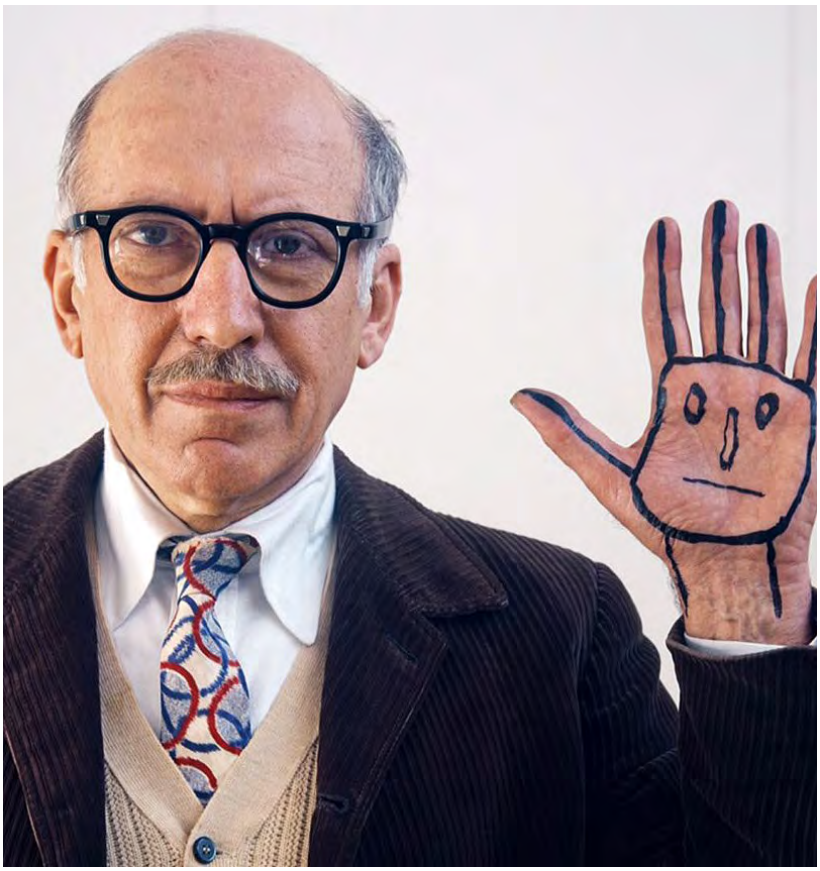


Our Steinberg Journey

Over these years, we have committed the Gallery to acquiring and offering a carefully curated body of remarkable art by Saul Steinberg.

What a joy it has been. He was prolific and constantly creating new ways of seeing the world around us. He was a commentator on the human condition in subtle and profound and yet simple ways.

He said, “I am a writer who draws,” and we are, indeed, very drawn to his finest drawings.

Bernie Pucker, 2021

With Thanks

With thanks to Patterson Sims and Sheila Schwartz at The Saul Steinberg Foundation for their invaluable knowledge of the artist and for helping guide us to a better understanding of his life and work.

For more information, visit The Saul Steinberg Foundation website at www.saulsteinbergfoundation.org.

The Art of Saul Steinberg

The art of Saul Steinberg begins with the black line, the simplest of artistic marks. Within the relative quiet of line, however, lies an intricate lexicon of symbols and ideas. His art rewards close looking and thoughtful analysis, all the while evading easy explanation. Steinberg was by all accounts a private man whose career as an artist gave him a very public persona. Much ink has been spilled in the pursuit of gaining insight into his life, mind, and work. Harold Rosenberg's 1978 essay, Joel Smith's *Steinberg at The New Yorker* (2005) and *Saul Steinberg: Illuminations* (2006), and the comprehensive research available from the Saul Steinberg Foundation (saulsteinbergfoundation.org) are instrumental resources. A master draftsman, a commander of visual puns, an encyclopedia of art and historical references, Steinberg created a staggering body of work which, over the course of six decades, provided an incisive, sardonic, and humorous perspective on twentieth-century life. His compositions are often simple but his examinations of politics, culture, relationships, identity, and human emotion are profound. Joel Smith wrote that Steinberg was "virtuosic—unparalleled—in both the sheer range of phenomena he absorbed into his repertoire and in his ability to reinvent himself on paper in order to convey new perceptions about it all." How does one explain such an anthology of work, when the artist himself wrote that "every explanation is over-explanation?"

Renowned for his relationship with *The New Yorker*, Steinberg published nearly 1,200 drawings and 89 covers in the magazine. He was equally prolific outside the commercial medium, showing his drawings, paintings, prints, collages, and sculptures in more than 80 lifetime international one-person shows after the breakthrough 1946 *Fourteen Americans* exhibition at the Museum of Modern Art in New York. His personal history—his youth in anti-Semitic Romania (which he dubbed "a masquerade country"), his boyhood visits to his father's printing and bookbinding shop, his architectural studies in Mussolini's Italy, his fraught journey escaping Fascist rule for the United States, his experiences as a U.S. Naval Officer during World War II, his life as an immigrant in America—all is synthesized in an exceptional intellectual, philosophical, and creative outlook.

As an immigrant to America in the 1940s, Steinberg was fascinated by the self-determination of its people. He saw Americans shift easily between different facets of themselves, all the while protecting themselves from authentic self-revelation through incessant posturing. He noted the real and metaphorical masks of their appearances, behaviors, and environments—which he both criticized as specious and celebrated as a sign of the imagination at work. New York might have been fodder enough, but Steinberg was engrossed by the fantasy of America and traveled extensively by bus, train, and car, observing and drawing the country's symbols, cities, citizens, and frontiers. Smith noted "how intimately joined were [his] mechanics of noticing and recording." And Steinberg said, "When I came here, I realized the American landscape was untouched. … I drew things that hadn't been drawn before—American women, baseball games, small town motels and diners—but I drew them with the same carefulness that more 'noble' artists use for a nude or a still life or an apple." For Steinberg, it was not the witnessing of things but the drawing of them that gave them life.

The same immigrant status that afforded him the observational viewpoint of an outsider also filled him with questions about the nature of identity. Harold Rosenberg wrote about Steinberg's contemporaries, artists like Pollock, de Kooning, and Rothko, who each "sought a unique idiom in which to unveil a being underlying consciousness"—meaning they were all looking for their own way to explore their unconscious selves. He goes on to say that "like them, Steinberg conceived art as autobiography, but autobiography of whom? The hidden metaphysical self? Man today? The immigrant? The stranger? In the mid-twentieth century, the artist is obliged to invent the self who will paint his pictures—and who may constitute their subject matter."

Traces of himself, or more accurately his camouflaging of self, abound in Steinberg's work. He pressed his inked fingerprint in the work in several ways: as abstractions of the face, of the body, and of birds, clouds, vehicles, and animals. Sometimes the fingerprint stands alone as a comment on the unavoidable fact of individuality, while other times it is repeated in clusters to demonstrate the ironic nature of conformity. In all cases, Steinberg uses the fingerprint to cleverly and simultaneously obscure and announce his presence. Oblique references to his history proliferate, the ubiquitous ink bottle regularly reveals his proximity, and certain recurring characters are widely considered his surrogates. Rosenberg explains: "Steinberg's presence in his visual narrative is personified by a cast of invented characters who serve as his disguises: the little man in profile, the cat, the dog, the fish, the artists, performing in varieties of domestic and comic-strip situations from watching TV and scrutinizing pictures in art galleries to marching in formation on mathematical moonscapes." Joel Smith referred to Steinberg as "the dog in the postcard of modern art history: he walks around among those posing for the camera, but obeys his own itinerary, follows his nose, is oriented by his own landmarks."

The menagerie of flora, fauna, and man-made objects in Steinberg's drawings evolved over time, but each smartly chosen element functioned as philosophical investigation in the guise of wit. Myopic socialites, armored knights, Victorian ladies in plumed hats, war generals, long-legged creatures, and Wild West cowboys populate the scenes. Historical figures eat Thanksgiving dinner with Santa Claus and the Easter Bunny, and Mickey Mouse packs a semi-automatic weapon. Birds in gilded cages, oversized rabbits, domesticated pets, and thick-skinned crocodiles engage in bewildering activity. Furniture and household items take on personalities and geometric shapes behave like human beings. Tabletop vignettes, tilted upright in skewed Cubist perspective, became sculptural objects as wooden tables were painted with trompe l'oeil drawing tools, pieces of art, and studio paraphernalia.

The iconic Art Deco Chrysler Building, the Empire State Building, small-town corner stores, Hollywood theaters, European monuments, and local railroad stations recall Steinberg's interest in architecture. Steinberg's fantastical emanations are representations not of physical reality but of the truth that underlies the seen. Neither are his landscapes a form of veritas; instead, his souvenir Postcard-Style scenes express the pseudo-reality of landscape art. He wrote: "When I admire a scene in the country, I look for a signature in the lower right-hand corner." Works by Steinberg often contain reflections, exploring the accuracy of our perceptions of reality by illustrating a scene through concurrent opposing points of view.

Artifice was often reiterated by the addition of rubber-stamped elements, a mechanism the artist introduced into his work early on to parody the authoritative hand of power. Fake government seals decorate Steinberg's stylized false documents—passports, driver's licenses, tax receipts, birth certificates, and bank notes—but also function as a visual device in his other works (such as his landscapes, still lifes, and portraits). The repetitive use of

simple stamp shapes (just like the repetitive use of Steinberg's fingerprint) introduces visual patterns, and this along with the contrived seals of approval throughout remind the viewer that art is but a subterfuge of reality.

Florid but illegible texts and autographs lend empty authenticity to the documents. In many works, indecipherable calligraphy fills the paper like ornate chatter. The earliest known example of this fictitious handwriting appeared when curator Dorothy C. Miller requested Steinberg's Artist's Statement for the *Fourteen Americans* exhibition, and spectators have endeavored to decipher the decorative scrawl ever since. As Joel Smith wrote, "Steinberg's flourishes are non-figurative (i.e. analphabetic, illegible) to be sure, but—far from resisting interpretation—they are virtually impossible not to interpret."

Harold Rosenberg called Steinberg "a writer of pictures" and an "architect of speech and sound." In his word-object drawings begun in the 1960s, words behave like their definitions and verbal clichés are given visual form: "No" is a brick wall while the letters H-E-L-P-! shout desperately as they fall over a precipice. The question mark takes on numerous roles, as when it plays the part of a museum visitor contemplating various artistic iterations of itself. Steinberg appropriated the thought balloon, a historically cartoon-based device, to make tangible the internal machinations of the human mind. The balloons take on various structures, becoming images in and of themselves whose form and mostly indecipherable calligraphic content speak to the thoughts and moods of animate and inanimate objects alike.

The combination of fine and popular art was trademark Steinberg, who straddled the worlds of high art and mass media and who re-imagined the norms of art historical genres in a way that defied categorization. Hilton Kramer talked of his "Cubist and rococo characters, Expressionist

conversations, Renaissance objects, Gothic words, and Pointillist emotions," of his "primitivism" and "animism" and Joel Smith said he "[absorbed] every visual mode that seized his connoisseurial attention." By all accounts he was simultaneously gregarious and reserved, and he eschewed fame as a construct that heightens the absurdities of our social systems and undermines the stability of the self. Fame also frustratingly interfered with his preferred position as anonymous observer. He was famously photographed in disguise, wearing paper-bag masks of his own devising to express a host of human emotions and social types.

Steinberg spoke not through words but through drawing, and the messages he expressed evolved over time to reflect developments in his personal life and changes in the political and social environment throughout decades of work. Many compositions were simple and facilely understood; others were ornate, brimming with visual references that defy easy deciphering. Steinberg remained conscious of the viewer as the collaborator in the making of meaning, saying he appealed "to the complicity of my reader who will transform this line into meaning by using our common background of culture, history, and poetry." Ultimately, he was striving, he said, "to make an image that cannot be unseen, that fundamentally changes the way you think about something." Joel Smith described Steinberg's drawings as "illuminations" not only because, like illuminated manuscripts, they mingle image and text, but also because they bring to light the germane, the unnoticed, and the absurd. From the whimsical, to the satirical, to the philosophical, to the everyday, Steinberg indeed fundamentally changed the way we view the world.

Afrika BRRR Russia

1942

Ink on paper

14.5 x 13.5 inches

Signed lower right: "STEINBERG"

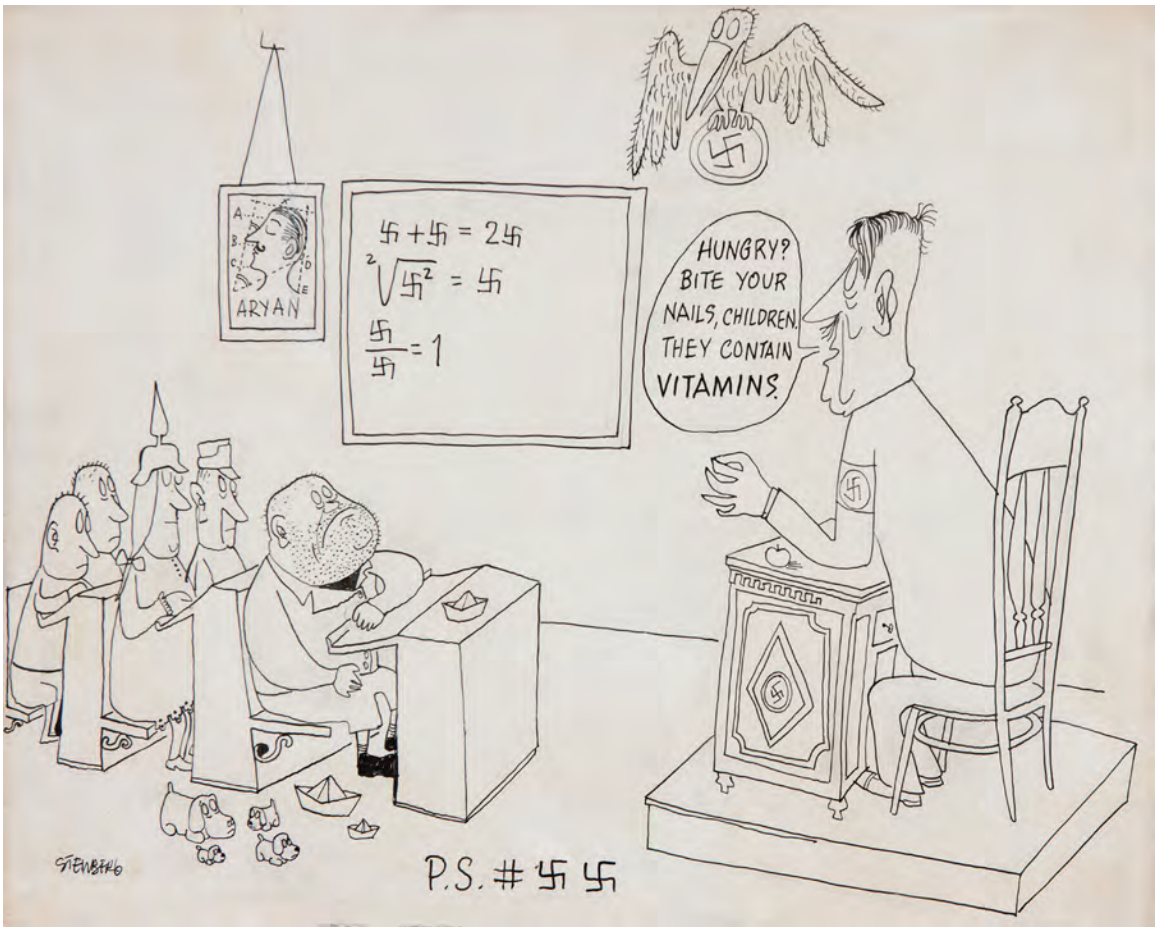
Published in *PM*, December 15, 1942

SS16

Afrika BRRR Russia

1942

This anti-Fascist political cartoon was made for the newspaper *PM*, which Steinberg began to contribute to while he was still in Santo Domingo in early 1942 awaiting a U.S. visa. Other political cartoons of his appeared in *American Mercury* and *Liberty*. *Afrika BRRR Russia* reflects the retreat of the Axis forces from North Africa in May 1943 and the concurrent Battle of Stalingrad, where the Germans were defeated by the harsh Russian winter. The sweating Hitler on the left, marching away from scorching Africa, raises the Nazi salute to another Hitler marching away from Russia, bandages on his feet and a fur coat and furnace keeping him warm. Additionally, Steinberg mocks Hitler's fascination with German and Norse mythology and Wagnerian operas. In the background, operatic characters standing on the hill and floating in the sky wear hybrid helmets (the horns of Norse warrior helmets meet the pointy centers of German helmets), mouths open in song as they watch the defeated Hitlers below.



