Enrico Riley
Infinite Receptors

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September 19 – November 12, 2017

Jaffe-Friede Gallery
Hopkins Center for the Arts
Dartmouth College

Untitled: Procession, 2016, oil on canvas, $49^{1}/_{2}$ x 71

Peter Benson Miller

Essential Forms

In Enrico Riley's *Untitled: Procession* (p. 2), two torches illuminate a solemn scene. An apparently lifeless or wounded black body, held aloft by mourners against a night sky, moves towards the darkened interior of an ochre-colored building glowing in the torchlight. Most of the victim is obscured; only a single, outsized leg with a bent knee and a truncated, stylized foot stretches across the canvas. Hidden by a fence that runs along the bottom of the canvas, the pallbearers are represented only by forearms and hands, with fingers like rounded triglyphs. The procession takes place in the immediate foreground, pressed up against the picture plane, separated from it only by the wooden planks of the fence, and moves from left to right, as in a frieze or a bas-relief. Like the hands and feet, all forms are deliberately simplified, their proportions exaggerated, and everything is slightly off-kilter, from the house listing on the left to the hands' uneasy purchase on the leg. The body appears to wobble in their grasp. Furthermore, the scale of the foot in relation to the door suggests that the two are on a collision course; in all likelihood, the procession will have some serious trouble getting the body through the opening.

Oversized and fragmented, the individual forms depicted here overwhelm any immediate attempts by the viewer to construct a coherent narrative. Riley has both zoomed in on details and broken them up into bits, removing significant elements of the composition out of range beyond the frame. Rather than read this painting as a conventional story, then, we are encouraged to confront it one isolated motif at a time and ponder their interrelationships. The procession may very well be the aftermath of an act of violence, but what exactly has happened remains a matter of conjecture; there are not enough clues to spell out a full account. Other paintings in this series, though, help us puzzle out what is going on, even though the record remains partial and unresolved. In *Evening, Together We Can Do Anything* (p. 5), certain motifs recur, including a torch, a single hand rising up from the lower margin, and a fence in the foreground that both hides the action taking place behind it and acts as a screen to cast the hand—that of a victim being pursued by gun-toting assailants—into high relief.

The juxtaposition of these two paintings begins to clarify the artist's formal strategies and his recourse to certain pictorial conventions. Chief among these are the fragmented or cropped figure, in which simplified, even cartoonish, body parts stand in for the absent or concealed whole. In *Procession,* a single leg stands in for the victim, whereas hands and forearms rising up from behind the fence represent the pallbearers. While the general tone is somber, there is a hint of slapstick in the imminent smash-up between the procession and the door opening. In *Evening*, the human quarry appears in the form of a hand, which is elevated and slightly outstretched, as if surrendering to the ominous muzzles of the guns aiming at point blank range. Here, the artist atomizes the most salient, and dramatic, details of the composition in Francisco Goya's *The Third of May 1808* (1814), a landmark in the representation of the oppressed and unjustly accused—the outstretched hand, the phalanx of executioners' aligned rifle barrels, the theatrically lit wall as a backdrop, and a cityscape silhouetted against a night sky—and divorces them from a unified composition. We sense an echo of the Christ-like pose of Goya's protagonist with his arms flung wide in *Evening*, but it is a faint one, and Riley gives us little else to go on. Goya's pile of bloody corpses, crowd of condemned prisoners, and faceless firing squad are crystallized into a schematic and staccato array of disjointed objects: guns, wall, torch, truncheons, hand. In Riley's version, the main action is hidden and the viewer is left with only a partial record of the

event with which to reimagine it. The motifs have a clear physical presence, but their arrangement on the canvas, and their relationship to each other, suggests spare musical notation more than orthodox pictorial composition. The clues are there, but they require interpretation. Overall, in both paintings, Riley has boiled down complex narratives to a few constituent parts, employing a deliberately crude stylization, which recalls not only that of Goya but also the techniques used by cartoonists: stark color contrasts, outlines, and exaggerated simplification.

