

The Solomon R. Guggenheim Museum

YOUNGER AMERICAN PAINTERS

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YOUNGER
AMERICAN
PAINTERS

A Selection

MAY 12 TO JULY 25, 1954

1071 FIFTH AVENUE, NEW YORK 28, N. Y.

THE SOLOMON R. GUGGENHEIM MUSEUM

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Younger American Painters is a companion exhibition to the selection Younger European Painters recently shown in the Museum. Actually the two exhibitions were conceived as a single exhibition without any national distinctions. Lack of space in the present museum galleries made it necessary to divide the show into these two sections.

The term "younger" as in the case of the previous exhibition refers to the youth of the artists' reputations rather than to the age of the artists. The artists included were relatively unknown on a national basis, at any rate in their present style of work, previous to the outbreak of World War II.

Like its companion showing, Younger American Painters is essentially a selection and a personal one. It does not pretend to comprehensiveness. Its aim has been to introduce to the New York public work of quality and pioneering interest by lesser known artists from all quarters of the country, side by side with selected examples of leading younger artists of the Eastern seaboard.

Is there any deep seated difference between what the younger generation of painters in Europe is doing and what is being done by the younger generation of painters in the United States?

This is a question that has struck everyone who has any interest in the future of art. It is unlikely that the liveliest developments of western art will, in the future, be as strictly localized to the European continent as they have been in the recent past. The increased facility of communication among the different quarters of the world has already broken down the barriers which distance used to create. Today we recognize the speed with which influence, for good and for ill, spread from West to East and East to West. This question also represents a healthier approach to fundamental values than its common, wishfully inspired correlative "what is American in painting?"

Too much emphasis is given today to chauvinist interests and propagandist uses in the arts. One has only to glance at a map of the world and note the birthplaces of artists at present working in the United States and regarding themselves American to realize how small a role nativity, or race may play in the mature character of an artist's work. Nor is the American "melting-pot" notion justified by the diversity of uncompromising viewpoints represented by the fifty-seven "younger American painters" represented in this catalogue. No one who has traveled about the United States from art center to art center will accept the notion that regional influences, in the sense of topographical environment, play a consistent, or profound formative role. There is very little derivative from any of these factors in present day painting in this country which can realistically be seen as constituting its Americanism.

But when one compares the work of the more venturesome painters of the younger generation in this country with that of

younger Europeans of similar ages, there is an immediately apparent difference. What is it? And what may be the sources of it?

We are struck first of all by a brightness of palette, a liveliness and audacity — often a sharpness and coldness — in contrast with the warm sobriety of tone which (if we except certain northern expressionists) characterizes most of the European work. The shapes that go to make up the Americans' compositions are commonly active shapes conveying a restless rhythm quite foreign to the smooth flowing forms and the organized calm of the Europeans. Their composites lean towards a two dimensional emphasis supported by a stress on linear features more often than towards the Mediterranean stolidity of composition in which the third dimension is always patently suggested, if not asserted. The overall effect of the Americans' work is one of insistence, urgency, eagerness, impatience in contrast with the Europeans' comfortable, easy-going assurance which in confrontation with it seems at times almost apathetic. In the younger Americans' work we recognize a predominantly emotive, decorative expression; in the Europeans', a fundamentally reasoned, structural one. And when we consider the frequency with which hints of Oriental modes of expression appear in the work of American painters today — even frank adaptations of Oriental motives and calligraphic features — it is perhaps not going too far to see in this interest a straining towards the East, rather than to the magnetic center which held their predecessors for so long: Europe and Paris.

The persistent excitement, the tenseness of expression, the inclination to a violence of contrasts of shapes and colors, the brittleness — so frequent — and the brilliance of palette in contrast with the Europeans' sobriety are not to be wondered at in a young art. And if American art is eventually to enjoy a maturity, it must first have a youth. Up to the present it has not. What we have been

calling American art was born old. It has been existing on the coat-tails of Europe. And should it continue to limit its gaze to that direction it will undoubtedly keep a parasitic character. If we are to have an individual culture in the United States it must achieve its maturity on a relatively independent ground. Youth must be the first step. And art, like a human being, must pay for the advantage of youth with all that goes with youth, if it is to earn maturity. It must grow — find itself — through enthusiasm, ostentatious energy, the courage of creative vulgarity, through intensity and excitement.

Perhaps American painting is at last in this phase. Perhaps those characteristics which distinguish it from the work of the younger Europeans are indications that this step has been compassed. But perhaps our pioneer background — still not too far behind us — also makes its contribution to this sense excitement, this eagerness of the younger artist to go beyond familiar ground. For the pioneer tradition is more intimately part of our American heritage than the respect for any specific art tradition or local convention of the European world. Not that the basic traditions of art can ever be disregarded. They are the grammar of art. A disregard of them leads only to anarchy. But an art expression is not forced to follow this or that local convention. It is free to choose that which it prefers. And this air of excitement we find so pervasive may be in part a product of this pioneer heritage in those younger painters seeking a new tradition, or to contrive one.

Again the Europeans seem to have grown up with such a complete reliance on their traditions that they take painting comfortably, as second nature. They are never haunted, as one older American painter has put it, by the fear of producing something inconsequential. With the Americans, on the contrary, in every step

taken, attention is focussed at its most intense. Every fresh step, as for the pioneer, if not watched, may be fatal. In the face of such a threat, for self encouragement, enthusiasm has to be kept constantly at its highest pitch. Perhaps this is in part the cause of that excitement and tension that we recognize in so much of the younger American work. For these artists, each canvas seems the promise of a fresh adventure, a step into the unknown.

Perhaps, too, this present day tendency to look to the Far East is only a logical extension of the tendency that spurred the Colonists to the western world away from Europe. The colonization of this continent in itself was the result of a nomadic movement. This may also explain why one finds today, as in the past, so little essential influence on painting from the physical nature of the country. In European art we seem to be able to find such a link in many quarters. But in this country the influences which apparently shape the younger artists' work are rather those of individual fellow artists than of topography. This is true in southern California around Rico Lebrun; in the northwest around Mark Tobey; in New England around Karl Zerbe — to mention only three figures who may be regarded as belonging to the generation immediately senior in established reputation to that which we are considering. And granting this inherent nomadic character of Americans, sprung from Europe and working their way during the last four centuries towards the Pacific, perhaps it is the Far East which holds our cultural destiny. At any rate this is what the current selection of paintings by younger American artists might suggest.

We see it in the emphasis on linear features. Again in the leaning towards the decorative and two dimensional, rather than to the structural, three dimensional character which marks the painting of the Mediterranean basin tradition in Europe. It is

striking also in the wide spread of these characteristics from New York to Chicago, then on to Los Angeles, San Francisco, Portland and Seattle on the Pacific Coast.

Perhaps this interest in the linear and two dimensional has always been inherent in American painting. There was a time its presence there was attributed to the influences of engravings and caricatures — the first easy importations of the Colonists. One might suggest an influence from American Indian art on those attempting to build on an indigenous tradition. But today what inspires it is clearly the work of the Far East, or associations with the Far East. Whether this is an aesthetic development or a result of the growing political consciousness of the Orient due to contemporary world trends and the recent war is difficult to be sure. Whether the influence will be a durable one is another question.

What we can safely say on the basis of this selection of younger artists' work is that a fresh influence has begun — perhaps already some time back — to make itself felt in contemporary American painting, an influence which if fostered and developed may open a gate to unexplored areas of pictorial creation and a gate which is by no means limited to American ingress. In fact it may be the door through which all Occidental creative art will eventually pass — a possibility which is perhaps not so difficult to entertain when we recall growing linear emphasis in younger European art today. There, however, we see it side by side with the characteristic Mediterranean influences, not so isolated and clearly distinguishable as with the Younger American Painters.

JAMES JOHNSON SWEENEY

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James Johnson Sweeney

Essential biographical data in each instance has been verified directly with the artists.

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Birthplaces of artists exhibited





Present residences

Robert W. Lister

William Bayliss

Tom Benning

Hyman Bloom

James W. Boynton

James Brooks

Karl Callahan

R. Diebenkorn

Donati

Ralph S. McCassee

Leonard Edmondson

Fanny Evans

Jean Follett

Miles Fort

Soma Bechtoff

Joseph Glasco Fiel Skamer

Leon J. Kolub

Adolph Gottlieb
W. Graue

Joniferment

Philip Guston

Demetrios G. Jansson

Fannie Hillsmith

Thas / Clus Kromie / the grove

Willemda Kooning

Alitewman

Alie Trumbull Mason

Mr [unclear] Fred Mitchell

William P. Morehouse

Carl Morris

George L. K. Morris

Hyde Morris

Robert Motherwell

George Mueller

Bennett Nach

Kerry O'Keefe

Carl P. Reed Jr

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Jackie Rock

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Attilio Salerni

Tadashi Sato
Lars Schanker

~~Howard B. Schacter~~

Merton D. Simpson

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McKie M. Trotter

Stanley

Howard Warshaw

Hugo Weber

Richard A. White

W. C. + W. C. Che

Paul Womner

1 **ROBERT D'ARISTA, New York**

THE CHAIR. 1953.

Lent by The Alan Gallery, New York.

Oil on canvas. 56 x 48⁷/₈".

Born 1929, New York City. Attended Columbia University, 1950-52; studied briefly at Art Students League, Traveled France and Italy, 1952-53. Residence, Pelham, N.Y. Exhibitions: Pennsylvania Academy, 1953; Phoenix Art Association, 1954; The American University, 1954.

2 **WILLIAM BAZIOTES, New York**

FLAME. 1954.

Lent by Samuel M. Kootz Gallery, New York.

Oil on canvas. 42 x 36¹/₈".

Born 1912, Pittsburgh, Pennsylvania. 1933 to New York. 1933-36 National Academy of Design, New York. W.P.A. Federal Art Project, New York: teaching 1936-38, easel project 1938-41. Taught Brooklyn Museum Art School, 1949-52; New York University School of Education, 1949-53; Peoples' Art Center, Museum of Modern Art, 1951-53; Hunter College since 1953. One-man shows: Art of This Century, N. Y., 1944; Kootz Gallery, 1946-48, 1950-54. Awarded first prize, Chicago Art Institute. "Abstract and Surrealist American Art," 1947; purchase prize, University of Illinois. "Contemporary American Painting," 1951. Exhibited in U.S. and abroad; Paris, Galerie Maeght, 1947; Musée National de l'Art Moderne, 1947; Berlin. "Amerikanische Malerei" (American Federation of Arts), 1951; Museum of Modern Art, N. Y., "Abstract Painting and Sculpture in America," 1951. "15 Americans," 1952; Paris, Galerie de France, 1952; Pittsburgh International, 1952; São Paulo Bienal, 1951, 1953; Caracas, Venezuela, 1954.

3 **TOM BENRIMO, Taos**

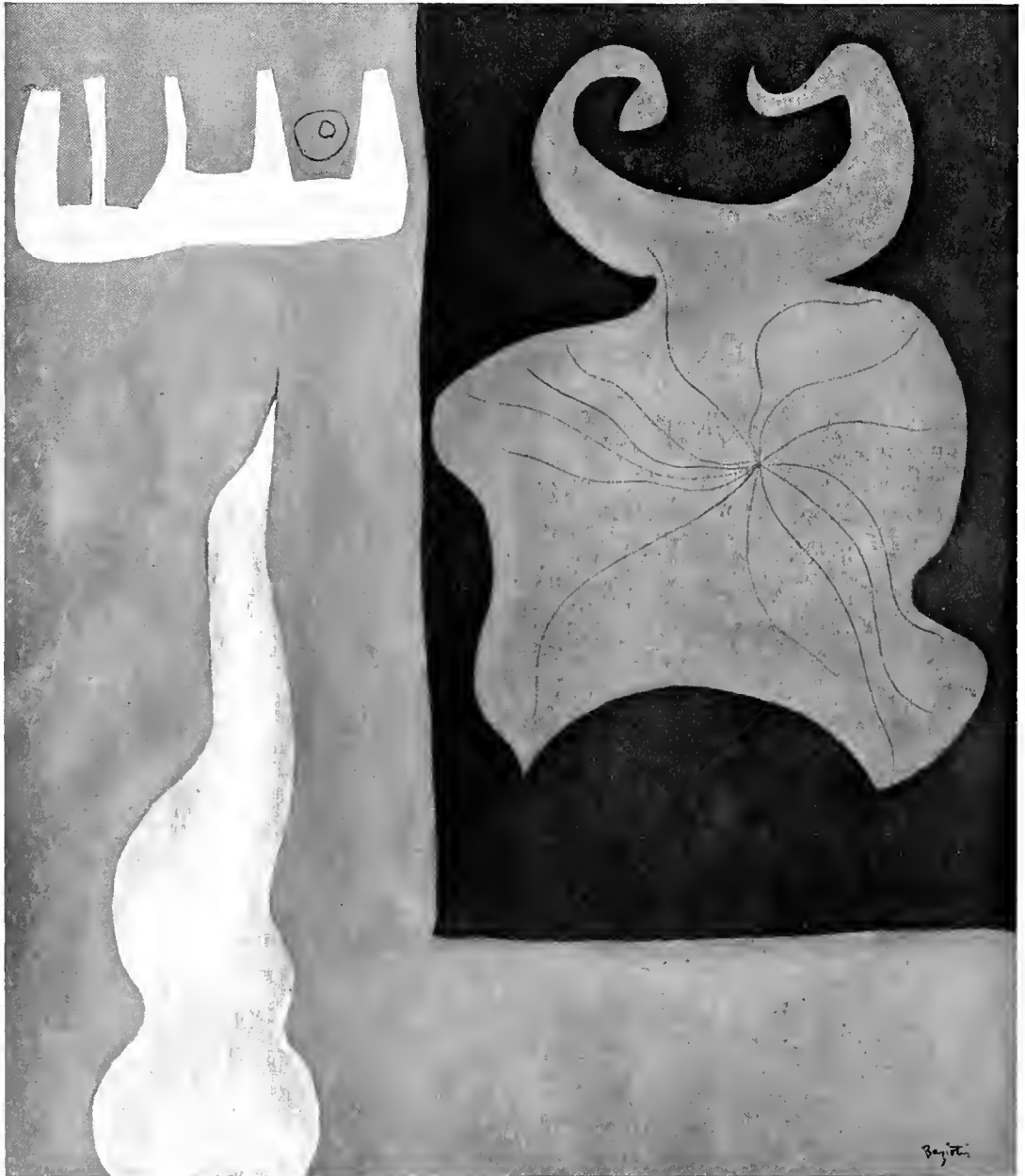
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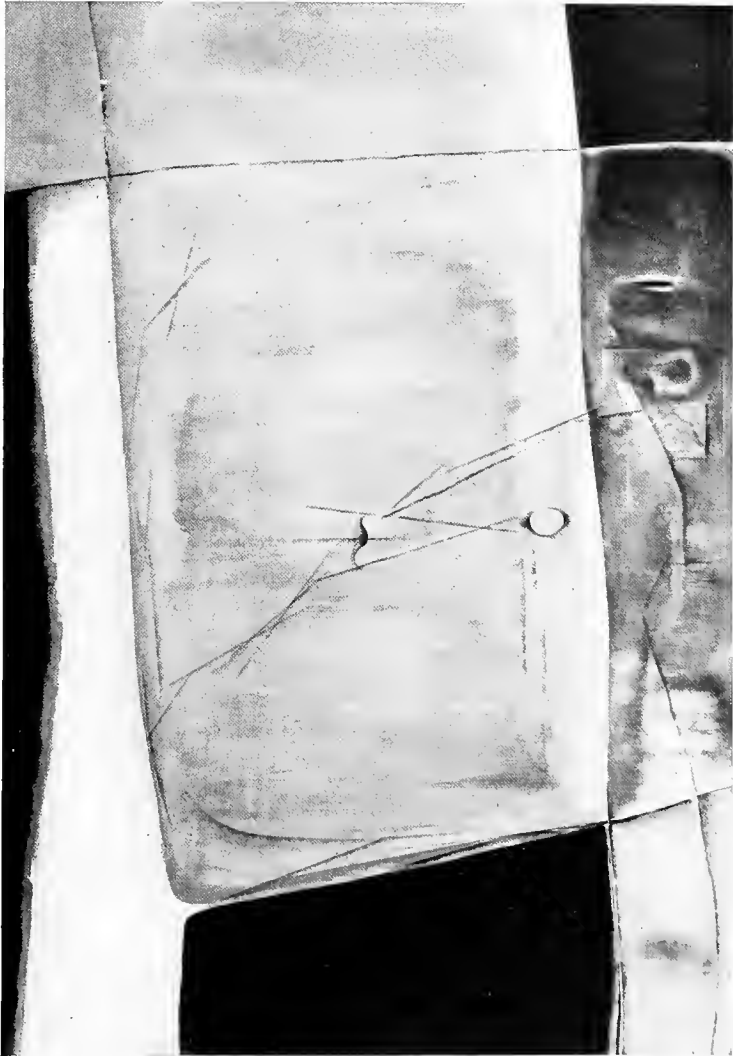
Lent by Betty McLean Gallery, Dallas.

Oil on pressed wood. 33 x 23".

Born 1887, San Francisco, California. Resides in Taos, New Mexico. Studied briefly at the Art Students League, N. Y.; mainly self-taught. Drama production and stage-set designing, New York, 1910-20, Instructor in Design, Pratt Institute, Brooklyn, 1935-39. Illustrations for Forum, Fortune, Scribner's, and other publications. Gave up commercial art to devote himself completely to easel painting. One-man shows: Artists Guild, 1933; Betty McLean Gallery, Dallas, 1952; San Francisco Museum of Art, 1954; Witte Memorial Museum, San Antonio, 1954. Exhibitions: Chicago Art Institute, 1947, 1952; Carnegie Institute, 1948-49; Colorado Springs Fine Arts Center, 1949, 1952; California Palace of the Legion of Honor, 1950; Museum of New Mexico, Santa Fe, 1948-51, 1953; University of Illinois, 1951, 1952 (purchase prize), 1953; Whitney Museum, 1952.







4**HYMAN BLOOM**, Boston**CONQUEST. 1952.***Lent by Durlacher Brothers, New York.**Oil on canvas. 43¼ x 64¼".*

Born 1913, Latvia, Boston, since 1920. Began art studies with Harold Zimmermann, Boston; later with Denman Ross, Department of Fine Arts, Harvard University. One-man shows: Durlacher Brothers, N. Y., 1946, 1948, 1954; Boris Mirski Gallery, Boston, retrospective exhibition, 1949; Institute of Contemporary Art, Boston, retrospective exhibition, 1954. Exhibitions: Museum of Modern Art, "Americans 1942," 1942; Cincinnati Art Museum, 1945; Whitney Museum, 1946; Chicago Art Institute, 1947; California Palace of the Legion of Honor, 1948-50; Virginia Museum, 1950; Venice Biennale, 1950; Berlin, "Amerikanische Malerei" (American Federation of Arts) 1951; Wildenstein Gallery, 1952; Albright Gallery, 1952; University of Illinois, 1952; São Paulo Biennial, 1951, 1953.

5**JAMES W. BOYNTON**, Fort Worth**COVE. FEBRUARY 1954.***Lent by the artist.**Oil on canvas. 39 x 20".*

Born 1928, Fort Worth, Texas. Texas Christian University, 1949, B.F.A. in Commercial Art; at present completing work there for his Master of Fine Arts degree. Two-man show (with John Biggers), Museum of Fine Arts, Houston, 1954. Exhibited: Fort Worth Annual, 1950-54; Dallas, Texas State Fair Exhibition, 1950-52, 1953 (purchase award); San Antonio, Texas Watercolor Society, 1951-54; Denver, 1952; New Orleans, 1950, 1951, 1954; Kansas City, Mo., 1951; San Francisco Museum of Art, 1952; Colorado Springs Fine Arts Center, 1953; Betty McLean Gallery, Dallas, 1952; M. Knoedler & Co., N.Y., "Texas Contemporary Artists," 1952; Fort Worth Art Center, "3 Painters and 1 Sculptor," 1952.

6**JAMES BROOKS**, New York**M-1953.***Lent by Grace Borgenicht Gallery, New York.**Oil on canvas. 48⅞ x 66".*

Born 1906, St. Louis, Missouri. Southern Methodist University, Dallas, 1923-25; Art Students League, 1927-30, with Nicolaides and Boardman Robinson. Has painted in Oklahoma, Colorado, Texas; since 1926, New York City, 1942-45 U.S. Army, 1945-47 taught at Columbia University; now teaches at Pratt Institute, Brooklyn. Murals: U.S. Post Office, Little Falls, N. J.; Woodside, N. J.; Marine Building, La Guardia Airport, N. Y., 1942. One-man shows: Peridot Gallery, N. Y., 1950-53; Borgenicht Gallery, N. Y., 1954. Exhibitions: Chicago Art Institute, "Abstract and Surrealist American Art," 1947; Sidney Jan's Gallery, N. Y., 1950, 1952; Galerie de France, Paris, 1952; Museum of Modern Art, 1951; Pittsburgh International (Fifth Prize), 1952; University of Illinois, 1952, 1953; Whitney Museum, 1951-54.







