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CONTEMPORARY AMERICAN PAINTING AND SCULPTURE
UNIVERSITY OF ILLINOIS

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CONTEMPORARY AMERICAN PAINTING AND SCULPTURE 1963

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Eleventh exhibition of

**Contemporary American
Painting and Sculpture
1963**

Introduction by Allen S. Weller

College of Fine and Applied Arts, University of Illinois, Urbana

March 3 through April 7, 1963

Krannert Art Museum

University of Illinois Press, Urbana, 1963

CONTEMPORARY

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Library of Congress Catalog Card No. A48-340

ACKNOWLEDGMENTS

The College of Fine and Applied Arts and the Krannert Art Museum are grateful to those who have made loans of paintings and sculpture to this exhibition and acknowledge the cooperation of the following artists, collectors, museums, and galleries:

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1948

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

1949

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

1950

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

1951

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

1952

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

1953

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

1955

RALPH S. DU CASSE
FRANK DUNCAN
LEONARD EDMONDSON
MORRIS GRAVES
MARGO HOFF
ROGER KUNTZ
GEORGE RATKAI
KARL ZERBE

1957

DAVID ARONSON
JACOB EPSTEIN
ELIAS FRIEDENSOHN
JOHN HULTBERG
WOLF KAHN
CARL MORRIS
CHARLES UMLAUF
NICHOLAS VASILIEFF

1959

LAWRENCE CALCAGNO
FRED FARR
JONAH KINIGSTEIN
RICO LEBRUN
ARTHUR OKAMURA
REUBEN TAM

1961

LEONARD BASKIN
CHARLES BURCHFIELD
DAVID PARK
JULIUS SCHMIDT

FOREWORD

The phenomenal increase of public interest in art has in recent years established an audience that wishes to be informed as well as entertained, and it is to this end that the present exhibition of CONTEMPORARY AMERICAN PAINTING AND SCULPTURE, the eleventh in a series, has been formed. The jury has developed the exhibition from many parts of the country during the past year. As in previous exhibitions there has been no conscious attempt to choose works in any particular category. Examples representing a high degree of success in the solution of each posed problem have been brought together where they may be compared.

Members of the jury frequently are asked about new trends or directions that may have become evident since the last exhibition. It is their observation that an obsolescence, similar to that of the rapidly changing technological world, is not equally apparent in painting and sculpture. For the most part, except for a few capricious and novel productions, artists continue to be largely concerned with matters of organization and two dimensional surface relationships arrived at through intuitive action. In reviewing several thousand works across the United States, the jury found, exclusive of some instances, a relatively small percentage in either painting or sculpture which dealt with the specific time or geographical place of the artist.

Today's speed of communication places the latest influence at the service of artists in the most remote areas, and in the assimilative process a vital sense of immediate experience and circumambience is often displaced by an attraction to a current mode.

In earlier times certain restrictions and responsibilities were placed on the artist, a condition which does not prevail today. A complete freedom of statement permits him to create for himself and his fellow artists works not likely to be immediately understood by the general public. The artist should not be expected to be satisfied to continue the traditions of the past. Therefore the freedom to compose without restraint is not apt to be easily relinquished. In a time of human anxiety and social regimentation this very freedom is a unique and treasured property of the twentieth century artist. To it may be credited the high degree of excitement, energy, tension, and enthusiasm discernible in the works brought together in this exhibition. It is possible that not all of them will receive unanimous endorsement a few decades from now, but this is true of much endeavor in other fields, and vigorous forays into new means of expression must constantly be made.

We hope that for all who are interested in the present and future of art this unbiased survey of contemporary directions in painting and sculpture will provide a stimulating visual and emotional experience.

C. V. DONOVAN

SALES

Many of the paintings and sculptures in this exhibition are for sale. Visitors are invited to obtain price information at the Museum office. The Krannert Art Museum reserves the right of priority in purchases made from the exhibition.

Subject, Object, and Content

Cultural forms and expressions are shaped by these things: relationships between man and everything which is not man, relationships between man and man, and man's search for self-understanding. The first of these has traditionally been man's relationship with the world of nature, but in our times this has taken on a totally new character. At various historic times, these activities have weighed differently in the total scales, now one, now another, being of determining importance. It is probable that these basic factors have been stated here in the chronological order in which they generally appear in cultural developments. It is possible that they appear in cyclical form and that new conditions call for re-evaluation of each of them.

There has perhaps never been a period in which so much attention was devoted to the attempt man makes to understand himself as is now the case, and certainly relationships among men have reached a new point of complexity. But in some ways the most revolutionary changes in the patterns and forms which our kind of culture is producing are caused by certain fundamental changes in contrasts and conflicts between man and non-man. Once this simply meant relations between man and what we think of as the world of nature: the continuing life of sun and soil, of earth and water, of wind and rain. The development of a sense of environment in art (as in the discovery of perspective or in landscape painting) is an important evidence of one kind of reaction to this relationship.

Today, however, the nonhumanistic facts and forces which surround man are not simply natural elements and the actions of the physical system

of which our world is a part, but more and more they are the products of man himself, the results of his own will. The engulfing totality of the modern city, the ubiquitous and aggressive activities of the machines man has himself constructed, have created a totally new man-made environment from which we contemplate the basic problems underlying self-realization and creative expression. Modern man, in large part, no longer lives primarily in the world of nature, but in a nonhumanistic world which he has himself designed. The tragedy of modern life may lie in the fact that this world no longer seems to be under control and that it no longer seems possible to chart its future course with confidence.

When man is harmoniously a part of the world which surrounds him, when he is at peace with nature, his art tends to be naturalistic. Descriptive art (that which we usually call realistic art) signifies a faith in, a confidence in, the forms and forces of both man and all that is not man. The appearance of antinaturalistic art is profoundly significant of basic changes in all three of the impulses which have been mentioned here. As man's confidence in himself diminishes, one of two things seems to happen in the world of artistic form: if he still retains a fundamentally descriptive art, the physical scale and stature of the human image diminishes and its surroundings are given constantly greater and greater emphasis; or, as naturalistic elements vanish, man's sensations and feelings take the place of representation, and all that is not man tends to disappear completely. An emphasis on space for its own sake and a constantly increasing abstraction of descriptive representation inevitably result.

We are now engulfed in a wave of antinaturalism. What has caused this? What does it mean? It may be because man's relationship with nature has been upset, and particularly because the new character of the environment which man has made for himself has led to doubts and anxieties, to a kind of general soulsickness on the one hand and to undefined fanaticism on the other. We no longer find it possible to be preoccupied with the conviction of an ideal material or spiritual life in the future, one which can be achieved either by the planned progress of man's own actions or by the immutable events of predetermined order. Our historic sense has made the past vivid; it has also illuminated the future, but it has not solved our immediate problems.

The focal point around which time revolves is crucial in determining the character of a civilization, its actions, and its products. This point may be eternity, and all experience may be measured against this. It may be the past, in which case the present is seen in terms of its relationship with what has gone before. It may be that all actions and thoughts are concerned first of all with the reshaping of the future. While all three directions may be present at any one stage, every great culture seems to have its primary impulse in one or another of them. It is the contemplation of the effects of such basic concepts which form the characteristic qualities of thought (revealed in speculation, in actions, and in created forms) of each great cultural period.

Many of the great ancient cultures (Greek and Oriental) contemplated eternity. They thought in terms of absolutes, of endlessness. This does not mean that they believed the conditions of the moment would be permanently preserved, but they felt themselves to be part of a planned and ordered and clearly defined system. It was Plato who said, "Time is the moving image of eternity." The world of sensory experience was consequently not a primary element in the methodology of such a society but a pathway to ultimate perfection. Such a civilization is aristocratic, other-worldly, critical as well as creative.

Other more changeless societies (the Egyptian) contemplated the past and placed major emphasis on the preservation of things as they were. Such a society is indifferent to a clearly defined scheme of values, is profoundly impressed by the facts of actual conditions as they physically exist, avoids criticism because of its basic objectivity, and fundamentally attacks other-worldliness. It does not have a concept of progress or a goal for human endeavor. Neither of these types sees the future as something to be determined by present actions.

The nineteenth century produced a new kind of culture which focused itself upon the future and conceived the idea that this was not something which was inevitable, but rather that it would be the result of present action. The historical conception of culture, in which existing conditions are interpreted and understood only in the light of the development which has produced them, the whole evolutionary tendency of nineteenth century thinking, led to a culture of action. Man would remake the future in his

own terms; it would be different from what it would have been had man not acted as he did. The cult of factual objectivity led people to feel that all that was necessary was to understand immediate reality in order to project the future and to act wisely for this purpose. Karl Marx expressed this idea when he said, "The philosophers have only interpreted the world differently; the main thing is to change it."

The development of science is obviously a very prominent part of a culture of action, but it also contemplates the eternal and seeks a method of approaching it. It attempts to do so, however, without preconceived definitions of absolutes. But science is also, and at the same time, profoundly historical, very much concerned with the past in a physical sense, in that it is constantly trying to find out what has already happened in the world of matter and energy, with the realization that it is impossible to understand and control these forces without a knowledge of their structure. Science is thus crucial in the culture of our times in that it deals with the understanding of the past, the actions of the present, and plans for the future.

But there are elements in our culture which will not readily fall into place as a continuation of the evolutionary, historically conditioned kind of thinking and acting which seeks to mold the form and character of things to come. We are more and more committed to a culture of action but less and less sure of a sense of control of the future. The great cultures of the past were the result of contemplation of existing conditions in relationship to a total sense of time. The great problem today results from the possibility that we may be in the midst of a period in which we are involved with action without contemplation, action consciously unrelated to the past and without the intention of forming the future. In certain ways contemporary works of art are among the clear examples of this tendency, although it can undoubtedly be observed in other areas as well.

Naturalistic art — that is, realistic description of recognizable material — in times past always had inherent within it a sense of contemplation which gave it some significance beyond simple record or documentation. (This is not to say that it was always or necessarily good art but only that it was formed by a tradition in which the work of art reflected a conception of existence, a world view, which had meaning and which reached beyond

the immediate stimulus.) There have been periods in which nature was humanized (as in Greek art) and others in which man was naturalized (as in Egypt), but always naturalistic description was the vehicle for thought and, consequently, for meaning. Often naturalism has unexpected and sometimes undetected symbolic values, as was the case in much seventeenth century realistic descriptive painting. Even a purely physical, visual art of almost pure sensation, like Impressionism, reflected a sense of the enveloping totality of nature in which man and his works were thoroughly and happily at home with their surroundings.

Today, however, with a culture of action which to many people no longer seems to have a sense of the promise of fulfillment in the future, it is more and more difficult to see naturalism in symbolic terms or even as a vocabulary for the expression of humanistic emotion, as it almost invariably was in the past. As a result, we now see contemporary art following along two divergent paths: a new kind of naturalism, apparently devoid of symbolism, and an antinaturalistic humanism. Paradoxically but inevitably, naturalism becomes nonhuman, while humanistic emotions are expressed in antinaturalistic terms.

These tendencies in contemporary art are much in need of definition and seem at first thought to represent diametrically opposed points of view. On the one hand, we see a great deal of work which is completely antinaturalistic, so far as recognizable symbols are concerned: forms which seem to emerge entirely from within the artist's individual consciousness without reference to the tangible world outside of the creator. On the other hand, we also encounter a return to naturalism of a quite special kind. This began to be seen some years ago as the human image appeared more and more frequently, often in the work of artists who were previously largely abstract or nonobjective in their expression. This tendency has now gone into a new phase in which works of art either rely completely upon actual objects of everyday life (frequently objects which would ordinarily be considered of decidedly minor importance) or in which the artist seeks to create without comment, without expression, in the manner of a non-human energetic force. This naturalism is the result of action without contemplation. The artist deliberately avoids every element of self-expression; he equates himself with the nonhumanistic (though man-made)

elements of our culture. Paintings of soup cans, gigantic plaster hamburgers, articles of actual clothing suspended on coat hangers, stoves with miscellaneous objects scattered upon them, are now exhibited in galleries as works of art. We have long been accustomed to the introduction of "actual" objects into artistic compositions, starting with the early cubist experiments in collage and reaching a climax in the "junk" sculpture of yesterday, but now to have the *objet trouvé* presented almost without modification is something which, so far as I know, is an absolutely new cultural phenomenon. The bald fact has been isolated and now seems to have been turned into an artistic statement. What was once raw material has become end product. The search for self-identification (which often enough has been a desperate one) reaches full circle, or perhaps it would be better to say, dead end. Such objects may be witty, or they may be disturbing, but it is certain that they cannot be judged by any of the standards we have applied to all other artistic developments, except that of novelty.

These two tendencies are not necessarily irreconcilable. They may be opposites of the same coin. Rejection is often as powerful a response to a given situation as is acceptance. We will not truly understand the peculiar ethos of our times unless we attempt to place both of them in context.

It is a fact that in times like ours, abstractions often seem more important and consequently more *real* than the concrete facts of everyday experience. We have gone through and left behind a period in which the representation, the classification, and the comprehension in a gross sense of the material objects of our world seem of much significance. We are concerned now with precisely those qualities which cannot be handled or measured in any obvious way. The hidden interior structure of matter; the positive and aggressive activities of forces which seem outside of human control, either physical or psychological; tensions and relationships — these are the problems with which we grapple. It is symptomatic that space, which once appeared to man simply as something which was not there, something left over after mass had defined itself, now becomes the essential element in which and with which we must operate. Traditional forms of language and traditional forms of aesthetic expression (and also, of course, traditional forms of social behavior) can no longer cope with this situation.

Just as new symbols emerge in scientific and philosophical discourse, so new aesthetic symbols are called into being in such a climate.

Sometimes we look back with nostalgic longing to a period when it was more possible to make the definitions which we search for today. No question is directed more frequently or more pointedly to the critic than one which aims at uncovering the standards he uses, the measurements he applies to his judgments. Even when he attempts to define these (as I did in the introduction to the 1961 Festival exhibition at the University of Illinois), he generally ends up by knocking the foundation out from under himself and gives his own critics ample grounds for attack by admitting the profoundly subjective quality of the judgments he makes and the standards he assumes. It is hardly possible today for him to establish a secure or impersonal basis for aesthetic evaluation.

Some artists will avoid all of the problems of definition which are so often asked about contemporary art by telling you that it is impossible to put its significance into words and that the attempt is futile. Some writers on art (and this includes many artists themselves, in the statements which it is now customary for them to produce in quantity) seem deliberately to obscure meaning by overelaborate and unclear phraseology. But I do not believe that the art of the present is necessarily more difficult to understand if it is seen in context than is the art of the past when it is judged in terms appropriate to it. It should be possible to produce a few fixed points against which many of the artistic products of our times may be measured.

As we look at contemporary art, let us question three things about it: subject, object, and content. The subject of a work of art is what it is *about*. The object is the material thing it is. Its content is the meaning which is expressed by the artist's thought and action. These three elements are related in the most intimate way, but in the past it was usually possible to isolate each of them, although some people have always been confused about the difference between subject and content. Today the situation has changed. Subject, as such, has disappeared from much contemporary art, or perhaps it is more correct to say that it has *merged* with the other elements. The work of art becomes total and self-contained. It *means* what it is. It is not *about* anything except itself.

Subject, object, and content are crucial elements because they make us concentrate on the three things which have always gone into the make-up of all creative activities: mind, matter, and spirit. If we can understand the way in which the artist's mind works, if we have a comprehension of the material with which he is dealing, if we can begin to sense the spirit which impels him in the direction he has taken and which underlies the work he has accomplished, we shall know a good deal about contemporary art and also perhaps have a clearer comprehension of ourselves and the world we have made for ourselves.

It is certainly not difficult to understand why a sense of uncertainty about the future haunts the minds of men today. This has undoubtedly had a profound effect on many kinds of artistic expression, as well as on almost all other aspects of life. It has caused uncertainty of aim, a loss of sense of permanence. Often it causes the artist to turn more and more within himself, to express only those qualities which emerge from the very depths of his being, resulting in an increasingly private kind of artistic language; or, again, it may result in the opposite — an almost completely nonhumanistic absorption in material objects, deliberately avoiding associative values. In many ways this has not been a nourishing atmosphere in which art can flourish.

All forms of creative expression share this atmosphere. Over twenty years ago, Katherine Anne Porter, describing her own development as an artist in another medium, characterized this experience and at the same time expressed the amazing toughness of art even when produced under painful circumstances:

. . . I was not one of those who could flourish in the conditions of the past two decades. . . . We none of us flourished in those times, artists or not, for art, like the human life of which it is the truest voice, thrives best by daylight in a green and growing world. For myself, and I was not alone, all the conscious and recollected years of my life have been lived to this day under the heavy threat of world catastrophe, and most of the energies of my mind and spirit have been spent in the effort to grasp the meaning of those threats, to trace them to their sources and to understand the logic of this majestic and terrible failure of the life of man in the Western world. In the face of such shape and weight of present misfortune, the voice of the individual artist may seem perhaps of no more consequence than the whirring of a cricket in the grass; but the arts do live continuously, and they live literally by faith; their

names and their shapes and their uses and their basic meanings survive unchanged in all that matters through times of interruption, diminishment, neglect; they outlive governments and creeds and the societies, even the very civilizations that produced them.

Diana Trilling, in a recent essay on a literary subject, expresses very clearly some of the reasons for which the artist is driven inward. One can substitute "painter" for "writer" in her analysis without really changing the significance of her statement.

For the advanced writer of our times, the self is the supreme, even sole, referent. Society has no texture or business worth bothering about; it exists because it weighs upon us and because it conditions us so absolutely. The diverse social scene is homogenised into a force we feel only grossly, as a source of our horror or terror or emptiness. The job of literature in our period is thus more poetical than novelistic — our advanced fiction neither anatomises the society that is nor conceives the society that might be; it deals merely with the massive brute social fact in its impress upon the individual consciousness. Where the novelist of an earlier day helped us to understand and master a mysterious or recalcitrant environment, the present-day novelist undertakes only to help us define the self in relation to the world that surrounds and threatens to overwhelm it. And this search for self-definition proceeds by sensibility, by the choice of a personal style or stance which will differentiate the self from, or within, its undifferentiated social context.

A great deal of contemporary artistic expression is a response to the dehumanizing factors of our age. Sometimes it is an attempt to control the new mechanistic forms and materials by an aesthetic which can be a mode of self-realization. Sometimes it is a cry of defiance. It is in the world of art that the importance of the self remains supreme. In a world which more and more works with a sense of social collectivism, the artist (whatever his medium) treasures his right to be unpredictable, spontaneous, to preserve something of the innocence of childhood — in other words, to be free. He does not create in order to change conditions, or even to expose them. His work is not necessarily good or bad; it simply *is*. This is creation without illusion, presentation rather than re-presentation of something outside of the inner depths of the creative being. The artist is less and less concerned with the image of the natural world and more and more with feeling for its own sake. Increasingly the artist has no outer life, only an inner one. Image becomes feeling, and feeling becomes image. Subject, object, and content draw constantly closer and closer together. The purpose of contemporary

art is largely self-contained: it is *act*, not *fact*, which engrosses the artist. It is a statement, not a statement *about* something.

As a result, contemporary art combines opposites constantly in the same expressions. The real and the unreal mingle: highly arbitrary and imaginative forms may be expressed with an almost brutally concrete sense of the material from which they are constructed. It is logical and illogical at the same time, or may shift from one of these to the other according to the stance of the spectator. It is useful as self-realization, useless as social product. The exhilaration and joy of creation is at the same time filled with sadness. Art inevitably is a life-creating, a life-enhancing thing, but at the same time much art today is instinct with the sense of destruction and death. It is a personal reaction against the great impersonal forces which seem to control our destinies: against what "they" are doing to us, against the things which "it" has forced on us, against the great no-one who manipulates us.

There are still other boundaries which become indistinct. It seems to be more and more difficult to isolate the work of art and to see it for itself, rather than as a symptom or an example or an influence or a stage in a development. There are times when art and criticism become so involved with each other that the two seem almost inseparable, when the work of art seems to derive its importance and to find its reason for being from the critical response it arouses, rather than the other way around. Often pictures seem to be planned primarily as material to be reproduced in books about art, or, at best, as items in comprehensive exhibitions. Often the museum seems to have lost its original function as a place in which to keep and expose individual works of art and turns into an institution of learning about art, in which individual works take their place in functions which are more closely related to method than to content.

A final important point must be made about nonobjective art. It is one which is often not considered but which is of profound significance in defining the completely new aspects of such an art and its constantly increasing emphasis upon the creative individual. It is this: nonobjective art is now in an important sense the most completely humanistic art there is. Everything in it comes from within the creator. It reproduces nothing; it produces much or little according to the innate meaning and capacities

of its creator. We must get away from the idea that humanistic art deals primarily with the human image; in an important sense, exactly the opposite is the case. Representational art is compounded of the three elements which have been here discussed: the world of matter outside of man which provides forms and motifs with which the artist works; the physical materials or media which are the artist's tools; the personality or point of view of the artist himself. Nonobjective art omits the first element and provides us with the interactions between media and the unique personality of the creator. While the forms and the relationships which it establishes are certainly part of basic physical being (mass, gravity, and so on), it has ceased to imitate or reproduce in any descriptive way the facts of nature as we ordinarily apprehend them. It has created a new kind of life, a man-made dynamic organic complex. There is nothing in it which is not human except the physical materials out of which it is made. It is consequently a mistake to see in nonobjective art a submission to the mechanization of the human condition which increasingly diminishes the stature of the individual human being and his individual will. The opposite is actually the case. In its freedom from the restrictions which reliance upon everything which is nonhuman imposed on much of the art of the past, in its annihilation of descriptive or illustrational or symbolic aspects of the world of vision, it is the final proclamation of humanistic expression. It has no other purpose. It does not try to evoke something other than itself; it does not attempt to influence the spectator in any way; it is spontaneous and completely individualistic. If it establishes contacts and associations with things other than itself, these are much more likely to be contacts and associations with other works of art rather than with forms or ideas which are not art.

This does not mean, of course, that art of this kind is bound to be significant. More than in any earlier style, significance depends on the actual character and stature of its creator. If he is important, the works of art which he creates will be important. He cannot borrow important ideas from some other sources or establish a train of thought which will provide satisfaction outside of his work. If the theoretical freedom and spontaneity of contemporary art has all too often led to distressing uniformity of results, this must be an expression of our present human condition, not a reason for the kind of regimentation which our society seems to create. Contem-

porary art is not a major force in the creation of the culture of our times, as was the case in certain earlier periods. But there has perhaps never been a time in which it provided a surer insight into some of the most basic qualities of the society which has produced it.

The humanism of nonrepresentational art, the absolute identification of the creator and his work, is indicated in a number of characteristic contemporary artistic habits. This catalogue is an example of one of them. At no earlier period has the public been bombarded with "artist's statements" to the extent which is now the case. Whereas the artist remained anonymous in the Middle Ages, seldom even leaving a signature upon his work, innocent of the ideas of self-expression or self-realization, and the artist of the Renaissance relied almost exclusively upon the finished work as his means of communication with the public, today we constantly inquire of the artist what he is doing, how it came about that his work has developed in the way it has, what he thinks about when he is involved in the act of creation, what his ideas on education are, what he believes the relationship between artist and society to be, and so forth. The documentation which exists about contemporary artists is fantastically voluminous. Photographic portraits of artists at work are popular as they never were before and frequently accompany catalogues of one-man shows. This tendency is equally evidenced in our attitude towards the art of the past, in our increasing interest in the studies and unfinished works by great artists, and in our attempts to explain them in psychological terms. Often the public seems to be more concerned with the identification of the artist than with the contemplation of the work of art.

This is evidenced, too, in our habit of usually referring exclusively to the artist by name, rather than by identifying the individual work. We say, "This is a Jackson Pollock," while once we said, "This is Titian's 'Assumption of the Virgin'." The one-man show, which brings together multiple examples of a single artist's work, is the way in which we judge an artist's caliber, rather than by emphasis upon an individual masterpiece. Indeed, the day of masterpieces seems to be past. Art becomes a continuing series of actions, really a way of life, rather than the creation of specific monuments. The comprehensive exhibition, which attempts to represent the totality of a limited period of time, more and more becomes a total

artistic design, rather than a collection of individual works. There is a tendency to balance one direction against another, to make sure that all aspects of contemporary work are represented in proper proportion and in proper geographical distribution. The search for unknown young artists is continuous.

It is far easier today to express joy in nonobjective terms than in any other way. Contemporary representational art has increasingly tragic overtones.

ALLEN S. WELLER

Catalogue

- c 754.73
A2372.13
1. SAMUEL ADLER I Saw Him in Florence
Page 130
- c 754.73
A636m
2. RICHARD ANUSZKIEWICZ Minos in the Labyrinth
Page 71
- c 734.73
A769b
3. DAVID ARONSON Blind Sampson
Page 44
- c 734.73
A769b
4. DAVID ARONSON Delilah
Page 44
- c 754.73
A769pl
5. DAVID ARONSON The Philosopher
Page 44
- c 754.73
A769pl
6. MILTON AVERY Robed Nude
Page 156
- c 754.73
B200H
7. GEORGE BALL Foam Spray
Page 74
- c 754.73
B200H
8. RICHARD BARINGER Blue T with Yellow Square
Page 119
- c 754.73
B200H
9. WALTER BARKER Persian Series #19
Page 62
- c 734.73
M671d
10. MIRKO (BASALDELLA) Danzatore Guerriero
Page 84

- 134.73
327252
11. LEONARD BASKIN Seated Woman
Page 112
- 734.73
B335
12. JOHN BAXTER Summer Geese
Page 50
- 754.73
33824
13. ROBERT BEAUCHAMP Two Sunken Heads Against Ochre and Green
Page 184
- 54.73
34375
14. RAINEY BENNETT Sunset Child
Page 85
- 54.73
450t
15. EUGENE BERMAN The Trajan Column at Night
Page 116
- 734.73
B4620
16. HARRY BERTOIA Untitled
Page 94
- 754.73
B541w
17. ISABEL BISHOP Woman Undressing
Page 110
- 34.73
B6315
18. PAMELA BODEN Steeplechase
Page 195
- 54.73
3083w
19. GEOFFREY BOWMAN White Image
Page 129
- 54.73
1784p
20. MORRIS BRODERSON Pieta
Page 137

- c 754 73
B7847c
21. ROBERT BRODERSON Coming Age
Page 127
- c 754 73
B797
22. ALEXANDER BROOK A. Rogoway
Page 101
- c 754 73
B79052
23. JAMES BROOKS Fargo
Page 106
- c 754 73
B8131
M1211511
24. JOAN BROWN Nun with Staffordshire Terrier
Page 134
- c 754 73
B8911
25. CHARLES BURCHFIELD
March Wind in the Woods
Page 92
- c 754 73
C3140
26. GIORGIO CAVALLON
Untitled painting dated 3.21.61
Page 82
- c 754 73
C4725m
27. SUNGWOO CHUN The Mandala Image
Page 167
- c 754 73
C62.b
28. CARROLL CLOAR The Brotherhood
Page 81
- c 737 73
C776r
29. ROBERT COOK Revolution
Page 100
- c 739 73
C562c
30. ROBERT CREMEAN Standing Figure—Disrobing
Page 151

- 54.73
1294b 31. JERROLD DAVIS The Bay
Page 49
- 154.73
0297
L714g 32. STUART DAVIS General Studies
owned by 2 of 3 Page 142
- 754.73
D715t 33. ENRICO DONATI 222 CPS 1962 X
Page 59
- 754.73
D855t 34. RALPH DU CASSE The Temple of Noo
Page 64
- 734.73
D932w 35. LUDVIK DURCHANEK The Wish
Page 75
- 754.73
E714s 36. JIMMY ERNST Sooner or Later
Page 46
- 754.73
E75L 37. EDGAR EWING Enigma of the Chess Set
Page 89
- 734.73
F24a 38. FRED FARR Armored Horse No. 8
Page 193
- 754.73
F311s2 39. KELLY FEARING Sleeping Philosopher in a Landscape Developing
Page 97
- 754.73
F413r 40. JOHN FERREN A Rose for Everyone
Page 121

- 754.73
F8471u
41. SAM FRANCIS Untitled
Page 145
- c 754.73
F8535
42. HELEN FRANKENTHALER Seascape with Dunes Page 99
- 754.73
F88c
43. JANE FREILICHER Canal
Page 223
- c 754.73
F9135
44. ELIAS FRIEDENSOHN The Secret
Page 77
- c 734 73
G22 j
45. LEE GATCH Jurassic Frieze
Page 188
- c 734.73
G35052
46. KAHLIL GIBRAN Seated Nude
Page 65
- c 754.73
(4673)
47. JOSEPH GLASCO Standing Figure
Page 177
- c 754.73
G584m
48. LEON GOLUB Male Figure
Page 144
- c 734.73
G712n
49. JOSEPH GOTO #14
Page 76
- c 754 73
G7150
50. ADOLPH GOTTLIEB Ochre and Black
Page 150

154.73
-724w 51. ROBERT ALAN GOUGH The Window East
Page 133

754 73
-786s 52. CLEVE GRAY Swiss Landscape
Page 103

754.73
-83w 53. BALCOMB GREENE Walking in the Street
Page 109

754.73
-835b1 54. STEPHEN GREENE Black Light
Page 170

54.73
-995w 55. ROBERT GWATHMEY Woman Arranging Vase
Page 51

754 73
-8253-1 56. GRACE HARTIGAN Clark's Cove
Page 216

c 734.73
H3525n 57. MILTON HEBALD Noah's Ark
Page 124

754.73
-1675d 58. JOSEPH HIRSCH Daybreak
Page 208

c 754.73
H677-1 59. HANS HOFMANN Scattered Sunset
Page 86 X

754 73
-H731a 60. ART HOLMAN Allegorical Landscape
Page 219

154.73
W345n

61. CARL HOLTY

Not What You Think
Page 160

c. 734.73
H9165

62. RICHARD HUNT

Standing Form I
Page 90

c. 754.73
J636b

63. LESTER JOHNSON

Blue Man
Page 159

c. 754.73
J641b1

64. YNEZ JOHNSTON

Bulwark of the Shore
Page 111

c. 754.73
J641b1

65. JOHN PAUL JONES

Low Man
Page 161

c. 734.73
K123d

66. LUISE KAISH

Descending Angel
Page 212

c. 754.73
K1241n

67. MURIEL KALISH

Nude and Cow
Page 222

c. 754.73
K1241n

68. HOWARD KANOVITZ

Quequechan
Page 178

c. 754.73
K136p

69. MORRIS KANTOR

Pink Facade
Page 206

754.73
K136p

70. HERBERT KATZMAN

En Négligée
Page 118

754.73
K290y 71. ELLSWORTH KELLY Yellow White
Page 163

754.73
K44m 72. GYORGY KEPES Nomad Lines
Page 107

54.73
K45h 73. EARL KERKAM Head
Page 185

734.73
K589f 74. WILLIAM KING Fortitude
Page 146

734.73
K628r 75. LYMAN KIPP Route II
Page 132

54 73
6450 76. MASATOYO KISHI Opus No. 62-607
Page 57

754.73
K728p 77. GEORGE KOKINES Patrimony
Page 192

754 73
K723d 78. ROGER KUNTZ Double Underpass
Page 176

54 73
L157m 79. JENNETT LAM Mother of Pearl Chair
Page 125

734 73
L333n 80. WILLIAM LASANSKY Head of Sage
Page 217

- c 754.73
L 4936 81. RICO LEBRUN Two Figures Emerging from Flood
Page 63
- c 754.73
L 51851 82. JULIAN LEVI Studio
Page 220
- c 754.73
L 57111 83. JACK LEVINE In Soho
Page 104
- c 754.73
L 58911 84. LANDES LEWITIN Noblesse Oblige
Page 147
- c 734.44
L 66362 85. JACQUES LIPCHITZ Lesson of a Disaster
Page 207
- c 734.73
L 6690 86. SEYMOUR LIPTON Codex #2
Page 60
- c 754.73
L 888711 87. ERLE LORAN Myth
Page 171
- c 754.73
M 189p 88. LOREN MAC IVER Paris Roofs
Page 122
- c 754.73
113145 89. PEPPINO MANGRAVITE Summer Night in Cornwall
Page 96
- c 754.73
M 3311 90. CONRAD MARCA-RELLI Room B-3
Page 166

74 3
M335d 91. MARCIA MARCUS Double Portrait
Page 152

754.73
M452h 92. RICHARD MAYHEW Hilltop
Page 102

754.73
M150v 93. JEAN MC EWEN Violet Rainbow
Page 72

754.73
M171d 94. JAMES MC GARRELL Dolphin
Page 174

754.73
M222h 95. GERALD MC LAUGHLIN High Priest
Page 224

754.73
M668a 96. HARRY MINTZ Animal
Page 201

754.73
M66335 97. RAYMOND MINTZ Sun Bathing
Page 93

754 73
M763m 98. ENRIQUE MONTENEGRO Man in Traffic
Page 194

754.73
M1831
21120 ~~21120~~ 99. CARL MORRIS Blue Recess
Page 180

734.73
M18321
5252 Cs 100. HILDA MORRIS Sea Sentry
Page 143

- c 754.73
M83235 101. KYLE MORRIS '62 Summer Series No. 5
Owned by U. of I. Page 172
- c 734 73
M8350 102. CLIVIA MORRISON Obstinate Bird
Page 135
- c 754 73
M9375 103. WALTER MURCH SSB CO
Page 47
- c 754.73
N2H 104. ROBERT NATKIN Faust
Page 211
- c 734 73
N4069 105. LOUISE NEVELSON Great Night Column
Page 175
- c 754.73
04052 106. KENZO OKADA Aslant
Page 80
- c 754 73
04096 107. ARTHUR OKAMURA Leaning Lady and Parasol
Page 179
- c 754.73
048m 108. NATHAN OLIVEIRA Man with Hand to Chin
Page 54
- c 754 73
0555w 109. GORDON ONSLOW-FORD Who Lives
Page 91
- c 754 73
D111i 110. MARIA LUISA PACHECO Inner Light
Page 67

- 54.73
22.1w1
111. RAYMOND PARKER Untitled
Page 48
112. ABBOTT PATTISON View of Pittsburgh
Page 214
- 754.73
D442p
113. ROLAND PETERSEN Picnic
Page 183 X
- 754.73
D763a
114. REGINALD POLLACK Angels and People
Page 114
- 154.73
D926o
115. GREGORIO PRESTOPINO The Open Door
Page 162
- 754.73
R189r1
116. ABRAHAM RATTNER
Rocce Del Capo, Sea Storm III
Page 126
- 734.73
R2468d
117. BERNARD REDER Dwarf with Cat's Cradle
Page 164
- 754.73
R394f
118. ROBERT RICHENBURG Fall Garden
Page 153
- 754.73
R5242
119. LARRY RIVERS Dying and Dead Veteran
Page 68
- 754.73
R666v
120. WILLIAM RONALD Veda
Page 98

121. BERNARD ROSENTHAL

Sunaegis
Page 78

c 734.73
R 739g
122. THEODORE ROSZAK

Golden Hawk
Page 198

c 154.73
5214u
123. LUDWIG SANDER

Untitled
Page 224

c 734.73
525365
124. ABE SATORU

Seed
Page 203

c 734.73
5357u2
125. JULIUS SCHMIDT

Untitled
Page 108

c 754.73
5457
u.1160
126. GARFIELD SEIBERT

Old Bickel Quarry
Page 210

c 754.73
5575i
127. BEN SHAHN

It's No Use to Do Anymore
Page 215

c 754.73
5530g
128. SEYMOUR SHAPIRO

Years of the Tiger
Page 199

c 754.73
55108c
129. LOUIS SIEGRIEST

East of Tonapah
Page 169

c 754.73
5571b
130. LUNDY SIEGRIEST

Blue Reflection
Page 200

- 54.73
611r 131. DAVID SIMPSON Red Stripes
Page 66
- 54.73
67a 132. WALTER SNELGROVE Daguerre Desert
Page 202
- 754.73
5689a 133. HYDE SOLOMON Arles
Page 83
- 754.73
5699z 134. JOHN SONENBERG Zenith-White
Page 70
- 54.73
71w 135. EVERETT SPRUCE Windy Night — Padre Island
Page 88
- 734.73
57732b 136. JACK SQUIER Blind Animal #2
Page 155
- 754.73
5783r 137. THEODOROS STAMOS Red Field I
Page 209
- 54.73
5796b 138. EDWARD STASACK The Brass Ring
Page 154
- 54.73
8-51v 139. HEDDA STERNE Vertical-Horizontal No. 2-1962
Page 187
- 54.73
57322b 140. JACK STUCK Self Portrait — Seeing Rose
Page 139

- c 734.73
5973t
141. SAHL SWARZ
Tryst
Page 182
- c 754.73
5-7855
142. TANIA *Schweizer*
SG7
Page 115
- c 754.73
T364f
143. JOHN THOMAS
Figure and Foliage
Page 58
- c 754.73
T351r
144. MARK TOBEY
Remote Space
Page 52
- c 734.73
T6625
145. HUGH TOWNLEY
Star Chamber
Page 128
- c 754.73
T778f
146. JOYCE TREIMAN
The Facade
Page 196
- c 754.73
Y91m
147. TSENG YU-HO
Mana
Page 55
- c 734.73
T522i
148. CHARLES UMLAUF
Icarus
Page 218
- c 754.73
V1435
149. NICHOLAS VASILIEFF
Still Life with White Vase
Page 148
- c 754.73
V186
150. ESTEBAN VICENTE
Blue, Red, Black & White
Page 191

734.73
W429m 151. ELBERT WEINBERG Medusa
Page 120

734.73
W4357j 152. HARVEY WEISS Jericho
Page 56

34.73
W525w 153. H. C. WESTERMANN
Where the Angels Fear to Tread
Page 138

54.73
W644n 154. JOHN WILDE
Nine Crazy Girls, a Dog and a Cat at My Place
Page 73

4.73
W6477l 155. WILLIAM T. WILEY Lodestar
Page 190

754.73
W66v 156. HIRAM WILLIAMS Running Man
Page 168

754.73
W71a 157. RICHARD WILT Antigua, No. 141
Page 117

34.73
W725e 158. JAMES WINES Eclipse
Page 158

54.73
W8485 159. PAUL WONNER Sleeping Figure
Page 186

54.73
W974b 160. ANDREW WYETH Back Apartment
Page 140

c 754.73
X19p1
161. JEAN XCERON

Painting No. 7
Page 204

c 754.73
26501
162. PAUL ZIMMERMAN

Still Life, Citron
Page 136

All dimensions give height first, width second, except in the case of sculpture where height alone is given.

The dates in parentheses, following the name of the artist's gallery, indicate years of previous University of Illinois exhibitions of *Contemporary American Painting and Sculpture* in which the artist's work has been included.



c754.73
4769p1

c734.73
A769b

c734.73
A769b

David Aronson, *The Philosopher*, 39½" x 27½", encaustic on masonite. (Nordness Gallery, Inc., New York City) (1949, 1952, 1955, 1957, 1959, 1961)

Blind Sampson, 22", bronze, 1962. Lent by Mr. and Mrs. Stephen A. Stone, Newton Center, Massachusetts. (Boris Mirski Gallery, Boston, Massachusetts)

Delilah, 22", bronze, 1962. (Boris Mirski Gallery, Boston, Massachusetts)

David Aronson was born in Shilova, Lithuania, in 1923. He studied at The School of the Museum of Fine Arts, Boston, 1940-45, and at the Hebrew

ARONSON

Teacher's College, Boston. He received a traveling fellowship from The School of the Museum of Fine Arts, Boston, in 1946; a grant from the National Society of Arts and Letters in 1958; and a fellowship from the John Simon Guggenheim Memorial Foundation in 1960. He taught at The School of the Museum of Fine Arts, Boston, 1942-55; he now is Associate Professor of Art and Chairman of the Division of Art, Boston University School of Fine and Applied Arts, where he has taught since 1955.

Mr. Aronson has had awards from the Institute of Contemporary Art, Boston, 1944; The Art Institute of Chicago, 1946; Virginia Museum of Fine Arts, Richmond, 1946; Boston Arts Festival, 1952, 1953, 1954; Tupperware Art Museum, Orlando, 1954. Special exhibitions of his work have been held at the Niveau Gallery, New York, 1945, 1956; Museum of Modern Art, New York, 1946; Boris Mirski Gallery, Boston, 1951, 1959; The Downtown Gallery, New York, 1953; Nordness Gallery, Inc., New York, 1960, 1963.

Mr. Aronson's work has been included in group exhibitions at the Atlanta Art Association; Atlanta University Museum; Institute of Contemporary Art,

Boston; Museum of Fine Arts, Boston; Brandeis University, Waltham, Massachusetts; Bryn Mawr (Pennsylvania) College; The Art Institute of Chicago; University of Illinois; De Cordova and Dana Museum, Lincoln, Massachusetts; The Metropolitan Museum of Art, Whitney Museum of American Art, New York; Tupperware Art Museum, Orlando; Virginia Museum of Fine Arts, Richmond; Munson-Williams-Proctor Institute, Utica.

Mr. Aronson's work is in the collection of Atlanta University; Brandeis University, Waltham, Massachusetts; Mr. and Mrs. Joseph Gersten, Brockton, Massachusetts; Mr. and Mrs. George W. W. Brewster, Brookline, Massachusetts; Bryn Mawr (Pennsylvania) College; The Art Institute of Chicago; Mr. Earle Ludgin, Chicago; University of Illinois; De Cordova and Dana Museum, Lincoln, Massachusetts; University of Nebraska; Miss Edith G. Halpert, Mr. Phillip Hettleman, Whitney Museum of American Art, New York; Mr. and Mrs. Stephen A. Stone, Newton Center, Massachusetts; Tupperware Art Museum, Orlando; Virginia Museum of Fine Arts, Richmond; Munson-Williams-Proctor Institute, Utica; and others.



ERNST

54-13
745
Jimmy Ernst, *Sooner or Later*, 50" x 60", oil on canvas, 1962. Lent by Mr. and Mrs. Allan D. Emil, New York City. (Grace Borgenicht Gallery, New York City) (1952, 1953, 1957, 1961)

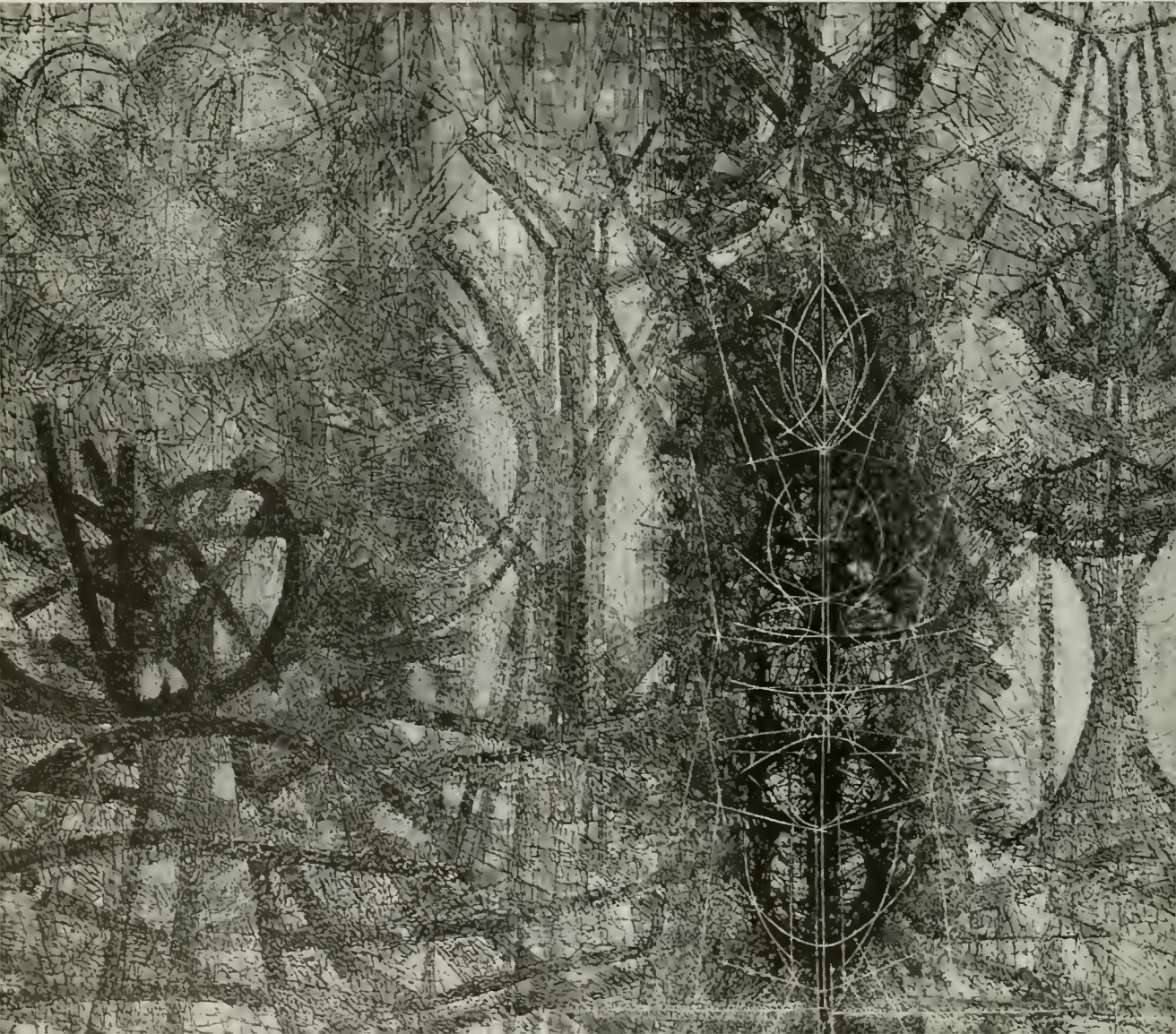
"Whatever artists say in public is certainly not meant to be heard or read by other artists. Explaining ourselves to one another seems always peculiarly redundant. Mutual respect and understanding among artists continues to grow in direct proportion to the increase in public confusion and aesthetic diffusion. The promotion of cultural hysteria is not caused by artists. New labels for old tin-cans are immaculately conceived by the 'Subnoxious' of the socially underprivileged dilettante."

Jimmy Ernst was born in Bruhl, Germany, in 1920. He studied in European craft schools. In 1961 he was the recipient of a John Simon Guggenheim Memorial Foundation fellowship. He has taught at Pratt Institute and Brooklyn College, New

York. Mr. Ernst lives in Rowayton, Connecticut.

Mr. Ernst has received awards from The Pasadena Art Museum, 1946; The Art Institute of Chicago, 1954; Whitney Museum of American Art, New York, 1951; Brandeis University, Waltham, Massachusetts, 1957. Special exhibitions of his work have been held throughout the country.

Mr. Ernst's work is represented in the collections of the Albright-Knox Art Gallery, Buffalo; The Art Institute of Chicago; Wadsworth Atheneum, Hartford; Museum of Fine Arts of Houston; Nebraska Art Association, Lincoln; Walker Art Center, Minneapolis; Brooklyn Museum, The Solomon R. Guggenheim Museum, The Metropolitan Museum of Art, Museum of Modern Art, Whitney Museum of American Art, New York; San Francisco Museum of Art; The Toledo (Ohio) Museum of Art; The Art Gallery of Toronto; Munson-Williams-Proctor Institute, Utica.





MURCH

c754.73
M9375

Walter Murch, *SSBCO*, 24" x 18", oil on canvas, 1962. (Betty Parsons Gallery, New York City) (1949, 1951, 1952, 1961)

Walter Tandy Murch was born in Toronto, Canada, in 1907. He studied at the Ontario College of Art, and at the Art Students League and the Grand Central Art School, New York. He has taught at Pratt Institute, New York, from 1953-61, and at New York University during 1961. He lives in New York City.

Thirteen special exhibitions of Mr. Murch's work have been presented. His work has been included in group exhibitions at the Addison Gallery of American Art, Andover; The Art Institute of Chicago; Colorado Springs Fine Arts Center; Dallas Museum of Fine Arts; Des Moines Art Center; The Detroit Institute of Arts; University of Illinois; The John Herron Art Institute, Indianapolis; Institute of Contemporary Arts, London; Brooks Memorial Art Gallery, Memphis; Walker Art Center, Minneapolis; The Metropolitan Museum of Art, Museum of Modern Art, Whitney Museum of American Art, New York; The Pennsylvania Academy of the Fine Arts, Philadelphia; Philadelphia Museum of Art; Carnegie Institute, Pittsburgh; Venice Biennale d'arte; The Corcoran Gallery of Art, Institute of Contemporary Arts, Washington, D.C.; Worcester Art Museum. Mr. Murch's work is in many public and private collections.

54, 73
2270

Raymond Parker, *Untitled*, 69" x 70", oil on canvas, 1960-61. Lent by Mrs. F. W. Hilles, New Haven, Connecticut. (Samuel M. Kootz Gallery, Inc., New York City) (1961)

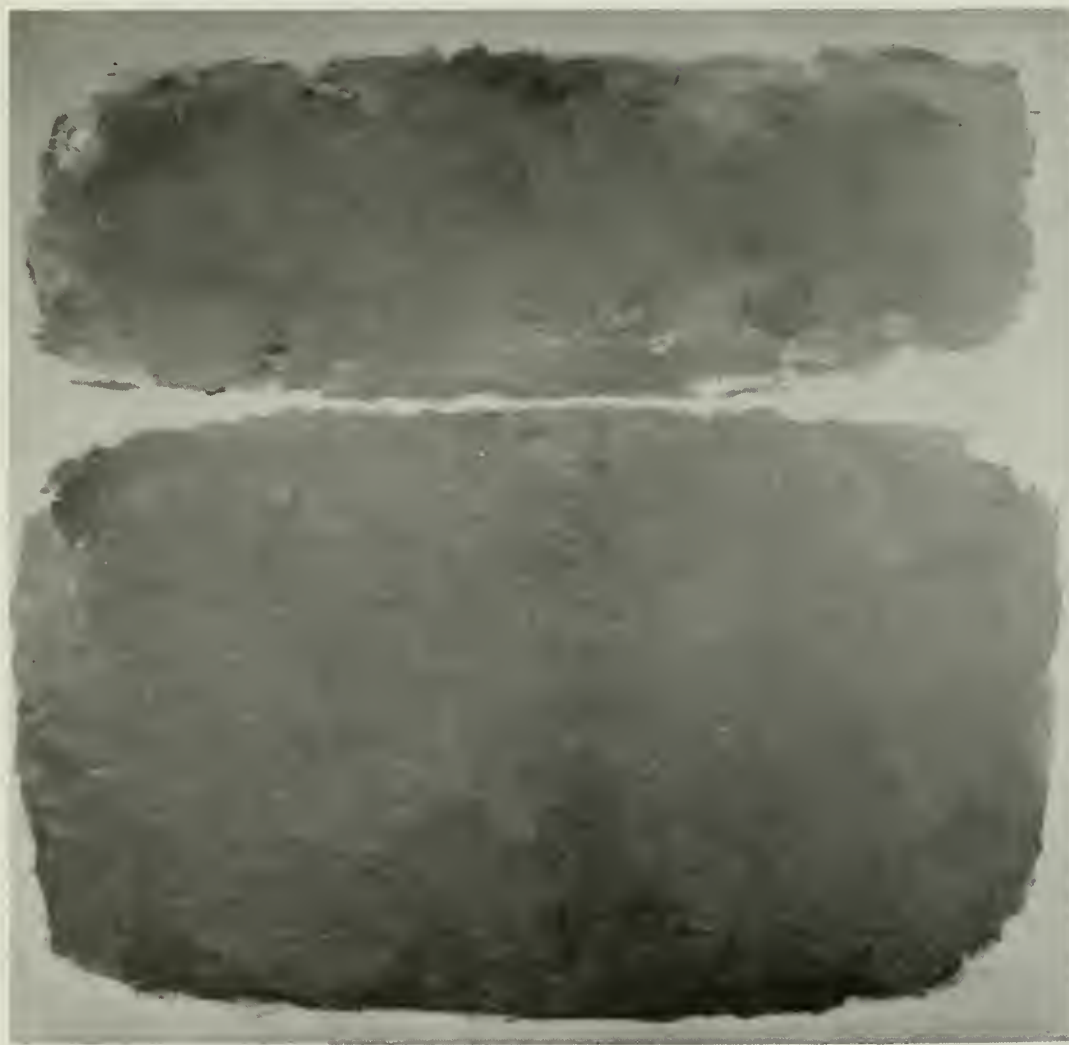
Raymond Parker was born in Beresford, South Dakota, in 1922. He attended the State University of Iowa where he received his B.A. degree in 1946 and his M.F.A. degree in 1948. He has taught at the State University of Iowa, at the University of Minnesota, and in summer session at the University of Southern California. Since 1955, he has been a member of the teaching staff at Hunter College, New York. He lives in New York City.

