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Sunday, March 2, through Sunday, April 13, 1952

*University  
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Illinois  
Exhibition  
of*

# CONTEMPORARY AMERICAN PAINTING

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College of Fine and Applied Arts, Urbana

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*University of Illinois Exhibition of*

**CONTEMPORARY  
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PAINTING**

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C. V. DONOVAN  
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A. S. WELLER

## AWARDS

1948

LEONARD BECK  
EUGENE BERMAN  
RAYMOND BREININ  
JOSEPH DE MARTINI  
WILLIAM J. GORDON  
PHILIP GUSTON  
KARL KNATHS  
JULIAN E. LEVI  
LESTER O. SCHWARTZ  
HAZEL JANICKI TEYRAL

1949

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

1950

MAX BECKMANN  
DEAN ELLIS  
FREDERICK S. FRANCK  
ROBERT GWATHMEY  
HANS HOFMANN  
CHARLES RAIN  
ABRAHAM RATTNER  
HEDDA STERNE  
ANTHONY TONEY

1951

WILLIAM BAZIOTES  
BYRON BROWNE  
ADOLPH GOTTLIEB  
CLEVE GRAY  
MORRIS KANTOR  
LEO MANSO  
MATTA  
GREGORIO PRESTOPINO  
KURT SELIGMANN  
JEAN XCERON

## **SALES**

Paintings in this exhibition are for sale. Visitors are cordially invited to secure information from the attendant at the desk in the West Gallery. The University of Illinois charges no commission on any sale.



## Introduction

This volume is the official record of the Fifth Annual Exhibition of Contemporary American Painting held at the University of Illinois. Again, as an important function of its month-long Festival of Contemporary Arts, the University surveys the field of American painting.

During the past year, the Jury of Selection has covered the nation, seeking out paintings which, because of diversity of subject matter, technical excellence, or an interesting emotional approach, are worthy of inclusion. While the works of many who have already been included in our exhibitions will be found in these pages, one acquainted with our former shows will note that fully half of the exhibitors are new.

Again, it must be pointed out that what is here shown constitutes a progress report on a changeful art rather than the summary of an art epoch. But, it is hoped that the show will indicate the direction that American painting has taken during the past year. However, with so wide a diversity of approach and so varied a technical expression, only general trends may be assessed. Certainly the same critical approach that once served the layman in examining pictures will be of little value in the presence of this group of canvases. Perhaps the advice given somewhere in the writings of



John Marin, whose pictures have been included in three of our exhibitions, may be applicable. Marin says, "Art — something that exists completely within itself — gives of itself only to sensitive people — for they approach it rightly . . . I would suggest (as an exercise) that sometime you take your two eyes along with you — and leave your *intellect* and your friends' *intellects* at home — you might without these handicaps see things that would surprise you."

Looking at pictures is a two-way contract. The artist attempts to tell us, as clearly as he sees it, something of his experience. The observer, on the other hand, agrees to bring an open mind and as sensitive an emotional approach as possible. What comes out of such an exchange is unique, varying as the variables involved. It is hoped that the experience will be both pleasurable and valuable. But it may not. In any case, it is well to emphasize, as Allen S. Weller has pointed out, that "a work of art is not an imitation of anything which exists outside itself." It is itself "a complete and independent experience." This the viewer of contemporary pictures must keep constantly in mind.

During a period of four years, the University of Illinois Contemporary Painting Exhibition has achieved a standing among national art events and its catalogue has been widely sought, both at home and abroad.

At the University, it is considered vastly important that our faculty and student body have an opportunity to experience the best contemporary works of the theatre, literature, music, the dance, painting, architecture, landscape architecture, and the graphic arts in general. These annual Festivals of Contemporary Arts are thus a part of the cultural experience of each and every student. Moreover, hundreds of guests come from Illinois and neighboring states to participate in these events.

From this 1952 exhibition, as in past years, the University will make purchases of canvases to add to its permanent collection of contemporary American painting. The selections for this year's purchase will be announced following the close of the exhibition.

REXFORD NEWCOMB, DEAN  
College of Fine and Applied Arts

## Truth and Vision in Contemporary Painting

It is possible that the world would be a better place if there were more painters in it. The qualities which a painter must have to accomplish significant expression in times like these — the sensitiveness to values, both material and spiritual, which are not obviously exposed on the surface of things; the eager search for the underlying order which we feel exists, in spite of present chaos; the endless patience which is necessary to achieve a personal and a successful kind of statement; the understanding that there are new kinds of truth and new kinds of beauty which have the possibility

of being as enveloping and as sustaining as those which reached their full expression in some of the great periods of the past — all these are qualities which are intrinsically important.

In spite of the fact that many people have misunderstood some of the contemporary painter's experiments and the lines of development which his activities have inevitably led him to follow, in spite of the fact that much hostile criticism has been based on foundations which are not accepted or used by the painter at all, and consequently do not apply, the painter of today who is serious in his intentions and accomplished in his methods (and I believe there are a large number of such artists at the present time) is one of the genuinely constructive and positive elements in our society. These elements, which are now all too rare, must be cherished. The artist is inevitably a special kind of a person, and the fact that he is often unappreciated or misunderstood means that he must be one who has a unique will to express himself in spite of adverse surroundings. No one who is easily discouraged, no one who must feed upon wide public recognition, stands much of a chance of realizing the aesthetic potentialities which may reside within his mind and spirit. In a period in which conformity to group standards, in which the levelling influence of mediocrity, indifference, and mechanization reach alarming proportions, the humanistic and individualistic values which the painter, along with all other truly creative spirits, expresses and develops have a special significance. Essentially, the artist is seeking to give visual form to conceptions of truth.

Such an aim, however, has not led the painter today simply to repeat, in a different style, the conceptions of truth which prevailed in the past. Artistic forms and the intellectual concepts which they contain point toward those areas which the human mind has made its own, and in which it either feels at ease or which it is seeking to explore. The massive dignity and imposing scale of the human individual in the art of the Italian Renaissance indicates definitely the boundaries of fifteenth-century truth, just as do the endless horizons and the limitless movements of the baroque in a quite different way. Today the artist is no longer very much concerned with the description of physical experiences, or with the symbolic expression of

dogma, or with the facile production of pure decoration for its own sake. The expression of new kinds of artistic truth is still his preoccupation.

We must accept artistic truth as something which is not the same as logical truth, or empirical truth, or religious truth, or pragmatic truth, and recognize that it is not entirely a constant. It is neither true nor false logically, and it is not scientifically verifiable. It can symbolize religious truths, and frequently has done so, just as it often deals with the material of empiricism. But in itself it is not religious, nor is it based solely on experience. The values which make up artistic truth are highly subjective and difficult to define in precise terms. Among the most important of these values are sincerity, consistency, and insight or revelation. Yet artistic truth is not any one of these things, and it is more than a combination of them all. We may attempt to measure artistic truth or aesthetic insight by its originality, its significance, and its perfection, but these aspects may appear very different to individuals who approach a specific work of art from different directions. Artistic truth is closely related not only to mental concepts but also to problems of vision. Changes in artistic truth from one period to another are indicated by corresponding changes both in subject matter and in form.

One of the chief reasons why the forms which artists have employed at different epochs have not remained the same is because our method of seeing has changed very sharply. We look for different things, and actually see different things, than people looked for and saw fifty or a hundred or a thousand years ago. This explains why we cannot read the literary accounts contemporary with some of the masterpieces of the past without realizing that works which may seem to us symbolic and highly arbitrary in style apparently looked completely realistic to their contemporaries. What are the elements which we look for today which have most profoundly changed the concept of nineteenth-century visual realism, which is still the basis from which much contemporary criticism has been directed?

There are three of these elements which seem to be particularly powerful. In the first place, we are today peculiarly sensitive to the internal structure of things. Our mechanistic skill on the one hand, and our scien-

tific curiosity on the other, lead us to probe beneath the surface in an effort to find out how things are put together, how they articulate. To the nineteenth-century impressionist, realism resided in the surface of things, while to many artists today the surface is only one of many layers of meaning.

Secondly, motion has more meaning for us today than it ever did in the past, and nothing has more profoundly influenced the vision of the mid-twentieth century than our awareness of it. The artist instinctively realizes that forms in motion are not identical with those same forms in repose, that the effect of motion upon matter is a powerful business, creating tensions and changes at every turn. Our sense of a world in motion leads us to see many images at once, and we no longer isolate our visual concepts as was the case in, for instance, the Renaissance. Most of the visualization of the past was based on the assumption that the artist himself was a static factor, in front of which the physical universe displayed itself, an ever-alluring source of compelling themes. Today, the artist's eye, like the world around him, is itself in motion, and becomes a part of the total stream. Often, it is not primarily the theme for its own sake with which the artist is dealing, but its movement and the moving quality of the artist's vision.

Finally (and closely related to the previous idea), the contemporary artist is deeply influenced by what may be called the aerial point of view. It is quite remarkable the number of paintings in this exhibition, and in others like it, which make us feel that the directing artistic intelligence has looked down at the world of nature from a great height. At times there is something topographical, map-like, in much recent painting. But even when this is not specifically the case, the broad expanse, the endless horizon, the extension of the artistic concept beyond the confines of the actual physical boundary of the work of art, make us realize the overwhelming effect which the spacious world-view of our period has had upon contemporary artistic thinking.

I am of course not suggesting that the particular elements which I have mentioned will explain all of the qualities to be observed in the paintings in the present exhibition which do not continue well-established traditions.

But they go a long way, either by themselves, or more often, in combination one with another, in emphasizing the fact that there is meaning and a fundamental consistency underlying the forms and the ideas which engross the attention of many artists today.

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The interest in structure reveals itself in a great variety of ways. Mechanistic forms often take the place which in earlier times would have been assumed by objects of organic life. Walter Murch's *The Motor* treats a utilitarian man-made object with an intense seriousness and respect, and in the sensitiveness of its presentation suggests in a subtle way the interlocking dependence of man and machine, the mysterious personality of the thing itself. Arthur Osver has particularly exploited the possibilities of the man-made structural landscape, an urban world of chimneys and girders. His *Under the Tracks* is a powerful expression of the angular, metallic web with which modern man supports the whole fabric of his community. The mechanistic forms of Niles Spencer's *In Fairmont* are crisp and sharply defined, almost utilitarian in an impersonal way. A remarkable example of an imaginative development of such mechanistic, structural motifs is found in Sonia Sekula's *Arrival of Mrs. Thompson*, with its right-angled framework, its moving arabesques of geometric outlines, all with a strong sense of an architectural plan which has suddenly become animated, willful, perhaps out of control. There are also, of course, many completely non-objective paintings in which we are inevitably deeply aware of geometric structural relationships, as in Ad Reinhardt's *No. 12, 1951*.

But this interest in structure, in the interior order and architecture of things, need not necessarily exploit the mechanical side of our experiences. Such purely formal paintings as Hans Moller's *Composition* place great emphasis upon the structural interlocking of shapes and suggested movements. One feels that the formal organization of such a design is not a process of arranging a given group of objects, but rather that it lies in basic movements and plastic relationships which far transcend the descriptive elements which remain. Nor is it necessary to exclude humanistic meaning

from such a fundamentally structural method of design. Such a painting as George Ratkai's *The Crystal Gazer*, rich in personal and psychological overtones, is structurally composed in every way, with a balancing of form, color, movement, space, and texture which not only contributes to the specific descriptive and spiritual content of the work, but which exists for itself as well. Again, in a very different way, Sueo Serisawa, in his *House of Cards*, builds up a strongly organized, almost architectonic design in which a sense of interior order and structure is insisted upon.

But often, as has been said, it is form in motion which best expresses our concept of contemporary truth. The flowing quality of design which Tom Benrimo employs in *Pastorale* subtly suggests a penetrating musical quality. Forms dissolve, contours shift and adjust themselves in an inanimate kind of dynamic motion which is the single most important factor in this work. Objects no longer are important for and in themselves, but rather as vehicles for intangible forces which reveal themselves by the changes they make in material things, like the wind blowing through a field of tall grass. Frank Duncan's *Through the Window*, while it gives sufficiently clear expression to such identifiable objects as a chair, table, bowl, and so on, is far more interested in the invisible planes which lead from one point in space to another, giving largeness and breadth to the composition. In somewhat the same way, Hazard Durfee, in *Seascape No. II*, suggests vast distances, not through linear or atmospheric perspective, but rather through movements of planes, which cut through tangible objects and themselves carry the burden of the picture. The *Trojan Horse* of Martha Visser't Hooft exploits many of these ideas about space as a moving rather than a static thing. The voids become more important than the solids. We see through objects, around them. An angular series of panels in the background surprisingly increases in size as it recedes from the picture plane instead of the other way around: it is as if we, the spectators, were ourselves moving back into the pictured space. Jimmy Ernst's *Color Isolation* is an extraordinary example of abstract movement in space. Here we do not interpret lines as lines alone, but rather as edges of planes which move sharply and freely into the background.

A further extension of this contemporary preoccupation with space is what has already been called the aerial point of view. While on the one hand we want to move among the physical experiences of existence in order to gain first hand knowledge and to satisfy our desire for active exploration, on the other we tend to survey things from vast distances, to take an all-over view which can only be compared to that we obtain from the skies. The result sometimes gives a startling newness to familiar objects: we see new relationships, new points of contact which had escaped us when we moved intimately among the artist's materials ourselves. Leonid, in "Provincetown," suggests a global sense of scale, creates a tremendous feeling of distance as seen from above — and then brings us back to earth with a jolt by the scale of the figures, which comes as a shock as compared to the implications of the larger aspects of his picture. It is interesting to note the map-like quality which is conveyed by many recent paintings. This is literally the case in such works as Fritzie Abadi's *Island*, which combines several different approaches to the artist's motif, expressing simultaneous vision. Other distinctly topographical landscapes are Ynez Johnston's *Blue Garden* and Cady Wells' *Landscape from Above*, both of which further employ another compelling contemporary impulse, the use of a kind of formal symbol which suggests primitive pictographic shapes. Related to these is Sonia Sekula's painting, already mentioned in another connection, in which the sense of looking *down* through successive layers of vital forms and movements is very strong. Matta's *Let's Phosphoresce by Intellection* may be read in a number of ways. One of them certainly is the approach mentioned here: tremendous forms seen from vast distances, a spreading out before our vision of a grand design, non-essentials lost. With Rufino Tamayo's *The Heavens* we actually move on into outer space, and the planets pursue their courses without reference to a static observer.

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What happens to man — the whole man — if we approach life and the problem of truth first of all by examining the inner physical structure of things, or by seeing it from afar as an interlocking pattern of movement



and space? Truth to tell, he becomes smaller and smaller and tends to disappear altogether. Indeed, he has totally done so in much modern painting — and perhaps in other fields of modern thought as well — as the increasing emphasis on completely non-objective art shows us. This tendency has been variously interpreted: as an inevitable and healthy evidence of the close community of art and life today by its adherents; as a denial of the very qualities which made art great in many periods of the past by others.

It is an interesting fact that, so far as objective subject matter is concerned, many modern works of art seem to stress the results of man's activity, the traces of man's presence in the universe, rather than to present man himself as the focal center of experience. It is no doubt significant that, just as landscape themes have declined in interest and importance since the nineteenth century, so also that time honored subject which engrossed the attention of generations of artists, the representation of the nude human figure, is increasingly rarely encountered. Instead, the city grows constantly in importance. It may be presented as a crowded assemblage of structures and activities, with full awareness of its social importance, as in Dong Kingman's *Angel Square* or Maxwell Gordon's *Parade*. The theme is capable of an enormous variety of interpretations, reaching all the way from the logical forms and good engineering of Howard Cook's *White Structures* to Anthony Toney's *Monument*, with its strange sharp areas cutting through space, its effect that we are an eye moving over a complicated scene, now near, now far, on an exploratory journey. More rarely the city scene may be treated nostalgically, with the romantic overtones of Fred Koester's *Street Corner, Paris* (even here, however, the artist's insistence upon the courses of masonry in the walls suggests a kind of structural interest which the romanticism of the past avoided), or in Oliver Foss's *Paris under Snow*, which frankly and charmingly continues the richly surfaced traditions of impressionistic handling. The build-up of city structures, mounting one above another, is broadly established by Samuel Bookatz, in *The Hilltop*. A remarkable expression of the essence of our urban environment (not its factual appearance) is Stuart

Davis's *Owh! In San Paó*. The sharp, artificial color, the mechanically straight edges, the manner in which geometric forms cut through each other, the sense of clearly seen images which we have somehow not had time to comprehend and relate one to another, the tremendous importance of the written word — all seem to define a characteristically urban mood. Even the title adds to the jolt of its staccato impact.

But our preoccupation with the works of man, with his interior mental processes, rather than with himself or with his environment as complete and self-sufficient things, is expressed in other and unexpected ways. Two painters in the present exhibition have arrived at somewhat similar negative solutions to the problem of expressing man's relationship to his surroundings. David Perlin's *The Jacket* and Walter Stein's *The Pillow* both show us objects which are intimately connected with completely personal human activities. These abandoned objects are superimposed on and sustained by the world of nature. Somehow, there is an unexpected poignance in the mood aroused by these simple statements which carry meanings far in excess of a merely literary reading. A somewhat similar mood of loneliness and abandonment is sensitively expressed by Helen Lundeberg's *The Mirror* and, more dramatically, by Raymond Mintz's *The Kitchen*. These indirect themes rely, in a sense, for their symbolic meaning upon precisely those material objects which are not included in the compositional elements at all, but which are inevitably brought to mind by their very absence. It is a thematic counterpart to the often encountered formal reliance upon space rather than mass as the organizing element in many modern works.

The final stage beyond an art which shifts the emphasis from man himself to the evidences of man's activity, or even makes of his absence a primary theme, is the completely non-objective art which flourishes today. The present exhibition inevitably includes a large body of such work. It is surely not difficult to understand the tremendous pull which such a point of view exerts on many artists today. The documentary role which painting assumed in many periods in the past is adequately filled by other means. We are surrounded today by an intense awareness of forces, both

physical and spiritual, which cannot be comprehended by material understanding alone. And the virtual disappearance of that kind of patronage which dictated to the artist a specific content has thrown the painter more and more upon his inner resources. The qualities of truth and reality, once so specific in their nature, must be reinterpreted in the light of present conditions. The relationship between an art which has a strong abstract basis and one which is predominantly illustrative in nature is not unlike that which exists between basic science and applied science. On the one hand there is an intense preoccupation with a formal problem for its own sake; on the other, a specific solution to a limited objective.

This is not the place for an analysis of non-objective painting, but we should call attention to the fact that it is a movement which embraces as many variations as we will find in so-called realistic art. It travels all the way from the severe architectonic formalism of Fritz Glarner's *Tondo No. 21* and the meticulous premeditated organization and execution of Gunther Gerzso's *Towards the Infinite* to paintings in which the physical qualities and peculiarities of the medium itself seem to have started the work, almost independent of the artist's direction. In Fred Conway's *Riddle* and Kurt Roesch's *Odalisk* we still feel the presence of submerged naturalistic forms which provided a basis for the expansion of the final organization, but more frequently there is no such link with the objective world. There is an extraordinary romanticism in the newest paintings of William Bazotes, like his *The Somnambulist*, and a combination of disciplined structure with material richness and multitudinous associations in Gerome Kamrowski's *The Urgent Hour*. The possibilities of an intuitive, emotionally liberated form of expression are revealed variously by such painters as Felix Ruvolo, Erle Loran, Gyorgy Kepes, and Robert Motherwell, among many others.

But non-objective art can be a perilous expedient, and presents certain difficulties which are not yet solved. For one thing, there is the problem of symbols. The non-illustrative art of the past generally could rely on a widely accepted body of convictions, available to artist and public alike, which provided meaningful content for abstract shapes and relationships.

It is certainly not the artist's fault if such convictions are no longer obvious, and if the symbols which he has developed often seem wanting in the power of direct communication. H. Harvard Arnason recognizes this fact when he writes that the problem of the contemporary painter is the "creation of a set of symbols which may develop the same emotional and intellectual appeal that the abstract symbols of Shang and Chou bronzes have for Chinese civilization." Neither mechanistic forms nor Freudian imagery seem to have provided the solution so far.

There is also the danger that such a movement may isolate itself in too many instances from other kinds of experiences. In the preface to her autobiography, the English composer Ethel Smyth writes: "I hold that the permanent quality of an artist's work depends in some mystical manner on the genuineness and multiplicity of his points of contact with life. More than this is needful, of course; the not wholly negligible matter of talent, for instance; also the gift of self-expression and adequate technical equipment. But the indispensable foundation . . . is a very close touch with reality; a touch, moreover, that has to be constantly tested and readjusted as the years roll on." This statement, written by a musician about an art form which is more abstract, more non-objective, than any painting, may apply equally well to pictorial composition.

In the final analysis, we are bound to look at the art forms of our times in a way which is different from that we employ in studying works which emerged from environments other than our own. We must measure them against those ideas which prevail in other phases of our activities, and we must realize that artistic analysis is inevitably a kind of self-scrutiny.

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Finally, a word about titles. Visitors are sometimes bothered by the names which certain artists either attach or do not attach to their paintings. On the one hand there is a growing tendency on the part of purists who deny the importance of any outwardly descriptive elements in works of art to simply number their compositions, as James Brooks, Fritz Glarner, Alfred Russell and a number of others in this exhibition have done. Here

the spectator is forced to assume an active role in any kind of interpretation; he is given no literary crutch to lean on; and he inevitably will not waste time in reading a title or in trying to figure out what the words mean or what they refer to.

But there are other painters who delight in startling and unexpected titles, sometimes quite puzzling in themselves or when compared with the visual creations which they accompany. Stuart Davis's *Owh! In San Paó*, as has already been mentioned, seems to be a remarkably good, but quite unconventional, verbal equivalent to the character of his painting. Matta's *Let's Phosphoresce by Intellection*, Sonia Sekula's *Arrival of Mrs. Thompson*, and John Wilde's *Further Festivities at the Contessa Sanseverini's* are all, as titles, elaborate, mysterious, and possibly irrational. But they add a distinct quality to the experiences which the spectator accumulates in connection with these paintings.

We should be in favor of any device which will stimulate the spectator to spend long enough in looking at a work of art to begin to experience it. It is a sad fact that there are many visitors to art galleries and museums who actually spend more time reading labels than they do in looking at works of art, as a well-known study published some years ago by the American Association of Museums showed. Indeed, this study revealed the appalling fact that of two hundred and fifty-one visitors who stopped to look at one of the greatest paintings in the Pennsylvania Museum of Art, by far the largest number devoted between ten and twenty seconds to their examination. One has often observed that an unexpected title will arouse a degree of curiosity otherwise absent, and may lead to a longer examination of the work in question than would otherwise have been the case. Artists like to have people look at their pictures, and we can hardly blame them if some of them resort to every method at their disposal. The title of a work of art may not be an altogether unimportant factor in establishing a bridge between the artist and the spectator, whether it frankly proclaims that the painter can offer nothing in the way of verbal explanation, or if it stimulates us to look again by an unexpected character of its own.

The artist and the critic are alike in feeling that it is necessary to look beyond form for meaning. The two are often, in reality, one. Only by an active participation in the aesthetic transaction can the spectator become himself a part of the artist's total material. This is not always a simple thing to do, but it is necessary if we are to place the work of art squarely within the framework of the life of which it is a part. Wolfgang Paalen puts some of these ideas into challenging words when he writes: "There is no true work of art without a deep meaningfulness — but meaningfulness need not mean straightforward intelligibility. Why should works of art be easy to understand in a world in which nothing is easy to understand? Paintings no longer *represent*; it is no longer the task of art to answer naïve questions. Today it has become the role of painting to look at the spectator and ask him: what do *you* represent?"

ALLEN S. WELLER

# CATALOGUE

- ✓ 1. FRITZIE ABADI Island
  
- ✓ 2. SAMUEL ADLER Mauve Still Life  
Plate 67
  
- ✓ 3. JOSEF ALBERS Homage to the Square —  
Early Yellow 1951  
Plate 16
  
- ✓ 4. ROGER ANLIKER Remembering  
Plate 96
  
- ✓ 5. DAVID ARONSON Presentation of the Virgin  
Plate 82
  
- ✓ 6. JOHN ATHERTON Nets, Boats and Sea  
Plate 29
  
- ✓ 7. MILTON AVERY Orange Vase  
Plate 44
  
- ✓ 8. HAROLD BAUMBACH At the Table  
Plate 37





OWH! IN SAN PAÓ

Stuart Davis





PASSEMENTERIE

Channing Hare

- ✓ 17. AARON BOHRD Farm Near Fond du Lac
- ✓ 18. SAMUEL BOOKATZ The Hilltop
- ✓ 19. HENRY BOTKIN New Moon
- ✓ 20. OTTO BOTTO Landscape
- ✓ 21. ROBERT BRACKMAN Still Life in Gray  
Plate 111
- ✓ 22. JAMES BROOKS No. 44  
Plate 51
- ✓ 23. CARLYLE BROWN Table with Glasses and Roses  
Plate 70
- ✓ 24. COLLEEN BROWNING Confirmation  
Plate 28



TONDO NO. 21

Fritz Glarner



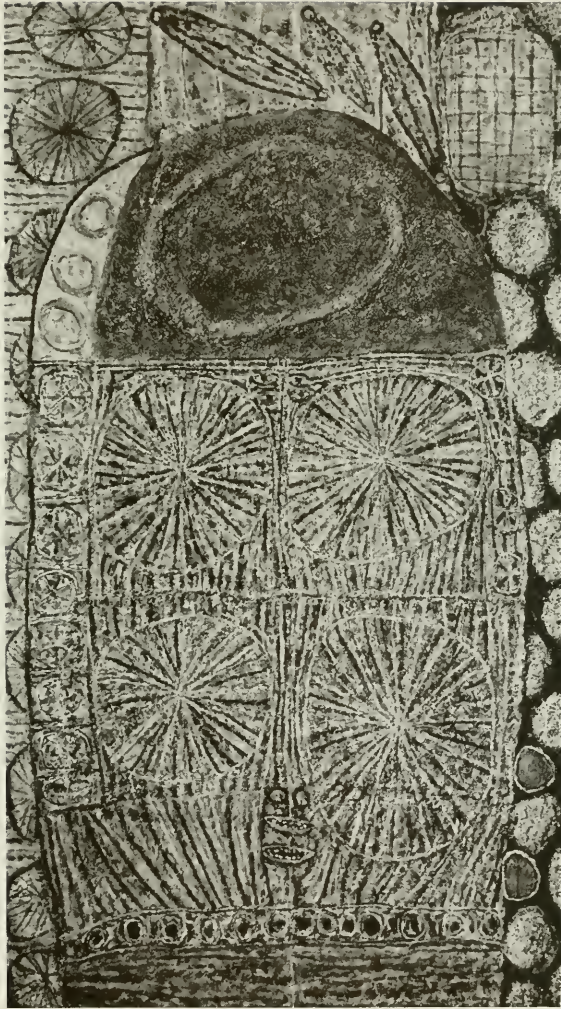


THE JACKET

Bernard Perlin

- ✓ 33. FRED CONWAY Riddle
- ✓ 34. HOWARD COOK White Structures  
Plate 7
- ✓ 35. HARRY CROWLEY Illuminations  
Plate 71
- ✓ 36. KENNETH DAVIES The Blackboard  
Plate 86
- ✓ 37. STUART DAVIS Owh! In San Paó  
Plate 1
- ✓ 38. ADOLF DEHN Caribbean Cornucopia  
Plate 25
- ✓ 39. WILLEM DE KOONING Woman  
Plate 14
- ✓ 40. OTIS DOZIER Pelicans  
Plate 48





MALE HEAD

Joseph Glasco

✓ 41. FRANK DUNCAN

Through the Window  
Plate 47

✓ 42. HAZARD DURFEE

Seascape No. II  
Plate 61

✓ 43. TED EGRI

The Bicycle Riders  
Plate 74

✓ 44. JACOB ELSHIN

Iconostas

✓ 45. JIMMY ERNST

Color Isolation  
Plate 55

✓ 46. ÓLIVER FOSS

Paris Under Snow  
Plate 78

✓ 47. ESTEBAN FRANCÉS

El Cuadro de los Abanicos  
Plate 100

✓ 48. FREDERICK S. FRANCK

The Soothsayer  
Plate 8



CARCASS

Joseph Hirsch

✓ 49. SEYMOUR FRANKS

Vibration  
Plate 45

✓ 50. THOMAS FRANSIOLI, JR.

St. Andrew's Church,  
Roanoke  
Plate 63

✓ 51. SUE FULLER

String Construction No. 30  
Plate 73

✓ 52. GUNTHER GERZSO

Towards the Infinite  
Plate 40

✓ 53. HOWARD GIBBS

Figures from the Past

✓ 54. FRITZ GLARNER

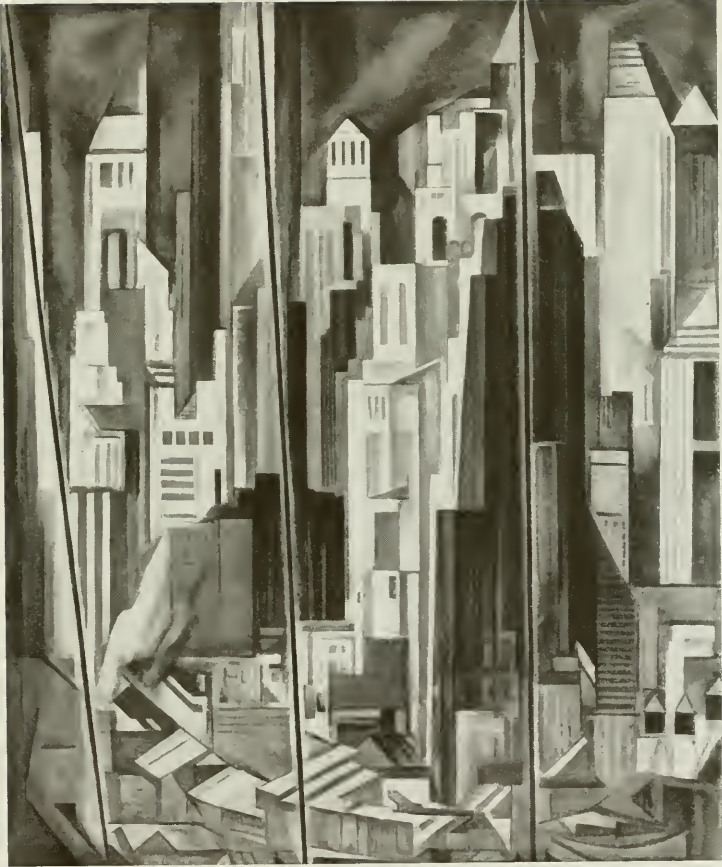
Tondo No. 21  
Plate 3

✓ 55. JOSEPH GLASCO

Male Head  
Plate 5

✓ 56. MAXWELL GORDON

Parade  
Plate 42



WHITE STRUCTURES

Howard Cook

- ✓ 57. ADOLPH GOTTLIEB  
Tournament  
Plate 91
- ✓ 58. BALCOMB GREENE  
The Blind One  
Plate 41
- ✓ 59. WILLIAM GROPPER  
Chakwa Tea Plantation  
Plate 23
- ✓ 60. JOHN HALEY  
Myriad  
Plate 101
- ✓ 61. CHANNING HARE  
Passementerie  
Plate 2
- ✓ 62. LILY HARMON  
Nursery School  
Plate 53
- ✓ 63. ROY HILTON  
Ivory Tower  
Plate 31
- ✓ 64. JOSEPH HIRSCH  
Carcass  
Plate 6



THE SOOTHSAYER

Frederick S. Franck

✓ 65. HANS HOFMANN

Blue Enchantment  
Plate 92

✓ 66. YNEZ JOHNSTON

Blue Garden  
Plate 56

✓ 67. JOE JONES

Landscape with Swans  
Plate 49

✓ 68. MAX KAHN

Village in the Mountains  
Plate 104

✓ 69. GEROME KAMROWSKI

The Urgent Hour  
Plate 35

✓ 70. GYORGY KEPES

Monument

✓ 71. DONG KINGMAN

Angel Square  
Plate 95

✓ 72. VANCE KIRKLAND

Phantasy  
Plate 75





ATMOSPHERIC MOOD

Felix Ruvolo

73. FRANK KLEINHOLZ

Rendezvous  
Plate 77

74. FRED KOESTER

Street Corner, Paris  
Plate 50

75. LEON KROLL

Nude in Rocky Background  
Plate 22

76. JOSEPH LASKER

From an Ivory Tower  
Plate 106

77. JACOB LAWRENCE

Florist's Window  
Plate 76

78. DORIS LEE

Badminton  
Plate 85

79. LEONID

Provincetown  
Plate 39

80. JOHN CHAPMAN LEWIS

Penthesilean Trawler  
Plate 97



HOUSE OF CARDS

Suco Serisawa

✓ 81. WARD LOCKWOOD

Jet and Turquoise  
Plate 79

✓ 82. ERLE LORAN

Rock Fluorescence  
Plate 54

✓ 83. HELEN LUNDEBERG

The Mirror  
Plate 58

2-7-473  
1/2 d  
✓ 84. ETHEL MAGAFAN

Dark River  
Plate 62

✓ 85. PEPPINO MANGRAVITE

Incubus  
Plate 93

✓ 86. LEO MANSO

Icarus Destroyed

✓ 87. BORIS MARGO

From Shipwrecks  
Plate 18

✓ 88. MARTYL

The Ruins



BURIED TREASURE

Hyman Bloom

89. MATTA

Let's Phosphoresce by Intellection  
Plate 66

90. JOSEPH MEERT

Painting No. 14

91. KNUD MERRILD

Decay and Resurrection  
Plate 12

92. LILY MICHAEL

Duel and Pantomime  
Plate 32

93. RAYMOND MINTZ

The Kitchen  
Plate 21

94. HANS MOLLER

Composition  
Plate 65

95. PATRICK MORGAN

The Fish

96. ROBERT MOTHERWELL

Black Interior  
Plate 112



DECAY AND RESURRECTION

Knud Merrild

✓ 97. WALTER MURCH

The Motor  
Plate 36

✓ 98. ALEXANDER NEPOTE

Ominous  
Plate 110

✓ 99. ROBERT NEUMAN

Forlorn One  
Plate 27

✓ 100. ARTHUR OSVER

Under the Tracks

✓ 101. DAVID PARK

Sunbather

✓ 102. BERNARD PERLIN

The Jacket  
Plate 4

✓ 103. ROBERT PHILIPP

Bouquet  
Plate 15

✓ 104. DAVID PORTER

Festival





MEMORIES

Lodewyk Bruckman

- ✓ 105. RICHARD POUSETTE-DART Golden Reverie  
Plate 46
- ✓ 106. GREGORIO PRESTOPINO Roots  
Plate 26
- ✓ 107. FERNANDO PUMA Eternal World  
Plate 69
- ✓ 108. WALTER QUIRT Indian Penny  
Plate 98
- ✓ 109. GEORGE RATKAI The Crystal Gazer
- ✓ 110. ABRAHAM RATTNER Figure in Blue
- ✓ 111. FRANZ REDERER Flowers  
Plate 24
- ✓ 112. AD REINHARDT No. 12, 1951



WOMAN

Willem de Kooning

✓ 113. KURT ROESCH

Odalisk  
Plate 60

✓ 114. SAMUEL ROSENBERG

Moment in Time  
Plate 103

✓ 115. RICHARDS RUBEN

Bird and Ball  
Plate 19

✓ 116. ALFRED RUSSELL

Painting No. 24  
Plate 34

✓ 117. FELIX RUVOLO

Atmospheric Mood  
Plate 9

✓ 118. PAUL SAMPLE

Remember Now The Days  
of Thy Youth

✓ 119. J. W. SCHULEIN

Harbor  
Plate 107

✓ 120. SONIA SEKULA

Arrival of Mrs. Thompson



BOUQUET

Robert Philipp

✓ 121. KURT SELIGMANN

Sleepwalkers' Meeting  
Plate 99

✓ 122. SUEO SERISAWA

House of Cards  
Plate 10

✓ 123. JOHN SHARP

Old South Wharf  
Plate 87

✓ 124. LAURENCE SISSON

New England November  
Plate 89

✓ 125. NILES SPENCER

In Fairmont  
Plate 33

✓ 126. EVERETT SPRUCE

Rocky Place  
Plate 102

✓ 127. WALTER STEIN

The Pillow  
Plate 80

✓ 128. EDWARD JOHN STEVENS

Voyage of the Gods  
Plate 64



HOMAGE TO THE SQUARE — EARLY YELLOW 1951

Josef Albers

- ✓ 129. RUFINO TAMAYO The Heavens  
Plate 94
- ✓ 130. WILLIAM THON Spring in Maine  
Plate 90
- ✓ 131. ANTHONY TONEY Monument
- ✓ 132. JOYCE TREIMAN Cactus and Sundry  
Plate 83
- ✓ 133. MARGIT VARGA Country Carnival  
Plate 88
- ✓ 134. NICHOLAS VASILIEFF Red Tablecloth  
Frontispiece
- ✓ 135. ESTEBAN VICENTE No. 6  
Plate 43
- ✓ 136. FREDE VIDAR Contemplation





THE PLACE OF THE TREASURE

Leonora Carrington

✓ 137. MARTHA VISSERT HOOFT

Trojan Horse  
Plate 105

✓ 138. CADY WELLS

Landscape from Above  
Plate 57

✓ 139. JOHN WILDE

Further Festivities at the  
Contessa Sanseverini's  
Plate 84

✓ 140. JACK ZAJAC

The Anglers  
Plate 108



FROM SHIPWRECKS

Boris Margo



BIRD AND BALL

Richards Ruben



TABLE WITH CYCLAMENS

Julien Binford



THE KITCHEN

Raymond Mintz



NUDE IN ROCKY BACKGROUND

Leon Kroll



CHAKWA TEA PLANTATION

William Gropper





FLOWERS

Franz Rederer



CARIBBEAN CORNUCOPIA

Adolf Dehn



ROOTS

Gregorio Prestopino



FORLORN ONE

Robert Neuman



CONFIRMATION

Colleen Browning



NETS, BOATS AND SEA

John Atherton



LATE AGAIN!

