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Contemporary
American
Painting and
Sculpture

University of Illinois
CONTEMPORARY AMERICAN PAINTING AND SCULPTURE

University of Illinois, Urbana
Sunday, March 3, through Sunday, April 7, 1957
Galleries, Architecture Building
College of Fine and Applied Arts
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Library of Congress Catalog Card No. A48-340
CONTEMPORARY AMERICAN PAINTING AND SCULPTURE

DAVID D. HENRY
ALLEN S. WELLER

President of the University
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Chairman, Festival of Contemporary Arts

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EUGENE BERMAN
RAYMOND BREININ
JOSEPH DE MARTINI
WILLIAM J. GORDON
PHILIP GUSTON
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CARL HOLTY
RICO LEBRUN
ARTHUR OSVER
FELIX RUVOLO
YVES TANGUY
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TOMLIN

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DEAN ELLIS
FREDERICK S. FRANCK
ROBERT GWATHMEY
HANS HOFMANN
CHARLES RAUS
ABRAHAM RATTNER
HEDDA STERN
ANTHONY TONEY

1951
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BYRON BROWNE
ADOLPH GOTTLIEB
CLEVE GRAY
MORRIS KANTOR
LEO MANSO
MATT
GREGORIO PRESTOFINO
KURT SELIGMANN
JEAN XÉRION

1952
SAMUEL ADLER
TOM BENRIMO
CAROL BLANCHARD
CARLYLE BROWN
WILLIAM CONGDON
WALTER MURCH
RUFINO TAMAYO

1953
ROBERT L. GRILLEY
YNEZ JOHNSTON
GYORGY KEPES
LAWRENCE KUPPERMAN
THEODORE J. ROSZAK
BEN SHAHN
MARGARITA WORTH

1955
RALPH S. DU CASSE
LEONARD EDMONDSON
MORRIS GRAVES
MARGO HOFF
ROGER KUNTZ
GEORGE RATKAI
KARL ZERBE
Many of the works of art in this exhibition are for sale. Visitors are cordially invited to obtain information from the attendant at the desk in the West Gallery. The University of Illinois charges no commission on any sale.
What We Are Looking For

The present exhibition, the eighth in the series which has been organized as part of the University of Illinois Festivals of Contemporary Arts, has been formed in a manner similar to that followed in the past, but with certain differences in intentions and expectations. Whether the results sustain these desires must be determined by the spectators, after a thoughtful consideration of the works which are here spread before them.

The paintings and sculpture have been selected by a jury of three artists, who travelled widely, traversing the country from coast to coast, looking at many thousands of examples. Of course they could not begin to visit all centers where good work is being produced, but they have searched in the most widely varied circumstances for the works shown here. Dealers, museums, schools, and individual artist's studios have all been explored. There were not many occasions when it was possible for all three members of the jury to see an individual work, but almost always two of them did, and left the final selection as tentative until the work had been discussed (via photograph) with their third colleague.
All of this is, of course, standard procedure, and has been followed ever since this series of exhibitions was started in 1947-1948. The difference lies in the fact that the jury did not plan simply to select a cross-section of painting and sculpture which seemed to them good in its kind, without regard to direction or intention. A definite attempt was made to select work which seemed strong and even explicit in content, as opposed to work which is primarily concerned with artistic form for its own sake. Such an intention requires that certain limits in judgment need to be examined, and a few definitions attempted.

No matter how objective a jury wishes to be, it is still a group of individuals, with all of the prejudices and peculiarities which individuals invariably have. Yet the subjective impulses of such a group are also a part of the total intellectual and emotional climate of their time, and when the same ideas and impulses return again and again, it may be worth while to attempt to recognize the pattern they follow. In looking at the thousands of pictures which our jury examined in forming the present show, certain ideas were voiced by one or another of the members on many occasions.

The all-consuming and popular fascination with form, and the style of painting which deals with non-objective ideas or depends in large part upon the manner in which the material is manipulated, seems to have lost its forward impulse, and is beginning to seem academic. In many cases style seems to have been adopted from without, rather than to have emerged inevitably and healthily from within the very core of the artist's thoughts and being.

While no statistics on categories of paintings seen were kept, there was less difficulty than was the case a few years ago in selecting a considerable number which placed a substantial emphasis on the human element, as opposed to the mechanistic and materialistic trends of much recent work. A number of cases were encountered where artists who had once worked in a completely non-objective manner were attempting, sometimes painfully, to re-introduce the identifiable image into their productions.

It is obviously difficult to reconcile a renewed interest in humanism with modern artistic concepts which have been so painfully gained over a period
of several generations. Few artists are able to desert the resources and the freedom of those elements of art which are distinctively of the twentieth century, nor do they desire to do so. If we are to achieve a new humanism in art, it will probably not be like that which has prevailed in the past, but must incorporate within it all of the new elements and possibilities.

At the same time that there has been so much reliance on the medium, and on the processes of its manipulation, as an inspiration for artistic form, there has been a strange lack of interest in material as material. The fugitive technique of much modern painting is a real cause for concern. We are all familiar with recent paintings executed on improperly prepared surfaces, with resultant deterioration. There are far too many examples of physical changes as the result of the use of incompatible materials. There has been a conscious neglect of satisfactory technical processes.

Talking with artists, reading the statements they have made, and looking at their works, all combine to make us feel that, in many cases, artists today are uneasy, are not certain of the directions they have taken. Curiously enough, this uneasiness is by no means confined to older painters who find themselves working in a way which no longer happens to be "fashionable," but is perhaps most evident in the young painters and among thinking students, many of whom have had little contact with any painting other than non-objective and abstract-expressionistic.

Many artists have verbally expressed their awakened interest in humanistic content, and even in outright representational painting, but it is just as difficult now as in the years immediately preceding to find competent representational or semi-representational work. Is it really any easier to find good non-objective painting? Probably not, but possibly our standards of value judgments in this field are less objective, and consequently we may be more impressed with novelty, with daring, with size, with all sorts of elements which need not have anything to do with aesthetic form and content.

If there is to be anything like a renewed emphasis on humanistic content, with a greater use of representational or semi-representational material, there will need to be major stylistic and technical adjustments. Conservatives have criticized many modern artists because, they say, they cannot
draw. Of course in some cases this is true. But the inference they make is generally incorrect. Conservatives usually assume that certain artists have turned to what they call contemporary styles because they cannot draw. Actually, the influence works the other way around. It is the style itself, with its emphasis on abstract relationships, freedom of individual expression, and fascination with media, which has made it impossible for the artist to learn to draw in the old-fashioned academic sense.

There will need to be changes, too, in the degree of control which the artist assumes towards his product. Many of the most enchanting qualities in modern painting are the result of discoveries which the artist makes as the work progresses. Indeed, one cannot read the statements made by many artists about their works without noting how often they express the idea that the painting turned out to be something unlike that which they first conceived. The accidental things which happen as colors and forms react on each other suggest many lines of artistic development. Now in one sense representational painting is a more disciplined and limited form of expression than non-representational painting, in that the happy accident cannot occur here in the same way at all.

When we speak of the desire for finding content in works of art, we do not of course mean simply that we desire to find objects. Jacques Barzun has correctly pointed out that “many people falsely [assume] that life consists of objects and that some arts copy them.” The depiction of recognizable objects in a work of art is no guarantee that it will have content, in the sense in which we use the term here. The important thing is the expression of the artist’s relationship to his environment and his materials, his sensations, his meaning as a human being. Shapes, volumes, colors, textures, spaces (as well as sounds and words) are the materials which the artist uses in these definitions and expressions. Art is a representation of human experience, not a representation of material objects. If a painting rises above the level of simple imitation of physical forms (in other words, if it becomes a true work of art), the accurate description of a chair or an apple is just as much a symbol as is a purely abstract color- and space-relationship.

Significant content is thus somehow related to the artist’s close involve-
ment with the very stuff of life itself — not just with external sensations, but with basic inner forms and relationships. This is what we call realism. However, this is not a constant. Ernst Cassirer has accurately stated that “reality is not a unique and homogeneous thing: it is immensely diversified, having as many different schemes and patterns as there are different organisms.”

The accurate delineation of physical objects in a work of art may be the symbolic means by which the artist expresses his sense of ultimate reality (as it was with Vermeer), but it may remain an end in itself and never approach the kind of involvement, of participation, of meaning, between artist and material for which we are seeking (as was the case with a whole school of nineteenth century illustrative academic painters).

There are consequently two major barriers which get in the way of an artist’s expression of significant content. One is a preoccupation with external appearances for their own sake. The other is a preoccupation with purely formal artistic relationships. These barriers have been prevalent in widely different degrees at different periods, and at the present time it is probably true that the second of them is particularly powerful. There are, on the one hand, certain artists who are precisionists, whose perfectly ordered and integrated compositions have much of the slick polish and professional finish of first-rate industrial organization, and there are, in contrast, those who involve themselves, not with life, but with materials, and develop compositions, often physically exciting, which, however, show insufficient control and which neither state nor solve the great problems. I am of course by no means implying that it is impossible to express significant content in either precisionistic or expressionistic works, but only that unless these styles are handled so that the forms involved are developed as symbols which truly communicate between artist and spectator, they remain unsuccessful.

This is not an easy matter, and it is impossible to tell precisely why certain pictorial forms communicate in the way I am attempting to suggest, and why others remain signs, signals, or exclamations, perhaps exciting in themselves, but aesthetically no more rewarding than the mere imitation of visual sensations.

Cassirer has distinguished carefully between signals and symbols. They
belong, he says, "to two different universes of discourse: a signal is a part of the physical world of being; a symbol is a part of the human world of meaning. Signals are 'operators'; symbols are 'designators.' Signals, even when understood and used as such, have nevertheless a sort of physical or substantial being; symbols have only a functional value."

A work of art acquires content when it ceases to be a signal and becomes, instead, a symbol. The reason why critics have so often been badly mistaken in their initial judgments of contemporary works which use unfamiliar forms is because they have not always been able to distinguish between the two. Indeed, certain signals can in time become symbols, acquiring meaning and significance which they may not have had originally. Hubert Crehan, using the term image as I have used symbol, has recently called attention to the fact that "every authentic image, a subjective phenomenon, is implicitly symbolic. An accredited symbol is no more than the image which has become validated in the cultural process; it has more or less public significance because it has been around longer, gained recognition and acquired status."

I was recently startled to read a French criticism of the opera Rigoletto which characterized it as utterly lacking in melody, as showing no skill in ensemble composition, and as holding forth no promise of remaining in the repertoire! How could a contemporary critic be so wrong? Obviously, Verdi's sounds had not yet become melodies (or musical symbols) to the critic who first heard them and wrote about them thus in 1853.

The representation of an object in a work of art implies something much more than simply being acquainted with it, and presenting it. Purely "illustrative" painting is not truly representational. The object must be placed in a total organized system, must carry within it the essential forms of the whole. The object, which by itself is simply a signal, becomes a symbol when the artist uses it as a means of self-knowledge and self-criticism, when, as Cassirer says, he renders a verdict on himself and on his life. In primitive society, it was difficult to distinguish between signal and symbol, between being and meaning, between actuality and possibility. In periods of great cultural climax, these distinctions have been very clear. It is again difficult today to make them, and consequently we not infrequently encounter works
in which the object as such tends to be looked upon as if it had magical or physical powers.

A recent re-examination of certain works of art from the past (in this case it happened to be the Ravenna mosaics, a collection of Russian icons, and some Coptic textiles) fortified my feeling that a completely specific and even literal descriptive subject matter, so long as it is firmly established symbolically, is no deterrent to the most sophisticated and complex sense of pure form and abstract relationships. In some of these, particularly when studied in details which allow us to lose a primary preoccupation with the total iconographic scheme, we find a rich sense of color answering color, of shapes and spaces which fortify and play against each other, of textural accent and crescendo, which is certainly the equal of that found in the finest abstract art of our day. Yet these relationships, which give us such deep satisfaction and joy, were inevitable by-products of the artist's own participation in thoughts and ideas which were capable of exact definition. These are not works which "made themselves," which exploit "happy accidents," which were achieved only after discarding countless unsuccessful experiments. They are not works in which form is an end in itself, or in which self-expression is the greatest of all elements (by which everything else can be, if not explained, at least excused). They are works in which symbolic content, realism, and communication (in the sense in which the terms are used here) are controlling and directing forces.

If content is the expression of thoughts and sensations which are available to the spectator as well as to the creator, and if realism is based on the meaningful involvement of the artist with his environment and his materials, does it follow that it is more possible to achieve these qualities in compositions which deal with recognizable subject matter than otherwise? Though the art of the past would seem to answer yes, it may be that the conditions of our own times have brought into being ideas which are simply not capable of symbolic expression through objective description. We are breaking through new frontiers of art, just as we are in other areas of human activity. It is obvious that the symbols which so well carried the burden of the humanism of the Renaissance, for instance, or of the evolutionary ma-
terialism of the nineteenth century, are not capable of sustaining the new meanings and the new relationships of our own times. Will we discover the new symbolism which the art of the twentieth century needs through an absorption with process, as many artists seem to feel, or through a fresh study and a direct evaluation of experiences outside of, as well as within, ourselves?

These are serious decisions which every artist must make. In one sense, the artist is freer today than ever before. Yet this is not altogether an unmixed blessing. Freedom is not a completely desirable thing if one does not know what to do with it. The very lack of restrictions places a tremendous burden of responsibility upon the artist, in that he must now make many choices and decisions for himself which, in times past, were made by the society of which he was a part. More and more the artist today seems to work to please only himself, or a small group of people who form a special world of their own. Social and technical restrictions in the past did not prevent the artist from creating work of the highest importance. I think that we could make out a case that films were closer to being valid works of art when they were working within the earlier limitations which kept them relatively small, silent, and black-and-white, than is the case today, when too many motion picture producers have been overwhelmed by the possibility of reproducing a kind of shocking equivalent of magnified actuality, with panoramic space and three-dimensional form.

The relationship between freedom and communication is crucial in modern art. In most cases, communication involves the acceptance, on the part of the artist, of certain standard forms which are widely understood, which are a part of the mental equipment of artist and non-artist alike. (Conversely, it also involves the willingness on the part of the public to learn new symbolic terms.) But the artist is, above all else, an individual, a being who completes himself by the act of artistic creation. In the past, there were many periods when great clusters of forms or symbols, whether they were visual, tonal, or patterns of thought, were accepted by large groups of people without question. Now they no longer are. The artist, in seeking to fulfill himself, may have to develop his own forms, his own symbols, and in too
many cases these have failed to stimulate in other people the precise sensations which started within the creator himself. The artist’s freedom is precious indeed, and there are times when it seems doubly so because of the successive inroads which modern life has made on many of our freedoms. Yet it defeats itself, and results, not in freedom, but in self-enslavement, if it proves not to be a link between men. Henry Miller, in his *The Time of the Assassins,* speaks of a certain kind of modern poet as one who “seems to turn his back on his audience, as if he held it in contempt. In self-defense he will sometimes liken himself to the mathematician or the physicist who has now come to employ a sign language wholly beyond the comprehension of most educated people, an esoteric language understandable only to the members of his own cult. He seems to forget that he has a totally different function than these men who deal with the physical or the abstract world. His medium is the spirit and his relation to the world of men and women is a vital one. His language is not for the laboratory but for the recesses of the heart. If he renounces the power to move us his medium becomes worthless . . . Our poets are jealous of the name but show no disposition to accept the responsibility of their office. They have not proved themselves poets; they are content simply to call themselves such. They are writing not for a world which hangs on their every word but for one another. They justify their impotence by deliberately making themselves unintelligible.”

Mies van der Rohe ended up a recent interview by saying, “I don’t want to be interesting . . . I want to be good.” Painting and sculpture have never been more interesting than they are at the present moment. Indeed, once one has become involved with the characteristic artistic forms and ideas of our generation, either as creator, critic, or simply as spectator, this interest can easily become a consuming one. But we should not confuse our desire to create an artistic equivalent to the unique conditions of our times, and our sympathy with the protean spirits who have seriously tackled the complex problems which confront the artist today, with an uncritical acceptance of the most widely differing kinds of work. There was a time when the mere breaking of bonds which have been inherited from the past was in itself a significant act, and could lead to significant statements. But in the cycle of
which we are a part, a kind of artistic freedom has now been obtained which makes such acts of opposition unnecessary. The continuing problem of the artist today is to express truly the rich resources of the individual human spirit with all of the artistic freedom won through a stylistic evolution which has occupied about forty years, with a kind of completeness which will become a new sort of discipline, and with points of contact which will link his work with a significant number of his fellow-men. He must emerge from being into meaning. It is not enough to be interesting; it is time for him to be good.

Allen S. Weller
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Biographical Notes
For this section of the catalogue our exhibitors were invited to state in
verbal form what they felt to be true about art; or, in fact, anything else
that might seem to them to be of relevance. The results varied from no
response at all to statements some of which are in themselves real works of
art, and all of which are of significance in any serious attempt to sense to
the full the objects themselves or to appreciate as people a highly sensitive
group of our fellow men.

Since anyone might find it difficult to focus his thoughts on short notice
on the creation of a "statement," the exhibitors were sent the accompanying
list of questions as possible suggestions. These questions were used in a sym-
posium entitled "The Creative Process" which appeared in the Art Digest
(now the Arts), XXVIII, No. 8, January 15, 1954, p. 15. In transposing
the answers into a continuous statement, where this had not already been
done, every effort was taken to preserve the exact meaning of the writer.

1. Do you work each day and keep regular hours?
2. Do you work better in the city or country? In Europe or America?
3. Do you concentrate on one thing at a time? One medium?
4. How long does it take you to complete a work?
5. Do you work from nature?
6. Do music and literature inspire any of your works?
7. How much of a factor are automatic inspiration and artificial stimula-
tion during creation?
8. What impressions, events, or moods set off a work?
9. What artists, old masters or moderns, do you admire?
10. Are you stimulated by contact with other artists?
11. Do you visit museums? Exhibitions of contemporary art?
12. Do you feel that you are working alone or in conjunction with other
artists toward a common goal?
13. Is the sense of an artistic community important to your work?

To the artists and their agents who have striven to do their share in
making these notes as significant, up-to-date, and as free as possible from
error, we express our sincere thanks. Who's Who in American Art, American
Art Directory, other reference works, and catalogues of other shows have
also been of inestimable aid.

Dimensions are in inches except where otherwise noted. For pictures,
height is given first, followed by width. For sculpture, only the largest
dimension is given.

"Ritual" is another of my 'Rabbi' series — more abstract than those that preceded it — less concerned with the objective measurements of the 'symbol,' more involved with the empathic sense of it.

"However, my philosophy of art has not changed since my last writing in 1952, '53. I believe now as I did then, that each work is but a facet of the artist's total experience and that 'seeing' is one with the 'feeling.'

"Hence, I am concerned not with a particular objective symbol or idea, but rather with an 'empathic symbol' that expresses the 'particular' in relation to the 'whole.'

"I cannot think of 'Rabbi' as a thing in itself, disassociated from everything else in my life — the concept involves the whole of my existence.

"It is out of this 'total embrace' that my 'image' evolves — an entity — its own justification — another facet of the 'complex' of life."

Samuel Adler was born in New York City 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 early 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. There have been others: in 1950 at Indiana University and the Louisville (Kentucky) Art Center; in 1951 at the Mint Museum in North Carolina; in 1952 again in New York; and in 1954, two, one at the Philadelphia Art Alliance and another in New York.

He has spent much time since 1951 in France, Italy, North Africa, Mexico, and Guatemala, drawing and gathering material for further work.

In 1951 he received the Schiedt memorial prize at the Pennsylvania Academy of the Fine Arts; in 1952, the purchase awards of the University of Illinois and the Whitney Museum of American Art; and in 1956, the Patrons' award of the Audubon Artists.

He has taught drawing and painting privately since 1936 and from 1948 to the present has been an instructor in Fine Arts in Washington Square College and the Division of General Education, New York University.

He has exhibited widely in national exhibitions throughout the United States and in Europe and is represented in many private and museum collections such as the University of Illinois, the Munson-Williams-Proctor Institute in Utica, New York, the Florida Gulf Coast Art Center in Clearwater, and the Whitney Museum of American Art in New York. He lives in New York City.

ALBERT, Calvin, *Figure in the Wind II*, lead, alloy, and steel, 34" in height. Illustration — Plate 35

Calvin Albert was born in Grand Rapids, Michigan, in 1918. Between 1933 and 1937 he studied at the Grand Rapids Art Gallery under Otto C. Bach, and from 1937 to 1940 at the Institute of Design in Chicago under Archipenko, Moholy-Nagy, and Gyorgy Kepes. He later joined the faculty of the Institute of Design. Having moved to New York in 1947, he taught in a number of art schools and colleges and is now an assistant professor at Pratt Institute.
There have been ten one-man shows, from New York to San Francisco, and Albert’s work has also been shown in group exhibitions at the Museum of Modern Art, Metropolitan Museum of Art, and Whitney Museum of American Art in New York; Pennsylvania Academy of the Fine Arts; and the Art Institute of Chicago. Prizes include the Haas prize at the Detroit Institute of Arts in 1943 and the Forst award at the Audubon Artists exhibition in 1953. In the same year he was one of eleven American prize winners in the international sculpture competition for the “Unknown Political Prisoner,” sponsored by the British Institute of Contemporary Arts. He created a candelabrum and ark doors for the Milton Steinberg house of the Park Avenue Synagogue in New York, and in 1955 completed a large sculpture for Temple Israel in Tulsa, Oklahoma. His works also form part of the collections of the Metropolitan Museum of Art and Whitney Museum of American Art in New York, Art Institute of Chicago, Detroit Institute of Arts, and the University of Nebraska, and are to be found in the hands of many private collectors. He lives in Brooklyn.

ALCALAY, Albert, *Urban Labyrinth*, 48 x 36. Illustration = Plate 4

Albert Alcalay writes that the subject matter which he selects and the problems he sets himself have not changed since his statement made for the 1955 catalogue of the University of Illinois Exhibition of Contemporary American Painting and Sculpture, “I still paint the American city, huge complexes of steel and iron, stone and wood, full of lights, noise, busy running and chaotic feeling.” He still tries to express the enigmatic sentiments a person has in such a man-made ant hill, but attempts to solve the pictorial problems somewhat differently. An acquaintance has likened Alcalay to a modern Guardi or Canaletto.

The artist writes that the old masters whom he most admires are the Italians of the fourteenth century, especially the Sienese, and Paolo Uccello and Piero della Francesca. He visits museums and exhibitions of contemporary art, and is much stimulated by contacts with other artists. “But unfortunately this is not the case in Boston, where every artist is in an ivory tower by himself. Sometimes you feel a need to have somebody with you who thinks and struggles for the same ideas. After coming from Rome, where I was formed as an artist, where artists almost live together, I feel the lack of contact very much.”

He does not work from nature, but tries to absorb what he sees and hears about him. Early music inspires him, “because it is full of verticals and horizontals, full of architectural elements, very similar to our city-scapes.” No proponent of artificial stimulation, he feels that inspiration comes automatically as colors are placed upon the canvas. He works every day, as long as possible, and feels he completes a painting in about fifteen days. The solid technique of the old masters is his aim. There are two or three paintings in the process of being created at one time; drawing, water colors, and pastels are done as a relaxation. He works best in the city.

Albert Alcalay was born in Paris in 1917. He began taking private lessons in art while a pupil in high school in Belgrade and studied for four years in the architectural school of the University of Belgrade. A trip to Paris, however, and acquaintance with a Berlin expressionist painter in a concentration camp helped him decide to devote himself to painting rather than to architecture. Following the end of the war he settled in Rome. Fired by another trip to Paris and helped by allied relief organizations, Alcalay studied and traveled in Italy and in 1951 came to the United States as a displaced person. He teaches privately.

Among exhibitions where his work has been shown are the Quadrienniale at Rome

His drawing of Times Square was included in the show of American drawings at the Museum of Modern Art in 1955 and was purchased by the Museum. A painting by Alcalay was also invited to the annual exhibition at the Whitney Museum of American Art in the same year. There have been nine one-man exhibitions since 1947, two in Rome, six in New England, and one in Chicago. In addition to the item in the Museum of Modern Art in New York, Alcalay’s work is represented in the collections of the Galleria Nazionale d’Arte Moderna in Rome; Colby College, Waterville, Maine; the William Hayes Fogg Museum of Art of Harvard University in Cambridge, Massachusetts; and of private persons in several countries. He lives in Brookline, Massachusetts.

ANDERSON, Jeremy R., Tower, wood, 54” in height. Illustration — Plate 46

Sculptor Jeremy Anderson was born in Palo Alto, California, in 1921. He studied at San Mateo Junior College and returned after four years’ service in the Navy to continue studies at the California School of Fine Arts. Winner of an Abraham Rosenberg traveling fellowship, he spent eight months in France (1950-1951). He has taught at the California School of Fine Arts in the Summer of 1951 and now lives in Mill Valley, California.

ARONSON, David, Joseph and the Ishmaelites, 38 x 48. Illustration — Plate 126

Aronson was born in Shilova, Lithuania, in 1923. He was brought to the United States of America in 1929 and settled in Boston, Massachusetts. For eight years he studied formal religion. While in high school he attended classes at the School of the Museum of Fine Arts in Boston. In 1941 he entered the School on a five-year scholarship, studying under Karl Zerbe, and was an instructor in painting there from 1943-1955. He has been chairman of the Division of Art of the School of Fine and Applied Arts of Boston University since 1955.

One-man shows began in 1945. During the previous year, 1944, he won first prize and a popular prize at the Institute of Contemporary Art in Boston; and in 1946 he was awarded a purchase prize by the Virginia Museum of Fine Arts. Other honors include a traveling fellowship from the Museum of Fine Arts in Boston in 1946, the grand prize at the Boston Arts Festival in 1952, second prize in 1953, and grand prize again in 1954. Aronson was also awarded first prize ($2,400) in the Tupperware Art Fund competition in 1954. His work is represented in the collections of the Art Institute of Chicago, Virginia Museum of Fine Arts, and Bryn Mawr College. He lives in Boston.

AUSTIN, Darrel, The Mandolin Player, 30 x 40.

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.

He does not, however, like to make written statements. An acquaintance indicates that Darrel Austin does not work on a regular schedule, and that he does not work from nature, is not inspired in his painting by music or literature, is not stimulated by contact with other artists, rarely visits museums or exhibitions of contemporary art, does not find a sense of an artistic community important for his work. Rather, he feels that he is working alone. He concentrates on the medium of oil. A painting may take anywhere from a day to several weeks to complete.

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 City; 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.

AVERY, Milton, *Yellow Meadow*, 42 x 60. Illustration — Plate 59

"The summer of 1954 I spent at the MacDowell Colony in Southern New Hampshire, painting in water color. Winters I devote to oils, and I like a change . . . After a confining city winter I like to roam the country side making sketches. At MacDowell, each morning before going to the studio I would make short excursions to the surrounding hills and meadows making notes. It was from these notes that I painted my water colors — and it was from one of these water colors that I painted *Yellow Meadow* the following spring."

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

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

BAIZERMAN, Saul, *Crucifixion*, copper, 8' in height. Illustration — Plate 22

"The *Crucifixion* in hammered copper was created between 1917-1952. It would be impossible in a short note to define the elements underlying its creation. The forms which have been developed in this piece are but new variations of form-harmonies on the basic principles of my sculpture as a whole. It does not alter the fact that some harmonies appear as hollows while other surfaces may have a square
or rounded structure. Thus it would be erroneous to think of one or another formation as belonging to some known formal stylization. To my thought, the shaping of various forms relates to the sensations they are intended to convey. I use the human body because it possesses the greatest source of tonal sensations. It is the most sensitive instrument for expressing sculpture as pure art.

"I work every day, as long as I am not disturbed or physically and emotionally exhausted. Hammering in copper is dangerous to the body, as well as annoying to the neighbors."

For many years Baizerman has worked only in copper and bronze. Some pieces take several years for completion. "Nature and human sensations are ever in my thoughts, but I do not work directly from models," he continues. "My sculpture does not illustrate music or literature or anything else. . . . Music, sculpture, architecture, painting and literature—all are entwined in my sensations of life, enhancing each vision. My dominant impressions are derived from nature and human beings. . . . In general I do not compose from immediate reactions. For years the visions usually sleep in my subconscious. Working in hammered metal, I must be completely certain of the direction, its visual appearance and the character of its formal harmony before commencing the actual work. In my mind it is finished before the first stroke of the hammer." He has little contact with other artists, but feels that contact with the art of others is very important for artists, if sometimes dangerous.

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-Arts 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.; Walker Art Center, Minneapolis, Minnesota; universities of Minnesota and Nebraska; 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.

BASKIN, Leonard. Poet Laureate, bronze, 9\" in height. Illustration — Plate 33

Leonard Baskin was born in New Brunswick, New Jersey, in 1922. He studied in the School of the Fine Arts at Yale University, the New School for Social Research in New York, and in Paris. He also worked under Maurice Glickman. He has been an instructor in sculpture and the graphic arts at Smith College in Northampton, Massachusetts, since 1953. He was awarded a Tiffany Foundation Fellowship in 1947 and a Guggenheim Fellowship in 1953. His work has often been exhibited at the Brooklyn Museum, and at the Library of Congress, Print Club in Philadelphia, Society of American Graphic Artists, and at São Paulo (Brazil), Paris (Musée de l'Art Moderne), in Yugoslavia, and Zurich. It forms part of the permanent collections of the Metropolitan Museum of Art, Museum of Modern Art, and Brooklyn Museum in New York City; National Gallery of Art in Washington, D. C.; Library of Congress; Fogg Museum of Art at Harvard University, Cambridge, Massachusetts;
Museum of Fine Arts in Boston; Worcester (Massachusetts) Museum of Art; Philadelphia Museum of Art; City Art Museum of St. Louis; and the Seattle—Washington Art Museum. He lives in South Hadley, Massachusetts.

Baziotes, William, Flame, 42 x 36.

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. In the year 1938 he was with the WPA art project, at which time his paintings were changing from the naturalistic style of his earlier years to the abstract style which he first exhibited in 1942. His first one-man show took place in 1944, and he has had such exhibitions with great regularity at a New York dealer’s since that time. His work has been shown in many exhibitions of a general nature, including representation in a show in Paris in 1947.

Awards include first prize in an exhibition of abstract and surrealist American art at the Art Institute of Chicago in 1947 and a purchase prize at the University of Illinois in 1951. Baziotes’ work has found a permanent place in the collections of the Metropolitan Museum of Art, Museum of Modern Art, and Whitney Museum of American Art in New York City; Baltimore (Maryland) Museum of Art; William Hayes Fogg Art Museum of Harvard University in Cambridge, Massachusetts; New York (New Jersey) Museum Association; Smith College at Northampton, Massachusetts; Art Institute of Chicago; Philadelphia Museum of Art; Carnegie Institute in Pittsburgh, Pennsylvania; Wadsworth Atheneum in Hartford, Connecticut; Los Angeles County Museum; Washington University in St. Louis; California School of Fine Arts in San Francisco; universities of Illinois and Oklahoma; the museum at Tel Aviv, Israel; and elsewhere. He lives in New York City.

Beuhl, Wolfgang, Goose Girl, bronze, 29” in height. Illustration — Plate 44

“The image of a man, his soft parts and his hard ones, poured from the crucible, to be as metaphors of life, shapes of tenderness—dignity—passion.

“And now man loves the furry, feathery, creatures—breathing earth—or fears them—fears life, the ‘One’ we all are.”

Wolfgang Behl was born in Berlin in 1918. He studied at the Academy of Fine Arts in Berlin from 1936 to 1939; when he came to the United States, he continued to study at the Rhode Island School of Design for a year. He has had experience in teaching at the Perkiomen School in Perkasie, Pennsylvania, 1940-1942; Lake Forest (Illinois) Academy, 1942-1944; Layton School of Art in Milwaukee, 1944-1945; Richmond Professional Institute of the College of William and Mary, where he held the academic rank of assistant professor, 1945-1953; and Hartford (Connecticut) Art School, 1955. His sculpture has been shown frequently in the East and to some extent in the Midwest. There have been perhaps as many as nine different one-man shows, one of which was exhibited at the America House in the German cities of Schweinfurt, Würzburg, and Munich. In 1944 Behl won the Eisenrath prize at the Art Institute of Chicago, and another prize a year later at the same institution; a purchase prize at the Virginia Museum of Fine Arts and in 1955, first prize in the
Springfield, Massachusetts, Art League exhibition. His work ranges from ecclesiastical sculpture to garden projects and a twenty-two foot architectural sculpture commissioned for the Willow Lawn shopping center in 1956. He lives in Hartford, Connecticut.

BELING, Helen. Bus Stop, denseite, 53" in length. Illustration — Plate 124

“For all the volumes which have been written about Art, to me, the creation of a piece of sculpture is principally an adventure; the guideposts largely intuitive. The experience may proceed rapidly from start to finish, or be beset by frustrations and backtracking.

“Vitality in art as in life means growth— which presupposes change. Accordingly preconceived concepts can be shackling. To maintain my integrity, I must reserve the right to be inconsistent.

“Specifically, in Bus Stop, my aim was to convey, by means of an undulating movement in a contained area, a feeling for the anonymity— yet not the complete obliteration— of the individual in a crowd.”

Helen Beling was born on New Year’s Day, 1914, in New York City. She studied at the College of the City of New York, the National Academy of Design, and the Art Students League of New York. She is now an instructor in sculpture at the Westchester Workshop, White Plains, New York. Her work has been exhibited in the East (Metropolitan Museum, Whitney Museum of American Art, and the Pennsylvania Academy of the Fine Arts, for instance), at the San Francisco Museum of Art, and elsewhere. She has had one-man shows in the United States, and her work has been shown in London and Brussels.

Helen Beling has won prizes at the Audubon Artists show in 1952; National Association of Women Artists, 1951; New Rochelle Art Association, 1948 and 1951; Westchester Arts and Crafts Guild, 1946 and again in 1951; Painters and Sculptors Society of New Jersey, 1946; and the International Sculpture Competition of Sabena Airlines, 1953. Private collectors, the Butler Art Institute at Youngstown, Ohio, and the Jewish Community Center in White Plains, New York, own examples of her work. In private life she is Mrs. Lawrence R. Kahn and lives in New Rochelle, New York.

