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Contemporary American Painting and Sculpture
American Contemporary Painting and Sculpture

University of Illinois, Urbana
Sunday, March 1, through Sunday, April 12, 1953
Galleries, Architecture Building
College of Fine and Applied Arts
CONTEMPORARY

AMERICAN PAINTING AND SCULPTURE

GEORGE D. STODDARD
REXFORD NEWCOMB

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1948
LEONARD BECK
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JOSEPH DE MARTINI
WILLIAM J. GORDON
PHILIP GUSTON
KARL KNATHS
JULIAN E. LEVI
LESTER O. SCHWARTZ
HAZEL JANICKI

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

1952
SAMUEL ADLER
TOM BENRIMO
CAROL BLANCHARD
CARLYLE BROWN
WILLIAM CONGDON
WALTER MURCH
RUFINO TAMAYO
Many of the works of art 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

Each year as a part of its general educational program, the University of Illinois conducts a Festival of Contemporary Arts during which time, by means of exhibits, lectures, concerts, demonstrations, and symposia, surveys are made of current developments in Art, Architecture, Landscape Architecture, City Planning, Music, the Theatre, the Motion Picture, Literature, Design for Communications, Radio, and the Dance. This year the Festival opens on February 27 and closes on April 12. An important event of the Festival is the annual exhibition of contemporary art of which this volume is the official record.

With the opening of this Sixth Exhibition of Contemporary American Painting and Sculpture, the University again undertakes an appraisal of current art movements in the United States. For nearly a year, our Jury of Selection has traveled extensively seeking out works of art which, for variety of subject matter, technical excellence, or an interesting emotional approach, are entitled to a place in such a showing. Many studios, galleries, and dealers have been visited and hundreds of works have been critically examined. What you see in this show, we confidently
believe, represents a faithful cross section of current American art. It is impossible, of course, to cover every variant of our national expression but the significant trends are here illustrated.

During the past five years, the Illinois show has achieved a national reputation and has been visited by thousands of people from this and neighboring states. We have been pleased at the response of the young people visiting our exhibits, particularly that of students in universities, colleges, and high schools. These young people seem to respond readily to what contemporary painters and sculptors are trying to do. Perhaps they are not hampered by the art concepts of yesterday. They have less to forget in evaluating contemporary expressions.

In viewing a contemporary art exhibit, perhaps we should emulate these youth, garnering every resource of beauty that we may. It is wrong to close one's eyes to beauty in whatever guise it may appear, and it is foolish to be ashamed of the tenderness which it awakens. These are not necessarily childish things; art for any age requires no apology. All of us, youths and adults, need to achieve a taste for that which most enriches and to be carried by a contemplation of order and beauty to a vivid faith in the ideal. Such goals, among others, constitute the mission of this exhibition.

Each year purchases are made from this show for the University's permanent art collection. Many of these works of art have been exhibited about the state and, during the past year, forty paintings from the collection were circulated to galleries in cities as far away as Fort Worth, San Francisco, and Seattle. Selections for the 1953 purchase awards will be announced following the close of the exhibition.

The illustrated catalogues of past exhibits have been widely sought, both in this country and abroad. In several universities they have served as important reference texts in courses in modern art. This year's catalogue fully matches the achievements of past issues. Copies may be secured from the University of Illinois Press, Urbana, Illinois.

REXFORD NEWCOMB, DEAN
College of Fine and Applied Arts
Talking About Art

Every one who has occasion to write or talk about contemporary art is likely to be beset by doubts and self-questionings. The historian has a perfectly definite function; so does the philosopher who applies himself to the study of art. But a great deal of writing and talking about contemporary art is done by people who are not historians (at least in this field) and who are certainly not philosophers. Usually they are called critics. Often the artist may doubt the value and significance of their activity, and would like to have people look at, rather than talk, write, or read about, works of art.

But the unfortunate fact remains that many people still do not know how to look at contemporary works of art. This is not because of any
lack of opportunity, because exhibitions are more and more numerous, and excellent reproductions are easily available. It is one of the great ironies of our period that it is at one and the same time more engulfed in visual experiences than ever before (picture magazines, comic books, movies, television) and less able to make qualitative judgments in the field of the fine arts than in many earlier periods. I am sure that critics would agree that looking at works of art is the best way of coming to an understanding of them, but should we simply let the work of art speak for itself, or should we speak too? My own feeling is that talking about works of art (I do not consider that this activity is necessarily criticism or philosophy) is worth while, and that it should have as its aim the increasing and sharpening of our visual powers. Talking about art should never be a monologue, but rather should be a conversation, with plenty of give and take, not always between two people, but also between the person who is doing the talking and the work of art itself. It should be based upon respect and affection, and it should result in greater understanding of the work of art and of ourselves.

The essays in the catalogues which have been published at the University of Illinois since 1948 in connection with the annual exhibitions of American painting have been prepared from this point of view. They express ideas which have developed in very definite ways—looking many times at a group of specific works, talking about them, trying to establish relationships and contrasts, thinking very much about the artists who made them as people. Our ideas about works of art are influenced by the company they keep, and judgments which we make about them when we see them in isolation are not always the same as those which emerge when they are part of comprehensive exhibitions. Shows which are essentially cross-sections like this give one the opportunity of trying to work out some of the generalities which are a necessary framework for an understanding of the art of our own times, and of checking these generalities against specific examples.

This exhibition differs from the earlier ones held here in that it includes works of sculpture. Though they are not numerous, they repre-
sent very divergent tendencies in recent work in this field, and consequently invite us to try to put them in some sort of order, to try to see them, not only as individual achievements, but also as parts of our total conception of contemporary American sculpture. What is there to say about this?

When we think of the whole historic development of the art of sculpture, one of the most surprising characteristics of the twentieth century has been the radical reversal of the relationship between mass and space which our period has made — surprising when measured against the standards and beliefs of the past, yet inevitable when considered in its context today. For the work of sculpture is by its very nature the most tangible and material of all objects of art, sharing some of the qualities of architecture — not an illusion or a suggestion, not of necessity a symbol in itself of something which exists physically or mentally somewhere else — but a thing which can be handled and experienced in a way which is utterly unlike our apprehension of a graphic or pictorial expression, which, except in purely flat, non-representational decorative work, is invariably an illusion of one kind or another. No matter how much the painter may rely upon surface qualities of texture and pigment, no matter how scrupulous his respect for the picture plane and for the physical limitations (and possibilities) of his materials, his work is, as an aesthetic experience, an expanding thing which sets up complicated movements of which the painting, as a material object, is simply the dynamic center.

The traditional concept of sculpture, in which artistic form and order are created by the shaping of solid masses, is, on the other hand, dense, compact, and self-contained. Only rarely in the history of Western art has sculptural space been something other than an undefined area outside of the organized mass-form. There was a time at the end of the Gothic period when the penetration of slender solids into surrounding space became so intense that a reversal seemed to take place in which space becomes an element so active that it turns back and pierces the solids; and, again, during the Baroque period we encounter certain wind-
swept figures in which the solids seem to have been formed entirely by moving spatial forces outside of themselves. But it has largely been left to certain sculptors of the mid-twentieth century to make of space a force of consistent power and character, and to develop new materials and techniques for this purpose.

The cutting and carving of stone are almost of necessity techniques which develop a massive and compact style, and it is in contemporary stone sculpture that we feel most strongly the continuation of long established traditions. This is the classic material for the expression of the timeless interest which attaches to the human figure, and, in a sense, the stone carvers may be called the humanists among the sculptors of today. These qualities are conveyed with monolithic austerity and grandeur in William Zorach’s *Dancer Resting* (Plate 33), in which the material character of the block has powerfully affected the composition and content of the finished work, while Oronzio Maldarelli’s *Janet* (Plate 10) combines a similarly direct and compact method with a rare quality of surface tenderness. The sheer beauty of the material itself is allowed to speak with dramatic force in Charles Salerno’s *Southern Evening* (Plate 69), in which differences in polished and rough textures are alluringly contrasted. Most monumental of these humanistic stone sculptures is *The Great Bather* of Bernard Reder (Plate 86), which is also the freest in form. Massive rhythms are established which move around the figure, while the spaces between the base and body and limbs seem also formed into deliberate, calculated, and meaningful shapes. It is not difficult to compare these works with some of the great stone carvings of the past, from archaic Greece to the Italian Renaissance, but they are in no way academic. As a group, they represent a contemporary style which is healthy, confident, and which fulfills the artist’s intentions with gratifying security and completeness.

In another material, and more restricted in scope, Margarita Worth’s *Seraph* (Plate 47) conveys a similar sense of classic fulfillment. One is aware first of all of the amazing beauty of the Brazilian wood from which it is carved, its rich polychromatic color, the magical way in which the
movements of the grain shape and relate themselves to the determined artistic form. But beyond this there is an intensity and precision to the surface cutting which is powerful and deeply satisfying.

All of the works mentioned thus far are fundamentally expressions in which solid masses bear the burden of artistic form, and which are humanistic and complete in content. But in many cases the ethos of our period deliberately avoids completeness, feeling that in a time of violent change like ours, physical completeness, with its connotation of perfection, is a denial of the life we know. Ever since the romantic movement in the early nineteenth century a particular value has been found in fragments of beauty as opposed to finished conceptions. How else can we understand our intense interest in unfinished studies and in works of art which strongly suggest that they are parts of once-finished achievements which in the past were complete expressions but which are known to us today by parts only, surviving into our times by chance alone? This feeling is also closely bound up with our intense historical awareness, filling museums with the fragments of the past which may seem to acquire a significance lacking in finished works.

Charles Umlauf's Man of Sorrows (Plate 2) thus seems to exist in more than one time period. It belongs to the present in its sense of direct, personal faith, and in the seeming spontaneity of surface and method. But it also inevitably brings to mind the style of early Romanesque bronzes in its iconography as well as in its attenuated stylization, and it immediately conveys the idea that it is part of a once complete crucifix figure. The actual absence of the cross, the suggested loss of arms and legs, increases the emotional intensity of the work and enlarges the whole conceptual framework within which it exists. Even more striking in its use of suggested fragmentation is Johnfried Bergschneider's Contemplation of Violence (Plate 45). This dramatic head not only seems to have been broken from a larger and presumably more complete figure, but suggests, in its rough surfaces and jagged contours, that it has itself suffered physically in a way which parallels the emotional suffering of its theme. It seems intensely aware of forces outside of itself. Here again the
artist seeks to give perspective to a very present kind of content by invoking the sense of the past — not only in the physical condition of the work itself, but in the daring use of contrasting materials in the eyes, a device which is rare in modern sculpture, but which is encountered in archaic Greek work, the art of ancient Peru, and in other remote periods.

The bronze Head of My Father by Ivan LeLorraine Albright (Plate 49) presents these preoccupations with fragmentation and violence in extraordinarily dramatic form. Approximately half of the head is modelled with the greatest sensitivity and curiosity, with a searching examination of the minutiae of physical structure and surface. And then, horrifyingly, the rest of the work slips away into chaos. Forms which are determined purely by the chance physical properties of the material take the place of disciplined aesthetic statements. The result is a work which acquires a curious symbolic significance, making it into something quite different from a documentary record.

It is to be noted that all of the works mentioned so far, in which sculptural mass is the medium employed, are richly and completely humanistic in content, using the human figure or the head alone as the artistic motif. At the present time, with of course certain notable exceptions, the sculpture of mass is less used by artists dealing in strongly abstract or non-representational themes. Such exception in the present exhibition is Vixen, by George Cervy (Plate 108). The supple beauty of this abundant form, which exploits to a high degree the beauty of the material, is primarily carried by the solid marble itself, though the rounded surfaces and the piercing of the stone in its largest area make it acutely responsive to surrounding space, in a formal way not unlike that employed in the Reder figure. Yet even here the humanistic content of the work is strong, and it is an abstraction which is certainly developed from a sympathetic study of the human figure.

The transition from the sculpture of mass to the sculpture of space is accomplished, so far as the present exhibition is concerned, by Saul
Baizerman's *Bust of a Woman* (Plate 51). This delicate work, which strongly suggests three-dimensional solidity as we look at it from the front, is in actuality a thin sheet of hammered copper. In it we are able to make the most immediate and direct comparisons between positive and negative mass-space relationships. Even as we study the positive forms, the interesting method which the artist has followed makes itself felt, and we are aware of the aggressive role of active space, pushing forward and shaping the work from within. The resulting character of the mass is quite different from that which is achieved by manipulation of sculptural surfaces. The surface of this work is consequently not fundamentally simply the outside of a solid, as is inevitably the case with the stone and bronze sculpture so far discussed, but a sensitive and responsive skin which echoes an area of organized emptiness.

When we compare sculpture in which the spatial element is of primary importance with that which places the major emphasis on mass, we note two general differentiating characteristics: it is likely to be less humanistic, and often totally non-humanistic, in the images which it employs; and it largely abandons the traditional techniques of stone carving and bronze casting in favor of new methods in the manipulation of metals, chiefly in cutting and welding iron and steel. In recent years there has also been a distinct increase in the use of wood as a major sculptural material.

Several of these qualities find expression in William King's *Sheba* (Plate 26). The figure is constructed with a series of flat planes which cut through space, separating the various spatial areas in sharp and angular relationships. The descriptive forms are highly arbitrary, yet there is nothing mechanistic about the result. The extraordinarily rich surface textures and the characteristic irregularity of the edges convey the sense of the artist as a unique personality at work. The preoccupation with the dignity and strangeness which attaches to objects which have survived from the remote past (already mentioned in connection with work of very different character) is suggested by the weather-beaten
quality of the wooden base as well as by the surface of the metal and the pseudo-primitive quality of figure design.

The possibilities of expressing such figural motifs along highly stylized and spatial directions are further developed in a material with totally different qualities in Leo Amino's *Family Totem* (Plate 25). Here the elegant precision of the workmanship and the articulation and delicacy of the forms are perfectly adjusted to the mahogany with which the sculptor has worked. Moreover, it seems a part of a peculiarly contemporary and a specifically American passion for fitting things together, for making them work. The idea of attempting to recombine the individual elements in some different relationship, just out of curiosity to see if there is some other way in which these forms can function, occurs to the spectator, although of course in actuality they are so logically related in balance and movement that such an experiment is impossible. The spaces between the solid forms are as crisp, as full of character, as are those forms themselves.

The cutting and welding of metal as sculptural method have led generally to a daring and aggressive style of symbolic imagery, utterly unlike that which is usually associated with the sculpture of mass. The *Woman with a Bird in Her Hair* by David Hare (Plate 37) is dramatic and even painful in character; while it exists first of all as a silhouette and emphasizes pure contour much more than most work of its kind, the sharp slit down the center of the largest solid area, the slender rod which supports the whole, and the complicated openings within clearly defined boundaries, cause it to act, not as an object which stops the free movement of space, but as something which forces the surrounding space to assume powerful form itself. A more completely three-dimensional quality is dealt with by Seymour Lipton, in *Earth Mother* (Plate 16). Here a series of sharp moving forms burst from within a kind of shell in a sort of germinal activity which is strongly organic. The original shapes which the sculptor has employed are so much modified by dense interior shadows and by openings leading through the composition that they take
on an entirely new character. The earthy quality of the richly textured nickel-silver and steel surface adds to the sense of a sort of monumental dynamic growth. In a somewhat similar way, Theodore Roszak's *Migrant* (Plate 53) combines great monumentality with swiftness and the freedom of moving space.

An interesting variant is seen in *Ascension of Inanna* by Ibram Lassaw (Plate 6). Here is a work which at no time existed in the form of pieces of cut metal eventually to be welded into a new form, but which is shaped entirely from molten material. In it, the artist seems to advance into the most secret and hidden physical relationships, into interplanetary spaces. It is a powerful symbol of the infinite, not only in its ever-changing interrelations of space, mass, and movement, but even in the method by which it has been achieved. Just as we may believe that the universe was born in flames, so the fiery origin of Lassaw's golden bronze is implicit in its form and character down to the last detail.

The most monumental example of spatial welded sculpture in the present exhibition is Joseph Goto's *Organic Form No. 2*. This huge work, aggressive in its total aspect, but remarkably delicate in the precision of its relationships and the meticulous craftsmanship of its execution, concentrates an intense dynamic liveliness within forms which are as clean and direct as the functional forms of a machine. Long ago, the Gothic sculptors who carved the grotesques of the great cathedrals created a world of imagined animal life so convincing and so closely related to the scholastic logic of their period, that we feel we must enlarge our concept of realism to include such beings. In a comparable way, Goto has created a form in which the materials, techniques, shapes, and spatial relationships are peculiarly characteristic of the moment in history in which we exist. A direct comparison between the two most monumental works in this exhibition — the creations of Goto and Reder — is illuminating in indicating the variety and scope of recent sculpture.

Another work which handles a similar material and method with the greatest precision and discipline is *Hudson River Landscape* by David Smith (Plate 110). Movement and space are again at least as important
as the static linear elements in this flat, screen-like design, but it is movement and space of quite a different kind from that exploited by Lipton and Roszak. It is not so much a rushing movement which sweeps through a series of solid forms, powerfully influencing them in its course, but a kind of progression or journey in which we deliberately take up one particular experience after another. The decorative forms, while highly abstract, are remarkably specific and positive in character. We seem to look at things from above, from below, in profile, in a kind of symbolic perspective which makes of the spectator a moving element, and which gains in power because of the actual space which is a background to the total experience. As a work of art, it remains somewhat aloof from its actual surroundings.

Finally, a completely abstract statement like José de Rivera's Construction No. II, Red, Black and Yellow (Plate 85) no longer makes any reference to descriptive associations. These supple forms seem to shape and mould surrounding space as they move through it, and, in turn, to be themselves responsive to that space. A further difference between this and every other sculptural work in this exhibition is its actual mobility. It does not suggest or symbolize movement, or demand the participation of a spectator who himself moves around the work, but its own revolving motion is an essential element in its design.

As always, there is much which might be said about as varied a group of paintings as has been assembled here. No attempt will be made to talk about certain aspects which have been discussed in earlier years, but we are always interested particularly in things which we have not noticed before, or which have assumed new relationships. This year, for instance, there is the matter of Italian influence. A notable development in post-war art has been the remarkable renaissance of Italian culture. Not only have the Italians themselves demonstrated great artistic vitality in many different forms of expression, but the effect of Italian art, and even more of Italy as a country and of its people and its monuments, has been felt by
a large number of American artists. One must look back a hundred years, to the influence of Italy upon American sculptors of the mid-nineteenth century, for a similar infusion of cultural stimulus from this source. The pictures in this exhibition were of course not assembled with this, or any other, specific theme in mind, but now that they have been brought together for a brief time, it is interesting to see this influence making itself felt in a number of different ways.

Julio de Diego's Italy: Historical Town (Plate 5) epitomizes some of those things which most deeply impress the visitor from abroad. The dignity and stability of the past, the indestructible qualities of classic form, the contrast between age and youth—all are here, with a rich sensuous physical presence. In a more episodic way, Louis Bosa, in his Procession of the Savior (Plate 111), expresses the endless curiosity and intensity of Italian public life, the close community between the individual and his historic environment.

More frequently, it is the compelling experience of the Italian architectural complex, with its combination of continuity and order, rather than human episodes within this setting, which have impressed the American artists in Italy. Josef Head's Impressions of Milan (Plate 82) piles up architectural details into an urban totality, while Hugh Weiss, in his Italian Village (Plate 101), has realized with expressive emotional form and color an utterly different kind of experience. The amazing Colosseum No. 2 of William Congdon (Plate 106) finds in this ancient monument a powerful symbol. The vast shell seems almost like some volcanic crater; it reveals mysterious depths which reach far into the past; the delicate architectural elements which rise to the surface along its edges are dwarfed into insignificance by the overwhelming physical sense of all that has gone before. One wonders if it would be possible for any Italian to be stimulated by this survival from antiquity in quite the same way as has the American painter.

The enduring vitality of the same great city is reflected in Abraham Rattner's Rome No. 4 (Plate 62). Here the great symbolic motifs of classical antiquity and of the Christian background are bound together
pictorially, just as they are in physical fact. The fluttering movement of the doves must also have symbolic, as well as formal, meaning. Indeed, the whole work brings matter and spirit very close together. A very different kind of an Italian city is developed as a theme by John Heliker, in *Viterbo* (Plate 75). The sense of ordered relationships, the long cultivation of urban existence, the architectural compactness and density of this composition seem complete and satisfying.

But the vehement immediate Italian experience, as well as the imposing sense of continuity, strikes the American artist as well. Fritz Bultman's *Via Porta Romana II* (Plate 38) translates the raw effects of outdoor meat markets into violent expressive forms, in which color, movement, and texture re-create a strongly personal response. The paintings we have been talking about show little direct influence from contemporary Italian art, which has itself responded to many of the same influences, but which of course accepts this environment more naturally and as a rule with less excitement.

Nicolas Carone's *St. Francis of Assisi* (Plate 43) is in a different category. Though it represents the great Italian mediaeval saint, and was painted in the country in which he lived, it betrays a spiritual rather than a physical kind of influence. Finally, this Italianate side to contemporary American painting is given a singularly disciplined expression by Carlyle Brown, in *Still Life with Landscape* (Plate 73). Beautiful as are the individual objects in this complex work, it is the delicate tension which holds them together, the clarity and reasonableness of their relationships, the merging of the specific with the ideal, the spacious architectural order of its design, which makes it so moving an expression of certain Italian qualities which have impressed themselves upon so varied a group of American painters.

In selecting a group of works of art for an exhibition which is, like this, one of an annual series, one tends to work along dual lines. In the first place, it is always good to know what certain painters are up to,
what the newest works by Hofmann, Shahn, Zerbe, Ruvolo, Rattner, and many others are like. But it is also particularly interesting to include the works of artists who are new to our local exhibitions. Sometimes it has been mere chance which has prevented us from exhibiting them before, sometimes these works represent to us real discoveries. Aside from the sculptors, who have already been mentioned in some detail, the present exhibition includes a substantial number of names hitherto unrepresented in our lists. Their work ranges all the way from the completely non-objective to magic realism and includes a number of the best things in the show.

A great many of the younger painters are completely engrossed in the non-objective mode of expression. This, in itself, includes a tremendous range. It can be free and dynamic and intuitive, developing very much within the terms of the medium employed, as seems to be the case with William Brice (Plate 116), Ray Prohaska (Plate 67), and Clay Spohn (Plate 94); it can also introduce more balanced or even geometric elements into such free forms, as with John Anderson (Plate 97) and Ralph Du Casse (Plate 59). In other cases, non-objective works of strongly disciplined, even architectural, qualities are encountered. Leonard Edmondson (Plate 109) is using careful, linear, transparent forms, which move delicately through each other; John Sennhauser (Plate 44) builds with slender parallel meshing geometric shapes; and Lee Mullican (Plate 117) develops a curiously individual style in which magnetic fields seem to draw slender rods of color into focus.

But there are also examples where free organic forms have by no means completely shaken off representational material. James Jarvaise (Plate 55) includes such references in his richly textured painting; Channing Peake retains recognizable details engulfed in color and movement; and George Picken expresses vividly the new, unfinished, growing quality of spring.

In many cases, those painters who are dealing with clearly representational material are resorting to the strong kind of emphasis which we often call expressionism, either in the descriptive elements them-
selves, or in the technical methods employed. Dean Meeker (Plate 78), Alfred Rogoway (Plate 68), Charles Semser, and Lundy Siegriest (Plate 115), in a variety of ways, belong to this side of recent work, while James Grunbaum and Frank Russell (Plate 40) represent another kind of expressive emphasis: thin and delicate in method, intense in its results. Other painters, also new to our exhibitions, who might also be discussed as examples of comparable tendencies, but who have already been mentioned here in another connection, are Carone, Head, and Weiss.

At times the carefully represented recognizable object impresses us first of all because of its symbolic value, rather than for its personal or decorative qualities, though these elements are all capable of combination. Walter Hahn (Plate 20) creates a powerful symbol of evil and death, the product of a dynamic imagination, while Santos Zingale (Plate 89) achieves dramatic contrasts of scale, and an organic, almost reptilian, quality in the crag-like forms he employs.

It is interesting, and undoubtedly significant, that Peter Blume (Plate 107), using a meticulously realistic method, paints a group of objects which are anything but realistic themselves, and which are related to each other in a completely symbolic way. But realism, too, is by no means a simple term, even when we use it in the sense of being primarily descriptive of visually apprehended material. The realism of Walter Meigs (Plate 118) is fresh and direct, yet extremely sophisticated and subtle. At the opposite end of the descriptive scale are such works as those by Dorothy Brett (Plate 41) and Clara Williamson (Plate 104), seriously concerned with precise subject matter, packed with detail, and with the freshness of naïve vision.

More frequently, descriptive painting today is developed along very decorative and strongly stylized lines, at times approaching a kind of mannerism. It may be sharp and precise, as in the work of Michael Frary (Plate 95), Ellen Lanyon (Plate 58), and Sara Provan (Plate 70). On the other hand, the artist may express his descriptive content more freely and loosely, as Fletcher Martin (Platt 39), Cornelis Ruhtenberg, and Andrea Zerega (Plate 72) have done. The varieties are infinite. Robert Grilley
(Plate 48) uses forms which are individually highly descriptive, but combines them with a fanciful spirit which makes him end up in a world of make-believe.

It is not easy to judge the quality of so many kinds of works as those which are included in this exhibition. Even a summary review like this shows that many sets of standards need to be employed if we are to come close to all of them. But, perhaps even more important than recognizing a true work of art today is the ability to recognize a true artist. In many earlier periods, artistic traditions were powerful and sustaining, and an understanding of the total tradition made it possible for the critic to reach individual evaluations which had considerable chance of withstanding the test of time. Today we are not so sure. Perhaps the best thing we can do is to try to understand as clearly and as completely as possible what kind of a person the artist is, how he responds to the life of which he is a part, why he feels the necessity of acting as he does. When we are able to tell some of these things through a study of the individual work of art, we have gone a long way toward the understanding which we would like to have, not only of art, but of the life to which it belongs.

ALLEN S. WELLER
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2. JOSEF ALBERS  Homage to the Square – Hiatus

3. IVAN LE LORRAINE ALBRIGHT  Head of My Father  Plate 49

4. LEO AMINO  Family Totem  Plate 25

5. JOHN ANDERSON  The Creation of Eve  Plate 97

6. JOHN ATHERTON  Icy Shore  Plate 114

7. DARREL AUSTIN  Lady in the Greenwood  Plate 52

8. SAUL BAIZERMAN  Bust of a Woman  Plate 51
BURST INTO LIFE

Hans Hofmann
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<td>Louis Bosa</td>
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Robert Gwathmey
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<td>Proposal on Horseback</td>
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Sheba

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Plate 19

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Plate 6

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Alfred Duca
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Suco Serisawa
AMAZING JUGGLER

Yasuo Kuniyoshi
PROPOSAL ON HORSEBACK

Philip Evergood
EAST RIVER NOCTURNE

George L. K. Morris
METROPOLITAN NOCTURNE

Martin Friedman
DANCER RESTING

William Zorach
RAPT AT RAPPAPORT'S

Stuart Davis
RED CHAIR WITH STRAW FLOWERS
Julien Binford
WOMAN WITH A BIRD IN HER HAIR
David Hare
WONDERFUL OBJECT

Fletcher Martin
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Frank Russell
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Dorothy Brett
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Samuel Rosenberg
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Nicolas Carone
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Paul Burlin
SERAPH

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Robert Grilley
HEAD OF MY FATHER

Ivan LeLorraine Albright
THE WISH

Yves Tanguy
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LADY IN THE GREENWOOD

Darrel Austin
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Ellen Lanyon
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Abraham Rattner
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Santos Zingale
THE ICE CREAM VENDOR

Charles Rain
UNDER THE PIER

Lundy Siegriest
STILL LIFE WITH MILK BOTTLE

Walter Meigs
Biographical Notes
The contributions to the biographical section this year have again produced some penetrating analyses and a fruitful exchange of comments concerning art and life. When one adds to these statements the observations made by some of the exhibitors for previous catalogues or for other publications, the result is eloquent testimony that many painters and sculptors can indicate in words something of their profound reactions to the techniques and media of their craft, and the place they and their works occupy in broader concepts.

Again our deep thanks go also to those who have helped in the search for as much truth as possible in the biographical details. We are grateful to those dealers who have respect for truth in such often frustrating matters, as well as to those exhibitors who have furnished new material and corrections for their vitae. Though the artists' comments and details from their lives are probably of the greatest interest to the general reader, the indication of awards and representation in collections is significant of the taste of Americans in the middle of the twentieth century, though other factors, of course, also have a bearing on these data.

Dimensions are in inches. In the case of the pictures, height is given first, followed by width. For sculpture, height only is given, unless otherwise indicated.