7**KENNETH CALLAHAN, Seattle****DEAD GRASSHOPPER. 1953.***Lent by the artist.**Ink on paper. 24½ x 38⅞".*

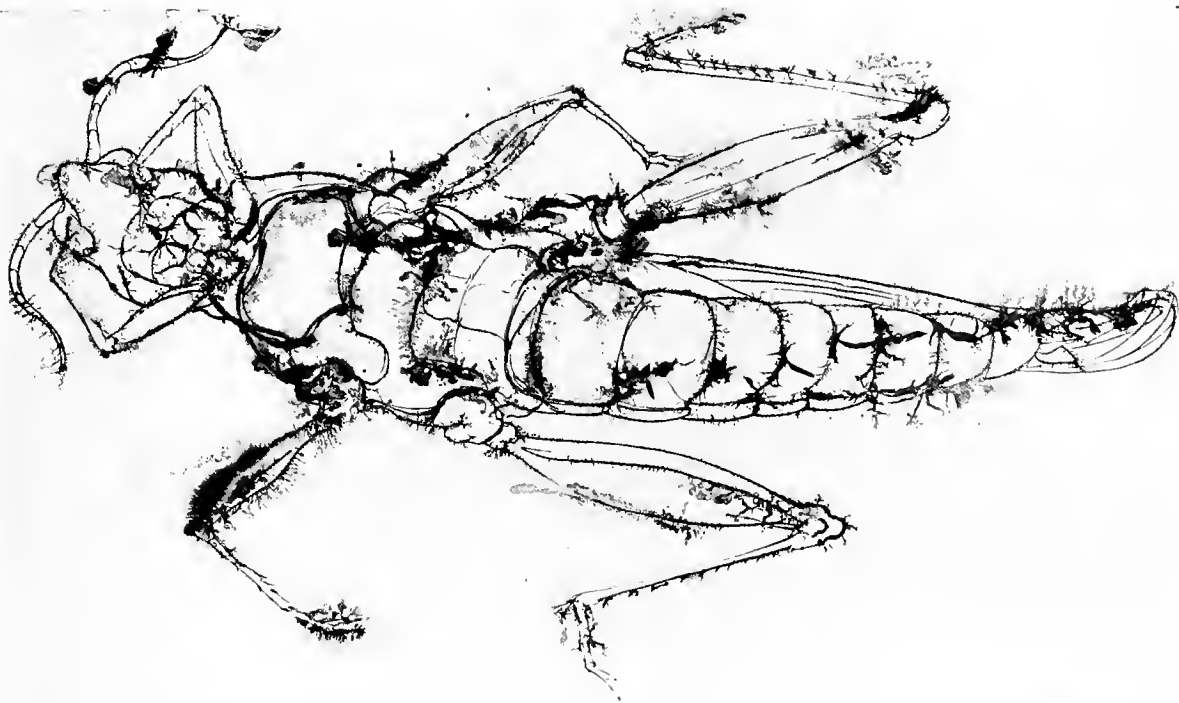
Born 1907, Spokane, Washington. Educated at University of Washington. Traveled in Mexico, 1930; Europe, 1936. Has resided principally in the Pacific Northwest. Until recently, curator, Seattle Art Museum; now teaching Seattle University. Also art critic for many years on the 'Seattle Times'; contributor to 'Art News.' Murals: U.S. Post Office, Anacortes, Centralia, Washington; Rugby, N.D.; Marine Hospital, Seattle. One-man shows: American-British Art Center, N. Y., 1946; Maynard Walker Gallery, N. Y., 1949, 1950, 1952, 1953. Exhibited: Colorado Springs Fine Arts Center, 1946-53; Galerie Giroux, Brussels, 1947; California Palace of the Legion of Honor, 1950, 1952; Museum of Modern Art, 1951; Metropolitan Museum, 1952; Tokyo, "International Art Exhibition" (American Federation of Arts) 1952; Whitney Museum, 1947-52; Nebraska Art Association Annual, 1953; Virginia Museum, 1954; also annuals at Corcoran Gallery, Carnegie Institute, Brooklyn Museum and the Pennsylvania Academy.

8**RICHARD DIEBENKORN, Berkeley****BERKELEY #2. SEPTEMBER 1953.***Lent by the artist.**Oil on canvas. 57½ x 48⅞".*

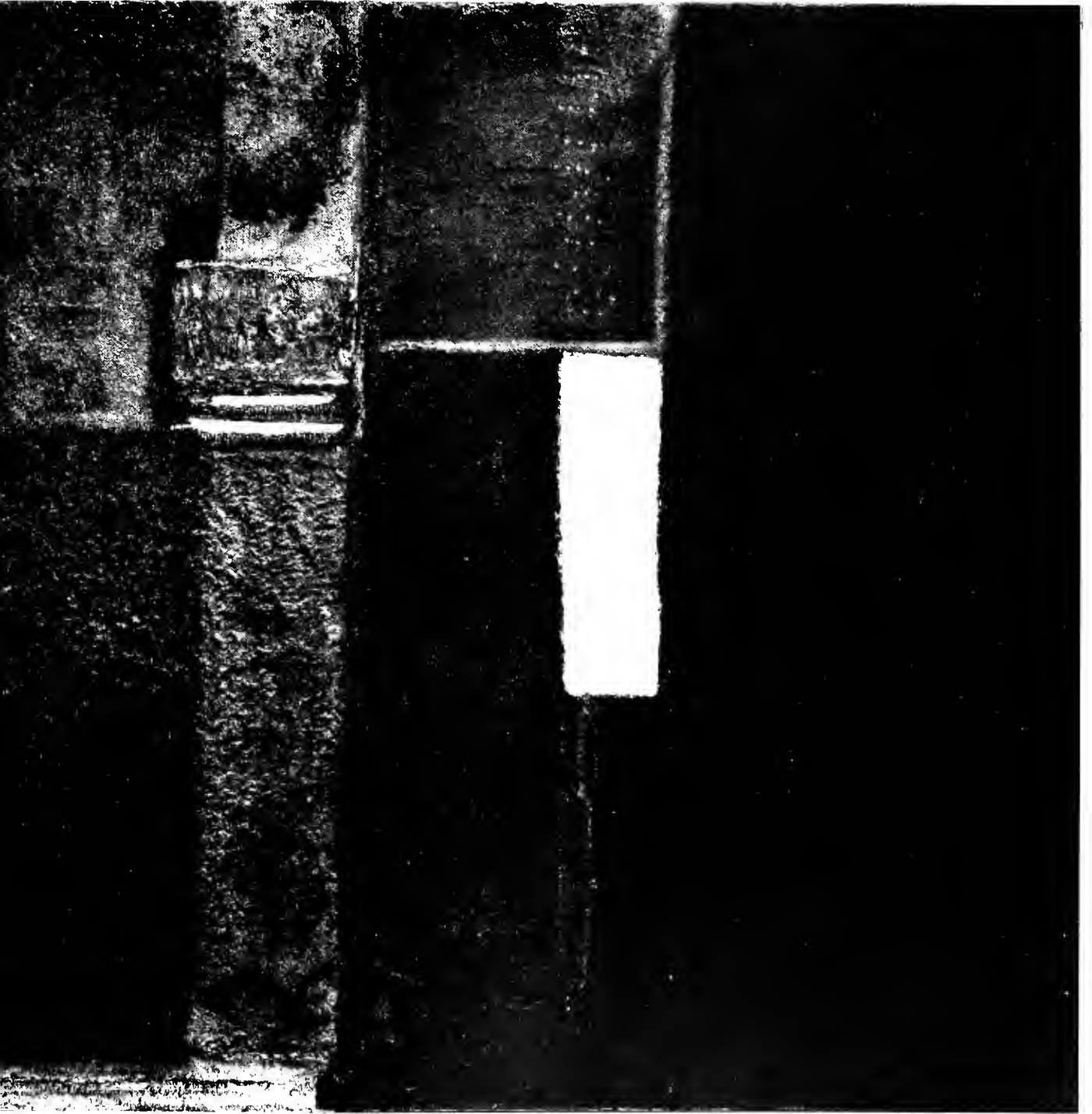
Born 1922, Portland, Oregon. Studied at Stanford University, 1940-43; University of California, 1943; California School of Fine Arts, 1946; University of New Mexico, 1950-52. Awarded Albert Bender Grant-in-aid, 1946-47; Samuel Rosenberg Fellowship, 1954. Teaching at University of Illinois and California School of Fine Arts. Resides in Berkeley, Cal. One-man shows: California Palace of the Legion of Honor, 1948; Lucien Labaudt Gallery, San Francisco, 1950; University of New Mexico Gallery, Albuquerque, N. M., 1951; Paul Kantor Gallery, Los Angeles, 1952, 1954. Group shows: Los Angeles County Museum Annual, 1951; San Francisco Museum of Art, 1952, 1954; Paul Kantor Gallery, Los Angeles, 1953, 1954.

9**ENRICO DONATI, New York****BLACK & 3 WHITES. 1953.***Lent by Betty Parsons Gallery, New York. Mixed media on canvas. 70 x 70".*

Born 1909, Milan, Italy. 1934 to Paris; began painting, 1934-36 New York; 1936-40 France; 1940 returned, New York. Studied with Camilo Egas and at Art Students League. One-man shows: Passedoit Gallery, N.Y., 1944; The Arts Club of Chicago, 1944; G-Place Gallery, Washington, D.C., 1944; Durand-Ruel Galleries, N. Y., 1945-47, 1949; Drouant, Paris, 1946; Galerie Weil, Paris, 1949; Paul Rosenberg Gallery, N. Y., 1950; Galleria l'Obelisco, Rome, 1950; Il Milione, Milan, 1950; Iolas Gallery, N.Y., 1952; Galleria del Cavallino, Venice, 1952; Betty Parsons Gallery, N.Y., 1954. Exhibitions: Chicago Art Institute, 1947; University of Illinois, 1950; Venice Biennale, 1950; Pittsburgh International, 1952; São Paulo Bienal, 1953; Nebraska Art Association Annual, 1953; Stable Gallery, N. Y., 1954.







10**RALPH S. DU CASSE**, San Francisco**STRAHMUTCHI. 1954.***Lent by the artist.**Oil on canvas. 55 x 60 $\frac{1}{8}$ ".*

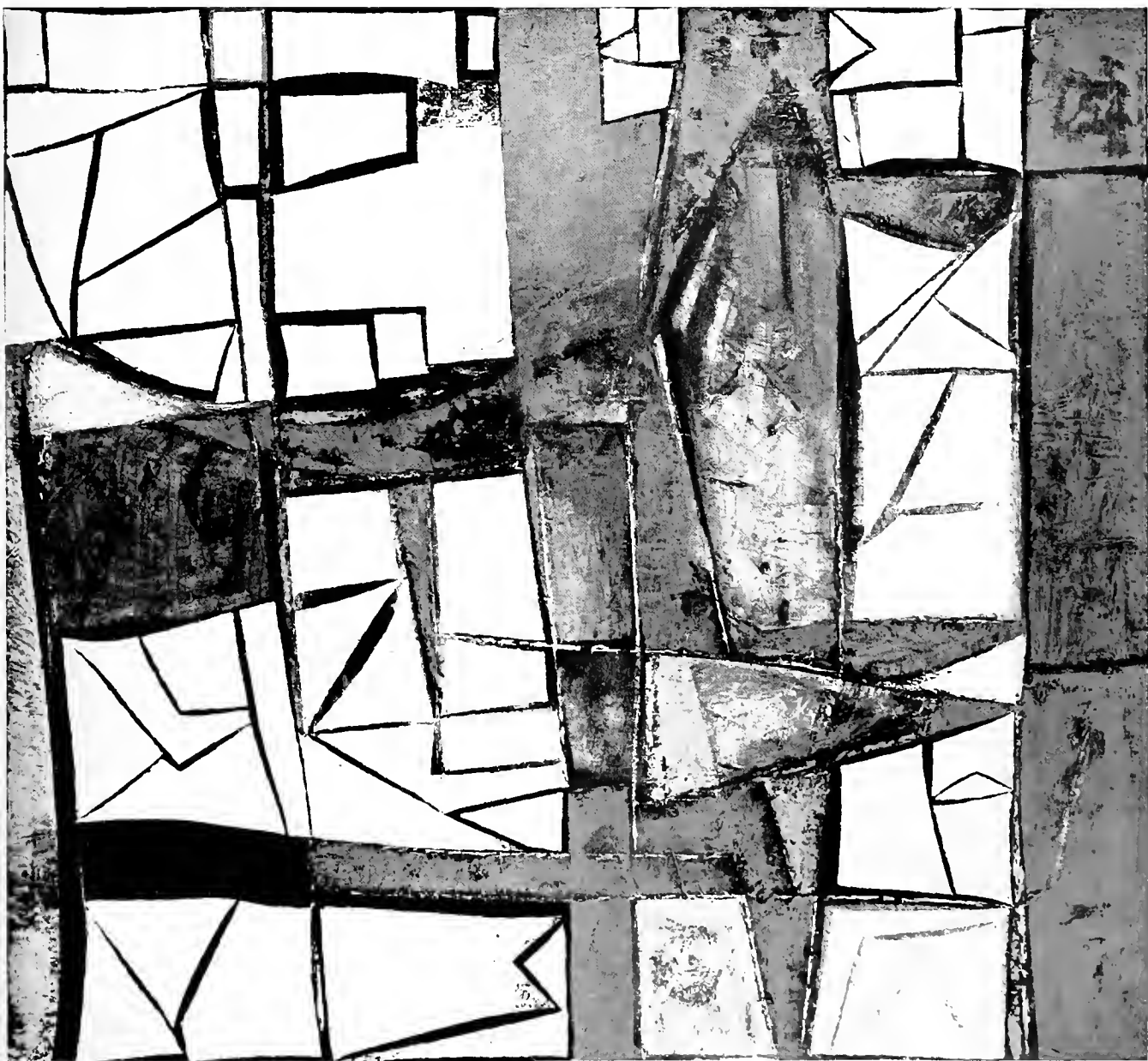
Born 1916, Paducah, Kentucky. A.B., University of Cincinnati, 1940; M.A., University of California, 1948; M.A., California College of Arts and Crafts, Oakland, Cal., 1950; Sorbonne, Paris, 1951; Studied with Hans Hofmann, New York, 1951-52. Studied medicine, music and drama. In 1946, after five years in the armed forces, began formal study of painting. Has lived in Bay Area, San Francisco since 1945 except for year abroad. Taught at University of California; California College of Arts and Crafts; now teaches privately. Exhibitions: San Francisco Museum annuals, 1947, 1950, 1952 (San Francisco Art Association prize); Oakland Art Gallery, 1945-50; Sacramento State Fair; Syracuse Museum, 1950; California Palace of the Legion of Honor, 1949; De Young Museum, 1950; San Francisco: Rotunda Gallery; Lucien Labaudt Gallery; Gumps; City of Paris; and University of Illinois, 1953.

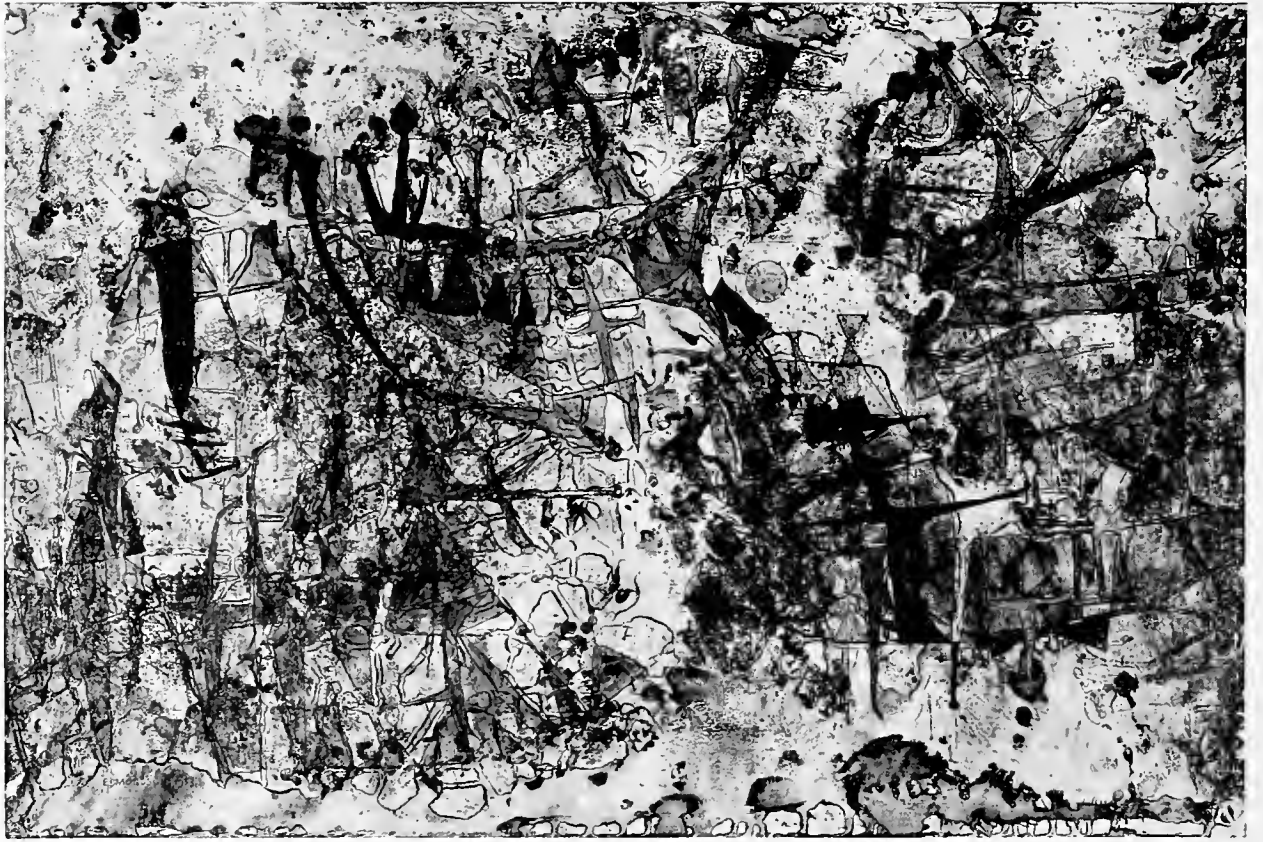
11**LEONARD EDMONDSON**, Pasadena**FASHION AND PURPORT. 1953.***Lent by Landau Gallery, Los Angeles.**Oil on pressed wood. 23 $\frac{7}{8}$ x 35 $\frac{7}{8}$ ".*

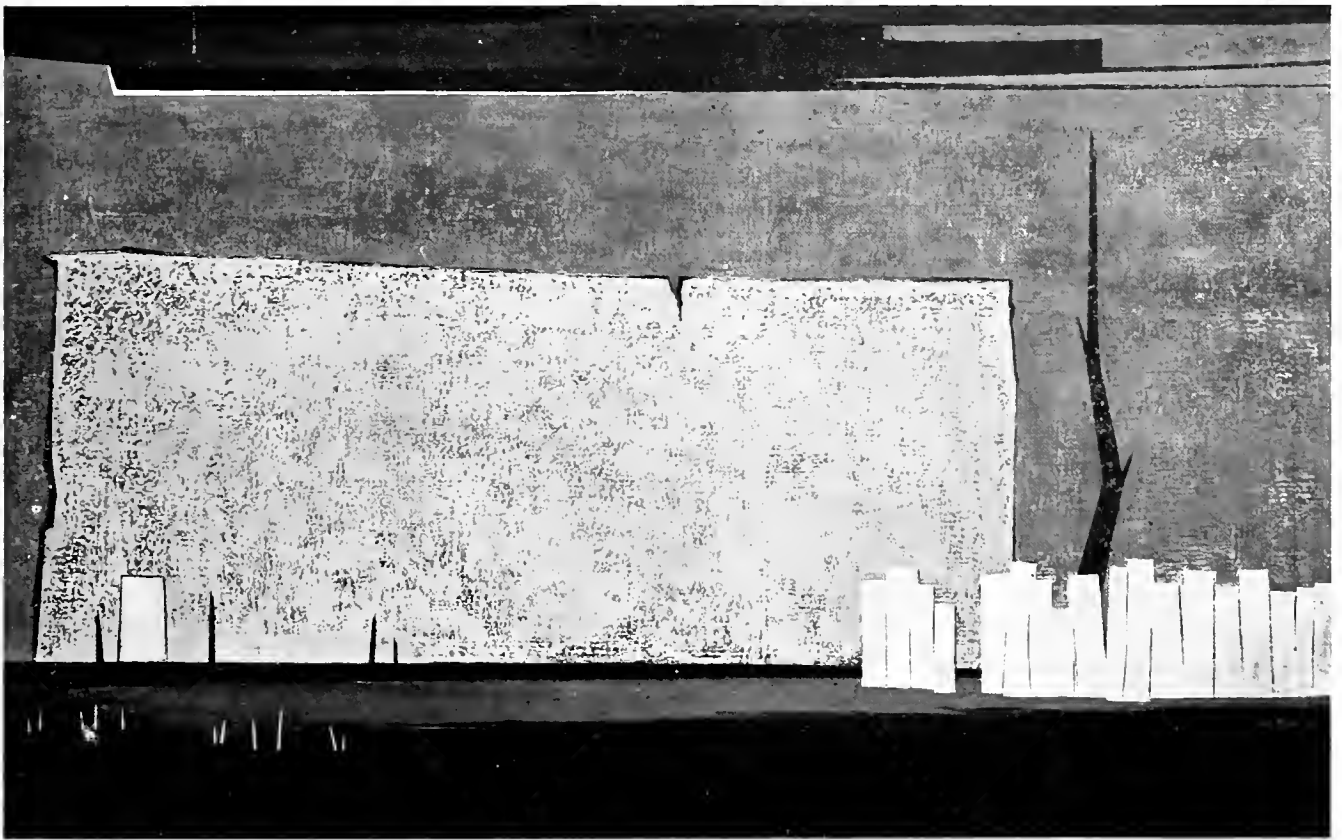
Born 1916, Sacramento, California. A.B., University of California, 1940; M.A., 1942, 1942-46 U.S. Army Military Intelligence. Since 1947 on faculty of Pasadena City College. Louis Comfort Tiffany Foundation Grant in Graphic Arts, 1952. One-man shows: De Young Memorial Museum, 1952; Pasadena Art Institute, 1953; Santa Barbara Museum, 1953; Landau Gallery, 1950, 1953. Prizes for etchings and watercolors in California; purchase prizes for etching, Brooklyn Museum, 1951; Seattle Art Museum, 1952-54; University of Illinois, 1954; \$500 prize for drawing, Metropolitan Museum, 1952. Group shows: San Francisco Museum, 1946-54; Los Angeles County Museum, 1947-53; Chicago Art Institute, 1948; Brooklyn Museum, 1950-52, 1954; Denver Art Museum, 1947, 1951, 1952; Pennsylvania Academy, 1951, 1952; Whitney Museum, 1952; University of Illinois, 1953, 1954.

