

American realists and magic realists

**Edited by Dorothy C. Miller and Alfred H. Barr, jr.,
with statements by the artists and an introduction
by Lincoln Kirstein**

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AMERICAN



*Realists
and
Magic Realists*

THE MUSEUM OF MODERN ART

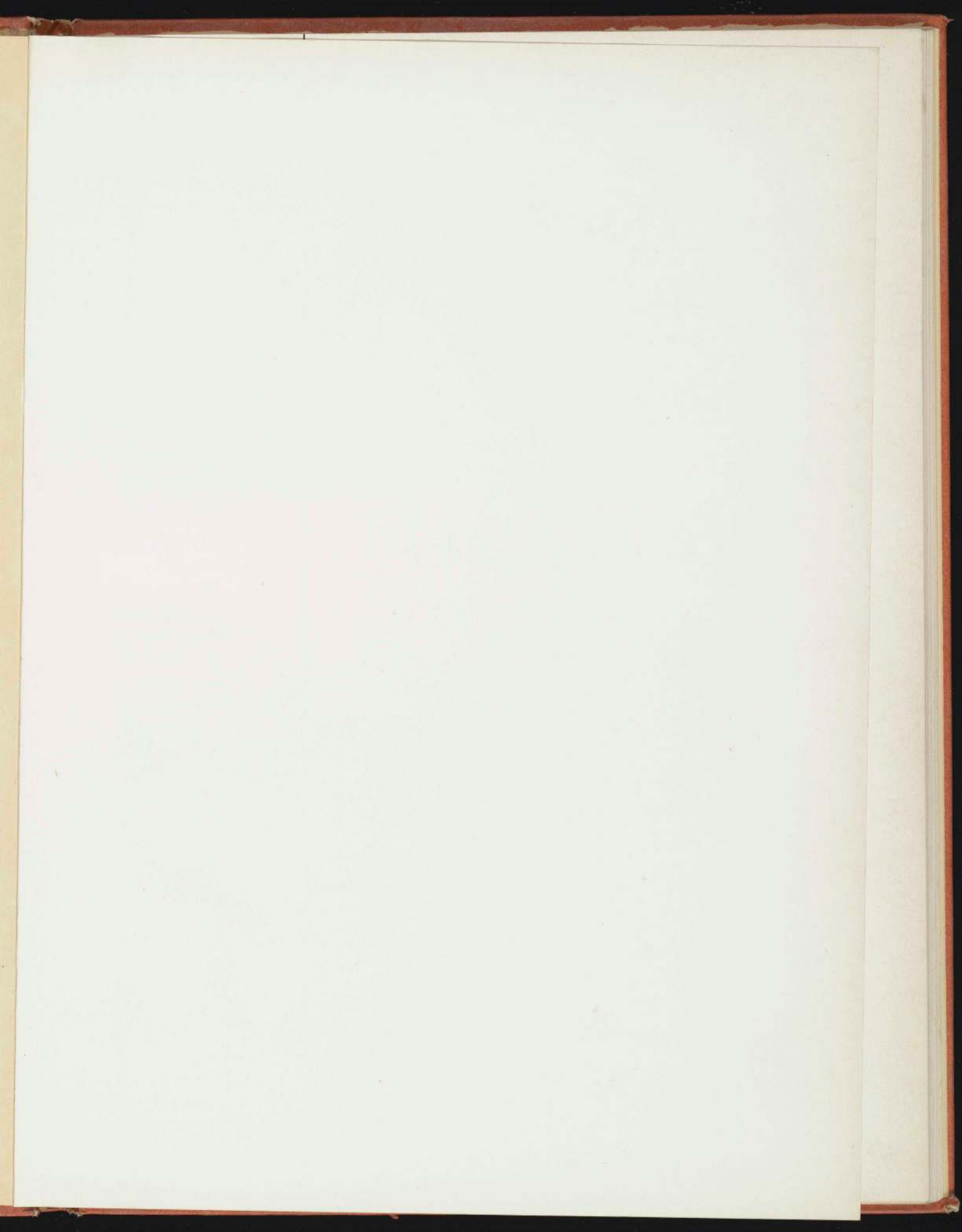
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WHEELER

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Edited by Dorothy C. Miller and Alfred H.
Barr Jr., with statements by the artists
and an introduction by Lincoln Kirstein

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Foreword and Acknowledgment

American Realists and Magic Realists is the second of a series of exhibitions inaugurated by the Museum of Modern Art last year with *18 Artists from 9 States*. The series was planned to provide a continuing survey of the arts in the United States. Last year's exhibition excluded artists closely identified with the New York art world in order to show the work of those less known here, but the present exhibition is not limited as to locality. The number of artists included has again been kept small so that each might be represented by a group of pictures large enough to indicate style and personality, rather than by a single example as in the usual large annual exhibition.

The subject, *Realists and Magic Realists*, was chosen to demonstrate a widespread but not yet generally recognized trend in contemporary American art. This trend has appeared not as a concerted movement but spontaneously, in many parts of the country and among many different types of artists. The exhibition does not begin to cover all the varieties of painting which might be described by the term, realism. It is limited, in the main, to pictures of *sharp focus and precise representation*, whether the subject has been observed in the outer world—*realism*, or contrived by the imagination—*magic realism*. Magic realism has been defined by Alfred H. Barr Jr. as "a term sometimes applied to the work of painters who by means of an exact realistic technique try to make plausible and convincing their improbable, dreamlike or fantastic visions." (*From Painting and Sculpture in the Museum of Modern Art, 1942.*)

The exhibition is primarily devoted to the work of young American contemporaries. A small introductory section of 19th century paintings, along with examples by two 20th century pioneers, gives some indication of a long-standing American interest in this kind of painting. Realism has always been strongly ingrained in the American tradition. Our early portraiture as seen in the work of the 18th century masters Feke and Earl, and particularly Copley, is characterized by sharp delineation, close attention to detail and a severe sense of fact. These characteristics are carried to the point of virtuosity in the meticulous still life painting of Raphaele Peale in the 1820s, of William Harnett in the '80s, and in the extraordinary accuracy of Audubon, Bingham and Mount were inspired by the American scene and concentrated upon it with objective clarity untouched by the romanticism of Kensett and other Hudson River painters. The early genre painting of Homer, who always devoted himself to the external world of fact, had a precision of technique abandoned in his later, more broadly dramatic style. Eakins throughout his career never strayed from a compelling interest in the objective, although his early style represented here is more sharply meticulous than his later. Cole's fantastic landscape is related to the magic realism which often appears in American folk painting—in the childlike but convincing juxtapositions of Edward Hicks, or in the fabulous construction which Erastus Field observed in his imagination and painstakingly copied on canvas.

In the early 20th century this strong interest in minute realism became almost extinct with the exception of such popular artists as Maxfield Parrish, or the late president of the National Academy, Harry W. Watrous, whose illusionistic still life seems of the period of Harnett, fifty years before. Realism in the early

20th century was identified with "The Eight"—painters such as Henri, Sloan and Luks, whose technique was based on the broad brush stroke of Hals, Velasquez and Manet. For them the late work of Eakins was more admirable than his earlier and tighter style. Then came the revolutionary influence of the Armory Show of 1913 with its radical departure from realism of all kinds.

But by 1925 a fresh approach to realism had been made by Charles Sheeler, who combined the precision of his previous abstract painting and of his camera in a style which has become an archetype for much of the work in this exhibition. At about the same time Edward Hopper, who had once been associated with the tradition of "The Eight," emerged with a realism less sharply focused but equal in clarity and strength. Before the end of the '20s Demuth, Dickinson and O'Keeffe had become known as precisionists, but it is Sheeler who stands at the heart of the movement. The middle '30s saw the rapid success of the late Grant Wood, whose landscapes are decoratively mannered, but whose portraits are remembered for their tight-lipped realism.

Many of the masterpieces of European and American art have been painted in this mode, which in the past few years has enjoyed a strong revival of interest on the part of a number of artists. The public, of course, has never lost its interest. No other style of painting appeals so naturally to the great majority of people, and in this sense it is a truly democratic style, offering no barrier of technique between the artist and the untrained eye. Now, after periods of impressionist, abstract and expressionist art, it is once again of interest to the cultivated taste, as it has always been to the general public.

On behalf of the President and Trustees of the Museum of Modern Art I wish to thank the collectors, institutions and dealers for their loans to the exhibition, and the artists for their contributions to the catalog and their assistance in assembling their work. Many valuable suggestions have been made by Lincoln Kirstein of the Museum's Advisory Committee and James Thrall Soby; and I am grateful to Elise Van Hook and Thomas B. Hess for special research and assistance. In addition, thanks are due the following: R. Kirk Askew Jr.; A. Everett Austin Jr.; Miss Betty Chamberlain; W. G. Constable; John Rogers Cox; Dr. G. H. Edgell; Mr. and Mrs. Andreas Feininger; Mr. and Mrs. Lyonel Feininger; Mrs. Juliana Force; Miss Toni Hughes; Miss Ethlyne Jackson; Horace H. F. Jayne; William M. Milliken; Daniel Catton Rich; Laurance P. Roberts; Miss Florence H. Robinson; Frederick B. Robinson; Charles H. Sawyer; Mrs. Alice M. Sharkey; Mrs. H. Lee Simpson; Francis Henry Taylor; Harry B. Wehle.

DOROTHY C. MILLER
Director of the Exhibition

Introduction

If we limit our discussion of realism to one of rendering, we may avoid philosophical distinctions that might make a brief appraisal vague or useless. The painters represented here have chosen and developed a technique in drawing and handling paint, the aim of which is to create images capable of instantaneous identification. By a combination of crisp hard edges, tightly indicated forms and the counterfeiting of material surfaces such as paper, grain of wood, flesh or leaf, our eyes are deceived into believing in the reality of what is rendered, whether factual or imaginary. Magic realism is an application of this technique to the fantastic subject. Magic realists try to convince us that extraordinary things are possible simply by painting them as if they existed. This is, of course, one of the several methods used by Surrealist painters—but none of the artists in this exhibition happens to be a member of the official Surrealist group.

Historically, this kind of painting, in which a mirror-like film or transparency of surface seldom betrays a net or web of visible brush strokes, stems from the Low Countries and from Italy. In the north there were realists like the van Eycks and magic realists like Jerome Bosch. The line descends through Quentin Matsys and Bruegel to the Dutch and French of the seventeenth and eighteenth centuries like van Huysum and Oudry, whose spectacular flower, bug and bubble still lifes, or gamey panoplies of dead hares and live weapons, provided so familiar a decorative adjunct to noble furnishings. In Italy, from Crivelli's stiff garlands of gourds and cucumbers and the clear, airless afternoons of Bellini (before Giorgione's atmospheric impressionism), we find the attitude alive and continuing through the light-struck wine glass of Caravaggio's Bacchus in the Uffizi to the North Italian masters of the eighteenth-century *trompe-l'oeil*.

Throughout the nineteenth century the Dutch tradition was strong in North America, from Raphaelle Peale to Harnett. In fact there is something peculiarly northern or at least Protestant about this attitude. There is emotion, but the feeling runs narrow and deep rather than violent or accidental. All looseness is wasteful. Impulsiveness cannot be afforded lest it seem the impatience of an amateur who enlarges his incapacities into a style of dilettante idiosyncrasy. It is a puritanical artifice wherein a termite gusto for detail is substituted for exuberance, exquisite or, at the least, painstaking handling for the spontaneous miracles of bold brushwork and edible surfaces.

The authors of the pictures in this exhibition are not sympathetic to transitory atmospheric effects and hence may be thought of as anti-impressionist. They do not care for impressions but for the completely achieved visual fact. They submit to a rigid discipline of almost anonymous manual dexterity, always controlled and never spontaneous. Hence they are anti-expressionist. They do not greatly exaggerate or distort their subjects but rather present identical painted equivalents transformed through selective imagination.

The painters included here do not constitute a school, and there are many others who conceivably might have been added. They have been selected chiefly for the intensity and quality of achievement in the chosen direction. It is no new direction in North American painting, although certain relationships may not immediately present themselves. In the first two rooms there have been hung for preface some of our classic ancestors

—Peale with stiff sheet and shy feet, the sleight-of-hand honesty of Harnett's everyday furniture, Mount's dead November sun, Cole's stupendous jewelry and Eakins' harsh, athletic glare.

When we come to living artists, we have immediate forebears who are more strictly North American than perhaps any other of our painters. Indeed, throughout Latin America they have the dubious distinction of being known as the *Frigidaire School*—Sheeler with his slide-rule conquests and Edward Hopper's lonely capture of our monotonous urban nostalgia.

But among other and younger painters in this show something else is apparent. There is a new departure, a new objectivity in fact, which strongly recalls the *Neue Sachlichkeit* of the nineteen-twenties, that attitude ferociously expressed in Germany by Otto Dix, in France rather timidly by Pierre Roy and in England by Edward Wadsworth. In Germany, where the movement had a major importance, it was recognized as an overt reaction against the abstractions of Kandinsky and Mondrian on the one hand and the emotionalism of Nolde and Kokoschka on the other. This New Objectivity was human and concrete though often cruel, exact though frequently fantastic, almost always meticulous. Morally, with all economic or social reasons aside, it might be interpreted as a desire for responsibility and self-discipline after the unlicensed waste of the first World War and the accidental rot of its ensuing peace.

The early Germans and Flemings have their parallels to the Americans but often more by analogy than by any direct influence. In Ivan Le Lorraine Albright's deliberate mortification of the flesh one might recall the negative phosphorescence of Grünewald's Christ. In the fictitious realism of Peter Blume's drawing we can find a suggestion of Rodolphe Bresdin or Dürer; in his paintings, of the van Eycks. In Paul Cadmus there is a conscious debt to the truculent hatred expressed in Jerome Bosch's paintings of Christ Mocked. In the landscapes of Cartier and Wyeth we continue with the feathery coolness of Kensett; the Schubertian purity of Caspar David Friedrich irresistibly presents itself as an analogy, although this is a painter neither has probably known. Ben Shahn achieves, not so much by manual dexterity as by photographic arrangement and a delicate *faux-naïve* atmosphere, an almost super-journalistic reality. Charles Rain's remarkable surfaces recall the bees and dewdrops of Heda and van Huysum.

It is a frank, cool art, hardly ever soft or dusky. It is also popular, as the wide public for Sheeler's industrial series testifies, and in a more commercial field, the astonishing technical achievements of John Falter's ads and posters. But also frequently there is a willful awkwardness, as in Guglielmi's ironic social landscapes, or an elegant archaism, which in Jared French has an obscure but fundamentally ethical source. However, the chill of exact delineation is not necessarily harsh. There is often a tenderness of the surgeon's capable hand, an icy affection acquired from a complete knowledge of the subject.

LINCOLN KIRSTEIN

American Realists and Magic Realists

This book is primarily concerned with contemporary American art and illustrates a recent trend in that field. Fifteen preliminary pages offer a brief retrospect of related 19th century painting, as well as of the work of two artists, Hopper and Sheeler, who, though still in their prime, were pioneers of the new direction twenty years ago. Then follows the principal body of the book, devoted to the paintings, drawings and prints of twenty-six contemporaries.

Peale



PEALE: Still Life with Strawberries. 1822. Oil on canvas, 16 $\frac{1}{4}$ x 22 $\frac{3}{4}$ ". Collection Robert C. Graham.

Raphaëlle Peale (1774–1825), son of the portrait painter, Charles Willson Peale, brother of Rubens, Rembrandt, Titian and Angelica Kauffmann Peale, was the foremost American still life painter of the early 19th century. *Still Life with Strawberries* shows

very well the perfection of his technique with just a trace of that piquant taste and magic realism which makes his *After the Bath* a unique if minor masterpiece of American art. Both were painted toward the end of the artist's life.



PEALE: *After the Bath*. 1823. Oil on canvas, 28 x 23". William Rockhill Nelson Gallery of Art, Kansas City.

AUDUBON: *Ivory-billed Woodpeckers*. Before 1851. Oil, 39 $\frac{1}{4}$ x 26 $\frac{1}{4}$ ". Metropolitan Museum of Art. ➡

John James Audubon was born in Santo Domingo in 1785, the son of a French admiral. After studying painting in France with David he came to America in 1803. For years he worked as a taxidermist and sign painter, and only after returning to Europe in 1826

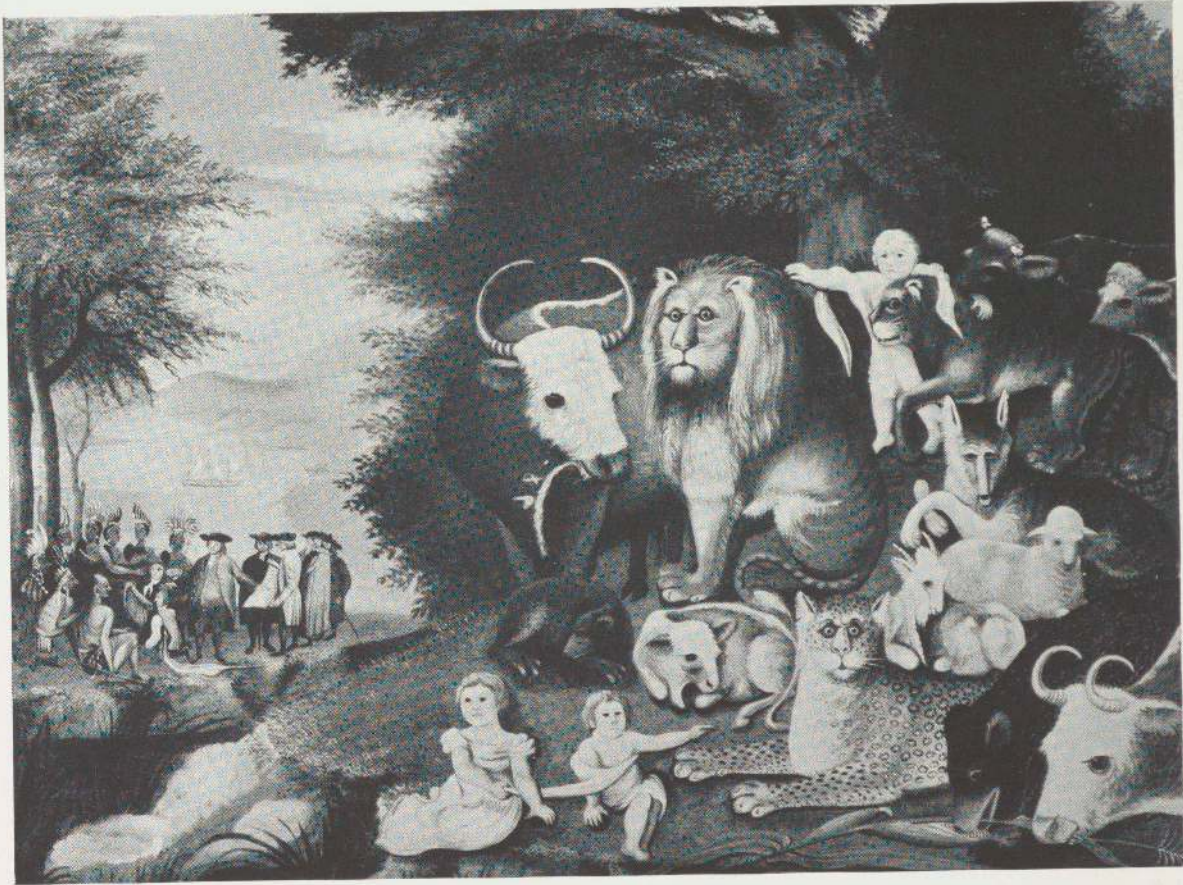
was he able to undertake the publication of his great series of bird paintings—paintings which combine the precision of a naturalist with a magnificent sense of design. He returned to America in 1831 and died in New York in 1851.





COLE: The Titan's Goblet. 1833. Oil on canvas, $19\frac{3}{8} \times 16\frac{1}{8}$ ". Metropolitan Museum of Art.

Thomas Cole (1801–1848) is sometimes called the father of American landscape painting. He added poetic sensibility to the minutely descriptive technique of the Hudson River School. Only rarely did he apply his romantic literalism to so fantastic a subject as *The Titan's Goblet*.



HICKS: The Peaceable Kingdom. Before 1849. Oil on canvas, 17½ x 23½". Museum of Modern Art.

Edward Hicks (1780–1849) was a Pennsylvania Quaker preacher who made his living as a sign and house painter and coach maker. He painted many versions of the *Peaceable Kingdom*, showing in the background William Penn signing a treaty with the Indians. Of the painter and his art he wrote in his memoirs, published in 1851:

"If the Christian world was in the real spirit of Christ, I do not believe there would be such a fine thing as a painter in Christendom. [Painting] appears

to me to be one of those trifling insignificant arts, which has never been of any substantial advantage to mankind. But as the inseparable companion of voluptuousness and pride, it has presaged the downfall of empires and kingdoms, and in my view stands now enrolled among the premonitory symptoms of the rapid decline of the American Republic."

See *Masters of Popular Painting*, *Museum of Modern Art*, 1938, and *American Folk Art*, *Museum of Modern Art*, 1932.

Bingham



BINGHAM: Shooting for the Beef. 1850. Oil on canvas, 34 x 49 1/2". Brooklyn Museum.

"During the past fifty years the name of George Caleb Bingham (1811-1879) has been known principally to antiquarians. A full generation before Homer and Eakins he painted the 'American Scene,' making a vivid record of life in the Mississippi Valley. He lived abroad for several years and returned almost untouched by European fashions, but he was equally free of any trace of cant or nationalistic posturing. He led an honorable public life, was a leading citizen of his state during the Civil War and Reconstruction, and even won a political campaign by one of his paintings." (*From George Caleb Bingham, the Missouri Artist, Museum of Modern Art, 1935.*)



MOUNT: Long Island Farmhouses. After 1854–55. Oil on canvas, $27\frac{7}{8} \times 29\frac{7}{8}$ ". Metropolitan Museum of Art.

William S. Mount (1807–1868) began as a house and sign painter and then studied at the National Academy of Design in New York. He spent his life on Long Island, painting intimate and sensitive pictures of farm and village life.

Homer. Kensett



HOMER: *The Morning Bell*. About 1866. Oil on canvas, 24 x 38". Collection Stephen C. Clark.



KENSETT: *A Coastal Scene*. 1869. Oil on canvas, 36½ x 60½". Wadsworth Atheneum, Hartford.



