, as noted previously, that Marisol was influenced by William King, American folk traditions, and pre-Colombian art, thereby beginning her "rebellion" into sculpted forms. Concurrently, Pop art developed in America in the late 1950s. It combined the everyday material world Marisol was able to observe and accommodated her childhood love for comic books. In critic Grace Glueck's interview with the artist in 1965, Marisol confessed that "it started as a kind of rebellion. Everything was so serious... I was very sad myself and the people I met were so depressing. I started doing something funny so that I would become

happier—and it worked. I was also convinced that everyone would like my work because I had so much fun doing it. They did.”³⁴

Naturally Marisol has an interest in both earnest and humorous figural depictions, as she was influenced by both the sacred depictions of humans from past cultures as well as the slapstick exaggeration that lent itself so well to the comic medium. Seeing art as both a somber and playful tool allows Marisol the freedom to infuse somber subject matter with satire and absurd depictions with grave seriousness.

Mediums

Marisol utilizes a wide array of mediums in her work, often as fixtures for her wooden figures. Her materials include those used in traditional fine arts, tools used in current-day carpentry, and urban materials or recycled “garbage.” Marisol frequently uses pine, mahogany, plywood, plaster, plastic, steel, bronze, aluminum, stone, various paints and varnishes, plastic, Plexiglas, lithography, and found objects like furniture and mirrors. Her tools range from different types of pencils, charcoals, and brushes to chisels, electric sanders, and saws.

Marisol’s experimentation with sculpture in the mid-to-late 1950s included terracotta, found wooden boxes, mahogany, and bronze, all of which portrayed abstract animals or humans in an earthy and unfinished manner. Her group portrait, *The Large Family Group* dated 1957, is a good example of Marisol’s early use of mahogany and its rich natural color with a minimal use

³⁴ Glueck, “It’s Not Pop, It’s Not Op—It’s Marisol,” 45.

of painting. The family is frontal and shallowly chiseled, with a flatness reminiscent of Egyptian low relief stone carvings.



Figure 1 *The Large Family Group*, 1957

Like *The Large Family Group*, examples of Marisol's early sculptural explorations all show a preference for the monotone palette of her chosen medium—whereas her paintings and drawings, including an untitled drawing that presents two sets of nude mothers with their children, also from this period, demonstrate her expressive control over bold color. This focus on a material's true properties is seen in most of Marisol's sculptural repertoire and was likely carried over from her training in Abstract Expressionist painting under Hans Hofmann, where a medium was the focus of a work. Strangely enough, Marisol's two-dimensional treatment of a three-dimensional medium is a sort of rebellion from Abstract Expressionist guidelines, as a medium's dimensionality should "dictate" its dimensional treatment.

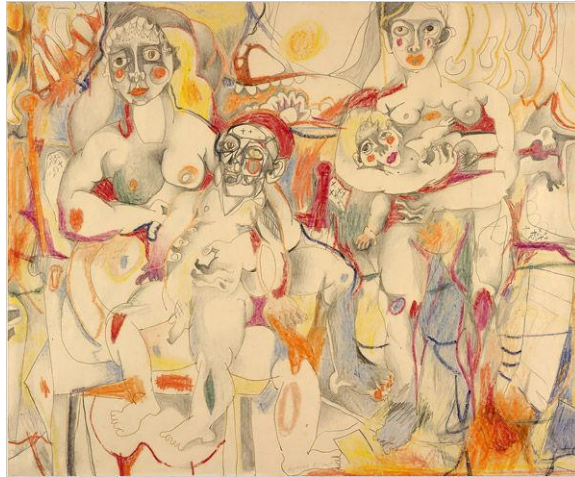


Figure 2 *Untitled*, 1957

In the early 1960s until her departure for Rome, Marisol heavily incorporated blocks of color in her large-scale sculpture, focusing less on the color and grain of her woods and more on the formal shape of the wood. Her characteristic blocky-ness predominated. Works like *The Generals* (1961 to 1962), *Dinner Date* (1963), *John Wayne* (1963), *Women with Dog* (1964), *The Party* (1965-1966) and *The Bathers* (1966) are all famous and iconic. When considering Marisol's portfolio, these pieces are first to come to mind. Self-portraits become integral to her works, especially those that explore the personalities that Marisol encountered in American social, political and commercial culture.



Figure 3 Marisol working on *The Generals*, 1976.³⁵

Wood and mixed media

Overall 87 x 28 1/2 x 76 inches (221 x 72.4 x 193 cm)

Gift of Seymour H. Knox, Jr., 1962

© Albright-Knox Art Gallery. Image courtesy of the G. Robert Strauss, Jr. Memorial Library, Gallery Archives, Albright-Knox Art Gallery, Buffalo, New York.

Marisol transitioned from mahogany pieces to pine and plywood, which became more common as garbage or scrap wood left over from New York construction and demolition projects.³⁶ This period also saw her highest application of found objects, sometimes owned or

³⁵ Here the artist is seen restoring *The Generals* about fifteen years after the piece's completion. This is a good example of the industrial techniques the artist uses to create her pieces, as well as the upkeep of preserving Marisol's wooden tableaux for future generations.

³⁶ Gardner, "Who Is Marisol?," 147.

bought as well as found. Marisol's use of plaster casts of her own body parts was also most prevalent in this period.

After coming back to New York from abroad in 1973, Marisol returned once again to mahogany. Marisol created polished fish and humanoid-fish-hybrids from mahogany and other lighter woods.³⁷ Works titled *Trigger Fish* (1970), *Zebra Soma* (1971), and *Fishman* (1973) are often excluded when considering Marisol's resume. It is indeed difficult to consolidate these works within the framework of her other pieces.

During the 1970s, Marisol was also a prolific printmaker, and through the lithographic medium, she enabled smaller institutions to own and house her works without the maintenance associated with her larger pieces. Organic, violent, and sensual, Marisol's lithographs take on more serious subject matter. Line, texture, and shading are used to convey weighted forms, spontaneous caricatures, and a scene's energy. Although more minimalist-leaning and based in expressionism, Marisol's lithographs convey the same earnestness that her masterworks in other mediums capture. Her other visual treatments, however, are without the aggressive violence and assertive sexuality.

It is interesting that Marisol is so adept at capturing immediacy in her lithographs since she made them not for herself, but for others. In her interview with Cindy Nemser, she said:

I was never into prints. People talked me into it... I felt, for a long time, that if people asked me to do something I should do it... I used to get excited about the idea that I could do something for somebody, until I found out lots of people were just taking advantage of me. In the past, I tried to make whatever they asked of me good.³⁸

³⁷ Nemser, *Art Talk*, 168.

³⁸ *Ibid.*, 169.