12**JOHN ERICKSON**, Fort Worth**THE WALL. 1953.***Lent by the artist.**Oil on canvas. 30 x 48".*

Born 1919, Galesburg, Illinois. University of Illinois. B.S., 1941; B.F.A., 1947; M.F.A., 1951. With the Armed Forces, 1942-45. Has lived in Fort Worth, Texas, since 1947. Associate professor of art, Texas Christian University, Fort Worth. Exhibitions: Fort Worth Annual, 1951-54; Dallas, Texas State Fair Exhibition, 1951-53; Decatur, Illinois, 1951; Denver 1952 (purchase award), 1953; Colorado Fine Arts Center, 1953; Texas Fine Arts Association, Austin, Texas, 1952-53; M. Knoedler & Co., N. Y., "Texas Contemporary Artists," 1952; Betty McLean Gallery, Dallas, 1952; Fort Worth Art Center, "3 Painters and 1 Sculptor," 1952.







13 **JIMMY ERNST**, Rowayton, Connecticut

ALONE. 1954.

Lent by Grace Borgenicht Gallery, New York. Oil on canvas. 51 $\frac{7}{8}$ x 48".

Born 1920, Cologne, Germany. 1931-36 Lindenthal Real-Gymnasium, Cologne; 1936-38. Arts and Crafts School, Altona, Germany, New York City, 1938-52; Since 1953, Rowayton, Conn. Son of artist Max Ernst. Since 1951 has taught at Brooklyn College. One-man shows: Norlyst Gallery, 1944-46; Laurel Gallery, 1948-50; Grace Borgenicht Gallery, 1951-53; Art Alliance, Philadelphia, 1948; Carlin Gallery, Philadelphia, 1950; Obelisk Gallery, Washington, D. C., 1953; Walker Art Center, 1954. Exhibitions: Pasadena Art Institute, 1946; Chicago Art Institute, "Abstract and Surrealist American Art," 1947; Sidney Janis Gallery, N.Y., "Young Painters in U.S. & France," 1950; City Art Museum of St. Louis, "Contemporary American Painting," 1951; Museum of Modern Art, "Abstract Painting and Sculpture in America," 1951; California Palace of the Legion of Honor, 1952; Brooklyn Museum, 1952; University of Illinois, 1952, 1953; Nebraska Art Association, 1953; Walker Art Center, 1953; Virginia Museum, 1954; Whitney Museum, 1951, 1953, 1954.

14 **JEAN FOLLETT**, New York

UNTITLED. 1950.

Lent by Hansa Gallery, New York. Oil on canvas. 30 $\frac{1}{8}$ x 40".

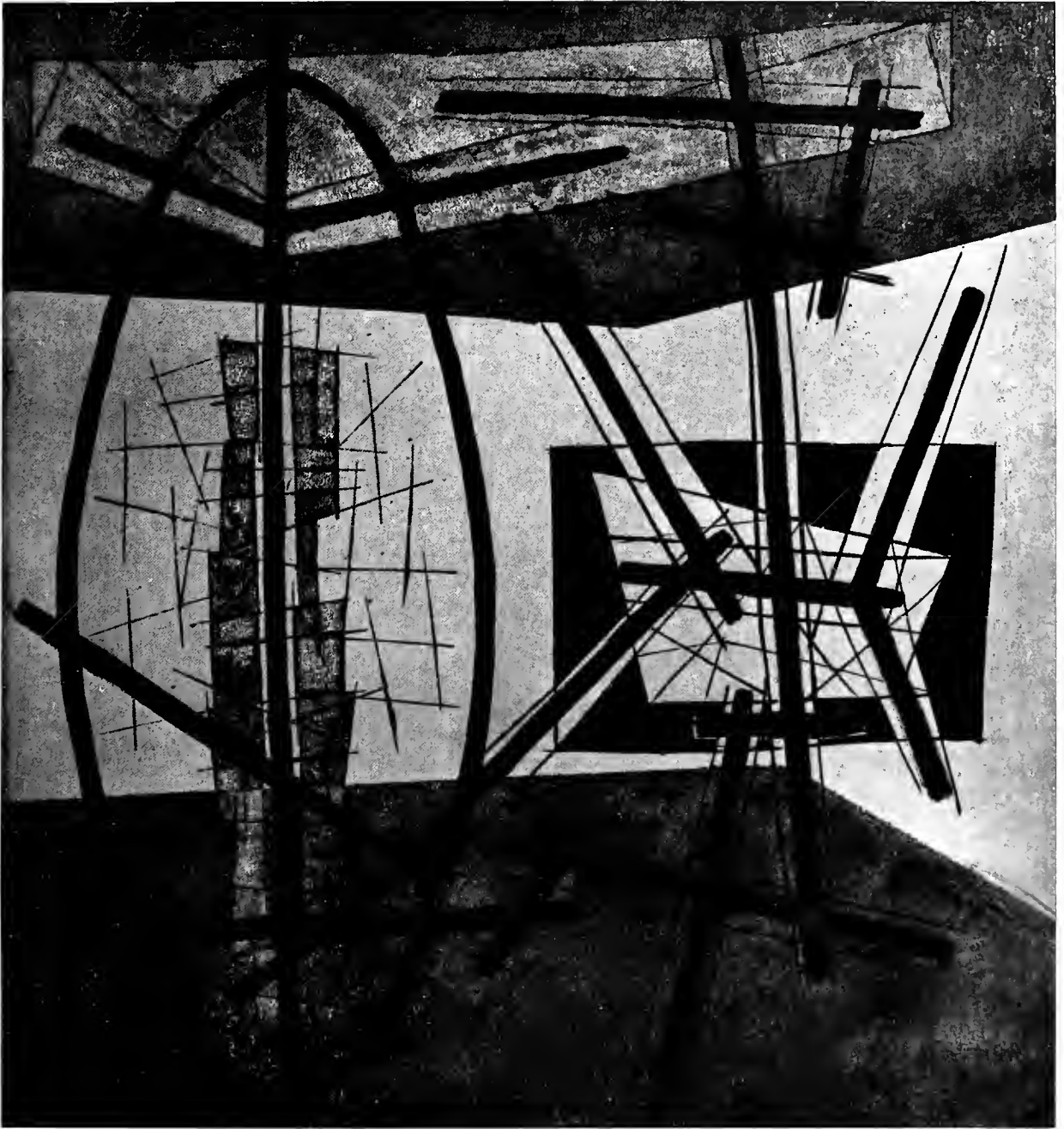
Born 1917, St. Paul, Minnesota. St. Paul Gallery and School of Art, 1936-42; University of Minnesota, 1940; Hofmann School of Fine Arts, N. Y., 1946-51; Atelier Fernand Léger and Académie de la Grande Chaumière, Paris, 1951-52. Taught at St. Paul Gallery and School of Art, 1942-43. One-man shows: Hansa Gallery, N. Y., 1953, 1954. Exhibitions: Minneapolis Institute Annual, 1938-40; St. Paul Gallery and School of Art, 1950.

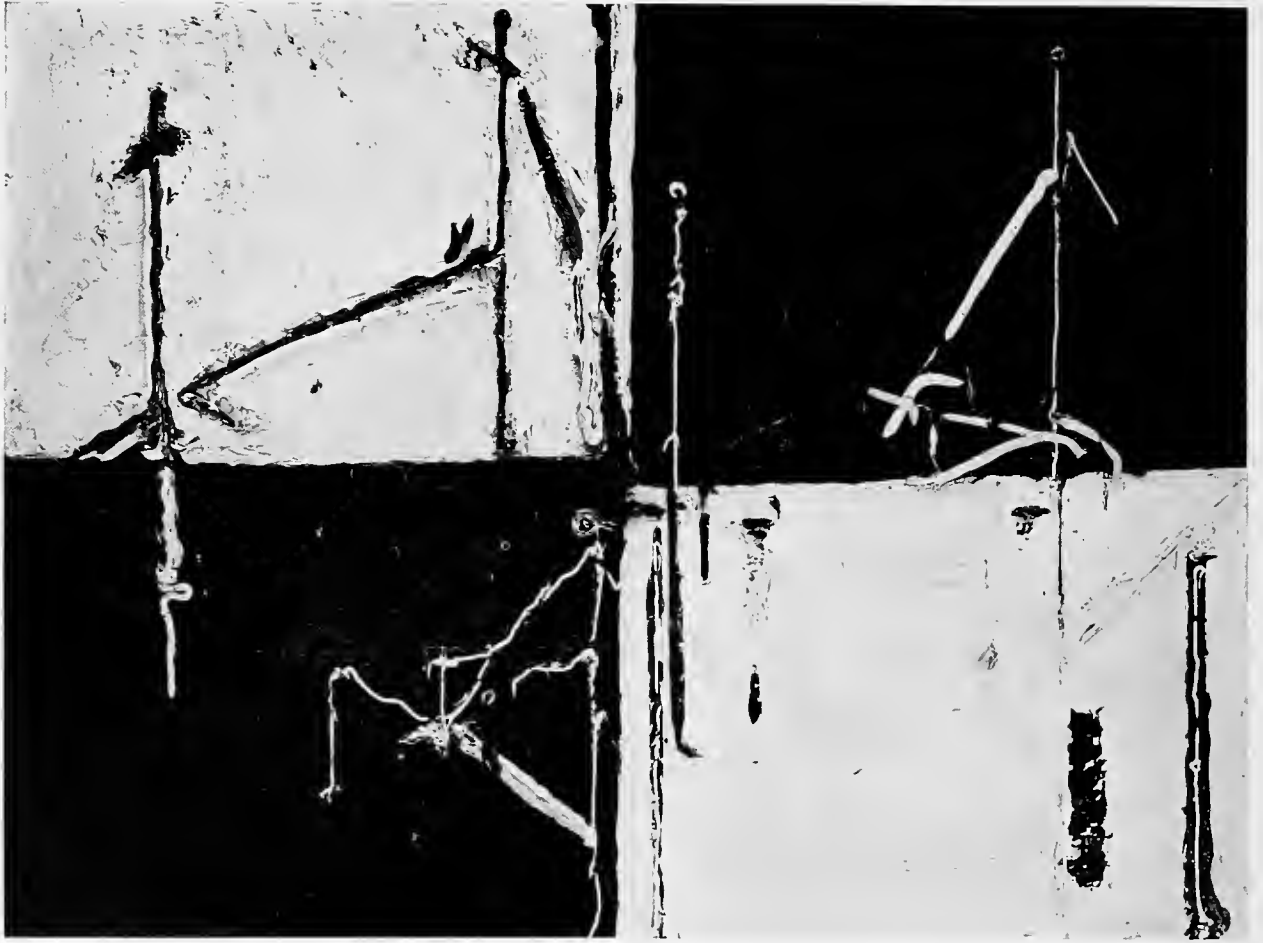
15 **MILES FORST**, New York

CELL. 1954.

Lent by Hansa Gallery, New York. Oil on canvasboard. 20 x 16".

Born 1923, Brooklyn, N.Y. Studied at Art Students League with Morris Kantor, 1944-45; Escuela Obrera, Mexico City, 1946; Hofmann School of Fine Arts, N.Y., 1949-54. One-man shows: Hansa Gallery, 1953, 1954. Exhibitions: Museum of Modern Art, "Work from War Veterans' Art Center," 1948; Stephens College, Columbia, Mo., 1950; Chicago Art Institute, 1953; Washington University, St. Louis, Mo., 1954; Wittenborn and Company, N. Y., 1954.







16**SONIA GECHTOFF, San Francisco****UNTITLED. DECEMBER 1953.***Lent by the artist.**Oil on canvas, 50¼ x 52".*

Born 1926, Philadelphia, Pennsylvania, B.F.A. in Art Education, Philadelphia Museum School, 1950. Studied lithography, California School of Fine Arts, San Francisco, fall 1952. Taught art in Philadelphia public schools, 1950-51. Moved to San Francisco, 1951. Worked as a draftsman. One-man show, Labaudt Gallery, San Francisco, 1952. Exhibited, Pennsylvania Academy of Fine Arts annual, 1951, 1953; San Francisco Museum, watercolor annual, 1952 (San Francisco Art Association Prize), 1953; drawing and print annual, 1953; painting annual, 1954. Group exhibition, King Ubu Gallery, San Francisco, 1953.

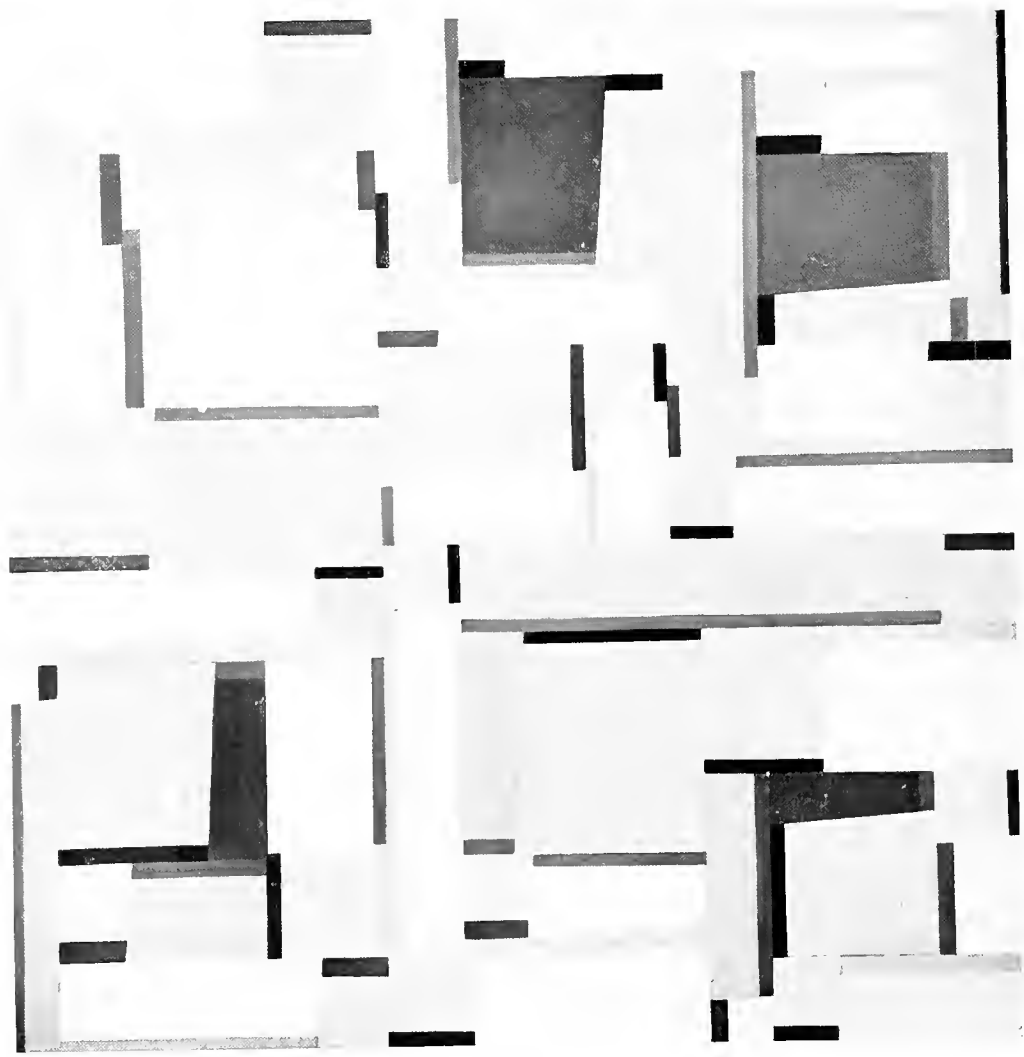
17**FRITZ GLARNER, New York****RELATIONAL PAINTING #67, 1953.***Lent by Rose Fried Gallery, New York.**Oil on canvas, 44 x 43".*

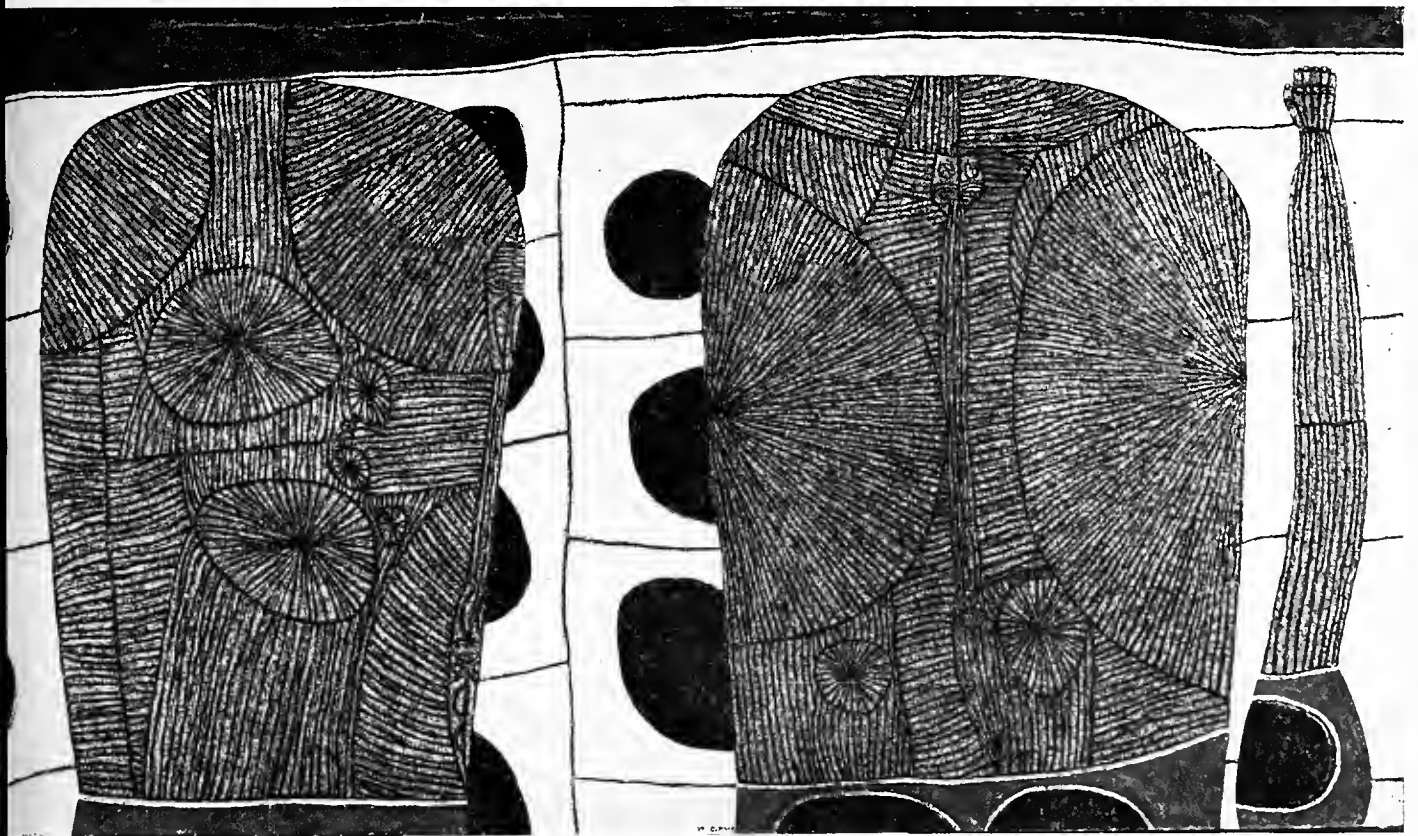
Born 1899, Zurich, Switzerland, 1914-20, Regio Istituto di Belle Arti, Naples, Italy; 1923-25, Académie Colarossi, Paris, 1912-13 France, 1914-23 Italy, 1923-35 Paris, 1935 returned to Zurich; 1936 settled in New York. Exhibited frequently in Paris: in the Salon des Surindépendants, 1929-34; from 1931 with Abstraction-Création Group. In America joined the American Abstract Artists. Close friend of Piet Mondrian in Paris and New York. One-man shows: Milan, 1921; Paris, Galerie de l'Art Contemporain, 1926; Galerie Povolozky, 1928, 1930; New York, Kootz Gallery, 1946; Rose Fried Gallery, 1949, 1951, 1954 (with Vantongerloo); Paris, Galerie Louis Carré, 1952. Exhibitions include American Abstract Artists Exhibitions, 1938-44; São Paulo Biennial, 1951; Carnegie International, 1952; Museum of Modern Art, "De Stijl," 1952; Tokyo Biennial, 1953.