Hungry?

1943

Ink on paper

11 x 14 inches

Signed lower left: "STEINBERG"

Published in *PM*, February 9, 1943

SS17

Hungry?

1943

This satirical anti-Fascist political cartoon also appeared in the newspaper *PM* in February 1943. In *Hungry?*, Hitler as teacher presides over a classroom and asks his students to tough it out, suggesting that they bite their nails for nutrition as food supplies in Axis countries dwindled. Hitler's students are symbolic Axis leaders; most recognizably, Mussolini sits at the front of the class. This imaginary classroom is decorated with a framed portrait of an ideal Aryan face and an absurd German math lesson with swastikas serving as numbers. The German eagle watching over the group looks less a proud symbol and more like a plucked chicken.

Gingerbread House

1946

Ink and watercolor on paper

17.75 x 12.25 inches

Signed lower left: “STEINBERG”

Gingerbread House

1946

In May 1946, *House & Garden* published an article entitled "Gingerbread House" by Richardson Wright, in which he describes the Victorian era as the "gingerbread era." The Victorian obsession with progress and prosperity and the belief that "the good life was the materially prosperous life," Wright concludes, made them obsessively and heavily layer their homes with furnishings and décor. He deprecatingly calls these homes "gingerbread houses" decorated with "clotted walls" and "atrocious ornaments"—an enduring aesthetic because there will always be gingerbread people who are "dazzled by the icing." Accompanying this article was Saul Steinberg's *Gingerbread House*, which the editorial blurb described as "less riotous than such cluttered up rooms themselves." Steinberg's crowded surface here achieves what Joel Smith describes as the "pointed linking of a subject (manic overdecoration) to a suitable representational technique (the page crammed with detail from corner to corner)."

Knight on Horseback

c. 1949–1954

Ink drawing on paper

11 x 14 inches

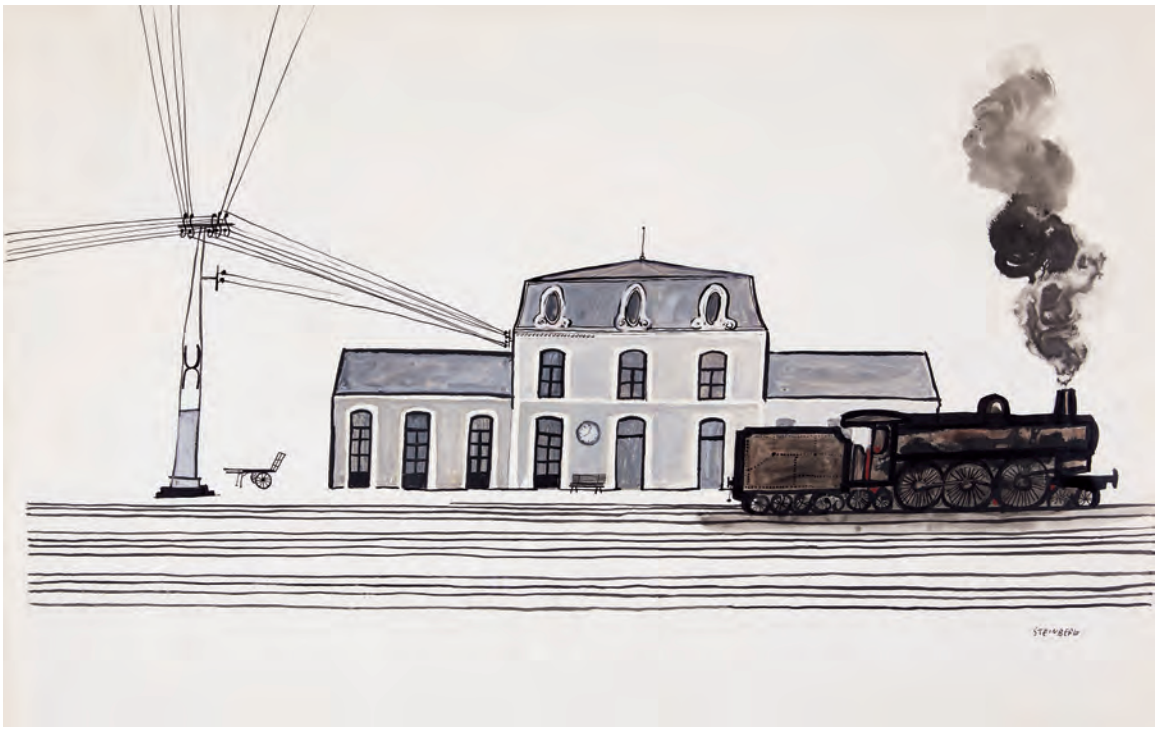
Signed upper right: “STEINBERG”

SS18

Knight on Horseback

c. 1949–1954

Steinberg once said, “My drawing contains often parodies of drawing. It’s a form of criticism.” This critical eye fueled much of Steinberg’s philosophical comedy. Though he could recognize and respect the beauty of religious, romantic, and art historical motifs, he found them to be clichéd and out of touch. In *Knight on Horseback*, a stoic, valiant knight, complete with horse, feathers, and lance, is threatened by a small, but angry lizard, illustrating what Joel Smith called “the vanity of noble intentions.” Though hot breath steams from the knight's valiant steed, Steinberg pokes fun at an old trope—the legacy of art, knighthood, and masculinity.



Untitled (Train)

c. 1951

Watercolor on paper

14 x 22.75 inches

Signed lower left: “STEINBERG”

SS22

Untitled (Train)

c. 1951

Between 1952 and 1955, a series of traveling Steinberg exhibitions in the U.S., South America, and Europe marked the first time Steinberg's art enjoyed broad international exposure. The exhibitions were organized thematically, presenting subjects not usually found in Steinberg's magazine work, among them railroad trains and stations. Steinberg loved to travel and drew railroad stations in England, France, Italy, and the United States. Though it is unidentified, this station has definitive French architecture and reflects his regular travel to France in the 1940s and 1950s. The tracks in this station appear like musical staff paper and shapes in the electrical pole are reminiscent of musical clefs.

Railway

1952

Ink and wax crayon on paper

14.5 x 23 inches

Signed lower right: “STEINBERG”

Titled and dated on reverse: “Railway 1952”

SS11

Railway

1952

Drawings such as *Railway* reflect not only Steinberg's love of railroad stations (drawings of this subject matter are primarily limited to the early 1950s), but his training as an architect. In *Railway*, he emphasizes precise structural lines while enhancing both the industrial qualities of the bridge and the decorative qualities of the Dinas Mawddwy station. The Mawddwy Railway in Mid Wales began as center for slate quarries and became a public railway in 1867. The railway line then went through periods of decline and revival until its eventual closure in 1952—the same year Steinberg created this drawing of one of the stations. Void of nearly any passengers, the drawing reflects the lack of activity at the station, but also expresses Steinberg's affection for the design and spirit of the place.

Untitled

1952

Ink on sheet music paper

26 x 19.25 inches

Signed and dated lower right: "STEINBERG 1952"

SS12

Untitled

1952

Blank sheet music paper entered Steinberg's artistic language around 1950 as a surface layer to heighten our experience of his musical subject matter. In the late mid-1960s, he expanded his use of sheet music by imaginatively manipulating the lines to enhance abstraction and still lifes, to merge with forms and scenery, or to act as shelves and barriers. In this 1952 piece, he draws a musician in Victorian dress walking confidently with her violin case in hand. About a quarter of the way down, additional horizontal lines are drawn inside the staff lines, camouflaging them. Rather than employing musical notes and symbols to embody melodic movement, Steinberg adds vertical lines and cross-hatching to mirror the musician's bodily movement.

North Carolina

1955

Ink and watercolor on paper

14.5 x 23 inches

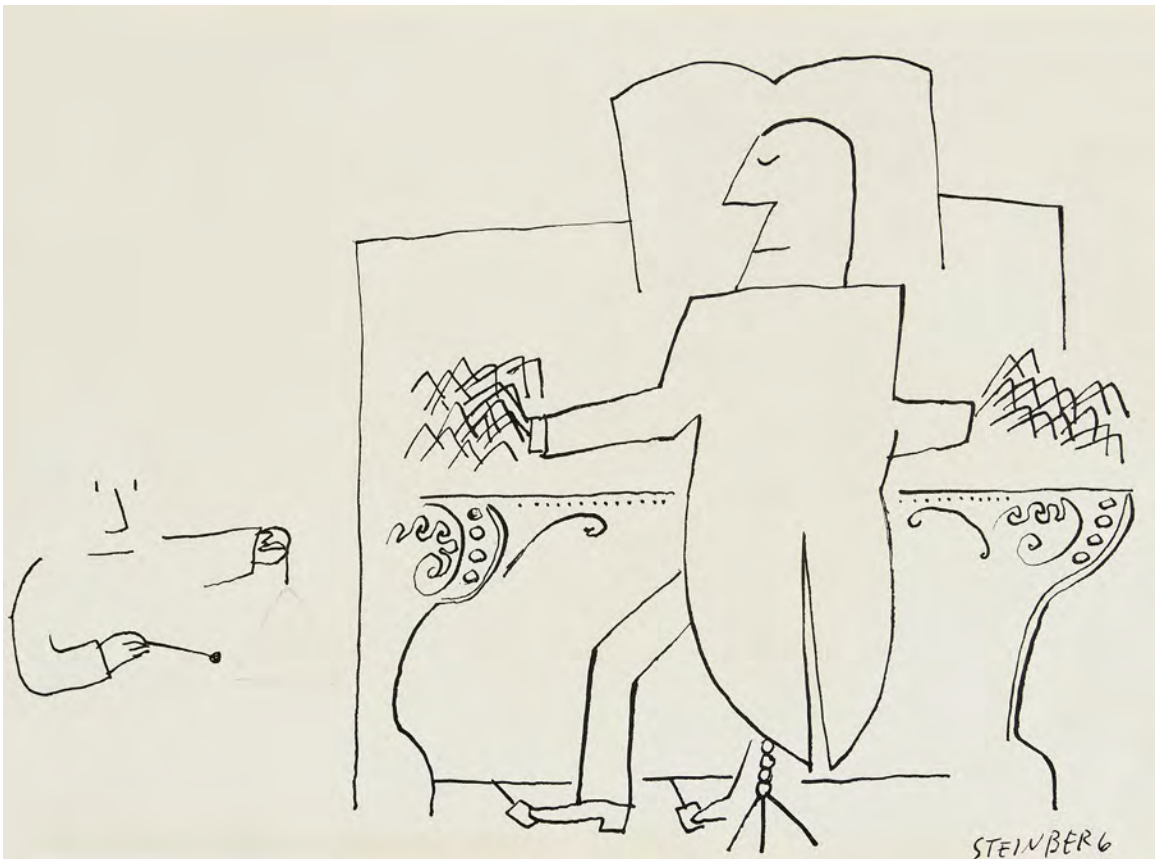
Signed and dated lower right: “STEINBERG 1955”

SS5

North Carolina

1955

In 1947, Steinberg bought a used Cadillac convertible and over the next decade drove with his wife throughout the 48 states. For Steinberg, Joel Smith wrote, "travel was not a break from anything so much as it was the central part of his process, neither work, nor leisure but a comprehensive art of living." He was the rare artist who gave special focus to small-town American life and architecture. This drawing of an unknown street corner in North Carolina, which he visited in 1954, features an ordinary drug store overshadowed by a large billboard advertising beer. *North Carolina* focuses less on site-specific details and more on the universal charm of a ubiquitous American scene, one where run-of-the-mill buildings share space with attention-grabbing signs, slogans, and advertisements.