The “[p]eople” whom Marisol is referring might be Larry Rivers. He suggested she do work for the Universal Limited Art Editions, having collaborated with Frank O’Hara in 1958 for the ULAE—an entity that distributes original commissioned works.³⁹ It was for this organization that Marisol made both sets of her prints, the first set dating from 1964 to 1965, and the second set dating from 1970 to 1973.⁴⁰ As the lithographic stone is so different a medium from sculpture and painting, it is impressive that Marisol’s prodigiousness overcame her reluctance.

The 1980s marked Marisol’s reinterpretation of her style from the 1960s and brought on a second coming of fame. This translated to her return of larger than life sized works with an emphasis on geometric forms and color. Very few found objects appear in her works unaltered, however—scavenged raw materials replaced the readymades from her past. This remains true to today, with the exception that her recent work is smaller in scale due to a decrease in her mobility in her old age.⁴¹ However, at least up until 2007, Marisol still took walks around her neighborhood, searching for materials for her assemblages, albeit less often.⁴²

This period of the 1980s also saw a reinterpretation of the Roman Catholic imagery from her early faith and schooling, for which she had developed a deeper appreciation during her tour of Renaissance painting in Rome.⁴³ Through her preferred medium of wood, Marisol reinterpreted not only Renaissance painting but also indirectly alluded to the tradition of Renaissance tempera painting. Marisol’s work *Self-Portrait Looking at The Last Supper* (1982 to

³⁹ “Marisol’s Prints.”

⁴⁰ Ibid.

⁴¹ Marisol, Ratcliff, and Neuhoff Edelman Gallery, *Marisol*.

⁴² Colman, “Possessed: The Mask Behind The Face.”

⁴³ Marisol, Ratcliff, and Neuhoff Edelman Gallery, *Marisol*, 15.

1984) seems to be both a reproduction of Leonardo da Vinci's exact fresco mixed with the appearance of an un-glazed and deconstructed Renaissance wood panel.

In regards to medium and approach, it is unknown whether Marisol executes drawing exercises outside of those applied to mapping out her ideas for a sculpture. For instance, in photos of Marisol's studio, there are no paper doodles, complete or incomplete, visibly hanging or strewn about. It seems that her studio is filled only with sculpture in various states of completion, tools and photographs used in her creative process. Is it possible that Marisol no longer enjoys drawing for the sake of reproducing the world around her, something that so entranced her in her formative years? Instead, one must look at accompaniments to her sculpture, like a carefully rendered drawing of a hand, to reaffirm the artist's draftsmanship.

A Medium's Dictation on the Artistic Process

Depending on the medium, Marisol varies the level of realism of her subject matter—with her bronze and terracotta figures being the most abstract, her wooden sculpture ranging from amalgams of human parts to caricatures, and her lithographs showing stronger roots in realism. Considering the “mixed media” and “mixed medium” designation typically given to Marisol, wrongly interpreted as a random combination of disparate elements, it is apparent that she has a strict focus in artistic approach.

While Marisol's material choice appears to be situational, there is a significant contrast in meaning when one is comparing the purposeful degrees to which Marisol works her materials.

Sculptures that contain smoothed and painted parts versus her less worked pieces are different in tone—typically the more serious a work, the less detailed and more expressively it is handled. This contrast is enhanced when comparing the two works *The Royal Family* (1967) and *Woman with Child and Two Lambs* (1995). It would be just as easy to compare a more recent playful, satiric piece, but *The Royal Family* has a specific mix of elements present in her other pieces, such as that of child, animal, and adult figures as well as a larger-than-life form with a curved and painted front against three sides of geometric wood, as seen in the Queen Elizabeth II figure. Both are also good examples of Marisol's bold use of color and the intentional fluctuation of carving depth that suggests three dimensions in some areas and two dimensions in others.



Figure 4 *The Royal Family*, 1967

Photograph by Virginia Maksymowicz/Blaise Tobia, courtesy of Franklin and Marshall College, Lancaster, PA



Figure 5 *Woman with Child and Two Lambs*, 1995⁴⁴

Photograph by Virginia Maksymowicz/Blaise Tobia, courtesy of Franklin and Marshall College, Lancaster, PA

⁴⁴ This image is before completion of the final work. Stephanie Buhmann's article "Marisol: Stories of the Self" appeared in *Sculpture* in 2008 and has a photo of the finished form. It is rare to see a work by Marisol before its completion. Here, however, you can see the artist's initial planning and fluid decision making.



Figure 6 Detail of *Woman with Child and Two Lambs*, 1995⁴⁵
Photograph by Virginia Maksymowicz/Blaise Tobia, courtesy of Franklin and Marshall College, Lancaster, PA

Marisol's Handling of Medium in Relation to Her Identity

The evidence of the artist's hand in making a work has been an important topic in art discussion since the advent of Modernism. Modernism in art was arguably started when Édouard Manet revealed his work *Le Déjeuner sur l'herbe* in 1863, wherein he broke the "fourth wall" and thus brought attention to the surface of his painting by revealing parts of the canvas under intentionally thin paint. His break with art's academic paradigms in the 1860s and 1870s

⁴⁵ Before completion.

ultimately set the groundwork for Impressionism and Post-Impressionism, two early Modernist art styles.⁴⁶ The Post-Impressionist recognition of a piece's medium was an essential step towards further exploration of abstraction's strong effectiveness when married with expression. No longer was a piece's medium there to exist only as a tool for representation—it also became important in its presence. In the end, the way a particular medium is worked can often represent an artist's emotion by representing the artist's interaction with her subject.

Marisol continues this tradition by bringing attention to a work's surface while using it as a vehicle for expression. This can be seen in works like *Woman with Child and Two Lambs* where she intentionally leaves surfaces in the body of the figures raw, as if focusing intently upon the figure's face while seeing a blurred peripheral field of forms. This natural way of approaching the viewer's optical field is enticing and realistic. In this way, Marisol's works result in visual culminations of both artist and medium in conveying the unquelled personality of its creator through selective perspective, both literally and metaphorically.

How Marisol's Style and Technique Relate to Postmodernism

This emphasis on the artist's viewpoint and individualism, as expressed through the selection and working of a medium, lends the Postmodernist aura to Marisol's works. The same is true for her blending and referencing of oppositional viewpoints. Yes, Modernist formal tendencies are at the root of Marisol's work as well. However, an important signifier of work that

⁴⁶ Arnason, H. Harvard, and Elizabeth Mansfield. *History of Modern Art: Painting, Sculpture, Architecture, Photography*. Upper Saddle River, NJ: Pearson Prentice Hall, 2010, 29.

is a step beyond the Modern and represents an important development within art is the mixing of oppositional forces that previously had no “right” being combined. Instead of, for instance, picking between kitsch and high art or street art and academic art, a piece can operate on both levels, pushing and pulling in a similar manner to Hofmann’s theory but working on a contextual level.