18**JOSEPH GLASCO, El Prado, New Mexico****FIGURES IN LANDSCAPE, 1954.***Lent by Catherine Viviano Gallery, New York. Oil on canvas, 48⅞ x 84¼".*

Born 1925, Pauls Valley, Oklahoma, Grew up in Texas. Studied at University of Texas, before entering armed forces in 1943. Murals for Air Corps, Amarillo Air Field. Traveled in Europe after release from army, 1946-48 Los Angeles, Jepson Art School and Art Center School, 1948 in Mexico, 1949 Art Students League, N.Y., 1950 Europe and Africa, 1952 settled, El Prado, N.M., 1954, Europe for eight months. One-man shows: Perls Gallery, N.Y., 1950; Viviano Gallery, N.Y., 1951-54. Exhibitions: California Palace of the Legion of Honor, 1950; Whitney Museum 1951-53; University of Illinois, 1951, 1952; Los Angeles County Museum, 1951; University of Wisconsin, 1951; Cornell University, 1951; Chicago Art Institute, 1951; Detroit Institute, 1951; Museum of Modern Art, "15 Americans," 1952; Albright Art Gallery, 1952; Dallas Museum of Fine Arts, 1953; Cranbrook Academy, 1953; São Paulo Biennial, 1953; Brooklyn Museum, 1953; Nebraska University, 1954; Virginia Museum, 1954; Galerie René Drouin, Paris, 1954.







Lent by Artists' Gallery, New York.

Oil on canvas. 46 $\frac{1}{8}$ x 32".

Born 1922, Chicago, Illinois. University of Chicago, B.A., 1942; Chicago Art Institute, B.F.A., 1949; M.F.A., 1950. U.S. Army in Europe 1944-45. Teaches at Wright Junior College, Chicago, and Northwestern University. Chairman, Exhibition Momentum, Chicago, 1950. One-man shows: Contemporary Gallery, Chicago, 1950; Purdue University, 1951; Bordelon Gallery, Chicago, 1952; Wittenborn and Company, N.Y., 1952; Kerrigan-Hendricks Gallery, Chicago, 1954; Artists' Gallery, N. Y., 1954. Exhibitions: Pennsylvania Academy, 1949; Brooklyn Museum, 1950; Illinois State Museum, 1951; Denver Museum, 1951; Bradley University, 1952; University of Illinois, 1954; University of Manitoba, 1954; Griesebach Gallery, Heidelberg, Germany, 1954; Galeria San Angel, Mexico City, 1954.

Lent by Samuel M. Kootz Gallery, New York.

Oil on canvas. 72 x 36".

Born 1903, New York City. 1919 Art Students League, New York. 1920 Europe. 1922 returned to New York. 1937-38, Arizona. Won Dudensing National Competition. 1919; Mural Award, U. S. Treasury 48 State Competition, commissioned for post office mural, Yerington, Nevada. 1939. First prize, Brooklyn Society of Artists. 1944; purchase prize, University of Illinois, 1951. One-man shows, N.Y.: Dudensing Galleries, 1930; Artists' Gallery, 1940, 1943; Wakefield Gallery, 1944; 67 Gallery, 1945; Nierendorf Gallery, 1945; Seligmann Gallery, 1949; Kootz Gallery, 1946, 1947, 1950-53; Bennington College and Williams College, retrospective exhibition, 1954. Exhibitions: Paris, Galerie Maeght, 1947; Galerie de France, 1952; Tokyo, "International Art Exhibition" (American Federation of Arts), 1952; and many group shows in U.S. Designed Ark curtains for Congregation B'nai Israel, Millburn, N.J., 1952, and Congregation Beth El, Springfield, Mass., 1953. At present designing 44 x 30' stained glass façade for Park Avenue Synagogue, N.Y.

Lent by The Phillips Collection, Washington, D.C. Oil on canvas. 48 $\frac{1}{8}$ x 33 $\frac{1}{8}$ ".

Born 1910, Fox Valley, Oregon. Seattle, Washington, 1911-30; trip to Japan, 1930; Beaumont, Texas, 1931-32; New York City, 1937. Trip to Puerto Rico and Virgin Islands, 1940; Hawaii, 1947; France 1948-49; Mexico, 1951; Japan, 1954. Guggenheim Fellowship, 1947. One-man shows: Seattle Museum, 1936; Detroit Institute, 1943; Phillips Memorial Gallery, Washington, D. C., 1943, 1954; Willard Gallery, N. Y., 1944, 1945, 1948, 1953; Philadelphia Art Alliance, 1946; California Palace of the Legion of Honor, retrospective exhibition, 1948; Los Angeles County Museum, 1948; Margaret Brown Gallery, Boston, 1954 (two-man show with Tobey). Exhibitions: Seattle Art Museum Annual, 1933 (First Purchase Prize); New York World's Fair, 1939; Museum of Modern Art, "Americans, 1942," 1942; Tate Gallery, London, 1946; Chicago Art Institute, 1947 (Harris Medal), 1948 (Blair Prize); Fogg Art Museum, 1948, São Paulo Bienal, 1951; Albright Art Gallery, 1952; University of Illinois, 1953; Virginia Museum, 1954.





Antoni Gaudí



22 **JOSE GUERRERO**, *New York***THREE BLUES. 1953.**

Lent by the artist.

Ethyl silicate on cement. 26 $\frac{5}{8}$ x 49 $\frac{3}{4}$ ".

Born 1914, Granada, Spain. Educated in Granada; Escuela de Bellas Artes de San Fernando, Madrid, 1940-44. 1945-46 Ecole des Beaux Arts, Paris; French Ministry of Education scholarship to study fresco painting. 1946-47 Madrid. 1947-49 traveled and worked in Switzerland, Rome, Brussels, Paris, London. 1949 to United States, Philadelphia; New York since 1950. Exhibited, 1945-50, Madrid, Paris, Rome, Brussels, London. Since arrival in U.S. has experimented in mural painting with new materials — ethyl silicate concentrate, vinylite, ciuder block, cement, plaster, brick and brick tile. One-man show, Smithsonian Institute, Washington, D. C., Graphic Arts Section, 1952. Exhibitions: Print Club, Philadelphia, 1950; Brooklyn Museum, "Fifth National Print Annual" (purchase prize), 1951; Museum of Modern Art, N. Y., European traveling exhibition of prints, 1951-52; Schaeffer Gallery, 1953; The Arts Club of Chicago, 1954 (two-man show with Joan Miró); Hunter College, "The Museum Purchase Fund Exhibition," 1954.

23 **PHILIP GUSTON**, *New York***PAINTING #1, 1954.**

Lent by Egan Gallery, New York.

Oil on canvas. 46 x 48 $\frac{1}{8}$ ".

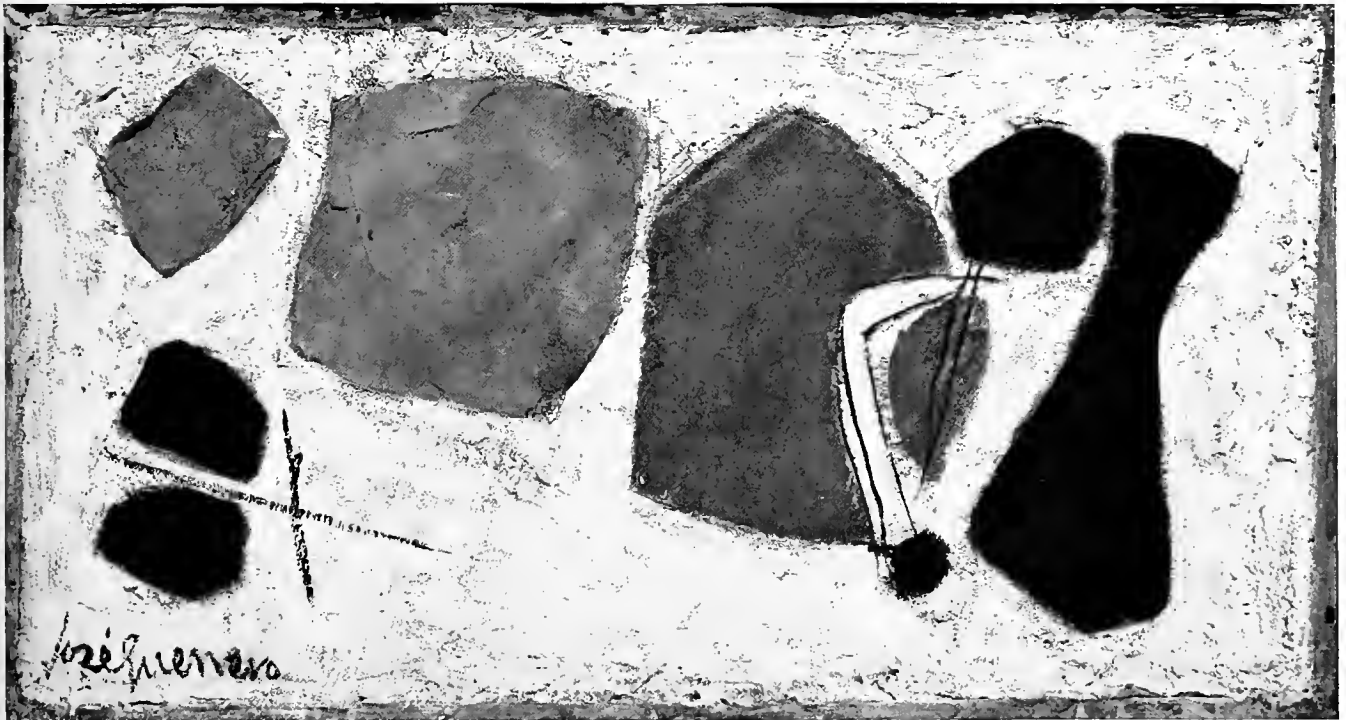
Born 1913, Montreal, Canada. Moved to Los Angeles. Began painting about 1930; mainly self-taught. New York ca. 1935; W.P.A. Federal Art Project, 1941-45 taught at State University of Iowa; 1945-47, Washington University, St. Louis. Guggenheim Fellowship, 1947; travel in Europe; Prix de Rome, 1948. Teaches at New York University and Pratt Institute, Brooklyn. Murals: Queensbridge Housing Project, N. Y.; U. S. Post Office, Commerce Georgia; Forestry Building, Laconia, N.H.; Social Security Building, Washington, D. C.; President Lines; S.S. Monroe, Van Buren, Jackson. One-man shows: Midtown Galleries, N. Y., 1945; Boston Museum School, 1947; Munson-Williams-Proctor Institute, 1947; University of Minnesota, 1950; Peridot Gallery, N. Y., 1952; Egan Gallery, 1953. Exhibited, University of Illinois, 1949; Pittsburgh International, 1951; Museum of Modern Art, 1951; Whitney Museum, 1950-53; Albright Art Gallery, 1952; Janis Gallery, N.Y. and Galerie de France, Paris, 1952; Baltimore Museum, 1953.

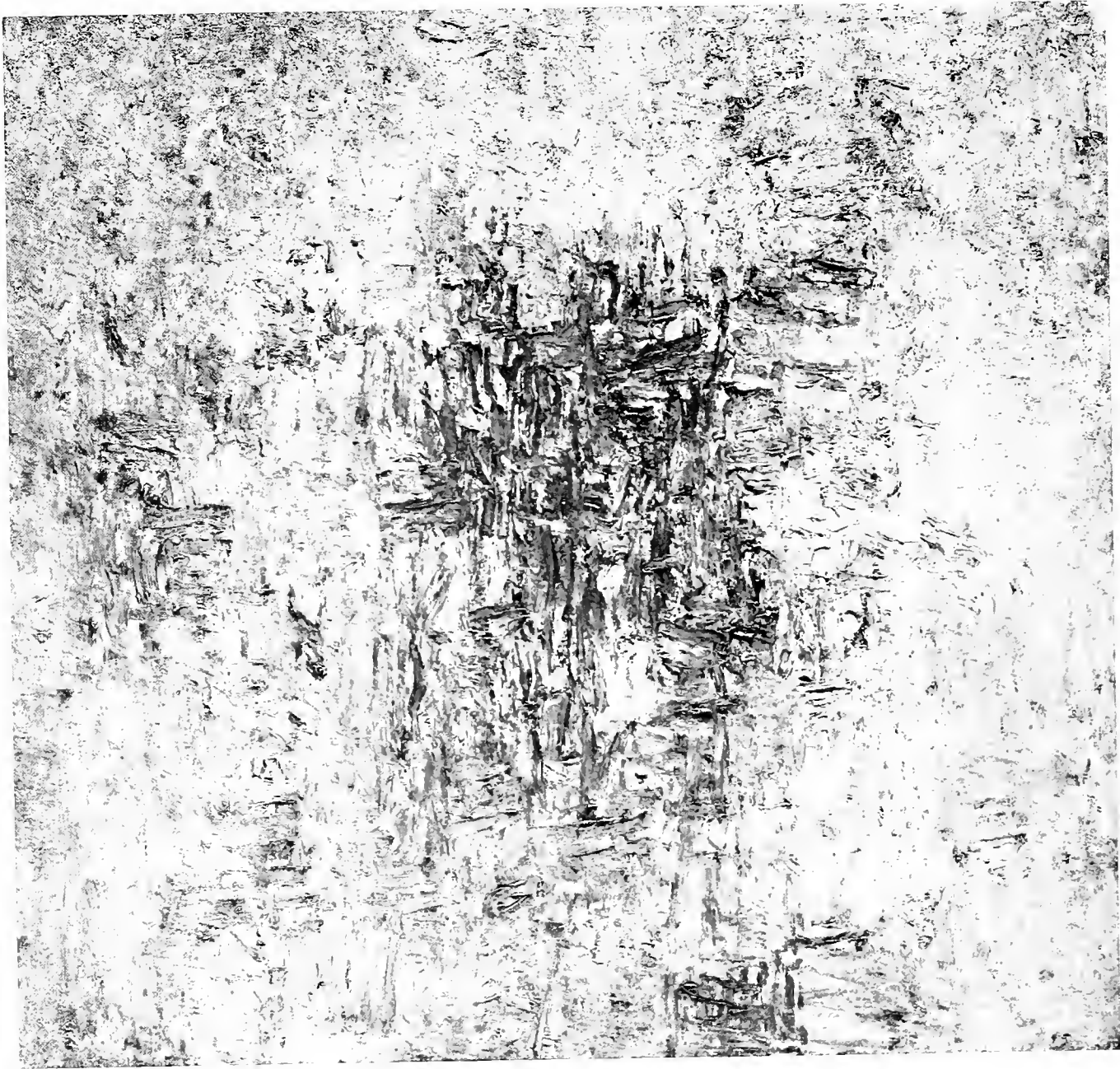
24 **FANNIE HILLSMITH**, *New York***SIGNS OF THE CITY. 1954.**

Lent by Egan Gallery, New York.

Oil on canvas. 50 x 36".

Born 1911, Boston, Mass. 1930-34 Boston Museum School. 1935-36 Art Students League under Brook, Kunyoshi, Zorach, At Atelier 17 with Stanley W. Hayter. Since 1940, New York; summers in Jaffrey, N.H. Taught at Black Mountain College, N. C., summer 1945. One-man shows: Norlyst Gallery, N. Y., 1943; Swetzoff Gallery, Boston, 1949, 1950; Egan Gallery, N. Y., 1949, 1950, 1954. Exhibited, Art of This Century, N. Y., 1943-45; American Abstract Artists, 1946-50, 1954; Pepsi-Cola Traveling Exhibition, 1946; La Tausca Collection, 1947; Chicago Art Institute, "Abstract and Surrealist American Art," 1947; Virginia Museum, 1948; Chicago Art Institute, Watercolor Exhibition, 1948; Whitney Museum, 1949-51; Walker Art Center, 1953. Group print exhibitions: Philadelphia Print Club, Brooklyn Museum, Hacker Gallery, N. Y. Exhibitions of jewelry, Museum of Modern Art, 1946-48; Walker Art Center, 1953.







25**DEMETRIOS JAMESON**, Corvallis, Oregon**BOY WITH KITE. 1953.***Lent by The Kharouba Gallery, Portland.**Oil on canvas. 44 x 28 $\frac{1}{8}$ ".*

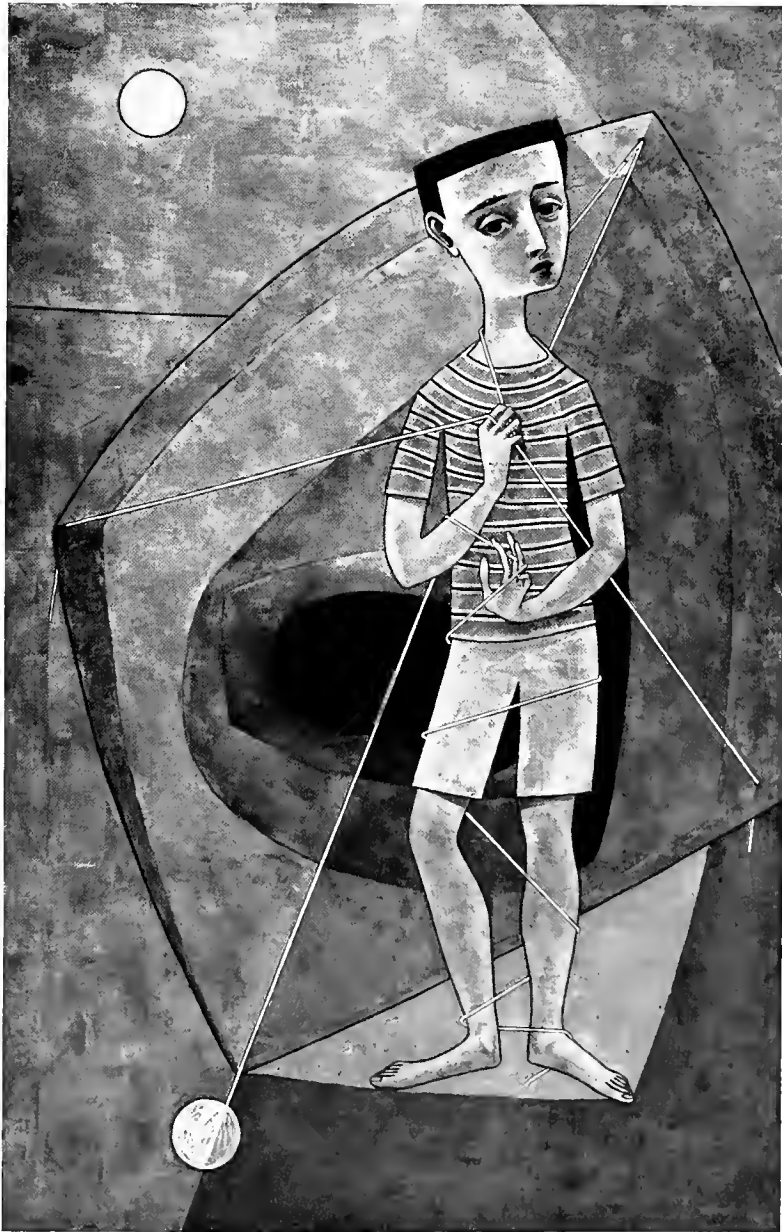
Born 1919, St. Louis, Missouri. B.F.A., Washington University, St. Louis, 1946-49, studied with Max Beckmann, Fred Conway and Stephen Greene. M.F.A., University of Illinois, 1950. 1943-46 U. S. Navy, 1949 awarded John T. Milliken Foreign Traveling Scholarship; 1950, France, Italy, Greece. 1950 to Corvallis, Oregon; Assistant Professor of Art, Oregon State College. One-man show, Portland Art Museum, 1952. Exhibitions: City Art Museum, St. Louis, 1947-49; University of Illinois, 1949; Portland Art Museum, 1950-54; San Francisco Museum, 1951, 1952; Seattle Art Museum, 1951-53; Oakland Art Gallery, 1950, 1951; Denver Art Museum, 1951 (purchase prize), 1953; Library of Congress, 1952; Corcoran Gallery, Washington, D. C., biennial, 1953; Kraushaar Galleries, N. Y., "Eight Oregon Artists," 1953; The Kharouba Gallery, Portland, Oregon, 1953, 1954.