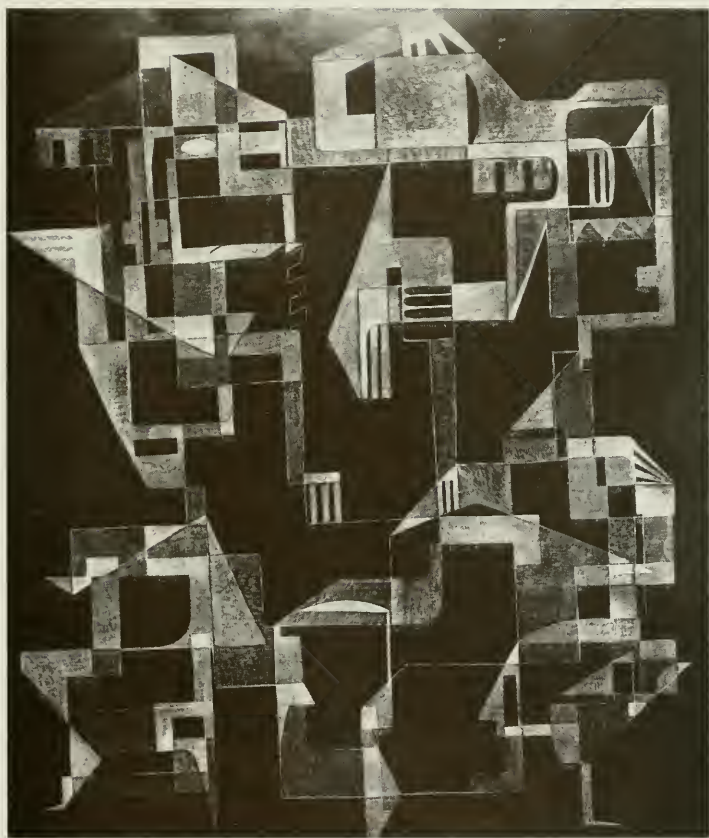
Carol Blanchard



IVORY TOWER

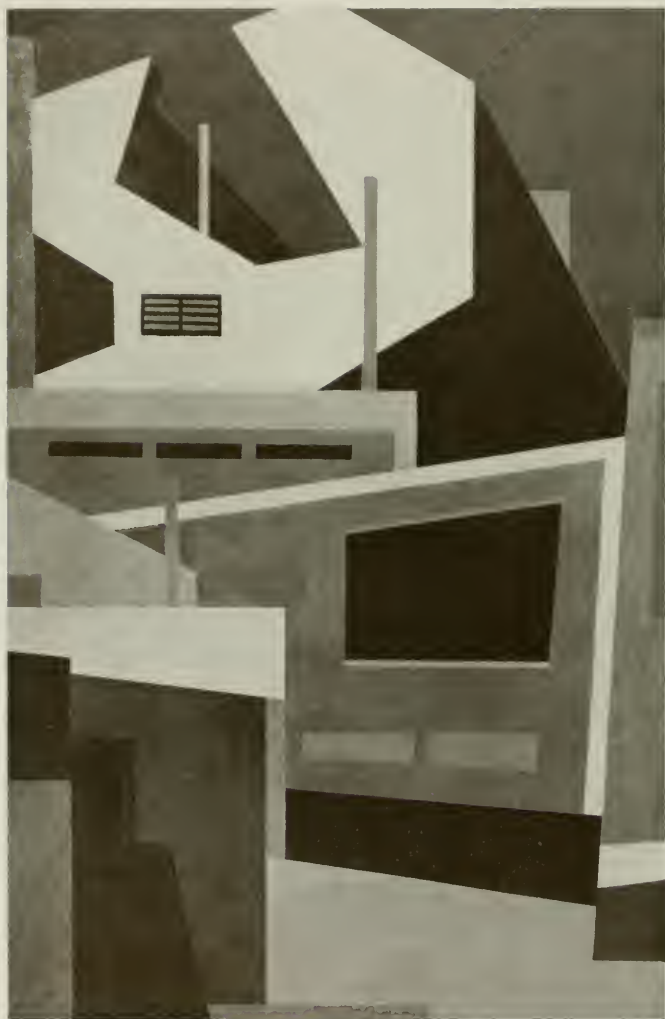
Roy Hilton





DUEL AND PANTOMIME

Lily Michael



IN FAIRMONT

Niles Spencer



PAINING NO. 24

Alfred Russell



THE URGENT HOUR

Gerome Kamrowski



THE MOTOR

Walter Murch



AT THE TABLE

Harold Baumbach



FLOWERS IN THE CITY

Copeland C. Burg



PROVINCETOWN

Leonid





TOWARDS THE INFINITE

Gunther Gerzso



THE BLIND ONE

Balcomb Greene



PARADE

Maxwell Gordon



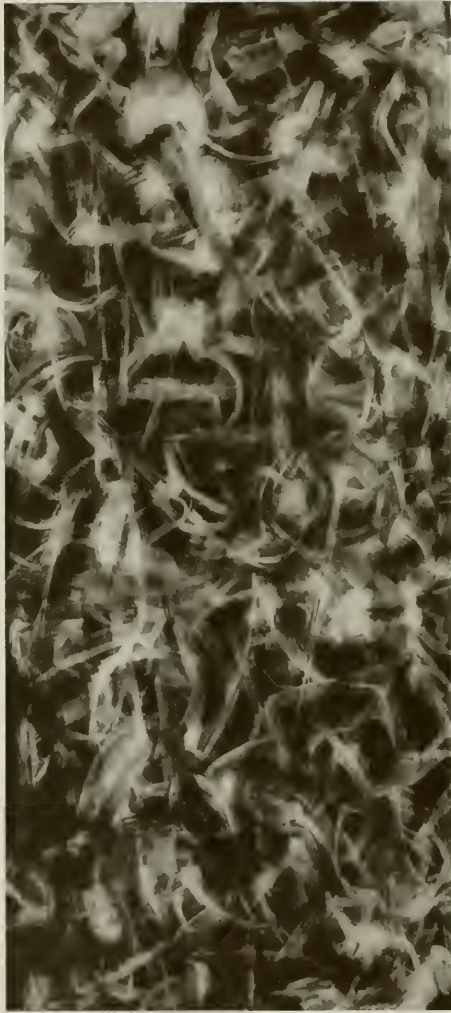
NO. 6

Esteban Vicente



ORANGE VASE

Milton Avery



VIBRATION

Seymour Franks



GOLDEN REVERIE

Richard Pousette-Dart



THROUGH THE WINDOW



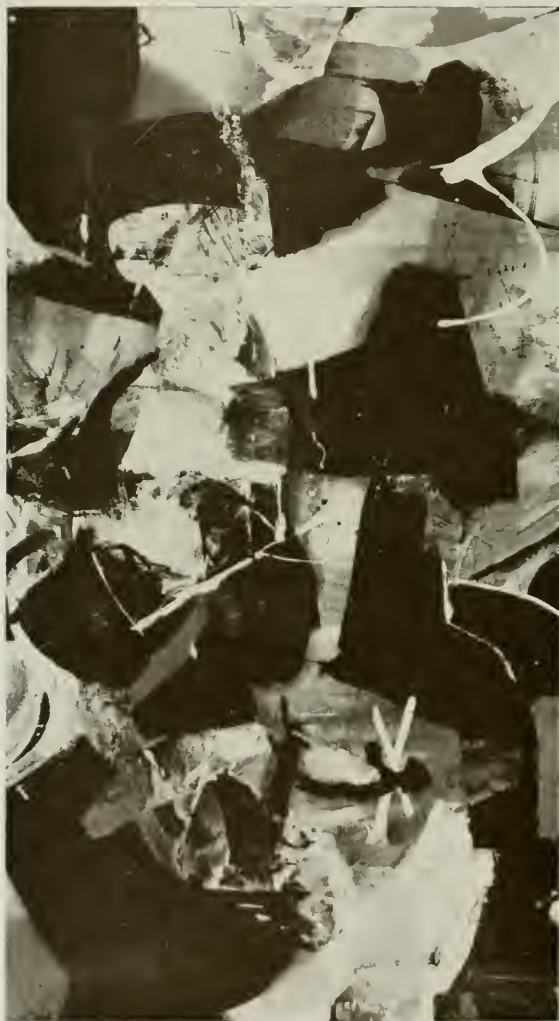




LANDSCAPE WITH SWANS



STREET CORNER, PARIS



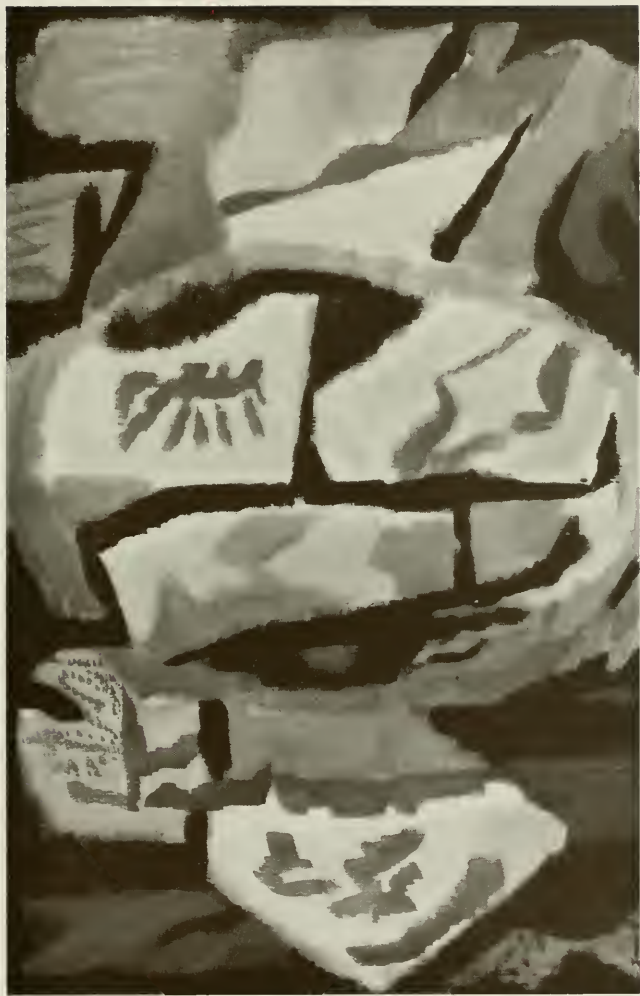


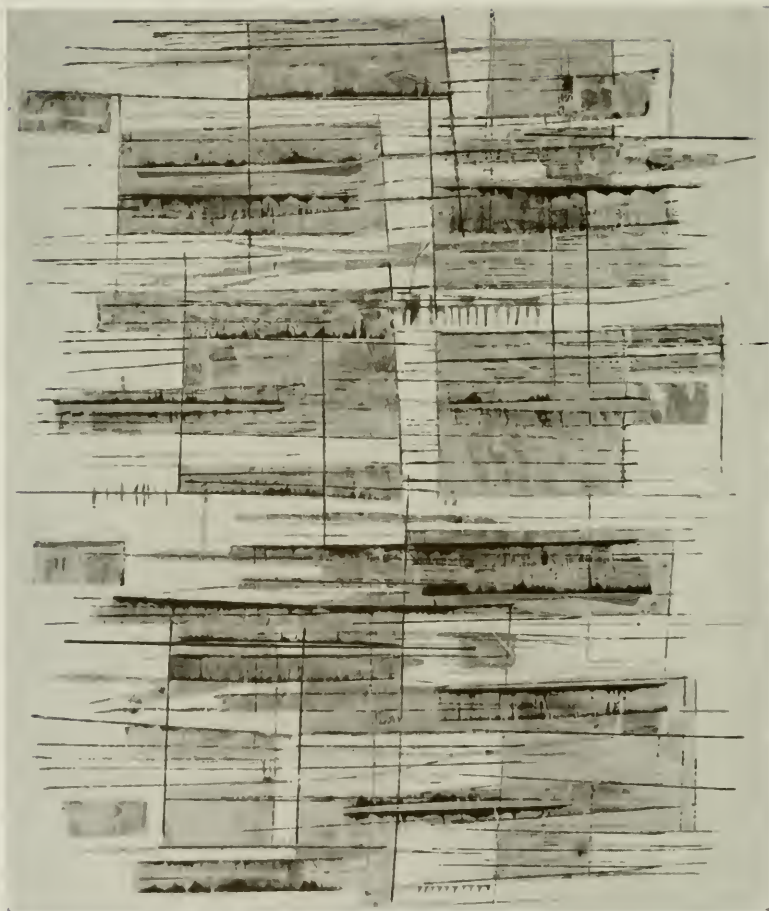
AUTUMN LANDSCAPE



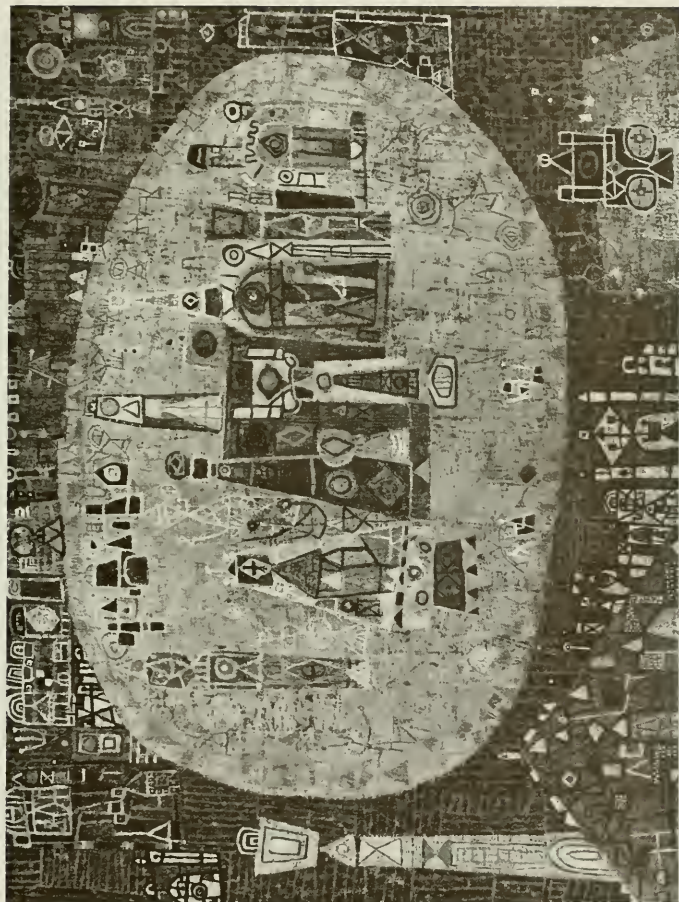
NURSERY SCHOOL.

Lily Harmon

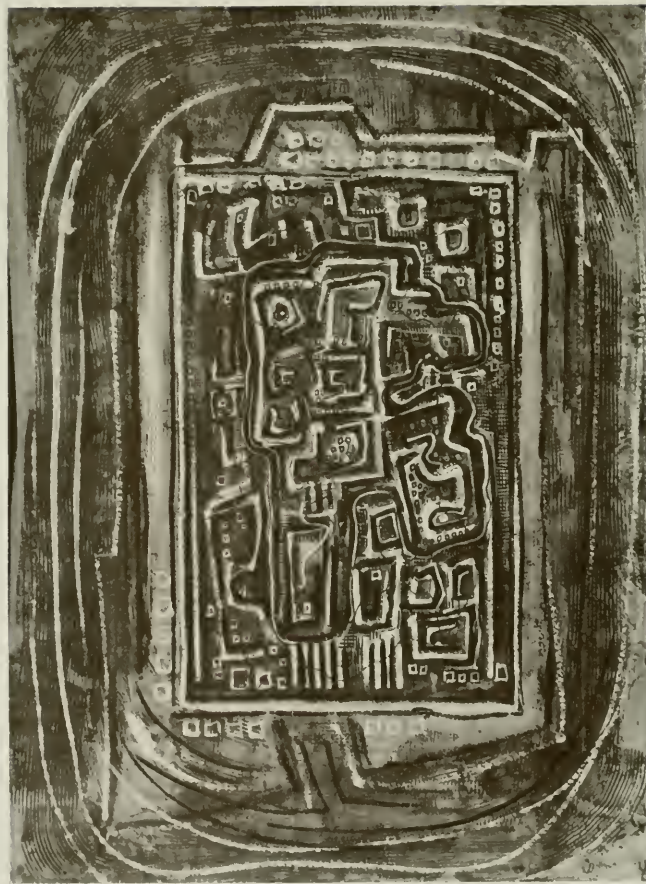








BLUE GARDEN

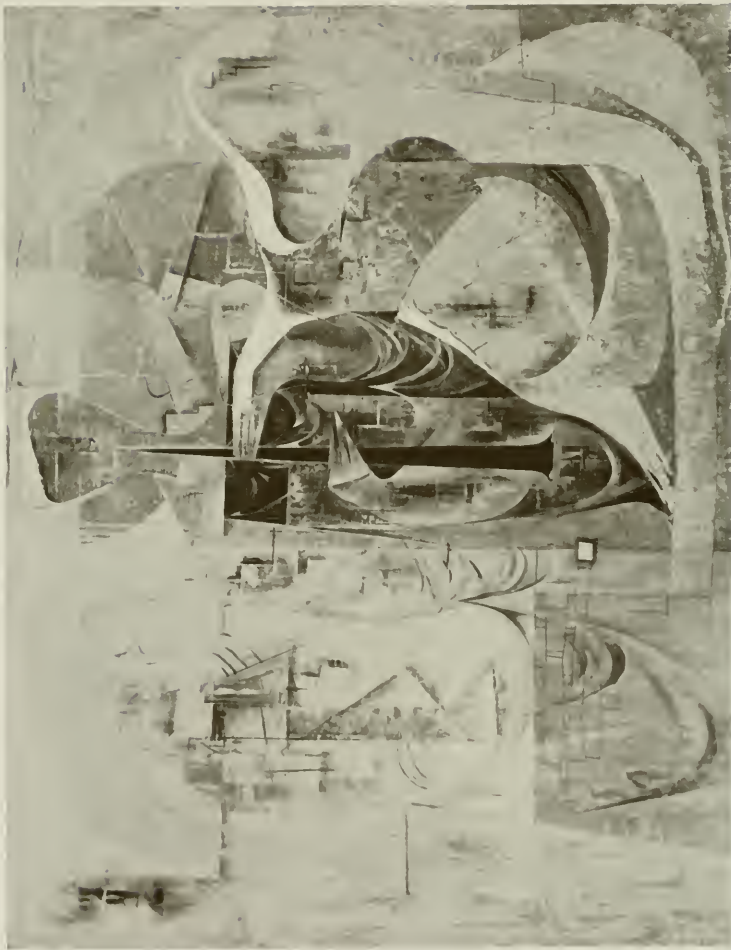


LANDSCAPE FROM ABOVE



THE MIRROR

Helen Lundeberg



PASTORALE

Tom Benrimo



Kurt Roesch

ODALISK

Plate 61



SEASCAPE NO. II

Hazard Durfee



DARK RIVER



ST. ANDREW'S CHURCH, ROANOKE

Thomas Fransioli, Jr.





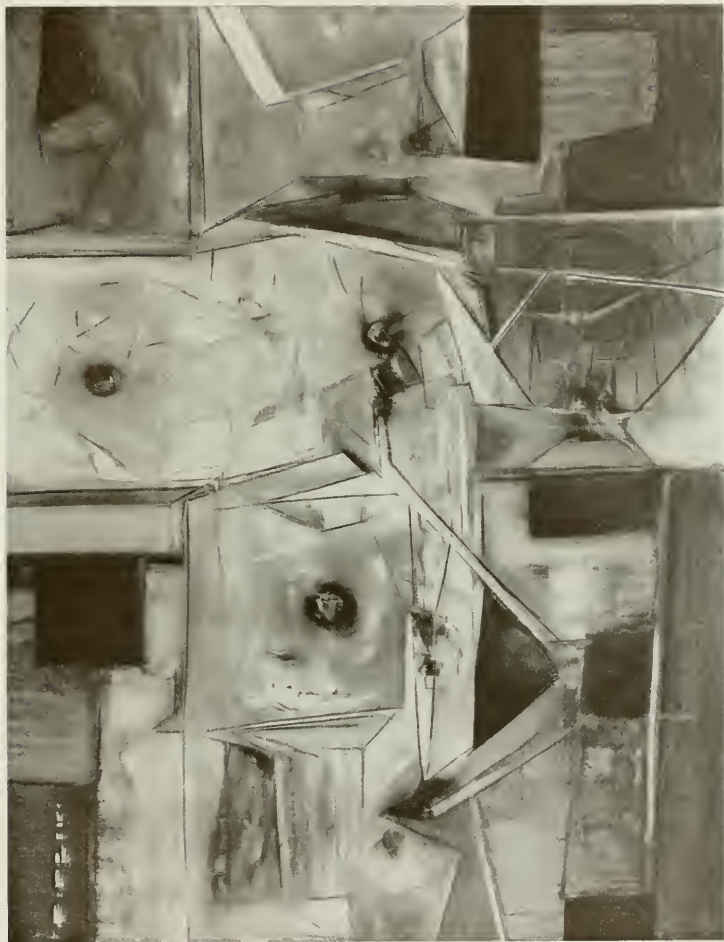
VOYAGE OF THE GODS

Edward John Stevens



COMPOSITION

Hans Moller



LET'S PHOSPHORESC BY INTELLECTION

Matta



MAUVE STILL LIFE



HANDWRITING ON THE WALL

Ben-Zion

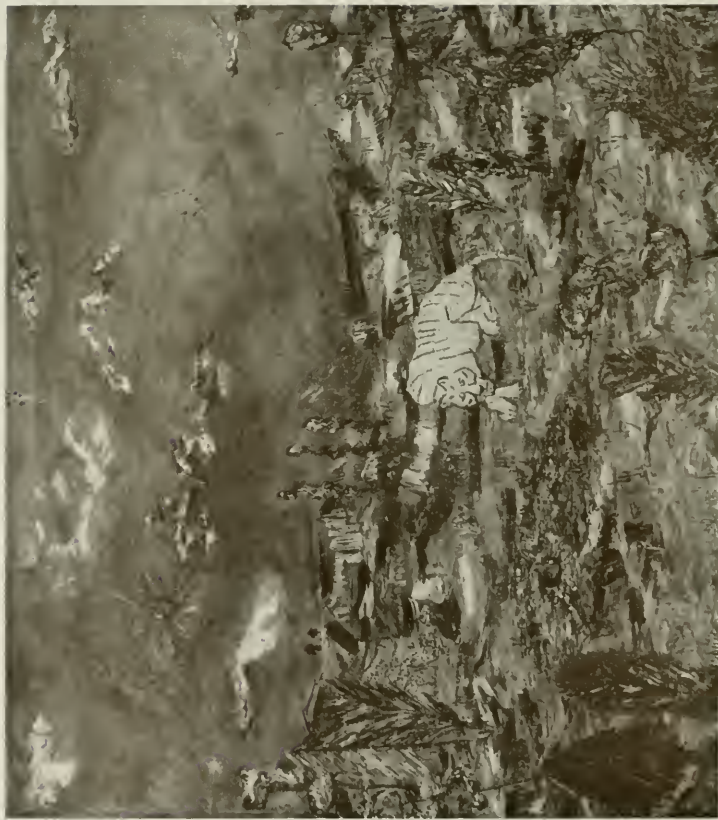




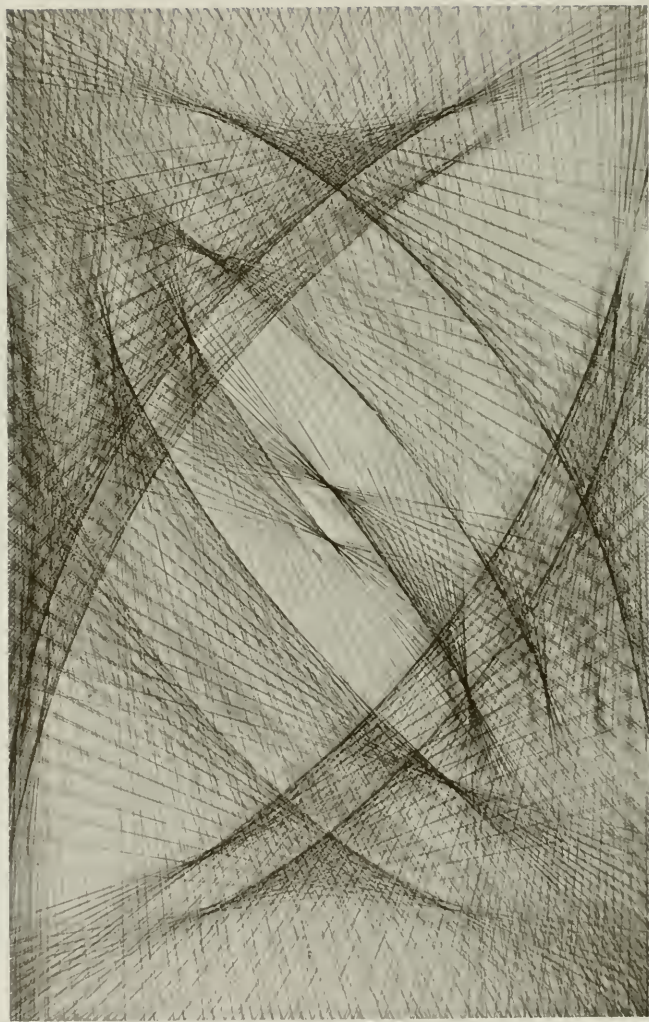
TABLE WITH GLASSES AND ROSES

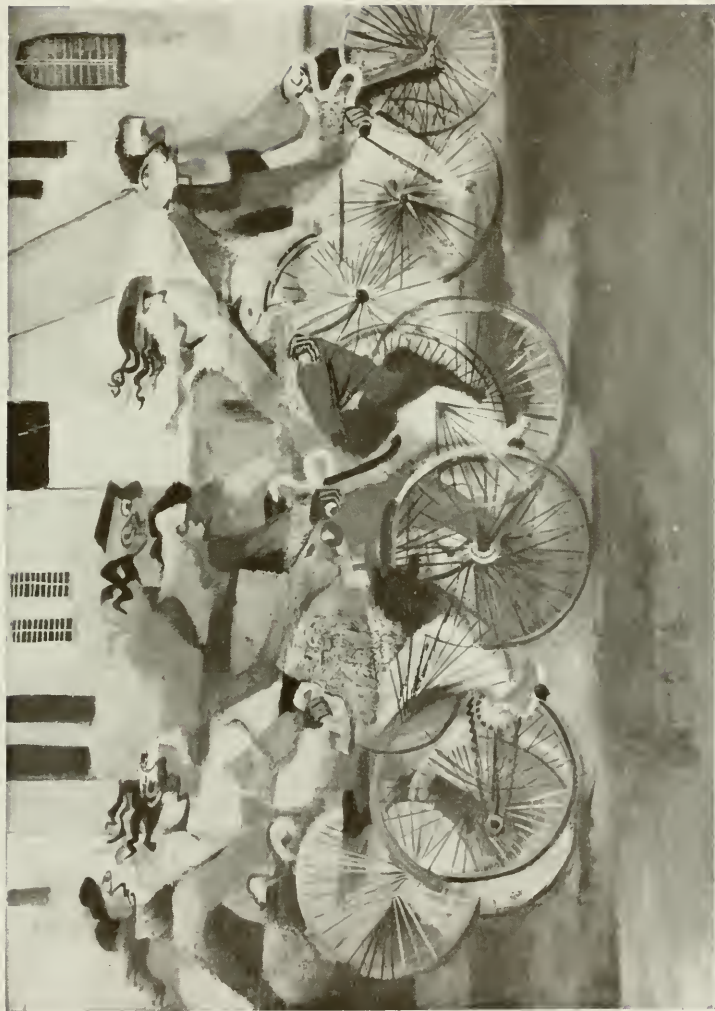
Carlisle Brown











THE BICYCLE RIDERS



PHANTASY

Vance Kirkland



FLORIST'S WINDOW

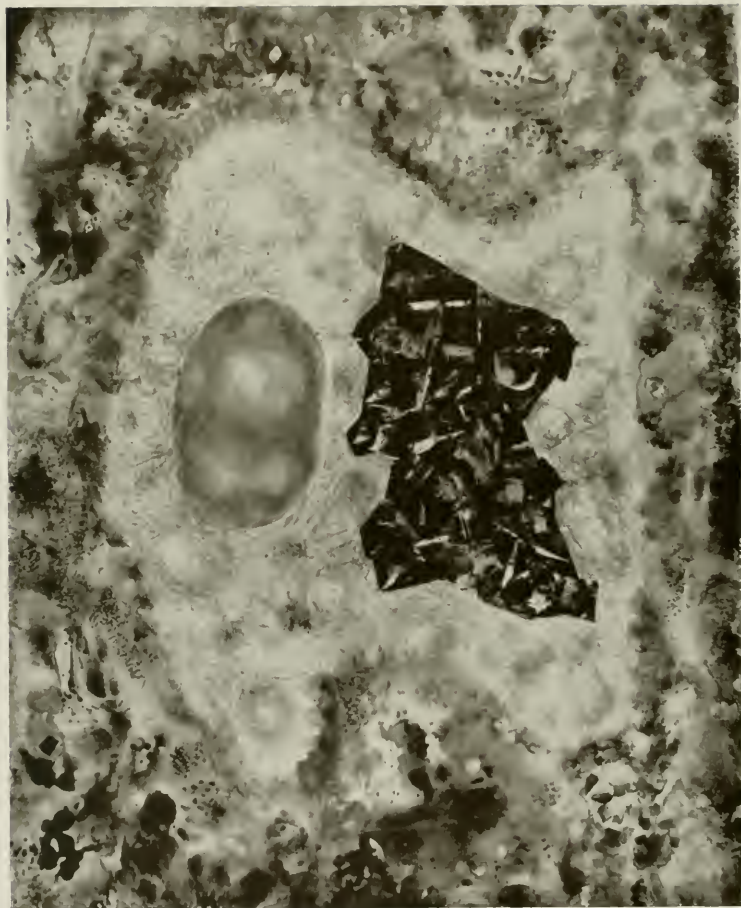
Jacob Lawrence



RENDEZVOUS



PARIS UNDER SNOW



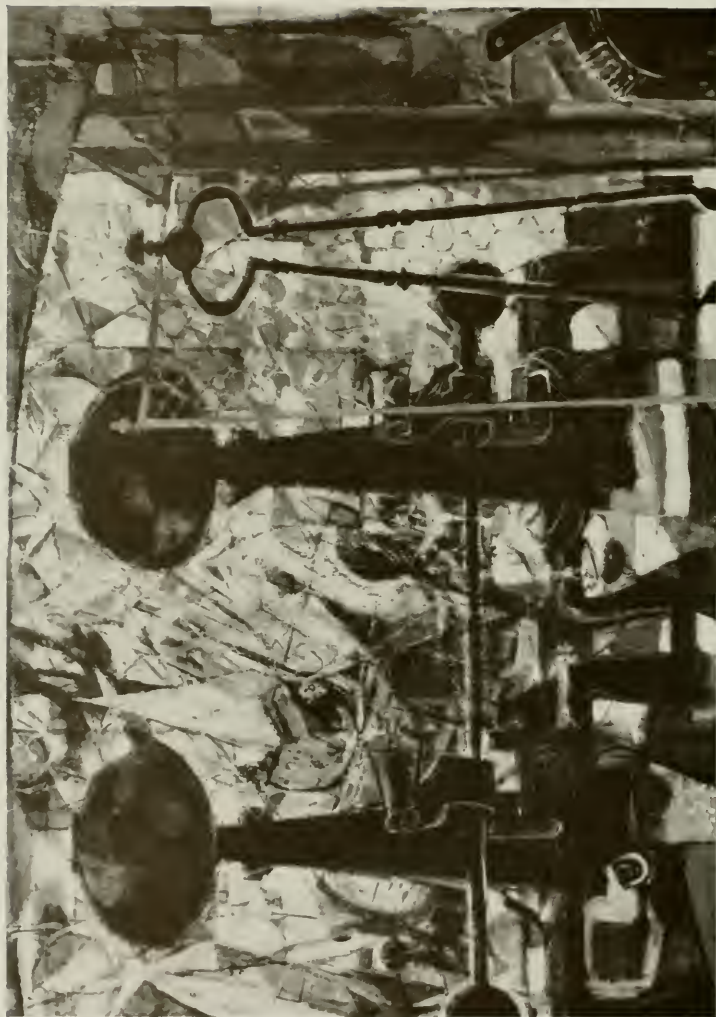
JET AND TURQUOISE





THE PILLOW

Walter Stein





David Aronson

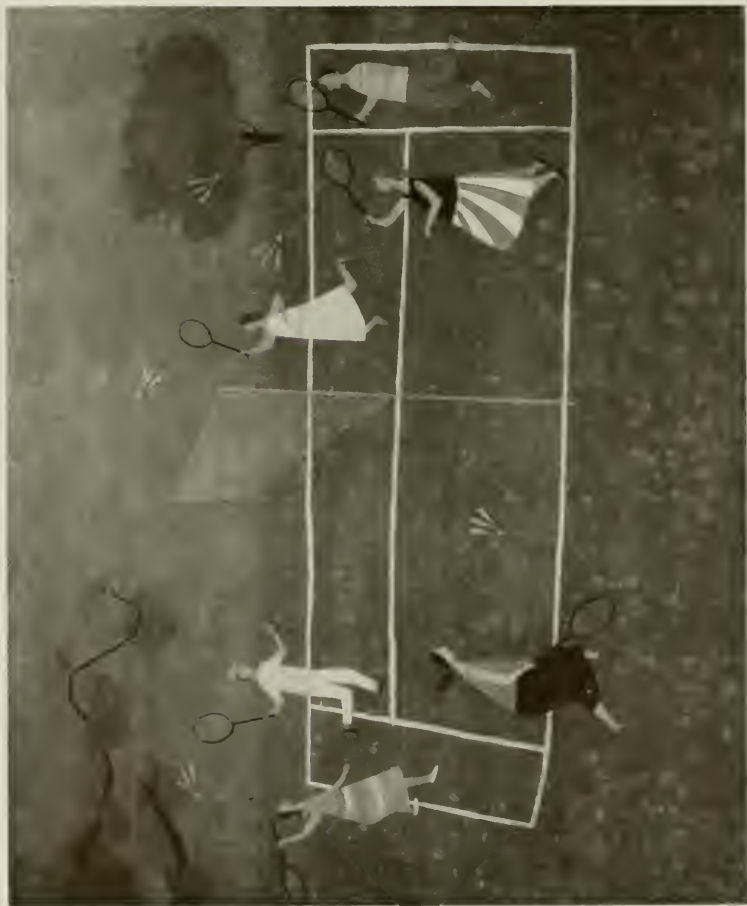
PRESENTATION OF THE VIRGIN



CACTUS AND SUNDRY



FURTHER FESTIVITIES AT THE CONTESSA SANSEVERINI'S





THE BLACKBOARD

Kenneth Davies



OLD SOUTH WHARF

John Sharp





COUNTRY CARNIVAL



NEW ENGLAND NOVEMBER



SPRING IN MAINE



TOURNAMENT

Adolph Gottlieb



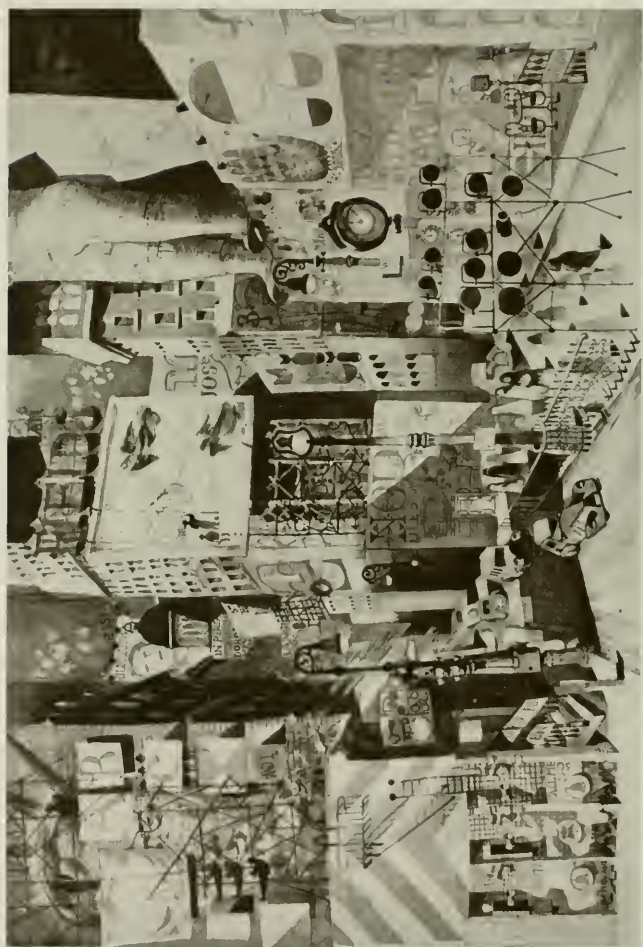
BLUE ENCHANTMENT

Hans Hofmann



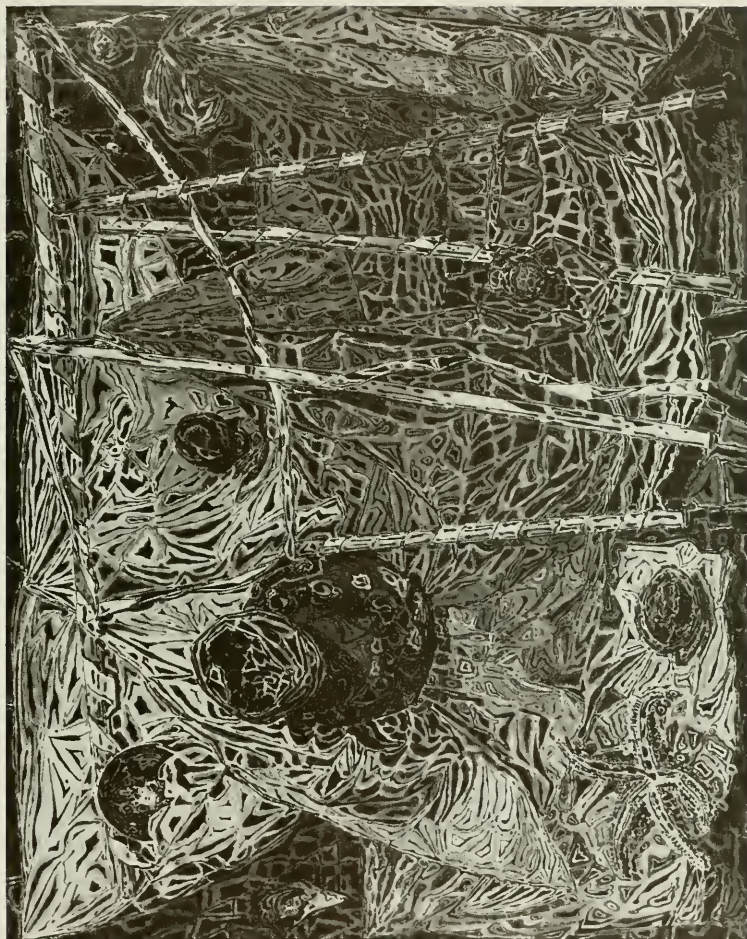
INCUBUS





ANGEL SQUARE





REMEMBERING



PENTHESILEAN TRAWLER





SLEEPWALKERS' MEETING



EL CUADRO DE LOS ABANICOS

Esteban Francés





ROCKY PLACE



MOMENT IN TIME





VILLAGE IN THE MOUNTAINS

Max Kahn



TROJAN HORSE

Marthin Visser't Hooft



FROM AN IVORY TOWER

Joseph Lasker



J. W. Schulcin

HARBOR



THE ANGLERS



HOUSE OF THE DOGS

Francis Chapin



OMINOUS

Alexander Nepote



Robert Brackman

STILL LIFE IN GRAY





BLACK INTERIOR

Robert Motherwell



## BIOGRAPHICAL NOTES

During the past three years the biographical section has developed into an open forum to which all the exhibitors are urged to contribute. Our policy has been to print whatever the artist is willing to write, whether a fairly long discourse on life and art in general or merely a comment that he prefers not to discuss his own work or any other art. For even a statement that one does not wish to make a statement is significant; only the dark uncertainty of no response at all is valueless. Reference is given in cases where our exhibitors have made observations for the catalogues of previous shows but apparently do not feel it profitable to elaborate or to present other facets of their concepts in writing at this time. It is regrettable that the nature of the catalogue prohibits printing in full some of the longer discussions which were contributed and which we hope the writers will submit to an appropriate journal for publication.

