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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	I.300

SHAHN - 1956 in

Dear Jim.

I dout d

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JAZZ.

Ben

born in Kovno Russia

Sept 12 1898

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	I.300

Dear Jim.

I dont know how it happened but I misled you on the ballet. anyway the exact title:

N.Y. EXPORT
OPUS
JAZZ.

Ben

born in Kovno Russia
Sept 12 1898

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	I.300

CHRONOLOGY

~~1898~~ 1898	Born ~~Keunas~~ Kovno, Russia.
1906	Arrived in America, lived with his family in Brooklyn.
1913-17	Employed as lithographer's apprentice during day, attended high school at night. Supported himself as a lithographer off and on until 1930.
1919-22	Attended New York University and later City College of New York. Summer scholarship one year at the Marine Biological Laboratory at Woods Hole, Cape Cod. Left City College in 1922 to study at the National Academy of Design.
1925	Travel abroad: France, Italy, Spain, North Africa.
1927	Second trip to Europe and North Africa. Influenced by School of Paris masters, especially Rouault and Dufy.
1929-30	Returned to America, 1929. First one-man exhibition at The Downtown Gallery, New York, 1930: watercolors and drawings of African subjects; three studio compositions in oil. Painted at Truro on Cape Cod, mainly small beach scenes.
1931-32	Decided to follow his instinct for story-telling and social commentary in his art. Beginning of mature career with 23 small gouache paintings and two large panels on the famous and infamous Sacco-Vanzetti case. These shown at the Downtown Gallery and at the Harvard Society for Contemporary Art, 1932. The two large panels exhibited at the Museum of Modern Art.
1932-33	Completed 15 gouache paintings and a tempera panel on the case of the labor leader, Tom Mooney. These admired by the Mexican artist, Diego Rivera, who wrote the foreword for their exhibition at the Downtown Gallery and hired Shahn as his assistant in painting the ill-fated fresco, Man at the Crossroads, for the RCA Building in Rockefeller Center.
1933-34	Enrolled with the Public Works of Art Project. For the NewYork City office of the Project did a series of 8 small tempera pictures on the Prohibition Era, intended but never used as preparatory studies for a mural decoration in Central Park Casino.
1934	With the artist, Lou Block, commissioned by the Federal Emergency Relief Administration to prepare murals for a prison corridor at Riker's Island Penitentiary, New York. The following year, his sketches for the murals were rejected by the Municipal Art Commission, though previously approved by the Mayor and the Commissioner of Dorrection.

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1935-38 Employed by Farm Security Administration as artist, designer and, briefly, as photographer. 1937-38 completed for this agency a single-wall fresco for the community center of a Federal housing development for garment workers at Roosevelt (formerly Jersey Homesteads), New Jersey. Shahn himself lives in this development. Also painted easel pictures, 1937-38.

1938-39 Shahn and his wife, Bernarda Bryson, commissioned by the Section of Fine Arts, Public Buildings Administration, U.S. Treasury, to paint 13 large fresco panels for the main lobby of the Bronx Central Annex post office, New York. Work completed August, 1939.

1939-40 Completed for the same Federal agency 9 scale sketches for projected series of murals on the Four Freedoms, intended for the post office at St. Louis, Mo. Sketches rejected and the project awarded to other artists. In 1939 painted for the Section of Fine Arts an over-door panel on canvas for the Jamaica, Long Island post offic Many easel paintings. One-man exhibition at the Julien Levy Gallery, New York, 1940.

1940-42 Entered and won competition with 375 artists for the Section of Fine Arts' commission for murals for the main corridor of the Social Security Building (now known as the Federal Security Building or the Department of Health, Education and Welfare) in Washington, D.C.

1942-43 Designed posters for the Office of War Information. Only two of his posters published.

1943 to present Many commercial commissions for Container Corp. of America, Columbia Broadcasting System, Columbia Records, Fortune, Time, Charm, Seventeen, Esquire, Harper's, Scientific American, Vintage Books and others.

1943-44 Easel paintings. Five posters for the Political Action Committee of the C.I.O. Represented by 11 paintings in the Museum of Modern Art's "American Realists and Magic Realists" exhibition, 1943. 1944: one-man show at the Downtown Gallery, New York.

1945-46 Director of graphic arts division of the C.I.O. Four posters for this organization. Easel paintings. 1946: included in exhibition of American painting at the Tate Gallery, London.

1947 Taught at Boston Museum Summer School, Pittsfield, Mass. Monograph on his work in Penguin Modern Painters series, London and New York. Retrospective exhibition of 16 paintings, Mayor Gallery, London under auspices of the Arts Council of Great Britain. Retrospective exhibition of paintings, drawings, posters, illustrations and photographs, Museum of Modern Art, New York, Sept 30,1947- Jan. 4, 1948.

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1948	Selected as one of the "Ten Best Painters" in Look Magazine's poll. Designed posters and campaign material for Henry Wallace's "Third Party" movement.
1950	Taught for ten weeks at the University of Colorado Summer Session, Boulder, Colorado.
1951	Taught at the Brooklyn Museum Art School.
1952	Attended and made drawings of the Democratic National Convention.
1954	With Willem De Kooning chosen to represent American painting at the Venice Biennale. Won the $800 award offered by the Museum of Sao Paulo, Brazil.
1955	Held a one-man exhibition at the Downtown Gallery to celebrate his twenty-fifth year of association with the Gallery.
1956	Awarded the Joseph E. Temple Medal Award at the Pennsylvania Academy. Traveled in Europe.
1956-57	Named Charles Eliot Norton Professor of Poetry at Harvard University. Completed a mosaic wall for the William E. Grady Vocational High School in Brooklyn, New York, commissioned by the New York City Board of Education.
1957	Documentary exhibition on various aspects of Shahn's work held at the Institute of Contemporary Art, Boston, Mass.
1958	Designed the sets for the ~~Robbens~~ Jerome Robbins ballet, "U.S. Export Ballet Jazz."
1959	One-man exhibition at the Downtown Gallery, March. Elected member of the American Academy of Arts and Sciences.

1956 Elected member National Institute of Arts and Letters

1956 Retrospective Exhibition Fogg Art museum -

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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(home) Kirkland 7-3228 989 memorial Dr. Cambridge, mass. envelope postmarked Apr. 29, 1957

Dear Jim.

Here are the answers to your specific questions. Forgive me if they become long winded.

① The drawings for Girl Skipping Rope and the violin player preceded the paintings. At the time these paintings were made and for a few years after it was my habit of making one at least or several drawings before painting. As a matter of fact not only did I make such drawings but I also made perforated drawings as well - in this way I could "pounce" the drawings on the panel and when in painting the drawing became obliterated I could "repounce" the drawing back onto the painting. I have dozens of such perforated drawings at home - most of them on Kraft paper (wrapping paper) some on tracing paper some on ordinary drawing paper. This business of perforating drawings I picked up from Rivera when I worked with him in 1933. Recently I seem to have abandoned this way of working (that is with perforated drawings) But I still draw before and during the painting. Perhaps its because I don't start with as clear cut an idea as I used to. Anyway I start with some drawing and very often stop several times during a painting to draw some area of the painting in this way clarifying those areas of the painting which seemed vague when I started.

② No Jim there exist no drawings of the Sacco Vanzetti paintings for the simple reason that I made no drawings of that series. However there remain some drawings of the Mooney series (1932-1933) But these were not made as preparatory drawings in any sense. After I had completed the series of paintings I felt that there remained a numberless group of characters who should be portrayed. I remember telling both Walker and Lincoln at that time that I intended to make a thousand drawings! honestly - to go along with the paintings. I don't remember what interfered with that good resolution other than perhaps earning some money to live. I still have a few of these (I must have made about 30 or 40)

as ever
Ben.

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	JTS	I.300

Mr. Soby.

Dear Jim this is a translation of a note to Ben Shahn from the sweet little grey haired guard in our pavilion. It's quite amusing.

Porter

[Porter McCray]

Am

Veni

Mr.
Roc

I am

just the same. I am a guard at the Arsenal museum in Venice, assigned to the United States pavilion, and specicafically am the guardian of the room containing your works of art (and woe to him who touches them !). The average number of visitors is 700 a day, and to the greater part of these I explain the significance of your paintings. I explain with price, but above all with the certainty of being mathematically exact, since the interpretation is so visible, so evident to everybody that no doubt remains unresolved. Your pictures constitute everything that lives and is most precious and most beautiful in the working life of poor people; they are the emblem, the vanguard, the invitation to all social classes to advance toward humanity. Your pictures, hanging on the walls of this room, are admired by all, are like the call to prayer, and the visitors are the proof of this; they come here singly, in groups, and on tiptoe, they approach them, they observe them with attention and they contemplate them in the most sepulchral silence, gathered together thus, almost mute, as on a pilgrimage; it is stupendous, it is, all of it, marvelous, and I for ten hours a day without interruption contemplate and fill my soul with all this splendour, all of this magnificent compression, because I too make up a part of your pictures, either in standing guard over them or in imagination. I am also one of the beings in your pictures; I am 60 years old (1894), have four children aged 15, 13, 12, and 6. I am very poor and unfortunate. (I have said unfortunate because about 15 years ago I broke my wrist watch. I cannot have it repaired because it is an old make, and I am really unable to buy myself another, which I imperatively ought to have.)

derstand me

assigned to

translation
er in Italian
Filon Ugo, Guardasala
Ben Shahn

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	JTS	I.300

Ameri

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y English translation
of letter in Italian
from: Pilon Ugo, Guardasala
to: Ben Shahn

Venice, 15 IX 54

Mr. Ben Shahn,
Roosevelt, N.J.

I am not able to write in American, but you will not fail to understand me just the same. I am a guard at the XXVIIth Biennale di Venezia, assigned to the United States pavilion, and specicafically am the guardian of the room containing your works of art (and woe to him who touches them !). The average number of visitors is 700 a day, and to the greater part of these I explain the significance of your paintings. I explain with price, but above all with the certainty of being mathematically exact, since the interpretation is so visible, so evident to everybody that no doubt remains unresolved. Your pictures constitute everything that lives and is most precious and most beautiful in the working life of poor people; they are the emblem, the vanguard, the invitation to all social classes to advance toward humanity. Your pictures, hanging on the walls of this room, are admired by all, are like the call to prayer, and the visitors are the proof of this; they come here singly, in groups, and on tiptoe, they approach them, they observe them with attention and they contemplate them in the most sepulchral silence, gathered together thus, almost mute, as on a pilgrimage; it is stupendous, it is, all of it, marvelous, and I for ten hours a day without interruption contemplate and fill my soul with all this splendour, all of this magnificent compression, because I too make up a part of your pictures, either in standing guard over them or in imagination. I am also one of the beings in your pictures; I am 60 years old (1894), have four children aged 15, 13, 12, and 6. I am very poor and unfortunate. (I have said unfortunate because about 15 years ago I broke my wrist watch. I cannot have it repaired because it is an old make, and I am really unable to buy myself another, which I imperatively ought to have.)

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Ameri

Anyway, I am the father of four children, the oldest of whom fell victim when three years old to infantile paralysis of the left leg. Now I have been working at the Biennale for four months, and after this is finished I shall begin the usual Calvary. I am sixty years old, and in spite of my good health and energy I will not be able to find work, because at sixty , here in Italy, one isn't accepted for any work because one has passed the age limit, even if one is an excellent worker. The stipend here is 900 lire a day, and to live I should have at least 1500 lire a day. Anyway, after October the work is finished and my children will again live off the charity which good persons in the neighborhood continually give me; the left-over soup, stale bread, etc. the remains of the discarded clothes of their own children; even the schools have had to collect what is discarded for my children and in this way one carries on; but my heart already begins to suffer, and also I don't know how long I will be able to endure this martydom, also at Christmas and Epiphany, etc., and my children see all their playmates with valuable toys while they never had toys worth two soldi. My children are two boys and two girls, one more beautiful than the other; full of health and vigor, but unfortunately they have nothing. In any event, Mr. Ben Shahn, I believe that I have gone off the track, but my heart was so elated that I felt myself growing young again making a small exaggeration with a humane person who understands me, and the great distress which at times makes me lose my perspective in my state of misery, much hope has returned at the end of the Biennale when I hope to receive a bonus as the other pavilions give and as some have already given to my colleagues. I know that you are coming to Venice in a month or so, in agreement with the Commissioner, Mr. Cooke, we have arranged a popular and characteristic demonstration for you which no one could experience and not appreciate. We are expecting you, Mr. Ben Shahn, you will never regret it, there will stay with you for a long while a word memory of us. Now be assured of

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Ameri

International Graphic Arts Society, Inc.

all our enthusiasm and all our pride, all the visitors speak of you, all want photographs of you and of your picutres, and we give them to them; thus they are distributedthroughout the world beeause our visitors come from all the world, visitors from all the world call for Ben Shahn, this name now is on everybody's lips, every day and all day long, and you should hear it because now there is shouting in the whole press and from every mouth. I am a poor and miserable guardian, I can do nothing, but I can send you all my admiration, all the affection of my pure and sincere heart. Long live Ben Shahn! Come to us Ben Shahn! Ben Shahn, now and always for eternity. A poor father, your most devoted adorer and humble servant.

Pilon Ugo, Guardasala
XXVII Biennale
Padiglione degli Stati Uniti
Venezia

James T. Soby
Brooksby Ridge Rd.
New Canaan, Conn.

CAMBRIDGE MASS. 1962

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Shalen
989 Memorial Dr
Cambridge, Mass.

CAMBRIDGE A, MASS.
APR 29
8 30PM
1957

UNITED STATES POSTAGE
THREE 3 CENTS

James T. Soby
Brushy Ridge Rd.
New Canaan, Conn.

James Thrall Soby Esq.,
29 Mountain Spring Road,
Farmington, Conn.,
U.S.A.

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TELEGRAMS AND CABLES:
PENGUINOOK, WEST DRAYTON

TELEPHONE:
WEST DRAYTON 2666 (5 LINES)

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HARMONDSWORTH · MIDDLESEX

EEF/JB

15 February 1957

Dear Mr Soby,

Can I ask your help in dealing with the enclosed letter from Mr Leslie Scott of the Journal Press. I am afraid we have no photograph here and I have told him that I cannot give the necessary permission and that I am referring it to you in the hope that you, on Ben Shahn's behalf can do so; or that you will be able to get in touch with Mr Shahn and if he or you could correspond directly with Mr Scott then I think this might save all of us some time.

Yours sincerely,

Eunice E. Frost

Eunice E. Frost

James Thrall Soby Esq.,
29 Mountain Spring Road,
Farmington, Conn.,
U.S.A.

Ben
otograph

an
being
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above,

HUDSON D. WALKER
MONROE WHEELER

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COPY

Journal Press,
5 & 6 Clement's Inn,
London, W.C.2.

PLA/MW

11th February 1957

The Art Editor,
Penguin Books Ltd.,
18 Gower Street,
London, W.C.1.

Dear Sir,

We are seeking a photograph of a painting entitled "Textiles Mills" by Ben Shahn, (a mural done for the US Government Post Office, New York). This photograph appeared as number 10 in the Penguin Modern Painters book on Shahn.

We require this photograph to provide us with a block for illustrating an article by Lawrence Alloway, of the Institute of Contemporary Arts, which is being incorporated in a magazine which we are preparing in conjunction with the Mitchell Engineering Group of London.

We should be grateful if you could either let us have a photograph as above, suitable for reproduction, or advise us where this could be obtained.

We are,

Yours faithfully,
JOURNAL PRESS

(sgd) L. Scott
Director

HUDSON D. WALKER
MONROE WHEELER

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ADELYN D. BREESKIN
Baltimore Museum
UNA E. JOHNSON
Brooklyn Museum
KARL KUP
The New York Public Library
WILLIAM S. LIEBERMAN
Museum of Modern Art
A. HYATT MAYOR
Metropolitan Museum of Art
ELIZABETH MONGAN
National Gallery
CARL O. SCHNIEWIND
The Art Institute of Chicago
BEN SHAHN
Hightstown, N. J.
PETER A. WICK
Museum of Fine Arts, Boston
CARL ZIGROSSER
Philadelphia Museum of Art
European Jury headed by:
W. J. H. B. SANDBERG
director of the Stedelijk Museum
Amsterdam, Netherlands

International Graphic Arts Society, Inc.

IGAS

A Non-Profit Membership Organization for creation and distribution of International Contemporary Works of Graphic Art.

65 WEST 56TH STREET, NEW YORK 19, N.Y.
Phone JUdson 6-4258

5 October 1955

Mr. James Thrall Soby
36 East 72nd Street
New York 21, New York

Dear Mr. Soby:

I feel quite certain that many of the readers of the SATURDAY REVIEW will be interested in learning that "Beatitude", an original color wood-engraving jointly executived and signed by Ben Shahn and Leonard Baskin is available for $12.50.

I hope you agree that this print is an event.

Yours very sincerely,

INTERNATIONAL GRAPHIC ARTS SOCIETY

Theodore J. H. Gusten

Theodore J. H. Gusten,
Executive Director

encl:
TG/re

P.S. As a part of our cultural exchange program, we are proud to have succeeded in selling about 4000 American prints to affiliated members in Europe.

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Roosevelt, New Jersey
April 11th, 1954

Dear Jim:

Many thanks for the picture list. I had thought that there were to be thirty-five or so. If not, alright. If so, may I add a few suggestions?

In order of preference, they would be:

1, the large Sacco-Vanzetti panel which the Whitney owns, if it's not too damned cumbersome.

1(a) "Cybernetics", The Downtown Gallery.

2, "Ave", owned by the Hartford Atheneum.

3, "Epoch", owned by the Philadelphia Museum

4, "2nd Allegory", University of Illinois Museum

5, "Allegory", Bill Bomar (Texas)

6, "Six", the Baltimore Museum

Otherwise, the list seems wonderful to me, except that it doesn't go beyond 1952 and I do.

Best regards,

Ben

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THE MUSEUM OF MODERN ART
NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

March 26, 1954

Dear Mr. Soby:

Here is a list of Shahn pictures, made up from the list you sent us and the photographs you brought in.

Mr. Ritchie will probably call you on Monday, and this list may be helpful in discussing the show.

Sincerely yours,

Alicia B. Legg

Alicia Legg

Mr. James T. Soby
Brushy Hill Road
New Canaan, Conn.

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SHAHN PAINTINGS FOR VENICE SHOW - Tentative list.

Sacco and Vanzetti. 1931-32	MOMA
Two Witnesses (Mooney series) 1932	MOMA
Handball. 1939	MOMA
Vacant Lot. 1939	Wadsworth Atheneum
Pretty Girl Milking the Cow. 1940	Edgar Kaufmann, Jr.
Peter and the Wolf. 1943	Aline B. Saarinen
Fourth of July Orator. 1943	J.T. Soby
Girl Jumping Rope. 1943	Richard Loeb
The Red Stairway. 1944	City Art Museum of St. Louis
Cherubs and Children. 1944	Whitney Museum
Four Piece Orchestra. 1944	S. J. Perelman
Italian Landscape I. 1944	Walker Art Center, Minn.
The Blind Accordion Player. 1945	Roy Neuberger
Reconstruction. 1945	Whitney Museum
Pacific Landscape. 1945	MOMA
Father and Child. 1946	J. T. Soby
Spring. 1947	Albright Art Gallery
The Violin Player. 1947	MOMA
Miners' Wives. 1948	Ludington
Sound in the Mulberry Trees. 1948	Smith College
Silent Music. 1948	Phillips Gallery, Wash.
Convention. 1949	Brewster, Brookline, Mass.
Death of a Miner. 1949	Metropolitan Museum
Summertime. 1949	Addison Gallery
Nocturne. 1949	Nelson A. Rockefeller
Composition with Clarinet and Tin Horn. 1951	Detroit Institute of Arts
City of Dreadful Night. 1951	Windfohr
Beatitudes. 1952	David Harris, N.Y.
Anger. 1952	Edith G. Halpert

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THE HAITIAN ART CENTER

THE UNIVERSITY OF BUFFALO STUDIES

Volume 19 Number 4 February 1952

937 THIRD AVENUE NEW YORK 22, N. Y.

THE FUTURE OF THE CREATIVE ARTS

A Symposium as part of the Niagara Frontier Convocation

Published by the University of Buffalo on the Roswell Park Publication Fund

page 126 from speech of Ben Shahn.

