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UNIVERSITY OF ILLINOIS
EXHIBITION OF CONTEMPORARY
AMERICAN PAINTING

College of Fine and Applied Arts
Urbana, Illinois
Architecture Building
Sunday, February 26 through Sunday, April 2, 1950

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UNIVERSITY OF ILLINOIS EXHIBITION OF CONTEMPORARY AMERICAN PAINTING

GEORGE D. STODDARD
President of the University

DEAN REXFORD NEWCOMB
Chairman, Festival of Contemporary Arts

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Introduction

In this third annual Exhibition of Contemporary American Painting, the University of Illinois presents an opportunity to consider the development of painting in this country at the Mid-century. The paintings in this exhibition were chosen with the basic purpose of securing technical excellence, diversity of approach, and varying emotional responses, as well as variety of subject matter and content.

The jury of selection has surveyed the field of American painting with the intention of securing fine work not only from artists with established reputations but also from those painters who, though less well-known, give every indication of professional competence. We confidently believe this collection to be as representative an exhibition of the painting being done in America today as can be encompassed in any show of one hundred and forty-seven canvases.

At the Mid-century we are prompted to look in two directions: backward over the ground we have traversed artistically since the turn of the century; forward in an attempt to fathom what the next fifty years may hold for us. We are inclined to ask whether or not what we see here represents true artistic progress or simply change. In thus considering the exhibition, it is well to remember that this is not a terminal result, something secure and fixed, but rather a sort of statistical average at an arrested moment in the witherward of American art expression.

Nor can we be sure that what we see is completely American, for not all the artists represented here have American backgrounds. Some are Americans only in the sense that they currently live and work in America. Not all these painters look at life alike, or at art alike. Some are concerned with the objective aspects of their environment. Others are concerned with subjective experiences and reactions. Some of them, as the painter Robert Henri once expressed it, "see beyond the usual, become clairvoyant." It is then that they reach into reality. "Such," says Henri, "are the moments of . . . greatest happiness; such are the moments of . . . greatest wisdom. If one could but record the vision of these moments by some sort of sign! It was in this hope that the arts were invented."

I presume that it is the nature of many people to experience such moments, but relatively few are able to continue the experience long enough to record it. Some of the documents before you are of such origin. Others clearly are not. But all sorts of origins, all sorts of approaches, all sorts of subjects are here represented. A first examination may prove a bewildering experience for the visitor. That he will like all that he sees is not to be expected. However, before arriving at a judgment regarding any work of art, the observer is expected to give to it at least as much time and thought as he would spend in reading a literary work. Moreover, he should be ready to grant the artist the same latitude to experiment that he accords the scientist. He must remember that, from the beginning of recorded history, artists have worked in two ways. There are the traditionalists who desire to preserve the aesthetic status quo, adapting what has gone before to the problems of today; and there are creative artists who invent completely new forms to express new intellectual or social orders. Both viewpoints are valid; both viewpoints are necessary to progress.

Through the medium of these annual exhibitions, the University of Illinois is gradually acquiring an important collection of contemporary American painting of cumulative value. The selections for this year's purchase will be announced following the close of the exhibition.

REXFORD NEWCOMB, DEAN
College of Fine and Applied Arts

Subject Matter

In Contemporary Painting

In the historic study of artistic styles, those elements which might be described as “unconscious” on the part of the artist have shown themselves to be particularly valuable from the point of view of defining the unique spiritual and psychological quality of one period as opposed to another, even of one personality as distinguished from all of his contemporaries. There have been periods of unusual intellectual stability and clarity when, for long periods of time, subject matter remained virtually standardized and the artist made every effort to concentrate upon the complete and clear exposition of themes which seemed to his contemporaries to have valid universal meanings. Style, as such, was hardly a conscious consideration to the Egyptian, the Byzantine, or the Gothic artist.

Yet there *is* a history of style, even in these long-lived and slow-moving epochs. What Henri Focillon called “the life of forms” seemed to develop,

to change, almost in spite of or at least independently of the emphasis on the all-important subject. I think we can assume that in any period where a style of unusual unity persistently holds together a large body of work, that such a style has been arrived at inevitably, almost without conscious choice on the part of the artist or patron. The figures in a Byzantine mosaic are tall, severe, hieratic, and frontal, not because the designer rejected other modes of representing them, but because it never occurred to him that the figures could assume any other aspect. Stylistic qualities changed over the generations, but they changed slowly and by logical stages, at times almost unnoticed by their contemporaries.

Why were these changes introduced, almost in defiance of consciously held beliefs in a dogmatic body of ideas? We can only assume that there is a kind of spirit in each age which transcends individually held dogmas, and moulds the products of man's hands and the expression of his thoughts in such a way that they reveal, when we look back on them in an historic perspective, qualities and ideas which the actual creator did not necessarily realize were there at all. One recalls that the great Spanish philosopher, Unamuno, believed that he knew much about Don Quixote which his creator never discovered, but which were nonetheless clearly revealed to a modern mind in Cervantes' great book.

This is why, as I have said, the so-called "unconscious" elements of style in periods which concentrated upon communicable subject matter are of particular importance to the critic who wants to see the work of art as part of a total development, and not simply as an isolated fact. One remembers the brilliant way in which Morey sorted out the centers of Early Christian artistic production by a study of just those elements in a group of art objects which probably went unnoticed by the people for whom those objects were made. In the same way, when Berenson first attempted to work out a method for identifying the individual styles of Italian painters, he directed his attention to certain small and relatively unimportant details which had been executed by the painters without much conscious attention, at times almost automatically. This was merely an opening wedge towards

working out a method of classification, though it is to be feared that certain unimaginative and uncreative critics never got much further.

Today the whole situation has reversed itself. The part in artistic creation about which the artist is most conscious is style itself. Precisely those elements which, in many of the great unified periods of the past, developed without deliberate cultivation on the part of the artist, and were by-products of a concentration on widely held ideas, are the elements which above all others engross the attention of many artistic spirits today. This is not the place to inquire into the reasons for a shift in emphasis which has had profound effects upon the work of art and upon the whole problem of the relationship of the artist and society, but the change has taken place by a series of recognizable stages, closely related to the ever-increasing materialism of society since the early nineteenth century, and intimately bound up with our preoccupation with the mechanical side of modern existence. In a period where it is no longer possible to be sure of goals and end results, the path has become more important than the product, and method has often been substituted for final achievement. Even those artists who long for the stability which, in the past, resulted from wide and general acceptance of fundamental beliefs, are unable to find a useful point of departure in the old themes which were once the vehicle of profoundly satisfying artistic expressions.

One unfortunate result of the modern emphasis upon style rather than upon subject has been the gulf which, ever since the romantic period, has tended to separate artist and public. I suspect that the mythical "man in the street" was not actually much more aesthetically sensitive, as we use the term, in thirteenth century France or in fifteenth century Italy than is his counterpart today, but he found, in the works of art produced by his contemporaries, themes which were of engrossing interest and importance to him, and consequently the producer of such marketable works achieved a perfectly respectable economic position in society. Today it is the exception

rather than the rule for the artist to gain economic independence as the result of purely artistic activities.

This is not the result of a willful choice on the part of the artist. The fact is that themes which are capable of significant artistic expression and which at the same time have profound meaning to the layman no longer exist in anything like the same profusion which was once the case. For example, the documentary side of art — art as a factual record, either of visual experiences or of widely held beliefs — is not of primary interest to most artists today. There are other ways of recording such material which are more accurate and more complete than any which the artist can employ. Why then should he bother to do something which he cannot do better than anyone else? Yet the general public has always delighted in the recognizable elements of art, and has often confused such recognition with artistic appreciation. The fact that both the producer and the consumer of works of art in many periods of the past found the same sort of subject matter meaningful was not the result of choice on the part of the artist, but was a happy product of a kind of intellectual climate which no longer exists.

Many artists today find that concentration on method and the expression of artistic individuality are more fruitful points of departure than objective subject matter for its own sake. In other words, a shift has occurred which has made style itself the primary subject, rather than a partially unconscious and inevitable outgrowth of the subtle mingling of material and theme which constitutes artistic expression. Surely this explains the multiplicity of styles at the present time (a fact amply illustrated by the present exhibition), when each individual creator has had to work out his own destiny and has been unable to rely upon an enveloping tradition to supply him, almost automatically, with a large cycle of meaningful themes and a widely accepted and definite stylistic procedure.

While it is certainly not true that it is a matter of indifference to artists *what* they paint, the objective subject matter of much modern art is undoubtedly arrived at intuitively and not as a part of a logically conceived program in which artist and public share alike. As long as artists are primarily interested in such abstract themes as space, movement, texture,

and color on the one hand, or on unique and sometimes irrational subconscious images and highly personal situations on the other — and I think it is inevitable that such ideas should engross the attention of many artists today — subject as subject will remain an element of relative indifference as compared to these other alluring themes. Indeed, one can almost say that, just as *style* developed almost unconsciously in those periods which laid particular emphasis on communicable subject matter, so *subject matter* itself is the element in the art of our day which has been arrived at almost by chance. Now it is, as we have seen, precisely those elements in a work of art which have been expressed with a minimum amount of conscious selection which are often particularly valuable as an index to the total spirit of the time in which the artist lives, as opposed to the individual artist's will. Consequently, it is possible that a study of the subject matter of contemporary painting may reveal unexpected insight into the character and quality of our age.

There has been relatively little critical thought devoted to subject matter in contemporary painting. Books on the evolution and the character of twentieth century style abound, but we do not yet have a twentieth century iconographical index. The present exhibition was assembled by a group of painters, who were probably guided by two leading ideas as they selected the pictures that you see here: they desired a wide variety of works, so that the show would be a genuine cross-section of what is being done at the present time; and they were interested above everything else in artistic quality, in obtaining what seemed to their painters' eyes first rate examples. They had no preconceived ideas as to the desirability of one kind of subject matter as opposed to another, though they were anxious to have as many different subjects represented as possible. As a matter of fact, they would have preferred to have included more examples of certain types of subjects which are becoming increasingly rare. I should like to call attention, not to the various styles of expression and methods of artistic achievement illustrated in the exhibition, but to the subject matter with which our contemporary painters are dealing. It is possible that such an inquiry may clarify, not only certain problems of recent artistic expression, but also some

larger characteristics which reach far beyond the particular field of the present occasion.

Such a way of looking at pictures may very well be denounced by painters as being literary and beside the point. It is quite possible that we read meanings into works of art of which the creator himself was not aware. We probably do this often as we look at the products of past ages, whose artists are no longer available to protest at our interpretations. But in our time, when there is no longer a widely accepted mythology to provide the creative artist with themes and subject matter, it may be worth while to devote some thought to the reasons why certain motifs appear again and again, why they have acquired a kind of symbolic value in relation to modern life. Some of these themes are obvious reflections of just those qualities in modern life which did not exist in the past, but others do not immediately explain themselves. Even granting that the public success of an individually powerful artistic personality may cause many other artists to use similar themes, there must be explanations, historical or psychological, for some of these recurrent ideas.

It is not difficult to understand why the forms of modern machines, the physical shapes which an industrialized society has developed, should themselves become important themes for the contemporary painter. This is, indeed, one of the most positive elements in the art of our times. It is capable of the widest variety of interpretation, and ranges all the way from the most exacting and detailed style, in which a sort of blueprint-like elegance is employed, to the freest and most expressionistic type of emotional response to machines and machine-like forms. There is an extraordinary monumental and harmonious dignity to such completely non-humanistic compositions as Arthur Osver's *Two Ventilators*, while somewhat similar forms are brought into important relationships with the human individual in John Teyral's *Night Worker*. Here the figure is still relatively realistic in a descriptive way, though it is perhaps significant that the artist

does not allow us to see his face and thus realize him as a specific personality. In other works the human being has himself developed machine-like characteristics, as in the rigidly articulated figures in Louis Guglielmi's *New York 21*. In a somewhat similar way, Anton Refregier's *The Staircase* reflects a world in which man-made constructions seem to control, not only the actions, but even the structure, of the human participants. In these works the human being has taken on some of the characteristics of the machine itself. But exactly the opposite takes place as well, and there are certain pictures in which machine forms develop in such an organic way that they seem to acquire human characteristics. Hedda Sterne's *Machine I* has a disturbing and mysterious quality as if these forms, designed and once controlled by man, had developed independently, and were evolving along new and experimental lines. This quality is implicit in many works which do not objectively deal with recognizable machine-like forms at all.

Certainly a quality in modern life which we observe constantly in a great variety of manifestations is an intense self-consciousness. We observe ourselves with curious attention; we have gotten outside of ourselves in many ways, and, at the same time that we participate in an action, we measure and analyze that action almost as if it were being performed by a stranger. Perhaps this is an explanation for the appearance in contemporary art of the curious motif of the picture within a picture. The idea was first developed in the art of the twentieth century in a series of paintings which de Chirico executed before the first World War, though it had previously found expression in a number of earlier periods of mature and sophisticated character. Art is not reality, and it is a mark of artistic sophistication to recognize sharply the conventions which separate the two. Xavier Gonzalez's *The Ram's Head* deals interestingly with this theme, with a still life of a decayed skull in two stages of artistic abstraction, one of them a panel on an easel. Incidentally, the skeletal subject matter is in itself symptomatic of another significant phase of contemporary interests. Carol Blanchard's *Family Portrait* plays with this world of illusion in a delicate and fanciful spirit of great charm, as the figures step from one pictorial background to another, completely breaking down the convention of realism in art. Henry

Koerner's *The Barker's Booth* expresses this interest in a strange way, with its tattered superimposed posters on one side, and its distorted mirror images of actual humanity on the other. The pleasure we take in balancing art and reality is further exploited by John Atherton, in *Fisherman's Chest*, where careful representations of actual shells are related to paintings within the painting of other marine subjects. While Dean Ellis's *Fragments from Yesterday* is not precisely a painting of paintings, it deals with partially preserved objects which must once have been vigorous visual experiences. Perhaps it also expresses a nostalgia for these ephemeral fragments of an earlier time, and certainly emphasizes, as do many of these paintings, the prevalent interest in disintegration and decay.

At the same time that we have studied ourselves critically from outside, we have probed deeply within, both in a physical and a psychic sense. In fact, a leading quality of contemporary culture is a profound interest in structure, in those elements of life which are not visible to the eye, but which investigation has nevertheless revealed as leading a kind of hidden existence. As the material exterior of experience has decreased in ultimate significance, the once unknown interior has grown in importance. Is this a reason for what might be called the interior and at times even skeletal quality of certain types of contemporary art? Certainly much abstract and non-objective art is profoundly concerned with interior structural relationships of a kind which goes far beyond obvious visual experiences, but the theme finds interesting expression in representational pictures as well. At times the outer shell of things seems to become transparent, and we penetrate into interior structures, as in Paul Burlin's *Epiphany of a Hero*. Again, in works of dominantly non-objective type, like Lorser Feitelson's *Magical Forms*, skeletal-like shapes, bare and austere, claim our attention. William Millare's *The Beast* brings such skeletal forms to vivid life in an ominous and threatening way. Nahum Tschacbasov's *Substance and Sustenance* presents a kind of interior existence in symbolic form, almost as if it were seen through the personality of a wide-eyed child. An extraordinary symbol of the shift which modern man has made from the solid external surfaces of things to the mysterious interior spaces is seen in George Grosz's *Painter of the Hole*,

where a shattered and almost disembodied individual, surrounded by the very forms of disintegration, concentrates with desperate attention upon a strange blank space.

It is surprising how frequently the motif of the mask, the clown, or the disguised individual appears in contemporary painting. Indeed, this theme seems to have a deep symbolic significance to the modern mind. The paradoxical combination of outward gayety and inner seriousness is often apparent in the development of this idea. It is as though the artist asks what is behind the mask of life itself? The popularity of this motif goes back at least to Picasso's clowns of 1921, though this is not a phase of Picasso's style which is currently influential. The theme is treated in the present exhibition in a number of different ways. Lenard Kester's *Rehearsal* is genuinely gay, while Lester Schwartz's *Circus Fantasy* has a delicate, nervous intensity. The essential conflict between spirit and substance is expressed in Revington Arthur's *Circus Family*, while Louis Bosa, in his *Halloween*, stresses the sinister aspects of disguise in such a way that his picture almost reminds us of late mediaeval Flemish religious allegories. Nan Lurie, Joseph Hirsch, Umberto Romano, and Henry Koerner present still other variations on this strangely engrossing theme. The mask has even made its way into still-life compositions. Andrée Ruellan's *Pink Masks* acquires a disturbing significance, with our sense of personal contact with empty eye sockets. A particularly dramatic and expressive treatment is Yasuo Kuniyoshi's *Carnival*, which strikes precisely the note of intensity and even of desperation which is nearly always implicit in the contemporary treatment of this theme. We feel in this exciting painting an indefinable duplicity which might be accepted as a symbol of one part of the life of our age. Karl Fortess's *Posted* unites in a remarkable way the mask theme with the picture within a picture, associated as well with the idea of decay.

Our period is spatially minded as perhaps no other has ever been. In every way — physically, intellectually, symbolically — we are deeply concerned with space itself: its shape, its character, the way in which it changes solid forms and modifies long-established ideas. The shift from a kind of thinking which concerned itself primarily with solid masses and, instead,

places positive emphasis on the surrounding space, has been revolutionary in the field of painting, just as it has in other art forms, and in scientific and social areas as well. Now space demands movement: we instinctively tend to advance into it, to explore it, to attempt definitions of its limits. In many paintings today we feel that the subject matter is, more than anything else, space and movement, rather than solidly established or clearly defined material objects. A moving form is not the same as a static one, and is modified in various ways by the very fact of movement. Our preoccupation with space and movement has actually changed the character of our seeing, and our visual impressions are by no means identical with those man had before he had shrunk to a small moving object in a universe of enormous distances. The artist has reflected this kind of thinking in many ways. It is a kind of thinking and seeing which of necessity has abandoned formal perspective, which expressed a static world of solid and immovable forms, not the new world of seemingly limitless space and movement. Sometimes the artist seems to remain quietly established in one place, while objects move about him. On the other hand, there are other pictures in which the artist's vision itself explores his surroundings. The subject matter of such a painting as Lyonel Feininger's *Blue Coast* is not three boats and a piece of shore, but the movement of those boats, the spatial relationships of sea and shore and sky. We notice here the way in which planes which have been established within the material objects are extended beyond the objects themselves, and penetrate into the space beyond. This same continuation of movements which start within recognizable objects is accomplished in other ways by other artists. In Ruth Gikow's *Communion* a series of lines seem to extend the edges of certain planes. In such a meticulously and realistically painted picture as Eugene Berman's *Summer Still Life*, ropes are tied between various objects, and in a subtle way accomplish something of the same result. On the other hand, Karl Knaths, in his *Duck Flight*, integrates the movements of large interpenetrating areas in such a way that descriptive characteristics are largely destroyed, as they also are in Kurt Roesch's *Ladies with Dog*. The same play of moving planes, cutting through each other, may be developed more abstractly, as in Serge Chermayeff's *Conference of*

Great Powers. An example of the seemingly moving point of vision is to be seen in Samuel Adler's *Fortune Teller*, where different aspects of the same figures seem to be superimposed. Felix Ruvolo's *The Monarch* moves in and out and around the figure. Sonia Sekula's *Within* creates a strong feeling of an exploratory journey through a spatial area of unusually complex character. There are many other paintings in the exhibition which in still different ways exemplify this artistic problem, an inevitable one at the present time.

There are of course many subjects in modern painting which represent a kind of a turning away from the positive characteristics of our age. At times we cherish particularly just those qualities which are least adapted to our environment. Art has often been a method of escaping from a reality with which it was difficult to deal, and certainly the extreme romanticism of certain contemporary painters may be explained in this way. There are times when we delight in the weak, the delicate, the lonely, and the elegant simply because there is no place for these qualities in most phases of modern life. Such a picture as Karl Priebe's *The Early Migrants* has an appealing charm in its fragile innocence, while John Carroll's *Spring Bonnet* represents an anemic and languid kind of beauty which is strangely affecting. This negative but charming mood is completely realized in Helen Lundberg's *Spring*, with its bare elegance and slender, spacious, rather pathetic personality.

Another kind of an escape from the complexities of contemporary life is a brooding or nostalgic interest in the past — not the remote past, but rather that kind of nineteenth century Victorianism which has survived into our own times in somewhat dilapidated fashion. The past which is just behind the horizon of people living today has a tendency to seem reassuring to those who have just missed it, and we feel a kind of home-sickness for a time which somehow seems clearer and better organized than our own. Phil Dike's *Victorian Tapestry* gives a rich sort of dignity to this aspect of the past, and Anatol Shulkin's *You Can't Go Home Again*, both in its title and in its emphasis on an old-fashioned photographic portrait, expresses this theme clearly. There are, of course, quite other ways of conceiving

the past. It may not be a longed-for retreat, but rather a symbol of our own destructive power, as in Raphael Gleitsmann's *An Entrance*.

Probably it is inevitable that the serious and even depressing aspects of many phases of contemporary life should lead at times to a concentration on death itself. There are undoubtedly in many contemporary artistic expressions, which do not overtly deal with this subject, overtones which link living and dynamic forms with disintegration and destruction. Many of these have already been commented on in other connections. The subject may be treated purely decoratively, as it is in Virginia Cuthbert's *Talpa Graveyard*. It may mingle still living but damaged human beings with forms and objects associated with death, as in Stephen Greene's *The Burial*, with its disturbing sense that it is the still living who are themselves about to be entombed. The spirit of death has even invaded subjects which we do not ordinarily associate with the idea at all. Such a painting as Priscilla Roberts' *Plumage* initially seems to be a carefully executed still life, but it develops a mysterious and even symbolic impressiveness as a result of the lifeless rigidity of the stuffed birds — a true *nature morte*.

It is difficult to talk about subject matter in the usual sense when we are looking at highly abstract or non-objective works of art. Yet even here there are interesting possibilities of interpretations which reach far beyond the physical limits of the picture themselves. It is apparent that artists today are deeply interested in dynamic forms which are full of life, movement, and individual character, but which are quite independent of the recognizable organic life which we can immediately apprehend. The artist's desire to create new living forms, rather than to reflect or develop familiar ones that we all know, is understandable. Sometimes these forms are extremely complex, and psychologically may be strangely close to humanity itself even though utterly different in specific details, as is Kurt Seligmann's *Philemon and Baucis*. In other cases, the mysterious power of shape for its own sake creates a strong and independent character, as William Baziotis shows us in *Sleepwalker*. At times the material characteristics of the medium itself seems to have determined the evolution of new organic forms: such is the case in Hans Hofmann's *Apparition*. Again, a style of precise and

delicate execution defines with a kind of scientific exactness complex but unfamiliar shapes, as in Gerome Kamrowski's *The Open Twist*. The mechanistic qualities of the life of our times develop into independent existence in Richard Koppe's *Black Wires*. Finally, the extraordinary paintings of Jackson Pollock, like *Number 11*, bring to mind the hidden existence which the scientist long ago saw through the microscope, but which the artist has hardly dealt with until our own times.

I have by no means called attention to the total range of subject matter represented in the 1950 exhibition. I have mentioned only incidentally the world of fantasy and of dream images, here beautifully represented by Marc Chagall's *The Blue Horse*. The landscape painting points in several directions, all the way from the architectural clarity of Ogden Pleissner's *The Arno* to the vehemently expressionistic *Sky and Boats* by Vaclav Vytlačil. What a dramatic comparison may be made between two such completely opposed treatments of the architectural theme as Robert Gwathmey's *Southern Community* and Karl Zerbe's *Good Friday!* The figure for its own sake still finds satisfying artistic expression in Channing Hare's *Fourth of July* and Isabel Bishop's *Nude in Interior*.

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We cannot know what the final historic and aesthetic evaluation of the painting of the mid-twentieth century will be. But it is evident, from even a casual survey of some of the subjects dealt with in the present exhibition, to say nothing of style, that the artist is a true and a complete contemporary. The art which he has created, like the life he springs from, is not peaceful and orderly. But it is tremendously varied, it is genuinely experimental, it has realized quite frankly that symbols which were created in the past to express ideas and beliefs which were once current are no longer adequate for our times. Carol Seeley has recently characterized the artist of our period very clearly as follows: ". . . he examines the structure and movement of the present, observes how streets change and how the conversations in the street change. He derives form and substance, and symbol which is a part of both, from what he observes in the lives about him. I he seems

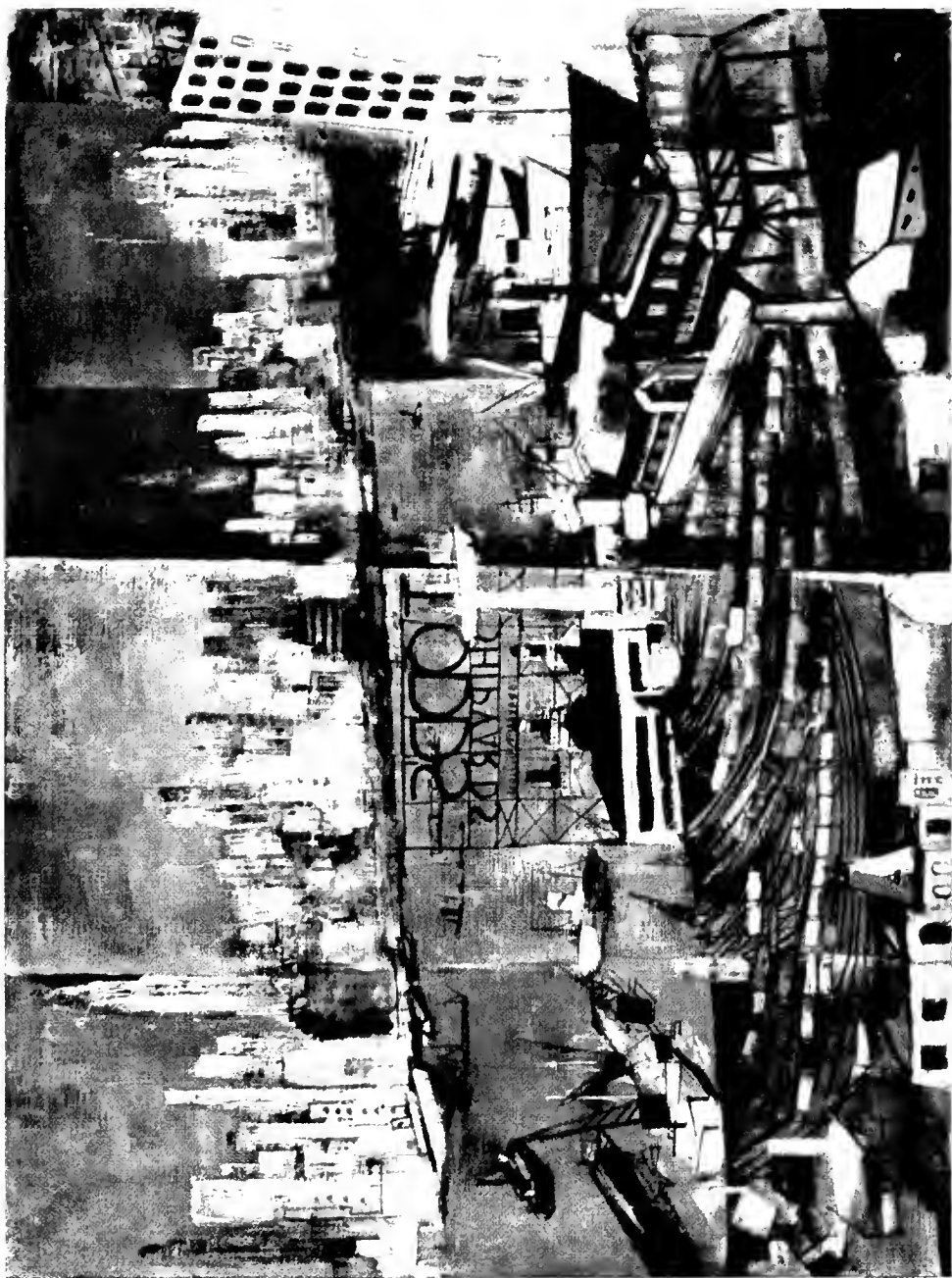
ahead of his time, outlandish, it is because most people are aware only of the past and the images in their minds have scarcely changed since childhood. But the appeal of art has always been that it gave a sense of order to a disordered world. The art of the past gives a sense of peace, for it is a completed order. The art of the present is more compelling, for it sorts out life's present confusions to give a clear and general image."

Twentieth century art demands an active and creative point of view on the part of the spectator. Modern life has taken away from the artist much of the subject matter which was at once capable of strong artistic development, and at the same time so much a part of a widely accepted tradition that it was immediately understood. The symbolic content of modern art is peculiarly personal, rather than social or literary, and consequently at times obscure. But it is a satisfaction to realize that precisely those elements which created some of the great masterpieces of the past -- the complete realization of the human personality, and the logical fulfillment of technical expression -- are given the possibility of the freest development at the present time.

ALLEN S. WELLER

CATALOGUE

1. SAMUEL ADLER Fortune Teller
2. REVINGTON ARTHUR Circus Family
3. JOHN ATHERTON Fisherman's Chest
4. MILTON AVERY Rocky Landscape
5. WALLACE BASSFORD Gull A'Winging
6. WILLIAM BAZIOTES Sleepwalker
7. MAX BECKMANN Beaulieu
8. CLAUDE BENTLEY Atlantis



NEW YORK FROM HOBOKEN

Frederick S. Franck

9. BEN-ZION

White Pitcher with Field Flowers

10. EUGENE BERMAN

Summer Still Life

11. ISABEL BISHOP

Nude in Interior

12. CAROL BLANCHARD

Family Portrait

13. LOUIS BOSA

Halloween

14. BYRON BROWNE

The Dancers

15. PAUL BURLIN

Epiphany of a Hero

16. PAUL CADMUS

Avarice Sloth



MARY, 1948

Sueo Serisawa





FISHERMAN

Everett Spruce





Sol Wilson

THE LAST STOP

17. JOHN CARROLL Spring Bonnet
18. MARC CHAGALL The Blue Horse
19. FRANCIS CHAPIN Harbor at Edgartown
20. SERGE CHERMAYEFF Conference of Great Powers
21. NICOLAI CIKOVSKY Landscape with Sunflower
22. LUCILLE CORCOS The Four Seasons
23. GARDNER COX Basic
24. JOHN ROGERS COX The Cooling House



NEW YORK 21

Louis Guglielmi





PINK MASKS

25. STANLEY W. CRANE The Church at Willow
26. VIRGINIA CUTHBERT Talpa Graveyard
27. NORMAN DALY Cow and Bird II
28. LEWIS DANIEL The Prayer Makers
29. STUART DAVIS New York — Paris #2
30. WORDEN DAY Astral Assemblage
31. JULIO DE DIEGO Saint Atomic
32. JOSEPH DE MARTINI Mountain Village



GOOD FRIDAY

Karl Zerbe



FAMILY PORTRAIT

Carol Blanchard



WHITE PITCHER WITH FIELD FLOWERS

Ben-Zion

33. PHIL DIKE Victorian Tapestry
34. LAMAR DODD Black Movements
35. ENRICO DONATI The Moss Agate
36. STUART EDIE Yellow Triangle
37. DEAN ELLIS Fragments from Yesterday
38. MAX ERNST Head of a Young Girl
39. PHILIP EVERGOOD New York City Susannah
40. LYONEL FEININGER Blue Coast

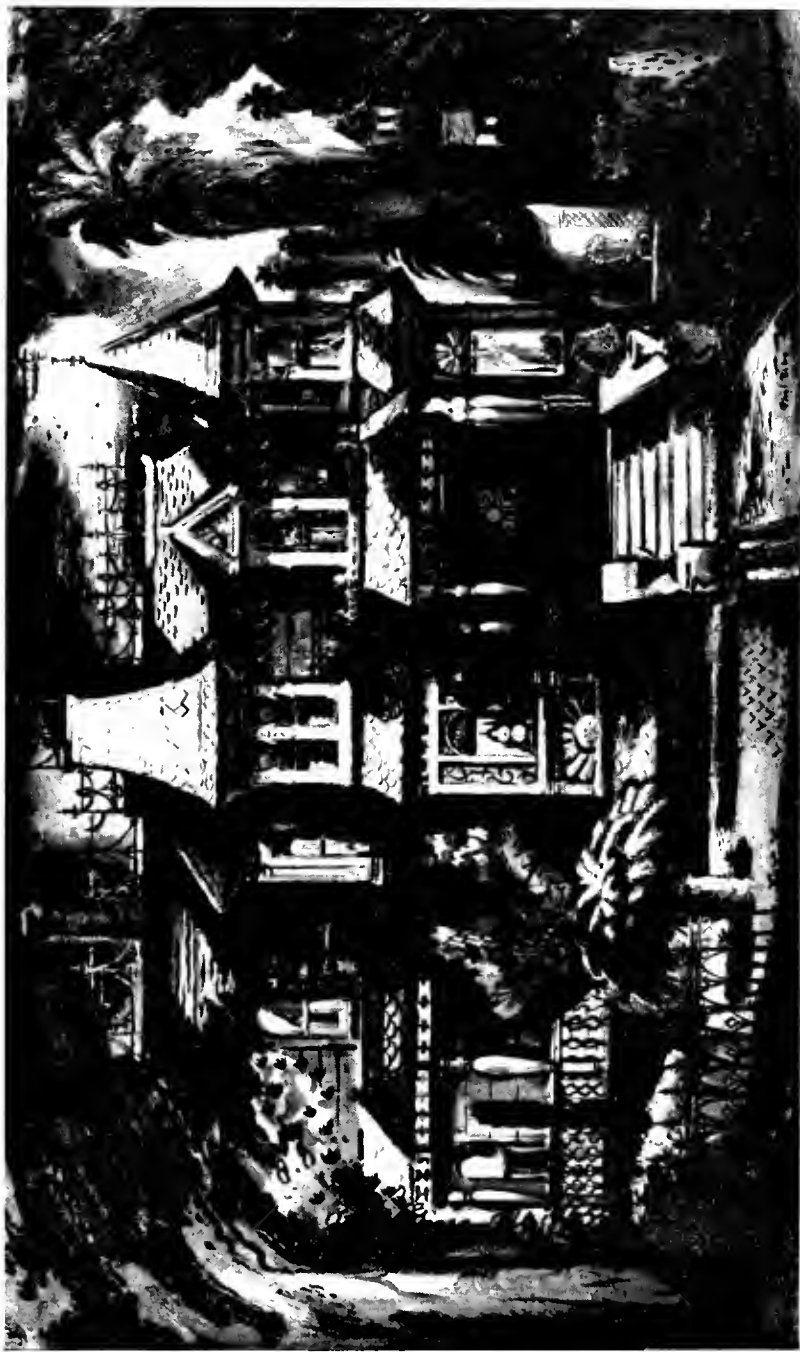


Charles Rain

FARAWAY



ATWOOD'S COVE



VICTORIAN TAPESTRY

- 41. LORSER FEITELSON Magical Forms

- 42. ERNEST FIENE Second Variation

- 43. KARL FORTESS Posted

- 44. FREDERICK S. FRANCK New York from Hoboken

- 45. THOMAS FRANSIOLI, JR. The Way to Penobscot

- 46. CARL GAERTNER Atwood's Cove

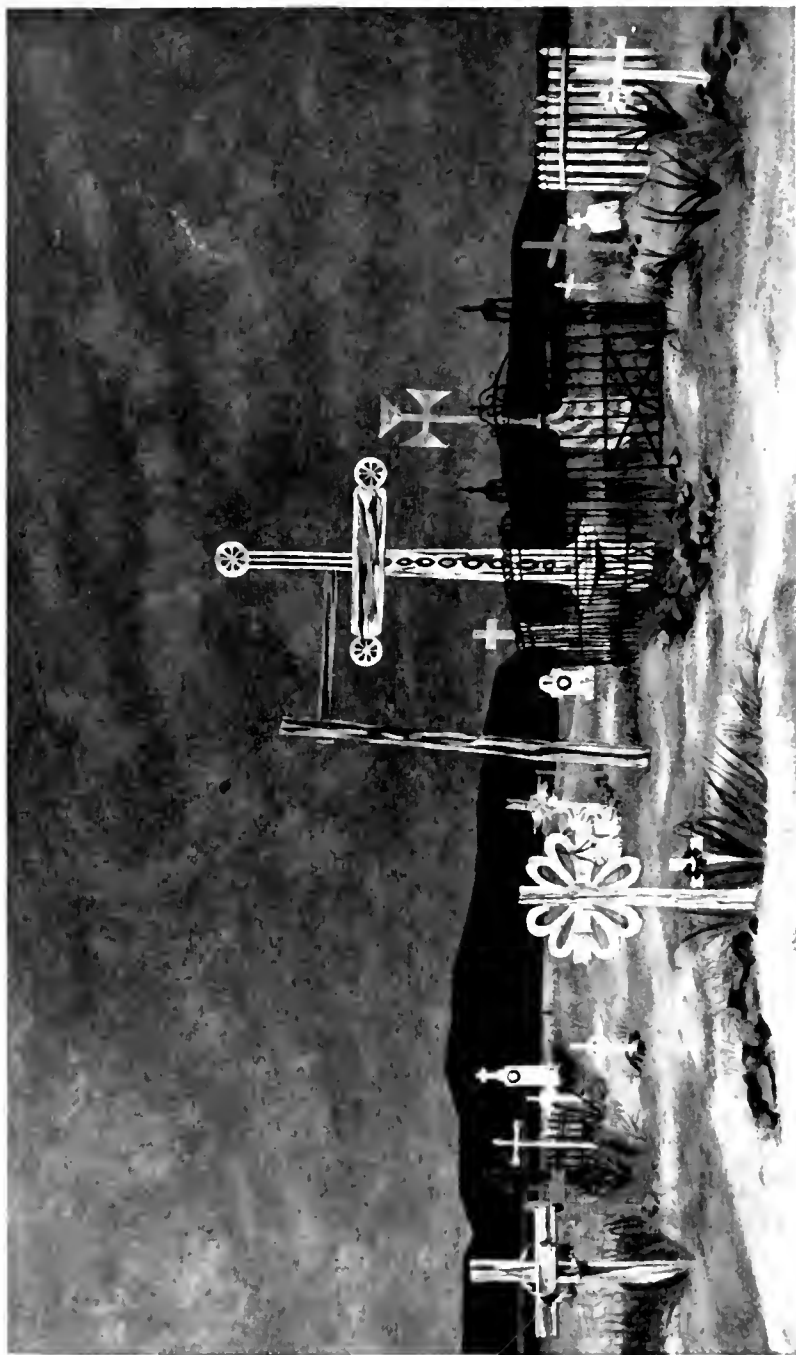
- 47. ESTHER GELLER Figures in Landscape