BENNITT, Rainey. The Red Studio, 22 x 29. Illustration — Plate 80

“The Red Studio is a free interpretation of my own place of work. It is not intended as a search for the ‘feel’ of this room (though some of that is bound to come through anyway) but rather for a kind of glow that depends on inner illumination, free of external light sources. The red tone developed through transparent overlays of primary reds and earth reds, so the title of the picture followed without consideration of the emotional properties of red.

“While the painting is in water color, the handling is more deliberate than the spontaneous approach usually associated with the medium. Transparencies require drying time; large scraped (not scratched) areas which alter color laid over them resemble oil painting procedures.

“Obviously, I can’t claim a direct message for this picture. I hope it gives pleasure.”

Rainey Bennett states that he works each day and night, dividing his time between paid jobs and himself and family. Generally speaking, he prefers to labor in his own
studio in Chicago rather than in the country or in Europe. He stays pretty close to "water-thin media" but does not concentrate on one thing at a time, "though sometimes it's hard to make the jump from one set of ideas to another." The amount of "right time" is about five days per project, including the versions created in the process but discarded as unsatisfactory. Does he work from nature? "Yes, at first; then I change the terms." Music and literature may be an inspiration, but only indirectly. As to automatic inspiration, "Frequently, I paint an arbitrary [partly automatic] color base, but, being an object painter, I carry it very little beyond that." A work is usually conceived as a result of the perception of color, either in nature or the "surface accidentals" about one at any given place or time. Bennett feels stimulated by contact with persons from all fields providing they can articulate. He visits museums and exhibitions of contemporary art, but feels he is working alone rather than in conjunction with other artists toward a common goal. Whereas he does not feel that the artistic community has particularly helped make his own efforts valuable, he believes that the effort is cumulative, and may in time help others "into genius."

Rainey Bennett was born in Marion, Indiana, in 1907. He was graduated from the University of Chicago, studied at the school of the Art Institute of Chicago, American Academy of Art (Chicago), Art Students League of New York, and with George Grosz and Maurice Sterne in New York. He has taught at the Art Institute in Chicago. His work has been seen in various group shows, and since 1940 he has had several one-man exhibitions. Though he specializes in water color (his first award was the Tuthill prize in an international water color show at the Art Institute of Chicago in 1936), Bennett has done several murals for the government, for private industries, and for individuals. Nelson Rockefeller commissioned him in 1939 to do water colors of Venezuelan scenes for Standard Oil Company of New Jersey, and two years later he was given the job of making a pictorial record in Argentina, Bolivia, Brazil, Ecuador, and Peru. He did a series of water colors of the coasts of Louisiana and Texas for the October 1949 issue of Fortune. He was awarded the Renaissance prize in an exhibition at the Art Institute of Chicago (1943), an award in the Old Northwest Territory Exhibition in Springfield, Illinois (1947), and four more prizes in Chicago shows — Town and Country Arts Club (1950), Bartels prize (1952), Union League Club (1954), and Clarke prize (1956). The year 1956 brought also a prize at the Hyde Park Art Center and an Illinois State Museum purchase prize.

Among museums and institutions which own examples of Bennett's work are the Metropolitan Museum of Art, Museum of Modern Art, and Brooklyn Museum, New York; Art Institute of Chicago; Newark (New Jersey) Museum Association; Dallas (Texas) Museum of Fine Arts; University of Oklahoma; Cranbrook Academy of Art in Bloomfield Hills, Michigan; Beloit (Wisconsin) College; Honolulu Academy of Art; and Container Corporation of America. He lives in Chicago.

BENRIMO, Tom, Ring Around the Moon, 40 x 30. Illustration — Plate 7

"Ring Around the Moon" was prompted by a very restricted palette; consequently the forms are few and simple. The title was suggested by the predominant form in the upper left corner which suggested a small moon with a squarish ring around it — that is all.

"So often I have been asked how I work. I trust the following brief notations may prove of some value.

"I regularly reserve my mornings for painting, and this I do in a large studio near my home out in the sage-brush country, four miles from Taos. It usually requires
from four days to three weeks to finish a painting which is fairly complete in my mind before starting. I work very little from nature; only to make tentative sketches, since I rely almost entirely on my memory. I often envy the painter who can work at several paintings at the same time; this I can't do.

"During my 'dry' periods I find music and literature (particularly the classics) immensely refreshing and inspiring.

"Events do not affect my work. However, moods are set off by music. I find my greatest inspiration in Piero della Francesca, the early Roman portraits, archaic Greek and Etruscan art, and Picasso.

"I particularly miss the stimulation of fine exhibitions. The Southwest offers very little.

"I work very much alone since I do not favor group action. I am inclined toward individual goals. However, living as I do, in an artistic community, is important, since it provides a congenial environment."

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, including the Drama Society's production of The Tempest and giving assistance in the production of Harry Benrimo's Yellow Jacket. For several years he did illustrations for many national magazines, including Fortune, Scribners, and Forum. 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 (a cover for Fortune). The year 1952 brought a purchase award from the University of Illinois, and 1956, another from the Dallas (Texas) Museum of Fine Arts. The Whitney Museum of American Art in New York purchased one of his paintings in 1952, and the Cincinnati (Ohio) Art Museum owns two. One-man shows began in 1933. His work has been exhibited widely and continuously in group exhibitions in America since 1947 and occasionally in France. He lives in Ranchos de Taos, New Mexico.

BEN-SHMUEL, Ahron, No. 7, 16 x 19.

Ben-Shmuel was born in New York City in 1903. When he was very young he served an apprenticeship as a granite carver and practiced sculpture for about thirty years, receiving a Guggenheim Fellowship as a sculptor for two years. Around 1950 he gave up sculpture and concentrated on painting. His sculpture forms part of the collections of the Museum of Modern Art in New York, Brooklyn Museum, and Smith College Museum of Art in Northampton, Massachusetts, and is represented in private collections. He lives in New York City.

BENTLEY, Claude, Colima, 37 x 60. Illustration — Plate 116

"Colima, and my paintings generally, are painted from remembered visual and sensory experiences and impressions. The conscious constructs the painting, the subconscious supplies the content. The actual source of inspiration may be revealed or not upon completion of the painting. I work on only one painting at a time to retain a continuity of thought even when away from the work. When involved in a painting I feel compelled to keep at it for long periods of time, though I keep no regular schedule. A painting may take two weeks or two months to complete.

"I enjoy listening to music while painting and sometimes stop . . . to beat out
some primitive rhythms on my conga drums. Primitive art and cultures and ancient civilizations are the subjects of my reading interest. I am intrigued with Mexico, the Indians and the archeology, and have a small collection of pre-Colombian art. My impressions are absorbed there and painted in my studio. The Natural History Museum receives my visits as much as exhibitions of contemporary art. I know few artists, do not discuss painting, and am unaware if such a thing as a common goal exists. My desire is to create an organized, disciplined work of art with form and content that takes its place as an entity in the universal order."

Claude Bentley, born in New York City in 1915, received the major portion of his education at the Art Institute of Chicago. He has lived in Chicago since 1927 and served in the Army for four years in North Africa and Europe (1941 to 1945). His work has been exhibited in many nation-wide exhibitions in this country and in France, and he has had several one-man shows in Chicago. He has made several trips to Mexico.

Awards for his work include Honorable Mention for a lithograph, Print Club, Philadelphia, 1948; Mural Competition 2nd Award, Taxco, Mexico, 1949; purchase award for painting, University of Illinois, 1949; Honorable Mention for lithograph, Art Institute, Chicago, 1949; Honorable Mention for painting, Art Institute, Chicago, 1950; Honorable Mention for painting, Terry Art Institute, 1952; prize of $500 for water color, Metropolitan Museum of Art, 1952; purchase award for painting, Denver Art Museum, 1954; Pauline Palmer Award of $750 for painting, Art Institute, Chicago, 1955; Magnificent Mile Award for painting, Chicago, 1955.

Bentley is represented in the permanent collections of the University of Illinois, the Metropolitan Museum of Art in New York, and the Denver Art Museum.

He maintains a studio in Chicago and is instructor of painting at the Layton School of Art in Milwaukee.

BLANCHARD, Carol, Family Portrait, 29½ x 23. Illustration — Plate 8

In response to a request for her comments on art, Carol Blanchard replied with a clipping from the village VOICE (Greenwich Village, New York City) about a recent show of hers at a New York dealer's. The review, entitled "Grandma Moses with Sex," was written by her critic-sculptor-teacher husband, Dustin Rice, and states, among more pulsating revelations, that "The Family Portrait which is an annual event this time shows the rapscallion husband as only a foot and a beard caught in the door of a closed room, through the window of which the Mother vainly peers while the children idle in the background. Here a sense of the pathos which always seems just over the horizon in her other pictures is let into the open, although behind a high wall. This make-believe world of Carol Blanchard's, patently so gay, contains a slight touch of bitter nostalgia, and it is this which makes the paintings just right in the refined fantasy of the upper ether."

Since she feels that she is working in conjunction with other artists toward a common goal, Carol Blanchard finds the sense of an artistic community important to her work. She visits museums and exhibitions of contemporary art, is stimulated by contact with other artists, and mentions Botticelli, Daumier, and Brueghel as artists whom she admires. Music and literature inspire her achievements; she does not work from nature. Concentrating on one thing at a time, one medium, it may take a week to complete a project if she works uninterrupted. She tries to keep regular hours and work each day, prefers the city to the country as the location of her efforts, and would like to work in Europe.
Carol Blanchard (Mrs. Dustin Rice) was born in Springfield, Massachusetts, in 1920. She is stated to have begun painting at the age of twelve and had her first one-man show in 1943, her most recent one last autumn (1956). She has been represented in various group exhibitions in the United States. She is well known as a commercial artist as well as a painter, having done illustrations for magazines such as Mademoiselle and others, but appears to feel that commercial work does in some way spoil the quality of the artist, and does it only when she has to. She does her work as an artist only when her two children are at school. The City Art Museum of St. Louis, the University of Illinois and the Albright Art Gallery in Buffalo, New York, are among the institutions which have examples of her work. For further details see the February, 1952, issue of Town and Country. She lives in New York City.

BLATAS, Arbit, Still Life with Black Bottle, 66 x 40. Illustration — Plate 43

Cosmopolitan Arbit Blatas was born in Kaunas, Lithuania, in 1908. His family fled to the Ukraine as a result of the first World War. While still a child he studied art in the Soviet Union under government sponsorship, later continuing his education in Berlin and at the Julian Academy and Académie de la Grande Chaumière in Paris. During the second World War he came to the United States and is now a citizen.

Though he feels that he is working alone and that a sense of artistic community is not necessarily important to his work, Arbit Blatas is stimulated by contact with other artists, admires the Dutch, Spanish, and French schools of painting (singing out Rembrandt and Goya), and visits museums and exhibitions of contemporary art. He works from nature, and may obtain impetus for his art from Nature herself or from a variety of surroundings, impressions, or events. His works may be inspired by music and literature, but automatic inspiration and artificial stimulation play no part in their creation. He does not concentrate on one medium or thing at a time, does not have a set time for the completion of a project, works regularly each day, but finds that the mood, rather than residence in town or country, Europe or America, more important for his creativity.

His first one-man show occurred in Paris in 1933, followed by another in New York the next year and two more in the French capital (1945 and 1946). He was elected a member of the Salon d’Automne (Paris) in 1947. His work has been widely shown in Europe and North and South America and is represented in many collections, among them the Metropolitan Museum of Art, Museum of Modern Art, Whitney Museum of American Art, and Brooklyn Museum in New York; Newark (New Jersey) Museum Association; Montclair (New Jersey) Art Museum; Museum of Art of the Rhode Island School of Design in Providence; Virginia Museum of Fine Arts in Richmond; Wichita (Kansas) Art Museum; Isaac Delgado Museum in New Orleans, Louisiana; Musée de Grenoble and Musée Ceret, France; the Musée du Jeu de Paume and Museum of Modern Art in Paris; museums in Lausanne, Switzerland, Kaunas, Lithuania, and Tel Aviv, Israel; Jerusalem Museum in Palestine; and the collections of Abbott Laboratories and the Readers Digest. He lives in Paris, where his work was shown annually from 1949 to 1954, and in New York City.

BLAUSTEIN, Al, Galleria, Naples. 51½ x 59. Illustration — Plate 71

Al Blaustein was born in New York City in 1921. He studied at the Cooper Union Art School from 1940-1943 and 1946-1947, and at the Skowhegan Summer
1946. His work has been exhibited at the Metropolitan Museum of Art, Carnegie International shows, Pennsylvania Academy of the Fine Arts, Whitney Museum of American Art, Albright Art Gallery, and Library of Congress. The Albright Art Gallery in Buffalo honored him with a one-man show. Awards include among various prizes and fellowships a Blake fellowship in mural painting and the Prix de Rome for 1954-1957. His address at present is the American Academy in Rome.

BLOOM, Hyman, Female Leg. 25 x 50. Illustration — Plate 127

Hyman Bloom was born in Latvia in 1913. As a child of seven he was brought to the United States of America. His attitude toward art was formed to a large extent by the collections of the Museum of Fine Arts in Boston, particularly the works of Georges Rouault. His work was included in the “Americans 1912” show at the Metropolitan Museum of Art in New York, after which he stopped painting for a time until his first one-man show in the mid-1940’s. The Smith College Museum of Art at Northampton, Massachusetts; Addison Gallery of American Art at Phillips Academy, Andover, Massachusetts; and the Museum of Modern Art in New York are among public and private collections where his work is represented. He lives in Boston, Massachusetts.

BOCCIA, Edward E., Lyric Yellow, 50½ x 60½. Illustration — Plate 99

“I believe and respect the power of tradition since it feeds and nourishes. I believe ‘modern’ art to be empty unless it springs from man’s necessity to find truth, rather than from man’s necessity to make pictures. And that this search for his soul finds inspiration in admired masters of the past; that such inspired sources also have their counterbalance in the artist’s use of nature.

“For me, it is right to develop a visual statement that has grown, originally, from ‘nature’ outside of myself. This outside stimulus is then given over to the subjective act of painting, and the imagery changes, moves, and develops therefrom. In short, a subconscious reasoning made powerful as the result of the perception of paintings and man.

“The difference between eclecticism and individuality is the difference between having, in the former, nothing to say, and in the latter so much to say by virtue of seeing oneself through someone else.

“Lyric Yellow is one statement, among many, within this experience toward self-fulfillment, and it pays respects, openly, to Tintoretto, Cézanne, and myself.”

Edward Boccia was born in Newark, New Jersey, in 1921. He studied at the Pratt Institute in Brooklyn in 1942, the Art Students League of New York, and Columbia University, where he received the M.A. degree in 1952. He has written articles on painting, both of a general and a specific type, and an article on commercial textile design for Design magazine. For three years (1948-1951) he was Dean of the Columbus (Ohio) Art School, and since 1951 has been on the staff at Washington University in St. Louis, where he is now an associate professor of drawing. Boccia’s paintings and drawings have been featured in one-man shows since 1946 and in many other exhibitions, most of them in the Midwest.

Among awards and prizes are first prize for oil painting in the St. Louis Artists Guild in 1952, a prize for drawing in 1953 and Honorable Mention in 1954; Honorable Mention and the Morgan award at the Mulvane Art Center in Topeka, Kansas.
in 1953; and prizes for oils at the City Art Museum in St. Louis in 1954 and 1956. Purchase prizes were achieved at the City Art Museum in 1955, St. Louis Metropolitan Church Federation in the same year, and Kansas State College in 1956. More than twenty private collectors have examples of his work. He lives in Webster Groves, Missouri.

BOHROD, Aaron, Sacred and Profane, 8½ x 11½. Illustration — Plate 112

"To my more or less meticulously executed still life paintings of the last several years, people have reacted (when they are sympathetic at all) in various ways. The fool-the-eye aspect of things is usually mentioned, and such other ideas as the presence of symbolism and the impact of the fourth dimension of time acting on organic and inorganic matter are also brought up.

"While I do not decry this kind of looking at my work, for after all it is part of the proceedings, what I would like it most of all to evoke is the reaction 'that's a pretty good (if not beautiful, which would be brazen to ask for) chunk of painting.' Everything else I consider to be secondary, though not necessarily unimportant.

"For instance, in Sacred and Profane,—without the frank literary symbols of the painting: the Bible and a volume of Rabelais, the Saint and the possible sinner and so on—the work would not have existed. But beyond that, a certain quality of execution of these symbols is what I am striving for. In most present-day painting, with over-stress on invention, self-expression, and the avoidance of reality, all of which results in faceless, decorative, gimmickful work, the quality of beautiful painting has just about disappeared from the picture. In protest against this, but more importantly in a newly discovered love for the simple interpretation of the things of this world, I have found I can turn away from the fashionable, accepted aesthetic modes of the moment with no regret. Painting has become for me a daily increasing passion and satisfaction. No artist can ask for more than that."

To this statement, Aaron Bohrod adds his comment that it is good to know that occasionally those concerned are independent enough "to recognize the fact that there is more than one way of painting going forward in this country."

He was born in Chicago, Illinois, in 1907, studied at Crane College in Chicago, at the Art Institute of Chicago, and the Art Students League of New York. Among many awards and honors are prizes at the Art Institute of Chicago in 1933, 1934, 1935, 1937, 1945, and 1947; Golden Gate Exposition at San Francisco in 1939; Carnegie Institute, 1939; Pennsylvania Academy of the Fine Arts; Metropolitan Museum of Art, New York, 1942; Corcoran Gallery of Art, 1943; and a Guggenheim Fellowship in 1936-1937 and 1937-1938. Bohrod painted murals for post offices in Vandalia, Clinton, and Galesburg, Illinois, and did other art work as a war correspondent for Life magazine in the European and Pacific theaters of operations from 1943 to 1945.

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

His work forms part of the collections of a number of museums, among them the Metropolitan Museum of Art and the Whitney Museum of American Art in New York; Art Institute of Chicago; Brooklyn Museum; Baltimore Museum of Art; Museum of Fine Arts in Boston; Pennsylvania Academy of the Fine Arts; Corcoran Gallery of Art, Washington, D.C.; Sheldon Swope Gallery of Art, Terre Haute, Indiana; Walker Art Center, Minneapolis, Minnesota; Butler Art Institute, Youngs-
BOUCHÉ, René. *Saul Steinberg.* 50 x 76.

René Bouché feels that a sense of artistic community is theoretically intellectually important to his work, but not in a practical way. He is stimulated by contact with other artists, visits museums and shows of contemporary art, but, though aware of being within the zeitgeist of the times, feels he is working alone rather than in conjunction with others toward a common goal. Among artists whose works he admires are Piero della Francesca, Carpaccio, Holbein, Goya, Cézanne, Matisse, Picasso, Klee, and Mondrian. The complexity of the human mind will often be the origin of one of his paintings. He works from nature and is inspired by music and literature, but any artificial stimulation during creation consists only of music, from Vivaldi to Varese. Bouché works daily, keeping regular hours, finds cities in America the best location for his labors, does not concentrate on one thing at a time, and may take from one hour to a year to complete a work.

He was born in Prague and has been painting since the age of five years. Study at the university of Munich was followed by more student work at Ozenfant’s academy in Paris and extensive travel in Europe. Portrait painting started in Paris in 1933; four years later he was participating briefly in the Surrealist movement. In 1938 he became interested in fashion illustrations and has contributed regularly to the *Hague* magazine since 1939, as well as to *Fortune* magazine, television, and to cosmetic makers’ advertising projects (Yardley, Elizabeth Arden). He came to the United States in 1941, was drafted into the Army in 1942, and is now a citizen. He has taught at the Art Students League of New York and lectured at the Museum School of Art in Philadelphia, Pratt Institute, Art Directors Club, Society of Illustrators, and the Parsons School in New York. He has participated in many group shows, and one-man exhibitions began in 1948. He is a member of the Avant-Garde Painters Club in New York.

In addition to painting and drawing, Bouché designs sets and costumes for the Theatre Guild and for the American Ballet Theatre. He has done portraits of Jack Benny, the Duchess of Windsor, and Noel Coward, to name a few. An exhibition of this kind of work held in New York in 1955 included the visages of Jacques Lipchitz, Robert Motherwell, Willem de Kooning, and Matta Echaurren. Private collections in the United States and abroad have examples of his work, as do the Museum of Modern Art in New York, University of Nebraska, and American University in Washington, D. C. He lives in New York City.


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 1917 and in one-man shows on the east and west coasts. His paintings have 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 has been living in Rome recently. For his statement as regards comments on paintings, see the catalogue of the University of Illinois Exhibition of Contemporary American Painting for 1952.

BURCHFIELD, Charles, Radiant Springtime, 40 x 30. Illustration — Plate 15

"... what I love most ... not only holds little of interest for most people, but in many of its phases is downright disagreeable, and not even to be mentioned! I love the approach of winter, the retreat of winter, the change from snow to rain and vice-versa: the decay of vegetation and the resurgence of plant life in the spring. These to me are exciting and beautiful, an endless panorama of beauty and drama. . . ."

"... some fabulous Northland unlike any place on earth—a land of deep water-filled gashes in the earth; old lichen-covered cliffs and mesas, with black spruce forests reflected in the pools, against which white swans gleam miraculously. This romantic land of the imagination, the mysterious North that has haunted me since I was a boy—it does not really exist, but how did it come into being?" So writes Charles Burchfield, as quoted by John I. H. Baur, Charles Burchfield (New York: Macmillan, 1956), pp. 70 and 11.

Charles Burchfield was born in Ashtabula Harbor, Ohio, in 1893. He attended the Cleveland School (now Institute) of Art from 1912-1916, where he studied under Henry G. Keller, Frank N. Wilcox, and William J. Eastman. Then came a scholarship to the National Academy of Design in New York, but he left the Academy after one day in life class. He painted in his spare time, except for a three-months' leave from his job in 1920, until 1929, when he resigned from a position as head of the design department of a wallpaper company in order to devote full time to painting. (He had served for a few months in the Army during World War I.) In 1936 he was commissioned by Fortune magazine to paint railroad yards in Pennsylvania, and in 1937 to do sulphur and coal mines in Texas and West Virginia. His teaching experience comprises a summer class at the Duluth branch of the University of Minnesota in 1949; special class at the Art Institute of Buffalo, 1949-1952; summer school at both Ohio University in 1950 and 1953 and the University of Buffalo in 1950 and 1951; and an advanced seminar, Buffalo Fine Arts Academy, 1951-1952.

His work has been shown widely in group exhibitions. As for one-man shows, there have been at least thirty-three, beginning in 1916, four of them retrospectives—Carnegie Institute, 1938; Albright Art Gallery, (also circulated by American Federation of Arts), 1944; Cleveland Museum of Art (drawings), 1953; and Whitney Museum of American Art, 1956. Several of the other one-man shows were also held at well-known museums, and one took place in London.

Marks of distinction include his being elected a member of the National Institute of Arts and Letters in 1943; Chancellor's medal from the University of Buffalo in 1944; L.H.D. from Kenyon College, 1946; Doctor of Fine Arts from Harvard University and from Hamilton College, both in 1948; member of Board of Trustees of the American Academy in Rome, 1949-1955; and L.L.D. from Valparaiso University in 1951.

Burchfield was awarded first prize in water color and medal, Cleveland Museum
of Art, 1921. At the Pennsylvania Academy of the Fine Arts he received the Sesnan gold medal in 1929; Dana water color medal, 1940; Philadelphia water-color prize, 1946; Dawson medal, 1947; and a special prize in 1950. At the Carnegie Institute Burchfield received second prize in 1935, and second honorable mention in 1946. He won first prize at the Art Association Building in Newport, Rhode Island, 1936; Blair prize at the Art Institute of Chicago in 1941; and award of merit medal, National Institute of Arts and Letters, 1942. The year 1952 brought an award of $500 from the Metropolitan Museum of Art; also the Evans prize at the Albright Art Gallery, followed by Satter's prize at the same institution in 1955. Among institutions which own examples of his work are the Fogg Museum of Art at Harvard University, Cambridge, Massachusetts; Museum of Fine Arts in Boston; Rhode Island School of Design; Syracuse (New York) Museum of Fine Arts; Detroit Institute of Arts; and University of Nebraska. Since 1925 he has lived in a suburb of Buffalo, New York, called Gardenville.

CALLAHAN, Kenneth. Shadows on the Rock, 22 x 30.

Kenneth Callahan was born in Spokane, Washington, in 1906. He studied at the University of Washington but is largely self-taught in art. Between the years 1928 to 1956 Callahan traveled in Mexico, Central America, Europe, Hawaii, and elsewhere. A Guggenheim Fellowship was awarded him in 1954. His paintings have been exhibited at outstanding American institutions of art such as the Metropolitan Museum of Art in New York and Pennsylvania Academy of the Fine Arts. Murals from his hand are to be seen in the post offices at Anacortes and Centralia, Washington; Rugby, North Dakota; and the Marine Hospital at Seattle. He has been visiting professor of art upon occasion and has done a large amount of private teaching. Since 1932 he has been a curator in the Seattle Art Museum. Among institutions where his work forms part of the permanent collections are the Metropolitan Museum of Art and Museum of Modern Art in New York; Seattle (Washington) Art Museum; San Francisco Museum of Art; Pennsylvania Academy of the Fine Arts in Philadelphia; Philadelphia Museum of Art; Brooklyn Museum; Addison Gallery of American Art at Phillips Academy, Andover, Massachusetts; Wichita (Kansas) Art Museum; Walker Art Center in Minneapolis, Minnesota; American Academy of Arts and Letters; Springfield (Massachusetts) Museum of Fine Arts; and the Portland (Oregon) Art Museum. He lives in Seattle.

CALLERY, Mary. Sailors, Two Figures, bronze. 25 1/2" in height.

Illustration — Plate 29

Mary Callery states that she does not work directly from nature. Music sometimes inspires her work. She admires both "old masters" and moderns among artists, visits museums and exhibitions of contemporary art, is sometimes stimulated by contact with other artists, but does not find a sense of an artistic community important to her productivity. She feels that she is working alone, rather than with other artists or toward a common goal. The amount of time needed to complete a project varies, and she does not concentrate on one object or medium at a time. She can carry on her occupation anywhere, but does not "work each day and keep regular hours." For a frank, simple statement about her sculpture, see the catalogue of the University of Illinois Exhibition of Contemporary American Painting and Sculpture for 1955.

Mary Callery was born in New York City in 1903. There she studied for four
years at the Art Students League under Edward MacCartan, followed by residence in Paris from 1930 until the German occupation in 1940. In the French capital she studied for two years with Jacques Lantchansky and became acquainted with artists working in Paris, among them Picasso, Lipchitz, Laurens, Léger, and others. "From them I learned more than all the lessons, of course," she states. "However, until I came home in 1940 I was still a rather academic sculptor. I hadn't found my own way." Work in Wyoming followed. Her first one-man show occurred in 1941. At least five others have been held since 1947, one of them at The Arts Club in Chicago, another at the Galleria Mai in Paris.

Among collections where her work is represented are the Museum of Modern Art in New York, Toledo (Ohio) Museum of Art, San Francisco Museum of Art, and the Addison Gallery of American Art at Phillips Academy, Andover, Massachusetts. She lives in Huntington, Long Island, New York.

CANDELL, Victor. *Conversation Piece*, 30 x 36. Illustration - Plate 52

"I had a fine time doing Conversation Piece in Provincetown last summer. It was painted to the strains of much sunny, gay, 'hi-fi' music. I like to think sound reverberates in it, the noises of sea-town, nature, polka dots colliding, as well as a good deal of just plain human 'yakety-yak.'

"In a sense it is a deliberately experimental canvas. Each artist is involved with his dominant, sometimes obsessive themes, just as he is with creating a personal idiom, a kind of painter's syntax for it. The latter become conveyors of his thought, plastic equivalents of his impulse and feeling. Since these expressive components of his mode come into being as a consequence of his themes, they effectively describe, by limitation, his creative personality.

"At times one wishes to extend such limits. In my case the idiom I have developed suits my need in relation to my speedy, explosive, dynamic themes. In Conversation Piece I tried to employ it in working with a different, previously untested theme. Much as a cyclist playfully tries to see how far he might go without pedaling and still not fall off. I was interested to apply a 'fast' idiom to a 'slow' theme.

"Well, Conversation Piece took a good long time to complete. There were an uncommon lot of challenging difficulties and interesting contradictions in the developing form. So I learned a lot from doing it. It was also good, clean fun."

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. In Paris he was a member of the Surindépendants, 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, and in 1939 was commissioned to paint an outdoor mural for the official building of the government of Iran at the New York World's Fair. He received an award in the "Artist as Reporter" exhibition of the Museum of Modern Art in New York; two awards in a Red Cross competition, 1942, and many others between 1942 and 1952. He won the Audubon Artists Prize in Painting in that group's Tenth Annual Exhibition in 1952 and in 1956 the Emily Lowe prize of $500 for painting in the Fourteenth Annual Audubon Artists Show. His most recent one-man show was held in New York in 1954. His work is represented in the collections of The Metropolitan Museum of Art, New York; Whitney Museum of American Art, New York; National Institute of Arts and Letters, New York (Childe Hassam Fund); Carnegie Institute, Pittsburgh;
the University of Nebraska; and Montclair (New Jersey) Art Museum. He is also represented in many private collections.

Candell has been teaching classes at his studio since 1941. He also taught art at the Brooklyn Navy Hospital, for the American Red Cross, and from 1946 to 1954 has been conducting classes in painting and drawing as a member of the faculty at the Brooklyn Museum Art School. In 1952 and 1953 he was guest critic and lecturer at the Columbia University Art School and the Syracuse University summer art school, and again in 1955 and 1956 at Columbia. In 1954, he was appointed to the faculty of the Cooper Union Art School, where he now teaches painting. He lives in New York City.

CARONE, Nicolas. Reverse Image, 54 x 46½. Illustration — Plate 11

Nicolas Carone 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. Since 1948 he has had one-man shows in Rome, Chicago, and New York.

Prizes include the Prix de Rome in 1941, a Fulbright fellowship in 1950, and a William C. Copley grant. He teaches at the Cooper Union School of Art. His work is represented in several private collections in the United States and in Rome. He lives in East Hampton, Long Island, New York.

CHAIKEN, William. Dusk, 32 x 48. Illustration — Plate 57

"I have always felt that great art forms, even though international in accessibility and influence, were nevertheless national in temperament. In my work I have aimed at achieving a means of expression that would be, although personal, essentially American, and free from a dependency on cubistic structure which has been until now the dominant influence in contemporary painting. . . . Cubism also defines and limits the space of a painting, and therefore I felt its inhibiting effect on my desire to translate the vastness of America. In the attempt to find a new path I turned primarily to landscapes.

"When the American school of abstract expressionism began to emerge, I found many points of agreement with its aims. To have so many artists working on similar problems was a great stimulation and offered a variety of possible solutions. However, I could accept this new aesthetic only with reservations. Its immediate impact seemed to me vitiated by its limitations of expression and invention. The forms became repetitive because the concern was limited to two factors—the artist's inner self, and the painting. By using forms that cannot make specific statements, these paintings, for all their impact, are partly inarticulate. I feel that considerable scope and power will be added to these beginnings in American art by restoring commentary, identification of and with objects and place, and all things which expand the influence of a painting beyond its frame.

"The contemporary American character seems to me to be best expressed in the writings of Thomas Wolfe. Their intense lyricism (tinged with expressionism), their exuberance, their florid poetry, their spontaneous vitality and flashes of intuition, their feeling for vast spaces, these make a peculiarly American mixture. And the same qualities are all evident in the best representation of the new American school of painting, together with the same shortcoming—the lack of formal law and logic. . . ."
"As to my method of work— I do work best when I am settled in location and routine. I work on one painting at a time, and have been for the past four years working in and experimenting with casein paint, which I find ideal as a medium for carrying out my conceptions. I rely a great deal on my observations and memory of natural shapes and phenomena, but do not work from nature. Rather, I begin with an abstraction which will best carry out my feeling about something, and then bring it to a greater or lesser degree of suggestiveness of the subject."

William Chaiken was born in Ragachov, Russia, in 1921. He was brought to Canada in 1926, where he lived for two decades and served for three years in the Canadian army. He arrived in New York in 1946. Chaiken was taught to draw at a very early age by his father, who was at that time a fashion designer. In Canada there followed two and a half years at the Winnipeg School of Art, and in the United States, fifteen months at the Art Students League of New York on the "G.I. Bill" and another term on a scholarship, working under Kantor, Vytacil, and Corbino.

At the League Chaiken won the Bernays scholarship. He was also selected to represent the League at the exhibition of various schools of art held at the Phillips Academy at Andover, Massachusetts. His painting was one of those selected for the traveling exhibition which the Academy picked from the show. A Lowe award was presented to him in 1953, and the first Grumbacher award for casein in 1956. Chaiken's work has appeared in five of the annual exhibitions held at the Whitney Museum of American Art in New York since 1949. He lives in New York.

CHAPIN, Francis, *Oak Creek Canyon, Arizona*, 25½ x 39¼.

Illustration—Plate 97

"As to the painting *Oak Creek Canyon, Arizona*: after considerable looking from a mountain side and after a bad water color of same subject which enabled me to mull over the syntax, and assuring myself I could maintain a non-jackass point of view in spite of subject matter (red mountains— houses of the village of Sedona are the white specks in the painting), I worked on it two days (cloudy days) about 1½ to 2 hours each day at noon."