We are still in a period of reaction from the overly literary interpretation of paintings of a hundred years ago, when commentators were too often blind to the role of formal factors apart from photographic description. However, the great majority of the artists have written something again this year. As will be quite apparent, in some instances the comments relate directly and fully to the picture on view, thus serving as a kind of ideological aid. Such remarks are in the nature of an instructional device, comparable in a reverse way to the "visual aid" — a diagram or film — which assists in understanding scientific theory but which is definitely a simile, not a substitute for true perception of what are surmised to be actual physical but invisible facts.

Other of the painters have spoken more generally, and what they set forth often has an existence and a significance quite apart from any specific work of art, but no less valid in contributing to the intensification of experience and the awareness of life.

And in some cases one is reminded of the mystics, medieval and modern, who use words which are satisfactory for describing purely factual matters but woefully inadequate for expressing what they feel to be a profounder significance. Like an unusual painting, comments of this type may mean little at a first and hasty scanning. Whatever the type of written expression, however, we welcome them all and wish to thank those who have generously taken time to make remarks and to help with the purely factual data.

Dimensions of the pictures are given in inches, height followed by width. Since one of the paintings is circular, the diameter is given in its case.

EDWIN C. RAE

ABADI, Fritzie, *Island*, 24 x 36.

"Usually, when I start to paint, I have no preconceived idea of what the result will be. In the painting of the *Island*, the impression made on me by this island in flaming color seen from a plane thousands of feet above was so overpowering I wanted to portray the feeling of the island suspended in space."

Fritzie Abadi was born in Aleppo, Syria, in 1915. At the age of ten she came to the United States of America and in 1946 studied with Tschachasov at the Art Students League of New York. Her work has been exhibited in New York, Washington, and elsewhere. She won a prize for graphic work at the National Association of Women Artists exhibition in 1949. In the same organization's exhibition in 1950 she was awarded the Cooper Union Prize for oil painting.

ADLER, Samuel M. *Mauve Still Life*, 25 x 41. Illustration — Plate 67

"I paint what I feel, not what I see; what I am, rather than what I think, since I believe that it is the successful articulation of man's intellectual, spiritual, emotional and esthetic impulses in relation to life as experience that makes possible the phenomenon we call 'art.'

"Certainly it is not for art 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 realize a moment and protract it into all eternity.

"The successful protraction and articulation of this original impulse is, as I see it, the condition we call 'truth' or 'reality' for the artist and I believe that in art there is no other possible reality.

"This inner truth is not divorced from the objective reality that gave it birth, but is one with it. Difficult of measurement as it may be, it is this new condition of being that we seek. It would follow then, as I reason it, that when the creative artist succeeds in this 'realization,' the manner of his statement is of no importance. Realist, expressionist, abstractionist or non-objectivist have all as one, this limitless universe in which to breathe.

"Of my picture *Mauve Still Life* there is little for me to say. I am concerned always with the 'gestalt' of my painting, never with the parts.

"Pears and pitchers, like madonnas and babies, are but the elements of a 'whole' I attempt to realize. It is again — the complex pattern of original impulse; a oneness with life — perhaps a cosmic consciousness that makes the artist what he is, and what he is, his picture is.

"He sings a song of humanity in his own terms, of life and the love of life — of mankind and eternity — one man in relation to all — this, I think, is a picture."

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. During the summer of 1951 he spent some time in Italy, where his convictions about art as stated above and in last year's catalogue were strengthened.

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.

ALBERS, Josef, *Homage to the Square — Early Yellow 1951*, 24 x 24.

Illustration — Plate 16

"The concern of the artist is with the discrepancy between physical fact and psychological effect."

"For me," adds Albers, "a triangle has a face. A square, a circle — any elemental form — has features and therefore a "look." They act and provoke our reactions, just as complex forms, such as human or other faces and figures do. That many don't see this is unfortunate — but does not prove the contrary. Many are willing to see features in dress or furniture. Fewer are able to accept that every visible form and color has meaning." — Elaine de Kooning, "Albers Paints a Picture," *Art News*, Vol. XLIX, Number 7, Part 1 (November, 1950), pp. 40-41.

For the present exhibition Albers has written, "Whether we prefer representational or presentational art (the latter commonly called abstract or non-objective art), it proves only prejudices to declare them inimical. And it is little convincing when converts to either side condemn or ridicule others for holding on to a course they themselves left.

"Art always has and will continue to exist on both sides no matter whether the outside world or our inner world is the point of departure; as long as Persian rugs, Moorish ornaments, Gothic architecture and lettering have been and will be considered art.

"Art to me is visual formulation of our reaction to the world, the universe, to life. As human mentality changes from period to period as well as from individual to individual, the idioms of art are as numerous as there are artists. But contemporaries normally reveal a similar cultural climate (consciously or unconsciously).

"The painter chooses to articulate with or in color. Some painters consider color an accompaniment of, and therefore subordinate to, form or other pictorial content. To others, and today again in an increasing number, color is the structural means of their pictorial idiom. Here color becomes autonomic.

"My paintings are presentative studies in the latter direction. I am interested particularly in the psychic effect — esthetic experience — caused by the interaction of juxtaposed colors.

"All color perception is illusionary. Due to the physiological-psychological phenomenon of the after-image we do not see colors as what they factually are. In our perception they change each other so that, for instance, two different colors can look alike, as two like colors look different, or opaque appears translucent, definite shapes become unrecognizable. This 'acting' of color — the change of identity — is the objective of my study. It leads me to change my color instrumentation — my palette — from painting to painting. For the same reason, I prefer plain areas of definite shape and plain colors as they come from the tube.

"The content of my paintings, therefore, is relatedness, as a symbol of order opposing negation and defeatism. Consequently I prefer to promote hope instead of fear and despair. Because I believe that art, a parallel to life — even on a critical level — is affirmation of life."

Josef Albers was born in Bottrop, Germany, in 1888. He received a "thorough academic training" at the Royal Art School in Berlin and also studied at the School

of Applied Art in Essen (1916-1919), at one of the academies of the arts in Munich (1919-1920), and at the Bauhaus, Weimar (1920-1923). In 1923 he also began to teach at the Bauhaus, but left in 1933, came to America and became head of the Art Department at Black Mountain College in North Carolina (1933-1949). He became Chairman of the Department of Design in the School of the Fine Arts at Yale University in New Haven, Connecticut, in 1950. Albers is also a member of American Abstract Artists. He has written articles on art and art education for books and magazines and has shown his work "in several hundred exhibitions in leading countries of Europe and the Americas" as well as in Australia.

ANLIKER, Roger W., *Remembering*, 28 x 36. Illustration — Plate 96

In connection with a one-man exhibition of his work in New York in 1950 Roger Anliker is quoted as follows: "The initial ideas in my paintings stem from emotional responses, emphasizing one or another of the sensory aspects — never the visual one. These responses are exhaustively explored in the visual terms of color, texture, and form — designed to impress the eye with rhythmical patterns — definitive points of departure for the mind's imagined music, word, or movement."

"*Remembering*," he writes, "is a patch-work — a puzzle — a mesh — a still life accumulation of ribbon-wrapped poles, a fragment of ornament, a seed, a shell — all shattered and then pieced together — as one will — the objects, places, peoples, and moments of other times."

Roger Anliker was born in Akron, Ohio, in 1924. He was awarded a scholarship to the Cleveland Institute of Art in 1941 but his promising work there was interrupted by a tour of duty with the Army from 1943 to 1946. In the armed forces he illustrated training manuals and came into contact with several European countries. Returning to the Cleveland Institute of Art, he was graduated in 1947 with top senior honor, the \$1200 Agnes Gund Memorial Scholarship, which was used for research and a year of graduate study under John Teyral at the Cleveland Institute of Art for the Bachelor of Fine Arts degree.

Representation in the annual May Shows at the Cleveland Museum of Art brought a total of eight awards from 1946 to 1949. One-man shows began in 1948. Anliker's paintings are included in the permanent collections of the Cleveland Museum of Art, Cleveland Art Association, and in numerous private collections. He is now Assistant Professor in the Department of Painting and Design at the Carnegie Institute of Technology in Pittsburgh, Pennsylvania.

ARONSON, David, *Presentation of the Virgin*, 26 x 32.

Illustration — Plate 82

"Religion and art are two means of seeking ultimate truth. Religion has affinity for a great cross-section of humanity. Art is sympathetic to fewer numbers.

"A sincere art comes to judgment in unequivocal face value, endowed with effective power to stir a quest for the true. How fitting, therefore, to give expression through the medium of art, for freedom from imposed thinking in religion. Once this freedom is attained, we would say, religion gives peace of mind without premeditated dogma.

"The initial Scriptures are full of truths. They also abound in unconditioned generalities that are open for specification and interpretation. It is just here that

teachings have often been twisted, like the faces in some of my pictures. By intentionally employing the gentle and the grotesque in the same picture, I present this play of truth against duplicity.

"My paintings are not anecdotal representations. I merely call upon ageless basic lore to picture present-day problems. Craftsmanship italicizes the message. The manner can intensify the matter. Choice of subject, whether the road of Calvary, the drama of Sinai, or the story of Buddha, is not demonstrative of singular favor to any particular revelation. Are they not all akin, rivers coursing to a common sea?"

"There is the man who preaches tolerance and understanding on his own terms. He is a religious bigot.

"There is the man who preaches tolerance and understanding to others as a means of masking ulterior motives. He is a religious despot.

"There is the man who, above all, preaches tolerance and understanding to himself. He is a religious man."—David Aronson, as quoted by Dorothy C. Miller, *Fourteen Americans*, New York: Museum of Modern Art, 1946, p. 11.

Aronson was born in Shilova, Lithuania, in 1923. He was brought to the United States of America in 1929 and settled in Boston, Massachusetts. For eight years he studied formal religion. While in high school he had attended classes at the School of the Museum of Fine Arts in Boston. In 1941 he entered the School on a five-year scholarship, studying under Karl Zerbe, and later became an instructor in painting there.

One-man shows began in 1945. The previous year, 1944, he had won First Prize and a popular prize at the Institute of Contemporary Art in Boston, and in 1946 he was awarded a purchase prize by the Virginia Museum of Fine Arts. His work is also represented in the Art Institute of Chicago. He still lives in Boston.

ATHERTON, John C., *Nets, Boats and Sea*, 36 x 26. Illustration — Plate 29

"I can think of no absolutes in art and the statement of today may not hold water tomorrow. Past comments re-read are not always applicable to present artistic or aesthetic problems. But as of now, the following may shed a faint light on what I believe.

"Proust has said that the reason the artist is not entirely free in the creative act is that the work of art already exists — in time — and the function of the artist is to re-create, to re-capture its existence. He is a means of communication between past and present.

"I would add that it is important for the artist to allow this *inevitability* to happen.

"And wasn't it Bergson who said that to give creativeness a chance to create this *inevitability* — which is also unpredictable — the artist must not interfere with his characters to make them prove a moral concept? Because this would be to immediately force them into the predictable?

"The artist should not work against but *with* and *in* his art, as one who — in tune with the earth — plants his seeds in spring rather than winter. This is why it is impossible to say exactly why we use certain forms, colors or textures in a certain way. We can only say that the picture demanded it. The work of art should express a proper balance between these demands and the tempering, the discipline of organization derived from experience.



"I believe that to arrive at a sort of universal metaphor — and still to communicate with complete self-expression in paint — the artist must approach his creation with a determination to avoid the formula, the rate, the preconception. He should strive, above all, to simply 'let it come out.' 'Style' is apt to suffer from such a concept. But it seems to me that 'style' should only reflect the particular expression of the particular picture. It is quite possible that one will need a different style next time. The 'unpredictable inevitability' will decide that."

John Atherton was born in Brainerd, Minnesota, in 1900. His training as a student included work at the College of the Pacific and the California School of Fine Arts. He has also spent some time in New York City. Atherton's illustrations have appeared in various magazines and he has been given awards in poster contests. Other honors include prizes at the Bohemian Club in San Francisco, 1926; Connecticut Water Color Society, 1940; and the Artists for Victory Show in New York, 1942. One-man exhibitions began in 1928. Paintings by Atherton form part of the collections of several institutions, among them the Metropolitan Museum of Art, Museum of Modern Art, and the Whitney Museum of American Art, New York; Wadsworth Athenaeum, Hartford, Connecticut; Pennsylvania Academy of the Fine Arts; Albright Art Gallery, Buffalo, New York; and the Art Institute of Chicago. He lives in Arlington, Vermont.

EVERY, Milton, *Orange Vase*, 40 x 30.

Illustration — Plate 44

Milton Avery spoke simply and concisely about his approach to art in the 1951 catalogue of the University of Illinois Exhibition of Contemporary American Painting. Concerning *Orange Vase* he writes, "For a good part of last summer I devoted myself to the problem of painting in cool colors. Then I decided to reverse the problem and do a canvas with not a single cool color — the result was *Orange Vase* which I originally called *Hot Still Life*."

He was born in Altmar, New York, in 1893. Avery is largely self-taught, though he studied at the Connecticut League of Art Students at Hartford, Connecticut. Prizes were awarded his work at the Connecticut Academy of Fine Arts, Hartford, in 1930, and in 1932 at the Art Institute of Chicago. He won First Prize in the water color show at the Baltimore Museum of Art in 1949.

His work is represented in the collections of the Pennsylvania Academy of the Fine Arts; Brooklyn Museum; Newark (New Jersey) Museum Association; Albright Art Gallery, Buffalo, New York; Phillips Memorial Gallery, Washington, D.C.; Barnes Foundation, Merion, Pennsylvania; Philadelphia Museum of Art; Butler Art Institute, Youngstown, Ohio; the Addison Gallery of American Art of Phillips Academy, Andover, Massachusetts; University of Illinois; and the Museum of Fine Arts of Houston, Texas. He lives in New York City.

BAUMBACH, Harold, *At the Table*, 30 x 21.

Illustration — Plate 37

"I am vitally interested in all the new experiments going on in abstract form, where painting verges on music, etc. However, I am not prepared to accept most of these works as ends in themselves. The final destruction of the identifiable shape and subject in painting must end in a cul-de-sac and in anti-humanism. I believe that the artist's materials should function as poetic instruments in a painting and that shapes and subject [should] be modified by them."

Harold Baumbach was born in New York City in 1904. For a short while he studied at the Pratt Institute Art School in Brooklyn, New York. At one time he taught a life class at the Brooklyn Museum and at present teaches painting and drawing in the School of General Studies of Brooklyn College. A prize was awarded his exhibit at the Pepsi-Cola show in 1947. Baumbach's works are in the collections of the Brooklyn Museum; Museum of the Rhode Island School of Design; Albright Art Gallery, Buffalo, New York; and the universities of Georgia and Arizona, as well as in the private collections of Stephen C. Clark, Mrs. Donald O. Stewart, and Morton Goldsmith, among others. He lives in Brooklyn and has a studio in New York City.

BAZIOTES, William A., *The Somnambulist*, 48 x 40.

Baziotes was born in Pittsburgh, Pennsylvania, in 1912. He studied at the National Academy of Design in New York City. Prizes and awards include First Prize in the exhibition of abstract and surrealist art at the Art Institute of Chicago in 1947 and a purchase prize for his *Moon Animal* at the fourth University of Illinois Exhibition of Contemporary American Painting in 1951.

For a general statement by Baziotes relative to his painting see the catalogue of the University of Illinois Exhibition of Contemporary American Painting in 1950. His work has found a permanent place in the collections of the Metropolitan Museum of Art in New York, Art Institute of Chicago, University of Illinois, Washington University in St. Louis, Missouri, and elsewhere. He lives in New York City.

BENRIMO, Tom, *Pastorale*, 30 x 40.

Illustration — Plate 59

Tom Benrimo was born in San Francisco in 1887. He studied briefly at the Art Students League of New York but is for the most part self-educated. During the years 1910 to 1920 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. The year 1939 brought him the Art Directors Medal for color illustration. One-man shows began in 1933. His work is represented in the permanent collection of the Cincinnati (Ohio) Art Museum. He lives in Ranchos de Taos, New Mexico. For a statement by Benrimo regarding what might be called his philosophy of art, see the catalogue of the University of Illinois Exhibition of Contemporary American Painting in 1951.

BENTLEY, Claude R., *Rose and White*, 43 x 21<sup>1</sup>/<sub>4</sub>.

"Primarily, to me, the natural aspect of things is not important. There must be a unity of color and design and any modification of color and form to achieve that unity in the painting. Objective or non-objective forms may result as the painting develops, their existence being determined by their intuitive rightness."

"The brilliant color of Mexico still saturated my vision when I returned home to paint *Rose and White*. The colors are those worn by many Indian women and also used to decorate the carnivals and fiestas of every small village.

"The impression of Mexico's pre-Spanish heritage is everywhere apparent to the interested eye. The fragmentary forms of my painting are symbols of that archeological past."

Claude Bentley was born in New York City in 1915. He studied at Northwestern

University and the American Academy of Art in Chicago but received the major part of his education in art at the Art Institute of Chicago.

His work has been seen 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 at the Art Institute of Chicago in 1949. Bentley also won a purchase prize at the University of Illinois in 1949, and a painting by him was given Honorable Mention at the Art Institute of Chicago in 1950. He has lived in Chicago since 1927 except for four years in the armed services.

BEN-ZION, *Handwriting on the Wall*, 42 x 51. Illustration — Plate 68

Ben-Zion was born in the Ukraine (Russia) in 1898. He studied in Vienna, came to the United States of America in 1920 and was made a citizen in 1936. He had become interested in art meanwhile and started to paint in 1931, being self-taught. Ben-Zion is one of the founders of the expressionistic group, "The Ten," with whom he has exhibited in New York and Paris. He teaches at the Cooper Union Art School. Since 1936 his work has also appeared in one-man and group shows in various parts of this country. In 1948 he was honored with a large retrospective exhibit of pictures with biblical themes at the Jewish Museum in New York. The Newark (New Jersey) Museum Association, Museum of Modern Art in New York, University of Washington, Alabama Polytechnic Institute, and the Phillips Memorial Gallery in Washington, D.C., are among collections where his work is represented. He lives in New York City. For a terse comment by Ben-Zion relative to art, see the catalogue of the 1950 University of Illinois Exhibition of Contemporary American Painting.

BINFORD, Julien, *Table with Cyclamens*, 30 x 25. Illustration — Plate 20

"I believe that the painter and lover of painting is the man who thinks in colors. He is forever seeking the harmonies of existence in those realms of vision and light where words can not serve him.

"Color is the painter's thought, his research, his act of faith.

"I believe that painting is at its best when it is done and seen by men whose reflections, abolishing words, can for long moments be given to color."

"I know that it is not always easy for a contemporary mind to agree with this, for our civilization is at present a civilization of words. It has not always been so. There have been great moments in the life of civilized man when he found himself in the strong spiritual need of giving body to his prayers in painting. He prayed in color, just as we now pray with words.

"In those days of his civilization, he believed that through his worshipful use of color, he was apprehending an universal power that permitted him to release the forces of Light against the forces of Darkness. Such a conviction is still held by some of us. We have no doubt that in future civilizations it will return to the faith of the many."

Julien Binford was born in Fine Creek Mills, Virginia, in 1909. He studied at Emory University, Oxford, Georgia, and at the Art Institute of Chicago, now teaches at Mary Washington College of the University of Virginia at Fredericksburg. Awards for his work include fellowships from the Art Institute of Chicago, Virginia Museum of Fine Arts, and a Rosenwald Fellowship. Of late he has also done mural painting — seven large panels for the Greenwich Savings Bank office on 57th Street, New

York City, in 1949, and a large mural decoration for the Virginia State Library in Richmond (1951). Binford's paintings form part of the permanent collections of the Phillips Memorial Gallery, Washington, D.C.; Museum of Fine Arts, Boston, Massachusetts; Virginia Museum of Fine Arts; Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts; the art museum of the New Britain (Connecticut) Institute; Springfield (Massachusetts) Museum of Fine Arts; Oberlin College, Oberlin, Ohio; William Rockhill Nelson Gallery of Art, Kansas City, Missouri; and the universities of Nebraska and Georgia. He lives in Fredericksburg, Virginia.

BLANCH, Arnold, *Autumn Landscape*, 22 x 36. Illustration — Plate 52

"It is my opinion that my paintings should be accepted or rejected on their visual significance — not on word explanation. I can offer very little in the form of interpretation or meanings.

"Briefly, my method of making a painting is as follows: I have many notebooks filled with stenographic drawings or plans for future paintings. These drawings may have come from things I have seen, from things I have thought, or from the end of my pencil without conscious thought. These notebooks become for me a bank of visual ideas.

"My paintings are made on a specially prepared canvas or gesso board. I paint directly on the canvas without drawing first. In the process of painting I make many changes in an effort to make the forms and shapes relate forcefully to each other and to the space I have selected to paint on. I do not always use brushes, because I have found that other tools such as a roller, rags, sandpaper, etc., are useful for my purpose. I use Shiva casein paint and various brands of oil colors."

These comments sent by Arnold Blanch are from a book *The Art of the Artist*, a group venture just published, the royalties of which go to the Artists Welfare Fund in Woodstock.

Blanch was born in Mantorville, Minnesota, in 1896. He studied at the Minneapolis School of Art for two years. From 1916 to 1917 and 1919 to 1921 he studied at the Art Students League of New York with Mora, Robert Henri, John Sloan, Kenneth H. Miller, and Boardman Robinson. Blanch served in the A.E.F. in World War I from 1918 to 1919. Work in Europe followed.

He has taught in various institutions: the California School of Fine Arts in San Francisco, 1930-1931; Art Students League of New York, 1935-1939, and the Art Students League Summer School at Woodstock, New York, 1947-1949; Colorado Springs Fine Arts Center Summer School, 1939-1941; visiting artist at Michigan State College in East Lansing, 1944; visiting artist at the University of Minnesota, 1949; visiting lecturer at the University of Wisconsin, 1950; and guest artist at the Gulf Coast Art Center at Clearwater, Florida, in 1951.

Prizes and awards include a scholarship at the Art Students League of New York; several medals, beginning with the Harris medal from the Art Institute of Chicago in 1929; and a Guggenheim Fellowship in 1933. In 1938 he won Third Prize in the international exhibition of painting at the Carnegie Institute. The year 1945 brought a prize in the Domesday Press Competition in Juvenile Book Illustration. First Prize and two Honorable Mentions for designs were awarded Blanch in the National Ceramic Exhibition at the Syracuse (New York) Museum of Fine Arts in 1949.

He has painted murals for post offices at Fredonia, New York; Norwalk, Connecticut; and Columbus, Wisconsin. He did the illustrations for *The Humboldt River*,

*Highroad of the West* (1943) and for some privately printed poems, and is the author of a book entitled *Gouache*.

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 Encyclopaedia Britannica.

He is married to painter Doris Lee. Woodstock, New York, is his permanent address, though he is at present in Clearwater, Florida.

BLANCHARD, Carol, *Late Again!*, 30 x 24. Illustration — Plate 30

Concerning *Late Again!*, Carol Blanchard writes "it's a family portrait—it's very personal. It's to show what a happy family we are, waiting for the 'head' to come home. He has exam papers under his arm (he's a prof at Columbia in the Fine Arts Department . . . a sculptor, Dustin Rice). We're waiting with love and something for him to eat. The lady looking out of the window represents all the beautiful mistresses he would like to have (just because he feels all artists have them, but unfortunately he can't afford even one). I try to paint happy pictures and welcome anyone into my dream world. . . ."

Carol Blanchard (Mrs. Dustin Rice) was born in Springfield, Massachusetts, in 1920. She had her first one-man show in 1943 and has been represented in group exhibitions in this country. Her illustrations have appeared in *Mademoiselle* magazine. Private collectors, the City Art Museum of St. Louis, and the Albright Art Gallery in Buffalo have examples of her work. For further details see the February, 1952, issue of *Town and Country*.

BLOOM, Hyman, *Buried Treasure*, 43 x 43. Illustration — Plate 11

Expressionist painter Hyman Bloom was born in Latvia in 1913. As a child of seven he was brought to the United States of America. His attitude toward art was formed to a large extent by the collections of the Museum of Fine Arts in Boston, particularly the works of Georges Rouault. His work was included in the "Americans 1942" show at the Metropolitan Museum of Art in New York, after which he stopped painting for a time until his first one-man show in the mid-1940's. The Smith College Museum of Art at Northampton, Massachusetts; Addison Gallery of American Art at Phillips Academy, Andover, Massachusetts; and the Museum of Modern Art in New York are among public and private collections where his work is represented. He lives in Boston, Massachusetts.

BOHROD, Aaron, *Farm Near Fond du Lac*, 22 x 30.

"In every period of the development of painting, no artist is unconscious of how his own tendencies relate to that of the current mode of approved endeavor. If his convictions are not securely founded he finds it an easy matter to adjust his work to the accepted norm so that he may earn contemporary approval and then be ready to move on with the next change of fashion.

"The bulk of the present day 'most exhibited' practitioners of painting have by mutual consent and through active encouragement of certain art magazines and

museums arrived at a kind of pattern-making period in their work. This has resulted in production of eye-stimulating decorative work which, because it has avoided problems of familiar visual presentation, has been mistaken for a most profound form of expression. My own view is that this manner has cut down the painter's potential for communication and has magnified one element of the artist's technical concern to the point where he is in danger of losing his audience altogether.

"I believe there is room for this kind of expression in the decorative arts. I have employed it myself, with a good deal of pleasure, in the fields of pottery and fabric design. But I have always felt that painting itself should be a bigger, more all-embracing thing and that it need not rest on a set of program notes for its understanding. Of *Farm Near Fond du Lac* I feel I need only say that it is my half fact and half imaginative interpretation of a place in central Wisconsin which stimulated the flow of what creative powers I may be granted to possess."

Aaron Bohrod was born in Chicago, Illinois, in 1907. He studied at Crane College in Chicago, at the Art Institute of Chicago, and the Art Students League of New York. Among many awards and honors are prizes at the Art Institute of Chicago in 1933, 1934, 1935, 1937, and 1945; Golden Gate Exposition at San Francisco in 1939; Carnegie Institute, 1939; Pennsylvania Academy of the Fine Arts; Metropolitan Museum of Art, New York, 1942; Coreoran Gallery of Art, 1943; and a Guggenheim Fellowship in 1936-1937 and 1937-1938. Bohrod painted murals for post offices in Vandalia, Clinton, and Galesburg, Illinois, and did other art work as a war correspondent for *Life* magazine in the European Theater of Operations from 1943 to 1945.

He has taught at the Art Institute of Chicago, Ohio University, Southern Illinois University (Carbondale, Illinois), and has been artist-in-residence at the University of Wisconsin since 1948.

His work forms part of the collections of fifteen museums, among them the Metropolitan Museum of Art and the Whitney Museum of American Art in New York; Art Institute of Chicago; Brooklyn Museum; Baltimore Museum of Art; Museum of Fine Arts in Boston; Pennsylvania Academy of the Fine Arts; Coreoran Gallery of Art, Washington, D.C.; Sheldon Swope Gallery of Art, Terre Haute, Indiana; Walker Art Center, Minneapolis, Minnesota; Butler Art Institute, Youngstown, Ohio; Telfair Academy of Art, Savannah, Georgia; and the Cranbrook Academy of Art, Bloomfield Hills, Michigan.

BOOKATZ, Samuel, *The Hilltop*, 28 x 36.

"Painting denotes to me the constant movement and ever changing moods and patterns of nature and has, I sometimes feel, a certain gravity that seems to reach up and climb into space. A painting must grow, and organizing of space develops as this growth takes effect. Most of my paintings start with vertical forms and by putting these in shape I attain a sensation of height. The patterns and forms in *The Hilltop* reflect this.

"Color must be added to complete this development of space. The scattering of little notes of iridescent color, the added reflections of flickering color patterns always form a new mood and never seem to repeat. As a scientist searching for a new formula, I am constantly searching for new emotions in my painting and I try, in a way best known to me, to convey these emotions. I feel that only in an abstract sense can I succeed. Because I have not set one style or sameness to my paintings, I find every new painting reflects another symphony of color to me.

"I like to paint with a musical theme in mind, since painting gives me the same sensation as the musician realizes in composing. In my painting, the variations on a

theme are shown by the breaking up of areas of dancing notes of vibrant color, which gives the sensation of inanimate objects playing with each other, and forms an overall pattern of constantly moving sweeps of color. . . .

"I feel that painting should not stop at the frame of the picture. The four corners of the canvas complete the visual sensation, but these movements carry on indefinitely; the tiny sailboat may stop for a moment, or the reflection may change, but the constant flutter carries on."

Samuel Bookatz was born in Philadelphia, Pennsylvania, in 1910. His education includes study at the John Huntington Polytechnic Institute at Cleveland, Ohio, from 1928 to 1931; Cleveland (Ohio) Institute of Art on a four-year scholarship, 1931 to 1935; School of the Museum of Fine Arts in Boston on a two-year scholarship, 1935 to 1937; Académie de la Grande Chaumière and Académie Colarossi in Paris, 1938 to 1939; and the American Academy in Rome in 1938.

Prizes and awards include a special traveling award from the Cleveland Institute of Art; a scholarship granted by the Museum of Fine Arts in Boston in 1937 for two years study abroad; Honorable Mention in the Prix de Rome competition in 1937; several prizes in exhibitions at the Cleveland (Ohio) Museum of Art and at the Corcoran Gallery of Art in Washington, D.C., including First Prize in Oils at the latter in 1947; First Prize in an exhibit of the Landscape Club of Washington, D.C., also in 1947; a prize at the Society of Washington (D.C.) Artists in 1948; and Fourth Prize in the Hallmark international competition of 1949. Bookatz's work has been seen continuously at the Cleveland (Ohio) Museum of Art from 1930 to 1946 as well as in national shows, and he had a one-man show in Paris in 1938. Another, by invitation, was held at the Corcoran Gallery of Art in 1948, and a third at the National Gallery (Smithsonian Institution) in Washington, D.C., in 1950.

Bookatz has also done murals for Navy hospitals in Philadelphia; Washington, D.C.; Norfolk, Virginia; and Bethesda, Maryland. At present, as a commander in the United States Naval Reserve, he is an artist for the Navy at the National Naval Medical Center at Bethesda, Maryland. His work forms part of the collections of the Corcoran Gallery of Art, Phillips Memorial Gallery, National Gallery (Smithsonian Institution), and Barnett Aden Gallery, all in Washington, D.C., and in private collections in various parts of the country. Work by Bookatz is also located in the Surgeon General's Office in the White House and The United States Bureau of Medicine and Surgery, Washington, D.C., and in the United States Hospital Corps School at Portsmouth, Virginia. His permanent residence is in Washington, D.C.

BOTKIN, Henry A., *New Moon*, 26 x 32.

In December of 1951 Henry Botkin writes, "The development and growth of my recent work has resulted in a stronger concept of new art forms. While my work now may be considered abstract, I am more concerned in achieving new artistic facts. This I hope will result in a new kind of pictorial order and realism. I do not intend to get lost in a form of abstraction in which I have not found meaning. Neither am I occupied with . . . literary themes of 'cosmic significance.' I am instead trying to achieve a new artistic synthesis which will always possess a link with reality. In modern painting I find an artist is a discoverer. He is constantly in pursuit of new horizons and is solving new problems. He must reject the conventional and exploit the mysterious and unusual. He must never dry up; his research must go deeper and he must ever be alert in [the] quest for knowledge.

"The painting *New Moon*, produced a few years ago, is one of a series depicting a

world of legendary romance. In painting this canvas I have tried to preserve a new aspect of rhythm and surprise. To avoid the superficial I have concentrated on a form of plastic freedom combined with a kind of new architecture. This I had hoped would result in a deeper form of pictorial representation. While I was concerned with abstract development at this time, I was more preoccupied with a use of symbols, which would enable me to express a deeper truth. All decorative effects are avoided and a structural use of forms is substituted. With my figure as an eternal troubador mounted on a horse I have tried to create an expression of poetic sentiment. With my use of restrained color harmonies I have tried for a subtle sumptuousness. I also wanted the canvas to possess a flourish and off-handedness to give it 'edge.' Instead of trying to 'tell a story,' I was more concerned with giving birth to a new conception — a new language of creative imagination."

Henry Botkin was born in Boston, Massachusetts, in 1896. 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. Close association with his cousin, the late George Gershwin, led to many of his earlier achievements in art. 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. He lives in New York City.

BOTTO, Otto, *Landscape*, 24 x 30.

"The painting called *Landscape* is the result of many drawings, mostly done in New York's Central Park.

"It is, of course, not the park. It is composed of memories, memories of the days of my youth, of the mountains and the everchanging sun and trees and birds, the tiny hamlets mounted hopefully on steep, green pastures.

"Art and nature are different, but I like to unite them. I like to penetrate into the dynamic properties of color and create a structural unity and an integrated plastic orchestration and transform this great emotion into form and shapes. There is of course nothing new about this; it is as old as art itself; but the interpretation — that is something else again."

Otto Botto was born in Ragaz, Switzerland, in 1903. In his native land he studied at the School of Applied Art, the College of St. Anthony, and with private teachers. He arrived in the United States of America in 1925.

One-man exhibitions began in 1935, and his work has been seen in group exhibitions across the country. Botto has worked on murals in association with Stefan Hirsch and Jean Charlot and was commissioned by the Swiss government to do murals at the New York World's Fair of 1939. His work is represented in the Brooklyn Library and in many private collections. In 1948 Botto was appointed to a position at the Brooklyn Museum Art School. He lives in North Bergen, New Jersey.



BRACKMAN, Robert, *Still Life in Gray*, 28 x 36. Illustration — Plate 111

In making opening remarks to one of his classes, Brackman states that before beginning the study of painting "we have to be aware of the times we live in and be conscious of our contemporary artists, their trends and their origins. . . . The people who control the opinions of art are the chief factors and personalities in the art world today; I mean the museum director, the art critic and the rest of the professional aesthetes who teach art appreciation. They are also the custodians of the taste of America, and to hold the public interest they feature art that shocks, startles and arouses curiosity, while they are busily writing books to justify their opinions. They will hail an amateur and place him beside the greatest artists of the past; this merely confuses and keeps the secret of understanding for the few who can agree with them."

