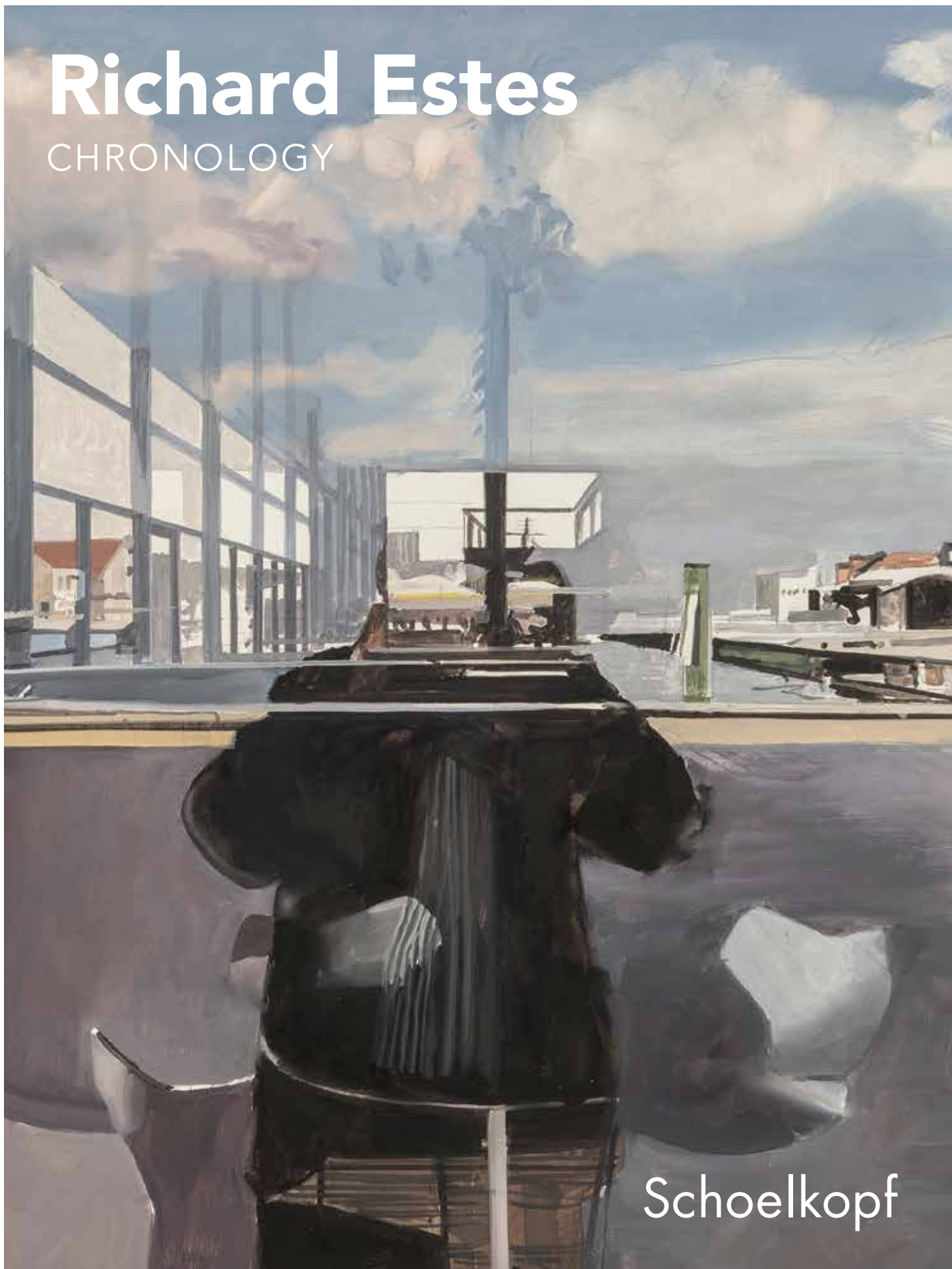


Richard Estes

CHRONOLOGY



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Chronology

1932 Born May 14, in Kewanee, Illinois, to Marie and William Estes. Brought up with his brother, Robert, in small farming town of Sheffield, Illinois. Spends his childhood making things. Paternal grandfather, a blacksmith, helps shape his development: "Watching my grandfather work with his anvils and furnace, hammering horseshoes and other irons, was like watching Velazquez's *Apollo in the Forge of Vulcan* come to life. My grandparents sometimes encouraged me to draw just to keep me quiet. I liked cars and machines." Father and grandfather own a garage in Sheffield. Because of the scarcity of metals during World War II, the repair of car parts and machines becomes increasingly lucrative.

1940 Estes's elementary school offers no art, but he enjoys drawing. Is "regarded as the local artist by his friends." Receives his first Eastman Kodak Brownie camera at eight years of age. By age fourteen, develops his own film and makes prints in his homemade darkroom in the basement.

1947 The family's move to Evanston, Illinois, near Chicago, fuels Estes's artistic development. A small, shy sophomore, without many friends, in what was then the largest high school in the United States.¹ He hated school, ". . . but on the other hand that's where I was exposed to art." Goes to Chicago museums and spends much of his time in the Evanston public library, where he discovers classical music and the opera, an interest he sustains throughout his life.

Chicago truly becomes a "school" of architecture for Estes. "I was connecting more to the city than to any person. That's where I felt most at home . . . Everything impressed me . . . I'd get on a bus, the El, or the streetcars, and explore the city, the grand old movie palaces with lobbies the size of churches and several balconies of seats, the loop with its skyscrapers . . ."

1950 After graduation takes a position as a file clerk at the Washington Insurance Company, Chicago. Saves enough money to travel abroad.

1951 MAY: Sails to England. Buys a bike. Cycles from Southampton to Winchester, Salisbury, and Bath and as far north as Chester. Spends a week in London. Takes a ferry to Belgium and Bruges, "near where his grandmother, Julia Pottie, grew up," and visits a great-aunt and her sister. Cycles to Brussels. He decides it's better and easier to travel by train. Sells his bike. Explores Europe for four months.

Reaches Amsterdam by rail. Covers the major sights of the so called "Grand Tour." Boards a boat traveling down the Rhine. In Cologne, buys a Voightlander folding 35mm camera. He had been using a camera given to him by his aunt Fannie (Frances Estes), his father's sister. Visits Wiesbaden and the walled cities of Rothenburg, Dinkelsbuhl, and Nördlingen in South Germany.