- 48. RUTH GIKOW Communion



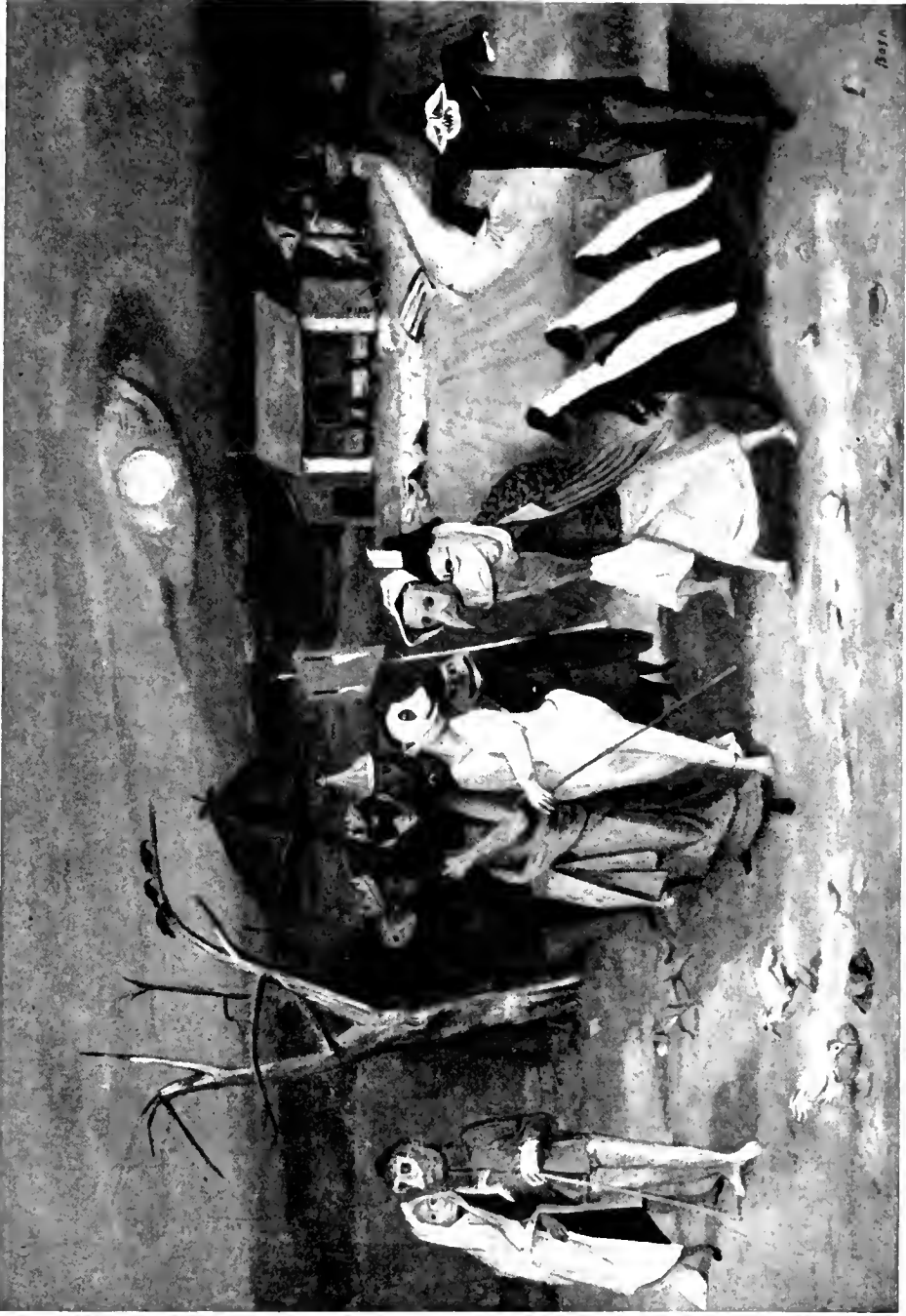
DUCK FLIGHT

Karl Knaths



TALPA GRAVEYARD

Virginia Carthbert



HALLOWEEN

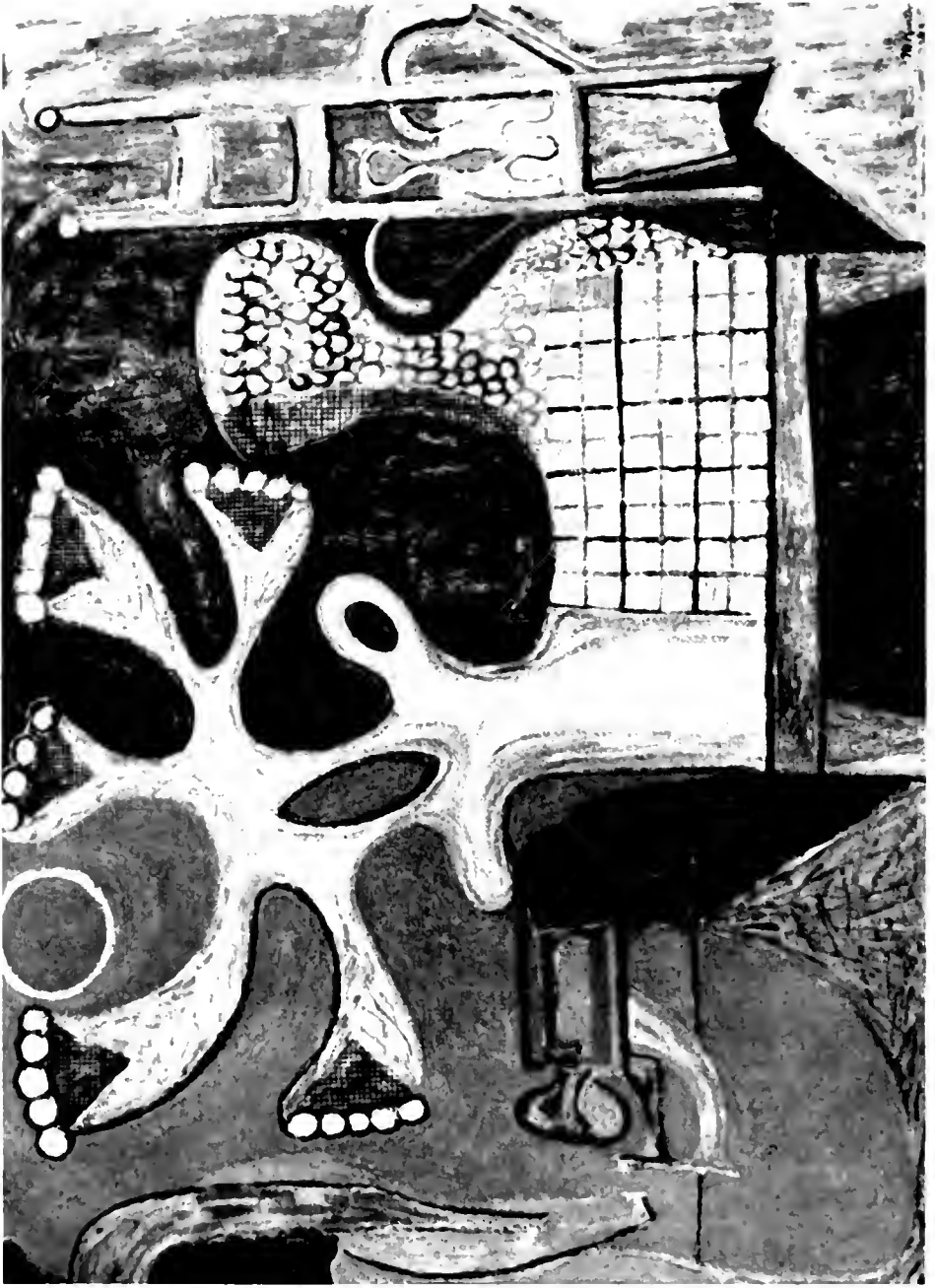
Louis Ross

49. RAPHAEL GLEITSMANN An Entrance
50. NAVIER GONZALEZ The Ram's Head
51. ADOLPH GOTTLIEB Pictograph
52. STEPHEN GREENE The Burial
53. GEORGE GROSZ Painter of the Hole
54. LOUIS GUGLIELMI New York 21
55. ROBERT GWATHMEY Southern Community
56. RICHARD HAINES Eventide



FOURTH OF JULY

Channing Hare





SKY AND BOATS

Vaclav Vytlačil

57. CHANNING HARE Fourth of July
58. JOHN HELIKER Tarquinia
59. HOPKINS HENSEL Two Performers
60. JOSEPH HIRSCH Triumph
61. MARGO HOFF Gypsy's House
62. HANS HOFMANN Apparition
63. CARL HOLTY Still Life
64. WALTER HOUMÈRE Self Portrait



STILL LIFE WITH BANJO

Leon Karp





THE PRAYER MAKERS

Lewis Daniel

65. CHARLES HOWARD The Fully-Developed Escutcheon
66. GEROME KAMROWSKI The Open Twist
67. MORRIS KANTOR Tranquility
68. JOSEPH KAPLAN Breakwater
69. LEON KARP Still Life with Banjo
70. LENARD KESTER Rehearsal
71. KARL KNATHS Duck Flight
72. HENRY KOERNER The Barker's Booth



BEAULIEU

Max Beckmann



PHILEMON AND BAUCIS



SYLVAN EPISODE

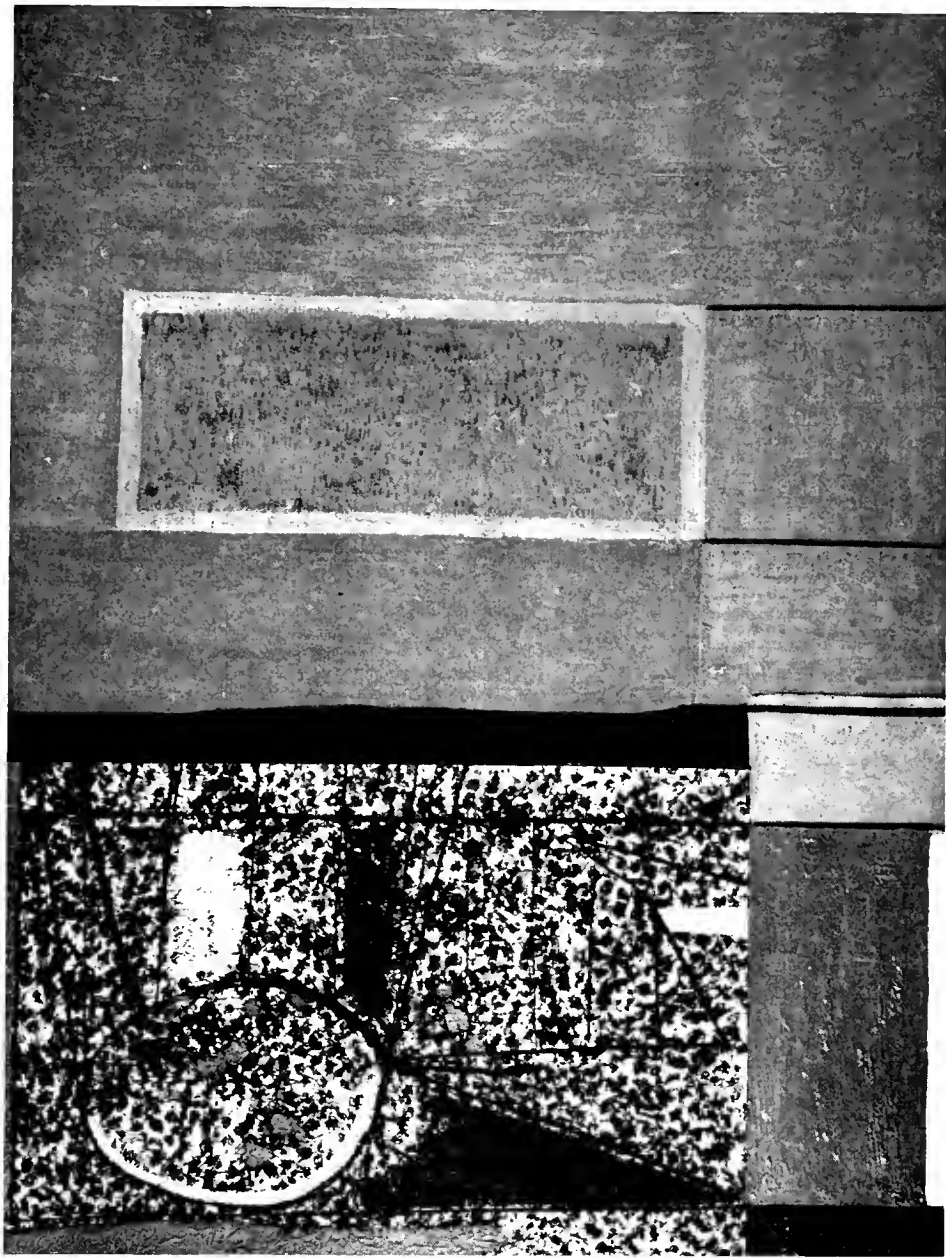
73. RICHARD KOPPE Black Wires
74. YASUO KUNIYOSHI Carnival
75. LAWRENCE KUPFERMAN Microscopic Forms
76. WILFREDO LAM The Tree of Mirrors
77. JACK LEVINE Improvisation in a Greek Key
78. NORMAN LEWIS Multitudes
79. JEAN LIBERTÉ Dark Harbor
80. HELEN LUNDEBERG Spring



PLUMAGE

Priscilla Roberts





LA RÉSISTANCE

Robert Motherwell

81. NAN LURIE

Circus

82. DAN LUTZ

Sylvan Episode

83. S. MAC DONALD-WRIGHT

The Sacrifice of the Hair

84. LOREN MAC IVER

Mica

85. PEPPINO MANGRAVITE

Young Lovers

86. BORIS MARGO

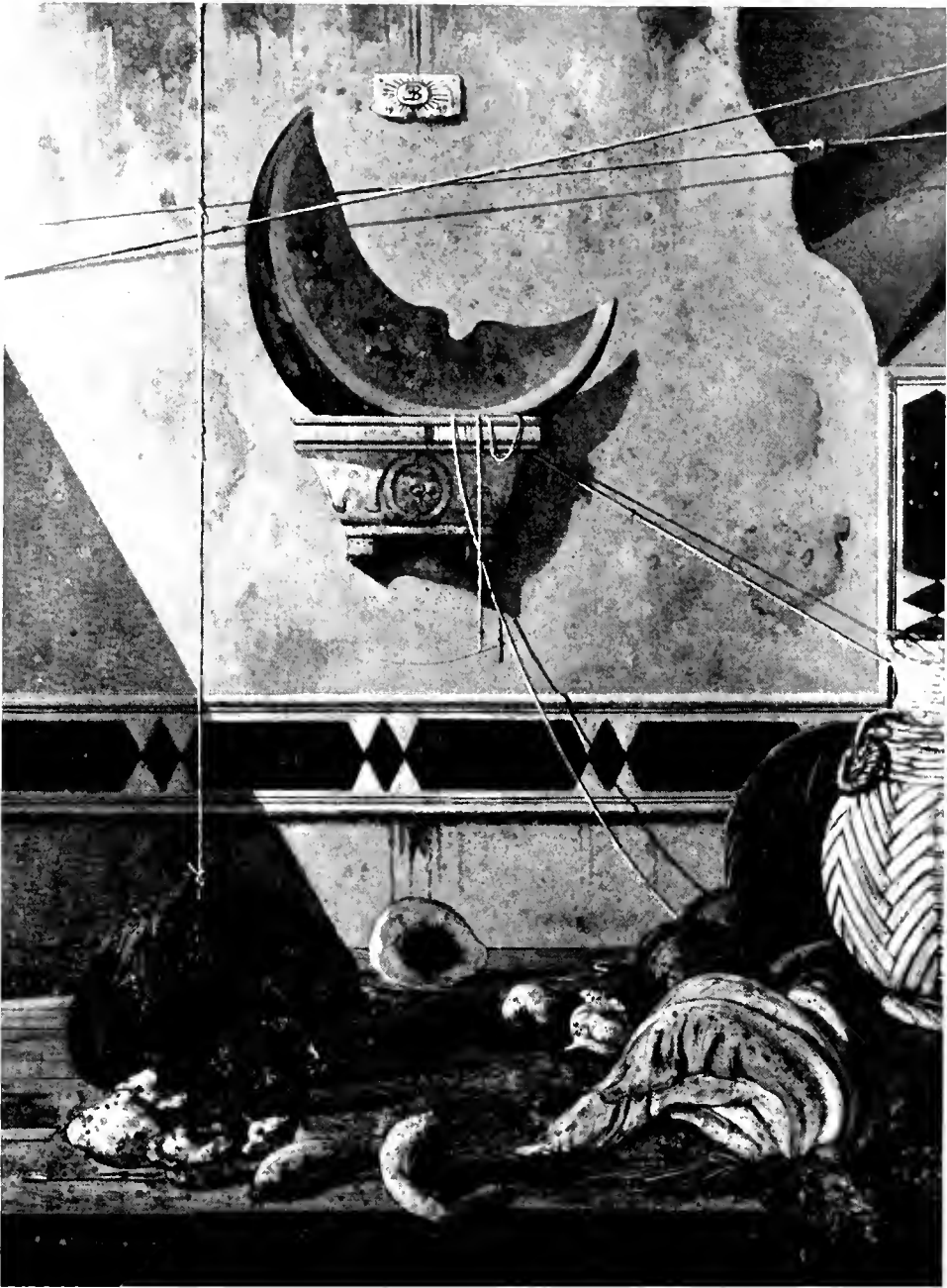
Number 5

87. SIGMUND MENKES

Woman with Dark Eyes

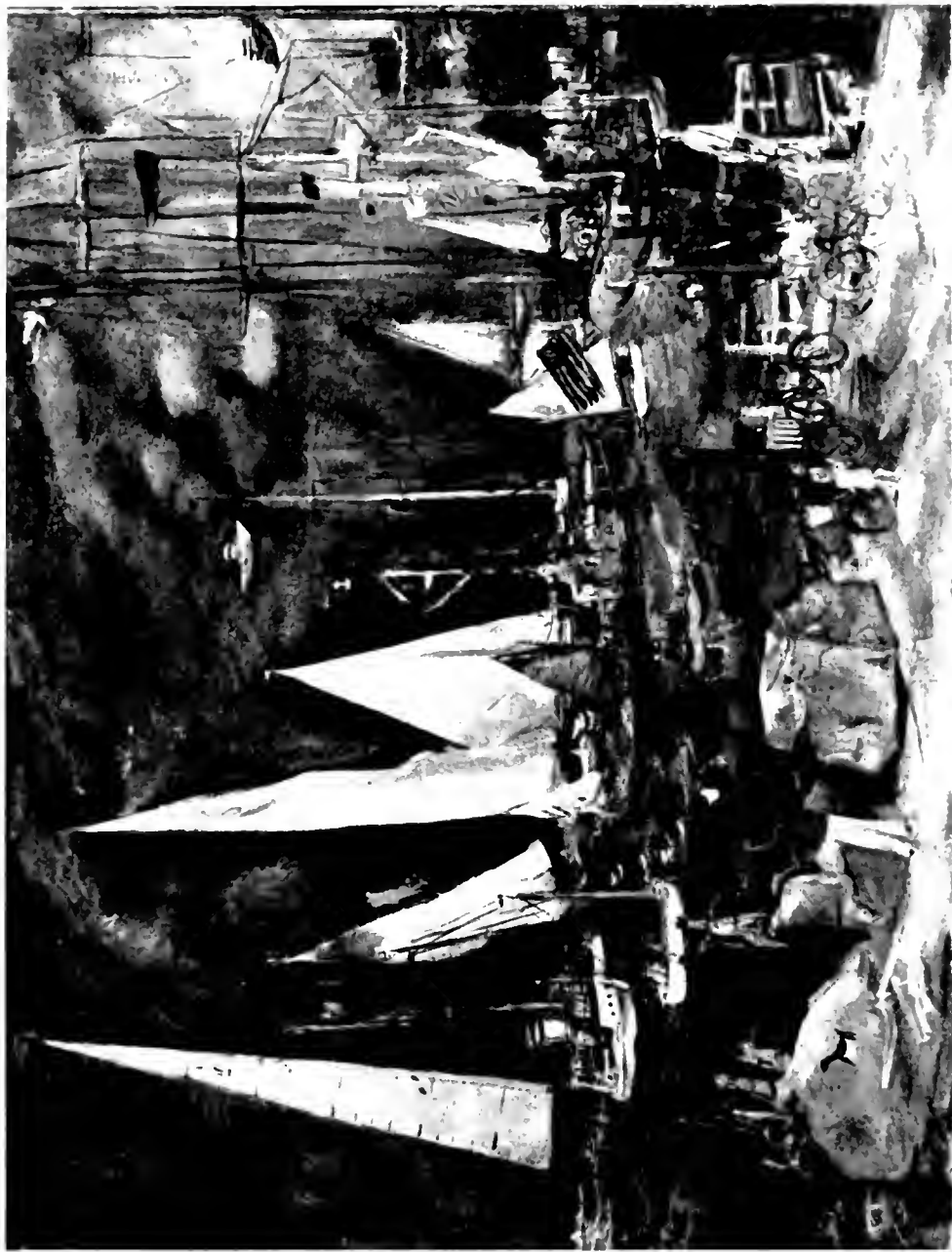
88. WILLIAM MILLARC

The Beast



SUMMER STILL LIFE

Eugene Berman



HARBOR AT EDGARTOWN



Lorser Feitelson

MAGICAL FORMS

89. EDWARD MILLMAN Predatory Pattern

90. HARRY MINTZ A Street in Old Quebec

91. HANS MOLLER Woodpile

92. GEORGE L. K. MORRIS Country Church

93. ROBERT MOTHERWELL La Résistance

94. KENNETH NACK News

95. CARL NELSON Daniel in the Lions' Den

96. ELLIOT ORR Arrangement



TWO VENTILATORS

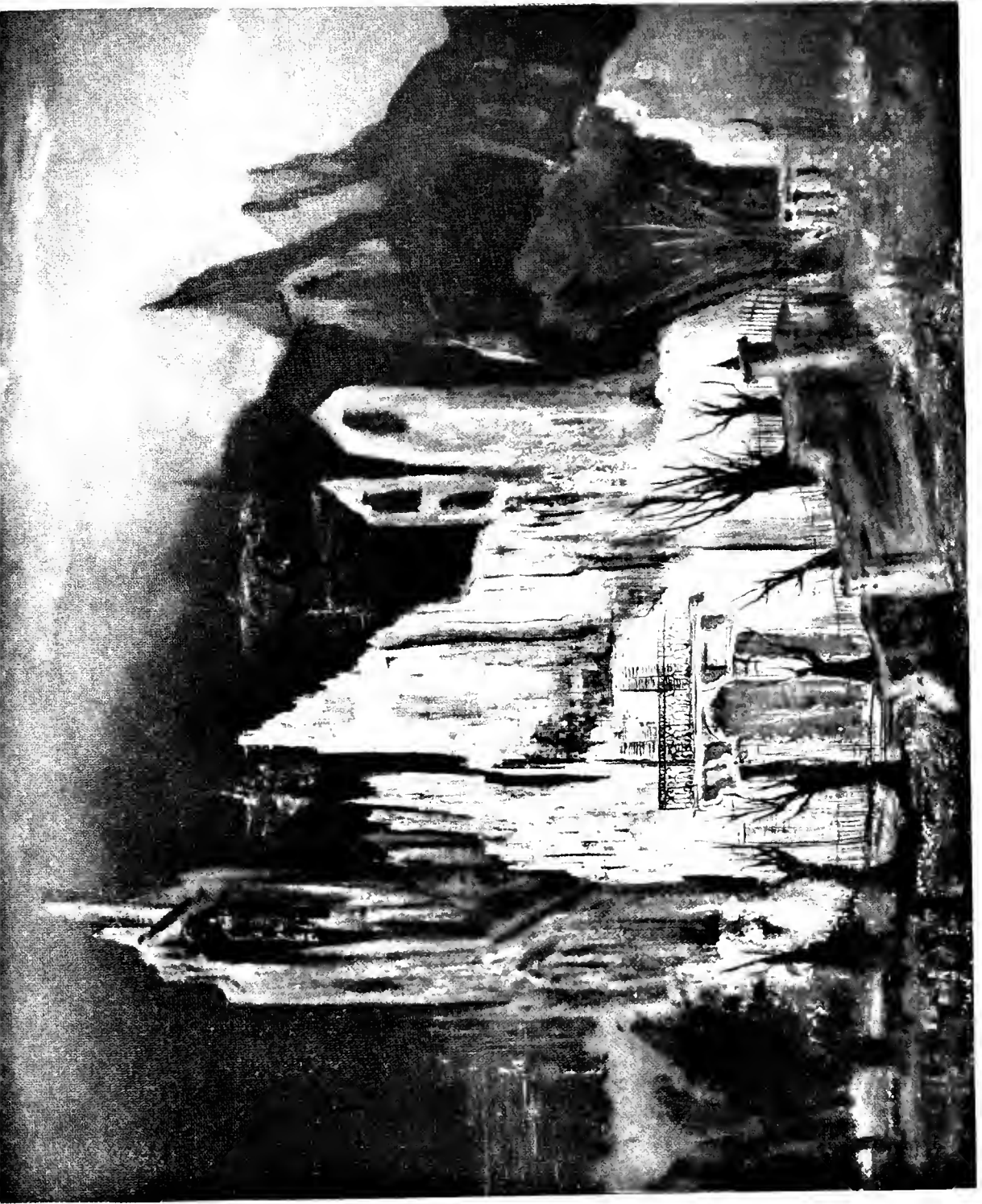
Arthur Osver





IMPROVISATION IN A GREEK KEY

97. ARTHUR OSVER Two Ventilators
98. GRACE PFEIFFER Beyond the Town
99. OGDEN M. PLEISSNER The Arno
100. JACKSON POLLOCK Number 11
101. ARTHUR POLONSKY Man with Orange Peel
102. KARL PRIEBE The Early Immigrants
103. CHARLES RAIN Faraway
104. ABRAHAM RATTNER Figure and Mask



Raphael Gletschmann

AN ENTRANCE





105. ANTON REFREGIER

The Staircase

106. JOE RICHARDS

On the Beach

107. PRISCILLA ROBERTS

Plumage

108. KURT ROESCH

Ladies with Dog

109. MARK ROTHKO

Number 4

110. UMBERTO ROMANO

The Green Clown

111. RUBIN

Flowers with East River Bridge

112. ANDRÉE RUELLAN

Pink Masks



GULL A'WINGING

Wallace Bassford



GYPSY'S HOUSE

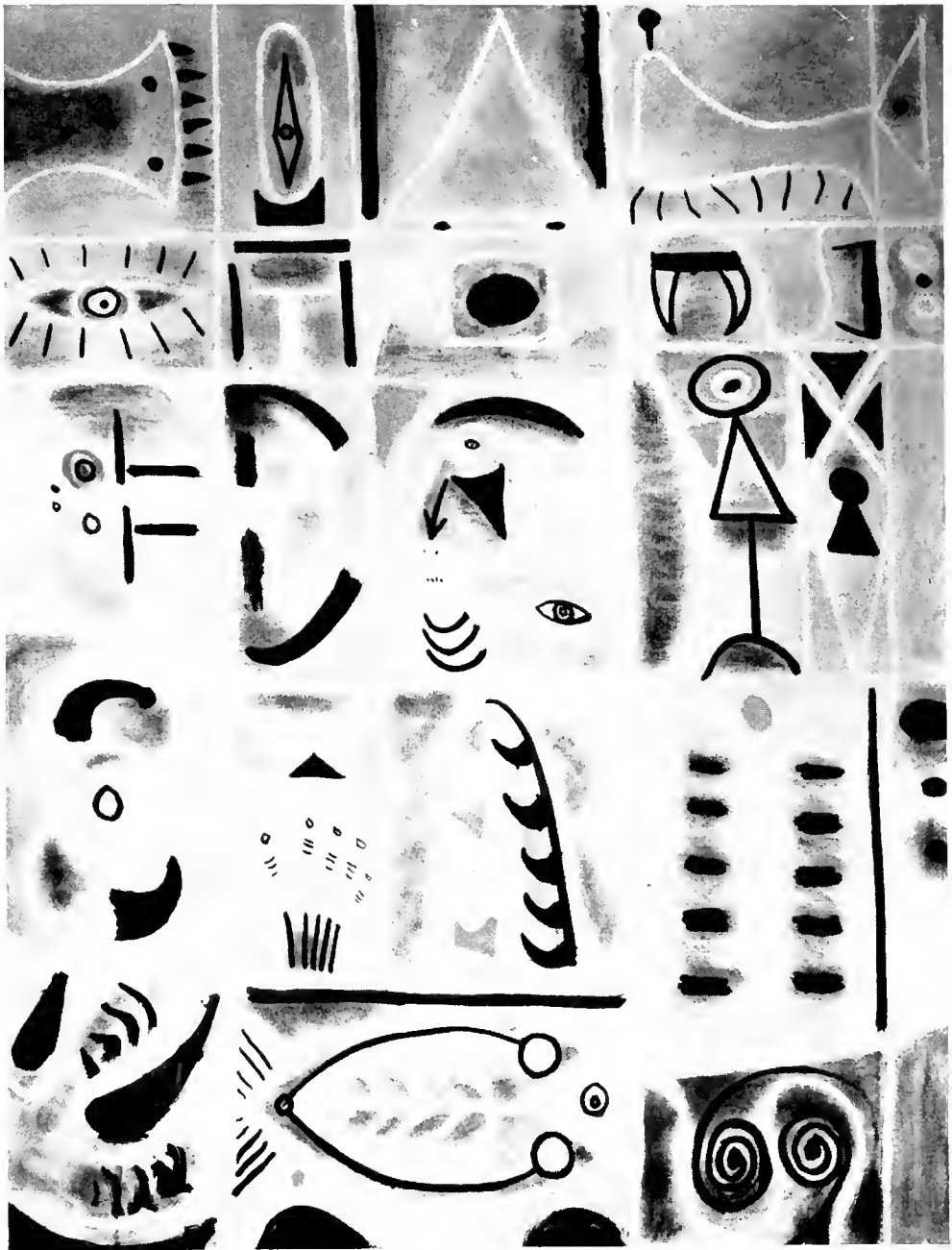
Margo Hoff



FISHERMAN'S CHEST

John Atherton

- | | |
|--------------------------|-----------------------|
| 113. FELIX RUVOLO | The Monarch |
| 114. ROLPH SCARLETT | Furioso |
| 115. LOUIS SCHANKER | Mythical Cock I |
| 116. WILLIAM SCHOCK | Rocks and Rubble |
| 117. LESTER O. SCHWARTZ | Circus Fantasy |
| 118. WILLIAM S. SCHWARTZ | Through My Cosmic Eye |
| 119. SONIA SEKULA | Within |
| 120. KURT SELIGMANN | Philemon and Baucis |



PICTOGRAPH

Adolph Gottlieb





THE FULLY-DEVELOPED ESCUTCHEON

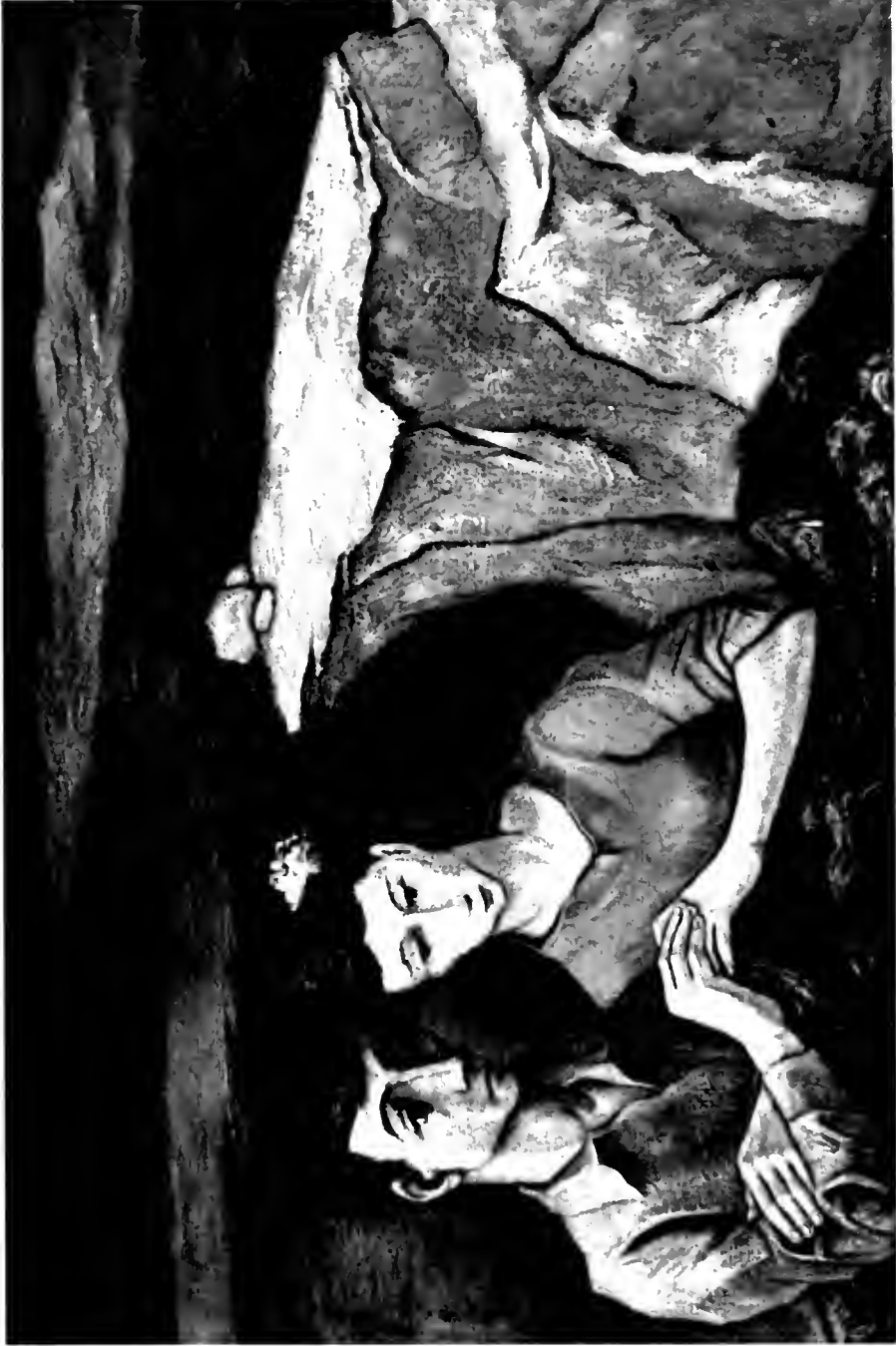
Charles Howard

121. SUEO SERISAWA Mary, 1948
122. BEN SHAHN Death of a Miner
123. ANATOL SHULKIN You Can't Come Home Again
124. MITCHELL SIPORIN Landscape with Lime Kiln
125. MIRON SOKOLE The Aquarium
126. EVERETT F. SPRUCE Fisherman
127. THEODOROS STAMOS Theatre
128. HEDDA STERNE Machine Five



REHEARSAL

Lenard Kester



YOUNG LOVERS

Peppino Mangravite



BLACK MOVEMENTS

Lamar Dodd

129. MAURICE STERNE After the Storm

130. BARBARA SWAN Portrait

131. HAZEL JANICKI TEYRAL Figures with Mobiles

132. JOHN TEYRAL Night Worker

133. WILLIAM THON Night Passage

134. MARK TOBEY Pacific Rhythms

135. ANTHONY TONEY Entrance

136. JOYCE TREIMAN The Barrier



THE GREEN CLOWN

Umberto Romano





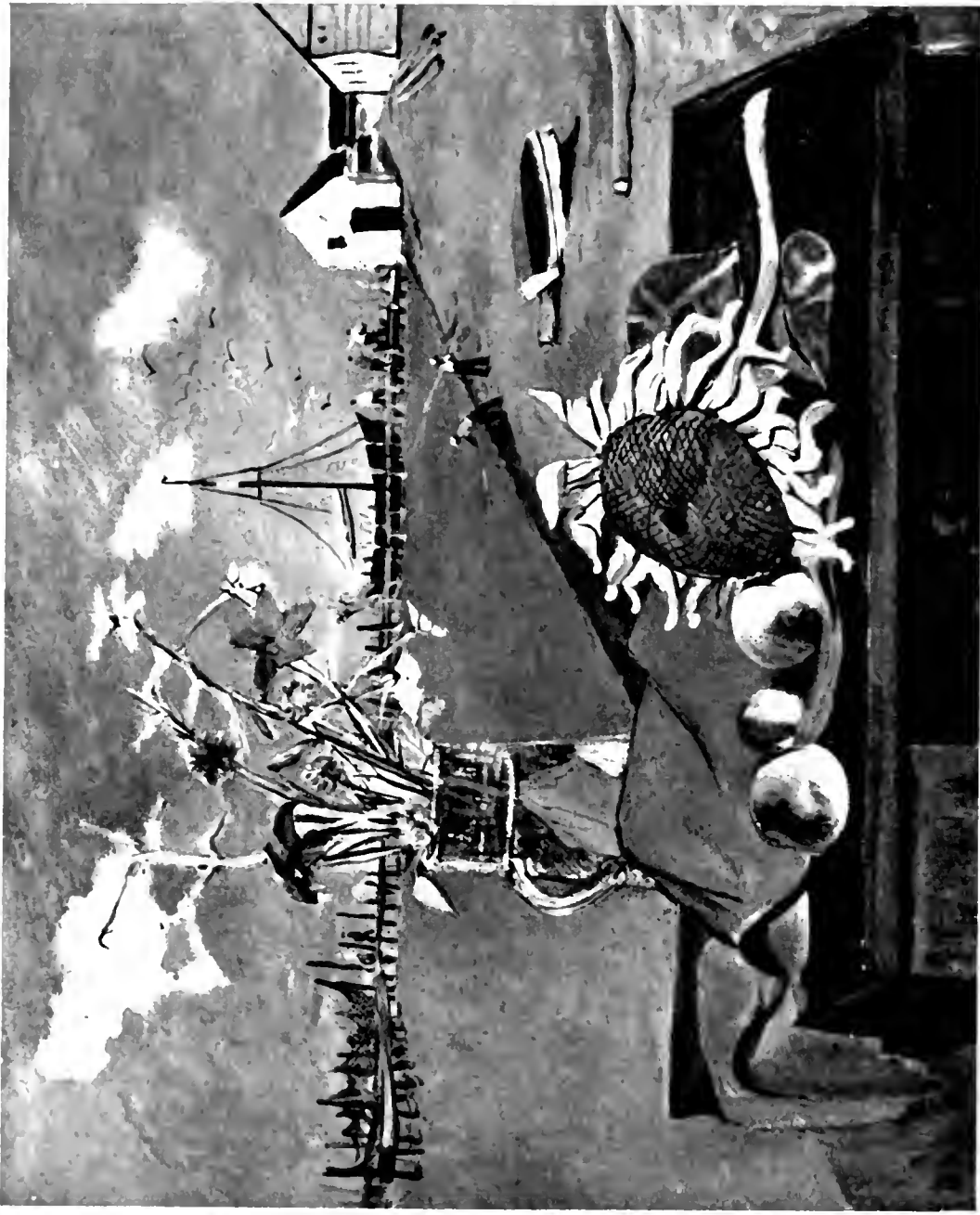
THE BURIAL

137. PAT TRIVIGNO Captives
138. NAHUM TSCHACBASOV Substance and Sustenance
139. ALBERT URBAN Bathsheba
140. FREDE VIDAR Phantasy
141. VACLAV VYTLACIL Sky and Boats
142. HUGO WEBER Definitely a Couple
143. SOL WILSON The Last Stop
144. EMERSON WOELFFER The Interpreters