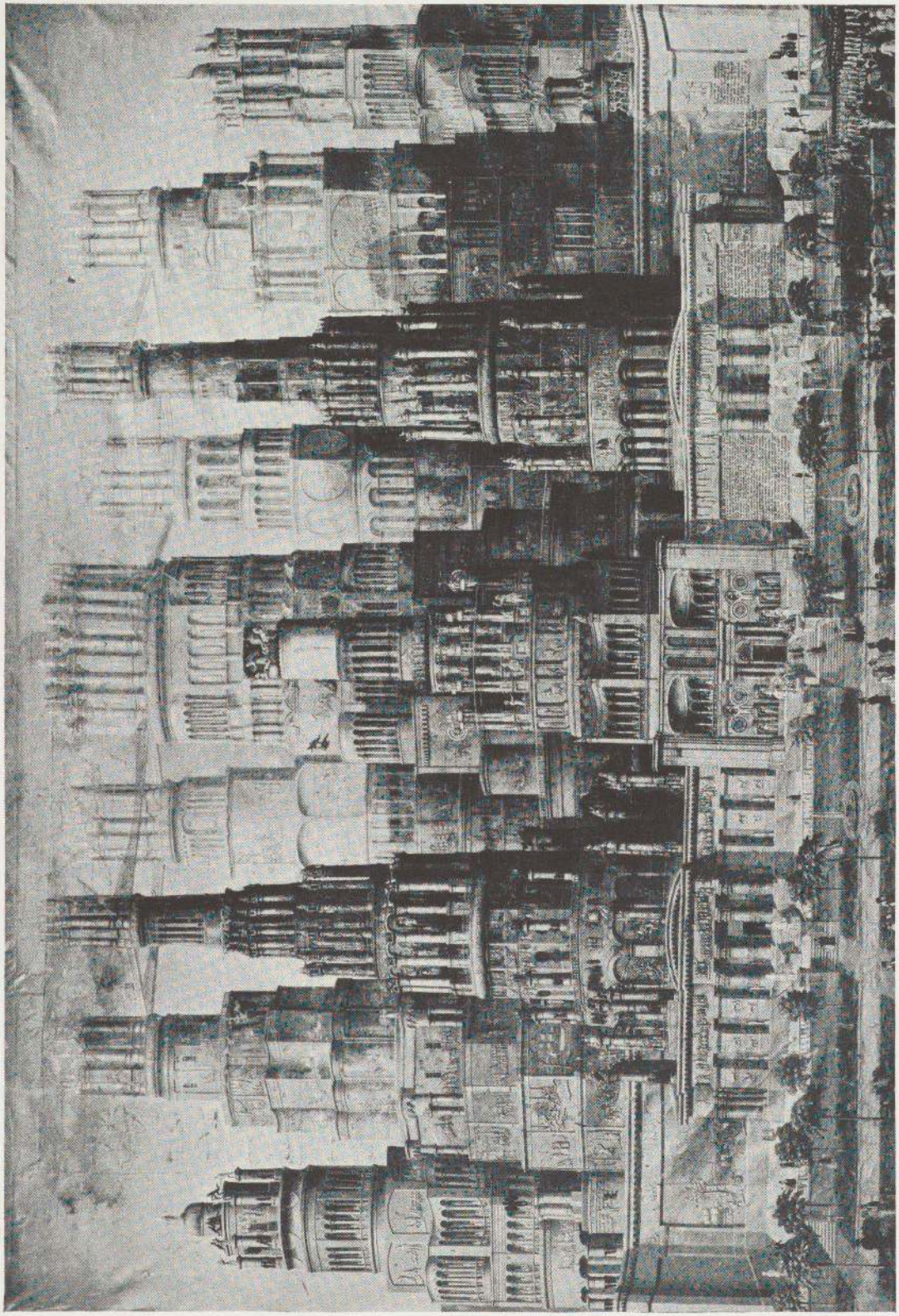
EAKINS: Max Schmitt in a Single Scull. 1871. Oil on canvas, 32 $\frac{1}{4}$ x 46 $\frac{1}{4}$ ". Metropolitan Museum of Art.

Winslow Homer (1836–1910), almost uninfluenced by his European contemporaries, painted the American out-of-doors with simplicity, enthusiasm and unsurpassed power. In recent years Homer's early pictures, tightly painted and modest in color, have been greatly admired, even though they lack the broad brushwork and rather obvious vigor of the late sea pictures.

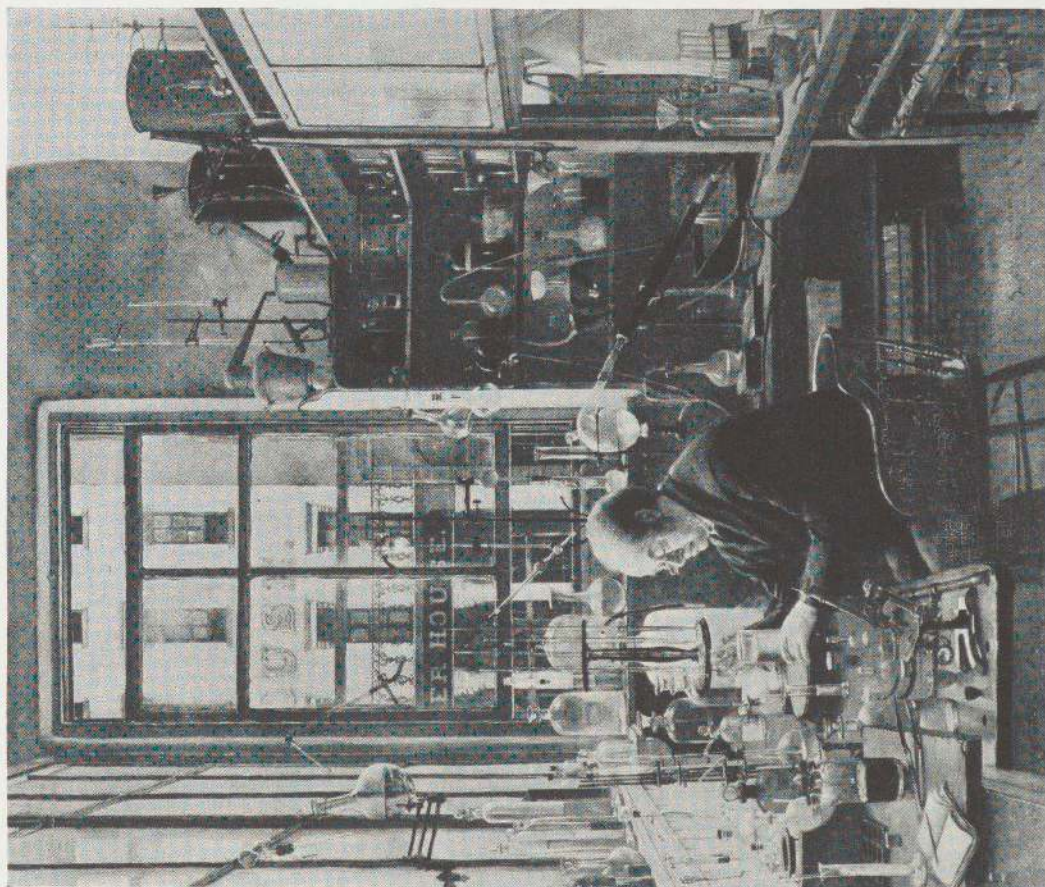
John Frederick Kensett (1818–1872) worked in the detailed manner of the Hudson River School but, coming a half generation later than Cole (page 12) and having spent seven years in Europe, his art is gentler, more Victorian, more conventional. *A Coastal Scene* was painted in the late '60s within a few years of the

two canvases by the young realists, Homer and Eakins; but in its purity of style and "pathos of distance" it recalls the great German romantic painter, Caspar David Friedrich, who died just before Kensett went to Germany in the early '40s.

Thomas Eakins (1844–1916) lived in Philadelphia. His reputation as the greatest realist among American painters rests largely upon his ruthlessly honest portraits and portrait groups, but in recent years his earlier sporting scenes—bird-shooting, rowing, coaching—have taken on a new value, partly because of the general interest in the American scene, partly because of the precision and clarity of their style.



FIELD: Historical Monument of the American Republic. About 1876. Oil on canvas, 9' 3" x 13' 1". Collection Mrs. H. S. Williams.



ALEXANDER: 'The Laboratory of Thomas Price. About 1887. Oil on canvas, 36 x 30". Metropolitan Museum of Art.

Erastus Salisbury Field (1805-1900) studied painting for a few months with Samuel F. B. Morse in 1824, but his work, covering a span of 75 years, belongs to the honorable and provincial tradition now called American folk art. (See the article on Field by Frederick B. Robinson, *Art in America*, Oct. 1942.) Making his home in southern New England, Field earned his living principally by portraiture but found time to paint a number of panoramic scenes of which the most ambitious is the *Historical Monument of the American Republic*, begun before the centennial year of 1876. To explain this 120 square feet of patriotic and infinitely detailed fantasy the artist prepared a 12 page descriptive catalog from which the following sentences are quoted:

"I am not a professed architect, and some things about it may be faulty. Be that as it may, my aim has been to get up a brief history of our country or epitome, in a monumental form. . . . The lower part of the structure is intended as one whole or base, on which the eight towers that are seen stand. . . . The towers are connected with suspension bridges, and cars are going to and from the centennial exhibition, which is on the top of the central tower.

* * *

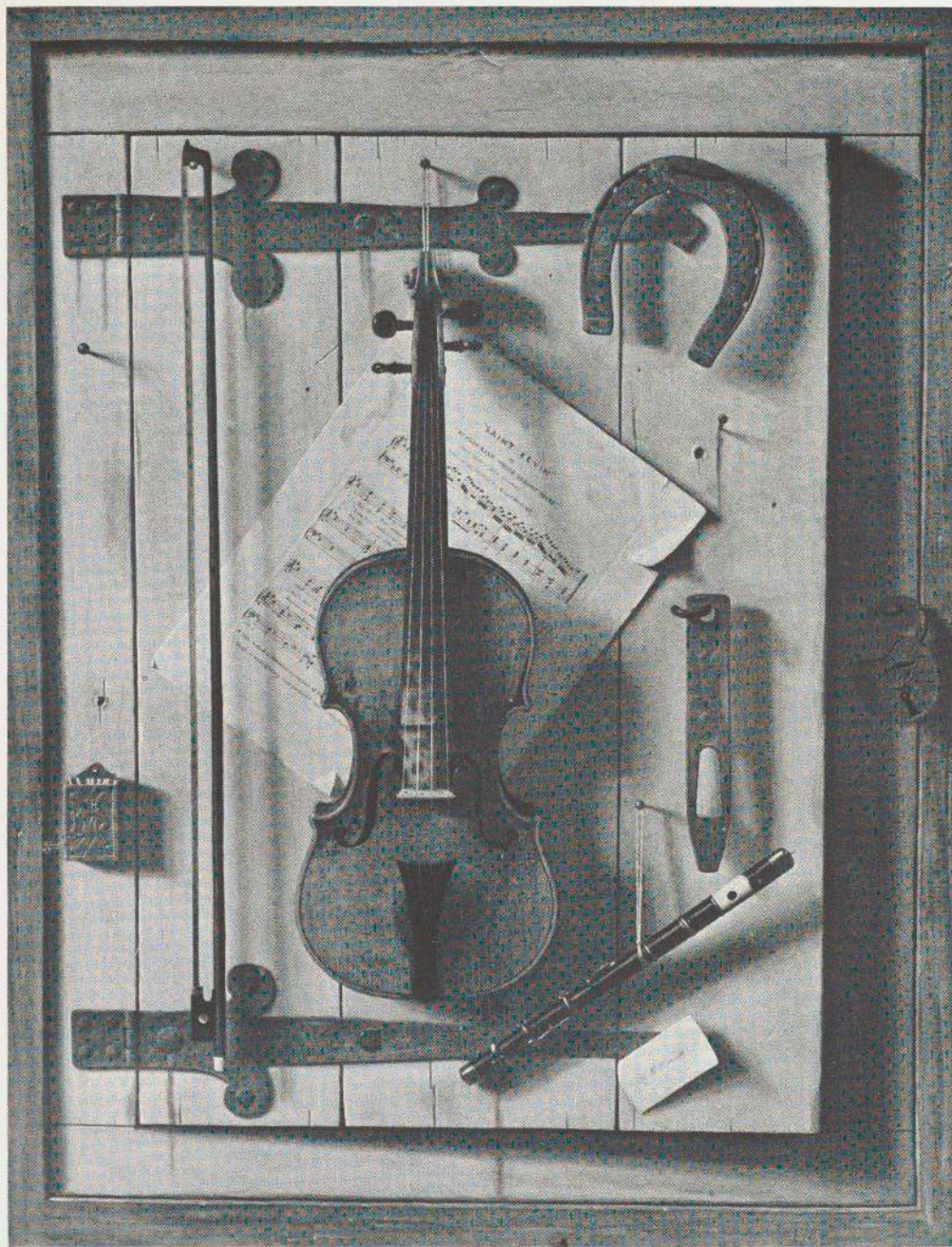
[Scene 4 on central tower] "President Johnson is operating on the government machinery with all his might, and the members of Congress at No. 5 are pulling the opposite way.

* * *

"On the base (or main part), supporting the third Tower, are the landing of the Pilgrims. The meaning of the eagles before the vessels, you will find in Rev. 12:14. On the right of the Tower, is a war-dance of the Indians. The cluster of columns above the Indians, denotes the rising States in the North, and the angels symbolise truth and righteousness. . . ."

Henry Alexander (1860-1895) studied abroad in Munich during the late '70s. This portrait of a California State Mineralogist is his best known work.

Harnett



HARNETT: Music and Good Luck. 1888. Oil on canvas, 40 x 30". Collection Mrs. Edith G. Halpert.

William Michael Harnett was born in County Cork, Ireland, 1848, but was brought to America in 1849 where he lived, chiefly in Philadelphia, until his death in New York in 1892. Forgotten for many years, his

work is now much esteemed for its color and design, as well as for its uncanny illusionistic technique which even though the subjects are commonplace produces an effect of *trompe-l'oeil* magic realism.



WATROUS: Celebration of the Mass. 1930. Oil on canvas, 40 x 36". Metropolitan Museum of Art.

Harry Willson Watrous (1857–1940) studied in Paris with Bonnat and Lefebvre but modeled his almost microscopic style on the art of certain 17th century Dutch little masters. In 1933, in his old age, he was

elected President of the National Academy. He carried into the 20th century the 19th century tradition of uncanny pictorial precision already seen in the art of Peale, Alexander and Harnett.

Hopper



Edward HOPPER: *Office at Night*. 1940. Oil on canvas, 22 x 25". Frank K. M. Rehn Gallery.

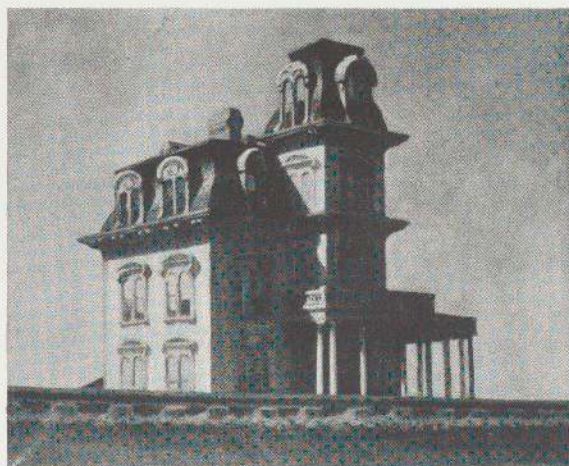
"My aim in painting has always been the most exact transcription possible of my most intimate impressions of nature. . . .

* * *

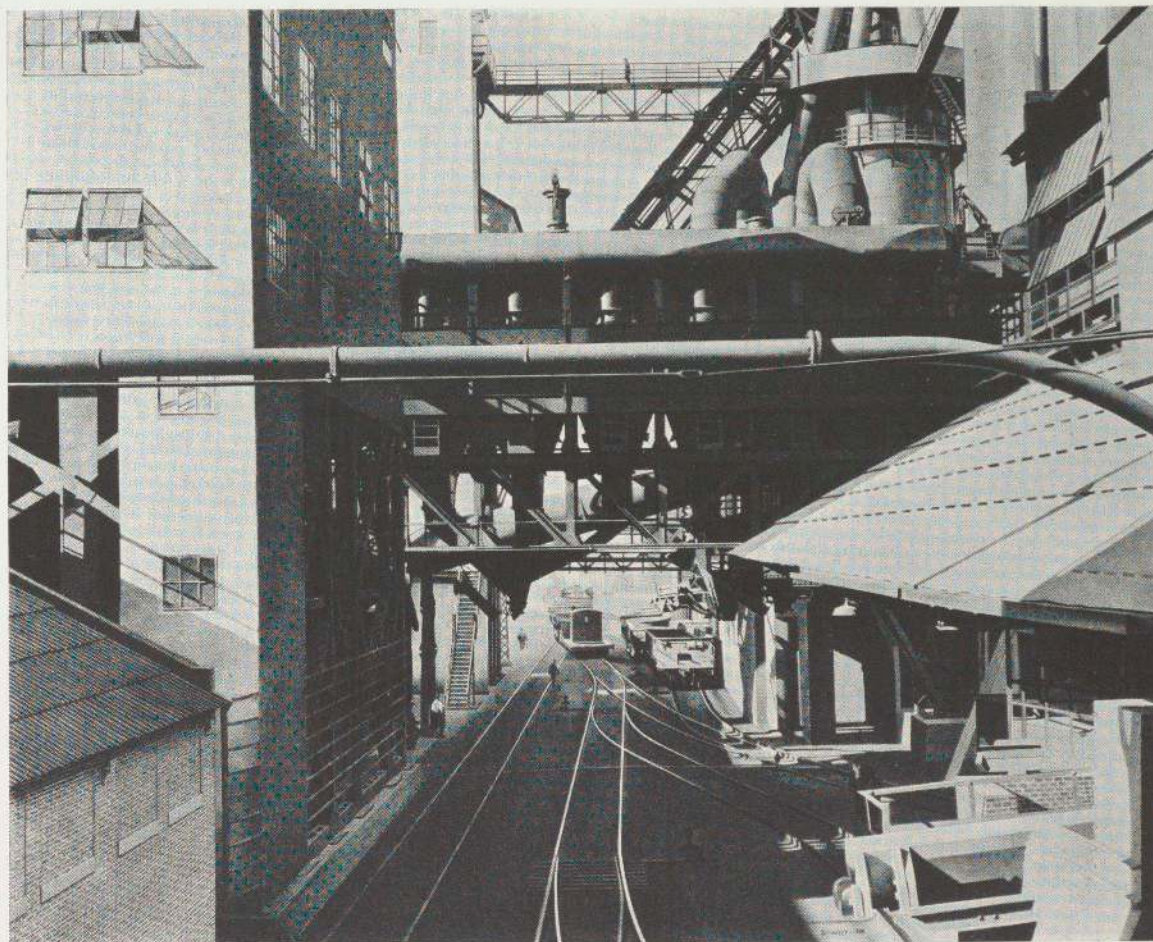
"No one can correctly forecast the direction that painting will take in the next few years, but to me at least there seems to be a revulsion against the invention of arbitrary and stylized design. There will be, I think, an attempt to grasp again the surprise and accidents of nature, and the more intimate and sympathetic study of its moods, together with a renewed wonder and humility on the part of such as are still capable of these basic reactions."

EDWARD HOPPER

From Edward Hopper, *Museum of Modern Art*, 1933



Edward HOPPER: *House by the Railroad*. 1925. Oil on canvas, 24 x 29½". Museum of Modern Art.



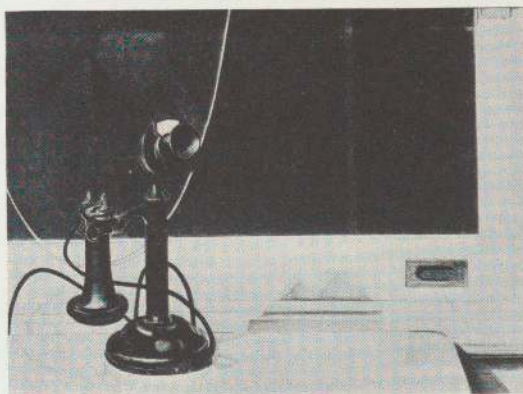
Charles SHEELER: *City Interior*. 1936. Oil on gesso panel, 22 $\frac{1}{8}$ x 27". Worcester Art Museum.

"... In art school the degree of success in the employment of the slashing brush stroke was thought to be evidence of the success of the picture. Today it seems to me desirable to remove the method of painting as far as possible from being an obstacle in the way of consideration of the content of the picture. . . .

"My interest in photography, paralleling that in painting, has been based on admiration for its possibility of accounting for the visual world with an exactitude not equaled by any other medium. The difference in the manner of arrival at their destination—the painting being the result of a composite image and the photograph being the result of a single image—prevents these media from being competitive."

CHARLES SHEELER

From Charles Sheeler, *Museum of Modern Art*, 1939



Charles SHEELER: *Self-portrait*. 1923. Conté crayon, 19 $\frac{3}{8}$ x 25 $\frac{1}{2}$ ". Museum of Modern Art.

Albright



Ivan Le Lorraine ALBRIGHT: Self-portrait. 1935. Oil on canvas, 30 x 20". Collection Mr. and Mrs. Earle Ludgin.



Ivan Le Lorraine ALBRIGHT: Wherefore now ariseth the illusion of a third dimension. 1931. Oil on canvas, 20 x 36". Owned by the artist.

At present, with oil rationing and 65 degrees of temperature, it will be a matter of historical documentation if now my every pound of painted human flesh becomes nearer akin to the Thanksgiving plucked turkey embossed by ever-extending governmental goose pimples. But whether of yesterday or today, the tribulations occasioned by the models, be they of flesh skulled with a hank of hair or some unresilient square-headed 1870 rusted nails, in neither do I find respite.

In the past I have painted herrings that changed from purple to an orange oxide, women whose torrid flesh folds resembled corrugated mush, lemons and imitation fur, purple glazed leaves that exuded a funereal odor, and tawdry costume rings whose size all but covered actor-less hands. My models' idiosyncrasies have varied. Ida munched peanuts and threw the shelled husks on the floor for me to step on. The bearded one who sat on a town bench in the public square of San Diego chose to eat the lordly Judas bean and in so doing conceived himself an unsung Saint John. There was the long-haired flaxen Canadian, a Rosicrucian in the electrically heated basement which he tended, who extolled his sliding Adam's apple as a mark of great spirituality. A Theosophist

posed for me who had a specially fast walk and an eye for pulchritude. He exhibited a marked fixation that his future abode would be Madame Tingley's lap where a poodle dog sat but which would be his fire-side seat following his reincarnation.