Edwin C. Rae

Illustration — Plate 11

"I have not in any way altered my philosophy of art nor my general attitudes toward it since last year. I feel now as then, that the dimension that lies beyond those that can be measured in any work of art, is the all-important one.

"We call this dimension by many names — 'Inner vitality — Significant Form — Form — Metaphor — Original Impulse' — etc., etc., but it seems to me that we always come out at the same place.

"There is (at least for me) a 'magic' of art; a strange, deeply moving force of which I am conscious when I am in its presence. It is there in Beethoven and Brahms and Mozart and Bach — in El Greco and Rembrandt — and in the great cathedrals of Italy and France. It is in the Sonnet of Shakespeare and in an old man and a child. It is in a moment of love or of fear.

"I cannot help but feel the 'mystery' of existence and I do believe, that whether we know it or not, it is the 'force' that constitutes for us our criterion of judgement. This is in no sense mysticism — the pictorial factors of a painting are important but cannot be separated from this X.

"It is . . . this Gestalt, the whole that is indeed greater than the parts — that we call our realization — our great 'reality.'

"My picture *Invocation* is but one moment out of my pattern — or perhaps the 'all' of it, carried to its own moment of realization. I cannot say what it means, nor in the final analysis should I wish to. I can only hope that it is . . . all things that have been the world, the world from the beginning to the end of time."

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 took place at the University of Indiana and at the Louisville (Kentucky) Art Center Association (1950), followed by one in North Carolina and another in New York City in 1952. During the summer of 1951 he spent some time in Italy. He has exhibited widely in national exhibitions since 1948 and was commissioned to do a series of educational posters for the United Nations Information Service. In 1951 he received the Schiedt memorial prize at the Pennsylvania Academy of the Fine Arts in Pittsburgh, and in 1952 his painting at the University of Illinois brought him a purchase prize. Adler has illustrated a book entitled *Humor in American Song* (1942) and an edition of Voltaire's *Candide* (1947). He has taught drawing and painting privately since 1936 and from 1948 to the present has been an instructor in fine arts in the Division of General Education, Washington Square College, New York University. A drawing and a painting by Adler are in the collection of the University of Illinois and paintings by him are also owned by the museum of the Munson-Williams-Proctor Institute, Utica, New York, and the Florida Gulf Coast Art Center at Clearwater, Florida. He lives in New York City.

ALBERS, Josef, *Homage to the Square — Hiatus*, 31 1/2 x 31 1/2.

The origin of art:

The discrepancy between physical fact and psychic effect.
The content of art:
Visual formulation of our reaction to life.
The measure of art:
The ratio of effort to effect.
The aim of art:
Revelation and evocation of vision.

— Albers

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 the Academy of Fine Arts in Munich (1919–1920), and at the Bauhaus, Weimar (1920–1923). In 1923 he also began to teach at the Bauhaus. In 1933 Albers came to America and became head of the Art Department at Black Mountain College in North Carolina, a position he held from 1933 to 1949. He accepted a call to be 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 states that he has shown his work "in several hundred exhibitions in leading countries of Europe and the Americas" as well as in Australia.

ALBRIGHT, Ivan LeLorraine, Head of My Father, bronze, 15".

Illustration — Plate 49

"This sculpture was made about the years 1935–36," says Ivan Albright. "I remember taking time out while I was working from 1931–1941 on my ten-year painting of my funeral wreath on the door — this sculpture came in to form a foil — a relaxation from the doldrums of time and continuity of a single shot and purpose." He lives in Chicago, and has a studio there "where I am working to finish a painting started in 1944 — have still five years to go on it — a brick wall with a window in it." Ivan Albright spends summers on his ranch at Dubois, Wyoming.

He was born in Chicago in 1897, and studied at Northwestern University, the University of Illinois (School of Architecture, 1916–1917), School of the Art Institute of Chicago, Pennsylvania Academy of the Fine Arts in Philadelphia, National Academy of Design in New York, and the École des Beaux-Arts in Paris.

At the Art Institute of Chicago he won prizes in 1928 (Shaffer prize), 1941 (Harris silver medal and award and Brower prize), 1943 (Harris bronze medal and award), and 1948 (first prize); he won the Temple gold medal at the Pennsylvania Academy of the Fine Arts in 1941 and first medal at the Metropolitan Museum of Art in New York the same year, a prize at the Philadelphia Water Color Club show in 1940, first Altman prize at the National Academy of Design in 1944, first prize in the third national print exhibition in New York in 1947, "and a score more." In 1951 he received the Centennial Award from Northwestern University.

Albright was in Hollywood, California, in 1943 and 1944 painting the pictures used in the motion picture The Picture of Dorian Gray and then thereafter painted a Temptation of Saint Anthony for the motion picture Bel Ami. He is an academician of the National Academy of Design, past president of the Chicago Society of Artists, and belongs to many other art societies.

Ivan Albright's work is represented in the permanent collections of the Metro-

AMINO, Leo, Family Totem, mahogany, 74". Illustration—Plate 25

"As the title implies," says Amino, "I tried to capture the magical and mysterious feeling of family entity in its relation to past, present and future."

Leo Amino was born in Formosa (formerly a protectorate of Japan) in 1911. He studied at New York University and the American Art School, but is largely self-taught in art. His work has been seen in one-man shows (he recently had his eleventh in New York) and in national group exhibitions, especially in the East. For a while he taught sculpture at Black Mountain College in North Carolina. Amino's work is represented in the collections of the Museum of Modern Art and Whitney Museum of American Art in New York; Addison Gallery of American Art at Phillips Academy in Andover, Massachusetts; the Massillon (Ohio) Museum; Grand Rapids (Michigan) Art Gallery; Des Moines (Iowa) Art Center; University of Nebraska; Texas State College for Women (Denton, Texas); and in many private collections. He lives in New York City.

ANDERSON, John, The Creation of Eve, 41 x 38. Illustration—Plate 97

"I am happy to send you this information," states John Anderson. "You can stand in front of a new canvas and think about a lot of things. I suppose that all of what you have on your mind runs out onto that empty place and half of what you have in your mind runs out after it to see if it is true. Painting is a constant exercise in the necessary lessons of difference, of likeness, of order, of being and seeing, of progressive arrangement, of ascent from particular to general, of combination to one end of manifold forces.

"I was thinking about another Creation of Eve and about some lines in Burnt Norton by Eliot that go

'the dance along the artery
the circulation of the lymph
are figured in the drift of stars'

and that all spaces are separable metric and that our desire is to see both the minute and the huge instantaneously, that Michael Angelo did not paint transitional spaces or sub spaces or isotrophic spaces, monotonic, asymptotic or oscillating spaces and because of this I would have to paint my own creation."

John Anderson was born in Mankato, Minnesota, in 1923. He studied at the Walker Art Center school in Minneapolis and at the Académie de la Grande Chaumière in Paris. He has had one-man shows in Minneapolis and New York and has exhibited in some thirty-five group exhibitions in Sweden, France, and the United States. Anderson's work was also included in an exhibition put out by the United States Information Service which was shown in Helsinki, France, Germany, Monte Carlo, and Algiers. At present he is instructor in graphics at the Colorado Springs Fine Arts Center. His paintings form part of the permanent collections of the Smith College Museum of Art at Northampton, Massachusetts; Minneapolis (Minnesota) Institute of Arts; Walker Art Center in Minneapolis; and the University of Minnesota.

"I am concerned almost entirely with the interpretation of forms," wrote John Atherton in the autumn of 1948. "I realized the value of the 'shock effect' but tried to use discipline and control over the common tendencies towards a sort of exhibitionism. . . . My experience as a poster artist or in other forms of advertising art had given me a feeling for design. . . ." He commented further for the catalogues of the University of Illinois Exhibition of Contemporary American Painting for 1950, 1951, and 1952. He was born in Brainerd, Minnesota, in 1900, and died in New Brunswick, Canada, in 1952.

He was reared on the West Coast and there studied at the College of the Pacific in Stockton, California, and the California School of Fine Arts in San Francisco. Atherton also spent some time in New York City and became known as an advertising artist and illustrator. Later he took up residence in Arlington, Vermont.

His illustrations appeared in various magazines—*Fortune, Holiday*, and *Saturday Evening Post*—and prizes came to him in poster contests. Shell Oil and General Motors were also among his clients. Other honors included prizes at the Bohemian Club in San Francisco, 1926; Connecticut Water Color Society, 1940; and the Artists for Victory Show in New York in 1942. One-man shows had begun 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 Whitney Museum of American Art in New York City; Wadsworth Atheneum, Hartford, Connecticut; Pennsylvania Academy of the Fine Arts; Albright Art Gallery, Buffalo, New York; and the Art Institute of Chicago. (Part of this information is taken from *Art Digest*, XXVII, No. 2 [October 15, 1952], p. 11.)

AUSTIN, Darrel, *Lady in the Greenwood*, 24 x 18. Illustration—Plate 52

Darrel Austin was born in Raymond, Washington, in 1907. He studied at the University of Oregon, at Columbia University in New York City, and at Notre Dame University in Notre Dame, Indiana. Among his works are murals done for the Medical College of the University of Oregon at Portland. For a statement of his opinion about art in general and his own works, see the catalogue of the University of Illinois Exhibition of Contemporary American Painting for 1949.

Pictures by Darrel Austin form part of the collections of many public institutions, among them the Metropolitan Museum of Art and Museum of Modern Art in New York; Museum of Fine Arts in Boston; Detroit Institute of Arts; Albright Art Gallery, Buffalo, New York; William Rockhill Nelson Gallery of Art in Kansas City, Missouri; Smith College Museum of Art in Northampton, Massachusetts; Rochester (New York) Memorial Art Gallery; Phillips Collection, Washington, D.C.; Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania; Portland (Oregon) Art Museum; Florida Gulf Coast Art Center, Clearwater, Florida; and the universities of Nebraska and Georgia.

BAIZERMAN, Saul, *Bust of a Woman*, hammerd copper, 23".

Illustration—Plate 51

Saul Baizerman was born in Vitebsk, Russia, in 1889. There, at an early age, he began his study of art, which was continued in America at the National Academy of Design and the Beaux-Art Institute of Design in New York. Travel and study in the museums of Europe added to his education in the arts. Baizerman's work has been seen in one-man shows and in international group exhibitions in England, France,
Belgium, and Brazil, as well as in this country. He won an American Academy of Arts and Letters grant for 1951: first prize for sculpture at the Pennsylvania Academy of the Fine Arts in 1952; and a Guggenheim Fellowship for 1952-1953. Examples of his sculpture are in the collections of the Whitney Museum of American Art in New York; Pennsylvania Academy of the Fine Arts; museums in the U.S.S.R.; and in numerous private collections. He has also taught sculpture, drawing and anatomy at the American Artists School; at Baizerman's Art School; and at the summer sessions of the University of Southern California in 1949 and 1952. He lives in New York City.

BAZIOOTES, William A., Desert Landscape, 24 x 42. Illustration - Plate 71

For a general statement by Baziotes relative to his painting, see the catalogue of the University of Illinois Exhibition of Contemporary American Painting for 1950. He was born in Pittsburgh, Pennsylvania, in 1912, and studied at the National Academy of Design in New York City for three years. From this training he emerged "painting naturalistic landscapes and still lifes. About 1938 — while with WPA Art Project — his figures became less anatomical; a stylized note began to appear. By 1941 he was completely engaged in abstractions, but destroyed every one because none satisfied him. Finally in 1942 he finished two that were shown in a surrealistic exhibit. Working more easily after that, he had his first one-man show in 1944." — Nebraska Art Association Sixty-second Annual Exhibition (a catalogue of an exhibition at the University of Nebraska in 1952), p. 13.

Awards include first prize in an exhibition of abstract and surrealistic American art at the Art Institute of Chicago in 1947 and a purchase prize at the University of Illinois in 1951. 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, Quiescent Space, 12 x 18. Illustration - Plate 63

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 theaters 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. His entry in the 1952 University of Illinois Exhibition of Contemporary American Painting was awarded a purchase prize. One-man shows began in 1933. His work is represented in the permanent collections of the Cincinnati (Ohio) Art Museum and the University of Illinois. He lives in Rancho de Taos, New Mexico. On reading his comments about art in the catalogue of the 1951 University of Illinois Exhibition of Contemporary American Painting one can readily understand why he does not feel it incumbent upon him to make a further statement about his work at the present time.

BEN-ZION, Orchard with Yellow Sky, 24 x 36. Illustration - Plate 112

"The struggle of disassociation from accumulated conceptions in order to reach to the reality of things is in our time the greatest the artist ever had to cope with."

So speaks Ben-Zion. He was born in the Ukraine (Russia) in 1898, studied in Vienna, came to the United States of America in 1920, and has been a citizen since
1936. As an artist he is self-taught, having begun to paint in 1931. He is one of the founders of the expressionistic group "The Ten," with whom he exhibited in New York and Paris.

Since 1938 his work has also appeared in one-man and group shows in various parts of this country. In May of 1952 the Jewish Museum in New York City celebrated its fifth anniversary with a large exhibition of new paintings of Biblical subjects by Ben-Zion, and in the same year appeared the first two volumes (the Pentateuch and the Prophets) of a four-volume set of his etchings of Biblical themes published by Curt Valentin and printed in Paris. The Museum of Modern Art in New York; Newark (New Jersey) Museum Association; Phillips Collection in Washington, D.C.; University of Washington; and Alabama Polytechnic Institute are among the institutions where Ben-Zion's work is represented. He teaches at the Cooper Union Art School and lives in New York City.

BERGSCHNEIDER, Johnfried G., *Contemplation of Violence*, concrete aggregate, 31". Illustration — Plate 45

"For some time," writes Bergschneider, "I have been fascinated by the nest of the hornet, not because it is a nest as such, but truly because of its form, which is found elsewhere in nature, as in the case of the womb or the pear. We know it is a functional form. Its structural engineering and architectural design cannot be denied. The outside of the nest excites me as a sculptor simply as a statement in form, both for itself as in the case of the *Hornets' Nest* 1 and 2, and interpreted as the 'jester's' head, which is a hornet's nest shape.

"In other words, it becomes a form experience for me as well as for the observer. It is true that sculpture should be accepted as an experience in form and whatever power is expressed there need not be necessarily tied to a representational statement simply because of the third dimension.

"Nature has always been a source of inspiration for me in the sense that the shapes do exist as sculpture in their own right but in the hands of the artist become symbols of the workings of mankind." He adds that *Contemplation of Violence* is the first of a series of hornets' nest experiments which he began in 1950 and is still continuing.

Johnfried Georg Bergschneider was born in Boston, Massachusetts, in 1920. In his native city he underwent the rigors of the Boston Latin School and later studied at the School of the Museum of Fine Arts as the holder of a scholarship (1940-1942). A similar award enabled him to study at the Archipenko Art School (Woodstock, New York). A term as a special student at Harvard University from 1941 to 1942 was followed by service in the Army Corps of Engineers (1942-1945) and, from 1945 to 1947, further study at the School of the Museum of Fine Arts in Boston.

He established and, from 1946 to 1950, directed a summer school of art on Nantucket Island, Massachusetts, followed by employment as an instructor in sculpture at the newly established art center at the University of Arkansas (1950-1952). Since 1952 he has been an instructor in sculpture at the Cleveland (Ohio) Institute of Art.

Bergschneider's works have been exhibited widely in the East and Midwest. One-man shows began in Boston in 1949. Among indications of distinction are first prize for sculpture at a show of New England sculpture and painting at the Institute of Contemporary Art in Boston in 1949; a like award at the Museum of Fine Arts in
Little Rock, Arkansas, in 1950: an anonymous award for sculpture at the Silvermine Guild of Artists, Norwalk, Connecticut (1951); an award of merit for painting, Kenneth Taylor Galleries of the Nantucket Foundation, Nantucket Island, Massachusetts (1950); and first prize for sculpture at an exhibition sponsored by the Artists Association of Nantucket in 1950.

**BINFORD, Julien, **Red Chair with Straw Flowers, 34 x 24. Illustration — Plate 35

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. He teaches at Mary Washington College of the University of Virginia at Fredericksburg. Awards he has received include fellowships from the Art Institute of Chicago, Virginia Museum of Fine Arts (1949), and a Rosenwald Fellowship. In the area of mural painting are seven large panels for the Greenwich Savings Bank office on 57th Street, New York, which Binford painted in 1949, and a large mural decoration done for the Virginia State Library in Richmond in 1951. His paintings form part of the permanent collections of the Phillips Collection, Washington, D.C.; Museum of Fine Arts in 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 in Kansas City, Missouri; and the universities of Nebraska and Georgia. He lives in Fredericksburg, Virginia.

**BLUME, Peter, **Crucifixion, 22 x 25. Illustration — Plate 107

Concerning Crucifixion Peter Blume writes, "It developed out of another painting which was inspired by a Mexican motive called Shrine, [a picture] of Christ carrying the cross. Crucifixion deals with a portion of the tattered robe depicting the attributes of the crucifixion in the form of votive offerings."

Peter Blume was born in Russia in 1906. His paintings have been widely exhibited in the United States of America for many years and have led to his being awarded a Guggenheim Fellowship in 1932 and 1936; prizes at the Carnegie Institute in 1934 and in the Artists for Victory Show in 1943; and a grant from the American Academy of Arts and Letters in 1947. Murals by Blume form a part of the post offices at Cannonsburg, Pennsylvania; Rome, Georgia; and Geneva, New York. Among institutions which own examples of his rare paintings are the Museum of Fine Arts in Boston; the Columbus (Ohio) Gallery of Fine Arts; and the Metropolitan Museum of Art, Museum of Modern Art, and Whitney Museum of American Art in New York City. He lives in Sherman, Connecticut.

**BOOKATZ, Samuel, **Steel Town Madonna, 36 x 60. Illustration — Plate 119

"Steel Town Madonna was inspired from sketches made on various trips to and from Pittsburgh. The Pittsburgh hills and surrounding suburbs have always held a great fascination for me. The towering steeples, chimneys, oil tanks, and deserted-looking hilltop houses form dramatic motifs and smokey, cloudy, dusty skies add to this exciting overall theme.

"One of my sketches for this painting included a lonely standing figure silhou-
etted against these huge and at time mysterious-looking abstract architectural forms. I pictured this figure as one watching over this lonely and somber setting and placed her on a pedestal reminiscent of an old Roman pillar and called her the Steel Town Madonna.”

Samuel Bookatz was born in Philadelphia, Pennsylvania, in 1910. His education includes study at the John Huntington Polytechnic Institute in 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 exhibition of the Landscape Club of Washington, D.C., in 1947; a prize at the Society of Washington (D.C.) Artists in 1948; fourth prize in the Hallmark international competition of 1949; and first prize for drawing in an exhibition at the Corcoran Gallery of Art in Washington, D.C., in 1952. 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 Navy Medical Center at Bethesda, Maryland. His work forms part of the collections of the Corcoran Gallery of Art, Phillips Collection, National Gallery of Art, and Barnett Aden Gallery, all in Washington, D.C.; the Cleveland (Ohio) Museum of Art; Milwaukee (Wisconsin) Art Institute; and is to be found 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, the United States Bureau of Medicine and Surgery, Washington, D.C., and the United States Hospital Corps School at Portsmouth, Virginia. His permanent residence is in Washington, D.C.

BOSA, Louis, Procession of the Savior, 42 x 62. Illustration—Plate 111

“The painting titled Procession of the Savior was painted during my trip to Italy in 1951. It was done from a composite of pen and ink sketches made [from an] all-day procession on the Grand Canal in Venice.

“As a rule, first impressions are best, but not so in this case. The sun was too bright against the subjects and the palaces in the background. However, towards evening it changed completely from brilliant colors to deep and subdued ones, thus creating a somewhat mysterious atmosphere.

“I exaggerated the bishop in making him small and stocky to give him weight and importance. The monks carrying the canopy were made tall and thin to give them the feeling of support and fatigue.

“The ever-present onlookers were made in a square pattern to make them slow the procession down; the widows with candles create a feeling of sadness in contrast
to the gaiety of the overall painting. The banners play on the buildings to create a movement against the static shapes of the background.

"I didn't use my usual humorous approach in this painting because of the subject matter."

Louis Bosa was born in Codroipo, province of Udine, Italy, in 1905. He came to the United States of America in 1924 and studied at the Art Students League of New York with John Sloan. He has exhibited widely in this country and his work has been seen in six one-man shows in New York City. He was an instructor at the Art Students League of New York from 1944 to 1946 and at the Cape Ann Art School at Rockport, Massachusetts, from 1943 to 1946.

Among prizes and awards are a Wanamaker prize in 1938; prizes at the Pepsi-Cola shows of 1944, 1945, 1946, and 1948; honorable mention from the National Academy of Design in 1944; an award of $1,000 in 1948 from the American Academy of Arts and Letters: first prize at the Los Angeles County Fair in the same year; a purchase prize at the University of Illinois, gold medal at the Audubon Artists show, and an award at the Hallmark international competition in 1949; and first prize at the Audubon Artists in 1951. Bosa was elected an associate of the National Academy of Design in 1952.

His work is represented in the collections of the Philadelphia Museum of Art, Worcester (Massachusetts) Art Museum, Springfield (Massachusetts) Museum of Fine Arts; Pennsylvania Academy of the Fine Arts; Florida Gulf Coast Art Center at Clearwater; Montclair (New Jersey) Art Museum; Wilmington (Delaware) Society of the Fine Arts; Isaac Delgado Museum of Art in New Orleans, Louisiana; University of Illinois; Kansas City (Missouri) Art Institute and School of Design; Encyclopaedia Britannica; International Business Machines Corporation; and others, public and private. He lives in New York City.

BRET T, Dorothy, The Women's Dance, 40 x 30. Illustration — Plate 41

"I was born in London on November 10, 1885 (Heaven help me). I took my first drawing lessons at the age of five. In 1910 I joined the Slade School (London) for the four years schedule. I was not one of the star pupils, tho I was above the average. I won a few insignificant prizes.

"Then, on leaving the Slade School, I worked in a studio of my own. I exhibited at the New English Art Club, the Friday Club, and the London Group. General Sir Ian Hamilton bought two paintings of mine. The biggest was called War Widows. Lord Henry Bentinck also bought two, ... I did have a big painting called Umbrellas in the Tate Gallery [London], but I do not know where it is now.

"In 1924 I came over to this country with D. H. Lawrence and his wife for a six months trip and stayed 28 years!

"I taught in the Dalton School, New York, for one winter. I have exhibited in the Metropolitan Museum, New York, in 1950 ... San Francisco, Denver, The American British Gallery, and others.

"Here in Taos I have tried to paint the spirit of a Race. The Indian's attitude towards life and the world around him. The Indian as he thinks and feels about himself. They are a proud, reserved, sensitive people, secretive and delicate in their living, introverts, wrapped up in blankets. Full of reverence for the sun and moon, the water, the earth that grows corn and food for them, the animals that sacrifice their lives for them.

"I have recorded the beautiful Religious Ceremonial Dances, which the Indians
will not permit to be photographed or any drawings made while the dance takes place. Therefore all these Ceremonial Dances have to be painted from memory. The Women’s Dance was painted from memory. In this way I have recorded nearly all the great Ceremonial Dances of the Taos Indians, also the Santo Domingo Corn Dance, for which I won First Prize at the Albuquerque Fair this summer [1952]. These dances take months to paint.

"Millicent Rogers took me to Jamaica, to Montego Bay. The negro is very different from the Indian. He is an extrovert; his life pours out in all directions. He has no reservations. Powerful, uninhibited, he gives out a great vitality of joy. Careless, happy-go-lucky, it pours out in uninhibited jets, in song and dance. He lives off the rich fruit trees, sugar cane, bananas, coca and fish. In a land of plenty, of lushness, the negro is lush in his spirit. But in regard to money they are poverty-stricken. Their poverty is appallingly strong, with their beautiful upright swinging walk, and the babies are fat as butter balls.

"What I really like to paint is the spirit of a Race, the Life behind the Life of a people.

"Mrs. Rogers has many of my paintings in her collection. Mr. John Cromwell bought a big Jamaica painting The Wharf Market. No museums have bought any of mine yet. Isn’t that too bad."

BRICE, William, Fragments of Roses, 24 1/2 x 48. Illustration — Plate 116

Brice was born in New York City in 1921. He studied at the Art Students League of New York and at the Chouinard Art Institute in Los Angeles, and has taught at the Jepson Art Institute in the same city. One-man shows began in 1949. Since then his work has been seen in national exhibitions on the east and west coasts.

BROOKS, James D., S-1951, 36 1/4 x 63 1/4. Illustration — Plate 74

"There are complaints that painting has become devious and obscure, and sealed from comprehension by its excessively private symbolism.

"I work under these assumptions: that no one is contained by his own skin, but shares his birth, living, and death with all others; that a private symbolism is not even possible; that my painting will occupy others as it has me; that whether it does, and how soon, depends on things we can not know — the ultimate power of the painting and the need felt for it; that manipulation of meaning to assure an audience would destroy the reality of the work and debase the concept of communication; that good painting, as always, is a door opened to man’s spirit; that it will not repel because of its obscurity, but may because of its directness."

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. He 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. In 1952 he won fifth prize in the international exhibition at the Carnegie Institute in Pittsburgh. 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, Still Life with Landscape, 27 1/4 x 42 1/2.
Illustration — Plate 73

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 recently been added to the permanent collections of the California Palace of the Legion of Honor (San Francisco) and the University of Illinois (purchase prize, 1952), and have been acquired by private collectors in Connecticut, New York, Washington, D.C., Buenos Aires, Paris, Sussex (England), Rome, and Vicenza (Italy). He lives in Forio d’Ischia (Napoli), Italy. For his statement as regards comments on paintings, see the catalogue of the University of Illinois Exhibition of Contemporary American Painting for 1952.

BROWNING, Colleen, Iberian Landscape, 9 x 20 1/4. Illustration — Plate 79

“I painted this picture as a result of some time spent recently in Spain, on one of the lesser known of the Balearic Islands where tradition is still intensely strong in dress and attitude. Agriculture is the staple of this island, and the forms of winnowing grain and harvesting are quite Biblical in appearance. I wanted to express the classic dignity of the country people I met and to show in the background the encroachment of modern urban developments, such as the telegraph poles, suggesting perhaps how each year here brings with it another harvest, the attrition of the national identity.”

Colleen Browning was born in Fermoy, Ireland, in 1923. She exhibited at the Royal Academy in London at the age of seventeen and won the Edwin Austin Abbey award for mural painting which took her to the Slade School of Art, where she won prizes for painting and drawing. For a while she worked as a set designer for Two Cities Films, including work on Odd Man Out. Her first one-man show was at the Little Gallery, London, in 1949. She came to America soon after this, and has since exhibited at the Springfield (Massachusetts) Museum of Fine Arts, Whitney Museum of American Art in New York, International Exhibition at the Carnegie Institute in Pittsburgh, Detroit Institute of Arts, Worcester (Massachusetts) Art Museum, and in the Audubon Artists and other shows.

She had a one-man exhibition at a New York dealer’s in 1952, and her collectors include Thomas Howard, Lincoln Kirstein, Mrs. Vincent Astor, Nelson Rockefeller, and Mrs. Otto Spaeth. She lives in New York City.

BULTMAN, Fritz, Via Porta Romana II, 96 x 36. Illustration — Plate 38

While working on a series of pictures afterwards entitled Via Porta Romana, Bultman observed that a painting “comes not from what the artist is, but from what he wishes to become, containing his ethos but more particularly his pathos,” and that “it is the tension between these opposites that produces the utterance, that changes the exercise into a work.” He finds “that purely human touch — the quality of having passed through every experience that the artist has had — is the richest moment of a painting, often lost in the hope of perfecting it. It is as though art rises from the soles of the feet, an upward process carrying with it movements . . . growing out of the hand; with particles of these clinging to it through the process of refinement.

“The most consistent complaint against post-abstract painting is its lack of com-
communication. The insinuation is that the purpose of the painter is to be private and snob — to mystify, to appeal to the few — to express his singleness of being. No greater misconception could exist, for the painter ranks high in his desire for social communication. The ideal painting would be a magic mirror revealing to each spectator his past and future, hopes and fears, dreams and the realities of life — the total life of each — conscious and unconscious. However, it is possible for the painter by pictorial allusion and by the psychological values of forms and colors to evolve within a single work a multiplicity of images and levels of perception — a transparency of impulse that will touch the beholder with a variety of stimuli, speaking to various parts of his nature, simply and simultaneously. It is perhaps this richness that is bewildering to those whose diet has been the simple [one] of an apple being an apple. But is an artist to be called speechless because he speaks with a variety of tongues? And is he to go, untried, because he extracts from the constant means of painting a richer fare?

"The artist is highly conscious of his social obligation and even when drawing only from the source of himself, that self has many elements of Everyman. The simple fact of his production is proof that intent is never private."

Bultman was born in New Orleans in 1919. He first studied art there. From 1935 to 1937, he traveled and studied in Germany, France, and Italy. 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 Rieseneifeld and Lily Pons. He lives in Provincetown, Massachusetts.