Francis Chapin was born in Bristol, Ohio, in 1899. He received his B.S. degree from Washington and Jefferson College, followed by study from 1922 to 1928 at the Art Institute of Chicago. The next year he was painting in Europe, mostly in France, the result of having won a Bryan Lathrop Fellowship. From 1930 to 1947 Chapin taught lithography and painting at the Art Institute of Chicago and directed the Institute's summer school from 1941 to 1946. He also painted for the W.P.A., and won prizes at the Art Institute of Chicago in 1933 and 1950. Further awards include a medal for water color given at the Pennsylvania Academy of the Fine Arts and an award from a Corcoran show. From 1951-1953 he was resident artist at the University of Georgia, and returned later to the state of Georgia under a Carnegie Foundation grant to demonstrate art at three institutions. Since 1952 he has also worked in Spain and Portugal, doing oils and water colors and "visiting the wonderful Prado Museum." He did a painting of the Kentucky Derby on commission from Harry F. Guggenheim, and was given a Doctor of Arts degree from his Alma
Mater, Washington and Jefferson. His work has been exhibited widely in the United States and has appeared at the Tate Gallery in London and the Salon d'Automne in Paris.

Chapin's oil *Football at Notre Dame*, shown in an exhibition at the Art Institute of Chicago and subsequently reprinted, now forms, along with another of his oils, part of the permanent collections at the University of Notre Dame, Indiana. Other institutions which own examples of his work include the Metropolitan Museum of Art in New York; Pennsylvania Academy of the Fine Arts; Brooklyn Museum; Art Institute of Chicago; Addison Gallery of American Art at Phillips Academy, Andover, Massachusetts; Philadelphia Museum of Art; Norton Gallery and School of Art, West Palm Beach, Florida; Library of Congress; Syracuse (New York) University; University of Oregon; University Guild of Evanston, Illinois; Encyclopaedia Britannica; the Chicago municipal collection; Chicago Athletic Association; John Herron Art Institute, Indianapolis, Indiana; Davenport (Iowa) Municipal Art Gallery; Dubuque (Iowa) Art Association; and the Bennington (Vermont) Historical Museum and Art Gallery. Chapin lives in Chicago.

CHEN Chi, *River Flowing . . . Flowing*, 16 x 58. Illustration — Plate 121

"As to my picture *River Flowing . . . Flowing*, it is part of the theme of my recent New York exhibition . . . my idea . . . was to relate the movement of *Clouds Ever Changing* and *River Flowing . . . Flowing* to the stream of life in Man from Infinity to Infinity. Although I conceived the exhibition as a whole, each picture is a complete unit in itself.

"I work by daylight and as regularly as possible. As I reside in a city, it is from there I get most of my ideas, and I concentrate on water colors. In this particular medium the execution has to be speedy, but sometimes a picture may take one or two months to finish. One that I began three years ago has just recently been finished. At times I paint directly from nature. In relaxation, I get most pleasure from music. Most of my moods and impressions come to me from life itself, and as to the artists I admire, they are both old and modern, so I do occasionally visit museums and exhibitions of contemporary art."

Chen Chi was born in Wushih, Kiangsu, China, in 1912. He studied art in China and from 1910 to 1916 had one-man exhibitions in Shanghai, where he was an instructor in art at St. John's University (1942 to 1916). He came to America in January, 1917, and has had thirty-two one-man shows in the country of his adoption since that time, well over a third of them in museums, from Maine to California. His work has often appeared in group shows, particularly of water colors, and has earned for him in 1954 a gold medal in both the water color and oil shows of the National Arts Club and a prize at the Philadelphia Water Color Club, the American Water Color Society's special award of $1,000 for the 1955 "Water Color of the Year," first award in water colors at the twentieth annual midyear show at the Butler Institute of American Art, ObriY prize at the National Academy of Design (130th annual show), first water color prize at an exhibition of the Chautauqua Art Association, and other honors. Chen is an associate member of the National Academy of Design and lives in New York City.


"Coming back to America after a 4-year absence, Childs sees here a fuller
acceptance of the value of art and a declining suspicion of the creative person. He believes America has a promise that Europe does not have, the promise of a democratic culture... in Paris... good public collections of contemporary art almost do not exist... 

"... While Paris, through a kind of weary disinterest, condones nonconformity, there is a kind of conformity in nonconformity that makes real individualism rare. Childs believes.

"There is," he said, "no individualist like the American individualist. When one comes out of the grass roots here, you can be sure he is a real blade, with steel elbows and whatever else it takes to withstand the pressure to be like everyone else."

"France, for all its dancing around, is locked in tradition, he asserted.

"The forms change, but nothing else. The circle is always completed. Not so in America. Here the movement is in a spiral. That is because we know how to take a risk." — Kansas City Star, Friday, April 27, 1956.

Bernard Childs was born in New York City in 1910 (or late in 1909), but spent most of his impressionable teen-age years in Harrisburg, Pennsylvania. A course in high school sparked in him an immediate and undying devotion to art. He attended the University of Pennsylvania on a state scholarship from 1928-1930, then left for New York and study evenings with Kimon Nicolaides at the Art Students League. Work in commercial art and design for local theater groups followed, and contact with metalsmith Per Smed. The years 1941-1943 brought work as a machinist in a defense plant; then a tour of duty with the Navy in the Pacific. In 1947 Childs studied for nine months in Amedee Ozenfant's New York atelier. "Meanwhile, I still continued to handle some of the old work," he relates. "But it just didn't go. The painting on the easel would always become the last consideration, not the first. I had known New York in terms of only one type of experience — a dozen irons in the fire, appointments and deadlines from nine to nine. I had acquired a special type of disease, and there was only one way to get rid of it. Tear it up by its roots. I did, leaving for Europe in 1951. The first year of work and study was in Italy. Since 1952, Paris." In 1956 he returned to America.

Bernard Childs' prints, oils, gouaches, and work in other media have been exhibited extensively in group shows in Europe — Bordighera, Italy, (American painters in Europe), 1952; Réalités Nouvelles, Paris, 1953-1956; Surindépendants, Paris, 1953; International Exposition of Abstract Art, Santander, Spain, 1953, and Madrid, 1954; Contemporary Abstract Artists, Frankfort, Germany, 1955; Haarlem, The Netherlands (engravings), 1955; American Painters in France, Paris, 1955 (sponsored by Paris post of the American Legion; won first prize); Peinture d'Aujourd'hui, Paris, 1956; other shows in Paris; and in Rome, Malmo (Sweden), Milan, Iserlohn, Düsseldorf, Münster, and Marseille. He was also represented in an international exposition at San Angel, Mexico, in 1955; in the Art Directors Annual at the Metropolitan Museum of Art in 1947; Print Club annual in Philadelphia, 1955, and Cincinnati Museum of Art in 1956 (engravings). There have been personal shows in Rome (1952), Paris (1953 and 1956), Frankfort (1955), and Copenhagen (1956). At the present time he is living in Kansas City, Missouri.

CLOAR, Carroll, Gibson Bayou Anthology, 26 x 36. Illustration — Plate 89

"I do not wait for inspiration; the desire, the joy (and sometimes, the pain) of working are everyday things. Unless I am distracted by external things, or unhappy,
I am inspired every day one hour after getting out of bed. Artificial stimulation does not work with me.

"I go to museums and galleries at every opportunity. I have learned more from seeing pictures than I have academically.

"I admire the work of many artists," he continues, naming, among others, Michelangelo, Botticelli, Memling, Brueghel, Goya and Greco; Manet, Renoir, Van Gogh, Miro, Orozco, Ben Shahn, Stuart Davis, Baziotes, Klee, Afro, and Buffet.

Carrol Cloar is stimulated by contact with other artists, but can work well without such contacts, and has no sense of a common goal with other artists, "unless it be to express the best we have in us in our particular idioms." He feels that literature has been a tremendous stimulus, but not music. "Painting is my way of communicating what I see, feel, or remember about life." He cannot draw or paint from memory, and evolves paintings from sketches and photographs, and when he works from an idea, must find models or places that can be adapted to it. He has worked only in tempera for the last nine years, and does not like to leave a picture until it is quite finished. "I find it is very difficult to go back to a picture after it has been put aside," he continues. The amount of time needed to paint a picture varies according to size or the amount of research necessary. Gibbon Bayou Anthology took five weeks. "I paint every day except Fridays, when I teach at the Memphis Academy of Art. I start work one hour after I get up and quit at 5 o'clock. I take a day off between paintings," he adds. He has lived or traveled in Europe, Central and South America, and finds he works best in Spanish-speaking countries and his native area, Arkansas and Tennessee.

He was born in Earle, Arkansas, in 1913. In Memphis he studied at Southwestern College and the Memphis Academy of Art and worked also at the Art Students League of New York, winning the MacDowell Traveling Fellowship in 1940. The year 1946 brought a Guggenheim Fellowship. His work is represented in the Metropolitan Museum of Art, Museum of Modern Art, and Brooklyn Museum in New York City; Brooks Memorial Art Gallery in Memphis, Tennessee; and the collections of the Newark (New Jersey) Museum Association; Brandeis University in Waltham, Massachusetts; and the Butler Institute of American Art in Youngstown, Ohio. He lives in Memphis.

CONE, Marvin. Silent Watcher, 32 x 20. Illustration — Plate 20

"Ordinarily I don't theorize much about my own painting. To me, the only thing that matters while working is the excitement of painting, and it is difficult to remember moments when choices were made and just why. While Silent Watcher was in progress, I know that the work was intriguing and satisfying — something felt rather than consciously reasoned. I guess I was trying to infuse a bit of mystery, apprehension and perhaps a bit of fear relative to what might be behind the door! I would wish the painting to release some such sensations.

"I admire the paintings of many artists — Giotto, Piero della Francesca, Greco, Braque among others. Naturally, I visit museums whenever possible and am very proud of the work of our best contemporary artists.

"I do not work from nature any more — save once or twice a year to record the 'portraits' of some of our old Iowa red barns which are rapidly disappearing. [Silent Watcher] was done entirely from imagination. The old bearded fellow in the lower left-hand corner is the memory of an uncle of mine of whom I was somewhat afraid as a small boy."
Marvin Cone was born in Cedar Rapids, Iowa, in 1891, and was graduated from Coe College in his native town. From 1914 to 1917 he attended the Art Institute of Chicago, served in the first World War, and studied at the École des Beaux-Arts in Montpellier, France for a few months in 1919. Two summers were later spent in Paris and one in Mexico. Cornell College awarded him a Doctor of Fine Arts degree in 1949. He has been a teacher at Coe College since 1919 and is now head of the Art Department.

Cone's paintings have been exhibited in national shows in the East and Midwest, and he has had one-man shows in Omaha, Des Moines, Davenport (Iowa), and Cedar Rapids. His work is represented in the collections of the Walker Art Center in Minneapolis, Minnesota; Joslyn Art Museum in Omaha, Nebraska; Norton Gallery and School of Art, West Palm Beach, Florida; Davenport (Iowa) Municipal Art Gallery; and the Cedar Rapids (Iowa) Art Association; and forms part of many private collections, including that of Earl Ludgin. He lives in Cedar Rapids, Iowa.

CONGDON, William G., Notre Dame, 48 x 54. Illustration — Plate 125

William Congdon points out that what he has stated in previous catalogues of the University of Illinois Exhibition of Contemporary American Painting and Sculpture (1952, 1953, and 1955) holds essentially for Notre Dame. "But rhythms are changing in me. Perhaps because I have been living in Paris, and at the moment in New York, closer to our harassing Western materialism than I like. The object does not dream itself into me with such lucidity as before, when I lived from Italy. Eastward, Notre Dame is part of the beginning of a battle which involves a consciousness which I resent in the creative process. The object may elude me, but I will avoid arbitrariness and experimentation. I will have to wait on the same necessity, inevitably to possess me as used to in my years in Italy, and months in India, whether the resulting image be rooted in object through me, or me through object. It is a question of degree, but the degree is shifting."

What impressions and the like initiate one of his works? "A subtle combination," he answers; "but I don't want to know." He finds music but not literature an inspiration for his paintings and drinks wine during their creation. It is a matter of hours for the completion of a work. He concentrates on one thing at a time, and one medium — oil. He works best in cities in Europe but does not work daily, nor keep regular hours. Artists whom Congdon mentions as objects of his admiration are Braque, Klee, Graves, Paolo Uccello, and Guardi, but he seldom visits museums or exhibitions of contemporary art. He is not stimulated by contact with practicing artists but by "people who live the inner life as the only reality (Mediterranean people). Yes — these stimulate me — but not the alienated person of our machine civilization." Hence, he feels that he is working definitely alone, and not in conjunction with other artists toward a common goal. A "sense of an artistic community" is of no importance whatever for his work.

William Congdon was born in Providence, Rhode Island, in 1912. He took his Bachelor of Arts degree at Yale University, then took up painting at the Pennsylvania Academy of the Fine Arts during one winter and at the Cape School of Art (Henry Hensche) for three summers. After he had studied painting he studied sculpture for three years with George Demetrius. Congdon has traveled in Mexico and Europe, particularly the lands bordering the Mediterranean. It was not until 1917 that he started to paint seriously. His work formed part of the biennial show in Venice in 1952.
and has been shown widely in group exhibitions in the United States. There have been several one-man shows in New York. Awards include a second and a first prize in exhibitions at the museum of the Rhode Island School of Design in 1949 and 1950; Temple gold medal in the annual exhibition of the Pennsylvania Academy of the Fine Arts in 1951; purchase prize in the University of Illinois Exhibition of Contemporary American Painting in 1952; and Clark award at the Corcoran Gallery of Art in 1953. He has never done illustrations for Life magazine, as has been erroneously stated in Who's Who in American Art and previous editions of this catalogue, though his work has been reproduced in Life on three occasions.

Congdon's work forms part of the collections of many museums and private persons, among them the Metropolitan Museum of Art, Museum of Modern Art and Whitney Museum of American Art in New York; Phillips Collection in Washington, D.C.; Toledo (Ohio) Museum of Art; City Art Museum of St. Louis; Detroit Institute of Arts; Museum of Fine Arts in Boston; Museum of Art of the Rhode Island School of Design in Providence; University of Illinois; Peggy Guggenheim Collection and the Cavallino Gallery in Venice; John Newberry, Mrs. Murray Danforth, and the Princess Caetani di Bassiano. Providence, Rhode Island, is listed as his home address.

CONWAY, Frederick E., Red Object, 36 x 24.

Illustration — Plate 23

"As long as I can remember I have felt there were forces within which would someday make their own forms. This feeling, with the present-day momentum of American painting, has for the first time enabled me to make abstract forms.

"I do not believe a man 'takes up' a certain kind of painting, but is driven to it. "Red Object is the only picture I know how to paint . . . is closer to the impulses that have compelled me since 1917. I feel the final goal is a large, still pool—and I hope to throw a rock in it."

Fred Conway was born in St. Louis, Missouri, in 1900. In his native city he studied at Washington University (School of Fine Arts). He also studied at the Julian Academy and the Académie Moderne in Paris.

Murals by Conway are to be found in the post office at Purcell, Oklahoma; Mayo Clinic in Rochester, Minnesota; Brown Shoe Company in St. Louis; the First National Bank of Tulsa (the result of having won a competition for the project); Barnes Hospital, St. Louis; and channel 9 television station, St. Louis. In 1956 Conway was awarded a gold medal for mural painting by the Architectural League of New York. His pictures have been exhibited widely in the United States, particularly in the Midwest and New York City, and have won many awards and prizes for him, some of which are as follows: St. Louis Art Guild, 1928-1931 and 1938-1948; Forty-eight states competition, 1940; City Art Museum of St. Louis, 1941, 1945, 1949; Pepsi-Cola shows of 1945, 1947, and 1948; Joslyn Art Museum at Omaha, Nebraska, 1947; Denver Art Museum in the same year; and in the year 1949, a purchase prize at the University of Illinois, first prize in the American section and share of the Grand International Prize with the French winner in the Hallmark show, and a prize of $1,500 given at the Corcoran Gallery of Art in Washington, D.C. In addition to the collections of those institutions mentioned above where he has won prizes, Conway's work may be found in the Springfield (Missouri) Art Museum, University of Missouri, Moline Art Museum (Washburn Municipal University, Topeka, Kansas), Illinois Wesleyan University at Bloomington, International Business Machines Corporation,
the Norton Gallery and School of Art in West Palm Beach, Florida, and elsewhere. He teaches painting in Washington University and lives in St. Louis County.

COOK, Howard N., Magical City, 48¾ x 20½. Illustration — Plate 21

Howard Cook indicates that the comments which he made for the catalogue of the 1952 University of Illinois Exhibition of Contemporary American Painting and Sculpture apply to Magical City and other works which he painted in 1956. In the foreword to a catalogue of a show of his paintings in 1956 he wrote, "I grew up in the exciting early '30's in New York, when many new skyscrapers reached up to the clouds. Their ascending rhythms and horizontal bands have colored the atmosphere, thrilling to watch. Towers, — dynamic mountain structure, — all akin to me."

At his home he works steadily every day as long as the daylight lasts, from early morning through the afternoon, usually concentrating on one medium but making many drawings all the while. A single work may take from a day to weeks or months for its completion. His impetus comes originally from nature — mountains, the city, people — and music is a definite if indirect inspiration. He admires many artists, past and present, visits museums and exhibitions of contemporary art whenever he has the opportunity, and is stimulated by contact with other artists, provided they are sincere. With those with whom he feels a creative sympathy he feels he is working toward a common goal, though a sense of an artistic community is not necessarily important to his work, and in carrying out his specific ideas he feels he is alone.

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

Prizes and other marks of recognition accorded his work consist of major graphic arts awards; the Logan Medal at the Art Institute of Chicago; a Guggenheim Fellowship in 1932 which resulted in travel and work in Mexico; renewal of the Guggenheim Fellowship in 1934 for work in the United States; a gold medal from the Architectural League of New York in 1937 for mural painting; sixth painting purchase award in the Artists for Victory Show at the Metropolitan Museum in New York; and first painting purchase award, Denver (Colorado) Art Museum, in 1950. He won a purchase award from the Tupperware Art Fund Foundation in 1956. During the years 1952-1954, he created a mural for the Mayo Clinic in Rochester, Minnesota.

As a result of a national competition, Cook has done murals in true fresco in a law library in Springfield, Massachusetts; the new Federal Building in Pittsburgh, Pennsylvania (1936); and a frieze of sixteen panels in the lobby of a federal building in San Antonio, Texas. His work in the post office at Corpus Christi, Texas, is done in tempera. He was an artist war correspondent in the Solomon Islands in 1943 for the War Department. Cook accepted invitations to teach at the University of California, University of New Mexico (1938 and 1946), University of Texas (1942-1943), Minneapolis School of Art, Fine Arts Center at Colorado Springs, Scripps College at Claremont, California, and Washington University, St. Louis (1954).

Paintings by Howard Cook form part of the permanent collections of the Metropolitan Museum of Art and Museum of Modern Art in New York, Denver (Colorado) Art Museum, Philadelphia Museum of Art, and the Minneapolis (Minnesota) Art Institute. Many other institutions have his prints and drawings and pastels. He lives in Ranchos de Taos, New Mexico.
CURTIS, George A., *Fish on Fork*, 19" in height. Illustration — Plate 25

"Fish on Fork . . . was executed to portray the never-ending struggle for survival of fish and man upon and in the sea. The brutal realism is the truth, and so executed I hope to make the viewer aware that all forms of life are dependent, one upon another, to nourish the spark of life. Also, the rewards of the struggle are directly proportional to the effort involved."

Curtis continues, "I do not work regular hours. As I am not involved with my surroundings but use my past experiences in the fishing industry to draw from, it makes no difference where I work.

"Usually work on one idea at a time. I like to work from nature and models whenever possible. Music and literature have not yet held any inspiration for me. I like to get my ideas from the original source.

"There are times when automatic inspiration has been an important factor, but not usually. I find the cold, hard process of elimination and getting to the essence of an idea the important factor" in bringing a work to successful completion.

Curtis admires Andrew Wyeth, especially for his ability to evaluate subject matter and grasp the essential, and William Thon for his expression, design, textures, and color. He visits museums and galleries as much as possible, "to feel the pulse of American art today, which may or may not add direction to my purpose." He feels that the common goal of art is freedom of expression.

George Curtis was born in Ipswich, Massachusetts, in 1921. Following high school he was graduated from the New England Aircraft School as a licensed aircraft and engine mechanic. During the second World War he served in the Coast Guard, settling in Maine in 1946, where he became an artist and sardine fisherman in addition to being an aircraft mechanic. Self-taught as an artist, he tried various media in order to find the best means for self-expression, and in 1954 chose welded sculpture, drawing upon the experience of fifteen years as an aircraft mechanic. Five years as a sardine fisherman suggested the theme of the sea as a subject.

DAVIS, Stuart, *Tropes de Teens*, 45 x 60. Illustration — Plate 56

"Tropes de Teens has already been 'Audience-Tested' in New York City. Many took it for granted that they had an obligation to be puzzled by the title — and by the presence of a few identifiable 'figures,' to detect a new 'trend' in my work. But everybody knows what 'Teens' are, and their prerogative to make a switch in viewpoint and behavior as the essence of their liveness. Fortunately, a capacity to turn is not exclusive to Teens; otherwise the elegant and concrete Sound-Figures of Art would not be so amply available to us. A title is just a Title as far as I am concerned, a convenient identification tag for a painting in casual conversation. As far as a new trend in my work, I hope that is always possible, but I look for it elsewhere than in a modest change in subject matter in any particular case.

"Art communicates directly and personally to its audience or not at all. Puzzlement and hypothetical detections should be reserved as the proper domain of professional critics."

Stuart Davis was born in Philadelphia in 1891, 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 *Harper's Weekly*. One-man exhibitions began in 1917. He was in Paris in 1928-1929. 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 in 1945, 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 sixteenth exhibition of American art at the Art Institute of Chicago in 1951, and a Guggenheim grant in 1952-1953. He was winner in the Look magazine poll of 1948. The year 1956 brought the honor of membership in the National Institute of Arts and Letters, and the Brandeis Creative Arts Award in Painting from Brandeis University in Waltham, Massachusetts.

Stuart Davis 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. He has created murals for the Radio City Music Hall in New York City, radio station WNYC, Indiana University, and, in 1955, a 33 by 8 foot mural for the main dining hall at Drake University in Des Moines, Iowa. A retrospective exhibition of his work was held at the Museum of Modern Art in New York in 1945-1946, and at the biennial exhibition at Venice in 1952 he had a one-man show. The Walker Art Center, Des Moines Art Center, San Francisco Museum of Art, and Whitney Museum of American Art are showing a retrospective exhibition of his work during the current year (1957). Davis’s work has been exhibited nationally and is represented in the collections of sixty-one museums, among them, the Metropolitan Museum of Art, Solomon R. Guggenheim Museum, the Museum of Modern Art and Whitney Museum of American Art in New York; the Phillips Collection in Washington, D. C.; Pennsylvania Academy of the Fine Arts in Philadelphia; Washington University in St. Louis; Walker Art Center in Minneapolis, Minnesota; and elsewhere. He lives in New York City.


Illustration — Plate 66

"Art for me is a creative process of individual plastic production without immediate goal or finality. The prime function is the total experience of the conception and the production; the social function, the communication of that total experience.

"In the attempt to find plastic harmony in my work, I am conscious always of the necessity for a prime, visual plastic experience. Free from any figurative representation or symbolism, the beauty, content and source of excitement in the work are the interdependence and relationships inherent in the structure. Space, material and light in equilibrium is the total construction."

José de Rivera was born in New Orleans, Louisiana, in 1901. For eight years he worked in industry, gaining experience in such things as machine tools, dies, construction and operation, foundry and machine shop practices, and experimental design. He studied with John W. Norton at the Studio School in Chicago from 1928 to 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, in addition to many bas-reliefs, a piece of sculpture in aluminum for the Newark ‘New Jersey’ airport, now in the collection of the Newark Museum Association, and a free-standing
construction over eight feet in height for the Statler-Hilton Hotel in Dallas, Texas. His works have been exhibited in various places in the United States, particularly at the Museum of Modern Art in New York. One-man shows began in 1916. He is now critic in sculpture in the department of design in the School of the Fine Arts at Yale University, New Haven, Connecticut. Among institutions where examples of his work may be seen are the Whitney Museum of American Art, Museum of Modern Art, and the Metropolitan Museum of Art in New York City; Newark (New Jersey) Museum Association, and the Munson-Williams-Proctor Institute at Utica, New York. Private collectors have also acquired sculpture by José de Rivera. He lives in New York City.

DU CASSE, Ralph S., Botafogo, 48 x 64.

"As a result of the Jaffet Prize" work at the third biennial show at the Museum of Modern Art in São Paulo, Brazil, "I was given a three-months visit to South America, through the State Department. On my return in January, 1956, to my teaching at the California School of Fine Arts and to my own work, I found new visual experiences of which Botafogo is the climax. It is a particular section of the Bay of Rio de Janeiro, and being a San Franciscan, I could but bend in admiration."

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 1910 he was graduated from the University of Cincinnati with a degree in English drama. 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 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, and is now a member of the faculty of the California School of Fine Arts in San Francisco, where he teaches advanced painting. Since 1954 he has won purchase prizes at the University of Illinois, the Younger American Painters show at the Solomon R. Guggenheim Museum in New York, Directors Purchase at the San Francisco Museum of Art, and the Museum of Modern Art at São Paulo, as indicated above.

ENTE, Lily, Head, black Belgian marble, 11½" in height.

"I spend the best part of each day working in my studio. The artist can work wherever he is, as creation is a personal thing; therefore wherever I am, I can work. Usually, I may work on many things at the same time. Occasionally one work may absorb more time than the others, but I find that working on many pieces at a time excites further creativity. I look to nature for my forms; yet I derive them through my own vision and experience. I interpret the mood of music and literature in its fleeting moment of action. Michelangelo, Rodin, and the contemporary Moore are the sculptors that have had my everlasting admiration."

Lily Ente was born in 1905 in the Ukraine, Russia, and studied in France. Her prizes and awards include Honorable Mention for sculpture at the Annual Exhibition of the National Association of Women Artists in 1953, Honorable Mention from the Brooklyn Museum Biennial Exhibition in 1954, Bronze Medal of Honor for sculpture, and an Honorable Mention from the Painters and Sculptors Society of New Jersey. She lives in New York City.
EPSTEIN, Jacob, *Head of Wynne Godley*, bronze, 19" in height.

Illustration — Plate 1

"It is naturally difficult to assess one's place in the period one lives in, perhaps impossible. It is a process similar to painting one's own portrait, or rather to working on a portrait in the round, a really difficult undertaking. The artist usually dramatises himself, and that is why few self-portraits bear the imprint of truth. My outstanding merit in my own eyes is that I believe myself to be a return in sculpture to the human outlook, without in any way sinking back into the flabby sentimentalising, or the merely decorative, that went before. From the Cubists onwards, sculpture has tended to become more and more abstract, whether the shape it took was that of the clearness and hardness of machinery, or soft and spongy forms, as in Hans Arp, or a combination of both. I fail to see also how the use of novel materials helps, such as glass, tin, strips of lead, stainless steel, and aluminium. The use of these materials might add novel and pleasing effects in connection with architecture, but add nothing to the essential meanings of sculpture, which remain fundamental. The spirit is neglected for detail, for ways and means."

And speaking of the monumental work which had occupied much of his time from 1952 to 1954, Epstein states, "... for a work such as I refer to now is often the result of years of planning, musing upon and developing. It is not only the visual that stimulates an artist's conceptions. Sometimes a poem or a piece of music will evoke a complete image in the most striking fashion." — Jacob Epstein, *Epstein: An Autobiography* (New York: E. P. Dutton, 1955), pp. 226 and 237.

Jacob Epstein (now Sir Jacob Epstein) was born in New York City in 1880. He may be said to have been largely self-taught in drawing inasmuch as he drew and sketched as a very young child and spent but a short time at the Art Students League of New York working in this medium. Later he investigated bronze casting and studied sculpture at the League under George Barnard. To pursue his work further, he went to Paris in 1902 and worked at the École des Beaux-Arts for about six months and at the Julian Academy. In 1905 he went to London, which became the site of most of his work. He continued his interest in graphic work, however, and exhibited fifty paintings of Epping Forest in 1933 and one hundred flower paintings in 1936 and 1940. He has also created drawings for Baudelaire's poems *Les Fleurs du Mal*. His sculptured works have often provoked much controversy, beginning with his commission to execute eighteen figures for the new British Medical Association Building in London in 1907-1908. A few of his other well-known works are the tomb of Oscar Wilde (1911); figures of Day and Night for the Underground Headquarters Building in London (1928-1929); Genesis (1931); Jacob and the Angel (1912); Lucifer (1945); Lazarus (1948); and the Madonna and Child, thirteen and one-half feet high, commissioned by the nuns of the Convent of the Holy Child Jesus in London (1952). His many portrait busts include a long procession of notable persons — Albert Einstein, Yehudi Menuhin, Ramsay MacDonald, George Bernard Shaw, Paul Robeson, Ernest Bevin, The American Soldier, Rabindranath Tagore, and a host of others. He was given the LL.D. degree at Aberdeen in 1938 and has written *The Sculptor Speaks* (1931) and *Let There Be Sculpture* (1940), which was revised and extended as *Epstein: An Autobiography* (1955). He lives in London.

ERNST, Jimmy, *Narrative*, 34½ x 47.

Illustration — Plate 106

For Jimmy Ernst's comments on statements by artists, see the catalogue of the
University of Illinois Exhibition of Contemporary American Painting and Sculpture for 1954.

Jimmy Ernst was born in Briihl, 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.

ESHOO, Robert. The Castle, 40 x 38. Illustration — Plate 72

"Though my initial training and introduction to art had been through the commercial field, my own personal interest in drawing led me into the richer and more complicated problems of painting. This came largely through the study of drawings of the old masters, first through reproductions, then in the originals in the collection of the Boston Museum of Fine Arts. Drawing has a special attraction as something genuine, direct, and inspiring, bringing one closer to the creative process than any other medium.

"The painting included here is a mood picture inspired by Franz Kafka’s famous book of the same title in which the sense of futility created by humanity’s incessant attempt to reach the impossible is the central theme. It is painted directly in oil with analogous earth colors."

Robert Eshoo was born in New Britain, Connecticut, in 1926. He studied at the Randall School of Art in Hartford, Connecticut, in 1947, and the following year at the Vesper George School of Art in Boston, where he concentrated mainly on commercial design and layout. In 1950 he received a scholarship from the Boston Museum School which carried him through four years of training with a major in Painting under Karl Zerbe. After graduation in 1954 he received a five-year scholarship and was awarded a certificate of honor at the end of that period. In 1954 he received a summer scholarship to the Skowhegan School of Painting and Sculpture. A Boston dealer presented a one-man show of his drawings in February, 1955, and a second exhibition of drawings and paintings in May, 1956.

Eshoo has exhibited in the Boston Arts Festivals every summer since 1953, receiving second prize in painting in 1954. In 1955 he was awarded first prize in the annual summer exhibition of the Mystic Connecticut Art Association. His work has been included in group shows at the Boston Institute of Contemporary Art, 1955, and the exhibition “Drawings, U.S.A.” shown by the Museum of Modern Art in New York in 1956. He was included in the group of thirty-five young artists chosen by the magazine Art in America in their publication devoted to “New Talents, U.S.A.” in 1956. Work by Eshoo is included in the permanent collection of Brandeis University, Waltham, Massachusetts, and a number of well-known private collections in the Boston area. He is now teaching as a graduate assistant in the School of Art at Syracuse University and is working toward a Master of Fine Arts degree.

ETNIER, Stephen M., Port of Call, 21 x 40. Illustration — Plate 115

"Primarily I regard painting as a profession; in other words, I want people to
understand and buy my work, which they have been doing for some years. This fact gives me considerable encouragement and satisfaction, so that I work constantly to try to transfer the excitement I get from life as I experience it. It is, I think, my duty to paint as well as I can, and so I assimilate from both the past and the present what I think I can use to perfect my work and put over what I have to say.

"What I think I have to say comes first and is most important. Color, design, form, and texture are secondary to the basic idea but should be as fine as one's experience can make them. . . . One need not be profound to think with quality, (Renoir, Degas), but one's thoughts must express a highly personal and unacknowledged viewpoint which can be shared by sensitive and intelligent people.

"For example, the painting Port of Call originated with the basic idea that in the West Indies, and everywhere for that matter, there is a brief period of great beauty and melancholy just before the close of day when people are returning to their homes from the day's work, and that despite the man-made ugliness, the outlandish statuary, the trolley wires and gasoline storage tanks, the world is still a place of great beauty. This almost saccharine beauty I have tried to make into an acceptably aesthetic painting by contrasting these two elements. . . .

"It is because I am continually moved by what I see that I paint, and believe me it is difficult once you have cast your lot as a painter to continue to express this excitement without being too repetitious, a pitfall I constantly try to avoid. My complaint with so much of today's painting is that in spite of beautiful and unusual design, color, and texture, the initial excitement of the painters seems to be for these things alone and not for the human quality which should, so to speak, spark the picture and give it a life of its own. There is too much concern with the history of aesthetics in that many artists, overly concerned with their status quo, feel that they will be overlooked if they do not found a school or originate a new method of painting."

Stephen Etnier was born in 1903 in York, Pennsylvania. He now lives in South Harpswell, Maine, and usually spends two months every winter painting in the West Indies. He studied at the school of fine arts at Yale University, at the Pennsylvania Academy of the Fine Arts, and under Rockwell Kent and John Carroll. Recent awards include the Saltus Gold Medal at the National Academy of Design in 1955 and the second Altman prize for landscape from the same institution in 1956. Murals by Etnier are in the post offices at Butler, Massachusetts, and Spring Valley, New York. Etnier is represented in the permanent collections of the Metropolitan Museum of Art in New York; the Museum of Fine Arts in Boston; the art museum of the New Britain (Connecticut) Institute; Toledo (Ohio) Museum of Art; Phillips Collection (Washington, D.C.); Pennsylvania Academy of the Fine Arts; Farnsworth Museum of Art (Rockland, Maine); Wadsworth Atheneum (Hartford, Connecticut); Vassar College at Poughkeepsie, New York; Butler Institute of American Art in Youngstown, Ohio; Dallas (Texas) Museum of Fine Arts; Los Angeles County Museum; Bowdoin College (Brunswick, Maine); Brooks Memorial Art Gallery at Memphis, Tennessee; Springfield (Massachusetts) Museum of Fine Arts; Gettysburg (Pennsylvania) College; Marine Museum at Searsport, Maine; Fairleigh Dickinson College in Rutherford, New Jersey; and the Parrish Art Museum in Southampton, New York.