Presses on to Strasbourg and the Alsace-Lorraine region of France, then to Basel, Switzerland, and to Innsbruck and Salzburg, Austria. Tours Italy (Verona, Florence, Siena, San Gimignano, and Rome). Ends his trip in Paris, where he stays a few weeks before deciding to return to Chicago and apply to

study architecture with Mies van der Rohe at the Illinois Institute of Technology but is too late for registration. Applies and is accepted at the School of the Art Institute of Chicago.

1952 Begins the study of painting and figure drawing at the School of the Art Institute of Chicago. Teachers included Isobel Steele MacKinnon, who studied the spacial tensions and color relationships taught by Hans Hofmann,² Constantine Pougialis,³ and "Mr. Philbrick who knew Picasso in Paris."⁴ Easy access to master paintings in the Chicago Art Institute galleries helps him learn from the strengths of the collection. "My real teacher at the art school was the galleries."

1956 Lives with his parents for eighteen months. Works at various Chicago commercial art studios to be able to make a second attempt at an art career in New York City. In June, travels to New York and works at several dead-end jobs. Earns and learns as much as he can to pursue his career in fine art, something for which he thinks he is well suited. "I didn't discover that I could make a living at being an artist. I just couldn't do anything else . . . I certainly wasn't a candidate to work in an office." In December, returns to Chicago.



Estes at work in an advertising studio office, 1965

1958 Moves permanently that summer to New York City. Accepts a job with *Popular Science* magazine in New York. Meets art director Tony Cappiello, who ultimately resigns to work at the Marsteller agency and offers Estes lucrative part-time work. The time spent in advertising trains Estes to use photographs as quick sketches. He compares his use of photographs to the sketches or studies of traditional realist

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artists and notes of the use of the camera in art history: “. . . there’s nothing at all new about it.” Saves enough money to take a second lengthy trip to Europe to paint.

- 1961–62 MID-DECEMBER: Sails by freighter to Copenhagen. Reaches Florence where he plans to stay, but it proves too expensive. Arrives by ferry via Barcelona in cheaper Palma de Majorca, where he rents a large room in a fifteenth-century palazzo.
- 1963 Spends some time in Madrid with side trips to Segovia and Toledo. Visits Paris and London. Paints and travels for six months, before returning to New York City around July 4 on the New Amsterdam.
- 1963–65 Works in commercial art during the day; paints by night. A few years of freelance illustration with Tony Cappiello, who formed his own advertising agency, Reis, Cappiello, Caldwell, allows Estes to save enough money to concentrate his energies entirely on painting. Lands other freelance work such as *Reader’s Digest* series “Vanished.”

Sketches figures regularly in city parks and other public places. Some small watercolors are drawn on the spot with watercolor added later. Eventually he finds background architecture “more fascinating than the figures.”

- 1967 Puts together a portfolio of urban setting paintings based on highly realistic photographs. Attempts to find a gallery. He recalls, “I was looking for a gallery in Chicago, before I even came to New York, and I took this painting into a gallery and the owner looked at it and said, ‘Is this something contemporary?’ As if I was bringing him some old painting! He said ‘Oh yes, that’s very nice, but I could never sell anything like that.’” Showing his work “is total rejection from 57th to 86th Street until just about the last possibility, the Allan Stone Gallery.”

- 1968 FEBRUARY: Engaged by Estes’s paintings of sharp-focus, super-real subject matter, Allan Stone gives him his first one-man show, the first one of a Photorealist painter in New York City, in spring of 1968. “Allan sold all my pictures even before the first show.”

The show’s success guarantees him an affiliation with an established gallery, a reputation as an emerging realist artist, and enough income to paint full-time except for small commissions arranged by Stone, including one for *Sports Illustrated*, which enabled Estes to travel (free) to Boston, Chicago, Detroit, Minneapolis, Montreal, St. Louis, and San Francisco. Six paintings resulted and some of the 1974 print portfolio images, such as the *Saint Louis Arch*.

FALL: Estes is featured in his first museum show at the historic Hudson River Museum, New York.

- 1969 Whitney Museum of American Art acquires Estes’s oil on canvas *The Candy Store*, 1969.

Allan Stone Gallery holds Estes’s second show in New York City, followed by solo exhibits of his work in 1970, 1972, 1974, and 1977, and in 1983, *Richard Estes: A Decade*.

The Milwaukee Art Center includes Estes’s work in its important exhibition *Directions 2: Aspects of a New Realism*. Exhibition travels to Contemporary Arts Museum, Houston, Texas, and the Akron Art Institute, Ohio. Estes is highlighted as one of the major emerging American realist painters dealing with contemporary subject matter. Work included in Denver, Chicago, and Indianapolis annual museum exhibitions of emerging artists.

SUMMER: Visits Mount Desert Island, Maine for the first time as a guest of Allan and Clare Stone.

- 1970 Whitney Museum of American Art includes his works in its key *22 Realists* exhibition. Curator James Monte questions Estes about his technique of applying “a loose drawing in paint in rather neutral color which ends in a complete tonal representation of the subject . . .” Estes explains, “Beginning loose and tightening up as I go along is really much faster than attempting to achieve a preliminary hard pencil rendering.”



The Candy Store, 1969. Oil and acrylic on linen, 48 × 68⁷/₈ inches. Whitney Museum of American Art, New York, purchase, with funds from the Friends of the Whitney Museum of American Art, 69.21

- 1971 Bob Feldman of Parasol Press, Ltd. contracts with Estes to produce a print portfolio. Estes sublets his New York City apartment to work in a Paris lithography studio, Mourlot Studios, a commercial print shop founded in 1852 that worked with Picasso and Matisse. “Locked out and stuck in Paris because of a currency dispute,” he enjoys a hiatus in Leningrad via Budapest, Kiev, and Moscow in late June with a friend, attending “fabulous” dance performances of Baryshnikov and others before they defected to the west. Moves on to Scandinavia, England, and Ireland before flying home in August.

Decides the silkscreen process would lend itself more appropriately to his working methods than lithography for the Parasol print project. He observes it has the “advantage of using opaque colors rather than transparent so one is able to build up an image much like in oil painting.”

Identifies Domberger print studios in Stuttgart, Germany, as suitable for his printing needs. Their collaboration over the next twenty years requires much of his hands-on presence but allows him to make frequent side trips throughout southern Germany, France, Switzerland, Austria, and Italy. Over the next twenty years produces three portfolios, *Urban Landscapes I*, 1972, *Urban Landscapes II*, 1979, *Landscapes III*, 1981, of eight prints each, and three separate large prints, *Qualicraft Shoes*, 1974, *Holland Hotel*, 1980, and *D Train*, 1989.