"Communist doctrine, again, holds art to be a weapon and has harnessed it to the uses of the State. Neither the formulae of commissars, nor inducements of honor, nor pretentious awards have yet suceeded in breathing life into Soviet art. Its deadly procession of overdrawn generals and over-idealized proletarians bears sharp testimony to the fact that there is no conviction in the artist's hearts, and that the search for truth has been stalled."

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Directors
SELDEN RODMAN
DEWITT PETERS

Agents for
LE CENTRE D'ART
PORT-AU-PRINCE, HAITI

THE HAITIAN ART CENTER

OF NEW YORK, INCORPORATED
at Carlebach's
937 THIRD AVENUE NEW YORK 22, N. Y.
Telephone: PLaza 3-2994 Cable: "Haitianart"

Sept 2/50

Dear Jim -

Sorry delayed writing you until I could locate your negatives + get the prints made from the best one — which I've done. Thanks for their use, and thanks especially for reading my manuscript and being so generous in your approval of it; I can assure you, if I didn't in Farmington, that it owes more to your example (in the Chirico as well as the Shahn) than I can ever acknowledge or repay. My hope now is that Shahn won't be as reticent or timid about seeing the past revealed as you suspect he may; for without those essential passages I am in doubt whether the book will be worth issuing — it's that kind of a book after all + Shahn is that kind of a man. Strip him of his politics — or his wives, or his youthful indiscretions — and a painter remains but not a man.

Maria + I enjoyed so much your hospitality that we're counting on your

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taking our invitation seriously — that is, having dinner with us soon in New York. Our address is 64 E 56 and the telephone MU8-0398. Will you let us know when we can expect you?

Gratefully Gilden

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AITIAN ART CENTER
of New York, Incorporated
937 THIRD AVENUE
NEW YORK 22, N. Y.

NEW YORK, N.Y.
2:30PM

GRAND CENTRAL STA.

James Thrall Soby
Farmington
Conn.

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Events in Art

"SAFE"—A drawing by Ben Shahn in the exhibit of his work at the Institute of Contemporary Art.

Ben Shahn's Work Exhibited At Contemporary Art Institute

By GEOFFREY BUSH

Ben Shahn has always been an artist seriously concerned with the ways of his country. The large exhibit of his work at the Institute of Contemporary Art is a handsome documentation of this serious concern; it suggests how closely and brilliantly modern art can be involved, if the artist wishes it to be, with modern life.

The exhibit includes posters, illustrations, and paintings. One of Ben Shahn's quoted remarks indicates his belief that any kind of picture should report the human situation: "I think that further realities may be created within a picture including and going beyond those of the eye. There may be the realities of human relationships, of man's emotional and spiritual life, the realities of political decency, of social injustice—all those realities which affect men's lives, behavior and sensitivity."

He has a quick and striking gift for "the realities of the eye." Reds and blues are in disturbing juxtaposition; shapes are distorted; and the drawing, his particular talent, is nervous and sinewy. It is rhythmic and irregular at the same time, like a jagged knife; it has a peculiar liveliness of its own, no matter what it describes, as if every line were a bent spring about to leap forward.

He uses this contained intensity of color and line in both his popular and his serious work. His posters for the government and the C.I.O. represent "the realities of political decency, of social justice." In his allegorical paintings, the subject is "man's emotional and spiritual life." And there is very little difference between his political art and his commentary on the politics of the soul. He does not distinguish between popular and serious painting—it is all serious.

Most modern art breaks off with dazzling realities of the eye; Ben Shahn's work goes on to the realities of modern living. It is hard to say whether it will continue to seem real to another generation—it runs the risk of being too satirical or too angry or too affectionate. But the best works of art have always run that risk, and have become, as Hamlet said of the actors, the abstracts and brief chronicals of their time.

BOSTON HERALD

APRIL 21, 1957

BEN SHAHN : A DOCUMENTARY

THE INSTITUTE OF

CONTEMPORARY ART

APRIL 11- MAY 31, 1957

JEWISH ADVOCATE

APRIL 11, 1957

Unusual Art Exhibit Ben Shahn's Works

From April 11 to May 31, the Institute of Contemporary Art will review the work of one of the nation's most admired artists, Ben Shahn. Mr. Shahn, who is Norton lecturer at Harvard this year, and subject of at least three one-man shows, will be exhibited from four different vantage points at the Institute.

First, the showing will deal with his subject matter—what he has seen—from ball-playing boys and carnival clowns to frog monsters and social injustice. It will illustrate his myriad media — an artistic gamut of techniques from gouache to graphic art. It will analyze his style: tell how he shapes his subjects in form, color, space and mood. It will demonstrate function: how he has successfully resolved so-called "fine" and "commercial" art.

Mr. Shahn, the social historian, will be seen taking a long, hard look at the celebrated Sacco and Vanzetti case, coal miners and at ruins of war in his powerful posters for the U. S. Government during World War II. These are a few of the themes and scenes in the Institute's documentary exhibition of Shahn's work of many years.

The exhibition will be open to the public Tuesday through Saturday, from 10 to 5 p.m. and on Tuesday evenings, from 6:30 to 9 p.m.

CHRISTIAN SCIENCE

MONITOR

APRIL 22, 1957

CURRENT EXHIBITION of Ben Shahn works in Institute of Contemporary Art, 230 The Fenway, is discussed by Shahn (left) and Institute director, Thomas M. Messer. Exhibition continues through May 31.

BOSTON HERALD

APRIL 14, 1957

Shahn Documentary

Exhibition at Institute First by New Director

By Dorothy Adlow

As new director of the Institute of Contemporary Art, Thomas M. Messer has mounted his first major exhibition. It is called "Ben Shahn: A Documentary." Set up in the institute's temporary quarters in the School of the Museum of Fine Arts, the wide assortment of material has been arranged in an analytical way, accompanied by conspicuous labels, critical data, and quotations.

In recent months, Ben Shahn has been delivering the Charles Eliot Norton lectures at Harvard University and he has been painting in a special studio at the Fogg Museum. Just a few months ago the Fogg set up a large Shahn exhibition which in sheer size exceeded the Institute display.

But Mr. Messer provides materials for the record, as well as exposition for the intellectually curious. The Institute has studiously compiled a catalogue with chronology, bibliography, and lists of exhibition catalogues, as well as books and articles by the artist, and his numerous color reproductions. There is evidence of the wide popularity of Mr. Shahn among collectors, and of his unmistakable influence upon easel painters and particularly upon graphic art today.

The first category of display is subject matter. It runs from caricature and social criticism to airy flights of fancy, delight in the play of children, the solace of music, as well as a grim observation of poverty.

In his day, Ben Shahn has been partisan and participator. His paintings of the 1930's call attention to the poverty of the depression. Mr. Shahn was one of the more vehement of social critics among American painters. His murals drove home his ideas concerning industry and labor.

During World War II he produced a series of vividly purposeful posters. With passing years the artist has gradually shifted from the particular to the general, from the specifically topical to the universal.

This exhibition has something to say on the matter of technique, for Mr. Shahn's prodigious repertoire has required adaptive skills. He can paint in tight or broad fashion. But whatever the method, he aims for clarity, and his chief talent is in graphic communication, in conveying a thought, an analogy, or a description in terms of line.

Color is there, of course—strong, bright, assertive, decorative color—but it remains secondary to the dramatic assertiveness of line. The maturing style shows a kinship with the calligraphy of the Middle Ages—the stylizations of figure, face, and feature are archaized, and animals become ornately heraldic.

The simplifications are particularly effective in book illustrations, many of which are shown, revealing the transition which an artist of range can make from fact to fancy, from ponderous adult problems to the world of make-believe of a child.

This display brings up a problem frequently discussed by students of art and by artists themselves. Today the division is sharply indicated between fine art and commercial art. One of the functions of the Institute show is to prove that the division is not sharp, that it need not exist at all. Mr. Shahn has produced covers for magazines, as well as posters, greeting cards, and prints.

BOSTON PANORAMA

APRIL 11-14, 1957

"SOUND in the Mulberry Tree" by Ben Shahn, one of the nation's most admired artists and currently Norton Lecturer at Harvard. The exhibition is divided into four major sections: the artist's choice of subject matter — carnivals, children, music, injustice, fantasy and the urban scene; his choice of medium — water color, gouache, mural, poster, graphic work and tempera; an analysis of his style — line, color, form, space and mood; and an assessment of his double position as a "fine" and "commercial" artist. At the Institute of Contemporary Art, beginning April 12.

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THE KATONAH GALLERY

Ben Shahn

APRIL 19 — MAY 20, 1959

Village Library, Katonah, N. Y.
Monday - Friday, 2:30-5 P. M.
Saturdays, 10 A. M.-5 P. M.

OPENING
Sunday, April 19, 4:30-6
Refreshments

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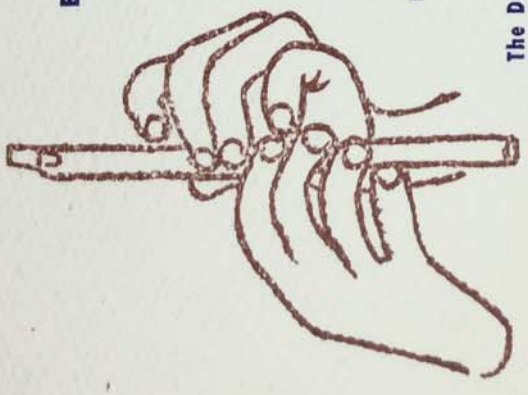
Exhibi

The Downtow



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BEN SHAHN

DRAWINGS

Exhibition: May 22/June 8, 1951

The Downtown Gallery, 32 East 51, New York

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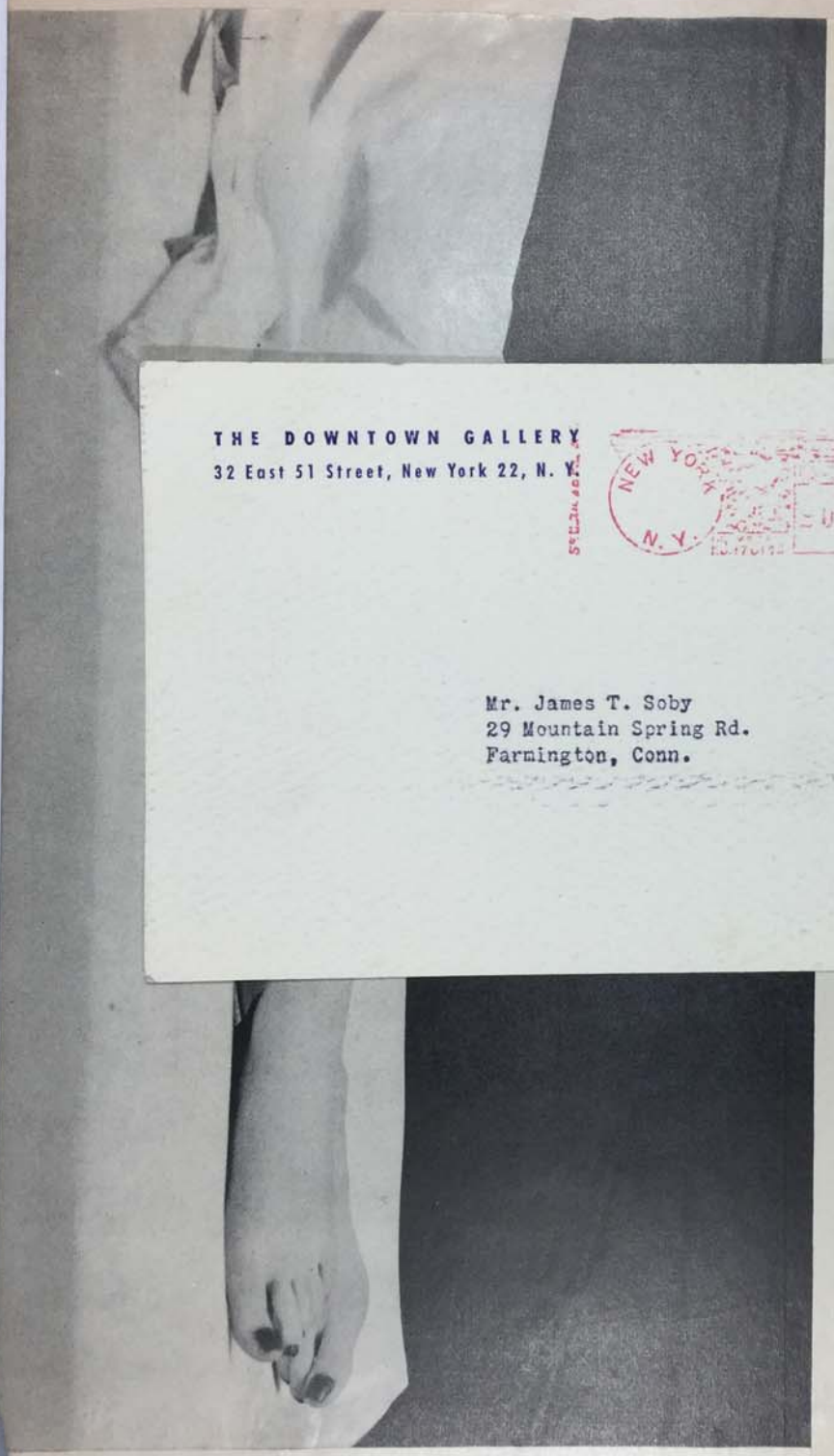

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THE DOWNTOWN GALLERY
32 East 51 Street, New York 22, N. Y.

Sec. 34.66, P. L. & R.

NEW YORK N.Y.

Mr. James T. Soby
29 Mountain Spring Rd.
Farmington, Conn.

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Ben Shahn

SACCO-VANZETTI CASE inspired the Shahn painting of committee standing smugly over corpses.

PAINTER OF PROTEST TURNS TO REFLECTION

On an afternoon in Brooklyn in 1927 a young painter walked the streets and wept openly at the news that Sacco and Vanzetti had been executed. The memory of the death of the shoemaker and the fish peddler kept gnawing at Ben Shahn's mind and resulted in his first artistic success. His 23 satirical paintings depicting the events surrounding the case (*above*) brought him recognition and many sales.

The theme of social injustice has permeated Shahn's work and kept him to a realistic style. But now instead of bitter protests against oppression, his colorful and strongly composed work is more characterized by bittersweet portrayals of men, women and children who stand alone and lost and sad. Having acquired a solid reputation among American artists, Shahn was chosen as one of the two U.S. painters to represent the country this year at the famous Biennale Exhibition of International Art in Venice. There the judges awarded Shahn one of the show's three top prizes. This winter in New York, Shahn will have a retrospective show celebrating his 25 years with the Downtown Gallery.

Today, at 56, Shahn lives in Roosevelt, N.J. in a housing development of the Garment Workers' Union. Occasionally he does illustrations for religious organizations and advertisements for big corporations. His paintings, often considered too photographically realistic, recently display a growing reflectiveness, expressed in vivid colors. Where the Shahn of 1939 painted the windows on the opposite page in realistic drab colors, the Shahn of 1953 (*p. 99*) arranges windows in a bright pattern to point up the drabness of a factory town.

THE ARTIST AT 56 in his studio holds a black-and-white caricature of a European businessman.

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AS A BOY, whiling away lonely summers in Brooklyn, Shahn looked forward to visits of German bands. In 1943 he painted himself (*right*) in his childhood setting.

AS A MAN, Shahn portrayed himself in 1939 taking pictures outside Bronx church where sign (*right*) announces sermon against Shahn's mural in post office.

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LOOMING WALL of a handball court in lower New York impressed artist Shahn with its effect of airy spaciousness amidst crowded tenements. After visiting it many times, he painted the scene in 1939.

SPRING IDYL, painted in 1947, presents a favorite Shahn device of roads stretching into infinity. It serves to dramatize the young lovers' feeling of aloneness and timeless detachment from the world.

LONELY STRETCH of railroad embankment was sketched by Shahn on trip to Ohio in 1945. He added the solitary figure to convey feeling of man's isolation and unimportance in the vast, drab landscape.

PATCHWORK of colors, which Shahn saw as he passed windows of Patterson, N.J. dye factory, reminded him of stained glass. In 1953 he designed this fanciful facade beside network of railway tracks.

CONTINUED ON NEXT PAGE

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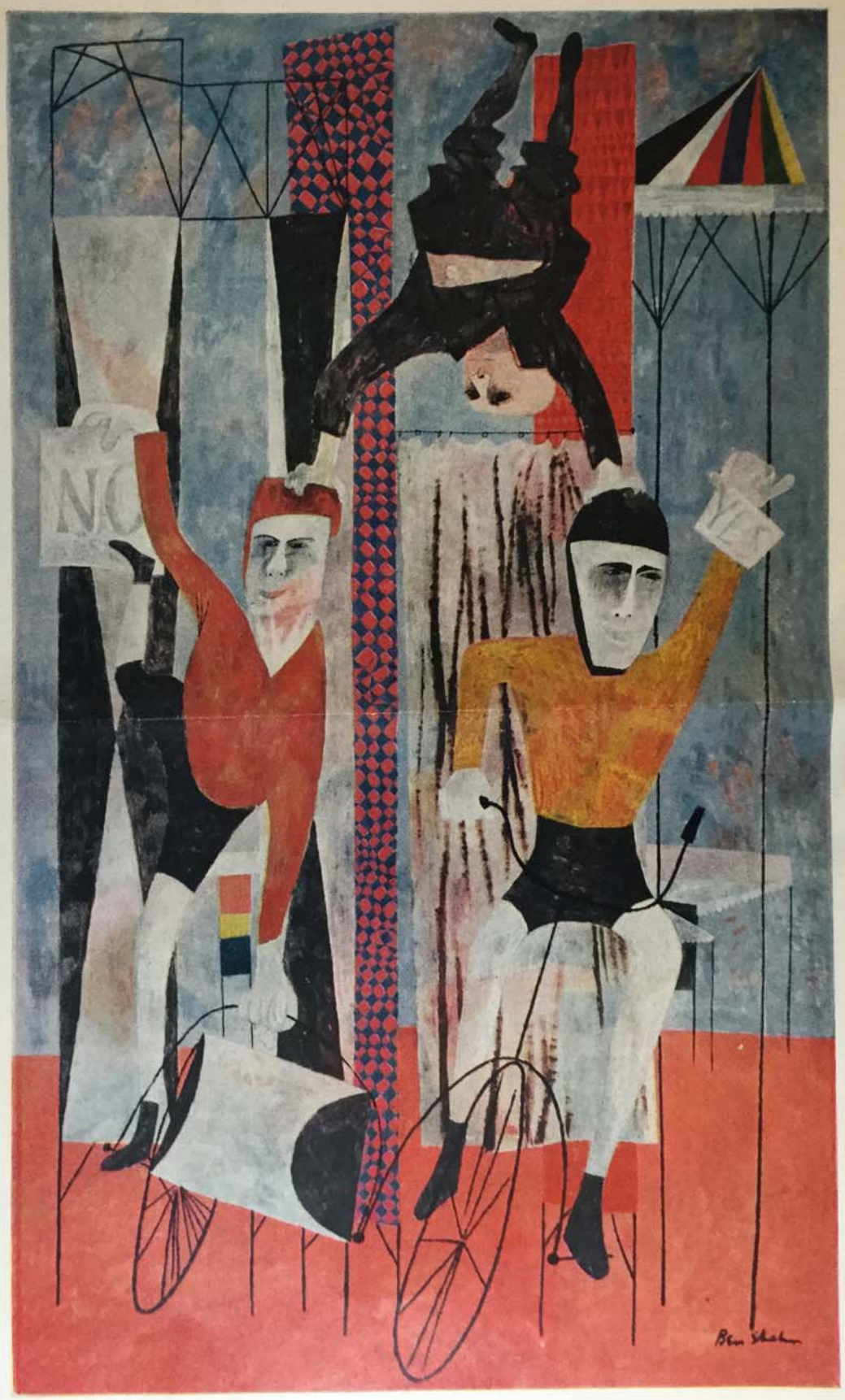
BEN SHAHN
CONTINUED



UNEASY BALANCE of the performers in a vaudeville act was depicted by Shahn in 1951 as commentary on the precariousness of our times in which, he says, "world often takes on a circus atmosphere."