In his recourse to the fragment, Riley employs a technique with an important track record in modernist representation. From the French Revolution onward, as art historian Linda Nochlin has shown, the dismemberment of the human body, as well as the body politic, in visual culture was the manifestation of a wider "social, psychological, even metaphysical fragmentation that so seems to mark modern experience—a loss of wholeness, a shattering of connection, a destruction or disintegration of permanent value […]."[1] In other words, the broken body on display in Riley's *Procession* indicates an equally disconnected and unresolved narrative. In her discussions of Édouard Manet's *Masked Ball at the Opera* (1873), Nochlin focuses on the synecdoche—or the substitution of a part for the whole—as "an important strategy of pictorial invention […], a way of avoiding the closure imposed by traditional narrative compositional devices."[2] In a picture distinguished by an overall asymmetrical composition with a slew of cropped figures and body fragments, Manet depicts two female legs hanging over a balcony rail and hovering above a crowd of revelers below. According to Nochlin, Manet's cut-off female legs suggest "the world beyond the frame," part of a series of Manet's "anti-narrative strategies" and an acknowledgment of "the artifice of his art."[3] Yet in contrast to Manet's overall aesthetic of flux and contingency, Riley's forms are solidly monumental; his cut-off leg occupies a much larger proportion of *Procession* than Manet's costumed legs do the upper reaches of the *Masked Ball*. The outlined shapes in Riley's painting suggest sculptural solidity more than the evanescent visual experience evoked by Manet and his Impressionist contemporaries. Still, the dramatic cropping in Riley's pictures, in league with an overall narrative opacity, certainly suggests the fragmentation that Nochlin tracks in modernist painting.

Thus, if Riley refuses, or reconfigures, traditional narrative, signaling that the viewer should not look outside the picture—or group of pictures—itself for information about what is going on, how is she/he meant to make sense of this jumble of body parts? In conversation, the artist has indicated that the narrative emerges out of the juxtapositions of the forms themselves and their relationships with each other, from one picture to the next. This notion of a closed world, a concise visual language with its own pictorial logic that is not dependent on traditional narrative, demonstrates many affinities with the late work of Philip Guston. These observations emerged out of a series of conversations with Riley during the course of his Fellowship at the American Academy in Rome as he worked on this group of paintings. Guston is a potent, unavoidable example for many artists today, especially those confronting the lessons of Italy and Italian painting; he inevitably haunted our conversations. What follows should not be read as insisting on Guston's influence, whatever that might mean; rather, Guston's project and his painterly preoccupations offer a means to identify and explore some of the mechanisms at the heart of Riley's own brand of oblique and emotionally resonant pictorial storytelling.

Especially in the latter part of his career, Guston developed a pared-down, ham-fisted visual language featuring fragmented body parts, including severed hands with outstretched fingers, massive heads with cyclopean eyes, and other isolated objects. In a series of paintings from the late 1960s, in which hooded, blood-spattered thugs wield clubs studded with nails, Guston repeatedly features the motif of elongated cut-off legs stiffened in a kind of antic rigor mortis to indicate a hapless victim, whether buried in a cellar, overturned in a trash can, or sticking out of the trunk of a battered jalopy. Later, these legs appear in more attenuated form, in paintings from the 1970s, cast in a pit, adrift at sea, or folded together in chorus lines of truncated middle-aged limbs, speckled with hair, performing macabre can-cans in airless interiors. In Guston's *Monument* (1976), disembodied bent legs, woven together, form a loosely composed, colossal mound set in a featureless landscape. In pictures like these, Guston was after what he called "a peculiar mixture of the comic and the desolate," which gets us pretty close to the somber slapstick of Riley's paintings.[4] More importantly, though, Guston provides a roadmap for understanding what Riley is up to compositionally—that is, how we are meant to read the fragmented, boiled down formal components. In a letter to the critic Harold Rosenberg in 1972, Guston explained how his paintings should be deciphered. "As to the paintings themselves and my own thoughts," he wrote," there is a shift away from a scene being shown—towards more of an 'allegory,' if I can call it that. Almost like a very plastic 'lesson' is being told or given with tangible forms—yet the 'plot' or 'story' keeps on to ricochet around."[5] As we have seen, Riley, too, avoids revealing any sort of fully articulated scene and instead favors "tangible forms." While neither painter renounces storytelling altogether, their plots are non-linear and more allusive than explicit.

In their respective efforts to communicate complex narratives with reduced means, both artists have looked to the example provided by Italian painting. Increasingly,

Evening: Together, We Can Do Anything, 2017, oil on canvas, $49^{1/2}$ x 71

in his later work, Guston employed emblematic imagery, in which he radically compressed meaning and compositions into single, isolated motifs.[6] Wheels, teapots, shoes, ladders, clocks, picture frames, as well as body parts, number among the emblems around which he constructed his paintings. Meaning is never fixed in these motifs, and Guston certainly never intended them to correspond to a rigid allegorical program. He was suspicious of airtight systems that required too much complicity between the members of what he called, in a talk that he gave in 1978, "a family club of art lovers."[7] He further observed that "when you paint things they change into something else, something totally unpredictable."[8] Nonetheless, this "radical compression" can be traced to his study of Italian paintings and heraldic devices, or *imprese*, in which narrative is concentrated into concrete objects. In the Italian visual tradition, formal elements in the form of pictograms do not so much spell out a story as embody it. Guston clearly appreciated the way Italian masters such as Giotto and Piero della Francesca reduced complex biblical narratives to episodic scenes constructed out of the bare essentials.

