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Contemporary

*American
Painting*

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UNIVERSITY OF ILLINOIS
EXHIBITION OF CONTEMPORARY
AMERICAN PAINTING

College of Fine and Applied Arts

Architecture Building

Sunday, March 4, through Sunday, April 15, 1951

UNIVERSITY OF ILLINOIS PRESS, URBANA

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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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1949

CLAUDE BENTLEY
LOUIS BOSA
FRED CONWAY
JOHN HELIKER
CARL HOLTY
RICO LEBRUN
ARTHUR OSVER
FELIX RUVOLO
YVES TANGUY
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1950

MAX BECKMANN
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Introduction

In its fourth annual Exhibition of Contemporary American Painting, the University of Illinois again surveys the field of painting as it reflects the American scene. Many well-known painters who have already shown here are represented by canvases again this year. But there is also a goodly group of new exhibitors whose works, by virtue of technical excellence, diversity of approach, varying emotional response, or variety of subject matter, are entitled to consideration.

Again there is much that is non-objective, abstract, or symbolical; much that is subjective and personally experimental. This survey confirms the view that American painting, like American thought in general, is in a period of rapid flux. It is to be remembered, however, that what we are here viewing is a progress report for 1951 on the direction of American artistic expression, rather than a summary of a period or an epoch.

The jury of selection has, in the time since our last exhibit, again covered the field of American painting. The one hundred and thirty-six canvases shown here are supposed to cover the significant trends during the last twelvemonth. Naturally, in so restricted a showing, it is impossible to illustrate every artistic movement. Indeed, when so much appears that is highly personal, it is difficult to find a common denominator. But it is to be remembered that personality is, after all, the most valuable thing in life. Personality is unique. Nature never duplicates. Indeed, it is the hope of every artist to make the greatest contribution to life through the complete expression of self. That is essentially the creative urge.

But to serve life in any full way, our expressions must be balanced, harmonious, and integrated with respect to surrounding social processes and other environmental facts upon the spiritual as well as upon the physical level. That age-old, insatiable quest for what we have called truth, good, and beauty has not abated, although at times we may be puzzled as to what constitutes these values. But it is definite that any art that looks to the enrichment of life cannot leave beauty and its value in life out of consideration. Art has been from the very beginning of civilization the record of those men and women who went in quest of beauty as they envisioned it, have lived with it, have lived it.

To be sure, artists today do not talk much about beauty as an abstract quality. They know that beauty varies with the individual, with the culture, with the chance associations of time. But each artist strives to order his creative work so completely in harmony with his inward emotional urge, to project himself so abundantly that what he paints will result in a pronounced aesthetic or intellectual response in the beholder.

It is our business here at the University to see to it that the student's zest for and curiosity in all the natural and lovely things about him are so stimulated that this resource for a response to beauty becomes permanent with him, thus constituting a safeguard against the blank ordinariness that now overtakes so many of us, and a bulwark against the reverses that appear to be in store for the world as we know it.

These things we need to remember: that order and truth are natural laws; that they are worth thinking about, worth cultivating. This rushing mechanistic age in which we live needs the clarifying message of simplicity, directness, and beauty perhaps more than any age that has preceded it. It was with a hope of furthering these ends that the Festival of Contemporary Arts and this Exhibition of Contemporary American Painting were inaugurated.

The University makes purchases from each annual exhibit to add to its permanent collection. These selections will be announced during the course of the exhibition.

REXFORD NEWCOMB, DEAN
College of Fine and Applied Arts

What the Painter Thinks

An exhibition such as this is a challenge to painters and public alike. It is bound to create a total impression which may change individual judgments we might have on any one work, seen alone. We are bound to compare, to attempt the construction of a unifying system of twentieth century aesthetics, to interpret content and symbols in the light of the life of which we are a part. We cannot be passive in front of many of these works; particularly in an exhibition which is part of an educational program at a University we feel the need for as much information, analysis, and interpretation as possible.

While much material of this sort can be derived from an intelligent study of the paintings themselves, there are other sources of information. The opinions of historians, who should be able to see such works in a certain perspective, are valuable; so are the views of critics and aestheticians, who seek to define salient qualities of form and content. But in the preparation of this exhibition, we have been particularly concerned with the ideas of the painters themselves. What, specifically, are they attempting to do? How conscious are they of their own success or failure? Are they simply interested

in uniquely personal gestures, or are they concerned with possible bonds between themselves and the public at large?

To get answers to these and other questions, we wrote to all of the painters represented in the present exhibition and asked them to put into words, if they wished to and if they could, some of the ideas they had in mind in painting the specific works in our exhibition, and to express as much as they could about their philosophy of art in general. In a surprising number of cases the painters responded generously to our request, and their letters form a file of specific information about origins, intentions, and basic points of view, which could be obtained from no other possible source. Not many of the letters were written from a primarily technical aspect; they are in most cases very definite. Evidently many contemporary painters have little difficulty in explaining quite specifically what they are up to.

In reading the painters' letters, one is struck with the frequent recurrence of certain similar ideas, even among statements by artists whose work is completely different in type. Many of these comments are quoted in the biographical notes at the end of the present catalog, but it seemed also worth while to attempt something in the nature of a synthesis, an organization, of the most frequently encountered ideas. The present essay is such an attempt. In it, no effort is made to present the ideas of the spectator, the historian, the critic, or the curious member of the public at large. In so far as possible, the artist is allowed to speak for himself, and very largely in his own words. I have frequently summarized and used only sections of longer statements, but I hope I have in no case distorted the issues involved, and I have tried to remain close to the wealth of critical and creative ideas which have found expression in this very personal way.

It is easy to understand why an artist should not want to talk about what he has created. Every true work of art is in itself complete and independent, and its creation is an act of the most personal and private kind. "A painting is conceived and grows and develops according to a law as mysterious as the artist's own secret and subconscious self," writes Sidney Laufman. It cannot

rely on technique, history, symbolism, sociology, or anything else, for its final aesthetic message. One can have only sympathy with the viewpoint of Kay Sage when she says, "Were I able to give any explanations, I would probably not paint!" On the other hand, there are artists who would genuinely like to analyze the complex processes and specific intentions which have gone into their activities, but who find it impossible to define in words the pattern of thought and act which they have followed. We all know that self-analysis is the most difficult of occupations. "The fact that I can talk about other people's work," writes Kurt Roesch, "does not seem to help me to talk about my own." Some artists will probably agree with Norman Lewis that "a clean, white space on the page would be preferable" to biographical and analytical discussion of any work of art.

But such statements are decidedly in the minority. Most of the painters who wrote to us about their work were explicit and detailed in expressing their intentions, quite logical in explaining their methods, and seemed to feel that there was a positive value in expressing these facts and ideas. Mark Tobey writes, "There is much to say today while the spiritual forces are drawing all mankind together. The whole past of the arts is in review and the fare is very rich."

However, there is of course a complete realization on the part of most artists, no matter how different they may be in other fundamental ways, that there are many levels of appreciation, and that it is easier to put into words explanations of those which spring from associated ideas than it is to define the purely aesthetic relationships which dwell exclusively within the work of art. It is not always easy for the spectator who has not himself been involved in the process of artistic creation to make such distinctions, to realize that the artist is simultaneously combining activities within a number of different spheres. Milton Avery expresses this clearly and simply when he writes, "I work on two levels. I try to construct a picture in which shapes, spaces, colors form a set of unique relationships, independent of any subject matter. At the same time I try to capture and translate the excitement and emotion aroused in me by the impact with the original idea." The same distinction is recognized by Byron Browne when he says, "A picture has two

explanations: one, the plastic solution, in which the artist is solving his painting problems. This is more or less a very personal piece of business. And two, the literal interpretation of the imagery. It is in this that the artist hopes to make his contact with the layman."

Frederick Franck has gone further in recognizing the variety of approaches to a work of art, both from the point of view of the creator and of the spectator. "We are too apt to think of the work of art as being only subject to aesthetic laws," he writes. "This is the modern fallacy. Through the ages the abiding work of art has had many references and many levels of reference. For the simplest spectator there may be the subject matter which charms or repels, for the more thoughtful a system of composition with which to agree or disagree, for the more sensitive a color system to like or dislike, for the more erudite the classification of the work into some 'ism,' for the even more sophisticated there is recognizable the synthesis of all these factors. However, on a different level altogether there may be experienced the gradually revealing sense of the painting, a sense of its necessity deriving from an eschatological experience." This realization demands an active (in a sense, a creative) point of view on the part of the spectator; otherwise, Franck says, we "will fall victims to mere whims and fashions and miss the essential experience of the work of art: made by a whole man to be re-created by a whole man, the beholder."

The point of contact between painters who otherwise differ very greatly is in the often expressed idea that, no matter what the subject may be, no matter what method or style the artist may develop, the picture is, itself, "a pure aesthetic object," as Louis Guglielmi has called it. Margo Hoff writes, "My figures do not 'talk,' nor my landscapes 'move.' I want them to 'be,' to exist in their own sphere, and light, and space." The work of art is not an *imitation* of anything which exists outside of itself, but combines in a complete and independent experience all of Franck's "levels of reference." This is true even in the complicated matter of space, which has such special significance for the twentieth-century mind. The realistic acceptance of the actual flatness and the physical dimensions of the material object upon which the picture is painted does not preclude an intense preoccupation with this

problem, and it is probably in the methods of creating and suggesting space that the greatest differences can be observed between the art of our times and the dominant artistic streams of the nineteenth century. Byron Browne might have been speaking of many pictures other than his own when he wrote, "Plastically the painting does not exist because of its perspective or its chiaroscuro, but by flat planes. It is through the use of these that depth is attained. The planes are texturized to emphasize the surface, that is, to vivify the whole surface of the picture. In modern art as in ancient art the surface or picture plane that is begun with, is recognized as a reality and kept throughout the operation of painting."

Even though the painter rightly insists that we recognize his work as complete and containing within itself everything necessary for its appreciation, it is valuable to know what the point of departure was from which he proceeded. In representational painting, the material object itself is obviously important in starting the development which ends up as the picture in the gallery. "For myself," writes Ernest Fiene, "the material subject matter is the starting point in the creation of a work of art. This has also been the traditional starting point of the observer. To get into the picture is the object. Design, space, and color relations are the means by which the artist creates unity. This should result to the observer in a greater emotional experience. The technical objective in this painting was to retain the integrity of the two-dimensional plane." This is a lucid explanation of one artist's procedure. On the other hand, pictures which end up without obvious recognizable elements may start from very much the same initial response to material surroundings. Serge Chermayeff says, "I am not an abstract painter in the sense of pure form for its own sake, but rather do I paint abstracts from things seen and situations experienced which have moved me deeply and on which I like to comment. . . . My paintings are uninhabited by recognizable personages, but I hope still my various figures and constructions are not altogether inanimate." Such a painter as Theodoros Stamos, who has travelled far away from anything like documentary description, says, quite simply, "I paint from nature." Lamar Dodd gives forceful expression to the feeling that many painters have that there is a deeply rooted relationship

between the creative process and an awareness of the surrounding physical world when he writes, "I have felt, in my own work to date, that some contact with nature is absolutely essential. This does not necessarily mean that a direct relationship exists between the painting and the visual image of the natural object. The painter establishes such relationship by abstracting his material from his entire visual experience. By this means paintings seem to grow structurally with natural objects acting as a suggestive factor."

The important thing, of course, as the preceding statements show, is not the original stimulus in itself, but the artist's relation and reaction to it, and his development from this point forward. "I paint, not what I see, but what I feel," writes Samuel Adler, "not what I think, but rather what I am. . . . It is not for art, I think, to hold the mirror to nature — to freeze a moment out of time, but rather to capture an impulse and sustain it; in other words, to capture the moment and protract it into all eternity." Things which are insignificant in themselves may generate in the artist an impulse (to use Adler's term) which is capable of profound development, as we are dealing with something within the artist himself. James Lechay goes so far as to say, "Anything visual can be translated into aesthetic terms. Anything at all — from the visually repugnant to the visually elegant. Which seems to say that subject matter doesn't mean very much. And it doesn't. But insofar as it compels a *feeling* strong enough to be put down on canvas, I have the greatest respect for it. Feeling is paramount."

Indeed, for many artists today, one of the most important elements in the whole creative procedure lies in the purification necessary to express the impulse or feeling, in the removal of representational or anecdotal details which may interfere with the expression of the central and unifying idea. This may consist simply in reducing the multiplicity of an initial factual sensation to an ordered form; or, in the case of non-objective painters, it may go still further. Mark Rothko sees this as a development toward constantly greater clarity. He writes, "The progression of a painter's work, as it travels in time from point to point, will be toward clarity: toward the elimination of all obstacles between the painter and the idea, and between the idea and the observer. As examples of such obstacles, I give (among others) memory,

history and geometry, which are swamps of generalization from which one might pull out parodies of ideas (which are ghosts) but never an idea in itself. To achieve this clarity is, inevitably, to be understood."

This brings us to a very interesting problem in connection with much recent painting. How conscious is the artist of the method he follows in achieving the clarity of statement he desires? Do the form and content of the picture exist as complete things in his mind before he executes it? In other words, to what extent does the artist control his own destiny as a creator, and to what extent is he part of a larger impulse? While the answers to these questions will be quite different as we deal with individual personalities, one is struck in reading statements by many of the painters represented in the present exhibition with the number of appearances of the idea of the painting executing itself, or at any rate, of the *process* of artistic creation itself, developing the final solution. "A successful painting is a surprise to everyone," writes Joe Jones. "I don't contrive a painting but rather let it contrive itself, or abandon it." Karl Knaths says, "I like to see the painting arise through the unique use of some pictorial procedure." Adolph Gottlieb describes the evolution of his *Romanesque Facade* in very interesting terms. "I had quite a struggle with this picture," he writes. "I usually paint directly and rapidly, but in this case did a great deal of repainting. As a result of repainting an interesting texture developed which I decided to emphasize. I was forced to modify the original conception, but did not lose it. Rather it was simplified, strengthened and enriched. In the end when it was perfectly clear what I had been searching for, the painting practically finished itself. It went so rapidly and easily."

Of course it is the artist's taste and judgment that determines which of those qualities which emerge in this kind of a procedure are significant. "Motivated by inner compulsion, and modified by organizational considerations, my work *shapes itself*," writes Leo Manso. Richard Koppe has described very explicitly the kind of process in which the form of the work is not dictated by the subject, but in which form itself becomes a subject. "The

primary approach starts out without any particular subject or object in mind. Many sketches with lines, forms, structures, relationships, etc., are tried until they begin to have some relation to nature. These may be only slight overtones of the objective world and suggest rather than define and the work may be complete at this stage. It is like something you recall from past experience that you can't quite place or explain. There may be a whole host of overtones in any particular work and there may be a play between the various qualities. A single work may combine the feeling of people, trees, feathers, wings and steel structures. . . . Don't think that I had a plan or campaign to do these things but this observation comes after a long period of time and out of the work itself."

It is not only in paintings of an abstract or non-objective type that the character and content of the work emerges by a sort of inner compulsion. Alton Pickens, whose *Boating Party* is completely representational, says, "Usually in the process of making a picture I keep adding and subtracting meanings, often starting out with a simple idea or subject and the meanings reveal themselves as I go along." Felix Ruvolo even goes so far as to say, "Although the creative person is not conscious of what he is doing . . . he can possibly achieve an emotional impact that is symbolic and close to the pulse of our period."

Why have many painters turned to methods which are, in certain respects, quite different from those which were followed in the nineteenth century? I suppose it is fundamentally because our world today brings us face to face with a host of new realities which did not exist for our predecessors. Time, space, mass, and energy all have meanings today which are unlike the meanings which persisted for long periods in the past, and it is a necessity to develop new symbols to express them in artistic form. Our age is one in which change is an essential, regardless of where it may lead us. In an almost literal way the new spatial concepts and impressions of an air-minded age demand such new forms as those, for instance, which Julio de Diego shows us in his *Altitude 2000*. Leo Quanchi recognizes this need for change for its own sake when he writes, "I feel that art in its relation to all that functions in the microcosm cannot remain static and that to create in

harmony with our present and speedily changing times we must be constantly spearheading in new directions, even to realize the most minute reward."

It is of course by no means exclusively in abstract and non-objective modes of expression that the artist exercises a high degree of arbitrary selection and organization. The artistic conventions which govern what has ordinarily been thought of as "realistic" painting (that is, pictures with factually recognizable subject matter, relatively free from distortion) are highly artificial. There is the closest possible relationship between form and content, and a picture which has a high degree of illustrative or narrative character in many cases departs very widely from the actual experience which the artist may have had. This is a fact which the layman, who accepts the conventions of objective painting as being truly "realistic," tends to forget. Sometimes these conventions consist of the combination of objects or sensations which the artist observed or received in widely separated experiences; again, they may be chiefly matters of simplification, organization, elimination of details which do not contribute to the primary theme. This is particularly true of the realistic painting of our own time, which tends to develop symbolic overtones. John Atherton tells us, for instance, that his picture *Three Towers* unites factual material from as widely separated places as northern California and Vermont. "It is rare," he writes, "that one can find a 'complete subject,' as it were, ready made, and my pictures are generally made up of objects, forms, colors and moods which are gathered together from data I have collected as well as from the imagination and memory." Reginald Marsh, whose richly documentary *Bowery Drunks* "is derived from an actual scene on New York's Bowery adjacent to Chinatown," writes, "Although few girls traverse this block, I put one in for contrast; and because it is hard to go through a composition without putting in a woman, which is always to me a stimulus to paint." It is certainly not necessary to abandon subject matter which has social and documentary significance in order to concentrate upon those more abstract elements which claim much of the artist's attention today. Gregorio Prestopino thinks that his painting, *The Market*, "proves that what we know about form, color,

shapes, tensions, the core of modern painting, can all be integrated into subject matter and not necessarily isolated as abstraction." The close relationship between artistic form and recognizable subject matter is well shown by Joyce Treiman's *The Wanderers*, where the artist's "conception of man's individual inner loneliness as against his actual physical closeness to his fellow beings" is shown by the crowding of the figures into various divisions of the composition, thus using "plastic means to convey in general terms this philosophic idea."

In anything as completely individualistic as painting there is bound to be wide variety of opinion, and, of course, there are artists today who feel that in the contemporary search for valid modes of expressing new realities, many artists have become too personal, have lost touch with the public, and have sacrificed too much in emphasizing those elements which Prestopino calls "the core of modern painting." Stephen Etnier is one of these. He writes, "I present my ideas in a straightforward manner so that they can be readily shared by others. There is no reason that I can find for bewildering the spectator with a private sign language. . . . Honest experimentation is, of course, invaluable, but it is, after all, the quality and not the novelty of our thinking which counts." Copeland Burg is "shocked by the swift, vast movement away from representational painting," though he feels that such painting is "pretty much dead [and that] nothing very new is being done in the non-objective field. Eventually," he thinks, "there will be an entirely new movement in which painters will be less obscure, welcoming the public instead of actually affronting many persons as is the case today." John Foote sees "no logic in the effort to reduce to a state of non-objective purity. Good art has always an inner abstract lattice, through which are woven the emotional lines of communication. A paring-away of this 'extraneous material' removes the 'handles' by which one may grasp onto the nature of the work. Private painting results — a mummified and emasculated image of functional-sterility."

An excessive emphasis on technical experimentation for its own sake and the emergence of form and content from the manipulation of the materials

themselves also find their opponents, who range themselves against the idea of the picture contriving itself. "The medium of a work does not matter," writes Margo Hoff. "The idea of the artist will dictate its own medium." Carl Pickhardt believes "that a forceful pictorial impulse will dictate and require its own means of expression. . . . I am opposed to experimentation with mediums for their own sakes, assuming, as I do, that each pictorial idea, if sufficiently strong, will demand its required mode of expression at the proper time."

As a matter of fact, it is interesting to note the completely specific origins and intentions which many painters mention. The work of art does not simply emerge out of a vacuum, though the artist may not always be completely conscious of what has initially prompted it. But in many cases the dictation of the "idea" or the "pictorial impulse" which has just been mentioned is quite clear to the creator. These origins are not always obvious to the spectator, and knowledge of them may be helpful to a complete analysis. It is valuable to know, for instance, that Max Beckmann's *Family Portrait* resulted from a definite commission, just as Hans Burkhardt's *Burial* and Jeanne Reynal's *The Dead End King* may acquire added significance when we realize that both of these works were created as monuments to the memory of a great artist and teacher, the late Arshile Gorky. Thomas Fransioli, whose *Louisburg Square* is detailed and precise, is exploiting a definite program of combining the images of what he calls his own "photographic eye and visual memory" with the instantaneous glimpses, the fleeting impressions, which is all that most people see today. Margo Hoff's *Dream of Flying* may seem like pure fantasy to the casual observer, but the painter tells us that its idea came to her while she was waiting in a hospital for her child to be brought from the operating room. "I wanted somehow to convey the sense of suspended time," she writes, "a feeling of space and unreality. . . . She seemed still not quite back on the earth, but as though she were floating." Some paintings which appear completely non-objective may have equally specific origins. For instance, Mark Tobey's *Burned Over* returns "to an early and almost first impression of the Northwest: burned stumps of trees rising black and foreboding above a tangle of green fern and low bushes."

Lee Gatch describes the origin of his painting *The Flame* as a complex process of combining two entirely different impulses, and adding symbolic overtones. The sharply triangulated facade of a stone quarry in New Jersey was one point of departure; a studio still life was another; a conscious desire to develop the theme of the Crucifixion was the catalyst which brought these two together. The title was chosen, he writes, "in almost the same semi-abstract mood that I conceived the crosses, as a spiritual indirection to suggest Christ by a symbol, not by a name or word, because I wanted to avoid too great a reality in so unreal an hour."

No doubt the purist would argue that such personal information as to specific origins and intentions cannot be taken into consideration in aesthetic analysis, but it is certainly valuable to have many of these facts on record, and they give us new insight into the whole procedure of artistic creation.

The artist has traditionally had a compassionate attitude toward his fellow man. How could it be otherwise, with his inevitable desire to penetrate beneath the surfaces of material forms? The socially conscious painting of today is gratifyingly free from a propagandistic point of view, but it is still an important element in the determination of contemporary subject matter. Eldzier Cortor, for instance, in his *Room Number 17*, is concerned not only with an interesting pattern and in the expression of textural contrasts, but in "the overcrowded condition of people who are obliged to carry out their daily activities of life in the confines of the same four walls in a condition of utmost poverty." The enchanting quality of Maxwell Gordon's *Pose Downtown* is certainly due not only to technical considerations, but because of an attitude which the painter has expressed as follows: "Downtown, here around the New York Bowery, where there are many cheap saloons and the buildings and tenements are old and poor, and there are so many derelicts, drunks, and down-and-outers, here in this environment there also live a great many wonderful families, parents, children, their relatives and friends."

Indeed, the relationship of man (and the painter as a man) and his environment acquires new significance in our age, and demands new symbols for its expression. We can no longer stand away from life and observe it simply as spectators. The most complex inter-relationships govern all our

activities; these contacts are not only between man and man, but between man and his creation, the machine, and between man and the infinity of space. Anthony Toney has developed a peculiarly interesting style to express this modern feeling of the merging of man and his surroundings. He writes of his painting *Bridge*, "We are of as well as apart from our environment. Structures and human beings merge. The interaction enriches both humanity and its culture. We pass by and yet remain. . . . In this sense humanity is a single organism interacting within and without itself and its inheritance."

These complex relationships have inevitably reduced the scale of man as an independent being, and he often seems very small and lacking in will power. It is no longer possible for him to assume the aspect of the triumphant individual which characterized his representation in classic and renaissance culture. The sense of man as lost or isolated recurs frequently. The powerful impulse toward abstraction and non-objectivity is potent evidence in itself of a tendency toward dehumanization. But there are other evidences as well, in the work of painters who feel the humility, the smallness, of the individual lost in the modern world. Howard Gibbs writes of his *The Bouquet*, "I seemed to feel the smallness of the painter, or of man if you wish, when confronted with lushness, the richness of growing things. The hands before the eyes are so contrived as to suggest that fear and humility with which I approached my subject." George Ratkai writes that he sees everything in life through the type of the tragicomedian, "not in the successful artist or musician but the type who picks up the profession, the poor artist who did not make good and must peddle his wares, the one who gets fun out of doing it rather than monetary rewards, the organ grinder who loves music but cannot produce it himself." I have already mentioned in another connection Joyce Treiman's "conception of man's inner loneliness as against his actual physical closeness to his fellow beings." Charles Rain speaks of the central figure in his *Daymare* as representing "the fact (as I see it) of individual isolation."

These feelings in many cases push the artist toward the expression of an intuitive rather than a logical development of his ideas and feelings, often

with connotations of wonder or of fear. It is interesting to note how frequently the word "magic" turns up in discussions of recent painting, not only when the artist is dealing with non-descriptive elements, but also when he is placing great emphasis on representation as well. Henry Botkin feels that "magic is . . . part of life," and in his painting *Ceremony*, tried "to achieve a certain primitive and archaic approach. . . . To the primitive mind all things seen or unseen are equally real." Lorser Feitelson mentions the "magical forms" of his work, and goes on to say, "I find the evocative power of these cryptic forms a constant force; they make emotionally communicable the inexplicable. In *Mirabilia* I have tried to create a wonder-world of formidable, mood-evoking form, color, space, and movement: a configuration that for me metaphorically expresses the deep disturbance of our time: ominously magnificent and terrifying events, hurtling menacingly from the unforeseeable."

While the completely non-objective artist would probably argue that symbolic content is an obstacle to the complete and clear expression of an exclusively artistic idea, it is obvious that many painters today are deeply concerned with the development of a new kind of symbolism, appropriate to the new realities of our existence, and expressive of the particular character of contemporary man. Earlier cultures established widespread symbolic systems which were available to the creative artist as a member of a total society, but today such symbols arise from within each individual and in some cases remain peculiarly private in character. Alexander Nepote speaks of "liberated symbols," and Bernard Chaet, in writing of his *The Red Table*, says that "during the painting process the table and the various objects . . . became self-portraits; but these symbols are not always shared, nor need they be." On the other hand, Anthony Toney is completely specific when he speaks of an element in his *Bridge* as follows: "The lamppost becomes a warrior structure with a spear capped by a symbol of the atomic bomb." A painter who has developed a most carefully worked out kind of symbolism, and who in large measure has built her individual style around it, is June Wayne, who writes of *The Chase*, "It uses two characters out of a vocabulary of symbols on which I have been working for a long time. As you see, it

is a painting with a 'moral,' for the victor, by the time he has completed his race across the canvas, has assumed the characteristics of the loser, and vice versa." She evidently does not subscribe to the idea of private or hidden symbolism, but is actively interested in a positive method of communication. "We live in a confused age without a widespread heritage of meaningful symbols," she writes. "Yet, sometimes the artist helps to crystallize and create symbols, as well as utilizing those already available. . . . Allegory once again seems a very real possibility to me." Charles Rain, who has followed the somewhat unusual evolution of changing from abstract painting to a more realistic idiom, speaks of his work as being "concerned, unconsciously perhaps, with symbols both of the natural and the reconstructed worlds."

Another interesting point which emerges from a study of the documentation which many of the painters have provided for themselves is the length of time, the thoughtful procedures, which have gone into many of these works. The successful work of art is not simply a happy chance. While the actual creative production may at times be swift, such a tempo may be made possible only by long previous preoccupation with the problems involved. But in most cases, an achievement at all satisfying to the artist is reached only after long and concentrated effort. Lenard Kester, for instance, tells us that the first studies for his *Sunday Meeting* were begun in 1938, that "the actual painting on the panel didn't start until the following year and [he] worked on it intermittently in New York and California until 1949 when [he] finally considered the painting completed." Only after this length of time was he able to achieve the complete expression of the initial impression, which, he says, was "the result of one early morning as I passed through a small town. . . . The train was going slowly and I was able to see a small procession moving in the early morning dimness." William Palmer remarks that it is "very difficult indeed to state where the inspiration comes from, since in my case it is not something of the moment, but something which I have experienced time and again over a long period." His *Slumbering Fields* is "probably derived from the many trips which [he] makes each day driving ten miles from [his] home in the country to [his] work in Utica." Kurt Roesch painted his *Dice Players* "six times . . . on six different canvases,"

finally preserving only two of the six versions. Mark Tobey's *Burned Over* goes back "to an early and almost first impression" which has remained vivid over the years. Sometimes, to be sure, the painter reaches a point where it is possible to achieve the desired results very quickly, to realize almost without effort the attempts which have spread out over a long period. June Wayne refers to *The Chase* as "one of those jack-pot paintings that capitalizes effortlessly on back-breaking work in other, less successful directions. It took less than two weeks to do, far less time than my norm, for I am a slow, self-taught painter, and have to fight for what I get." Certainly there is little in the present exhibition which is casual, and which is not worth treating seriously.

Every work of art, no matter how fresh its qualities, is of course an accumulation of influences, personal, environmental, social, historical. In the past, the historical influence was strong, and the artist made no attempt to conceal it. Today, it is sometimes assumed by the general public that the artist has broken sharply with the past and is developing along entirely novel lines. Such an assumption cannot be sustained, however, either by an intelligent examination of the pictures themselves, or by the remarks concerning them which the artists have made. It is true that the classic-renaissance tradition which once powerfully influenced later stylistic developments is seldom mentioned by the painters who discuss this phase of their work, but plenty of other historic styles are cited, and there must be many others which have played an important even if generally unrecognized role. Byron Browne mentions his delight in Persian illumination, Aztec sculpture, and Byzantine mosaics. "Were these things thought of directly in the making of [my] picture?" he asks. "My answer would have to be simply that I love those sources mentioned, so I guess it would of necessity come out in the lines, colors and shapes." John Heliker's *Monreale* also shows a creative use of historic influence. "For the past two years," he writes, "my paintings have had a lot to do with southern Italy, the subjects deriving from Norman-Saracenic architecture of the twelfth and thirteenth centuries — the coastal

landscape — and in the present painting the cathedral at Monreale in Sicily.” Eric Isenburger also acknowledges the influence of Byzantine painting and sculpture. An exhibition of ancient fresco painting in the Palazzo Strozzi, Florence, influenced Arthur Polonsky by its “total richness of simple colors, restorations, and white plaster grounds,” which he developed along quite different lines in his *Nude*. Alton Pickens describes most interestingly a variety of influences, some from historical sources, some from personal childhood impressions, which have gone into the making of his *Boating Party*. Sources as widely separated as Italian renaissance painting (Giorgione, specifically) and childhood memories of sea-faring Indians in Puget Sound are mentioned by this painter. Influences from entirely different cultures are also encountered: witness Seong Moy, whose *Dance Spirits* was inspired from the classical Chinese theater.

An interesting footnote to the subject of cultural influences on contemporary painting may be made by calling attention to the fact that in a few cases the specific influence of music is acknowledged. Ordinarily we do not think of cross currents from one art form to another, yet they may occur. Tom Benrimo, for example, writes that the idea for his *Lute Player* “was first prompted by [his] interest in sixteenth century music for the lute with its powerful and sometimes terrifying tonal simplicity, seemingly accomplished by the plangent pounding of many feet.” Perle Fine recognizes that it is impossible for a painting in any sense to symbolize directly a musical composition, and that it would not be desirable to make such an attempt, yet she acknowledges that she painted her *Calligraphy of Rhythms* while listening to Mahler’s Symphony No. 1 in D Major, and that she wanted to express “the purity of that composition, its quiet excitement, its beckoning passages, and finally . . . its utter seductiveness.”

Perhaps it will be noted that few of the quotations in the preceding discussion have mentioned beauty or the expression of delight in life. These are not popular ideas at this moment in history, and, indeed, some people will feel that it is impossible to give them adequate expression in an age as

inharmonious as ours. Yet they are implicit, not only in the paintings themselves, but in many of the artist's statements concerning them. The act of artistic creation is bound to be an affirmation of the most positive and most constructive side of human nature, and as such, it is a deeply satisfying experience, even when it is dealing with painful subjects or emotions. Wallace Bassford, for instance, is entirely explicit as to this aspect of his art. "The role of pleasing spellbinder," he says, "and the bringing of joy and satisfaction to as many as possible through my art interpretations is a part of the present goal." In some cases it is the contemplation of the past, rather than the strenuous contact with the present, which gives rise to the satisfaction we experience in the creation and study of works of art. Stephen Etnier, writing about his *Dining Room, Sea Gables Hotel*, has remarked, "I am overcome with nostalgia for those days which I only glimpsed at the edge of my youth. In my painting I have tried to suggest this past and at the same time point out the present sorry state of this old summer hotel." Very often there is real joy to be found in the actual limitations of artistic expression, in the carrying to its logical and complete fulfillment a problem definitely defined. This is what June Wayne is referring to when she speaks of her "carefully thought-out point of view whose limits I find strangely comforting." Karl Knaths states with beautiful simplicity his intention, and the satisfaction which derives from its accomplishment, when he says that the purpose of his painting is "to give off something of the contemporary temper for beauty and delight, accomplishing an emotional evocation through a structure ample, moving and total."

The artist is at once a spectator of, and a participant in, the great experiences of existence. He rightly feels that he has unique opportunities to probe beneath the shell of superficial sensations, and discover qualities of order and of fitness which are somehow part of our life, in spite of the tragic exterior which it often presents. Though his actions must be peculiarly personal ones, often leading to either loneliness or isolation, their successful conclusion inevitably is a completely joyous experience. If the spectator is intelligent and sensitive, he can share with astonishing completeness such creative satisfaction. It seems to me that Abraham Rattner has expressed some of the

most crucial ideas which the finest painting of our period demonstrates when he writes:

“A painter mingles with the world about him. As a participant he moves sleep-walker like, in and through and with the forces of its reality, submitting to the experiences with the deep and terrifying forces of its inner spirit, of its magnitude, at once overpowering, sustaining, and elevating — demanding and creating in him courage and faith. Then when he finds himself in the pit — in the arena — the spectator as well as the gladiator, before a frightening spectacle, at once terrifying and magnificent, how can he help the manifestation of his terror, wonder, anguish, stupefaction and suffering? And now these interpenetrate, one with another. It is then that the great impact must be transposed into a created vision — ennobled, solemnized, ordered, and impregnated by the qualities of his sensibilities into color related to color, to light, to line, and all of it directed towards some majestic form, a symphonic structure, the metaphoric transfiguration of it all.”

