



From gallery paintings to film posters to avidly collected book covers, Robert McGinnis has created some of the most visible, influential, and alluring art of the past five decades. Much of that allure can be attributed to the nearly omnipresent "McGinnis Women" – beautiful women rendered with such mesmerizing sensuality and grace that, as one author put it, they could make a book a bestseller among people who couldn't read.

"One might think there was no other place to go in the search for the ideal, no new ground to break in capturing in two dimensions the beauty of the eternal feminine," writes Al Fick in the book *Tapestry: The Paintings of Robert E. McGinnis*. McGinnis, he says, "went beyond the well-worked territory explored by others, and in so doing defined American beauty with a skill, sensitivity, and respect for women that is unmatched."

Born in Ohio in 1926, McGinnis started his career as a teenage apprentice animator for Walt Disney studios. He studied art at Ohio State University and the Central Academy of Commercial Art in Cincinnati, and later moved to New York and joined the Freeman Chaito Studio, where he worked with artists Frank McCarthy, Bob Peak and Joe Bowler.

McGinnis painted his first paperback book cover in 1958, launching a career that would include over 1200 book covers. He virtually defined the *noir* style of classic crime fiction and created some of the romance novel genre's greatest cover images.

His paintings were the basis for iconographic movie posters including "*Breakfast at Tiffany's*", "*Barbarella*", and numerous James Bond movies where he created the idealized "Bond Woman". McGinnis's illustrations have appeared in major magazines including "*National Geographic*", "*Time*", "*The Saturday Evening Post*", "*Cosmopolitan*", and "*Reader's Digest*".

In 1993 he was inducted into the prestigious Society of Illustrators Hall of Fame, taking his place beside such greats as Norman Rockwell, Maxfield Parrish, and N.C. Wyeth. He maintains a studio in Connecticut, where he has lived and worked for over 40 years.

McGinnis's portraits of women display a mastery of tone, texture and detail. Swathed in rich fabrics and placed in elegant and exotic settings of marble and flora, McGinnis's nudes are long and languid, nearly photo-realistic but well beyond the realm of "ordinary" women.

Equally admired are McGinnis's paintings of Western scenes, known for combining historical accuracy with mythological fancy. "His horses and their riders," writes Fick, "are so realistically depicted that they seem to ride off the canvas into the viewer's imagination."



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