This aspect of Guston's work helps us get at the way in which Riley uses abbreviated, compressed forms to convey narratives that oscillate between the specific and the universal, melding the present day and the biblical. Breaking with the modernist doctrine that encouraged painters of his generation "to paint only that which painting, through its own means, could express," Guston attempted "to test painting all over again in order to appease [his] desires for the clear and sharper enigma of solid forms in an imagined space, a world of tangible things, images, subjects, stories, like the way art always was."[9] The stories he invented were not so much illustrations of texts or contemporary events than a means for him to imagine how invented scenarios would look to fresh eyes. He wanted to be the "first painter." Guston admired a similar freshness of vision in Piero's work: "without our familiar passions, he is like a visitor to the earth, reflecting on distances, gravity and positions of essential forms."[10] Comparing himself to a movie director, Guston conceived of the "hood" paintings in the late 1960s, the ones featuring the cut-off legs, prompted by his horror of the Vietnam War and its effects on American society. He delved back into his own memories of violence perpetrated by the Ku Klux Klan in the Los Angeles of his youth. Rather than illustrate their dirty deeds, he tried to imagine in the "hood" paintings what it would be like to be evil.

As we have seen, Riley's thugs are not pictured; they are hidden or lurking off canvas, represented only by the weapons they carry. He is even less forthcoming about whether his scenes refer to the specific recent episodes of violence enacted upon African American bodies in the United States. There may very well be echoes of Trayvon Martin, Eric Garner, and Michael Brown in *Evening*, which appears to represent police violence, or *Procession*, with its suggestion of martyrdom. Riley has indicated that he is "interested in returning to biblical narratives as a path to comment on present day interpretations of the black body, and to communicate about the vulnerability and suffering of human beings today."[11] The alternation in this statement between the specific ("the black body") and the universal ("human beings") captures the ambiguous terrain mined by Riley's powerful new work. Given that these paintings were made in Italy, where African victims of the ongoing immigration crisis continue to appear daily on news reports, the frame of reference may be even wider than the continental United States. In fact, as the series progressed, Riley began to set his scenes against a marine background, as in *Untitled: The Economics of Travel* (p. 7), which bound hands and the gunwale may refer to any number of similar incidents off the island of Lampedusa and other points on the Italian coast where desperate migrants have drowned or been rescued and apprehended by the authorities.

Ultimately, though, through the compositional strategies outlined earlier, Riley subsumes references to the immediate present or recent past within a broader reflection upon violence, mourning, and martyrdom. It is as if he, like Guston, is trying to reimagine the most essential methods of representing human struggle.

1 Linda Nochlin, *The Body in Pieces: The Fragment as a Metaphor of Modernity* (New York: Thames and Hudson, 1994), 23.

2 Linda Nochlin, "Manet's *Masked Ball at the Opera*," *The Politics of Vision: Essays on Nineteenth-Century Art and Society* (New York: Harper & Row, 1989), 78. See also Nochlin, *The Body In Pieces*, esp. 36–41.

3 Nochlin, 1989, 91.

4 Philip Guston. *Philip Guston to Harold Rosenberg, January 11, 1974*. Letter. Getty Research Institute, Research Library, Special Collections and Visual Resources, *Rosenberg Papers*.

5 Philip Guston. *Philip Guston to Harold Rosenberg, July 15, 1972*. Letter. Getty Research Institute, Research Library, Special Collections and Visual Resources, *Rosenberg Papers*.

6 Christopher Bucklow, *What Is in the Dwat: The Universe of Guston's Final Decade* (Ambleside, UK: The Wordsworth Trust, 2007), 137–139.

7 Philip Guston (lecture, University of Minnesota, March 1978), in *Philip Guston, The Late Works*, ed. Renée McKee (exh. cat. International Cultural Corporation of Australia Limited, 1984), 53.