Mr. Parker has been the recipient of awards from The Minneapolis Institute of Arts, 1948, 1949; St. Paul Gallery, 1949; Walker Art Center, Minneapolis, 1949, 1951. Eighteen special exhibitions of his work have been held since 1950.

His work has been included in group exhibitions at the Museum of Modern Art, New York, 1950; Whitney Museum of American Art, New York, 1950, 1952, 1958; The Metropolitan Museum of Art, New York, 1950; Oberlin College, 1951; Walker Art Center, Minneapolis, 1956; Stable Gallery, New York, 1956; Bienal Interamericana, Mexico City, 1960; University of Illinois, 1961; The Solomon R. Guggenheim Museum, New York, 1961; Seattle World's Fair, 1962; Des Moines Art Center, 1962-63.

Mr. Parker's work is in the collections of the Albright-Knox Art Gallery, Buffalo; Dayton Art Institute; Fort Worth Art Center; State University of Iowa; Tate Gallery, London; The Minneapolis Institute of Arts; Walker Art Center, Minneapolis; The Solomon R. Guggenheim Museum, Museum of Modern Art, Whitney Museum of American Art, New York; Minnesota State Historical Society, St. Paul.

PARKER





DAVIS

C754.73
D29+b

Jerrold Davis, *The Bay*, 48" x 60½", oil on canvas, 1960. Lent by Miss Judith McBean, San Francisco, California. (1959, 1961)

"My objective is simply to paint."

Jerrold Davis was born in Chico, California, in 1926. He studied at the University of California, Berkeley. Mr. Davis was the recipient of a Sigmund M. Heller fellowship in 1953 and a John Simon Guggenheim Memorial Foundation fellowship in 1959. He lives in Berkeley, California.

Mr. Davis received an award from the California Palace of the Legion of Honor, San Francisco, 1961. His work has been included in group exhibitions at the Carnegie Institute, Pittsburgh; California Palace of the Legion of Honor, San Francisco; Museu de Arte Moderna de São Paulo, Brazil.

John Baxter, *Summer Geese*, 6", stone and wood, 1961. (David Cole Gallery, San Francisco, California)

"What I believe and hope I am doing is to make tangible the world of my imagination: each piece of sculpture is a new landmark in the region I would like to materialize. To me the essence of poetry lies in a relationship: that which exists between self-conscious, civilized man, and self-sufficient, primeval nature. I try to distill this essence in several ways.

"I like to juxtapose the spontaneous forms of the unhumanized world (stones, shells, bones and so forth) with wooden blocks and pillars, rods and rings of metal: the products, sometimes the by-products, of human activity. To me the effects of weathering on such diverse elements are beautiful; I make use of the natural grays and umbers and rusty browns, the blank bone-whites, not only for their own quality, but also because they so powerfully evoke the concepts of time, the elements and organic change. In assembling my structures, I call on human experience—the experience of art-history—in two distinct, but obviously related, aspects. I work for proportion according to my own instincts, strengthened by all I have observed of the sculpture of past traditions; and I try to evoke a sense of scale by making figurative reference to the objective world. I am drawn to the realm of myth and legend in such references—this chiefly when human or animal resemblances are involved; otherwise simply to the phenomena of geography.

I'm aware that humor, sometimes even farce, may involve itself in my visual puns; when this happens of its own accord, I accept it gladly—but I have never indulged in deliberate clowning. I think the pervading mood of my sculpture is reflective and rather quiet, but charged—if I fulfill my intention—with the latent energy of universal life."

John Baxter was born in San Francisco in 1912. He studied at the University of California, Los Angeles. He served as a lecturer at the Philadelphia Museum of Art, 1950-53; instructor, Philadelphia Museum College of Art, 1953-56; and curator of education, San Francisco Museum of Art, 1956-59. He lives in Oakland, California.

Special exhibitions of Mr. Baxter's work have been held at the San Francisco Museum of Art, 1946, 1959; The Print Club, Philadelphia, 1954; Willard Gallery, New York, 1955; David Cole Gallery, San Francisco, 1960, 1962; Esther-Robles Gallery, Los Angeles, 1960; The Phoenix Art Museum, 1960; M. H. De Young Memorial Museum, San Francisco, 1961. Mr. Baxter's work has been included in group exhibitions at The Art Institute of Chicago; Los Angeles County Museum; Museum of Modern Art, Whitney Museum of American Art, New York; Philadelphia Museum of Art; Carnegie Institute, Pittsburgh; The Print Club, Philadelphia; M. H. De Young Memorial Museum, California Palace of the Legion of Honor, San Francisco; San Francisco Museum of Art; Stanford University, Palo Alto, California. His work is found in many private collections.

BAXTER



54.7²
→ 99 = w

Robert Gwathmey, *Woman Arranging Vase*, 48" x 36", oil on canvas, 1962. (Terry Dintenfass, New York City) (1950, 1951, 1953)

"Here is an excerpt from a critic's pen in 1955 . . . since we are now able to look and enjoy Persian carpets as pictures." This is arbitrary.

"Broadly speaking there are two branches of art; one is image (fine art), the other is ornament (applied art). Ornament is usually a status symbol — the extra braid on the General's visor; the elaboration of the high priest's vestments; the added decoration on the chief's canoe. Folk art as expressed in costume not only separates one province from another but implies a proud distinction, etc.

"Image is fraught with deeper meaning, a belief in order, a system, if you will. It is the desire to find and separate truth from the complex of lies and evasions in which we live.

"Art is the conceptual solution of complicated forms — the perceptual fusion of personality, not humble ornamentation of surface pyrotechnics. Beauty never comes from decorative effects but from structural coherence. Art never grows out of the persuasion of polished eclecticism or the inviting momentum of the bandwagon.

"Respect and encourage the artist's bias in order that he might work free of compromise. Search for patronage be it private, public, or industrial."

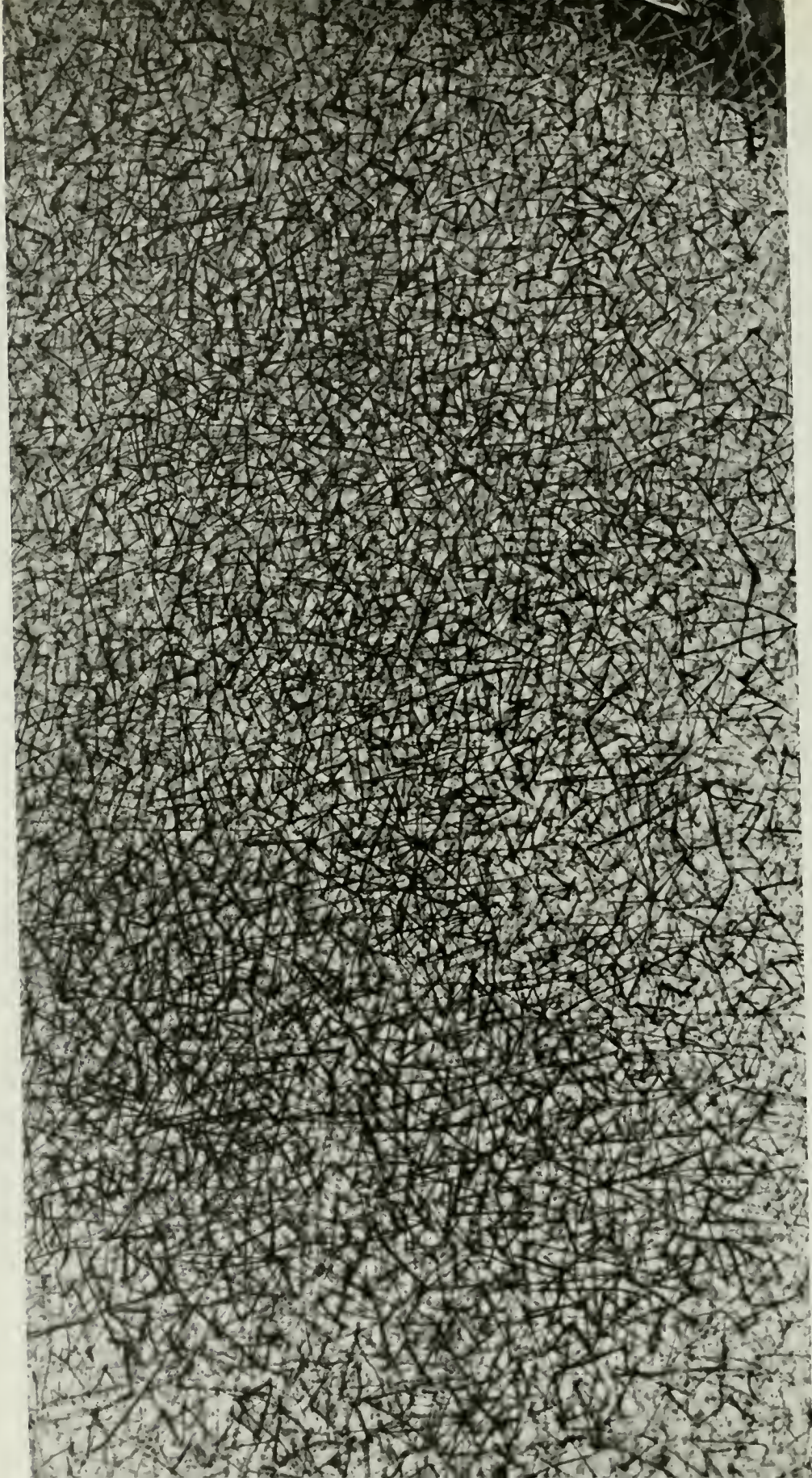
Robert Gwathmey was born in Richmond, Virginia, in 1903. He studied at the Maryland Institute in Baltimore; The Pennsylvania Academy of the Fine Arts, Philadelphia; and at North Carolina State College, Raleigh. He received a Rosenwald fellowship in 1945 and a grant from the American Academy of Arts and Letters in 1946. Mr. Gwathmey has taught at Beaver College, Jenkintown, Pennsylvania, and at Carnegie Institute of Technology, Pittsburgh. He teaches now at The Cooper Union School, New York. He lives in New York City.

Mr. Gwathmey has received awards from The Fine Arts Gallery of San Diego, 1941; Carnegie Institute, Pittsburgh, 1941; Pepsi-Cola Company, New York, 1946. His work has been represented in exhibitions held by the Museum of Fine Arts, Boston; The Art Institute of Chicago; University of Illinois; Brooklyn Museum, The Metropolitan Museum of Art, Museum of Modern Art, Whitney Museum of American Art, New York; The Pennsylvania Academy of the Fine Arts, Philadelphia; Carnegie Institute, Pittsburgh; Virginia Museum of Fine Arts, Richmond; The Corcoran Gallery of Art, Washington, D.C.

Mr. Gwathmey's work is found in the collections of the Museum of Fine Arts, Boston; Whitney Museum of American Art, New York; Carnegie Institute, Pittsburgh; Virginia Museum of Fine Arts, Richmond; The Fine Arts Gallery of San Diego; The Museum of Fine Arts, Springfield, Massachusetts; University of Illinois.



GWATHMEY



TOBEY

4. 73
51r
Mark Tobey, *Remote Space*, 39½" x 20", tempera on paper, 1962. (Willard Gallery, New York City) (1949, 1950, 1951, 1955, 1959)

Mark Tobey was born in Centerville, Wisconsin, in 1890. He studied at The School of The Art Institute of Chicago and under Frank Zimmerman and Mr. Reynolds in Chicago, and briefly under Kenneth Hayes Miller in New York. He served as an illustrator in Chicago and on *McCall's Magazine* in New York. While in New York he worked as a portrait painter and an interior decorator. He went to Paris in 1925, to Mexico in 1931, to Europe in 1932, and to China in 1934, where he studied in Shanghai under Teng Kuei. Mr. Tobey taught at the Cornish School in Seattle from 1923-25, and at Dartington Hall, Devonshire, England, from 1931-38. He lives in Seattle.

Mr. Tobey has won awards from the Seattle Art Museum, 1940; The Metropolitan Museum of Art, 1942, Rockefeller Center, 1945, The Solomon R. Guggenheim Museum, 1956, American Institute of Architects, 1957, all of New York; Venice Biennale d'arte, 1958; *Art in America* (magazine), 1958; Carnegie Institute, Pittsburgh, 1961.

Special exhibitions of Mr. Tobey's work have been held at M. Knoedler & Co., New York, 1917; Arts Club of Chicago, 1928, 1940, 1945; Romany Marie's Cafe Gallery, New York, 1929; Cornish School, Seattle, 1930; Contemporary Arts Gallery, New York, 1931; Paul Elder Gallery, San Francisco, 1934; Beaux Arts Gallery, London, 1934; Seattle Art Museum, 1935, 1942, 1949; Willard Gallery, New York, 1944, 1947, 1949, 1950, 1951, 1953, 1954,

1957; Portland (Oregon) Art Museum, 1945; San Francisco Museum of Art, 1945; Margaret Brown Gallery, Boston, 1949, 1951, 1954, 1956; California Palace of the Legion of Honor, San Francisco, 1951; University of Chicago, 1952; Zoe Dusanne Gallery, San Francisco, 1952; Otto Seligman Gallery, Seattle, 1954, 1955, 1957, 1962; Gump's Gallery, San Francisco, 1955; Paul Kantor Gallery, Los Angeles, 1955; Institute of Contemporary Arts, London, 1955; Galerie Stadler, Paris, 1958; St. Albans School, Washington, D.C., 1959; Fredric Hobbs Fine Art, San Francisco, 1960; Galerie Beyeler, Basel, 1961; Royal S. Marks Gallery, New York, 1961; The Whitechapel Art Gallery, London, 1962; The Phillips Gallery, Washington, D.C., 1962. His work has been included in major group exhibitions both in the United States and abroad.

Mr. Tobey's work is represented in the collections of the Addison Gallery of American Art, Andover; The Baltimore Museum of Art; Museum of Fine Arts, Boston; Albright-Knox Art Gallery, Buffalo; The Art Institute of Chicago; The Detroit Institute of Arts; Wadsworth Atheneum, Hartford; Milwaukee Art Center; Brooklyn Museum, The Metropolitan Museum of Art, Museum of Modern Art, Whitney Museum of American Art, New York; Carnegie Institute, Pittsburgh; Portland (Oregon) Art Museum; San Francisco Museum of Art; City Art Museum of St. Louis; Seattle Art Museum; Munson-Williams-Proctor Institute, Utica; The Phillips Gallery, Washington, D.C.; Norton Gallery, West Palm Beach; and in numerous private collections in the United States and abroad.

c754-3
048m

Nathan Oliveira, *Man with Hand to Chin*, 25½" x 20¼", gouache on masonite, 1961. (Paul Kantor Gallery, Beverly Hills, California) (1957, 1961)

Nathan Oliveira was born in Oakland, California, in 1928. He studied at Mills College, Oakland, and received his M.F.A. degree from the California College of Arts and Crafts, Oakland, in 1952. He was awarded a Louis Comfort Tiffany Foundation scholarship in 1956, a John Simon Guggenheim Memorial Foundation fellowship in 1958, and a Norman Wait Harris Bronze Medal and Prize, The Art Institute of Chicago, 1959. Mr. Oliveira has taught at the California School of Fine Arts, San Francisco; California College of Arts and Crafts, Oakland; and the University of Illinois. He lives in Piedmont, California.

Special exhibitions of his work have been held at The Alan Gallery, New York, 1958, 1959, 1960, 1961; Paul Kantor Gallery, Beverly Hills, 1960, 1961; University of Illinois, 1961. His work has been included in group exhibitions at the University of Illinois, 1957, 1961; Whitney Museum of American Art, New York, 1958, 1959, 1960, 1961; International Exhibition, Tokyo, 1958; Bienal Interamericana, Mexico City, 1958; Museum of Modern Art, New York, 1959; The Art Institute of Chicago, 1959, 1960, 1961; Carnegie Institute, Pittsburgh, 1961; The Solomon R. Guggenheim Museum, New York, 1961; Seattle World's Fair, 1962; and at other institutions.

Mr. Oliveira's work is represented in the collections of the University of California, Los Angeles; The Art Institute of Chicago; Museum of Contemporary Art, Dallas; University of Michigan; Walker Art Center, Minneapolis; Museum of Modern Art, Whitney Museum of American Art, New York; San Francisco Museum of Art; Butler Institute of American Art, Youngstown.

OLIVEIRA





4.73 9/10 TSENG YU-HO

Tseng Yu-Ho, *Mana*, 24" x 32", dsui mounted on panel, 1962. (The Downtown Gallery, New York City) (1959, 1961)

"A name is given to my painting usually after the picture is born. I am still fascinated with the power of mastering the matter, to animate inanimate things."

Tseng Yu-Ho (Mrs. Gustav Ecke) was born in Peking in 1923. She received a degree in art from Fujen University, Peking, in 1942 and continued her graduate studies in the history of Chinese art, literature, and philosophy in Peking until 1948. In 1949 she moved to Honolulu, and in 1953 she was awarded a Rockefeller scholarship under which she traveled in the United States studying museum and private art collections. In 1956-57 she traveled and studied art in Europe. She has painted murals in Kauai and Honolulu and created stage designs and costumes for productions at the Juilliard School of Music in New York City and for St. John's College, Annapolis. During the summer of 1958 Tseng

Yu-Ho conducted lecture courses on Chinese painting at the University of California in Berkeley. Since 1959 she has taught painting at the Art School of the Honolulu Academy of Art. She lives in Honolulu.

Special exhibitions of Tseng Yu-Ho's work have been held at the Hong Kong University; Honolulu Academy of Arts; China Institute, London; Milwaukee Art Center; Walker Art Center, Minneapolis; The Downtown Gallery, New York; Musée Cernuschi, Paris; University of Peking; the M. H. De Young Memorial Museum, San Francisco; Smithsonian Institution; Stanford University; Galerie Fussli, Zurich.

Tseng Yu-Ho's work is represented in the collections of The Art Institute of Chicago; Museum for Ostasiatische Kunst, Cologne; Honolulu Academy of Arts; Milwaukee Art Center; Walker Art Center, Minneapolis; Staten Island Institute of Arts and Sciences; Museum of Eastern Art, Oxford; Stanford University, Palo Alto; Williams College.

Harvey Weiss, *Jericho*, 60", brass, 1962. (Paul Rosenberg & Co., New York City) (1961)

"I would hesitate to comment on the present direction of American Art, except as followed by myself. But I have found from my own experience that completely non-representative art is lacking a dimension. Regardless of how sophisticated or powerful a design, without subject matter, its relationship to human thought and feeling is tenuous. For me, the result is rarely anything more than decorative.

"It is an effort to move on from a monolithic concept of sculpture. I have been evolving a 'scenic' or 'tableau' subject matter which contains many elements — many figures, props, architectural parts. I find that this richness of subject matter enables me to develop complex spatial compositions which have a literary interest in addition to a purely three-dimensional design interest.

"Working in this way I can deal with the feeling and mood and design of situations and events rather than particular, individual subjects. I have found that this approach has opened up entirely new possibilities for me."

Harvey Weiss was born in New York City in 1922. He studied at New York University, the National Academy of Design, Contemporary Arts, and the Art Students League, New York, and privately with Ossip Zadkine in Paris. He teaches occasionally, writes, and illustrates children's books. He lives in Westport, Connecticut. Mr. Weiss received a citation in the playground sculpture competition from the Museum of Modern Art, New York, 1955. His work has been shown in special exhibitions at Paul Rosenberg & Co., New York, and in group exhibitions at the Museum of Modern Art, Riverside Museum, New York. His sculpture is in the collection of the Museum of Modern Art and in those of Joseph Hirshhorn and Roy Neuberger, New York.



WEISS



54.73
64 50
Masatoyo Kishi, *Opus No. 62-607*, 70" x 48", oil on canvas, 1962. (Bolles Gallery, San Francisco, California)

"[The] title of the painting does not mean anything, and also painting itself is not a kind of thing to explain something.

"I always hope that my painting will be born from the abyss of inevitability; and I am trying to forget and throw away everything: old concept, knowledge, looking back and forward . . . , when I start to paint."

Masatoyo Kishi was born in Sakai, Japan, in 1924. He was graduated from the Sakai Middle School in 1941 and completed his studies in the science course at the Tokyo Physical College in 1945. Mr. Kishi was one of the organizers of the Tekkeikai Group in 1958. In 1959 he became associated with the Yamada Gallery in Kyoto. He came to the United States in 1960, and at the present time he lives in San Francisco, California.

Special exhibitions of Mr. Kishi's work have been held in Osaka, 1956; Osaka, Kobe, Kyoto, and Tokyo in 1957, 1958, 1959, and 1960; Thibaut Gallery, New York, 1961; Bolles Gallery, San Francisco, 1962. His paintings have been included in group exhibitions at the City Art Museum, Kyoto; Ginza Gallery, Tokyo, 1960; Carnegie Institute, Pittsburgh, 1961; Bolles Gallery, San Francisco, 1961.

KISHI

C754.73
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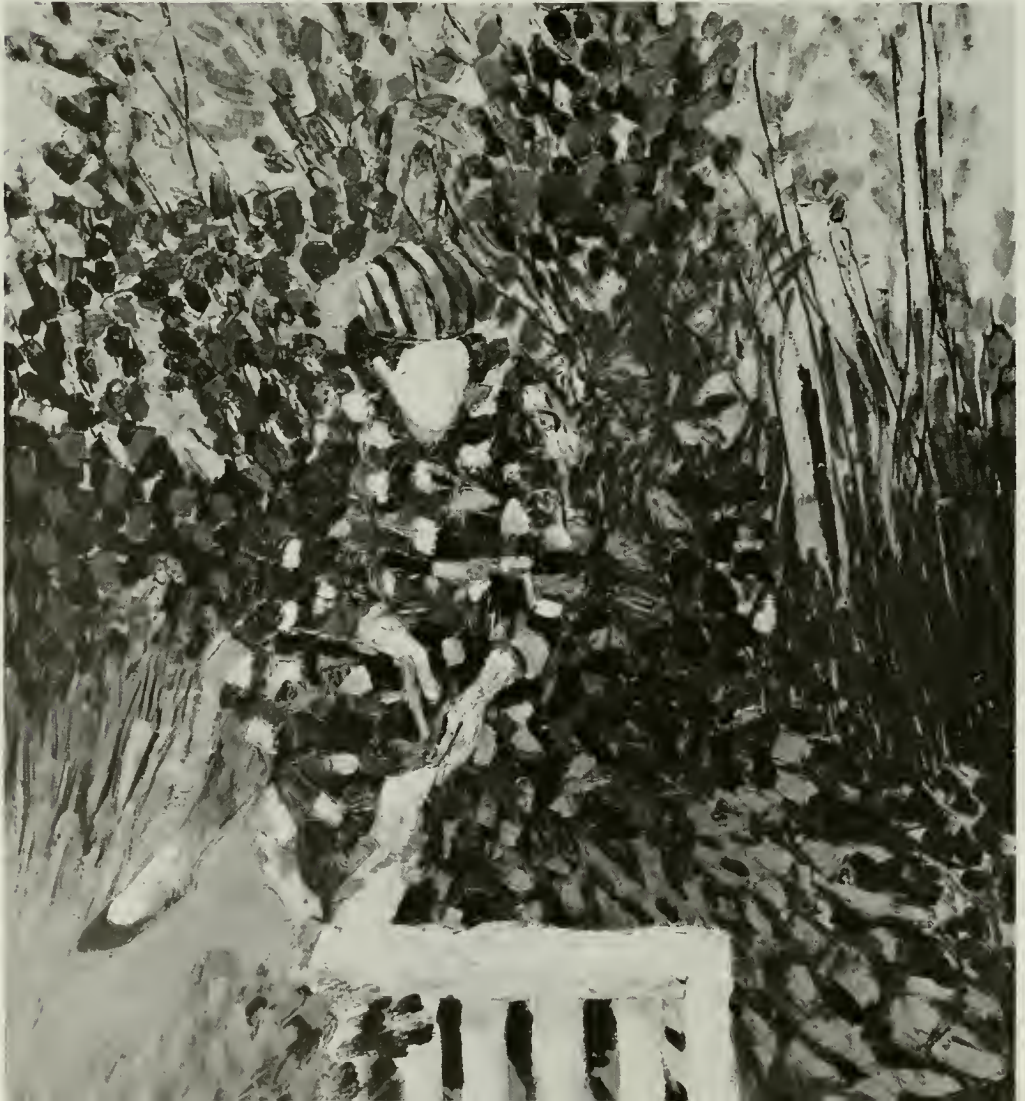
John Thomas, *Figure and Foliage*, 60" x 51", oil on canvas, 1961. (Esther-Robles Gallery, Los Angeles, California) (1961)

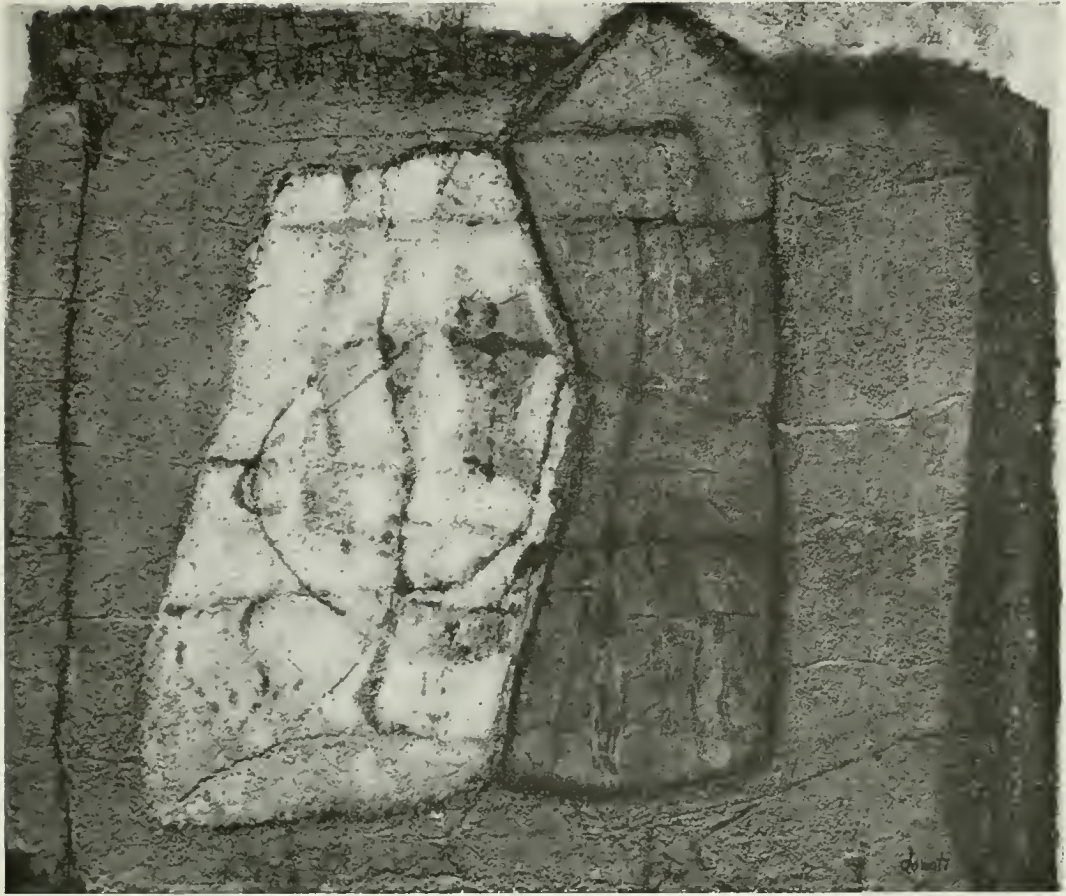
"The shattering of the mass of the figure into color chunks, or fragments, makes it possible for this woman to fuse momentarily with the color chunks of the surrounding foliage. They swirl as one substance, but then, there is a coalescence of these color fragments into isolated masses where figure and foliage separate from each other to exist independently in a real space where all is apparently stable and sunlit."

John Thomas was born in Bessemer, Alabama, in 1927. He attended the University of Georgia, Athens, 1946-48; the New School for Social Research, New York, where he received his Bachelor's degree in 1951; and New York University, where he received his Master's degree in 1954. He has taught at The Detroit Institute of Arts, 1957, and the State University of Iowa, 1962. Mr. Thomas lives in Iowa City, Iowa.

He won an award in the Tucson Festival, 1962. His work has been included in exhibitions at the Galleria Schneider, Rome, 1955; Birmingham Museum of Art, 1955; The Artist Market, Detroit, 1956; Wichita Art Museum, 1957; Fine Arts Association, Tucson, 1957; The Alan Gallery, New York, 1957, 1958, 1959, 1960, 1961; Santa Barbara Museum of Art, 1957; University of Nebraska, 1958; Whitney Museum of American Art, New York, 1958; San Francisco Museum of Art, 1958, 1960; University of Illinois, 1961; The International Gallery, Washington, D.C., 1961; Esther-Robles Gallery, Los Angeles, 1961; Tucson Festival, 1962. Mr. Thomas' work is in many private collections.

THOMAS





-54.73
D715t

Enrico Donati, *222 CPS 1962*, 50" x 60", oil and sand on canvas, 1962. (Staempfli Gallery, New York City) (1948, 1950, 1951, 1959, 1961)

Enrico Donati was born in Milan, Italy, in 1909. Mr. Donati has served on the advisory board of Brandeis University, Waltham, Massachusetts, and on the board of the Parsons School of Design, New York; he has been a visiting critic at Yale University. He lives in New York City.

Seventeen special exhibitions of Mr. Donati's work have been held in Chicago, New York, Milan, Paris, and Venice. His work has been included in group exhibitions at Carnegie Institute, Pittsburgh, 1950-58; Venice Biennale d'arte, 1950; Museu de Arte Moderna de São Paulo, Brazil, 1953; The Art Institute of Chicago, 1954, 1957; Whitney Museum of American Art, New York, 1954, 1956, 1958, 1959; The Solomon R. Guggenheim Museum, New York, 1955.

Mr. Donati's work is in the collections of The Baltimore Museum of Art; Albright-Knox Art Gallery, Buffalo; The Detroit Institute of Arts; Indian Head Mills, Museum of Modern Art, Rockefeller Institute, Whitney Museum of American Art, New York; City Art Museum of St. Louis; and in many private collections.

DONATI

Seymour Lipton, *Codex #2*, 66", bronze on monel metal, 1962. (Betty Parsons Gallery, New York City) (1953, 1955, 1959)

"The *Codex #2* like any other work has an origin that can only be guessed at. It grew out of my previous work *Manuscript* as a further image of the book of Man and Nature, and the problems of good and evil, of birth and growth, etc. Of course such notions are part of a vortex of feeling involving a fresh formal solution; both aspects always working together for me in double harness."

Seymour Lipton was born in New York City in 1903. He was graduated from Columbia University in 1927. He received a grant from the National Institute of Arts and Letters, New York, 1958; a fellowship from The John Simon Guggenheim Memorial Foundation, New York, 1960; and a Ford Foundation award, 1960. Mr. Lipton has taught at The Cooper Union School of Art and Architecture, New York, 1943-44; New Jersey State Teacher's College, Newark, 1944-45; Yale University School of Art and Architecture, New Haven, 1957-59; New School for Social Research, New York, 1940 to the present. Mr. Lipton lives in New York City.

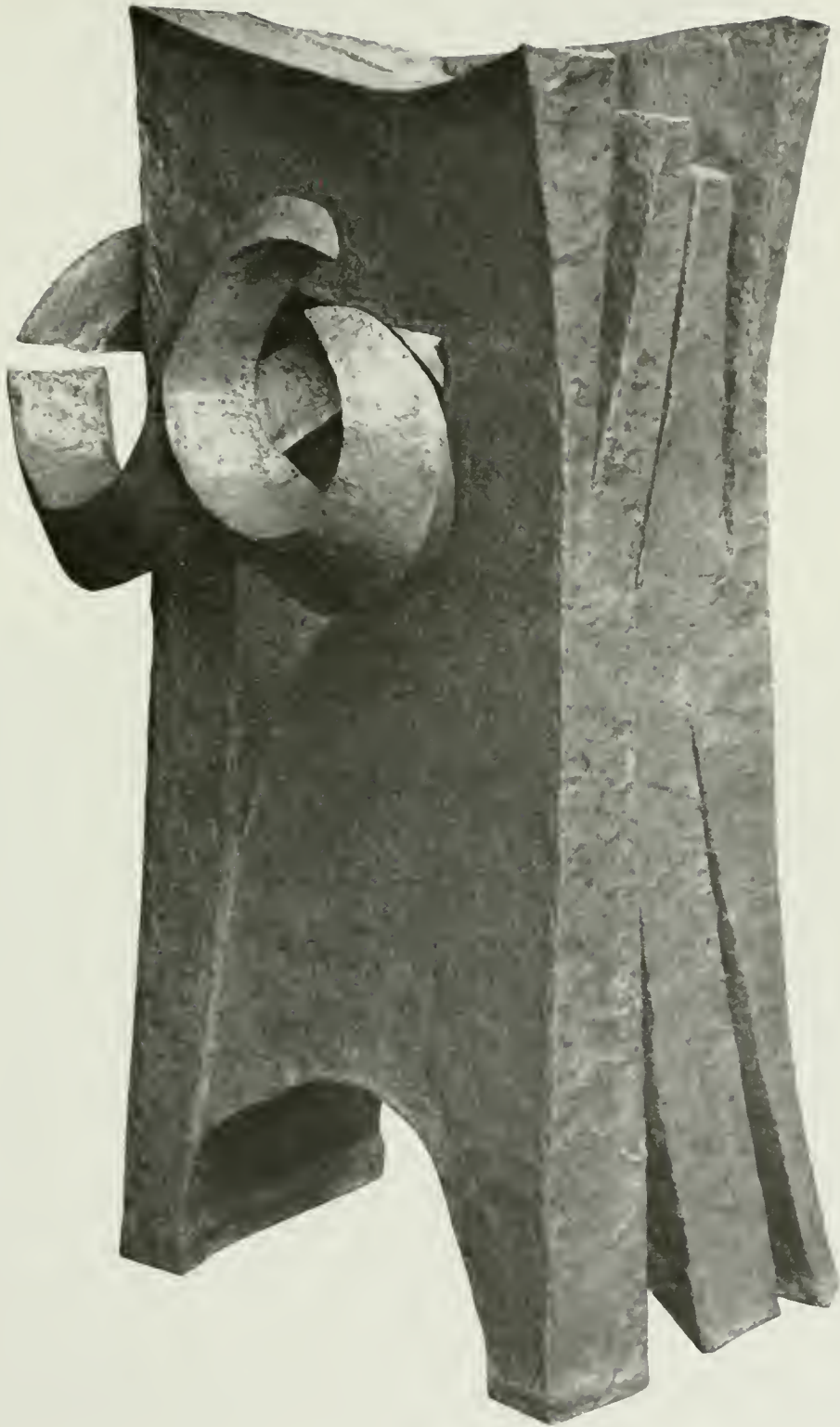
Mr. Lipton has received special awards from The Art Institute of Chicago, 1957; Bienal do Museu de Arte Moderna de São Paulo, Brazil, 1957; New School for Social Research, 1960; Architectural League of New York, 1960, 1962.

Special exhibitions of his work have been presented at the ACA Gallery, New York, 1938; Galerie St. Etienne, New York, 1943; Betty Parsons Gallery, New York, 1948, 1950, 1952, 1954, 1958; Watkins Gallery, Washington, D.C., 1951; State University College of Education, New Paltz, New York, 1955; Museum of Modern Art, New York, 1956; Museu de Arte Moderna de São Paulo, Brazil, 1957; Venice Biennale d'arte, 1958; Rensselaer Polytechnic Institute Museum, Troy, 1961.

His work has been included in group exhibitions at The Baltimore Museum of Art; Museu de Arte Moderna de São Paulo, Brazil; United States Pavilion, International Pavilion, Bruxelles World's Fair; Albright-Knox Art Gallery, Buffalo; The Art Institute of Chicago; Cincinnati Art Museum; Cleveland Museum of Art; Des Moines Art Center; The Detroit Institute of Arts; Tate Gallery, London; Yale University Art Gallery, New Haven; Brooklyn Museum, Museum of Modern Art, The Metropolitan Museum of Art, The Jewish Museum, Whitney Museum of American Art, New York; Musée d'Art Moderne, Musée Rodin, Paris; San Francisco Museum of Art; Santa Barbara Museum of Art; The Art Gallery of Toronto; Munson-Williams-Proctor Institute, Utica; Worcester Art Museum; and in USA and other exhibitions in Europe, the Near and Far East, and Russia.

Mr. Lipton's work is in the following collections: The Baltimore Museum of Art; Albright-Knox Art Gallery, Buffalo; Inland Steel Company, Chicago; Des Moines Art Center; The Detroit Institute of Arts; Temple Beth-El, Gary; Wadsworth Atheneum, Hartford; University of Kansas Museum of Art; Brooklyn Museum, The Metropolitan Museum of Art, Museum of Modern Art, Whitney Museum of American Art, New School for Social Research, Manufacturers Trust Company, International Business Machines, Inc., New York; The Franklin Institute, Philadelphia; Reynolds Metals Company, Richmond; Santa Barbara Museum of Art; Tel Aviv Museum; The Art Gallery of Toronto; Temple Israel, Tulsa; Munson-Williams-Proctor Institute, Utica; Washington Gallery of Modern Art; Yale University; and in the private collections of Mrs. Nathaniel Owings, Big Sur, California; Mr. and Mrs. Leigh B. Block; Mrs. Florsheim, Earle Ludgin, Arnold H. Maremont, Chicago; Joseph H. Hirshhorn, New Canaan, Connecticut; Mr. and Mrs. Fred W. Hilles, New Haven; William Burden, Mr. and Mrs. Howard Lipman, Mr. and Mrs. Albert List, Nelson Rockefeller, Mr. and Mrs. Walter Ross, New York; Mrs. Greenfield, Philadelphia; H. J. Heinz, Pittsburgh.

LIPTON



BARKER



7-54.73
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6.1.19
Walter Barker, *Persian Series #19*, 84" x 53", oil on canvas, 1962. (Albert Landry Galleries, New York City)

"What a canvas triggers is the interesting intangible to me. What my objectives are, I try to conceal as well as possible in order for the trap to work and for the reaction to be unrehearsed. Sometimes the concealment is elaborate and sometimes it is simple, but in any case it should be deceptive initially, like an ikon. The canvas has to operate as a catalyst, come off the wall and stop hanging there. In the end, everyone involved has the responsibility to avoid boredom."

Walter Barker was born in Coblenz, Germany, in 1921. He studied at Washington University where he received his B.F.A. degree in 1948, and at the University of Indiana where he received his M.F.A. degree in 1950. He studied also at the University of North Carolina and at Iowa State University. His principal instruction in art was under Max Beckmann and Philip Guston. He received a foreign travel scholarship from Washington University in 1948, a fellowship at the Max Beckmann Gesellschaft, Munich, 1955, and an Italian government

grant in 1956. Mr. Barker has taught at Salem College, Winston-Salem, North Carolina, and at Washington University, St. Louis. He lives in New York City.

Special exhibitions of his work have been held at Washington University, St. Louis, 1955; Otto Gerson Gallery, New York, 1959; William Rockhill Nelson Gallery of Art, Kansas City, 1961. His work has been included in group exhibitions at Carnegie Institute, Pittsburgh, 1956; and the Virginia Museum of Fine Arts, Richmond, 1962.

Mr. Barker's work is represented in collections of the Museum of Fine Arts, Perry T. Rathbone, Boston; Colorado Springs Fine Arts Center; William Rockhill Nelson Gallery of Art, Kansas City; The Arkansas Arts Center, Little Rock; Los Angeles County Museum; University of Minnesota; Brooklyn Museum, Joseph H. Hirshhorn, Museum of Modern Art, New York; Philadelphia Museum of Art; James Michener, Pipersville, Pennsylvania; Virginia Museum of Fine Arts, Richmond; City Art Museum of St. Louis; William Eisendrath, Joseph Pulitzer, Jr., St. Louis.

154.73
L493E

Rico Lebrun, *Two Figures Emerging from Flood*, 76" x 98", casein on canvas, 1961. (Nordness Gallery, Inc., New York City) (1949, 1951, 1957, 1959, 1961)

"To do a landscape of alluvial forms in man's imprint and semblance —"

Rico Lebrun was born in Naples, Italy, in 1900. He studied at the Academy of Beaux Arts and at the Industrial Institute of Applied Arts, Naples, 1919-21. He received fellowships from the John Simon Guggenheim Memorial Foundation in 1936, 1937, and 1962. He has taught at the Art Students League, New York, 1936-37; Chouinard Art Institute, Los Angeles, 1938-39; Walt Disney Studios, 1940; Tulane University, 1942-43; Colorado Springs Fine Arts Center, 1945; Jepson Art Institute, Los Angeles, 1947-50; Instituto Allende, Mexico, 1953-54; Yale University-Norfolk School, 1956; University of California, Los Angeles, summers, 1956, 1957; Yale University, 1958-59; University of California, Santa Barbara, 1962. He lives in Los Angeles, California.

Mr. Lebrun has won awards from The Art Institute of Chicago, 1947; Los Angeles County Museum, 1948; University of Illinois, 1949, 1959;

The Metropolitan Museum of Art, New York, 1950; American Academy of Arts and Letters, New York, 1952; The Pennsylvania Academy of the Fine Arts, Philadelphia, 1953, 1962.

Since 1940, there have been thirty-seven special exhibitions of Mr. Lebrun's work. It has been included in major group exhibitions here and abroad. His paintings are found in the permanent collections of the Addison Gallery of American Art, Andover; Museum of Fine Arts, Boston; Columbus (Ohio) Gallery of Fine Arts; Denver Art Museum; Fogg Art Museum, Cambridge, Massachusetts; University of Hawaii; University of Illinois; William Rockhill Nelson Gallery of Art, Kansas City; Los Angeles County Museum; University of Nebraska; The Metropolitan Museum of Art, Museum of Modern Art, Whitney Museum of American Art, New York; The Pennsylvania Academy of the Fine Arts, Philadelphia; Rhode Island School of Design, Providence; St. Paul Gallery and School of Art; California Palace of the Legion of Honor, M. H. De Young Memorial Museum, San Francisco; Santa Barbara Museum of Art; Syracuse University; The Art Gallery of Toronto; Munson-Williams-Proctor Institute, Utica; Worcester Art Museum.

LEBRUN



Du Casse

Ralph Du Casse, *The Temple of Noo*, 68" x 68", oil on canvas, 1961. Lent by John Bolles. (Bolles Gallery, San Francisco, California) (1953, 1955, 1957, 1961)

"In the 1953 (University of Illinois) catalogue I stated '... gradually ... a more literary quality ...' seems to be reflected in my paintings. Now, ten years later, I hope that this same quality is even more intense and acute, and that I will have found my way of even more clearly connecting the viewer visually with my work."

Ralph Du Casse was born in Paducah, Kentucky, in 1916. He studied at the Cincinnati Art Museum. He received his B.A. degree in 1940 from the University of Cincinnati; his M.A. degree in 1948 from the University of California, Berkeley; and his M.F.A. degree in 1950 from the California College of Arts and Crafts, Oakland. He has taught at the University of California, Berkeley; California College of Arts and Crafts, Oakland; and California

Art Institute, San Francisco. At the present time he teaches at Mills College, Oakland, and he lives in San Francisco.

Mr. Du Casse has won awards from the Museu de Arte Moderna de São Paulo, Brazil; University of Illinois; The Solomon R. Guggenheim Museum, New York; San Francisco Museum of Art. His work has been included in group exhibitions at the Museu de Arte Moderna de São Paulo, Brazil; University of Illinois; The Solomon R. Guggenheim Museum, New York; California College of Arts and Crafts, Oakland; Carnegie Institute, Pittsburgh; San Francisco Museum of Art; Santa Barbara Museum of Art.

Mr. Du Casse's paintings are found in the collections of Museu de Arte Moderna de São Paulo, Brazil; University of Illinois; The Solomon R. Guggenheim Museum, New York; Virginia Museum of Fine Arts, Richmond; and of the San Francisco Museum of Art.

DU CASSE





34-2
3-5-5-2

GIBRAN

Kahlil Gibran, *Seated Nude*, 42", hammered steel, 1960-61. (Nordness Gallery, Inc., New York City) (1959)

"Look at my work; I do not write poetry about it."

Kahlil Gibran was born in Boston, Massachusetts, in 1922. He studied at The School of the Museum of Fine Arts, Boston. He was the recipient of a John Simon Guggenheim Memorial Foundation fellowship for 1959 and for 1960, and of an award from the National Institute of Arts and Letters in 1961. He taught at Wellesley College in 1957, and he lives in Boston, Massachusetts.

Mr. Gibran received an award from the Boston Arts Festival, 1956, and from The Pennsylvania Academy of the Fine Arts, Philadelphia, 1958.

Special exhibitions of his work have been held in Boston and New York. He has participated in group exhibitions at the Boston Arts Festival; Institute of Contemporary Art, Boston; Dallas Museum of Fine Arts; Des Moines Art Center; The Detroit Institute of Arts; Museum of Fine Arts of Houston; Los Angeles County Museum; National Academy of Design, Whitney Museum of American Art, New York; The Pennsylvania Academy of the Fine Arts, Philadelphia; Carnegie Institute, Pittsburgh; The Corcoran Gallery of Art, Washington, D.C.

50-112
S 0111
David Simpson, *Red Stripes*, 74¼" x 45", oil on canvas, 1962. (David Cole Gallery, San Francisco, California)

"Horizontal space may be considered a 'form' of painting, in the same sense and in a similar way, as landscape. Although 'landscape' is too confining a term, it approximates my interest. The horizontal movement is part of the definition for landscape, cloudscape, waterscape, moonscape, etc.

"I prefer art — both the making and experiencing of it — as an act of contemplation. To rely solely on egotistical strength, to splash playfully about, is beside the point. It is easy to 'express' yourself as an animal; a greater achievement would be an attempt to produce an art which is in itself expressive.

"My painting, whether termed landscape or 'pure painting,' is meant to be contemplative in nature."

David Simpson was born in Pasadena, California, in 1928. He received his Bachelor's degree from the California School of Fine Arts and his Master's degree

from San Francisco State College. He lives in San Francisco.

Special exhibitions of Mr. Simpson's work have been held at the San Francisco Art Association Gallery, 1958; San Francisco Museum of Art, 1959; David Cole Gallery, San Francisco, 1959; Santa Barbara Museum of Art, 1960; Esther-Robles Gallery, Los Angeles, 1960; M. H. De Young Memorial Museum, San Francisco, 1961; Joachim Gallery, Chicago, 1962. His work has been included in group exhibitions at the San Francisco Museum of Art, 1953, 1956, 1959, 1960; Denver Art Museum, 1953, 1955, 1959; Oakland Art Museum, 1955, 1956, 1959, 1960; M. H. De Young Memorial Museum, San Francisco, 1957, 1959, 1960; California Palace of the Legion of Honor, San Francisco, 1958, 1960, 1961; Osaka, Japan, 1960; Carnegie Institute, Pittsburgh, 1961; Virginia Museum of Fine Arts, Richmond, 1962. His work is in the collection of the San Francisco Museum of Art and in numerous private collections here and abroad.



SIMPSON



PACHECO

2754.73
211

Maria Luisa Pacheco, *Inner Light*, 50" x 60", oil on canvas, 1961. (Rose Fried Gallery, New York City)

"I begin to paint when a contact with the work has been established by an image formed in my mind. The total structure is many times an arbitrary world in which the decorative beauty does not exist. The space is the reality that has to be cut and filled with subjective and intimate expressions of myself. In doing this I prefer simplicity."

Maria Luisa Pacheco was born in La Paz, Bolivia, in 1919. She studied in Madrid, Spain. She has received prizes at the Bienal do Museu de Arte Moderna de São Paulo, Brazil, 1953, 1957; Dallas Museum of Fine Arts, 1957; Pan American Union, Washington, D.C., 1959; Latin American Exhibition, Baranquilla, 1960; and elsewhere. She was awarded a John Simon Guggenheim Memorial Foundation fellowship in 1958-59. She has taught at the National Academy of Fine Arts in La Paz. Miss Pacheco came to the United States in 1956, and she lives in New York City.

Special exhibitions of Miss Pacheco's work have been held in La Paz, Buenos Aires, Santiago, Lima, New York City, Washington, D.C., and Milan. Her work has been included in group exhibitions in Madrid, Barcelona, Havana, Bogota, Caracas, São Paulo, Rio de Janeiro, Dallas, Chicago, Pittsburgh, and New York City. Miss Pacheco's paintings are in museum collections in São Paulo, Buenos Aires, La Paz, Caracas, and Dallas; in the Pan American Union; and in many private collections in Europe and North and South America.



RIVERS

c-34.73
R 524d
Larry Rivers, *Dying and Dead Veteran*, 70" x 94",
oil on canvas, 1961. (Tibor de Nagy Gallery, New
York City) (1959)

Larry Rivers was born in New York City, 1923. He was graduated from New York University, then spent two years studying painting with Hans Hofmann and a year in Paris, copying in the Louvre Museum. At the present time, Mr. Rivers lives in Southampton, Long Island, New York.

Mr. Rivers received special awards in exhibitions at The Corcoran Gallery of Art, Washington, D.C., 1954, and in Arts Festivals at Spoleto, Italy, and Newport, Rhode Island, 1958.

Seven special exhibitions of Mr. Rivers' work have been held at New York galleries since 1949. His work has been included in group exhibitions presented by the Vanguard Gallery, Paris, 1953; American Federation of Arts (traveling exhibition), 1954-55; Museum of Modern Art, New York, 1956; Museu de Arte Moderna de São Paulo, Brazil, 1957; The Art Institute of Chicago; The Minneapolis Institute of Arts; and in a special exhibition prepared for circulation in Japan by the Museum of Modern Art, New York.

Mr. Rivers' work is found in the collections of the William Rockhill Nelson Gallery of Art, Kansas City; The Minneapolis Institute of Arts; State University College of Education, New Paltz, New York; Brooklyn Museum, The Metropolitan Museum of Art, Miss Dorothy Miller, Museum of Modern Art, Roy Neuberger, Mrs. John D. Rockefeller, Jr., Whitney Museum of American Art, New York; Rhode Island School of Design, Providence; North Carolina Museum of Art, Raleigh; The Corcoran Gallery of Art, Washington, D.C.



SONENBERG

754.73
56942
Jack Sonenberg, *Zenith-White*, 60" x 60", oil on canvas, 1962. (Feingarten Galleries, New York City)

"In my recent paintings I have worked with a finite image, that through its positioning and concretion is made to dominate a large space. In *Zenith-White* I have used this approach to present an image of soaring whiteness that carries with it a surrounding void. In paintings that preceded *Zenith-White* I was concerned with a space that was a fragment of a larger space, or an intersection in space through which forms enter and depart. I started then to use concretions of paint in order to seize the surface and arrest all motion. Whether with a fragment of space or with a more finite form like *Zenith-White* I have wanted to encompass more than appears within the sides and top and bottom of a canvas, and at the same time I have wanted to project the image beyond the surface of the canvas. The result has been a concrete image bearing with it that condition of materiality, endurance, with which I am concerned."

Jack Sonenberg was born in Toronto, Canada, in 1925. He attended the Ontario College of Art, and the School of Fine Arts, Washington University, St. Louis. Mr. Sonenberg received a Louis Comfort Tiffany Foundation scholarship, in 1962. He has taught at the School of Visual Arts in New York. He lives in New York City.

Mr. Sonenberg has won awards from Bradley University, Peoria, 1955-60; The Print Club, Philadelphia, 1956; Museum of Fine Arts, Springfield, Massachusetts, 1957; Silvermine Guild of Artists, New Canaan, 1962.

