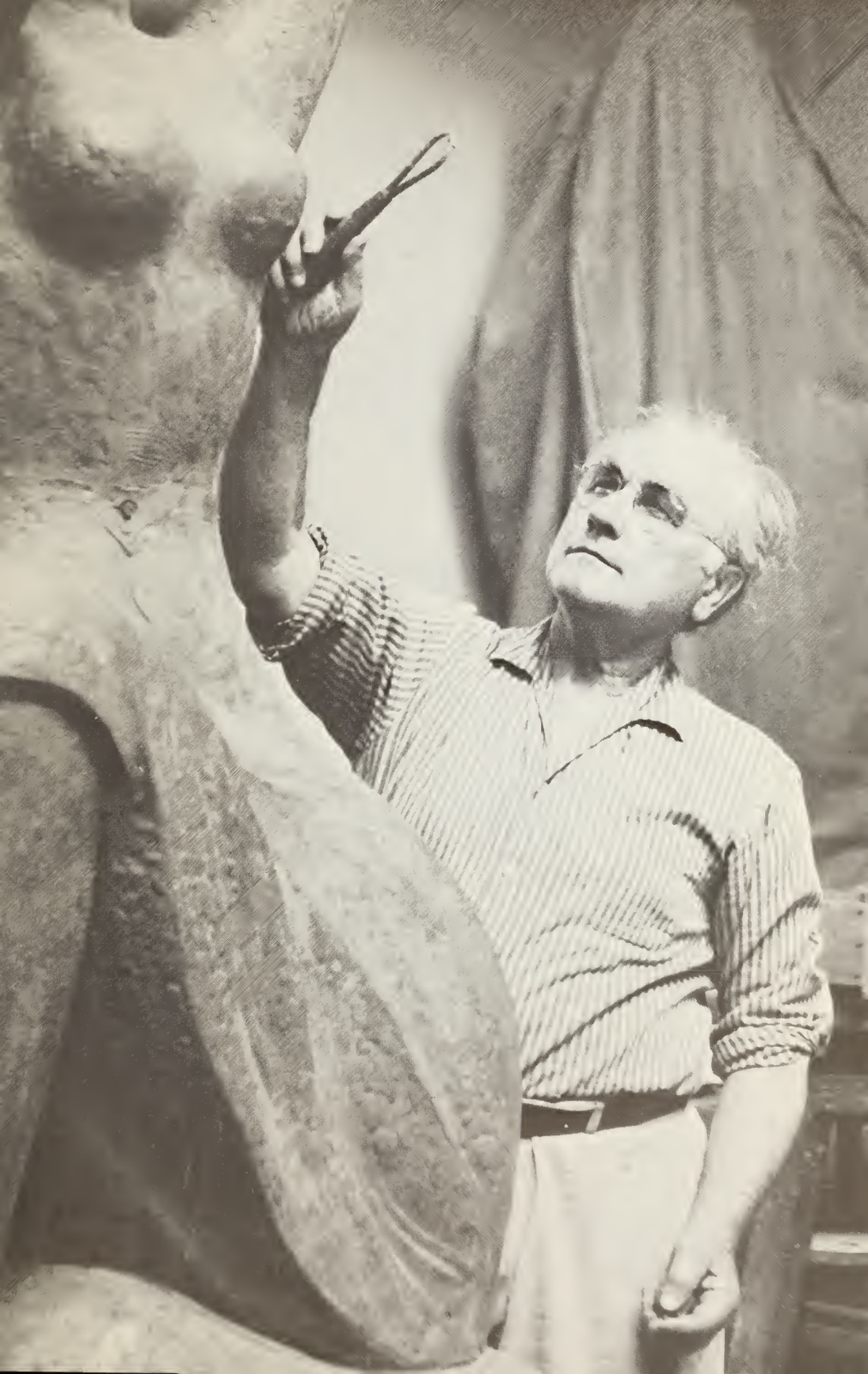




# WILLIAM ZORACH



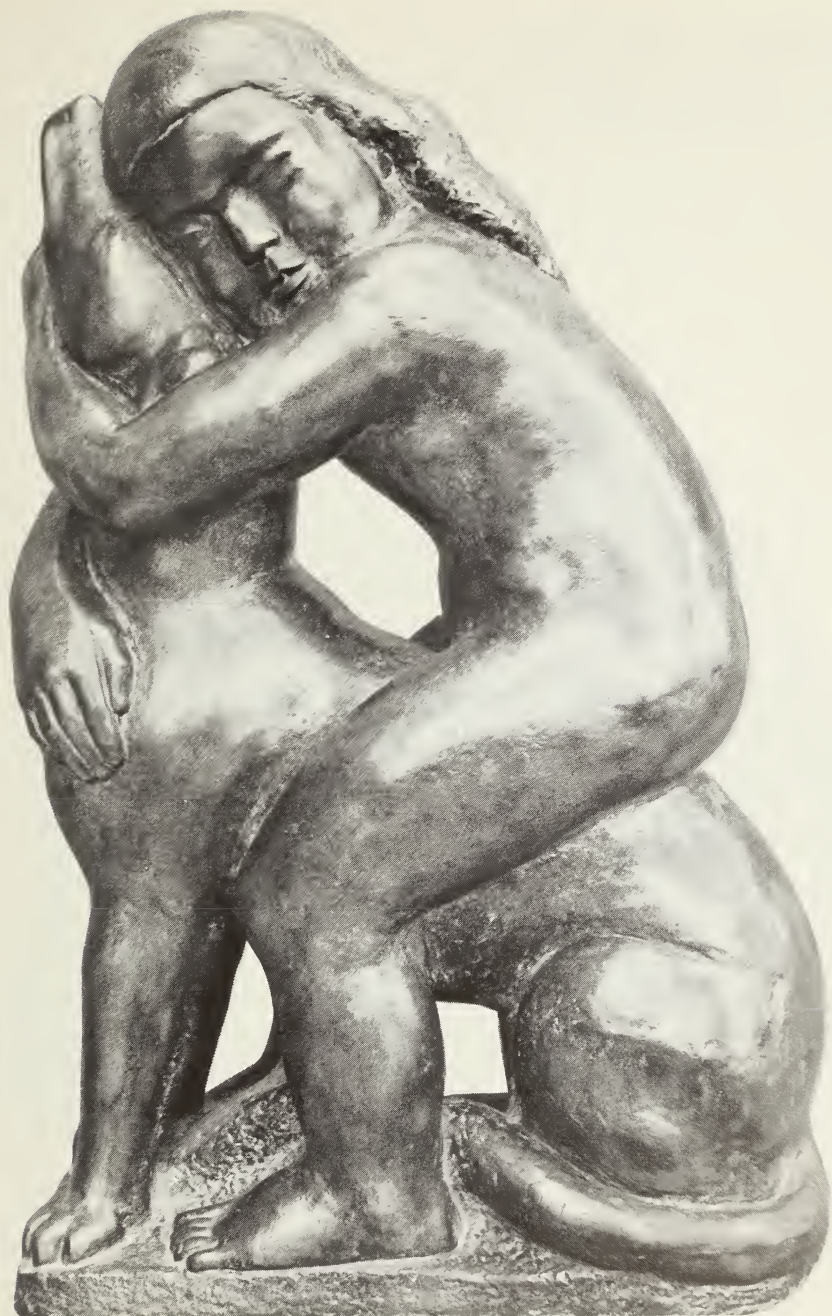




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Colby College Art Museum	August 14 - September 22, 1968
Portland Museum of Art	October 3 - October 28, 1968
Bowdoin College Museum of Art	November 1 - November 25, 1968
Farmington State College	December 1 - December 22, 1968
Aroostook State College	January 3 - January 26, 1969
Fort Kent State College	February 3 - February 25, 1969
Nasson College	March 1 - March 25, 1969
Bates College	March 30 - April 25, 1969
Gorham State College	April 30 - May 25, 1969
University of Maine	June 1 - June 25, 1969

Coordinator of the exhibition — Christopher Huntington



**WILLIAM  
ZORACH**

## William Zorach: his *Maine* side

William Zorach would have readily pointed out that one physical profile of a man differs from his other, and yet, naturally, the two make the whole being. This exhibition focuses upon one profile of the mature life of this eminent sculptor and painter.