EVERGOOD, Philip. Croquet, 50 x 30.

For statements by Philip Evergood relative to art, see the catalogues of the Uni-

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 Laks 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 1915. 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, a prize in the Hallmark Exhibition, and the La Tausca competition. 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 created murals for the public library at Richmond Hill, Long Island, New York; the post office at Jackson, Georgia; and the Western Michigan College of Education at Kalamazoo. He has also done illustrations for Fortune and Time magazines, and in 1950 illustrated an edition of short stories by Gogol. His paintings have been exhibited widely in America and on at least two occasions in England.

Works by Evergood form part of the collections of the Metropolitan Museum of Art, Museum of Modern Art, Whitney Museum of American Art and the Brooklyn Museum in New York; Museum of Fine Arts in Boston; Baltimore (Maryland) Museum of Art; William Hayes Fogg Art Museum of Harvard University, Cambridge, Massachusetts; Art Institute of Chicago; Denver (Colorado) Art Museum; Los Angeles County Museum; Kalamazoo (Michigan) Institute of Arts; University of Arizona (or Arizona State College at Tempe); Pepsi-Cola Company; Encyclopaedia Britannica; an art gallery in Victoria, British Columbia; and the National Gallery at Melbourne, Australia. He lives in Southbury, Connecticut.

EWING, Edgar. *Parabolic San Francisco*, 24 x 48. Illustration — Plate 49

"Intermittently my work returns to landscape. This is not intended to be a pictorial souvenir nor an abstract artifact but an ambivalent work both perceptual and conceptual. Visual experience and contemplation must have some measure of equilibrium for me. The rock stratification of the high Sierras, a pervasive linearity, moves with acceleration into the rolling seaboard of San Francisco.

"There are literary ways to describe the city of San Francisco but only with the vocabulary of painting is it possible to put together so much with some degree of simultaneity. Although I have tried to make each painting of the San Francisco series an entity independent of the others, there is a total concept holding the fifteen paintings together. That high keyed linear paraboloidal, orange white geometric city, is not just homage to San Francisco but to painting, too."

Edgar Ewing was born in Hartington, Nebraska, in 1913. He studied at the University of Chicago and with Boris Anisfeld at the Art Institute of Chicago, where he was awarded the Ryerson traveling fellowship in 1935. Then followed two years of study and travel in Europe and North Africa. Upon his return to America he became a member of the faculty of the Art Institute of Chicago (1937-1943), then spent three years with the Army in the Orient (1943-1946). He has been a member of the faculty
of the University of Southern California since 1946 and is now an associate professor of fine arts. Other teaching activities were the summer session of the University of Michigan in 1946 and of the University of Oregon in 1950.

Ewing has a long record of representation since 1949 in exhibitions of renown (Carnegie Institute, Los Angeles County Museum, Art Institute of Chicago, Denver Museum of Art, Metropolitan Museum of Art, Corcoran Gallery, Pennsylvania Academy of the Fine Arts, to mention a few), having begun exhibiting in 1935. He was included in the third biennial show at São Paulo, Brazil, in 1955, and has had one-man shows every year for the past ten years. Among the more outstanding of his thirteen prizes and awards, in addition to what is mentioned above, are the Florsheim prize at the Art Institute of Chicago in 1913; Louis Comfort Tiffany Grant of one thousand dollars in 1948; first prize in oils (city of Los Angeles), 1950; first prize for oils at the Arizona State Fair, 1950; first purchase prize, Los Angeles and Vicinity show, 1952; purchase prizes at the California Water Color Society shows of 1952 and 1955; and first purchase award at the California State Fair in 1956.

Among institutions which have his paintings as part of their permanent collections are the Los Angeles County Museum; Santa Barbara (California) Museum of Art; Syracuse University, New York; and Phillips Exeter Academy, New Hampshire. He lives in Los Angeles.

FARRUGGIO. Remo M., Renaldo and the Enchanted Garden. 35 x 60.

Illustration — Plate 98

"The opera di pupi in Palermo is the source of inspiration for Renaldo. As a child I used to be an avid opera goer and I lived from episode to episode. Renaldo, the hero of great battles and the savior of many damsels in distress, lives in the cradle of the fondest memories of my childhood, as it does in the lives of all Sicilians.

"Renaldo, in the effort of saving his betrothed from the evil enchantment of the witch Armida, who turns her victims into snow, encounters a multitude of obstacles, trees that become ferocious dragons spitting clouds of fire, hundreds of black knights armed with flaming swords; but nothing can stop our intrepid hero. Armida, the witch, sensing defeat, plays her last card: she changes herself into a beautiful damsel and tries to lure Renaldo to his doom, but Renaldo, like all first class heroes, has a guardian angel, that angel being the famous Mayo Aigigi, arch enemy of the witch Armida. Aigigi tells Renaldo that the beautiful damsel is none other than the hated Armida, and tells him of Armida's secret enchanted 'middle' whereby Renaldo, closing his eyes, strikes the accurate blow, thereby killing Armida and liberating his truest love."

Remo Farruggio was born in Palermo in 1906. At the age of fifteen he attended the National Academy of Design, where he received honorable mention for drawing casts. From 1921 to 1924 he studied at the Educational Alliance Art School and from 1924 to 1926 at the Beaux-Arts Institute of Design. He taught at the Portland Museum Art School from 1953-1954. His first one-man show was held in New York in 1936. Since that time there have been eight more, including one in Mexico City and one at the Portland Art Museum. Farruggio's work has been shown in noteworthy exhibitions across the country. He received a first prize for gouache at the Detroit Institute of Arts in 1946 and a purchase prize at the Butler Institute of American Art in 1956. In addition, his work is represented in the Metropolitan Museum of Art in New York, Portland (Oregon) Art Museum, Dallas (Texas) Museum of Fine Arts, Museum of New Mexico in Santa Fe, and elsewhere. He lives in New York City.

Illustration — Plate 6

For Kelly Fearing’s comments on art see the catalogue of the University of Illinois Exhibition of Contemporary American Painting and Sculpture for 1955.

Kelly Fearing was born in Fordyce, Arkansas, in 1918. He received his Bachelor of Arts degree from Louisiana Polytechnic Institute and the Master of Arts degree from Columbia University. He has had several one-man shows. His paintings won thirteen prizes in exhibitions in cities in the state of Texas in the decade 1945-1955 and also have been shown at the Denver (Colorado) Art Museum; Colorado Springs Fine Arts Center; Seattle | Washington | Art Museum; San Francisco Museum of Art; Pennsylvania Academy of the Fine Arts; Isaac Delgado Museum in New Orleans; William Rockhill Nelson Gallery of Art in Kansas City, Missouri; Vancouver | British Columbia | Art Gallery; Terry Art Institute in Miami, Florida; and elsewhere. His work forms part of the permanent collections of the Louisiana Polytechnic Institute at Ruston, Fort Worth | Texas | Art Museum, Dallas | Texas | Museum of Fine Arts, Texas Fine Arts Association | Austin, and the Vancouver | British Columbia | Art Gallery. Fearing has traveled in the United States, Canada, and Mexico, and is now associate professor of art at the University of Texas in Austin, Texas.


Illustration — Plate 13

"I was struck, recently, by a remark concerning Gothic architecture: *lucidly transcendental, * states John Ferren. This remark, he feels, is significant for his work.

He was born in Pendleton, Oregon, in 1905, and grew up in California. He worked in Paris and various parts of Europe during the period 1929-1938, studying at the Sorbonne, University of Florence, and University of Salamanca, Spain. During the second World War Ferren spent four years with the psychological warfare division of the armed forces. He teaches at Queens College in New York City.

While he was in Paris he had several one-man shows and participated in group shows of the Surindépendants, at the Musée de l’Orangerie, Institute des Arts in Brussels, Royal Institute of Arts in Copenhagen, and a London gallery. In America he had fourteen one-man shows between 1936 and 1952, some of them in public art museums, and has been represented in many outstanding group shows. Among museums which own examples of his work are the Museum of Modern Art, Whitney Museum of American Art, and Solomon R. Guggenheim Museum in New York; Philadelphia Museum of Art; Detroit Institute of Arts; San Francisco Museum of Art; and the Hartford | Connecticut | Athenaeum; and his work is also represented in the collections of Scripps College, Claremont, California; Yale University, New Haven, Connecticut; George Washington University, Washington, D.C.; and the University of Nebraska. Helena Rubinstein and A. E. Gallatin are among private collectors who have pictures by Ferren. He has lived in New York City since 1939.

FRAME, Robert. *Evening Landscape*, 36 x 42. Illustration — Plate 83

"At present I live in Altadena with my studio adjacent to my home. Here I painted *Evening Landscape*, although the original idea was begun in Idyllwild, California, where I taught last summer.

"Ideas on painting are sometimes best left to the paintings themselves, but the initial urge I usually receive from nature. I like this beginning because it teaches humility, for I do not care for an undigested audacity. However the real translation
to the language of paint takes place in the studio. There it undergoes a mutation, or a translation into the medium, for this to me, is the essence of painting.

"I seldom make elaborate sketches for the beginning, except for the briefest notes in line, because I like the fresh discovery as a painting develops. I often rework the entire picture several times; therefore I prefer the oil medium. Usually the final version takes place in a matter of a few days, but this is often preceded by several weeks of working, or a number of new versions of the original idea. Such was the case with Evening Landscape. However, I like to study a painting a great deal between sessions. Sometimes one can paint best without a paint brush. The last session is the most important, for then I often retranslate if this carries the conviction I feel."

"I admire many painters, and that is where I learn, by looking. But I believe nature to be the beginning. To me painting satisfies the inner need for peace and joyous creation. When I feel this has been satisfied on a painting, then I hope it will transmute this feeling to those who may see it."

Robert Frame was born in San Fernando, California, in 1924. He started to paint at the age of five under the direction of his grandfather, a painter. He attended Pasadena Junior College and writes that after serving in World War II, "I received the degree of Master of Fine Arts from Claremont College (1952) where I studied painting under Millard Sheets, Suco Serisawa, Carlos Lopez, Phil Dike, and the late and beloved Henry Lee McFee." (He had received three consecutive scholarships under the Marsh Foundation at Claremont.) Between 1952-1955 he taught in schools in Pasadena, at the Pasadena School of Fine Arts, and at San Diego (California) State College. His work has been shown in several outstanding museums in California and at the Terry Art Institute in Miami, Florida. As to awards, in 1948 Robert Frame won two prizes at the Arizona State Fair, and in 1949 second prize at the National Orange Show in San Bernardino in 1949 and 1952; and a purchase prize from the Pasadena Museum of Art in 1952. The National Academy of Design in New York, Pasadena (California) Museum of Art, and many private collections have examples of his work. He lives in Altadena, California.

FRANZIOLI, Thomas, Interior Number 2, 20 x 32. Illustration — Plate 110

"Interior Number 2 is a picture of a wall of a room in a summer cottage on the coast of Maine. In the last decade of the last century the house was new, the floors were level, the stove had just been installed, the burlap had just been tacked on the walls between the two-by-fours. The people who came there for the summer were young, their clothes were new. 'The War' was the Civil War. Below the windows of the room the tide went in and out and above the tide the gulls wheeled and cried. The people lived there, lost hairpins, misplaced their spectacles, buttons came off their clothes, rolled into corners and were never found. In the winter, the frost heaved the foundations, the house groaned, settled, sagged. In the spring of 1911 when Mr. Sawyer repainted all the floors, he didn't see that flat pearl button that came off Cousin Mary's dress when she was in such a rush for the Belfast boat, and he painted it right in. If a tree falls and no one is there, does it make a noise? If a room is there and no one is in it, where is the room? Where is Cousin Mary?"

Franzioli was born in Seattle, Washington, in 1906. Upon graduation from the University of Pennsylvania he practiced architecture for over ten years. For about six months he studied at the Art Students League of New York. Following discharge from the Army in 1946 he took up painting seriously. He spent the year 1955 abroad, mostly in Spain and England.
Prizes and awards include first purchase prize at the Boston Society of Independent Artists shows in 1948 and 1949 and a popular prize at the Institute of Contemporary Art in Boston in 1949. In the summer of 1951 the Farnsworth Museum in Rockland, Maine, had an exhibition (as indicated in Time magazine) of everything that he had painted until then. Half of the exhibition was later shown at the Seattle Art Museum and the California Palace of the Legion Honor in San Francisco. His work is represented in the permanent collections of the Museum of Fine Arts in Boston; Currier Gallery of Art, Manchester, New Hampshire; and the Farnsworth Art Museum in Rockland, Maine, as well as in private collections. He lives in Lakeville, Connecticut.

FRIEDENSOHN, Elias. Jeune Fille en Fleur, 40½ x 34. Illustration — Plate 31

"The Jeune Fille en Fleur is the third version of this theme — the first of which is now in a private collection, the second of which has been invited by the Whitney Museum along with some other works to a forthcoming exhibition. All that I feel I can legitimately say about the one you have invited is that I want her to be big, looming and expansive and yet at the same time receding. I wanted a figure at once solid, fleshy and sensual but also vaporous, steamy and atmospheric in orange and pinks. I wanted the figure to be real, tangible, tactile but at the same moment dreamlike and insubstantial. The title is, in a way, satirical, a delicate title in a delicate tongue for a bulky lady. But her coloring and feeling are delicate in some ways. She is, after all, loved and there are flowers in her hair."

"Mythological, biblical [themes] and folklore often initiate painting ideas," continues Friedensohn. "These seem to me rich because they are the expression of the inner world of man." He seldom refers directly to nature. "Although my paintings deal almost entirely with the human figure I do not use models. I am, nonetheless, always aware of the external world. It becomes . . . stored as feelings and sensations." When fatigued by painting he finds the playing over of some fragments of Bach on the piano refreshing, and likes subdued recorded music. Ideas for painting come to him at all sorts of times and places. "I feel that there is a continuous subterranean stream that may break through to the surface at any time that the external exigencies of existence are not very pressing.

"When I start to paint I raise the brush against a load of anxiety and the stream begins to flow — sometimes easily and quickly and then sometimes slowly in tight, constricted trickles or jarring spurts. I am always hopeful for the moments of generous flow — for amleness, even hugeness — an all pervading quality that will stretch the form to an unlimited tautness, from side to side and up and down until there is no canvas left."

He admires many masters, old and contemporary, visits museums and contemporary shows frequently, follows articles and reviews. The works, rather than the persons, of artists he considers most successfully stimulating, but he feels that the sense of an artistic community is important. Friedensohn finds that the actual time for painting a picture varies from a few days to many months, but that he has "only the haziest notion of the separateness of my paintings," which seem but part of a larger general plan. He would like to concentrate on one thing at a time, but usually has several oils going at once. He works whenever he can find time between teaching assignments, and likes to work late at night; "Time seems suspended then."

He was born in New York City in 1924; studied at Temple University; with
Gabriel Zendel in Paris in 1945; at Queens College (A.B., 1948) and New York University in 1950-1951. He now teaches at Queens College (general studies), the Tobebocburn School, Crafts Students League, and South Shore Arts Workshop, with subjects ranging from painting, art history, and drawing to design and jewelry making. He has had one-man shows and representation in various group exhibitions, and was awarded a Lowe Foundation purchase award in 1951. Lincoln Kirstein is among private collectors who own examples of his work.

GIKOW, Ruth, Muted City. 29 x 39. Illustration — Plate 79

"My paintings deal with people. Not in the genre sense, but with my own personal appraisal of the psychic values and encompassing circumstances.

"I use no models but depend solely on memory. Memory, in this case, is not merely an effort to recollect the facts of a scene I may have witnessed, or the technical problem of drawing."

"Rather, I borrow the time of one place, the smell of another, the characters of a third. These fragmentary bits are not put together deliberately and mechanically as in the cold, identifying glare of a police line-up, but are stored in the mind to be used tentatively when they relate to the idea at hand."

Ruth Gikow (Mrs. Jack Levine), born in Russia, was a child of eight when she arrived in the United States. She studied painting and mural decoration at Cooper Union Art School and has painted murals for the Bronx Hospital, New York World's Fair, and for Rockefeller Center in New York. She did the illustrations for World Publishers' edition of Dostoevski's Crime and Punishment in 1946. At present (1956-1957) she is illustrating a History of Jews in America for a Jewish Theological Seminary.

Her oils and water colors have been seen in one-man shows and at the Carnegie Institute, Whitney Museum of American Art, Corcoran Gallery of Art, and in La Tausca and Pepsi-Cola exhibitions. Her serigraphs have found a place in several outstanding collections, among them the Metropolitan Museum of Art and Museum of Modern Art in New York, Philadelphia Museum of Art, Smithsonian Institution, the Portland (Oregon) Art Association, and the Springfield (Massachusetts) Museum of Art. Oils by Ruth Gikow form part of the collections of the last-named institution and Brandeis University, Waltham, Massachusetts; The Academy of Arts and Letters (New York); and of Emily Genauer, renowned art critic for the New York Herald Tribune. She lives in New York City.

GIOBBI, Edward, The Birthday Party, 47½ x 49½. Illustration — Plate 63

"I find it difficult to talk about my painting and my goal. All I can say is, my goal is to continue to be a full-time painter and to paint."

"As I paint, different problems arise (perhaps I create them myself) so that my work is constantly growing. My present preoccupation is with color and 'open forms.' The Birthday Party is the first of a series of experiments with 'open forms.' I'm trying to paint forms as solid as Giotto's and Masaccio's but with the air and space of Monet and Bonnard. I have been an ardent admirer of Monet and a follower of his principles for the past six years and a more recent admirer of Bonnard, who I feel was the only painter who continued what Monet started."

"The Birthday Party was inspired by a childhood memory of a party I was invited to. I recalled the impression the colors made upon me, and how overwhelming the
Edward Giobbi was born in 1926. Following service with the army, he undertook an extensive study of art over a period of ten years: Whitney School of Art, 1946-1947; Vesper George School of Art, 1947-1950; Cape School of Art (summer school, 1949-1950; Art Students League of New York (sculpture and painting) 1950-1951; Academy of Fine Arts in Florence (sculpture and painting) 1951-1954; and again the Art Students League's research in graphics department 1955-1956.

Prizes and awards include the Emily Lowe award in 1951, a special grant of $500 from the Lowe Foundation in 1952; Thelma Bernas Scholarship, 1955; Honorable Mention from the Print Club, Philadelphia, 1955; and third prize in the Skowhegan mural competition in 1956. His work has appeared in various shows in the United States, in the international show at Bordighera, Italy, in Lucerne, and in Florence, and forms part of the collections of the institutions that follow, among others: Museum of Modern Art, New York; Wichita Art Museum; Academy of Fine Arts in Florence; and Galerie an der Reuss, Lucerne, Switzerland. He has taught painting privately in Italy and in New York City, where he now lives.


Illustration — Plate 5

"I would like to live in a world where explanations are unnecessary; where the will is reduced to a minimum and the instincts are allowed to flow as freely as with any other animal. But this is impossible. The closest I can approach this is in my painting, which is almost completely a primitive expression. Therefore, to attempt explanations of my work is difficult—not to say impossible, I do not want to understand it. I prefer to experience it.

"I have arrived at the form and image in my growth very easily, as though it were a natural growth, and without suspicion of or prejudice about my own motives. The need so many people have for naming and classifying, I do not have. I simply allow myself the pleasure of painting as I choose to paint without accepting or rejecting any of the so-called theories of painting. For me there is no theory. There is no modern painting. There is no abstract painting. The very nature of art is abstract and has always been. The answer does not lie in arriving at intricately conceived ideas on what painting should be today as opposed to yesterday. It lies in ourselves, those among us who have the energy and the desire to exteriorize their experiences through the medium of painting. This leaves the painter utterly alone, without the luxury of groups or accepted ideas or plans to work on.

"Painting for me does not consist in something I have seen, but in something I am. There is no 'subject matter.' My heads are perhaps landscapes and my landscapes heads. They are interior thoughts that exist in my heart and mind and not in my eyes." — Dorothy C. Miller, editor, *Fifteen Americans* | New York: Museum of Modern Art, 1952, p. 33.

Joseph Glascob was born in Pauls Valley, Oklahoma, in 1925, but moved to Texas as a child. He studied at the University of Texas for six months and, after military service, studied briefly between 1946 and 1948 at the Art Center School in Los Angeles and with Rico Lebrun. In 1949 he studied at the Art Students League of New York. He has traveled in Europe and Africa. Early in his career he painted murals for the Air Corps at Amarillo Air Field, and is well known for his paintings. One-man shows

GOLDIN, Leon, Desert Twilight, 48 x 37. Illustration — Plate 31

Leon Goldin was born in Chicago in 1923. He attended the University of Chicago and Art Institute of Chicago and received his M.F.A. degree from the State University of Iowa in 1950. A Fulbright fellowship followed in 1952.

Goldin taught at the California College of Arts and Crafts from 1950 to 1954. His work has been shown in national exhibitions at the Metropolitan Museum of Art, Museum of Modern Art in New York, Pennsylvania Academy of the Fine Arts, Art Institute of Chicago, and elsewhere. He was also represented in the biennial show at São Paulo, Brazil, in 1955. A one-man show of his work was held at a Los Angeles dealer's in the same year.

Marks of esteem include purchase awards at the San Francisco Museum of Art, Oakland (California) Art Museum, Los Angeles County Museum, and California State Fair. In 1955 he was awarded the Prix de Rome, which was renewed the next year. He lives in Los Angeles.

GOLUB, Leon, Parturition, 48 x 36. Illustration — Plate 42

"The artist today, like artists of the past, is concerned with the role of the individual and the unique determination of individuality within the general conditions of man in our society. I believe that the twentieth century continues and enlarges the classic traditions of Western civilization, the Greek humanist heritage. We are members of a cosmopolitan but mass society, masters of great technological resources, but relatively unsure of the integration and orientation of these techniques. This is an age of institutional change and crisis. We are beset by and conditioned through mass media whose over-simplified stereotypes remain oblivious to problems of integration, change, and the advancing frontiers of knowledge.

"Due to the above factors, it is perhaps essential that the temper of the arts in such a cosmopolitan culture as our own be at variance with the apparent conventions and norms of behaviour.

"As to the particular nature of my art: I portray a cryptic, vehement, and often tragic image of man. This is not necessarily the 'everyday' aspect but introspections into some of the valuations of a more ultimate realization of role. I seek images perhaps powerful and awesome, at times eroded and isolated, perhaps anomalous — images of ecstasy and pity — an ambiguity of tradition and the irrational that yet resonates of common experience."

Leon Golub was born in Chicago in 1922. He obtained a B.A. in the history of art at the University of Chicago in 1942 and in 1950 a M.F.A. from the School of the Art Institute of Chicago. He has taught painting and the like since 1950, and during 1955-1956 was teaching at the Institute of Design of the Illinois Institute of Technology, the Chicago campus of Northwestern University, and the North Shore Art League of Winnetka (Illinois). He is at present in Florence. Since 1949 his works have been seen in many outstanding exhibitions, among them those of the Walker Art Center in Minneapolis; Whitney Museum of American Art in New York; Art Institute of Chicago, where he received the Florsheim award in 1954; Solomon R. Guggenheim Museum in New York; and Contemporary Arts Association of Houston, Texas. He is
represented in the collection of the Art Center in La Jolla, California. There have been seven one-man shows since 1954, most of them in public institutions of art, and five in the year 1956 alone.

GOTO, Joseph. Land Scape, 110" in length. Illustration — Plate 122

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.

GREENE, Stephen. Cain and Abel, 40 x 70. Illustration — Plate 118

Stephen Greene considers that Cain and Abel is perhaps his most important picture to date. The earliest motivation for it was an idea of the aftermath of tragedy. "I wanted it to be a powerful statement and I pray that it is," he writes.

"The literature that has obviously influenced me is that of the Bible," continues Greene. He adds that there is always some kind of music being played while he works, but that, unlike much of the art of today, there was until recently little automatism in his drawing and painting, and even now only a suggestion of it here and there. He does not work from nature, though a recent removal to the country has suggested landscape ideas and motifs. Two years in Italy have added to his fund of experience. As to what might be the initial impetus for starting a picture, he notes that "this is so varied and sometimes so personal that it is wisest" not to speak of it for the most part. "My social sense, a concept of contemporary events, has, however, influenced me. Essentially I am an expressionist painter and have always been. That hasn't always been recognized because my means are not the same as most expressionists." He feels that he must find his way alone, however painful it may be not to consider one's self as part of an artistic community of thought or aim. However, Stephen Greene often visits the Museum of Modern Art in New York, primarily to inspect the earlier works of that collection, but upon occasion to see exhibitions of special interest. Among artists whose works he admires are the rare Hugo van der Goes, Pontormo, Uccello, Watteau, Goya, Degas, Bonnard in some of his aspects, Picasso, and especially Beckmann. He likes also medieval sculpture and the work of Jacques Lipchitz. He observes that in contemporary American painting there is "a general excitement that is valid but a lack of profundity. I would like to make an art that isn't as mannered as that of my generation."

Contact with other artists is not one of his more frequent sources of creative stimulation, and he feels he knows few painters well.

As to methods of work, Green has at times concentrated on one thing. Pictures may take a few days or three or four months for completion. He has of late "a full studio with many ideas going at the same time." He works "all day whenever possible, [though] teaching has interfered with that from time to time."

Stephen Greene was born in New York City in 1918. He studied at the National Academy of Design Art School and the Art Students League of New York, attended the College of William and Mary, and received a bachelor of Fine Arts and a master's degree (1915) from the State University of Iowa. From 1945-1946 he taught at Indiana University, and is artist in residence at Princeton University, New Jersey, for the present academic year (1956-1957). His work has been shown widely in America.
and formed part of a recent show of drawings by American artists held at the Musée d’Art Moderne in Paris. He has won several prizes, beginning with one at the Joslyn Memorial Art Museum, Omaha, Nebraska, in 1941. He received four in the year 1946 — at the Virginia Museum of Fine Arts, the Ohio State University, Milwaukee Art Institute, and John Herron Art Institute in Indianapolis. The year 1947 brought first prize at the show of contemporary American painting at the California Palace of the Legion of Honor, and 1949, the Prix de Rome.

His pictures form a part of the collection of the Virginia Museum of Fine Arts (Richmond); Whitney Museum of American Art in New York; Wadsworth Atheneum at Hartford, Connecticut; Detroit Institute of Arts; City Art Museum of St. Louis; the Santa Barbara (California) Museum of Art; Art Institute of Chicago; William Hayes Fogg Art Museum in Cambridge, Massachusetts; and the Nelson Gallery of Art in Kansas City, Missouri. Among private collectors who own his work are Paul J. Sachs, Henry McIlhenny, Joseph Pulitzer, Jr., Earle Ludgin, Perry Rathbone, and John S. Newberry, Jr.

GUERIN, John. Meadow, 32 x 42. Illustration — Plate 94

“About all I can tell you is that usually I paint the sea and the coast because that part of the world is beautiful and exciting, resolutely peaceful or destructively violent. Yet a painter can resolve it all to its fundamental, measured harmony. Painting Meadow, I was trying to find out if the moods of the land aren’t the same as those of the sea and if they wouldn’t give a landscape the same movement and activity as a seascape.”

The material which follows is quoted from a catalogue of an exhibition and is vouchsafed by the artist.

“Born in Houghton, Michigan, on August 29, 1920, John Guerin spent his childhood and youth largely in the remote mining camps of the western United States where his father, second generation of a French family in America, was a mining engineer. He was educated in Chicago and studied graphic art and design at the American Academy of Art. After a year with an advertising agency, he joined the U. S. Army Air Force in 1942.

“Released from the army in 1945, Guerin went to New York where in 1945 and 1946 he studied at the Art Students League in the classes of Vytacil, Kantor, Corbino and others. In 1946 he spent three months in Nova Scotia, traveling by bicycle, working on fishing boats and painting. This was the beginning of his interest in the sea, to date the greatest influence on his work. In 1947 he spent a year in Mexico, painting and traveling about the country.

“In 1949, he returned to New York, married and began work with a film company. In 1951, a visit to Texas made him acquainted with the Gulf Coast and the coastal plains, the appearance and atmosphere of which are of particular interest to him. He decided to leave New York, went first to Dallas where he taught painting at the School of the Museum of Fine Arts, then in 1953 he joined the staff of the Art Department of the University of Texas at Austin. John Guerin has exhibited, since 1951, in many competitive and invitation shows in cities all over the United States. He has won eleven prizes and awards and is represented in the permanent collections of several museums, and many private collections.”

HARE, David, Sleeping Woman, bronze. 25” in length. Illustration—Plate 100

Consult the 1953 catalogue of the University of Illinois Exhibition of Contem-
porary American Painting and Sculpture for a statement about art which David Hare
made in 1941.

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 por-
tfolio 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
1912 and has exhibited it extensively in recent years. He lives in New York City.

HARMON, Lily. Pink Dunes, 30 x 40. Illustration — Plate 114

“The obvious change in my work which is represented in Pink Dunes is primarily
one of subject matter. In the past, my work was almost exclusively with the human
figure. About four years ago, I became very interested in spatial relationships and
began to sketch outdoors, feeling, for the first time, a concern with nature. As I
worked, I became more involved in other ideas — infinity and a sense of the emo-
tional impact and interpretation of what I saw.

“Pink Dunes,” continues Lily Harmon, “was painted from memory after seeing
an incredible sunset at Cape Cod — the dunes looking like a reclining nude below a
sun spilling over like a saucer of blood. Although this did not work out in the actual
painting, I think a feeling of violence in the sky and tortured shrubbery forms com-
bined with the pink dunes communicates something of my emotions at the time.

“I find nature a great source book. I like to work outdoors, sketching a great
deal. This material I regard as filling up my reserves, resources, and memory. It is a
looking into actuality which serves as a reservoir.

“The great change . . . has been very profound in my feeling of how man relates
to nature. I project myself into what I see with all the love and emotion of which I
am capable. If this can communicate as a valid, moving art form. — fine! If not, I’ve
had a whale of a good time trying — which is, after all, the important thing . . .
Perhaps I shall in the future combine my interest in nature with figures again and
create something new for me. I can’t tell. I can only go where the paint, brush, my
noodle and emotions lead me.”

Lily Harmon was born in New Haven, Connecticut, in 1912. For two years she
studied at Yale University’s School of the Fine Arts, followed by work at the Acadé-
mie Colarossi in Paris. Upon her return to the United States of America, study of
painting and lithography at the Art Students League of New York ensued. At various
times she did work in textile design, advertising art, and the like, and was away from
painting for a long while before, at the age of twenty-seven, she began to find herself
in painting. One-man shows and representation in group exhibitions of national scope
followed. In 1944 she married and is now the mother of two children. A trip to the
Philippine Islands was a fruitful source of many sketches, some of which later evolved
into paintings. Her achievements also include illustrations for an edition of Pride and
Prejudice in 1945, and a mural for the Port Chester (New York) Jewish Community
Center. She has also been represented in international shows. Her paintings form a
part of the collections of private persons and of Encyclopaedia Britannica; Newark
(New Jersey) Museum Association; Butler Institute of American Art, Youngstown,
Ohio; Abbott Laboratories; the Upjohn Company; and the museums of Ain Harod
and Tel Aviv, Israel. She lives in New York City.
HILLSMITH, Fannie, *Town House*, 56 x 50.  

Fannie Hillsmith was born in Boston in 1911. She spent four years studying at the School of the Museum of Fine Arts, Boston; and two years at the Art Students League of New York, working under Alexander Brook, Kuniyoshi, and William Zorach. She has also worked in the graphic arts with Stanley William Hayter.

She feels, however, that she is now on her own, working alone toward her goals and not feeling the need of a sense of an artistic community for her work. But she visits museums and exhibitions of contemporary art continually, is sometimes very much stimulated by contact with other artists, and admires a wide range of artists, from the early Italians and American primitives to Cézanne, Braque, Picasso, Gris, Klee, Matisse, and Miro, for example. A wide range of things also may suggest a work—domestic interiors, objects in a museum, or the background in a motion picture. Her works are very much inspired by literature and music, but "automatic inspiration and artificial stimulation" play no part during their creation. She makes sketches from nature for use as references, works regularly every day, in Europe or America, town or country, concentrating on one medium but painting on four to six canvases at a time. Depending on its size, a single work may take from three to six months for its completion.

Her works have been exhibited in group exhibitions in New England museums, and at the Art Institute of Chicago; Virginia Museum of Fine Arts, Richmond; Whitney Museum of American Art, New York; and the Museum of Modern Art. In addition to these, her prints have been exhibited at the Philadelphia Print Club and the Brooklyn Museum, and the Museum of Modern Art (New York) and the Walker Art Center in Minneapolis have both shown examples of her jewelry.

Galleries which have presented one-man showings of her work include the Deerfield (Massachusetts) Academy; the DeCordova and Dana Museum, Lincoln, Massachusetts; Milton (Massachusetts) Academy and others. Fannie Hillsmith's works are included in the collections of the Museum of Modern Art; the Philadelphia Art Museum; the Fogg Art Museum, Cambridge, Massachusetts; the Museum of Fine Arts, Boston; and in numerous private collections. She lives in New York City, spending the summers in Jaffrey Center, New Hampshire.

HOFF, Margo, *Woman in a White Room*, 32 x 38.  

"Woman in a White Room" was painted in the Middle East. The sketch for it was made in a white stone house in the mountains of Lebanon. I was concerned with the forms and patterns in the room—a woman, a tile floor, a chair, a table, a bed, a lamp, and with the atmosphere of intense light."

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. She has traveled widely in Europe and North America. She painted and sketched in various countries during a trip on an Egyptian freighter through the Mediterranean in 1952 and took a "painting trip" to Spain in the summer of 1954. Through a Duke Foundation grant she was visiting artist at American University, Beirut, Lebanon, from September, 1955, to February, 1956.

