

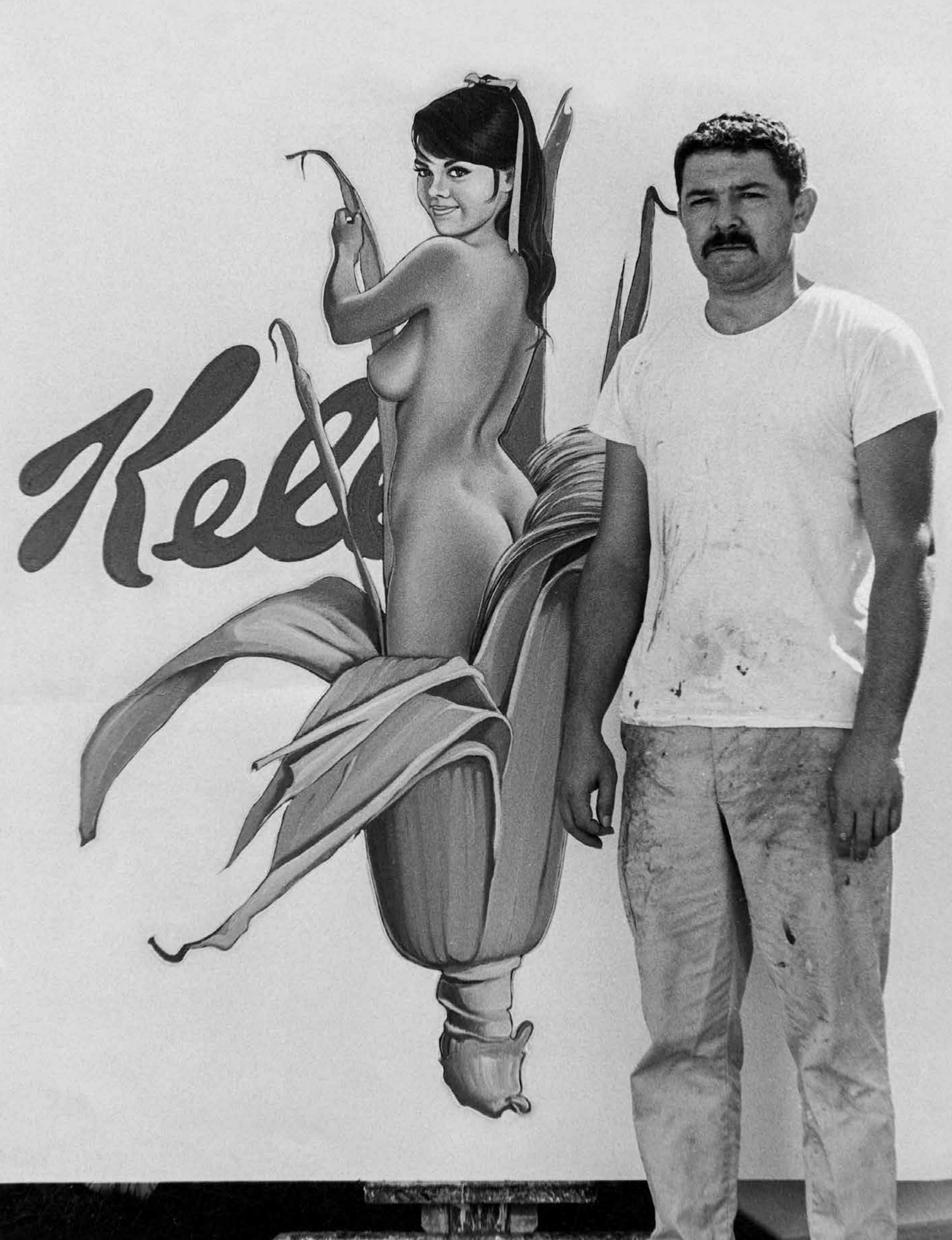
*Mel
Ramos*

**CATALOGUE RAISONNÉ
OF THE PAINTINGS 1953 – 2015**

Miel
CATALOGUE RAISONNÉ
Ramos

KERBER ART

Mel Ramos in front of his work *Miss Corn Flakes*
in his studio, Sacramento, 1964



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C *alifornia* *Venus*

**Gathered from the flow of art and
advertising images: Mel Ramos's inter-temporal,
media spanning homage to femininity**

*The whole point of my art is that art grows out of art.
That is central, no matter whether it is high art, low art,
popular art or what. Comic books, girlie magazines,
magazine ads, billboards are all art to me.*
Mel Ramos'

In the mid-1960s, the California-based painter Mel Ramos, one of the most prolific protagonists of American West Coast Pop art, gained renown for his representations of female nudes. For over five decades these have remained his trademark theme: allover portraits of unclothed women in the erotic style of pin-up girls united with an array of diverse products of American consumer culture, ranging from ketchup and Coke bottles, packs of cigarettes, and tubes of toothpaste, up to hamburgers and chocolate bars. Ramos's female figures are consecutively depicted bathing in a sea of tropical fruits, or lolling about in cocktail glasses and bowls of ice cream. Arising from the floods of mass media, after various transformations into goddesses and heroines of Western art and cultural history, Ramos's sun-kissed California beauties end up in the painter's studio. Here, in the multiple reflections of pictures and mirrors, they highlight the notion of perception itself and the question of what constitutes the nature of reality and its representations in art. Ramos views the consistent adherence to his subject matter, which after half a century of fertile work as an artist comprises approximately 500 paintings, as a reverence to women as such. As he has emphasized in a conversation with the author, "contrary to what most feminists say about me, I think that all of my work sums up the fact that I really love women."² He has remained true to his specific homage to female beauty, first and foremost in the shape of his wife Leta, a former beauty queen and his first model, throughout his entire career as an artist. Ramos created his very own brand of West Coast Pop art, which in comparison to the comparatively "lean" style of the New York Pop artists appeared to the art historian and curator Robert Rosenblum to be imbued with "a remote, sensual flavor, like Paul Gauguin's Tahiti."³

Born in 1935 in Sacramento as the son of a mechanic and racecar driver of Portuguese descent, like many of his Pop colleagues Mel Ramos entered the realm of fine art to which he dedicated himself wholeheartedly from 1955 onward, through the door of commercial art. He studied at colleges in Sacramento and San Jose, and earned his Master's degree at Sacramento State College in 1958. The young painter married his long-term muse Leta in 1955, while still pursuing his studies. His first sources of inspiration were reproductions of works by Salvador Dalí. Dalí's surreal syntheses of contradictory elements found lasting expression in the sampling and remix procedures *avant la lettre* of his later composite compositions. Subsequently, he received decisive impulses from his first mentor and teacher Wayne Thiebaud (*1920) and the San Francisco Bay Area painters, including David Park (1911–1960), Richard Diebenkorn (1922–1993), Elmer Bischoff (1916–1991), and Nathan Oliveira (1928–2010), who was somewhat younger than the first generation of artists of this circle. Thiebaud, who gained renown in the early 1960s with laconic successions of pie wedges, hotdogs, and other "average American fare,"⁴ translated objects of everyday life into an expressive pictorial language, which



Banana Split, 1971



Spicy, 1964



Salvador Dalí, *My Wife, Nude, Contemplating her own Flesh Becoming Stairs, Three Vertebrae of a Column, Sky and Architecture*, 1945



Wayne Thiebaud, *Five Hot Dogs*, 1961



Willem de Kooning, *Woman I*, 1952



Pete, 1961



Superman, 1961

was still committed to gestural vigorousness. Ramos also temporarily came under the spell of the leading representative of Abstract Expressionism, Willem de Kooning (1904–1997), whose famous work *Woman I* (1950–52, Museum of Modern Art, New York) greatly fascinated him upon encountering it in a gallery in New York. Ramos's first group of paintings, among these *Invalid* (1959), *Tourist*, and *Walking Girl* (both 1960), or *Pete* (1961), bear witness to the artist's proximity to the figurative, expressive style of the Bay Area painters and to de Kooning's energetic brushstroke. His early work revolves around the solitary figure before an abstract backdrop, a kind of existentialist (anti-)hero, in Ramos's words, "man isolated in the void."⁵

As was the case for his New York Pop colleagues, Roy Lichtenstein (1923–1997), Andy Warhol (1928–1987), or James Rosenquist (*1933), Ramos's embrace of subjects derived from popular culture was not least a stylistic rejection of the paradigms of Abstract Expressionist painting that had increasingly become coagulated into a cliché, and offered the young artists of that time no scope for further development. In 1959, after completing his studies at Sacramento State College, and at the height of Abstract Expressionism in the United States, Mel Ramos observed that he "had reached a dead end" as an artist. "I felt like a hanger-on since everybody seemed to already be doing the same stuff and I was just making more of what they were making. So I came to the conclusion that 'high art' probably wasn't for me and that I should attend to subject matter that really interested me."⁶ Between 1961 und 1963, Ramos set out to liberate himself from the deadlocked aesthetic route by transposing *Superman* and *Batman*, *Wonder Woman*, *Sheena*, *Cave Girl*, jungle queen *Camilla* (which he represented with the face of sex symbol Marilyn Monroe), and the other comic book heroes and heroines that he had loved as a boy onto the canvas.

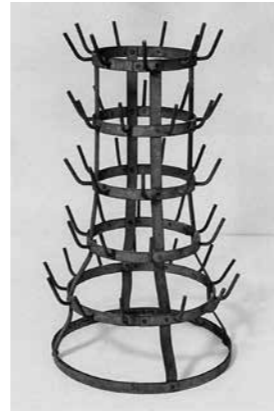
Under the influence of the expressive, figurative Bay Area painters, specifically of his teacher Wayne Thiebaud, his comic book series was still determined by a comparatively impasto brush stroke. "These paintings are not merely illustrations enlarged to human scale; they are characters removed from their source and placed in a fine arts context. Important fine art criteria are scrupulously observed,"⁷ as curator Harvey L. Jones, who launched an exhibition of Ramos's works in 1977 at the Oakland Museum, retrospectively stated. The increasing eroticization that *Wonder Woman* and the other cartoon heroines underwent in the 1950s in the realm of the media that had spawned them was mirrored by the evolution of the subject in Ramos's paintings. They are prototypes of his later female representations, while spanning a bridge to the emergence of his pop-culturally underpinned nude paintings of the ensuing decades.

Pop Art and the Celebration of Visual Readymades

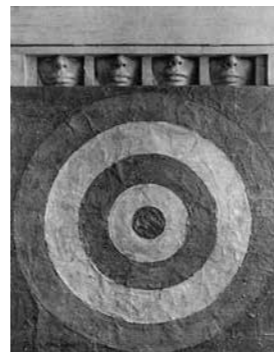
In 1962, under the title *New Painting of Common Objects*, the groundbreaking curator Walter Hopps launched the first museum exhibition at the Pasadena Art Museum with works by artists who were dedicated to the representation of everyday objects and would later belong to the stars of Pop. Next to Lichtenstein and Warhol, Ed Ruscha (*1937) was among the participants, a prominent protagonist of a conceptual strand of Pop art in Los Angeles, who in his unpopulated pictures interspersed with typographic elements captured the iconography of the Hollywood dream factory and the luminous billboards alongside the highways. Furthermore, in 1963, Hopps presented the first retrospective of the inventor of the readymade, Marcel Duchamp (1887–1968). The various styles of Pop art, which gained traction around 1960 on both the East and West Coasts of the United States and in England, carry on Duchamp's concept of the readymade, which the art historian and curator Suzi Gablik has identified as the essential "moral strategy" and specific inherent "strength" of American art, on the basis of images found in the visual sphere.⁸

In a broader sense, the Pop artists adopted approaches of the Dada avant-gardists who pioneered incorporating fragments extracted from the (print) media and objects of everyday life in their collage art in the early decades of the 20th century. These methods were further pursued in the post-Dada *Combine Paintings* of Robert Rauschenberg (1925–2008), produced by the artist between 1953 and the early 1960s, and in assemblages of the *Flag* and *Target* painter Jasper Johns (*1930) from 1957 onward: both are considered major precursors of Pop art. Yet the actual paradigm shift from Dada to Pop articulated itself in the new art that embraced imagery derived from the media and everyday life in the wake of the emergence of consumer culture that was rapidly unfolding particularly in the United States after World War II—a phenomenon that was accompanied by a massive boom of the advertising, film, and entertainment industries. In 1958, in his seminal essay "The Arts and the Mass Media," to which the term 'Pop' is attributed, the English critic Lawrence Alloway, chief curator at the Solomon R. Guggenheim Museum in New York from 1961 to 1966, defined products of "industrial civilization" as "mass arts" or "popular arts," which "are geared to technical changes which occur, not gradually, but violently and experimentally."⁹

Even if the London artist Richard Hamilton (1922–2011) already subsumed the consumer culture of the era in the mid-1950s with his collage *Just what is it that makes today's homes so different, so appealing?* (1956, Kunsthalle Tübingen), and in England artists such as Peter Blake (*1932), David Hockney (*1937), Allen Jones (*1937), Eduardo Paolozzi (1924–2005), Peter Phillips (*1939), and Ronald B. Kitaj (1932–2007) increasingly utilized Pop motifs around 1960, media reality with its visual readymades that were revolving at an ever-faster pace in the rotary presses of consumer culture, manifested them-



Marcel Duchamp,
Bottle Rack, 1960



Jasper Johns,
Target with Four Faces, 1955



Richard Hamilton,
My Marilyn (Paste-up), 1964



Roy Lichtenstein,
Look Mickey, 1961

selves most directly in American Pop art. As Gablik emphasizes, in England Pop "sprang originally from polemical debates about American advertising and mass-produced urban culture," dealing in a reflexive manner with the "themes" of this culture, while in the United States Pop "sprang from the direct experience of Pop culture and technology," incorporating "actual industrial processes into its production."¹⁰

In transplanting everyday reality into the sphere of art, Duchamp's revolutionary concept of the readymade functioned as a decisive tool of liberation from the given academic frameworks and aesthetic prerequisites, from which Mel Ramos also playfully freed himself by processing material found in the media in his paintings. As Boris Groys has stated with regard to American Pop art, "the technique of the readymade no longer testified to the end of art as such, but rather bore witness to the end of the hegemony of the old Europe in the sphere of art and to a new era under the leadership of American art that integrated the manifestations of the contemporary visual world into the tradition of art." In the process, the readymade had become "a positive sign of the complete freedom of the artist in defining what is of value and what is not."¹¹

The Aesthetic Dynamite of the Profane

Cartoon images were precisely such mass-compatible visual materials that reached beyond the value system of high culture and put the question of artistic freedom to the test. Already in 1963, Mel Ramos participated in a wide range of Pop exhibitions with paintings of his cartoon series, among these *Pop! Goes the Easel* at the Contemporary Arts Museum in Houston, Texas (in which, among others, Roy Lichtenstein also took part), *Six more* (curator: Lawrence Alloway, including, next to Ramos, the California-based artists Billy Al Bengston, Joe Goode, Phillip Hefferton, Ed Ruscha, and Wayne Thiebaud) at the Los Angeles County Museum of Art,¹² *The Popular Image* at the London Institute of Contemporary Art, and *Pop Art USA* at the Oakland Art Museum. Yet even though a number of Pop artists, including Roy Lichtenstein, whose first Pop work *Look Mickey* created in 1961 after a cartoon motif marked his departure from academic painting, simultaneously addressed similar subjects, there are still significant programmatic differences between the approaches subsumed under the term 'Pop'.

Ultimately, for Lichtenstein, the visual readymades plucked from the realm of mass media were "subject-matter excuses for abstract painting,"¹³ while James Rosenquist conflated fragmentary images derived from ads into post-Dadaist tableaux, creating painted collages in the eye-catching style of billboards, and Warhol sought to achieve a simultaneous charging and depletion of the media images and demonstration of their signal-like

character through serial variation and reduplication, “quantity and repetition.”¹⁴ Ramos arrived at his personal Pop style by distancing himself from the gestural painting of the Bay Area artists—a recommendation that he received in 1962 from the discoverer and promoter of a host of Pop artists, Ivan Karp of the New York Leo Castelli gallery. Lichtenstein had established the contact to Karp, who looked at slides of Ramos’s works. As Ramos recalls, “he really liked the images I was doing, however, I should stay away from the Bay Area, not look at anybody else’s work for six months, and focus on the subject. This was really good advice.”¹⁵

Subsequently, his paintings became flatter and their texture became smoother and more delicately articulated. Ramos discovered the extensive field of, in his words, “vulgar—as they called them in those days—common images”¹⁶ as a repository for his compositions, which has served him as an unceasing source of inspiration to the present day. When the artist ran out of comic book heroes and heroines, he turned his attention to the ‘low art’ terrain of pin-up magazines and other mass-reproduced images of the media. “These images are everywhere, pervading the whole society,” as Ramos remarked in a conversation with the author. “And it was very curious to me why this was the case, or why magazines of all kinds were using these beautiful, voluptuous women to sell things. The power of these images fascinated me.”¹⁷ The artist began to compile an archive of images from a large variety of sources. His first nudes in the style of pin-ups were based on postcard images of pin-up girls from the 1940s in the look of the fantasy creations in the drawings of Alberto Vargas who worked for *Playboy* for many years, and were represented as if viewed through enlarged keyholes.

Paintings of the *Peek-A-Boo* series produced in 1964 were included in Ramos’s first solo exhibition at the Bianchini gallery in New York, which took place the very same year. Among the works shown at his debut in New York were compositions in which female nude figures were to be seen posing with fruit and in which bold lettering was incorporated, such as in the painting *Chiquita* (1964), where a naked beauty is emerging from a half-peeled banana before the backdrop of the brand name referenced in the title. The word “Sunkist,” in turn, is floating above a further bare-breasted female figure submerged in a sea of bulging fruit in *Miss Grapefruit Festival* (1964). “With their bounties of oranges, lemons, grapefruit and bananas accompanied by such sun-drenched names as Chiquita and Sunkist, these canvases transported me to a tropical Arcadia where, nevertheless, American commerce and sex could flourish, undisturbed by the weather, grit, and contradictions of New York life,”¹⁸ as Robert Rosenblum recalls his first encounter with Ramos’s Pop celebrations of female charms in which the artist hotwired the figurations inspired by the mass media with the relaxed lifestyle and vibrant color palette of his home state California.



Peek-a-boo, Brunette #2, 1964



Chiquita, 1964



Tom Wesselmann,
Great American Nude #27, 1962



Allen Jones, *First Step*, 1966



Sigmar Polke, *Bunnies*, 1966

Surreal Encounters between Girls and Goods

From 1965 onward, Ramos begins to conjoin pin-up nudes and consumer goods in his paintings, rendering these in the particular depictive mode perfected by him that oscillates between flat, cartoon-like stylization and realistic three-dimensional naturalness, staged eroticism, and blooming vitality. Extracting various elements (or body parts) from a wide range of image sources, and conflating subjects from magazines, advertising, and other widely circulated media in new combinations, he creates “absurd conjunctions,”¹⁹ in which he himself perceives parallels to the methods of Surrealism. As Daniel J. Schreiber has aptly pointed out, “Ramos’s female figures are never images of nude women, but rather pictures of pictures of nude women.”²⁰ Accordingly, inspired by “the Surrealist love of craziness,”²¹ the artist engages these in surprising, novel interrelationships—in Schreiber’s words, based upon Lautréamont’s famous formula, “As beautiful as the chance meeting of a blond and a sausage on a bun.”²²

Both anonymous representatives of the female sex and stars of the film and entertainment industry have found entrance into Ramos’s image archives. As Paul Moorhouse claims, the increasing circulation of female nudes in the style of pin-ups that followed the emergence of *Playboy* magazine in December 1953 (the first issue featured Marilyn Monroe on the cover and posing as a centerfold nude in the interior of the magazine) and other soft-core publications “commercialized the pin-up, sustaining the perception that female sexuality was marketable.” This “connection with consumerism,” Moorhouse further states, “now made the pin-up a fertile source for Pop artists.”²³ Indeed, with his introduction of the female nude into the idiom of Pop art Ramos was not alone: in 1962, and thus almost at the same time as Ramos’s gradual shift from cartoon motifs to pin-up style nude figures, Tom Wesselmann (1931–2004) launched his long-term series *Great American Nudes* on the East Coast, which as fragmented anonymous sex objects seem to seamlessly merge with the range of consumer goods that Wesselmann simultaneously captured in other works.²⁴ Meanwhile, in his own particular interpretation of Pop, the painter Richard Lindner (1901–1978), who had emigrated from Germany to New York, found his personal formula for the depiction of an aggressively erotic female persona, which was well-equipped for the battle of the sexes.

On the other side of the ocean, Allen Jones, one of the initiators of English Pop art, was dedicated to the production of dreamlike, fetishistic nude paintings, whose subjects, divested of individuality, appeared in hazy, nocturnal bar scenarios as “an erotic stereotype.”²⁵ Even the ingenious German provocateur Sigmar Polke (1941–2010) seized upon the corporate identity figure of the sex bunny launched by *Playboy* in his 1966 half-tone picture *Bunnies* in the context of the so-called “Capitalist Realism” movement that

was co-founded by him. With his consistent aesthetic exploration of the pin-up nude Ramos definitely filled “an obvious gap [...] in the repertoire of Pop images,”²⁶ as Thomas Albright has pointed out. And yet, in the 1960s in Western industrial countries, a number of artists turned to this subject at least briefly in one way or another, and dealt with the female physique as a placebo for the collective erotic fantasies in the age of mass media.

However, the positive energy and eulogistic stance with which Ramos approaches the representation of the female body in the mass media clearly distinguishes him from his colleagues. While distinctly bringing into view the coupling of commodity items and female sex appeal as a sales-enhancing vehicle of desire in his juxtapositions of nude female figures and diverse consumer goods, he does not do so with the critical impetus of Wesselmann and other Pop artists who tackled the market system in order to expose it. Instead, Ramos employs the devices of parody and humorous exaltation. Sure enough, his protagonists embody the common denominator of popular projections of femininity as hybrid creatures oscillating between pin-up, movie star, California beach beauty, and the nice girl next door. Yet they come across as self-assured and strong representatives of their gender, who smilingly appear to be *playing with* the products rather than submitting to the role of a passive plaything in the dynamics of promotionally effective product placement. Although Ramos blows up the products of the consumer industry to larger-than-life proportions, in combination with the carefree seductive female personae bursting out of cans, candy bar wrappers, and other packages like dancers popping out of giant cakes, these appear to be occupied by their *playmates* rather than that the women are being occupied by them.

High-Art und Low-Art United in an Ocean of Images

As he has repeatedly stated, in his conjunctions of pin-up girls and ketchup or Coca-Cola bottles, chocolate bars, and other consumer items Ramos is not seeking to criticize the market dynamics that elevate goods to the level of divinities and define goddesses as goods, but is merely attempting to reveal a collective reality, which he presents in his paintings with tongue-in-cheek irony. “It’s very important to me that I use famous well-known icons. [...] It’s important that I use things which already have become clichés in the society, things that everybody knows and recognizes immediately.”²⁷ These visual products of our consumer society interest him as equal components in the vast abundance of images that have informed and continue to affect our cultural history. “The whole point of my art,” Ramos has stated, “is that art grows out of art. That is central, no matter whether it is high art, low art, popular art or what. Comic books, girlie magazines,



Baby Ruth, 1965



Hav-a-Havana: The lost painting of 1965 #7, 1996

magazine ads, billboards are all art to me.”²⁸ As Scott A. Shields has emphasized in his essay with reference to the specifically California-related character of Ramos’s work, the artist does not conceive of his female figures as pin-ups, but rather as “nudes” in the larger framework of art history.²⁹ In this respect, Mel Ramos is in accordance with cultural theorists such as Richard Keller Simon, who are exploring the high-cultural content of low-cultural phenomena and the inextricable interrelationships between the ‘high’ and the ‘low’ in our present-day society.

In his analysis of the historical underpinning of contemporary popular culture, Simon also investigates the specific orientation of *Playboy* magazine with its range of imagery extending from the pin-up drawings of long-term *Playboy* illustrator Alberto Vargas to high-gloss photographic images, which has supplied Ramos in the broadest sense with a visual cipher for his representations of female nudes. Simon compares *Playboy* magazine with Baldassare Castiglione’s Renaissance courtesy agenda of 1528, *Il Libro del Cortegiano* (the English version, *The Book of the Courtier*, was first published in 1561). In his view, the over-idealized and airbrush-manipulated nude images of *Playboy* are unjustly criticized for their distance to reality since these are per se essentially not designed to correspond with reality. In the fusion of naturalism and idealization characteristic of these, he perceives distinct parallels to the nude representations of the Renaissance, including Raphael’s *The Three Graces* (1504/05, Musée Condé, Château de Chantilly) and Botticelli’s iconic *Birth of Venus* (1484–86, Uffizi Gallery, Florence). Thus, it does not surprise him that Botticelli’s painting has served as an inspiration for a *Playboy* cover (the March issue in 1984), which features a young woman who has been cast in the erotic pose of Botticelli’s *Venus*.³⁰

In his survey of of Mel Ramos’s “complete paintings” published in 2004, which he sees as belonging to “the long tradition of erotic art,”³¹ Donald Kuspit goes even further back into the depths of history. He accordingly draws a parallel between Ramos’s nudes riding on cigars (such as in the multi-part group *Hav-a-Havana* emerging from 1996 onward that belong to the series *The lost painting of 1965*) and the depiction of a naked woman on an Attic vase of around 500 BC, who is carrying a large phallus under her arm. In principle, Kuspit detects in Ramos’s representations of cigars “a remarkable resemblance to some of the Roman phallic amulets and charms found at Pompeii.”³² Other attributes that Ramos partners with his representations of female beauty, such as bananas and chocolate bars or candy rolls, also bear ambiguous erotic undertones, which are pre-shaped in the sensuous iconography of antiquity.

Beauty and the Beast

This also applies to the series of *Animal Paintings* that Ramos produced from 1967 onward subsequent to his almost sculptural, picture-extending *Fashion Paintings* (1965–1966).³³ Kuspit traces the former back to the ancient coupling of nymph and satyr, the demonic hybrid between man and animal in the entourage of Dionysus, god of wine, joy, and ecstatic excess.³⁴ The union of 'Beauty and the Beast' has numerous roots in the mythological stories of antiquity, as is outlined in Book 6 of Ovid's *Metamorphoses* in a summary of feral seductions, among these the ruses conceived by Zeus who deceived Europa in the guise of a bull and approached Leda in the shape of a swan. The latter legend, which has been adopted throughout the history of erotic art by a host of artists, among these Michelangelo (1475–1564) and Correggio (1489–1534), François Boucher (1703–1770), Paul Cézanne (1839–1906), and many others, also served Mel Ramos as a source for his very first portfolio of lithographs, *Leta and the Swan* of 1969, containing eleven scenes in which female nudes are combined with rare, endangered species of birds³⁵ that recall John James Audubon's famous bird drawings of the 19th century.³⁶

With the pun employed in the title, Ramos is referring to his wife Leta, his primary, permanent muse. Over the years, her portrait appears in various series produced by the artist. Painted after photographs of the 1960s, it is thus blessed with eternal youth, as are Venus and the other Olympian goddesses. On the cover page of the portfolio, Leta is depicted as a reclining figure in a half-averted back view together with a swan. In a series of paintings also created by Ramos in 1969, the artist continues to represent Leta in various poses together with a range of different birds. In reference to the work *Leta and the Hill Myna* (1969) where Leta is depicted lying on her stomach with her face averted from the viewer together with a hill myna, Diana L. Daniels draws attention to a detail, which is decisive for Ramos's aesthetic method as a whole. As Daniels points out, in the depiction the figure "is young and shapely, but her feet are flesh and blood, not cheesecake,"³⁷ thus disrupting the pin-up cliché.

At the same time, as is the case in many of Mel Ramos's series, the figure has been placed upon an abstract color field, positioning it in a detached sphere beyond space and time. The color fields also serve as visual amplifiers of the motifs, which gain in vividness and vibrancy before the background of the monochromatic surfaces.³⁸ As Donald Kuspit has pointed out, "The realist manner in which Ramos paints his subjects combines with the artificial quality of their settings to create a new reality similar in its irrationality and persuasiveness to Surrealism."³⁹ This not only applies to the pairings of nude figures and commodity items, but also becomes particularly evident in the series of *Animal Paintings*, in which alternating pin-up beauties are juxtaposed with various animals that have their



Gorilla, 1967



Leta and the Hill Myna, 1969



Browned Bare, 1970



Berth of Venus, 1975

source in images found in magazines such as *National Geographic* or in book illustrations. Here, Ramos once again draws upon the Surrealist methods of surprise and the "juxtaposition of incongruous objects" mentioned earlier that play a key role as "a very powerful motivating force" in his work.⁴⁰

The artist brings together Leta and her sisters with a fox, bear, gorilla, kangaroo, leopard, walrus, zebra, and other feral creatures with phantasmagoric verve. In blithe nudity, his females ride upon the animals of the wilderness as if on trained horses, smilingly place their hands into the paw of a gorilla, and snuggle up against the fur of a giant panda or the wrinkled back of a rhinoceros. In these scenes, eroticism and absurd humor collide as in Lautréamont's "random encounter between an umbrella and a sewing-machine upon a dissecting-table,"⁴¹ which became the aesthetic slogan of the Surrealists. Furthermore, as Robin Skelton observes, Ramos's "beast image is, itself, as archetypal as that of the naked goddess," referring to Zeus in his diverse disguises as well as to beauty goddess Venus, and to the fact that "the story of Beauty and the Beast has many versions" before Charles Perrault's popular 18th century rendition of the theme.⁴²

A Salute to Art History

Venus is lying supine, lost in reverie, upon the ocean's waves under the open sky as if reclining on the rippling silk sheets of an enormous bed. In the painting *The Birth of Venus* (Musée d'Orsay, Paris)⁴³ of 1863 by Alexandre Cabanel (1823-1889), a group of putti is playfully fluttering around the goddess of love and beauty. The formerly highly successful French Salon painter, whose fame has faded somewhat in the meantime, created this work in the same year in which Édouard Manet produced his scandalous painting *Olympia*⁴⁴. Cabanel's painting served Mel Ramos as a source for his watercolor adaptation of 1975, playfully titled *Berth of Venus*. In his version, the Ramos has replaced the quaint putti with three stately pelicans gliding in low flight above the figure of Venus. In an atmospheric distinction to the original, Venus is now reclining under a deep blue, tropical summer sky upon azure waters. His sleeping beauty is distinguished both subtly and markedly from the ethereally pale Venus in Cabanel's source composition by her slightly tanned skin.

Through this aesthetic device alone, Ramos transfers the goddess of love from the other-worldliness of an entirely fictitious mythological construction into the present time. To a certain degree he thereby invests her with the realism of a terrestrial woman gently afloat along the coast of California in the softly undulating Pacific Ocean. In his Cabanel pastiche, Ramos conflates his juxtaposition of animals of the wilderness and representa-

tions of nude female beauty of the late 1960s with a recourse to famous nude paintings of art history, focusing upon French masters of the 18th and 19th centuries, which are also at the heart of his central series of the 1970s, *A Salute to Art History*. Ramos still enhances his engagement with the presence and history of images in (Western) art and culture that is a core impetus of his work as an artist in his reinterpretations of famous nude paintings, starting out in 1972 with *Ode to Ang*, an adaptation of *La Source* (1820–1856, Musée d'Orsay, Paris) by Jean-Auguste-Dominique Ingres (1780–1867).

In this series, the painter draws upon a wide selection of works that he personally admires. Among these are compositions of the Rococo master François Boucher (1703–1770), the French classicists Ingres, Jacques-Louis David (1748–1825), and François Gérard (1770–1837), the scandal-ridden pioneer of Modernity, Édouard Manet (1832–1883), and Amedeo Modigliani (1884–1920), who became known for his elongated reclining female figures, as well as the hero of Abstract Expressionism, Willem de Kooning (1904–1997), whose *Woman* series had so deeply impressed Ramos as a young artist. Provided with humorous titles such as *Touché Boucher* or *Plenti-Grand Odalisque*, his adaptations not only pay homage to female beauty, but also to the artistic accomplishments of his precursors. His translations unquestionably remain closely linked to the sources upon which they are based. And yet the protagonists of the original works undergo a metamorphosis, in the process of which they are updated, mutating into pin-up nudes in Ramos's established style, oscillating between idealization and realism.

Ramos changes various aspects of the original, and the color scheme and contours of the pictorial elements gain in clarity and distinctiveness in his adaptations. In his version of Ingres's *Grande Odalisque* (1814, Louvre, Paris) produced in 1973, the year in which he started working more intensively with the medium of watercolor, in place of the water pipe, which in the source painting is located at the feet of the recumbent beauty, Ramos has placed a bottle of California red wine and a half-filled glass. In Ramos's rendition, Boucher's lascivious *Reclining Girl* (*Louise O'Murphy*) (1751, Wallraf-Richartz-Museum, Cologne, and Alte Pinakothek, Munich) peers at the viewer with a seductive gaze, wearing the face of actress Ursula Andress, the first 'Bond girl' and sex symbol of the 1960s. In Ramos's rendition of 1973, Manet's *Olympia* of 1863 has been transformed from brunette to blond. Instead of the black cat that Manet situated at the foot of his protagonist's bed, the artist has placed a monkey there as a self-ironical symbol of his 'aping' the original.

In *David's Duo* (1973) after Jacques-Louis David's *Cupid and Psyche* (1817, Cleveland Museum of Art) Ramos portrays himself as the partner of a contemporary Psyche. In the background, instead of revealing the vista of an ancient Greek Arcadian landscape, the space opens up onto a crimson Californian sunset that is descending upon a lake—a reference to Lake Tahoe at the banks of which Ramos met his later wife Leta in 1954—that is



Ode to Ang, 1972



Jean-August-Dominique Ingres,
La Source, 1820-56



Jacques-Louis David,
Amor und Psyche, 1817



David's Duo, 1973



Jean-August-Dominique Ingres,
Grande Odalisque, 1814



Plenti-Grand Odalisque, 1973



Édouard Manet, *Olympia*, 1863



Manet's Olympia, 1973

surrounded by vegetation found in the painter's home environment. Many of the female figures in Ramos's series *A Salute to Art History* share a particular attribute: the bikini marks on lightly tanned skin, which distinguish them as contemporary sun worshippers of the painter's native American West Coast. In her text on Ramos's art-historical pastiches, Honey Trueman has pointed out that the artist employs the *Playboy* style as a parody of his predecessors Ingres, Manet, and Boucher. "The result," she says, "is a curious combination of trompe l'oeil and artifice, of realism and Pop Art, of contemporary 'eroticism' and traditional 'eroticism'."⁴⁵

According to Trueman, the works of this series are "travesties" insofar as they present "a subject in a dress (style) intended for another subject." As the viewers, we thus recognize "the implicit sexual, erotic, or vulgar content of Manet's *Olympia*, which we always knew was there but which was carefully veiled by the word art."⁴⁶ From her point of view, "the real difference between Manet and *Playboy* is not whether one is art and one is pornography, but rather merely that one is elite and the other is mass-produced and sold on the street." Trueman further claims that in the sense that Ramos is filtering the pictorial language of traditional painting through the *Playboy* style derived from photography in his *Art History* series he is pursuing a hybrid realism, "a mutation."⁴⁷ As Ramos himself has stated, he is indeed not aiming at a faithful reproduction of his subjects. "I don't want my work to look like the paintings I am inspired by. I'm more interested in how the figure looks in the media, namely artificial. But then, the media figure is artificial."⁴⁸

In Ramos's "salute" to art history, his reverence for the earlier creators of the idealized female nude becomes manifest, while his transposition of the latter into the visual language of Pop simultaneously reveals his own mechanisms of idealization (including the strategies borrowed from the contemporary pin-up aesthetic). Accordingly, his art-historical updates address both the fictitious quality of painting and of realistic representation. Manet's *Olympia* or Ingres's *Odalisque* are no less ideals as are their seductively staged counterparts of the media age. With this Ramos suggests yet another aspect: in the eyes of the lover, the object of affection is idealized per se. The refractive lens of love transforms ordinary women into ravishing goddesses, a phenomenon to which art history—strongly male-dominated until far into the 20th century—vividly testifies.