It was during the summer of 1919 that the Zorach family first came to Maine. At Stonington they rented a farm, painted pictures and even ran into a city acquaintance, John Marin. William Zorach's rugged nature must have felt at one with our shore, sea and woods, for about four years later, and now as a sculptor, he and his family "discovered and bought an old farm on the edge of the sea at Robinhood, and nearly half of their life has been spent there since. Many of the animals that Zorach has carved and many of the stones in which he has carved them are the animals and stones of Robinhood Farm. The cycle of the seasons, the work in the fields, his children's play and the joy of carving under the Maine sky have entered deeply into his work" †

It was this world that the city man escaped to, a part of each year, to let his mind relax and his hands work. Here there were fewer pressures: of exhibitions, competitions, juries, teaching duties and general social bustle; fewer demands upon an important figure in the art world. At Robinhood the essential elements of life were the nature of the environment, and the carver was uninhibited. It was here that some of his most relaxed and unpretentious work was created. His inner response to the material around him found expression in rocks that came to life as people and a variety of animals.





Zorach was an exceedingly talented man. He was not only one of our few modern sculptors and one of the first to carve directly in stone rather than model in clay and turn the cutting over to professionals, but he was a noted organizer of exhibitions, a great teacher and a more than capable writer and spokesman for fellow artists. He was, as early as the second decade of the century, along with his wife, one of our first modern painters. He gave up oils in 1922. Practically all of his painting after that, in watercolor, was done in Maine. His chief subjects are the bays and beaches of Georgetown, Popham, Indian Point, Bay Point and they most often deal with the glimmer of sun on either snow or sea. Almost as if in relief from the tedious task of carving in stone, the watercolors are freely executed on wet paper giving us rich color suggesting that explosive quality of the Maine landscape. Though these pictures do not reveal as much of a creative search as the earlier oils, they demonstrate the underlying control of a mind and of hands that know well their craft.

So with this exhibition we see one profile of the man — one might say his 'Maine' side, for here he was most free to create, influenced only by the will of mind or wind, freer from the architects with big city projects, demands of committees or fellow artists in need, unhappy clients or problems at the casting foundry.

For over forty years William Zorach enjoyed his 'Maine' experience and left a part of that experience for us to enjoy.

C. H.

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† From *William Zorach* by John I. H. Baur, Frederick A. Praeger, New York, 1959.



# William Zorach: a chronology

- 1887 Born February 28, Eurburg, Lithuania
- 1891 To America with his mother to join his father who had come earlier
- 1894 To Cleveland, Ohio, where he attended public school
- 1902-06 Graduated from grammar school. Began work as errand boy with Morgan Lithograph Company where he was then apprenticed to learn lithography. Studied nights at Cleveland School of Art
- 1907-09 Studied painting in New York at National Academy of Design
- 1910-11 Studied in France and exhibited paintings at Salon d'Automne (1911)
- 1911-12 Returned to Cleveland, then moved to New York. Married Marguerite Thompson (1912)
- 1913-18 Exhibited paintings in Armory Show, as did Marguerite. Summers spent in Provincetown, Massachusetts, and New Hampshire. Son, Tessim, and daughter, Dahlov, were born
- 1919 Summer in Stonington, Maine
- 1922 Sculpture became his primary art form
- 1923 Acquired farm at Robinhood near Georgetown, Maine
- 1924-31 One-man exhibitions in New York galleries established his reputation as a major sculptor. Began teaching at Art Students League
- 1932-66 Executed large commissioned works, such as those at Radio City Music Hall, New York World's Fair, 1939, and Mayo Clinic, Rochester, Minnesota. Lecturer at Columbia University and author of many articles
- 1962 Presented bronze fountain figure, *The Spirit of the Sea*, to the city of Bath, Maine
- 1966 Died in Bath
- 1967 Autobiography, *Art Is My Life*, published by World Publishing Company

# Catalogue



All works have been lent from the collection of the Zorach children through The Downtown Gallery (New York City), unless otherwise indicated.

Dimensions are in inches. In the entries for sculpture, the greatest dimension is given; and all dates are *circa*. In the entries for the watercolors and drawings, height precedes width.