BURLIN, Paul, Calypso, 45 × 33.

Illustration — Plate 46

Born a New Yorker in 1886, Burlin spent several years of his boyhood in London, later returning to this country. In 1913 he moved on to Santa Fe where he was one of the first artists to make the Southwest his home. In an article on Burlin in the January, 1952, issue of Werk (Swiss magazine of art and architecture), Frederick Hartt, associate professor of art history at Washington University in St. Louis, writes of this period: "Burlin seems to have awakened to the immense importance of the symbol in 1913 when in the American Southwest he came in contact with Indian ritual and the art which grew from it." Hartt goes on to quote Burlin as saying, "I heard the Indian's chants. I saw strange ceremonial rites in remote parts of New Mexico. I was entranced by his witch doctors and the whole aspect of the metaphysical propitiation of the forces of nature. By contrast, all other picture-making seemed like story-telling trivia."

In 1921 Burlin left the Southwest and for the next eleven years lived abroad, returning to America in 1932. While he was still living in Santa Fe his one-man shows began at the Daniels Gallery, then the only gallery for modern painting in New York. Burlin has since had many one-man shows, including a 1926 exhibition in Munich, Germany. His latest solo exhibition was at a New York dealer's in 1949. He was one of the exhibitors at the Armory Show (New York) in 1913 and his work has since been frequently seen in major exhibitions here and abroad, including those at the Carnegie Institute, the Art Institute of Chicago, the Museum of Modern Art (New York) and the New York World's Fair of 1933.

Burlin's work is in the permanent collections of museums and institutions in various parts of the country including the Museum of Modern Art and the Whitney Museum of American Art in New York City; Washington University in St. Louis; and
the International Business Machines Corporation. He is at present teaching at Washington University, St. Louis, and has previously taught at the University of Minnesota, where he was visiting artist, and during summer sessions at the University of Colorado and the University of Wyoming.

Burlin describes his work as “an attempt to translate the metaphysical into the concrete... to destroy visual form in order to build a new reality by the invention of distinctive color shapes. This is man’s need, to find the inner germination of creation.” (Except for minor emendations to bring it into accord with the other biographical material, this entry was contributed by Paul Burlin.)

CANDELL, Victor, Village Dog, 30 x 40. Illustration — Plate 120

Victor Candell was born in Budapest in 1903. At the age of eighteen he came to the United States and in 1927 became an American citizen. He has studied in his native city, in Paris, and in New York. One-man shows began in New York in 1924. In Paris he became a member of the Surindependents and exhibited frequently with them and others from 1928 to 1931. In 1936 he was connected with the Fine Arts section of the Works Progress Administration. He won an award in the “Artist as Reporter” exhibition at the Museum of Modern Art in New York 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 a similar award, in painting, in the same 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, and in 1952 the Audubon Artists prize for painting in the tenth annual exhibition of this group. His pictures have been shown extensively in national exhibitions. 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.

He has been teaching classes at his studio since 1941. He has given instruction in art at the Brooklyn Navy Hospital (1946), for the American Red Cross, and from 1946 to the present, has been conducting classes in painting and drawing as a member of the faculty of the Brooklyn Museum Art School. In 1952 he was guest critic and lecturer at Columbia University and Syracuse University. He lives in New York City.

CARONE, Nicolas, St. Francis of Assisi, 40 x 30. Illustration — Plate 43

Nicolas Carone was born in New York City in 1917. He studied at the National Academy of Design in New York, the Art Students League of New York, and in Rome. He has also traveled in Italy, France, Switzerland, and England.

Prizes include the Prix de Rome in 1941 and a Fulbright Fellowship in 1950. Carone teaches privately. His work is represented in several private collections in the United States of America and in one such collection in Rome. He lives in Hoboken, New Jersey. Carone expresses regret that he has been unable to contribute his comments on art for this publication.

CERNY, George, Vixen, black Belgian marble, 17”. Illustration — Plate 108

“The black Belgian marble from which Vixen is carved suggested the necessity for simplicity of form, and from the time I conceived the abstract nude to its completion there was very little deviation from the original conception.”

George Cerny was born in 1905. He studied at the Art Students League of New York and has taught at the Henry Street Settlement and at Sculpture Center in New
York. His work has been exhibited in several shows in the East and won a prize at the Pennsylvania Academy of the Fine Arts in 1952.

CHAET, Bernard, *White Table*, 36 x 20. Illustration — Plate 22

"Let us reject the philosophy which proclaims that art starts with the painting—that order is superfluous—that a painting has no beginning and no end—that art is a product of pure rapture when brush meets canvas. The fruits of this philosophy are negative and tasteless. Art starts with the idea—the concept. Art is not an accident.

"The artist has a responsibility to society. With communication comes responsibility. For artists influence society as well as being influenced by it. We, therefore, must build today's art on solid ground—not on quicksand."

Bernard Chaet was born in Boston, Massachusetts, in 1924. A scholarship enabled him to study with Karl Zerbe at the School of the Museum of Fine Arts in his native city. Later he studied at Tufts College, Boston, and received the Bachelor of Science degree in Education in 1950. The previous year, he had been given the anonymous Boston award for travel and study in Europe, where he painted and visited France, Italy, Belgium, Holland, and Spain.

Chaet has held private classes in art for several years. He taught adult amateur groups for six years; classes in Boston public schools for one year; and since 1951 has been teaching drawing and painting in the Department of Design, Division of the Arts and School of the Fine Arts at Yale University in New Haven, Connecticut. His work has been shown in exhibitions on the West Coast, in the East, Midwest, and South, and in one-man shows in Boston in 1946 and 1951. He is already represented in several private collections. He lives in New Haven, Connecticut.

CONGDON, William G., *Colosseum No. 2*, 37 x 49. Illustration — Plate 106

"I have stopped wondering what it is that makes us paint, or how the inspiration comes. I don't really care. I only know that it will come of itself, and the more so, as we in ourselves are free to let it come. With me, it comes in cycles: I can do 8 or 9 paintings in a week and then die for three months when I forget I ever painted. I have painted the Piazza in Venice so many times, perhaps forty. I can pass through it for weeks, however, and it says nothing to me, and yet last night as I entered it in the winter fog, I suddenly saw it as a red curtain of red night smoke, articulate enough to paint. . . . I saw it in terms of a painting and I painted it the next day in an hour or so.

"In Italy, there is talk of spatial painters—perhaps in America too. Any real painter is a spatial painter. But the only real 'space' is that created by a form's reaching out away from its immediate, intellectual sense. That form can be an object in 'objective' painting or it can be an 'abstracted' form. To paint physical space is not important. One can even give the illusion of that by leaving his canvas empty, or by putting a spot or a line to prove the space around it.

"The human equation becomes the crux of the matter—whether or not in modern painting the painter really expresses man's relation to the 'abstract' civilization of to-day (in America). It is possible that science and the machine are distracting man to such a degree from himself that painters are only painting their own self-distraction or their society's distraction from itself. One need only to be (but to really live) in any part of Europe to know how 'abstract' American life is. Perhaps modern painting becomes really 'abstract,' as life itself has become, where man no longer
counts as being, but only in doing. This can be important as a transition to a new
and great civilization which will come in a century or two, but perhaps no more.

“I am not content to be so amorphous— but from the vantage point of another
form’ or ‘culture’ (Italy) would guide, give meaning and warning to the transition
that it may be only that and no more. I don’t paint Italy to avoid the challenge. The
spiralling intensity of my Colosseum #2 must have something to do with the search
for a new form. Some painters take the space and the mechanics of America to seek
the new form. I bend the forms of another culture to prove that whatever new form
may come will come from the Colosseum as well as from the mechanics of America.”

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 Pennsyl-
ylvania 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, the Temple gold medal at the annual
exhibition of the Pennsylvania Academy of the Fine Arts in 1951, and a purchase prize
at the University of Illinois Exhibition of Contemporary American Painting in 1952.
The Museum of Fine Arts in Boston, University of Illinois, and a museum in Rhode
Island have examples of his work, in addition to many private collectors. Congdon’s
current address is Venice, Italy.

Daly, Norman, Cow and Calf, 30 x 40. Illustration—Plate 84

A teacher at Cornell University since 1942 (erroneously given in the 1950 cata-
logue as 1932), Norman Daly is now associate professor of fine arts. He has had con-
siderable academic training—B.F.A. from the University of Colorado, M.A. from the
Ohio State University, and graduate study in Paris and at the Graduate Institute of
Fine Arts, New York University. He was born in Pittsburgh, Pennsylvania, in 1911.
Daly had one-man shows in New York City in 1947 and 1950 and at Wells College
in 1951. He was museum lecturer in France and Italy for Parsons School of Design
summer session in Europe in 1951.

Numerous national exhibitions, including those of the Metropolitan Museum of
Art, Whitney Museum of American Art, Carnegie Institute, Art Institute of
Chicago, Pennsylvania Academy of the Fine Arts, City Art Museum of St. Louis, and
Virginia Museum of Fine Arts have shown examples of his work, and it is represented
in the permanent collections of the University of Washington at Seattle, Munson-
Williams-Proctor Institute at Utica, New York, Oberlin College, and elsewhere. His
work is also in the hands of private collectors. He lives in Ithaca, New York. For
Norman Daly’s comments on art, see the catalogue of the University of Illinois Ex-
hibition of Contemporary American Painting for 1950.

Davis, Stuart, Rapt at Rappaport’s, 52 x 40. Illustration—Plate 34

Stuart Davis commented at some length in last year’s catalogue of the University
of Illinois Exhibition of Contemporary American Painting, and there (p. 184) re-
ferred to Rapt at Rappaport’s. He was born in Philadelphia in 1894, left high school
to study in Robert Henri’s art school in New York City. Five of his water colors were
exhibited in the renowned Armory Show in New York in 1913. From that time until
1916, Davis did covers and other work of an artistic nature for The Masses and
Awards and prizes include an award at the Pepsi-Cola exhibition, and honorable mention at the Carnegie Institute show in 1944; a medal and prize at the Pennsylvania Academy of the Fine Arts; a prize at the St. Botolph Club in Boston in 1947; a second purchase prize at the La Tausca Pearls exhibition and a medal at the Art Institute of Chicago in 1948: John Barton Payne medal at the Virginia Museum of Fine Arts, 1950; Garrett award at the sixtieth exhibition of American art at the Art Institute of Chicago in 1951. He was winner in the Look magazine poll of 1948.

Davis has also created murals for the Radio City Music Hall in New York City; radio station WNYC; and Indiana University. He was employed on federal art projects from 1933 to 1939, and has also written for art magazines. 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 since 1940. During the autumn semester of 1951 he was visiting critic in art at Yale University. Davis's work has been exhibited nationally and is represented in the collections of the Museum of Modern Art and Whitney Museum of American Art in New York, the Phillips Collection in Washington, D.C., and elsewhere. He lives in New York City.

DE DIEGO, Julio, Italy: Historical Town, 36 x 24. Illustration — Plate 5

Julio de Diego was born in Madrid in 1900. He studied painting there. Later he went to Paris, and in 1924 came to America. In 1941 he became a citizen. He has made several trips to Europe and to Mexico since first coming to the United States. Stage scenery, illustrations for magazines, and murals are also part of his artistic productivity. Among his murals are those done for the Hotel Sherman in Chicago and for Fort Sheridan.

Prizes have been awarded his work at the Art Institute of Chicago in 1935, 1940, and 1944. He also won a prize in a show in New Orleans in 1948. Among collections which contain work by Julio de Diego are those of the Metropolitan Museum of Art in New York; Art Institute of Chicago; Phillips Collection in Washington, D.C.; Santa Barbara (California) Museum of Art; Fine Arts Society of San Diego, California; Walker Art Center, Minneapolis, Minnesota; Milwaukee (Wisconsin) Art Institute; Washington University in St. Louis; Montclair (New Jersey) Art Museum; Encyclopaedia Britannica Collection; International Business Machines Corporation; Abbott Laboratories; and the Capehart Company. His permanent address is New York City. For fuller details and comments about some of his pictures, see the catalogue of the University of Illinois Exhibition of Contemporary American Painting for 1951.

DE RIVERA, José, Construction No. II, Red, Black and Yellow, aluminum, 18”. Illustration — Plate 85

"This work, a space construction, was an attempt to formally relate in tension and opposition, red, black and yellow shapes and surfaces. Form, content and space... It was executed as part of my development begun in this direction in 1940. It was for me a prime, visual, plastic experience."

José de Rivera was born in New Orleans, Louisiana, in 1904. He studied with John W. Norton at the Studio School in Chicago from 1928–1931, followed by study and travel in France, Italy, Spain, Greece, Egypt, and North Africa in 1932. He was commissioned to do a monument at El Paso, Texas, and another for the steamship Argentina of the Moore-McCormack lines. His works are also to be seen in the collections of the Whitney Museum of American Art in New York City; Newark (New
Jersey) Museum Association; the Munson-Williams-Proctor Institute at Utica, New York; and other institutions; and in private collections. He lives in New York City.

DUCA, Alfred, *The Carob Tree*, 42 x 27.
Illustration — Plate 9

"The painting *Carob Tree*, done in the new polymer tempera medium, is my testimonial to a tradition of ideas and sentiment that dates from no particular period, yet insistently recalls the poetry of some archaic.

"Retrospectively, I realize that several fundamental concepts cause a work to evolve so: that man must seek a profound knowledge of his environment and of the detailed nature of the material in it: that many arrangements of this material have the potential of creating an emotional response and understanding; and most importantly, that it is the practice of this eternal sympathy that is the core of ethics.

"Thus, we have primitive arts created through a keen and intuitive application of this understanding in a blackout of cold reasoning.

"Thus, too, we have the contemporary's deliberate reworking of ancient myths and themes, as in this painting, but by new means and with new emphases."

Alfred Duca was born in Milton, Massachusetts, in 1940. He studied with Alexander Kostellow in New York and at the School of the Museum of Fine Arts in Boston. His work has been seen in various group exhibitions and in four one-man shows, one of them exclusively of sculpture. At a recent Boston art festival, he won second prize. Duca is often considered the originator of the polymer tempera medium and is co-author with R. H. Graham of a recent publication explaining its use and application in the fine arts. His work is represented in the collections of the Worcester (Massachusetts) Art Museum; the Addison Gallery of American Art at Phillips Academy in Andover, Massachusetts; St. Paul's Academy; the Allen Collection at the Museum of Fine Arts in Boston; and in many private collections. He lives in Boston and is the director of the art program of the Boys' Club of Boston. Teaching art to children is one of his major interests.

DU CASSE, Ralph S., *The Kiss*, 50 x 68.
Illustration — Plate 59

"The Kiss ... is a profile portrait of my wife Micaela and myself. Compared with most of my paintings, it is atypical in its forthright imagery, simplicity of design, and color restraint. Nevertheless, it indicates the general direction of my work, although any self-verbalization on the subject would have to be termed post-analysis, since it occurs between and after, and not during the actual act of painting.

"Since mine has been a craft background developed in diverse fields of applied or creative arts, I have approached painting through the avenues of form and color. However, I have become increasingly aware that visual abstractions must represent the artist's intense (or even more accurately, passionate) response to his whole environment, and this conviction is gradually being reflected in the more literary quality of my paintings. This seems to me the logical outcome of progression from incompletely conceived emotional reactions to total response.

"On the other hand, I believe an artist whose starting point is pictorial fidelity must move in the opposite direction. For him symbolic portrayal would be a prerequisite for total understanding. The point here is that no artist can remain static in a dynamic world.

"Also necessary to the growth of a creative personality is a working climate free from the limitations of current cultural doctrines or dogma. To my mind, far too much stress is laid on definitions, rules, and terms. Preoccupation with external form..."
retards the emergence of insight and intellectual depth, and therefore elevates 'artistic effect' at the expense of content.

"For what the information may be worth, I work on five to six canvases at a time, and find that one serves as scapegoat for dissatisfaction experienced on the balance, while a second 'light' subject frequently excels the other more serious endeavors. This somewhat unorthodox scattering of effort appears to be the method through which I am best able to simultaneously harness emotion, intellect, and technique. When one or another element predominates, true expression is forfeited. And although I know when a painting 'goes out of focus,' only by shifting to a new canvas can I hope that balance will be restored."

Ralph Soule Du Casse was born in Paducah, Kentucky, in 1916. He studied at the Art Academy of Cincinnati (Ohio), the Conservatory of Music, and College of Music. In 1940 he was graduated from the University of Cincinnati with a degree in English drama "despite premedical training preparatory to following my father's profession." After serving in the Army for five years he attended the University of California at Berkeley, where he received the master's degree in painting in 1948. This was followed in 1950 by the master's degree in crafts from the California College of Arts and Crafts, Oakland, California. Then came a year of studying in Europe with Hans Hofmann. Du Casse has been painting and teaching in the area of San Francisco Bay since 1947, except for a year abroad.

EDMONDS0N, Leonard, Equivalent Restraint, 30 x 48.

Illustration — Plate 109

"At the moment I am not prepared to elaborate in words on the origin, technique, content, and direction of my work," writes Leonard Edmondson. "So for the time being, I would like the painting to tell its own story."

He was born in California in 1916, studied at the University of California at Berkeley, and there received his A.B. degree and, in 1942, the M.A. Since 1947 Edmondson has been teaching at Pasadena City College.

His versatility is obvious when one realizes that among prizes won in shows in California in 1946, 1949, 1950, 1951, and 1952, are one for oil painting, three for water color, one for drawing, one for textile design, and seven for etching. In addition, he won a purchase prize for etching at the Northwest Printmakers show at the Seattle (Washington) Art Museum in 1952; and in the same year, a similar award at the Brooklyn Museum, a prize of $500 for a drawing in a show at the Metropolitan Museum of Art in New York, and a Louis Comfort Tiffany Foundation Grant in the field of graphic arts.

Edmondson is represented in the San Francisco Museum of Art by a water color (first purchase prize in 1946); Pasadena (California) Art Institute (water color); an etching and a woodcut in the New York Public Library; and etchings in the collections of the State of California, Museum of Modern Art in New York, Brooklyn Museum, Seattle (Washington) Art Museum, University of Delaware, and the University of California at Los Angeles. He lives in Pasadena, California.

EGRI, Ted, Conflict, 23 x 36.

Illustration — Plate 93

"There is an illusion about and among artists that the artist is different from other people. Some artists feel isolated because of people's apparent lack of interest in art. Economically society does reject the person who creates art products by not purchasing them, but accepts him in its ranks in the role of wage-earner or teacher or
other professional. A person who paints must work like others at a job, which brings him closer to the accepted social pattern.

"In every facet of his life, the artist is dependent on other people. He represents, as does any other human being, a typical unit of society. In small, he is society representing all the intricate divisions of labor and interdependence. Each person, whatever his vocation, including the artist, holds a number of relationships in the community at the same time. Some of these relationships are more basic, others are transitory. They change as he grows and changes, and as society changes. For example, child-parent relationships, student-teacher, sister-brother, man-woman, voter-government, civilian-soldier, employer-employee...producer-consumer...minority-majority, and his relation to religion.

"These normal human relationships, whether the artist is conscious of it or not, make the content of the artist's cultural forms. When the artist turns his back on these relationships by burying himself in technique and art theories, he thereby dries up the very source of his creative impulse and isolates himself from his audience. People can only react to his work when they recognize a familiar emotional or visual experience.

"The artist today utilizes these escape techniques because he has succumbed to the mounting taboos against statements about his environment. Modern techniques and art forms have great value, but only when the artist rejects such taboos and keeps vitality in his art by remaining in touch with people's strivings and aspirations, and by communicating his feelings and ideas about them through his work, no matter what artistic form it may take.

"Conflict is an emotional composite of man's brutality to man. This painting grew out of my experience with war, racial violence and attacks on civil liberties."

Egrí was born in New York City in 1913 and lived there until activities 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 he 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. Egrí'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 and School of Design, Kansas City, Missouri. He now lives in Taos, New Mexico.

ERNST, Jimmy, Animal and Mineral, 47 x 47. Illustration — Plate 14

"In certain sections of the Eastern Seaboard the word word is pronounced the same as the word void. The same ambiguity is likely to pervade an artist's personal statement about his work.

"After reading many statements (including my own) and taking part in roundtable discussions about art, I always find to my amazement that I can still paint pictures. I claim to be fairly familiar with the meaning of most of the terms that appear at such occasions (articulation, truth, reality, gestalt, idea, response, experiment, objective, non-objective, development, movement, concept, surface, inspiration, subject, object, inner eye, meaning etc.). Some of us seem to be capable of stringing such words together into brilliant necklaces, trinkets of such value that they should
always be kept in a safe rather than be worn. Could this possibly be the reason why such sales are usually hidden behind a painting over the mantle?

"There can be no question about the sincerity or validity of an artist's statement. The question is whether it can properly relate to his work. To relate, it would require considerable autobiographical effort in addition to a measure of detachment. It would demand a great deal of introspection with a sudden illogical reversal into exhibitionism.

"To be sure, the artist is aware of the pain and constant search involved in his work and that of others. He can decry mediocrity and pomposity with unequaled authority but finally he will find his one concrete statement to be: 'Here is a painting... I painted it.'"

Jimmy Ernst was born in Brühl, Germany, in 1920. His study in art consisted of contact with professional painters and works of art rather than formal schooling. He came to the United States when in his teens and began to paint at the age of twenty, having finally decided to concentrate in that area of endeavor. One-man shows at dealers' quickly followed. The year 1946 brought fourth prize in an exhibition of contemporary American painting held at the Pasadena (California) Art Institute. He has exhibited widely and is represented in various museums and private collections. For a while he taught at the art school of the Pratt Institute in New York. Since 1951 he has been an instructor in the Department of Design of Brooklyn College. He lives in New York City.

ERNST, Max. The Forest, 6.1/2 x 100. Illustration — Plate 90

Max Ernst was born in Brühl, Germany (famed for its rococo palace), in 1891. He studied philosophy at the University of Bonn from 1909 to 1914. Ernst is said to have had no formal artistic training, but was influenced by a member of the Blue Rider group in Munich as early as 1910 and by contact with Hans Arp and the work of Pablo Picasso and Giorgio de Chirico. Ernst was one of the founders of the Dada group at Cologne, Germany, directly after the first World War. In 1922 he was living in Paris. He came to America in 1941 and now lives in Sedona, Arizona. He is considered the inventor of the "frottage" technique, and is said to be producing paintings of "postage-stamp size" at the present time.

EVERGOOD, Philip, Proposal on Horseback, 36 x 24. Illustration — Plate 30

"Line, Texture, Form and Space happily employed for their own sakes on a wall or canvas are capable of entertaining, but many artists in the past made good paintings using the form of human beings and natural objects in pictures which also entertain. Use of the same or similar material now or tomorrow does not necessarily make the work or the author of it obsolete. This material is timeless and interesting to People of all epochs if seen through new eyes and set down in original and freshly creative ways.

"The sweet, the heroic, the tender, the sad and the humorous are in People who walked in the Past and in the Present worlds. People to-day have the same virtues, failings, the same perfections and distortions that they had in Memling's or Giotto's time. Proposal on Horseback is an attempt to reflect on a bit of canvas in plastic terms a humorous and human little fragment of life which was seen by and which mildly amused an individual who lived in the first half of the 20th century on this terrestrial globe, the earth etc."

Philip Evergood was born in New York City in 1901. He studied under Tonks
at the Slade School in London, at the Art Students League of New York (where he had Luks as an instructor), at the Julian Academy in Paris (under Laurens), and did considerable traveling and studying elsewhere in Europe.

Prizes were given him by the Art Institute of Chicago in 1935 and again in 1946; the Artists for Victory show in New York City, 1942; the Pepsi-Cola exhibition, 1944; and the Carnegie Institute in 1945. He received the Schilling purchase award in 1946; and in 1949 a medal was awarded him at the Pennsylvania Academy of the Fine Arts, second prize in the Carnegie Institute show, and a prize in the Hallmark exhibition. The year 1951 brought him first prize in the first Long Island Art festival and the second purchase prize at the Corcoran Gallery of Art in Washington, D.C. His work won first prize in an exhibition at the Terry Art Institute in Miami, Florida, in 1952.

Evergood's work is represented in the Museum of Modern Art in New York; National Gallery in Melbourne, Australia; Geelong Gallery, Victoria, Australia; Brooklyn Museum; Metropolitan Museum of Art (New York); Whitney Museum of American Art in New York; Museum of Fine Arts in Boston; Denver (Colorado) Art Museum; Baltimore (Maryland) Museum of Art; Los Angeles County Museum; William Hayes Fogg Art Museum of Harvard University; Art Institute of Chicago; the collections of International Business Machines Corporation; Encyclopaedia Britannica; and elsewhere. Evergood lives in Oxford, Connecticut, at present.

FRANCK, Frederick S., New York with Roller Coaster, 26 x 32.
Illustration — Plate 51

"As to this painting: I have recently been fascinated by the mechanical playgrounds which we find on the big city's peripheries. Are they not like the caricatures of the very skylines on which they are superimposed? Their linear structures seem to form graphs of man's mechanized follies projected onto space.

"Here again as always for me, visual reality is a parable for the essences of our lives and evermore do I feel than an art need not be apologetic for being 'representational.' What could be more 'abstract' than to make these essences manifest and to create an object which by purely PLASTIC MEANS elicits associations or even meditation?

"We seem to suffer from two unbearable anxieties: first of being too 'realistic,' secondly: of not being sufficiently 'original.' The first anxiety has merely led great numbers of painters to substitute an academicism of the left for the now hopelessly moribund academicism of the right. The second anxiety produces much more dangerous reactions. Dangerous to art, that is. For originality is grace and cannot be forced. It is not merely a matter of substituting tricks or automatisms for the work of the whole man. An attempt is overdue to stop setting premiums on pseudo-originality and to substitute authenticity as a value—as the supreme value it has always been in valid life as in valid art.

"Art we are told is communication. Hence we have a right to demand that the means are adequate and that the message communicated is authentic. In other words, issuing from the artist as a whole man and speaking — person to person — to the beholder as a whole man. That 'whole man' being the human person as it encompasses but transcends the algebraical sum of what is known as biological, social, economic, religious etc. man."

Dr. Franck was born in Maastricht, The Netherlands, in 1909. He has received degrees in medicine, dentistry, and painting in his native country, in Belgium, Eng-
land, and America. In 1939 he came to America, is now a citizen, and resides, paints, and practices medicine in New York City. He is also the author of Modern Dutch Art, which was published in 1943, and has contributed writings on art to various periodicals. He was at one time an associate editor of Knickerbocker Magazine. His work has been shown across the country as well as in France and The Netherlands. One-man shows last year and in the first weeks of 1953 were held at a New York dealer's, at the San Francisco Museum of Art, Santa Barbara (California) Museum of Art, the Museum of Fine Arts of Houston, Texas, and in London.

In 1946 Franck was awarded a first prize at the Carnegie Institute, and in 1950 a purchase prize at the University of Illinois. His work forms a part of the permanent collections of the University of Pittsburgh, Hundred Friends of Art, Shell Oil Company, Latrobe Art Fund, University of Illinois, and the municipal museum of Amsterdam.

FRANKS, Seymour, Painting, 1952, 43 x 38.

For comment by Franks about his art, see the catalogue of the University of Illinois Exhibition of Contemporary American Painting for 1952.

He was born in New York City in 1916. During the years 1937 and 1938 he studied at the National Academy of Design in his native city. One-man shows began in 1941. His works have been exhibited in the Whitney Museum of American Art in New York, Pennsylvania Academy of the Fine Arts in Philadelphia, Art Institute of Chicago, and elsewhere. Franks has taught private students and has given instruction for the Brooklyn Neighborhood Houses. He lives in New York City.

FRARY, Michael, Still Life with Thistles, 34 1/4 x 38. Illustration — Plate 95

"It is difficult for a painter to pin-point what he thinks is important in a few paragraphs, but I shall try. It seems to me that mankind finds itself in this fabulous universe with no knowledge of fundamental questions of human existence. Such as: What is the reason for the Universe? Why are we here? Do our minds have any continued existence after death? Science and intellectual reasoning, although accomplishing unbelievable feats in other fields, have not brought us one step nearer the answers to these questions of man's fate. There are many people who believe that by intuitive knowledge, by expressing spiritual values, for instance by painting...they will grow more sympathetic toward an understanding of their place in the universe.

"This complete lack of knowledge — whether our existence has any real significance or not — produces a feeling of basic insecurity. This may be the underlying reason why design is so important. The painter orders the visual elements to produce a microcosm that he feels is permanent and secure.

"Art is not just a language. It is more a process of osmosis of the tangible inner feelings of the artist to the inner feelings of the observer. It is the most direct means of communication of the hopes, ideals and dignity of mankind. Giotto, Piero della Francesca, Uccello, Breughel, Cézanne, Seurat and others are reassuring lights in the darkness of the wilderness.