He recommends a study of the history of art, "not just an opinionated interpretation or a superficial outline, but actual facts and straight biographies of the very early painters, sculptors and architects, their environment and the social and economic conditions of the times. . . . If your work begins to show influences of great artists, then it is a sign that you understand, and that your taste is improving." This is far from recommending academic imitation, however; in speaking of the conception of the picture he observes, "There are no rules in composition. It is nothing but a cultivation of development and good taste. If you take lots of time to study the subject and be conscious of the scale of your canvas before you begin to paint, then you are studying composition."—Kenneth Bates, *Brackman, His Art and Teaching*, Noank, Connecticut: Noank Publishing Studio, 1951.

Brackman was born in Odessa, Russia, in 1898. When he was ten the family migrated to the United States of America. He studied art at the National Academy of Design in New York and elsewhere. Among his teachers were Robert Henri and George Bellows. In 1940 he was elected a full academician of the National Academy of Design. Prizes awarded his work include the Anonymous Prize at the Art Institute of Chicago, 1929; Saltus Gold Medal at the National Academy of Design in 1941; Anthenaem Prize, 1932; Thomas B. Clark Prize, 1932; Noel Flagg Prize, 1936; First Prize, Connecticut Academy of Fine Arts, 1947; and Honorable Mention in the show of paintings in the United States at the Carnegie Institute in 1949.

He has been on the faculty of the Art Students League of New York since 1934 and the American Art School of New York since 1951. From 1936, the year of his marriage, until 1938, he taught at the Brooklyn Museum, and was also guest instructor at the Minneapolis Art Institute in 1936. His work is represented in the permanent collections of the Brooklyn Museum; Museum of the Rhode Island School of Design; University of Connecticut; Honolulu Academy of Arts; Pasadena (California) Art Institute; Metropolitan Museum of Art in New York; Newark (New Jersey) Museum Association; Montclair (New Jersey) Art Museum; High Museum of Art at Atlanta, Georgia; New Haven (Connecticut) Public Library; Wilmington (Delaware) Society of the Fine Arts; Minneapolis (Minnesota) Institute of Arts; Canajoharie (New York) Art Gallery; Norton Gallery and School of Art, West Palm Beach, Florida; Rockford (Illinois) Art Association; Encyclopaedia Britannica; International Business Machines Corporation; New Britain (Connecticut) Institute; Museum of Fine Arts of Houston, Texas; Brooks Memorial Art Gallery, Memphis, Tennessee; University of Georgia; Davenport (Iowa) Municipal Gallery; and the Toledo (Ohio) Museum of Art. Brackman lives in Noank, Connecticut.

BROOKS, James D., *No. 44*, 33½ x 59.

Illustration — Plate 51

"My painting starts with a complication on the canvas surface, done with as much spontaneity and as little memory as possible. This then exists as the subject. It is as strange as a new still life arrangement and as confusing as any unfamiliar situation. It demands a long period of acquaintance during which it is observed both innocently and shrewdly. Then it speaks, quietly, with its own peculiar logic. Between painting and painter a dialogue develops which leads rapidly to the bare confrontation of two personalities. At first a rhythm of the painting is modified, then a chain of formal reactions sets in that carries painting and painter through violent shifts of emphasis and into sudden unfamiliar meanings.

"At some undetermined point the subject becomes the object, existing independently as a painting."

James Brooks was born in St. Louis, Missouri, in 1906. He studied at Southern Methodist University in Dallas, Texas, at the Art Students League of New York, and with Wallace Harrison, and has traveled throughout this country. Brooks created murals for post offices in Little Falls, New Jersey, and Woodside, New Jersey, and, in 1942, for the Marine Building at La Guardia Airport in New York City. He formerly taught at Columbia University, now teaches at the Pratt Institute Art School in New York. His work is represented in the collections of the Museum of Modern Art and Whitney Museum of American Art in New York; the Brooklyn Museum; and the Dallas (Texas) Museum of Fine Arts. Brooks lives in New York City.

BROWN, Carlyle, *Table with Glasses and Roses*, 36 x 40.

Illustration — Plate 70

"A painting is its own comment. Its only interpretation is told by the eye. It is enough to look, see and gain pleasure by that sense. The painter has put everything there, the spectator takes away what he wishes or what he sees."

Carlyle Brown was born in Los Angeles, California, in 1919. He was educated in California and studied for one year (1939-1940) at the Rudolph Schaeffer School of Design in San Francisco. Service with the United States Navy occupied four years of his life. He came to New York in 1946, but since 1948 he and his wife have been living and traveling in Italy, particularly Siena, Rome, and Ischia.

Carlyle Brown's work has been shown in group exhibitions in this country since 1947 and in one-man shows on the east and west coasts. His paintings have been acquired by private collectors in New York, Washington, D.C., Paris, Rome, Vicenza (Italy), and Sussex, England. His permanent address now is Forio d'Ischia, Italy.

BROWNING, Colleen, *Confirmation*, 23 x 8½.

Illustration — Plate 28

"The starting point of my pictures is some event in the world around me which I have personally seen and felt. I can never paint something I do not know well.

"This painting began with the sight of children in Harlem, where I live, blossoming out of teneaments in their confirmation dresses in a sudden contrast to their environment.

"I made several small sketches of this idea, reducing it to two components, a doorway and a girl; when doing the actual painting I went daily to sketch and observe little girls and doorways in order to try to extract from detailed knowledge the right imaginative emphasis."

Colleen Browning was born at Cregg Castle, Fermoy, County Cork, Ireland, in

1923. She studied at the Slade School of Art in London. The Edwin Austin Abbey Award for Mural Painting is among her achievements. One-man shows began in London in 1949. She worked as a set designer for *Odd Man Out*, produced by Two Cities Films. Her paintings have begun to appear in large group shows in America and will be seen in the Audubon Artists exhibition this year, as well as in the present show. She lives in New York City.

BRUCKMAN, Lodewyk K., *Memories*, 22 x 18. Illustration — Plate 13

"Everybody of a certain age has memories. Many may be pleasant, many may be painful.

"When I was busy creating this particular painting, I was thinking of memories which can hurt too often, those of 'Love.' The Ace of Hearts is folded right through the heart, which symbolizes the idea [that] when you are hurt deep down inside, the crack remains although outside it seems everything is alright again and forgotten. The group of letters bound together with a red ribbon [are supposed] to be love letters. The poem books aside express an escape of the lover. Hanging down on a string is a crystal in a tearshape form, symbolizing sorrow. With the broken chain I mean two souls . . . who could not find a way to stay together, although they have loved each other very dearly."

Lodewyk Karel Bruckman was born in 1903 in The Hague, The Netherlands. After five years of study at the Royal Academy of Fine Arts in his native city he took his degree, but continued for three years more in the painting class. Travel and further study took place in Belgium, France, England, Switzerland, Italy, and Germany. Lodewyk and his twin brother Karel were formerly staff artists at the Royal Theater at The Hague. Their costume designs were exhibited as early as 1931 by the Brooklyn Museum.

In February of 1948 he arrived in the United States of America and had a show of his work in New York, followed by an exhibition at a private residence in Westport, Connecticut, the next year. Several of his works are already in private collections in this country. He lives in Chappaqua, New York.

BULTMAN, Fritz, *Orbes*, 48 x 36.

In August of 1950 Fritz Bultman wrote, "At this moment I would say about painting: that beyond the visual transparency a painting must have a transparency of image and poetry without loss of the vigor and robustness associated usually with natural form:

"that for me all art celebrates man at the center of creation and that a painting is man-made and not produced by demons, maniacs, somnambulists, scholastics, or machines. These may be present as experiences but they are brought to life in the blaze of the sun. Painting (as opposed to music, poetry and even to a degree to sculpture) is a daylight art:

"that a greater pictorial independence is forthcoming: a human scale and touch, objective and/or subjective but non-nostalgic, evoking only the sensations of painting:

"that above all, painting is a morality without program — an ever deepening insight and penetration past where matter is transformed to symbol and perception made concrete."

To which he added in December of last year, "At this moment I would say about painting: to bridge the gap from me to you *through time*."

"To communicate *directly* — without specific reference — so that what is sensed

and felt and known is made both singular : clear, and multiple : general. This is to me both the paradox and the reason of painting. The void is eloquent with dreams and possibilities but to bring it to bear on a canvas. The means are constant, (form and color) as is the non-programmatic morality of their use, but it is always the human touch and scale that projects them into life so that they can carry All (or any fragment that I am capable of) *directly* from me to you."

Bultman was born in New Orleans in 1919. There he first studied art, followed by travel and further study in Germany, France, and Italy from 1935 to 1937. Then followed a year at the New Bauhaus in Chicago (1937-1938); study with Hans Hofmann in New York (1938-1942); and further travel in Italy and France (1950-1951), during which time he was the recipient of an award from the Italian government to study sculpture techniques in Italy. Among private collectors who own examples of his work are Victor Riesenfeld and Lily Pons. He lives in Provincetown, Massachusetts.

BURG, Copeland C., *Flowers in the City*, 40 x 30. Illustration — Plate 38

"My painting *Flowers in the City* may be interesting because it shows the struggle and failure of an artist to move from the traditional into the abstraction field.

"I had intended the buildings to be only shapes with color but I got lost. There is a good feeling of height in the canvas and also the buildings go back and back, but the flowers are rather heavy-handed and I missed the contrast in textures between the flowers and the buildings.

"Last year I said painting was moving swiftly away from the representational. Now, I feel this movement almost has spent itself, leaving the public somewhat outraged at the confusing patterns and secret symbols of many artists. Of course, I realize the sincere artist does not care, and rightly so, what the public thinks.

"Painting may move still more to the left, but rather soon I believe the swing back to the traditional will start. But, let us all hope, the trend backward will not be too strong."

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 writes comments on art for the daily press. His work has been exhibited across the country and has won for him ten significant prizes, four of them at the Art Institute of Chicago alone. The Pennsylvania Academy of the Fine Arts, Encyclopaedia Britannica, Art Institute of Chicago, Pepsi-Cola Company, Harpo Marx, Earle Ludgin, and Mrs. Duncan Phillips are among the institutions and private collectors who own his paintings.

CANDELL, Victor, *Yule Log*, 30 x 43. Illustration — Plate 81

"Of course I am quite aware of the pitfalls of any generalization; that is the reason why one's first impulse is to reject all temptation to rationalize and to put into a pat intellectual form subjectively instinctual matters concerning art. This in itself is highly significant. We live in a period of relative values. Any formulation of ideas concerning feelings has the misleading aspect of 'final' definition and the modern temper has a horror of the absolute.

"It seems to me that all contemporary art embodies the chief characteristics of our time. It does so on the level of both form and content. Our perception of the

world may be as importantly manifested by the idea of a painting as by its formal structural organization. When a painting 'clicks' or 'works,' idea, subject, form overlap and mingle organically. This is the reason why in a finished and successful work of art subject matter can not be separated from meanings of form, and on the other hand in abstract art form itself is the vehicle of all meaning.

"Now as to the chief characteristics, they seem to be these: there is an all pervasive awareness of instability, a universal dirth of final affirmations, a quite age-long yearning for order. Also a realization that all external and internal reality is a changing succession of aspects, a multifaceted series of reflections constantly modifying one another. There seems to be a general sense of insecurity, a state of suspension; in short, we feel reality on the level of relativity only.

"Small wonder then that the contemporary artist attempts to express the above either consciously or instinctively, with subject matter as well as its gradual or total displacement with the language of form. The various formal means employed by a majority of contemporary artists: as the breaking up of solid forms, distortion of shapes, ambiguous space, lack of direct light of a single source and direction, the lack of systematic perspective and atmospheric color or the sense of gravity; also the extreme underscoring of tensions, transparency of mass, explosive mobility, dynamism, emphasizing change, are but a few of the devices presently employed, which appear to me direct embodiments of contemporary sensation, feeling, idea and temper.

"In short, contemporary painting expresses a world of relative values in a manner that underscores the absence of the absolute.

"Now as to my own painting, I am afraid I could not closely analyze it. . . . However, I may attempt to write of what motivated me in doing this painting, of its origin and of some things which became clear in the process of painting the picture.

"The idea for *Yule Log* came to me during an unseasonably cold spell at the MacDowell Colony two summers ago. The need for warmth must have been the ignition point for a series of sketches which culminated in starting the painting. In the beginning I was only instinctively aware of the plastic and psychological possibilities of the material. Working it out made me realize many possibilities for metaphor. As for instance the rigidity, solidity, blackness and the hard, unyielding character of the andirons as contrast to the leaping, sparkling, bodyless multiform dancing of the flames, vivid in color, dynamically changing, began to take on a not too clearly spelled out yet unmistakable overtone of a second meaning; the andirons were the iron men opposed to and containing the gay, leaping, dancing forms of the spirit. And what is true about this basic contrast I believe to be equally true of smaller units, subdivisions of this work. It would be impossible for me to try to track them down, to uncover the reasons for all the impulses, thoughts, emotions created by the development, the need of the painting to complete itself in consistent, full form. I may say, however, that the creative act for me is a process of transforming. Subject matter itself is not a fixed quality. Only one's reaction as to a general direction, emotionally expressive in its nature, is maintained during the long process of transforming raw material into a work of art. And this seems to be true without exception, regardless of the personality, concepts and style of the artist."

Victor Candell was born in Budapest in 1903. At the age of 18 he came to the United States and in 1927 became an American citizen. One-man shows began in 1924. In time he went to Paris, became a member of the *Surindépendants* and exhibited frequently with them and other French groups from 1928 to 1931. Candell

was connected with the Fine Arts Section of the Works Progress Administration in 1936. He won an award in the Museum of Modern Art's "Artist as Reporter" exhibition in 1940; two awards in a competition conducted for the Red Cross in 1942; First Prize in drawing in the thirtieth annual show of the Brooklyn Society of Artists at the Brooklyn Museum in 1946, and First Prize in painting in the Society's thirty-fourth annual show at the Riverside Museum, New York, in 1950. First Honorable Mention in painting was given his work in the ninth annual Audubon Artists show in New York in 1951. His pictures have been shown extensively in the East and to some extent in the Midwest. Candell was also commissioned to paint an outdoor mural for the official building of the government of Iraq at the New York World's Fair in 1939.

Experience in art education includes classes at his studio since 1941, teaching at the Brooklyn Navy Hospital in 1946, for the American Red Cross, and, from 1946 to the present, classes in painting and drawing as a member of the faculty of the Brooklyn Museum Art School. He lives in New York City.

CARRINGTON, Leonora, *The Place of the Treasure*, 35 x 19½.

Illustration — Plate 17

Leonora Carrington was born in Lancashire, England, in 1917. When she was four she started painting and was entirely self-taught until, at the age of nineteen, she studied at the Ozenfant Academy in London, acquiring technical skill thereby. Her earlier training was completely revolutionized, however, by contact with the Surrealists in Paris. Though considered an English writer and painter, she has lived in France, Lisbon, and New York, and now makes her home in Mexico City. — (From the catalogue of the *Bel Ami International Art Competition*, The American Federation of Arts, Washington, D.C., 1947.)

CHAPIN, Francis, *House of the Dogs*, 31 x 44.

Illustration — Plate 109

"Nothing very unusual about the painting *House of the Dogs*. It was painted one summer in Mexico, carried back to Mexico the following summer, and painted upon again. Tried to make a truthful statement of some pretty purple shadows on a pink structure. Began it with casein washes, built up some oil underpainting, and used some oil glazes."

Francis Chapin considers that his statement in the catalogue of the exhibition "Americans 1942" held at the Museum of Modern Art in New York "still is fairly apt, although I have mellowed in ten years in regard to prints in color. Still have a hankering for artistic truth in painting."

He was born in Bristol, Ohio, in 1899. The B.S. degree was achieved at Washington and Jefferson College, followed by study at the Art Institute of Chicago from 1922 to 1928. The next year he was painting in Europe, largely in France, the result of having won a Bryan Lathrop Fellowship. From 1930 to 1947 Chapin taught lithography and painting at the Art Institute of Chicago. Like so many artists who were of age in the 1930's, he also painted for the W.P.A. During 1951 he was resident artist at the University of Georgia.

Various prizes for oil, water color, and lithography have come his way. Chapin's *Black Bull* won First Prize in a Chicago artists' exhibition in 1950. His work has been exhibited widely in this country and has appeared at the Tate Gallery in London and the Salon d'Automne in Paris. It forms part of the permanent collec-

tions of several institutions, among them the Metropolitan Museum of Art in New York; Pennsylvania Academy of the Fine Arts; Brooklyn Museum; Art Institute of Chicago; Addison Gallery of American Art at Phillips Academy, Andover, Massachusetts; Philadelphia Museum of Art; Norton Gallery and School of Art, West Palm Beach, Florida; Library of Congress; Syracuse (New York) University; University of Oregon; University Guild of Evanston, Illinois; Encyclopaedia Britannica; the Chicago municipal collection; Chicago Athletic Association; John Herron Art Institute, Indianapolis, Indiana; Davenport (Iowa) Municipal Art Gallery; Dubuque (Iowa) Art Association; and the Bennington (Vermont) Historical Museum and Art Gallery. Chapin lives in Chicago.

CHAVEZ, Edward A., *Processional*, 42½ x 52½. Illustration — Plate 72

"*Processional* was painted in the winter of 1950 only five short years after the close of the most destructive war the world had ever seen and at a time when the peoples of the Earth seemed again moving dangerously close to another even more terrible catastrophe; a time when military governments seemed bent on leading the World to destruction, into an unknown and dreadful abyss.

"*Processional* might be briefly described as composed of elements of warfare, death and self-destruction. It represents fearsome, hollow armored beings carrying implements of war, proudly bearing the tatters of their glorious banners, blindly marching hand in hand with death to destruction.

"I have not attempted to make a representational portrayal of war. This would be a futile task. The symbol must carry the message and in symbolizing, in abbreviating, in reconstructing in one's own terms perhaps arrive at a more meaningful statement, at a . . . truer truth."

Edward Chavez was born in Wagonmound, New Mexico, in 1917. He studied with Frank Mechau, Boardman Robinson, and Peppino Mangravite. His easel paintings have been shown in exhibitions of national scope, and murals by Chavez are to be seen in West High School, Denver, Colorado; the post offices at Glenwood Springs, Colorado; Center, Texas; and Geneva, Nebraska; and in the recreation hall at Fort Warren, Wyoming, and the Two-hundredth Station Hospital at Recife, Brazil. He has taught art privately.

Prizes and awards include the Carter Memorial Art Award, 1935; a Pepsi-Cola prize in 1947; Lathrop Prize at the Print Club of Albany, also in 1947; Louis Comfort Tiffany Fellowship in 1948; and a Fulbright Grant in 1951, which accounts for Chavez's presence in Florence, Italy, at this time (early 1952). His work forms part of the collections of the Museum of Modern Art in New York; Newark (New Jersey) Museum Association; Library of Congress Print Collection; Albany (New York) Print Club; and the Watkins Memorial Gallery of Washington, D.C. He is married to painter Jenne Magafan and lives in Woodstock, New York.

CONGDON, William G., *Assisi No. 1*, 38½ x 47½.

Concerning *Assisi No. 1* William Congdon writes, "Of all my newest paintings done in Rome, I feel closest to this one. Perhaps because the creative process, while not differing from that of my other paintings, in this case came about so easily and simply. I did not need days of watching my subject. My impression of Assisi, or that aspect of it which I painted, was so immediate that after only a few hours I could return to Rome, the painting already completed, we could say, in my subconscious.

And a few days later, the image suddenly became conscious and was painted in 2 hours.

"It is for me the whole spring flush of dawn in that tenderest part of Italy, Umbria — the pink city shedding the night mist which still clings to the mountains, and along the plain below.

"But the city alone emerging from the mist would not have been enough . . . more specifically emerging from the city are the 2 churches of the 2 saints of Assisi, St. Francis and Santa Chiara — as 2 anchors in a Sea of Doubts. This added element, I must add, is not as intellectual or literary as it may sound, for Assisi is so pervaded with the sweetness of St. Francis (in the temper of the people, in the perfume of the air, the color of the stone, the sound of birds, and the clarity and gentleness of the air) that it permeated my whole Assisi experience, and it seemed logical (and yet with no forethought) as I found the 2 churches beginning to emerge from my city, to use them as punctuation marks.

"My paintings always derive from a specific physical object. But it is not *I* who paint it, rather it is the object become image in my subconscious that paints itself. When this image has crystallized, it will give me a sign, and the actual painting of it, the transition from subconscious to conscious, is the least of my problems. As I said, in this Assisi painting, the image crystallized almost at once; in other paintings it may take weeks. I never force it, but work on some 4 or 5 paintings at a time, or at least have them at hand, ready for whichever gives me the sign that its image in me is ready to come out.

"Some painters say that they go '*into their paint*.' I go *into my subject*; but *into it*, I repeat, and that means into that spiritual element of it which is in me. The result, for the more non-objective painter and myself, is similarly *inner necessity*. And if we insist on painting only from *inner necessity*, we need not worry whether we are objective or non-objective painters.

"People ask me why I live in Italy, or rather, in Europe. Aside from such obvious reasons as that I love to paint Italy's architecture and Italy's light; and that an artist feels more at home there, perhaps it is also to avoid the danger that I feel in America, amid American materialism, of an artist's being so detached from his society that his work is apt to become ingrown, and, instead of relating his work to his society, he may come to identify it solely with his similarly isolated colleagues. His *image* in this case would be the measure of his *retraction from* rather than of his *contact with* life. And thus the Academy is born.

"America's over-industrialized civilization is automatically opposed to art in the subordination of the inner life to the external life. And it strikes me that many young painters for want of inner communication with their society (or any society) must fall easily into any obscure path of expression where they can not be disputed because they can always say they are not understood. Too many, I think, are just a bit too interested in the fact that they are non-objective painters.

"The only thing that really matters is that it is true experience that we draw on for the image, that it is love and experience which others can read in the vibrations of our image and not just material or a slogan. Too many paintings today are fragments of old and of others' discoveries. Each should be a whole world in itself. I am not the least concerned with how much of the object which inspired me remains in my painting, because I know that if the painting has come off, the object will only *seem* to remain, for an image *will actually have taken its place*."

"I might add that I paint with one spatula and one awl with which I carve



enamel surfaces almost as a bas-relief. Therefore I paint on wood or any hard surface. I paint always from black to lights as that seems the obvious process of *life*."

William Congdon was born in Providence, Rhode Island, in 1912. He studied sculpture for three years with George Demetrios, then took up painting at the Pennsylvania Academy of the Fine Arts during one winter and at the Cape School of Art (Henry Hensche) for three summers. Congdon has traveled in Mexico and Europe, particularly the lands bordering the Mediterranean, and spends half of every year in Italy. It was not until 1947 that he started painting seriously. Awards include a second and a first prize in exhibitions in Rhode Island and the Temple Gold Medal at the annual exhibition of the Pennsylvania Academy of the Fine Arts in 1951. The Museum of Fine Arts in Boston and a museum in Rhode Island have examples of his work, in addition to many private collectors. Congdon's current address is Venice, Italy.

CONWAY, Frederick E., *Riddle*, 28 x 36.

"The painting *Riddle*, like all my painting, is an attempt to create, in visual terms, impulses which happen as I paint.

"I try to create a balance between subject matter, meaning, and the abstract factors of painting, in such a way that these three factors happen with equal force, and that they create a kaleidoscopic effect in their visual exchange.

"Each of these three factors being of equal importance, and having their own and different demands, creates in their kaleidoscopic exchange, a fourth form, which is the picture. As yet I do not know what it is."

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 Purcell, Oklahoma, and he recently 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 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); International Business Machines Corporation; City Art Museum of St. Louis; Washington University; and several other collections in Missouri. Conway lives in Ladue, Missouri.

COOK, Howard N., *White Structures*, 48 x 40. Illustration — Plate 7

"I have endeavored to seek out the inner core of the city with the coordinated grouping of diverse elements of the pulsing life within; the final order into which these elements inevitably merge, controlled sometimes by atmospheric and time-of-day moods so important to the character of the whole city, and in particular the magic and poetry of night.

"*White Structures* conveys the feeling of the heart of Lower Manhattan opened up to the clean, brisk facades of the newer city below which circle the warm rows of old brick warehouses, across all of which are scored the cables of Brooklyn Bridge.

"Because of the related results of architectural genius and daring, which in their multitudinous symbols of growth [are] unique to this one island-world of New York, much of an also unique language of interpretation and understanding must be adopted, an aim which I hope to achieve. There is a mixture of love and logic in the progress of the idea and an ever-changing excitement of new creative challenges."

Howard Cook was born in Springfield, Massachusetts, in 1901. He studied at the Art Students League of New York and (independently) abroad and has traveled in Europe, North Africa, Turkey, the Orient, Central America, and Mexico.

Prizes and other marks of recognition accorded his work consist of major graphic arts awards; the Logan Medal at the Art Institute of Chicago; a Guggenheim Fellowship in 1932 which resulted in travel and work in Mexico; renewal of the Guggenheim Fellowship in 1934 for work in the United States of America; a gold medal from the Architectural League of New York in 1937 for mural painting; sixth painting purchase award in the Artists for Victory Show at the Metropolitan Museum in New York; and first painting purchase award, Denver (Colorado) Art Museum, in 1950.

As a result of a national competition, Cook has done murals in true fresco in a law library in Springfield, Massachusetts; the new Federal Building in Pittsburgh, Pennsylvania (1936); and a frieze of sixteen panels in the lobby of a federal building in San Antonio, Texas. His work in the post office at Corpus Christi, Texas, is done in tempera. He was an artist war correspondent in the Solomon Islands in 1943 for the War Department. Cook accepted invitations to teach at the University of California, University of New Mexico (1938 and 1946), University of Texas (1942-1943), Minneapolis School of Art, Fine Arts Center at Colorado Springs, and Scripps College at Claremont, California.

Paintings by Howard Cook form part of the permanent collections of the Metropolitan Museum of Art and Museum of Modern Art in New York, Denver (Colorado) Art Museum, and the Minneapolis (Minnesota) Art Institute. Many other institutions have his prints and drawings. He lives in Ranchos de Taos, New Mexico.

CROWLEY, Harry, *Illuminations*, 25 x 30.

Illustration — Plate 71

Harry Crowley writes that he cannot think of anything to say about *Illuminations* except that creating it "was a happy, joyous experience. Sometimes they happen that way. Not always — frequently it is a slow, torturous process. Hard work and severe self-discipline to not lose the original incentive (inspiration, if you will) yet control it technically and bring both elements to a satisfactory resolution."

Crowley was born on a farm in northern Vermont. 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 arriving at his present style. His first one-man show was held in New York in 1918. He has been a musician since childhood, was graduated from the Boston Conservatory of Music, and teaches piano at the Westchester (New York) and Brooklyn conservatories of music. He also teaches painting. He lives in Ossining, New York.

DAVIES, Kenneth, *The Blackboard*, 20 x 26.

Illustration — Plate 86

"In my opinion, a 'trompe-l'oeil' painting is most effective when its depth is extremely shallow, and for this reason, I believe that *The Blackboard* is one of my more successful paintings to date. In an attempt to increase the three-dimensional illusion, I have moved the blackboard forward until it coincides with the picture plane itself, making the other objects seem to project into space toward the spectator."

Kenneth Davies is one of a small but vital group who paint in a meticulously detailed, realistic manner often described by the French term "trompe-l'oeil." Honors have come to him swiftly in recent years, culminating in a Louis Comfort Tiffany Fellowship in 1950.

He was born in New Bedford, Massachusetts, in 1925. For a year he studied at the Massachusetts School of Art in Boston, then spent four years at Yale University's School of the Fine Arts, from which he was graduated in 1950. Davies teaches at the Whitney School of Art in New Haven, Connecticut, where he now lives.

DAVIS, Stuart, *Owh! In San Paó*, 52 x 42.

Illustration — Plate 1

"The increase of opportunities for the artist to write about his own work are welcome, but there are difficulties innate to such projects which increase in ratio to their number. In addition, other obstacles are presented by the development of agencies ulterior to the artist's purpose which heavily impinge upon his proper sphere. The character of the internal contradiction is well exemplified in that famous quotation on Art-Meaning where Mallarmé said, 'Don't worry about it, — it Floats,' which brought Rimbaud's retort, 'That Cat is a Square from Cannes-sur-Mer,' and gave memorable permanence to this ancient dialectical short circuit. But the external road-block is a mistral which saps the artist's will to care, and consists of the Protean Dissimulator, Art Philosophy, with its sere Academic cortege.

"Master of the esoteric arts of distraction, it has muscled into the Art racket and usurped the prerogative of Question and Answer in that domain. And having carteled all the important sponsors at the current rate of 70% off-the-top, it still feels need to afford itself a decent guilt and atonement. The mechanics of dosage by which this psychosis of responsibility is purged consists of capsules of gratuitous advice, doled in a jealous and touchy charity in the slum of Art. It is of no import that the pills are rolled in the back room of an illegal delicatessen along side the mineral-oil potato salad; they serve their nasty purpose to keep the Hierarch's nose clean. In the face of this extra-territorial morality rapine it behooves the unguilate artist to act smart. Whenever he sees this philosophical Cat come trucking down the Mews on his nacre-plated crutches, with his elegant double-vision and jingling the corny heirlooms of what has taken over as the oldest and safest profession, the hip artist will keep his yap shut and stand ready to be bugged-up on the Free Answer of the Day. This goes for the artist with sufficient intelligence to want to get straight and live right. For the less fortunate, whose skimped heritage of wits offers them no choice but to live dangerously and like it, these coordinates of wisdom are not useful. It is in these types that the principle of the dimension of Indetermination has its largest occupancy in a crass physics of action. The artist seized with its Shape is likely to react to the situation noted above by risking a rumble with the Fish. He will kick the crutches from under this Hung-up Clique-Deuce without ceremony and take his Readers Digest Da Vinci away from him, along with his sub-Alpine beret.

After emptying his pockets of the assorted Art Icons and Sacred Relics, well embalmed in Damar Varnish, Wax, and Stand Oil, he will sell the fellow's Princeton pennant and displaced pencils and tin cup to the five and dime, their proper mart. Nor will he have qualms about Cruelty to Cripples. There is no random moth to shadow his satisfaction with this one-slit deal of Completeness, eked from the Great Stroboscopic Continuity as it lights the disturbed asymmetries of his maladjusted personality. He is free in the knowledge that this Cat can Really run, a sure-thing winner at any track, and owner of the powerful ten-second-man muscles earned in basic training at the Academic induction.

"What has been said gives a hint as to why the opportunity to make a few remarks about one's work conceals some fracturing perils.

"My painting, *Ouch! in San Paó*, like my *Amazenc*, and *Rapt at Rappaports*, are statements in a visual-proprioceptive idiom as simple as a Tabloid headline. Anyone with enough coordination to decipher a traffic beacon, granted they accept the premise of its function, can handle their communicative potential with ease. There are no mathematics of Abstract or Naturalist Expressionistic Idealism to befuddle here, and the Department of Philosophical Displacement Relativisms is on the floor below. Emotion and Feeling, that crucial Emulsion, is a dimension at right angle to the plane of the canvas in these paintings. They appropriately offer only a modest common-sense image of a familiar object in the Shape of Color-Space Logic. Their content of Feeling occupies exactly the same place it did in the artist, that is to say, in the person facing the unfeeling canvas. Only a sadistic brute would demand simultaneous empathic immersion in the artist's Feelings from a spectator already completely self-emulsified in contemplation of the Cool painting. There is such a thing as Good Manners in Art as well as in the other forms of decent good-will in social relations. I think it is primarily this regard for the privacy of others which accounts for the enormous prestige of Art, and gives it a universal currency rating exceeded only by Money. A recent resurgence of the trend to confuse the function of Art with things of the order of out-house utilities becomes all the more regrettable in this light, and exposes the absurdity of its Economics of Emulsion-behavior. A degree of sentimentality can be tolerated in people, but in painting the words bathetic and emetic are synonymous.

"The title of my painting is reasonable in the same way as the image itself. It has been scientifically established that the acoustics of Idealism give off the Humanistic Sounds of Snoring, whereas Reality always says, 'Ouch!' Clearly then, when the Realism has San Paó as its locale, a proper regard for the protocol of alliteration changes it to 'Owh!'"

Davis was born in Philadelphia in 1894. He left high school to study in Robert Henri's art school in New York. Five of his water colors were exhibited in the renowned Armory Show of 1913. From 1913 to 1916 he did covers and other work of an artistic nature for *The Masses* and *Harper's Weekly*. One-man exhibitions began in 1917. In 1928-1929 he was in Paris. The year 1941 brought an award at the Pepsi-Cola exhibition and Honorable Mention at the Carnegie Institute show. He also won a medal and prize at the Pennsylvania Academy of the Fine Arts in 1944 or 1945; a prize at the St. Botolph Club in Boston in 1947; was winner in the *Look* magazine poll of 1948, and won both second purchase prize at the La Toussa exhibition and a medal at the Art Institute of Chicago in the same year. A painting by Davis was awarded the John Barton Payne Medal at the Virginia Museum of Fine Arts two years ago (1950). In 1951 the Garrett award of \$750 came to him at the sixtieth exhibition of American art at the Art Institute of Chicago. Murals by Davis

are to be seen in Radio City Music Hall, New York; radio station WNYC; and at Indiana University. He was employed on federal art projects from 1933 to 1939. In 1931 he taught at the Art Students League of New York and has taught at the New School for Social Research in New York City since 1940. During the autumn semester of 1951 he was Visiting Critic in Art at Yale University. Davis's work is represented in the collections of the Museum of Modern Art and Whitney Museum of American Art in New York and in the Phillips Memorial Gallery in Washington, D.C., as well as in other collections. He lives in New York City.

DEHN, Adolf A., *Caribbean Cornucopia*, 39 x 26. Illustration — Plate 25

"During a rather long visit to Haiti I came to love the country and its people. The color, the luxuriance of the land and the spirit of its people were stimulating. The blue-black night, the sparkle of color and the gesture of the people against the night were unforgettable. The balance of great loads on the heads of the women was something that every tourist — and I was a tourist — marveled at. Out of all this came my desire to paint *Caribbean Cornucopia*.

"My main preoccupation as a painter is color and design. Thinking abstractly of my picture, it should have balance, rhythm, form. The design should be the structure, should inextricably be part of my statement about the subject. It should aid and abet the excitement, the feeling which I wish to convey.

"This all seems so obvious in my painting that I find it unnecessary to write about. The more remote much of our painting today is from direct statement about life and nature the more everyone from the laymen to the artist himself feels the need to explain the work. Far too often the explanations are so full of grandiloquent double talk with the clarity of mud that I feel particularly sorry for the eager laymen who try to wade into it.

"So I go back to my easel and stay there."

Adolf Dehn was born in Waterville, Minnesota, in 1895. He studied at the Minneapolis School of Art and at the Art Students League of New York. Several years he spent in Europe. In 1939 he won a Guggenheim Fellowship, and again in 1951. Other indications of distinction include prizes at the Philadelphia Artists Alliance, 1936; Print Club, Philadelphia, 1939; Art Institute of Chicago, 1943; and the Library of Congress, 1946. Besides being an artist in oils, Dehn has "long been recognized as an outstanding water colorist" (he is the author of a book entitled *Watercolor Painting* which appeared in 1945) and has been called "Dean of American lithographers" by Carl Zigrosser. Many of his earlier works were satirical. He contributed illustrations to *Life* magazine in 1941 and did paintings during the second World War for the Navy depicting the "training, patrol and warfare activities of the Navy air arm." For a time he taught at the Colorado Springs Fine Arts Center.

Adolf Dehn's works are to be found in a large number of public collections, among them the Metropolitan Museum of Art, Museum of Modern Art, and Whitney Museum of American Art in New York; Brooklyn Museum; Newark (New Jersey) Museum Association; Museum of Fine Arts in Boston; Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts; Minneapolis Institute of Arts; Seattle (Washington) Art Museum; Milwaukee Art Institute; San Francisco (California) Museum of Art; National Museum of Norway; British Museum, London; Honolulu Academy of Arts; Cleveland (Ohio) Museum of Art; City Art Museum of St. Louis; Art Institute of Chicago; Colorado Springs Fine Arts Center; Wadsworth Atheneum,

Hartford, Connecticut; Walker Art Center, Minneapolis; Philadelphia Museum of Art; Pennsylvania Academy of the Fine Arts; Carnegie Institute; and the Norton Gallery and School of Art, West Palm Beach, Florida. He lives in New York City.

DE KOONING, Willem, *Woman*, 64 x 46.

Illustration — Plate 14

"Spiritually I am wherever my spirit allows me to be, and that is not necessarily in the future. I have no nostalgia, however. . . . Art never seems to me peaceful or pure. I always seem to be wrapped in the melodrama of vulgarity. I do not think of inside or outside — or of art in general — as a situation of comfort. I know there is a terrific idea there somewhere, but whenever I want to get into it, I get a feeling of apathy and want to lie down and go to sleep. Some painters, including myself, do not care what chair they are sitting on. It does not even have to be a comfortable one. They are too nervous to find out where they ought to sit. They do not want to 'sit in style.' Rather, they have found that painting — any kind of painting, any style of painting — to be painting at all, in fact — is a way of living today, a style of living, so to speak. That is where the form of it lies. It is exactly in its uselessness that it is free. Those artists do not want to conform. They only want to be inspired. . . .

"There are as many naturalists among the abstract painters as there are abstract painters in the so-called subject-matter school." — Willem de Kooning, in "What Abstract Art Means to Me," *Bulletin* of the Museum of Modern Art (New York), Vol. XVIII, No. 3 (Spring, 1951), p. 7.