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"TWO CIRCUS ACTS IN ONE"
color woodcut by Seong Moy.

"prints"

THEODORE J. H. GUSTEN
Executive Director
International Graphic
Arts Society

Academic communities throughout the country show a constant awareness of the movements in today's printmaking and a keen interest in the activities of the INTERNATIONAL GRAPHIC ARTS SOCIETY. IGAS, therefore, welcomes any opportunity to assist its members in their exhibition programs.

The IGAS Travelling Exhibition (75 framed prints in various graphic processes, series of printing states, copper plates, wood cuts, etc.) is composed of works selected by a jury of museum curators and commissioned by IGAS, as well as by European affiliates, during the past three years.

The Exhibitions are being shown at

Princeton University	May and June 1954
Corning Glass Center	August 1954
University Gallery of Minneapolis	September 1954
University of Chicago	October 1954
Columbia University Teachers College	November 1954
Cornell University	December 1954
Dallas Museum and Dallas Print Club	January 1955
Tuskegee Institute	February 1955
Northwestern University	March 1955
Goucher College	April 1955

Printmaking in the United States today reflects the viewpoint of the artist rather than that of the craftsman. It seemed logical, therefore, that some of the most known and active artists in this field should formulate and present their viewpoints on the present situation of the graphic arts.

Here is what Ben Shahn, Leonard Baskin, and Gabor Peterdi have to say:

BEN SHAHN

The print should never be regarded as something lesser than, or as a substitute for painting. It is to art as is the essay to literature; compact, pointed, intensive. Not only its limitations in size, but also the fact that each original will produce many facsimiles, suggest a high degree of refinement in the stone, woodblock or screen from which the print is taken. So one might say that its limitations are its virtue, and in judging a print one may rightfully expect fine workmanship and a good bit of preparatory thinking.

Nor should one overlook the original function of the print—which was as a means of extending pictures or ideas to a wider audience. Thus, its communicative potentialities have been high-

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ly developed and well-exploited. And, while the present direction in print-making is toward developing the aesthetic aspects of the medium, its communicative potentialities are still present. Thus, it appears that, as the usual channels of communication—press, radio, television—become increasingly vast, streamlined, and inaccessable to the individual artist and writer, the print may again come into its own both aesthetically and communicatively. Given a press, along with a few stones or woodblocks, and the artist and writer have at their fingertips a direct means of access to public taste and opinion, and a means that can remain unstreamlined, unedited, uncensored, un-bluepenciled, un-juried, unselected, unabridged, and unbowdlerized. The audience that can be reached may be limited to a few persons or a few hundred, but the freedom of taste and belief is unlimited. So that the print, in addition to its status as one of the most refined and intellectual branches of the arts, might well be regarded as a small, but almost unassailable guaranty of free expression.

LEONARD BASKIN

The prints eccentricity, one might say its special province, is in its role as a popular art form. It has been divested of this very quality in our time. It is corrupt that plates and blocks which can give tens of hundreds are restrained to tens or a bit more. It is not only corrupt, it is stupid. The various print media were developed just because they yielded larger and larger editions. To exploit these very qualities for the perverse conceit of a miniscule edition is a function of an even more spurious species of conspicuous waste, i.e., ersatz rarity. Hence welcome to any attempt to more broadly disperse prints, e.g., I.G.A.S.

The essentially popular nature of the print strongly affected their character as works of art. This is particularly true of the woodcut, which of all the graphic media is the simplest and cheapest to execute. From the 15th C. woodcut playing card to the 19th C. penny broadside, a folkloristic tradition of strong, direct, crude image makers can be evinced. One thinks of the Buxheim St. Christopher and other incunabula

"MAN OF PEACE"
Leonard Baskin

holy pictures, of Reformation chap books, 16th C. "throw-aways" dealing with all subjects from the Plague to drinking songs, all illustrated with woodcuts; of the pack of Antolycus with its ballad sheets each adorned with an often wholly incongruous cut; and on to the Imagries Populaires of Chartres, Rome, Paris and most famous of all Epinal, with their marvellously banal depictions of Napoleon, The Ages of Man, The Wandering Jew, etc.; of Early American children's books and, indeed, in our own time, the "Calaveras" issued periodically by a group of Mexican artists. This tradition has been vigorous and fertile, and these prints played an easy, intimate, natural role in the lives of those who loved them or who casually tossed them aside. That the print developed into

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a media of great refinement capable of transmuting notions of the extremest sensibility is of course at once evident in the works of such masters as Durer and Rembrandt. We know that huge editions of their plates were printed, and that Durer never travelled about, but that he carried bundles of his prints along. Artists have ever turned to the print for the expression of specific ideas, impelled by an immediacy of purpose that often is alien to the slower more contemplative medium of painting. Or to give wider circulation to an attitude, a feeling, a position that the inescapable singleness of a painting is incapable of. Reaction to the disasters of war were etched by Goya, the miseries of war engraved by Callot and Ronault, the cycle of war on wood by Kaethe Kollwitz, the lie of war by Picasso, and the lunatic brutality of war by Otto Dix. The roster of artists who thus employed the print for social and programmatic ends is formidable. There are moralists, Hogarth, Rowlandson, Goya in the caprichios, Brueghel in his fantasies, and there are political partisans, the greatest unquestionably being the monolithic Daumier.

I align myself with this tradition, seeking for guidance in prints both learned and unlearned, ever aware of its long popular tradition, seeing in its quintessential black and whiteness, the Savagery of Goya, the Methodology of Durer and the gentleness of Rembrandt.

GABOR F. PETERDI

In the past decade American printmaking has grown by leaps and bounds. Now it is well on the way to becoming a truly popular art, as printmaking was in 18th century Japan. The number of artists seriously working in the diverse graphic media has grown in fifteen years from a few hundred to several thousand. The development started on the East Coast but now has spread all over the United States. The number of important print exhibitions follows the same pattern. This vast activity in printmaking includes all forms of expression from non-objective to the representational. However, on the basis of the large print annuals, the "avant guard" seems to dominate the field at the present time.

The beginning of a strong experimental graphic movement in America is related to the establishment of Studio 17, by Stanley William Hayter, in New York City. Although the influence of Hayter's personal style has greatly diminished in the last few years, the teaching of etching and especially that of line engraving, is still dominated by people who were associated with him at Studio 17 in the past, or in some cases, by the students of these artists. Regardless of who initiated this revival of the graphic arts, the fact is that it came at an opportune time. It came at a time when this country started to believe in it's own creative powers in the field of art and to assert this belief in a very aggressive manner. As art activities involve more and more people, both creatively and as sympathetic onlookers and potential buyers, art becomes an important part of everyone's life. It is no longer considered a lunatic fancy, practiced by a few queer characters. Art has become accepted as a respectable occupation practiced by individuals throughout

"SEED AND THE ROCK"
color etching by Gabor Peterdi.

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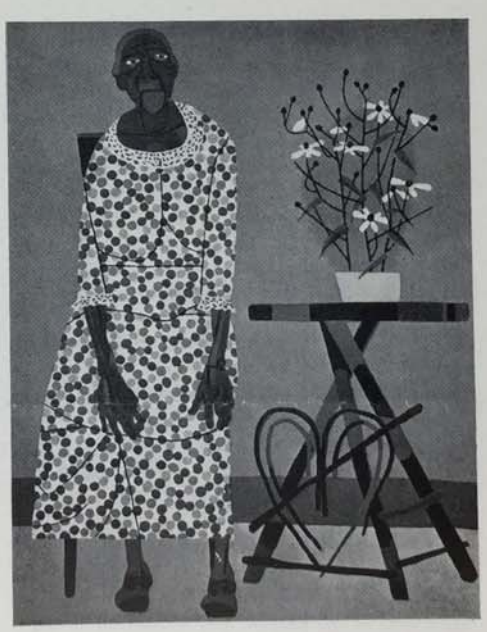
the United States. As a matter of fact it is practiced by too many, because, it seems that Americans like to paint more than they like to buy paintings.

The development of graphic art in America is in many respects different from that in Europe. In Europe, printmaking is accepted as a form of expression practiced by painters. The European remembers that the great printmakers, from Mantegna to Rembrandt and from Goya to Picasso, were also great painters. In this country the general pattern is set for specialization. The complex technical aspects of printmaking lend **themselves** to the over emphasis of technical performance. This attraction toward the technical part of the graphic arts, has become at the same time the strength and the weakness of American printmaking. The vigor with which Americans throw themselves into experimentation, opens countless new possibilities and greatly extends the limits of printmaking. The main interest seems to focus on the use of new materials, more and more color and in expanding the actual size of a print. The interest in new materials is a perfectly natural one. As new plastic and synthetic come from the chemical research laboratories artists take them up and employ them in their own way and for their own individual purposes.

The development in color printing and the gradual increase in the dimensions of prints, have a very good and also an adverse effect on printmaking. Unquestionably, the decorative qualities of a color print large enough to function as a mural piece have helped to popularize the modern print. People who cannot afford to buy an original oil painting, but are not satisfied with a reproduction, may now buy an original, signed print for their walls at a reasonable price. The interest in color prints is gratifying to the artists. The overpowering emphasis on the color print has made the print in black and white almost a rarity. Color printing has wonderful possibilities if used within the limits and the character of the medium, but too many artists merely add color to a black and white composition in order to augment it's popular appeal. There also is a strong tendency today to over use color to such a degree that the print becomes a printed painting, thereby losing completely it's true graphic character.

The making of very large prints, poses other problems. It is splendid that today the facilities for making prints any desired size are practically unlimited. It is well to remember that the size of the print must be dictated by the conception of the image and the scale of the medium. A line engraving, for instance, can easily carry the content and the power of a drawing four times larger in its dimensions. Many artists are aware of this fact and cope with it successfully, but there are print makers who make over sized prints because they feel, that the only way they can hold their own in the all out competition of the important print annuals, is to cover the largest possible area. The domination of the "avant guard" in printmaking which was mentioned



"PORTRAIT OF A FARMER'S WIFE"
color serigraph by Robert Gwathmey.

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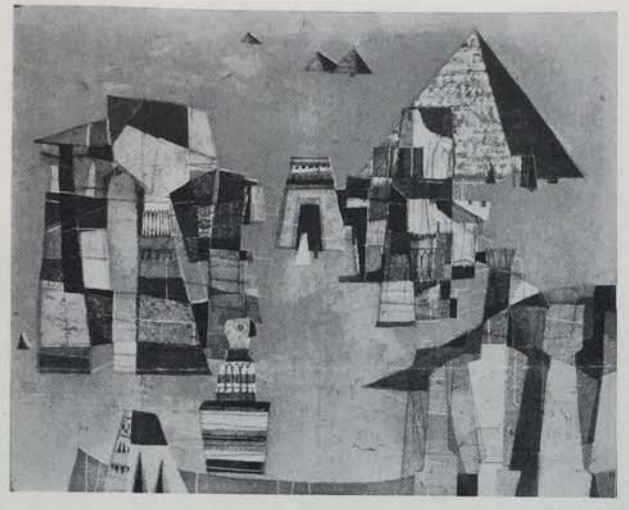

"TEMPELFRAGMENT"
color etching by Rudolf Kugler.

earlier has several reasons. The first and most obvious is the general success and acceptance of modern art. The other relates to the fact that the revived interest in printmaking came from the stimulus created by experimental printmaking. The new techniques developed, suited perfectly the preoccupations of the contemporary artist with regard to space, movement, and texture. It was much less adaptable to the more conventional image. In printmaking, as in any other form of expression, sharp discussions go on between different schools of thought. To simplify matters, they can be divided into three major groups. The basic academicians, the realists or as they sometimes call themselves "the Humanists," and the "avant guard." It is unfortunate that occasionally the violent disagreements on aesthetic principles, are tainted with political fanatism. To examine the claims and counter claims thoroughly, would take a long dissertation.

As an artist I believe that the great creative spirit lives in the present and creates the future. We can't go back. I also believe that no one should, as no one can, define or dictate in art what is the right way or the wrong way to create a work of art. The artist should follow his own conscience. Time takes care of the rest. Graphic art is just another form of expression in the vocabulary of an artist. The technique or performance for its own sake, is meaningless unless it serves to express content.

In contemporary graphic art there is a living and exciting movement. Out of this feverish production of images and inventiveness of expression something has emerged already, that represents the creative spirit of this country.

So much for the viewpoint of the artist. It is obvious that graphic arts are very much alive; and that, accompanying the spread of democracy as a social institution, the print—dedicated to the production of many originals—faces a remarkable growth in popular esteem. The time of the "snobism" of exclusive ownership has passed; let all interested in the arts be happy about this. We must now introduce and spread this growing knowledge, appreciation, and understanding to everyone, in order to counterbalance the influences of television in our American homes and to benefit the artists of our time.

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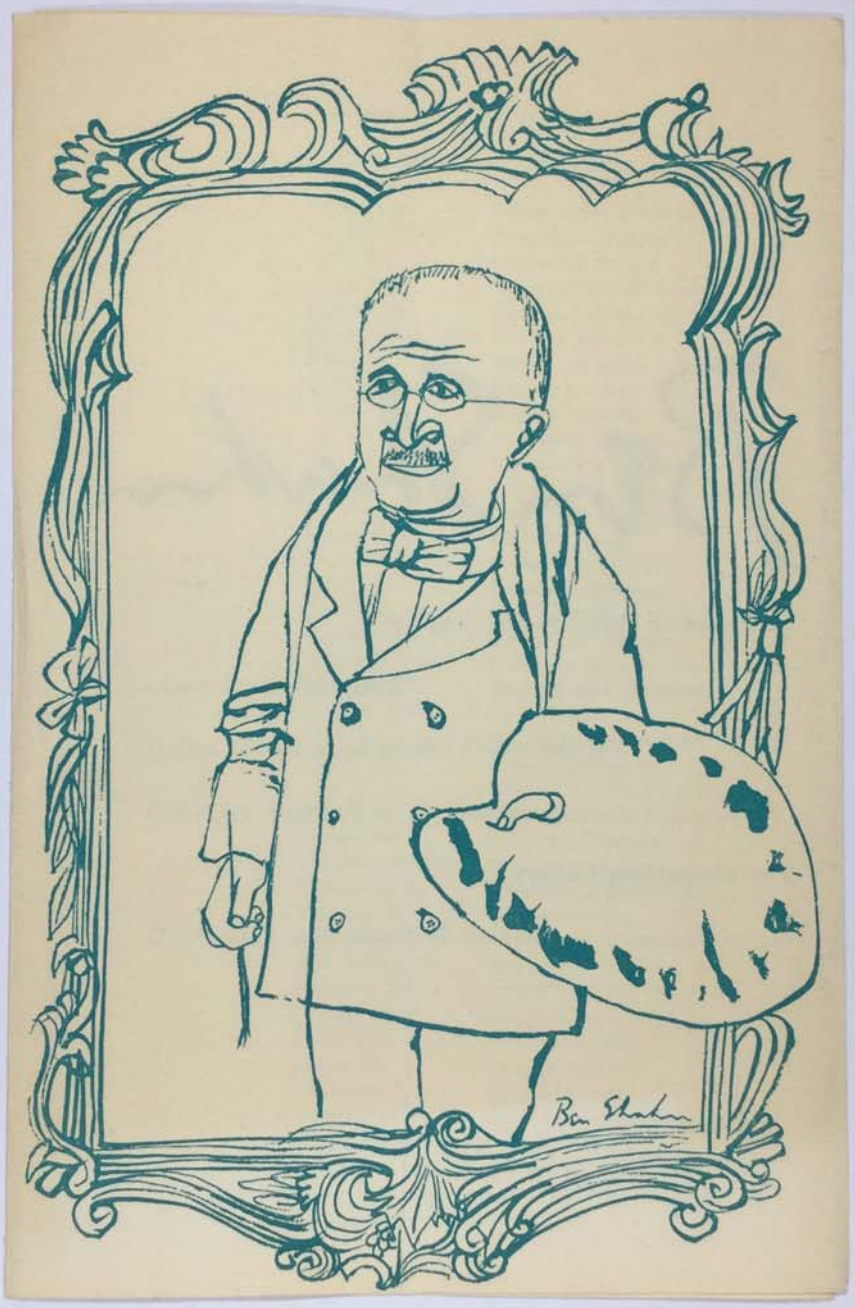

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Ben Shahn

Exhibition of Paintings and drawings

Twenty-fifth Anniversary

of the artist's association with the gallery

January 18 to February 12, 1955

The Downtown Gallery

32 East 51 Street, New York, N. Y.

The work of Ben Shahn

is represented in the following public collections:

Andover, Mass.	*Addison Gallery of American Art*
Ann Arbor, Mich.	*University of Michigan*
Athens, Ga.	*University of Georgia*
Auburn, Ala.	*Alabama Polytechnic Institute*
Baltimore, Md.	*Baltimore Museum of Art*
Bloomfield Hills, Mich.	*Cranbrook Academy*
Buffalo, N. Y.	*Albright Art Gallery*
Cambridge, Mass.	*Fogg Art Museum*
Chicago, Ill.	*Abbott Laboratories*
	Art Institute of Chicago
	Container Corp. of America
Detroit, Mich.	*Detroit Institute of Arts*
Ft. Wayne, Ind.	*Ft. Wayne Art Museum*
Hanover, N. H.	*Dartmouth College*
Hartford, Conn.	*Wadsworth Atheneum*
Lincoln, Neb.	*University of Nebraska*
Miami, Fla.	*Terry Art Institute*
Milwaukee, Wis.	*Milwaukee Art Institute*
Minneapolis, Minn.	*Walker Art Center*
Newark, N. J.	*Newark Museum Association*
New York, N. Y.	*Jewish Museum*
	Metropolitan Museum of Art
	Museum of Modern Art
	Museum of the City of New York
	Whitney Museum of American Art
Norman, Okla.	*University of Oklahoma*
Northhampton, Mass.	*Smith College Museum*
Philadelphia, Pa.	*Philadelphia Museum of Art*
Pittsburgh, Pa.	*Carnegie Institute*
San Francisco, Cal.	*California Palace of the Legion of Honor*
Santa Barbara, Cal.	*Santa Barbara Museum of Art*
Springfield, Mo.	*Springfield Art Museum*
St. Louis, Mo.	*City Art Museum*
Tempe, Ariz.	*Arizona State College*
Urbana, Ill.	*University of Illinois*
Washington, D. C.	*The Phillips Gallery*
Wichita, Kan.	*Roland P. Murdock Collection*
Youngstown, Ohio	*Butler Art Institute*

Murals in the Federal Security Building, Washington; Bronx Central Annex Post Office, New York; Community Center, Roosevelt, N. J., etc.

www.benchm

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1. ***Blind Botanist*** *1954 Tempera*

2. ***Credo*** *1954 Watercolor*
Collection Mr. and Mrs. Stanley Marcus

3. ***Incubus*** *1954 Watercolor*
Collection Mr. and Mrs. E. R. Bahan

4. ***Everyman*** *1954 Tempera*

5. ***Maimonides*** *1954 Watercolor*
Collection Mr. and Mrs. John Rood

6. ***Pact*** *1954 Watercolor*
Collection Mr. Joseph Hirshhorn

7. ***Cybernetics*** *1953 Tempera*

8. ***Age of Anxiety*** *1953 Tempera*

9. ***Second Allegory*** *1952 Tempera*
Collection University of Illinois

10. ***Beatitudes*** *1952 Tempera*
Collection Mr. David Harris

11. ***Anger*** *1952 Watercolor*
Collection Mrs. Edith Gregor Halpert

12. ***Scorn*** *1952 Watercolor*
Collection Mr. and Mrs. Paul Block, Jr.