Mr. Sonenberg's work has been included in group exhibitions at the Brooklyn Museum, New York, 1953, 1955, 1956, 1958, 1960, 1962; The Pennsylvania Academy of the Fine Arts, Philadelphia, 1957, 1960; Butler Institute of American Art, Youngstown, 1958, 1961; Whitney Museum of American Art, New York, 1959. Mr. Sonenberg's work is represented in many public collections.

c754.73
2030m

Richard Anuszkiewicz, *Minos in the Labyrinth*, 58" x 52", oil on canvas, 1962. (The Contemporaries, New York City) (1961)

"My work is of an experimental nature and has centered on the investigation of the optical changes that occur by using complementary colors of full intensity when juxtaposed, and their dynamic effect to the eye."

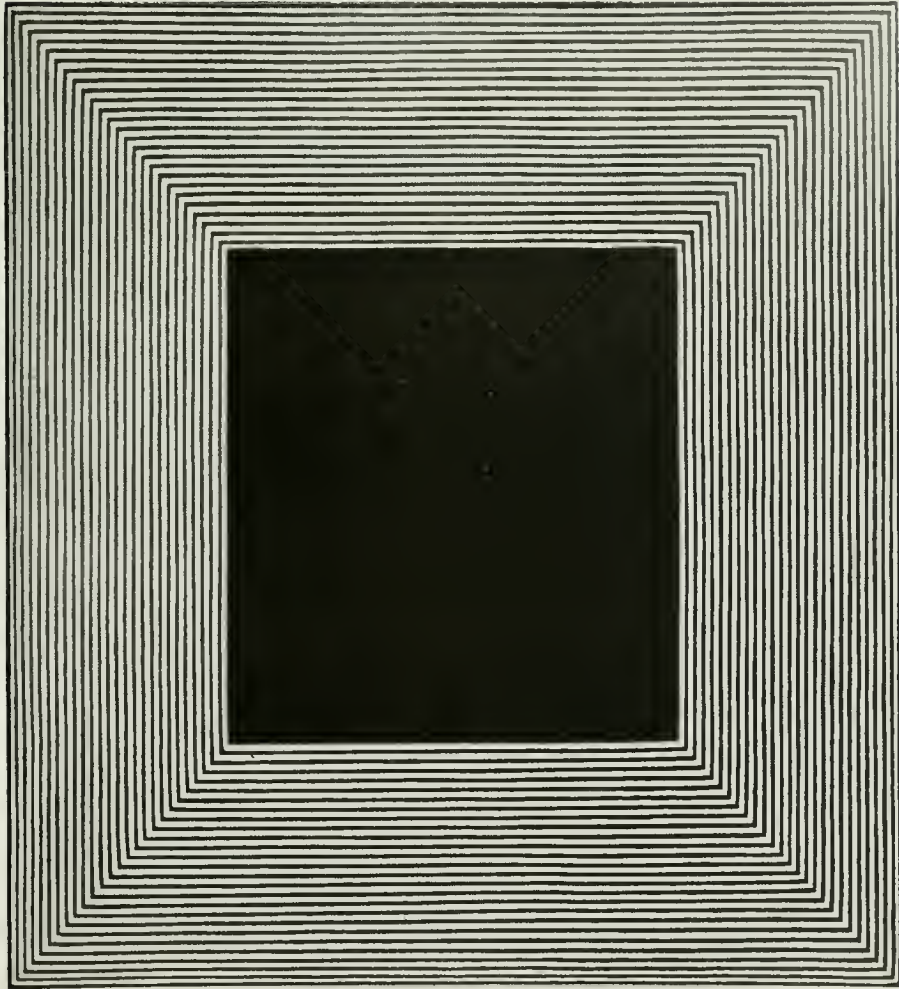
Richard Anuszkiewicz was born in Erie, Pennsylvania, in 1930. He studied at the Cleveland Institute of Art from 1948-53, where he received his B.F.A. degree, and at Yale University from 1953-55, where he earned an M.F.A. degree. In 1953 he was awarded a Pulitzer Traveling Scholarship by the National Academy of Design. He lives in New York City.

He has received awards in Erie, Pennsylvania, 1950-54; Cleveland, Ohio, 1951-55; and Ohio State Fair, 1954. Special exhibitions of Mr. Anuszkiewicz's work have been held at The Contemporaries, New York; Cleveland, Ohio; Youngstown, Ohio; and Erie, Pennsylvania.

His work has been included in group exhibitions at the Museum of Modern Art, New York, 1961; New York University, 1961; University of Illinois, 1961; Whitney Museum of American Art, New York, 1962; Silvermine Guild of Artists, New Canaan, 1962; Helsinki, Finland, 1962.

Mr. Anuszkiewicz's work is found in the following collections: Akron Art Institute; Cleveland Museum of Art; Museum of Modern Art, Nelson Rockefeller, New York; Butler Institute of American Art, Youngstown; and other private collections.

ANUSZKIEWICZ



MC EWEN

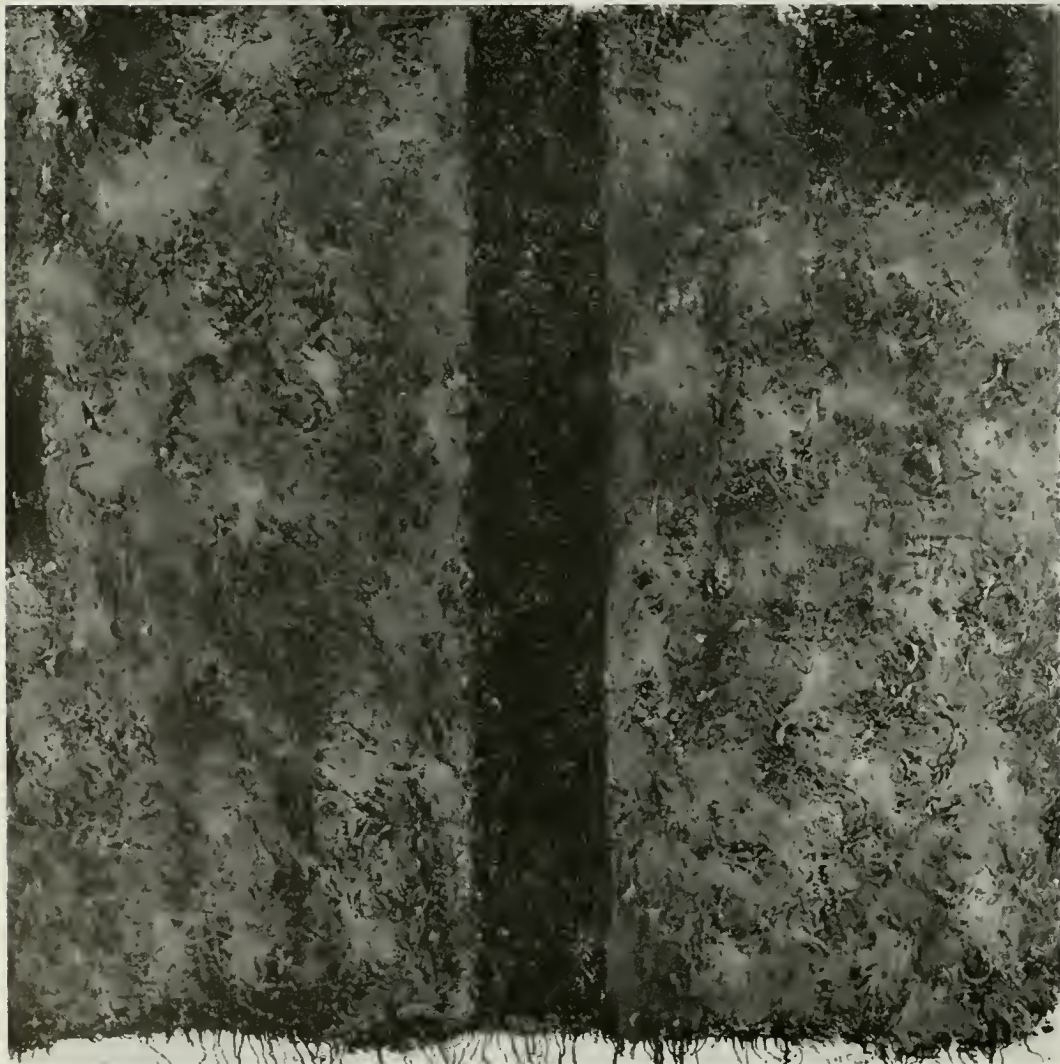
Jean McEwen, *Violet Rainbow*, 60 1/4" x 60 1/4", oil on canvas, 1962. (Martha Jackson Gallery, New York City)

"From color for the sake of color, I wanted to explore unknown ranges as in this painting which is violet over blue, so closely related that one could not think of this work without all its components.

"As for the thought, the work, the difficulty, this is all forgotten when the painting is done."

Jean McEwen was born in Montreal, Canada, in 1923. He was graduated from the University of Montreal, but he is self-taught as an artist. He has received an award in the Provincial Artistic Competitions, Quebec, 1962. He lives in Montreal.

Mr. McEwen's work has been shown in exhibitions at Agnes Lefort Gallery, Montreal, 1951; Moos Gallery, Toronto, 1961; Martha Jackson Gallery, New York, 1963. His work is in the collections of the Walker Art Center, Minneapolis, and the Museum of Modern Art, New York.





WILDE

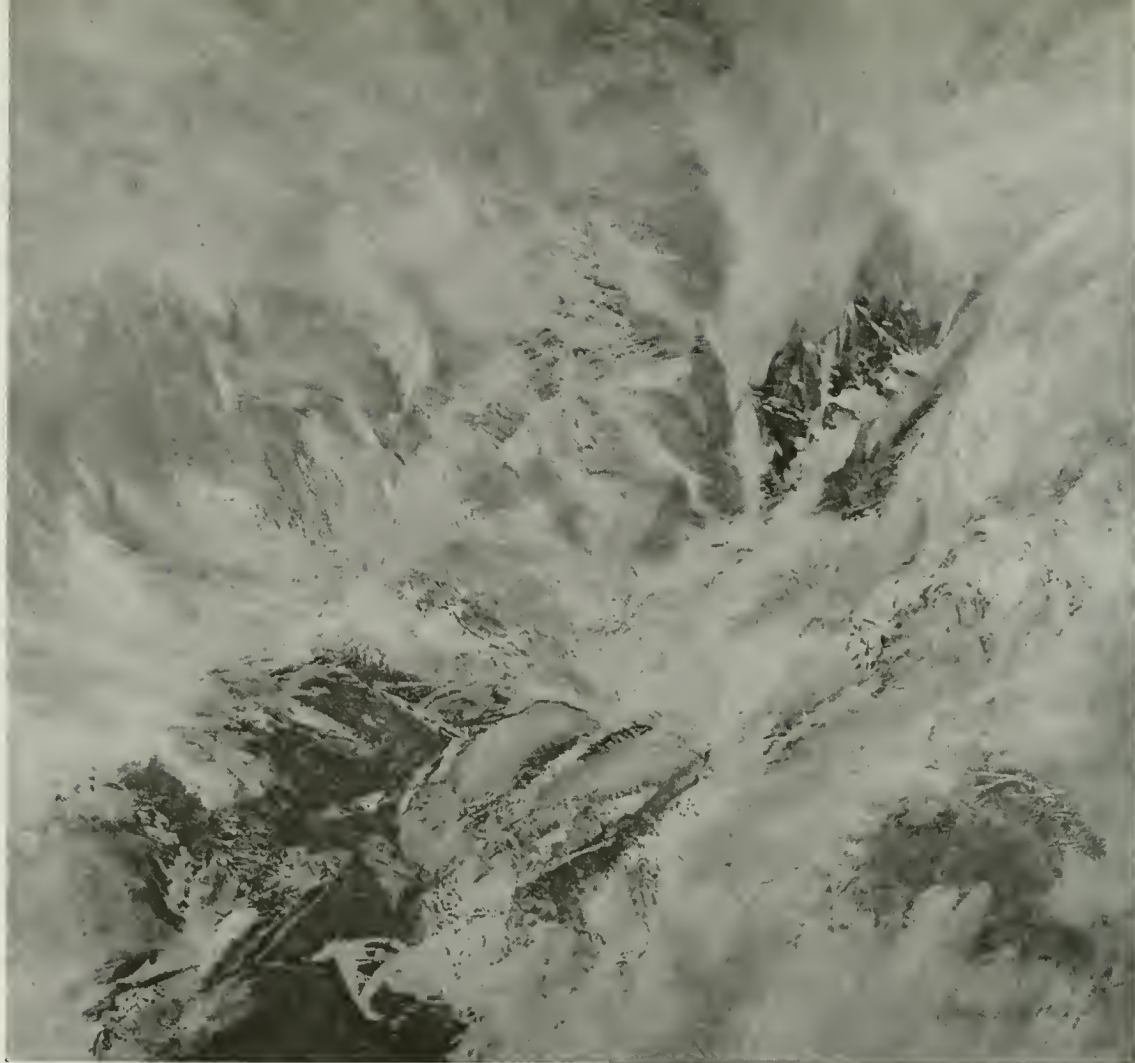
John Wilde, *Nine Crazy Girls, a Dog and a Cat at My Place*, 12" x 18", oil on canvas, 1961. (Robert Isaacs Gallery, New York City) (1948, 1952, 1953, 1955, 1957, 1959, 1961)

"I have little to add to what has been stated in previous catalogues of the University of Illinois Biennial. On the whole I can hold with whatever I have said.

"I might just append this (maybe this sums it all up): I like fruits and naked ladies and old houses and dead fish and birds and meadow mice and hair and many, many other things. I paint what I like and maybe the painting says why."

John Wilde was born in Milwaukee, Wisconsin, in 1919. He studied at the University of Wisconsin and received a Master's degree in 1948. Mr. Wilde taught at the University of Wisconsin, where he was Chairman of the Department of Art and Education, but after two years, he resigned his position to devote full time to painting. Mr. Wilde lives in Evansville, Wisconsin.

Mr. Wilde's work has been included in group exhibitions at the Arts Festival, Aix-En-Provence; The Art Institute of Chicago; Denver Art Museum; The Detroit Institute of Arts; Walker Art Center, Minneapolis; The Metropolitan Museum of Art, Whitney Museum of American Art, New York; Museum of Modern Art, Paris; Festival of The Two Worlds, Spoleto, Italy. Mr. Wilde's work is in the collections of The Art Institute of Chicago; Milwaukee Art Center; Whitney Museum of American Art, New York; The Pennsylvania Academy of the Fine Arts, Philadelphia; Carnegie Institute, Pittsburgh; Santa Barbara Museum of Art; Worcester Art Museum.



BALL

754.73
B2078 George Ball, *Foam Spray*, 63" x 63", oil on canvas, 1961. (Gump's Gallery, San Francisco, California)

"I have attempted in my work to find the essential elements of the world that I see and feel. To describe this, to make out of all the conflicting aspects of the visual world a painting which produces an emotion, an idea about man's environment, a synthesis of nature is, for me, the real meaning of abstraction. All the technique of painting, the physical and emotive qualities of the material itself must, in the end, convey an idea, must communicate a meaning understandable intuitively to everyone."

George Ball was born in San Francisco, California, in 1929. He studied at Stanford University, where he earned his B.A. degree in 1951 and his M.A. degree in 1952; at the California Art Institute, Los Angeles, in 1956; at the University of Paris, 1956-59; and with Stanley Hayter at Atelier 17, Paris, 1958-62. He won a Fulbright travel award in

1958-59. He lives in Oakland, California.

Mr. Ball has received awards from the French government, 1960, and the San Francisco Museum of Art, 1957; and James D. Phelan Awards from the M. H. De Young Memorial Museum, San Francisco, in 1957 and 1958. Special exhibitions of Mr. Ball's work were held at Gump's Gallery, San Francisco, 1957, 1962. His work has been included in group exhibitions at the San Francisco Museum of Art, 1957; M. H. De Young Memorial Museum, San Francisco, 1957, 1959; The Pennsylvania Academy of the Fine Arts, Philadelphia, 1957, 1959; Provincetown Art Festival, 1958; California Palace of the Legion of Honor, San Francisco, 1960; and in Paris, 1961.

Mr. Ball's work is in the collections of Mr. Henry Luce, New York; the City of Paris; the Achenbach Foundation of Graphic Art, San Francisco; San Francisco Museum of Art; Stanford University.

DURCHANEK



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L 932 w

Ludvik Durchanek, *The Wish*, 74", hammered bronze, 1962. (Graham Gallery, New York City)

"Almost every adolescent *wishes* for Life, Liberty and the pursuit of Happiness, a pot of gold or a beloved.

"Basically the sculpture illustrates 'Illusion,' a symbol for the evanescence of it all. It is made from hammered 24 gauge sheet bronze, oxydized with Liver of Sulphur."

Ludvik Durchanek was born in Vienna, Austria, in 1902. He studied at The School of the Worcester Art Museum and at the Art Students League, New York. He lives in Wassaic, New York.

Special exhibitions of Mr. Durchanek's work have been held at the Albany Institute of Art; and Graham Gallery, New York. His work has been included in group exhibitions presented by the Museum of Modern Art, Whitney Museum of American Art, New York; Rhode Island School of Design, Providence; Silvermine Guild of Artists, New Canaan.

Mr. Durchanek's work is in the collections of the Museum of Modern Art, New York; St. Paul (Minnesota) Gallery; and in the private collections of Mr. and Mrs. Louis Baker; Mrs. Sidney Berkowitz; Miss Bonnie Cashin; Mr. Michael Erlanger; Mr. and Mrs. Albert Hackett; Mr. Sidney Kingsley; Mr. and Mrs. Sylvan Lang; Mr. and Mrs. F. A. Lichenstein; Mr. Howard Lipman; Mr. Lawrence Marcus; Mrs. John D. Rockefeller, III; Mrs. Daisy Shapiro; Mr. and Mrs. A. L. Spitzer; Mr. Robert Strange; the Hon. Mr. and Mrs. Henry Epstein; Mrs. Bert Fishel; Dr. and Mrs. Fred Olsen; Mrs. Martin Shampaine; Mr. and Mrs. John Schulte; Mr. Frank Weinstein; Mr. Roy Neuberger; Mrs. Robert D. Simon, Jr.; Mr. Jacob Shulman; Mr. and Mrs. Kenneth Dayton; Mrs. Florine Robinson; Mr. Walter Cerf; Mr. and Mrs. Robert D. Straus; Mr. and Mrs. Victor Weingarten.

Joseph Goto, #14, 9", steel, 1961-62. (Allan Frumkin Gallery, Chicago, Illinois) (1953, 1955, 1957)

Joseph Goto was born in Hilo, Hawaii, in 1920. He studied at The School of The Art Institute of Chicago and at Roosevelt College, Chicago. He was the recipient of a John Hay Whitney Foundation fellowship and a grant from the Graham Foundation for Advanced Studies in the Fine Arts. He has taught at the Richmond (Virginia) Professional Institute and the University of Michigan. He lives in Ann Arbor, Michigan.

Mr. Goto has received four awards from The Art Institute of Chicago. His work has

been included in group exhibitions at The Art Institute of Chicago; University of Illinois, 1955, 1957; Whitney Museum of American Art, New York, 1956; Contemporary Arts Association, Houston, 1957; Carnegie Institute, Pittsburgh, 1958; Lake Forest (Illinois) College, 1960; Michigan State University, 1962.

Mr. Goto's work is in the collections of The Art Institute of Chicago; Mr. and Mrs. Stanley Frechling, Mrs. Lillian Florsheim, Mr. and Mrs. Bertrand Goldberg, Mr. and Mrs. Arnold Maremont, Mr. John Peloza, Mr. Joseph Shapiro, Mr. and Mrs. Solomon B. Smith, Chicago; Indiana University; Michigan State University; Mr. Edgar Kaufman, Museum of Modern Art, New York.



GOTO

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Elias Friedensohn, *The Secret*, 37" x 43½", oil on canvas, 1962. (Feingarten Galleries, Beverly Hills, California) (1957, 1959, 1961)

Elias Friedensohn was born in New York City in 1921. He studied at Temple University, Philadelphia; at Queens College, New York; and at New York University. Mr. Friedensohn was the recipient of a Fulbright award in 1957 and a John Simon Guggenheim Memorial Foundation fellowship in 1961. He teaches at Queens College, and he lives in Flushing, New York.

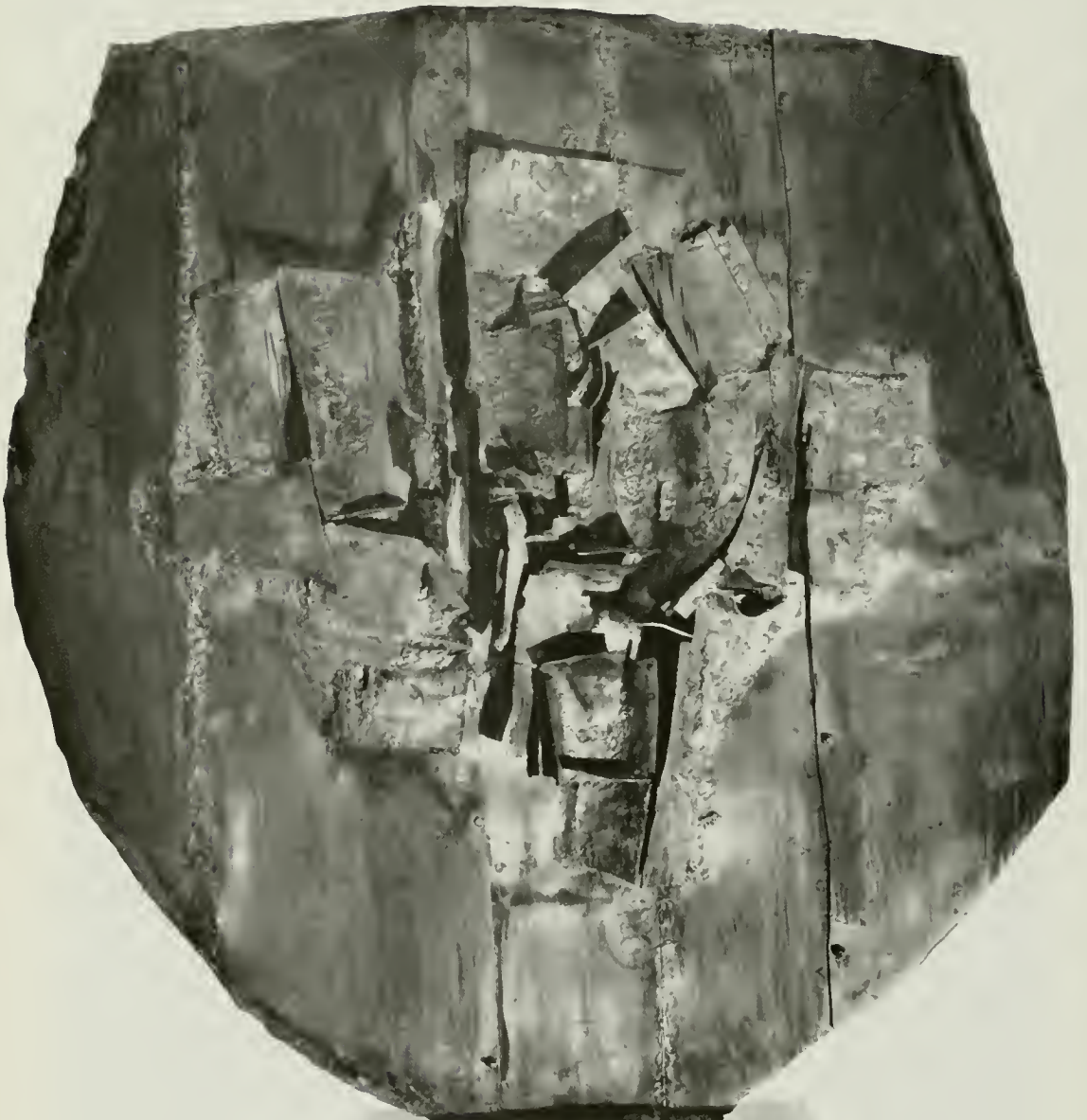
Mr. Friedensohn's work has been included in exhibitions at the University of Illinois, 1957, 1959, 1961; University of Wisconsin, 1957; Whitney Museum of American Art, New York, 1957, 1958, 1959, 1960, 1961, 1963; Smithsonian Institution, 1958; The Corcoran Gallery of Art, Washington, D.C., 1961.

His work is in the collections of the University of Illinois; Whitney Museum of American Art, New York; and in many private collections.

FRIEDENSOHN



ROSENTHAL



Bernard Rosenthal, *Sunaegis*, 74", brass, 1960. (Samuel M. Kootz Gallery, Inc., New York City) (1955, 1959)

Bernard Rosenthal was born in Highland Park, Illinois, in 1914. He was graduated with a Bachelor of Arts degree from the University of Michigan in 1936. At the present time he lives in New York City.

Mr. Rosenthal received awards from the San Francisco Museum of Art, 1950; Los Angeles County Museum, 1950, 1951, 1957, 1958; Audubon Artists, Inc., New York, 1953; The Pennsylvania Academy of the Fine Arts, Philadelphia, 1954; American Institute of Architects, South California Chapter, 1959.

Special exhibitions of Mr. Rosenthal's work have been held at Associated American Artists Galleries, Chicago, 1947; Scripps College, 1948; San Francisco Museum of Art, 1950; Associated American Artists Galleries, New York, 1950; Santa Barbara Museum of Art, 1952; Long Beach Museum of Art, 1952; Catherine Viviano Gallery, New York, 1954, 1958, 1959; Carnegie Institute, Pittsburgh, 1959; Samuel M. Kootz Gallery, Inc., New York, 1961.

His sculpture has been included in group exhibitions at Cranbrook Academy of Art, Bloomfield Hills, Michigan; Institute of Contemporary Art, Boston; Bruxelles World's Fair; University of Southern California; The Art Institute of Chicago; Denver Art Museum; University of Illinois; University of California, Los Angeles; Los Angeles County Museum; Walker Art Center, Minneapolis; Architectural League of New York; American Federation of Art (traveling exhibition), Audubon Artists, Inc., The Metropolitan Museum of Art, Museum of Modern Art, Sculptor's Guild, Whitney Museum of American Art, New York; The Pennsylvania Academy of the Fine Arts, Philadelphia; Philadelphia Museum of Art; M. H. De Young Memorial Museum, San Francisco; San Francisco Museum of Art; Museu de Arte Moderna de São Paulo, Brazil; Yale University.

Mr. Rosenthal's work is in the collections of Arizona State College; The Baltimore Museum of Art; Albright-Knox Art Gallery, Buffalo; Illinois State Museum, Springfield; Long Beach Museum of Art; Los Angeles County Museum; Lytton Savings and Loan Association Collection; Lincoln (Massachusetts) Museum; Milwaukee Art Center; Museum of Modern Art, New York; New York University; Santa Barbara Museum of Art.

His architectural commissions include those for the New York World's Fair, 1939; Max Strauss Memorial Center, Chicago, 1940; Museum of Science and Industry, Chicago, 1941; Nokomis (Illinois) Post Office, 1946; Motion Picture Country Home, San Fernando Valley, 1947; William Goetz Garden, Beverly Hills, 1948; General Petroleum Building, Los Angeles, 1949; 260 Beverly Drive, Beverly Hills, 1950; Bullock's Westwood, Los Angeles, 1951; RKO Studios, Los Angeles, 1952; UCLA Elementary School, Los Angeles, 1952; J. W. Robinson Store, Beverly Hills, 1952; Capri Theatre, San Diego, 1954; 1000 Lake Shore Drive, Chicago, 1954; Beverly Hilton Hotel, Temple Emanuel, Beverly Hills, 1955; Police Facilities Building, Los Angeles, 1955; Southland Center, Dallas; IBM Building, Los Angeles.



OKADA

c754.13
-405a

Kenzo Okada, *Aslant*, 72" x 54", oil on canvas, 1962. (Betty Parsons Gallery, New York City)

Kenzo Okada was born in Yokohama, Japan, in 1902. He studied at the Meijigaukuin Middle School, at Tokyo Fine Arts University, and in Paris from 1924-27. He taught at Nippon University, 1940-42; at Musashino Art Institute, 1947-50; and at Tama Fine Arts College, 1949-50. He has lived in New York City since 1950.

Mr. Okada received a Ford Foundation grant in 1959, and he has received exhibition awards from Nikakai in Japan, 1936; Showa Shorei, 1938; Yomiuri Press, 1947; The Art Institute of Chicago, 1954, 1957; Carnegie Institute, Pittsburgh, 1955; Columbia, South Carolina, 1957; Venice Biennale d'arte, 1958.

Mr. Okada's work has been included in many major exhibitions and is in the collections of The Baltimore Museum of Art; Museum of Fine Arts, Boston; Albright-Knox Art Gallery, Buffalo; The Art Institute of Chicago; University of Colorado; Brooklyn Museum, Chase Manhattan Bank, The Solomon R. Guggenheim Museum, The Metropolitan Museum of Art, Museum of Modern Art, Rockefeller Institute, Whitney Museum of American Art, New York; Carnegie Institute, Pittsburgh; Reynolds Metals Company, Richmond; San Francisco Museum of Art; Santa Barbara Museum of Art; Munson-Williams-Proctor Institute, Utica; The Phillips Gallery, Washington, D.C.; Yale University; and in many other collections.

Carroll Cloar, *The Brotherhood*, 28" x 44", tempera on gesso panel, 1962. (The Alan Gallery, New York City) (1957, 1959)

"Funny thing happened to me on the way to the studio the other day. I stepped on a cat (Percy B. Shelley, my youngest). Immediately the idea occurred to me of creating a collage, or construction, by gluing, or attaching in some way, a live cat to a canvas. Paintings have been created that tick and tell time, or smell, or gyre and gimble. Self-destroying art machines have been executed successfully, as well as paintings that dissolve in dandruff flakes of paint on the gallery floor. But, as far as I have been able to ascertain, no one has ever created a painting that had to be fed Puss 'n Boots twice a day. Certainly there has never been, quite yet, a painting that would chase nice and Bessie bugs.

"Unfortunately I am not a courageous man, and I rejected the idea. I am a timid man because I do not have access to the collective courage of artists who flock together or run in schools. I have never been associated much with other artists — and don't speak the language — but, rather, am

more apt to be found in the company of Attorneys-at-Law, Dirt Farmers, Chiropracists, Midwives, Fishwives, Insurance Adjusters, Crop Dusters, Left Fielders, Welders, Weavers, Deputy Sheriffs, Cut-purses, Wet Nurses, Faith Healers, Used Car Dealers — people like that.

"Joking aside, I really take a great interest in the innovations, and I am not an angry young man. I am neither young nor angry."

Carroll Cloar was born in Earle, Arkansas, in 1913. He studied at Southwestern College, Memphis; Memphis Academy of Art; and the Art Students League, New York. Mr. Cloar received a McDowell fellowship and a John Simon Guggenheim Memorial Foundation fellowship. Mr. Cloar has taught at the Memphis Academy of Art. He lives in Memphis, Tennessee.

Mr. Cloar's work has been included in exhibitions held at The Art Institute of Chicago; University of Illinois; The Arkansas Arts Center, Little Rock; Brooks Memorial Art Gallery, Memphis; Whitney Museum of American Art, New York; Carnegie Institute, Pittsburgh. His work is in many major public and private collections.

CLOAR



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C3140

Giorgio Cavallon, *Untitled painting dated 3.21.61*, 60" x 52", oil on canvas, 1961. (Samuel M. Kootz Gallery, Inc., New York City)

Giorgio Cavallon was born in Sorio, Italy, in 1904. He studied at the National Academy of Design, New York, with Charles Hawthorne, and with Hans Hofmann. He received a Louis Comfort Tiffany Foundation scholarship. He lives in New York City.

Special exhibitions of Mr. Cavallon's work have been held at Vicenza, Italy, 1932; ACA Gallery, New York, 1934; Egan Gallery, New York, 1946, 1948, 1951, 1954; Stable Gallery, New York, 1957, 1959; Samuel M. Kootz Gallery, Inc., New York, 1961.

CAVALLON

His work has been included in group exhibitions at Ca' Pesaro, Venice, 1932; Museum of Modern Art, New York, 1951; The Metropolitan Museum of Art, New York, 1952; University of Nebraska, 1955; University of North Carolina, 1956; Camino Gallery, New York, 1959; Roko Gallery, New York, 1959; Carnegie Institute, Pittsburgh, 1959, 1961; The Art Institute of Chicago, 1959; Whitney Museum of American Art, New York, 1959, 1961; The Solomon R. Guggenheim Museum, New York, 1961.

His work is in the collections of the Albright-Knox Art Gallery, Buffalo; The Solomon R. Guggenheim Museum, Union Carbide Corporation, Whitney Museum of American Art, New York.





SOLOMON

Hyde Solomon, *Arles*, 56" x 70", oil on canvas, 1960. (Poindexter Gallery, New York City)

"In my painting I have drawn on the forces of nature, its movement, light and structure, and have tried to express a deeper meaning in the abstraction underlying this. However, I would like to keep these remarks limited, for ideas change in the process of working."

Hyde Solomon was born in New York City in 1911. He studied at Pratt Institute, New York, 1932-33, and with Chaim Gross for eight years. He teaches at Princeton University and lives in New York City.

Special exhibitions of Mr. Solomon's work have been held at the Jane Street Gallery, 1945, 1948; Vendome Gallery, 1951; Peridot Gallery, 1954, 1955; Poindexter Gallery, 1956, 1958, 1960; all of New York; Princeton University Art Gallery, 1960. His work has been included in group exhibitions at the Samuel M. Kootz Gallery, Inc., New York, 1954, and the Whitney Museum of American Art, New York, 1960.

Mr. Solomon's work is in the collections of the Ford Foundation; Wadsworth Atheneum, Hartford; Mr. and Mrs. Roy Neuberger, Helena Rubenstein Pavillon, Whitney Museum of American Art, New York; Princeton University; Tel Aviv.



MIRKO

Mirko (Basaldella), *Danzatore Guerriero*, 38½", bronze, 1960. Lent by the artist. (1961)

Mirko (Basaldella) was born at Udine, Italy, in 1910. He studied in Venice, Florence, Monza, and Rome. He was awarded second prize in the international competition for the Memorial to the Unknown Political Prisoner; he received an award from the Museu de Arte Moderna de São Paulo, Brazil, 1955; the Carrara sculpture prize, 1957; and an award from the Accademia di Lincei, 1958. He has designed and executed: bronze memorial gates for the Ardeatine Caves, Italy; the Italian war memorial at Mauthausen, Austria; a mosaic fountain at La Spèzia; and a monumental outdoor sculpture for the Krannert Art Museum, Urbana, Illinois. Since 1957 Mirko has been director of the Design Workshop at Harvard University. He lives in Cambridge, Massachusetts.

Special exhibitions of Mirko's work have been held at Galleria La Cometa, Rome, 1935; Galleria La Zecca, Turin, 1936; Comet Gallery, New York, 1937; Galleria l'Obelisco, Rome, 1947, 1952; M. Knoedler & Co., New York, 1947, 1949; Catherine Viviano Gallery, New York, 1950, 1957; Galleria il Milione, Milan, 1951; Galleria Schneider, Galleria delle Carozze, Rome, 1954; Fogg Art Museum, Cambridge, Massachusetts, 1958; Rhode Island School of Design, Providence, 1959; Obelisk Gallery, Washington, D.C., 1961; World House Galleries, New York, 1961; Krannert Art Museum, University of Illinois, 1962.

His work has been included in group exhibitions in Barcelona; São Paulo, Brazil; Bruxelles; Budapest; London; New York; San Francisco; Venice; and Vienna.

54-3
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Rainey Bennett, *Sunset Child*, 22" x 29 1/2", water color on paper, 1962. Lent by Mr. and Mrs. Frank Lassman, Minneapolis, Minnesota. (Feingarten Galleries, New York City) (1949, 1951, 1957, 1959, 1961)

"In reviewing previous statements, I am reminded that my objectives have not changed in essence. Once again, I hope to create a painting of rhythms sympathetic with nature in color tones that seem to grow from within. If the painting suggests a sense of mystery, I am pleased.

"The method of search has changed in recent years. Whereas, in the past the water color was considered as a quick statement or a high pitched interpretation of a given set of terms, now it is more likely to develop from responses to isolated characteristics of nature: color deep in a flower, a drop of water, the curl of a single strand of hair — accidents and rhythms in general. In line with this *Sunset Child* was motivated by a small area of late afternoon sun cast on my once white wall. The theme followed the slow process of trying to recapture (in different terms) some of the richness of the light."

Rainey Bennett was born in Marion, Indiana, in

1907. He was graduated from the University of Chicago and studied at The School of The Art Institute of Chicago; American Academy of Art, Chicago; and Art Students League, New York; and with George Grosz and Maurice Sterne in New York. He has taught at The School of The Art Institute of Chicago, 1939-43. He lives in Chicago.

Mr. Bennett has received awards from The Art Institute of Chicago; Union League Club, Chicago; Hyde Park Art Center; Illinois State Museum, Springfield. Special exhibitions of Mr. Bennett's work have been held by Feingarten Galleries, Beverly Hills; The Art Institute of Chicago; Feingarten Galleries, Chicago; Feingarten Galleries, Museum of Modern Art, New York. His work has been included in many group exhibitions.

Mr. Bennett's work is found in the collections of Beloit College; Cranbrook Academy of Art, Bloomfield Hills, Michigan; The Art Institute of Chicago; Dallas Museum of Fine Arts; University of Illinois; The Newark Museum; Brooklyn Museum, The Metropolitan Museum of Art, Museum of Modern Art, New York; University of Oklahoma.

BENNETT



HOFMANN

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Hans Hofmann, *Scattered Sunset*, 72" x 84", oil on canvas, 1961. (Samuel M. Kootz Gallery, Inc., New York City) (1948, 1949, 1950, 1951, 1952, 1953, 1955, 1957, 1959, 1961)

"When I paint a sunset, I paint actually thousands of sunsets of which I was a part when I did enjoy them through all my Life. I am — and whatever I do is — part of nature with the added and unconciliatory difference that I allow myself never to renounce the aesthetical demands of creation."

Hans Hofmann was born in Weissenberg, Bavaria, in 1880. He studied painting in art schools in Munich and later in Paris. In 1915 Mr. Hofmann opened an art school in Munich. During the summers of 1930 and 1931 he taught painting at the University of California, Berkeley, and in the spring of 1931 at the Chouinard Art Institute, Los Angeles. He taught at the Art Students League in New York, 1932-33, and in the summers of 1932-33, at the Thurn School, Gloucester. Mr. Hofmann opened his own school in New York City in 1933 and his summer school in Provincetown in the summer of 1934. He gave up teaching to devote full time to painting in 1958. He lives in Provincetown and New York City.

Mr. Hofmann has received awards from the University of Illinois, 1950; Society for Contemporary American Art, Chicago, 1952; The Pennsylvania Academy of the Fine Arts, Philadelphia, 1952; The Art Institute of Chicago, 1959, 1961; Bienal Interamericana, Mexico City, 1960.

Special exhibitions of Mr. Hofmann's work have been held by Paul Cassirer, Berlin, 1910; California Palace of the Legion of Honor, San Francisco, 1931; Isaac Delgado Museum of Art, New Orleans, 1940; Art of This Century Gallery, New York, 1944; Arts Club of Chicago, 1944; 67 Gallery, New York, 1944, 1945; Betty Parsons Gallery, New York, 1946, 1947; Samuel M. Kootz Gallery, Inc., New York, 1947, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1957, 1958, 1959, 1960, 1961, 1962; Addison Gallery of American Art, Andover, 1948; Galerie Maeght, Paris, 1949; Boris Mirski Gallery, Boston, 1954; The Baltimore Museum of Art, 1954; Bennington College, 1955; The Philadelphia Art Alliance, 1956; Rutgers University, 1956; Whitney Museum of American Art, New York, 1957; Germanisches National Museum, Nuremberg. His paintings have been included in numerous group exhibitions.

Mr. Hofmann's work is in the collections of the Addison Gallery of American Art, Andover; The Baltimore Museum of Art; Albright-Knox Art Gallery, Buffalo; The Art Institute of Chicago; Cleveland Museum of Art; Dallas Museum for Contemporary Arts; Blanden Memorial, Fort Dodge, Iowa; Grenoble Museum, France; University of Illinois; University of Nebraska; The Newark Museum; The Metropolitan Museum of Art, Museum of Modern Art, Whitney Museum of American Art, New York; Rochester (New York) Memorial Art Gallery; International Minerals & Chemicals Corp., Skokie, Illinois; Art Gallery of Toronto; Art of This Century, Venice, Italy; Washington University, St. Louis; Yale University, New Haven.



Lin Hofmann 6

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Everett Spruce, *Windy Night — Padre Island*, 24" x 30", oil on masonite, 1960. Lent by Mr. Everett Spruce, Austin, Texas. (1949, 1950, 1951, 1952, 1953)

Everett Spruce was born in Faulkner County, Arkansas, in 1908. He studied at the Dallas Art Institute and with Olin Travis and Thomas Stell. He has taught at the Dallas Museum of Fine Arts; University of California, Los Angeles; and University of Texas, Austin, since 1940. He lives in Austin, Texas.

SPRUCE

Mr. Spruce has been the recipient of awards from the Worcester Art Museum, 1945; Carnegie Institute, Pittsburgh, 1946; The Pennsylvania Academy of the Fine Arts, Philadelphia, 1947; The Corcoran Gallery of Art, Washington, D.C., 1949; Dallas Museum of Fine Arts, 1955. Special exhibitions of his work have been held at the Hudson Walker Gallery, New York, 1938; Santa Barbara Museum of Art, 1945; Mortimer Levitt Gallery, New York, 1946, 1948, 1950, 1951; Arts Club of Washington (D.C.), 1948. His work has been included in many group exhibitions.

Mr. Spruce's work is in the collections of the University of Alabama; Texas Fine Arts Association, Austin; The Baltimore Museum of Art; Colorado Springs Fine Arts Center; Dallas Museum of Fine Arts; Des Moines Art Center; Museum of Fine Arts of Houston; Illinois Wesleyan University; Walker Art Center, Minneapolis; University of Nebraska; The Newark Museum; The Metropolitan Museum of Art, Museum of Modern Art, New York Public Library, Whitney Museum of American Art, New York; Ohio Wesleyan University; The Pennsylvania Academy of the Fine Arts, Philadelphia; Witte Memorial Museum, San Antonio; California Palace of the Legion of Honor, M. H. De Young Memorial Museum, San Francisco; Museu de Arte Moderna de São Paulo, Brazil; Southern Methodist University; Tulane University; The Phillips Gallery, Washington, D.C.; Wichita Art Museum.





EWING

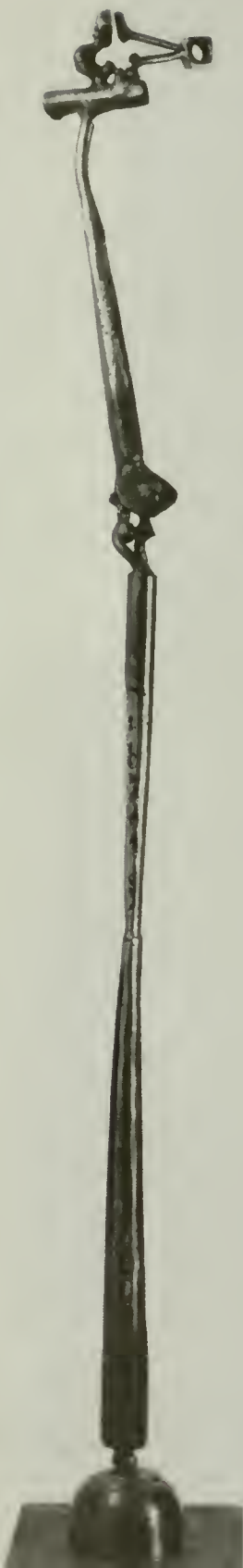
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Edgar Ewing, *Enigma of the Chess Set*, 50" x 38", oil on canvas, 1961. (Dalzell Hatfield Galleries, Los Angeles, California) (1957, 1959, 1961)

"I have always tried to be alert to the world around me. This is not only the world of sensory experience but the world of human ideas. Experience has taught me to work for some kind of equilibrium between the perceptual world of the eyes, the technical world of the hand, and the conceptual world of the mind."

Edgar Ewing was born in Hartington, Nebraska, in 1913. He studied at The School of The Art Institute of Chicago from 1931-35, where he won The Edward L. Ryerson Traveling Fellowship in 1935. In 1948 he received a scholarship from the Louis Comfort Tiffany Foundation. He has taught at The School of The Art Institute of Chicago, 1937-43; University of Michigan, summer session, 1946; University of Southern California, Los Angeles, 1946-49; University of Oregon, summer session, 1950. He lives in Los Angeles, California.

Mr. Ewing has received a number of awards, and his work has been included in group exhibitions at Syracuse University, 1946; M. H. De Young Memorial Museum, San Francisco, 1948, 1955; Santa Barbara Museum of Art, 1952; Seattle Art Museum, 1953; Carnegie Institute, Pittsburgh, 1955; Dalzell Hatfield Galleries, Los Angeles, 1956, 1958, 1961; Long Beach Museum of Art, 1960. Mr. Ewing's work is in many public and private collections.



HUNT

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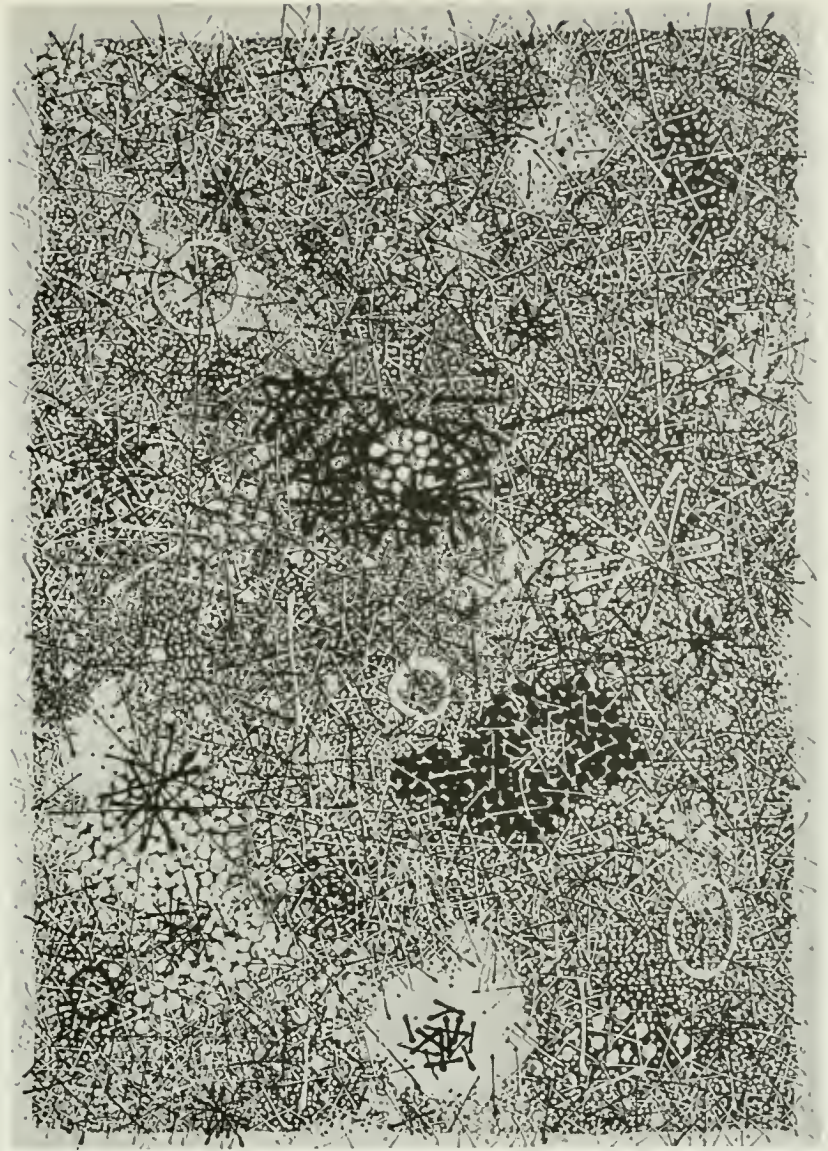
Richard Hunt, *Standing Form I*, 65½", steel, 1960.
(The Alan Gallery, New York City)

"In some works it is my intention to develop the kind of forms Nature might create if only heat and steel were available to her."

Richard Hunt was born in Chicago, Illinois, in 1935. He studied at The School of The Art Institute of Chicago, where he received his B.F.A. degree in 1959. He was the recipient of a James Nelson Raymond Foreign Traveling Fellowship from The School of The Art Institute of Chicago, 1957, and a fellowship from the John Simon Guggenheim Memorial Foundation, 1962. Mr. Hunt has taught at The School of The Art Institute of Chicago. He lives in Chicago, Illinois.

Mr. Hunt has won awards from The Art Institute of Chicago in 1956, 1961. Special exhibitions of his work have been held at The Alan Gallery, New York, 1958, 1960, 1963; Holland Art Gallery, Chicago, 1962. His work has been included in group exhibitions at the Albright-Knox Art Gallery, Buffalo; The Art Institute of Chicago; Museum of Fine Arts of Houston; University of Michigan; The Newark Museum; The Solomon R. Guggenheim Museum, Museum of Modern Art, Whitney Museum of American Art, New York; Carnegie Institute, Pittsburgh; Seattle World's Fair.

Mr. Hunt's work is in the collections of Richard Brown Baker; Albright-Knox Art Gallery, Buffalo; The Art Institute of Chicago; Cleveland Museum of Art; Victor Ganz; Joseph H. Hirshhorn; National Museum of Israel; Jean and Howard Lipman, Museum of Modern Art, Whitney Museum of American Art, New York.



Gordon Onslow-Ford, *Who Lives*, 77½" x 53", Parles' paint on canvas, 1962. (Rose Rabow Galleries, San Francisco, California)

"Modern art has been through a period of working from the known towards the unknown. The time has now come to start with a clear mind.

"All is visible in a beginning—hence the importance of the calligraphic mark that hides nothing behind a surface. As lines and marks become more fluent, they tend towards the straight line, the circle, or the dot. With line, circle, dot, freedom joins order once again, and the world can create itself anew."

Gordon Onslow-Ford was born in Wendover, England, in 1912. He is self-taught but traveled and worked extensively in foreign countries and was associated with the Surrealists in Paris, London, and New York from 1938-43. He settled in California in 1948. He has never entered an exhibition nor submitted a painting to a jury. He has taught at the California College of Arts and Crafts, Oakland, and he lives in Inverness, California.

Special exhibitions of Mr. Onslow-Ford's work have been held at the M. H. De Young Memorial Museum, San Francisco, and at the San Francisco Museum of Art.

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ONSLow-FORD

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Charles Burchfield, *March Wind in the Woods*, 40" x 54", water color on paper, 1952-61. Lent by Mr. Alexander D. Falck, Jr., Strathmont Park, Elmira, New York. (Rehn Gallery, New York City) (1957, 1959, 1961)

Charles Burchfield was born in Ashtabula Harbor, Ohio, in 1893. He studied at the Cleveland School of Art, 1912-16, and received a scholarship to the National Academy of Design, New York. He has taught at the University of Minnesota, Duluth Branch, summer sessions, 1950, 1953; University of Buffalo, summer sessions, 1950, 1951; Buffalo Fine Arts Academy, 1951-52. He has received academic honors from the University of Buffalo, 1944; Kenyon College, Gambier, Ohio, 1946; Hamilton College, Clinton, New York, 1948; Harvard University, 1948; Valparaiso University, 1951. He lives in Gardenville, New York.

Mr. Burchfield has won prizes from the Cleveland Museum of Art, 1921; The Pennsylvania Academy of the Fine Arts, Philadelphia, 1929, 1940,

1946, 1947, 1950; Carnegie Institute, Pittsburgh, 1935, 1946; Art Association of Newport, 1936; The Art Institute of Chicago, 1941; National Institute of Arts and Letters, New York, 1942; The Metropolitan Museum of Art, New York, 1952; Albright-Knox Art Gallery, Buffalo, 1952, 1955.