Discovers the advantages of shooting with a Hasselblad 4 × 5 large-format camera while at Domberger. Buys one, which he still owns, for his photo shoots.

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Rents a large New York City apartment in the “grand art deco building, the El Dorado,” overlooking Central Park, which serves his need for an art studio. Extra space makes it easier for him to work. He transforms a small bathroom into a photo lab. Buys the apartment ten years later.

Included in *Neue Amerikanische Realisten* at Galerie De Gestlo, Hamburg, Germany.

Father, William Estes (1902–1971), dies.

- 1972 Expands his subject matter beyond New York City with paintings such as *Paris Street Scene*, 1972, photographed a year earlier.

Meets Jose Saenz, from Costa Rica, who becomes his friend and partner for the next twenty-two years, until Saenz’s death.

Works shown increasingly in exhibitions abroad: *Documenta and no-Documenta Realists*, Galerie de Gestlo, Hamburg; *Les Hyperréalistes Américains*, Galerie des Quatre Mouvements, Paris; and *Amerikanischer Fotorealismus*, Württembergischer Kunstverein, Stuttgart.

- 1973 APRIL: Travels to London for the Serpentine Gallery’s *Photo-realism: Paintings, Sculpture, and Prints* from the Ludwig Collection and others. University Art Gallery, San Jose State University, California, includes Estes in *East Coast/West Coast/ New Realism*, extending his name recognition to the West Coast.

- 1974 JUNE AND SEPTEMBER: Print work takes him back to Domberger, Stuttgart, via Paris. His summer trips to the continent include Rome, Italy, and Vienna, Austria.

AUGUST: Drives the scenic back roads throughout New England.

NOVEMBER: Travels to Maine with Jose Saenz to look at some properties for possible summer rental.

Allan Stone invites Estes to look at part of Stone’s own Northeast Harbor properties on Mount Desert Island. Estes considers acquiring the garage.

- 1975 Enchanted by the late Shingle-style “Tyson Cottage,” originally designed by Fred Savage with its Edmund Gilchrist additions, Estes acquires the Stone’s Northeast property, “Stone Ledge” previously owned by the family of Carroll S. Tyson, an artist and collector, and his wife, Helen Roebing Tyson. With Jose Saenz, restores the house to its former elegance. Creates a large photo lab from a second-floor bedroom and bath without disturbing the equanimity of the original design. Transforms the rest of the properties into livable spaces. Maine becomes Estes’s official residence. Many of his New York City and other urban scenes are worked on “while looking out of his studio window at a forest scene.” Explores Mount Desert Island’s stunning natural environment with the same acuity he employs in his search for inspirations elsewhere.

Estes’s year now assumes a loose tripartite structure: Maine, where he works on his estate, entertains, or is entertained by friends and artists; New York, with access to rich cultural offerings; and his expanding travels abroad for photo-sketches for his paintings. All told, each third fuels the others’ contributions to his deepening artistic development.

- 1976 One of forty-five American artists commissioned by the U.S. Department of the Interior to paint a work for the Bicentennial exhibition touring nine American cities between 1976 and 1978. Estes chooses to paint a subject that American artists John Trumbull and John Sloan had painted before him, but paints his

Independence Square, Philadelphia, in the cold light of 1976 urban reality.

First known self-portrait, *Double Self-Portrait*, now in the collection of the Museum of Modern Art, New York City. Estes poses himself with his camera and tripod before him, in a store window reflection. In his succeeding portraits of himself and others, he continues this pattern of posing most of his sitters with symbols of their lives and livelihoods. In his succeeding portraits, he continues this pattern of posing most of his sitters with symbols of their lives and livelihoods thrusting the long-established history of portraiture into the twentieth century.

- 1978 The Museum of Fine Arts, Boston, organizes a traveling retrospective, *Richard Estes: The Urban Landscape*, curated by art historian, John Arthur, whose catalog illustrates the artist’s working methods. It travels to the Toledo Museum of Art, Ohio; Nelson-Atkins Museum of Art, Kansas City, Missouri; and the Hirshhorn Museum and Sculpture Garden, Washington, D.C.

MAY–JUNE: Trip to Domberger, Stuttgart, to work on prints, interspersed with visits to Venice and Milan, Italy, and Munich, Germany, where he has taken his mother, Marie Estes, and her sister, his aunt, Florence Voight.

SEPTEMBER: Tours Bamberg, a historic German city not destroyed by WWII bombing, and Strasbourg. Begins to establish a travel pattern of visiting unique architectural sites rooted in history with original features intact.



Estes in his studio in the El Dorado Building, New York, 1982

- 1979 Water scene paintings such as *Venice Imbarcadero a Palazzo Ducale*, *View toward La Salute, Venice*, and *Accademia, Venice* become more frequent in his oeuvre.

The Solomon R. Guggenheim Museum commissions Estes to depict the museum which results in the painting, *The Solomon R. Guggenheim*, 1979.

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View of Barcelona, Spain, 1987. Oil on canvas, 40 × 88½ inches. Collection of the artist

- 1980 APRIL: Travels with Jose Saenz to Costa Rica for Easter Holy Week celebrations with Saenz's family. Visits historic sites in South America, many with Mayan roots: Mérida, Chichen Itza, and Tikal, Yucatan Peninsula; Atitlán and Antigua, Guatemala; and Cartagena, Bolivia.
NOVEMBER: Younger brother, Robert Estes (1936–1980), dies suddenly.
- 1981 MAY AND JUNE: Visits Zurich, Lucerne, and Stein am Rhein, Switzerland; Meersburg, Bodensee, and Stuttgart, Germany; Paris; and Rome.
- 1983 APRIL: Visits to Spain and Portugal include Avila, Guadalupe, Lisbon, Santiago, and Toledo. Returns to New York City on April 24. Estes notes his painting *View of Barcelona, Spain, 1986*, results from this trip to Spain.
- 1985 French author Marguerite Yourcenar (1903–1987), a Northeast Harbor, Maine, friend, is unexpectedly the first woman ever elected to the Académie Française in Paris. A portrait is required as a condition of acceptance. Yourcenar chooses Estes to paint her portrait. Portrays her behind the desk in her office, where the tools of her trade define her.
- 1986 Robert Kogod, a Northeast Harbor, Maine, summer resident, commissions Estes to paint a portrait of his wife, Arlene. Portrays her against the background of expansive Maine waters as seen from their living room.
- 1988 Mother, Marie Estes (1908–1988), dies at age 80.
- 1989 Spends a month in Japan in the spring, which results in the paintings *Shinjuku* and *Six Views of Edo: Shinjuku III*.
- 1990 Art historian, John Arthur, curates an exhibition of major paintings and prints for Brain Trust, Inc., titled *Richard Estes 1990*, which travels to Tokyo, Osaka, and Hiroshima, Japan. Sert Gallery, Carpenter Center for the Visual Arts, Harvard University, Cambridge, Massachusetts, exhibits *Richard Estes: The Complete Prints and the Japan Paintings*.