"The emphasis in Still Life with Thistles was on design. It might easily have been a pure abstraction. However, I cloaked the design elements in recognizable shapes to give a richer experience caused from the values of the additional frame of reference. My main interest was to develop a sensitively ordered progression of relationships beginning with the knife, moving to the right foreground, then back and finally out to the central figure."
Michael Frary was born in Santa Monica, California, in 1918. He received his Bachelor of Architecture and M.A. degrees at the University of Southern California and in addition studied at the summer school of the Art Institute of Chicago at Saugatuck, Michigan (1941), Escuela de Bellas Artes in San Miguel de Allende, Mexico (1949), and at the Académie de la Grande Chaumière in Paris (1950). Frary has had broad teaching experience — at the University of Southern California, University of California at Los Angeles, Los Angeles City College, the Chouinard Art Institute (also in Los Angeles), University of Texas, San Antonio (Texas) Art Institute, and elsewhere.

His work has achieved marks of distinction in ten exhibitions in California, four in Texas, and two in Florida. Among these prizes are a first award for oils at the Los Angeles County Museum in 1942; a first purchase award in oils in a local artists’ show at the same institution in 1946; a first award for prints at the Pomona (California) Fair in 1948; first purchase award for a drawing in a show in Los Angeles (1949); two first awards for water colors in California shows in 1949; two more awards in a show at the museum of the San Antonio (Texas) Art League in 1952; and a first award for oils in a local artists’ exhibition at the same institution in both 1951 and 1952. The Los Angeles County Museum, Santa Barbara (California) Museum of Art, San Antonio Art League (Witte Memorial Museum), and numerous private collectors own examples of Frary’s work. He lives in San Antonio, Texas, and teaches at the San Antonio Art Institute.

FRIEDMAN, Martin, Metropolitan Nocturne, 40 x 30.

Illustration — Plate 32

“As regards the Metropolitan Nocturne, very seldom do I make notes of the subject I have in mind to develop. Working entirely from imagination is the rule. Visual experience and its resulting assimilation goes through a process of simplification consistent with the plastic elements at my disposal. Once my impressions are clarified the mutation from imagery to plastic reality begins. However, Metropolitan Nocturne is an exception in so far as the subject was prompted by a specific view of the City at night. The design, however, conforms with the spirit of the subject rather than with its realistic aspect. The structural form of the buildings in this canvas takes secondary place to the arrangement of the light and dark areas. All of this is interwoven in the mood evoked by the mysterious poetry which the night breathes.

“I try to avoid the dangers inherent in the sacrifice of form to the achievement of intriguing texture unless these areas conform to the general intent of the painting. I find the tendency to use the accidental textural effect as the end rather than the means a fallacy inherent in painting.”

Martin Friedman was born in Budapest in 1896. The family migrated to America in 1905. He showed talent for painting at an early age, but circumstances compelled him to leave school to go to work when he was fourteen. At sixteen, however, Friedman began to study at the National Academy of Design in New York City. One-man shows began in 1932, and his works began to appear in national exhibitions soon thereafter. He has received several honorable mentions, and in 1950 won first prize at the Audubon Artists show. His work is owned by Brandeis University, the University of Arizona, the mission of San Juan Capistrano in California, and the museum of Tel Aviv, Israel, as well as by many private collectors. He lives in Brooklyn, New York.
GATCH, Lee, *Conversation*, 29 x 45.

"Conversation" was painted in a manner to achieve a full emphasis on abstract expressionism. While it deals with the figure as its motif, all biological factors were transformed into isolated facets of abstract ornament, free-floating and suspended in the color field. Its integration is one of place. Suggestion is its dimension.

Lee Gatch was born in Baltimore, Maryland, on September 10, 1902. Having studied at the School of Fine and Practical Arts of the Maryland Institute, he won a scholarship to the American School at Fontainebleau, France, in 1924. After travel in Italy and France, Gatch returned to Paris to study under André Lhote and Moïse Kisling at the Académie Moderne. In a competition for murals he won the commission to do the work at the post office in Mielen, South Carolina, and later was engaged to do wall paintings in the post office at Elizabethtown, Pennsylvania. He was one of six Americans chosen to exhibit in the biennial at Venice in 1950, and in 1952 three of his pictures were included in the show of contemporary Americans organized by Bartlett Hayes and shown in Munich, Berlin, and Vienna. His works have been seen widely in the United States of America and form part of the permanent collections of the Museum of Modern Art and Whitney Museum of American Art in New York; City Art Museum of St. Louis; Pennsylvania Academy of the Fine Arts; Detroit Institute of Arts; Phillips Collection in Washington, D.C.; Addison Gallery of American Art at Phillips Academy, Andover, Massachusetts; and the Baltimore (Maryland) Museum of Art. He lives in Lambertville, New Jersey.

GOTO, Joseph, *Organic Form No. 2*, welded steel, 92" in height; 1.44" in length.

Joseph Goto was born in Hilo, Hawaii, in 1926. He studied at the school of the Art Institute of Chicago, and has exhibited in *Exhibition Momentum*, at the Art Institute of Chicago, Denver Art Museum, University of Wisconsin, and elsewhere. His work is represented in the collections of the Museum of Modern Art in New York City. He lives in Chicago.

GOTTLIEB, Adolph, *Frozen Sounds*, 60 x 48. Illustration — Plate 60

For a fairly recent statement of Adolph Gottlieb's attitudes in art, see *Arts and Architecture*, Vol. LXVIII, No. 9 (September, 1931), or the extracts therefrom in the catalogue of the University of Illinois Exhibition of Contemporary American Painting for 1952.

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. Ten years later he was awarded the commission for a mural in the post office at Yerrington, 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. His *Romanesque Façade* won a purchase prize at the University of Illinois in 1951.

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.

Illustration - Plate 80

Morris Graves was born in Fox Valley, Oregon, in 1910. Since 1911 he has lived in the state of Washington. He traveled in Japan in 1930; the Virgin Islands, 1935; France, 1948; and in Mexico in 1951. Awards for his work include first purchase prize, Northwest Annual Exhibition, Seattle Art Museum, 1933; the Harris medal for a picture in the exhibition of abstract and surrealist art at the Art Institute of Chicago in 1947; and the Blair prize in the Fifty-ninth Annual Water Color Exhibition at the same institution in 1948. In 1946 he was awarded a Guggenheim Fellowship. Graves' work has been seen in one-man shows in museums throughout the country, and in group shows of national scope since 1942. The California Palace of the Legion of Honor gave a twenty-year retrospective exhibition of his work in 1948.

Among the museums which have his paintings in their permanent collections are the Albright Art Gallery, Buffalo, New York; Brooklyn Museum; Art Institute of Chicago; Cleveland (Ohio) Museum of Art; Colorado Springs Fine Art Center; Corcoran Gallery of Art, Washington, D.C.; Henry Gallery, Seattle, Washington; Los Angeles County Museum; Metropolitan Museum of Art in New York City; Munson-Williams-Proctor Institute, Utica, New York; Museum of Modern Art in New York City; Portland (Oregon) Art Museum; Phillips Collection, Washington, D.C.; Rochester (New York) Memorial Art Gallery; San Francisco Museum of Art, Santa Barbara Museum of Art; Seattle, (Washington) Art Museum; and the Wadsworth Atheneum, Hartford, Connecticut. He lives in Edmonds, Washington.


Illustration - Plate 48

"As a rule, my work does not refer to such specific events or circumstances, but the strange allegory being enacted at Panmunjom seemed to demand transcription, and I engaged myself in the roll of narrator. The argument of the play can be stated briefly. Nike, goddess of the traditional concept of victory, arrives (by flying saucer) at the site of the truce conference, expecting to bestow her favors on the properly established victor. But the problem is still without resolution and Nike keeps her face covered or turned away so that no trace of expression will betray her feelings. Both sides beseech her but their words are soundless, and their motion arrested, as in a hateful dream.

"Though I have never bought a painting, I have always been a collector at heart. Since this strong desire to possess certain paintings, old and new, obviously cannot be gratified, I have usually examined these pictures in museums until I seem to own them visually. This, perhaps, accounts for my concern with the actual substance of a painting, and my belief that an idea, intuitive or intellectual, cannot be adequately expressed without articulate control of this substance, which is paint."

Robert Grilley was born in Beloit, Wisconsin, in 1926. He attained the bachelor's and master's degrees at the University of Wisconsin and was a bomber navigator in the Eighth Air Force during World War II. A one-man show of his work was held in Chicago in 1951. Grilley's paintings, including portraits and purchase-prize pictures, are included in some forty public and private collections. He teaches at the University of Wisconsin.

GRUNBAUM, James, *Reclining Child*, 51 x 37.

"The image of the reclining child shaped itself against a background of feelings about the disorientation and alienation of people in a world at war. The immediate
derivation of the small figures in white is recent Asiatic conflict. The tangle of black line is a paraphrase. The birds are for me an image of the grace and freedom which are also attributes of human society.”

James Grunbaum was born in Seattle, Washington, in 1909. He received the M.A. degree from the University of Washington. In the early 1930's he made brief visits to coastal cities in Japan, China, the Philippines, and Hawaii. Grunbaum's works are represented in the Seattle Art Museum and in private collections. He lives in New York City at present.

GUALTIERI, Joseph P., Tenements, 40 x 30.

Gualtieri was born in Royalton, Illinois, December 25, 1916. He studied at the school of the Art Institute of Chicago and the Norwich Art School. In 1939 he won a traveling scholarship from the Art Institute of Chicago, and a medal and prize at the same institution in 1941. His work has appeared in national exhibitions. He is an instructor in drawing and painting at the Norwich (Connecticut) Art School.

GWATHMEY, Robert, Portrait of a Farmer's Wife, 44 x 34.

Illustration — Plate 4

"Goethe said, 'There are, however, few men who have imagination for the truth of reality. Most prefer strange countries and circumstances of which they know nothing and by which their imagination may be cultivated wondrously.' This I believe and accordingly my own conception must be bound by a thorough knowledge of the scene, disgust for the picturesque, and a love for the craft. I know this farmer's wife; I know her husband, her children and her children's children. I know the relatives who have moved to the city. Also, I know the people for whom she works, etc. The land and the mores are out of my own experience.

"It was my hope that within the medium of painting I might have been able to extend the dignity and beauty of this lady to a humanistic dimension."

Gwathmey was born January 24, 1909, in Richmond, Virginia. He studied at the North Carolina State College of Agriculture and Engineering, the Maryland Institute (Baltimore), and the Pennsylvania Academy of the Fine Arts, where he was awarded a Cresson Traveling Scholarship in both 1929 and 1930. Thereafter came several prizes and awards, including one at the Carnegie Institute in 1942, a Rosenwald Fellowship in 1944, a prize at the Pepsi-Cola show of 1946, and a grant from the American Academy of Arts and Letters in the same year. Gwathmey's work has been exhibited in various cities in America and in London, Amsterdam, Brussels, Venice, Prague, and Port au Prince. A mural by Gwathmey adorns the post office at Eutaw, Alabama. His work has also appeared in Fortune and Seventeen. His paintings are in the permanent collections of the Museum of Fine Arts in Boston; Butler Art Institute in Youngstown, Ohio; Carnegie Institute; Los Angeles County Museum; Pennsylvania Academy of the Fine Arts; Springfield (Massachusetts) Museum of Fine Arts; Fine Arts Society of San Diego, California (a water color); Museum of Telfair Academy of Arts in Savannah, Georgia; Virginia Museum of Fine Arts; Whitney Museum of American Art in New York; California Palace of the Legion of Honor; Rochester (New York) Memorial Art Gallery; the universities of Georgia, Illinois, Oklahoma, and Texas; Alabama Institute of Technology; International Business Machines Corporation; and the Museu de Arte Moderna, São Paulo, Brazil. He lives in New York City and teaches at the Cooper Union Art School.
HAHN, Walter H., *Satan*, 46 x 18. Illustration — Plate 20

"It is difficult to describe the thinking that went into the painting *Satan*. The methods used to arrive at the final picture are much the same as most artists use. Many preliminary studies . . . and I read a great deal on the subject since, in this case, reference to nature was of little help. After several months of this I was so stimulated, and I believed I knew in my mind what I wanted on the canvas. The painting proceeded under its own [power]. All the research before the painting conditioned me and solved problems for the final picture."

Walter Hahn, painter, printmaker, and jeweler, was born in Milwaukee, Wisconsin, in 1927. He studied at Roosevelt College (Chicago), De Paul University, and the University of Chicago, and received a degree in art education at the school of the Art Institute of Chicago. Hahn is now teaching in adult education and in the high school at Pleasantville, New York. He has exhibited from coast to coast. Awards include the first purchase prize at the exhibition of artists of Chicago and vicinity at the Art Institute of Chicago in 1951 and honorable mention in a show at the Terry Art Institute in Miami, Florida, in 1952. His paintings are owned by the Art Institute of Chicago and by private collectors. He lives in Pleasantville, New York.

Haley, John C., *Dark Anonymity*, 30 x 36. Illustration — Plate 103

"When an artist is called upon to comment on his work, he probably would seem most profound if his statements were confined to their philosophical import, and discussion of the plastic qualities, which have been his true concern, were omitted. This is not to deny the possible validity of associated values.

"The safest ground for verbal statement may be for an artist to generalize about his procedure. In this direction I can say that I begin with an ideal of painting, not as [a] rendering of an idea which has been completed in advance of execution, but as a live, immediate growth which invites change — the ideal of a painting as an open receiver for direct statements of related space and related surface.

"In *Dark Anonymity* I intuitively followed the painting's growth until it seemed as if the work could take no further development, at which point I felt myself excluded. The question for the artist at this point is to determine whether the painting measures up to his critical standards — whether it is ready for the gallery or belongs in the discard. Surviving in the final state of *Dark Anonymity* are the intuitions and intentions which were judged valid in the course of its development. Many others were tried and eliminated. This is a process costly in time and effort but is the one by which this painting was created."

John Haley was born in Minneapolis, Minnesota, in 1905. There he studied at the Minneapolis School of Art with Cameron Booth. He has also studied with Hans Hofmann in Munich and Capri and did additional work in Paris and at the School of Mosaics in Ravenna, Italy. He lives in Richmond, California, and is a professor at the University of California at Berkeley, where he has been teaching since 1930. Awards were won at the annual exhibitions of the San Francisco Art Association in 1936, 1939, 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 water color and third prize in oils. Haley's work has been exhibited across the country and forms part of the permanent collections of the Phillips Collection in Washington, D.C.; San Francisco Museum of Art; International Business Machines Corporation; and the art gallery at Mills College, Oakland, California.
HARE, David. *Woman with a Bird in Her Hair*, steel, 56".

Illustration — Plate 37

"I believe that in order to avoid copying nature and at the same time keep the strongest connection with reality it is necessary to break up reality and recombine it, creating different relations which will take the place of relations destroyed. These should be relations of memory and association. If you make a child and locomotive you might make the engine even larger than it should be. This would not be only a change in volume relation but in memory relation. When one is small, a locomotive is very big. Perhaps you remember especially the wheels, and perhaps the way you remember them is not at all like wheels. If you make them as you remember, and you are lucky enough to have had the same memory as the observer, he will say, 'Why that is more locomotive than a locomotive,' and you will have created not just a locomotive but what a locomotive means to a man. There is a great difference.

"I should like to be able to use motion in such a way as to give another dimension to sculpture. Not a material or visual dimension but a purely mental one...

"...It is impossible to be objective about the particular. Reality exists not in the individual object but somewhere in the mind as it moves from one object to another. And so I feel that sculptors should present reality not as an object which might exist by itself in the closet, but as the relations between that object and the observer." — Dorothy C. Miller (ed.), *Fourteen Americans* (New York, Museum of Modern Art, 1946) p. 24.

David Hare was born in New York City in 1917. He attended schools in New York, Colorado, and California. He has done color photography; published a portfolio on the Indians of New Mexico and Arizona in 1941; and had one-man shows of color photographs in New York in 1939 and 1940. He first began to do sculpture in 1942 and has exhibited it extensively in recent years. He lives in New York City.

HEAD, Josef. *Impressions of Milan*, 15 x 30.

Illustration — Plate 82

"I have never been to Italy but paint almost entirely about Italy — Italian architecture, that is. It seems to me that building façades represent the faces of civilization — and that the Italian church façade is particularly appropriate to use as a motif in attempting to investigate a true meaning of the verb 'to be' — relating somehow to faith and the two-dimensional quality of the more superficial facts of existence."

Josef Head was born in San Antonio, Texas, in 1921. He received his B.F.A. degree at the University of Texas, where he was art librarian from 1949 to 1952. During 1952 he was exhibition chairman for the Texas Fine Arts Association and has also taught painting for the Association. He has had one-man shows in Texas and has been represented in various group shows in the same state, having won at least four prizes or other awards. His work is represented in the museum of the San Antonio (Texas) Art League and in other collections. He lives in New York City.

HELIKER, John E. *Viterbo*, 12 x 20.

Illustration — Plate 75

"During the past four years I have spent a good part of my time in Southern Italy — and my paintings have a lot to do with that landscape — the subjects deriving from Norman-Saracenic architecture, the coastal landscape, and recently the villages and towns in the vicinity of Rome. The present work was done after a recent visit to Viterbo — a city of beautiful walls and magnificent fountains and churches of the 13th century."

John Heliker was born in Yonkers, New York, in 1909, and is still living there.
He has studied at the Art Students League of New York and also with Boardman Robinson, K. H. Miller, and Kimon Nicolaides. Prizes were won at the Corcoran Gallery of Art in 1941; the Pepsi-Cola show in 1946; and the National Academy of Design in 1948. In the same year Heliker was awarded a fellowship at the American Academy in Rome, and in 1951, a Guggenheim Fellowship.

Five one-man shows have been held in New York City. Heliker has taught at the Colorado Springs Fine Arts Center, and for the past five years at Columbia University in New York. His paintings are represented in the collections of the American Academy of Arts and Letters, Pennsylvania Academy of the Fine Arts, Encyclopaedia Britannica, Whitney Museum of American Art in New York, New Britain (Connecticut) Institute, William Hayes Fogg Art Museum of Harvard University, San Francisco Museum of Art, Walker Art Center in Minneapolis, Corcoran Gallery of Art in Washington, D.C., William Rockhill Nelson Gallery of Art (Kansas City, Missouri), Philadelphia Museum of Art, the University of Illinois, Art Institute of Chicago, and elsewhere.

HOFF, Margo, Surprise Party, 38 x 19½. Illustration — Plate 13

“Surprise Party is concerned with the mood of anticipation and with my red table cloth. We lived in a small house. The round table was the center of activities — dinner parties, wood carving, round table discussions, easter egg coloring parties, mat cutting, wine parties, poetry reading. The round table could be made longer for special occasions — such as a Surprise Party.”

Margo Hoff was born in Tulsa, Oklahoma. She exhibits extensively and works in many media — painting, ceramics, lithography, costume design, sculpture, and wood-block printing. Her drawings were shown at both the Metropolitan Museum of Art and the Art Institute of Chicago last year, and her prints and paintings in a variety of places. She has traveled widely in Europe and North America, and last year took a trip on an Egyptian freighter through the Mediterranean, painting and sketching in Egypt, Lebanon, Syria, Italy, and France.

She was chosen to do the painting to represent the State of Oklahoma in the series of pictures concerning the various states reproduced in Fortune and Time magazines in 1948. Awards and prizes for her work include the Armstrong prize at the Art Institute of Chicago in 1944; first (Campana) prize at the same institution in 1946 and another prize at the Institute in 1950; a prize given by the Chicago Newspaper Guild in 1947; first print prize at the Northwest Territory Exhibition in 1949; and honorable mention for a painting in an exhibition at the Terry Art Institute in Miami, Florida, in 1952.

Margo Hoff’s work may be seen in the permanent collections of the Art Institute of Chicago, Carnegie Institute, University of Minnesota, and the Illinois State Museum of Natural History and Art, as well as in private collections in New York, Chicago, and California. In private life she is Mrs. George F. Buehr and lives in Chicago.

HOFMANN, Hans, Burst into Life, 60 x 48. Illustration — Plate 1

“An artist’s concept is basically given in his whole outlook to the world and in the consciousness of his professional responsibilities. The subject has only an initiating function to be restless, absorbed by the personality of the artist — as such it will determine the whole creative process.

“I have devoted my whole life to the search of the Real in painting. I never
believed in an academic training — I had none. My instinct told me that I must find everything within myself when it is intended to become significant for the whole spread of my own development. I was privileged to be brought up in a highly artistic environment. I love beautiful things not for want’s sake — but they inspire me to create them myself. To me they have the capacity of emanating a mystery power that is able to hold the mind under the spell of ecstacy.

"Art is to me the glorification of the human spirit and as such it is the cultural documentation of the time in which it is produced. The deeper sense of all art is obviously to hold the human spirit in a state of eternal rejuvenescence in answer to an ever-changing world. Art is an agent destined to counter-balance the burdensomeness of everyday life — it should provide constant esthetic enjoyment."

Thus spoke Hans Hofmann in a statement printed in connection with an exhibition of his works at a New York dealer’s in November of 1952. His trenchant observations have also appeared in catalogues of the University of Illinois Exhibition of Contemporary American Painting for the past two years and in various other publications.

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, among them the Metropolitan Museum of Art, Museum of Modern Art, and Whitney Museum of American Art in New York City; Art Institute of Chicago; Walker Art Center in Minneapolis; Blanden Memorial, Fort Dodge, Iowa; University of Nebraska; and University of Illinois (purchase prize in 1950). He lives in New York City for a large part of each year.

JANICKI, Hazel. The Intruder, 17 3/4 x 33 1/2. Illustration — Plate 76

“I wish I could write a few lines concerning my painting,” says Hazel Janicki. “However, painting is such a personal experience with me that I find it extremely difficult to express any thoughts about it in writing.” For a few of her comments on art, see the catalogue of the University of Illinois Exhibition of Contemporary American Painting for 1949.

Hazel Janicki was born in London in 1918 and had her early schooling in France and England. At the age of ten she came to the United States. Training in the arts followed at the Cleveland (Ohio) Institute of Art, where she later taught, and with muralist Kindred McLeary. A mural from her hand was created for the U.S.O. lounge in Cleveland. Her work has appeared in various exhibitions in the East and Midwest and won awards at the Cleveland Museum of Art; National Academy of Design in New York; and University of Illinois (purchase prize, 1948). In the same year she was awarded a Louis Comfort Tiffany Fellowship. Her works are owned by the Cleveland (Ohio) Museum of Art; Canton (Ohio) Art Institute; Butler Art Institute at Youngstown, Ohio; the Saginaw (Michigan) Museum; Yale University; the University of Illinois; and the Melbourne (Australia) Gallery of Art, as well as by private collectors. In private life she is Mrs. William Schock and lives in Kent, Ohio.

JARVAISE, James. Blue Table, 26 x 58. Illustration — Plate 55

“I paint what I see in nature, selecting objects which stimulate my imagination.
Shapes — forms — intense saturate color — related total effect — all of these are part of my present vocabulary."

Jarvaize was born in Indianapolis, Indiana, in 1925 but spent some of his earlier years in Pittsburgh, Pennsylvania, where he had a scholarship for work in Saturday drawing and painting classes with Samuel Rosenberg. He also studied for brief periods of time at Biarritz in France and at Heidelberg, Germany, later attending the University of Southern California where he received the B.F.A. and M.F.A. degrees. He has exhibited in west-coast cities, Denver, the Metropolitan Museum of Art in New York, and elsewhere. Among marks of distinction awarded his work are second prize for water color in an exhibition in California in 1949; first purchase award at the Addison Gallery of American Art at Phillips Academy, Andover, Massachusetts, where his work forms part of the permanent collections; honorable mention at the California State Fair in Sacramento; selected for American Federation of Arts traveling exhibition in 1951 and 1952; and recommended for purchase at a Los Angeles County Museum exhibition in 1952. For the past ten years he has lived in Los Angeles and now lives in Manhattan Beach, California.

JOHNSTON, Ynez. Steps to the Lighthouse. 19½ x 27½.
Illustration — Plate 64

"The subject matter for my painting Steps to the Lighthouse was based on an impression of a visit to Point Reyes Lighthouse in Marin County [California] — an imaginary interpretation of white steps, cliffs and surrounding sea, interwoven with fantasy shapes. I tried to realize this concept using large, simple shapes fragmented into complex linear forms, held within one predominant color feeling."

Ynez Johnston was born in Berkeley, California, in 1920. At the University of California in her home town she received the B.A. degree in 1941 and the M.A. in 1946. In 1941–1942 she studied in Mexico on a University of California Scholarship Grant and was awarded a grant from the Guggenheim Foundation in 1952–1953. She has exhibited in group exhibitions in California and increasingly in other parts of the nation; has had seven one-man shows in her native state and won eleven prizes for prints, water colors, and oil paintings in California shows. Her prints and paintings are owned by the Museum of Modern Art and Whitney Museum of American Art in New York; Philadelphia Museum of Art; City Art Museum of St. Louis; Philbrook Art Center in Tulsa, Oklahoma; Los Angeles County Museum; Santa Barbara (California) Museum of Art: city of San Francisco; California State Fair; and the University of Michigan, as well as by eighty-three private collectors.

KANTOR, Morris. Children in Parade, 35 x 48.

"Sorry there is nothing much I can say about my painting Children in Parade," writes Morris Kantor, "except that it is one of a series of three on the same theme."

He was born in Minsk, Russia, in 1896: came to the United States of America in 1911 and studied art with Homer Boss. Honors for Kantor's paintings include the first prize and Logan medal at the Art Institute of Chicago in 1931, a prize at the Corcoran Gallery of Art in 1939, the Temple gold medal at the Pennsylvania Academy of the Fine Arts in 1949, and a purchase prize at the University of Illinois in 1951. His paintings form part of the permanent collections of the Metropolitan Museum of Art, Museum of Modern Art, and the Whitney Museum of American Art in New York City; Newark (New Jersey) Museum Association; Worcester (Massachusetts) Art Museum; Wilmington (Delaware) Society of the Fine Arts; Phillips Collection in
Illustration — Plate 88

KAPLAN, Joseph, Interior, 36 x 50.

"Since my last statement in this space, I have had no reason to change my views regarding the problems of art and artists today. On the contrary, I feel more convinced that the trend today—which is away from the humanistic approach—is leading the artist toward a greater and greater subjectivity. And thus, of necessity, he insulates himself from any 'outside' influences of the subject or object,—in a word, from life itself. He occupies himself primarily with form and space, insisting that by so doing he is freeing himself from the vulgar and devoting himself to pure emotional expression and spiritual intercourse.

"I don't mean to suggest that form is of no importance,—on the contrary,—but [using] form, by itself, no matter how delicate the balance or (the much abused word) the tensions, or how subtle the color relationships and space relationships, the net result at best is a pleasant, decorative scheme—designed not to disturb and never to shock by the simple expedient of avoiding the saying of anything.

"I like to approach a painting and ask what it has to say and how is it said: is the form tied up with its content or is the form hanging in a void, so to speak?

"If I may paraphrase my last statement: while a literal rendering of the subject which disregards the form suitable to it is a vulgarity and of no interest, I seek to the best of my ability a form which would best suit the subject and make it more real. This, roughly, was the mental process which went into my painting Interior."

Born in Minsk, Russia, in 1900, Kaplan was brought to America while still a child. In New York, where he has made his home for the most part, he studied at the National Academy of Design under various instructors, including Charles W. Hawthorne. He was also one of the many artists who worked with the Works Progress Administration.

Kaplan has exhibited in one-man shows in New York and elsewhere. His work includes water color as well as oil.

In the Audubon Artists Exhibition of 1948 he was awarded a prize by the Grace Line for the best marine subject in the show, and again in 1950 for an oil. Museums and other institutions which own examples of his painting include the Metropolitan Museum of Art in New York, Butler Art Institute (Youngstown, Ohio), Decatur (Illinois) Art Center, Museum of Western Art in Moscow, and the museums of Tel Aviv and Afn Harod, Israel. He still lives in New York City.

Illustration — Plate 102

KARFIOL, Bernard, Nude on Red Couch, 30 x 40.

"Karfiol began his art studies at the age of 13 at Pratt Institute. At 14 he won a chance to study for a year at the National Academy of Design, and at 15 he went alone to Paris where he studied with Jean Paul Laurens at the Académie Julian. Two of his paintings hung in the Grand Salon of 1903, several in the Salon d'Automne of 1904. He remained in Paris until 1906. There, at the Steins', he met Picasso, Matisse, and others in their circle.

"Karfiol believed that it was the artist's job 'to feel a thing and then point it out in his work so that the other fellow immediately feels it too,' and he asserted that
'style is part of your personality, like your signature. You can't really change it.'" —Art Digest, XXVI, No. 20 (September 15, 1952), p. 9.

