

Craig, Fornas, Speyer : new talent exhibition in the penthouse, December 6, 1955-January 22, 1956

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FORNAS ... like leaves in the wind

**CRAIG
FORNAS
SPEYER**

NEW TALENT EXHIBITION

THE MUSEUM OF MODERN ART

11 WEST 53 STREET NEW YORK

IN THE PENTHOUSE

DECEMBER 6, 1955 — JANUARY 22, 1956



CRAIG

This is the eighth of the Museum's series of New Talent Exhibitions in the Penthouse. It includes works by a painter, a sculptor and a printmaker.

In the past the Museum has sponsored many artists not widely known. This series of smaller, informal exhibitions, initiated in 1950, was planned as an additional means to show little-known work which, in the opinion of the Department of Painting and Sculpture, merits the attention of the Museum's members and the New York public. By "new" the Museum means artists who have not received a major one-man showing in New York City. It does not exclude artists whose work is known in other parts of the country or who are known for work in different fields. Neither does it imply an age limit.

Most of the works of art in the exhibition are for sale, and for the duration of the exhibition the Museum has arranged that they shall be available for purchase to its members only. However, the Museum takes no commission on these sales. It is hoped that many of the works will find a place in members' homes.

In order that all who wish may see it, the exhibition will be open to the public on Mondays, Tuesdays and Wednesdays from 3:00 to 7:00 P.M., starting December 12th, until the close of the show. Visitors are reminded that they are invited to become Museum members at any time.

ANDREW CARNDUFF RITCHIE, Director
Department of Painting and Sculpture

MARTIN CRAIG was born in Paterson, New Jersey, in 1906. He majored in chemistry and physics at the College of the City of New York and did three and a half years of research work at Bell Telephone Laboratories. He became interested in art about 1930. He studied privately with several artists, but is largely self-taught as a sculptor. In 1935 he spent the summer at Yaddo and from 1935 to 1938 was a sculptor for the Federal Art Project. Among other things he did a group of architectural panels for the Federal Housing Commission and designed for the New York World's Fair in 1939. From 1948 to 1954 he was in France. He has had one-man shows at the Galerie du Siècle in 1949 and the Galerie Colette Allendy in 1954. He exhibited regularly at the Salon de Mai and the Salon de la Jeune Sculpture and has also shown at the U. S. Embassy in Paris and the Summer Art Festival in Belgium. In New York he has shown in groups at the Museum of Modern Art, at the Whitney Museum of American Art and at various galleries. He has work in the collections of Dr. Lawrence S. Kubie, E. Weyhe, Dr. Sylvan Kaiser, Norman Mailer, Morris Lapidus and others. Besides his sculpture he has done design work in the fields of industry, architecture and furniture. During the war he was in charge of instrument design and also of the electrochemical laboratory for the radar project of the Columbia University Division of War Research. He now teaches sculpture at Cooper Union and the Brooklyn Museum Art School. He lives in New York.

Cellist 1951

Hammered lead relief, 12 $\frac{1}{4}$ x 15" \$275

The Haircut 1952

Welded steel, 38 $\frac{1}{4}$ " high

Lent anonymously (Not for sale)

Subway Figures 1953

Welded steel, 51 $\frac{1}{2}$ " high \$1800

Beach Figure 1953-54

Welded steel, 44" high \$2000

Moses 1955

Welded steel, 33" high \$1300

Except as otherwise noted, all works lent by the artist

SPEYER

NORA SPEYER was born in Pittsburgh, Pennsylvania in 1923. As a child she was interested in art, and she was aided and encouraged by her mother who was also an artist. At sixteen she went to Philadelphia to study under Franklin Watkins at the Tyler School of Fine Arts of Temple University. When the war started she returned to Pittsburgh and studied there for a year. In 1944 she followed her artist husband, who had been drafted, to Junction City, Kansas. She worked as a photographer to earn a living, but was also able to paint. She remained there for three years. In 1948 she came to New York City where she now lives. She made a brief trip to Italy in 1954. She has shown at the Contemporary Gallery in Philadelphia in 1947 and in groups at the Laurel Gallery in New York in 1951 and 1952. Last summer she exhibited with another artist at the Zena Gallery in Woodstock, N. Y.