ALLEN S. WELLER

CATALOGUE

1. GERTRUDE ABERCROMBIE

Message for Mercy
Plate 57

2. SAMUEL ADLER

To Thine Own Self
Plate 30

3. JOHN ATHERTON

Three Towers
Plate 50

4. MILTON AVERY

Pink Field
1950

5. WALLACE BASSFORD

Motif de Fete
Plate 10
1950

6. WILLIAM BAZIOTES

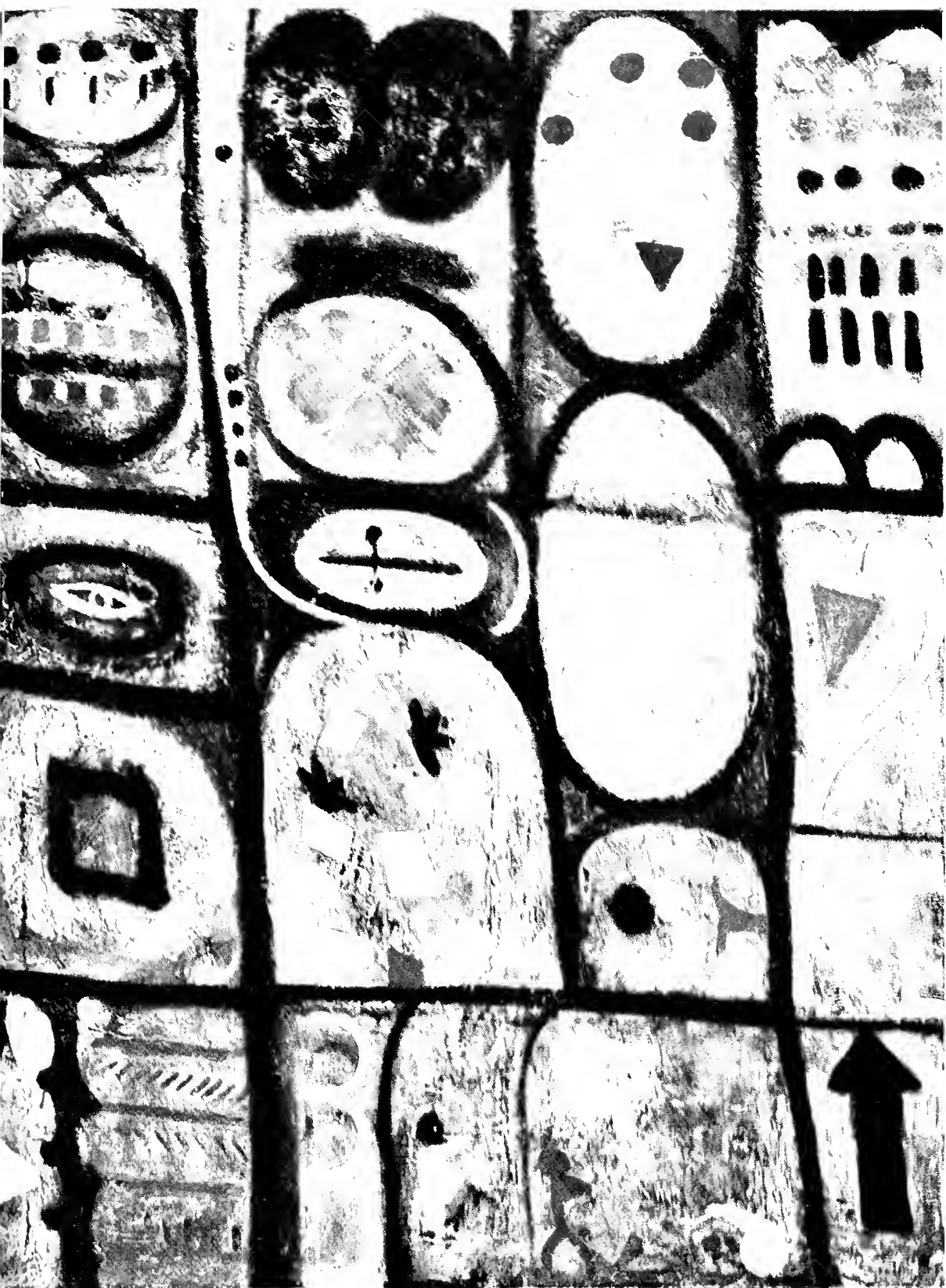
Moon Animal
Plate 23

7. MAX BECKMANN

Family Portrait
Lent by
Mr. and Mrs. Henry R. Hope
1950

8. RAINEY BENNETT

Evening Light
Plate 75
1950



OMANESQUE FACADE

Adolph Gottlieb

9. TOM BENRIMO

Lute Player
Plate 44

10. CLAUDE BENTLEY

White Sands
Plate 64

11. ARNOLD BLANCH

Tampa Fair
Plate 22

12. CAROL BLANCHARD

The Beachcomber
Plate 88

13. ARBIT BLATAS

The Bistro
Plate 3

14. LOUIS BOSA

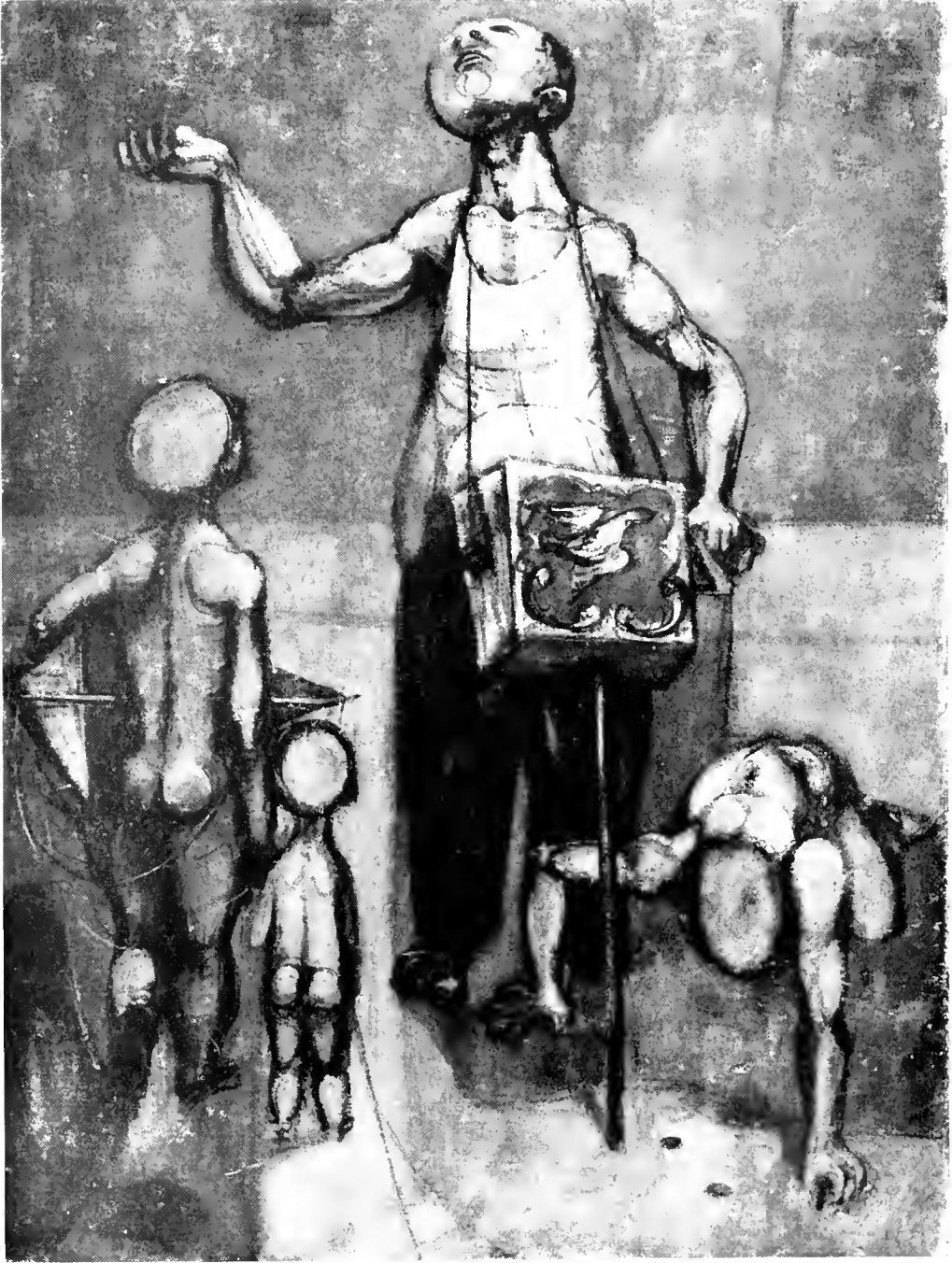
Fish Story
Plate 91

15. HENRY BOTKIN

Ceremony
Plate 37

16. BYRON BROWNE

Summer Night
Plate 81



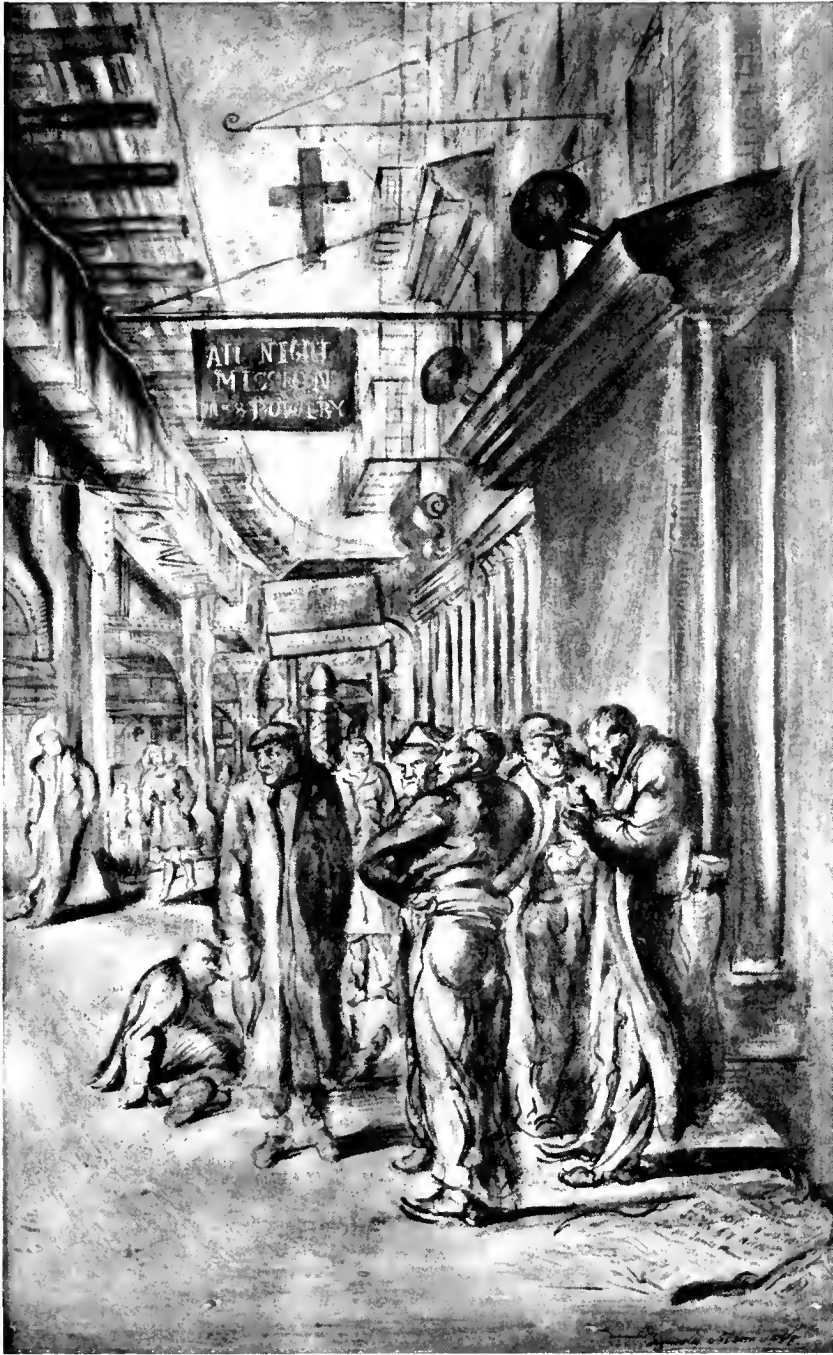
HURDY GURDY

George Rattai



THE BISTRO

Arbit Blatas



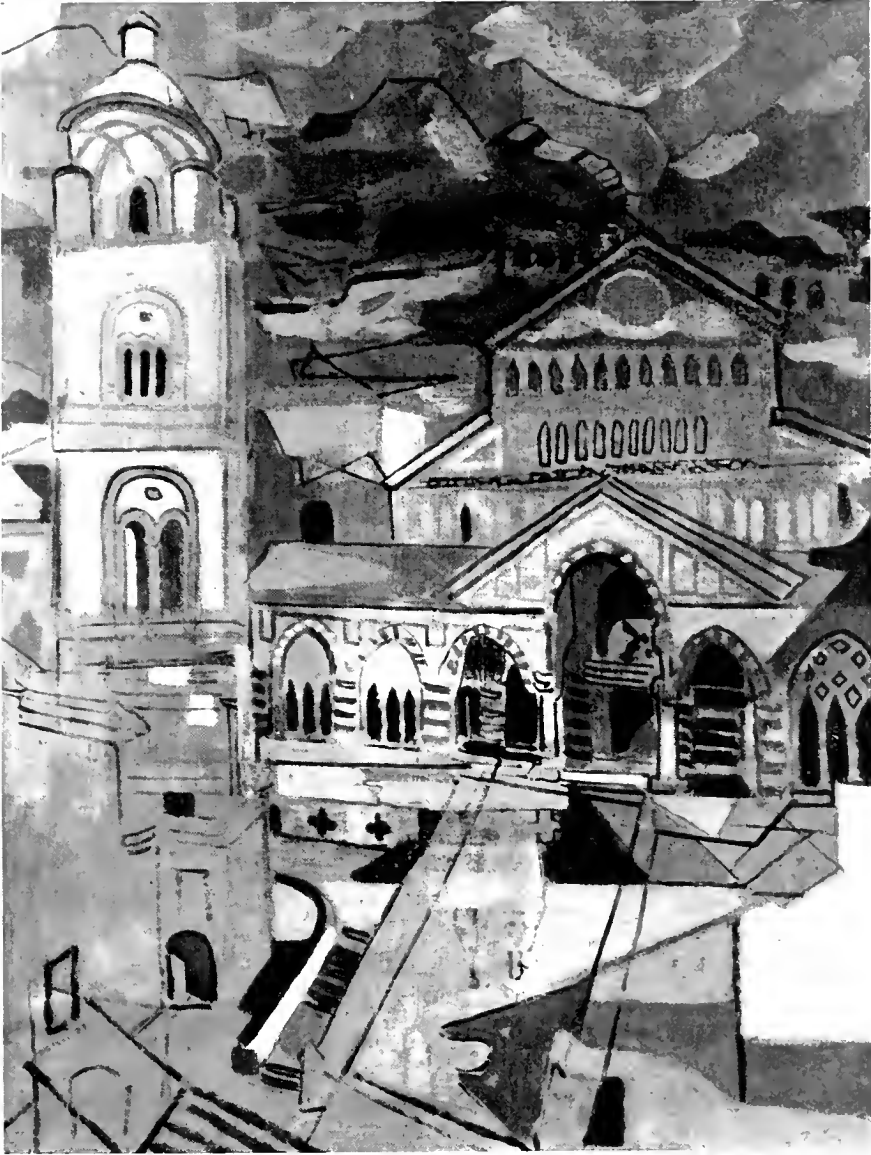
BOWERY DRUNKS

Reginald Marsh



DICE PLAYERS

Kurt Roesch



AMALFI

Eric Isenburger

17. COPELAND C. BURG

Rose of Bughouse Square

18. HANS BURKHARDT

Burial
Plate 77
1950

19. JOHN CARROLL

The White Flower
Plate 40

20. BERNARD CHAET

The Red Table

21. MARC CHAGALL

Arum
1950

22. SERGE CHERMAYEFF

Emerging Figure
Plate 46

23. FRED CONWAY

Mystery
Plate 28

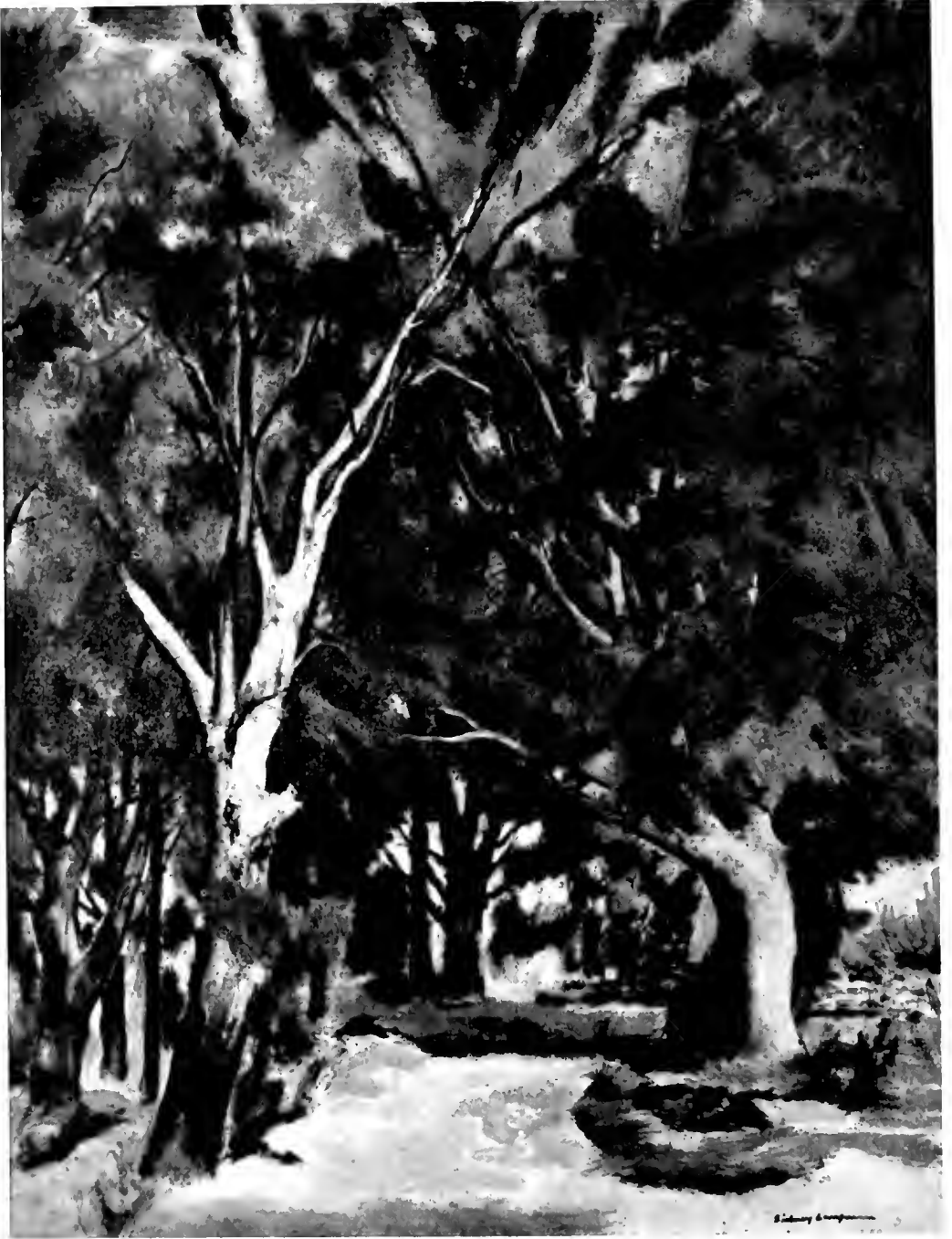
24. JON CORBINO

Eye
Plate 31



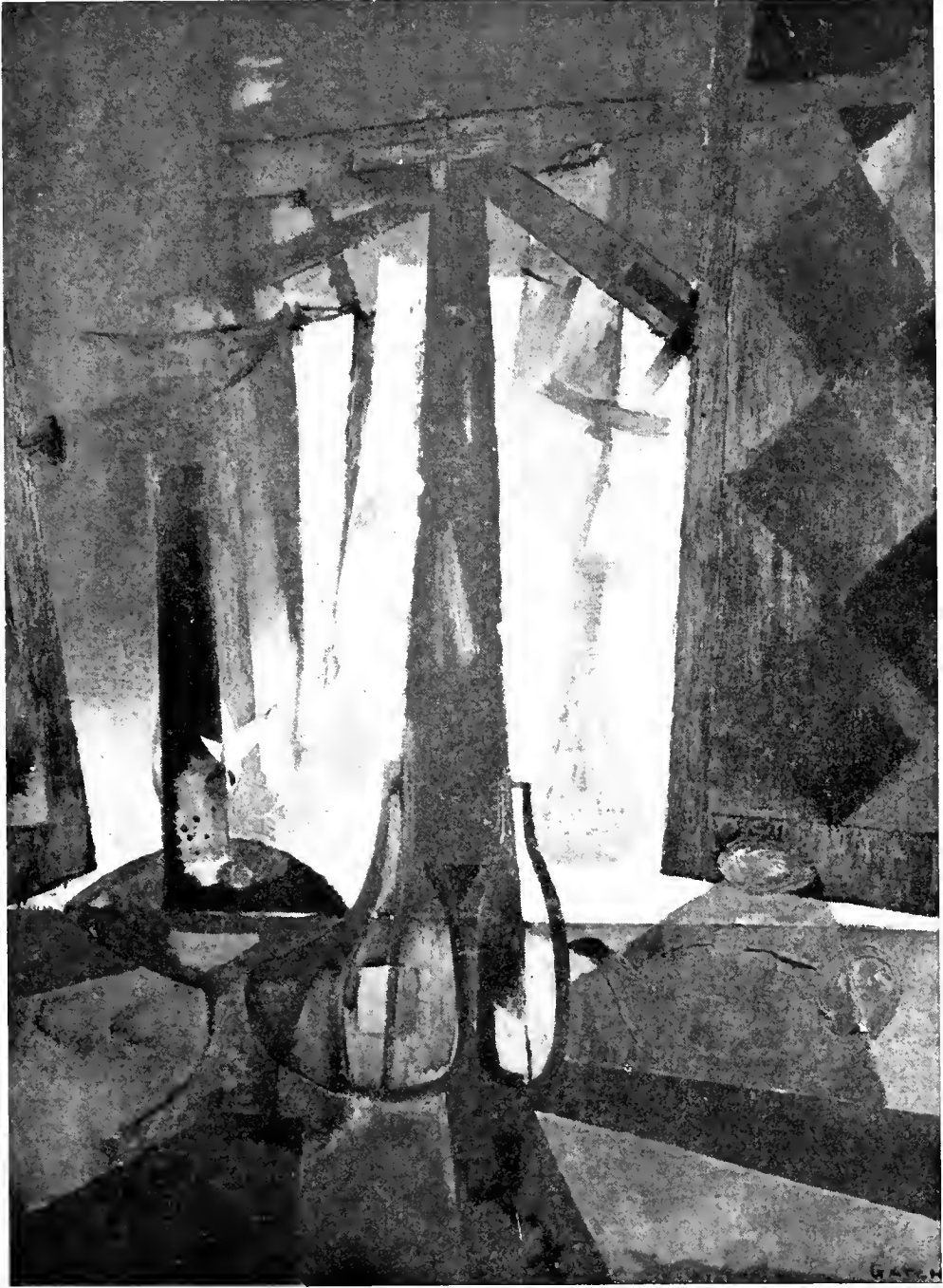
DESCENSION

Maud Morgan



TREES

Sidney Lautman



THE FLAME

Lee Gatch

50
25. ELDZIER CORTOR Room Number VI
Plate 13

26. RUSSELL COWLES Yellow Tree

92
27. GARDNER COX Basic No. 12
Plate 93
1950

275473
283
28. HARRY CROWLEY Night in Our Voices

275473
29. KENNETH DAVIES Pocusmania
Plate 16
1953

275473
29562a
30. JULIO DE DIEGO Altitude 2000
Plate 85
1945

75473
2437
31. BORIS DEUTSCH Magician

15473
1521
32. PHIL DIKE Flags and Fishes
Plate 86
1952



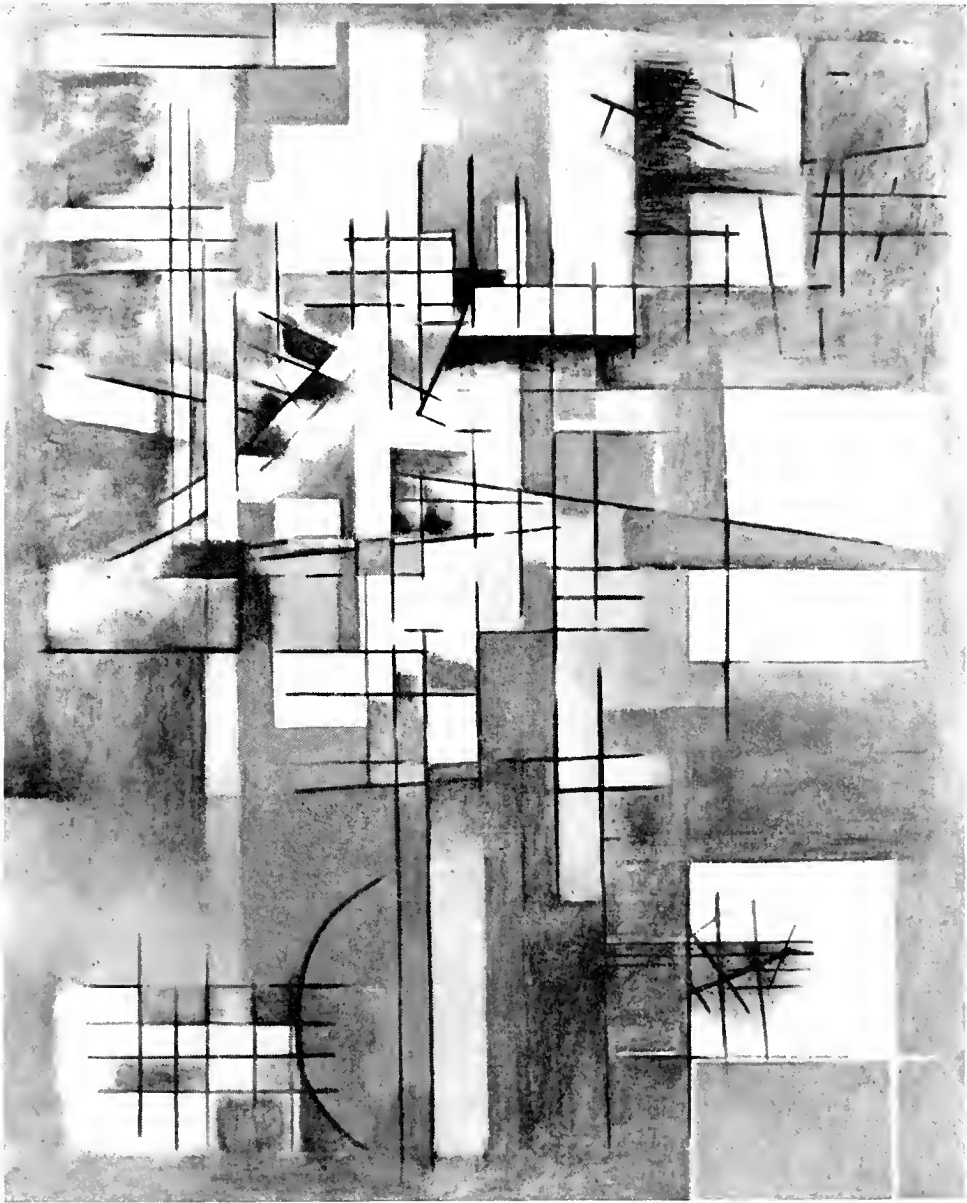
MOTIF DE FETE

Wallace Basford



STILL LIFE ENTERS DEATH

Frederick S. Franck



BEYOND WHITE

Jean Xéron

33. LAMAR DODD

Cliffs and the Sea

Plate 101

1950

34. ENRICO DONATI

Electric Eye

Plate 63

1949

35. ALFRED DUCA

Autumnal

Plate 24

36. FRANK DUNCAN

Within Autumn

37. MAX ERNST

Beethoven and Shostakovich

Plate 17

1948

38. STEPHEN ETNIER

Dining Room, Sea Gables Hotel

1957

39. PHILIP EVERGOOD

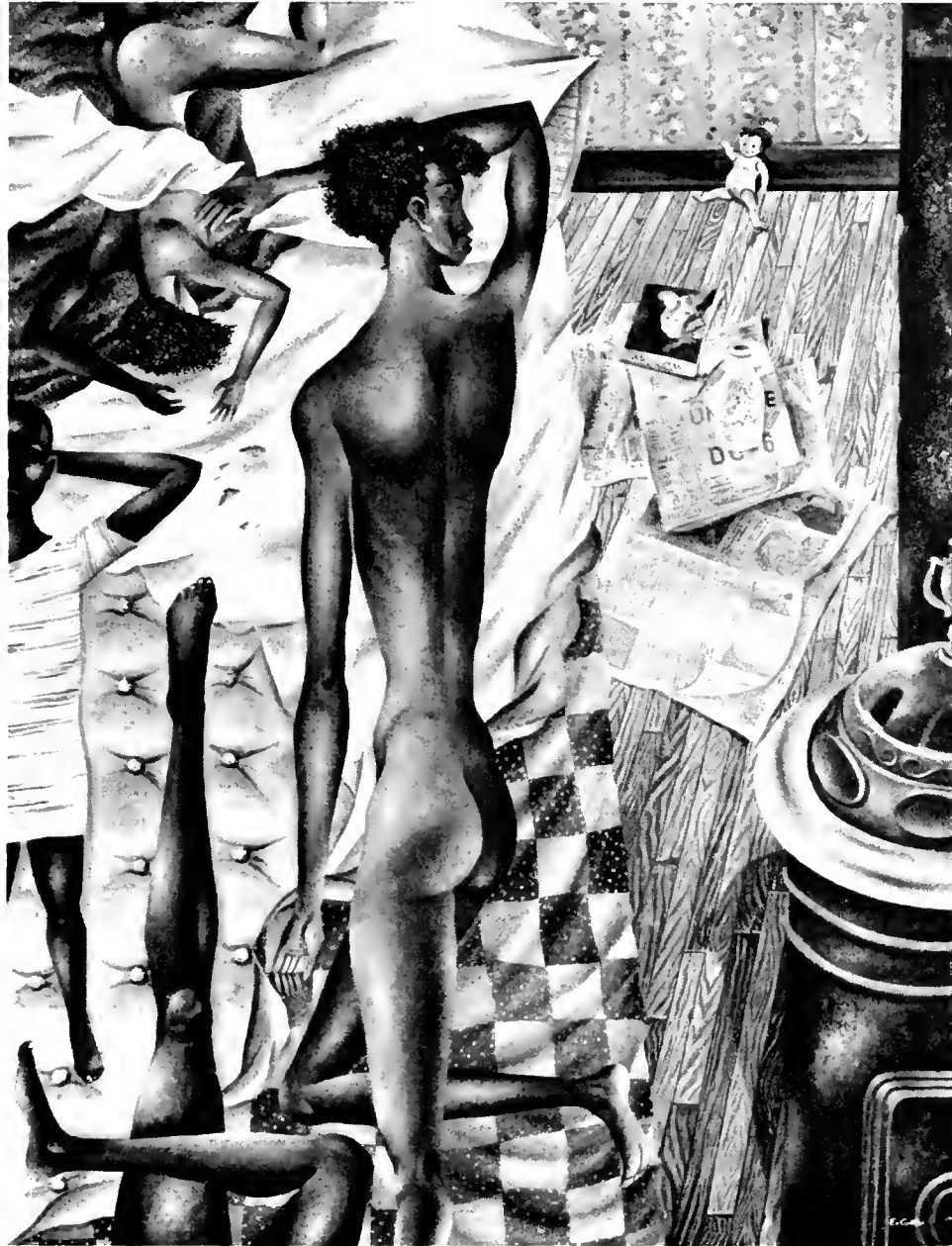
The Lake

1950

40. KENNETH EVETT

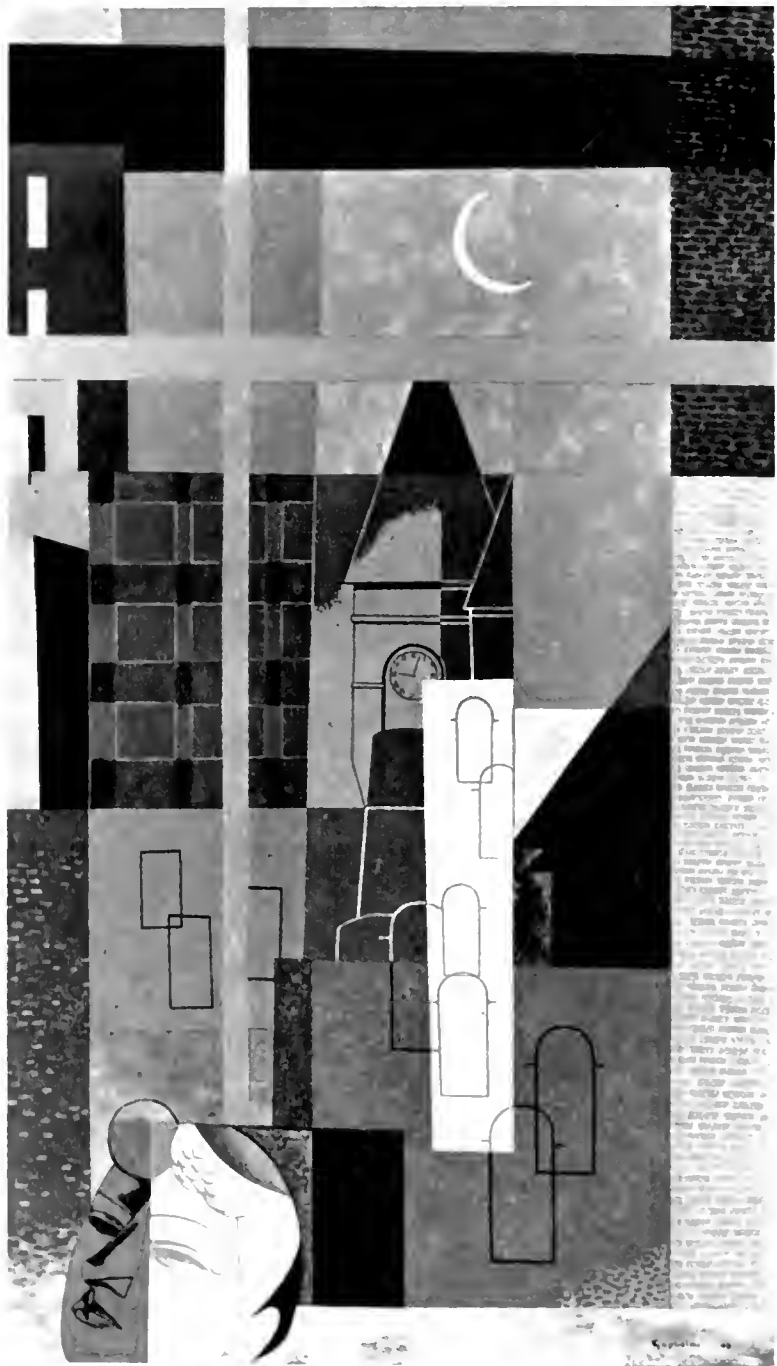
Trio

Plate 51



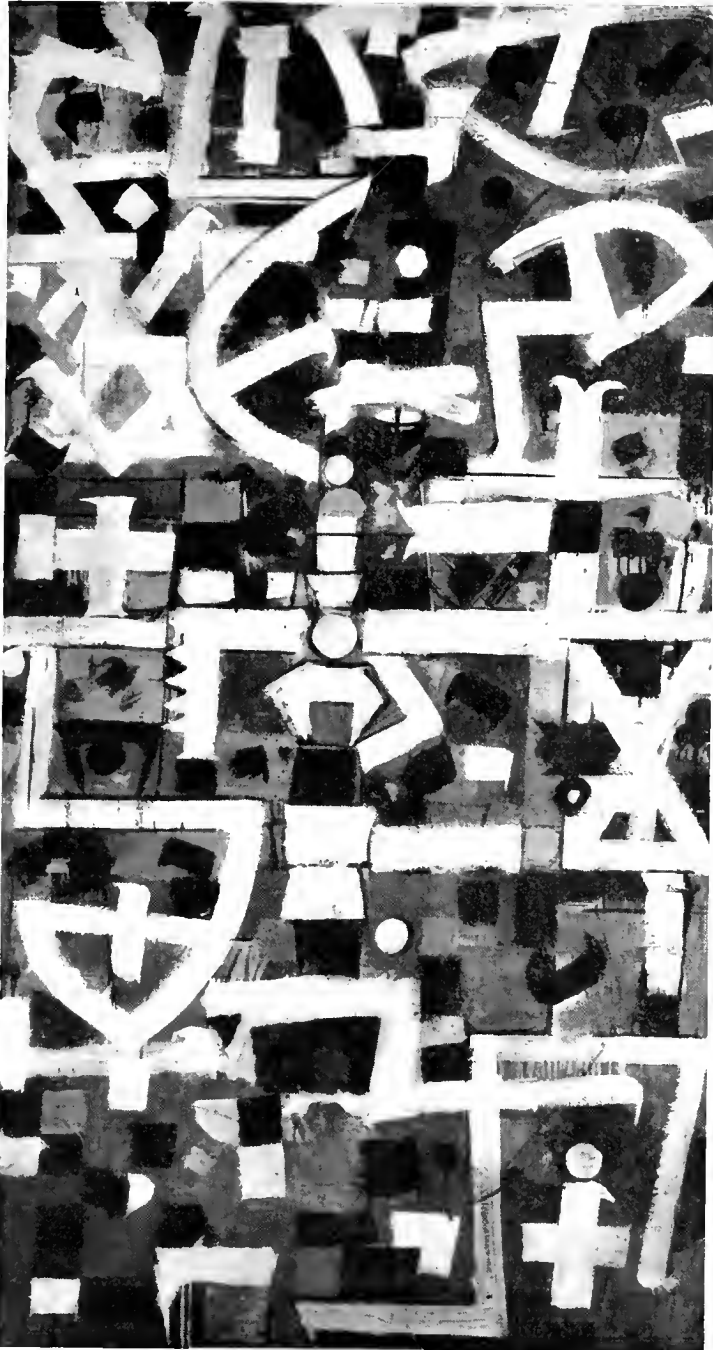
ROOM NUMBER VI

Eldzier Cortor



NIGHT WINDOWS

Louis Gugglielmi



NO. 1

Bradley Walker Tomlin

54.73
F 729

11. LYONEL FEININGER

Coast of Nevermore
Plate 48

54.74
F 729

12. LORSER FEITELSON

Mirabilia
Plate 53
1950

54.75
F 729

13. ERNEST FIENE

Lobsterman's Gear No. 2
Plate 62
1950

54.76
F 729

14. PERLE FINE

Calligraphy of Rhythms
Plate 84
1950

54.77
F 729

15. JOHN FOOTE

The Entombment
Plate 67

54.78
F 729

16. FREDERICK S. FRANCK

Still Life Enters Death
Plate 11
1950

54.79
F 729

17. THOMAS FRANSIOLI, JR.

Louisburg Square
Plate 87
Lent by Massachusetts Investors Trust Company
1950

54.80
F 729

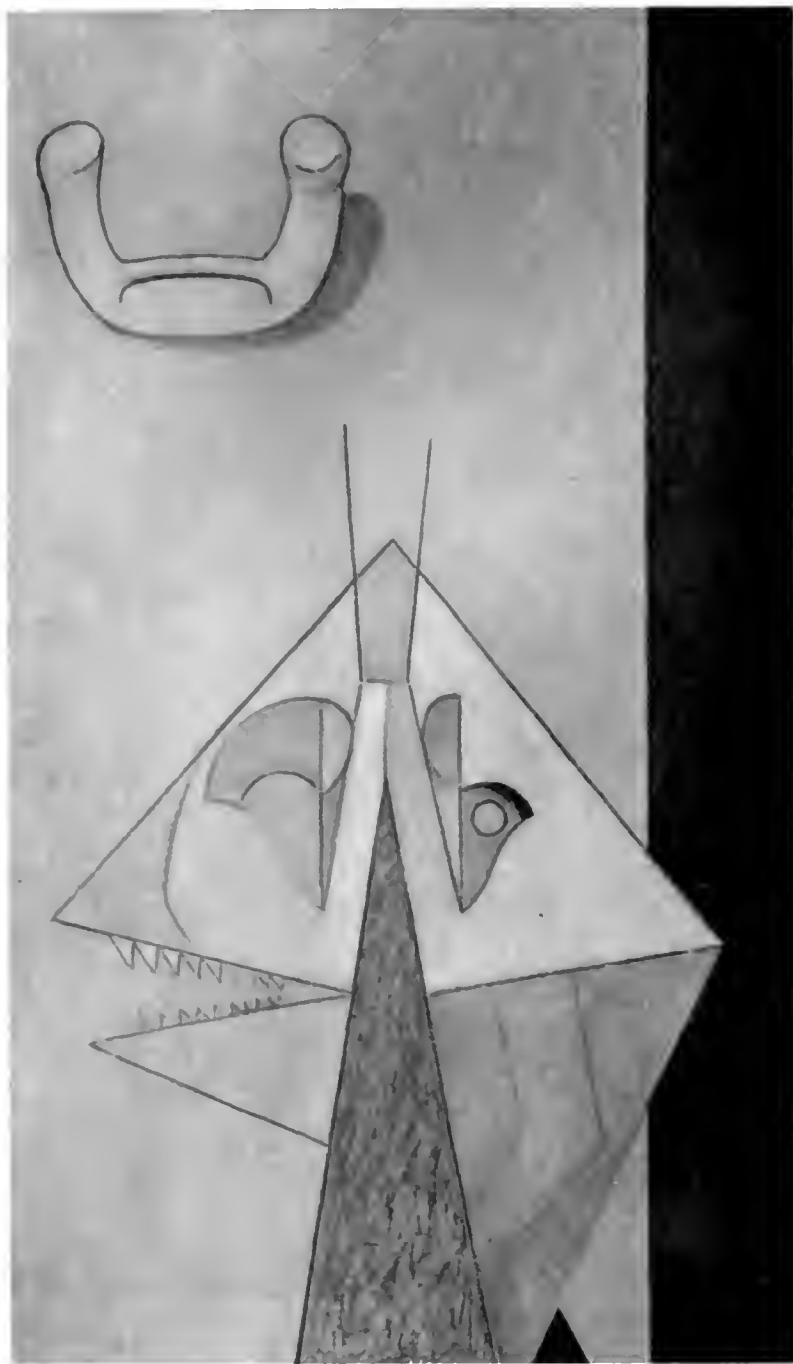
18. MARTIN FRIEDMAN

Dawn



POCUSMANIA

Kenneth Davies



BEETHOVEN AND SHOSTAKOVICH

Max Ernst



SELF PORTRAIT

Priscilla Roberts

19. LEE GATCH

The Flame
Plate 9

50. ESTHER GELLER

Lady with Slouched Hat
Plate 19

51. HOWARD GIBBS

The Bouquet

52. JOSEPH GLASCO

The Sunbath
Plate 99

53. MAXWELL GORDON

Pose Downtown
Plate 72

54. ADOLPH GOTTLIEB

Romanesque Facade
Plate 1

55. MORRIS GRAVES

Joyous Young Pine
Plate 43

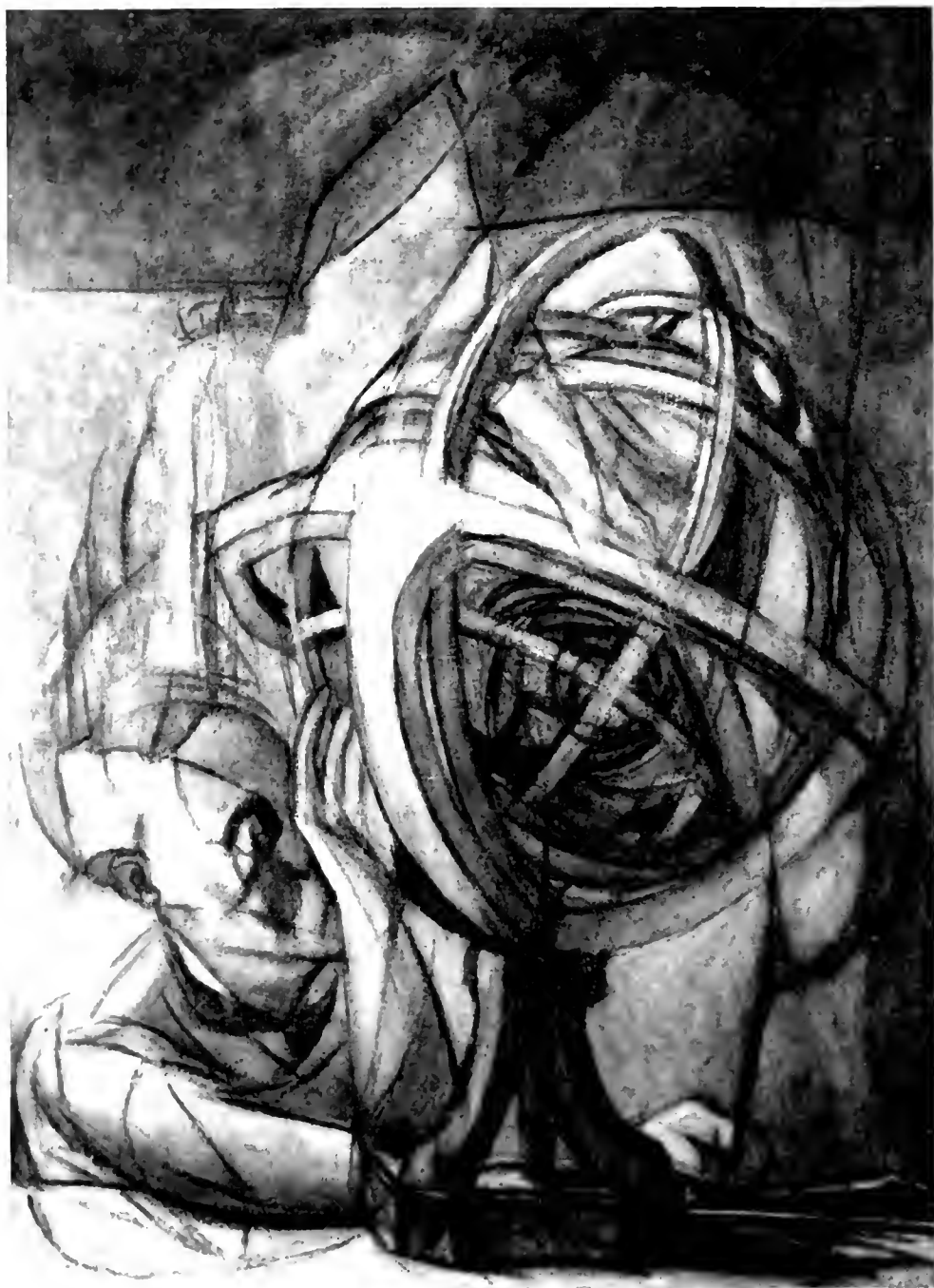
56. CLEVE GRAY

Hipparchus
Plate 20



LADY WITH SLOUCHED HAT

Esther Geller



HIPPARCHUS

Cleve Gray



PICTURE OF MY YOUNG SON

Anton Refregier

57. LOUIS GUGLIELMI

Night Windows
Plate 14
1948

58. ROBERT GWATHMEY

Cotton Picker
Plate 25

59. RICHARD HAINES

Mesa Verde
Plate 79

60. JOHN HALEY

Monument Valley
Plate 58

61. CARL HALL

The Vagrants
Plate 96

62. JOHN HARTELL

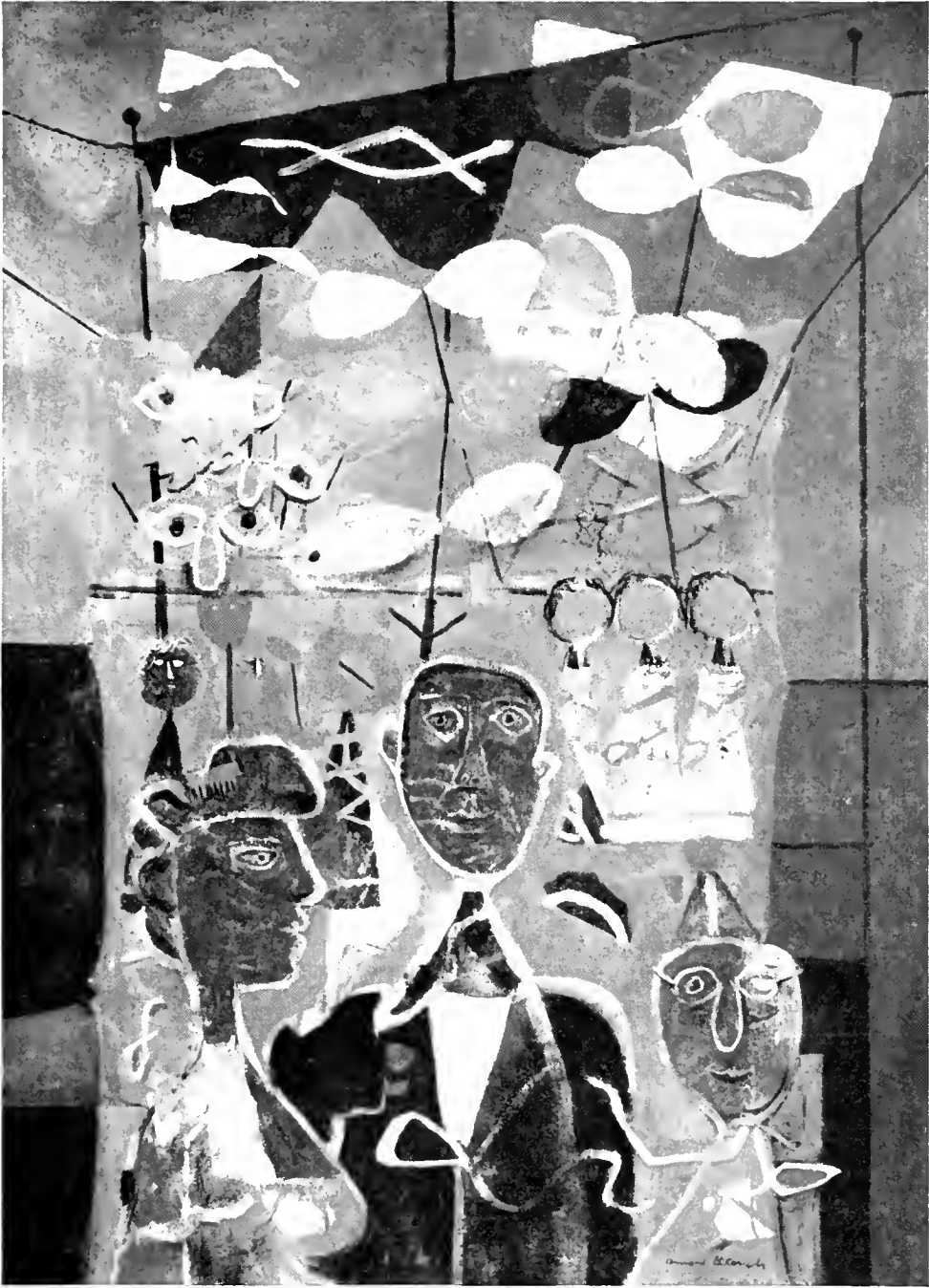
Puppet
1950

63. JOHN HELIKER

Monreale
Plate 42

64. MARGO HOFF

Dream of Flying
Plate 60



TAMPA FAIR

Arnold Blanch



MOON ANIMAL.