Untitled

1955

Ink and graphite on paper

8.75 x 11.75 inches

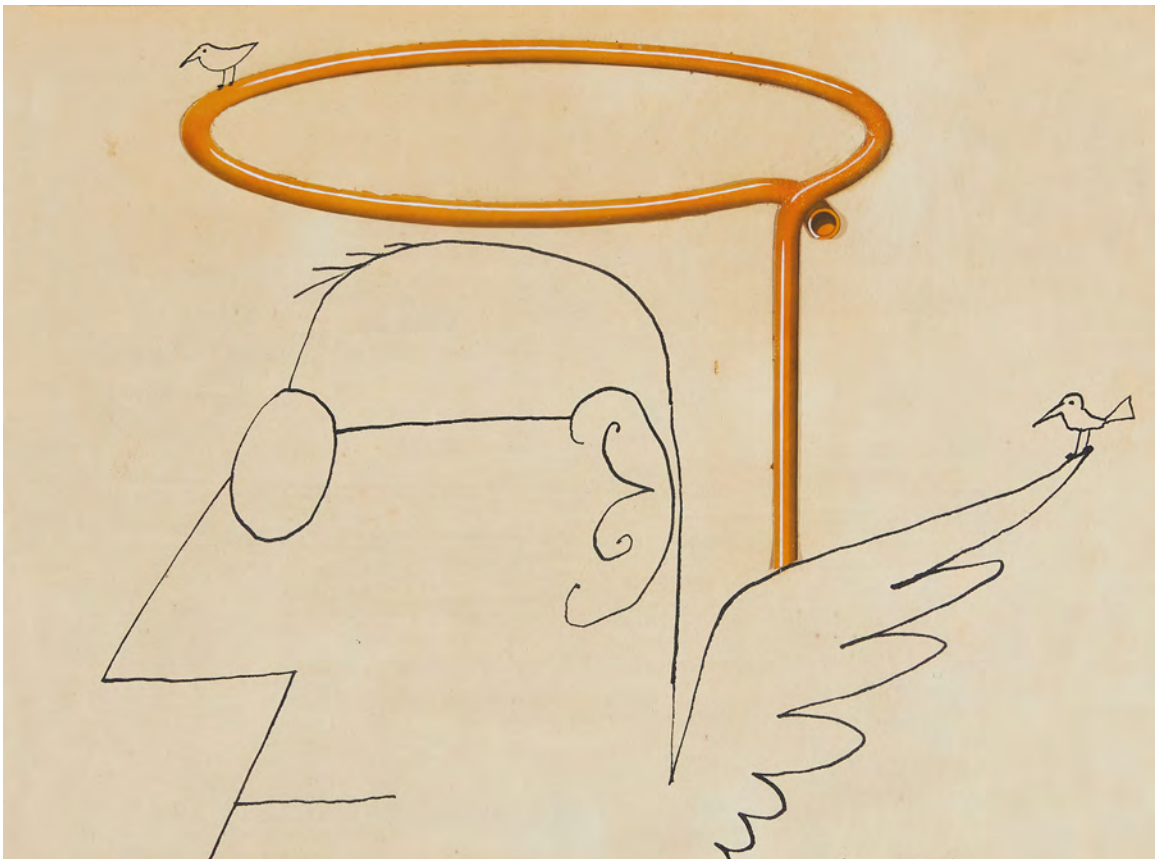
Signed lower right: “STEINBERG”

SS44

Untitled

1955

According to the Steinberg Foundation, in the 1950s Steinberg "began to probe the synesthetic potential of drawing—the ability of line to create graphic equivalents to non-visual sensations." A stoic and angular pianist in coattails sits ramrod straight and completely calm in front of his instrument, but his frenzied, zig zagging hands express the passion of his performance. In a few simple squiggles, Steinberg balances the hands with carvings in the piano's design. We can imagine the lightly drawn triangle and its barely-there player adding a faint tinkle here and there. It is almost as if we can hear the drawing.



Untitled

1956

Ink and printed collage on paper

8.75 x 11.75 inches

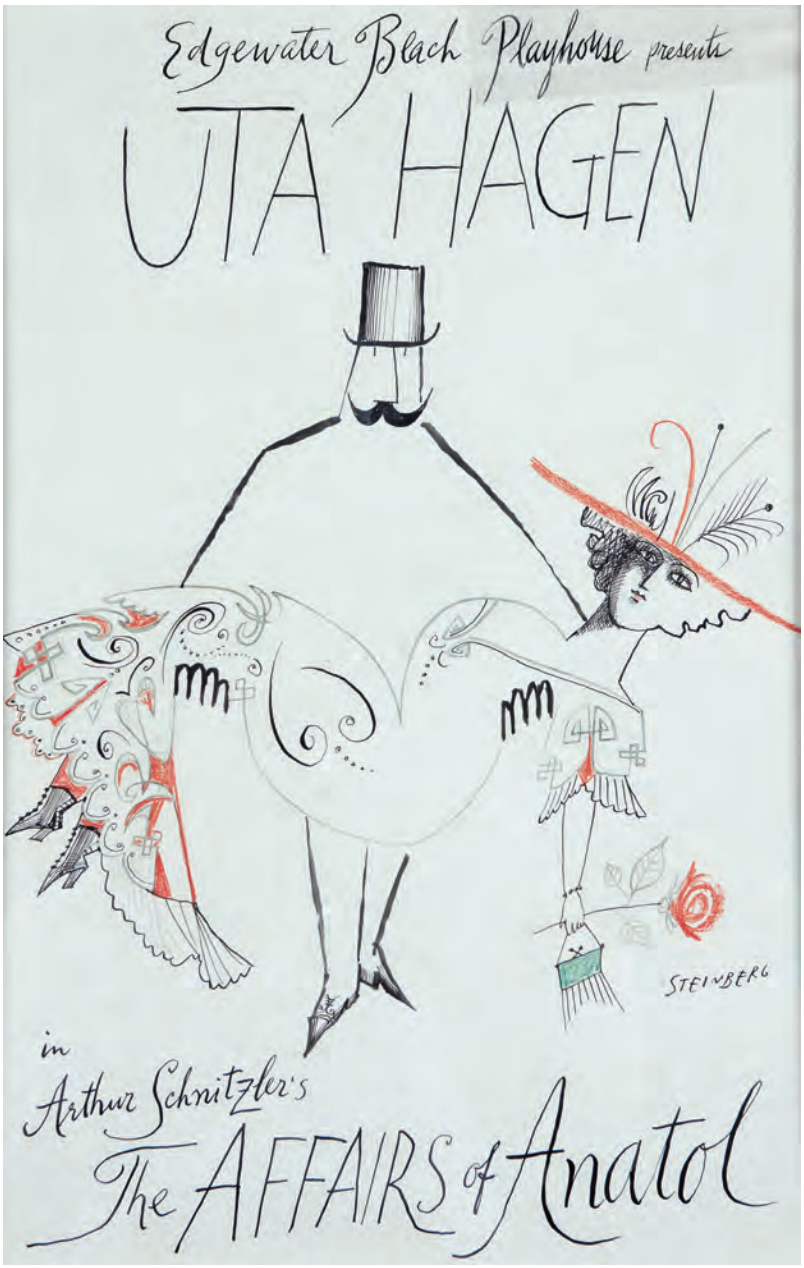
Signed lower right: “STEINBERG”

SS45

Untitled

1956

Though Steinberg is well known for his illustrations in *The New Yorker,* he frequently contributed to other magazines such as *Vogue*, *Harper's Bazaar, Mademoiselle,* and *Fortune*. This drawing appeared in the February 1956 issue of *Fortune*. During that era, *Fortune* published monthly issues that ran to 300 pages, printing 6,000- to 8,000-word essays on the interplay between economics, social issues, and politics. Founder Henry Luce wanted it to be America's "undisputed most beautiful" magazine, and illustrious artists such as Diego Rivera and Ben Shahn—along with Steinberg—contributed to its covers and pages. In this untitled drawing, a familiar triangular-nosed, spectacle-wearing profile sprouts angel wings, rendered in what seems like a single stroke of black pen. A collaged halo cut from a reproduction of copper piping encircles his head, and two small birds, frequent inhabitants of Steinberg's drawn world, perch curiously.



The Affairs of Anatol

1957

Ink, pencil, colored pencil, and paper collage on paper

23 x 15 inches

Signed lower right: "STEINBERG"

SS13

The Affairs of Anatol

1957

The Affairs of Anatol was based on the 1893 one-act play *Anatol* by Arthur Schnitzler that was adapted as a silent film in 1921 by Cecil B. DeMille, and later adapted by Herbert Berghof, an Austrian-American actor, director, and acting teacher, for the 1957 production at Chicago Summer Theater's Edgewater Beach Playhouse. Steinberg was friendly with Berghof and his wife, the actress Uta Hagen, who starred in the production. This is the drawing for the poster announcement for the play's 1957 Chicago production. In *The Affairs of Anatol*, a married Anatol Spencer falls for several intriguing women whom he feels a need to rescue—but he is ultimately cheated on, robbed, or tricked by these women. When he realizes that he still loves his wife, Vivian, and wants to reconcile with her, he discovers that she spent an evening out on the town with his best friend. The drawing depicts a party scene from the play when a hired hypnotist convinces Vivian that she must wade through a stream of water, and she begins to undress. To save her from public indecency, Anatol whisks her away from the crowd.

Horse and Jockey

1958

Ink and watercolor on paper

23 x 14.5 inches

Signed and dated lower right: “STEINBERG 58”

SS23

Horse and Jockey

1958

In the later 1940s and 1950s, Steinberg produced many drawings of equestrians, in most of which the horse receives exaggerated proportions and contours. He loved the elegant curves of the horse, at rest or in motion, and was fascinated by racetracks—the horses as well as the colorful jockeys and the spectators. This drawing is one of a group of seven that were published in a *Sports Illustrated* feature entitled "Steinberg at the Races" in 1963; most of the racetrack drawings, like this one, date from the later 1950s. Steinberg's horses, as here, throughout the *Sports Illustrated* piece, and in other equestrian drawings, almost always have unnaturally slender legs, ill-equipped to carry their human burdens.

Heroes and Giant Rabbit

1963

Pencil, colored pencil, and ink on paper

23 x 29 inches

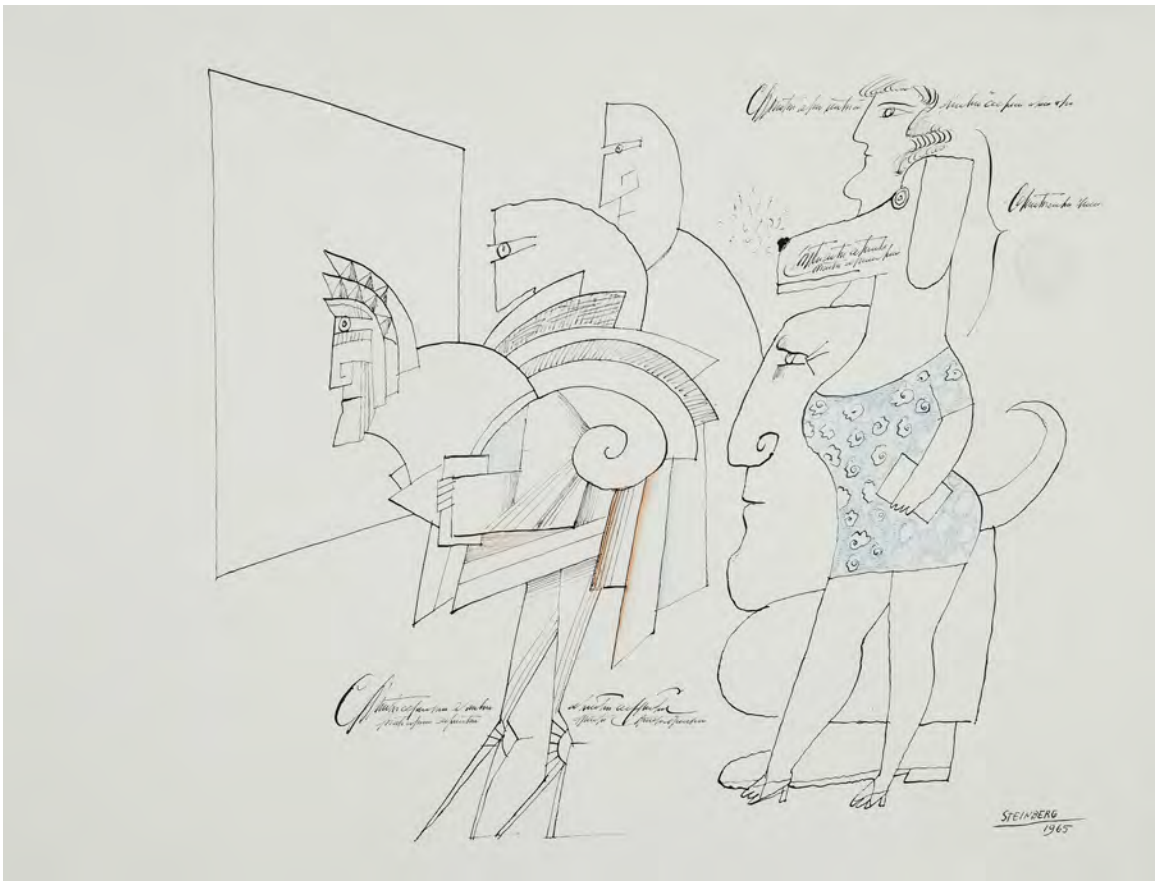
Signed and dated lower right: “STEINBERG 63”

SS14

Heroes and Giant Rabbit

1963

For years, this piece was incorrectly titled *Herves and Giant Rabbit*, a mistranscription from a gallery's file that has since been remedied. The humorous depiction of a group of knights waging violence against a seemingly benign, albeit huge rabbit points to the moral question: how to judge the ethics of a hero when they encounter an adversary. Of a related drawing with a knight challenging a giant rabbit, Steinberg said: "the mark of the hero is the size and quality he picks out for himself to fight. Any hero who fights a giant rabbit is not so good." While the rabbit's size does pose a potential danger to the knights, Steinberg ultimately asks: "should [the rabbit] be destroyed, or should he be educated?"



Conditioned Reflexer

1965

Ink, crayon, watercolo on paper

18.75 x 24.25 inches

Signed and dated lower right: “STEINBERG 1965”

SS42

Conditioned Reflexer

1965

Conditioned Reflexer presents a menagerie of museum-goers staring wide-eyed at a blank square on the wall, conditioned as they are to observe the behavioral standards of art looking even when there is nothing to look at. The three figures in the front row are less human and more Art Deco buildings, especially the foremost one whose head and tail are reminiscent of the Chrysler Building (a favored subject of Steinberg's). In the back row, a dog in a mini-dress and heels stares vacantly, illegible calligraphy fillings its mouth. Next to her stands a stout figure with an enormous head, Roman nose, and tail-like appendage. In the rear, a bust-like profile also surrounded by illegible calligraphy seems more like a statue in the museum than a visitor.