Countless lovers of artists and their clients were elevated in the course of time to personifications of ultimate beauty. This also implicitly resonates in Ramos's remakes of famous nude paintings. As Robert Rosenblum has emphasized, in the late 1970s the art of the paraphrase that had spread out "from coast to coast" in the United States had become so omnipresent that in 1978 the New York Whitney Museum of American Art took account of this phenomenon with the exhibition *Art about Art*. "In this expanding terrain" of post-modern retrospection, Rosenblum further remarks, "Ramos figures as a most

original player, specializing in one of Western art's oldest themes, the ideal female nude, which by the 1950s had become an endangered species, relegated mainly to the world of advertising and calendar art."⁴⁹

From 1975 onward, starting with the series *I Still Get a Thrill When I See Bill* that is dedicated to the hero of his student days, Willem de Kooning, the actual seams between the various techniques, image sources, and realities increasingly evolve into an autonomous theme in the artist's work. On the basis of de Kooning's *Woman* series of the 1950s, Ramos conjoins female bodies, which have been executed in the vehement gestural style of the original paintings, with realistic faces from his media-derived beauty parade. And from 1986 onward, he continues to employ this principle of conflation in other ways in the series *The Drawing Lesson*, *The Artist's Studio*, and *Young Girl Before a Mirror*. In the *Unfinished Paintings* of the early 1990's, which later in the decade lead to the series *The Transfiguration of Galatea*, Ramos reignites the tension between abstract implication and concretely formulated figuration, or rather the intermediate state, when one form merges into the other, while increasingly focusing his interest on the actual rendition of the nude representation and on stylistic aspects of the paintings that had shaped him as an artist.

Even before exploring his own role as a painter entangled in the multiple reflections involved in the representation of media-conveyed and immediately experienced reality, the artist embarks on a foray to the genre of landscape depiction, which notably draws inspiration from compositions of one of the leading proponents of American Color Field painting, Morris Louis (1912–1962). In his series *Ode to Moe*, which he produced subsequent to the series dedicated to de Kooning of the mid-1970s as a further—if more indirect—homage to one of his contemporaries, Ramos transformed abstract works of Louis's series of *Unfurled Paintings* of 1960–1961 determined by dashes of color in various arrangements into representations of rows of California palm trees (*Ode to Moe #1: Oakland*, 1978–79), of cacti in the desert of Arizona (*Phoenix: Ode to Moe*, 1981), of fragmentary prospects of the temple complex of Karnak in Egypt (*Karnak: Ode to Moe*, 1980), and of ancient ruins of columns in Rome (*Rome: Ode to Moe*, 1980), or of striped, waving flags (the sub-series *Salute to Morris Louis*, 1982).

In all of the works of this group Ramos adopts Louis's specific placement of pictorial elements on the outer edges of the canvas, situating his palm trees, flags (a reference to the title of Louis's series, *Unfurled*), and further motifs so closely to the edges of the painting that they are partially cut off. As Louis did in some of his compositions, Ramos has conceived the center of these pictures as an empty expanse, which he shapes with an explicitly impasto gestural brushstroke in a monochromatic color scheme. The palm tree motif reappears once again in the series *The Four Seasons* (1982–1984), in which



I still Get a Thrill when I See Bill #3, 1977



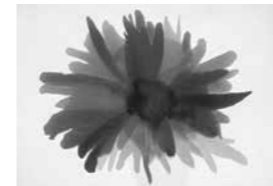
Oakland: Ode to Moe #1, 1979



Morris Louis,
Theta Beta, 1960



Tree-O #2, 1985



Morris Louis,
Spawn, 1959-69

Ramos addresses the much-varied art-historical subject of seasonal change by depicting fragmentary aspects of marginally situated trees in various colors, as well as in the series *Tree-O* of 1985, in which the slightly cropped crown of a palm tree occupies the lower third of the respective painting. Here, art-historical references and Louis's compositional principles are transposed into the everyday reality of Ramos's California environment.

Cabinet of Multiple Reflections: the Artist and the Model in the Studio

In the series *The Drawing Lesson* created from 1986 onward and in other paintings that address the theme of the artist painting in the studio, Ramos in turn makes reference to the classic interrelationship between painter and model, which found expression in the first half of the 20th century in the works, among others, of Picasso and the German *Brücke* artists in manifold variations. As the Italian curator and critic Walter Guadagnini has remarked, the artist's salute to inspirational works of art history served as a "point of transition between the Pop Art of the sixties and the atelier period of the eighties," which extends into the 1990s, marking the "point of the slow conscious metamorphosis from *Wonder Woman* to *Belle Noiseuse*."⁵⁰

Ramos's self-reflection of his own work as an artist is intertwined in the studio series with the acknowledgement of painters who are already addressed in the *Art History* series as well as of significant protagonists of the avant-garde of the 20th century, which are incorporated in the compositions in the shape of paintings-in-the-painting. In the juxtaposition of the model and its pictorial representation, the female nudes gain in authenticity and presence. Particularly, however, they themselves now increasingly appear to assume the role of active protagonists in the interplay between the various realities and their representations. Often their poses deviate from the given representations in the emerging works depicted by Ramos, enhancing the impression that they seem to be taking on a life of their own.

In the watercolor work *The Artist's Studio #1* produced in 1986 and followed in 1987 by a painting of the same title, Ramos traces an arc from the pictorial subject of the *Odalisque* prefigured in Ingres's painting of this theme and reinterpreted in his *Art History* series to the quotidian realm of his own creative practice as a painter. In these works, the multiple refractions become palpable from which both the images of art and of reality arise. In the artist's studio where parts of a work table with painting utensils and a canvas with a sketch of the reclining *Odalisque* after Ingres are to be seen, a mirror is situated on the floor in the corner of the room presenting the image of a nude woman sitting on

a blue chair next to a further mirror partially reflecting an opened white umbrella placed behind her back. In the interior space, the umbrella evokes associations to the equipment of a photo studio. This detail, hidden indirectly and fragmentarily in the mirror image, implicitly points to Ramos's specific working method based upon photographic sources, but also to the realm of mass media as a major source of his pictorial motifs.

As Daniel Schreiber concludes, "As in a concave mirror, many aspects of Ramos's work method are presented here together: rather than taking the flesh-and-blood female nude as his subject, he focuses on her reflection in the mirror of other visual media, such as photography or painting. In the process, the boundaries between illusion and reality are blurred [...]. It remains constantly unclear whether art represents reality or produces it."⁵¹ Ramos employs mirrors repeatedly as vehicles to integrate his own earlier compositions and the represented models indirectly into his works.

In a further twist of the dynamics of reflecting reflections titled *The Voyeur* (1989), the artist encounters the woman posing as the model in the illusionary space of the mirror reflection, while she is situated in the illusionary realm of the painting in front of the mirror. The painter, who is only visible in the mirror reflection, has painted his own act of seeing, which, in turn, is reflected towards the viewers who thus themselves become 'voyeurs': an endless loop of gazes and images that are constantly refracted, bouncing back onto themselves: "[...] until in the end everything dissolves into a maelstrom of endless self-referentiality—like a mirror reflected in another mirror."⁵² By incorporating the viewer in the iridescent interplay of mirror reflections in "an oscillation [...] between the object of curiosity [...] and the very desire to see itself,"⁵³ Ramos not only reveals the complicity between the artist and the viewer, but also shines a light on the act of seeing and on the complexity of visual perception as such.

The conflation of multiple realities and stylistic levels is a central procedure of the artist, who unites painted and photographic pictorial elements in the medium of his paintings in various steps of translation and transformation. His versions of *Emma* (*Nude on a Staircase*) (1966, Museum Ludwig, Köln), Gerhard Richter's well-known reinterpretation of Marcel Duchamp's icon of the avant-garde, *Nude Descending a Staircase, No. 2* (1912, Philadelphia Museum of Art, Philadelphia), elucidates how intricate the layers of reality underlying his compositions are. Indeed, in the two works *Nude Descending a Staircase*, produced from 1987 onward, he not only makes reference to the two compositions of Duchamp and Richter, but also shifts the action to the (altered) site of his studio and places a model derived from the second reality of the media into a real-life setting. In his pictorial spaces, Ramos synthesizes the various factors that take effect in these without ever completely resolving the inherent tension of their constituent elements.



The Artist's Studio #1, 1986



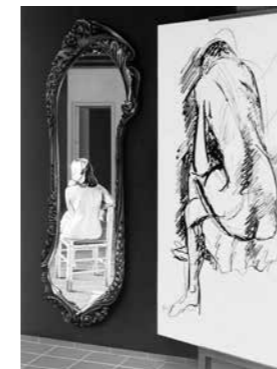
The Voyeur, 1989



Marcel Duchamp,
Nude Descending a Staircase,
No. 2, 1912



Nude Descending a Staircase, 1989



The Drawing Lesson #4, 1989



Unfinished Painting #4
(*Ode to Moe*), 1991

Between Art and Life: the Transfigurations of Galatea

In his series of *The Drawing Lesson*, Ramos has placed alternating women posing as models next to sketches rendering their respective poses, thus evoking the illusion of an 'exterior' space, in which art and life encounter one another as distinctive entities. The *Unfinished Paintings* that emerge from 1990 onward bring together aspects of Ramos's adaptation of de Kooning's *Woman* series with concepts related to the series of *The Drawing Lesson*. Here, the nude sketch and the 'real' woman (or rather her artistically rendered representation) are not juxtaposed but conjoined and on the verge of a metamorphosis that might play out in either direction. According to Ramos, this series is dedicated to "some notions about when something becomes art," citing as examples Monet's final unfinished work that he perceives as "a precursor to Abstract Expressionism," or Gilbert Stuart's incomplete portrait of the historical U.S. president George Washington. In his view, works such as these "raise interesting questions about an artist's intent and reveal the process of the language of painting."⁵⁴

The *Unfinished Paintings* once again embody the notion that throughout the changing times, media, and styles projections of femininity have continued to be effective into whose outlines contemporary ideals may nearly seamlessly be inserted. Here we see figurations "that are almost mythological, half Ramos half Picasso, half top models half demoiselles d'Avignon, cover girls on the sofa of Madame Récamier, in yet another play of mirrors [...]."⁵⁵ At this point, the motif of metamorphosis begins to take shape that Ramos plays through in a number of variations in his *Galatea* series, which he commenced in 2000. The *Unfinished Paintings* represent the female figure between sketch and physical manifestation, between a possibility and—an artistically generated—reality, while in the *Galatea* group the beauty ideal of antiquity merges with present-day ideals of female beauty, "half painting, half sculpture" and "half hard, cold stone and half soft, warm flesh."⁵⁶

In his *Transfigurations of Galatea*, which since their first manifestation have sporadically reappeared in the past years and extended the spectrum of Ramos's *Salute to Art History* by a focus upon Roman statues, Ramos slips into the role of Pygmalion, the king of Greek mythology who fell in love with his self-created statue of a beautiful woman. Venus, goddess of love, allows the statue to come alive. In his reinterpretation of the legend, Ramos captures the moment when Galatea is no longer entirely a sculpture, but not yet completely a woman, thus teetering between art and life, (male) creation and the protagonist of a game that she herself autonomously defines. Here as well, the artist is ultimately engaged in a self-ironical examination of his work, which on the one hand is taking shape in accordance with his aesthetic objectives, yet is already on the point of assuming an independent existence and breaking out of the space of the painting.

In Donald Kuspit's opinion, "For Ramos to paint is to sing the praises of beauty while reproaching it." Kuspit claims that like the monstrous Cyclops who was futilely in love with Galatea and for whom the beloved remained as unattainable as for Pygmalion "Ramos unconsciously believes he possesses the beautiful goddess through his fantastic art, but, ironically, the extravagance and intensity of his fantasy compensates for the fact that she is unavailable in reality, and in fact doesn't exist in reality."⁵⁷ With his protagonists of the *Galatea* series, vacillating between representations of a fictional figure and aesthetic inventions disguised as projections of real life, Ramos suggests that the idealization of the female body in both art and in the staged representations of the media always brings forth *statues*, and not *real* women. At the same time, he implies that the latter are no longer willing to maintain their position upon the pedestal that has been ascribed to them. As Claire Breukel has ascertained, "A new female persona has emerged—one that seeks to wield the power of their physique [...] in a way that subverts the old terrain of exploited female and unsettles the traditional dynamics of voyeur and subject/object."⁵⁸ Before this backdrop, the balance of power shifts as well: Venus is getting ready to strike back, and to leap into a reality beyond the images.

Coming Full Circle: The Lost Paintings

Since the 1990s, Ramos's approaches to "art about art"⁵⁹ that run through his entire work from the *Art History Paintings* to the *Transfigurations of Galatea*—and beyond—also include recourses to the artist's earlier ideas of the 1960s, which he has realized in the series *The lost painting of 1965*: a revival of the pin-up beauties posing with consumer items and food products, which in their updated appearance unite past and present eras with a fresh radiance. Ramos's works of the 21st century are defined by reprises of his own themes hailing back to the beginnings of Pop, where female nudes, now even more glamorous and inspired by contemporary media stars, are riding on gigantic Havana cigars, are bedded between the halves of a bun upon a hotdog or lying supine upon a rhubarb pie, or, maximized to the ultimate hybrid, resting on a chocolate divan as a *Sweet Odalisque* (1995) in the seductive erotic pose prefigured by Ingres.

From 1995 onward, Ramos also extended the traditional still life genre with some multi-layered paintings in a contemporary, post-Baroque, three-dimensional trompe l'œil style, replacing the nude model with an unclothed Barbie doll perched in a Martini glass or emerging from a can of coffee: a (self-)ironical gesture, which according to Kuspit is linked to Ramos's realization "that beauty is a composite."⁶⁰ The artist also created a small group of sculptures, for which he translated painted motifs into a concrete spatial



The Transfiguration of Galatea #3, 2000



Sweet Odalisque, 1995



Still Life, 1995



Sheena, 2015

form, among these *Martini Miss*, *Chiquita Banana* (both: 2008), and *Heidi Heinz* (2009). In revisiting the product-pin-up-girl confections and keyhole portraits of his early career, Ramos appears to have come full circle: in 2014, half a century after his first experiments with cartoon images, he rediscovered the subjects with which he once embarked into the world of Pop paintings, launching a new, multi-part series revolving around *Super Girl*, *Sheena*, and the other heroes and heroines of his youth.

In his paintings, which today he no longer conceives exclusively in preliminary drawings and watercolor sketches on paper, but also with the digital support of computer technology, Ramos continues to draw from the never-ceasing source of the media images of our contemporary times. As he explains, "It all has to do with the media, whether drawing upon mass media or just some kind of an ocean that exists in the history of art."⁶¹ In their metamorphoses in the California sunshine, his heroines, who ultimately all go back to *Wonder Woman*, the early figure imbued with magical powers of his beginnings as an artist—and going back further in time—to the archetypal embodiment of male desire, Venus, continue to reappear in different guises. As Honey Trueman has emphasized, in this process even the "Playboy aesthetic," which transforms "a real form, the nude female body" into an "ideal"⁶² undergoes a plethora of modifications.

In Kuspit's view "as much a readymade as any of Duchamp's readymades,"⁶³ the female nude, which constitutes the main theme of Ramos's work, is "a socially sanctioned daydream,"⁶⁴ and thus a fantasy construct. Yet this construct is rooted in the reality of the images, which, in turn, spring from real life that again is affected by the media-based, reality-generating potential of images. In this sense, the figurations of femininity, which the artist mirrors and refracts in his works, keep up with the changing times, and accordingly undergo transformations, even if they remain consistent in their core as projections of desire. "Contemporary visual language is far more exposing than hiding behind the traditions of portrait painting that are already deemed 'acceptable' or 'safe,'" as Breukel claims. "Instead, Mel Ramos' media-inspired 'pop' visualizations of women are unashamed and bold [...]."⁶⁵

In Ramos's "carnavalesque world,"⁶⁶ hierarchies between 'high' and 'low' are playfully transcended, while goddesses are brought down to earth and average women are elevated to the status of goddesses. "They are in fact the embodiment and personification of popularity. They symbolize the dominance—indeed, tyrannical rule—of popularity. They are popular goddesses, at once sacred and profane, immortal and commonplace."⁶⁷ With their contradictions, however, these goddesses are not merely "a wishful popular illusion," as Kuspit sums up Ramos's "dream girl."⁶⁸ By decisively confronting the various pictorial spheres and representations connected to these in tension-charged post-surreal juxtapositions in his compositions, Ramos not least points to the fact that our perception of the

world is per se already informed and shaped by the indirect reality of media images. As Robin Skelton notes, Ramos renders "his dialogues to us in such a way as to both imitate and undermine the hedonistic fantasies of our culture."⁶⁹ The subversive energy of Ramos's reflections and reinterpretations of the images of our media age and the sources from which these have sprung forth lies precisely in this dual strategy: in the refractions that the artist builds into these and in the disruptions that these inherently contain.

The bold achievement of Ramos, whose work according to Klaus Honnef "is artistically and aesthetically somewhere between the distinct spheres of consumer culture and art, both of which it simultaneously undermines and affirms,"⁷⁰ lies in a dissolution or even, in Honnef's view, reversal of the dividing lines that separate the genres in hierarchical categories. In this sense, as he claims, in Ramos's work "the very opposite of an ennoblement of the trivial occurs: what actually happens is a subversive trivialization of high art, or, more precisely, of the hegemonic art of the museum world, which has in fact already been trivialized by being reproduced thousands of times in books and on post-cards." Thus, Ramos might accordingly be seen as "undermining the false idealization of art."⁷¹ May Robert Rosenblum perceive Ramos as a precursor of "later excursions into the forbidden territory of erotic kitsch,"⁷² carried to the extreme by the New York artist Jeff Koons (*1955) in the early 1990s in the post-Pop exaltation of the banal and artificial in the context of Koons's hardcore project *Made in Heaven*, we are in fact dealing with two different aesthetic concepts.

Ramos's sun-drenched Elysium where a relaxed California Venus blissfully rules together with her sisters over tamed products and animals through the ages does not, as far as the eye can see, harbor any treacherous pitfalls: in this harmony of essentially heterogeneous elements individual and collective fantasies, supply and demand are in perfect balance. Koons's neo-Rococo *Heaven* of the 1990s is a comparatively excessive and melodramatic Garden of Eden, where the artist together with (ex-)wife and porn star Cicciolina acts out various sexual practices, which are captured in sculptures, highly detailed photographs, and finally also in a series of paintings. As Koons purports, the sublime and the profane are utterly compatible—his 'Heaven' has room for anybody and everything. Ramos would not challenge this claim. He as well unites phenomena from different spheres, and conjoins them in the iconographic space of the reproduction, placing these, as Elizabeth Claridge has emphasized in her introduction to the first major monograph on the artist's works published in 1975, on a level where various art forms—the academic, the sophisticated as well as the tawdry or profane—share the same status, requesting the viewer to expand their perceptive approach.⁷³

In this sense, deliberately integrating the trivial up to elements of kitsch in a *natural* manner in his works, Ramos is clearly not an advocate of an elitist credo of aesthetic



Galatea #10, 2014



Tiger Girl, 2015

purity. Yet he does not do so with the ostentatious craftiness of Koons, behind whose ultra-polished surfaces the abyss of a vast void lurks. The hyperrealist paintings of the New York artist Richard Phillips (*1962), a further successor in the field of erotic representation, runs contrary to Ramos's approach as well. Although Phillips also draws from media sources with, in his case, a specific focus upon soft porn, fashion, and lifestyle magazines of the 1960s and '70s, his stylized high-gloss depictions ultimately address a corrosion of physical beauty, a „wasted beauty,"⁷⁴ which is diametrically opposed to Ramos's vital, buoyant Venus figures. Ramos neither wishes to preach nor to shock. He does not even conceive of himself as a painter of eroticism, but sees himself merely as an observer who presents visual phenomena of his time, reflected in the media and in art history. "Eroticism? I've heard that term used a lot," Ramos has noted, "but I don't think the paintings are about eroticism, and I don't think they're erotic paintings. I don't think they're that narrow. I think they have to do with a whole social idea that's perpetuated and nurtured. The paintings simply focus on that social condition, they don't necessarily confirm or negate it."⁷⁵

And yet Mel Ramos's paintings are certainly not neutral, which also applies to the subject matter that they convey. When Ramos transfers the 'vulgar' readymade of the pin-up girl from the media into his paintings in the 1960s, then he simultaneously elevates it to the Olympian heights of art and, more importantly still, retrieves it from the anonymity of insurmountable distance, giving the representation of collective fantasies a personal face.⁷⁶ Through their both sensual and precise renditions in his paintings his figures convey a voluptuous vitality without repudiating the absurdity and artificiality of the construct that they represent.⁷⁷ In their double codification, Ramos's nude paintings, in which the past, the present, and the future are conflated in an interplay of various art (hi-)stories, allude to the difference between art and life, while at the same time resolving this very difference. By giving both famous and lesser-known, much-circulated and private, everyday-life portraits of women equal space in the realm of his paintings, the artist turns all protagonists of his works into stars. Ramos's tributes to female beauty and the beauty of femininity allow us to realize that we *invariably* perceive the world and reality through the filter of their media representations. This is what the artist reveals in his pictures that spring forth from pictures, while drawing attention to the power of seduction that continues to fuel the pictorial representations of art and of life.

Notes

1—Mel Ramos, quoted after: Donald Kuspit (with Louis K. Meisel), *Mel Ramos: Pop Art Fantasies. The Complete Paintings* (New York, 2004), p. 27.—2—Mel Ramos, quoted after: “All of my work sums up the fact that I really love women.” Conversation between Mel Ramos and Belinda Grace Gardner in Düsseldorf, Germany (April 10, 2002), in: Thomas Levy (ed.), *Mel Ramos. Heroines, Goddesses, Beauty Queens* (Bielefeld, 2002), p. 209.—3—Robert Rosenblum, *Mel Ramos. Pop Art Images*, Germ./Eng./French (Cologne, 1997), p. 6.—4—Joachim Leisegang, “Tatort San Francisco,” in: *die waage* 3, Vol. 18, 1979, p. 119. [Author’s transl.]—5—Ramos in a conversation with Gardner (see note 2), p. 173.—6—*Ibid.*—7—Cf. Harvey L. Jones, *Mel Ramos. Paintings 1959–1977*, exhib. cat., The Oakland Museum: 1977 (Oakland, California, 1977), p. 8.—8—Cf. Suzi Gablik, “Introduction,” in John Russell; Suzi Gablik (eds.), *Pop Art Redefined* (London, 1969), p. 18.—9—Cf. Lawrence Alloway, “The Arts and the Mass Media,” *Architectural Design*, Feb. 1958, p. 84 f., quoted after: http://www.warholstars.org/arts_mass-media_lawrence_alloway.html (8. August 2016). Alloway is considered the inventor of the term ‘Pop art’, although in his essay he in fact makes a distinction between “the fine arts” that in his view “are a repository of time-binding values” and the “mass arts,” which are able to react immediately to “a rapid rate of change.” In 1963, Alloway curated one of the first exhibitions of art that made reference to pop and media culture: *Six Painters and the Object* at the Guggenheim Museum, New York, of which Robert Rauschenberg, Jim Dine, Jasper Johns, and Roy Lichtenstein were participants.—10—Gablik 1969, p. 20.—11—Cf. Boris Groys, *Über das Neue. Versuch einer Kulturökonomie* (Munich/Vienna, 1992), p. 78. [Author’s transl.]—12—The exhibition in Los Angeles was an extended version of the exhibition *Six Painters and the Object* that Alloway curated in New York, and was dedicated to throwing a light on young West Coast (Pop) art that incorporated sources from the media.—13—Roy Lichtenstein in an interview with the author, first published in German [author’s transl.] in the weekly journal *Hamburger Rundschau*, No. 10, March 2, 1995, reprinted under the title: “Brechung des Banalen. Gegenständlicher Vorwand für abstrakte Malerei, Pop-Künstler Roy Lichtenstein im Gespräch mit Belinda Grace Gardner,” in Belinda Grace Gardner (ed.): *Im Augenblick die Gegenwart. Zeitgenössische Kunst in den Deichtorhallen Hamburg* (Hamburg, 1998), p. 124.—14—Andy Warhol, quoted after: Jonathan Keats, Heroic Portraits, in: Scott A. Shields; Jonathan Keats; Diana L. Daniels, *Mel Ramos. 50 Years of Superheroes, Nudes, and other Pop Delights*, Modernism Inc., San Francisco (ed.), exhib. cat., Crocker Art Museum, Sacramento, California: 2012 (San Francisco, 2012), p. 25.—15—Ramos in a conversation with Gardner (see note 2), p. 178.—16—*Ibid.*, p. 176.—17—*Ibid.*, p. 178.—18—Rosenblum 1997, p. 6.—19—Mel Ramos, in: “Talking with Mel Ramos, Carl Belz in a conversation with Mel Ramos, California, Dec. 1979,” quoted after Carl Belz, *Mel Ramos – A Twenty Year Survey*, exhib. cat., Rose Art Museum, Brandeis University, Waltham, Massachusetts: 1980 (Waltham, Mass. 1980), p. 20. Here, Ramos explicitly speaks about the influences of Surrealism on aesthetic methods that he employs in his paintings.—20—Daniel J. Schreiber, “California Dreamin’,” in Otto Letze (ed.), *Mel Ramos. 50 Years of Pop Art*, Engl. transl. by Geoffrey Garrison, exhib. cat., Kunsthalle Tübingen et al.: 2010 (Ostfildern, 2010), p. 41.—21—*Ibid.*—22—*Ibid.*, p. 43.—23—Cf. Paul Moorehouse, “Overt, Covert, and Imaginary. The Iconography of the Pop Art Portrait,” in Paul Moorehouse (ed.), *Pop Art Portraits*, exhib. cat., National Portrait Gallery, London et al.: 2007–2008 (London, 2007), p. 98.—24—Cf. *ibid.*, p. 101. Here Moorehouse emphasizes that in his *American Nudes* Wesselmann stylizes the figure into an anonymous object, thus evoking “the Great American Dream of ubiquitous mass availability, a world of objects [...]”—25—Cf. *ibid.*, p. 100.—26—Thomas Albright, “Ramos Found an Obvious Gap In Pop—And Filled It,” in: *S.F. Sunday Examiner & Chronicle*, Oct. 2, 1977, p. 40.—27—Ramos in a conversation with Gardner (see note 2), p. 202.—28—Ramos, quoted after Kuspit 2004, p. 27.—29—Scott A. Shields, “Distinctly Californian,” in: Ramos 2012 (see note 14), p. 9.—30—Richard Keller Simon: *Trash Culture. Popular Culture and the Great Tradition*, Berkeley, Los Angeles, und London, 1999, p. 115.—31—Kuspit, p. 24 f.—32—*Ibid.*, p. 24.—33—In his series *Fashion Paintings*, Ramos embarked on a unique experiment with assemblage-like pictorial compositions. Here, he combined female figures (portraits of his wife Leta) with geometrically abstract garments in trompe l’œil style, which were appliquéd onto the canvas as an additional picture plane, extending the painting beyond the frame.—34—Kuspit 2004, p. 24.—35—In his conversation with the author in 2002 in Düsseldorf, Mel Ramos emphasized his love for animals and his engagement for the protection of endangered birds that resonates in this series. Cf. Ramos 2002 (see note 2), p. 202.—36—The main work of the French-American ornithologist and painter John James Audubon (1785–1851), *The Birds of America*, with illustrations of a wide spectrum of native birds of the United States was first published as a series between 1827 and 1838 in Edinburgh and London.—37—Cf. Diana L. Daniels: “An Affluent American Beauty. Understanding Mel Ramos’s New Nude,” in: Ramos 2012 (see note 14), p. 44.—38—Cf. on the artist’s specific use of color in the background composition as a means of enhancement in his paintings, Ramos in a conversation with Gardner (see note 2), p. 204.—39—Cf. Kuspit 2004, p. 131.—40—Ramos in a conversation with Gardner (see note 2), p. 216.—41—Cf. Lautréamont [Isidore-Lucien Ducasse], *Maldoror. Les Chants de Maldoror*, Engl. transl. Guy Wernham (New York, 1943), p. 263.—42—Robin Skelton: “The Art of Mel Ramos,” in: *Art International*, Vol. XIII, March 20, Lugano 1969, p. 44 (first published in the *The Malahat Review*, October 1968, pp. 60–64).—43—With his painting *Naissance de Vénus (The Birth of Venus)* of 1863 (oil on canvas, 51 ¼ x 88 ½ in., Musée d’Orsay, Paris) Alexandre Cabanel created a great stir at the Paris Salon of the same year. Napoleon III acquired the work

for his private collection. A copy of the painting, which Cabanel produced in 1875 for the American banker John Wolfe (oil on canvas, 41 ¾ x 71 ½ in.), is located in the collection of the Metropolitan Museum of Art in New York.—44—Édouard Manet’s *Olympia* of 1863 (oil on canvas, 51 ½ x 74 ¾ in., Musée d’Orsay, Paris) unleashed one of the greatest scandals of art history when it was presented at the Paris Salon in 1865.—45—Cf. Honey Truewoman: Realism in Drag, in: *Arts Magazine*, New York, February 1974, p. 44.—46—*Ibid.*, p. 45.—47—*Ibid.*—48—Ramos in a conversation with Gardner (see note 2), p. 219.—49—Rosenblum 1997, p. 16.—50—Walter Guadagnini, *Mel Ramos*, exhib. cat., Ital./Engl./Germ., Palazzina dei Giardini, Modena, et al.: 1999 (Modena, 1999), p. 22.—51—Schreiber, in: Ramos 2010 (see note 20), p. 50 f.—52—*Ibid.*, p. 44.—53—Klaus Honnef, “Girls, Candies, and Art: The World of Mel Ramos,” in: Ramos 2010 (see note 20), p. 60.—54—Cf. Mel Ramos, The title of the exhibition is „The unfinished paintings” and „The lost paintings of 1965,” in: *Mel Ramos. Neue Arbeiten*, exhib. cat., Engl./Germ., LEVY Galerie et al.: 1996–1997 (Hamburg, 1996), p. 8.—55—Guadagnini 1999, p. 23.—56—Kuspit 2004, p. 30.—57—*Ibid.*, p. 30 f.—58—Claire Breukel, “A Woman’s Embrace: Mel Ramos,” in: Ernst Hilger gallery (ed.), *Mel Ramos. New Prints, Catalogue raisonné of original prints*, Engl./Germ. (Vienna, 2013), p. 7.—59—Kuspit 2004, p. 30.—60—*Ibid.*, p. 22.—61—Ramos in a conversation with Gardner (see note 2), p. 216.—62—Cf. Truewoman 1974, p. 45.—63—Kuspit 2004, p. 29.—64—*Ibid.*, p. 18.—65—Breukel, in: Ramos 2013 (see note 58), p. 8.—66—Kuspit 2004, p. 20.—67—*Ibid.*, p. 18.—68—*Ibid.*—69—Skelton 1969, p. 44.—70—Honnef, in: Ramos 2010 (see note 20), p. 70.—71—*Ibid.*, p. 68.—72—Cf. Rosenblum 1997, p. 20.—73—Cf. Elizabeth Claridge, *Mel Ramos* (first published: London, 1975), here based upon the German edition (Darmstadt, 1975), p. 16.—74—Richard Phillips, in: Cedar Pasori, “‘Art Is Our First Language’. Richard Phillips Discusses His New Exhibition at Dallas Contemporary,” in: *Complex*, March 20, 2014, under: <http://www.gagosian.com/artists/richard-phillips/artist-press> (Aug. 12, 2016).—75—Ramos in a conversation with Belz (see note 19), p. 20.—76—Cf. Moorhouse 2007, p. 101. In connection with Ramos’s “use of covert portraits,” Moorhouse points out here that in his adaptations of images derived from *Playboy* or advertising the artist “personalized the figure,” while rendering “a fantastic juxtaposition within the bounds of reality.”—77—Cf. Kuspit 2004, p. 15.