William Baziotes



AUTUMNAL

Alfred Ducca

65. HANS HOFMANN
Reminiscence
Plate 29
1950

66. ERIC ISENBURGER
Amalfi
Plate 6

67. JOE JONES
Landscape with Houseboat
Plate 47

68. MORRIS KANTOR
Growth
Plate 39
1947

69. JOSEPH KAPLAN
Highland Light
Plate 52

70. LENARD KESTER
Sunday Meeting

71. KARL KNATHS
Deer

72. HENRY KOERNER
The Barber



COTTON PICKER

Robert Gwathmey



NO. 4

Jackson Pollock



ENIGMATICAL SECTION

Alexander Nepote

73. RICHARD KOPPE

Fluttering Fowl
Plate 74
1-250

74. JOSEPH LASKER

Little Match Girl
Plate 55

75. SIDNEY LAUFMAN

Trees
Plate 8

76. RICO LEBRUN

Burnt Spinner
Plate 49
3-48

77. JAMES LECHAY

Blue Is for Bass
Plate 76

78. JULIAN LEVI

Weir
Plate 94

79. JACK LEVINE

Homage to Boston
Plate 82

80. NORMAN LEWIS

Landscape
3-9



MYSTERY

Fred Goway



REMINISCENCE.

Hans Hofmann



TO THINE OWN SELF

Samuel Adler

81. WARD LOCKWOOD The Valley Below
Plate 78

82. EUGENE LUDINS Quarry

83. HELEN LUNDEBERG Season of Mists
Plate 61

84. LOREN MAC IVER Dublin and Environs
Plate 36

85. LEO MANSO Aspects of the Harbor
Plate 59

86. BORIS MARGO Reflections No. 6
Plate 51

87. JOHN MARIN Seascape Fantasy

88. REGINALD MARSH Bowery Drunks
Plate 4



EVE

Jon Corbino



THE MARKET

Gregorio Prestopino



WORLD OF WIRES

Arthur Osver

112-3

89. MARTYL

South of Taxco
Plate 98

112-3
112-16

90. MATTA

L'horreur du mal
L'ultime
L'ennemi intérieur
La memoria cósmica

112-3
112-12

91. MAUD MORGAN

Descension
Plate 7

112-3
112-11

92. ROBERT MOTHERWELL

Hotel Corridor
Plate 56

112-3
112-10

93. SEONG MOY

Dance Spirits
1950

112-3
112-9

94. WALTER MURCH

Isotopes
Plate 38

112-3
112-8

95. ALEXANDER NEPOTE

Enigmatical Section
Plate 27

112-3
112-7

96. ARTHUR OSVER

World of Wires
Plate 33
1950



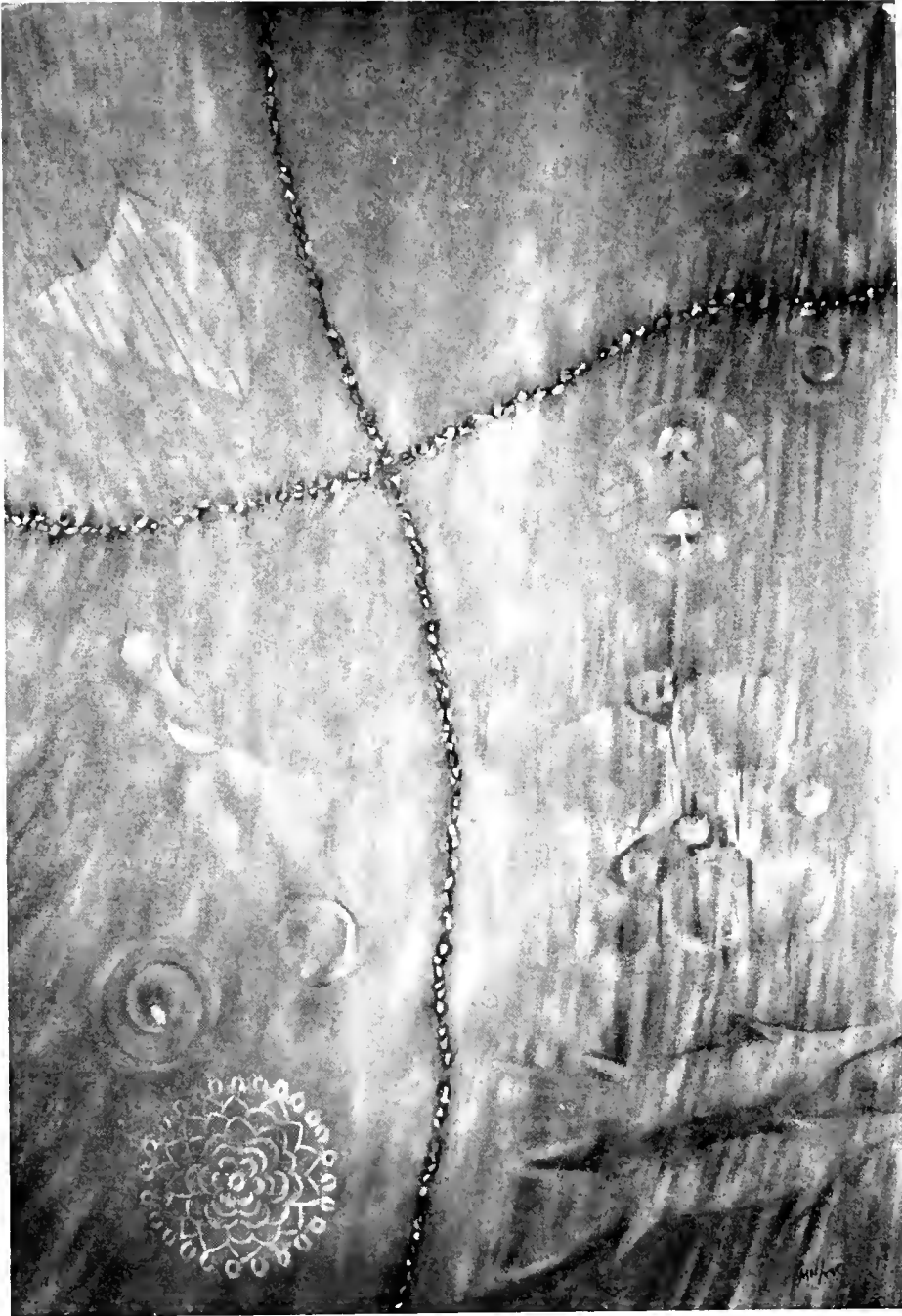
SURVIVORS

Karl Zeibe



NO. 19

Mark Rothko



DUBLIN AND ENVIRONS

Loren MacIver

97. WILLIAM PALMER

Slumbering Fields

98. JAMES PENNEY

Harvest
Plate 89

99. ALTON PICKENS

Boating Party
Plate 97
1553

100. CARL PICKHARDT

The Eye Witness
Plate 71

101. JACKSON POLLOCK

No. 4
Plate 26

102. ARTHUR POLONSKY

Nude

103. RICHARD POUSETTE-DART

Subterranean
Plate 41

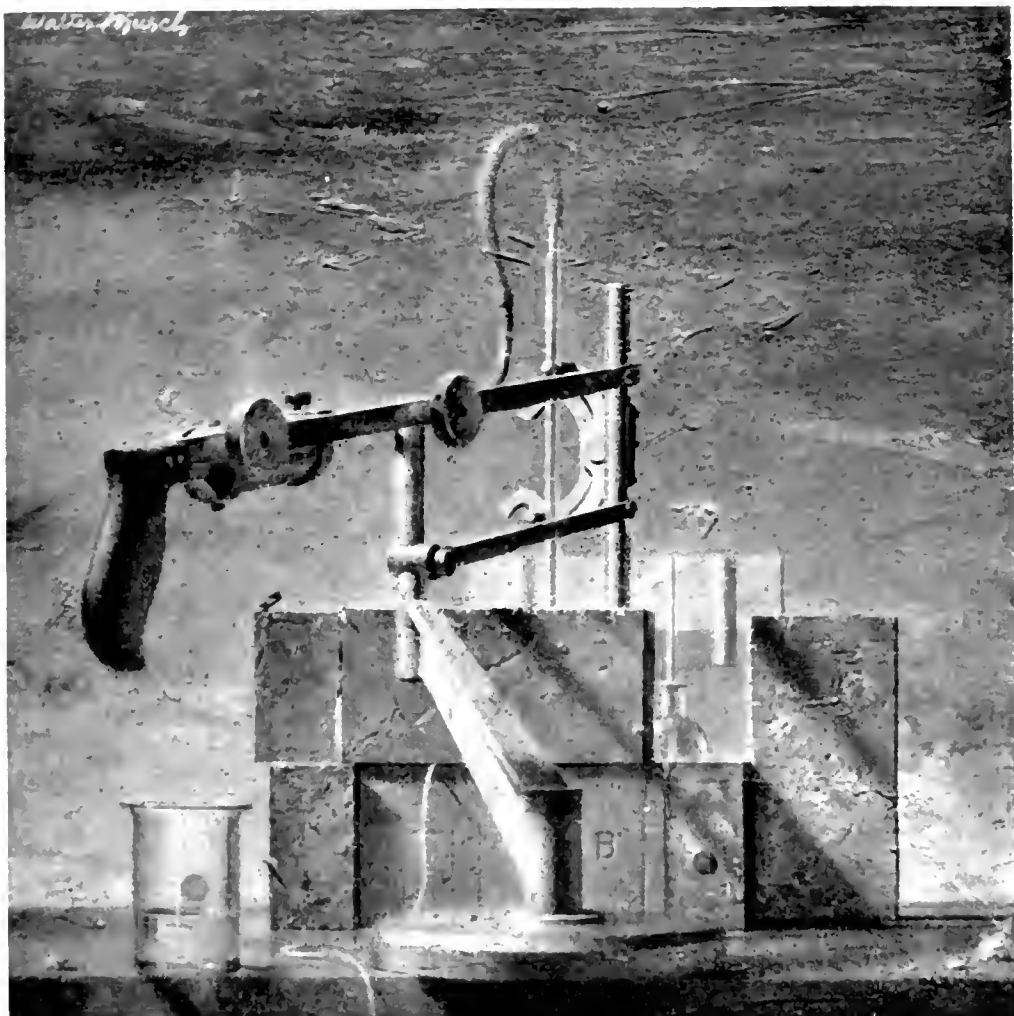
104. GREGORIO PRESTOPINO

The Market
Plate 32



CEREMONY

Henry Botkin



ISOLOPLS

Walter Much



GROWTH

Morris Kantor

105. LEO QUANCHI

Dry Nets
Plate 66

106. CHARLES RAIN

Daymare
Plate 103

107. GEORGE RATKAI

Hurdy Gurdy
Plate 2

108. ABRAHAM RATTNER

Pier Composition
Plate 70

109. ANTON REFREGIER

Picture of My Young Son
Plate 21
1950

110. JEANNE REYNAL

The Dead End King

111. PRISCILLA ROBERTS

Self Portrait
Plate 18
Lent by Mr. William A. Brees

112. KURT ROESCH

Dice Players
Plate 5



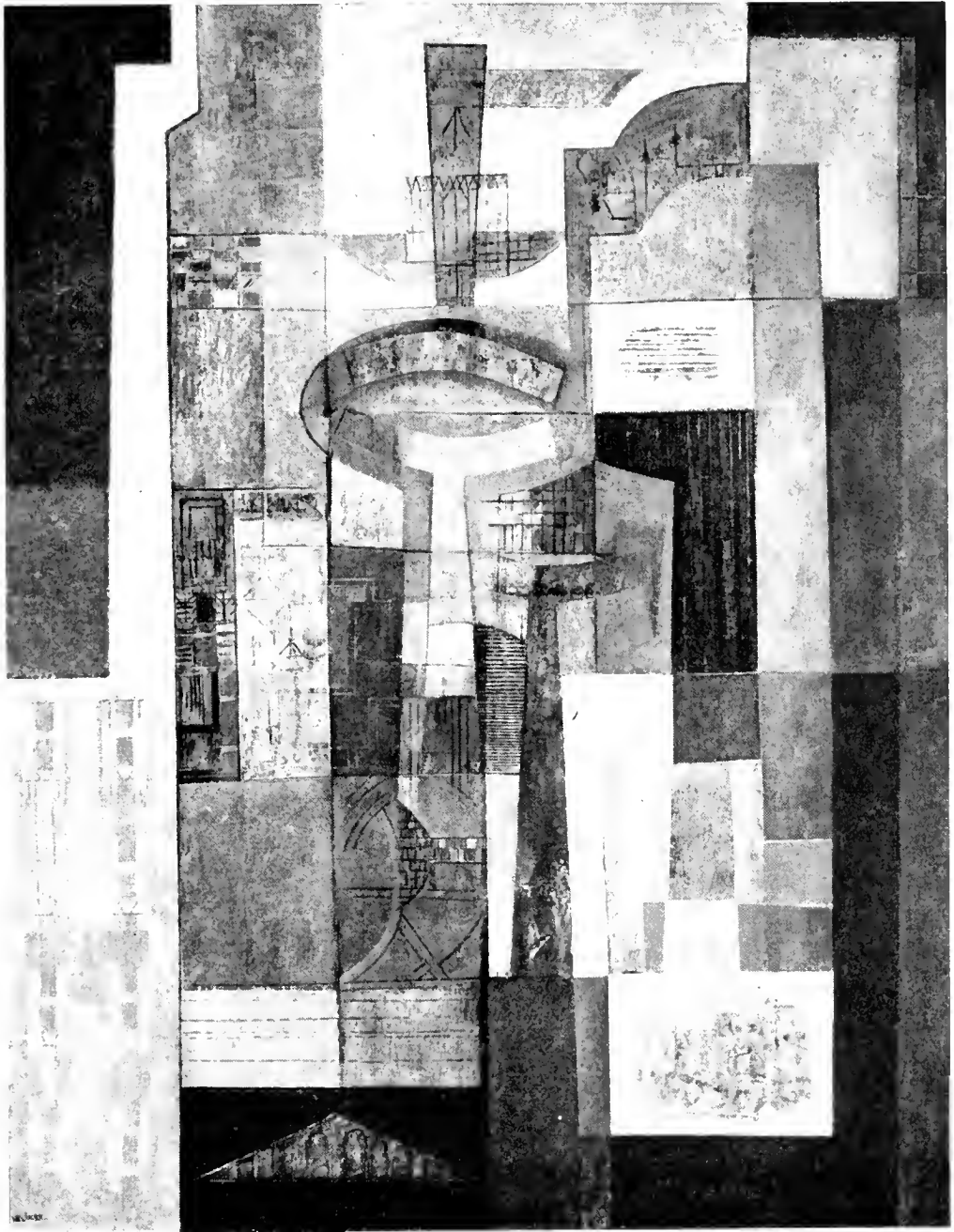
THE WHITE FLOWER

John Carroll



SUBTERRANEAN

Richard Pousette-Dart



MONREALE

John Heliker

113. UMBERTO ROMANO

City of Light

114. MARK ROTHKO

No. 19
Plate 35

115. FELIX RUVOLO

Kaleidoscopic Journey
Plate 83
1950

116. KAY SAGE

Three Thousand Miles
to the Point of Beginning
1947

117. ROLPH SCARLETT

Yellow Above
Plate 100

118. KURT SELIGMANN

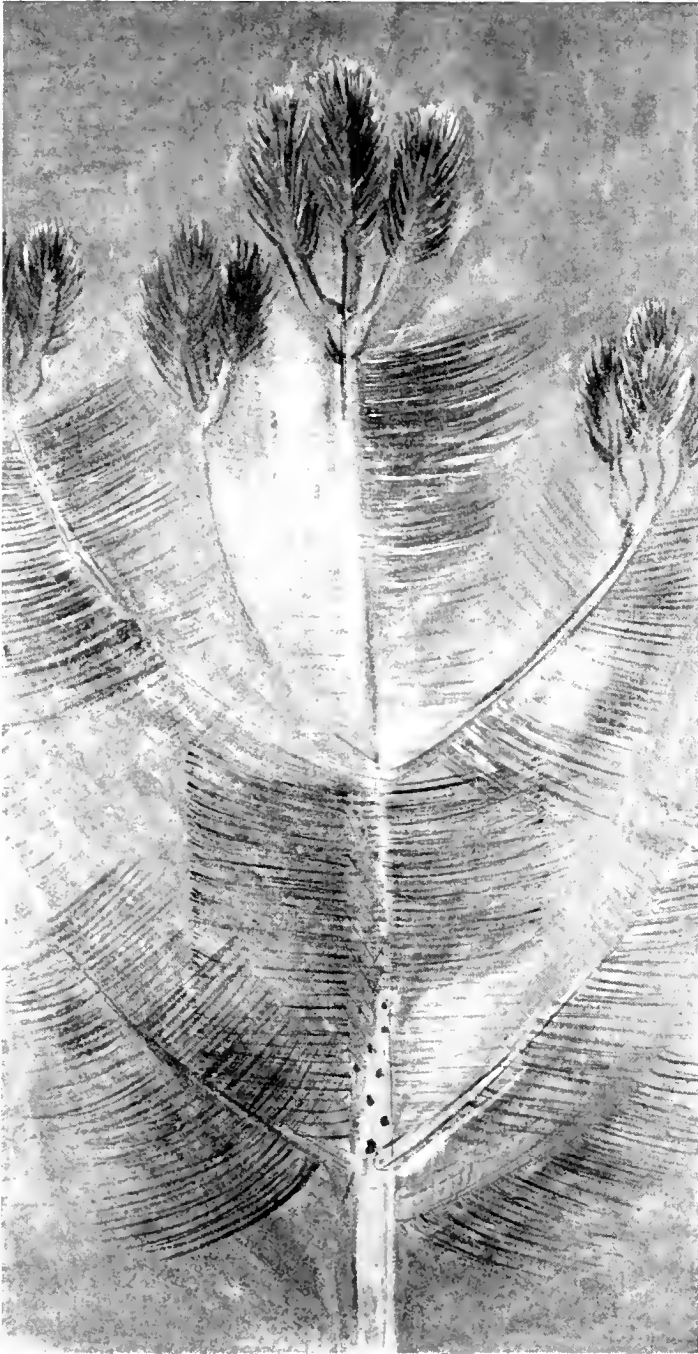
High Priest
Plate 45
1950

119. MITCHELL SIPORIN

Joy Ride
1948

120. EVERETT SPRUCE

The Mule



JOYOUS YOUNG PINE

Morris Graves



LUTE PLAYER

Tom Benrimo



HIGH PRIEST

Kurt Seligmann

754.73
T551.2

121. THEODOROS STAMOS

Garden in Athens
1949

754.73
T551.2

122. MAURICE STERNE

Strange Interlude
1948

754.73
T551.2

123. REUBEN TAM

Sprouting Coconuts
Plate 95
1950

754.73
T551.2

124. RUFINO TAMAYO

The Lovers
Plate 80
1950

754.73
T551.2

125. MARK TOBEY

Burned Over
Plate 92
1949

754.73
T551.2

126. BRADLEY WALKER TOMLIN

No. 1
Plate 15

754.73
T612
1950

127. ANTHONY TONEY

Bridge
Plate 73

Lent by Norton Gallery and School of Art

754.73
1950

128. JOYCE TREIMAN

The Wanderers
Frontispiece



EMERGING FIGURE

Serge Chermayeff

Plate 47



LANDSCAPE WITH HOUSEBOAT

Joe Jones



COAST OF NEVERMORE

Lyonel Feininger

129. VACLAV VYTLACIL

The Forest No. 4
Plate 69

1953

130. HOWARD WARSHAW

Reclining Figure
Plate 102

131. JUNE WAYNE

The Chase

132. MAX WEBER

Family Reunion
Plate 68

1944

133. SOL WILSON

The Town Square
Plate 90

134. JEAN XCÉRON

Beyond White
Plate 12

135. ZALMAR

Landscape with Potted Plant
in Foreground
Plate 65

1950

136. KARL ZERBE

Survivors
Plate 34

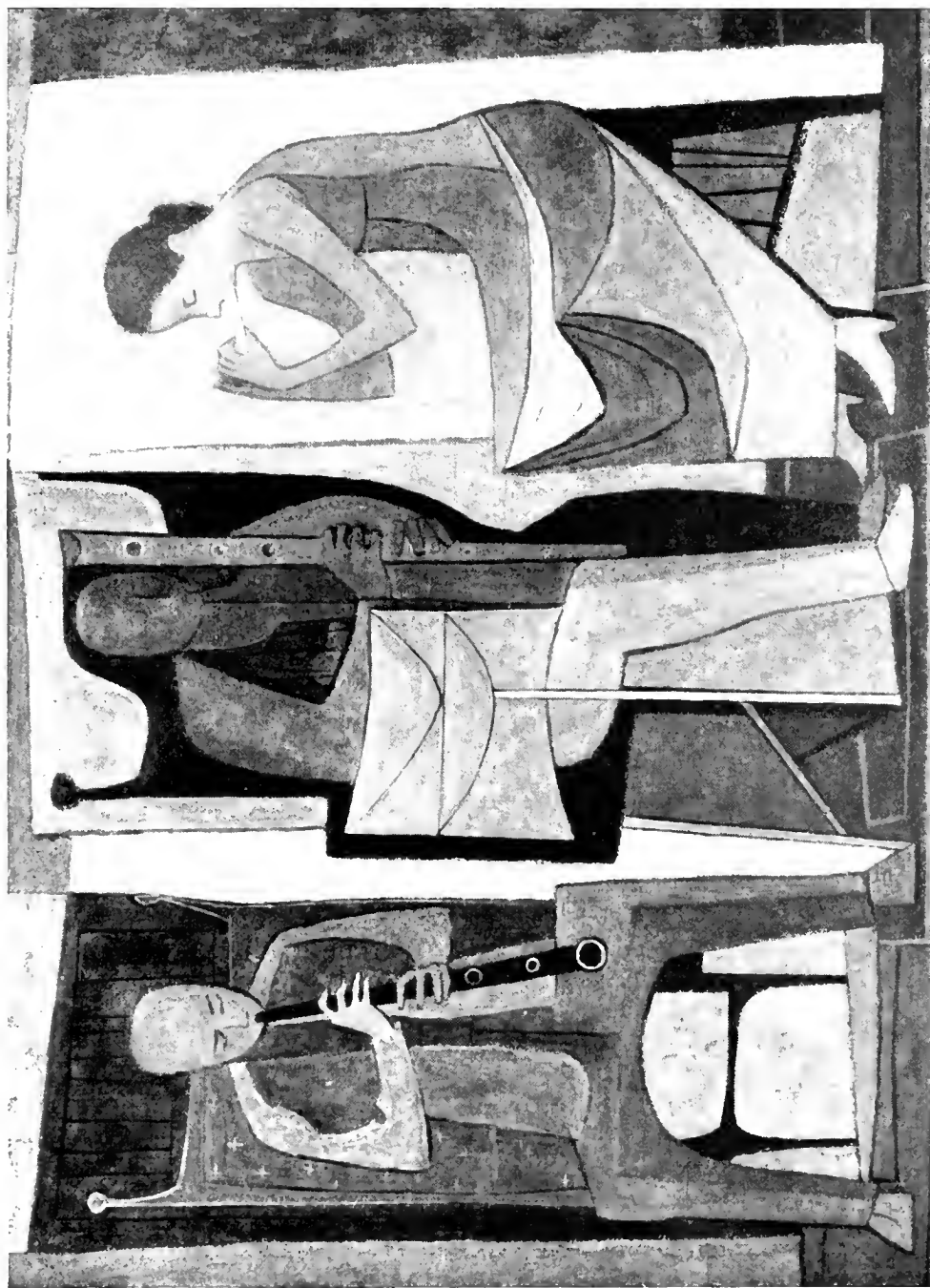


BURNT SPINNER

Rico Lebrun



THREE TOWERS



TRIO

Kenneth Evett

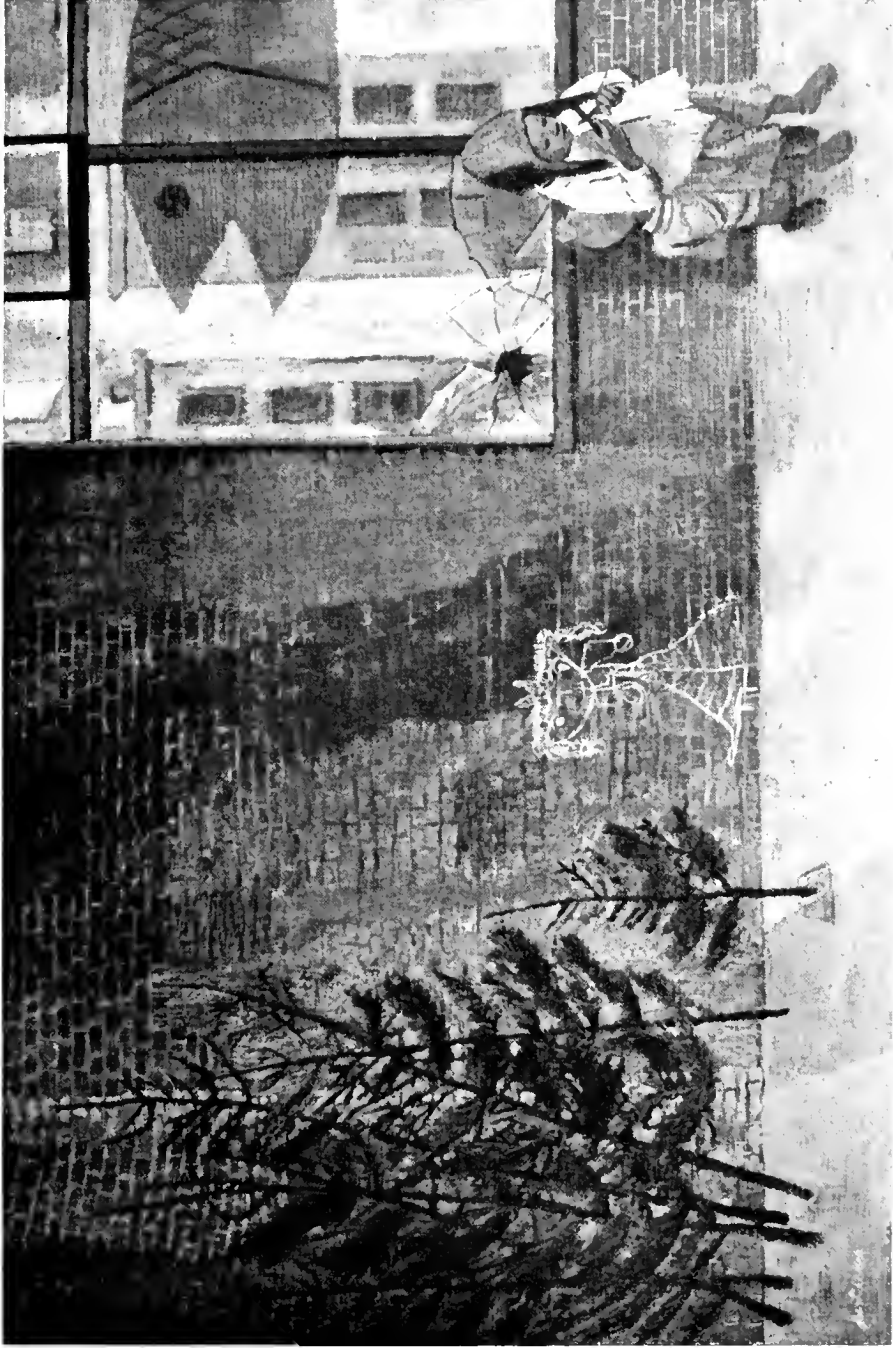




Looser Feitelson

MIRABELLA



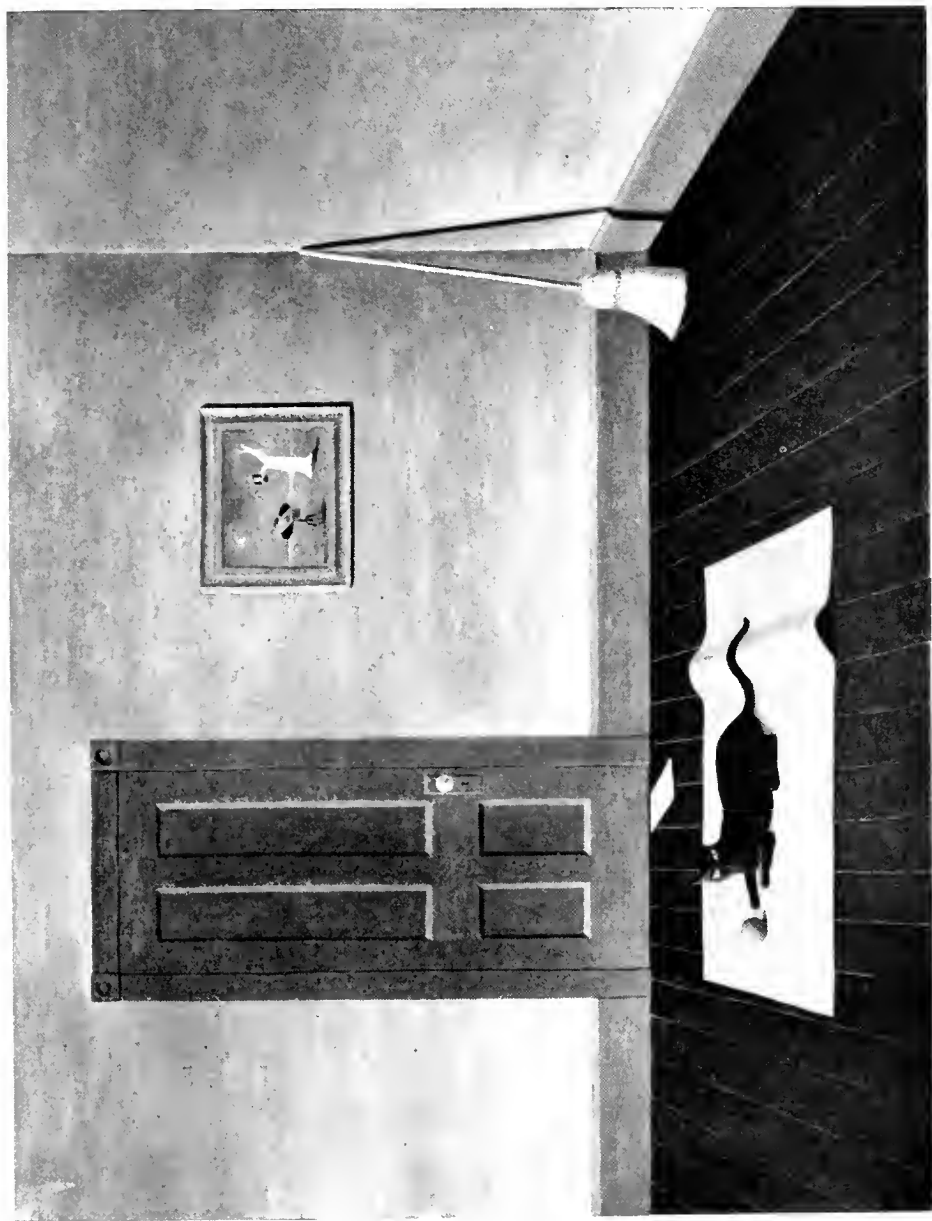


LITTLE MATCH GIRL

Joseph Lasker

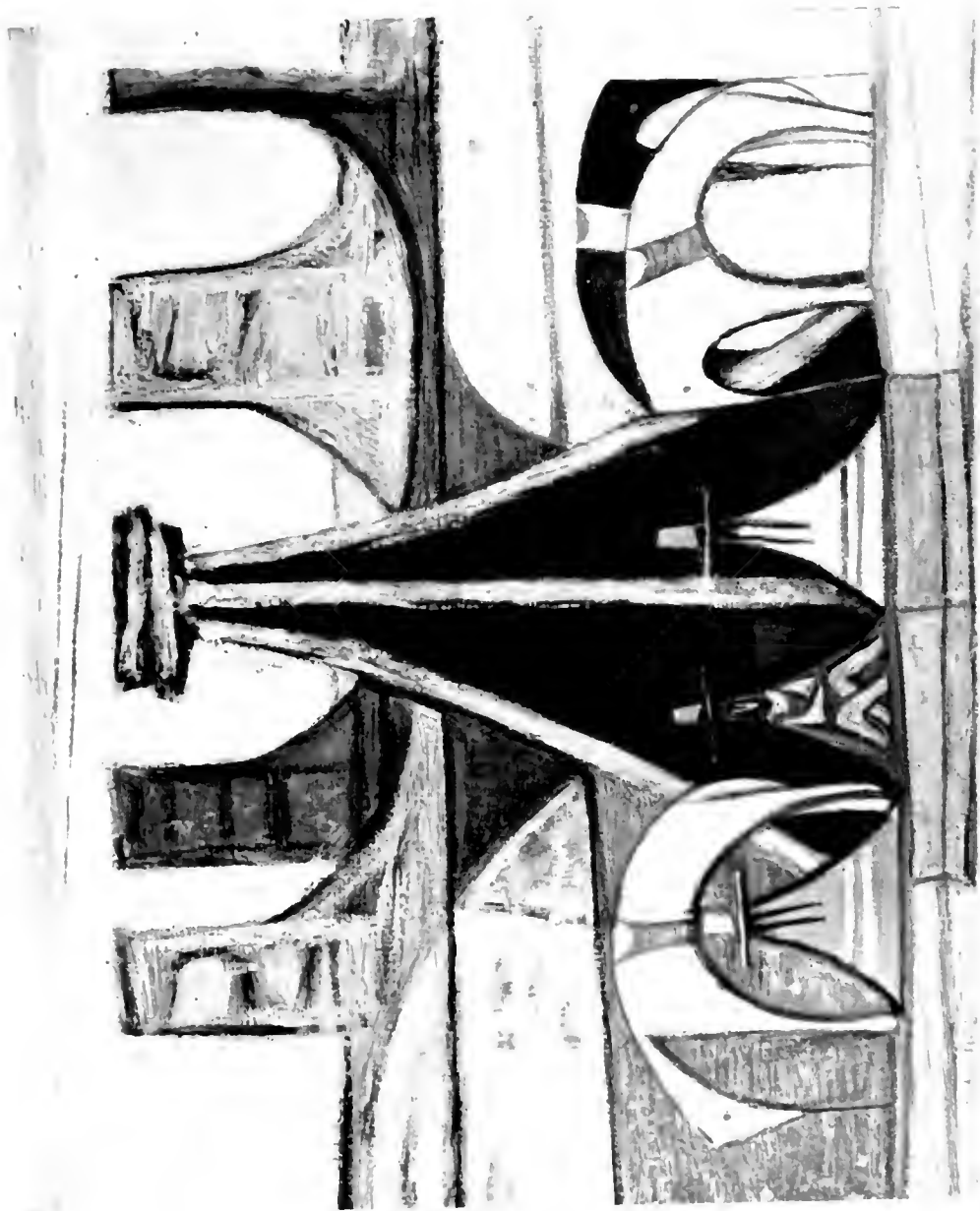


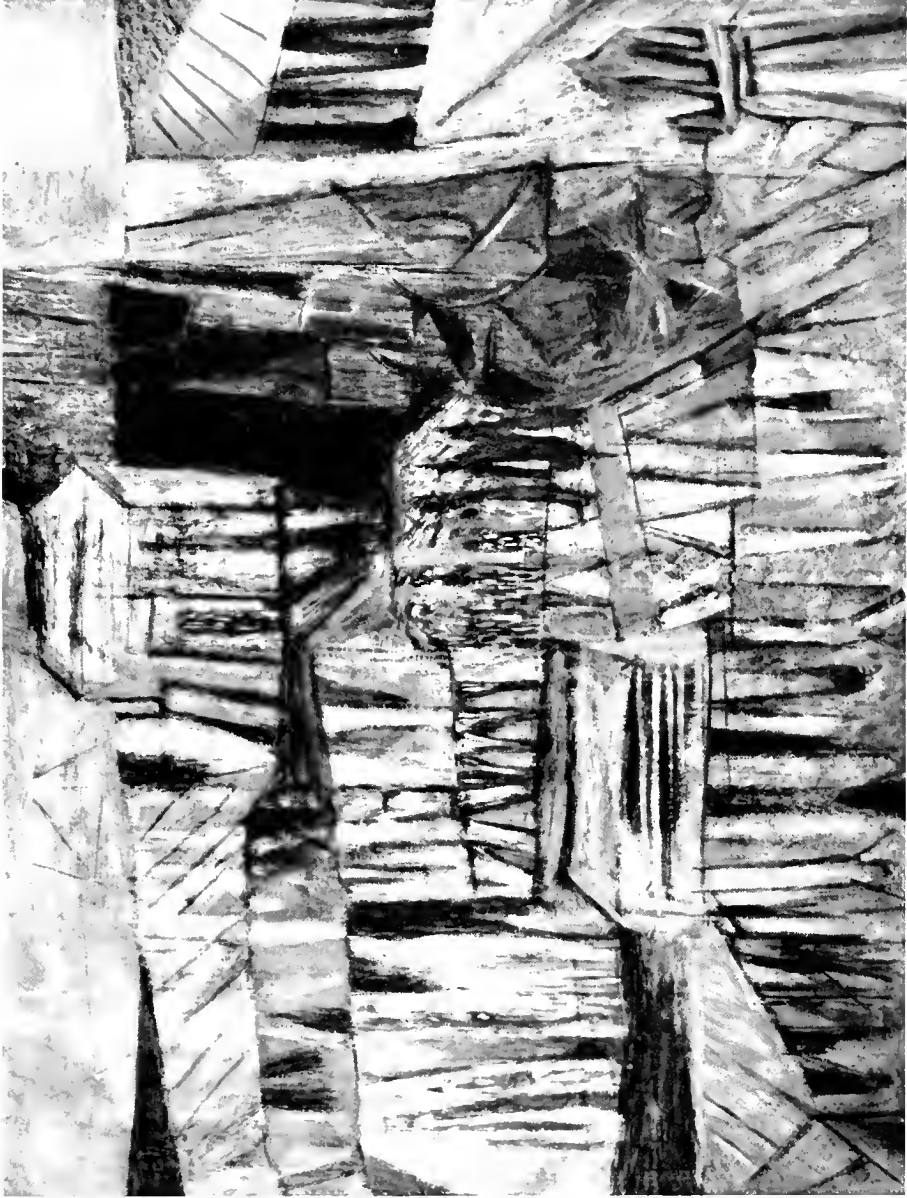
HOTEL CORRIDOR



Gertrude Abercrombie

MESSAGE FOR MERCY





ASPECTS OF THE HARBOR

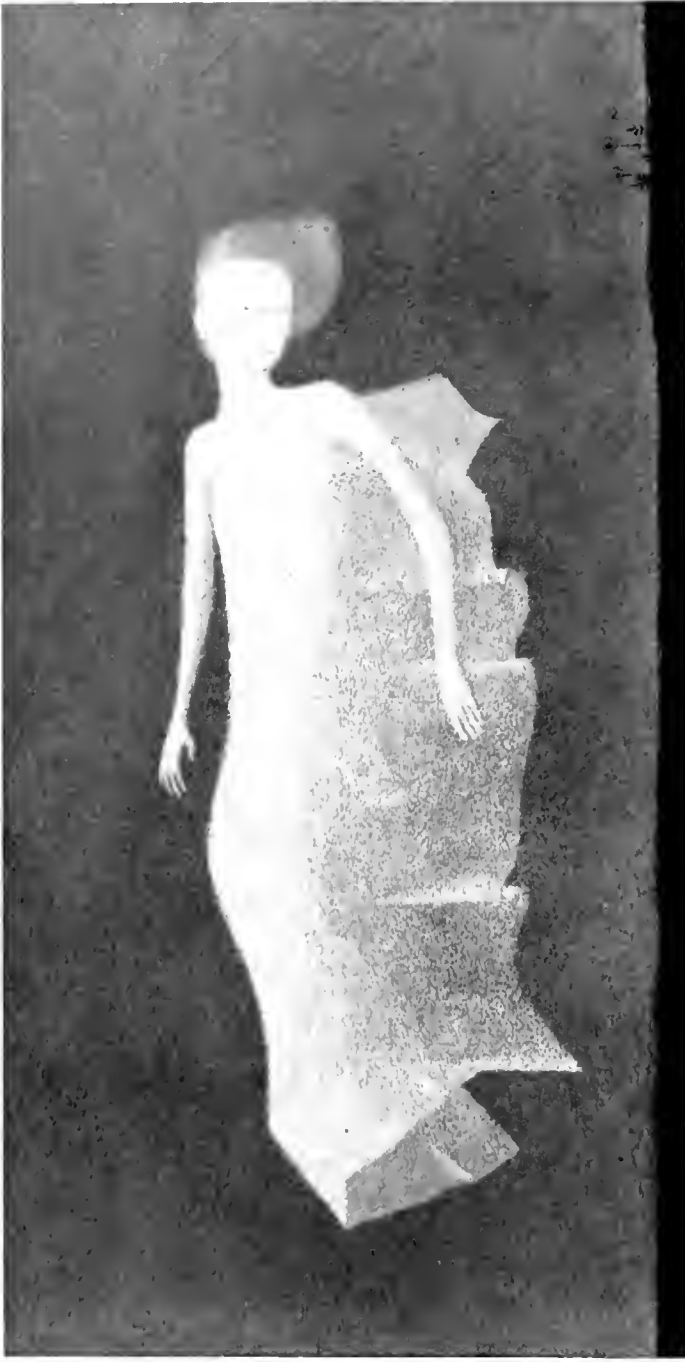


Plate 61



SEASON OF MISTS

Helen Landeberg

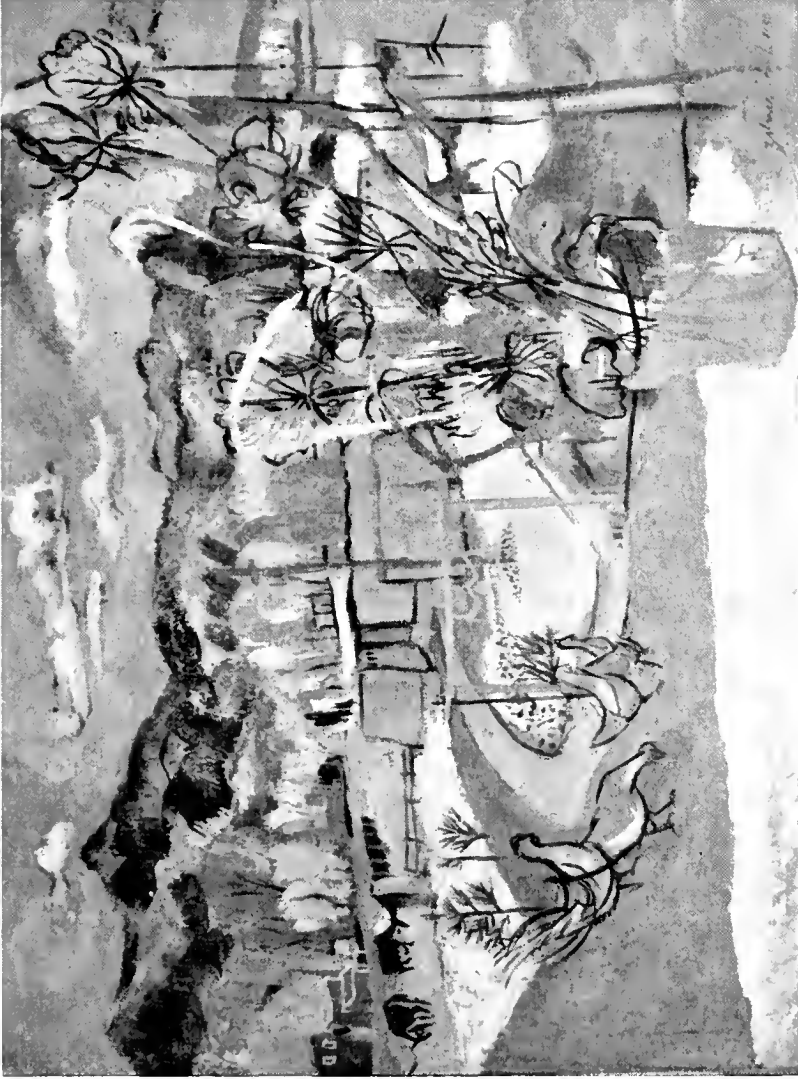




ELECTRIC EYE

Enrico Donati





LANDSCAPE WITH POTTED PLANT IN FOREGROUND



DRY NETS

Léo Quanchi



THE ENTOMBMENT

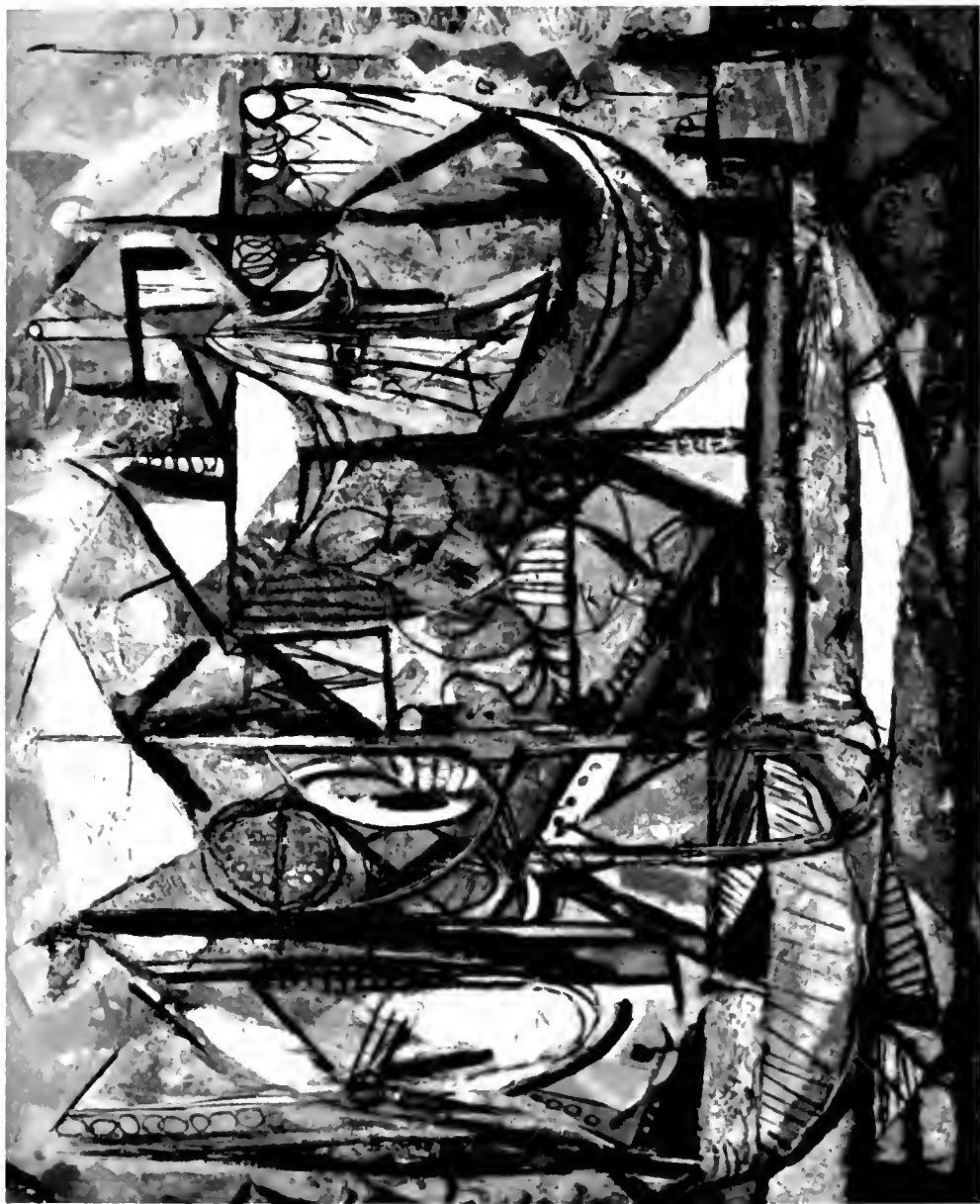
John Founte





THE FOREST NO. 4

Vaclav Vytlačil





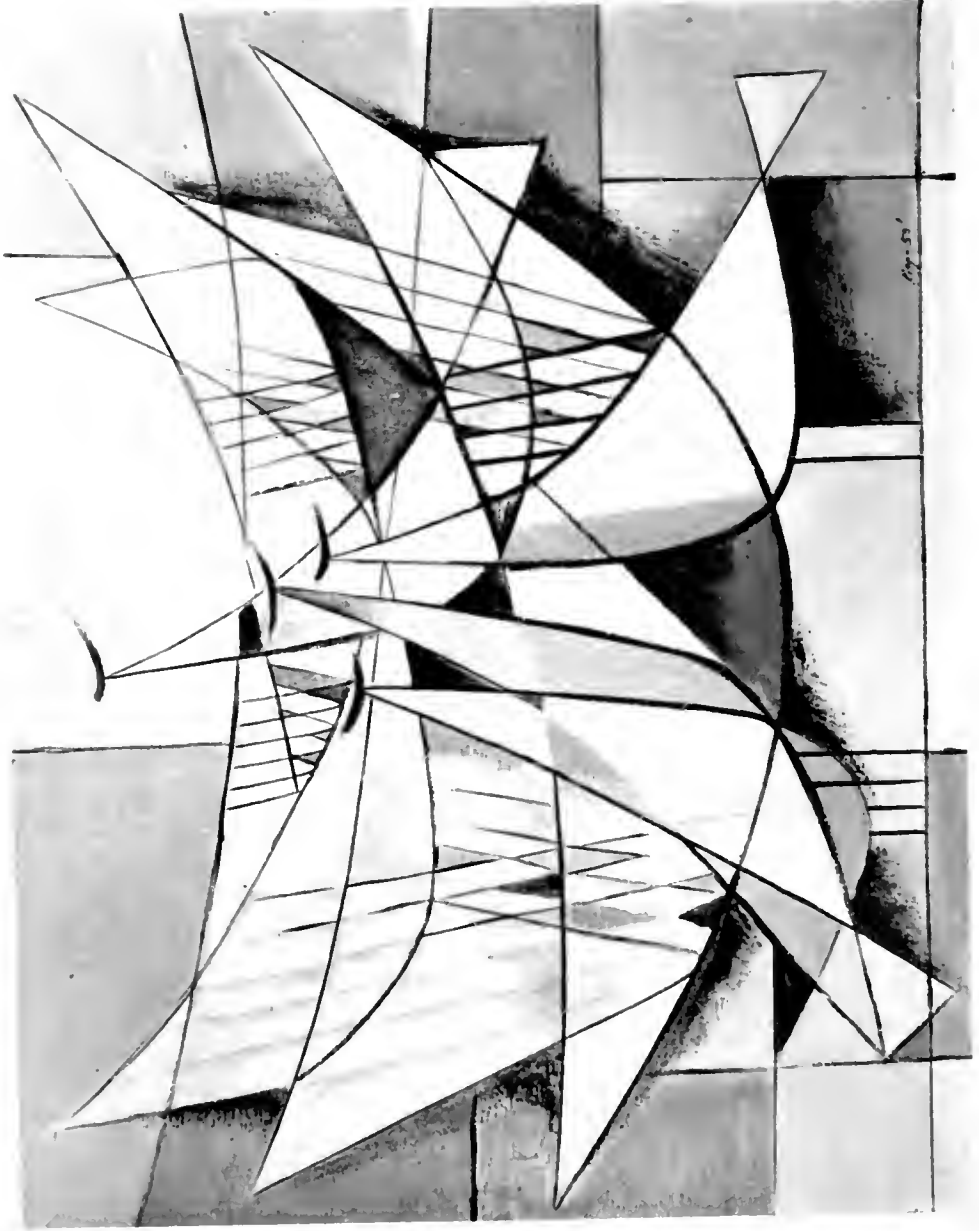
THE EYE WITNESS

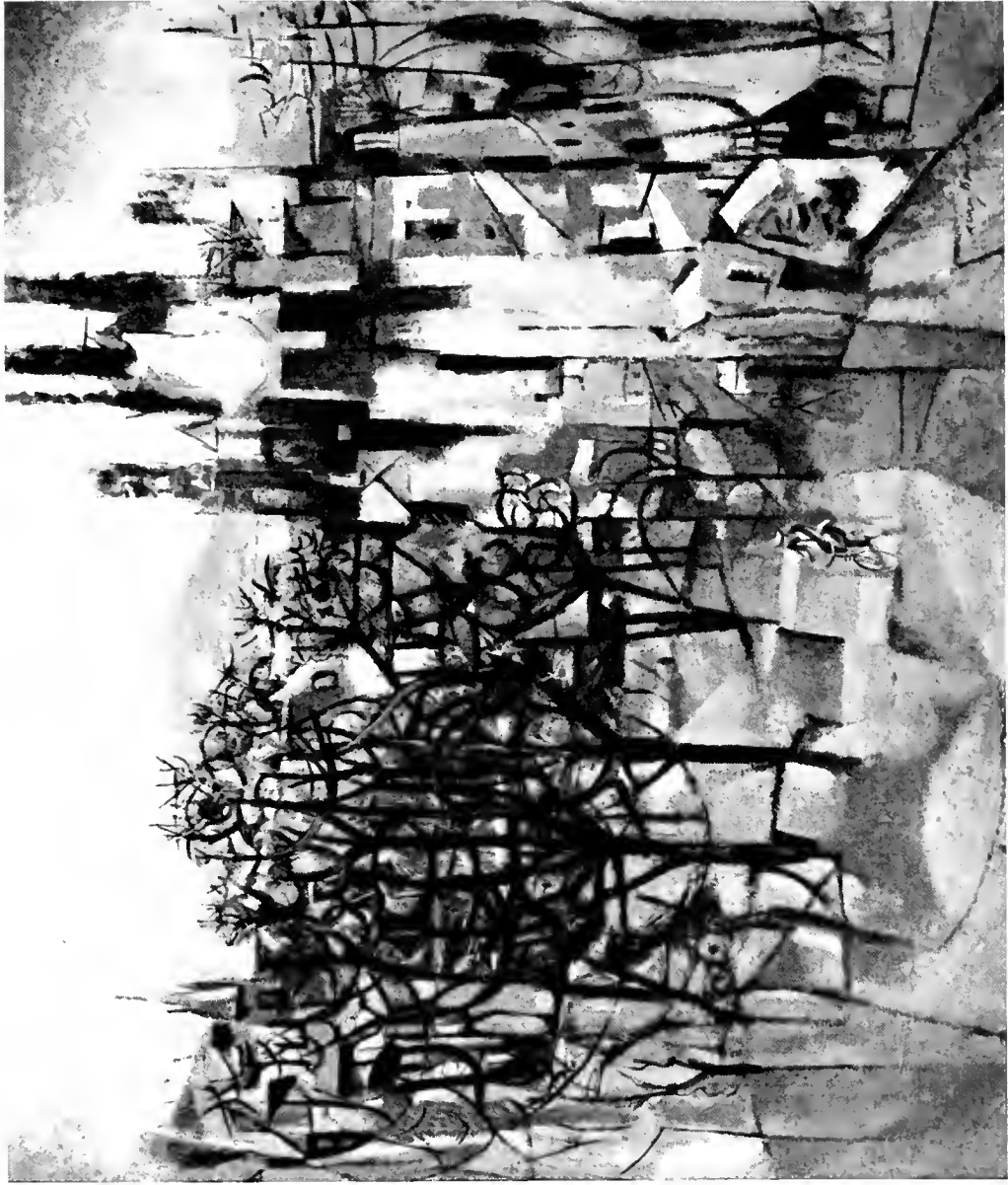




BRIDGE

Anthony Toney

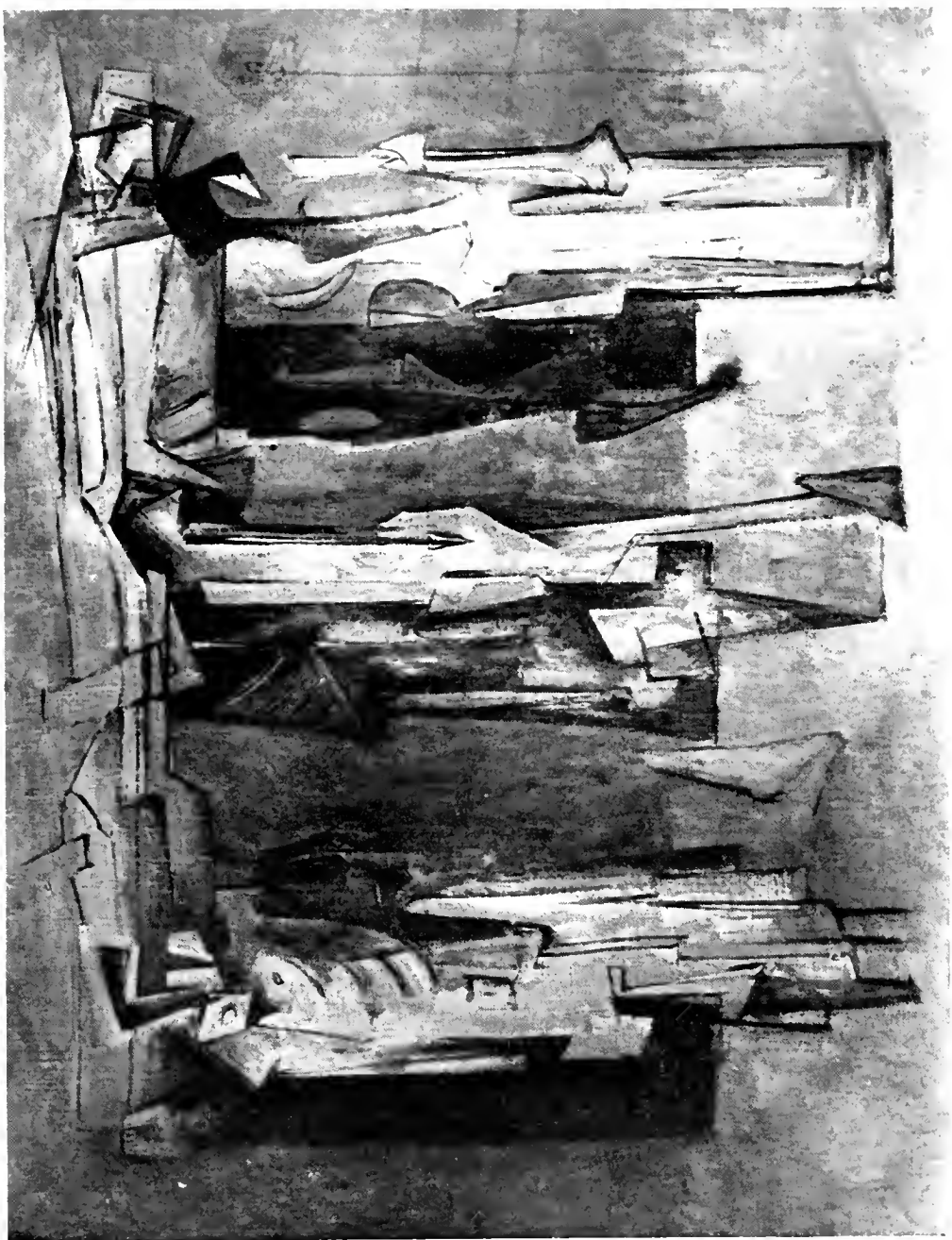




EVENING LIGHT

Rainey Bennett





Hans Burkhardt

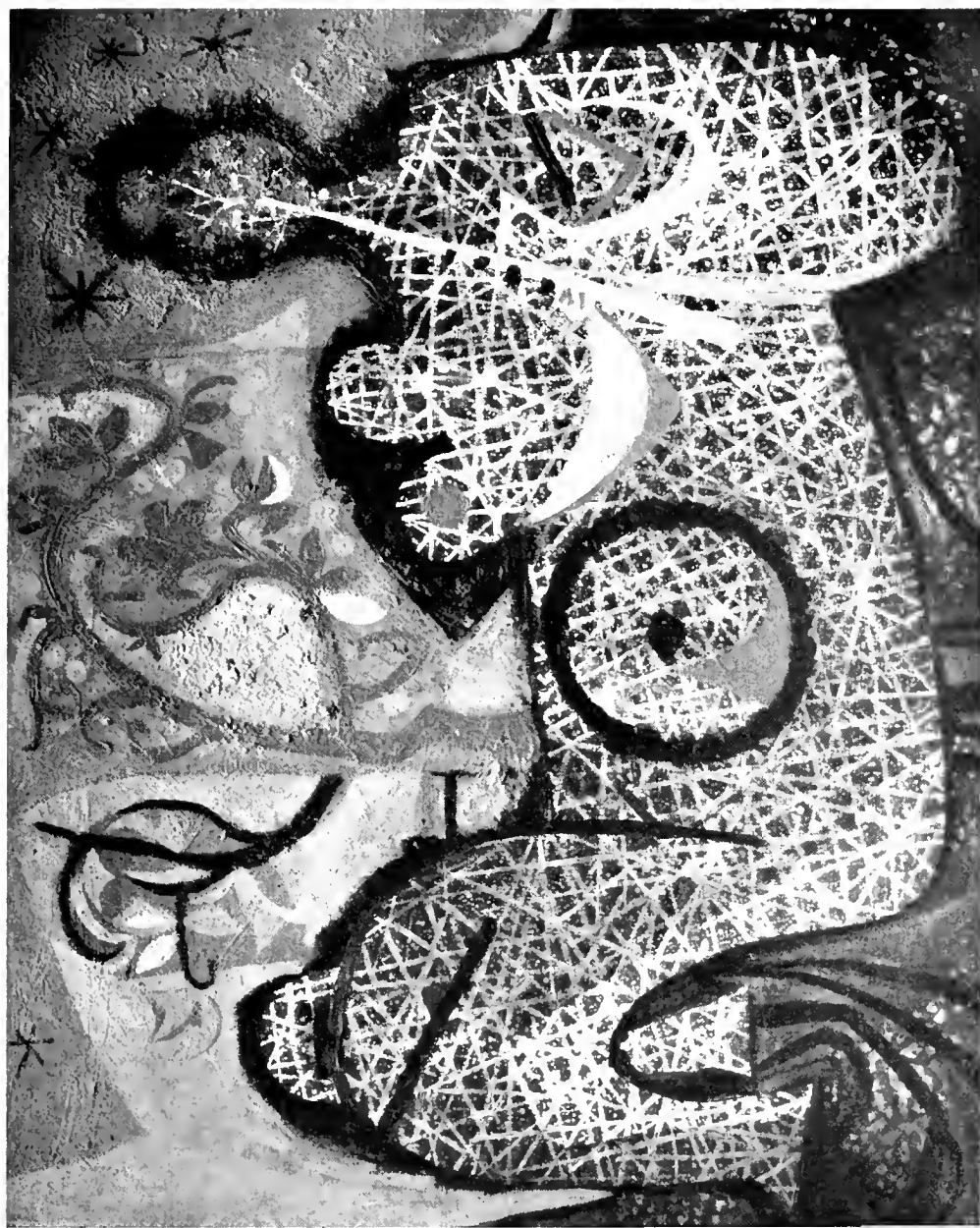
BURIAL





MESA VERDE





SUMMER NIGHT

Byron Browne



HOMAGE TO BOSTON











LOUISBURG SQUARE

Thomas Fransioli, Jr.

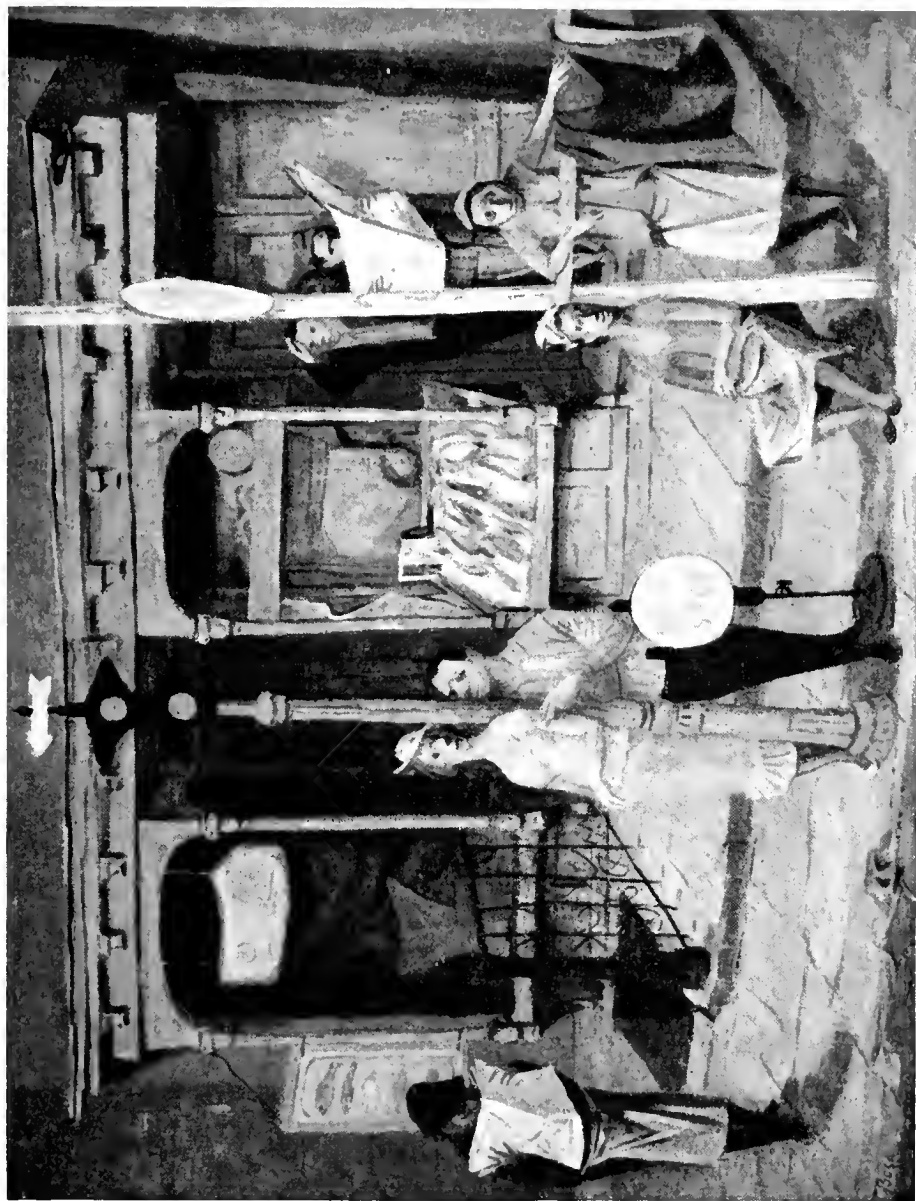




HARVEST

James Penney





FISH STORY





BASIC NO. 12





SPROUTING COCONUTS

Reuben Tam



THE VAGRANTS



BOATING PARTY





THE SUNBATH

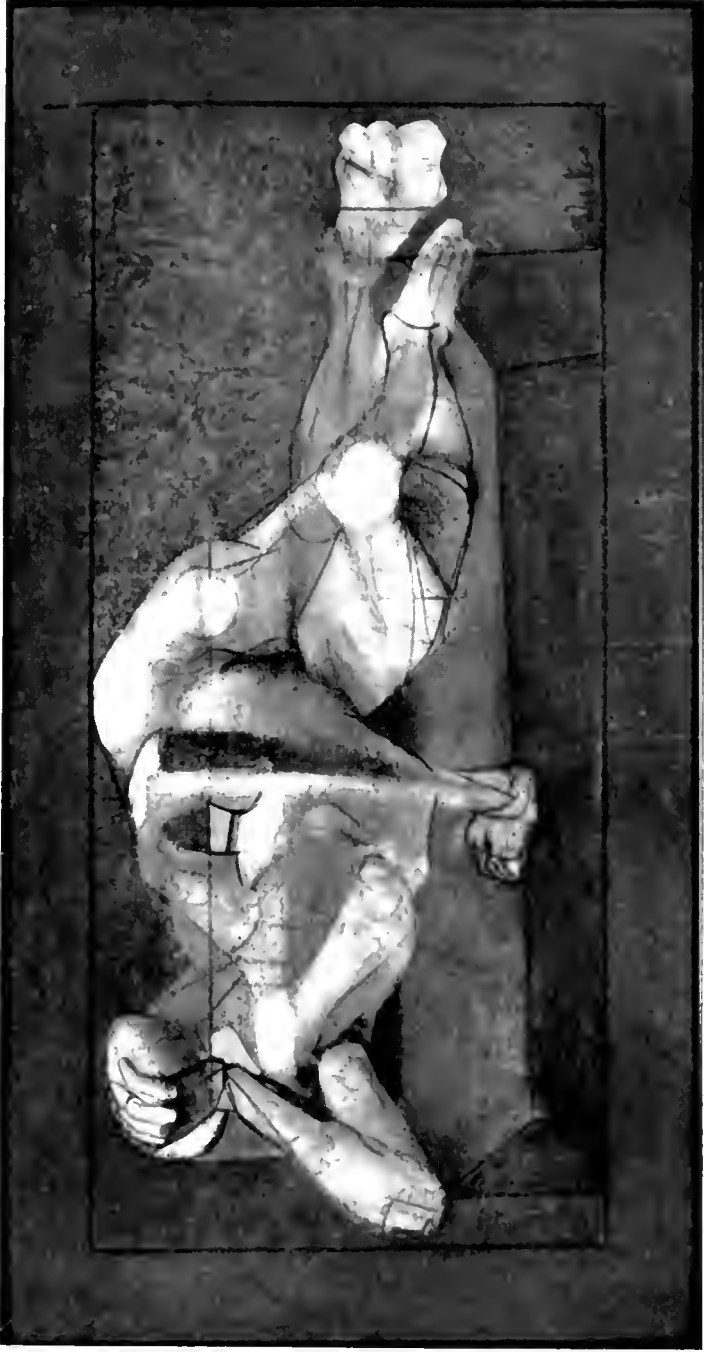
Joseph Glasco





Lamar Dodd

CLIFFS AND THE SEA



RECLINING FIGURE



DAYMARE

Charles Rain

BIOGRAPHICAL NOTES

Biographical Notes

The biographical material and comments which follow are intended to serve as an introduction to the artists and their art. Such things as date and place of birth, schools attended, place of residence, and the like are considered a means of quickening interest in the painters as people.

That most artists have too dainty sensibilities or are too irrational or inarticulate to discuss their own work on anything approaching a lucid or intellectual plane is quite disproved by the comments which many have generously contributed. Naturally, some of these statements are different from what their authors said or might have said fifteen years ago.

On behalf of the University we wish to express our sincerest thanks to those who have contributed toward the accuracy and significance of these notes. Since many of the exhibitors have shown their art so widely in America and abroad, the lists of places where their works have been seen have not been included in most instances.

Dimensions of the pictures are given in inches, height followed by width.

EDWIN C. RAE

ABERCROMBIE, Gertrude, *Message for Mercy*, 18 x 24.

Illustration — Plate 57

Asked for a few words about her art, Gertrude Abercrombie quoted from some comments she had made in 1945 for a catalog: "I am not interested in complicated things nor in the commonplace. I like and like to paint simple things that are a little strange. My work comes directly from my inner consciousness and it must come easily. It is a process of selection and reduction."

She continues, "I was born in Austin, Texas, 1909. But I consider Aledo, Illinois, my home town since it was my family's. My parents were opera singers and I am wild about modern Jazz (Bop). Our home in Chicago where I live with my second husband, writer Frank Sandiford, and my eight-year-old daughter, Dinah Livingston, is a stopping off place for many of the Jazz greats such as Charlie Parker, Dizzy Gillespie and Sarah Vaughan when they are in town, and we've had many famous jam sessions here.

"I graduated from Illinois in 1929, a Romance Language major — never dreaming I'd become an artist, although I did take a few drawing courses because I liked them . . . and because drawing was easier than say history or economics. After college I took a year of commercial art and drew such things as beaded bags, flour sifters and bee gloves for Sears Roebuck. Within a year I had met some fine artists and decided I could do it too and just started doing it."

Gertrude Abercrombie has been exhibiting at the Art Institute of Chicago since 1934, and has won three prizes there. Her work has also appeared in various other shows throughout the country, including national competitive exhibitions. In a one-man show in New York in 1946 she sold twenty-five paintings. Among those who own her work are Leland Hayward, Mrs. John P. Marquand, Mrs. Oscar Hammerstein, Norma Talmadge, Betty Kern, Moss Hart, Hildegard, Thornton Wilder, and Dr. Gaylor Hauser.

ADLER, Samuel M., *To Thine Own Self*, 40 x 30.

Illustration — Plate 30

"I paint, not what I see, but what I feel; not what I think, but rather what I am, since art, as I reason it, is the articulation of man's intellectual, spiritual, emotional and esthetic impulses in relation to life as experience. It is not for art, I think, to hold the mirror to nature—to freeze a moment out of time, but rather to capture an impulse and sustain it; in other words, to capture the moment and protract it into all eternity.

"Of my picture *To Thine Own Self*, the idea—quite simply, the part man must play in society and his struggle for reasonable self-realization—is, I take it, self-evident. What is less evident, I suppose, is the complex pattern of original impulse. It was my intention here, as in all my work, to feel and sustain that impulse, immeasurable as it may be. I should like to think of my picture as meaning somewhat more than man's duality—I find the whole mystery of existence enthralling."

Samuel Adler was born in New York in 1898. In his native city he studied at the National Academy of Design, to which he was admitted by special dispensation at the age of fourteen.

Adler's early years were devoted to both art and music, and he used the violin as a means of support during the first years of his career as a painter. In 1927 he abandoned professional music entirely in order to devote full time to art, but kept music

(the string quartet) as a cultural pursuit. Thirty years of painting culminated in his first one-man exhibition in New York in 1948; others followed at the University of Indiana and in Louisville, Kentucky. His art has also been seen in group exhibitions throughout the country.

Since 1936 Adler has taught drawing and painting, and from 1948 to the present he has been an instructor in Fine Arts at New York University, both the Washington Square College and the Division of General Education. He lives in New York City. "This sketch supersedes that given in the catalog of last year's exhibition at the University of Illinois and is corroborated by the artist.)

ATHERTON, John C., *Three Towers*, 27 x 40. Illustration — Plate 50