Allan Stone commissions Estes to paint a portrait of his wife, Clare, an avid hiker. Estes portrays her on rocks near Otter Creek, with Cadillac Mountain in the background, capturing the Maine landscape in his painting for the first time.

- 1991 Portland Museum of Art, Maine, exhibits *Richard Estes: Urban Landscapes*.
Paints a portrait of Jose Saenz, with a three-pronged soil cultivator in his hand, in the garden he created, outside their Northeast Harbor residence.
- 1992 The American Federation of the Arts organizes a traveling exhibition, *Richard Estes: The Complete Prints, Urban Landscapes I, II, and III*, curated by John Arthur, which opened at the Museums at Stony Brook, New York, and traveled widely in the U.S., through 1995, making Estes's work familiar to small museums' audiences in the northeast, the south, and the midwest.
AUGUST: Invitees to an extraordinary event for Northeast Harbor, the 100th anniversary of "Stone Ledge," undertaken by Estes and his partner Jose Saenz, include the summer residents, townspeople, as well as friends and artists from New York City.
- 1993 Pierre Levai, director of the Marlborough Gallery, invites Estes to join Marlborough Gallery, extending Estes's regular venues to Marlborough branches in Madrid, London, Monaco, and Santiago. This liaison also refuels Estes's print production, as he creates several exquisite woodcuts and silk screens after 1997 through Marlborough Prints (see additional information under 1997).
OCTOBER: Marlborough Gallery exhibits *Richard Estes: New York Cityscapes* at FIAC, Grand Palais, Paris.
Jose Saenz dies in Costa Rica after a prolonged illness.
- 1995 MAY: Boards *Queen Elizabeth II* to travel to Southampton, England. Spends several weeks touring England and Scotland before flying back to New York City.

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- OCTOBER: Marlborough Gallery, New York, exhibits *Richard Estes: New York Paintings*.
- 1996 Maine sea- and landscapes, *Mount Desert I–VII*, expand his oeuvre. Commissioned by the National Gallery, Washington, D.C. to paint a portrait of noted architect I. M. Pei. Estes chooses the library atrium of the Gallery's East Building, which Pei designed, as the setting. Awarded the MECA Award for Achievement as a Visual Artist, Maine College of Art.
- 1997 Estes's connection with Marlborough Prints reinvigorates his print production. He creates several complex woodcuts and silkscreens after 1997.
- FEBRUARY–MID-MARCH: Trip to India; visits Delhi, Agra, Fatehpur Sikri, Khajuraho, Varanasi, Jaipur, and Bombay by rail.
- NOVEMBER–DECEMBER: Traveling by air, boat, bus, or on foot, tours Turkey through the second week of December. Visits Istanbul's Hagia Sophia, the Islamic Art Museum, and walks the famed Galata Bridge to reach the Topkapi Palace Museum. Sails to Izmir before taking buses to Pergamon and stormy Kusadasi. Experiences Ephesus and St. John's tomb, by cab, "in a downpour." Visits Miletus and its most significant sanctuary, Didyma. Travels to Priene, an ancient Hellenistic city, and Pamukkale. Visits the ancient Greek city Perge, famous for Greco-Roman ruins, including an acropolis dating back to the Bronze Age.⁵ Returns to Istanbul. Discovers a large palace "in a miserable location" on the Bosphorus that connects the Black Sea with the Sea of Marmara, which the artist ultimately paints in 1998. Buys a lantern and rug at the Grand Bazaar before returning to New York City.
- Meets musician Chris Jones, a pianist and later photographer, who becomes Estes's traveling companion on his many arduous trips around the world in the coming years.
- Marlborough Gallery, New York, exhibits *Small Paintings*.
- 1998 FEBRUARY: *Richard Estes: Obra reciente* at Galería Marlborough, Madrid.
- JUNE: Travels to Vienna, Austria; Prague, Czech Republic; Dresden and Frankfurt, Germany; and Brussels, Belgium.
- Marlborough Gallery, New York, exhibits *Richard Estes: Six New Paintings*.
- 1999 JANUARY: South American travels with Chris Jones include Cusco, Lima, and spectacular Machu Picchu, Peru.
- MAY: Two trips to Europe include stops in England, Belgium, Holland, Austria, Germany, the Czech Republic, Slovakia, and Italy.
- NOVEMBER: Centro Cultural Recoleta, Buenos Aires, Argentina, exhibits Estes's work. He and Jones visit Argentina, Brazil, and Chile. Drive to Iguazu's system of 275 different waterfalls that divide Brazil from Argentina. Flies to Bariloche, Patagonia. Views Monte Fitz Roy, near El Chaltén village, bordering Argentina and Chile. Treks to a glacier and waterfall. Spends four days exploring Torres del Paine, National Park.
- 2000 MARCH: From London flies into Rabat, capital of Morocco. Stays in the medieval city of Fez. Drives on to Marrakech and Morocco's largest port city, Casablanca.
- OCTOBER–NOVEMBER: Travels to Italy. Visits the Vatican, Trevi Fountain, the Forum, Borghese Gardens, Napoli, Capri, Sorrento, Ravello, Stromboli, Taormina, Mt. Etna, Monreale, and Palermo.
- 2001 MAY–MID-JUNE: Travels to the Netherlands and Sweden. Uses a digital camera for a photo shoot, the first time, on a Mt. Katahdin climb with Jones after 9/11 in Baxter State Park. While still using a conventional camera for his sketches, Estes "experiments" with using digital photos for two small Mt. Katahdin paintings.
- NOVEMBER: Visits Italy; Venice, Florence, Pistoia, Lucca, Volterra, Siena, and Assisi.
- Marlborough, New York, exhibits *Richard Estes: Recent Paintings*.
- 2002 JUNE: Takes brief trip to Innsbruck, Austria; Verona, Mantua, and Milan, Italy; which begins and ends in Munich, Germany.
- 2003 JANUARY: Estes and Chris Jones continue a forty-five-day trip to Southeast Asia begun in late December. They tour the abandoned city of Angkor Wat, considered one of the greatest spiritual places in the world, crammed with stunning architecture. They visit Vientiane prior to Luang Prabang, Laos, known for Buddhist temples and monasteries.⁶ They explore Thailand, Mandalay, Rangoon, Burma, and Kuala Lumpur, Malaysia, in eight days before going on to Mumbai, Hampi and Hassan, and Goa, India. Tour Mysore. Proceed to a jungle lodge for a late-day safari to see animals. Drive to Kerala. Travel by boat for a plane to Sri Lanka. Explore the ancient rock fortress of Sigiriya. Fly to India's Pondicherry.