Bernard Karfiol was born near Budapest in 1886, when his parents, Americans from Boston, were visiting in Hungary. He died at Irvington-on-Hudson, New York, in 1952.

He was represented in the history-making Armory Show in New York in 1913. One-man exhibitions began in 1923. Among marks of distinction awarded his work are a prize at the Pan-Pacific Exposition in 1925; another at the Carnegie Institute in 1927; first Clark award and gold medal at the Corcoran Gallery of Art in Washington in 1928; a Dodge-Ford purchase award in 1940; and a prize at the Virginia Museum of Fine Arts in 1942. He lived in New York City and Ogunquit, Maine. He taught briefly at the Ogunquit Summer School of Painting and Sculpture. Karfiol's pictures are represented in the permanent collections of the Metropolitan Museum of Art, Museum of Modern Art, and Whitney Museum of American Art in New York City; Addison Gallery of American Art at Phillips Academy, Andover, Massachusetts; Brooklyn Museum; Baltimore Museum of Art; Phillips Collection and Corcoran Gallery of Art in Washington, D.C.; American Academy of Arts and Letters; Newark (New Jersey) Museum Association; Los Angeles County Museum; California Palace of the Legion of Honor at San Francisco; Carnegie Institute; Wichita (Kansas) Art Museum; Virginia Museum of Fine Arts; Lyman Allyn Museum in New London, Connecticut; Dartmouth College; Encyclopaedia Britannica; and others.

KÉPES, Gyorgy, Lake, 72 x 20.

Readers of the catalogue of the 1952 University of Illinois Exhibition of Contemporary American Painting should recall the remarks which Gyorgy Képes made relative to his attitude towards his painting. He adds, however, that in the last fifteen years he has painted very little—altogether not more than six months—and, consequently, cannot call himself a painter by profession.

Képes was born in Szély, Hungary, in 1906, studied at the Royal Academy of Fine Arts in Budapest from 1924 to 1929, and in 1937 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 in 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 in the United States of America. In 1952 a traveling exhibition of his paintings on the west coast included a one-man show at the San Francisco Museum of Art and at the Fine Arts Society of San Diego, California. Képes collaborated with the late 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 a porcelain exterior mural for the Fitchburg (Massachusetts) Children's Library. During the period 1938–1950, he made graphic designs for Fortune magazine, the Container Corporation of America, and Abbott Laboratories. In 1939 and again in 1949 he was given an award by the American Institute of Graphic Arts. As a writer he has contributed to books and journals on art and architecture and is the author of the book Language of Vision, published in 1944 and now in its seventh edition. In 1952 Képes was elected a fellow of the American Academy of Arts and Sciences. His work forms part of the collections of the Addison

KING, William, Sheba, bronze, 23½". Illustration — Plate 26
"I think it important to write down, as it were, as clearly and honestly as possible, as much as one can of what seems to make the world go round."

William King was born in Jacksonville, Florida, in 1925. In New York he studied at the Cooper Union Art School (1946–1948) and at the Brooklyn Museum Art School (1948). Then came work at the Accademia dei Belle Arti in Rome (1949–1950) and a Fulbright grant for study in Italy during the same period. In 1952 he won the Mrs. Tiffany Blake fresco award. King’s work has been seen in several exhibitions on the east coast and in Rome and forms part of the collections of Nelson Rockefeller and John Hay Whitney. In 1948 he was assistant instructor in sculpture at the Brooklyn Museum Art School. The winter of 1952–1953 found him in London.

KINGMAN, Dong, Circus and the Lady, 33 x 41. Illustration — Plate 56
“circus and the lady

“some think the symbol in the center of the picture represents a woman rotting away, others think it is the statue of liberty, the two men on the right; one is wooden, the other is white and hairy, they are just facing the wall and I do not know who they are. the banner on the left, the picture of a bicycle, and the green man talking to the yellow dragon, perhaps that resembles a circus.

“once a picture is complete, the thought and message (if any) is also complete, there should not be any word necessary to explain or add to it, it is up to you (the onlooker) to feel whatever is in it.”

Dong Kingman was born in Oakland, California (not in the Orient, as erroneously stated in the catalogue of the University of Illinois Exhibition of Contemporary American Painting for 1952), in 1911. He was educated in China and studied with a Chinese artist who had studied in Paris and taught him both Oriental and Occidental ways of drawing. He returned to the United States at the age of eighteen.

Kingman served with the United States Army and the Office of Strategic Services, after which he settled in New York City, where he teaches water color at Hunter College and Columbia University. Prizes and awards include a $900 prize award at a recent American Water Color Society exhibition, an award at an International Water Color exhibition at the Art Institute of Chicago, the Pennell medal at the Pennsylvania Academy of the Fine Arts in 1950, an Audubon gold medal of honor, and two Guggenheim Fellowships.

Kingman’s water colors are represented in the collections of the Metropolitan Museum of Art, Museum of Modern Art, Whitney Museum of American Art, and the American Academy of Arts and Letters in New York City; the Brooklyn Museum; Museum of Fine Arts in Boston; Art Institute of Chicago; San Francisco Museum of Art; M. H. De Young Memorial Museum, San Francisco; Fine Arts Society of San Diego; Cranbrook Academy of Art at Bloomfield Hills, Michigan; Addison Gallery of American Art at Phillips Academy, Andover, Massachusetts; Wadsworth Atheneum, Hartford, Connecticut; Davenport (Iowa) Municipal Art Gallery; Mills College in Oakland, California; Springfield (Illinois) Art Association; Butler Art Institute at Youngstown, Ohio; and others. He lives in Brooklyn, New York.
KUNIYOSHI, Yasuo, *Amazing Juggler*, 65 x 40. Illustration—Plate 29

Kuniyoshi was born in Okayama, Japan, in 1893. He came to America in 1906 and studied in Los Angeles, at the National Academy of Design and Art Students League of New York, and elsewhere. He is now an instructor at the Art Students League of New York at New York and Woodstock. His numerous one-man exhibitions began in 1922, one being for the benefit of the United China Relief. Kuniyoshi's work has been seen in various shows throughout the United States. He began to win prizes in 1934. In 1935 he received a Guggenheim Fellowship; in 1939, first prize at the Golden Gate Exposition (American Section); followed by awards from the Carnegie Institute on two occasions, Pennsylvania Academy of the Fine Arts, Art Institute of Chicago (1945), and Virginia Museum of Fine Arts. He was twice a winner in the La Tausa shows (1917 and 1948), and received third prize in the exhibition of Contemporary American Painting at the Metropolitan Museum of Art in 1950.

Kuniyoshi's work is represented in the collections of the Museum of Modern Art, Metropolitan Museum of Art, and Whitney Museum of American Art in New York City; Brooklyn Museum; Phillips Collection in Washington, D.C.; Art Institute of Chicago; Detroit (Michigan) Institute of Arts; Columbus (Ohio) Gallery of Fine Arts; Newark (New Jersey) Museum Association; Baltimore (Maryland) Museum of Art; Albright Art Gallery, Buffalo, New York; Carnegie Institute; Museum of Cranbrook Academy of Art in Bloomfield Hills, Michigan; Virginia Museum of Fine Arts (Richmond); Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts; William Rockhill Nelson Gallery of Art in Kansas City, Missouri; Portland (Oregon) Art Association; Santa Barbara (California) Museum of Art; University of Nebraska; Encyclopaedia Britannica; a museum of modern art in Brazil; and elsewhere.

KUPFERMAN, Lawrence, *The Tempest*, 60 x 24. Illustration—Plate 19

"Of recent years my work has been based on a study of the structures, forms, textures, and patterns that I discover in the microscope," states Lawrence Kupferman. To continue with some of the thoughts he expressed for the catalogue of the University of Illinois Exhibition of Contemporary American Painting for 1950. "A part of this study reflects my intense interest in the pattern of the movements of flow—of liquids, as of the tides, of blood in the veins, of sap in the tree, of clouds in the sky . . . . My purpose in doing these paintings based on microscopic life is to discover anew, for myself, the elements of the universe . . . . out of the minute world of the microscope, I can find symbols of universal growth, structure, pattern and the essence of life itself.

"More lately, I have been applying the results of these studies of form, structure and movement to more humanistic ends. The Tempest is representative of my present thinking."

He was born in Boston, Massachusetts, in 1909, and there studied at the School of the Museum of Fine Arts and the Massachusetts School of Art, where he has been teaching since 1941. Kupferman has executed murals for the ships *Constitution* and *Independence* of the American Export Line. His works have been seen in national exhibitions across this country and form part of the permanent collections of the Metropolitan Museum of Art; Museum of Modern Art, and Whitney Museum of American Art in New York City; Museum of Fine Arts in Boston; Carnegie Institute; Wadsworth Atheneum in Hartford, Connecticut; Addison Gallery of American Art at Phillips Academy, Andover, Massachusetts; Yale University Art Gallery, New
Haven, Connecticut; William Hayes Fogg Art Museum at Harvard University, Cambridge, Massachusetts; Brooklyn Museum: Baltimore Museum of Art; and San Francisco Museum of Art. He lives in Natick, Massachusetts.


Illustration — Plate 58

“In this era of abstract symbolism in painting it is most difficult for the artist who remains on the periphery to make understandable his vigorous regard for the representational. *Terminal* is my explanation.

“It is a reorganization of facts: French train sheds, English locomotives and the sky-shapes of Chicago industry. A triad of inspiration which is unapologetically submitted to support a philosophy: that the complexities of a man-made world are translatable without resort to photo-realism and that they can be made significant enough to the layman without discarding the aesthetic ideal.

“As to the concept, it has had many helpmates: the Siene painters (an initial influence and reason for the choice of medium), the city and its mechanisms, the vitality of non-objectivism and the simplicity of the primitive. All have contributed and shall never be discarded but in order to remain as a creative artist I am aware that additions must be made,—that a new direction must evolve.”

Ellen Lanyon was born in Chicago in 1926. She received her B.F.A. in painting from the school of the Art Institute of Chicago and her M.F.A. from the State University of Iowa. During the winter of 1950—1951 she studied at the Courtauld Institute of the University of London “under the auspices of the Fulbright Program” doing research in techniques and restoration. The summer of 1951 brought travel through France and Italy. Her paintings and prints have been exhibited widely in America since 1946.

Awards include the Armstrong prize (1946) and the Town and Country purchase prize (1947) from the Chicago and Vicinity Show at the Art Institute of Chicago. In 1949 the second prize at the Des Moines Art Center was awarded her exhibit. The next year brought one purchase award from the Library of Congress and another from the Denver Art Museum. *Magnificent Mile* awards at Chicago came her way in 1951 and 1952. In addition to the museums mentioned above, her work is included in the permanent collection of the United States Educational Commission in London and also forms part of numerous private collections. Ellen Lanyon is now teaching children in the Junior School of the Art Institute of Chicago. (Though married, she prefers using her maiden name for professional purposes.) She lives in Chicago.

LASSAW, Ibram, *Ascension of Inanna*, bronze, 24”.

Illustration — Plate 6

“In recent years, most of the titles of my sculpture have been based on the names of stars and other celestial phenomena. At first, this system of titling seemed a convenient way of disposing of the problem of giving titles to totally abstract space compositions, certainly better to my liking than that of using numbers or dates. Soon there came the realization that there was an underlying reason to my looking to the stars for names. I had long felt the analogy in the groupings of stars in three-dimensional space and the relationship of forms in my polymorphous compositions. The atomic world shows a similar space structure in my imagination. This view led to still further identification of that which I know with that which I feel.

“The idea that my body is, in a way, an island universe of atoms in an infinite continuum, stirs my imagination and my emotions. In all this, there is the basic as-
sumption of an universal ecology, in which 1, and in which life, play an integral part. There is a growing conviction in me that 1 belong to the family of the stars and the atoms, and an increasing sense of security in this knowledge of participation in an unknown but wonderful process. There is no longer a real distinction between spirit and matter to me: they are merely aspects of a reality which can not be bounded by verbal concepts.

"The artist contributes to the growth of awareness of reality, somewhat like a ductless gland secretes hormones for the body.

"Truly to love art, means first of all to love God's world, for God is incarnate in the world. In each of my works, I want to rejoice in this incarnation.

"'All who sing here to the harp, sing Him.'— (Vedanta Sutras)"

Ibram Lassaw was born in Alexandria, Egypt, in 1913. He attended the Beaux-Arts Institute of Design in New York from 1930–1931 and City College from 1931–1932, meanwhile studying with Dorothea Denslow at the Clay Club (Sculpture Center) in the same city from 1927–1932. Lassaw also studied painting with Amédée Ozenfant. During the summer of 1930 he taught sculpture at the American University in Washington, D.C., and has also taught in New York City. His work is represented in the Museum of Modern Art and the Whitney Museum of American Art in New York, as well as in private collections. He lives in New York City.

LEVINE, Jack. The Abundant Life, 90 x 36. Illustration—Plate 100

"Both Rembrandt and Daumier had their Comédie Humaine. They worked with the real things of this world. . . . Rembrandt's picture frame was a proscenium. . . . Rembrandt's forms are of necessity massive-sculptural. Only so can he grasp the tangibility of the substances of this world. . . . This is content in an inspired sense. It contradicts no valid concept of form. This approach can never be obsolete. . . . All considerations of modernity or contemporaneity fill me with horror."

"Levine, then, is waging a sort of Counter-Reformation, with one intention: 'To bring the great tradition, with whatever is great about it, up to date.'

"Here follow two repudiations:

'The cubes and planes and alarm clocks created by man to conquer the problems of this life are for me secondary objects of contemplation. . . .' and

'Dehumanization seems the keynote of every field of modern endeavor.'

"The second repudiation is more subtle and arresting. Levine has a quarrel with expressionism for its subjective arrogance.

'It is not my direction. . . . Individuality at the expense of communicativeness is not finding itself, it is losing itself. . . . Expressionism puts too high a premium on subjective reactions.'"—Frederick S. Wight, "A Jack Levine Profile." Art Digest, XXVI, No. 20 (September 13, 1952), p. 10.

For a fuller understanding of Levine's position, the reader is referred to the article cited above, to the catalogue of the Jack Levine circulating retrospective show which opened at the Institute of Contemporary Art in Boston in September, 1952, and to the catalogues of the University of Illinois Exhibition of Contemporary American Painting for 1949 and 1950.

Jack Levine was born in Boston, Massachusetts, in 1915, and lived there until 1942. Following a tour of duty with the Army he took up residence in New York City, where he still lives. At the age of fourteen he started painting as a pupil and
protegé of Denman Ross at Harvard University. Awards include the second purchase prize in the Artists for Victory show at the Metropolitan Museum of Art in New York in 1942; a Guggenheim Fellowship in 1946 and 1947; an award from the American Academy of Arts and Letters in 1946 and second prize at the Carnegie Institute in the same year; third prize at the Corcoran Gallery of Art in 1947; and a medal at the Pennsylvania Academy of the Fine Arts in 1948. Collections where his work is represented include the Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts; Museum of Fine Arts in Boston; Brooklyn Museum; Fogg Art Museum, Harvard University, Cambridge, Massachusetts; Metropolitan Museum of Art, Museum of Modern Art, and Whitney Museum of American Art in New York; Phillips Collection, Washington, D.C.; Portland (Oregon) Art Association; Walker Art Center in Minneapolis, Minnesota; Santa Barbara (California) Museum of Art; the universities of Arizona, Kansas, Nebraska, and Oklahoma; Jewish Theological Seminary; Encyclopaedia Britannica; and International Business Machines Corporation.

LIPTON, Seymour, Earth Mother, nickel, silver, and steel, 30".

Illustration — Plate 16

"At present I am concerned with a world of sculptural reality involving process, time, death-life, rebirth, as primordial factors in myth creation. Today, as ever, these forces impinge on man's life in a deep and direct way. Earth-Mother is a sculpture growing in part out of such ideas and emotions. There is a force as primal and mysteriously gripping in an opening bud as in a pre-Columbian stone-god. Peering into the dark interior of things, seeking out inner forms and meanings, offers a new unexplored continent of sculptural reality. Unfold, open up this hidden inside of man and nature — let them disclose themselves in the process of change, in their search for fulfillment.

"Sculptural forms held within containing-breaking-opening walls hold tensions and unique movements with strange moods. Unlike linear tensors, gravitational balances or violent physical motion, they are movements of unfurling and opening that to me suggest a sense of inner-outer process, of imprisoned forms and spaces seeking order and adjustment with their environment. Time becomes a conscious counterpart of this contracting-expanding universe. There is a mood of duration such as occurs on the stage but developed through formal relations rather than through literary symbols. What expresses a deeper mood of the passage of time in a process of change — the closed bud, the opened bud or the fully grown flower? All evoke a sense of time, but for the first, time has not fully begun, and is no longer strongly active in the last. However, in the open bud, there is perhaps a richer suggestiveness of the passing of time. Sculpture that grows out of such experiences is concerned with a universal mystery that everyone feels at some time.

"Forms irregularly overlapping each other, containing or suggesting inner, varied forms, may bring about this sense of unfolding and expectancy. They suggest a prior and a later stage. Whatever mood the work stems from, whether biomorphic, astronomic or any other, it is not merely of a world in movement but also of a world in process.

"In a sense, though these ideas and emotions are deeply felt, they are exploited to achieve and become part of another end — the reality of art. The physical sculptural object has its own mystic finality. To arrive at this new world of sculptural reality, I use any means at my disposal — universal moods and direct observation of nature,
chance effects in drawings and those arrived at through technique in the direct construction of the work.

"The important thing in this process of making is that no matter how I start, whether with fresh forms or symbolic ideas, what is seen, felt, understood and done is a tensional integration toward the discovery of new sculptural reality."

Seymour Lipton was born in New York City in 1903. There he studied at City College and at Columbia University, but is self-taught as an artist. He has exhibited variously and his work is included in public and private collections in the United States of America and abroad. Lipton taught sculpture at the Cooper Union Art School (1945-1946), at the New Jersey State Teachers College, and is at present teaching at the New School for Social Research in New York. He lives in New York City.

LORAN, Erle, Sea Depth, 26 x 52.

Illustration — Plate 77

"Sea Depth evolved out of drawings made on the beach. Seaweed and driftwood formed strange configurations even as I saw them in the twilight of a late afternoon prowl among favorite haunts. A first large oil painting yielded negative results but interest in the subject remained. One sleepless night at 5:00 a.m. I awoke with a perfectly clear idea that what I wanted was the effect of undersea—to me entirely imaginary. The form-color conception was so clear that I went to my studio to make a sketch of it. The oil painting that followed later was no copy of the sketch but a development that followed its own generic course of growth and unfolding, almost as though there had been no sketch, no mood idea—no color-form idea at all.

"What I have said indicates that I still occasionally work from nature. Fantasy, automatic unfolding of free forms, captured during the act of painting itself, nevertheless dictate the course of my work. Sometimes a color vision, sometimes an accidental ink blot or color shape set into motion the interdependent forces of color, structure, and space configuration that make up the paintings I do."

Erle Loran 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 $5,000 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 on the staff of the Department of Art at the University of California at Berkeley since 1936 and in 1952 became chairman of the department. He has often been named to juries of art exhibitions.

Prizes and awards, in addition to the Chaloner prize, include seven prizes in shows in Minnesota between 1924 and 1935; eighteen awards (prizes and honorable mention), especially in water color, in exhibitions in California since 1937; and honors at the Pennsylvania Academy of the Fine Arts and in Chicago. His work was also awarded a medal at the Pepsi-Cola show of 1948-1949. His pictures have appeared very frequently in national exhibitions, juried, invited, and otherwise, and he has had twenty-one one-man shows since 1931. Loran has written extensively for periodicals and is the author of Cézanne's Composition, which appeared in 1942 and is now in its third edition and sixth printing. The book was published as the result of a subsidy granted by the American Council of Learned Societies in conjunction with the Carnegie Corporation.
His work in various media 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: an art institute at San Diego, California; International Business Machines Corporation: the United States Treasury and State Departments; Utah State Agricultural College; Brigham Young University at Provo, Utah; and the Cedar City School System (Utah); and is owned by many private collectors. He lives in Berkeley, California.

MALDARELLI, Oronzio, Janet, limestone, 27”. Illustration—Plate 10

“As for a statement concerning my work, I feel that while your request is simple and reasonable,” states Oronzio Maldarelli, “I find it difficult to put into words a statement that will adequately explain the philosophy of my form concepts and esthetic predilections. However, this much I can say: that without representational verisimilitude, I strive for basic realities in nature, and from her abstract the principles of my plastic expression. Technically, through the manipulation of my materials, I endeavor to give my sculpture a living and sensuous quality.”

Oronzio Maldarelli was born in Naples, Italy, in 1892. He came to America in 1900 and is now an American citizen. Study includes a period at the Cooper Union Art School, National Academy of Design, and Beaux-Arts Institute of Design in New York, as well as abroad. He was in Paris on a Guggenheim Fellowship awarded in 1931. This award was renewed in 1943. He has won the Logan medal at the Art Institute of Chicago: honorable mention at the Pennsylvania Academy of the Fine Arts for the George W. Widener memorial medal; a first prize at the Fairmount Park Art Association, Philadelphia, in 1929; and an American Academy of Arts and Letters grant in 1948. Maldarelli taught at one time at Sarah Lawrence College in Bronxville, New York, and at the Cooper Union Art School in New York City, and has also been an instructor in sculpture and drawing at Columbia University. In collaboration with Raymond Hood and Associates, he executed reliefs in the ceiling of Rockefeller Center theater (New York). Other work was done for the Post Office Department building in Washington, D.C.; the post office at Orange, Massachusetts; the French and Irish buildings at the New York World’s Fair of 1933; New York City Housing Authority; Columbia University; St. Patrick’s Cathedral in New York; and for two ships of the American Export Lines. His work is also represented in the collections of the Metropolitan Museum of Art and the Whitney Museum of American Art in New York; City Art Museum of St. Louis; Art Institute of Chicago; and Brookgreen Gardens, Georgetown, South Carolina.

MARTIN, Fletcher, Wonderful Object, 34 x 20. Illustration—Plate 39

Fletcher Martin was born in Palisade, Colorado, in 1904. He is an engraver and lithographer as well as a painter. Among awards and prizes he has won are prizes at the Los Angeles County Museum in 1935 and 1939; Federal Art Project, 1937; and the Forty-eight States Competition in 1939. His work has been seen in various exhibitions across the country. Illustrations by Martin appeared in Tales of the Gold Rush (1944) and an edition of Mutiny on the Bounty (1946), both limited editions. In 1933 and 1934 he was a war artist-correspondent for Life magazine.

Martin has created frescoes in the North Hollywood (California) High School and other wall paintings in the Federal Building at San Pedro, California, and post offices at La Mesa, Texas, and Kellogg, Idaho. Examples of his work form part of the collections of the Metropolitan Museum of Art and Museum of Modern Art in
MATTA ECHAURREN, Roberto, Crushed Strawberry Heart, 80 x 122.

In 1938 Matta wrote in an article in the surrealist magazine Minotaure, "Let us overturn all the historical show-pieces, with their styles and elegant ornamentation, in order that there may escape the rays of dust out of which pyrotechnics can create space.... We need walls like damp cloths which assume odd shapes and complement our psychological fears": and in 1942 he remarked, "Painting always has one foot in architecture, one foot in the dream." — James T. Soby, "Matta Echaurren," Magazine of Art, XL, No. 3 (March, 1947), pp. 102 and 104.

Roberto Sebastian Antonio Matta Echaurren was born in Santiago, Chile, in 1911. He visited Spain and France while a child. In 1931 he was graduated from a school of architecture in Santiago, followed by work in architecture with Le Corbusier in Paris and further travel. Having begun to paint, he joined the surrealist movement in 1937. He came to the United States of America in 1939 but has also lived in Rome and elsewhere since then. One-man shows began in this country in 1940.

MEEKER, Dean J., Don Quixote, 24 x 48. Illustration — Plate 78

"Painting, I think, in a contemporary art climate of extreme complexity, misunderstanding, and a dichotomy of standards, has still as its first role the obligation of communication and to reflect the sensibility of the individual artist.

"This communication, of course, may be realized on many levels. I believe painting is as much miscast when it is used as the handmaid of the anecdote or literary accompaniment, as it is miscast when its appeal is directed to so few as to border on the occult and be the plaything of professional appreciators.

"My own tendency is to utilize the allegory, where more or less common thematic material may be a point of departure, and still provide latitude for the exercise of the imagination, the sheer pleasure-emotion of the paint application, and within these terms have some reasonable chance of personal expression.

"In Don Quixote it was not my wish to embellish an already well done piece of literary work, but rather to think of the theme as a symbol of frustration. The compositional tangents, the black-red tonality, the half-developed imagery, harsh overhead lighting and the distortion of the figures, I hoped might contribute to this feeling. However, writing it down is no sure conditioning of the observer, and I think he will always look at it in terms of his own background and experience."

Dean Meeker was born in Orchard, Colorado, in 1920. At Northwestern University and the University of Wisconsin he studied the history of the Fine Arts and was graduated from the school of the Art Institute of Chicago in 1946. He now teaches drawing, painting, and serigraphy at the University of Wisconsin.

His work has been hung in exhibitions of national scope and has won several prizes and awards, among them a purchase award (1949) and a commission award (1950) in the annual Gimbel competition; first award medal in 1951 at the show of Milwaukee painters and sculptors at the Milwaukee (Wisconsin) Art Institute; and a prize in a national exhibition of prints held by the San Francisco Art Association at the San Francisco Museum of Art in 1952.
MEIGS, Walter, *Still Life with Milk Bottle*, 36 x 48. Illustration—Plate 118

"Art is a way of recognizing life as an organic truth, vital and rich. It is enthusiasm for the dignity of man; an expression of his relation to mankind and to the world."

Walter Meigs was born in New York City in 1918. He received the B.F.A. degree from Syracuse University in 1941 and the M.F.A. from the State University of Iowa in 1949. His work has appeared in exhibitions at the Metropolitan Museum of Art and Whitney Museum of American Art in New York, Carnegie Institute (international exhibition), and in regional shows. Paintings by Meigs form part of the collections of the Denver (Colorado) Art Museum, the Illinois State Museum of Natural History and Art in Springfield, Illinois, and of Pennsylvania State College, and are also owned by private collectors. He teaches at the University of Nebraska.

MENKES, Sigmund, *Girl Holding Dog*, 40 x 50. Illustration—Plate 4

Concerning his picture in the current exhibition Menkes writes, "This painting has undergone many changes during the last few years, and can be considered a typical example of a process of purification in which subject-matter served as a starting point for a concept of color and expressive line. I hope to have realized an inner order which makes for the unity and maximum fusion of pictorial expression, [but] without sacrificing certain essential human values—[a tendency] so prevalent in our days. It is exactly this abandoning of those human values that brought contemporary art into the present impasse of a purely ornamental nature."

Sigmund Menkes was born in Lwow, Poland, in 1896. He studied at the Academy of Fine Arts in Krakow and spent two years studying and visiting museums in various parts of Europe. In 1921 he settled in Paris and exhibited at the Salon d'Automne, Salon des Tuileries, and the Salon des Indépendants. In 1935 he came to the United States of America.

There have been many one-man exhibits of his work in America as well as similar showings in Paris, Warsaw, Vienna, Athens, Belgrade, Brussels, and Berlin. In this country he won a prize for landscape at the Corcoran Gallery of Art (1941), the Beck prize and gold medal at the Pennsylvania Academy of the Fine Arts for the best portrait in 1946, and second prize for still life at the Audubon Artists show of the same year. The next year the first Clark prize was awarded him at the Corcoran Gallery of Art and a prize designated by European critics for one of his pictures which was in an exhibition of American art sent to Belgium. Paintings by Menkes have also been on view at the Carnegie Institute (Pittsburgh) and other group shows in America. For the last five years he has been teaching in the summer school of the Art Students League of New York.

His work is represented in the Metropolitan Museum of Art in New York, Brooklyn Museum, Pennsylvania Academy of the Fine Arts in Philadelphia, Wichita (Kansas) Art Association, Museum of Cranbrook Academy of Art (Bloomfield Hills, Michigan), Abbott Laboratories collection, Encyclopaedia Britannica collection, Musée du Jeu de Paume in Paris, the national museums at Warsaw, Belgrade, and Athens, and in Tel Aviv, Israel. He lives in New York City.


"When I first approach a canvas, I have no previously conceived idea of what I might want the finished canvas to be, outside of a vague, general idea of subject matter. I do not make preliminary sketches, nor do I draw an outline on the canvas.
Immediately, I begin to seek form through color. Only as I work, only as new forms suggest themselves, do new discoveries and hitherto unseen possibilities appear. Thus, what happens on the canvas during the process of creation is a continual surprise and, hence, a continual challenge to me. There is a never-ending search for new color relationships and repeated experimentation with new techniques for better handling the medium."