TRIUMPH

Joseph Hirsch



LANDSCAPE WITH SUNFLOWER



AFTER THE STORM

Maurice Sterne

115. JEAN NGÉRON

Painting 290

116. KARL ZERBE

Good Friday

117. ZSISSLY

Old New England



CARNIVAL

Yasuo Kuniyoshi



THE DANCERS

Byron Browne



NEW YORK CITY SUSANNAH

Philip Evergood



ROCKS AND RUBBLE

William Schock



FIGURES WITH MOBILES

Hazel Janicki Teyral



CIRCUS FAMILY

Revington Arthur



SPRING BONNET

John Carroll



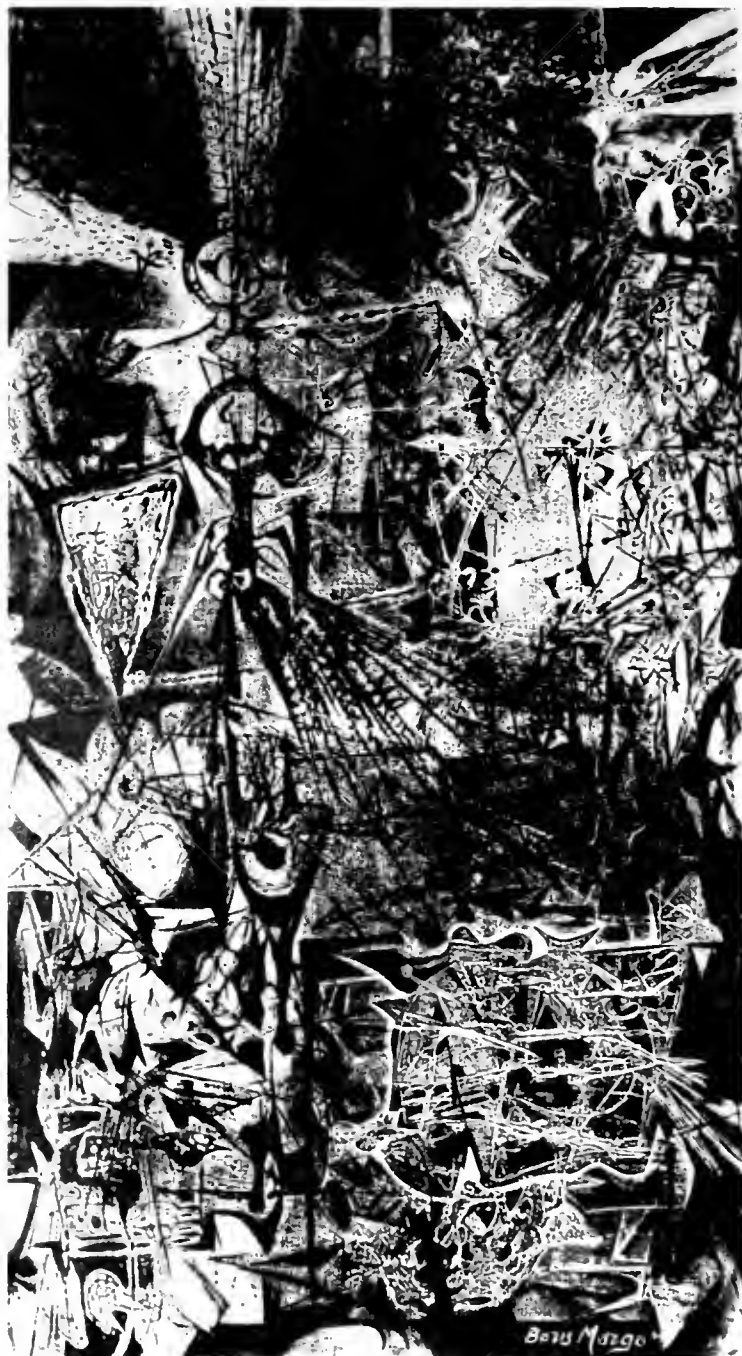
CONFERENCE OF GREAT POWERS

Serge Chermayeff



HEAD OF A YOUNG GIRL

Max Ernst



NUMBER 5

Boris Margo



FRAGMENTS FROM YESTERDAY

Dean Ellis

Plate 66



William Thon

NIGHT PASSAGE



THE ARNO

Ogden M. Pleissner



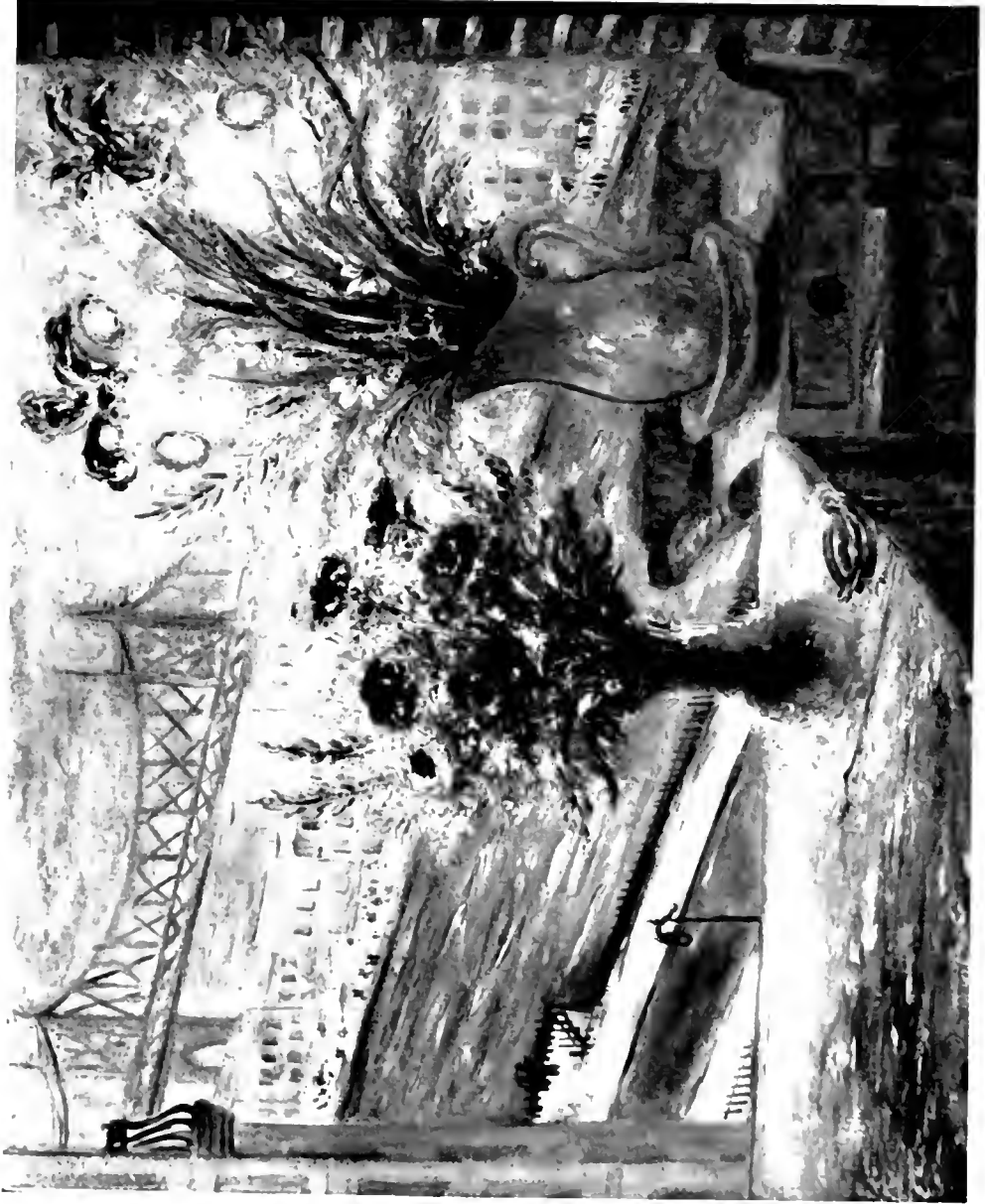
THE STAIRCASE.

Anton Refregier



THE OPEN TWIST

Jerome Kamrowski



FLOWERS WITH EAST RIVER BRIDGE



BREAKWATER

Joseph Kaplan





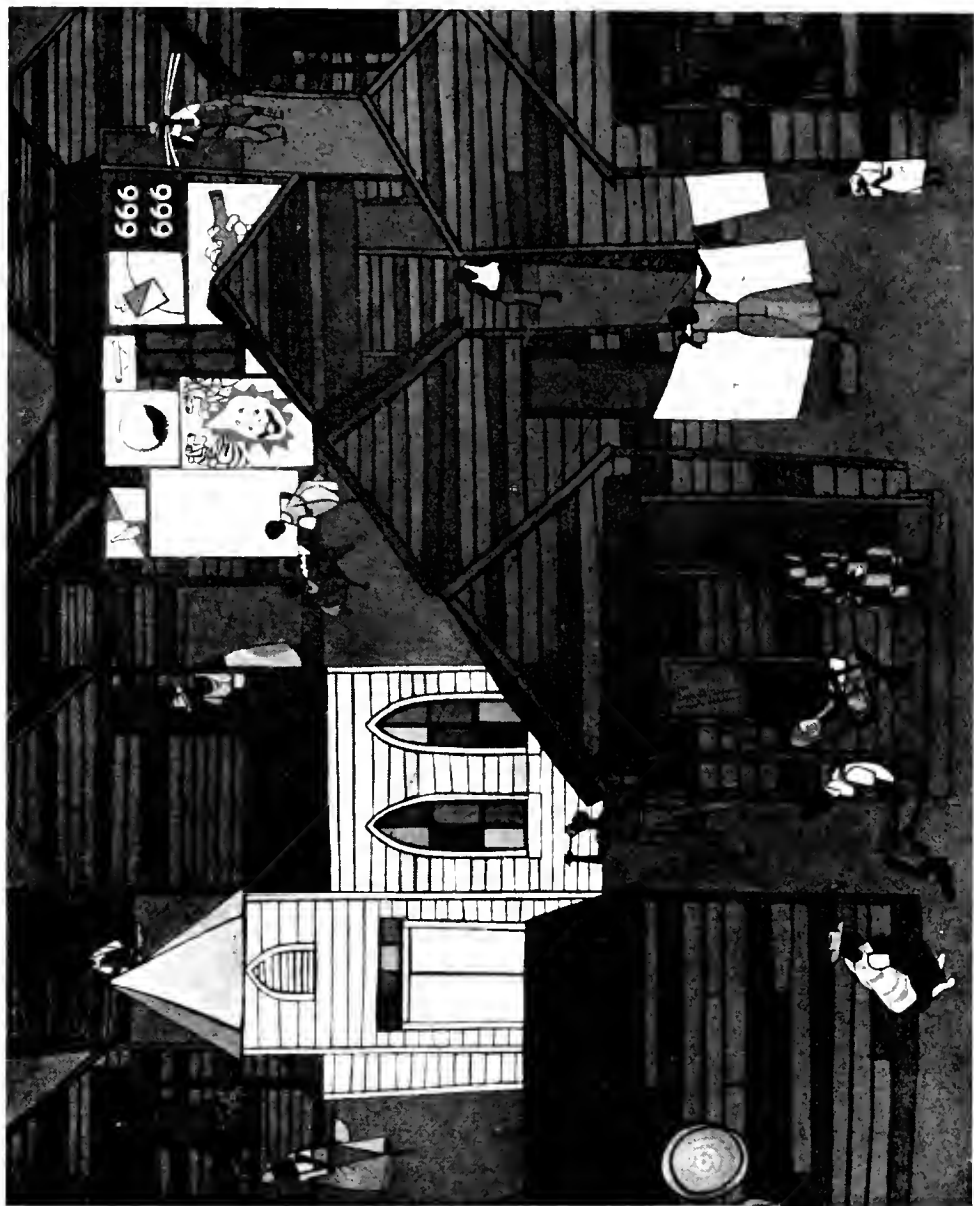
YOU CANT COME HOME AGAIN

Anatol Shulkin



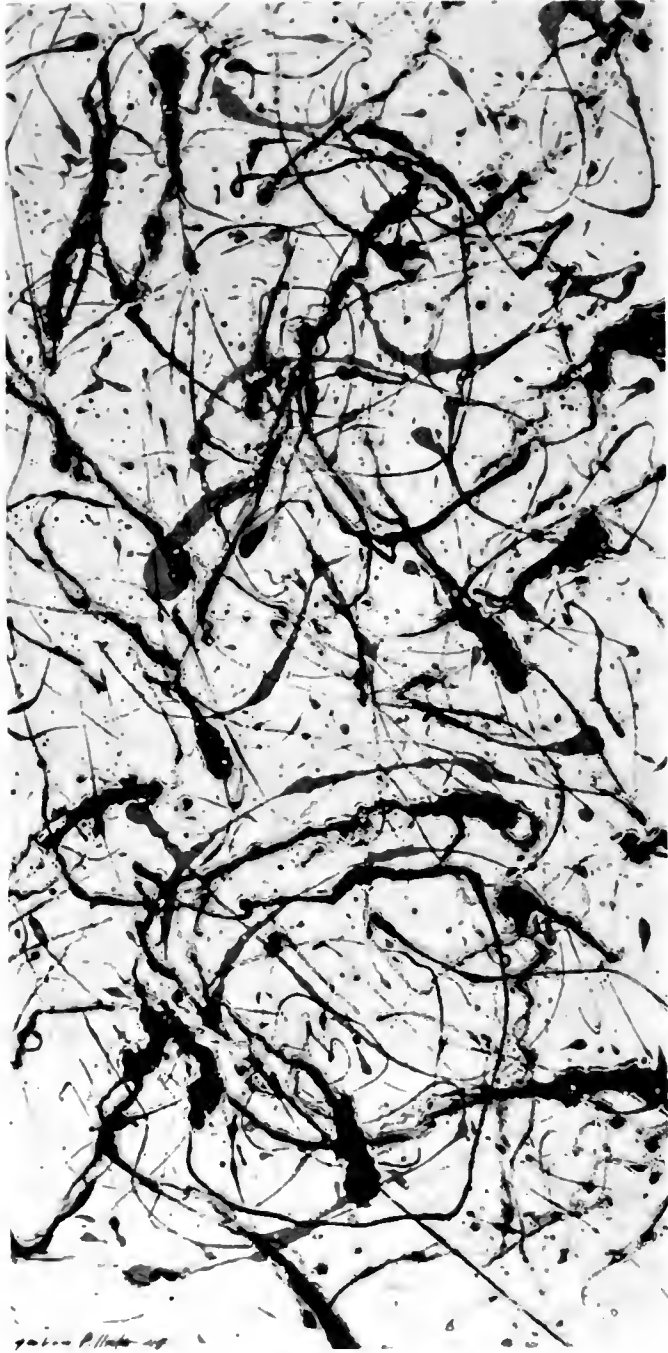
THE BARKER'S BOOTH

Henry Koerner



SOUTHERN COMMUNITY

Robert Gwathmey



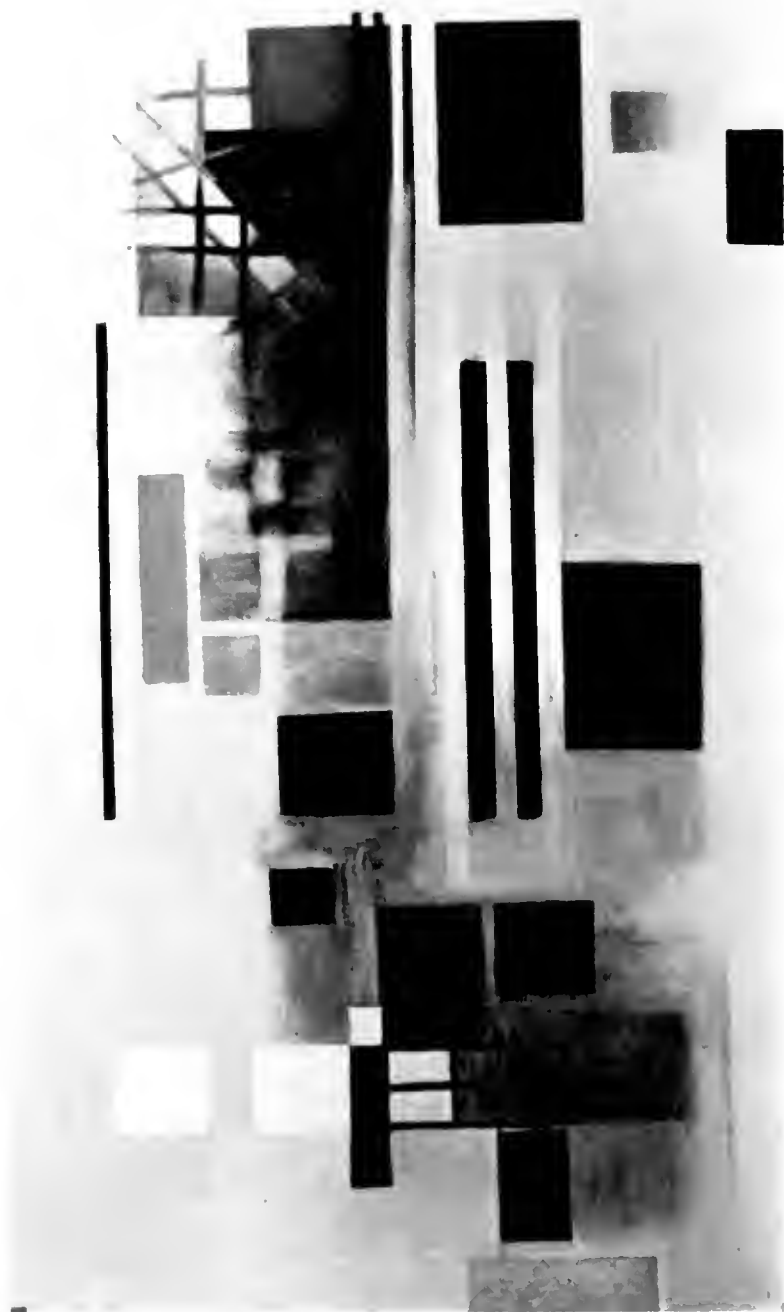
NUMBER 11

Jackson Pollock



SUBSTANCE AND SUSTENANCE

Nahum Tschacbasov



PAINTING 290

Jean Xcéron



SLEEPWALKER

William Baziotis



CAPTIVES

Pat Trivigno



NIGHT WORKER

John Teyral

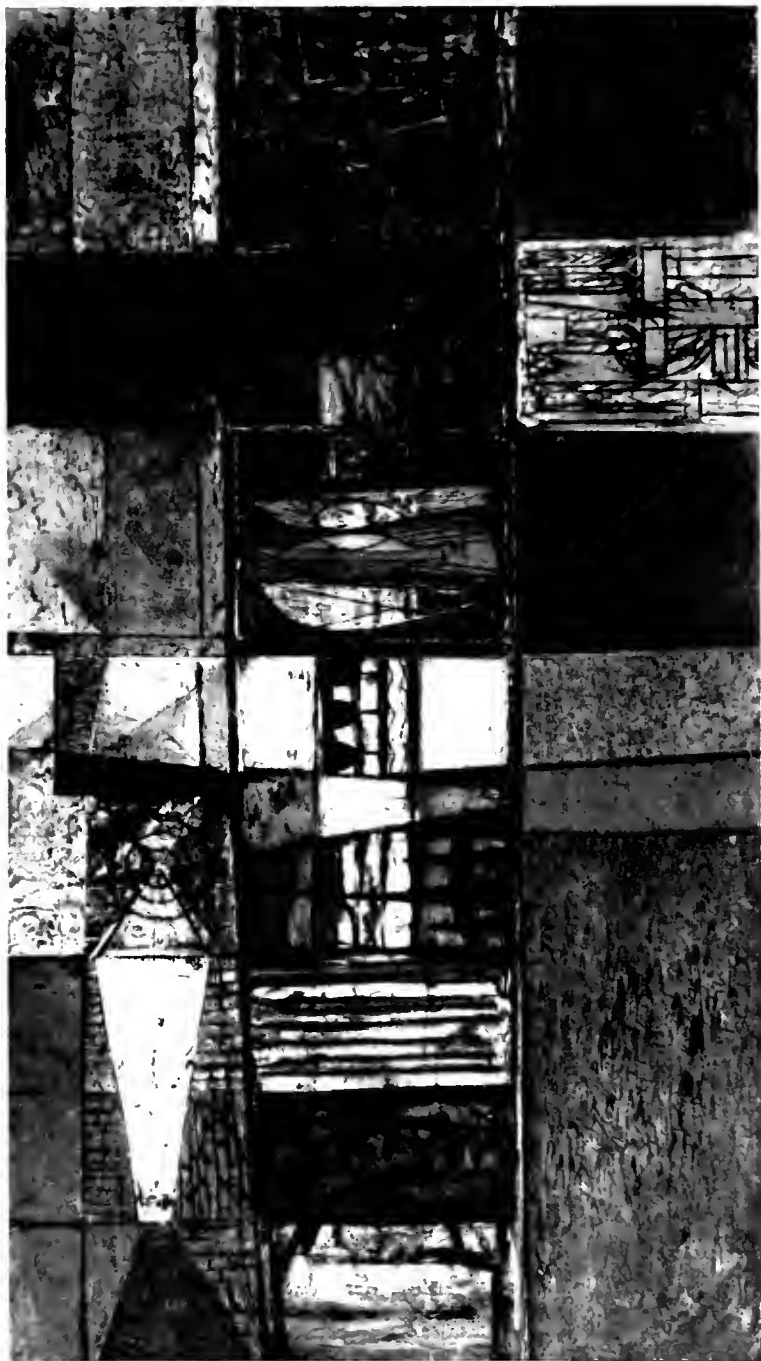


THE SACRIFICE OF THE LAMB



THE WAY TO PENOBSCOT

Thomas Fransioli, Jr.







WOODPILE

Hans Moller



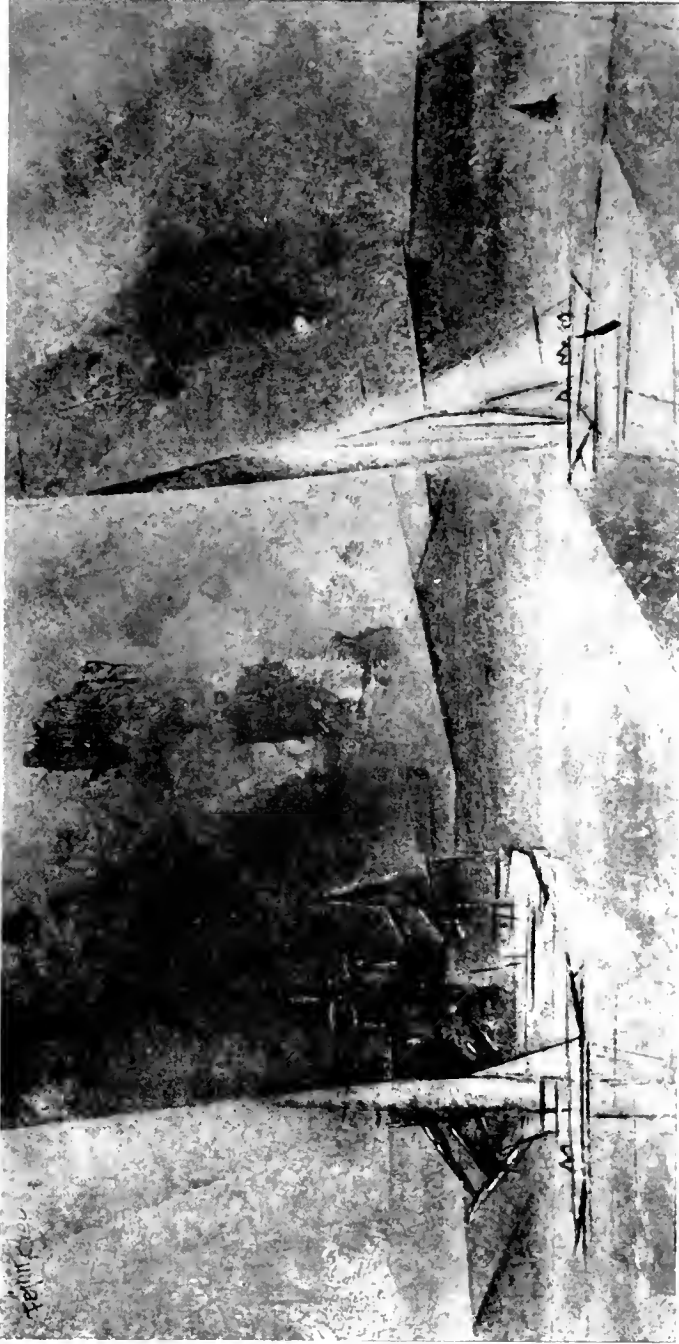
THE MOSS AGATE

Enrico Donati



SPRING

Plate 89



BLUE COAST

Lyonel Feininger





ASTRAL ASSEMBLAGE



THE MONARCH

Felix Ruvolo



THROUGH MY COSMIC EYE

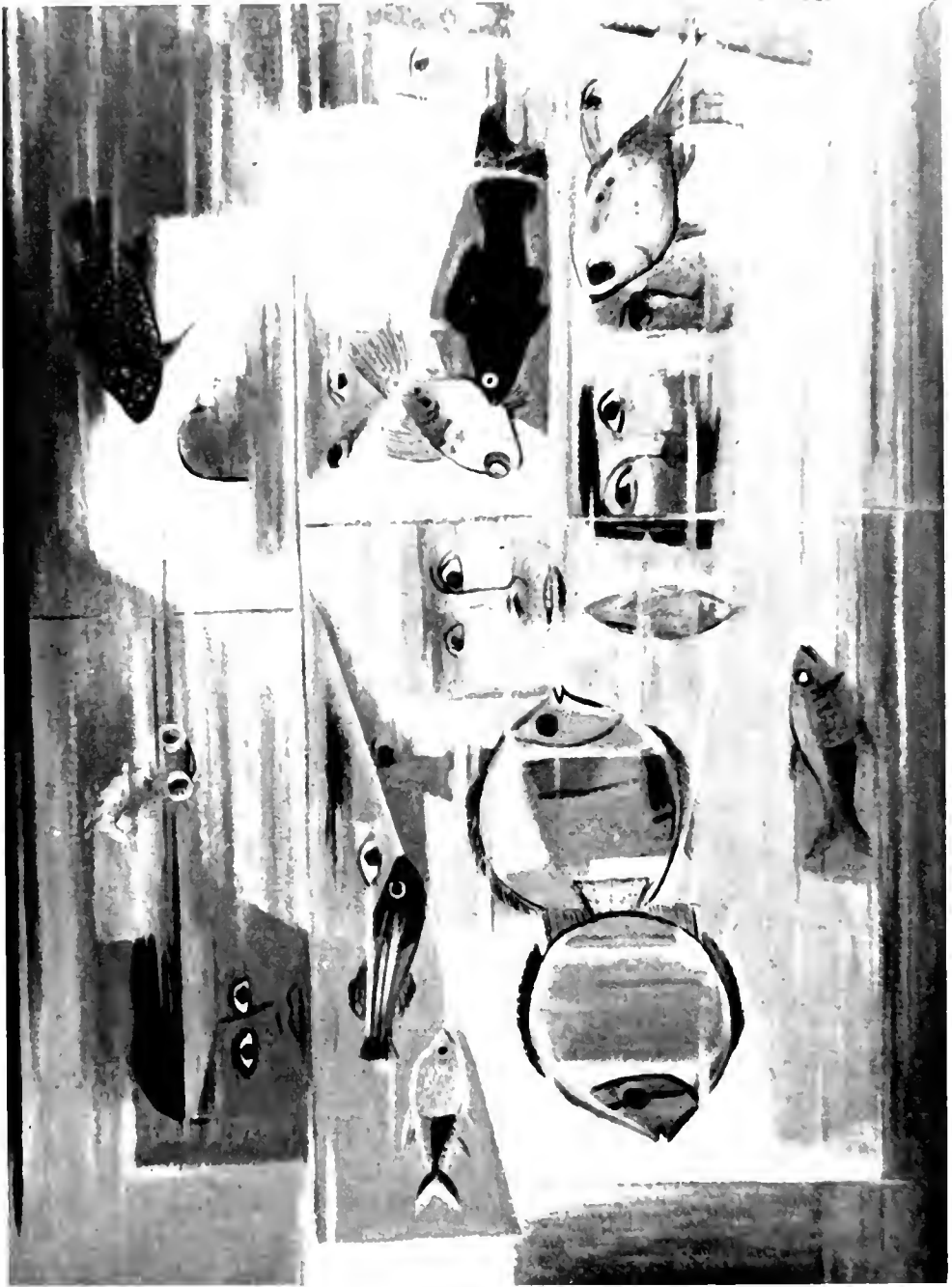
William S. Schwartz

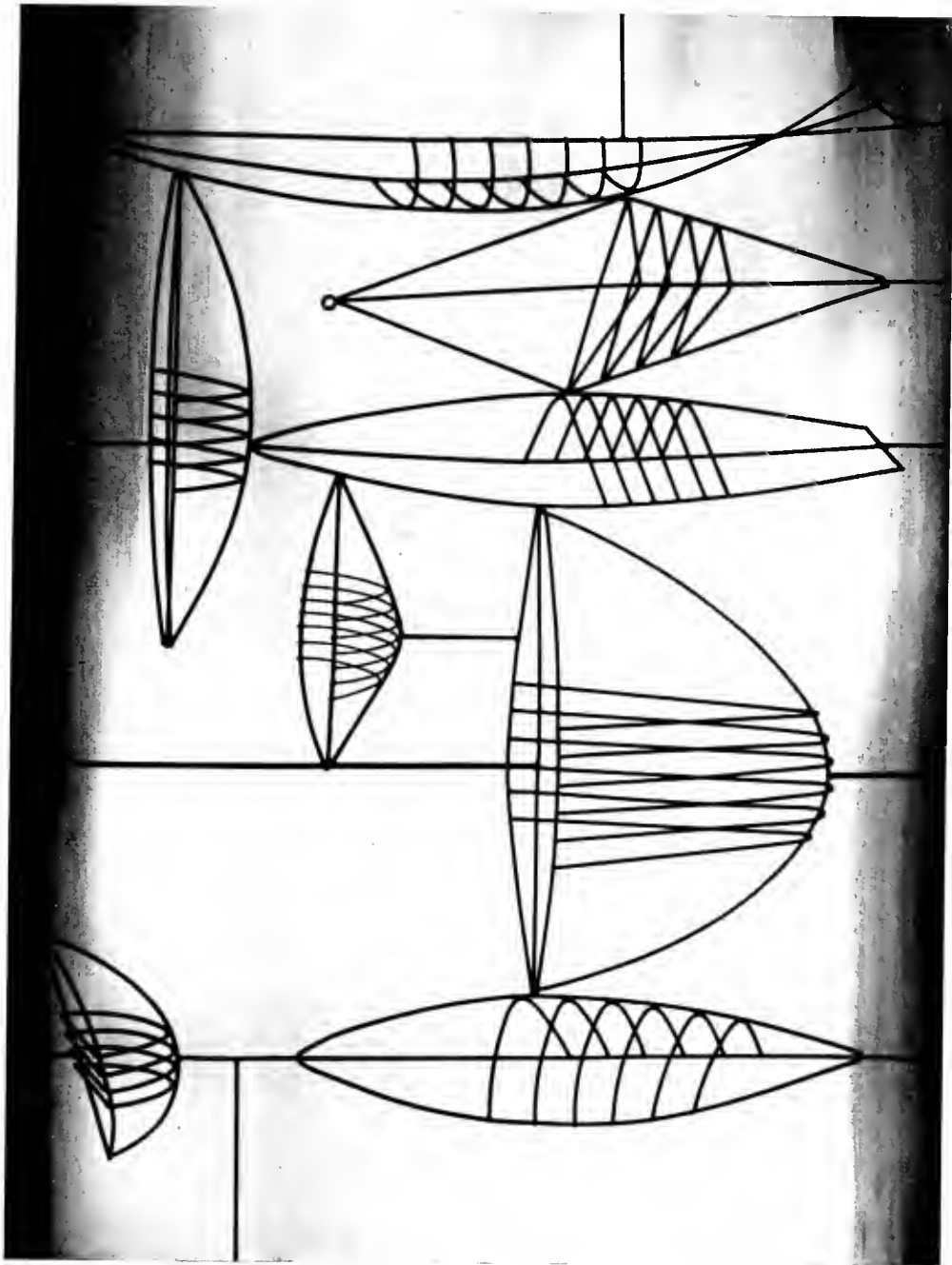




THE EARLY IMMIGRANTS

Karl Priebe

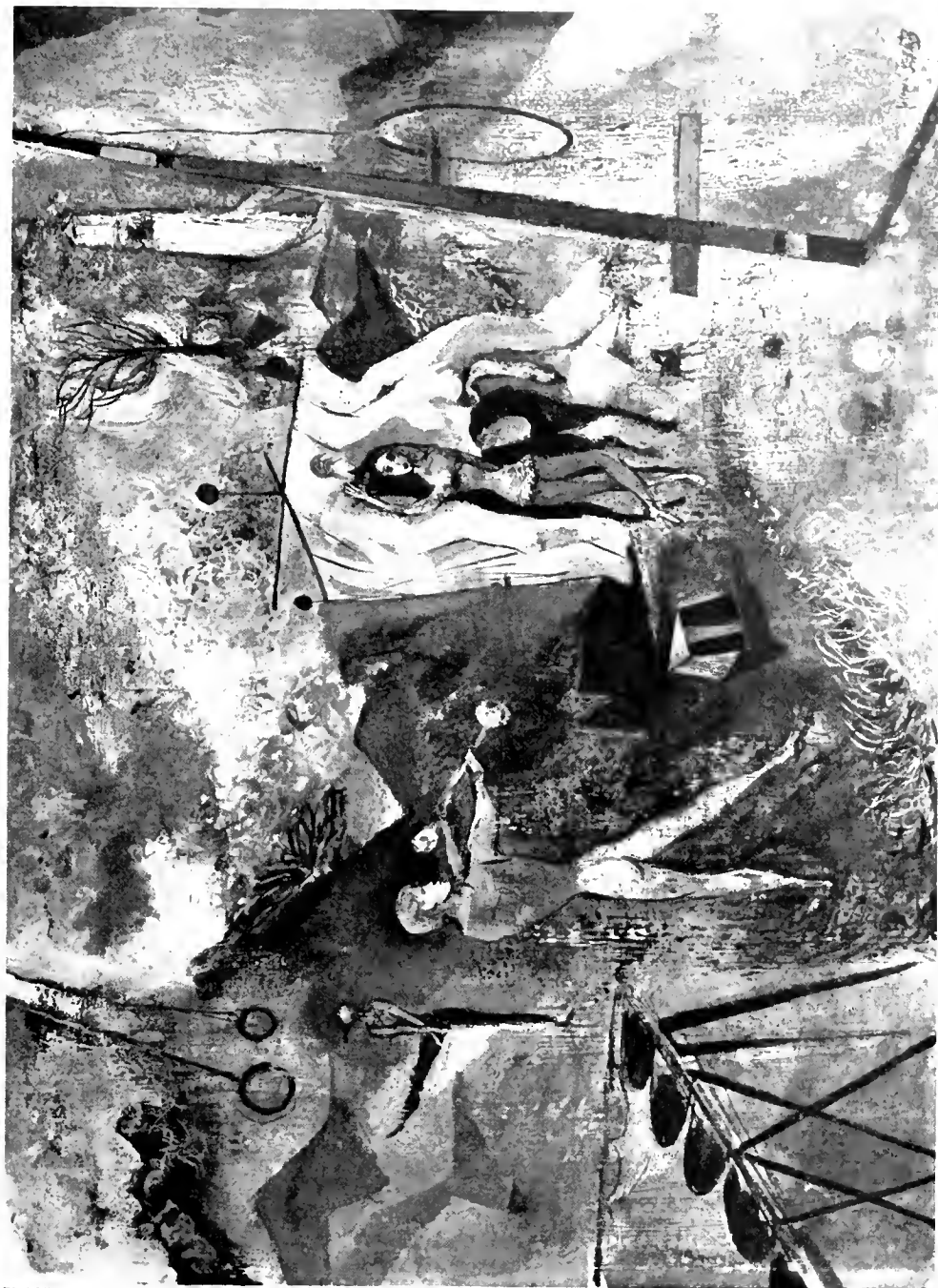


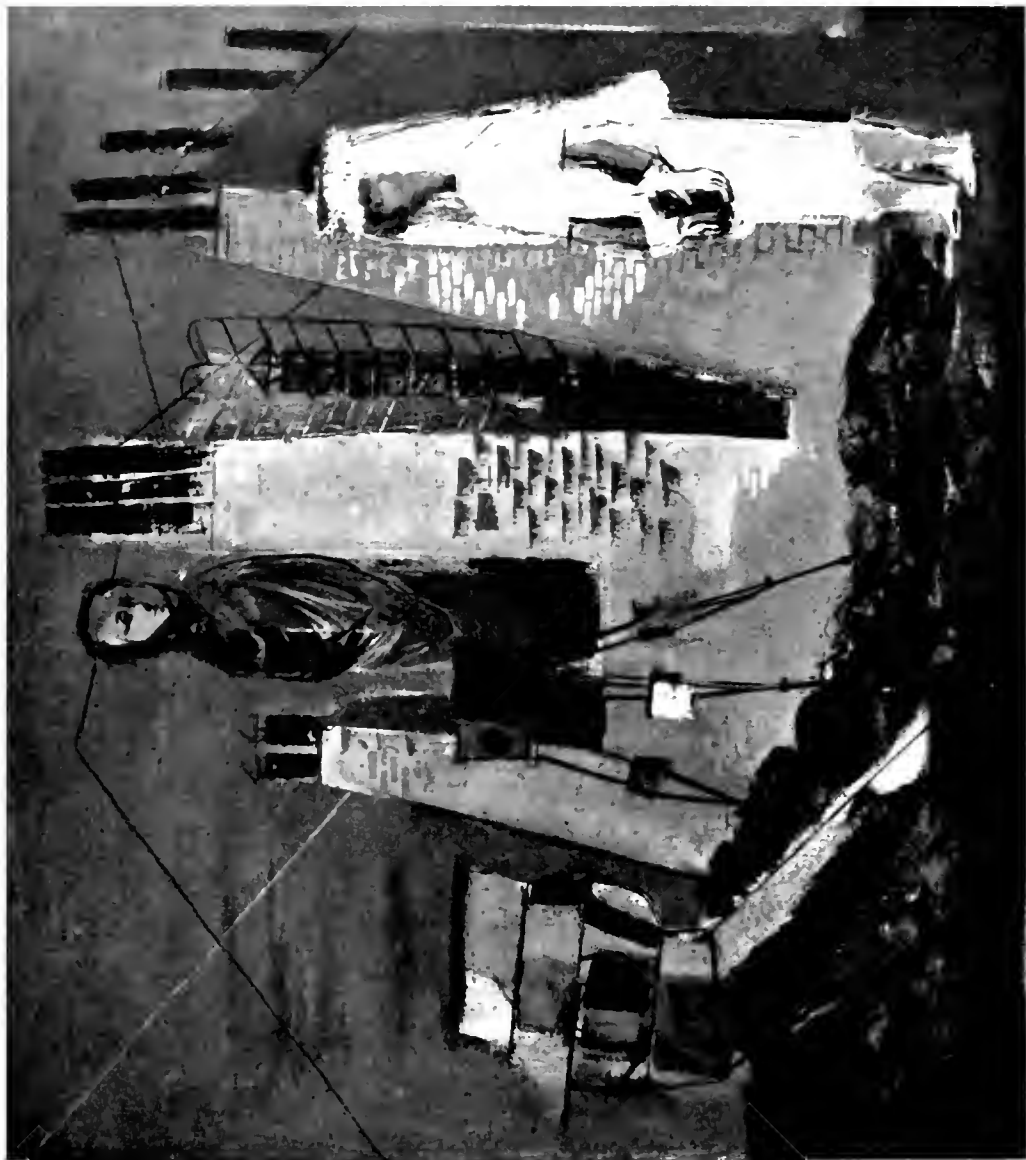


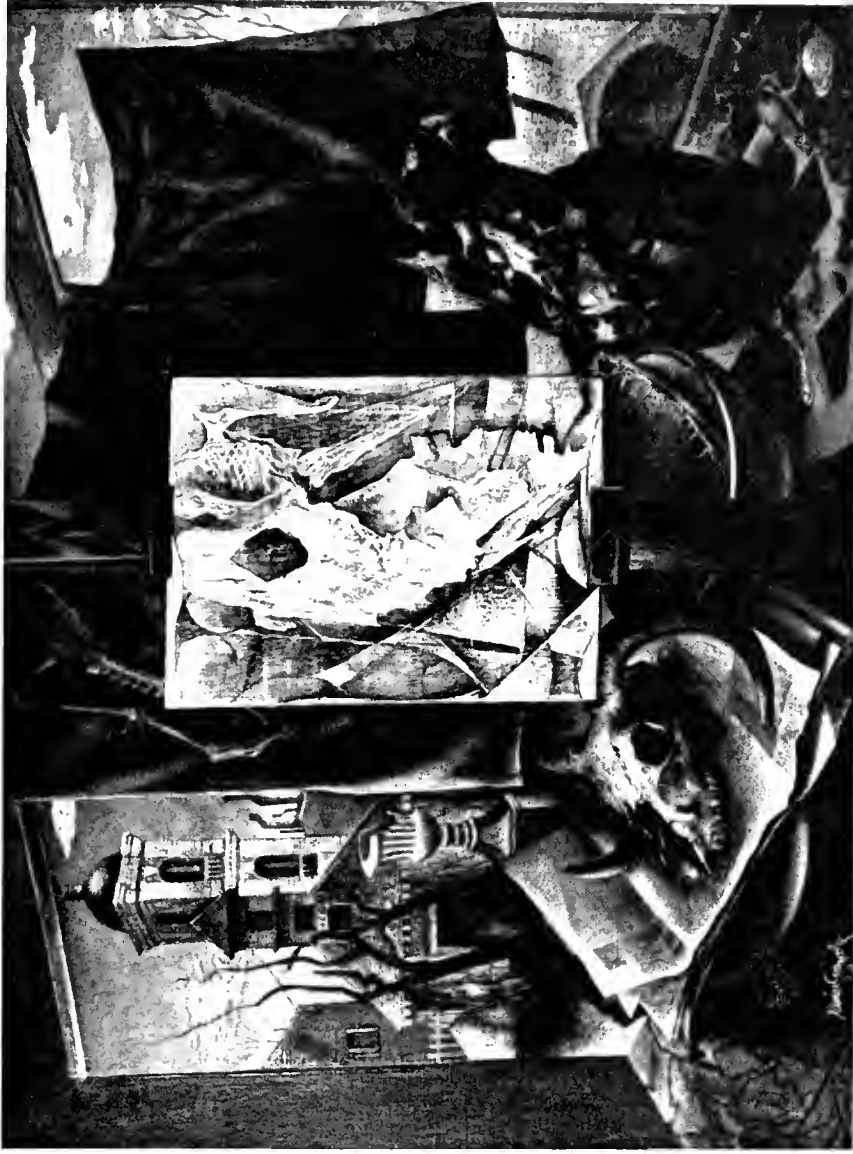
BLACK WIRES



THE CHURCH AT WILLOW







THE RAM'S HEAD

Xavier Gonzalez





Lawrence Kupferman

MICROSCOPIC FORMS



BIOGRAPHICAL NOTES

Biographical Notes

"My work is my statement on art as well as on life."

