

{ SUPERIOR }



FOR MORE THAN 50 YEARS, ARTIST
Jeremiah Goodman
HAS GAINED INTIMATE ACCESS TO THE
HOUSES OF THE RICH, FAMOUS AND
FABULOUS. HIS PAINTINGS OFFER A
PENETRATING LOOK AT THEIR LIFESTYLES—
AND THEIR LIVES.

ALL ILLUSTRATIONS COURTESY OF
JEREMIAH GOODMAN

1949

SIR JOHN GIELGUD
LIVING ROOM, LONDON

Goodman met Sir J. Gielgud through the mutual agent, and they became good friends. "When he knew I was to England," Goodman said, "he set me up with important people to paint." Goodman was pictured on the left cover of the new retrospective of his work, *Jerome*.

Romantic Vision—a painting Gielgud's own in the London Mews.

English person that struck me most about Gielgud, was how very interested they were in decoration and interior



OVER THE YEARS, HE HAS MADE FRIENDS WITH THE LIKES of Sir John Gielgud and Edward Albee, and made fans of everyone from fashion designer Elsa Schiaparelli to the Duchess of Windsor. As a painter, Jeremiah Goodman's subjects are the lavish living quarters of the world's wealthiest, most private and most stylish people, but what his art captures goes beyond stately furnishings. "Anyone with enough schooling can draw or paint an interior and give us a sense of what it looks like," writes Albee in the introduction to the new retrospective of Goodman's work, *Jeremiah: A Romantic Vision* (powerHouse Books). "It takes a really fine artist, however, to go beyond that and give us the sense of being *in* the room."

Goodman is such an artist. Born in Niagara Falls, New York, in 1922 and trained in interior design, he has had the opportunity to gain unmatched access to the homes of some of the last century's

most august figures—men and women who might remain mysterious were it not for the intimate glimpse Goodman's work gives into how they lived their day-to-day lives. He also captures something deeper in the character of each room, the spirit of the people who lived in it coming alive in these paintings. Composer Richard Rodgers, one of Goodman's many admirers, perhaps put it best: "Jeremiah, your painting of our living room is as I imagined it, much more than my actually seeing it."

"I consider myself amazingly fortunate that I was able to see the glamour of everything before World War II," says Goodman, now 84 and still painting. "I consider myself fortunate to witness so many beautiful interiors and see how much they reflected the interests and dedication of the people who lived in them. They lived in beauty. I hope my pictures were a record of this."—**Anna Kaufman**



1949

CECIL BEATON LIVING ROOM, WILTSHIRE, ENGLAND

Goodman was connected with famed fashion photographer and costume and set designer Cecil Beaton—who's perhaps best remembered for 1964's *My Fair Lady*—through Gielgud, and viewed Redditch House, his country home in Wiltshire, in 1949. "I don't always paint on the scene," Goodman explains. "I do a 360-degree photograph of the room and then I pick out what will be the best view." Though Goodman believes a living space reflects the owner's personality, he says the hazier aspects of Beaton's room aren't really meant to be a reflection of his character. "English country houses are usually quite dark, because they're not into electric lighting the way we are in America, so a lot of the rooms deal with more natural light, and the grey light of England. It's all more romantic, more dramatic, more theater-like."



1976

LEONARD STANLEY BEDROOM, HOLLYWOOD HILLS

Interior designer Leonard Stanley got his start assisting the legendary interior, set and costume designer Tony Duquette on films like 1955's *Kismet*, starring Marlene Dietrich. Duquette, who once lent his home to Marlon Brando and who brought Stanley to swim in Pickfair's pool (he'd done design work for Mary Pickford), also gave his protégé a unique look at Tinseltown's inner circle, leading toward Stanley's own design work for Hollywood heavyweights like Sony head John Calley and director John Frankenheimer. Stanley met Goodman when he hired him to do some renderings for a client, and went on to impress the artist with his sense of style, like the sweeping yellow canopy which adorns his own bed. Goodman left quite an impression as well. "He's the best painter of rooms in the world," the designer says.



1987 TONY DUQUETTE LIVING ROOM, HOLLYWOOD

(Upper left) "Tony Duquette always admired *me*—it works both ways sometimes!" Goodman says. Duquette was a fan of Goodman's covers for *Interior Design* magazine and his editorial art for publications like *Vogue* and *House & Garden*, while Goodman was impressed by Duquette's set designs—the most famous being his sets for the stage musical *Camelot*—and his lavish interior design work for clients such as Elizabeth Arden, David O. Selznick and J. Paul Getty. "Tony was always very theatrical, and that room was very high, very tall, and it reflects that," Goodman says. Thus Goodman's rendering of this palatial room with a Venetian flavor looks like it's capturing the moment when the curtains rise and the dancers take the stage.

1967 JEREMIAH GOODMAN BEDROOM, LONG ISLAND

(Above) Goodman purchased a carriage house in East Hampton, Long Island, in 1957: "It was a total dilapidated shell," he says. He decorated the house himself, including this bedroom, whose vivid red walls and dramatic feel were inspired by Spanish artist Francisco Goya. "I was always an admirer of Goya," Goodman recalls, "and previous to doing that room, I was commissioned to do 40 feet of Goya murals in Caracas, Venezuela."

1990 GRETA GARBO LIVING ROOM, NEW YORK CITY

(Left) This painting of Greta Garbo's living room was commissioned by a friend of hers. "Again there's a sense of her in the room," Goodman says. "She was a collector of very fine antiques; that's a Renoir over the mantle. The room is a reflection of her—it has a feeling of privacy." Appropriate for a star who quit Hollywood when she was 36 and at the peak of her fame. The painting was done the year Garbo died at age 84. "What I keep on hearing from people who own the paintings is that they're so glad that I was able to take that one moment of [the owner of the room's] life and record it and make it a very nostalgic and happy experience for them."