What Marisol Accomplishes Through Her Style

Marisol artificially combines elements to create a unique composite that is greater than the sum of its parts. Her ability to capture the human pathos with a combination of her technique and her expression lends itself to effective and striking art work. Marisol transcribes a mixture of reality and fantasy when she produces her tableaux, and she chooses her mediums carefully to reflect her intentions. In this manner, Marisol is able to explore her own self-identity, reflected back at her from her figures in a way that is both literal and figurative. The manner in which Marisol might chisel away at a piece of wood can speak volumes, functioning as a subtle substitute for an exact copy of the artist’s face. The development of this consistent style took many years of self-training and trial and error; however, Marisol’s gentle orchestration and balancing of disparate elements, whether they be two mediums, two styles, or two subjects, is a tour de force of artistic curation in service to personal exploration. When Marisol marries her expressive technique with self-portraiture or autobiography, our awareness of her identity is only heightened.

CHAPTER THREE: THE ARTIST AS SUBJECT

While Marisol's face proliferates in her work, true self-portraits are rare. Often Marisol uses her body as a general model to work from, but there are a couple of pieces where her inclusion holds special meaning. Due to their rarity and personal nature, these pieces are charged with self-revelation, reflection, and nostalgia. Works like *Cultural Head*, *Mi Mamá y Yo* and *Self-Portrait Looking at The Last Supper* are works that enhance the viewership's awareness of just who Marisol is.

Female Figures and Self-Portraits in Marisol's Lithographs

Many of Marisol's lithographs contain more charged imagery in her self-depictions. Marisol's *Diptych* (1971) uses body imprints made upon two lithographic stones. The diptych depicts a brazen and expressionistic, yet peaceful, nude that is almost haunting. *Self-Portrait* (1973), done in intaglio, depicts a serene, long-necked bust of a humanoid figure with hands bursting forth from its neck, presented in such a surreal way that the figure seems not of this world.

These self-portraits have an unsettling quality to them, but in *Cultural Head* (1973), this unnerving depiction is filled with insight into the artist's emotions during the early 1970s. In this print, the name "Marisol" is written in small red cursive in place of the figure's mouth. The figure stares out of the picture plane forlornly with overlapping hands sprouting out of her head. The claustrophobic halo of hands around Marisol's visage is clustered in the center of the image

and alienated from the edge of the picture plane. As this image followed Marisol's second exodus from the spotlight, this print pinpoints the artist's personal feelings towards fame, art critics, and the way that her silences and "foreign" beauty were misconstrued in the 1960s to create an easily publishable persona. This theme of suffocation continues in the inclusion of Marisol's name and signature, as these things hold both monetary value and cultural currency and supersede what the artist has to say about herself. Marisol's brand had been developed by the public's perception of her work as Pop, accessible, "primitive" and "naïve," from which she broke away in the 1970s. It was as if after her return the public regarded her within her own right as an artist, which was aided by the general public relying less on the Pop movement as well as the vocabulary that Modernist's used to classify movements like Cubism or Fauvism, whose influences were Non-Western art.

Another single figure composition is *Untitled - Fire!*, a print made in 1981, which depicts a colorfully outlined female profile on a field of black. Holding a gun in her lap at a 90-degree angle, the figure fires it vertically into her neck. Magentas, oranges, and pale yellows burst from the gun energetically, and a burst of blood red covers the female's neck. A hand stretches into the skin and outwards from the figure's head as if in a gesture of violence. The same bright red spews forth from the figure's opened mouth. A frank depiction of brutality, the image relies primarily on bold colors juxtaposed on the black background and the positioning of the figure's body to portray real violence—despite the bright and stylized nature of the piece. Meanwhile, the true tool of the bloodshed, the gun, appears almost toy-like.

Marisol's Sculptural Self-Portraits

Few pieces (that have exited Marisol's studio) are entitled *Self-Portrait*. The first and earliest on record is dated 1961 to 1962 and depicts seven heads sprouting from the same large, rectangular mass of wood. Divisions between the seven imagined bodies are created by four vertical bands of paint and six stiff, wooden legs jutting out from the rectangle form. This sculpture is one of the first that she made after her return from Rome and represents an important turning point from the work that had preceded it—which had consisted mostly of small-scale modeled figures.⁴⁷ The implications of this piece reach outside the story of Marisol's artistic evolution, however, as its representation of six competing parts of a whole reflect the complicated, multifaceted nature of human identity.

Mi Mamá y Yo

One of the few insights we have into Marisol's personal history with her mother—a history she has spoken little about—is a work entitled *Mi Mamá y Yo*, dated 1968. As Eleanor Heartney pointed out after Marisol's 2001 exhibition at the Neuberger Museum of Art, *Mi Mamá y Yo* is “a rare autobiographical work.”⁴⁸ Marisol's mother often hosted parties and was a respected patron of the arts, but Marisol found the social environment of her childhood stifling.

⁴⁷ Nancy Grove and Marisol, *Magical Mixtures—Marisol Portrait Sculpture* (Washington, D.C.: Smithsonian Institution Press, 1991), 15.

⁴⁸ Eleanor Heartney, *Marisol* (Purchase, N.Y.: Neuberger Museum of Art, 2001), 14.

Young Marisol is seen holding a parasol made of wood over her mother's head, perhaps in reference to the social responsibilities her mother forced upon Marisol in life. The figure of her mother sits up straight on a bronze bench with her hands politely folded in her lap, while Marisol stands upon the bench to better shade her mother from the sun. Both figures are wearing matching baby pink dresses, emphasizing their feminine roles as well as their roles of mother and daughter. Josefina is shown smiling vibrantly, as if for a camera and less from true happiness. Marisol's figure, however, stares stanchly ahead, lips slightly parted but unsmiling. There is a contrast between the polite body language of her mother and the rebellious stance of Marisol, who stands rudely on an object that is publicly used for sitting.

This depiction of Marisol's relationship with her mother is filled with both disparagement and longing, reflecting how one feels towards a family member whose death allows for a more tempered reflection on what may be less than positive remembrances. Marisol is the figure tasked with responsibility over the other, showing an odd relationship of power with her motherly gesture of protection. Perhaps Marisol is expressing regret at her mother's early demise, as Marisol only had eleven or twelve years to get to know her mother. Here Marisol is surely trying to work out how she really felt about her mother in both life and death through the sculptural process, and she paints an honest portrait of their relationship. While little is known about their complicated relationship, Marisol makes clear the competition between rose-colored nostalgia and logical reflection in her remembrance of her mother and her upbringing.