Harry Mintz was born in Ostrowiec, Poland, in 1907. He studied at the Warsaw Academy of Fine Arts and the Art Institute of Chicago, and has traveled in Mexico, South America, and Europe. Since 1945 he has had one-man shows in New York, Chicago (including one at the Art Institute), and Los Angeles, California. Prizes and awards include honorable mention and five prizes at the Art Institute of Chicago, the first in 1937, the latest in 1952; a cash award at the Old Northwest Territory Exhibition at Springfield, Illinois, in 1948; silver medal at the California Palace of the Legion of Honor, San Francisco, California (1946); first prize at the American Jewish Arts Club in Chicago in 1948; and an honorable mention in an exhibition at the Terry Art Institute in Miami, Florida, in 1952. In addition to private classes, Mintz has taught painting at the Evanston (Illinois) Art Center since 1940 and at the North Shore Art League at Winnetka, Illinois.

His paintings have been exhibited widely in this country, have been bought by many private collectors, and form part of the permanent collections of the Art Institute of Chicago; Hackley Art Gallery, Muskegon, Michigan; the Warsaw Academy of Fine Arts in Warsaw, Poland; and the Modern Museum at Tel Aviv, Israel. He lives in Chicago.

MOLLER, Hans. *Flutes*, 35 x 42. Illustration—Plate 57

"Since an excerpt from Mr. Weller’s introduction from your last year’s catalog referring to my painting seems so appropriate to my feelings of my work, I feel it fitting to have that statement appear between quotation marks," states Hans Moller. The quotation follows:

"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." — Allen S. Weller, "Truth and Vision in Contemporary Painting," *Contemporary American Painting*, University of Illinois, 1952, pp. 18-19.

Hans Moller was born in Wuppertal-Barmen, Germany, in 1905. He studied art in Germany. His work has been shown in national exhibitions in this country and in one-man shows in Ann Arbor, Michigan (University of Michigan), Chicago, and at a New York dealer’s in 1951. Among awards and other marks of distinction are an award of merit from the Art Directors Club of New York in 1944 and honorable mention in both the twenty-first biennial exhibition at the Corcoran Gallery of Art in Washington, D.C., in 1949, and the twenty-third annual exhibition of lithography at the Print Club, Philadelphia, in 1951. He teaches at the Cooper Union Art School in New York. His work is represented in the private collections of Mr. and Mrs. Otto M. Spaeth, Roy Neuberger, and many others, and forms part of the permanent
collections of the Phillips Collection in Washington, D.C., Walker Art Center in Minneapolis (Minnesota), University of Georgia, Society of the Four Arts in Palm Beach, Florida, and the Pennsylvania Academy of the Fine Arts in Philadelphia. Moller lives in New York City.

MORRIS. George L. K., *East River Nocturne*, 73 x 64.

Illustration — Plate 31

"The evolution of abstract painting to date has been marked by a constant flattening of forms in space. This was a quite necessary development for the free understanding of pictorial structure. I think the time has now come to push more deeply behind the canvas-level; this doesn't seem to have been accomplished with complete control since the Baroque period.

"For a number of years I have been experimenting with symbols of three-dimensional space: *East River Nocturne* is perhaps the culmination of such researches. The mere rendering of a third dimension is of course a simple task; to hold the new elements in control is something else again. Toward this end my purpose has been to project the enclosing planes with a very definite restriction. There is a back plane, firmly held in position by side-areas; the exact degree of recession is denoted by squares in perspective.

"The great problem in composition is to hold on firmly to the picture-surface; if not, we are back in that old disorder which made abstraction such a vital necessity. Of the composition in question, the picture-plane is consistently felt through the free linear curves that swing broadly across the surface. If I were to use a simile to intensify this conception, I might suggest a glimpse into a room through a cracked window-pane. But of course it is not exactly that, in any realistic sense. I am merely indicating the kind of double focus at play between deep areas of space and surface rhythms.

"Of course every painting depends upon its projection of mood as well; here it is of night, and city lights that are so multiform in depth, and so movable, that they seem never entirely stabilized in space."

George L. K. Morris was born in New York City in 1905. He was graduated from Yale University (A.B.) and studied at the Yale School of the Fine Arts, Art Students League of New York, and at the Académie Moderne in Paris. From 1936 to 1943 he was editor of Partisan Review and is now American editor for *Art d'Aujord'hui* (a Paris publication). He is also president of American Abstract Artists. Morris was on the advisory committee of the Museum of Modern Art in New York from 1933 to 1940, and has recently been the U.S. painting delegate to the 1952 UNESCO conference in Venice. His paintings have been seen in one-man shows since 1935 and in various group exhibitions.

Among institutions which own examples of Morris's work are the Whitney Museum of American Art in New York, Philadelphia Museum of Art, Phillips Collection in Washington, D.C., Yale University Art Gallery (New Haven, Connecticut), the Berkshire Museum (Pittsfield, Massachusetts), University of Georgia, Encyclopaedia Britannica, and International Business Machines Corporation. Late in 1952 he was staying in Grasse, France.

MOTHERWELL, Robert, *Decalogue, Jacob's Ladder and Burning Bush*, 48 x 60. Illustration — Plate 83

Robert Motherwell was born in Aberdeen, Washington, in 1915. Though extensive, his university training was not concerned with art, but included graduate study
in Philosophy at Harvard University, work abroad, and graduate work in the area
of Fine Arts and Archaeology at Columbia University, New York. He has written
considerably on art and is one of the editors of Modern Artists in America, which
made its appearance in 1952. Though an abstract painter, he was a member of the
Parisian surrealist group from 1940 to 1944. For some of Motherwell’s views on art
and more detailed biographical material, see the catalogues of the University of Illi-
nois Exhibition of Contemporary American Painting for 1951 and 1952.

Motherwell’s work has been seen in various places here and abroad. An example
of his abstract mural painting is to be seen in a synagogue in Millburn, New Jersey.
He teaches in the Graduate School of Hunter College, New York. Among institu-
tions which own pictures by him are the Museum of Modern Art and 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.

MOY, Seong, King Visits His Paramour No. 2, 55 x 381/2.  
Illustration — Plate 3

Seong Moy was born in Canton, China, in 1921. Ten years later he came to the
United States of America and lived in St. Paul, Minnesota, until 1940. From 1936 to
1940 he studied at the St. Paul Gallery and School of Art under Cameron Booth and
W. F. Ryan. During the years 1941-1942 he studied on scholarships with Hans Hof-
mann at Hofmann’s school in New York and at the Art Students League of New
York under Václav Vytlacil and Will Barnet. Moy served as photographer for the
United States Air Forces in the China-Burma-India theater during World War II.
Having returned to civilian life he studied on a fellowship at Atelier 17 with W. S.
Hayter (1948-1950) and received a fellowship from the John II. Whitney Founda-
tion in 1950-1951. During 1952-1953 Moy is a visiting instructor at Indiana Uni-
versity.

Among prizes are first prize for water color in the Midwest Art Annual Exhibition
at the Minneapolis Institute of Arts in 1939 and first prize in etching in the 1938 show
at the Print Club, Philadelphia. His work is represented in the permanent collections
of the Museum of Modern Art in New York: Brooklyn Museum: Pennsylvania Academy
of the Fine Arts; New York Public Library: Addison Gallery of American Art
at Phillips Academy, Andover, Massachusetts; and in private collections. He lives in
New York City. For a statement by Moy about some of his aims in painting, see the
catalogue of the University of Illinois Exhibition of Contemporary American Paint-
ing for 1951.

MULLICAN, Lee, The Luminous Loot, 40 x 50.  
Illustration — Plate 117

“I have preferred to live and paint in the Western and Southwestern parts of
the United States; anywhere west of Arkansas, with the space really beginning beyond
Tucumcari. That ‘wasteland’ which became for me the rich experience of following
the track of its wash, its beaten rock floor, far, to the western ledge that continues
with the Pacific.

‘Minerals and a luminous rain were part of it. An optimism of space that chal-
lenged drama, invention, and the accustomed 'sense' of sight. The speed of light that attacks the purpose of legs, and lungs, was of that vision. Here was a landscape not bound to ceremony. Its worth was a festive image, vast and meditative; its spirit out of the kiva of the mind.

"All of this, a part of The Luminous Loot."

Lee Mullican was born in Chickasha, Oklahoma, in 1919. He studied at the University of Oklahoma and the Kansas City Art Institute and School of Design in Kansas City, Missouri. He has had ten one-man shows, beginning in 1949, and took part in an exhibition with Wolfgang Paalen and Gordon Onslow-Ford in 1951. Mullican's painting has also appeared in some of the larger national shows since 1948. The San Francisco Museum of Art, San Francisco municipal collections, and the Denver (Colorado) Art Museum have examples of his work, as do several private collectors. He lives in Los Angeles, California.

NEUMAN, Robert S., The Struggle, 96 x 26. Illustration — Plate 24

"In the painting entitled The Struggle, that which was achieved through color affected me far more than any other aspect of the painting.

"Expressionism is the bread on which I live. Tomorrow I know not what it will be. I enjoy painting in many ways — I cannot force myself into any one form of expressionism. Learning to compose, design, and color is not enough. One must create as though it were the only thing one could do. Throughout all this one is continually invoking a discipline.

"The elements in a painting 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 naturalism 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 create, and in doing so compose, design, and color."

Robert S. 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 in San Francisco; and with the late Max Beckmann. At present he is a member of the faculty of the California School of Fine Arts (San Francisco) and the California College of Arts and Crafts.

His painting, sculpture, lithographs, and jewelry have been exhibited widely, and he has been awarded numerous prizes, among them a prize at the 1951 San Francisco Art Association Oil and Sculpture Exhibition held in the San Francisco Museum of Art; first prize in both the Survey of Pacific Coast Painting and the Fifteenth Annual Watercolor Exhibition of the San Francisco Art Association; recommended for purchase, 1952 Denver Art Museum Exhibition of Western Art; and the Bender grant of $1500 for painting. One-man shows of his paintings have been held
at California dealers'. Neuman's work is owned by the San Francisco Art Association as well as many private collectors. He lives in Oakland, California.


"As to what new I can tell you about my painting I am afraid that I cannot add anything to what I have already said," writes William C. Palmer. (For previous comments by Palmer, see the catalogue of the University of Illinois Exhibition of Contemporary American Painting for 1951.) "Painting is a visual experience and to describe it in words is to destroy the purpose of the picture. This painting of mine, *Open Winter*, is another attempt on my part to express in the medium of paint my feeling in the contemplation of nature."

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

PEAKE, Channing, *Santa Ynez Valley*, 30 1/4 x 29 1/2.

"About the picture *Santa Ynez Valley*: this is a landscape of the valley in which I have lived for the last twelve years. It is where I have worked concurrently as both painter and rancher.

"There are always for me, in handling the material of my immediate surroundings, the twofold aspects of observer and participant. Concern for the well-being of this land, the animals, the crops and all of the implements of husbandry has become integrated into my painting thought and feeling. There is no definite line of separation: the continuing processes of painting and ranching overlap and intermingle.

"By necessity my painting schedule remains flexible to the active demands of ranch life. From the hours of physical activity and contact with the animals I accept freely impulses for painting, allowing the freshness of impact to direct, often with little conscious awareness of selection or precontemplation.

"... *Santa Ynez Valley* was painted following the great rains of last Winter. At the end of each Summer's season in this country there is a kind of tenseness in waiting for the rains which bring the new grass. The eye has become accustomed to the greys, the ochres, and a stillness of the landscape under clear skies. The new, the brilliant
greens, mean happy ranchers and fat cattle. The hills undulate with the broken light of shifting rain clouds. It's a green world. It's a green picture.

"I was born in Marshall, Colorado in 1910. During my high school years I was fortunate to have as a teacher the noted photographer, Barbara Morgan, who was then teaching in the secondary schools in the San Fernando Valley in California." Peake adds that from the high school he received a scholarship to the California College of Arts and Crafts at Oakland, and later held a four-year scholarship in the Santa Barbara School of Fine Arts. Then followed a painting trip of a year's duration in Mexico.

"Later I worked with Rico Lebrun at the Art Students League in New York. During the three and a half years I spent in the East I worked with Lewis Rubenstein and Rico Lebrun on mural projects in New York and at the Germanic Museum at Harvard." One-man shows started in 1950. Peake's paintings form part of the permanent collections of the Santa Barbara (California) Museum of Art. He lives at Rancho Jabali, Lompoc, California.

**PICKEN, George, *Spring*, 40 x 32.**

"My painting *Spring* was started from ideas that came from several of my drawings [which were] made several years ago in the lower Manhattan district.

"I was interested in making planes of color operate in a moving complex of shapes and tones to recreate an ordered image of the lightness of Spring in the city.

"I wanted an airy, fresh concept of Spring, but also worked to hold the vertical movements suggesting city structures. The painting was intentionally painted thinly."

George Picken was born in New York City in 1898. He studied at the Art Students League of New York and abroad. He is an etcher and lithographer as well as a painter, and has done murals for the United States post offices at Edward, New York; Hudson Falls, New York; and Chardon, Ohio. Marks of distinction include honorable mention at the exhibition of American Painting at the Art Institute of Chicago in 1942; fourth Clark prize in a similar show at the Corcoran Gallery of Art in Washington, D.C., the next year; a prize for lithography at the American Society of Graphic Artists show in New York in 1950; and honorable mention for a painting in the Audubon Artists exhibition of 1951. He teaches painting at the School of Painting and Sculpture at Columbia University, New York, and graphic techniques at the Cooper Union Art School in the same city.


**POLLOCK, Jackson, No. 5, 56 x 31 1/2.** Illustration — Plate 23

Jackson Pollock was born at Cody, Wyoming, in 1912. He studied with Thomas H. Benton at the Art Students League of New York and worked for the Works Progress Administration for a time. His work has been seen in various group exhibitions and in one-man shows in New York, Chicago, San Francisco, the Biennale at Venice in 1950, Paris (1951), and, in 1952, at both Bennington College in Bennington, Vermont, and Williams College in Williamstown, Massachusetts. The Metropolitan


Illustration — Plate 113

"About Pegasus... the dictionary says Pegasus is a symbol of the flight of poetic imagination. This suits me." For other of David Porter's comments about art, see the catalogue of the University of Illinois Exhibition of Contemporary American Painting for 1952.

He was born in Chicago in 1912 and spent his early years there. As an artist he is self-taught. His work has appeared in exhibitions at the Art Institute of Chicago (Society for Contemporary American Art), Whitney Museum of American Art in New York, University of Illinois, and elsewhere. In 1952 occurred a one-man show of his paintings at a New York dealer's, with numerous sales. Recent projects include a trip to Haiti, the result of which, a series of paintings entitled *The Voodoo Papers*, are scheduled to be shown in New York in April, 1953. In 1951 his work was awarded honorable mention in a members' show in the Guild Hall of East Hampton, New York. Porter has given lessons in art but has never taught formally. Two of his paintings are in the rental collection of the Museum of Modern Art in New York. Among private collectors who possess examples of his work are Mr. and Mrs. Otto Spaeth and Owen Dodson. His permanent residence is in New York City.

POUSETTE-DART, Richard, *White Garden*, 53 x 44.

Illustration — Plate 18

"My painting *White Garden* is a drawing of lines and rubbing with ordinary lead pencil and titanium white pigment on canvas. It is drawn over and over and over again until suddenly it contains itself to my feeling. I have never made a drawing for a painting. Each work is the whole experience from beginning to end within itself. My intention is never the surface but always the inner expression. I strive for the poetic, musical spirit of form through line. It is, (as all of my work is), an attempt to make a structure which stands up by the presence and significance of its own mystical meaning. It is as a thing within itself, mirroring different things to different minds."

Richard Pousette-Dart was born in St. Paul, Minnesota, in 1916. For a while he lived in Valhalla, New York, and in New York City. He is self-taught. There have been at least 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 seven years and have been seen in shows as far afield as Venice and Tokyo. In 1951 he was awarded a Guggenheim Fellowship.


Illustration — Plate 21

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 America and it was also included in the Biennale at Venice in 1950. In 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 Collection 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. For brief comments on his art, see Prestopino’s statements in the catalogues of the University of Illinois Exhibition of Contemporary American Painting for 1951 and 1952.

PROHASKA, Ray, Space Between, 40 x 60. Illustration — Plate 67

“My ideas on the expression of form have matured by my constant contact with the natural elements of the sea. I live in Amagansett, Long Island, on the sea, and near to the rocks and sea I like to paint. These rocks, which form such an interesting part of the coast line, here are unique in their variety of form and color. During the fall period the algae and sea grass which cling to these rocks changes color and is often dazzling in its variety. This, combined with ever changing color and mood of the sea, gives me the basic impetus for my pictures.

“I do not paint the sea and rocks with any literal or sentimental point of view and seldom sketch from nature. However, if I am impressed with a mood, I try working on it immediately, returning many times to the same spot which supplied the idea. Most of my paintings at this period are subjective. I am definitely influenced by abstract painting and by symbolisms contained in it. I try to bring to my pictures a personal sense of form, emotional experience and stimulus from my environment. You might say that I plumb the abstract possibilities of form and paint the essence of my experience.”

Ray Prohaska was born in the village of Mulo, Yugoslavia, in 1901. He was brought to America in 1908, settled in San Francisco, California, and became an American citizen in 1922. In San Francisco he attended the California School of Fine Arts. He states that he earns his living by doing illustrations for fiction and advertisements. A turning point in his career occurred in 1935, when he painted for a period of six months in his native Yugoslavia. He has been painting constantly ever since.

In addition to exhibiting in group shows, Prohaska had a one-man show at a New York dealer’s last year. Marks of distinction include second prize in drawing and water color at the Parrish Museum in 1949, a Hallmark award the same year, and honorable mention at an exhibition at the Terry Art Institute in Miami, Florida, in 1952. Nine private collectors own drawings and paintings by Prohaska. He lives and works in Amagansett, Long Island, New York.

PROVAN, Sara, The Delicate Board, 24 x 42. Illustration — Plate 70

“For the artist, there is the inherent need to create a world of ultimate beauty and logic and order to counter-balance the chaos of the outer life. The painter is enamored of the beauty of surface and so seeks to invade the depths of its intrinsic
nature. He recognizes its two-dimensionality, its infinite space, its dynamic movement, its relationship of parts, its scale, its loveliness of line and color and texture, its symbolism, its mystery, its perfect inner logic and order.

"Painting, for me, is a creative process. And, like the creation for which it is I seek an equivalent, at its very core there is always mystery. However, just as man has observed and noted the sequence of the life processes, in that sense it is possible to describe the development of a painting.

"I begin with a partly intuitive, partly intellectual play of form, of color, of tensions, constantly relating all of the parts to the whole, always shifting the relationship until the canvas is fused into an organically integrated and functioning whole. If there are some indications of the world of nature in the final painting, these have been suggested by the forms evolved in the fusing of the painting, plus, of course, such things and ideas with which I am concerned at the time."

Sara Provan was born in New York City in 1917. She began painting when she was a child. Later studied at Columbia University and at the Cooper Union Art School in New York, where she received the painter’s award for two consecutive years. Sara Provan was first recognized as a painter of national stature as a result of being awarded honorable mention in the exhibition of contemporary American painting held at the Metropolitan Museum of Art in New York in 1950. Since then she has had two one-man shows in oils and one in tempera. Her work has also been seen in the international exhibition at the Carnegie Institute in 1952 and in exhibitions at the Whitney Museum of American Art in New York, Pennsylvania Academy of the Fine Arts, National Academy of Design, and elsewhere. The Pennsylvania Academy of the Fine Arts is among the institutions which have acquired her work for their permanent collections. She was awarded third prize in the spring show of Artists Equity Association in 1952. She lives in New York City.

RAIN, Charles, The Ice Cream Vendor, 123/4 x 20. Illustration—Plate 105

Speaking of his work in the current exhibition, Charles Rain writes. "This picture is one of a series of paintings undertaken in Italy in the summer of 1951 and completed after my return to New York. It reflects my particular interest in Venice which, more than any other Italian city, impressed me as the ultimate challenge to the American painter abroad. It is difficult to analyze one’s personal allegiance to what may be called the compulsive quality in any locality, urban or provincial. But I think that to me the first appeal of Venice was its particular light. One senses a distinct relationship between the light of the sea and the reflection of this light on the buildings of the city. In perhaps no other place in Europe is this particular relationship discernible, unless one excepts, of course, Stockholm.

"The Ice Cream Vendor" is essentially concerned with the problem of light. My second concern was that of representing space as this is related through the expanses of sea and sky to the city itself. Hence, I have attempted to realize my objective by the use of sharp contrast between the baroque and characteristically Venetian cart in the foreground and the distances suggested by the arch of the bridge and the receding figure and by the remote symbol of the city itself, the Campanile. I had intended that the vitality of the picture, if I may assume this virtue for it, should proceed from the contrast employed in the composition."

Charles Rain was born in Knoxville, Tennessee, in 1911. He studied at the school of the Art Institute of Chicago and in 1933 went to Europe for a year of residence and study, chiefly in Berlin, Paris, and Vienna. The idiom of his early work was ex-
changed during the last decade for that of magic realism, and he writes that his recent retrospective exhibition (October, 1952) at a New York dealer's identified him even more strongly with this modern school. Rain was last abroad for a period of six months in 1951. During this time he was engaged with studies of landscape in North Africa and of architectural styles of major European cities.

Rain's pictures are owned by the Springfield (Massachusetts) Museum of Fine Arts, the University of Illinois (purchase prize, 1950), and Arizona State College, Tempe, Arizona. Among private collectors who possess examples of his work are Mrs. Vincent Astor, Mr. and Mrs. H. Whitfield Carhart, Jr., Mr. and Mrs. William Bonbright, Julius Fleischmann, Helen Hayes, Lincoln Kirstein, Mr. and Mrs. Gerard Lambert, Mrs. Henry R. Luce, and Mrs. John D. Rockefeller, III. Rain has also executed a series of four portraits on commission for the DeBeers Collection, Johannesburg, South Africa. He lives in New York City.


"The theme of most of my paintings originates from impressions gathered during my childhood. My father was a renowned actor and my early life was lived in and around the theatre. There was very little reality, but rather my world was occupied by unusual and mysterious people who lived make-believe lives of their own, and I believe it was because of this kaleidoscopic background that I was drawn to carnivals and puppets, to street musicians and the wonderful people of the circus, and that they all seemed like my friends and brothers.

"In my paintings I am trying to recreate these images which are so deeply entrenched. I work without models so as to close out reality and let these memories transcend into pure design and color. I hope I have attained these in *The Wise Bird.*"

George Ratkai was born in Miskolc, Hungary, December 24, 1907. At the age of seventeen he went to Paris and remained there for two years. Following travel in Italy he came to the United States of America (1929) and has lived here since that time, except for two visits to Europe. In addition to easel paintings, he has done illustrations for *Colliers* and *Good Housekeeping* magazines. His work has been shown in one-man shows in New York in 1947 and 1950 and in many national exhibitions since 1945. In 1951 he was awarded a prize in the Art of Democratic Living exhibition. His works are represented in the collections of Abbott Laboratories and the museum at Tel Aviv, Israel. Ratkai lives and works in New York City and Providence, Massachusetts.

RATTNER, Abraham, *Rome No.* 4, 38 x 51. Illustration — Plate 62

"A work of Art remains through man's changing point of view. It is a human creation, and embodies the mystery, which like Life itself, guards its own secret." So wrote Abraham Rattner for the gallery list of his one-man show at the University of Illinois in the closing weeks of 1952.

Rattner was born in Poughkeepsie, New York, in 1895. He has had a varied and extensive education in the arts. At George Washington University he worked in art and architecture. He also studied at the Corcoran School of Art, Pennsylvania Academy of the Fine Arts, and at four institutions in Paris—the Julian Academy, École des Beaux-Arts, Académie de la Grande Chaumière, and Académie Ranson. He resided in the French capital from 1920 to 1940.

There is a mural by Rattner in the Navy Department building in Washington, D.C. His paintings have been exhibited widely in this country. For six successive
years he has been represented in the University of Illinois Exhibition of Contemporary American Painting. In Paris his work has been on display at the Salon des Tuileries, and Salon des Independents. 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 the Museum of Modern Art in New York City; Albright Art Gallery in Buffalo, New York; Art Institute of Chicago; Phillips Collection 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. Rattner is a visiting professor at the University of Illinois during 1952–1953.

**REDER, Bernard, The Great Bather.** French limestone, height 48", length 52". Illustration – Plate 86

"The form of the original block of the Great Bather is maintained. The forms of the spatial openings and of the body itself are based on the diagonals of the block.

"I consider sculpture as a volume which should have the same validity from whatever viewpoint it is looked upon: not only when it is being viewed along a horizontal... but from all sides [and levels]. All aspects of a sculptural volume have the same significance, so that a nostril is not more important than a navel. Visually all viewpoints are of the same importance." Since the elements of three dimensions, of volume, are so basic in sculpture, he therefore recommends that the sculptor's studio be constructed so that the artist can view and create his work from all the points on a theoretical hemisphere surrounding the object; and that exhibition halls, in turn, be built so that the observer can look at the sculpture from all sides and levels in a similar fashion. Reder adds that he has been working for a period of years on models of such studios and exhibition halls and hopes to be able to finish them soon.

He was born in Czernowitz, Rumania, in 1897, studied at the Academy of Fine Arts in Prague and lived also in Paris and Havana. He is now a citizen of the United States of America and has lived in Forest Hills, Long Island, New York, since 1943. Reder's sculpture and graphic arts have received high praise from critics who write for the newspapers of cities where it has been shown (Prague, Paris, Havana, Tel Aviv (Israel), Jerusalem, Philadelphia, and New York). He is well known for woodcut illustrations, six of them to be found in a book entitled Yiddish Proverbs. Examples of his work are in the collections of the Museum of Modern Art in New York; Philadelphia Museum of Art; National Gallery of Art in Washington, D.C.; and the museum at Tel Aviv, Israel; as well as in private collections in the United States and Europe, among them Nelson A. Rockefeller's.

**ROESCH, Kurt, Landscape at Sunset, 22 x 36.**

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, including 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 the Museum of Modern Art in New York City 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.

ROGOWAY, Alfred, Summer, 24 x 32. Illustration—Plate 68

"Once upon a time, long ago and far, far away, there lived Man, who, if he so wished, could leap upon a cloud faster than the speed of sound: who, if he wished, could be a tree or a drop of water in a running stream or the petal of a flower or even the miracle of the flower itself. He could even be a horse or half-man, half-horse and play fine music and watch beautiful women dance and sing and be happy.

"'Ah,' he thought, 'this is so pleasant. Where are the other men on this world?' . . . Just then the wind passed by and read Man's thoughts and said, 'Son, an atomic bomb can blow up everything as far as the eye can see; jet planes can move faster than the sound of my voice and running streams and trees and grass and flowers have little meaning any more.'

"And Man said, 'Oh, Father. I will take both, the world of dream, the world of art and the world of men like myself, the world of struggle and fear and reality. Summer is here, warm and alive and full of beauty, but it will pass. And then winter. As Man I will join other men. But perhaps the world of half-man and half-horse and dancing ladies may add a little more dignity to both worlds of man . . .'

Alfred Rogoway was born in Portland, Oregon, in 1905. He studied at the University of Southern California (Los Angeles), University of California at Berkeley, the California School of Fine Arts, California College of Arts and Crafts and, during summer sessions, at Mills College and the University of Mexico. "Also studied and painted from 1948 to 1950 in Italy and France and . . . traveled to most countries of the world," he adds.

Rogoway's work is represented in the collections of the Galerie Les Mages, Vence, France; the Galerie Grimaldi, Cagnes-sur-Mer, France; and in the Museum of New Mexico in Santa Fe, as well as in private collections in this country, Paris, and London. He now lives in Ranches of Taos, New Mexico.

ROSENBERG, Samuel, Time Echoes, 72 x 36. Illustration—Plate 42

For a comment by Rosenberg about his work, see the catalogue of the University of Illinois Exhibition of Contemporary American Painting for 1952.

Samuel Rosenberg was born in Philadelphia, Pennsylvania, in 1896. He received his B.A. degree from Carnegie Institute of Technology in Pittsburgh in 1926 and is now associate professor of painting and design at the Institute, having been on the faculty since 1925. He was also 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. In addition, Rosenberg was director of the Art Department of the Pennsylvania College for Women from 1937 to 1945.

Awards include many 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 $100 in the Carnegie Institute's Ex-
hibition of Painting in the United States in 1945; and awards from the Pepsi-Cola shows of 1947 and 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 at the Arts and Crafts Center, Pittsburgh, 1950. He has had over a dozen one-man shows since 1922, especially in recent years. Among collections which include examples of his work are the Carnegie Institute in 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 (Pennsylvania) State Teachers College. He lives in Pittsburgh.