I have painted keys that were of brass and calla lilies that drooped from their overload of paraffin and showed inclinations to become tops to jelly jars. I have pumiced white-clean an old tombstone, eliminating its incised inscription, and used it in a painting for a threshold, when its proper place should have been at the head of the grave lichen-covered rather than under a door. But all things, whether a bluebottle fly or red flying hair, have had their points and counter-points and it may be that in the wide future I will walk and amuse myself looking at this thing and at that thing through my ill-ground bifocal glasses that make an aberration next to the object I am looking at.

IVAN LE LORRAINE ALBRIGHT

Born Chicago 1897 (twin brother of Zsissly). Studied Chicago, Phila., N. Y., France. Made surgical drawings for medical unit, first World War. Represented Art Institute of Chicago, Milwaukee Art Institute, etc.

Atherton

It is much better for me to paint pictures than to write about them. If one asks what the paintings mean, I can only reply that it is impossible to add with words to what has already been said with paint.

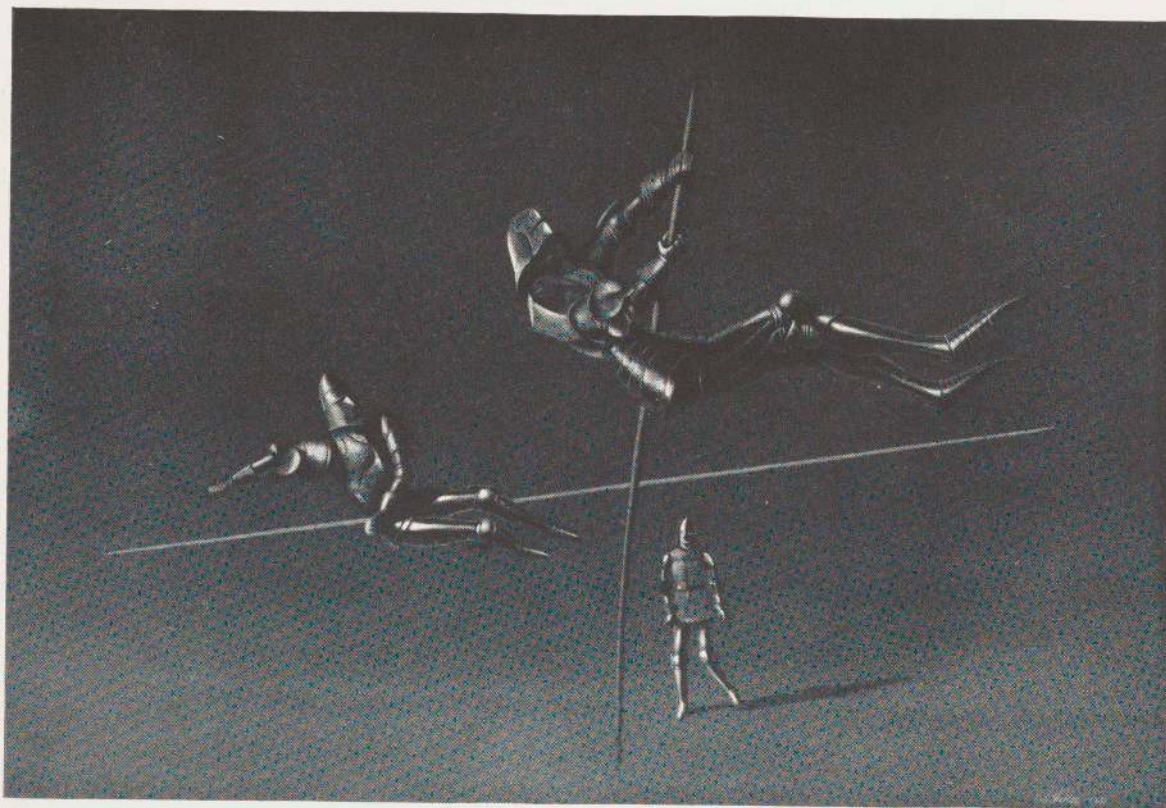
If my pictures are thought intellectual, so be it, but I believe they are so only in that when an emotion is responsible for certain results the intervening processes which go to make the emotion felt may be intellectual ones. In the end the painting must be felt, not analyzed.

I almost invariably plan each picture carefully before even beginning to draw. The actual painting, once a

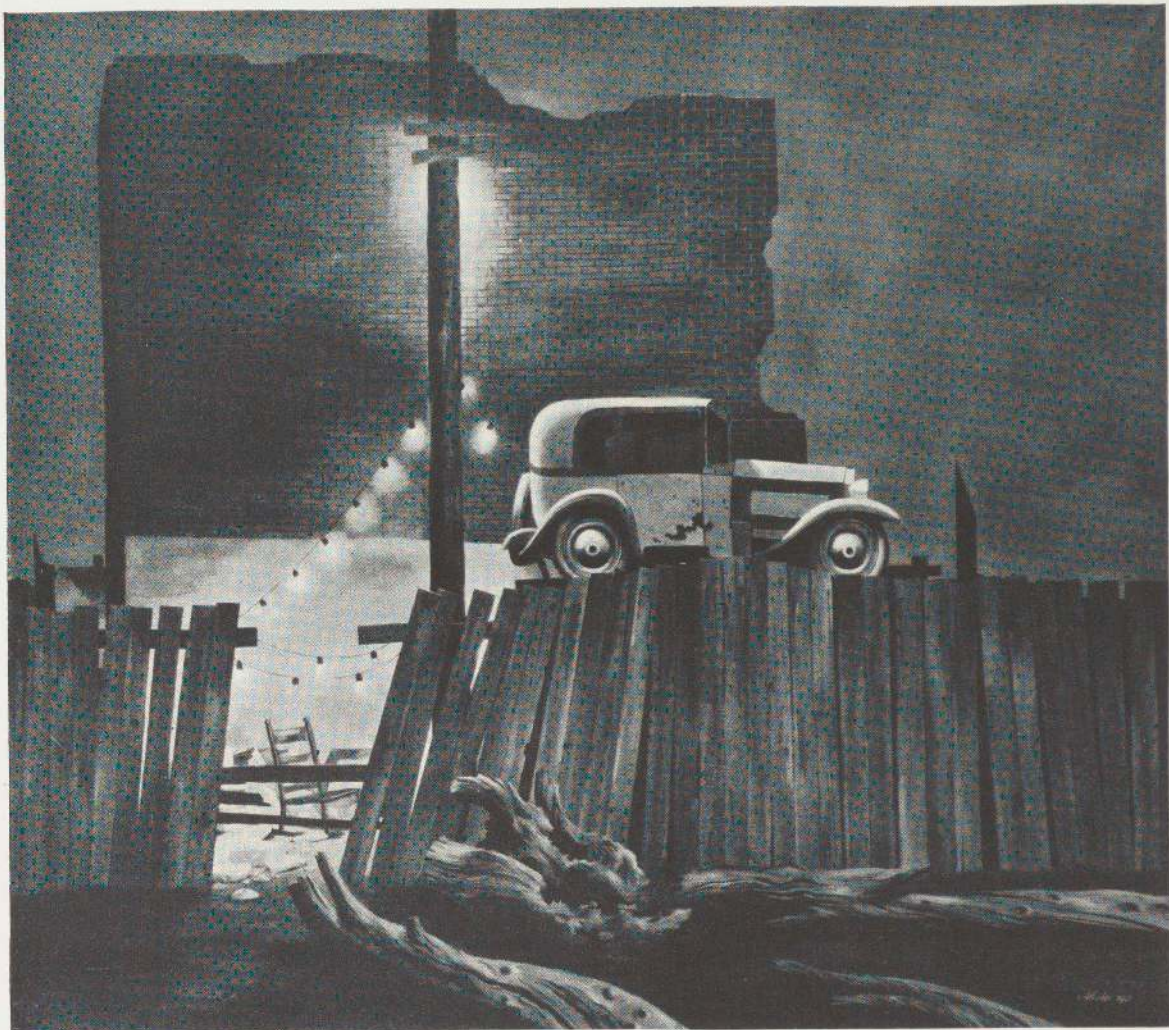
final drawing has been made and a design established, goes quite rapidly and is usually finished in a few days.

It is unimportant to me whether a work of art is intellectual or emotional, metaphysical, anecdotal or architectonic. Any painting lives or will last because it is well painted, regardless of whether it is of a potato or a human body. By this I do not mean mere technical dexterity but painting which builds the spirit in the forms.

JOHN ATHERTON



John ATHERTON: *Invasion: the Acrobats*. 1941. Gouache, 12 x 18". Wadsworth Atheneum, Hartford.



John ATHERTON: Christmas Eve. 1941. Oil on canvas, 30 $\frac{1}{4}$ x 35". Museum of Modern Art.

Born Brainerd, Minn., 1900. Lived in State of Washington 1906-18. U.S. Navy 1918. Studied 3 years California School of Fine Arts, San Francisco. Began doing advertising art, posters etc. 1926. To New York 1929; carried on advertising, painting when possible. One-man shows, Julien Levy Gallery, New York, 1938, 1942. Represented Art Institute of Chicago; Wadsworth Atheneum, Hartford; Metropolitan Museum, Whitney Museum and Museum of Modern Art, New York. Lives in Ridgefield, Conn.

Blume



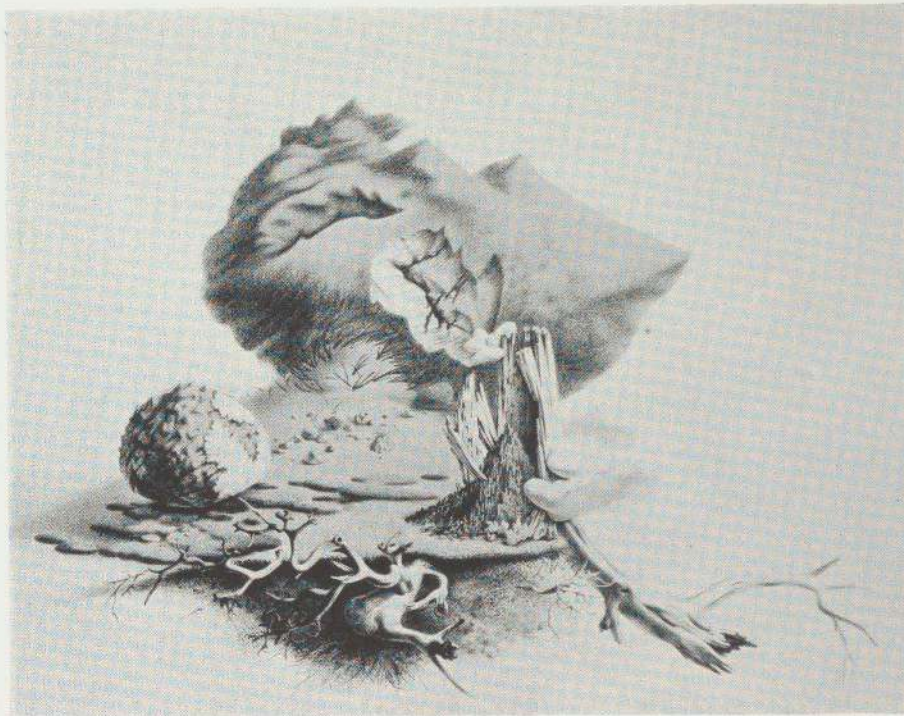
Peter BLUME: Landscape with Poppies. 1939. Oil on canvas, 18 x 25 $\frac{1}{8}$ ". Museum of Modern Art.

From the beginning of his career Peter Blume has worked independently, though the evident fantasy of certain of his works—notably of *Parade* and *South of Scranton*—has related his art in the public mind to Surrealism, with which he has actually had little association.

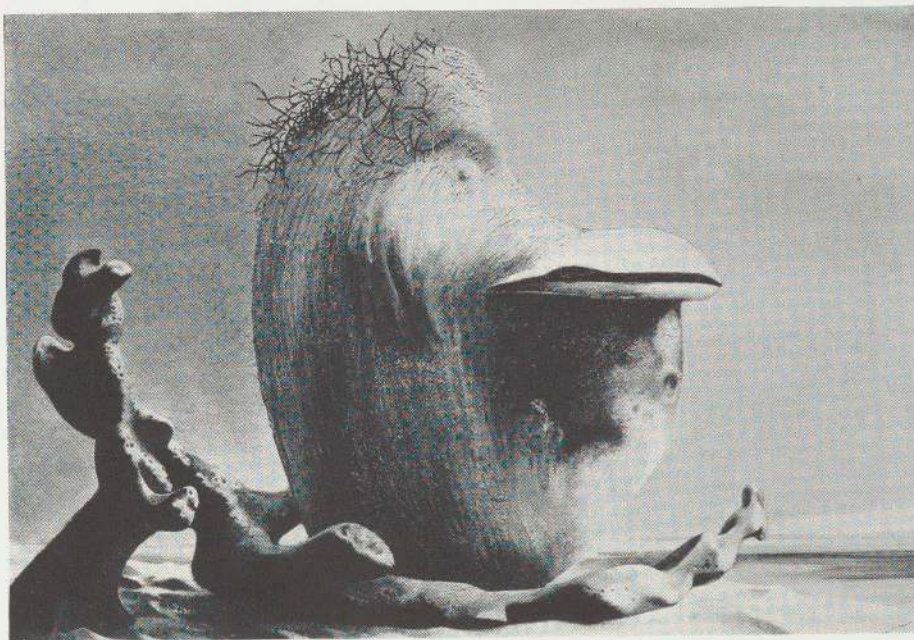
Blume's technical probity and devotion to craftsmanship are exceptional in contemporary American art. His inspiration has little to do with day-by-day reality; it springs instead from long meditation, from a storing away of dominant images until the time has come to release them in a major work, slowly, with infinite care and with flat contempt for the time involved.

JAMES THRALL SOBY

Born Russia 1906. To U.S. 1911. Application to National Academy of Design rejected; studied Educational Alliance, Art Students' League, New York, Beaux Arts at night. Supported himself running subway newsstand; worked in jewelry factory and as lithographer's apprentice. One-man show, Daniel Gallery, New York, 1930. To Italy 1932 on Guggenheim Fellowship; fellowship renewed 1936. One-man show of *The Eternal City* and related drawings, Julien Levy Gallery, New York, 1937. Represented Columbus Gallery of Fine Arts; Museum of Fine Arts, Boston; Newark Museum; Metropolitan Museum, Whitney Museum and Museum of Modern Art, New York. Lives in Gaylordsville, Connecticut.

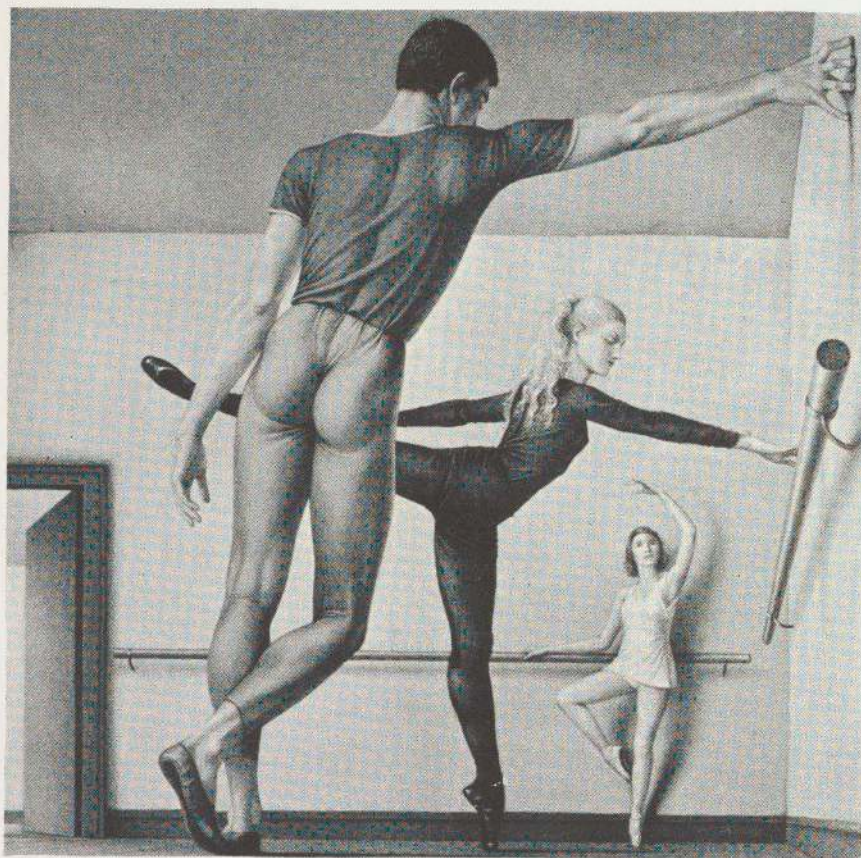


Peter BLUME: Drawing. 1942. Pencil, $18\frac{3}{4} \times 22\frac{7}{8}$ ". Owned by the artist.



Peter BLUME: Key West Beach. 1940. Oil on canvas, $11\frac{3}{4} \times 17$ ". Collection Mr. and Mrs. James Thrall Soby.

Cadmus



Paul CADMUS: *Arabesque*. 1941. Egg tempera on composition board, 7 x 7".
Collection William A. Gumberts.

Paul Cadmus was born in New York in 1904, of mixed Spanish and Dutch-American descent. His father was a commercial lithographer, his mother an illustrator. He entered the National Academy of Design school in 1919, where until 1926 he specialized in etching, becoming a member of the American Society of Etchers. He then studied for two years at the Art Students' League under Joseph Pennell and Charles Locke. From 1928 to 1931 he worked as a layout artist in an advertising agency. In 1931 he went to Europe with Jared French, traveling extensively, then settling on the island of Majorca. Here he painted his first serious pictures. He returned to New York in 1933.

Cadmus painted two pictures for the Public Works

of Art Project, *Greenwich Village Cafeteria* and *The Fleet's In*. The latter work was protested by Admiral Rodman, U.S.N., and was never shown. His *Coney Island*, hung at the Whitney Museum, was protested by the Coney Island Business Men's Association. His *Aspects of Suburban Life*, which now hang in the U.S. Legation in Ottawa, were painted for the Treasury Art Project in 1937 as studies for murals, but they were considered unsuitable. He had a one-man show at the Midtown Galleries in 1937. In 1938 he did sets and costumes for the Ballet Caravan's *Filling Station*, and painted a mural, *Pocahontas*, for the Richmond, Virginia, Post Office. In 1940 *Sailors and Floosies* was removed from the San Francisco Golden Gate International Exhibition after Navy protest, but it was sub-

sequently rehung. The *Herrin Massacre* was commissioned by *Life* magazine in 1940, but although color plates were made it was never published.

His work before 1935 was done in oils; from 1935 he has used an emulsion of egg, varnish, oil and water. Since 1940 he has painted only in egg yolk,

pigment and water. His favorite European painters are Signorelli, Giovanni Bellini, Mantegna, Jerome Bosch, Ingres; and in America, Edward Hopper and Jared French. His recent work is slowly achieved and is of a less satirical nature than his earlier.

L. K.



Paul CADMUS: "Hinky Dinky Parley Voo." 1930. Oil and tempera on linen, 36 x 36". Collection Arthur Bradley Campbell.

Carter

Painting is so complete an expression in itself that I find it difficult to write about it. I never delve into the why and wherefore but paint as I feel moved to express my reaction to life about me. I draw my inspiration from things close at hand, which are sometimes suffused with memories of the past.

Many of my paintings have been made near my birthplace, Portsmouth, Ohio, where the winding Scioto empties into the Ohio River. The hills that rise from the river on the Kentucky side hold many memories of youthful feelings—the vision of my mother as a girl riding full-rein over roads and through streams with hair blowing; stories of the Civil War and the march of Morgan's Raiders; ballads which were sung to me as a child; the sight of women in loose, long,

calico dresses working with their men-folk in the corn and tobacco. These women are embodied in *Jane Reed* and *Dora Hunt*, moving almost as clothed spirits down the tracks.

City View, painted from these hills, shows Portsmouth in the distance on a quiet day when the air is still and stifling in the valley. The rag hanging limp on the line, the worn broom heighten this sultry mood. On the other hand, I have seen the tragic drama of that river—cold muddy waters rising to engulf the city in its violent grasp; residents frozen to the flood-wall in anxiety, hoping that it would recede before it overflowed the protecting wall. It was this drama that I dealt with in my murals in the Portsmouth Post Office.



Clarence H. CARTER: *City View*. 1940. Oil on canvas, 36 x 45". Swope Art Gallery.



Clarence H. CARTER: Jane Reed and Dora Hunt. 1941. Oil on canvas, 36 x 45". Museum of Modern Art.