Staten Island Ferry Arriving with a Distant View of Manhattan and New Jersey, 2011. Oil on panel, 12 $\frac{7}{8}$ × 18 $\frac{7}{8}$ inches

SEPTEMBER: Estes attempts to traverse Route des vins d'Alsace. Arrives in Strasbourg, but "herds of tourists" in small wine-growing towns force him to drive far out of his way. Visits Ballon d'Alsace. Tours the Chapelle Notre-Dame du Haut of Ronchamp, one of finest examples of Le Corbusier's twentieth-century religious architectural work. Drives to Auxerre, between Paris and Dijon. Reaches Vézelay via the region of the Morvan, and Autun. Drives to historic Beaune, whose features range from pre-Roman to modern times.⁷ Travels by rail to Dijon, one of the best-preserved medieval centers in France. Visits Musée des Beaux-Arts. Reaches Lyon, in the Rhône-Alpes region. Views the beautiful old lakeside port of Annecy in the French Alps. Journeys to Grenoble,

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Antarctica II, 2007. Oil on panel, 26 $\frac{3}{8}$ × 57 inches

Gap, and Dignes. Takes a small train to Nice on a “bumpy, but beautiful train trip” through mountains.

OCTOBER: Travels to his opening, *Richard Estes: Oeuvres récentes*, Marlborough, Monaco. Visits the house of Renoir in Cagnes-sur-Mer and the old town of Monaco. Tours Matisse’s Chapelle du Rosaire de Vence and Cézanne’s painting sites in Aix-en-Provence and his studio. Rents a car for a “beautiful drive though the gorges of Verdun” to the coast. Drives from St. Tropez to Arles. Returns to Paris and long city walks to “Opéra, Rue des Beaux-Arts, the Louvre.”

AMS Marlborough, Santiago, Chile, exhibits *Richard Estes: Pinturas recientes*.

2004 JANUARY: Visits Poland for an opening of a group print show in Poznan with Kim Schmidt, director of prints, Marlborough Gallery. Tours include Warsaw, Gdansk, and Krakow.

AUGUST: Estes and Jones take an Alaskan cruise. Tour Denali National Park, then cruise from Anchorage to view the Hubbard Glacier. Travel to Juneau, Skagway, and Icy Strait Point. Fly to Seattle and drive to Mt. Rainier, Washington. Hike to Panoramic Point, Mt. Rainier National Park.

OCTOBER: Departs for Venice. Visits Museo Correr. Scouts Reggio Emilia, where his 2007 survey exhibition will open. Stops in Verona, Italy, and Innsbruck and Landeck, Austria. Travels to Bern and Lausanne, Switzerland, and Ljubljana, Slovenia, Yugoslavia, three hours from Venice by train. On his return to Venice, visits Palazzo Ducale, with paintings by Tintoretto and Veronese.

2005–06 DECEMBER–JANUARY: Journeys to South America and Antarctica with Jones. Tours Rio de Janeiro, Brazil, then boards a cruise to Montevideo, Uruguay, offering a closer look at Buenos Aires, Argentina, before going to the Falkland Islands. Visits Tierra del Fuego and Paradise Bay Harbor, west Antarctica. Travel up the

Chilean coast on the trip home. An important trip as Estes’s 2007 Antarctica paintings result from photos taken during this South American tour.

2006 APRIL–MAY: Exhibits *Richard Estes: Recent Work* at Marlborough Gallery, New York. Rizzoli publishes *Richard Estes*, by art historian John Wilmerding, in collaboration with the gallery.

Allan Stone, Estes’s dealer from 1968 to 1993, dies suddenly on December 15 at age 75.

Shoots occasionally with a digital camera. Does not switch “once and for all,” to digital. The Antarctica paintings from 2007 were from photos taken with a conventional camera.

2007 Inaugurates the Arcadia Foundation on his property to fund artists’ residencies, during the summer months each year to perpetuate the tradition of realist painting.

MARCH: Leaves for Venice and his opening in Reggio Emilia, Italy. *Richard Estes—La sensualità del reale* at Palazzo Magnani is on view from March to May.

MAY: Travels from New York to Venice. Visits the Dolomites and Lake Como. Sees Leonardo da Vinci’s *The Last Supper* in Milan. Departs from Milan to St. Petersburg, Russia.

JUNE: Leaves Russia for Munich, Germany. Drives through small German towns. Departs from Munich for Madrid, Spain, for the opening of *Richard Estes—La sensualità del reale*, Museo Thyssen-Bornemisza. Visits Segovia, Toledo, and Avila.

DECEMBER: Journeys to La Paz, Bolivia, and Ecuador, South America, with Chris Jones. Tours present-day Potosi, second in renown only to London and Tokyo in the seventeenth century, to view centuries-old baroque architecture. Visits Bolivia’s many active and extinct volcanoes before proceeding to the Galapagos Islands.

2008 *Richard Estes: “Die Serigraphien,”* Edition Domberger, Filderstadt, Germany, held May to July. In October,

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Marlborough Gallery, New York, opens *Richard Estes: Antarctica, New England, and New York* in mid-October.

OCTOBER 21–NOVEMBER 23: Treks in Nepal with Jones for twelve days. Visits Kathmandu. Minor injuries, which threaten the rest of the trip, convince Estes to hire a helicopter for the remainder of the visit. Spectacular paintings of the Himalayan mountains such as *Machapuchare* of 2009 and *View in Nepal*, 2010, result from aerial photos taken by the artist. Goes on to explore Bhutan for a few days.

2009 DECEMBER: Flies to New Zealand, Tahiti, and outer islands on a trip with Jones that lasts into mid-January 2010 and includes Christchurch, Mt. Cook, Easter Island, and Bora Bora.

2010 SEPTEMBER: European itinerary with Jones includes France, historic Genoa, Casale Monferrato, and Castello di Gabbiano, prior to his opening exhibition of water paintings, *Richard Estes*, at Marlborough, Monaco.

NOVEMBER: In Genoa, Estes and Jones visit Mitchell Wolfson, founder of a museum there and the Wolfsonian Museum in Miami, Florida.



Estes in Maine, photographed by Dario Espinoza, 2020

2011 MARCH: Leaves for London. Visits Windsor Castle. Cruises the Thames. Visits St. Paul's Cathedral and the National Gallery of London. Boards the Eurostar train for Paris.