Self-Portrait Looking at The Last Supper

A more recent self-portrait, included in the work entitled *Self-Portrait Looking at The Last Supper* and dated 1982-84, shows the artist seated. The apostles and Jesus Christ are playing out their drama in front of her, with the apostles, table and backdrop made in wood and Christ roughly carved from brownstone.

Marisol's body is formed of two unfinished blocks of wood, placed upon a third piece of wood acting as a seat; on her face an impassive expression emerges from progressive chiseling. The figure sits placidly with her hands resting on her wooden lap, observing the scene in front of her. The young Marisol has grown up to replicate the same depicted mannerisms of her mother in *Mi Mamá y Yo*—but here, she is respecting the cultural tradition she inherited when she became an artist more than the obligations of her mother's social adherences.

This sculpture and its sculptural group focus on Marisol's perspective. It is not about creating a facsimile of the original oil and tempera in fresco, which would be literal and straightforward. Instead, *Self-Portrait Looking at The Last Supper* shows the artist's interpretation of a theme that many great artists have attempted. Marisol is intentionally drawing parallels to herself and Duccio di Buoninsegna, Fra Angelico, Leonardo da Vinci, Tintoretto, Peter Paul Rubens, Nicolas Poussin, and even Salvador Dalí. Furthermore, Andy Warhol was commissioned in 1984 to do a number of prints replicating da Vinci's *The Last Supper*, which likely inspired Marisol to

do her own rendition.⁴⁹ This self-reflection on her importance as an artist within art history was also explored in her *Artists and Artistes* exhibition in 1981.

Leonardo Da Vinci's *Last Supper* contained strong representations of salvation and damnation, present in the Christ and Judas figures respectively. Here Marisol has continued the tradition of Medieval and Renaissance art by either darkening Judas' skin or casting his face in shadow. Marisol's translation of this concept to sculpture uses a deep mahogany colored wood for Judas' face, which is chiseled in an expressionistic manner as if to emphasize Judas' inhumanity and guilt. Christ, on the other hand, is carved from a light variant of brownstone, a symbol of purity. Here Christ is the only eternal figure out of the otherwise perishable tableaux, representing the beginning of his journey that will result in his eternal life in heaven. Marisol's Christ is isolated and withdrawn from his disciples, yet peaceful and meditative. He is depicted without distortion, unlike his agitated and writhing disciples.

This piece works on multiple levels of time and space. Marisol likely viewed *The Last Supper* in Italy, then later reflected on the piece and worked from photos to duplicate the sculptural group, then created an honest portrayal of herself to perpetually view and reflect upon *The Last Supper*—except this time the figures are life-sized, as if Marisol is witnessing either Leonardo da Vinci's creation of the masterwork from living models or the Biblical event as it transpired. This witty multi-layered traversal through time combines the contextual narrative of the viewer's recognition of Leonardo da Vinci's work and the historical significance of the individual within history. Christ as an individual greatly affected the course of history, just as

⁴⁹ Claudia Schmuckli, "Andy Warhol: The Last Supper," *The Guggenheim Museums and Foundation*, n.d., <http://pastexhibitions.guggenheim.org/warhol/>.

Leonardo da Vinci impacted history with his masterworks, which in *The Last Supper* glorified Christ as an individual. Furthermore, the interest in Humanism during the Renaissance is reflected by Marisol's personal interpretation of events that are at the same time historically significant as well as personally meaningful from her experiences growing up in a Catholic family.

This play with layers has a distinctive Postmodern undertone that operates to represent Marisol the young girl who attended a Catholic girls' school, Marisol the young adult who pursued traditional fine arts, Marisol the bohemian who visited Italy with friends, and Marisol the famous artist who has a responsibility to her predecessors. Marisol's artistic voice is strongly represented along with the part of her that recognizes that contemporary culture is just as valid as any golden age of art—which allowed her ideological overlap with her Pop contemporaries. The piece is relatable and earthly as well as elevating and metaphysical.

The Legacy of Marisol's Self-Portraits

Marisol's impact was easily measurable in the 1960s and 1980s by her sheer fame, but tracing her exact influences on other artists and future generations is difficult to quantify; there are gaps missing in scholarly and peer-reviewed research on Marisol herself. Marisol ever having students or apprentices is also undocumented and unlikely. However, there has been a resurging interest in Marisol's work, encouraged by Marisol's retrospective exhibition *Marisol: Works 1960-2007* at the Neuhoff Edelman Gallery, New York in 2007. The touring exhibition *Seductive Subversion: Women Pop Artists 1958-1968* in 2010 and 2011 was also highly popular. In fact, a

current exhibition, *MCA DNA: Warhol and Marisol*, is showing from September 31st 2013 to June 15th 2014 at The Museum of Contemporary Art Chicago.⁵⁰ Many future exhibitions are slated as well, including a traveling exhibition by the Memphis Brooks Museum of Art in Spring 2014, curated by chief curator Marina Pacini.⁵¹

One contemporary artist working under the influence of Marisol's work is up-and-coming designer Hiroko Nakajima. She cited Marisol's use of juxtaposition and abstract suggestion as an influence in her colorful 2011 fashion collection:

This collection, I was inspired by the sculptures of Marisol Escobar and Ancient Egyptian sarcophagi, especially looking at how they put a figure in a box and attached three dimensional body parts. I started juxtaposing flat surfaces with the three-dimensional, and angular lines with organic curves. All the graphics are from geometric abstractions of human body parts and objects intimately associated with them, such as necklaces and chairs, conjure the faintest suggestion of a figure.⁵²

⁵⁰ Brienne Walsh, "An Exhibition of Works by Longtime Friends Andy Warhol and Marisol Escobar," *Architectural Digest*, October 02, 2013, <http://www.architecturaldigest.com/blogs/daily/2013/10/andy-warhol-marisol-escobar-museum-of-contemporary-art-chicago>.

⁵¹ "Press Room," *Brooks: Memphis Brooks Museum of Art*, n.d., <http://brooksmuseum.org/pressroom>.

⁵² "About," *Hiroko Nakajima*, n.d., <http://www.hirokonakajima.com/>.



Figure 7 Image from Hiroko Nakajima's 2011 master's degree graduate fashion collection⁵³
From the Central Saint Martins College of Arts and Design in London

Another contemporary artist making work in a similar vein to Marisol, although he has not cited Marisol as an influence, is the installation artist Wolfgang Stiller. In 2010 he created large scale wooden matches—disconcerting in their appearance with his inclusion of human heads in lieu of charred tips.⁵⁴ His work contains a playful mixture of absurdity and surrealism, with his figures arranged in stillness and silence, free standing or lying in matchstick boxes. The artist leaves the work's interpretation open to his audience, much in the same way Marisol prefers for her work to speak for itself. It takes only a small stretch to imagine Marisol's visage in place of the anonymous faces.