8 Ibid., 57.

9 Ibid., 53.

10 Philip Guston, "Piero della Francesca: The Impossibility of Painting," *Art News* 64 (May 1965): 38–39.

11 Insert source of quote.

Untitled: The Economics of Travel, 2017, oil on canvas, 47 3/4 x 70 3/8

Remembrance of Things Past, 2016, oil on canvas, 50 x 52 5/8

Untitled: Respect, 2016, oil on canvas, 48 1/2 x 53

Untitled: Resistance, 2017, oil on canvas, 50 x 70

Untitled: Remembrance of Things Present, 2017, oil on canvas, 61 x 74

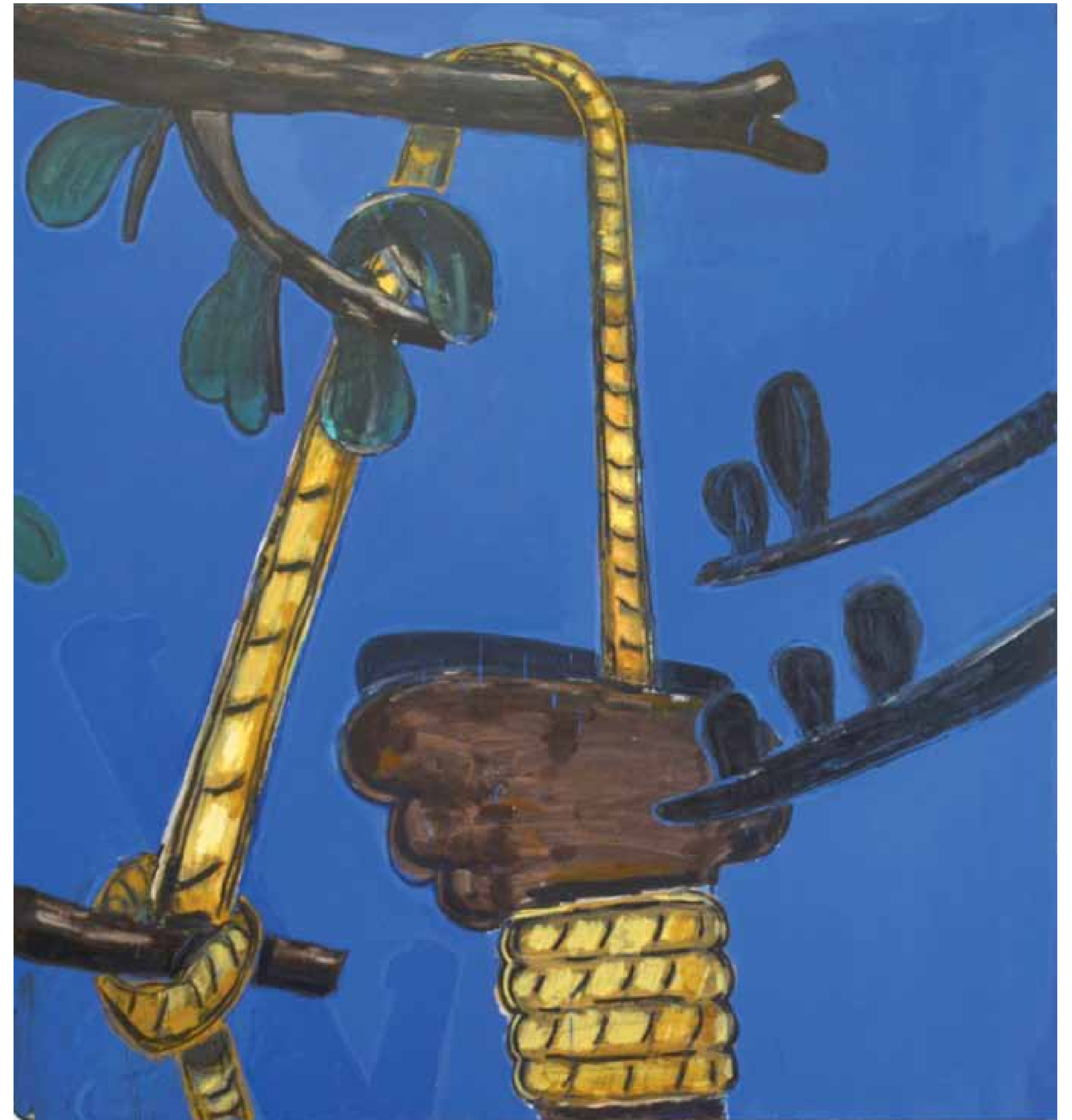
Untitled: A Lack of Options, 2015, oil on canvas, 60 x 48