ROSZAK, Theodore, J., Migrant, steel and copper. 29". Illustration — Plate 53

Theodore Roszak was born in Poland in 1907. He studied in America at the school of the Art Institute of Chicago, National Academy of Design, and at Columbia University, and has also studied abroad. He has exhibited annually at the Whitney Museum of American Art in New York since 1948, in many other shows in the United States, and in an international sculpture show in Antwerp in 1950. Among prizes and awards are a medal at the World's Fair at Poznan, Poland, in 1930; prizes at the Art Institute of Chicago and the Whitney Museum of American Art in 1933; the Logan medal at the Art Institute of Chicago in 1948 and 1951; and a purchase award in an international exhibition at Sao Paulo, Brazil, in 1951. Roszak's work forms part of the permanent collections of the Museum of Modern Art and the Whitney Museum of American Art in New York City; Norton Gallery and School of Art (Palm Beach Art League) at West Palm Beach, Florida; Smith College Museum of Art at Northampton, Massachusetts; University of Arizona; and the Museu de Arte Moderna at Sao Paulo, Brazil. He is head of the Department of Art at Sarah Lawrence College, Bronxville, New York, and has taught sculpture there since 1941.

RUHTENBERG, Cornelis. Dancer, 38 x 29.

"Form and content:

"Form without content, empty form, becomes ornament. Content without form is illegible, inconceivable, and therefore indisputable.

The aim is to find the form equivalent to the content; i.e., to create."

Cornelis Ruhtenberg was born in Latvia in 1923. She studied art in Berlin and came to the United States of America in 1948. In 1950 her work was seen twice at the Metropolitan Museum of Art in New York — first in the "Artists under 36" show, and later that year in the "American Painting Today — 1950" exhibition. She has also had two one-man shows in New York City and has taught at the Colorado Springs Fine Arts Center and at the University of Denver.

RUSSELL, Alfred, Venus Anadyomene No. 2, 5 1/2 x 34. Illustration — Plate 36

"Here is evoked a dim image from Theocritus and Alcaeus, a dithyrambic interlude. We who are forced to die for 'an old bitch gone in the teeth' can destroy the barracks, the factory, and the bank by means of the Lydian mode, an art of intoxication in place of an abstract narcotic art."
"Now is the time to paint the wrong picture in the wrong century and the wrong place. Paint Diana of Ephesus.

'Charm smiling at the good mouth
Quick eyes gone under the earth's lid'

"In the light of modern physics, the red shift, the supernovae, the laws of probability tell us that in the known universe, the hydrocarbons have repeated Hellenism 1,000,000,000,000 times complete with Pythagoras, Sappho, and Mallarmé and his unnamed hermetic reality. Hence the most tentative symbol has a vague familiarity. Somebody got there before us.

"Yes, this Aphrodite has been painted many times before by other young men not quite 'up to date'—victims of the same dreadful law that arranged Arp's whimsically fluttering shreds of paper."

Alfred Russell was born in Chicago, Illinois, in 1920. He graduated from the University of Michigan with the A. B. degree and won his A.M. at Columbia University. He began to paint in 1935, had his first one-man exhibition in 1947, and from 1948 to 1951 traveled in Europe for a part of each year.

Russell also had one-man shows in Paris and New York in 1951. He has taught in the Design Department at Brooklyn College since 1947. His 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. He lives in Woodside, Long Island, New York.

RUSSELL, Frank J., Star Watchers. 48 x 27. Illustration—Plate 40

"My relationship toward Art is humble, for Art is an immense Greatness. I but try to master the means with which I can express impulses which emanate toward me from a vastness—The Everything. Through the personal transcription of these impulses into physical manifestation, I traverse a pathway towards the plateau from which I may view and understand Art. This of course could irritate the age-old argument as to 'what is Art.' Actually it doesn't matter, for it is my relationship to Art and its relationship to me which results in the Creation, and argument becomes cerebration—the fringe of the basic attitude.

"Attitude is the key of the consideration, and this attitude is one which is towards not only painting, or music, or literature, but towards everything seen and unseen. The attitude is naturally a personal one, but it should fit within the framework and be part of the immensity of Art. When the artist loses sight of this importance and contrives works while basking in the glow of the 'all-eminent Me,' the shallowness and banality of the work is apparent. It leads to fad, exhibitionism, and sensationalism—the sum total of commercialism.

"To those who say that this is all too phantasmal and would want something that they can grasp and observe in the palm of their hands, I say this: If it were even possible to capture and cage Art, it would but rob Art of its mystery and enchantment. It is the quest for this understanding of Art which gives the impetus to Creation. Then, honest Creativity will bear the artist and those who enjoy Art towards a summit from which they may more readily project themselves beyond their physical and mental.'"

Frank Russell was born in Philadelphia in 1921. He studied on a scholarship at the Art Students League of New York and had his first one-man show at a New York dealer's in October, 1952. He lives in Woodside, Long Island, New York.
RUVOLO, Felix, Relation within Space, 50 x 70. Illustration — Plate 96

"In thinking about painting I find it impossible to select any one of my canvases to discuss. I hope I paint with unity from one picture to another. Particularly is this necessary when one works in the non-objective idiom where a fluidity must exist between paintings. Today one hears, especially from the critics—and hopefully from the critics—that there are signs of a return to the use of subject matter. I myself do not think this is true. The non-objective field is still unexplored. Painters of this genre may not know where to go next but this doesn't mean their development is or has to be back to subject matter.

"The quality of a painting is still what counts, and too often subject matter merely supplies the critic with words to use in writing or talking. The emphasis then, both for the painter and audience, is easier, since the subject matter itself supplies a known element. Painting should stand alone as good or bad without the need of titles or subject matter. Numbers are not a solution and like many other artists, I myself use titles because I am asked to for identification purposes.

"The painter has to be a part of his own period in one way or another but this doesn't mean I think there is only one way. Especially today there are many ways to live and feel and paint. However, one cannot take on some one else's way. One's work, if it is to have character, must be an extremely personal statement in keeping with one's own response to the period.

"Non-objective painting calls for a different kind of response from the observer, be he layman or critic, just as it calls for a more flexible and individualistic approach on the artist's part. The observer has to work too to discover something for himself in this type of painting. The critic's vocabulary becomes extremely limited because he knows few words to describe what is essentially an experience of intuitive feeling.

"I do not think that today's symbol can be expressed in decorative design or formalized patterns. Indeed, I feel the creative person today must establish a deep underlying connection with the turbulent upheaval which characterizes our world—too vast and infinite an experience to be recorded in obvious tangible symbols.

"Too many times the painter employs the symbols of a past civilization or time in his own work. There is no relationship and cannot be one. The past exists today only in the way in which we understand it and then discard it. Nature, too, is often pulled in where it has no place. We are all a product of nature and non-objective painting is also a part of nature. This is true and does not require or need a leaning on nature's forms and symbols for the purpose of identification or articulation.

"The battleground remains the same—the artist's studio, where he lives as a remote and lonely citizen engaged in a compulsive struggle to express himself in creative terms."

Though born in New York City in 1912, Felix Ruvolo spent his early life in Catania, Sicily, where he first studied art. In America he studied at the school of the Art Institute of Chicago and later taught there (1945-1948). During the summer of 1948 he gave instruction in art at Mills College in Oakland, California. From 1950 to the present he has been an assistant professor of art at the University of California at Berkeley. His work has won a score of awards and honors in various exhibitions—Art Institute of Chicago in 1942, 1946, and 1947; San Francisco Museum of Art (Bremer award, 1942), honorable mention and Gerstler award (1945), anonymous award (1946), honorable mention for oils (1948), water color prize (1949), and purchase prize for drawings in 1950-1951. In 1946, in addition to those mentioned above, Ruvolo won the Kearney memorial prize at the Milwaukee Art Institute.
second prize at the critics show in New York, honorable mention in the La Tausca Pearls exhibition, and a gold medal at the California Palace of the Legion of Honor in San Francisco. He also received prizes at the Pepsi-Cola exhibitions of 1947 and 1948; a Hallmark art award in 1949; and purchase prize at the University of Illinois in the same year. He has also done murals for the Merchandise Mart and elsewhere in Chicago.

Ruvolo's paintings have been shown widely and continuously in national exhibitions since the late 1930's. In the year 1950 he had a one-man show and was represented in six other exhibitions. His pictures are in the collections of the Art Institute of Chicago; Denver (Colorado) Art Museum; Mills College in Oakland, California; Dennison College at Denton, Ohio; San Francisco Museum of Art; Des Moines (Iowa) Art Center; Philbrook Art Center, Tulsa, Oklahoma; and in the hands of private collectors. He lives in Walnut Creek, California.

SALERNO, Charles, Southern Evening, black Belgian marble, 24" in length. Illustration—Plate 69

"Southern Evening was an attempt to turn a cold stone into a warm woman, symbolizing the artist's love of the female form combined with his love for his material, plus some poetic overtures to tease the observer and set him thinking: 'Does she represent the warm evenings? Is she in the shade on a river bank? Is she a Negress?' This puts the observer into active participation with the work. More fun, more satisfying for those willing to pick up an overture note.'

Charles Salerno was born in Brooklyn, New York, in 1916. He studied painting at the Art Students League of New York on a scholarship in 1935 and 1936, but later turned to sculpture and worked independently until the advent of World War II, when he served in the Air Corps for three years.

He was a Fellow at the MacDowell Colony in Peterborough, New Hampshire, for two years and received a Louis Comfort Tiffany Foundation Fellowship for 1948-1949. The year 1950 brought honorable mention in a competitive exhibition of the National Sculpture Society. From 1946 to 1950 Salerno taught sculpture at the Washington Irving High School. In 1951 he studied in Mexico City under the "G.I. bill." The next year found him studying and working in Paris, where he exhibited the ivory carvings on which he has been working lately. One-man shows have been held in the United States, beginning in 1946, and in Mexico City. His sculpture has also been seen in various national shows. Salerno's work is represented in the collection of the Museum of Art of the Rhode Island School of Design in Providence and the collections of Andrew S. Keck, Mrs. Otto Spaeth, and others. He lives in New York City.

SCARLETT, Rolph, Blue Lines, 48 x 54. Illustration—Plate 92

"Non-Objective Painting is an expression of pure creation.

"The searching non-objective artist does not turn to nature for inspiration or direction; rather, he looks within himself, within his own soul, as he strives to cultivate that spark of inner vision which lies latent in all of us.

"In order that the visual expression of this inner vision may be neither impaired nor marred by distracting elements, the creative artist deliberately avoids the use of any recognizable object, since these objects of necessity hold for each of us a certain literary and emotional connotation which has nothing to do with the creation of a non-objective painting.
"If the beholder of a non-objective painting is to derive the greatest value from this experience or is to participate in the picture's esthetic aliveness, he must first lay aside all preconceived ideas of what a painting should, or should not, be about, and apply himself directly to a study of the means and values the artist has used to develop his painting.

"Let him trace for himself the rhythm pattern of the lines and other elements. Study the juxtaposition of mass against mass, feel the receding and advancing of the colors in spiritual space. Let him observe the relation and play of point against counterpoint and thus feel the esthetic values of each painting's own inner order.

"It is only by means of such thoughtful, careful observations in this fascinating world of non-objectivity, where color and form make music for the eye; only by such recreation upon his own soul can he realize for himself the living impulse and mysterious quality of a non-objective painting."

Born in Guelf, Canada, in 1890, Scarlett began to paint at an early age and is largely self-taught. His works have been shown in the United States and abroad, particularly in the "New Realities" show in Paris in 1947 and 1948. The Solomon R. Guggenheim Museum in New York has some of his paintings. Following experience with impressionism, cubism, and expressionism, he began experimentation with abstraction in 1922 and by 1930 was intrigued with non-objective painting as a medium of expression. In 1949 he was visiting lecturer and critic at the University of Illinois during its annual Festival of Contemporary Arts. He lives in New York City.

SEKULA, Sonia, Succession of Feelings, 34 x 56. Illustration — Plate 81

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 Grosz 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 seen in group exhibitions in America, in São Paulo, Brazil, and in the surrealistic exhibition in Paris in 1948. Various private collectors, the Brooklyn Museum, and the San Francisco Museum of Art own examples of her work. For an observation on one of her paintings, see Sonia Sekula's remarks in the catalogue of the University of Illinois Exhibition of Contemporary American Painting for 1952.

SEMSER, Charles, Metro, 29 x 40.

"I consider the Metro to be primarily an organization through means of color, space, and line, which attempts to express a personal experience through plastic means.

"However, the overall conception I have today of painting leads me to feel that every painting is a stage in the artist's attempt to really free his inner self and to find his own personal way of getting that 'self' or world across to the spectator. I feel that every element which is not relevant to his own feelings must be eventually discarded.

"Needless to say, with each painting, this feeling of a personal liberation takes on more meaning, and I have no preconceived notion as to where it will lead."

Charles Semser was born in Philadelphia, Pennsylvania, in 1922. He studied at the Pennsylvania Academy of the Fine Arts, at the Barnes Foundation in Merion, Pennsylvania, and in Paris. A Cresson Traveling Scholarship from the Pennsylvania Academy of the Fine Arts made possible travel in Europe during 1949. He has ex-
hibited in New York and Philadelphia, as well as in Paris, and had a one-man show in New York last year. His work is represented in private collections and in the Pennsylvania Academy of the Fine Arts. He has lived in Paris since 1949.

SENNHAUSER, John, Synchroformic No. 28—Etude in Yellows. 47 3/4. Illustration—Plate 44

"yellow is the feeling

I am living with yellow surely my blood is yellow. I see it flowing down my arm.

up my fingers into my knife the steel is yellow.

slowly very slowly it forms a yellow bar another one.

slowly one more yellow bar it is not like painting but it is like painting with yellow blood drop by drop intuitively bar by bar yellow after yellow after bar of yellow it unfolds and moves moves up moves down now longer now shorter always yellow.

up and down on the white the yellow to the right to the left on the white the yellow vibrates like a sound a yellow sound slowly the yellow on the white.

slowly very slowly it repeats so rapidly fast up fast down left to right go up go down right down left up right.

a warm yellow warm but yellow bar after bar of warm yellow move over the yellow over the white the yellow and the warm yellow vibrates on the white time and space in between them.

a cool yellow now it weaves its cool yellow into over in between the yellow the warm yellow all on the white.

the yellow the warm yellow the cool yellow the hot yellow the cold yellow slowly up and down and left and right rapidly up down left right it ends up and down and left and right it never ends.

yellow warm yellow cool yellow hot yellow cold yellow white.

yellow is the feeling on white."

Thus writes John Sennhauser, who says that only in this manner does he find it possible to convey in words the feeling that possessed him and its intuitive flow during the execution of this work.

He was born in Rorschach, Switzerland, in 1907. Study took place in Italy and, in the United States, at the Cooper Union Art School in New York City. He has exhibited throughout this country and in Copenhagen, Paris, Zurich, Munich, Venice, Rome, and elsewhere. Purchase awards came his way at the Whitney Museum of American Art in New York and the Philbrook Art Center in Tulsa, Oklahoma, in 1951. Sennhauser taught at the Leonardo Da Vinci Art School in New York from 1936 to 1939 and at the Contemporary Art School in the same city from 1939 to 1941. His work is represented in several private collections: in the Solomon R. Guggenheim Museum and Whitney Museum of American Art in New York; and the Philbrook Art Center in Tulsa, Oklahoma. He lives in Jackson Heights, New York.


Sepeshy was born in Kassa, Hungary, in 1898. He studied at the National Academy of Fine Arts in Budapest; in Vienna; other parts of Europe; Mexico; and the United States. He came to this country in 1920 and is now a citizen and director of the Cranbrook Academy of Art in Bloomfield Hills, Michigan, where he began as an
instructor in 1932. Sepeshy has done murals for the General Motors building in Detroit; Fordson High School in Dearborn, Michigan; the post offices in Lincoln Park, Michigan, and Nashville, Indiana; and the Rackham Educational Center in Detroit.

He has won several prizes, among them six at Detroit, one at San Francisco (Golden Gate International Business Machines Show, 1940), Pepsi-Cola show (1945), National Institute and American Academy of Arts and Letters (1946), and first prize at the Carnegie Institute show in 1947. Well-known collections which have examples of Sepeshy's work are the Art Institute of Chicago; City Art Museum of St. Louis; Toledo (Ohio) Museum of Art; Detroit Institute of Arts; Cranbrook Academy at Bloomfield Hills, Michigan; the Albright Art Gallery in Buffalo, New York; International Business Machines Corporation; Encyclopaedia Britannica; William Rockhill Nelson Gallery in Kansas City, Missouri; and a few others.

SERISAWA, Sueo, Summer Afternoon, 50 x 38. Illustration—Plate 27.

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; the Los Angeles County Museum; and are in the hands of many private collectors, among them Mr. and Mrs. Edward G. Robinson. Serisawa lives in Los Angeles. For a short comment concerning his work, see the catalogue of the University of Illinois Exhibition of Contemporary American Painting for 1952.

SHAHN, Ben, Second Allegory, 52 x 31. Frontispiece

To write a few lines about Second Allegory, says Ben Shahn, would be as difficult as writing a book about it. He suggests instead an excerpt from Paragraphs on Art by Ben Shahn (a collection of passages from his speeches over the past few years, privately printed by the Spiral Press, New York, in 1952).

"I have no quarrel with scientific skepticism as an attitude. I am sure that it provides a healthy antidote to fanaticism of all kinds, probably including the totalitarian kind.

"But as a philosophy or a way of life it is only negative. It is suspicious of belief. It negates positive values. Aesthetically, it refuses to commit itself.

"For society cannot grow upon negatives. If man has lost his Jehovah, his Buddha, his Holy Family, he must have new, perhaps more scientifically tenable beliefs, to which he may attach his affections. Perhaps Humanism and Individualism are the logical heirs to our earlier, more mystical beliefs. Or it might be that you have something better to offer. . . . But in any case, if we are to have values, a spiritual life, a culture, these things must find their imagery and their interpretation through the arts."
Ben Shahn was born in Kaunas, Lithuania, in 1898. He came to the United States in 1906. Here he worked during the day at lithography, attended high school at night, and majored in biology at New York University and the City College of New York until 1922. Later he studied at the National Academy of Design. The years 1925 to 1929 were spent largely in Europe and North Africa. In addition to taking photographs and creating designs for the Farm Security Administration from 1935 to 1938, Shahn has painted murals for the Community Building at Jersey Homesteads, New Jersey; the Bronx Central Annex Post Office in New York (with Bernarda Bryson); the post office at Jamaica, Long Island, New York (1939); and the Social Security Building in Washington, D.C. (1941). He also worked for Diego Rivera in 1933 on murals for Rockefeller Center in New York. Shahn has created illustrative drawings and paintings for Harper’s Magazine, New Republic, Town and Country, Charm, Seventeen, and other publications. Books about Ben Shahn have been written by James T. Soby (Penguin, 1947) and Selden Rodman (Harpers, 1951).

He is noted for his use of tempera. His works have been shown widely in various exhibitions. Among one-man shows are several at a New York dealer’s; two of the Sacco-Vanzetti series (1930 and 1932); Mooney series (1933); drawings (1944, 1949, and 1951); one-man shows at the Museum of Modern Art and circuit in 1947; Institute of Contemporary Art in Boston in 1948; and the Arts Council of Great Britain (London and circuit) in 1947.

In 1947 he taught at the summer school held in Pittsfield, Massachusetts, under the sponsorship of the Berkshire Museum and the School of the Museum of Fine Arts in Boston. He also taught in summer schools at the University of Colorado in 1950 and Black Mountain College (North Carolina) in 1951. Shahn was an instructor at the Brooklyn Museum Art School in 1950–1951 and has been artist in residence and has given lectures at other educational institutions throughout the country. Marks of esteem include an award from the Pennsylvania Academy of the Fine Arts in 1939 and a place among the ten best painters in America in the Look magazine poll in 1948.

Among collections where his work is represented are those of the Metropolitan Museum of Art, Museum of Modern Art, and the Whitney Museum of American Art in New York City; Newark (New Jersey) Museum Association; Addison Gallery of American Art at Phillips Academy in Andover, Massachusetts; Albright Art Gallery in Buffalo, New York; Art Institute of Chicago; California Palace of the Legion of Honor in San Francisco; Detroit (Michigan) Institute of Arts; William Hayes Fogg Art Museum at Harvard University in Cambridge, Massachusetts; Philadelphia Museum of Art; Santa Barbara (California) Museum of Art; Wadsworth Athenaeum in Hartford, Connecticut; Walker Art Center, Minneapolis, Minnesota; City Art Museum of St. Louis; Container Corporation of America; Pepsi-Cola Company; Phillips Collection, Washington, D.C.; the universities of Georgia, Nebraska, Oklahoma, and Illinois; Arizona State College; Alabama Polytechnic Institute; and Smith College Museum of Art at Northampton, Massachusetts. Shahn lives in Roosevelt, New Jersey, where he is also a Councilman.

SIEGRIEST, Lundy, Under the Pier, 40 x 55. Illustration — Plate 115

"I suppose it’s natural that most of my painting is derived from the sea.

"As I walk along its beaches I find many things to inspire the imagination, such as the cast-up fish in my painting Under the Pier. These fish and other strange objects become weathered and dried by the sun and seem to take on an unreal appearance that suggests, to me, dragons or monsters from the past."
"With the tools of the painter—line, form, color and composition—I take the things nature offers me and try to use them in my own form of expression."

Siegriest was born in Oakland, California, in 1925. He served in the "Sea Bees" in the South Pacific area for three years during World War II, and studied at the California College of Arts and Crafts at Oakland under the "G.I. Bill of Rights" for four years.

His paintings have been seen in many exhibitions since 1947, particularly in California but also in the East, South, and Midwest. There have also been one-man shows in California. Among marks of distinction are awards and honorable mention in some twenty instances in exhibitions in his native state: an award for oils in a veterans' exhibition in New York in 1949; a purchase award for prints at the Library of Congress in Washington, D.C., in 1950; and a purchase prize for oils in a nationwide show at the Terry Art Institute at Miami, Florida, in 1952. He teaches painting and drawing to an art league and lives in Oakland, California.

SMITH, David, Hudson River Landscape, steel, 50 1/4". Illustration—Plate 110

"The artist views nature expertly before making his statement. The audience usually makes a prejudiced statement about nature before viewing it inexpertly. This makes a breach even before the mode of interpretation is considered. The artist's creative position to nature is much the same as that of primitive man. He does not take the scientific view of all important man and view nature as 'it.' He is the compassionate emotional man who is unquestioning, who accepts himself as a part of nature viewing nature as 'thou.'

"I do not today recognize the lines drawn between painting and sculpture aesthetically. Practically, the law of gravity is involved, but the sculptor is no longer limited to marble, the monolithic concept, and classic fragments. His conception is as free as that of the painter. His wealth of response is as great as his draftsmanship. Plastically he is more related to pagan cultures with directives from Cubism and Constructivism.

"I was acquainted with metal working before studying painting. When my painting developed into constructions leaving the canvas, I was then a sculptor, with no formal training in the sculpture tradition. When the constructions turned into metal—lead, brass, aluminum, combined with stone and coral in 1932—nothing technically was involved outside of factory knowledge. The equipment I use, my supply of material comes from factory study and duplicates as nearly as possible the production equipment used in making a locomotive. I have no aesthetic interest in tool marks or surface embroidery or molten puddles. My aim in material function is the same as in locomotive building: to arrive at a given functional form in the most efficient manner. The locomotive method bow to no accepted theory of fabrication. It utilizes the respective merits of casting, forging, riveting, arc and gas welding, brazing, silver soldering. It combines bolts, screws, shrink fits—all because of their respective efficiency in arriving at an object or form in function.

"I do not work with a conscious and specific conviction about a piece of sculpture. It is always open to change and new association. It should be a celebration, one of surprise, not one rehearsed. The sculpture work is a statement of my identity. It is a part of my work stream, related to my past works, the three or four in process, and the work yet to come. In a sense it is never finished. Only the essence is stated, the key
presented to the beholder for further travel." — Walker Art Center, Minneapolis, Everyday Art Quarterly, No. 23 (1952), pp. 19–21.

David Smith was born in Decatur, Indiana, in 1906. He studied at the Ohio University, the George Washington University, and the Art Students League of New York, and also spent a year of study and travel in Europe. From 1934 to 1941 Smith had his workshop in the Terminal Iron Works on the Brooklyn waterfront, after which he established his own workshop at Bolton Landing, New York. For two years during World War II he worked as an electric welder in the American Locomotive Works in Schenectady, New York. His first one-man show was held at a New York dealer's in 1938; there have been seventeen since that time, and the list of places includes the Walker Art Center in Minneapolis, Kalamazoo (Michigan) Institute of Arts, Skidmore College, and the Albany Institute of History and Art. In 1950 he was granted a Guggenheim Fellowship, which was renewed in 1951.

Smith's work is represented in the collections of the Museum of Modern Art and the Whitney Museum of American Art in New York; Munson-Williams-Proctor Institute at Utica, New York; Detroit (Michigan) Institute of Arts; University of Michigan; City Art Museum of St. Louis; Walker Art Center in Minneapolis, Minnesota; and an institute of contemporary arts in Chicago. He lives in Bolton Landing, New York.

SPOHN, Clay E., November 1951, 34 x 39. Illustration — Plate 94

Clay Spohn's personal statement is as follows:

"Painting is a means of artistic discovery and realization; a method of exploration; a way of achieving an awareness of things; of realizing the lesser known.

"It is a means of discovering those elements and essences of realization which deal with universal things, those intangible qualities of experience which are common to no one time or place. . . .

"True artistic realization . . . represents a fulfillment of certain of man's needs. The need for self-recognition, and the need, or desire, to recognize all things. . . .

"I do not believe in anything which restrains, limits or suppresses the spirit of man, or the spirit of his works, nor which binds his art to any conventionality of idea, theory, or method, or to conscientious and self-conscious description, or to that which would otherwise jeopardize the discovery of new experiences and awarenesses.

"Color, or the lack of color, can be an exuberant thing, a substance, a reality. I am not interested in exploiting it for the purpose of describing things, nor the meanings and conditions of things, but rather in using it as a medium for reflecting the spirit, the state of mind, and to reflect that exuberantly. What is a work of art, but the fearless and honest projection of one's innermost being? That element within the self which deals with timeless things!"

Spohn was born in San Francisco in 1898. He studied at the Berkeley School of Arts and Crafts (Berkeley, California), the Mark Hopkins Institute of Art in San Francisco, University of California at Berkeley, Art Students League of New York (1922–1924) and at the Académie Moderne in Paris (1926). Travel in France and Italy followed in 1926–1927. He painted some murals for the post office at Montebello, California, and the Los Gatos, California, Union High School. Teaching experience includes work at the California Palace of the Legion of Honor in San Francisco in the summer of 1945 and at the California School of Fine Arts in the same city from 1945 to 1950. Since 1951 he has been painting and exhibiting in Taos, New Mexico.
In both 1939 and 1945 Spohn won the Artists Fund prize for drawing, San Francisco Art Association Exhibition of Drawings and Prints; honorable mention for a painting in the same association's exhibitions of oil, tempera, and sculpture in 1944 and an anonymous donor prize in 1946; and the Albert M. Bender memorial grant award in 1944. Some of his paintings and drawings are on loan to the San Francisco Museum of Art. He lives in Taos, New Mexico.

SPRUCE, Everett F., Night Landscape, 16 x 24.

"When I was very young, father took me with him to the fields, hunting, fishing, rounding up stock, looking for wild fruit, and so on. Many times I went alone over the country, Discovered the nests of birds, homes of wild animals, strange trees, dramatic storms, swollen streams. So, very early, felt an intimacy with nature that has influenced whatever I have said or wanted to say in painting." Speaking of study in Dallas, Spruce continues, "Travis [Olin H. Travis] was very sympathetic. Impressed on me the importance of being a real artist. He introduced us to the work of modern artists, making us understand them. He owned a fine collection of recorded music, and I was profoundly impressed by listening to it and hearing him talk about it. Contact with this man's ideas and generous personality has had more to do with my becoming an artist than any other thing." — Dorothy C. Miller (ed.), Americans 1942 (Museum of Modern Art, New York, 1942), pp. 119-21 passim. In the same publication (p. 118) artist Ward Lockwood remarks of Spruce, "In my opinion no contemporary painter is more completely American, and few can equal the validity of his expression."

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 Art League), San Antonio, Texas; Museum of Modern Art and the Metropolitan Museum of Art in New York; Phillips Collection 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 in Bloomington; 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.

STEVEN'S, Edward John, Jr., The Isle of the Gods, 22 x 28.

Illustration — Plate 65

"In the strangely wonderful folklore of the Caribbean, the stories of the Voodoo gods have always been fascinating to me. Is there an island somewhere there where they gather and at last come to rest? The Isle of the Gods is an attempt visually to suggest where they may exist. Here, amid their magic fires, under fated sky, they continue their incantations."