⁵³ Ibid.

⁵⁴ "Matchstickmen: Burnt Matches Resembling Charred Human Heads by Wolfgang Stiller," *Colossal: Art & Visual Culture*, n.d., <http://www.thisiscolossal.com/2013/03/matchstickmen-burnt-matches-resembling-charred-human-heads-by-wolfgang-stiller/>.



Figure 8 Image from Wolfgang Stiller's series *Matchstickmen*⁵⁵
Displayed March 8th to May 11th 2013 at the Python Gallery in Zurich

⁵⁵ Ibid.

CONCLUSION

Marisol is a private person who tries to limit the inclusion of autobiography in her publicly shown works. However, there is much we can learn about Marisol the person and Marisol the artist from simply observing her artwork in the same manner that the artist herself examines the world. Marisol has an unyielding gaze that considers abstraction and disjointedness as truer depictions of reality than any literal replications can provide. She treats our human elements with equal measures of empathy and scorn. Marisol knows how to visually express the true struggle that any human might experience when grappling with the competing facets that make up our personalities. A combination of abstraction and realism, earnestness and sarcasm, and formalism and conceptualism make up her multi-layered works. Surely, Marisol deserves the accolades that her male counterparts have received for their innovation and commentary, including Andy Warhol, Robert Indiana, and Jasper Johns. A re-visitation of her work can only shed light on the development of the themes of identity, sexuality, gender, and power through history, which is so prevalent to Postmodern and Contemporary artists of today. In 1986, on the topic of the fame she has experienced, Marisol stated:

I like being well known; it doesn't get in the way of doing my art. Fame doesn't bother me because it's not as if I'm one of those people who made it overnight. I mean, if I am famous, I deserve it; there's a lot of thought behind my work. I feel that I am famous and that pleases me. It's a recognition of all the hard work I've done.⁵⁶

⁵⁶ Harvey Stein and Elaine A. King, *Artists Observed: Photographs* (New York: Abrams, 1986), 26.

In true Marisol flare, the artist reflects on the role of fame in her career in a way that contradicts her biography and her actions in the late 1950s and late 1960s. However, it is this fluid conception of identity that allows Marisol to be a different artist today than she was fifty, thirty, or even twenty years ago—while still retaining the core of what gives her work such wide appeal.

APPENDIX A: IMAGE USAGE ALBRIGHT-KNOX GALLERY



Albright-Knox Art Gallery

The Albright-Knox Art Gallery has received your request, dated March 22, 2013, to reproduce the following digital image.

For Work of Art:

Artist – Marisol
Title – *The Generals*
Date of Creation – 1961-1962
AKAG Object ID # – K1962:7

For any other type of digital image: (Please supply a basic description below)

Three photographs of Marisol and her artwork, *The Generals*, (1961-1962).

Please state below the purpose of your request –

Educational purposes; Graduate student thesis

FULL CREDIT INFO –

Both of the sculpting images have the same caption:

Marisol working on *The Generals*, 1976. © Albright-Knox Art Gallery. Image courtesy of the G. Robert Strauss, Jr. Memorial Library, Gallery Archives, Albright-Knox Art Gallery, Buffalo, New York.

The one of her retouching it has the following caption:

Marisol retouching *The Generals*, November 1963. © Albright-Knox Art Gallery. Image courtesy of the G. Robert Strauss, Jr. Memorial Library, Gallery Archives, Albright-Knox Art Gallery, Buffalo, New York.

Permission to reproduce the above digital image will be granted provided that the following conditions are fully met:

1. Permission to reproduce is permitted only from images supplied by the Gallery's Media Collection, or by our licensed vendors, and only in a flat, two-dimensional form.
2. Permission to reproduce is intended for one usage, in one publication, one edition, and one language. Any new edition, re-employment of printing plates, or additional use of any kind must be preceded by a new application and is not covered by the original permission to reproduce and/or fees.
3. The following technical requirements for reproductions must be met:
 - (a) Two-dimensional artworks must be reproduced in their entirety. No bleeding, printing across the gutter (crossovers), text overlays, or cropping of the image is allowed.
 - (b) Views of individual three-dimensional artworks must be reproduced in their entirety. Bleeding and text overlays are allowed, provided that the artwork is not obscured. Printing across the gutter is permitted, provided that no artwork is placed within the gutter.
 - (c) For all other digital images (e.g., contextual installation views, historical views, event photography), bleeds and text overlays are allowed, provided that no artwork is obscured in the reproduction.
4. Details are permitted, provided a work of art is reproduced in its entirety elsewhere in the same publication. All details are subject to the approval of the Curator for the Collection prior to publication. The caption for the reproduction must include the word "detail."
5. Special permission must be obtained and additional fees shall apply, if the reproduction is to appear on a book cover, dust jacket, record cover, calendar, brochure, or the like. In such cases, a layout must be submitted to the Curator for the Collection for review and approval. Such approval shall not relieve Applicant of any obligations stated in this agreement, unless otherwise explicitly agreed.
6. The reproduction must be full-tone black and white or full color on white stock only. Works of art may not be reproduced on colored stock. Nothing may be superimposed on a reproduction of the artwork (i.e. lettering, tone, or another image).

7. The digital image may not be reproduced larger than the size of the original work of art. Digital reproductions are provided "as is." No cropping, digital alteration, manipulation, modification, inversion, or rotation may be made of any kind to the digital file supplied by the Gallery.
8. To ensure faithful reproduction, a color proof must be submitted before publication so that the Gallery can compare it with the original work of art. After examination, the proof will be returned to the Applicant with approval or instructions for color correction. Any reproduction that deviates from the original black-and-white or full-color image, including but not limited to electronic manipulation, renders this permission void.
9. Digital reproductions may be retained for only 90 days after the date of this application. Unless this period is extended in writing, the Applicant must delete the digital reproductions from all electronic and removable media and destroy any other copy of the image.
10. The reproduction must be accompanied by a caption and credit containing all of the elements specifically given by the Gallery. Full caption and ownership credit must appear in immediate proximity to the image or in a section devoted to acknowledgments. Abbreviations, omissions, or acronyms are not permitted. Any printed, digital, or televised media must include a caption and credit consisting of artist's name, title of work, date, medium, dimensions, collection credit (Collection Albright-Knox Art Gallery, Buffalo, New York), donor's credit, and copyright information.
11. The Applicant expressly understands and agrees that the copyright covering all materials supplied pursuant to this permission is not assigned or released by the Gallery. The purpose of this permission is only to grant the Applicant a non-exclusive license to use Gallery materials for only the use specified on the contract. The Gallery specifically reserves to itself all other rights in the materials reproduced pursuant to this permission. It is the Applicant's responsibility to obtain permission from the current artwork's copyright holder. Although the Gallery does not seek to limit where a single project incorporating Gallery reproductions may be distributed, this permission does not purport to include any rights that the artists, their agents, estates, or any other parties may retain in the underlying works of art under the laws of various countries.
12. The publisher agrees to indemnify and hold the Gallery harmless from any and all claims of infringement on behalf of the artist or any other person instituted as a result of the reproduction of the work provided for herewith. The Gallery assumes no responsibility for any royalties or fees claimed by the artist or on his or her behalf.
13. In consideration for permission to reproduce works of art belonging to the Collection of the Albright-Knox Art Gallery, one copy of the publication in which the reproduction(s) appear must be sent to the Gallery, at no cost, Care of the Media Collection.
14. Any special conditions listed on the contract supersede the terms and conditions stated above.