Reclining Woman 1954
Oil on canvas, 34 x 48" \$200

Prometheus 1955
Oil on canvas, 38 x 50" \$400

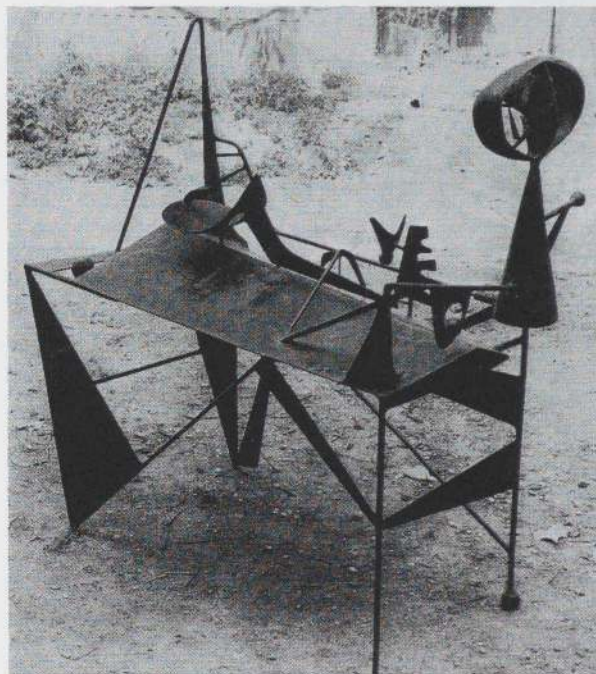
Fleeing Figures 1955
Oil on canvas, 32 x 34" \$250

Figure in Reds 1955
Oil on canvas, 41 x 50" \$400

Struggling Figure 1955
Oil on canvas, 34 x 44" \$250

Garden 1955
Oil on canvas, 39 x 41" \$250

All works lent by the artist



CRAIG *Beach Figure*



SPEYER *Figure in Reds*

RESULTS

The first series of experiments was conducted in 1951 at the University of California, Berkeley, and was designed to determine the effect of the concentration of the solution on the rate of polymerization. The results are shown in Table I. It can be seen that the rate of polymerization increases with increasing concentration of the solution. This is to be expected, since the rate of polymerization is proportional to the concentration of the monomer. The second series of experiments was conducted in 1952 at the University of California, Berkeley, and was designed to determine the effect of the concentration of the catalyst on the rate of polymerization. The results are shown in Table II. It can be seen that the rate of polymerization increases with increasing concentration of the catalyst. This is to be expected, since the rate of polymerization is proportional to the concentration of the catalyst. The third series of experiments was conducted in 1953 at the University of California, Berkeley, and was designed to determine the effect of the concentration of the solvent on the rate of polymerization. The results are shown in Table III. It can be seen that the rate of polymerization decreases with increasing concentration of the solvent. This is to be expected, since the rate of polymerization is proportional to the concentration of the monomer, and the concentration of the monomer decreases with increasing concentration of the solvent.

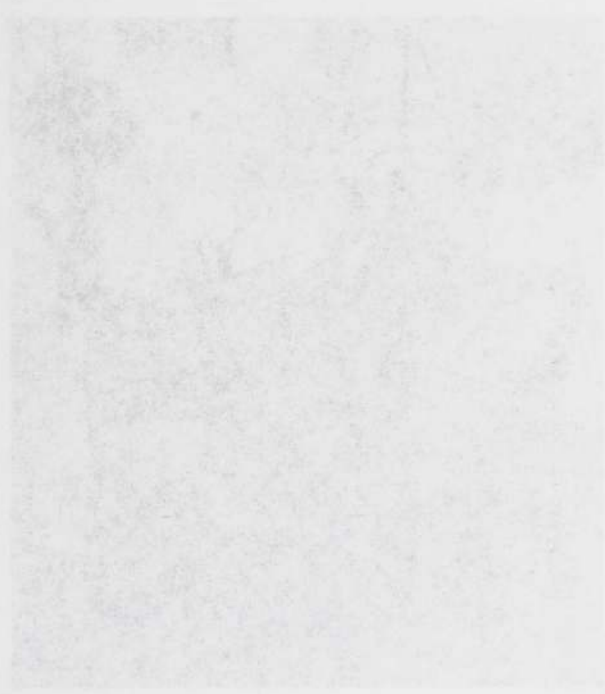


Fig. 1. Effect of concentration on the rate of polymerization.