Stevens was born in Jersey City, New Jersey, in 1923. He received the B.S. degree in Art Education at the New Jersey State Teachers College at Newark in 1943 and the M.A. in Art Education at Columbia University Teachers College in 1944. From 1944 to 1947 he studied in art extension at Columbia. Since the latter date he has been an instructor in art at the Newark (New Jersey) School of Fine and Industrial
Art. 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; Bermuda the next year; and Greece, Italy, Switzerland, and the British Isles in 1952.

His tenth annual exhibition will be held at a New York dealer’s early this year. One-man shows elsewhere included the Philadelphia Art Alliance in 1946; Honolulu (Hawaii) Academy of Arts in 1947; the Baltimore (Maryland) Museum of Art in 1948; and Mills College in Oakland, California, in 1952. Among collections where his 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; Montclair (New Jersey) Art Museum; Honolulu Academy of Arts; Detroit (Michigan) Institute of Arts; Washington University, St. Louis, Missouri; American University in Washington, D.C.; Baltimore (Maryland) Museum of Art; and the University of Delaware. His work is also represented in the private collections of Lee Ault, Gypsy Rose Lee, David Rockefeller, Ilka Chase, Roy Neuberger, Hudson Walker, and the late Sam Lewisohn and Frank Crowninshield. He lives in Jersey City, New Jersey.

TAM, Reuben, Dark Wave, 28 x 40.

Illustration — Plate 99

“Dark Wave is one of a series of paintings of ocean forms that I have been doing for a number of years. In this painting I have tried to present the phenomenon of a breaking wave with its white, tumbling head, its dark shadow, its black upsurge, and its streaks of foam. But of course these are just the objective components used to bring to focus the subjective experience contained in the picture. The total experience itself is the subject matter. the concern of the painting.

“I might trace the experience to its origins in observation and memory, in awareness of symbols of freedom and action, and in response to movement and hiatus, rise and fall, and mass and glint, and in the need for seeking verification in the raw outer world of one’s inner vision of reality.

“Thus each of my paintings is the expression of cumulative experience. While the outer boundaries of experience may at times be vague and endless, its core may be brought to bright focus by some aspect of the physical world like a wave suddenly breaking before one’s eyes. And in turn, the specific subject, when re-created, re-ordered, struggled with and worried over on canvas, reveals, finally, the general, the longer time, the larger areas of awareness and participation.”

Reuben Tam was born at Kapaa on the island of Kauai, Hawaii, in 1916. In 1937 he was graduated from the University of Hawaii with the degree of Bachelor of Education, and did graduate work there in 1938. He also studied at the California School of Fine Arts in San Francisco, and at the New School for Social Research and Columbia University in New York. Tam taught English and art in Hawaiian secondary schools for a few years, and now teaches at the Brooklyn Museum Art School. He lives in New York City and Monhegan Island, Maine.

One-man shows of his work have been held in San Francisco, Sacramento, Honolulu, and New York City. He won the first national prize in the All-State Exhibition of American Art at the Golden Gate Exposition at San Francisco in 1919; first prize for painting in the Honolulu Academy of Arts annual exhibitions of 1939 and 1941; and first prize for oils at the Brooklyn Museum Biennial in 1952. In 1948 he was awarded a Guggenheim Fellowship.
Among institutions which own examples of Tanguy's works are the Museum of Modern Art and the Metropolitan Museum of Art in New York; the American Academy of Arts and Letters; Encyclopaedia Britannica; Newark (New Jersey) Museum Association; Munson-Williams-Proctor Institute at Utica, New York; Albright Art Gallery, Buffalo, New York; Dallas (Texas) Museum of Fine Arts; Fort Worth (Texas) Art Museum; International Business Machines Corporation; Butler Art Institute, Youngstown, Ohio; Des Moines (Iowa) Art Center; Massillon (Ohio) Museum; New York Public Library; Los Angeles Public Library; Honolulu (Hawaii) Academy of Arts; Pennsylvania State College; and the universities of Georgia and Nebraska.

TANGUY, Yves, The Wish, 36 x 28. Illustration — Plate 50

"As far as any comments on my own work are concerned," says Tanguy, "I am afraid I cannot do more than quote from André Breton." The quotation follows: "Yves Tanguy has refrained from making any declaration concerning the goal he has set for himself. He has not revealed any of his intentions and disdained to deny those attributed to him."

Yves Tanguy was born in Paris in 1900. There he obtained his schooling and in 1926 joined the surrealist group of artists. He came to the United States of America in 1933, married artist Kay Sage the next year, and became an American citizen in 1948. His pictures have been exhibited widely in the United States and have been shown in Paris, Brussels, London, Rio de Janeiro, and São Paulo (Brazil). The year 1950 brought his work the John Barton Payne medal at the Virginia Museum of Fine Arts in Richmond. Paintings by Tanguy form part of the permanent collections of the Museum of Modern Art and the Whitney Museum of American Art in New York; Art Institute of Chicago; Wadsworth Atheneum, Hartford, Connecticut; California Palace of the Legion of Honor, San Francisco; Albright Art Gallery, Buffalo, New York; Honolulu Academy of Arts; University of Illinois; the Arensberg Collection; Musée National d'Art Moderne, Paris; Musée de Grenoble, France; and others. He lives in Woodbury, Connecticut.

TSCHABASOV, Nahum, Profiles No. 8, 48 x 37. Illustration — Plate 28

Tschabasov was born in Baku, Russia, in 1899. He studied in Paris and at the Armour Institute of Technology (now the Illinois Institute of Technology) in Chicago and the Lewis Institute. His work has been seen in Paris at the Salon des Tuileries and in a one-man show. He has had thirty such presentations of his work in this country since 1934, and at present he has two one-man shows being circulated among sixteen institutions of higher learning, from Pennsylvania to Kansas.

He is an educator as well as a painter, and has written on art. One of his articles on the creative process appeared in a quadrilingual Italian art magazine called Numero; another, "Creative Art and Psychological Blocks," was published in the Art Students League Quarterly. He formerly taught at the Art Students League of New York but now runs his own School of Fine Arts in New York City and Woodstock, New York. Tschabasov's work has been acquired by the Smith College Museum of Art at Northampton, Massachusetts; Brandeis University; Metropolitan Museum of Art and the Whitney Museum of American Art in New York; Newark (New Jersey) Museum Association; Philadelphia Museum of Art; Pennsylvania Academy of the Fine Arts; Brooklyn Museum; Jewish Museum in New York City; Butler Art Institute at Youngstown, Ohio; Dallas (Texas) Museum of Fine Arts; the
universities of Alabama, Georgia, and Nebraska; and the museum at Tel Aviv, Israel. He lives in New York City.

UMLAUF, Charles, *Man of Sorrows*, bronze, 25". Illustration — Plate 2

Umlauf was born in South Haven, Michigan, in 1911. While he was still in grade school he attended Saturday classes at the Art Institute of Chicago, where he studied from 1929–1932, followed by study on a scholarship at the Chicago School of Sculpture from 1932 to 1934 and another period at the Art Institute of Chicago from 1934 to 1937. He was also employed as an assistant to Lorado Taft. His work has been shown in exhibitions across the country. Prizes include those won at San Francisco in 1941, International Business Machines Corporation in the same year, and at Texas General Exhibitions in 1943 and 1946.

Work by Umlauf may be seen in the Cook County Hospital in Chicago, Illinois; Lane Technical High School (Chicago); the post offices at Morton, Illinois, and Paulding, Ohio; and in the Witte Memorial Museum (San Antonio Art League) at San Antonio, Texas; Santa Barbara (California) Museum of Art; and in private collections. Since 1941 he has been teaching at the University of Texas.

VASILIEFF, Nicholas, *Portrait of Mrs. V.*, 48 x 36. Illustration — Plate 17

Vasiliyev was born in the general vicinity of Moscow in 1892. He attended the Moscow Academy of Fine Arts, from which he was graduated with highest honors in 1914. During the First World War he served as an officer in the army and after the Russian revolution became a professor at the academy where he had studied. In 1920 he went to Constantinople, came to the United States in 1923, and is now an American citizen. He worked as a baker for a time and as a house painter. Since 1942, however, his canvases have earned enough so that he no longer has to paint houses. Some of his comments on art appeared in the catalogue of the University of Illinois Exhibition of Contemporary American Painting for 1952.

He had his first one-man show in America in 1938. His work has appeared widely in national exhibitions in this country and in 1948 won first prize for him in the La Tausca competitive exhibition. Pictures by Vasiliyev have been acquired by private collectors 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. For other material on Vasiliyev and his art, see Fairfield Porter. "Vasiliyev Paints a Picture," *Art News*, Vol. LI, No. 6 (October, 1952), pp. 34-37, 53-54.

VICENTE, Esteban, No. 3, 1952, 39 x 49. Illustration — Plate 87

"I wonder whether it is possible to speak about painting, to express in words the inner dialogue-monologue of the artist. Among painters, communication on a verbal level is possible. But the situation is entirely different when the artist is required to talk to an audience. Then the artist is no longer in his element, he talks to the mirror, and begins to act in order to give an auditory image of meaning. "The only true explanation of a painter’s idea of a painting is his own work, not his words. He must feel an inner necessity to use words, but such a necessity does not happen at will. It arises from his inner world, moving around those elements which are beyond logic and reason. Besides, as a rule the artist is not in the habit of enunciating clearly those complex elements which he struggles to clarify in his
painting. The word is not his medium, but that of the poet and the philosopher. The painter is concerned with his own means of expression—painting; with it he endeavors to achieve the same insight and clarity that the poet and the philosopher attain with words.

"All painting is 'obscure' in its meaning. The problem of painting in all times has been to achieve clarity, but clarity is a subjective force. It is realized when the maximum of meaning is obtained with the minimum of elements. My painting is obscure. How can my words make it any simpler or clearer?"

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. He is now an American 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.

WAYNE, June C., The Law Court, 36 x 54. Illustration—Plate 91

"Re-reading my credo of 1950, I find it still valid for me although I have moved along a bit," says June Wayne. (The credo appeared in the catalogue of the University of Illinois Exhibition of Contemporary American Painting for 1951.)

"Optics and allegory still are integral to my work, though I use the former as a tool only as the problem requires. Both these elements are very much in evidence in The Law Court."

"The Law Court is part of what might be called my 'justice' series; I've done five other works on related aspects of the theme, each titled either Advocates or Witnesses. The Law Court itself benefits from a previous painting and two prints. It took about a month to paint, and right through all the versions I felt it should be black and white mainly, with perhaps just a hint of ochre added to hint at silver and gold. The picture takes place up in the air, an 'other world' place (as it seems to anyone who has tangled with justice of any kind). Textures have been chosen for their symbolic possibilities. Thus a floor of cobble-stone, a right wall of stone blocks, a left wall that also seems like a night sky with a few white stars in it, and a ceiling of mosaic that also seems like banners, or even like a giant wing. The end wall of the room has been left blank for the spectator to write his own image on; no symbol I might have devised would be as evocative as this small focal point of emptiness.

"The Law Court and the work that has come after it reflect my increasing interest in the relation between the sensual and the formal. This is probably the most significant development in my aesthetic objective since the Catalogue of 1951."

June Wayne was born in Chicago in 1918. She is self-taught. One-man shows of her work began in Chicago in 1935, followed by another such exhibition in Mexico City the next year. From 1939 to 1941 she worked as head designer and stylist for a company which manufactured jewelry, not exhibiting anything from 1939 to 1950. During the war she worked as a radio writer. In 1950 she received a purchase prize for prints at the Los Angeles County Museum, another at the Pomona County Annual Exhibition, and a third, also for prints, at the Los Angeles County Fair. Ten pieces were purchased on the opening night of a one-man show of
her work held at the Pasadena Art Institute late in 1952. The Law Court is now part of the extensive collection of contemporary art assembled by Mr. and Mrs. Albert Lewin of New York. June Wayne lives in Los Angeles, California.

WEWEB, Max, The Trio, 1949, 30 x 40. Illustration — Plate 61

Max Weber was born in Bialystok, Poland, in 1881. He arrived in the United States of America in 1891 and in due time studied at the art school of Pratt Institute in Brooklyn, New York. Weber has also studied with Arthur Dow, Laurens, Matisse, and at the Julian Academy in Paris. Among his publications are Essays on Art (1916) and Primitives (1926). A list of prizes he has won includes a medal at the Art Institute of Chicago in 1928; in the year 1941, three prizes: one at the Art Institute of Chicago, another at the Corcoran Gallery of Art in Washington, D.C., and a third at the Pennsylvania Academy of the Fine Arts; prizes at the Pepsi-Cola shows of 1945 and 1946 and a similar award at the La Tausca Pearls competitive show in 1946. Weber's work forms part of the collections of the Metropolitan Museum of Art, Museum of Modern Art, and the Whitney Museum of American Art in New York: Art Institute of Chicago; Los Angeles County Museum: California Palace of the Legion of Honor (San Francisco): Brooklyn Museum; Phillips Collection in Washington, D.C.; Cleveland (Ohio) Museum of Art; Walker Art Center in Minneapolis, Minnesota; Newark (New Jersey) Museum Association; Baltimore (Maryland) Museum of Art; Santa Barbara (California) Museum of Art; Wichita (Kansas) Art Museum; the Jewish Theological Seminary of America; and the University of Nebraska. He lives in Great Neck, Long Island, New York.

WEISS, Hugh, Italian Village, 32 x 39. Illustration — Plate 101

"In 1949 and 1950 I did a series of paintings which directly resulted from my experiences in Italy, and the subject of several of these paintings was Italian Village. All were painted in Paris on my return from Italy. Some of the Italian villages I painted after drawings of specific places and others found their way onto canvases as a result of my general feeling about Italy and the things that I was looking for in painting at the time (which of course had a lot to do with my feeling about Italy)...

"I was interested, for example, in a sort of space that plunged into the depth of the picture to a given and very carefully controlled distance and then surged (perhaps slowly, perhaps brusquely) toward the picture plane and the observer. I wanted to do this especially with color, so that my lines and shapes were (to me) essentially colors; and the weights and volumes were colored masses. I could see vibrating color forms of this or that intensity or compression anywhere in the world, and at a given moment I would probably paint the same landscape in Philadelphia or Rome; but certain things about Italy, its rolliness, the feeling of intensity about the landscape, the colors, the close-packed quality, and the rhythms which were really undulations...the vibrance of Italians and Italian cities, intensified certain of my interests, crystalized other interests, and led to my discarding even for a long time still others. For in comparison to Italy, France, where I had passed the previous year, seemed gray, enclosed, and reticent.

"The way that these feelings found plastic expression can be seen only in the painting itself. What I have to say about the way I feel about a painting, or what I was undergoing at the time the picture was painted, is perhaps of interest, but only incidental. These feelings, of course, make the forms and colors what they are, give the
picture whatever individuality it has. But now, by that rather inexplicable creative process, these feelings have become forms. They speak for themselves and we should listen only to them."

Hugh Weiss was born in Philadelphia in 1925. He obtained the master's degree from the University of Pennsylvania and studied painting at the Barnes Foundation, Merion, Pennsylvania, and at the Pennsylvania Academy of the Fine Arts, where he received among other prizes a Cresson Traveling Scholarship which took him to Europe.

"The paintings at the Barnes Foundation influenced me tremendously," he relates. "In Philadelphia one either violently accepts or violently rejects the notions of Dr. Barnes, but the importance of his role in the little art world of Philadelphia is undeniable. My two or three years in the Army took me to Japan and the South Pacific Islands. . . . The G.I. Bill kept me painting for a while in Europe (1948-50) . . . I consider myself an American painter and not a member of the École de Paris."

Weiss' work has been seen in one-man shows and in group exhibitions in this country and Europe, and is represented in the collections of the Pennsylvania Academy of the Fine Arts. He lives in Paris.

WELLS, Cady. The Idols, 13\(\frac{1}{2}\) x 20\(\frac{1}{2}\). Illustration — Plate 66

Cady Wells writes that The Idols "is one of those titles made to suit the picture," and that he has nothing special to say about it. His brief but forth-right comments on painting appeared in the catalogue of the University of Illinois Exhibition of Contemporary American Painting for 1952.

He 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 1931 he settled in Jacora, New Mexico, eighteen miles from Santa Fe. Wells has had but little formal instruction in the creative arts. For a time he studied with Andrew Dasburg in Taos, New Mexico, 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; State University of Iowa; and the Museum of New Mexico Art Gallery at Santa Fe. He has spent considerable time on the island of St. Croix in the West Indies, but is now living in Jacona.

WILDE, John. With a Few of My Favorites, 26 x 22\(\frac{1}{2}\). Illustration — Plate 12

"I feel strongly I must accept as fact the view that painting needs subject matter and story based on illusionary experience with the outside world (Nature). This consideration need have, at the same time, no factual or rational limitations — only those limitations, if any, which confine the realm of poetry."

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. His third one-man show in New York took place in January of this year.
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 Whitney Museum of American Art in New York and Art Institute of Chicago (drawings), the Milwaukee (Wisconsin) Art Institute, University of Wisconsin, and the Wadsworth Atheneum at Hartford, Connecticut. He lives in Evansville, Wisconsin.

WILLIAMSON, Clara McDonald, Standing in the Need of Prayer.

"Standing in the Need of Prayer — a painting from memory of the typical altar scene at an old-fashioned camp meeting in frontier Central Texas during the last quarter of the nineteenth century. The farmers, ranchmen and their families would come from many miles around, pitch their tents and camp for (usually) about two weeks, during which time they would sing, pray and preach. The moral, spiritual and social uplift was very beneficial to the lonely families living in the sparsely settled country."

"There is nothing unusual or especially interesting in my efforts in the art of painting. I try to paint because of the love of the art.

"I am an elderly widow, and, perhaps because of sense of appropriateness to my age and experience, I try to accomplish realism, truth, beauty and some amusement in my pictures. In all techniques or methods of painting, to me there are three grades of accomplishments, i.e., good, bad and mediocre.

"I often try to record my memories in my paintings, and I feel sure that I succeed, at least in the truthfulness of the subject though not in any degree of perfection of execution. I have never yet made a painting that measured up to my mental picture of the subject; yet, it is always a challenge to try.

"I was born in the year 1875 at Iredell, Bosque Co., Texas (a little frontier town on the Bosque River). My parents were Thomas and Mary Lasswell McDonald (American Scotch folk). Never, until Nov. 1943, did I have time and opportunity to try to paint. As an observer, I attended, several times, the beginners' class in art at Southern Methodist University, Dallas, Texas, during December 1943 and January 1944. Attended (part time) art classes at the Dallas Museum of Fine Arts during the winters of 1944, '45, '46. I have received several generous awards and several purchase prizes,..."

Many private collectors also own her work. Mrs. Williamson has had two one-man shows in Texas and has been represented in various group exhibitions, including one of contemporary art at the Metropolitan Museum of Art in New York in 1950. She lives in Dallas, Texas.

WORTH, Margarita, Seraph, lignum vitae, 9 1/2". Illustration — Plate 47

"I am primarily interested in wood sculpture and my remarks here refer to direct carving in wood. I do not make preliminary drawings or studies, but I do draw on the wood itself at different stages in the work. I find that I prefer to let the concept develop with the work itself rather than be influenced by a pre-conceived idea. I work very slowly, and visualize not the final forms but the immediate steps ahead.

"In so far as such terms have meaning, I suppose I should describe myself as a
formalist, because I believe that, ideally, sculptural vitality depends on the relationship of forms, and that emotional suggestions are of little significance. While actually working, however, it is sometimes difficult to preserve the austere view, and in the case of Seraph it may be evident that considerations not strictly formal have intruded.

"For me, Egyptian sculpture has been especially inspiring, with African negro sculpture a secondary interest. I have not previously submitted work to a major exhibition. I have been interested in sculpture for a long period — I may say for as long as I can remember — but it is only during the last three years that I have been working in this area."

Margarita Worth was born in Suffolk, England. She married Peter Worth in 1938 and came to the United States in 1948. Since that year she has been living in Lincoln, Nebraska.

XCÉRON, Jean. Genesis, 46 x 33. Illustration — Plate 8

Some of Xcéron's remarks on art may be read in the catalogues of the University of Illinois Exhibition Contemporary American Painting for 1949, 1950, and 1951.

Jean Xcéron was born in Isari, Greece, in 1890. He studied in America at the Corcoran School of Art in Washington, D.C. From 1927 to 1937 he lived in Paris, exhibiting with the École de Paris group. In New York he joined American Abstract Artists. One-man shows of his art have been held in the French capital, New York, and Bennington, Vermont. Examples of his work have also appeared in art exhibitions in Barcelona, Athens, Paris, and Sao Paulo (Brazil), as well as in the United States. The Solomon R. Guggenheim Museum in New York has some of Xcéron's works. He is also represented in the Cahiers d'Art in Paris, Phillips Collection in Washington, D.C., Museum of Modern Art in New York, Gallery of Living Art in the same city, in the collections of the universities of Georgia and Illinois, and in private collections. A mural from his hand decorates the Assembly Room Chapel, Riker's Island, New York.

ZERBE, Karl. The Inventor, 36 x 24. Illustration — Plate 15

Since he had to give up encaustic painting because of an allergy, Zerbe has been working with Alfred Duca during the last three years on the development of a new plastic technique called polymer tempera. He was particularly noted for his use of encaustic before having to give it up, but had already been working with gouache and tempera. He prefers not to make a further statement relative to The Inventor, since he holds that any painting is either good or bad regardless of what the artist may say about it.

Karl Zerbe was born in Berlin in 1903. He studied in Munich and Italy from 1922 to 1926. Travel in France followed in 1930—1931. In the year 1934 he arrived in the United States and has since become a citizen. Residence in Mexico during 1936 and 1937 was followed by a trip to Europe in 1938. He is now head of the Department of Painting at the School of the Museum of Fine Arts in Boston and lives on Snake Hill, Belmont, Massachusetts. His first one-man show in America was at the Germanic Museum of Harvard University in 1934.

Prizes include a medal at the Virginia Museum of Fine Arts in 1942; first prize at the Institute of Contemporary Art in Boston in 1943; a prize (1944) and medal (1946) at the Art Institute of Chicago; and third prize at the Carnegie Institute in 1948. His work is represented in the collections of the Metropolitan Museum of Art
and the Whitney Museum of American Art in New York; Brooklyn Museum; Albright
Art Gallery, Buffalo, New York; Art Institute of Chicago; Museum of Fine Arts in
Boston; City Art Museum of St. Louis; Cranbrook Academy of Art in Bloomfield Hills,
Michigan; William Hayes Fogg Art Museum and Germanic Museum at Harvard
University, Cambridge, Massachusetts; Fort Worth (Texas) Art Association; John
Herron Art Institute, Indianapolis, Indiana; Los Angeles County Museum; Newark
(New Jersey) Museum Association; Phillips Collection, Washington, D.C.; Museum
of Art at the Rhode Island School of Design in Providence; Virginia Museum of
Fine Arts, Richmond; Fine Arts Society of San Diego, California; Illinois Wesleyan
University; State University of Iowa; Oberlin College, Oberlin, Ohio; Smith College
Museum of Art at Northampton, Massachusetts; Washington University at St. Louis;
Alabama Polytechnic Institute; Encyclopaedia Britannica; International Business
Machines Corporation; and the universities of Georgia, Nebraska, and Oklahoma.

ZEREGA, Andrea Pietro, In Montgomery County, 22 x 44.
Illustration — Plate 72

"I am capable of little; but that I might achieve at least what little I am
capable of, such is my every-day prayer." In agreement with this statement by R. V.
Ramuz, I, as a painter who wishes to become an artist . . . hope to have achieved
some of the little I know in my painting In Montgomery County."

Zerega was born in the town of De Zerega, province of Genoa, Italy, in 1917.
He has studied in Italy and, in America, at the Corcoran School of Art in Washington,
D.C., and the Tiffany Foundation. He has exhibited extensively, especially in the East,
and has had several one-man shows in Washington, D.C., since 1941. Among awards
and prizes — many of them for work shown in exhibitions in the city of Washington —
are a fellowship from the Tiffany Foundation at Oyster Bay, Long Island, New York,
in 1937; honorable mention in an exhibition at the Terry Art Institute in Miami,
Florida, in 1952; and the Hirshberg award at the Baltimore Museum of Art in the
same year. His work is represented in the Phillips Collection and the Barnett
Aden Gallery in Washington, D.C., as well as in private collections. From 1946 to
1950 Zerega was a lecturer on art and taught painting at the Catholic University of
America in Washington, D.C., where he lives and conducts his own art school in the
Georgetown suburb.

ZINGALE, Santos, Variation on a Theme, 36 x 59.
Illustration — Plate 89

"My painting Variation on a Theme is the cumulation of two other paintings
on a similar motif. This became the final realization and synthesis of my experiences
with these monster-like rock formations with their provocative imagery; hence the
title.

"As to painting in general, I believe in the philosophy that a painting is a
painting, in the same sense and difference that a tree is a tree or a man is a man.
Each has its own validity of life function and need, and grows or develops organically
out of these. Painting, to me, does not qualify as a handmaiden to literature or as
an imitation of visual phenomena."

Santos Zingale was born in Milwaukee, Wisconsin, in 1908. He studied at the
Milwaukee State Teachers College (now Wisconsin State College) and at the Uni-
versity of Wisconsin. He relates that he put in his stint in the Federal Arts Projects
and W.P.A. Art Projects doing murals and easel paintings. Murals by Zingale are
to be found in the Henry Mitchell High School in Racine, Wisconsin, the University
of Wisconsin, and the United States Post Office at Sturgeon Bay, Wisconsin. He has exhibited locally and nationally since 1931, has been awarded prizes in shows in his home state, and has been a member of the teaching staff of the University of Wisconsin since 1946. He lives in Madison, Wisconsin.

ZORACH, William, *Dancer Resting*, Tennessee marble, 33”.

Illustration — Plate 33

“I love animals and people; I am a social human being and yet I am a solitary one. As a boy, I never ran in gangs; as a man, I never belonged to clubs or societies, except a few art societies, and I hate to become involved in the activities of these. . . . I am a simple person, close to the earth. I don’t thrive in the rarefied atmosphere of sophistication that surrounds certain phases of art. This delving into an ingrown world removed from reality, this seeking of vicarious thrills, is much like a burl on a tree, having its uses and beauty but an unhealthy growth. Nor do I thrive among the mental, metaphysical, and algebraic flights of art. All this had its share in torturing my poor brain in the beginning. I turned to sculpture where I found a physical and emotional outlet. Here was a man’s job. . . .

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. . . . Frankly the greatest value of a commission is the possible financial freedom and subsequent peace of mind it gives one, making it possible for a time to devote all one’s energies to creation.

“That is all I really want from life, to be able to conceive and create work out of myself and my life: to develop it to the extent of my ability at my own pace. And then have someone want it badly enough to buy it so that it goes out into the world and I can still continue to create. It is in this way that the finest work comes out of an artist. When someone acquires a piece of sculpture done in this spirit, he has a real work of art.” — William Zorach, *William Zorach* (New York, American Artists Group, 1945).

Zorach was born in Eurburg (Eurburick-Kovno), Lithuania, in 1887. When he was four years old he was brought to the United States of America. He studied at the Cleveland School (now Institute) of Art, the Art Students League of New York, and, in 1910, in Paris, where four pictures by Zorach were hung in the salon d’Automne. Having returned to the United States, he did his first carving in wood in 1917, continued water color but finally gave up oil painting altogether. Zorach has published articles on art in periodicals and is the author of the book *Zorach Explains Sculpture* (1947). (A book about him, *The Sculpture of William Zorach*, was written by Paul Wingert and published in 1938.) Zorach has taught at the Art Students League of New York since 1929. He lives in Brooklyn, New York.

Awards include the Logan medal and prize for sculpture at the Art Institute of Chicago in 1931, a prize for water color at the same institution in 1932, and honorable mention at the Architectural League of New York in 1939. He executed a figure for Radio City Music Hall in 1933, a marble statue of Benjamin Franklin for the Post Office Building in Washington, D.C., in 1938, and a monument for the New York World’s Fair of 1933. Zorach’s work has been widely exhibited, and his sculpture is represented in the collections of the Metropolitan Museum of Art, the Museum of Modern Art, and the Whitney Museum of American Art in New York City; Berkshire Museum, Pittsfield, Massachusetts; Newark (New Jersey) Museum Association; Wichita (Kansas) Art Museum; Palm Beach Art League (Norton Gallery), West Palm
Beach, Florida; and the Sheldon Swope Art Gallery at Terre Haute, Indiana. His water colors form part of the collections of the three New York museums mentioned above; Museum of Fine Arts in Boston; Brooklyn Museum; Columbus (Ohio) Gallery of Fine Arts; Art Institute of Chicago; Philipps Collection, Washington, D.C.; Cleveland (Ohio) Museum of Art; Los Angeles County Museum: and others.