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
1946. Awards and prizes for her work include the Armstrong prize at the Art Institute of Chicago in 1941, 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 1948; and Honorable Mention for a painting in an exhibition at the Terry Art Institute in Miami, Florida, in 1952. The year 1953 brought first prize and the Logan medal in the exhibition of artists of Chicago and vicinity at the Art Institute of Chicago, and 1954, the purchase of a woodcut by the Library of Congress from its exhibition of prints of the year. In 1954 Margo Hoff also won the philatelic prize in an exhibition at the Print Club in Philadelphia, designed the settings and costumes for the opera L'Heure Espagnole for the University of Chicago, and was visiting artist at Ball State Teachers College in Muncie, Indiana, in June. The following year she won first prize in the "Magnificent Mile" show in Chicago and had an exhibition in Paris. The Whitney Museum of American Art purchased one of her pictures in 1956. From October, 1955, to November, 1956, she was represented in no less than twelve exhibitions, including one-man shows, ranging from Paris to New York, Chicago, Denver, and Houston.

Margo Hoff's work may be seen in the permanent collections of the Art Institute of Chicago, Carnegie Institute, University of Minnesota, Whitney Museum of American Art in New York, University of Illinois 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. Capriccioso, 52 x 60. Illustration — Plate 129

Hans Hofmann commented for the catalogues of the University of Illinois Exhibition of Contemporary American Painting and Sculpture for 1951, 1952, and 1955.

Hans Hofmann was born in Weissenburg, 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 the University of Illinois (purchase prize in 1950). He lives in New York City for a large part of each year.

HULTBERG, John. Arctic Cabin, 54 x 76. Illustration — Plate 67

John Hultberg was born in 1922 (or early in 1923). He served in the Navy in World War II and had begun to be seen in group shows before his debut in a one-man show at a commercial gallery in New York in 1953. Not long thereafter he won first prize in the biennial exhibition of the Corcoran Gallerie of Art in Washington, D.C. After a stay in California, he decided to settle in New York City.

JARVAISE, James. Classical Still Life, 37½ x 40. Illustration — Plate 47

"Painting for me at the present time is formulated through imagination con-
structed in the classical sense operating on a transcendental plane — to the realization of such form as may constitute its image."

Jarvaise 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 collection; Honorable Mention at the California State Fair in Sacramento; selection for American Federation of Arts traveling exhibition in 1951 and 1952; and recommendation for purchase at a Los Angeles County Museum exhibition in 1952. During the past year or so he received the first purchase award in a show at the Laguna Beach Institute of Art, a purchase award at the Butler Institute of American Art, first prize in a show at Palos Verdes, and Honorable Mention for oils in the Los Angeles City Art Festival. He teaches painting and drawing at the University of Southern California.

**JOHNSTON, Ynez, Afternoon in August, 24 x 33. Illustration — Plate 74**

Ynez Johnston commented briefly for the catalogue of the University of Illinois Exhibition of Contemporary American Painting and Sculpture for 1953.

She was born in Berkeley, California, in 1920, and studied at the University of California at Berkeley (1937-1941) where she achieved the Bachelor of Arts degree and was awarded a scholarship grant spent for study and painting in Mexico in 1941. Graduate work at her Alma Mater brought the Master of Arts degree in 1946, and a Guggenheim grant made possible travel and painting in Italy in 1952-1953.

Since 1949 she has won many prizes for oils, water colors, and prints in exhibitions in California, and a prize award in the annual exhibition of American water colors at the Metropolitan Museum of Art in New York in 1952 and an award for etching in an exhibition for foreign artists held in Rome in 1953. She received a Tiffany Foundation grant in 1955. Ynez Johnston held the position of lecturer in art at the University of California at Berkeley in 1950-1951 and was an instructor in graphics at the Colorado Springs Fine Arts Center during the summer of 1954. She taught at Colorado Springs in the summer of 1955 also.

Ynez Johnston’s work has been shown in several one-man shows in her native state and has formed a part of exhibitions in many cities throughout the United States since 1951. Her prints and paintings are owned by a great many private persons and by the Metropolitan Museum of Art, 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; Fine Arts Society of San Diego (California); Wadsworth Atheneum in Hartford, Connecticut; Dallas (Texas) Museum of Fine Arts; California Palace of the Legion of Honor in San Francisco; and the universities of Illinois and Michigan. She lives in Los Angeles.

Illustration — Plate 101

"I begin a painting with the idea of the subject which probably derives quite directly from my feelings of the moment. The work, the struggle, the 'action' of the painting is always to fit the naked idea (here of a girl by a window) into the framework of a painting concept, to make a compositional idea out of what's before my eyes. In this case it took days of composing before the idea emerged clearly, and the picture began to transcend 'girl by window' to become not only a picture of something, but a picture, a fact in its own right, consistent in all its parts, perhaps even slightly inconsistent in one or two parts..."

"This picture was painted in one week of very concentrated effort, toward the end of a stay in a cabin in the woods in back of Provincetown..."

"The generating idea of the picture is simple and direct. A pretty girl sits by the window and becomes the center of an exuberant interplay between inside and outside light. This creates the picture's most dramatic ambiguity — does the girl carry the brilliance of the outside light into the room by her presence there, or does she rather connect the intimate inside quality of the cabin, by her outward gaze and longing posture, with the more unconfined outside space of the surrounding woods? It's the same problem any painter of interior-exterior paintings has to solve — to bring into relation two very different types of space. Many fine solutions of it are known, from artists as far back as Fra Angelico, through Rembrandt and de Hooch, to Matisse and Bonnard, but that makes it no less fascinating to try again. The tradition behind any specific subject may give it much added interest, confounding the sophisticates who discard beforehand those things that 'have been done before.' Certain images recur at various points in the history of art. Some, by their very common-placeness, never disappear at all; hidden under the stylistic disguise of the moment they are being painted at all times. During the Renaissance this would have been a painting of the adoration of the magi; now, as we are turned toward different aspects of life, it's merely 'summer.'"

"This picture belongs to the type of painting whose aim it is to provide a 'feast for the eye.' It deals exclusively with the agreeable side of life. Many today are highly critical of such 'escapism.' They would have us brood every hour of the day over the existence of the H Bomb. They fail to realize that one H Bomb, while it unfortunately exists as a fact, is no less a symbol than my girl by her window, and the brooders must have a hook to hang their brooding on, as I needed and found a symbol for those carefree days of that summer and, having painted it, made it a fact as concrete as the H Bomb."

Wolf Kahn was born in Stuttgart, Germany, in 1927, the son of the conductor of the Stuttgart symphony orchestra. He was brought to the United States of America in 1940 and studied music and art. A tour of duty with the Navy followed in 1945-1946. The "G.I. Bill" made possible study with Hans Hofmann and at the University of Chicago. Widespread travel in the United States brought also experience working in lumber camps and in gathering the harvests. He has also taught small children. He is now in Venice (winter and spring, 1957).

KING, William, Venus, bronze, 63" in height. Illustration — Plate 10

"Venus is a portrait of my wife, Shirley. It was modelled in clay (not plasticine) and cast in the usual way. It was really about the first time I'd tried this method — all the others (about 35 pieces) I'd made directly in wax. There must be literally
hundreds of Venuses in this more or less traditional pose—as mostly sculpture but a few depicted in painting. Anyway, it was the one in the Uffizi as far as the pose is concerned that set me onto the idea. You could say the head is sort of 4th century B.C. As you may gather, I was really quite taken with Greek and even Roman sculpture. . . . I worked about a month (this past August) on the piece.”

William King definitely finds the sense of an artistic community important for his work. He is stimulated by contact with other artists, with whom he feels he is working toward a common goal. He visits museums and sometimes goes to exhibitions of contemporary art, and admires the art of the Greeks of the fourth century B.C., Renaissance masters, Brancusi, and Nadelman. He is not particularly inspired by music or literature. He sometimes works from nature. King tries to keep regular working hours daily, does not find a particular location essential for his best labors, keeps several things going at a time, and takes about two to six weeks to complete a work.

He 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 di 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. During 1955-1956 he spent considerable time making bronzes in Rome. He lives in New York City.

KINGSTEIN, Jonah. Old Lady. 48 x 36. Illustration—Plate 3

“Old Lady” ostensibly represents an old lady in the throes of a death rattle. However, it was painted symbolically and actually makes reference to many things. It was furthest from my mind to paint a sentimental picture of an old lady dying. I wanted to use the brush almost as a documentary photographer might; I wanted to point out a phenomenon that happens every day, an objective reality. Death is generally looked at as a very moving, heart-rending and emotional happening. I tried to paint this, but more than just this I tried to paint the beauty of deaths, beauty in respect to the way the old lady grasps at her bosom, contracts her face and breathes out all the life in her; beauty in the respect that old ladies in wheel chairs are beautiful by contrast to the stainless chrome steel cage that they sit in with their soft withered flesh hanging off the bone. I can’t think of any materials more antipodal than these and for this reason so terribly dramatic.

“I attempted to paint this woman as though all the life left in her soared up in her from the soles of her feet and departed by way of her head. There is no real spatial depth in the painting; this was done expressly to heighten the feeling of a moment divorced in time and space when death stares you clearly in the face. Old Lady was painted to represent more or less realistically the death of an aged woman. However, on the other hand it represents the abstraction of death, death that might take place in the trenches, on the battlefields, or death that politely touches you in your sleep, or in an automobile accident. I painted it to represent the epitome of death, the way the world ends not with a bang but a whimper.”

Jonah Kingstein was born in New York City in 1923. There he studied at the Cooper Union Art School, and he has also studied in Paris, The Netherlands, Rome.
and Spain. During the year 1953-1954 he held a Fulbright grant. He lives in New York City.

**KIRSCHENBAUM, Jules. *The Happy Dead Man*, 36 x 48.**

Baudelaire’s poem “The Happy Dead Man” from his *Flowers of Evil* was the point of departure for Kirschenbaum’s painting. The artist writes, “My painting is not meant to be an exact illustration of the poem. I wanted the quality or atmosphere of the words more than an accurate depiction of each phrase. The poem was something to start from—and I hope the painting is something in itself—something that cannot be broken down into lines of poetry. It is not so much an illustration of the poem as it is the poem itself in terms of painting.”

Kirschenbaum is described as one who works long and slowly, making many preliminary drawings for each of his paintings. Primarily but not exclusively a figure painter, he works from the model, basing himself on the old masters of Germany and Italy. He is most happy to work in Florence, where he is at the present time. He is stimulated by literature, as indicated above, and by “finished, completed art.” “Old Masterish as his own painting may sometimes seem, his work is set in the frame of the contemporary world which he has experienced and in which he has been formed,” writes a friend.

Jules Kirschenbaum was born in New York in 1930. He studied at the Brooklyn Museum Art School from 1948-1950 and has been working by himself since then. Prizes and awards include fourth prize in the Emily Lowe competition in 1950, the Dana medal for water color at the Pennsylvania Academy of the Fine Arts in 1952, third Hallgarten prize at the National Academy of Design in New York in 1953, followed by the Maynard prize at the same institution the next year, and the Wallace Truman prize in 1955. Awarded a Fulbright grant for travel and study abroad in 1956, he is now studying and painting in Florence. Kirschenbaum’s work has already been shown across the country—at the Metropolitan Museum of Art, Whitney Museum of American Art, Museum of Modern Art, and Brooklyn Museum in New York; in Santa Barbara, Pasadena, Houston, and Dallas; appeared in a traveling show of the American Federation of Arts in 1955; and is to be seen currently in Chicago and Nebraska. One-man shows took place in New York in 1955 and 1956. Private collectors own examples of his work, and so do the Whitney Museum of American Art in New York and the University of Nebraska.

**KNAT11S. Karl, *Picasso Book*, 30 x 40. Illustration — Plate 88**

“For me, the nostalgic remembrance of times makes time. Time-bound, I find an essential release in painting.

“Entrancing rhythm, entrance to the world of vision.

“Thru painful stages, overcoming the accepted solutions, to those more capable of revealing my discernment.

“I find that the more the pure plastics, and the less the outer aspect, intrude, the more the work embraces a transcended meaning. The glory of a created creation.”

Karl Knaths feels that he is part of a movement of artists working toward a common goal, and that this sense of being part of a community of people of artistic awareness is important to his work. Hence he is stimulated by contact with other artists, visits museums and exhibitions of contemporary art, and admires mostly the moderns. He does not work directly from nature, is sometimes inspired by literature,
but not directly by music. Artificial stimulation is not a factor for him during creation; as for automatic inspiration, he does not know, but tries to be conscious about his development of a project. He concentrates on oils, carries on more than one thing at a time, off and on perhaps for several months, working every week-day morning, if possible. He finds the country rather than the city the best location for working.

Knaths was born in Eau Claire, Wisconsin, in 1891. He studied art at the Art Institute of Chicago, followed by work in New York and Provincetown. He has had numerous one-man shows, the first one in 1930, and has exhibited in outstanding exhibitions throughout the country. Marks of recognition include first prize at the Carnegie Institute exhibition in 1946, a purchase prize at the University of Illinois in 1948, and another first prize at the Exhibition of Contemporary American Art at the Metropolitan Museum of Art in 1950. Knaths was awarded an honorary degree of Doctor of Fine Arts by the Art Institute of Chicago in 1951. For a time he was guest artist at the Phillips Collection in Washington, D. C. His work is represented in many museums in the United States of America, among them the Metropolitan Museum of Art, Museum of Modern Art, and Whitney Museum of American Art in New York; Art Institute of Chicago; Detroit Institute of Arts; Pennsylvania Academy of the Fine Arts; Philadelphia Museum of Art; City Art Museum of St. Louis; San Francisco Museum of Art; Albright Art Gallery in Buffalo, New York; and Walker Art Center, Minneapolis, Minnesota. Lectures on art history are indicated in his biography in the 1953 edition of Jtho’s Who in American Art. He lives in Provincetown, Massachusetts.

KUNTZ, Roger E., Los Angeles Freeway, 34 x 44. Illustration — Plate 51

“In painting the city and the freeway I used the device of linear complexity to stand for the complexity of the subject itself. The city at this panoramic scale is practically unpaintable in terms of normal illusion and seems to demand translation into an ordering of paint that can perform as intricately as the motif itself.

“The color tonality is designed to hold the painting together as an aesthetic performance, and is derived from the glare and red haze of late summer afternoons of driving in the city. I wondered whether it would be possible to paint such a complex series of sensations and still not cross over into purely abstract symbols.

“The painting is the first of two. The second became far less specific in terms of reality and went ‘over the edge’ into a more than semi-abstract expressionism. In general I work directly from observed things trying to obtain an abstract quality from the structure of motif, rather than fitting the subject into a preconceived system.”

Roger Kuntz was born in Texas in 1926 but was reared in San Diego, California. His study of painting, begun at Pomona College, Claremont, California, in 1943, was interrupted by two years of service in the Army Air Corps as a turret gunner. He received the Bachelor of Arts degree at Pomona in 1948 and the Master of Fine Arts at the same institution in 1950, having done graduate work there under Millard Sheets, Albert Stewart, Henry McFee, Sueo Serisawa, and Carlos Lopez. During this time he entered local shows with minor success and taught painting and drawing to prisoners in night classes. Following graduation from the graduate college at Claremont, Kuntz traveled and studied in Europe for four months. He has given instruction to adult classes in art at Chaffey Junior College, taught in the summer session (1951) at the Los Angeles County Art Institute, and is now an instructor at Scripps College and Claremont College (a graduate school).

He has had eight one-man shows since 1950 and has exhibited continuously in
group exhibitions, most of them in California, but including the Pennsylvania Academy of the Fine Arts, Denver Art Museum, Arizona State Fair, and National Academy of Design. He was represented in the biennial exhibition at São Paulo, Brazil, in 1956. Knutz was awarded prizes and honorable mention on at least thirteen occasions during the years 1948 to 1954, including purchase prizes at the Denver Museum of Art; a purchase prize in 1953 and the highest award at the show of artists of Los Angeles and vicinity at the Los Angeles County Museum in 1954; and a purchase prize at the National Academy of Design in 1952. The year 1956 brought a prize award and purchase in the show of artists of Los Angeles and vicinity and a Guggenheim Fellowship in creative painting. His work is represented in the collections of Scripps College, Claremont, California; Pasadena (California) Art Institute; National Academy of Design in New York; Denver (Colorado) Art Museum; Los Angeles County Museum; University of Illinois, purchase award, 1955; and the Dallas (Texas) Print Society. He lives in La Verne, California.

LANYON, Ellen, *Cal-Sag*, 24 x 37. *Illustration—Plate 128*

"In the 1953 counterpart of this catalog I made clear my regard for the representational and this feeling has not altered. At that time I anticipated a change in my use of the image and it has occurred, as is evidenced in the painting *Cal-Sag*. I have, by means of a gradual development, revised my approach to the translation of the subject; I have attempted to eliminate the primitivistic, to soften edges, to manipulate the medium in a more free expression of the concept. The subject is coincidental although, being a city dweller, my interest in the ever-energetic structure of urban forms has been perpetuated."

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. One of her prints was added to the collection of the Museum of Modern Art in New York in 1953, and in 1955 she won the Armstrong prize in the show of work by artists of Chicago and vicinity held at the Art Institute of Chicago. In addition to the museums mentioned above, her work is included in the permanent collections of the United States Educational Commission in London and also forms part of numerous private collections. In private life she is Mrs. Roland Ginzel. She lives in Chicago.

LAUFMAN, Sidney, *Through the Woods*, 30 x 40. *Illustration—Plate 92*

Sidney Laufman comments that he would like to be able to come forth with "some sparkling observations" but does not feel that he could add much to the remarks which he made for the catalogue of the University of Illinois Exhibition of
Contemporary American Painting for 1951. He continues, however, “I am still interested primarily in landscape and would like to paint one in such a way that a person on a walk in the country might look at a landscape and say, ‘There’s a Laufman,’ I would like the formal means to be inconspicuous, and form and content so well balanced that one would be unable to decide what is the form and what the content would like the color to be sober and solid, and visually satisfying; space to be well defined but without losing the picture plane.”

“I hardly ever feel that I have succeeded, but always hope to, and so am led on. I don’t think I ever needed much of any other stimulation than that.”

Sidney Laufman was born in Cleveland, Ohio, October 29, 1891. He studied at the Art Institute of Chicago, the Art Students League of New York, and worked in France from 1920 to 1933, now lives in New York, and teaches at the Art Students League. He was awarded the Logan prize at the Art Institute of Chicago in 1932 and a gold medal in 1941. The year 1934 brought third prize at the Carnegie International, and 1937 the first Altman prize at the National Academy of Design. Laufman won Honorable Mention at the American show at the Carnegie Institute in 1946 and a prize in the Pepsi-Cola show in the same year. A special landscape prize was awarded him at the National Academy of Design in 1949 and a purchase prize at the Art Students League of New York the next year.

In the year 1951 he received the Sesnan gold medal at the Pennsylvania Academy of the Fine Arts in Philadelphia and Honorable Mention at the biennial show at the Corcoran Gallery of Art in Washington, D. C. Two years later came the Samuel F. B. Morse gold medal at the National Academy of Design, and in 1954 the first purchase prize award at the Butler Institute of American Art in Youngstown, Ohio. His work is represented in the permanent collections of the Whitney Museum of American Art, Metropolitan Museum of Art, and the Museum of Modern Art in New York City; the Cleveland (Ohio) Museum of Art; Art Institute of Chicago; Minneapolis Institute of Arts; Toledo (Ohio) Museum of Art; the William Rockhill Nelson Gallery of Art in Kansas City, Missouri; Washington County Museum of Fine Arts in Hagerstown, Maryland; City Art Museum of St. Louis; Butler Institute of American Art; Colorado Springs Fine Arts Center; Georgia Museum of Art, Athens; University of Oregon; John Herron Art Institute, Indianapolis, Indiana; Oberlin College, Oberlin, Ohio; American Academy of Arts and Letters, New York; and the Art Institute of Zanesville, Ohio.

LEBRUN, Rico, Crucifixion, 89/4” x 66”. Illustration — Plate 39

Rico Lebrun made some telling comments on the subject of drawing and painting for the catalogue of the 1949 University of Illinois Exhibition of Contemporary American Painting.

He was born in Naples, Italy, in 1900, and attended night classes at the Naples Academy of Arts. In 1921 he came to New York as the representative of a Neapolitan factory which made stained glass. He has painted frescoes for the New York City Post Office Annex. His wide experience as a teacher includes being an instructor at the Art Students League of New York, 1936-1937; Chouinard Art Institute, 1938-1939; Walt Disney Studios, 1940; Newcomb Art School, 1942-1943; Colorado Springs Fine Arts Center, 1945; Jepson Art Institute, 1947-1950; and the Instituto Allende in Mexico, 1933-1954.

Lebrun was also artist in residence at the Santa Barbara Museum of Art in 1945-1946; lecturer at the same institution in 1946; director of the Jepson Art Institute,
1951-1952; and taught at both the University of California at Los Angeles summer school and the Yale University summer school at Norfolk, Connecticut, in 1956.

Concerning Crucifixion he writes, "Having in the past painted several works on the subject of the Crucifixion which were related to a tangible, material, and over all, dark world, interrupted only occasionally by flashes of color, I came naturally to my present way of working, which is a more fundamental transformation of the event through light and color. Thus the new version of the Crucifixion."

Lebrun was awarded a Guggenheim Fellowship in 1935-1936, which was renewed for 1937-1938. Prizes were won at the Art Institute of Chicago, 1947; Los Angeles County Museum, 1948; University of Illinois (purchase prize), 1949; Metropolitan Museum of Art, 1950; American Academy of Arts and Letters, 1952; and a gold medal at the Pennsylvania Academy of the Fine Arts in 1953. His work has been exhibited widely in the United States and formed a part of the biennial show in Venice in 1950 and the exhibitions in Sào Paulo, Brazil, in 1953 and 1955. He was also represented in Toronto in 1949.

His work forms part of the permanent collections of the Metropolitan Museum of Art, Museum of Modern Art, and Whitney Museum of American Art in New York; Museum of Fine Arts in Boston; Fogg Museum of Art, Harvard University, Cambridge, Massachusetts; Columbus (Ohio) Gallery of Fine Arts; Rhode Island School of Design in Providence; St. Paul (Minnesota) Gallery and School of Art; William Rockhill Nelson Gallery of Art in Kansas City, Missouri; M. H. de Young Memorial Museum in San Francisco; Los Angeles County Museum; Santa Barbara (California) Museum of Art; Munson-Williams-Proctor Institute at Utica, New York; universities of Hawaii, Illinois, and Nebraska; and Encyclopaedia Britannica. He lives in Los Angeles.

LEVI, Julian E., Tide Lines, 16 x 28.

"I feel that I can safely confess that I am still profoundly in love with nature, particularly the area in which land and sea meet. I find rec enactments of the rhythmic patterns of ebb and flow a source of extraordinary visual excitement. My search is for fresher and more immediate ways of communicating my sensations. This is probably what Tide Lines is all about."

Julian Levi is stimulated by contact with other artists and visits museums and exhibitions of contemporary art. He does not feel that any of his works are inspired by music or literature, and works best in the country, in America, drawing from nature. He does not keep regular hours or work each day. Though he concentrates on one thing at a time, it takes from two to three months to complete a work.

Julian Levi was born in New York City in 1900. He studied at the Pennsylvania Academy of the Fine Arts and in France and Italy. He works in oil, gouache, casein, and lithography. Among honors and awards are a Cresson traveling scholarship from the Pennsylvania Academy of the Fine Arts in 1919 and Honorable Mention at the same institution in 1944; prizes at the Art Institute of Chicago in 1942 and 1944; prizes at the National Academy of Design and Pepsi-Cola show in 1945, and Honorable Mention at the Carnegie Institute in the same year; a prize at the Virginia Museum of Fine Arts in 1946; and purchase prize at the University of Illinois in 1948.

A fellowship prize was awarded him at the Pennsylvania Academy of the Fine Arts in 1952, and he became a grantee of the American Institute of Arts and Letters in 1955. He has exhibited widely in the United States in the last two decades, was
represented in the Salon d’Automne in Paris in 1920 and 1921, and in the biennial show in Venice in 1948. He teaches at the Art Students League of New York and the New School for Social Research. During the summers of 1951 and 1952 he also taught at Columbia University, and in 1953 at the summer session of Montana State University.

Work by Levi forms part of the permanent collections of the Metropolitan Museum of Art, Whitney Museum of American Art, and the Museum of Modern Art in New York; Springfield (Massachusetts) Museum of Fine Arts; Albright Art Gallery, Buffalo, New York; Art Institute of Chicago; Toledo (Ohio) Museum of Art; Art Museum of the New Britain (Connecticut) Institute; Pennsylvania Academy of the Fine Arts; Newark (New Jersey) Museum Association; Walker Art Center, Minneapolis, Minnesota; William Rockhill Nelson Gallery of Art (Kansas City, Missouri); the universities of Arizona, Georgia, Illinois, and Nebraska; Cranbrook Academy of Art, Bloomfield Hills, Michigan; Santa Barbara (California) Museum of Art; Norton Gallery, West Palm Beach, Florida; Butler Institute of American Art, Youngstown, Ohio; and Encyclopaedia Britannica. He lives in New York City.

LEVINE, Jack, The Turnkey, 54 x 60. Illustration — Plate 64

"I work every day and keep fairly regular hours. Working in Europe I found enriching and educative, but I tended to paint commentaries on art and artifacts and on past cultures. In America I am goaded to paint by the issues and circumstances of modern life. The American environment seems to have been created by shifting real estate markets and advertising values. As a result every prospect on the streets is disparate and incoherent and an artist here has his work cut out for him.

"I work on a number of paintings in rotation because of the slow-drying properties of oil-paint which I use almost exclusively.

"Some of my larger paintings have taken as much as a year or more, but then so have some of the smaller ones. It takes me much too long to paint a picture.

"I don’t use models. I depend largely on memory for the look of things. With objects of a technical character I may have to do research.

"Music and literature have always stimulated me. Particularly Mussorgsky and the German poet Bertoldt Brecht. And films. I am a fan of those wonderful character actors that used to be in the old Hollywood gangster films.

"Painting without its intuitive components — call them automotive or whatever — degenerates into mere manufacture.

"I begin to think of a painting when I find a dramatic or comic situation which can bring about a phychological interplay between the characters and symbols.

"I gravitate toward the old masters because of my continued interest in what Alberti called the ‘istoria.’ Modern art rarely involves itself with the problems of large groups of people in a dramatic situation. As an artist one step removed from the corporation portrait painter I look to Titian and Rembrandt as instances of those who handled these problems best and who are consequently my teachers. I go to museums frequently and try to stay off 57th Street.

"I feel I’m working toward a goal in common with many people of good will. Among these there are some artists.

"I need a community but certainly not an artists’ community. An artists’ community concerns itself with the wars of manners in art and results in inbreeding. From the outer world, that of people, can come what I look for, what someone once called ‘the social imperative.’"
Jack Levine was born in Boston, Massachusetts, in 1915, and lived there until 1912. Following a tour of duty with the Army he took up residence in New York City. At the age of fourteen he started painting as a pupil and protegé of Demian 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. He has been made a member of the American Academy of Arts and Sciences in Boston, and of the National Institute of Arts and Letters in New York. In 1956 Colby College in Maine awarded him a D.F.A. degree. Collections where his work is represented include the Art Institute of Chicago; 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. He lives in New York City.

LINDNER, Richard. Profile, 40 x 29½.

Richard Lindner is stated to have been born in Hamburg, Germany instead of Bavaria, as indicated in the catalogue of the University of Illinois Exhibition of Contemporary American Painting and Sculpture for 1955 in 1901, and to have entered a school of fine arts in Nuremberg in 1923, followed by matriculation at an academy of painting in Berlin in 1928. He is reported to have become an accomplished concert pianist, but turned from music to painting. He appears to have been in Paris for most of the time between 1933 to 1940, painting and doing illustrations for magazines and books, and to have been painting there again in 1950, though it seems that he has been living in the United States to a large extent since 1941, painting and doing illustrations for magazines such as Vogue, Harper's Bazaar, Town and Country, Fortune, and McCall's. His first one-man show in New York took place in 1951, followed by another in 1956. He has taught painting and illustration at Pratt Institute in Brooklyn, New York, since 1931, and lives in New York.

LIPCHITZ, Jacques. Hagar, bronze, 34½" in length. Illustration — Plate 61

Jacques Lipchitz seeks to "liberate sculpture from its traditional imprisonment." "Almost every sculpture he ever made was first conceived in clay. Direct carving, because of its slowness, never appealed to him. His stone sculptures were cut after clay models," writes Henry Hope. Many things may suddenly suggest a work to him. Sometimes the initial impulse lies in the subconscious, waiting for the proper time before it is employed. Concerning a new direction which he was seeking for the handling of the medium, Lipchitz recalls, "I was attending a lecture at the Sorbonne when it came to me, and I hurried back to my studio." Again, his experiencing of the

1The information and quotations for this entry are taken, at the suggestion of the artist, from Henry R. Hope, The Sculpture of Jacques Lipchitz (New York: Museum of Modern Art, 1954), passim.
harps at the Salle Pleyel in Paris revealed new possibilities in plastic expression: "... Invariably — the music contributing — the peculiar shapes of the harps, their strings vibrating in the light, veritable columns binding earth to heaven, transported me into a world from which I, in turn, had to make my way back..." It was only after the work was completed that Lipchitz realized the source of the image for his *Mother and Child* of 1941 in the collection of the Museum of Modern Art in New York: "'In 1935 while visiting a sister in Russia, we had come out of a theatre late at night in the rain, and hearing the voice of a woman singing in a loud, hoarse voice, traced it through the darkness until suddenly she appeared under a street lamp, a legless cripple in a little cart, with both arms raised and with her wet hair streaming down her back as she sang.'" As to the baptismal font for the church at Assy, France, Lipchitz relates, "I was riding in the subway when the idea for the *Virgin* appeared. I pulled out a pocket notebook and began sketching.'"

The themes of heroic conflict of his later work have poignant social meaning. As to Jacob Wrestling with the Angel, Lipchitz has read the Bible all his life, especially the Pentateuch. He says, "'It is not impossible that I associated, subconsciously, Jacob's name with my own. But the real story is for mankind. Man is wrestling with the angel; it is a tremendous struggle but he wins, and is blessed.'"

Jacques Lipchitz was born in Druskiniki, Lithuania, in 1891. Disinclined to follow the example of his father and studying engineering, he went to Paris in 1909 and studied at the École des Beaux-Arts, Académie Julian, and elsewhere, "acquired a wide knowledge of art — especially primitive," and began collecting. He traveled in Europe, became a friend of Diego Rivera and Juan Gris, and lived in various places in France until coming to the United States in 1941. After a visit of seven months in Paris in 1946, he decided to return permanently to America.

Lipchitz's first one-man exhibition took place in Paris in 1920. Since then there have been three more in Paris, one in Brussels, at least seven in New York (including a traveling show sponsored by the Museum of Modern Art), and one in Portland, Oregon (shown also in San Francisco and Cincinnati). The biennial show at Venice in 1952 included 22 works by Lipchitz. His work has also been widely shown in group exhibitions.

As early as 1922 Dr. Albert C. Barnes purchased several examples of Lipchitz's work and commissioned five reliefs for the exterior of the Barnes Foundation in Merion, Pennsylvania. The *Prometheus*, commissioned for the Paris World's Fair of 1937, was awarded a gold medal; in 1943 he began work on the monumental *Prometheus Strangling the *T*urtle* for the Ministry of Education and Health building in Rio de Janeiro. Models for the work at Assy (commissioned in 1946) and Fairmont Park, Philadelphia (commissioned in 1951) were destroyed in a fire in 1952 but taken in hand again the next year. Among collections where Lipchitz's work may be seen are those of the Museum of Modern Art, Whitney Museum of American Art, and the Jewish Museum in New York; Albright Art Gallery, Buffalo, New York; Philadelphia Museum of Art; Virginia Museum of Fine Arts; Yale University, New Haven, Connecticut; Smith College, Northampton, Massachusetts; and Wellesley College in Wellesley, Massachusetts. He lives in Hastings-on-Hudson, New York.

LUDINS, Eugene, *Groove*, 34 x 50.

Illustration — Plate 117

"I still spend my summers in Woodstock, where I am active in the life of the Woodstock Artists Association and most of its varied programs. I much prefer working in the country and like to go to the city occasionally to see shows and museums,
etc. When working, I paint every day and I like to stick to a routine as much as possible, regular hours, etc. I concentrate on oil painting with some drawing in between. I love to work from nature (landscapes) and whenever possible go off on painting trips to different parts of the country. I find this necessary as a refresher after working in the studio for any length of time. On painting trips I paint directly and try to carry pictures as far as I can, if possible completing them in one shot. My approach to work in my studio is considerably different, as I usually work on a picture for a long time, sometimes months, and usually work on a number of pictures until one reaches a certain point. Then I concentrate on that one only, I find listening to music a very important part of the process.

“As for Grace: it was not done quickly, I painted on it for a time, put it away and then attacked it again and practically repainted it, working over the whole thing. I then left it pretty much alone. I usually do not start with a set idea. In the case of Grace I believe it started with an urge toward certain shapes and mood.”

Eugene Ludins was born in Maripol, Russia, of American parents, in 1904. When he was a few months old he was brought to the United States and in due time studied at the Art Students League of New York with Kenneth Hayes Miller, Allen Tucker, and Walt Kuhn. Then he lived in Woodstock, New York, for many years, spending some time in New Mexico and New York City. Since 1948 he has been teaching at the State University of Iowa.

Ludins worked with the Red Cross in the Pacific during World War II. One-man shows began in 1934, and he has exhibited in several national shows in the United States. He received a prize at Woodstock, New York, in 1938. Honorable Mention at the Pennsylvania Academy of the Fine Arts the next year and in 1948 the Temple Medal at the same institution for “best oil without regard to subject.” The Whitney Museum of American Art in New York, Des Moines (Iowa) Art Center, and the State University of Iowa own examples of his work. He lives in Iowa City, Iowa.