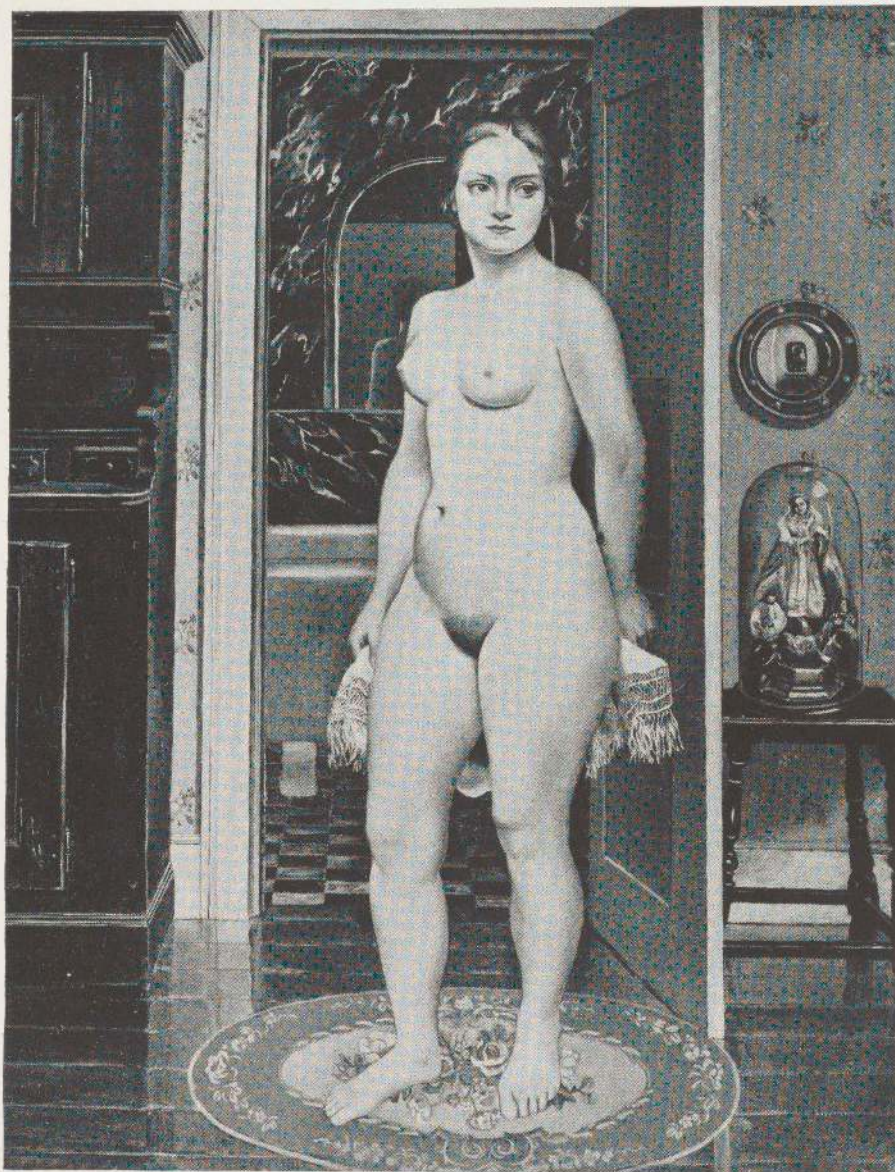
After leaving Ohio I still drew upon material that had burned itself upon my memory. Hanged *Bill* was there from a youthful experience I could not forget. His figure again appeared in a war poster as my symbol of the defenseless in a hard, inhuman world.

In upstate New York during the summers, the farm folk of a more peaceful, less violent country attracted me. Their calm surroundings seemed to give them a quiet dignity that I had not felt in the Ohio valley. Now I feel at home in Pittsburgh, with its hills and rivers, its rugged life and landscape. It is mean and hard but full of character and beauty.

My expression of America has been shaped by its vigor and vitality, its peace and calm and the spell of its past.

CLARENCE H. CARTER

Born Portsmouth, Ohio, 1904. Studied painting 1913-16; correspondence course in cartooning; Cleveland School of Art under Henry G. Keller and others. Italy and France 1927-28. Instructor, Cleveland School of Art; now assistant professor of painting and design, Carnegie Institute of Technology, Pittsburgh. One-man shows, Ferargil Galleries, New York, 1936, 1939, 1941; Carnegie Institute Galleries 1941. Murals in Portsmouth and Ravenna, Ohio, Post Offices 1938. Represented Cleveland Museum; Allen Memorial Museum, Oberlin College; Butler Art Institute, Youngstown, Ohio; Toledo Museum; Fogg Museum, Cambridge; William Rockhill Nelson Gallery, Kansas City; Brooklyn Museum, Metropolitan Museum, Museum of Modern Art and Whitney Museum, New York.



Audrey BULLER: *Nude in Doorway*. 1933. Oil, 16 x 12". Ferargil Galleries.

Technically my method of painting is first to do a very careful and detailed drawing with a hard pencil on very smooth canvas. I then cover the canvas with a thin veil of umber on which I build up the entire surface as a bas relief in an underpainting of black and white. I then glaze clear transparent color over the forms, working opaques into the glazes. My aim is to give as much weight and simplicity as possible to my main forms, using color and detailed ornament as an

extension of the basic form and as immediate and simple avenues of contact with the senses.

AUDREY BULLER

Born Montreal, 1902. Studied with Kenneth Hayes Miller and Henry Schnakenberg. One-man shows, Rehn Gallery, 1933; Ferargil Galleries, 1936. Represented Metropolitan Museum, Whitney Museum, New York. Lives at Little Compton, R. I.

Sunset over Fordham University is related to a series of ten paintings of Bronx Park, N. Y., which are in progress. The artist at the age of seventeen saw Bronx Park for the first time and became enamored of its enchantment. In April 1936 he began his seasonal research for these works, requiring numerous journeyings through Bronx Park. The countless return visits throughout the years have made of him the artist he is, bestowing on him a haven of escape, solitude and peace.

But Bronx Park is disintegrating in spite of the generous and admirable efforts that are being made to sustain it. Bronx Park *must* be saved if serious repercussions in the lives of individuals are not to become a new problem. FERDINAND CARTIER

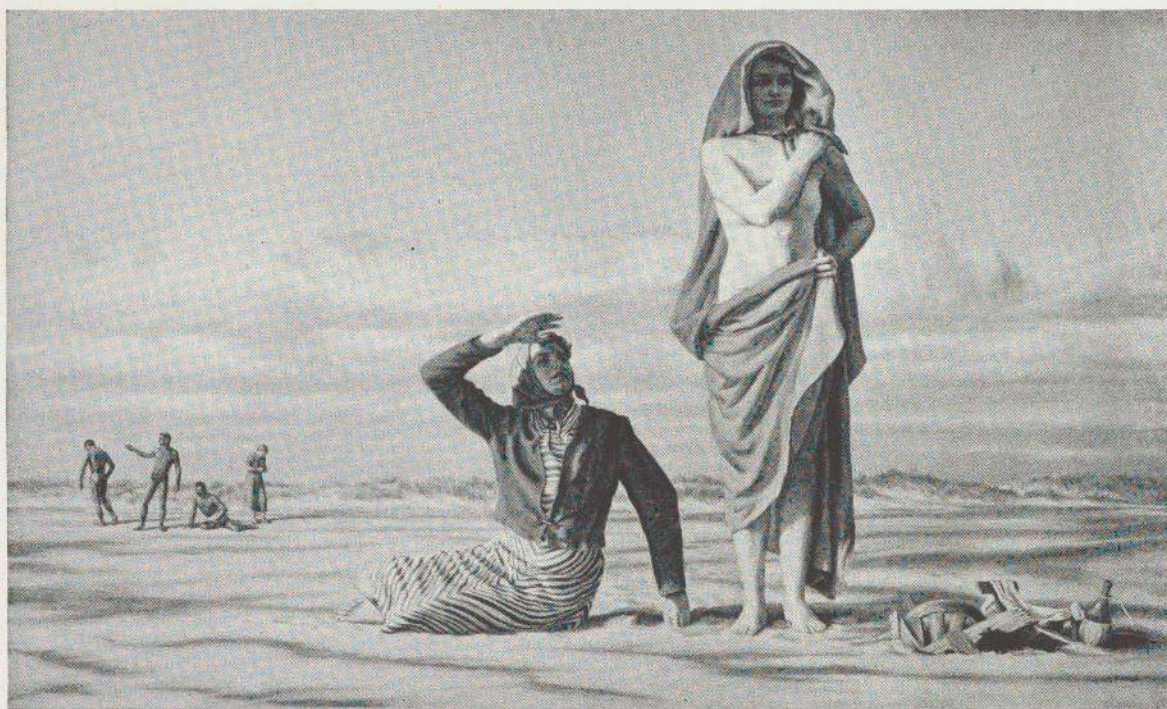
Born New York, 1893, of French and Irish parentage. Brought up in orphanage and in crippled children's hospital, Randall's Island, until at 17 he got a job in the hospital office, where he worked 1909-17. Night telephone operator, Rockefeller Institute for Medical Research, 1917-33. Employed WPA Art Program, making drawings for Index of American Design, 1936-42.

Wanted to draw as a child but had no pencils or paper. Later, in school on Randall's Island, devoted leisure to drawing, arousing interest of teacher, who bought him art materials. Has painted ever since in his spare time, showing regularly with Society of Independent Artists and Salons of America, New York, since 1927. Lives in Bronx, N. Y.



Ferdinand CARTIER: *Sunset over Fordham University, Bronx Park.* 1938. Oil on canvas, 30 x 39 $\frac{7}{8}$ ". Owned by the artist.

French



Jared FRENCH: Summer's Ending. 1939. Oil and tempera on linen, 24 $\frac{3}{8}$ x 40 $\frac{5}{8}$ ". Whitney Museum of American Art.

I can't remember when I haven't drawn and painted.

In 1925 I graduated from college, where I drew pretty girls in a variety of costumes—the kind the other boys liked: girls in feathers or white hair or bare shoulders or football helmets, and sick with ennui.

The next year Boardman Robinson gave me some idea of the importance of art.

In 1931–33 I was in Majorca with Paul Cadmus, where for the first time I worked intensively.

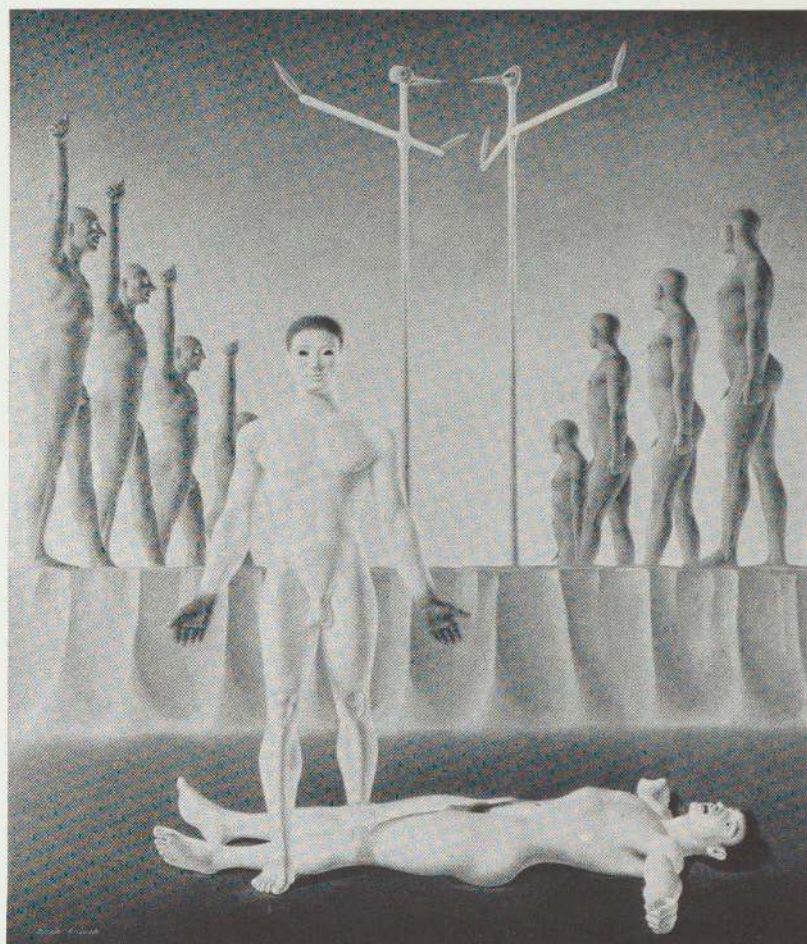
Since then I have lived in New York. In 1937 I married Margaret Hoening.

During the past few years I have been reading

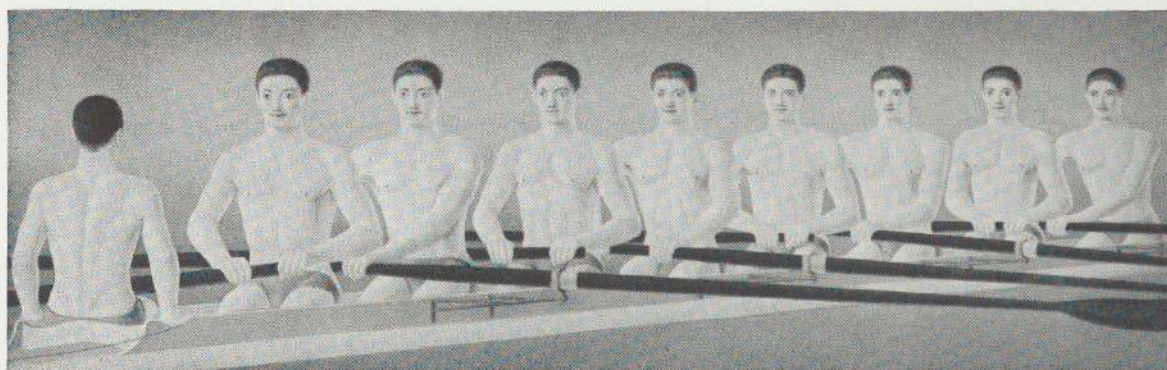
E. M. Forster and G. L. Dickinson. I would like to call attention to their books.

JARED FRENCH

Born Rutherford, N. J., 1905. Studied Art Students' League, New York, and under Boardman Robinson. WPA Art Project murals, West Coxsachie, N. Y., 1935–39; Section of Fine Arts mural, Richmond, Va., Parcel Post Building 1939. One-man show, Julien Levy Gallery, New York, 1939. Represented Whitney Museum, New York; Baseball Museum, Cooperstown, N. Y. Lives in New York.



Jared FRENCH: *Murder*. 1942. Egg tempera on composition board, 17 $\frac{1}{4}$ x 14 $\frac{5}{8}$ ". Owned by the artist.



Jared FRENCH: *Crew*. 1941. Egg tempera on composition board, 9 $\frac{1}{2}$ x 30 $\frac{5}{16}$ ". Owned by the artist.

Guglielmi

My parents are Italian. Until my eighth birthday, we lived in several European cities. My father, an orchestral musician, was ever seeking a better country and a better life. We arrived in America in 1914. The tenement jungles of Italian Harlem must have had a tremendous impact on the sensibilities of a child. The lusty primitivism of the new milieu must have dimmed the memory of an ordered Geneva or a Milan. The ever-recurring theme of the day of the poor in my work is, I suspect, due to the abrupt change.

With the immense confidence and impatience of the adolescent, I chose the career of the art student rather than the chore of completing an education. Five years were spent in the barrack-like building of the school of the National Academy of Design. Nine hours a day and migraine were hardly enough to temper a man possessed with an ambition. In the end I was an exacting draftsman and something of a painter, but I realized I had learned nothing of value, that the teachers were unimaginative, knew little and gave out less. The walls of the school were covered from floor to ceiling with innocuous pictures, the testament of several generations of forgotten painters. I remember finding a jewel of a Ryder and a portrait of Eakins on the office wall.

I left art school, like a gravedigger in a hurry to bury an unclaimed body. I had discovered Cézanne

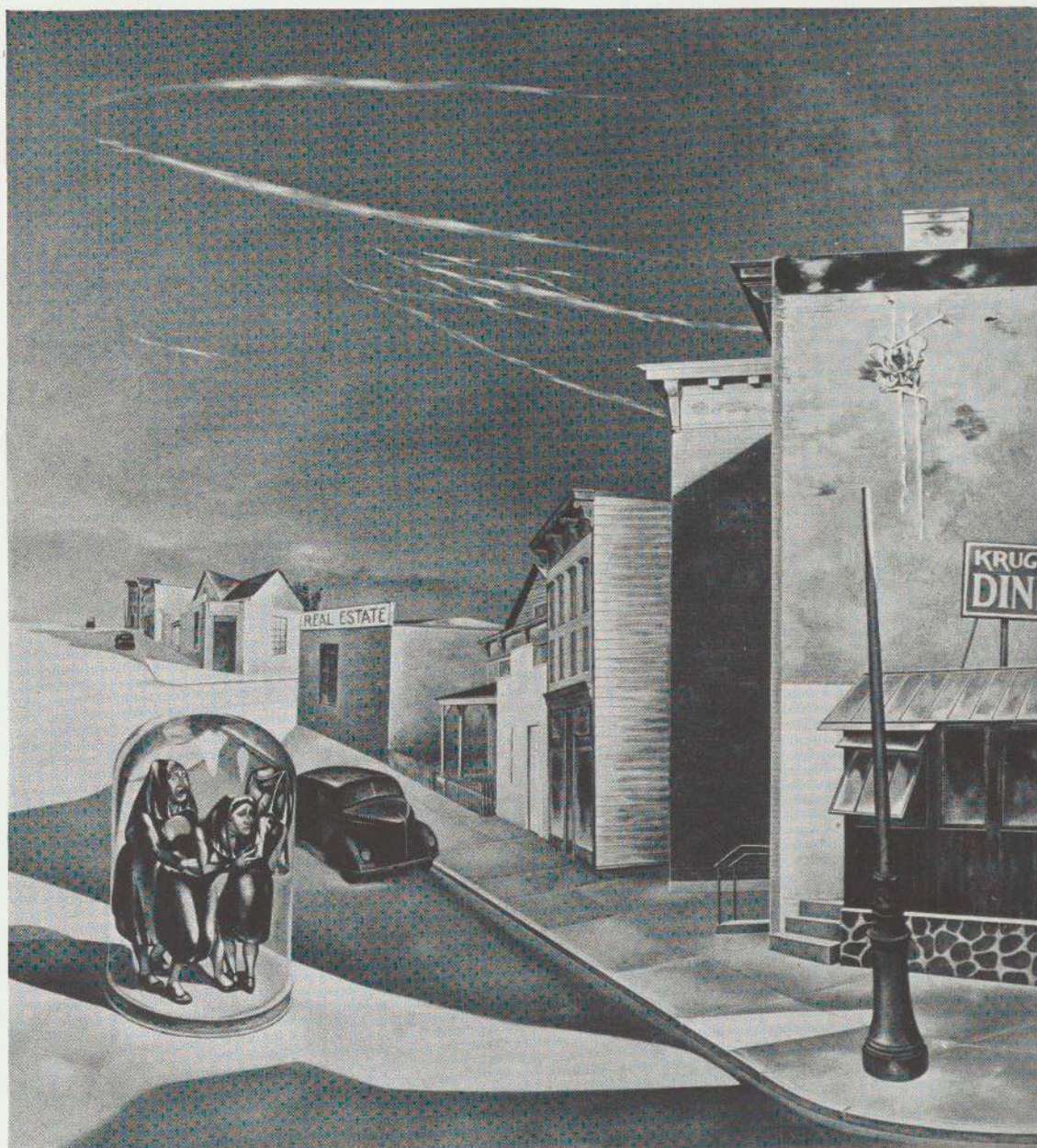
and the entire modern movement! It was a revolution that had left me lost in time. Very bravely, a group of us lived in a windswept frame building in Harlem. But acute financial need soon won the final decision; the next half dozen years were spent in one inadequate job after another.

It was not until 1932 that I began to paint seriously again and I consider that year my beginning as an artist. A summer fellowship at the MacDowell Colony was a great help. The drama of the plight of humanity caught in the law of change was the necessary stimulus. The loneliness of the artist began to dissolve in the understanding of people. Later, the Federal Art Project provided a weekly check. Later still, I acquired a patient wife.

An artist's opinion is, at best, a criterion and a defense of his own work. I work on a canvas until it becomes a clear and realistic statement. Some lines and smudges drawn on a scrap of paper on a street corner are enough to compose with at leisure in the studio—a division of a given space into slow or fast forms and patterns. It is essentially an imaginative production, in some instances completely so. I have never used a model. If at times my work becomes surreal, with the use of an added nonexistent object, it is really a valid device to play with poetic suggestion and the haunting use of the metaphor. I thor-



Louis GUGLIELMI: *War News*. 1942. Oil, 21 x 17½". Collection Mr. and Mrs. Earle Ludgin.



Louis GUGLIELMI: *Terror in Brooklyn*. 1941. Oil, 34 x 30". Whitney Museum of American Art.

oughly believe that the inner world of our subjective life is quite as real as the objective.

My attitude towards painting today is to be clear, to be saturated with hope, to give the people a reason to live out of the débris of our years. There have been many influences in my work, both traditional and contemporary. A debt and a kinship to slightly older

Americans, Demuth, Dickinson, Davis and Sheeler, for they created a style out of the native experience.

LOUIS GUGLIELMI

Born Cairo, Egypt, 1906 of Italian parents. One-man shows, Downtown Gallery, New York, 1938, 1942. Represented Whitney Museum, New York.

Harari

How far could one go toward ultimate super-realism, to attain the illusion of the third dimension on two-dimensional canvas? This question, plus admiration for the artistry of Ter Borch, Harnett, and the Index of American Design artists, led me to painting in this style.

The subject matter of these paintings is of importance to me because I must love those things which I paint. The eye caresses the object, the craftsman's hand refines the surface of the canvas to create a new object of intrinsic beauty. Employing the close-up view reveals the delights inherent in flyspecks, dust, cracks, scalings, rips, dents, etc. I like best to paint early Americana, because they mean so much to me in every way.

The technique I use is that of the old Dutch paint-

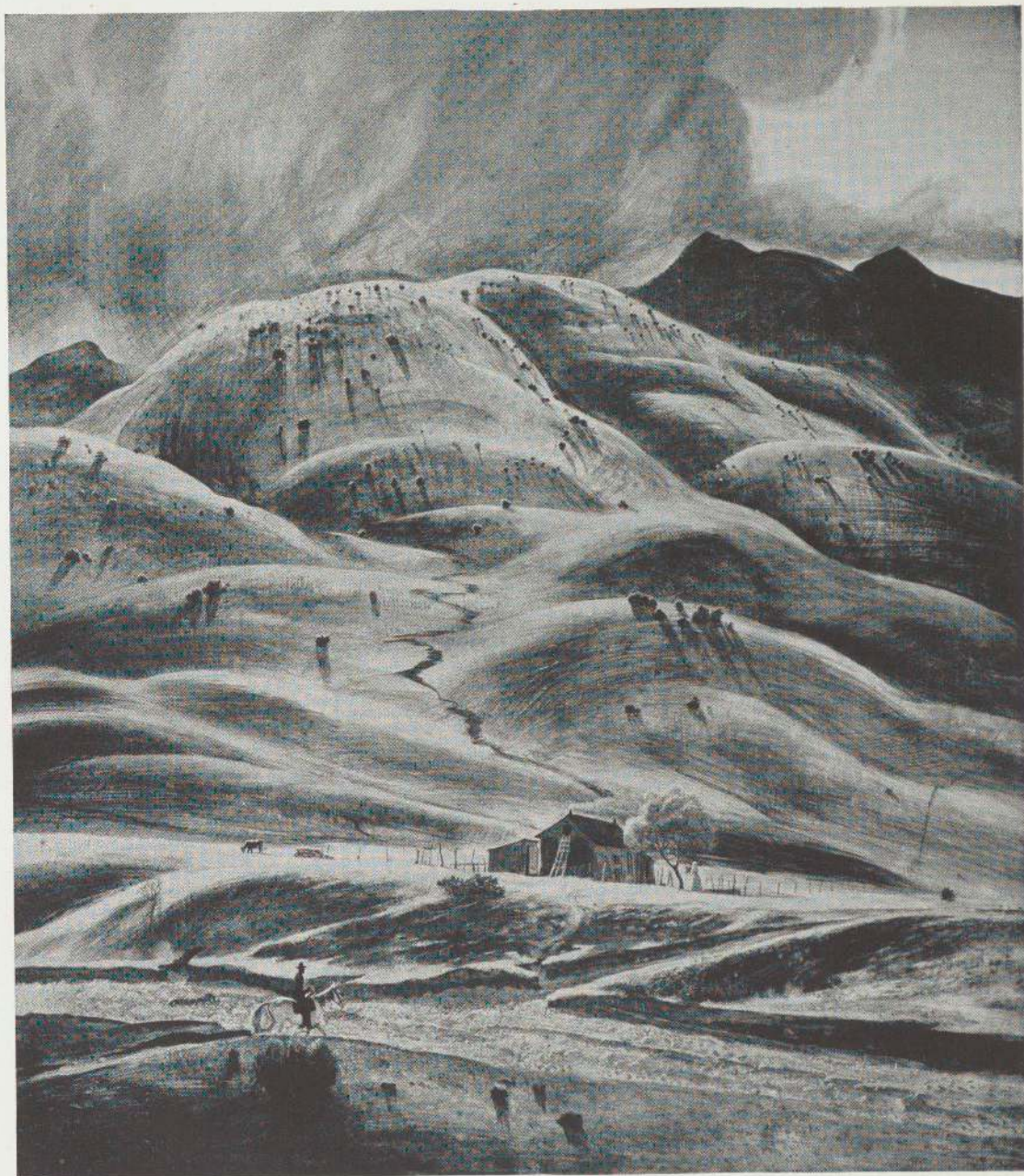
ers. Upon a chalk ground a careful drawing is made, over which is spread the umber *imprimatura*. Then with a fast, hard-drying white (lead-oil white and white in egg emulsion) the monochrome underpainting is solidly laid in. Over this come varnish glazes, scumbles and final accents.