26**KARIM KHOSROVI**, Berkeley**HEAD WITH YELLOW GROUND. JUNE 1953.***Lent by the artist.**Oil on canvas. 26 $\frac{1}{8}$ x 30".*

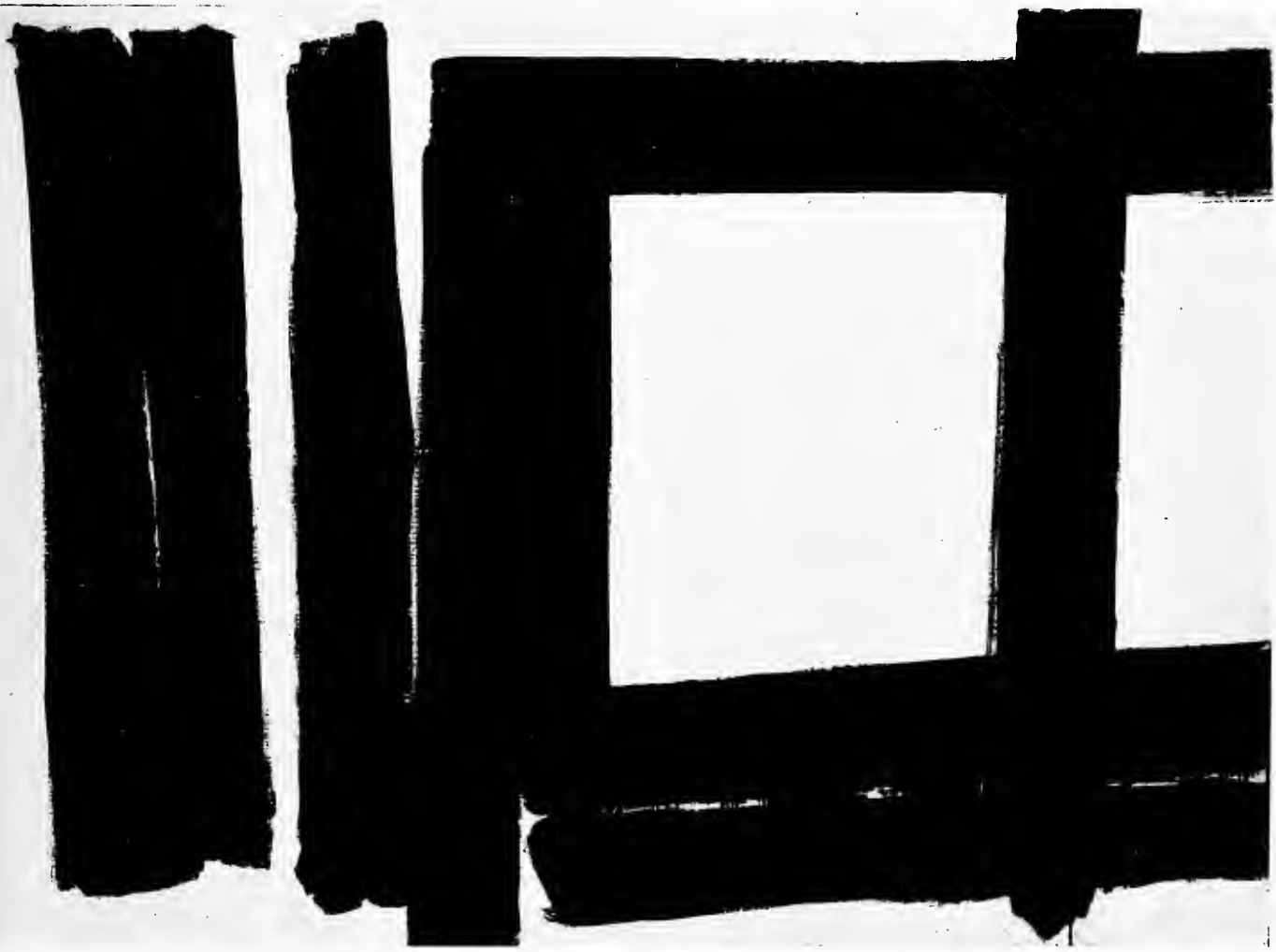
Born 1925, Teheran, Iran. Educated in Iran, France and Switzerland, 1932-39; Lycée Razi, Teheran, 1939-41; American University, Beirut, 1941-42; Hotchkiss School, Lakerville, Conn. and Harvard University, 1944-46; California School of Fine Arts and University of California, 1947-54. Teheran 1925-32; Paris 1932-34; Teheran 1934-36; Switzerland 1936-39; Teheran 1939-41; Beirut 1941-42; Palestine, Egypt 1942-44. Lived in Bay Area, San Francisco since 1946. 1950 gave up study of music for painting. Exhibited, Black Mountain College, 1951; San Francisco Museum, 1951, 1953; Contemporary Art Center, Oakland, Cal., 1952; Richmond Art Center, Richmond, Cal., 1953; Oakland Art Gallery, 1953; Interplayers' Gallery, San Francisco, 1953; Dover Galleries, Oakland, Cal., 1954; Tay's Gallery, Berkeley, Cal., 1954.

27**FRANZ KLINE**, New York**PAINTING #7, 1952.***Lent by Egan Gallery, New York.**Oil on canvas. 57 $\frac{1}{2}$ x 81 $\frac{5}{8}$ ".*

Born 1910, Wilkes-Barre, Pennsylvania. Studied at Girard College, Philadelphia, Boston University and Heatherly's School, England. Taught at Black Mountain College, summer 1952. Came to New York, 1938. One-man shows: Egan Gallery, 1950, 1951, 1954; Institute of Design, Chicago, 1954; Allan Frumkin Gallery, Chicago, 1954. Exhibited at the Fogg Art Museum; Sidney Janis Gallery, N.Y., 1950, 1952, 1954; Galerie de France, Paris, 1952; Whitney Museum Annual, 1952, 1953; Pittsburgh International, 1952; Wildenstein Gallery, N. Y., 1952; Stable Gallery, 1954.







Lent by Sidney Janis Gallery, New York. Oil and charcoal on canvas. 59 x 46".

Born 1904, Rotterdam, Holland. 1916 apprenticed to firm of decorators; 1919 to painter, Bernard Romein. Studied at Academie van Beeldende Kunsten, Rotterdam. 1926 came to United States; settled in New York; worked as decorator, commercial artist, stage designer and mural artist. W.P.A. Federal Art Project (mural and easel projects). Taught at Yale School of Fine Arts, 1952-53. One-man shows: Egan Gallery, N. Y., 1948, 1951; Sidney Janis Gallery, 1953; Boston Museum Art School, 1953; Workshop Art Center, Washington, D. C., 1953. Group shows: Whitney Museum 1949, 1951-54; California Palace of the Legion of Honor, 1950, 1952; Venice Biennale, 1950, 1954; Chicago Art Institute, 1951 (Logan Prize); Museum of Modern Art, 1951; São Paulo Bienal, 1951, 1953; University of Illinois, 1952; Pittsburgh International, 1952; Sidney Janis Gallery, N. Y. and Galerie de France, Paris, 1952; Albright Art Gallery, 1952; Metropolitan Museum, 1953; Sidney Janis Gallery, 1954; Virginia Museum, 1954.

Lent by the artist.

Oil and enamel on pressed wood. 40 x 40"

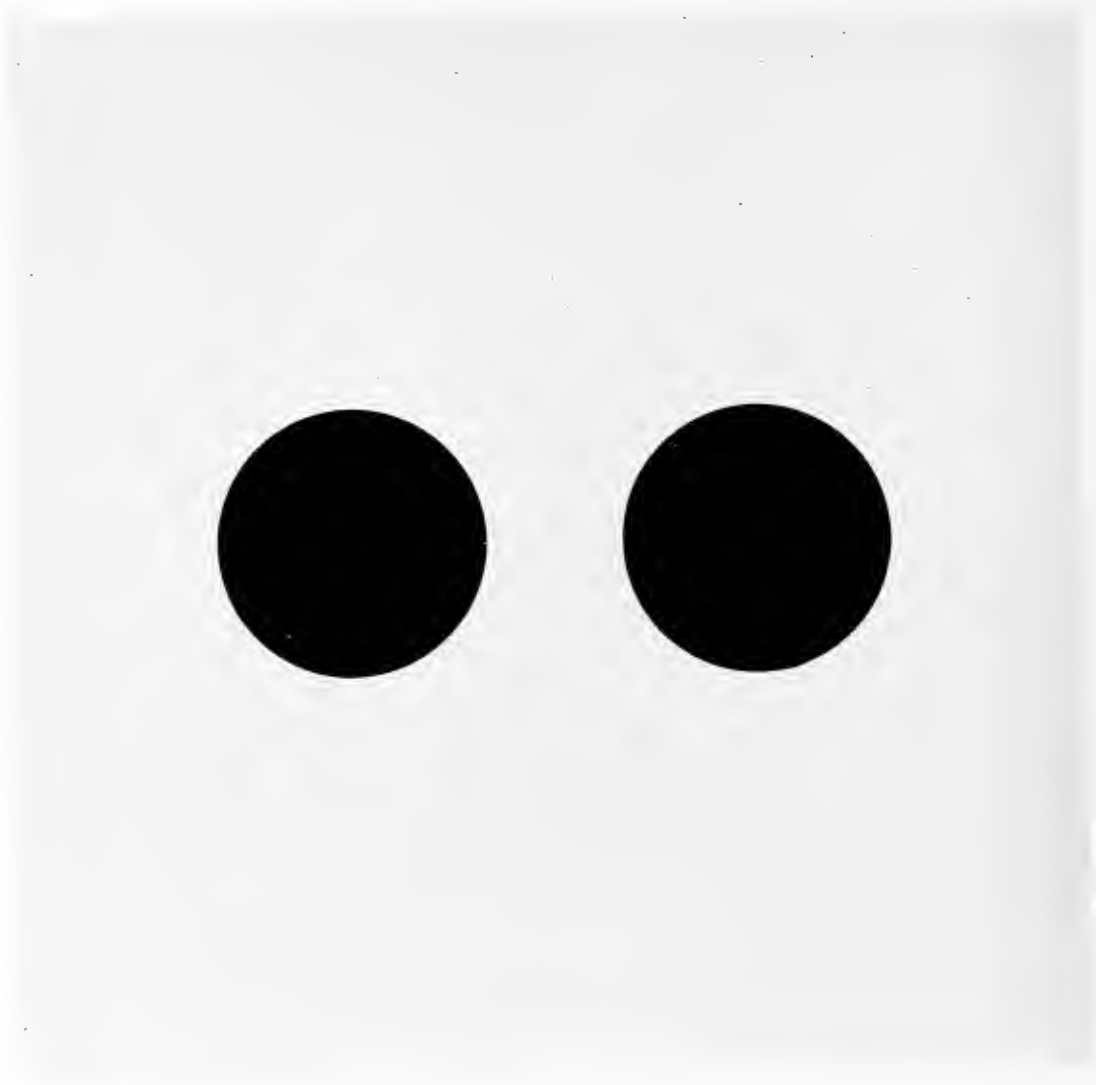
Born 1912, Kiev, Russia. Ecole des Roches, Baccalaureate in Philosophy, 1930. Studied painting with André Lhote, 1929-31; architecture with Auguste Perret, 1930-32; Ecole des Beaux-Arts, Paris, 1931-33. London, 1921-24; Paris, 1924-40; New York since 1941. Worked on magazine 'Vu,' Paris, 1933-36. Stage design for children's theatre, Paris, 1935. Directed films on painting, Musée du Louvre, Paris, 1936. Gold Medal for Design, International Exhibition, Paris, 1937. Since 1943, Art Director, Condé Nast Publications, N. Y.

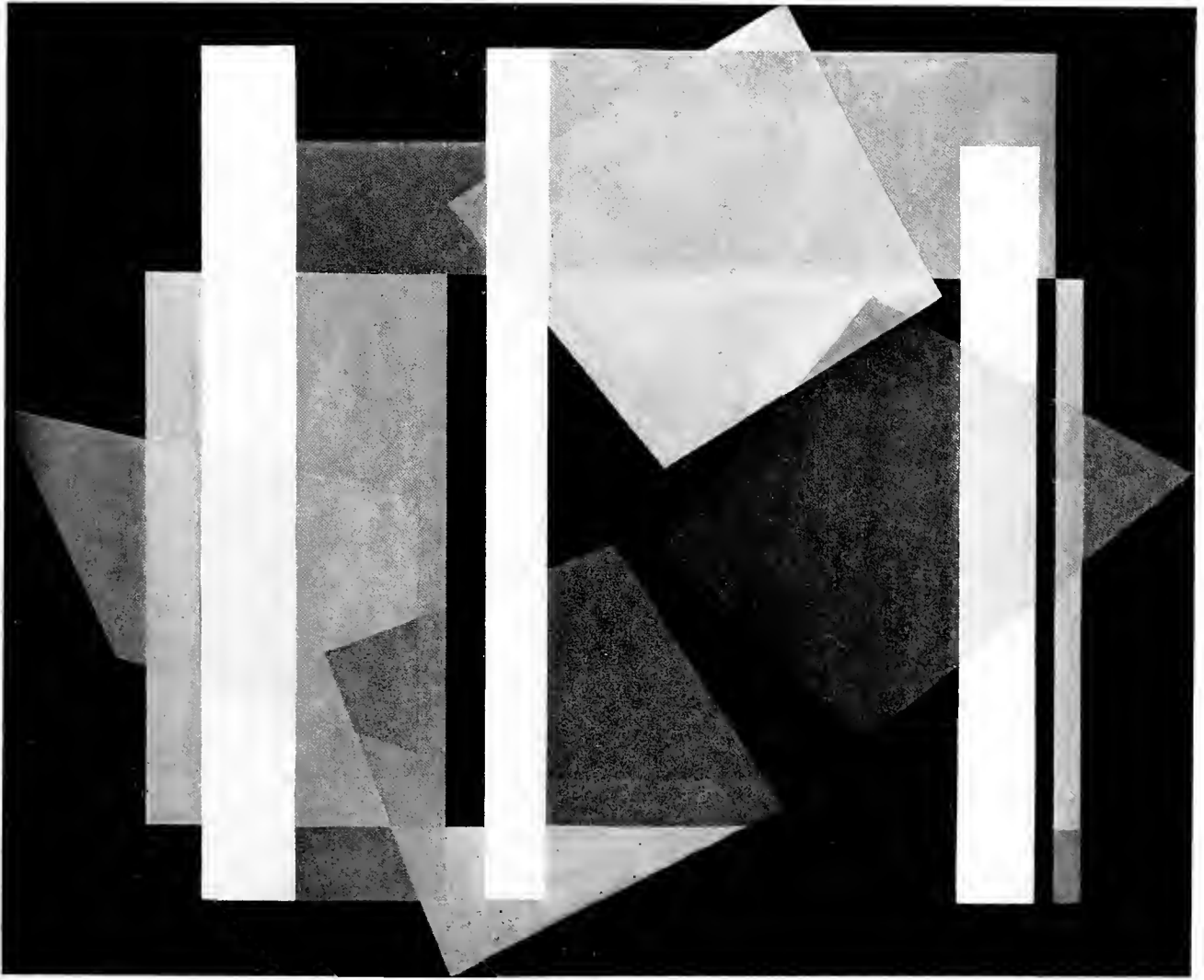
Lent by the artist.

Oil on canvas. 34 $\frac{3}{8}$ x 42".

Born 1904, Litchfield, Conn. Studied, Florence, Italy, 1921; British Academy, Rome, 1922; National Academy of Design, N. Y., 1923-26; Atelier 17 with Stanley W. Hayter, 1945-47. One of founders of American Abstract Artists. One-man shows: Museum of Living Art, N. Y., 1942; Pinacotheca (Rose Fried Gallery), 1948; Wittenborn and Company, 1952. Exhibited with American Abstract Artists, 1936-54; Philadelphia Print Club (prizes 1946, 1953); Society of American Graphic Artists; Federation of Modern Painters and Sculptors; Chicago Art Institute, 1947; Whitney Museum, 1951, 1953; Salon de Mai, Paris, 1952-54 (circulating exhibition); Walker Art Center, 1953; Kraushaar Galleries, N.Y., 1954.







MATTA (Roberto Matta Echaurren), New York SYLLABLES OF SPRING. 1954.*Lent by Sidney Janis Gallery, New York.**Oil on canvas. 45 x 57".*

Born 1912, Santiago, Chile. 1933 graduated from school of architecture, Santiago; Paris, studied architecture for three years in Le Corbusier's office. 1937 took up painting; joined Surrealist group, Paris. 1939 came to United States; 1941 visited Mexico; since 1949 mainly in Europe; most recently in Rome. One-man shows: Julien Levy Gallery, N. Y., 1940; Pierre Matisse Gallery, 1941, 1943, 1945-47; Galerie René Drouin, Paris, 1947, 1950; Sidney Janis Gallery, 1949, 1951; Frumkin Gallery, Chicago, 1952; Iolas Gallery, N.Y., 1953. Exhibitions: Museum of Modern Art, 1947; Chicago Art Institute, 1947; California Palace of the Legion of Honor, 1947; Venice Biennale, 1948; Iowa State University, 1948; University of Illinois, 1949, 1952, 1953; University of Minnesota, 1951; Dallas Museum of Fine Arts, 1952; Pittsburgh International, 1952.

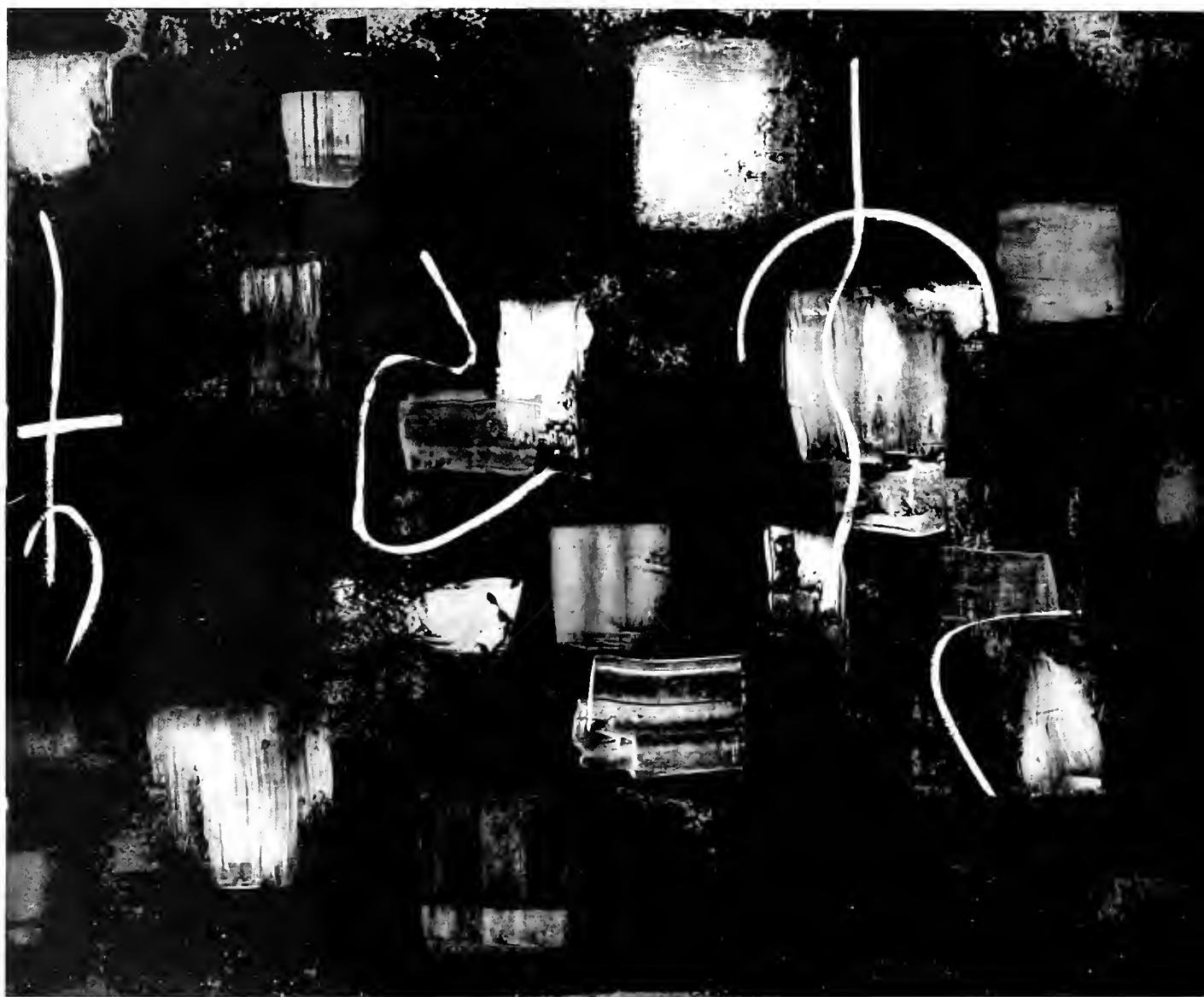
FRED MITCHELL, New York**WHITE, BLACK AND RED. 1953.***Lent by the artist.**Oil on pressed wood. 48 x 60 $\frac{1}{8}$ ".*