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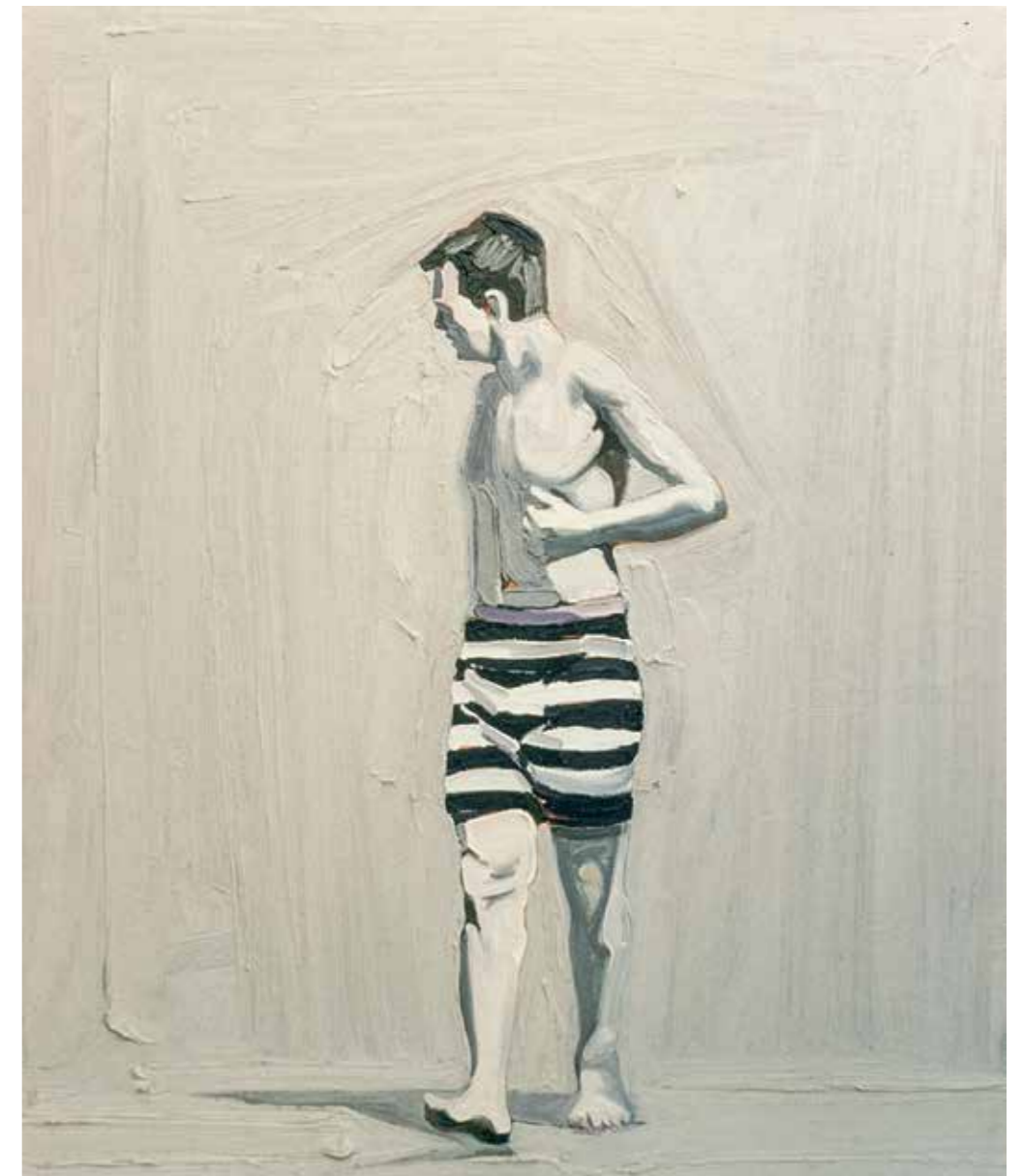
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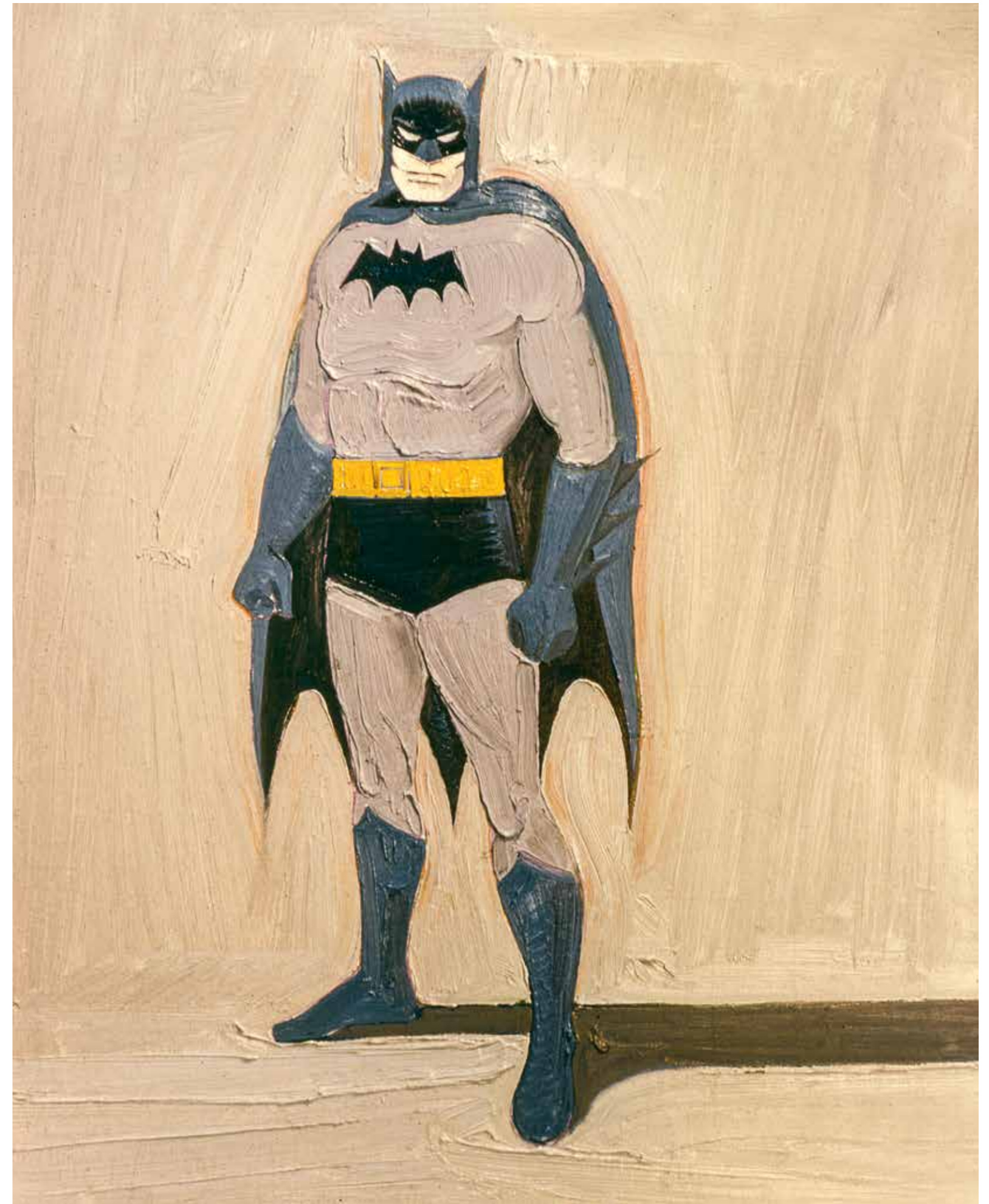
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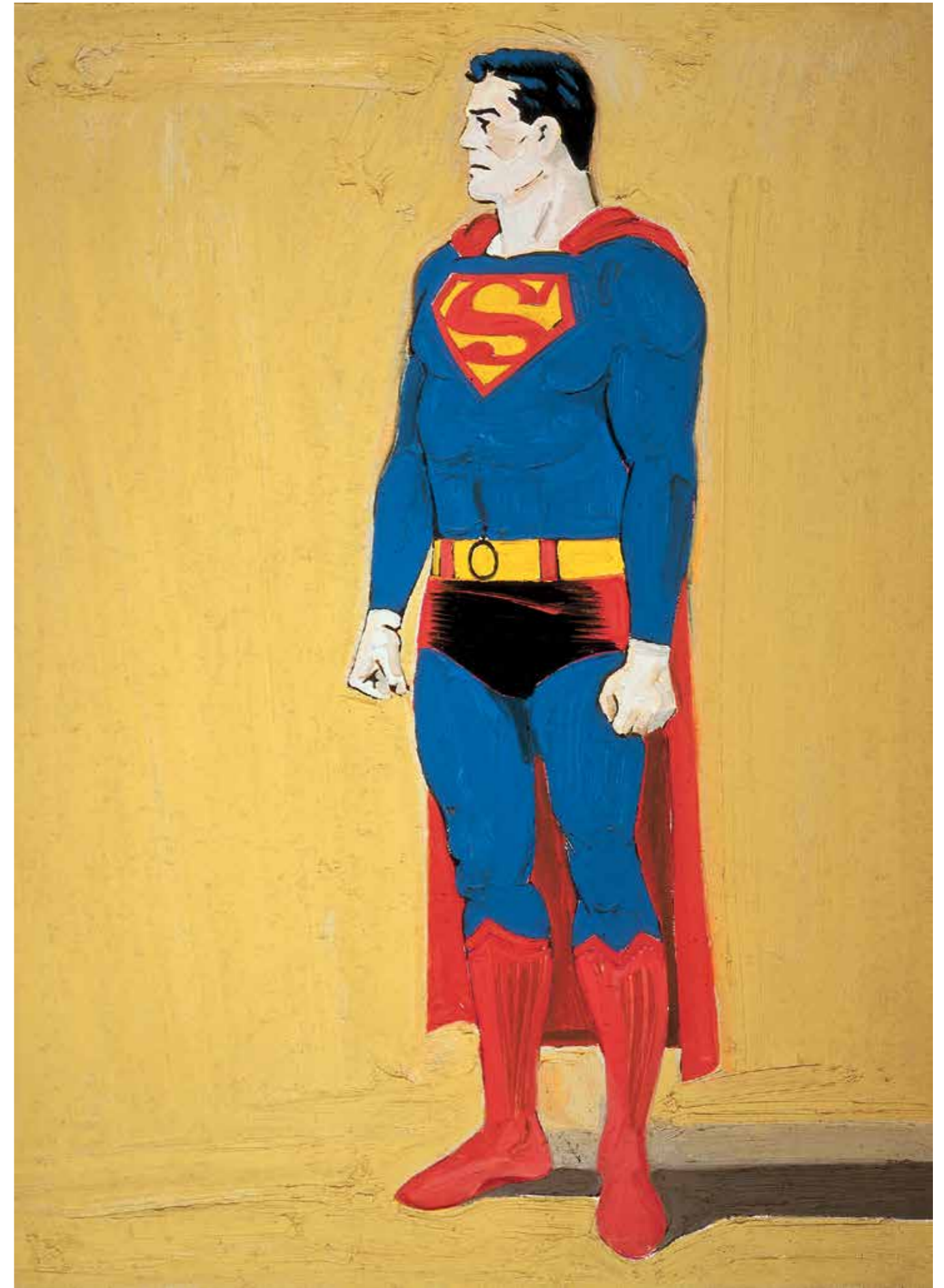
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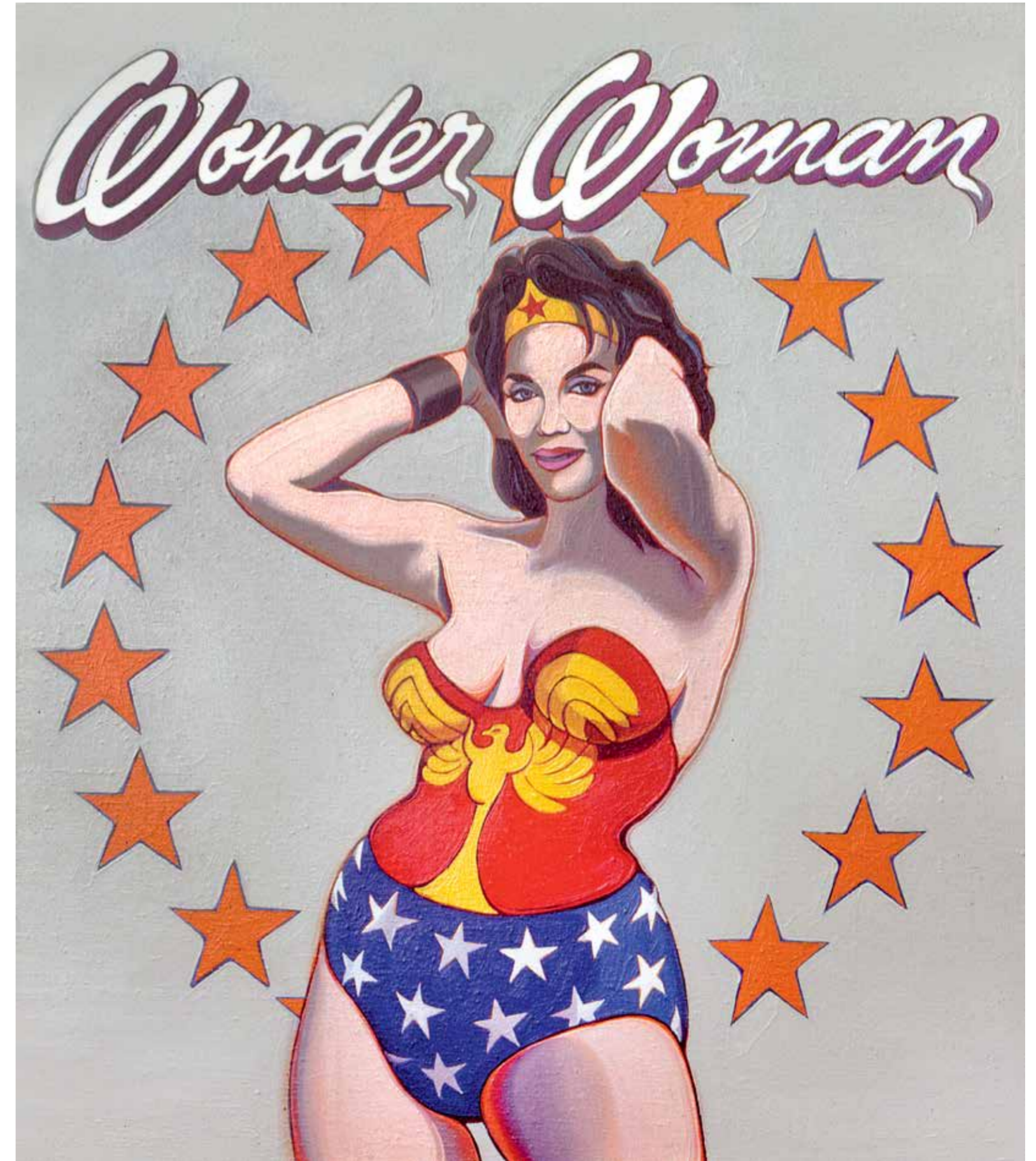
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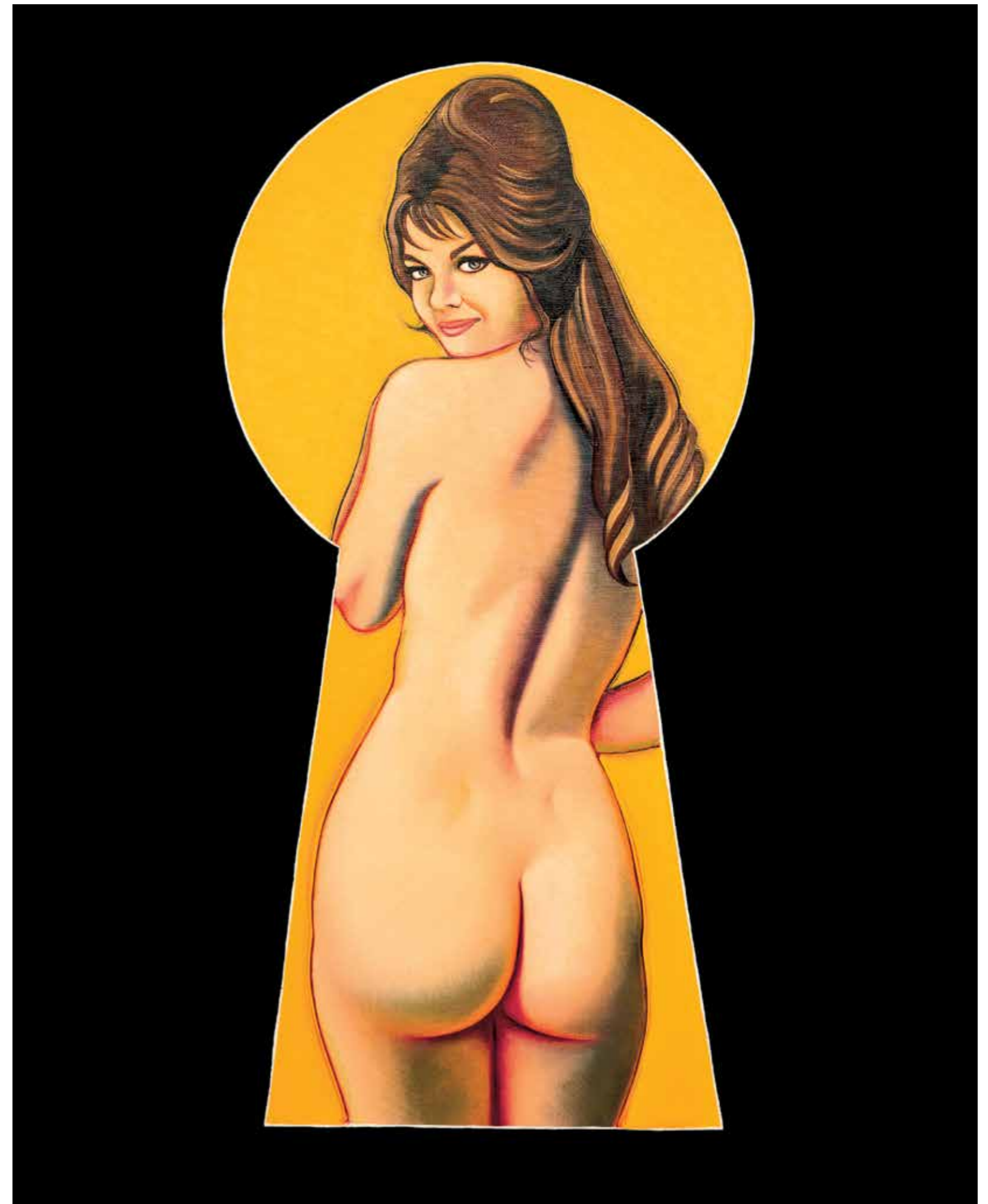