HANANIAH HARARI

Born Rochester, N. Y. 1912. Studied Rochester Memorial Art Gallery; Syracuse University School of Fine Arts 1930-32; Paris, 1932-33, under Léger, Lhôte, Gromaire, and at Fontainebleau. Palestine 1934-35. One-man shows, Paris 1934; New York, Mercury Galleries 1939; Pinacotheca 1941, 1943. Represented Whitney Museum, New York; Philadelphia Museum. Lives in New York.

Hananiah HARARI: The Old Valentine. 1941. Oil on canvas, 9¼ x 12". Owned by the artist.





Peter HURD: *The Dry River*. 1937? Tempera, 48 x 42". Collection Mr. and Mrs. Daniel Longwell.

Born Roswell, N. M., 1904. Attended New Mexico Military Institute; West Point for 2 years; studied Pennsylvania Academy and under N. C. Wyeth. Lives on ranch at San Patricio, N. M., raises polo ponies. Murals in Dallas, El Paso and Big Spring, Tex., Post Offices, New Mexico Military Institute. Represented

Art Institute of Chicago; William Rockhill Nelson Gallery, Kansas City; Metropolitan Museum, New York; Rochester Art Gallery; Wilmington Society of Fine Arts. One-man shows, Sullivan Gallery, New York 1937, 1939; Courvoisier Gallery, San Francisco 1941; Macbeth Gallery 1941. Now in U. S. Army.

Helder

I was born at Lynden, Washington—about as far northwest in the United States as it is possible to get. There was pioneer stock on both sides of the family. They all came out here from Holland before Washington became a state.

My views on art are colored by conditions in the Northwest. The teaching experience I had for three years at the Spokane Art Center showed me the value of art in daily living. It gives people in small communities fresh outlets which they have not had before, and it creates a new art public, because in doing a thing people learn to appreciate it and to love it. All this I learned in teaching, although I don't like to teach.

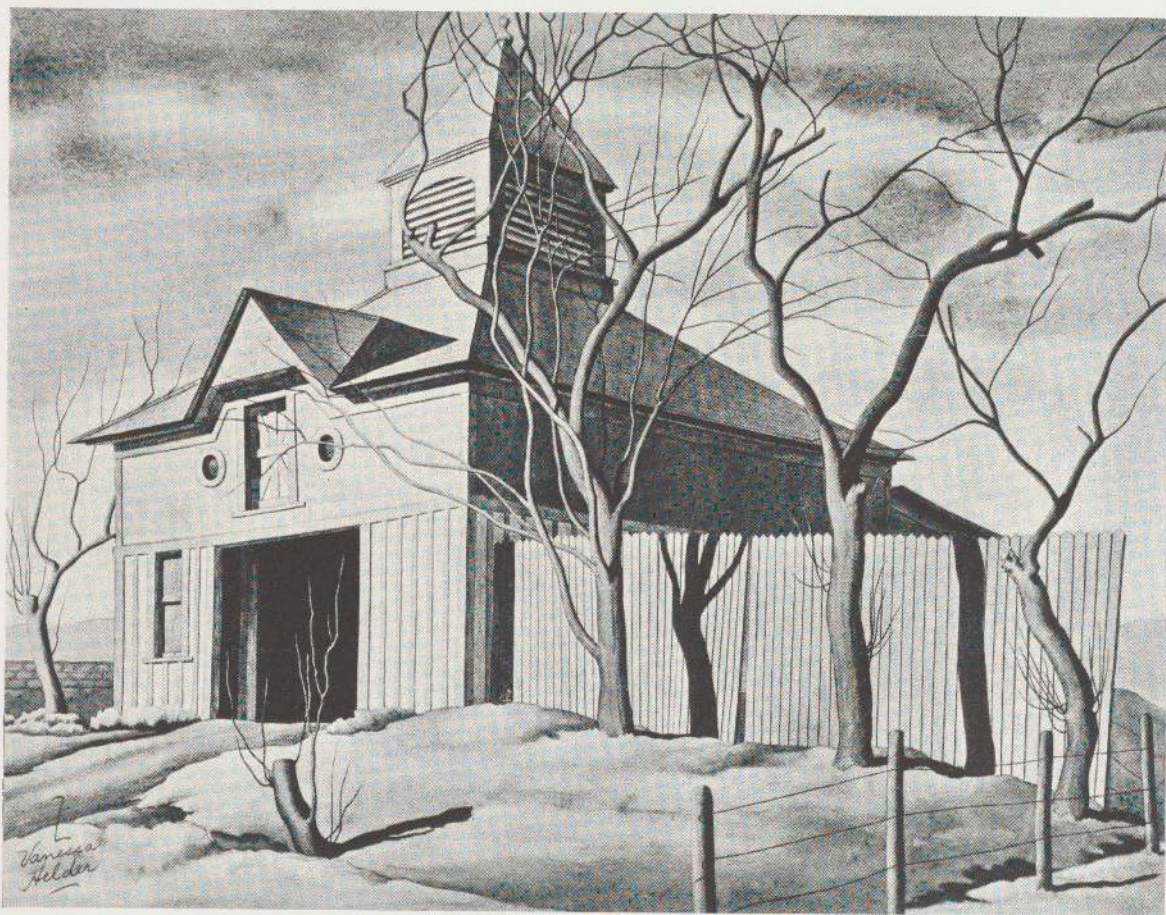
I began to paint when I was nine years old. For the next ten years most of my work was entirely imagina-

tive, and I developed the habit of working late at night to be free from any disturbance. Now I get my material in the daytime and do most of the finishing at night in the studio.

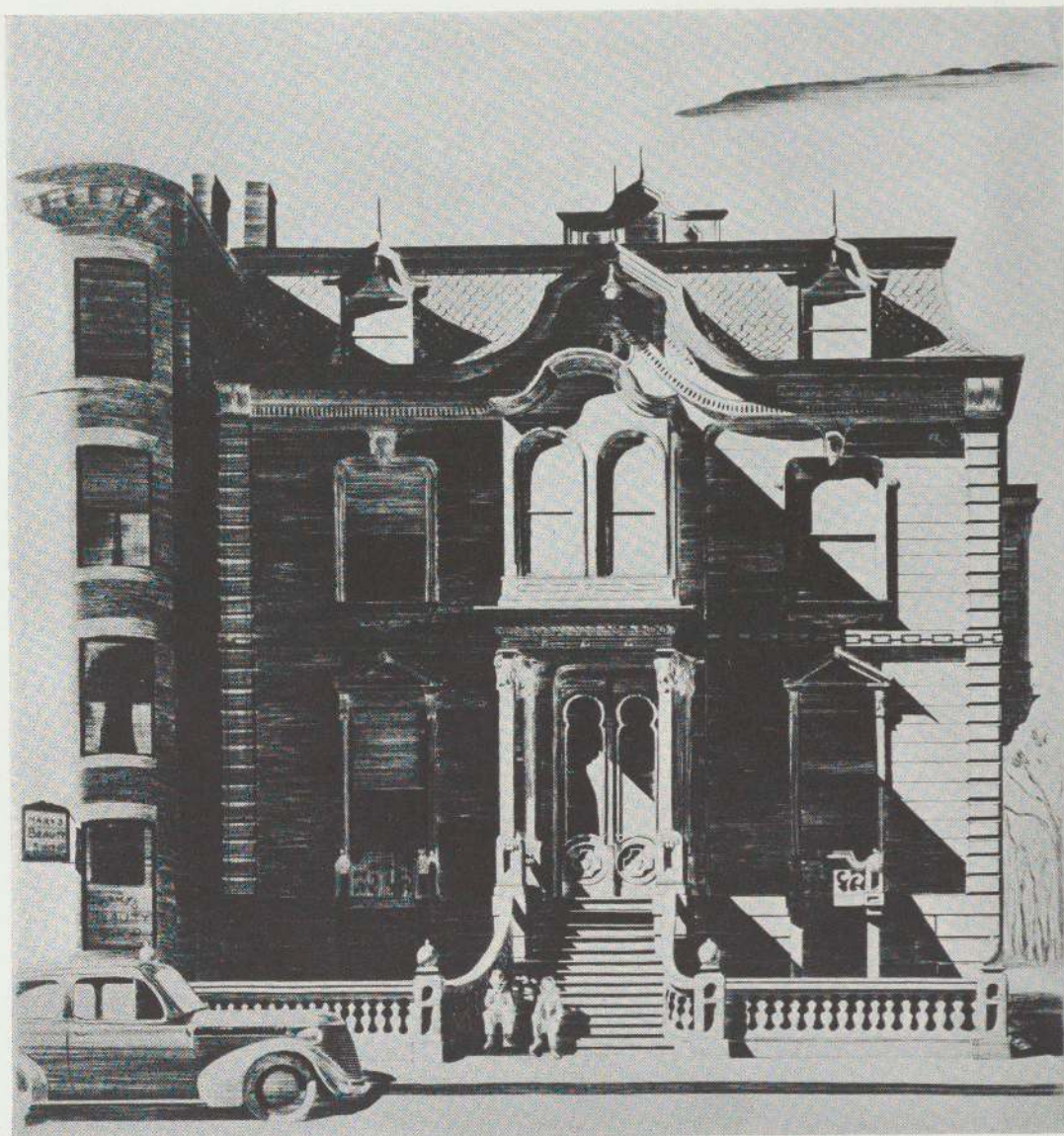
While painting is not a simple thing, the doing of it, to me, is as simple as breathing. I have always painted—good, bad or indifferent—and I always will.

Z. VANESSA HELDER

Born Lynden, Wash., 1904. Scholarship at Art Students' League, New York, 1934–35. Taught at Spokane Art Center and worked as painter and supervisor, WPA Art Project, Seattle. Represented Seattle Art Museum. Lives in Seattle.



Z. Vanessa HELDER: Pettit Carriage House. 1942. Watercolor, 15 $\frac{3}{8}$ x 20". Macbeth Gallery.



Lawrence KUPFERMAN: Victorian Mansion. 1939. Drypoint, 14 x 13". Milch Galleries.

I owe a great deal to the Federal Art Project, for not only did the Project enable me to keep going financially but it also gave me an unparalleled opportunity to develop my art in the company of a lusty group of young creative artists.

I have chosen to draw these Victorian houses because they have had for me a haunting, almost nostalgic air of faded and decaying grandeur. And in my endeavor to record these florid reminders of America's rococo past I have developed a detailed technique to

give them suitable expression. These Victorian houses have given me an opportunity for dramatic light and shade and for elaborate textural pattern.

LAWRENCE KUPFERMAN

Born Boston 1909. Studied Museum of Fine Arts and Massachusetts School of Art, Boston. Worked on WPA Art Project. Now teaches painting, drawing and silk screen at Massachusetts School of Art.

Lewandowski

Since I was born and raised in Milwaukee, an industrial city, I naturally found myself tremendously interested in the industrial aspect of life. I remember that when I was a boy a good deal of time was spent listening to shop talk about industrial developments, new installations, management and production. Raised in such an environment I couldn't help but understand and admire this American giant, Industry. I spent my after-school periods and summer vacations at work in the factories. As far as I can remember in all the shop talk of my father and his friends, I never heard a machine referred to in an uncomplimentary manner. They were proud and happy people, they were privileged to work at jobs that appealed to them, at ma-

chines which responded to their demands, and in factories which they looked upon with great personal satisfaction. It was through their eyes, their conversation, that I first saw the hidden beauty of industrial America. To me a row of ventilators possesses more beauty than a row of country trees.

Some day when I feel that I have come to understand industry a little better I hope to go inside and paint the people at their work, the work that has made America strong and which ultimately will make the world free again. Until then I hope to devote my time and ingenuity to camouflage work with our armed forces.

EDMUND D. LEWANDOWSKI

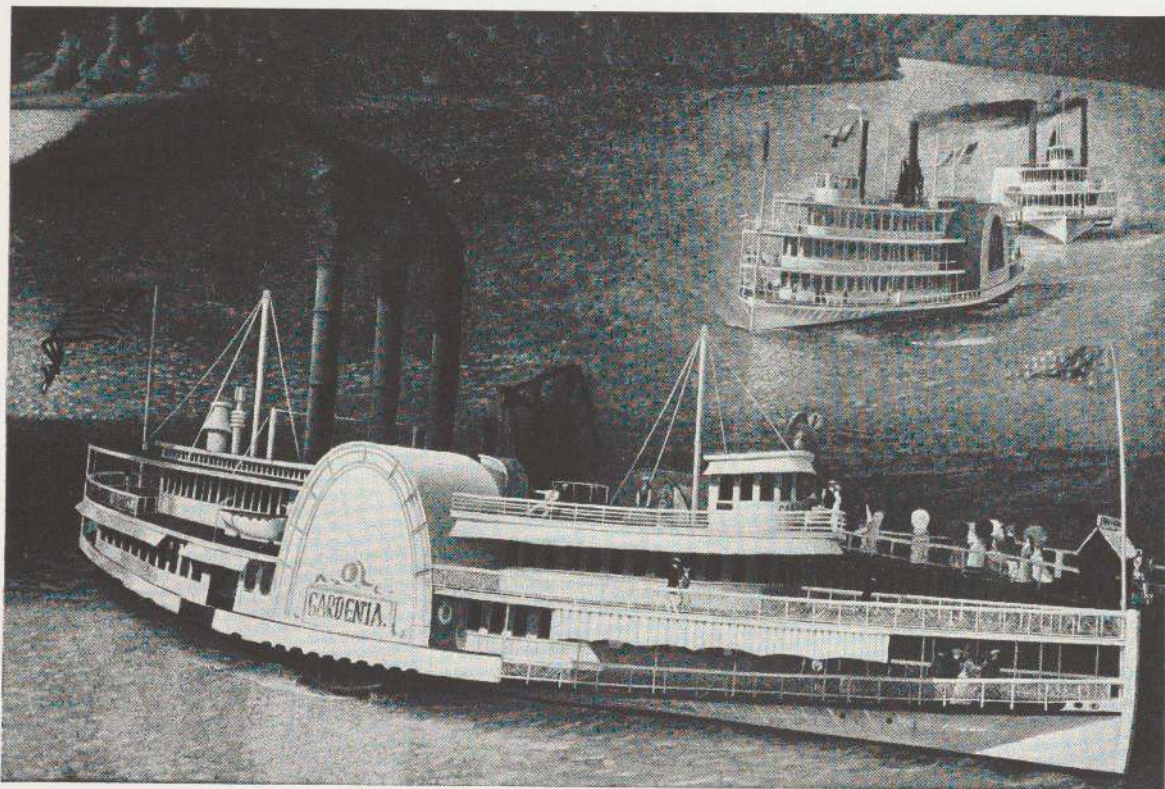


Edmund LEWANDOWSKI: Winter Port No. 1. 1941. Watercolor, 19 x 20". Museum of Fine Arts, Boston.



Edmund LEWANDOWSKI: Deserted Old Steel Mill. 1940. Watercolor, 18½ x 26". Collection King Vidor.

Born Milwaukee, Wis., 1914. Studied Layton School of Art, Milwaukee, 1931-34. Taught drawing and painting, Milwaukee school system; trustee and member of board of directors, Milwaukee Art Institute. Represented Layton Art Gallery; Milwaukee City Hall; University of Wisconsin; Museum of Fine Arts, Boston; Grand Rapids Art Gallery; Brooklyn Museum; Detroit Institute of Arts; National Gallery, Ottawa. Now in U. S. Army.



Theodore LUX: The Fast Steamer "Gardenia." 1940. Oil on canvas, 20 $\frac{1}{8}$ x 30 $\frac{1}{4}$ ". Julien Levy Gallery.

In the Army for nine months, there is not too much I feel I can write now about my painting. The Army is very much like a continually changing picture itself. I find almost all the elements in it that actuated my brush and crayon once upon a time. Life and vital, concentrated expression, color, movement and precision—all these I used to find essential in my painting—the soul behind the form—or would it be more accurate to say "in the form"?—poetry of sentiment, affection and understanding in tradition—a feeling of the inevitable quality in our future (not hope, nor yet despair—an atmosphere of doom over matter, visible matter).

For my coloring, I must thank my blood—but my love for my subject matter is choice—also the preci-

sion I aim for. For the product (of Art as well as of the Army) I suppose it would be appropriate to thank God.

THEODORE LUX

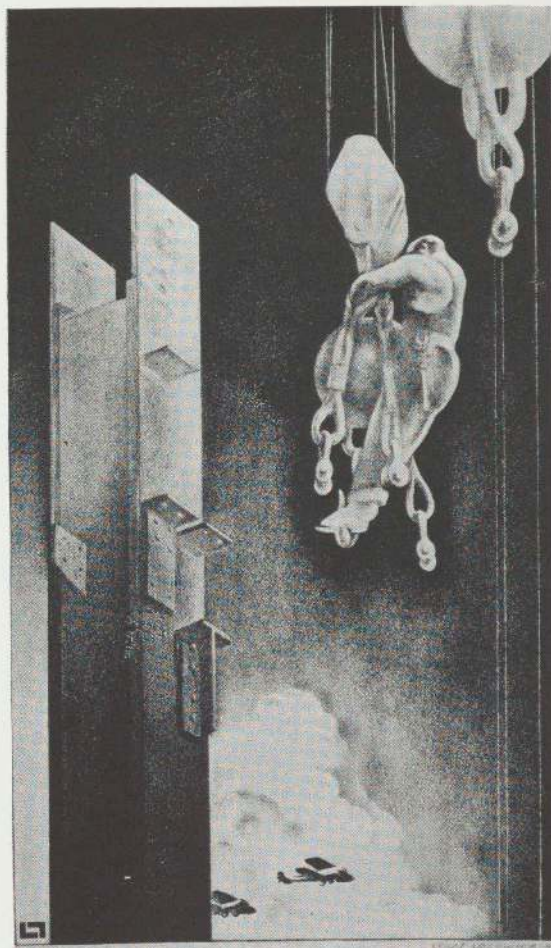
Born Berlin 1910, son of the American painter, Lyonel Feininger. Studied with Klee, Kandinsky, Schlemmer at the Bauhaus, 1926–29; traveled extensively in Europe 1931–36. Photographer and painter, making a special study of ships and shipping. To U. S. A. 1936. One-man shows, New York, Nierendorf Gallery 1937; Julien Levy Gallery 1940. Now in U. S. Army.

"... The last several years have witnessed a reaction against extreme abstraction... Abstraction has always been only a means. There is no theoretical reason why the technical gains of abstraction cannot be used in the representation of an actual scene.

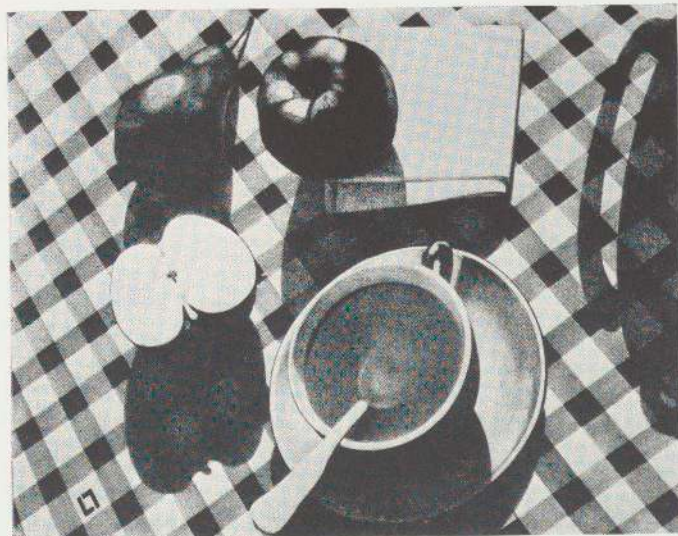
"... Many artists lay stress not on reality as such but on contemporary reality... With the new tendency... there is again the danger of being so absorbed in representation as to fall into photographic actualism. Against this, however, the experience of a quarter of a century stands guard."

LOUIS LOZOWICK. *From Space*, March 1930

Born Kiev District, Russia, 1892. Studied art in Kiev. To U. S. 1906; Newark, N. J., until 1912. Studied National Academy of Design 1912-15. In Army 1917-18. In Europe 1920-23. Published *Modern Russian Art* 1926. Specialized in lithography; also did newspaper and magazine illustration, theater design. In Russia 1927-28, 1931. One-man shows, Berlin, Twardy Gallery 1922, Alfred Heller Gallery 1923; New Art Circle, New York 1926; Museum of Western Art, Moscow 1928; Galerie Zak, Paris 1928; Weyhe Gallery, New York 1929, 1931, 1935; Stendahl Galleries, Los Angeles 1932; Courvoisier Galleries, San Francisco 1932; Dallas 1935. Represented in museums throughout U. S. and in Hawaii; also England, Russia. Section of Fine Arts murals, New York City Post Office 1937. Teaches at American Art School and Educational Alliance, New York.