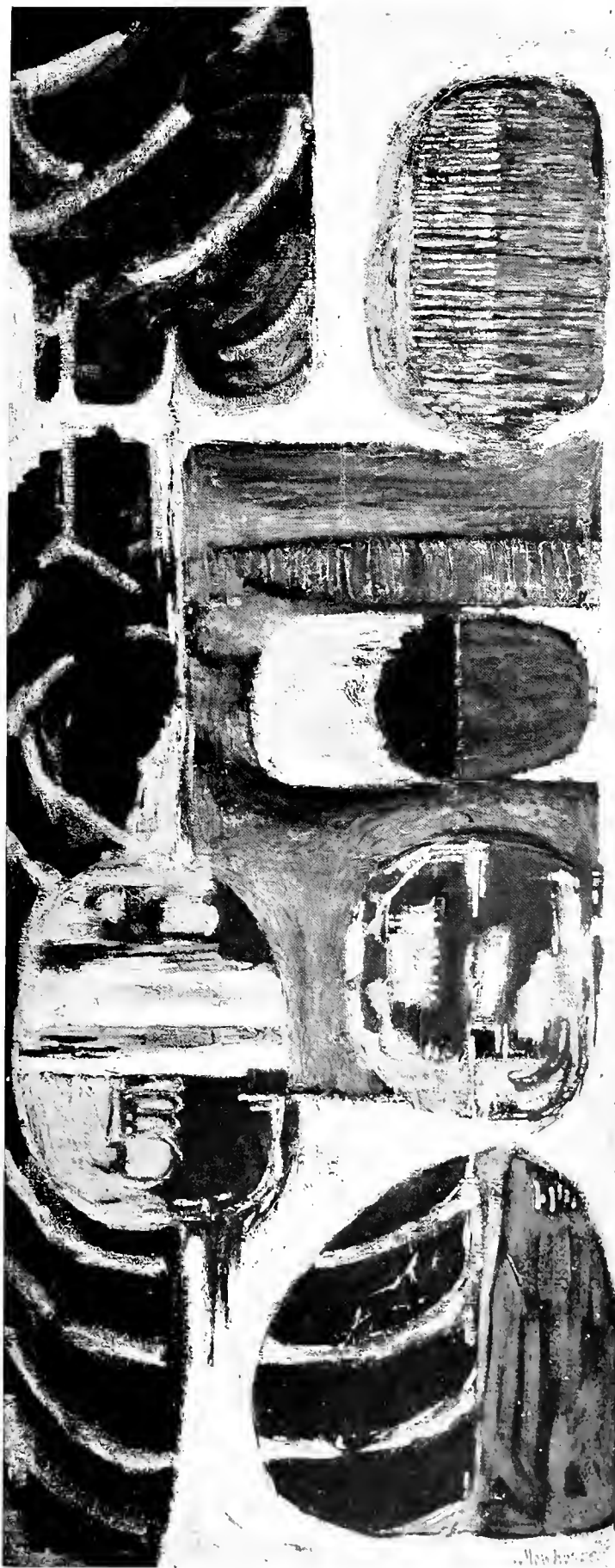
Born 1923, Meridian, Mississippi. Carnegie Institute of Technology, 1942-43; Cranbrook Academy of Art, 1946-48. B.F.A.: Academià di Belle Arti, Rome, 1948-49; Scuola del Museo Artistico Industriale, Rome, 1949-50; Columbia University and Atelier 17. With the armed forces, World War II: Visual Aids, Army Ordnance Publications, 1946. Pepsi-Cola Painting Fellowship, 1948. With display and advertising companies, New York; reviewer for 'Pictures on Exhibit,' 1952-53. Teaches privately and at Riverdale Neighborhood House, Riverdale, N.Y. One of founders of The Tanager Gallery, N.Y., 1952. One-man show, The Tanager Gallery, 1953. Exhibitions: Municipal Gallery, Jackson, Miss., 1942; Pittsburgh Associated Artists, 1943; National Gallery, Washington, D. C., "Soldier Art Exhibition," 1945; Detroit Institute of Arts, 1946-48; Pepsi-Cola Painting Competition Exhibition, N. Y., 1947-48; Museo del Arte Moderno, Rome, 1949; Stable Gallery, N. Y., 1953, 1954.

WILLIAM P. MOREHOUSE, San Francisco**VERTICAL. OCTOBER 15, 1953.***Lent by the artist.**Oil on canvas. 82 x 32 $\frac{3}{4}$ ".*

Born 1929, San Francisco, Cal. Studied with Clyfford Still, California School of Fine Arts, San Francisco, 1947-50, 1953-54; California College of Arts and Crafts, Oakland, Cal., 1953. With the armed forces in Japan, 1952. Resides in San Francisco. Exhibited, California School of Fine Arts Gallery, San Francisco, 1949, 1950, 1953; Los Angeles County Museum, 1949; Chitose Cultural Center (army), Japan, 1952; Richmond Art Center Annual, 1953; San Francisco Museum Annual, 1954.







34 **CARL MORRIS**, *Portland, Oregon*

BROWN PAINTING. 1954.

Lent by the artist.

Oil on canvas. 40 $\frac{1}{8}$ x 48".

Born 1911, Yorba Linda, California. Chicago Art Institute, 1931-33; Kunstgewerbeschule, Vienna, 1933-34; Akademie der Bildenden Künste, Vienna, 1934-35; Institute of International Education Fellowship for study in Paris, 1935-36. Formerly director, Spokane Art Center; to Portland, Oregon, 1941, painting and teaching. Murals, U. S. Post Office, Eugene, Oregon. One-man shows: Seattle Art Museum, 1940; Portland Art Museum, 1946, 1952; Pepsi-Cola Gallery, N. Y., 1948. Exhibitions: World's Fair, N. Y., 1939; Golden Gate Exposition, San Francisco, 1939; Chicago Art Institute, 1942, 1947; San Francisco Museum, 1944-46; California Palace of the Legion of Honor, 1946; Whitney Museum, 1947, 1948, 1950; Metropolitan Museum, 1952; Colorado Springs Fine Arts Center, 1953; Portland Art Museum annuals, Seattle Art Museum annuals, Kraushaar Galleries, N. Y., 1953.

35 **GEORGE L. K. MORRIS**, *New York*

PERCUSSION. 1953-54.

Lent by The Alan Gallery, New York.

Oil on canvas. 42 x 51".

Born 1905, New York City. Yale University, B.A., 1928; Yale School of Fine Arts; Art Students League; Paris, with Léger and Ozenfant, 1936-43 editorial board, 'Partisan Review.' 1952 U. S. painting delegate to UNESCO conference, Venice. One-man shows: Berkshire Museum, 1933; Valentine Gallery, N.Y., 1933; Gallery of Living Art, 1935; Yale University, 1936; Passadroit Gallery, N. Y., 1937; Downtown Gallery, 1944, 1945, 1948, 1951; Galerie Allendy, Paris, 1947. Exhibitions: Whitney Museum, 1938-46, 1948-51, 1953; American Abstract Artists, 1936-54; Carnegie Institute, 1944-46; Virginia Museum, 1946; Chicago Art Institute, 1947; University of Illinois, 1950; Los Angeles County Museum, 1951; Metropolitan Museum, 1951, 1952; and abroad.

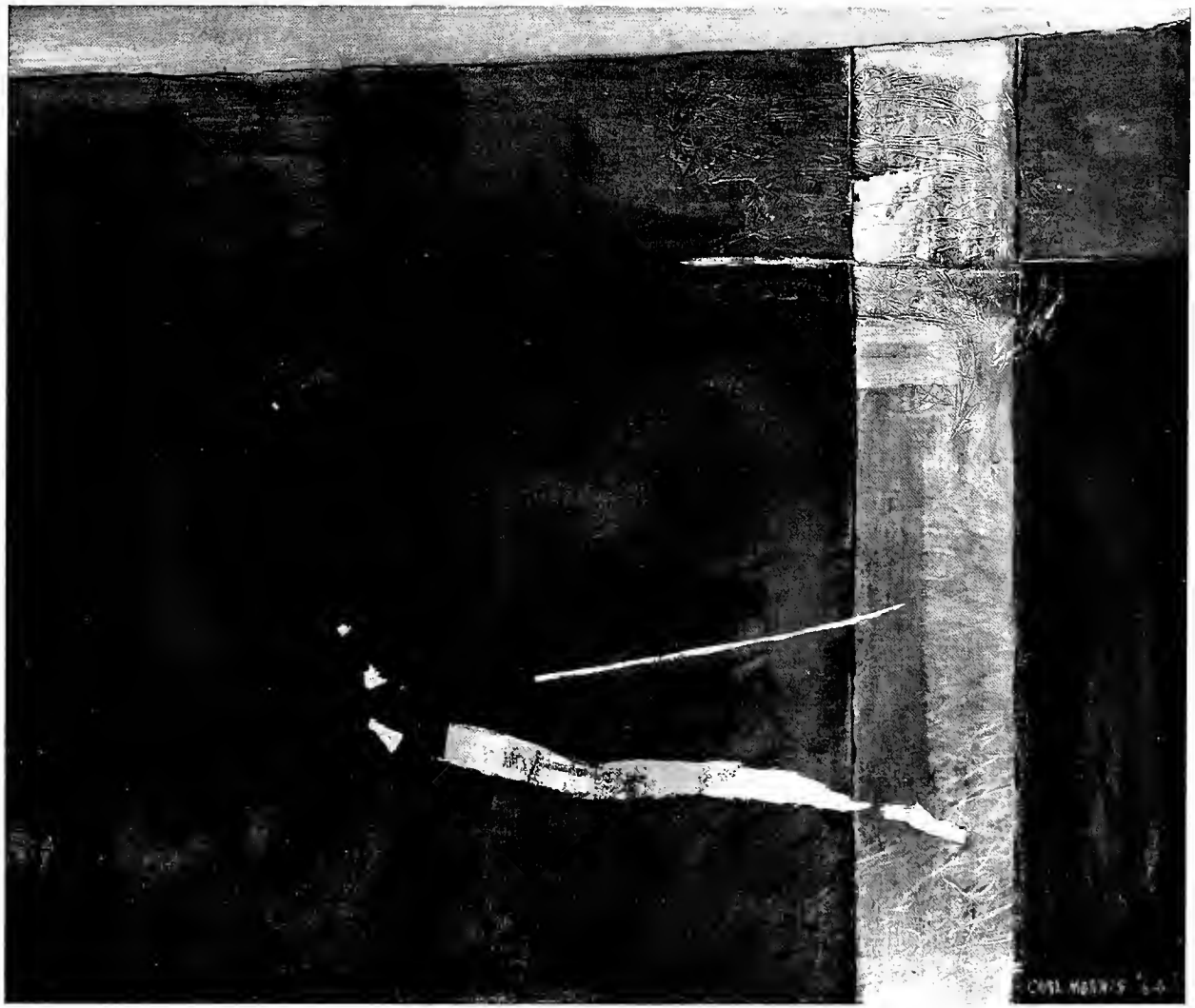
36 **KYLE MORRIS**, *Berkeley*

BLUE AND BLACK. FALL 1953.

Lent by the artist.

Oil on canvas. 54 $\frac{1}{2}$ x 80 $\frac{1}{2}$ ".

Born 1918, Des Moines, Iowa. Chicago Art Institute, 1935-39; M.A., Northwestern University, 1935-40; M.F.A., Cranbrook Academy of Art, 1946-47. Columbia, Mo., 1940-41; Austin, Texas, 1941-46; Bloomfield Hills, Michigan, 1946-47; Minneapolis, 1947-51; New York, 1951-52; Berkeley, Cal., since 1952. Taught at Stephens College, Columbia, Mo., 1940-41; University of Texas, 1941-46; Cranbrook Academy of Art, 1946-47; University of Minnesota, 1947-51; University of California, 1952-54. One-man show, Pepsi-Cola Opportunity Gallery, N. Y., 1948. Exhibitions: Walker Art Center, "Four Young Minnesota Painters," 1948; "Modern Painters in Minnesota," 1949; "Six-State Second Biennial Exhibition of Painting and Prints" (purchase award), 1949; Colorado Springs Fine Arts Center, "Artists West of the Mississippi," 1950-53; University of Nebraska, "62nd Annual Nebraska Art Association Exhibit," 1952; Whitney Museum Annual, 1952; The Tanager Gallery, N. Y., 1952.



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37**ROBERT MOTHERWELL**, *New York***WALL PAINTING, IV. 1954.***Lent by Samuel M. Kootz Gallery, New York.**Oil on canvas. 54 x 72".*

Born 1915, Aberdeen, Washington. Stanford University, B.A., 1936; graduate studies Harvard, 1937-38; University of Grenoble, France, 1938; Columbia University, 1940-41. Instructor, University of Oregon, 1939-40; Black Mountain College, summers, 1945, 1951; Assistant Professor, Hunter College, N.Y., since 1952. Traveled Europe and Mexico, 1935; Paris 1938-39; Mexico, 1941, 1943. Self-taught painter; studied etching and engraving with Kurt Seligmann. Editor, 'Documents of Modern Art'; co-editor, 'Modern Artists in America.' One-man shows: Art of This Century, 1944; The Arts Club of Chicago, 1946; San Francisco Museum, 1946; Kootz Gallery N.Y., 1946-53; Oberlin College, 1953. Exhibited, Museum of Modern Art, N.Y., "14 Americans," 1946; Contemporary Arts Association, Houston, "4 Americans," 1953. Shown extensively in U.S. and abroad. Mural commission for Congregation B'nai Israel, Millburn, N. J., 1951; mural for TAC project, Attleboro, Mass., now in the collection of University of Minnesota, 1950; rug for Congregation Beth El, Springfield, Mass., 1953.

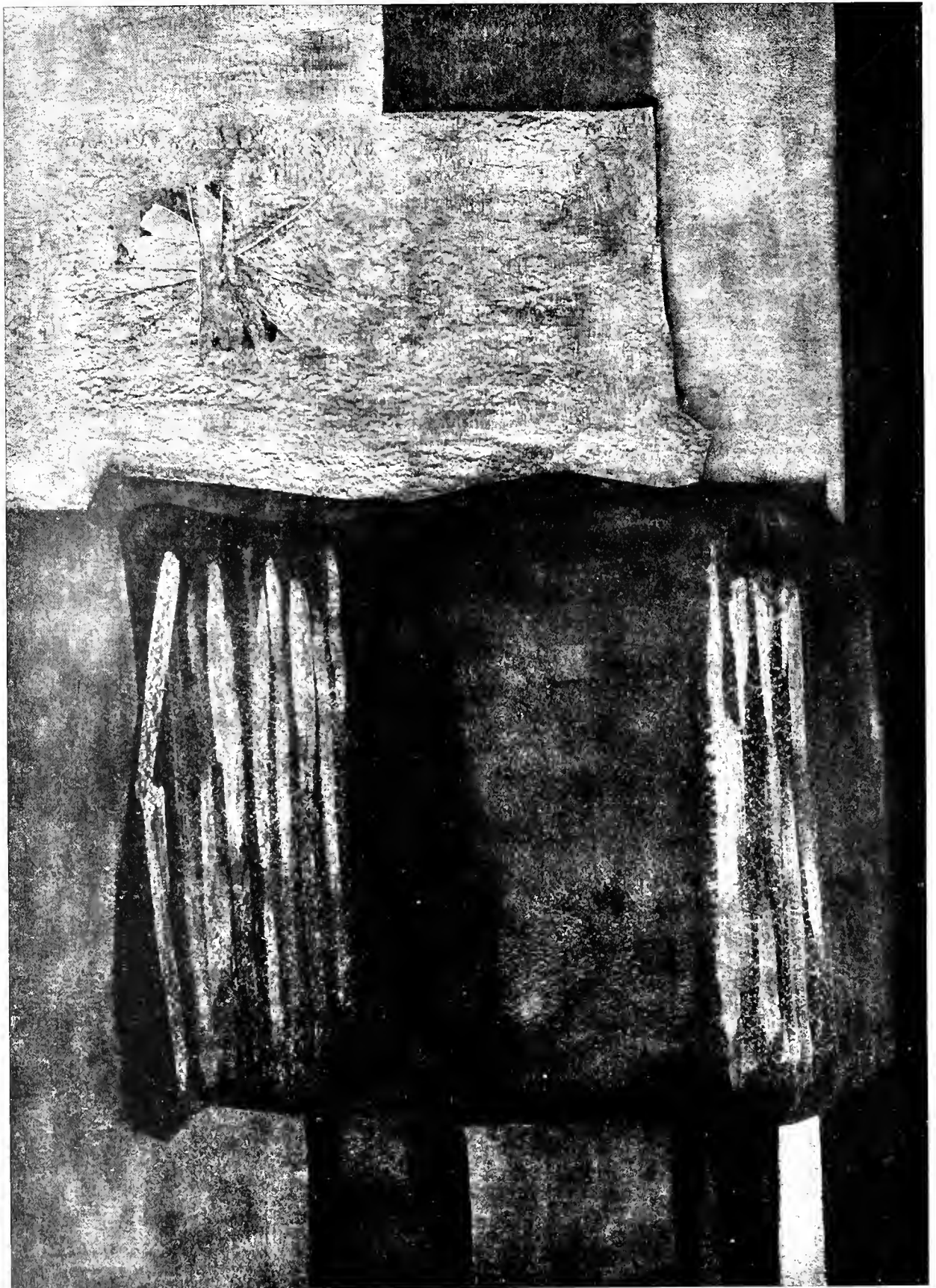
38**GEORGE MUELLER**, *Newark, New Jersey***STAGE FRAGMENT, FAUST. 1953.***Lent by Artists' Gallery, New York. Casein and oil on fiberboard. 65 $\frac{5}{8}$ x 47".*

Born 1929, Newark, New Jersey. Newark School of Fine and Industrial Arts, 1943-46; Cooper Union Art School, 1948-50. One-man show, Artists' Gallery, N. Y., 1951. Exhibited at Newark Museum, 1952; Silo Gallery, Morristown, N. J., 1953.

39**KENNETH NACK**, *San Francisco***THE EXPULSION OF POSSESSIONS IN A DANGER OF BEING GAINED. 1954.***Lent by Landau Gallery, Los Angeles.**Oil on pressed wood. 32 $\frac{3}{8}$ x 48 $\frac{1}{8}$ ".*

Born 1923, Chicago, Illinois. Chicago Art Institute, 1941-43, 1946-48. B.F.A., M.F.A. 1943-46 served as artist with the armed forces, Europe, 1949-50, studied with Fernand Léger. Has taught in Chicago, Los Angeles, Pasadena and Albuquerque, N. M.; now teaching at California School of Fine Arts, San Francisco. One-man shows: Art Institute, Chicago; Gallery Studio, Chicago; University of Wisconsin; Paris, France; Landau Gallery, Los Angeles, 1951. Exhibitions: Chicago Art Institute, 1943-53; Audubon Artist Exhibition, 1945-48, 1950-52; Oakland Art Gallery, 1946, 1951-54; Virginia Museum, 1946, 1950; Pennsylvania Academy, 1947, 1948, 1950-53; California Palace of the Legion of Honor, 1946, 1947; Pepsi-Cola Exhibition, 1948; University of Illinois, 1948, 1950; Whitney Museum, 1949, 1950; Los Angeles County Museum, 1950, 1952; Museum of Modern Art, "Calligraphic and Geometric" (circulating exhibition), 1950-54; Denver Art Museum, 1951; San Francisco Museum, 1951-54; Metropolitan Museum, 1952.







40 **KENZO OKADA**, *New York***SOLSTICE. MARCH 1954.**

Lent by the artist.

Oil on canvas. 57 $\frac{1}{8}$ x 70 $\frac{3}{8}$ ".

Born 1902, Yokohama, Japan. Studied at Tokyo Academy of Fine Arts, 1923; Paris, 1924-27. Resided in Tokyo; taught in several art schools. Came to U. S. August, 1950; settled in New York. 1929-50 exhibited with Nikakai, Association of modern Japanese painters; membership award, 1939; prizes, 1948, 1949. One-man shows: Nichido Gallery, 1929-35; Hokuso Gallery, Tokyo, 1944-50; Betty Parsons Gallery, N.Y., 1953. Exhibited, Virginia Museum of Art, "American Painting, 1954," 1954; Stable Gallery, "Third Annual Exhibition of Painting and Sculpture," 1954.

41 **JACKSON POLLOCK**, *East Hampton, New York***OCEAN GREYNESS. 1953.**

Lent by Sidney Janis Gallery, New York.

Oil on canvas. 57 $\frac{3}{4}$ x 90 $\frac{1}{8}$ ".