Concerning *Three Towers*, John Atherton writes, "This picture is the result of the observation and study of many forms from many sources in nature. It is rare that one can find a complete subject, as it were, ready made, and my pictures are generally made up of objects, forms, colors and moods which are gathered together from data I have collected as well as from the imagination and memory. The towers themselves were based on some similar structures I saw in northern California some years ago. They were rather unique in design and struck me as useful. I made sketches and photographs on the spot which were later worked over and became the basis of the motivating idea behind the painting.

"Near my home in Vermont is a great gravel pit, with crushers and other machinery and many piles of gravel intersected with a pattern of roadways. This formed the material used as a setting for the towers. However, the entire scene was eventually placed in a landscape typical of the western deserts. This gave me opportunities to stress the mood of bigness, of flatness, all pervaded with a faint melancholy.

"Of course, the organization, the discipline, of picture making proceeds regardless of the subject, or where the material came from. This is always most important and occupies most of my time and effort. There is always much more material than one can use. The trouble is that no one ever lives long enough to find out how to use it!"

In the catalog of the national exhibition at the University of Illinois in 1950 the reader may find additional comments by Atherton on art in general. He was born in Brainerd, Minnesota, in 1900. His student years included work at the College of the Pacific and the California School of Fine Arts and he spent some time in New York City. Now he lives in Arlington, Vermont. Atherton's art has won awards at the Bohemian Club in San Francisco (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 paintings by Atherton 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 in Hartford, Connecticut; Pennsylvania Academy of the Fine Arts; Albright Art Gallery, Buffalo, New York; and the Art Institute of Chicago.

AVERY, Milton, *Pink Field*, 34 x 43.

"I like to seize the one sharp instant in Nature, to imprison it by means of ordered shapes and space relationships. To this end I eliminate and simplify, leaving apparently nothing but color and pattern. I am not seeking pure abstraction; rather, the purity and essence of the idea — expressed in its simplest form.

"I work on two levels. I try to construct a picture in which shapes, spaces, colors, form a set of unique relationships, independent of any subject matter. At the same time I try to capture and translate the excitement and emotion aroused in me by the impact with the original idea.

"This is what I have attempted in *Pink Field*."

Milton Avery was born at Altmar, New York, in 1893. Though mostly self-taught, he also studied at the Connecticut League of Art Students at Hartford, Connecticut. His art won prizes in 1930 at the Connecticut Academy of Fine Arts in Hartford, and, two years later, at the Art Institute of Chicago. First prize was awarded him in the water color show at the Baltimore Museum of Art in 1949.

Pictures by Avery are in the collections of the Pennsylvania Academy of the Fine Arts, Brooklyn Museum, Newark (New Jersey) Museum Association, the Albright Art Gallery (Buffalo, New York), Phillips Memorial Gallery at Washington, D.C., Barnes Foundation (Merion, Pennsylvania), the Philadelphia Museum of Art, Butler Art Institute (Youngstown, Ohio), the Addison Gallery of American Art of Phillips Academy (Andover, Massachusetts), and the Museum of Fine Arts of Houston, Texas. He lives in New York City.

BASSFORD, Wallace, *Motif de Fête*, 36 x 24. Illustration — Plate 10

"*Motif de Fête* indicates a leaning in the direction of the non-objective, but also involves a figure of fairly literal yet mysterious character. The excitement, the fervor, and the gaiety of the *bal masque* is all felt in the juxtaposed forms which surround the figure, the symbol of reality, which is a part of the theme essence.

"The appeal of intriguing line, tone, texture and pattern in abstract quality, yet not completely divorced from recognized shapes, has great interest for me. These elements take the form of rich, sensitive color and a cross movement of patterns, all beautifully organized and integrated. Theme is secondary, although this will vary as more evident or less evident subject matter is determined through new painting discoveries. As previously noted, the role of pleasing spellbinder and the bringing of joy and satisfaction to as many as possible through my art interpretations is a part of the present goal."

Wallace Bassford, born in St. Louis, Missouri, in 1900, studied at Washington University in St. Louis and at the University of Missouri. He has also traveled and painted in continental Europe and 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, the Howard Penrose Prize for the best work of art at the Connecticut Academy of Fine Arts, Hartford, Connecticut, and others. Bassford's pictures have been exhibited from Maine to California and are included in the collections of the Missouri State Capitol, the University of Missouri, and in numerous private collections in the United States and South America. He lives in New York City.

BAZIOTES, William A., *Moon Animal*, 42 x 36. Illustration — Plate 23

"Avant-garde" artist William Baziotes was born in Pittsburgh in 1912. He studied at the National Academy of Design in New York and took first prize in the exhibition

of abstract and surrealist art at the Art Institute of Chicago in 1947, in which year Harold Rosenberg wrote of his art, "The shapes in a Baziotes canvas are covers of hidden spaces, rather than spatial forms themselves. Something is going on behind what one sees. A creature is coming forward out of obscurity. That it will never reach the surface plane, established by lines and circumscribed areas, guarantees the presence — in what often makes itself into a landscape not by its images but by the quality of its feeling only — of other planes and of corridors of depth.

"Inspired by a concentration upon that in a scene which is either absent or scarcely able to make itself noticed, Baziotes becomes the vehicle of singular movements toward him from the world stirred at a point in its depths. These movements put will and intellect to rest."

For a statement by Baziotes himself, see the catalog of the national exhibition at the University of Illinois in 1950. His work has found a permanent place in the collections of Washington University in St. Louis, the Metropolitan Museum of Art in New York, and the Art Institute of Chicago, among others. He lives in New York City.

BECKMANN, Max, *Family Portrait*, 80 x 35.

"Mr. Henry Hope had seen my triptych *Beginning* which now belongs to Mrs. Adeline de Groot and is at the present time on display at the Hartford Museum. Some time earlier he had in mind to have a portrait done of his family and himself. After he saw *Beginning*, in which a number of children are represented, he decided to have me do the family portrait. He invited me to come to Bloomington, and there in the company of his charming wife and gay children at their lovely home, I soon conceived the idea for this painting. After having done some sketches of the Hope family in Bloomington, I painted the family portrait in New York during springtime 1950."

The world of art has been saddened to learn of the sudden death of Max Beckmann in New York December 27, 1950. Since his arrival in this country in 1947 he had been considered one of our foremost artists. Even those who did not personally like his style had to admit that he was one of the most powerful artists of our time. He was also one of the most influential, as is attested by the enthusiastic pupils who studied with him at Washington University in St. Louis from 1947 to 1949 or at the Brooklyn Museum School of Art.

Despite Nazi persecution he clung to what he considered significant in art. Beckmann was born in Leipzig in 1884. As a child of five he began to draw and at thirteen started using water color and oil. At the academy in Weimar from 1900 to 1903 he studied under the Norwegian painter Frithjof Smith and became interested in the art of Hans von Marées, followed by study of the old masters in museums in Paris and Florence. Beckmann settled in Frankfurt am Main, Germany, and taught in an art school there until Nazi pressure forced him to resign. At length he found asylum in Amsterdam.

Long before he came to this country Beckmann's art had been recognized and honored here. His *Acrobats* took first prize at the Golden Gate International Exposition in San Francisco in 1939, and ten years later he received first prize at the Carnegie Institute's exhibition of painting in the United States. In 1950 a painting by Beckmann won a purchase prize at the exhibition of Contemporary American Painting at the University of Illinois and another took the Count Volpi prize at the biennial of modern painting in Venice. Last year Washington University awarded him an honorary

Doctor of Fine Arts degree. His work is in the collections of both American and European museums, including the Stedelijk Museum in Amsterdam; Germanic Museum at Harvard University, Cambridge, Massachusetts; the Museum of Modern Art, New York; Portland (Oregon) Art Association; City Art Museum of St. Louis; and Washington University. Trenchant quotations from Max Beckmann's views on art and the problems of the modern artist may be found in the catalog of the exhibition of Contemporary American Painting at the University of Illinois in 1950.

BENNETT, Rainey, *Evening Light*, 30 x 36. Illustration — Plate 75

"The subject matter of *Evening Light* was motivated by the view from my studio window, though there is little point-for-point resemblance. The light, and the mood I hope it created, interested me more — light as it comes around from behind, filters through and finally envelopes the whole theme, suspending it, in effect. I imagine, however, that it is understood that I am not a painter of pictures with strong theoretical content. The results are sometimes strong, essentially pleasant, with human qualities usually expressed in the mood."

Rainey Bennett's training and career are closely associated with the city of Chicago, though he was born in Marion, Indiana, in 1907. He was graduated from the University of Chicago, studied at the Art Institute of Chicago and at the Art Students League of New York, taught at the Art Institute and still lives in Chicago. Since 1940 he has had several one-man exhibitions. Though he specializes in water color, Bennett has done several murals for the government, for private industries, and for individuals. He was also commissioned by Nelson Rockefeller in 1939 to do water colors of Venezuelan scenes for Standard Oil Company of New Jersey, and two years later was given the job of making a "pictorial record" in Argentina, Bolivia, Brazil, Ecuador, and Peru. In 1945 he was awarded the Renaissance prize by the Art Institute of Chicago and in 1950 won a prize in the Town and Country Arts Club exhibition at the Art Institute. Bennett did a series of water colors of the coasts of Louisiana and Texas for the October 1949 issue of *Fortune*. Among institutions which own examples of his work are the Metropolitan Museum of Art and Museum of Modern Art in New York, Art Institute of Chicago, Brooklyn Museum, Container Corporation of America, University of Oklahoma, and Cranbrook Academy of Art in Bloomfield Hills, Michigan.