Louis LOZOWICK: *Mid-air*. 1931. Lithograph, 11½ x 6½". Owned by the artist.



Louis LOZOWICK: *Still Life, No. 2*. 1929. Lithograph, 10⅜ x 13⅛". Museum of Modern Art.

Papsdorf

This, I can assure you, is a pleasure, as Art is my heart and soul. As I paint I take particular pains to make the picture realistic.

My father who was a lover of art always admonished me to follow the course of nature, and perhaps that is one reason I love to paint Buildings mellow with age, Flowers and weeds. The delicate colors of flowers tax my painting skill many a time, but having acquired the knowledge of glazing, I find that helps considerably in reproducing the color desired. . .

One of the most interesting subjects are the weeds of our lots here in the city and in our woods, old dry leaves, stones, moss, they all make an endless variety of subjects to paint. In all these things we must be able to see, . . . study and learn how fine and beauti-

ful mother nature has shaped and colored them for us to enjoy.

FRED PAPSDORF

Born Dover, Ohio, 1883; brought up in New Buffalo, Mich. Has been employed 19 years in shipping department, Borden Milk Co., Detroit.

Drew and painted from childhood but was nearly 50 when he began to paint seriously, and in oils. About 1935, entered night class, Detroit Art Institute; his teacher, appreciating character of his work, advised him against conventional instruction. Paints only after 9 P.M. when he returns from work; landscapes are done from memory, and sometimes a whole bouquet is painted from a single flower held in his left hand.



Fred PAPSDORF: Flowers in Vase. 1940. Oil on canvas, 18¼ x 14¼". Museum of Modern Art.



Charles RAIN: Hawk and Dragon Fly. 1940. Oil on canvas, 24 x 31 $\frac{5}{8}$ ". Collection George Platt Lynes.

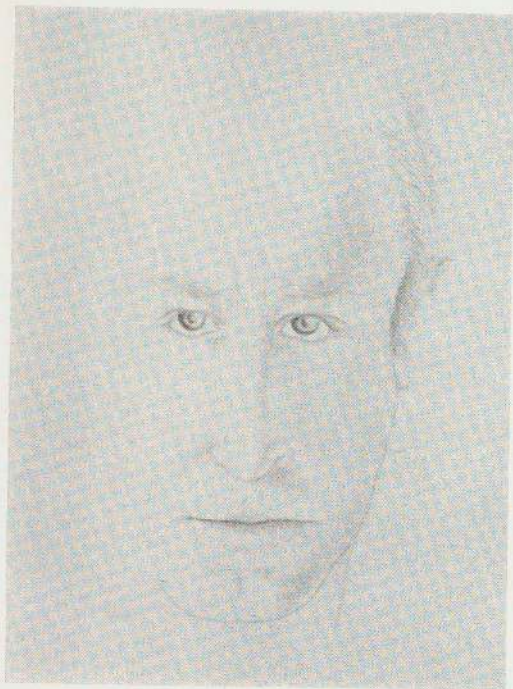
Charles Rain, southern by birth and western by adoption, first devoted himself to abstract painting, completing one canvas after another in quick succession. But one day while studying in Europe, the painter, still in his formative years, was so struck by a Bronzino in the Kaiser Friedrich Museum that he was compelled to change his style. Where previously he had thought in terms of pattern and color he now threw his energies into the study of realism: depth and tactile values, accentuating finished detail, achieved by underpainting and glazing after the manner of the old masters.

Although he has actually had only one year of instruction in still life painting, he has pursued independently his studies of various periods and techniques. His canvases include still life, imaginative studies of nature, portraits and liturgical subjects.

CHARLES RAIN

Born Knoxville, Tenn., 1911. Lived in Lincoln, Neb., 1913-30. Studied Art Institute of Chicago 1931-33. Germany 1933-34. Since then in New York.

Rothschild

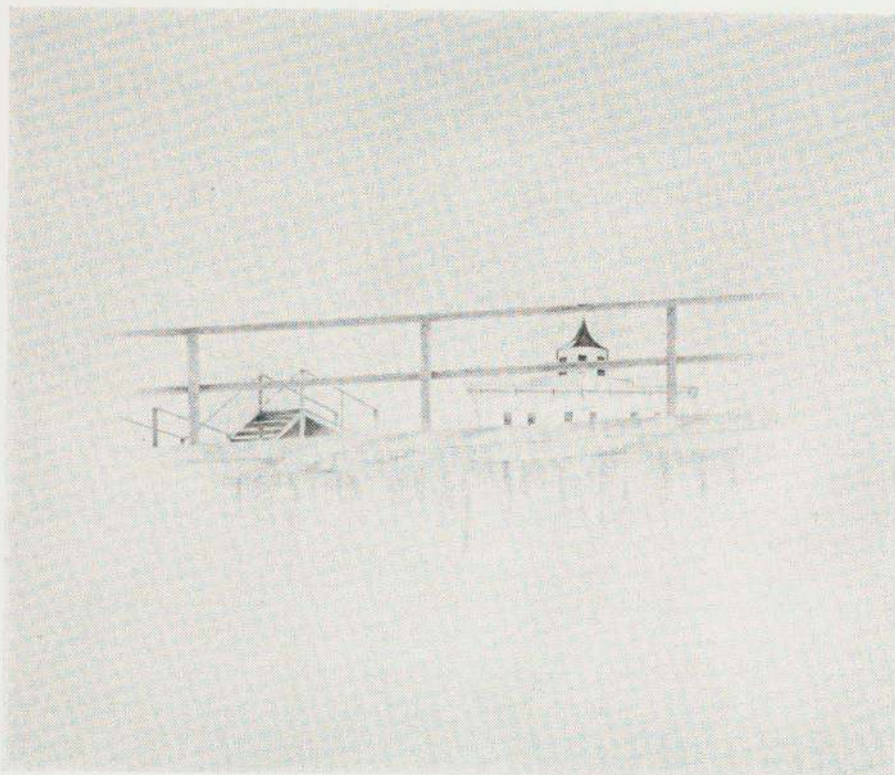


The desiccated shores of the Atlantic are haunted by ruined barricades and decaying mansions. Inland from the sea there are tangled woods and orchards, the architectural remains of communal groups, deserted graveyards, lonely fields of corn. I have known these things and places since I was a child. They are engraved upon the iris of my eyes and in my heart for I have loved them deeply.

H. D. ROTHSCHILD

Born New York 1907. Studied briefly at the Art Students' League. One-man shows, Julien Levy Gallery, New York 1938, 1940. Represented Museum of Modern Art, New York. Now in U. S. Army.

H. D. ROTHSCHILD: Self-portrait. 1940. Pencil, $3\frac{1}{2} \times 2\frac{3}{8}$ ". Museum of Modern Art.



H. D. ROTHSCHILD: Enigma, Drexel Cottage. 1941. Pencil, $13\frac{5}{8} \times 15\frac{5}{8}$ ". Owned by the artist.



Patsy SANTO:
Spring. 1940. Oil on
canvas, 24 $\frac{1}{8}$ x 18 $\frac{1}{8}$ ".
Museum of Modern
Art.

"I am more than satisfied with results obtained for my past efforts. They are far above my expectations but not to the point of self-satisfaction. They have only fired my ambitions to work harder and see just what I can do. Realism I think describes my attitude toward life and also toward art."

PATSY SANTO

From Sidney Janis, They Taught Themselves, 1942

Born Corsano, Italy, 1893. To U. S. 1913. Worked as railroad laborer, then in factories, Albany and Hoosick Falls, N. Y., North Adams, Mass., and Greenwich, N. Y. Settled in Bennington, Vt., 1917, working in brush factory, as weaver and as house painter. Without instruction painted occasional pictures for friends until 1937 when painting won 1st prize at Vermont State Fair, was discovered by Walt Kuhn. One-man shows, Marie Harriman Gallery, N. Y., 1940, 1942.

Shahn

I was born in Kaunas, which was then in Russia, later in Lithuania and is now occupied by the Nazis. My father was a woodcarver who certainly could draw. Even when I was in my twenties he would change things in my paintings to suit his drawing sense. When I was eight years old my family came to Brooklyn, where I went to school and forgot Russian. At the age of fifteen I became an apprentice to a lithographer and remained a professional lithographer for many years. I studied at the National Academy of Design for a while.

In the middle '20s and again in the late '20s I studied and traveled in Europe. They wouldn't let me into the Julien Academy and anyway it was cheaper

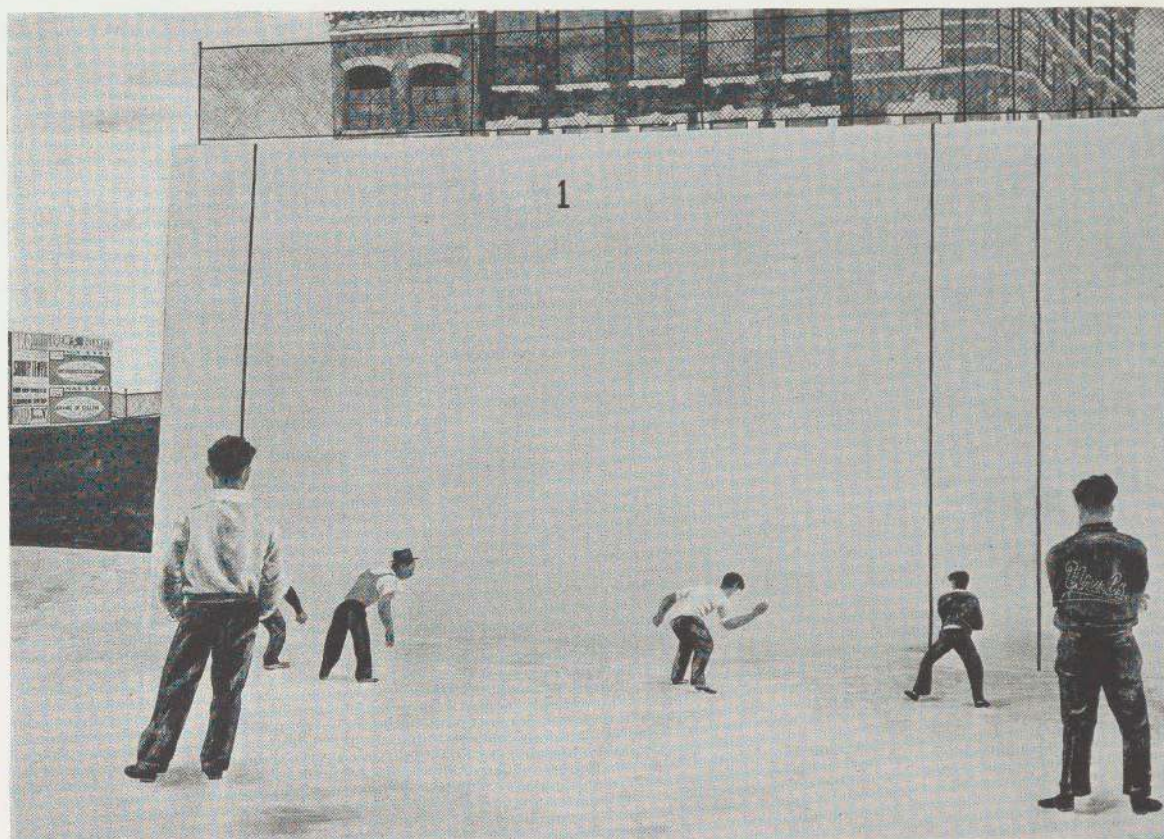
at the Grande Chaumière. I was interested in exploring the theories of all the modern schools of art but never practised any of them myself. I don't know who influenced me most at that time—I can only quote the critics who said I was influenced by Rouault, so I guess I must have been.

I spent a lot of time all over North Africa on those trips, and find it disturbing that today's newspaper and military maps always omit Djerba, an island in the Gulf of Gabes.

I worked on several murals with Diego Rivera, including the ill-fated Radio City job. The workmen had been so fascinated watching the mural emerge that I could not understand how they could later so cal-



Ben SHAHN: "Pretty Girl Milking the Cow." 1940. Tempera on paper, 22 x 30". Owned by the artist.



Ben SHAHN: Handball. 1939. Tempera on composition board, 24 x 33 1/4". Museum of Modern Art.

lously destroy it. They explained that they would do anything for time and a half.

The latest Section of Fine Arts murals I painted were those in the new Social Security Building in Washington. My most regular spectator was a newsboy who, when another muralist started work on another wall, came to me and said, "Hey Mister, there's a guy down there busting in on your racket!" As soon as I finished those murals I gave up all my ideas about painting for the duration and took my first office job, in the Graphics Division of the Office of War Information.

When I was a child, my father heroically saved all his children from fire by climbing up an icy water pipe and throwing us out the window into a neighbor's

arms. Next day the newspapers not only spelled our name wrong, but said the firemen had saved us. On that day I lost forever all belief in the printed word.

BEN SHAHN

Born Russia 1898. Apprentice lithographer 1913-17. Studied National Academy of Design. One-man shows, Harvard Society for Contemporary Art, Cambridge, 1932; Downtown Gallery, New York, 1930, 1932, 1933; Julien Levy Gallery, 1940. Photographer for Resettlement Administration and Farm Security Administration 1935-38. Section of Fine Arts murals (see above). Now in Graphics Division, Office of War Information. Lives in Hightstown, N. J.

Sullivan

Born near Pittsburgh 1894. Worked in steel mills. In Army, first World War. Since 1920 a house painter in Wheeling, W. Va., until recently when he had to go back to the steel mill. First painting in Independents' show, New York 1937, discovered by Sidney Janis. Three paintings shown in *Masters of Popular Painting*, Museum of Modern Art, 1938.

A-HUNTING HE WOULD GO

"The boy friend is pleading with his girl not to be angry because he is going hunting (camping). Says he: 'What will the fellows think if they are all there and I don't show up. Anyhow I'll make up for it when I get back. I know I promised to take you to the dance in blank city, but there will be other dances

and I'll make it all up to you.' She finally relents because deep in her mind is the thought that after all he is not going out with another girl.

"Their meeting place denotes the moral qualities of the lovers. They meet, not in some secluded place, but right at the crossroad paths.

"The tree between them denotes the obstacle that, woman-like, all women place between her and her loved one in an argument.

"His buddy calls to him to come on and his over-fat terrier is, although not so much a hunting dog, eager to get going and chase something. He looks expectantly at his master and wants to be on the go.

"She fumes and frets but everything is in order for after all is he not doing the pleading."

PATRICK J. SULLIVAN



Patrick J. SULLIVAN: A-Hunting He Would Go. 1940. Oil, 26 $\frac{1}{4}$ x 36 $\frac{1}{8}$ ". Museum of Modern Art.



Patrick J. SULLIVAN: *The Fourth Dimension*. 1938. Oil on canvas, 24 x 30". Collection Sidney Janis.

THE FOURTH DIMENSION

"Man, a three-dimensional creature, is chained securely (figure standing) to a three-dimensional planet. Man is ever trying to get beyond his three-dimensional limit. He studies the multitudinous planetary system and . . . wonders . . .

" . . . A finite creature cannot delve into infinitude.

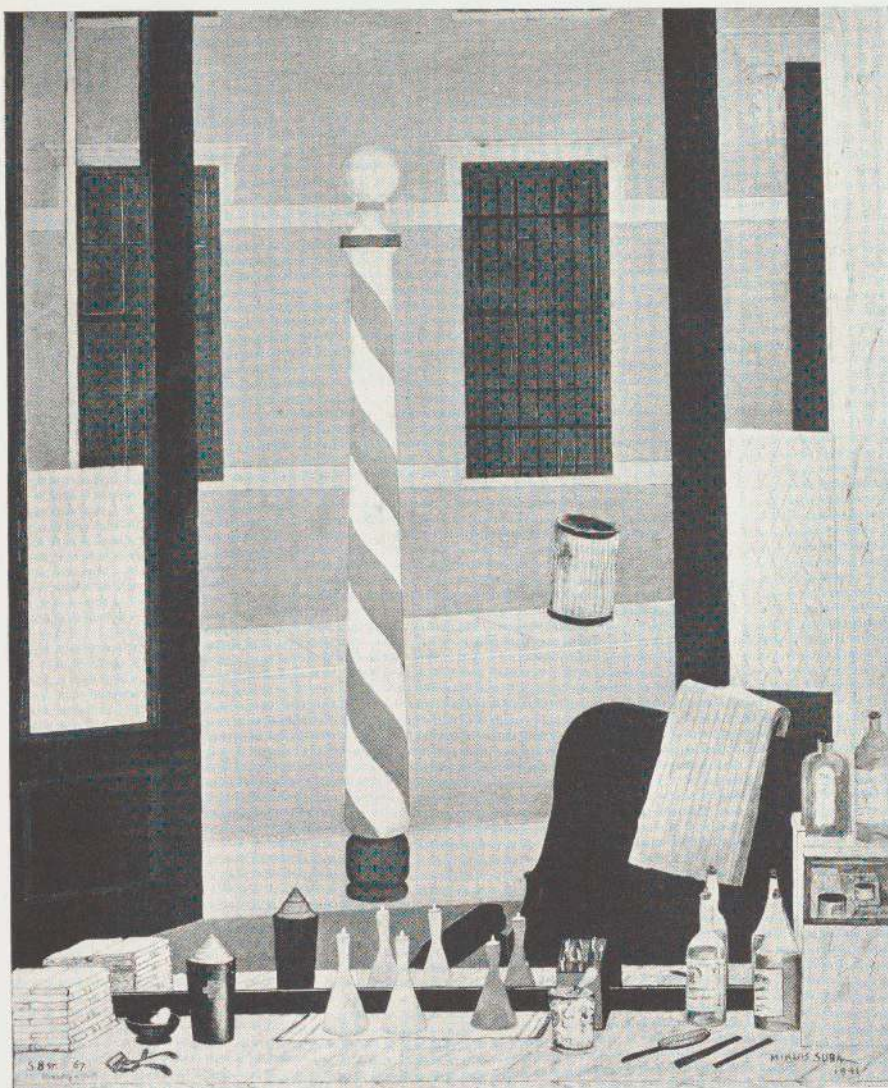
"However, when death ensues (figure lying) the chain holding man here is broken and his spirit (the spirit of a thing is the real thing) leaves the vehicle in which it toured this three-dimensional earth and is absorbed into Time from whence it came . . .

"It is, I think, impossible to show the fourth dimen-

sion objectively (or any way for that matter) but like many others I have tried. The planetary system I show isn't any particular setting. For lack of a name for the setting, I just call it Sullivan's universe . . . The geometrical lines show height, width, length going out into infinity. The lines go through the hourglass which represents time . . . Time then is the fourth dimension. The hourglass is red to represent or show that all life has its being in time (pulsating, vibrant, red life)."

PATRICK J. SULLIVAN

From Sidney Janis, They Taught Themselves, 1942



Miklos SUBA: South 8th Street Barber Shop Interior. 1941. Oil on composition board, 24 $\frac{1}{4}$ x 16 $\frac{1}{8}$ ". Owned by the artist.

I try to express my realistic impressions without invoking abstraction or sentimentality. Reduce all my objective observations to emphasizing my personal reactions to essential form and color through simplification, frankness and omission. My work is organized in such a way that it presents my personal emotional response to what I see. I am neither photographic nor reminiscent.

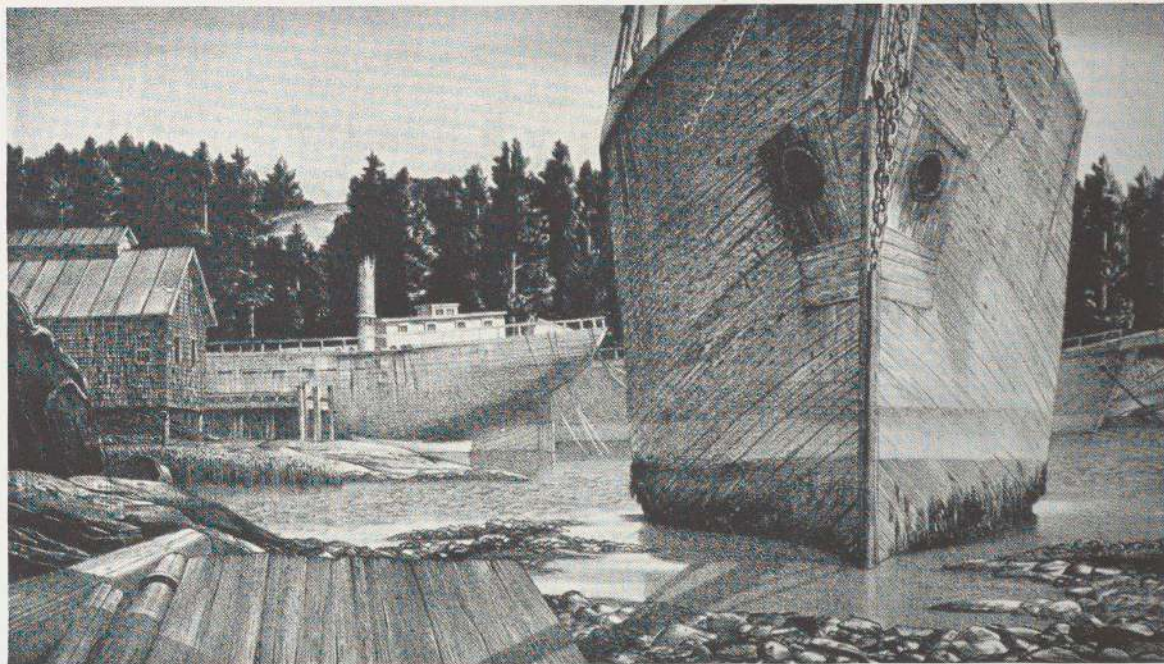
MIKLOS SUBA

Born Hungary 1880. Graduate in architecture from Royal Hungarian Technical University, Budapest, 1902; studied painting Vienna Academy. Traveled and painted in England, France, Holland, Italy. Practised architecture Budapest and New York. Came to U. S. 1924. Never had one-man show but has exhibited several paintings in group exhibitions, Brooklyn Museum 1930, 1934. Lives in Brooklyn, New York.