Willem de Kooning was born in Rotterdam, The Netherlands, in 1904, and studied at the Academy of Fine Arts in his native city. In 1926 he came to the United States of America and settled in New York City, where his first one-man show was held in 1948. It has been pointed out that he never belonged to any particular "school" or movement, but that his work is characterized by an increasing abstraction. A high point in his career occurred in the autumn of 1951 when his *Excavation*, back from the twenty-fifth biennial at Venice in 1950, won the "top" prize — the Logan Medal and award of \$2,000 — at the sixtieth annual exhibition of American art at the Art Institute of Chicago. Private collectors in this country are already beginning to acquire his work. He lives in New York City.

DOZIER, Otis, *Pelicans*, 20 x 30.

Illustration — Plate 48

"I hesitate to write about my paintings because I feel that I can express myself better in paint than in words.

"I believe in becoming thoroughly familiar with my subject, then recreating the forms to fit the picture plane.

"The *Pelicans* was a result of many sketches made on the coast of Texas. I like the shape of a pelican and its strong build. In this painting I have tried to use color to create a mood of the sea."

Dozier was born in Forney, Texas, in 1904. From 1939 to 1945 he studied with and assisted Boardman Robinson. He won the First Purchase Prize in the Dallas (Texas) Allied Arts exhibition in 1932 and has won other prizes in shows in Texas, Denver, Colorado (Yetter Prize, 1941), and in the Arts and Crafts exhibition in New Orleans in 1948. Murals by Dozier may be seen in post offices in Giddings, Fredericksburg, and Arlington, Texas. One-man shows of his works have been held since 1944 and he has been represented in national and international exhibitions since 1932. He has taught at the Dallas (Texas) School of Creative Arts, 1936-1938; Colorado

Springs Fine Arts Center, 1938-1945; Southern Methodist University, 1945-1948; and has been guest instructor elsewhere. Since 1945 Dozier has also been on the faculty of the Dallas Museum of Fine Arts School.

Among institutions which have examples of his work are the Metropolitan Museum of Art and Whitney Museum of American Art in New York; Newark (New Jersey) Museum Association; Colorado Springs Fine Arts Center; Denver (Colorado) Art Museum; Dallas Museum of Fine Arts; Fort Worth (Texas) Art Association; Museum of Fine Arts of Houston, Texas; Witte Memorial Museum, San Antonio, Texas; Southern Methodist University, Dallas, Texas; the University of Nebraska; and Montana State College, Bozeman, Montana. He lives in Dallas, Texas.

DUNCAN, Frank Davenport, Jr., *Through the Window*, 30 x 40.

Illustration — Plate 47

Frank Duncan was born in Chicago, Illinois, in 1915. When he was four years old his residence was changed to New Rochelle, New York. In 1941 he was graduated from the School of the Fine Arts at Yale University and served in the Army from 1941 to 1945. He became a war artist and received a Guggenheim Fellowship in 1945 as the result of his paintings of the Italian campaign. The Guggenheim Fellowship was awarded him again in 1946, and in 1951 he won a Louis Comfort Tiffany Fellowship. At the Critics Show of the winter of 1946-1947 he was awarded First Prize, and achieved Honorable Mention at the Carnegie International Exhibition of Paintings in 1950. He lives in New York City. A few of his remarks about painting were included in the catalogue of the University of Illinois Exhibition of Contemporary American Painting in 1951.

DURFEE, Hazard, *Seascape No. II*, 18½ x 36.

Illustration — Plate 61

"*Seascape II* is related to impressionism because of its concern with atmosphere and light. But it is not a random flash of nature. My rather subconscious purpose in painting is to reveal many different levels of awareness of a place in the sense of its structure, rhythms, atmosphere and mood."

Durfee was born in Tiverton, Rhode Island, in 1915. He studied at Yale University's School of the Fine Arts and was awarded a Winchester Traveling Fellowship to Mexico. His paintings have been purchased by the National Academy of Arts and Letters, International Business Machines Corporation, and the Container Corporation of America. He lives in New York City.

EGRI, Ted, *The Bicycle Riders*, 28 x 41.

Illustration — Plate 74

"I believe the artist must root himself in one specific environment in order that he may get a rounded understanding of the people, culture and physical characteristics of it. Through this thorough integration in one place he can better achieve depth of understanding and sensitivity in his painting — either his own environment or other people and other environments whenever he may come across them.

"Many artists have expressed their feelings of man's isolation and the chaos in the world. Even though this indicates their awareness of the world around them, it also indicates that they have not identified themselves with that world. They feel isolated. I believe the artist must identify himself with some vital force, either

esthetic, social, political or philosophical, in his present environment. Man's struggle for human dignity is one of the most dramatic sources for artistic creation today."

Concerning *The Bicycle Riders*, Egri writes, "In Paris I saw people racing home from work on bicycles. The movement was so fast that one form appeared to break and blend into another before the whole form could be seen. The immobility of the buildings and streets served to intensify the movement. My motive in this painting was to achieve that sensation of motion. I used one set of complements for the buildings and streets, another for the riders, in order further to separate the two."

Egri was born in New York City in 1913 and lived there until the fortunes of World War II took him to Washington, D.C., and then, as a member of the Navy, to the Southwest Pacific and the Orient. Visits to Europe and Mexico followed.

From 1929 to 1931 he studied at the Master Institute of the Roerich Museum in New York on a three-year scholarship, and has also studied with Hans Hofmann and William Calfee. In 1946 he won the A. I. Friedman Award in a show of the Audubon Artists. The winning exhibit was painted while the artist was on board a ship in the Southwest Pacific. Egri's work has appeared in one-man and group shows and is represented in the collection of the William Rockhill Nelson Gallery of Art in Kansas City, Missouri. From 1948 to 1950 he was Resident Artist at the Kansas City Art Institute, Kansas City, Missouri. He now lives in Taos, New Mexico.

ELSHIN, Jacob A., *Iconostas*, 45 x 26.

"It is a natural thing for an individual to observe, think it over, digest, and react. Whether it be a musician, poet, philosopher, or painter, they all see things in much the same way, but digest them differently, and their reactions differ on many questions. That equally refers to the materialistic side of life (or events of life) as to the spiritual ones. The language of painting is a language of its own. This does not necessarily mean, however, that this language should not be understood by the average person — it should just as well be understood as the language of music.

"If a painter looked at things and portrayed them in exactly the same way they looked to him, the maximum he could achieve would be the mirror-like repetition of what anybody else could see as well. In other words he would not display any specific emotional reaction toward his experiences. Anyone armed with technical ability, then, would be able to make those reproductions equally well. All paintings would be alike and individuality would have no chance for expression.

"Therefore, a painter who is seeking for self-expression should divorce himself from those reflections of reality and turn his eyes inside of himself in order to present a reaction toward it. That's the first step in creativeness. Life gives the theme, the poet writes, philosopher rationalizes, painter expresses his reactions through the language of imagery. It doesn't necessarily have to be obscure or mystifying, but the simpler, the clearer the idea comes forth and the more people understand and appreciate it the better. A painting is not just to look at, but also to think about.

"Titles should help to clarify the situation and by no means obscure it. The semi-abstract approach, perhaps, is the closest way to carry out these principles. Subject matter is just as varied as the universe itself. Dark aspects of life are as real as the light ones. Dark tones emphasize the light. A true tragedy should be offset by occasional humor, for tragedy without any relief is dull morbidity as . . . continuous laughter is not . . . comedy, but buffoonery.

"With these eyes the painter should observe the things around himself and he



will never be in a situation where he has nothing to speak about. Also it is not necessary always to portray great events, characters, or calamities. One could find greatness in the most ordinary, everyday things of life, if there is a mind and heart to notice it.

"As far as our talents are concerned, no one could change them as we couldn't change the shape of our nose. But, if one loves what one is doing, greatness could be achieved with a small talent. We paint as we feel at the moment — if we feel poetic we could be a poet in painting, if we feel philosophic, we could paint as a philosopher, but no matter how tempting it might be we should restrain from fakery and each painting should be an honest expression of real feeling.

"One should absorb all the tragedies, all the belly laughs, smiles, sarcasms, and futilities — and then paint."

Jacob Elshin was born in St. Petersburg, Russia, as it was then called, in 1891. There he studied with Constantin Zimin of the Russian Imperial Academy. Since coming to America he has been associated professionally with the Pacific Northwest for the most part. His first one-man show was held in Seattle (Washington) in 1934. For twenty-six consecutive years he has shown his work in the annual Exhibition of Northwest Artists, winning the Katherine B. Baker Memorial Prize in 1948 with his painting *Gates to Nowhere*. Other marks of distinction include first prizes in the Western Washington Association of Art in 1936 and 1940; second prizes in 1933 and 1946; first prizes in the Northwest Annual Show at the Studio Gallery in Seattle, Washington, in 1945 and 1948; First Prize in the Northwest Watercolor Society Show in 1945; Grand Prize in the Spokane Northwest Annual in 1945, Second Prize in 1949. *Iconostas* was included in the competitive show of American painting at the Metropolitan Museum of Art in New York in 1950.

Elshin has had success also in competitions for wall paintings. Murals from his hand are located in the West Seattle (Washington) High School and the Persian Dining Room in Seattle; post office in Renton, Washington; and the University District Post Office in Seattle. His sketches were among the winners purchased by the state government in the international State Capitol Committee Competition, Olympia, Washington, in 1949. He teaches at Seattle University, the Burnley School, and Edison Technical School.

Work by Elshin forms part of the permanent collections of the Seattle Art Museum, Washington State College, Smithsonian Institution in Washington, D.C., and of numerous private persons. He lives in Seattle.

ERNST, Jimmy, *Color Isolation*, 40 x 47.

Illustration — Plate 55

Jimmy Ernst, son of Surrealist Max Ernst, was born in 1920. Despite the handicap of a parent of renown in the same field, he eventually decided to concentrate on painting. One-man shows at dealers' quickly followed. In 1946 he won Fourth Prize of \$400 at an exhibition of contemporary American painting held at the Pasadena (California) Art Institute. He is also already represented in the collections of the Museum of Modern Art in New York. He lives in New York City.

FOSS, Oliver, *Paris Under Snow*, 21 x 25.

Illustration — Plate 78

"In my painting *Paris Under Snow* I aimed primarily at doing justice to its title; that is, to the subject matter I chose to interpret.

"In spite of the apparent modesty of the subject, I did my utmost to combine romanticism with vigor, charm with temperament. I tried to express the impact of

dramatic feeling, the dark brooding of melancholy, as well as an all embracing, yet hesitating glow of optimism.

"I made an attempt to so choose my color as to paraphrase states of roused feeling -- to key my values to their most acute pitch.

"My Paris has an atmosphere of comedy, tragedy and music. It is part real, part fantastic and can only be expressed if the brush operates with vehemence, sometimes roughly, often exclamatory but never talkative. And my visions should be contrived in a tissue of such brush strokes rather than of words, but just as eloquent and readily understood."

Oliver Foss was born in 1920. He received his secondary education at the Lycée Pasteur in Paris and studied further both in Paris and at Elizabethtown College in Elizabethtown, Pennsylvania, where he obtained the Bachelor of Science degree in 1942. Training in art took place at the École Paul Colin, Art Students League of New York (with Bridgman), National Academy of Design, Jacobi-Annot School of Art, University of Basel (1946-1948), and the École Nationale Supérieure des Beaux-Arts (1948-1950). He held scholarships at Elizabethtown College, the Jacobi-Annot School of Art, and the École Supérieure des Beaux-Arts.

Foss's career as a teacher has been almost as extensive and varied as that as a student. He relates that following work as a designer for Seagram Distillers, Esquire Magazine, and others, he became a laboratory technologist and instructor in bacteriology at the Woman's Hospital in Philadelphia, then Professor of Fine Arts at Elizabethtown College, Pennsylvania (1940-1942), Instructor in French at Lafayette College, Easton, Pennsylvania (1942-1943) as part of the army training program. His work has been exhibited frequently in Paris of late and is beginning to appear again in America. Honors have been conferred on him by the French, including the purchase of one of his canvases by the French government. He lives in Haverford, Pennsylvania.

FRANCÉS, Esteban, *El Cuadro de los Abanicos*, 36 x 52.

Illustration — Plate 100

Esteban Francés was born in Spain in 1915. He studied in his native country and in France, and has traveled through Europe and South America. He has been in this country over seven years and is now an American citizen. He lives in New York City.

FRANCK, Frederick S., *The Soothsayer*, 40 x 30.

Illustration — Plate 8

Concerning *The Soothsayer*, Dr. Franck writes, "This archetypal figure does not reveal an objective future, but one pregnant with all potentialities, to be shapen by our choice: whether we conceive it with an evil or a benign eye. That is as far as I can get with her riddle, for she comes from deep within."

In a more general vein he writes, "Spontaneity is not sloppiness, automatism is not autonomy, nihilism is not freedom, brutality is not strength, nor is tenderness weakness, or size greatness, or noise vitality, or stunting originality. . . ."

He was born in Maastricht, The Netherlands, in 1909, and has received degrees in medicine, dentistry, and painting in several countries. In 1939 he came to the United States of America, of which he is now a citizen. Dr. Franck practices medicine in addition to painting actively. He is also the author of *Modern Dutch Art* (1943) and has contributed writings on art to various magazines. His work has been shown widely in this country and has also been exhibited in Paris.

In 1946 he won First Prize at the Carnegie Institute and in 1950 one of his pictures received a purchase prize at the University of Illinois. Recently two of his paintings have been purchased by the National Museums of France, one of them being his *Lazarus Resurrected*, which was in the University of Illinois Exhibition of Contemporary American Painting in 1949. His work forms part of the permanent collections of the University of Pittsburgh, Hundred Friends of Art, Shell Oil Company, Latrobe Art Fund, University of Illinois, municipal museum of Amsterdam, and the national museums of France. He lives in New York City.

FRANKS, Seymour, *Vibration*, 66½ x 29½. Illustration — Plate 45

Concerning *Vibration* Seymour Franks says, "In the making of this painting, as in all my others, I found formal elements that have their own vitality, their own requirements and corresponded to my feelings at that time. The use of the two tenses is a purposeful one, an attempt to describe two distinct processes — the painting of a picture at a past time, and the activity within a picture which is always in the present."

He was born in New York City in 1916 and studied at the National Academy of Design in 1937 and 1938. One-man shows began in 1941. Of late, Franks's work has been shown in the exhibitions of the Whitney Museum of American Art in New York, Pennsylvania Academy of the Fine Arts (1944), Art Institute of Chicago (1947), and elsewhere. Teaching experience includes work for the Brooklyn Neighborhood Houses and private students. He lives in New York City.

FRANSIOLI, Thomas, Jr., *St. Andrew's Church, Roanoke*, 22 x 30.

Illustration — Plate 63

"In painting *St. Andrew's Church, Roanoke*, I hoped to capture the mood and feeling of the hours between midnight and dawn when, it seems, the whole world is asleep, and buildings and places known by day take on a quite different significance. The moon, which or should I say 'who' for so many thousands of years had such an emotional significance to people, has not yet been completely explained away, and the church, the presence of God, is never more apparent than when people have given over their conscious waking lives to sleep. The scene that I have painted exists, physically, very much as I have put it down. The church, a symbol of our belief in a power greater than ourselves, the clustered houses, showing our need for our fellow man, the lonely mountains and the moon. In one form or another these same elements have existed throughout the world, and for many centuries. I was interested in finding them so complete and entire in Roanoke, and so I painted them."

Fransioli was born in Seattle, Washington, in 1906. Upon graduation from the University of Pennsylvania he practiced architecture for over ten years. For about six months he studied at the Art Students League of New York. Following discharge from the Army in 1946 he took up painting seriously.

Prizes and awards include first purchase prize at the Boston Society of Independent Artists shows in 1948 and 1949 and a popular prize at the Institute of Contemporary Art in Boston in 1949. His work has appeared recently in national exhibitions and is represented in the permanent collections of the Museum of Fine Arts in Boston; Currier Gallery of Art, Manchester, New Hampshire; and the Farnsworth Art Museum in Rockland, Maine, as well as in private collections. He lives in Cambridge, Massachusetts.

FULLER, C. Sue, *String Construction No. 30*, 24 x 36. Illustration — Plate 73

Sue Fuller was born in Pittsburgh, Pennsylvania, in 1911. She was graduated from the Carnegie Institute of Technology and received the Master of Arts degree in Education at Teachers College, Columbia University. She was a teacher at the Veterans Art Center at the Museum of Modern Art in New York from 1944 to 1946. Her activities include creating prints and string constructions as well as painting.

Prizes were won at the Associated Artists of Pittsburgh exhibition in 1941 and 1942, at the Northwest Printmakers show in 1946, and the Print Club, Philadelphia, in 1941, 1946, and 1948. Other noteworthy awards are a Louis Comfort Tiffany Fellowship in 1947, a Guggenheim Fellowship in 1948, and a grant from the National Institute of Arts and Letters, New York, in 1950. Her work has been seen in London, Paris, and South America, as well as in this country, and formed part of the American Institute of Graphic Arts traveling show. One-man shows occurred in 1949 and 1950. Sue Fuller has also written on education for *Art Education Today* and *Design* magazines.

Her work forms part of the collections of the Metropolitan Museum of Art and Museum of Modern Art in New York; Art Institute of Chicago; Carnegie Institute, Pittsburgh, Pennsylvania; Philadelphia Museum of Art; Baltimore (Maryland) Museum of Art; Seattle (Washington) Art Museum; New York Public Library; Library of Congress; and the library of Harvard University, Cambridge, Massachusetts.

GERZSO, Gunther, *Towards the Infinite*, 28¼ x 19½. Illustration — Plate 40

Gunther Gerzso was born in Mexico City in 1915. When he had finished his primary education he left Mexico and lived in Switzerland until 1932. There followed five years in the United States of America studying theater and motion picture scenography, to which he now devotes most of his activity.

In 1941 Gerzso began to paint for his amusement. Several artists encouraged him, however, so he took up painting more professionally, with the result that his first one-man show, which took place in Mexico City in 1950, was a marked success.

GIBBS, Howard, *Figures from the Past*, 30 x 18.

"There are so many closets; some very full of things, others empty waiting for the things I hope to find. I love things. The first drawings of children; boxes of letters burning with enthusiasms; stair treads people go up and down; the gas lamp going out, the bulb coming on. To use these fragments, that we are all made up of, past and future, is my full purpose. So you have this canvas."

Howard Gibbs was born in New Bedford, Massachusetts, in 1904. 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. He lives in Brewster, Massachusetts.

GLARNER, Fritz, *Tondo No. 21*, 48½ (diameter). Illustration — Plate 3

"A painter should never speak because words are not the means at his command. . . . However, it is possible for a painter, at certain moments of his development to formulate some of the problems he is facing in the growth of his work. A painting cannot be explained. Words can only stimulate the act of looking.

"Throughout my search for the establishment of essential values, throughout my struggle to free my painting from the naturalistic, I was impelled little by little to dematerialize the object, eliminating all that appeared to me as superficiality, reducing it to an appearance no longer specific — to a form-symbol. When the motive for the form-symbol can no longer be identified by the spectator, a degree of abstraction has been obtained.

"To liberate form, it is necessary for the form-symbol to lose its particularity and become similar to space. To liberate form it is necessary to determine space so that their structures become identical. When the form area and the space area are of the same structure, a new aspect arises in which pure means can reveal their intrinsic expression. The differentiation between form and space has to be established by color, proportion, oppositions, etc. Color, pure color, no longer assigned to dress up a particular form-symbol is free to act by its own true identity. It is my belief that the truth will manifest itself more clearly through this new condition." — Fritz Glarner, in "What Abstract Art Means to Me," *Bulletin of the Museum of Modern Art* (New York), Vol. XVIII, No. 3 (Spring, 1951), p. 10.

Glarner was born in Zurich, Switzerland, in 1899. He lived in Italy for nearly ten years (1914-1923) and studied at the Royal Institute of Fine Arts in Naples. Work and study in Paris followed. He settled permanently in the United States of America in 1936 and formed a close friendship with the Dutch painter Piet Mondrian, who was in this country in 1940. Glarner has lectured at the New Art School in New York.

His work has been exhibited frequently in Paris, particularly in the Salon des Surindépendants through 1934; in Zurich (1936); and in several group exhibitions in America, as well as in one-man shows. It is represented in the collections of Yale University, New Haven, Connecticut; the Philadelphia Museum of Art; Museum of Modern Art, New York; and the Baltimore (Maryland) Museum of Art, as well as in private collections here and in Europe. Glarner lives in New York City.

GLASCO, Joseph, *Male Head*, 68 x 38. Illustration — Plate 5

Born in Oklahoma some twenty-seven years ago; recently came back from a visit to Africa; lives in New York City. Already represented in the collection of the Museum of Modern Art in New York.

GORDON, Maxwell, *Parade*, 40 x 30. Illustration — Plate 42

For a telling statement of Maxwell Gordon's feelings about the kind of thing he paints, see the catalogue of the University of Illinois Exhibition of Contemporary American Painting in 1951.

He 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; 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, *Tournament*, 60 x 72. Illustration—Plate 91

"I have always worked on the assumption that if something is valid or meaningful to me, it will also be valid and meaningful to many others. Not to everyone, of course. On the basis of this assumption I do not think of an audience when I work, but only of my own reactions. By the same token I do not worry whether what I am doing is art or not. If what I paint is expressive, if it seems to communicate the feeling that is important to me, then I am not concerned if my work does not have [the well-] known earmarks of art.

"After spending a year in Arizona around 1938, I came back to New York with a series of still lifes. Everyone said my paintings had become very abstract. The thought had never occurred to me whether they were abstract or not abstract. I simply felt that the themes I found in the Southwest required a different approach from that I had used before. . . . If I should find other subjects and forms that interest me more, I shall no doubt find it necessary to use a different method of expression."—Adolph Gottlieb, in *Arts and Architecture*, Vol. LXVIII, No. 9, (September, 1951), p. 21.

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. Last year his *Romanesque Façade* won a purchase prize in the fourth University of Illinois Exhibition of Contemporary American Painting.

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; universities of Illinois and Nebraska; and the museum at Tel Aviv, Israel. He lives in Brooklyn.

GREENE, Balcomb, *The Blind One*, 48 x 36. Illustration—Plate 41

Concerning *The Blind One*, Balcomb Greene states that "The theme implied by the title was not a program or a leading element. I do not know how much blindness really is here, or if the title is too definite. The title seemed appropriate, and was at one time suggested to me by the bowed and tense head and the black sockets of what appears usually to be a figure. Calling a painting by a number, or the banal word 'composition', irritates me as much as the alternative of an associative title. There's no easy solution, which isn't my fault since I didn't create the people who look at paintings.

"All of my work, I believe, is well and carefully composed. I work from numerous

and elaborate sketches. When it comes to the final canvas, I must therefore avoid being an enlarger. So far as I have a system for avoiding this, it is simplicity itself. I do not take up sketches to work from until their potentialities interest me as much as the sketches at the start did. Secondly, I bring everything in the painting along together. The first few pencil lines or brush strokes — say within twenty minutes — must carry the feeling. What results must be basically already fixed. Otherwise I will flounder, the chances are. But fixing the character and the feeling of the work early, I can keep on with the painting for months usually without discouragement. It usually takes months.

"I do not accept recent conclusions in the art press: that I have turned back to realism or that I am a romantic. Because the term is ambiguous and full of meanings, I am still content to be called an abstractionist. At the moment I am considering with some interest the possibility that I am bringing emotion into abstraction and that I am reaffirming the relationship of my work to life and living things.

"This possibility appeals to me because it suggests that I do not belong to the direction in abstractionism which is today the vogue. The 'vogue' — a cruel and an apt word — is decorative and impressionist abstraction. . . ."

Greene was born in what is now suburban Niagara Falls, New York, in 1904, but was reared in the Midwest and has lived longer in New York City than in any other place. His academic training — largely in philosophy, English literature, and the history of the arts — was pursued at Syracuse, Columbia, and New York University. As to his education in painting, he states, "Twice, for almost three years, I lived and worked in Vienna and Paris, but had no formal training in art whatsoever. I learned from friends, and perhaps most from a Polish painter in Paris, Stanislas Grabowski. What I learned from him was not technique, but the insurmountable difficulties which the artist today faces in society. I have learned no less, perhaps more, from the woman I married, and whose very exceptional integrity survived a heavy academic training as a sculptor."

He was chairman of American Abstract Artists for four years at its beginning, and has contributed several articles to magazines. At the Carnegie Institute of Technology in Pittsburgh he holds the position of Professor of the History of Art (including music and the theater). In 1950 his paintings were given particular praise by one of the better known art journals. Work by Greene is owned by private collectors and by the Museum of Modern Art (two examples), the Museum of Non-Objective Art (three examples), and the Whitney Museum of American Art in New York; Walker Art Center, Minneapolis, Minnesota; and the University of Nebraska. He lives in Pittsburgh, Pennsylvania.

GROPPER, William, *Chakwa Tea Plantation*, 40 x 30. Illustration — Plate 23

"The source of *Chakwa Tea Plantation* is the result of a recent trip in Eastern Europe. It was in the foothills of the Caucasian Mountains. My reaction was intoxicated by an exotic countryside and people. I attempted to translate the aroma of tea into color, to convey a tinkle and feeling that one associates with tea. It was painted in the treatment and simplicity of the country. The scene portrays the gathering of tea that had been dried on long strips of linen.

"I feel that art is conditioned by environment, that the artist in order to flower and grow must get his nourishment through his roots in life. When art is divorced from life, without any roots, it cannot survive for very long in rarefied atmosphere. As development of society is ever changing, so does a creative art bloom forth. It may

respond to life in almost any form; there are no boundaries of time and space. A great work of art embodies all these elements; it is not only executed with mastery and conviction, it is universal."

William Gropper was born in New York City in 1897. There, despite great financial difficulties, he studied at the National Academy of Design, Ferrer School, and the New York School of Fine and Applied Arts. Robert Henri, George Bellows, and Howard Giles he singles out as his teachers. From 1919 he worked as a newspaper artist for several New York daily papers. He has done cartoons for numerous periodicals, from *Vanity Fair* to *New Masses*. Among his awards and prizes, several of them for lithographs and drawings, are the Collier prize in 1920; Harmon prize, 1930; Young Israel prize, 1931; a Guggenheim Fellowship in 1937; a prize at the Artists for Victory show at the Metropolitan Museum of Art in 1942; another at the Los Angeles County Museum, 1945; and in the same year, an award from the Library of Congress. Murals were created for the post office at Freeport, Long Island, New York; Northwestern Postal Station in Detroit, Michigan; new Department of the Interior Building in Washington, D.C.; and Schenley Corporation. Gropper is the author of *The Golden Land* (1927) and other publications, and did illustrations for over a dozen books, among them *Lidice* (1942), *The Crime of Imprisonment* (1945), and editions of *Circus Parade*, *Crime and Punishment*, and *There Ought to Be a Law*. Beginning in 1936 he has been on the editorial board of *New Masses*. "Economic determination," as Gropper puts it, found him teaching at the American Art School for a few years. His paintings are represented in over thirty-five museums in the United States of America and in museums in Poland, Czechoslovakia, and Bulgaria, as well as in universities, libraries, and the like. Some of the American collections which have examples of his work are the Metropolitan Museum of Art, Museum of Modern Art, and Whitney Museum of American Art in New York; Wadsworth Athenaeum, Hartford, Connecticut; Phillips Memorial Gallery in Washington, D.C.; Newark (New Jersey) Museum Association; City Art Museum of St. Louis, Missouri; Walker Art Center, Minneapolis, Minnesota; Pennsylvania Academy of the Fine Arts; William Hayes Fogg Art Museum of Harvard University, Cambridge, Massachusetts; Art Institute of Chicago; Encyclopaedia Britannica; and Abbott Laboratories. He is also represented in the Museum of Western Art in Moscow, USSR. Gropper lives in Croton-on-Hudson, New York.

HALEY, John C., *Myriad*, 30 x 40.

Illustration — Plate 101

"A state of excitation of color and form is the objective of a process by which the painter relates elements to each other and to the painted surface."

"*Myriad* developed from an interest in the spatial-rhythmical possibilities inherent in the process of 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 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, 1944, and 1951; the California Water Color Society show of 1949; Honorable Mention at the California State Fair in 1950, and in 1951 Honorable Mention in watercolor and Third Prize in oils. 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. He lives in Richmond, California.

HARE, Channing W., *Passementerie*, 40 x 34.

Illustration — Plate 2

"*Passementerie* interested me to paint — as *passementerie* in itself glitters — adorns — stimulates — but with all this natural adornment and embellishment the model of my painting must turn to face something bigger — something intangible — something eternal."

Channing Hare was born in New York City in 1899. He studied at the Art Students League of New York and with Robert Henri, George Bellows, and William Zorach. He is chiefly known for figure studies and portraits. One-man shows of Hare's work have been held in New York and Boston and he has been a frequent exhibitor elsewhere. In 1950 his work was included in both the Carnegie International Exhibition of Paintings and the competitive exhibition "American Painting Today" held at the Metropolitan Museum of Art in New York.

Prizes have been awarded his work in exhibitions at the Society of the Four Arts in Palm Beach, Florida, in 1942, 1943, and 1944. His paintings form part of the permanent collections of the Museum of Fine Arts in Boston, Pennsylvania Academy of the Fine Arts, Virginia Historical Society, Colorado Springs Fine Arts Center, Davenport (Iowa) Municipal Art Gallery, and International Business Machines Corporation. He lives in Palm Beach, Florida, and Ogunquit, Maine.

HARMON, Lily, *Nursery School*, 26 x 34.

Illustration — Plate 53

Lily Harmon writes that *Nursery School* "followed observation of my oldest daughter, Amy's, behaviour at school. I have always been interested in children — their attitudes towards one another — their awareness of and yet retirement from (each a world unto himself) — the loveliness of their bodies — puppylike awkwardness — the wonder they feel — the bright beauty of their playthings. All these things are part of *Nursery School*. At the same time, all these factors become a departure point when one is faced with the canvas itself and the spatial relationships — the play of color against color, and the linear rhythms. When the idea and the execution meet in a harmony of emotional color and expressive calligraphy, then the painting becomes a whole.

"For me, the calligraphy upon which the painting rests is like a structure of bones, a foundation and basis, with color resting upon it in a tissue, flesh-like and sensuous.

"I cannot remember how I felt when I painted *Nursery School*. If I had the painting before me perhaps I could re-live some of the emotion. The old paintings (old, meaning anything I'm not working on now) are like children who have grown up . . . and the remembered joy or pain of their creation becomes part of the 'now'. The 'now' is concerned with trying to express what moves me most emotionally, and also trying to make that expression valid as painting — to make tensions pull properly whether through line or color — to make the observer's stomach quiver with recognition of similar intensity. I would like to shake from my heels the timidity and inhibitions of the young and dive into the freedom and power of maturity. This means looking deeply into oneself and facing the canvas with all the honesty, passion, courage and conviction one can summon into being."

Lily Harmon was born in New Haven, Connecticut, in 1912. For two years she

studied at Yale University's School of the Fine Arts, followed by work at the Académie Colarossi in Paris. Upon her return to the United States of America, study of painting and lithography at the Art Students League of New York ensued. At various times she did work in textile design, advertising art, and the like, and was away from painting for a long while before, at the age of twenty-seven, she began to find herself. One-man shows and representation in group exhibitions of national scope followed. In 1944 she married and is now the mother of two children. A trip to the Philippine Islands was a fruitful source of many sketches, some of which later evolved into paintings. Her achievements also include illustrations for an edition of *Pride and Prejudice* in 1945. Her paintings form a part of the collections of private persons and of Encyclopaedia Britannica; Newark (New Jersey) Museum Association; Butler Art Institute, Youngstown, Ohio; Abbott Laboratories; the Upjohn Company; and the museums of Ain Harod and Tel Aviv, Israel. She lives in Port Chester, New York.

HILTON, Roy, *Ivory Tower*, 33 x 41.

Illustration—Plate 31

"In response to your query about my painting, I should say one of my main interests has been the pattern on the surface of the canvas. However, since my motivation for a painting is derived from nature, my principal interest may vary in different paintings. It may be color, form, or movement. The subject matter dictates the approach. After analysing my reason for wanting to paint that particular subject I try to subordinate other characteristics to that one end.

"In my painting *Ivory Tower* my interest was mainly in the design on the surface. The house, which is my home, is very old and I was struck by the symmetry and simplicity of the various parts. Because of that I placed the house in the center of the canvas and took a direct view of the back of the house.

"Any other observations in regard to art may be superfluous but I might say that, for me, nature and man-made objects offer the greatest variety of motivations for painting. The creative angle, which should always exist in a work of art, is the manner in which the artist uses this material."

Hilton was born in Boston, Massachusetts, in 1891. His education in art took place in Boston and New York, and, during the summers, at Ogunquit, Maine. He painted murals for the post offices in Westfield, New Jersey, and Rockymount, Virginia, and has won several prizes in Pittsburgh and Youngstown. Private collectors, Pennsylvania State College, the Board of Education, and the Duquesne Club of Pittsburgh own examples of his work. He has taught at the Carnegie Institute of Technology since 1928 and lives in Pittsburgh.

HIRSCH, Joseph, *Carcass*, 29 x 24.

Illustration—Plate 6

"The picture in question is concerned with both the organization of areas and with literary overtones which make it something more, I believe, than a visual arrangement. I have tried to give symbolic content to this every-day subject. The dramatic contrasts of value, the toga-like folds of the apron, the man's symmetrical arms, the head-dress quality of the carcass and the canopy of the awning make for an aspect of pageantry. The contradiction of this stateliness to the bloody humdrum of a butcher's work yields, I hope, a number of implications.

"Does the ceremonial pose suggest a sacrificial offering? The butcher's face is

almost illegible, his head serving only to support the weight of meat. Does the bloody flesh suggest death, or violence, or even war itself? Do the rhythmic curves emphasize the statuesque beauty of physical labor? Does the dead weight of his burden dominate the live man in the design of this particular canvas? As well as in the real life of such a worker?

"I want whoever sees this canvas to be involved with such inferences, otherwise the picture remains socially incomplete."

Hirsch was born in Philadelphia in 1910. He studied at the Philadelphia Museum School of Industrial Art and with George Luks and Henry Hensche. Noteworthy awards include a prize at the Pennsylvania Academy of the Fine Arts in 1934 and one at the National Academy of Design; a fellowship from the Institute of International Education (1935-1936); first choice by public ballot at the World's Fair at New York in 1939; Guggenheim Fellowships in 1942-1943 and 1943-1944; Library of Congress awards in 1944 and 1945; and a grant from the American Academy of Arts and Letters and National Institute of Arts and Letters in 1947, as well as a prize at the Carnegie Institute exhibition in the same year; a Hallmark award and a Fulbright Grant from the State Department in 1949. The year 1950 brought fourth prize (\$1,000) in the Metropolitan Museum of Art's competitive "American Painting Today" exhibition, and 1951, the Blair prize of \$600 at the sixtieth annual exhibition of American art at the Art Institute of Chicago. His work has been seen in national exhibitions since 1934.

Hirsch has done documentary paintings for the federal government. He also did illustrations for an edition of *Mother Goose* in 1946. Murals by him are located in the Benjamin Franklin High School, Philadelphia; Amalgamated Clothing Workers Building, Philadelphia; and in the Municipal Court Building in the same city. Joseph Hirsch was a founding member and a first treasurer of Artists Equity Association. He was instructor in painting at the Art Institute of Chicago from 1947-1948 and at a school for art students in New York from 1948-1949. Among institutions which possess his work are the Museum of Fine Arts, Boston; Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts; Metropolitan Museum of Art, Museum of Modern Art, and the Whitney Museum of American Art in New York; International Business Machines Corporation; Encyclopaedia Britannica; Philadelphia Museum of Art; Corcoran Gallery of Art, Washington, D.C.; Walker Art Center, Minneapolis, Minnesota; William Rockhill Nelson Gallery of Art, Kansas City, Missouri; Library of Congress; Brown University, Providence, Rhode Island; and the universities of Arizona, Georgia, and Oklahoma. At present (early in 1952) he is in Paris.

HOFMANN, Hans, *Blue Enchantment*, 60 x 48.

Illustration — Plate 92

For the present exhibition Hans Hofmann writes, "My work engages my capacity of experiencing fundamentally in a dual direction — it involves a multi-problem. It concerns my reactions which I experience as a human being in regard to the time and to the world in which I live and to which I belong, and this again engages my professional consciousness as an artist, which asks for the mastery of the basic requirements of my profession. It is the latter requirement that makes pictorial realization of all the other requirements possible. Both requirements ask from the artist the capacity of Empathy. *Empathy, as understood to be the capacity of finding and giving the intrinsic values of the things in life as well as in artistic realization.* Without the finding and the giving of such intrinsic values, art will not be. In other words, the

act of creation demands mentally an initiating concept which engages the mind to a step by step development for its technical execution by sensing, penetrating and using the intrinsic qualities given by the medium of expression with which to create 'a feeling and thought emitting esthetical form' through which the initiating concept finds its final pictorial realization. *Every concept results from experience.* It engages the artist as a human being in his entire outer-and-inner Life. The execution of the concept asks from the artist the penetration of the inner Life of the medium of expression. This constitutes an experience in itself — and becomes still another experience through the 'pictorial' realization of the initiating concept by which the feelings aspect of one domain is 'transformed and imbedded' in the feeling aspect of another domain.