BENRIMO, Tom, *Lute Player*, 24 x 30. Illustration — Plate 44

"The idea of *Lute Player* was first prompted by my interest in sixteenth-century music for the lute with its powerful and sometimes terrifying tonal simplicity, seemingly accompanied by the plangent pounding of many feet. From this simple point of departure I have sought to make a slightly referential abstraction that would convey some feeling of this remote and elemental music, free and unencumbered by any mystic or metaphysical hocus-pocus.

"What might be called my philosophy of art is extremely simple and can best be expressed by a quotation from Charles Norman's *William Shakespeare*: "There are no movements: only artists. An artist is one who creates works of art. The work of an artist is his autobiography. It is interesting, but not essential, to know the facts of his birth and death. His work tells us that he lived. A work of art offers us a new experience. That is the difference between first-rate work and all other categories and degrees.

"It is not subject matter that differentiates one work from another but feeling and form. It is never an original idea chiefly because there are no original ideas. The race is so old it is inconceivable that a newcomer can have a thought which has eluded our tragic and thoughtful species. That which puerile minds call original is usually only novel and often only bizarre. It is not the length but the depth of works that makes them great. The world is so much with us only intensity can penetrate and affect our overfrightened minds; and that intensity must have a form. Feeling and form are all; and that man is most an artist who fuses these two into an indivisible one."

Benrimo lives in Ranchos de Taos, New Mexico. He was born in San Francisco in 1887 and studied briefly at the Art Students League of New York, but is for the most part self-educated. In the decade 1910-20 he was involved in designing sets and other work of an artistic nature for the theater in New York. From 1935 to 1939 Benrimo taught in the departments of illustration and advertising at the Pratt Institute in New York and in 1939 won the Art Director's Medal for color illustration. The first one-man show was in 1933. His art is represented in the permanent collection of the Cincinnati (Ohio) Art Museum.

BENTLEY, Claude R. *White Sands*, 31 x 35. Illustration — Plate 64

"*White Sands* evolved through automatic drawing with the brush directly on the canvas. Images which emerged were developed until some forms became recognizable as definite objects — birds. Others resembled insect forms. I had already decided to keep much of the canvas white. Perhaps the combination of forms and color suggested the northern Lake Michigan shore upon which I had searched for driftwood and fossils.

"The abstract art of today transcends Time — because of its inherent desire and search for permanent realities," wrote Bentley in 1949. "It is this philosophic timelessness which has become the impetus and purpose of my paintings."

Claude Bentley, born in New York City in 1915, studied at Northwestern University, the American Academy of Art in Chicago, and, for the major portion of his education in art, at the Art Institute of Chicago. He does lithographs and etchings as well as paintings. His work has been exhibited in many nation-wide exhibitions in this country and in France. Honorable Mention was awarded his lithographs at the Print Club, Philadelphia, in 1948, and the next year at the Art Institute of Chicago, where a painting by him received Honorable Mention in 1950. Bentley won a purchase prize at the University of Illinois in 1949. Since 1927 he has lived in Chicago except for four years' service with the Army in North Africa and France from 1941 to 1945.

BLANCHI, Arnold. *Tampa Fair*, 40 x 30. Illustration — Plate 22

Born in Mantorville, Minnesota, in 1896, Blanch studied at the Minneapolis School of Art and the Art Students League of New York. He does etchings, lithographs, and water color, in addition to oil, and made illustrations for *The Humboldt River* (1943) as well as for other books. In 1916 he wrote a book on gouache. Murals by Blanch are to be found in the United States Post Office at Fredonia, New York; Norwalk, Connecticut; and Columbus, Wisconsin. Among prizes and awards are a prize from the San Francisco Art Association and another at the California Palace of the Legion

of Honor, both given in 1931; the Harris prize at Chicago in 1932; a Guggenheim Fellowship the next year; and medals from the Pennsylvania Academy of the Fine Arts and Carnegie Institute in 1938. The year 1945 brought an award from the Domesday Press. Collections which possess work by Blanch include those of the Whitney Museum of American Art and Metropolitan Museum of Art in New York, the Cleveland (Ohio) Museum of Art, Colorado Springs Fine Arts Center, California Palace of the Legion of Honor, Cranbrook Academy of Art (Bloomfield Hills, Michigan), Detroit Institute of Arts, City Art Museum of St. Louis, Denver (Colorado) Art Museum, the universities of Nebraska and Arizona, Butler Art Institute (Youngstown, Ohio), Library of Congress, and the Encyclopaedia Britannica Collection.

BLANCHARD, Carol, *The Beachcomber*, 20 x 24. Illustration — Plate 88

Fantasia painter Carol Blanchard (Mrs. Dustin Rice) was born in Springfield, Massachusetts, in 1920, and began having one-man shows in 1943. She has also been represented in group exhibitions. Illustrations from her hand have appeared in *Mademoiselle* magazine. The City Art Museum of St. Louis, Albright Art Gallery in Buffalo, New York, and private collectors have acquired examples of her work.

BLATAS, Arbit, *The Bistro*, 51 x 38. Illustration — Plate 3

Arbit Blatas was born in Kaunas, Lithuania, in 1908. In Paris he studied at the Julian Academy and at La Grande Chaumière. His work forms part of the collections of the Museum of Modern Art in New York, Virginia Museum of Fine Arts, Museum of Art at the Rhode Island School of Design, Brooklyn Museum, Wichita (Kansas) Art Museum, and the Musée de Grenoble, France.

BOSA, Louis, *Fish Story*, 34 x 40. Illustration — Plate 91

Bosa was born in Codroipo, province of Udine, Italy, in 1905. He came to the United States in 1924 and studied at the Art Students League of New York. Among prizes and awards are those won at Pepsi-Cola exhibitions; the National Academy of Design; American Academy of Arts and Letters (an award of \$1,000 in 1948); the Los Angeles, California, County Fair (first prize, 1948); International Hallmark Art Competition; Audubon Artists show in 1949 (gold medal); and a purchase prize at the University of Illinois exhibition of contemporary American painting in the same year. He lives in New York City.

BOTKIN, Henry A., *Ceremony*, 33 x 26. Illustration — Plate 37

"I have been often asked if my present work is abstract. My answer is 'no.' I am, however, trying to achieve a form of expressionism that is near abstract, by assimilating the natural forms and transferring them into semi-geometrical shapes. I am concerned with a kind of lofty, poetic imagery and my interest in fantasy has led to much invention and the use of calligraphy. With my colors and forms I try to obtain effects that have the feel of music and poetry. Instead of the common-place and representational, I am always seeking for an expression that requires an adventurous imagination and intellect.

"In my use of symbols I have tried to create a language to establish a style of my own. I represent reality with a vision that is philosophic and profound. I am serious and at the same time light and humorous. I am trying to paint a world of strange magic. My subject matter is never obscured or lost, but merely passes over into a form of lofty, poetic imagery.

"When I painted *Ceremony* I was trying to achieve a certain primitive and archaic approach. I wanted to get an element of fantasy; also of magic and poetry. With the use of imagery and symbols I tried to achieve the ecstasy of a dream. I attempted to give these images the feeling of a primitive and his way of looking at reality. To the primitive mind all things seen or unseen are equally real, and magic is thus part of life."

Henry Botkin, born in Boston, Massachusetts, in 1896, now lives in New York City. He studied at the Massachusetts School of Art in Boston, the Art Students League of New York, and in Paris, where he built a studio in 1926 and spent seven years developing his art. His close association with his cousin, the late George Gershwin, "led to many of his early achievements in painting." Awards and prizes include first prize at the Audubon Artists annual exhibition in 1945, a purchase prize in the Pepsi-Cola show of 1947, and the Grumbacher prize at the Audubon Artists annual exhibition in 1950.

Botkin's paintings are included in the permanent collections of the Metropolitan Museum of Art and Museum of Modern Art in New York; Phillips Memorial Gallery, Washington, D.C.; Brooklyn Museum; Newark (New Jersey) Museum Association; Denver (Colorado) Art Museum; Walker Art Center, Minneapolis, Minnesota; Akron (Ohio) Art Institute; Norton Gallery, West Palm Beach, Florida; the universities of Oklahoma and Nebraska; Abbott Laboratories; Aiv Harold Art Museum; and the museum at Tel Aviv, Israel. He is also represented in more than seventy-five private collections in the United States, Europe, and South America, including those of Edward G. Robinson, James P. Warburg, and Moss Hart.

BROWNE, Byron, *Summer Night*, 30 x 38.

Illustration — Plate 81

Last year Byron Browne made some frank statements about art in general for the catalog of the annual exhibition at the University of Illinois. This year, in speaking of *Summer Night*, he writes, "The title really explains the intent of the painting. I try never to put arbitrary or misleading names to my work. A picture has two explanations: one, the plastic solution, in which the artist is solving his painting problems. This is more or less a very personal piece of business. And two, the literal interpretation of the imagery. It is in this that the artist hopes to make his contact with the layman. Now as to my picture. The purpose was to simply portray a state of mind on a summer night. Summer nights are usually thought of in an idyllic sense; thus the attempt to show a lush, low colored, quiet scene in which a figure pours out subdued notes of a plaintive nature on a kind of oriental reed pipe. In spite of this I tried not to become overly literal. There were a number of concrete sources that I was thinking of in the building up of the idea. One might be reminded of certain Persian illumination. One might also see in this painting direct references to Aztec sculptural forms. Or perhaps Byzantine mosaics. The question, no doubt, will be asked, 'Were these things thought of directly in the making of the picture?' My answer would have to be simply that I love those sources mentioned, so I guess it would of necessity come out in the lines, colors and shapes.

“Plastically the painting does not exist because of its perspective or its chiaroscuro, but by flat planes. It is through the use of these that depth is attained. The planes are texturized to emphasize the surface, that is, to vivify the whole surface of the picture. In modern art as in ancient art the surface or picture plane that is begun with is recognized as a reality and kept throughout the operation of painting.”

Byron Browne was born in Yonkers, New York, in 1907, and now lives in New York City, where he has been teaching at the Art Students League of New York since 1948. He himself studied from 1924 to 1927 at the National Academy of Design in New York under Charles Hawthorne, having been awarded a third prize at the Spring Exhibition, and in 1928 became the youngest winner of any award in one hundred and three years of the Academy's shows. Despite this remarkable achievement, he broke with the Academy's ideas the following year and began experimentation 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 Browne resumed painting. The next year he organized (and is still a member of) American Abstract Artists, a society of fifty members, established in 1936 “to exhibit abstract work in painting and sculpture.” Later he turned his hand to murals for the World's Fair in New York (1939) and also did wall paintings for WNYC, New York's municipal broadcasting station. In 1947 a prize of \$1,000 was awarded his work in the La Tausca art exhibition.

BURG, Copeland C., *Rose of Bughouse Square*, 29 x 15.

“As to my painting *Rose of Bughouse Square*, I was concerned with the problem of a narrow, upright canvas. I worked from imagination with color in shapes, and it pleased me to vary the pattern of the buildings with the blob of a big, black pigeon and a white rose against the black for added interest. Movement comes from the green and orange windows. When I finished, the buildings looked like those near a park in Chicago known as ‘Bughouse’ Square because soapbox orators there are considered ‘nutty.’ Hence, the title.

“As to art in general, it seems all painters must be shocked by the swift, vast movement away from representational painting. I feel the trend is so big and so rapid, it is indicated it will not long endure. At the same time I believe almost every painter sees that representational painting is pretty much dead, although nothing very new is being done in the non-objective field. Eventually, I believe, there will be an entirely new movement in which painters will be less obscure, welcoming the public instead of actually affronting many persons as is the case today.”

Copeland Burg was born in Livingston, Montana, in 1895, but did not start painting until he was forty-five. Though he studied at the University of Washington, he has never had any formal training in art. Burg now lives and paints in Chicago and has written comments on art for the daily press. His work has been exhibited across the country, sometimes classified as “primitive,” and has won for him ten significant prizes, four of them from the Art Institute of Chicago alone. The Pennsylvania Academy of the Fine Arts, Encyclopaedia Britannica, Art Institute of Chicago, Pepsi-Cola Company, Harpo Marx, and Mrs. Duncan Phillips own his paintings. Mr. Earle Ludgin of Chicago is said to have fifty.

BURKHARDT, Hans, *Burial*, 32 x 42.

Illustration — Plate 77

Hans Burkhardt likes the kind of painting that carries a message; which is representative of the world in which we live. *Burial* was painted in homage to his former teacher, the late Arshile Gorky, whom he greatly admired both as a man and an artist. Though Burkhardt feels that Gorky is still alive and will be for a long time through his own work, the painting is intended to be a monument to his memory.

Hans Burkhardt was born in Basel, Switzerland, in 1904. He came to New York City in 1924 and studied there for three years at Cooper Union, followed by instruction from Arshile Gorky, first at the Grand Central School of Art and later as his private pupil. A picture by Burkhardt won a purchase prize at the Los Angeles County Museum in 1945. He has exhibited in various places throughout the country but has lived in California for the past eleven years. His home is now Los Angeles, though at present he is studying at the University of Fine Arts in Guadalajara, Mexico.

CARROLL, John, *The White Flower*, 40 x 32.

Illustration — Plate 40

John Carroll was born in Wichita, Kansas, in 1892. He now lives in East Chatham, New York. Of importance in his training was work with Frank Duveneck and study in Europe. During the first World War he was an ensign in the Navy. 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, 1932-36; 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 in New York, Addison Gallery of American Art (Phillips Academy, Andover, Massachusetts), and the Honolulu (Hawaii) Academy of Arts.

CHAET, Bernard, *The Red Table*, 50 x 16.

"The artist's reaction to his physical, social and spiritual environment is the spring-board for artistic creation. The reaction which reflects love (not sentimentalism), I feel is the greatest contribution. The love reaction is didactic, although unintentionally so. It paves the way toward a cooperative society rather than an acquisitive one.

"As to *The Red Table*, the scene represented is actually a corner of my studio — part of my physical environment. Once the empathic reaction sets in, the picture creates itself. The figure at the left is a self-portrait in the mirror. During the painting process the table and the various objects also become self-portraits; but these symbols are not always shared, nor need they be. From his own frame of reference the viewer interprets."

Chaet was born in Boston, Massachusetts, in 1924; studied with Karl Zerbe on a full scholarship at the School of the Museum of Fine Arts in his native city and

received the Bachelor of Science degree in education from Tufts College in 1950. He has exhibited on the east and west coasts and elsewhere, and in 1949 received the Anonymous Boston Award for travel and study in Europe. Chaet lives in Boston.

CHAGALL, Marc, *Arum*, 31½ x 24.

Chagall is another artist of European origin and world-wide fame who has chosen to do much of his work in the United States. Born in Vitebsk, Russia, in 1887, he experienced designing for the ballet through study with Leon Bakst. Work in Paris followed and a short stay in Berlin, where he exhibited at the galleries of *Der Sturm*. Following the revolution in Russia, Chagall was director of an art academy at Vitebsk for a while and painted murals in Granovsky's theater in Moscow. In Paris most of the time between the first World War and the second, he did illustrations for Gogol's *Dead Souls* and for La Fontaine's *Fables*, as well as easel pictures. His first one-man show in the United States was held in New York in 1926. In 1941 he came to this country and has created some costume and stage design for the ballet in addition to his oil paintings. Several American museums have examples of his highly individual works. A statement by Chagall was included in the catalog of the exhibition of contemporary American art held at the University of Illinois in 1950.

CHERMAYEFF, Serge, *Emerging Figure*, 40 x 17. Illustration — Plate 46

"As for comment, all I would say is that I am not an abstract painter in the sense of pure form for its own sake, but rather do I paint abstracts from things seen and situations experienced which have moved me deeply and on which I like to comment through my painting. My paintings are uninhabited by recognizable personages, but I hope still my various figures and constructions are not altogether inanimate."

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 lives in Chicago, where he is director of the Institute of Design.

CONWAY, Frederick E., *Mystery*, 42 x 30. Illustration — Plate 28

"Art is a way of life which from the beginning to the end must be all-consuming. It is a process of developing the potentiality of a personality. For most of us nothing much happens until late in life." As to *Mystery*, Conway adds, "Like all my paintings, I hope that it is seductive enough to persuade the observer to put his practical and logical approaches 'out of gear' and to regard the painting as an article with . . . provocative meanings."

Conway is a native of St. Louis, Missouri, where he was born in 1900. He studied at the St. Louis School of Fine Arts of Washington University, St. Louis, and now teaches drawing and painting there. In addition to sketching trips in France and North Africa, study abroad included work at the Julian Academy and Académie Moderne in Paris. Murals by Conway adorn the post office at Jackson, Missouri, and at Purcell, Oklahoma, and he has just won in a competition for mural work for the

First National Bank of Tulsa, Oklahoma. His pictures have been exhibited widely in the United States, particularly in the Midwest and New York, and have won him many awards, among them prizes in the Pepsi-Cola shows of 1945 and 1947 and another award in 1948; purchase prizes at the Joslyn Memorial Art Museum at Omaha, Nebraska, in 1947, and at the University of Illinois in 1949; and a prize of \$1500 at the Corcoran Gallery of Art in Washington in 1949. At the Hallmark show in the same year he was awarded first prize in the American section and shared the Grand International Prize with the French winner. In addition to institutions where he has been awarded prizes, Conway's work is in collections of the Denver (Colorado) Art Museum, Norton Gallery (West Palm Beach, Florida), City Art Museum of St. Louis, and several other collections in Missouri. Conway lives in Webster Groves, Missouri.

CORBINO, Jon, *Eve*, 40 x 30.

Illustration — Plate 31

Jon Corbino, born in Vittoria, Sicily, in 1905, came to the United States and studied under artists such as George Luks and Frank Du Mond at the Pennsylvania Academy of the Fine Arts and the Art Students League of New York. Among prizes and awards given him are a Guggenheim Fellowship in 1936-38, prizes at the Art Institute of Chicago in 1937 and 1944, at the Pennsylvania Academy of the Fine Arts and Baltimore Museum of Art in 1938, National Academy of Design in 1938, 1941, and 1945, and the National Institute of Arts and Letters in 1941. In 1945 he made illustrations for an edition of *Gulliver's Travels*. Corbino's work is represented in several American museums, among them the Metropolitan Museum of Art and Whitney Museum of American Art in New York; the Brooklyn Museum; National Academy of Design (New York); Carnegie Institute; Pennsylvania Academy of the Fine Arts; Worcester (Massachusetts) Art Museum; University of Massachusetts at Amherst; Fine Arts Society of San Diego, California; and the Kalamazoo (Michigan) Institute of Arts. He lives in Rockport, Massachusetts.

CORTOR, Eldzier, *Room Number VI*, 42 x 31.

Illustration — Plate 13

"This painting is one of a series of paintings of rooms, depicting scenes in the lives of people of the slum areas. *Room Number VI* shows the overcrowded condition of people who are obliged to carry out their daily activities of life in the confines of the same four walls in a condition of utmost poverty. I attempted to combine the figure studies, the bed and the other elements of the room in an interesting pattern."

Eldzier Cortor was born in Richmond, Virginia, in 1916. In Chicago he studied on scholarships at the Art Institute of Chicago and the Institute of Design, followed by some courses in materials and techniques at Columbia University in 1946. He had already been awarded Rosenwald Fellowships in 1944 and 1945 to paint the life of the Gullah Negroes living in the coastal regions of the southeastern United States. His work has been seen widely in the last ten years. Prizes include one at the Art Institute of Chicago in 1945 and another in 1946; Honorable Mention at the Carnegie Institute the next year, and a Guggenheim Fellowship in 1949. Cortor's art is in the collections of the American Federation of Arts in Washington, International Business Machines Corporation, and others. He lives in Chicago.

COWLES, Russell, *Yellow Tree*, 28 x 36.

Cowles was born at Algona, Iowa, in 1887. After graduation from Dartmouth he studied at the Art Students League of New York and at the National Academy of Design. Then came work on mural painting with Douglas Volk and Barry Faulkner, the Prix de Rome in 1915, and a Fellowship of the American Academy in Rome, where he lived for five years. Extensive travel in Europe and Asia followed, including a year's study of the traditional Chinese method of painting under a Chinese master. He was awarded a medal at the Art Institute of Chicago in 1926 and a prize at the Denver Art Museum ten years later. In 1945 Grinnell College awarded him an honorary degree. His works have been shown in many cities throughout the United States. Paintings by Cowles belong to the permanent collections of the Denver Art Museum, Wichita (Kansas) Art Museum, Santa Barbara (California) Museum of Art, Minneapolis Institute of Arts, Sheldon Swope Art Gallery (Terre Haute, Indiana), Dartmouth College, and New Britain (Connecticut) Institute. He lives in New York City.

COX, Gardner, *Basic No. 12*, 22 x 31.

Illustration — Plate 93

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. 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 lives in Cambridge, Massachusetts.

CROWLEY, Harry, *Night in Our Voices*, 25 x 38.

"I find it far easier to paint than to write about it. . . ."

"In relation to *Night in Our Voices*, it is an emotional expression in color and mood. A response to something not seen, but deeply felt at a given time in my life. Most of my canvases are created that way. I am deeply interested in mood and texture and . . . texture of mood."

Crowley was born on a farm in northern Vermont "around the turn of the century," now lives in Ossining, New York. He has been a musician since childhood, is a graduate of the Boston Conservatory of Music, and teaches piano at both the Westchester and the Brooklyn conservatories of music. He also teaches painting.

Self-taught as a painter, he has been practicing the pictorial arts for ten years or so and passed through phases of realism and romanticism before taking up his present style. Crowley's first one-man show was in New York in 1948.

DAVIES, Kenneth, *Pocusmania*, 42½ x 36½.

Illustration — Plate 16

"*Pocusmania*," writes Kenneth Davies, "is simply an attempt to create an interesting and unusual still-life painting in the 'trompe-l'oeil' manner. It was not intended to be a magician's cabinet as it has been quite frequently called, although the title is derived from the common magical expression 'hocus pocus.' . . . I have spent the last two years painting 'trompe-l'oeil' pictures."

Pocusmania obtained Honorable Mention for its author last year in an art exhibition at Springfield, Massachusetts, and second prize in the show at the Connecticut Academy of Fine Arts. It was one of three submitted by Davies in applying for a Louis Comfort Tiffany scholarship which he won in 1950 also. *Fortune* magazine commissioned him to create their cover design for the issue of last September.

Kenneth Davies was born in New Bedford, Massachusetts, in 1925. He studied for one year at the Massachusetts School of Art in Boston and then spent four years at the School of the Fine Arts at Yale University, from which he was graduated in 1950. He now teaches at the Whitney School of Art in New Haven, Connecticut, and lives on Summer Island, Branford, Connecticut.

DE DIEGO, Julio, *Altitude 2000*, 30 x 40.

Illustration — Plate 85

"From the air, after making several trips by plane, I discovered a new form of landscape. There was such a remarkable variation of fantasies that I had to put it on canvas. Each altitude and each region gave me a definite feeling. From the take-off to the landing, objects, land and water, people and moving things have a definite and mysterious meaning which translated into painting had to be treated somehow topographically." Thus wrote Julio de Diego for a one-man show of his work last year.

He was born in Madrid in 1900 and there received his formal training in art, despite parental objection. At the age of twenty-two he was a struggling young artist in Paris and in 1924 first came to America. Since that time he has made several trips back to Europe and to Mexico. He became a citizen of the United States in 1941. Both in Spain and this country De Diego has painted stage scenery. Almost from the beginning of his artistic career he created illustrations for magazines; murals were produced for private persons, for the Hotel Sherman in Chicago, and for Fort Sheridan. Subjects which have inspired Julio de Diego include World War II (1913-44), then reconstruction. "Out of this destruction it was evident at war-end that the reconstruction period would follow. The machine became humanized with remarkable precision — palpitating, breathing, moving rhythmically to begin the reconstruction of that which man destroyed. Behind and in front of this machinery in the elegant rooms of chancelleries all over the world the planners of the blueprint of the future worked feverishly. What were they planning?" Pictures of the struggle of animals one with the other followed, a fascination with the aspect of the earth from the airplane, and then finally neo-atomic war.

Prizes have been awarded his work at the Art Institute of Chicago in 1935, 1940, and 1944, and in New Orleans in 1948. Among institutions which own paintings by Julio de Diego are the Metropolitan Museum of Art; Art Institute of Chicago; Phillips Memorial Gallery (Washington, D.C.); Santa Barbara (California) Museum of Art; Fine Arts Society of San Diego, California; Walker Art Center, Minneapolis, Minnesota; Milwaukee (Wisconsin) Art Institute; Washington University in St. Louis;

Montclair (New Jersey) Art Museum; Encyclopaedia Britannica; International Business Machines Corporation; Abbott Laboratories; and the Claphart Company. He lives in New York City but is frequently traveling.

DEUTSCH, Boris, *Magician*, 40 x 22.

"It is certainly difficult for me, at least, to verbalize about what causes an artist to paint this or that painting. We constantly draw from experiences that have long been submerged in our subconscious. Memories of childhood recur. Some that have made deep impressions suggest themselves as a theme for a painting. This realism of the past is not a complete abstraction, but rather fits into a semi-abstract concept. The recognizable forms of the painting *Magician* therefore become neo-realism."

Deutsch is of Lithuanian origin, having been born in Krasnagorka in 1892. He came to the United States in 1916 and is now a citizen of this country. His training in art also took place in Europe, but he is said to have developed his art in America. Since coming to the United States he has been a frequent prize winner, particularly in California, and received first prize in the Pepsi-Cola show in 1946. Several one-man shows of Deutsch's work have been held on the west coast and he has done murals for the post offices at Reedley, California; Hot Springs, New Mexico; and the Los Angeles Terminal Annex Post Office. The Carnegie Institute; California Palace of the Legion of Honor (San Francisco); Mills College Art Gallery, Oakland (California); Denver (Colorado) Art Museum; and the Portland (Oregon) Art Association, in addition to many private collectors, have examples of his art. Deutsch lives in Los Angeles, California.

DIKE, Philip L., *Flags and Fishes*, 30 x 40.

Illustration — Plate 86

Flags and Fishes "is one of a series of things done last summer, in which the repetition of the mast and rigging of boats was used to carry a tightly knit design throughout the picture area." As to his work in general, Dike refers the reader to a handsome little catalog of an exhibition of his work held at Scripps College late in 1950. Here Millard Sheets, artist and chairman of the Art Department at Scripps, writes as follows: "Phil Dike has never wavered in his search for the most meaningful portrayal of the character of his country and its people . . . yet his sensitive perception, his dramatic sense of pictorial design and his honest originality have carried him far beyond the limitations of the usual regional artist.

"His works are alive with a vitality born of affection for his community and the life around him. He has, for example, portrayed each aspect of the harbor life and holiday-spirit of the Balboa-Newport area, with such charm and delicacy of taste that those who are familiar with his paintings know every mood of the bay intimately. . . .

"While so many artists are entirely absorbed with abstract painting alone, Phil Dike has moved steadily on, successfully fusing abstract qualities with his own love of life and reality."

Dike was born at Redlands, California, in 1906. He has had a broad background of training — work with George Luks, study at the American Academy at Fontainebleau (France), the Art Students League of New York with Du Mond and Bridgman, and the Chouinard Art Institute in Los Angeles, California. From 1935 to 1945 he was

associated with Walt Disney Studios as a designer, instructor, and consultant on color. He has won a considerable number of prizes at exhibitions in California, including the Golden Gate Exposition of 1940 and Coronado International (1949). Awards from outside his home state were won at places such as the Pennsylvania Academy of the Fine Arts, Pepsi-Cola show (1947), and last year, a prize for water color at the National Academy of Design, of which he has been elected an associate. He now lives in Claremont, California, and teaches at Scripps College.

DODD, Lamar, *Cliffs and the Sea*, 34 x 46. Illustration — Plate 101

"I have felt, in my own work to date, that some contact with nature is absolutely essential. This does not necessarily mean that a direct relationship exists between the painting and the visual image of the natural object. The painter establishes such relationship by abstracting his material from his entire visual experience. By this means paintings seem to grow structurally with natural objects acting as a suggestive factor."

Lamar Dodd was born in Fairburn, Georgia, in 1909. From 1928 to 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. 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); Pepsi-Cola (1947 and 1948). Lamar Dodd was given the National Institute of Arts and Letters award in 1950. Permanent collections which have examples of his work include institutions such as the Metropolitan Museum of Art in New York, Wilmington (Delaware) Society of the Fine Arts, International Business Machines Corporation, Pepsi-Cola, Montclair (New Jersey) Art Museum, Telfair Academy in Savannah (Georgia), the Virginia Museum of Fine Arts, Cranbrook Academy of Art at Bloomfield Hills, Michigan, and the Rochester (New York) Memorial Art Gallery.

DONATI, Enrico, *Electric Eye*, 25 x 30. Illustration — Plate 63

Enrico Donati was born in Milan, Italy, in 1909. His paintings have been seen in several one-man shows in this country and in Paris. Last year alone Donati exhibited in Milan, Rome, New York, and the biennial at Venice. Collections which contain 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. He lives in New York City.

DUCA, Alfred, *Autumnal*, 30 x 25. Illustration — Plate 24

"All arrangements of matter have the capacity of producing an emotional comprehension in man. This must be realized as experience, not knowledge. Thus it evolves to the graphic, but only in the phenomenal-like manner of the phosphorescent rock that glows, after the light has been extinguished."

Alfred Duca was born in Milton, Massachusetts, in 1920, and still lives in and around Boston. He studied art with Alexander Kostellow, Jacob Binder, and Karl Zerbe, and has been seen in various exhibitions, including one-man shows. His work is represented in four museums and in private collections. "The last nine years," writes

Duca, "have been in part applied to research of a plastic painting material, and to date sixty-five canvases and other experiments, including a window nine-feet square, have been done with it."

DUNCAN, Frank Davenport, Jr., *Within Autumn*, 26 x 33.

"I have never been able to say much about my paintings outside of the fact that they were good or bad, took a long time to paint (which they always do) or the amount of trouble they caused me," states Frank Duncan. "They never seem to arrive with much ease.

"The landscape *Within Autumn* . . . was compiled from various notes I made during October in New Hampshire. I hesitated to paint this as autumn is so intensely colorful it seems uncontrollable, and, like some sunsets, it is better left to nature than man's translation."

Frank Duncan was born in Chicago, Illinois, in 1915 but moved to New Rochelle, New York, at the age of four. He was graduated from the School of the Fine Arts of Yale University in 1941 and served in the Army from 1941 to 1945. Guggenheim Fellowships were awarded Duncan in 1945 and again in 1946 and a Louis Comfort Tiffany Fellowship in 1951. At the Critics Show of 1947 he was awarded first prize and achieved Honorable Mention in the Carnegie International in 1950. Duncan lives in New York City.

ERNST, Max, *Beethoven and Shostakovich*, 40 x 23½. Illustration — Plate 17

Ernst was born in Brühl, Germany, in 1891 and came to America in 1941. He studied philosophy at the University of Bonn, 1909-14, but is said to have had no formal artistic training, though he was influenced by a member of the Blue Rider group in Munich as early as 1910, by contact with Hans Arp, and the work of Pablo Picasso and Giorgio de Chirico. He was one of the founders of the Dada group at Cologne, Germany, directly after the first World War. In 1922 he lived in Paris. He is considered the inventor of "frottage" or rubbing technique in painting and drawing. Ernst lives in Sedona, Arizona.

ETNIER, Stephen M., *Dining Room, Sea Gables Hotel*, 29 x 34.

"This is one of a series of paintings made in and about an ancient summer hotel which dominates the shoreline of South Harpswell, the small Maine village where I spent my childhood summers. The hotel flourished in those bygone and seemingly carefree years, and as I pass it now, I am overcome with nostalgia for those days which I only glimpsed at the edge of my youth. In my painting I have tried to suggest this past and at the same time point out the present sorry state of this old summer hotel.

"Whether I consciously will it or not, whether I am painting a race track, a West Indian bar room, a carnival, or a beach, a certain nostalgic sadness usually manages to creep into the finished work. There is always a hint, it seems to me, of those people who in the past have enjoyed a day at the races, or stood before my subject did at a lonely tropic bar waiting for something to happen, or in bygone springs came out in a restless mood to attend their local carnival, or walked a windswept beach at dawn.

"My aim is to seek out subject matter which for me has a certain timeless significance . . . man indulging his simple, basic pleasures and occupations: sailing, digging clams, sleeping in the sun, and so forth. For however absorbing social upheaval and unrest, it is transitory by comparison, and man really hopes to be shed of it.

"My intention being what it is, it seems logical therefore, that I present my ideas in a straightforward manner so that they can be readily shared by others. There is no reason that I can find for bewildering the spectator with a private sign language. My method or style has derived logically from those who have preceded me, with a nod of slight indebtedness to some of the more worth while of my enterprising contemporaries. I have no interest in the current rage for founding an eye-catching school or minor 'ism,' for I think that casual experimentation is of less consequence than the development of the inexhaustible contributions of our predecessors. Honest experimentation is, of course, invaluable, but it is, after all, the quality and not the novelty of our thinking which counts, and I am convinced that despite all the hullabaloo on the subject the camera never has, and never will supplant the interpretive quality of genuine creative painting, realistic or not."

Stephen Etnier was born in 1903 in York, Pennsylvania, which is still his legal address, though he lives a large part of the time in South Harpswell, Maine, and usually spends two or three months every winter painting in the West Indies. He studied at the Pennsylvania Academy of the Fine Arts and under Rockwell Kent and John Carroll. Etnier is represented in the permanent collections of the Metropolitan Museum of Art in New York, the Museum of Fine Arts in Boston, the art museum of the New Britain (Connecticut) Institute, Toledo (Ohio) Museum of Art, Phillips Memorial Gallery (Washington, D. C.), Pennsylvania Academy of the Fine Arts, Farnsworth Museum of Art (Rockland, Maine), Wadsworth Atheneum (Hartford, Connecticut), and Vassar College at Poughkeepsie, New York.

EVERGOOD, Philip. *The Lake*, 36 x 70.

"I have the greatest respect for cold reasoning. Experiment with scientific knowledge will always lead to greater perfection in building the structure and carrying out its final embellishment. I admire sensory acuteness about paint. I am susceptible to esthetic excitement. In line, design, spatial relationships, I welcome variety as the spice of life. I value freedom above everything else. This involves human values and they are the most exciting and inspirational forces in life and in Art. There is no contradiction here. Nature and man go forward hand in hand. Man's mind seeks to understand the order and chaos in Nature and express it. In doing so he must necessarily express *himself* in relation to nature and his fellow man. Thus, Bosch, Grünewald, Brueghel, Blake, Hokusai, Goya, Hogarth, Daumier, Van Gogh, Lautrec, Ensor, Rousseau, Eakins, Kane, Sloan, Picasso, Sequeiros, Quintanilla (to mention just a few who express or expressed the human race in graphic terms) searched for and gave esthetic excitement in setting down these human forms and values.

"Forms of Nature and Man do not always come out of man 'well behaved' or 'naturalistic,' graphically speaking. Each man or woman artist—all have their own mysterious lives and experiences to contend with and to enrich their own little particular search for truth. For myself, I am interested in these human beings around me in this world. They do not all look perfect to me but I do not lack respect for any (their forms or their minds) — the ugly, the sad, the depressed or the hilarious."

Philip Evergood, painter, designer, illustrator, engraver, writer, and lecturer, was born in New York City in 1901. His academic education was obtained in England.

He studied under Tonks at the Slade School in London, at the Art Students League of New York, where he had Luks as an instructor, at the Julian Academy in Paris (under Laurens), and did considerable traveling and studying elsewhere in Europe. Prizes have been given him by the Art Institute of Chicago in 1935 and again in 1946; the Artists for Victory show in New York, 1942; Pepsi-Cola exhibition, 1944; Carnegie Institute, 1945; he received the Schilling Purchase Award in 1946; and in 1949 a medal was awarded him at the Pennsylvania Academy of the Fine Arts, second prize in the Carnegie Institute show, and a prize in the Hallmark exhibition. Evergood's work is represented in the Museum of Modern Art in New York; National Gallery at Melbourne, Australia; Geelong Gallery, Victoria, Australia; Brooklyn Museum; Metropolitan Museum of Art (New York); Whitney Museum of American Art in New York; Museum of Fine Arts in Boston; Denver (Colorado) Art Museum; Baltimore (Maryland) Museum of Art; Los Angeles County Museum; William Hayes Fogg Art Museum of Harvard University; Art Institute of Chicago; and the collections of International Business Machines Corporation and the Encyclopaedia Britannica. Evergood lives in East Patchogue, Long Island, New York.

EVETT, Kenneth, *Trio*, 30 x 40.

Illustration — Plate 51

"My aim in painting is to create evocative images which will move in a relative but ordered space rhythm," says Kenneth Evett, who was born in Loveland, Colorado, in 1913. He studied at the Colorado Springs Fine Arts Center under Boardman Robinson and George Biddle. One-man exhibitions began in New York in 1948. He has also painted five murals in United States post offices. Evett's art is represented in the collections of the Colorado Springs Fine Arts Center, the Clearwater (Florida) Art Museum, University of Arizona, and the North Carolina State Art Society at Raleigh. He lives at Ithaca, New York, and teaches painting in the College of Architecture at Cornell University.

FEININGER, Lyonel C., *Coast of Nevermore*, 19 x 32. Illustration — Plate 48

Lyonel Feininger was born in New York City in 1871 and now lives there again, though he has spent considerable time in Europe and has been honored abroad as well as in the United States. He studied at the School of Applied Arts in Hamburg (Germany), in Paris, and at the Art Academy in Berlin. Feininger was a member of the Blue Rider group of German Expressionists. At the Bauhaus in Weimar and Dessau he taught painting and graphic arts. Other activities in teaching include two summers at Mills College in Oakland, California (1936 and 1937) and at Black Mountain College in North Carolina in 1945. His paintings have been exhibited widely in the United States and abroad, notably at the Musée du Jeu de Paume in Paris in 1941 and the Tate Gallery in London in 1946. Murals by Feininger were on view at the World's Fair in New York in 1939.

Some of the prizes awarded his work are those given at Düsseldorf, Germany, in 1928; the Los Angeles County Museum in 1942; Artists for Victory show in New York in the same year; and the Worcester (Massachusetts) Art Museum in 1943. A few of the institutions which own examples of his work are the Metropolitan Museum of Art, Museum of Modern Art, and the Whitney Museum of American Art in New York; 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.

Coast of Nevermore, called in this instance "Mirage (Coast of Nevermore II)," was used by the Feiningers to illustrate some remarks entitled "Perception and Trust" based on their stay at Black Mountain in 1915. "We both feel that we have been living through weeks of increased spiritual and creative intensities," they wrote.

"As painters we are of course observant and watchful of surroundings, atmospheric conditions, distance and space. . . . The mornings especially, were fraught with magic. Vapors steaming from the lake, mists enveloping the world around, and when slowly rising revealing the contours of trees and the mountains, the very element of light appearing as something mysterious and new, effects reminiscent of Chinese landscape paintings. . . .

"Interpreting with regard to our modern life mediaeval Meister Ekkehart's warning 'If you seek the kernel, then you must break the shell. . . .' we have to work clear of the shell of entangling, confusing multiformity of our time, in order to get to the kernel, the humane values which have to be called for out of the deep, and relied upon more than ever before, to enter upon the task of building the better world for which we long (and about which there is so much 'talk').

"This consideration gains in weight by recollecting what the generation grown up since the first world war had been up against: education urged toward a piling-up of historical facts, overrating materialistic achievements. The necessity of dealing with discoveries and inventions of a magnitude beyond capacity for assimilating; fluctuation and uncertainty from day to day; merely mechanical accomplishments involving changes in conception and conditions so rapidly that no time was left for adjustment and inner growth." — *Design*, Vol. 47, No. 8 (April, 1946), pp. 6-7.

FEITELSON, Lorser, *Mirabilia*, 30 x 36.

Illustration — Plate 53

"It is not always a simple task to clearly translate what goes into a painting into one or two paragraphs. . . .

"*Mirabilia*, like most of my work during the past six years, which is concerned with 'magical forms,' consists of definitely described forms that are apparently tangible but, paradoxically, as images defy the memory of objective experience. I find the evocative power of these cryptic forms a constant force; they make emotionally communicable the inexplicable. In *Mirabilia* I have tried to create a wonder-world of formidable, mood-evoking form, color, space, and movement: a configuration that for me metaphorically expresses the deep disturbance of our time: ominously magnificent and terrifying events, hurtling menacingly from the unforeseeable."

Lorser Feitelson was born in Savannah, Georgia, in 1898, now lives in Los Angeles and teaches 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. For a summary of his more general aims and approach to art, see his statements in the catalog of the exhibition of contemporary painting at the University of Illinois in 1950.

FIENE, Ernest, *Lobsterman's Gear No. 2*, 30 x 39.

Illustration — Plate 62

"I have often found that tools of the trade are objects of the purest functional design, this design evolution reaching back to earliest times. Such quality endows

them with intricate human significance and with illusionary implications as well. For myself, the material subject matter is the starting point in the creation of a work of art. This has also been the traditional starting point of the observer. To get into the picture is the object. Design, space, and color relation are the means by which the artist creates unity. This should result to the observer in a greater emotional experience. The technical objective in this painting was to retain the integrity of the two-dimensional plane. *Lobsterman's Gear No. 2* was painted in Ogunquit, Maine, in 1950."

Ernest Fiene was born at Elberfeld, Germany, November 2, 1894. In 1912 he immigrated to the United States of America, becoming a citizen in 1927. Institutions where he studied include the National Academy of Design in New York, Beaux-Arts Institute of Design in the same city, and the Art Students League of New York, supplemented by European travel and the study of fresco painting in Italy. His artistic versatility includes painting, illustration, etching, and lithography. His work has been exhibited in England, France, Germany, Russia, Japan, and South Africa, as well as the United States. Fiene won a Guggenheim Fellowship in 1932, followed by prizes at the Art Institute of Chicago in 1937 and 1940; Clark prize at the Coreoran Gallery of Art in Washington, D.C., in 1938; Honorable Mention at the Carnegie Institute in 1939; Pennell Purchase prize at the Library of Congress in 1940, and First Pennell Award at the same institution in 1944. Mural awards resulted in his creating wall paintings in the Canton, Massachusetts, Post Office, four panels in the Department of the Interior building in Washington, D.C., and two large frescoes in the Central High School of Needle Trades in New York City.