Wengenroth

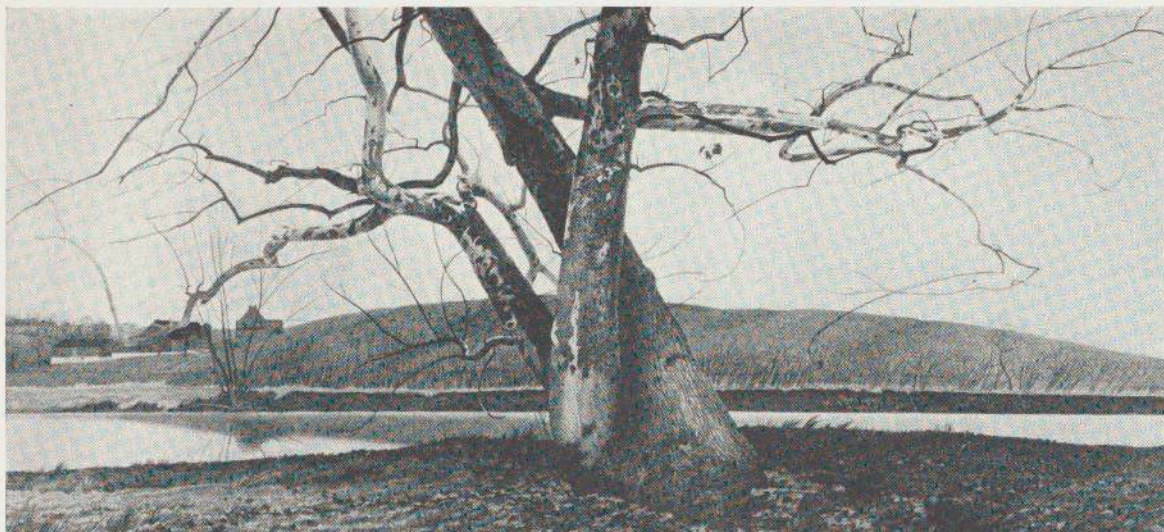
A picture of great detail and clarity owes its style, I suppose, to the artist's strong interest in his subject matter and to a recognition of the fact that detail itself supplies a means of creating texture and substance. Within the broader design of the picture, detail should heighten interest in the subject and enhance the design itself. Personally, I have so much respect for the variety of things peculiar to our native scene that I cannot ignore them. STOW WENGENROTH

Born Brooklyn, N. Y. 1906. Studied with Wayman Adams, George Bridgman and others. One-man shows of lithographs, New York, Macbeth Gallery 1931, 1932, 1933, 1935, 1938; Grand Central Galleries 1937; Kennedy Galleries 1941. Represented in museums in Andover, Mass., Baltimore, Indianapolis, Los Angeles, Honolulu, Memphis, Milwaukee, New York, Washington, D. C., and others. Lives in New York.



Stow WENGENROTH: Old Ships. 1937. Lithograph, $8\frac{7}{8} \times 15\frac{3}{4}$ ". Kennedy Galleries.

Wyeth



Andrew WYETH: Dil-Huey Farm. 1941. Egg tempera on gesso panel, 22 x 40". Collection Charles A. Higgins Jr.

I was born in Chadd's Ford, Pennsylvania, in 1917. This small village lies snug against the historic Brandywine River, which waters a beautiful valley of farms and grazing lands. The memory of early days still clings to these hills and valleys where Washington and Lafayette fought their losing battle with General Howe.

With my sisters and brother I lived the life of a country boy. The hills, brooks and woodlands were our playground. The life of the towns and cities was remote and almost unknown to us.

My inherent desire to draw and paint was whipped into action by many youthful adventures in my father's studio, where at the age of fourteen I started a long period of instruction. This training consisted of incessant drilling in drawing and construction from the cast, from life and from landscape, "and so," my father often said, "to understand nature objectively and thus be soundly prepared for the later excursion

into subjective moods and the high spirit of personal and emotional expression."

My aim is to escape from the medium with which I work. To leave no residue of technical mannerisms to stand between my expression and the observer. To seek freedom through significant form and design rather than through the diversion of so-called free and accidental brush handling. In short, to dissolve into clear air all impediments that might interrupt the flow of pure enjoyment. Not to exhibit craft, but rather to submerge it, and make it rightfully the handmaiden of beauty, power and emotional content.

ANDREW WYETH

Born Chadd's Ford, Pa. 1917. Son and pupil of the painter, N. C. Wyeth. One-man shows, Macbeth Gallery, New York, 1937, 1939, 1941. Lives in Chadd's Ford.

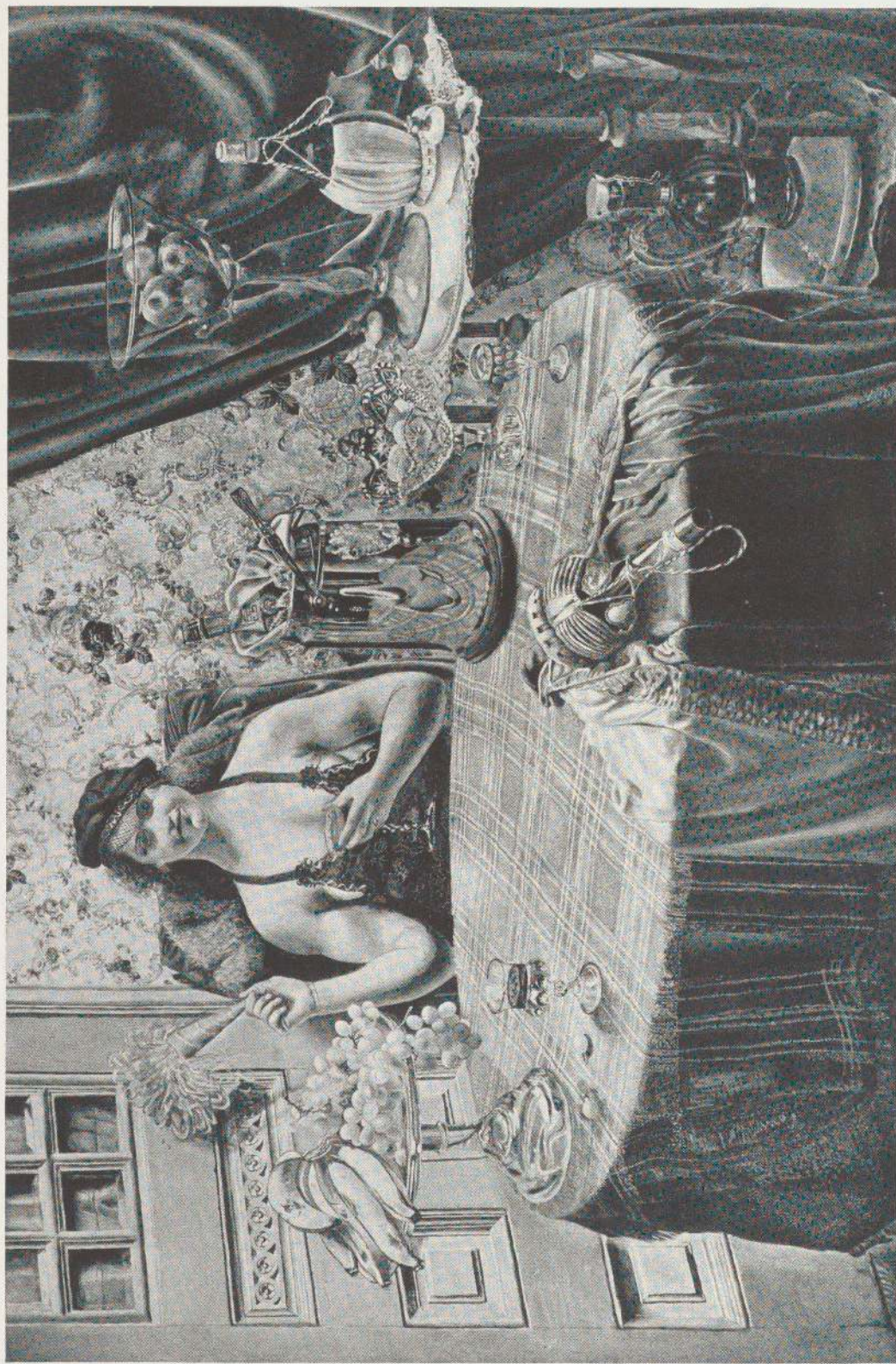


Andrew WYETH: Turkey Buzzard. 1942. Ink, pencil, gouache, 39 x 66 $\frac{7}{8}$ ". Owned by the artist.



Andrew WYETH: Winter Fields. 1942. Egg tempera on gesso panel, 17 $\frac{1}{4}$ x 41". Collection Mrs. G. H. Whitney.

Zsissly



ZSISSLY: Victoria. 1935. Oil on canvas, 34 x 52". Owned by the artist.

ZSISSLY: Girl in Red. 1939.
Oil on canvas, 50 x 58".
Owned by the artist.



Zsissly (Malvin Marr Albright) was born in Chicago in 1897, the twin brother of Ivan Le Lorraine Albright, and lives in Warrenville, Ill. For some years he practised sculpture but his studio became so full of large plaster figures that he decided to take up painting and a new name, Zsissly.

"That was back about 1930. Painting was so easy after sculpture, it was just like doing nothing. I recall my first painting . . . I took my spatula (I hadn't yet bought brushes) and the paint just slipped on the oil cloth. It was a wonderful picture and I have advanced so much I now use brushes and all."

"Of course I didn't need to study painting—I was just born a great artist I guess—and just to show you how I have climbed the ladder of fame, I started out at the bottom of the list in the catalogs and I just saw at the nice little show at the Metropolitan I am not last any more as a comrade by the name of Zucker has taken my place and just look where I am now. . ."

ZSISSLY

Zsissly

Catalog of the Exhibition

Lenders

Ivan Le Lorraine Albright, Warrenville, Ill.; Miss Ilse Bischoff, New York; Mrs. Alfred E. Bissell, Wilmington; Peter Blume, New York; Arthur Bradley Campbell, Palm Beach; Ferdinand Cartier, New York; Stephen C. Clark, New York; Mrs. Katherine Dane, New York; Dr. Flanders Dunbar, New York; Jared French, New York; Robert C. Graham, Stamford, Conn.; William A. Gumberts, Evansville, Ind.; Mrs. Edith G. Halpert, New York; Hananiah Harari, New York; Charles A. Higgins Jr., Wilmington; E. L. Hodson, Chicago; M. Martin Janis, Buffalo; Sidney Janis, New York; Edgar J. Kaufmann Jr., New York; Lincoln Kirstein, New York; Walt Kuhn, New York; Lawrence Kupferman, Boston; Harvey Ladew, Monkton, Md.; Richard A. Loeb, New Brunswick, N. J.; Mr. and Mrs. Daniel Longwell, New York; Louis Lozowick, New York; Mr. and Mrs. Henry R. Luce, New York; Mr. and Mrs. Earle Ludgin, Hubbard Woods, Ill.; Theodore Lux, New York; George Platt Lynes, New York; Mr. and Mrs. Russell Lynes, Bryn Mawr; William M. Milliken, Cleveland; Mr. and Mrs. Roy R. Neuberger, New York; William E. Phelps, Guyencourt, Del.; Mr. and Mrs. Joseph B. Platt, New York; Cole Porter, New York; Charles Rain, New York; Nelson A. Rockefeller, Washington; H. D. Rothschild, New York; Eric Schroeder, Cambridge, Mass.;

Ben Shahn, Hightstown, N. J.; Herman Shulman, New York; Mr. and Mrs. James Thrall Soby, New York; Miklos Suba, New York; Union Lennox Company, Cleveland; Mr. and Mrs. John van Beuren, Morristown, N. J.; King Vidor, Beverly Hills, Cal.; Mrs. G. H. Whitney, Coatesville, Pa.; Mrs. H. S. Williams, Springfield, Mass.; Andrew Wyeth, Chadd's Ford, Pa.; Mr. and Mrs. Leonard A. Yerkes, Greenville, Del.; Zsissy, Warrenville, Ill.

Museum of Fine Arts, Boston; Art Institute of Chicago; Wadsworth Atheneum, Hartford; William Rockhill Nelson Gallery of Art, Kansas City; Brooklyn Museum, New York; Metropolitan Museum of Art, New York; Whitney Museum of American Art, New York; Springfield Museum of Fine Arts, Springfield, Mass.; Sweet Briar College, Sweet Briar, Va.; Swope Art Gallery, Terre Haute, Ind.; Worcester Art Museum, Worcester, Mass.; Work Projects Administration Art Program.

Downtown Gallery, Ferargil Galleries, Kennedy Galleries, Julien Levy Gallery, Macbeth Gallery, Midtown Galleries, Milch Galleries, Frank K. M. Rehn Gallery, Weyhe Gallery, New York.

A star preceding a title indicates that the work is illustrated. In dimensions height precedes width.

Retrospective

ALEXANDER, Henry

*1 The Laboratory of Thomas Price. About 1887. Oil on canvas, 36 x 30". Lent by Metropolitan Museum of Art.

AUDUBON, John James

*2 Ivory-billed Woodpeckers. Before 1851. Oil on canvas, 39 1/4 x 26 1/4". Lent by Metropolitan Museum of Art.

BINGHAM, George Caleb

*3 Shooting for the Beef. 1850. Oil on canvas, 34 x 49 1/2". Lent by Brooklyn Museum.

COLE, Thomas

*4 The Titan's Goblet. 1833. Oil on canvas, 19 3/8 x 16 1/8". Lent by Metropolitan Museum of Art.

EAKINS, Thomas

*5 Max Schmitt in a Single Scull. 1871. Oil on canvas, 32 1/4 x 46 1/4". Lent by Metropolitan Museum of Art.

FIELD, Erastus Salisbury

*6 Historical Monument of the American Republic. About 1876. Oil on canvas, 9' 3" x 13' 1". Lent by Mrs. H. S. Williams, courtesy Springfield Museum of Fine Arts.

GOODWIN, Richard La Barre

About Goodwin little information is available save that he died in 1910 and that his most famous painting was called *Roosevelt's Cabin Door*. His work is obviously related to that of Harnett.

7 Still Life, Hunter's Equipment. About 1890. Oil on canvas, 85 1/2 x 50 1/8". Lent by Springfield Museum of Fine Arts.

HARNETT, William M.

*8 Music and Good Luck. 1888. Oil on canvas, 40 x 30". Lent by Mrs. Edith G. Halpert.

HICKS, Edward

- *9 The Peaceable Kingdom. Before 1849. Oil on canvas, 17½ x 23½". Museum of Modern Art, gift of Mrs. John D. Rockefeller Jr.

HOMER, Winslow

- *10 The Morning Bell. About 1866. Oil on canvas, 24 x 38". Lent by Stephen C. Clark.

KENSETT, John Frederick

- *11 A Coastal Scene. 1869. Oil on canvas, 36½ x 60½". Lent by Wadsworth Atheneum, Hartford.

MOUNT, William S.

- *12 Long Island Farmhouses. After 1854-55. Oil on canvas, 21⅞ x 29⅞". Lent by Metropolitan Museum of Art.

PEALE, Raphaelle

- *13 Still Life with Strawberries. 1822. Oil on canvas, 16¼ x 22¾". Lent by Robert C. Graham.
*14 After the Bath. 1823. Oil on canvas, 28 x 23". Lent by William Rockhill Nelson Gallery of Art.

WATROUS, Harry W.

- *15 Celebration of the Mass. 1930. Oil on canvas, 40 x 36". Lent by Metropolitan Museum of Art.

ARTIST UNKNOWN

- 16 Glass Bowl with Fruit. Early 19th century. Watercolor and tinsel, 18⅞ x 14¼". Museum of Modern Art, gift of Mrs. John D. Rockefeller Jr.

20th Century Pioneers

HOPPER, Edward

- *17 House by the Railroad. 1925. Oil on canvas, 24 x 29½". Museum of Modern Art.
18 Cape Cod Evening. 1939. Oil on canvas, 30 x 40". Lent by Frank K. M. Rehn Gallery.
*19 Office at Night. 1940. Oil on canvas, 22 x 25". Lent by Frank K. M. Rehn Gallery.

SHEELER, Charles

- *20 Self-portrait. 1923. Black conté crayon, 19⅞ x 25½". Museum of Modern Art, gift of Mrs. John D. Rockefeller Jr.
21 American Landscape. 1930. Oil on canvas, 24 x 31". Museum of Modern Art, gift of Mrs. John D. Rockefeller Jr.

- *22 City Interior. 1936. Oil on gesso panel, 22⅛ x 27". Lent by Worcester Art Museum.

- 23 Rocks at Steichen's. 1937. Black conté crayon, 10½ x 8¾". Lent by Downtown Gallery.

Contemporary

ALBRIGHT, Ivan Le Lorraine

- 24 I Walk to and fro through Civilization and I Talk as I Walk. 1927. Oil on canvas, 73 x 36".
25 Among Those Left. 1927-28. Oil on canvas, 73 x 36".
26 Woman. 1928. Oil on canvas, 33 x 22".
27 There Were No Flowers Tonight. 1928-29. Oil on canvas, 48 x 30".
28 Heavy the Oar to Him Who Is Tired, Heavy the Coat, Heavy the Sea. 1929. Oil on canvas, 52 x 36".
29 Into the World There Came a Soul Called Ida. 1929-30. Oil on canvas, 56 x 47".
30 Fleeting Time, Thou Hast Left Me Old. 1930-31. Oil on canvas, 30 x 20".
*31 Wherefore Now Ariseth the Illusion of a Third Dimension. 1931. Oil on canvas, 20 x 36".
*32 Self-portrait. 1935. Oil on canvas, 30 x 20". Lent by Mr. and Mrs. Earle Ludgin.
33 Ah God—Herrings, Buoys, the Glittering Sea. 1940. Gouache, 30 3/16 x 38". Lent by Art Institute of Chicago.
34 That Which I Should Have Done, I Did Not Do. 1941. Oil on canvas, 92 x 36".
Nos. 24-31, 34, lent by the artist.

✓ATHERTON, John

- *35 Invasion: the Acrobats. 1941. Gouache, 12 x 18". Lent by Wadsworth Atheneum, Hartford.
36 Invasion: the Halt. 1941. Gouache, 14 x 10".
*37 Christmas Eve. 1941. Oil on canvas, 30¼ x 35". Museum of Modern Art, Purchase Fund.
38 Construction. 1942. Oil on cardboard, 9 x 11⅞". Museum of Modern Art, Mrs. John D. Rockefeller Jr. Purchase Fund.
39 Old Barn, Connecticut. 1942. Oil on canvas, 28 x 40". Lent by Whitney Museum of American Art.
40 Villa Rotunda. 1942. Oil on canvas, 24 x 30".
41 Barn Detail. 1942. Oil on composition board, 15 x 12".
42 Still Life with Squirrel. 1942. Oil on canvas, 24 x 35".
43 The Egotist. 1942. Gouache, 20 x 21".
44 The Mirage. 1942. Oil on canvas, 20 x 24".
45 Puppy, No. 1. 1942. Oil on canvas, 14 x 20".
46 Freckles. 1942. Oil on canvas, 24 x 26".
Nos. 36, 40-46, lent by Julien Levy Gallery.

BLUME, Peter

- 47 *Elmosina* (study for *The Eternal City*). 1933. Pencil, $13\frac{3}{8} \times 10\frac{1}{2}$ ". Museum of Modern Art, gift of Mrs. John D. Rockefeller Jr.
- 48 *Beggar Woman* (study for *The Eternal City*). 1933. Pencil, 10×7 ". Lent by Edgar J. Kaufmann Jr.
- 49 *Iris and Pansies*. 1934. Pencil, $15\frac{7}{8} \times 10$ ". Museum of Modern Art, gift of Mrs. John D. Rockefeller Jr.
- 50 *House at Bear Run*. 1938. Pencil, $11 \times 16\frac{1}{4}$ ".
- 51 *House and Rock, Bear Run*. 1938. Pencil, $12\frac{7}{8} \times 12\frac{7}{8}$ ".
- 52 *Log*. 1939. Pencil, $10\frac{1}{4} \times 14\frac{3}{8}$ ".
- *53 *Landscape with Poppies*. 1939. Oil on canvas, $18 \times 25\frac{1}{8}$ ". Museum of Modern Art, gift of Mrs. John D. Rockefeller Jr.
- *54 *Key West Beach*. 1940. Oil on canvas, $11\frac{3}{4} \times 17$ ". Lent by Mr. and Mrs. James Thrall Soby.
- 55 *Buoy*. 1941. Oil on canvas, 18×20 ". Lent by Dr. Flanders Dunbar.
- 56 *Weathervane*. 1941. Oil (Maroger) on canvas, 20×24 ".
- 57 *Three doodles*. 1942. Pencil, $8\frac{1}{2} \times 11$ ".
- *58 *Drawing*. 1942. Pencil, $18\frac{3}{4} \times 22\frac{7}{8}$ ".
Nos. 50-52, 56-58, lent by the artist.

✓ BULLER, Audrey

- *59 *Nude in Doorway*. 1933. Oil on canvas, 16×12 ".
- 60 *From the Sea*. 1934. Oil on canvas, 40×25 ".
- 61 *Sugar Shepherdess*. 1937. Oil on canvas, 30×24 ".
- 62 *Cornet in Case*. 1937. Oil on canvas, $15 \times 27\frac{1}{4}$ ". Lent by Mr. and Mrs. Joseph B. Platt.
- 63 *Canterbury Bells*. 1938. Oil on canvas, 30×24 ".
Nos. 59-61, 63, lent by Ferargil Galleries.

CADMUS, Paul

- 64 *Vladimir*. 1932. Pen and red crayon, $11\frac{1}{4} \times 8\frac{3}{8}$ ".
- 65 *Bicyclists*. 1933. Oil on canvas, 36×18 ". Lent by Cole Porter.
- 66 *Greenwich Village Cafeteria*. 1934. Oil on canvas, $25\frac{1}{2} \times 39\frac{1}{2}$ ". Extended loan to the Museum of Modern Art.
- 67 *Wild Party*. 1937-38. Ink and pencil, $15 \times 19\frac{1}{2}$ ".
- 68 *Sailors and Floosies*. 1938. Oil and tempera on linen on composition board, 25×40 ".
- *69 *"Hinky Dinky Parley Voo."* 1939. Oil and tempera on linen on composition board, 36×36 ". Lent by Arthur Bradley Campbell.
- 70 *Camp Cheerful, No. 1*. 1939. Ink, 14×10 ". Lent by Mrs. Katherine Dane.
- 71 *Four Broken Shells*. 1939. Ink, $8\frac{1}{2} \times 13\frac{1}{4}$ ".
- 72 *Portrait of Ilse Bischoff*. 1939. Oil and tempera on linen on composition board, 17×13 ". Lent by Miss Ilse Bischoff.
- 73 *Nude*. 1940. Ink, $9\frac{1}{4} \times 6\frac{1}{4}$ ". Lent by Mr. and Mrs. Russell Lynes.
- 74 *Herrin Massacre*. 1940. Oil and tempera on composition board, $35\frac{1}{2} \times 26\frac{3}{4}$ ".