Untitled

1966

Ink, pencil, and rubber stamp on Strathmore

23.5 x 29 inches

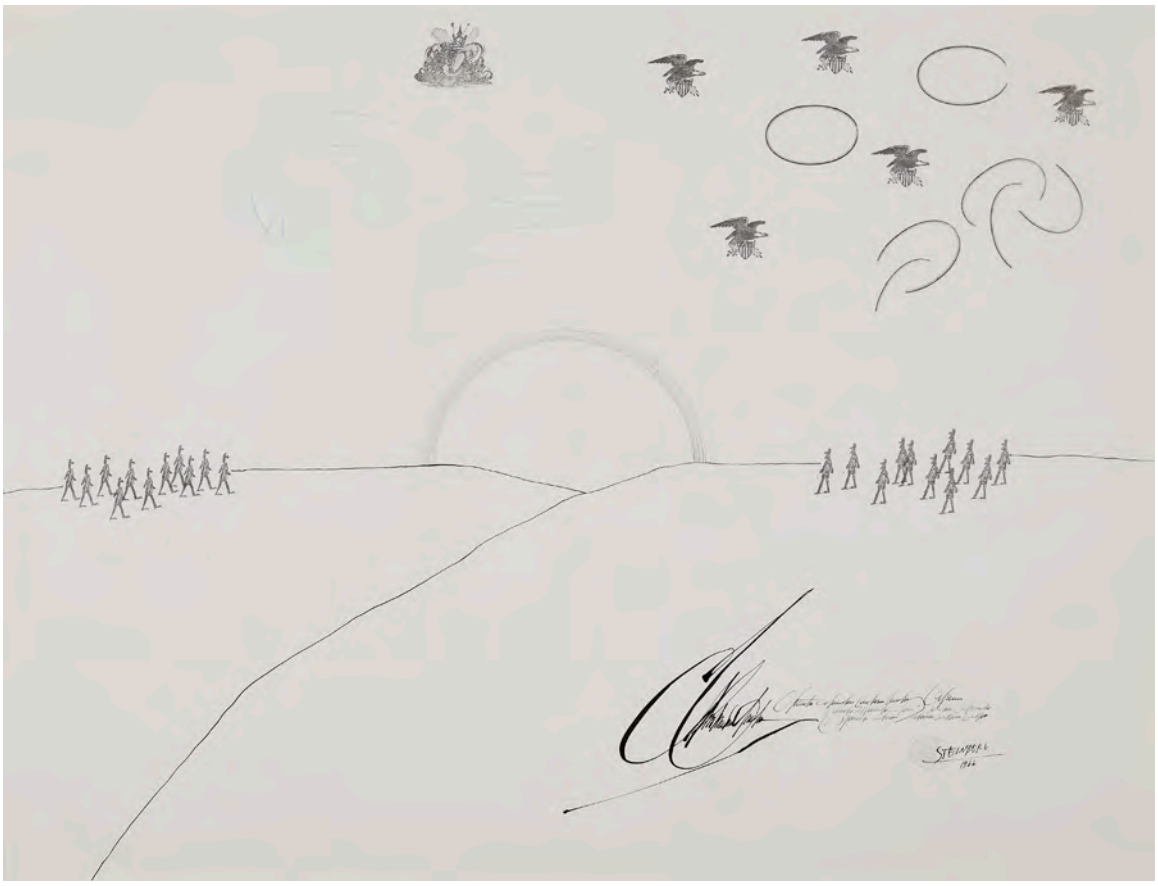
Signed and dated upper right, recto: “Steinberg 1966”

SS26

Untitled

1966

Rubber stamps, a characteristic Steinbergian device, entered the vocabulary of his art around 1951, when he began to contextualize drawings with the addition of ready-made stationer's stamps. Around 1965, Steinberg graduated to stamps made from his own designs. Dark standing men, artists at easels, crocodiles, bicyclists, eagles, cars, Indians on horseback, marching and running men, no less than the elements of architecture—lines and rectangles. All these, he said, "I used like an alphabet. ... All these stamps allowed me to render crowds, concentration camps, landscapes, Bauhaus architecture, military decorations, to build factories and all kinds of imaginary engines. With my stamps, I create series, as if my characters emerged from a computer, identical to each other, regimented the way they appear in our rigid society; in this way I destroy conventions more effectively than with drawing and painting." Rubber stamps, he also said, "help me avoid the narcissistic pleasure of hand work. Work is a trap that keeps people from thinking—it's therapy. I avoid it by making these simple elements and then arranging them. With about fifty stamps I can do everything necessary to render space, nature, technology. It's a computerized form of art." This rubber-stamp monument with a mounted Indian on top is made of medallions, bicycles, and crowns, while cyclists ride past in the foreground.



Rubber Stamp with Rainbow

1966

Ink, colored pencil, and rubber stamp on paper

22.75 x 29 inches

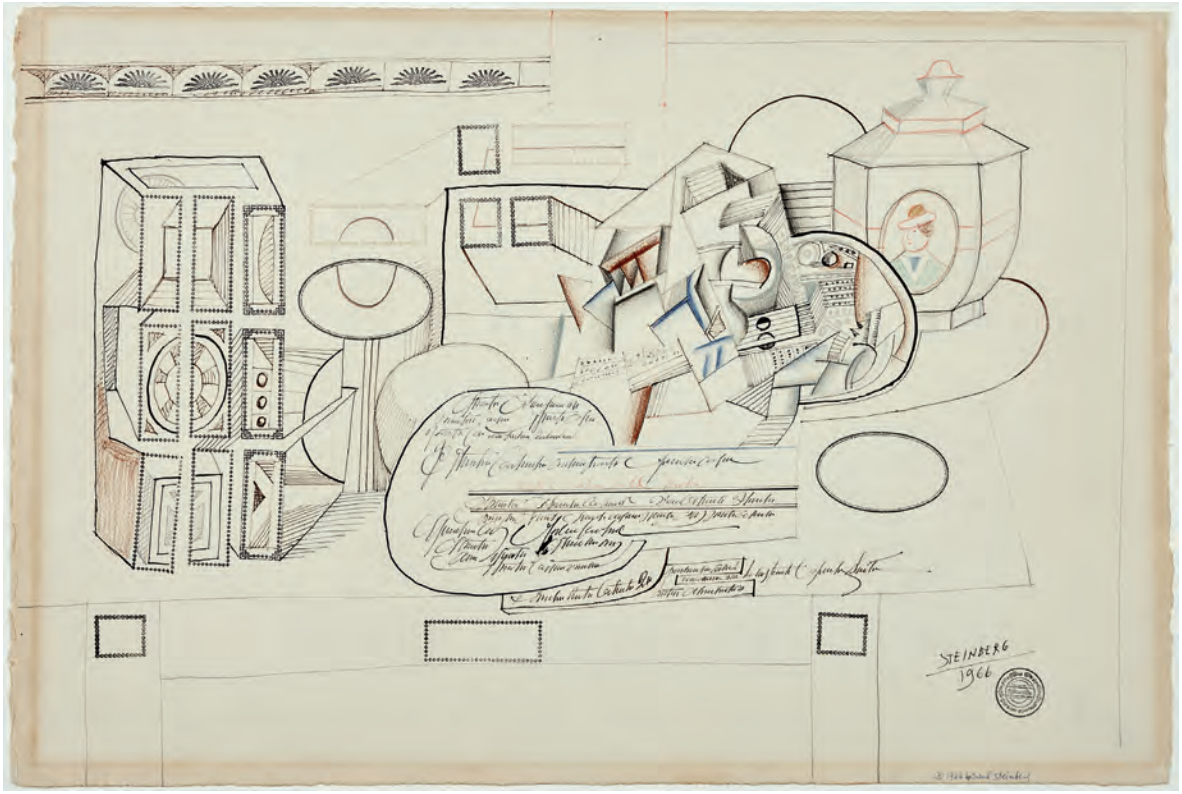
Signed and dated lower right: “STEINBERG 1966”

SS46

Rubber Stamp with Rainbow

1966

Around 1966, Steinberg began having rubber stamps custom made after his own designs, instead of using store-bought ones. Stamps like these of marching soldiers, official-looking seals, and blocks of calligraphic gibberish can be seen in Steinberg's notebooks from the time. According to the Steinberg Foundation, "Steinberg found rubber stamps an apt medium to express his outrage at the Vietnam War. 'The cliché, the rubber stamp, has a political meaning,' he declared." Insignia clouds, the blue outline of a French curve ruler, stenciled ovals, and arcing lines create a stylized but tumultuous atmosphere. The rainbow also appears frequently in Steinberg's work. In another work from 1966 with a rainbow, Steinberg compares this phenomena to the pyramids, writing about a "...constant affair between the rainbow and the pyramid....They are both connected by a nearness of artificiality. The pyramid is the highest form of human achievement in architecture and the rainbow, still being nature, has something artificial about it. So it looks like it's man-made." Which in the case of this piece of art, it is.



Still Life with Rubber Stamps #1 (Uno, Une, Ein)

1966

Ink and wax crayon on paper

15 x 22.5 inches

Signed, inscribed, dated lower right: "STEINBERG 1966 ©1966 by Saul Steinberg"

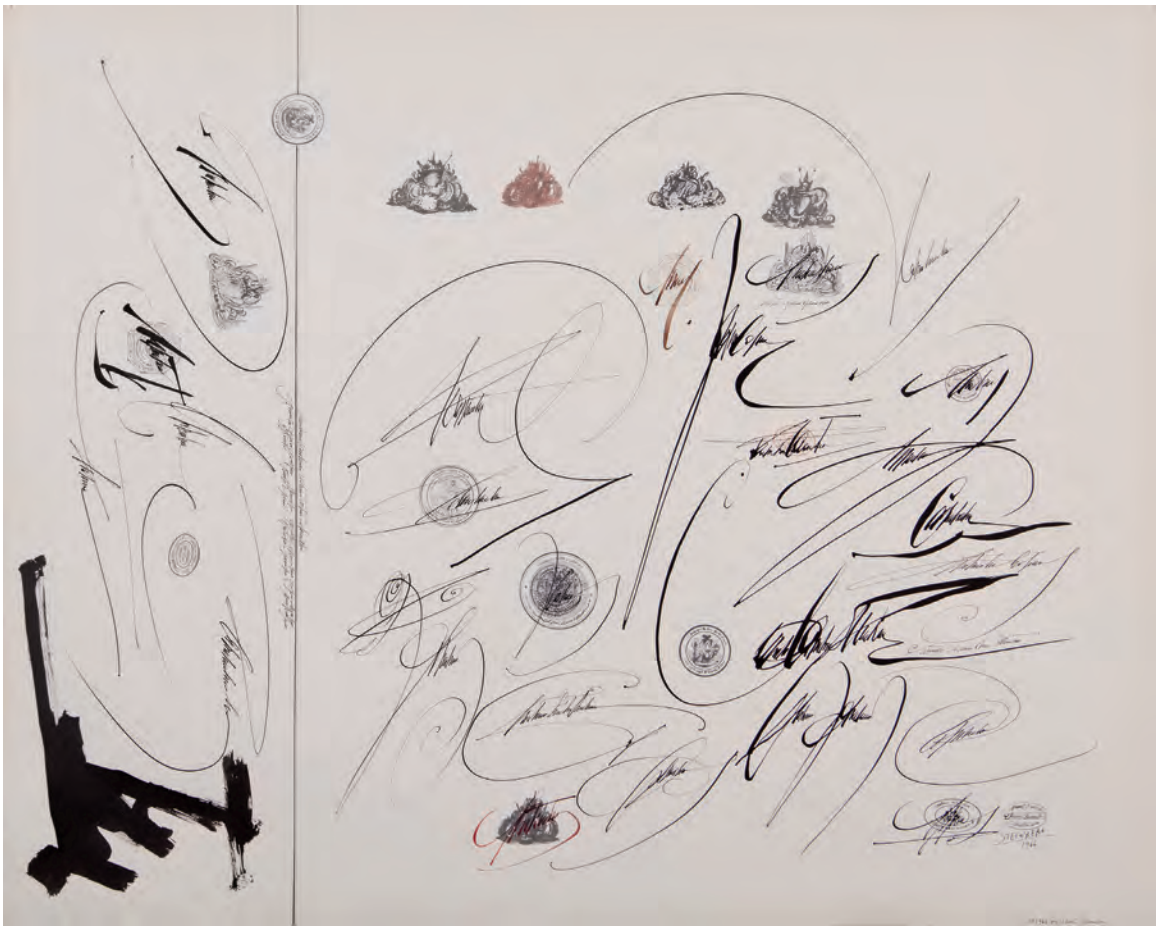
Stamped on reverse: "©1966 BY SAUL STEINBERG"

SS7

Still Life with Rubber Stamps #1 (Uno, Une, Ein)

1966

Though Steinberg had been exposed to Cubism throughout his career, with a conceptual approach to the genre that drew from Klee, Ernst, Picasso, and Matisse, he began employing the style more prominently in his still lifes of the 1960s. Here, Cubism is combined with Steinberg's use of custom-made rubber stamps to create repeated patterns within the visual panoply of the tabletop. He characterized this distinct visual language as "Cubism revisited" and said that he used stamps to "show that this paint is not real paint, it's a symbol of the thing painted." This symbolic use is apparent throughout *Still Life with Rubber Stamps #1 (Uno, Une, Ein)*, where rubber stamps, calligraphy, and Cubist elements—symbols used like rhetorical devices—translate into Steinberg's personal repertory of the vernacular. Apart from an identifiable lidded jar with a cameo decoration, indecipherable calligraphy and abstract Cubist expressions comprise much of the setting and resound in the center with a visual clatter. This abstracted cacophony might represent the auditory elements within the environment: the calligraphy contained within a pseudo speech bubble may allude to the verbal or written conversations contained within the scene, and the Cubist formations that include musical staff lines and notations may indicate the bustling sounds of a surrounding city that permeate the indoor space.



Passport Drawing

1966

Ink and colored ink on paper

23 x 29 inches

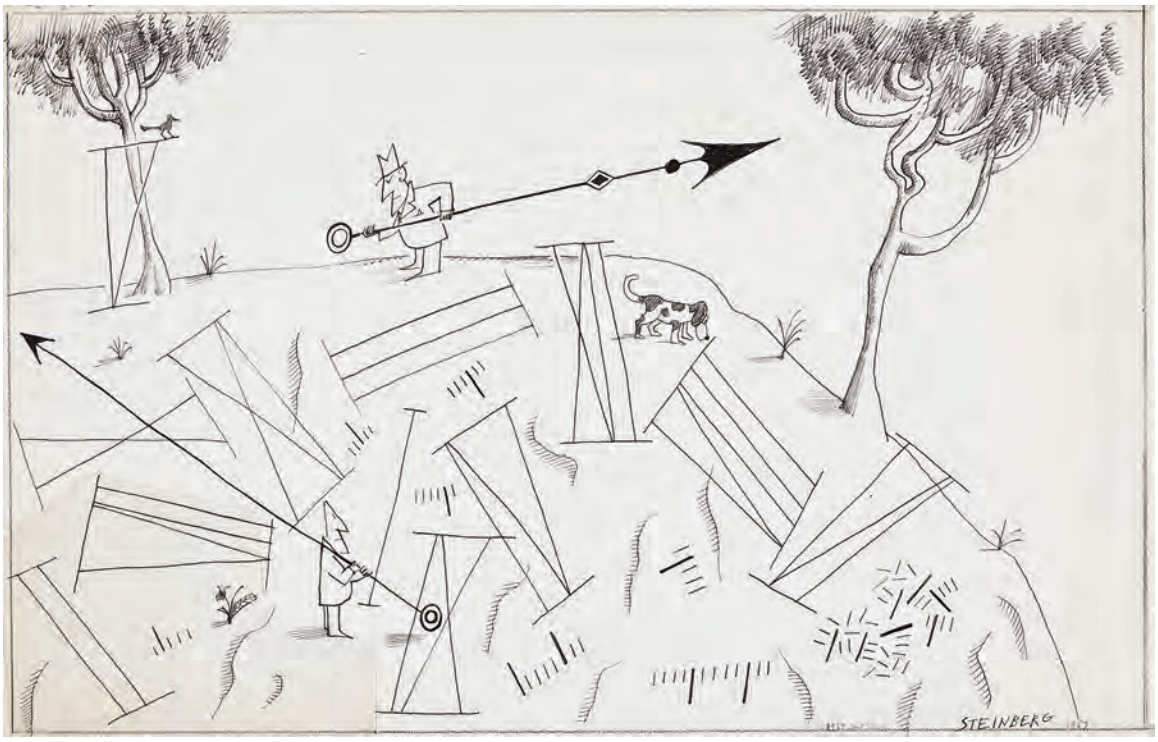
Signed and dated lower right: “STEINBERG 1966”

SS1

Passport Drawing

1966

Steinberg's famous false documents, designed to imitate (and mock) official paperwork, offer false signatures, illegible calligraphy, and forged stamps, all of which question the nature of identity. But these false documents also have autobiographical resonance. Steinberg circulated the claim that he had doctored his passport to expedite his flight out of Fascist Italy during World War II. As Joel Smith explains, Steinberg "long encouraged the belief that he had begun his career of false documentation in earnest by forging himself a paper trail out of Europe." The myth, however, was a response to his own real struggle from 1940 to 1942 to obtain the necessary legal documentation to leave Italy and eventually obtain a U.S. visa. A few years later, he began drawing all manner of false documents, from passports to certificates to diplomas. Steinberg enjoyed rendering the stylized elements of official documents and his artistic simulations of such papers challenge their authority and deprive them of their power.