". . . my painting has become more and more personal."

No one will deny that the significance of a painting should become apparent primarily because of what it conveys to its beholder by and in itself, quite apart from its position in the career of the artist who painted it or its relationship to a known cultural pattern. It is equally undeniable that even the greatest masterpiece cannot have its fullest import if it is looked at from a point of view which is inappropriate to it. In times of ferment in the arts it may be possible for the specialist to appreciate the latest developments at first glance. But when individual expression, self-consciously sought, is added to rapid change and great diversity, it is pretentious to assume that a full appreciation of every picture, however basic its character, should be apparent to all sensitive and intelligent persons without a good deal of looking and perhaps a suggestion or two as a directional aid.

It is hoped that the statements will not be used as a substitute for searching study of the pictures themselves.

Editing of the observations which the exhibitors have been kind enough to make has been kept to a minimum. Dimensions are given in inches, height first, followed by width.

EDWIN C. RAF

ADLER, Samuel M. *Fortune Teller*, 34 x 41. Illustration — Plate 3

Samuel Adler was the first person ever to enter the National Academy of Design at the tender age of fourteen. He worked largely under Leon Kroll for two years; then gave up painting to become a violinist, eventually holding the position of concert master in the New York Philharmonic Orchestra. Then, deliberately, in 1933, Adler turned to painting again. Nine years ago he felt that at last he had "found the expression and direction that satisfied his personal demands; arriving at that point, he destroyed his former paintings." In 1948, at the age of fifty, he had his first exhibition. It was a sensational success.

ARTHUR, Revington. *Circus Family*, 30 x 25. Illustration — Plate 60

Born in Glenbrook, Connecticut, a village in the metropolitan area of New York (1908), Revington Arthur studied at the Grand Central School of Art and the Art Students League, both in New York City, and with George Luks and Arshile Gorky. His pictures have appeared in exhibitions at the Carnegie Institute, Pennsylvania Academy of the Fine Arts, Virginia Museum of Fine Arts, Whitney Museum of American Art, National Academy of Design, Brooklyn Museum, Corcoran Gallery of Art in Washington, Walker Art Center, Minneapolis, Minnesota, and elsewhere. The Brooklyn Museum, Walker Art Center, and Telfair Academy of Arts and Sciences, Savannah, Georgia, own examples of his work. For a time Arthur taught art at New York University, now conducts classes at his New York studio, lectures elsewhere, and is director of the Chautauqua Art Center, Chatauqua, New York, in summer.

ATHERTON, John C. *Fisherman's Chest*, 36 x 28. Illustration — Plate 42

Atherton has experienced life in the Midwest, Far West, and the East. Brainerd, Minnesota, was his birthplace, in 1900. He studied at the College of the Pacific, in California, and the California School of Fine Arts; spent some time in New York City, now lives in Arlington, Vermont. He has won awards at the Bohemian Club, San Francisco, in 1926; in poster contests; at the Connecticut Water Color Society in 1940; and at the Artists for Victory show in New York in 1942. One-man exhibitions began in 1928. His illustrations have appeared in various magazines and his paintings have been on view in shows such as those of the Carnegie Institute, Museum of Modern Art (New York), the Whitney Museum of American Art, Pennsylvania Academy of the Fine Arts, and the Art Institute of Chicago, and are owned by institutions such as the Metropolitan Museum of Art, Museum of Modern Art, and the Whitney Museum of American Art in New York; the Wadsworth Atheneum (Hartford, Connecticut); Pennsylvania Academy of the Fine Arts; Albright Art Gallery (Buffalo, New York); and the Art Institute of Chicago. Atherton believes that his work in shipyards, mines, and as a sign painter, after a brief service in the Navy from 1918-1919, have influenced his point of view, though he has never tended to relate his painting to social problems or society in any way.

"I am concerned almost entirely with the interpretation of forms," he states. "The so-called Surrealist tendencies were the result of a certain automatism, or freedom of interpretation of visual scenes, both actual and imaginary, combined usually in each painting. I realized the value of the 'shock effect' but tried to use discipline and control over the common tendencies towards a sort of exhibitionism, which I dislike very much. . . . My experience as a poster artist or in other forms of advertising art had given me a

feeling for design. . . . My new work. . . leans much more in the direction of abstraction and away from the representational. . . . I still allow the automatic idea, however, to come out, though it is more greatly disciplined.

Technique has never been one of my worries. In fact, it *almost* becomes a worry because of too great a facility! But the new pictures, which are done in casein tempera, are the most satisfying technically of any I have done. I love textures, and this medium allows me great freedom and variety in that respect."

AVERY, Milton, *Rocky Landscape*, 30 x 12. Illustration — Plate 94

Milton Avery was born at Altmar, New York, in 1893. He studied at the Connecticut League of Art Students (Hartford, Connecticut), though he is mostly self-taught, and has won prizes at the Connecticut Academy of Fine Arts (Hartford) in 1930, at the Art Institute of Chicago in 1932, and first prize in the water color show at the Baltimore Museum of Art in 1949. His art has been exhibited at the Pennsylvania Academy of the Fine Arts, Brooklyn Museum, Newark Museum Association, and the Albright Art Gallery, all of which own pictures by him; and at the Corcoran Gallery of Art, the Carnegie Institute, and Art Institute of Chicago. Avery's work is also in the collections of the Phillips Memorial Gallery, the Barnes Foundation at Merion, Pennsylvania, Philadelphia Museum of Art, Butler Art Institute at Youngstown, Ohio, Addison Gallery of American Art of Phillips Academy, Andover, Massachusetts, and the Museum of Fine Arts of Houston, Texas.

BASSFORD, Wallace, *Gull A'Winging*, 18½ x 29. Illustration — Plate 40

"I am striving for the 'fresh,' the unusual — a delving into the spiritual depths of art, a portrayal of what I consider to be the essence of beauty, strength, poetry, even nostalgic qualities.

"Not essentially a story-teller, I believe my work might be a sort of pacifier, a pleasing spellbinder. . . . Art is discovery; let us then search for the worth-while, the inspiring, the up-lifting! This is my view, a fairly non-argumentative position, that of producing art which gives a degree of joy and satisfaction to as many as possible, including the painter."

Wallace Bassford, native of St. Louis, studied at the University of Missouri and with Pennell, Hoke, Von Schlegel, and others, traveled and painted on the European continent and in Great Britain. Awards for his art include a gold medal at the Kansas City Art Institute and School of Design in 1933, honors and awards at the City Art Museum of St. Louis, a prize for the best work of art in an exhibition at the Connecticut Academy of Fine Arts, Hartford, Connecticut, and others. In addition to places where he has won prizes, Bassford's work has been shown at the San Francisco Museum of Art; Corcoran Gallery of Art; Audubon Artists; California Palace of the Legion of Honor, San Francisco; University of Illinois; Joslyn Memorial Art Museum, Omaha, Nebraska; at Ogunquit, Maine; Provincetown, Massachusetts; and in other places. It is to be found in the permanent collections at the Missouri State Capitol and the University of Missouri, as well as in the hands of private patrons.

BAZIOTES, William A., *Sleepwalker*, 10 x 22. Illustration — Plate 79

Asked for a few words about his aims in painting, Baziotes replied with a statement of his that has already appeared in *American Abstract and Surrealist Art* by Sidney Janis.

"There is always a subject that is uppermost in my mind. Sometimes I am aware of it. Sometimes not. I work on my canvas until I think it is finished. Often I recognize my subject on completion of the picture, and again I may wait a long time before I know what is it about."

Born in Pittsburgh in 1912, Baziotes studied at the National Academy of Design in New York. His work, of late exhibited in various places and considerably discussed, took first prize in the show of abstract and surrealist art at the Art Institute of Chicago in 1947, and has found a permanent place in the collections of Washington University, St. Louis, the Metropolitan Museum of Art, New York, and the Art Institute of Chicago, among others.

BECKMANN, Max, *Beaulieu*, 31¼ x 39¼.

Illustration - Plate 25

"To be sure it is an imperfect, not to say a foolish, undertaking to try to put into words ideas about art in general, because, whether you like it or not, every man is bound to speak for himself and for his own soul. Consequently, objectivity or fairness in discussing art is impossible. Moreover, there are certain definite ideas that may *only* be expressed by art. Otherwise, what would be the need for painting, poetry, or music? So, in the last analysis, there remains only a faith, that belief in the individual personality which, with more or less energy or intelligence, puts forward its own convictions. . . .

". . . in the realm of pure concentration your greatest enemies are the evils of the big wide world: motor cars, photographs, movies — all those things that more or less consciously take away from people the belief in their own individuality and their transcendent possibilities and turn them into stereotyped men.

"However . . . we need not give up the hope of searching and finding the way out of the dark circle of machine phantoms in order to arrive at a higher reality. . . . The important thing is first of all to have a real love for the visible world that lies outside ourselves as well as to know the deep secret of what goes on within ourselves. For the visible world in combination with our inner selves provides the realm where we may seek infinitely for the individuality of our own souls. In the best art this search has always existed. It has been, strictly speaking, a search for something abstract. And today it remains urgently necessary to express even more strongly one's own individuality. Every form of significant art from Bellini to Henri Rousseau has ultimately been abstract. . . .

"Learn the forms of nature by heart so you can use them like the musical notes of a composition. That's what these forms are for. . . .

"Nothing is further from my mind than to suggest to you that you thoughtlessly imitate nature. The impression nature makes upon you in its every form must always become an expression of your own joy or grief, and consequently in your formation of it, it must contain that transformation which only then makes art a real abstraction.

"But don't overstep the mark. Just as soon as you fail to be careful you get tired, and though you still want to create, you will slip off either into thoughtless imitation of nature, or into sterile abstractions which will hardly reach the level of decent decorative art." — Max Beckmann, "Letters to a Woman Painter," *College Art Journal*, IX, number 1, (Autumn, 1949). To summarize, "What I want to show in my work," writes Beckmann, "is the idea which hides itself behind so-called reality."

Max Beckmann was born in Leipzig in 1884, began to draw at the age of five and to use water color and oil at thirteen. During his stay at the academy in Weimar from 1900 to 1903 he studied under a Norwegian painter, Frithjof Smith, but was attracted by the art of Hans von Marées. Study of the old masters in museums of Paris and Florence followed. For several years he lived and painted in Frankfurt am Main, Germany, and taught in an art school there until Nazi pressure forced his resignation and eventual flight to Amsterdam. Beckmann came to the United States in 1947 and now teaches painting at Washington University in St. Louis. In 1939 his "Acrobats" took first prize at the Golden Gate International Exposition, San Francisco. Last year (1949) brought him the signal honor of first prize at the Carnegie Institute's exhibition of painting in the United States. Beckmann's work has been exhibited in several places in this country as well as in Europe and is in the permanent collections of American and European museums, including the Stedelijk Museum in Amsterdam; Germanic Museum (Harvard University), Cambridge, Massachusetts; Museum of Modern Art, New York; Portland (Oregon) Art Association; the City Art Museum of St. Louis; and Washington University.

BENTLEY, Claude R., *Atlantis*, 48 x 50.

"The abstract art of today transcends Time — because of its inherent desire and search for permanent realities. It is this philosophic timelessness which has become the impetus and purpose of my painting."

Such is Bentley's personal observation on his art. He was born in New York City in 1915, studied at Northwestern University, the American Academy of Art in Chicago, and at the Art Institute of Chicago, where he received the major portion of his education in art. Since 1927 he has lived in Chicago except for four years' service with the Army in North Africa and France (1941-1945). Bentley does lithographs and etchings as well as paintings. His work has been exhibited in many nation-wide exhibitions and in France. Lithographs by him have been awarded Honorable Mention at the Print Club, Philadelphia, in 1948, and at the Art Institute of Chicago in the next year. Also in 1949 an oil painting by Bentley won a purchase prize at the University of Illinois.

BEN-ZION, *White Pitcher with Field Flowers*, 18 x 13. Illustration—Plate 12

Born in the Ukraine (Russia) in 1898, Ben-Zion studied in Vienna, came to America in 1920 and was made a citizen of his adopted nation in 1936. Meanwhile, however, he had become interested in art and started to paint in 1931. He is self-taught. Ben-Zion is one of the founders of the expressionistic group called "The Ten," with whom he has exhibited in New York and Paris. His first exhibition was in New York in 1936. Since then he has had one-man shows in museums and other such collections in Baltimore, Portland (Oregon), San Francisco, Cincinnati, Charlotte (North Carolina), Black Mountain (North Carolina), and Iowa City. In 1948 he was honored with a large retrospective show of pictures with biblical themes at the Jewish Museum in New York. His work has also appeared in national shows, for instance those at the Museum of Modern Art, Newark Museum Association, Art Institute of Chicago, Institute of Contemporary Art (Boston), the Metropolitan Museum of Art, Whitney Museum of American Art, Pennsylvania Academy of the Fine Arts, and the Carnegie Institute. The Newark Museum Association, Museum of Modern Art (New York), and the Phillips

Memorial Gallery (Washington, D.C.) are among those collections where his work is represented.

In the words of Ben-Zion, "Art is the sustenance of our life and the heart of every civilization. Without it our life would be mere existence and civilizations would be lost in the darkness of chaos."

BERMAN, Eugene, *Summer Still Life*, 40 x 29. Illustration — Plate 31

" . . . as a rule I avoid commentaries and statements, and I believe that a painting should be a statement of the artist's views and strivings which has no need of further verbal or written commentaries and explanations! The public has come to depend much too much on manifestoes, reviews, commentaries, or anecdotes, which it dutifully learns as a lesson. I see a great danger and harm in the method which substitutes scientific methods and dialectics for real understanding (even if subconscious) and sensing. The public has to learn to use its own imagination and respond individually to the individual expression of each painter's personality, not to memorize lessons and read dialectics which, in some cases, are completely unnecessary and sometimes very misleading. Too much interpretation is as harmful as total ignorance — but historical facts and data are very important."

So writes Eugene Berman, who was born in St. Petersburg, Russia (as it was then known), in 1899. To his early schooling in Germany, Switzerland, and France was added instruction in painting from a Palladianesque architect. Like many a Russian household made destitute by the Revolution, the family settled in Paris in 1920, where Eugene studied at the Académie Ranson. Trips to Italy, where he met Giorgio de Chirico, left their imprint upon the young artist.

" . . . in the middle twenties in Paris, together with Pavel Tchelitchev and the late Christian Berard and my brother Leonide, I was one of the leaders of a group which became known in France at that time and in the United States in the early thirties as the Neo-Romanticists," Berman continues, "and which embarked on a course somewhat parallel or similar to the Surrealists (which emerged and developed at the same time), though not held together by any specific doctrine or political credo, as it was with the Surrealists."

In 1935 Berman came to the United States for the first time. He is now a citizen. The next year, 1936, he designed settings for the festival of arts at the Wadsworth Atheneum, Hartford, Connecticut, and thus commenced a large *oeuvre* of designs for settings and costumes for the theater. His work has appeared widely in exhibitions in this country and forms part of the permanent collections of the Philadelphia Museum of Art, Phillips Memorial Gallery (Washington, D. C.), Museum of Modern Art (New York), Washington University (St. Louis), the Metropolitan Museum of Art, Wadsworth Atheneum, Museum of Fine Arts in Boston, City Art Museum of St. Louis, Los Angeles County Museum, University of Illinois, Smith College (Northampton, Massachusetts), Vassar College (Poughkeepsie, New York), the Albertina in Vienna, and the Musée du Jeu de Paume, Paris, among others.

BISHOP, Isabel, *Nude in Interior*, 21 x 18.

Concerning the picture "Nude in Interior," Isabel Bishop says, "I wanted to express continuity between the figure and the generalized environment." Born in Cincinnati,

Ohio, in 1902, Isabel Bishop (Mrs. Isabel Bishop Wolff) studied art in Detroit and at the Art Students League of New York, making occasional trips to Europe to study in museums there. In addition, she did some work at a school of applied design in New York. She was teaching at the Art Students League of New York in 1937, was elected vice-president of the National Institute of Arts and Letters in 1947, the first woman officer of the board.

A commission for a mural at the New Lexington, Ohio, United States Post Office came her way, given by the Treasury Department Art Project. Prizes, for her etchings as well as paintings, have been won at the National Academy of Design; Newport Art Association (1937); Society of American Etchers (now Society of American Etchers, Gravers, Lithographers and Woodcutters) in 1940; Butler Art Institute (for water color); National Academy of Design; American Academy of Arts and Letters; Corcoran Gallery of Art; and the Library of Congress.

Her work has been seen in various national exhibitions, including those at the Carnegie Institute, Art Institute of Chicago, Whitney Museum of American Art, Pennsylvania Academy of the Fine Arts, Virginia Museum of Fine Arts, Corcoran Gallery of Art, City Art Museum of St. Louis, World's Fair in New York (1939), the Golden Gate Exposition in San Francisco in the same year, and elsewhere. Some of the museums in which Isabel Bishop's work is represented are the Metropolitan Museum of Art, Whitney Museum of American Art, Pennsylvania Academy of the Fine Arts, Butler Art Institute (Youngstown, Ohio), Springfield (Massachusetts) Museum of Fine Arts, Phillips Memorial Gallery, and the Colorado Springs Fine Arts Center.

BLANCHARD, Carol, *Family Portrait*, 30 x 24. Illustration — Plate 11

Carol Blanchard (Mrs. Dustin Rice), formerly of Springfield, Massachusetts, where she was born in 1920, began her one-man shows in 1943. By 1945 she had already had five such exhibitions — at Bennington College (Vermont), Colby Junior College, the Kalamazoo Institute of Arts, and in New York and Boston — and was represented in group exhibitions. Her *oeuvre* includes illustrations which have appeared in *Mademoiselle* magazine and in advertisements. The City Art Museum of St. Louis, Albright Art Gallery (Buffalo, New York), and connoisseurs Dr. W. R. Valentiner and Virginia Lewis are among those who already have acquired pictures by Carol Blanchard.

Her work "mirrors her most intimate life, from her early childhood experiences . . . Romanticized by her capricious imagination, and fittingly conveyed through a sensitive, subtle and personal technique of oil glazes on gesso ground, her subjects take on the nostalgic and other-worldly mood of fairy-tales. She is a Fantasist painter and as such belongs to the small number of completely individualistic artists who, because each develops his own mode of expression solely from within himself, defy classification in one of the general trends or groups of modern art."

BOSA, Louis, *Halloween*, 30 x 41. Illustration — Plate 18

Louis Bosa is interested in the silly, human things that people do. "I play detective all the time," he relates. "I pretend the people don't see me while I watch them. If I am watching a panhandler, I wait to see whom he approaches and why. Or a man making eyes at a girl. Then I draw them. Sometimes I get so excited that I go up and talk to the people I'm watching, and that usually spoils the whole idea. I guess I see things

exaggerated. I see big noses, small chins, beady eyes, pointed rabbit ears, squatty cauliflower ears, no hair, too much hair. Always I see delicate feet. . . . between the exaggerated types. . . . I always introduce one with regular features — for contrast, opposites, you know. That's the way life is — up and down all the time. Both funny and serious. I like it that way. I never worry."

He tells students to "observe, observe, observe." He wants them first to be aware of everything, then to select for their pictures the subjects and types of people that suit them. "I tell them not to sit in their studios and think up ideas, but to go to where the ideas are. Then to put the ideas together in the studio. A scene just as it is never turns out right. It is apt to be conventional and uninteresting. It has to be dramatized, but not over dramatized. In a picture you must never tell the whole story. Part of the story must be hidden, but you must get the mood."

Bosa was born in the town of Codroipo (province of Udine), Italy, in 1905, came to the United States in 1924 and studied at the Art Students League of New York. His art has won prizes and awards at Pepsi-Cola exhibitions; the National Academy of Design; American Academy of Arts and Letters (\$1,000 Award, 1948); Los Angeles County Fair (first prize, 1948); purchase prize at the University of Illinois in 1949; International Hallmark Art Competition; and at the Audubon Artists show in 1949, among others. He is represented in the collections of the Philadelphia Museum of Art, Worcester (Massachusetts) Art Museum, Springfield (Massachusetts) Museum of Fine Arts, Pennsylvania Academy of the Fine Arts, Clearwater (Florida) Art Museum, Encyclopaedia Britannica, International Business Machines Corporation, and in other collections, public and private.

BROWNE, Byron, *The Dancers*, 48 x 36.

Illustration — Plate 56

Yonkers, New York, was Browne's birthplace (1907). As a youth he studied at the National Academy of Design in New York under Charles Hawthorne (1924-1927). In 1928 Browne exhibited at the National Academy of Design's Spring Exhibition and, having been awarded a third prize, thereby became the youngest winner of any award in one hundred and three years of the Academy's shows. The next year, 1929, he broke with the Academy's ideas and experimented with the principles of Cubism. Then came work in sculpture in various media, where the influence of Cubism was coupled with that of African, Polynesian, Mesopotamian, and Coptic art.

In 1933 he resumed painting, in 1934 organized American Abstract Artists (a society of fifty members established in 1936 "to exhibit abstract work in painting and sculpture"), of which he is still a member, later did murals for the World's Fair in New York. He also did wall paintings for New York's municipal broadcasting station (WNYC). The year 1947 brought a prize of \$1,000 in the La Tausca company's exhibition. Browne's art has also been on view in shows of the Carnegie Institute, Audubon Artists, Corcoran Gallery of Art, Pennsylvania Academy of the Fine Arts, Whitney Museum of American Art, Museum of Modern Art (New York), Art Institute of Chicago, and the University of Illinois. One-man shows began in 1936. He has been an instructor at the Art Students League of New York since 1948.

For the current exhibition Byron Browne sent the ideas which follow: ". . . I believe a picture is successful because of careful considerations of color, space, design and imagery. . . . It is my firm belief that all pictures must answer a definite space question. I do not submit to the idea of non-objective versus objective since I have found that

any shape, form or object that enters into a painting has its counterpart in nature. One has only to look far enough; it will be found. I have, for the most part, stayed clear of the 'isms' of modern art, such as Surrealism, Dadaism, Futurism, etc. I have always been interested in that main stream of the classical direction in painting that began with Ingres, continued into Cézanne, and was brought up to our times by the so-called 'cubists.' It is the art of deliberation and meditation. . . . rather than an art of swift expression. I like to link up the past with this approach, delving into the art of the Byzantines, Greeks, Romanesques, and Copts."

BURLIN, Paul, *Epiphany of a Hero*, 36 x 20.

Born a New Yorker in 1886, Burlin studied in London, but settled in the south-western part of the United States in 1913. He is reputed to be the first artist interested enough in the Southwest to have taken up residence there. In 1921, however, he returned to New York and has taught at the Art Students League at Woodstock. His one-man exhibitions began in Munich, Germany, in 1926. Since then he has had several such shows in New York and was included in the Armory Show of 1913. He has been "written up" in various art periodicals and in *Time* magazine. Critic Emily Genauer chose a work by him as one of the pictures she considered best in American modern art exhibited between September, 1946, and September, 1947. In 1945 he was awarded first prize in the Pepsi-Cola show. His art has been seen frequently in exhibitions at the Carnegie Institute and the Art Institute of Chicago and has also appeared at the Museum of Modern Art (New York) and the New York World's Fair of 1939.

Burlin's work is in the permanent collections of the Whitney Museum of American Art, the Museum of Modern Art, New York, the Denver (Colorado) Art Museum, International Business Machines Corporation, Encyclopaedia Britannica, Alabama Polytechnic Institute, Brooklyn Museum, and the Newark (New Jersey) Museum Association. At present he is teaching at Washington University, St. Louis.

In an article entitled "The Artist's Point of View" in the *College Art Journal*, IX, number 1, (Autumn, 1949), Burlin finds that "In the domain of the plastic arts, no man really paints arbitrarily, that is, without a mysterious social conscience influencing him. If he did in our present world of upheaval, he would be forced by explosive social pressures to snap out of his shell. I do not mean by that that the artist must be the painter of causes, for a cause is like an extra weight that can not be used aesthetically. . . .

"The act of creation must be unhampered. . . . Nor can society order a type of art, for the artist feels his theme long before any social command can be received." Burlin has faith that despite "a kind of wisecracking, uncritical point of view," which has crept into the highest places; despite the "public-is-always-right" point of view, along with bourgeois taste, which includes "the narrative in art, the surrealist snake charmer, and the portrayer of the local signpost"; and despite also the art historian, the artist will remain indomitable. "At his best the artist is the essence of integrity. In its own mysterious way, his work is an objective statement of his own times. Often it goes further and presages what is to come.

". . . the conscience of the artist. . . is like a flying ember that sets fire to the world of ideas. In a land that looks upon the artist as a man of monkeyshines, as a mountebank, still it is the artist who sets the pace. . . .

". . . and even though his rewards are rare and piecemeal, he remains intransigent and indestructible."

CADMUS, Paul, *Avarice*, 24 x 11¾, *Sloth*, 24 x 11¾.

Paul Cadmus observes that it is "very difficult to say what I think about 'my work, philosophy or art in general.' I do believe in careful, considered work; I do feel that there is overproduction, too much improvisation, too little philosophy, too little meaning, in art today. Most contemporary art seems to me to have no more importance than handsome old pottery; it is nothing more, at the best, than handsome decoration. And I believe that art should be much more than that: — 'The proper study of mankind is man.'"

Born in New York City in 1904, he studied at the National Academy of Design, working with William Auerbach-Levy; later, at the Art Students League with Pennell and Locke. Cadmus does etchings, as well as paintings, and belongs to the Society of American Etchers, Gravers, Lithographers, and Woodcutters. He has painted a mural in the Parcel Post Building in Richmond, Virginia. A prize was awarded his art at the Chicago Art Institute in 1945. Cadmus' work has been seen frequently at the Whitney Museum of American Art, Museum of Modern Art (New York), and at the Brooklyn Museum, Art Institute of Chicago, Pennsylvania Academy of the Fine Arts, Carnegie Institute, Society of American Etchers, the Golden Gate Exposition at San Francisco in 1939, and in London. It is represented in the collections of the Whitney Museum of American Art; Museum of Modern Art (New York); Art Institute of Chicago; Milwaukee Art Institute; Seattle (Washington) Art Museum; Sweet Briar College (Sweet Briar, Virginia); University of Nebraska; Baltimore Museum of Art; Addison Gallery of American Art, Phillips Academy (Andover, Massachusetts); Encyclopaedia Britannica; the Museum of Cranbrook Academy of Art (Bloomfield Hills, Michigan); Society of the Four Arts (Palm Beach); and others.

CARROLL, John, *Spring Bonnet*, 40 x 30.

Illustration — Plate 61

Study with Frank Duveneck and in Europe formed the background for the work of John Carroll, who was born in Wichita, Kansas, in 1892. An ensignship in the Navy in the first World War added a different kind of experience. Awards began with the first prize purchase at the Pennsylvania Academy of the Fine Arts in 1922, continued with a similar honor at the Pan-American Exhibition at Los Angeles. Other prizes were won at the Art Institute of Chicago in 1927; San Francisco in 1930; Detroit Institute of Arts, 1932-1936; at the Scarab Club of Detroit; and at the National Academy of Design; crowned by the award of a Guggenheim Fellowship in 1928.

Carroll's art has appeared in many nation-wide exhibitions and is represented in several museums and collections, among them the Pennsylvania Academy of the Fine Arts, Los Angeles County Museum, John Herron Art Institute (Indianapolis, Indiana), Toledo (Ohio) Museum of Art, Joslyn Memorial Art Museum (Omaha, Nebraska), Detroit Institute of Arts, Newark (New Jersey) Museum Association, Brooklyn Museum, International Business Machines Corporation, Encyclopaedia Britannica, Museum of Cranbrook Academy of Art (Bloomfield Hills, Michigan), Whitney Museum of American Art, Addison Gallery of American Art (Phillips Academy, Andover, Massachusetts), and the Honolulu (Hawaii) Academy of Arts.

CHAGALL, Marc, *The Blue Horse*, 27 x 35.

Illustration — Plate 102

Marc Chagall was born in Vitebsk, Russia, in 1887. In Moscow he studied for a few weeks with Leon Bakst, famed for his designs for the Russian ballet. From 1910

to 1914 young Chagall labored and exhibited in Paris and spent a short time in Berlin, where he showed his art at the galleries of *Der Sturm*. Following the October Revolution in Russia, Chagall directed an art academy at Vitebsk, soon moved to Moscow, where he painted murals for Granovsky's theater. In the interim between the wars Chagall lived and worked for the most part in Paris, though he took trips to various other European and to Near-Eastern countries. While in France he did illustrations for Gogol's *Dead Souls* and for La Fontaine's *Fables*, in addition to easel pictures. In 1941 he moved to the United States of America and has added scenery and costume designs for the ballet to his already varied *oeuvre*. Chagall's fanciful art has been seen extensively in Europe and this country for decades: his first one-man show here in America was held in New York in 1926. A score or more of American museums own examples of his pictures, concerning which Chagall says in answer to requests for explanations:

"I don't understand them at all. They are not literature. They are only pictorial arrangements of images that obsess me. . . . The theories which I would make up to explain myself and those which others elaborate in connection with my work are nonsense. . . . My paintings are my reason for existence, my life and that's all.' He considered it was 'necessary to change nature not only materially and from the outside, but also from within, ideologically, without fear of what is known as 'literature.'" — J. J. Sweeney, *Marc Chagall* (a catalogue of an exhibition at the Museum of Modern Art, New York, and the Art Institute of Chicago, 1946).

CHAPIN, Francis, *Harbor at Edgartown*, 25 x 30. Illustration — Plate 32

Francis Chapin was born in Bristol, Ohio, in 1899, studied at the Art Institute of Chicago, in Europe (1928), and in Mexico (1933). His paintings have been on exhibition in New York and Chicago, in particular, and are owned by the Art Institute of Chicago, Municipal Art League of Chicago, the Davenport Municipal Art Gallery (Davenport, Iowa), and Northwestern University (The University Guild of Evanston, Illinois).

CHERMAYEFF, Serge, *Conference of Great Powers*, 54 x 48.

Illustration — Plate 62

Chermayeff was born in Russia in 1900 but went to school in England and remained there until 1940, when he came to the United States of America. He is now a citizen of this country. Though he is known primarily as an architect who has practiced in England and in the United States, a painting of his won a prize at the Art Institute of Chicago's show of abstract and surrealist American art in 1947. Chermayeff is now director of the Institute of Design in Chicago.

CIKOVSKY, Nicolai, *Landscape with Sunflower*, 25 x 30.

Illustration — Plate 53

Cikovsky was born in the USSR in 1894 and obtained his formal education in his native land. He was a classmate of Soutine in art school in 1910, later studied in a royal art school in Vilna. Work at the Technical Institute of Art in Moscow followed. In 1923 he came to the United States and was for several years attending Professor of Art at the Corcoran Gallery of Art in Washington, D. C. As the result of a government-sponsored competition, Cikovsky was commissioned to paint murals for the Department

of Interior Building in Washington and for post offices in Silver Spring and Towson, Maryland. His awards include prizes from the Art Institute of Chicago in 1931 and 1932, the Society of Washington Artists, and a first purchase prize at the Worcester (Massachusetts) Art Museum. Among museums and other institutions in whose permanent collections Cikovsky's art is represented are the Carnegie Institute, Museum of Modern Art (New York), City Art Museum of St. Louis, Phillips Memorial Gallery, Philadelphia Museum of Art, William Rockhill Nelson Gallery of Art (Kansas City), Brooklyn Museum, Art Institute of Chicago, Whitney Museum of American Art, Los Angeles County Museum, and the universities of Arizona and Minnesota.

CORCOS, Lucille, *The Four Seasons*, 20 x 16.

"I enjoy painting intimate aspects of the American scene, and many of my pictures are made on commission from business houses for use in their publicity. The painting 'Four Seasons' . . . was thus commissioned by the United States Gypsum Company," writes Lucille Corcos (Mrs. Edgar Levy), painter, illustrator, designer and cartoonist, according to *Who's Who in American Art*.

Born in New York City in 1908, she studied at the Art Students League, where she received the Waterman Scholarship in 1930. A mural from her hand, "Kaleidoscope — Waldorf-Astoria" adorns the Waldorf-Astoria Hotel in New York, along with some decorative murals. Among the many books she has illustrated are *Treasury of Gilbert & Sullivan* (1941) and *Chichikov's Journeys*, done in 1944 for the Limited Editions Club.

Her paintings have been seen in exhibitions at the Whitney Museum of American Art, Metropolitan Museum of Art, Brooklyn Museum, Carnegie Institute, Phillips Memorial Gallery, and the Art Institute of Chicago; were included in an exhibition which toured South America and one which was exchanged with Great Britain; and are represented in the permanent collections of the Whitney Museum of American Art and the United States Gypsum Company.

COX, Gardner, *Basic*, 22 x 31.

Illustration — Plate 8

Holyoke, Massachusetts, is the city where Gardner Cox was born, 1906 the year. He studied at Harvard University, the Massachusetts Institute of Technology (four-year course in Architecture), School of the Museum of Fine Arts in Boston, and at the Art Students League of New York. Travel abroad added to his educational background. In 1946 he was awarded first prize in a members' show at the Institute of Contemporary Art in Boston. Another award was the M. V. Kohnstamm Prize in water colors and drawings at the fifty-ninth annual exhibition at the Art Institute of Chicago. Cox has also exhibited at the Carnegie Institute, Virginia Museum of Fine Arts, the Society of Independent Artists in New York, and elsewhere. His art is represented in the collections of the Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts; Harvard University; the Wadsworth Atheneum, Hartford, Connecticut; Harvard Club of Boston; Hotchkiss School, Lakeville, Connecticut; Milton Academy, Milton, Massachusetts; and the University of Michigan, as well as in private collections.

COX, John R., *The Cooling House*, 30 x 40.

John Rogers Cox is a resident of Terre Haute, Indiana, where he was born in 1915. He studied at the Pennsylvania Academy of the Fine Arts and holds the degree of

B.F.A. from the University of Pennsylvania. Cox won a medal at the Artists for Victory Show in 1942 and has been awarded prizes in exhibitions at the Carnegie Institute. In addition to the Carnegie Institute, his paintings have been shown at the Pennsylvania Academy of the Fine Arts, Whitney Museum of American Art, Art Institute of Chicago, John Herron Art Institute (Indianapolis), Dallas (Texas) Museum of Fine Arts, Toledo (Ohio) Museum of Art, Nebraska Art Association (Lincoln, Nebraska), Pepsi-Cola exhibition (1946), and in the Encyclopaedia Britannica traveling show of 1946. Work by Cox forms a part of the permanent collections of the Cleveland (Ohio) Museum of Art and of Encyclopaedia Britannica.