- 75 *A Shell, a Log and a Figure*. 1941. Egg tempera on composition board, $5\frac{3}{4} \times 7\frac{1}{2}$ ". Lent by Harvey Ladew.
- 76 *Aviator*. 1941. Egg tempera on composition board, 12×6 ". Lent by Lincoln Kirstein.
- 77 *Youth with Kite*. 1941. Etching, $10\frac{3}{8} \times 5\frac{3}{8}$ ".
- *78 *Arabesque*. 1941. Egg tempera on composition board, 7×7 ". Lent by William A. Gumberts.
- 79 *Seated Nude*. 1942. Silverpoint, 14×10 ".
Nos. 64, 67, 68, 71, 74, 77, 79, lent by Midtown Galleries.

CARTER, Clarence Holbrook

- 80 *Ezra Davenport*. 1929. Oil on canvas. Lent by the Union Lennox Company.
- 81 *Plums*. 1930. Oil on canvas, $21\frac{1}{2} \times 14\frac{1}{2}$ ". Lent by William M. Milliken.
- *82 *City View*. 1940. Oil on canvas, 36×45 ". Lent by Swope Art Gallery, Terre Haute.
- 83 *Tech Belle*. 1940. Oil on canvas, $54\frac{1}{8} \times 36\frac{1}{8}$ ".
- *84 *Jane Reed and Dora Hunt*. 1941. Oil on canvas, 36×45 ". Museum of Modern Art, Mrs. Simon Guggenheim Fund.
- 85 *Bill*. 1941. Oil on canvas, $59\frac{1}{8} \times 34$ ".
- 86 *End of the Mine*. 1941. Oil on canvas, $26 \times 40\frac{1}{8}$ ".
- 87 *Chickens through the Window*. 1942. Oil on canvas, 27×40 ".
- 88 *Good Crop*. 1942. Oil on canvas, 40×29 ".
Nos. 83, 85-88, lent by Ferargil Galleries.

CARTIER, Ferdinand

- 89 *City Garden, Bronx*. 1936. Oil on canvas, 38×28 ".
- 90 *Hemlocks in Winter, Bronx Park*. 1937. Oil on canvas board, $11\frac{7}{8} \times 15\frac{7}{8}$ ".
- *91 *Sunset over Fordham University, Bronx Park*. 1938. Oil on canvas, $30 \times 39\frac{7}{8}$ ".
- 92 *April around Highbridge, Bronx Park*. 1939. Oil on canvas, 30×40 ".
Nos. 89-92, lent by the artist.

FRENCH, Jared

- *93 *Summer's Ending*. 1939. Oil and tempera on linen on composition board, $24\frac{3}{8} \times 40\frac{5}{8}$ ". Lent by Whitney Museum of American Art.
- 94 *The Other Woman*. 1939. Ink, $10\frac{3}{8} \times 8\frac{7}{8}$ ".
- 95 *Man and Woman*. 1940. Brush and ink, $14\frac{3}{4} \times 9\frac{1}{4}$ ".
- *96 *Crew*. 1941. Egg tempera on composition board, $9\frac{1}{2} \times 30 \frac{5}{16}$ ".
- 97 *Woman*. 1941. Egg tempera on linen on composition board, $17\frac{7}{8} \times 15 \frac{9}{16}$ ".
- *98 *Murder*. 1942. Egg tempera on composition board, $17\frac{1}{4} \times 14\frac{5}{8}$ ".
- 99 *Music*. 1943. Egg tempera on linen on composition board, $9\frac{1}{8} \times 14$ ".
- 100 *The Strange Man*. 1943. Egg tempera on composition board, $12\frac{3}{8} \times 13\frac{1}{4}$ ".
Nos. 94-100, lent by the artist.

✓ GUGLIELMI, Louis

- 101 The Persistent Sea. 1935. Oil on canvas, 29½ x 23½". Lent by Nelson A. Rockefeller.
- 102 Wedding in South Street. 1936. Oil on canvas, 30 x 24". Lent by WPA Art Program.
- 103 Isaac Walton in Brooklyn. About 1937. Oil on composition board, 29¾ x 23⅞". Lent by WPA Art Program.
- 104 The Various Spring. 1937. Oil on composition board, 16 x 20". Lent by Downtown Gallery.
- 105 El Station. 1938. Oil on composition board, 20 x 30". Lent by Richard A. Loeb.
- 106 Mental Geography. 1938. Oil on gesso panel, 35¾ x 23¾". Lent by Mrs. Edith G. Halpert.
- 107 Morning on the East Side. 1939. Oil on composition board, 20 x 16". Lent anonymously.
- 108 Festa. 1940. Oil on canvas, 32 x 24". Lent by Downtown Gallery.
- 109 Soliloquy. 1940. Oil on composition board, 18 x 14". Lent by Downtown Gallery.
- 110 Brooklyn Piscatorial. 1941. Oil on composition board, 17 x 14". Lent anonymously.
- 111 The Weary. 1941. Oil on canvas, 12 x 16". Lent by Herman Shulman.
- *112 Terror in Brooklyn. 1941. Oil on canvas, 34 x 30". Lent by Whitney Museum of American Art.
- 113 The Bridge. 1942. Oil on canvas, 34 x 26". Lent by Downtown Gallery.
- 114 Tumblers. 1942. Oil on composition board, 10 x 8". Lent anonymously.
- *115 War News. 1942. Oil on composition board, 21 x 17½". Lent by Mr. and Mrs. Earle Ludgin.

HARARI, Hananiah

- 116 After Study. 1939. Oil on canvas, 19 x 23".
 - 117 Smiles. 1940. Oil on canvas, 10 x 11".
 - 118 Man's Boudoir. 1940. Oil on canvas, 18 x 13".
 - 119 Into the Past. 1941. Oil on canvas, 15 x 12⅞".
 - *120 The Old Valentine. 1941. Oil on canvas, 9¼ x 12".
 - 121 Lavender and Lace. 1941. Oil on canvas, 12 x 8".
- Nos. 116-121, lent by the artist.

HELDER, Z. Vanessa

- 122 Grand Coulee Dam. 1940. Watercolor, 18 x 22⅞".
- 123 Teakoe Grain Elevator. 1940. Watercolor, 18½ x 22⅞".
- 124 Hooverville, Grand Coulee Dam. 1940. Watercolor, 15½ x 20¼".
- 125 Hilltop House. 1940. Watercolor, 18⅞ x 22½".
- 126 Rocks and Concrete, Grand Coulee Dam. 1940. Watercolor, 20⅞ x 15¾".
- 127 For Sale. 1941. Watercolor, 17½ x 21½".
- 128 The Last Snow Fence, Nebraska. 1941. Watercolor, 15½ x 22⅞".
- 129 Yensen's Barn. 1942. Watercolor, 18⅞ x 22¼".

- *130 Pettit Carriage House. 1942. Watercolor, 15⅞ x 20".
 - 131 The Oregon Coast. 1942. Watercolor, 15½ x 22⅞".
 - 132 Rosalia Sheds. 1942. Watercolor, 18½ x 22½".
 - 133 Queen Anne Alley. 1942. Watercolor, 18¼ x 22⅞".
- Nos. 122-133, lent by Macbeth Gallery.

HURD, Peter

- *134 The Dry River. About 1937. Tempera on wood, 48 x 42". Lent by Mr. and Mrs. Daniel Longwell.
- 135 Boy from the Plains. 1938. Tempera on wood, 24 x 24". Lent by Mr. and Mrs. Roy R. Neuberger.
- 136 Rancheria. 1938. Egg tempera on gesso composition board, 24 x 42". Lent by Metropolitan Museum of Art.
- 137 The Alamo Tree. About 1939. Tempera on gesso panel, 36 x 48". Lent by Sweet Briar College.
- 138 Landscape with Polo Players. About 1939. Tempera on wood, 42 x 48". Lent by Mr. and Mrs. Henry R. Luce.
- 139 The Rainy Season. 1940. Tempera on wood, 34 x 47". Lent by Mr. and Mrs. Roy R. Neuberger.

KUPFERMAN, Lawrence

- 140 Back Bay Houses. 1938. Drypoint, 12 x 9". Lent by the artist.
- 141 Marlborough Street Mansion. 1938. Drypoint, 11⅞ x 8⅞". Lent by Weyhe Gallery.
- *142 Victorian Mansion. 1939. Drypoint, 14 x 13". Lent by Milch Galleries.
- 143 Saratoga Springs Victorian. 1940. Drypoint, 13⅞ x 9⅞". Lent by Milch Galleries.
- 144 Victorian Carriage House. 1940. Drypoint, 10 x 12½". Lent by Kennedy Galleries.
- 145 Fantasia Americana 1880. 1942. Drypoint, 11⅞ x 14⅞". Lent by Kennedy Galleries.

✓ LEWANDOWSKI, Edmund

- 146 Gas Tanks and Washer. 1938. Watercolor, 16 x 22".
 - 147 Marble Yard. 1939. Watercolor, 18 x 24". Lent by E. L. Hodson.
 - *148 Deserted Old Steel Mill. 1940. Watercolor, 18½ x 26". Lent by King Vidor.
 - 149 Blast Furnace, No. 11. 1941. Watercolor, 18¾ x 26". Lent by King Vidor.
 - *150 Winter Port, No. 1. 1941. Watercolor, 19 x 20". Lent by Museum of Fine Arts, Boston.
 - 151 Lighthouse Point. 1941. Watercolor, 15½ x 24".
 - 152 Winter Port, No. 2. 1941. Watercolor, 18 x 25½".
 - 153 Red Tanks. 1940. Watercolor, 21½ x 17½".
 - 154 Boats. 1942. Watercolor, 18 x 26".
 - 155 Steel Mill. 1942. Watercolor, 19½ x 28½".
 - 156 Iron Horses. 1942. Watercolor, 18 x 25".
 - 157 Martin Bombers. 1942. Watercolor, 19 x 26".
 - 158 After Day's Toil. 1942. Watercolor, 18½ x 25½".
- Nos. 146, 151-158, lent by Downtown Gallery.

LOZOWICK, Louis

- 159 Crane. 1928. Lithograph, $12\frac{3}{8} \times 8\frac{1}{2}$ ".
160 Still Life with Guitar. 1929. Lithograph, $9 \times 11\frac{7}{8}$ ".
161 Breakfast. 1929. Lithograph, $10\frac{3}{8} \times 8$ ".
162 Willow Tree. 1929. Lithograph, $13\frac{3}{4} \times 8\frac{1}{8}$ ".
*163 Still Life, No. 2. 1929. Lithograph, $10\frac{3}{8} \times 13\frac{1}{8}$ ".
164 Hanover Square. 1929. Lithograph, $14\frac{3}{4} \times 9$ ".
165 Coal Pockets. 1929. Lithograph, $8\frac{3}{4} \times 15$ ".
166 Brooklyn Bridge. 1930. Lithograph, $13 \times 7\frac{7}{8}$ ".
167 Excavation. 1930. Lithograph, $15\frac{7}{8} \times 6\frac{1}{4}$ ".
168 Fruit Bowl. 1930. Lithograph, $9\frac{5}{8} \times 14\frac{1}{4}$ ".
169 Old Willow. 1930. Lithograph, $16 \times 11\frac{1}{2}$ ".
*170 Mid-air. 1931. Lithograph, $11\frac{1}{2} \times 6\frac{1}{2}$ ".
171 Cactus. 1932. Lithograph, $14\frac{3}{4} \times 10$ ".
172 Spanning the Hudson. 1936. Lithograph, $9\frac{1}{8} \times 13\frac{1}{4}$ ".
173 Abandoned Quarries. 1936. Lithograph, 14×11 ".
174 Granite Quarries. 1937. Lithograph, $12 \times 13\frac{7}{8}$ ".
175 Repairing Brooklyn Bridge. 1938. Lithograph, $12\frac{7}{8} \times 7\frac{1}{2}$ ".
176 Sunbath. 1940. Lithograph, $9\frac{1}{4} \times 11\frac{7}{8}$ ".
177 Novel of Adventure. 1942. Lithograph, $12\frac{7}{8} \times 8\frac{7}{8}$ ".
Nos. 159-162, 168-177, lent by the artist.
Nos. 163-167, Museum of Modern Art, gift of Mrs. John D. Rockefeller Jr.

LUX, Theodore

- 178 The Nigger of the Narcissus. 1933. Oil on canvas, $19\frac{3}{4} \times 28\frac{5}{8}$ ". Lent by the artist.
179 Land of Promise. 1939. Oil on canvas, 25×32 ".
Lent by Eric Schroeder.
180 Baltimore Brigs and Schooners. 1940. Oil on canvas, 14×30 ". Lent by Mr. and Mrs. John van Beuren.
181 The Ferry (Susquehanna R. R.). 1940. Oil on canvas, $14\frac{1}{8} \times 25$ ". Lent by the artist.
*182 The Fast Steamer "Gardenia." 1940. Oil on canvas, $20\frac{1}{8} \times 30\frac{1}{4}$ ".
183 Last Port. 1940. Oil on canvas, $18\frac{1}{8} \times 30\frac{1}{8}$ ".
Nos. 182-183, lent by Julien Levy Gallery.
184 Queen of the Hudson. 1941. Oil on canvas, 20×34 ".
Lent by the artist.

✓ PAPS DORF, Fred

- *185 Flowers in Vase. 1940. Oil on canvas, $18\frac{1}{4} \times 14\frac{1}{4}$ ".
Museum of Modern Art, Mrs. John D. Rockefeller Jr. Purchase Fund.
186-194 Paintings by Papsdorf lent by the following Detroit collectors: Andrew W. Barr, Mrs. H. L. Bayer, Miss Florence Davies, Detroit Artists' Market, Mrs. Charles H. Hodges Jr., Mrs. Richard W. Jackson, Mrs. George Kamperman, Mrs. John S. Newberry, John S. Newberry Jr., Mrs. J. J. O'Brien, Mrs. Philip John Savage, Mrs. H. Lee Simpson, Robert H. Tannahill. The list was not available at the time of publication.

✓ RAIN, CHARLES

- 195 Still Life. 1939. Oil on canvas, $24 \times 31\frac{1}{2}$ ".
196 Flower Portrait. 1939. Oil on canvas, $31\frac{1}{2} \times 24$ ".
*197 Hawk and Dragon Fly. 1940. Oil on canvas, $24 \times 31\frac{5}{8}$ ". Lent by George Platt Lynes.
198 Encounter. 1942. Oil on composition board, 6×8 ".
199 Still Life. 1942. Oil on canvas, 11×14 ".
Nos. 195-196, 198-199, lent by the artist.

ROTHSCHILD, H. D.

- *200 Self-portrait. 1940. Pencil, $3\frac{1}{2} \times 2\frac{5}{8}$ ". Museum of Modern Art, Purchase Fund.
201 Barricade. 1941. Pencil, $13 \times 15\frac{1}{4}$ ".
202 Barn on the Hill. 1941. Pencil, $12\frac{3}{8} \times 16\frac{1}{2}$ ".
*203 Enigma, Drexel Cottage. 1941. Pencil, $13\frac{3}{8} \times 15\frac{5}{8}$ ".
204 Gambling Casino Ruins, No. 2. 1941. Pencil, $13\frac{3}{4} \times 9\frac{7}{8}$ ".
205 The Prophet. 1941. Pencil, $22\frac{1}{2} \times 17\frac{1}{8}$ ".
206 Barricade. 1941. Pencil, $14 \times 11\frac{7}{8}$ ".
207 Sea Burial. 1941. Pencil, $14\frac{1}{2} \times 18\frac{1}{8}$ ".
208 The Five Trees. 1941. Pencil, $18 \times 14\frac{1}{4}$ ".
209 The Dune. 1942. Pencil, $13\frac{3}{8} \times 14$ ".
210 Lincoln's Hill, Tennessee. 1942. Pencil, $11 \times 8\frac{3}{8}$ ".
Nos. 200-210, lent by the artist.

✓ SANTO, Patsy

- 211 Winter Evening. 1940. Oil on canvas, 15×20 ".
Lent by Sidney Janis.
*212 Spring. 1940. Oil on canvas, $24\frac{1}{8} \times 18\frac{1}{8}$ ". Museum of Modern Art, Mrs. John D. Rockefeller Jr. Purchase Fund.
213 Winter Quiet. 1940. Oil on canvas, 18×24 ". Lent by Whitney Museum of American Art.
214 The End of the Trail. Oil on composition board, 10×12 ". Lent by Walt Kuhn.

SHAHN, Ben

- 215 Puddlers' Sunday. 1938. Tempera, 16×24 ". Lent by Julien Levy Gallery.
216 Sunday Painting. 1938. Tempera on paper, $16\frac{1}{8} \times 24$ ". Lent anonymously.
217 Vacant Lot. 1939. Tempera on academy board, 19×23 ". Lent by Wadsworth Atheneum, Hartford.
*218 Handball. 1939. Tempera on composition board, $24 \times 33\frac{1}{4}$ ". Museum of Modern Art, Mrs. John D. Rockefeller Jr. Purchase Fund.
219 Self-portrait among the Churchgoers. 1939. Tempera on paper, $20 \times 29\frac{1}{2}$ ".
220 W.P.A. 1939. Tempera on paper, $24 \times 32\frac{3}{4}$ ".
221 Seurat's Lunch. 1939. Tempera on paper, $19\frac{7}{8} \times 29\frac{7}{8}$ ".
222 Contemporary American Photography 1935. 1940. Tempera on paper, $24\frac{1}{8} \times 33\frac{1}{8}$ ".
223 Springtime 1940. 1940. Tempera on paper $14\frac{3}{4} \times 21\frac{7}{8}$ ".

- *224 "Pretty Girl Milking the Cow." 1940. Tempera on paper, 22 x 30".
- 225 Contemporary American Sculpture 1939. 1940. Tempera on paper, 21¼ x 30¼". Nos. 219-225, lent by the artist.

SUBA, Miklos

- 226 Shooting Gallery. 1930. Oil on canvas, 20 x 24".
- 227 Summer Afternoon. 1933. Oil on canvas, 20½ x 24½".
- 228 Derricks. 1937. Oil on canvas, 20½ x 16½".
- 229 Gray Day. 1937. Oil on cardboard, 16 x 20".
- 230 American Landscape. 1938. Oil on canvas, 20½ x 24½".
- 231 Barber Pole, Ashland Place. Oil on canvas board, 20 x 16".
- 232 Barber Pole, Fleet Place. 1940. Oil on canvas board, 20 x 16".
- 233 Barber Pole, 33 Fulton Street. 1940. Oil on canvas board, 20 x 16".
- 234 Barber Pole, Putnam Avenue. 1941. Oil on canvas board, 20 x 16".
- 235 Barber Pole, 1100 Fulton Street. 1941. Oil on composition board, 16½ x 20".
- 236 Barber Pole, South 8th Street. 1941. Oil on canvas board, 20 x 16".
- *237 South 8th Street Barber Shop Interior. 1941. Oil on composition board, 24¼ x 16½".
- 238 Barber Pole, Skilman Street. 1941. Oil on composition board, 16½ x 20½".
- 239 Barber Pole, Boerum Street. 1942. Oil on canvas board, 16 x 20". Nos. 226-239, lent by the artist.

SULLIVAN, Patrick J.

- 240 Man's Procrastinating Pastime. 1936. Oil on canvas, 22½ x 25½".
- *241 The Fourth Dimension. 1938. Oil on canvas, 24 x 30".
- *242 A-Hunting He Would Go. 1940. Oil on canvas, 26¼ x 36½". Museum of Modern Art, Purchase Fund.
- 243 First Law of Nature. 1941. Oil on canvas, 27½ x 34¼". Lent by M. Martin Janis.

- 244 Tranquillity. 1941. Oil on canvas, 26¼ x 30¾". Nos. 240-241, 244, lent by Sidney Janis.

✓ WENGENROTH, Stow

- 245 Descending Skies. 1932. Lithograph, 7¾ x 12¾".
- 246 Roof Garden. 1933. Lithograph, 7½ x 5¾".
- 247 The River. 1936. Lithograph, 9½ x 15¾".
- *248 Old Ships. 1937. Lithograph, 8¾ x 15¾".
- 249 Day's End. 1937. Lithograph, 7¼ x 13½".
- 250 Quiet Day. 1939. Lithograph, 7¾ x 12¾".
- 251 Maine Coast. 1939. Lithograph, 12 x 17¾".
- 252 Sea Gulls. 1940. Lithograph, 10½ x 15¾".
- 253 Meeting House. 1941. Lithograph, 9¼ x 16¾".
- 254 Ruffed Grouse. 1942. Lithograph, 11¼ x 17".
- 255 The Lock House. 1942. Lithograph, 11¾ x 16½". Nos. 245-246, 248, lent by Kennedy Galleries. Nos. 247, 249-255, lent by Milch Galleries.

WYETH, Andrew

- 256 Little Caldwell's Island. 1940. Egg tempera on gesso panel, 32 x 40". Lent by Macbeth Gallery.
- *257 Dil-Huey Farm. 1941. Egg tempera on gesso panel, 22 x 40". Lent by Charles A. Higgins Jr.
- 258 Frog Hunters in the Brandywine Valley. 1941. Egg tempera on gesso panel, 25 x 30". Lent by Mrs. Alfred E. Bissell.
- 259 Study of Buttonwood Tree. 1941. Ink, 29½ x 39¼". Lent by William E. Phelps.
- 260 In the Brandywine Valley. 1942. Ink, 29¾ x 39¼". Lent by the artist.
- *261 Winter Fields. 1942. Egg tempera on gesso panel, 17¼ x 41". Lent by Mrs. G. H. Whitney.
- 262 Late Fall in Pennsylvania. 1942. Egg tempera on gesso panel, 35 x 47". Lent by Mr. and Mrs. Leonard A. Yerkes.
- *263 Turkey Buzzard. 1942. Ink, pencil, gouache on cardboard, 39 x 66¾". Lent by the artist.

ZSISSLY

- *264 Victoria. 1935. Oil on canvas, 34 x 52". Lent by the artist.
- *265 Girl in Red. 1939. Oil on canvas, 50 x 58". Lent by the artist.



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