In 1935 Fiene was teaching at the Colorado Springs Fine Arts Center; from 1938 to 1939 at Cooper Union Art School; and since 1938 at the Art Students League of New York. He is chairman of the New York chapter of Artists Equity Association. His art is represented in the collections of the Metropolitan Museum of Art, Museum of Modern Art, and Whitney Museum of American Art, all of New York; the Brooklyn Museum; Museum of Fine Arts in Boston; Art Institute of Chicago; Cleveland (Ohio) Museum of Art; Detroit Institute of Arts; Denver (Colorado) Art Museum; City Art Museum of St. Louis; California Palace of the Legion of Honor; Los Angeles County Museum; Newark (New Jersey) Museum Association; Phillips Memorial Gallery, Washington, D.C.; Ohio University (Athens, Ohio); Columbia University; Yale University; Bowdoin College (Brunswick, Maine); the New York Public Library; Encyclopaedia Britannica; and the Art Students League of New York. Fiene lives in New York City.

FINE, Perle, *Calligraphy of Rhythms*, 29 x 36.

Illustration — Plate 84

"To what extent an artist may monopolize auditory symbols is a question not generally considered. Nor is it generally possible to symbolize directly, while listening to a musical composition, since this implies only a sort of exercise, while a painting per se must indeed be the result of many experiences in order for it to result in a whole and completely satisfactory composition. That is why I hesitate to say that it was while listening to Mahler's *Symphony #1 in D Major* that I painted *Calligraphy of Rhythms*. I would say rather that the purity of that composition, its quiet excitement, its beckoning passages, and finally to me its utter seductiveness — seem to reveal itself in the calligraphy and harmony that I was striving for with the painter's means — line, form and color."

Perle Fine was born in Boston, Massachusetts, in 1908. She studied at the Art Students League of New York and with Hans Hofmann. Work on etching was done at Atelier #17. She has had one-man shows since 1915, has exhibited widely throughout this country, and also has been represented in shows in London, Paris, and Zurich. Perle Fine also holds the unusual distinction of having been awarded a Guggenheim Fellowship three times. Her work is represented in the collections of the Los Angeles (California) County Museum and in those of several private persons. She lives in New York City.

FOOTE, John, Jr., *The Entombment*, 42 x 50. Illustration — Plate 67

"I do not depend on greener-pastures for stimulus to paint," says John Foote. "Champaign is adequate for all living and working purposes.

The Entombment is primarily a traditional religious painting, extended and tinged by the scope of this time and place: an appropriate austerity through revelation of the skeletal structure; an emotional interchange circling through the three congregated heads; and elimination of 'props,' by which simplification the picture is swept-clean down to the essential core of 'Man-God,' — a spectrum vibrating to the will of the beholder; mystical, yet concrete.

"I am attempting to paddle down the main-stream of art, not up some momentarily popular tributary. The bleached bones of 'bandwagon-hoppers' clutter many such lesser banks. . . . I see no logic in the effort to reduce to a state of non-objective purity. Good art has always an inner abstract lattice, through which are woven the emotional lines of communication. A paring-away of this extraneous material removes the 'handles' by which one may grasp onto the nature of the work. Private painting results — a mummified and emasculated image of functional-sterility. Art that is purely decorative may be very charming, but it has more in common with wallpaper and linoleum than it has with a frame, a title, and an apology. I leave the microscope to the bacteriologist and the telescope to the astronomer. The naked eyes of men have depth of vision sweeping across the heartland; a penetration unequalled by any machine."

John Foote was born in Champaign, Illinois, September 25, 1921, and still lives there. He commenced picture-making seriously in 1939 and spent a year painting at the University of Illinois. His work has been exhibited at the Art Institute of Chicago (1942), University of Illinois (Urbana, Illinois) in 1945 and 1949, and at various galleries in Chicago and New York.

FRANCK, Frederick S., *Still Life Enters Death*, 50 x 36.

Illustration — Plate 11

"Many complex feelings went into this painting. . . . In it I try to make feelable the sweetness of life, and its precariousness. The sweetness of life for me consists in this still life of the 'daily bread': one's work, one's woman, a glass of wine — and at our elbow Death. In our time more than since the Middle Ages are we conscious of the proximity of Death; so little time. Hence the genre 'Vanitas' once again becomes relevant. These are just indications. However, if I may add an observation which recurs often in my thought: We are too apt to think of the work of art as being only subject to esthetic laws. This is the modern fallacy. Through the ages the abiding work

of art has had many references and many levels of reference. For the simplest spectator there may be the subject matter which charms or repels, for the more thoughtful a system of composition with which to agree or disagree, for the more sensitive a color system to like or dislike, for the more erudite the classification of the work into some 'ism,' for the even more sophisticated there is recognizable the synthesis of all these factors. However, on a different level altogether there may be experienced the gradually revealing sense of the painting, a sense of its necessity deriving from an eschatological experience.

"Although this is an extraordinarily big order it is my conviction that in the confrontation with a work of art we are either to be directed by an orientation along these lines or necessarily will fall victims to mere whims and fashions and miss the essential experience of the work of art: made by a whole man to be re-created by a whole man, the beholder."

Dr. Franck was born in Maastricht, The Netherlands, in 1909. He has received degrees in medicine, dentistry, and painting in his native country, in Belgium, England, and America. In 1939 he came to America, is now a citizen, lives, paints, and practices medicine in New York City. He is also the author of *Modern Dutch Art*, which was published in 1943, and has contributed writings on art to various periodicals. Until recently he was also an associate editor of *Knickerbocker Magazine*. His work has been shown across the country as well as in France and The Netherlands; *Still Life Enters Death* was rushed back from a show in Paris in order to be in the present exhibition. In 1946 Franck took the first prize at the Carnegie Institute and in 1950 a purchase prize at the University of Illinois. His work forms a part of the permanent collections of the University of Pittsburgh, Hundred Friends of Art, Shell Oil Company, Latrobe Art Fund, University of Illinois, and the municipal museum of Amsterdam. Many of the penetrating comments on art which he wrote for this exhibition have been quoted in the essay in this catalog: they are here given in full.

FRANSIOLI, Thomas, Jr., *Louisburg Square*, 28 x 36. Illustration — Plate 87

"What I had in mind when I was painting *Louisburg Square* was this. I believe that today, a time when we travel almost entirely in fast-moving conveyances, and when we very seldom walk, or linger 'taking in a view,' we get glimpses of this or of that. . . . If it is arresting, it is imprinted on our minds rather firmly, but we still only see it for a moment. As I paint in great detail, it must be my very conscious aim still to give this feeling of a moment. In doing this, I allow that aim more to influence my over-all design, than to influence my final choice and delineation of detail, putting whole areas in shadow, and whole areas in light. Then nothing will disturb the pattern, and I can put in such detail as I see fit, as long as it becomes incorporated in, and does not obtrude from, the over-all pattern. . . . If a thing is there, it might be noted by one person and not by another, but in taking impressions from perhaps twenty people who have all seen one view, each detail might have been observed by one or the other of them. This is not to approach painting a picture by saying 'what will please the major number of people?' but rather a beginning with the realization that I myself have a most photographic eye and visual memory, and departing from that to the rationalization that I think might make my point of view also a part of the general human experience of looking and seeing. This is, I believe, a quite different approach from that of the painters who lived in quieter times, and whose landscapes or townscapes give the impression of whole days spent on the spot.

"The other day, while waiting for a light to change at a crossing, I looked up and saw my next picture, quite complete."

Thomas Fransioli, Jr., was born in Seattle, Washington, in 1906, now lives at the opposite edge of the country in Cambridge, Massachusetts. He practiced architecture upon graduation from the University of Pennsylvania in 1930 until World War II began. He had also studied at the Art Students League of New York for about six months. Following discharge from the Army in 1946 he took up painting seriously. In 1948 and 1949 his paintings won first purchase prizes at the Boston Society of Independent Artists show and also a popular prize at the Institute of Contemporary Art in Boston in the latter year. Fransioli's work has been exhibited also at the Whitney Museum of American Art, Carnegie Institute, University of Illinois, and the nationwide competitive show at the Metropolitan Museum of Art in New York late in 1950. He is represented in the permanent collections of the Museum of Fine Arts in Boston; Carrier Gallery of Art, Manchester, New Hampshire; and the Farnsworth Art Museum in Rockland, Maine, as well as in private collections.

FRIEDMAN, Martin. *Dawn*, 30 x 36.

"In *Dawn*, the most recent of my large canvases, I have tried to express rugged rhythms with simple linear and three-dimensional forms. Through rhythm and counter-rhythm I have attempted to convey the freshness and vitality of a new day. My color is applied with a palette knife and glazes of complementary colors are used sparingly over certain areas of the canvas. The glazing has a two-fold purpose: one, it helps attain depth of color; and two, creates a glowing, prismatic impression.

"In painting I am mainly concerned with bigness of form interpreted through design and color. I also feel that fine works of art must have spiritual content."

Martin Friedman was born in Budapest in 1896. The family immigrated to America in 1905. He showed a talent for painting at an early age, but circumstances compelled him to leave school to go to work when he was fourteen. At sixteen, however, Friedman began to study at the National Academy of Design in New York City. In 1950 he won first prize at the Audubon Artists show. His work is owned by the University of Arizona, the museum at Tel Aviv, and by many private collectors. He lives in Brooklyn, New York.

GATCH, Lee, *The Flame*, 40 x 30.

Illustration — Plate 9

"The inspiration for this picture was the sharply triangulated facade of a stone quarry in New Jersey. Its dramatic height and plunge, as I saw it at twilight from the Pennsylvania side of the Delaware River, suggested to me a Calvary. I put down some notes and a sketch of the quarry and later developed the theme of the Crucifixion in my studio.

"I tried to treat the subject as abstractly as possible and to integrate the still life and the three crosses, using the central shaft of the quarry face as a pole or axle. The effect is that of a double helicopter, one at the top and one at the bottom. This resulted in treating the shadows and the table not so much as natural phenomena but as objective shapes, vastly intensified and extended to create the desired radiation. It also brought about the interpretation of the lamp chimney as a member of the same galaxy of radiating beams, but thrusting up and forming a repetition of the central pole.

"I chose the title, *The Flame*, in almost the same semi-abstract mood that I conceived the crosses, as a spiritual indirection to suggest Christ by a symbol, not by a name or word, because I wanted to avoid too great a reality in so unreal an hour."

Lee Gatch was born in Baltimore, Maryland, September 10, 1902. Having studied at the School of Fine and Practical Arts of the Maryland Institute, he won a scholarship to the American School at Fontainebleau, France, in 1924. After travel in Italy and France, Gatch returned to Paris to study under André L'Hôte and Moïse Kisling at the Académie Moderne. In a competition for murals he won the commission to do the work at the United States post office at Mielon, South Carolina, and later was engaged to do wall paintings in the post office at Elizabethtown, Pennsylvania. He was one of the six Americans chosen to exhibit in the biennial at Venice last year, and has exhibited widely in the United States. Gatch's work is represented in the permanent collections of the Museum of Modern Art in New York, City Art Museum of St. Louis, Pennsylvania Academy of the Fine Arts, Detroit Institute of Arts, and the Phillips Memorial Gallery in Washington, D.C. He lives in Lambertville, New Jersey.

GELLER, Esther, *Lady with Slouched Hat*, 36 x 24. Illustration — Plate 19

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 1943-44, and has given other instruction in art. In 1945 she married composer Harold Shapero. One-man shows began in 1946. Her work forms part of the permanent collections of the Museum of Fine Arts in Boston and the Addison Gallery of American Art at Phillips Academy, Andover, Massachusetts.

GIBBS, Howard, *The Bouquet*, 27 x 32.

Concerning his picture, Howard Gibbs writes simply, "In building and working on *The Bouquet*, I seemed to feel the smallness of the painter, or of man if you wish, when confronted with lushness, the richness of growing things. The hands before the eyes are so contrived as to suggest that fear and humility with which I approached my subject."

Howard Gibbs was born in New Bedford, Massachusetts, in 1904. Now he lives in Brewster, Massachusetts. He is largely self-taught. Until 1927 he lived and worked in Boston, but in that year went to Paris and southern France, returning to the United States permanently in 1933. In France he exhibited at Nice and Monte Carlo, and also at St.-Paul-du-Var with Matisse, Picabia, and others. Prizes include the Bush Award at the Critics Show in New York in 1946, Modern Jury Award in the exhibition of Contemporary Artists of New England (1948), and first prize in the New England Artists Equity show at the Institute of Contemporary Art in Boston in 1949.

The Museum of Fine Arts in Boston owns an example of his work.

GLASCO, Joseph, *The Sunbath*, 33 x 50. Illustration — Plate 99

Joseph Glasco, born in Oklahoma some twenty-six years ago, now lives in New York City and came to the attention of the public in general through a one-man show at a New York dealer's last year. His reported interest in the early arts of various cultures has apparently been completely assimilated, for his painting appears to have

the qualities of fine and genuine primitive art, using the term as a stylistic definition rather than as an indication of degree of technical sophistication or a judgment of value. *The Sunbath* was reproduced in *Art News*, XLVIII, number 10 (February, 1950), along with a few comments about his work.

GORDON, Maxwell, *Pose Downtown*, 18 x 26. Illustration — Plate 72

"The feeling of *Pose Downtown* is closely allied with the general feeling I have had while creating much of my work in my studio in the Bowery.

"Downtown, here around the New York Bowery, where there are many cheap saloons and the buildings and tenements are old and poor, and there are so many derelicts, drunks, and down-and-outers, here in this environment there also live a great many wonderful families, parents, children, their relatives and friends.

"*Pose Downtown* is a painting that was generated by feelings I had involving a family and their daughter, and her getting married."

Maxwell Gordon was born in Chicago, Illinois, September 4, 1910. Mostly self-taught himself, now he teaches others in classes in his studio. He won first prize in oils at the Butler Art Institute of Youngstown, Ohio, in 1947; an Honorable Mention in the contemporary exhibition at the Corcoran Gallery of Art in Washington, D. C., in the same year; a prize in oils at the first Old Northwest Territory Exhibition at Springfield, Illinois, likewise in 1947; another at Springfield in 1949. New York City is his permanent home.

GOTTLIEB, Adolph, *Romanesque Facade*, 48 x 36. Illustration — Plate 1

"I cannot say precisely what I felt or had in mind when painting *Romanesque Facade* or any other picture. When a painting is finished, all its problems are immediately dismissed from my mind and I am already involved in the problem of the next painting.

"However, I do recall that I had quite a struggle with this picture. I usually paint directly and rapidly, but in this case did a great deal of repainting. As a result of repainting, an interesting texture developed which I decided to emphasize. I was forced to modify the original conception, but did not lose it. Rather it was simplified, strengthened and enriched. In the end when it was perfectly clear what I had been searching for, the painting practically finished itself. It went so rapidly and easily."

Adolph Gottlieb was born in New York City in 1903, studied briefly at the Art Students League of New York, and then, beginning in 1921, spent a year and a half studying in Europe. In 1929 he won the Dudensing National Competition and ten years later 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. Gottlieb now resides in Brooklyn.

His paintings are 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. A general statement of Gottlieb's approach to art may be found in the catalog of the University of Illinois Exhibition of Contemporary American Painting, 1950.

GRAVES, Morris, *Joyous Young Pine*, 51 x 27. Illustration — Plate 43

Morris Graves was born in Fox Valley, Oregon, in 1910. Since 1911 he has lived in the state of Washington, in and near Seattle (at present in Edmonds, Washington). His travels took him to Japan on a short visit about 1930 and to the Virgin Islands; in 1948 he was in France. Awards for his work include a first purchase prize at the annual Northwest exhibit at the art museum in Seattle, Washington, in 1933. In 1946 he was awarded a Guggenheim Fellowship. Graves' work has been seen in one-man shows in museums in the East, West, and Midwest, and in group shows of national scope since 1942.

GRAY, Cleve, *Hipparchus*, 52 x 40. Illustration — Plate 20

"The subject matter of *Hipparchus* is an old man charting the courses of stars and planets, perhaps about to make a discovery; at any rate, lost in celestial rhythms — rhythms created by the orrery, or astrolabe, which he turns as he gazes; spherical rhythms flowing from the orrery and filling the painting."

Cleve Gray was born in 1918 in New York City and spent his early life there. At the age of five, it is reported, he started using paint brushes. In New York he studied with Tony Nell; with James C. Davis at Princeton, New Jersey; and in Paris with André L'Hote and Jacques Villon. Gray has traveled throughout the United States, Mexico, South America, and Europe, and now lives in Warren, Connecticut. In the year 1947 he not only had a one-man show but was also represented in the exhibitions at the Whitney Museum of American Art in New York, Critics Show in New York, in the Toledo annual, Pepsi-Cola show, and the exhibition of abstract and surrealist painting at the Art Institute of Chicago.

GUGLIELMI, Louis, *Night Windows*, 32 x 19. Illustration — Plate 14

Concerning a quotation which appeared under Louis Guglielmi's name in the catalog of the Exhibition of Contemporary American Painting at the University of Illinois in 1950, the artist says, "The quotation, 'is essentially an imaginative production' and so forth, dealt with a subjective attitude that is no longer apparent in my present work. In recent years I have been increasingly concerned with the idea that a painting is in itself a pure aesthetic object. This very basic conception and the combination of whatever expressive images my fancy releases motivates a visual experience of the creative drawing of space, precise shapes and resonant color.

"*Night Windows* is a descriptive nocturne of an urban apartment casement. The long vertical crossed by several horizontal lines creates rectangular shapes and spaces. The continuation of drawing more shapes and spaces eventually develops the theme of many windows in the distance, but which remain firmly on the picture plane."

Guglielmi was born of Italian parents in Cairo, Egypt, in 1906, but was brought to New York at the age of eight. There he studied at the National Academy of Design.

Prizes were awarded his paintings at the Art Institute of Chicago in 1943, the Carnegie and Pepsi-Cola shows in 1944, and at the American Academy of Arts and Letters in 1946. He was visiting artist at Louisiana State University in 1950, now lives in New York again and teaches at the New School for Social Research. 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, *Cotton Picker*, 40 x 30.

Illustration — Plate 25

"I'm interested in telling a story. However, those qualities that are all too often considered independent of the subject must be resolved implicitly; the greater reality being reached only with a true fusion of all the elements involved. I'm interested in people and ideas. The cotton picker is outmoded by the great flat planted areas of Texas and California that lend themselves to the mechanical harvester. My *Cotton Picker* with his stunted crop and grubbing poverty, the highway marker and the red sun rising in a hot sky are part of a scene I know intimately. I hope these several images transcend mere pictorial props."

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. Gwathmey's work has been exhibited in various cities in America and in London, Amsterdam, Brussels, Venice, Prague, and Port au Prince. A mural by Gwathmey adorns the post office at Eutaw, Alabama. Paintings from his hand are in the permanent collections of the Museum of Fine Arts, Boston; Butler Art Institute in Youngstown, Ohio; Carnegie Institute; Los Angeles County Museum; Pennsylvania Academy of the Fine Arts; Springfield (Massachusetts) Museum; Fine Arts Society of San Diego, California; Telfair Museum of Savannah, Georgia; Virginia Museum of Fine Arts; Whitney Museum of American Art; universities of Georgia, Illinois, Oklahoma, Texas, and the Alabama Institute of Technology; National Museum of Brazil; and International Business Machines Corporation. His work has also appeared in publications such as *Fortune* and *Seventeen*. At present Gwathmey lives in New York and is teaching at the Cooper Union Art School and the New School for Social Research in New York.

HAINES, Richard, *Mesa Verde*, 24 x 36.

Illustration — Plate 79

"I believe each painting has a personality of its own. It may reveal in sidelong views something of its creator's ego, his background, aspirations, beliefs — his philosophy — and if this be true then the immediate reason for doing a particular picture serves mainly as a form of introduction. After that a painting must stand on its own worth. Concerning my painting in this show — the cool light on the tapestry of desert land intrigued me into painting this picture."

Richard Haines was born at Marion, Iowa, in 1906. He studied at the Minneapolis School of Art and the École des Beaux-Arts at Fontainebleau, France. His awards include a traveling fellowship to Europe in 1933-34; a first award at the Los Angeles County Museum in 1911 and another award at the same institution in 1945; similar honors at the Oakland (California) Art Gallery in 1947; Honorable Mention at the

Denver (Colorado) Art Museum in the same year; and recognition from the Society of American Etchers, Gravers, Lithographers and Woodcutters. Haines' painting has frequently been seen in exhibitions in the West and Midwest. He has painted eleven murals in public buildings — post offices, schools, a museum, a courthouse, and an armory. Teaching included a tour of duty at the school of the Minneapolis Institute of Fine Arts from 1941-42; Chouinard Art Institute in Los Angeles, 1945-48; and the San Antonio (Texas) Art Institute in 1947. The Los Angeles County Museum, Encyclopaedia Britannica, and the Santa Barbara (California) Museum of Art are among institutions which possess his work.

HALEY, John C., *Monument Valley*, 25 x 30. Illustration — Plate 58

"A state of excitation of color and form is the objective of a process of discovery through which the painter finds his subject and by which he is obliged to destroy elements or allusions he judges alien to each other or to his painted surface.

"*Monument Valley* is not only a reaction to a place, it is the result of a chain of reactions aimed at taking reality from nature and placing it within the confines of the painting."

John Haley was born in Minneapolis, Minnesota, in 1905. There he studied at the Minneapolis School of Art with Cameron Booth. He has also studied with Hans Hofmann in Munich and Capri and did additional work in Paris and at the School of Mosaics in Ravenna, Italy. He lives in Richmond, California, and is a professor at the University of California at Berkeley, where he has been teaching since 1930. Awards were won at the annual exhibitions of the San Francisco Art Association in 1936, 1939, and 1944; the California Water Color Society show of 1949; and Honorable Mention at the California State Fair in 1950. He has made leaded glass windows for churches in Minnesota at St. Paul, Duluth, Benson, and Rochester. Haley's work has been exhibited across the country and forms part of the permanent collections of the Phillips Memorial Gallery in Washington, D.C.; San Francisco Museum of Art; International Business Machines Corporation; and the art gallery at Mills College, Oakland, California.

HALL, Carl, *The Vagrants*, 24 x 40. Illustration — Plate 96

Concerning his painting, Carl Hall writes, "I endeavored to imply the long, rather meandering 'vagrant' thoughts that one feels at the turning of a season when the earth itself seems to be moving, involved in the cycle of life, time ensnared."

He was born in Washington, D.C., in 1921, spent three and a half years at the Meininger Art School in Detroit, Michigan, studying under Carlos Lopez, and three and a half years in the Army, with action in the Pacific. One-man shows began in 1947; in 1949 came an Arts and Letters Grant from the National Institute of Arts and Letters (New York). Hall's work has been seen in national shows in the East, West, and Midwest, and forms part of the permanent collections of the Sheldon Swope Art Gallery at Terre Haute, Indiana; Museum of Fine Arts in Boston, Massachusetts; Springfield (Massachusetts) Museum of Fine Arts; Detroit Institute of Arts; Portland (Oregon) Art Association; and the Whitney Museum of American Art in New York. Hall lives in Salem, Oregon, where he teaches at Willamette University.

HARTELL, John A., *Puppet*, 36 x 16.

"A fine painting, it seems to me, consists of a significant arrangement of painted shapes and colors which embodies an evocative system of pictorial symbols. Such a painting offers the observer a visual experience varying in kind and intensity with (1) the character and the quality of the symbolic design and (2) the sensitivity of the observer."

John Hartell was born in Brooklyn, New York, in 1902. He studied architecture at Cornell University, from which he was graduated in 1925. Then followed a year of graduate study in architecture at the Royal Academy of Fine Arts in Stockholm, Sweden, as a Fellow of the American-Scandinavian Foundation. Hartell practiced architecture in New York and taught his profession at Clemson College, the University of Illinois (1928-30), and Cornell University.

However, Hartell's interest in art dawned early. He began drawing and painting as a child, attended children's art classes, and made illustrations for school and college magazines, but did not begin serious (and independent) study of painting until he was graduated from college in 1925. Since 1939 he has taught painting at Cornell University, where he is now Professor of Architecture and Chairman of the Painting and Sculpture Department. He has had ten one-man shows, four in New York, and has exhibited in national group exhibitions. He lives in Ithaca, New York.

HELIKER, John E., *Monreale*, 28 x 22.

Illustration — Plate 42

"For the past two years my paintings have had a lot to do with Southern Italy, the subjects deriving from Norman-Saracenic architecture of the twelfth and thirteenth centuries — the coastal landscape — and in the present painting the cathedral at Monreale in Sicily. The central motif and color structure derive especially from that experience."

John Heliker was born in Yonkers, New York, in 1909 and still lives there. He studied at the Art Students League of New York and with Boardman Robinson, K. H. Miller, and Kimon Nicolaides. Prizes were won at the Corcoran Gallery of Art in 1911; the Pepsi-Cola show in 1916; and the National Academy of Design in 1918. In the same year Heliker was awarded a fellowship at the American Academy in Rome. Five one-man shows have been held in New York City. Heliker has taught at the Colorado Springs Fine Arts Center, and for the past four years at Columbia University in New York. His paintings are represented in the collections of the American Academy of Arts and Letters, Pennsylvania Academy of the Fine Arts, Encyclopaedia Britannica, Whitney Museum of American Art in New York, 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 in Washington, D.C., William Rockhill Nelson Gallery of Art (Kansas City, Missouri), and elsewhere.

HOFF, Margo, *Dream of Flying*, 20 x 10.

Illustration — Plate 60

"The idea for *Dream of Flying* came to me in the hospital, while I was waiting for my child to be brought from the operating room.

"I wanted somehow to convey the sense of suspended time — a feeling of space and unreality.

"Later, when she was sleeping, I did sketches of her wrapped in white things, with only face and hands visible. She seemed still not quite back on the earth, but as though she were floating.

"Sometime after, I asked her about her experience in the hospital — the ether, and so forth. She said, 'It was like a dream of flying.'

"In painting, I try to make a concentrated statement, to present the essence, of a figure, a situation, a place. My figures do not 'talk,' nor my landscapes 'move.' I want them to 'be,' to exist in their own sphere, and light, and space. I try to break down the reality to its simplest form, so that everything in the picture is essential and significant.

"The medium of a work does not matter. The idea of the artist will dictate its own medium. Some things must be said in metal or stone; others require wood — or strong color — or a fine ink line.

"The problem is always to say most effectively what there is to say. First in any expression comes the taste and selectivity of the artist . . . what he will say; then how he will say it.

"A single hand will sometimes say more than a group of figures — or a group of figures may be more simple and delicate than the drawing of a single hand."

Margo Hoff (Mrs. George F. Buehr) was born in Tulsa, Oklahoma, and now lives in Chicago. Work in ceramics, lithography, costume design, wood-block printing, and sculpture, as well as painting, indicate her versatility. She has traveled in Greece, Yugoslavia, France, Holland, Italy, Mexico, Puerto Rico, and Canada (Gaspé), and has exhibited in many towns and cities throughout the United States. She was chosen to do the painting to represent the state of Oklahoma in the series of states reproduced in *Fortune* and *Time* magazines early in 1948. Awards and prizes for her work include the Armstrong Prize at the Art Institute of Chicago in 1944; First (Campana) Prize at the same institution in 1946; another at the Art Institute in 1950; a prize given by the Chicago Newspaper Guild in 1947; and the First Print Prize at the Northwest Territory Exhibition in 1949. Margo Hoff's work may be seen in the permanent collections of the Art Institute of Chicago, Carnegie Institute, University of Minnesota, and the Illinois State Museum of Natural History and Art, as well as in private collections in New York, Chicago, and California.

HOFMANN, Hans, *Reminiscence*, 60 x 40.

Illustration — Plate 29

"We experience nature predominantly through the synthesis of the object. To us: a body is a body, a tree is a tree, any kind of an animal is this specific kind of an animal, a mountain is a mountain, a stone is a stone. We have a definite idea about the object — in spite of the fact that the object may or may not have multi-subordinated parts. All parts together are summarized in the idea of the object and in the idea of the category to which the object belongs. This is what the layman knows and what he looks for in a picture . . . this is what the dilettante aims for when he makes a picture and many artists are conceptionally limited in a similar way.

"It is the synthesis of the object that keeps them mentally in a state of hypnosis — that offers them no escape from its tyranny. *We are not yet sufficiently aware that our consciousness operates often in a high degree in a negative way with the result that we act as slaves of habit, unfree and automatic like in a mental prison.* It can stale

our entire thinking-mechanism and hold us over a long period of time (and maybe forever) in a state of one-track-mindedness that prevents us from making new perceptions.

"An artist who works on the basis of such a one-track-minded approach sees himself constantly in trouble. He will be never aware that his work is not creative. *That it is already condemned from the start because it is not aesthetically and plastically conceived.*"

Hans Hofmann was born in Bavaria in 1880 (not, as sometimes recorded, in Saxony). He studied in his native Germany and, from 1907 to 1914, in Paris. Many an American painter of note today studied with him in Munich or elsewhere in Europe. In 1930 he was called to America by the University of California. Since that time he has continued painting and teaching and established his own art school in Provincetown, Massachusetts, and New York City, where he lives for a large part of each year. Hofmann has had several one-man shows in Berlin and this country, and his work is represented in various collections, including that of the University of Illinois, which awarded one of his paintings a purchase prize last year.

ISENBURGER, Eric, *Amalfi*, 40 x 30.

Illustration — Plate 6

"At the time I was painting this picture," says Eric Isenburger of *Amalfi*, "I was quite under the impression of Byzantine painting and mosaics."

He is a native of Germany (Frankfurt am Main, 1902), where he studied art, followed by residence and study in France and removal to the United States in 1941. Last year he became a citizen. His work has been seen in one-man and national shows and won him a prize at the National Academy of Design in 1945, Third Prize at the Carnegie Institute in 1947, Honorable Mention at the Pepsi-Cola show the next year, and First Prize at the Corcoran Gallery of Art in 1949. Isenburger's work is represented in the collections of the Museum of Modern Art in New York; Pennsylvania Academy of the Fine Arts; Corcoran Gallery of Art in Washington, D. C.; John Herron Art Institute in Indianapolis, Indiana; and Encyclopaedia Britannica. He lives in New York City.

JONES, Joseph J., *Landscape with Houseboat*, 20 x 36.

Illustration — Plate 47

"*Landscape with Houseboat* is a scene along the shore of Barnegat Bay where I spend my summers, and, like most of my interests in painting, it has to do with the effect or spirit of what I am looking at translated into flat areas of color and a kind of drawing that I feel is close to handwriting in its freedom of expression. There is no way that I can describe what a particular painting means to me. All my painting is part of a state of mind I have about what creative painting is.

"I feel a painting can be a special experience for the painter that can be gotten no other way, and a successful painting is a surprise to everyone. I don't contrive a painting but rather let it contrive itself, or abandon it.

"Painting for me is a mystical medium that results in a poetic statement or flops. I think *Landscape with Houseboat* is just that and I consider it one of the happiest paintings I ever made."

Joe Jones was born in St. Louis in 1909 and lived there for thirty years. He regrets that midwestern cities seem unable to support their native talent and drive artists to New York and vicinity. Morristown, New Jersey, has been his home for the past nine years. He has done considerable mural painting, including seven or eight wall paintings in post offices and, quite recently, a large mural of Boston Harbor for the main dining room of the steamship *Independence* of the American Export Lines. Prizes were awarded Jones at exhibitions in St. Louis and he received a Guggenheim Fellowship in 1937. Other prizes were won at the Pennsylvania Academy of the Fine Arts, Carnegie Institute, and, in 1946, at the National Academy of Design. His work forms part of the permanent collections of the Whitney Museum of American Art and the Metropolitan Museum of Art in New York; the Brooklyn Museum; Worcester (Massachusetts) Art Museum; William Rockhill Nelson Gallery of Art (Kansas City, Missouri); Walker Art Center in Minneapolis, Minnesota; Pennsylvania Academy of the Fine Arts; Newark (New Jersey) Museum Association; Museum of Cranbrook Academy of Art at Bloomfield Hills, Michigan; Clearwater (Florida) Art Museum; Library of Congress; Cleveland (Ohio) Museum of Art; City Art Museum of St. Louis; University of Nebraska; Pennsylvania State College; Encyclopaedia Britannica; and others.

KANTOR, Morris, *Growth*, 36 x 33.

Illustration — Plate 39

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 painting 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 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.

Kantor lives in New York and teaches at the Art Student League of New York and the Cooper Union Art School in the same city.

KAPLAN, Joseph, *Highland Light*, 30 x 40.

Illustration — Plate 52

"It is with some difficulty and with not a little self-consciousness that I venture to set down the following statement," says Joseph Kaplan. "However, here goes:

"I do not attempt to make a literal rendering of any subject. I try rather to get the impression without destroying the reality.

"I conceive a painting as being well-knit, well-organized. When I view the subject, I view it from the point of view of how well it can be organized in plastic terms, without destroying its convincingness. First, I make notes on the spot, drawing in ink and wash, to abstract as much of the subject as I can. Then I try to create a color unity through additional color notes. Then I try to resolve the problem on the canvas.

"While I speak of abstracting the essential elements, I do not believe that abstraction for its own sake and as a thing in itself has sufficient emotional impact for me

to be satisfactory. However, I do believe that a painter today could and should learn from the lessons imparted to us by the re-investigation of the problem through abstractionism and cubism.

"In the case of the painting *Highland Light*, my intention was to use abstract principles without destroying the reality of the subject. Beyond this, I find it almost impossible to state objectively what mental process went into this work."

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, and still lives, 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 work 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. Museums and other institutions which own examples of his painting 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.

KESTER, Lenard, *Sunday Meeting*, 24 x 36.

"The first studies for *Sunday Meeting* were begun in 1938 while I was traveling through the South on my way to Florida. The actual painting on the panel didn't start until the following year and I have worked on it intermittently in New York and California until 1949, when I finally considered the painting completed. All this was the result of one early morning as I passed through a small town (I don't remember its name). The train was going slowly and I was able to see a small procession moving in the early morning dimness. In that short space of time I was impressed with the solemnness of the occasion as I saw these people moving toward their church. I never considered the panel completed until I was able to feel the same sensation while looking at the painting as I did that morning. . . ."

This statement by Lenard Kester is an appropriate sequel to his more general comments on the role of the artist which appeared in the catalog of the University of Illinois Exhibition of Contemporary American Painting last year. He was born in New York City in 1917 and studied at the Cooper Union Art School, but is considered to be self-taught for the most part. He has lived in California since 1939. On the west coast Kester first worked in the art departments of motion-picture studios. In 1919 he was the recipient of a Louis Comfort Tiffany Fellowship "to paint a pictorial record of the Pacific Northwest," a project comprising twelve large allegorical panels which are to be exhibited in New York this year. Last year he won First Prize at the Society of Western Artists exhibition at the M. H. de Young Memorial Museum in San Francisco. The Brooklyn Museum and others own examples of his work.

KNATHS, Karl, *Deer*, 30 x 48.

"I like to see the painting arise through the unique use of some pictorial procedure — through such a use of the pictorial elements as does not violate the true nature of the surface," writes Knaths. It should "give off something of the contemporary temper for beauty and delight, accomplishing an emotional evocation through a structure ample, moving and total."

Karl Knaths was born in Wisconsin (Eau Claire) in 1891, but spent most of his youth in Milwaukee and Portage. He studied art at the Art Institute of Chicago, followed by work in New York and Provincetown, Massachusetts, where he still resides. In 1930 occurred his first one-man show in New York. Paintings by Knaths have been seen in various exhibitions throughout the country and are in the collections of many American museums. He has done mural painting but is not particularly interested in this phase of art. The Phillips Memorial Gallery in Washington, D. C., has a comprehensive group of his works. Major marks of recognition include first prize at the Carnegie Institute exhibition in 1946, a purchase prize at the nation-wide show at the University of Illinois in 1948, and first prize in the national competitive exhibition at the Metropolitan Museum of Art in New York in 1950, an exhibition to which 6,248 pictures were submitted, only 307 of them being accepted.

KOERNER, Henry, *The Barber*, 30 x 38.

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 work is represented in the collections of the Museum of Modern Art (New York), Whitney Museum of American Art in New York, University of Nebraska, Springfield (Massachusetts) Museum of Fine Arts, and the Walker Art Center in Minneapolis, Minnesota.

KOPPE, Richard, *Fluttering Fowl*, 33 x 43.

Illustration — Plate 74

"The subject in my painting, when there is a subject, evolves by a relatively reverse procedure.

"The subject does not dictate the form or structure, but rather, a particular form or structure becomes a subject.

"I am not, for example, interested in working from a bird to make an abstraction of it. (This approach has been too well explored in the past.) Through the memory of the qualities of birds in general perhaps an appropriate form would evolve to express that memory. It then is no longer a specific bird but perhaps the essence of all birds and certainly no bird in particular. Once a key to the subject has been found it can be varied and played upon in many ways.

"This may seem like a packaged explanation of how I arrive at a subject, but actually the process is much more entailed in relation to my total work and leads to many interesting facets. The primary approach starts out without any particular subject or object in mind.

"Many sketches with lines, forms, structures, relationships, etc., are tried until they begin to have some relation to nature. These may be only slight overtones of the objective world and suggest rather than define and the work may be complete at

this stage. It is like something you recall from past experience that you can't quite place or explain. There may be a whole host of overtones in any particular work and there may be a play between the various qualities. A single work may combine the feeling of people, trees, feathers, wings and steel structures.

"Finally a particular object may suggest itself, but realism is never pushed to destroy the original suggestive form and structure. How many objects I may arrive at through this long and difficult procedure I do not know and don't care, for I am also interested in the areas of overtones and their combinations. Here the imaginative observer participates. Don't think that I had a plan or campaign to do these things. . . . This observation comes after a long period of time and out of the work itself."

Richard Koppe was born in St. Paul, Minnesota, in 1916. There he studied from 1933 to 1938 at the St. Paul Gallery and School of Art under Cameron Booth and LeRoy Turner. For a year or so he worked at the New Bauhaus in Chicago under the tutelage of L. Moholy-Nagy, Archipenko, and Gyorgy Kepes. He has had thirteen one-man shows since 1936. Besides being exhibited in group shows in this country, his work formed a part of the *Réalités Nouvelles* in Paris in 1948. Prizes were awarded him at the Art Institute of Chicago in 1947, 1948, and 1950. Koppe also won the Anonymous Donor Prize at the San Francisco Art Association's exhibition at the San Francisco Museum of Art in 1948 and the First Award at the Old Northwest Territory Exhibition at the Springfield, Illinois, State Fair in 1950. The painting which won this last named honor had been shown at the University of Illinois in 1950 and was purchased by the Illinois State Museum of Natural History and Art at Springfield. Koppe lives in Chicago.

LASKER, Joseph, *Little Match Girl*, 24 x 36 $\frac{1}{4}$. Illustration — Plate 55

"The *Little Match Girl* deals with tragic, environmental contrasts of the city, i.e., the children, 'Xmas trees,' fish, etc. I'm at my best when painting people, the city . . . because I've found I'm closest to these subjects. All of which points up my 'philosophy and views concerning art,' that for me, art is communication on what I feel and think about the world I live in.

"Here in Rome, where history is so omnipresent, I wonder if history will play still another joke and forget the formal artists of today by causing some unpretentious creation like a kitchen gadget or a cartoon . . . to be revered instead."

At present in Rome with his family on a fellowship, Lasker was born in Brooklyn in 1919 and has lived most of his life in New York City. He studied at the Cooper Union Art School and did work in fresco at the Escuela Universitaria de Bellas Artes at San Miguel de Allende, Mexico. He has taught drawing and painting at the City College of New York. Murals from his hand may be seen in post offices in Calumet, Michigan, and Millsbury, Massachusetts, and in the Henry Street Settlement Playhouse in New York City. Awards and prizes include the Edwin Austin Abbey Memorial Scholarship for mural painting in 1946 and 1947; a purchase prize in a competition for murals for the Washington State Capitol Building and a fellowship to paint at Yaddo, Saratoga Springs, New York, in 1947-48; Fourth Prize — United States section — in the Hallmark Christmas Theme Competition in 1950; Third Hallgarten Prize at the National Academy of Design and Prix de Rome Fellowship in the same year; and Grumbacher Prize at the Audubon Artists Show in 1951.

LAUFMAN, Sidney, *Trees*, 40 x 30.

Illustration — Plate 8

"Every summer for the last five years, I have been painting in a little patch of woods and pasture. The wood is solemn and quiet and peaceful. *Trees* was painted here directly from nature.

"In painting *Trees* there were certain technical problems involved, such as finding the right composition, getting the intensity and quality of the color, the pattern of contrasting values, etc.

"However, a painting is not merely a resolution of technical problems. If it is any good, it will have something more. That 'something,' the sum of everything that has been put into it and which gives it distinction, cannot be figured out in advance nor successfully analyzed after it is done. A painting is conceived and grows and develops according to a law as mysterious as the artist's own secret and subconscious self."

Sidney Laufman was born in Cleveland, Ohio, October 29, 1891. He studied at the Art Institute of Chicago, the Art Students League of New York, and worked in France from 1920 to 1933, now lives in New York, and teaches at the Art Students League. He was awarded the Logan prize at the Art Institute of Chicago in 1932 and a gold medal in 1941. The year 1934 brought Third Prize at the Carnegie International, and 1937 the First Altman Prize at the National Academy of Design. Laufman won Honorable Mention at the American show at the Carnegie Institute in 1946 and a prize in the Pepsi-Cola show in the same year. A special landscape prize was awarded him at the National Academy of Design in 1949 and a purchase prize at the Art Students League of New York the next year. His work is represented in the permanent collections of the Whitney Museum of American Art, Metropolitan Museum of Art, and Museum of Modern Art in New York City; the Cleveland (Ohio) Museum of Art; Art Institute of Chicago; Minneapolis Institute of Arts; Toledo (Ohio) Museum of Art; the William Rockhill Nelson Gallery of Art in Kansas City, Missouri; University of Oregon; John Herron Art Institute, Indianapolis, Indiana; Oberlin College, Oberlin, Ohio; American Academy of Arts and Letters, New York; and the Art Institute of Zanesville, Ohio.

LEBRUN, Rico, *Burnt Spinner*, 80 x 30.