Untitled

1967

Ink over pencil and collage on paper

14.5 x 23 inches

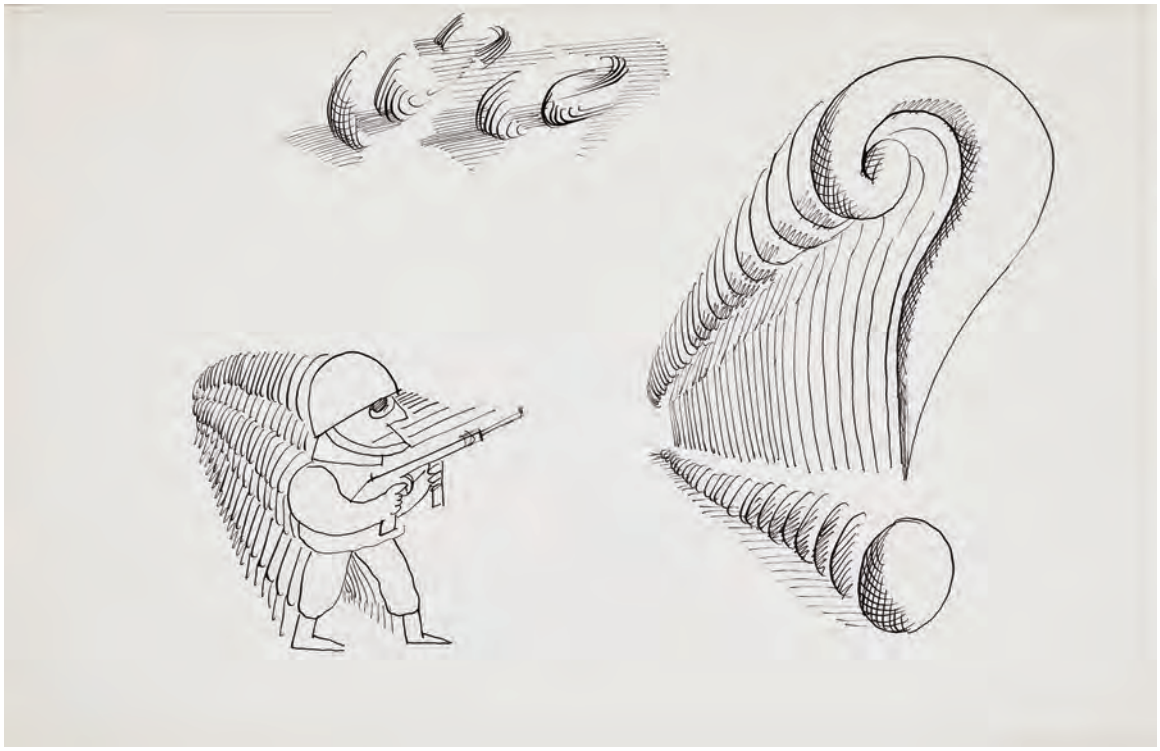
Annotated, signed, and dated in lower right:
"© 1967 Saul Steinberg STEINBERG 1967"

SS27

Untitled

1967

This drawing is a variant of the one published in *The New Yorker,* November 4, 1967. The subject, as in many of Steinberg's works, is enigmatic. The Roman numerals of a clock are scattered on a hilltop while two men hold the separated hands of the clock, a little dog sniffs the top of the VIII, and a bird perches on the tip of the V. Are the men holding the clock's hands trying to reconstruct time? Is time uncertain? The drawing that appeared in *The New Yorker* lacks the clock hands and the bird and contains a shadowy man under a single tree.



Untitled

1968

Ink and pencil on paper

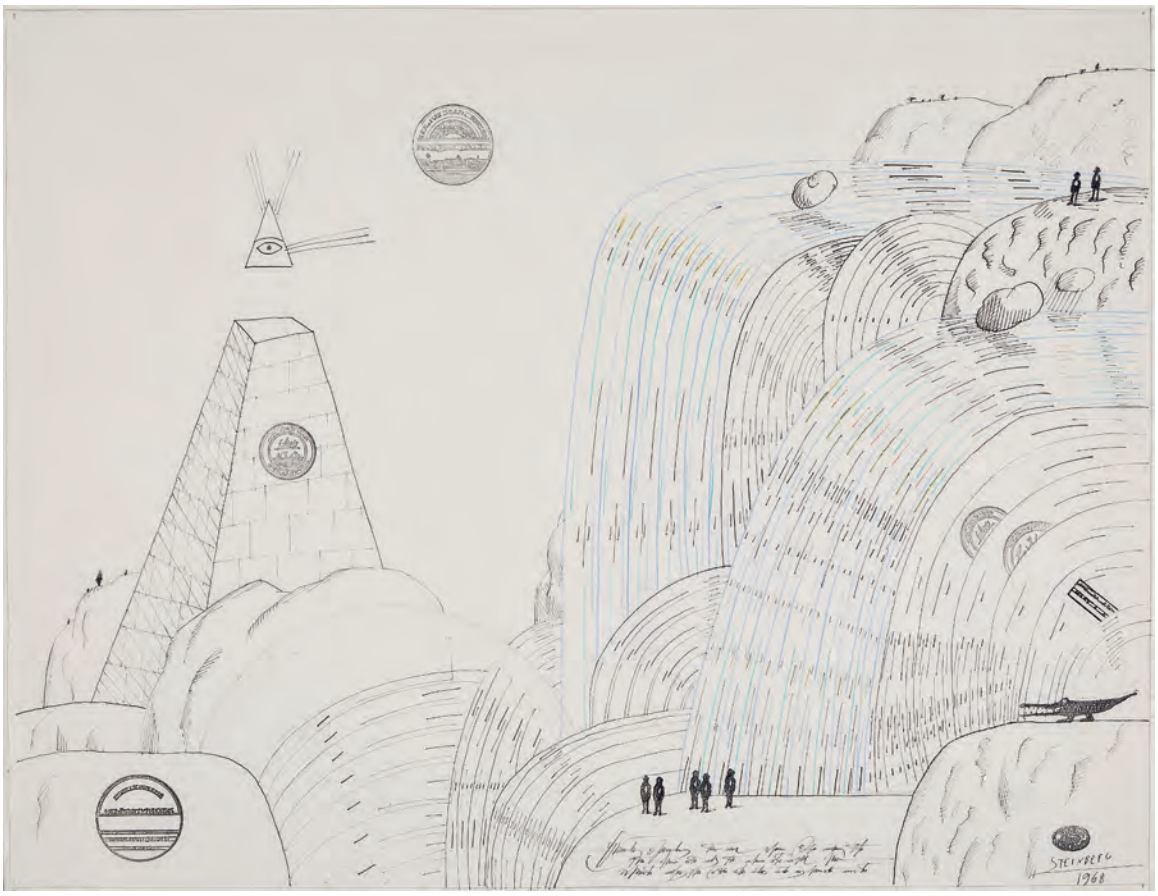
14.5 x 23 inches

SS28

Untitled

1968

Steinberg had been engaged with the parade theme since the early 1950s. On May 25, 1968, he published a series of his latest interpretation of it in *The New Yorker*. The same works, or variants, were then republished in his 1973 compilation, *The Inspector*. In all the 1968 works, the parade marchers appear as reiterative "etceteras," the full foreground figures receding in echelon as narrow linear slices, each one representing a political or social type. In this version, a row of soldiers aim machine guns at a row of oversized question marks. This drawing was published only in *The Inspector*.



Niagara Crocodile

1968

Colored ink, pencil, and rubber stamps on paper

19.5 x 25.5 inches

Signed and dated lower right: “STEINBERG 1968”

Inscribed on frame recto: “Niagara Crocodile 1968”

SS24

Niagara Crocodile

1968

Niagara Crocodile conjoins a clichéd tourist spot with the Eye of Providence (famously on the Great Seal of the United States on the reverse of the U.S. dollar bill) and the crocodile, lurking at lower right and casting a dangerous eye on the goings-on. Steinberg said that crocodiles "symbolize the monster, they symbolize for me the political life of administrations, of power and just like them the crocodile power has too many advantages—it spits fire, it has terrific teeth, and it is armored. It's corrupt and wicked and so on." In this drawing, the crocodile looks out on two iconic American images: Niagara Falls and the Eye of Providence. The political message is ambiguous but definitely ominous. Are these icons being threatened by the "political life of administrations" or are they part of it? The rubber-stamp men at bottom are left to wonder.

Untitled

1968

Ink and pencil on paper

14 x 11.5 inches

Signed and dated upper left: “STEINBERG 1968”

Signed lower left: “Copyright © 1968 by Saul Steinberg New Yorker 'Inspector'”

SS20

Untitled

1968

Steinberg's narrative of America was often inspired by and expressed through popular culture icons and symbols. In the later 1950s, he invented a style that approximates the pattern of horizontal lines characteristic of imperfect reception on old cathode-ray TV sets, and it soon became part of his graphic repertory. In this drawing, the sharp contours of a man embrace a "TV-style" woman perched on his lap. This scene of affection is neither real nor enduring, the wire attached to her heel threatening to unplug her at any moment. This rendering takes on a haunting aura through our present-day lens, as the man's infatuation with a faux woman exposes something critical about our "relationship" with technology and the pleasures it provides.

Certified Landscape

c. 1968

Lithograph in colors with gold embossed label
and rubber stamp on BFK Rives paper

23.5 x 26.5 inches

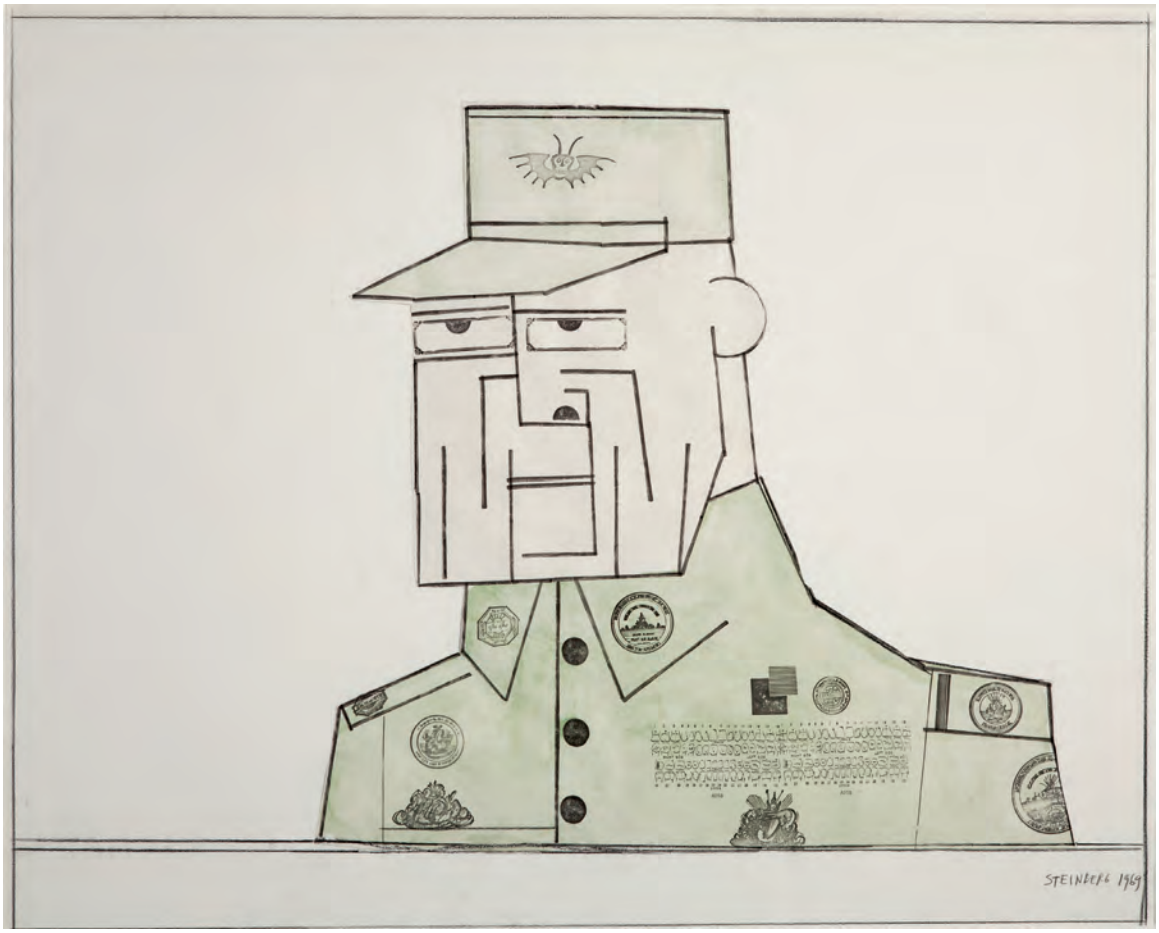
Signed and dated lower right: "STEINBERG"

SS40

Certified Landscape

c. 1968

Certified Landscape demonstrates Steinberg's lifelong engagement with visualizing the making (and viewing) of art. In this lithograph, he challenges the historical norms of landscape painting; without its title as clue, the genre of this work is not immediately clear. A key to this piece sits in the lower right-hand corner, an artist with his dog at an easel, about to paint a landscape comprised not of hills and trees, but of brushstrokes and assorted graphic devices. Steinberg believed that we see nature through pictorial conventions, and so calligraphy, Cubist doodles, brushstrokes, and forged stamps become the elements of this landscape and smudges of printer's ink make up the dark sky. A gold embossed medallion in the lower center certifies this landscape as a work of art.