Untitled: A Very Old Game Revisited, 2015, oil on canvas, 60 x 48

Untitled: Diving, Transatlantic Escape, 2015, oil on canvas, 60 x 48

Untitled: Flagellation, False Confession, 2015, oil on canvas, 64 x 60

Untitled: Warm Evening in July, Walking Home, 2016, oil on canvas, 64 x 60



Untitled: Resting II, 2016, oil on canvas, 64 x 60

Untitled: Midnight, Hunting, 2015, oil on canvas, 60 x 64

Untitled: Evening, Shakedown, 2015, oil on canvas, 64 x 60

Untitled: Resting, 2016, oil on canvas, 60 x 64

Untitled: Witness, 2017, oil on canvas, 49 x 7 3 1/2

Untitled: Forgotten Occurrences, 2016, oil on canvas, 64 x 60

Untitled: Repeating Histories, 2016, oil on canvas, 64 x 60

John Lansdowne

Weapons for Remembering

Fig. 1

Frame from security camera footage filming the shooting death of Tamir Rice

Fig. 2

Enrico Riley, *Remembrance of Things Past*, 2016, oil on canvas, 50 x 52⅝

The official report of the Cuyahoga County Prosecutor's investigation into the death of Tamir Rice is seventy-four pages long.[1] Rice, twelve, an African-American sixth-grader, was fatally shot on November 22, 2014 by Cleveland police officer Timothy Loehmann, who mistook a toy pistol in Rice's possession for the real thing [fig. 1]. Including twenty-two witness testimonies, expert assessments by seven use-of-force specialists, photographs of physical evidence, and a meticulous play-by-play pulled from ten separate security cameras, the Prosecutor's report was meant to provide the public with "an overview of the facts and the process utilized in determining whether criminal liability [was] present."[2] It was, in effect, an ambitious attempt to create an objective representation of the shooting as it unfolded. Yet while the totality of evidence amassed for the case may point toward a specific timeline of events, so few of the individual pieces conform to a single, unified narrative. The result is not one story but the dislocated parts of many—fractured, fragmented, buried, overlaid.

The impossibility of giving order and meaning to the reconstruction of traumatic incidents is at the forefront of *Infinite Receptors*, a new body of work by Vermont-based artist Enrico Riley. None of the events depicted in this exhibition are mappable to lived experience. Rather, each painting or drawing is the suggestion of an event, whose sequencing is plotted out in isolated illustrations of its salient parts. As meditations on the fractured body, in these images the mode of representation is itself fractured. The formal aspects of Riley's works thus mirror the form of memories seen through the mind's eye: disjointed, out-of-sequence, close-up, and cropped. A powerful creative testimony to the repeating cycles of racial violence and oppression in the United States, *Infinite Receptors* plays with the precariousness of memory and exposes the limits of narrative art.

In *Remembrance of Things Past* (2016) [fig. 2], the viewer is made witness to a disturbing but familiar scene:

Fig. 3

Enrico Riley, *Untitled: Forgotten Occurrences*, 2016, oil on canvas, 64 x 60

Fig. 4

Enrico Riley, *Untitled: Remembrance of Things Present*, 2017, oil on canvas, 61 x 74

a dead body hanging from a rope. The genitalia identify the figure as male. The color of his skin indicates that he is black. Neither the victim nor the perpetrators of this violence are named. The artist obscures the figure's identity and leaves out the structure from which he hangs. In tightly cropped scenes such as this, all action is collapsed into a single, timeless, iconic image—in this case, the image of a man on a rope. Boldly outlined in gold and black and placed at the exact center of the composition, it is the rope that catches the viewer off guard. Its modelling and sumptuous color, bright against the darkness of the black figure's skin, press it forward into the space of the beholder.[3] Much like the traditions of Christian martyrdom, wherein the instrument used to kill a saint is made into the symbol by which he or she is remembered, here the rope is the object of focus, even more apparent than the body that it cites. This and other weapons in Riley's repertoire—torches, clubs, the barrels of guns—are analogous to material evidence in a court case. They evince the fact of a crime, simply by virtue of their physical being. The broken bodies, meanwhile, are the most immediate evidentiary sources. Calling to mind Baroque displays of the fragmented relics of martyred saints, they testify—in their fracture—to a lost life, an "absent whole."[4]

Riley's penchant for iconicity is not limited to iconic paintings. The same graphic objects are recast with supporting roles in narrative-images, i.e. snapshots of a moment sliced from linear time. The rope seen in *Remembrance of Things Past* reappears in *Untitled: Forgotten Occurrences* (2016) [fig. 3]. Stretched diagonally across the canvas, it divides the image in two. This time, the source of the rope's tension is more clearly implied: a horse, whose hind legs are frozen in motion, and a broken figure being dragged in their wake. These individual iconic pieces coalesce to suggest narrative, albeit a murky one. The tautness of the rope signifies the present action. Meanwhile, the supine body and foregrounded tulips, which the artist also employs in *Untitled: Remembrance of Things Present* (2017), an overt deposition scene [fig. 4], allude to the mourning yet to occur. In such a way, different phases of a narrative cycle are combined in a single painting. It is the visual encounter with these disconnected pieces that trigger parts of a story or specific personal memories in the viewer's mind. Paintings such as these confound the binary of the icon and the narrative-image. Introduced by Erwin Panofsky in an influential essay from 1927, these two categories are often characterized as dual opposing forces in devotional art.[5]