CRANE, Stanley W., *The Church at Willow*, 28 x 34. Illustration - Plate 98

Stanley Crane began to paint when he was nine years old, learning the fundamentals of the craft from his father and grandmother. This was his only training. A far-sighted judge of La Porte, Indiana, where Stanley was born in 1905, encouraged the lad, opened his eyes to the history of the arts, and urged him to make a trip (of three years' duration) to Italy and France. In 1928 Crane won a prize at the Hoosier Salon in Chicago; another at the Albany (New York) Institute of History and Art (1940); Museum of Modern Art in New York (1942); a medal at the National Academy of Design in 1945; and a popular prize at the Carnegie Institute recently. He also painted a mural for Eastern Airlines in Jacksonville, Florida. In addition to the exhibitions where he was awarded prizes, Crane's work has been included in shows at the Art Institute of Chicago, Virginia Museum of Fine Arts, and the Pennsylvania Academy of the Fine Arts. He is also a designer and illustrator. Frustrated as a youth by inability to paint like the "old masters," Crane relates that acquaintance with modern art at the Art Institute of Chicago inspired him to "throw the paint around in uninhibited abandon," and that he received "the praise and encouragement of my contemporaries. I became a perfect ego-maniac. There was only temporary satisfaction in this because, all the time, I knew I couldn't draw and was conscious of my inability to do anything but enjoy myself. After winning a prize at the Hoosier Salon in 1928 for one of my extreme modern efforts, I found it very difficult to buckle down and actually learn the craft. I spent the next twelve years learning to draw and paint. It was 1940 before my efforts were again noticed. . . .

"I try to keep my work from causing the spectator to suffer from excessive psychological fatigue and from expressing personal emotions of mine that are obscure even to me. I believe that art has its origin in more universal ideals and that aesthetic response is no monopoly of a few. I believe that art is based on something broader than mere self-expression."

CUTHBERT, Virginia. *Talpa Graveyard*, 22 x 36. Illustration - Plate 17

"I work hard to try to get the fullest meaning in my painting, constantly keeping in mind that my original idea must be developed by design and color, and heightened by an emotional quality. My painting develops more out of my concern for human values than from metaphysical ideas. . . . My philosophy is a personal one and not articulated in theoretical terms. I have little interest in theoretical discussions of a philosophical or metaphysical nature at the present time. . . . I do not expect to be influenced seriously by styles and directions of my fellow painters, nor am I particularly interested in influencing them. I am preoccupied with a perfectly direct and

intimate relation between me and my painting. What comes out of that relationship will be manifested in my painting rather than in anything I might say about it. . . . I like all styles, periods, etc., of art, provided they contain within them the elements I feel essential to a work of art. I think there is a lot of fine painting being done at the present time, but I am afraid the easy standards of amateurism are becoming a threat."

An impressive amount of scholastic training forms the background for these ideas set forth by Virginia Cuthbert (Mrs. Philip C. Elliot). Born in West Newton, Pennsylvania, in 1908, she received the B.F.A. degree from Syracuse University in 1930 and a fellowship for study in Europe. The scenes of her endeavors abroad include Paris, Rome, Florence, and London, where she attended Chelsea Polytechnical Institute and the University of London. Back in America, she studied with George Luks (1932), did graduate work at the University of Pittsburgh and at the Carnegie Institute of Technology, where Alexander Kostellow was her teacher, painted a mural in the Municipal Building at Mt. Lebanon, Pennsylvania, and now teaches painting herself at the Albright Art School in Buffalo. A series of twelve prizes and awards were won between 1934 and 1949 from institutions such as the Carnegie Institute (Associated Artists of Pittsburgh), Art Institute of Chicago, Albright Art Gallery (Buffalo, New York) and the Pepsi-Cola exhibition.

One-man shows of Virginia Cuthbert's work have been held at the Carnegie Institute, Albright Art Gallery, Syracuse (New York) Museum of Fine Arts, and the Butler Art Institute of Youngstown, Ohio. Besides appearing in these shows and in the events where it won prizes, her work has formed part of exhibitions at the Metropolitan Museum of Art, Virginia Museum of Fine Arts, Pennsylvania Academy of the Fine Arts, Whitney Museum of American Art, Rhode Island School of Design (Providence, Rhode Island), an American Federation of Arts traveling exhibition, and others. Examples of her art are owned by Syracuse University, One Hundred Friends of Pittsburgh Art, the Albright Art Gallery, Pepsi-Cola, and by private collectors, including Andrew C. Ritchie and Gordon Washburn.

DALY, Norman D., *Cow and Bird II*, 20 x 38. Illustration -- Plate 90

"My conception of artistic form is neither new nor original. My primary concern in devising shapes, as in the use of color, tones, movements, and textures, is their part in the totality of relationships which is the painting. This same consideration requires an organization of spatial patterns which, I believe, must be *perceived* rather than merely observed. Inevitably, I am also interested in seeking solutions to a variety of technical problems and in attempting to surmount obstacles arbitrarily created. Above all, I am motivated by the belief that a painting should provide unique aesthetic experience, which is in its highest form a transmutation of kinesthetic, sensuous, intellectual and emotional responses and is essentially indescribable. Like many painters, past and present, I work toward this objective."

A teacher at Cornell University since 1932, Norman Daly is now Associate Professor of Fine Arts. He has had considerable academic training -- B.F.A. from the University of Colorado, M.A. from Ohio State University, plus graduate study in Paris and at New York University. He was born in Pittsburgh, Pennsylvania, in 1911. His work has been exhibited at the Art Institute of Chicago, the Denver Art Museum, San Francisco Museum of Art, Columbus (Ohio) Gallery of Fine Arts, Carnegie Institute, Associated Artists of Pittsburgh, Salmagundi Club, and elsewhere. Daly's art is represented in the permanent collections of Oberlin College, Oberlin, Ohio, and Wooster College, Wooster, Ohio.

DANIEL, Lewis C., *The Prayer Makers*, 30 x 40. Illustration — Plate 24

"Art is a matter of giving life to space," states Lewis Daniel. "I believe an artist derives inspiration from nature and life, past and present," he continues, "whether his form is realism or abstraction. I believe there are two kinds of painting — good and bad, no matter what the so-called 'ism'. Therefore, in my opinion, there is nothing new except the individuality of a sensitive person expressing himself. There is generally too much straining to be different. Honest self-expression with a love of good craftsmanship is a treat for one's eyes and soul."

Daniel was born in New York City in 1901, obtained his first training in art during three years at the National Academy of Design, spent a short period at the Art Students League, and then, for three more years, studied drawing and etching privately with Harry Wickey. (Besides being a painter, he is an engraver and illustrator and teaches painting and print-making privately.) Honors were awarded his prints for several successive years at the "Fifty Prints of the Year" and "One Hundred Prints of the Year" exhibitions. Other awards include a prize at the Philadelphia Water Color Club in 1944, a medal for prints at the Pennsylvania Academy of the Fine Arts, and a prize for etching at the National Academy of Design in 1949, as well as election to associate membership in that institution.

In addition, work by Daniel has been shown at the Society of American Etchers, New York World's Fair, and the Golden Gate Exposition of 1939. He has illustrated editions of *Leaves of Grass* and *Song of the Open Road*. Daniel has held three fellowships at the Edward MacDowell Association, Peterborough, New Hampshire. His art is represented in the permanent collections of the Whitney Museum of American Art, Pennsylvania Academy of the Fine Arts, Museum of Fine Arts in Boston, Tel Aviv Museum, Library of Congress, Bibliothèque Nationale (Paris), New York Public Library, Cooper Union for the Advancement of Science and Art (New York), and an art museum at Allentown, Pennsylvania.

DAVIS, Stuart. *New York-Paris* #2, 39 x 52.

Stuart Davis, born in Philadelphia in 1894, has already shown himself versatile to such a degree that he is considered a painter, lithographer, designer, and craftsman; a writer and a teacher. He studied with Robert Henri. Davis' work has been exhibited in various cities in the United States and won prizes at the Carnegie Institute show in 1944 and at an exhibition given by the Pennsylvania Academy of the Fine Arts in 1945. The Radio City Music Hall, New York, radio station W N Y C, and Indiana University all have murals from his hand, and pictures by Davis are already in the collections of the Whitney Museum of American Art, New York, the Museum of Modern Art in the same city, and the Phillips Memorial Gallery in Washington, D.C., among others. He has been an instructor at the New School for Social Research in New York for several years.

Inasmuch as the camera has now been perfected, Stuart Davis considers that the aping of nature by art is "historically outmoded." "What is called "abstract" painting, on the other hand, allows the artist freedom to develop his faculties of invention and synthesis in relation to his subject. Latent potentials of spiritual and emotional experience are realized in abstract art, and evoke their like in the spectator. The innate sense of universal meaning takes objective form in abstract art, as it integrates and reshapes the particularity of the subject." — *Catalogue of the Encyclopaedia Britannica Collection of Contemporary American Painting*, 1945.

DAY, Esther Worden, *Astral Assemblage*, 17¹/₄ x 42¹/₂. Illustration - Plate 91

Wrote Worden Day in 1947, "The symbol is insistent and does not at once reveal its message. Each picture becomes an increasingly important key to the next, and is a permanent projection of successive ascent. It is the true reality of noumena, and not the illusionary shadows or physical reflections which interest me. I may, however, study the shadows to divulge the nature of the real identity casting them."

And, in a somewhat different vein, in 1950, "I have lived and painted during the past ten years in much of the regional U.S., and feel, through my own pictorial experience and inspiration, that the *locale*, the region, is the gateway to the *universal*. The *region*, to the modern artist, offers a vehicle of pictorial integration and transposition, as yet for the most part untouched and untransposed. I believe it can be concluded that a mature American pictorial art form will fully emerge when this integration between artist and the region has been fully cemented. All art of the past and the modern European movement attest to such an integration."

She was born in Columbus, Ohio, in 1916, holds a B.A. degree from Randolph-Macon Woman's College, Lynchburg, Virginia, has studied at the Art Students League, the New School for Social Research, and with artists such as Maurice Sterne, Jean Charlot, Vaclav Vytlacil, Will Barnet, Harry Sternberg, and William Hayter. Awards include a fellowship at the Edward MacDowell Association, Peterborough, New Hampshire, a two-year traveling fellowship from the Virginia Museum of Fine Arts, a Rosenswald Fellowship, renewed, first prize at the Virginia Museum of Fine Arts (1943), a similar prize at the Irene Leache Memorial, Norfolk, Virginia, and other awards at the Print Club (Philadelphia), City Art Museum of St. Louis, and the Brooklyn Museum. Her work has also been seen at other institutions such as the Whitney Museum of American Art, Metropolitan Museum of Art, Phillips Memorial Gallery, Library of Congress, Art Institute of Chicago, San Francisco Museum of Art, Butler Art Institute, Youngstown, Ohio, Pepsi-Cola exhibitions, Santa Barbara (California) Museum of Art, and the Seattle (Washington) Art Museum. It forms a part of the permanent collections of the Virginia Museum of Fine Arts, Randolph-Macon Woman's College, University of Louisville (Kentucky), Springfield (Missouri) Art Museum, Museum of Modern Art (New York), Yale University Art Gallery, Brooklyn Museum, City Art Museum of St. Louis, and Memphis (Tennessee) Academy of Arts.

DE DIEGO, Julio. *Saint Atomic*, 48 x 30.

At the Art Institute of Chicago, in 1935, Julio de Diego was awarded his first prize in America. He was born in Madrid in 1900, where he received his formal art training, and was a struggling young artist in Paris in 1922. In 1924 he first came to the United States, has made several trips back to Europe and to Mexico since that time. In 1941 he became a citizen of this country. Almost from the beginning of his artistic career, Julio de Diego created illustrations for magazines, and he has done mural painting for private persons, for the Hotel Sherman in Chicago, and at Fort Sheridan. Types of work of an artistic nature which he has performed include oil, tempera, engraving, jewelry (silver), illustration, and stage design. Prizes were again awarded his painting at the Art Institute of Chicago in 1940 and 1944.

In addition to one-man shows, his art has been seen in national exhibitions such as those at the Art Institute of Chicago, New York World's Fair of 1939, Whitney Museum of American Art, Golden Gate Exposition of 1939, "Artists for Victory" at the

Metropolitan Museum of Art in 1942, Pennsylvania Academy of the Fine Arts, Corcoran Gallery of Art, Carnegie Institute, Institute of Modern Art (Boston), Museum of Modern Art in New York, Virginia Museum of Fine Arts, City Art Museum of St. Louis, State University of Iowa, and in shows in Spain, South Africa (1946), and the Tate Gallery in London in the same year. Among institutions which own paintings by Julio de Diego are the Metropolitan Museum of Art, Art Institute of Chicago, Phillips Memorial Gallery, Santa Barbara (California) Museum of Art, Fine Arts Society of San Diego, California, Walker Art Center (Minneapolis), Milwaukee Art Institute, Washington University, St. Louis, Montclair (New Jersey) Art Museum, Encyclopaedia Britannica collection, International Business Machines Corporation, Abbott Laboratories, and the Capchart Collection.

DE MARTINI, Joseph. *Mountain Village*, 21 x 30. Illustration — Plate 23

Though born in Mobile, Alabama, in 1896, De Martini moved permanently to New York at the age of one year. He studied with David Karsunkle and, at the National Academy of Design, with Leon Kroll. His art was awarded prizes at Pepsi-Cola shows on two occasions, followed by a purchase prize at the University of Illinois in 1948. Pictures by De Martini have been seen in various national exhibitions and are owned by over twenty museums and public collections, including the Phillips Memorial Gallery, Museum of Fine Art in Boston, City Art Museum of St. Louis, Metropolitan Museum of Art, Museum of Modern Art (New York), the State University of Iowa, Nebraska Art Association (Lincoln, Nebraska), Addison Gallery of American Art (Phillips Academy, Andover, Massachusetts), Walker Art Center (Minneapolis, Minnesota), University of Arizona, Wichita (Kansas) Art Museum, University of Illinois, Encyclopaedia Britannica, and International Business Machines.

DIKE, Philip L. *Victorian Tapestry*, 24 x 40. Illustration — Plate 15

"Phil" Dike was born at Redlands, California, in 1906, was associated with Walt Disney Studios from 1935-1945 as a designer, instructor, and consultant on color. He has had a broad background of academic training — work with George Luks, study at the American Academy at Fontainebleau, the Art Students League with Du Mond and Bridgman, and the Chouinard Art Institute in Los Angeles. He is now an instructor at the Chouinard Art Institute and runs a summer school with Rex Brandt. He has won a considerable number of prizes at the exhibitions of the California Water Color Society in Los Angeles, and others at California State Fairs, the Los Angeles County Museum, Pasadena Art Institute, Golden Gate Exposition (1939), and Coronado International (1949), in addition to awards at the Pennsylvania Academy of the Fine Arts and Pepsi-Cola show (1947). The Metropolitan Museum of Art, Wood Gallery of Art (Montpelier, Vermont), Santa Barbara Museum of Art, and many private collectors own examples of his paintings.

DODD, Lamar. *Black Movements*, 24 x 36. Illustration — Plate 48

Lamar Dodd was born in Fairburn, Georgia, in 1909. From 1928-1933 he studied at the Art Students League of New York, and has also worked with George Luks. Since 1938 he has been on the faculty of the University of Georgia as head of the Department

of Art and in other capacities. Dodd's work has been hung in various exhibitions throughout the country and he has had no less than sixty one-man shows, with eight during 1949 alone, probably a record for any American artist today. Prizes and awards have been given him by the following, among others: Art Institute of Chicago (1936); Virginia Museum of Fine Arts; New York World's Fair (1939); and Pepsi-Cola (1947). Permanent collections which have examples of his work include institutions such as the Metropolitan Museum of Art, Wilmington (Delaware) Society of the Fine Arts, International Business Machines Corporation, Pepsi-Cola, and the Virginia Museum of Fine Arts.

DONATI, Enrico, *The Moss Agate*, 30 x 25. Illustration -- Plate 87

Milan, Italy, was Enrico Donati's birthplace; the year, 1909. His paintings have been seen in America in one-man shows in New York, Washington, Chicago, and Syracuse. Donati has also had two one-man shows in Paris, one in 1946, another in 1948. Collections which have examples of his work include the Museum of Modern Art in New York, International Business Machines Corporation, and several private collections in North America, South America, France, and Italy.

EDIE, Stuart, *Yellow Triangle*, 24 x 10.

Texas-born Stuart Edie (Wichita Falls, 1908) studied at the Kansas City Art Institute and School of Design and, the result of a scholarship award, at the Art Students League, where Boardman Robinson and Thomas H. Benton were among his teachers. For several years he has been on the staff of the State University of Iowa, is now an associate professor. A prize was awarded him in the "Six States Second Biennial Exhibition of Paintings and Prints" at the Walker Art Center in Minneapolis late in 1949. One-man shows of his paintings were held in New York in 1944 and 1945 and several years previously. In addition, Edie's work has appeared at the Carnegie Institute, Museum of Modern Art in New York, Whitney Museum of American Art, Corcoran Gallery of Art, National Academy of Design, Art Institute of Chicago, and elsewhere. His work forms a part of the permanent collections of the Metropolitan Museum of Art, Whitney Museum of American Art, Brooklyn Museum, Newark (New Jersey) Museum Association, Toledo (Ohio) Museum of Art, the Joslyn Memorial Art Museum of Omaha, Nebraska, and others.

ELLIS, Dean, *Fragments from Yesterday*, 47 x 28. Illustration — Plate 65

Ellis was born in Detroit, Michigan, in 1921; studied at the Cleveland School of Art both before and after seeing four years' service in the Pacific during the last war; later studied for a year at the School of the Museum of Fine Arts in Boston. In 1939 he had won a four-year scholarship to whatever institution he might choose, and in 1946 received a traveling fellowship upon graduation from the Cleveland School of Art. Several other prizes were awarded him at exhibitions in Ohio, and in 1947 Ellis won the first prize — \$1000 — at the Old Northwest Territory Exhibition at Springfield, Illinois. The Cleveland Museum of Art and Butler Art Institute (Youngstown, Ohio), as well as several private collectors, own examples of his work.

ERNST, Max. *Head of a Young Girl*, 22 x 20. Illustration — Plate 63

"Born Brühl, near Cologne, 1891. Studied philosophy, University of Bonn, 1909-1914. No formal artistic training, but influenced by meetings with August Macke (of Munich *Der Blaue Reiter* group), in 1910, and with Arp, 1914, and also by work of Picasso and de Chirico. Artillery officer in World War I. With Bearegeld founded the Cologne Dada group, 1918-1920. . . . To Paris, 1922. Inventor of 'frottage' or rubbing technique in painting and drawing. . . . New York, 1941." — Museum of Modern Art (New York), *Fantastic Art, Dada, Surrealism*, 3rd ed., 1947. Ernst's varied work has been on view frequently in his adopted land and has been in the exhibitions at the University of Illinois for the last two years.

EVERGOOD, Philip. *New York City Susannah*, 37 x 32.

Illustration — Plate 57

Philip Evergood, painter, designer, illustrator, engraver, writer, and lecturer, was born in New York City in 1901 but obtained a considerable part of his education at Eton and Cambridge. He studied under Tonks at the Slade School in London, at the Art Students League, where he had Luks as an instructor, at the Julian Academy in Paris, and did considerable traveling and studying elsewhere in Europe. His pictures have been seen in this country at such institutions as the Art Institute of Chicago, Artists for Victory exhibition (1942), Carnegie Institute, Pepsi-Cola shows, Worcester (Massachusetts) Museum of Art, World's Fair at New York (1939), and to some degree in Europe, and are represented in the Museum of Modern Art (New York): National Gallery at Melbourne, Australia; Geelong Gallery, Victoria, British Columbia; Encyclopaedia Britannica Collection; the Brooklyn Museum; Metropolitan Museum of Art; Whitney Museum of American Art; Museum of Fine Arts in Boston; Denver Art Museum; Baltimore Museum of Art; Los Angeles County Museum; William Hayes Fogg Art Museum (Harvard University); Art Institute of Chicago; and others. He has also been awarded a medal at the Pennsylvania Academy of the Fine Arts (1948), second prize in the Carnegie Institute show of 1949, and a prize in the Hallmark exhibition.

FEININGER, Lyonel C. *Blue Coast*, 18 x 34. Illustration — Plate 89

"If you seek the kernel, then you must break the shell. And likewise if you would know the reality of Nature, you must destroy the appearance, and the farther you go beyond the appearance, the nearer you will be to the essence."

So wrote Meister Eckhart, medieval German mystic, quoted by Lyonel Feininger in an appreciation of the works of a fellow artist.

Though a native-born American (New York, 1871), Feininger has been honored abroad as well as in this country. He studied in Paris and Berlin and has exhibited at the Tate Gallery in London in 1946 and at the Musée du Jeu de Paume, Paris (1941), as well as at Carnegie Institute shows, the Corcoran Gallery of Art in Washington, D.C., Pennsylvania Academy of the Fine Arts, and elsewhere. Murals by Feininger were on view at the World's Fair at New York in 1939. Some of the prizes awarded his work include one given at Düsseldorf, Germany, in 1928; the Los Angeles County Museum, 1942; Artists for Victory show, New York, 1942; and the Worcester (Massachusetts) Art Museum (1943). A few of the institutions which own examples of his work are: the Metropolitan Museum of Art, Museum of Modern Art, and Whitney Museum of Ameri-

can Art, all in New York; the San Francisco Museum of Art; Detroit Institute of Arts; Walker Art Center, Minneapolis, Minnesota; City Art Museum of St. Louis; Kansas City Art Institute and School of Design, Kansas City, Missouri; Fort Worth (Texas) Art Association; Fine Arts Society of San Diego (California); and the Encyclopaedia Britannica Collection.

FEITELSON, Lorusser, *Magical Forms*, 35 x 45. Illustration — Plate 33

"My active interest in art began in my early youth. I have made extensive analyses of the mechanics of art and its philosophical aspects. The findings in my continuous search for constant and universal forms, structures and methods are the bases of every phase of my work, regardless of content, from semi-abstract (1920) to realistic-romantic to non-objective. In my recent work I seek a pictorial classicism in which the "logic" of the images is answerable only to the lyrical imagination — purely creative iconography, unhampered by any other consideration and comparable to nothing in objective experience. I continue with greater freedom the realization of those subjective elements which have persisted in my work since the beginning: the monumental, the enigmatic, the sublimation of space itself.

"I believe that the artist must create his own micro-macrocosmic structures with the faith that they are immortal; this is the constant motive force which drives him to seek a timeless instrumentality for his expression. It is a fulfillment of the duality in man — expressing the singularity of his personality in terms of the collective constants."

Lorusser Feitelson was born in Savannah, Georgia, in 1898. A teacher at the Los Angeles Art Center School, he is considered to have been one of the most influential teachers in California for the past twenty years.

FIENE, Ernest, *Second Variation*, 33½ x 43¼. Illustration — Plate 38

"I believe the course of art goes forward. It is a progression of the creative mind. All masters have worked within and have extended the concepts of the art of their day. I seek an art of greater beauty and heightened reality with the means of twentieth-century concepts."

Ernest Fiene was born at Elberfeld, Germany, November 2, 1894. In 1912 he emigrated to the United States of America, becoming a citizen in 1927. Institutions where he has studied include the National Academy of Design Art School, Beaux-Arts Institute of Design (New York), and the Art Students League of New York, "supplemented by European travel and study of fresco painting in Italy." His artistic versatility includes painting, illustration, etching, and lithography. Fiene won a coveted Guggenheim Fellowship in 1932, followed by prizes at the Art Institute of Chicago in 1937 and 1940, and Corcoran Gallery of Art 1938; prize and medal at the Carnegie Institute in 1939, 1940, and 1941; and awards at the Library of Congress in 1940, 1944, and 1946. Illustrations for books were done in the 1920's and murals by Fiene decorate the post office at Canton, Massachusetts, the Department of the Interior, Washington, D.C., and the Central High School of Needle Trades in New York. He has also had considerable experience teaching — the Art Students League, since 1938; Fashion Institute of Technology and Design, New York, 1944-1946; and the School for Art Studies, New York, 1945-1946. Work by Fiene may be seen in the permanent collections of the Metropolitan Museum of Art, Museum of Modern Art, and Whitney Museum of Ameri-

can Art, New York; the Brooklyn Museum; Museum of Fine Arts in Boston; New York Public Library; Columbia University; Dartmouth College; Detroit Institute of Arts; Phillips Memorial Gallery; Ohio State University; Sheldon Swope Art Gallery at Terre Haute, Indiana; Los Angeles County Museum; Yale University Art Gallery; City Art Museum of St. Louis; Art Institute of Chicago; Denver Art Museum; the California Palace of the Legion of Honor in San Francisco; and elsewhere. Since the 1930's his work has appeared with regularity at exhibitions at the Carnegie Institute, Pennsylvania Academy of the Fine Arts, Art Institute of Chicago, Whitney Museum of American Art, and the Corcoran Gallery of Art.

FORTESS, Karl E., *Posted*, 40 x 30.

Karl Fortess was born in Antwerp, Belgium, in 1907, and came to America as a child. Here he studied at the Art Institute of Chicago, Art Students League, and at Woodstock. He has shown his paintings in several national exhibitions such as those at the Pennsylvania Academy of the Fine Arts, Art Institute of Chicago, Corcoran Gallery of Art, Whitney Museum of American Art, and Museum of Modern Art in New York. His art won prizes at the Carnegie Institute and at Woodstock, New York, and is owned by the University of Arizona, Rochester (New York) Memorial Art Gallery, and others. In 1946 he was awarded a Guggenheim Fellowship.

Says Fortess, "I don't plan my pictures by direct observation but work from notes, preferring to assemble bits glimpsed in passing, seen from train windows, through a car windshield. These I put together in mind's eye compositions. I look to nature only for a structure of reality, and I use phenomena of time and weather to intensify the mood I'm trying to express. I don't use figures, but I say in a picture, 'Man was here — this is what he left.'"

FRANCK, Frederick S., *New York from Hoboken*, 30 x 40.

Illustration — Plate 1

"I don't feel I paint with much theory in mind. It seems that the making of images is one human way of confronting life. Perhaps since Aurignacian man it is one of the essentially human reactions to being alive. In this most ancient tradition I react to my environment. Sometimes to the splendor of its appearances, sometimes to the tragedy of its essentials. And I am aware of the influences that bear down upon us, and *made* us, ever since the cave dwellers of Aurignac were followed by the thousands of generations of image makers. We choose from those influences according to our time and our sensibilities. And in that lies our freedom."

Dr. Franck was born in Maastricht, The Netherlands, in 1909, and received degrees for the study of medicine, dentistry, and painting in his native country, in Belgium, England, and America. In 1939 he came to this country and later became a citizen. He still maintains a busy practice despite his intensive life as a painter. One-man shows began soon after his arrival here, and his art has also been seen at the Carnegie Institute (where he took first prize in 1946), Pennsylvania Academy of the Fine Arts, Butler Art Institute (Youngstown, Ohio), Contemporary Arts Center (New York), California Palace of the Legion of Honor (San Francisco), the University of Illinois, at Indianapolis and at Houston, Texas. Exhibitions of his work are to be shown in Paris this year and are to tour The Netherlands. Franck is also the author of *Modern Dutch Art*

(1943), was until recently an associate editor of *Knickerbocker Magazine*, and has contributed writings on art to various periodicals. His work is owned by institutions such as the University of Pittsburgh, Hundred Friends of Art, Shell Oil Company, Latrobe Art Fund, and the municipal museum of Amsterdam.

FRANSIOLI, Thomas, Jr., *The Way to Penobscot*, 30 x 42.

Illustration — Plate 83

"I believe that art should be emotionally comprehensible to its audience. It is more difficult to say something worth hearing if you say it so that your remarks lie within the bounds of convention, than if you say it so unconventionally that it will have 'shock value' . . . the conventionally stated premise has a better chance of enduring, and of meaning something to the future, than the unconventionally stated premise . . . the accepted work that has shock value at one time because of its unconventionality may both lose the shock value and also be quite unshowable at another time. . . . At the moment we are not what I would call normal."

Thomas Fransioli, a native of Seattle, Washington, where he was born in 1906, practiced architecture from the time of his graduation from the University of Pennsylvania (1930) until the last war began. He had, however, studied at the Art Students League for about six months, and following discharge from the Army in 1946 took up painting seriously. In 1948 and 1949 his pictures won first purchase prizes at the Boston Society of Independent Artists show and a popular prize at the Institute of Contemporary Art in Boston in 1949. Fransioli's art has been exhibited also at the Whitney Museum of American Art and the Carnegie Institute and is represented in the Permanent collections of the Museum of Fine Arts in Boston; Currier Gallery of Art, Manchester, New Hampshire; and the William A. Farnsworth Art Museum in Rockland, Maine, as well as in private collections.

GAERTNER, Carl F., *Atwood's Cove*, 28 x 48.

Illustration — Plate 11

Born in Cleveland, Ohio, in 1898, Carl Gaertner studied at the Cleveland School of Art from 1920-1923 and has been an instructor in painting at the same institution since 1925. He has won many prizes at the Cleveland Museum of Art and other awards at the National Academy of Design, Art Institute of Chicago, and Pepsi-Cola exhibition (1945). Gaertner's work has been shown in other exhibitions also, including those at the Metropolitan Museum of Art, Whitney Museum of American Art, Carnegie Institute, Corcoran Gallery of Art, Virginia Museum of the Fine Arts, Los Angeles County Museum, and the Butler Art Institute at Youngstown, Ohio. Some of the collections where his work is represented are the Whitney Museum of American Art, Art Institute of Chicago, Cleveland (Ohio) Museum of Art, Toledo (Ohio) Museum of Art, Illinois State Museum of Natural History and Art (Springfield, Illinois), New Britain (Connecticut) Institute, Sheldon Swope Art Gallery (Terre Haute, Indiana), and the Dallas (Texas) Museum of Fine Arts.

GELLER, Esther, *Figures in Landscape*, 36 x 48.

Esther Geller, born in Boston, Massachusetts, in 1921, attended the School of the Museum of Fine Arts in her home town, taught painting with Karl Zerbe in 1943-1944,

and has given other instruction in art. In 1945 she married composer Harold Shapero. One-man shows began in 1946. Her art has been seen in exhibitions at the Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts; at the Museum of Fine Arts in Boston; San Francisco Museum of Art; Art Institute of Chicago; Springfield (Massachusetts) Museum of Fine Arts; and the Worcester (Massachusetts) Art Museum. It forms part of the permanent collections of the Addison Gallery and the Museum of Fine Arts (Boston).

GIKOW, Ruth. *Communion*, 25 x 30. Illustration — Plate 100

"After a recent trip to Europe and seeing the great art of the past and the art of the present, I've become increasingly interested in the human aspect in painting. It is my firm belief that an artist must constantly refer to life to get a living, growing art."

Ruth Gikow (Mrs. Jack Levine) was a child of eight when she arrived in the United States from her native USSR in 1922. At Cooper Union Art School in New York she studied painting and mural decoration. She then painted some murals for the Bronx Hospital, New York World's Fair, and for Rockefeller Center in New York. She also did the illustrations for World Publishers' edition of Dostoevski's *Crime and Punishment*. Her oils and water colors have been seen in one-man shows and at the Carnegie Institute, Whitney Museum of American Art, Corcoran Gallery of Art, and in La Tausca and Pepsi-Cola exhibitions. Her serigraphs have found a place in several outstanding collections, among them the Metropolitan Museum of Art, Museum of Modern Art (New York), Philadelphia Museum of Art, Smithsonian Institution, and the Portland (Oregon) Art Association.

GLEITSMANN, Raphael. *An Entrance*, 28 x 32. Illustration — Plate 37

Raphael Gleitsmann, native of Dayton, Ohio, (born in 1910), is a member of Audubon Artists and the Philadelphia Water Color Club. He has received prizes at the Pennsylvania Academy of the Fine Arts (1945), Carnegie Institute (first prize, 1948), and the Butler Art Institute, Youngstown, Ohio (first prize, 1949). Exhibitions where Gleitsmann's work has been seen recently include those at the Virginia Museum of Fine Arts, Metropolitan Museum of Art, Pennsylvania Academy of the Fine Arts, Carnegie Institute, City Art Museum of St. Louis, San Francisco Museum of Art, Cincinnati (Ohio) Art Museum, Butler Art Institute (Youngstown, Ohio), and the Massillon (Ohio) Museum. The Newark (New Jersey) Museum Association, Pennsylvania Academy of the Fine Arts, Massillon Museum, and Butler Art Institute own examples of his paintings.

GONZALEZ, Xavier. *The Ram's Head*, 30 x 24. Illustration — Plate 101

Though he was born in Spain, Gonzalez is an American citizen and received his formal training at the Art Institute of Chicago, followed by study in museums in Europe and contact with art in Paris, where he worked from 1937 to 1938. For a while he ran an art school of his own in San Antonio, Texas, and later taught for twelve years on the faculty of Tulane University. A job with Information and Education activities for the War Department brought him to New York during the war. In 1932 he was one of three artists chosen to paint murals in the Los Angeles County Museum. Gonzalez has also done mural commissions for the Tennessee Valley Authority and for the New

Orleans Airport, besides other work of a similar nature in Alabama, Oklahoma, Texas, and Louisiana. Both in 1945 and 1947 he received a prize of five hundred dollars in the Pepsi-Cola exhibition, and in 1946 a prize at a show in Boston and an award at the Philadelphia International Watercolor show. A Guggenheim Fellowship was granted him in 1947.

GOTTLIEB, Adolph, *Pictograph*, 54 x 40. Illustration — Plate 43

"I refer to my paintings as pictographs and do not think of myself as an abstract or non-objective painter. I am interested in the juxtaposition of disparate images which I find is encouraged by my compartmentalization of the canvas. The images stem from introspection, free association and automatism. Though it may seem paradoxical, I direct this subjective content—thus the picture is subjective but I remain quite objective."

So writes Adolph Gottlieb, painter and etcher, who was born in New York in 1903, studied briefly at the Art Students League and, for a year and a half (1921-1922), in Europe. Prizes began to come his way when he won the Dudensing National Competition in 1929. Ten years later Gottlieb was awarded the commission for a mural in the post office at Yerington, Nevada, the result of a nation-wide competition sponsored by the United States Treasury. In 1944 he won first prize at the Brooklyn Society of Artists exhibition at the Brooklyn Museum. To date, Gottlieb has had eleven one-man shows. An example of his work was included in the Exhibition of Contemporary American Painting at the University of Illinois in 1948.

His art is owned by the Museum of Modern Art and the Whitney Museum of American Art in New York; the Brooklyn Museum; John Simon Guggenheim Memorial Foundation; Addison Gallery of American Art at Phillips Academy, Andover, Massachusetts; Butler Art Institute, Youngstown, Ohio; Detroit Institute of Arts; University of Nebraska; and the museum at Tel Aviv. Joseph Pulitzer, Jr., and Dr. Norman Laskey are among private collectors who own pictures by Adolph Gottlieb.

GREENE, Stephen, *The Burial*, 42 x 55. Illustration — Plate 51

Two colleges and two art schools have contributed to Stephen Greene's scholastic background. Born in New York in 1918, he studied at the National Academy of Design Art School and the Art Students League in his native city, attended the College of William and Mary, received a B.F.A. and M.A. (1945) at the State University of Iowa. In 1945-1946 he taught art at Indiana University, Bloomington, Indiana. Greene has won several prizes, beginning with one at the Joslyn Memorial Art Museum, Omaha, Nebraska, in 1941. He received no less than four in the year 1946 — at the Virginia Museum of Fine Arts, the Ohio State University, Milwaukee Art Institute, and John Herron Art Institute in Indianapolis. The year 1947 brought first prize at the show of contemporary American painting at the California Palace of the Legion of Honor, and 1949 the Prix de Rome.

In addition to institutions where he has won prizes, Greene's work has been shown at the Whitney Museum of American Art, National Academy of Design, Butler Art Institute (Youngstown, Ohio), Art Institute of Chicago, State University of Iowa, California Palace of the Legion of Honor (San Francisco), and the Los Angeles County Museum, and was included in a traveling show from the Museum of Modern Art (New

York). Work by Greene forms a part of the permanent collections of the Virginia Museum of Fine Arts, Whitney Museum of American Art, Wadsworth Atheneum at Hartford, Connecticut, Detroit Institute of Arts, City Art Museum of St. Louis, and the Santa Barbara (California) Museum of Art. A distinguished group of private collectors who own his paintings includes Paul J. Sachs, Henry McIlhenny, Joseph Pulitzer, Jr., and Earle Ludgin.

GROSZ, George. *Painter of the Hole*, 30 x 22.

Study at the Royal Academy in Dresden, the Kunstgewerbe Schule in Berlin, and in Paris constitutes most of Grosz's formal training in art. He was born in Berlin in 1893, and had already won prizes at Düsseldorf and Amsterdam before leaving Europe for America. Here he received a Guggenheim Fellowship in 1937 and 1938, a prize at the Carnegie Institute in 1945. Besides painting, he has also done book illustrations and has published series of drawings. Grosz's work are represented in European collections and also in the Art Institute of Chicago, Whitney Museum of American Art, Museum of Modern Art (New York), and the Metropolitan Museum of Art.

GUGLIELMI, O. Louis. *New York 21*, 42 x 29. Illustration — Plate 7

Guglielmi was born of Italian parents in Cairo, Egypt, in 1906, but was brought to New York at the age of eight. He studied at the National Academy of Design in due time and later worked as assistant on mural paintings.

Guglielmi says that art "is essentially an imaginative production, in some instances completely so. I have never used a model. . . . I thoroughly believe that the inner world of our subjective life is quite as real as the objective."

Prizes were awarded his art at the Grand Rapids (Michigan) Art Gallery in 1940, at the Art Institute of Chicago in 1943, the Pepsi-Cola show in 1944, and at the American Academy of Arts and Letters in 1946. Work by Guglielmi has been acquired by the Whitney Museum of American Art, Metropolitan Museum of Art, and Museum of Modern Art in New York; the Newark, New Jersey, Museum Association; Walker Art Center in Minneapolis; Art Institute of Chicago; the Encyclopaedia Britannica Collection; Museum of Cranbrook Academy of Art (Bloomfield Hills, Michigan); San Francisco Museum of Art; University of Georgia; and Alabama Polytechnic Institute.

GWATHMEY, Robert. *Southern Community*, 30 x 38. Illustration — Plate 75

Gwathmey was born January 24, 1903, in Richmond, Virginia. He studied at the North Carolina State College of Agriculture and Engineering, the Maryland Institute (Baltimore), and the Pennsylvania Academy of the Fine Arts, where he was awarded a Cresson Traveling Scholarship in both 1929 and 1930. Thereafter came several prizes and other awards, including one at the Carnegie Institute in 1942, a Rosenwald Fellowship in 1944, a prize at the Pepsi-Cola show of 1946, and a grant from the American Academy of Arts and Letters in the same year. Among institutions which have shown Gwathmey's art recently are the Whitney Museum of American Art, Pennsylvania Academy of the Fine Arts, Corcoran Gallery of Art, Virginia Museum of Fine Arts, Carnegie Institute, and the Art Institute of Chicago. Both the World's Fair in New York and the Golden Gate Exposition in San Francisco in 1939 had examples of his

work. It has also been shown in London. A mural by Gwathmey adorns the post office at Eutaw, Alabama.