APRIL: In Paris, visits the École des Beaux-Arts and the Louvre. Boards the overnight train for Venice. Attends the opera there. Meets friends in Rome. Revisits Florence and small Italian hill towns Urbino, Gubbio, Fabriano, and Perugia before leaving for Rome. Visits Piazza del Popolo. Views Caravaggio's paintings and Rome's traditional monuments.

DECEMBER: Begins second Antarctica trip with Jones. Boards a small, elegant ship sailing the dangerous Drake Passage and South Shetland Islands that allows passengers to disembark and explore the landscape. Weather permits one walk on the ice, but rough water cancels a tour of Brown Bluff. Returns to Patagonia, Argentina. Revisits Buenos Aires, Lima, Peru, Cusco, and Machu Picchu.

2012 MAY: Surprise eightieth birthday party, celebrated in New York City with a large number of Estes's friends at the renown

landmark restaurant Barbetta, reputed to be the oldest family-owned restaurant in New York City.

SEPTEMBER: Following the opening of Marlborough Gallery, New York, exhibit *Richard Estes: New York by Night*, travels to Germany with Chris Jones. Trip includes a Danube river cruise from Nuremberg to Budapest. Returns to New York City from Munich.

2013 Prepares for his 2014–15 exhibition at the Portland Museum of Art and the Smithsonian American Art Museum.

FALL: Marries Chris Jones on Mount Desert Island, Maine.

2014 MAY: Opening, *Richard Estes Realism*, debuts at the Portland Museum of Art, Maine. Return trip to Northeast Harbor by car through New England includes Lenox, Massachusetts and Hanover and Mt. Washington, New Hampshire.

OCTOBER: Exhibition concludes its tour at the Smithsonian American Art Museum in Washington D.C.

OCTOBER 22: Opening *Richard Estes: Recent Paintings*, Marlborough Gallery, New York.

NOVEMBER 4–8: Trip to London includes visits to the National Gallery, Tate Modern, National Portrait Gallery, and the British Museum as well as the houses of George Frideric Händel, Samuel Johnson, and Benjamin Franklin. Goes to St. Paul's Cathedral. Takes in a play, *The Curious*, and an opera, *La Boheme*, at the National Opera.

NOVEMBER 9–26: Flies to Cape Town, South Africa to connect with Chris Jones for safaris located in remote places in Tanzania, also home to Ngorongoro Conservation Area, "the unparalleled beauty of one of the world's most unchanged wildlife sanctuaries."⁸ Estes's safaris also include visits to Mt. Kilimanjaro, the highest mountain in Africa and the Ngorongoro Crater, the world's largest inactive, intact, and unfilled volcanic caldera.

NOVEMBER 27–DECEMBER 8: Flies to Nairobi and then onto Victoria Falls to meet friends and experience more safaris at the Falls. Takes the Rovos Rail trip as far as Pretoria. Visits Stellenbosch, the second oldest European settlement in South Africa, renowned for its vineyards and Dutch inspired architecture, before flying back to New York City by way of Cape Town and London.

2015 The Museum of Arts and Design, New York City, presents *Richard Estes: Painting New York City* from March to September.

JULY 2–20: Flies into Paris for a four day stay. Visits Toulouse, Montpellier, and Perpignan by train before arriving in Barcelona, Spain to adjudicate art in an exhibition at the Museum of Contemporary Art, Barcelona. Returns to New York City on July 20.

NOVEMBER 27: Flies to Rome from New York City to begin an extended drive along the "heel" of southern Italy. Estes notes "like most cities in Europe and especially in Italy, if you are driving it is a nightmare to reach the historical center [of cities], but once you make it in, it is fabulous." Trip includes the city of Lecce, rich in extravagant baroque churches and palaces,⁹ the old town of Gallipoli located on a limestone island, Alberobello, the only entire town of 1500 conical stone huts (trulli), Bari, which Estes "likes a lot" and Bologna. Takes the train to Venice for a five day stay. Returns to New York City on December 21 via Rome.

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- 2016 MARCH 28–31: Trip to Aspen and Boulder, Colorado.
APRIL 28–MAY 14: Travels to Austria, the Czech Republic, and Poland. Visits Vienna, Prague, Krakow, and Warsaw. Takes in the street scenes, with their grand and humble architecture. Tours churches and museums, including the Albertina, Kunsthistorisches, and Belvedere.
AUGUST 10: Hosts event for the Portland Museum of Art at his Maine home.
DECEMBER: Flies to Washington, D.C. Stays at the Fairfax Hotel near Dupont Circle. Spends two days viewing art in the National Gallery. In mid-December, travels to Chicago. Drives to sites of his boyhood homes in Sheffield and Evanston, Illinois. Takes a room at the once grand Chestnut Hotel in Sheffield to visit the site of his childhood school. It once housed the town's primary and high schools. Discovers it no longer exists. Stays in the Homestead Hotel in Evanston. Visits the site of Evanston Township High School he attended as a teenager.
- 2017 JUNE: Arrives in Amsterdam, the Netherlands, from New York. Explores the city for a few days. Flies to Bergen, Norway. Meets Chris Jones and friends, who accompany him until June 15. Tour of the old city of Bergen and its art museum by foot concludes with a cable car trip to view Bergen from its highest point, Mount Ulrikren. Boards boat for a scenic trip to a resort hotel in the town of Balestrand situated on the northern shore of the Sognefjordin the traditional district of Sogn. From Balestrand, travels to Oslo. Visits museums. Attends the opera with Jones, for "a fabulous performance of *Tosca* performed without intermission."
MID-JUNE: Travels by train to Stockholm, Sweden. "Stockholm is one of Europe's most beautiful cities," Estes notes. Enjoys visit to the Royal Palace and walks around the city. A side excursion takes Estes to Drottningholm Palace to see its eighteenth-century theatre, elegant parks, and streets. Reaches Copenhagen, Denmark by rail. Explores the city "also quite fabulous, with many palaces, museums and great food." Travels by train and a two-hour ferry across the River Trave, which connects Denmark and northern Germany. Tours Lubeck, Germany, for a day with its extensive brick Gothic architecture a fascinating old Hanseatic city, once, one of the largest in Europe and the setting for Thomas Mann's *Buddenbrooks*. Leaves Lubeck for a six-hour train ride to Amsterdam, where he meets friends at the Rijksmuseum. Arrives New York City on an overnight flight from Amsterdam on June 25.
OCTOBER: Departs for Barcelona exhibition of his work at Marlborough Gallery after a twenty-four-hour delay at Newark Airport, caused by birds clogged in the plane's engines. Attends the opening of his exhibition at Marlborough Gallery, Barcelona and celebration dinner on October 5. Joins Chris Jones, Louise Dorn, and Suny Dupree to explore Barcelona and architecture by Gaudi. This includes viewing the city from the rooftop of Gaudi's esteemed Sagrada Família, which Estes finds much changed from the view he witnessed for his own painting of the same title in 1986.
Travels solo to Valencia for three days in a time of great political turmoil caused by Catalonia's attempt to secede from Spain. Demonstrations that filled the main squares do not deter Estes from visits to the main tourists' sites and the City of Arts