13. ***Ave*** *1950 Tempera*
Collection Wadsworth Atheneum

14. ***Miners' Wives*** *1949 Tempera*
Collection Philadelphia Museum of Art

15. ***Nocturne*** *1949 Tempera*
Collection Mr. and Mrs. Nelson Rockefeller

16. ***Allegory*** *1948 Tempera*
Collection Mr. Bill Bomar

17. ***Spring 1940*** *1944 Tempera*
Collection Mr. and Mrs. Earle Ludgin

18. ***Fourth of July Orator*** *1943 Tempera*
Collection Mr. and Mrs. James Thrall Soby

19. ***Self Portrait When Young*** *1943 Tempera*
Collection Museum of Modern Art

20. ***Two Witnesses—Mooney Series*** *1933 Gouache*
Collection Museum of Modern Art

21. ***Apotheosis*** *1932-3 Oil*
Collection Whitney Museum of American Art

22. ***Bartolomeo Vanzetti*** *1932 Gouache*
Collection Mrs. Edith Gregor Halpert

23. ***Don Quixote*** *1930 Watercolor*
Collection Newark Museum

Group of Drawings

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The Downtown Gallery

representing:

Stuart Davis

Arthur G. Dove

Bernard Karfiol

Yasuo Kuniyoshi

John Marin

Georgia O'Keeffe

Ben Shahn

Charles Sheeler

Niles Spencer

William Zorach

William M. Harnett (1848-1892)

The John Marin Room

American Folk Art Gallery

Edith Gregor Halpert, Director

Consultation service by appointment

32 East 51 Street, New York, N. Y.

PLaza 3-3707

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MISSION N ART

on Government Art Issued

E B. LOUCHHEIM

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The report makes the question of whether or not the federal government should play a role in art wholly academic, for it shows that the government is already engaged in art on many levels. The proper questions, therefore, and the ones which occupied the Commission are these: what is the extent of our government's activity in art; how well is this carried out; should it be expanded; and, if so, how. The report itself, however, has precipitated further controversial questions: namely, how adequate was the Commission's survey and how valuable and effective are its recommendations.

The Background

In 1949 twelve of the largest art organizations in the United States formed the Committee on Government and Art. They are the American Association of Museums, American Federation of Arts, American Institute of Architects, American Institute of Decorators, Artists Equity Association, Association of Art Museum Directors, Academy of Design, National Association of Women Artists, National Institute of Arts and Letters, National Society of Mural Painters, Sculptors Guild. Each sent two delegates. Of important art organizations only the National Sculpture Society declined to join.

In 1950 this Committee approved the draft of a resolution requesting the President to appoint a group to survey the subject of government and art made up of *"leaders in the art world—museum officers, art educators, architects, painters, sculptors, graphic artists, designers and informed laymen"* with its *"membership broadly representative of all leading tendencies and schools of thought."*

But before this Committee presented its resolution to the President, something else happened. Two members of this very Committee happened also to be members of the federal Commission of Fine Arts, i. e., David Finley, director of the National Gallery, who is chairman of the Commission, and George Biddle, painter. They went to President Truman and got authorization for this existing federal Commission to undertake the survey and make recommendations. Mr. Finley did appoint an advisory panel of one representative from each of the institutions in the Committee on Government and Art, but this group had no spether working or advisory relations with the Commission.

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The Commission consists of seven members, appointed by the President, who serve without pay and give about one or two days monthly. In addition to Mr. Finley and Mr. Biddle, its present membership includes Pietro Belluschi, architect, dean of the School of Architecture at M. I. T.; Joseph Hudnut, architect; Edward F. Neild Sr., architect; Eibert Peets, landscape architect and city planner, and Felix de Weldon, sculptor.

The Commission asked for no additional funds and used its monthly meetings to hear testimony. From the report there seem to have been six days of hearings. There were persons representing appropriate subdivisions of Government departments — State, Treasury, Defense, Post Office, Agriculture, Interior, Health, Education & Welfare — as well as the three museums under the Smithsonian Institution, the Library of Congress, General Services Administration, Veteran's Administration, Federal Communications Commission. There was testimony from representatives of foreign governments, from members of the Committee on Government and Art and the National Sculpture Society. There were reports of organization and jurisdiction of state and municipal art commissions.

Many of the opponents of the Commission's report maintain the findings are insufficent. They criticize the technique of inviting members of one government bureau to report on and justify its activities before another government body unless there is additional extensive and objective investigation and evaluation.

They question the comparatively small percentage of time given to informed opinion of art-world persons outside of Government departments. They point to the conscientious and broad survey conducted by the Canadian Royal Art Commission, which took two years, included 114 public hearings throughout Canada at which some 1200 witnesses appeared as well as 462 formal submissions and hundreds of letters.

Commission's Recommendations

The most significant of the recommendations can be summarized under four categories—the character of the Commission, American art at home, art in the nation and art for international exhibition. Two of these subjects, with the arguments of some of the dissenters to the report, will be presented here. The other two, with their related opposing opinions, will follow next week.

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Thus, the entire question of subsidy of the arts, which has been widely debated in all fields in connection with the bills introduced to Congress by Rep. Charles E. Howell and others, is dismissed.

Most of the opponents of the Commission's report agree with the philosophy of keeping the Commission as an advisory body. They are willing to leave outside the present discussion the whole subsidy question—whether large enough sums to be effective would ever be allocated, whether administrative red-tape would strangle the endeavor, and, above all, whether a Congress traditionally opposed to progressive movements in art and jealous of its esthetic prerogatives would do harm.

However, the opponents hotly contest the recommendations that the Commission keep its present number of members, complexion and method of appointment. They argue its character is so strongly conservative that it represents only partial art-world point of view. They urge a much larger membership with a diversity of esthetic opinions and a more equitable distribution of members from all artistic professions. They suggest that as scientific organizations make nominations under the Science Foundation Act, so art organizations should nominate members for the Commission.

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In his minority report, George Biddle suggests a permanent advisory committee made up of the five directors of certain major museums and five others from museums or art organizations. Such a panel would work consistently with the Commission and would appoint three additional full-time paid art members to the Commission. But the opponents find this only a half-way remedy.

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Buying American

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(This is the first of two articles.)

"WORLD OF SHOLOM ALEICHEM"

Rabbi and goat, by Ben Shahn, drawing for the dramatization of the Yiddish stories to be presented at the Barbizon-Plaza Theatre.

BEN SHAHN ILLUMINATES

Artist Makes Drawings For Off-Broadway Show

ATHOUGH he is famous as the youngest of America's modern old masters and the subject of a biography by Selden Rodman which is in its third edition, in the town of Roosevelt, N. J., population about 800, the artist is simply one of the respected and functioning members of the community.

The advice of "Mr. Shahn" is asked and his services sought in those areas in which he is expected to be expert. There is his good friend, the carpenter Irving Plungian (who asks the painter-at-work "Is that stock or an order?") for whose new truck he designed the lettering; the widow for whose late husband he designed a handsome tombstone of stylized foliage and vigorous Hebrew letters; the farmer who drove up with a can of blue paint and wanted to know what to do to make it yellow; the friend for whose son he designed a bar-mizvah cake, the yellow, red and blue pattern transformed miraculously into an icing-replica; and the scientists from the Institute for Advanced Study at Princeton who debate the intentions and tries of science and art.

Enthusiasms

For all his occasional pontific pompousness on the lecture-symposium platform, Ben Shahn is in many ways seems mellower than he did and, rounder and grayer, ever more like a genial, indulgent father. But the spark is quick; the outrage at injustice still smoulders; and the fervent and restless enthusiasms still burn—enthusiasms which range from learned books on the magic of alphabets to cybernetics and the golden radiance of wheat, each of them accreting coral-like to the total personality and each of them becoming part of the vast raw material of his art.

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Thus, enthusiasm and a sense of biggest community responsibility coincided when Shahn was asked last spring to do some drawings for the Rachel Productions presentation of three plays called "The World of Sholom Aleichem," for he not only warmed to the English dramatizations by Arnold Perl but also wanted to help this off-Broadway, creative theatrical endeavor.

For the Re-Opening

The production (which included Howard da Silva, Jack Gilford, Morris Carnovsky) inspired such favorable critical comment that it will be revived, with the original cast, beginning Sept. 11 at the Barbizon-Plaza Theatre. For this reappearance Shahn made new drawings, which will be collected into a souvenir booklet.

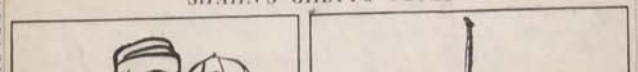
These drawings can best be described not as "illustration" but with the word used in connection with medieval manuscripts, that is, "illumination." For they throw light on the world of Sholom Aleichem—the ghettos in Russia in the Eighteen-Eighties and Nineties.

Here are a rabbi with his goat ("a goat was a matter of family prestige"); the musicians, who played "Heisse Bulgar—hot Bulgarian music—at weddings"; the cynic ("they exist today—like the neighbor who said 'Well, it might rain' when I commented on a lovely, wine of a May morning"); the porter ("lowliest of all, like Peretz' story of the humble, miserable Bontche Schweig—who, when told in heaven he could have anything on heaven or earth, asked for a warm buttered roll for breakfast"); the dancers of the Chassid sect ("who believed in song, drink, gaiety and good works as a way to get close to God and were disapproved by such Lithuanian rationalists as my father").

Cast of Characters

And the learned man ("the great spiritual teacher"); the man and wife ("that restrained kind of love you don't see any more"); the cripple ("always a crippled character"); the rich merchant with his fur-lined coat ("there used to be a story of the man who said 'If I were as rich as the Rothschilds I'd be even richer because I wouldn't give up my newspaper

SHAHN'S GHETTO TYPES



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COMMISSION ON ART

Report on Government And Art Issued

By ALINE B. LOUCHHEIM

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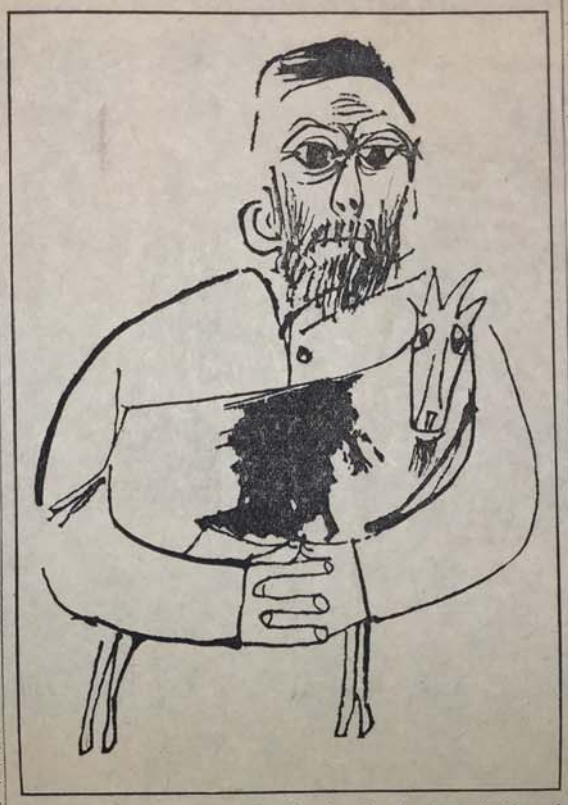

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(This is the first of two articles.)

SHAHN'S GHETTO TYPES

Husband and wife, and a violinist, drawings by Ben Shahn which will be presented in a booklet to accompany the forthcoming production of "The World of Sholom Aleichem."

For the Re-Opening

The production (which included Howard da Silva, Jack Gilford, Morris Carnovsky) inspired such favorable critical comment that it will be revived, with the original cast, beginning Sept. 11 at the Barbizon-Plaza Theatre. For this reappearance Shahn made new drawings, which will be collected into a souvenir booklet.

These drawings can best be described not as "illustration" but with the word used in connection with medieval manuscripts, that is, "illumination." For they throw light on the world of Sholom Aleichem—the ghettos in Russia in the Eighteen-Eighties and Nineties.

Here are a rabbi with his goat ("a goat was a matter of family prestige"); the musicians, who played "Heisse Bulgar—hot Bulgarian music—at weddings"; the cynic ("they exist today—like the neighbor who said 'Well, it might rain' when I commented on a lovely, wine of a May morning"); the porter ("lowliest of all, like Peretz' story of the humble, miserable Bontche Schweig—who, when told in heaven he could have anything on heaven or earth, asked for a warm buttered roll for breakfast"); the dancers of the Chassid sect ("who believed in song, drink, gaiety and good works as a way to get close to God and were disapproved by such Lithuanian rationalists as my father").

Cast of Characters

And the learned man ("the great spiritual teacher"); the man and wife ("that restrained kind of love you don't see any more"); the cripple ("always a crippled character"); the rich merchant with his fur-lined coat ("there used to be a story of the man who said 'If I were as rich as the Rothschilds I'd be even richer because I wouldn't give up my newspaper route'"); the peasant women ("like my mother — illiterate") — all the hapless and canny people.

Artistically the drawings are excellent. There is vitality in the sputtering line. "I had my first experience in drawing when I did lithographic engraving" Shahn says, "the stone was resistant and in order to make an elegant line you had to make a series of short strokes. Then at art school I learned to draw with verve. But this is my natural way, easier for me. I make small strokes with the brush and paint, feeling my way along, slowly, then comes a smooth continuous stroke. I go back to feeling my way."

Although widely imitated, his importance as a graphic artist seems too little stressed. In "illuminating" a Christmas card, the inmates of a mental institution, his line is fluent and his images expressive and moderate, his communication clear. The drawings are so much camera-eye documentation and inspiration for his major work in paint.

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City Art Museum of St. Louis

BEN SHAHN'S "THE RED STAIRWAY" (1944)

AMERICANS IN VENICE

Albright Art Gallery

SHAHN'S "SPRING" (1947)

Time - June 28th 1954

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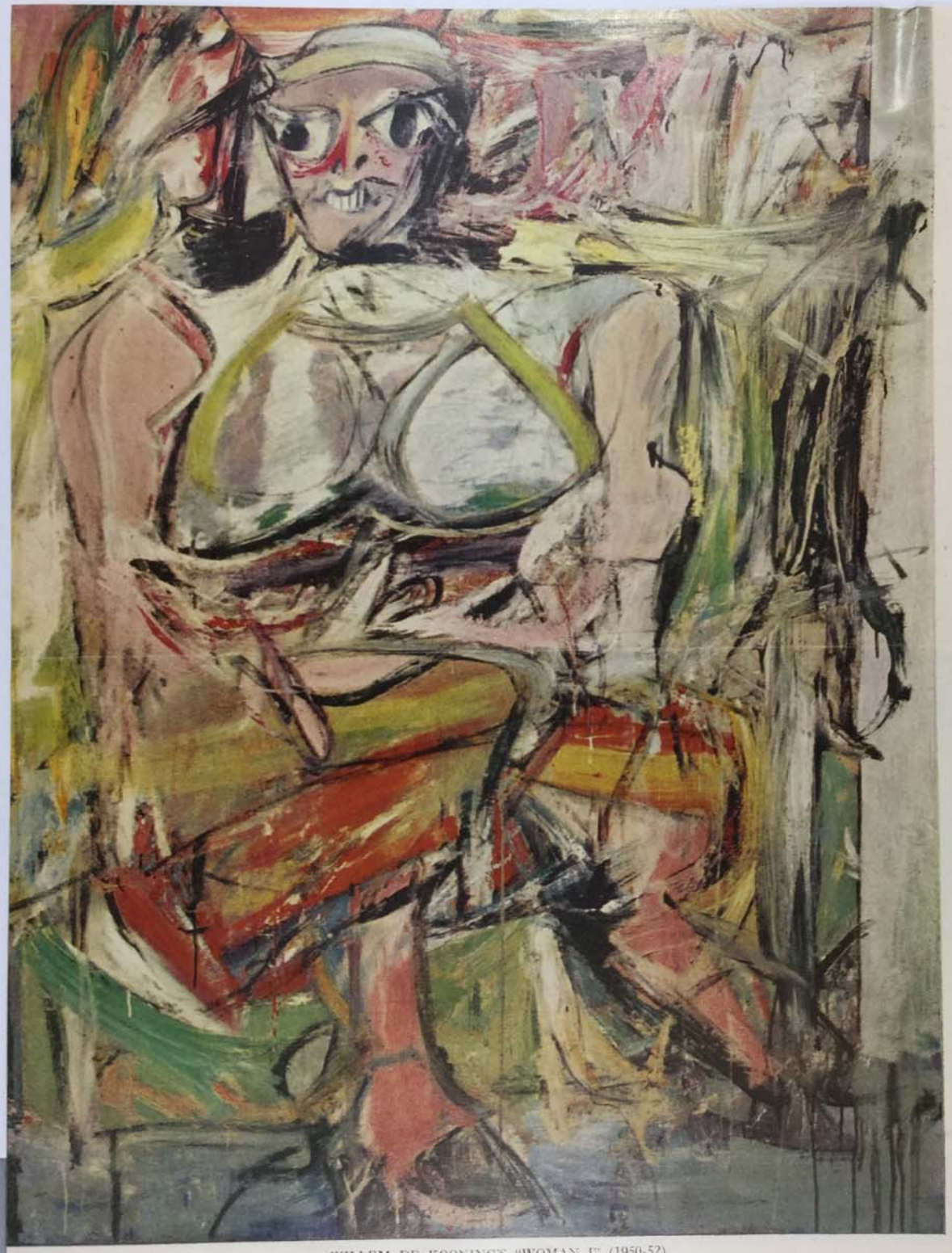

WILLEM DE KOONING'S "WOMAN I" (1950-52)

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ART

The Good Old Dada Days

In Europe's art centers in the gay and bitter years just after World War I, there was nothing quite like the determinedly disorderly young men who called themselves dadaists.* Whatever anyone else admired, they despised; whatever anyone else believed in, they mocked. They were deliberately incomprehensible, studiedly outrageous, and they pledged themselves to respect nothing, not even themselves. Dadaist dancers performed motionless dances; poets recited poems such as

Grim glim gnim bimbim
grim glim gnim bimbim . . .
bum bimbim bam bimbim . . .
o be o be o be o be.

At a 1920 art show in the cellar of a Paris bookshop, all the lights were turned out so that no one could see the pictures. Dadaists, wearing white gloves to protect them from contamination with the bourgeoisie, stood at the door shouting insults at visitors. Poet Louis Aragon (later a top ornament of Communist letters) mewed like a cat; another declaimed over and over, "It's raining on a skull," and Poet André Breton sat on a stool and ate matches. When the police arrived, the dadaists considered their success complete.

Last week in a Left Bank gallery, no insults were shouted, no poets mewed and Poet André Breton crunched not a single match as people wandered through a show of recent paintings by Breton's old friend and fellow dadaist, Artist-Photographer Man Ray. At the opening Painter Ray, now a wiry 64, moved among the staid visitors clad in a brown tweed jacket, blue shirt and a yellow shoestring tie—a costume as unremarkable in Paris' painter circles as a Truman shirt in Hollywood. The new paintings of Old Dadaist Ray seemed as subdued as the aging rebels on hand, ranging from rather tame surrealist compositions to well-painted abstractions akin to industrial designs.

Flatiron Revolution. Man Ray was one of the zaniest dadaists of them all. Born in Philadelphia, the son of Russian-Jewish immigrant parents, he went to Manhattan to study art under George Bellows and Robert Henri, changed what he calls his "foreign" name—from what he will not say—to avoid the jeers of his fellow students. In Manhattan Ray met up with a painting visitor from Paris: Marcel (*Nude Descending a Staircase*) Duchamp.