In *Infinite Receptors*, Riley draws from the motifs and storytelling conventions of late medieval Italian painting. One important source is the mural decoration of the Arena Chapel in Padua, painted by Giotto between 1303 and 1305.[6] The side walls of the chapel recount episodes from the Old and New Testaments—disparate epochs, peoples,

Fig. 5

Giotto, *Betrayal of Christ*, 1303–1305, North wall, Cappella degli Scrovegni (Arena Chapel), Padua (Raffaele Pagani)

Fig. 6

Giotto, Detail with Judas and Christ, *Betrayal of Christ*, 1303–1305, North wall, Cappella degli Scrovegni (Arena Chapel), Padua (Raffaele Pagani

Fig. 7

Enrico Riley, *Evening: Together, We Can Do Anything*, 2017, oil on canvas, 49$^{1}/_{2}$ x 71

and places tied together with a recurring theme of blue.[7] In the scene of the *Betrayal of Christ*, occupying an eye-level position in the lower register of the south wall, Giotto merges multiple verses from the Passion sequence [fig. 5]. The setting is night at the Garden of Gethsemane, where a large group has assembled to put Christ under arrest. At the crux of the composition is the face-to-face gesture of betrayal itself.[8] This is the moment when Judas, an apostle of Christ, betrays his friend and teacher with a kiss [fig. 6]. Meanwhile, Simon Peter has already drawn his sword to cut the ear from the servant of the High Priest.[9] The latter event should succeed the former.[10] Here, however, they appear simultaneously. Looming over the strife in the foreground is a gruesome skyline of spears, torches, axes, and clubs. These instruments, mentioned specifically in the Gospel text, foreshadow the subsequent episode of the *Flagellation*, hinting at the violence and suffering still to come. Riley utilizes such weapons to similar effect. In some of his paintings, such as Evening: *Together*, *We Can Do Anything* (2017) [fig. 7], weapons denote present action. In others, their modulated blueness, dark against the bright hues of the sky, simulates the Renaissance technique of aerial perspective to signal distance in both time and space [fig. 4].[11]

Although couched in conventional narrative-images, certain distinctive gestures depicted by Giotto and other late medieval painters were adapted for iconic use in a specialty devotional type called the *Arma Christi* (Weapons of Christ). The *Arma* are the symbols of the paraphernalia of the Passion. A typical example of the genre by the *trecento* Neapolitan painter Roberto d'Oderisio shows all the various instruments of Christ's torture intermixed with miniaturized, emblematic versions of Judas' kiss, Peter striking the servant's ear, and other key actions plucked from narrative contexts fig. 8].[12] Often depicted alongside the *Man of Sorrows*, an iconic representation of the dead or dying Christ, the image of the *Arma Christi* was designed to elicit empathy. Each symbol functioned as a devotional tool, enabling viewers to immerse themselves in ultra-specific episodes of the Passion and experience the story in nonlinear fashion. *Untitled: Resistance* (2017) [fig. 9] is particularly indebted to the structured disorganization peculiar to the *Arma Christi*. One of the more recent paintings to be completed, it re-envisions the concept of the *Arma* using emblems selected from the artist's own arsenal of images. Most of the paintings infer narrative, albeit obliquely. *Resistance*, in contrast, contains just the basic ingredients to form one.

For those daunted by the deepening crisis in which the country is mired, Enrico Riley provides a platform for participation. In concentrating the trauma inflicted on black bodies into a cluster of graphic archetypes, he voluntarily cedes the position of artist/storyteller and invites his audience to take on an active, creative role. Unlike in Christian imagery, however, here there are no Gospels to guide one's narration. Neither the sequence nor the outcome of events is memorized or preordained. As the empathetic viewer will discover in all the pieces shown in this series, to see the work is to bear witness to the real-world violence it represents by becoming an agent in its figuration. The iconic images embedded within Riley's paintings do not contain meaning; they receive it, as the title of this exhibition implies.