General A

1969

Watercolor and rubber stamp on paper

28.75 x 34.75 inches

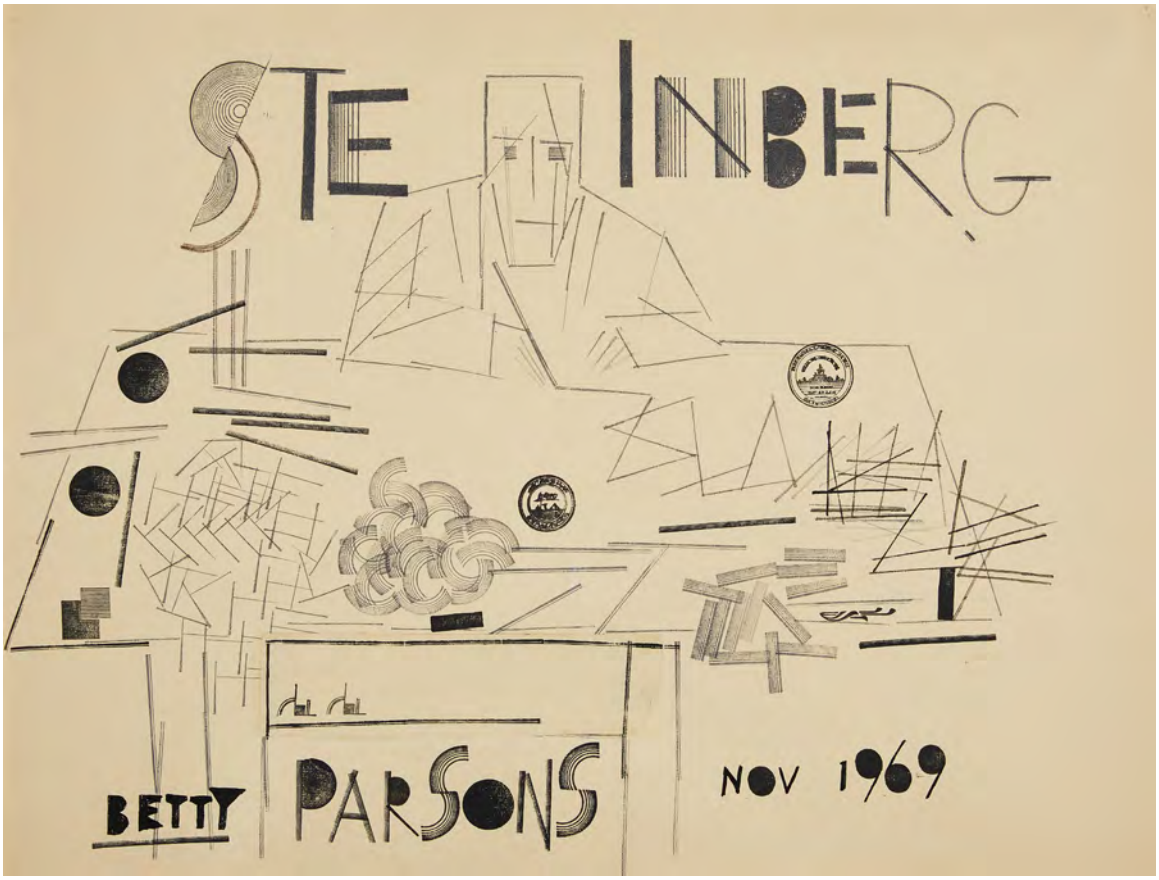
Signed and dated lower right: “STEINBERG 1969”

SS6

General A

1969

Aligning himself with anti-Vietnam war protests, Steinberg disparagingly depicted military officers such as *General A*. In 1970, a year after this piece was made, he donated a related print to Peace Portfolio I, twelve prints by twelve different artists published and sold to raise money for the peace candidates. Mocking the high-ranking decorated official in *General A*, Steinberg swaps out the general's badges and buttons for rubber stamps, which are marked all over his uniform, from shoulders to collars, hat, and chest. The rectangular swath of "medals" on the right chest are not military ribbons but a rubber stamp of a dental chart. These substitutes mock the seriousness of the officer's stern stare and intimidating stature.



Untitled

1969

Felt tip pen, wax crayon, and collage on paper

20 x 26.5 inches

SS41

Untitled

1969

This untitled work is an unused poster design for Steinberg's 1969 exhibition at the Betty Parsons Gallery. Held from November 5-29, it was his third solo show at the Parsons and Janis galleries, New York, and focused on his new works comprised almost entirely of rubber stamps. In this vein, the poster design is also created of rubber stamps in various shapes, sizes and finishes. The artist at his drafting table, and the words advertising the exhibition, are comprised of a series of both lightly- and firmly-pressed shapes ranging from slender lines to dark circles.

Exeter

1970

Pencil, ink, and colored pencil on laid Ingres Canson

19.75 x 25 inches

Signed and dated lower left: “STEINBERG 1970”

Annotated (not by ST) on reverse: “Exeter 20" x 25" 1970 crayon”

SS35

Exeter

1970

Around 1970, Steinberg began to fill the streets of his townscapes and other locales with geometric and abstracted figures, representing people, vehicles, or other street features. This drawing is related to such works, with many of the small figures on the background sidewalk, each casting a long shadow, simplified to attenuated ovals. A cloud formation and (perhaps) a rock float in the street. The factory the figures walk by is labeled "Exeter." In the foreground, from left to right, are a man with a clown nose and patterned tie, a crocodile-headed creature wearing a hat, and a long-haired man in eighteenth-century garb. Why these three are together and what they are doing on the street remains open to interpretation—which is exactly what Steinberg, who insisted on the viewer's complicity, wanted.

Bleecker Street

1970

Pencil and colored crayons on paper

23 x 18 inches

Signed and dated lower right: "STEINBERG 1970"

Dedicated in the lower left: "To Gigi – Love Saul Dec. 70"

SS19

Bleecker Street

1970

This drawing is a study for *The New Yorker* cover of January 16, 1971, where Steinberg not only works out the composition but the placement of the magazine's logo as well. It was in the late 1960s that the artist began to embrace a visual style of anti-war counterculture, here focused on a street in New York's Greenwich Village, near his residence at the time. Of a similar Bleecker Street drawing of the same year, Joel Smith wrote that "the main street of Greenwich Village presents a portrait in microcosm of a nation spiraling down to inarticulate infanthood." Cartoonish characters, both frightening and comic, fill the page, along with a police car, a mounted policeman, exploding lights, and neon signs. As is typical in much of Steinberg's work, each drawn character has a unique graphic identity—here wild, imaginary, or disguised—so that they stand alone in the hustle of what Steinberg then perceived as a dangerous and chaotic city.

"Gigi" in the dedication is Sigrid Spaeth, Steinberg's partner from 1960 to her death in 1996.

Mesa with Figures

1971

Watercolor, ink, pencil, and rubber stamp on paper

19 x 14.25 inches

Signed and dated lower right: “STEINBERG 1971”

SS25

Mesa with Figures

1971

Beginning in the late 1960s, Steinberg developed his Postcard-Style landscapes. Joel Smith wrote that "Steinberg performed a kind of travel research via documents, learning at least as much about a place—about America, for instance—by studying the way it represented itself in postcards, news imagery, advertising, and historical recreations as he did by traveling through it physically." The defining characteristics of these scenes are broadly brushed or sponged open skies with uncluttered land or water below, peopled with tiny, usually rubber-stamped figures and rubber-stamp seals serving as suns. There is little variation in general composition among these works. "These postcards," Steinberg said, "represent not the reality, not the truth—they represent our convention, and our idea of what nature looks like." None of the Postcard-Style landscapes represent actual places; they were all painted in the same studio. For this reason, many of them have generic titles such as "landscape" or "sunset": others, however, bear a place name to mark a locale where Steinberg lived or had visited—but not where he produced the drawing.

Untitled

1972

Pencil, watercolor, rubber stamps, and embossed foil seal on paper

14.5 x 23 inches

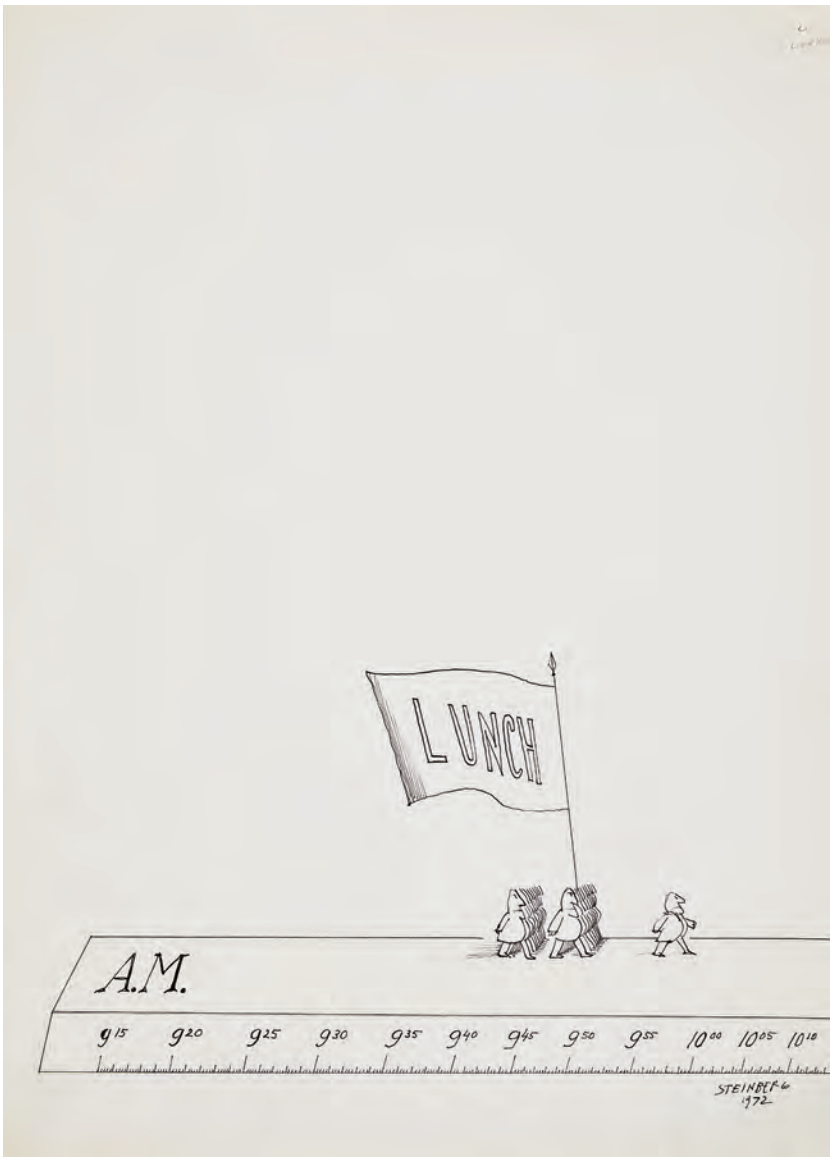
Signed and dated lower right: “STEINBERG: 1972”

SS29

Untitled

1972

Around 1970, Steinberg introduced his Postcard-Style landscapes: “exquisitely brushed or sponged in oil or thin watercolor wash, they are simple compositions, with cloud-sky formations above, punctuated by rubber stamp sun-seals, and a horizontal expanse of flat land and/or water below; sometimes a bit of faux calligraphy feigns elucidation. They are peopled with painted or (usually) rubber stamp figures, the kind of embellishments called staffage in earlier landscape painting” (The Saul Steinberg Foundation). This work represents a subset of the Postcard-Style landscapes, a group that includes one or more pyramids dominating the scene. The reference is to the ubiquitous tourist postcards of the Egyptian pyramids, though the subject is less about Egypt (the works are untitled) than the role of postcards in creating our notions of reality.



Untitled

1972

Ink over pencil and colored pencil on Strathmore

20 x 14.5 inches

Signed and dated lower right: “STEINBERG 1972”

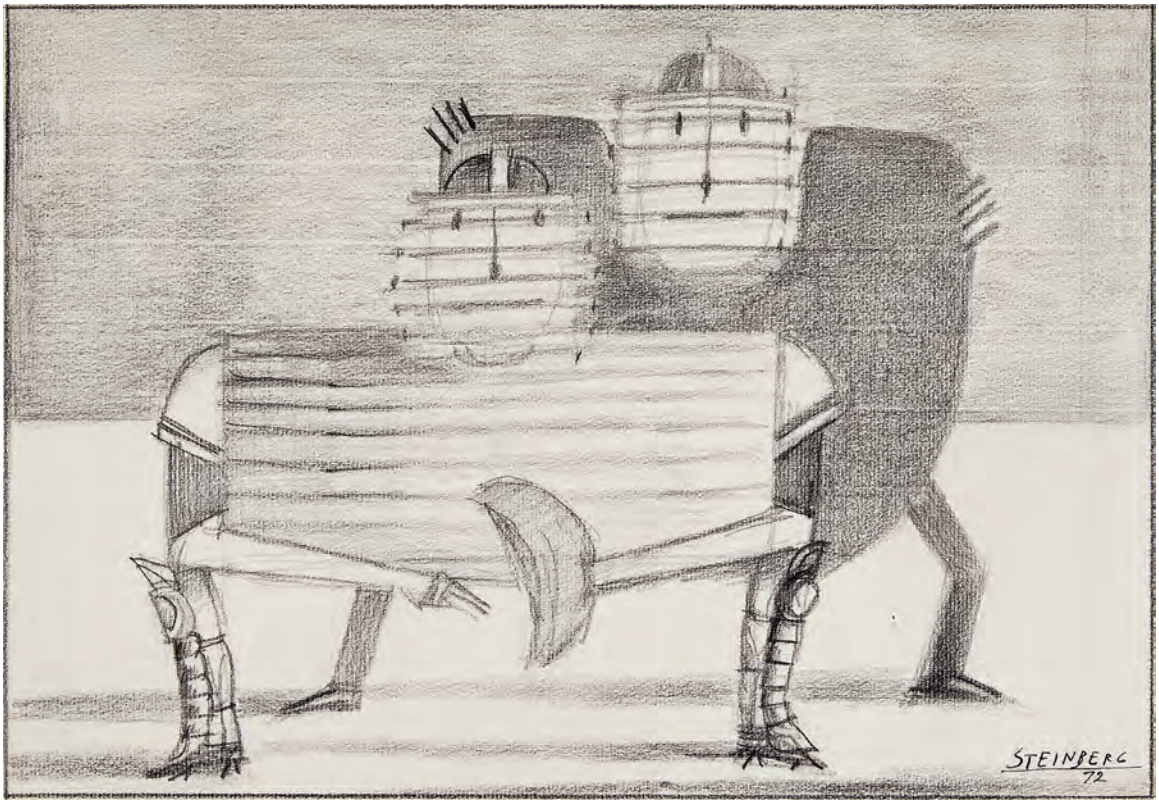
Production notes at upper right and on the reverse

SS30

Untitled

1972

Lines of iterative office workers, led by a single figure, parade with a lunch banner on a ruler measuring time. Here Steinberg repurposes the space calibrations of the ruler in 5-minute increments as the workers pass the morning in anticipation of their break. This drawing appeared in the September 9, 1972 issue of *The New Yorker*.