Please sign and return this form.

I have agreed to the above conditions.

Signature Emily C Williams
 Printed Name Emily C Williams
 Job Title Student
 Name of Institution University of Central Florida
 Phone Number [REDACTED]
 Email Address [REDACTED]

Date 3/31/13



Albright-Knox Art Gallery

1285 ELMWOOD AVENUE, BUFFALO, NEW YORK 14222-1096
716.882.8700 TEL 716.882.1958 FAX WWW.ALBRIGHTKNOX.ORG

APPENDIX B: IMAGE USAGE PHILLIPS MUSEUM OF ART

Nov 04 13 02:45p

Scoutseast Payphone, Inc.

407-366-6648

p.1

PERMISSION TO USE A REPRODUCTION OR DIGITAL FILE

The Visual Resources Department
Shadek-Fackenthal Library, Franklin and Marshall College

The Visual Resources Department of Franklin and Marshall College gives its permission to:

Name: Emily Williams, emily_williams@knights.ucf.edu
Institution: University of Central Florida
Address: Orlando, Florida

to use the following:

<https://dspace.fandm.edu/handle/11016/14848> (*Woman with Child and Two Lambs*, 1995)
<https://dspace.fandm.edu/handle/11016/14699> (*The Royal Family*, 1967)
<https://dspace.fandm.edu/handle/11016/14704> (*George Summer*, 1994)
<https://dspace.fandm.edu/handle/11016/14843> (*Tablita Dancer II*, 1995)
<https://dspace.fandm.edu/handle/11016/14705> (*General Plywood* (1993)
<https://dspace.fandm.edu/handle/11016/14844> (*George Winter* (1995)
<https://dspace.fandm.edu/handle/11016/14702> (*Cuban Children with Goat* (1995)

for the following purpose:

undergraduate honors thesis on the artist Marisol Escobar at the University of Central Florida, including PowerPoint presentation during thesis defense and publication in PDF form via UCF's ETD (Electronic Thesis and Dissertation) service for dissemination with limited access to the UCF community for a period of five years.

Please use the credit line:

Photograph by Virginia Maksymowicz/Blaise Tobia, courtesy of Franklin and Marshall College, Lancaster, PA.

Permission for the use or reproduction of this image or images from the collections is on a one-time only, non-exclusive basis. Images cannot be redistributed to a third party or used for any additional purpose beyond what is stated above. Franklin & Marshall retains all future rights to reproduction in publication, either in print, online, or in any digital or recorded form, of its collections. However, Franklin & Marshall College does not claim to control the copyrights of all materials in its collections. Users are solely responsible for determining the ownership of copyrights and for obtaining any permissions which may be necessary for the proposed use. By granting permission to publish, Franklin and Marshall College does not assume any liability for infringement of others copyrights and the user agrees to hold the College harmless from any liability.

11/5/2013
(Date)

Louise Knepp
Signature (Franklin & Marshall College)

I agree to the terms outlined above:

3/31/13
(Date)

Emily C Williams
Signature (User)

rev.12/2011

REFERENCES

- “A Woman Artist You Should Know: Marisol.” *Woman Made Gallery: Newsletters*, 2004.
<http://www.womanmade.org/summer04.html>.
- “About.” *Hiroko Nakajima*, n.d. <http://www.hirokonakajima.com/>.
- Arnason, H. Harvard, and Elizabeth Mansfield. *History of Modern Art: Painting, Sculpture, Architecture, Photography*. Upper Saddle River, NJ: Pearson Prentice Hall, 2010.
- Berman, Avis. “A Bold and Incisive Way of Portraying Movers and Shakers.” *Smithsonian* 14, no. 11 (1984): 54–62.
- Bernstein, Roberta. “Marisol as Portraitist: Artists and Artistes.” *Arts Magazine* 55 (1981): 112–115.
- Boime, Albert. “The Postwar Redefinition of Self.” *American Art* 7, no. 2 (1993): 6.
- Colman, David. “Possessed: The Mask Behind The Face.” *The New York Times*, 2007.
- Gardner, Paul. “Who Is Marisol?” *ARTnews* 88 (1989): 146–151.
- Glueck, Grace. “It’s Not Pop, It’s Not Op—It’s Marisol.” *New York Times Magazine* (March 07, 1965): 34–35, 45–48.
- Grove, Nancy, and Marisol. *Magical Mixtures—Marisol Portrait Sculpture*. Washington, D.C.: Smithsonian Institution Press, 1991.
- Gruen, John. *The Party’s Over Now; Reminiscences of the Fifties—New York’s Artists, Writers, Musicians, and Their Friends*. New York: Viking Press, 1972.
- Heartney, Eleanor. *Marisol*. Purchase, N.Y.: Neuberger Museum of Art, 2001.
- Marisol. “Biographical Notes of Marisol, 1962 June 5 Stable Gallery Records,” June 05, 1962. Archives of American Art, Smithsonian Institute.
- Marisol, Carter Ratcliff, and Neuhoff Edelman Gallery. *Marisol: Works, 1960-2007*. New York, NY: Neuhoff Edelman Gallery, 2007.
- “Marisol’s Prints.” *Universal Limited Art Editions (ULAE)*. Accessed September 29, 2012.
<http://www.ulae.com/marisol/index.aspx>.