Nearly forty special exhibitions of Mr. Burchfield's work have been held at galleries and institutions such as Carnegie Institute, Pittsburgh, 1938; Albright-Knox Art Gallery, Buffalo, 1944; Cleveland Museum of Art, 1953; Whitney Museum of American Art, New York, 1956; and many others. He has been represented in many group exhibitions. His work is in the collections of the Museum of Fine Arts, Boston; The Detroit Institute of Arts; Fogg Art Museum, Cambridge, Massachusetts; University of Illinois; University of Nebraska; Everson Museum of Fine Arts, Syracuse; Rhode Island School of Design, Providence; and in many other collections in the United States and Europe.

BURCHFIELD





MINTZ

Raymond Mintz, *Sun Bathing*, 40" x 39", oil on canvas, 1962. (Rehn Gallery, New York City) (1952, 1959)

Raymond Mintz was born in Clifton, New Jersey, in 1925. He attended the Newark School of Fine and Industrial Art, 1946-47, and the California College of Arts and Crafts, Oakland, 1947-48. He studied at Fontainebleau, France, and the Académie de la Grande Chaumière, Paris, 1948-49.

Mr. Mintz's work has been shown in several special exhibitions here and abroad and has been included in group exhibitions at The Metropolitan Museum of Art, Museum of Modern Art, New York; University of Illinois; California Palace of the Legion of Honor, San Francisco. His paintings are in numerous private collections.

BERTOIA

Harry Bertoia, *Untitled*, 69 $\frac{3}{4}$ ", bronze, brass, copper, nickel, 1960. (Fairweather-Hardin Gallery, Chicago, Illinois, and Staempfli Gallery, New York City) (1961)

"The piece which was chosen by the University of Illinois for their spring exhibition was done some time ago. Since then I have been completely absorbed by a large bronze panel for the Dulles International Airport . . . a work which has to do with the primeval forces of nature and with our air age, by using a technique of working molten metal at 2,000°. Earthly and organic. The piece the university has selected was introductory to all this."

Harry Bertoia was born in San Lorenzo, Italy, in 1915. He studied at the School of Arts and Crafts, Detroit, and the Cranbrook Academy of Art, Bloomfield Hills, Michigan. He received a Graham Foundation Fellowship Grant for Advanced Studies in the Fine Arts, 1957. He lives in Barto, Pennsylvania.

Mr. Bertoia was awarded a Gold Medal by the American Institute of Architects, 1956, and by the Architectural League of New York. Special exhibitions of his work have been held at the Fairweather-Hardin Gallery, Chicago, 1956, 1961; Staempfli Gallery, New York, 1961. His work has been included in group exhibitions at The Art Institute of Chicago; United States Pavilion, Bruxelles World's Fair, 1958; Graham Foundation Gallery, Chicago; Denver Art Museum; Museum of Modern Art, New York; Philadelphia Museum of Art; Virginia Museum of Fine Arts, Richmond.

His commissioned sculptures are in the American House, Bremen; Albright-Knox Art Gallery, Buffalo; Massachusetts Institute of Technology, Cambridge, Massachusetts; St. John's Unitarian Church, Cincinnati; Dallas Public Library; Denver Hilton Hotel; General Motors Technical Center, Detroit; United States Consulate, Dusseldorf; First National Bank, Miami; The Dayton Company, Minneapolis; Manufacturers Trust Company, New York; Syracuse University; First National Bank, Tulsa. His work is included in the collections of The Art Institute of Chicago; Inland Steel Company, Chicago; Virginia Museum of Fine Arts, Richmond; and many other public and private collections.





MANGRAVITE

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Peppino Mangravite, *Summer Night in Cornwall*, 29" x 48", liquitex on canvas, 1961. (Rehn Gallery, New York City) (1948, 1950, 1952)

"Midday in my green valley does not offer poetry to me. I have found these lyrical images in the light of dawn and in the shadows of evening."

Peppino Mangravite was born in Lipari, Italy, in 1896. He studied at the Scuoli Techniche and Belle Arti in Italy and at The Cooper Union School of Art and Architecture, and Art Students League, New York. He was awarded a John Simon Guggenheim Memorial Foundation fellowship in 1932 and 1935 and a grant by the American Institute of Arts and Letters in 1950. Mr. Mangravite has taught at Sarah Lawrence College, New York; Colorado Springs Fine Arts Center; The Cooper Union School of Art and Architecture, and Art Students League, New York; and The School of The Art Institute of Chicago. He is Professor of Painting at Columbia University and lives in New York City.

Mr. Mangravite was awarded a gold medal at the Sesqui-Centennial Exposition, Philadelphia, 1926; the American purchase prize at the Golden Gate International Exposition, San Francisco, 1939; the Norman Wait Harris Silver Medal and Prize, The Art Institute of Chicago, 1942; Woodmere Museum Exposition prize, Philadelphia, 1944; Eyre medal, The Pennsylvania Academy of the Fine Arts, Philadelphia, 1946; a citation at The Cooper Union, New York, 1956; and a silver medal by the Architectural League of New York, 1956.

Thirty-one special exhibitions of Mr. Mangravite's work have been held in this country, and his work has been included in many national exhibitions since 1929. He is represented in the collections of The Art Institute of Chicago; Cincinnati Art Museum; Colorado Springs Fine Arts Center; Denver Art Museum; Metropolitan Museum of Art, Whitney Museum of American Art, New York; The Pennsylvania Academy of the Fine Arts, Philadelphia; City Art Museum of St. Louis; California Palace of the Legion of Honor, San Francisco; Santa Barbara Museum of Art; The Toledo (Ohio) Museum of Art; The Corcoran Gallery of Art, Library of Congress, The Phillips Gallery, Washington, D.C.; and many other collections.

Kelly Fearing, *Sleeping Philosopher in a Landscape Developing*, 60" x 40", oil on canvas, 1961. (Valley House Gallery, Dallas, Texas) (1955, 1957)

"Painting for me must be an expression of both my outer and inner vision. In order to expand my vision, I find that I must seek new experiences in seeing from nature, and broaden my inner life with meditation upon all experiences.

"What and how I paint has to do with my personal philosophy of life, and each canvas is a further realization of belief and faith toward existence and the Tao. My philosophy has been greatly influenced by readings and study in Zen and Yoga, as well as a study of the lives of the saints of the past and the present. My interest is in man and his involvement with nature as a means of identification. This search as expressed in literature, music, and the other arts, has been a part of my study also, and has exerted its influence. Naturally I use subject material in my painting; the core of which is the human figure and forms taken from the natural world. When translated into painting I have found that what I have to say must be expressed through recognizable forms. Liberties are taken with nature in the final forms used in my painting, as well as the relationship and juxtaposition of these forms in a canvas. I do not choose to belong to any school of painting but rather to myself. I might add that most of my canvases in their beginning stages are abstract and could remain as final statements but for my own satisfaction, I must slowly bring them into full realization."

Kelly Fearing was born in Fordyce, Arkansas, in 1918. He received his Bachelor of Arts degree from Louisiana Polytechnic Institute, Ruston, and his Master's degree from Columbia University, New York. Mr. Fearing teaches at the University of Texas where he is Professor of Art. He lives in Austin, Texas.

Mr. Fearing has won the cash award in the National Juried Arts Exhibition in 1952, the first purchase prize in the Eighteenth Texas Annual Exhibition at the Texas State Fair in 1956, and seventeen major cash awards and prizes in Texas exhibitions since 1945.

His work has been included in exhibitions at the Colorado Springs Fine Arts Center; Denver Art Museum; University of Illinois; William Rockhill Nelson Gallery of Art, Kansas City; Terry Art Institute, Miami; Isaac Delgado Museum of Art, New Orleans; The Pennsylvania Academy of the Fine Arts, Philadelphia; Carnegie Institute, Henry Clay Frick Memorial Gallery, Pittsburgh; San Francisco Museum of Art; Santa Barbara Museum of Art; Seattle Art Museum; Vancouver (British Columbia) Art Gallery.

His paintings are found in the collections of the Dallas Museum of Fine Arts; Fort Worth Art Center; Louisiana Polytechnic Institute, Ruston; Vancouver (British Columbia) Art Gallery; and in many private collections.

FEARING



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William Ronald, *Feda*, 80" x 60", oil on canvas, 1962. (Samuel M. Kootz Gallery, Inc., New York City) (1961)

William Ronald was born in Stratford, Canada, in 1926. He studied under Jock Macdonald in Toronto. He was the recipient of an IODE scholarship, 1951, and a CAHA scholarship through the Canada Foundation, 1954. He lives in Kingston, New Jersey.

Mr. Ronald received a Hallmark award in 1952 and an award from The Solomon R. Guggenheim Museum, New York, 1956. Eleven special exhibitions of his work have been presented since 1954. His work has been included in group exhibitions held at Trinity College, Toronto, 1951; Eglinton Gallery, Toronto, 1953; The Art Gallery of Toronto, 1956; Riverside Museum, New York, 1956; Carnegie Institute, Pittsburgh, 1958, 1961;

Bruxelles World's Fair, 1958; Museu de Arte Moderna de São Paulo, Brazil, 1959; Whitney Museum of American Art, New York, 1959; University of Illinois, 1961.

Mr. Ronald's work is in the collections of The Baltimore Museum of Art; Albright-Knox Art Gallery, Buffalo; Massachusetts Institute of Technology, Cambridge; The Art Institute of Chicago; Walker Art Center, Minneapolis; The Montreal Museum of Fine Arts; Brooklyn Museum, The Solomon R. Guggenheim Museum, Museum of Modern Art, New York; University of North Carolina; The National Gallery of Canada, Ottawa; The Phoenix Art Museum; Carnegie Institute, Pittsburgh; Rhode Island School of Design, Providence; The Art Gallery of Toronto; Williams College, Williamstown, Massachusetts; and in private collections.



RONALD



FRANKENTHALER

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Helen Frankenthaler, *Seascape with Dunes*, 70" x 140", oil on canvas, 1962. (André Emmerich Gallery, New York) (1959)

Helen Frankenthaler was born in New York City in 1928. She studied at Bennington College, Bennington, Vermont, where she received her B.A. degree. She has taught at New York University. She lives in New York City.

Special exhibitions of Miss Frankenthaler's work have been held at the Tibor de Nagy Gallery, New York, 1951-58; André Emmerich Gallery, New York, 1959-61; The Jewish Museum, New York, 1960; Everett Ellin Gallery, Los Angeles, 1961; Galerie Lawrence, Paris, 1961. Her work has been included in group exhibitions at the Carnegie Institute, Pittsburgh, 1955, 1958, 1961; The Solomon R. Guggenheim Museum, Whitney Museum of American Art, New York, 1961.

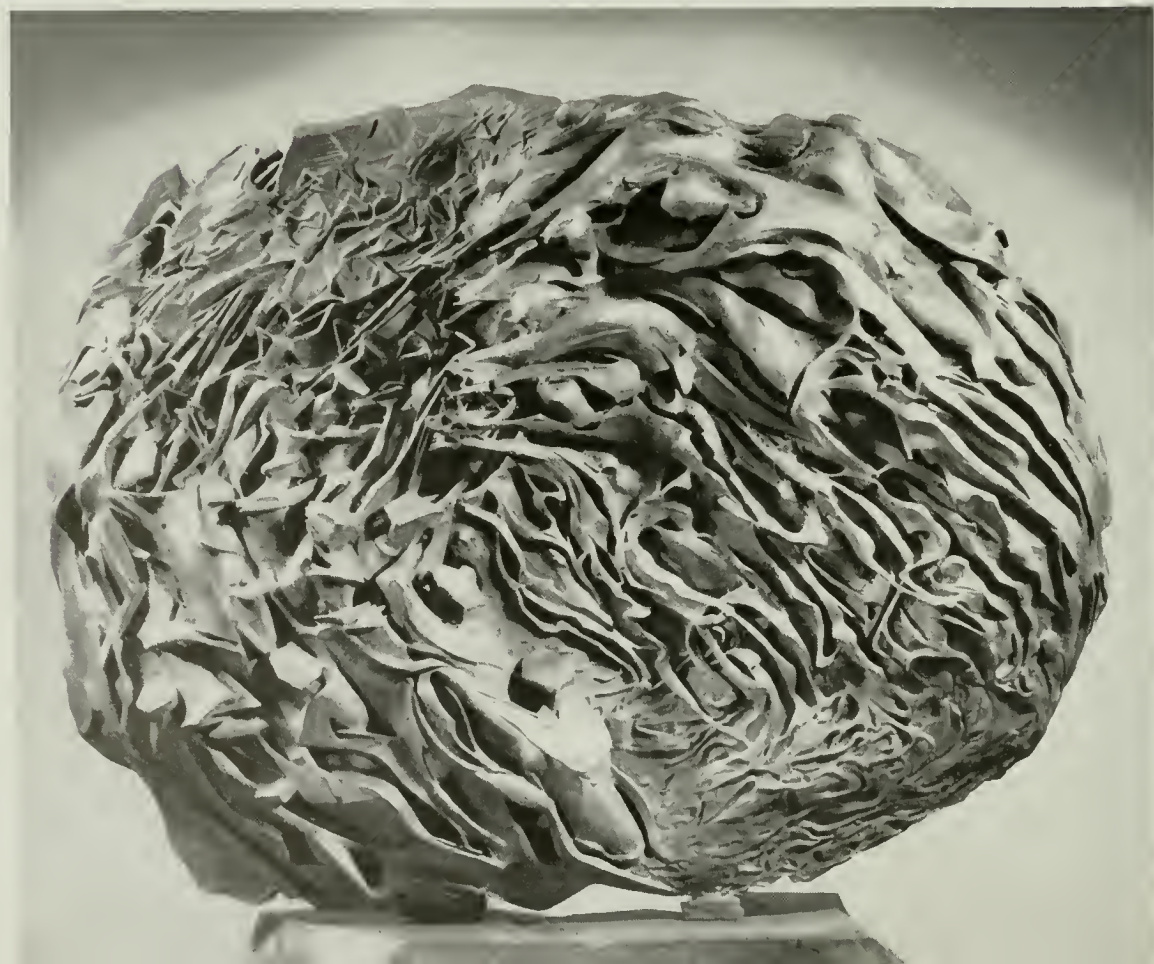
Miss Frankenthaler's work is in the collections of the Albright-Knox Art Gallery, Buffalo; Wadsworth Atheneum, Hartford; Milwaukee Art Center; The Newark Museum; Brooklyn Museum, Museum of Modern Art, Whitney Museum of American Art, New York; Carnegie Institute, Pittsburgh.

Robert Cook, *Revolution*, 38", bronze, 1960. (Sculpture Center, New York City.)

Robert Cook was born in Boston, Massachusetts, in 1921. He studied at the Demetrios School, Boston; the Académie des Beaux Arts, Paris; and at the Accademia di Belle Arti, Rome. He has received a Fulbright award, a Louis Comfort Tiffany Foundation scholarship, and an award from the American Academy of Arts and Letters. He lives in Rome, Italy.

Special exhibitions of Mr. Cook's work have been held at the Institute of Contemporary Art, Boston, 1951; Sculpture Center, New York, 1953, 1955, 1959, 1961. Mr. Cook's work is in the collections of the Institute of Contemporary Art, Boston; Whitney Museum of American Art, New York; The Pennsylvania Academy of the Fine Arts, Philadelphia; and in many private collections.

COOK





BROOK

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B79r Alexander Brook, *A. Rogoway*, 44" x 38", oil on canvas, 1961. (Rehn Gallery, New York City) (1948, 1949)

Alexander Brook was born in Brooklyn, New York, in 1898. He studied at Pratt Institute and under Kenneth Hayes Miller at the Art Students League, New York. He received a John Simon Guggenheim Memorial Foundation fellowship in 1931. He lives at Sag Harbor, Long Island, New York.

Mr. Brook has won awards from The Art Institute of Chicago, 1929; Carnegie Institute, Pittsburgh, 1930, 1939; and the Los Angeles County Museum, 1934.

Mr. Brook's work has been shown in many special and group exhibitions and is found in the collections of the Museum of Fine Arts, Boston; Albright-Knox Art Gallery, Buffalo; The Art Institute of Chicago; Encyclopaedia Britannica, Chicago; The Detroit Institute of Arts; Wadsworth Atheneum, Hartford; William Rockhill Nelson Gallery of Art, Kansas City; International Business Machines, Inc., The Metropolitan Museum of Art, Museum of Modern Art, New York University, Whitney Museum of American Art, New York; Carnegie Institute, Pittsburgh; City Art Museum of St. Louis; The Toledo (Ohio) Museum of Art.

MAYHEW

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Richard Mayhew, *Hilltop*, 39" x 45", oil on canvas. 1962. (Durlacher Bros., New York City)

"I paint the moods, forms and feelings of nature, its timelessness, that which is always the same yet ever changing."

Richard Mayhew was born in Amityville, New York, in 1924. He studied at the Brooklyn Museum Art School. He was the recipient of fellowships from the John Hay Whitney Foundation in 1958; from the MacDowell Colony, Peterborough, New Hampshire, 1958; and from The Ingram Merrill Foundation, 1961. Mr. Mayhew lives in Brooklyn, New York.

Mr. Mayhew's work has been included in group exhibitions at the National Academy of Design, New York, 1955, 1959; Brooklyn Museum, New York, 1956, 1961; Riverside Museum, New York, 1957; National Arts Club, New York, 1958; Robert Isaacson Gallery, New York, 1959, 1961, 1962; The Art Institute of Chicago, 1961; Whitney Museum of American Art, New York, 1961; Carnegie Institute, Pittsburgh, 1961. His work is in the collections of The Olsen Foundation, New Haven, and Whitney Museum of American Art, New York.





GRAY

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Cleve Gray, *Swiss Landscape*, 50" x 40", oil on canvas, 1962. (Staempfli Gallery, New York City) (1949, 1951, 1959)

"I look in my work for the same thing I seek in the work of others: a personal statement about Reality.

"This painting was completed a few days after I returned from Switzerland in August, 1962."

Cleve Gray was born in New York City in 1918. He studied with Tony Nell in New York, with James C. Davis at Princeton, and with André Lhote and Jacques Villon in

Paris. He lives in Cornwall Bridge, Connecticut. Eight special exhibitions of Mr. Gray's work have been presented in New York since 1947, and his work has been included in many major group exhibitions.

Mr. Gray's work is in the collections of the Addison Gallery of American Art, Andover; Columbus (Ohio) Gallery of Fine Arts; Wadsworth Atheneum, Hartford; University of Illinois; University of Nebraska; Lee A. Ault, Ralph F. Colin, The Metropolitan Museum of Art, The Solomon R. Guggenheim Museum, Jacques Sarlie, New York.

LEVINE

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Jack Levine, *In Soho*, 35" x 40", oil on canvas, 1962. (The Alan Gallery, New York City) (1948, 1949, 1950, 1951, 1953, 1955, 1957, 1959, 1961)

Jack Levine was born in Boston, Massachusetts, in 1915. He studied privately with Denman Ross of Harvard University and with Harold Zimmerman. He received a John Simon Guggenheim Memorial Foundation fellowship, 1946-47, a grant from the American Academy of Arts and Letters, New York, 1946, and a Doctor of Fine Arts degree, awarded by Colby College, Waterville, Maine, 1956. He has taught privately at The School of The Art Institute of Chicago and at the Skowhegan (Maine) School of Painting and Sculpture. Since 1942 he has lived in New York City.

Mr. Levine has received awards from Carnegie Institute, Pittsburgh, 1946; The Corcoran Gallery of Art, Washington, D.C., 1947, 1959; The Pennsylvania Academy of the Fine Arts, Philadelphia, 1948.

Special exhibitions of Mr. Levine's work have been held at the Institute of Contemporary Art, Boston, 1953; Whitney Museum of American Art, New York, 1955; Palacio del Bellas Artes, Mexico City, 1960. His work has been included in many group exhibitions and is found in the collections of the Addison Gallery of American Art, Andover; University of Arizona; Museum of Fine Arts, Boston; Fogg Art Museum, Cambridge, Massachusetts; The Art Institute of Chicago; University of Kansas; Walker Art Center, Minneapolis; University of Nebraska; Brooklyn Museum, The Metropolitan Museum of Art, Museum of Modern Art, Whitney Museum of American Art, New York; University of Oklahoma; Portland (Oregon) Art Museum; The Phillips Gallery, Washington, D.C.; and in many other collections.



BROOKS

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James Brooks, *Fargo*, 72" x 72", acrylic emulsion and oil on canvas, 1962. (Samuel M. Kootz Gallery, Inc., New York) (1952, 1953, 1955)

James Brooks was born in St. Louis, Missouri, in 1906. He studied at the Art Students League, New York, and with Wallace Harrison. He has taught at Columbia University, 1946-48, and Pratt Institute, New York, 1947-58; and Yale University, 1955-60.

Mr. Brooks has received special awards from Carnegie Institute, Pittsburgh, 1952; The Art Institute of Chicago, 1957, 1961; Ford Foundation, 1962. Special exhibitions of Mr. Brooks's work have been held at Peridot Gallery, 1950, 1951, 1952, 1953, Grace Borgenicht Gallery, 1954, Stable Gallery, 1957, 1959, Samuel M. Kootz Gallery, Inc., New York, 1961.

Mr. Brooks's work has been included in group exhibitions at the Whitney Museum of American

Art, New York, 1950, 1955; Sidney Janis Gallery, New York, 1952; Galerie de France, Paris, 1952; Carnegie Institute, Pittsburgh, 1952, 1953, 1958, 1961; The Solomon R. Guggenheim Museum, New York, 1954, 1961; Museum of Modern Art, New York, 1956, 1958, 1959; Museu de Arte Moderna de São Paulo, Brazil, 1957; Osaka, Japan, 1958; Kassel, Germany, 1959; Turin, 1959; Bienal Interamericana, Mexico City, 1960; Seattle World's Fair, 1962.

Mr. Brooks's work is in the collections of Albright-Knox Art Gallery, Buffalo; Wadsworth Atheneum, Hartford; Tate Gallery, London; Walker Art Center, Minneapolis; University of Nebraska; Brooklyn Museum, The Solomon R. Guggenheim Museum, The Metropolitan Museum of Art, Museum of Modern Art, Whitney Museum of American Art, New York; The Pennsylvania Academy of the Fine Arts, Philadelphia; Carnegie Institute, Pittsburgh.



KEPES



Gyorgy Kepes, *Nomad Lines*, 72" x 36", oil and sand on canvas, 1961. (The Swetstoff Gallery, Boston, Massachusetts) (1952, 1953, 1955, 1961)

Gyorgy Kepes was born in Selyp, Hungary, in 1906. He studied at the Royal Academy of Fine Arts in Budapest, 1924-29. He was awarded a John Simon Guggenheim Memorial Foundation fellowship in 1960. He taught at the Institute of Design, Chicago, 1937-43, and he has been Professor of Visual Design, School of Architecture and Planning, Massachusetts Institute of Technology, Cambridge, since 1946. He lives in Cambridge, Massachusetts.

Special exhibitions of Mr. Kepes' work have been held at the Stedelijk Museum, Amsterdam, 1952; Galleria l'Obelisco, Rome, 1958; Galleria Montenapoleone, Milan, 1958; The Baltimore Museum of Art, 1959; Museum of Fine Arts of Houston, 1959; San Francisco Museum of Art, 1959. His work has been included in group exhibitions at the Museum of Modern Art, Whitney Museum of American Art, New York; Carnegie Institute, Pittsburgh.

Mr. Kepes' work is in the collections of the Addison Gallery of American Art, Andover; Albright-Knox Art Gallery, Buffalo; University of Illinois; Brooklyn Museum, Museum of Modern Art, Whitney Museum of American Art, New York; San Francisco Museum of Art.

SCHMIDT



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Julius Schmidt, *Untitled*, 49½", cast iron, 1961. (Otto Gerson Gallery, New York City) (1959, 1961)

"Maybe models of ritual architecture — or perhaps recorded events — symbols of universals or ancient codes or the focus on greater orders — complex combinations, even only a glimpse of future man."

Julius Schmidt was born in Stamford, Connecticut, in 1923. He studied at Oklahoma Agricultural and Mechanical College, Stillwater, 1950-51; at Cranbrook Academy of Art, Bloomfield Hills, Michigan, where he received a B.F.A. degree in 1952 and a M.F.A. degree in 1955; with Ossip Zadkine, Paris, 1953; and at the Accademia di Belle Arti, Florence, 1954. He has taught at the Cranbrook Academy of Art, Bloomfield Hills, Michigan, 1952-53, and 1962-63; Silvermine Guild School of Art, New Canaan, summers, 1953, 1954; Cleveland Institute of Art, summer, 1957; Kansas City Art Institute, 1954-59; Rhode Island School of Design, Providence, 1959-60; University of California, Berkeley, 1961-62. He lives in Bloomfield Hills, Michigan.

Mr. Schmidt has received awards from the Cranbrook Academy of Art, Bloomfield Hills, Michigan, in 1957 and 1958. Five special exhibitions of Mr. Schmidt's work have been presented since 1953. His work has been included in group exhibitions at the Arts Club of Chicago, 1958; The Detroit Institute of Arts, 1958; Milwaukee Art Center, 1958; Allen Memorial Art Museum, Oberlin, Ohio, 1958; The Pennsylvania Academy of the Fine Arts, Philadelphia, 1958; University of Illinois, 1959, 1961; The Art Institute of Chicago, 1960; Museum of Modern Art, New York, 1960; Whitney Museum of American Art, 1960, 1961, 1962, 1963; Galerie Claude Bernard, Paris, 1960; Rhode Island School of Design, Providence, 1960; Boston Arts Festival, 1961; Dayton Art Institute, 1961; New School of Social Research, New York, 1961; Otto Gerson Gallery, New York, 1961-62; Carnegie Institute, Pittsburgh, 1961; Bolles Gallery, San Francisco, 1961; Michigan State University, 1962; The Solomon R. Guggenheim Museum, New York, 1962; San Francisco Museum of Art, 1962. Mr. Schmidt's work is in a number of major public collections.



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G83W **GREENE**

Balcomb Greene, *Walking in the Street*, 56" x 64", oil on canvas, 1962. (Bertha Schaefer Gallery, New York City) (1952, 1959)

"The excesses of modern art, most prominent of which may be *abstract expressionism*, *action painting* and *neo-dada*, were committed by specialists. Each of these 'movements' represents a position which was frozen and intellectualized early in the century, and is now deftly revived by the artist specialist. Each seems once to have been dissolved in its own prescription: i.e. expressionism in despair, futurism in physical violence, and dada in dada. For its resurrection, or a profitable replica of it, each 'movement' required that limited talent, the specialist.

"On the biological level, specialization can mean the end of a species. In cultural matters it means beginning painfully all over again.

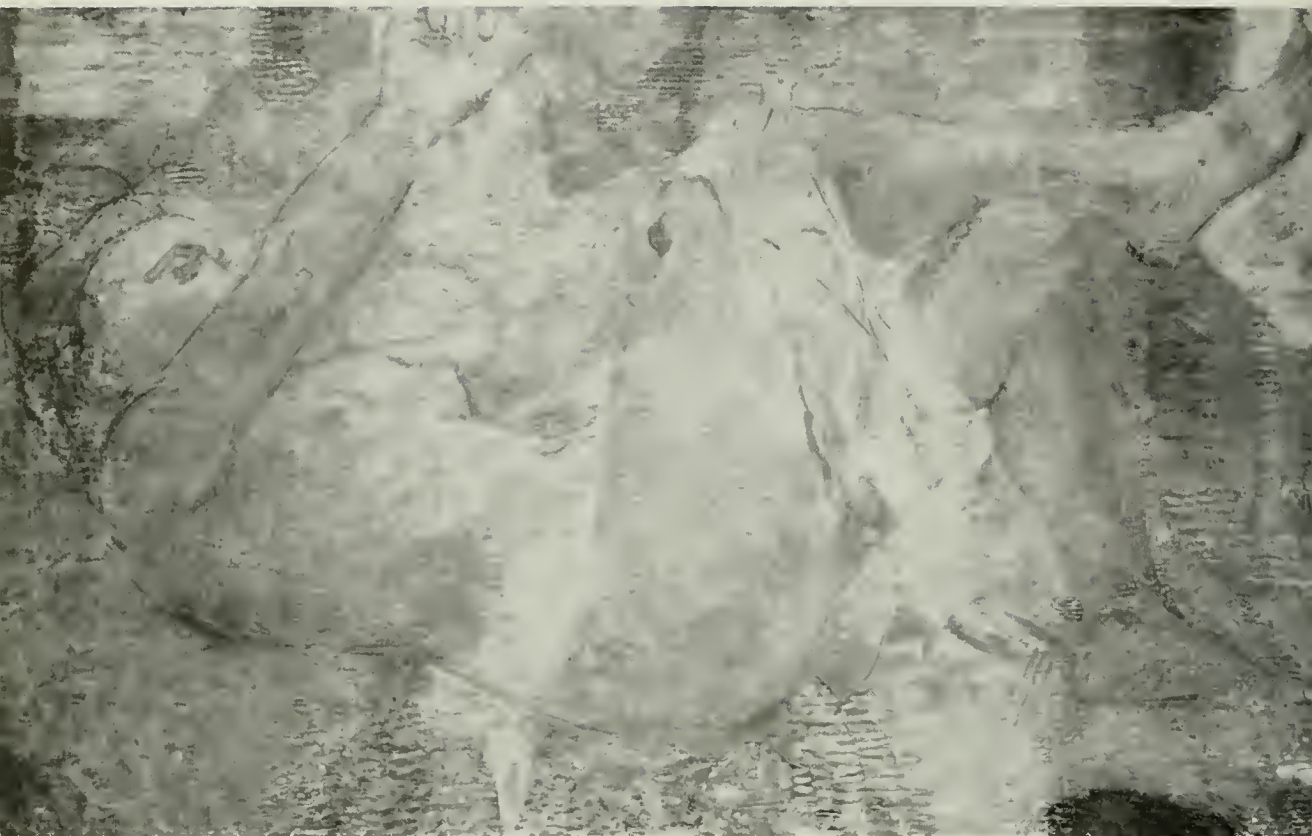
"One may then feel, to avoid pain and since these 'movements' existed less in the continuity of art than in the succession of mankind's symptoms, that we need a clear and detailed description of a new direction. But we must not intellectualize and limit direction, nor insist on its newness, simply because the revivalistic 'movements' were intellectualized. A definition of sickness does not enable us to define health. Certainly we need not program the future in terms of social good simply because those

'movements' offer more a social than an artistic meaning.

"What we specifically need is a new kind of artist to replace the specialist. We may ask, as Dr. Johnson did, that he 'have a mind of large general powers accidentally determined in a particular direction.' With him there should not be, in the cultural sense, so many accidents."

Balcomb Greene was born in Niagara Falls, New York, in 1904. He studied at Syracuse University, where he received a B.A. degree in 1926; at the University of Vienna, 1926; at Columbia University, New York, 1927; and at New York University, where he received a M.A. degree in 1940. He has taught at Dartmouth College, New York, 1928-31, and at Carnegie Institute of Technology, Pittsburgh, 1942-59. He lives in Montauk, New York.

Three special exhibitions of Mr. Greene's work have been held in New York. His work has been included in major group exhibitions and is in the collections of The Art Institute of Chicago; Walker Art Center, Minneapolis; University of Nebraska; Brooklyn Museum, The Solomon R. Guggenheim Museum, The Metropolitan Museum of Art, Museum of Modern Art, Whitney Museum of American Art, New York; Joslyn Art Museum, Omaha; Portland (Oregon) Art Museum; Carnegie Institute, Pittsburgh; and in many private collections.



BISHOP

- Isabel Bishop, *Woman Undressing*, 21" x 35", tempera and oil on masonite, 1961. Lent by Mr. David Workman, New York City. (Midtown Galleries, New York City) (1950)

"On the basis of Occam's 'Razor' (which is: 'the terms in an argument may not be multiplied except out of necessity'). The revolt against specific subject matter in painting and sculpture, in our period, was necessary—even over-due. And of all subjects (*no* subject may be taken for granted!), the NUDE should be questioned most severely.

"Though the undressed model is fun to draw, the requirement of relevance for painting is more strict. Presenting a specific human being in such an unusual position for the general eye, as having no clothes on, brings an extra term to the 'argument,' that is, unless a larger statement is reached.

"Traditionally the NUDE was used to express formulations about life as larger-than-life or more perfect-than-life; as Heroic or Ideal. But what shall provide the larger statement when these attitudes are *rejected*—as we do, in fact, reject them! My attempted solution is to try for mobility in the form. When mobility is introduced into a picture, the possi-

bility is expressed that whatever is represented there *can* change its position, though all may be described as still. This communication, which must be made through the total form in the picture (and is quite a different thing from movement) releases the content! Potential for change opens the door to so much. Were mobility achieved the limitations of the specific subject could be both kept and transcended, nudity becoming a term in the larger theme—no longer an extra term in the 'argument,' or subject to Occam's 'Razor.'

"Anyhow, one can try for this!"

Isabel Bishop (Mrs. Isabel Bishop Wolff) was born in Cincinnati, Ohio, in 1902. She studied in Detroit and at the Art Students League, New York. Miss Bishop received a grant from the American Academy of Arts and Letters, New York. She lives in New York City.

Miss Bishop has won awards from the Art Association of Newport; Society of American Etchers, National Academy of Design, New York; The Pennsylvania Academy of the Fine Arts, Philadelphia; The Corcoran Gallery of Art, Washington, D.C.; Butler Institute of American Art, Youngstown. Miss Bishop's work has been shown in many special and group exhibitions and is represented in numerous major American collections.

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Ynez Johnston, *Bulwark of the Shore*, 32" x 47", oil on canvas, 1961. (Paul Kantor Gallery, Beverly Hills, California) (1952, 1953, 1955, 1957)

"Painting, for me, is an expedition into un-mapped areas of time and space, invaluable extensions of the essential but limited present. Points of entry are often those objects, man-made or natural, which bear in their resistant surfaces histories of elemental struggles: oxidation, erosion, vandalism and the like. This is analogous to human experience and the gradual, residual definition of points of view directed toward a mobile relation between the inner and the outer world."

Ynez Johnston was born in Berkeley, California, in 1920. She studied at the University of California, Berkeley, where she received a B.F.A. degree in 1941 and a M.A. degree in 1946. She was awarded a University of California scholarship in 1941, a John Simon Guggenheim Memorial Foundation fellowship, 1952-53, and a Louis Comfort Tiffany Foundation scholarship, 1956. Miss Johnston has taught at the University of California, Berkeley, 1950-51, and Colorado Springs Fine Arts Center,

summer sessions, 1954, 1955. She lives in Beverly Hills, California.

Thirteen special exhibitions of Miss Johnston's work have been held, and it has been included in group exhibitions at Carnegie Institute, Pittsburgh, 1951, 1955; Whitney Museum of American Art, New York, 1951, 1955; The Art Institute of Chicago, 1952; The Metropolitan Museum of Art, New York, 1952; University of Nebraska, 1952; Wadsworth Atheneum, Hartford, 1952; University of Illinois, 1952, 1953, 1955, 1957; Colorado Springs Fine Arts Center, 1954; Museum of Modern Art, New York, 1954; University of North Carolina, 1955; Munson-Williams-Proctor Institute, Utica, 1955.

Miss Johnston's work is in the collections of Albion College; Dallas Museum of Fine Arts; Wadsworth Atheneum, Hartford; University of Illinois; Art Center in La Jolla; Los Angeles County Museum; University of Michigan; The Metropolitan Museum of Art, Museum of Modern Art, Whitney Museum of American Art, New York; Philadelphia Museum of Art; City Art Museum of St. Louis; California Palace of the Legion of Honor, San Francisco; San Francisco Museum of Art; Santa Barbara Museum of Art; Philbrook Art Center.

JOHNSTON



BASKIN

Leonard Baskin, *Seated Woman*, 54", oak, 1961. (Boris Mirski Gallery, Boston, Massachusetts) (1961)

Leonard Baskin was born in New Brunswick, New Jersey, in 1922. He worked with Maurice Glickman, 1937-39. He studied at the New York University School of Architecture and Applied Arts, 1940-41; at Yale University School of the Fine Arts, 1941-43; at the New School for Social Research, New York, where he received his Bachelor's degree in 1949; at the Académie de la Grande Chaumière, Paris, 1950; and at the Accademia di Belle Arti, Florence, 1951.

Mr. Baskin received a Louis Comfort Tiffany Foundation scholarship, 1947, and a John Simon Guggenheim Memorial Foundation fellowship, 1953. He has taught at the School of the Worcester Art Museum and is presently teaching at Smith College. He lives in Northampton, Massachusetts.

Mr. Baskin has been awarded an honorable mention for the Prix de Rome, 1940, a commission in graphic arts from the International Graphic Arts Society and The Book Find Club, 1953, and first prize in graphics, Bienal do Museu de Arte Moderna de São Paulo, Brazil, 1961.

Special exhibitions of Mr. Baskin's work have been held at Numero Gallery, Florence, 1951; The Little Gallery, Princeton, 1952; Boris Mirski Gallery, Boston, 1952, 1953, 1957, 1959, 1962; Grace Borgenicht Gallery, New York, 1953, 1955, 1958, 1962; Fitchburg Art Museum, 1953; Mount Holyoke College, 1954; Worcester Art Museum, 1957; The Print Club, Philadelphia, 1959; University of California, 1959; The Pasadena Art Museum, 1959; Long Beach Museum of Art, 1959.

His work has been included in many group exhibitions and is contained in the following collections: Albion College; Museum of Fine Arts, Boston; Fogg Art Museum, Cambridge, Massachusetts; Mount Holyoke College; Brooklyn Museum, Museum of Modern Art, The Metropolitan Museum of Art, New York; New York Public Library; Smith College; Brandeis University, Waltham, Massachusetts; Library of Congress, Washington, D.C.; Worcester Art Museum; and many private collections.





POLLACK

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Reginald Pollack, *Angels and People*, 79" x 50", oil on canvas, 1961. (Peridot Gallery, New York City) (1957)

"I feel that I have said better with paint what I believe in, than I could with a paragraph or two."

Reginald Pollack was born in New York City in 1924. He studied at the High School of Music and Art, New York, and at the Académie de la Grande Chaumière, Paris. He was awarded the Prix Neumann, 1952; the Prix Othon Friesz, 1954 and 1957; Prix des Peintres Étrangers, 1958. He teaches at Yale University and lives in New Haven and New York.

Special exhibitions of Mr. Pollack's work have been held at Peridot Gallery, New York, in 1949, 1952, 1955-57, 1959, 1960, 1962; Galerie St. Placide, Paris, 1952; Dwan Gallery, Los Angeles, 1960. He has been represented in group exhibitions at The Art Institute of Chicago; University of Illinois; Museum of Modern Art, Whitney Museum of American Art, New York; École de Paris, Galerie Charpentier, Salon de Mai, Paris; The Pennsylvania Academy of the Fine Arts, Philadelphia; Carnegie Institute, Pittsburgh; and elsewhere.

His paintings are in the collections of the Museum of Haifa; Jerusalem Museum; University of Nebraska; The Newark Museum; Brooklyn Museum, Museum of Modern Art, Rockefeller Institute, Whitney Museum of American Art, New York; Worcester Art Museum.

TANIA

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Tania, SG7, 38" x 45½", oil on canvas, 1962. (Bertha Schaefer Gallery, New York City)

"The 'objective' is to isolate and stress a visual experience wherein two *opposite* images exist simultaneously and yet merge. The composite newly formed by this interaction establishes the space in which a part is relative to nothing else but itself, by force of its opposite parts."

Tania Schreiber was born in Poland in 1924. She received her Master of Arts degree from McGill University, Montreal, Canada; and she studied with Morris Kantor, Yasuo Kuniyoshi, and Vaclav Vytlacil at the Art Students League, New York, from 1948 to 1951. At the present time she lives in Hartsdale, New York.

Special exhibitions of Tania's work have been held at Albert Landry Galleries, New York, in 1959, 1961, and 1962. She has been represented in group exhibitions at the East Hampton Gallery, Long Island, 1961; Nelson-Taylor Gallery, Long Island, 1962; Bertha Schaefer Gallery, New York, 1962. Her work is in the collections of Morgan State College, Baltimore; New York University; Brandeis University, Waltham, Massachusetts.



Eugene Berman, *The Trajan Column at Night*, 34" x 26 1/4", oil on canvas, 1960. (M. Knoedler & Co., New York City) (1948, 1949, 1950, 1955)

"The best statement an artist can make is expressed by his work. Verbal statements are most of [the] time without any real significance or value. Everybody talks much too much."

Eugene Berman was born in St. Petersburg, Russia, in 1899. He studied in Russia, Germany, Switzerland, France, and Italy. He received a John Simon Guggenheim Memorial Foundation fellowship in 1947 and 1949. As a scenery and costume designer for ballet and opera, he has executed commissions for the Metropolitan Opera, the City Center Opera, and Ballet Theatre, New York; the Théâtre de l'Étoile, Paris; Ballets Russes de Monte Carlo; La Scala Ballet, Milan; and Sadler's Wells

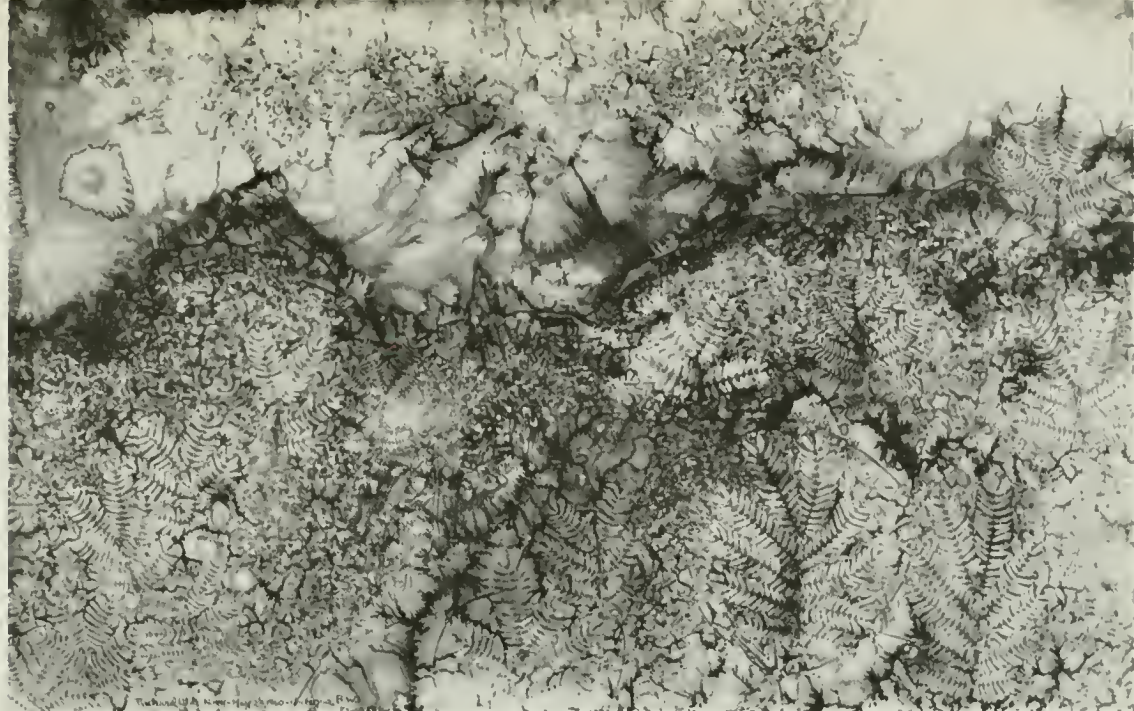
Ballet, London. Mr. Berman lives in Rome, Italy.

Many special exhibitions of Mr. Berman's work have been held, the most recent at M. Knoedler & Co. in New York in 1960. His work has been included in major group exhibitions here and abroad. Mr. Berman's work is found in the collections of the Museum of Fine Arts, Boston; The Art Institute of Chicago; Cleveland Museum of Art; Wadsworth Atheneum, Hartford; University of Illinois; Los Angeles County Museum; Museum of Modern Art, The Metropolitan Museum of Art, New York; Smith College Museum of Art, Northampton; Musée d'Art Moderne, Paris; Philadelphia Museum of Art; Vassar College, Poughkeepsie; City Art Museum of St. Louis; Washington University, St. Louis; Albertina, Vienna; The Phillips Gallery, Washington, D.C.; as well as in many other public and private collections here and abroad.

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BERMAN





WILT

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Richard Wilt, *Antigua, No. 141*, 27" x 40", water color on paper, 1960. (Gilman Galleries, Chicago, Illinois)

"My statement should echo the circumstances and purposes of your exhibition since I too am involved in art instruction at the university level. In this context, I must consider the picture on exhibit to have resulted from certain processes that are entirely reminiscent of the industrialization of our present civilization. I can argue the value of such a methodical innovation since the exhibited picture is but one of three hundred works produced during a three months' residence on Antigua, British West Indies (sabbatical leave). However, I must question the value of a multiplicity of intention when compared to a singleness of purpose. Obviously one must recognize the fact that three hundred expressions can generally generate a stronger image of energy, conviction and competence than any single, solitary example of an artist's work, if for no other reason than we have a great tendency to consider quantity above quality. But still might not the one solution be that of greater merit?

"Such a question, I believe, illustrates the essential value of the university art education. Only within the university atmosphere of honest doubt can the artist truthfully question the relationship between his act of creation and each human's desire for a meaningful identity, truthfully search for an intellectual premise which will make him responsible for his action and truthfully utilize either his skills or his awarenesses in order to open the Pandora's

Box of endless speculation."

Richard Wilt was born in Tyrone, Pennsylvania, in 1915. He studied at Pennsylvania State College; at Carnegie Institute of Technology where he was graduated in 1938; at the New School for Social Research, New York, 1945; and at the University of Pittsburgh where he received his M.A. degree in 1953. He is Associate Professor of Art at the University of Michigan and lives in Ann Arbor, Michigan.

Mr. Wilt's work has been included in the following group exhibitions: Associated Artists of Pittsburgh, 1947, 1948, 1949, 1951, 1953, 1954, 1956, 1959, 1960, 1962; Michigan Artists, 1949, 1951, 1952, 1953, 1954, 1956, 1959, 1960, 1961; Michiana (Indiana) Exhibition, 1955; Michigan State Fair, 1955, 1957, 1959; Michigan Academy, 1956, 1957; and group exhibitions held at the Illinois State Museum, Springfield, 1950, 1951; Butler Institute of American Art, Youngstown, 1953, 1961, 1962; The Art Institute of Chicago, 1957; The Detroit Institute of Arts, 1958, 1959, 1960; University of Michigan, 1961, 1962; Whitney Museum of American Art, New York, 1961; The Pennsylvania Academy of the Fine Arts, Philadelphia, 1961; Flint Institute of Art, 1962; Drury College, Springfield, Missouri, 1962.

His work is in the collections of The Detroit Institute of Art; Carnegie Institute, Pittsburgh; South Bend (Indiana) Museum; Illinois State Museum, Springfield; Indiana State Teachers College, Terre Haute; Butler Institute of American Art, Youngstown.

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Herbert H. Katzman, *En Négligée*, 50" x 38", oil on canvas, 1960. (Terry Dintenfass, New York City) (1959, 1961)

Herbert H. Katzman was born in Chicago, Illinois, in 1923. He studied at The School of The Art Institute of Chicago, where he was graduated and received a traveling fellowship in 1946. He received a Fulbright grant, 1955, and a grant from the American Academy of Arts and Letters, 1958. Mr. Katzman has taught at the Rockland Foundation, Nyack, New York, 1952-53, and at Pratt Institute, New

York. He lives in New York City.

Mr. Katzman has received awards from The Art Institute of Chicago, 1951; The Pennsylvania Academy of the Fine Arts, 1952. Special exhibitions of his work have been held at The Alan Gallery, New York, 1954, 1957, 1959.

Mr. Katzman's work has been included in major group exhibitions here and abroad and is in the collections of The Art Institute of Chicago; Museum of Modern Art, Whitney Museum of American Art, New York; S. C. Johnson & Son, Inc., Racine.

KATZMAN





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BARINGER

Richard Baringer, *Blue T with Yellow Square*, 66" x 66", liquitex over gesso on canvas, 1962. (Bertha Schaefer, New York City)

"The growth of a painting evolves from areas of pure personal consideration to areas of impersonal analytical decision. My paintings attempt to elaborate their own language, to invent the spaces, to create the shapes, which will call up a world of plane and color with no indebtedness to literature; one which does not resemble that which the layman calls reality, but which constitutes, by itself, reality. The essential mission of painting is to substitute for the vision of reality the . . . reality of vision."

Richard Baringer was born in Elkhart, Indiana, in 1921. He studied at the Institute of Design in Chicago under Moholy-Nagy and Emerson Wolfer. He lives in New York City. Special exhibitions of Mr. Baringer's work have been presented by the Nelson-Taylor Gallery, Long Island, 1962; Bertha Schaefer Gallery, New York, 1962; Margaret Brown Gallery, Boston. His work has been included in group exhibitions at the Institute of Contemporary Art, Boston; Massachusetts Institute of Technology Museum, Cambridge; California Palace of the Legion of Honor, San Francisco.

Elbert Weinberg, *Medusa*, 21", bronze, 1961. (Grace Borgenicht Gallery, New York City)

"Art is more closely connected to life than people permit themselves to realize. When the complexities of life are brought into focus and more clearly understood, I believe I will have a greater insight into what I produce. What intuition and intent make good will be more easily identifiable. Then I will write a statement worth reading. You may have to wait a century; I hope you are patient."

Elbert Weinberg was born in Hartford, Connecticut, in 1928. He attended the Hartford Art School; The Rhode Island School of Design, Providence; and Yale University. He was the recipient of a Prix de Rome in 1951 and 1953 and a John Simon Guggenheim Memorial Foundation fellowship, 1960. He has taught at The Cooper Union School of Art, New York. He lives in Rome, Italy.

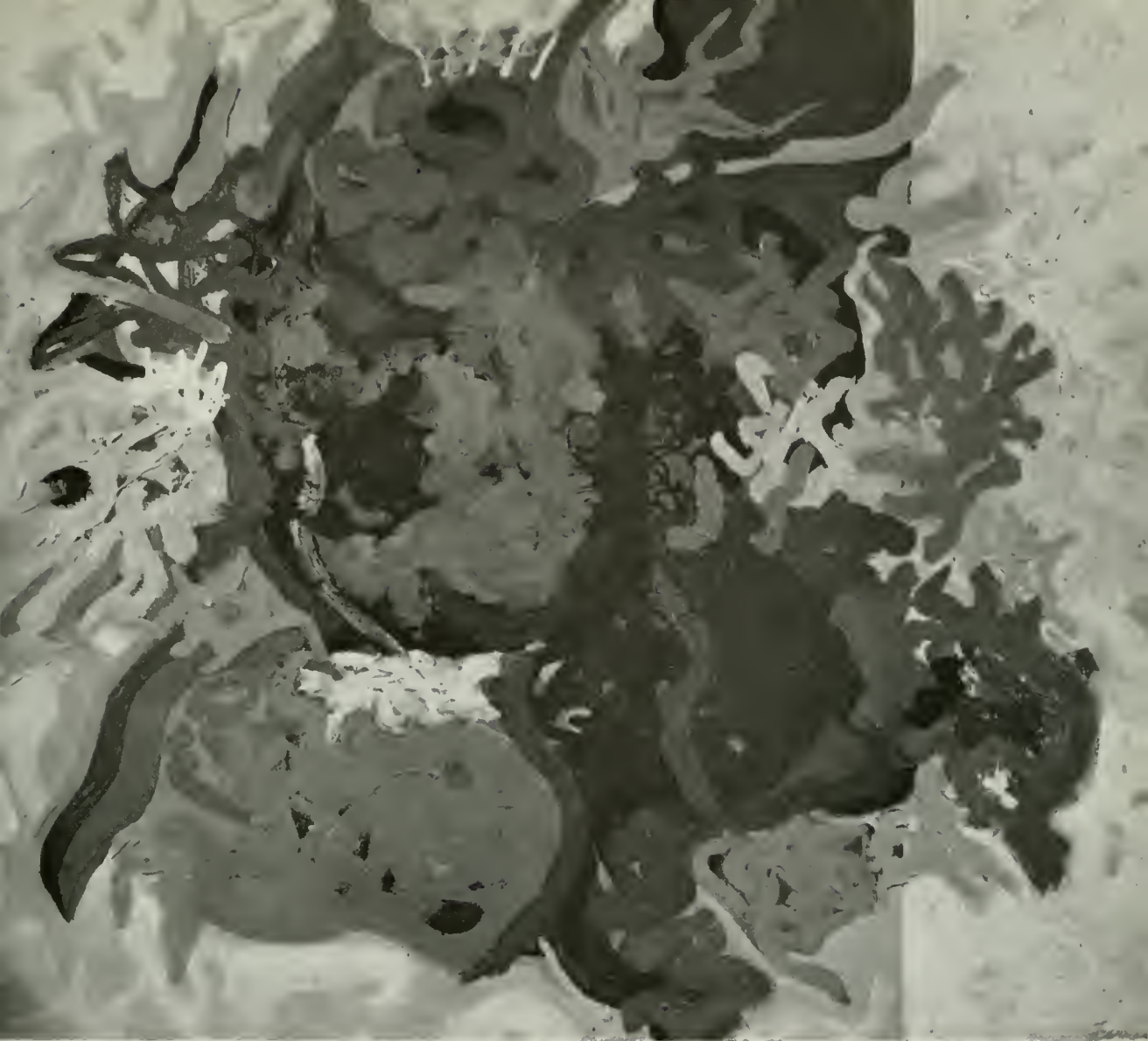
Mr. Weinberg received two awards from Yale University in 1959. His work has been included in group exhibitions at the Whitney Museum of American Art, New York, 1957, 1958, 1960; Carnegie Institute, Pittsburgh, 1958; Museum of Modern Art, New York, 1959; The Art Institute of Chicago, 1959; De Cordova and Dana Museum, Lincoln, Massachusetts, 1960, 1961.