Illustration — Plate 49

Rico Lebrun was born in Naples, Italy, in 1900. In 1925 he came to New York as the representative of a Neapolitan factory which made stained glass. He had already attended night classes at the Naples Academy of Arts, however, and continued to develop his painting in America. Lebrun painted frescoes in the New York City Post Office Annex for the Public Buildings Administration. He also taught at the Art Students League of New York, and in Los Angeles at the Chouinard Art Institute. He was granted a Guggenheim Fellowship in 1935-36, which was renewed in 1937-38. Other awards include a prize at the Art Institute of Chicago in 1947 and a purchase prize at the University of Illinois in 1949, followed by another prize at the competitive show of contemporary American art at the Metropolitan Museum of Art in New York in 1950. Lebrun's work has appeared in many national exhibitions. For the catalog of the exhibition at the University of Illinois in 1949 he made some telling comments on the subject of drawing and painting. He lives in Los Angeles.

LECHAY, James, *Blue Is for Bass*, 34 x 43.

Illustration — Plate 76

"Anything visual can be translated into aesthetic terms. Anything at all — from the visually repugnant to the visually elegant. Which seems to say that subject matter doesn't mean very much. And it doesn't. But insofar as it compels a *feeling* strong enough and important enough to be put down on canvas, I have the greatest respect for it. Feeling is paramount.

"*Blue Is for Bass* evolved from a series of canvases employing similar subject material. Obviously there is no interest in the fish as a gustatorial experience but it does act as a foil for whatever else happens."

James Lechay was born in New York City in 1907, studied at the University of Illinois, now lives in Iowa City, Iowa, where he teaches at the State University of Iowa. His work has won prizes at the Pennsylvania Academy of the Fine Arts in 1942, the Pepsi-Cola show of 1945, and a medal at the Art Institute of Chicago in 1941. It forms part of the collections of the Art Institute of Chicago, Pennsylvania Academy of the Fine Arts, University of Arizona, State University of Iowa, and the Brooklyn Museum.

LEVI, Julian E., *Weir*, 25 x 30.

Illustration — Plate 94

Julian Levi was born in New York City in 1900. He studied at the Pennsylvania Academy of the Fine Arts and in France and Italy, now lives in New York City and teaches at the Art Students League of New York and the New School for Social Research. He works in oil, gouache, casein, and silver point. Among honors and awards are a Cresson Traveling Scholarship in 1919; prizes at the Art Institute of Chicago in 1942 and 1943; Honorable Mention at the Pennsylvania Academy of the Fine Arts (1944); prizes at the National Academy of Design, the Pepsi-Cola show, and Honorable Mention at the Carnegie Institute, all in 1945; and a purchase prize at the University of Illinois in 1948. Among institutions which own examples of his work are the Metropolitan Museum of Art, Whitney Museum of American Art, and the Museum of Modern Art in New York; Springfield (Massachusetts) Museum of Fine Arts; Albright Art Gallery, Buffalo, New York; Art Institute of Chicago; Toledo (Ohio) Museum of Art; Art Museum of the New Britain (Connecticut) Institute; Pennsylvania Academy of the Fine Arts; Newark (New Jersey) Museum Association; Walker Art Center, Minneapolis, Minnesota; William Rockhill Nelson Gallery of Art (Kansas City, Missouri); the universities of Arizona, Georgia, Illinois, and Nebraska; Cranbrook Academy of Art, Bloomfield Hills, Michigan; Santa Barbara (California) Museum of Art; Norton Gallery, West Palm Beach, Florida; and Encyclopaedia Britannica.

LEVINE, Jack, *Homage to Boston*, 24 x 60.

Illustration — Plate 82

Jack Levine was born in Boston, Massachusetts, in 1915 and lived there until 1942. Following a tour of duty with the Army he took up residence in New York City, where he still lives. At the age of fourteen he started painting as a pupil and protégé of Derrnan Ross at Harvard University. Awards include the Second Purchase Prize in the Artists for Victory show at the Metropolitan Museum of Art in New York in 1942; a Guggenheim Fellowship in 1946 and 1947; an award from the American Academy of Arts and Letters in 1946 and Second Prize at the Carnegie Institute in the same year; Third Prize at the Corcoran Gallery of Art in 1947; and a medal at the Pennsyl-

vania Academy of the Fine Arts in 1918. Collections where his work is represented include the Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts; Museum of Fine Arts in Boston; Brooklyn Museum; Fogg Art Museum, Harvard University, Cambridge, Massachusetts; Metropolitan Museum of Art, Museum of Modern Art, and Whitney Museum of American Art in New York; Phillips Memorial Gallery, Washington, D. C.; Portland (Oregon) Art Association; Walker Art Center in Minneapolis, Minnesota; Santa Barbara (California) Museum of Art; the universities of Arizona, Kansas, Nebraska, and Oklahoma; Jewish Theological Seminary; Encyclopaedia Britannica; and International Business Machines Corporation.

LEWIS, Norman. *Landscape*, 19 x 50.

"I am at a loss to help you with any cogent remarks on the landscape. I have always believed that conception, process, and result in art are incapable of explanation or description except in the most technical terms—and I know these are not what you want. I can only say that the painting grew from the wish to paint a landscape and that it became the kind of landscape it is as a result of the most unconscious and private, as well as the most conscious, processes. Its validity, or the degree to which I touched through myself any universals, will be measured by the response of others to it—for I do believe this to be the main part of validity and a quality which is as definitely achieved as it is incommunicable."

The reader of last year's catalog of the exhibition of contemporary painting at the University of Illinois will recall Norman Lewis' carefully considered and sensible comments on what he believes should be the artist's aim in general. He was born in New York City in 1909 and worked on sculpture with Augusta Savage in 1932, studied painting five years later with Arthur Young at Columbia University. He taught for a while in a New York high school, now teaches privately altogether. Lewis' paintings have been exhibited in various exhibitions throughout the country, including those at the Carnegie Institute, Metropolitan Museum of Art in New York, and twice in Europe. The Library of Congress and International Business Machines Corporation have purchased examples of his work for their collections. He lives in New York City.

LOCKWOOD, (John) Ward. *The Valley Below*, 20 x 24.

Illustration — Plate 78

"*The Valley Below* is an interpretation of a familiar vista seen from my studio in Ranchos de Taos, New Mexico. To comment further upon my own painting is unwise because if it does not come to life in the eyes of the observer then wordy dissection becomes futile autopsy. Real enjoyment of painting comes through the eye. Therefore the 'looking time' of the observer is so precious that the value of my commentary depends upon its brevity."

Ward Lockwood was born in Atchison, Kansas, in 1894. He studied at the University of Kansas, Pennsylvania Academy of the Fine Arts, and in France, both independently and at the Académie Ransom in Paris. He now lives in Berkeley, California, where he teaches at the University of California, and in Ranchos de Taos, New Mexico. His water colors and frescoes are particularly noteworthy. His work has been exhibited in many places in America and in Paris, and has won a prize in water color at the Art Institute of Chicago in 1931; a purchase prize for the same medium at the First Annual Exhibition of Western Water Color Painting at San Francisco in

1932; Honorable Mention at the Denver Art Museum in the same year; a prize in the Midwestern Artists Exhibition at Kansas City, Missouri, in 1937; First Water Color Prize at the Texas Fine Arts Association show in 1946; another prize for water color at the M. H. De Young Memorial Museum in San Francisco in 1950; and a \$500 purchase prize at the San Francisco Art Festival in the same year. His murals were painted for the Kansas City, (Missouri) Country Club (1926); Taos (New Mexico) County Courthouse (1933); Colorado Springs (Colorado) Fine Arts Center (1934); United States Post Office Building in Wichita, Kansas, in 1935, and the Post Office Department Building in Washington, D. C., the next year, both the result of having won in government-sponsored competitions; the Post Office and Courthouse Building, Lexington, Kentucky (1937); and post office buildings at Edinburg, Texas (1939), and Hamilton, Texas (1942). Paintings by Ward Lockwood form part of the permanent collection of the Whitney Museum of American Art in New York; Pennsylvania Academy of the Fine Arts; Denver (Colorado) Art Museum; California Palace of the Legion of Honor, San Francisco; Phillips Memorial Gallery, Washington, D. C.; Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts; Dallas (Texas) Museum of Fine Arts; Iowa State College at Ames, Iowa; Baker University at Wichita, Kansas; the Brooklyn Museum; and the Santa Barbara (California) Museum of Art.

LUDINS, Eugene D., *Quarry*, 20 x 44.

Ludins was born in Mariupol, USSR, in 1904. He studied at the Art Students League of New York with Allen Tucker and Kenneth Hayes Miller, has lived in Woodstock, New York; New Mexico; and New York City, and now resides in Iowa City, Iowa, where he has been teaching at the State University of Iowa since 1948. Ludins worked with the Red Cross in the Pacific during World War II. One-man shows began in 1934, and he has exhibited in several national shows in the United States. He received a prize at Woodstock, New York, in 1938, Honorable Mention at the Pennsylvania Academy of the Fine Arts the next year and in 1948 the Temple Medal at the same institution for "best oil without regard to subject." The Whitney Museum of American Art in New York owns examples of his work.

LUNDEBERG, Helen, *Season of Mists*, 12 x 36. Illustration — Plate 61

"*Season of Mists*, I think, speaks quite clearly for itself: a poem to the sadness of an autumn evening, expressed in terms of a few significant objects—bare trees, a falling leaf, a chilly moon."

Though born in Chicago in 1908, Helen Lundeborg may be considered a native of the West Coast, since she has lived in California since 1912 and resides in Los Angeles. There she studied with Lorser Feitelson and is now Mrs. Lorser Feitelson. Her paintings have been exhibited in the East, Midwest, and West. Among awards is a purchase prize at Chaffee College, Ontario, California in 1949, and the First Purchase Award of \$1,000 at the June show at the Los Angeles County Museum in 1950, the winning picture being her *Spring*, which was exhibited at the University of Illinois earlier in the same year. The San Francisco Museum of Art; Four Arts Society of West Palm Beach, Florida; Chaffee College; and the Los Angeles County Museum are among institutions and private collectors who own examples of Helen Lundeborg's art.

MAC IVER, Loren, *Dublin and Environs*, 48 x 33. Illustration — Plate 36

Loren MacIver is a New Yorker, born in 1909, studied briefly at the Art Students League of New York. In addition to paintings, she has done illustrations for *Fortune* and *Town and Country* magazines. Her work is represented in the collections of the Metropolitan Museum of Art, Museum of Modern Art, and Whitney Museum of American Art in New York; Los Angeles County Museum; San Francisco Museum of Art; Detroit Institute of Arts; Newark (New Jersey) Museum Association; Walker Art Center in Minneapolis, Minnesota; Vassar College, Poughkeepsie, New York; Addison Gallery of American Art at Phillips Academy, Andover, Massachusetts; University of Oklahoma; and in the private collections of John Dewey, John Erskine, Sam A. Lewisohn, James T. Soby, and others.

MANSO, Leo, *Aspects of the Harbor*, 30 x 40. Illustration — Plate 59

"An articulation of an essentially visual experience is indeed difficult," says Leo Manso, "but I shall try. Having spent several summers at Provincetown I found myself imbued with the color and light of the harbor, which, particularly on grey days, had a deep emotional serenity and dignity. *Aspects of the Harbor*, like all my work, developed organically from many drawings (which serve as a means to assimilate and are later discarded) and the prevailing emotional tone, or mood, which seemed to intensify as I strove to shape the painting. . . .

"Motivated by inner compulsion, and modified by organizational considerations, my work *shapes itself*."

Leo Manso was born in New York City April 15, 1914. He studied at the National Academy of Design, traveled and worked in Maine, Mexico, and Provincetown, Massachusetts. He has exhibited in Mexico and in national exhibitions in the United States. Manso now lives in New York and teaches at New York University and the Cooper Union Art School.

MARGO, Boris, *Reflections No. 6*, 33½ x 44½. Illustration — Plate 54

"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 when these three elements are present, the artist can create a new reality which, though individual in concept, should be 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, etc., 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.

Margo was born in Wolotschisk, Russia, in 1902. He obtained most of his training in the postwar 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, is now a citizen, and lives in New York City. Margo has taught privately and at the American University, Washington, D. C. from 1946 to 1948. During the past year he has conducted the "Creative Art Seminars" in Boston.

Louisville, and Orlando (Florida). A printmaker as well as a painter, he is the inventor of the cellocut, a graphic process which opens to artists a new means of expression. Margo's cellocuts have won prizes at the Print Club (Philadelphia) and the Brooklyn Museum (First Print Annual, 1947). In the same year, the Art Institute of Chicago awarded him a purchase prize for a water color. He has had over twenty-five one-man shows since 1932 and his work has been exhibited across the nation.

Boris Margo's work may be seen in several well-known collections, including the 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. Among his works privately owned are those in the Rosenwald, Rockefeller, and Josepha Whitney collections.

MARIN, John. *Seascape Fantasy*, 25 x 30.

In the text to a volume of reproductions of his drawings and water colors John Marin writes, "the drawn line and the flat sheet — to live together — each dependent on the other to make a rhythmic balanced whole — yes each separate line — the each separate spacing — to live and play with each other. And this symbol of flatness, the sheet — and that the line — that occurs thereon — is no small matter — for does it not embrace our Earth and all that occurs thereon. . . . Drawing is the path of all movement, great and small. . . . Holding to this Concept, I'll embrace all painting therein for has not each stroke of brush its direction — its path — without the which you have a flat with no direction . . . to me they are all drawings. . . ."

"That is the eternal job of the artist — in all forms — his symbol everlasting — to make a complete living organ — which lives of its own right — gotten by his rebounds." John Marin, *John Marin Drawings and Water Colors*, New York, The Twin Editions, 1950.

John Marin, born in Rutherford, New Jersey, in 1870, studied at the Pennsylvania Academy of the Fine Arts and the Art Students League of New York, 1899-1903. Since 1916 he has lived at Cliffside Park, New Jersey, but spends most of his summers in Maine. For four years he worked in architects' offices. He traveled in Europe from 1905-1909, when he had his first one-man exhibition. An important retrospective show was held at the Museum of Modern Art in New York in 1936; other museums soon followed suit. Marin has been the subject of considerable published material and is represented in many of the outstanding museums and collections of America — the Metropolitan Museum of Art, Whitney Museum of American Art, and the Museum of Modern Art in New York; Brooklyn Museum; Art Institute of Chicago; Phillips Memorial Gallery in Washington, D. C.; Fogg Art Museum, Harvard University, Cambridge, Massachusetts; Wadsworth Atheneum, Hartford, Connecticut; Newark (New Jersey) Museum Association; San Francisco Museum of Art; Columbus (Ohio) Gallery of Fine Arts; Cleveland (Ohio) Museum of Art; Rochester (New York) Memorial Art Gallery; Philadelphia Museum of Art; Detroit Institute of Arts; Norton Gallery and School of Art, West Palm Beach, Florida; Walker Art Center, Minneapolis, Minnesota; Wichita (Kansas) Art Museum; Cranbrook Academy of Art at

Bloomfield Hills, Michigan; City Art Museum of St. Louis; Washington County Museum of Fine Arts at Hagerstown, Maryland; Alabama Polytechnic Institute; and the Miller Company.

MARSH, Reginald, *Bowery Drunks*, 48 x 30.

Illustration — Plate 4

"The painting *Bowery Drunks* which is really named by me 'Brooklyn Boy Killed by Arabs' taken from the caption on the tabloid newspaper depicted in the lower right, painted in yolk of egg and water and powdered colors (unvarnished), is derived from an actual scene on New York's Bowery adjacent to Chinatown. The cross and mission at present have been replaced by the encroaching Chinese who have substituted a neat little store. Still, this block in the Bowery is the bailiwick of the derelicts, bums, and drunks that are seen throughout so much of our fair city. Although few girls traverse this block, I put one in for contrast; and because it is hard to go through a composition without putting in a woman, which is always to me a stimulus to paint.

"I believe that if we follow the great masters and paint from our own experience, we shall contribute valuably."

Reginald Marsh, though a descendant of one of the pioneers of Chicago, was born in Paris in 1898. He was brought to the United States in 1900 and obtained his general education at Laurenceville School and Yale College. Marsh's training in art was chiefly under Kenneth Hayes Miller at the Art Students League of New York and Jacques Maroger of Paris. He also traveled and lived abroad and copied the masters. Marsh has illustrated many publications in addition to painting Coney Island, derelicts, burlesque, the waterfront, and industry in New York City — the subjects which he has long pursued. In 1943 he published a book, *Round and Round Horse*, and in 1945 *Anatomy for Artists*, now teaches at the Art Students League of New York and the Moore Institute of Art, Science, and Industry in Philadelphia. Marsh is an academician of the National Academy of Design in New York, a member of the National Institute of Arts and Letters, and of the Society of American Etchers, Gravers, Lithographers, and Woodcutters. He has done murals for the United States Post Office in Washington, D. C., and the United States Custom House in New York City. Awards include two prizes at the Art Institute of Chicago, one of them in 1931; honors at the National Academy of Design; the Dana Medal at Philadelphia in 1940; in 1945 First Prize at the Corcoran Gallery of Art in Washington, D. C., and a prize at the Salmagundi Club of New York. Among the many institutions which own examples of Reginald Marsh's work are the Metropolitan Museum of Art and Whitney Museum of American Art in New York; Art Institute of Chicago; Pennsylvania Academy of the Fine Arts; Wadsworth Atheneum in Hartford, Connecticut; Museum of Fine Arts in Boston; Springfield (Massachusetts) Museum of Fine Arts; Addison Gallery of American Art at Phillips Academy, Andover, Massachusetts; and the University of Nebraska. He lives in New York City.

MARTYL, *South of Taxco*, 30 x 48.

Illustration — Plate 98

"When I look at mountains I have various reactions according to their type, the height, the composure of the sky and the resulting color. I was almost overcome by the drama of the mountain south of Taxco when I saw it one summer day. The strong

Mexican light projected the monumental structure into massiveness and simultaneously gave it lightness and airiness. I made a small sparse India ink sketch of the general composition, indicating positions of trees and adjacent houses.

"Upon returning to Chicago, I attempted to synthesize my visual impressions into a painting, using what I considered to be appropriate colors, adequate indications of structure by the use of line, and careful spatial relationships.

"It seems to me that the problems of a good painting are the same whether the subject is recognizable or not."

Martyl Schweig (Mrs. Alexander Langsdorf, Jr.) was born in St. Louis in 1918. At the age of twelve she studied at Provincetown during the summer with Charles Hawthorne. She majored in the history of art in Washington University in St. Louis and was graduated with a Bachelor of Arts degree in 1938. Martyl also studied with her mother, Aimee Schweig, and at the Colorado Springs Fine Arts Center with Arnold Blanch and Boardman Robinson. She now lives in Chicago. Prizes and awards include Honorable Mention at the Kansas City Art Institute and School of Design in 1939 and First Prize at the same institution in 1940; First Prize at the City Art Museum of St. Louis in 1941 and again in 1943; First Armstrong Award at the Art Institute of Chicago in 1945, and the Logan Prize at the same institution in 1950; Walt Disney Purchase Award at the Los Angeles County Museum in 1945; and a Pepsi-Cola purchase two years later. She has done murals for the Recorder of Deeds Building in Washington, D. C.; and for post offices in Russell, Kansas, and Sainte Genevieve, Missouri. Paintings by Martyl (the name she uses in art) are a part of the permanent collections of the Pennsylvania Academy of the Fine Arts; Los Angeles County Museum; City Art Museum of St. Louis; Pepsi-Cola; University of Arizona; Illinois State Museum of Natural History and Art; St. Louis Public Library; and the Marine Hospital at Carville, Louisiana.

MATTA ECHAURREN, Roberto, *L'horreur du mal, L'ultime, L'ennemi intérieur, La memoria cósmica*, 58½ x 70½.

Matta was born in Santiago, Chile, in 1912, and was graduated as an architect in his native city in 1931. Later he worked with Le Corbusier in Paris, where he joined the surrealist movement in art. The influence upon him of Kandinski's earlier work has been noted. He now lives in Palisades, New York, having settled in this country in 1939.

MORGAN, Maud, *Descension*, 42 x 27½.

Illustration — Plate 7

Maud Morgan (Mrs. Patrick Henry Morgan), born in 1903, was graduated from Barnard College in New York in 1926, in which year she began to paint. She studied at the Art Students League of New York from 1929 to 1930 with Kimon Nikolaides, and from 1932 to 1940 with Hans Hofmann. She had a joint show with her husband in 1928 and began one-man shows ten years later. Her paintings are represented in the Metropolitan Museum of Art, Whitney Museum of American Art, and Museum of Modern Art in New York; the Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts; and elsewhere.

MOTHERWELL, Robert, *Hotel Corridor*, 44 x 55. Illustration — Plate 56

"The aesthetic is the sine qua non for art: if a work is not aesthetic, it is not art by definition. But in this stage of the creative process, the strictly aesthetic — which is the sensuous aspect of the world — ceases to be the chief end in view. The function of the aesthetic instead becomes that of a medium, a *means* for getting at the infinite background of feeling in order to condense it into an object of perception. We feel through the senses, and everyone knows that the content of art is feeling; it is the creation of an object for sensing that is the artist's task; and it is the qualities of this object that constitute its felt content. Feelings are just how things feel to us; in the old-fashioned sense of these words, feelings are neither 'objective' nor 'subjective,' but both, since all 'objects' or 'things' are the result of an interaction between the body-mind and the external world. 'Body-mind' and 'external world' are themselves sharp concepts only for the purposes of critical discourse, and from the standpoint of a stone are perhaps valid but certainly unimportant distinctions. It is natural to rearrange or invent in order to bring about states of feeling that we like, just as a new tenant refurnishes a house.

"It is Cézanne's feeling that determined the form of his pictorial structure. It is his pictorial structure that gives off his feeling. If all his pictorial structures were to disappear from the world, so would a certain feeling." Robert Motherwell, "Beyond the Aesthetic," *Design*, Vol. 47, No. 8 (April, 1946), pp. 14-15.

Hotel Corridor is one of a series of capriccios, practically all of them painted in 1950. "The word 'Capriccio,'" Motherwell explains, "is used by musicians, to mean a 'composition in a more or less free form,' often fantastic. The subjects are the classical ones of 20th Century Parisian abstract painting: figures, interiors, still lifes. The fantasy is lyrical and ironical." Another group which he has recently painted are called *Spanish Elegies*, and "are an effort to symbolize a subjective image of modern Spain. They are all in black and white: they are funeral pictures, laments, dirges, elegies — barbaric and austere." A third group, also done in 1949-50, are called wall paintings, though some are not particularly large. "The 'Wall Paintings' are not conceived of as easel paintings, but as enhancements of a wall, and so called; and their subject is not an image, whether subjective or 'real,' but the culture of modern painting." One of them, a project of 1950 for the Attleboro, Massachusetts school designed by Walter Gropius and his partners in The Architects Collaborative "does not have sports, or some other 'teen-age' preoccupation as a subject, but simply the character of a wall painted with style."

Robert Motherwell, born in Aberdeen, Washington, in 1915, was reared in California, now lives on Long Island, New York. His university training, though extensive, was none of it concerned with the study of art. He was graduated from Stanford University with the Bachelor of Arts degree in 1936, studied philosophy in the Graduate School of Harvard University from 1937 to 1938, followed by work at the Université de Grenoble (France) in 1938 and graduate study in the area of Fine Arts and Archaeology at Columbia University, New York, from 1940 to 1941. Motherwell has also lived in Italy and Mexico. He has contributed articles to *New Republic*, *Partisan Review*, *Catholic Art Quarterly*, and *Design*, and has edited several books, among them Guillaume Apollinaire's *The Cubist Painters* (1944 and 1947), *Plastic Art and Pure Plastic Art* by Piet Mondrian (1945 and 1947), Wassily Kandinski's *The Spiritual in Art* (1947), *The New Vision* by Lazlo Moholy-Nagy (1947), *On My Way* by Hans Arp (1948), *Beyond Painting* by Max Ernst (1948), and an anthology

called *The Dada Painters and Poets*. From 1940 to 1944 he was a member of the Parisian surrealist group, but always as an abstract painter. Motherwell's work has been seen in various places in the United States and in Paris, London, Venice, Prague, Florence, and Lima (Peru). Among institutions which own pictures by him are the Museum of Modern Art and the Whitney Museum of American Art in New York; William Hayes Fogg Art Museum at Harvard University; Baltimore (Maryland) Museum of Art; Addison Gallery of American Art at Phillips Academy, Andover, Massachusetts; Smith College Museum of Art (Northampton, Massachusetts); Washington University, St. Louis; the Norton Gallery and School of Art in West Palm Beach, Florida; and the museum at Tel Aviv, Israel.

MOY, Seong, *Dance Spirits*, 50 x 40.

"*Dance Spirits* is one of a group of paintings inspired from the classical Chinese theater. The process of creating this picture was the result of the effort to get the life, spirit, beauty and esthetic emotion, not by the reproduction of the visual or optical images, but by bringing all those elements that I feel I know and respond to into an abstract concept that embraces the movements, life, color and the spiritual emotions that symbolized the spirit of the dance forms."

Seong Moy was born in Canton, China, in 1921, came to the United States ten years later and settled in St. Paul, Minnesota, where he lived from 1931 to 1940. He now lives in New York City. From 1936 to 1940 he studied at the St. Paul Gallery and School of Art under Cameron Booth and W. F. Ryan. Scholarships made possible study with Hans Hofmann at his school in New York from 1941 to 1942 and at the Art Students League of New York under Vaclav Vytlacil and Will Barnet during the same period. Moy served as photographer for the United States Air Forces in the China-Burma-India theater during World War II. A fellowship was granted him at Atelier 17, where he studied with W. S. Hayer (1918-50), and a fellowship from the John H. Whitney Foundation came his way in 1950-51. First Prize was won for water color in the Midwest Art Annual at the Minneapolis Institute of Arts in 1939, and First Prize in etching at the 1948 show at the Print Club, Philadelphia. His work is represented in the permanent collections of the Museum of Modern Art in New York; Brooklyn Museum; Pennsylvania Academy of the Fine Arts; New York Public Library; Addison Gallery of American Art at Phillips Academy, Andover, Massachusetts; and in the hands of private collectors.

MURCH, Walter T., *Isotopes*, 18 x 18.

Illustration — Plate 38

Murch was born in Toronto, Canada, in 1907; studied at the Ontario College of Art, Art Students League of New York, and with Arshile Gorky. He has illustrated *Men and Machines* (1930) and *Stars in Their Courses* (1932). His work has been seen in exhibitions in the United States and is represented in the collections of the Pennsylvania Academy of the Fine Arts. Murch lives in New York City.

NEPOTE, Alexander, *Enigmatical Section*, 28 x 36. Illustration — Plate 27

"I find it difficult to express exactly in words what my personal philosophy is. As a practicing artist I do have very definite feelings and beliefs about art. However, I do not seem to be able to *write* about these beliefs. To put it *very simply*, I paint what

interests me — what I feel. I like to believe that what interests me has some universal meaning — some fundamental worth. My work varies from abstract semi-realism to organizations which contain only liberated symbols (no relation to recognizable objects.) *Enigmatical Section* contains more reference to the literal subject than most of my works. That is, the motif, which combines several views and which serves as a point of departure for the creative arrangement, is easily recognizable. In this painting I was interested in creating a composition with a definite limitation in space (depth), an arresting interplay of light and dark, an exciting arrangement of intriguing shapes, rich vibrant color and varied textures. I was also concerned with the mystery of an unusual combination of materials and fragments found in dissections of old buildings.

"To me the abstract plastic order, created by the expert manipulation of line, form, color, and texture as interrelated elements, is fundamental to all good painting; however, to this design in pictorial space, I choose to add suggestive signs of the world about us to enrich the presentation of the total theme."

Alexander Nepote was born in Valley Home, California, November 6, 1913. He studied at the California College of Arts and Crafts in Oakland, California, receiving the degree of Bachelor of Arts in Education in 1939. Further study was pursued at the University of California, and he received his Master of Arts degree from the Graduate Division of Mills College in Oakland, California, in 1942. He has also worked with Glenn Wessels, Vaclav Nytlicil, Rupert Turnbull, and Millard Sheets. He in turn began teaching at an early date, and from 1939 to 1950 was on the staff of his Alma Mater, the California College of Arts and Crafts, was raised to positions of increasingly great responsibility, finally became dean of the faculty, but found too little time for creative work. Hence he took his present position in charge of advanced painting classes at San Francisco State College. He and his wife, artist Hanne-bore Sutro Nepote, live in Millbrae, California. Originally Nepote worked almost entirely in water color, but has spent more time on oil and mixed media in the last five years.

Immediately before and after World War II Nepote won several prizes in California exhibitions; the James D. Phelan Award of \$1000 came to him in 1944. His work has been shown frequently in national exhibitions across the country since 1939 and is owned by private collectors. Works by Nepote are owned by the Metropolitan Museum of Art, New York; San Francisco Museum of Art; the art gallery at Mills College; Sacramento (California) Junior College; Napa Junior College; and others.

OSVER, Arthur, *World of Wires*, 40 x 36.

Illustration — Plate 33

"Wires have often played a supporting role in my paintings of industrial motifs. In *World of Wires* I have given them top billing, and have tried to project the excitement and drama of their aerial geometry.

"During the past year I have done many paintings based on my observation of intensive construction work going on in New York. Right in my own neighborhood, schools, housing developments, factories are going up with great rapidity, and all this makes for what I consider good painting material. I've been very busy."

Arthur Osver was born in Chicago in 1912. Training in art was undertaken at the Art Institute of Chicago under Boris Anisfeld. A traveling fellowship won there made possible two years of study in France and Italy. He has lived in New York City since 1940, is married to painter Ernestine Betsberg. Prizes and awards include the John

Barton Payne Medal won at the biennial of the Virginia Museum of Fine Arts in 1944; a Pepsi-Cola Prize the same year; Temple Gold Medal and Purchase at the Pennsylvania Academy of the Fine Arts in 1947; and in 1950 a Guggenheim Fellowship. Paintings by Osver form part of the permanent collections of the Metropolitan Museum of Art and the Museum of Modern Art in New York; Toledo (Ohio) Museum of Art; Pennsylvania Academy of the Fine Arts; Museum of Fine Arts of Houston, Texas; Walker Art Center, Minneapolis, Minnesota; Colorado Springs Fine Arts Center; Delgado Museum (New Orleans); universities of Illinois, Michigan, and Nebraska; Syracuse (New York) University; International Business Machines Corporation; and the Museum of Modern Art of Rio de Janeiro.

PALMER, William C., *Slumbering Fields*, 14 x 19.

"All the material for my paintings I gather in the locale. The landscape in which I live is very profound and beautiful and I am always inspired directly by my experiences with nature, and am probably moved constantly by the changing seasons. *Slumbering Fields* is one of my paintings of the winter, when the fields are hibernating and blanketed under the snow. I believe I was inspired to paint this picture by the possibility of developing a painting completely in cool colors and having a great variety in the values of white. It is very difficult indeed to state where inspiration comes from, since in my case it is not something of the moment, but something which I have experienced time and again over a long period of time. Since I never paint on the spot, but directly from memory of my feelings, this painting is probably derived from the many trips which I make each day driving ten miles from my home in the country to my work in Utica."

William C. Palmer was born in Des Moines, Iowa, in 1906. In New York he studied under Boardman Robinson, Kenneth Hayes Miller, and Thomas Benton at the Art Students League of New York. At the École des Beaux-Arts, Fontainebleau, he studied fresco under Baudouin. This experience was put to good use in murals done for government projects in the United States from 1934 to 1938, some of them in the Post Office Building in Washington, D. C. In 1939 Palmer was supervisor of the mural division of the WPA Art Project in New York City. From 1936 to 1940 he taught at the Art Students League. He has been Director of the School of Art at the Munson-Williams-Proctor Institute, Utica, New York, since 1941, and was artist-in-residence at Hamilton College from 1941 until 1947. The years 1943 to 1945 found Palmer in the armed forces of the United States. His paintings have been exhibited widely. Prizes include the Gold Medal award at the Paris Exposition of 1937 and the Audubon Artists Gold Medal of Honor for water color in 1947. His home is in Clinton, New York. Paintings by William C. Palmer are in the collections of the Metropolitan Museum of Art and the Whitney Museum of American Art in New York City; the Museum of Cranbrook Academy of Art in Bloomfield Hills, Michigan; the Des Moines, Iowa, Art Center; American Academy of Arts and Letters; Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts; Encyclopaedia Britannica; Munson-Williams-Proctor Institute, Utica, New York; and the White House in Washington, D. C.

PENNEY, James, *Harvest*, 29 x 36.

Illustration — Plate 89

"The painting *Harvest* is a variation on a theme I have painted several times, and is the most successful of the larger ones, to date. It derives from my experiences on Missouri and Kansas farms during wheat and grain harvest and threshing—this particularly from riding a binder on my brother's farm in Missouri a couple of years ago.

"I have tried to catch something of the hot, dry atmosphere of a July afternoon, the jogging rattle of a binder mowing ripe yellow grain behind a tractor, the flying dust and chaff in the air, and the glint of the light from a burning sun.

"While the form is perhaps more subordinated to the atmosphere and mood than in many of my paintings, there is a solid structural underpainting beneath the seeming casualness and freedom of the surface that should become more apparent as the picture is observed."

James Penney was born in St. Joseph, Missouri, in 1910. He studied at the University of Kansas from 1927 to 1931 with Albert Bloch, Karl Mattern, and Raymond J. Eastwood, and was graduated with the degree of Bachelor of Fine Arts. Work at the Art Students League of New York with George Grosz and others followed from 1931 to 1934. Penney now teaches painting and the graphic arts at Munson-Williams-Proctor Institute at Utica, New York, and is lecturer in art at Hamilton College, Clinton, New York. (He taught formerly at Bennington College and Hunter College.) Murals were done by Penney for the Flushing High School in New York City and for post offices at Palmyra and Union, Missouri. He has had one-man shows of his work in New York City and has exhibited in many large exhibitions, including those of important national scope. Awards include a medal at the Kansas City (Missouri) Art Institute and School of Design in 1931, a medal and Honorable Mention at the Pepsi-Cola show of 1948, and First Prize in the western New York print makers' show at Buffalo in 1950. Oil paintings by Penney form part of the permanent collections of the William Rockhill Nelson Gallery of Art in Kansas City, Missouri; the New Britain (Connecticut) Institute; Springfield (Massachusetts) Museum of Fine Arts; Kansas State College; Clearwater (Florida) Art Museum; Munson-Williams-Proctor Institute at Utica, New York; and the University of Nebraska.

PICKENS, Alton, *Boating Party*, 34½ x 60.

Illustration — Plate 97

"About the meaning: Usually in the process of making a picture I keep adding and subtracting meanings, often starting out with a simple idea or subject and the meanings reveal themselves as I go along—this is usually the case, and it is so in this picture. The best I can do is tell you a little about what I had in mind.

"I simply wanted to paint some female nudes academically since I had never done it before. In arranging the nudes all of the history of nude poses came to mind, so I tried in the case of the reclining nude to give her as elegant an air as possible (thinking of Giorgione). The dark nude had to be arranged so as to make sense with the other. Since I did not want the whole picture filled with females, I added the men, but I was bored with the idea of putting them on a couch, so I put them in a boat. In back of my mind were several ideas that might be called precedents of this picture. First I had been working up to the idea . . . that I wanted to do a modern pastorale. I didn't realize until the end that it had become a barcarole. The dark figure is so

because so much meat in one boat looked monotonous, hence the dark figure (I am not being facetious about these things; they are truly what I was thinking about). I also wanted to do another *September Morn* to see if I could do it. That is, I thought to paint a picture like those that hang in petit bourgeois parlors — like *September Morn*. I realized as I went along that I wasn't painting what the petit bourgeois would like, but I was pleased enough with the results not to alter my direction. Along with the preceding ideas I had in mind something like what a tobacco or perfume company commissions a fine arts painter to make extolling their product, but in my case I thought it could refer to Lipton's Tea or Bakers Chocolate, or the like: 'All the world is tea,' etc. Over and above all this is the first idea that I wanted to paint people entirely naked, and simply arranged them as interestingly as possible.

"One other thing is that in my childhood in Puget Sound, near Seattle, I lived during the summers near an Indian reservation. They were seafaring Indians and perhaps some of my ideas were colored by this, along with a side glance at Giorgione.

"I am aware that there is mood and significance that makes the picture appear to have meaning. If it truly has meaning it is a matter for my unconscious. I am of the opinion that the meaning derives from arranging the people in interesting ways. I cannot deny that I was poking fun at the painters of nudes . . . although that notion is secondary. For example, why the people are taking up seawater — they had to be doing something and there wasn't room to have them do much, so when you ride in a boat, it is fun to cup the water with the hands. So that gave me the idea of 'cups.' This is very much the process by which I made the picture."

Alton Pickens was born in Seattle, Washington, in 1917. He studied at Reed College in Portland, Oregon, the Seattle Art Institute, and the Museum Art School of Portland, as well as with Lloyd Reynolds. He teaches painting at the University of Indiana in Bloomington, Indiana. His work forms part of the collection of the Museum of Modern Art in New York.

PICKHARDT, Carl E., *The Eye Witness*, 24 x 35. Illustration — Plate 71

"I tried to create my impression of a man whose opportunities to occupy the limelight have been rare and who is basking in the questionable pleasure of finding himself interviewed by reporters in connection with an event to which he was an eye witness.

"My philosophy of art is to seek to draw up from my subconscious certain influences which result in the creation of pictorial symbols and ideas. I believe that a forceful pictorial impulse will dictate and require its own means of expression whether it be a painting, a print, or a drawing. I am opposed to experimentation with mediums for their own sakes, assuming, as I do, that each pictorial idea, if sufficiently strong, will demand its required mode of expression at the proper time.

"It is not easy to deal with pictorial matters in literary terms. . . ."

Carl Pickhardt was born in Westwood, Massachusetts, in 1908, the eldest of four children. He was educated at the Boston Latin School, Exeter, and Harvard, where he received the Bachelor of Arts degree *cum laude* in 1931. Three years of graduate work in Fine Arts under the aegis of Harvard were undertaken, two of these years (1937 and 1938) spent in Europe on traveling fellowships. Pickhardt also studied for five years — 1930-35 — with Harold Zimmerman in Boston. He is an etcher and lithographer as well as a painter. During the war he was in naval aviation, now lives

in Cambridge, Massachusetts. His work won the Shope Prize in the show of the Society of American Etchers at the National Academy of Design in New York in 1941; Honorable Mention in the Philadelphia Print Show, also in 1941; and the first purchase prize at the Boston Society of Independent Artists in 1949. Work by Pickhardt is to be found in the collections of the Museum of Fine Arts in Boston; Brooklyn Museum; Philadelphia Museum of Art; Library of Congress; New York Public Library; Addison Gallery of American Art at Phillips Academy, Andover, Massachusetts; the William Hayes Fogg Museum of Art at Harvard University; Wadsworth Atheneum in Hartford, Connecticut; and in private collections.

POLLOCK, Jackson, *No. 4*, 53 x 39.

Illustration — Plate 26

Pollock was born at Cody, Wyoming, in 1912, studied with Benton at the Art Students League of New York 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. He lives at Easthampton, Long Island, New York.

POLONSKY, Arthur, *Nude*, 24 x 20.

"The anecdotal origin of a painting can be described without actually fixing the nature of the painting or its conception. Yet one should not minimize the importance of pictorial subject. In this painting of a figure, my desire to make it a tribute to the person depicted helped to define its proper characterization.

"In the spring of 1949, I saw a display of ancient fragments of fresco painting in a hall of the Palazzo Strozzi in Florence. The total richness of simple colors, restorations, and white plaster grounds was familiar and responsive. I reserved it for later work. In this painting, it was that combination of color and texture that served to express my ideas most accurately. The success of a painting does not depend on these stimuli. The value of visual experience to a painter can only be that of his spiritual preparation.

"In art, it remains that the miracle is always performed by the artist's intensity of will, his bravery in making that effort (in which he is so entirely alone) to liberate what is most natural, ordered and alive. That done, his reward is the joy in creating its inevitable form."

Arthur Polonsky was born in Lynn, Massachusetts, in 1925. In Boston he attended the School of the Museum of Fine Arts, did other work at the Museum, and was awarded a fellowship which enabled him to spend the time from October, 1948, to March, 1950, traveling in Italy, Belgium, The Netherlands, England, and France, where he also lived and worked in Paris and exhibited in the Salon des Jeunes Peintres. He now lives in Boston, teaches privately and at the School of the Museum of Fine Arts, including the school's summer session at "Tanglewood." He also assisted Ben Shahn in Pittsfield, Massachusetts. Polonsky's work has been exhibited in cities in Massachusetts and in The Netherlands, and forms part of the collections of the San Francisco Museum of Art, the William Hayes Fogg Museum at Harvard, and the Stedelijk Museum in Amsterdam, The Netherlands.

POUSETTE-DART, Richard, *Subterranean*, 29 x 19. Illustration — Plate 41

Pousette-Dart was born in St. Paul, Minnesota, in 1916, now lives in Sloatsburg, New York. He is self-taught. His work is beginning to appear in national exhibitions and has been on display in one-man shows at dealers' establishments in New York for the past ten years. Pictures by Pousette-Dart have been acquired by private persons and by the Addison Gallery of American Art at Phillips Academy, Andover, Massachusetts.

PRESTOPINO, Gregorio, *The Market*, 25 x 30. Illustration — Plate 32

" . . . it is not easy to verbalize about one's painting," says Gregorio Prestopino; but he generously adds, "I always try, however, so here goes.

"*The Market* is a synthesis of visual, psychological and social reactions to one aspect of life that interests me as a painter. I think this painting proves that what we know about form, color, shapes, tensions, the core of modern painting, can all be integrated into subject matter and not necessarily isolated as abstraction."

Prestopino was born in New York City in 1907. There he studied at the National Academy of Design from 1923 to 1929 and in 1936 traveled and studied in several countries of continental Europe. His work has been exhibited across the United States since that time and was also included in the biennial at Venice in 1950. In 1946 work by Prestopino won a prize of \$1,500 in the Pepsi-Cola competition, and in 1947 a prize of \$750. Also in 1946 his work was awarded the Temple Gold Medal at the annual exhibition of the Pennsylvania Academy of the Fine Arts, and in 1947 an Honorable Mention at the Brooklyn Society of Artists show.

Pictures by Prestopino are in the collections of the Whitney Museum of American Art and the Museum of Modern Art, New York; Rochester (New York) Memorial Art Gallery; Phillips Memorial Gallery in Washington, D. C.; Walker Art Center (Minneapolis); universities of Alabama, Nebraska, and Oklahoma; Hawaii Museum; and are owned by private collectors in New York City. He lives in Roosevelt, New Jersey, and has been teaching painting and drawing at the Brooklyn Museum Art School since 1946.