- “Matchstickmen: Burnt Matches Resembling Charred Human Heads by Wolfgang Stiller.”
Colossal: Art & Visual Culture, n.d.
<http://www.thisiscoolossal.com/2013/03/matchstickmen-burnt-matches-resembling-charred-human-heads-by-wolfgang-stiller/>.
- Nemser, Cindy. *Art Talk: Conversations with 15 Women Artists*. New York: Scribner, 1995.
- Nietzsche, Friedrich Wilhelm. *Beyond Good and Evil: Prelude to a Philosophy of the Future*. Cambridge Texts in the History of Philosophy. Cambridge ; New York: Cambridge University Press, 2002.
- . *Human, All Too Human*. Cambridge Texts in the History of Philosophy. Cambridge ; New York: Cambridge University Press, 1996.
- Otfinoski, Steven. “Marisol.” *Latinos in the Arts*. A to Z of Latino Americans. New York: Facts on File, Inc., 2007.
- Pacini, Marina. “Tracking Marisol in the Fifties and Sixties.” *Archives of American Art Journal* 46, no. 3/4 (2007): 60 – 65.
- “Press Room.” *Brooks: Memphis Brooks Museum of Art*, n.d.
<http://brooksmuseum.org/pressroom>.
- Richard Stuart, Teitz, and Worcester Art Museum. *Marisol; September 23 Through November 14, 1971, Worcester Art Museum*. no. 1. Davis Press, 1971.
- Schmuckli, Claudia. “Andy Warhol: The Last Supper.” *The Guggenheim Museums and Foundation*, n.d. <http://pastexhibitions.guggenheim.org/warhol/>.
- “Sculpture.” *Michael Beitz*, n.d. <http://www.michaelbeitz.com/>.
- Sculpture at the Corcoran: Photographs by David Finn*. Ruder Finn Pr, 2004.
<http://union.catalog.fcla.edu/ux.jsp?st=FS022202387&ix=pm&I=0&V=D&pm=1>.
- Stein, Harvey, and Elaine A. King. *Artists Observed: Photographs*. New York: Abrams, 1986.
- Walsh, Brienne. “An Exhibition of Works by Longtime Friends Andy Warhol and Marisol Escobar.” *Architectural Digest*, October 02, 2013.
<http://www.architecturaldigest.com/blogs/daily/2013/10/andy-warhol-marisol-escobar-museum-of-contemporary-art-chicago>.
- Westmacott, Jean, and Mary Beth Looney. “Marisol Escobar.” *Art Museum of the Americas: Organization of American States*, March 28, 2010.
http://www.museum.oas.org/exhibitions/museum_exhibitions/marisol/bio.html.

BIBLIOGRAPHY

- Alloway, Lawrence, and Whitney Museum of American Art. *American Pop Art*. New York: Collier Books, 1974.
- Andermann, Jens, and William Rowe. *Images of Power*. New York: Berghahn Books, 2005.
- Andre, Michael. "Marisol at Marlborough." *Art in America* 83, no. 12 (December 1995): 91–92.
- Barros, Ricardo. *Facing Sculpture: A Portfolio of Portraits, Sculpture and Related Ideas*. Image Spring Press, 2004.
- Bernstein, Roberta. "Marisol's Self-Portraits: The Dream and the Dreamer." *Arts Magazine* 59 (1985): 86–89.
- Blau, Eleanor. "Monuments to Creators of a Bridge." *The New York Times*, February 02, 1986, sec. News. Academic OneFile.
- Buhmann, Stephanie. "Marisol: Stories of the Self." *Sculpture* 27, no. 3 (2008): 52 – 55.
- Campbell, Lawrence. "Marisol's Magic Mixtures." *ARTnews* 63 (1964): 38.
- Chadwick, Whitney. *Women, Art, and Society*. 4th ed. World of Art. London: Thames & Hudson, 2007.
- Chaplik, Dorothy. *Latin American Art: An Introduction to Works of the 20th Century*. Jefferson, N.C: McFarland & Co, 1989.
- Conaway, Janelle. "Marisol's Artistry." *Americas* 52, no. 1 (2000): 55.
- Congdon, Kristin G, and Kara Kelley Hallmark. "Marisol (Escobar)." In *Artists from Latin American Cultures: A Biographical Dictionary*, 161–164. Westport, CT: Greenwood Press, 2002.
- Creeley, Robert, and Marisol. *Presences: A Text for Marisol*. New York: Scribner, 1976.
- De Lamater, Peg. "Marisol's Public and Private De Gaulle." *American Art* 10 (1996): 91 – 93.
- Diehl, Carol. "Eye of the Heart." *Art in America* 96, no. 3 (2008): 158 – 181.
- Ebony, David. "Contemporary Works Boost Spring Auctions." *Art in America* 93, no. 8 (2005): 39–41.

- “eMuseum: Marisol (Escobar), The Party.” *Toledo Museum of Art: Our Collection*, n.d.
[http://classes.toledomuseum.org:8080/emuseum/view/objects/asitem/People\\$00402930/0?t:sate:flow=3eeee715-e77d-4700-b97e-6a53b078890a](http://classes.toledomuseum.org:8080/emuseum/view/objects/asitem/People$00402930/0?t:sate:flow=3eeee715-e77d-4700-b97e-6a53b078890a).
- Escallón, Ana María. “Marisol and Her Freedom of Space.” *Sculpture Review* 52, no. 4 (2003): 38–39.
- Findlay, James A. *Modern Latin American Art: A Bibliography*. Art Reference Collection no. 3. Westport, Conn: Greenwood Press, 1983.
- Glueck, Grace. “Marisol Shows Her Brooklyn Bridge Memorial.” *The New York Times*, April 16, 1988. Academic OneFile.
- Goldberg, Jeff. “Pop Artist Marisol—20 Years After Her First Fame—Recalls Her Life and Loves.” *PEOPLE Magazine*, March 24, 1975.
- Greenberg, Clement. Taste. Transcript, January 18, 1983.
<http://www.sharecom.ca/greenberg/taste.html>.
- . The Edmonton Interview. Interview by Russell Bingham, Graham Peacock, and Smith, n.d.
- Grove, Nancy. “Marisol: Neuberger Museum of Art” 21 (2002).
- Hall, James. *Dictionary of Subjects and Symbols in Art*. Boulder: Westview Press, 2008.
- Hoban, Phoebe. “The Shock of the Familiar.” *New York Magazine*, July 28, 2003.
http://nymag.com/nymetro/arts/features/n_9014/.
- Holsten, Glenn. *Seductive Subversion: Women Pop Artists, 1958-1968*. DVD. The Pew Center for Arts & Heritage, 2010.
- James, Jamie. *Pop Art*. London: Phaidon, 1996.
- Johnson, Ken. “Before the Rebellion, Playful Pop Art Novelty.” *The New York Times*. October 14, 2010, sec. Art Review.
- Kilian, Michael. “Marisol Turns the Mighty into Totems and Trinkets.” *Chicago Tribune*. May 23, 1991.
- Kunsthalle Wien. *Power Up: Female Pop Art*. Köln; Manchester: DuMont; Cornerhouse, 2011.
- Kuspit, Donald. “Two Versions of Marisol, Overlapping and Underlapping.” *Art Criticism* 16, no. 1 (2001): 71 – 95.