LUNDEBERG, Helen. Peaches, 16 x 20. Illustration — Plate 108

“It is obvious, I am sure, that Peaches is neither a ‘still life’ in realistic terms, nor a purely ‘formal’ arrangement, although it contains elements of both. It is, rather, designed to present itself as a subjective unity; a lyric poem in visual terms.”

Helen Lundeberg was born in Chicago in 1903. Since 1912 she has lived in California, where she studied with Lorser Feitelson, who is now her husband. Her paintings have been exhibited across the country. Among awards are a purchase prize at Chaffee College, Ontario, California, in 1919, and the first purchase award of $1,000 at the June show of the Los Angeles County Museum in 1950 for her Spring, which was exhibited at the University of Illinois earlier in the same year. Among museums and private collections where her work has found a place are the San Francisco Museum of Art; Four Arts Society of West Palm Beach, Florida; Chaffee College, and the Los Angeles County Museum. She lives in Los Angeles, California.

LUTZ, Dan. Mountain Church, San Cristobal. 30 x 36. Illustration — Plate 96

Dan Lutz observes that “The sense of artistic community is important to any artist no matter how high an ivory tower he cares to sit in.” As to whether Lutz considers that he is working alone or in conjunction with other artists toward a common goal, he feels the question is ambiguous, for “Every sincere artist is attempting to contribute important spiritual values but at the same time these values are signifi-
cant only as individual statements." He admires both "old masters" and moderns, is
stimulated by contact with other artists and visits museums and exhibitions of con-
temporary art, though with less pleasure nowadays.

All sorts of impressions, events, or moods may "set off" a work, but he declares
in relation to automatic inspiration and artificial stimulation, "I don't think good
work is produced without an idea which is born of conviction or point of view. I sup-
pose the time will come when education can be achieved by injection (much easier
and the results will be less socially troublesome) as is practiced in cattle with artificial
insemination and in bread with the injection of air." Music and literature inspire
some of his creations. The time needed to complete them may vary from a half
hour to several years. He sometimes works from nature; sometimes but not always
concentrates on one thing or medium at a time. He works "more or less [regularly]
depending on how I feel and the work before me. The place of work is of no im-
portance except that I understand and feel more sympathetic toward primitive
people and places."

Dan Lutz was born in Decatur, Illinois, in 1906, attended the school of the Art
Institute of Chicago, traveled in Europe, and studied in European museums in the
early 1930's as a result of being awarded a traveling fellowship. From 1932 to 1938
he was a member of the Fine Arts faculty of the University of Southern California,
where he received a B.F.A. degree in 1933. From 1938 to 1944 Lutz was head of the
Painting Department at the same institution and from 1944 to 1952 taught painting
at the Chouinard School of Art in Los Angeles. In 1938, 1940-1945, and 1951-1953
he taught at the summer school of painting of the Art Institute of Chicago at
Saugatuck, Michigan. Further educational activities include instruction at the San
Antonio (Texas) Art Institute in 1953, establishment of his own school of painting
at Munising, Michigan, in 1954, and the role of guest artist at the University of
Georgia in 1955.

Lutz's paintings have been seen in many exhibitions in America in recent years
and have won many prizes and awards, among them nine for water color, including
the Wheelwright prize in the national show at the Pennsylvania Academy of the Fine
Arts in 1945, a purchase prize at the Virginia Museum of Art in 1940 and again in
1946, Clark prize at the National Academy of Design the next year, People's Art
Prize in an exhibition at the Los Angeles County Museum in 1942, first prize in oils
in the California artists show at the same institution in 1943, recognition at the
Carnegie International show the same year, and a prize for painting at the Los
Angeles County Fair in 1951.

Museums and collections which have examples of his work include the Phillips
Collection, Washington, D. C., Los Angeles County Museum, San Diego (California)
Fine Arts Society, Philadelphia Museum of Art, Colorado Springs Fine Arts Center,
Santa Barbara (California) Museum of Art, Pasadena (California) Art Institute,
Encyclopaedia Britannica, and Arizona State University. He lives in Los Angeles.

MACIVER, Loren, Irish Landscape. 28½ x 49½. Illustration — Plate 107

"I never intended to be a painter. I just liked to paint," says Loren MacIver,
as quoted by John I. H. Baur in the catalogue of her joint exhibition with Irene Rice
Pereira which was circulated from the Museum of Modern Art in 1953. "Quite
simple things can lead to discovery," she is quoted as having said on an earlier
occasion. "This is what I would like to do with painting; starting with simple things,
to lead the eye by various manipulations of colors, objects and tensions toward a
transformation and a reward . . . My wish is to make something permanent out of
the transitory, by means at once dramatic and colloquial. Certain moments have the
gift of revealing the past and foretelling the future. It is these moments that I
hope to catch."

Loren Markey was born in New York City in 1909. Since her earliest childhood
she has engaged in painting. The only formal instruction in art that she ever had
was attending Saturday classes at the Art Students League of New York at the age
of ten. From 1936-1939 she worked on the New York WPA Federal Art Project. She
has lived on Cape Cod, in Florida, and made a trip to Europe in 1948. In 1947 she
painted a mural for the S.S. "Argentina" of the Moore-McCormack Lines and four
murals in 1948—S.S. "Excalibur," "Exeter," "Exochorda," and "Excambion" for the
American Export Lines. She has also done illustrations for Fortune and Town and
Country magazines, several book jackets, and designed a rug on which the child's
game called "hopscotch" can be played. Her works have appeared in various ex-
hibitions and there have been over a dozen different one-man shows, starting in 1948,
several of them at museums and colleges—for instance, the Museum of Modern
Art in New York, Baltimore Museum of Art, Portland Art Museum, Vassar College,
Wellesley College, and the Phillips Collection in Washington, D. C. Her work forms
part of the collections of the institutions whose names follow, among others: Metropo-
itan Museum of Art, Museum of Modern Art, and Whitney Museum of American
Art in New York; Los Angeles County Museum; San Francisco Museum of Art;
Detroit Institute of Arts; Newark (New Jersey) Museum Association; Walker Art
Center in Minneapolis, Minnesota; Vassar College, Poughkeepsie, New York; Addison
Gallery of American Art at Phillips Academy, Andover, Massachusetts; University of
Oklahoma; and the private collections of John Dewey, Mr. and Mrs. Sidney Simon,
and others. She is married to the poet, Lloyd Frankenberg, and lives in New
York City.

MANSO, Leo, Morning, 35 x 50.

Illustration—Plate 81

"An artist is that 'good painter' who creates a work with the power to reveal or
communicate his personal vision to the aware perceptor.

"The purest work of art is that which comes closest to the artist's vision within
the limits of the craft. For me, the painters [Piero] della Francesca, Rembrandt, El
Greco, Turner, Cézanne achieve the greatest purity. . . .

"Nature has always provoked me to paint. The problem has always been to
synthesize the elements of painting in accordance with my expressive need. This has
often meant disregarding certain traditional (clichéd) ways, rediscovering others, and
creating new ones. The creation of new means is the classical method of the vision-
driven artist.

"The necessity called art demands a maximum expenditure of emotional and
physical energy to create it. This implies that the place of creation is of less impor-
tance than the conditions of tranquility and concentration necessary, obviously differ-
cut for each artist.

"Those artists closest to my feeling are the Sung painters, the later Turner, the
late Bonnard. I am concerned with nature and light; nature transformed by light; my
experience with these phenomena, and the projection of the most intense personal
symbol of this experience, I believe in a transcendental art—in complete disagree-
ment with Ortega y Gasset's characterization of modern art as 'dehumanized.' It is
precisely the individual cognition, the personal experience, that gives art its human qualities.”

Leo Manso was born in New York City in 1914. He studied at the National Academy of Design and has traveled and worked in Maine, Mexico, and Provincetown, Massachusetts, where he is co-founder of the artists cooperative Gallery 256. His work has been exhibited in national exhibitions in the United States and in Mexico. His Aspects of the Harbor was among the purchase prize awards at the University of Illinois in 1951, and in 1952 he was awarded the Grumbacher prize for oil at the Audubon Artists annual exhibition in New York. Two years later his work received a purchase award from Illinois Wesleyan University at Bloomington. Manso's work is represented in many private collections, and, in addition to the places where he has won purchase awards, the Whitney Museum of American Art in New York and the Lichtenstein Museum in Safad, Israel.

He has lectured and taught extensively and is at present associated in a teaching capacity with Columbia University, New York University, and the Cooper Union Art School. He lives in New York City.

MARTYL. Barcelona Market, II, 30 x 18. Illustration — Plate 27

In November, 1956, Martyl wrote, “In the case of Barcelona Market, II the painting, one of several on the same theme, was developed from sketches, color notes, and memory. The impact of the scene as I stood in the market made a vivid and lasting impression on me. The brilliant colors with their inner glow emerging from drab darkness seemed symbolically Spanish.

“My intense love of nature in its infinite variety, and man’s relation to it, motivate my painting, and my aim is to create an expression which conveys these emotions and thoughts.”

Martyl (Mrs. Alexander Langsdorf, Jr.) was born in St. Louis, Missouri. At the age of twelve she studied with Charles Hawthorne in Provincetown, Massachusetts. She majored in History of Art at Washington University in St. Louis and was graduated with a Bachelor of Arts degree. She also studied with her mother, Aimee Schweig, and at the Colorado Springs Fine Arts Center under Arnold Blanch and Boardman Robinson.

She has done murals for the Recorder of Deeds Building in Washington, D.C.; the Russell, Kansas, Post Office; and the St. Genevieve, Missouri, Post Office. She has had twenty one-man shows in various cities in the United States, including New York, Chicago, and St. Louis. The California Palace of the Legion of Honor in San Francisco honored her with a one-man show during November and December of 1956.

Her many awards include two from the Kansas City Art Institute, two first awards at the City Art Museum of St. Louis, two awards at the Art Institute of Chicago (including the Logan prize and medal), the Disney purchase award at the Los Angeles County Museum, and a Pepsi-Cola purchase prize.

Paintings by Martyl are in the permanent collections of the Pennsylvania Academy of the Fine Arts, Los Angeles County Museum, City Art Museum of St. Louis, the Art Institute of Chicago, University of Arizona, Washington University in St. Louis, Illinois State Museum of Natural History and Art in Springfield, St. Louis Public Library, Pepsi-Cola Corporation, and the Union League Club of Chicago. Many schools and private collectors have acquired her work. She lives in Roselle, Illinois.

Illustration — Plate 85

"A series of paintings often stems from the attempt to describe many facets of a subject. Such was the case with *Infernal Machine at Dawn*. It is one painting in a group based on a particular piece of machinery. Machinery as such is an indication of the age in which I exist. It offers unlimited possibilities in shape and form and it attracts me greatly. I also have an interest, although without specific knowledge, in oriental calligraphy and the calligraphic line as a form."

Joseph McCullough was born in Pittsburgh, Pennsylvania, in 1922. In his native city he attended Saturday art classes at the Carnegie Institute of Technology from 1936 to 1940, going from there to the Cleveland Institute of Art, 1940-1941 and 1946-1948; Yale University, 1949-1950, where he studied painting and composition with Lewis York and received the B.F.A. degree, followed by work with Josef Albers in painting and design, 1950-1951, and the M.F.A. degree. From March, 1943, to September, 1946, he piloted B-24 bombers of the 8th Air Force on thirty-five missions and served as a pilot in the Air Transport Command for a year. He is the holder of the Distinguished Flying Cross, Air Medal with five oakleaf clusters, and other military decorations.

McCullough taught drawing and painting at San José (California) State College (1948-1949), assisted in drawing, painting, and design at Yale (1949-1951), meanwhile teaching also at the Whitney School of Art in New Haven (1950-1951), became Assistant Director, head of the evening school, and teacher of drawing, color, and composition at the Cleveland Institute of Art in 1952, and Director in 1955. In addition to scholarships and awards given him while he was a student, he received Honorable Mention for water color in the annual New Year's Exhibition at Youngstown, Ohio, in 1948; Honorable Mention in the May show in Cleveland in 1953 and 1954, third prize for painting in 1955, and Honorable Mention again in 1956; a special award in the annual faculty show of the Cleveland Institute of Art in 1954; second prize in water color in the Associated Artists of Pittsburgh show of 1954, and first prize for drawing in 1956; first purchase prize at the Ohio Valley Oil and Water-color show at Ohio University in 1954; and first prize for painting at the annual fall show at the Canton (Ohio) Art Institute in 1955. His work has been exhibited widely and continuously in the East and Midwest since 1947. He lives in Cleveland, Ohio.

MITRUK, Stanley. *Ironstone Tureen and Sugar Bowl*, 24 x 40.

"The painting *Ironstone Tureen and Sugar Bowl* is typical of my present work. My objective is not to paint 'object compositions,' but to use this means to create paintings which will convey a mood, a feeling of order and timelessness. The painting began as an abstraction. Gradually form was developed by means of a lost-found light pattern.

"My paintings are for those who have the time to pause long enough to look for subtle nuances, each area linked by a visual path to form the total order of the composition."

Stanley Mitruk was born in Chicago in 1922. He was awarded a scholarship in 1940-1941 to study at the School of the Art Institute of Chicago, and also worked under Julio de Diego in 1943. For seven years he worked with Katharine Kuh in the Art Institute's Gallery of Art Interpretation. Mitruk also taught crafts at Arden Shore School for Boys and commercial art at the Ray-Vogue School, and in 1913-
1947 designed sets and costumes for the Chicago Ballet Repertory Company and the Chicago Opera Company. For the past four years he has maintained his own studio, devoting all of his time to creative painting. Since 1943 he has exhibited annually at the Art Institute of Chicago, has had twelve one-man exhibitions, and has participated in various group shows.

Awards and prizes include the Clusman prize at the Art Institute of Chicago in 1944; Print Committee prize in 1947; Clarke prize in 1953; and the Bartels prize in 1955; third prize at the Women’s Club of Evanston in 1946 and again in 1951; the Hales purchase award at the Union League Club of Chicago and second prize in the “Magnificent Mile” art festival in the same city in 1955; and the next year, third prize at the Hyde Park (Chicago) art exhibition. There are prints by Mitruk in the collections of the Art Institute of Chicago and the University of Chicago, and he is also represented in the collections of the State Teachers College at Macomb, Illinois, the Dallas (Texas) Museum of Fine Arts, Springfield (Massachusetts) Museum of Fine Arts, Union League Club of Chicago, and several schools. He lives in Chicago.

MOLLER, Hans, Emerald, 30 x 40. Illustration — Plate 78

Hans Moller has on a former occasion indicated succinctly his procedure in creating a painting (1955 catalogue of the University of Illinois Exhibition of Contemporary American Painting and Sculpture).

He was born in Wupperal-Barmen, Germany, in 1905, and studied art in his native country. Since 1912 he has had seventeen one-man exhibitions — eleven in New York, one in St. Louis, two in Georgia (Macon and Atlanta), one in Chicago, one in Ann Arbor, Michigan (University of Michigan), and a retrospective exhibition at Leetes Island, Connecticut, in 1955. His work has also appeared in well-known group exhibitions in the United States on many occasions, and has been shown also in France, Germany, and Japan. He was an instructor at the Cooper Union Art School in New York from 1944 to 1951.

Among marks of distinction are an award from the Art Directors Club of New York in 1944 and again in 1955; Honorable Mention at the Corcoran Gallery of Art in Washington, D.C., in 1949; Honorable Mention in a show of lithographs at the Print Club in Philadelphia in 1951; an award from the Art Directors Club of Philadelphia in 1954. Moller’s work is represented in the collections of the Museum of Modern Art, Whitney Museum of American Art, and the Brooklyn Museum in New York; Pennsylvania Academy of the Fine Arts in Philadelphia; Phillips Collection in Washington, D.C.; Society of the Four Arts, Palm Beach, Florida; Detroit Institute of Arts; Walker Art Center in Minneapolis, Minnesota; the University of Georgia; and in private collections. He lives in New York City.

MORRIS, Carl, Sea Wall, 40 x 48. Illustration — Plate 130

“I do not attempt a word essay in my paintings, for it is only through the dimensions within the canvas that communication — and solely a visual communication — is made.

“The idea may employ recognizable objects. However, it is only after it transcends the literal concept and becomes a total visual experience, having its own reality, that the canvas becomes a statement. Through creative growth, it has its own interiority, its own identity.”

Carl Morris was born in Yorba Linda, California, in 1911. He studied at the
Art Institute of Chicago from 1931-1933; in Vienna (Kunstgewerbeschule, 1933-1934; Akademie der Bildenden Künste, 1934-1935); and in Paris, 1935-1936, on an Institute of International Education Fellowship. Then came teaching at the Art Institute of Chicago, followed by the directorship of the Spokane Art Center in 1938-1939. He executed a mural in the Eugene, Oregon, Post Office in 1941, the result of a competition sponsored by the U. S. Treasury Department. The year 1946 brought three awards: Bremner prize at the San Francisco Museum of Art, Fuller award at the Seattle Art Museum, and a purchase award at the Denver Art Museum. Two years later came a bronze award from Pepsi-Cola, the Phelan award in 1950, and a purchase award from Stanford University in 1956.

Morris' works have been exhibited widely in outstanding shows in America, and in Brazil in São Paulo and Rio de Janeiro. There have also been fourteen one-man shows since 1940. Among institutions which own examples of his work are the Seattle (Washington) Art Museum; Portland (Oregon) Art Museum; San Francisco Museum of Art; Denver Art Museum; Walker Art Center in Minneapolis, Minnesota; Solomon R. Guggenheim Museum in New York City; Munson-Williams-Proctor Institute, Utica, New York; California Palace of the Legion of Honor in San Francisco; Reed College in Portland, Oregon; Mills College in Oakland, California; Stanford University (Palo Alto, California); and the universities of Oregon and Colorado. He is also represented in the collection of Walter P. Chrysler, Jr. Morris has lived in Portland, Oregon, since 1931.

MORRIS, Kyle, No. 5, 55 x 48. Illustration — Plate 36

Writing about an exhibition of contemporary painters called "Vanguard, 1955" which he assembled for the Walker Art Center in Minneapolis in 1955, Kyle Morris commented, "These painters . . . are still attempting to go beyond notions of 'object interpretation' (which means also to lead the observer away from habits of seeking an object or image to identify). They continue to believe that an essential reality in painting is the reality of the surface formed by the paint upon the canvas. . . . Many of these artists are still striving to discover new qualities inherent in paint that can be released by new methods and approaches to the canvas. Pollock was after these qualities when he discarded the brush and began to drip his paint . . . although the world of objects is still not emphasized, other qualities of nature may be suggested. If one painter comments that he would like to spend a summer in an Ippolito landscape, he is not thinking about a specific terrain, but about sunshine and summer and summer spaces. . . . This particular type of painting does not start with nature and arrive at paint, but on the contrary, starts with paint and arrives at nature (although it be of an unexpected kind)."

He also commented lucidly for the 1955 catalogue of the exhibition of contemporary American Painting and Sculpture at the University of Illinois.

Kyle Morris was born in Des Moines, Iowa, in 1918. He took part-time instruction at the Art Institute of Chicago from 1935 to 1939, then obtained his Bachelor of Arts degree from Northwestern University in 1939 and the Master of Arts degree in the History of the Arts from the same institution in 1940. Later came work at Cranbrook Academy of Art (M.F.A. degree, 1947). Travel in Europe in the summer of 1937 and in 1952 added to his formal preparation for work in art. One-man shows began in 1948.

Morris' work has been shown in several national exhibitions and received first
prize for oil at the Iowa State Fair in Des Moines, Iowa, in 1937; a similar award at the North Chicago Artists exhibition in Evanston, Illinois, in the same year; a purchase prize for oil in the Pepsi-Cola exhibition of 1947; purchase award for oil at the Walker Art Center in Minneapolis, Minnesota, in 1949; and the Swift award for oil painting at the show of American painting and sculpture at the San Francisco Museum of Art, 1953.

Morris has taught at Stephens College in Columbia, Missouri (painting and history of art, 1939); the University of Texas at Austin (painting and history of art, 1940-1942); (leave of absence for service in Army Air Corps, 1942-1945); University of Minnesota (drawing and painting, 1947-1952); visiting artist in summer sessions at Cranbrook Academy of Art, 1947 and 1951; and University of California (drawing and painting, 1952-1954). He was president of the Minnesota chapter of Artists Equity in 1949, and a delegate to UNESCO in New York in 1952. He lives in New York City.

MULLICAN, Lee, *Weights of the Pacific*. 53 x 51½. Illustration — Plate 111

"Weights of the Pacific was begun during the summer of 1955 and completed during the summer of 1956; during that interval I worked on it for approximately ten minutes. I ordinarily do not work this way, preferring to begin and finish the canvas within the shortest time possible. This particular canvas, I believe, grew out of other canvases in which I dealt with the ocean, the wave, the shore, the bird, etc. I live within a few blocks of the Pacific and walk there frequently."

Mullican then quotes D. T. Suzuki on Zen painting (from his selected writings on Zen Buddhism) as follows: "The artist must follow his inspiration as spontaneously and absolutely and instantly as it moves; he just lets his arm, his fingers, his brush be guided by it as if they were all mere instruments, together with his whole being, in the hands of somebody else who has temporarily taken possession of him. Things are beautiful when they are inevitable, that is, when they are free exhibitions of a spirit. There is no violence here, no murdering, no twisting about, no copying-after, but a free, unrestrained yet self-governing display of movement—which constitutes the principle of beauty. The muscles are conscious of drawing a line, making a dot, but behind them there is an unconsciousness. By this unconsciousness the artist creates his work of art."

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 fourteen one-man shows, beginning in 1949, and took part in an exhibition with Wolfgang Paalen and Gordon Onslow-Ford in 1951. Mullican's paintings have also appeared in various other shows since 1948, and he was represented in the third biennial exhibition in São Paulo, Brazil, in 1955. The Museum of Modern Art in New York, San Francisco Museum of Art, San Francisco municipal collections, Phillips Collection (Washington, D.C.), Colorado Springs Fine Arts Center, Detroit Institute of Arts, and the Denver (Colorado) Art Museum have examples of his work, as do several private collectors. He lives in Los Angeles, California.

NORMAN, Irving, *Rush Hour*, 32 x 76. Illustration — Plate 70

"The *Rush Hour* crystallized itself from my experiences of living in New York City and other big cities."
"I was led to painting by experiencing its contemplation and a desperate need to give expression to it—... for me the only endeavor worthy of effort. In this effort I find spiritual strength in the artists of the remotest past to the immediate present.

"I try to face the problems for a new synthesis in painting and a way out from the threshold of the grave that painting has come to in the work" of certain non-objective and other avant-garde painters, "with all due respect for their wonderful efforts."

Irving Norman was born in Poland in 1910. He came to the United States in 1923 and in 1940 started to paint in San Francisco. His first one-man show took place in the San Francisco Museum of Art in 1912, followed by a purchase award in a show of graphics in the same museum in 1945. Winning the Albert Bender award in 1916-1947 enabled him to travel to Mexico and to attend the Art Students League of New York, where he worked for six months with Reginald Marsh and R. B. Hale. Since then his work has been seen in other one-man shows in San Francisco (1951 and 1956) and has been included in the exhibition of water colors and drawings at the Metropolitan Museum of Art in New York (1952).

Irving Norman is not particularly conscious of being part of an artistic community as far as his work is concerned, though he does not rule out the possibility of subconscious influence of this nature, and is not aware of working with other artists toward a common goal. But he visits museums and exhibitions of contemporary art, admires all artists whom he finds good, and is stimulated by living artists who fall into the same category. He feels that automatic inspiration and artificial stimulation have no part whatsoever in the creation of his work. To a large extent the impression of human suffering suggests a painting or drawing, and he is inspired by literature and to some degree by music. He works regularly, concentrates on one thing at a time, and took two months to do Rush Hour. Whether or not he works from nature can be answered both in the affirmative and the negative.

Pictures by Norman form part of the collections of the San Francisco Museum of Art and the San Francisco Art Commission. He lives in Sausalito, California, and is planning at present to study in Europe.

O'KEEFFE, Georgia. Piñons with Cedar, 30 x 26. Illustration — Plate 26

"I think I'd rather let the painting work for itself than help it with the word," said Georgia O'Keeffe for the 1955 catalogue of the University of Illinois Exhibition of Contemporary American Painting and Sculpture.

She was born in Sun Prairie, Wisconsin, in 1887, studied at the Art Institute of Chicago, Art Students League of New York, University of Virginia, and Columbia University. Honors include membership in the National Institute of Arts and Letters, and the honorary degrees of Doctor of Fine Arts from William and Mary College, and Doctor of Letters from the University of Wisconsin. Her paintings, exhibited nationally for many years, were first shown by Alfred Stieglitz in 1916 and were shown yearly from 1926 to 1946, as well as more recently. Retrospective one-man shows have been held at the Brooklyn Museum in 1927, Art Institute of Chicago in 1913, and Museum of Modern Art in New York in 1946. Her work is represented in the collections of the Metropolitan Museum of Art, Museum of Modern Art, Whitney Museum of American Art, and Brooklyn Museum in New York; Art Institute of Chicago; Phillips Collection in Washington, D.C.; Detroit Institute of Arts; Springfield (Massachusetts) Museum of Fine Arts; Cleveland (Ohio) Museum of
Art; Museum of Fine Arts in Boston; Philadelphia Museum of Art; Newark (New Jersey) Museum Association; John Herron Art Institute in Indianapolis, Indiana; and many others. She lives in Abiquiu, New Mexico.

OLIVEIRA, Nathan J., Bridge, 39 x 48.

Illustration — Plate 93

Nathan J. Oliveira was born in Oakland, California, in 1928. There he received the M.F.A. degree from the California College of Arts and Crafts in 1952 and did special study at Mills College. Various awards have been accorded his work, the most recent being a Louis Comfort Tiffany Grant in Graphic Arts in 1956. His pictures have been shown across the country — Brooklyn Museum, Carnegie Institute, and in Ohio, Colorado, and frequently in California, and are represented in the collections of the Carnegie Institute, Pittsburgh, Pennsylvania; Butler Institute of American Art at Youngstown, Ohio; San Francisco Museum of Art; California State Department of Agriculture at Sacramento; and in private collections. He lives in Oakland and is head of the Graphics Department at the California School of Fine Arts in San Francisco.

OSVER, Arthur, Tuscan Spring, 50 x 40.

"Tuscan Spring," writes Arthur Osver, "was begun and completed in Italy" in the summer of 1956. "It is well summed up in its title."

"I make every effort to work every day and most of my work is done between 9 A.M. and 1 P.M. Afternoons see me puttering about the studio, cleaning palette and brushes, working on frames, preparing canvas, etc., and stealing an occasional peek at the morning's work. It's from these occasional peeks that I often get my best ideas."

As to where he works best, he observes, "I don't know. I've always lived in the city and done all my painting there. Every now and then I do get an urge to rub elbows with the flowers, birds, and bees, but common sense always prevails. I like working in Europe and I've done over four years of it, but whether the work goes better there I can't say. I'd like a few more years' trial to make up my mind."

"I always have a number of things going. The moment I feel myself going stale on one I switch to another. Always in oils." Concerning how long it takes him to paint a picture, "It's hard to say. I never 'knock off' a painting in a day or two. Most take weeks, some take months, and occasionally there's one that takes a year or more."

He states that as far as working from nature is concerned, it is a matter of "almost never directly, but my painting always deals with the world of nature." Music and literature are not a source of inspiration for this work, but "Automatic inspiration, in the sense of color and form suggesting something, plays a part. 'Artificial stimulation?' What's meant here? Booze? Benzedrine? Reapers? The needle? In which case; no! When my thoughts about an idea or theme begin to 'jell' into pictorially translatable terms, I'm off!"

On Osver's scale of artistic excellence we find, "Cézanne, perhaps at the top. Giotto, Piero [della Francesca], among the old masters; a whole galaxy among the moderns with such 'big boys' as Matisse, Picasso, Léger, and Rousseau heading the list." He is occasionally stimulated by contact with other artists and visits museums and exhibitions of contemporary art "as often as possible." Yet he feels he is working toward his own goals, alone, and does not find a sense of an artistic community important for his work.
Oser was born in Chicago in 1912. He studied art under Boris Anisfeld and at the Art Institute of Chicago, where he won a traveling fellowship which made possible two years of study in France and Italy (1936-1938). Prizes and awards include the John Barton Payne medal at the Virginia Museum of Fine Arts in Richmond in 1944, and a prize at the Pepsi-Cola show in the same year; the Temple gold medal and purchase at the Pennsylvania Academy of the Fine Arts in 1947; a purchase prize at the University of Illinois in 1949; and a Guggenheim Fellowship in 1950, renewed in 1951. The Prix de Rome led to travel and painting in Italy and France in 1952-1953. There have been several one-man exhibitions as well as representation in widespread group shows.

Paintings by Oser form part of the permanent collections of the Metropolitan Museum of Art, Whitney Museum of American Art, and the Museum of Modern Art in New York; Toledo (Ohio) Museum of Art; Pennsylvania Academy of the Fine Arts; Museum of Fine Arts of Houston, Texas; Walker Art Center, Minneapolis, Minnesota; Colorado Springs Fine Arts Center; Montclair (New Jersey) Art Museum; Isaac Delgado Museum (New Orleans); Philadelphia Museum of Art; Peabody Museum of Salem, Massachusetts; Phillips Collection, Washington, D.C.; Davenport (Iowa) Municipal Art Gallery; Pepsi-Cola Company; universities of Illinois, Michigan, and Nebraska; Syracuse (New York) University; International Business Machines Corporation; and the Museu de Arte Moderna in Rio de Janeiro. He is married to painter Ernestine Betsberg and has lived in New York City since 1940. During the academic year 1954-1955, he was artist in residence at the University of Florida in Gainesville, and now (1956-1957) visiting critic at Yale University in New Haven, Connecticut.

PARK, David, *Riverbank*, 58½ x 68. 

Illustration — Plate 91

"Perhaps the most exciting and challenging thing about the art of painting is that it is one medium in which so many varying elements, often contradictory, may exist together in one form and be seen all at once: discipline and abandon, sensitivity and crudity, intelligence, patience, impatience, anger, accuracy and falsification. Such elements become acknowledged without any moralizing as part of the fabric of painting, and are made to exist in the single experience of looking."

David Park was born in Boston, Massachusetts, in 1911. Painting has been his chief interest ever since childhood. He attended art school for only one winter but has himself been teaching for well over twenty years. From 1936 to 1941 he was head of the Art Department of the Winsor School in Boston; from 1944 to 1952, instructor in painting at the California School of Fine Arts in San Francisco. From 1952 to 1955 he devoted nearly full time to painting, and in 1955 was appointed to the faculty of the University of California. The San Francisco Art Association honored his work with a prize in 1953 and again in 1951, 1953, and 1954. He was among those artists of the United States who were invited to exhibit in the 1955 biennial at São Paulo, Brazil. In June of 1956 Walter P. Chrysler bought six of Park's paintings for his collection of contemporary art. Examples of his work are in the permanent collection of the San Francisco Museum of Art. He lives in Berkeley, California.

PARKER, Bill, *Composition in Blue*, 25½ x 36. 

Illustration — Plate 90

"Each artist comes to his art by his own personal road," states Bill Parker. "His reasons and inspirations are as varied as the days of his life and all his efforts are only justified by the results."
Parker was born in Josephine, Texas, in 1922. After five years of service with the Air Force during the second World War, he studied painting for two years under Fred Hocks in California and later for a short time in New York. After that he worked entirely on his own.

Since 1951 he has lived and worked in Paris. He has exhibited in France, England, The Netherlands, Germany, and the United States. An example of his paintings was awarded one of the prizes established by the Swiss collector Bührle in 1952 and forms part of the Bührle collection. The Museum of Modern Art in Paris and a museum in Amsterdam also own examples of his work.

PINEDA, Marianna, *Two Figures*, bronze, 72 centimeters in height.

Illustration — Plate 9

"As to some kind of statement regarding my work: — actually, I feel that it is the rare and exceptional artist who can write clearly and illuminatingly about his work; that it is almost too much to expect worthwhile verbal communications from most of us. I deplore the lengthy and profound analyses which too often accompany canvases that are officially declared subjectless. Properly that should be the task of an enlightened critic. Interviews and studies of work methods can be of interest and historical value, but these, also, it seems to me, tend to replace a really deep-rooted philosophical point of view in American art criticism. Let the artist produce, let the public react, let the qualified critic comment."

Marianna Pineda (Mrs. Harold Tovish) was born in Evanston, Illinois, in 1925. She studied at the Otis Institute in Los Angeles; at Bennington College; and with Carl Milles at Cranbrook Academy of Art; with Raymond Puccinelli at the University of California (Berkeley); with Maldarelli at Columbia University; and with Zadkine in Paris. Her work has been shown in group exhibitions across her native country — Boston, New York, Buffalo, Chicago, Denver, Oakland (California) — and in Paris, and she has had one-man shows in Boston (1953 and 1956), Manchester (New Hampshire), Lincoln (Massachusetts), Walker Art Center in Minneapolis, and San Francisco. She and her husband had a joint show at the Colorado Springs Fine Arts Center in 1953. Prizes have been awarded her work in shows at Oakland, the Albright Art Gallery, Walker Art Center, and elsewhere. The period of August 1949 to March 1951 was spent in Paris; and August 1954 to June 1957 will make almost three years in Florence. Marianna Pineda's work is to be found in the hands of private collectors and the collections of the Walker Art Center in Minneapolis, Minnesota; the Museum of Fine Arts in Boston; Winnipeg (Canada) Art Gallery; Dartmouth College, Hanover, New Hampshire; and Williams College, Williamstown, Massachusetts.

POLLACK, Reginald, *Still Life, I*, 30½ x 40½. Illustration — Plate 102

Reginald Pollack was born in New York City in 1924. There he studied at the High School of Music and Art, and in Paris at the Académie de la Grande Chaumière. His works have been shown in numerous exhibitions in America and France, and he has had four one-man shows at a New York dealer's since 1949. He has lived in Paris since 1948.

