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THE MUSEUM OF MODERN ART
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EVERY SATURDAY

8:00 to 8:20 P.M. Eastern Standard Time
7:00 to 7:20 P.M. Central Standard Time
6:00 to 6:20 P.M. Mountain Standard Time
5:00 to 5:20 P.M. Pacific Standard Time

FOR RELEASE, Saturday
October 13, 1934.

In cooperation with the Museum of Modern Art, The American Federation of Arts announces the second of its new series of "Art in America" programs, to be broadcast over Station WJZ and coast-to-coast network Saturday, October 13th, from 8:00 to 8:20 P.M. The program will be in dialogue, on the subject: "Three Landscape Painters and a Solitary." The landscape painters are George Inness, Homer D. Martin, and Alexander H. Wyant. The solitary is Albert Pinkham Ryder.

The spade work for a native American landscape school was done in the first half of the nineteenth century by the so-called Hudson River painters. The early work of Inness, Martin, and Wyant is in the Hudson River tradition but in their later work, produced in the seventies, eighties, and nineties, these men had turned away from the Hudson River literalism and were concerned with means for expressing the mood and the poetry of landscape. This change in their work was influenced by contemporary English and French landscape painters whose work they admired.

GEORGE INNESS

George Inness was in many ways the most cultivated and many-sided of American landscape painters. He was born in Newburgh, N.Y., in 1825. Inness began his career by painting landscape realistically, from direct observation. Later he studied engravings of the work of European masters and frequently carried these engravings with him on his sketching trips. He compared these with the actual scenes before him and began to incorporate in his own landscapes the broader methods of these masters. Inness made several trips to Europe, and became interested particularly in the work of

contemporary French landscape painters, especially Corot. From them he learned a more gracious and ordered landscape, interpreted in accordance with his own moods and feelings.

The Coming Storm -- an Inness painting of dark, rolling cloudbanks hanging low over a wooded valley -- is a fine example of the artist's mastery in combining an actual scene from nature with the impression or mood it conveys. The painting now hangs in the Albright Art Gallery in Buffalo.

As Inness grew older his work became more emotional and his brushwork looser until precise details of form and color were blurred in a light-filled, atmospheric haze. His later work is often vague and sometimes even flimsy, but at its best it has real emotional splendor. His criticism of himself was that he "seemed to have two opposing styles -- one impetuous and eager, the other classical and elegant." His aim in painting is best expressed in his own words: "The purpose of a painter is simply to reproduce in other minds the impression a scene has made upon him."

ALEXANDER H. WYANT and HOMER D. MARTIN

Inness had considerable influence on the young American artists of his day. Alexander H. Wyant, who began his career as a sign-painter, saw some pictures by Inness and traveled from Cincinnati to Perth Amboy, New Jersey, to ask his advice. In 1865 Wyant went to Europe where he studied and painted before returning to this country. Wyant was an artist of narrow range, a landscape poet, minor but authentic. His favorite subject was a clearing in the forest with a glimpse of sky or sea. One of his best landscapes is in the Metropolitan Museum, New York, and is called A Glimpse of the Sea.

Another painter of the time. Homer D. Martin, was influenced more by the Barbizon school than by Inness. He was a painter of moods but, unlike Inness, he never lost sight of the actual. Although his canvases are bright and cheerful in color, his landscapes have a note of quiet melancholy.

ALBERT PINKHAM RYDER

Albert Pinkham Ryder, born in New Bedford, Mass., in 1847, was a landscape painter of the same period but with a style peculiarly his own. Ryder was a visionary and a hermit.

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He carried in his mind the scenes he wanted to paint and infused them with the emotions evoked by his memory and imagination of them. Although many of his landscapes were of the sea, he painted most of them in a tiny room in New York City where his easel was the principal object of furniture.

Ryder had very little training but he had a sure instinct about the fundamentals of painting. His method of painting, however, was slow and laborious. He sometimes took years to finish a single picture, patiently working and reworking it to bring out a luminous quality in the dark tones and a rich glow over the entire canvas. It was difficult for him ever to feel that a picture was finished. After working on one painting, Oriental Encampment, for ten years he sold it to a New York dealer -- then decided it needed a few more touches, so he worked on it three years longer! One purchaser waited so long for delivery of a picture that he told Ryder he would have his funeral procession stop by to collect it. Ryder replied: "You shan't have it even then unless it's finished."

In regard to his striving and groping for an expression on canvas that would satisfy him, Ryder once wrote: "Have you ever seen an inchworm crawl up a leaf or a twig, and there, clinging to the very end, revolve in the air, feeling for something to reach something? That's like me. I am trying to find something out there beyond the place on which I have a footing."

Ryder was unappreciated and neglected by his own generation. Without the help of his family and two or three sympathetic art collectors and dealers he would have been unable to keep the one small room that was his studio and home. Now his paintings are valued at many thousands of dollars and prized by museums and collectors. He lived in the midst of America's gilded age, when the ambition of most of his compatriots was to make or spend a fortune. But he lived and thought apart from the world. He once remarked that he would not exchange his little room for a palace, and said: "The artist needs but a

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roof, a crust of bread and his easel, and all the rest God gives him in abundance."

The "Art in America" programs to be broadcast every Saturday night from October 6 to January 26 are a continuation of the series initiated by the General Federation of Women's Clubs and made possible through the cooperation of the Carnegie Corporation of New York, The American Federation of Arts, the National Advisory Council on Radio in Education, The National Broadcasting Company, The Metropolitan Museum of Art, The Art Institute of Chicago and The Museum of Modern Art.

The following stations have the privilege of participating in the programs:

New York, N.Y.....	W J Z
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Columbia, S. C.....	W I S
Covington, Ky.....	W C K Y
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Des Moines, Ia.....	K S O
Fargo, N. D.....	W D A Y
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