- 1 *Electra*  
Bronze, h. 18 1930
- 2 *Kiddy Kar*  
Pink granite, h. 20½ 1930
- 3 *Woman of Mars*  
Granite, h. 14 1930
- 4 *Labrador Torso*  
Bronze, h. 31 1932
- 5 *Affection (child and dog)*  
Bronze, h. 31½ 1933
- 6 *Child on Pony*  
Bronze, h. 25 1934
- 7 *Hound*  
Bronze, l. 22 1934
- 8 *Tooky (standing cat)*  
Bronze, h. 16½ 1936
- 9 *Small Gull Sleeping*  
Bronze, l. 12½ 1940
- 10 *Head of Christ*  
Bronze, h. 13½ 1941
- 11 *Rabbit*  
Bronze, l. 15 1947
- 12 *Contemplation*  
Granite, h. 11½ 1950
- 13 *Head of Moses*  
Bronze, h. 9½ 1950
- 14 *Seated Dancer*  
Bronze, h. 33 1950
- 15 *New Horizons*  
Bronze, h. 9¾ 1951
- 16 *Bestowal*  
Bronze, h. 21½ 1955

## *Sculpture*

- 17 *Charlie*  
Bronze, h. 14½ 1955
- 18 *Westwind*  
Bronze, l. 21 1955
- 19 *Happy Otter*  
Bronze, h. 6¾ 1964
- 20 *Mink*  
Bronze, l. 10½ 1964
- 21 *Raccoon*  
Bronze, l. 12 1964
- 22 *Lisa Marin*  
Bronze, h. 7¾



- 23 *Boats in the Harbor*  
*Stonington, Maine*  
Two drawings, each 8½ x 11  
1918
- 24 *Sloop on the Shore,*  
*Penobscot Bay*  
Drawing, 11 x 8½ 1918
- 25 *Still Life*  
Drawing, 11 x 8½ 1918
- 26 *Wharf at Stonington*  
Drawing, 11 x 8½ 1918
- 27 *A Prayer*  
Drawing, 17½ x 14 1921
- 28 *Elaine Freeman*  
Drawing, 11 x 8½ c. 1921
- 29 *Gaston Lachaise*  
Drawing, 11 x 8½ 1930
- 30 *Marguerite*  
Drawing, 11 x 8½ 1930
- 31 *Studies, Cat Sleeping*  
Four drawings, each 4 x 6  
c. 1930
- 32 *Five Islands, Georgetown*  
Watercolor, 14¾ x 21¾ 1933
- 33 *Nude*  
Drawing, 18 x 24 c. 1940
- 34 *Standing Nude*  
Drawing, 18 x 24 c. 1940
- 35 *Boothbay Harbor*  
Watercolor, 22 x 15 1945
- 36 *Bay Point*  
Watercolor, 15 x 24 1946
- 37 *Christmas at Robinhood*  
Watercolor, 21¾ x 29¾ c. 1950

## *Watercolors* *Drawings*

- 38 *Snow Balls*  
Watercolor, 22 x 18 c. 1950
- 39 *Winter Evening,*  
*Robinhood Cove*  
Watercolor, 22 x 30 c. 1950
- 40 *Cove in Winter*  
Watercolor, 15 x 22 1953  
*Lent by Jonathan Zorach*
- 41 *Head of Young Woman*  
Drawing, 21¾ x 15 1953
- 42 *Winter, Robinhood*  
Watercolor, 18 x 23 c. 1955  
*Lent by Mrs. Dahlov Ipcar*



43 *Boat Landing, Robinhood, Autumn*  
Watercolor, 21 $\frac{3}{4}$  x 30 1958

44 *Early Winter*  
Watercolor, 19 $\frac{1}{2}$  x 30 c. 1959

45 *Still Life Flowers*  
Watercolor, 22 $\frac{1}{2}$  x 17 $\frac{1}{2}$  1961

46 *Seated Woman*  
Watercolor, 15 $\frac{1}{2}$  x 11 $\frac{3}{4}$   
*Lent by the Colby College Art Museum*

Reproductions: cover, *Affection*; 1, the artist with his *Spirit of the Sea*; 5, *Lisa Marin*; 8, *Happy Otter*; 11, *Boothbay Harbor* (detail); 12, *Cat Sleeping*.

Catalogue prepared by the staff of the Colby College Art Museum, Hugh J. Gourley, director, and by Christopher Huntington. Designed by Ian L. M. Robertson and printed by the Knowlton & McLeary Company, Farmington, Maine.









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