Untitled

1972

Charcoal on Ingres Canson

13 x 19.75 inches

Signed and dated lower right: “STEINBERG 72”

SS39

Untitled

1972

In May–June 1954, on commission from *LIFE* magazine, Steinberg accompanied the Milwaukee Braves baseball team to their games. He had not followed baseball before, but once immersed in its subculture, he came to see it as an "allegorical play about America," with keynotes of "courage, fear, good luck, mistakes, patience about fate and sober self-esteem (batting average)." He took up the subject again in the 1970s, in a series of charcoal drawings which, as here, sometimes play on the shared horizontality of the catcher's chest protector and the facemasks.

Untitled

1974–1981

Colored pencil, crayon, pencil, and embossing on paper with Japanese print and Japanese currency collaged on foamcore

24 x 36 inches

Signed and dated center: “ST 74”

Signed and dated lower right: “ST 81”

SS38

Untitled

1974–1981

This drawing exemplifies Steinberg's frequent play with reality levels. "Drawing," he said, "is more truthful than reality because reality is undoubtedly invented, whereas drawing is faithful. It is made according to the rules of drawing." At top, in both halves, are redrawings of a typical Steinberg still-life, signed and dated 1974. Below, on the left side, is a real Japanese banknote and real cutout reproduction of a Hiroshige woodcut—the same woodcut that inspired his "Rain on Hiroshige Bridge" series, of which four were published in *The New Yorker*, November 2, 1981. In the right half of this work, signed and dated 1981, all the elements are redrawn and a jar of pencils is added, affirming that this half is more faithful than reality because it is rendered by the artist's hand.

Untitled (Taxi, Police Car, Fire Truck)

1976

Crayon, colored pencil, and pencil on paper

14 x 10.5 inches

Signed and dated lower right: “ST 76”

Inscribed lower left: “For Elaine Love from Saul ST”

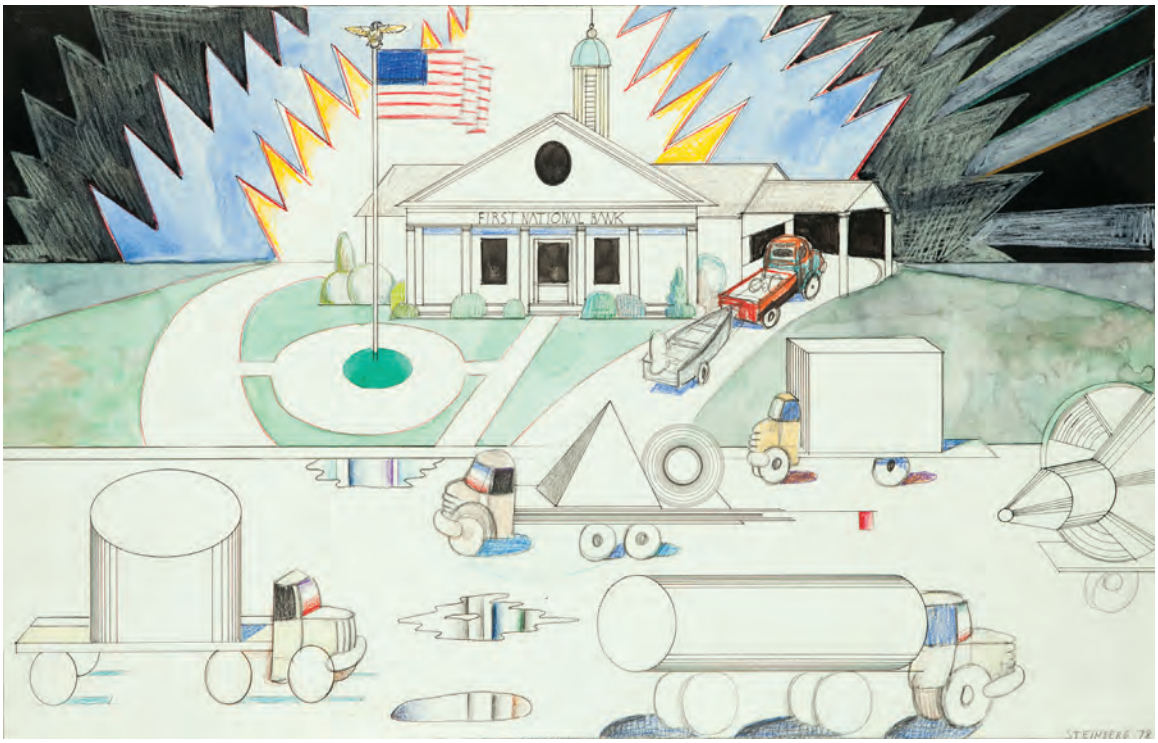
SS21

Untitled (Taxi, Police Car, Fire Truck)

1976

In this piece, an iconic New York taxicab and the city's omnipresent emergency vehicles are depicted in bright colors and raucous patterns shooting futuristic lasers into the inky sky. In keeping with Steinberg's aversion to depicting reality, the vehicles are drawn from miniature toy cars that he bought. The loud, bold chaos of the city reflects his sense of the anarchy and disorder that began to characterize urban life with the rise of the hippie counterculture and Vietnam War protests.

The "Elaine" of the dedication is probably Elaine de Kooning. Steinberg knew both de Koonings, who had a country house in East Hampton, near his own.



First National Bank

1978

Watercolor, wax crayon, pencil, and ink on paper

15 x 23 inches

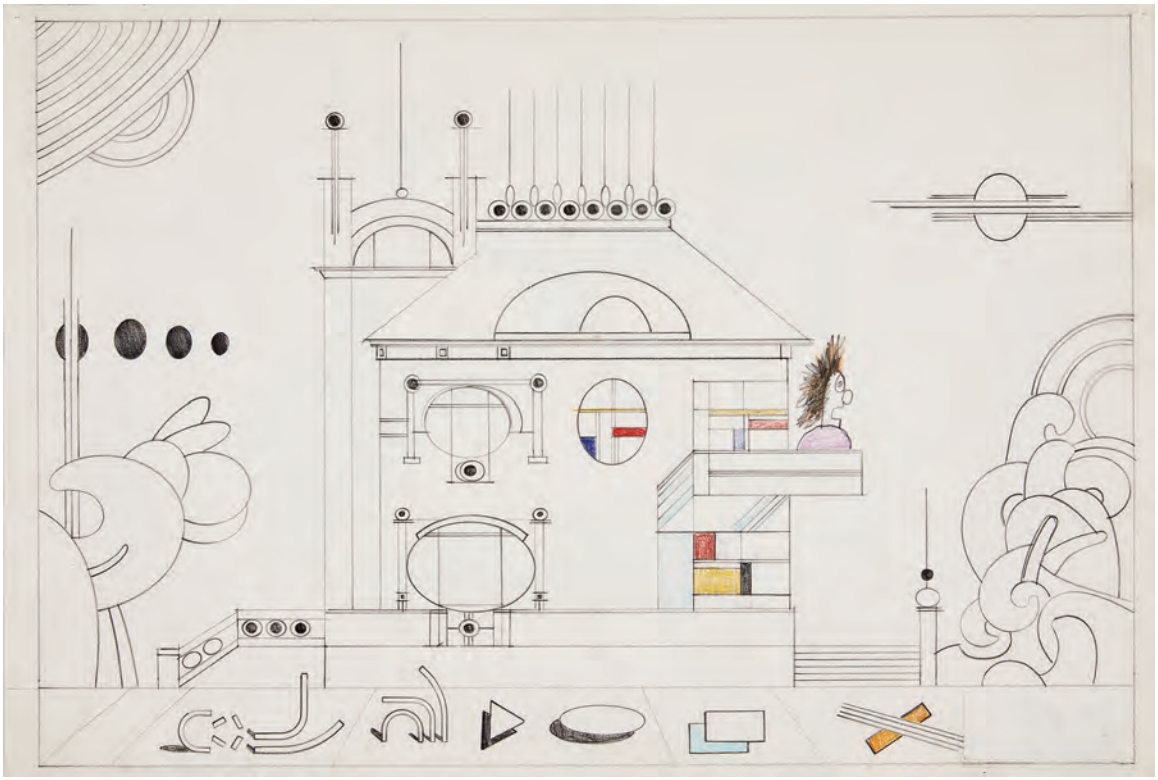
Signed and dated lower right: “STEINBERG 78”

SS4

First National Bank

1978

Throughout the 1970s and 1980s, Steinberg created series of portraits of iconic official or commercial buildings, such as post offices and banks, which latter he described as “designed as temples of money.” Such architecture, he understood, was intended to release an aura of monumentality, power, and security. Whatever the architectural style—here a classical pediment with its echoes of ancient Greece and Roman grandeur—Steinberg perceived these buildings as icons of the American socioeconomic system. The slightly cartoonish style mocks the pretentions of that system, as do the reduction of vehicles and cargo to geometric solids and the explosive bursts of color behind the bank.



Bauhaus

1978

Pencil and ink on paper, torn from sketchbook

16.5 x 24.25 inches

SS31

Bauhaus

1978

Steinberg's "Architecture: Villas" portfolio in *The New Yorker* (September 26, 1983) featured this drawing and was preceded on April 4, 1983 by another portfolio entitled "Architecture: Housing." Trained as an architect, Steinberg never built a building but architecture was an abiding feature in his art. The "Villas" portfolio, like "Housing," explores different styles of architecture seen through Steinberg's witty and critical lens. Here, the Bauhaus style comes under his critical scrutiny—for its piercing slab walls and excess of cantilevers and portholes, which may explain the screams of the woman on the balcony at upper right.

Still Life with Couple

1978

Pencil and colored pencil on paper

20.5 x 29 inches

Signed and dated lower right: "STEINBERG 1978"

SS36

Still Life with Couple

1978

This is one of Steinberg's watercolor still lifes from the 1970s and 1980s whose subject is autobiographical—the objects depicted are the domestic objects he owned (the vases and glasses) or the implements of his artmaking (the brush in a can). The couple in the framed drawing do not seem to be specific people, but rather reflect Steinberg's long engagement with male-female pairs. The paint can at left with a Greek label reads *Rodozachari* ("rose sugar"), the name of a confection made by monks in the Taxiarches region near Aegion. This can appears in several other works on paper and drawing table reliefs.

Untitled

1978–80

Colored pencil, crayon, and pencil on paper

14.5 x 23 inches

SS32

Untitled

1978–80

Like most Steinberg still lifes, this one is autobiographical, composed of objects that he owned, from the toy fire department car to the jar and platter of Willow Pattern (or Blue Willow) ware, which appears frequently in his art from the 1970s on. Willow Pattern ware was first produced in the late eighteenth century for the British market and is still sold today. Repurposing the artificiality of a decorative Western reading of Chinese architecture is pure Steinberg.

Flowers, Ink Bottle and Toy Car

1981

Watercolor, wax crayon, colored pencil, and pencil on paper

22.5 x 30.25 inches

Signed and dated lower right: “STEINBERG 1981”

SS15

Flowers, Ink Bottle and Toy Car

1981

Flowers, Ink Bottle, and Toy Car is one of the seemingly realistic watercolor still lifes that Steinberg produced in the 1970s and 1980s. But the components of the drawing have little to do with traditional still lifes. Rather, they are, like many Steinberg works, autobiographical. He owned the two vases, toy car, and of course the ink bottle, which marks the artist's presence and announces that the drawing was made by his hand. Further, that this is a work of art, not a rendering of reality, is signaled by the four different media used, depending on which graphic effect he was seeking. (Drawings with several media are characteristic of Steinberg's art.) Just as the media differ, so too does the representation of shadows: on the vase at the right, a linear striped oval; the rest of the image, brushed watercolor wash. These are two of the ways shadows can be rendered, he tells us, removing the drawing even further from the realistic presentation it purports to be at first glance.

Untitled

1983

Marker, pencil, and crayon on Strathmore folded in half

14.25 x 23 inches

Signed and dated lower right: “ST 83”

Production notes inside the fold, with label:

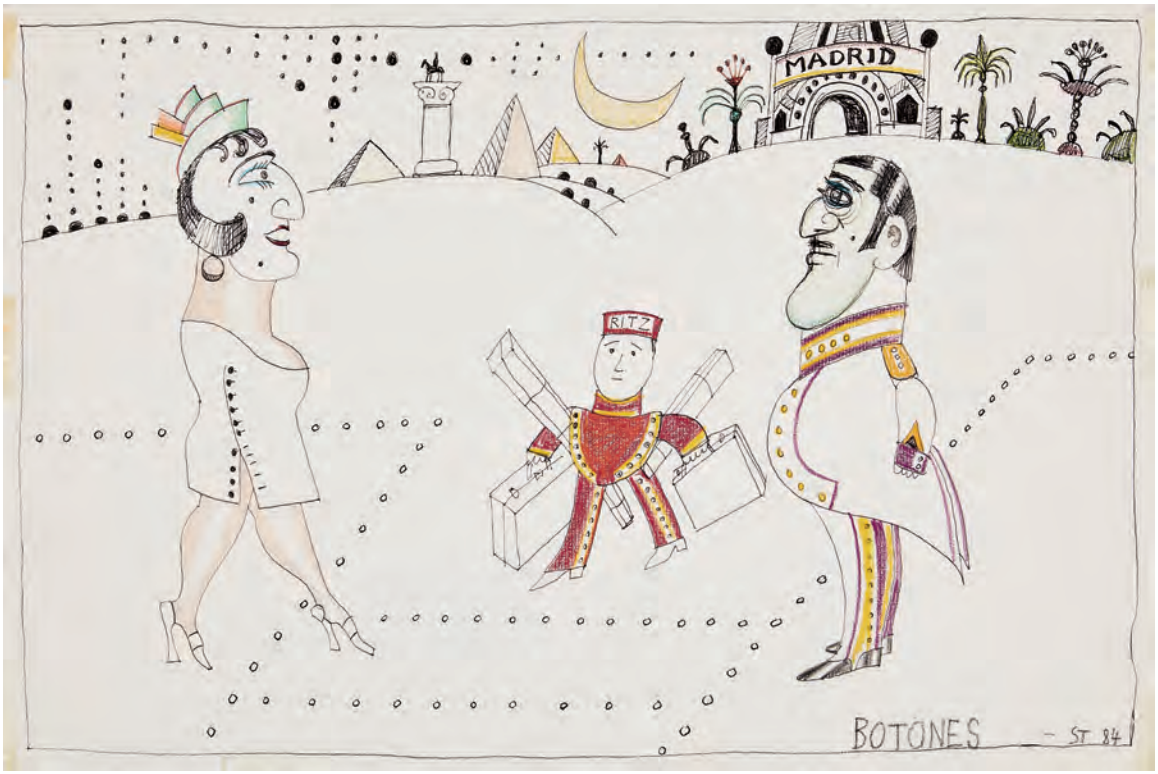
“Copyright 1983 The New Yorker Magazine, Inc. .. AF 6468-C”

SS33

Untitled

1983

Like Aesop, Steinberg often told his pictorial tales through animals. Cats, dogs, and mice (Mickey Mouse, in particular) are a ubiquitous presence in his art. The "Domestic Animals" portfolio, which appeared in the March 21, 1983 issue of *The New Yorker*, featured this drawing of an interior with a cat-man and a butterfly-woman, along with three other drawings of invented half-animal, half-human creatures that explore male-female relationships.