POZZATTI, Rudy, *Nebraska Landscape*, 36 x 72. Illustration — Plate 69

"The influences and stimuli of my immediate surroundings have always had a
dominant effect on my work. During my year’s stay in Italy I was completely fascinated by the vast ruins of classical antiquity, the monumental architectural structures, and, last but not least, elements like bronze doors, niche sculpture, mosaics, altars and stained glass. Upon my return to the United States my interest turned to elements of nature and the idea of growth in natural forms. In painting *Nebraska Landscape* I did something which I have not done in several years, and that was working right in the general area with other media. After a short lapse of time I began the large painting in the studio with the hope that the final image would contain the ‘essence’ of the landscape yet still be a personal statement of my reaction to the surroundings. My encounter with these various subjects is merely a springboard for further exploration and experimentation done mostly through drawing in a rather expressionistic manner. The final images are never transfer drawings but the summation of forces, actions and relationships discovered in my drawings and transferred to painterly terms.”

Rudy Pozzatti was born in Telluride, Colorado, in 1925. He received both his B.F.A. (1948) and M.F.A. (1950) at the University of Colorado, studying under Emilio Amero, Max Beckmann, and Ben Shahn. He taught painting, graphic arts, and design at the University of Nebraska from 1950-1952, 1953-1954, meanwhile teaching in the summer school at his Alma Mater in 1951 and 1954, and from 1954-1956 was assistant professor in graphic arts and design at Nebraska. In 1956 he became assistant professor in graphic arts and drawing at Indiana University.

Pozzatti’s oil paintings, water colors, prints, and drawings have been exhibited widely throughout the United States and in London, Paris, Lugano, Barcelona, and Rome. There have been fourteen one-man shows since 1953, five of them at colleges and universities, three at dealers’, one a current traveling show of the Smithsonian Institution, the others at the Philadelphia Art Alliance, Art Institute of Chicago, Kansas City Art Institute, Cleveland Museum of Art, and Sioux City (Iowa) Art Center. His long list of prizes and awards won since 1949 (not including Honorable Mention), all but four of them purchase awards, includes thirteen for prints; six for oil and tempera; two for water color; and one for drawing. Some of the more noteworthy are Bradley University, Peoria, Illinois (print); Butler Art Institute (oil and water color); City Art Museum of St. Louis (drawing and print); Joslyn Art Museum, Omaha (print); Walker Art Center, Minneapolis (tempera); Muirvane Art Center, Topeka, Kansas (oil); Print Club, Philadelphia (print); Seattle Art Museum (print); Cleveland Print Club (print); and W. R. Nelson Gallery of Art, Kansas City (print). In 1952 he was awarded a Fulbright grant for a year’s study in Italy, and a fellowship at the Yale-Norfolk Summer School in 1955.

In addition to the museums listed above, Pozzatti’s work forms part of the permanent collections of the Metropolitan Museum of Art, Museum of Modern Art, and New York Public Library, New York; Library of Congress, Washington, D.C.; Philadelphia Museum of Art; Oakland (California) Art Museum; Baltimore (Maryland) Museum of Art; San Francisco Museum of Art; Museum of Fine Arts in Boston; Syracuse (New York) University; Munson-Williams-Proctor Institute, Utica, New York; universities of Colorado, Delaware, Illinois, Nebraska, Puerto Rico, Maine, and Louisville, among others. He lives in Bloomington, Indiana.

PRESTOPIINO, Gregorio, *Morning*, 30 x 38.

“Morning is one of forty oils and water colors I have done in the past year on
one theme, Harlem. These paintings are now being filmed on 35 millimeter color film and will be made into an art film."

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 taught at the Brooklyn Museum Art School for about eight years, beginning in 1946, and is now teaching at the New School for Social Research in New York City.

Pictures by Prestopino form a 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; universities of Illinois, Nebraska, and Oklahoma; and elsewhere. He lives in Roosevelt, New Jersey.

RAIN, Charles, The Approaching Storm, 13 x 20. Illustration — Plate 73.

"The Approaching Storm is a painting of Martinique. It is one of a series of pictures I have done since my return from nine islands in the Caribbean last winter.

"I am interested in texture and the play of light, and in this painting, the eerie quality of sunlight before a storm. The figures were real and the landscape was partly imagined. It took over a month to complete, painting every day and I did it in New York from sketches I made in Martinique. I find ideas in other localities but I prefer working here and I work only in one medium; underpainting and glazing in oil on gesso panels."

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. A retrospective show of his work with a New York dealer in 1952 showed clearly that the idiom of his early work, changing during the preceding decade, had become that of the magic realist. During a period of six months in 1951 he was abroad, making studies of landscape in North Africa and of architectural styles of major European cities. As indicated above, the winter of 1955-1956 found him sketching in the Caribbean area.

Paintings by Charles Rain are owned by the Springfield (Massachusetts) Museum of Fine Arts, Virginia Museum of Fine Arts in Richmond, University of Illinois, Arizona State College at Tempe, and the DeBeers Museum in Johannesburg, South Africa. Among private collectors who possess examples of his work are Mr. and Mrs. William Bonbright, Julius Fleischmann, Shirley Booth, Helen Hayes, Clare Booth Luce, William Kemper, Mr. and Mrs. Gerard Lambert, Mrs. Dodge Sloan, and Mrs. John D. Rockefeller, 111. Rain lives in New York City.

RATKAI, George, Altar Boys, 24 x 30. Illustration — Plate 84.

"It is very difficult for me to express in words my motivations for my work. Altar Boys was most probably inspired by a recent trip through Italy, though I do not paint
or even make sketches on these trips. The inspiration and education that I absorb is no doubt the strength on which I later build. Music is a very great stimulus for me—classical—modern—and jazz. This is very closely related to my work, as I have used the theme of music time and again. I play recordings during most of my working time. However, there are times when I must turn it off as I become too conscious of it and it loses its inspirational value and becomes an intruder. I do not work regular hours each day—there are times when I work all day and every day for weeks; and then, there are others where I do not do any actual painting for weeks. However, these times are spent in evaluation which most often leads to reworking of some canvases and destruction of others.

"I think I have been most influenced by the Baroque period, though by no single artist or style; also by the giants of the Paris school whose influence is still so tremendous in Modern Art today. In my work I do not belong to any group or movement."

George Ratkai was born in Miskolc, Hungary, 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 magazines. His work has been shown in one-man shows in New York since 1947 and in many national exhibitions since 1945, one of the most recent being the exhibition at the Museum of Modern Art in New York entitled "Drawings of 1956." In 1951 he was awarded a prize in the Art of Democratic Living exhibition; in 1953, first prize in an exhibition of advertising and editorial art; and a gold medal at the Audubon Artists exhibition in the same year. His works are represented in the collections of Abbott Laboratories; Butler Institute of American Art at Youngstown, Ohio; the University of Illinois; University of Nebraska; and the museum at Tel Aviv, Israel. Ratkai lives and works in New York City and Provincetown, Massachusetts.

RATTNER, Abraham, *Storm Composition Number 4*, 36 x 48.

Illustration—Plate 48

Referring to the lines which he has contributed below, Abraham Rattner points out, "I felt I could develop the thought by introducing the contrasting ambiance. The painting finally has to speak for itself."

"The day was one of those magic days.
It was but a moment.
And I ignored tomorrow, the tomorrows.
It was but a moment—but it was a day of nature's paradisiac perfection.
It was today—but it was one of yesterday, one of the yesterdays.
It was when I almost was used to this magic. The magic of a day's sheer delight in a fullness of its own attainment of perfection. It was the oneness, the harmonious, fusing of earth, sky, sea, air and sun to what seemed absolute peace. A peace on earth at least of all those elements, those forces of nature—and it was within me too.

I reached for that moment, that moment of blessing, and was thankful for it—and I enjoyed it as a blessing.
There was a wonder in it.
I felt, I knew that wonder of it and that it was real.
The illusions I knew too, and yet this was real. It was real, that moment while it lasted was real.
Here was the outside-of-me world in a reciprocal combination with all that was within me. All seemed contained in a oneness. Here was that combination with which the poet, the musician, the painter functions. Here was the reality — the being aware of it, the realization of being alive.

Pulsating through that moment was the oneness with everything, with the space outside and within, with the throb of time, with the phenomena of my own emotional response, my sensual self, my spirit self, my thoughts and feelings and senses.

There was gladness in this realization of being alive, of existing, yet it later seemed like a dream, that now was a whispered song of everything alive becoming the universal symphony.

There was joy in that moment made up of the sea air's fresh touch, the warming gentle tenderness, the sweet perfume, the laughing tinkle of everything together of the earth, the dance of its all vibrating and encircling me, yet extending beyond and beyond for that moment and yet forever. How the branches moved and tossed their leaves in waves of flickered shapes, like sunlit smiles in colors so soft and sharp, in golden greens, the purples screened the blue, while the yellows burst thru like prina-donmas out of the depths of blue and red in a flaming madness. Yes, violent yet so soft and its glow seemed to satirize all the isms and aesthetic theories of the world of art. How the music came through of the birds, the bees, the butterflies, and all the warm earth's earthly things. How the sea's absolute stillness, the sky's intensely heavy and filled-up emptiness, all that the eye could catch, all the ear could hear, and all the senses could reach for and experience. All was at once a oneness, and seemed to be the perfection of the poets, the musicians, the painters paradisiac creation — and yet tho' so real, so true — yet was it only a dream? Was it but an aura of something like a prayer's soul — or was it the answer now formed and made tangible and realized, an ephemeral absolute attained and held within that spell of a moment?

Yet no sooner did it seem that all of this I contemplated was real, that I was alive in a new pitch of being, and had found and tasted peace — than it vanished. As magically as it came, so just as magically did it disappear.

The glow was gone — the dream was left, the reality was an illusion and the aura that was the prayer faded. For now a chill came over it all, through it all, and into me.

Now all that was, was but a moment. All that was now no more. All had now changed. For now there was the storm. All had changed, and now there was instead an anger, an angry change, a storm enveloped it all, the sky, the sea, the earth, and the storm became a hurricane — and this was what I painted."

As much as he can, Abraham Rattner works regular hours each day. The more peaceful, quiet, and inspirational the atmosphere, "the more possible for meditation and for work of a creative kind," he says. As much as possible he concentrates on one thing at a time. The amount of time needed for completion of a project varies: sometimes several years are involved. Nature enters into observations, notes, memory — often as a catalytic agent. Works are "set off" by emotional reactions, subjective responses, life. Rattner admires prehistoric art; cave art; other art which is primitive in form and spirit; Byzantine and Gothic works; the dynamism and passion of Greco; the anger and passion of Goya's later works; Rembrandt's later things. Contact with other artists is not a source of stimulation for his work. He visits museums and exhibitions of contemporary art, but feels that he is working alone, that a sense of an artistic community is not important for his work, since God is everywhere.
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 eight successive shows 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 Indépendants. 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 1919. 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; Baltimore (Maryland) Museum of Art; Fort Worth (Texas) Art Museum; Florida Gulf Coast Art Center at Clearwater; Philadelphia Museum of Art; City Art Museum of St. Louis; Des Moines (Iowa) Art Center; the government of France; universities of Nebraska and Illinois; and Encyclopaedia Britannica. He was artist-in-residence at the American Academy in Rome in 1951 and visiting professor at the University of Illinois during the academic year 1952-1953 and the first semester of 1953-1954. In 1956, he designed tapestries and mosaics for the new Cleveland Temple and was visiting professor at the Michigan State University; also a selection of his works — the Rattner Portfolio — was printed by the University of Illinois Press. He lives in New York City.

RAY. Robert D., Portrait of the Honorable Dorothy Eugenie Brett, 60 x 32.

Illustration — Plate 19

"The painting of Brett's portrait was a real joy. There is immeasurable satisfaction in completing a commissioned work as the painter knows that his work is being done to fulfill a need. Most painting today is done to express one's self and displayed in the hope that this expression will be communicated. When this communication fails, the painter is condemned for 'Ivory Towerism' (a partial truth) and the painter condemns the public for being insensitive (also a partial truth). Commissions, intelligently given, help to correct these misunderstandings, . . ."

"The commissioner should be familiar with the chosen painter's work and not try to force him into a direction alien to his sensibilities. The painter, likewise, must understand the need the picture is to fulfill and work within his creative scope toward this end."

Robert Ray was born in Denver, Colorado, in 1921, and was educated in Drake University (Des Moines, Iowa), the University of Southern California (B.F.A. cum laude), and Centro de Estudios Universitarios in Mexico City (M.A. magna cum
laude). While in the Navy he traveled in the South Pacific and Japan, and he has spent two years in Mexico, one in Europe.

A purchase prize was awarded his work at the third biennial Midwest exhibition at the Joslyn Art Museum in Omaha in 1954, first prize at the Young Collector's Exhibition at the Dallas Museum of Fine Arts in 1955, a purchase prize for a print at the tenth national print show at the Brooklyn Museum in 1956 (the Baltimore Museum of Art purchased the print, also), and a purchase prize at the Museum of New Mexico Art Gallery in the 1956 Annual Exhibition for New Mexico Artists.

REINHARDT, Siegfried G., Resistance, 35 x 72. Illustration — Plate 50

"Painting, as I am practicing it, is equal to the sum total of my experiences as a human being. The objectives of my work are not prompted by the arbitrary classifications established in the wastelands of critical authority, nor is the identity which I hope to maintain contingent upon the declarations of independence by the governing bodies whose validity is assured by the existence of a multiplicity of carefully protected 'pigeon-holes.' The daily fluctuations of my environment, the great varieties of possible experience, both actual and imagined, in a twenty-four hour period, is enough to keep me occupied for years.

"Painting, however, is not a static activity, nor can it be made static by regarding its function as a formal process disassociated from the energies of life which it pretends to reflect. My painting is less concerned with subject matter than it is with theme. The themes of life, death, terror, love, passion, hope, despair, ad infinitum, are the framework of references in which I find myself working in states of ecstasy, distraction, fear, indifference, vulgarity, hope, and on occasion, joy. The resolution of the painted surfaces reflects these very attitudes of frustration and certainty, to the ultimate end that skulls become transformed into cavernous documents which hold locked the final decisions of a human being caught wrestling with angels."

Siegfried Reinhardt was born in Germany, 1925, was brought to the United States three years later, and became a citizen in 1936. He received an A.B. degree in English Literature from Washington University in 1950 but is self-taught in art. During the second World War he was in the Army for a short period and spent a year in China, where he became art editor and correspondent of the Shanghai edition of The Stars and Stripes. Later came activities as artist in residence at Southern Illinois University for brief periods between 1950 and 1954. Reinhardt has done stained glass windows for Emil Frei, Incorporated, since 1948, and taught painting at Washington University in St. Louis for the academic year 1955-56.

He has won five prizes at the St. Louis Artists' Guild since 1947 and numerous Honorable Mentions, and four prizes in shows at the City Art Museum of St. Louis, as well as Honorable Mentions. In 1952 he won an award in a mural competition sponsored by the Rand-McNally company. Reinhardt has also given many public and private lectures and has done illustrations for a medical text. There have been fourteen one-man shows since 1942, some of them in colleges and universities, and his work has appeared in group exhibitions across the country. He is also represented in a show of stained glass by twenty artists which was on tour in Europe in 1956. Examples of his work are included in the collections of the Whitney Museum of American Art in New York, American Academy of Arts and Letters, City Art Museum of St. Louis, Southern Illinois University at Carbondale, and Abbott Laboratories. He lives in St. Louis, Missouri.
RIOPELLE, Jean-Paul, *Prow of Day*, 45⅓ x 35. Illustration—Plate 41

Jean-Paul Riopelle was born in Montreal, Canada, in 1923. For a time he was occupied as a trapper, but his desire to continue with art led him to Paris, where he has been living and painting since 1946. His acceptance by the art world of the French capital is evidenced by his having had four one-man shows there already, in addition to at least one in the United States, and his work is now beginning to appear in group exhibitions in North America.

RUellan, Andréé, *The White Shell*, 30 x 35. Illustration—Plate 104

Referring to her comment for the catalogue of the University of Illinois Exhibition of Contemporary American Painting in 1950, Andréé Ruellan writes, "I can only say that I feel I have come a good way since that earlier quotation. More and more my interest lies in the question of the imagination—not in terms of literature, nor of decoration, but of the artist's inner plastic experience of the personal world he wishes to create. I still believe that he goes to nature for his material and for renewal. But it is the quality of his sensibility and imagination that enables him to dominate this material and arrive at a content that is truly personal."

Andréé Ruellan was born of French parents in New York City in 1905. She studied sculpture with Leo Lentelli. At the Art Students League of New York she studied drawing with Maurice Sterne, 1921-22, and received a scholarship for further study with Sterne in Rome, 1922-1923. She then lived and painted in Paris from 1923-1929, studying with Dufresne and Waroquier in 1925. At the end of her Paris stay she married artist John W. Taylor and returned to the United States.

Among institutions where her work has been exhibited, often on many occasions, are the Carnegie Institute (at least ten times), Art Institute of Chicago, Corcoran Gallery of Art, Pennsylvania Academy of the Fine Arts, Whitney Museum of American Art, and Metropolitan Museum of Art. One-man exhibitions began in Paris in 1925, and since 1928 nine have been held in the United States, including one at the American Academy of Arts and Letters. Prizes and awards include third prize at the biennial at the Worcester Museum of Art in 1938, the Pennell medal at the Pennsylvania Academy of the Fine Arts and a grant of $1,000 from the American Academy of Arts and Letters and the National Institute of Arts and Letters in 1915, medal of honor and a purchase prize in the Pepsi-Cola show of 1948, another award from the Pennsylvania Academy of the Fine Arts in 1950 and a Guggenheim Fellowship.

Andréé Ruellan has done murals for the post offices in Emporia, Virginia, and Laureneville, Georgia. She is represented by oil paintings in the Metropolitan Museum of Art in New York, Fogg Museum of Art at Harvard University (Cambridge, Massachusetts), Phillips Collection in Washington, D.C., William Rockhill Nelson Gallery of Art (Kansas City, Missouri), Springfield (Massachusetts) Museum of Fine Arts, Art Institute of Zanesville (Ohio), Art Museum of the New Britain (Connecticut) Institute, Palm Beach Art League (West Palm Beach, Florida), University of Georgia, International Business Machines, and Encyclopaedia Britannica. Her drawings and prints are permanently owned by several institutions also, among them the Philadelphia Museum of Art, Newark (New Jersey) Museum Association, Library of Congress in Washington, D.C., Virginia Museum of Fine Arts in Richmond, Whitney Museum of American Art in New York, Cranbrook Academy of Art at Bloomfield Hills (Michigan), and the University of Nebraska. She lives in Woodstock, New York.
George Gordon Russell, Jr., visits museums and exhibitions of contemporary art but does not feel that the sense of an artistic community is important for his work. He sincerely supposes that he is working alone rather than in conjunction with other artists. "I admire many, many old masters — moderns — and a few contemporaries," he writes. He is not stimulated by contact with other artists. As to what "sets off" a work, he says, "Impressions, events, moods, all but I choose them to be after the accident of re-discovery." He does not work from nature as such, does not feel that he is directly inspired by literature and music in his painting, and states "I refute the terms automatic and artificial in inspiration and stimulation when directed to the arts." He works regular hours each day, "now in the city, to a certain extent in spite of the city. My experience painting in the country, as such, has been much the same," though he wishes it made no difference. "I like most working with a group of canvases at one given time as I enjoy working in various mediums." There is no specific time for the completion of a work.

He was born in Altoona, Pennsylvania, in 1932, and studied at the Barnes Foundation in Merion, Pennsylvania, and the Pennsylvania Academy of the Fine Arts in Philadelphia. While at the latter institution he won the Ware and Schiedt scholarships, which enabled him to travel extensively in Europe, and the Toppan, Thouron, and Ramborger prizes. He lives in Philadelphia.

RUSSO, Alexander P., Joyous Landscape, 38 x 52. Illustration — Plate 119

"While making a trip to Boston from the MacDowell Colony in the summer of 1956, I saw much of the surrounding landscape bathed in summer sunshine. The panorama was a theme that I had used in previous paintings, but while driving through country roads it was the patches, the small jewel-like sections of a pond, a few rocks, and some vegetation that took on unusual interest for me. It seemed that here in an almost microcosmic patch was a world of radiance and warmth: a few natural elements bathed in the splendor of glowing light. The idea stayed with me, and after my return to the Colony I sorted through a few sketches of similar landscape material and selected only a few forms with which to work. Joyous Landscape was finished in two days of intensive painting.

"All paintings do not go as quickly or develop as rapidly. Fortunately, many I painted at the Colony were realized in a surprisingly short time, especially in view of the fact that I have spent months and sometimes two years working and reworking a single canvas or theme. It seems, at least in my experience, that a painting which is done quickly is the result of a period of subconscious maturation. A few visible elements or something imagined may suddenly set off an inspiration which becomes clear in the mind and then needs to be stated on canvas. What happens in the process may be prolonged or rapid. The act of beginning a painting is always a challenge, and the often-times surprising things which result by an unexpected manipulation of paint stimulate the imagination to new ways of interpreting an idea. Sometimes the interpretation is clogged along the way and may never be completely realized or adequately projected in the painting under way. However, at other times, all elements — idea, technique, medium — seem to fuse rapidly and work concomitantly to produce a really satisfying creative work."
"My concern with subject matter is not a literal one. It is the powerful graphic and plastic equivalents which natural or imagined forms suggest that capture my interest. The visual suggestions seem to interlock with subconscious imagery and experience, stimulating the projection of thoughts and feelings, thus making painting not theoretical, didactic, or esoteric, but an expression of the total psycho-physical organism."

Alexander Russo was born in 1922 in Atlantic City, New Jersey. His education since 1940 comprises work at Pratt Institute, Swarthmore College, Bard College, and Columbia University, which awarded him the B.F.A. degree in 1952. His impressive career in the Navy from 1942 to 1946 includes work as a technical artist in the preparation of intelligence data and painting as combat artist.

In addition to scholarships awarded him as a student, his awards and honors include two Guggenheim Fellowships (1947-1950), a fellowship in painting at Columbia University (1950-1952), first prize in oils at the League of South Jersey Artists' Club in 1937, and in 1950 first prize in water color in the national Water Color Exhibition held at Jackson, Mississippi, a second award in the same medium in the National Painting Exhibition held at the Delgado Museum in New Orleans, and first prize, again in water color, at the Norfolk (Virginia) Museum of Arts and Sciences. A Fulbright award for creative painting and research in Italy was given him in 1952, renewed in 1953.

Russo has had at least nine one-man shows in America and three in France and Italy, and his work has been seen in group shows in Washington, Philadelphia, Pittsburgh (Carnegie National), New York, and elsewhere in the United States, as well as in traveling exhibitions, and formed part of an international show in Bordighera, Italy, in 1953, an exhibition of abstract painting in Madrid in the same year, and another international show in Rome the following year. He has done illustrations for two books by John Mason Brown, medical posters, and worked for about a year in an advertising agency in New Orleans. His experience in teaching includes being visiting artist at Ogontz (Pennsylvania) Junior College, 1946, followed by work in art schools in New Orleans and Roanoke College. At the present time (1956-1957) Russo is assistant professor of art at the University of Buffalo, New York. His work is owned by several private collectors, and also forms a part of the collections of Ogontz Junior College; U. S. Naval Records and History section of the Navy Department in Washington, D.C.; Isaac Delgado Museum of Art and the New Orleans Academy of Art in New Orleans; John Simon Guggenheim Foundation in New York; State University of Iowa; American Academy of Arts and Letters in New York; Colgate (New York) University; Georgia Museum of Fine Arts in Athens; and the Fiat automobile company in Rome. He lives in Buffalo, New York.

SASLOW, Herbert. Oneness, 28 x 44. Illustration — Plate 109

"Painting, for me, means the recording of one's deepest emotional experiences, both conscious and subconscious. It is a picture which removes us from the everyday realities and leads us into an imaginary world of personal fantasy composed of our ever-present loneliness, our solitude, steeped in magic atmosphere of timelessness. It is a mood portrait, painted, nonetheless, with selective and symbolic realism."

Herbert Saslow was born in Waterbury, Connecticut, in 1920. He studied at the National Academy of Design and the Art Students League of New York.

Prizes and awards include the Sydem Medal at the National Academy of Design and a scholarship to the Art Students League.
His first one-man show was held in New York in 1955, and he has been represented by paintings in exhibitions held at the Metropolitan Museum of Art, Brooklyn Museum of Art, the Whitney Museum of American Art, the Corcoran Gallery of Art in Washington, D.C., University of Nebraska, and elsewhere.

Saskow is also represented in the permanent collections of the Massillon (Ohio) Museum and the Crocker Gallery, Sacramento, California. These two paintings were purchased by the American Academy of Arts and Letters and given as gifts to the museums.

He now lives in River Vale, New Jersey.

SCHANKER, Louis, Sea Grass, 44 x 72. Illustration—Plate 86

"As to my painting Sea Grass," writes Louis Schanker, "I would like to say that the title has very little to do with the painting. The image is still the circle as in all my other newer paintings."

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

Schanker has had over thirty one-man shows from 1933 to 1957, including work in tempera and oil as well as color prints, for which he won prizes in 1947 and 1949. He is also a teacher of considerable experience—New School for Social Research in New York from 1943 to 1949; associate professor at Bard College, Annandale-on-Hudson, New York, at present; and instructor in the fine arts at the summer sessions at the University of Colorado in 1953. He has exhibited widely in America and to some extent abroad. Collections which own some of his works include the Metropolitan Museum of Art, Whitney Museum of American Art, and Museum of Modern Art in New York; Brooklyn Museum; New York Public Library; Philadelphia Museum of Art; Phillips Collection (Washington, D.C.); Cincinnati (Ohio) Art Museum; Detroit Institute of Arts; Art Institute of Chicago; Wesleyan College (Middletown, Connecticut); Toledo (Ohio) Museum of Art; Albright Art Gallery in Buffalo; and the universities of Michigan, Wisconsin, and Colorado. He lives in New York City.

SELMANN, Kurt, Mythomania, 36½ x 51. Illustration—Plate 105

Seligmann was born in Basel, Switzerland, in 1900. He studied at the École des Beaux-Arts in Geneva; in Paris, with André L'Hote and others; in Florence; and in Rome. In 1929 he joined the Surrealists in Paris. Since 1939 he has been a resident of the United States. Seligmann is author of A History of Western Magic (1916) and has illustrated books such as Vagabondages Héraldiques, Hommes et Métiers, and Oedipus (1944). He also contributes to American and European art magazines and has done stage designs for the ballet and modern dance. He has had one-man exhibitions in Paris, London, Tokyo, Rome, New York, Chicago, Mexico City, and Hollywood. His painting High Priest was awarded a purchase prize at the University of Illinois in 1951.

Among other institutions which own examples of his work are the Metropolitan Museum of Art, Museum of Modern Art, Whitney Museum of American Art, and
Brooklyn Museum in New York City; New York Public Library; Albright Art Gallery in Buffalo, New York; Art Institute of Chicago; Pennsylvania Academy of the Fine Arts; Smith College in Northampton, Massachusetts; Collection des Musées Nationaux de France; Kunstkredit, Basel, Switzerland; Collection de la Manufacture d'Aubusson, France; Bibliothèque Nationale, Paris; Palacio de Bellas Artes, Mexico City; the museum of modern art at Lodz, Poland; and others. He lives in New York City.

SHAHN, Ben, Man with Wild Flowers, 26 x 39 1/2. Illustration — Plate 87

Ben Shahn commented for the 1955 catalogue of the University of Illinois Exhibition of Contemporary American Painting and Sculpture.

He was born in Kaunas (Kovno), Lithuania, in 1898, but came to the United States in 1906. 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 and the Art Students League of New York. The years 1925-1929 were spent largely in Europe and North Africa. In addition to taking photographs and creating designs for the Farm Security Administration from 1935 to 1939, 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); the Social Security Building in Washington, D.C. (1941), and a school in Hightstown, New Jersey. 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, Portfolio, and other publications. He is also noted for his use of tempera. Books about Ben Shahn have been written by James T. Soby (Penguin, 1947) and Selden Rodman (Harper & Brothers, 1951).

His works have been shown widely in various exhibitions. Among one-man shows are several at New York dealers; two of the Sacco-Vanzetti series (1930 and 1932); Mooney series (1933); drawings (1941, 1949, and 1951); one-man shows at the Museum of Modern Art and circuit in 1947 (retrospective); Institute of Contemporary Art in Boston in 1948; the Arts Council of Great Britain (London and Circuit) in 1947; Venice, 1954.

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. His work was also chosen to represent the United States of America at the biennial exhibition of modern art in Venice in 1954.

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 Atheneum in Hartford, Connecticut; Walker Art Center, Minneapolis, Minnesota; City Art Museum of St. Louis; Joslyn Art Museum in Omaha, Nebraska; San Francisco Museum of Art; 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 in Northampton, Massachusetts. Shahn lives in Roosevelt, New Jersey, where he is also a councilman.

SHEEER, Charles, San Francisco 1956, 32 x 22. Illustration — Plate 28

Charles Sheeler indicates that the comments he made for an article by Frederick S. Wight in Art in America (October, 1954), still hold as regards his approach to his work. "I may only approach it from different angles," he continues, "hoping the better to realize my objective.

"I don't change my ideas seasonally, with my clothing. Too much is written and read about art and not enough looking. Picasso was asked, 'How can I learn about Modern Art?' and the answer was, 'Look at it.'

"San Francisco 1956 resulted from spending last summer in California. Having lived most of my life in the East it seemed urgently desirable to visit a new environment: to spade the Earth, hoping to enrich the subsequent crops. The new scene was gratifying in the stimulation afforded by the unfamiliar."

Charles Sheeler was born in Philadelphia in 1883. There he studied at the Philadelphia Museum School of Industrial Art (as it was then known), and received a traditional art training under William Merritt Chase at the Pennsylvania Academy of the Fine Arts. He also spent two summers abroad in Chase's painting class. In 1913 Sheeler was represented in the controversial Armory Show in New York. He is widely known as a photographer as well as a painter. A show of his photographs was held at De Zayas' Modern Gallery in New York in 1918, followed two years later by an exhibition which included both photographs and paintings. In 1915 he was awarded the Harris prize and medal, and was artist in residence at Phillips Academy in Andover, Massachusetts in 1946. His work has been widely exhibited in the United States and was honored with a retrospective show (University of California, Los Angeles, 1954), which subsequently went on circuit.

Institutions which have examples of his work in their collections include the Metropolitan Museum of Art, Whitney Museum of American Art, Museum of Modern Art in New York; Art Institute of Chicago; Pennsylvania Academy of the Fine Arts; Museum of Fine Arts in Boston; Phillips Collection, Washington, D.C.; Detroit Institute of Arts; Worcester (Massachusetts) Museum of Art; Cleveland (Ohio) Museum of Art; Fogg Museum of Art at Harvard University (Cambridge, Massachusetts); Columbus (Ohio) Gallery of Fine Arts; Springfield (Massachusetts) Museum of Fine Arts; Newark (New Jersey) Museum Association; Santa Barbara (California) Museum of Art; California Palace of the Legion of Honor in San Francisco; and the University of Nebraska. He lives in Irvington, New York.

SICARD, Pierre, Night Over Los Angeles, 24 x 37. Illustration — Plate 68

"The painting Night Over Los Angeles is one of the many approaches I am working on at the present time about the lights and the feeling of American cities at night.
I believe that our modern life— with all the magic of electricity, the headlights of cars, and the motion of traffic—is a great pictorial field.”

Pierre Sicard was born in Paris in 1900. He had very little formal education in art but was guided by his father, the sculptor François Sicard, in his early studies. He was an avid visitor of museums in Paris and elsewhere, but, realizing the valuable stimulation of change and travel, visited London in 1929 and Spain in 1930. Later came a highly significant trip of several months to the Orient, including Bali and other of the islands. He served in the second World War, and after the cessation of hostilities was commissioned by the French war department to do paintings of areas in the French zone of occupation in Germany. A commission of a different nature resulted in a decorative panel for the steamship Liberté of the French line.

Sicard first came to New York in 1947. Not long after, he decided to settle permanently in the United States, is now a citizen, and teaches at the Los Angeles County Art Institute.

One-man shows began in Paris in 1926. Since that time there have been ten others in the French capital, the latest in 1956, one in Madrid (1931), Nice (1943), and Geneva (1956). There have been at least six in New York and Los Angeles since 1936. In 1955 Sicard was elected a corresponding member of the Académie des Beaux-Arts in Paris. He lives in Los Angeles.

SMITH, Edith M., Diptych, 48 x 18. Illustration — Plate 32

“Diptych was done in 1953 originally as a sketch for several multi-unit paintings in oil,” says Edith Smith. For her general comments on art, see the catalogue of the 1955 University of Illinois Exhibition of Contemporary American Painting and Sculpture.

Edith Smith was born in San Francisco in 1925 and grew up in California. She studied painting at the California College of Arts and Crafts in 1943 and received her Bachelor of Arts and Master of Arts (1947) in art at the University of California at Berkeley, followed by work at the Académie de la Grande Chaumière in Paris in 1949. She has had teaching experience at the University of California (1947-1948), the Young Men’s Hebrew Association in New York City (1950) and, at present, the University of Chicago. There have been seven one-man shows of her work since 1948 and her paintings have been on view in group exhibitions in both dealers’ and public galleries since 1947 in San Francisco, Paris, New York, Boston, Denver, Chicago, Winnetka (Illinois), and Los Angeles, and at the University of Wisconsin. Honors include those given by the San Francisco Art Association and San Francisco Women Artists Annuals (anonymous donor prize for painting, 1948; Chandler award for oil painting, 1950; Artists Council prize for drawing, 1953; and first Honorable Mention for water colors, 1953); third prize for water color at the San Francisco Art Festival in 1951; and second prize at the North Shore Art League (Chicago Painters Exhibition) in Winnetka in 1953. Her work is to be found in the hands of private collectors across the nation. She lives in Chicago.

TAMAYO, Rufino, Still Life, 39½ x 49½. Illustration — Plate 103

For some comments by Tamayo, see The Tiger’s Eye, Number 1 (October, 1947), p. 62.

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

TAUBES, Frederic, Figure Study, 15 x 10.