Fig. 8

Roberto Oderisio, *The Man of Sorrows with the Arma Christi*, ca. 1354, Fogg Museum, Harvard University

Fig. 9

Enrico Riley, *Untitled: Resistance*, 2017, oil on canvas, 50 x 70

This essay was written at the end of a Rome Prize Fellowship in Medieval Studies at the American Academy in Rome, for which I am very grateful. I also would like to thank Bryony Roberts for her comments and encouragement on various drafts, and the artist for many edifying conversations about his and others' work.

1 Cleveland, Office of the Prosecuting Attorney, *Cuyahoga County Prosecutor's Report on the November 22, 2014 Shooting Death of Tamir Rice* (December, 2015).

2 "This report is intended to provide the public with (1) an explanation of the legal standards used to review police use of deadly force (UDF) incidents, and (2) an overview of the facts and the process utilized in determining whether criminal liability is present." Ibid., iv. An Ohio grand jury found no liability and the officer responsible was not indicted.

3 The idea of the "space icon" comes from observations on the function of the ground in medieval images, and the interaction between image and viewer. For bibliography and discussion on this topic, see Bissera V. Pentcheva, *The Sensual Icon: Space, Ritual, and the Senses in Byzantium* (University Park: Pennsylvania State University Press, 2009), 227–228, ns. 15–16.

4 For the efficacy of relics, see especially Annabel Jane Wharton, *Selling Jerusalem: Relics, Replicas, Theme Parks* (Chicago: University of Chicago Press, 2006), 9–15.

5 Erwin Panofsky "'Imago Pietatis' – Ein Beitrag zur Typengeschichte des 'Schmerzenmanns' und der 'Maria Mediatrix,'" in *Festschrift für Max J. Friedländer zum 60. Geburtstag* (Leipzig: E. A. Seemann, 1927), 261–308. See also Sixten Ringbom, *Icon to Narrative: The Rise of the Dramatic Close-Up in Fifteenth-Century Devotional Painting* (Åbo: Åbo Akademi, 1965), especially 107–141.

6 See Giuseppe Basile, ed., *Giotto / La Cappella degli Scrovegni* (Milan: Electa, 1992).

7 On the use of blue in the Arena Chapel, see Julia Kristeva, *Desire in Language: A Semiotic Approach to Literature and Art* (New York: Columbia University Press, 1980), 210–236.

8 Close-up reproduction in Basile 1992, 222–223.

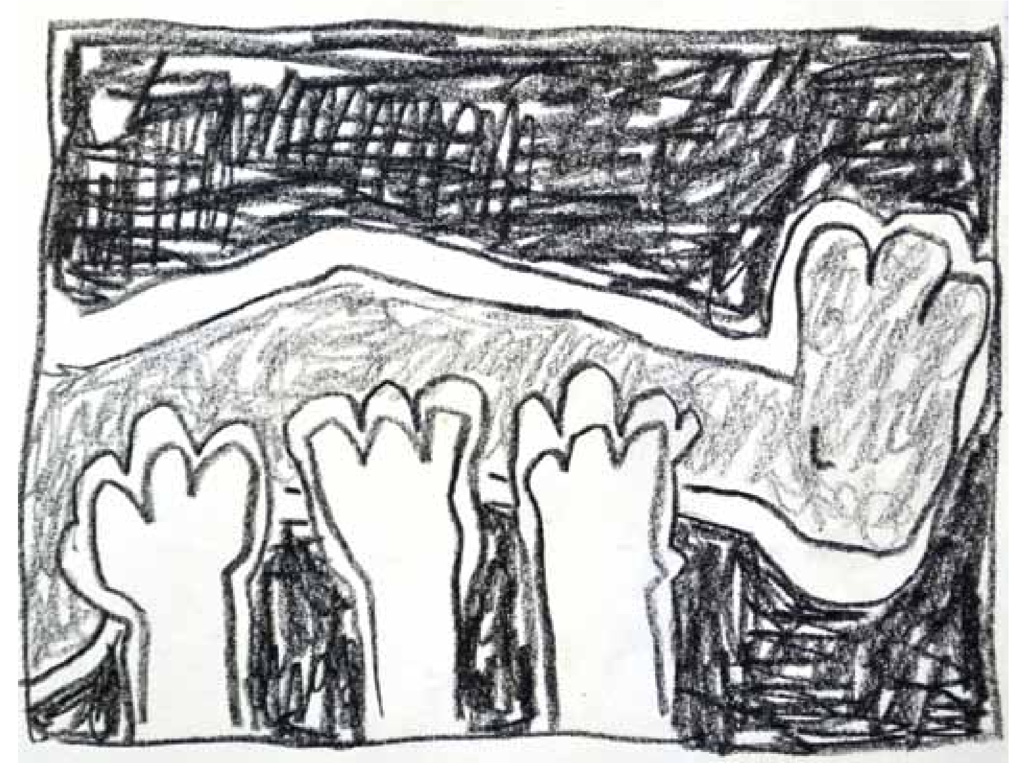
9 The servant is named Malchus in John 18:10–11.