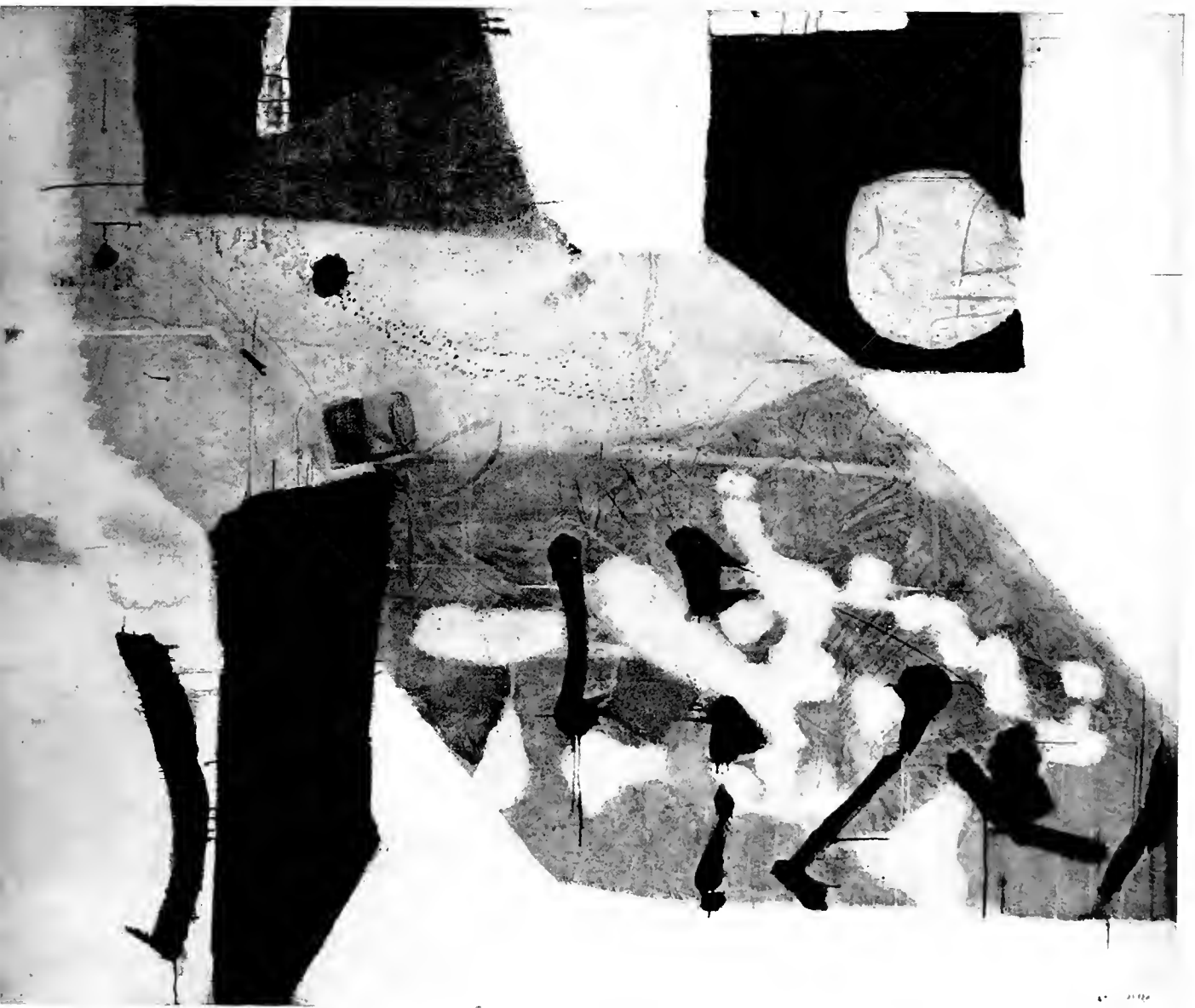
Born 1912, Cody, Wyoming, Arizona and California. Came to New York 1929. Art Students League with Thomas Benton, 1929-30. W.P.A. Federal Art Project, N. Y., 1938-42. One-man shows: Art of This Century, N. Y., 1943-47; The Arts Club of Chicago, 1945, 1951; San Francisco Museum of Art, 1945; Betty Parsons Gallery, N. Y., 1948-51; Art of This Century, Venice and Milan, Italy, 1950; Galerie Michel Tapié, Paris, 1952; Sidney Janis Gallery, 1952, 1954. Exhibitions: Cincinnati Art Museum, 1945; Colorado Springs Fine Arts Center, 1946; Whitney Museum, 1946-49, 1951-54; Chicago Art Institute, 1947; California Palace of the Legion of Honor, 1948, 1950; University of Illinois, 1949, 1950, 1953; Los Angeles County Museum, 1951; Museum of Modern Art, 1951. "15 Americans," 1952; City Art Museum of St. Louis, Mo., 1951; Sidney Janis Gallery and Galerie de France, Paris, 1952; Pittsburgh International, 1952; São Paulo Bienal, 1951; Venice Biennale, 1948, 1950; also circulating exhibitions, Tokyo, Zurich, Berlin, Amsterdam.

42 **ORREL P. REED**, *Los Angeles***UNTITLED. FEBRUARY 1954.**

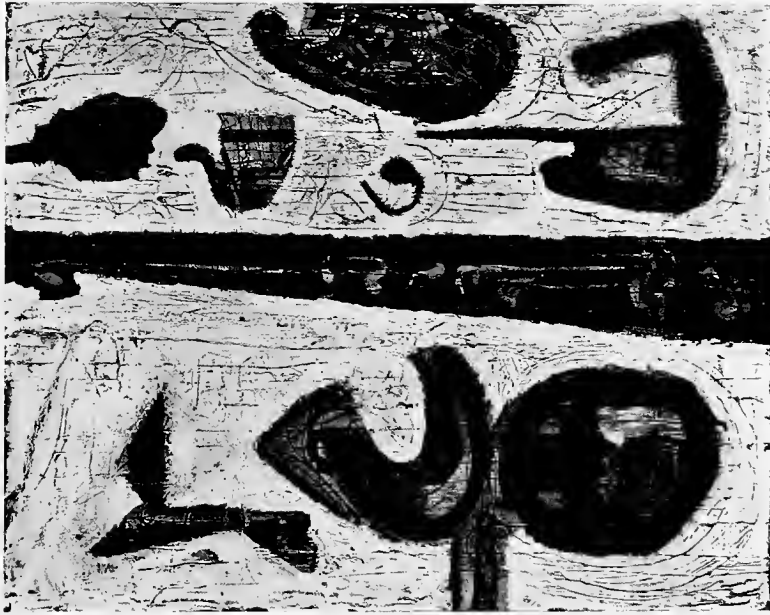
Lent by Landau Gallery, Los Angeles.

Oil on pressed wood. 19 x 24"

Born 1921, Cleveland, Ohio. Yale University, B.A., 1949; University of Southern California, M.F.A., 1951. U. S. Air Force, 1942-45. Resides in Los Angeles. One-man shows: Landau Gallery, Los Angeles, 1951, 1953. Exhibitions: Andover, 1951; St. Louis, 1951; San Francisco Museum, 1952; Los Angeles County Museum Annuals, 1952, 1953; Museum of Modern Art, circulating print exhibition, 1954; Brooklyn Museum, 1954.







43 **JACK ROTH**, *New York*

UNTITLED. JANUARY-FEBRUARY 1954.

Lent by the artist.

Oil on canvas. 30 x 28 $\frac{1}{8}$ ".

Born 1927, Brockway, Pennsylvania. Lived in Punxsutawney, Penn. 1945-48, U. S. Army. Pennsylvania State College, 1943-45; 1950-51, B.A. in Chemistry; California School of Fine Arts with Clyfford Still and Mark Rothko, 1949-50; Iowa State University, M.F.A., 1953. Came to New York in 1953. Reviewer, 'Art Digest,' 1953. One-man shows: Contemporary Gallery, Sausalito, Cal., 1949, 1950; Gallery 5, Iowa City, Iowa, 1952. Group shows: Exhibition Momentum, Chicago, 1952, 1953; Des Moines Art Center, "5th Annual Iowa Artists Exhibition," (1st Younger Award) 1953; Sioux City, Iowa, 1953.

44 **RICHARDS RUBEN**, *Los Angeles*

DECIDUOUS CIRCUMSTANCE. 1954.

Lent by Landau Gallery, Los Angeles.

Oil on pressed wood. 48 x 20".

Born 1925, Los Angeles, California. 1944-47 Chouinard Art Institute, Los Angeles; studied with Richard Haines, Santa Monica, and with Samuel Rosenberg, Pittsburgh, Penn. Has taught at Art Movement Institute, Pittsburgh; Valley College, San Bernardino, Cal., and at various private schools. One-man show, Landau Gallery, Los Angeles, 1952. Exhibitions: Los Angeles County Museum, 1948, 1953; Newport Beach Annual, (First Purchase Award) 1951; California State Fair, 1951; University of Illinois Annual, 1952; Corcoran Gallery, 1953; Pennsylvania Academy of Art, 1954; San Francisco Museum, 1953, 1954 (Anne Bremer Memorial Prize); California Watercolor Society, 1954; Brooklyn Museum, 1954 (Purchase Award).

45 **ATTILIO SALEMME**, *New York*

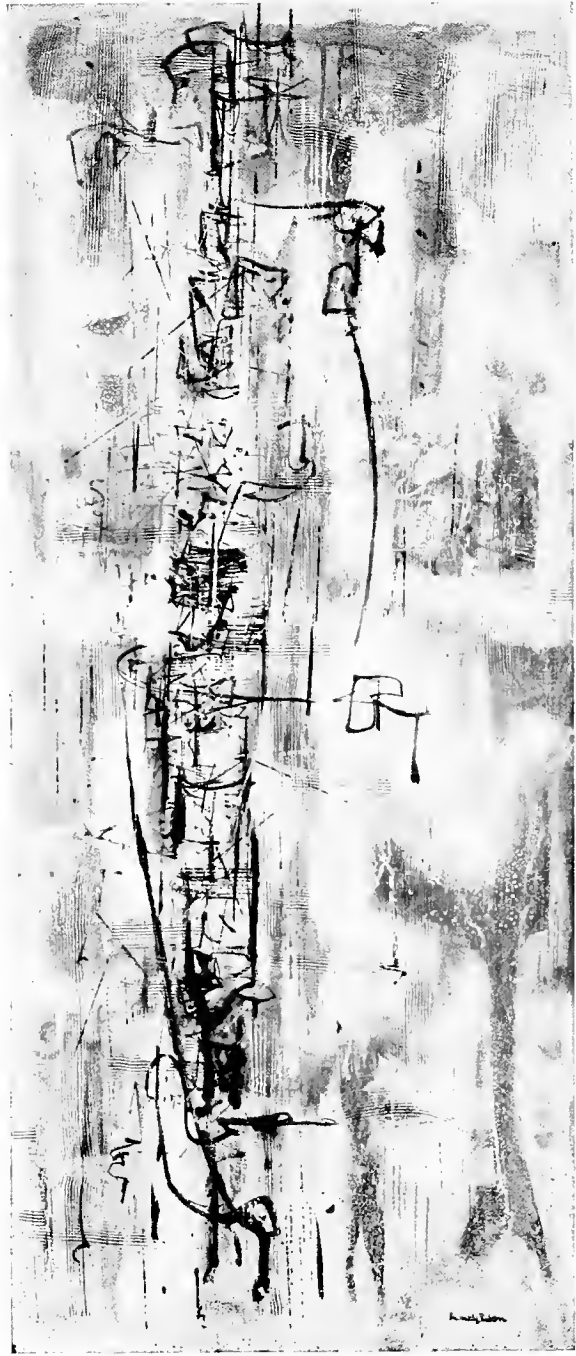
MAHATMAS OF THE LUNAR SHORE. 1953.

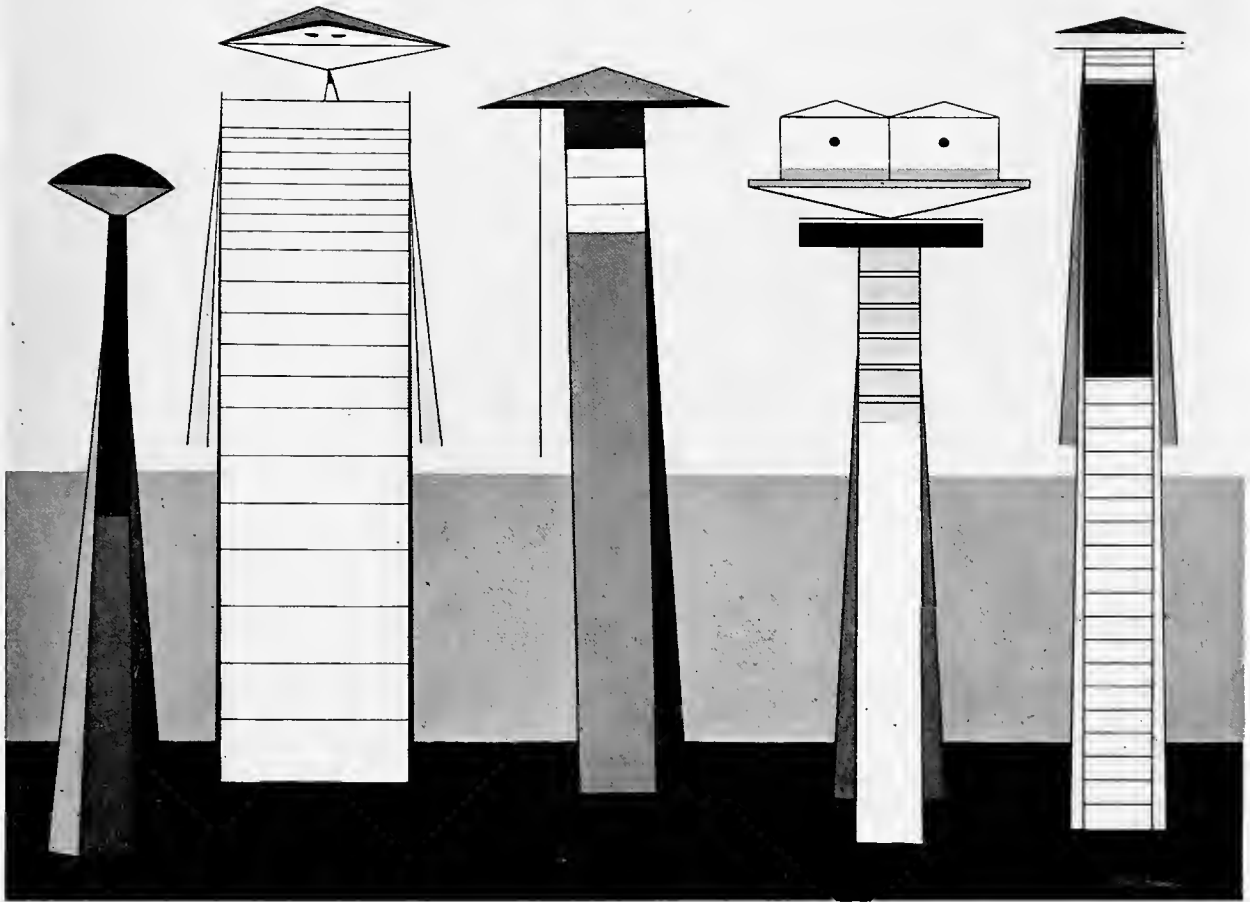
Lent by the artist.

Oil on canvas. 30 x 40".

Born 1911, Boston, Mass. Self taught. Lives in New York. Murals in solarium, Manhattan House, N.Y., 1951. Oil painting for cabin class lounge, S.S. Argentina, Moore-McCormick Lines, 1948. One man shows, N.Y.: 67 Gallery, 1945; Winfield Gallery, 1946; Carlebach Gallery, 1947; Passadoit Gallery, 1948; Saldenberg Gallery, 1952; Grace Borgenicht Gallery, 1953. Group shows: Whitney Museum, 1946, 1947, 1949, 1952, 1953; Brooklyn Museum, National Print Exhibition, 1947 (Purchase Award), Chicago Art Institute, 1947 (Flora Maxer Witkowsky Prize), 1948; Metropolitan Museum, 1951; Dallas Art Museum, 1952; Pittsburgh International, 1952; Walker Art Center, 1953; Hunter College, N.Y., "The Museum Purchase Fund Exhibition," 1954.







46 **TADASHI SATO**, *New York*

COMPOSITION 1953-54.

Lent by the artist.

Oil on canvas. 20 x 36".

Born 1923, Kaupakalua, Maui, Hawaii. 1946-48 Honolulu School of Art; 1948-50, Brooklyn Museum Art School, Pratt Institute and New School for Social Research. 1943-46 U. S. Army; attended Military Intelligence Service Language School; served in Australia, New Guinea, Philippine Islands and Japan. New York, 1948-50 and since 1952. Exhibited at Honolulu Academy of Arts, 1951; Cincinnati Art Museum, 1953; University of Alabama, 1953; University of Nebraska, 1954.

47 **LOUIS SCHANKER**, *New York* **CIRCLE IMAGE. FEBRUARY-MARCH 1954.**

Lent by Grace Borgenicht Gallery, N.Y. Oil on incised wood. 30 $\frac{1}{8}$ x 30 $\frac{1}{8}$ ".

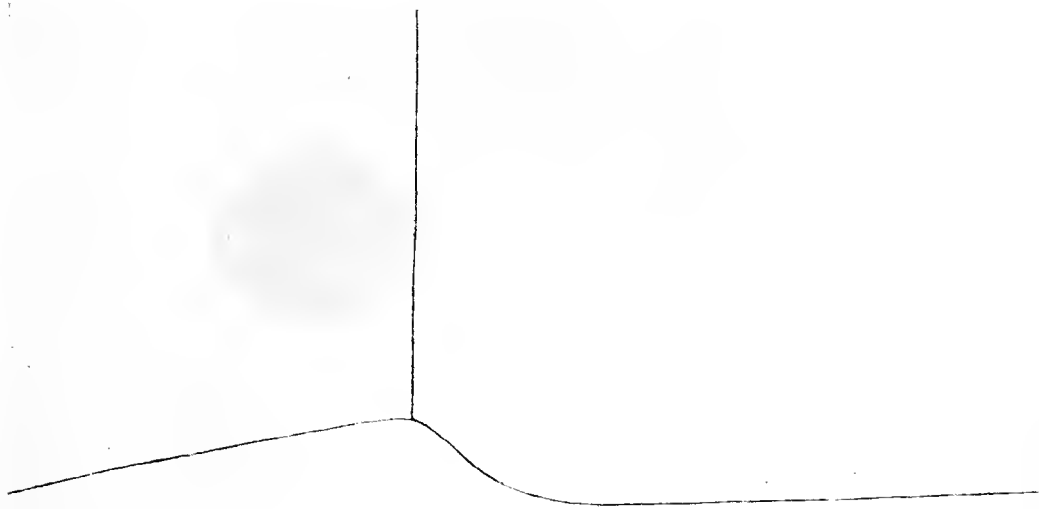
Born 1903, New York City. 1919-22 Cooper Union Art School, 1922-23 Art Students League; 1923-24 Educational Alliance; 1931-32 Académie de la Grande Chaumière, Paris. 1931-32 France; 1932-33 Spain, Italy. Teaches at New School for Social Research, N.Y. and Bard College, Annandale-on-Hudson, N.Y. One-man shows: Contemporary Arts, Inc., N.Y., 1933; Artists' Gallery, 1939; Willard Gallery, 1945, 1946, 1948, 1950; Mortimer Brandt Galleries, 1945; Phillips Memorial Gallery, Washington, D. C., 1945, 1946; Grace Borgenicht Gallery, 1952, 1953. Group shows: Whitney Museum, 1941, 1944-48, 1953; Brooklyn Museum, 1943, 1944, 1947 (purchase prize), 1954; Peridot Gallery, N.Y., 1949; Hacker Gallery, 1950; University of Illinois, 1950; American Embassy, Paris. (Museum of Modern Art Exhibition) 1951; Museum of Modern Art, circulating exhibition, 1952; Metropolitan Museum, 1952; Sculpture Center, 1952; Pittsburgh International, 1952.

48 **HOWARD B. SCHLEETER**, *Albuquerque* **FULL MOON. AUGUST 24, 1951.**

Lent by the artist.

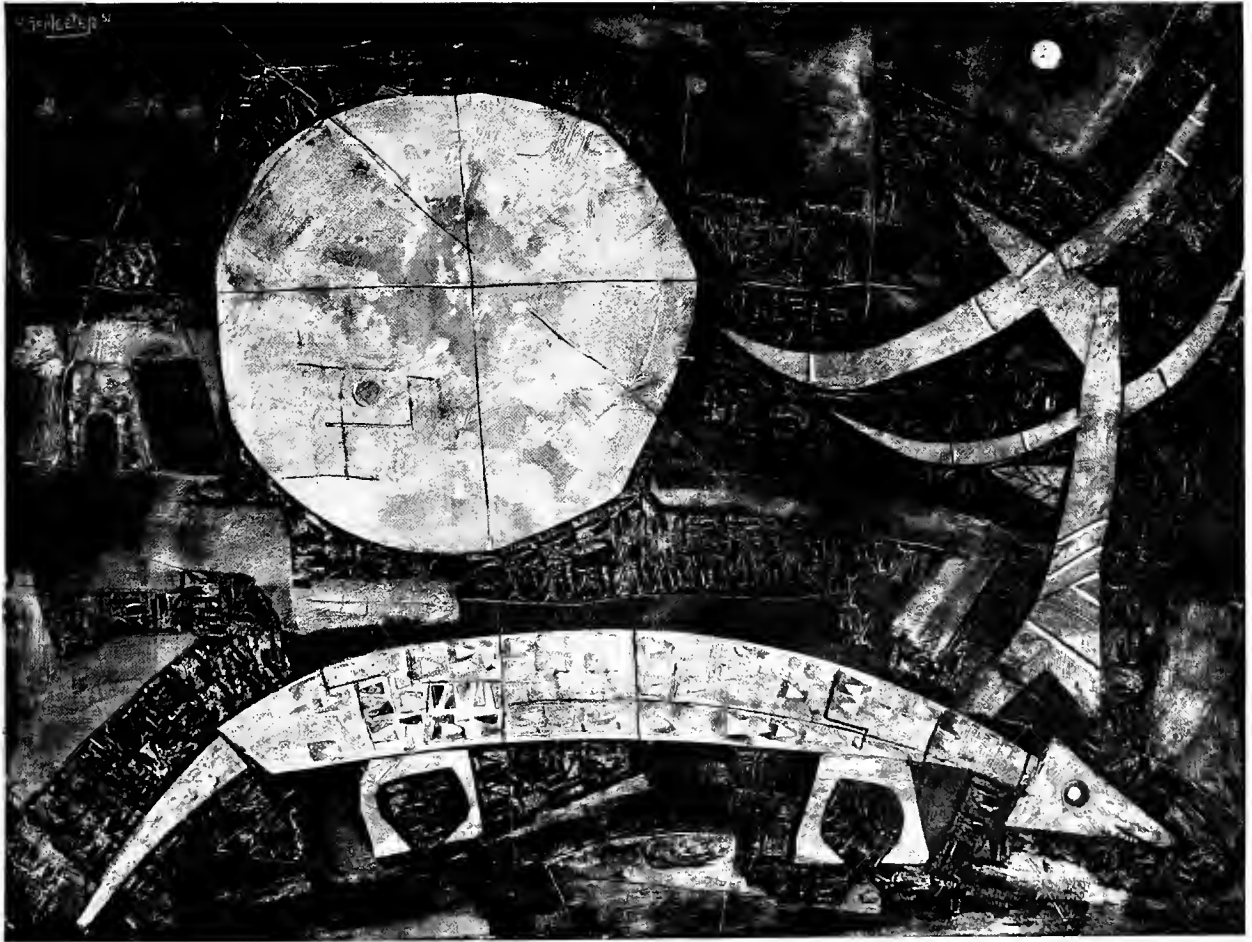
Oil on pressed wood. 24 x 32".