Mr. Weinberg's work is in the collections of the Addison Gallery of American Art, Andover; Wadsworth Atheneum, Hartford; The Jewish Museum, Museum of Modern Art, Whitney Museum of American Art, New York; Yale University.

WEINBERG

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John Ferren, *A Rose for Everyone*, 65" x 72", oil on canvas, 1962. (Rose Fried Gallery, New York City) (1957)

John Millard Ferren was born in Pendleton, Oregon, in 1905. He studied at Académie de la Grande Chaumière, Académie Colarosi, Académie Ronson, and the Sorbonne, Paris; University of Florence, Italy; University of Salamanca, Spain. Mr. Ferren has taught at the Brooklyn Museum Art School, New York, 1946-50; The Cooper Union School of Art, New York, 1947-54; Art Center School, Los Angeles, summer, 1948; University of California, Los Angeles, summer, 1953. He presently is Associate Professor of Art at Queens College, New York. Mr. Ferren lives in New York City.

Over thirty special exhibitions of Mr. Ferren's work have been presented, and his paintings have been included in major group exhibitions since 1925. Mr. Ferren's work is in the collections of Scripps College, Claremont, California; The Detroit Institute of Arts; Wadsworth Atheneum, Hartford; University of Nebraska; Museum of Modern Art, Whitney Museum of American Art, New York; Philadelphia Museum of Art; Virginia Museum of Fine Arts, Richmond; San Francisco Museum of Art; Washington University, St. Louis; Yale University.

FERREN

MAC IVER

Loren MacIver, *Paris Roofs*, 54 $\frac{3}{4}$ " x 122", oil on canvas, 1962. (Pierre Matisse Gallery, New York City) (1950, 1951, 1957, 1961)

Loren MacIver was born in New York City in 1909. She studied at the Art Students League, New York. In 1960, Miss MacIver was the recipient of a grant from the Ford Foundation. She lives now in New York City.

Miss MacIver has received an award from The Corcoran Gallery of Art, 1957, and special exhibitions of her work have been held at the Museum of Modern Art, New York; The Baltimore Museum of Art; Portland (Oregon) Art Museum; Vassar College; Wellesley College; The Phillips Gallery, Washington, D.C.

Miss MacIver's work has been included in exhibitions at East River Gallery, New York, 1938; Pierre Matisse Gallery, New York, 1940, 1944, 1949, 1956, 1961; Arts Club of Chicago, 1941, 1953; Museum of Modern Art, New York, circulating exhibition, 1941-42; The Baltimore Museum of Art, 1945; Museum of Modern Art, New York, 1946; University of Illinois, 1950, 1951, 1957, 1961; Vassar College Art Gallery, 1950; Santa Barbara Museum of Art, 1950; Portland (Oregon) Art Museum, 1950; M. H. De Young Memorial Museum, San Francisco, 1950; Margaret Brown Gallery, Boston, 1951; Farnsworth Museum, Wellesley College, 1951; The Phillips Gallery, Washington, D.C., 1951; Whitney Museum of American Art, New York, 1953; Dallas Museum of Fine Arts, 1953; Des Moines Art Center, 1953; San Francisco Museum of Art, 1953; The Corcoran Gallery of Art, Washington, D.C., 1958; Fairweather-Hardin Gallery, Chicago, 1959.

Miss MacIver's work is represented in the collections of the Addison Gallery of American Art, Andover; The Baltimore Museum of Art; The Art Institute of Chicago; Wadsworth Atheneum, Hartford; Los Angeles County Museum; Walker Art Center, Minneapolis; The Newark Museum; Brooklyn Museum, The Metropolitan Museum of Art, Museum of Modern Art, Whitney Museum of American Art, New York; University of Oklahoma; Philadelphia Museum of Art; Bibliothèque Nationale, Paris; Munson-Williams-Proctor Institute, Utica; Vassar College Art Gallery; The Corcoran Gallery of Art, The Phillips Gallery, Washington, D.C.; Williams College Art Gallery; Yale University.



HEBALD

3473
Milton Hebald, *Noah's Ark*, 36", bronze, 1961.
(Nordness Gallery, Inc., New York City)
(1961)

"Towards a re-evaluation of the classic or humanistic tradition, an affirmation of man's positive goals, to function wherever possible in public places, and designed and executed with my personal invention and style."

Milton Hebald was born in New York City in 1917. He studied at the Beaux Arts Institute and Art Students League, New York. In 1955, he received the Prix de Rome. He has taught at The Cooper Union School of Art and at the Brooklyn Museum Art School,

New York. Mr. Hebald lives in Rome, Italy.

Mr. Hebald was the recipient of a prize from the New York Department of Public Works, 1953. Special exhibitions of his work have been held at the ACA Gallery, New York, 1937, 1940; Grand Central Moderns, New York, 1950, 1954; Galleria Schneider, Rome, 1957; Nordness Gallery, New York, 1959, 1960, 1961.

His work is in the collections of the Whitney Museum of American Art, New York; University of North Carolina; University of Notre Dame; Philadelphia Museum of Art; Yale University; and in private collections.





LAM

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Jennett Lam, *Mother of Pearl Chair*, 54" x 48", oil on masonite, 1961. (Grand Central Moderns, New York City) (1961)

"For the past three years I have been attracted by the chair and the many variations it offers for conveying associations between man and the object. The chair itself can also become a symbol of man. The mystery of the relationship object-space remains an unknown, fascinating to seek."

Jennett Lam was born in Ansonia, Connecticut, in 1911. She studied at Yale University, where she received her B.F.A. degree in 1954 and her M.F.A. degree in 1960. She studied with Joseph Albers in 1960, and she was the recipient of a fellowship to the MacDowell Colony, Peterborough, New Hampshire, in 1960, 1961. Miss Lam teaches at the University of Bridgeport; she lives in New Haven, Connecticut.

Special exhibitions of Miss Lam's work have been held at Bradford (Massachusetts) Junior College; Silvermine Guild of Artists, New Canaan; Munson Gallery, New Haven; Lyman Allyn Museum, New London; Grand Central Moderns, New York.

Miss Lam's work is in the collections of the Akron Art Institute; Lehigh University, Bethlehem, Pennsylvania; Bradford (Massachusetts) Junior College; Columbus (Ohio) Gallery of Fine Arts; Mary Washington College, Fredericksburg, Virginia; University of Illinois; Nebraska Art Association; First New Haven National Bank; American Council of Learned Societies, Museum of Modern Art, Louise Nevelson, New York University, Overseas Press Club, United Nations Plaza, New York; Madame Dierre de Harting, Paris, France; Skidmore College, Saratoga Springs, New York.



RATTNER

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Abraham Rattner, *Rocce Del Capo, Sea Storm III*, 28" x 36", oil on canvas, 1961. (The Downtown Gallery, New York City) (1948, 1949, 1950, 1951, 1952, 1953, 1955, 1957, 1959, 1961)

"Worked hard but with quick enthusiasm over what I'd call the violence of mommy nature the sea in a fit of sum-total tempestuousness — no piece of music has yet done its worthy manifestation of expressiveness of the vitality, energy, livingness or powerful joy and anger of the sea — I felt I was in it dancing with it fighting it roaring with it part of it participating with that old — ever young sea letting out the excitement the expression of being alive — roaring it — not being boxed in fenced in by restraint of any kind — NOT SILENT as the poet-painters might moan for — that is if moaning and silence could juxtapose each other. So after the hot hot sun the smooth flat vaporous glassy glossy dead pan whiteness — no stir — no — to the look and feel of it not even wet — suddenly kicked up her heels and went into a magnificent furioso and all the old gods and sea dogs and I went along in that fabulous fury which nothing could resist. I had a room to work in right over that roaring tumult. Made many studies — drawings — symphony of power, fertility, livingness being alive vitality of never say die — of relentless destructive capacity of that untamable savageness of sheer nature. It's a sympathetic motif for me at this sad moment of a dying world of humanity — of man

pooping and petering-out. Our GUTLESS TIME of little man who in painting is afraid to be alive and the ultra ultras the puny dying race of them cries out for 'silent art,' is dead."

Abraham Rattner was born in Poughkeepsie, New York, in 1895. He studied at George Washington University, and The Corcoran School of Art, Washington, D.C.; The Pennsylvania Academy of the Fine Arts, Philadelphia; and in Paris. He received a Cresson Traveling Fellowship from The Pennsylvania Academy of the Fine Arts in 1945. He has taught at the University of Illinois, 1952-54, and at Michigan State University in 1956. He lives in Paris.

Mr. Rattner received awards from the Pepsi-Cola Company, 1944; The Pennsylvania Academy of the Fine Arts, 1945; La Tausca Company, 1946; University of Illinois, 1948; The Corcoran Gallery of Art, Washington, D.C., 1953; University of Michigan, 1956.

Special exhibitions of Mr. Rattner's paintings have been held at the Bonjean Galleries, Paris, 1935; Julien Levi Gallery, New York, 1936-41; San Francisco Museum of Art, 1940; Paul Rosenberg & Co., New York, 1942-56; Vassar College, Poughkeepsie, 1948; University of Illinois, 1952; The Downtown Gallery, New York, 1957; The Corcoran Gallery of Art, Washington, D.C., 1958. His work has been included in many major exhibitions here and abroad and is in numerous public and private collections.

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Robert Broderson, *Coming Age*, 66" x 51", oil on canvas, 1961. (Catherine Viviano Gallery, New York City)

"In an essay entitled *Tradition and the Individual Talent*, T. S. Eliot has said a number of things about art which reinforce my own views. I quote:

'No poet, no artist of any art, has his complete meaning alone. His significance, his appreciation is the appreciation of his relation to the dead poets and artists. You cannot value him alone; you must set him, for contrast and comparison, among the dead.

'He must be quite aware of the obvious fact that art never improves, but that the material of art is never quite the same.

'Some one said, "The dead writers are remote from us because we know so much more than they did." Precisely, and they are that which we know.

'One error, in fact, of eccentricity in poetry is to seek for new human emotions to express; and in this search for novelty in the wrong place it discovers the perverse.

'In fact, the bad poet is usually unconscious where he ought to be conscious, and conscious where he ought to be unconscious. Both errors tend to make him "per-

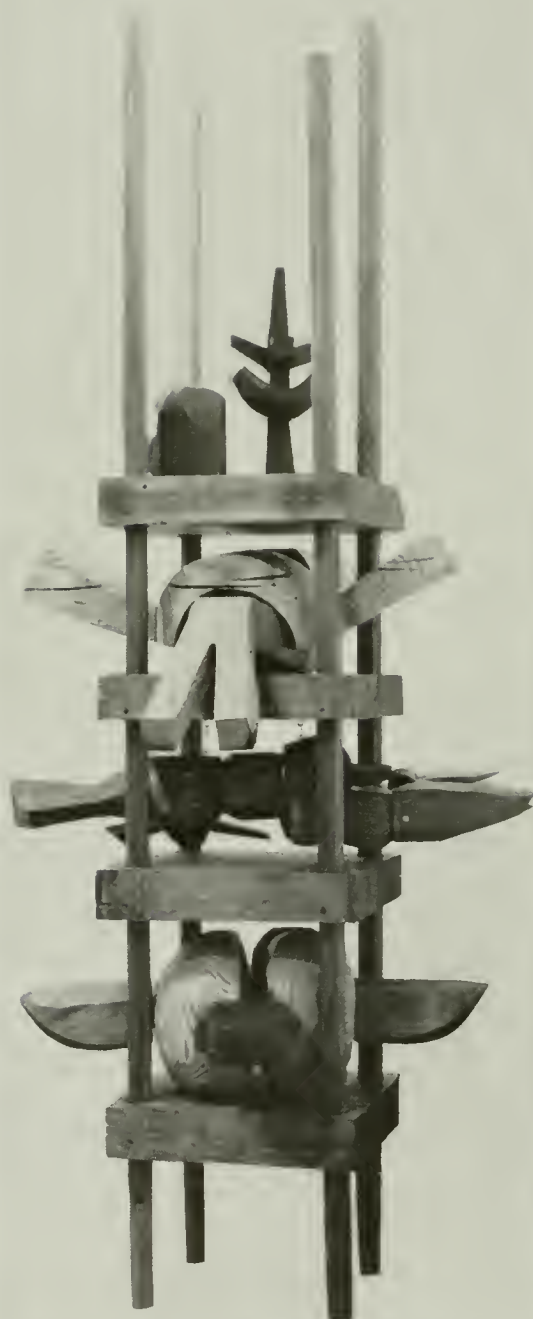
sonal." Poetry is not a turning loose of emotion, but an escape from emotion; it is not the expression of personality, but an escape from personality. But, of course, only those who have personality and emotions know what it means to want to escape from these things.'

Robert Broderson was born in West Haven, Connecticut, in 1920. He received his B.A. degree from Duke University in 1950 and his M.A. degree from the State University of Iowa in 1952. He was the recipient of a grant from the National Institute of Arts and Letters in 1962. He has taught at Duke University from 1957 to the present. He lives in Durham, North Carolina.

Mr. Broderson has won a number of awards. His work has been shown in five special exhibitions, and it has been represented in many group exhibitions including those at The Pennsylvania Academy of the Fine Arts, 1951, 1953, 1961; The Metropolitan Museum of Art, New York, 1952; The Corcoran Gallery of Art, Washington, D.C., 1953, 1957; Whitney Museum of American Art, Museum of Modern Art, New York, 1961. Mr. Broderson's work is in many public and private collections in the United States.

BRODERSON





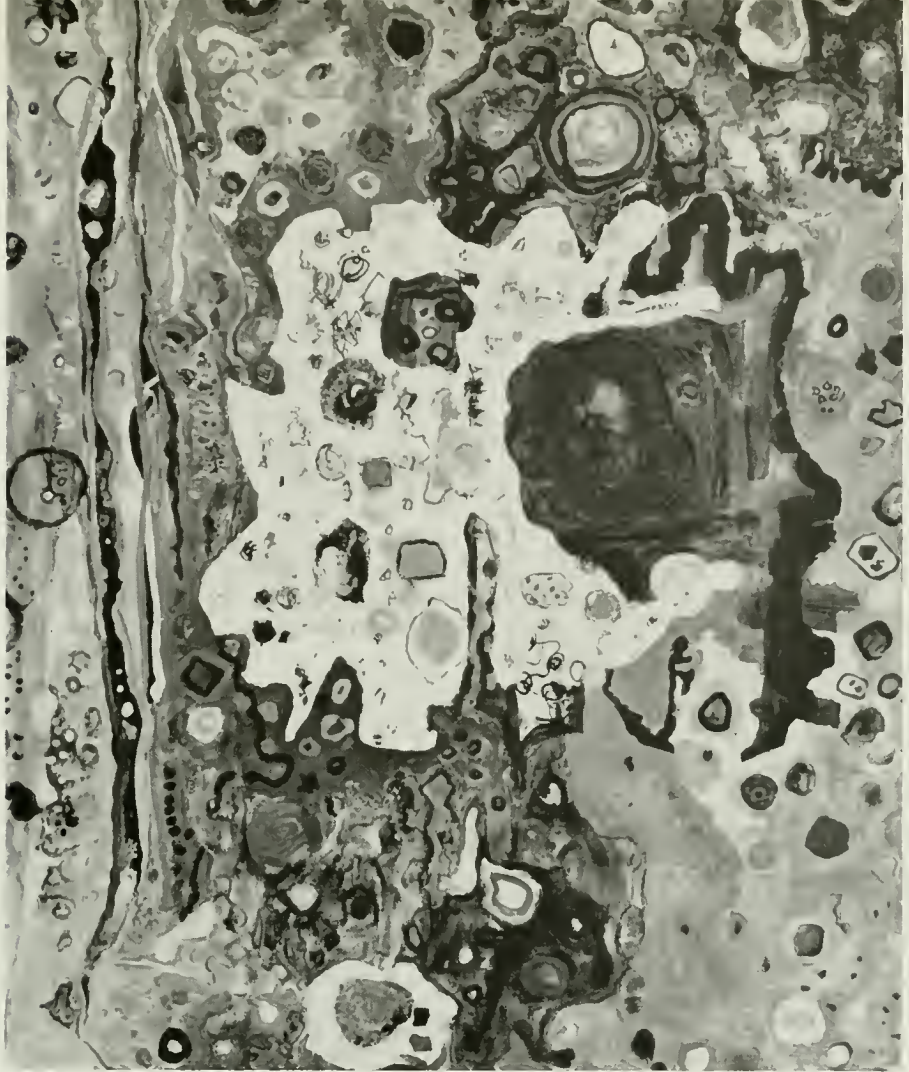
TOWNLEY

Hugh Townley, *Star Chamber*, 60", wood, 1961.
(The Pace Gallery, Boston, Massachusetts)
(1961)

Hugh Townley was born in West Lafayette, Indiana, in 1923. He studied at the University of Wisconsin, Madison, under Ossip Zadkine, Paris, from 1948-50, and at the London County Council Central School of Arts and Crafts. He has taught at Boston University and presently teaches at Brown University, Providence. He lives in Providence, Rhode Island.

Mr. Townley has received awards from the Institute of Contemporary Arts, Boston, and from the San Francisco Museum of Art. His work has been included in exhibitions at the Allan Frumkin Gallery, Chicago; University of Illinois; Museum of Modern Art, Whitney Museum of American Art, New York; Gallery St. Germain, Paris; Carnegie Institute, Pittsburgh.

Mr. Townley's work is in the collections of the Museum of Fine Arts, Boston; Fogg Art Museum, Cambridge, Massachusetts; Arnold Maremont, Chicago; Nelson A. Rockefeller, Whitney Museum of American Art, New York; Williams College, Williamstown, Massachusetts.



BOWMAN

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Geoffrey Bowman, *White Image*, 50" x 40", oil and collage on canvas, 1962. (David Cole Gallery, San Francisco, California)

"The shapes, colors, and patterns which form the content of my work are the result of the transformation of visual phenomena by my own life-process — conscious and unconscious as well. These personal configurations are not completely planned beforehand but grow organically as I paint. However, I believe they have no relationship with so-called 'action painting.'

"Because I am keenly aware of the phenomenon of change persistently present in all that surrounds us, I work reflectively with the things I have seen and am continuing to see in their metamorphoses. It is these acts of seeing and reflecting that I hope to stimulate in the viewer of my work."

Geoffrey Bowman was born in San Francisco, California, in 1928. He received his B.A. and M.A. degrees from San Francisco State College and studied at the San Francisco Art Institute. He lives in San Francisco. Special exhibitions of Mr. Bowman's work have been held at the East-West Gallery, San Francisco, 1957; Yakima (Washington) Junior College, 1959; David Cole Gallery, San Francisco, 1962.

Mr. Bowman's work has been included in group exhibitions at the San Francisco Museum of Art, 1957, 1961, 1962; Richmond (California) Art Center, 1958, 1961; California Palace of the Legion of Honor, San Francisco, 1959, 1961; David Cole Gallery, Los Angeles, 1962; Stanford University, 1962. Mr. Bowman's work is in the collections of The Lamman Foundation, New York; John Baxter, Oakland; San Francisco Museum of Art; and other west coast collections.

ADLER

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Samuel Adler, *I Saw Him in Florence*, 60" x 50", oil on canvas, 1962. (Babcock Galleries, New York City) (1950, 1951, 1952, 1953, 1955, 1957, 1959, 1961)

"While in Florence in 1954, I made a number of studies of a man who sat at the entrance of my pension.

"He was strange and strangely dressed, and he sat there every day for a week or more.

"I stood across the street from him daily and made my studies — captivated by his strangeness.

"In 1959, in my studio, quite unexpectedly one day, I saw him again — this time in my mind's eye, and I painted him out of that memory.

"Of course I no longer could remember how he really looked — I could only recall the 'feel' of the experience.

"As a painter, I am not intrigued ever, by any particular man, but rather by man and life, as experience.

"Again, this past year [1962] my Florentine returned to haunt me, and my painting, *I Saw Him in Florence*, is another attempt to breathe life into a haunting memory."

Samuel Adler was born in New York City in 1898. He was admitted to the National Academy of Design by special dispensation at the age of fourteen. He devoted his early years to both music and painting, supporting himself as a violinist until 1927 when he turned to painting as a full-time profession. Mr. Adler taught drawing and painting privately from 1936 to 1950. He was Visiting Professor of Art at the University of Illinois, 1959-60, and since 1948 he has taught at New York University where he is Professor of Art. He has been guest lecturer at the Museum of Modern Art, New York; University of Michigan; and Syracuse University. He has traveled widely in Europe, Africa, Latin America, and the United States. He lives in New York City.

Mr. Adler has received special awards from The Pennsylvania Academy of the Fine Arts, Philadelphia, 1951; Whitney Museum of American Art, New York, 1952; University of Illinois, 1952; Audubon Artists, Inc., New York, 1956, 1960; Staten Island Institute of Arts and Sciences, 1962.

Special exhibitions of Mr. Adler's work have

been presented by the Luyber Gallery, New York, 1948; University of Indiana, 1950; Louisville Art Center, 1950; Mint Museum of Art, Charlotte, 1951; Grace Borgenicht Gallery, New York, 1952, 1954; The Philadelphia Art Alliance, 1954; University of Illinois, 1960; Grand Central Moderns, New York, 1961.

His paintings have been included in group exhibitions at the Chicago Society for Contemporary American Arts, 1940, 1952; Los Angeles County Museum, 1945; The Art Institute of Chicago, 1948, 1952, 1957; The Pennsylvania Academy of the Fine Arts, Philadelphia, 1948, 1951-53; Nebraska Art Association, 1949, 1952, 1953; National Academy of Design, New York, 1949, 1951; Dallas Museum of Fine Arts, 1949; Dayton Art Institute, 1949, 1950; Des Moines Art Center, 1949, 1954; Cranbrook Academy of Art, Bloomfield Hills, Michigan, 1949, 1953; University of Georgia, 1949, 1953, 1954, 1956; The Jewish Museum, New York, 1949; The Metropolitan Museum of Art, New York, 1950, 1952; Whitney Museum of American Art, New York, 1951-55, 1956; City Art Museum of St. Louis, 1951, 1953; Norton Gallery, West Palm Beach, 1952, 1955; Sarasota Art Association, 1952, 1956; Key West Art and Historical Society, 1952, 1955; University of Washington, 1952; San Francisco Museum of Art, 1952; Stanford University, 1952; Woodstock Art Association, 1952, 1953, 1955; University of Mississippi, 1953; Florida Gulf Coast Art Center, Inc., Clearwater, 1953, 1956; Audubon Artists, Inc., New York, 1953, 1954, 1956, 1957; Columbus (Ohio) Gallery of Fine Arts, 1953; Telfair Academy of Arts and Sciences, Savannah, 1953, 1956; Virginia Museum of Fine Arts, Richmond, 1954; Denver Art Museum, 1955, 1956; New York University, 1955-58; De Cordova and Dana Museum, Lincoln, Massachusetts, 1955; Illinois Wesleyan College, 1955; Staten Island Institute of Arts and Sciences, 1956, 1957; Grand Rapids Art Gallery, 1957; and in Europe, 1956, 1957.

Mr. Adler's work is represented in the permanent collections of the Florida Gulf Coast Art Center, Clearwater; University of Illinois; New York University; Whitney Museum of American Art, New York; Staten Island Institute of Arts and Sciences; Munson-Williams-Proctor Institute, Utica; and in many private collections.



Lyman Kipp, *Route II*, 24", bronze, 1962. (Betty Parsons Gallery, New York City)

Lyman Kipp was born in Dobbs Ferry, New York, in 1929. He studied at Pratt Institute, New York, 1950-54, and at the Cranbrook Academy of Art, Bloomfield Hills, Michigan, 1952. He has taught at the Harvey School, Hawthorne, New York; Cranbrook Academy of Art, Bloomfield Hills, Michigan; and Bennington College, Bennington, Vermont. He lives in Bennington, Vermont.

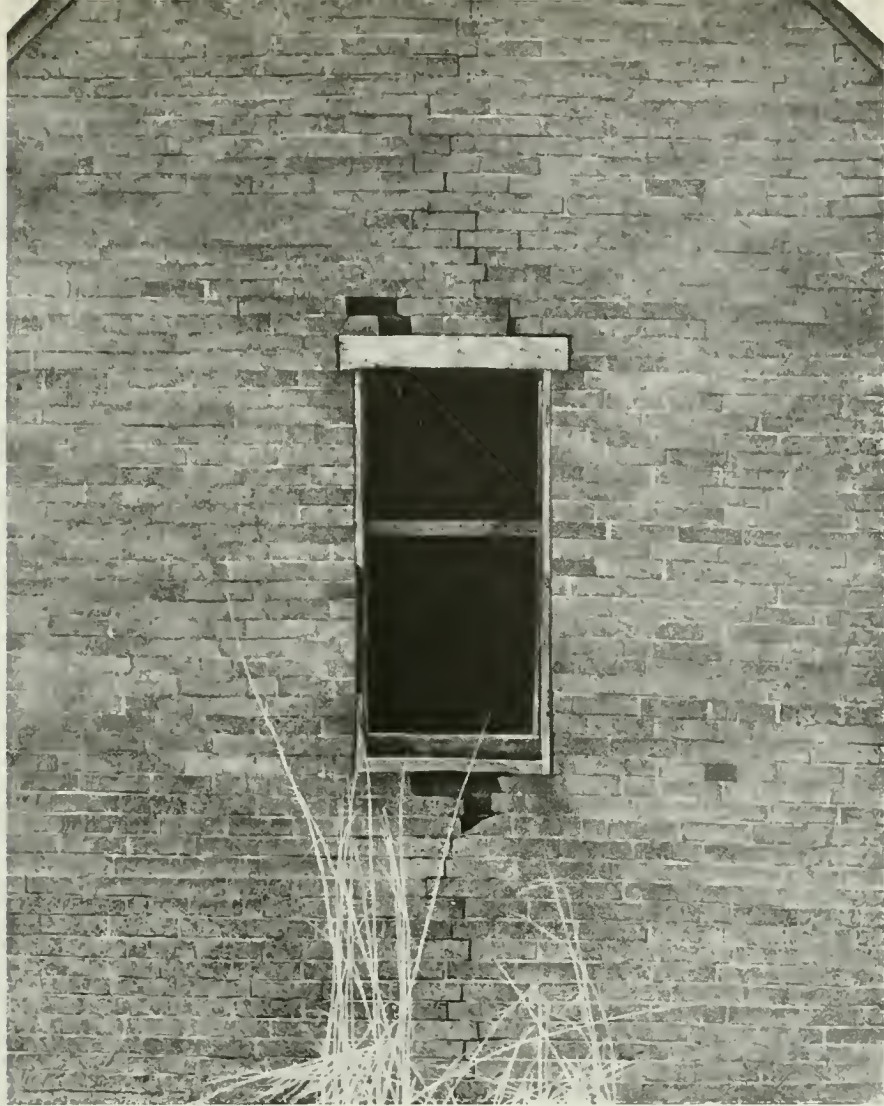
Special exhibitions of Mr. Kipp's work have been held at the Cranbrook Academy of Art, Bloomfield Hills, Michigan, 1954; Betty Parsons Gallery, New York, 1954, 1955, 1958, 1960, 1962; Bennington College, 1961.

His work has been included in group exhibitions at The Detroit Institute of Arts, 1955; The Baltimore Museum of Art, 1955, 1959; Des Moines Art Center, 1956; University of Minnesota, Walker Art Center, Minneapolis, 1956; Rhode Island School of Design, Providence, 1956; Whitney Museum of American Art, New York, 1956, 1960; Cincinnati Art Museum, 1957; Brooklyn Museum, New York, 1960; Claude Bernard Gallery, Paris, 1960; The Art Institute of Chicago, 1961, 1962; Carnegie Institute, Pittsburgh, 1961. Mr. Kipp's work is in the collections of Mrs. Therone Catlin, Mrs. Albert Greenfield, University of Kentucky, University of Michigan, Mrs. Garrish Milliken, Miss Kay Orday, Mr. Robert Ossorio, Miss Priscilla Peck, and Mr. and Mrs. Robert D. Stecker.

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GOUGH

c754.73 Robert Alan Gough, *The Window East*, 28" x 22", oil on masonite, 1962. (Gilman
G724w Galleries, Chicago, Illinois)

"To search out the uniqueness and dignity of individual character in the life around us and state these certain responses in as much a natural expression as is consciously or subconsciously possible, one might say my objectives in painting are defined. I can only hope the paintings give some abstract feeling of the experience which it has been the artist's reward to have had.

"Although there is a great fondness of the Flemish masters, I strive through the quiet excitement of discipline and craft to develop a purely American vision.

"Working from the references gained amid the familiar surroundings of 'home' in southern Ohio, I try to penetrate the surface of these singular subjects and go for their strength and essence rather than mere reproduction."

Robert Alan Gough was born in Quebec City, Canada, in 1931. He studied at the American Academy of Art, Chicago. He lives in Chicago, Illinois.

Mr. Gough has received awards from the Municipal Art League of Chicago; Illinois State Fair; National Academy of Design, New York; Butler Institute of American Art, Youngstown. His work has been included in exhibitions at the Illinois State Fair, 1961, 1962; The Union League Club of Chicago, 1961; Butler Institute of American Art, Youngstown, 1962; National Academy of Design, New York, 1962. Mr. Gough's work is in the permanent collections of The Union League Club of Chicago; National Academy of Design, New York; Butler Institute of American Art, Youngstown.



BROWN

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Joan Brown, *Nun with Staffordshire Terrier*, 60" x 60", oil on canvas, 1961. Lent by The Joseph H. Hirshhorn Collection, New York City. (Stacmpfli Gallery, New York City) (1961)

"I intend to further develop the direction I'm now involved with, introducing new ideas as they evolve."

Joan Brown was born in San Francisco in 1938. She received her Bachelor's degree and her Master's degree from the California School of Fine Arts, San

Francisco, in 1960. She teaches at the California School of Fine Arts, and she lives in San Francisco.

Miss Brown won prizes from the Richmond (California) Art Center in 1957 and 1960. Her work has been included in group exhibitions at the Richmond Art Center, and at the Whitney Museum of American Art, New York. Miss Brown's work is in the collections of the Albright-Knox Art Gallery, Buffalo; Joseph H. Hirshhorn, Museum of Modern Art, New York; Williams College, Williamstown, Massachusetts.

MORRISON

Clivia Morrison, *Obstinate Bird*, 30½", bronze, 1961.
(Selected Artists Galleries, Inc., New York City)

"I try to speak — through sculpture — of man's dependency on the earth, water, air and sun — the struggle for life. To protest the unbalancing of nature, constant fights between nations and the fears of destruction. I often find birds a simple and direct form for what I have to say."

Clivia Morrison was born in Perth Amboy, New Jersey, in 1909. She studied at the Art Students League, New York, and at the Detroit Society of Arts and Crafts, where she received a scholarship in 1927. She has taught at the Detroit Society of Arts and Crafts, and in her own studio. She lives in New York City.

Miss Morrison won a prize in the Michigan Artists' exhibition in 1937 and an award from the Everson Museum of Art, Syracuse, 1941. Her work has been included in group exhibitions at Audubon Artists, Inc., Selected Artists Galleries, New York; Ontario Sculptors Society; The Ontario Society of Artists; Royal Canadian Academy of Arts; Everson Museum of Art, Syracuse; Gallery of Contemporary Arts, Toronto.

Her work is in the collections of The Detroit Institute of Arts; Mrs. Edsel Ford, Detroit; Lansing Water Board Building; University of Michigan; International Business Machines, Inc., New York.

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Paul Zimmerman, *Still Life, Citron*, 48" x 48", oil on masonite, 1961. (Jacques Seligmann Gallery, New York City) (1948, 1961)

Paul Zimmerman was born in Toledo, Ohio, in 1921. He received a B.F.A. degree from the Art School of The John Herron Art Institute, Indianapolis, in 1946. He was awarded a Milliken Memorial Scholarship in 1946. He has taught at the University of Indiana, Bloomington, and Westminster School, New Wilmington, Pennsylvania, and he teaches now at the University of Hartford. Mr. Zimmerman lives in Hartford, Connecticut.

Mr. Zimmerman has won awards from the Boston Arts Festival; Connecticut Academy of Fine Arts, the Connecticut Water Color Society, Hartford; The John Herron Art Institute, Indianapolis; Silvermine Guild of Artists, New Canaan; National Academy of Design, New York; Berkshire Art Festival, Pittsfield; Springfield (Massachusetts) Art League.

Over eight special exhibitions of his work have been held, and it has been included in group exhibi-

tions at the Boston Arts Festival; Columbus (Ohio) Gallery of Fine Arts; Dayton Art Institute; Illinois Wesleyan University; University of Illinois; The John Herron Art Institute, Indianapolis; University of Nebraska; National Academy of Design, The National Institute of Arts and Letters, New York; The Pennsylvania Academy of the Fine Arts, Philadelphia; Provincetown Art Association; Rhode Island Art Festival; Virginia Museum of Fine Arts, Richmond; Marion Koogler McNay Art Institute, San Antonio; The Corcoran Gallery of Art, Washington, D.C.; Butler Institute of American Art, Youngstown.

His work is in the collections of the Wadsworth Atheneum, Hartford; Museum of Fine Arts of Houston; De Cordova and Dana Museum, Lincoln, Massachusetts; New Britain (Connecticut) Museum of American Art; First New Haven National Bank; Chase Manhattan Bank, New York; The Pennsylvania Academy of the Fine Arts, Philadelphia; The Berkshire Museum, Pittsfield; The Museum of Fine Arts, Springfield, Massachusetts.

ZIMMERMAN





BRODERSON

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Morris Broderson, *Pieta*, 55" x 42", oil on canvas, 1961. Lent by Mr. Sterling Holloway, Laguna, California. (Ankrum Gallery, Los Angeles, California)

"I try to paint people as I see them and show the way they feel about life, other people, and the world around them. Sometimes when I am painting I can hear music in my mind—or when I see a beautiful landscape with forms of hills, trees and horses. We need these things; they help.

"I like to paint angry things too, like a bull-fighter who has just been gored by the bull, a growling dog, or a chicken trying to be free. We all want to be free."

Morris Broderson was born in Los Angeles, California, in 1928. He studied at The Pasadena Art Museum, and Jepson Art Institute and the University of Southern California, Los Angeles. He lives in Los Angeles.

Mr. Broderson has received awards from the Los Angeles County Museum, 1958, 1960; Whitney Mu-

seum of American Art, New York, 1960. Special exhibitions of his work have been held at Stanford University, 1958; Santa Barbara Museum of Art, 1959; M. H. De Young Memorial Museum, San Francisco, 1961; Ankrum Gallery, Los Angeles, 1961, 1962. His work has been included in group exhibitions at the Amon Carter Museum of Western Art, Fort Worth; Los Angeles County Museum; University of California, Los Angeles; Whitney Museum of American Art, New York; Carnegie Institute, Pittsburgh; California Palace of the Legion of Honor, San Francisco; Butler Institute of American Art, Youngstown.

Mr. Broderson's work is in the collections of Dr. MacKinley Helm; Joseph H. Hirshhorn; The Kalamazoo Institute of Art; Los Angeles County Museum; Wright Ludington; Whitney Museum of American Art, New York; The Phoenix Art Museum; M. H. De Young Memorial Museum, San Francisco; San Francisco Museum of Art; Santa Barbara Museum of Art; Stanford University.

WESTERMANN

H. C. Westermann, *Where the Angels Fear to Tread*, 17", laminated wood, 1962. (Allan Frumkin Gallery, Chicago, Illinois) (1961)

H. C. Westermann was born in Los Angeles, California, in 1922. He studied at The School of The Art Institute of Chicago. He lives in Brookfield Center, Connecticut.

Mr. Westermann has received awards from The Art Institute of Chicago, and special exhibitions of his work have been held at the Allan Frumkin Gallery, Chicago, 1958, 1961; Allan Frumkin Gallery, New York, 1961; Dilexi Gallery, Los Angeles, 1962. Mr. Westermann's work has been included in group exhibitions at the Museum of Modern Art, New York, 1959, 1962; Contemporary Arts Association, Houston, 1959; University of Illinois, 1961; Lake Forest (Illinois) College, 1961; The Art Institute of Chicago, 1962; American Federation of Art, New York, 1962; Galerie du Dragon, Paris, 1962.

Mr. Westermann's work is in the collections of The Art Institute of Chicago; Mr. and Mrs. Edwin Bergman, Mr. and Mrs. Lewis Manilow, Mr. Joseph Shapiro, Mrs. Harold Weinstein, Chicago; Mr. and Mrs. Richard Hollander; Mr. Dennis Adrian, Mr. Charles Jules, Mr. Howard W. Lipman, Dr. and Mrs. Arthur J. Neumann, New York; Mr. and Mrs. William Coply, Paris.

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STUCK

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S9322^s Jack Stuck, *Self Portrait — Seeing Rose*, 72" x 49", oil on canvas, 1962. (Comara Gallery, Los Angeles)

Jack Stuck was born in Fairmont, West Virginia, in 1925. He received his B.A. from Fairmont State College, 1950, and his M.F.A. degree from the State University of Iowa, 1952. He has taught at Otis Art Institute, Los Angeles. He lives in Los Angeles.

Mr. Stuck has received nine awards in exhibitions since 1959. Special exhibitions of his work have been presented at the Comara Gallery, Los Angeles, 1960, 1961, 1962, and Art Center in La Jolla, 1962. His work has been included in group exhibitions at Los Angeles County Museum, 1958, 1959, 1960, 1961; Art Center at La Jolla, 1960; The Pasadena Art Museum, 1960, 1961; Philadelphia Museum of Art, 1960; San Francisco Museum of Art, 1960, 1961; Denver Art Museum, 1961; Munson-Williams-Proctor Institute, Utica, 1961; Virginia Museum of Fine Arts, Richmond, 1962. Mr. Stuck's work is in the collections of Long Beach State College; William Roerick, Los Angeles; Joseph H. Hirshhorn, Lee Nordness, New York; The Phoenix Art Museum; and in many other collections.

WYETH

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Andrew Wyeth, *Back Apartment*, 22¼" x 30½", water color on paper, 1961. Lent by Mr. and Mrs. Donald Gilmore, Kalamazoo, Michigan. (1948, 1949)

Andrew Wyeth was born at Chadds Ford, Pennsylvania. He studied with his father, N. C. Wyeth. Mr. Wyeth still lives in Chadds Ford, Pennsylvania.

He received the Dana Water Color Medal from The Pennsylvania Academy of the Fine Arts, Philadelphia, 1947; the Award of Merit Medal and a prize from the American Academy of Arts and Letters, New York, 1947; and a prize from the Carnegie Institute, Pittsburgh, 1948 and 1958.

Special exhibitions of Mr. Wyeth's work have been held at the Macbeth Gallery, New York, 1937, 1938, 1939, 1941, 1943, 1945, 1948, 1950, 1952; Doll & Richards, Boston, 1938, 1940, 1942, 1944, 1946; The Currier Gallery of Art, Manchester, New Hampshire, 1951; William A. Farnsworth Library and Art Museum, Rockland, Maine, 1951; M. Knoedler & Co., New York, 1953, 1958; M. H. De Young Memorial Museum, San Francisco, 1956; Santa Barbara Museum of Art, 1956; Delaware Art Center, Wilmington, 1957; Charles Hayden Memorial Library, Massachusetts Institute of Technology, Cambridge, 1960; Albright-Knox Art Gallery, Buffalo, 1962.

Mr. Wyeth's work has been included in group exhibitions at The Pennsylvania Academy of the Fine Arts, Philadelphia, 1939, 1941, 1942, 1943, 1944, 1945, 1949, 1950, 1951, 1952, 1958, 1959; Whitney Museum of American Art, New York, 1946, 1948, 1951, 1956, 1959; Carnegie Institute, Pittsburgh, 1946, 1947, 1948, 1949, 1950, 1952, 1955, 1958, 1961; Museum of Art of Ogunquit, Maine, 1955; and in Moscow, 1959.

Mr. Wyeth's work is in the following collections: Addison Gallery of American Art, Andover; Museum of Fine Arts, Boston; The Art Institute of Chicago; Dallas Museum of Fine Arts; Wadsworth Athenaeum, Hartford; Museum of Fine Arts of Houston; The Montclair (New Jersey) Art Museum; Lyman Allyn Museum, New London; The Metropolitan Museum of Art, Museum of Modern Art, New York; Joslyn Art Museum, Omaha; National Gallery, Oslo; Philadelphia Museum of Art; California Palace of the Legion of Honor, San Francisco; Munson-Williams-Proctor Institute, Utica; Delaware Art Center, Wilmington.



DAVIS



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Stuart Davis, *General Studies*, 27" x 36", oil on canvas, 1962. (The Downtown Gallery, New York City) (1950, 1952, 1953, 1955, 1957, 1959, 1961)

Stuart Davis was born in Philadelphia in 1894. He studied with Robert Henri in New York, 1910-13. He served with Army Intelligence during World War I and worked in New Mexico during the summer of 1923 and in Paris during 1928-29. He taught at the Art Students League, 1931-32, and at the New School for Social Research, 1940-50. In 1952 Mr. Davis received a John Simon Guggenheim Memorial Foundation fellowship. He has lectured at many museums and universities. He lives in New York City.

Mr. Davis has received awards from the Pepsi-Cola Company, 1944; Carnegie Institute, Pittsburgh, 1944; The Pennsylvania Academy of the Fine Arts, Philadelphia, 1945, 1956; St. Boltolph Club, Boston, 1947; *Look*, 1948; The Art Institute of Chicago, 1948, 1951; La Tausca Company, 1948; Virginia Museum of Fine Arts, Richmond, 1950; Brandeis University, Waltham, Massachusetts, 1957; The Solomon R. Guggenheim Museum, New York, 1958, 1960.

Special exhibitions of Mr. Davis' work have been held at Sheridan Square Gallery, New York, 1917; Ardsley Gallery, New York, 1918; The Newark Museum, 1925; Whitney Museum of American Art, New York, 1926, 1929; The Downtown Gallery, New York, 1928, 1931, 1939, 1945, 1946, 1952, 1957; Valentine Gallery, New York, 1928; Crillon Gallery, Paris, 1931; Katherine Kuh Gallery, Chicago, 1939; Cincinnati Art Museum, 1941; University of Indiana, 1941; The Art Institute of Chicago, 1945; Museum of Modern Art, New York, 1945; Institute of Contemporary Art, Boston, 1945; William Rockhill Nelson Gallery of Art, Kansas City, 1945; The Baltimore Museum of Art, 1946; Venice Biennale d'arte, 1952; Brandeis University, Waltham, Massachusetts, 1957; Walker Art Center,

Minneapolis, 1957; Des Moines Art Center, 1957; San Francisco Museum of Art, 1957.

Mr. Davis' work has been in many group exhibitions including that at the 69th Regiment Armory, New York, 1913; the Independents Exhibition, New York, 1916; Golden Gate International Exposition, San Francisco, 1940; Tate Gallery, London, 1946; Museum of Modern Art International Exhibitions, 1953-54, 1955-56; Museu de Arte Moderna de São Paulo, Brazil, 1957; Bienal Interamericana, Mexico, 1958.

Mr. Davis' work is in the collections of the Addison Gallery of American Art, Andover; The Baltimore Museum of Art; Cranbrook Academy of Art, Bloomfield Hills, Michigan; Albright-Knox Art Gallery, Buffalo; Fogg Art Museum, Cambridge, Massachusetts; The Art Institute of Chicago; Cincinnati Art Museum; Dartmouth College; University of Georgia; Wadsworth Atheneum, Hartford; Honolulu Academy of Arts; University of Illinois; University of Iowa; University of Kentucky; Los Angeles County Museum; Randolph-Macon Woman's College, Lynchburg, Virginia; Milwaukee Art Center; The Minneapolis Institute of Arts; Walker Art Center, Minneapolis; University of Nebraska; The Newark Museum; The Brooklyn Museum, The Solomon R. Guggenheim Museum, The Metropolitan Museum of Art, Museum of Modern Art, Whitney Museum of American Art, New York; University of Oklahoma; The Pennsylvania Academy of the Fine Arts, Philadelphia; Philadelphia Museum of Art; Carnegie Institute, Pittsburgh; Vassar College, Poughkeepsie; Virginia Museum of Fine Arts, Richmond; Rochester (New York) Memorial Art Gallery; City Art Museum of St. Louis; Washington University, St. Louis; San Francisco Museum of Art; Munson-Williams-Proctor Institute, Utica; Brandeis University, Waltham, Massachusetts; Library of Congress, The Phillips Gallery, Washington, D.C.; University of Washington; Wellesley College; Yale University.

MORRIS

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Hilda Morris, *Sea Sentry*, 61", cements and metal, 1959. (California Palace of the Legion of Honor, San Francisco, California)

"*Sea Sentry*, began as a ballad — of a coastal storm, the wrestling, the primordial condition, and the fusion of past and present."

Hilda Morris (Mrs. Carl) was born in New York City in 1911. She studied at the Art Students League and at The Cooper Union School of Art and Architecture. In 1960 she received a grant from the Ford Foundation. At the present time she lives in Portland, Oregon.

Mrs. Morris' work has been included in group exhibitions at The Metropolitan Museum of Art, New York, 1951; Brooklyn Museum, New York, 1953; Museu de Arte Moderna de São Paulo, Brazil, 1955; American Federation of Arts (traveling exhibition), 1957, 1958, 1959, 1960, 1961; Boston Arts Festival, 1959; Portland (Oregon) Art Museum, 1959; Santa Barbara Museum of Art, 1959; Dayton Art Institute, 1961; Seattle World's Fair, 1962; Amon Carter Museum of Western Art, Fort Worth; University of California, Los Angeles; Denver Art Museum; Oakland Art Museum; San Francisco Museum of Art; Seattle Art Museum.

Mrs. Morris' work is represented in the collections of Walter P. Chrysler, Jr., Chase Manhattan Bank, New York; University of Oregon; Portland (Oregon) Art Museum; California Palace of the Legion of Honor, San Francisco; San Francisco Museum of Art; Seattle Art Museum; Tacoma Art League; Munson-Williams-Proctor Institute, Utica.



GOLUB



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Leon Golub, *Male Figure*, 81" x 45", oil and lacquer on canvas, 1962. Lent by Mr. and Mrs. Gene Summers, Chicago, Illinois. (Allan Frumkin Gallery, Chicago, Illinois) (1957, 1961)

Leon Golub was born in Chicago in 1922. He received his Bachelor's degree in the history of art at the University of Chicago in 1942 and his Master of Fine Arts degree from The School of The Art Institute of Chicago in 1950. In 1960 he was awarded a Ford Foundation grant. He has taught at the University of Chicago, University of Indiana, and Northwestern University. At present he is living in Paris, France.

Mr. Golub won the Bertha Aberle Florsheim Memorial Prize in the Annual Exhibition of American Painting and Sculpture, The Art Institute of Chicago, 1954, and the Watson F. Blair Purchase Prize in the 65th Annual American Exhibition, The Art Institute of Chicago, in 1962; he received an award in the Bienal Interamericana in Mexico City in 1962.

Special exhibitions of Mr. Golub's work have been held at Wittenborn and Company, New York, 1952; The Pasadena Art Museum, 1956; Institute of Contemporary Arts, London, 1957; Allan Frumkin Gallery, Chicago and New York, 1961; Centre Cultural Americain, Paris, 1961; Galerie Iris Clert, Paris, 1962; Hanover Gallery, London, 1962. His work has been included in the following group exhibitions: "Younger American Painters," The Solomon R. Guggenheim Museum, New York, 1954; "Pittsburgh International Exhibition of Painting and Sculpture," Carnegie Institute, 1955; "New Images of Man," Museum of Modern Art, New York, 1960; "Recent Painting U.S.A.: The Figure," Museum of Modern Art, New York, 1962; Bienal do Museu de Arte Moderna de São Paulo, Brazil, 1962; Galerie du Dragon, Paris, 1962.

Mr. Golub's paintings are in the collections of The Art Institute of Chicago; Chase Manhattan Bank, Museum of Modern Art, New York; S. C. Johnson & Son, Inc., Racine.



FRANCIS

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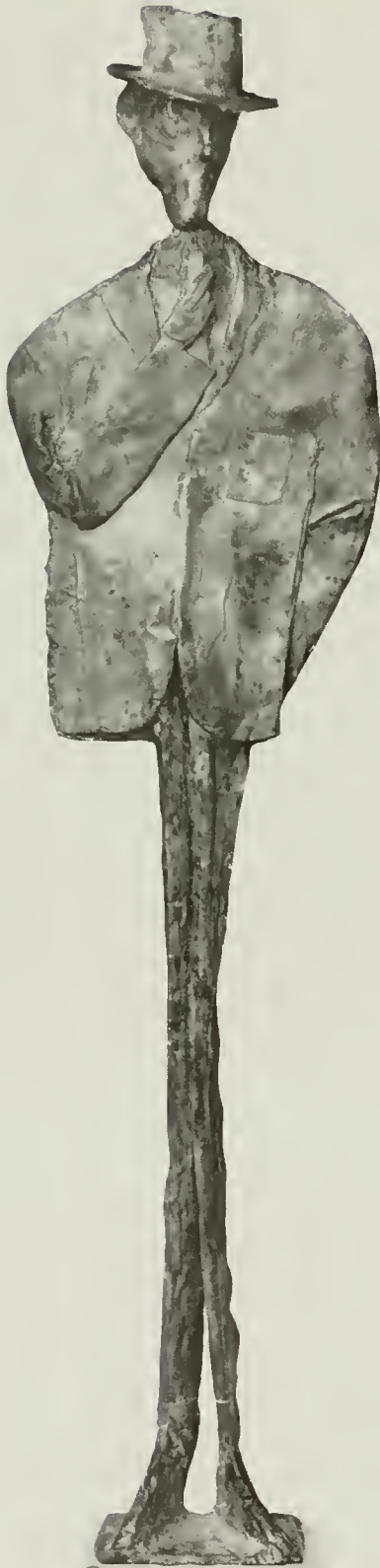
Sam Francis, *Untitled*, 30" x 22", water color on paper, 1960. (Martha Jackson Gallery, New York City)

Sam Francis was born in San Mateo, California, in 1923. He received his B.A. and M.A. degrees from the University of California. He won an award at the International Exhibition, Tokyo, 1956, and in 1957 a mural commission for the Kunsthalle, Bern. Mr. Francis painted in San Francisco, 1946-50, and in Paris, 1950-58. He lives in New York City.