and Sciences designed by the architect Santiago Calatrava with contributions by Félix Candela. Visits Madrid, the Museo del Prado, Thyssen-Bornemisza Museum (where he views two of his three paintings in the collections), Museo Nacional Centro de Arte Reina Sofia, Royal Academy of Fine Arts of San Fernando Museum, Royal Palace, and as many of the other sites he has time to enjoy. Makes two daytrips to Toledo and Segovia. Returns to Barcelona from Madrid on October 21 by rail. Spends a final day in Barcelona prior to the overnight flight to New York City.

- 2018 MAY: Departs New York City for Vienna with Chris Jones, Bill Blunden, and Kyle Karhriman. Arrives Vienna International Airport. Stays in an old apartment house complete with a grand piano a block from the opera house on the Ringstrasse, "One of the most prestigious and magnificent Boulevards" ever constructed in Vienna, one of Estes's favorite cities. Spends four days exploring. His many visits to Vienna have included Albertina, Belvedere Palace, the Spanish Riding School, Stephansdom (whose tower he climbs on this trip), Hofburg, Burggarten, Schönbrunn Palace, Museums Art House, Hundertwasserhaus, Kunsthistorisches Museum, Museum of Fine Arts, Vienna State Opera, National Theater of Vienna, Kunst Haus Wien, and Karlskirche. Takes the Tram 1 to the end of the line to visit Prater, a lush green natural park known for the large Wiener Riesenrad Ferris Wheel, where Orson Wells battled it out with Joseph Cotten in one of the cabins on the Ferris Wheel in the film *The Third Man*.¹⁰



Photo still of Estes in New York City, 2021, from *Richard Estes: Reflections*, directed by Beatriz M. Calleja (New York: Menconi + Schoelkopf Fine Art, June 2021), msfineart.com/exhibitions/17-richard-estes-voyages/video/

- MAY 24: Estes departs Vienna for Dubrovnik. He begins a one-week cruise down the Dalmatian Coast. Estes and his companions hire a private repurposed yacht for a trip around small islands along the coast, which includes Korcula, with its typical medieval walled Dalmatian city, its round defensive towers and cluster of red-roofed houses. Marco Polo (1254–1324) the famous world-traveler and writer, as well as a Venetian merchant, is reputed to have been born in the old town of Korcula, where his house of birth is reported to be located.¹¹ On June 3, flies from Dubrovnik, Croatia and arrives in New York City via Istanbul, Turkey.
SEPTEMBER: Drives to Mt. Washington, New Hampshire, the highest peak in the Northeastern United States at 6,288.2 ft (1,916.6 m) and the most topographically prominent mountain

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east of the Mississippi River.¹² Also visits the Shelburne Museum in Vermont.

OCTOBER: Files for divorce from Chris Jones.

2019 FEBRUARY: Estes's lifelong friend, Tom Cox, dies at age 85.

Divorce from Chris Jones becomes final in March.

JUNE: Estes departs Northeast Harbor, Maine and arrives in Bentonville, Arkansas, home to Crystal Bridges Museum of American Art. Dines at Crystal Bridges, including ten guests such as founder Alice Walton, and American art historian, John Wilmerding, in the museum. Bentonville is the birthplace and world headquarters of retail chain Walmart. The original Walmart's dry good store is also preserved as a small museum in the center of town.¹³ The museum owns four of Estes's paintings: *Acadia Park 1* (2006), *Provincetown 1* (2006), *Reflections of the Woolworth Building* (2006), and *Antarctica* (2007).

JULY 24: Screening of film *Richard Estes: Absolutely Iconic* by Olympia Stone at the College of the Atlantic, Bangor, Maine.

SEPTEMBER: Meets Mark Bessier, Director of the Portland Museum of Art, to drive to the photographer Berenice Abbott's home in Blanchard, Maine. In the 1950s, during the beginning of a photographic journey along U.S. Route 1, the 2,400-mile scenic route beginning in Fort Kent, Maine, and ending in Key West, Florida, Abbott discovered Blanchard and on impulse purchased a rundown former stagecoach inn for \$1,000, where she lived from the 1960s until she moved to Monson, Maine, where she died in 1991.¹⁴

OCTOBER: Travels to Madrid and stays in the center of the city in one block from the Museo del Prado, whose location is part of the "Golden Triangle of Art," that also includes Reina Sofia and Museo Thyssen-Bornemisza, owners of three of Estes works, *Telephone Booths* (1967), *Nedick's* (1970), *People's Flowers* (1971). While there, Estes visits all three museums.

Flies from Madrid to San Sebastian visits the Buen Pastor Cathedral, the Aquarium and other historic sites. Meets Kyle Karhadin and Bill Blindin for the remainder of the trip. Begins five-day train journey on El Transcantabrico Gran Lujo. The train slowly plies the narrow-gauge rails in Northern Green Spain. The trip begins in San Sebastian, traveling to Carranza, Bilbao, Santander, Potes, Cabezon de la Sal, Santillana del Mar, Llanes, Arriondas, Oviedo, Candas, Aviles, Gijon, Luarca, Ribadeo, Viviero, and Santiago de Compostela. Estes and companions visit the Guggenheim Bilbao Museum, a museum of modern and contemporary art designed by Canadian-American architect Frank Gehry, located in Spain's Basque County.

A highlight of this train experience is El Transcantabrico Gran Lujo takes only twenty-eight passengers. The focus of the journey is learning the culture of Northern Spain through its food and wine. The train remains stationary at night, making it easy to sleep—and also allowing passengers to explore the local towns in the evenings. Arrives Santiago de Compostela, the capital of the autonomous community of Galicia, in northwestern Spain. Visits the Cathedral and other historical monuments. Drives to Zaragoza, "the capital city of Zaragoza province, and of the autonomous community of Aragon, Spain,"¹⁵ on the way back to Madrid. Spends two nights in the city, "famous for its folklore, local cuisine and landmarks such as

the Basílica de Nuestra Señora del Pilar, La Seo Cathedral, and the Aljafería Palace."