Born 1903, Buffalo, New York. Studied drawing briefly at Albright Art School, Buffalo, but mainly self taught. Since 1929 has resided in Albuquerque, New Mexico. Federal Art Project (teaching), Las Vegas, N.M. Murals, A. & M. College, Las Cruces, N.M., 1936; Melrose High School Library, Melrose, N.M., 1938; Miners' Hospital, Ratan, N.M., 1940. 1941 awarded Research Studio Fellowship, Maitland, Florida. Visiting Professor of Art, University of New Mexico, summer session, 1950. One-man shows: Federal Arts National Tour, 1938; Research Studio, Maitland, Florida, 1942; Art League of New Mexico, University of New Mexico, 1944; Art Alliance, Philadelphia, 1945; De Young Museum, San Francisco, 1946; Museum of New Mexico (traveling exhibition), 1946-47. Various regional museum shows: Albuquerque, Santa Fe, Dallas, Fort Worth, Kansas City, Colorado Springs; at Weyhe Gallery, N.Y., 1944, 1948; Chicago Art Institute. "Abstract and Surrealist American Art," 1947; "Internationale Graphik," Vienna, Austria, 1952; Salzburg, Austria, 1953.



Lesson 10





49 **MERTON D. SIMPSON**, *New York*

POEM-2. 1954.

Lent by the artist.

Mixed media on board. 21¼ x 27¾".

Born 1928, Charleston, South Carolina. Studied art, Charleston, with William Halsey; New York University, 1949-50; Cooper Union Art School, 1949-50. Instructor in Fine Arts, Burke High School, Charleston, 1948; Shaw Center, Charleston, 1948-49. U.S. Air Force, Special Services Artist, 1951-March, 1954. Lives in New York. One-man shows: Kuhar Gallery, Charleston, 1949; Aden Gallery, Washington, D. C., 1951. Exhibited, Atlanta University, 1950, 1951; Contemporary Arts, Inc., N.Y., 1950; Bertha Schaefer Gallery, 1950; Intercultural Club, N.Y., 1950; Oakland Art Gallery, Oakland, Cal., 1950, 1951; Seligmann Gallery, N.Y., 1951; Gibbes Art Gallery, Charleston, 1951, 1952; Metropolitan Museum, 1951; Red Cross International Exhibition, Paris and Japan, 1953.

50 **JOHN C. SKINAS**, *New York*

COMPOSITION I. 1953.

Lent by the artist.

Oil on canvas. 30 x 12⅛".

Born 1924, Passaic, N.J. Newark School of Fine and Industrial Arts, 1938-40; Art Students League, 1945-48. U. S. Air Corps 1942-45. Group shows: Village Art Center, "Mid-Season Oil Exhibition," (prize winner) 1954; "Prize Winners of Oil Exhibition," 1954.

51 **McKIE TROTTER**, *Fort Worth*

TWO CITIES. 1953.

Lent by Mr. and Mrs. Ted Weiner, Fort Worth.

Casein on wood. 45 x 19".

Born 1918, Manchester, Georgia. William and Mary College, B.A., 1940; University of Georgia, 1941-42, 1946-48; M.F.A., 1950. 1946 winner of Pepsi-Cola Fellowship Award. Since 1948, Fort Worth, Texas. Head, Art Department, Texas Wesleyan College, Fort Worth. One-man show at Fort Worth Art Center, 1954. Exhibitions: Fort Worth Annual, 1949-54; Texas State Fair Exhibition, Dallas, 1952, 1953 (purchase award); Texas Fine Arts Association, Austin, Texas, 1951, 1952 (purchase award), 1953; Texas Watercolor Society, San Antonio, 1950, 1951, 1953; Kansas City, Mo., 1952; M. Knoedler & Co., N.Y., "Texas Contemporary Artists," 1952; Betty McLean Gallery, Dallas, 1952; Fort Worth Art Center, "3 Painters and 1 Sculptor," 1952; University of Georgia, circulating exhibition, 1953-54.







52 **STANLEY TWARDOWICZ**, Plainfield, New Jersey **WHITE ON BLUE. 1953.**

Lent by Contemporary Arts, Inc., New York. Oil on canvas. 42¼ x 50¼".

Born 1917, Detroit, Michigan. Studied painting Detroit, 1940-44; Summer School of Painting, Saugatuck, Michigan, 1944, 1945; Skowhegan School of Painting and Sculpture, Skowhegan, Maine, 1946, 1947 (summers). Travels: Mexico, summers 1948-50; Europe 1951-52. Taught at Ohio State University, 1946-51. One-man shows: Gallery Vivienne, N.Y., 1947; Contemporary Arts, Inc., 1949, 1951, 1953; Columbus Gallery of Fine Arts, Columbus, Ohio, 1949; Wittenborn and Company, N.Y., 1951, 1952; Ball State Teachers College, Muncie, Indiana, 1953.

53 **HOWARD WARSHAW**, Beverly Hills **BLUE HANDS. 1952.**

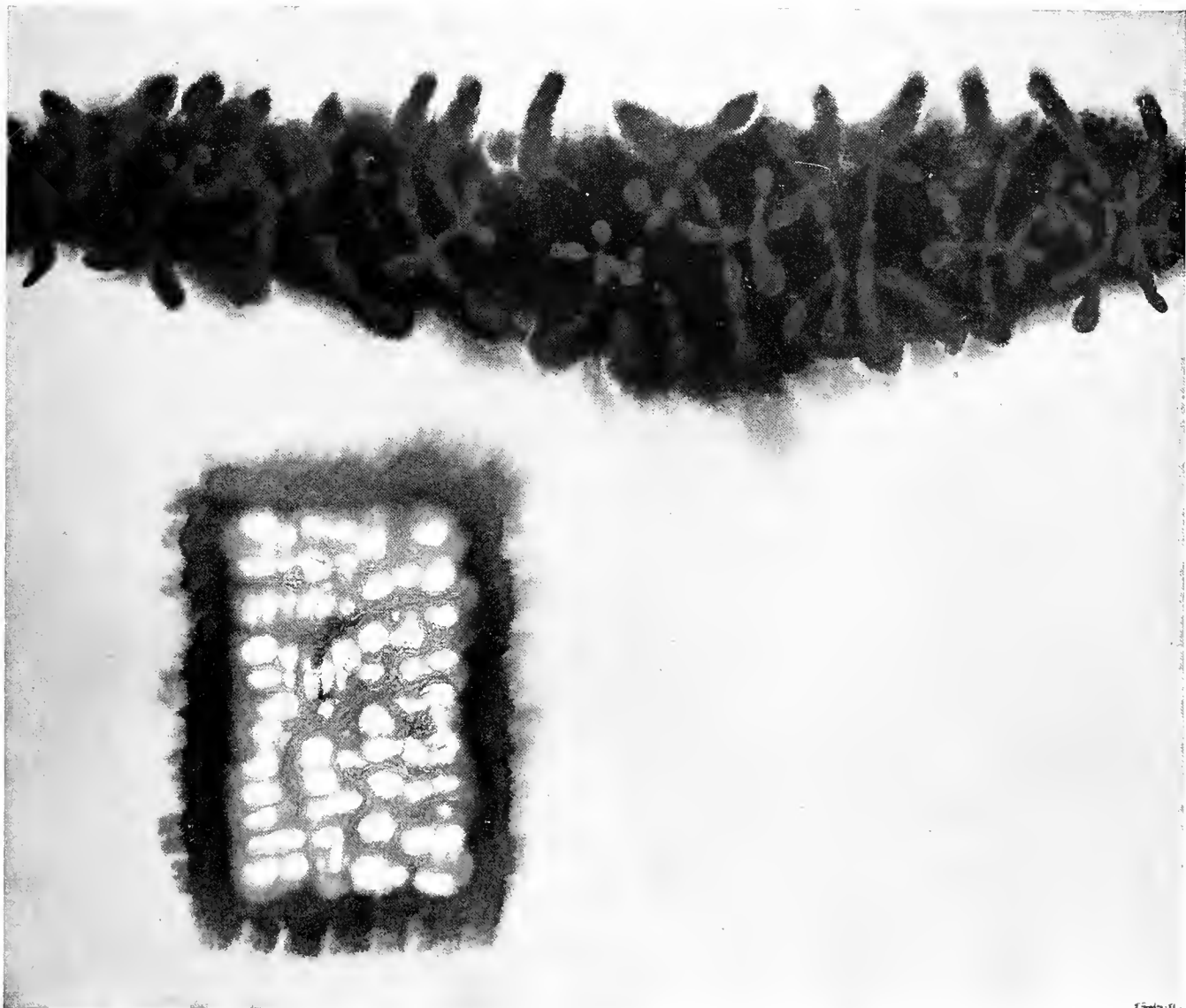
Lent by Frank Perls Gallery, Beverly Hills. Mixed media on paper. 36½ x 47⅞".

Born 1920, New York City. Art Students League, 1939-42, 1944 to Beverly Hills, Cal., where he has remained except for year in New York, 1946-47, and Iowa City, 1950-51. Taught at Iowa State University, 1950-51 and at Jepson Art Institute, Los Angeles. One-man shows: Little Gallery, Beverly Hills, 1944; International Art, Los Angeles, 1945; Julien Levy Gallery, N. Y., 1946, 1948 (two-man show); Forty-fourth Street Gallery, N.Y., 1946 (two-man show); Santa Barbara Museum, 1947; Frank Perls Gallery, Beverly Hills, 1950, 1952, 1953; Iowa State University, 1950; De Young Memorial Museum, San Francisco, 1953. Exhibitions: Whitney Museum, 1946, 1950; Mid-20th Century Gallery, Los Angeles, 1948; California Palace of the Legion of Honor, 1947-52; Chicago Art Institute, 1947; Los Angeles County Museum, 1949, 1950, 1952, 1953; Frank Perls Gallery, Beverly Hills, 1952; University of Nebraska, 1953.

54 **HUGO WEBER**, Chicago **DARK STRETCH. 1953-54.**

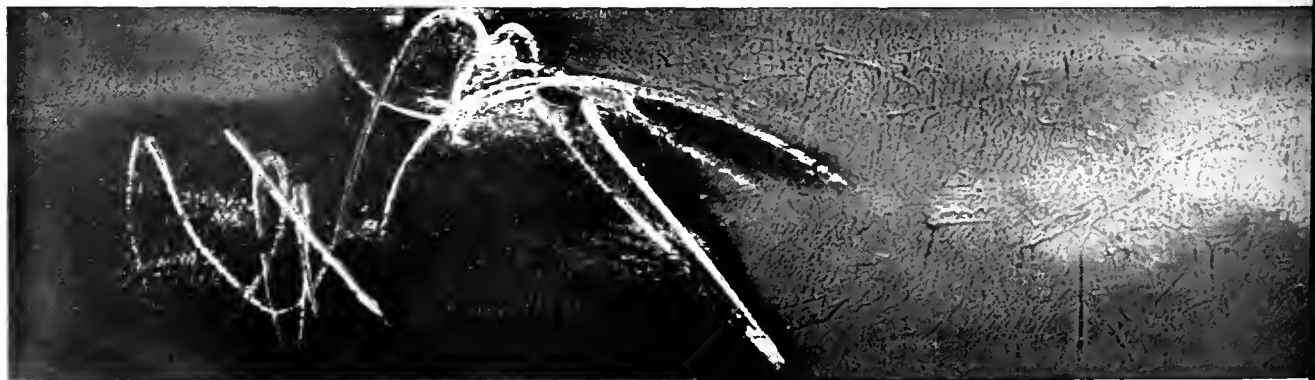
Lent by the artist. Oil on pressed wood. 12⅞ x 96".

Born 1918, Basel, Switzerland. 1937-39 apprentice to sculptor Ernst Suter; 1939 Atelier Marcel Gimond, Paris; 1942-45 University of Basel; 1945 collaborator with Jean Arp, biography Sophie Täuber-Arp, 1946 invited to teach at Institute of Design, Chicago. Since 1949 Associate Professor, Institute of Design. 1952 organized Design Education Summer Course in Oslo, Norway. Both sculptor and painter. One-man shows, Chicago: 750 Studio, 1947; Baldwin and Kingrey, 1948; Hull House, 1949; Woelffer Studio, 1950; Chicago Art Institute, 1951; Colorado Fine Arts Center, 1951; Galerie 16, Zurich, 1952; Institute of Design, Chicago, 1952; Frumkin Gallery, Chicago, 1953; Galerie Hutter, Basel, 1953; American University, Beirut, Lebanon, 1954; Betty Parsons Gallery, N. Y., 1954. Group shows Basel, Zurich, Paris, Oslo; Chicago Art Institute, 1947, 1949, 1951, 1953; Exhibition Momentum, Chicago, 1948, 1949, 1951-54; University of Illinois, 1950; University of Nebraska, 1951, 1953; University of Wisconsin, 1954.





53





55 **RICHARD A. WHITE**, San Francisco

UNTITLED, 2-27-50. 1950.

Lent by the artist.

Oil on canvas. 38 x 47 $\frac{7}{8}$ ".

Born 1917, Salt Lake City, Utah. Studied at Chicago Art Institute, 1947-48; California School of Fine Arts, San Francisco, 1949-51; California College of Arts and Crafts, Oakland, California, B.F.A., 1952; M.F.A., 1953. 1943-47 with U.S. Army, Chicago, 1947-49; San Francisco since 1949. One-man shows: Artists Fair, San Francisco, 1950; Contemporary Gallery, Sausalito, Cal., 1951. Exhibited, Oakland Museum Annual, 1950, 1952, 1954; Richmond, California, Annual, 1951, 1952; Walnut Creek, California, 1952; San Francisco Art Festival, 1949-52, purchase award, 1952; San Francisco Art Association Annual, 1953, 1954.

56 **ULFERT WILKE**, Louisville

THE FOURTEENTH OF JULY. 1952-54.

Lent by the artist.

Lacquer on pressed wood. 48 x 72".

Born 1907, Bad Toelz, Germany. Akademie Jaeckel, Berlin, 1925-26; Académie de la Grande Chaumière; Académie Ranson, Paris, 1927-28; Carnegie Fine Arts Scholar, Harvard University, 1940; Iowa State University, M.A., 1947. 1938 to United States. Director, Kalamazoo Institute of Arts, 1940-42; Director, Springfield Art Association, Springfield, Ill., 1945-47; Assistant Professor, Iowa State University, 1947-48; since 1948. Assistant Professor, University of Louisville, 1942-45 U.S. Army, 1951 in Rome. One-man shows: Gesellschaft der Freunde Junger Kunst, Brunswick, Germany, 1928; Anton Ullrich Museum, Brunswick, 1933; University of Louisville, 1948; Memphis Academy of Fine Arts, 1948; Santa Barbara Museum, 1949; University of Nebraska, 1949; Kunstvereine, Hanover and Brunswick, Germany, 1952; University of Kentucky, 1953; Indiana University Art Center, 1953; University of Tennessee, 1954; Nashville Art Guild, 1954; University of Chattanooga, 1954. Exhibitions: Speed Art Museum, Louisville, Ky., 1951; Metropolitan Museum, 1952.

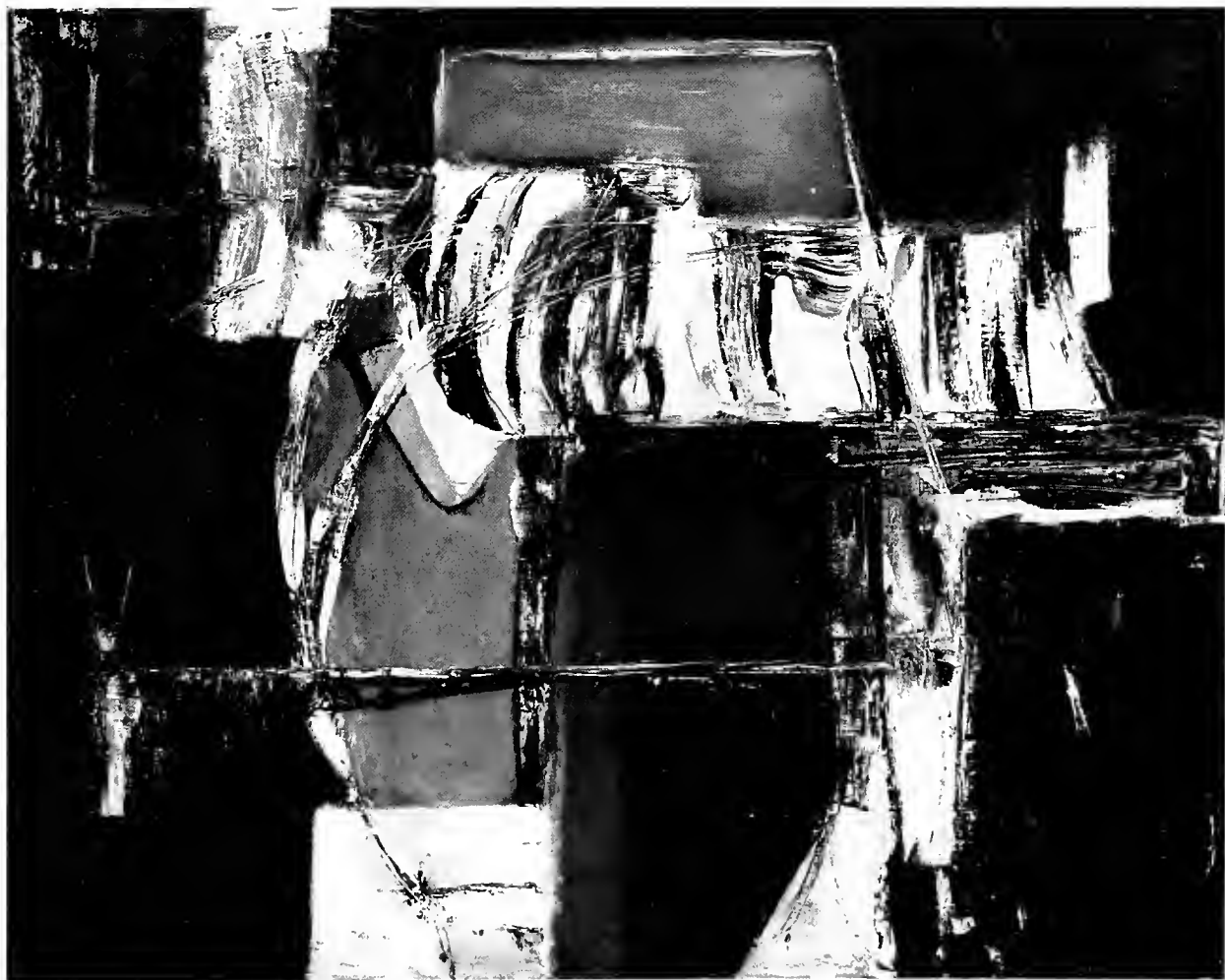
57 **PAUL WONNER**, Berkeley

LANDSCAPE II. 1953.

Lent by the artist.

Oil and charcoal on canvas. 36 x 44".

Born 1920, Tucson, Arizona. Studied California College of Arts and Crafts, Oakland, Cal., 1937-41; Art Students League, N.Y., 1946-48; group meetings, Studio 35, N.Y.; University of California, M.A., 1953. California 1927-41; served with the Armed Forces; New York, 1946-51; since 1951 California. Teaches at University of California. Group shows: Art League of San Antonio, Texas, 1941-45; Army sponsored exhibitions during the war; Charles-Fourth Gallery, N.Y., 1948; Richmond Art Center, Richmond, Cal.; San Francisco Museum Annuals, 1951-54.







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