Special exhibitions of Mr. Francis' work have been held at the Galerie Nina Dausset, Paris, 1952; Gallery Rive Droite, Paris, 1954; Martha Jackson Gallery, New York, 1956, 1957, 1958, 1963; Gimpel Fils, London, 1957; Zoe Dusanne Gallery, Seattle, 1957; Tokyo and Osaka, Japan, 1957; The Phillips Gallery, Washington, D.C., 1958; San Francisco Museum of Art, 1959; Seattle Art Museum, 1959; Dayton Art Institute, 1959.

His work has been represented in group exhibitions at the San Francisco Museum of Art, 1947-49; The Art Institute of Chicago, 1954; Spazio Gallery, Rome, 1954, 1955; Gallery Samlaren, Stockholm, 1955; Carnegie Institute, Pittsburgh, 1955; Museum of Modern Art, New York, 1956; The Corcoran Gallery of Art, Washington, D.C., 1956; Institute of Contemporary Art, Houston, 1956; Albright-Knox Art Gallery, Buffalo, 1957; Museum of Modern Art, Bern, 1958; Bruxelles World's Fair, 1958; David Anderson Gallery, New York, 1960.

Mr. Francis' work is represented in the collections of the Albright-Knox Art Gallery, Buffalo; Dayton Art Institute; Tate Gallery, London; The Solomon R. Guggenheim Museum, Museum of Modern Art, New York; and in numerous other collections here and abroad.



KING

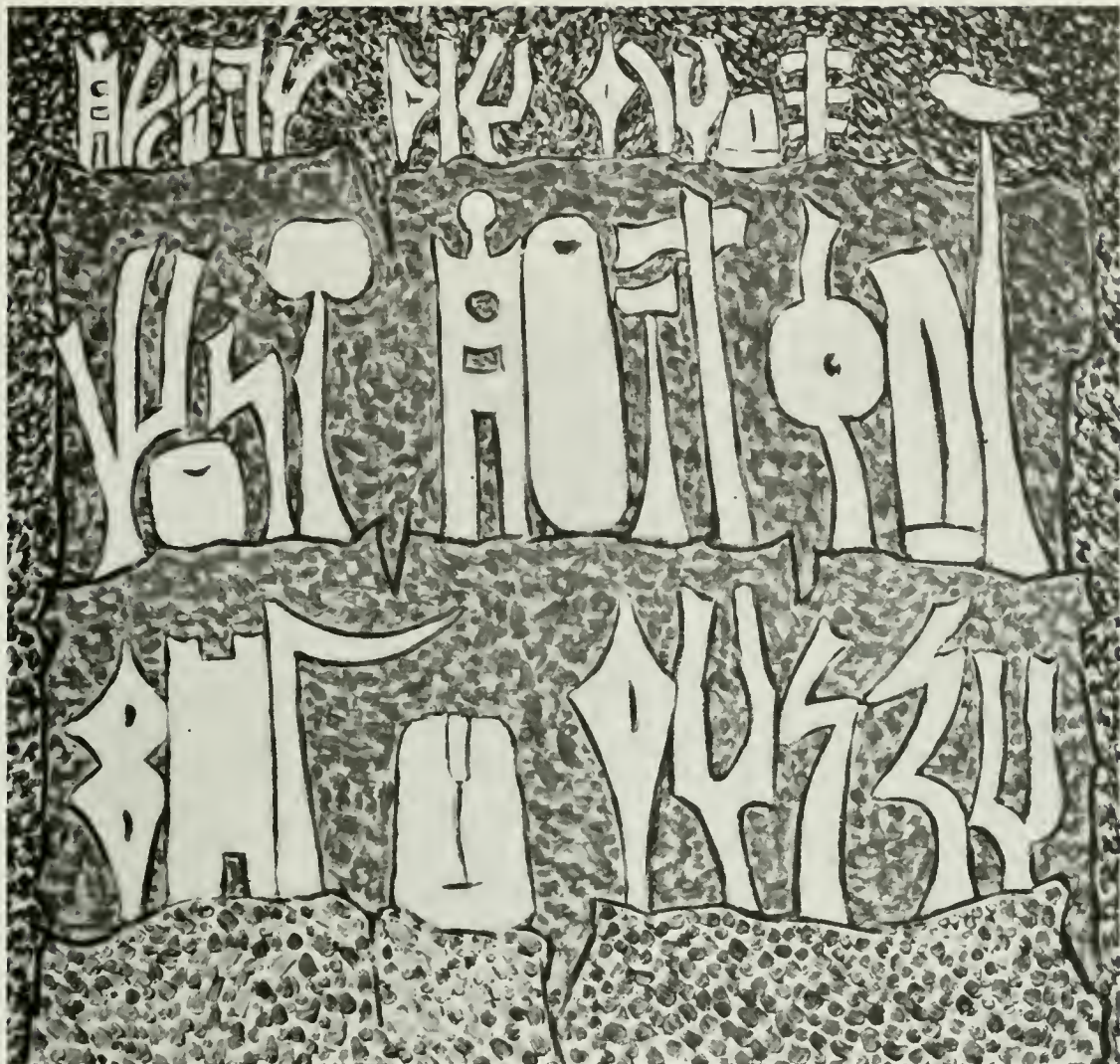
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- William King, *Fortitude*, 39 $\frac{1}{4}$ "", bronze, 1962. Lent by Dr. Abraham Melamed, Milwaukee, Wisconsin. (Terry Dintenfass, New York City) (1953, 1955, 1957)

"This piece (*Fortitude*) was made originally of wax, cloth, and wood, and was sent to Italy to be cast in bronze. The materials and style were in large part dictated by problems of transport. I intended it to be an unequivocal, biographical statement."

William King was born in Jacksonville, Florida, in 1925. He attended The Cooper Union School of Art and the Brooklyn Museum, New York; and the Accademia di Belle Arte, Rome. He received a Fulbright award in 1949. He has taught at the Brooklyn Museum Art School, and he lives in New York City.

Mr. King has won an award from The Cooper Union School of Art, 1948, and an award in the Margaret Tiffany Blake Resco competition, Skowhegan, Maine, 1951. Special exhibitions of his work have been held in New York City, and his work has been included in group exhibitions at the Roko Gallery, New York, 1945-49; The Cooper Union Museum, New York, 1948-49; Philadelphia Museum of Art, 1948-49; Museum of Modern Art, New York, 1949-50, 1955; The Downtown Gallery, New York, 1950-52, 1952-55; Addison Gallery of American Art, Andover, 1952; Whitney Museum of American Art, New York, 1952, 1955; The Alan Gallery, New York, 1955-59; Carnegie Institute, Pittsburgh, 1955; New Sculpture Group, New York, 1957-60; The Newark Museum, 1962; The Guild Hall, East Hampton, New York, 1962; The Solomon R. Guggenheim Museum, New York, 1962; Peabody College, Peabody, Tennessee, 1962. Mr. King's work is in a number of private collections.



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LEWITIN

Landes Lewitin, *Noblesse Oblige*, 40" x 42", oil on canvas, 1960. (Rose Fried Gallery, New York City)

"Born under the strongest sign of the Zodiac — symbolized by the scorpion and the eagle — on the Red Sea, on November 14, 1892, at nine o'clock A.M. and registered in Cairo, Egypt.

"Schooling: Left kindergarten with a set of lettered blocks and a set of colored pencils. Thereafter, lived on a cloud, criss-crossed many lands and seas. 1908: Studied art in Cairo; same year went to Paris. 1916: Came to the U.S.A. 1919: After many vicissitudes, enrolled in an art school in New York.

"After many years, returned to France, then back to New York. Watched the sun rise and set into starry nights on hillsides — olive, cypress, pine, and orange groves — sparkling with fireflies.

"Sat in enchanted gardens overlooking shingled beaches; heard the warble of nightingales beyond wisteria and roses hung over fences and walls. Now has a studio with a view of the Hudson River and New Jersey's industrial smoke stacks, and hears the blasts of transatlantic liners and tooting tugboats."

Landes Lewitin was born near Cairo, Egypt, in 1892. He studied art in Paris before coming to the United States in 1916; then he enrolled in art school in New York City. He lives in New York.

Special exhibitions of Mr. Lewitin's work have been held at Egan Gallery, Stable Gallery, Royal S. Marks Gallery, Museum of Modern Art, New York. His work is in a number of private and public collections in Europe and the United States, including those of the Museum of Modern Art, and New York University in New York.



VASILIEFF

c-754.73
1443 s

Nicholas Vasilieff, *Still Life with White Vase*, 36" x 48", oil on canvas, 1960. (Amel Gallery, New York City) (1952, 1953, 1955, 1957, 1961)

"Today there is much talk of the search for a new school of art. To me, there is nothing new or dynamic except total individuality of the artist himself. Only when the artist has his own focus and a personal color harmony, no matter which school of art he belongs to, can he create. For the real significance of creativity is in the individual expression of the artist. Only this is new.

"Simplicity has great value in painting, as in all art forms. The artist who expresses himself honestly and with understanding, who knows himself and his limit, will be saved from extending himself to absurdity.

"An artist can develop real understanding and the capacity for self-expression only after basic classical study. Picasso, Degas, Rouault, Matisse — all the great artists of the 19th and 20th centuries — could create new forms only after they were able to draw as well as Ingres. In the personal expression of every great artist there is the evidence of an academic training."

Nicholas Vasilieff was born in Moscow in 1892. He studied at the Moscow Academy and was a student of Leonid Pasternak. He was Professor of Art at Moscow University. He came to the United States in 1923.

Mr. Vasilieff received an award in the La Tausca exhibition at the Riverside Museum, New York. Special exhibitions of his work have been held at the John Heller Gallery and Amel Gallery in New York City. His work has been included in group exhibitions at: The Buffalo Fine Arts Academy; University of Illinois; Whitney Museum of American Art, New York; Carnegie Institute, Pittsburgh; The American University, The Corcoran Gallery of Art, Washington, D.C.; and in Bordighera, Italy.

Mr. Vasilieff's work is in the collections of the Tweed Gallery, Duluth; University of Florida; Wadsworth Athenaeum, Hartford; University of Illinois; William Rockhill Nelson Gallery of Art, Kansas City; Mount Holyoke College; University of Nebraska; Rutgers University, New Brunswick, New Jersey; Isaac Delgado Museum of Art, New Orleans; Brooklyn Museum, New York University, Whitney Museum of American Art, New York; The Pennsylvania Academy of the Fine Arts, Philadelphia; Philadelphia Museum of Art; The Phoenix Art Museum; The Berkshire Museum, Pittsfield; Santa Barbara Museum of Art; Tel Aviv Museum; The Corcoran Gallery of Art, Washington, D.C.; Colby College, Waterville, Maine; Yale University; Butler Institute of American Art, Youngstown.



GOTTLIEB

154.73
G7150

Adolph Gottlieb. *Ochre and Black*. 78" x 132", oil on canvas, 1962. (Sidney Janis Gallery, New York City) (1948, 1950, 1951, 1952, 1953, 1955)

Adolph Gottlieb was born in New York City in 1903. He studied at the Art Students League, New York, and traveled and studied for a year and a half in Europe. He has taught at Pratt Institute, New York, and at the University of California, Los Angeles. He has lectured at various colleges and museums. Mr. Gottlieb lives in East Hampton, Long Island, New York.

Mr. Gottlieb has been the recipient of awards from the Dudensing Gallery, New York, 1929; United States Government, Treasury Department, 1939; Brooklyn Museum, New York, 1944; University of Illinois, 1951; Carnegie Institute, Pittsburgh, 1961.

Special exhibitions of Mr. Gottlieb's work have been held at Galerie Handschen, Basel; Bennington College; Paul Kantor Gallery, Beverly Hills; Arts Club of Chicago; Institute of Contemporary Art, London; Galleria dell' Ariete, Milan; Walker Art Center, Minneapolis; Dudensing Gallery, André Emmerich Gallery, French and Co., Inc., Martha Jackson Gallery, Sidney Janis Gallery, The Jewish Museum, Samuel M. Kootz Gallery, Inc., Jacques

Seligmann and Co., Inc., New York; Galerie Lawrence, Galerie Maeght, Galerie Rive Droite, Paris; Williams College, Williamstown, Massachusetts. His work has been included in group exhibitions at the Tate Gallery, London; The Solomon R. Guggenheim Museum, Museum of Modern Art, New York; and at many other institutions, here and abroad.

Mr. Gottlieb's work is in the collections of the Addison Gallery of American Art, Andover; Albright-Knox Art Gallery, Buffalo; The Detroit Institute of Arts; University of Illinois; Ball State Teacher's College, Muncie, Indiana; Cornell University, Ithaca; University of Miami; University of Nebraska; Isaac Delgado Museum of Art, New Orleans; Brooklyn Museum, The Solomon R. Guggenheim Museum, The Metropolitan Museum of Art, Museum of Modern Art, Whitney Museum of American Art, New York; Smith College, Northampton; Society of the Four Arts, Palm Beach; Carnegie Institute, Pittsburgh; Virginia Museum of Fine Arts, Richmond; San Jose Library; Tel Aviv Museum; The Phillips Gallery, Washington, D.C.; Yale University; Butler Institute of American Art, Youngstown; and in many other collections.

CREMEAN

c 734.73
c 8623

Robert Cremean, *Standing Figure — Disrobing*, 34", unique bronze, 1961-62. (Esther-Robles Gallery, Los Angeles, California) (1961)

Robert Cremean was born in Toledo, Ohio, in 1932. He attended Alfred University, New York, and Cranbrook Academy of Art, Bloomfield Hills, Michigan, where he received his Bachelor's degree in 1954 and his Master's degree in 1956. He was the recipient of a Fulbright award in 1954. He has taught at The Detroit Institute of Arts, at the University of California, Los Angeles, and at the Art Center in La Jolla. He lives in Los Angeles.

Mr. Cremean's work has been included in exhibitions at The Toledo Museum of Art, 1955; Galleria Schneider, Rome, 1955; La Fontanella Gallery, Rome, 1955; Cranbrook Academy of Art, Bloomfield Hills, Michigan, 1955; University of Michigan, 1956; The Detroit Institute of Art, 1956; Contemporary Arts Association, Houston, 1957; Santa Barbara Museum of Art, 1957; Art Center in La Jolla, 1957; University of Nebraska, 1958; Esther-Robles Gallery, Los Angeles, 1960, 1961, 1962; The Art Institute of Chicago, 1960, 1961; San Francisco Museum of Art, 1961; Chapman College, Orange, California, 1961; Ball State Teacher's College, Muncie, Indiana, 1961; San Fernando Valley College, 1961; Long Beach City College, 1961; California Palace of the Legion of Honor, 1961, San Francisco; Whitney Museum of American Art, New York, 1961, 1962; Providence Art Club, 1962.

Mr. Cremean's work is in the collections of The Cleveland Museum of Art; The Detroit Institute of Arts; University of California, Los Angeles; University of Miami; University of Nebraska; Santa Barbara Museum of Art; City Art Museum of St. Louis.



c754.73
M333d

Marcia Marcus, *Double Portrait*, 68½" x 78½", oil on canvas, 1962. Lent by Mr. Lawrence H. Bloedel, Williamstown, Massachusetts. (The Alan Gallery, New York City)

Marcia Marcus was born in New York City in 1928. She studied at New York University, The Cooper Union School of Art, and the Art Students League, New York. She received a Fulbright award in 1962, and she now is living in Paris, France.

Miss Marcus' work has been included in a number of group exhibitions and is in the collections of Joseph H. Hirshhorn, Marie and Roy R. Neuberger, Whitney Museum of American Art, New York; Sumner Foundation for the Arts; and others.

MARCUS





RICHENBURG

C754 73
R 394 f

Robert Richenburg, *Fall Garden*, 76" x 56", oil on canvas, 1961. (Tibor de Nagy Gallery, New York City)

Robert B. Richenburg was born in Boston, Massachusetts, in 1917. He studied at Boston University; George Washington University, and The Corcoran School of Art, Washington, D.C.; and the Art Students League, the Ozenfant School of Art, and the Hans Hofmann School, New York. He has taught at the City College of New York, 1946-50; The Cooper Union School of Art, 1954-55; New York University, 1960-61; and Pratt Institute, 1959 to the present. He lives in Brooklyn, New York.

Seven special exhibitions of Mr. Richenburg's work have been held since 1954. His work has been included in group exhibitions at The Solomon R. Guggenheim Museum, New York, 1949, 1950, 1961; Chrysler Museum, Provincetown, 1958, 1959, 1960, 1961, 1962; Rhode Island School of Design, Providence, 1960; The Baltimore Museum of Art, 1961; Museum of Modern Art, Whitney Museum of American Art, New York, 1961; Yale University, 1961; Dayton Art Institute, 1962; The Arkansas Arts Center, Little Rock; William Rockhill Nelson Gallery of Art, Kansas City, 1962; Chrysler Museum, Provincetown. Mr. Richenburg's work is in a number of public and private collections.

c-5-1-1
5796b
Edward Stasack, *The Brass Ring*, 48" x 40", oil on canvas, 1962. Lent by Mr. and Mrs. Leo Praeger, Syosset, New York. (The Downtown Gallery, New York City) (1961)

"Paintings are, and I hope always will be, esthetic objects.

"Some paintings and sculpture I've seen have very little esthetic value but lots of content, philosophy, satire, protest, purgation; good things all. But the only constant factor I am able to see in fine art, since the beginning, is the glory in looking at it."

Edward Stasack was born in Chicago in 1929. He studied at the University of Illinois where he obtained an M.F.A. degree in 1956. He was the recipient of a graduate fellowship from the University of Illinois in 1955, a scholarship from the Louis Comfort Tiffany

Foundation in 1957, and a Rockefeller Foundation grant in 1958. He has taught at the University of Hawaii from 1956 to the present. He lives in Hawaii.

Special exhibitions of Mr. Stasack's work have been held at Fort Sheridan, Illinois, 1954; Cromer and Quint Gallery, Chicago, 1956; University of Hawaii, 1956, 1957; The Gallery, Honolulu, 1957; Scoville Gallery, Honolulu, 1958, 1959; Honolulu Academy of Arts, 1962.

Mr. Stasack's work is in the collections of the University of Hawaii; Honolulu Academy of Arts; University of Illinois; Library of Congress; Brick Store Museum, Kennebunk, Maine; Addison Gallery of American Art, Andover; Bradley University, Peoria; San Francisco Museum of Art; Seattle Art Museum.

STASACK



Jack Squier, *Blind Animal #2*, 37", wood, 1962. (The Alan Gallery, New York City) (1959, 1961)

Jack Squier was born in Dixon, Illinois, in 1927. He studied at Oberlin College, at Indiana University, where he earned his B.S. degree in 1950, and at Cornell University where he received an M.F.A. degree in 1952. He has taught at the University of California, Berkeley, summer session, 1960, and he teaches now at Cornell University. Mr. Squier lives in Ithaca, New York.

Special exhibitions of Mr. Squier's work have been held at The Alan Gallery, New York, 1956, 1959, 1962; Cornell University, 1957, 1959. His work has been included in group exhibitions at the Albany Institute of History and Art; Addison Gallery of American Art, Andover; Frank Perls Gallery, Beverly Hills; Boston Art Festival, Brown Gallery, Boston; Bruxelles World's Fair; Albright-Knox Art Gallery, Buffalo; The Art Institute of Chicago; Denver Art Museum; Wadsworth Atheneum, Hartford; Museum of Fine Arts of Houston; University of Illinois; The John Herron Art Institute, Indianapolis; Hanover Gallery, London; Los Angeles County Museum; University of Minnesota; The Alan Gallery, The Downtown Gallery, Museum of Modern Art, Stable Gallery, Whitney Museum of American Art, New York; Clavo Bernard Gallery, Paris; Carnegie Institute, Pittsburgh; Rochester (New York) Memorial Art Gallery; Everson Museum of Art, Syracuse; Munson-Williams-Proctor Institute, Utica. Mr. Squier's work is in the collections of Joseph H. Hirshhorn, Cornell University, Howard Lipman, Lois Orswell, Nelson Rockefeller, Eero Saarinen, Whitney Museum of American Art, Edward Wormley.

SQUIER





C75473
4955

Milton Avery, *Robed Nude*, 68" x 58", oil on canvas, 1960. (Grace Borgenicht Gallery, New York City) (1950, 1951, 1952, 1955, 1957, 1959, 1961)

"I had been painting the sea and dunes for some time — when suddenly I had an urge to do a figure. A yellow robe of my wife's set the tone of the canvas, a plant in the studio served as accessory and *Robed Nude* came into being."

Milton Avery was born in Altmar, New York, in 1893. He studied at the Connecticut League of Art Students, Hartford. He received special awards from The Art Institute of Chicago, 1929; Connecticut Academy of Fine Arts, Hartford, 1930; The Baltimore Museum of Art, 1949; Boston Arts Festival, 1958; Art: USA: 59, (Coliseum) New York, 1959; Ford Foundation (retrospective exhibition award), 1959. He lives in New York City.

Special exhibitions of Mr. Avery's work have been held at the Opportunity Gallery, New York, 1928; Gallery, 144 West 13th Street, New York, 1932; Valentine Gallery, New York, 1935-42; Paul Rosenberg & Co., New York, 1943, 1944, 1945, 1946; Durand-Ruel Gallery, New York and Paris, 1945, 1946, 1947, 1949; The Phillips Gallery, Washington, D.C., 1943, 1944, 1952; Arts Club of Chicago, 1944; Bertha Schaefer Gallery, New York, 1944; Colorado Springs Fine Arts Center, 1946; Portland (Oregon) Art Museum, 1947; Laurel Gallery, New York, 1950; M. Knoedler & Co., New York, 1950; Grace Borgenicht Gallery, 1951, 1952, 1954, 1956, 1957, 1958, 1959; The Baltimore Museum of Art, 1952; Institute of Contemporary Art, Boston, 1952; Lowe Gallery, Coral Gables, 1952; Wadsworth Atheneum, Hartford, 1952; Mills College, 1956; Museum of Fine Arts of Houston, 1956; Santa Barbara Museum of Art, 1956; Felix Landau Gallery, Los Angeles, 1956, 1959; University of Nebraska, 1956; HCE Gallery, Provincetown, 1956, 1958, 1959; Otto Seligman Gallery, Seattle, 1958; The Philadelphia Art Alliance, 1959; Whitney Museum of American Art, New York, 1960.

Mr. Avery's work has been included in many group exhibitions and is represented in the following collections: Addison Gallery of American Art, Andover; The Baltimore Museum of Art; Brandeis University, Bryn Mawr (Pennsylvania) College; Albright-Knox Art Gallery, Buffalo; Dayton Art Institute; Honolulu Academy of Arts; Museum of Fine Arts of Houston; University of Illinois; Barnes Foundation, Merion, Pennsylvania; Walker Art Center, Minneapolis; University of Minnesota; The Newark Museum; Brooklyn Museum, The Metropolitan Museum of Art, Museum of Modern Art, Whitney Museum of American Art, New York; Norton Gallery, West Palm Beach; The Pennsylvania Academy of the Fine Arts, Philadelphia; Philadelphia Museum of Art; Phillips Exeter Academy; Smith College Museum of Art; Tel Aviv Museum, Israel; Munson-Williams-Proctor Institute, Utica; The Phillips Gallery, Washington, D.C.; Yale University Art Gallery; Butler Institute of American Art, Youngstown; and in many other collections.

AVERY

- James Wines, *Eclipse*, 18¾", bronze, 1961. Lent by Irene and Jan Peter Stern, Hastings-on-Hudson, New York. (Otto Gerson Gallery, New York City) (1959)

"I am involved with sculpture as an architectural experience. This does not necessarily mean that my intention is to create sculpture for buildings, (although I am enthusiastic about the potentials of environmental design); but, rather that I want to capture the spirit, the space, the sensations, inherent in architecture.

"The baroque dynamics which have dominated American painting and sculpture for the past 15 years have grown too widely acceptable, the vocabulary too pat, the masters too masterful, and the imitators too plentiful. I find myself, when viewing exhibitions today, searching for clarity and the 'sink or swim' attitude toward statement. Out of the mass of works which are deftly realized through arbitrary selection one cannot help but seek a different kind of order.

"Possibly I envy today's architect — collaborative or master builder. Their ability to seize undissipated geometry, a block of concrete, a shaft of steel, makes them, for me, the heroes of assemblage. My particular intent is to realize intrinsic sculpture, with all its psychological or mystical intentions, through some of the means peculiar to architecture. Possibly I could better define this as a 'warm geometry.'"

James Wines was born in Chicago in 1932. He studied at Syracuse University, New York. He was the recipient of a fellowship from the John Simon Guggenheim Memorial Foundation, 1962. He lives in Rome, Italy.

Special exhibitions of Mr. Wines's work have been held at Everson Museum of Art, Syracuse, 1954; National Academy of Istanbul, 1956; The Baltimore Museum of Art, 1958; Silvan Simone Gallery, Los Angeles, 1958, 1959, 1961; Otto Gerson Gallery, New York, 1960, 1962; Galleria Trastevere, Rome, 1960, 1961; Galerie Alphonse Chave, Venice, 1960; Syracuse University, 1962, 1963. His work has been included in group exhibitions at the Everson Museum of Art, Syracuse, 1951, 1952, 1953, 1954; The Baltimore Museum of Art, 1952, 1953, 1954; Uffizzi Gallery, Florence, 1957; Los Angeles County Museum, 1958; Whitney Museum of American Art, New York, 1958, 1960, 1962, 1963; American Academy in Rome, 1958; The Art Institute of Chicago, 1959; University of Illinois, 1959; Museum of Modern Art, New York, 1959, 1961, 1962; Boston Arts Festival, 1961; Dayton Art Institute, 1961; Allen Memorial Art Museum, Oberlin, Ohio, 1961; Carnegie Institute, Pittsburgh, 1961.

Mr. Wines's work is in the collections of The Art Institute of Chicago; Los Angeles County Museum; Whitney Museum of American Art, New York.

WINES





754.73
J 636 b

Lester Johnson, *Blue Man*, 48½" x 60", oil on canvas, 1962. (Martha Jackson Gallery, New York)

Lester Johnson was born in Minneapolis, Minnesota, in 1919. He studied at the Minneapolis School of Art, the St. Paul School of Art, and The School of The Art Institute of Chicago. He was the recipient of the Alfred F. Pillsbury (Minneapolis) scholarship, and a St. Paul School of Art scholarship. He teaches at Ohio State University, Columbus. His permanent residence is in New York City.

Special exhibitions of Mr. Johnson's work have been held at The Minneapolis Institute of Arts, 1961; Holland Art Gallery, Chicago, 1962; Dayton Art Institute, 1962; Fort Worth Museum, 1962; Ohio State University, 1962; and in Provincetown, 1962.

Mr. Johnson's work has been included in group exhibitions at Zabriski Gallery, New York, 1955, 1957, 1958, 1959, 1961; The Minneapolis Institute of Arts, 1956, 1957; The Jewish Museum, New York, 1956; The Baltimore Museum of Art, 1958; Whitney Museum of American Art, New York, 1958; Institute of Contemporary Art, Boston, 1959, 1960; University of Colorado, 1959; Nebraska Art Association, 1959, 1960; Sarah Lawrence College, New York, 1959; Salzburg (Austria) Festival, 1959; American Federation of Arts, New York, 1960; University of North Carolina, 1960; The Art Institute of Chicago, 1962; Museum of Modern Art, New York, 1962; Carnegie Institute, Pittsburgh, 1962.

JOHNSON

6-15473
H745n
Carl Holty, *Not What You Think*, 72" x 56", oil on canvas, 1962. (Graham Gallery, New York City) (1949, 1950)

"I believe that a painting may be fully realized without representational or referential elements and that forms in tension and color germane to the artist's conception of form are sufficient as the basic elements for working. I need hardly say that vision on the part of the artist and his sense of scale and of rhythm are essential, for without them there can be no kind of art at all.

"My method of working is abstract but the results I aim at are concrete. The images I would attain must result from dealing with the realities of forms (shapes) and colors. Not they themselves but the relationships between them are the determining factors in my work.

"Since all pictorial work that is not permitted to remain in a purely suggestive or tentative state will bear resemblance to other things seen, my paintings, like all others, will resemble something other than themselves, or if not actually resembling, will evoke images of other things. To this I have no objection. What I would hope is that they, the paintings, would reveal some heretofore unnoticed element in nature rather than recall to mind an aspect previously noted and common to visual experience."

Carl Holty was born in Freiburg, Germany, in 1900. He studied at Marquette University, Milwaukee; The School of The Art Institute of Chicago; the

National Academy of Design, New York; the Royal Academy of Painting, and the Hans Hofmann School, Munich. He has taught at the Art Students League, New York, 1939-51; University of Georgia, Athens, 1942-50; University of California, Los Angeles, 1951; The Corcoran School of Art, Washington, D.C., 1952; University of Florida, Gainesville, 1952-53; Brooklyn College, New York, 1954-59. He lives in Louisville, Kentucky.

Many special exhibitions of Mr. Holty's work have been presented here and abroad. His work has been included in group exhibitions at The Art Institute of Chicago; Cleveland Museum of Art; University of Colorado; University of Florida; University of Georgia; University of Illinois; Los Angeles County Museum; Milwaukee Art Center; Walker Art Center, Minneapolis; University of Nebraska; The Metropolitan Museum of Art, Whitney Museum of American Art, New York; The Pennsylvania Academy of the Fine Arts, Philadelphia; Carnegie Institute, Pittsburgh; City Art Museum of St. Louis; University of Tennessee; The Corcoran Gallery of Art, Washington, D.C.; Yale University; Butler Institute of American Art, Youngstown. Mr. Holty's work is in the collections of the Addison Gallery of Art, Andover; Georgia Museum of Art, Athens; University of Illinois; Milwaukee Art Center; University of Nebraska; Nebraska Art Galleries; City Art Museum of St. Louis; Butler Institute of American Art, Youngstown.

HOLTY





JONES

54.73
7192

John Paul Jones, *Low Man*, 39½" x 22¾", oil on paper mounted on masonite, 1962 (Felix Landau Gallery, Los Angeles)

John Paul Jones was born in Indianola, Iowa, in 1924. He received his B.F.A. degree in 1949, and his M.F.A. degree in 1951, from the State University of Iowa. He was the recipient of a scholarship from the Louis Comfort Tiffany Foundation, 1951, and a fellowship from the John Simon Guggenheim Memorial Foundation, 1960. He has taught at the University of Oklahoma, 1951-52; University of Iowa, 1952-53; and the University of California, Los Angeles, from 1954 to the present. He lives in Los Angeles, California.

Mr. Jones has won over forty-five major awards for his work, and his work has been shown in seventeen special exhibitions. Examples of his work have been included in over fifty-five group exhibitions here and abroad since 1948.

Mr. Jones's work is in the collections of Dallas Museum of Fine Arts; Des Moines Art Center; University of Iowa; The Kalamazoo Institute of Arts; William Rockhill Nelson Gallery of Art, Kansas City; Art Center in La Jolla; Victoria and Albert Museum, London; University of California, Los Angeles; Los Angeles County Museum; Michigan State University; Walker Art Center, Minneapolis; Ball State Teachers College, Muncie, Indiana; University of Nebraska; Tulane University, New Orleans; Brooklyn Museum, Joseph H. Hirshhorn, Museum of Modern Art, New York; Oakland Art Museum; Joslyn Art Museum, Omaha; The Pasadena Art Museum; Bradley University, Peoria; The Fine Arts Gallery of San Diego; San Francisco Museum of Art; Santa Barbara Museum of Art; Seattle Art Museum; Munson-Williams-Proctor Institute, Utica; Library of Congress, National Gallery of Art, Washington, D.C.

754-3
P92=0
Gregorio Prestopino, *The Open Door*, 39" x 44", oil on canvas, 1961. (Nordness Gallery, Inc., New York City) (1949, 1951, 1952, 1953, 1955, 1957)

Gregorio Prestopino was born in New York City in 1907. He studied at the National Academy of Design, New York, and traveled and studied abroad. He has taught at the Museum of Modern Art, New York, 1946-48; Brooklyn Museum, New York, 1946-49; and New School for Social Research, from 1949 to the present. He received a grant from the National Institute of Arts and Letters in 1961. Mr. Prestopino lives in Roosevelt, New Jersey.

Mr. Prestopino has won awards from the Pepsi-Cola Company in 1946 and 1947 and from The Pennsylvania Academy of the Fine Arts, 1946. Eleven special exhibitions of his work have been held in New York City since 1943. His paintings have been included in group exhibitions at the Addison Gallery of American Art, Andover; The Art Institute of Chicago; University of Iowa; University

of Minnesota; Museum of Modern Art, Whitney Museum of American Art, New York; Smith College, Northampton; The Pennsylvania Academy of the Fine Arts, Philadelphia; Rochester (New York) Memorial Art Gallery; City Art Museum of St. Louis; Witte Memorial Museum, San Antonio; Golden Gate Exposition, San Francisco; Santa Barbara Museum of Art; Venice Biennale d'arte; The Corcoran Gallery of Art, Washington, D.C.

Mr. Prestopino's work is in the collections of the University of Alabama; Addison Gallery of American Art, Andover; The Art Institute of Chicago; Hawaii University; Joseph H. Hirshhorn; University of Illinois; International Business Machines Corporation; Walker Art Center, Minneapolis; University of Nebraska; Museum of Modern Art, Whitney Museum of American Art, New York; University of Oklahoma; S. C. Johnson & Son, Inc., Racine; Mrs. Stanley Resor; Rochester (New York) Memorial Art Gallery; The Phillips Gallery, Washington, D.C.; Butler Institute of American Art, Youngstown.

PRESTOPINO





KELLY

c754.73
x290 y

Ellsworth Kelly, *Yellow White*, 84" x 55½", oil on canvas, 1962. (Betty Parsons Gallery, New York City)

Ellsworth Kelly was born in Newburgh, New York, in 1923. He studied at The School of the Museum of Fine Arts, Boston, and in Paris. He lives in New York City.

Mr. Kelly has received awards from Carnegie Institute, Pittsburgh, 1961, and from The Art Institute of Chicago, 1962. Special exhibitions of his work have been presented at Galerie Arnaud, Paris, 1951; Betty Parsons Gallery, New York, 1956, 1957, 1959, 1961; Galerie Maeght, Paris, 1958; Museum of Modern Art, New York, 1959; Arthur Tooth and Sons, London, 1962. His work has been included in group exhibitions at the Museum of Modern Art, New York, 1956; Whitney Museum of American

Art, New York, 1956, 1957, 1959, 1962; Bruxelles World's Fair, 1957; The Art Institute of Chicago, 1957, 1961, 1962; Virginia Museum of Fine Arts, Richmond, 1958; Carnegie Institute, Pittsburgh, 1958; David Herbert Gallery, New York, 1960, 1961; Museu de Arte Moderna de São Paulo, Brazil, 1962; and numerous European galleries.

Mr. Kelly's work is in the collections of Albright-Knox Art Gallery, Buffalo; Mr. and Mrs. Albert L. Arenberg; Mr. Kenneth Arenberg; Mr. Armand Bartos; Mr. and Mrs. Gordon Bunshaft; The Art Institute of Chicago; Mrs. Lillian H. Florsheim; Mr. Robert Fraser; Mr. Cleve Gray; Mr. David Hicks; Mr. and Mrs. Arnold H. Maremont; Mr. Robert Mayer; Mr. and Mrs. Patrick B. McGinnis; Museum of Modern Art, Whitney Museum of American Art, New York; Carnegie Institute, Pittsburgh; Mr. E. J. Power; Mr. Ralph P. Youngren.



REDER

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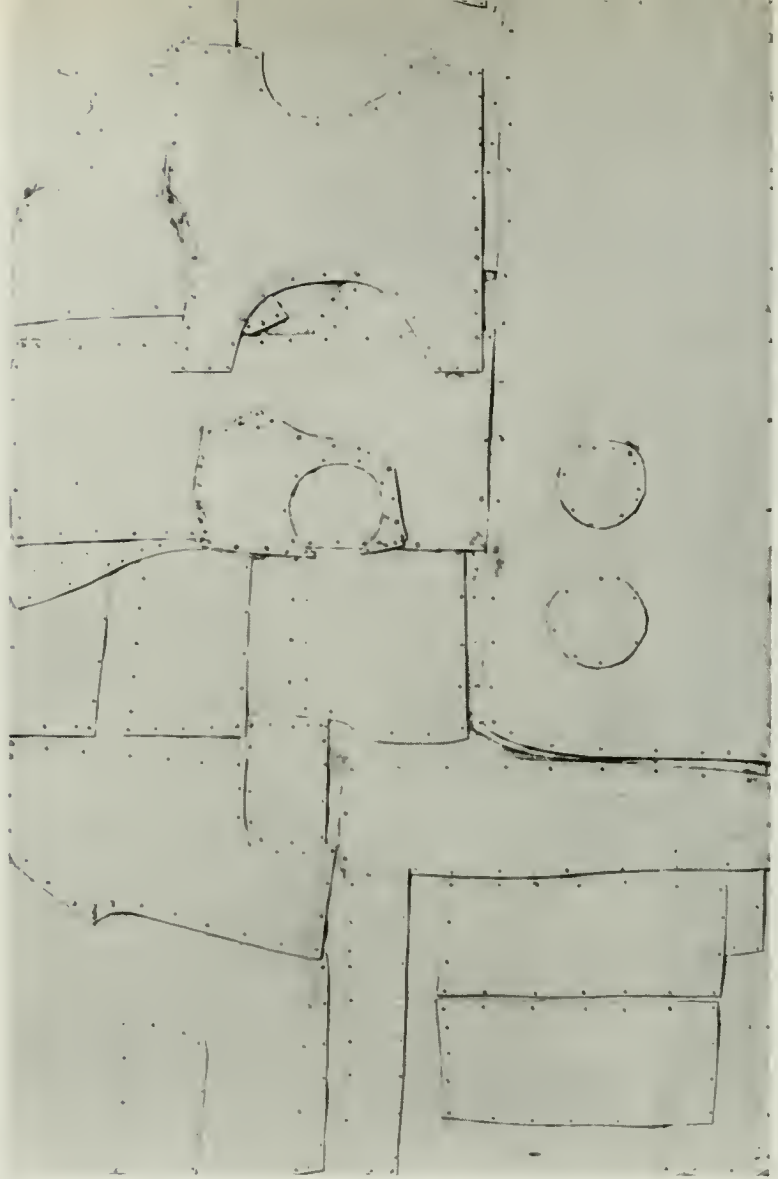
Bernard Reder, *Dwarf with Cat's Cradle*, 44", bronze, 1960. (World House Galleries, New York City) (1953, 1959, 1961)

"Sometimes the form brings out the reason, sometimes the reason brings out the form. And to find out which came first, I do not care."

Bernard Reder was born in Czernowitz, Austria, in 1897. He studied at the Academy of Fine Arts in Prague, and he won a prize in an international architectural competition in 1927. He received a grant from the Ford Foundation in 1960 and an award from the American Academy of Arts and Letters in 1962. Mr. Reder now lives in New York City.

Mr. Reder's work has been included in exhibitions at The Rudolphinum, Prague, 1928; Manes and Prague, 1935; Galerie de Berri, Paris, 1940; Lyceum Gallery, Havana, and University of Havana, 1942; Weyhe Gallery, New York, 1943; The Philadelphia Art Alliance, 1950; Grace Borgenicht Gallery, New York, 1951, 1952, 1953; Florence, 1959; World House Galleries, New York, 1959; Whitney Museum of American Art, New York, 1961.

His work is found in the collections of Joseph H. Hirshhorn, Museum of Modern Art, Nelson Rockefeller, Whitney Museum of American Art, New York; and in many other collections.



c754.73
M331r

MARCA-RELLI

Conrad Marca-Relli, *Room B-3*, 78" x 48", plastic on wood, 1962. (Samuel M. Kootz Gallery, Inc., New York City) (1955, 1961)

Conrad Marca-Relli was born in Boston, Massachusetts, in 1913. He studied in New York City. He received a Ford Foundation award in 1959. Mr. Marca-Relli has taught at Yale University, 1954-55 and 1959-60, and at the University of California, Berkeley, 1958. He lives in New York City.

Mr. Marca-Relli won awards from The Art Institute of Chicago, 1954; The Detroit Institute of Arts, 1960; and in the Bienal Interamericana, Mexico City. Eighteen special exhibitions of his work have been held here and abroad. His work has been included in group exhibitions at the Boston Arts Festival; Museu de Arte Moderna de São Paulo, Brazil; Bruxelles World's Fair; Arts Club of Chicago; The Art Institute of Chicago; Denver Art Museum; University of Illinois; Museum of Modern Art, Kassel, Germany; The Minneapolis Institute of Arts; The Montreal Museum of Fine Arts;

in Moscow; University of Nebraska; Whitney Museum of American Art, New York; The Pennsylvania Academy of the Fine Arts, Philadelphia; Carnegie Institute, Pittsburgh; Seattle World's Fair; Venice Biennale d'arte; The Corcoran Gallery of Art, Washington, D.C.; Yale University.

Mr. Marca-Relli's work is found in the collections of the Albright-Knox Art Gallery, Buffalo; Fogg Art Museum, Cambridge; The Art Institute of Chicago; Cleveland Museum of Art; The Detroit Institute of Arts; Wadsworth Atheneum, Hartford; The Minneapolis Institute of Arts; Walker Art Center, Minneapolis; University of Nebraska; The Solomon R. Guggenheim Museum, The Metropolitan Museum of Art, Museum of Modern Art, Whitney Museum of American Art, New York; The Pennsylvania Academy of the Fine Arts, Philadelphia; Carnegie Institute, Pittsburgh; Rochester (New York) Memorial Art Gallery; Washington University, St. Louis; Bundy Art Gallery, Waitsfield, Vermont.

Sungwoo Chun, *The Mandala Image*, 63" x 73", oil on canvas, 1962. (Bolles Gallery, San Francisco, California) (1961)

"The Mandala became the most frequent subject for my paintings during the last few years.

"Of course, the Mandala has various meanings, it represents the Pictorial Bible of Buddhism for one. However, to me the Mandala symbolizes the state of mind of an individual, in which one could achieve the ABSOLUTE peace; and under this atmosphere a painter can create the simplest and the most honest works.

"When a painting is successful, it represents the personalized atmosphere of an artist and also his state of mind.

"To synthesize, the Mandala of a painter is the root of creativity, and as a result an artist could achieve the simplicity of forms and also a complex meaning.

"Symbolically then, in order to create the honest work, one has to strive toward achieving the Mandala.

"And it is my belief that all the mystery of creativity and the mystery of painting in particular lies in a searching of the Mandala."

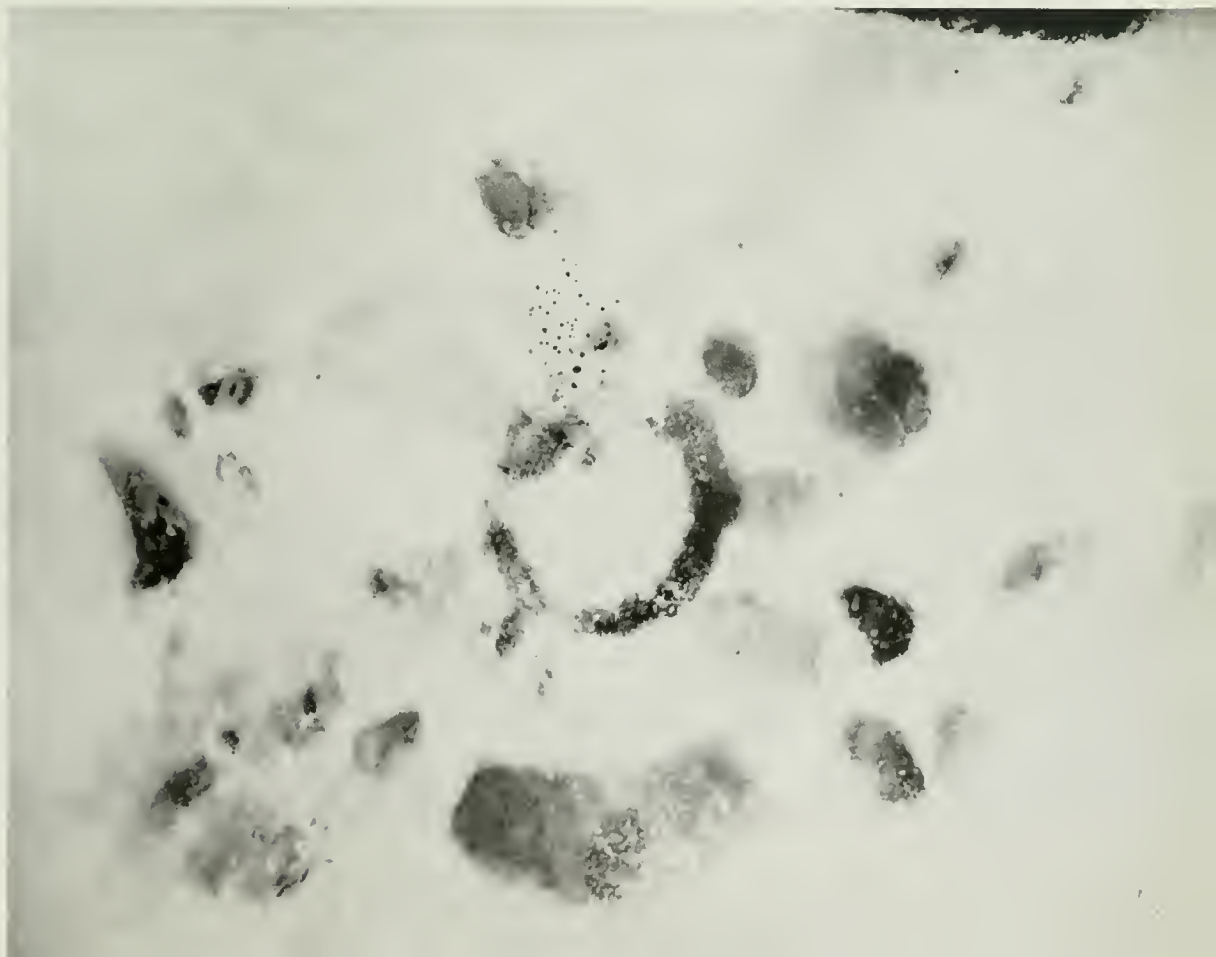
Sungwoo Chun was born in Seoul, Korea, in 1935. He attended Seoul National University; San Francisco State College; San Francisco Art Institute, where he obtained a Bachelor's degree; Mills College, Oakland, where he received his Master's degree; and Ohio State University. He lives in Oakland, California.

Sungwoo Chun has won awards from the Seoul National Museum and the San Francisco Museum of Art. Special exhibitions of his work have been held at the Lucien Labaudt Gallery, San Francisco, 1957; Mi Chou Gallery, New York, 1959; Bolles Gallery, San Francisco, 1960, 1962; Bolles Gallery, New York, 1962.

His work has been included in group exhibitions at the University of Illinois; Whitney Museum of American Art, New York; Provincetown Art Festival; San Francisco Museum of Art. Sungwoo Chun's work is in the collections of John Bolles; Dr. Richard Corton; Chase Manhattan Bank, Marsteller Collection, Sarah Lawrence College, Whitney Museum of American Art, New York; San Francisco Museum of Art; Seoul National Museum.

CHUN

c 754.73
c 4725 m





754.73
w661

WILLIAMS

Hiram Williams, *Running Man*, 88" x 72", oil on canvas, 1962. (Nordness Gallery, Inc., New York City)

"I value the associative possibilities of a painted image, therefore my image is figurative. However, I am satisfied that a painting is first of all a formal arrangement, and that that formality must grow out of the figuration rather than be imposed upon a descriptive appearance."

Hiram D. Williams was born in Indianapolis, Indiana, in 1917. He studied at the Williamsport (Indiana) Sketch Club, 1932-36; at the Art Students League, New York, summer, 1939; and at the Pennsylvania State College, where he received his B.S. degree in 1950 and his M.Ed. degree in

1951. He was the recipient of a Texas research grant, 1958, and a fellowship from the John Simon Guggenheim Memorial Foundation, 1963. Mr. Williams has taught at the University of Southern California, Los Angeles, the University of Texas, Austin, and the University of Florida, Gainesville. He lives in Gainesville, Florida.

Mr. Williams has received many awards; his work has been represented in twenty-two juried exhibitions, including exhibitions held at the Museum of Modern Art, Whitney Museum of American Art, New York; The Pennsylvania Academy of Fine Arts, Philadelphia. Mr. Williams' work is in a number of public and private collections.

SIEGRIEST

C754.73
S5708e

Louis Siegriest, *East of Tonapah*, 48" x 84", mixed media on masonite, 1962. (Fredric Hobbs Fine Art, San Francisco, California)

"I have always been interested in the spectacular terrain of the deserts of the west — the magnitude of the desert cliffs. In the last four years I have departed from the traditional landscape without feeling it necessary to disown my native desert subjects, without entirely becoming pure abstract or non-objective, but have taken its advantages."

Louis Siegriest was born in Oakland, California, in 1899. He studied at the California School of Arts and Crafts, Berkeley, 1914-16; at the Mark Hopkins Art Institute, San Francisco, 1917-18; at the Frank van Sloun Art School, San Francisco, 1919-20; and with Glenn Wessels, San Francisco, 1938-39. He has taught at the Layton Art School, Milwaukee, 1928-30, and at the Art League of California, San Francisco, 1918-51. Mr. Siegriest lives in Oakland, California.

Mr. Siegriest has won a large number of awards, and his work has been included in over forty-five special and group exhibitions. His work is in the collections of the Chico State College, California; Oakland Art Museum; San Francisco Museum of Art; and in many private collections.



754.73
G 835 b1

Stephen Greene, *Black Light*, 58" x 68", oil on canvas, 1961. (Staempfli Gallery, New York City) (1950, 1955, 1957, 1961)

Stephen Greene was born in New York City in 1918. He attended the National Academy School of Fine Arts, New York; the Art Students League, New York; the College of William and Mary, Williamsburg; and the State University of Iowa. In 1949 Mr. Greene won the Prix de Rome. He has taught at the Art Students League and at Pratt Institute in New York. He lives in New York City.

Mr. Greene has received awards from the Joslyn Art Museum, Omaha, 1941; The John Herron Art Institute, Indianapolis, 1946; Milwaukee Art Center, 1946; Ohio State University, 1946; Virginia Museum of Fine Arts, Richmond, 1946; California Palace of the Legion of Honor, San Francisco, 1947.

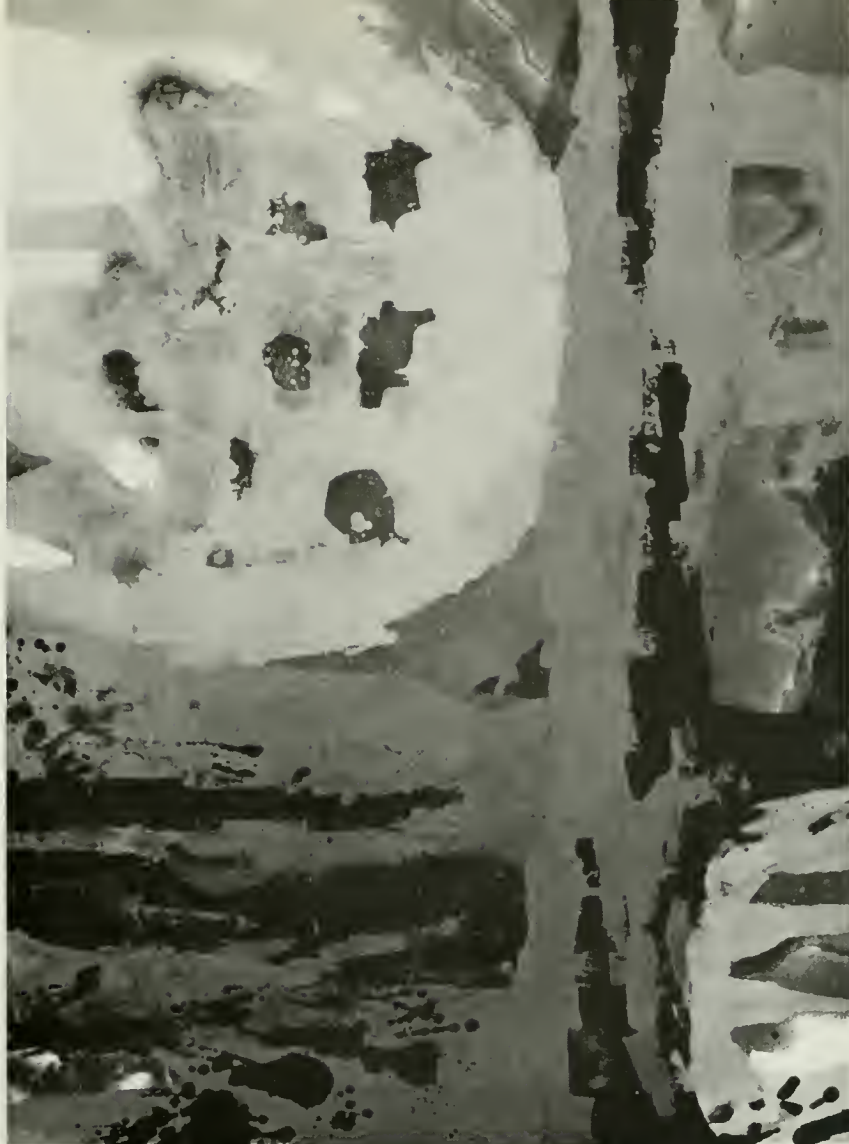
His work has been included in exhibitions held at The Art Institute of Chicago; De Cordova and Dana Museum, Lincoln, Massachusetts; Tennessee Fine Arts Center, Nashville; The Metropolitan Museum of Art, Museum of Modern Art, National Academy of Design, Whitney Museum of American Art, New York; Carnegie Institute, Pittsburgh; Princeton University; The Corcoran Gallery of Art, Washington, D.C.