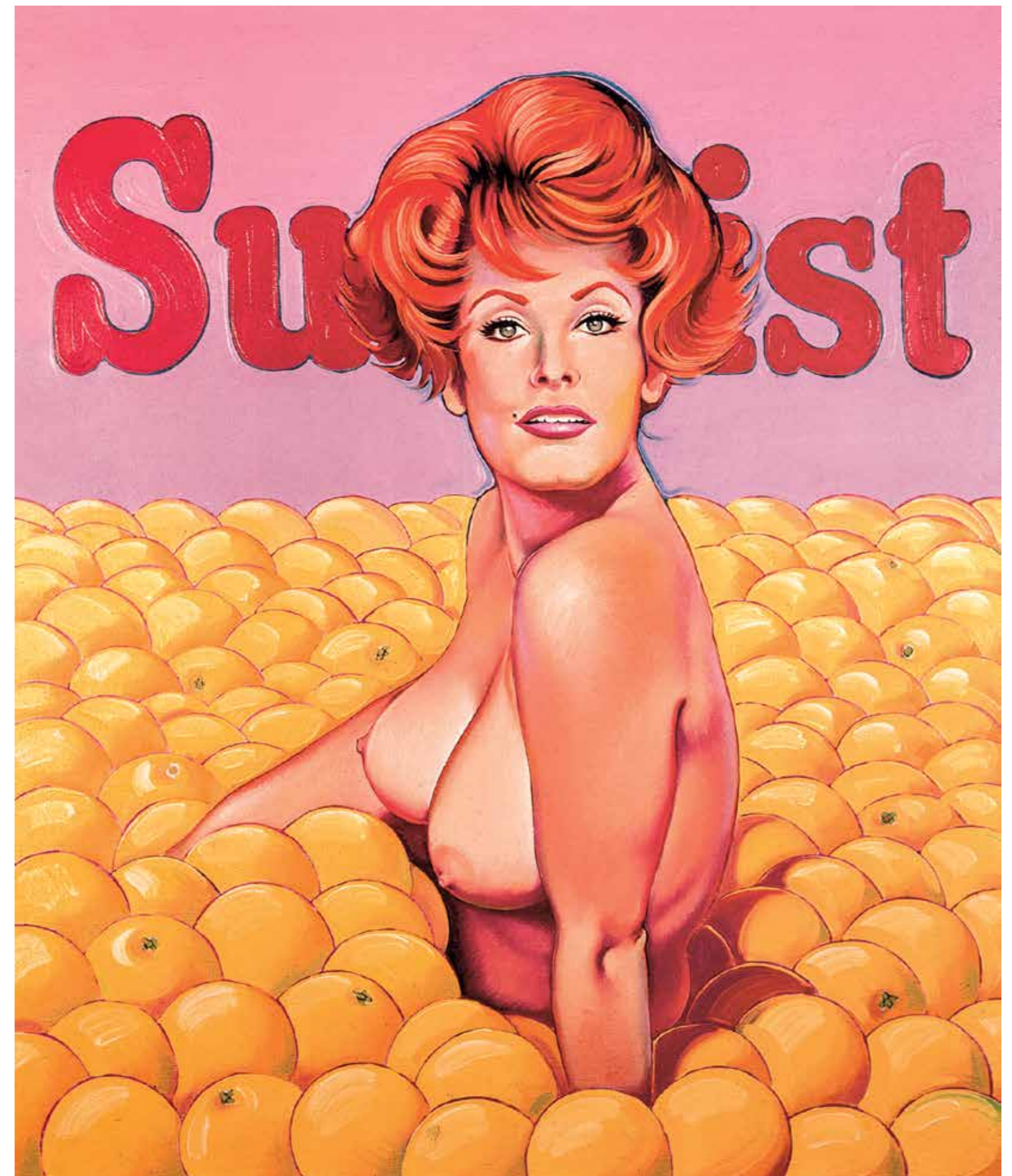


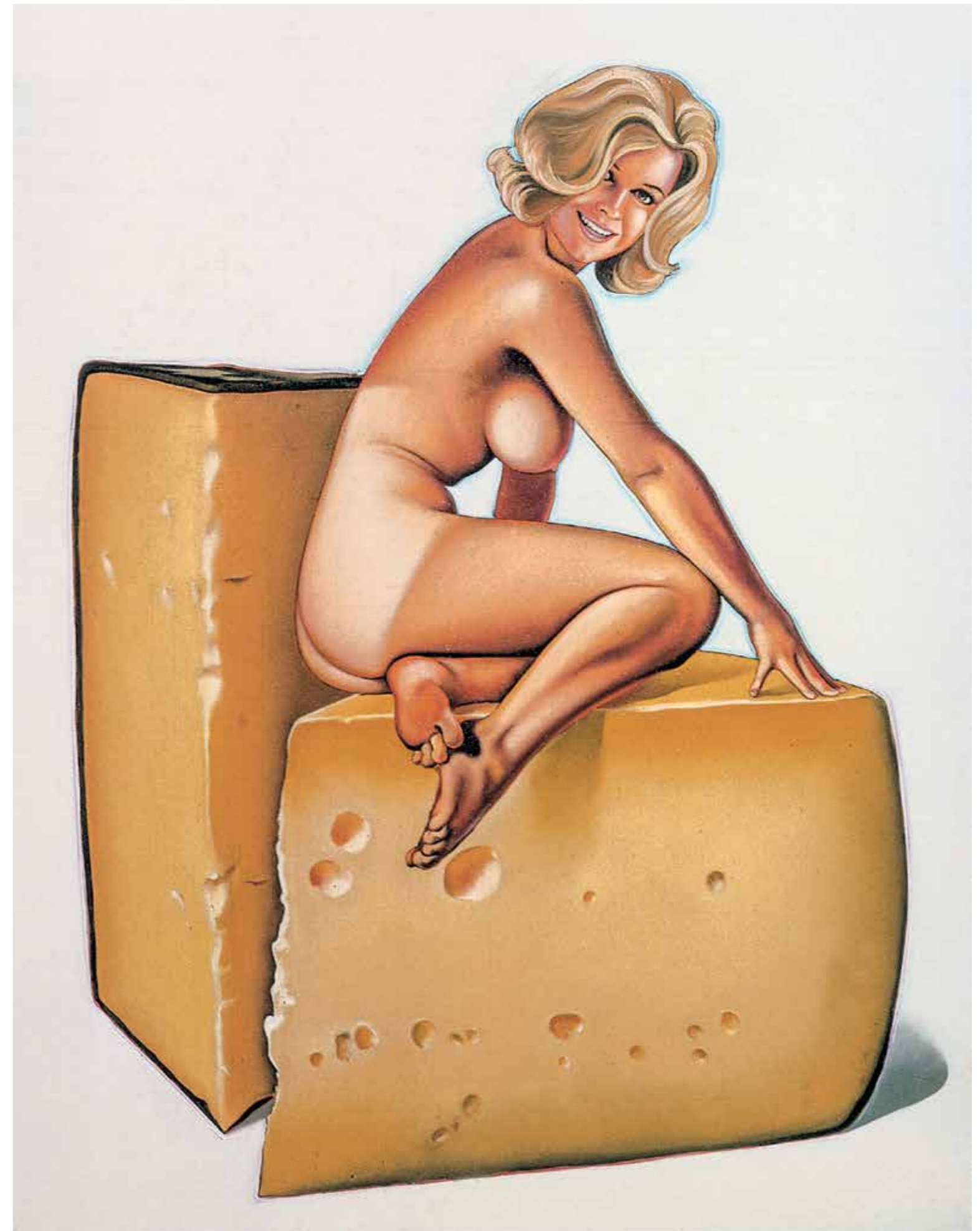






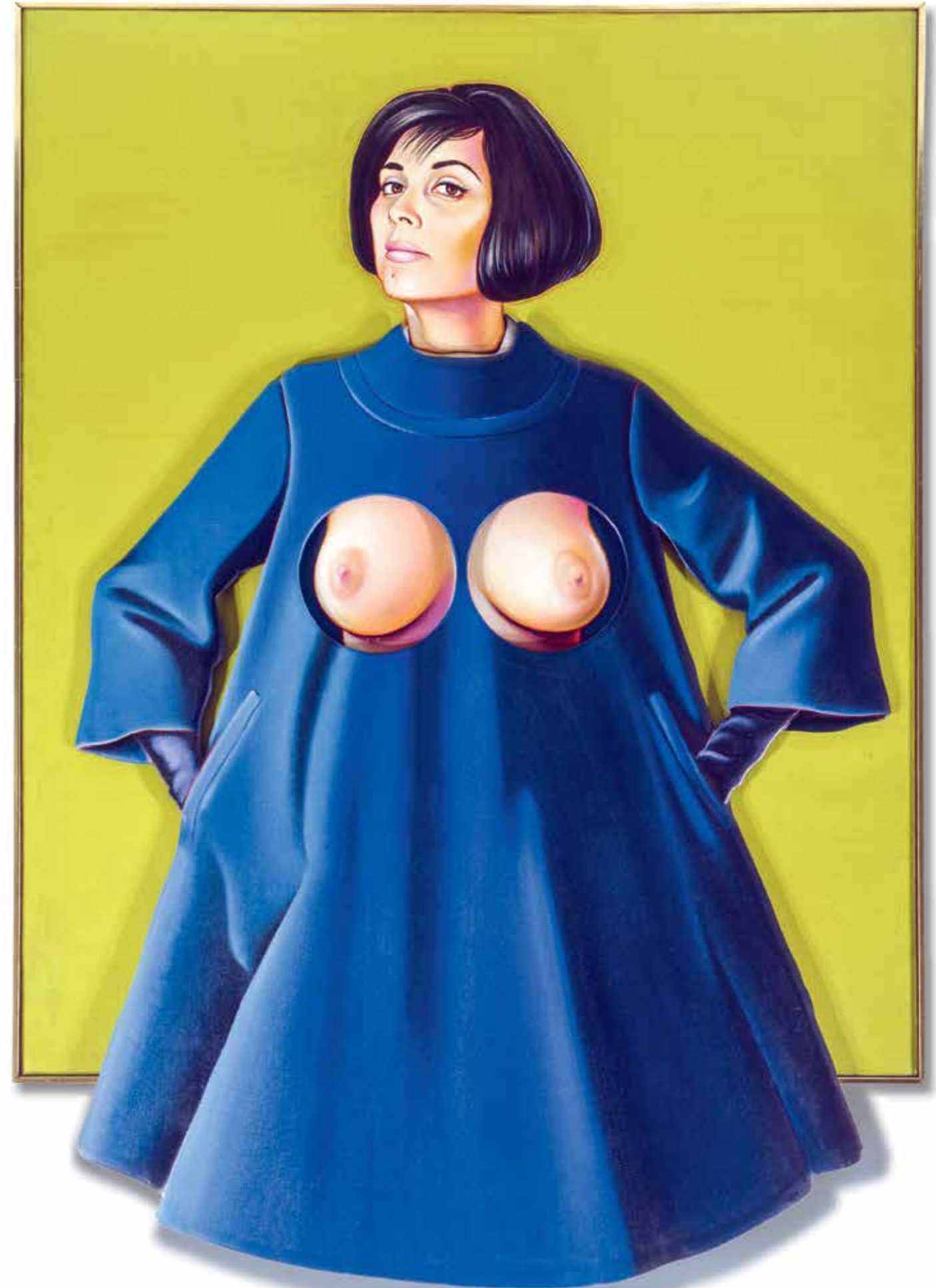










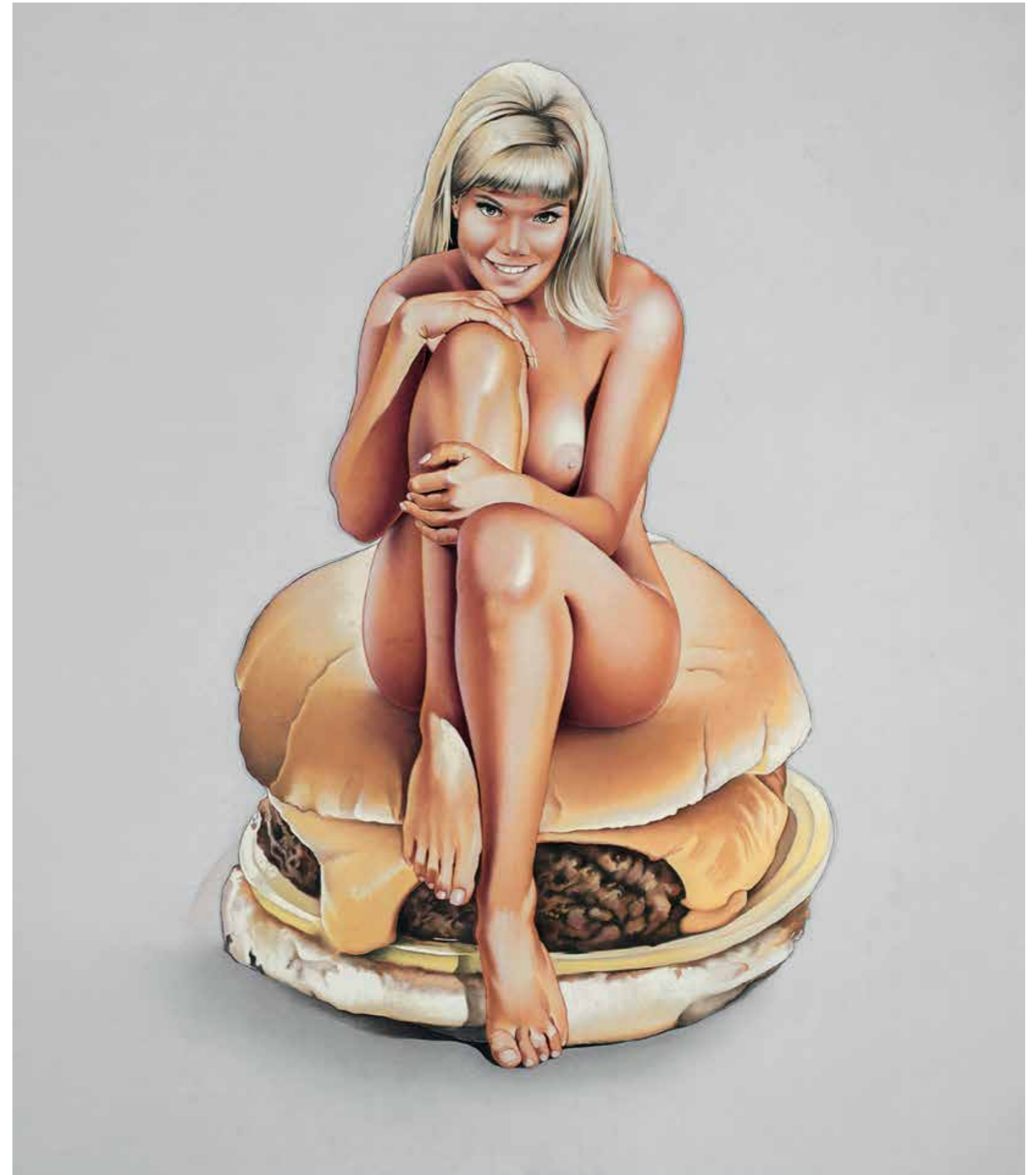










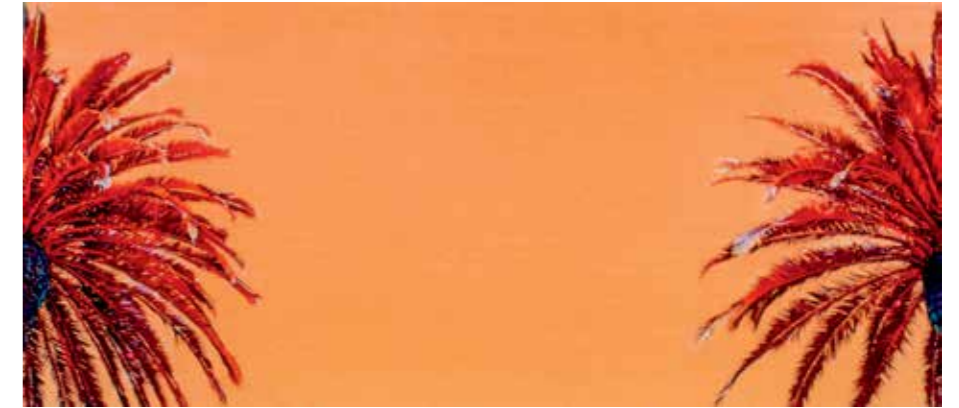


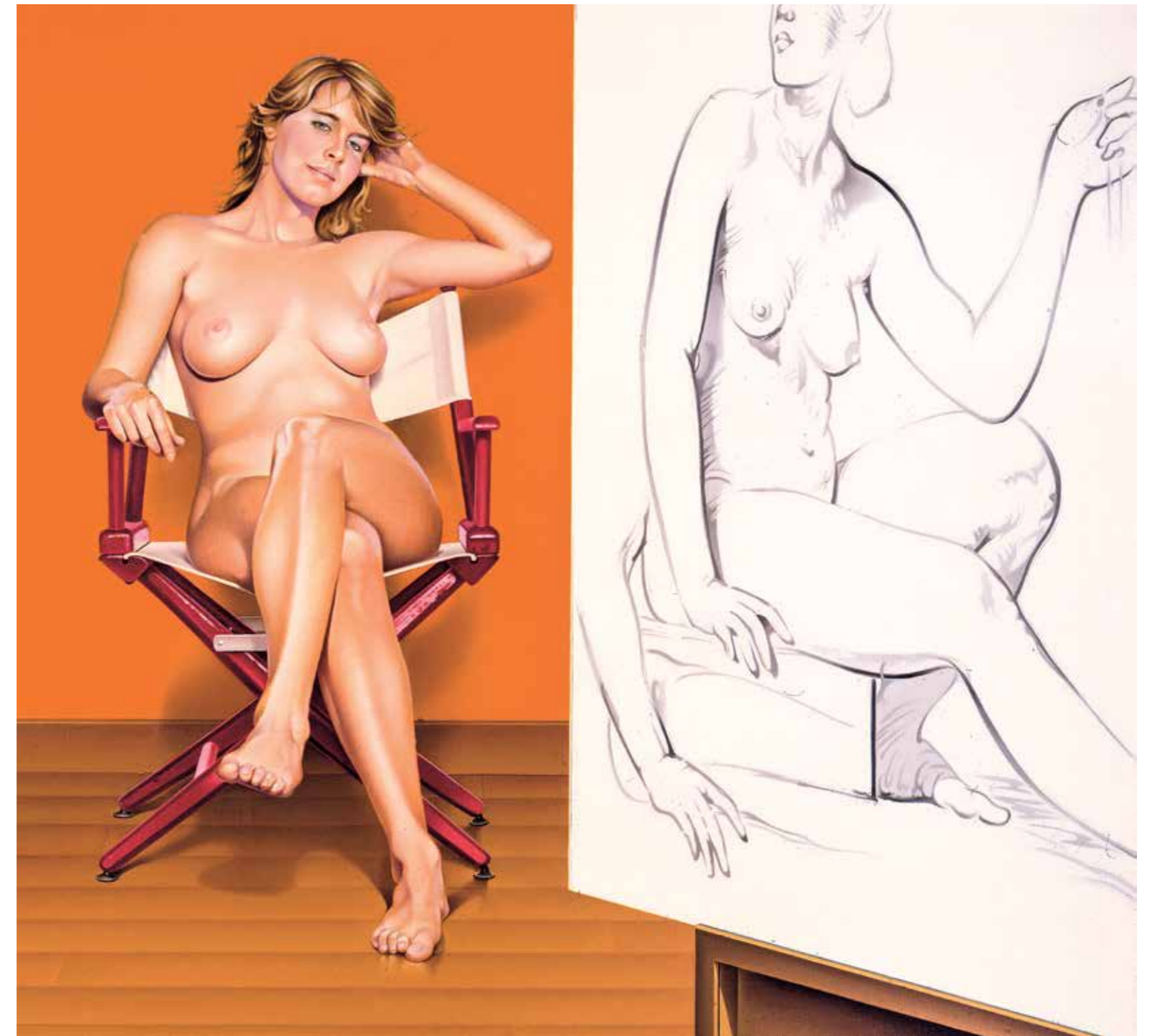




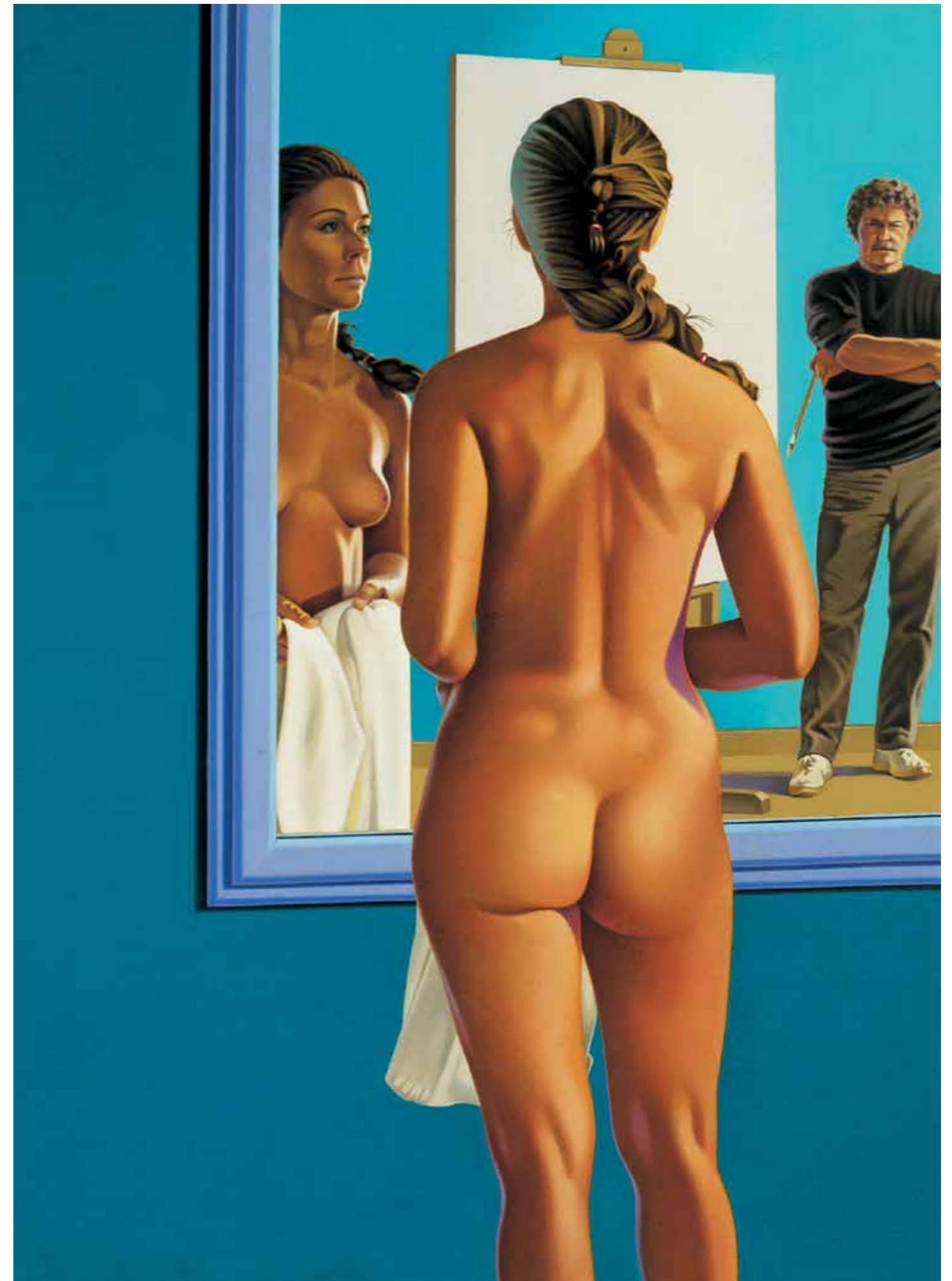












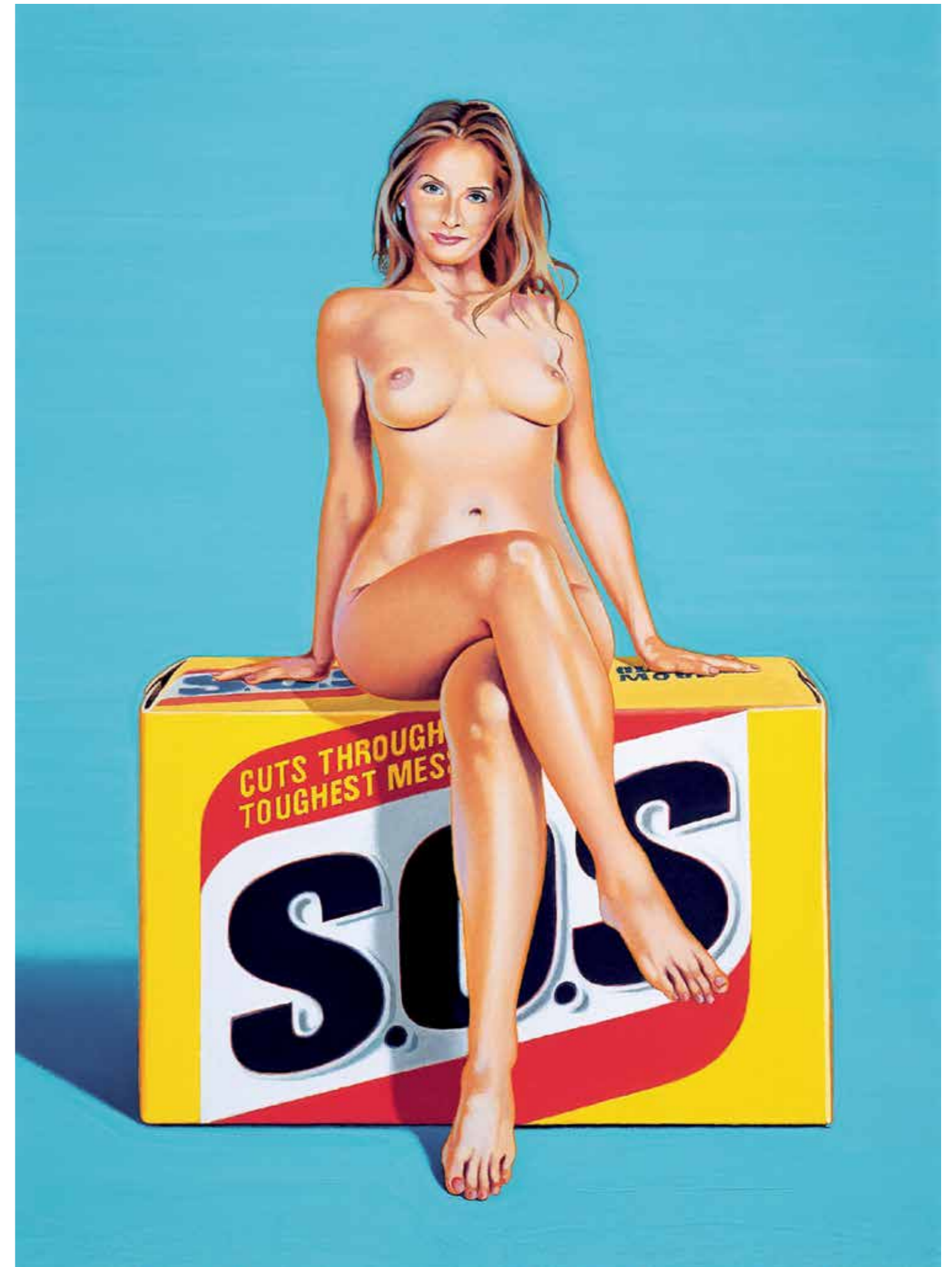


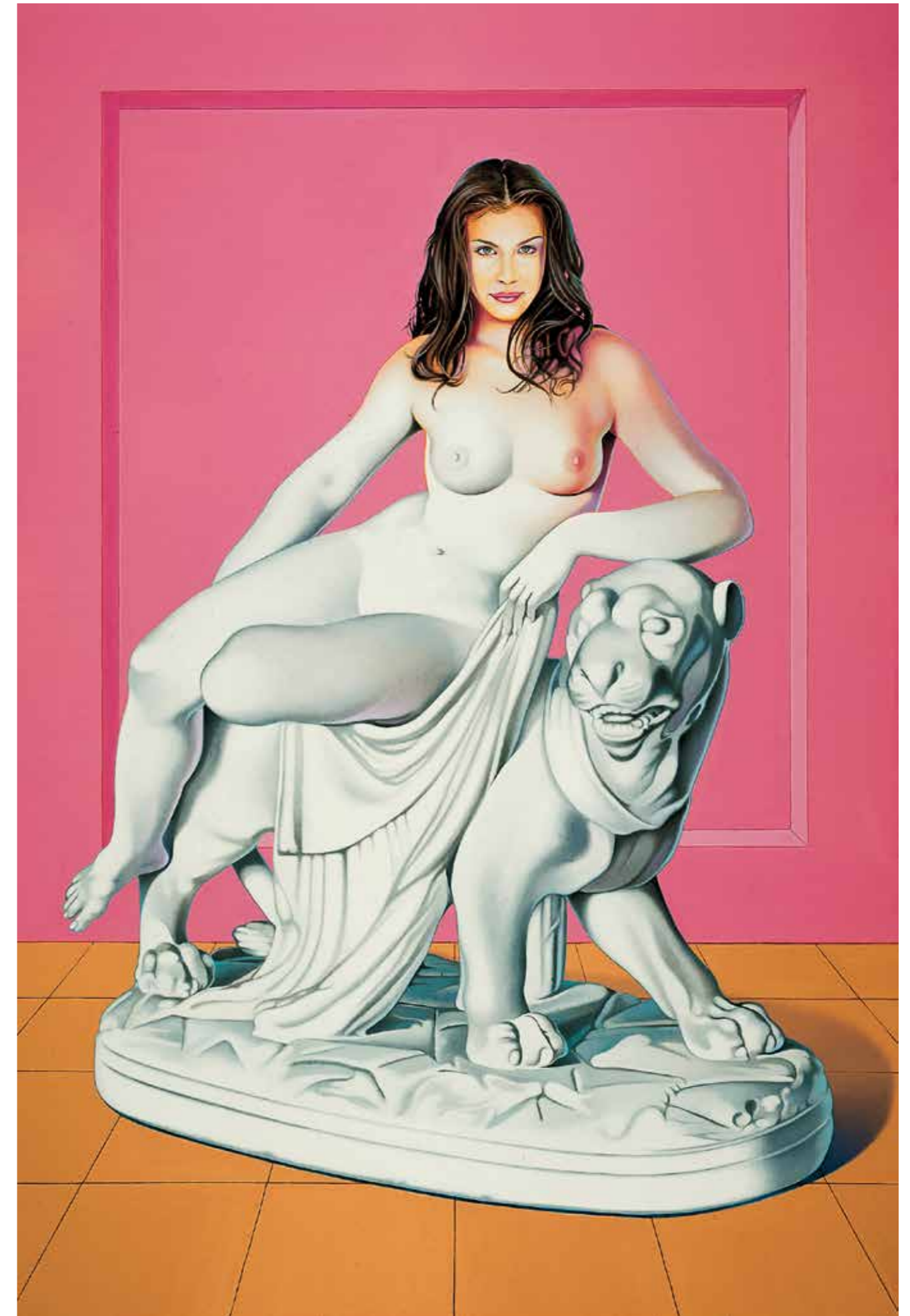


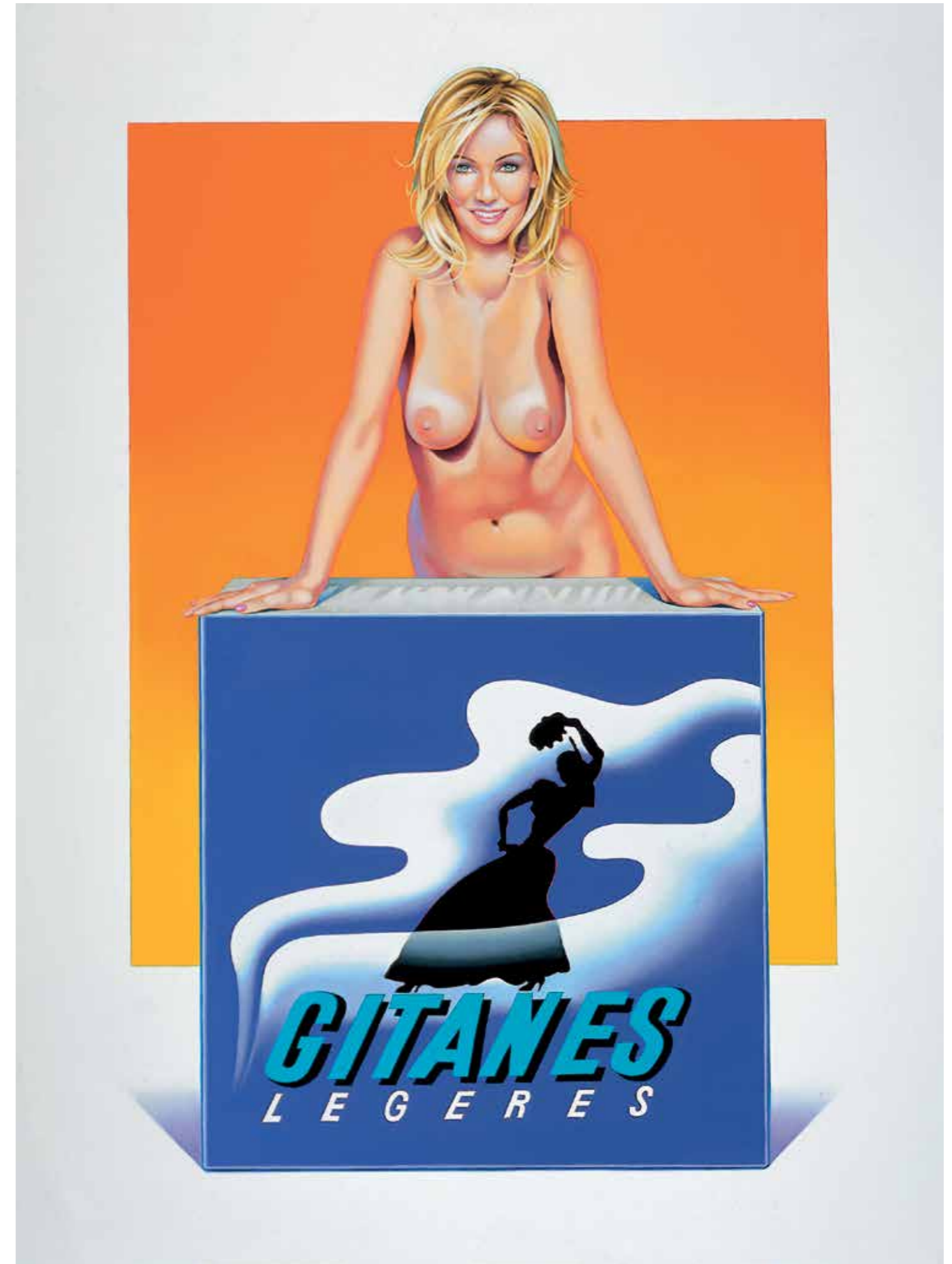








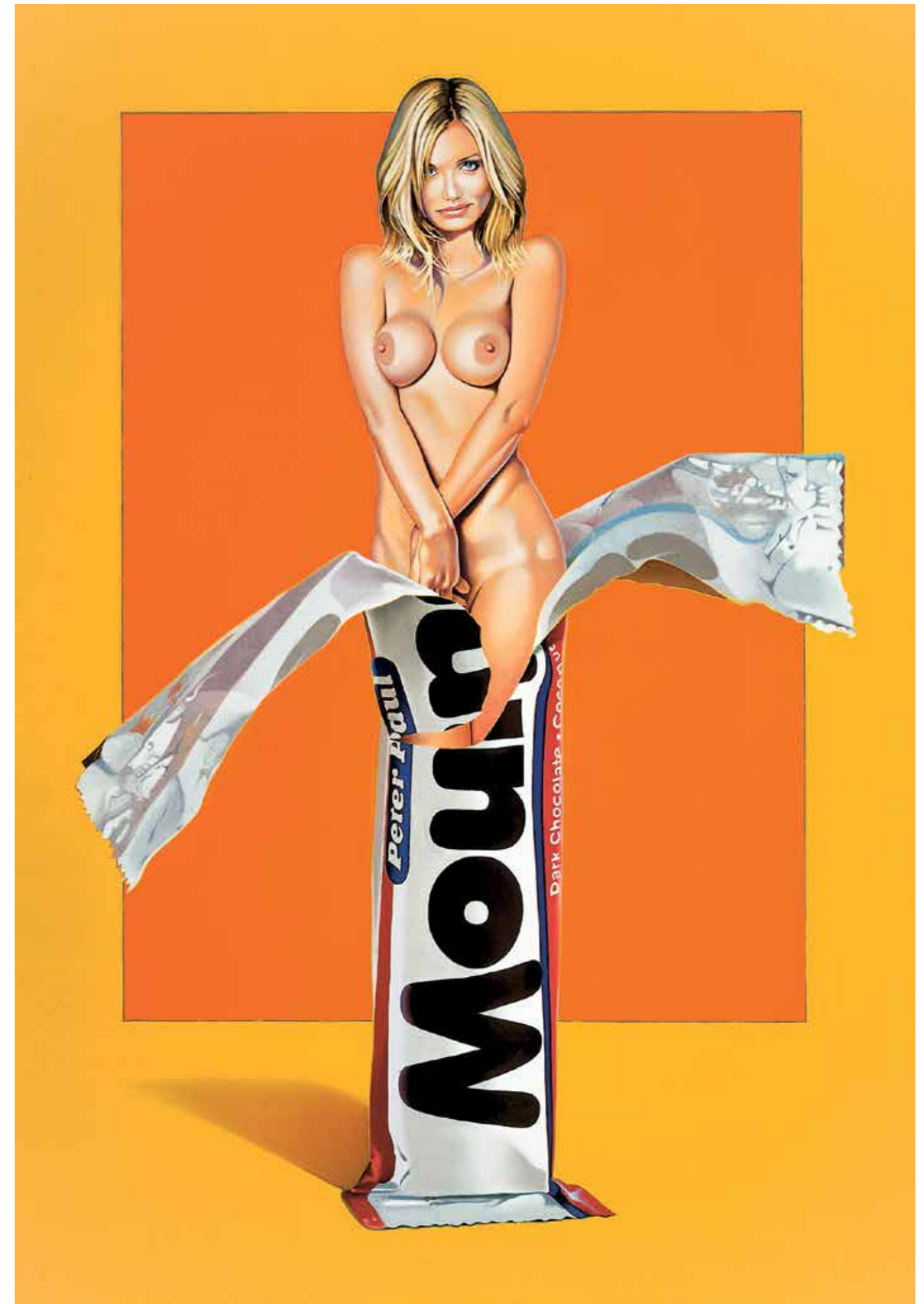










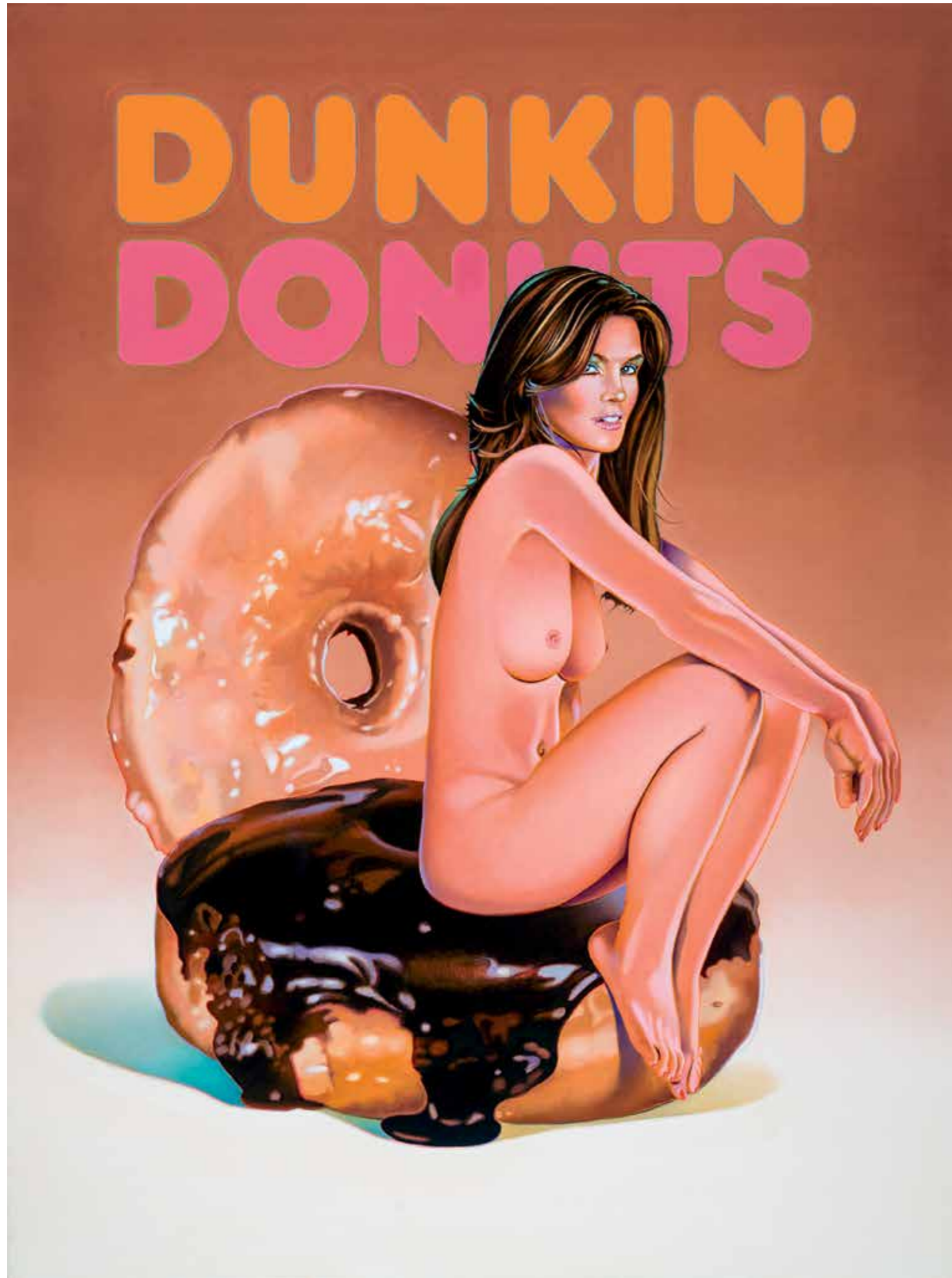






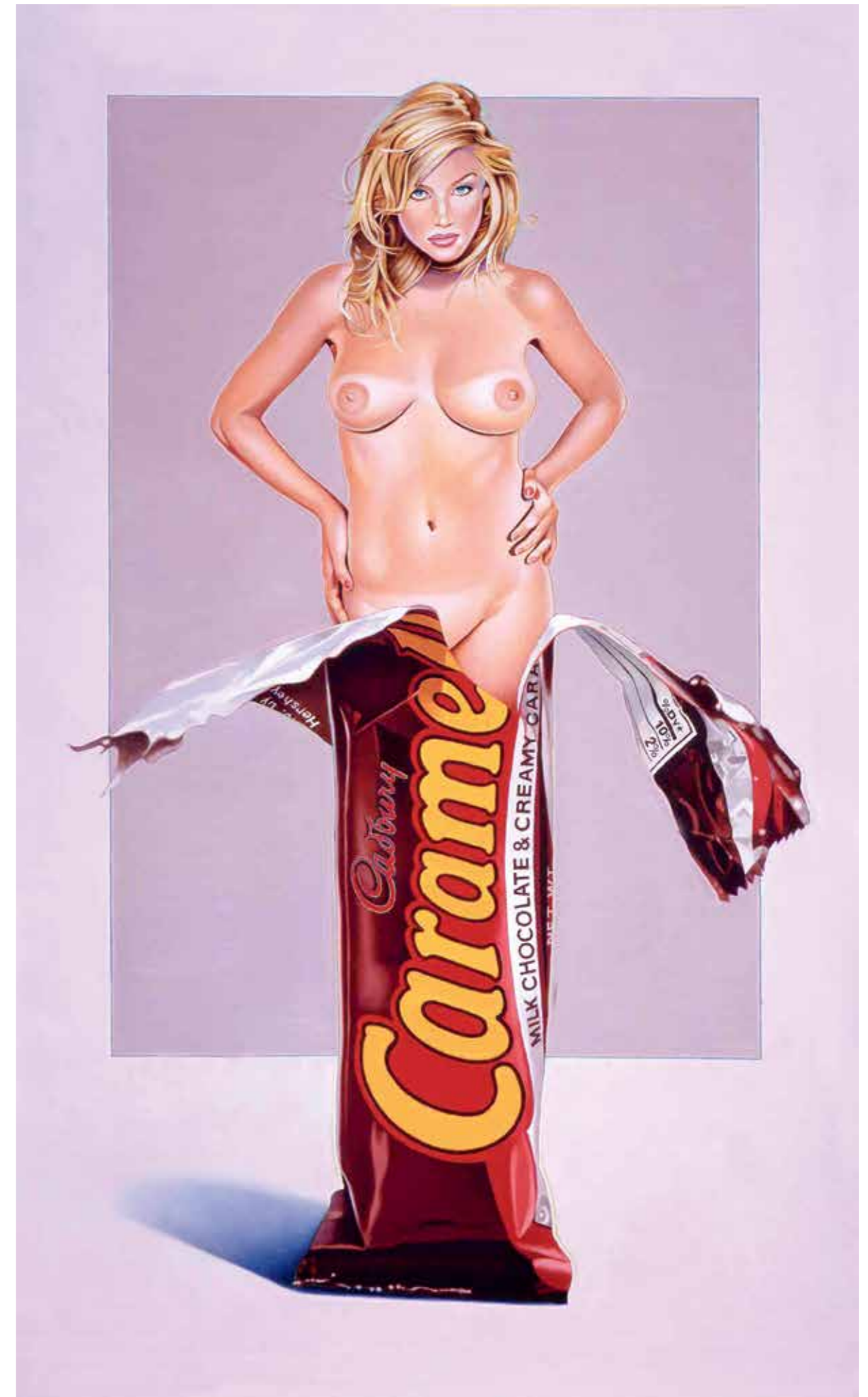




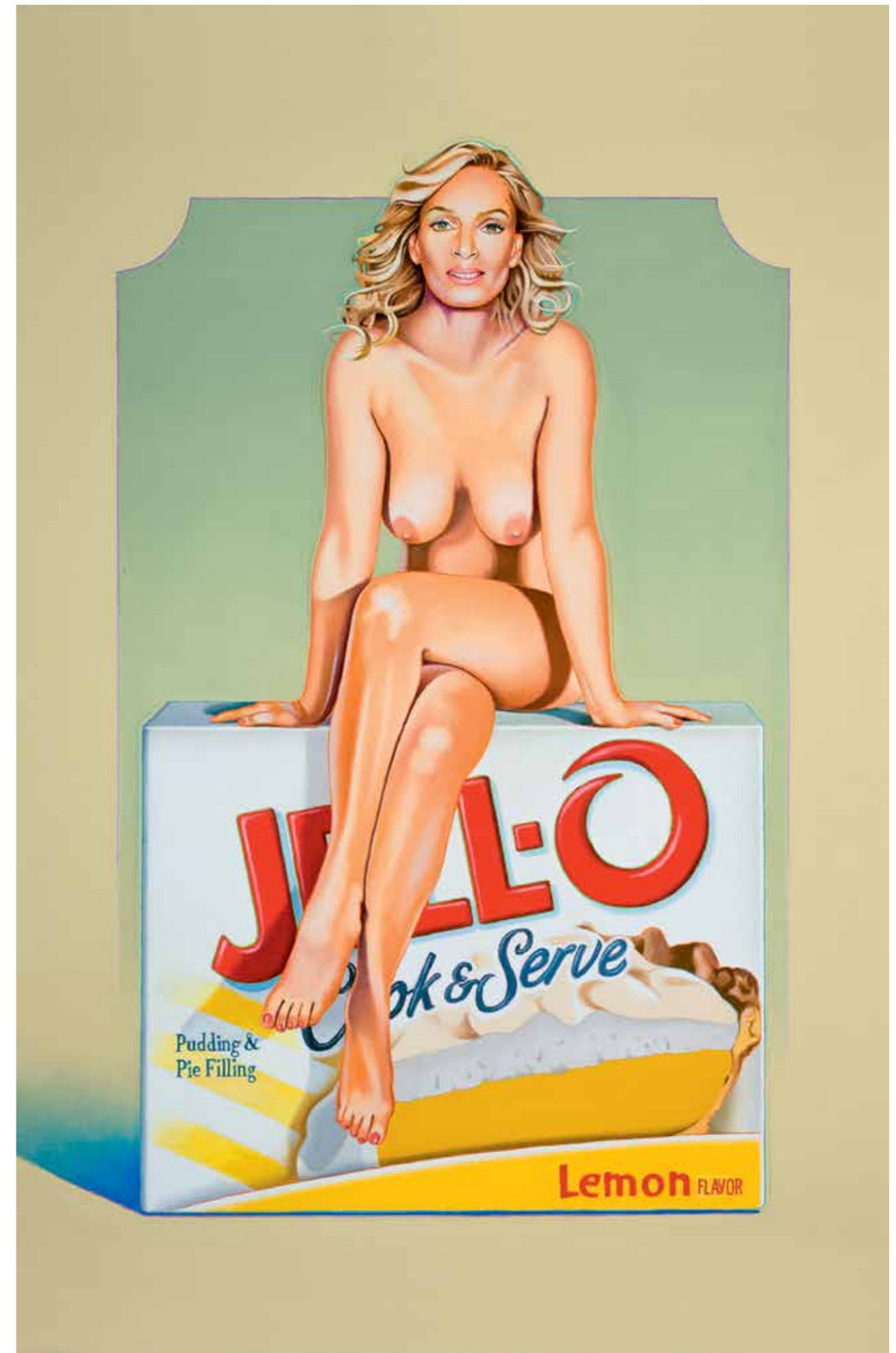










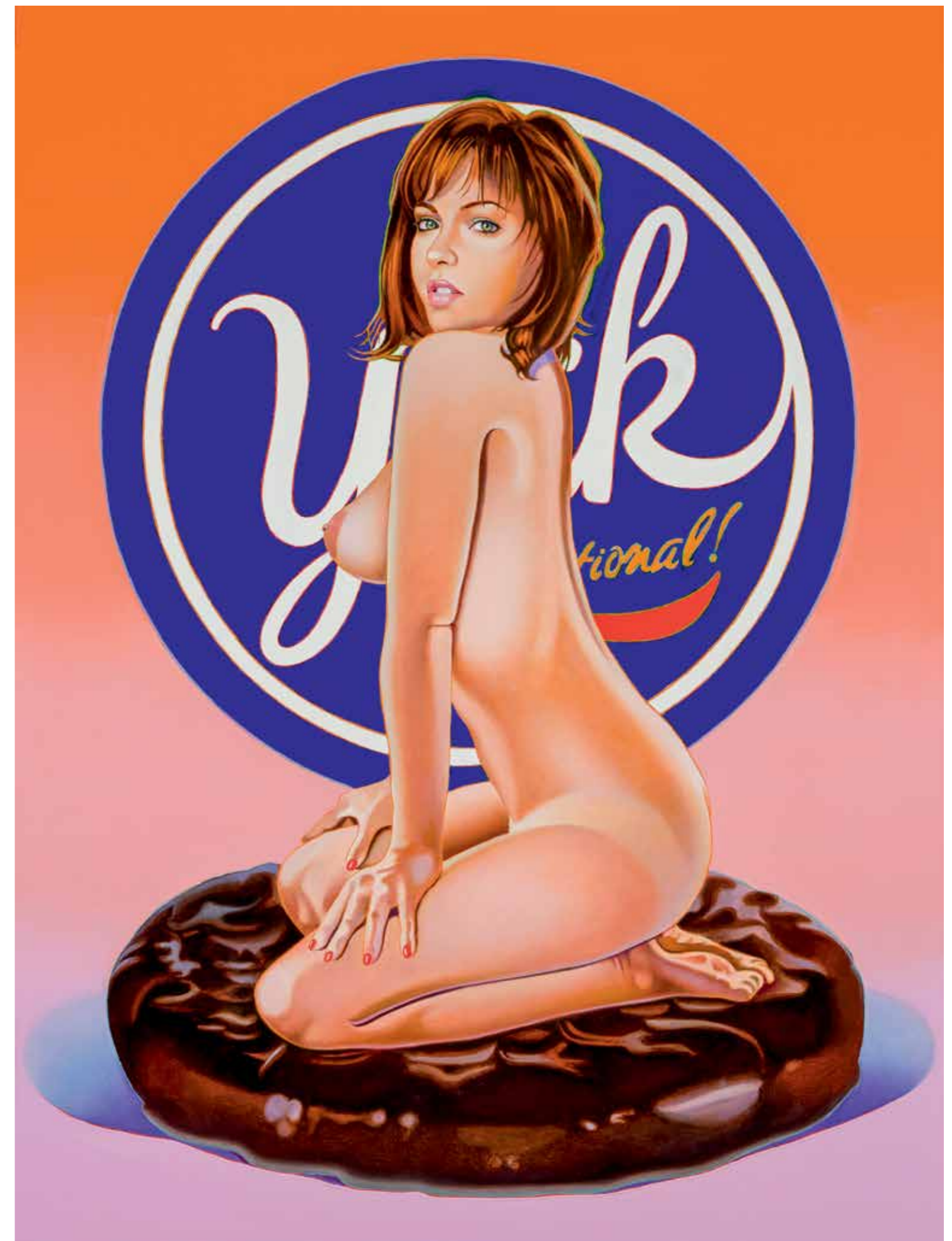






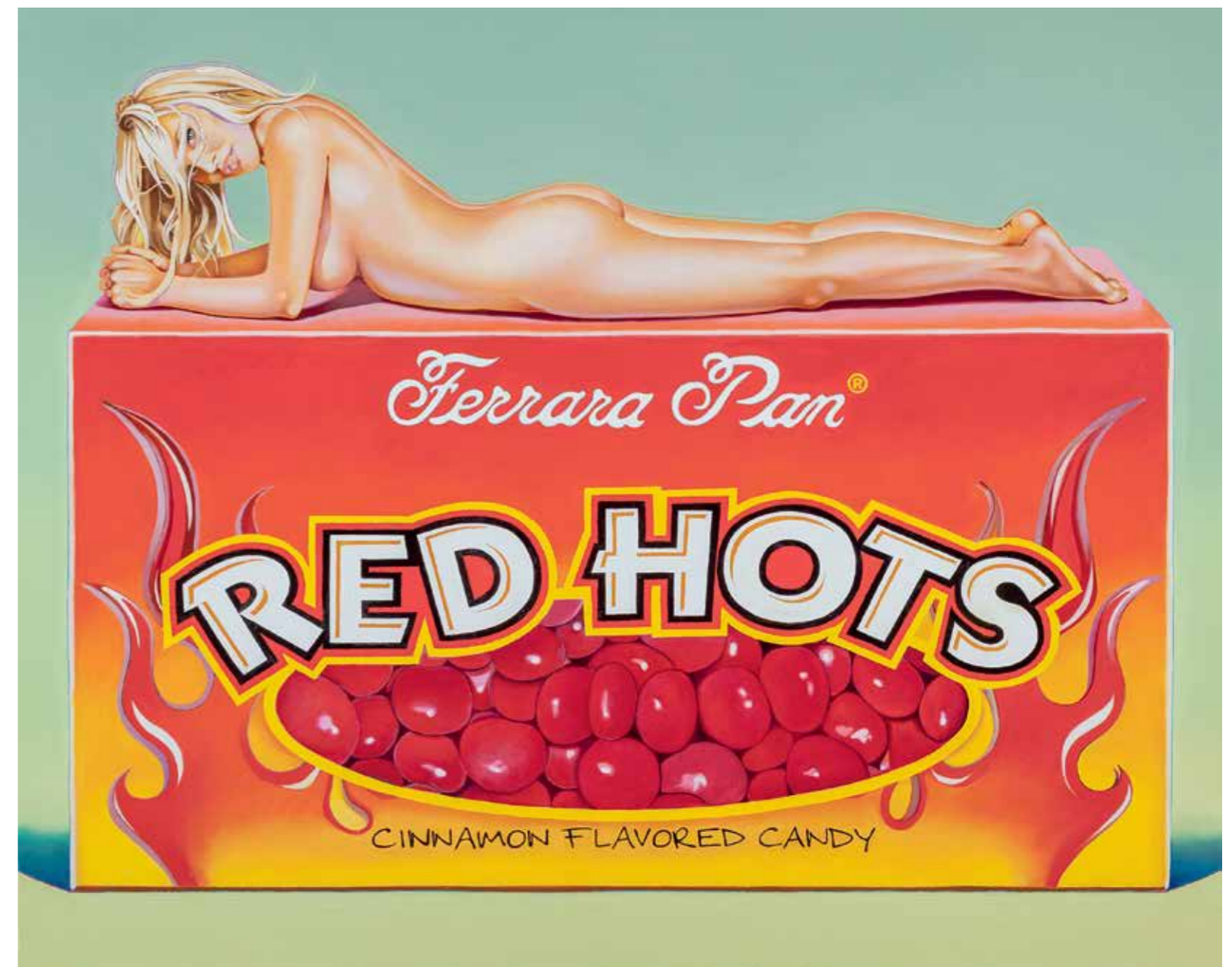




















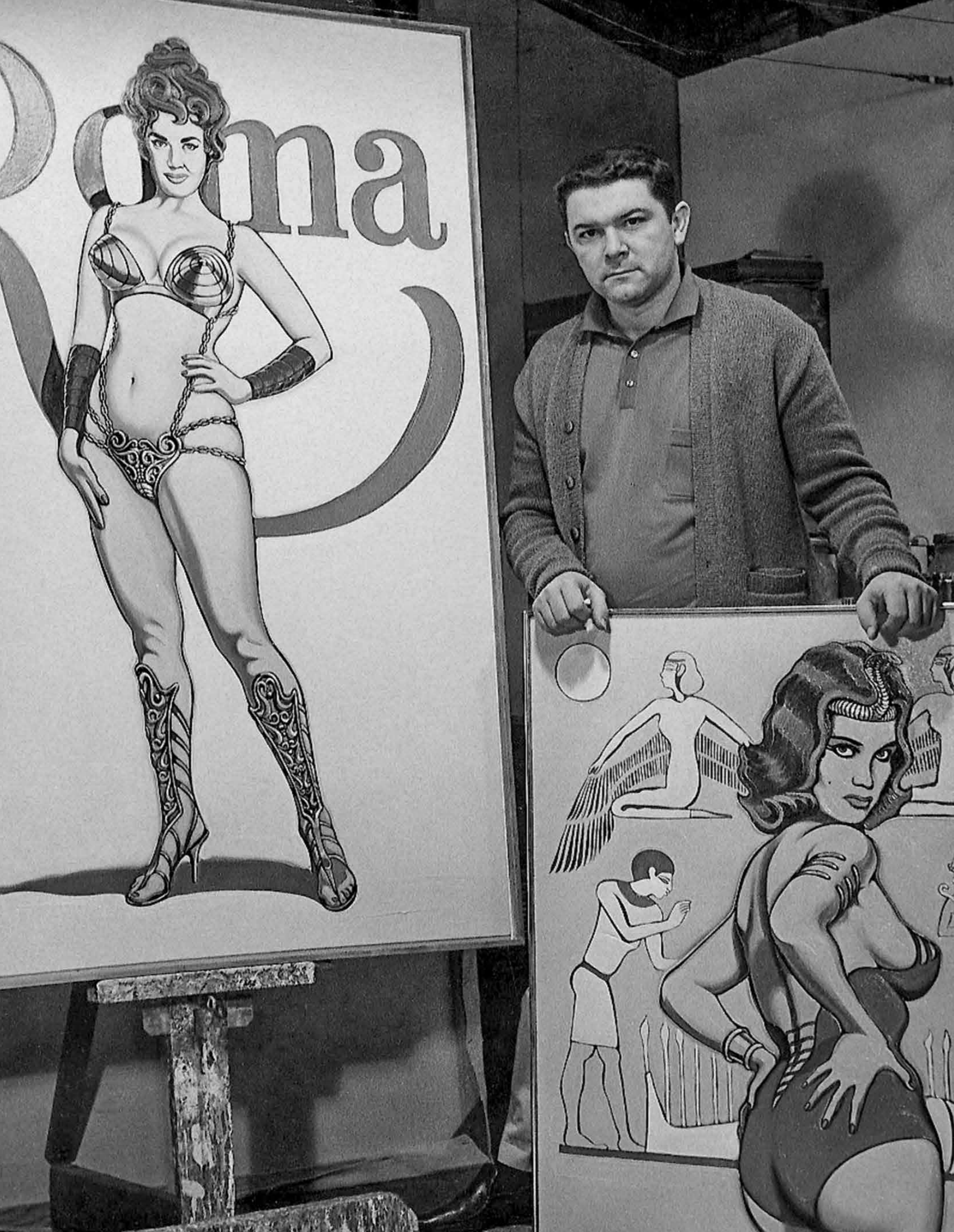


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Mel in front of his works
*Roma-Empress of the
 Ancient World* and *The
 Nile Queen* in his studio,
 Sacramento, 1963

1953 | 1956

53-1 ***Transfiguration of Femininity***

Oil on canvas
 30 × 40 in.
 (Destroyed)



55-1 ***Old Portuguese Totem Pole***

Oil on canvas, mounted on wood
 20 × 26 in.
 Private Collection, Sacramento, CA, USA



56-1 ***Fat Lady***

Oil on canvas
 16 × 18 in.
 Private Collection



56-2 ***Portuguese Totem Pole***

Oil on canvas mounted on wood
 42 × 28 in.
 Leta and Mel Ramos Family Collection





57-1 **Abstract Expressionist Painting**
Oil on canvas
32 × 34 in.
Private Collection



57-2 **Abstract Expressionist Painting #2**
Oil on canvas
30 × 40 in.
Private Collection



57-3 **Abstract Expressionist Painting #3**
Oil on canvas
28 × 40 in.
Private Collection



57-4 **Abstract Expressionist Painting #4**
Oil on canvas
30 × 40 in.
Private Collection

58-1 **Female Figure (after de Kooning)**
Oil on canvas
30 × 20 in.
(Destroyed)



58-2 **Female Figure #2 (after de Kooning)**
Oil on canvas
30 × 36 in.
Private Collection

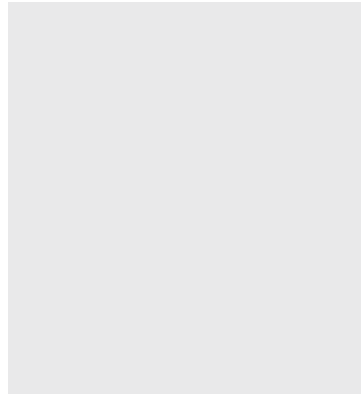


58-3 **Leta Pregnant**
Oil on canvas
24 × 20 in.
Private Collection



58-4 **Women in Landscape (after Diebenkorn)**
Oil on canvas
44 × 60 in.
Private Collection





58-4a **Untitled**
Oil on canvas
44 × 50 in.
Private Collection
(No image available)



58-5 **Tap Root**
Oil on canvas
60 × 44 in.
Private Collection



59-2 **Untitled #2**
Oil on canvas
20 × 16 in.
Leta and Mel Ramos Family Collection

59-1 **Mexican Wall**
Oil on canvas
52 × 44 in.
Private Collection

59-3 **Seeds and Snow**
Oil on canvas
36 × 30 in.
Oakland Museum, CA, USA

59-4 **Batman #1**
Oil on canvas
36 × 30 in.
Private Collection

59-5 **The Bath**
Oil on canvas
50 × 44 in.
Private Collection

59-6 **Sarcophagus**
Oil on canvas
50 × 44 in.
Private Collection





59-7 ***Invalid***

Oil on canvas
50 × 44 in.

Leta and Mel Ramos Family Collection

59-8 ***Devil's Daughter***

Oil on canvas
50 × 44 in.

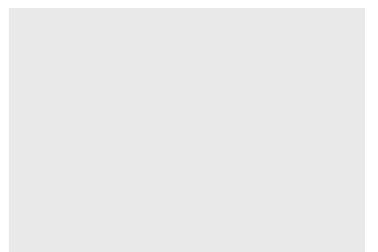
Collection of Eva Lack, Sacramento, CA, USA

59-8a ***Devil's Daughter #2***

Oil on canvas
50 × 44 in.
Private Collection

59-8b ***Reclining Figure***

Oil on canvas
50 × 44 in.
Private Collection



59-9 ***Isadora***

Oil on canvas
16 × 20 in.
Private Collection

59-9a ***Portrait of P.G.***

Oil on canvas
32 × 24 in.
Private Collection

59-10 ***Self-Portrait***

Oil on canvas
36 × 28 in.
Collection of Martin Muller,
Modernism Inc. San Francisco, CA, USA

59-11 ***Sad Figure***

Oil on canvas
12 × 10 in.
Private Collection
(No image available)



59-12 ***The Rebel***
Oil on canvas
19 × 15 in.
Private Collection

59-13 ***Man by the Window***
Oil on canvas
32 × 24 in.
Collection of Bob Aichele

59-14 ***Flowers #1***
Oil on canvas
36 × 33 in.
Leta and Mel Ramos Family Collection

59-15 ***Fall Growth***
Oil on canvas
20 × 30 in.
Leta and Mel Ramos Family Collection



59-16 ***Summer & Nude***
Oil on canvas
45 × 54 in.
Private Collection, San Francisco, CA, USA

60-1 ***The Kite***
Oil on canvas
36 × 30 in.
Private Collection

60-1a ***Women in Landscape***
Oil on canvas
36 × 60 in.
Private Collection

60-2 ***Flowers on a Table***
Oil on canvas
14 × 18 in.
Private Collection



60-3 *Nude*
Oil on canvas
11 × 9 in.
Leta and Mel Ramos Family Collection

60-4 *Study for Tourist*
Oil on canvas
10 × 8 in.
Leta and Mel Ramos Family Collection

60-5 *Tourist*
Oil on canvas
52 × 44 in.
Private Collection, Phoenix, AZ, USA

60-6 *Walking Figure*
Oil on canvas
12 × 10 in.
Private Collection, Sacramento, CA, USA

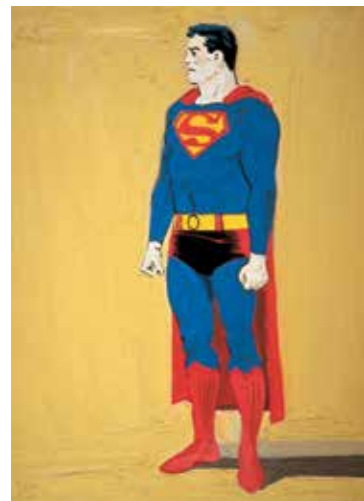


60-7 *Walking Girl*
Oil on canvas
11 × 9 in.
Leta and Mel Ramos Family Collection

60-8 *Seated Girl*
Oil on canvas
11 × 9 in.
Private Collection

60-9 *B.T. Standing*
Oil on canvas
11 × 9 in.
Private Collection

61-1 *Model*
Oil on canvas
30 × 24 in.
Private Collection



- 61-2 **Pete**
Oil on canvas
11 × 9 in.
Leta and Mel Ramos Family Collection
- 61-3 **The Bather**
Oil on canvas
50 × 44 in.
Private Collection
- 61-4 **Superman**
Oil on canvas
45 × 32 ½ in.
Collection de Young Museum San Francisco, CA, USA
- 61-5 **Batman #2**
Oil on canvas
30 ½ × 26 in.
Skot and Angela Ramos Collection



- 61-6 **Batman-Robin**
Oil on canvas
10 × 12 in.
(Destroyed)
- 61-7 **The Flash**
Oil on canvas
48 ¾ × 43 ¼ in.
Galerie Bruno Bischofberger, Switzerland
- 62-1 **The Green Lantern**
Oil on canvas
50 × 44 in.
Private Collection, Los Angeles, CA, USA
- 62-2 **Wonder Woman #1**
Oil on canvas
50 × 44 in.
Rochelle and Darren Leininger Family Collection



62-3 ***The Phantom's Den***

Oil on canvas

52 × 44 in.

Smithsonian American Art Museum, Washington D.C., USA

Bequest of Edith S. and Arthur J. Levin

62-4 ***The Human Torch***

Oil on canvas

50 × 43 ½ in.

Leta and Mel Ramos Family Collection

62-5 ***Hawkman***

Oil on canvas

52 × 44 in.

Private Collection, CA, USA

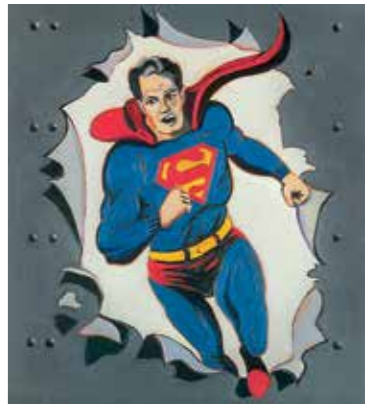
62-6 ***The Atom***

Oil on canvas

52 × 44 in.

Crocker Art Museum, Sacramento, CA, USA

Gift of Mr. and Mrs Wayne Thiebaud, 1986



62-7 ***Dr. Midnight***

Oil on canvas

50 ¾ × 44 in.

Collection of Vicki and Kent Logan

Promised gift to the San Francisco

Museum of Modern Art, CA, USA

62-8 ***Aquaman in Danger***

Oil on canvas

50 × 44 in.

Private Collection

62-9 ***Batmobile***

Oil on canvas

52 × 44 in.

MUMOK - Museum of Modern Art, Ludwig Foundation,
Vienna, Austria

62-10 ***Man of Steel***

Oil on canvas

50 ¾ × 44 in.

Private Collection, CA, USA



62-11 ***The Trickster***
Oil on canvas
44 × 50 in.
Collection of Carl Cassedy

62-12 ***Miss Liberty: Frontier Heroine***
Oil on canvas
70½ × 51 in.
Private Collection, Jerusalem, Israel

62-13 ***Aquagirl***
Oil on canvas
12 × 10 in.
Private Collection

62-14 ***Black Hawk***
Oil on canvas
12 × 10 in.
Private Collection, TX, USA



62-15 ***The Joker***
Oil on canvas
10 × 10 ½ in.
Private Collection

62-16 ***Photo Ring***
Oil on canvas
8½ × 9½ in.
Collection of Louis K. Meisel

62-17 ***The Joker #2***
Oil on canvas
50 × 44 in.
Private Collection

62-18 ***The Phantom #2***
Oil on canvas
30½ × 18½ in.
Private Collection



62-19 **The Flash #2**
Oil on canvas
30 ¼ × 19 in.
Skot and Angela Ramos Collection

62-20 **Dare Devil**
Oil on canvas
34 × 18 in.
Private Collection

62-21 **Portrait of Hawkman**
Oil on canvas
17 ½ × 17 ½ in.
Skot and Angela Ramos Collection

62-22 **Star Sapphire**