QUANCHI, Leo, *Dry Nets*, 22 x 36. Illustration — Plate 66

"I feel that art in its relation to all that functions in the microcosm cannot remain static and that to create in harmony with our present and speedily changing times we must be constantly spearheading in new directions, even to realize the most minute reward. Then we can experience the ultimate realization of the phenomenal act of creation, akin in a sense to that of the great intangible force.

"*Dry Nets* was one of a group of experimental paintings designed with this particular philosophy in mind, and the impetus which this work inspired has already led to a new synthesis in my art."

Leo Quanchi was born in New York City in 1892, the son of a sculptor. He worked with sculpture under the direction of his father and with Philip Martiny. He also studied at the City College of New York, Art Students League of New York; National Academy of Design; and the Parsons School of Design in New York, making his debut as a painter in 1923. His work has been seen recently in one-man shows at dealers' and in national exhibitions. The Whitney Museum of American Art in New York purchased one of his pictures in 1949. Quanchi lives in Maywood, New Jersey.

RAIN, Charles, *Daymare*, 18 x 29.

Illustration — Plate 103

"My work has no concern with the artistic tenets of propaganda or morality. I do not see the artist as fundamentally a purposive agent in interpreting contemporary experience. My aim is to record rather the view of one individual: what I see and what I imagine, in the method of what may be called romantic or magic realism. The objective of this realism, then, is to *suggest* reality to the observer and to invite him to construct his own interpretations of the scene at hand. I wish to present as consistently as possible a personal view of detachment and order.

"I feel that individual isolation and loneliness are concomitants of modern existence; and with this conviction I endeavor to combine fact and fantasy, often with a serene and isolated sadness. My work is concerned, unconsciously perhaps, with symbols both of the natural and the reconstructed worlds, with preoccupations seeking to define the emanation of light, inner and outer, limitless space, and the particular qualities of color and texture in nature. *Daymare* represents, in the central figure, the fact (as I see it) of individual isolation. In the abandoned chairs and the monumental sculpture it seeks to suggest the inexorable processes of human departure, change, and eternal perplexity. The composition may be said to be intended as a symbol for the contemporary scene."

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 study, chiefly in Berlin, with excursions to Paris and Vienna. During this period of experiment he changed his method of expression from that of abstract painting to a more realistic idiom.

After returning to New York, where he still resides, Rain exhibited his work in a one-man show in 1935 and again in 1947. He has been represented in well-known exhibitions of national scope throughout the country. His work is in the collections of the Springfield (Massachusetts) Museum of Fine Arts and the University of Illinois. Private collectors who own paintings by Rain are Mrs. John D. Rockefeller, 3rd., Helen Hayes, Mrs. Henry R. Luce, Mr. and Mrs. William Bonbright, Mr. and Mrs. Gerald Lambert, Lincoln Kirstein, and Julius Fleischmann.

RATKAI, George S., *Hurdy Gurdy*, 40 x 30.

Illustration — Plate 2

"Ever since childhood, I have been interested in the tragicomic side of life. My upbringing was in the theatrical world, my father being one of the great actors of his time in Mid-Europe. The tragicomedian was his strongest role.

"Unwillingly I see everything in this life through this type of character. The organ grinder relives his happy youth in the old country while playing beloved operatic favorites, enlivened by the native sunny scene painted on his organ, all set against the murky background of the city slum. My interest is not in the successful artist or musician but the type who picks up the profession, the poor artist who did not make good and must peddle his wares, the one who gets fun out of doing it rather than monetary rewards, the organ grinder who loves music but cannot produce it himself.

"It is very difficult to say what exactly prompted me to paint the picture *Hurdy Gurdy*. I do know that my main concern is with people and their problems. This is not a very happy picture and I believe it was colored by the chaotic affairs of the world today. The uncertainty of the future is mirrored in those children who hopelessly follow the *Hurdy Gurdy*."

George Ratkai was born in Miskolc, Hungary, December 24, 1907. At the age of seventeen he went to Paris and remained there for two years, traveled in Italy and came to the United States in 1929. He has remained here since that time, except for two visits to Europe. Ratkai lives and works in New York City and Provincetown, Massachusetts. He has done illustrations for *Colliers* and *Good Housekeeping* magazines, as well as easel paintings. His work has been seen in one-man shows in New York and in outstanding national exhibitions in this country, including the exhibition at the Metropolitan Museum of Art in New York late in 1950. His paintings are represented in the collection of Abbott Laboratories.

RATTNER, Abraham, *Pier Composition*, 31½ x 40. Illustration — Plate 70

"A painter mingles with the world about him. As a participant he moves sleep-walker-like, in and through and with the forces of its reality, submitting to the experiences with the deep and terrifying forces of its inner spirit, of its magnitude, at once overpowering, sustaining, and elevating — demanding and creating in him courage and faith. Then when he finds himself in the pit — in the arena — the spectator as well as the gladiator, before a frightening spectacle, at once terrifying and magnificent, how can he help the manifestation of his terror, wonder, anguish, stupefaction and suffering? And now these interpenetrate, one with another. It is then that the great impact must be transposed into a created vision — ennobled, solemnized, ordered, and impregnated by the qualities of his sensibilities into color related to color, to light, to line, and all of it directed towards some majestic form, a symphonic structure, the metaphoric transfiguration of it all."

Abraham Rattner was born in Poughkeepsie, New York, in 1895, lives now in New York City. His education in the arts was varied and extensive. Rattner 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 (1920-40). There is a mural by Rattner in the Navy Department Building in Washington, D.C. Awards and prizes for Rattner's painting include the Cresson Traveling Fellowship from the Pennsylvania Academy of the Fine Arts in 1919, Temple Gold Medal at the same institution in 1915, an award from the Philadelphia Art Alliance, a prize in the 1916 Pepsi-Cola show, First Prize in the La Tausca exhibition of 1917, and Honorable Mention at the Carnegie Institute's exhibition of American painting in 1949. Several collections noted for their patronage of contemporary art own works by Rattner, among them the Whitney Museum of American Art and Museum of Modern Art in New York, Albright Art Gallery — Buffalo, New York, Art Institute of Chicago, Phillips Memorial Gallery in Washington, D.C., Pennsylvania Academy of the Fine Arts, Vassar College (Poughkeepsie, New York), Walker Art Center at Minneapolis, the University of Nebraska, the University of Illinois, and the Encyclopaedia Britannica.

REFREGIER, Anton, *Picture of My Young Son*, 30 x 22.

Illustration — Plate 21

"The motivation in my work has always been my awareness, interest and sympathy with the people, and I have set out for myself, a long time ago, to seek ideas of significance and meaning.

"I believe that the role of the artist can not be that of decorator and embellisher, alone, nor is the preoccupation with formal problems an end in itself — the height of achievement — for it is but a part of the complex language of our craft. Although at this time, with the fashion being that and the cultural life of our country rapidly shrinking, it is hard not to be swept along by the main current of art, which denies the only possible function: its being a language, a means of communication of ideas; and that it must be created in the interest of the people, consciously and rationally.

"The artist can be a spiritual guardian and a prophet and his greatest achievement can be in mirroring man's dreams and hopes, his near and potential nobility. In man's struggle towards the rational, the artist can play a large role or he can contribute his share towards mysticism, can confuse and degrade.

"As for my painting, *Picture of My Young Son*, it is part of a series of paintings on the theme of peace which I am working on for my next one-man show."

Anton Refregier was born in Moscow, Russia, in the year 1905. In Paris he studied as an apprentice to the sculptor Vassilief, and in Munich received instruction in drawing from Hans Hofmann. After coming to the United States in 1921 he studied at the Rhode Island School of Design in Providence, Rhode Island. During the early years of his professional life he worked as a close assistant to Norman Bel Geddes in New York. Refregier has contributed to *New Masses*, is the author of a book entitled *Natural Figure Drawing*, and has also been commissioned by various periodicals to do work for them, notably by *Fortune* magazine to paint and draw the United Nations conferences in San Francisco in 1945. He teaches at the American Art School in New York City, lives in Woodstock, New York. In 1947 he was visiting professor in art at Stanford University in the town of the same name in California. In a national competition about this time Refregier won a government commission to paint twenty-nine murals for the Rincon Hills United States Post Office in San Francisco. Other of his wall paintings may be seen in the Hotel Lexington, New York, in La Rue, New York, and in the steamships *Lurline*, *Independence*, and *Constitution*. This more architectural phase of his art has been whisked from city to city in the observation car of the *Twentieth Century Limited*, a train of the New York Central Railroad Company. Refregier also did murals for the New York World's Fair in 1939, and all the interior decorations, as well as the murals, for the Cafe Society Uptown in New York City. His easel paintings have been exhibited nationally and are to be found in the permanent collections of the Metropolitan Museum of Art, Whitney Museum of American Art, and Museum of Modern Art in New York; Walker Art Center, Minneapolis, Minnesota; University of Arizona; Encyclopaedia Britannica; and the Museum of Modern Western Art in Moscow.

REYNAL, Jeanne, *The Dead End King*, 47 x 36¼.

"*The Dead End King* was started two days after the death by hanging of Arshile Gorky, who was not only a warm personal friend but an artist of great inspiration to me. In the picture the two black areas, top left and bottom right, are the frames of existence, birth and death. Between them a waterfall, bird, boat, moon, and a face* rise. In the lower left, a green parallelogram, is a tender portrait of Gorky. The blues balance in quality the quantity of the blacks. What I thought about at the time and still think about philosophically is the Now is the whole, the Socratic man, Consciousness. Not to make art but to evoke that which is art, to be — to know."

* Alternative terms for parts of the same object-complex.

Jeanne Reynal, of French, Dutch, Irish, and Italian extraction, was born in New York City in 1903. She has traveled extensively in the United States, knows California and the Southwest particularly well. She has made the circuit of the world, twenty-eight Atlantic voyages, and has lived in Italy, France, and England. She now resides in New York City. Jeanne Reynal learned the art of mosaic during eight years of apprenticeship in the atelier of Boris Antep in Paris, though she never works in the "classic" manner of this medium now. Her works have been seen in exhibitions in New York, Chicago, and on the west coast, where a purchase prize was awarded her at the San Francisco Museum of Art.

ROBERTS, Priscilla, *Self Portrait*, 30 x 14.

Illustration — Plate 18

"I've been trying to think of something I could say about my painting. I'm loath to discuss the subject matter and while I could go on at great and bonny length about technical matters, such as grounds and mediums, this wouldn't answer the question most frequently raised by my kind of work nowadays, which is not how one does it, but why. And I just don't know of any real answer to this question."

Last year occurred an event which could be considered a most important milestone in the life of any artist: the Metropolitan Museum of Art in New York, one of the most revered of all American museums, purchased the picture *Plumage* by Priscilla Roberts. The purchase was consummated at the moment when the painting was on exhibition in Urbana, Illinois, as a part of the annual show of contemporary American Art assembled by the University of Illinois. Priscilla Roberts' pictures had been hung in the exhibitions at the Carnegie Institute for three years previously (her entry last year won Third Prize) and she had won a prize at the National Academy of Design, as well as a popular award given at an Allied Artists exhibition. International Business Machines Corporation had already purchased one of her pictures for its permanent collection.

Priscilla Roberts studied at the Art Students League of New York for six years and at the National Academy of Design. She also took some work on artists' materials at Columbia University. Now she lives in Wilton, Connecticut, a town and village not far from New York.

ROESCH, Kurt F., *Dice Players*, 50 x 42.

Illustration — Plate 5

"The fact that I can talk about other people's work does not seem to help me to talk about my own," states Kurt Roesch, but continues as follows. "The name of a picture is never the beginning of an artistic idea of mine. The beginning of this picture was myself fishing on a pond in New Hampshire in June, 1950—and I saw a fisherman standing in his boat. There was nobody else—peace and silence—and suddenly I saw in my mind forms falling—I doubted the peace—the man still standing—and the colors grew more silent. With this vague image in my mind I began to work in my studio. Painting six times the same idea on six different canvases. Trying to organize this autonomous creature, called a picture which has a meaning, a meaning common to many people. Finally two of the six pictures survived, and one of them is in this show: melancholic, fateful, helpless—things are falling without our

doing, and there are always onlookers. Are they 'only' playing dice? If they were, the painting would not be a picture, and it would mean nothing, and I could have left the painting in that state of its beginning: an organization of falling forms into silence."

For a statement by Kurt Roesch about the artist's aims in general, the reader is referred to the catalog of last year's exhibition of contemporary American painting at the University of Illinois.

Kurt Roesch, born in Germany in 1905, studied at the Academy of Art in Berlin and with Karl Hofer. In America his work has been exhibited in national exhibitions. Roesch is an etcher and engraver, as well as a painter, and has done illustrations for books such as the *Metaphysical Poets* (1945), and *Sonnets to Orpheus* (1944). As a teacher he has given instruction in drawing and painting at Sarah Lawrence College in Bronxville, New York. Examples of his work are in the Metropolitan Museum of Art and Museum of Modern Art in New York, and the collections of the universities of Nebraska and Minnesota. He lives in Bronxville.

ROMANO, Umberto, *City of Light*, 28 x 40.

"To express intense emotional impact I have developed an almost savage-like technique, with somber and haunting color, combined with an underlying and persuasive sensitivity. In painting the *City of Light* I organized, abstractly, the elements of the bridge, the river, and the towering buildings in order to express the gigantic power, the turbulence, the magic glitter of a beautiful and terrifying city."

Romano was born in Bracigliano, Italy, in 1905. In his adopted country, the United States of America, he won awards which enabled him to study at the National Academy of Design in New York and in Europe. His work has been exhibited since 1928. Prizes have been awarded Romano's work by the Art Institute of Chicago; Connecticut Academy of Fine Arts, Hartford, Connecticut; Springfield (Massachusetts) Art League (First Prize and Portrait Prize); and the North Shore Arts Association. He has also been the recipient of the Pulitzer Prize, Tiffany Foundation Medal, and the Crowninshield award at Stockbridge. For the city of Springfield, Massachusetts, he created five murals depicting scenes from New England's history. His illustrations for an edition of Dante's *Divine Comedy*, consisting of thirteen paintings and twenty-four drawings, toured the major museums of the United States from 1945 to 1947. 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; University of Georgia; and the museum at Tel Aviv, as well as others; and in the Clark collection, Goodyear collection, Higgins collection, and Bob Hope's collection. His work has also been acquired by private collectors in England, France, and Italy. Romano lives in New York City.

ROTHKO, Mark, *No. 19*, 68¼ x 40.

Illustration — Plate 35

"The progression of a painter's work, as it travels in time from point to point, will be toward clarity: toward the elimination of all obstacles between the painter and the idea, and between the idea and the observer. As examples of such obstacles, I give (among others) memory, history and geometry, which are swamps of generalization from which one might pull out parodies of ideas (which are ghosts) but never an idea in itself. To achieve this clarity is, inevitably, to be understood." Thus writes Mark Rothko, quoting a paragraph he wrote for *The Tiger's Eye*, I, number 9 (October 15, 1949). The present phase of his work was first exhibited in a one-man show produced by Peggy Guggenheim in New York City in 1945.

Mark Rothko was born in 1903. He studied at the Art Students League of New York. (The fact that he also attended Yale College, as indicated in *Who's Who in American Art*, must not be taken to mean that his style was influenced by Yale's School of the Fine Arts, for he records that he "had no contact there whatsoever with the art school while an undergraduate.") Rothko lives in New York City. His work has been exhibited in major national exhibitions in the United States. He has also been visiting lecturer and gave criticism in advanced painting at the California School of Fine Arts in San Francisco in 1917 and 1949. His painting forms a part of the collection of the Whitney Museum of American Art in New York City.

RUVOLO, Felix, *Kaleidoscopic Journey*, 36 x 72.

Illustration — Plate 83

"When I was conceiving this painting I had in mind a non-objective painting conveying an emotional adventure. Just as it is impossible to find subject matter in a non-objective painting, so is it equally difficult to give any literal interpretation of this type of painting. The painting itself is an emotional mood experience. Painters feel a subconscious compulsion to express the pulse and spirit of the times they live in. In our present chaotic society subject matter would only serve a social consciousness which would not be the true spirit of our period of upheaval. Therefore, although the creative person is not conscious of what he is doing, in painting with color and form in an essentially non-objective fashion, he can possibly achieve an emotional impact that is symbolic and close to the pulse of our period."

Felix Ruvolo was born in New York City in 1912 but spent his early life in Catania, Sicily, where he first studied art. Later came work at the Art Institute of Chicago; he in turn taught there from 1945 to 1948. Ruvolo also gave instruction in art at Mills College at Oakland, California, during the summer of 1948, and now is instructor in art at the University of California at Berkeley. He lives in Walnut Creek, California. His work has won nearly a score of prizes, other awards, and honors in various exhibitions, among them prizes 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 prizes at the University of Illinois, San Francisco Museum of Art, and the Hallmark competition. Ruvolo's paintings have been shown widely and continuously since the late 1930's in national exhibitions and competitions. (He had a one-man show and was represented in six other exhibitions in 1950 alone.) His pictures are in the collections of the Art Institute of Chicago; Denver (Colorado

Art Museum; Mills College in Oakland, California; University of Illinois; Des Moines (Iowa) Art Center; Denison University at Granville, Ohio; and in the hands of private persons.

SAGE, Kay, *Three Thousand Miles to the Point of Beginning*, 36 x 28.

"I am afraid that I cannot help you out with comments about my painting. Were I able to give any explanations, I would probably not paint! I hope this does not sound pretentious as I do not mean it so."

Kay Sage (Mrs. Yves Tanguy) was born in Albany, New York, in 1898. From 1900 to 1914 she lived for the most part in Europe, chiefly in Italy. A brief interim in the United States was followed by residence in Italy again from 1919 to 1937, with visits to America. The years 1937 to 1939 were spent in Paris. Since 1941 she has been living in Woodbury, Connecticut.

Kay Sage has studied art with no one. Her one-man shows began in Milan, Italy, in 1936. Her work has been exhibited widely since 1938 and, since World War II, with marked regularity in national shows in the United States and in exhibitions of Surrealist art here and abroad. The Watson F. Blair purchase prize has placed one of her pictures in the permanent collection of the Art Institute of Chicago. Several private collectors own examples of her work.

SCARLETT, Rolph, *Yellow Above*, 28 x 43. Illustration — Plate 100

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. In 1949 he was visiting lecturer and critic at the University of Illinois during its annual festival of contemporary art. He lives in New York City.

SELIGMANN, Kurt L., *High Priest*, 43 x 34. Illustration — Plate 45

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 *L'agabondages Héraldiques, Hommes et Métiers*, and *Oedipus* (1944). He has had one-man exhibitions in Paris, London, Tokyo, Rome, New York, and Chicago, and has been represented in group shows in America. His work 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. He lives in Sugar Loaf, New York.

SIPORIN, Mitchell, *Joy Ride*, 60 x 40.

"Nature is not only that to which we travel in the appropriate season. It is to be found, also, in the loneliest corner, curiously alive because we are in it. People, the events they move in, the emotional and intellectual climate around and within them -- these are the materials of my work.

"I work both intuitively and deliberately, automatically inventing and critically arranging. To evaluate human experience in a personally metaphoric and plastic idiom is my need and purpose.

"In *Joy Ride*, people on a roller coaster are being rocketed through the air, high above the sparkling city. In this momentary pleasure of flight, the pressures of life still persist, and one holds on to his worries, as well as his hat. The world's reality is suspended over the evening's joy."

Mitchell Siporin was born in New York City in 1910 but moved to Chicago at an early age and lived there until entering the Army in 1942. Following military service he settled in New York, where he still resides. (He studied art at the Art Institute of Chicago.) His first one-man show was held in New York in 1940, followed two years later by another at the Art Institute of Chicago. Like many who came to maturity in the 1930's, Siporin painted murals for the United States government, some in the Decatur, Illinois, Post Office. Most outstanding was a commission awarded him and Edward Millman in 1939 for frescoes in the St. Louis Post Office. Other murals done by Siporin under the sponsorship of the Federal Arts Project are to be seen 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. He held a Prix de Rome Fellowship for 1949-50 and won the second American award in the Hallmark Competition of 1949. The Metropolitan Museum of Art, Whitney Museum of American Art, and 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; Encyclopaedia Britannica; Alabama Polytechnic Institute; New York Public Library; and the Wichita (Kansas) Art Museum have examples of Siporin's work. He lives in Brooklyn, New York.

SPRUCE, Everett F., *The Mule*, 24 x 30.

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 and lives in Austin. Besides winning awards in Texas shows, Spruce's work won prizes at San Francisco in 1910, at Worcester (Massachusetts) in 1915, in the Pepsi-Cola show of 1916, La Tausca exhibition in 1917, and a first award, presented by European critics, for one of his pictures in the exhibition of American painting sent to Belgium in 1918. Some of the collections which possess examples of his work are the Museum of Fine Arts of Houston, Texas; Dallas (Texas) Museum of Fine Arts; Witte Memorial Museum, San Antonio, Texas; Museum of Modern Art and Metropolitan Museum of Art in New York; Phillips Memorial Gallery in Washington, D.C.; 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, *Garden in Athens*, 48 x 22.

"I paint from nature and the *Garden in Athens*, with its ochres and pink modulated tonalities, is a Mediterranean picture. The Attic sun dries, shrinks, and burns the country. Therefore, the painting is a kind of double crucifixion, flat, clear and cut out, like the double axe blade which appears on Greek vase decorations and in Archaic sculpture."

Theodoros Stamos was born in New York City, December 31, 1922. He worked his way through the American Art School in New York, studying sculpture with Simon Kennedy. He has now dropped the practice of sculpture completely. Stamos has also lived and worked in France, Italy, and Greece, using the immediate locale as subject matter. "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," as he stated it in some comments for the contemporary exhibition at the University of Illinois last year. Stamos has also worked in British Columbia, in the Far West of the United States, and the Southwest. In 1946-47 he painted a mural for the steamship *Argentina* of the Moore McCormack Line. He has had several one-man shows, including one at the Phillips Memorial Gallery in Washington, D.C., in 1950, and his work has been exhibited in national group exhibitions. His paintings are included in the collections of the Metropolitan Museum of Art, Whitney Museum of American Art, and Museum of Modern Art in New York; the Wadsworth Atheneum at Hartford, Connecticut; State University of Iowa; University of Nebraska; Walker Art Center in Minneapolis, Minnesota; and the museum at Tel Aviv, Israel. Stamos lives in New York City.

STERNE, Maurice, *Strange Interlude*, 26½ x 33½.

Maurice Sterne was born in Libau, Latvia, in 1878. He came to America at the age of twelve. Sterne has studied at the National Academy of Design in New York (and also in Paris and Rome). He studied anatomy under Eakins and began to exhibit in 1902. From 1911 to 1914 he lived on the island of Bali, later spent considerable time in Italy. In 1925 he was invited to represent America at the International Exhibition in Rome. Three years later he received an invitation to paint a self-portrait for the Uffizi Gallery in Florence.

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, and Whitney Museum of American Art in New York; Museum of Fine Arts in Boston; Art Institute of Chicago; Detroit Institute of Arts; Brooklyn Museum; Carnegie Institute; Phillips Memorial Gallery (seven paintings) and Corcoran Gallery of Art in Washington, D.C.; 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 of 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. He lives in Mount Kisco, New York. For Sterne's comments about his own work, see the catalog of the exhibition of contemporary American painting at the University of Illinois in 1950.

TAM, Reuben. *Spouting Coconuts*, 28 x 36. Illustration — Plate 95

Reuben Tam was born at Kapaa on the island of Kauai, Hawaii, in 1916. In 1937 he was graduated from the University of Hawaii with the degree of Bachelor of Education; studied at the California School of Fine Arts in San Francisco in 1940; at the New School for Social Research, New York, in 1942. Tam taught English in Hawaiian secondary schools for a few years, now teaches in the Brooklyn Museum Art School. He lives in New York City and Monhegan Island, Maine. One-man shows of his work, which includes water color, lithography, and silk-screen prints, as well as oil, have been held in Hawaii, San Francisco, and New York. He won the First National Prize in the All-State Exhibition of American Art at the Golden Gate Exposition at San Francisco in 1940; prizes in Honolulu in 1939, 1940, and 1941; a purchase prize for a print at the Massillon (Ohio) Museum in 1942; and in 1948 was awarded a Guggenheim Fellowship.

Among institutions which own examples of Tam's works are the American Academy of Arts and Letters; New York Public Library; Los Angeles Public Library; Encyclopaedia Britannica; International Business Machines Corporation; Newark (New Jersey) Museum Association; University of Georgia; Massillon (Ohio) Museum; Butler Art Institute of Youngstown, Ohio; Honolulu Academy of Arts, Hawaii; and the Fort Worth (Texas) Art Association.

TAMAYO, Rufino. *The Lovers*, 39¼ x 31½. Illustration — Plate 80

The ancient city of Oaxaca, capital of the state of the same name in southern Mexico, was Tamayo's birthplace; the year, 1899. His ancestors were Zapotec Indians. At the Academy of Fine Arts in Mexico City he began his artistic training. Like Rivera, he was influenced by Cubism for a time. Tamayo taught in primary schools, was head of the plastic arts section in the Ministry of Education, and became a professor at the Academy of Fine Arts in 1928. Frescoes from his hand decorate the National Conservatory of Music and the National Museum in Mexico City. Since 1926 several one-man shows of his paintings have been held in New York City. Tamayo's work is represented in this country in the Museum of Modern Art in New York.

TOBEY, Mark. *Burned Over*, 19¼ x 26½. Illustration — Plate 92

Adding to comments which he made last year, Mark Tobey says, "There is much to say today while the spiritual forces are drawing all mankind together. The whole past of the arts are in review and the fare is very rich — the confusion perhaps necessarily so, too!

"In painting *Burned Over* I returned to an early and almost first impression of

the Northwest: Burned stumps of trees rising black and foreboding above a tangle of green fern and low bushes. This, while at that time stimulating aesthetically, was overruled by what appeared as death and waste. After many years I painted *Burned Over* moving the impression towards the abstract. Black on green — death and life.”

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 in New York, Museum of Modern Art (New York), Addison Gallery of American Art (Phillips Academy at Andover, Massachusetts), the Portland (Oregon) Art Association, Phillips Memorial Gallery in Washington, D. C., and Albright Art Gallery in Buffalo. He lives in Seattle, Washington.

TOMLIN, Bradley Walker, *No. 1*, 70 x 38.

Illustration — Plate 15

Bradley Walker Tomlin was born in Syracuse, New York, in 1899. He received his Bachelor of Painting degree from Syracuse University, studied with Jeannette Scott, spent considerable time in Europe and Paris in the 1920's (very little of it in organized art schools or academies), now lives in New York City. From 1932 to 1941 he was instructor in painting at Sarah Lawrence College, Bronxville, New York. Among awards are a Hiram Gee Fellowship at Syracuse, First Honorable Mention at the Carnegie Institute in 1946, and a purchase prize at the University of Illinois in 1949. In addition to one-man shows, his work has appeared in national exhibitions and is represented in the permanent collections of the Metropolitan Museum of Art and Whitney Museum of American Art in New York; the Brooklyn Museum; Pennsylvania Academy of the Fine Arts; San Diego (California) Fine Arts Society; Phillips Memorial Gallery in Washington, D.C.; Addison Gallery of American Art at Phillips Academy, Andover, Massachusetts; the museum of Cranbrook Academy of Art at Bloomfield Hills, Michigan; University of Illinois; University of Iowa; and Encyclopaedia Britannica.

TONEY, Anthony, *Bridge*, 36 x 45.

Illustration — Plate 73

“First of all, I feel a sense of integrated responsibility as a citizen, artist and human being in our society.

“Secondly, absorbed in modern experimental art traditions as well as the old Coptic, Byzantine and primitive streams, I consider my work abstract.

“My orientation is toward a complex expression. We have the means of establishing an art that is real in the sense of integration of multiple levels of experience in a single structure object.

“We are more consciously aware of the cultural tensions affecting us. Our ideas about self and living are more social and less two- or even three-dimensional.

“To express ourselves adequately requires a similar penetration and limitlessness. A single space-time approach cannot give a sense of 20th century man, nor, for me, can the exploitation of only part of the painting means. The only limitation that an artist can recognize is that imposed by the organization and realization of his work.

“Modern art and its rediscovery, study and assimilation of old traditions, has given us the flexibility necessary to express our world adequately.

"My own explorations which have drawn upon complicated, related social-cultural ideas have convinced me that it is possible thus to create a rich, powerful integration of content and form. The resulting plastic structure, because of its rhythmical use of associations, space, and particularly the organized movement of space-time-idea contradictions, suggests what might be called the Epic form.

"Modern environment is marked by dramatic contrasts of spatial relationships. In the *Bridge* I used some sense of this drama juxtaposing real and illusionary space.

"We are of as well as apart from our environment. Structures and human beings merge. The interaction enriches both humanity and its culture. We pass by and yet remain and everything is that much changed not only near the bridge but in far-off places. In this sense humanity is a single organism interacting within and without itself and its inheritance.

"In the bridge, the lamppost becomes a warrior structure with a spear capped by a symbol of the atomic bomb. My first child, Anita, becomes part of the base of another. Climbing the stairs are some of the millions of us. We are optimistic. The bridge is a symbol of cooperation, of our strength and wisdom. This content I've tried to make the source of my form, digested and spoken in the language of painting. If illusion is used, it is as part of the progression that makes up movement and rhythm in the plastic structure."

Anthony Toney was born at Gloversville, New York, in 1913. Twenty-one years later he was graduated from Syracuse University with the Bachelor of Fine Arts degree, executed decorations for the Gloversville High School and new Junior High School by 1937, meantime exhibiting his work in Syracuse and in New York. In 1937-38 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. He has been teaching commercial art and life drawing at the Robert Louis Stevenson School since 1918, and his works are appearing regularly in national exhibitions. He was awarded a purchase prize at the University of Illinois in 1950 and the Norton Gallery and School of Art has purchased the present picture, *Bridge*. Toney's paintings are also in the hands of several private collectors. He lives in New York City.

TREIMAN, Joyce W., *The Wanderers*, 49½ x 29½.

Frontispiece

"*The Wanderers* was painted as a conception of man's individual inner loneliness as against his actual physical closeness to his fellow beings. I hope I have succeeded in showing this in the painting through the crowding of the figures and yet their detachment from one another. I also have tried to show this through the various divisions of the composition . . . to use plastic means to convey in general terms this philosophic idea."

Joyce Treiman, born in Evanston, Illinois, in 1922, attended Stephens College at Columbia, Missouri, was graduated from the State University of Iowa in 1943. Upon graduation she was awarded a fellowship to do graduate work at Iowa. (One-man shows had already begun in 1942.) Other honors and awards include a Tiffany Foundation Fellowship Grant in 1947; purchase prizes at the Denver Art Museum

and the Northwest Territory Show the next year; in 1949 the Armstrong Prize at the Art Institute of Chicago, and the Bartels Prize at the same institution in 1950. Seen with increasing frequency in Illinois, her paintings are now appearing in national exhibitions, and a New York debut occurred at a dealer's last year. 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. She lives in Winnetka, Illinois.

VYTLACIL, Vaclav, *The Forest No. 4*, 38½ x 54¼. Illustration — Plate 69

"I had . . . nothing else on my mind nor did I wish to convey anything more at the time that I painted *The Forest No. 4*, than to present a set of moods inspiring enough to create in one a desire for a visit or a walk. In other words, something that would inspire a feeling of well-being."

Vaclav Vytlačil was born in New York City in 1892, studied art at the Art Institute of Chicago and at the Art Students League of New York. From 1920 to 1935 he 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 began his extensive career as a teacher. At the University of California (Berkeley) he served as lecturer; as lecturer and instructor at the California College of Arts and Crafts in Oakland; and was Assistant Professor in Art and Chairman of the Art Department at Queens College, Flushing, New York. Vytlačil was also associated with the Dalton School in New York City, and the Minneapolis School of Art. Now he lives in Sparkill, New York, and teaches at 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.

WARSHAW, Howard, *Reclining Figure*, 20 x 30. Illustration — Plate 102

"The painting (or drawing, as it has elements of both) *Reclining Figure* is the first of a group of what I now call 'Broken Figures.' They relate to a traffic and street theme and constitute victims which I think of in two categories: passive and active. I would say *Reclining Figure* is a passive victim.

"The above paragraph is a very high level abstraction pertaining to the process of a natural situation I was or am involved in. The many low level specific responses and nuances of responses are on a sensuous, visible level, are non-verbal and are to be found, if at all, in the painting.

"Following very much the same form I could say, regarding the aspect of objective thought, as it pertains to picture making: on a high abstract, very general level, the problem was to talk convincingly about one state of existence while in the territory of another. That is, on a two-dimensional plane to make convincing sensuous allusion to a three-dimensional sculptural state, or situation, without pretending that the surface on which this situation is being described does not exist. In developing this work I made many notes directly from the model."

Howard Warshaw was born in New York City in 1920, studied at the Art Students League of New York, mainly with Howard Trafton, and had his first one-man show in 1944. Since then his work has appeared in various national and other exhibitions in the United States. Prizes include a first for drawing and second for painting at the Los Angeles County Museum in 1948; a first purchase prize for oil and another for gouache at the California State Centennial exhibition at the same institution in 1949. From 1948 to 1950 Warshaw taught drawing and painting at the Jepson Art Institute in Los Angeles, California, with which he is still associated, though at the moment he is teaching drawing and painting at the State University of Iowa, Iowa City, Iowa.

WAYNE, June C., *The Chase*, 20 x 80.

"About *The Chase*: it is one of those jack-pot paintings that capitalizes effortlessly on back-breaking work in other, less successful directions. It took less than two weeks to do, far less time than my norm, for I am a slow, self-taught painter, and have to fight for what I get. *The Chase* is one of a series of works expressing an attitude on the predicament of man. It uses two characters out of a vocabulary of symbols on which I have been working for a long time. As you see, it is a painting with a 'moral,' for the victor, by the time he has completed his race across the canvas, has assumed the characteristics of the loser, and vice versa. Nevertheless, the prevailing spirit of the painting is humorous and indulgent. Human ineptitude is apt to be endearing in the individual; it becomes terrifying when it is compounded into a world characteristic. Then it leaves my scale, and I must leave it for painters of another order. So much for the 'literary' intention of the canvas.

"About method: *The Chase* reflects my interest in the relation between certain aspects of optics and the aesthetic visual experience. I have developed what seems to be for me a useful method for controlling the eyepath of the observer. This method helps me to determine the sequence, rhythm and speed with which my paintings are 'read.' *The Chase* uses these optical controls to accomplish the sense of moving sequence without which the painting could not make its point.

"In addition to communicating a rewarding pattern or configuration, I am trying to involve the spectator more deeply, and on other levels. We live in a confused age without a widespread heritage of meaningful symbols. Yet, sometimes the artist helps to crystallize and create symbols, as well as utilizing those already available. For me these may be found somewhat readily in the predicament of our times, and they are interpretable in new ways as a result of our increased knowledge of the human psyche. At any rate, through these channels, allegory once again seems a very real possibility to me.

"It is difficult to condense these ideas into a paragraph or two. Nevertheless, the only statement I should like to add is that I consider myself to be responsible for everything that happens in the painting. This enables me to claim reciprocal responsibility from the spectator.

" . . . mine is a carefully thought-out point of view whose limits I find strangely comforting."

June Wayne, born in Chicago in 1918, is self-taught. One-man shows began in 1935 in Chicago, followed by an exhibition of her work in Mexico City the next year. From 1939 to 1941 she worked as head designer and stylist for a company which manu-

factured jewelry. "During the years 1939-50 I did not exhibit at all. The war years I worked as a radio writer, part of the time for WGN in Chicago. From 1946 till now I have been consistently engaged in developing the series of paintings of which *The Chase* is one." Prizes include a purchase prize for prints at the Los Angeles County Museum, another at the Pomona County Annual, and a third, also for prints, at the Los Angeles County Fair, all in 1950. She lives in Los Angeles.

WEBER, Max, *Family Reunion*, 30 x 36.

Illustration — Plate 68

Max Weber was born in Bialystok, USSR, in 1881. Ten years later he arrived in America, in due time studied at the art school of Pratt Institute in Brooklyn, at the Julian Academy in Paris, and with Laurens, Matisse, and Arthur Dow. He lives in Great Neck, Long Island, New York. In addition to painting, Weber sometimes writes on art. He published *Essays on Art* in 1916, *Primitives* in 1926. A list of his prizes includes a medal at the Art Institute of Chicago in 1928; a prize at the same institution, another at the Corcoran Gallery of Art, and a third at the Pennsylvania Academy of the Fine Arts, all in 1941; similar awards at the Pepsi-Cola shows of 1945 and 1946. Also in 1946 he received a prize at the La Tausca Pearls competitive show. His work forms part of the collections of the Metropolitan Museum of Art, Museum of Modern Art, and Whitney Museum of American Art in New York; Art Institute of Chicago; Los Angeles County Museum; California Palace of the Legion of Honor; Brooklyn Museum; Phillips Memorial Gallery in Washington, D. C.; Cleveland (Ohio) Museum of Art; Walker Art Center in Minneapolis, Minnesota; Newark (New Jersey) Museum Association; Santa Barbara (California) Museum of Art; Wichita (Kansas) Art Museum; the Jewish Theological Seminary of America; and the University of Nebraska.

WILSON, Sol, *The Town Square*, 24 x 30.

Illustration — Plate 90

"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."

So spoke Sol Wilson last year. In talking about this year's exhibit he writes, "In describing what I had in mind when I painted *The Town Square* I could do no better than refer you to my little general statement on American Art which appears above. The Town Square in an American village is as American as ham-and-eggs or as a pop bottle. There is the quiet square with its little island of grass on which there is the flag pole in honor of the local boys killed in the war. While my painting isn't documentary or photography; while I use the expressionist approach as to color, forms, etc., I hope I preserved the flavor of The Town Square."

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 (1918-20), 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. He lives in New York City. One-man shows of his work 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; the crowning award being a grant from the American Academy of Arts and Letters in 1950.

Wilson's pictures have been displayed in many national exhibitions. His murals are located in post offices at Delmar, New York, and Westhampton Beach, New York. 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 in New York; 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; Nebraska Art Association, Lincoln, Nebraska; Blandon Memorial at Fort Dodge, Iowa; and the American Red Cross.

XCÉRON, Jean, *Beyond White*, 50½ x 40. Illustration — Plate 12

"When I painted the picture *Beyond White* I did not have in mind 'white' as colour, or to make 'white' on canvas whiter, but to create a relationship. While 'white' is immobile and often considered as no colour, if it is not seen materially but imagined in an abstract sense, it becomes a purely active element in the painting. In conjunction with the other elements of colour and delineated forms expressive of a total rhythm, the magical quality of the 'white' begins to be completely manifest."

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 to 1937 he lived in Paris, exhibiting with the École de Paris group. In New York he joined American Abstract Artists. One-man shows of his work have been held in Paris, in New York, and in Bennington, Vermont. Examples of his work have also appeared in art exhibitions in Spain, Greece, and Brazil, as well as in Paris and the United States. 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, Washington, D. C., Museum of Modern Art and Gallery of Living Art in New York City, University of Georgia, and in private collections. A mural from his hand decorates the Assembly Room Chapel, Riker's Island, New York. He lives in New York City.

ZALMAR, *Landscape with Potted Plant in Foreground*, 24 x 35. Illustration — Plate 65

"Painting has absorbed my interest since childhood. Contacts with schools of art, other painters and current work are valuable; but only by working alone and thinking out what one absorbs in contact with people, nature and cities can self-clarity result. Sudden departures in my style are unlikely; the semi-abstract tendency may grow slowly. I want to develop paintings that have a sense of movement as opposed to a static quality. Motion in forms is sometimes expressed through the use of superimposed forms. With figures this is more noticeable than in landscapes; but the suggestion of transparency expressed by the geranium plant in *Landscape with Potted Plant* utilizes this idea. The months spent in Mexico and the Southwest have produced a strong and bright use of color."

Zalmar was born in New York City September 8, 1925, maintains a permanent address at Forest Hills, New York. In 1946 she received the Bachelor of Arts degree from Queens College, New York, where she studied with Vytlačil and Cameron Booth; held scholarships at the Art Students League of New York from 1944 to 1946; received a Master of Arts degree in Art History at the Institute of Fine Arts of New York University in 1949. She traveled and painted in Mexico at times from 1946 to 1949, has lived recently in New Mexico "where the landscape of the Southwest, the Pueblo Indian dances, and the groups influenced by Spanish culture, such as the Penitente, gave subjects for some of my paintings." Her work has been seen in national exhibitions of oils and water colors. (In accordance with her request, the artist is listed by her first name only.)

ZERBE, Karl, *Survivors*, 36 x 30.

Illustration — Plate 34

Karl Zerbe was born in Berlin, Germany, in 1903. From 1922 to 1926 he studied in Munich and Italy; traveled in France from 1930 to 1931; came to the United States in 1934 and became an American citizen; spent the years 1936 and 1937 in Mexico, followed by a trip to Europe in 1938. He is now Head of the Department of Painting at the School of the Museum of Fine Arts, Boston, and lives at Snake Hill, Belmont, Massachusetts. Zerbe's first one-man show in America was at the Germanic Museum of Harvard University in 1934.

Prizes include a medal at the Virginia Museum of Fine Arts in 1942; First Prize at the Institute of Contemporary Art in Boston in 1943; a prize (1944) and medal (1946) at the Art Institute of Chicago; and Third Prize at the Carnegie Institute in 1948. Zerbe is particularly noted for his use of encaustic; he works also in gouache and tempera.

His work is represented in the collections of the Metropolitan Museum of Art and Whitney Museum of American Art in New York; Brooklyn Museum; Albright Art Gallery, Buffalo, New York; Art Institute of Chicago; Museum of Fine Arts in Boston; City Art Museum of St. Louis; Cranbrook Academy of Art in Bloomfield Hills, Michigan; William Hayes Fogg Art Museum and Germanic Museum at Harvard University, Cambridge, Massachusetts; Fort Worth (Texas) Art Association; John Herron Art Institute, Indianapolis, Indiana; Los Angeles County Museum; Newark (New Jersey) Museum Association; Phillips Memorial Gallery in Washington, D. C.; Museum of Art at the Rhode Island School of Design in Providence; Virginia Museum of Fine Arts, Richmond; Fine Arts Society of San Diego, California; Illinois Wesleyan University; State University of Iowa; Oberlin College, Oberlin, Ohio; Smith College Museum of Art at Northampton, Massachusetts; Washington University at St. Louis; Alabama Polytechnic Institute; Encyclopaedia Britannica; International Business Machines Corporation; and the universities of Georgia, Nebraska, and Oklahoma.

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