Ray and Duchamp began their own artistic revolution. Ray fashioned "objects" constructed of flatirons and tacks, paintings featuring such "ready-mades" as doorknobs or reflectors. Duchamp nailed clothes hangers to the floor and made little machines that whirled aimlessly.

When their magazine, *New York Dada*, folded after one issue, they gave up Manhattan in disgust and moved to Paris. There Ray met Picasso and Braque. "I realized I wouldn't stand much of a chance as a painter against this kind of competition," says Ray, "so I turned to photography."

Exquisite Corpses. Ray invented "rayograms"—pictures made by placing objects directly upon photographic paper. And his arty, moody photographic portraits were an immediate success. He took pictures of Gertrude Stein, Le Corbusier, Arnold Schoenberg, Brancusi, Braque and, of course, famed Model Kiki in the nude. Ray spent his evenings at the Café Certà talking with Breton, Arp, De Chirico and Léger and making composite drawings that they called "exquisite corpses." This

Man Ray

MAN RAY (SELF-PORTRAIT)
Grim, glim, gnim was an echo.

was actually an old parlor game. One artist would draw a head, fold the paper and pass it on to the next man, who would draw the body without seeing what had already been done. "We used to fabricate all sorts of monsters," says Ray.

Ray stayed in Paris, painting and photographing, and became a leading exponent of dada's successor, surrealism. When the Germans came in 1940, he took off for Hollywood, where he painted, photographed and lectured. In 1951 he went back to Paris and the Latin Quarter. There he now works, but never more than two hours at a stretch. "I like to work at white heat for short periods," he explains. Painting is his main love, but photography brings in more money. Like a true dadaist, Ray scorns credit for the unquestionable skill of his photographs: "Many photographers consider themselves as artists. In my opinion, 99% credit should go to Mr. Zeiss and Mr. Eastman and 1% to the man who happens to stand behind the camera." Or, as a dadaist once abjured, "Stop looking! Stop talking!"

* So named when a knife was plunged into a French dictionary, stabbed the word *dada*, meaning, appropriately, "hobbyhorse."

Under the Four Winds

From Venice, TIME'S *Art Editor Alexander Eliot cabled:*

THE world's biggest and best roundup of contemporary art occurs every two years in Venice. Last week red-cockaded *carabinieri* paraded, a splendid procession of gilded gondolas wound across the lagoon, and officials made speeches as the 27th Biennale opened in Venice's Public Gardens. In the tree-bordered pavilions bordering the lagoon, a jury representing nearly all of the 32 participating countries mulled over the thousands of paintings and sculptures.

They pondered a chamber full of half-reptilian horrors and nocturnal landscapes by slick old Surrealist Max Ernst, and voted him one of the three grand prizes of $2,400, presumably for the importance of being Ernst. Another grand prize went to a roomful of gay blobs and squiggles done in primary colors by the artful Catalan, Joán Miró, who has made a career of painting like a five-year-old, only better. The grand prize for sculpture was awarded to playful and mysterious Alsatian Jean Arp and his crowd of polished bronze and marble lumps, each looking like a kernel of popcorn magnified many thousands of times.

Approached country by country, the exhibition demonstrated not so much national characteristics as the internationalism of modern art. Except for Indonesia, which showed a roomful of brilliant portraits and figure studies by self-trained Affandi, none of the small nations contributed any startling talents. Only the U.S., Great Britain, France, Belgium and Italy offered artists of unmistakably major stature.

The U.S. pavilion, which the Museum of Modern Art bought this year from the Grand Central Art Galleries, offered the works of only two painters—Social Realist Ben Shahn and Abstract-Expressionist Willem De Kooning. A two-man affair by deliberate museum decision, it made for a forceful though far from representative showing. Shahn, whose art had its roots in proletarian fury and has now become fashionable, topped the list of lesser prize-winners with an $800 award. Many exhibitors, notably those of the Iron Curtain countries, seemed stifled by their messages. Shahn, on the contrary, is lost without one. Shahn's earliest work on exhibition was a wonderfully gentle idealization of Sacco and Vanzetti done in 1932. In the 1940s, Shahn combined social and individual commentary in such fine works as the war-haunted *Red Stairway* and the wryly idyllic *Spring* (*opposite*). At peace with the world in recent years, he has been overtaken in his later work by his weakness for arty picture-making of an allegorical sort.

De Kooning's expressionistic abstractions of the 1940s looked like angry snarls of tar, snow, syrup and a little blood dexterously applied with a bent spoon. But lately, De Kooning has become obsessed

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with a creature he calls "woman." It bears some resemblance to the Mom made infamous by Author Philip Wylie. De Kooning's women (*opposite*) are certainly the most violent and perhaps the most powerful paintings in the entire Biennale. If the purpose of painting were, as some have claimed, simply the release of emotion, De Kooning would have to be accounted great.

The British pavilion was dominated by another specialist in horror and violence: Francis Bacon (TIME, Oct. 19). Bacon's screaming, purple-robed cardinals and half-shaped machine gunners are crudely painted and unfeelingly colored, yet convincing, as blurred snapshots can be. Bacon was balanced by Ben Nicholson's abstractions, as dry and cold as a well-made Martini.

France featured a group show of such grand old men as Rouault, Matisse and Derain, together with a raggle-taggle of young abstractionists clearly unfit to maintain the greatness of the School of Paris.

The Belgian pavilion offered Surrealist René Magritte, whose charm lies in such odd notions as painting a night scene under a noonday sky. Less appealing was another major Belgian entry, Surrealist Paul Delvaux, whose careful rendering of a Crucifixion and a *Pietà* peopled entirely by skeletons seemed in needlessly bad taste.

Italy's huge pavilion showed up glaringly a sorry falling off from the years just after World War II. Then Italian art bubbled with joyful experimentation. Now it has gone comparatively flat. Even the major painters cadge ideas from each other as casually as cigarettes. In fact, art ideas are at such a premium in Italy that one man who paints only reflections, another who pictures nothing but mist, and a third who contents himself with poking dainty holes in canvas, are honored with special shows.

But if contemporary Italian art seems lacking in strength, it does often show great decorative grace. A special show of contemporary Murano glass put most Italian paintings in the shade, and some flamboyant ceramic figures of working girls by light-fingered Leoncillo Leonardi outshone more pretentious sculptures. As best Italian painter, the jury picked Giuseppe Santomaso for his pleasantly decorative abstractions, which resemble swatches of colored silk and black thread in a stiff breeze. Prize for best Italian sculptor went to Pericle Fazzini (who makes a living by conservative church commissions), for some mildly sexy contortionists in wood and bronze.

In general, the show boxed the compass under the four strong winds of realism, expressionism, surrealism and abstractionism. All summer there will be muttering in a dozen tongues about the jury's verdicts, for the Venice Biennale is nothing if not controversial; it attempts nothing less than a summing up of art now. And today's art, as the Biennale proves, has neither a dominant style nor authoritative quality.

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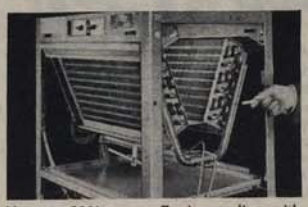

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JULY 18, 1955

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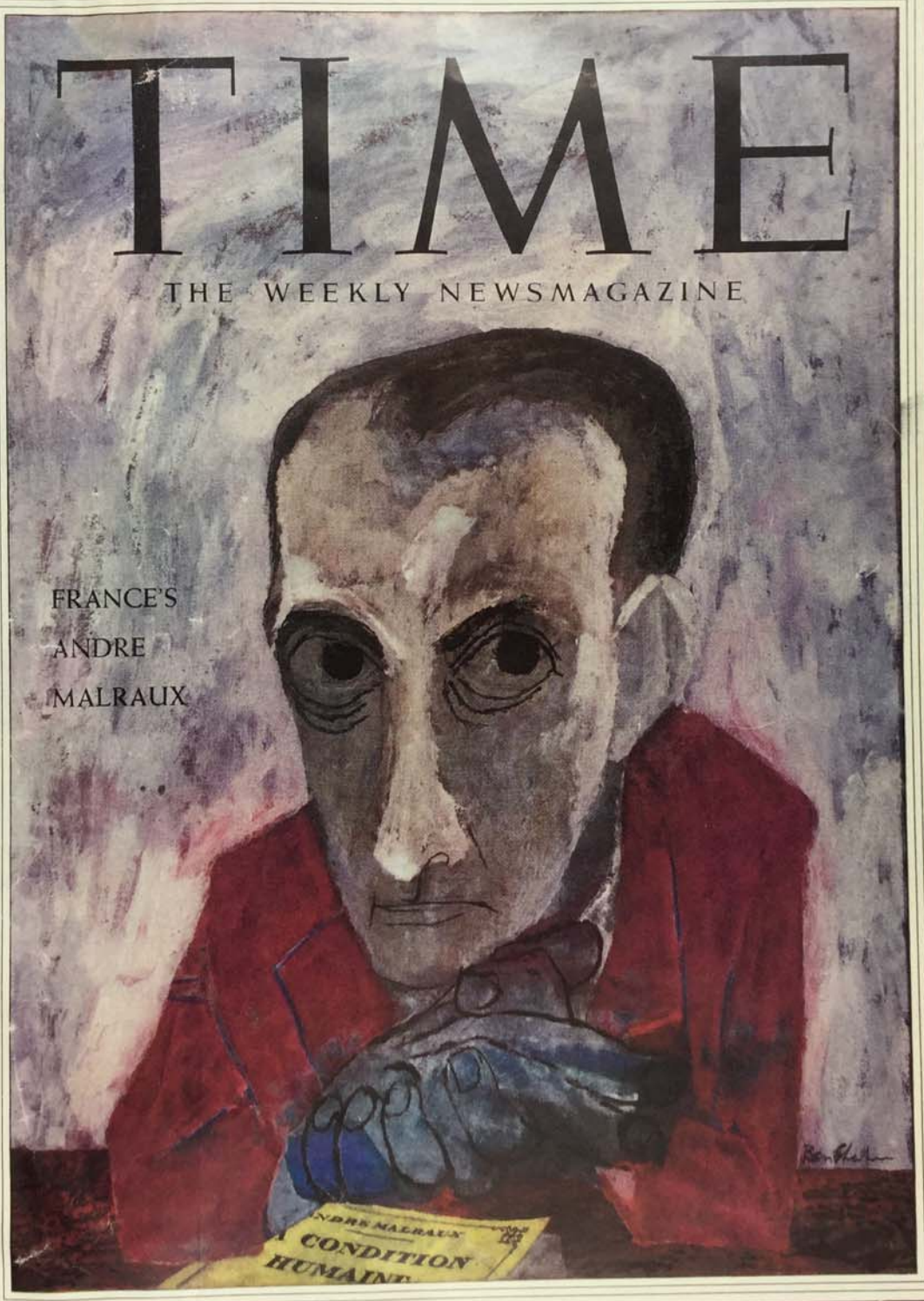

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PUBLISHER'S LETTER

Dear TIME-Reader:

ONE day when London Bureau Chief André Laguerre was a Free French *poilu* on sentry duty at General Charles de Gaulle's London headquarters during the Battle of Britain, he dropped a note in the general's Suggestion Box. The note told how Free French press relations could be improved. De Gaulle sent for Laguerre and asked if he could improve them. *"Oui, mon general,"* said Laguerre. Thus he became press officer for the Free French and, when the war ended, head of the press department of the new French government. His immediate superior and last boss before he joined our staff early in 1946 was Minister of Information André Malraux.

Tommy Weber
ANDRÉ LAGUERRE

In time, Malraux gave up active politics and turned literary recluse in his Paris apartment. Meanwhile, Laguerre became our Paris bureau chief, and four years later moved to London. When the editors wanted someone to interview the almost inaccessible Malraux for this week's cover story, they asked Laguerre to try to see his old boss. During three visits, he spent five hours with Malraux, the last three checking and double-checking what the great French intellectual had said during the first two hours. It was the first major interview Malraux has given in ten years.

Gjon Mili—LIFE
BEN SHAHN

THE Malraux story was written by Associate Editor A. T. Baker. The portrait was painted by Russian-born, Brooklyn-reared Ben Shahn. It is the second work by a new cover artist to appear on TIME in the last few months; Aaron Bohrod did the Governor Knight cover for the May 30 issue. Shahn, who started out as a lithographer, first won success with his series of beautiful but bitter watercolors protesting the 1927 execution of the anarchists Sacco and Vanzetti. As a young "social realist," he had a reputation for proletarian-protest painting; but a 25-year retrospective showing of his works early this year in Manhattan made clear that time had mellowed his work as well as himself. Today, he is regarded as one of the world's top contemporary painters.

• • •

FROM another intellectual front, I was happy to hear this week the results of a referendum among French youth conducted by *Paris-Presse*, an afternoon newspaper in the French capital, on our article, **France, the Younger Generation** (TIME, May 30), written by Correspondent Stanley Karnow. Said *Paris-Presse* of the results: "If Karnow was presenting this article to a jury of youth for his baccalaureate, he would have obtained the grade *assez bien* [much better than passing]." The paper quoted Jacques Auberger, Secretary General of the Paris Students' Federation, as saying: "It is manifest that the article . . . reflects quite perfectly the essence of the situation of French youth."

Cordially yours,

James A. Linen

INDEX

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LIVING OFF THE MAIN LINE

Here are three voices belonging to your fellow citizens. You can hear the first one tonight; the second one a week from tonight; and the third one two weeks from tonight. Listen:

A LOS ANGELES MOTHER WHOSE 15-YEAR-OLD SON IS A DOPE ADDICT: *"I've seen him lay on the bed, doubled up, sweatin', eyes dilated, every muscle in his body just bent double; stomach cramps, yawning, nose running, just absolutely beat his head against the wall."*

A YOUNGSTOWN, O. POLICEMAN DESCRIBING A GAMBLING RAID: *"I said, 'Who is the boss?' and he pointed to a man in the doorway.... This man started to curse and swear at me... he was in a frenzy... he turned to the wall and pointed. 'Kill 'em, Goon,' he screamed, 'Shoot 'em.' I then looked up and there was a steel gun turret."*

A JERSEY CITY NEWSPAPER REPORTER: *"A gun butt across his mouth knocked out seven of his teeth and knocked him to the ground. They took pieces of newspaper and set fire to them on the floor of the Union's headquarters. Luce's shoeless feet were forced into the fire and held there....That is how three mobsters took over that waterfront local."*

Even as you read, there are voices like these all over the place—down the street, across the river, over by the railroad. The trouble is you can't hear them.

CBS Radio collected these voices and put them on the air so that you *could* hear them. On the theory that if you heard them, you just might remember them the next time you voted for a Mayor or an Assemblyman, a Judge or a District Attorney. At least if you heard them you couldn't plead ignorance.

These are the voices that owe their existence to organized crime, which, when you boil it down, owes *its* existence to you: the honest citizen who loves his family and minds his business.

That's the wonderful thing about radio — it brings you voices you could never hear otherwise *(the actual voices, for instance, of two gangsters plotting the murder of a third).*

These are the voices you will hear on THE NATION'S NIGHTMARE on the CBS Radio Network.

You'll hear how it is with gambling across the country, and the voices of some pretty big-time gamblers. You'll hear what happens on the New York waterfront, like the Jersey City reporter said.

And you'll hear the voices of a lot of kids and young people who live off the "main line." That's the line that runs up the inside of your arm — the one the doctors call the anticubital vein. It holds a lot of heroin.

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NEWS of the THEATER

By BERT McCORD

Lunt May Direct

There is a possibility that Alfred Lunt may direct a play on Broadway this season. The play is a new version by Anthony Marshall of Thomas Middleton's "The Changeling." Walter Abrams has the script and Richard Whorf is said to be interested in appearing in the show, which bears the temporary title of "Sweet Recompense." Mr. Lunt's acceptance is contingent upon the timing of the production, as he is committed to stage "Cue Pan Tutti" for the Metropolitan Opera Company this fall and is planning to go to Jamaica for a prolonged rest in February. If rehearsals were scheduled for early January, he might be able to do the show.

Mr. Whorf is currently preoccupied with the staging of "Faithfully Yours," in which Ann Southern and Robert Cummings are co-starred. After that, he will direct "Business Is Business," the Sylvia Regan play which will bring Menasha Skulnik to Broadway under the auspices of George Kondolf. If "Sweet Recompense" is done, Mr. Whorf will not only be in the leading role, but will design the scenery as well.

Recording of 'Porgy and Bess'

Goddard Lieberson has finished the "Porgy and Bess" album for Columbia Records. Singing the roles in the George Gershwin musical are Lawrence Winters, Camilla Williams, Inez Matthews, Warren Coleman and Avon Long. The long-playing album runs for more than two hours and includes sections usually omitted from stage productions. One of these is "The Buzzard Song," Porgy's aria which was not during the Boston tryout and not heard by New York audiences when the show opened in 1935 at the Alvin Theater. The album also includes sound effects for stage actions, so that the non-visual version includes such sounds as a crap game, a fight, footsteps, the clink of penny burial contributions falling into a saucer, etc. Lehman Engel conducted the orchestra.

Workshop at City Center

The New Dramatists Committee will have a workshop much sooner than had been anticipated. This offspring of the Dramatists Guild is to assume full responsibility for the creation and supervision of a workshop to be established at the City Center in line with the plan announced last spring. Part of the backing will be provided by Henry Morgenthau 3d, whose family is advancing the funds for the enterprise which will be set up as a memorial to his mother, the late Elinor Morgenthau.

In asking the committee to establish the workshop, the City Center also came up with an unprecedented offer of rent-free premises available for three years for the committee's activities. The space to be provided will be sufficient for administrative activity, craft discussion meetings with established playwrights, work seminars and rehearsal space.

Final acceptance by the committee of the offer had to await the return to the city yesterday of Michaela O'Hara, director of the Committee's Plan for Playwrights. It was announced by Howard Lindsay, president of the committee, and Newbold Morris, board president of the City Center. Further details on the workshop will be announced as soon as possible.

Cast Additions

Reginald Hammerstein has engaged Guy Spaull, Richard Bishop, William Wilderman, Milton Watson and Norah Howard for "Music in the Air," opening Oct. 8 at the Ziegfeld.

Pauline Hahn, Joseph Leberman and Leo Lucker have been added to the cast of "Twilight Walk," opening Sept. 24 at the Fulton Theater.

Irene Cowan, Donald Bain, Jim Moreno, Mary Perry and Alan Jay Schnapier have joined the cast of "Out West of Eighth," opening Sept. 20 at the Barrymore Theater.

Peggy Nelson, whose last Broadway appearance was in "Come Back, Little Sheba," has joined the cast of "The Number," the Arthur Carter melodrama opening Oct. 25 at the Biltmore Theater.

Boy Hanged by Home Trapeze

MAGNOLIA, Ark., Sept. 12 (AP)—An eleven-year-old boy accidentally hanged himself on a homemade trapeze in the garage of his home here. Night Chief of Police Leo Neely said Thomas Jay Spaulding 3d, son of Mr. and Mrs. Thomas A. Spaulding Jr., was found last night by a younger sister. Apparently the youth mounted a ladder to reach the trapeze, lost his balance, fell and caught his neck in the rope.

EARLY BIRD on BROADWAY

By HY GARDNER

Don't know where he got them, but Macoco, the Argentine millionaire, has picked up two Turker suites and is having them converted into racing cars in an E. 55th St. garage . . . Mickey Rooney, who allegedly forks up $3,600 monthly alimony to his ex-wives, is the unidentified composer of "You Can't Beat Love." Billy Daniels introduced it on Sunday night at the Latin Quarter . . . The Orson Munns Jr. (she was Pat Cooperman) are lullabying a baby girl at Doctors Hospital . . . Another ex-Miss America, Pat Donnelly, will make Curley Harris a papa in the next few weeks or two . . . A Cafe Society playboy, who did a year and a half stretch for stretching checks, is flirting with an encore . . . And detectives are on the trail of a notorious pro-Nazi rabble rouser of a decade ago for passing rubber checks in the Yorkville area; initials J. M. . . . Washington's next investigation into monopolies ought to be a natural for television; it involves the wrestling racket. . . .