"Every work of art represents a new Reality which exists nowhere else outside of its one existence. It is always a 'spiritual' reality, and as such it represents another — a new — pearl in the string of human cultural documentation. It comes into existence by growth like everything in nature. A work of art is documented by a common denominator. This common denominator is the personality of the artist — his soul and his mind, his sensibility and his temperament. Through it 'experience' is summarized into pictorial language — that is to say, into a pictorial message. This message is of deepest concern to the artist. It will be a pictorial formulation of his ethical and esthetical creeds with which to participate, as an artist, on the cultural justification of this time. 'Art for Art's sake' is its antithesis."

Hans Hofmann was born in Bavaria in 1880. He studied art in Germany and also, from 1907 to 1914, in Paris. While in Europe he became well-known as a teacher as well as an artist. In 1930 he was called to America by the University of California. Since then he has continued painting and teaching with ceaseless vigor and has established his own art school in Provincetown, Massachusetts, and New York City. His work has been exhibited widely and is represented in various collections. The University of Illinois awarded one of his pictures a purchase prize in 1950. He lives in New York City for a large part of each year.

JOHNSTON, Ynez, *Blue Garden*, 22 x 30.

Illustration — Plate 56

West-coaster Ynez Johnston, who revels in casein and etching, as well as other media, is becoming well-known in California and has had several one-man shows in Los Angeles. She won an award for prints in the Centennial of Art Exhibition at the Los Angeles County Museum in 1949, turned up in the Museum of Modern Art's New Talent show in New York in 1950.

JONES, Joseph J., *Landscape with Swans*, 30 x 40.

Illustration — Plate 49

"*Landscape with Swans* is about elegance and not too hard for anyone to see. I believe most good painting is closely related to elegance and yet that is hardly reason enough to paint. . . .

"The back-bone — the rhythmic thread of life and all living things — the order — the inner meaning — the universal oneness — or whatever preference you have for this meaning — this is my chief concern as a being that is organically and spiritually part of this outer pattern.

"Painting permits a celebration of this understanding, and the joy in that understanding is in realizing your subject to be everywhere and in everything. . . .

"Painting is a way of understanding for the painter and for him the finished product gives . . . the information he seeks. I can't imagine any painter wishing to keep this information to himself unless he wasn't very sure of what he had to pass on. . . ."

"The energy on the part of the painter to sustain himself from the start of a painting to its finish has much to do with permitting a painting to evolve in the shape of its origin. The temptation to bring a painting to an arbitrary conclusion comes from a lack of energy as well as understanding. To dominate or 'master' a painting won't save it from a bad beginning."

Joe Jones was born in St. Louis, Missouri, in 1909. He has done considerable mural painting, including seven or eight in post offices and a large mural of Boston Harbor for the main dining room of the steamship *Independence* of the American Export Lines.

He received a Guggenheim Fellowship in 1937. Prizes were won at the Pennsylvania Academy of the Fine Arts, Carnegie Institute, National Academy of Design (1946) and in shows in St. Louis. 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.

KAHN, Max, *Village in the Mountains*, 38 x 48. Illustration — Plate 104

Max Kahn, born in 1903, had his first one-man show of colored lithographs in New York in 1946. The large size — up to twenty-six by nineteen inches — and fine color impressed critics, as well as the fine craftsmanship, no doubt in part, at least, brought about by the fact that he does all the preparation, drawing, and printing himself.

Kahn won a prize of \$300 in the fifty-fifth exhibition of the work of artists in Chicago and vicinity at the Art Institute of Chicago in 1951. He is married to artist Eleanor Coen.

KAMROWSKI, Gerome, *The Urgent Hour*, 48 x 36. Illustration — Plate 35

"Painting is usually considered to be one of the plastic arts. The novice finds himself soon engaged in an almost death struggle to conquer the pictorial or plastic problem.

"Success apparently arrives when the artist feels pride and enthusiasm resulting from the free handling with no loss of motion of the plastic elements. Seldom does he seek to go beyond this stage of mere manipulation — little realizing that he is now merely on the threshold to creative activity. It is in the realm of the meta-plastic that novel, unique, and significant ideas lie. This is the goal I seek."

Gerome Kamrowski was born in Warren, Minnesota, in 1914. He studied at the St. Paul (Minnesota) Gallery and School of Art, at the Art Students League of New York, "New Bauhaus" in Chicago, and Hans Hofmann's school of Fine Arts. From 1937 to 1939 he held a Guggenheim Fellowship. His work has appeared in national

exhibitions, including a show of abstract art in America held at the Museum of Modern Art in New York, and he was represented in the international exposition of surrealism in Paris in 1947. One-man shows have been given in New York, Paris, and at the Detroit (Michigan) Institute of Arts. Since 1946 he has been on the staff of the University of Michigan at Ann Arbor and was given a grant for research in Paris in the summer of 1949. Kamrowski's work forms part of the collections of Yale University in New Haven, Connecticut, and of the Phillips Memorial Gallery in Washington, D.C.

KEPES, Gyorgy, *Monument*, 72 x 24.

"In a life torn by directionless dynamics, that worships mere activity and disregards purpose and value, I need meaning and tranquility. In painting I am not satisfied with the muscular acrobatics of violent lines and explosive colors, with their compassless abandon. I suspect the ego-dominated visual exercises in personality competition. I am searching for those low-energy experiences which, in their subdued scale, allow more embracing patterns of order. I am seeking affinities between my complete moments and the patterns of my surroundings and have found for myself a new meaning for landscape. The tranquil, yet very much alive, rhythm of some age-old, commonplace experiences — a sunset — branch of a tree — suggest for me the coherence and completeness so lacking in our urban industrialized chaos. By painting them I keep them to guide me to the rich potential values inherent in the new landscape of the scientific world.

"I love to paint, and, to be honest, I love my paintings, and very much hope that others will feel the same way about them."

Kepes was born in Selyp, Hungary, in 1906. From 1924 to 1929 he studied at the Royal Academy of Fine Arts in Budapest.

In 1937 he came to the United States of America to head the Light and Color Department of the Institute of Design in Chicago, a position he held until 1943. In 1946 he joined the faculty of the Massachusetts Institute of Technology as professor of visual design at the School of Architecture and Planning.

His work has been seen in one-man and group shows in Budapest, Vienna, Berlin, London, Copenhagen, Stockholm, Amsterdam, and the United States of America. He has also done graphic designs for *Fortune* magazine, the Container Corporation of America, and Abbott Laboratories, between 1938-1950. In 1939 and 1949 he was given an award by the American Institute of Graphic Arts. Kepes collaborated with L. Moholy-Nagy on film and theater projects in Berlin and has worked on various housing exhibitions. He created decorative panels for the Graduate Center at Harvard University, Cambridge, Massachusetts, in 1950-1951, and did a porcelain exterior mural for the Fitchburg Children's Library at Fitchburg, Massachusetts. A book by Kepes, *Language of Vision*, published in 1944, is now in its seventh edition. He has also contributed to other books and journals on art and architecture. His work forms part of the collections of the museum of Cranbrook Academy of Art in Bloomfield Hills, Michigan, and of the Museum of Modern Art in New York.

KINGMAN, Dong, *Angel Square*, 30 x 44.

Illustration — Plate 95

"the *angel square* subject is actually taken from times square. i have studied the subject day and night for more than two years. i have made thumb nail sketches from time to time directly or indirectly. . . .

"because the title of the painting is *angel square*, some thought this picture had

something to do with religion. in the upper left hand corner of the picture there is the face of the statue of liberty which resembles christ's headgear and in the foreground the people look like nuns. my impression [of] angel square is that times square belongs to broadway and angel square belongs to show business."

Dong Kingman was born in the Orient in 1911. During his youth in Hong Kong he studied with a Chinese artist who had studied in Paris and who taught him both Oriental and Occidental ways of drawing. He arrived in the United States of America at the age of 18. *Angel Square* was the subject of a full-page color reproduction and a few comments in *Time*, Vol. LVII, No. 22 (May 28, 1951), pp. 66-67. Kingman now lives in Brooklyn.

KIRKLAND, Vance H., *Phantasy*, 25 x 36. Illustration — Plate 75

"Living in the West surrounded by immense grandeurs of nature has caused me to reflect away from the scenic world and escape into a personally created world of fantasy. My intention in this particular painting was to suggest a feeling of space with evolved form and two figures that pertain to 'the beginning.' It is a long way from the Adam and Eve tale but anyway, it is more fun to create fantastic myths."

Vance Kirkland was born in Convoy, Ohio, in 1904. He studied at the Cleveland School (now Institute) of Art and at Western Reserve University in Cleveland. In 1930 he traveled in Europe, after having begun his extensive teaching career in 1929 by starting a Department of Art for the University of Denver. Three years later, in 1932, he founded the Kirkland School of Art and directed it for fourteen years, returning to the University of Denver in 1946 as Director of the School of Art, a position which he still holds.

Kirkland's work has been exhibited in the East and Midwest and has been honored with purchase awards by the Denver (Colorado) Art Museum and the William Rockhill Nelson Gallery of Art in Kansas City, Missouri. He has also done nine murals for post offices and public buildings. His work forms a part of the collections of the Art Institute of Chicago; William Rockhill Nelson Gallery of Art; Colorado Springs Fine Arts Center; Denver Art Museum; Santa Barbara (California) Museum of Art; Norton Gallery and School of Art, West Palm Beach, Florida; and the University of Kansas.

KLEINHOLZ, Frank, *Rendezvous*, 24 x 30. Illustration — Plate 77

"In *Rendezvous* I try to paint the separate worlds of individuals confined in the space of a restaurant. A kaleidoscope of changing patterns where the waiters, the lovers, the lobster, the lone eater, the gay party-goers meet for a short time. They are individuals intent on their own moment, yet together in this rendezvous they create a warm humanity, a unity, a world over and beyond themselves."

Kleinholz was born in Brooklyn, New York, 1901. He was graduated from Fordham University, New York, but it was not until 1937 that he started to paint. Although he has had some formal training, notably with Alexander Dobkin, Sol Wilson, and Yasuo Kuniyoshi, he is mostly self-taught. He has traveled in this country, Canada, Mexico, and South America, and from October 1948 to October 1950 lived and painted in Europe, principally Paris.

Awards include a five-hundred dollar purchase prize in the Artists for Victory show at the Metropolitan Museum of Art in New York in 1943 and Third Prize for prints in the New York State Fair Exhibition at Syracuse in 1951. In 1943 he was invited to have a one-man show at the Phillips Memorial Gallery in Washington,

D.C. Teaching experience includes work with private pupils, instruction at the Brooklyn Museum School of Art and the Great Neck Adult Education Center and elsewhere. At present Kleinholz is Visiting Guest Artist at Hofstra College, Hempstead, New York. His paintings have appeared frequently in national exhibitions. Among institutions where his work is represented are the Metropolitan Museum of Art in New York; Brooklyn Museum; Newark (New Jersey) Museum Association; Encyclopaedia Britannica; Phillips Memorial Gallery, Washington, D.C.; Brandeis University, Waltham, Massachusetts; Alabama Polytechnic Institute, Auburn, Alabama; University of Oklahoma; and the Museum of Art at Tel Aviv, Israel. His paintings are also owned by private collectors, some of whom are Mr. and Mrs. Otto Spaeth and Alfred Hitchcock of Hollywood, California. Kleinholz lives in Port Washington, New York.

KOESTER, Frederic, *Street Corner, Paris*, 21½ x 25½. Illustration — Plate 50

Koester was born in Milwaukee, Wisconsin, in 1924. There he began formal study of painting with Robert von Neumann and Lowell M. Lee, both at the time at Milwaukee State Teachers College. Further study followed at the Art Students League of New York and at Columbia University. Then came painting for a year and a half in Europe and a one-man show in Paris. His work has also been seen in exhibitions in Wisconsin and New York. At present he is living and working in French colonies in North Africa.

KROLL, Leon, *Nude in Rocky Background*, 36 x 27. Illustration — Plate 22

Concerning his picture Leon Kroll writes that it is one "which somebody christened *Nude in Rocky Background*, a title I accept because it is as good as any other. I rarely know what to name my pictures anyway, so I am a bit relieved when someone else does it not too badly.

"Despite a statement made in a manifesto gotten out by the so-called advanced museums, that the 'nude is out, this is a mechanistic age,' etc., I still think the nude is fundamental from a design and from a human standpoint. It is ever recurrent, ever varied and wonderful and is never dated like the present mechanistic age will shortly be.

"I paint what I feel about what I see and try to organize the design to achieve a beautiful order. When I paint the nude, I paint it with humility and with love. For that matter I have similar emotion no matter what I paint. In [*Nude in Rocky Background*] the design is based upon geometrical shapes carried through the entire canvas. The idea, — though I don't like to admit having ideas which may be interpreted as being sentimental (because good painting is the all important thing about a picture) — still I did sense with humble appreciation, the wonder of womanhood, the full pelvic base, the forms rising from it to the spiritual head."

Extracts from Kroll's "credo" follow:

"Through his [the artist's] vision nature reveals mysteries of form and color. With humility through his awareness, he becomes the prophet of the sense of sight. . . . He must organize that which is revealed to him into a beautiful order. . . . The artist is eager to learn but he is discriminating in his aesthetic judgment of the many facets of expression which may influence his own creative ideas. Inevitably there is a subtle undefinable quality, purely personal, which differentiates the 'Sensibile' of one artist from another. When an artist creates a picture he is painting a much more accurate portrait of the state of his soul, mind and heart than he is of his subject matter.



“. . . I think that design is the basis of all art. . . . It is an inescapable fact that what is called abstraction is used by all artists, whether or not they are entirely conscious of it. Abstract art, from my point of view, is merely the beginning of a picture. Furthermore, the aesthetic value of a work of art may be ruined by too close adherence to rules and theories. The sensitive personal deviations from so called laws of design and also from factual representation are delightful and desirable when they are sensed with integrity and contribute to the unity of the picture.” — Leon Kroll, in *Leon Kroll*, (an illustrated monograph published by the American Artists Group, New York, in 1946).

Kroll was born in New York City in 1884. He studied at the Art Students League of New York under Twachtman and others, at the National Academy of Design in New York, and with Jean Paul Laurens in Paris. “Also received encouraging criticism from Winslow Homer,” he adds.

The little book mentioned above contains the imposing and long list of Kroll's professional awards from 1912 until the year 1946. The total to date numbers about fifty, and includes six or seven thousand-dollar awards and First Prize at the Carnegie International Exhibition in 1937.

He is also a member of the National Academy of Design, National Institute, American Academy of Arts and Letters, and a past president of Artists Equity, to mention some of the American organizations to which he belongs, and is a Chevalier of the Légion d'Honneur.

Murals by Kroll are to be seen in the Justice Building in Washington, D.C., and in the Worcester (Massachusetts) War Memorial. Between forty and fifty of his works have been purchased by museums; the Metropolitan Museum of Art in New York recently acquired its third. A few of the other museums and institutions which own examples of his work are the Whitney Museum of American Art and Museum of Modern Art in New York; National Academy of Design; Pennsylvania Academy of the Fine Arts; Art Institute of Chicago; City Art Museum of St. Louis; Carnegie Institute in Pittsburgh; Corcoran Gallery of Art, Washington, D.C.; Detroit Institute of Arts; Minneapolis Institute of Arts; San Francisco Museum of Art; Denver Art Museum; and the universities of Illinois, Nebraska, and Omaha. Kroll lives in New York City.

LASKER, Joseph L., *From an Ivory Tower*, 24 x 30. Illustration — Plate 106

“About the painting: Reading from left to right; an ivory tower with a crack in it, the muse of art, a diseased doctor, the status quo. In the background is his brother, further on back, the Colosseum. The space contained in this package is guaranteed quality space.”

Joe Lasker was born in Brooklyn in 1919. He studied at the Cooper Union Art School and later taught painting and drawing at the College of the City of New York. Murals from his hand may be seen in post offices in Calumet, Michigan and Millbury, Massachusetts, and in the Henry Street Settlement Playhouse in New York City. He was included in the exhibition “19 Young American Artists” chosen by *Life* magazine and is represented in the permanent collection of the Springfield (Massachusetts) Museum of Fine Arts. Awards and prizes include the Edwin Austin Abbey Memorial Scholarship for Mural Painting in 1946 and 1947; Hallmark International Award, Fourth Prize, United States Section, 1949; Third Hallgarten Prize, National Academy, 1950; Prix de Rome Fellowship, 1950; Grumbacher Prize, Audubon Artists, 1951. At present he is living in Italy.

LAWRENCE, Jacob, *Florist's Window*, 20 x 24. Illustration — Plate 76

Lawrence was born in Atlantic City, New Jersey, in 1917 but spent most of his childhood in Easton and Philadelphia, Pennsylvania. He moved to New York City in 1931 where he attended the WPA Art School (Harlem Art Workshop), studied with Charles Alston, and from 1937 to 1938 attended the American Artists School. The years 1939-1940 brought work on the Federal Art Project; 1941-1942, travel in the South. From late in 1943 to late in 1945 Lawrence served in the United States Coast Guard. In the summer of 1946 he taught at Black Mountain College, Black Mountain, North Carolina.

Awards include Rosenwald fellowships in 1940, 1941, and 1942; a purchase prize in the Artists for Victory show at the Metropolitan Museum of Art in 1942; a Guggenheim Fellowship in 1945; *Opportunity* magazine award in 1948; purchase prize at Atlanta University in 1948; the Harris Medal at the Art Institute of Chicago; and Honorable Mention at the Pennsylvania Academy of the Fine Arts, also in 1948.

Jacob Lawrence has executed several series of from fourteen to sixty paintings concerning the lives of various people and events. Some of them are: ". . . and the Migrants Kept Coming," a series of sixty paintings relating to Negro migrations during and after World War I, exhibited in 1941; "Harlem" series, thirty paintings, shown in 1943; Coast Guard series, on view at the Museum of Modern Art in New York in 1944; "Life of John Brown," twenty-two paintings exhibited in 1945 in New York and later in other places, including the Art Institute of Chicago; "War" series of fourteen paintings relating to experiences in World War II, first shown in New York in 1947; Hillside Hospital series, eleven paintings, exhibited in 1950. He also made the illustrations for *One Way Ticket* by Langston Hughes, published in 1948. Commissioned by *Fortune* magazine, he traveled in the South in 1947.

The work of Jacob Lawrence forms a part of the collections of the Metropolitan Museum of Art, Museum of Modern Art and the Whitney Museum of American Art in New York; Phillips Memorial Gallery, Washington, D.C.; Portland (Oregon) Art Museum; Museum of the Rhode Island School of Design in Providence; Worcester (Massachusetts) Art Museum; Virginia Museum of Fine Arts; Baltimore (Maryland) Museum of Art; Brooklyn Museum; Wichita (Kansas) Art Museum; Albright Art Gallery, Buffalo, New York; American Academy of Arts and Letters, New York; Alabama Polytechnic Institute; Atlanta University; Howard University, Washington, D.C.; the universities of Arizona, Georgia, and Nebraska; International Business Machines Corporation; Container Corporation of America; the Miller Company; and the Museum of Modern Art at São Paulo, Brazil. He lives in New York City.

LEE, Doris, *Badminton*, 35 x 42. Illustration — Plate 85

"I try to free myself as much as possible from the dogmas that hinder an intuitive approach," states Doris Lee, who adds that to say a little more would mean having to say a lot more, so she has decided against further comment.

She was born in Aledo, Illinois, in 1905. Having been graduated from Rockford College, Rockford, Illinois, in 1927, she studied in Paris and Munich but was back in the United States in 1929 studying briefly at the Kansas City Art Institute and School of Design with Ernest Lawson. In 1930 further study followed in Paris and for a short time at the California School of Fine Arts in San Francisco with Arnold Blanch. Additional projects and travel in the United States, Latin America, and Europe punctuate her career. From 1936 to 1939 she was summer guest artist at

Colorado Springs Fine Arts Center, and in 1943-1944 guest artist at Michigan State College at East Lansing, Michigan. Commissioned by *Life* magazine, she painted four pictures taken from the musical comedy *Oklahoma* in 1944, worked in Hollywood, California, in the winter months of 1945, toured Central America in 1946, and went to North Africa in 1951. *Fortune*, *Seventeen*, and *Charm* are among other magazines whence many assignments have come.

A half-dozen or more books contain illustrations by Doris Lee, one of them being Thurber's *Great Quillow*, and she painted a mural for a post office in Washington, D.C., the result of winning a Federal competition in 1936.

Other awards and honors are the Logan prize at the Art Institute of Chicago in 1935 for her painting *Thanksgiving Dinner*; Second Prize at the Worcester Art Institute in 1938; Third Prize at the Carnegie Institute's Painting in the United States show in 1943; a medal for landscape at the Pennsylvania Academy of the Fine Arts in 1944; Library of Congress Lithograph Award, 1947; Honorary Doctor of Laws degree from Rockford College, 1947; and the New York Art Directors Award of Merit in 1946 and 1950. Her work is represented in the collections of the Metropolitan Museum of Art in New York; Art Institute of Chicago; Library of Congress; Phillips Memorial Gallery, Washington, D.C.; Albright Art Gallery, Buffalo, New York; Museum of the Rhode Island School of Design in Providence; Museum of Cranbrook Academy of Art, Bloomfield Hills, Michigan; the universities of Arizona and Nebraska; and Encyclopaedia Britannica. She is married to artist Arnold Blanch. Woodstock, New York, is her permanent address.

LEONID, *Provincetown*, 50 x 32.

Illustration — Plate 39

"I am interested in the world of the land, the sea, the sky, and their relation to man. This world is my material for making a painting and involves the problems of colors, values, forms and lines. I believe all paintings must be based on some reality. In my *Provincetown* picture I was very much taken by the posts, the character of Cape Cod and the bay."

Leonid was born in St. Petersburg, Russia, as it was then called, in 1896. In 1919 he moved to Paris, became a French citizen, first came to the United States of America in 1946, married the harpsichordist Sylvia Marlowe, and in 1951 became a citizen of this country.

He began to draw as a small child and began painting under the influence of the Impressionists. In 1919 and 1920 he was in the Académie Ranson where Vuillard, Bonnard, Maurice Denis, Sérusier and others were teaching. Training in Cubism was experienced under Marcoussis and Juan Gris, and further influence stemmed from "surrealist" friends whose ideas I used later in my own and entirely different way. I traveled in most European countries," Leonid continues, "especially in France and Italy. By exhibiting with my friends Christian Bérard, Tchelitchev and my brother Eugene Berman we became known as the New Romantic group." He has had a few private pupils.

Pictures by Leonid may be seen in the permanent collections of the Metropolitan Museum of Art and the Museum of Modern Art in New York; the Wadsworth Atheneum in Hartford, Connecticut; Toledo (Ohio) Museum of Art; and the William Rockhill Nelson Gallery of Art in Kansas City, Missouri, as well as in the hands of Schiaparelli in Paris, James T. Soby, William T. Kemper, and Mrs. Vincent Astor. He lives in New York City.

LEWIS, John Chapman, *Penthesilean Trawler*, 26 x 34.

Illustration — Plate 97

"*Penthesilean Trawler* is the tangible result of feelings evoked upon seeing these sturdily built fishing craft off the coast of North Carolina this past summer. It was then a matter of conveying, through painterly means, what I could of my reactions to the original emotions felt.

"The feeling involved in this painting is more than that of a casual observer, for, although I was born in Washington, D.C., my parents were born and raised in this self-same fishing community in North Carolina.

"In this painting man is relegated to a minor role to that played by the spirited trawler with its colorful costume of nets and equipment, and to the supporting roles of the wharf, sea and sky."

Lewis was born in Washington, D.C., in 1920. His formal training in art was taken in Washington at the Corcoran School of Art. His work has been seen in one-man exhibitions and in group shows in the East and South. Awards include First Prize in oils at the Arts Club of Washington, D.C., in 1947; First Prize in oils at the Society of Washington Artists in 1949; the third award in drawing in the Washington Area Exhibition at the Corcoran Gallery of Art in Washington, D.C., in 1950; a Louis Comfort Tiffany Foundation Scholarship in 1950, which took him to New Orleans the next year; First Prize in oils at the Golden Anniversary Exhibition of the Isaac Delgado Museum of Art in New Orleans in 1951; and the first purchase award in oils (\$500) in the Southeastern Annual Exhibition at the High Museum of Art in Atlanta, Georgia, in 1951.

Lewis was instructor in painting at the Corcoran School of Art in 1949 and 1950. The North Carolina State Art Society in Raleigh, High Museum of Art, and private collectors have examples of his work. He lives in Washington, D.C.

LOCKWOOD, (John) Ward, *Jet and Turquoise*, 23 x 30.

Illustration — Plate 79

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 Ranson in Paris. Formerly on the staff of the University of Texas, he is now a teacher at the University of California at Berkeley. His water colors and frescoes are particularly noteworthy. Lockwood has exhibited in many places in America and in Paris, and 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. He lives in Berkeley, California, and in Ranchos de Taos, New Mexico. His aversion to commenting about his own painting was indicated in the catalogue of the University of Illinois Exhibition of Contemporary American Painting in 1951.

LORAN, Erle, *Rock Fluorescence*, 34 x 52. Illustration — Plate 54

"Non-objective form is always based on experience. Whether the artist works entirely from the unconscious or whether he has been trained to track down his hidden motivations matters not at all. Every painting has a subject. *Rock Fluorescence* happens to be based on forms seen in nature but the motivating idea, as suggested by the title, had its origin in a small museum display of fluorescent rocks. The foregoing statement is in the nature of art history and has no bearing on plastic qualities that may exist in the painting and which alone can determine its aesthetic value.

"More and more the contemporary artist, working in a non-objective idiom, realizes that he is interested in something that goes beyond mere structure and plastic realization. He is searching for forms that will have for him and his contemporaries the magic, symbolic meaning that exists in the work of primitive tribal art. Our tragedy is to live in a time that has no organized iconography, no religion, no system of societies that require the services of artists to make their symbols concrete for worship or ritual, as was the case in Egypt, Greece, Early Christianity, and in primitive civilizations. It is for the observer to find in the work what he can in the way of idols, symbols, ideas. Through intuitive and aesthetic feeling the observer may find some appeal in modern painting for his own inner life of thought and fantasy."

Erle Lorán was born in Minneapolis, Minnesota, in 1905. He attended the University of Minnesota and was graduated from the Minneapolis School of Art in 1926, the same year in which he won the national competition for the Paris Prize of \$6,000 given by the John A. Chaloner Foundation of New York City. Travel and painting in Europe for nearly four years followed. For over two years he lived in the studio of Paul Cézanne in Aix-en-Provence and gathered material for a book on Cézanne in the environs of Aix and L'Estaque. He has been teaching in the Art Department of the University of California at Berkeley since 1936.

Prizes and awards, in addition to the Chaloner Prize, include seven prizes in shows in Minnesota between 1924 and 1935; seventeen awards (prizes and Honorable Mention), especially in water color, in exhibitions in California from 1937 to 1951, and honors at the Pennsylvania Academy of the Fine Arts and in Chicago. His work was also awarded a medal at the Pepsi-Cola shows of 1948-1949. Lorán's work has appeared very frequently in national exhibitions, juried, invited, and otherwise, and he has had eighteen one-man shows since 1931. He has written extensively for periodicals and is the author of *Cézanne's Composition*, first published in 1943, the result of a subsidy granted by the American Council of Learned Societies in conjunction with the Carnegie Corporation, and in its sixth printing in 1950.

His work forms part of the permanent collections of the Denver (Colorado) Art Museum; San Francisco (California) Museum of Art; Santa Barbara (California) Museum of Art; University of Minnesota; Fine Arts Society of San Diego (Calif-)

fornia); International Business Machines Corporation; the United States Treasury and State Departments; and is owned by many private collectors. He lives in Berkeley, California.

LUNDEBERG, Helen, *The Mirror*, 30 x 36. Illustration — Plate 58

"My aim has always been to create poetry in visual terms. *The Mirror*, like most of my work during the past twenty years, is subjective in organization: that is, all of its pictorial elements, formal and figurative, must contribute to its lyric unity, of mood or emotional import. In the use of large, flat color-areas to suggest walls, floor, and landscape, I find that I have returned to certain aspects of my earlier Postsurrealist paintings, in which detail is similarly eliminated for subjective ends. I have always painted figuratively because it is the only method adequate for my purpose; because the associations, the 'meanings' of recognizable forms are necessary to the kind of poetic entities I wish to create."

Helen Lundeberg was born in Chicago in 1908. Since 1912 she has lived in California, where she studied with Lorser Feitelson, who is now her husband. Her paintings have been exhibited across the country. Among awards are a purchase prize at Chaffee College, Ontario, California, in 1949, and the First Purchase Award of \$1,000 at the June show of the Los Angeles County Museum in 1950 for her *Spring*, which was exhibited at the University of Illinois earlier in the same year. Among museums and private collections where her work has found a place are the San Francisco Museum of Art; Four Arts Society of West Palm Beach, Florida; Chaffee College; and the Los Angeles County Museum. She lives in Los Angeles, California.

MAGAFAN, Ethel, *Dark River*, 25 x 49. Illustration — Plate 62

Ethel Magafan was born in Chicago, Illinois, in 1916, but was reared in Colorado. She is the twin sister of Jenne Magafan, who is also a painter, and is married to painter Bruce Currie. Ethel Magafan studied at the Colorado Springs Fine Arts Center and with Frank Mechau, Boardman Robinson, and Peppino Mangravite. She has painted murals for the Senate Chamber, Recorder of Deeds Building, and Social Security Building, all in Washington, D.C.; and for the post offices at Auburn, Nebraska; Wynne, Arkansas; Madill, Oklahoma; and Denver (South Denver Branch), Colorado. She is particularly well-known for panoramic landscapes. Her *Lonesome Valley* received Honorable Mention in the competitive show of Contemporary American Art at the Metropolitan Museum of Art in 1950, and was purchased by the museum. She also won the first Hallgarten Prize at the National Academy of Design in 1951 and now is in Europe, having received a Fulbright award in 1951. Her paintings have been exhibited widely and form a part of the collections of the Denver (Colorado) Art Museum and the Metropolitan Museum of Art in New York. She lives in Woodstock, New York.

MANGRAVITE, Peppino, *Incubus*, 22 x 44. Illustration — Plate 93

"In the series known as *The Song of the Poet*, which I executed seven years ago, my sententious statements were conveyed objectively; I looked at man's universe and sang about its perennial aspects.

"And now I seem to be deeply preoccupied with the universe within man and I find I can express that best with a pictorial context contemporaneous in style and subjective in direction. I call this latest series *Demons and a Secular Saint* because through these paintings I wish to communicate a sympathetic understanding of man's

theistic fears." Mangravite adds in January of this year that "in reference to my 'change' you may quote me as believing in Ovid's passage in *Metamorphoses*: 'All things are changing; nothing dies. The spirit wanders, comes now here, now there, and occupies whatever frame it pleases. . . .'" The painting *Icarus* is a companion piece to one called *Succubus* which was recently on view in a group of paintings shown in New York.

Peppino Mangravite was born in Lipari, Italy, in 1896. His education includes study at *scuole tecniche* in his native land and, after coming to America in 1912, work at the Cooper Union Art School and Art Students League of New York, including study under Robert Henri. He is now an American citizen.

Some of the positions he has held in the field of art education are: two years as head of the art department at Sarah Lawrence College; acting head of the art department at Colorado Springs Fine Arts Center; teacher of painting at the Cooper Union Art School from 1939-1943; instructor in mural painting at the Art Institute of Chicago; instructor in painting at the Art Students League of New York; and Professor in Painting and Head of the School of Painting and Sculpture at Columbia University, where he has been teaching since 1945. Mangravite has also been a trustee of the American Federation of Arts and of the American Academy in Rome, and a director of Artists Equity Association. For eight years he was art editor of the *Saturday Review of Literature* and has written on art and art education for various other publications also.

Peppino Mangravite's awards and other honors include a gold medal at the Sesqui-Centennial Exposition in Philadelphia in 1926 (for mural painting); Guggenheim Fellowships in 1932 and 1935; American Purchase Prize at the Golden Gate International Exposition in 1939; medal and prize, Art Institute of Chicago, 1942; Second Prize, Woodmere Museum Exposition in Philadelphia in 1944; and the Eyre medal at the Pennsylvania Academy of the Fine Arts in 1946. One-man shows have been held since 1922, four of them in museums. Paintings by Mangravite adorn the Governor's Mansion, Virgin Islands; and post offices at Hempstead, Long Island, New York; Jackson Heights, New York; and Atlantic City, New Jersey.

Institutions which own examples of his work include the Whitney Museum of American Art in New York; Corcoran Gallery of Art and Phillips Memorial Gallery in Washington, D.C.; Art Institute of Chicago; Pennsylvania Academy of the Fine Arts; Denver (Colorado) Art Museum; California Palace of the Legion of Honor in San Francisco; Cincinnati (Ohio) Art Museum; and Encyclopaedia Britannica. He lives in New York City.

MANSO, Leo, *Icarus Destroyed*, 29 x 46.

"In reference to *Icarus Destroyed* I believe its reason for being developed is [a] reaction against the lyrical, calm areas of expression I had been investigating.

"The theme did not arise from a time, thing, or place; rather a state of mind, an attitude toward the world. It was done between atom and H-bomb tests, bracketed by anxiety and hope; it might characterize man's flight beyond his limits — to dare, and for so doing, risk destruction. Antiformal, visionary, a groping towards contact with one's own needs, and therefore the world's — this is the path of Icarus — perhaps across the sky, anti-material, unashamedly romantic. One might say this is philosophical in content. I agree.

"As to its development — that was an organic occurrence. Parallel with concept the form emerged until both seemed to be in focus.

"There is a strange epilogue. Six months after the painting was completed I

found a dead swallow washed up on the beach, entangled in seaweed and some branches. This, too, was Icarus."

Leo Manso was born in New York City in 1914. He studied at the National Academy of Design and has traveled and worked in Maine, Mexico, and Provincetown, Massachusetts. His work has been exhibited in Mexico and in national exhibitions in the United States of America. His *Aspects of the Harbor* was among the purchase prize awards at the University of Illinois in 1951. Manso teaches at New York University and the Cooper Union Art School. He lives in Long Beach, Long Island, New York.

MARGO, Boris, *From Shipwrecks*, 52½ x 30½. Illustration — Plate 18

"*From Shipwrecks* is, as is usually the case with my paintings, one in a series of canvases concerned with a central idea. This group resulted from the experience of living intimate with Ocean, on the dunes of Cape Cod. But this can be considered as only an initiating stimulus from the physical and emotional environment, as no more than the point of departure. There are many other things which go into the making of a painting; it is developed beyond the initiating stimulus until it leads an independent existence, becomes a new entity. When completed, such a painting may suggest a different title to each viewer. *From Shipwrecks* merely indicates the immediate source of this canvas."

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 and is now a citizen. He has taught privately and at the American University, Washington, D.C., from 1946 to 1948. During the past few years he has conducted the "Creative Art Seminars" in Boston, Provincetown, 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 and abroad.

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, North Carolina; and Yale University. Among his works which are privately owned are those in the Rosenwald and Josepha Whitney collections. He lives in New York City.

MARTYL, *The Ruins*, 30 x 40.

"My intense love of nature in its infinite variety, and man's relation to it, motivate my painting.

"In *The Ruins*, for instance, I was interested in portraying my feeling about the vastness, power and yet serenity of the landscape. It appears as an integration of



color, form and space which aims to create a new nature out of the essential substances of nature itself."

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 has done murals for the Recorder of Deeds Building in Washington, D.C., and for post offices in Russell, Kansas, and Sainte Genevieve, Missouri. She has had eleven one-man shows in various cities in the United States of America, the last one having taken place in Chicago in 1951. 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. 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. She lives in Chicago.

MATTA ECHAURREN, Roberto, *Let's Phosphoresce by Intellection*,

35 x 46½. Illustration — Plate 66

Matta was born in Santiago, Chile, in 1912. While still a child he visited Spain and France but was graduated from a school of architecture in Santiago in 1931. Then followed the study of architecture with Le Corbusier in Paris and travel on the continent and in England. In 1937 he had begun to paint and joined the surrealist movement. Two years later he came to the United States of America. One-man shows in this country began in 1940. A visit to Mexico followed and a return to France in 1948. At present he lives in Rome. (Much of this information is taken from *40 American Painters, 1940-1950*, University of Minnesota, 1951.)

MEERT, Joseph J. P., *Painting No. 14*, 23 x 47.

"In my *Painting No. 14*, my primary purpose was to achieve a harmony of color areas, superimposed on a background of moving flat color, creating in the complete composition an appearance of variegated space movements in differing tempo, particularly coming forward and going back. . . .

"Over the color areas I have used a white blocky rhythm and a black linear pattern which tends to pull together the whole composition.

"The vast stretches, the rhythm and color of the wheat fields of Kansas where I was raised, made a deep impression on me, and I feel this emerges subconsciously in many of my paintings."

Joseph Meert was born in Brussels, Belgium, in 1905. Having come to America he studied for three years at the Kansas City Art Institute and School of Design and for two and a half years more at the Art Students League of New York. Study on his own followed in museums in central Europe in 1930.

Prizes and awards include three prizes in various exhibitions at Kansas City from 1935 to 1938; Honorable Mention in the Hallmark Christmas theme competition in 1949; and a prize at the Pennsylvania Academy of the Fine Arts in 1950. One of his works was purchased from the New York World's Fair in 1939 and presented to the Kansas City Art Institute and School of Design. He has had five one-man exhibitions since 1936. From 1935 to 1941 Meert taught painting and drawing at the Kansas City Art Institute and School of Design. His work has been acquired by several private collectors. He lives in New York City.

MERRILD, Knud, *Decay and Resurrection*, 24½ x 19½.