Mr. Greene's work is in the collections of the Fogg Art Museum, Cambridge; The Art Institute of Chicago; The Detroit Institute of Arts; William Rockhill Nelson Gallery of Art, Kansas City; Tate Gallery, London; Isaac Delgado Museum of Art, New Orleans; The Solomon R. Guggenheim Museum, Whitney Museum of American Art, New York; City Art Museum of St. Louis.

GREENE



LORAN



C754.73
L 882m

Erle Loran, *Myth*, 76" x 53", oil on canvas, 1962. Lent by Mr. Lawrence Livingston, Jr., Sausalito, California. (Graham Gallery, New York City) (1949, 1952, 1953)

"Every new painting is a game of chance. The first statement you make determines the next one. If you are lucky you become involved as if in the discovery of some strange new world, that makes demands, presents choices and requires decisions. Knowing something about plastic principles can be a help along the way, but finding that little image or private world is all that counts.

"Tribal myths are concrete and can be believed by large followings. Maybe it is a myth to believe that civilized man can also produce myths. Whatever mystery is involved here, the unknown force that drives man on toward finding something for himself, a whole world no matter how tiny, contains its own rewards."

Erle Loran was born in Minneapolis, Minnesota,

in 1905. He studied at the University of Minnesota, Minneapolis; at The Minneapolis School of Art; and with Hans Hofmann. He won the Chaloner Paris Prize in 1926. Mr. Loran has taught at the University of California, and he lives in Berkeley, California.

Mr. Loran has received awards from the San Francisco Museum of Art, 1944; Pepsi-Cola Company, New York, 1949; San Francisco Art Association, 1954, 1956. Special exhibitions of his work have been held at the Artists' Gallery, New York, 1938; Santa Barbara Museum of Art, 1950; Catherine Viviano Gallery, New York, 1952, 1954. His work has been included in group exhibitions at the Museum of Modern Art, New York, 1935; Whitney Museum of American Art, New York; The Art Institute of Chicago, 1938, 1939, 1943, 1946, 1948; Carnegie Institute, Pittsburgh, 1941; University of Illinois, 1949, 1952, 1953; The Metropolitan Museum of Art, New York, 1951, 1953. Mr. Loran's work is in numerous public and private collections.



MORRIS

c754.73
M8323s

Kyle Morris, '62 *Summer Series No. 5*, 72" x 72", oil on canvas, 1962. (Samuel M. Kootz Gallery, Inc., New York City) (1955, 1957, 1961)

Kyle Morris was born in Des Moines, Iowa, in 1918. He studied at Northwestern University, Evanston, where he received his Bachelor of Arts degree in 1939 and his Master of Arts degree in 1940. Between 1935 and 1939 he studied painting at The School of The Art Institute of Chicago. He received a Master of Fine Arts degree from the Cranbrook Academy of Art, Bloomfield Hills, Michigan, in 1947. He has taught at Stephens College, 1939; University of Texas, 1940-42; University of Minnesota, 1947-52; Cranbrook Academy of Art, summers of 1947 and 1951; University of California, 1952-54. He lives in New York City.

Mr. Morris has received awards from the Walker Art Center, Minneapolis, 1948; San Francisco Museum of Art, 1953; Bienal Interamericana, Mexico City, 1960. Special exhibitions of Mr. Morris' work have been held at the Walker Art Center, Minneapolis, 1952; Des Moines Art Center, 1955; Stable Gallery, New York, 1955; Samuel M. Kootz Gallery, Inc., New York, 1959, 1960, 1962; Galleria d'arte del Naviglio, Milan, 1960.

Mr. Morris' work has been included in group exhibitions at the Tanager Gallery, New York, 1952; The Solomon R. Guggenheim Museum, New York, 1954; The Art Institute of Chicago, 1954, 1961; Walker Art Center, Minneapolis, 1955; Stable Gallery, New York, 1955; University of Illinois, 1955, 1957, 1961; The Corcoran Gallery of Art, Washington, D.C., 1956, 1958, 1960; The Minneapolis Institute of Arts, 1957; Worcester Art Museum, 1958; Whitney Museum of American Art, New York, 1958; United States Pavilion, Bruxelles World's Fair, 1958; New York-Rome Foundation, Rome, 1958; The Pennsylvania Academy of the Fine Arts, Philadelphia, 1959-60; The Detroit Institute of Arts, 1959-60; Des Moines Art Center, 1962-63.

His work is represented in the collections of the Albright-Knox Art Gallery, Buffalo; The Detroit Institute of Arts; Walker Art Center, Minneapolis; The Newark Museum; The Solomon R. Guggenheim Museum, Whitney Museum of American Art, New York; Washington University, St. Louis; The Toledo Museum.

c 754.73

M171 d

James McGarrell, *Dolphin*, 68" x 57", oil on canvas, 1961. (Allan Frumkin Gallery, Chicago, Illinois) (1959, 1961)

"There are no symbols in my paintings, only visual metaphors; sometimes things are just things and not even metaphors. Just as important as these aspects of the work are such problems as the way the parts fit together on the surface and in space, or how to get the kind of palpable space I want without violating the skin of paint on the picture plane."

James McGarrell was born in Indianapolis, Indiana, in 1930. He studied at Indiana University, and at the University of California, Los Angeles. He was the recipient of a Fulbright award and of a scholarship from Indiana University for study at Skowhegan, Maine. He has taught at Reed College, Portland, 1956, and at Indiana University from 1960 to the present. Mr. McGarrell lives in Bloomington, Indiana.

Nine special exhibitions of Mr. McGarrell's work have been held since 1955, and his work has been included in group exhibitions at the Museum of Modern Art, New York, 1959, 1962; Whitney Museum of American Art, New York, 1960; University of Illinois, 1959, 1961; Carnegie Institute, Pittsburgh, 1961; and in the International Exhibition of Prints, Tokyo, 1962.

Mr. McGarrell's work is in the permanent collections of The Art Institute of Chicago; University of Nebraska; Brooklyn Museum, Museum of Modern Art, New York; Portland (Oregon) Art Museum; San Francisco Museum of Art; Santa Barbara Museum of Art.

MCGARRELL





NEVELSON

c 734 73
4369

- Louise Nevelson, *Great Night Column*, 96", wood, 1960. Lent by Mr. and Mrs. Sidney Solomon, New York City. (The Pace Gallery, Boston, Massachusetts)

"My search in life has been for a new image, a new insight. This search not only includes the object, but the inbetween places; the dawns and the dusks, the objective world, the heavenly spheres, the places between the land and the sea."

Louise Nevelson was born in Kiev, Russia, in 1900. She studied in the United States, Europe, and Central America. She lives in New York City. Miss Nevelson won awards in national exhibitions in New York and Chicago. Her work has been included in many group exhibitions including the Venice Biennale d'arte.

Miss Nevelson's work is in the collections of the Birmingham (Alabama) Museum of Art; Museum of Fine Arts, Boston; University of Nebraska; The Newark Museum; Brooklyn Museum, Joseph H. Hirshhorn, Philip Johnson, Museum of Modern Art, New York University, Stephen Paine, Queen's College, Irving Rabb, Riverside Museum, Nelson Rockefeller, Mrs. Burton Tremaine, Whitney Museum of American Art, New York; Carnegie Institute, Pittsburgh; Brandeis University, Waltham, Massachusetts.

KUNTZ

754.73
K963d
Roger Kuntz, *Double Underpass*, 40" x 50", oil on canvas, 1961. (Felix Landau Gallery, Los Angeles, California) (1955, 1957)

"I am attempting in my recent paintings to resolve the paradox of strong abstraction co-existent with objective reality. I try to synthesize a direct and simultaneous reciprocity between the two factors by wading right into everyday reality and turning it inside out so to speak, to expose its inherently abstract property. I am currently exploring in the recent Freeway Series the exciting shapes and volumes of the deeply spacial complex of roads, surfaces, ramps, arches, columns and cement canyons that make up this most topical and valid 'abstract-reality' so much a part of our contemporary life."

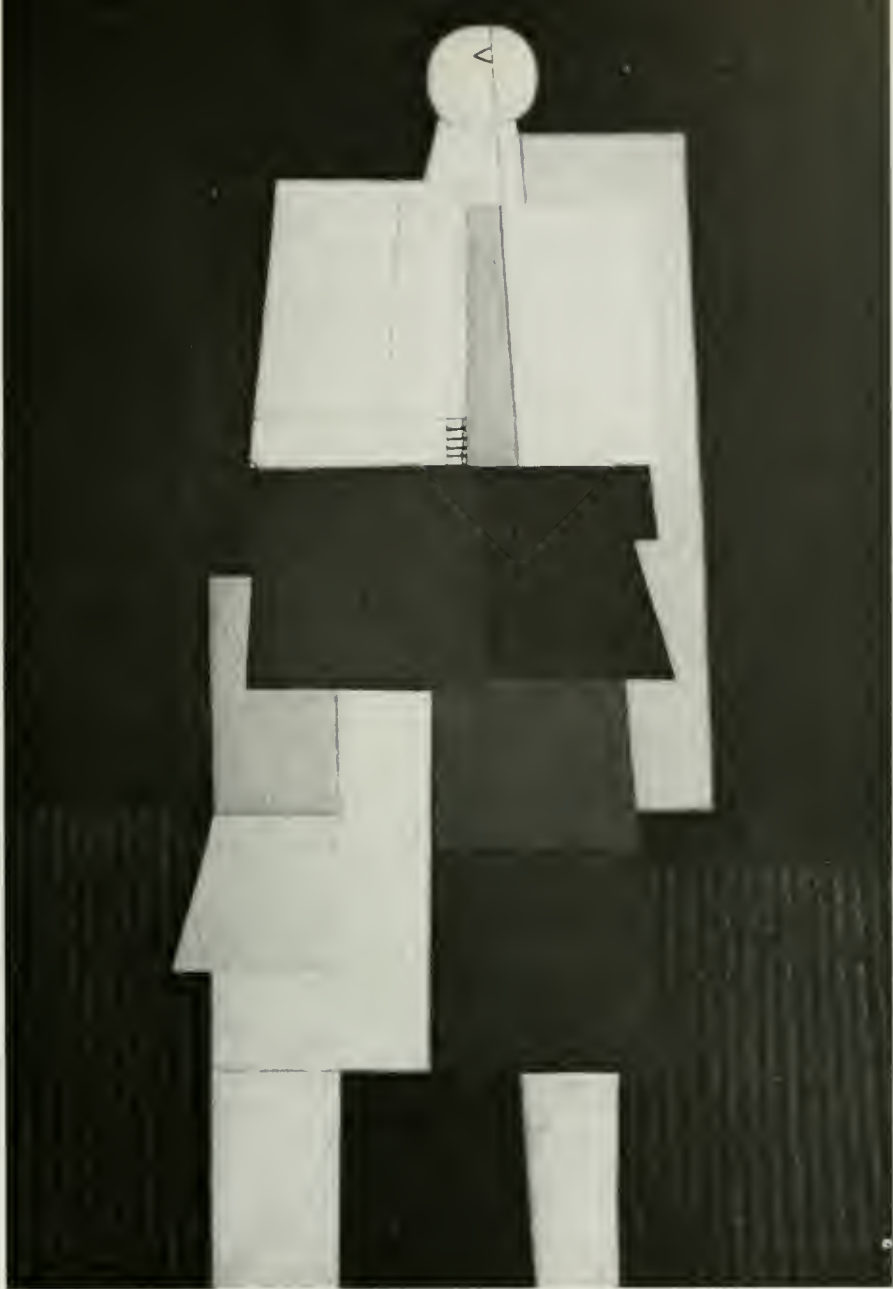
Roger Kuntz was born in San Antonio, Texas, in 1926. He attended Pomona College, Claremont, California, where he obtained his B.A. degree in

1948, and Claremont Graduate School, where he earned his M.F.A. degree in 1950. He studied in France and Italy during 1950. He lives in La Verne, California.

Mr. Kuntz has received ten exhibition awards, and sixteen exhibitions of his work have been presented since 1949. His work has been represented in major group exhibitions including those at the Los Angeles County Museum, 1949-57; National Academy of Design, New York, 1952-53; Denver Art Museum, 1952-55; The Pennsylvania Academy of the Fine Arts, Philadelphia, 1952, 1955; The Corcoran Gallery of Art, Washington, D.C., 1953; Carnegie Institute, Pittsburgh, 1955; San Francisco Museum of Art, 1955; Museu de Arte Moderna de São Paulo, Brazil, 1955; University of Illinois, 1955, 1957; California Palace of the Legion of Honor, San Francisco, 1957; Santa Barbara Museum of Art, 1958.



GLASCO



c754,73
G 461 s1

Joseph Glasco, *Standing Figure*, 72" x 48", oil on canvas, 1961. (Catherine Viviano Gallery, New York) (1951, 1952, 1957, 1959)

Joseph Glasco was born in Paul's Valley, Oklahoma, in 1925. He studied at the University of Texas, Austin, 1941-42; with Rico Lebrun and at the Art Students League, New York, 1949; and at the School of Painting and Sculpture of San Miguel Allende, Mexico, 1948. He lives in New York City.

Special exhibitions of Mr. Glasco's work have been held at Perls Galleries, New York, 1950; Catherine Viviano Gallery, New York, 1951, 1952, 1953, 1954, 1956, 1958, 1961. His work has been included in group exhibitions at The Art Institute of Chicago; Dallas Museum of Fine Arts; The Detroit Institute of Arts; University of Illinois; Indiana University; Los Angeles County Museum; University of Nebraska; Brooklyn Museum, The Metropolitan Museum of Art, Museum of Modern Art, The Solomon R. Guggenheim Museum, Whitney Museum of American Art, New York; Carnegie Institute, Pittsburgh; The Corcoran Gallery of Art, Washington, D.C.; Yale University. Mr. Glasco's work is in the collections of the Albright-Knox Art Gallery, Buffalo; Brooklyn Museum, The Metropolitan Museum of Art, Museum of Modern Art, Whitney Museum of American Art, New York.



c754.73
K1349

Howard Kanovitz, *Quequechan*, 50" x 60", oil on canvas, 1962. (Stable Gallery, New York City)

"In Fall River, where I grew up, the Quequechan flows through the center of town. Unlike most rivers, it is out of sight, covered by the cotton mills that used its rushing waters for power during the city's industrial heyday. Everyone talks about the river and knows the work it did, but few have ever seen it. My work is to make such rivers visible."

Howard Kanovitz was born in Fall River, Massachusetts, in 1929. He has studied at Providence (Rhode Island) College, where he received a Bachelor of Science degree in 1949; at the Rhode Island School of Design, Providence, 1949-51; at the Art Students League, New York, 1951; with Franz Kline, 1952; and at New York University, from 1960 to the present, where he is a candidate for a Master of Arts degree. Mr. Kanovitz has been the recipient of an alumni scholarship from New York University. He has taught at Brooklyn College, New York, and he lives in New York City.

KANOVITZ

Mr. Kanovitz's work has been exhibited at the Tanager Gallery, New York, 1953, 1954; Hansa Gallery, New York, 1954; Stable Gallery, New York, 1954, 1955, 1962; Tibor de Nagy Gallery, New York, 1956; Great Jones Gallery, New York, 1960, 1961; The Art Institute of Chicago, 1961. His work is in the collections of Mr. Jasha Bernstein, Mr. Stanley Moss, Mr. David Oppenheim, Dr. Richard Stern, and Mr. Donald Weisberger.

54.73
2400 &

Arthur Okamura, *Leaning Lady and Parasol*, 60" x 77", oil on canvas, 1962. (Feingarten Galleries, Beverly Hills, California) (1955, 1959, 1961)

"My concern with my painting, through extensions of time and choice, seems to be one of duality with nature . . . not to join, but to adjoin its mystery, somehow, through the weathering clarifications and revelations that seek a kind of existence with the salt ocean, the cypress and heath, their soundless voices."

Arthur Okamura was born in Long Beach, California, in 1932. He studied at The School of The Art Institute of Chicago and at Yale University. He has taught at the California School of Fine Arts, and the Academy of Art, San Francisco; and at the California College of Arts and Crafts, Oakland. He lives in Bolinas, California.

Mr. Okamura was the recipient of a four year scholarship and an Edward L. Ryerson Traveling Fellowship from The School of The Art Institute

of Chicago, and a fellowship from Yale University. His work has been included in group exhibitions at The Art Institute of Chicago; Dallas Museum of Fine Arts; Denver Art Museum; University of Illinois; Los Angeles County Museum; M. Knoedler & Co., Museum of Modern Art, Whitney Museum of American Art, New York; Oakland Art Museum; The Pennsylvania Academy of the Fine Arts, Philadelphia; California Palace of the Legion of Honor, M. H. De Young Memorial Museum, San Francisco; San Francisco Museum of Art; Santa Barbara Museum of Art.

Mr. Okamura's work is in the collections of The Art Institute of Chicago, Container Corporation of America, U.S. Steel Service Institute, University of Chicago, Chicago; Denver Art Museum; University of Illinois; Joseph H. Hirshhorn, National Society of Arts and Letters, Whitney Museum of American Art, New York; The Phoenix Art Museum; S. C. Johnson & Son, Inc., Racine; San Francisco Museum of Art; Santa Barbara Museum of Art.

OKAMURA



c-754, 73
M 831
Lr 1 U6
Carl Morris, *Blue Recess*, 46" x 72", oil on canvas, 1961. (Feingarten Galleries, Beverly Hills, California) (1957, 1959, 1961)

"Shooting the rapids, between high canyon walls, somewhere among those boulders was the beginning of *Blue Recess*."

Carl Morris was born in Yorba Linda, California, in 1911. He studied at The School of The Art Institute of Chicago, 1931-33; at the Kunstgewerbeschule in Vienna, 1933-34; and at the Akademie der Bildenen Kunste in Vienna, 1934-35. Mr. Morris received a scholarship from the Institute of International Education for study in Paris, 1935-36; he was awarded a fellowship from the Tamarind Lithography Workshop in 1962. He taught from 1936-38 at The School of The Art Institute of Chicago and during 1938-39 he served as Director of the Spokane Art Center. He lives now in Portland, Oregon.

Mr. Morris won the U.S. Treasury Department competition for the mural painting commission in the United States Post Office at Eugene, Oregon, 1941. He received the Margaret E. Fuller Award at the Seattle Art Museum, the Anne Bremmer Memorial Prize at the San Francisco Museum of Art, and a Purchase Award at the Denver Art Museum, all in 1946; the Pepsi-Cola Bronze Award, 1948; Phelan Award, 1950; Purchase Award, Stanford University Art Gallery, 1956; Purchase Award, University of Illinois, 1957; Prize, Vancouver (British Columbia) Art Gallery, 1958.

Special exhibitions of Mr. Morris' work have been held at the Seattle Art Museum, 1940; California Palace of the Legion of Honor, San Francisco, 1946; Portland (Oregon) Art Museum, 1946, 1952, 1955; Pepsi-Cola Gallery, New York, 1948; Reed College, Portland, 1950; Rotunda Gallery, Paris, 1954; Mills College, Oakland, 1956; Santa Barbara Museum of Art, 1956; Kraushaar Gallery, New York, 1956-58; Otto Seligman Gallery, Seattle, 1957; The Pasadena Museum of Art, 1961; Feingarten Galleries, Beverly Hills, 1962. His paintings have been in group exhibitions at The Art Institute of Chicago, 1942-47; San Francisco Museum of Art, 1944-58; Whitney Museum of American Art, New York, 1947, 1948, 1950, 1955, 1956, 1957; The Metropolitan Museum of Art, New York, 1952; Columbus (Ohio) Gallery of Fine Arts, 1953; City Art Museum of St. Louis, 1953; The Solomon R. Guggenheim Museum, New York, 1954; Museu de Arte Moderna de São Paulo, Brazil, 1955; Carnegie Institute, Pittsburgh, 1955; University of Illinois, 1957, 1959, 1961; The Art Institute of Chicago, 1957; Seattle World's Fair, 1962; Amon Carter Museum of Western Art, Fort Worth; University of California, Los Angeles, 1962; Oakland Art Museum, 1962.

Mr. Morris' paintings are in the collections of Museu de Arte Moderna de São Paulo, Brazil; University of Colorado; Denver Art Museum; Fred Grunwald; Joseph H. Hirshhorn, New York; S. C. Johnson & Son, Inc.; Walker Art Center, Minneapolis; The Solomon R. Guggenheim Museum, The Metropolitan Museum of Art, Whitney Museum of American Art, New York; California Palace of the Legion of Honor, San Francisco; San Francisco Museum of Art; Santa Barbara Museum of Art; Seattle Art Museum; Munson-Williams-Proctor Institute, Utica.





SWARZ

34.73
59736

Sahl Swarz, *Tryst*, 45", bronze, 1961. (Sculpture Center, New York City) (1961)

"Until two years ago, I was obsessed with the idea of producing a great work of sculpture, to the exclusion of everything else. I feel now that this is futile and presumptuous. My ambition is to grow as a person and let sculpture flow as it will, a true expression of life's experiences."

Sahl Swarz was born in New York City in 1912. He studied at the Clay Club and at the Art Students League, New York. He received a grant from the American Academy of Arts and Letters, 1955, and fellowships from the John Simon Guggenheim Memorial Foundation, 1955, 1958. He has taught at the Sculpture Center, New York. He lives in Verona, Italy.

Mr. Swarz has been the recipient of awards from New York World's Fair, 1939; Federal Courthouse, Statesville, North Carolina, 1941; City of Buffalo, New York, 1950. Special exhibitions of his work have been presented by the Sculpture Center, 1954, 1957, 1960, 1962. His work has been included in group exhibitions at the Whitney Museum of American Art, New York, 1948, 1958, 1960, 1962; Philadelphia Museum of Art, 1948; Padua, Italy, 1959, 1961; University of Illinois, 1961. Mr. Swarz's work is in the collections of Brookgreen (South Carolina) Gardens Museum; Ball State Teachers College, Muncie, Indiana; Whitney Museum of American Art, New York; Norfolk (Virginia) Museum of Arts and Sciences.



4.73
429

PETERSEN

Roland Petersen, *Picnic*, 67" x 71", oil on canvas, 1961. Lent by Mr. Howard Ross Smith, San Francisco, California. (1961)

"This painting is typical of the approach that has interested me for the past few years. The picnic set in deep space offers ample opportunity for me to explore the human figure singly and in groups. I am especially interested in integrating figures, still life material and landscape by means of light—especially the brilliant sunlight of the Sacramento Valley. I am attempting to create a somewhat surrealist aura through the use of quiet impersonal figures placed in a deep landscape."

Roland Petersen was born in Endelave, Denmark, in 1926. He received his B.A. degree in 1949 and his M.A. degree in 1950 from the University of California, Berkeley. He studied at the Hans Hofmann School, Provincetown, summer, 1950, 1951; with Stanley William Hayter, Paris, 1950; at the California School of Fine Arts, 1951-52; and at the California College of Arts and Crafts, Oakland, summer, 1954. He was the recipient of a Sigmund Martin Heller

Traveling Fellowship, 1950, and a research grant from the University of California, 1959-60. Mr. Petersen has taught at the California Palace of the Legion of Honor, San Francisco; the Spokane Art Center; the State College of Washington, Pullman; and the University of California, Berkeley and Davis. He lives in Davis, California.

Mr. Petersen has won over twenty awards, and five special exhibitions of his work have been presented. His work has been represented in group exhibitions including those at the Addison Gallery of American Art, Andover, 1950; California Palace of the Legion of Honor, San Francisco, 1951, 1952; San Francisco Museum of Art, 1952, 1953, 1954, 1955, 1957, 1960, 1961; Seattle Art Museum, 1952, 1953, 1954, 1955; M. H. De Young Memorial Museum, San Francisco, 1953, 1957, 1959; Oakland Art Museum, 1953, 1958; Library of Congress, Washington, D.C., 1959; Los Angeles County Museum, 1960; Oakland Art Museum, 1960; University of Illinois, 1961; The Pasadena Art Museum, 1961; Denver Art Museum, 1962. Mr. Petersen's work is in a number of private collections.

754.-3
B382t

Robert Beauchamp, *Two Sunken Heads Against Ochre and Green*, 61" x 79½", oil on canvas, 1962. (Green Gallery, New York)

Robert Beauchamp was born in Denver, Colorado, in 1923. He studied at the Colorado Springs Fine Arts Center; Cranbrook Academy of Art, Bloomfield Hills, Michigan; University of Denver; and the Hans Hofmann School of Art, Provincetown. In 1960 Mr. Beauchamp received a Fulbright grant. He lives in New York City.

Mr. Beauchamp's work has been included in exhibitions at the Tanager Gallery, 1953; Hansa Gallery, 1955; March Gallery, 1958; Green Gallery, 1961; all of New York; Sun Gallery, Provincetown, 1961-62.

His work is in the collections of Joseph H. Hirshhorn, Museum of Modern Art, New York; James A. Michener, Pipersville, Pennsylvania; Carnegie Institute, Pittsburgh; Walter P. Chrysler, Jr., Provincetown; and in other private collections.

BEAUCHAMP





KERKAM

c 754.73
K 45 h

Earl Kerkam, *Head*, 23½" x 18½", oil on canvas-board, 1961. (World House Galleries, New York City)

"I try to paint a construction instead of a sensation."

Earl Kerkam was born in Virginia in 1890. He studied and taught at the Grande Chaumière in Paris. He lives in New York City. Special exhibitions of Mr. Kerkam's work have been held in Paris in 1931 and at Babcock Galleries, Inc., Contemporary Arts, Inc., Egan Gallery, J. B. Neumann Art Gallery, Poindexter Gallery, World House Galleries, New York. His work is found in the collections of Joseph H. Hirshhorn and Helena Rubenstein, New York.

WONNER

Paul Wonner, *Sleeping Figure*, 46" x 51½", oil on canvas, 1961. (Felix Landau Gallery, Los Angeles) (1961)

Paul Wonner was born in Tucson, Arizona, in 1920. He studied at the California College of Arts and Crafts, Oakland, where he received a B.A. degree in 1942 and at the University of California, Berkeley, where he earned a B.A. degree in 1952, a M.A. degree in 1953, and a M.L.S. degree in 1955. He lives in Davis, California.

Special exhibitions of Mr. Wonner's work have been presented by M. H. De Young Memorial Museum, San Francisco, 1955; San Francisco Art Association, 1956; Felix Landau Gallery, Los Angeles, 1959, 1960, 1962; Poindexter Gallery, New York, 1962. His work has been included in group exhibitions at The Solomon R. Guggenheim Museum, New York, 1954; Museu de Arte Moderna de São Paulo,

Brazil, 1955; Walker Art Center, Minneapolis, 1955; Stable Gallery, New York, 1955; San Francisco Museum of Art, 1955; Oakland Art Museum, 1957; Los Angeles County Museum, 1957; Carnegie Institute, Pittsburgh, 1958; The Festival of Two Worlds, Spoleto, Italy, 1958; Coliseum, New York, 1959; Whitney Museum of American Art, New York, 1959; California Palace of the Legion of Honor, San Francisco, 1959, 1962; Barnsdall Park, 1960; The Art Institute of Chicago, 1961.

Mr. Wonner's work is in the collections of Mr. and Mrs. Milton Sperling, Mr. and Mrs. Norman Hanak, Beverly Hills; Mrs. Thomas Blake, Jr., Dallas; Gimpel Fils, London; Dr. and Mrs. Digby Gallas, Mr. and Mrs. Martin Manulis, Los Angeles; Mr. and Mrs. Franklin Schaffner, The Solomon R. Guggenheim Museum, New York; Mr. Mason B. Wells, San Francisco; San Francisco Museum of Art.





STERNE

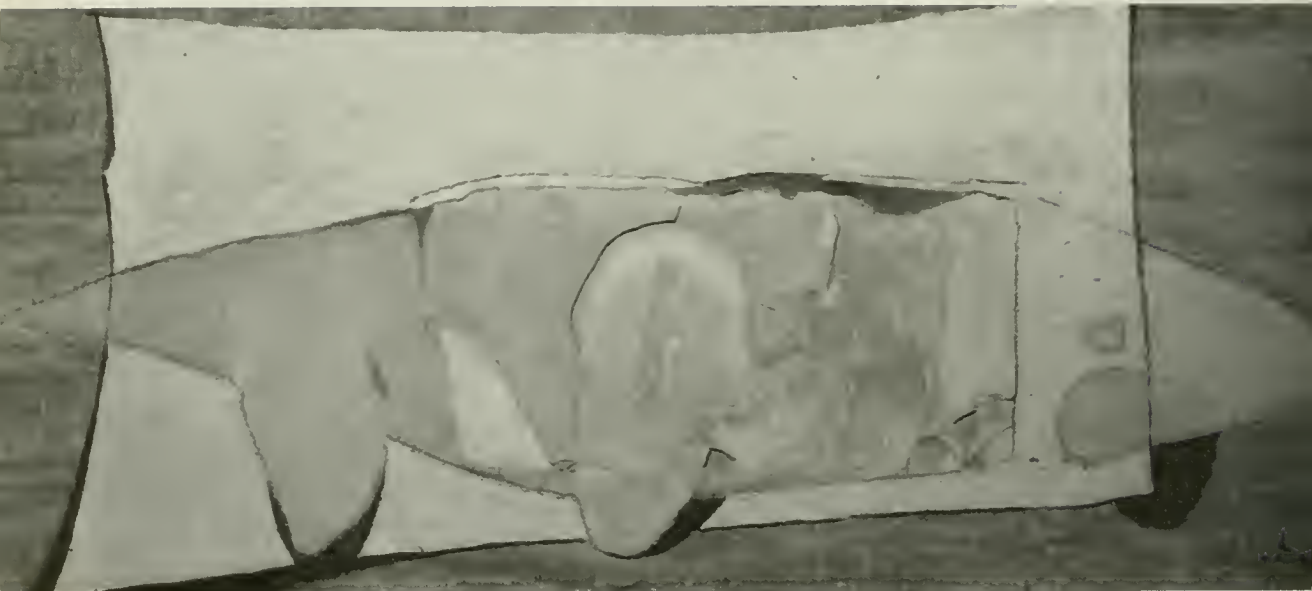


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58391 v
Hedda Sterne, *Vertical-Horizontal No. 2-1962*, 86" x 50", oil on canvas, 1962. (Betty Parsons Gallery, New York City) (1950, 1961)

Hedda Sterne was born in Bucharest, Roumania, in 1916. She studied in Paris, Bucharest, and Vienna. She came to the United States in 1941. She lives in New York City. She has received an exhibition award from The Art Institute of Chicago. Fifteen special exhibitions of her work have been presented since 1943. Her work has been included in group exhibitions at The Art Institute of Chicago, 1954, 1955, 1957, 1960; University of Illinois, 1955, 1960; Museum of Modern Art, New York, 1955; Whitney Museum of American Art, New York, 1955, 1958; Carnegie Institute, Pittsburgh, 1955, 1958, 1961; Rhode Island School of Design, Providence, 1955; Stanford University, 1955, 1956; The Corcoran Gallery of Art, Washington, D.C., 1955,

1956, 1958; Venice Biennale d'arte, 1956; Smithsonian Institution, Washington, D.C., 1956; University of Iowa, 1958, 1959; The Pennsylvania Academy of the Fine Arts, Philadelphia, 1958; Virginia Museum of Fine Arts, Richmond, 1958; Rome-New York Art Foundation, Rome, 1959, 1961; University of Colorado, 1960; Bienal Interamericana, Mexico City, 1960.

Miss Sterne's work is in the collections of Albright-Knox Art Gallery, Buffalo; The Art Institute of Chicago; Inland Steel Company, Chicago; The Detroit Institute of Arts; University of Illinois; University of Nebraska; Chase Manhattan Bank; The Metropolitan Museum of Art; Museum of Modern Art; Rockefeller Institute; Whitney Museum of American Art, New York; The Pennsylvania Academy of the Fine Arts, Philadelphia; Carnegie Institute, Pittsburgh; Virginia Museum of Fine Arts, Richmond.



GATCH

Lee Gatch, *Jurassic Frieze*, 19 $\frac{3}{4}$ " x 48", oil, collage, stone, canvas, on plywood, 1962. (Staempfli Gallery, New York City) (1951, 1953, 1959, 1961)

"*Jurassic Frieze* must be regarded as creation in collage. I prefer the title, stone collage — this, a relationship of four textures: stone, sand, linen and paint. Due to the expressionistic character of this particular stone I conceived it as a frieze of three images; however they do not dominate to any extent beyond subtle association.

"In pursuing this medium of stone collage in other works my intention is to show the relationship between organized and disorganized forms. Thus the stone represents the automatic, the ornamental, the accidental and finally the disorganized. So my task is to relate this condition with conscious geometric abstract forms, thereby establishing a definite rapport and logic between the organized and the disorganized; to integrate both; one reconciling the other and in the end achieve a single entity with the pictorial space."

Lee Gatch was born near Baltimore, Maryland, in 1902. He studied at the Maryland Institute, College of Art, Baltimore; at The American School, Fontainebleau; and with Andre L'Hote and Moise Kisling in Paris. He lives in Lambertville, New Jersey.

Mr. Gatch won the Watson F. Blair Purchase Prize at The Art Institute of Chicago in 1957 and the Temple Award, The Detroit Institute of Arts, 1959; he also won the commission to create a mural painting for the United States Post Office in Mielan, South Carolina.

A retrospective exhibition of Mr. Gatch's work was circulated in 1960 by the American Federation of Arts under a program of the Ford Foundation. His paintings have been included in exhibitions at the Carnegie Institute, Pittsburgh, 1950, 1952, 1955; Venice Biennale d'arte, 1950, 1956; Munich-Berlin-Vienna American painting exhibition, 1952; Whitney Museum of American Art, New York, 1960; Los Angeles County Museum; The Metropolitan Museum of Art, New York; The Pennsylvania Academy of the Fine Arts, Philadelphia; The Phillips Gallery, Washington, D.C.

Mr. Gatch's work is found in the following collections: Addison Gallery of American Art, Andover; The Baltimore Museum of Art; Museum of Fine Arts, Boston; The Detroit Institute of Arts; Wadsworth Atheneum, Hartford; Los Angeles County Museum; The Metropolitan Museum of Art, Museum of Modern Art, Whitney Museum of American Art, New York; The Pennsylvania Academy of the Fine Arts, Philadelphia; Philadelphia Museum of Art; City Art Museum of St. Louis; The Phillips Gallery, Washington, D.C.



WILEY

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w64778 William Thomas Wiley, *Lodestar*, 68" x 72", oil on canvas, 1960.
(Staempfli Gallery, New York City) (1961)

William Thomas Wiley was born in Bedford, Indiana, in 1937. He attended the California School of Fine Arts, San Francisco, where he received his B.F.A. degree in 1960. He lives in Mill Valley, California.

Mr. Wiley has received exhibition awards from the San Francisco Art Festival, San Francisco Art Association, Richmond (California) Museum, and the California State Fair. A special exhibition of his work was presented at the Staempfli Gallery, New York, in 1962. His work has been included in group exhibitions held at the San Francisco Art Association, 1958, 1959, 1960; San Francisco Museum of Art; Whitney Museum of American Art, New York, 1960, 1962; The Art Institute of Chicago, 1961.

Mr. Wiley's work is in the collections of Mr. and Mrs. Irving Levick, Mr. Charles P. Penney, Jr., Buffalo; The Lannan Foundation, Chicago; Mr. and Mrs. Clint Murchison, Jr., Dallas; Mr. Joseph H. Hirshhorn, Whitney Museum of American Art, Mr. and Mrs. William Zeckendorf, Jr., New York; San Francisco Museum of Art.

VICENTE

Esteban Vicente, *Blue, Red, Black & White*, 30" x 40", collage on cardboard, 1961. (André Emmerich Gallery, New York City) (1952, 1953)

Esteban Vicente was born in Segovia, Spain, in 1906. He studied at the School of Fine Arts of San Fernando, Madrid. He painted in Paris, 1927-32, and again in Spain until 1936, when he came to the United States. He received a Tamarind Workshop Fellowship, summer, 1962. He has taught in Puerto Rico, at the University of California, Berkeley, at Black Mountain College, North Carolina, and at New York University. He lives in New York City.

Special exhibitions of Mr. Vicente's work have been held at Holland-Goldowsky Gallery, Chicago; Leo Castelli Gallery, Egan Gallery, André Emmerich Gallery, Rose Fried Gallery, Kleemann Galleries, Peridot Gallery, New York; Galerie de France, Paris. His work has been included in group exhibitions at The Baltimore Museum of Art; Institute of Contemporary Art, Boston; The Art Institute of Chicago; Museum of Fine Arts of Houston; The Solomon R. Guggenheim Museum, Whitney Museum of American Art, New York; Carnegie Institute, Pittsburgh; Marion Kogler McNay Art Institute, San Antonio; Seattle World's Fair.

Mr. Vicente's work is in the collections of The Baltimore Museum of Art; University of Iowa; *Look Magazine*; Walker Art Center, Minneapolis; Chase Manhattan Bank, Union Carbide Corporation, Whitney Museum of American Art, New York.



KOKINES

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George Kokines, *Patrimony*, 67½" x 54", oil on canvas, 1962. (Richard Feigen Gallery, Chicago)

George Kokines was born in Chicago in 1930. He studied at the University of Chicago and at The School of The Art Institute of Chicago where he received his Bachelor's degree. He has taught at the Hyde Park (Chicago) Art Center, and he lives in Chicago.

Mr. Kokines was the recipient in 1962 of the Mr. and Mrs. Frank G. Logan Art Institute Medal and prize in the "65th Annual

Exhibition by Artists of Chicago and Vicinity" at The Art Institute of Chicago. His work has been shown in group exhibitions at The Art Institute of Chicago, 1958, 1959, 1960, 1962; Allan Frumkin Gallery, Chicago, 1960, 1961; Holland-Goldowsky Gallery, Chicago, 1960, 1961; John Gibson Gallery, Chicago, 1961-62; Richard Feigen Gallery, Chicago, 1962; Adele Rosenberg Gallery, Chicago, 1962.

Mr. Kokines' work is in the collections of Mr. and Mrs. Peter Bensinger, Chicago; Mr. and Mrs. Stanley Freehling, Highland Park, Illinois; Mr. and Mrs. Robert Mayer, Winnetka, Illinois.





FARR

Fred Farr, *Armored Horse No. 8*, 26", bronze, 1960. (Paul Rosenberg & Co., New York City) (1959, 1961)

"I do sense a more recognizable image emerging from the complete abstraction. In painting especially I sense foliage, pools, land and seascapes."

Fred Farr was born in St. Petersburg, Florida, in 1914. He studied at the Portland (Oregon) Art Museum; Art Students League, and American Artists School, New York; and University of Oregon, Eugene. He has taught at the Museum of Modern Art, 1947; University of Oregon, Eugene, 1948; Portland (Oregon) Art Museum, 1948; Dalton Schools, New York, 1950; Hunter College, New York, 1954; Brooklyn Museum, New York, 1950-1956. He lives in New York City.

Mr. Farr's work has been included in exhibitions at the Museum of Modern Art, New York, 1946; Taft Museum, Cincinnati, 1947; George Walter Vincent Smith Art Museum, Springfield,

Massachusetts, 1947; Lyman Allyn Museum, New London, 1948; The Currier Gallery of Art, Manchester, New Hampshire, 1948; Rochester (New York) Memorial Art Gallery, 1948; Munson-Williams-Proctor Institute, Utica, 1948; Walker Art Center, Minneapolis, 1948; City Art Museum of St. Louis, 1948; Addison Gallery of American Art, Andover, 1948; Rhode Island School of Design, Providence, 1949; San Francisco Museum of Art, 1949; The Baltimore Museum of Art, 1949; The Toledo Museum of Art, 1949; Isaac Delgado Museum of Art, New Orleans, 1949; Portland (Oregon) Art Museum, 1949; Whitney Museum of American Art, New York, 1950; Walters Art Gallery, Baltimore, 1953; and many universities. Mr. Farr's work is in the collections of the Dayton Art Institute; The Detroit Institute of Arts; University of Illinois; Ball State Teacher's College, Muncie, Indiana; Sarah Lawrence College, New York; Portland (Oregon) Art Museum; The Phillips Gallery, Washington, D.C.



MONTENEGRO

Enrique Montenegro, *Man in Traffic*, 52" x 54", oil on canvas, 1961. (Felix Landau Gallery, Los Angeles, California)

"In the '40's I painted exclusively in an abstract nonobjective style. Around about 1952 I felt strongly inclined to paint the real world. There followed a slow development in a series of paintings concerned with people, landscapes, and still life objects.

"At present I am much involved in painting people in various activities of modern day life and am also concerned in opening up large areas of space on my canvas, and with the interpretation of movement and action."

Enrique Montenegro was born in Valparaiso, Chile, in 1917. He studied at the University of Florida, Gainesville, and at the Art Students League, New York. He has taught at the University of New

Mexico, Albuquerque; North Carolina State College, Raleigh; Colorado Springs Fine Arts Center; Mount Holyoke College; and Brown University, Providence. He received a Catherwood Foundation fellowship in 1956. He lives in Austin, Texas.

Mr. Montenegro was awarded a prize by the Denver Art Museum in 1953, and special exhibitions of his work have been held by the Denver Art Museum, 1955; North Carolina Museum of Art, Raleigh, 1957; Witte Memorial Museum, San Antonio, 1958; Parma Gallery, New York, 1959, 1960; Mount Holyoke College, 1961; Felix Landau Gallery, Los Angeles, 1962; University of Texas, 1962.

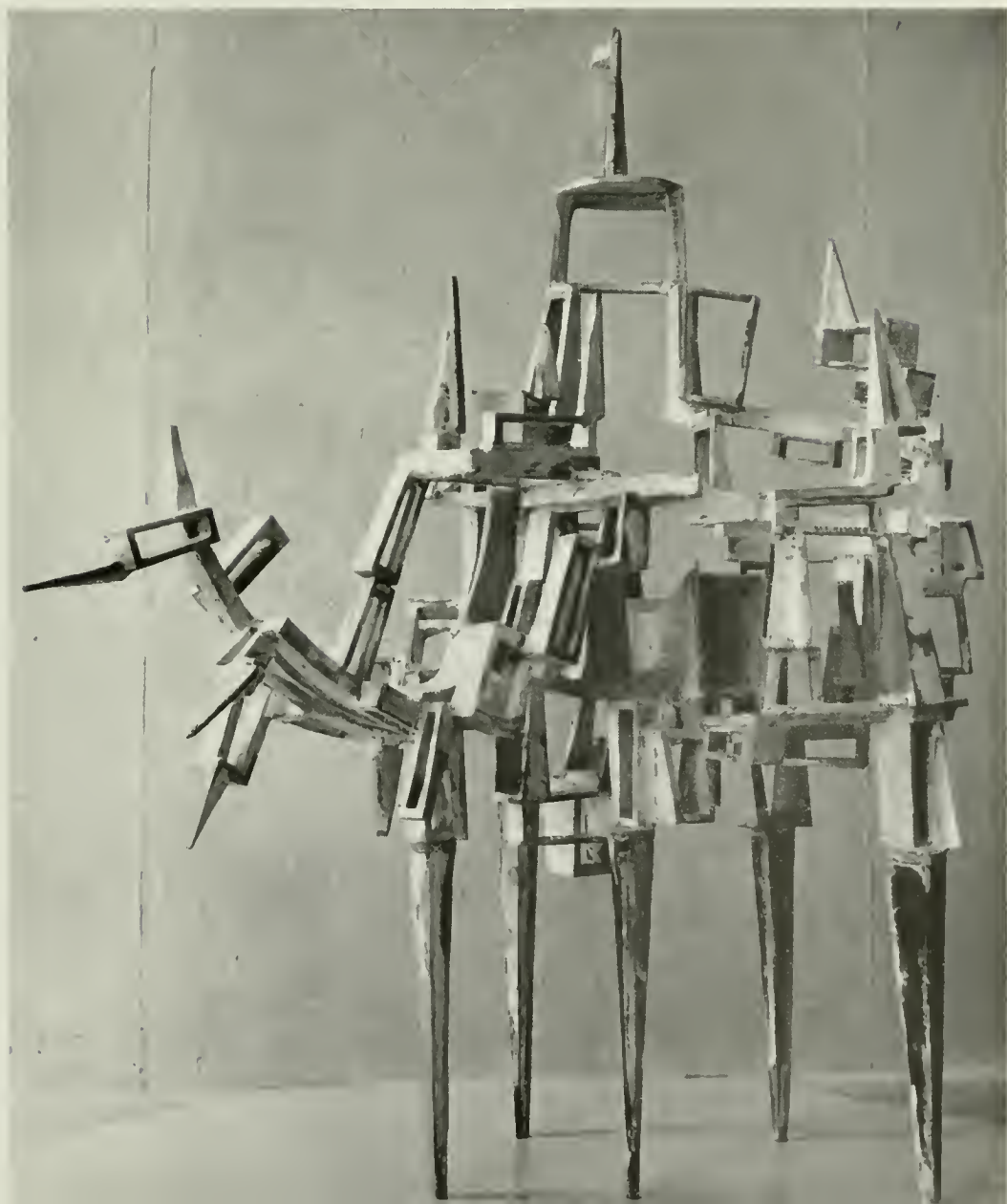
Mr. Montenegro's work is in the collections of James B. Byrnes; Denver Art Museum; S. J. Levin; Mount Holyoke College; North Carolina Museum of Art, Raleigh; Olsen Foundation; the late W. R. Valentiner.

BODEN

Pamela Boden, *Steeplechase*, 41", wood construction, 1962. (David Cole Gallery, San Francisco)

Pamela Boden was born in England in 1911. She worked and exhibited in Europe before 1945, when she came to the United States. Miss Boden lives in Bolinas, California.

Miss Boden's work has been included in group exhibitions at Paul Rivas Gallery, Los Angeles; Art of This Century, New York; David Cole Gallery, San Francisco; San Francisco Museum of Art; Stanford University, Palo Alto, California.





TREIMAN

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Joyce Treiman, *The Facade*, 48" x 70", oil on canvas, 1962. (Felix Landau Gallery, Los Angeles, California; Fairweather-Hardin Gallery, Chicago, Illinois; The Forum Gallery, New York City) (1950, 1951, 1952, 1957, 1961)

"I believe my statement in the 1961 catalogue of the University of Illinois exhibition stated my point of view about my work: . . . I personally have been finding the strength of the *image* more and more vital and increasingly important to my own work. I want to escape the anonymity that has enveloped most painting today and to *particularize* in such a way as to make the *human image* again alive. I want to individualize the object and create a *singular* momentary event. Not as a literal representation, but with an attitude toward objects and figures that makes them important . . . I want to make a series of unmistakable individualized figures beyond repetition, with the mysteriousness of the particular revealed.' I have been working toward these stated objectives."

Joyce Treiman was born in Evanston, Illinois in 1922. She earned her A.A. degree from Stephens College in 1941 and her B.F.A. degree from the State University of Iowa in 1943. Miss Treiman received a fellowship for graduate study at the State University of Iowa in 1944, a Louis Comfort Tiffany Foundation scholarship in 1947, and a Tupperware Art Fund fellowship in 1955. She lives in Pacific Palisades, California.

Miss Treiman has won awards from Stephens College, 1940; Denver Art Museum, 1948; Illinois State Museum, Springfield, 1948; The Art Institute of Chicago, 1949, 1950, 1953, 1959, 1960; Festival of Art, Highland Park, Illinois, 1953; Ford Foundation, 1960; Ball State Teachers College, Muncie, Indiana, 1961. Special exhibitions of her work have been held at the Paul Theobald Gallery, Chicago, 1942; John Snowden Gallery, Chicago, 1945; The Art Institute of Chicago, 1947; North Shore Country Day School, Winnetka, Illinois, 1947; Fairweather-Garnett Gallery, Evanston, Illinois, 1950; Edwin Hewitt Gallery, New York, 1950; Palmer House

Galleries, Chicago, 1952; Glencoe (Illinois) Library, 1953; Elizabeth Nelson Gallery, Chicago, 1953; Charles Feingarten Gallery, Chicago, 1955; Cliff Dwellers Club, Chicago, 1955; Fairweather-Hardin Gallery, Chicago, 1955, 1958; Willard Gallery, New York, 1960; Felix Landau Gallery, Los Angeles, 1961.

Her work has been included in the following group exhibitions: Denver Art Museum, 1943, 1948, 1955, 1958, 1960; Virginia Museum of Fine Arts, Richmond, 1946, 1948; The Art Institute of Chicago, 1946, 1951, 1954, 1956, 1959, 1960; Springfield (Missouri) Art Museum, 1946; University of Illinois, 1950, 1951, 1952, 1956, 1961; The Metropolitan Museum of Art, New York, 1950; Dallas Museum of Fine Arts, 1951, 1954; Milwaukee Art Center, 1951, 1955; American Federation of Arts (traveling exhibition), 1951, 1953, 1955, 1956, 1957, 1958; San Francisco Museum of Art, 1951; Watkins Gallery, Washington, D.C., 1951; Whitney Museum of American Art, New York, 1951, 1952, 1953, 1957, 1958; Colorado Springs Fine Arts Center, 1952; The Detroit Institute of Arts, 1952; University of Texas, 1952; The John Herron Art Institute, Indianapolis, 1953; University of Wisconsin, 1953; University of Chicago, 1954; The Downtown Gallery, New York, 1954; Library of Congress, Washington, D.C., 1954; University of Nebraska, 1957; Carnegie Institute, Pittsburgh, 1957; The Corcoran Gallery of Art, Washington, D.C., 1957; Institute of Contemporary Art, Boston, 1958; The Detroit Institute of Arts, 1958; The Pennsylvania Academy of the Fine Arts, Philadelphia, 1958; Utah State University, 1958; Lake Forest College, 1959-60; Sarasota Art Association, 1959; Boston Arts Festival, 1960; Ball State Teachers College, Muncie, Indiana, 1961.

Miss Treiman's work is in the collections of The Art Institute of Chicago; International Minerals and Metals, Chicago; Denver Art Museum; Illinois State Museum, Springfield; the State University of Iowa; Utah State University; Abbott Laboratory Collection, North Chicago; Allen Memorial Art Museum, Oberlin, Ohio; Tupperware Art Museum, Orlando.

Theodore Roszak, *Golden Hawk*, 24", steel and bronze, 1961. (Pierre Matisse Gallery, New York City) (1953, 1955, 1961)

"The new content, as it appears in modern art, is shaped organically out of an evolution of forms that have a corresponding bearing upon historic necessity for us today. It arises painfully, yet naturally, out of heaps of fragments and experiments that result from decades of accumulated 'visual ideas.' It emerges out of a plethora of plastic elements that belong entirely to our contemporary vocabulary, visually revealing bones, nerves and senses as well as man's varied state of being.