- Lombardi, Dominick D. "A Master of Contemporary Art." *The New York Times*, August 12, 2001. Academic OneFile.
- Mac Adam, Alfred. "Marisol." *ARTnews* 106, no. 11 (December 2007): 155–156.
- Marisol. "Marisol Artist's Statement for Stable Gallery, 196-?," 1960s. Archives of American Art, Smithsonian Institute.
- . Oral History Interview with Marisol. Transcript, February 08, 1968. Archives of American Art, Smithsonian Institute. <http://www.aaa.si.edu/collections/interviews/oral-history-interview-marisol-13555>.
- . Woman Made Gallery Newsletter. Interview by Whitney Eskew, June 2004. <http://www.womanmade.org/summer04.html>.
- "Marisol (Marisol Escobar): Self-Portrait Looking at The Last Supper (1986.430.1-129)." *Heilbrunn Timeline of Art History*, October 2006. <http://www.metmuseum.org/toah/works-of-art/1986.430.1-129>.
- "Marisol Exhibition Announcement for the Leo Castelli Gallery, Ca. 1957," 1956. Archives of American Art, Smithsonian Institute.
- Marisol, Museo de Arte Contemporáneo de Caracas Sofía Imber, and Maccsi Trasnocho Cultural. *Marisol En La Colección*. Caracas: Maccsi Trasnocho Cultural, 2002. <http://www.worldcat.org/title/marisol-en-la-coleccion/oclc/56952961>.
- "Marisol Price List for Stable Gallery Exhibition, 1962," May 08, 1962. Archives of American Art, Smithsonian Institute.
- "Marisol Sales Beginning Oct. 1, 1963 Stable Gallery Accounts," October 01, 1963. Archives of American Art, Smithsonian Institute.
- "Marisol: Recent Sculpture Exhibition Announcement for Stable Gallery New York, N.Y., 197-?," 1970s. Archives of American Art, Smithsonian Institute.
- Mathews, Patricia, and Kathryn Vaughn. "Moments in Time: Lithographs from the Hobart and William Smith Colleges Art Collection." The Davis Gallery at Houghton House, 2009. https://hws.edu/academics/art/images/moments_in_time.pdf.
- Montefalcone, Barbara. "Celebrating the Instant: Robert Creeley and Marisol Escobar's Presences." *USA: Identities, Cultures, and Politics in National, Transnational and Global Perspectives* (2009): 127–138.
- Museo del Barrio (New York), and Museum of Modern Art (New York). *Latin American & Caribbean art*. New York: Museo del Barrio : Museum of Modern Art, 2004.

- Nemser, Cindy. *Art Talk: Conversations with 15 Women Artists*. New York: Scribner, 1995.
- Neo-Avant-Garde*. Avant Garde Critical Studies 20. Amsterdam: Rodopi, 2006.
- Oeri, G. "Marisol (Escobar)." *Quadrum* no. 16 (1964): 148 – 149.
- Oldach, Anne. "The Sculpture of Marisol Escobar." M.A., University of Delaware, 1985.
<http://www.worldcat.org/title/sculpture-of-marisol-escobar/oclc/13871370>.
- Pegrum, Mark A. *Challenging Modernity: Dada Between Modern and Postmodern*. New York: Berghahn Books, 2000.
- Postmodern Perspectives: Issues in Contemporary Art*. 2nd ed. Upper Saddle River, N.J: Prentice Hall, 1998.
- Puerto, Cecilia. *Latin American Women Artists, Kahlo and Look Who Else: A Selective, Annotated Bibliography*. Art Reference Collection no. 21. Westport, Conn: Greenwood Press, 1996.
- Raynor, Vivien. "Sculptures by Marisol, With Their Hints of Macabre." *The New York Times*, May 17, 1992. Academic OneFile.
- "Red Grooms and Marisol Interviews, [ca. 1965.]," n.d.
- Robertson, Jean. *Themes of Contemporary Art: Visual Art After 1980*. Third ed. New York ; Oxford: Oxford University Press, 2013.
- Sachs, Sid, and Kalliopi Minioudaki, eds. *Seductive Subversion: Women Pop Artists, 1958-1968*. Philadelphia; New York: University of the Arts; Abbeville Press Publishers, 2010.
- Simon, Jone. "Chers Maitres: Marisol's Witty Homages to Important 20th-Century Artists." *Art in America* 69 (1981): 120 – 121.
- Smee, Sebastian. "Marisol Coming into Her Own." *The Boston Globe*, February 14, 2012, sec. Frame by Frame. <http://www.bostonglobe.com/arts/2012/02/14/frame-frame-sebastian-smee-looks-ruth-marisol-rose-art-museum/vWo9cLUarHT8a8iFX0tTQJ/story.html>.
- Smith, David Nowell. "Surfaces: Painterly Illusion, Metaphysical Depth." *Paragraph* 35, no. 3 (November 2012): 389–406. doi:10.3366/para.2012.0066.
- Stief, Angela. *7 Artists: Dine, Fahlstrom, Kelly, Marisol, Oldenburg, Segal, Wesselman*. Sidney Janis Gallery, 1969.
- Swarbrick, Katharine. "Gender Trouble? Body Trouble? Reinvestigating the Work of Marisol Escobar." *Avant Garde Critical Studies* no. 20 (2006): 263–276.

Tatge, Catherine, Susan Sollins, and Susan Dowling. "Identity." DVD. *Art21*. PBS, 2001.
https://movies.netflix.com/WiMovie/Art_21_Art_in_the_Twenty-First_Century/70140359?locale=en-US.

Telgen, Diane, and Jim Kamp. *Notable Hispanic American Women*. Detroit: Gale Research, 1993.

"The Dollmaker." *Time*, May 28, 1965.

Tschinkel, Paul. *ART/new York - No. 23: Women in Art*. DVD. Inner-Tube Video, 1985.

Weitman, Wendy, and Jasmine Moorhead. *Pop Impressions Europe/Usa: Prints and Multiples from the Museum of Modern Art*. New York: Museum of Modern Art : Distributed by Harry N. Abrams, 1999.

Whiting, Cécile. *A Taste for Pop: Pop Art, Gender, and Consumer Culture*. Cambridge [England]; New York: Cambridge University Press, 1997.

———. "Figuring Marisol's Femininities." *Revue d'Art Canadienne* 18, no. 1/2 (1991): 73 – 90.