Illustration — Plate 12

"I do not take art for granted. I question its universal value. I regard my work as an inquiry into this uncertain realm, and have abandoned certitude for potentiality and no longer concern myself about my work being art or not. I may analogize, but do not thereby seek reason or justification based on previous experiences for my work. Let it suffice for what it might be. It does not submit to 'reason' for it is beyond the rational. I doubt the rational power of humanity, or its gubernation, seeking its own destruction. Everything seems to depend on the whim or law of chance, accidental judgment by accidental authority and forced cause. And by chance and accident we live and die. To reflect this, I attempt a personal intuitive expression, where 'laws' of aesthetic evaluation become meaningless. Therefore I do not subscribe to any former concepts.

"We can, then, start afresh to be transformed in the 'Flux'. I am seeking art, perhaps, only to realize that it does not exist in itself. It exists only in the abstract, in different individuals' perceptions. Such perceptions must be deeply experienced and lived by, to keep it alive in its ever changing Flux. Idea, belief, perception — all is Flux, ad infinitum.

"'Flux' is a way of life, idea, and art, centuries old in thought and technic, and evident throughout the world. 'The philosophy we want is one of fluxion and mobility' said Emerson. The idea of Flux has always fascinated me and I have long contemplated its possibilities for pictorial painting. In pursuing my purpose I have had to develop my own fluid technique. I first became aware of the possibility of Flux in painting in 1909, but could not realize it technically. . . . In 1942, I put myself hard to the task and developed the technic I call 'Flux' painting, of which I have exhibited examples [from] coast to coast since then. . . .

"The method of Flux painting consists of applying liquid colors to a fluid surface by pouring, dripping, or other means. A natural consequence of the process is that orthodox tools are of little use, being replaced by gravitation. The paint is expelled at various distances, from zero to several feet above the surface — painting by remote control. The pattern created differs according to the velocity or gravitational force, and to the density or fluidity of the paint. The impact of the expelled paint with the fluid surface creates fissions or explosive eruptions, more or less violent, and the painting is set in motion in four dimensions. Mutations follow, lasting from seconds to several hours. When in motion, incessant mutations of color and form ensue, until arrested in a metaphor of its own Flux. Left alone, it becomes an automatic creation by natural law, a kinetic painting of the abstract. It can be interfered with, intuitively, or controlled to a preconceived vision, as shown in my work.

"*Decay and Resurrection* is largely a preconceived work, but with a fascinating share of the chance characteristics of Flux. Aside from the pattern itself, a great variety of textures and tactile values can be obtained, from silky smoothness to pebbly, serpentine, wavy, elephant-hide, etc. A Flux painting has the dual nature of the micro-macrocosmic world. Seen under a magnifying glass or microscope, dots or details are not merely enlarged, but reveal a new world of intriguing organic design.

"While I regard Flux as a new visual experience in painting, and a research for new aesthetic values, it has precedents in the past, beginning with Laotse and Heraclitus, through Viking labyrinthian adventures, and embracing points of view from da Vinci to Duchamp. I strive for relationship of idea and technic, and for their complements, unity and order. To place oneself in the realm of Flux affords joy and liberation. In the abstract we are of all things, and of all mankind, and I seek to record all of my sensations regardless, and if possible contribute to the whole of human experience. I chose Flux because it is free, limitless and living; the end is impossible. I like to say that God, Truth and Art are among the impossibles in our life. That is why they attract our struggles, for only the impossible keeps us alive."

Knud Merrild was born in Odum, Denmark, in 1894. He studied at the Royal Academy of Fine Arts in Copenhagen and traveled in Norway, Sweden, Germany, France, England, and Scotland. In 1921 he came to America, and since that time has visited nearly every state in the union.

Merrild has been awarded nine prizes for painting, sculpture, and the crafts and has exhibited widely throughout the United States. His work has also been on view in Paris. He has never taught art but is the author of the book *A Poet and Two Painters* (London, 1938; New York, 1939), a memoir of D. H. Lawrence, with a foreword by Aldous Huxley. Further literary activity comprises a chapter in a book about Henry Miller called *The Happy Rock* and articles on art and travel in periodicals and the daily press.

Public collections which have examples of his work are the Museum of Modern Art in New York; Brooklyn Museum; Philadelphia Museum of Art; Art Institute of Chicago; Los Angeles (California) County Museum; permanent collection of the Los Angeles County Fair at Pomona; Los Angeles Art Association; Fine Arts Society of San Diego, California; San Francisco (California) Museum of Art; and the Arts and Crafts Museum of Copenhagen. Among private collections where his painting is represented are those of Walter C. Arensberg, Larser Feitelson, Aldous Huxley, Clifford Odets, and Man Ray. He lives in Los Angeles.

MICHAEL, Lily, *Duel and Pantomime*, 28 x 21½. Illustration — Plate 32

"I think it would be of interest to describe my technique, since it is not the usual approach," writes Lily Michael.

"On the scratchboard or canvas, I spread various layers of casein, over which I cover India Ink. The implement I use to work with is an ordinary sewing needle. With the black area as a starting point, I scratch through to the various colors, using different pressures of the needle to get depths, nuances, highlights, etc.

"Working instinctively, the mood begins to emerge as one form suggests another. Once the work has tentatively taken hold, I can then go ahead consciously integrating the conception."

She was born in England in 1912, spent her early years abroad, but was educated

in the United States of America. Her training in art was undertaken at the School of Painting and Sculpture at Columbia University in New York City. For many years she did sculpture and oil painting, finally evolving her present style and technique. She lives in the New York City area.

MINTZ, Raymond, *The Kitchen*, 45½ x 35. Illustration — Plate 21

Raymond Mintz explains that *The Kitchen* "was the first of a series of twelve done of the interior of the house in which I lived during my stay in France."

He was born in Clifton, New Jersey, in 1925. Formal training in art consisted of one year (1946-1947) at the Newark (New Jersey) School of Fine and Industrial Art and a few months in 1947-1948 at the California College of Arts and Crafts in Oakland. Then came work in France at Fontainebleau and at the Académie de la Grande Chaumière in Paris from 1948 to 1950. Mintz has exhibited in shows in the French capital. His first representation in the United States of America was in the exhibition "American Painting Today" at the Metropolitan Museum of Art in New York in 1950. Participation in other group shows in this country quickly followed, seven paintings appearing in the presentation of new talent at the Museum of Modern Art in New York in 1951. *The Kitchen* has been exhibited in Paris, at the Metropolitan Museum of Art, and the Museum of Modern Art in New York. Among those who already own work by Mintz are Stephen Clark, Nelson Rockefeller, and Mrs. Andrew Mellon. He lives in Shrewsbury, New Jersey.

MOLLER, Hans, *Composition*, 28 x 36. Illustration — Plate 65

Hans Moller was born in Wuppertal-Barmen, Germany, in 1905 and studied art in his native land. In his adopted country, the United States of America, he was presented with an award of merit by the Art Directors Club of New York in 1944. His work has appeared in national shows, and in one-man exhibitions in New York, Chicago, and at the University of Michigan. He teaches at the Cooper Union Art School in New York. Work by Moller forms part of the permanent collections of the Phillips Memorial Gallery in Washington, D.C.; Walker Art Center in Minneapolis, Minnesota; University of Georgia; and the Four Arts Club of Palm Beach, Florida.

MORGAN, Patrick H., *The Fish*, 16 x 24.

Speaking of *The Fish*, Patrick Morgan states, "This painting was done at a time that I was working on more nonrepresentational compositions. The subject matter emerged gradually during the painting's growth.

"As far as I know this was the result of some research I was doing on symbolism, combined with the idea incorporated in my recently finished painting *Amulet* whose forms attested survival.

"I do not expect this picture to particularly interest fishermen, nor does it specifically tie in with the *εχθες* symbolism, though it surely relates more closely to the latter."

Morgan was born in New York City in 1904. He was graduated from Harvard University in 1926, subsequently studied at the École des Beaux-Arts in Paris and at Hans Hofmann's school of art in Munich. His first one-man show was held at a dealer's in New York in 1936. Since then his work has been seen in the East, in Ohio,

Texas, and Canada. *Cammonweal*, *Art News*, *Canadian Art*, and *Atlantic Monthly* have published articles by Morgan. He has been teaching since 1940 at Phillips Academy at Andover, Massachusetts, and from 1948 to 1951 at Harvard University, Cambridge, Massachusetts. His work is represented in the Metropolitan Museum of Art in New York; Wadsworth Atheneum, Hartford, Connecticut; the Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts; and in private collections.

MOTHERWELL, Robert, *Black Interior*, 40 x 48. Illustration — Plate 112

"It is true that modern art has a unique amount of experimentation in it, and that perhaps only people very close to these experiments can at once 'read' them. But it is true too that much of the so-called 'unintelligibility' of modern art is a result of the enormous extension in modern times of the background of art, a background which was for everyone until a century or so ago, and still is for most people the realism of Greece and Rome and the Renaissance, and modern modes of illustration."

He adduces as examples his own students, themselves teachers of art, who have learned art in the usual academic way, working from the model. "One of my pleasures and one of the students', is when the day comes, more rapidly [than] one expects in a studio class, less rapidly in a lecture course, that students can 'read' a Mondrian or a Miro or a Cubist collage as feelingly as they already could a Vermeer or a Chardin or a Goya; an equally great pleasure on my part, and one unexpected on the students' part, is that they can also 'read' with equal ease an Italian primitive, a Cretan clay figure, a Byzantine mosaic, a New Hebrides mask. It is interesting that once this range of perception is added to their previous appreciation of the various modes of realism in painting, I cannot persuade them to return — though they always are at liberty to — to the live model. They say that it gets in the way of their real conceptions." — Robert Motherwell, in *Arts and Architecture*, Vol. LXVIII, No. 9, (September, 1951), pp. 20-21, 41, *passim*.

Robert Motherwell was born in Aberdeen, Washington, in 1915. He grew up in California. His extensive university training was none of it concerned with the study of art. He received the Bachelor of Arts degree from Stanford University in 1936, studied philosophy at 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 1940-1941. He has written extensively on art, as indicated in the catalogue of the 1951 University of Illinois Exhibition of Contemporary American Painting, and is now editing, with Ad Reinhardt and Bernard Karpel, *Modern Artists in America*, a biennial publication with complete bibliographies and the like, due to appear in a month or so. From 1940 to 1944 he was a member of the Parisian surrealist group, but always as an abstract painter. His work has been seen in various places in the United States of America and in Paris, London, Venice, Prague, Florence, and Lima, Peru. Recently he finished an abstract mural for a modern style synagogue in Millburn, New Jersey, and a section of the mural destined for a school in Attleboro, Massachusetts, has been presented to the University of Minnesota. (See last year's catalogue for details.) His work was also shown in an American "avant-garde" exhibition in Paris in February this year.

Motherwell teaches in the Graduate School of Hunter College, New York, and

is a member of the UNESCO committee on the visual arts for the forthcoming third national conference in New York City. 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; University of Minnesota; the Norton Gallery and School of Art in West Palm Beach, Florida; and the museum at Tel Aviv, Israel. He lives in New York City and spends his summers on Long Island.

MURCH, Walter T., *The Motor*, 25 x 19. Illustration — Plate 36

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 done illustrations for *Men and Machines* (1930) and *Stars in Their Courses* (1932). His work has been seen in national exhibitions in this country. He had a one-man show in 1941 and is represented in the collection of the Pennsylvania Academy of the Fine Arts. He lives in New York City.

NEPOTE, Alexander, *Ominous*, 34 x 42. Illustration — Plate 110

"During the past year my interest in painting has shifted from architectural organizations of precise geometric shapes to more rhythmic arrangements of organic forms. In *Ominous*, the subject, which is the California coast a few miles from our home, was used as a point of departure for the mood — the idea — I felt I wanted to develop. The fundamental idea for *Ominous* had been in my mind for several months. It finally became concrete in a composite drawing of various aspects of the coast.

"For simplicity and dramatic quality I purposely reduced the picture to several large dark and white masses. Within these areas I have added textures and have introduced semi-independent rhythmic lines to delineate subordinate shapes. Although I am still interested in a type of compressed space development in painting, in *Ominous* the movement into depth is greater than usual. The color is structural: designed to support the idea and mood, it is developed by an indirect process of glazes and scumbling, accented by pure color and nearly black lines."

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 Vytlačil, 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. 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 1941. His work has been shown frequently in national exhibitions across the country since

1939 and in one-man shows, many of them at museums and colleges. 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. He and his wife, artist Hanne-bore Suro Nepote, live in Millbrae, California.

NEUMAN, Robert S., *Forlorn One*, 48 x 22.

Illustration — Plate 27

"The formal training one receives as an artist supplies, I feel, only a small part of the discipline necessary to an artist. The more important discipline, and also the more rigorous, is that which grows within the individual from early childhood. When I create a painting, drawing, etc., I attempt to assemble what seems to me significant form through the use of lines, colors, shapes, and design. These elements become significant to me when I find a certain relationship between them and the philosophic, sociological, and aesthetic patterns with which I am concerned. In painting I create, then, shapes and colors which, emotionally, I can relate to these patterns. Naturally, I do not suppose or intend that my painting should have the same meaning or 'message' for the spectator. But I do intend that my paintings, though 'abstract,' should reveal their concern with the predicament in which man finds himself. In this sense then, I believe firmly in the continuity existing between contemporary art and older forms. The difference between our most advanced expressions and those of centuries ago, the difference between realism and abstraction, is a difference partially of subject matter, partially of treatment, but the essential continuity is more important than the differences. Centuries ago, as today, the primary concern of the artist was to compose, design, color, and create."

Robert Neuman was born in Kellogg, Idaho, in 1926. He studied at the California College of Arts and Crafts, Oakland, California, where he received the B.A.A. in commercial art and in 1951 the M.F.A. in painting; the University of Idaho; Mills College, Oakland, California; California School of Fine Arts at San Francisco; and with the late Max Beckmann. His paintings, sculpture, lithographs, etchings, and jewelry have been exhibited in various shows in this country, especially on the west coast. As a member of the faculty of the California College of Arts and Crafts he teaches painting, design, color, drawing, composition, and the making of jewelry.

In 1950 he received an award at the Pacific Northwest Art Exhibition at Spokane, Washington, and an award for prints at the California State Fair, followed in 1951 by a prize at the San Francisco Art Association Oil and Sculpture Exhibition held in the San Francisco Museum of Art, and First Prize in both the Survey of Pacific Coast Painting and in the Fifteenth Annual Watercolor Exhibition of the San Francisco Art Association. The year 1951 also brought a one-man show at a San Francisco dealer's. Neuman's work is owned by the San Francisco Art Association, as well as by private persons. He lives in Oakland, California.

OSVER, Arthur, *Under the Tracks*, 40 x 36.

Osver feels that *Under the Tracks* is one of his best paintings and goes on to explain that it is "one of a long series of paintings expressing my interest in the big city, industrial theme. While there is no attempt here to depict any specific locale, I have tried to capture the feeling of a certain time and place. In this, as in all my paintings, the nature of my material has dictated the nature of my means. Subject matter I find absolutely essential. It sets limitations which, paradoxically enough, open up (in the very probing of these limitations) otherwise unimagined possibilities."

Osver was born in Chicago in 1912. He studied art under Boris Anisfeld and at the Art Institute of Chicago, where he won a traveling fellowship which made possible two years of study in France and Italy. Prizes and awards include the John Barton Payne Medal at the Virginia Museum of Fine Arts in Richmond in 1944 and a prize at the Pepsi-Cola show in the same year; the Temple Gold Medal and Purchase at the Pennsylvania Academy of the Fine Arts in 1947; a purchase prize at the University of Illinois in 1949; and a Guggenheim Fellowship in 1950, renewed in 1951.

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; Montclair (New Jersey) Art Museum; Isaac Delgado Museum (New Orleans); universities of Illinois, Michigan, and Nebraska; Syracuse (New York) University; International Business Machines Corporation; and the Museum of Modern Art in Rio de Janeiro. He is married to painter Ernestine Betsberg and has lived in New York City since 1940.

PARK, David, *Sunbather*, 36 x 46.

"I like to paint subjects that I know and care about: people, singly and in crowds, in commonly seen attitudes. I like to paint my friends. It is exciting to me to try to get some of the subject's qualities, whether warmth, vitality, harshness, tenderness, solemnity or gaiety into a picture. For instance, if I am painting a sunbather on a beach I want it to be warm and open and simple and solid and light-hearted, and yet heavy with relaxation, and it should also have the freshness of clean air. I believe that I was thinking about these and many such things when I was painting that picture.

"I believe the best painting America has produced is in the current Non-objective direction. However, I often miss the sting that I believe a more descriptive reference to some fixed subject can make. Quite often, even the very fine non-objective canvases seem to me to be so visually beautiful that I find them insufficiently troublesome, not personal enough."

David Park was born in Boston, Massachusetts, in 1911. Painting has been his chief interest ever since childhood. He attended art school for only one winter but has himself been teaching for the past twenty years. From 1936 to 1941 he was head of the Art Department of the Windsor School in Boston; from 1941 to the present, instructor in painting at the California School of Fine Arts in San Francisco. The San Francisco Art Association honored his work with a prize in 1935 and again in 1951. Examples of his work are in the permanent collection of the San Francisco Museum of Art. He lives in Berkeley, California.

PERLIN, Bernard, *The Jacket*, 28 x 20.

Illustration — Plate 4

Bernard Perlin was born in Richmond, Virginia, in 1918. In 1934 he studied at the National Academy of Design, later at the Art Students League of New York. He won a scholarship which enabled him to work in Poland during the year 1938, and upon his return won a competition for a mural in the South Orange (New Jersey) Post Office. Another mural was done for the steamship *President Hayes*. *Life* magazine employed him as artist-correspondent for a time during the war years and *Fortune* magazine sent him to the Pacific in 1945. He now teaches at the Brooklyn Museum Art School and lives in New York City.



PHILIPP, Robert, *Bouquet*, 46 x 38.

Illustration — Plate 15

Robert Philipp was born in New York City in 1895. There he studied at the Art Students League with Du Mond and Bridgman; and at the National Academy of Design with Volk and Maynard. He is now a member of the National Academy of Design.

Awards and prizes include a prize at the National Academy of Design in 1922; medal and prize at the Art Institute of Chicago in 1936; and a prize at the Corcoran Gallery of Art in 1939. For the academic year 1940 to 1941 he was Visiting Professor of Art at the University of Illinois. His work forms a part of the collections of the Whitney Museum of American Art in New York; the Brooklyn Museum; Museum of Fine Arts of Houston (Texas); and the University of Illinois. He lives in New York City.

PORTER, David, *Festival*, 27 x 42.

"*Festival* is the last of a series of four pictures. They all express my interest and delight in primitive pictographs. I was happy when I painted these pictures. They came off more easily than many, and I think *Festival* evokes a joyous spirit. After completing the paintings, somehow the figures in them recalled English country people of Chaucer's time. I see a parade of these people in some kind of far-off landscape. Others may not be reminded of Chaucer at all. That is less important than the sense that something happy is happening.

"I do not like terms in art. *Abstract* is the main one. Even my paintings which some label 'abstract' are not abstract at all. They are, like those of every other imaginative painter, my own painting language. *The road to comprehension of Festival and all my other work, lies directly through analysis of the picture content rather than through study of its form. Sometimes content is merely MOOD.*"

David Porter was born in Chicago in 1912 and was reared there. He is self-taught. Last year his work achieved Honorable Mention at the members' show of the Guild Hall of East Hampton, New York. He has given lessons in art but has never taught formally. Among those who possess examples of his work are Mr. and Mrs. Otto Spaeth and Owen Dodson. Porter lives in New York City.

POUSETTE-DART, Richard, *Golden Reverie*, 69 x 36.

Illustration — Plate 46

"Paintings are like people, they must be approached, won friendship with, known and loved as people are if they are to open up and reveal themselves. Paintings have being, they are mysteriously alive and to be understood, we must see them in a living way, we must approach them without preconceptions and with a true attitude of awe and wonder. Try to experience their inner meaning, the secret gift which each work has to give us, if we but have the humility and love to receive it."

"To know what a true artist knows cannot be learned short of a lifetime devoted to art. There are no easy ways, methods, techniques, or short cuts. I believe anyone can create reality who perseveres and who will not give up at any point, who is willing to pay the price. The price of art of any real significance is a long hard struggle with renunciations and sacrifices. But for one who perceives a glimmer of its inner total beauty, for one who realizes its wondrous meaning, there is no sacrifice but continuous and unending joy. The artist's reward is in his own work. In truth, a reward of transcendental ecstasy."

"Sometimes I feel my canvases exist not on canvas but in space, like musical progressions, religious in a passionate sense, not in any secular or representational sense."

The extracts cited above are from a talk given by Pousette-Dart in conjunction with an exhibition of abstract paintings at the School of the Museum of Fine Arts in Boston in 1951.

He was born in St. Paul, Minnesota, in 1916, lived for a while in Valhalla, New York, and in New York City. He is self taught. There have been at least eleven one-man shows of his work in New York, beginning in 1939. His paintings have been included in national exhibitions across the country in the last six years and have been seen in shows as far afield as Venice and Tokyo. In 1951 he was awarded a Guggenheim Fellowship.

Examples of his paintings belong to the Museum of Modern Art in New York and the Addison Gallery of American Art at Phillips Academy, Andover, Massachusetts, as well as to private collectors, among them Walter P. Lewisohn, Peggy Guggenheim, and Merle Armitage. He now lives in Sloatsburg, New York.

PRESTOPINO, Gregorio, *Roots*, 41 x 36.

Illustration — Plate 26

"I am still working on the theory that contemporary painting should have no limitations such as most of our non-objective artists have imposed on themselves.

". . . I have for many years used design, distortion, expressive use of color, unorthodox arrangements of pattern, flat forms particular to our time, all in an effort to express more intensely sensitive statements of people and places. In other words painting for me is still addition, not subtraction."

Prestopino was born in New York City in 1907. He studied at the National Academy of Design in New York from 1923 to 1929. In the year 1936 he traveled and studied in several countries of continental Europe. His work has been exhibited widely in the United States of America and was also included in the biennial at Venice in 1950. At the Pepsi-Cola competition of 1946 he won a prize of \$1,500 and a prize of \$750 in the same show the next year. The Temple Gold Medal was awarded his work at the annual exhibition of the Pennsylvania Academy of the Fine Arts in 1946; Honorable Mention at the Brooklyn Society of Artists show in 1947; and in 1951 his *The Market* was the subject of a purchase prize at the University of Illinois. He has been teaching painting and drawing at the Brooklyn Museum Art School since 1946.

Pictures by Prestopino form part of the permanent collections of the Whitney Museum of American Art and the Museum of Modern Art in New York; Rochester (New York) Memorial Art Gallery; Phillips Memorial Gallery in Washington, D.C.; Walker Art Center, Minneapolis, Minnesota; Honolulu (Hawaii) Academy of Arts; and the universities of Alabama, Illinois, Nebraska, and Oklahoma. He lives in Roosevelt, New Jersey.

PUMA, Fernando, *Eternal World*, 30 x 37.

Illustration — Plate 69

"Here are a few thoughts written in response to many questions put to me concerning my work," says Fernando Puma.

"An artist must create something important and then step within the creation to draw forth more sustenance. It is not enough simply to create a form and then be satisfied. It is this wandering through the depth of the inside to draw forth more subtlety. Most painters create form and then step away and move toward the beholder.

The great creator moves from his form into the canvas and invites the beholder to enter his magic wonderland and experience his unique qualities.

"I paint two types of canvases—one, a prominent subject against a simple background, and the other, animal and multi-idea creations. Both are completely felt through. The former are pictures of one firefly in the night; the latter are ten or twenty fireflies dispersed, glowing in different gradations, a light dazzling to the eye, in tune with the intensity of life today. *Eternal World* falls into the latter group. It is an emotion-story of the world after an atomic bomb has exploded."

Fernando Puma was born in New York City in 1919. He studied at Columbia University and New York University, but as to art he is self-taught. During a period of two and a half years he traveled through sixteen countries in Europe and the Near East, studying and writing about the arts and cultures. His career as an artist was first effectively launched with a controversial one-man show in New York in 1939. Between that date and 1947 he had seven one-man shows in New York, and has had other such exhibitions at the San Francisco Museum of Art; Santa Barbara (California) Museum of Art; in Hollywood, California; and Cleveland, Ohio. Henri Matisse wrote the foreword for the catalogue of a show of his recent work held in Paris in 1949. Puma's work has also appeared in group exhibitions in America.

For five years he ran his own gallery in New York, presenting a provocative show of work rejected from the Carnegie Exhibition and seeking to discover additional unrecognized talent. He has also taught art in Paris, New York City, and Provincetown, Massachusetts.

Puma inaugurated, in 1942, what is believed to be the first "art review" program in the history of radio, *The Artist Reviews Art*. It ran for a year. Other literary achievements include a book, *Modern Art Looks Ahead*, published in 1947. He has also written and broadcast programs for UNESCO and the Voice of America program. Pictures by Puma have found a permanent place in the collections of the Phillips Memorial Gallery in Washington, D.C., and Randolph-Macon Woman's College at Lynchburg, Virginia. W. R. Valentiner, Sheldon Cheney, and MacKinley Helm are among private collectors who have examples of his work. He lives in New York City.

QUIRT, Walter W., *Indian Penny*, 38 x 44.

Illustration — Plate 98

"I work by ideas that follow one another, each idea being brought to fruition and ultimate decline in a body of work that may range from fifteen to thirty canvases, depending upon the quality and scope of the idea. Each idea has its own laws, so each is expressed in a different idiom. Although I assume there is a common denominator running through the ideas, their visual presentations are often contradictory. Therefore, what I might say about *Indian Penny* would be true of it but contradictory of other ideas unrelated to the idea from which it came.

"This may not add up to art, but I am not seeking art. I'm searching for ways to record experiences visually in such form that ideas behind experiences are made more important than the experiences, and the processes by which ideas are registered are made more important than the visual results. I say this because I believe that the American contribution to art will not be in painting itself but will be in laboratory and analytical analyses of the creative process. Hence my work with ideas.

"Ideas are autonomous, each having its own dynamic system and range of authority. My effort is devoted to bringing together many conflicting and disparate

ideas into one idea by organizing their dynamic systems into one system. This is a major problem of our time for everyone, including the artist. It is the scientific method for understanding the mechanisms of the creative process. It is my fear that most artists perpetuate a pet idea at the expense of other ideas, and this can only compound the fractures already in the American psyche and frustrate access to the creative process."

Walter Quirt was born in Iron River, Michigan, in 1902. He studied at the Layton School of Art in Milwaukee, Wisconsin, from 1922 to 1923, and has had varied experience teaching: at the Layton School of Art, 1924 to 1928; the now defunct American Artists School in New York City, 1934 to 1935; again the Layton School of Art, 1944 to 1945; Michigan State College at East Lansing, 1945 to 1947; and at present, the University of Minnesota in Minneapolis. His work has been exhibited in one-man shows in New York and elsewhere from 1936 to the present and in group exhibitions from coast to coast. The Cranbrook Prize was awarded Quirt's work at the Michigan Artists Exhibition at the Detroit Institute of Arts in 1946 and he won Third Prize in an exhibition of Wisconsin artists in 1948. He has also written articles on art.

Pictures by Quirt have been acquired by private patrons and form part of the collections of the Whitney Museum of American Art and the Museum of Modern Art in New York; the Wadsworth Atheneum in Hartford, Connecticut; Addison Gallery of American Art at Phillips Academy in Andover, Massachusetts; Newark (New Jersey) Museum Association; and the universities of Iowa and Minnesota. He lives in Minneapolis, Minnesota.

RATKAI, George S., *The Crystal Gazer*, 40 x 26.

George Ratkai's attitude toward life is well reflected in some comments he made for the 1951 catalogue of the University of Illinois Exhibition of Contemporary American Painting.

He was born in Miskolc, Hungary, December 24, 1907. At the age of seventeen he went to Paris and remained there for two years, then traveled in Italy and came to the United States of America in 1929. He has remained here . . . that time except for two visits to Europe. Ratkai has created illustrations for *Colliers* and *Good Housekeeping* magazines in addition to doing easel paintings. His work has been seen in one-man shows in New York and in national exhibitions, including the Metropolitan Museum of Art's show of contemporary American painting in 1950. His works are represented in the collection of Abbott Laboratories. Ratkai lives in New York City and Provincetown, Massachusetts.

RATTNER, Abraham, *Figure in Blue*, 39½ x 32.

For five successive years Abraham Rattner has been represented in the University of Illinois Exhibition of Contemporary American Painting. His comments on art may be consulted in the catalogues for 1951 and 1950. He was born in Poughkeepsie, New York, in 1895, and received a varied and extensive education in the arts. At George Washington University he worked in art and architecture, also studied at the Corcoran School of Art, Pennsylvania Academy of the Fine Arts, and in Paris, at the Julian Academy, École des Beaux-Arts, Académie de la Grande Chaumière, and Académie Ranson. Rattner resided in the French capital from 1920 to 1940.

As to work in America, there is a mural by him in the Navy Department Building in Washington, D.C. Awards and prizes include the Cresson Traveling Fellowship from the Pennsylvania Academy of the Fine Arts in 1919, the Temple Gold Medal from the same institution in 1945, an award from the Philadelphia Art Alliance, a prize in the Pepsi-Cola show of 1946, First Prize in the La Tausca exhibition of 1947, and Honorable Mention at the Carnegie Institute's exhibition of contemporary American painting in 1949. The University of Illinois awarded one of his works a purchase prize in 1950. Among the institutions which own examples of his work are the Whitney Museum of American Art and Museum of Modern Art in New York; Albright Art Gallery in 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, Minnesota; universities of Nebraska and Illinois; and Encyclopaedia Britannica. He lives in New York City.

REDERER, Franz, *Flowers*, 40 x 30.

Illustration — Plate 24

"True art is a formula for the universe, conceived by God through man. As it deals with the esoteric dimension it cannot be approached by intellect alone, which only leads you to the gate. The key is in your heart. Pseudo-art only can be pseudo-analyzed; truth is much too dense for splitting. The chosen artist's very personality, in the sublime moments of inspiration, enhances impersonal law, is the periscope of his talent through which he contemplates life from irrational depths.

"All significant works of art are the children of suffering, sacrifice and transfiguration. But their leading theme — love — is not a pessimistic one. . . .

"To know how to pray is more than to know how to paint, but I learned it through painting.

"The reverent contemplation of nature arouses in us associations, remembrances, visions. With musical intensity the transformation takes place: freed from the chains of 'reality,' in one of those rare divine moments of awakening from that dream called life, eternal truth speaks to us through the various symbols of this visible world.

"Art, philosophy, all those noble ambitions in life, are a constant battle of spirit against nature, man's supreme effort to disarm its dark forces by perception. How can we expect to win if we avoid the enemy! An art that is not human is a lost affair. The artist's mission: to stir a greater consciousness of life among mankind by expressing the consciousness of an individual. But be silent. Even in music it's silence, guided by sound. Paintings are not to be heard."

Franz Rederer was born in Zurich, Switzerland, in 1899. An early interest in art was postponed for a time by the study of theology. Painting won out, however, in 1919, and between that time and 1937 he traveled in various European countries. As an artist he is self-taught. From 1937 to 1939 he settled in Amsterdam. An invitation by the government of Venezuela to teach at the academy of Caracas was accepted in 1939; then, from 1940 to 1946, he lived in New York City and California. The years 1947 to 1948 brought further travel in Europe. He returned to the United States of America in 1949.

Awards include a First Prize at the Salon Venezolano at Caracas, Venezuela, in 1940, and a medal at the California Palace of the Legion of Honor in San Francisco in 1946. His work has been seen in various exhibitions in this country, is owned by art patrons of three continents, and forms part of the collections of the New York Public Library; Seattle (Washington) Art Museum; M. H. De Young Memorial

Museum, San Francisco, California; Mills College, Oakland, California; San Francisco Museum of Art; Santa Barbara (California) Museum of Art; Museo Nacional de Bellas Artes and the Escuela de Artes Plásticas in Caracas, Venezuela; Swiss National Library in Berne, Switzerland, and the Swiss Graphic Society; Kunsthaus, Zurich; Kunsthalle, Bremen; Voralberger Landesmuseum, Bregenz; and the Albertina in Vienna. Rederer lives in Tuckahoe, New York.

REINHARDT, Ad, *No. 12, 1951*, 40 x 59.

"It's been said many times in world-art writing that one can find some of painting's meanings by looking not only at what painters do but at what they refuse to do.

"A glance at modern-art history shows that for Courbet — no antiques or angels, no traditional authorities or academies, no classical idealisms or romantic exoticisms, no fantasies, no world beyond our world. For Manet and Cézanne — no myths or messages, no actions or imitations, no orgies, no pains, no dreams, no stories, no disorders. For Monet, no subjects or objects, no fixities or absolutes, no chiaroscuro or plasticities, no textures or compositions, no timelessness, no terror, no studio set-ups, no imaginary scenes, no muddy colors. For the Cubists — no pictures or puzzles, no closed or natural forms, no fixed arrangements, no irrationalism, no unconsciousness. For Mondrian — no particularities or local elements, no irregularities or accidents or irrelevancies, no oppression of time or subjectivity, no primitivism, no expressionism.

"And today many artists like myself refuse to be involved in some ideas. In painting, for me, — no fooling-the-eye, no window-hole-in-the-wall, no illusions, no representations, no associations, no distortions, no paint-caricaturings, no dream pictures or drippings, no delirium trimmings, no sadism or slashings, no therapy, no kicking-the-efigy, no clowning, no acrobatics, no heroics, no self-pity, no guilt, no anguish, no supernaturalism or subhumanism, no divine inspiration or daily perspiration, no personality-picturesqueness, no romantic bait, no gallery gimmicks, no neo-religious or neo-architectural hocus-pocus, no poetry or drama or theatre, no entertainment business, no vested interests, no Sunday-hobby, no drug-store-museums, no free-for-all-history, no art history in America of asican-regional-WPA-pepsi-cola styles, no professionalism, no equity, no cultural enterprises, no bargain-art-commodity, no juries, no contests, no masterpieces, no prizes, no mannerisms or techniques, no communication or information, no magic tools, no bag of tricks-of-the-trade, no structure, no paint qualities, no impasto, no plasticity, no relationships, no experiments, no rules, no coercion, no anarchy, no anti-intellectualism, no irresponsibility, no innocence, no irrationalism, no low level of consciousness, no nature-mending, no reality-reducing, no life-mirroring, no abstracting from anything, no nonsense, no involvements, no confusing painting with everything that is not painting."

Ad (Adolph F.) Reinhardt was born in Buffalo, New York, on December 24, 1913. He received the A.B. degree from Columbia in 1935. In 1936 he studied at the National Academy of Design in New York and from 1936 to 1937 with Francis Criss and Carl Holty. From 1936 to 1939 he was also a part of the Federal easel painting project. In 1937 he joined American Abstract Artists. The years 1941 to 1945 brought experience as a photographer with the United States Navy, enframed (1944 and 1946) by work for the New York newspaper *P.M.* Further education of a more formal type was added at New York University's Institute of Fine Arts from 1945 to 1951.

Several one-man shows, as well as representation in group exhibitions, have

occurred since 1944. Since 1947 Reinhardt has been an assistant professor at Brooklyn College. In 1950 he was visiting lecturer at the summer session of the California School of Fine Arts in San Francisco; in 1951, visiting lecturer at the summer session of the University of Wyoming. He has also done illustrations for *The Good Man and His Good Wife* and *Races of Mankind*, both published in 1944, and has contributed to periodicals. His work forms part of the collections of the Museum of Living Art and the Philadelphia Museum of Art. He lives in New York City.

ROESCH, Kurt F., *Odalisk*, 36 x 46.

Illustration — Plate 60

Kurt Roesch was born in Berlin, Germany, in 1905. There he studied at the Academy of Art with Karl Hofer. In America his paintings have been seen frequently in national exhibitions. He is also an etcher and engraver as well as a painter, and has done illustrations for books, among them *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, New York. For his comments on art, see the catalogues of the University of Illinois Exhibition of Contemporary American Painting for 1951 and 1950.

ROSENBERG, Samuel, *Moment in Time*, 36 x 45. Illustration — Plate 103

"I would hope that my painting makes it self-evident that I concern myself with the search for the relationships of space and time, of the physical and psychological forces through the plastic means of line, form and color, striving always to preserve the surface of the canvas. When necessary, I use symbols and images."

Samuel Rosenberg was born in Philadelphia, Pennsylvania, in 1896. He received the B.A. degree from Carnegie Institute of Technology in Pittsburgh in 1926 and is now Associate Professor of Painting and Design at his Alma Mater, having been on the faculty since 1925. He was, furthermore, the founder of the Irene Kaufmann Settlement Art School in 1917 and its director until 1928; founder (1926) and director of the Art Department of the Pittsburgh Young Men's Hebrew Association and Young Women's Hebrew Association. He was also the Director of the Art Department of the Pennsylvania College for Women from 1937 to 1945.

Awards include twelve prizes and other marks of distinction in the annual exhibitions of the Associated Artists of Pittsburgh at the Carnegie Institute since 1917; Honorable Mention at the Butler Art Institute of Youngstown, Ohio, in 1939, 1943, and 1947; First Honorable Mention and an award of \$400 in the Carnegie Institute's Exhibition of Painting in the United States in 1945; and two awards from the Pepsi-Cola shows, one of \$500 in 1947 and another of \$100 in 1948.