HY GARDNER

* * *

Swifty Morgan touched Jack Entratter; gave him a set of Tiffany's handsomest platinum studs and cuff links as a gesture of friendship . . . The deal for a nightly network disk-jockey show to emanate from the Copa Lounge, via ABC, is off; instead a WMGM wire will be installed with broadcasts to start in a fortnight . . . Hear Jack Eigen's going to resume his show in a Chicago hotel . . . At Neal Lang's party for the New Orleans Roosevelt Hotel impresario, Seymour Weiss, Dean Carpenter told us he's opening the Plaza Persian Room Sept. 28 with Kay Thompson and the Williams Brothers; they'll be followed by Carl Brisson, Celeste Holm and Jane Morgan—with Elsa Lanchester (singing new material, we trust) penciled in for early '52 . . . The Sultan of Morocco's chrome-fendered jeep, a gift from the late Gen. George S. Patton, has arrived here for repairs. Seems the Sultan won't trust his own mechanics with the job. Very in-Sultan gesture . . . The U. N. is spending half a million dollars supplying midwife kits in backward areas . . .

* * *

When Phil Silvers was twenty-one he got his first chance to work with a major burlesque comic when Herbie Fay hired him. Impressed by his talent, he made him a burley star. Silvers recently returned the compliment, insisting that Joey Faye be hired, without an audition, for an important role in "Top Banana." The other day the two old friends were reading lines when Silvers suddenly grabbed Fay. "Look Herbie," he said with disgust, "you've got to read those lines out loud, with feeling . . . if you whisper them in rehearsal you're liable to find out, on opening night, that they don't sound funny." Fay sighed. "I knew," he said sotto, "that some day the student would come back to haunt the teacher!"

Max West is walking around as if she's balancing eggs on her noggin; last time she hit the road, she had in "Diamond Lil" she tripped and broke a leg . . . Barbara Mason, daughter of Nash-Kelvinator president George Mason, became Mrs. Tony Sweet, of the Miami Beach Shoremede Hotel, Saturday . . . Vic Lasky reveals that the biggest hit in Red Prague is a play titled "Thieves of Silver"; it castigates the F. B. I. . . . Lorraine Curzat, who's had Xavier flying into space quite frequently, flying to Chicago this week end to pose for an Air Force recruiting poster . . . The Charles Wrightsmans, who've been on the biggest yacht in the Mediterranean, heading for the Greek isles with Count Rudy Crespi and his wife, Consuelo O'Connor, aboard . . . Mrs. John Ledge, wife of the Governor of Connecticut, flew to Bermuda to join him from their holiday in Italy. She left for England, instead, to enroll their daughter, Lily, in dramatic school . . . Seventy-five-year-old oil magnate Harry Sinclair still plays his eighteen holes of golf almost daily. Those who his caddy is—Bernarr Macfadden?) . . . News item: "Americans had in the neighborhood of 40,000,000 flat tires during 1950," including those in Washington!

* * *

Dateline Hollywood: Metro planning to align John Barrymore jr. to a long-term contract, then star him in remakes of his dad's classics . . . Sheldon Leonard's role in "Young Man in a Hurry," is said to be a thinly veiled character portrayal of Bugsy Siegel . . . Piper Laurie and Nick Savano (he's Pvt. Vic Damone's manager) doing the drive-in thing together . . . One of the studios is preparing a script on the front-paged O. B. S. Mail, Holohan wrote. (Wonder if the finish will be more realistic than the real-life story). . . . Singer Helen Forrest and her husband, Harry Headlam, hit a honeymoon note; she'll file the usual papers in Los Angeles. . . . When Jean Simmons' contract with R K O expires in June of '52, she'll do "Young Bess" at M-G-M with her spouse, Stewart Granger . . . Eugene O'Brien, veteran silent star, and Hattie McDaniel, the Oscar-winning "Gone With the Wind" actress, is a heart victim too, at Temple Hospital. . . . The box-office success of "David and Bathsheba" has given other studios the go-ahead signal to schedule a dozen movies on Biblical themes. . . . One of the west coast radio stations gives the correct dope in Korea—on the theory that relatives of service men are interested. . . . Standing joke in the movie colony is that television has become the most efficient medium of escapist entertainment. To escape it you simply turn it off. . . .

To Aid Musicians Fund

Artists' Committee Is Formed on Its Twentieth Anniversary

Formation of an Artists' Committee, marking the twentieth anniversary of the Musicians Emergency Fund, was announced yesterday by Vladimir Horowitz.

With Fritz Kreisler as chairman, the committee is composed of Licia Albanese, Claudio Arrau, Alexander Brailowsky, Robert Casadesus, Samuel Dushkin, Mischa Elman, Zino Francescatti, Carl Friedberg, Skitch Henderson, Dame Myra Hess, Vladimir Horowitz, Jose Iturbi, Rudolf Kolisch, Jeanette MacDonald, Yehudi Menuhin, Nathan Milstein, Eugene Ormandy, Gregor Piatigorsky, Lily Pons, Fritz Reiner, Lanny Ross, Artur Rubinstein, Albert Spalding, Rise Stevens, Gladys Swarthout, Blanche Thebom, John Charles Thomas, Lawrence Tibbett, Bruno Walter and Elena Nicolaidi.

The Musicians Emergency Fund was founded in 1931 and is headed by Mrs. Lytle Hull as president and Mrs. Yolanda Mero-Irion as executive director.

Eisenhower Silent on Party

PARIS, Sept. 12 (AP)—A spokesman for General of the Army Dwight D. Eisenhower said today the general would have no comment on a statement about him made by Roy A. Roberts, president and general manager of the Kansas City Star," on a Sunday radio program.

Mr. Roberts had said that Gen. Eisenhower had told him that at one time he was a good Republican. Mr. Roberts also said it was his belief that Gen. Eisenhower might be persuaded to become a candidate for President.

Melchior Fined for Taking 6 Southern Geese North

TALLAHASSEE, Fla., Sept. 12 (UP)—Lauritz Melchior, opera tenor, was fined $20 for a Federal game law violation today, but the judge said the conviction was a "violation of Southern hospitality."

Judge Dozier A. Devane said he was forced to find Mr. Melchior guilty of illegal possession and transportation of wild geese because he took six of the birds North with him after a combined concert appearance and hunting trip in northwest Florida last winter.

Tom Barrett and Guy Little, who accompanied Mr. Melchior on the hunting trip, testified that they gave the opera star the four extra geese, not realizing that Federal law prohibited possession of more than two wild geese by an individual.

Judge Devane fined Mr. Melchior $10 on each of two charges of possession and transportation.

"These Sothuern gentlemen were being gracious to a Northern friend," said the judge, "and they ended up embarrassing themselves, their friend and this court. It's a violation of Southern hospitality."

Delay Tubes Fare Rise Hearing

WASHINGTON, Sept. 12 (AP)—The Interstate Commerce Commission today announced a two weeks' postponement in final oral argument on the proposal of the Hudson & Manhattan Railroad Co. to increase passenger fares between New York City and New Jersey City. The proposal involved a boost in the one-way ticket from 15 to 20 cents. The argument, recently set for Oct. 4, will instead be heard here Oct. 18.

Undersea TV Used To Find the Affray

Lost Submarine Appeared on Search Ship's Screen

From the Herald Tribune Bureau

LONDON, Sept. 12.—Underwater television equipment made the first identification of the British submarine Affray, lost in the English Channel last spring, the Admiralty announced tonight. The equipment was in use for several weeks before success was achieved.

The Affray with seventy-five men on board, failed to surface after a training dive April 16. After the loss of the submarine, the Admiralty announcement disclosed, a team of four members of the Royal Navy Scientific Service worked intensely to mount a portable television camera, similar to that used for regular broadcasts, in welded watertight container and to design, and install various remote controls. The container had to be set in a frame together with underwater lighting furnitis previously manufactured for underwater photography.

Upon completion, the specially fitted equipment was taken to the minesweeper ship Reclaim and lowered over the side for testing. The first results proved so satisfactory that a search was begun, and early in June, after several weeks of investigation, viewers in the cabin of the Reclaim saw parts of the Affray come into view. As a climax to their search, they were able to read the name "Affray" on the television screen. Two hours later Royal Navy divers were able to reach and identify the submarine by normal methods.

Man, Beasts Found Alike as Travelers

Normal Range From Home Same for People, Mice

MINNEAPOLIS, Sept 12 (AP)—Man, the vaunted traveler, really doesn't go very far from home in his normal day. Most of his trips are short, like the travels of animals, Dr. David E. Davis, of the Johns Hopkins School of Hygiene and Public Health, Baltimore, said today.

People travel mostly to stores, to work or to visit. How far an animal or bird usually ranges from home is known as its home range. The home range for many kinds of living things has been established. Dr. Davis studied the home range of man, using figures from a W. 14th St. Baltimore traffic survey, and then interviewing people.

Of nearly 120,000 round trips, 62 per cent were within two miles of home, he told the American Institute of Biological Sciences, meeting at the University of Minnesota. Twenty-eight per cent were within two to four miles, 17 per cent within four to six miles and 8 per cent within six to eight miles.

Plotting the trips on a graph gave a curve, based on how frequently people went different distances. This curve is shaped exactly like the curve for the travels of mice, monkeys or other animals, Dr. Davis said.

Revived-Heart Woman In Coma for 127th Day

Special to the Herald Tribune

PERTH AMBOY, N. J., Sept. 12.—Mrs. Mary Collins, thirty-seven, whose heart was massaged back to life during a critical operation four months ago, remained in a coma for the 127th day today at Perth Amboy General Hospital.

Doctors said Mrs. Collins, wife of John Collins, of 85 Hermann Ave., Carteret, N. J., and the mother of two children, still has a slight chance of recovery. The operation, on May 8, was intended to correct a mitral stenosis condition, hospital authorities said. While under anesthesia, her heart stopped, but was massaged to a normal beat by the attending physician, Dr. Samuel Breslow.

She was placed in an oxygen tent and has remained there in a coma ever since. Fed intravenously, she has had twenty blood transfusions and has been given more than 200 tanks of oxygen.

Salvation Army Class Of 70 in Officer Training

Seventy young men and women, the largest class of cadets since the war, started their studies yesterday at the Salvation Army Officers' Training College, 1771 Andews Ave., the Bronx. The twenty-five men and forty-five women in the class include several married couples. All have completed preliminary training at local Salvation Army centers.

The course, known in Salvation Army circles as a "session," covers a nine-month period under direction of Lt. Col. William Davidson, principal. On completion, cadets are commissioned as probationary lieutenants in the Salvation Army.

A welcome will be extended to them at 3 p. m. Sunday by Commissioner Donald McMillan, eastern territorial commander, at the Centennial Memorial Temple at Salvation Army headquarters, 120

U.S. Atom Stockpile Is Called 'Fantastic'

McMahon Says Progress on Weapons Is Remarkable

from the Herald Tribune Bureau

WASHINGTON, Sept. 12.—Sen. Brien McMahon, D., Conn., chairman of the joint House-Senate Atomic Energy Committee, said today the destructive power of the nation's atomic stockpile is "truly fantastic," but refused specific comment o nnew weapons.

Interviewed after a closed meeting of the committee, the Senator with most access to atomic information declined comment when asked if his remarks could be linked with the reference made by President Truman a week ago to "fantastic" new weapons that could "wipe out civilization" in all-out war.

Other references to secret new super-weapons were made later last week by members of the Senate Appropriations Committee as it reported to the floor a record $51,103,000,000 arms budget for the fiscal year 1952.

Avoiding details either on the over-all atomic program or on the subject matter of today's meeting, Sen. McMahon said he was able to report "truly remarkable progress in the development of atomic weapons."

"The destructive power in the atomic stockpile today is by any standards we have known, truly fantastic," he said. He said that any atomic bomb can be used tactically as well as strategically" because there are tactical aircraft large enough to deliver all present-day bombs. The disclosure that atomic bombs are being built that can be used on carrier-based Navy planes was made Monday in New York by Vice-Adm. Lynde D. McCormick.

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TWO SHOWS 9:00 and 11:15 weekdays. Cover after 8:30. THEATRE DINNERS—no service charge—served 6 to 9 daily (including Sunday). COCKTAILS and TAPAS on The Terrace Room. RESERVATIONS—Dinner served from 6 p.m. Tuesday to midnight—no cover.
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TONIGHT 8:30: Concerto Barocco (Premiere); Age of Anxiety, Sylvia—Pas De Quatre, Concerto; TOM in EVE. Illuminations, Symphony, Pas De Trois, La Valse.
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AFFAIRS OF STATE
REGINALD BASSETT PLAYHOUSE
with OWEN DAVIS, Jr. & REGINALD BASSETT
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An American-Yiddish Musical Revue
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Lilian Gilmore presents
ETHEL MERMAN in
CALL ME MADAM
with PAUL LUKAS
Music & Lyrics by IRVING BERLIN
Book—HOWARD LINDSAY & RUSSEL CROUSE
Directed by GEORGE ABBOTT
Dances by JEROME ROBBINS
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"Carol Channing's Lorelei Lee is the most delicious comic creation of a generation."—Atkinson, Times
CAROL CHANNING in
THE BRILLIANT COMEDY HIT
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Based on the novel by ANITA LOOS & JOSEPH FIELDS
Thur. 2:30 & Sat. 2:30 & 8:30
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DRAMA CRITICS' PRIZE MUSICAL
GUYS AND DOLLS
A MUSICAL FABLE OF BROADWAY
starring
ROBERT ALDA STEWART GRANT SAM LEVENE
with ST. THEA. W. of B'way
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JEAN ARTHUR JOHN BIGLEY
HERMAN SHUMLIN presents
LACE ON HER PETTICOAT
by ANITA LOOS & JOHN EMERY
Air-Cond. BOOTH, W. 45 St. Cir. 6-5969
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Seats Now—Opens Mon. Sept. 17
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in a new comedy
LOVE AND LET LOVE
by LOUIS VERNEUIL
Directed by John Gielgud
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A NEW COMEDY
by KENYON NICHOLSON
Directed by MARC DANIELS
Settings & Lighting by Ralph Alswang
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Walter Winchell
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SEVENTEEN
Staged by HASKARD SHERIDAN
Air-Cond. BROADHURST, 44 St. W. of B'way
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ROGER RICO
MARTHA WRIGHT
in The Pulitzer Prize Musical Play
SOUTH PACIFIC
Air-Cond. MAJESTIC, West 44 St. W. of B'way
Evgs. 8:30. Mats. Wed. & Sat. 2:30. Sun. 2:30
"A NEW HIT!"—Chapman, News
STALAG 17
COMEDY
Air-Cond. 46th ST. Thea., E. of B'way
Evgs. 8:40. Mats. SAT. and WED. 2:40
"A MASTERPIECE!"—Wilk, Post
GERTRUDE LAWRENCE in
THE KING AND I
Music by Richard Rodgers
Book and Lyrics by Oscar Hammerstein 2nd
Air-Cond. ST. JAMES Thea. 44 St. W. of B'way
Evgs. 8:30. Matinees SAT. and WED. 2:30
MAT. TODAY at 2:30
ALDRICH & MYERS
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THE PEOPLE AGAINST O'HARA
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STATE Broadway at 45th St. 55c to 1:00 P.M. 70c to 6:00 P.M.

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MET. 145th & Broadway OPEN 10:30 A.M.
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THE LAW THE LADY GREER GARSON RICHARD WIDMARK
MONS PARADISE 72nd STREET 86th STREET 125th STREET CANAL-COMMODORE DELANCEY INWOOD LINCOLN OLYMPIA ORPHEUM RIO-SHERIDAN VICTORIA 116th STREET
QUEENS VALENCIA HIGH STREET ALPINE BREVOORT BROADWAY CONEY IS. GATES KAMEO KINGS MELBA NATIONAL PITKIN PREMIER WM. VERNON NEW ROCH. WM. PLAINS TONNERS
The Champion Has A New Battle On His Hands . . . A New Woman In His Arms! Rough, Tough KIRK DOUGLAS in Paramount's Third-Period THE BIG CARNIVAL
Everytime She Opens Her Mouth IT . . . OUT COMES TROUBLE Paramount's Hottest Comedy Dear BRAT MONA FREEMAN BILLY DE WOLFE LYLE BETTGER
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"EXCITING, THRILLING DRAMA!" Philip Dunning, Mirror
SATURDAY'S HERO
Victoria B'way & 46th St. Doors Open 9:45 A.M.

WARNER BROS. JIM THORPE
BURT LANCASTER
CHARLES BICKFORD • STEVE COCHRAN • PHYLLIS THAXTER
Astor B'way & 45th St. Doors Open 9:45 A.M.

"A MASTERPIECE!" JEAN RENOIR'S THE RIVER
COLOR by TECHNICOLOR
MON. TUES. WED. 2:30 4:15 6:30 8:45 10:45
THURS. FRI. SAT. SUN. 1:00 2:45 4:30 6:15 8:00 9:45 11:30
The PARIS • 58 bet. 5 & 6th • PL 3-3310

TODD-AO 50th ST. BEAUTY HOWARD • DAVIS ONE WOMAN'S STORY BRINGING UP BABY
CARY GRANT • LUCIE MANNHEIM • ROBERT ARTHUR

Read it once—and you'll watch for it every Sunday: Mark Duffield's "History-in-the-Making" page in the Sunday Herald Tribune.

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OUR ART TRAVELS

Many Shows Circulate At Home and Abroad

By HOWARD DEVREE

If traveling exhibitions can spread the message of American art to other countries as well as increase the sales of artist's work in this country, the day seems to have arrived.

As a part of its activities, the American Federation of Arts is behind some sixty traveling exhibitions, several of which have gone abroad, and others are to follow. The Museum of Modern Art has put out about the same number of shows for museums, colleges and other institutions in this country. While both of these ventures are primarily aimed at acquainting the public with art and cover a wide range of materials—paintings, sculpture, prints, craft work and designs—these are solely directly traceable to their influence.

Exhibitions seen abroad through the United States Information Agency are increasing in number and range. Both the Museum of Modern Art and the American Federation have become active in this field. In the past those shows have been inclined toward the development and background of our art, but there has been increasing emphasis on contemporary work. The largest exhibition of American Twentieth Century work ever to go abroad will go this spring as part of the "Salute to France" festival being presented under the auspices of the American Embassy in Paris. It is under the direction of René d'Harnoncourt, director of the Museum of Modern Art, and will include paintings, sculpture, prints, architecture, industrial and typographical design, films and photography.

The Background

The State Department is preparing to send more than 100 examples of work by the twenty-five artists represented in the current 150th anniversary exhibition at the Pennsylvania Academy on a tour which will include Madrid, Florence, Vienna, Brussels and Copenhagen.

Three of the American Federation shows now abroad include contemporary American watercolors, circulating in France; a second water-color show in Asia, now in Pakistan; and a show devoted to work by American print-

"Sabena," marble, by Lorrie Goulet, at Sculpture Center.

makers, past and present, which is now in Italy.

One of the Federation's exhibitions of work by living artists has been assembled in collaboration with the Federation of Modern Painters and Sculptors, and is to circulate for perhaps two years in this country. Special efforts will be made to induce patrons to purchase work from the exhibition for presentation to museums and other institutions.

Sponsor-advisers for this museum gift plan include Lloyd Goodrich of the Whitney Museum; H. H. Arnason of the Walker Art Center, Minneapolis; Lawrence Kocheisen, Detroit collector; Bartlett Hayes of the Addison Gallery of American Art; Richard Howard of the Birmingham (Ala.) Museum and Roy Neuberger, New York collector.

A second exhibition, entitled "New Talent," is having its first New York showing at the Duveen-Graham Gallery. The artists represented were selected for the publication, "Art in America," by museum officials and critics in several regions, and examples of their work in the current show will be circulated by the Federation at the close of the present show. Many of these artists are unfamiliar or little known in New York, a number of them being from Chicago and the Middle West. One of the paintings is reproduced below.