"Considered in this light, sculpture emerges as a language of visual content in space . . . not as an 'act' sufficient unto itself, nor as a repository for the 'object' either lost or found—but as an unequivocal statement charged to fulfill man's awakened sense of his inner reality, upon whose threshold of affirmation stands delineated—a new image."

Theodore Roszak was born in Poznan, Poland, in 1907. He studied at The School of The Art Institute of Chicago and at the National Academy of Design, and Columbia University, New York. He received the American Traveling Fellowship, 1928, and the Anna Louise Raymond Foreign Traveling Fellowship, 1929, from The School of The Art Institute of Chicago. In 1929 he was the recipient of a Louis Comfort Tiffany Foundation scholarship. He has taught at The School of The Art Institute of Chicago, and at Design Laboratory, and Sarah Lawrence College, New York. Mr. Roszak lives in New York City.

Mr. Roszak has won a number of prizes, and his work has been included in many major group exhibitions here and abroad. Mr. Roszak's sculpture is in the collections of The Art Institute of Chicago; Mr. and Mrs. Arnold Maremont, Chicago; University of Illinois; Tate Gallery, London; Michigan State University; Walker Art Center, Minneapolis; The Solomon R. Guggenheim Museum, Mr. Joseph H. Hirshhorn, Museum of Modern Art, Sara Roby Foundation, Whitney Museum of American Art, New York; Museu de Arte Moderna de São Paulo, Brazil.

ROSZAK

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SHAPIRO



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Seymour Shapiro, *Years of the Tiger*, 72" x 47 1/2", oil on masonite, 1962. (Stable Gallery, New York City)

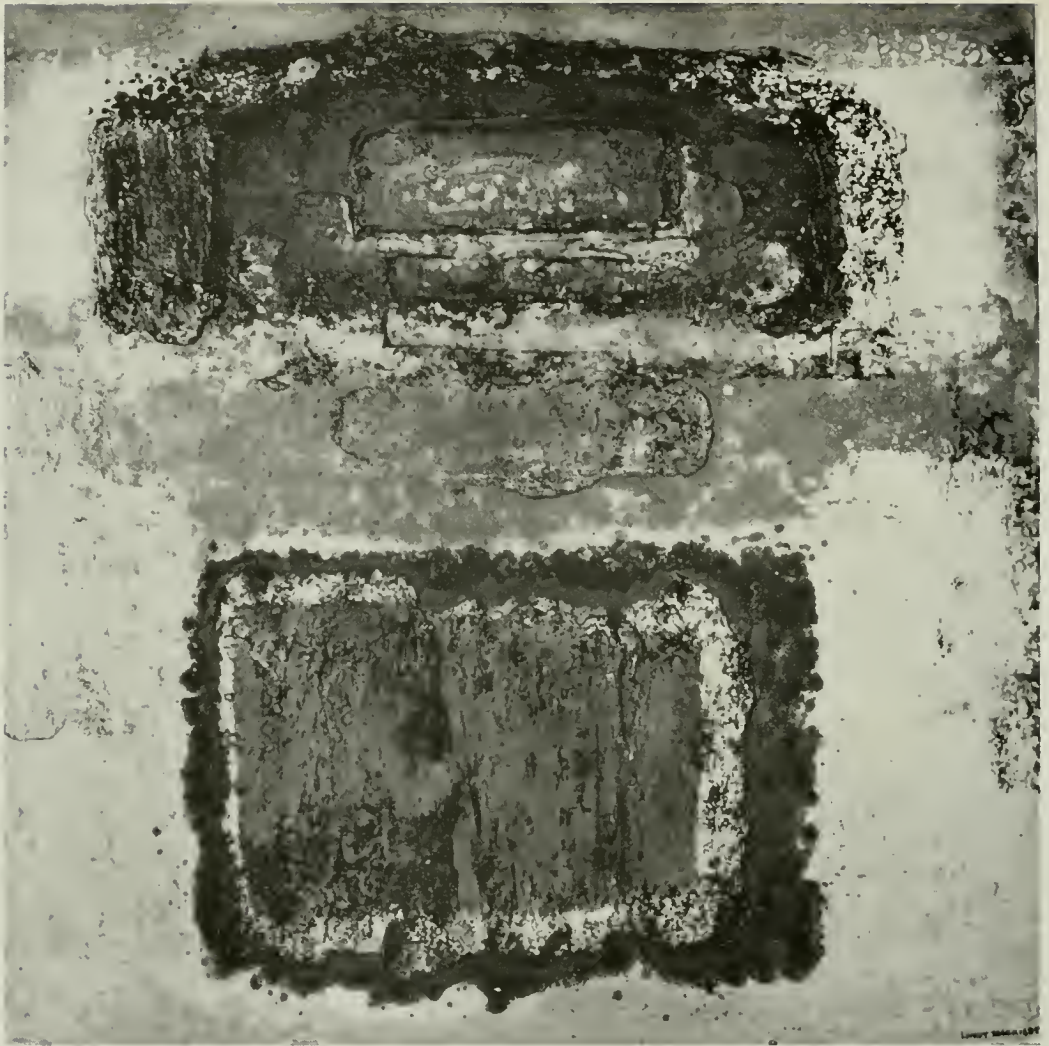
"on the process of making a painting —

"Make yourself ready to direct your heart. Cleanse your body and choose a lonely housing where none can see or hear your voice. Sit there in your housing and do not reveal your secret to any man. Do it by day — but it is better by night. In that hour when you are prepared, then clear all your thoughts from the vanities of this world. Cover yourself with a cool air and if possible let your clothing be of black — for all this is helpful in leading the heart. Light that only which is to be until it is bright, but keep the rest of the room in dark. Then take brush in hand — remembering that you are about to serve man in joy of the gladness of heart. Now begin to combine a few or many brush strokes and continue until your heart is warm. Then watch these movements and what more you can bring forth by moving them. And when you feel that your heart is already warm and when you look upon these various combinations, having imagined this very vividly, then turn your mind to understand your thoughts with the many things that will come into your heart through these combinations — ponder them as a

whole and in all their detail and interpret what you see as far as possible with your reason, but do not limit it to reason. And all this will happen: that your whole body will be seized by an extremely strong trembling — so that you will surely think you are about to die because your soul, overjoyed with this new knowledge will leave your body, and be ready at that very moment to consciously choose death — and then you will know that you have gone far enough to receive the influx. And then you will grasp new things which by human tradition or by yourself alone, you would not be able to know."

Seymour Shapiro was born in Irvington, New Jersey, in 1927. He studied at New Jersey State Teachers College and, as a graduate student, at Hunter College, New York. He lives in Rutherford, New Jersey.

He received an award from The Newark Museum, and his work has been included in group exhibitions at The Newark Museum; Stable Gallery, Stuitman Gallery, Union Carbide Corporation, New York; The Pennsylvania Academy of the Fine Arts, Philadelphia. Mr. Shapiro's work is in the collections of Albright-Knox Art Gallery, Buffalo; Cornell University, Ithaca; The Newark Museum.



SIEGRIST

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S571b Lundy Siegriest, *Blue Reflection*, 48" x 48", mixed media on masonite, 1962. (Bolles Gallery, San Francisco, California) (1953, 1955, 1961)

"I believe that painting, like music, is to be enjoyed rather than commented on."

Lundy Siegriest was born in Oakland, California, in 1925. He studied at the California College of Arts and Crafts where he completed the four-year course in fine arts. In 1952 he received the Albert M. Bender grant-in-aid for travel in Mexico. He teaches at the Junior Center of Art and Science, Oakland, and at the Valley Art Center, Lafayette. He lives in Oakland, California.

Mr. Siegriest's work has been included in group exhibitions at The Pennsylvania Academy of the Fine Arts, Philadelphia, 1949, 1950, 1954; San Francisco Museum of Art, 1950-60; California Palace of the Legion of Honor, San Francisco, 1951, 1952, 1960, 1961, 1962; University of Illinois, 1953, 1955, 1961; Museu de Arte Moderna de São Paulo, Brazil, 1955; Carnegie Institute, Pittsburgh, 1955; Whitney Museum of American Art, New York, 1957, 1960; Bruxelles World's Fair, 1958; World House Galleries, New York, 1958; Smithsonian Institution, Washington, D.C., 1958. Mr. Siegriest's work is in the collections of Chico State College; Denver Art Museum; Terry Art Institute, Miami; Whitney Museum of American Art, New York; Oakland Art Museum; Oakland Public Library; James D. Phelan; California State Fair, Sacramento; Santa Barbara Museum of Art; California Palace of the Legion of Honor, Crown Zellerbach, San Francisco; San Francisco Art Commission; San Francisco Museum of Art; Vallejo Art Association; The Phillips Gallery, Washington, D.C.

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Harry Mintz, *Animal*, 48" x 51", oil on masonite, 1960. (Charles Feingarten, Chicago, Illinois) (1948, 1949, 1950, 1953, 1961)

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

Harry Mintz was born in Ostrowiec, Poland, in 1909. He received a M.F.A. degree from the Warsaw Academy of Fine Arts, and he studied in the United States at The School of The Art Institute of Chicago. He has taught at Washington University in St. Louis, 1954-55, and since 1955 at The School of The Art Institute of Chicago. Mr. Mintz lives in Chicago, Illinois.

Mr. Mintz has received over forty awards, and twenty-seven special exhibitions of his work have been presented. His work has been included in group exhibitions at The Art Institute of Chicago; University of Illinois; Los Angeles County Museum; Museum of Modern Art, Whitney Museum of American Art, New York; New York World's Fair; The Pennsylvania Academy of the Fine Arts, Philadelphia; Carnegie Institute, Pittsburgh; California Palace of the Legion of Honor, San Francisco; Venice Biennale d'arte; The Corcoran Gallery of Art, Washington, D.C.

Mr. Mintz's paintings are in the collections of Museu de Arte Moderna de São Paulo, Brazil; The Art Institute of Chicago; Evansville (Indiana) Museum of Arts and Sciences; Whitney Museum of American Art, New York; University of Notre Dame, South Bend; Warsaw (Poland) Academy of Fine Arts; and in many private collections.

MINTZ



SNELGROVE

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Walter Snelgrove, *Daguerre Desert*, 78" x 57", oil on canvas, 1962. (Gump's Gallery, San Francisco, California)

"From my studio I try to paint places where I've never been but would like to be."

Walter Snelgrove was born in Seattle, Washington, in 1924. He studied at the University of Washington, Seattle, 1941-43; the California School of Fine Arts, San Francisco, 1946; and the University of California, Berkeley, where he received his B.A. degree in 1947 and his M.A. degree in 1951. He was awarded a Phelan Traveling Scholarship in 1951. Mr. Snelgrove taught at the University of Cali-

formia, 1952-55. He lives in Berkeley, California.

Mr. Snelgrove's work has been included in group exhibitions held at the San Francisco Museum of Art, 1950-60, 1962; M. H. De Young Memorial Museum, San Francisco, 1958; The Art Institute of Chicago, 1961; Scripps College, Claremont, California, 1961; Los Angeles County Museum, 1961; Poindexter Gallery, New York, 1961; California Palace of the Legion of Honor, San Francisco, 1961, 1962; Whitney Museum of American Art, New York, 1962; Santa Barbara Museum of Art, 1962. His work is in public and private collections in California and Texas.





SATORU

Abe Satoru, *Seed*, 34", copper, brass, steel, 1962. (Sculpture Center, New York City) (1961)

"*Seed* — Imagine what it can grow into — with such a beginning.
"*Myself* — I will keep growing."

Abe Satoru was born in Honolulu, Hawaii, in 1926. He studied at the Art Students League, New York, 1948-50. He lives in New York City. A special exhibition of Mr. Satoru's work has been presented at the Sculpture Center, New York, and his work has been included in group exhibitions at the Columbia Museum of Art; The Detroit Institute of Arts; University of Illinois; Silvermine Guild of Artists, New Canaan; Museum of Modern Art, Sculpture Center, Whitney Museum of American Art, New York; Smith College, Northampton, Massachusetts; The Pennsylvania Academy of the Fine Arts, Philadelphia; Virginia Museum of Fine Arts, Richmond; Everson Museum of Art, Syracuse. Mr. Satoru's work is represented in public and private collections.



X CERON

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Jean Xceron, *Painting No. 7*, 51" x 42", oil on canvas, 1949. (Rose Fried Gallery, New York City) (1949, 1950, 1951, 1953, 1957)

Jean Xceron was born in Isari, Greece, in 1890. He studied at The Corcoran School of Art, Washington, D.C. He worked in Paris from 1927-37. Mr. Xceron lives in New York City.

Special exhibitions of Mr. Xceron's work have been held at Galerie de France, Paris, 1931; Galerie Pereier, Paris, 1933; Galerie Pierre, Paris, 1934; Garland Gallery, New York, 1935; Nierendorf Gallery, New York, 1938; Bennington College, 1944; Sidney Janis Gallery, New York, 1950; Rose Fried Gallery, New York, 1955, 1957, 1960, 1961, 1962.

Mr. Xceron's work has been included in group exhibitions at Independent Artists, New York, 1921, 1924; Galerie Dalmau, Barcelona, 1929; Zappeion Gallery, Athens, 1930; Arts and Crafts Club, New Orleans, 1931; Salon des Surindependants, Paris, 1931, 1935; Galerie de la Renaissance, Paris, 1932, 1935; Exposition a l'Hotel Drouot, Paris, 1933; Galerie Charpentier, Paris, 1939; New York World's Fair, 1939, 1940; Golden Gate International Exposition, San Francisco, 1939; Museu de Arte Moderna de São Paulo, Brazil, 1939; The Solomon R. Guggenheim Museum, New York, 1939, 1952, 1954, 1955, 1956, 1957, 1962; Galerie St. Etienne, New York, 1940; American Abstract Artists, New York, 1941, 1944, 1951, 1957; Helena Rubinstein, New York, 1942; National Arts Club, New York, 1942; Nierendorf Gallery, New York, 1942; Marquie Gallery, New York, 1943; Carnegie Institute, Pittsburgh, 1942, 1943, 1944, 1946, 1947, 1948,

1949, 1950; Riverside Museum, New York, 1943; Los Angeles County Museum, 1945; Pinacotheca, New York, 1945; Rockefeller Center, New York, 1945; Wildenstein Gallery, New York, 1945, 1946, 1948, 1949, 1950, 1951, 1952, 1954, 1955, 1956; Outlines Gallery, Pittsburgh, 1945; California Palace of the Legion of Honor, San Francisco, 1945; Ferargil Gallery, New York, 1946, 1948, 1949, 1950, 1951, 1952; The John Herron Art Institute, Indianapolis, 1946, 1951; M. Knoedler & Co., New York, 1946; University of Iowa, 1947; National Academy of Design, New York, 1947; Salon des Realites Nouvelles, Paris, 1947, 1948, 1949, 1950, 1951, 1952; The Toledo (Ohio) Museum of Art, 1947, 1948; Galerie Georges Giroux, Bruxelles, 1948; Columbus (Ohio) Gallery of Fine Arts, 1948; University of Illinois, 1949, 1950, 1951, 1953, 1957; Dayton Art Institute, 1951; Rose Fried Gallery, New York, 1952, 1955; Walker Art Center, Minneapolis, 1953; Joslyn Art Museum, Omaha, 1955; Contemporary Art Association, Houston; 1957; Brooklyn Museum, New York, 1957; Yale University, 1957.

Mr. Xceron's work is in the collections of Addison Gallery of American Art, Andover; University of Georgia; University of Illinois; Staatliche Kunsthalle, Karlsruhe; University of New Mexico; Museum of Modern Art, Museum of Living Art, The Solomon R. Guggenheim Museum, New York; New York University; Smith College, Northampton; Cahiers d'Art, Paris; Carnegie Institute, Pittsburgh; The Berkshire Museum, Pittsfield; Washington University, St. Louis; Brandeis University, Waltham, Massachusetts; The Phillips Gallery, Washington, D.C.; Wellesley College.

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Morris Kantor, *Pink Facade*, 53" x 58", oil on canvas, 1961. (Bertha Schaefer Gallery, New York City) (1949, 1950, 1951, 1953)

"In *Pink Facade* my concern was mainly with the element of time by injecting two figures in a given space and their transition."

Morris Kantor was born in Minsk, Russia, in 1896. He studied in the Independent School of Art, New York, under Homer Boss. He has taught at the Art Students League and at The Cooper Union School of Art, New York. He lives in New City, New York.

Mr. Kantor has received awards from The Art Institute of Chicago, 1931; The Corcoran Gallery of Art, Washington, D.C., 1939; The Pennsylvania Academy of the Fine Arts, Philadelphia, 1940; University of Illinois, 1951. Five special exhibitions of Mr. Kantor's work have been held, and his work has been included in major group exhibitions here and abroad. Mr. Kantor's work is in the collections of the University of Arizona; The Art Institute of Chicago; Denver Art Museum; Des Moines Art Center; The Detroit Institute of Arts; University of Illinois; Illinois Wesleyan University; University of Michigan; University of Nebraska; The Newark Museum; Art Students League, Museum of Modern Art, Whitney Museum of American Art, New York; The Pennsylvania Academy of the Fine Arts, Philadelphia; Carnegie Institute, Pittsburgh; Santa Barbara Museum of Art; The Phillips Gallery, Washington, D.C.; Delaware Art Center, Wilmington; Worcester Art Museum.

KANTOR



LIPCHITZ



Jacques Lipchitz, *Lesson of a Disaster*, 27", bronze, 1961. (Otto Gerson Gallery, New York City) (1957, 1959, 1961)

"This sculpture is born from a disaster which shook the foundations of my life. Ten years ago my studio in New York burned with all that was in it. In this fire also perished my Virgin for the church of Assy in France, which was almost finished after a year's work on it.

"Examining the place of the disaster I was asking myself the reason and the meaning of this catastrophe. And this idea literally took possession of me to the point that I was obliged to clarify this matter. And of course, I did it in my way, which is by means of sculpture.

"As a result, since 1952, the date of the fire, I produced many studies which crystallized themselves finally in a sculpture which I am finishing right now and which is twelve feet high.

"The sculpture you have at your exhibit [in the 1963 University of Illinois exhibition] is one of the stages of this process of crystallization."

Jacques Lipchitz was born in Druskieniki, Lithuania, in 1891. He studied at the École des Beaux Arts, Académie Julian, and Académie Colarossi, Paris. Mr. Lipchitz was awarded the Cheva-

lier de la Légion d'Honneur, 1946, and an honorary doctorate by Brandeis University, Waltham, Massachusetts, 1958. He lives at Hastings-on-Hudson, New York.

Special exhibitions of Mr. Lipchitz's work have been held in Paris, Bruxelles, Venice, and in the United States at the Cleveland Museum of Art; Walker Art Center, Minneapolis; Buchholz Gallery, Museum of Modern Art, New York; Virginia Museum of Fine Arts, Richmond. His work has been included in many major exhibitions here and abroad. It is in the collections of The Baltimore Museum of Art; Albright-Knox Art Gallery, Buffalo; The Art Institute of Chicago; University of Iowa; Barnes Foundation, Merion, Pennsylvania; University of Michigan; Walker Art Center, Minneapolis; The Jewish Museum, The Metropolitan Museum of Art, Museum of Modern Art, Whitney Museum of American Art, New York; Fairmont Park, Philadelphia; Philadelphia Museum of Art; Portland (Oregon) Art Museum; Virginia Museum of Fine Arts, Richmond; Ministry of Education and Health, Rio de Janeiro; Smith College; St. Paul (Minnesota) Gallery; Wellesley College; Norton Gallery, West Palm Beach; Worcester Art Museum; Yale University.

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Joseph Hirsch, *Daybreak*, 57" x 72", oil on canvas, 1962. (Forum Gallery, New York City) (1950, 1952)

"For a minority of us the human condition is important. So is paint when it is the right color, beautifully in the right place.

"Both of these concerns can invoke complete devotion. Little wonder that so many of us have been seduced by the excitement of charting the labyrinths of our social edifice, or that others have gone hunting, in full cry, after the elusive new forms in the forest of plastic arts. Taken separately, either of these tempting pursuits is a full time hobby. But if you hold out for facing realities, and happen to be a painter, you cannot separate them and settle for one because you are deeply involved with both—the social conscience and the seeing eye.

"Together, that is strong stuff. It is even poison to the muscle flexers whose paint-throwing seances put them safely below any responsibility and above all criticism. Yet it is this strong stuff which gave us the fantasy and fury of a Goya.

"What about the future? I believe that someday the fabric of art will be threaded with morality, enabling us to distinguish wrong from good. Today this is unthinkable, literally, in the delightful anarchy of the art world, where, excepting censorship, anything goes. But 'anything goes' does not accord with the more discriminating ethics of our civilized code which recognizes what is socially destructive.

HIRSCH

"When art again assumes its proportionate role in our future life, it will have the responsibilities of freedom as well as the privileges."

Joseph Hirsch was born in Philadelphia in 1910. He studied at the Philadelphia Museum of Art, with Henry Hensche at Provincetown, and with George Luks in New York. He was the recipient of grants and fellowships from the Institute of International Education, National Academy of Design, National Institute of Arts and Letters, John Simon Guggenheim Memorial Foundation, New York; City of Philadelphia; and the American Academy in Rome. He has taught at The School of the Art Institute of Chicago, the American Art School, New York, and the University of Utah; he teaches now at the Art Students League in New York. He lives in New York City.

Mr. Hirsch's work has been included in many major group exhibitions and is represented in the collections of the Addison Gallery of American Art, Andover; Museum of Fine Arts, Boston; Dallas Museum of Fine Arts; Dartmouth College, Hanover; University of Georgia; Walker Art Center, Minneapolis; William Rockhill Nelson Gallery of Art, Kansas City; The Metropolitan Museum of Art, Museum of Modern Art, Whitney Museum of American Art, New York; Philadelphia Museum of Art; Brown University, Providence; Museum of Fine Arts, Springfield, Massachusetts; The Corcoran Gallery of Art, Library of Congress, Washington, D.C.; and in many other collections.





STAMOS

Theodoros Stamos, *Red Field I*, 49" x 61", oil on canvas, 1962. (André Emmerich Gallery, New York City) (1950, 1951, 1955, 1961)

Theodoros Stamos was born in New York City in 1922. He studied at the American Artists School, New York, and abroad. He has been the recipient of a scholarship from the Louis Comfort Tiffany Foundation, 1951; an award from the National Institute of Arts and Letters, 1959; and a fellowship from Brandeis University, 1959. He has taught at the Art Students League, New York; Black Mountain (North Carolina) College; and the Cummington (Massachusetts) School of the Arts.

Mr. Stamos received a prize in an international exhibition sponsored by the Mainichi Newspaper, Tokyo, 1961, and special exhibitions of his work have been presented by Mortimer Brandt Gallery, New York, 1945; Betty Parsons Gallery, New York, 1947, 1956; The Phillips Gallery, Washington, D.C., 1950, 1954; The Philadelphia Art Alliance, 1957; André Emmerich Gallery, New York, 1958, 1959, 1960, 1961; The Corcoran Gallery of Art, Washington, D.C., 1959; Gimpel Fils, London, 1960;

Marion Koogler McNay Art Institute, San Antonio, 1960; Galleria d'arte del Naviglio, Milan, 1961.

His work has been included in group exhibitions at Stedelijk Museum, Amsterdam, 1958, 1959; Kunsthalle, Basel, 1958, 1959; Hochschule für Bildende Kunst, Berlin, 1958, 1959; Palais des Beaux Arts, Bruxelles, 1958, 1959; Tate Gallery, London, 1958, 1959; Museo Nacional de Arte Contemporáneo, Madrid, 1958, 1959; Galleria Civica d'Arte Moderna, Milan, 1958, 1959; Museum of Modern Art, New York, 1958, 1959; Musée National d'Art Moderne, Paris, 1958, 1959.

Mr. Stamos' work is in the collections of Albright-Knox Art Gallery, Buffalo; Des Moines Art Center; The Detroit Institute of Arts; Wadsworth Atheneum, Hartford; University of Illinois; University of Iowa; Walker Art Center, Minneapolis; University of Nebraska; Chase Manhattan Bank; The Metropolitan Museum of Art; Museum of Modern Art; Whitney Museum of American Art, New York; California Palace of the Legion of Honor, San Francisco; Tel Aviv Museum; Munson-Williams-Proctor Institute, Utica; Vassar College; The Phillips Gallery, Washington, D.C.; Wellesley College.

SEIBERT

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Garfield Seibert, *Old Bickel Quarry*, 18" x 24", oil on board. (Gilman Galleries, Chicago, Illinois) (1959)

"After 48 years in Federal Service in the Louisville Post Office, I retired in 1951. Three months later I applied for entrance into an adult art class at the University of Louisville. My objectives in the art world are as follows: since this gift has opened up a whole new world to or for me so late in my life, I sincerely feel a sense of responsibility and duty to try and make the most of it. I believe that to be gifted to produce works of art for the enjoyment and enlightenment of my fellowman is a privilege. Therefore, so long as I shall be blessed with good health and physically able, I shall endeavor to put forth my best efforts in appreciation of this gift. With reference to my work: I have always had an interest in art since my boyhood; however, I have

had no opportunity to pursue it until after my retirement. I love to paint landscapes and to paint them as they appear to me."

Garfield Seibert was born in Louisville, Kentucky, in 1881. Though self-taught as an artist, he recently has studied at the University of Louisville. He has taught in the Jefferson County (Kentucky) Schools. He lives in Louisville, Kentucky.

Mr. Seibert has received awards from the Kentucky State Fair, and the J. B. Speed Art Museum, Louisville. His work has been included in group exhibitions at the Kentucky State Fair; J. B. Speed Art Museum, Louisville; University of Illinois, 1959; Butler Institute of American Art, Youngstown, 1962. Mr. Seibert's work is in the collections of the Louisville Children's Free Hospital; Dean and Mrs. Allen S. Weller, Urbana; University of Illinois.





NATKIN

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Robert Natkin, *Faust*, 78 $\frac{1}{2}$ " x 74", oil on canvas, 1962. Lent anonymously. (Fairweather-Hardin Gallery, Chicago, Illinois; Poindexter Gallery, New York City)

"I hope for my paintings to have a strong beauty; one that lasts beyond the first look or the twentieth look. No matter how much a painting seems to display, it is a continuous and perhaps surprising visual yield that I want ultimately from it. But I am not referring to any eastern mysticism, contemplative, or Zen idea. I adore much of Western tradition, and although I am a midwesterner, U.S.A. man, I hope to be holding hands with Velasquez, or Vermeer, or Bonnard, my greatest teacher and master."

Robert Natkin was born in Chicago, Illinois, in 1930. He studied at The School of The Art Institute of Chicago, where he was graduated in 1952. He lives in New York City.

Special exhibitions of Mr. Natkin's work have been held at Wells Street Gallery, Chicago, 1957, 1958; Poindexter Gallery, New York, 1959, 1961; Fairweather-Hardin Gallery, Chicago, 1962. His work has been included in group exhibitions at The Art Institute of Chicago, 1955, 1957, 1959; Momentum, Chicago, 1955, 1956, 1957; Whitney Museum of American Art, New York, 1960; Contemporary Arts Museum, Houston, 1961; Carnegie Institute, Pittsburgh, 1961-62; The Pennsylvania Academy of the Fine Arts, Philadelphia, 1962. His work is in the collections of the Institute of Contemporary Art, Boston; Whitney Museum of American Art, New York; Carnegie Institute, Pittsburgh.



KAISH

Luise Kaish, *Descending Angel*, 48", bronze, 1961. (Sculpture Center, New York City) (1959, 1961)

Luise Kaish was born in Atlanta, Georgia, in 1925. She received her Bachelor of Fine Arts degree at Syracuse University in 1946. Then she studied in Mexico during 1946-47 and with Ivan Mestrovic at Syracuse University in 1947-50, where she received her Master of Fine Arts degree in 1951. She did further work in Florence, Italy, in 1951-52. She was the recipient of a Louis Comfort Tiffany Foundation scholarship, 1951-52, and of a John Simon Guggenheim Memorial Foundation fellowship, 1959. She lives in New York City.

Miss Kaish has received awards from the Rochester (New York) Memorial Art Gallery; Everson Museum of Art, Syracuse; Audubon Artists, Inc., National Association of Women Artists, Inc., New York; Emily Lowe Competition Project, New York; "Daily Bread" Exhibition, San Francisco.

Special exhibitions of Miss Kaish's work have been held at Manhattanville College, Sculpture Center, New York; Rochester (New York) Memorial Art Gallery. Miss Kaish's work has been included in exhibitions at the following institutions: Birmingham Museum of Art; University of Illinois; Mount Holyoke College; Notre Dame University; The Metropolitan Museum of Art, Museum of Modern Art, Whitney Museum of American Art, American Federation of Arts (traveling exhibition), American Academy of Arts and Letters, National Association of Women Artists, Inc., National Academy of Design, New York; The Pennsylvania Academy of the Fine Arts, Philadelphia; Rochester (New York) Memorial Art Gallery; Everson Museum of Art, Syracuse.

Miss Kaish's work is represented in the collections of Container Corporation of America; Rochester (New York) Memorial Art Gallery; Temple B'rith Kodesh, Rochester; Syracuse University; and in numerous private collections.

Abbott Pattison, *View of Pittsburgh*, 72", bronze relief, 1960-61. (Feingarten Gallery, New York City, Chicago, Illinois, Beverly Hills, California) (1959, 1961)

"To the west of the city of Pittsburgh, on a high place, one looks down at the city and the drama of the point of convergence of the two rivers—the city—the surrounding mountains—the blending of nature and man's contributions to the landscape—is one of the most powerful and magnificent vistas one could discover anywhere in the world. This bronze relief was cut and gouged out and built up with the memory of this vista directly in mind.

"Cannot the sculptor too comment upon a landscape and is not the landscape itself a magnificent sculpture? There lies the land—convex and concave—enormously varied in texture and stroke, slashing flatnesses and intricate concentration of detail—all pulsing with life of the present and life of the land is gouged out of mountain ranges by the erosion of the waters."

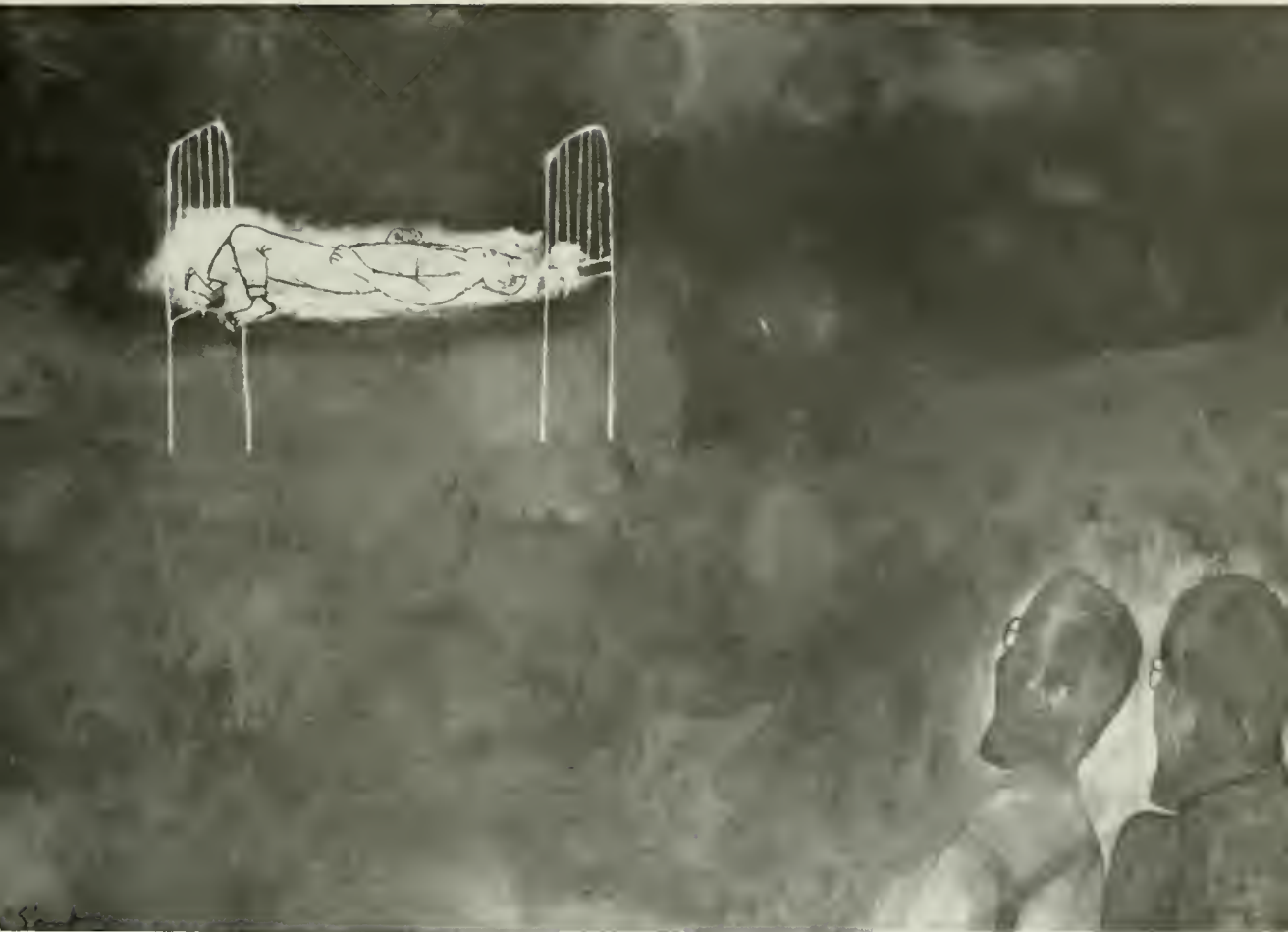
Abbott Pattison was born in Chicago, Illinois,

in 1916. He received a B.A. degree in 1937 and a B.F.A. degree in 1939 from Yale University. In 1940 he was the recipient of a traveling fellowship from Yale University. He has taught at The School of The Art Institute of Chicago, 1946-51; the University of Georgia, Athens, 1953-54; the Summer Art School, Skowhegan, Maine, 1954, 1955; and the North Shore Art League, Winnetka, 1947-62. He lives in Chicago.

Mr. Pattison has received exhibition awards from The Art Institute of Chicago, 1942, 1946, 1950, 1953, 1954; The Metropolitan Museum of Art, New York, 1951; 1020 Arts Center, Chicago, 1954; Old Orchard Art Fair, Winnetka, 1958, 1959, 1961, 1962; McCormick Place, Chicago, 1962. Over twenty-five special exhibitions of Mr. Pattison's work have been presented, and his work has been included in major group exhibitions here and abroad. Mr. Pattison's work is in the collections of The Art Institute of Chicago; Art Center in La Jolla; Chrysler Museum, Provincetown; The Phoenix Art Museum; California Palace of the Legion of Honor, San Francisco; The Corcoran Gallery of Art, Washington, D.C.



PATTISON

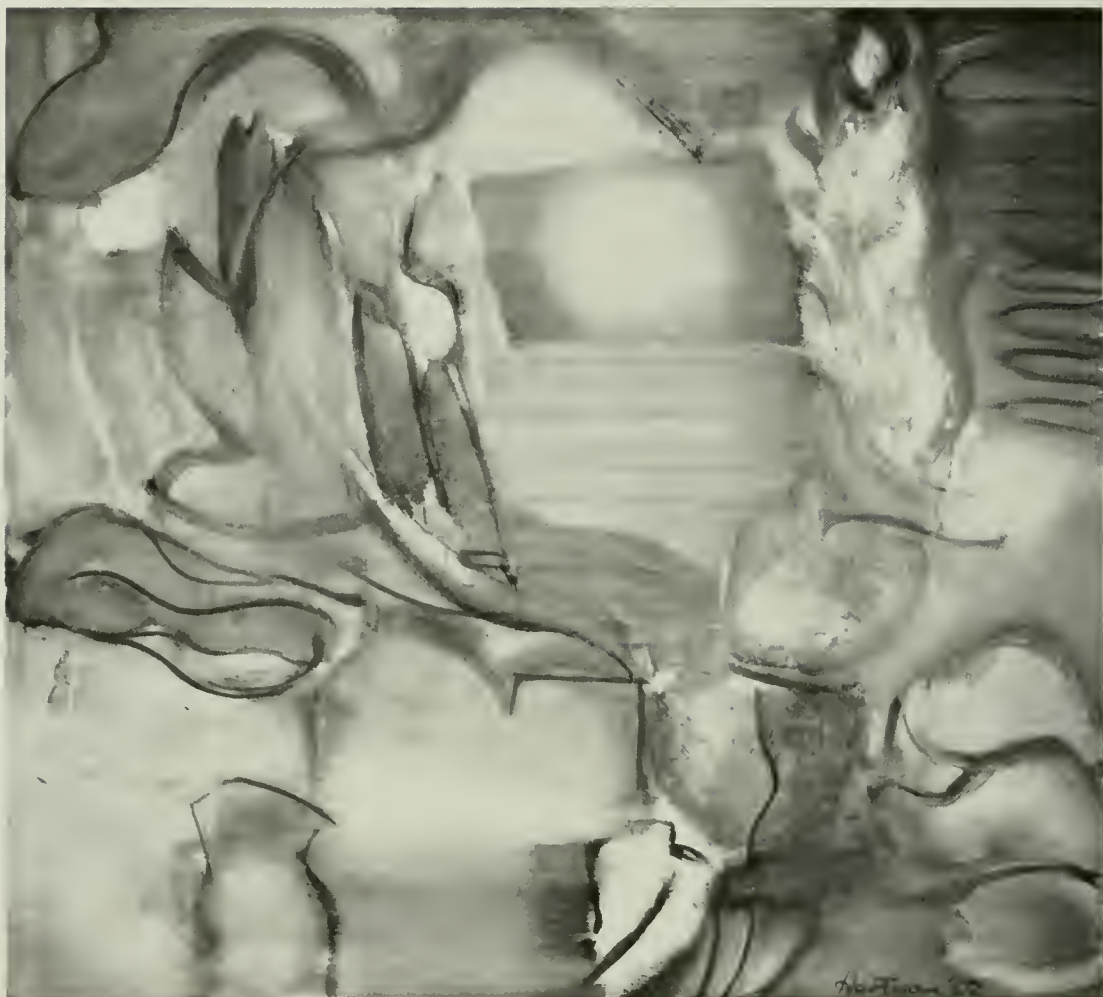


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5525 i Ben Shahn, *It's No Use to Do Anymore*, 25 1/2" x 39",
tempera on gesso panel, 1961-62. (The Downtown
Gallery, New York) (1949, 1950, 1953, 1955, 1957,
1959)

SHAHN

Ben Shahn was born in Kovno, Lithuania, in 1898. He studied at New York University, City College of New York, National Academy of Design, Art Students League, New York; and in Paris. He was the Charles Eliot Norton Professor of Poetry at Harvard University, 1956-57. He lives in Roosevelt, New Jersey.

Mr. Shahn has been the recipient of many awards. Special exhibitions of his work have been held at the Museum of Modern Art, New York, 1947; in Venice, 1954; and at the Fogg Art Museum, Cambridge, 1956; Virginia Museum of Fine Arts, Richmond, 1957. His work has been included in many group exhibitions here and abroad. Mr. Shahn's work is in the collections of the Addison Gallery of American Art, Andover; The Art Institute of Chicago; Wadsworth Atheneum, Hartford; University of Illinois; The Metropolitan Museum of Art, Museum of Modern Art, Whitney Museum of American Art, New York; Joslyn Art Museum, Omaha; Virginia Museum of Fine Arts, Richmond; City Art Museum of St. Louis; San Francisco Museum of Art; Smith College.



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Grace Hartigan, *Clark's Cove*, 64" x 72", oil on canvas, 1962. (Martha Jackson Gallery, New York)

HARTIGAN

Grace Hartigan was born in Newark, New Jersey, in 1922. She studied with Isaac Lane Muse and painted in Mexico in 1949. She lives in Baltimore, Maryland.

Twelve special exhibitions of her work have been held since 1951, and her paintings have been included in group exhibitions at the University of Minnesota, 1955; Museum of Modern Art, New York, 1955-56; The Jewish Museum, New York, 1957; Museu de Arte Moderna de São Paulo, Brazil, 1957; Bruxelles World's Fair, 1958; Coliseum, New York, 1959; Kassel, Germany, 1959; Columbus (Ohio) Gallery of Fine Arts, 1960; Walker Art Center, Minneapolis, 1960; University of Michigan, 1960; The Solomon R. Guggenheim Museum, New York, 1961-62.

Miss Hartigan's work is in the collections of The Baltimore Museum of Art; Brandeis University, Waltham, Massachusetts; Albright-Knox Art Gallery, Buffalo; The Art Institute of Chicago; William Rockhill Nelson Gallery of Art, Kansas City; The Minneapolis Institute of Arts; Walker Art Center, Minneapolis; New Paltz (New York) Museum; Brooklyn Museum, The Metropolitan Museum of Art, Museum of Modern Art, Whitney Museum of American Art, New York; North Carolina Museum of Art, Raleigh; Carnegie Institute, Pittsburgh; Rhode Island School of Design, Providence; Washington University, St. Louis; Vassar College, Poughkeepsie; The Washington Gallery of Modern Art, Washington, D.C.

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William Lasansky, *Head of Sage*, 8 $\frac{3}{4}$ ", bronze, 1962. (Gilman Galleries, Chicago, Illinois)

"One of my continual objectives is to pick my best ideas and learn to materialize them.

"I see no need for great verbal complexity. I would feel no need to cast something in bronze if I could formulate an equivalent with words. Language and sculpture are two different mediums and I would not feel right in trying to explain my work any more than I have in this short statement."

William Lasansky was born in Buenos Aires, Argentina, in 1938. He received his Bachelor of Fine Arts degree from the State University of Iowa, and he presently is enrolled there as a graduate student. He lives in Iowa City, Iowa.

Mr. Lasansky has been the recipient of an award from the Des Moines Art Center, and his work has been included in exhibitions at the Des Moines Art Center; University of Kansas; Joslyn Art Museum, Omaha; Wichita Art Museum. Mr. Lasansky's work is in the collection of the Des Moines Art Center.

LASANSKY



* Charles Umlauf, *Icarus*, 34", bronze, 1961 (made and cast at Fonderie Battaglia, Milan). Lent by the artist. (1953, 1957)

"In this sculpture, modeled direct in plaster for bronze, I have tried to carry through my personal feeling of expression toward the present plight of man. This is one of several studies I have made of Icarus, whose legendary experience speaks to us forcefully and with more poignancy than could have been possible before.

"My intention is to make a large sculpture, heroic in size, employing the same direct modeling approach. This I find to be more plastic and fresh though at the same time more difficult than other methods. One must know the medium and have the idea very well in mind."

Charles Umlauf was born in South Haven, Michigan, in 1911. He studied at the Chicago School of Sculpture, 1932-34, and The School of The Art Institute of Chicago, 1929-32, 1934-37. He was the recipient of a John Simon Guggenheim Memo-

rial Foundation fellowship, 1949. He teaches at the University of Texas and lives in Austin, Texas.

Seventeen special exhibitions of Mr. Umlauf's work have been presented, and his work has been included in group exhibitions held at Dallas Museum for Contemporary Arts, 1958; Dallas Museum of Fine Arts, 1958; Rhode Island School of Design, Providence, 1958; Everson Museum of Art, Syracuse, 1958; The Detroit Institute of Arts, 1960; Oklahoma Art Center, 1960; The Pennsylvania Academy of the Fine Arts, Philadelphia, 1960, 1962; Princeton University, 1960; National Gallery of South Australia, 1962.

Mr. Umlauf's work is in the collections of Dallas Museum of Fine Arts; Des Moines Art Center; Fort Worth Art Center; Museum of Fine Arts of Houston; University of Illinois; The Metropolitan Museum of Art, New York; Marion Koogler McNay Art Institute, Witte Memorial Museum, San Antonio; Santa Barbara Museum of Art; Wichita Art Museum; and in many private collections.



UMLAUF

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2502



Art Holman, *Allegorical Landscape*, 62" x 78", oil on canvas, 1962. (David Cole Gallery, San Francisco, California)

"Basing my work on nature, I am trying to utilize the underlying structural and plastic elements of art that are essential in creating a meaningful work. I wish to make something solid and lasting of abstract painting, like the art of the museums."

Art Holman was born in Bartlesville, Oklahoma, in 1926. He studied at the University of New Mexico, Albuquerque; the Hans Hofmann School, New York; and the California School of Fine Arts, San Francisco. He lives in San Francisco.

Special exhibitions of Mr. Holman's work have been presented at The Alan Gallery, New York, 1958; San Francisco Museum of Art, 1959; Esther-Robles Gallery, Los Angeles, 1960; Los Angeles City College, 1961; David Cole Gallery, San Francisco, 1962. His work has been included in group exhibitions at the University of California, Los Angeles; Whitney Museum of American Art, New York; Bolles Gallery, California Palace of the Legion of Honor, David Cole Gallery, M. H. De Young Memorial Museum, San Francisco; San Francisco Museum of Art; Stanford University.

Mr. Holman's work is represented in many private collections.

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HOLMAN



LEVI

Julian Levi, *Studio*, 42" x 50", oil on canvas, 1962. (Nordness Gallery, Inc., New York City) (1948, 1949, 1951, 1955, 1957, 1959, 1961)

"*Studio* is one of a series painted during the past four years in which I have been examining my immediate environment: studio, garden, home, animals, etc."

Julian Levi was born in New York in 1900. He studied at The Pennsylvania Academy of the Fine Arts, Philadelphia, 1917-20, and for five years in France and Italy. He received a Cresson Traveling Fellowship from The Pennsylvania Academy of the Fine Arts, 1920; a second fellowship from The Pennsylvania Academy of the Fine Arts, 1954; and a grant from the National Institute of Arts and Letters, 1955. During the summers of 1951 and 1952 he taught at Columbia University, New York, and during the summer of 1953 at Montana State University. He teaches now at the Art Students League and at the New School for Social Research, New York. Mr. Levi lives in East Hampton, New York, and in New York City.

Mr. Levi has received awards from The Art Institute of Chicago, 1942, 1943; Carnegie Institute, Pittsburgh, 1945; Pepsi-Cola Company, New York, 1945; National Academy of Design, New York, 1945; University of Illinois, 1948; East Hampton (New York) Regional Exhibition, 1952; The Pennsylvania Academy of the Fine Arts, 1962.

Special exhibitions of Mr. Levi's work have been held at the Salon d'Automne, Paris, 1920; Crillon Galleries, Philadelphia, 1933; The Downtown Gallery, New York, 1940, 1942, 1945, 1950; Venice Biennale d'arte, 1948; The Philadelphia Art Alliance, 1953; The Alan Gallery, New York, 1955; Nordness Gallery, New York, 1961; Anna Werbe Gallery, Detroit, 1961; Boston University Gallery, 1962; New Britain (Connecticut) Museum of American Art, 1962.

His work has been included in the following group exhibitions: The Art Institute of Chicago, 1942, 1944; National Academy of Design, New York, 1945; Carnegie Institute, Pittsburgh, 1945; Virginia Museum of Fine Arts, Richmond, 1946; The Pennsylvania Academy of the Fine Arts, Philadelphia, 1952; University of Illinois, 1948, 1949, 1951, 1955, 1957, 1959, 1961; New York State Fair, Albany, 1958.

Mr. Levi's work is in the following collections: University of Arizona; Cranbrook Academy of Art, Bloomfield Hills, Michigan; Albright-Knox Art Gallery, Buffalo; Encyclopaedia Britannica, Chicago; The Art Institute of Chicago; Scripps College, Claremont, California; Des Moines Art Center; The Detroit Institute of Arts; University of Georgia; University of Illinois; Michigan State University; Walker Art Center, Minneapolis; University of Nebraska; New Britain (Connecticut) Museum of American Art; The Newark Museum; The Metropolitan Museum of Art, Museum of Modern Art, Whitney Museum of American Art, New York; The Pennsylvania Academy of the Fine Arts, Philadelphia; S. C. Johnson & Son, Inc., Racine; Museum of Fine Arts, Springfield, Massachusetts; The Toledo Museum of Art; Norton Gallery, West Palm Beach; Delaware Art Center, Wilmington; Butler Institute of American Art, Youngstown.

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Muriel Kalish, *Nude and Cow*, 60" x 60", oil on canvas, 1960. (Staempfli Gallery, New York City)

"I hope in my work to give pleasure — to myself and others. I try to paint what I feel naturally and simply. Never having studied art in any form, I'm perhaps less hampered by theories, influences or trends than I might have been. To sum up, painting truly — following my own bent honestly — is to me a great fulfillment and a great joy."

Muriel Kalish was born in New York City in 1932. She attended Pottsville High School, Pottsville, Pennsylvania. She has had no formal instruction in art. Miss Kalish lives in New York City. She has exhibited at the Staempfli Gallery in New York.

KALISH





Jane Freilicher, *Canal*, 50" x 63", oil on canvas, 1961. (Tibor de Nagy Gallery, New York City)

"I am trying for a means in painting which will evoke an informal, almost fugitive, lyric quality which I find moving in nature and in much great art — my 'sense of the beautiful,' I suppose."

Jane Freilicher was born in Brooklyn, New York. She received her Bachelor's degree from Brooklyn College and her Master's degree from Columbia University, New York. She has taught in the adult education program in Great Neck, New York, and in the Elizabeth, New Jersey, public schools. She lives in New York City.

Miss Freilicher won a prize in the Hallmark International Art Award Annual, 1960. Nine special exhibitions of her work have been presented by the Tibor de Nagy Gallery in New York, and her work has been included in group exhibitions at The Art Institute of Chicago; Mount Holyoke College; University of Nebraska; Museum of Modern Art, Stable Gallery, Whitney Museum of American Art, New York; The Pennsylvania Academy of the Fine Arts, Philadelphia; Carnegie Institute, Pittsburgh; Rhode Island School of Design, Providence; The Corcoran Gallery of Art, Washington, D.C. Miss Freilicher's work is in the collections of Mr. Larry Aldrich; Mr. Walter Bareiss, Jr.; Mr. Joseph H. Hirshhorn; Brooklyn Museum, New York; Rhode Island School of Design, Providence; Mr. Guy Weil.

FREILICHER

MC LAUGHLIN

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Gerald W. McLaughlin, *High Priest*, 48" x 36", oil on masonite panel, 1962. (Albert Landry Galleries, New York) (1959)

Gerald W. McLaughlin was born in Sacramento, California, in 1925. He studied at the Chouinard Art Institute, Los Angeles. He has taught at The School of The Art Institute of Chicago, and he lives in Stamford, Connecticut.

Mr. McLaughlin has received an award from The Art Institute of Chicago. His work has been included in group exhibitions at The Baltimore Museum of Art; The Art Institute of Chicago; University of Illinois; National Institute of Arts and Letters, Whitney Museum of American Art, New York; Philadelphia Museum of Art; Chrysler Museum, Provincetown. Mr. McLaughlin's work is in the collections of The Art Institute of Chicago, and the Whitney Museum of American Art, New York.

SANDER

c-754.73
S214 U
Ludwig Sander, *Untitled*, 60" x 54", oil on canvas, 1962. (Samuel M. Kootz Gallery, Inc., New York City)

Ludwig Sander was born in New York City in 1906. He studied at New York University, where he received a Bachelor's degree. He painted in Paris and studied for two semesters with Hans Hofmann in Munich, and he worked with a group of American artists in Positano, Italy. He lives in New York City.

Mr. Sander has received a Hallmark award and an award from the Massachusetts Institute of Technology. Special exhibitions of his work have been held at the Hacker Gallery, New York, 1952; Leo Castelli Gallery, New York, 1959, 1961; Samuel M. Kootz Gallery, Inc., New York, 1962. His work has been included in group exhibitions at The Solomon R. Guggenheim Museum, New York, 1961; The Art Institute of Chicago, 1961, 1962; Whitney Museum of American Art, New York, 1962; Seattle World's Fair, 1962; Brandeis University, Waltham, Massachusetts, 1962.

Mr. Sander's work is in the collections of Geigy Chemical Company, Ardsley, New York; Albright-Knox Art Gallery, Buffalo; Chase Manhattan Bank, New York.

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