Rosenberg was also chosen Man of the Year in Art in Pittsburgh by the Junior Chamber of Commerce in 1948; Man of the Week in Pittsburgh by the Pittsburgh *Post-Gazette* May 8, 1948; and Man of the Year in Art, Arts and Crafts Center, Pittsburgh, 1950. He has had thirteen one-man shows since 1922, nine of them since 1947. Among collections which have examples of his work are the Carnegie Institute, Pittsburgh, Pennsylvania; Butler Art Institute of Youngstown, Ohio; Encyclopaedia Britannica; Pittsburgh Board of Education; Pittsburgh Court House; University of Pittsburgh; Pennsylvania State College; and Slippery Rock State Teachers College. He lives in Pittsburgh.

RUBEN, Richards, *Bird and Ball*, 40 x 36.

Illustration — Plate 19

"What is painting, what is art? To me a religion, a philosophy, a way of life, and the constant search for the means of expressing it."

Ruben was born in Los Angeles, California, in 1925. There he studied at the Chouinard Art Institute. He also worked under Richard Haines at Santa Monica, California, and with Samuel Rosenberg at Pittsburgh, Pennsylvania. He has taught at the Art Movement Institute in Pittsburgh; at Valley College, San Bernardino, California; and at several small private schools.

Awards and prizes include a first award for oil in an exhibition in 1948; First Purchase Award in the Newport Beach Annual Exhibition in 1951; and in the same year, Honorable Mention at the California State Fair and Honorable Mention at the Greek Theatre All City Exhibition.

RUSSELL, Alfred, *Painting No. 24*, 62 x 44.

Illustration — Plate 34

"There is poetry in the drying and deterioration of oil paint.

"There is an absolute knowledge to be found in the accidents of the studio. The running and splattering of pigment, the brush strokes falling into an implacable order, the gamut of touch from lyrical to violent, the scrawling line are the facts in the terrible void of abstract space. Arbitrary relationships between synthetic studio facts saturate the space of the total picture in which each fragmentary accident has a necessary and unique point of view.

"Perhaps the vagaries of the brush and the desperate method of the studio with its metaphor of chance struggle further beyond the frontiers of the known world and human ignorance than do the poet, the general, and the machine.

"The space discovered in the studio is a pathetic space filled with sounds and movements, the Homeric clanking of the hoplites, fragments of amber tossing in the Euxine Sea, the muffled cries of Villon and Ronsard, Goya's protest, etc. To indicate them we use calligraphy, invented constellations for future navigation outward to the edge of the canvas, outward to the edge of all space.

"Calligraphy is parallaetic movement like the bright flashes in the gloom of Alessandro Magnasco. It is the slow radiation of life from six persimmons painted by Fa ch'ang in the Sung dynasty.

"These are some of the concerns of the painter and of *Painting Number 24*."

Alfred Russell was born in Chicago, Illinois, in 1920. He received his A.B. degree at the University of Michigan; A.M. at Columbia University. From 1948 to 1951 he traveled in Europe during part of each year. He began painting in 1935; in 1950 had a one-man exhibition at a dealer's in New York, and similar shows in both New York and Paris in 1951. He has taught in the Design Department at Brooklyn College since 1947.

Russell's work is represented in the collections of the Detroit (Michigan) Institute of Arts; Brooklyn Museum; Whitney Museum of American Art in New York; and in private collections here and abroad.

RUVOLO, Felix, *Atmospheric Mood*, 70 x 50.

Illustration — Plate 9

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 later became instructor in art at the University of California at Berkeley. 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, among them Allen Weller. He lives in Walnut Creek, California. Comment by Ruvolo on his works may be seen in the catalogue of the University of Illinois Exhibition of Contemporary American Painting for 1951.

SAMPLE, Paul S., *Remember Now the Days of Thy Youth*, 38 x 44.

"*Remember Now the Days of Thy Youth* (Ecclesiastes, Chapter 12, Verse 1) seemed to fit the picture after it was painted rather than serving as a suggestion for the picture. In subject matter the painting depicts the aged— isolated within the confines of their own dwindling pattern of life— looking out upon the young world about them.

"All of my work stems, of course, from my own personal experience— what I see and feel and what counts the most in that curious evaluation which is a painter's logic.

"It is my conviction that a story element is important to me as a source and that a painting when well realized attains a significance quite apart from this but never wholly independent of it. It must properly invoke a sense of achievement through its own distinctive organization of plastic elements rather than primarily suggest an optical reality. Indeed its purification and heightened impact give it a reality vastly more important than the reality of visual appearance.

"The evaluations of a painter at work will be valid only if they carry from his subject to his canvas through the disciplines of his own insight, discrimination and purpose."

Paul Sample was born in 1896 in Louisville, Kentucky. In 1921 he received his B.S. degree from Dartmouth College, his studies there having been interrupted by service in the United States Navy from 1918 to 1919. Dartmouth awarded him an honorary M.A. in 1936. He had begun to paint in 1922 without any formal instruction, but studied with Jonas Lie and F. Tolles Chamberlin. From 1926 to 1936 he was Associate Professor of the Fine Arts at the University of Southern California, spending summers in Vermont. In 1937 he lived in France and Italy. Since 1938 Sample has been Artist in Residence at Dartmouth College at Hanover, New Hampshire. In 1941 he was elected to the National Academy; from 1942 to 1945 served as War Art Correspondent for *Life* magazine.

Awards include Honorable Mention at the Art Institute of Chicago's Exhibition of American Painting in 1930, and First Prize at both the Los Angeles County Museum and California Art Club in the same year; another prize at the California Art Club

in 1931 and the Hallgarten Prize at the National Academy of Design; next year, 1932, First Prize at both the Pasadena (California) Art Institute and the California State Fair; the Isador Gold Medal was awarded him at the National Academy in 1933 and First Prize at the Santa Cruz (California) Art League. The year 1936 brought three awards: The Temple Gold Medal at the Pennsylvania Academy of the Fine Arts, a prize at the Los Angeles County Museum, and Honorable Mention at the Carnegie International Exhibition of Paintings. Sample also won a prize at the National Academy in 1947.

His work is represented in over twenty-five collections in this country: The Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts; High Museum of Art at Atlanta, Georgia; Brooklyn Museum; Museum of Fine Arts in Boston; Canajoharie (New York) Library and Art Gallery; Chesapeake and Ohio Railway Company; Cleveland (Ohio) Museum of Art; Art Institute of Chicago; Dartmouth College, Hanover, New Hampshire; Foundation of Western Art, Los Angeles, California; Currier Gallery of Art, Manchester, New Hampshire; Brooks Memorial Art Gallery in Memphis, Tennessee; Montclair (New Jersey) Art Museum; art museum of the New Britain (Connecticut) Institute; Metropolitan Museum of Art, New York; Joslyn Memorial Art Museum, Omaha, Nebraska; Gimbel collection in Philadelphia, Pennsylvania; Portland (Maine) Society of Art (L.D.M. Sweat Memorial Art Museum); museum of the Rhode Island School of Design in Providence; Fine Arts Society of San Diego, California; Springfield (Massachusetts) Museum of Fine Arts; Swarthmore College, Swarthmore, Pennsylvania; universities of Minnesota, Nebraska, and Southern California; The White House in Washington, D.C.; Williams College, Williamstown, Massachusetts; and the Butler Art Institute at Youngstown, Ohio. Sample lives in Norwich, Vermont; his studio is in Hanover, New Hampshire.

SCHULEIN, Julius W., *Harbor*, 28 x 32½.

Illustration — Plate 107

"What is a work of art? A creation of beauty? To speak about beauty is not fashionable nowadays and we cannot explain what beauty is. Is a work of art the expression of a personality, able to communicate to others? But what is the greatness of a personality? Like all things concerning life it is a mystery. An artist may know all about the composition of a painting, all about the relationship of colors, lines, shapes; he may be a master craftsman, but without this mystery he will not create a real work of art. Braque said: 'In art is only one thing of value, that which cannot be explained.' Braque said also: 'To arrive at an abstraction you must start from nature . . . if you lose contact with nature you will end inevitably in decoration. My painting *Harbor*, like all my paintings, was made in the studio and not from nature. It is not documentary, but it is based on documents taken from nature. I tried to express with pictorial means the inspiration I once got from a landscape in Normandy.'"

Julius W. Schulein was born in Munich in 1881. He studied in his native city and in Paris. The contact with the arts and artists of Paris was a decisive factor in his development. He was one of the founders of the New Secession in Munich, a member of the Deutsche Künstlerbund and of the Secession in Berlin. He traveled in Italy, Spain, and in France, where he did most of his work, took up residence after Hitler's rise to power, and married the French painter Suzanne Carvallo. In 1941 he came to this country, settled in New York City, and became a citizen in 1947. He has had private students in both Paris and New York. His first one-man show was

at a New York dealer's in 1945; others followed. Schulein's work has been seen in national group exhibitions, forms part of the collections of museums in Munich, Vienna, Darmstadt, Hamburg, and Bremen, and is in the hands of private collectors both in Europe and the United States of America. He lives in New York City.

SEKULA, Sonia, *Arrival of Mrs. Thompson*, 32 x 40.

"To give you some comments about my picture, *Arrival of Mrs. Thompson* . . . I can only say that all my titles happen always very spontaneously and in this particular case I think I just called it that way because Mrs. Thompson happened to arrive (after a long absence) . . . that day when I finished the canvas and she had it awhile in her studio . . . and liked it."

Sonia Sekula was born in Lucerne, Switzerland, in 1918, of a Hungarian father and a Swiss mother. She first came to America in 1934 and is now a citizen of the United States. In the early 1940's she studied with Morris Kantor at the Art Students League of New York and with George Gross for a short time. Kurt Roesch was also one of her teachers. Since 1946 she has had one-man shows in this country, in England, and in France. Her pictures have been shown in São Paulo, Brazil, were also represented in the Surrealist exhibition in Paris in 1948, and are becoming better known in America. Various private collectors, the Brooklyn Museum, and the San Francisco Museum of Art own examples of her work.

SELIGMANN, Kurt L., *Sleepwalkers' Meeting*, 29 x 40.

Illustration — Plate 99

"*Sleepwalkers' Meeting*: The three men who meet on a lonely ridge are clad in the symbolic attributes of their dignities to which they cling, unaware — like sleep walkers — of lurking dangers and impending cataclysm."

Seligmann was born in Basel, Switzerland, in 1900. He studied at the École des Beaux-Arts in Geneva; in Paris, with André L'Hote and others; in Florence; and in Rome. In 1929 he joined the Surrealists in Paris. Since 1939 he has been a resident of the United States. Seligmann is author of *A History of Western Magic* (1946) and has illustrated books such as *Vagabondages Héraldiques, Hommes et Métiers*, and *Oedipus* (1944). He has had one-man exhibitions in Paris, London, Tokyo, Rome, New York, and Chicago, and has also been represented in group shows in America. His painting *High Priest* was awarded a purchase prize at the University of Illinois in 1951. 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); collection of the museums of France; Kunstcredit, Basel, Switzerland; Modern Museum at Lodz, Poland; Palacio de' Bellas Artes in Mexico City, and others. He lives in Sugar Loaf, New York.

SERISAWA, Sueno, *House of Cards*, 36 x 18.

Illustration — Plate 10

"My painting entitled *House of Cards* is not of any particular person or portrait but is a product of my relationship with the world expressed through symbolism."

Serisawa was born in Yokohama in 1910. Since 1918 he has been a resident of the United States of America. His first training in art was with his father, Yoichi Serisawa; his art education was completed by work with George Barker and at the

Art Institute of Chicago. At one time he was on the staff of Scripps College, Claremont, California, and in 1947 became an instructor at the Kann Institute of Art in Beverly Hills, California, for a few years. His work has been exhibited in many of the larger shows in this country.

Awards include the Beck Gold Medal at the Pennsylvania Academy of the Fine Arts in 1947; Medal of Honor at the Pepsi-Cola show of 1948; First Purchase Award at the California State Fair in 1949; and Honorable Mention in the Hallmark competition of 1950. His pictures are represented in the collections of the Metropolitan Museum of Art in New York; Fine Arts Society of San Diego, California; Santa Barbara (California) Museum of Art; Pasadena (California) Art Institute; and the Los Angeles County Museum, and are in the hands of many private collectors, among them Mr. and Mrs. Edward G. Robinson. Scrisawa lives in Los Angeles.

SHARP, John. *Old South Wharf*, 18 x 26. Illustration — Plate 87

"*Old South Wharf* was painted this past summer in Nantucket, Massachusetts, where I spent four and a half months doing a series of pictures dealing with the historic and romantic aspects of the island.

"In this particular painting of a section of the wharf, the first thing that interested me was the continuous design and rhythm of the buildings. The broken verticals of the pilings, doors and chimneys counterpointing the almost unbroken horizontals of the roofs and walks, created a design that appealed to me. This, coupled with the wonderful textures, colors and weather stains, seemed an ideal subject to record.

"*Old South Wharf* contributed much to the romance and history of the harbor, which was once the scene of the greatest whaling industry in the world. Built in 1760, the wharf was lined with blacksmith's shops, sail lofts, rope walks, provision shops and many other tradesmen's shops to fit out the ships for their voyages after the whale. It is said that from here Herman Melville sailed on the whaling ship whose voyage furnished the background for his great novel *Moby Dick*. The history and subtle charm of the spot seemed to call upon me to paint it."

John Sharp further adds that he was born in Galesburg, Illinois, in 1911, but was brought up in Eldon, Iowa. After studying for a year and a half at the University of Iowa he went to the Art Students League of New York and the National Academy of Design, returning to Iowa for a summer at Grant Wood's Art Colony at Stone City.

His paintings have been exhibited in some of the larger national group shows and were the subject of a one-man exhibition at the Des Moines (Iowa) Art Center in 1951. Honorable Mention was awarded Sharp's work at the Hallmark show of 1949. He has taught privately in the past but is not now teaching. His paintings form part of the collections of the Pennsylvania Academy of the Fine Arts; American Academy of Arts and Letters (two examples); and the Dubuque (Iowa) Art Association. Since 1941 he has been living in New Hope, Pennsylvania.

SISSON, Laurence P., *New England November*, 22 x 48.

Illustration — Plate 89

Speaking of *New England November*, Laurence Sisson remarks, "It must have been the incongruity of this slick paved highway passing through the historic little town that prompted the original drawing. What followed must be considered more

of a mechanical process than aesthetic. I had a gesso panel in the studio which presented a pleasing challenge, that is, it was a panel which immediately put my designing gears at ease. I don't recall having much difficulty in the process of developing the painting but I do remember being excited over the results of a tiny passage of orange paint that was doing its best to represent a distant field of burned grass.

"Since I began the quick sketch for the painting on a hill above the highway the ensuing composition demanded more interest in the foreground than the hill itself. Hence the rather time-worn device of graveyard head stones. Of course, after I had painted these into my over-all design I found a chance to further extoll that first fleeting aesthetic reason for painting the picture. For I now could just say that these head stones represented the social differences from Colonial days to the building of Route 131."

Sisson was born in Boston, Massachusetts, in 1928. He studied at the School of the Worcester (Massachusetts) Art Museum and the Yale University summer school at Norfolk, Connecticut. During 1946 and 1947 he was with the army of occupation in Japan. The cover design for the March, 1951, issue of *Fortune* magazine was done by Sisson.

Teaching experience includes classes at the School of the Worcester Art Museum and private pupils. Among awards are First Prize in an exhibition at Fitchburg, Massachusetts, in 1948; Fourth American Prize in the Hallmark competition of 1949; and First Prize in landscape at an outdoor show in Boston in 1951.

Besides representation in many private collections, Sisson's work has also found a permanent place in the Museum of Fine Arts in Boston, Massachusetts, and the Bowdoin College Museum of Fine Arts in Brunswick, Maine. He lives in Boothbay Harbor, Maine.

SPENCER, Niles, *In Fairmont*, 42 x 65½.

Illustration — Plate 33

"Painting is a language," writes Niles Spencer. "A painting should communicate its meaning in this language—that is, in the terms of the painting itself. The evidence is there in the canvas. If it needs explanation by spoken or written words something is wrong: it has failed its purpose.

"This is a much repeated truism which is not contradicted by the fact that both artists and critics talk and write a great deal about painting in explanation of its meaning. Although this is all to the good, it is after the fact. The critic of course has the job of evaluating the picture, but for the artist to explain his painting by talking or writing is interrupting his own statement on the wall.

"The painting *In Fairmont* was made from sketches and studies of the big ventilator at the glass works in Fairmont, West Virginia."

He was born in Pawtucket, Rhode Island, in 1893, studied at the Rhode Island School of Design in Providence and later with George Bellows, Robert Henri, and at the Art Students League of New York. During 1921-1922 and 1928-1929 he traveled in Europe (France and Italy). His first one-man show was held in New York in 1925; others followed in New York, and in 1941 Spencer had a one-man exhibition under the auspices of the Cincinnati (Ohio) Modern Art Society. Other activities include a mural for the post office at Aliquippa, Pennsylvania.

Honorable Mention was awarded his work at the Carnegie International Exhibition of Paintings in 1939, and a Purchase prize followed at the Metropolitan

Museum of Art's "Artists for Victory" show in New York in 1942. He divides his time between Long Island and Pennsylvania.

Among collections where Spencer's work is represented are the Albright Art Gallery in Buffalo, New York; Museum of Art of the Rhode Island School of Design in Providence; Ann Arbor (Michigan) Art Association; Columbus (Ohio) Gallery of Fine Arts; Field Foundation, Brooklyn, New York; Newark (New Jersey) Museum Association; Phillips Memorial Gallery, Washington, D.C.; Wichita (Kansas) Art Museum; Metropolitan Museum of Art, Museum of Modern Art, and the Whitney Museum of American Art in New York. In Pennsylvania his address is Dingmans Ferry.

SPRUCE, Everett F., *Rocky Place*, 20 x 30. Illustration — Plate 102

Spruce was born near Conway, Arkansas, in 1907. He studied at the Dallas (Texas) Art Institute and with Olin H. Travis. Since 1940 he has been on the staff of the University of Texas. Besides winning awards in Texas shows, Spruce's work won prizes at San Francisco in 1940, at Worcester (Massachusetts) in 1945, in the Pepsi-Cola show of 1946, La Tausca exhibition in 1947, and a first award, presented by European critics, for one of his pictures in the exhibition of American painting sent to Belgium in 1948. 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. He lives in Austin, Texas. For some comment on art by Spruce, see his remarks in the catalogue of the exhibition "Americans 1942" held at the Museum of Modern Art in New York.

STEIN, Walter, *The Pillow*, 27½ x 34. Illustration — Plate 80

"With regards to my picture *The Pillow*: perhaps the pillow was a lung, or the representation of a breath of air; the possibility of the intermingling of elements or the transmutation of substances."

Walter Stein was born in New York City in 1924, studied there and in Florence, Italy. For a brief time in 1944 and 1945 he had experience teaching. He has already had a one-man show in New York and several private collectors own examples of his work, among them Lincoln Kirstein, Philip Hofer, John S. Newberry, Jr., and Edgar Kaufman. Stein lives in Boston, Massachusetts.

STEVENS, Edward John, Jr., *Voyage of the Gods*, 20 x 26.

Illustration — Plate 64

"The painting *Voyage of the Gods* was painted after a visit to Mexico in 1950," writes the artist, who is much interested in ancient Mexican art. It "shows a group of these deities starting on a fantastic voyage to gather new glory. The painting is not necessarily Mexican in feeling. The gods are rather representative of all semi-pagan gods. But I hope one feels it is a voyage that could have happened in the dim past, or perhaps somewhere even today."

He was born in Jersey City, New Jersey, in 1923. Study led to the B.S. in Art Education at the New Jersey State Teachers College at Newark in 1943 and the M.A. in Art Education at Columbia Teachers College in 1944. Travel includes a trip to Cuba in 1942 followed by a visit to Hawaii in 1947; France, Italy, Egypt, the Sudan, Kenya, Ethiopia, and Italian Somaliland in 1949; Mexico in 1950, and Bermuda the next year. From 1944 to 1947 Stevens taught art extension at Columbia and from 1947 to 1951 was an instructor in the Newark (New Jersey) School of Fine and Industrial Art. There have been one-man exhibitions at a New York dealer's every year since 1944; at the Philadelphia Art Alliance in 1946; Honolulu (Hawaii) Academy of Arts in 1947; and the Baltimore (Maryland) Museum of Art in 1948.

Among collections where John Stevens' work is represented are the Whitney Museum of American Art in New York; Seattle (Washington) Art Museum; Smith College Museum of Art at Northampton, Massachusetts; Museum of Fine Arts in Boston; Newark (New Jersey) Museum Association; Honolulu Academy of Arts; Montclair (New Jersey) Art Museum; Detroit (Michigan) Institute of Arts; Washington University, St. Louis, Missouri; American University in Washington, D.C.; Print Club, Philadelphia, Pennsylvania; Princeton (New Jersey) Print Club; and the Baltimore (Maryland) Museum of Art. Among private collectors who own examples of his work are Ilka Chase, Sam Lewisohn, Hildegard, Frank Crowninshield, Gypsy Rose Lee, and Lee Ault. He lives in Jersey City, New Jersey.

TAMAYO, Rufino, *The Heavens*, 51 x 76.

Illustration — Plate 94

"Miles of painted canvases, that try to tell us the ultimate word of the philosophical or social or political order.

"Canvases that photograph nature or that demonstrate for us the mental agility of their executors. But they tell us nothing at all, absolutely nothing at all, not in one case, of the plastic order.

"Occasionally, fragments in which preoccupation is noted [for] the equilibrium of plastic elements, and that constitutes true painting.

"And at last, on rare occasions, that structure animated with poetry.

"It is then we breathe again with a whole lung and our faith springs to life because it is evident that painting, in spite of everything, continues existing." — Rufino Tamayo, as translated in *The Tiger's Eye*, Number 1 (October, 1947), p. 62.

Tamayo was born in Oaxaca, Mexico, in 1899. His forebears were Zapotec Indians. He studied at the Academy of Fine Arts in Mexico City and was influenced by Cubism for a time. As an educator in the arts he taught in primary schools, became head of the plastic arts section in the Mexican Ministry of Education, and finally (1928) a professor at the Academy of Fine Arts. Both the National Conservatory of Music and the National Museum in Mexico City have frescoes by Tamayo. His work has been seen in this country since 1926 and is represented in the collections of the Museum of Modern Art in New York.

THON, William, *Spring in Maine*, 18 x 36.

Illustration — Plate 90

"Titles are misleading, and often only reluctantly added for those who think a painting, or other work of art, should have a name.

"*Spring in Maine*, like all my work, was composed and executed in my studio. It has no time or place. I have long been interested in planes and shapes moving in a composition, and not being content to leave it in a state of abstract design,

have worked them into recognizable objects. This painting looks to me more like Maine than anywhere else, hence the title. I live there, and am whether or no influenced by what I see. Then too, my love for natural form is most apparent. Almost all my paintings are of the outdoors—and are generally called landscapes—but I am rarely interested in long distances or grand panoramas. Rather I prefer to paint some small segment of woods, but to do this intensely. . . .

"If the results are found by some to be 'romantic,' I submit that at least part of this mood is supplied by the viewer."

William Thon was born in New York in 1906. Except for a month at the Art Students League of New York he is self-taught. He has won prizes at the Salmagundi Club (New York) in 1942, the Brooklyn Museum in 1942 and again in 1945, the National Academy of Design in 1944, and in 1947 had a fellowship to the American Academy in Rome. His work has appeared in several of the better known national exhibitions and forms part of the permanent collections of the William A. Farnsworth Art Museum at Rockland, Maine; Sheldon Swope Art Gallery at Terre Haute, Indiana; Bloomington-Normal (Illinois) Art Association; and Encyclopaedia Britannica. He lives in Port Clyde, Maine.

TONNEY, Anthony, *Monument*, 40 x 55.

"*Monument*," writes Anthony Toney, "expresses a concept of struggle. It is a monument to struggle, to ferment.

"In specific terms, the dominant triangular group is the Monument, standing in an imaginary square that stems from the memory of many squares, in different times and places where struggles occurred.

"The painting memorializes the fury of social contradictions, the action and counter action of human beings in search of resolution of their problems, of their lives, of progress, peace. It tries to express the interaction and war of reflected forces within us.

"*Monument* is symbolic of the struggle to create. It is partisan for its heroes are the infinite 'ordinary' people and its enemy any presumptuous elite.

"I have tried to make the content and form inseparable."

For additional comments by Toney and a fuller biographical sketch the reader is referred to the catalogue of the University of Illinois Exhibition of Contemporary American Painting for 1951. He was born at Gloversville, New York, in 1913, and studied art at Syracuse University, where he received the Bachelor of Fine Arts degree. Further education was undertaken at the École des Beaux-Arts and Académie de la Grande Chaumière in Paris in the years 1937 and 1938, and at Columbia University in New York, where work for the Master of Arts degree was completed early this year. He had painted decorations for the Gloversville High School and new Junior High School by 1937. Toney was wounded fighting in Spain in 1938 and served in the United States Air Corps during the second World War. Since 1948 he has been teaching commercial art and life drawing at the Robert Louis Stevenson School.

There have been four one-man shows in New York City, the first in 1941, and his work has been frequently seen in group exhibitions of late. In 1950 he was awarded a purchase prize for his *Entrance* by the University of Illinois, and the Norton Gallery and School of Art at West Palm Beach, Florida, purchased his *Bridge*, which was in last year's exhibition at Illinois. His work is also in the hands of an increasing number of private collectors. He lives in New York City.



TREIMAN, Joyce W., *Cactus and Sundry*, 18 x 36. Illustration — Plate 83

"As you probably know," says Joyce Treiman, "it is extremely difficult to convey in words what one hopes to have said adequately through plastic means, and the seeming permanency of the written word tends to belie the mobility and changeable character of the plastic meaning.

"*Cactus and Sundry* is primarily a painting of mood. The jagged, sharp shapes of the plant were very intriguing to me. After the first emotional and empathic response to the plant, I tried through free distortions of natural forms [and the use of] space and color to convey the feeling of tension so rampant in our civilization."

Joyce Treiman was born in Evanston, Illinois, in 1922. She attended Stephens College at Columbia, Missouri, but was graduated from the State University of Iowa in 1943. Upon receiving her degree she was awarded a fellowship to do graduate work at Iowa. One-man shows had already begun in 1942; her New York debut occurred in 1950. Other honors and awards include a Tiffany Foundation Fellowship Grant in 1947; purchase prizes at the Denver Art Museum and the Northwest Territory Show at Springfield, Illinois, the next year; the Armstrong Prize at the Art Institute of Chicago in 1949; and the Bartels Prize at the same institution in 1950, followed by the Logan Medal and purchase prize of \$500 in the fifty-fifth annual exhibition by artists of Chicago and vicinity in 1951. Last year brought also First Prize in the Chicago Area Artists show at Winnetka, Illinois. Her paintings are appearing in national exhibitions in increasing numbers. 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. Her home is in Winnetka, Illinois.

VARGA, Margit, *Country Carnival*, 30 x 40. Illustration — Plate 88

". . . it is very difficult for me to put down in words my feeling and ideas about my painting," says Margit Varga, but kindly continues, stating that the carnival comes to her home in Brewster, New York, every summer, "and I never miss it. I painted the carnival because I enjoy it so much, and for me it is so full of fun, color and a gentle sort of poetry there with all the blazing lights against the quiet rolling countryside. I didn't try to paint it exactly as it was, but I tried to get down what I felt about it."

She was born in New York City in 1908 and studied at the Art Students League of New York with Boardman Robinson and Robert Laurent. Her work has been exhibited in well-known national exhibitions and she has a reputation as a writer on art as well as a painter. Some of her books are *Waldo Pierce* (1941), *Carol Brant* (1945), and (as co-author) *Modern American Painting* (1939). In addition, articles have been contributed to magazines on art — *Studio Publications*, *Magazine of Art* — and to *Life* magazine, of which she became an associate editor in 1936.

In addition to having been acquired by private patrons of art, Margit Varga's work forms part of the permanent collections of the Metropolitan Museum of Art in New York; Springfield (Massachusetts) Museum of Fine Arts; Pennsylvania Academy of the Fine Arts; University of Arizona; and International Business Machines Corporation. Her permanent home is in Brewster, New York.

VASILIEFF, Nicholas, *Red Tablecloth*, 42 x 50.

Frontispiece

"My goal in my life and art was and is to express myself in a simple and clear way. I love simple objects.

"As I live among them, and paint them, they become dear to me and part of my inner world.

"I don't like artificiality of arrangement. I get my ideas from observations.

"Once, when my wife was cleaning the room, she took the objects, lamp, blue plate, and vase with fruit and casually laid them in a very happy way on the red table cloth. That gave me the idea to paint that still life.

"In my landscapes and figure paintings, . . . [as] in the still life, I try to get the same simple quality that is in the folk songs.

"I agree with Delacroix that the most important thing in painting is the color harmony. I think it is just as important as it is for a violinist to have good tone.

"As for all the discussion about modern and old art: to me there is nothing new under the moon, except 100% individuality.

"Much contemporary painting relies on theories and philosophical explanation—great art does not need explanation. Great art,—it speaks itself."

Nicholas Vasilieff was born in Moscow in 1892 and was graduated from the Moscow Academy of Fine Arts with highest honors in 1914. He served as an officer in the army during the first World War and became a professor at the Academy after the Russian revolution. In 1923 he came to the United States of America from Constantinople and is now an American citizen. His work has appeared widely in national exhibitions in this country, and in 1948 won First Prize (\$3,000) in the La Tausca competitive exhibition.

Pictures by Vasilieff have been acquired by private collectors in this country and form part of the permanent collections of public or semi-public institutions, among them the Philadelphia Museum of Art, Yale University (New Haven, Connecticut) and the Kenneth Taylor Galleries of the Nantucket (Massachusetts) Foundation. He lives in Roscoe, New York.

VICENTE, Esteban, *No. 6*, 37 x 30.

Illustration — Plate 43

"I could not explain what I had in mind or how I felt when I painted *Number 6* in particular. My paintings are a sequence of related sensations to which I attempt to give definite form. Each one represents an aspect of my total experience."

Esteban Vicente was born in Spain in 1906. He studied at the Escuela Especial de Pintura, Escultura y Grabado de San Fernando in Madrid, and was granted a fellowship by the Junta de Ampliación de Estudios (Madrid) to study in France and Germany. He also visited England and came to the United States of America, of which he is now a citizen.

Vicente taught at the University of Puerto Rico in 1946 and at the University of California at Berkeley in the summers of 1949 and 1950. In 1951 he became director of the Highfield Art Workshop in Falmouth, Massachusetts. He lives in New York City.

VIDAR, Frede, *Contemplation*, 25 x 30.

Vidar was born in Asko, Denmark, in 1911. His varied career includes study at the Royal Academy of Denmark, École des Beaux-Arts and Julian Academy in Paris, the Academy of the Fine Arts in Munich, California School of Fine Arts, and the

University of California. In addition to this formal training, he worked on his own in France, Spain, Greece, and Italy, and assisted on Diego Rivera's murals in California. He has been a novice in a Benedictine monastery, observer and combat artist with insurgent forces in Cuba, official painter for the ecclesiastical council of Mount Athos, and a major in the United States Army Corps of Engineers. Vidar was also official combat artist for the Army in the Pacific Theater during the second World War.

In 1934 he was doing mural and easel painting in California and Mexico. He also covered the Consistory ceremonies at the Vatican, did work in the arts for *Life* magazine, the United States Indian Service, and Abbott Laboratories. He accomplished pictorial coverage of the leprosarium at Carville, Louisiana. For three years he held the Chaloner Fellowship, and in 1946-1947 was awarded a Guggenheim Fellowship. From 1947 to 1948 the Department of Fine Arts at the Newark (New Jersey) School of Fine and Industrial Art was headed by Vidar. One-man exhibitions began in the early 1930's and have been held in Paris, Barcelona, and Copenhagen, as well as in New York and California. His work forms part of the collections of the National Museum in Copenhagen, Museum of Modern Art in New York, Newark (New Jersey) Museum Association, Pasadena (California) Art Institute, and the California Palace of the Legion of Honor in San Francisco. Vidar's permanent address is Upper Montclair, New Jersey.

VISSER'T HOOFT, Martha H., *Trojan Horse*, 34 x 48.

Illustration — Plate 105

"A painter can rarely use words successfully . . . words are not the means at his command. However, one can attempt to evaluate and describe and interpret a painting, but in doing so we still find ourselves at the opposite pole [from] a visual experience. My approach to painting is instigated by the excitement of discovery, through which I can create a new visual experience. Frequently using familiar subject matter, I attempt to place my subject in a new focus, inviting the observer also to find a new position in time and space to expand his experience. The inner eye of the artist sees infinite possibilities. Consequently, a painting represents his bridge from the invisible to the visible.

"In my painting *Trojan Horse* I was influenced by my childhood memories of the story of the Trojan horse. However, I have created the Trojan horse in terms of a mechanical war machine, at the same time retaining the form of the horse. The painting, to me, is a parody, exposing the ridiculous methods that man will take to kill his fellow men."

Martha Visser't Hooft was born in Buffalo, New York, in 1906. Although she had received no formal training in art, she began to paint seriously in 1938 and has exhibited regularly with the Western New York Artists since that time, having won two prizes at their annual exhibitions at the Albright Art Gallery in Buffalo.

Since the time of her first one-man show in New York in 1948 Martha Visser't Hooft's work has appeared with increasing frequency in exhibitions of national scope: for example, those at the Carnegie Institute, Whitney Museum of American Art in New York, Pennsylvania Academy of the Fine Arts, and the competitive show of contemporary American art held at the Metropolitan Museum of Art in New York in 1950. She has also recently branched out into another area in the arts, having just completed costume design and décor for a production of Stravinsky's *Histoire du Soldat* to be given in Buffalo. A growing number of private collectors are acquiring examples of her work. She lives and works in Buffalo.

WELLS, Cady, *Landscape from Above*, 19½ x 27½. Illustration — Plate 57

"My approach to painting is rooted in my feelings for and about the forms and objects in nature and in life that are beautiful, exciting and stimulating to me as a human being; and in my desire to evoke similar sensations in others. From another point of view, I might say that the creative process in painting — the act itself — is based on my needs and wishes to share with others what I cannot share in any other form."

Cady Wells was born in Southbridge, Massachusetts, in 1904. As a youth he showed marked talent and ability for piano but abandoned music as a profession. His college training includes study at Harvard and the University of Arizona. In 1927 he settled in Santa Fe.

Wells has had but little formal instruction in the creative arts. For a time he studied with Andrew Dasburg in Taos and did stage design under Joseph Urban and Norman Bel Geddes. The Army claimed four years of his life; another two were spent in extensive travel in Europe and the Orient.

His work has been exhibited frequently and forms part of the permanent collections of the William Hayes Fogg Museum of Art at Harvard University, Cambridge, Massachusetts; the Wadsworth Atheneum, Hartford, Connecticut; Fine Arts Society of San Diego, California; Colorado Springs Fine Arts Center; Museum of Fine Arts in Boston; Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts; University of Iowa; and the Santa Fe (New Mexico) Art Museum. He has spent considerable time on the island of St. Croix in the West Indies, but is now living in Santa Fe.

WILDE, John, *Further Festivities at the Contessa Sanseverini's*, 13 x 24.

Illustration — Plate 84

"It is always difficult for the painter to make some sort of statement about a painting he has done. Perhaps I would be sympathetic with the group which says: 'the painting speaks for itself.' At the same time I feel, taking into consideration the painter's usual literary ineptitude, that a word about a certain work *may* lay the ground-work to a fuller, newer comprehension.

"Firstly, I feel strongly that I must accept as fact the point that painting needs *subject matter* and *story* based on illusionary (visual) experience with the outside world (Nature).

"Secondly, as the *Sanseverini* indicates, this need have no scientific or rational limitations — only those limitations, if any, which confine the realm of poetry . . . the *Sanseverini* picture creates a private world, somehow devised from the 'atmosphere' which Stendhal pervades upon me. Yet, above all, it cannot be considered an illustration of any of Stendhal, but rather it is a listing of those things I perhaps find desirable and acceptable from natural experience, which result (to me) in creating a Stendhalian atmosphere. Hence, I have entitled it as an homage to this great 19th century poet. (Actually, it is Duchessa Sanseverina, from the *Charterhouse of Parma*, which I took the liberty of changing to Contessa Sanseverini.)

"Need I state that I venerate the masters and nature and that I close my eyes to as many of the nature-debasing contemporaries as is possible."

John Wilde was born in Milwaukee, Wisconsin, in 1919. He studied at the University of Wisconsin, where he is now Assistant Professor in Art Education and teaches beginning and advanced drawing. This year he is on leave of absence, devoting himself fully to creative work.

His work has won major awards in many local and regional exhibitions, including the biennials at the Walker Art Center in Minneapolis, Minnesota, and the Old Northwest Territory shows, and has often been a part of national exhibitions. About one hundred and fifty of his works are in the hands of over a hundred private collectors, and he is represented in the collections of the Milwaukee (Wisconsin) Art Institute, University of Wisconsin, and the Wadsworth Atheneum of Hartford, Connecticut. He lives in Madison, Wisconsin.

ZAJAC, Jack, *The Anglers*, 26 x 36.

Illustration — Plate 108

"To have a message or an emotional stimulation soaked up by an uncertainty of the Artist's tools — color — shape — form — which are the punctuation of his message, is a discouraging thing. This is the kind of anemia I'm trying to eliminate."

Zajac was born of Hungarian parentage in Youngstown, Ohio, in 1929. He studied at the Graduate School of Claremont College, Claremont, California, and is at present the holder of a scholarship. Within the past year or so his work has won seven awards, and has been exhibited on the east and west coasts of this country, in Youngstown, Ohio, and in Vienna. About twenty-five private collectors own examples of Zajac's work and it also has a place in the permanent collections of the California State Agricultural Society and the Pasadena (California) Art Institute. He lives in Fontana, California.

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