Pictures from his hand are in the permanent collections of the Museum of Fine Arts in Boston, New York Public Library, Pennsylvania Academy of the Fine Arts, Philadelphia Museum of Art, Encyclopaedia Britannica, International Business Machines Corporation, Library of Congress, Virginia Museum of Fine Arts, Albright Art Gallery (Buffalo), Flint (Michigan) Institute of Arts, Grand Rapids (Michigan) Art Gallery, the Fine Arts Society of San Diego (California), and elsewhere. His work has also appeared in publications such as *Fortune* and *Seventeen*. He taught at the Cooper Union Art School in New York City from 1942 to 1946.

HAINES, Richard, *Eventide*, 24 x 30.

Illustration - Plate 5

"If I can in some manner through an ordered arrangement of colored shapes on a flat surface, create an image, which to the observer, in its intensity, leaves a concrete impression on the mind — an experience — I am content."

This is the aim of Richard Haines, who was born at Marion, Iowa, in 1906, studied at the Minneapolis School of Art and at the École des Beaux-Arts at Fontainebleau, France. In 1941-1942 he taught at the Minneapolis School of Art and has been teaching at the Chouinard Art Institute at Los Angeles, California, since 1945. Haines has been the recipient of several awards and prizes since 1944, in exhibitions at the Los Angeles County Museum, Oakland (California) Art Gallery, California Water Color Society (Los Angeles), California State Fairs, San Francisco Museum of Art, Denver (Colorado) Art Museum, and the Society of American Etchers, Gravers, Lithographers and Woodcutters. The Los Angeles County Museum, Encyclopaedia Britannica Collection, and the Santa Barbara (California) Museum of Art are among those institutions which possess his work.

HARE, Channing W., *Fourth of July*, 40 x 34.

Illustration — Plate 19

Channing Hare, born in New York City in 1899, studied at the Art Students League with George Bellows. Though known chiefly as a portraitist, his figure studies have also achieved renown. One-man shows of Hare's work have appeared in New York and Boston and he has been a frequent exhibitor elsewhere. His paintings form a part of the permanent collections of the Museum of Fine Arts in Boston, Pennsylvania Academy of the Fine Arts, International Business Machines Corporation, Virginia Historical Society, and the Colorado Springs Fine Arts Center.

HELIKER, John E., *Tarquinia*, 14½ x 25¼.

Illustration --- Plate 84

Yonkers, New York, is Heliker's home town. He was born there in 1909; studied at the Art Students League and with Boardman Robinson, K. H. Miller, and Kimon Nicolaidis. Prizes were won at the Corcoran Gallery of Art in 1941; Pepsi-Cola show in 1946; and the National Academy of Design in 1948. In the same year Heliker was awarded a fellowship at the American Academy in Rome. Five one-man shows of his work have been held in New York City and his art has also been exhibited frequently at the Corcoran Gallery of Art, Whitney Museum of American Art, Carnegie Institute, at the University of Illinois in 1948 and 1949, Art Institute of Chicago, and the Toledo

(Ohio) Museum of Art, as well as in Richmond, Virginia; Worcester, Massachusetts; Cleveland, Ohio; St. Louis, Missouri; and Philadelphia, Pennsylvania. Heliker's paintings are represented in the collections of the American Academy of Arts and Letters, Pennsylvania Academy of the Fine Arts, Encyclopaedia Britannica Collection, Whitney Museum of American Art, New Britain (Connecticut) Institute, William Hayes Fogg Art Museum of Harvard University, San Francisco Museum of Art, Walker Art Center (Minneapolis, Minnesota), Corcoran Gallery of Art, William Rockhill Nelson Gallery of Art (Kansas City, Missouri), and elsewhere.

Heliker has taught at the Colorado Springs Fine Arts Center and, for the past three years, at Columbia University in New York. As to his art, he states that last year he was concerned with a more universal symbolism in order to express more subjective feelings. "This year my painting has a lot to do with Southern Italy," he writes, "the subjects deriving from Norman-Saracenic architecture of the 12th and 13th centuries, the coastal landscape, and in the present painting the Etruscan Tombs at Tarquinia."

HENSEL, Hopkins, *Two Performers*, 50 x 24.

Unlike most artists, Hopkins Hensel never had any formal training in art. Born in New York City in 1921, he attended Kent School and studied at Yale University for two years. More recently he has worked with Channing Hare. In 1946 he had his first one-man show in Boston, with the result that the local Museum of Fine Arts bought an example of his work. This success was followed in 1947 by an exhibition of Hensel's art at a New York dealer's which was sold out. The next year he was represented in several national shows, including that at the University of Illinois, where his work was also seen in 1949. Of late the Toledo (Ohio) Museum of Art and the Museum of Fine Arts of Houston (Texas) have acquired examples of his art.

HIRSCH, Joseph, *Triumph*, 33½ x 23.

Illustration — Plate 52

"I want my work to be actively social in the fullest sense of the term. I think the function of the contemporary artist is to so infect others with his world view as to constructively enlarge their conception of human life."

Born in Philadelphia in 1910, Hirsch studied at the Philadelphia Museum School of Industrial Art and with George Luks and Henry Hensche. Noteworthy awards include a prize at the Pennsylvania Academy of the Fine Arts in 1934 and one at the National Academy of Design; a fellowship from the Institute of International Education (1935-1936); first choice by public ballot at the World's Fair at New York in 1939; Guggenheim Fellowships in 1942-1943 and 1943-1944; Library of Congress awards in 1944 and 1945; and a grant from the American Academy of Arts and Letters and National Institute of Arts and Letters in 1947, as well as a prize at the Carnegie Institute exhibition in the same year; a Hallmark award and a Fulbright Grant from the State Department in 1949. His work has been seen in national exhibitions since 1934.

Hirsch has done documentary paintings for the federal government; he also did illustrations for an edition of *Mother Goose* in 1946. Murals by him are located in the Benjamin Franklin High School, Philadelphia; Amalgamated Clothing Workers Building, Philadelphia; and in the Municipal Court Building in the same city. Joseph Hirsch was a founding member and a first treasurer of Artists Equity Association. He was instructor in painting at the Art Institute of Chicago from 1947-1948 and at a school

for art students in New York from 1948-1949. Among institutions which possess his work are the Museum of Fine Arts, Boston; Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts; Metropolitan Museum of Art, Museum of Modern Art, and the Whitney Museum of American Art in New York; International Business Machines; Encyclopaedia Britannica; Philadelphia Museum of Art; Corcoran Gallery of Art; Walker Art Center, Minneapolis; William Rockhill Nelson Gallery of Art, Kansas City, Missouri; Library of Congress; Brown University; and the universities of Arizona, Georgia, and Oklahoma.

HOFF, Margo, *Gypsy's House*, 35 x 19.

Illustration - Plate 44

"Her work is all executed with a perfection of taste and an individual flair for the unusual which mark her as a most original artist," was one of the comments about the art of Margo Hoff in the catalogue of the exhibition of work by artists from Chicago and vicinity at the Art Institute of Chicago in 1946. At this exhibition she was awarded the first prize of \$1,000 for a picture entitled *Murder Mystery*. She had already been given a prize in 1944 by the same institution. Margo Hoff (Mrs. George Frederick Buehr) was born in Tulsa, Oklahoma, is a ceramist as well as a painter, and has traveled in Dalmatia, Haiti, and Mexico, where she is said to have gained inspiration. Her work was last seen at the University of Illinois in 1948.

HOFMANN, Hans O., *Apparition*, 48 x 58.

Illustration — Plate 50

Hans Hofmann, of German birth (Saxony, 1880), studied in his native country and in France, was "called to America" by the University of California in 1930. Since that time he has established his own art school in Provincetown, Massachusetts, and New York City. He has had several one-man shows in Berlin and in this country and is represented in various museum collections.

HOLTY, Carl R., *Still Life*, 48 x 60.

Illustration — Plate 39

Holty's background consists of study in his native Germany (he was born in Freiburg in 1900), more than five years' residence in Paris, work at the National Academy of Design in New York, and at Marquette University. In Paris he exhibited with a group of fellow Americans in 1931 and at the Salon des Tuileries. He was also a member of and exhibited with the "Abstraction-Creation" group and in addition had two one-man shows in Paris. In this country Holty joined the Audubon Artists society and American Abstract Artists. In the United States his work has been shown at places such as the Carnegie Institute, Whitney Museum of American Art, Audubon Artists exhibitions, at dealers' galleries in New York, and at the University of Illinois, where Holty's *Flambeau* was awarded a purchase prize in 1949.

HOUMÈRE, Walter, *Self Portrait*, 40 x 30.

"Philosophies and ideas about painting are not of much help in the actual performance of painting. You learn painting by painting. The subject determines how the picture should be painted; the style should conform to the subject. An artist has a style whether he wants to or not — but the style should not suffocate the freedom of his

expression. Unfortunately, preoccupation with style does tend to limit expression." One cannot get away from one's self: to try to is futile and profitless, he adds.

Though Hounière is a native of Lausanne, Switzerland, the year 1911 found him studying at Central College, Constantinople. Only sixteen years old, he enrolled in Faculté de Médecine in the same city. Medicine gave way to engineering, Hounière's chief field of study upon his arrival in the United States in 1913. He had a chance to put his technical training to good use designing tanks for World War I, and became chief draftsman of an automatic air brake company in New York. Beginning in 1923 an artistic bent triumphed, and he has been painting "full time" ever since.

Hounière's paintings have been exhibited at various galleries in New York, in Philadelphia, at the Whitney Museum of American Art, Carnegie Institute, and at the art gallery in Toronto, Canada, as well as in other cities of this continent. The Whitney Museum of American Art and private collectors own examples of his work. A picture by Hounière has been reproduced in one of the "standard" texts on the history of art.

HOWARD, Charles. *The Fully-Developed Escutcheon*, 16 x 20.

Illustration — Plate 45

"Pictures are sometimes spoken of as communicating, or of being communications. I have no sense of that, so far as my own pictures are concerned. They are not messages. I am not telling anybody anything he doesn't already know, nor drawing attention to something special and reserved. I do not belong to an élite. I don't uncover secrets. I am dealing with material which is the possession of all people, presenting it with the fundamental anonymity of a human being on the face of the earth. I make pictures with shapes common to man anywhere, of any race, of any generation, regardless of time." This quotation was selected for the catalogue by Charles Howard from an article called "What Concerns Me" which he wrote for the *Magazine of Art*, February, 1946.

Howard was born in Montclair, New Jersey, in 1899, but received his scholastic education at the University of California. A picture by Giorgione decided him to take up painting in 1924. Following two years in France and Italy, he worked as a mural painter and designer both in the decorating shop run by Louis Bouché and Rudolph Guertler and as a free-lance mural painter in New York City (1926 through 1933). The years 1933-1940 were spent in London and France. In 1945, following employment with the Works Progress Administration and the Office of War Information, Howard was made an instructor at the California School of Fine Arts in San Francisco, and has been doing easel painting since 1946. He has had ten one-man shows in the United States and England.

Prizes include two at the San Francisco Museum of Art, an award at the "Artists for Victory" exhibition at the Metropolitan Museum of Art (1942), two at the California Palace of the Legion of Honor (1946 and 1948), a prize at the Pasadena (California) Art Institute in 1946 and another at the La Tausca competition the next year. In addition, Howard's art has been exhibited in Providence, Rhode Island; Buffalo; Washington, D.C.; Cincinnati, Ohio; Chicago; Urbana, Illinois (University of Illinois); Colorado Springs; Denver; Los Angeles; Montreal; São Paulo, Brazil; Cambridge, England; Amsterdam; Paris; Sydney; and Tokyo. The Metropolitan Museum of Art, Museum of Non-Objective Painting, and La Tausca Collection (all of New York), the Art Institute of Chicago, Container Corporation (Chicago), California Palace of the Legion of Honor, San Francisco Museum of Art, and the Pasadena Art Institute are among collections which own his pictures.

KAMROWSKI, Gerome, *The Open Twist*, 48 x 36. Illustration — Plate 69

Born in Warren, Minnesota, in 1914; studied at the St. Paul (Minnesota) Gallery and School of Art and at the Art Students League; has exhibited at the Whitney Museum of American Art, Art Institute of Chicago, and the Albright Art Gallery. The Phillips Memorial Gallery in Washington, D.C., owns work by Kamrowski.

KANTOR, Morris, *Tranquility*, 30 x 40. Illustration — Plate 20

Minsk, USSR, was the town of Morris Kantor's birth, 1896 the date. In 1911, however, he came to the United States of America and studied art with Homer Boss. Honors for Kantor's art include the first prize and Logan Medal at the Art Institute of Chicago in 1931, a prize at the Corcoran Gallery of Art in 1939, and the Temple Gold Medal at the Pennsylvania Academy of the Fine Arts in 1940. His paintings have appeared with marked regularity in shows at the Art Institute of Chicago, Carnegie Institute, and the Pennsylvania Academy of the Fine Arts, and form a part of the permanent collections of the following: Metropolitan Museum of Art, Museum of Modern Art, and the Whitney Museum of American Art, New York; Encyclopaedia Britannica Collection; the Newark (New Jersey) Museum Association; Worcester (Massachusetts) Art Museum; Delaware Art Center (Wilmington Society of the Fine Arts); Phillips Memorial Gallery; Detroit Institute of Arts; Art Institute of Chicago; Denver Art Museum; and the universities of Nebraska and Arizona.

His words of "wisdom," as Kantor half-humorously terms them, state that he is in constant search for a thorough expression. "I am convinced it cannot be obtained by leaning on a so-called 'style' or being submissive to one repetitious idea," he remarks. "With this in mind I take liberty utilizing various experiences or associations which impress me and give me new ideas, also affording means to deal with them within the limits of my ability." Kantor teaches at the Art Students League of New York and at the Cooper Union Art School in the same city.

KAPLAN, Joseph, *Breakwater*, 30 x 40. Illustration — Plate 71

Born in Minsk, USSR, in 1900, Kaplan was brought to America while still a child. In New York, where he has made his home for the most part, he studied at the National Academy of Design under various instructors, including Charles W. Hawthorne, and was one of the many artists who worked with the Works Progress Administration. His *oeuvre* includes water color and etching as well as oil. In the Audubon Artists exhibition of 1948 he was awarded a prize by the Grace Line for the best marine subject in the show. Other exhibitions where Kaplan's work has been shown include those of the Carnegie Institute, Pepsi-Cola Company, National Academy of Design, Corcoran Gallery of Art, Pennsylvania Academy of the Fine Arts, and the University of Illinois. Museums and other institutions which own examples of his art include the Metropolitan Museum of Art, Butler Art Institute (Youngstown, Ohio), Decatur (Illinois) Art Center, Museum of Western Art in Moscow, and the museums of Tel Aviv and Ain Harod, Israel.

KARP, Leon, *Still Life with Banjo*, 36 x 30. Illustration — Plate 22

Leon Karp is usually associated with the city of Philadelphia. Though he was actually born in Brooklyn in 1903, he studied for two years at the Philadelphia Museum of Art and Philadelphia Museum School of Industrial Arts, and for three years at the

Pennsylvania Academy of the Fine Arts. In 1926 Karp was abroad, visiting museums in France, Italy, and Spain. His New York "debut" into the world of art took place in the thirties. He was included in the exhibition of painting and sculpture from sixteen American cities organized by the Museum of Modern Art in New York in 1933, and has exhibited in one-man and group shows since that time.

KESTER, Lenard, *Rehearsal*, 37½ x 21½.

Illustration — Plate 46

"I think the most important function an artist can serve in the society in which he lives and to himself in particular is to report faithfully the life around and within him in such a manner that it is communicable to the other inhabitants of our world, first during our time and then for the peoples and times of the future."

Lenard Kester, born in New York in 1917, has lived in California since 1939, where his art has achieved renown and prizes. In 1949 he was the recipient of a Louis Comfort Tiffany Foundation Fellowship "to paint a pictorial record of the Pacific Northwest," a project which comprises twelve large allegorical panels which he expects to finish this year. In New York Kester studied at Cooper Union Art School, but is considered to be self-taught for the most part. On the west coast he first worked in the art departments of motion-picture studios, later devoted himself to painting entirely on his own volition. His pictures have appeared in several exhibitions throughout the country, such as those at the Art Institute of Chicago, Carnegie Institute, San Francisco Museum of Art, National Academy of Design, Corcoran Gallery of Art, and Encyclopaedia Britannica, and is owned by the Brooklyn Museum and others.

KNATHS, Karl, *Duck Flight*, 40 x 30.

Illustration — Plate 16

Knaths was born in Eau Claire, Wisconsin, in 1891. He studied art at the Art Institute of Chicago, followed by work in New York and Provincetown, Massachusetts. Experience in mural painting was afforded by government contracts, though murals are not one of his major interests. In 1930 he had his first one-man show. Knaths' works have been seen in various exhibitions throughout the country. Marks of recognition include first prize at the Carnegie Institute exhibition in 1946 and a purchase prize at the University of Illinois' nation-wide show in 1948.

✓ KOERNER, Henry, *The Barker's Booth*, 25¼ x 39¼. Illustration — Plate 74

Koerner was born in Vienna in 1915. He came to the United States in 1939, after having spent a year in Italy. Here he became a citizen, and lent his artistic skill to producing posters for the Office of War Information during the war. Later he worked in the graphics division of Military Government in Germany: his first one-man exhibition was held in Berlin in 1947. In October, 1949, he was awarded a prize for a poster commissioned by the National Foundation for Infantile Paralysis (in conjunction with the Museum of Modern Art in New York) for use in the campaign of 1950 against infantile paralysis. A painting by Koerner also was awarded the Temple Medal for the best picture painted in oil in the annual show of painting and sculpture at the Pennsylvania Academy of the Fine Arts in 1949. His art is represented in the collections of the Museum of Modern Art (New York), Whitney Museum of American Art, University of Nebraska, Springfield (Massachusetts) Museum of Fine Arts, and the Walker Art Center in Minneapolis, Minnesota.

KOPPE, Richard, *Black Wires*, 30 x 40.

Illustration — Plate 97

Richard Koppe's first significant instruction in the arts took place at the St. Paul Gallery and School of Art at St. Paul, Minnesota, the city where he was born (1916). Cameron Booth and LeRoy Turner were his principal teachers. Then (1937-1938) followed work at The New Bauhaus in Chicago with Moholy-Nagy, Archipenko, and Gyorgy Kepes. One-man shows began in 1936. By 1949 there had been eleven. Among nationwide exhibitions where Koppe's work has already been seen are those of the Pepsi-Cola Company (1947), Art Institute of Chicago, San Francisco Museum of Art, and the University of Illinois. His work was also included in the Hallmark Company's exhibition in 1949 and in the *Réalités Nouvelles* showing in Paris in 1948. Two prizes have recently been awarded Koppe at the Art Institute of Chicago and another at the San Francisco Museum of Art. He designed the murals and other decoration of the "Well of the Sea" restaurant in the Hotel Sherman, Chicago, and teaches painting, sculpture, and design at the Institute of Design in the same city. Concerning his three-dimensional "constructions," Richard Koppe writes:

"The development came about primarily with the idea of stabilizing a wire construction within a protective frame so that it wouldn't be easily damaged and to control the background against which it would appear. . . . At the back of the frame is a provision for inserting a background that is related to the construction. . . . The idea combines painting and sculpture in that the two dimensional illusion of space and actual space are combined. . . . The backgrounds can be 'played' for the eyes as phonograph records are 'played' for the ears. . . . During the course of a year several backgrounds could be used. . . . Each background has a remarkable effect on the construction so that one has the impression that the construction itself has been altered. . . . In addition, various lighting effects produce unusual results. . . . Essentially it recalls and makes use of the aspects of stage design and its possibilities."

KUNIYOSHI, Yasuo, *Carnival*, 36 x 24.

Illustration — Plate 55

Born in Okayama, Japan, in 1893; came to America in 1906; studied in Los Angeles and at both the National Academy of Design and Art Students League of New York, and elsewhere; now an instructor at the Art Students League and at the New School for Social Research. His numerous one-man exhibitions began in 1922, one being for the benefit of United China Relief. Kuniyoshi's work has been seen in various shows throughout the United States, and prizes began to be awarded him in 1934. The next year he received a Guggenheim Fellowship; in 1939 first prize at the Golden Gate Exposition (American Section); followed by awards from the Carnegie Institute on two occasions, Pennsylvania Academy of the Fine Arts, Art Institute of Chicago (1945), and Virginia Museum of Fine Arts. He was twice a winner in the La Tausca show (1947 and 1948).

Kuniyoshi's art is represented in a list of important institutions, including the Museum of Modern Art (New York), Brooklyn Museum, Whitney Museum of American Art, Phillips Memorial Gallery, Art Institute of Chicago, Detroit Institute of Arts, Museum of Cranbrook Academy of Art (Bloomfield Hills, Michigan), Newark (New Jersey) Museum Association, Baltimore (Maryland) Museum of Art, Albricht Art Gallery (Buffalo, New York), Carnegie Institute, Virginia Museum of Fine Arts, Honolulu Academy, Addison Gallery of American Art (Phillips Academy, Andover, Massachusetts), Portland (Oregon) Art Association, Museum of Modern Art (Brazil), Encyclopaedia Britannica Collection, and elsewhere.

KUPFERMAN, Lawrence, *Microscopic Forms*, 18 x 24.

Illustration — Plate 103

"When I was a student in art school, I used to work as a guard in the Museum of Fine Arts in Boston where most of the time I was stationed in the Asiatic Wing. I feel that my work has been subtly influenced by Mughal, Persian and Turkish painting and also especially Chinese Sung painting and Han bronzes. . . . I wasn't immediately influenced by this oriental art; it took years for the principles . . . to seep through. Specifically, my work is based on the structures, forms, textures, and patterns that I discover in the microscope. . . . A part of this study reflects my intense interest in the pattern of the movements of flow — of liquids, as of the tides, of blood in the veins, of sap in the tree, of clouds in the sky. . . . My purpose in doing these paintings based on microscopic life is to rediscover anew, for myself, the elements of the universe . . . out of the minute world of the microscope, I can find symbols of universal growth, structure, pattern and the essence of life itself."

Thus writes Lawrence Kupferman, with candor and simplicity. Born in Boston in 1909, he studied art at the School of the Museum of Fine Arts and at the Massachusetts School of Art, where he has been teaching since 1941. Kupferman was awarded a prize at a San Francisco Art Association show in 1938 and another at the Artists for Victory exhibition in New York in 1942. He is also known for his etchings and won a prize in 1939 at an exhibition of the Society of American Etchers, of which he is a member. The list of institutions which have shown pictures by Kupferman includes the Carnegie Institute, Pennsylvania Academy of the Fine Arts, San Francisco Museum of Art, Institute of Modern Art (Boston), Art Institute of Chicago, Whitney Museum of American Art, Museum of Modern Art (New York), and others. His work has already found a place in several of the outstanding collections in the United States, among them the Metropolitan Museum of Art, Carnegie Institute, Museum of Fine Arts in Boston, Wadsworth Atheneum (Hartford, Connecticut), Addison Gallery of American Art (Phillips Academy, Andover, Massachusetts), Yale University Art Gallery, William Hayes Fogg Art Museum (Harvard University), Brooklyn Museum, Museum of Modern Art (New York), Baltimore Museum of Art, and San Francisco Museum of Art.

LAM, Wilfredo, *The Tree of Mirrors*, 39 x 49.

Illustration — Plate 72

". . . Lam's works achieve vehemence, a magical power and a serene artistry. Having exhausted the conscious cycle of European culture and of pedagogic pictorial techniques, Lam succeeds in recovering and surpassing what the sorcerers of the jungle accomplished by virtue of their faith and their most secret dreams," explains his friend Pierre Mabile in "The Ritual Painting of Wilfredo Lam," *Magazine of Art*, May, 1949.

Lam is a native of Cuba, to which he returned in 1942 and was immediately stimulated by the rites of certain of the lower classes of his country. His paintings were exhibited in Havana and New York in 1936 and have been attracting attention in this country recently.

LEVINE, Jack, *Improvisation in a Greek Key*, 40 x 56. Illustration — Plate 36

Boston-born (1915), Jack Levine in his 'teens was not only a protégé of Denman Ross at the Fogg Museum of Art (Harvard University) but was already started on a career as a painter. At twenty-seven he had already had a one-man exhibit and was

included in the "Americans 1942" exhibition of the Museum of Modern Art in New York. Awards include a prize at the "Artists for Victory" show at the Metropolitan Museum of Art (1942), and prizes at the Carnegie Institute in 1946, Coreoran Gallery of Art (1947), and the Pennsylvania Academy of the Fine Arts in 1948. Honors were also forthcoming from the American Academy of Arts and Letters. Levine was the recipient of a Guggenheim Fellowship in 1946 and 1947.

About 1939 he wrote as follows: "Movement in my canvases embraces every object as well as atmosphere. . . . I distort images in an attempt to weld the drama of man and his environment . . . a painting is good for the very same reason that anything in this world is good. . . . The artist must sit in judgment and intelligently evaluate the case for any aspect of the world he deals with. The validity of his work will rest on the humanity of his decision."

Ten years later finds Levine still interested in recognizable, even "literary" content as well as in technical matters. In a short article in the *College Art Journal*, IX, number 1 (Autumn, 1949), entitled "Form and Content," he writes:

". . . certain 'significant' modern forms do not signify very much to me. They should, I suppose, and maybe they will at some future time, but I do not particularly have that drive at present. For a reason.

"Much has been said today about the development of forms in modern painting. When you look at a Cézanne like the 'Card Players,' it's a wonderful painting of card players. His self-portraits have an objectivity in their approach to his own features which remind one of nothing less than the great self-portraits of Rembrandt. Can it be that in analysing Cézanne we have tossed away the fruit and nourished ourselves on the husks?

"I think Picasso would be known if only for the magnificent readings he has given us of a wounded horse or a bull. Even though a work based entirely on form may seem to acquire a content of its own, I like to approach art as an integrated thing, pretty much a matter of form *and* content. I think that in the long run either becomes repetitious and meaningless without the other."

LEWIS, Norman, *Multitudes*, 40 x 27.

"Unrationalized and unfalsified by self-conscious, inappropriate philosophical or social purposes, art is to me the expression of unconscious experiences common to all men, which have been strained through the artist's own peculiar associations and use of his medium. In this sense, it becomes an activity of discovery, emotional, intellectual and technical, not only for the artist but for those who view his work. Art is a language in itself, embodying purely visual symbols which cannot properly be translated into words, musical notes or, in the case of painting, three-dimensional objects, and to attempt such translation is to be unable to admit the unique function of art or understand its language. The artist must have an idea with which to begin but it must be an aesthetic idea and it must be developed from the unconscious experience, through conscious associations and technical knowledge, to become a complete, aesthetic experience for both the artist and the viewer.

"Thus, the artist has a great responsibility not only to use himself honestly and know his medium profoundly, but to realize that he must communicate unique experiences so that they become unquestionably possible for the viewer, are not dependent upon inappropriate rationales, and emerge in symbols clearly of his own time, and basic to the aesthetics of future times."

A New Yorker since his birth in 1909, Norman Lewis undertook sculpture with Augusta Savage in 1932, studied painting in 1937 with Arthur Young at Columbia University. He teaches in a New York high school and has exhibited in various shows throughout the country, including those of the Carnegie Institute, the Metropolitan Museum of Art, and twice in Europe. The Library of Congress and International Business Machines Corporation have already purchased examples of Lewis' work for their collections.

LIBERTÉ, L. Jean, *Dark Harbor*, 24 x 42. Illustration — Plate 85

Jean Liberté was born in New York in 1896, studied with David Karfunkle, at the Cooper Union Art School, Art Students League, National Academy of Design, and the Beaux-Arts Institute of Design. Since 1945 he has been teaching at the Art Students League. Liberté's art won prizes at the Corcoran Gallery of Art in 1945, Audubon Artists exhibition in 1947, and the Pepsi-Cola show in 1948, and has been widely exhibited in the United States in shows such as those at the Carnegie Institute, Pennsylvania Academy of the Fine Arts, Golden Gate Exposition of 1939, Nebraska Art Association, Corcoran Gallery of Art, Art Institute of Chicago, Museum of Modern Art (New York), Whitney Museum of American Art, Virginia Museum of Fine Arts, Brooklyn Museum, Walker Art Center (Minneapolis), and the Clearwater (Florida) Art Museum. His pictures are represented in the collections of the Whitney Museum of American Art; Metropolitan Museum of Art; Telfair Academy of Arts and Sciences in Savannah, Georgia; Nebraska Art Association, Lincoln, Nebraska; St. Bonaventure College, New York; the Walker Art Center in Minneapolis; and the Universities of Arizona and Georgia.

LUNDEBERG, Helen, *Spring*, 12 x 36. Illustration — Plate 88

"Since my painting has become more and more personal, I find it increasingly difficult to express my intentions verbally. My only 'program' is to convey certain subjective attitudes, moods and emotions in the visual terms which have meaning to myself. I do not feel involved in the current competitive controversies concerning objective vs. non-objective art. . . . I see no reason why any one form should cancel out the others."

Though she was born in Chicago in 1908, Helen Lundeberg has lived in California since 1942. There she studied with and married Lorser Feitelson. Her paintings have appeared at the Museum of Modern Art in New York, the Art Institute of Chicago, Brooklyn Museum, San Francisco Museum of Art, Los Angeles County Museum, Fine Arts Society of San Diego (California) and in other exhibitions. Her latest award is the purchase prize at Chaffee College, Ontario, Canada (1949). The San Francisco Museum of Art, Four Arts Society (West Palm Beach, Florida), Chaffee College, James H. Breasted, Jr., Adolphe Menjou, and others own examples of Helen Lundeberg's art.

LURIE, Nan, *Circus*, 18 x 24.

Most of Nan Lurie's artistic career centers about New York City. In 1935 she won a scholarship which enabled her to study there at the Art Students League (with Kuniyoshi). Outstanding among her honors and awards is a prize of \$2,000 at the Pepsi-

Cola art competition in 1948; she had also been included in the Encyclopaedia Britannica Collection's "Twelve Best of the Year" in 1947. Her first one-man show also took place in 1947. Nan Lurie's paintings have been on exhibition at the Metropolitan Museum of Art, Museum of Modern Art, and Whitney Museum of American Art in New York; National Academy of Design; Pennsylvania Academy of the Fine Arts; Corcoran Gallery of Art; Art Institute of Chicago; and at Oberlin College, Oberlin, Ohio.

LUTZ, Dan, *Sylvan Episode*, 30 x 40.

Illustration — Plate 27

Dan Lutz was born in Decatur, Illinois, in 1906, attended the school of the Art Institute of Chicago, traveled in Europe and studied in European museums in the early 1930's as the result of being awarded a traveling fellowship. From 1932 to 1938 he was a member of the Fine Arts faculty of the University of Southern California, where he received a B.F.A. degree in 1933. From 1938 to 1944 Lutz was head of the Painting Department at the same institution and in 1944 became a teacher of painting in the Chouinard Art Institute in Los Angeles.

Lutz's paintings have been seen in many exhibitions in America in recent years and have been awarded various prizes, including one at the National Academy of Design (1941); San Diego (California) Fine Arts Society; Los Angeles County Museum; Pennsylvania Academy of the Fine Arts (1945); and the Virginia Biennial in 1940 and 1946. Museums and collections which have examples of his work include the Phillips Memorial Gallery, Los Angeles County Museum, San Diego Fine Arts Society, Philadelphia Museum of Art, Encyclopaedia Britannica, Colorado Springs Fine Arts Center, Santa Barbara Museum of Art, and the Pasadena Art Institute.

MACDONALD-WRIGHT, Stanton, *The Sacrifice of the Hair*, 20 x 28.

Illustration — Plate 82

"Because of the transitional type of art today we can expect but little serious endeavour from the artist. The idiosyncratic experimentalism and exhibitionistic imitation, while in themselves depressing, nevertheless indicate that art has reached the end of its present possibilities (possibilities that were inaugurated in 1830), and is now poised for a new departure toward, we may trust, greater profundities."

A Virginian by birth (Charlottesville, 1890), MacDonald-Wright studied for eleven years in Paris, Munich, and Rome—at the Sorbonne, the École des Beaux-Arts, Académie de la Grande Chaumière, and the Julian Academy. He has written on art both from the technical and critical points of view and is professor of art history and oriental esthetics at the University of California at Los Angeles. Murals from his hand decorate the public library in Santa Monica. His mosaics and "petrachromes" are in city halls, libraries, and public schools in Southern California. Among institutions which own his art are the Detroit Institute of Arts, Philadelphia Museum of Art, the Museum of Modern Art, New York, the University of Chicago, Grand Rapids (Michigan) Art Gallery, Los Angeles County Museum, the Fine Arts Society of San Diego, and the Denver Art Museum.

MAC IVER, Loren, *Mica*, 14 x 15.

"I am a New Yorker," writes Loren Mac Iver, "born 1909, studied briefly at the Art Students League." Her paintings have been seen regularly in exhibitions at the

Museum of Modern Art in her home city and have also been exhibited at the Whitney Museum of American Art, Corcoran Gallery of Art, City Art Museum of St. Louis, and the Pennsylvania Academy of the Fine Arts. *Fortune* and *Town and Country* magazines have published her illustrations. She is represented in the collections and museums named below: Metropolitan Museum of Art, Museum of Modern Art (New York), Whitney Museum of American Art, Los Angeles County Museum, San Francisco Museum of Art, Detroit Institute of Arts, Newark (New Jersey) Museum Association, Walker Art Center in Minneapolis, Vassar College, Addison Gallery of American Art at Phillips Academy, Andover, Massachusetts, University of Oklahoma, and in the private collections of John Dewey, Sam A. Lewisohn, John Erskine, James T. Soby, and others.

MANGRAVITE, Peppino. *Young Lovers*, 26 x 39½. Illustration — Plate 47

Scuole tecniche in Italy, the land of his birth (Lipari, 1896), formed a part of the scholastic background of Peppino Mangravite. He came to New York in 1912, attended the Copper Union Art School and the Art Students League, became an American citizen, married. The many varied and responsible positions he has held in the field of education in the arts include being head of the art department at Sarah Lawrence College for two years; acting head of the art department at Colorado Springs Fine Arts Center; a teacher of painting at the Cooper Union Art School (1939-1943); instructor in mural painting at the Art Institute of Chicago; and, at present, instructor in painting and drawing at Columbia University (New York). He has been a trustee of the American Federation of Arts and of the American Academy in Rome, and a director of Artists Equity Association. He was art editor for the *Saturday Review of Literature* for eight years, and has written of art and art education for various publications.

Mangravite's pictures have won prizes and honors at the Sesqui-Centennial Exposition in Philadelphia in 1926 (for mural painting), at the Art Institute of Chicago, Golden Gate Exposition (1939), Woodmere Art Gallery, and the Pennsylvania Academy of the Fine Arts (1946). His work has been exhibited annually in national shows such as those of the Corcoran Gallery of Art, Art Institute of Chicago, Pennsylvania Academy of the Fine Arts, Whitney Museum of American Art, Carnegie Institute, Toledo (Ohio) Museum of Art and Cincinnati Art Museum, and is represented in the permanent collections of the institutions which follow, among others: Whitney Museum of American Art, Corcoran Gallery of Art, Phillips Memorial Gallery, Art Institute of Chicago, Pennsylvania Academy of the Fine Arts, Denver Art Museum, California Palace of the Legion of Honor (San Francisco), Cincinnati Art Museum, and Encyclopaedia Britannica. Paintings by Mangravite also adorn the Governor's Mansion, Virgin Islands; and post offices at Hempstead, Long Island, New York; Jackson Heights, New York; and Atlantic City, New Jersey.

MARGO, Boris, *Number 5*, 50 x 28.

Illustration — Plate 61

"Only through a synthesis of new form, new content, and new technique can the artist express himself in terms of his time," states Boris Margo, who explains by pointing out that although the initiating stimulus comes from his physical and emotional environment, the modern artist finds the ultimate source of his creation within himself. The new content, discovered in this highly personal way, is expressed in a form equally liberated from perceived reality. Art of this kind leads an independent existence, becomes a new entity. The new reality thus created is individual in concept, universal in expression.

Hence, Margo bases his teaching on "a psychological searching into creative imagination." Through the use of techniques such as montage, construction, lumia, mono-print, et cetera, the student is led to explore the imagination while investigating the plastic possibilities of the media. The aim of this teaching method is to help the student to integrate the new techniques with the new form and the new content, so he can best express his own beliefs, emotions and personality.

Wolotschisk, Russia, was Margo's birthplace (1902), and he obtained most of his training in the post-war USSR: B.F.A. at Odessa, study at *Futemas* (Workshop for the Art of the Future) in Moscow, and at the Filonov School, Leningrad. In 1930 he came to the United States and is now a citizen. Margo has taught privately and at the American University, Washington, D.C. (1946-1948). He is an etcher as well as a painter and has won prizes at the Print Club (Philadelphia), Brooklyn Museum (first annual exhibition of prints, 1947), and at the Art Institute of Chicago in the same year. He has had over twenty-two one-man shows since 1932 and his work has been exhibited at the Metropolitan Museum of Art, Cincinnati Modern Art Society, San Francisco Museum of Art, Cincinnati Art Museum, Whitney Museum of American Art, Library of Congress, Carnegie Institute, and Museum of Modern Art in New York, as well as at institutions where he has won prizes, and elsewhere.

Boris Margo's art may be seen in several well-known collections, among others: Museum of Modern Art, Metropolitan Museum of Art, and Whitney Museum of American Art, all in New York; the New York Public Library, Brooklyn Museum, Art Institute of Chicago, Philadelphia Museum of Art, Isaac Delgado Museum of Art (New Orleans), National Gallery of Art (Washington), the universities of Michigan and North Carolina, Yale University, and the Museum for Modern Art, Odessa, USSR.

MENKES, Sigmund, *Woman with Dark Eyes*, 20 x 16.

"We are still under the influence of the great lesson of Cézanne and the Cubists, namely, the 'rehabilitation of the abstract values of color and line' which have been neglected by a long period of preëminence of the subject matter. This rehabilitation of the abstract values, nevertheless, cannot be an end in itself. The true artist has to humanize this purely abstract concept, and in this way bring a harmonious union of mind and heart which is the basis of every great work of art."

Sigmund Menkes, who makes these observations, has a background that is thoroughly cosmopolitan. Born in Lwow, Poland, in 1896, he studied at the Academy of Fine Arts in Krakow, traveled in Europe for two years visiting museums and studying. In 1921 he settled in Paris, exhibiting at the Salon d'Automne, Salon des Tuileries, and the Salon des Indépendents. In 1935 Menkes came to the United States. He had already had many one-man exhibitions — in Paris, Warsaw, Vienna, Athens, Belgrade, Brussels, Berlin, New York, and more followed in the States after his arrival here. In this country he has won a prize for landscape at the Corcoran Gallery of Art in 1941, the Beck prize and gold medal at the Pennsylvania Academy of the Fine Arts for the best portrait (1946), second prize at the Audubon Artists show in 1946 for still life. In 1947, the First Clark Prize was awarded him at the Corcoran Gallery of Art and he was also the recipient of a prize awarded by European critics for a picture in a show of American art sent to Belgium.

