

# the PARIS REVIEW

## Janet Fish: Glass & Plastic

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Janet Fish, *Untitled*, 1984, lithograph poster, 26" x 33", edition of 250, signed and numbered

Janet Fish's "[Glass & Plastic: The Early Years, 1968–78](#)" is at DC Moore Gallery through February 13, featuring an impressive array of her trademark still lifes and her work with light. "The reason for painting glass was to totally focus on light, and the glass held the light," Fish said in 1968. She said of her approach to still life, "It's really as much painting *life* as anything else ... because it's not dead. Things aren't dead. The light is through everything and energy through everything."

In 1964, *The Paris Review* launched a series of prints by major contemporary artists. Underwritten by Drue Heinz, the series was designed to encourage works in the print

medium and to publicize the magazine. Largely through the efforts of Jane Wilson, who was chosen by George Plimpton to direct the program, dozens of artists donated signed and limited editions of original work. The print above, by Janet Fish, was completed in 1984; [it's still available from our online store](#).

Below, four works from the DC Moore exhibition.



Janet Fish, *Windex Bottles*, 1971-72, oil on linen, 49 3/4" x 29 3/4".



*Stuffed Peppers*, 1970, oil on canvas, 59" x 57".



*Smucker's Jelly*, 1973, oil on canvas, 36" x 64".



*Beer and Brandy Glasses*, 1975, oil on linen, 46" x 40".

<http://www.theparisreview.org/blog/2016/01/20/janet-fish-glass-plastic/>