10 Matthew 26:46–57 is probably the iconographical referent for Giotto's scene. See also Mark 14:43–45; Luke 22:47–71; John 18:1–11.

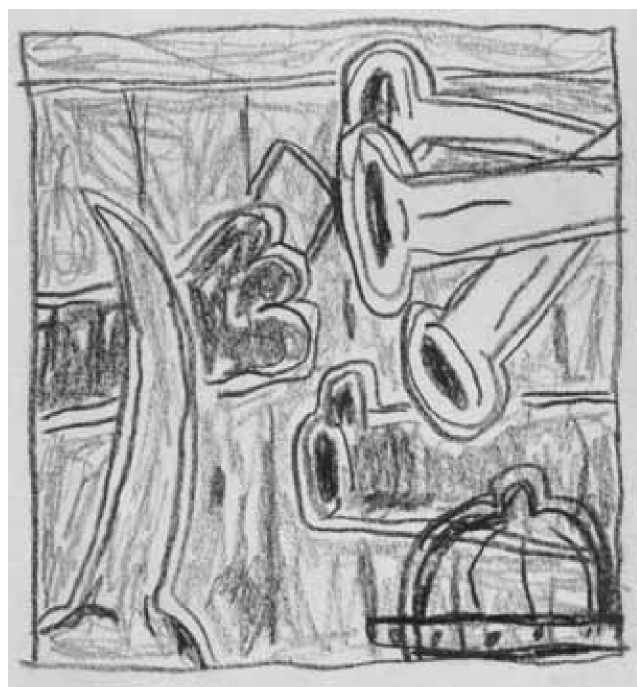
11 The term is attributed to Leonardo da Vinci. See Harold Osborne, "Aerial Perspective," in *The Oxford Companion to Western Art*, ed. Hugh Brigstocke (Oxford: Oxford University Press, 2001), 5–6.

12 Cambridge, Harvard University Art Museums, Fogg Museum, inv. 1937.49. See Edgar Peters Bowron, *European Paintings Before 1900 in the Fogg Art Museum: A Summary Catalogue including Paintings in the Busch-Reisinger Museum* (Cambridge, MA: Harvard University Art Museums, 1990), 127–128, no. 498.

Untitled: 2, 2015, crayon on paper, 11 x 8½ (detail)



Untitled: 5, 2015, crayon on paper, 8 ½ x 11 (detail)



Untitled: 8, 2015, crayon on paper, 8 ½ x 11 (detail)
Untitled: 7, 2015, crayon on paper, 8 ½ x 11 (detail)

Untitled: 10, 2015, crayon on paper, 11 x 8 ½ (detail)

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—ER

Enrico Riley

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Front cover: *Untitled: A Lack of Options,* 2015, oil on canvas, 60 x 48 (detail)

Back cover *Untitled: 6*, 2015, crayon on paper, 8½ x 11 (detail)

Dimensions are in inches, height precedes width.

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Enrico Riley was born in Waterbury, CT in 1973. He received a BA in Visual Studies from Dartmouth College in Hanover, NH, and an MFA in Painting from Yale University in New Haven, CT. He currently lives in Norwich, VT, and is an Associate Professor of Studio Art at Dartmouth College.

Riley is the recipient of a John Simon Guggenheim Memorial Foundation Fellowship, a Rome Prize in Visual Arts, an American Academy of Arts and Letters Purchase Prize in Painting, and a Jacobus Family Fellowship through Dartmouth College.

Some of Riley's solo exhibitions include: The American Academy in Rome, Rome, Italy; Giampietro Gallery, New Haven, CT; SACI College of Art & Design, Florence, Italy; Pageant: Soloveev, Philadelphia, PA; and Hampshire College, Amherst, MA. His work has also been included in group exhibitions at The Virginia Museum of Fine Arts in Richmond, VA; The Columbus Museum, Columbus, GA; The Nasher Sculpture Center, Dallas, TX; Accademia di Belle Arti di Roma, Rome, Italy; Rhode Island School of Design EHP, Rome, Italy; Teckningsmuseet, Laholm, Sweden; Hood Museum of Art, Hanover, NH; Lori Bookstein Fine Art, New York, NY; The Painting Center, New York, NY; the American Academy of Arts and Letters, New York, NY; and the Museum for the National Center of Afro-American Artists, Roxbury, MA.