Albert Duveen, who has for many years been associated with the promotion and sale of American art, has also undertaken to arrange for exchange of exhibitions with several Italian galleries, sending American work abroad in return for the showing of Italian work here. He also projects further exhibitions of American work at the gallery. He lays stress on work between old fashioned realism and extreme abstraction.

The Bazone Gallery, which opened last fall, has undertaken to show work by Americans who have worked in Italy and by Italian artists, as well as shows of new talent by Americans not attached to any other New York gallery.

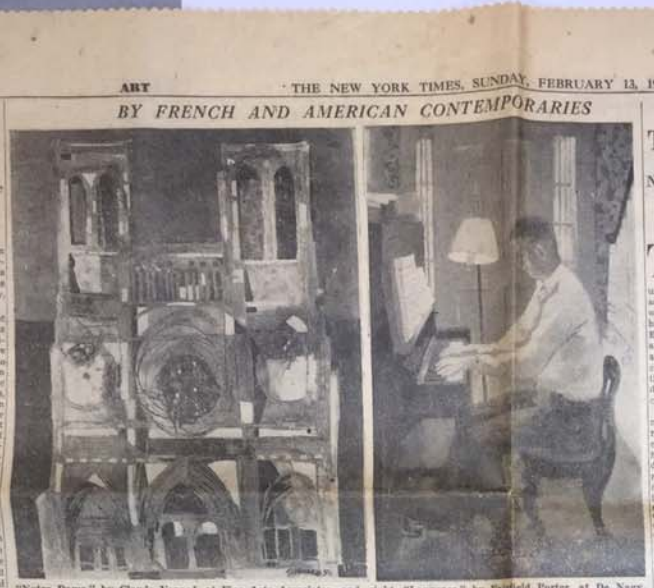
Between Extremes

Still another international venture reported is a show of work by fifteen American artists through Centro Internazionale di Arte Cultura which invited the list, Lillian MacKendrick is the American representative. The artists requested by the Italian organization are also between the extremes of realism and abstraction, among them being Shahn, Rattney, Avery, Spruce, Prestopino, Zerbe, Feininger, Hartley, Hartl, Hopper and Isabel Bishop.

Ever since the ill-fated State Department exhibition was recalled as a result of Congressional criticism, the many-sided problem of getting our art recognized abroad and using it to familiarize other countries with this phase of our culture has been in a highly confused state. The U. S. Information Agency has done an excellent job under great difficulties. But the proverbial conservatism and timidity of branches of the Federal Government in dealing with problems of art make it desirable that such agents as the Museum of Modern Art, the American Federation of Art and others take a hand. Here is a field which offers opportunity for one of the great foundations, working in liaison with the U. S. I. A., to perform some invaluable service. The enlistment of able and interested museum officials, members of artists' organizations and qualified members of other art-interested groups to help in the selection of the shows to go abroad, together with those provision for the cost involved, and establishment of some sort of central clearing house for endeavors would go far toward a solution of the present dispersion of efforts.

Some sort of central body which could deal with the manifold problems of selection, cost, and the routing of shows to the most desirable points, in cooperation with established Federal agencies, seems badly needed to achieve best results.

BY FRENCH AND AMERICAN CONTEMPORARIES



"Notre Dame," by Claude Venard, at Fine Arts Associates, and, right, "Lawrence," by Fairfield Porter, at De Nagy.

"The Inhabitant," by Frank Sopousek, Nebraska, in the "New Talent" exhibition at Duveen-Graham Gallery, to be circulated by the American Federation of Arts.

IN THE MAIL: ART VERSUS CAMERA

Writers Take Exception To Some Statements On the Problem

To the Art Editor:

THIS is to take some exception to your review entitled "The Camera versus the Artist" which discusses the magnificent photographic exhibition arranged by Edward Steichen at the Museum of Modern Art and called "The family of Man."

One would not ordinarily feel it necessary to express his disagreement with such a discussion. However, in this case, I feel that the assumptions made so totally do a great disservice to both art and photography, and that perhaps one should make some sort of comment about them.

Your reviewer, Aline Saarinen, was greatly affected by the exhibition seven though it stands in exultant contradiction to every precious principle which she and the majority of other art writers have laboriously hung about the neck of art across a decade of literary effort.

In order to reconcile the contradiction between, on the one hand, the precious principles, and on the other, the undeniable impact of Steichen's great assemblage, it became necessary for the reviewer to do some fine sculpting work upon those Siamese twins—art and photography. With the separation accomplished we are presented with two curious anomalies—photography emerges as "folk-art," but "responsible," while art remains art, but is warned that if its meanings become too "easily assimilable" it may fall into the category of folk-art, God forfend!

Easily Recognizable

A few days ago The Times reproduced a painting by El Greco showing the body of Christ received in the arms of Mary. The meaning of the work is so easily assimilable that not even a single line of art comment is required for full comprehension. Is El Greco, then, a folk-artist?

The reviewer, it seems to me, presses upon the artist a responsibility more onerous than any he has ever yet had to bear—namely, the warning that responsibility may not be for him. Has it ever occurred to Mrs. Saarinen that perhaps the artist wants to be responsible? Is he not human? Does he not share the great common experiences of man? Has he not witnessed death and tragedy and birth? And is he, by some grievous miracle, exempt from the ordinary human reactions to such experience?

A further responsibility which your reviewer presses upon the artist is the injunction not to depict the outward appearance of the world. Must one then cease to admire David because one loves Klee? Must one reject Praxitiles in order to appreciate Noguchi?

A third responsibility placed upon the artist in this review is the prohibition against "trespassing" upon that area which is the proper preserve of photography. To this, one can only answer that there is no area anywhere that does not rightly belong to both painting and photography, provided the able painter or photographer sees in that area the making of a great symbol.

Obviously such efforts to exempt the artist from responsibility are only an attempt to make him feel free. That is not necessary. The artist who has great powers will feel free whether anyone "frees" him or not. But art, quite like small children, must have some structure of discipline to be able to grow. Without discipline, both atrophy.

Defense of Photography

On behalf of the photographer I would take issue with the term "folk-art." Photography is a very highly developed art and keenly sophisticated. Both qualities are just the opposite of the naiveté, spontaneous and simplicity of folk-art.

I feel that the status of painting as an art is a higher one than that of photography not because the one is responsible, the other irresponsible, but simply because painting is able to call much more out of the artist himself, and is able to contain a fuller expression of the artist's own capacities than is photography.

But let us also note that it is not at all surprising that the public turns to the Steichen show with such undivided enthusiasm. The reason is, I am sure, that the public is impatient for some energy for thinking, for feeling, for real experience; it is eager for some new philosophical outlook, for new kinds of truth; it wants contact with live minds; it wants to feel compassion; it wants to grope emotionally and intellectually; it wants to live. In past times all this has been largely the function of art. If art today repudiates this role, can we wonder that the public turns to photography; and particularly to this vivid show of photographs that have, it seems, trespassed into almost every area of experience.

BEN SHAHN.

Roosevelt, N. J.

To the Art Editor:

In her article "The Camera versus the Artist," Aline Saarinen raises what she calls "a pungent question: has photography replaced painting as the great visual art form of our time?" The very existence of this kind of thinking must surely force the artist to ponder the greater problem of the entire direction of painting today. Mrs. Saarinen asks whether painting has become "so introverted, so personal, so intellectualized that it has lost both its emotion and its power of communication?" It has become precisely that. Modern painting has relinquished the responsibility of expressing "a response to life" and an identification with life.

But if we follow her line of reasoning to its extreme, Mrs. Saarinen would have to concede that the camera can adequately replace the entire tradition of Realism—that tradition from which the experimental branches of painting have grown. None of these branches can ever replace the tree itself though they may have great validity and enjoy great vogue.

DANIEL SCHWARTZ.

New York.

To the Art Editor:

Aline B. Saarinen's article "The Camera Versus the Painter" seems to me to sum up current opinion on her subject and to reveal an astonishing blindness at that opinion's core. The opinion runs: if you want to see events and things and people, look at photographs and if you want a "way of seeing for our age" and "personal creativeness," look at the paintings of Picasso, Matisse and their colleagues. This is supposed to cover the ground. Actually, it ignores a tremendous range of visual possibilities.

Hang a photograph or a Picasso or a Matisse alongside a well-preserved painting by an Old Master and you cannot fail to remark the visible thinness and shallowness of the first, the visible solidity and richness of the last. In baldest terms, the Old Master painting offers more for the eye to see.

Yours truly,

RICHARD BAUM.

Bloomington, Conn.

The diversity of arguments and understanding in the three letters quoted above confirms the interesting fact that each reader interprets or twists an author's meaning to suit his own conviction. However, I feel it necessary to clarify a few points in my article, "The Camera Versus the Artist."

First, I thank Mr. Shahn for so lucidly rephrasing my reasons for defending painting as a higher art in the hands of its best practitioners than photography. Yet, may I restate that, as opposed to the fully creative purpose of expression which painting demands, photography is (as the Steichen show emphasizes) indeed a "folk art" in that its expression is part of an anonymous collective vision. Nor did I use "folk art" in any derogatory sense; nor do I agree that "folk art" must lack sophistication.

Second, I deplore the misunderstanding of my use of the word "responsible." My statement was simply that since the invention of the camera the artist no longer has a responsibility for recording the outward aspects of the world. There was, incidentally, no "injunction" against his doing so—nor any other injunction. Nor did I even hint that any art can exist without a sense of responsibility and discipline.

Third, as one of the artists who most admirably, himself, transforms the material in a documentary photograph into a painting of personally created images and emotions, Mr. Shahn must surely have understood my distinction between such use of the photograph as he and Cézanne employ and the "trespassing" into the other field (as the Two Jims sculpture or, as Steichen points out, such photographs as those by Moholy-Nagy in relation to painting).

Fourth, although there is much mediocre abstract painting, there is much good abstract painting. Neither I nor "the majority of other art writers" find this art devoid of emotional content. But it does not worry us that art as painting "calls out the 'more' from the artist than photography does. It may make greater demands on its audience. Ease of assimilability is no assurance of greatness or failure."

A. B. S.

FROM REVIEWS

Following are excerpts from comments on some of the shows reviewed in The Times during the week just closed. A full list of shows opening this week appears in the news section today.

Giraldi—Viviano. "A contemporary Italian painter finds in his abstracts an opportunity for the release of energy. Color is handsome and strong."

Lorrie Goulet—Sculpture Center. "Subject is always less important than essential sculptural form in figures. And she is also showing polished designs on stone."

Eliot O'Hara—Grand Central. "In work of great facility the veteran water-colorist picks his subjects—California and the Far East—with a fine eye for picturesque effect."

Fairfield Porter — de Nagy. "Landscapes and portraits of an intimate character are tranquil and painted without subjective eccentricities or tampering with natural light and color."

PRIMITIVE TO MODERN

New Shows of Paintings In a Wide Range

By STUART PRESTON

THE popularity of "primitive" painting, to which two current exhibitions are devoted, can be easily understood for its cheerful ease, so strikingly in contrast with the want of sunshine and intelligibility common in modern art. Elisheuius at the Hartlett Gallery and six contemporary Europeans at Kleemann's can be as whimsical or ludicrous as they will, but their appeal is so disarmingly direct that no lack of competence can affect it.

Paradoxically, however, the more comprehensible, at a narrative level, a "primitive's" work may be, the greater the riddle of his personality. The man Monhdrian, scientific, single-minded, narrow and intense about his art, can be plausibly deduced from the work whereas Henri Rousseau, no matter to what lengths Gertrude Stein and others may chat about him, remains mysterious. Just how cunning was his imagination? Does his air of innocence touch ingenuousness or extreme ingenuity? One wonders if it is possible for a naive artist to remain uncontaminated today when from every magazine pours forth a shoal of colored reproductions. And may we not miss the whole point if we read into such pictures sophisticated esthetic values?

Unless plain incompetence can be considered the same thing as inspired naïveté, Elisheuius does not belong with the genuine "primitives." Yet there are a few moments of charm in his forlorn woodland idylls, glimmers of stifled poetry that all too rarely make themselves apparent. But it is not fair to judge him by the present exhibition, consisting as it does of pictures done between 1904 and 1920, a period when he demonstrably went off the boil. Far and away the best paintings here, a city skyline indenting luminous sunset clouds, is totally free of fancy.

Innocents Abroad

The pictures at Kleemann's are as entertaining as can be. With varying touches of absurdity and sentiment they revive a world of childlike wonder and delight. As impeccable as a doll's house. Indeed, it is the carrying uncorrupted into maturity of a child's vision that characterizes the best of these artists. For them the past is a dream that turns into a legitimate asset. Pat Van Waters's Dutch scenes might be illustrations for Hans Brinker. Both Greeks and Swiss shepherdess as if they were posing for a daguerreotype; Ferdinand Desnos' pictures of French country life would not have been out of place in a fourteenth century Book of Hours; Dominique Lecuyer's tropical island scenes could be by an artist member of the Swiss Family Robinson; H. Tustin sees quaint aspects of Paris that never were as land or Seine. Only Jacques de Schryver brings his interiors somewhat up to-date. And they are pedestrian.

Until we have a full-scale review of French painting since the war we must be content with interim tokens. The exhibition of work by five contemporary artists at Fine Arts Associates is one of the best of these. Representing the younger figurative artists, those who use their eyes and sound their feelings about a subject without forgetting that a picture is also a harmony of color, pattern and form, this quintet might strike the spectator as reactionary. For, with all their individual differences, make their way, past the confusion of esthetic novelties, into the traditional stream that descends from Courbet and the Impressionists, to which Fauve color and aggressive paint handling are tributaries. For them an old problem, in this instance representationalism, is never exhausted because of the inexhaustible possibilities of discovering new aspects to it. They are grave and serious and they share along with most French painters, good or bad, a partiality for oil, the medium of paint as such.

In Paris Now

Of them Buffet is the best known and his new interiors, less wintry in color than before, exhibit the same pitiless draftsmanship. Lerjou slaps on the paint, handsomely in aggressive stillnes, Alexandre Garbell's beach scenes are playful and allusive in a remote way; Paul Berest (the least impressive of the lot) cuts up his figures into flat, not always colorless, areas; and Venard constructs his pictures out of varying thicknesses and textures of paint as if he were inlaying them. His sturdy inventiveness is well illustrated in "Notre Dame" (reproduced).

Phillip Martin, a young English artist making a one-man debut at the Matisse Gallery, divides and subdivides his large semi-abstract paintings into rectangular compartments of varying sizes. In each of these he paints symbols, either near-recognizable or invented, resting solemnly like owls in a cave. Noughts, crosses, flowers, faces, initials—they are apt to be almost anything and they may well have significant private meanings as well as being decorative adornments. Leaving the question of their meaning aside, these pictures are warmly painted in ruddy color. He is never at a loss for symbols and they are, in their strange way, imposing.

OPENING EXHIBITION
NEW TALENT in the U.S.A.
Selected by prominent museum directors and curators and circulated by the AMERICAN FEDERATION OF ARTS
Feb. 15—March 8
DUVEEN-GRAHAM
1014 MADISON AVENUE NEW YORK 21, NEW YORK

LOUISE LEMP (PABST) EXHIBITS
Decorative Studies and Portraits
In The Conservative Style
February 1st to 28th
Barbizon-Plaza Art Galleries
106 Central Park South

OIL PAINTINGS
Caroline Clark Marshall
The Pen and Brush
16 East 10 St.
February 15 to March 1

paintings
SCHANKER
Feb. 14 - March 5
grace borgenicht gallery
41 EAST 57

GIUSEPPE PAINTINGS
NAPOLI
FEB. 14-MARCH 5
KORMAN GALLERY
833 Madison Ave. (bet. 69-70 Sts.)

Synchromies
Early and Late
Stanton
MACDONALD WRIGHT
Feb. 14- Mar. 5
ROSE FRIED GALLERY • 40 E. 68 ST.

PAINTINGS
nye pharr
(thru FEB. 19)
the new gallery • 601 madison ave.

randall to feb. 19
witherell
KARNIG • ALLERT • 1019 E. 62

CHARLES SELIGER
FEB. 5—MAR. 5
WILLARD — 23 WEST 56

harlan Jackson
paintings feb. 14-26th
panoras • 62 west 56 st.

paintings feb. 12-mar 4
Leonard Brenner
PERDALMA 110 E. 57
open daily 1-5; saturdays 10-4

PRIVATE COLLECTION FOR SALE
BONNARD MATISSE
BRAQUE ROUAULT
DUFY SOUTINE
FRIESZ VAN DONGEN
GRIS VLAMINCK
Exhibit Feb. 15-28
CADBY-BIRCH GALLERY 21 E. 63

MID-WINTER EXHIBITION
of the New York State Chapter
American Artists Professional League
GALLERY 21
21 EAST 63rd STREET
John Myers
Feb. 13 thru March 7

ROBERT Feb. 14-Mar. 5
HENRY
JAMES GALLERY
70 E. 12 ST.
Mon.-Sat. 1-6

DAYEZ
Feb. 11-Mar. 2
GALERIE MODERNE
49 W. 53 St. (12:30 to 6)

PAINTINGS
ROBERT
KEYSER
Feb. 14-Mar. 19
parma gallery
1107 Lexington Ave.

GENESIS recent paintings
YEHOSHUA
KOVARSKY
Feb. 15-Mar. 8
RILEY ART GALLERY, 26 E. 55

Exhibition... OF OIL PAINTINGS
thru FEB. 28
Daily 10 to 6 P.M. Sundays 2-5 P.M.
Salmagundi Club
47 FIFTH AVE. (AT 11 ST.)

Additional Art Advertising on Page 14

ART STUDENTS LEAGUE OF N. Y.
presents work by students of
Bernard Klonis »
Frank « Mason
Edward Laning »
Feb. 14 thru 19
215 West Fifth-Seventh
Open to the Public

on tuesday, from four to six, we open an exhibition by one of France's foremost younger painters, and invite you to view the work of
MATHIEU
paintings of 1954 through March 5
KOOTZ GALLERY
600 madison avenue at 57

recent work paintings
BECK
Feb. 14-mar. 5
820 Madison Ave. at 68 St.
PERIDOT
SHOLAM FARBER
DRAWINGS
HARRY SALPETER GALLERY
42 EAST 57 ST.

GALLERY 32 E 65
ALAN
LOAN EXHIBITION
THE DENMAN COLLECTION

Watercolors
FAY
TURPIN
Feb. 14-26
WELLONS GALLERY
76 E. 56 St. N. Y. 22
PAINTINGS Feb. 15-26

GERARDIA
ALBANY INSTITUTE OF HISTORY AND ART
125 Washington Ave., Albany 10, N. Y.

14th Annual Exhibition
FEDERATION OF MODERN PAINTERS and SCULPTORS
Paintings: Feb. 14-26
ASSOCIATED AMERICAN ARTISTS GALLERIES
711 FIFTH AVE.

MEXICO
Paintings by DORIS
ROSENTHAL
last week
MIDTOWN
17 EAST 57 ST., N. Y.

Paintings of "SPAIN and Her People" by
MAURICE FROMKES
Feb. 14-Mar. 5
MILCH GALLERIES
21 E. 57, N. Y.

J. W. SCHULEIN
Recent Paintings • Thru Feb. 25
SCHONEMAN GALLERIES
63 East 57th St.

Herbert Saslow
- Until March 5
BABCOCK GALLERIES
38 E. 57 ST., N. Y.

Paintings and Drawings
ROSELLA
HARTMAN
Feb. 15-26
Grand Central Art Galleries, Inc.
15 Vanderbilt Ave., N. Y.

EAST-WEST WATERCOLORS
ELIOT O'HARA
Thru Feb. 19
Grand Central Art Galleries, Inc.
15 Vanderbilt Ave., N.Y.C.

Last Week
STILL LIFE
from Brueghel to Braque
including Rousin, Matisse, Leger, Dufy, etc.
DELIUS GALLERY, 470 Park Ave. cor. 58 St.