His work is represented in the Metropolitan Museum of Art, Brooklyn Museum, Encyclopaedia Britannica Collection, Wichita (Kansas) Art Association, the Museum of Cranbrook Academy of Art (Bloomfield Hills, Michigan), Abbott Laboratories Col-

lection, Musée du Jeu de Paume, Paris, the national museums at Warsaw, Belgrade, and Athens, and in Tel Aviv, Israel. In addition to these places and the institutions where he won prizes, his works have been exhibited at the Art Institute of Chicago, University of Nebraska, Cleveland Museum of Art, American University (Washington, D. C.), the State University of Iowa, and the Whitney Museum of American Art.

MILLARC, William, *The Beast*, 30 x 48. Illustration — Plate 44

William Millarc was born in Portland, Oregon, in 1920, of Russian-Polish parentage. Having finished the eighth grade in school, he started out in life at the age of thirteen, working at a great variety of things. Following the war, Millarc made use of the government's subsidy for the education of veterans by studying for three years at the Bistram School of Fine Arts in Los Angeles, "where I first learned how to paint and where I was taught some of the more delicate abstractions in art and life." His paintings were first shown in an exhibition staged by the Los Angeles Art Association.

MILLMAN, Edward, *Predatory Pattern*, 38¹/₂ x 48¹/₂.

On New Year's Day, 1907, Edward Millman, now a painter, lithographer, and teacher, was born in Chicago, Illinois. At the Art Institute of Chicago he studied with Leon Kroll. Having become interested in the Mexican fresco painters, Millman went to Mexico to study fresco from 1934 to 1935, and upon his return was appointed first State Director of Mural Projects for the Federal Art Program. In 1945 he was honored with a prize in an exhibition sponsored by the Washington (D.C.) *Times-Herald*, received a Guggenheim Fellowship, and was cited by the United States Navy, which he had served as combat artist and as officer-in-charge of the training aids development center.

For a while Millman was on the faculty of the Studio School of Art in Chicago, and still gives advice on art programs at Hull House in the same city. His name is perhaps the most outstanding in the United States today in mural painting, particularly fresco. As the result of winning competitions, he painted murals in the post offices at Moline and Decatur, Illinois; executed frescoes for the City Hall in Chicago, and for Lucy Flower School in the same city; and, with Mitchell Siporin, carried out the largest mural commission awarded by the federal government—the wall paintings in the post office at St. Louis, Missouri. He is also the author of *A Compilation of Technical Procedures and Materials for Fresco Painting* (1940). Millman's art has been exhibited at the Art Institute of Chicago, Metropolitan Museum of Art, Whitney Museum of American Art, Museum of Modern Art (New York), Corcoran Gallery of Art, National Gallery of Art (Washington, D.C.), Carnegie Institute, Pennsylvania Academy of the Fine Arts, City Art Museum of St. Louis, San Francisco Museum of Art, Denver Art Museum, New York World's Fair, 1939, Golden Gate Exposition of the same year, and elsewhere. His work is represented in the collections of the Art Institute of Chicago, Museum of Modern Art (New York), Brooklyn Museum, International Business Machines Corporation, and the United States Navy Museum at Annapolis, Maryland, to note the more outstanding.

MINTZ, Harry, *A Street in Old Quebec*, 25 x 32.

"Painting to me is the search for form through color. However, in a successful picture there must be a balance between realized form and felt subject matter. The

emotional response to be drawn by the observer of a particular painting, I hope will come more from an awareness of the feeling and searching for form and color than from an interest in the subject matter. To achieve a satisfactory result in a painting, therefore, requires constant experimentation with new techniques of handling the medium and continual searching for new color relationships."

Such are Harry Mintz's observations on painting. He was born in Ostrowice, Poland, in 1907, studied at the Warsaw Academy of Fine Arts and the Art Institute of Chicago, and has traveled extensively in Europe and South America. Between 1945 and 1948 he had one-man shows in New York, Chicago (Art Institute) and Los Angeles. Prizes and awards include four prizes and an Honorable Mention at the Art Institute of Chicago; a prize at the Old Northwest Territory Exhibition at Springfield, Illinois, in 1948; and a medal at the California Palace of the Legion of Honor in San Francisco. In addition, his work has been shown at the Whitney Museum of American Art, Pennsylvania Academy of the Fine Arts, Corcoran Gallery of Art, Carnegie Institute, Cincinnati Art Museum, Milwaukee Art Institute, Virginia Museum of Fine Arts, University of Illinois, New York World's Fair of 1939, and Pepsi-Cola exhibitions. Mintz's art is included in the permanent collections of the Art Institute of Chicago, Hackley Art Gallery, Muskegon, Michigan, the Warsaw (Poland) Academy of Fine Arts, and the Modern Museum at Tel Aviv, Israel, as well as in private collections.

MOLLER, Hans. *Woodpile*, 45 x 37.

Illustration -- Plate 86

Moller, like many other painters of German birth, studied art in his native land. He was born at Wuppertal-Barmen in 1905. Having come to America, he was given an award of merit by the Art Directors Club of New York in 1944. Moller is now an instructor in painting at the Cooper Union Art School of New York. He has exhibited at the Pennsylvania Academy of the Fine Arts, Art Institute of Chicago, Virginia Museum of Fine Arts, and the Whitney Museum of American Art, as well as in one-man shows in New York, Chicago, and at the University of Michigan. His work is represented in the Phillips Memorial Gallery, Walker Art Center (Minneapolis, Minnesota), University of Georgia, and the Four Arts Club of Palm Beach, Florida, as well as in private collections.

MORRIS, George L. K.. *Country Church*, 46½ x 37.

"For many years painters have aimed at being striking, sensational, and 'great'; the tendency has been to forget that a painting must be an object that is beautiful *in itself* -- and not necessarily with reference to anything beyond its limits."

Morris, president of American Abstract Artists, elaborates on this view in the *College Art Journal*, IX, number 1 (Autumn, 1949) and, though not opposing the expression of individuality, warns against idolizing the ego:

"A judge at one of our large regional exhibits commented recently: 'There are echoes in this exhibit of all the "isms" of the last five decades, and the problem of the young painter will be to cultivate a personal contribution to the scene. *He will find this by going inside himself.*'"

". . . There always have been 'isms' in art. In the Renaissance, the rebirth of classicism was an 'ism', for instance, which produced great paintings over a period of centuries.

What chance have any new traditions now to bear fruit, if our painters are urged to stop echoing them when they are still absolutely in their infancy?

" . . . today the whole creative instinct has been channeled into a sort of mass megalomania. An artist is now interesting not for the style, control or imagination with which he can endow his design, but as an example of the individual genius, the man who can let the public in on some private emotion. I do not feel that work produced with this end in view is going to hold its interest for very long. . . .

"Although there has been considerable abstract art in the past, I think we will agree that a picture composed of free lines, colors and tones, put forward not as decoration or a utilitarian fragment, but as something profoundly human with an expressive life of its own, is quite another thing. Abstract painting in this category is not intended as decoration. Whenever a shape or line is entered on a picture surface, a conflict is instigated, and it is the artist's method of pacification which impells the expression. . . .

"A belief is even prevalent among abstract painters that only the return to complete anonymity can achieve the transition on a secure foundation, that artists should fashion works that will stand by themselves like a vase or a temple, with no apparent relation to their creator."

Morris was born in New York in 1905. He was graduated from Yale University and studied at the Yale School of the Fine Arts, Art Students League of New York, and in Paris. From 1936-1943 he was editor of *Partisan Review* and is now American editor for *Art d'Aujourd'hui* (Paris). His art has been seen in one-man shows since 1935 and in exhibitions at the Whitney Museum of American Art, Pennsylvania Academy of the Fine Arts, Carnegie Institute, American Abstract Artists, Virginia Museum of Fine Arts, the Berkshire Museum (Pittsfield, Massachusetts), and in exhibitions presented by the Federation of Modern Painters and Sculptors in New York. Morris' works are represented in the Whitney Museum of American Art, Philadelphia Museum of Art, Phillips Memorial Gallery, Yale University Art Gallery, Berkshire Museum (Pittsfield, Massachusetts), University of Georgia, Encyclopaedia Britannica Collection, and International Business Machines Collection.

MOTHERWELL, Robert, *La Résistance*, 36 x 48. Illustration -- Plate 30

Robert Motherwell was reared in California, though born in Aberdeen, Washington, in 1915, and has lived in New York since 1940. An impressive amount of university training forms his background, none of it, however, concerned with the study of art. A graduate of Stanford University, he also attended Harvard and Columbia, studied in France, and lived for a time in Italy and Mexico. He has contributed to the *New Republic*, *Partisan Review*, and magazines on design; edited *The Cubist Painters* (1944); *Plastic Art and Pure Plastic Art* (1945); *New Vision* (1946); and *Concerning the Spiritual in Art* of the same year. From 1940-1944 he was a member of the Parisian Surrealist group, but always as an abstract painter.

Since 1944 Motherwell has had eight one-man shows—six in New York, one in Chicago, and one in San Francisco—and has been represented in group exhibitions at the Pennsylvania Academy of the Fine Arts, Whitney Museum of American Art, San Francisco Museum of Art, Museum of Modern Art in New York ("Fourteen Americans"), and has also exhibited in Paris, at the Tate Gallery in London, in Venice, Prague, Florence, and Lima, Peru. Among museums and institutions which own pictures by him

are the Museum of Modern Art (New York), Baltimore Museum of Art, Whitney Museum of American Art, William Hayes Fogg Art Museum at Harvard University, Smith College Museum of Art (Northampton, Massachusetts), and the Palm Beach Art League of West Palm Beach, Florida.

NACK, Kenneth G., *News*, 32 x 38.

Kenneth Nack, a native Chicagoan (born 1923), achieved his Master of Fine Arts degree at the Art Institute of Chicago, where he was awarded a scholarship, despite a three-year interruption when he served as an artist in the armed forces. His work has already won prizes at the Art Institute of Chicago (Bartels Prize), Chicago Newspaper Guild Prize, a first prize in water color at the Detroit Institute of Arts, \$500 award at an exhibition in Springfield, Illinois, Honorable Mention at the 1948 Pepsi-Cola show, and a prize at Nice, France. Nack has had several one-man exhibitions at places such as the Art Institute of Chicago, University of Wisconsin, and in Paris. Murals for industrial firms, department stores, and private homes figure among his achievements. In addition to the instances mentioned above, his work has been exhibited at the California Palace of the Legion of Honor, San Francisco; Virginia Museum of Fine Arts; University of Ohio; University of Illinois; Pennsylvania Academy of the Fine Arts; Seattle (Washington) Art Museum; Oakland (California) Art Gallery; Arts and Crafts Club of New Orleans; National Academy of Design; and in Monte Carlo.

NELSON, Carl G., *Daniel in the Lions' Den*, 16 x 43.

Nelson was born in Horby, Sweden, in 1898; came to the United States, studied at the Chicago Academy of Fine Arts and at the Art Students League of New York with Kimon Nikolaides. He has had one-man shows and has taken part in group shows at the Whitney Museum of American Art, Art Institute of Chicago, Carnegie Institute, National Academy of Design, Worcester (Massachusetts) Art Museum, Springfield (Massachusetts) Museum of Fine Arts, Toledo (Ohio) Museum of Art, Brooklyn Museum, San Francisco Museum of Art, Pennsylvania Academy of the Fine Arts, Colorado Springs Fine Arts Center, World's Fair in New York in 1939, and elsewhere. Examples of Nelson's work have a permanent place in the Binghamton (New York) Museum of Fine Arts and the Department of Labor Building in Washington. He teaches in Cambridge (Massachusetts), and at the Young Women's Christian Association and other institutions in Boston.

ORR, Elliot, *Arrangement*, 26 x 39.

Illustration — Plate 35

Elliot Orr was born in Flushing, New York, in 1904. He studied with the artists Ennis, George Luks, Snell, and Hawthorne. His art was awarded a prize at Baltimore, Maryland (1930), has been exhibited also at the Corcoran Gallery of Art and the Golden Gate Exposition in San Francisco in 1939, and forms a part of the permanent collection of the Brooklyn Museum.

OSVER, Arthur, *Two Ventilators*, 40 x 28.

Illustration — Plate 34

"I consider myself primarily a city landscape painter trying to express in plastic, pictorial terms the emotional effect a large, urban-industrial city (New York) has on me."

Osver attended Northwestern University but first studied art in a methodical manner at the Art Institute of Chicago, the city where he was born in 1912. Boris Anisfield was his teacher. A traveling fellowship which he won in 1936 permitted him to spend the next two years studying in France and Italy. He has been painting industrial and similar subjects in New York since 1940. The more important awards which he has won include a gold medal and purchase prize at the Pennsylvania Academy of the Fine Arts in 1942; another medal in 1946; an award at the Fourth Annual Audubon Artists Exhibition: Pepsi-Cola prize (1944); the John Barton Payne Medal (First Prize) at the Virginia Museum of Fine Arts in the same year; and the Hubbard prize in the 1946 Grand Central Art Galleries critics' show. In 1949 a Hallmark art award was given Osver and in 1950 a Guggenheim Fellowship. One-man shows began in 1947, the same year in which critic Emily Genauer chose him for a place in her book *Best of Art*.

The Museum of Modern Art in New York has not only bought two of his paintings but also included two of them in its traveling show of notable "young American" art. Osver's work is also included in the permanent collections of the Pennsylvania Academy of the Fine Arts; the Museum of Modern Arts in Rio de Janeiro; Toledo Museum of Art; Museum of Modern Art (New York); University of Illinois; University of Nebraska; Syracuse University; Pepsi-Cola and International Business Machines Corporation collections, and the Walker Art Center, Minneapolis. In 1948 his works achieved the distinction of being included in seven outstanding shows in America.

PFEIFFER, Grace, *Beyond the Town*, 25 x 30.

Grace Pfeiffer, a resident of Provincetown, Massachusetts, was born in York, Pennsylvania, in 1907. She has had practically no formal instruction in painting, but, having always lived among painters, has developed her own technique. In 1946 her art won a prize at the critics' show at the Grand Central Art Galleries in New York.

PLEISSNER, Ogden M., *The Arno*, 24 x 36.

Illustration — Plate 67

Ogden M. Pleissner, painter and etcher, was born in Brooklyn, New York, in 1905 and attended the Art Students League of New York. He is a member of many art societies, among them the National Academy of Design, Audubon Artists, Salmagundi Club, and the Society of American Etchers, Gravers, Lithographers and Woodcutters. Prizes have been won since 1928 at the National Arts Club of New York, Salmagundi Club (New York), St. Botolph Club (Boston), Connecticut Academy of Fine Arts, American Water Color Society of New York, National Academy of Design, Audubon Artists, Allied Artists of America, Baltimore Water Color Club, and the Art Institute of Chicago. His work has been exhibited widely in the United States, and forms part of the permanent collections of many museums and similar institutions, some of which are as follows: the Metropolitan Museum of Art, Whitney Museum of American Art, Brooklyn Museum, Philadelphia Museum of Art, Toledo (Ohio) Museum of Art, Montclair (New Jersey) Art Museum, Library of Congress, New York Public Library, Minneapolis Institute of Arts, War Department, Sheldon Swope Art Gallery (Teire Haute, Indiana), Atlanta Art Association and High Museum of Art (Atlanta, Georgia), Reading (Pennsylvania) Public Museum and Art Gallery, New Britain (Connecticut) Institute, Canajoharie (New York) Library and Art Gallery, and the universities of Georgia, Nebraska, and Idaho.

POLLOCK, Jackson, *Number 11*, 66 x 33½. Illustration — Plate 76

Pollock was born at Cody, Wyoming, in 1912, studied with Benton at the Art Students League and, like many a modern American, worked for the Works Progress Administration. One-man exhibitions of Pollock's work have been held in Chicago, San Francisco, and New York. The Museum of Modern Art in New York, San Francisco Museum of Art, and the University of Iowa have pictures by him.

POLONSKY, Arthur, *Man with Orange Peel*, 24 x 18.

Arthur Polonsky was born in Lynn, Massachusetts, in 1924. In Boston he attended the School of the Museum of Fine Arts and did other work at the Museum, where his work has been on exhibition. Polonsky's art has also been on view at the Berkshire Museum, Pittsfield, Massachusetts, where he assisted Ben Shahn; at the Institute of Contemporary Art in Boston; Springfield (Massachusetts) Museum of Fine Arts; Fitchburgh (Massachusetts) Art Center; and the Worcester (Massachusetts) Art Museum; and has been invited to an exhibition this year at the museum in Amsterdam, The Netherlands. He is now studying in Europe on a fellowship awarded him by the School of the Museum of Fine Arts in Boston.

PRIEBE, Karl, *The Early Immigrants*, 16 x 20. Illustration — Plate 95

Karl Priebe's interest in birds and animals is by no means second-hand or superficial. "I am living on a farm near Evansville," he relates, "and find it perfectly wonderful. As I write this I hear a screech owl quavering — have been watching woodpeckers, nuthatches and chickadees all day at the suet and sunflower feeding station."

Born in Milwaukee in 1914, he attended the Layton School of Art in his hometown and the Art Institute of Chicago. Honored in Milwaukee, Priebe has also received recognition elsewhere and has had one-man exhibitions. His pictures are to be found in the collections of the Encyclopaedia Britannica, International Business Machines, Readers' Digest, Milwaukee Art Institute, Layton Art Gallery (Milwaukee), Detroit Institute of Arts, and others. He was director of the Kalamazoo (Michigan) Art Institute in 1944.

RAIN, Charles, *Faraway*, 18 x 23. Illustration — Plate 13

Although Charles Rain was born in Knoxville, Tennessee, in 1911, he was educated in Lincoln, Nebraska. In 1933, following two years of study at the Art Institute of Chicago, he went to Europe for a year of residence and work, chiefly in Berlin, "with excursions to the museum treasures of Paris and Vienna." During this period of experiment he changed from abstract painting to a more realistic idiom, caused in part, it appears, from his having been deeply impressed by a painting by the Italian sixteenth-century artist Bronzino.

After returning to New York, where he still resides, Rain had a one-man show in 1935 and another in 1947. His work has appeared in exhibitions throughout the country such as those at the Carnegie Institute, Museum of Modern Art in New York, Whitney Museum of American Art, Walker Art Center (Minneapolis), Art Institute of Chicago, Metropolitan Museum of Art, Pennsylvania Academy of the Fine Arts, Corcoran Gallery of Art, the Institute of Contemporary Art in Boston, Springfield (Massachusetts) Mu-

seum of Fine Arts, and the California Palace of the Legion of Honor in San Francisco. The list of private collectors who own pictures by Rain includes Lincoln Kirstein, Mrs. John D. Rockefeller, 3rd, Helen Hayes, and Julius Fleischmann.

RATTNER, Abraham, *Figure and Mask*, 36¼ x 28¾. Frontispiece

"Today the artist finds himself abandoned. Human values have changed. Our spiritual way of life has changed. The artist can no longer cope with it from the outside. He must treat it from the inside of himself. Until now, the artist has been way ahead of his time but the material and scientific world has caught up with him and it is the artist who is way behind his time. I mean this in the finest sense for the artist remains as the true embodiment of the spiritual qualities in man. The fact that he is way behind is probably his greatest strength for he still has his spiritual sources. The scientific world has its new destructive forces and it is only in the world of spiritual qualities that we find hope.

"The situation in creative ideas is one of change, evolution, and perhaps revolution. The situation is not static, and this is a sign of good health. If art did not manifest this creative activity, this chaotic upheaval which we have today would make life most empty, most sterile, most sorry. Throughout the history of man, art has maintained the same pattern of change. Art always seeks that form which corresponds at any given time with man's spiritual and moral aspirations. And this form becomes a crystallization in terms of beauty, of the transcendental qualities. . . ." — Abraham Rattner, "A 'Self Help' Plan for Artists," *College Art Journal*, IX, number 1, (Autumn, 1949).

The education in the arts experienced by Abraham Rattner, who was born in Poughkeepsie, New York, in 1895, has been varied and extensive. He worked in art and architecture at George Washington University and also studied at the Corcoran School of Art and Pennsylvania Academy of the Fine Arts; at the Julian Academy, École des Beaux-Arts, Académie de la Grande Chaumière, and the Académie Ranson in Paris, where he worked and lived for twenty years (1920-1940). There is a mural by Rattner in the Navy Department Building in Washington, D. C. Awards and prizes for Rattner's art include the Cresson Traveling Fellowship from the Pennsylvania Academy of the Fine Arts in 1919, Temple Gold Medal at the same institution in 1945, an award from the Philadelphia Art Alliance, a prize in the 1946 Pepsi-Cola show, first prize in the La Tausca exhibition of 1947, and Honorable Mention at the Carnegie Institute's exhibition of American painting in 1949. One-man shows of his paintings have been given abroad and in New York, Philadelphia, Chicago, New Orleans, Minneapolis, San Francisco, Los Angeles, and Santa Barbara. He has also exhibited in well-known group exhibitions abroad, particularly in Paris, and in the United States, including those at the Carnegie Institute, Pennsylvania Academy of the Fine Arts, Corcoran Gallery of Art, Museum of Fine Arts in Boston, Art Institute of Chicago, Museum of Modern Art (New York), Whitney Museum of American Art, San Francisco Museum of Art, Baltimore Museum of Art, Virginia Museum of Fine Arts, City Art Museum of St. Louis, and the National Gallery of Art in Washington. Several collections noted for their patronage of contemporary art own works by Rattner, among them the Whitney Museum of American Art, Museum of Modern Art in New York, Albright Art Gallery (Buffalo, New York), Art Institute of Chicago, Phillips Memorial Gallery, Pennsylvania Academy of the Fine Arts, Vassar College (Poughkeepsie, New York), Walker Art

Center at Minneapolis, the University of Nebraska, Encyclopaedia Britannica, and Pepsi-Cola.

REFREGIER, Anton, *The Staircase*, 46 x 29. Illustration — Plate 68

Moscow, Russia, was Anton Refregier's birthplace, the time, 1905. In Paris he worked on sculpture with Vassilief and took instruction in drawing with Hans Hofmann in Munich. After arriving in the United States in 1921 he studied at the Rhode Island School of Design in Providence, Rhode Island. In New York Refregier worked for a time with Norman Bel Geddes. He has contributed to *Fortune* magazine and to the *New Masses* and teaches mural painting at the American Art School in New York. Twenty-seven murals by Refregier may be seen in the Rincon Hills United States Post Office in San Francisco, and others in the Hotel Lexington in New York, and the observation car of the "Twentieth Century Limited," a train of the New York Central Railroad Company. All the interior decorations, as well as the murals, were designed by him for the Cafe Society Uptown, and his wall paintings for the New York World's Fair in 1939 were well received.

Refregier's easel paintings have been exhibited nationally and are to be found in the permanent collections of the Metropolitan Museum of Art, Museum of Modern Art (New York), Encyclopaedia Britannica, Walker Art Center in Minneapolis, University of Arizona, and the Museum of Modern Western Art in Moscow.

RICHARDS, Joe, *On the Beach*, 30 x 24.

In 1942 a painting by Richards was presented to the late Franklin D. Roosevelt by John Sloan and Admiral Land. Richards had already begun to have one-man shows of his work; eight took place between 1940 and 1949. He was also represented in group exhibitions sponsored by sea-going branches of the armed services. In 1948 his pictures were exhibited in the annual showing of American art at the Carnegie Institute. The next year Abbott Laboratories purchased one for their collection.

"I have spent a good part of my life in the foc'sle," Joe relates, "and on the bridge of ships. I have made long single-handed ocean voyages in a small sailing vessel of my own construction. I paint the things I know and I find that salt water has a tendency to peel off labels."

ROBERTS, Priscilla, *Plumage*, 30 x 22. Illustration — Plate 28

For six years Priscilla Roberts studied at the Art Students League and the National Academy of Design. In addition, she took some work on artists' materials at Columbia University. Her paintings have been hung in exhibitions at the Carnegie Institute for the past three years and she has won a prize at the National Academy of Design. A picture by her was seen in the nation-wide exhibition at the University of Illinois last year. At an Allied Artists exhibition she was awarded a popular prize. International Business Machines Corporation has purchased one of her works for its permanent collection.

ROESCH, Kurt F., *Ladies with Dog*, 46 x 36.

"The knowledge which an artist can gain from nature will be only of use to him in as much as it gives him the occasion to select the necessary as a point of departure

for his work. No artist creates out of nothing. He merely sets forms into space, and lets them become what they are. These forms give different things to different people besides that which they are, form and space. The person who looks at a painting will use his own opportunity to select a necessary point of departure to enter the picture. I think the onlookers as well as the artist are ultimately in the same position: neither of them looks at it or at nature with separate memories.

" . . . I may say that I am striving for a synthesis of the relationship between forms in space. The whole will be the content of the picture whenever I succeed. . . ."

✓ Kurt Roesch, born in Berlin, Germany, in 1905, studied at the Academy of Art in his native city and with Karl Hofer. In America his work has been exhibited at the Carnegie Institute, Art Institute of Chicago, Virginia Museum of Fine Arts, and similar institutions. Roesch is an etcher and engraver, as well as a painter, and has done illustrations for books. As a teacher he has taught drawing and painting at Sarah Lawrence College in Bronxville, New York. Examples of his work are in the Metropolitan Museum of Art, Museum of Modern Art in New York, and the collections of the University of Minnesota.

ROMANO, Umberto. *The Green Clown*, 30 x 20. Illustration — Plate 49

✓ Umberto Romano was born in Bracigliano, Italy, in 1905. In America he won prizes and scholarships which enabled him to study at the National Academy of Design in New York and in Europe. In 1928 he had his first exhibition. He has also been awarded prizes by the Art Institute of Chicago; the Connecticut Academy of Fine Arts, Hartford, Connecticut; Springfield (Massachusetts) Art League (First Prize and Portrait Prize); Pulitzer Prize; Crowninshield Award at Stockbridge; Tiffany Foundation Medal; and a prize at the North Shore Arts Association. For the city of Springfield, Massachusetts, he created a mural depicting scenes from New England history, and his pictures have been hung in many national shows. Romano has done illustrations for an edition of Dante's *Divine Comedy*. For several years he was head of the School of the Worcester (Massachusetts) Art Museum.

Romano's works are to be seen in the permanent collections of the William Hayes Fogg Art Museum, Harvard University; Worcester (Massachusetts) Art Museum; Springfield (Massachusetts) Museum of Fine Arts; Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts; Rhode Island School of Design in Providence; Smith College Museum of Art, Northampton, Massachusetts; Encyclopaedia Britannica Collection; San Diego (California) Fine Arts Society; Mount Holyoke College, South Hadley, Massachusetts; and the University of Georgia, as well as others, and in private collections such as those of Bob Hope and Johnny Green.

ROTHKO, Mark. *Number 4*, 47 x 51.

✓ Mark Rothko went to Yale University and also studied at the Art Students League. He was born in 1903. Among well known institutions where his art has been exhibited are the Whitney Museum of American Art, Pennsylvania Academy of the Fine Arts, and the San Francisco Museum of Art, where he had a one-man show. His painting also forms a part of the permanent collection of the Whitney Museum of American Art.

RUBIN, Reuvin, *Flowers with East River Bridge*, 26 x 32.

Illustration — Plate 70

Rubin, known sometimes as a Roumanian painter, is actually much more of an international figure. He was born in 1893. Until recently Rubin has been living both in the state of Israel and the United States of America, where his Palestinian landscapes became well known during the recent war. In 1947 a one-man show of his work was held in this country. Two years ago he was appointed an ambassador from Israel to the Balkan states with headquarters at Bucharest, Roumania.

RUELLAN, Andrée, *Pink Masks*, 22 x 30.

Illustration — Plate 9

"My work can be no better than I am myself as a person and no deeper than my understanding of life as a whole. It is true that I paint some landscapes and still lifes, but from the earliest drawings, my deepest interest has been for people at work or at play. It seems to me that it is in the most everyday surroundings — a subway entrance, a market place or on the street — that one finds the unexpected in situation and aspect." This is Andrée Ruellan's modest, humanistic attitude toward life and art as quoted by Grace Pagano, *Catalogue of the Encyclopaedia Britannica Collection of Contemporary American Painting*, 1945.

Born of French parents in New York City in 1905, Andrée Ruellan studied sculpture with Leo Lentelli and drawing with Maurice Sterne at the Art Students League, received a scholarship in 1922 for further study with Sterne in Rome, lived and painted in Paris from 1923 to 1929. In 1925 she studied with Charles Dufresne and others and had her first one-man show. She married artist John W. Taylor at the end of her "Paris" period and the couple returned to America to live at Woodstock, New York. Five one-man shows were held in New York, and Andrée Ruellan's art appeared extensively in national exhibitions — Carnegie Institute, Art Institute of Chicago, Corcoran Gallery of Art, Pennsylvania Academy of the Fine Arts, Whitney Museum of American Art, and Metropolitan Museum of Art, to mention only six of the more outstanding.

Awards include a prize at the biennial show of the Worcester (Massachusetts) Museum of Art in 1938, the Pennell Memorial Medal at the Pennsylvania Academy of the Fine Arts in 1945, a grant in the same year of \$1,000 from the American Academy of Arts and Letters and the National Institute of Arts and Letters, and a medal of honor and purchase prize in the Pepsi-Cola competitive exhibition in 1948. Murals from her hand are located in the post offices at Emporia, Virginia, and Laurenceville, Georgia. Permanent collections which have work by Andrée Ruellan include the Metropolitan Museum of Art; Whitney Museum of American Art; William Hayes Fogg Art Museum (Harvard University); William Rockhill Nelson Gallery of Art in Kansas City, Missouri; Phillips Memorial Gallery; Springfield (Massachusetts) Museum of Fine Arts; Philadelphia Museum of Art; Library of Congress; New Britain (Connecticut) Institute; Art Institute of Zanesville (Ohio); universities of Georgia and of Nebraska; Palm Beach Art League (Norton Gallery), West Palm Beach, Florida; International Business Machines; Encyclopaedia Britannica; and Pepsi-Cola.

RUVOLO, Felix, *The Monarch*, 54 x 34.

Illustration — Plate 92

Ruvolo first studied art and spent his early life in Catania, Sicily, though he was born in New York in 1912. Later came study at the Art Institute of Chicago, where he in turn

taught from 1945-1948. Ruvolo has also taught at Mills College during the summer of 1948 and holds private classes. Since 1942 he has won prizes, other awards and honorable mention in no less than nineteen exhibitions. Some of these honors were awarded at the Art Institute of Chicago (1942, 1946, 1947-1948); San Francisco Museum of Art; Virginia Museum of Fine Arts (1944); Grand Central Art Galleries in New York (critics' show in 1947; second prize); Pepsi-Cola show of 1948; and in 1949 at the University of Illinois, San Francisco Museum of Art, and Hallmark competition. Ruvolo's art has been shown widely and with almost clock-like regularity in the late thirties and the last decade in exhibitions at the Art Institute of Chicago, Carnegie Institute, Pennsylvania Academy of the Fine Arts, and San Francisco Museum of Art, and has been exhibited at the Virginia Museum of Fine Arts, California Palace of the Legion of Honor, Denver Art Museum, Whitney Museum of American Art, Corcoran Gallery of Art, National Academy of Design, and elsewhere. His pictures are in the collections of the Art Institute of Chicago, Denver Art Museum, Mills College, Oakland, California, and University of Illinois, as well as in the hands of private connoisseurs.

✓ SCARLETT, Rolph, *Furioso*, 70 x 74.

Born in Guelf, Canada, in 1890, Scarlett began to paint at an early age and is largely self-taught. His works have been shown in the United States and abroad, particularly in the "New Realities" show in Paris in 1947 and 1948. The Museum of Non-Objective Painting in New York is an important collector of his works. Following experience with Impressionism, Cubism, and Expressionism, he began experimentation with abstraction in 1922 and by 1930 was intrigued with non-objective painting as a medium of expression. Since that time he has been painting in a non-objective fashion. His painting in the exhibition of contemporary American art at the University of Illinois last year, reproduced on the cover of the catalogue, introduced his approach to an increasingly large public.

SCHANKER, Louis, *Mythical Cock I*, 32 x 39.

The only observation Louis Schanker cares to make at this time is: "My work is my statement on art as well as on life."

Schanker is perhaps better known for wood-block prints than for oil and tempera paintings. He was born in 1903; his career in the arts began in 1920 with four years at the Cooper Union Art School in New York, a year at the Art Students League, and two years at the Educational Alliance Art School in New York. Then came study and work in France and Spain from 1931 to 1933. After his return to the United States murals were created in casein wax tempera for the Neponsit Beach (New York) Hospital and for the lobby of New York City's municipal radio station (WNYC), and, in oil and wax, for the Science and Health building at the New York World's Fair in 1939.

Schanker's orderly records indicate at least twenty-seven one-man shows from 1933 to 1949, including work in tempera and oil as well as color prints; the last-named won prizes in 1947 and 1949. He is also a teacher of considerable experience—New School for Social Research in New York from 1943-1949; assistant professor at Bard College, Annandale-on-Hudson, New York, from 1949 to the present. Schanker's art has been seen in the last two decades in exhibitions such as those held at the Whitney Museum of American Art, American Abstract Artists (New York), Brooklyn Museum, San Francisco

Museum of Art, Art Institute of Chicago, Museum of Modern Art, Print Club (Philadelphia), Phillips Memorial Gallery, New York Public Library, and Institute of Contemporary Art (Boston). Well known collections which own some of his work include the Metropolitan Museum of Art, Whitney Museum of American Art, Museum of Modern Art (New York), Brooklyn Museum, New York Public Library, Philadelphia Museum of Art, Phillips Memorial Gallery, Cincinnati (Ohio) Art Museum, Detroit Institute of Arts, Art Institute of Chicago, Wesleyan College (Middletown, Connecticut), and the universities of Michigan and Wisconsin.

SCHOCK, William, *Rocks and Rubble*, 20 x 10. Illustration - Plate 58

William Schock, born in Porto Alegre, Brazil, in 1913, was brought to America with his family in 1915. Schock attended evening classes at the John Huntington Polytechnic Institute in Cleveland, Ohio, before the recent war. After an interlude of nearly three years with the armed forces in North Africa and Europe, he studied with Karl Zerbe at the School of the Museum of Fine Arts in Boston and with Ben Shahn. Even before becoming seriously interested in painting, however, William Schock had done a great deal of graphic work. Examples of his prints and drawings are in the Cleveland (Ohio) Museum of Art. He is now teaching at the Cleveland School of Art.

SCHWARTZ, Lester O., *Circus Fantasy*, 25 x 34. Illustration - Plate 99

Schwartz was born in Manitowoc, Wisconsin, in 1912. He studied at the Art Institute of Chicago, the Imperial Art School, Tokyo, Japan, and at the Colarossi Academy in Paris. Following work as an instructor on the staffs of the Art Institute of Chicago and the Layton School of Art in Milwaukee, he became artist in residence at Ripon College, Ripon, Wisconsin. Among his prizes and awards are a prize in the show of artists of Chicago and vicinity at the Art Institute of Chicago (1936), the Ryerson Traveling Fellowship from the same institution in 1937, and first prize at the Wisconsin Artists show at the Milwaukee Art Institute in 1947. Schwartz also won a purchase prize at the University of Illinois in 1948. In reference to the picture thus acquired by the University of Illinois, Schwartz remarked that it was painted over a period of ten months, during which time "the design followed an aesthetic metamorphosis. That is, the subject matter reached an agreeable point of sublimation through abstraction."

SCHWARTZ, William S., *Through My Cosmic Eye*, 32 x 24.

Illustration - Plate 93

"All my life I have been a musician as well as a painter. In both music and art, I believe that the great thing is the creation, in an individual way, of harmony. In art, among the old masters as well as among the contemporary artists, the harmony may be of three sorts — of color, of form, and of line. In looking at nature, therefore, I search for materials which may be interpreted and manipulated until they become unified wholes and reveal the sorts of harmony which are representative of my own personality — my thoughts and my feelings. I feel that the mastery of only one of these elements — color, form or line — is unsatisfactory. Difficult though it may be, I strive for the simultaneous mastery of all three."

This is William Schwartz's credo. His experiences with art, music, and life suggest

that he knows what he is talking about. Practically from childhood he has avidly pursued the study of the visual arts, and Nature gave him a voice. Born in Smorgon, Russia, in 1896, twelve years later he was already enrolled in the Vilna Art School, having won a scholarship. In 1912, at the age of sixteen, he came to America and three years later entered the School of the Art Institute of Chicago, which had also awarded him a scholarship. To help support himself he worked sixteen hours a day, waited on tables, ushered in theaters, sang in concerts and operas. In 1918, the year after his graduation from the school of the Art Institute (with honors in life study, portraiture, and general excellence in painting), he was already represented in the annual show of artists of Chicago and vicinity. Since that time his work has been seen in national and international exhibitions held in this country.

Prizes and awards have been given paintings by Schwartz at the Detroit Institute of Arts, Art Institute of Chicago (on five different occasions, from 1927-1945) at the Scarab Club of Detroit, and in various other exhibitions. On at least five different occasions he has turned his hand to murals — at the Chicago World's Fair of 1933; Cook County Nurses Home, Chicago; and in the post offices at Fairfield, Eldorado, and Pittsfield, Illinois. William Schwartz's work is owned by fifty-three institutions, including the Art Institute of Chicago, Detroit Institute of Arts, Library of Congress, Dallas (Texas) Museum of Fine Arts, Beloit College (Beloit, Wisconsin), Madison (Wisconsin) Art Association, Philadelphia Art Alliance, Chicago Public School Art Society, Montclair (New Jersey) Art Museum, Oshkosh (Wisconsin) Public Museum, Bradley University (Peoria, Illinois), various state universities, and Encyclopaedia Britannica.

SEKULA, Sonia. *Within*, 48 x 16.

Sonia Sekula was born in Lucerne, Switzerland, in 1918, first came to America in 1934, is now a citizen of the United States. She studied with Kurt Roesch and Morris Kantor, has had three one-man shows since 1946, as well as being represented in the Surrealist exhibition in Paris in 1948. Her art was also seen at São Paulo, Brazil, and the Santa Barbara (California) Museum of Art (1948); and in 1949 at the Brooklyn Museum and in the exhibition of contemporary art held by the Nebraska Art Association. The San Francisco Museum of Art and various private collectors own pictures by Sonia Sekula.

SELIGMANN, Kurt L. *Philemon and Baucis*, 32 x 44¹/₄.

Illustration — Plate 26

"I am guided by imagination. If I imagine 'wholly', I can act upon the ever-changing mirage of the retina, arrest images and transform them into realities. Style [and] authenticity depend on ability to imagine. What is really needed is a good (inner) eyesight."

Born a citizen of Switzerland at Basel, in 1900, Kurt Seligmann, painter, engraver, and illustrator, studied at the École des Beaux-Arts in Geneva; in Paris, with André L'Hôte and others; in Florence; and in Rome. In 1929 he joined the Surrealists in Paris. Since 1939 he has been a resident of the United States. Seligmann is author of *A History of Western Magic* (1946) and has illustrated books such as *Vagabondages Héraldiques, Hommes et Métiers*, and *Oedipus* (1941). He has had one-man exhibitions in Paris, London, Tokyo, Rome, New York, and Chicago, and has been represented in

group shows at the Carnegie Institute (1946), New York World's Fair, Golden Gate Exposition, and Canadian National Exhibition in 1939. His art forms part of the collections of the Art Institute of Chicago; Museum of Modern Art (New York); Albright Art Gallery (Buffalo, New York); Pennsylvania Academy of the Fine Arts; Smith College Museum of Art (Northampton, Massachusetts); Musée d'Art Moderne, Paris; Museum of Tapestry, Aubusson, France; art gallery at Lodz, Poland; and the Palacio de Bellas Artes in Mexico City.