Fascinated by historic sites, Estes adds Salamanca to his itinerary. Salamanca is an ancient university town situated in the west of Spain in the Autonomous Community of Castile and León.¹⁶ The university, one of the oldest in Europe, reached its high point during Salamanca's Golden Age. The city's historic centre has important Romanesque, Gothic, Moorish, Renaissance, and Baroque monuments. The Plaza Mayor, with its galleries and arcades, is particularly impressive. "Beginning with the Roman Bridge that spans the River Tormes southwest of the city, numerous structures still testify to the two-thousand-year-old history of antique Salamanca. Known for its ornate sandstone architecture and the historical University of Salamanca, this is one of Spain's most beautiful ancient cities."¹⁷ Returns rental car for return to Madrid by train.

Arrives in Madrid on October 24 and returns to New York City on October 25, before going home to Northeast Harbor.

2020 MARCH: Attends Metropolitan Opera's 2020 innovative rendition of *Agrippina*. Part of a revival of interest in the German composer, George Frederic Handel, it provides Estes his last opportunity to attend an opera prior to the mid-month onslaught of Covid 19 in New York City.

MARCH 13: Rents a car and leaves his New York City apartment for his home in North East Harbor, Maine. His longtime friend there, Barbara Rosenthal, and fellow photorealist artist in New York City, Idelle Weber, each die of natural causes within the last two weeks of March.

JUNE: Receives first news on June 18 of Marlborough Gallery's potential closing 57th street location in New York City. Leaves Marlborough Gallery representation.

AUGUST: Drives include the coastline of Maine and Schoodic Point, located at the southern tip of Schoodic Peninsula, Winter Harbor, Maine, locally known as one of the best places to view pounding surf during rough seas as well as stunning views of Cadillac Mountain to the West.

SEPTEMBER 19: Leaves Northeast Harbor, Maine. Tours the White Mountains, Vermont and New Hampshire by car. Stays overnight at the 1880s Wentworth Inn with a view of Mt. Washington's Jackson Falls. Travels to Deerfield, Massachusetts, the colonial town, home of Deerfield Academy. Stays at the historic Deerfield Inn built in 1884.

SEPTEMBER 21-22: Returns to New York City where he signs on for representation with Menconi & Schoelkopf Gallery.

SEPTEMBER 27: Travels to Kennebunkport, Maine by car for overnight stay and returns to Northeast Harbor the following day. Estes's solitary drives during August and September extend his history of past travels throughout the state, the northeast, and other continents, when visiting abroad, to gather ideation for his paintings.

DECEMBER: Travels between Northeast Harbor, Maine and New York.

2021 FEBRUARY 1: Receives first Covid-19 vaccine.

MARCH 2: Receives second vaccine.

MARCH 15: Travels from Maine to New York City.

MARCH 23: Departs New York City for Palm Beach, Florida.

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APRIL: Returns to New York City.

MAY: *Richard Estes: Urban Landscapes* opens in two rotations at the Portland Museum of Art, first from May to August and then from August to December.

JUNE: Attends Menconi & Schoelkopf Gallery celebratory dinner of his first exhibition with the gallery, *Richard Estes: Voyages*, which opens June 14 and runs through July 30. Leaves New York City with Dario Espinoza to travel to Maine by car. Stops for an overnight stay with Andre Wdolar and Kim Schmidt in Middleton, New York.

JUNE 19: Travels to Williamstown, Massachusetts. Visits Clark Art Institute. Tours Concord, New Hampshire and Ogunquit and Portland, Maine, before arriving home in Northeast Harbor.

SEPTEMBER: Opening *Richard Estes: Voyages*, September 10–December 12, Estes first major retrospective exhibition of works in the United Kingdom at Newport Street Gallery, London. In a gallery press release, Founder Damien Hirst recalled that his high school teacher, Mr. Wood, introduced him to Estes's work when he was 13 years old. Hirst found that Estes's vision and his "singular approach to painting for more than fifty years" were an "unwavering commitment and a true inspiration." NOVEMBER: Travels to Portland Museum for lunch with Mark Bessier, Director, Portland Museum of Art.

NOVEMBER 16: Flies back to New York City.

NOVEMBER 30: Flies from New York City to Boca Raton, Florida.

DECEMBER 2: Marries Dario Espinoza at the Palm Beach, Florida, County Courthouse before returning to New York City .

A Chronology of Richard Estes's life and career was written by Helen Ferrulli, the artist's longtime biographer and close friend. Ms. Ferrulli is an independent art historian based in New York City and the editor of his website on artnet.com. Ms. Ferrulli's research for the chronology is based on direct conversations with Richard Estes along with her knowledge of the artist's family and personal life, creative process and career, and the itinerary for his travels. This chronology has been updated from an earlier version that was published in *Richard Estes' Realism* by the Portland Museum of Art, Maine in 2014, and has been adapted with their permission.

NOTES

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3. "Constantine Pougialis," *Illinois Historical Art Project*, illinoisart.org/constantine-pougialis.
4. "Philbrick, a veteran of the teaching staff of the Art Institute of Chicago, serving almost since the dawn of this century, paints vacation times, on the coast of Maine, ancestral soil on his father's side. He first went there in 1908, both to get married and to paint the scenery around New Castle on the Damariscotta River," C. J. Bulliet, "Artists of Chicago: Past and Present; No. 42 Allen Erskine Philbrick," *Illinois Historical Art Project*, illinoisart.org/no-42-allen-erskine-philbrick.
5. "World Heritage List," *UNESCO*, whc.unesco.org/en/list/.
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9. Erin McNeaney, "The Most Beautiful Guide to Lecce, Italy: The Most Beautiful City in the World," *Never Ending Voyage*, June 17, 2021, neverendingvoyage.com/lecce-italy-travel-guide/.
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11. Olga Orlić, "The Curious Case of Marco Polo from Korčula: An Example of Invented Tradition," *Journal of Marine and Island Cultures* 2, no. 1 (June 2013): pp. 20–28, see online: sciencedirect.com/science/article/pii/S2212682113000140.
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15. "Zaragoza," *Wikipedia*, en.wikipedia.org/wiki/Zaragoza.
16. "World Heritage List."
17. "World Heritage List."

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For more information about this artist or any of our exhibitions, please contact the gallery. You can stay informed about our upcoming programs by visiting us at msfineart.com or following us on Instagram @schoelkopfgallery

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Cover: *Self Portrait in Copenhagen*, detail, 2019.
Oil on panel, 16 × 20 inches