Fig. 2. Effect of catalyst concentration on the rate of polymerization.

Concentration of monomer (mole/l.)	Rate of polymerization (mole/l. hr.)
0.01	0.001
0.02	0.002
0.03	0.003
0.04	0.004
0.05	0.005
0.06	0.006
0.07	0.007
0.08	0.008
0.09	0.009
0.10	0.010

Table I. Effect of concentration on the rate of polymerization.

FORNAS

LEANDER FORNAS was born in Gardner, Mass., of Finnish parents, in 1925. He went to public schools and was in the United States Army, in the 10th Mountain Infantry Division from 1943 to 1946. He graduated from Pratt Institute in 1950, continued his studies for a year at the Kunstgewerbeschule of the City of Zurich, and then worked for three years at the Ateneum, Fine Arts Academy of Helsinki, under Aukusti-Tuhka, the "father of Finland's contemporary graphic art." He is a member of the Graphic Artists Society of Finland; has exhibited in the Society's national and European exhibitions; and has held several one-man shows in Finland. He returned to the United States in January 1955 and has shown in a number of group shows in this country. He received a print award from the Springfield Art League. Prints by him are included in the collections of the Ateneum Art Museum in Helsinki, in the Museum of Lapland and the Museum of Mid-Finland as well as in Finnish private collections. He teaches relief etching at Pratt Institute as assistant to Fritz Eichenberg. He lives in Brooklyn, N. Y.

... like leaves in the wind 1955
Line etching and aquatint, $11\frac{5}{8} \times 17\frac{3}{4}$ " \$55

The Devil and the Hoop 1955
Line etching, $11\frac{5}{8} \times 17\frac{5}{8}$ " \$55

The Devil's Funeral ... 1955
Line etching and aquatint, $11\frac{3}{4} \times 17\frac{5}{8}$ " \$50

Why Have We Clipped the Angel's Wings? 1955
Line etching and aquatint, $11\frac{3}{4} \times 17\frac{3}{4}$ " \$55

Fraternization 1955
Line etching and aquatint, $11\frac{5}{8} \times 17\frac{5}{8}$ " \$55

The Human Machine 1955
Line etching, $11\frac{1}{2} \times 17\frac{7}{8}$ " \$55

Escape — but Where? 1955
Line etching and aquatint, $11\frac{5}{8} \times 17\frac{3}{4}$ " \$50

Where Next? 1955
Line etching, $5\frac{7}{8} \times 8\frac{3}{4}$ " \$25

... and now, what would I think of next? 1955
Line etching, $5\frac{7}{8} \times 8\frac{3}{4}$ " \$30

Shaking the branches clean ... 1955
Line etching, $5\frac{7}{8} \times 8\frac{5}{8}$ " \$30

The Devil Battling Scarecrows 1955
Line etching and aquatint, $5\frac{7}{8} \times 8\frac{5}{8}$ " \$25

The Devil's Webb 1955
Line etching, $5\frac{7}{8} \times 8\frac{7}{8}$ " \$25

The Masquerade Dance 1955
Line etching, $5\frac{3}{4} \times 8\frac{3}{4}$ " \$25

Fear of the Unknown 1955
Line etching, $5\frac{7}{8} \times 8\frac{7}{8}$ " \$35

... and so, the early bird gulped his worm! 1955
Line etching, $6\frac{1}{8} \times 8\frac{7}{8}$ " \$35

The Devil Teaching the Little Black Angel to Fly
1955
Line etching, $5\frac{7}{8} \times 8\frac{3}{4}$ " \$25

The Perplexing Egg 1955
Line etching, $5\frac{3}{8} \times 8\frac{3}{4}$ " \$35

All works lent by the artist

A number of additional unglazed pullings of these prints are available. The prices are in each case \$5 less than is indicated for the glazed print. Persons interested in making purchases of the unglazed prints will be put in touch with the artist.