Oil on canvas
12 × 10 in.
(Destroyed)



62-23 **The Sandman**
Oil on canvas
12 × 10 in.
Private Collection
(Image only available in black/white)

62-24 **The Spectre**
Oil on canvas
11 × 10 in.
Private Collection
(Retouched and refurbished in 1993 as
The Son of Spectre, see 93-1)

62-25 **Black Hawk #2**
Oil on canvas
32 × 26 in.
Private Collection, UK

62-26 **Captain Midnight**
Oil on canvas
30 × 25 ¾ in.
Skot and Angela Ramos Collection



62-27 **Crime Buster**
Oil on canvas
32 × 26 in.
Private Collection

63-1 **A Sinister Figure Lurks**
Oil on canvas
20 × 16 in.
Private Collection, Dallas, TX, USA

63-2 **Phantom Lady**
Oil on canvas
60 × 44 in.
Leta and Mel Ramos Family Collection

63-3 **Señorita Rio -The Queen of Spies**
Oil on canvas
30 × 26 in.
Louis K. Meisel Family Collection

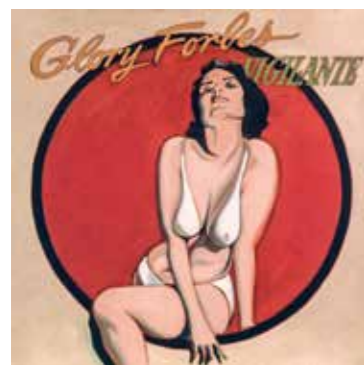


63-4 **Sheena-The Queen of the Jungle**
Oil on canvas
30 × 26 in.
Louis K. Meisel Gallery, New York, NY, USA

63-5 **Camilla-Queen of the Jungle Empire**
Oil on canvas
30 × 26 in.
Private Collection, CT, USA

63-6 **Tiger Girl**
Oil on canvas
40 × 35¾ in.
Private Collection

63-7 **Fantomah-Daughter of the Pharaohs**
Oil on canvas
40 × 35½ in.
Private Collection



63-8 **Futura**
Oil on canvas
60 × 48 in.
Private Collection, Germany

63-9 **Mysta of the Moon**
Oil on canvas
50 × 50 in.
Collection of Robert Elenowitz, New York, NY, USA

63-10 **Maxinya**
Oil on canvas
20 × 16 in.
Private Collection, CA, USA

63-11 **Glory Forbes Vigilante**
Oil on canvas
44 × 44 in.
Private Collection



63-12 **Gale Allen-Girl Squadron Leader**
Oil on canvas
50 × 44 in.
Private Collection, Germany

63-13 **Camilla #2**
Oil on canvas
71½ × 51¼ in.
Collection of Aby J. Rosen, New York, NY, USA

63-14 **Wonder Woman #2**
Oil on canvas
40 × 32 in.
Private Collection

63-15 **Pha-White Goddess**
Oil on canvas
49¼ × 43½ in.
Louis K. Meisel Gallery, New York, NY, USA



63-16 **Wild Girl**

Oil on canvas

40 × 32 in.

National Gallery of Art, Washington D.C., USA

Gift of Abrams Family Collection

63-17 **Roma-Empress of the Ancient World**

Oil on canvas

59 ½ × 44 ¼ in.

Louis K. Meisel Gallery, New York, NY, USA

63-18 **The Nile Queen**

Oil on canvas

40 ¼ × 35 ¾ in.

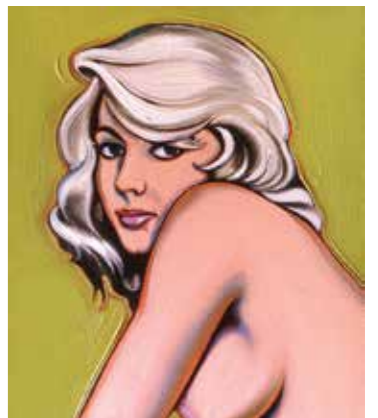
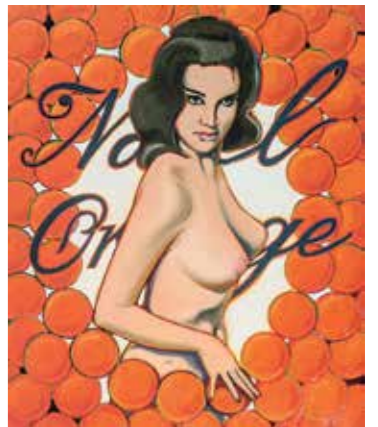
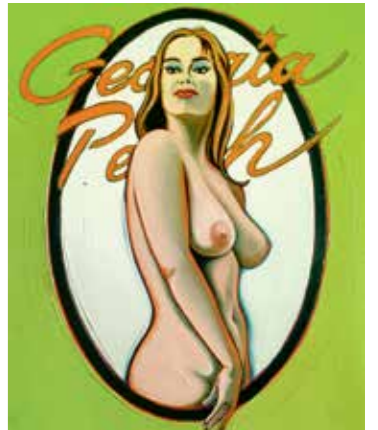
Private Collection, CT, USA

63-19 **Devil Doll**

Oil on canvas

50 × 44 in.

Louis K. Meisel Gallery, New York, NY, USA



64-1 **Cave Girl**

Oil on canvas

59 ½ × 44 in.

Louis K. Meisel Gallery, New York, NY, USA

64-2 **Georgia Peach**

Oil on canvas

14 × 12 in.

Private Collection, CO, USA

64-3 **Navel Orange**

Oil on canvas

16 × 12 in.

Private Collection, TX, USA

64-4 **Saucey**

Oil on canvas

14 × 12 in.

Private Collection, Switzerland



64-5 **Saucey #2**
Oil on canvas
16 × 14 in.
Private Collection

64-6 **Miss Grape Festival**
Oil on canvas
26 ¼ × 20 in.
Heiskell Family Collection

64-7 **Peek-a-boo, Redhead**
Oil on canvas
26 ¼ × 20 in.
Private Collection, Germany

64-8 **Peek-a-boo, Brunette**
Oil on canvas
24 × 18 in.
Private Collection

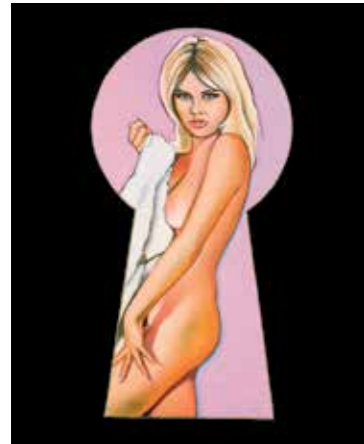


64-9 **Peek-a-boo, Strawberry Blonde**
Oil on canvas
26 ¼ × 20 in.
Private Collection, FL, USA

64-10 **Peek-a-boo, Platinum Blonde**
Oil on canvas
24 × 18 in.
Private Collection, UK

64-11 **Peek-a-boo, Raven**
Oil on canvas
24 × 18 in.
Private Collection

64-12 **Peek-a-boo, Brunette #2**
Oil on canvas
44 × 32 in.
Private Collection



64-13 ***Peek-a-boo, Blonde #2***

Oil on canvas
44 × 32 in.
Private Collection

64-14 ***Peek-a-boo, Platinum #2***

Oil on canvas
44½ × 32 in.
Private Collection

64-15 ***Peek-a-boo, Redhead #2***

Oil on canvas
48 × 40 in.
Private Collection

64-16 ***Peek-a-boo, Redhead #3***

Oil on canvas
60 × 50 in.
Galerie Ricke, Cologne, Germany



64-17 ***Peek-a-boo, Raven #3***

Oil on canvas
60 × 45 in.
Private Collection

64-18 ***Peek-a-boo, Brunette #3***

Oil on canvas
60 × 44¼ in.
Private Collection, CO, USA

64-19 ***Peek-a-boo, Blonde #3***

Oil on canvas
60 × 50 in.
Private Collection

64-20 ***Hubba Hubba***

Oil on canvas
18 × 18 in.
Collection of Russ and Doris Solomon, CA, USA

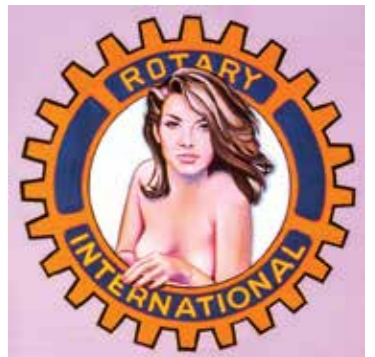


64-21 **Wow**
Oil on canvas
14 × 12 in.
Private Collection

64-22 **Cute**
Oil on canvas
14 × 12 in.
Private Collection

64-23 **Yum Yum**
Oil on canvas
14 × 12 in.
Private Collection, CA, USA

64-24 **Doll**
Oil on canvas
14 × 12 in.
Private Collection



64-25 **Spicey**
Oil on canvas
14 × 12 in.
Private Collection

64-26 **Cool**
Oil on canvas
14 × 12 in.
Collection of Jeffrey Hayden and Eva Marie Saint, CA, USA

64-27 **Miss Rotary International**
Oil on canvas
44 × 44 in.
Private Collection, New York, NY, USA

64-28 **Miss Lions International**
Oil on canvas
50 × 50 in.
Private Collection

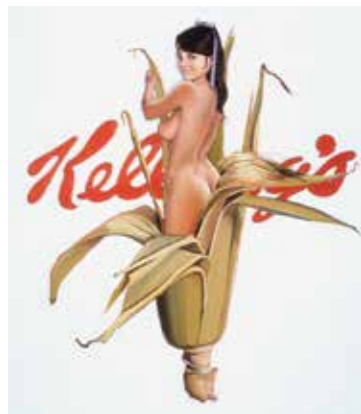


64-29 **Miss American Legion**
Oil on canvas
50 × 50 in.
Private Collection, Italy

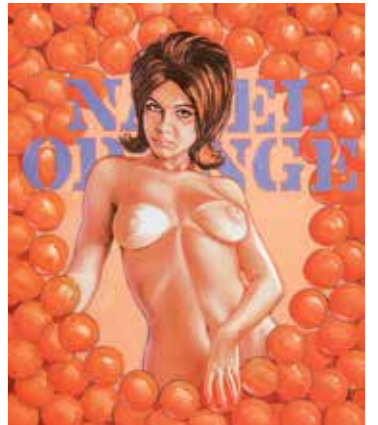


64-30 **Miss Grapefruit Festival**
Oil on canvas
40 × 34 in.
San Francisco Museum of Modern Art, CA, USA
Anonymous Gift

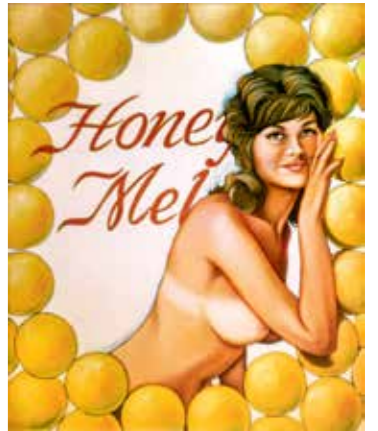
64-31 **Chiquita**
Oil on canvas
70 × 60 in.
Private Collection



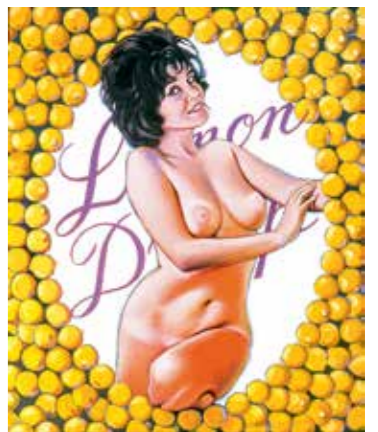
64-32 **Miss Corn Flakes**
Oil on canvas
72 × 60 in.
Private Collection



64-33 **Miss Navel Orange #2**
Oil on canvas
40 ¼ × 34 in.
Collection of Vicki and Kent Logan
Promised Gift to the San Francisco
Museum of Modern Art, CA, USA



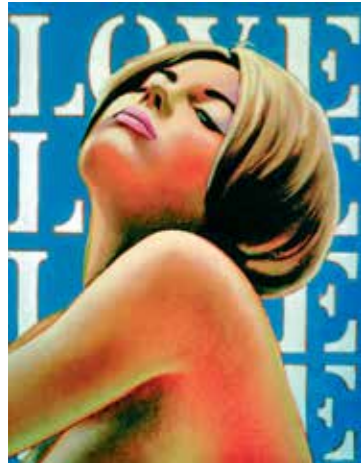
64-34 **Miss Honeydew Melon**
Oil on canvas
40 × 34 in.
Private Collection, Italy



64-35 **Miss Lemon Drop**
Oil on canvas
40 × 34 in.
Indianapolis Museum of Art, IN, USA
Directors Discretionary Fund

64-36 **Miss Applesauce**
Oil on canvas
40 × 36 in.
Private Collection, CA, USA





- 64-37 **Miss Spudnut:
Unfinished Painting #10**
Oil on canvas
69 × 69 in.
Private Collection Vienna, Austria
(Started in 1964, finished in 2014, see 14-12)

- 65-1 **Kiss Me**
Oil on canvas
14 × 16 in.
Private Collection

- 65-2 **Love**
Oil on canvas
16 × 14 in.
Private Collection

- 65-3 **Chic**
Oil on canvas
16 × 14 in.
Leta and Mel Ramos Family Collection

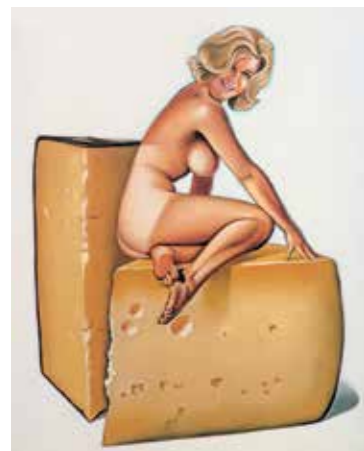
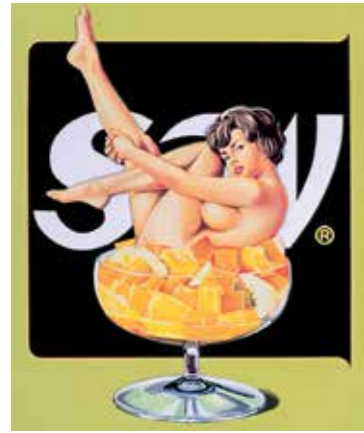


- 65-4 **Kar Kween (A.C. Annie)**
Oil on canvas
60 × 48 in.
Hirshhorn Museum and Sculpture Garden,
Smithsonian Institution, Washington D.C., USA
Gift of Joseph H. Hirshhorn, 1966

- 65-5 **Miss Firestone (Miss Cushion Air)**
Oil on canvas
70 × 70 in.
Private Collection

- 65-6 **Ketsup Kween (Catsup Queen)**
Oil on canvas
60 × 47 ¾ in.
Private Collection, CT, USA

- 65-7 **Virnaburger**
Oil on canvas
60 × 50 in.
The Berardo Collection,
Sintra Museum of Modern Art, Portugal



65-8 **Miss Fruit Salad**

Oil on canvas
60 × 50 ½ in.
Private Collection

65-9 **The Princess**

Oil on canvas
60 × 50 in.
Collection of George Condo, New York, NY, USA

65-10 **Gardol Gertie**

Oil on canvas
60 × 50 in.
Collection of Frederick Morgan, New York, NY, USA

65-11 **Monterey Jackie**

Oil on canvas
60 × 50 in.
Collection of Russel and Doris Solomon, CA, USA



65-12 **Valvolena**

Oil on canvas
59 ¾ × 50 ½ in.
Solomon R. Guggenheim Museum, New York, NY, USA
Gift of Jeanne and Arthur Cohen