Botones [Buttons]

1984

Ink, marker, crayon and colored pencil on Ingres d'Arches MBM

13 x 19.75 inches

Signed and dated lower right: “ST 84”

Inscribed (by ST) lower right: “BOTONES”

Inside fold, production notes and label:

“Copyright 1987 The New Yorker Magazine, Inc. .. AH1442 (2)”

SS34

Botones [Buttons]

1984

Botones (Buttons) is one of four images in Steinberg's "Dreams" portfolio, published in *The New Yorker*, February 1, 1988, and is one of the more mysterious drawings in the group. Here, a Ritz Hotel bellboy is flanked by a couple facing each other, all their garments decorated with buttons. The same form is used to depict the street lanes, and button-like dots appear in the sky. The background is a geographical conflation of Egyptian pyramids, an Italian equestrian monument, and a Madrid hotel.

Untitled

1986

Crayon, colored pencil, and pencil on Strathmore

23 x 29 inches

Signed and dated lower right: “ST 68”

SS37

Untitled

1986

This drawing, which Steinberg misdated by accidentally transposing the numbers, combines three long-standing themes in his art: the American West, life on the postwar American highways, and signage. That we are in the West and that the work dates from the mid-1980s is confirmed by the Art Deco mountains in the background. Art Deco architecture and interiors punctuate Steinberg's art from the 1950s on. In the 1980s, it enjoyed a new incarnation, as he turned the streamlined horizontal geometries and piercing slabs of Art Deco into the mountains of the American West.

San Gennaro, CA

1987

Colored pencil and ink on paper

19.5 x 22.5 inches

SS43

San Gennaro, CA

1987

San Gennaro, CA was exhibited in three exhibitions: in 1992, in *Saul Steinberg: The Discovery of America* at the Pace Gallery in New York; in 1997, in *Structures: Architecture in American Art 1900-1997* at the John Berggruen Gallery in San Francisco; and in 2000, in *Land of the Free, Home of the Brave: Artist Immigrants in America in the Twentieth Century* at Crane Kalman Gallery in London. It is reproduced in the AA Knopf book *Saul Steinberg: The Discovery of America* (1992). In the introduction of the book, critic Arthur C. Danto wrote that "...Steinberg really was a Robinson Crusoe, and he set about exploring this extravagant culture, making a certain number of simple, useful discoveries on his various expeditions by bus, train, and motorcar, learning from the outside what ordinary Americans took for granted as the fabric of their lives." Sen Gennaro, CA is a later drawing that incorporates many of the visual tropes for which Steinberg is known, from the combination of architectural styles (Neoclassical domes, Bauhaus facades, elaborate fenestration, and the Art Deco grill of the antique car), to the distorted perspective, to the shadowy characters skulking about.

Saul Steinberg

1914 – 1999 | Selected Chronology

1914 Born in Râmnicu Sărat, Romania

1932 Enrolls in the University of Bucharest, where he gets acceptable grades but rarely attends class because of rampant anti-Semitism.

1933 Enrolls in Regio Politecnico in Milan to study architecture, where he meets Aldo Buzzi, who will become a lifelong friend.

1936 Begins working as a cartoonist for *Bertoldo*, a twice-weekly humor newspaper.

1938 Leaves *Bertoldo* for its rival, *Settebello*, where he is a member of the editorial board.

The first of the Mussolini regime's racial laws is promulgated, ordering the expulsion of foreign Jews. Steinberg can no longer work for *Settebello*.

1940 Drawings are published for the first time in U.S. periodicals—*Harpers' Bazaar*, *LIFE*, and *Town & Country*.

Receives his doctorate in architecture at the Politecnico

1941 Issued Affadavit of Travel from the American consul in Milan.

Arrested and sent to San Vittore prison in Milan, then to Villa Tonelli in Tortoreto, which was repurposed as an internment camp to hold "illegals" and "undesirables." Released in early June.

Flies to Lisbon and boards the *SS Excalibur* for New York, where he stays on Ellis Island until the ship leaves for Santo Domingo, for which he has a visa.

First drawing in *The New Yorker* published October 24, 1941.

1942 Begins to draw anti-Fascist political cartoons, published in the liberal New York newspaper *PM* and included in a traveling exhibition *Cartoons Against the Axis*.

Receives U.S. visa; arrives in New York on July 1.

Becomes consultant for the Office of War Information, Graphics Division, in New York.

1943 Meets fellow Romanian émigré artist Hedda Sterne.

Receives a commission as an ensign in the U.S. Naval Reserve and U.S. citizenship.

Drawings in Color by Steinberg. Paintings by Nivola organized by Betty Parsons at the Wakefield Gallery, New York.

Shipped to China, where he is assigned to the Sino-American Cooperative Organization (SACO), an intelligence arm of the Navy.

Sends, via Navy courier, drawings of military life in China to *The New Yorker.*

1944 Transferred to Algiers to OSS Morale Operations. Travels between Algiers, Bari, and Naples with Morale Operations as the Allied liberation of Italy moves northward.

Goes with Morale Operations to Rome, after the city is liberated.

Continues to send drawings to *The New Yorker.*

Returns to the U.S. and marries Hedda Sterne.

1945 Publishes *All in Line*, his first compilation of drawings.

Released from active duty.

1946 Included in the *Fourteen Americans* exhibition at the Museum of Modern Art, New York.

Travels to Paris, England, Italy, and Germany.

1947 Produces his first mural on the 7th floor of the Bonwit Teller department store.

1948 Completes a huge oil-on-canvas mural for the Skyline Dining Room of the Terrace Plaza Hotel in Cincinnati.

1949 Publishes *The Art of Living*, his second compilation of drawings.

Completes a mural of Detroit for *An Exhibition of Modern Living* at the Detroit Institute of Arts.

1952 Signs first contract with Hallmark for a series of annual Christmas and Valentine's Day cards, for which he is paid $10,000 per year.

1952 Solo exhibitions at the Betty Parsons Gallery and Sidney Janis Gallery, New York, initiating a three-year series of exhibitions in the U.S., South America, and Europe.

Travels to Brazil for an exhibition at the Museu de Arte in São Paolo.

1953 First exhibition at the Galerie Maeght, in Paris. Maeght will continue to represent him into the 1980s. The show travels to Amsterdam, Germany, and Switzerland.

Also travels to Rome, Athens, and Istanbul.

1954 Two-week trip to the American South with Aldo Buzzi.

On assignment for *LIFE* magazine to prepare a feature on baseball; travels with the Milwaukee Braves.

In Milan, oversees the execution of *The Children's Labyrinth* mural at the 10th Triennial of Milan.

Publishes *The Passport*, his third compilation of drawings.

1955 In Mississippi, Tennessee, Alabama, Florida, then Boston, Paris, Rome, Tortoreto, Milan, and Nice.

1956 Spends five weeks in Russia as a pictorial reporter for *The New Yorker*.

Summer cross-country trip with Hedda, including a visit to Alaska.

1957 Extended trip to France, Italy, and Spain.

1958 Executes *The Americans*, a monumental mural for the U.S. Pavilion at the Brussel's World's Fair.

1959 Makes his first paper-bag masks.

His third *New Yorker* cover, *The Pursuit of Happiness* (also known as *Prosperity*) marks beginning of his years as regular cover contributor.

Purchases summer home in Amagansett, on the eastern end of Long Island. Trip to Utah, Nevada, Arizona, and Texas.

Agrees to design full-color calendars for Hallmark.

1960 Separates from (though never divorces) Hedda Sterne. They remain close friends for the rest of his life.

Moves to Greenwich Village.

Meets Sigrid Spaeth (1936–1996), a German design and photography student. They remain partners until her death.

Publishes *The Labyrinth*, his fourth compilation of drawings.

Steinberg's art and personal life undergo change, as he gives up nearly all commercial and magazine work to concentrate on drawings for *The New Yorker* and gallery exhibitions.

Shaves off his trademark mustache.

1961 Buys a 1953 Chevrolet Bel Air for driving in the country.

1962 Awarded an honorary doctorate from Lawrence College, Appleton, Wisconsin—the first of several honorary degrees he will receive.

Takes first trip to Israel.

1963–64 World tour to Italy, Greece, Egypt, Ethiopia, Kenya, India, Thailand, Hong Kong and Japan.

1964 Road trip through Midwest and Southwest.

1965 Takes "a tiny dose of LSD" and spends "a day of such happiness that the memory of this possibility existing in me makes everything else unimportant, reduces miseries to their proper scale. It's something very important that can change the meaning of life."

1966 Begins having rubber stamps made after his own designs instead of using store-bought stamps.

Awarded Chevalier de l'Ordre des Arts et Lettres by the French government.

1967 Appointed the first artist-in-residence at the Smithsonian Institution.

Contributes a lithograph to *Portfolio 9*—lithographs by nine artists sold to raise money for anti-war campaigns.

1968 Broadcast of TV film, an interview with Adrienne Clarkson for the Canadian Broadcasting Company program *Take 30* in New York.

Leases eleventh floor of 33 Union Square West as studio space; Andy Warhol's Factory is three floors below.

1969 Purchases additional lots on the Amagansett property and begins plans to add a studio. He now owns 7 acres.

1970 Contributes a rubber-stamp lithograph, *The General*, to the *Peace Portfolio I*, a portfolio of lithographs by 12 artists sold to raise money in support of peace candidates.

1973 Regrows his mustache.

1974 Awarded gold medal for Eminence in Graphic Art by the National Institute of Arts and Letters.

1976 His most famous *New Yorker* cover, *View of the World from 9th Avenue*, hits the newsstands.

Awarded AIA Medal by the American Institute of Architects.

Receives an honorary doctorate from Harvard University.

1978 Retrospective at the Whitney Museum of American Art, which travels: the Hirshhorn Museum in Washington, DC; the Serpentine Gallery, London; and the Fondation Maeght in Saint-Paul-de Vence.

Elected Fellow of the American Academy of Arts and Sciences.

Receives honorary doctorate from New York University.

1979 2nd edition of *The Passport* is published, with some drawings substituted.

1981 Cancels a large exhibition, *Steinberg's America*, being planned by the Walker Art Center, Minneapolis. "Finally, after a year of doubts, I gave up on those gigantic museum retrospectives…and have returned to life as a free man, instead of being my own heir or even my own widow."

Ends thirty-year association with the Betty Parsons and Sidney Janis galleries; signs a contract with the Pace Gallery.

1982 Designs the label for Château Mouton Rothschild 1983. In a program going back to the 1940s, each year a famous artist is asked to design a label.

1983 Begins to produce what he calls "ex-voto" drawings, with thoughts and memories from the past explained in handwritten captions.

Dal Vero, a limited edition book with text by John Hollander, published by the Library Fellows of the Whitney Museum of American Art.

1985 Begins correspondence and telephone conversations with Primo Levi. They exchange copies of their wartime Italian university diplomas, both of which are inscribed "di razza ebraica"—"of the Hebrew race."

1987 Brief trip to Paris, Brussels, and Bruges; trips to Europe become infrequent as he travels more to Florida and the Caribbean.

1988 Retrospective exhibition at the Kunsthalle Nürnberg.

1991 Increasingly suffers from bouts of depression, for which he turns to Zen meditation.

1992 Having been elected to the National Institute of Arts and Letters in 1968, he is now elected to the American Academy of Arts and Letters, which had merged with the Institute.

Publishes *The Discovery of America.*

1994 Begins contributing covers and inside art for *The New York Review of Books*; will continue to do so for the next two years.

1995 Decides to leave his papers to the Beinecke Library, Yale University, "where some librarian, now a baby, will dig out the pearls that I can't find."

1996 Sigrid Spaeth commits suicide.

1999 Diagnosed with advanced pancreatic cancer.

Dies on May 12.

For a complete biography of the artist, visit https://saulsteinbergfoundation.org/

Books by Saul Steinberg

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The Labyrinth. New York: Harper & Brothers, 1960.

The Catalogue. Cleveland: Meridian Books/World Publishing Co., 1962.

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"Progetti: Saul Steinberg's Milan/La Milano di Saul Steinberg." *Territorio*, no. 76 (2016), pp. 84-118. Six essays related to the exhibition "Saul Steinberg a Milano," Politecnico di Milano, 2015.

Andrea Tomasetig, Alberto Capatti, and Stefano Salis, *Aldo Buzzi e Saul Steinberg: Un'amicizia tra letteratura, arte e cibo*. Sondrio: Galleria Credito Valtellinese; Forte de Marmi: Villa Bertelli; Milan: Biblioteca Nazionale Braidense, 2016.

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Melissa Renn, Andreas Prinzing, Iain Topliss, et al., *Saul Steinberg: The Americans*. Cologne: Museum Ludwig, 2013.

Mario Tedeschini Lalli, "Descent from Paradise: Saul Steinberg's Italian Years, 1933-1941." Published in *Quest: Issues in Contemporary Jewish History*, no. 2, October 2011. Online at https://www.quest-cdecjournal.it/descent-from-paradise-saul-steinbergs-italian-years-1933-1941/

Roberta Saraiva et al., *Saul Steinberg: As aventuras da linha*. São Paulo: Instituto Moreira Salles and the Pinacoteca do Estado, 2011.

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