Illustration — Plate 45

"In my numerous books on paint technology, esthetics and art criticism, I have assayed the efforts of many painters of the past and present. However, I have always avoided to make statements concerning my own 'creative processes' simply because I don't understand them."

Frederic Taubes was born in Lwow, Poland, in 1900. He studied at the academy of fine arts in Munich with Franz von Stuck and Max Doerner, and at the Bauhaus in Weimar with Itten. His paintings have been exhibited widely in the United States and appeared with marked regularity during the period 1935-1946 at institutions such as the Carnegie Institute, Corcoran Gallery of Art, Pennsylvania Academy of the Fine Arts, Virginia Museum of Fine Arts, and Art Institute of Chicago. Taubes was elected a Fellow of the Royal Society of Art, London, in 1948. He is known as a lecturer, teacher, and writer, as well as a painter. In the capacity of visiting professor or a comparable status he has taught at Mills College, 1938; University of Hawaii, 1939 and 1946; University of Illinois, 1941-1942; Cooper Union, 1942-1943; University of Wisconsin, 1944; University of Alberta, 1948, 1949, and 1950; City College of New York, 1949; and Colorado State College of Education, 1951. He has also given instruction at the Fine Arts Gallery of San Diego, Corpus Christi Fine Arts Colony (1946-1951), his own workshop in El Paso (1950 and 1951), Incarnate Word College in San Antonio, High Museum in Atlanta (1948 and 1949), Art Students League of New York (1949 and 1950), Galveston Art League (1951 and 1952), Carmel Art Institute, and elsewhere. He has lectured extensively at universities and art institutions in America and in England, and has been contributing editor to American Artist since 1943 in addition to writing for other periodicals. He is also the author of The Technique of Oil Painting; You Don't Know What You Like; Studio Secrets; Oil Painting for the Beginner; The Amateur Painter's Handbook; The Painter's Question and Answer Book; Anatomy of Genius; Pictorial Composition and the Art of Drawing; Paintings and Essays on Art; The Quickest Way to Paint Well; Better Frames for Your Pictures; The Mastery of Oil Painting; and The Art and Technique of Oil Painting.

Among the better known museums where his work is represented are the Metropolitan Museum of Art in New York; San Francisco Museum of Art; William Rockhill Nelson Gallery of Art in Kansas City, Missouri; M. H. de Young Memorial Museum in San Francisco; Santa Barbara (California) Museum of Art; Fine Arts Gallery of San Diego, California; and the Newark (New Jersey) Museum Association. He lives in Haverstraw, New York.

THON, William, The Fountain, 22 x 36.

Illustration — Plate 123

For a statement by William Thon, see the catalogue of the University of Illinois Exhibition of Contemporary American Painting for 1952.
Thon was born in New York City in 1906. Except for a month at the Art Students League he is self-taught. He has taught at the Atlanta (Georgia) Art Institute; John Herron Art Institute in Indianapolis; Norton School of Art in West Palm Beach, Florida; and has been artist-in-residence at the American Academy in Rome.

Honors awarded him include prizes at the Salmagundi Club in New York in 1942, Brooklyn Museum in 1942 and 1945, and National Academy of Design in 1944, 1951, 1954, and 1955. He was given a fellowship to the American Academy in Rome in 1947. Other awards are the Dana medal in 1950; a grant of $1,000 from the National Academy of Arts and Letters in 1951; a prize for water color at the Pennsylvania Academy of the Fine Arts in 1952; Audubon Artists show in 1953; Altman first prize at the National Academy of Design in 1954; and a Hallmark award in 1955.

His work has appeared in several of the better known national exhibitions and forms part of the permanent collections of the California Palace of the Legion of Honor in San Francisco; the Metropolitan Museum of Art, Whitney Museum of American Art, and the Brooklyn Museum, New York; John Herron Art Institute, Indianapolis, Indiana; the William A. Farnsworth Art Museum of Rockland, Maine; Sheldon Swope Art Gallery at Terre Haute, Indiana; Bloomington Normal (Illinois) Art Association; Toledo (Ohio) Museum of Art; Atlanta (Georgia) Art Association; Davenport (Iowa) Municipal Art Gallery; Wilmington (Delaware) Society of the Fine Arts; University of Michigan; and Encyclopaedia Britannica. He lives in Port Clyde, Maine.

TREIMAN, Joyce W., The Human Fold — Flowering, 41½ x 25.

Illustration — Plate 24

"The painting The Human Fold — Flowering was an attempt to make an image, in plastic terms, of destruction and regeneration, or the cycle of nature — the constant renewal, and also, at the same time, the simultaneous way of this thing — for if you think of one without the other, it is incomplete. In some ways The Human Fold — Flowering is a painting of hope and despair — again a double thing — the projection of opposites which come together. I have tried to do this by the choice of firm forms against melting ones, clearness and vagueness, using the duality, changeability, and oppositeness of things which keeps them, in a way, alive and moving."

Joyce Treiman was born in Evanston, Illinois, in 1922. She studied at Stephens College, 1939-1941, and was awarded her B.F.A. at the State University of Iowa in 1943, after which she continued study at Iowa on a graduate fellowship. In the past decade her work has been widely exhibited, especially in the East and Midwest; since 1950 she has been represented in over fifty exhibitions. One-man shows began in 1942, while she was still a student. There have been nearly a dozen since. In addition to student awards, she won a Tiffany Foundation grant in 1947; Old Northwest Territory purchase prize the next year; Denver Museum of Art purchase prize, also in 1948; Armstrong Prize, 1949, Bartels prize, 1950, Logan prize and purchase, 1951, and Palmer prize, 1953, all at the Art Institute of Chicago; a prize in the "Magnificent Mile" Exhibition, Chicago, in 1953; another at the Festival of Art at Highland Park, Illinois in the same year; and a Tupperware Fellowship in 1955. Her work is represented in the Denver Museum of Art, State University of Iowa, Illinois State Museum of Natural History and Art, Tupperware Art Museum in Orlando, Florida, and the Art Institute of Chicago. She lives in Winnetka, Illinois.

Illustration—Plate 14

"I, My Own Keeper," the title of my painting, postulates that man and his spiritual nature are encased within rigid walls of insecurity as represented by the huge symbolic bird cage. Generally, birds as a symbol represent the soul or intuition, mythologically or subconsciously, as evidenced by the concepts of Jung and others. The separation from man's external reality on one hand, the birds on the other, and the huge nude differentiated by a many-sided ego or head, is the total and finite reality as portrayed. Man is split into many sections of schizoid pathology. Physically, with this dilemma, man is also gradually annihilated by decay operating parallel to spiritual growth or his regression. His attempt to escape results in nihilism when his spiritual self is repressed or at war with his many-sided personality and his environment. Thus, he seeks unanimity with the many external forces that are unpredictable and cannot be controlled or understood. Since his ability to comprehend himself with all forces is dependent upon the same faculties that confuse him and make up his emotional and intellectual sensibilities, he is left without solution. It is only through a strong, intuitive drive that he senses partial and dim awareness of his duality. The female nude in this painting portrays the emotional characteristics of the male devoid of his arrogance, his male traits and materialism, acknowledging that he is the product of the archetypical male and female.

"One might say that the introverted properties which supply impetus to metaphysical thinking cannot be validated by fact. The more immersed the sceptic is in extroversion and materialism, the more violent will be the claim that logic and fact are synonymous and the negation of psychic understanding will be the result.

"I have hesitated to explain my work for many years, claiming that art, broadly, is beyond the range of rational explanation when narrowed down to concrete meaning. Now I am quite willing to contradict myself, to overrule my own scepticism, for I see as I have sensed all my life that the deeper issues of fantasy and mythology are a living part of our reality; only explanations have been dead. The time will come when the formal language of art will remain relegate to the structural pillars of construction, but the symbolic meaning will be understood, resulting in negation of explanation itself. When articulation transcends understanding, the fusion of both will be implicit in observation."

Nahum Tschacbasov was born in Baku, Russia, in 1899. He studied in Paris and at the Lewis Institute and the Armour Institution of Technology (now the Illinois Institute of Technology) in Chicago. His work has been shown in Paris and he has had at least thirty one-man shows in the United States, two of such exhibitions having been circulated among sixteen institutions of higher learning in the East and Midwest. His work was awarded a prize in the Pepsi-Cola Show of 1947.

He is a writer as well as an educator and painter. An article by Tschacbasov on the creative process has appeared in the Italian art magazine Numero, and 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. Tschacbasov teaches ceramics, in addition to painting and drawing, and specializes in stoneware, an exhibition of which was held at the Museum of Natural History in New York in 1954. His work is to be seen in the collections of the Smith College
Museum of Art at Northampton, Massachusetts; Brandeis University, Waltham, Massachusetts; Metropolitan Museum of Art and Whitney Museum of American Art in New York; Newark (New Jersey) Museum Association; Philadelphia Museum of Art; Pennsylvania Academy of the Fine Arts, Philadelphia; Brooklyn Museum; Jewish Museum in New York City; Butler Art Institute, Youngstown, Ohio; Dallas (Texas) Museum of Fine Arts; the museum at Tel Aviv, Israel; and the universities of Alabama, Georgia, and Nebraska. He lives in New York City.

UMLAUF, Charles. Reclining Mother and Child, terra cotta, 15½" in height. Illustration — Plate 76

Charles 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 and abroad. He has had twelve one-man shows. Prizes include those won at San Francisco in 1911, International Business Machines Corporation in the same year, and at Texas General Exhibitions in 1913 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 addition to being represented in private collections, forms part of the permanent collections of the Metropolitan Museum of Art in New York; Museum of Fine Arts of Houston, Texas; Witte Memorial Museum (San Antonio Art League) at San Antonio, Texas; Santa Barbara (California) Museum of Art; Fort Worth (Texas) Children's Museum; International Business Machines Collections; Dallas (Texas) Museum of Fine Arts; Wichita (Kansas) Museum; and the Fort Worth (Texas) Fine Arts Center. Since 1941 he has been teaching at the University of Texas at Austin.

VASILIEFF, Nicholas, On the Porch, 38 x 52. Illustration — Plate 95

Vasilieff 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 World War I 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 1912, 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 Tausa competitive exhibition. Pictures by Vasilieff 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); Albany (New York) Institute of History and Art; the Butler Institute of American Art at Youngstown, Ohio; University of Illinois; the William Rockhill Nelson Gallery of Art in Kansas City, Missouri; Pennsylvania
VOGEL, Donald S., Still Life, 40 x 35. Illustration — Plate 17

"Twenty years ago, I submitted for the first time to an exhibition. With the years, one idea develops upon another — a direction comes into focus, taste ripens — and one is on the way to becoming a painter. Success is not the number of pictures exhibited, prizes won, or money gained, but finding a way of life as a painter.

"Today, practically everyone is an artist, but there seems to be only about the same number of painters. There still seem to be only three kinds of painters: a few good ones, a few bad, and the hordes in between.

"Some time ago I came across a statement of great value to me in my work (author unknown) 'In any art — and I am an artist or nothing — one of the deepest secrets of excellence is a discerning elimination. In the labyrinth of any problem that confronts us, we must select the most promising paths. If we attempt to follow all at once we shall arrive nowhere. The artist must leave out vastly more than he puts in, and one of his chief cares is to leave out nothing vital to his work.'"

Donald Vogel was born in Milwaukee, Wisconsin, in 1917. He studied at the Corcoran School of Art in Washington, D. C., and at the Art Institute of Chicago. He was managing director of a commercial gallery in Dallas, Texas, until it closed in 1954 and now directs his own commercial gallery in the same city, in addition to being a creative artist.

His paintings have been shown at dealers' in New York and in competitive national exhibitions, among them those at the Art Institute of Chicago, Pennsylvania Academy of the Fine Arts, Metropolitan Museum of Art in New York, National Academy of Design (New York), San Francisco Museum of Art, Carnegie Institute in Pittsburgh, Whitney Museum of American Art in New York, National Gallery of Art in Washington, D. C., and elsewhere. He has also had seven one-man exhibitions, most of them in Dallas, but including one in Chicago and another at the Witte Memorial Museum (San Antonio [Texas] Art League).

In addition to being owned by private collectors, Vogel's work forms part of the collections of the Dallas (Texas) Museum of Fine Arts and the Fort Worth (Texas) Art Center. He lives in Dallas.

VON SCHLEGELL, David, Flayed Hills, 35 x 43. Illustration — Plate 77

"One exists and one acts. The distillate brought onto the flat plane of the canvas and into the imaginary space within the rectangle could contain traces of reality, and it is this possibility which keeps me at work.

"Believing immediacy to be an inherent quality of painting and that to generalize repels reality, I relate my painting to the specific. I do this through the landscape around me, although there are other ways.

"I am interested in the organic qualities of the earth, in its essential forms and those of the trees and plants, and in the world of space within a painting.

"I make drawings of the land and ocean where I live, but I feel that the whole web of one's life relates to the work.

"Painting, I am like a donkey wildly waving his front legs in the effort to fly. I may not have left the ground yet, but I have hope."

David von Schlegell was born in St. Louis, in 1920, but has lived mostly in the

Academy of the Fine Arts in Philadelphia; and the Kenneth Taylor Galleries of the Nantucket (Massachusetts) Foundation. He lives in Roscoe, New York.
East, particularly in Ogunquit, Maine, which is now his home. He took up engineering at the University of Michigan from 1910-1912 and studied painting with his father, William von Schlegell, and at the Art Students League of New York with Kuniyoshi (1915-1950). He has taught, but now devotes his entire time to painting.


Vaclav Vytlacil commented simply but tellingly for the catalogue of the University of Illinois Exhibition of Contemporary American Painting in 1951. As for *Granada Gardens*, he says, "No special comments—a recent visit to Spain prompted this and many others—a type, done while travelling."

Vytlacil was born in New York City in 1892, studied art at the Art Institute of Chicago and at the Art Students League of New York. From 1920 to 1935 he was abroad studying and traveling, particularly in Italy and France. In Munich he attended Hans Hofmann's school. Having returned to his native country, he began his extensive career as a teacher. At the University of California (Berkeley) he served as lecturer; as lecturer and instructor at the California College of Arts and Crafts in Oakland; and was Assistant Professor in Art and Chairman of the Art department at Queens College, Flushing, New York. Vytlacil was also associated with the Dalton School in New York City, and the Minneapolis School of Art. Now he teaches at the Art Students League of New York.

Vytlacil has had one-man shows in New York, San Francisco, Los Angeles, and Chicago. His work has won several honors in major group exhibitions in this country and has been seen in shows in Paris and Munich. He was represented in the Encyclopaedia Britannica's rotating annual exhibition of twelve paintings in 1916. He belongs to American Abstract Artists, Audubon Artists, and the Federation of Modern Painters and Sculptors. He lives in Sparkill, New York.

WAYNE, June C. *The Messenger*, 60 x 50. Illustration — Plate 18

"I am pleased that *The Messenger* has been invited. Like *The Advocate* (which was in the last show) it is another in the series on 'justice.' It took better than a year to do, and resulted from prints, drawings and two previous paintings. I also did *The Messenger* in the same size as you see it now—full color, but when it was nearly finished I destroyed it. As I worked, I came to think about the relation of color to the sort of world I am creating, and decided there was a basic incompatibility.

"Since last I wrote for your catalogue, black and white have taken over. I felt it coming on for a long time, and finally gave in and let it happen. The fact is that the kinds of emotions I am painting and drawing aren't right in color. I think that color, by its visceral appeal, turns us outward to the physiological—to sight, touch, taste, smell and sound. And the immediacy and urgency of these senses interrupts the need my work has for time—timeless time. Just now, I am ruminative, concerned with the feelings that come with memory, Nostalgia, for example, isn't a color-thing, nor is grief once the acute initial pain is past. I am absorbed in the attrition of the subtle, pervasive emotions of this order, because they are so long-lasting and powerful no matter what our age or place. These feelings are part of a great grey world to me, and it is in this climate that my *Messenger* lives.

"*The Messenger* brings together for the first time some of the elements of my justice series. A jury confronts a pair of defendants, during a trial yet to come. There is no verdict in this picture, and no judge. Yet there are many indications and
bits of evidence, and a definite climate of feeling. It takes very little for the viewer to upset the precarious balance I have established. Nonetheless, in spite of the many possibilities for experiencing this picture, I believe it comes inevitably to my end.

This summer I had a large show at the De Young Museum where some sixty of my things were hung together. I realized then how steadily my work has developed into a way of seeing. The direction I have taken in the paintings you have had at Illinois before, are still part and parcel of the whole and carried me directly to where I find myself now. I still work on series, much the same series, except that I have added a group called Fables, and a group related to the poems of John Donne. But my series are all merging with each other, overlapping and melting one into another, as though there were some larger pattern to it all. This realization, coming as a result of the De Young show, has alarmed me as though I had a 'déjà vu' experience.

June C. Wayne was born in Chicago in 1918. She began to paint seriously as a child, and is self-taught. 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. She had her first one-man show in 1955, and the second in the Palace of Fine Arts in Mexico City in 1946. Since 1950 there have been at least seven, all of them in museums and the like. Her paintings, water colors, prints, and drawings have appeared in shows all across the country since 1950 and in three traveling shows. Her work has also been represented in Europe on at least four occasions and was in the international biennial at São Paulo and Rio de Janeiro in 1955. Awards include a purchase prize and first prize for lithography at the Los Angeles County Fair in 1950; purchase prize at the Los Angeles County Museum the next year, and Honorable Mention in a show at Pomona and at the Denver Museum of Art; named "Woman of the Year" in 1952 by the Los Angeles Times for meritorious achievement in modern art; in 1953 the Knobloch prize for lithography, given by the American Society of Graphic Artists for a print for the collection of the Library of Congress; a purchase prize in an all-city show in Los Angeles in 1953 (and again in 1956); Honorable Mention at the California State Fair in 1955; Collins prize for lithography given by the Print Club (Philadelphia) for the Philadelphia Museum of Art; and a prize at the Laguna Beach Art Festival, both in 1956. She has also been a consultant on a project for adult education sponsored by the Ford Foundation.

June Wayne is represented in the collections of the Museum of Modern Art in New York, Library of Congress in Washington, D.C., Fine Arts Gallery of San Diego (California), Art Center in La Jolla (California), print collection of the New York Public Library, Pasadena (California) Art Museum, Philadelphia Museum of Art, California Palace of the Legion of Honor in San Francisco, print collection of the University of California at Los Angeles, at Santa Barbara, and a foundation for graphic arts in San Francisco and another in Los Angeles. Many private collectors also have examples of her work. She lives in Los Angeles.

WEBER, Max, Music of the Orient, 30 x 40.

Illustration — Plate 60

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). He is a member of the National Institute of Arts and Letters.
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. He was awarded another prize at the Pennsylvania Academy of the Fine Arts in 1956. He has exhibited nationally and internationally. 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.

**WIEGHARDT, Paul, Oganda, 51 x 60.**

Illustration — Plate 120

"With some hesitation I write about my work. I think that in the painting Oganda I have come a little nearer to a goal I've had in mind for some time. That is, to give a feeling of space without the use of the conventional conception of perspective, but simply by the distribution of planes; and to bring abstraction to greater intensity, while still using the human figure."

Paul Wieghardt was born in Germany in 1897. He studied at a school of fine arts in Cologne from 1920 to 1923, with Paul Klee at the Bauhaus in Weimar (1923-1924), and at the Academy of Fine Arts in Dresden from 1925 to 1931. From 1931 to 1939 he lived and worked in Paris, with travel and study in other parts of France, Belgium, England, Spain, Portugal, Switzerland, and, extensively, the Scandinavian countries. In 1940 he came to the United States and became a citizen in 1946.

He exhibited regularly while in Paris at the Salon d'Automne, Salon des Indépendants, and with the French group in the World's Fair of 1937. Since coming to the United States, Wieghardt has had fourteen one-man shows, most of them in public galleries and collections. He has also taken part in group exhibitions, and, from 1947 to 1955, in the Salon d'Automne in Paris. In 1953 he received the Bartels prize at the Art Institute of Chicago, where he has been teaching since 1946. His works are represented in the Albright Art Gallery in Buffalo, New York; Barnes Foundation, Merion, Pennsylvania; Berkshire Museum, Pittsfield, Massachusetts; Phillips Collection, Washington, D. C.; Rosenwald Collection, Jenkintown, Pennsylvania; the museum of Smith College, Northampton, Massachusetts; and in numerous private collections. He lives in Wilmette, Illinois.

**WILDE, John, Wildeworld, 32 x 52.**

Illustration — Plate 58

"I must accept the view that painting needs subject matter and story based on illusionary experience with the outside world. This consideration need have, at the same time, no factual or rational limitations—but only those limitations, if any, which confine the realm of poetry. My interest in the object, for its own sake, grows and develops; my interest in ideas atrophies."

John Wilde was born in Milwaukee, Wisconsin, in 1919 and studied at the University of Wisconsin, where he is now associate professor in art education and
teaches beginning and advanced drawing, and a graduate seminar in art. His fourth one-man show was held in New York in 1955. He has participated in local, regional, and national exhibitions since 1940.

Wilde's work has won major awards in many local and regional exhibitions, including the biennial shows at the Walker Art Center in Minneapolis, Minnesota, and the Old Northwest Territory shows, and has often been part of national exhibitions. His paintings form a part of the collections of the Whitney Museum of American Art in New York; Wadsworth Atheneum in Hartford, Connecticut; Detroit Institute of Arts; Art Institute of Chicago (drawings); Milwaukee (Wisconsin) Art Institute; University of Wisconsin; Santa Barbara (California) Museum of Art; Marquette University, Milwaukee; and Milwaukee War Memorial; and are also found in many private collections. He lives in Evansville, Wisconsin.

WILLIAMSON, Clara McDonald, Night Hunters. 24 x 27.

Illustration — Plate 113

“My childhood home was on a high hill overlooking, to the south, a beautiful valley along the little Bosque River; with a spur of the Davis Mountains to be seen far to the South. With the changing seasons of the year, this made an interesting and beautiful scene: especially on a still, bright, moonlit night; then the view was enchanting. In this section of Texas, at that time, the scattered settlers were plagued by wildcats, coyotes (or wolves) killing their calves, lambs and poultry. Some farmers and ranchers kept several fine-blooded and trained hound dogs for the protection of their property. The hunters would meet at a decided place and assemble their dogs by blowing their horns (which would be made from a cow's horn); then the horseback riders would ride with the delighted dogs in the lead. They would gain reinforcements and momentum as other men and boys would join the race, both on foot and horseback, as the hunters passed their way. Often they would hunt until the wee hours of the morning.

“When a child, I would be awakened from a sound sleep on my little trundle-bed by the hunters' 'Hi, Hi, Sicum' (a good old Texas word, but I guess that it is not English) urging the yelping hounds on in the distance. I would become very excited and would usually pull the cover over my head and scrounge down in my bed, but on one, this occasion, I became so interested, I jumped from my bed and ran barefooted to the brink of the hill. And this is what I saw and tried to tell in my painting Night Hunters.'

“A beautiful scene, knowing a person of a beautiful moral character, a good lecture and a good, spiritual sermon are conducive to me for good, truthful work,” states Clara Williamson. She works mostly from nature, finding it a storehouse of beautiful, truthful, interesting things. “Automatic inspiration and artificial stimulation have no place in my efforts at painting or anything else in my life... I dearly love good music and good literature. They have an uplifting effect on me, and a good, meaningful painting has the same emotional effect.” She is thrilled by the old master paintings that she has seen: “They are so different from our modern paintings;” yet she finds that the widespread "thought" paintings of the present, though not always beautiful, are truthful in that they tell of the thought life of the painter. “I like very much to visit museums and exhibitions of contemporary art. Some of the paintings I can understand, and some of it is entirely ‘over my head.’...” She enjoys meeting the artists, too. “I have some cherished friends who are
modernistic painters.” Although she feels that she stands alone, especially as regards technique, “The sense of being in an artistic community is encouraging and helpful to my work. . . . I want to and try to cooperate with other artists toward a common goal of excellence.” She always works at home, but “only when the spirit moves me,” seldom has more than one picture in the making at one time, never calculates how long it takes to complete a picture.

Clara Williamson was born in Iredell, Texas, in 1875. She is to a great extent self-taught. Among her awards and prizes are those given in Dallas Allied Arts Exhibitions, Texas General Exhibitions, and a show at the Terry Art Institute in Miami, Florida. She has had at least four one-man shows in Texas and one in New York. Her work has also appeared in exhibitions from coast to coast, including the Carnegie International, and formed part of traveling shows sponsored by the Smithsonian Institution. Paintings from her hand are in private collections and public institutions, among them the Museum of Modern Art in New York, Wichita (Kansas) Art Museum, and the Dallas (Texas) Museum of Fine Arts. She lives in Dallas.

WOLFF. Robert Jay. Erewhon, 68½ x 54. Illustration — Plate 38

“If I understand what is meant by ‘automatic inspiration’ or ‘artificial stimulation,’ neither are factors in impelling me to paint or to keep at it. The irresistible force, the magnetic point, is the painting as a growing thing. One cannot leave this unattended, no more than a mother needs automatic inspiration or artificial stimulation not to neglect her growing child.

‘Immediate events or impressions have no effect on ‘setting off a work.’ I have never painted from sketches or prepared ideas. . . .

‘Music and literature in no specific way influence my painting. I have always found music to be a source of creative courage and probably could not paint without it. As to literature, the particular life view that each individual finally embraces is fortified and enriched by the verbally expressed insights of the writer. Among others, Samuel Butler did this for me and this is why I named one of my paintings for his book Erewhon.

“I make no conscious reference to nature when I work. Sometimes unexpected images appear which have a psychological if not physical affinity with things seen or imagined. I do not pamper these ‘apparitions’ as one critic called them, but let them stay or vanish as the painting follows its own laws of growth.”

Robert Wolff has been impressed by masters of the past and present such as Degas, Cézanne, Despiau, Poussin, the early Corot, Chardin, Rembrandt, Turner, Claude, the earliest Cubism of Braque and Picasso, Rouault, early Kandinsky, Lehmburck, archaic Greek sculpture, Bonnard, some Klee and Mondrian. He sometimes visits museums and exhibitions of contemporary art and is stimulated by contact with artists, “but seldom in the direction of painting. . . . I feel no common goal, as such, with other painters except that there seem to be a great many of us prying into certain similar imponderables in very different ways,” and he concludes that an artistic community is not important to his work.

He does not try to work each day nor on a schedule of regular hours. “I know from long experience that there are times when you have it and times when you do not, and that my kind of painting cannot be regimented into existence.” The place where he paints best has little to do with geography: “The essential factor is a high degree of inner freedom and conditions of life which help me sustain it. . . . I spend anywhere from a few hours to a full year on a painting. Paintings requiring the
longer periods grow slowly and seem to gather a momentum of increasing intensity until the final days, when the effort must be something like trying to keep a perfect balance while inching forward on a tight rope. I have often had two or three such paintings in work simultaneously. The release from tension upon finally stopping work on one of these has sometimes expressed itself in the next painting, which may require only a matter of hours. . . . The two paintings are always quite dissimilar but each in its own way equally satisfying."

Wolff was born in Chicago July 27, 1905. He was educated at Yale University, and began work in painting and sculpture in London in 1927, continued in Paris (1929-1931), New York and Chicago (1932-1942). He exhibited sculpture in New York and Chicago. From 1935 till the present Wolff has concentrated entirely on painting, exhibiting in one-man and group exhibitions in New York, Chicago, San Francisco, and many other cities. In recent years his work has been shown with groups in Paris, Munich, Rome, and other European cities.

He collaborated with Moholy-Nagy in founding the School of Design in Chicago (now the Institute of Design) and served as Dean and Head of Painting and Sculpture there from 1938-1942. During the war he served as an officer in the Navy, directing the preparation of visual material for the Navy’s training program. After the war he was appointed Professor of Art at Brooklyn College and Chairman of the Department of Art there. Wolff is also author of Elements of Design, published by the Museum of Modern Art. At present his time is divided between his work at Brooklyn College and his studio in New Preston, Connecticut.

WOOD, Bernardine, Still Life with Melons, 28 x 35. Illustration — Plate 53

"I do not associate myself with any particular school or style of painting. Style seems an inevitable outcome of the artist’s attempt to express any idea, the success of which lies in the degree of response the idea can elicit from the viewers as well as the painter who created it.

"Still Life with Melons is a painting in which I made an exploration into the psychological relationship of subject matter, color, and light, in an attempt to draw the observer within the painting as a personal experience beyond the purely formal and decorative arrangement of a still life. I chose sliced melons, cut flowers and the inundation of yellow sunlight to suggest a common association between the subject matter and the individual."

Bernardine Wood was born in Tyler, Texas, in 1924. She received her B.F.A. degree from the University of Texas (painting and sculpture), studied painting with Josef Albers at the Cincinnati, Ohio, Academy of Fine Arts, and sculpture at the Art Students League of New York.

Independent painting occupied her time while she was living in Taxco, Mexico, for a period of a year prior to moving to Taos, New Mexico, seven years ago. There she set up a permanent studio and became active in exhibiting paintings and sculpture in museums and galleries in New Mexico, Texas, Colorado, and California. She was selected for mention by the 1956 Committee for "New Talent in the U.S.A." issue of Art in America magazine. She still lives in Ranchos de Taos, New Mexico.

XÉRON, Jean, Painting Number 388, 35 x 23. Illustration — Plate 30

"Art means different things to different people. To some a painting must tell a story. To others it must have associative value with some remembered scene. But
the deeper meaning of art lies in the appreciation of the painting itself as an expression of the artist.

"In the making of a painting, I am not directed by any rule or theory how to paint or what to paint but rather by an instinctive desire for the understanding of form that makes art.

"I begin a picture, for example, _Painting Number 388_, with some kind of a naturalistic form or perhaps a simple square and proceed until an orderly design in terms of color planes and masses is established. And then I let it grow, building it up chromatically by a continuous process of uninterrupted work, correction of mistakes and adjustments.

"As the work advances to an extreme simplicity an entirely different appearance of the desired painting turns out to be shown in the picture. This gradual change of the plastic elements to something different has not been so absolute and so fully realized as it is now. Intuitively you sense the work as being in its final stage. . . . _Painting Number 388_ is finished.

"This ordering and intuitive awareness of form in painting is, like in music, a mathematical problem in its structural analysis, related proportion, unity and space.

"Theoretically a work of art can consist of a single point placed on the canvas or a single line drawn in any part of a square area as long as a relationship of the plastic elements is presented."

Jean Xcéron was born in Isarí, 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 São 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, Washington University in St. Louis, Brandeis University (Waltham, Massachusetts), Staatliche Kunsthalle (Karlsruhe, Germany), and in private collections. A mural from his hand decorates the Assembly Room Chapel, Riker's Island, New York. He lives in New York City.

ZERBE, Karl, _Canal Street No. 2_, 32 x 45. Illustration — Plate 55

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.

Prizes include the Paine award at the Virginia Museum of Fine Arts in 1942; first prize at the Institute of Contemporary Art in Boston in 1913; Blair prize (1941) and Harris Medal (1916) at the Art Institute of Chicago; third prize at the Carnegie Institute in 1948; awards at the Pennsylvania Academy of the Fine Arts in 1947, 1949, and 1951; first prize in the Boston Festival of Arts in 1953; and a purchase prize at the University of Illinois in 1955.

One-man shows began in America at the Germanic Museum of Harvard University in 1931. Since then there have been twelve more at various museums and art institutes (for instance, Art Institute of Chicago, 1915 and 1946; Colorado Springs
Fine Arts Center, 1952; M. H. de Young Memorial Museum of Art, 1952]. From 1937-1954 Zerbe was head of the department of painting at the School of the Museum of Fine Arts in Boston, and from 1954 to the present, professor of art at the Florida State University at Tallahassee. His work is represented in the collections of the Metropolitan Museum of Art, Museum of Modern Art, and the Whitney Museum of American Art in New York City; 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; Birmingham (Alabama) Museum of Art; Addison Gallery of American Art at Phillips Academy, Andover, Massachusetts; National Institute of Arts and Letters; Walker Art Center, Minneapolis, Minnesota; Munson-Williams-Proctor Institute in Utica, New York; Butler Institute of American Art at Youngstown, Ohio; Art Museum of the New Britain (Connecticut) Institute; Massachusetts Institute of Technology in Cambridge, Massachusetts; 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, Illinois, Iowa, Minnesota, Nebraska, Oklahoma, Rochester (New York), and Washington. He lives in Tallahassee, Florida.

ZORACH, William, Young Woman, pink marble, 21” in height.  
Illustration — Plate 12

Although William Zorach feels that he is definitely working alone rather than in conjunction with other artists and does not consider that a sense of an artistic community is necessarily important to his work, he enjoys and is stimulated by contact with other artists. He admires all art and artists that are good. He loves music and literature, but they do not inspire his works; rather, impacts from nature or life are the genesis. Nature, however, is used for reference only, rather than as a model. Zorach starts with an idea and then develops small models or sketches. Months, or many years, may be involved in the completion of an object. Sometimes he concentrates on one thing at a time; sometimes two or more are going at once. He usually paints water colors during the spring or autumn or on trips. When he is working on a project he labors all day long, sometimes on very regular hours, but tends now to work for half the day only. For his comments on art, see the catalogue of the University of Illinois Exhibition of Contemporary American Painting and Sculpture for 1955.

Zorach was born in Eurburg (Eurburic-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 a book Zorach Explains Sculpture (1947). He is a member of the National Institute of Arts and Letters. (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.

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 1939. His monumental Head of Moses, carved in Labrador granite, is permanently placed in the entrance lobby of Earl Hall, Columbia University, New York City. 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; Berkshire Museum, Pittsfield, Massachusetts; Newark (New Jersey) Museum Association; Wichita (Kansas) Art Museum; and the Palm Beach Art League (Norton Gallery), West Palm Beach, Florida; among others. 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; Phillips Collection, Washington, D.C.; Cleveland (Ohio) Museum of Art; Los Angeles County Museum; and others.

He lives in Brooklyn, New York.

Cover and Catalogue design: C. V. DONOVAN
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