65-13 **Val Veeta**

Oil on canvas
61 × 70 in.
Heiskell Family Collection

65-14 **Micronite Mary**

Oil on canvas
70 × 61 in.
Private Collection

65-15 **Baby Ruth**

Oil on canvas
70 × 61 in.
Private Collection, New York, NY, USA

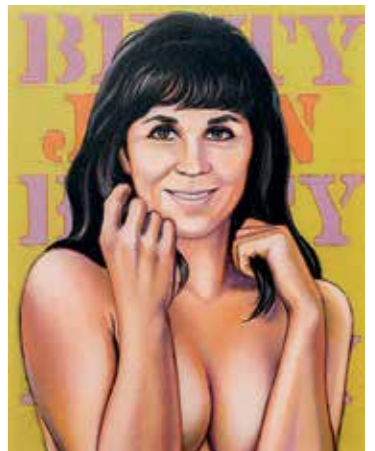
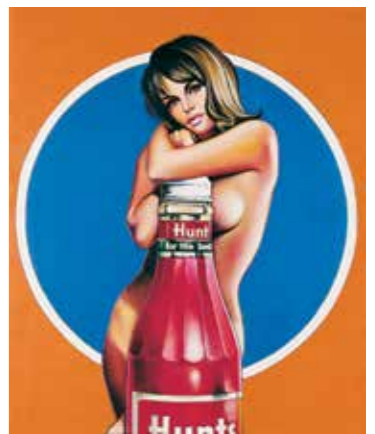
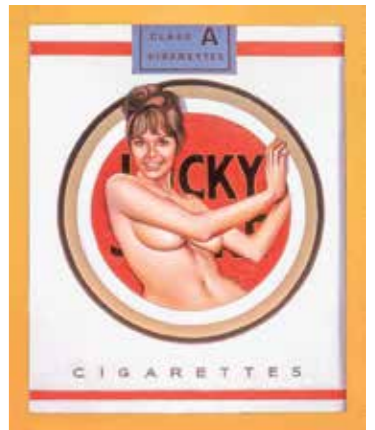


65-16 **Candy**
Oil on canvas
70 × 60 in.
Private Collection

65-17 **Life Savers**
Oil on canvas
70 × 60 in.
Private Collection

65-18 **Gloria Gardol**
Oil on canvas
40 × 36 in.
Collection of Robert Harshorn Shimshak, CA, USA

65-19 **Lucky Lulu Blonde**
Oil on canvas
48 × 40 in.
Louis K. Meisel Family Collection



65-20 **Lucky Lulu Brunette**
Oil on canvas
48 × 40 in.
Private Collection

65-21 **Hunt For The Best**
Oil on canvas
48 × 40 in.
Collection of Richard Weisman, Washington D.C., USA

65-22 **The Red Coat**
Oil on canvas and Masonite
46½ × 30 in.
Collection of Robert Elowitz, New York, NY, USA

65-23 **Betty Jean**
Oil on canvas
18¾ × 15 in.
The Rose Art Museum, Brandeis University, Waltham, MA, USA
Gift of Betty Jean and Wayne Thiebaud



66-1 **Polka Dotty**
Oil on canvas and Masonite
60 × 50 in.
Private Collection, London, UK

66-2 **Pucci Pants**
Oil on canvas and Masonite
60 × 50 in.
Private Collection, Italy

66-3 **The Checkered Dress**
Oil on canvas and Masonite
52 × 30 in.
Private Collection



66-4 **Lolita**
Oil on canvas and Masonite
60 × 40 in.
Leta and Mel Ramos Family Collection

66-5 **Blue Coat**
Oil on canvas and Masonite
57 × 41 in.
Ludwig Collection, Ludwig Forum für Internationale Kunst,
Aachen, Germany

66-6 **Virna**
Oil on canvas and Masonite
32 × 26 in.
Collection of the American Republic Insurance Company,
Des Moines, IA, USA

66-7 **Susan**
Oil on canvas and Masonite
32 × 26 in.
Private Collection



66-8 **Ursula**
Oil on canvas and Masonite
30 × 20 in.
Private Collection, CA, USA

66-9 **Beaver Shot**
Oil on canvas and Masonite
44 × 48 in.
Private Collection, CA, USA

66-10 **Maidenform Mollie**
Oil on canvas and Masonite
38 × 31 in.
Private Collection, London, UK

66-11 **The White Hood**
Oil on canvas and Masonite
47 × 30 ¼ in.
Frederick R. Weisman Art Foundation, Los Angeles, CA, USA



66-12 **Yellow Dress**
Oil on canvas and Masonite
64 × 52 in.
Leta and Mel Ramos Family Collection

66-13 **Barbara**
Oil on canvas
18 × 14 in.
Private Collection

67-1 **The Pause that Refreshes**
Oil on canvas
40 × 40 in.
Collection of Louis K. Meisel

67-2 **Things Go better with**
Oil on canvas and wood
40 × 40 in.
Louis K. Meisel Gallery, New York, NY, USA



- 67-3 **Lola Cola (Leta)**
Oil on canvas and wood
40 × 40 in.
Di Rosa Foundation Napa, CA, USA



- 67-4 **Gorilla**
Oil on canvas
60 × 52 in.
Collection of Thomas McGreevy, KS, USA

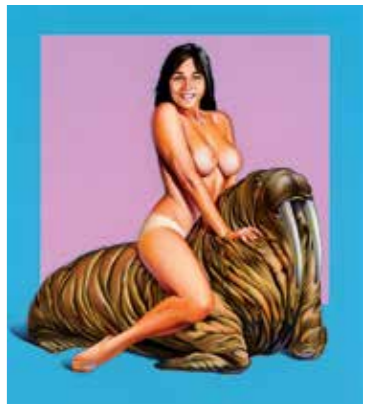


- 67-5 **Rhinoceros**
Oil on canvas
70 × 86 in.
Private Collection, CA, USA



- 67-6 **Hippopotamus**
Oil on canvas
70¾ × 97¼ in.
Ludwig Collection, Ludwig Forum für Internationale Kunst,
Aachen, Germany

- 67-7 **Walrus**
Oil on canvas
60 × 52 in.
Modernism Inc., San Francisco, CA, USA



- 67-8 **Leopard Seal**
Oil on canvas
50 × 70 in.
Private Collection



- 68-1 **Red Kangaroo**
Oil on canvas
40 × 30 in.
Private Collection, Italy



- 68-2 **Bison**
Oil on canvas
70¼ × 144¼ in.
Sheldon Memorial Art Gallery and Sculpture Garden,
University of Nebraska-Lincoln, NE, USA
Gift of Leta and Mel Ramos



**68-3 *Moose***

Oil on canvas
70³/₄ × 145 in.
Seattle Art Museum, Washington D.C., USA
Gift of Manuel Neri

**68-4 *Guenon***

Oil on shaped canvas
36 × 77 × 18 in.
Private Collection

**68-5 *Super Surfer***

Oil on canvas
60 × 52 in.
Private Collection

**68-6 *Tandem Team***

Oil on canvas
60 × 52 in.
Leta and Mel Ramos Family Collection

**68-7 *Makana Still Life***

Oil on canvas with object
45 × 30 × 6 in.
Leta and Mel Ramos Family Collection

**68-8 *Girl with Surfboards: (Makaha Maiden)***

Oil on canvas
40 × 36 in.
Private Collection

**68-9 *Scot***

Oil on canvas
12 × 12 in.
Leta and Mel Ramos Family Collection

**68-10 *Rochelle***

Oil on canvas
12 × 12 in.
Leta and Mel Ramos Family Collection



69-1 *Scissor-tailed Flycatcher*

Oil on canvas

60 × 52 in.

Leta and Mel Ramos Family Collection

69-2 *Yellow Shafted Flicker*

Oil on canvas

60 × 52 in.

Private Collection

(Image only available in black/white)

69-3 *Toyota 2000 GT*

Oil on canvas

44 × 60 ¼ in.

Frederick R. Weisman Art Foundation, Los Angeles, CA, USA

69-4 *Leta and the Eastern Kingbird*

Oil on canvas

60 × 48 in.

Private Collection



69-5a *Leta and the Scissor-tailed Flycatcher*

Oil on canvas

Diptych: 60 × 144 in.

Collection of Robert Elenowitz, New York, NY, USA

69-6 *Leta and the Canadian Honker*

Oil on canvas

60 × 48 in.

Collection of Richard Weisman, Washington D.C., USA

69-7 *Leta and the White Pelican*

Oil on canvas

60 × 52 in.

Private Collection

69-8 *Leta and the Hill Myna*

Oil on canvas

60 × 52 in.

Collection of Joan and Stan Schiffer, CA, USA

**69-9 Natalie**

Oil on canvas

40 × 30 in.

Private Collection, New York, NY, USA

69-10 Gorilla #2

Oil on canvas

60 × 52 in.

Modernism Inc., San Francisco, CA, USA

70-1 Zebra

Oil on canvas

80 × 70 in.

Museum of Contemporary Art, Chicago, IL, USA

Gift of Beatrice Cummings Mayer

70-2 Browned Bare

Oil on canvas

82½ × 70½ in.

Oakland Museum, CA, USA

The Oakland Museum Founder's Fund

70-3 Mule Deer

Oil on canvas

82 × 70 in.

Syracuse University Art Collection, New York, NY, USA

70-4 Elephant Seal

Oil on canvas

65 × 80 in.

Leta and Mel Ramos Family Collection

70-5 Back View

Oil on canvas

80 × 70 in.

(Destroyed, image only available in black/white)

70-6 Giant Panda

Oil on canvas

52¼ × 60 in.

Louis K. Meisel Gallery, New York, NY, USA





70-7 **Civet Cat**
Oil on canvas
52 × 60 in.
The Gibson Gallery, State University of New York,
Potsdam, NY, USA

70-8 **Fonda**
Oil on canvas
40 × 30 in.
Saint Louis Art Museum, St. Louis, MO, USA
Gift of Leila and Monroe R. Meyerson

70-9 **Ali**
Oil on canvas
18 × 14 in.
Private Collection, Richmond, CA, USA
(Image only available in black/white)

71-1 **Red Fox**
Oil on canvas
52 × 60 in.
Private Collection



71-2 **Aardvark**
Oil on canvas
52 × 60 in.
Private Collection

71-3 **Banting**
Oil on canvas
70 × 80 in.
Private Collection

71-4 **Orang-Utan**
Oil on canvas
70 × 50 in.
Private Collection

71-5 **Barbiburger**
Oil on canvas
60 × 52 in.
Collection of Joan and Stan Schiffer, CA, USA



71-6 **Banana Split**
Oil on canvas
50 × 60 in.
Private Collection

71-7 **A.C. Annie**
Oil on canvas
60 × 50 in.
Private Collection

71-8 **Lola Cola #2**
Oil on canvas
60 × 50 in.
Private Collection

71-9 **Della Monty**
Oil on canvas
60 × 50 in.
Private Collection



71-10 **Tobacco Red**
Oil on canvas
60 × 50 in.
Private Collection

72-1 **Ode to Ang**
Oil on canvas
70 × 37 in.
Private Collection

72-2 **Yo-Yo Banana**
Oil on canvas
60 ¼ × 50 in.
Galerie Bruno Bischofberger, Switzerland

72-3 **Leopard**
Oil on canvas
34 × 60 in.
Private Collection, UK



73-1 ***Touché Boucher***
Oil on canvas
56 × 70 in.
Neumann Family Collection



73-2 ***Manet's Olympia***
Oil on canvas
48 × 70 in.
Neumann Family Collection



73-3 ***Plenti-Grand Odalisque***
Oil on canvas
38 × 66 in.
Louis K. Meisel Gallery, New York, NY, USA



73-4 ***Navajo-nudo***
Oil on canvas
36 × 55 in.
Private Collection



73-5 ***Fräulein mit dem Luftflügel***
Oil on canvas
60 × 45 in.
Smithsonian Institution, Washington D.C., USA



73-6 ***Gnu***
Oil on canvas
40 × 30 in.
Private Collection, Italy



73-7 ***Chimpanzee***
Oil on canvas
40 × 30 in.
Collection of Howard and Judy Tullman, IL, USA

73-8 ***David's Duo***
Oil on canvas
70 × 96 in.
Leta and Mel Ramos Family Collection





74-1 **Regard Gerard**
Oil on canvas
80 × 70 ¼ in.
Private Collection, France



74-2 **You Get more Salami with Modigliani**
Oil on canvas
28 × 44 in.
Louis K. Meisel Family Collection



74-3 **Velásquez Version**
Oil on canvas
44 × 66 in.
Private Collection



75-1 **I still Get a Thrill when I See Bill #1**
Oil on canvas
80 × 70 in.
The Rose Art Museum, Brandeis University,
Waltham, MA, USA
Rose Purchase Fund



75-2 **Miss March Playmate**
Oil on canvas
40 × 30 in.
Private Collection, New York, NY, USA



76-1 **Cupid, Psyche and Krishna**
Oil on canvas
50 × 65 in.
Private Collection



77-1 **I still Get a Thrill when I See Bill #2**
Oil on canvas
80 × 70 in.
Leta and Mel Ramos Family Collection



77-2 **I still Get a Thrill when I See Bill #3**
Oil on canvas
70 × 48 in.
Private Collection, Italy



77-3 *Covered Girl: Playboy Project*

Oil on canvas

40 × 30 in.

Private Collection, Italy

77-4 *You Get more Salami with Modigliani #2*

Oil on canvas

44 × 63 in.

The Rose Art Museum, Brandeis University, Waltham, MA, USA

Gift of Louis K. and Susan P. Meisel

78-1 *Statue Study*

Oil on canvas

70 × 36 in.

Private Collection

79-1 *Oakland: Ode to Moe #1*

Oil on canvas

70 × 80 in.

Private Collection, San Francisco, CA, USA

80-1 *Athens*

Oil on canvas

60 × 50 in.

Collection of the Canadian Bank, Los Angeles, CA, USA

80-2 *San Francisco: Ode to Moe #2*

Oil on canvas

68 × 86 in.

Collection of the Canadian Bank, Los Angeles, CA, USA

81-1 *Phoenix: Ode to Moe #3*

Oil on canvas

60 × 80 in.

Collection of Don Sanders

81-2 *Tenerife: Ode to Moe #4*

Oil on canvas

60 × 90 in.

Private Collection





- 82-1 ***Memnon: Ode to Moe #5***
Oil on canvas
70 × 108 in.
Leta and Mel Ramos Family Collection



- 82-2 ***Four Seasons: Autumn***
Oil on canvas
42 × 100 in.
Leta and Mel Ramos Family Collection



- 82-3 ***Four Seasons: Summer***
Oil on canvas
42 × 100 in.
Private Collection



- 83-1 ***Four Seasons: Winter***
Oil on canvas
42 × 100 in.
Leta and Mel Ramos Family Collection



- 84-1 ***Four Seasons: Spring***
Oil on canvas
42 × 100 in.
Collection of Lydia and Chuck Levy, CA, USA



- 85-1 ***Tree-O #1***
Oil on canvas
60 × 60 in.
Rochelle and Darren Leininger Family Collection



- 85-2 ***Tree-O #2***
Oil on canvas
60 × 60 in.
Private Collection

- 85-3 ***Tree-O #3***
Oil on canvas
60 × 60 in.
Private Collection





86-1 **Young Girl before a Mirror #1**

Oil on canvas
40 × 60 in.
Private Collection

87-1 **The Drawing Lesson #1**

Oil on canvas
56 × 60 in.
Collection of Louis K. Meisel

87-2 **The Drawing Lesson #2**

Oil on canvas
70 × 46 in.
Louis K. Meisel Gallery, New York, NY, USA

87-3 **Love #2**

Oil on canvas
16 × 16 in.
Private Collection



87-4 **The Artist's Studio #1**

Oil on canvas
60 × 80 in.
Private Collection

87-5 **Young Girl before a Mirror #2**

Oil on canvas
48 × 34 ¾ in.
Private Collection, FL, USA

87-6 **The Drawing Lesson #3**

Oil on canvas
56 × 60 in.
Private Collection, CT, USA

88-1 **Susan's Pair**

Oil on canvas
18 × 18 in.
Louis K. Meisel Gallery, New York, NY, USA



89-1 ***The Drawing Lesson #4***

Oil on canvas

70 × 52 in.

Leta and Mel Ramos Family Collection

89-2 ***The Voyeur***

Oil on canvas

52 × 40 in.

Leta and Mel Ramos Family Collection

89-3 ***Nude Descending a Staircase***

Oil on canvas

66 × 48 in.

Collection of Louis K. Meisel

89-4 ***Doll #2***

Oil on canvas

18 × 15 in.

Collection of Joan and Stan Schiffer, CA, USA

90-1 ***Deli-Drawing***

Oil on canvas

26 × 48 in.

Private Collection

91-1 ***Unfinished Painting #1***

Oil on canvas

70 × 50 in.

Private Collection, Germany

91-2 ***Unfinished Painting #2***

Oil on canvas

70 × 50 in.

Private Collection, Germany

91-3 ***Unfinished Painting #3***

Oil on canvas

28 ½ × 44 in.

Collection of Dr. Fuchs, Vienna, Austria





91-4 **Unfinished Painting #4 (Ode to Moe)**

Oil on canvas
49 × 60 in.
Private Collection

92-1 **Unfinished Painting #5**

Oil on canvas
35 × 58 in.
Leta and Mel Ramos Family Collection

92-2 **Unfinished Painting #6 (Ode to Ang)**

Oil on canvas
47½ × 26 in.
Private Collection

93-1 **Son of Spectre**

Oil on canvas
11 × 10 in.
Private Collection
(Retouched and refurbished damaged
The Spectre from 1962, see 62-24)



93-2 **Unfinished Painting #7 (Ode to Ed)**

Oil on canvas
38 × 66 in.
LEVY Galerie, Hamburg, Germany

93-3 **Unfinished Painting #8**

Oil on canvas
40½ × 58 in.
Leta and Mel Ramos Family Collection

93-4 **Martini Miss:
The lost painting of 1965 #1**

Oil on canvas
64 × 48 in.
Private Collection

94-1 **Folded Wall Chair**

Oil on wood
34 × 18 × 3 in.
Oakland Museum Donation, CA, USA
Sold to Private Collection



- 95-1 **Doggie Dinah**
The lost painting of 1965 #2
 Oil on canvas
 62 × 45 in.
 Collection of Louis K. Meisel



- 95-2 **Sweet Odalisque**
The lost painting of 1965 #3
 Oil on canvas
 42 × 77 in.
 Private Collection



- 95-3 **Still Life**
 Oil on canvas
 17 × 17 in.
 Collection Corddry, Naples, FL, USA



- 95-4 **Miss Martini:**
The lost painting of 1965 #4
 Oil on canvas
 64 × 48 in.
 Private Collection

- 95-5 **Butterfinger:**
The lost painting of 1965 #5
 Oil on canvas
 70 × 50 in.
 Collection of Paul and Cindy Levy, HI, USA



- 96-1 **Seventy Sixer:**
The lost painting of 1965 #6
 Oil on canvas
 59 × 59 in.
 Private Collection



- 96-2 **Portrait d'une jeune fille américaine dans l'état de nudité**
 Oil on canvas
 32 ½ × 23 in.
 Collection of Eva and Therry Herndon, MA, USA



- 96-3 **Hav-a-Havana:**
The lost painting of 1965 #7
 Oil on canvas
 40 × 70 in.
 Private Collection





- 96-4 **Gee Gee:**
The lost painting of 1965 #8
Oil on canvas
42½ × 41 in.
Private Collection
- 97-1 **Rhubarb Ruby:**
The lost painting of 1965 #9
Oil on canvas
42 × 56 in.
Collection of Dr. Fuchs, Vienna, Austria
- 97-2 **Korn Kween:**
The lost painting of 1965 #10
Oil on canvas
70 × 55 in.
Private Collection
- 97-3 **Hav-a-Havana #2:**
The lost painting of 1965 #11
Oil on canvas
65 × 34 in.
Collection of Pilar & Vincente Pita



- 00-1 **Hav-a-Havana #3:**
The lost painting of 1965 #12
Oil on canvas
24 × 24 in.
Private Collection, Germany
- 00-2 **Hav-a-Havana #4:**
The lost painting of 1965 #13
Oil on canvas
24 × 24 in.
Private Collection, Germany
- 00-3 **S.O.S.:**
The lost painting of 1965 #14
Oil on canvas
28 × 22 in.
Private Collection, Germany
- 00-4 **The Transfiguration of Galatea #1**
Oil on canvas
78 × 52 in.
Private Collection



- 00-5 ***Galatea and Pan***
Oil on canvas
78 ½ × 52 in.
Collection of Marcel Strouk

- 00-6 ***The Drawing Lesson #5:
The lost painting of 1989***
Oil on canvas
23 ½ × 28 ¾ in.
Private Collection

- 00-7 ***Hav-a-Havana #5:
The lost painting of 1965 #15***
Oil on canvas
31 ¼ × 21 ¾ in.
Leta and Mel Ramos Family Collection

- 00-8 ***Marlboro Mollie:
The lost painting of 1965 #16***
Oil on canvas
28 × 23 in.
Private Collection, UK



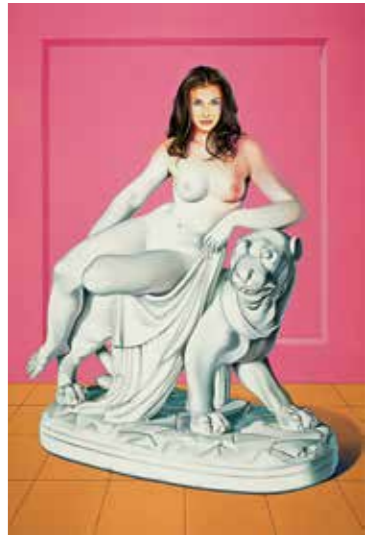
- 00-9 ***Top Flite II:
The lost painting of 1965 #17***
Oil on canvas
28 ¾ × 23 ½ in.
Private Collection

- 00-10 ***The Transfiguration of Galatea #3***
Oil on canvas
32 × 21 in.
Louis K. Meisel Gallery, New York, NY, USA

- 00-11 ***Dionus:
The lost painting of 1965 #18***
Oil on canvas
72 × 48 in.
Peter Infeld Foundation, Vienna, Austria



- 00-12 **Campari:**
The lost painting of 1965 #19
 Oil on canvas
 70 × 47½ in.
 Private Collection, Germany
- 00-13 **Hav-a-Havana #6:**
The lost painting of 1965 #20
 Oil on canvas
 40 × 74 in.
 Private Collection
- 01-1 **Hav-a-Havana #7:**
The lost painting of 1965 #21
 Oil on canvas
 77 × 45 in.
 Collection of Ernst Hilger, Vienna, Austria
- 01-2 **Gitanes:**
The lost painting of 1965 #22
 Oil on canvas
 70 × 52 in.
 Private Collection, Germany



- 01-3 **The Transfiguration of Galatea #4 with Lion**
 Oil on canvas
 77 × 52 in.
 Private Collection



- 01-4 **The Drawing Lesson #6:**
The lost painting of 1989
 Oil on canvas
 30 × 30 in.
 Collection of Don Sanders



- 01-5 **The Drawing Lesson #7:**
The lost painting of 1989
 Oil on canvas
 40 × 30 in.
 Leta and Mel Ramos Family Collection

- 01-6 **Young Girl before a Mirror #3**
 Oil on canvas
 48 × 80 in.
 The Copses Family Collection





01-7 ***The Drawing Lesson #8:
The lost painting of 1989***

Oil on canvas
30 × 30 in.
Private Collection

01-8 ***The Drawing Lesson #9:
The lost painting of 1989***

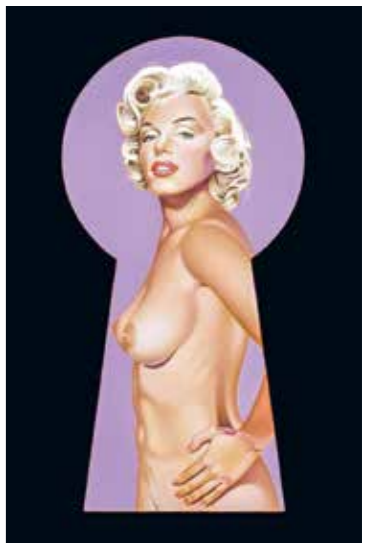
Oil on canvas
30 × 30 in.
Private Collection

01-9 ***The Drawing Lesson #10:
The lost painting of 1989***

Oil on canvas
32 × 25 ½ in.
Private Collection, Switzerland

01-10 ***The Drawing Lesson #11:
The lost painting of 1989***

Oil on canvas
36 × 36 in.
Private Collection, Munich, Germany



01-11 ***Hav-a-Havana #8***

Oil on canvas
77 × 77 in.
Collection of Marcel Strouk

02-1 ***Hav-a-Havana #9***

Oil on canvas
46 × 70 in.
Collection of Don Sanders

02-2 ***Peek-a-boo Marilyn:
The lost painting of 1965 #23***

Oil on canvas
36 × 24 in.
Private Collection

02-3 ***Hav-a-Havana #10***

Oil on canvas
77 × 77 in.
Private Collection



02-4 **Peek-a-boo Marilyn #2:**
The lost painting of 1964 #24

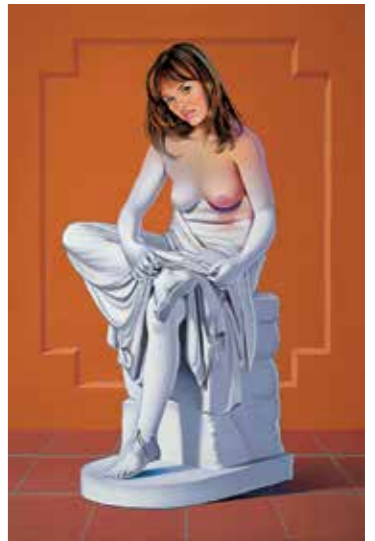
Oil on canvas
36 × 24 in.
Private Collection

02-5 **Peek-a-boo Marilyn #3:**
The lost painting of 1964 #26

Oil on canvas
36 × 24 in.
Private Collection

02-6 **Minni Mounds:**
The lost painting of 1965 #27

Oil on canvas
70 × 48 in.
Donald and Virginia Zilkha Collection



02-7 **The Transfiguration of Galatea #5**

Oil on canvas
64 × 42½ in.
Private Collection

02-8 **Cracker Jackie:**
The lost painting of 1965 #28

Oil on canvas
36¼ × 28¾ in.
Private Collection

02-9 **Hav-a-Havana #11**

Oil on canvas
23 × 36 in.
Private Collection

02-10 **Almond Joy:**
The lost painting of 1965 #29

Oil on canvas
36¼ × 25½ in.
Collection of Rick and Monica Segal, New York, NY, USA



03-1 ***The Transfiguration of Galatea #6***
Oil on canvas
70 × 48 in.
Private Collection, Germany

03-2 ***The Transfiguration of Galatea #7***
Oil on canvas
63 × 38 in.
Private Collection

03-3 ***Afri Cola Lola:***
The lost painting of 1965 #30
Oil on canvas
36 × 24 in.
Private Collection, Germany



03-4 ***Alpecin Annie:***
The lost painting of 1965 #31
Oil on canvas
36 × 24 in.
Collection of Dana and Rick Dirickson

03-5 ***Candy #2:***
The lost painting of 1965 #32
Oil on canvas
36 × 24 in.
Collection of Aston and Eileen Pereira

03-6 ***Menna Mentos:***
The lost painting of 1965 #33
Oil on canvas
36 × 24 in.
Private Collection, Germany



03-7 **Lola Cola #3:**
The lost painting of 1965 #34
Oil on canvas
36 × 24 in.
Private Collection, Germany

03-8 **Peek-a-boo Christine**
Oil on canvas
36 × 24 in.
Private Collection, CT, USA

04-1 **Mixed Nuts:**
The lost painting of 1965 #35
Oil on canvas
48 × 36 in.
Private Collection, Germany



04-2 **Tyra Tyre:**
The lost painting of 1965 #36
Oil on canvas
48 × 36 in.
Private Collection, Germany

04-3 **Lola Cola #4:**
The lost painting of 1965 #37
Oil on canvas
36 × 24 in.
Private Collection

04-4 **Hav-a-Havana #12**
Oil on canvas
30 × 30 in.
Private Collection

04-5 **Miss Martini #2**
Oil on canvas
36 × 24 in.
Private Collection



04-6 ***Nude Descending a Staircase #2***

Oil on canvas

70 × 52 in.

Collection of Don Sanders

04-7 ***Dottie:***

The lost painting of 1965 #39

Oil on canvas

48 × 36 in.

Private Collection, New York, NY, USA

04-8 ***Candy #3:***

The lost painting of 1965 #40

Oil on canvas

39 × 28 in.

Collection of Bruce P. Novak, Chicago, IL, USA

04-9 ***Ice Tea:***

The lost painting of 1965 #41

Oil on canvas

39 × 28 in.

Collection of Vicki and Kent Logan



04-10 ***Donut Doll:***

The lost painting of 1965 #42

Oil on canvas

28 × 39 in.

Collection of Dana and Rick Dirickson Collection

04-11 ***Della Monty #2:***

The lost painting of 1965 #43

Oil on canvas

39 × 28 in.

Collection of Aston and Eileen Pereira

04-12 ***Hav-a-Havana #13:***

The lost painting of 1965 #44

Oil on canvas

54 × 54 in.

Collection of Marcel Strouk

04-13 ***Yummie***

Oil on canvas

24 × 24 in.

Private Collection, New York, NY, USA



04-14 **Lola Cola #5:**
The lost painting of 1965 #45
 Oil on canvas
 60 × 36 in.
 Collection of Don Sanders



05-1 **Doublemint Twins:**
The lost painting of 1965 #46
 Oil on canvas
 72 × 60 in.
 Collection of Don Sanders



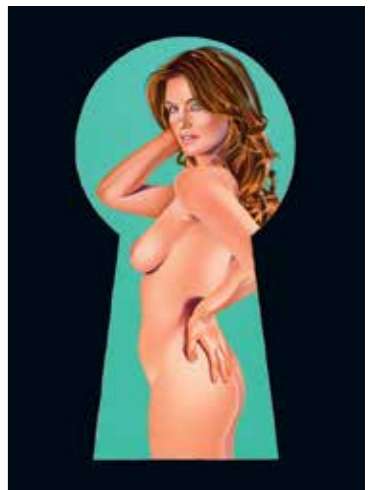
05-2 **Five Flavor Frieda:**
The lost painting of 1965 #47
 Oil on canvas
 54 × 80 in.
 Collection of Don Sanders



05-3 **The Drawing Lesson #12:**
The lost painting of 1989
 Oil on canvas
 54 × 54 in.
 Private Collection



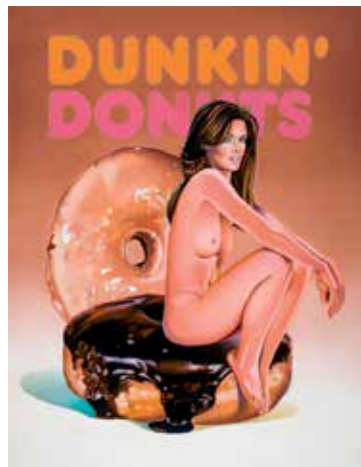
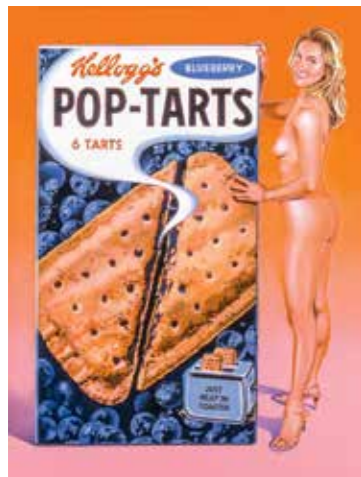
05-4 **The Transfiguration of Galatea #8**
 Oil on canvas
 60 × 36 in.
 Private Collection



05-5 **Peek-a-boo Red #4:**
The lost painting of 1965 #48
 Oil on canvas
 39 × 28 in.
 Private Collection

05-6 **Milk Dud Dollie:**
The lost painting of 1965 #49
 Oil on canvas
 39 × 28 in.
 Private Collection, Germany



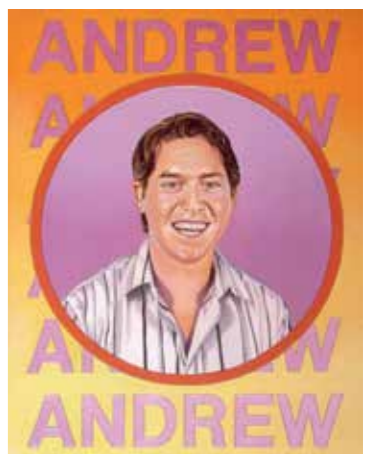
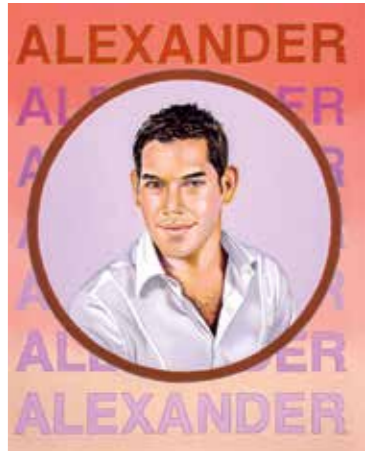


- 05-7 ***Tic Tac Tess:***
The lost painting of 1965 #50
 Oil on canvas
 39 × 28 in.
 Private Collection

- 05-8 ***Phoebe Photoshop:***
The lost painting of 1965 #51
 Oil on canvas
 39 × 28 in.
 Collection of Kamal Attoui

- 05-9 ***Pop Tart Cindy:***
The lost painting of 1965 #52
 Oil on canvas
 40 × 30 in.
 Collection of Cindy and Lee Root

- 05-10 ***Dunkin' Donut Doll:***
The lost painting of 1965 #53
 Oil on canvas
 40 × 30 in.
 Private Collection, New York, NY, USA

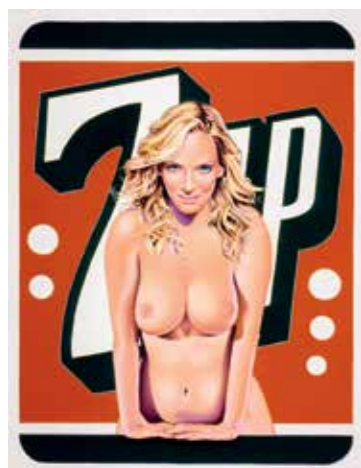


- 05-11 ***Alexander***
 Oil on canvas
 30 × 24 in.
 Private Collection

- 05-12 ***Miss Tropical Fruit:***
The lost painting of 1965 #54
 Oil on canvas
 36 × 60 in.
 Private Collection

- 06-1 ***Andrew***
 Oil on canvas
 30 × 24 in.
 Private Collection, London, UK

- 06-2 ***Peek-a-boo Chris:***
The lost painting of 1965 #55
 Oil on canvas
 36 × 24 in.
 Private Collection, TX, USA



06-3 **Pay Day Polly:**
The lost painting of 1965 #56

Oil on canvas
40 × 30 in.

Private Collection

06-4 **Toblerone Tess:**
The lost painting of 1965 #57

Oil on canvas
36 × 60 in.