SERISAWA, Suco, *Mary*, 1948, 30 x 20.

Illustration Plate 2

Serisawa, born in Yokohama in 1910, came to the United States in 1918. He studied art with Yoichi Serisawa, his father, with George Barker (from 1928-1934), and at the Art Institute of Chicago. He has won several prizes in exhibitions in California, and has exhibited widely in the United States as a whole. A gold medal was awarded him at the Pennsylvania Academy of the Fine Arts in 1947. Of late his art has been seen in particular at the Art Institute of Chicago, Los Angeles County Museum, San Diego (California) Fine Arts Society, the San Francisco Museum of Art, Denver Art Museum, and the University of Illinois. In 1947 Serisawa became an instructor at the Kann Institute of Art in Beverly Hills, California. He is now also president of the California Water Color Society. Pictures by Serisawa are in the collections of the art museums of the California cities of San Diego, Pasadena, and Santa Barbara, and are also in the hands of many private people.

SHAHN, Ben, *Death of a Miner*, 27 x 48.

Last spring (1949) a dealer in New York, perhaps exhausted from telling people "what it means," staged an exhibition of twenty-three artists' work. Part of the provision was that each man should tell, in a paragraph of not more than seventy-five words, what his picture meant. Shahn's picture showed some musicians. He said, as quoted by *Time* magazine (April 11, 1949), ". . . I'll say this much: that art is my particular form of speech, and whatever I feel about men who sing and play guitars, I've said in the present picture." Speaking more generally, however, Ben Shahn states his credo in the *College Art Journal*, IX, number 1, (Autumn, 1949), as follows: ". . . here is what I believe to be my credo; with the one small reservation, that tomorrow I may really see the light, in which case what I say here is automatically wiped off the record. I believe that the artist should look upon his work not as a commodity, but as an expression of his feelings about the world. Every human being is endowed with the gift of being an individual, absolutely unique in himself. His feelings about the world are unique, and being so, are of never-ending interest and value to other people.

"How ridiculous, then, is the practice among artists of imitating other artists' work in the hope of sharing their popularity. The artist who does so sacrifices his one greatest gift and his greatest pleasure. The gift is unique personality, the pleasure, the sheer gratification of saying what he has to say. I do not mean by that that an artist must not employ the style or any of the devices that have been used by other artists. But there are two approaches to the business of being influenced. One approach is an allowable one . . . the artist . . . works in a tradition and carries it on, adds to it, and has lost nothing of himself in so doing. . . .

"The hardest thing an artist has to face is the business of seeing canvases pile up

in his studio. It's the sort of thing that is likely to happen to the original artist trying to carve his own style and his own way of working out of nothing, save his personal feelings about the world. He has to content himself with the knowledge that he has actually crystallized, to his own satisfaction, the thing he wanted to say. And for such an artist I do not think the economic picture is too forlorn. There is quite a large group of people in this country who love good painting and who welcome with delight a new and fresh kind of expression, enough I think to furnish him with an adequate livelihood."

Ben Shahn, born in Kaunas, Lithuania, came to the United States in 1906 at the age of eight. At New York University and the City College of New York he majored in biology. Later he studied at the National Academy of Design. The years 1925-1929 he spent largely in Europe. His one-man exhibitions, beginning in 1930, have been largely concerned with such socially explosive themes as the Sacco-Vanzetti case and the trial of Tom Mooney. In addition to making photographs and creating designs for the Farm Security Administration, Shahn has painted murals for the Community Building at Jersey Homesteads, New Jersey; the Bronx, New York, Post Office (with Bernarda Bryson); the post office at Jamaica, Long Island (1939); and a mural for the Social Security Building in Washington, D.C. (1941). He also assisted Diego Rivera on some mural painting.

His work is represented in collections of institutions like the Museum of Modern Art and the Whitney Museum of American Art in New York; Newark (New Jersey) Museum Association; Wadsworth Atheneum in Hartford, Connecticut; Walker Art Center, Minneapolis, Minnesota; City Art Museum of St. Louis; Container Corporation of America; Pepsi-Cola Company; Phillips Memorial Gallery, Washington, D.C.; and the universities of Georgia, Nebraska, and Oklahoma.

SHULKIN, Anatol, *You Can't Come Home Again*, 16 x 20.

Illustration — Plate 73

"With regards to our art, it seems to me the art of painting in the United States, with its great potential, suffers by refusing to become of age, craftwise and thereby artistically. In its persistence of hitching blindly its artistic kite to the tail of the Parisian experimental painting of yesterday [lie] the fundamental mistakes for our artistic tomorrow."

Born in Ekaterinoslav, Russia, in 1900, Shulkin emigrated to the United States at the age of twelve. In New York he studied art at the National Academy of Design under Charles C. Curran and Leon Kroll; at the Art Students League under George Bellows. At the former he was awarded the Chaloner American scholarship in 1921. Murals by Shulkin decorate the Barbizon-Plaza Hotel in New York and the lobby of the post office at Canajoharie, New York. In mural competitions sponsored by the national government he won awards in 1935-1937; 1938 and 1939. From 1932-1936 Shulkin taught at the Cooper Union Art School, New York; later, at the Newark (New Jersey) School of Fine and Industrial Art. Shulkin has had one-man shows in New York since 1926. His easel pictures have appeared in national exhibitions such as those held at the Corcoran Gallery of Art, Pennsylvania Academy of the Fine Arts, Cincinnati Art Museum, City Art Museum of St. Louis, Carnegie Institute, and the National Academy of Design. He was also represented in the Pepsi-Cola show of 1942. The Metropolitan Museum of Art and Whitney Museum of American Art have pictures by Shulkin.

SIPORIN, Mitchell, *Landscape with Lime Kiln*, 30 x 40.

"Art that is important to me should have social significance, but the painting must be built up to be plastically sound. Good painting should be as important to the onlooker as it is to the artist who created it. Every artist who is worth his mettle deserves and needs an audience. Artists should be an important link in every civic enterprise and become an important part of society." Quoted by the *Catalogue of the Encyclopaedia Britannica Collection of Contemporary American Painting*, 1945.

The Art Institute of Chicago is Siporin's artistic alma mater, though he was born in New York in 1910 and now lives there again. It was in New York, too, that his first one-man show was held in 1940, though the Art Institute of Chicago honored his work similarly two years later. Like many who came to maturity during the 1930's, Siporin painted murals for the United States government — in the Decatur, Illinois, Post Office, and, most outstanding, a commission which he accomplished for the St. Louis Post Office in collaboration with Edward Millman. Other murals done under the sponsorship of the Federal Arts Project were painted in the Bloom Township High School and Lane Technical High School in Chicago.

Siporin was given a medal by the Pennsylvania Academy of the Fine Arts in 1946. Other noteworthy awards were two prizes from the Art Institute of Chicago (1942 and 1947), and a Guggenheim Fellowship in 1946 and 1947. The Metropolitan Museum of Art, Whitney Museum of American Art, Museum of Modern Art (New York), Art Institute of Chicago, Museum of Cranbrook Academy of Art (Bloomfield Hills, Michigan), Newark (New Jersey) Museum Association, Smith College Museum of Art (Northampton, Massachusetts), universities of New Mexico, Georgia, Arizona, and Iowa, International Business Machines Corporation, and the Wichita (Kansas) Art Museum have examples of Siporin's work.

SOKOLE, Miron, *The Aquarium*, 30 x 40.

Illustration - Plate 96

Sokole was born in Odessa, USSR, in 1901. He studied at Cooper Union Art School in New York and the National Academy of Design, worked in the studio of Bel Geddes, and has exhibited in many nation-wide exhibitions — such as those at the Art Institute of Chicago, Corcoran Gallery of Art, Whitney Museum of American Art, Carnegie Institute, Pepsi-Cola, Detroit Institute of Arts, California Palace of the Legion of Honor (San Francisco), Albright Art Gallery (Buffalo, New York), Pennsylvania Academy of the Fine Arts, Virginia Museum of Fine Arts, Springfield (Massachusetts) Museum of Fine Arts, Minneapolis Institute of Arts, and the Brooklyn Museum. Sokole has had several one-man shows and now teaches at the Kansas City Art Institute and School of Design.

SPRUCE, Everett F., *Fisherman*, 30 x 36.

Illustration — Plate 104

Everett Spruce was born near Conway, Arkansas, in 1907. He finally escaped from a meager existence on a farm in order to study at the Dallas Art Institute and with Olin H. Travis. Since 1940 he has been on the staff of the University of Texas. Besides winning awards in Texas shows, Spruce's art won prizes at San Francisco in 1940, at Worcester (Massachusetts) in 1945, in the Pepsi-Cola show of 1946, La Tausca exhibition in 1947, and a first award, presented by European critics, to one of his pictures in the exhibition of American painting sent to Belgium in 1948. Besides the local

exhibitions in Texas, and exhibitions elsewhere where he has won prizes, Spruce's art has been seen at the Corcoran Gallery of Art, Pennsylvania Academy of the Fine Arts, Art Institute of Chicago, Museum of Modern Art (New York), and other institutions. Some of the collections which possess examples of his work are the galleries in Dallas and Houston, Texas; the Museum of Modern Art, New York; the Phillips Memorial Gallery in Washington, D.C.; Metropolitan Museum of Art; Pennsylvania Academy of the Fine Arts; Isaac Delgado Museum of Art, New Orleans; Rio de Janeiro (Brazil) Fine Arts Museum; Illinois Wesleyan University, Bloomington, Illinois; Baltimore Museum of Art; Colorado Springs Fine Arts Center; and the William Rockhill Nelson Gallery of Art, Kansas City, Missouri.

STAMOS, Theodoros, *Theatre*, 36 x 48.

Illustration - Plate 29

"I believe that art is the child of nature. When I paint I work usually directly from nature and, contrary to critics, I am not rediscovering nature, because I never left it. My abstract idiom is a point of departure for the expression."

Theodoros Stamos worked his way through the American Art School in New York, studying painting (with Simon Kennedy) and sculpture, though he has now dropped the latter completely. He has also lived and worked in France, Italy, and Greece, using the immediate locale as subject matter; in British Columbia, and the far western and south-western parts of the United States. In 1946-1947 he painted a mural for the steamship *Argentina* of the Moore McCormack Line. Stamos has had six one-man shows in oil and one in mixed media. His paintings have appeared in exhibitions of the Carnegie Institute, Whitney Museum of American Art, Pennsylvania Academy of the Fine Arts, and Virginia Museum of Fine Arts. They are included in the collections of the Museum of Modern Art (New York), Whitney Museum of American Art, Wadsworth Atheneum (Hartford, Connecticut), State University of Iowa, Walker Art Center (Minneapolis), and the museum at Tel Aviv, Israel.

STERNE, Hedda, *Machine Five*, 51 x 38.

"I never adhered to any school of painting, having found it necessary to work out a way of my own. At this point, I am mostly stimulated by the visual aspects of my surroundings; most shapes seeming charged with meaning."

Hedda Sterne began drawing in early childhood and, later on, under the guidance of local artists, being much impressed by Surrealism and research in abstract art. She then had a year of drawing and sculpture at the Kunsthistorisches Museum in Vienna, followed by two years of philosophy and history of art at the University of Bucharest. In Paris her art was exhibited at the Salon des Surindépendants and at the Salon des Indépendants. Hedda Sterne was also represented in a show of colleges at Peggy Guggenheim's gallery in London in 1938.

STERNE, Maurice, *After the Storm*, 28 x 34.

Illustration - Plate 51

Wrote Maurice Sterne in connection with a one-man show of his paintings in 1947. "My last one man show of easel paintings, at the Museum of Modern Art, was held in 1933. Since then we have had an American Renaissance. A new generation has grown up.

To those who are not familiar with my work and to those who know only my former work, a few explanatory words are appropriate.

"My renaissance took place about three years ago. Up to that time I believed that in order to *paint* significantly all one had to do was to *see* significantly and paint as well as one knew how. Then something happened. I was too ill to work and was admiring my view from the porch: the incoming tide, the crimson and orange and gold of the sunset, the delicate nuances, the spacial volumes, when suddenly, nature ceased to be nature and became a wet painting. This sensation was so real, that when a sea gull suddenly soared across my vision, I exclaimed, 'The fool! Its lovely white wings will be smeared with paint.'

"For many, many years I tried to paint as *well* as I knew how. I stopped trying when I realized that one must paint *better* than one knows how.

"Bonnard once remarked to a friend, 'You can't invent painting.' These wise words by one of the greatest painters of our time are particularly apropos at present, when so many of our younger painters not only try to invent paintings, but play the game with wild cards.

"Well, I still prefer my poker straight and I get a bigger thrill when I hold a legitimate 'three of a kind' than I would with a 'full house' with one-eyed jacks and deuces wild."

Though born in Libau, Latvia, in 1878, Maurice Sterne came to America at the age of twelve. The young artist studied at the National Academy of Design in New York and also in Paris and Rome. He also worked on anatomy under Eakins and began to exhibit in 1902. From 1911 to 1914 he lived on the island of Bali. In 1922 occurred his seventh one-man show. By 1925 Sterne was apparently considered thoroughly American, though he had spent considerable time at Anticoli, Italy, for in that year he was invited to represent America at the International Exhibition in Rome. One-man shows of his art have been held in Berlin and Boston as well as New York. In 1928 he was invited to paint a self-portrait for the Uffizi Gallery in Florence. A series of twenty murals by Sterne adorns the library of the Department of Justice in Washington and a monument by him is in Philadelphia's Fairmount Park. (He is a sculptor as well as a painter, once spent six weeks in Delphi, Greece, making studies of the ancient bronze charioteer in the Delphi Museum.) ✓

Sterne received the first Clark prize of \$2,000 awarded by the Corcoran Gallery of Art as well as prizes and awards from the Art Institute of Chicago, Pennsylvania Academy of the Fine Arts (the latest being a gold medal in 1948), National Academy of Design, and Golden Gate Exposition (1939). Work by Maurice Sterne forms part of the collections of the Metropolitan Museum of Art; Museum of Modern Art (New York); Whitney Museum of American Art; Museum of Fine Arts in Boston; Art Institute of Chicago; Detroit Institute of Arts; Brooklyn Museum; Carnegie Institute; Phillips Memorial Gallery (seven paintings); Corcoran Gallery of Art; Cleveland (Ohio) Museum of Art; Worcester (Massachusetts) Art Museum; San Francisco Museum of Art; Fine Arts Society of San Diego, California; Museum of Art at the Rhode Island School of Design in Providence; Yale University Art Gallery; a museum in Cologne, Germany; Kaiser-Friedrich Museum, Berlin; and the Tate Gallery in London. He has been teaching at the Art Students League in New York recently and was appointed to serve on the National Commission of Fine Arts, Washington, in 1945. Sterne is also a member of the National Academy of Design and the National Institute of Arts and Letters.

SWAN, Barbara, *Portrait*, 40 x 44.

Barbara Swan is a graduate of Wellesley College, where she has also taught, and of the School of the Museum of Fine Arts in Boston, where she assisted the director, Karl Zerbe. She was born in Boston in 1922. At present she is studying in Europe, thanks to a fellowship awarded by the School of the Museum of Fine Arts in her native city. Barbara Swan's work has been exhibited at the Carnegie Institute, Art Institute of Chicago, San Francisco Museum of Art, Museum of Fine Arts in Boston, Fitchburgh (Massachusetts) Art Center, and the Toledo (Ohio) Museum of Art.

TEYRAL, Hazel J., *Figures with Mobiles*, 20 x 30. Illustration Plate 59

Hazel J. Teyral, born Hazel Janicki in London, England in 1918, came to the United States at the age of ten and studied at the Cleveland School of Art. Then followed work with the muralist Kindred McLeary and with her husband, John Teyral. Her paintings won awards at the Cleveland (Ohio) Museum of Art from 1943-1946; one received a purchase prize at the University of Illinois in 1948; and last year she was awarded a Louis Comfort Tiffany Fellowship. She, too, had some experience at mural painting, having achieved a wall painting for the USO-lounge in Cleveland. Hazel Teyral's art has appeared in various national exhibitions, including those of the Carnegie Institute (1947-1949); Virginia Museum of Fine Arts; "Artists for Victory" show in 1944; Butler Art Institute of Youngstown, Ohio; Milwaukee Art Institute; and the institutions where she was awarded prizes. Her pictures form a part of the permanent collections of the University of Illinois, Yale University Art Gallery, and the Cleveland Museum of Art. Hazel Teyral, commenting on painting, states that although an artist must have a sound training in the technique of his work, "This technical approach must however be considered only the means to an end and not the final achievement. Intelligence and expressive vision are also needed."

TEYRAL, John, *Night Worker*, 50 x 21. Illustration — Plate 81

John Teyral was born in Yaroslav, Russia, in 1912. As a child he was brought to the United States, in due time studied at the Cleveland School of Art as a student of Henry G. Keller. Awarded a traveling scholarship, Teyral did graduate work at the School of the Museum of Fine Arts in Boston under Alexandre Jacovleff, whom he assisted at the school in 1936-1937. The year 1937 brought another scholarship; study and travel in France, Italy, England, Morocco, and Mexico followed. He taught at the Cleveland School of Art from 1939-1942 and from 1945 to the present, having obtained a leave of absence this year to make use of a Fulbright Grant.

Teyral's work has received various prizes and awards at the Cleveland Museum of Art and the Butler Art Institute of Youngstown, Ohio and an award of \$500 at the Pepsi-Cola show in 1947. He has also exhibited at the Carnegie Institute, Museum of Fine Arts in Boston, Virginia Museum of Fine Arts, Milwaukee (Wisconsin) Art Institute, Corcoran Gallery of Art, University of Illinois, and elsewhere. His art has been shown with that of his wife, Hazel Teyral, in "two-man" exhibitions in midwestern cities. Among institutions which own John Teyral's art are the Cleveland Museum of Art, Pepsi-Cola Company, and the Butler Art Institute of Youngstown, Ohio.

THON, William, *Night Passage*, 18¾ x 45.

Illustration — Plate 66

A reversal of a popular trend, William Thon, born in New York in 1906, has now deserted his native city for residence in Maine. He is self-taught except for a month at the Art Students League. He has won prizes at the Brooklyn Museum, National Academy of design, and the Salmagundi Club (New York), culminating in a fellowship at the American Academy in Rome in 1947. The year 1949 brought a prize for water color at the National Academy of Design. His works have appeared frequently in several of the exhibitions which have become the goal of the American artist — Corcoran Gallery of Art, Pennsylvania Academy of the Fine Arts, Virginia Museum of Fine Arts, Art Institute of Chicago, and the Whitney Museum of American Art, and also the Albright Art Gallery (Buffalo), Kansas City (Missouri) Art Institute and School of Design, and in Pepsi-Cola shows. The William A. Farnsworth Art Museum, Rockland, Maine; Sheldon Swope Art Gallery, Terre Haute, Indiana; Encyclopaedia Britannica; and the Bloomington-Normal Art Association (Illinois) own examples of his art.

TOBEY, Mark, *Pacific Rhythm*, 26 x 20½.

"I am accused often of too much experimentation, but what else should I do when all other factors of man are in the same condition? Shall any member of the body live independently of the rest? I thrust forward into space as science and the rest do. My activity is the same, therefore my end will be similar. The gods of the past are as dead today as they were when Christianity overcame the Pagan world. The time is similar, only the arena is the whole world."

Thus wrote Mark Tobey in an introduction to the catalogue of a one-man show of his work held at Portland, San Francisco, and Detroit in 1945-1946. A statement which he writes for the catalogue of the present exhibition indicates, however, that he pursues no narrow course, and that he welcomes the investigation of significant art epochs. Today Tobey finds that the arts of the eastern countries may properly furnish the artist with more inspiration than has been true in the past.

"As the world shrinks, art idioms which were neglected rise above our horizons for consideration and what influence they may bring to bear upon the artist of today. In recent years I have been particularly interested in the Far East — fairly close to our west coast in reality — the Middle East, the Viking and Celtic influences. These sources are to me just as valid as the Renaissance which for so long a time governed our tastes."

Mark Tobey is to a large extent self-taught. He was born in Centerville, Wisconsin, in 1890, has traveled to Europe and the Near East, taught in England, visited the Orient and took lessons under a Chinese artist. In Seattle he gave instruction in art at the Cornish School. His paintings are represented in the collections of the Seattle Art Museum, Detroit Institute of Arts, Metropolitan Museum of Art, Museum of Modern Art (New York), Addison Gallery of American Art (Phillips Academy at Andover, Massachusetts), the Portland (Oregon) Art Association, Phillips Memorial Gallery, and Albright Art Gallery in Buffalo.

TONEY, Anthony, *Entrance*, 30 x 48.

"Painting is part of our cultural heritage. It has the power to make us happier, our lives more exciting, fuller, richer, and adds to our knowledge and understanding of

nature. If there are forces in society that crush our creativeness, all the more reason that we fight back. It is a victory for progress, if in spite of the obstruction, we continue to paint and grow as artists. . . .

"Any art stems from the artist's reaction to his environment. While I consider myself to be essentially an abstractionist, I hardly mean by 'abstract' either the withdrawing from life or the purifying of painting from 'extraneous' matter. To the contrary, I would draw as largely and deeply as possible from life, in its whole context, to my fullest capacity. In the end, whatever the inspiration, the result must be a painting, its space, painting space. Its orchestrations, tensions and impact must be that of a painting, not a play, symphony or dance."

Anthony Toney was born at Gloversville, New York, in 1913. Twenty-one years later he was graduated from Syracuse University with the B.F.A. degree, executed decorations for the Gloversville High School and new Junior High School by 1937, meantime exhibiting his art in Syracuse and in New York. In 1937-1938 Toney studied at the École des Beaux-Arts and the Académie de la Grande Chaumière in Paris, copied a Renoir in the Louvre for his alma mater. Also in 1938 he was wounded fighting in Spain. Back in New York, he had his first one-man show in 1941. Following long and distinguished service in the Air Corps during the war, Toney returned to illustration and design to make a living, at the same time doing as much as possible of the kind of painting which he considers of real significance.

His pictures have been exhibited at the Corcoran Gallery of Art; Art Institute of Chicago; Audubon Artists (1946-1948); Museum of Modern Art in New York; Riverside Museum, New York; State University of Iowa; University of Illinois; Whitney Museum of American Art; National Academy of Design; Carnegie Institute; University of Nebraska, and elsewhere. He has also been teaching commercial art and life drawing at the Robert Louis Stevenson School since 1948.

TREIMAN, Joyce W., *The Barrier*, 18 x 40.

Joyce Treiman, born in Evanston, Illinois, in 1922, was graduated from the State University of Iowa in 1943, and was thereupon awarded a fellowship to do graduate work at Iowa. One-man shows had already begun in 1942. A Tiffany Foundation Fellowship Grant came to her in 1947 "To do creative work in painting, with particular emphasis on man and his environment in urban life, and by so doing, creating a plastic symbol for the contrasts and conflicts of modern society." The next year brought purchase prizes at the Denver Art Museum and the Northwest Territory Show. In 1949 Joyce Treiman won the Armstrong Prize at the Art Institute of Chicago.

Her art has been seen regularly in exhibitions at the Art Institute of Chicago since 1945, at Denver Art Museum annual shows (1943, 1948, 1949), at the Oakland (California) Art Gallery, Virginia Museum of Fine Arts, Illinois State Fair, Illinois State Museum of Natural History and Art, Springfield (Missouri) Art Museum, and at the annual exhibition sponsored by the Society for Contemporary American Art at the Art Institute of Chicago in 1947. The Denver Museum of Art, State University of Iowa, and Illinois State Museum of Natural History and Art, as well as private collectors, own examples of her work.

TRIVIGNO, Pat, *Captives*, 40 x 17.

Illustration - Plate 80

Trivigno was born in New York City in 1922, received his training in art at the Stella Elkins Tyler School of Fine Arts of Temple University in Philadelphia and at

Columbia University, has recently exhibited at the Academy of Arts and Letters in New York as a proposed candidate for a grant in 1950. He teaches drawing and painting at the H. Sophie Newcomb College for Women, Tulane University, New Orleans.

Concerning art in general and, more specifically, what he had in mind in painting *Captives*, Pat Trivigno says, "Everyone in his own way fulfills himself by expressing some manifestations of life. The painter, by virtue of his particular gift for using form and color, communicates an insight into truth via a painting. I think that when we get overly involved with the 'means' of painting (i.e., color for color's sake, or nice shape relationships because they make beautiful combinations) the picture as a vehicle for communication loses its *raison d'être*. This does not mean, however, that anecdotal comment or literary narration should be the painter's sole province. I think a work has validity when the artist has visualized a plastic organization of color and form that best sings out the original idea and attitude. In the creative process the formal arrangement may well precede the content. . . ."

"The painting *Captives*, which you have selected, is an attempt to evoke a sympathetic attitude towards loss of liberty and its ensuing frustration. I felt that monkeys were extremely agile and dynamic forms. . . . Their pent up energies are miserably spent in the most confining of quarters, with the ever-ungiving vertical bars acting as constant reminders that there is no way out. Plastically I have tried to utilize linear movement to convey the theme. The rigid vertical bars were meant to act as forces containing and confining the swerving, curvilinear, trapped forms."

TSCHACBASOV, Nahum, *Substance and Sustenance*, 36 x 24.

Illustration — Plate 77

Baku, Russia, was Tschacbasov's birthplace (1899). He studied in Paris, at the Armour Institute of Technology (now Illinois Institute of Technology) in Chicago, and the Lewis Institute. In Paris his work was seen at the Salon des Tuileries and, in 1933, in a one-man show. He has had fifteen such presentations of his art in this country since 1934, including one at the San Francisco Museum of Art in 1946, the University of Texas, Colorado Springs Fine Arts Center, and the Arts and Crafts Club in New Orleans. In 1947 he won a prize at the Pepsi-Cola show.

Tschacbasov's work has been included in exhibitions of national scope held at the Whitney Museum of American Art, Museum of Modern Art (New York), Metropolitan Museum of Art, Pennsylvania Academy of the Fine Arts, Corcoran Gallery of Art, Carnegie Institute, Cincinnati Art Museum, City Art Museum of St. Louis, Albright Art Gallery, Virginia Museum of Fine Arts, Springfield (Massachusetts) Museum of Fine Arts, Art Institute of Chicago, Berkshire Museum (Pittsfield, Massachusetts), State University of Iowa, Walker Art Center (Minneapolis) and the universities of Illinois and Indiana. His art forms a part of the permanent collections of the Whitney Museum of American Art, Metropolitan Museum of Art, Newark (New Jersey) Museum Association, Philadelphia Museum of Art, Butler Art Institute at Youngstown, Ohio, Brooklyn Museum, Jewish Museum (New York), the universities of Georgia and Alabama, and the museum at Tel Aviv, Israel. He teaches at the Art Students League.

URBAN, Albert, *Bathsheba*, 34 x 50.

"Our time has a terrible peculiarity: it magnifies the individual unduly, and naturally this attitude reflects in an unwholesome manner everywhere. Even the artist

works only too often in order to attain to this distinction to be happy means to be able to paint and to see how an idea takes shape on a canvas. There I need not identify myself; I feel the ability to bring my imagination to such a result as to stimulate others even if for a second only. This little bit of taking the eye to see through the 'facts' into a reality of the spirit is the aim which I would like to accomplish with my work."

For the record, however, Urban agreed to identify himself to the extent of saying that he was born in Frankfurt am Main, Germany, in 1909; studied in his home town, in Paris, and Florence. He found life and work in Nazi Germany impossible for him. After ten months in London, the Urbans came to the United States (1940). Five exhibitions of his art in New York aroused the interest of collectors, both institutional and private, with the result that pictures by Urban are now owned by the Metropolitan Museum of Art; Addison Gallery of American Art at Phillips Academy, Andover, Massachusetts; Brooklyn Museum; and the Rosenwald Collection.

VIDAR, Frede, *Phantasy*, 30 x 47.

Asko, Denmark, is Frede Vidar's birthplace. He was born in 1911. His varied career includes study at the Royal Academy of Denmark, École des Beaux-Arts and Académie Julian in Paris, the Academy of the Fine Arts in Munich, the California School of Fine Arts, and the University of California. Besides this formal training, Vidar worked on his own in France, Spain, Greece, and Italy. He came to California and assisted on Diego Rivera's murals. From 1929 to 1930 he was a novice at a Benedictine monastery in Spain, but three years later functioned as observer and combat artist with insurgent forces in a Cuban revolution. Another change found him in 1937 appointed official painter for the ecclesiastical council of the monastic republic of Mount Athos, Greece; by 1948 he held the rank of major in the United States Army Corps of Engineers. He was official combat artist for the Army in the Pacific Theater during the second World War, covering the islands and the initial phase of the occupation of Japan.

Vidar's artistic productivity is almost as diverse as his other activities. In 1934 he was doing mural and easel painting in California and Mexico. He covered the Consistory ceremonies at the Vatican and interpreted Mozart's Don Giovanni for LIFE magazine, accomplished numerous commissions for Abbott Laboratories and did pictorial coverage of the Leprosarium at Carville, Louisiana. In the summer and autumn of 1949 Vidar was engaged on a project sponsored by Abbott Laboratories and the Indian Service to make studies of the life and conditions of the Zuñi and other of the Indians of the southwestern part of the United States.

Vidar began having one-man exhibitions in the early thirties in Paris and Barcelona, followed by similar presentations in California and New York. By command of the Danish King, a retrospective show was held in Copenhagen. His pictures have also been on display in national exhibitions such as those at the Carnegie Institute, Art Institute of Chicago, and the Whitney Museum of American Art. For three years he had the Chaloner Fellowship, and in 1946-1947 was awarded a Guggenheim Fellowship. From 1947-1948 he headed the Department of Fine Arts at the Newark School of Fine and Industrial Art. Vidar's work may be seen at the National Museum in Copenhagen, Museum of Modern Art in New York, Newark Museum Association, California Palace of the Legion of Honor, San Francisco, and the Pasadena Art Institute.

VYTLACIL, Vaclav, *Sky and Boats*, 30 x 40. Illustration — Plate 21

Vaclav Vytlačil is perhaps best known for his extensive experience as a teacher. Born in New York City in 1892, he studied art at the Art Institute of Chicago and the Art Students League of New York. From 1920 to 1935, however, Vytlačil was abroad, studying and traveling, particularly in Italy and France. In Munich he attended Hans Hofmann's school. Having returned to his native country he served as lecturer at the University of California (Berkeley); lecturer and instructor at the California College of Arts and Crafts at Oakland; Assistant Professor in Art and Chairman of the Art Department at Queens College, Flushing, New York; and was also associated with the Dalton School, New York; Minneapolis School of Art; and the Art Students League of New York.

Vytlačil has had one-man shows in New York, San Francisco, Los Angeles, and Chicago. His work has won several honors in major group exhibitions in this country and has been seen in shows in Paris and Munich. He was represented in the Encyclopaedia Britannica's rotating annual exhibition of twelve paintings in 1946. He belongs to American Abstract Artists, Audubon Artists, and the Federation of Modern Painters and Sculptors.

WEBER, Hugo, *Definitely a Couple*, 60 x 40.

"In my personal work I am confronted with a dominating interest in vertical elements which contain for me anthropomorphic connotations through a simple rhythmical appeal. The difference between painting and sculpture is rather irrelevant to me. The choice of means is directed by consideration of needs. . . .

"To order, to articulate, to canonize, to record, to symbolize, to educate, to agitate were some of the functions and powers sculpture shared with the other visual arts in man's historical past. Since Rodin, sculpture finds itself in a laboratory stage. This situation has not changed essentially in the last fifty years but it also has not prevented sculptors from continuing to develop a promising new sculptural vocabulary. Today, a fresh language is ready to serve an educational process which can meet contemporary needs. Sculpture can no longer be identified with any working method or style. The term 'sculpture' is nothing more than a convenient metaphor. A general definition of its meaning could be: a physical materialization of human feeling, thought and desire."

"I am very much interested in the formation of a new symbolic language which is now developing since the visual arts have been freed from being slaves to copying. I also think that it is very important to accept the idea that the symbols which matter won't be private and that the artist is sharing a collective endeavour."

Weber was born in Basel, Switzerland, in 1918. Most of his youth, however, was spent in Paris, where his teachers included Marcel Gimond and Aristide Maillol. "But I learned much more important things for my present work seeing Brancusi and being with my sculptor friends Arp and Giacometti," he avers. Painting has occupied more of his attention of late. In 1946 Weber arrived in this country, invited by the late Moholy-Nagy, to organize the foundation course and teach at the Institute of Design in Chicago. His work has been exhibited in France and Switzerland; the Art Institute of Chicago owns an example of his drawings.

WILSON, Sol. *The Last Stop*, 30 x 40.

Illustration Plate 6

"I strongly believe that an art native to modern America is in the process of developing. It may be said that this is wishful thinking, day-dreaming. I shall not argue this point. But I don't see that objective formalism is the answer to a life that wants to be talked about, written about and painted. And there's plenty of life in the country!"

Wilson was born in Vilna, Poland, in 1896. His artistic training was essentially American, however, inasmuch as he studied at the Cooper Union Art School (1918-1920), at the National Academy of Design, and at the Beaux-Arts Institute of Design in New York. Among his principal teachers were Robert Henri and George Bellows. Wilson himself has had considerable experience teaching and was on the staff of the School of Art Studies in New York City from 1946 to 1948. One-man shows of his art have been held in Paris as well as in the eastern and western areas of the United States. Prizes and awards were won at the "Artists for Victory" show in New York in 1943; Pepsi-Cola shows of 1944 and 1948; Corcoran Gallery of Art (1947 Biennial Exhibition); Carnegie Institute and Audubon Artists exhibitions of 1947.

Wilson's pictures have been displayed in national exhibitions such as those at the National Academy of Design; Pennsylvania Academy of the Fine Arts; Carnegie Institute; Whitney Museum of American Art; Corcoran Gallery of Art; Art Institute of Chicago; Virginia Museum of Fine Arts; Nebraska Art Association; Library of Congress; City Art Museum of St. Louis; State University of Iowa; and in Pepsi-Cola shows and the "Critics Choice" exhibition in New York in 1945. Among public collections which have examples of Sol Wilson's work are the Newark (New Jersey) Museum Association; Brooklyn Museum; Butler Art Institute of Youngstown, Ohio; Metropolitan Museum of Art; Isaac Delgado Museum of Art in New Orleans; Library of Congress; Telfair Academy of Arts and Sciences, Savannah, Georgia; New York City Board of Education; and the American Red Cross. Murals by Wilson are located in post offices at Delmar, New York, and Westhampton Beach, New York.

WOELFFER, Emerson. *The Interpreters*, 36 x 50.

"I feel that I am associated with the group of introsubjective painters, not painting what I know or see, but what I haven't seen or known." Woelffer was born in Chicago in 1914, studied at the Art Institute of Chicago, and worked on the Federal Art Project from 1937-1939. He was on the staff of the Institute of Design in Chicago from 1942 to the summer of 1949, when he taught at Black Mountain College. In 1947 Woelffer received Honorable Mention at the San Francisco Museum of Art; the next year a prize; in 1948 Honorable Mention at the Art Institute of Chicago; in 1949 the first Pauline Palmer Memorial Prize. His art has also appeared in a one-man show in New York in 1949, in well-known group exhibitions in this country, and in Paris and Switzerland.

XCÉRON, Jean. *Painting 290*, 45 x 37.

Illustration Plate 78

Concerning his non-objective painting, Xcéron has said, "This transformation of . . . realistic elements to their essential aspects becomes concrete and 'objective', like naturalistic art, which is also concrete in its own natural form. Therefore, the 'new objective' painting we call non-objective because when we look at the picture we must not expect to see any natural objects as we are accustomed to see [them] in representa-

tional paintings. We must see the picture with the 'new object' as the determined means of art expression."

Jean Xcéron was born in Isari, Greece, in 1890. In America he studied at the Corcoran School of Art in Washington, D.C. From 1927-1937 he lived in Paris, exhibiting with the *École de Paris* group. In New York he joined the American Abstract Artists. One-man shows of his art have been held in the French capital, in New York, and in Bennington, Vermont. Examples of his work have also appeared in art exhibitions in Barcelona, Athens, Paris, São Paulo (Brazil), Indianapolis, Toledo (Ohio), and at the California Palace of the Legion of Honor in San Francisco, the Golden Gate Exposition of 1939, the Arts and Crafts Club of New Orleans, the Carnegie Institute, and elsewhere. In 1948-1949 a traveling exhibition was arranged and shows were held in various museums and universities in New Mexico and California and in Seattle, Washington. The Museum of Non-Objective Painting in New York has some of Xcéron's works but they are also found in the *Cahiers d'Art* in Paris, Phillips Memorial Gallery, Museum of Modern Art in New York, Gallery of Living Art in the same city, in the collection of the University of Georgia, and in private collections. A mural from his hand decorates the Assembly Room Chapel, Riker's Island, New York.

ZERBE, Karl, *Good Friday*, 36 x 29.

Illustration - - Plate 10

Zerbe is a native of Berlin, Germany, where he was born in 1903. He studied in Munich and Italy, traveled in France, came to the United States in 1934 and became an American citizen. Visits to Europe and Mexico were followed by residence in Boston, Massachusetts, where he is now head of the Department of Painting at the School of the Museum of Fine Arts. Zerbe's first one-man show in America was at the Germanic Museum of Harvard University (1934). He had previously had shows in Munich and Berlin. Over a dozen such exhibitions followed, and Zerbe has won prizes at the Art Institute of Chicago, the Institute of Contemporary Art (Boston), the Virginia Museum of Fine Arts, and the Carnegie Institute (1948). He is particularly noted for use of the encaustic medium.

Zerbe's work is represented in the Metropolitan Museum of Art, Whitney Museum of American Art, Brooklyn Museum, Albright Art Gallery, Art Institute of Chicago, Museum of Fine Arts in Boston, City Art Museum of St. Louis, Museum of Cranbrook Academy of Art at Bloomfield Hills, Michigan, Phillips Memorial Gallery, other galleries, and in collections at the institutions of higher learning which follow: Harvard University, Illinois Wesleyan, State University of Iowa, Oberlin College (Oberlin, Ohio), Smith College (Northampton, Massachusetts), Washington University (St. Louis), Alabama Polytechnic Institute, and the universities of Georgia, Nebraska, and Oklahoma.

ZSISSLY, *Old New England*, 24 x 50.

Zsissly (Malvin Marr Albright) is a sculptor as well as a painter. Born in Chicago in 1897, he studied at the Beaux-Arts Institute of Design in New York, at the *École des Beaux-Arts* in Nantes, France, and with Albin Polasek and Charles Grafly. He was given a fellowship by the Pennsylvania Academy of the Fine Arts, a prize at the Art Institute of Chicago, and two more by the Chicago Society of Artists. His work is to be found in the collection of the Fine Arts Society of San Diego (California) and in various institutions in Illinois.







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