Private Collection, Switzerland

06-5 **Hav-a-Havana #14:**
The lost painting of 1965 #58

Oil on canvas
60 × 36 in.

Private Collection, USA

06-6 **Seven Up:**
The lost painting of 1965 #59

Oil on canvas
40 × 30 in.

Private Collection



06-7 **The Drawing Lesson #13:**
The lost painting of 1965 #60

Oil on canvas
48 × 48 in.

Ernst Hilger Private Collection, Vienna, Austria

06-8 **Three Musketeers:**
The lost painting of 1965 #61

Oil on canvas
40 × 30 in.

Private Collection, Vienna, Austria

06-9 **Peek-a-boo Brunette #4:**
The lost painting of 1965 #62

Oil on canvas
36 × 24 in.

Private Collection, San Francisco, CA, USA

06-10 **Peek-a-boo Red #4:**
The lost painting of 1965 #63

Oil on canvas
39 × 28 in.

Collection of Patrice Trigano



06-11 **Coffee Candy:**
The lost painting of 1965 #66

Oil on canvas
39 × 28 in.
Private Collection

06-12 **Bisquick Barbie:**
The lost painting of 1965 #64

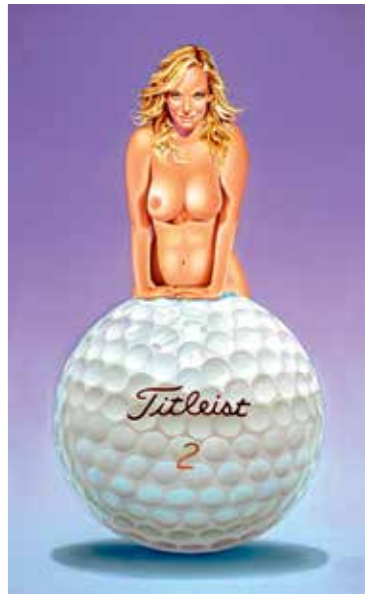
Oil on canvas
39 × 28 in.
Private Collection

06-13 **Lola Cola #6**

Oil on canvas
39 × 28 in.
Private Collection, Switzerland

06-14 **Toblerone Tillie:**
The lost painting of 1965 #67

Oil on canvas
36 × 60 in.
Collection of Bruce P. Novak, Chicago, IL, USA



06-15 **Titleist Tisch:**
The lost painting of 1965 #68

Oil on canvas
60 × 36 in.
Collection of Bruce P. Novak, Chicago, IL, USA



06-16 **Hav-a-Havana #15:**
The lost painting of 1965 #69

Oil on canvas
54 × 54 in.
Collection of Bruce P. Novak, Chicago, IL, USA

07-1 **Crown Royal Rosie:**
The lost painting of 1965 #70

Oil on canvas
60 × 36 in.
Collection of Bruce P. Novak, Chicago, IL, USA





07-2 **Sonja Soup:**
The lost painting of 1965 #71

Oil on canvas
40 × 30 in.
Private Collection, Germany

07-3 **Tootsie**

Oil on canvas
36 × 60 in.
Collection of Leisa Austin

07-4 **Sandy Soup:**
The lost painting of 1965 #72

Oil on canvas
40 × 30 in.
Private Collection, Germany

07-5 **Suzie Soup:**
The lost painting of 1965 #73

Oil on canvas
40 × 30 in.
Private Collection, Germany



07-6 **Caramia Caramello:**
The lost painting of 1965 #74

Oil on canvas
60 × 36 in.
Collection of Marcel Strouk

07-7 **Martini Miss #2:**
The lost painting of 1965 #75

Oil on canvas
40 × 30 in.
Modernism Inc., San Francisco, CA, USA

07-8 **Peek-a-boo Scarlett:**
The lost painting of 1965 #76

Oil on canvas
39 × 28 in.
Collection of Marcel Strouk

07-9 **The Drawing Lesson #14:**
The lost painting of 1965 #77

Oil on canvas
36 × 36 in.
Private Collection



07-10 **Pay Day Patsy:**
The lost painting of 1965 #78
Oil on canvas
39 × 28 in.
Private Collection, Germany

07-11 **Hav-a-Havana #16:**
The lost painting of 1965 #79
Oil on canvas
39 × 28 in.
Private Collection, Germany

07-12 **Strellson Stella**
Oil on canvas
36 × 24 in.
Strellson AG, Kreuzlingen, Switzerland

07-13 **Steffi Strellson**
Oil on canvas
36 × 24 in.
Strellson AG, Kreuzlingen, Switzerland

07-14 **Hav-a-Havana #17:**
The lost painting of 1965 #80
Oil on canvas
36 × 60 in.
Private Collection, Vienna, Austria

08-1 **Peek-a-boo Scarlett #2**
Oil on canvas
36 × 24 in.
Private Collection

08-2 **Starburst Stacey**
Oil on canvas
36 × 60 in.
Private Collection





08-3 **Emin Emma**
Oil on canvas
60 × 40 in.
Paul Bash Collection

08-4 **Reese's Rosie**
Oil on canvas
60 × 36 in.
Private Collection

08-5 **Galatea #9**
Oil on canvas
60 × 36 in.
Private Collection



08-6 **Miss Junior Mints**
Oil on canvas
60 × 48 in.
Private Collection

08-7 **Hubba Hubba Hubba**
Oil on canvas
20 × 16 in.
Private Collection

08-8 **Peek-a-boo Pammie**
Oil on canvas
39 × 28 in.
Collection of Marcel Strouk

08-9 **Peek-a-boo Pam**
Oil on canvas
39 ¼ × 28 ¾ in.
Private Collection



08-10 **Heineken Heidi**
Oil on canvas
39 ¼ × 28 ¾ in.
Private Collection

08-11 **Rita Ritz**
Oil on canvas
39 ¼ × 28 ¾ in.
Louis K. Meisel Gallery, New York, NY, USA

08-12 **Jello Jill**
Oil on canvas
40 × 30 in.
Private Collection



08-13 **Peek-a-boo Blondie**
Oil on canvas
40 × 30 in.
Private Collection

08-14 **Peek-a-boo Platinum #3**
Oil on canvas
40 × 30 in.
Private Collection

09-1 **Hollywood Suite #1-H**
Oil on canvas
40 × 30 in.
Private Collection, Nuremberg, Germany

09-2 **Hollywood Suite #2-0**
Oil on canvas
40 × 30 in.
Private Collection





- 09-3 **Shazam**
Oil on canvas
60 × 36 in.
Collection Sanziani & Palais Rasumovsky, Vienna, Austria
- 09-4 **Hollywood Suite #3-L**
Oil on canvas
40 × 30 in.
Private Collection
- 09-5 **Hollywood Suite #4-L**
Oil on canvas
40 × 30 in.
Collection of Marcel Strouk
- 09-6 **Lola Cola #7**
Oil on canvas
30 × 40 in.
Private Collection



- 09-7 **Hollywood Suite #5-Y**
Oil on canvas
40 × 30 in.
Private Collection
- 09-8 **Hollywood Suite #6-W**
Oil on canvas
40 × 30 in.
Private Collection, Nuremberg, Germany
- 09-9 **Hollywood Suite #7-O**
Oil on canvas
40 × 30 in.
Private Collection
- 09-10 **Hollywood Suite #8-O**
Oil on canvas
40 × 30 in.
Private Collection



09-11 **Hollywood Suite #9-D**

Oil on canvas
40 × 30 in.
Private Collection

09-12 **Femme**

Oil on canvas
36 × 26 in.
Modernism Inc., San Francisco, CA, USA

09-13 **Menina**

Oil on canvas
36 × 26 in.
Private Collection



09-14 **Mädchen**

Oil on canvas
36 × 26 in.
Collection of Marcel Strouk

09-15 **Ragazza**

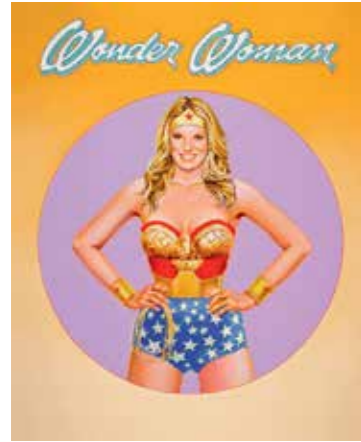
Oil on canvas
36 × 26 in.
Private Collection

09-16 **Stormy Strellson**

Oil on canvas
30 × 30 in.
Strellson AG, Kreuzlingen, Switzerland

09-17 **Strellson Scarlett**

Oil on canvas
40 × 30 in.
Strellson AG, Kreuzlingen, Switzerland



- 09-18 **Wonder Woman #3:**
The lost painting of 1962 #1
 Oil on canvas
 42 × 34 in.
 Private Collection, Los Angeles, CA, USA

- 10-1 **Meisje**
 Oil on canvas
 40 × 30 in.
 Private Collection

- 10-2 **Mädchen #2**
 Oil on canvas
 36 × 24 in.
 Private Collection

- 10-3 **Carmelita: Homage to Henri**
 Oil on canvas
 68 × 52 in.
 Private Collection



- 10-4 **Red Bull Beulah**
 Oil on canvas
 60 × 36 in.
 Private Collection

- 10-5 **Absolut Annie**
 Oil on canvas
 60 × 36 in.
 Private Collection

- 10-6 **Nutella Ella**
 Oil on canvas
 40 × 30 in.
 Private Collection, Germany



10-7 **Jägermeister Jane**

Oil on canvas
40 × 30 in.
Private Collection

10-8 **The Green Lantern #2:
The lost painting of 1962 #2**

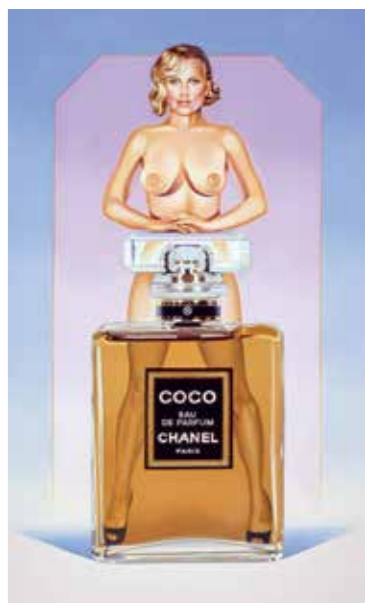
Oil on canvas
36 × 36 in.
Private Collection

10-9 **Goldie**

Oil on canvas
36 × 24 in.
Private Collection

11-1 **Hav-a-Havana #18**

Oil on canvas
36 × 60 in.
Private Collection



11-2 **Catwoman:
The lost painting of 1961 #1**

Oil on canvas
36 × 36 in.
Private Collection, Germany

11-3 **COCO Cookie**

Oil on canvas
60 × 36 in.
Private Collection

11-4 **Hav-a-Havana #19**

Oil on canvas
60 × 36 in.
Private Collection

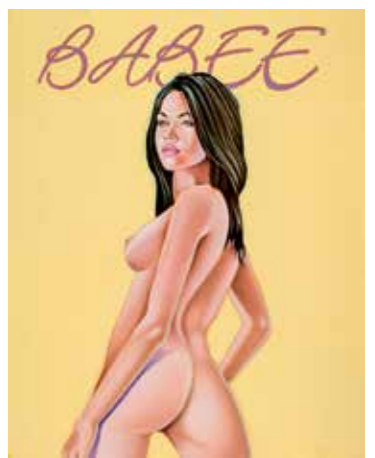


11-5 **Lola Cola #8**
Oil on canvas
40 × 30 in.
Private Collection

11-6 **Lola Cola #9**
Oil on canvas
40 × 30 in.
Private Collection

11-7 **Flicka**
Oil on canvas
36 × 28 in.
Private Collection

11-8 **Nena**
Oil on canvas
36 × 28 in.
Private Collection



11-9 **Babee**
Oil on canvas
36 × 28 in.
Private Collection

11-10 **Fată**
Oil on canvas
36 × 28 in.
Private Collection

11-11 **Erika Edelkirsch**
Oil on canvas
40 × 30 in.
Private Collection

11-12 **La Bombera**
Oil on canvas
40 × 30 in.
Private Collection



11-13 **Miss Kiss**
Oil on canvas
40 × 30 in.
Private Collection

11-14 **Black Cat:**
The lost painting of 1961 #2
Oil on canvas
40 × 30 in.
Private Collection

11-15 **Mint Pattie**
Oil on canvas
40 × 30 in.
Galerie Thomas, Munich



11-16 **Tucher Tallulah**
Oil on canvas
48 × 24 in.
Private Collection

11-17 **Chica**
Oil on canvas
40 × 30 in.
Private Collection

12-1 **Meydl**
Oil on canvas
36 × 24 in.
Private Collection



- 12-2 **100 Grand**
Oil on canvas
36 × 24 in.
Louis K. Meisel Gallery, New York, NY, USA

- 12-3 **Tammy Tucher**
Oil on canvas
48 × 24 in.
Private Collection

- 12-4 **Maduro Maid**
Oil on canvas
36 × 60 in.
Galerie Pactice Trigano, Paris, France



- 12-5 **Kitty Kiss**
Oil on canvas
48 × 24 in.
Private Collection

- 12-6 **Tootsie Two**
Oil on canvas
48 × 24 in.
Private Collection, Germany



12-7 **Hav-a-Havana #21**
Oil on canvas
48 × 24 in.
Private Collection, Germany

12-8 **Martini Miss #3**
Oil on canvas
40 × 30 in.
Private Collection, Germany

12-9 **Jujyfruits Judy**
Oil on canvas
40 × 30 in.
Private Collection, Germany

12-10 **Sardine Sarah**
Oil on canvas
30 × 40 in.
Private Collection



12-11 **Starkist Stacey**
Oil on canvas
40 × 30 in.
Private Collection

12-12 **Emin Emma #2**
Oil on canvas
40 × 30 in.
Private Collection

12-13 **Sugar Baby Betty**
Oil on canvas
40 × 30 in.
Private Collection

12-14 **Bit-O-Honey Hannah**
Oil on canvas
40 × 30 in.
Private Collection



13-5 **Curvy Carolina**
Oil on canvas
48 × 36 in.
Private Collection

13-6 **Little Loana**
Oil on canvas
48 × 24 in.
Private Collection

13-7 **Rachel**
Oil on canvas
36 × 60 in.
Private Collection

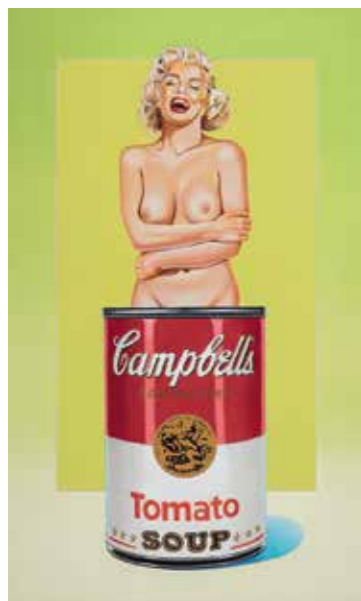
13-8 **Martini Miss #4**
Oil on canvas
40 × 28 3/8 in.
Private Collection



13-9 **Chew Bacca**
Oil on canvas
40 × 28 3/8 in.
Private Collection

13-10 **Bean Dip Betsy**
Oil on canvas
40 × 28 3/8 in.
Private Collection

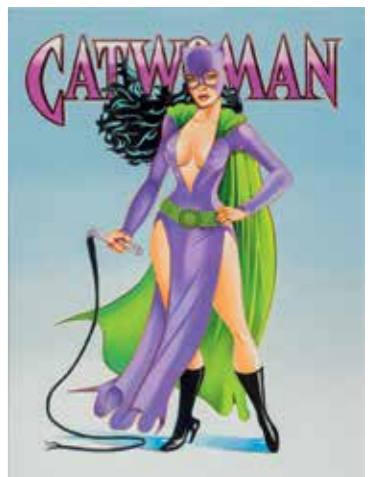
13-11 **Petra Heineken**
Oil on canvas
72 × 48 in.
Private Collection



13-12 **COCO Cookie #2**
Oil on canvas
60 × 36 in.
Private Collection

13-13 **Orangina**
Oil on canvas
60 × 36 in.
Private Collection

13-14 **Sophie Soup**
Oil on canvas
60 × 36 in.
Private Collection



14-1 **Catwoman #2**
Oil on canvas
40 × 30 in.
Private Collection, Los Angeles, CA, USA

14-2 **Winston Winnie**
Oil on canvas
36 × 36 in.
Private Collection

14-3 **Martini Molly**
Oil on canvas
40 × 30 in.
Private Collection



14-4 **Hav-a-Havana #23**
Oil on canvas
48 × 24 in.
Private Collection, Germany

14-5 **Jana**
Oil on canvas
40 × 30 in.
Private Collection

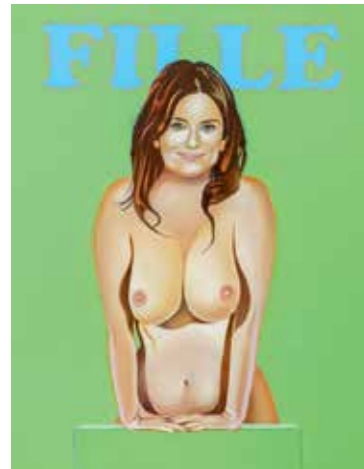
14-6 **Chanel No 5**
Oil on canvas
48 × 24 in.
Private Collection, Germany



14-7 **Galatea #10**
Oil on canvas
40 × 30 in.
Galerie Patrice Trigano, Paris, France

14-8 **Galatea #11**
Oil on canvas
40 × 30 in.
Galerie Patrice Trigano, Paris, France

14-9 **Jente**
Oil on canvas
40 × 30 in.
Galerie Patrice Trigano, Paris, France



- 14-10 **Fille #2**
Oil on canvas
40 × 30 in.
Galerie Patrice Trigano, Paris, France
- 14-11 **Galatea #12**
Oil on canvas
40 × 30 in.
Galerie Patrice Trigano, Paris, France
- 14-12 **Miss Spudnut:
Unfinished Painting #10**
Oil on canvas
69 × 69 in.
Private Collection, Vienna, Austria
(Started in 1964, finished in 2014, see 64-37)
- 14-13 **Black Cat**
Oil on canvas
40 × 30 in.
Collection of Louis K. Meisel

- 14-14 **Tabasco Tammie**
Oil on canvas
60 × 36 in.
Private Collection
- 15-1 **Unfinished Painting #11**
Oil on canvas
48 × 72 in.
Collection of the Artist, Louis K. Meisel Gallery,
New York, NY, USA
- 15-2 **The Spirit**
Oil on canvas
40 × 30 in.
Collection of the Artist, Louis K. Meisel Gallery,
New York, NY, USA
- 15-3 **Supergirl**
Oil on canvas
40 × 30 in.
Private Collection



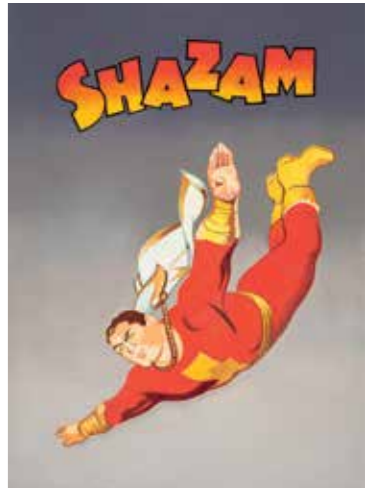
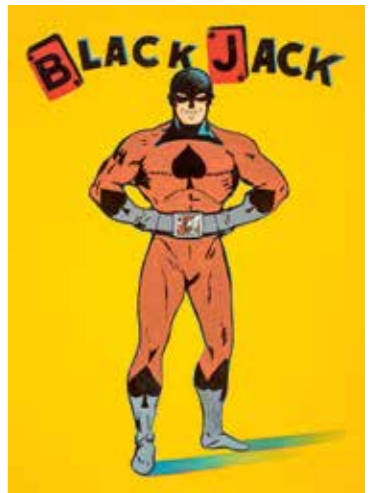


- 15-4 **The Shield**
Oil on canvas
40 × 30 in.
Collection of the Artist, Louis K. Meisel Gallery,
New York, NY, USA

- 15-5 **Sheena**
Oil on canvas
40 × 30 in.
Collection of the Artist, Louis K. Meisel Gallery,
New York, NY, USA

- 15-6 **Tiger Girl**
Oil on canvas
40 × 30 in.
Collection of the Artist, Louis K. Meisel Gallery,
New York, NY, USA

- 15-7 **Captain America**
Oil on canvas
40 × 30 in.
Collection of the Artist, Louis K. Meisel Gallery,
New York, NY, USA



- 15-8 **Planet Comic**
Oil on canvas
40 × 28 ½ in.
Collection of the Artist, Louis K. Meisel Gallery,
New York, NY, USA

- 15-9 **Spy Smasher**
Oil on canvas
40 × 30 in.
Collection of the Artist, Louis K. Meisel Gallery,
New York, NY, USA

- 15-10 **Black Jack**
Oil on canvas
39 ½ × 28 ½ in.
Collection of the Artist, Louis K. Meisel Gallery,
New York, NY, USA

- 15-11 **SHAZAM**
Oil on canvas
40 × 30 in.
Collection of the Artist, Louis K. Meisel Gallery,
New York, NY, USA



15-12 **Blonde Phantom**

Oil on canvas

40 × 30 in.

Collection of the Artist, Louis K. Meisel Gallery,
New York, NY, USA



15-13 **Sky Girl**

Oil on canvas

40 × 30 in.

Collection of the Artist, Louis K. Meisel Gallery,
New York, NY, USA

HUBBBA

HUBBBA

HUBBBA

HUBBBA

Leta and Mel on their wedding day, 1955



- 1935 Born on July 24, Sacramento, CA, USA
- 1955 Marries Leta Helmers

Education

- 1954-55 Sacramento Junior College
- 1955-56 San Jose State College, California
- 1957 Sacramento State College, B.A.
- 1958 Sacramento State College, M.A.

Teaching

- 1958-60 Art teacher, Elk Grove High School, Sacramento
- 1960-66 Art Department Chairman, Mira Loma High School, Sacramento
- 1965-66 Sacramento State University
- 1966 Arizona State University, Tempe
- 1966-97 California State University, Hayward (Professor Emeritus)

Artist in Residence

- 1970 Syracuse University, Syracuse, New York
- 1973 University of Wisconsin, Madison

Grants

- 1986 National Endowment for the Visual Artist's Fellowship Grant
United States-France Exchange Fellowship

Mel Ramos lives and works in Oakland, CA, USA and in Horta de Sant Joan, Spain.

Mel in front of his works *Blue Coat*
and *Things Go better with*
in his studio, Union City, 1967



- 2016 Bernaducci-Meisel Gallery, New York, NY, USA
Musée d'art contemporaine de Lyon, France
- 2015 Ludwig Museum Koblenz, Germany
Burkhard Eikermann, Dusseldorf, Germany
Galerie Ernst Hilger, Vienna, Austria
REÖK Museum, Szeged, Hungary
LEVY Galerie, Hamburg, Germany
Kunsthau Hanover, Germany
Modernism Inc., San Francisco, CA, USA
- 2014 Galerie Patrice Trigano, Paris, France
Louis K. Meisel Gallery, New York, NY, USA
- 2013 Galerie Ernst Hilger, Vienna, Austria
- 2012 Galerie Fluegel-Roncak, Nuremberg, Germany
Crocker Art Museum, Sacramento, CA, USA
Bernaducci Meisel Gallery, New York, NY, USA
- 2011 Albertina Museum, Vienna, Austria
Europäisches Zentrum für Kunst und Industriekultur,
Völklingen/Saarbrücken, Germany
Galeriá Senda, Barcelona, Spain
Galerie Erhard Witzel, Wiesbaden, Germany
- 2010 Modernism Inc., San Francisco, CA, USA
Kunsthalle Tübingen, Germany
Museum Villa Stuck, Munich, Germany
LEVY Galerie, Hamburg, Germany
Galerie Ernst Hilger, Vienna, Austria
Modernism Inc., San Francisco, CA, USA
- 2009 Fabrik Contemporary Art, Hongkong, China
Galerie Rive Gauche, Paris, France

- 2008** Louis K. Meisel Gallery, New York, NY, USA
Modernism Inc., San Francisco, CA, USA
- 2007** LEVY Galerie, Hamburg, Germany
Robert Sandelson Gallery, London, UK
Stadtgalerie Klagenfurt, Germany
- 2006** Walter Bischoff Galerie, Berlin, Germany
Galerie Ernst Hilger, Vienna, Austria
Claustro de Exposiciones, Cádiz, Spain
Foxx Galerie, Zurich, Switzerland
Stadtgalerie, Klagenfurt, Germany
- 2005** James F. Byrnes Institut, Stuttgart, Germany
Galerie Geiger, Konstanz, Germany
Modernism Inc., San Francisco, CA, USA
- 2004** Louis K. Meisel Gallery, New York, NY, USA, New York, NY, USA
Robert Sandelson Gallery, London, UK
Museo Juan Cabré, Calaceite, Spain
- 2003** Kulturforum der Stadt Schwerin, Germany
Galerie Terminus, Munich, Germany
Burkhard Eikermann Galerie, Dusseldorf, Germany
Palm Springs Desert Museum, Palm Springs, CA, USA
Modernism Inc., San Francisco, CA, USA
Bernaducci-Meisel, New York, NY, USA
- 2002** Modernism Inc., San Francisco, CA, USA
Galerie Ernst Hilger, Vienna, Austria
Galleria d'Arte Maggiore, Bologna, Italy
Galerie Patrice Trigano, Paris, France
Palazzo dei Sette, Comune di Orvieto, Italy

- 2001** Galeria Alvarez, Porto, Portugal
Espace Ernst Hilger, Paris, France
Galleria d'Arte Maggiore, Bologna, Italy
Palazzo dei Sette, Comune di Orvieto, Italy
Natsoulas Gallery, Davis, CA, USA
LEVY Galerie, Madrid, Spain
Galerie Ernst Hilger, Vienna, Austria
- 2000** Art Gallery Wiesbaden, Germany
Kunstforum Fränkisches Seenland, Gunzenhausen, Germany
Galerie Vonderbank, Frankfurt, Germany
Galerie Burkhard Eikermann, EXPO 2000, Cologne, Germany
Kunsthau, Cologne, Germany
Galerie Terminus, Munich, Germany
LEVY Galerie, Hamburg, Germany
- 1999** Museum Moderner Kunst-Stiftung Wörlen, Passau, Germany
Kunsthalle Wilhelmshaven, Germany
Domestica, San Giovanni Valdarno, Italy
Louis Meisel Gallery, New York, NY, USA
Galerie Burkhard Eikermann, Essen, Germany
Galleria Civica di Modena, Italy
Kunsthau Hanover, Germany
- 1998** Galerie Eikermann & Auktionshaus Karbstein, Dusseldorf, Germany
Galeria Nova, Bad Homburg, Germany
- 1997** LEVY Galerie, Madrid, Spain
Galerie Ernst Hilger, Vienna, Austria
Kantor Gallery, Los Angeles, CA, USA
- 1996** Galerie Ernst Hilger, Vienna, Austria
Galerie Burkhard H. Eikermann, Essen, Germany
Galerie Ulrich Gering, Frankfurt, Germany
LEVY Galerie, Hamburg, Germany
Modernism Inc., San Francisco, CA, USA

- 1995 Hochschule für Angewandte Kunst, Vienna, Austria
Kunsthalle zu Kiel, Germany
Kunstverein Mannheim, Germany
- 1994 Kunstverein Lingen, Germany
- 1993 Louis K. Meisel Gallery, New York, NY, USA, New York, NY, USA
- 1992 Galerie B. Haasner, Wiesbaden, Germany
ARTAX, Dusseldorf, Germany
Galerie Eikelmann, Essen, Germany
Galerie Maximilian Krips, Cologne, Germany
- 1991 Louis K. Meisel Gallery, New York, NY, USA, New York, NY, USA
Schaufenstergalerie, Frankfurt, Germany
- 1989 Louis K. Meisel Gallery, New York, NY, USA, New York, NY, USA
- 1988 James Corcoran Gallery, Santa Monica, CA, USA
Kunsthandlung Brigitte Haasner, Wiesbaden, Germany
- 1987 Studio Tesorio, Naples, Italy
- 1986 Modernism Inc., San Francisco, CA, USA
Hokin-Kaufman Gallery, Chicago, IL, USA
Galerie Tanja Grunert, Cologne, Germany
- 1985 Louis K. Meisel Gallery, New York, NY, USA, New York, NY, USA
- 1982 Route 66 Gallery, Philadelphia, PA, USA
Malinda Wyatt Gallery, Venice, Italy
- 1981 Louis K. Meisel Gallery, New York, NY, USA, New York, NY, USA
Modernism Inc., San Francisco, CA, USA
Sheehan Gallery, Whitman College, Walla Walla, WA, USA

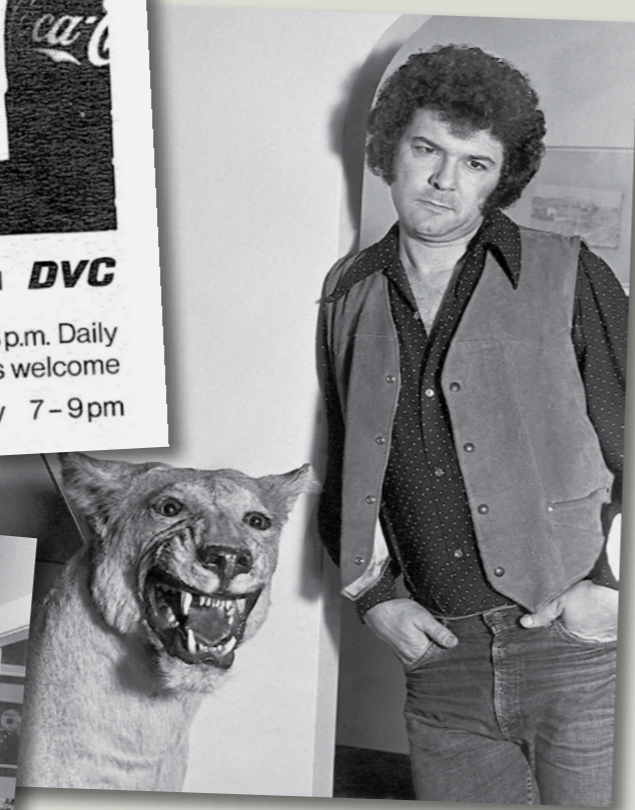
- 1980 Morgan Gallery, Kansas City, MO, USA
Rose Art Museum, Waltham, MA, USA
Franz Wynans Gallery, Vancouver, Canada
- 1979 Galeria Cadaqués, Cadaqués, Spain
University Gallery, CA State University, Chico, CA, USA
- 1978 Church Fine Arts Gallery, Reno, NV, USA
Galeria Plura, Milan, Italy
- 1977 Morgan Gallery, Kansas City, MO, USA
Oakland Museum, CA, USA
- 1976 Louis K. Meisel Gallery, New York, NY, USA, New York, NY, USA
David Stuart Gallery, Los Angeles, CA, USA
- 1975 Museum Haus Lange, Krefeld, Germany
- 1974 David Stuart Gallery, Los Angeles, CA, USA
Louis K. Meisel Gallery, New York, NY, USA, New York, NY, USA
- 1973 Dickinson College, Carlisle, PA, USA
Pacific Lutheran University, Tacoma, WA, USA
Madison Art Center, WI, USA
- 1972 Utah Museum of Fine Arts, Salt Lake City, UT, USA
Galerie Bruno Bischofberger, Zurich, Switzerland
- 1971 Graphics Gallery, San Francisco, CA, USA
Galerie Bruno Bischofsberger, Zurich, Switzerland
French & Co., New York, NY, USA
Galerie Richard Fonchke, Ghent, Belgium
- 1970 Artists Contemporary Gallery, Sacramento, CA, USA

Mel with *Miss Navel Orange* #2, 1964
 Mel with *Crowned Pidgeon*, 1969
Tree of Life, Photo: Leta Ramos, 1976
 Mel at his opening, San Francisco, 1968, Photo: David King
 Mel and Leta in the studio, Union City, 1976
 Mel with *Miss Liberty* in his studio, Sacramento, 1963

- 1969 Gallery Reese Palley, San Francisco, CA, USA
 David Stuart Gallery, Los Angeles, CA, USA
 Gegenverkehr, Aachen, Germany
- 1968 David Stuart Gallery, Los Angeles, CA, USA
 Mills College Art Gallery, Oakland, CA, USA
- 1967 Berkeley Gallery, San Francisco, CA, USA
 Galerie Tobias-Silex, Cologne, Germany
 San Francisco Museum of Modern Art, CA, USA
- 1966 Galerie Ricke, Kassel, Germany
- 1965 Bianchini Gallery, New York, NY, USA
 David Stuart Gallery, Los Angeles, CA, USA
- 1964 Bianchini Gallery, New York, NY, USA



Exhibition poster, The Student Gallery, 1971
 Mel and Leta in their house in Oakland, 1976
 Mel with Lion, 1973
 Mel with You Got more Salami with Mogliani in his studio, Oakland, 1977



- 2015 *Arts & Foods: Rituals since 1851*, Fondazione La Triennale di Milano, Expo, Milan, Italy

- 2014 *Everybody needs a Superhero*, Scott Richards Contemporary Art, San Francisco, CA, USA
Pop Art Prints, Smithsonian American Art Museum, Washington D.C., USA
Small is beautiful, Parkett Editions, Zurich, Switzerland
It's Pop Art ?, LEVY Galerie, Hamburg, Germany

- 2014/13 *Galen at the Galen*, Palm Springs Art Museum, CA, USA
Correspondents of Ray Johnson, Krannert Art Museum and Kinkhead Pavillon, Champaign, IL, USA
Surrealism & Duchamp, Moderna Museet Stockholm, Sweden
Disturbing the Peace, Kunstmuseum Ahlen and Museum Marta Herford, Germany
Feu Sacré: On The Occasion of the 200th Anniversary of the Bernische Kunstgesellschaft, Kunstmuseum Bern, Switzerland

- 2013 *Die Schöne und das Biest. Mel Ramos und Richard Müller*,
Special Guest Wolfgang Joop, Museum der bildenden Künste Leipzig, Germany
Kaboom! Comic in der Kunst, Weserburg / Museum für moderne Kunst, Bremen, Germany
CAn Artists, Galerie B. Haasner, Wiesbaden, Germany
Galerie Ernst Hilger, Vienna, Austria
Mel & Leta Ramos, Horta de Sant Juan, Spain
Masterpiece, Gallery Sho Contemporary Art, Tokyo, Japan
Kiki Smith, Mel Ramos: Selected Tapestries, Modernism Inc., San Francisco, CA, USA

- 2012 Bernaducci-Meisel Gallery, New York, NY, USA

- 2012 Galerie Piber Modern, Köflach, Austria
 Galerie Schmalfluss, Berlin, Germany
 Woodward Gallery, New York, NY, USA
 Kunstkabinett Regensburg, Germany
Screw You, Susan Inglett, New York, NY, USA
Strangers - Between Art Informel and Pop Art: Works from the GAM Collection,
 Galleria Civica d'Arte Moderna e Contemporanea, Turin, Italy

- 2011** Galerie Ernst Hilger, Vienna, Austria
Kunstkabinett Regensburg, Germany
Kunsthhaus Hanover, Germany
Museum Tinguely, Basel, Switzerland
Galerie Gmurzynska, Zurich, Switzerland
Charles M. Schulz Museum, Santa Rosa, CA, USA
The Natural History Museum of Los Angeles County, CA, USA
- 2010** *Bildtexte-Textbilder* and *Summerspecial*, Galerie Ernst Hilger, Vienna, Austria
Woodward Gallery New York, NY, USA
Galerie Ernst Hilger, Vienna, Austria
Kunstkabinett Regensburg, Germany
Scott Richards Contemporary Art, San Francisco, CA, USA
Poligono Gallery, Marbella, Spain
Villa-Haiss Museum, Zell am Harmersbach, Germany
Galerie Bruno Bischofberger, Zurich, Switzerland
- 2009** RoGallery.com, Long Island, New York, NY, USA
Figure 8, Small Paintings and 40 Years of Photorealism: Bernaducci-Meisel Gallery,
New York, NY, USA
Clay Center Charleston, CA, USA
Charles Cowles Gallery, New York, NY, USA
Memphis Brooks Museum of Art, Memphis, TN, USA
Palacio Almudí Museum, Murcia, Spain
National Museum Krakow, Krakow, Poland
Haunch of Vension, New York, NY, USA
Paul Kasmin Gallery, New York, NY, USA
Fabrik Contemporary Art, Hong Kong, China

- 2008** Kunstkabinett Regensburg, Germany
Burkhard Eikermann, Dusseldorf, Germany
Paul Thiebaud Gallery, San Francisco, CA, USA
Zimmerli Art Museum, Rutgers University, New Brunswick, NJ, USA
Crocker Art Museum, Sacramento, CA, USA
Hong Kong Arts Center, Wanchai, China
Museum of Contemporary Art, Los Angeles, CA, USA
Sign/Age, Armand Bartos Fine Art, New York, NY, USA
Pop and Op, Nassau County Museum of Art, Roslyn Harbor, NY, USA
Painted Faces-Post Modern Portraits, Bernaducci-Meisel Gallery, New York, NY, USA
- 2008/07** *Pop art Portraits*, National Portrait Gallery, London, UK
Staatsgalerie Stuttgart, Germany
Art in America-Three Hundred Years of Innovation, Guggenheim Museum Bilbao, Spain
- 2007** Woodward Gallery, New York, NY, USA
Burkhard Eikermann Galerie, Dusseldorf, Germany
Kunsthalle Lingen, Germany
Mildred Lane Kemper Art Museum, St. Louis, MO, USA
National Portrait Gallery, London, UK
Scuderie del Quirinale, Rome, Italy
Kunsthalle Wien, Vienna, Austria
Museum Villa Stuck, Munich, Germany
Gagosian Gallery, London, UK
Madison Museum of Contemporary Art, Madison, WI, USA
Haug-Erkinger-Festsaal, Rechberghausen, Germany
- 2006** Woodward Gallery, New York, NY, USA
Burkhard Eikermann Galerie, Dusseldorf, Germany
Kunsthalle der Hypo-Kultur Stiftung Munich, Germany
Museo d'Arte Contemporanea Donna Regina, Naples, Italy
An American Gallery, Santa Barbara, CA, USA
Wonder Women: Idols of Contemporary Art, Katonah Museum of Art, New York, NY, USA
- 2005/06** *Photorealism. Then and Now*, Elaine Baker Gallery, Boca Raton, FL, USA

- 2005** Centro Cultural de la Villa, Madrid, Spain
Tower Framing and Design Gallery, Sacramento, CA, USA
Kantor Gallery, Los Angeles, CA, USA
Jay Jay Gallery, Sacramento, CA, USA
Galerie B. Haasner, Wiesbaden, Germany
Girls on Film, Zwirner and Wirth, New York, NY, USA
- 2005/04** *Traveling Exhibition: An American Odyssey 1945-1980 (Debating Modernism)*,
Circulo de Bellas Artes, Madrid, Domus Artium, Salamanca; Kiosco Alfonso, A Coruña,
Spain; Queensborough Community College Art Gallery, Bayside, NY, USA
- 2004** San Francisco Museum of Modern Art, San Francisco, CA, USA
Staatsgalerie Stuttgart, Germany
Galeria 2000 GbR, Nuremberg, Germany
LEVY Galerie, Hamburg, Germany
Tres Gustos, Museo Juan Cabré, Calaceite, Spain
- 2004/03** *Traveling Exhibitions: Splat, Boom, Pow*, Museum of Contemporary Art, Houston, TX,
USA; Institute of Contemporary Art, Boston, MA, USA; Wexner Center for the Arts,
Columbus, OH, USA; Henie Onstad Kunstsenter, Hovikodden, Norway; *Global Village*,
The Montreal Museum of Fine Arts, Montreal, Canada; The Dallas Museum of Art,
Dallas, TX, USA
- 2003** Galerie Patrice Trigano, Paris, France
County Hall Gallery, London, UK
Super You, Daniel Silverstein Gallery, New York, NY, USA
Splat, Boom, Pow: The Influence of Comics in Contemporary Art,
Museum of Contemporary Art, Houston, TX, USA

- 2002** Kulturzentrum Infeld, Dobrinj/Krk, Croatia
Palazzo delle Papesse, Sienna, Italy
Neues Museum, Staatliches Museum für Kunst und Design, Nuremberg, Germany
Crocker Art Museum, Sacramento, CA, USA
REAL(ist) Men, Selby Gallery, Ringling School of Art and Design, Sarasota, FL, USA
Pop Art: Mel Ramos - Allen Jones, Kunsthalle Villa Kobe, Halle/Saale, Germany
Marilyn Mythos, Galerie Ernst Hilger, Vienna, Austria
- 2002/01** *Pop Culture*, Norton Simon Museum of Art, Pasadena, CA, USA
2001 Collectors Show, Arkansas Arts Center, Little Rock, AR, USA
- 2001** *We Set Off in High Spirits*, Matthew Marks Gallery, New York, NY, USA
Pop Art: The John and Kimiko Powers Collection, Gagosian Gallery, New York, NY, USA
Alpen-Adria Galerie, Klagenfurt, Germany
Centre Pompidou, Paris, France
Ursula Blickle Stiftung, Kraichtal, Germany
Neues Museum Weserburg, Bremen, Germany
Galerie Burkhard Eikermann, Dusseldorf, Germany
Kunst Meran, Meran, Italy
Galerie Pro Arte, Freiburg, Germany
Westwendischer Kunstverein e.V. Halle, Germany
Figure it Out, Louis K. Meisel Gallery, New York, NY, USA, New York, NY, USA
Pop Art: US/UK Connections, 1956-1966, Menil Foundation, Houston, TX, USA
Collectors Series Exhibition, Center for the Arts, Vero Beach, FL, USA
Serendipity, Louis K. Meisel Gallery, New York, NY, USA, New York, NY, USA
- 2001/00** *The Figure: Another Side of Modernism*, The Newhouse Center for Contemporary Art,
Snug Harbor Cultural Center, Staten Island, NY, USA

- 2000** *10 Pop Artists on Paper*, Clough-Hanson Gallery, Rhodes College, Memphis, TN, USA
 South Texas Institute for the Arts, Corpus Christi, TX, USA
 Projectbureau Rotterdam Euro 2000, Rotterdam, Netherlands
 Tom Wesselmann Galerie, Punto, Valencia, Spain
 The Contemporary Museum Honolulu, HI, USA
 Newhouse Center for Contemporary Art, Snug Harbour Cultural Center,
 Staten Island, NY, USA
 Clough-Hanson Gallery, Rhodes College, Memphis, TN, USA
 Centro Cultural de Murcia, Spain
 Kapfenberg Kulturstadt, Styria, Austria
 Städtisches Museum Leverkusen, Germany
 Whitechapel Art Gallery, London, UK
 LEVY Galerie, Hamburg, Germany
 Mannheimer Kunstverein, Mannheim, Germany
- 1999** Galerie B. Haasner, Wiesbaden, Germany
7 Women 7 Years Later, Andrea Rosen Gallery, New York, NY, USA
Pop Art, Vered Gallery, East Hampton, NY, USA
Contemporary American Masters: The 1960s, Nassau County Museum of Art,
 Roslyn Harbor, NY, USA
 Museum of Modern Art, New York, NY, USA
 Arken Museum of Modern Art, Ishoj, Copenhagen, Denmark
 New York State Museum, Albany, NY, USA
 LEVY Galerie, Hamburg, Germany
 Traveling Exhibition: *CA Classics*, Isetan Museum of Art, Tokyo, Japan; Fukui City Art
 Museum, Fukui, Japan; The Museum of Modern Art, Wakayama, Japan; Togichigi
 Prefectural Museum of Fine Arts, Utsunomiya, Japan; Vered Gallery, East Hampton,
 Long Island, NY, USA
- 1999/98** *American Pop Art*, Palazzo Ex Ospedale San Bartolomeo, Palermo,
 The Pomotrice, Turin, Italy
- 1997** *Feminine Image*, Nassau County Museum of Art, Roslyn Harbor, NY, USA

- 1996** *Paper Work*, Louis K. Meisel Gallery, New York, NY, USA, New York, NY, USA
Attention to Detail (Realism in All Forms), Louis K. Meisel Gallery, New York, NY, USA
- 1996/95** *The Popular Image - Pop Art in America*, Marisa Del Re Gallery & O'Hara Gallery,
 New York; Palm Beach, FL, USA
- 1995** *Duck*, Edward Thorp Gallery, New York, NY, USA
- 1994** *The Face of America: Contemporary Portraits in Watercolor*, The Arts Guild of Old Forge,
 Old Forge, NY, USA
- 1993** *I Am The Enunciator*, Thread Waxing Space, New York, NY, USA
Slittamenti, Venice Biennale, Italy
Drawing On The Figure, Edna Carlsten Gallery, University Of Wisconsin,
 Stevens Point, WI, USA
- 1992** *Photorealism From Nashville Collections*, Cheekwood Fine Arts Center, Nashville, TN, USA
- 1991-93** Traveling Exhibition: *Pop Art*, Royal Academy of Arts, London, UK; Museum Ludwig,
 Cologne, Germany; Museo Nacional Centro de Arte Reina Sofia, Madrid,
 Spain; Museum of Fine Arts, Québec, Canada
- 1991** *Love, Sex and Romance*, Vered Gallery, East Hampton, NY, USA
Reprise, Phyllis Rothman Gallery, Fairleigh Dickinson University, Madison, NJ, USA
7 Women, Andrea Rosen Gallery, New York, NY, USA
- 1990** *Pop on Paper*, James Goodman Gallery, New York, NY, USA
 Louis K. Meisel Gallery, New York, NY, USA
Six, Phyllis Rothman Gallery, Fairleigh Dickinson University, Madison, NJ, USA
Oakland's Artists '90, The Oakland Museum, CA, USA
The Figure - Selections from the Arkansas Arts Center Foundation Collection,
 The Arkansas Arts Center, Little Rock, AR, USA
Amerikansk Fotorealism, Art Now Gallery, Göteborg, Sweden
CA A To Z And Return, The Butler Institute of American Art, Youngstown, OH, USA
Regarding Art: Artworks About Art, John Michael Kohler Arts Center, Sheboygan, WI, USA

- 1990/89 *Human Concern/Personal Torment - The Grotesque In American Art Revisited*, Phyllis Kind Gallery, New York; Phyllis Kind Gallery, Chicago, IL, USA
- 1989 *Private Collections/Personal Exchange: Bay Area Artists, 1950 - 1966*, Transamerica Corp., San Francisco, CA, USA
41st Annual Academy-Institute Purchase Exhibition, American Academy and Institute of Arts and Letters, New York, NY, USA
 Louis K. Meisel Gallery, New York, NY, USA, New York, NY, USA
- 1988 *20th Anniversary (15 in SoHo) - Artists & Movements From Our First Two Decades*, Louis K. Meisel Gallery, New York, NY, USA, New York, NY, USA
Tropical Topics, Monterey Peninsula Museum of Art, Monterey, CA, USA
Selections From The Ellen and Jerome Westheimer Collection, Oklahoma Art Center, Oklahoma City, OK, USA
Art at the Armory, New York, NY, USA
- 1988/87 *The Artists of CA: A Group Portrait in Mixed Media*, The Oakland Museum, CA, USA
- 1987 *Ten At The Rose*, The Rose Art Museum, Brandeis University, Waltham, MA, USA
Made in U.S.A.: An Americanization in Modern Art-the 50's & 60's, The University Art Museum, Berkeley, CA, USA
Contemporary American Collage 1960-1986, Herter Art Gallery, Amherst, MA, USA
Fifty Watercolors: By Fifty Artists Spanning Fifty Years, A Gallery, Palm Desert, CA, USA
Pop Art America Europa dalla Collezione Ludwig, Forte di Belvedere, Florence, Italy
His & Hers: Couples in Art, Works, San Jose, CA, USA
- 1986 *The De Soto Workshop*, Civic Arts Gallery, Walnut Creek, CA, USA
Signs of the Times, Michigan Traveling Exhibition Sponsored by Art Train, Detroit, MI, USA
Portfolios: Artists' Series from the Collection of the University of Maryland, The Art Gallery of the University of Maryland, College Park, MD, USA
- 1985 *S.M.S. Portfolios*, The New Museum of Contemporary Art, New York, NY, USA
Art in the San Francisco Bay Area 1945-1980, The Oakland Museum, CA, USA
 Traveling Exhibition: *Pop Art 1955-70*, Art Gallery of New South Wales; Queensland Art Gallery; National Gallery of Victoria, Australia

- 1985-87 *Traveling Exhibition: American Realism: Twentieth-Century Drawings and Watercolors from The Glenn C. Janss Collection*, San Francisco Museum Of Modern Art, CA; DeCordova Sculpture Park and Museum, Lincoln, MA; Archer M. Huntington Art Gallery, University Of Texas, Austin; Mary and Leigh Block Gallery, Northwestern University, Evanston, IL; Williams College Museum Of Art, Williamstown, MA; Akron Art Museum; Madison Art Center, San Francisco Museum of Modern Art, CA, USA
- 1985/84 *Automobile and Culture*, The Museum of Contemporary Art, Los Angeles, CA, USA
- 1984 *Figurative Options: Jack Ogden, Mel Ramos, Wayne Thiebaud*, Robert Else Gallery, CA State University, Sacramento, CA, USA
Twenty-Century American Drawings: The Figure in Context, International Exhibitions Foundation, Washington, DC, USA
San Francisco Bay Area Painting, Sheldon Memorial Art Gallery, Lincoln, NE, USA
- 1984/83 *Twenty-Five Years of the Artists Contemporary Gallery*, Crocker Art Museum, Sacramento, CA, USA
- 1983 *Contemporary Images, Watercolor: 1983*, Priebe Gallery, University of Wisconsin at Oshkosh, WI, USA
American Super Realism from the Morton G. Neumann Family Collection, Terra Museum of American Art, Evanston, IL, USA
Modern Nude Paintings: 1880-1980, National Museum of Art, Osaka, Japan
Perspectives of Landscape, Fuller-Goldeen Gallery, San Francisco, CA, USA
The Comic Art Show, The Whitney Museum of American Art Downtown Branch, New York, NY, USA
10th Anniversary Show, Louis K. Meisel Gallery, New York, NY, USA, New York, NY, USA
Jim Morgan Memorial Exhibition, Kansas City Art Institute, MO, USA
Directions in Bay Area Painting, Richard Nelson Gallery, Davis, CA, USA

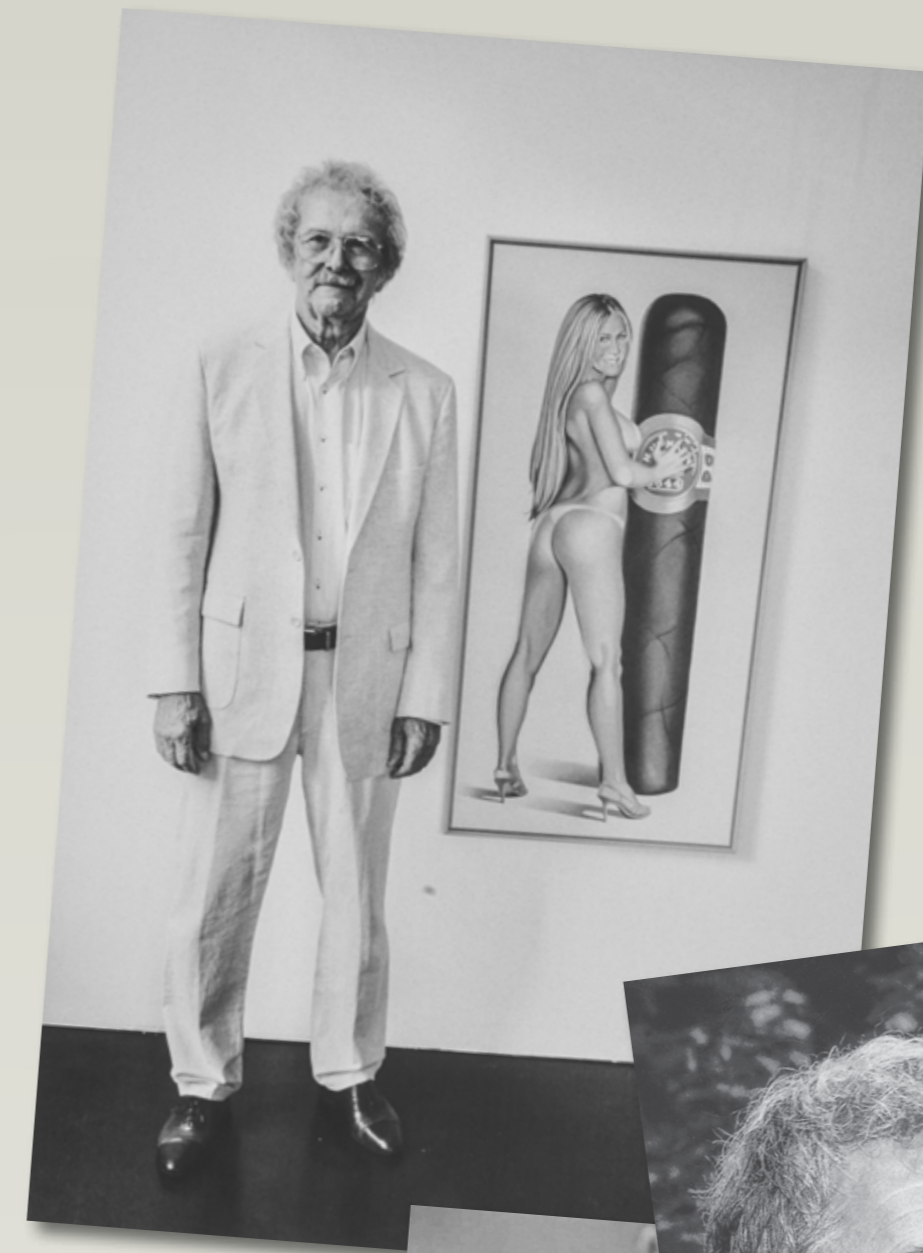
- 1983-85** *Assignment: Aviation - The Stuart M. Speiser Photo-Realism Collection*, National Air and Space Museum, Washington D.C., USA
Traveling Exhibition: Anchorage Historical & Fine Arts Museum, AK; Denver Museum of Natural History, CO; Maryland Science Center, Baltimore, MD; Columbus Museum of Arts & Sciences, GA; Neville Public Museum, Green Bay, WI; The Dane G. Hanson Memorial Museum, Logan, KS; Longview Museum & Art Center, TX; Colorado Springs Fine Arts Center, CO; Springfield Art Museum, MO; Fine Arts Center at Cheekwood, Nashville, TN; Historical & Creative Arts Center, Lufkin, TX; Amarillo Art Center, TX; Santa Fe Community College Art Gallery, Gainesville, FL, USA
- 1982** *Louis K. Meisel Gallery, NY, USA in Brussels*, Galerie Isy Brachot, Brussels, Belgium
- 1981** *Changes 1881-1981*, Haggerty Museum of Art, Marquette University, Milwaukee, WI, USA
Selected 20th Century American Nudes, Harold Reed Gallery, Weatherspoon Gallery, University of North Carolina, NC, USA
- 1981/80** *American Drawings in Black and White: 1970-1980*, The Brooklyn Museum, NY, USA
- 1980-81** Pratt Graphics Center, New York, NY, USA
National Air and Space Museum, Smithsonian Institution, Washington D.C., USA
- 1980** Indianapolis Museum, IN, USA
Watercolors: 1980, Frumpkin and Struve Gallery, Chicago, IL, USA
American Figure Painting 1950-1980, The Chrysler Museum, Norfolk, VA, USA
- 1979** C.W. Post College Art Gallery, Glen Cove, NY, USA
Degrees of Realism, Gallery One, San Jose State University, CA, USA
Selections from the Frederick Weisman Collection of CA Art, Corcoran Gallery of Art, Washington D.C., USA

- 1978** *Selections from the Frederick Weisman Company Collection of CA Art*, The Art Museum and Galleries, CA State University, Long Beach, CA, USA
Aspekte der 60er Jahre, Nationalgalerie, Berlin, Germany
Photo-Realist Paintings from New York City Galleries, Southern Alleghenies Museum of Art, Saint Francis College, Loretto, PA, USA
Traveling Exhibition, *Art About Art*:
The Whitney Museum of American Art, New York, NY; North Carolina Museum of Art, Raleigh, NY; The Frederick S. Wight Art Gallery, University of CA, Los Angeles; Portland Art Museum, OR, USA
Arts & Crafts Center of Pittsburgh, PA, USA
A Century of Master Drawings, Creighton University, Omaha, NE, USA
Graphics Studio U.S.A.: An Experiment in Art Education, The Brooklyn Museum, NY, USA
20th Century American Nudes, Harold Reed Gallery, New York, NY, USA
- 1978/77** *CA Viewpoints*, Roy Boyd Gallery, Chicago, IL, USA
- 1977** *Private Images: Photographs by Painters*, Los Angeles County Museum of Art, CA, USA
Nothing But Nudes, The Whitney Museum of American Art, Downtown Branch, New York, NY, USA
CA Bay Area Art - Update, Huntsville Museum of Art, AL, USA
- 1976** *Three Hundred Years of American Art in The Chrysler Museum at Norfolk*, VA, USA
Painting and Sculpture in CA: The Modern Era, San Francisco Museum of Modern Art, CA, USA
- 1975** University of North Carolina, Weatherspoon Gallery, Greensboro, NC, USA
The Great American Nude, The New York Cultural Center, USA
Kaiser Wilhelm Museum, Krefeld, Germany
University of North Dakota Art Gallery, Grand Forks, ND, USA
Watercolors and Drawings - American Realists, Louis K. Meisel Gallery, New York, NY, USA, New York, NY, USA
University of North Dakota Art Gallery, Grand Forks, ND, USA

- 1974 *Contemporary Portraits by American Painters*, Lowe Art Museum, Miami, FL, USA
Contemporary American Painting and Sculpture, Krannert Art Museum, Champaign, IL, USA
Pop Art, The Whitney Museum of American Art, New York, NY, NY, USA
Some Realists, Hawthorn Gallery, Skidmore College, Saratoga Springs, NY, USA
Aspects of Realism, Gallery Moos, Toronto, Canada
New Realism Revisited, State University College at Potsdam, NY, USA
Living American Artists and the Figure, Pennsylvania State University Museum of Art, University Park, PA, USA
- 1973 Manolides Gallery, Seattle, WA, USA
The Super Realist Vision, DeCordova Sculpture Park and Museum, Lincoln, MA, USA
- 1973-78 Traveling Exhibition, *The Stuart M. Speiser Collection of Photo-Realism*: Louis K. Meisel Gallery, New York, NY, USA, New York, NY, NY; Herbert F. Johnson Museum, Cornell University, Ithaca, NY; Memorial Art Gallery, Rochester, NY; Addison Gallery of American Art, Andover, MA; Allentown Art Museum, PA; University of Colorado Art Museum, Boulder, CO; University of Texas at Austin Art Museum, Austin, TX; Witte Memorial Museum, San Antonio, TX; Gibbes Gallery, Charleston, SC; Brooks Memorial Museum, Memphis, TN; Krannert Museum, Champaign, IL; Helen Foresman Spencer Museum of Art, University of Kansas, Lawrence, KS; Paine Art Center, Oshkosh, WI; Edwin A. Ulrich Museum, Wichita State University, KS; Tampa Bay Art Center, FL; Sewall Art Gallery, Rice University, Houston, TX; Tulane University, New Orleans, LA, USA
- 1972 *Querschnitt*, Galerie Ricke, Cologne, Germany
- 1971 *Group Show*, French & Company, New York, NY, USA
Made in CA, UCLA Art Museum, Los Angeles, CA, USA
Die Puppe - Aspekte zum Bild der Frau, Haus am Waldsee, Berlin, Germany
- 1970 *Looking West 1970*, Joslyn Art Museum, Omaha, NE, USA
West Coast '70!, Crocker Art Gallery Biennial Invitational, Sacramento, CA, USA
Festival of Contemporary Art, Municipal Art Museum of Yokahama, Japan
Pop Prints, The Museum of Modern Art, New York, NY, USA
Seventeenth National Print Exhibition, The Brooklyn Museum, NY, USA
Beyond the Actual, Pioneer Museum, Stockton, CA, USA

- 1969 *Pop Art Revisited*, Heyward Gallery, London, UK
Spirit of the Comics, Institute of Contemporary Art, Philadelphia, PA, USA
Human Concern and Personal Torment, The Whitney Museum of American Art, New York, NY, USA
- 1968 *West Coast '68*, Crocker Art Gallery, Sacramento, CA, USA
Art 1968: Hang Ups and Put Downs, University of Wisconsin, Milwaukee, WI, USA
Forty Now CA Painters, Ringling Museum of Art, Tampa, FL, USA
West Coast Now, Portland Art Museum, OR, USA
- 1967 *Pop Art*, Galleria del Leone, Venice, Italy
Young Artists of the Sixties, The Collection of Mr. Charles Cowles, Stanford Museum, Stanford University, CA, USA
Painters Behind the Painters, Palace of the Legion of Honor, San Francisco, CA, USA
Berkeley Gallery, San Francisco, CA, USA
- 1967/66 *Critics' Choice*, Long Beach Museum, CA, USA
Some Aspects of CA Painting, La Jolla Museum, CA, USA
Traveling Exhibition: Virginia Museum of Fine Arts, Richmond, VA; American Federation of Arts Gallery, New York, NY, NY; Commercial Museum, Philadelphia, PA; Baltimore Museum of Art, MD; Everson Museum of Art, Syracuse, NY; Flint Institute of Arts, MI; Nelson Art Gallery, Kansas City, KS; Delgado Museum, New Orleans, LA; Columbus Museum, OH; High Museum, Atlanta, GA; Cincinnati Art Museum, OH; Portland Art Museum, OR; Oklahoma Art Center, Oklahoma City, OK, USA
- 1965 *Master Drawings from Degas to Lichtenstein*, Fort Worth Art Center, TX, USA
Pop and the American Tradition, Milwaukee Art Center, WI, USA
In Focus - A Look at Realism, Memorial Museum, Rochester, NY, USA
Pop Art from the U.S.A., Hamburger Kunstkabinett, Hamburg, Germany
Pop Art Nouveau Réalisme, Etc., Palais des Beaux-Arts, Brussels, Belgium
1 Life, Klipstein und Kornfield, Bern, Switzerland
The Arena of Love, Dwan Gallery, Los Angeles, CA, USA
Neue Realisten und Pop Art, Akademie der Kunst, Berlin, Germany

Mel, LEVY Galerie, invited by alexander levy, Berlin, 2012, Photo: Karin Székessy,
Mel, Kunsthalle Tübingen, 2010
Mel, Horta de Sant Joan, 2010



1964 *First International Girlie Exhibit*, The Pace Gallery, New York, NY, USA
Contemporary Art - USA, Norfolk Museum, VA, USA
Current Painting and Sculpture in the Bay Area, Stanford Museum, CA, USA
El Bienal Americana de Arte, Cordoba, Argentina
U.S.A. Nouvelles Peintures, American Embassy, Paris, France
American Six, Bianchini Gallery, New York, NY, USA

1963 *Mixed Media and Pop Art*, Albright-Knox Art Gallery, Buffalo, NY, USA

Mel in his studio, Oakland, 2008
 Mel and Leta, Galerie Ernst Hilger, Vienna, 2013, Photo: Karin Stögmüller
 Mel, LEVY Galerie, Hamburg, 2015, Photo: Claas Möller



- Albright-Knox Art Gallery, Buffalo, NY, USA
- Arkansas Art Center, Little Rock, AR, USA
- Art Bank, U.S. Department of State, Washington D.C., USA
- Art Gallery of Ontario, Toronto, Canada
- Corcoran Gallery of Art, Washington D.C., USA
- Crocker Art Museum, Sacramento, CA, USA
- Des Moines Art Center, IA, USA
- De Saisset Museum, Santa Clara, CA, USA
- Fine Arts Museums of San Francisco, de Young Museum, San Francisco, CA, USA
- Hirshhorn Museum and Sculpture Garden, Washington D.C., USA
- Hamburger Kunsthalle, Germany
- Indianapolis Museum, IA, USA
- Kunsthaus Darmstadt, Germany
- Ludwig Forum Aachen, Germany
- Monterey Museum of Art, CA, USA
- Museum of Contemporary Art, Chicago, IL, USA
- Museum of Contemporary Art, Los Angeles, CA, USA
- Museum of Modern Art, New York, NY, USA
- Museum Moderner Kunst, Vienna, Austria
- National Gallery of Art, Washington D.C., USA
- Oakland Museum, CA, USA
- Palm Springs Art Museum, Palm Springs, CA, USA
- Rose Art Museum, Waltham, MA, USA
- San Francisco Museum of Modern Art, CA, USA
- Seattle Art Museum, WA, USA
- Sintra Museo de Arte Moderna, Portugal
- Smithsonian Institution, Washington D.C., USA
- Whitney Museum of American Art, New York, NY, USA

Mel, Horta de Sant Juan, 2008
 Mel, LEVY Galerie, Hamburg, 2015, Photo: Claas Möller



- 2015 Thomas Levy (Ed.), *Mel Ramos. Superman at the Supermarket*, exhib.-cat. LEVY Galerie, Kerber Publishers, Bielefeld/Berlin
- 2013 Galerie Ernst Hilger (Ed.), *New Prints. Catalogue Raisonné of Original Prints*, Verlag für moderne Kunst, Vienna
- 2012 Scott A. Shields; Jonathan Keats; Diana L. Daniels, *Mel Ramos. 50 Years of Superheroes, Nudes and Other Pop Delights*, exhib.-cat. Crocker Art Museum, Sacramento, Modernism Inc., San Francisco
- 2010 Thomas Levy (Ed.), *100 + Zeichnungen. Mel Ramos*, exhib.-cat. LEVY Galerie, Kerber Publishers, Bielefeld/Leipzig/Berlin
 Otto Letze (Ed.), *Mel Ramos. 50 Jahre Pop-Art*, exhib.-cat. Kunsthalle Tübingen, Hatje Cantz Publishers, Ostfildern
- 2007 Thomas Levy (Ed.), *Mel Ramos. I Love Woman*, exhib.-cat. LEVY Galerie, Kerber Publishers, Bielefeld
- 2004 Donald Kuspit (with Louis K. Meisel), *Mel Ramos: Pop Art Fantasies. The Complete Paintings*, Billboard Books (Watson-Guption), New York
- 2002 Thomas Levy (Ed.), *Mel Ramos. Heroines, Goddesses, Beauty Queens*, Kerber Publishers, Bielefeld
 Heiner Schepers, Geri Obler, *Mel Ramos. The Catalogue of Original Prints*, Publisher Galerie Ernst Hilger, Vienna
- 1999 Walter Guadagnini, *Mel Ramos*, exhib.-cat. Palazzina dei Giardini, Galleria Civica Modena; Museum Moderner Kunst Stiftung Würten – Passau, Electa, Milano
- 1997 Robert Rosenblum, *Mel Ramos. Pop Art Images*, Benedikt Taschen Publishers, Cologne
- 1980 Carl Belz, *Mel Ramos, A Twenty Year Survey*, exhib.-cat. Rose Art Museum, Brandeis University, Waltham
- 1977 Harvey L. Jones, *Mel Ramos. Paintings 1959–1977*, exhib.-cat. The Oakland Museum, Oakland
- 1975 Elizabeth Claridge, *Mel Ramos*, Mathews Miller Dunbar, London

Colophon

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Graphic design Claas Möller, claasbooks.de, Hamburg

Photographs Philip Cohen; Dirk Masbaum, Hamburg

Photo credits All images of works by Jean-August-Dominique Ingres, Allen Jones, Salvador Dalí, Marcel Duchamp, Richard Hamilton, Jasper Johns, Willem de Kooning, Roy Lichtenstein, Édouard Manet, Sigmar Polke, Wayne Thiebaud and Tom Wesselmann from: Thomas Levy (Ed.), *Mel Ramos. Heroines, Goddesses, Beauty Queens*, Kerber Publishers, Bielefeld 2002; except for the images of works by Morris Louis from: Archive LEVY Galerie.

Printed and published by

Kerber Verlag, Bielefeld

Windelsbleicher Str. 166–170

33659 Bielefeld

Germany

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The Deutsche Nationalbibliothek lists this publication in the Deutsche Nationalbibliografie; detailed bibliographic data are available on the Internet at <http://dnb.dnb.de>.

Kerber publications are available in selected bookstores and museum shops worldwide (distributed in Europe, Asia, South and North America).

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ISBN 978-3-7356-0284-8

Printed in Germany

www.kerberverlag.com

In addition an artist's Collector's Edition including three offset lithographs signed and numbered by the artist will be published. This edition is limited to 450 copies + 50 A.P. and is exclusively available through the publishing house.

Acknowledgements

Our special thanks go to Rochelle Leininger, the daughter of Mel Ramos, for her immense support throughout the process of realizing the catalogue.

We would also like to thank all of the galleries which contributed to the project:

Galerie Ernst Hilger, Vienna

Galerie Patrice Trigano, Paris

LEVY Galerie, Hamburg

Louis K. Meisel Gallery, New York

Marcel Strouk: Galerie Rive Gauche, Paris

Modernism Inc., San Francisco

Front cover: *Val Veeta*, 1965; Back cover: Mel and Leta in the studio in front of the works *Blue Coat* and *The Pause that Refreshes*, Union City, 1967