Prof. Wang Chi's entire Inspiration Exh. & Sale, classes in Chinese Brushwork
CHINESE BRUSHWORK
• BOOKS, PAINTING • BOOK TOPIC • INSTRUMENT
• CLASS IN ENG. EVE. 2x A WEEK •
"Have it in mind before that time to enjoy Chinese Brushwork, Calligraphy, Painting"
REGISTER NOW FOR SPECIAL TERM
Fri. Evening, Feb. 18 & 25, 8:30 P.M.
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"Notre Dame," by Claude Venard, at Fine Arts Associates, an

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BEN SHAHN.

Roosevelt, N. J.

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critics in several regions, and examples of their work in the current show will be circulated by the Federation at the close of the present show. Many of these artists are unfamiliar or little known in New York, a number of them being from Chicago and the Middle West. One of the paintings is reproduced below.

Albert Duveen, who has for many years been associated with the promotion and sale of American art, has also undertaken to arrange for exchange of exhibitions with several Italian galleries, sending American work abroad in return for the showing of Italian work here. He also projects further exhibitions of American work at the gallery. He lays stress on work between old fashioned realism and extreme abstraction.

The Barone Gallery, which opened last fall, has undertaken to show work by Americans who have worked in Italy and by Italian artists, as well as shows of new talent by Americans not attached to any other New York gallery.

Between Extremes

Still another international venture reported is a show of work by fifteen American artists through Centro Internationale di Arte Cultura which invited the list. Lillian MacKendrick is the American representative. The artists requested by the Italian organization are also between the extremes of realism and abstraction, among them being Shahn, Rattney, Avery, Spruce, Prestopino, Zerbe, Feininger, Hartley, Harti, Hopper and Isabel Bishop.

Ever since the ill-fated State Department exhibition was recalled as a result of Congressional criticism, the many-sided problem of getting our art recognized abroad and using it to familiarize other countries with this phase of our culture has been in a highly confused state. The U. S. Information Agency has done an excellent job under great difficulties. But the proverbial conservatism and timidity of branches of the Federal Government in dealing with problems of art make it desirable that such agents as the Museum of Modern Art, the American Federation of Art and others take a hand. Here is a field which offers opportunity for one of the great foundations, working in liaison with the U. S. I. A., to perform some invaluable service. The enlistment of able and interested museum officials, members of artists' organizations and qualified members of other art-interested groups to help in the selection of the shows to go abroad, together with more provision for the cost involved, and establishment of some sort of central clearing house for endeavors, would go far toward a solution of the present dispersion of efforts.

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PICASSO FACETS

Paintings, 1920 to 1944, Stress His Sureness

By HOWARD DEVREE

WHILE nothing short of such a retrospective exhibition as that at the Museum of Modern Art in 1939 can give the range of Picasso's enormous and uneven output, the current exhibition of selected examples of his paintings from 1920 to 1944, at Paul Rosenberg's, enables the visitor to become intimately acquainted with certain aspects of his work.

For these fifteen canvases, all but one from private collections, reveal much about his work that might be obscured in a larger and more diverse showing. His color, for example, shows up to better advantage than in a conglomerate exhibition which is likely to be dominated by his ceaseless and bewildering experiments with form. As he has stated, "if the history of art could be graphically represented, as in a chart used by a nurse to mark the changes of temperature of her patient, the same silhouettes of mountains would be shown, proving that in art there is no ascendent progress but that it follows certain ups and downs that might occur at any time. The same occurs with the work of an individual artist."

Among these ups and downs, however, certain constants are to be noted. He does not go over to the completely nonobjective extreme. In the earliest example, "Open Window in Paris" of 1920, which is perhaps closest to cubism, the iron rail of a balcony (suggested in two or three of the others) and the form of a table are not only suggested but are woven into the all-over organization of lines and planes as part of his abstract composition. The wolfish dog with its furry outline in another has vertical pulls the whole design together. A curtain-like swoop of black in the background of still another and simpler arrangement holds to the abstract pattern of still-life in the foreground.

"Queen Esther," marble head by Ruth Nickerson, in the Audubon annual.

Space and Forms

In all of the examples the control of space, which is the artist's essential problem, is conducted with unfailing sureness. Small forms and large simple areas are played against each other with magic. Flats and projections, curves and sharp or straight forms are used contrapuntally. Distortion is balanced by another distortion. There is never anything haphazard or sloppy. His pictures are engineered to a degree. If one or two of the tall verticals seem a little crowded, every part nevertheless has its place.

While one or two of the figurative paintings in which eyes appear on different levels are included, these are not the more extreme of their kind; and, while all of the work is more or less abstract, whatever of initial shock may have attached to them has certainly diminished with time and familiarity. The intrinsic decorative quality of much of the work begins to take precedence over what once was strangeness and arbitrary procedure. The latest example, "Tomato Plant," of 1944, is highly decorative. Time's winnowing process is obviously at work.

A Big Annual

The thirteenth annual of the Audubon Artists brings together more than 400 examples of painting, sculpture and graphic art. The prizes and awards to the number of thirty-four were announced Wednesday. About half of the work is by nonmembers, juried by artists from more than 700 submissions. It provides an interesting contrast with the annual invited show at the Whitney Museum.

The Whitney, presumably, feels called upon to stress the range of contemporary American work, from esthetic left to esthetic right, and consequently has included unsiderable which is at best experimental and at worst lacking in that all but indefinable thing, quality. The artists' juries of the Audubon have evidently sought for that elusive factor first and last, so that there is perhaps nothing in the show as bad as certain entries in the Whitney—big, vacuous, novel or strident to the same degree. A number of the same artists are represented in both with comparable work and the range is almost equally wide. But the level of the Audubon show has been based on artists' judgment of fulfilled work rather than on intent and for so large a show, the level has been well maintained.

The aims of the two exhibitions are, as indicated, different. Perhaps it is just as well to have both points of view thus represented as correctives, one for the other. If work which is experimental rather than primarily "finished" gets no hearing, the art world in the long run is the loser; for inept or inadequate as an example may be, it may nevertheless point a way which may be developed. On the other hand the highest possible level of achievement needs to be kept constantly before us as a goal. That such a number of artists participate in both shows is indication of common ground. And from the Audubon and other exhibitions the Whitney may well find unfamiliar artists to replace in a future show some of those who are represented year after year by very similar work.

"Steel," by Arthur Osver, in Audubon Artists Annual.

PAINTINGS IN TWO CURRENT ONE-MAN SHOWS

"Open Window ni Paris," 1920, by Picasso in work 1920-44, at Paul Rosenberg's; and, right, "Blind Botanist," 1954, by Ben Shahn, in the retrospective exhibition of his work at the Downtown Gallery.

A CRITIC'S COLLECTION

Henry McBride at 87 Recalls Artists Whose Work He Knew and Fostered

By ALINE B. SAARINEN

"BUT parting with the water-colors of John Marin, Charles Demuth, Joan Miro, Fernand Leger, Jules Pascin and Pavel Tchelitchew is more than parting with my pictures, it is like parting with my youth, for we all grew up together and the pictures are relics of friendship as well as prophecies that have become true," said Henry McBride. The delightful and discerning critic of The Dial and The Sun was speaking on the occasion of the sale of his pictures at the Parke-Bernet Galleries last Wednesday evening.

Parting with his youth? Preposterous statement, for at eighty-seven, with a baby-round pink and white face in which the pale eyes twinkle like an owl's, Mr. McBride has lost none of the bounce nor the bite which made him a remarkable art critic since 1913.

His Artist Friends

But relics of friendships, yes. For most of the paintings in his collection were gifts from the artists to that rare avis, an art critic who understood them. And prophecies that have come true, emphatically yes. For McBride's witty and urbane comments helped establish these artists "way back when . . ."

As for instance Marin. "I knew him from the beginning. We met by chance in Venice. He was there with his mother and stepfather, just as reserved as he always was. I saw him darting around making sketches. Then when he fell in with the dealer Stieglitz and had a show, it pleased me. And it pleased me as he grew more and more important.

"He had a robustness in his water-colors that most people find in oil. He was at home in water-color."

What of Jules Pascin? "I didn't know many artists personally," the critic recalls, "because it is embarrassing to get entangled with them when you have to write about them. But I dared to be intimate with Pascin, because he was a born genius. His earliest scraps had a personal impression that showed he knew what he was doing."

And here was the portrait drawing, made to look like a wood cut, which Pascin drew to illustrate Gertrude Stein's portrait of Henry McBride which begins with the wonderful line: "Can you be more confusing by laughter?" McBride was more illuminating by laughter. As Lincoln Kirstein wrote in his sterling essay for the Knoedler Exhibition some years ago, honoring the critic, ". . . one of the half-dozen serious writers in America who has humorously drawn time's attention to half a dozen serious artists."

His Admirations

"There were just a few," McBride says. "I'm shy of paintings I like then reluctantly. But those I like, I've kept on liking. Those artists I believed in."

Such as Charles Demuth, who had been a close friend, and Gaston Lachaise, whose years of disillusion were lightened by the critic's perceptive appreciation. They were represented in the personal collection, along with Nadelman, Leger and Miro.

"Ah, that little Miro. When I first wrote of him he was just a giness. I wrote favorably of his first show and he sent me in gratitude that picture I call 'Venus in Venice.'" Then, looking at the walls of his apartment which now seemed "forlorn," he added, "It hung over there and the afternoon sun would come in and dramatize it. Nine out of ten abstract paintings need that sort of changing light instead of static museum light. Every day I found something new and rich in it, though it was a slight affair, the skeleton of a big idea."

Other Memories

There were other artists he recognized before they had "arrived" who were not represented in the personal collection but of whom there are fond personal recollections. Such as Brancusi, "Marcel Duchamp and Man Ray. I had dinner in that wonderful studio. Brancusi had cooked a gourmet's fignut of a rabbit which he served on a big round white pioneer table. When I asked him how he kept it so immaculately spotless as his sculpture, he said he shaved off the top after every meal."

There was a Robert Taylor satirical drawing of a Wednesday opera in the sale, for the critic's taste could embrace this caricature and Peter Arno's drawings, "which have kept up remarkably. I like Steinberg, too, but the other two seem to me to have more style."

They were an intimate little group these paintings, drawings and prints which brought delight to a man who saw hundreds of pictures every week for forty-one years. They were gifts of the kind that artists can make and critics can accept without embarrassment. (Think of what a significant collection this discerning critic could have built had he had more than a newspaper man's salary!)

High Prices

But the bidding for his collection ran very high last Wednesday night. For instance, an aquatint of a Matisse, $500; three Marin watercolors, $2,600, $1,600 and $1,500; the Demuth "Negro at Jazz Band," $1,600; a Demuth flower-piece, $1,300; a Leger watercolor of bicyclists, $700. (And someone paid $200 for a color-print listed in the catalogue as a "facsimile of an original watercolor" by Braque.) The total of thirty-four catalogue lots came to approximately $18,000.

The high prices were due only partly to the current bull market in art. They really are a testimony to the art critic whose name is associated with this art. They are tribute to him as well as to the artists concerned.

ANNE KROLL

New York.

To the Art Editor:

Isn't your critic overgenerous when he finds "a great deal of sound work" in the Whitney Museum annual exhibition? It seems to me there are more "overlarge and overvoluted statements" every year and less sound work. Surely some of the stuff shown especially in the abstract realm can't lead anywhere and is produced obviously for sensational purposes alone. And some is of such a nature that to take it seriously can only damage our standards which are few and shaking enough. It can only confuse a public all too ready to latch on to anything new. Why some things be included simply because they are novel?

WALTER ADAMS.

Hartford, Conn.

Portrait drawing of Henry McBride by Pascin.

FROM REVIEWS

Following are excerpts from comment on some of the shows reviewed in The Times during the past week. A full list of the shows opening this week appears in the news section today.

Remo Farruggio—ReKo. "A semi-abstract landscapist who paints moods, symbolized in vague shape and in jozzy, luminous color."

Edward Betts—Contemporary Arts. "Servers, semi-abstract oils of the Maine coast, somewhat bleak in mood, are broken up into elaborate compositions of color."

Doris Margo—Betty Parsons. "Non-objective sculpture, in metal and plastic, are composed of sharp, shattered, aggressive shapes: spacious geometric paintings and aluminum bas-reliefs."

May Stevens—Galerie Moderne. "In subdued palette and with linear elements stressed only to define form this is at her best in semi-free figures of children."

THE MAIL BAG

To the Art Editor:

Mr. Dali has done it again. It is a fait accompli—like "September Morn" only in infinitely worse taste, considering the subject-matter, this "Crucifixion" the Metropolitan Museum has just accepted as a gift from Chester Dale.

The implications of this appear to me, to be serious. There has been much talk to the effect that this country is suffering from a wave of anti-intellectualism and if this is so, Mr. Dali is unusually intuitive. That the Metropolitan Museum should have lent itself, however, to such an objective, appears to me to be very sad, indeed.

ANNE KROLL

New York.

SHAHN'S HUMANITY

A Retrospective Reveals Theme Comes First

By STUART PRESTON

TWENTY-THREE paintings, 1930-54, make up the Ben Shahn retrospective at the Downtown Gallery. It is an important event, a proper tribute to an authoritative artist who insists that art's great purpose is to express the grandeur and misery of human beings in this day and age. Whether he invariably finds satisfactory artistic expression for these feelings is something else again. For, with all his persuasive gifts, Shahn is an artist of some limitations.

Forcefulness, imaginative cunning, pity, a sharp, positive point of view that can either be witty or mordant; unambiguity (but not always), and a wiry, bleak technique that cuts right through to the point without esthetic dilly-dallying—this is the powder-chest of gifts that has made Shahn one of the most striking illustrators of modern times. Its success can be measured by the opposition it arouses. Those who object to art with a social sting and those for whom art is an affair of private daydreams unite, here for once, in their disapproval. But Shahn has as little use for one objection as for the other. His vehemence springs from the sorry fact that most people do not care very strongly about anything and that an artist who does must exaggerate if he is to knock them out of their apathy. And, as for the ivory tower-dwellers, he has not Blake said, "Is all our pity and anger to be reduced to a few tastefully arranged straight lines?"

Social and Moral Content

All of Shahn's best paintings are urgently topical. The Sacco and Vanzetti series; the Tom Mooney cycle and, most striking of the lot, the war pictures and posters are directly inspired. A good part of his deep regard for realism is his need for it. His imagination works best when he is stirred by a specific cause. His guidance in this work is so complete and imperative that the spectator responds to the artist's interpretation just as the latter willed. What was intended is entirely conveyed. In a literary sense the point is made as with a hammer blow.

A great theme takes care of the whole picture when its presentation is as dramatic as Shahn makes it. But when he abandons these for vaguer, more generalized themes his imagination seems to falter and, what is worse, his pictorial weaknesses become apparent. Shahn's forms are monumental in their sense of command of deep space and his color, though effective, is apt to be garish. Jagged rhythms shake over the picture surface without subnergring to give the forms the substance they need. They are illustrated without being realized. Such failings attract attention only when the shock value of a given subject is dissolved in ambiguity, as in a recent picture, "The Age of Anxiety." The inscrutable figures, disconnected by any obvious emotional link, are isolated, pioned to a background that contains them uneasily and does nothing a emphasize their significance.

This picture may usefully be compared with his unforgettable war subject, "Pacific Landscape," n that the very atomes cry out. Their unheeding aloofness corresponds to the idea of speechless rageody in the body of the dead soldier heaped on top of them.

But in the later picture the cluttered floor and the figures are just so many decorative details, adding no ideas to give the spectator's imagination further sustenance.

When such details are neither emotive nor reliishable in themselves they merely create a feeling of emptiness. But if the imaginative focus is blurred here there is not true of other recent work. "Second Allegory" breathes a Mossic fire, and the intimate grief of "Blind Botanist" (reproduced) comes through in every touch. Harsh and humane, sentimental and implacable, Shahn occupies a unique place in contemporary American painting.

Treasures of the Past

A distinguished Old World note is struck at Jacques Seligmann's, where a group of Renaissance German engravings is on view. These, as well as some miscellaneous artifacts, enamels, small bronzes and a few beautifully ornate illuminated books shown along with them, are from the collections of the Dukes of Arenberg. Durer is the hero and the impressions here of some of his most famous prints, "The Prodigal Son," "The Nativity" and "St. Eustace," reveal not only his astonishing technical virtuosity but also the extent to which he opened the window of Gothic art onto the Italian Renaissance.

And at Galerie St. Etienne are some highly interesting things in a show of water-colors, drawings and prints by nineteenth century masters. Perhaps the most striking of these is Ranet's lithograph for Mallarmé's translation of Poe's "The Raven." The present unique copy bears a handwritten inscription to Swinburne from both the artist and the translator. Other artists are more slightly represented here, but as they include Renoir, Lautrec, Pissarro, Daumigny, Van Gogh and Gauguin the exhibition is a small treat for the connoisseur.

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RENT ONE-MAN SHOWS

and, right, "Blind Botanist," 1954, Downtown Gallery.

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RINEN

d dramatize it. Nine out of bstract paintings need that f changing light instead of museum light. Every day d something new and rich though it was a slight af- he skeleton of a big idea."

Memories

re were other artists he ized before they had "ar- who were not represented personal collection but of there are fond personal tions. Such as Brancusi, d Duchamp and Mme. Pi- nd I had dinner in that ful studio. Brancusi had a gourmet's ragout of which he served on a big white plaster table. When him how he kept it as

SHAHN'S HUMANITY

A Retrospective Reveals Theme Comes First

By STUART PRESTON

TWENTY-THREE paintings, 1930-54, make up the Ben Shahn retrospective at the Downtown Gallery. It is an important event, a proper tribute to an authoritative artist who insists that art's great purpose is to express the grandeur and misery of human beings in this day and age. Whether he invariably finds satisfactory artistic expression for these feelings is something else again. For, with all his persuasive gifts, Shahn is an artist of some limitations.

Forcefulness, imaginative cunning, pity, a sharp, positive point of view that can either be witty or mordant; unambiguity (but not always), and a wiry, bleak technique that cuts right through to the point without esthetic dillydallying—this is the powder-chest of gifts that has made Shahn one of the most striking illustrators of modern times. Its success can be measured by the opposition it arouses. Those who object to art with a social sting and those for whom art is an affair of private daydreams unite, here for once, in their disapproval. But Shahn has as little use for one objection as for the other. His vehemence springs from the sorry fact that most people do not care very strongly about anything and that an artist who does must exaggerate if he is to knock them out of their apathy. And, as for the ivory studio-dwellers, has not Shahn said, "Is all our pity and anger to be reduced to a few tastefully arranged straight lines?"

Social and Moral Content

All of Shahn's best paintings are urgently topical. The Sacco and Vanzetti series; the Tom Mooney cycle and, most striking of the lot, the war pictures and posters are directly inspired. A good part of his deep regard for realism is his need for it. His imagination works best when he is stirred by a specific cause. His guidance in this work is so complete and imperative that the spectator responds to the artist's interpretation just as the latter willed. What was intended is entirely conveyed. In a literary sense the point is made as with a hammer blow.

A great theme takes care of the whole picture when its presentation is as dramatic as Shahn makes it. But when he abandons these for vaguer, more generalized themes his imagination seems to falter and, what is more, his pictorial weaknesses become

FROM REVIEWS

Following are excerpts from comment on some of the shows reviewed in The Times during the past week. A full list of the shows opening this week appears in the news section today.

Remo Farruggio—RoKo. "A semi-abstract landscapist who paints moods, symbolized in vague shape and in foggy, luminous color."

Edward Betts—Contemporary Arts. "Severe, semi-abstract oils of the Maine coast, somewhat bleak in mood, are broken up into elaborate compositions of color."

Boris Margo—Betty Parsons. "Non-objective sculpture, in metal and plastic, are composed of sharp, shattered, aggressive shapes; spacious geometric paintings and aluminum bas-reliefs."

May Stevens—Galerie Moderne. "In subdued palette and with linear elements stressed only to define form

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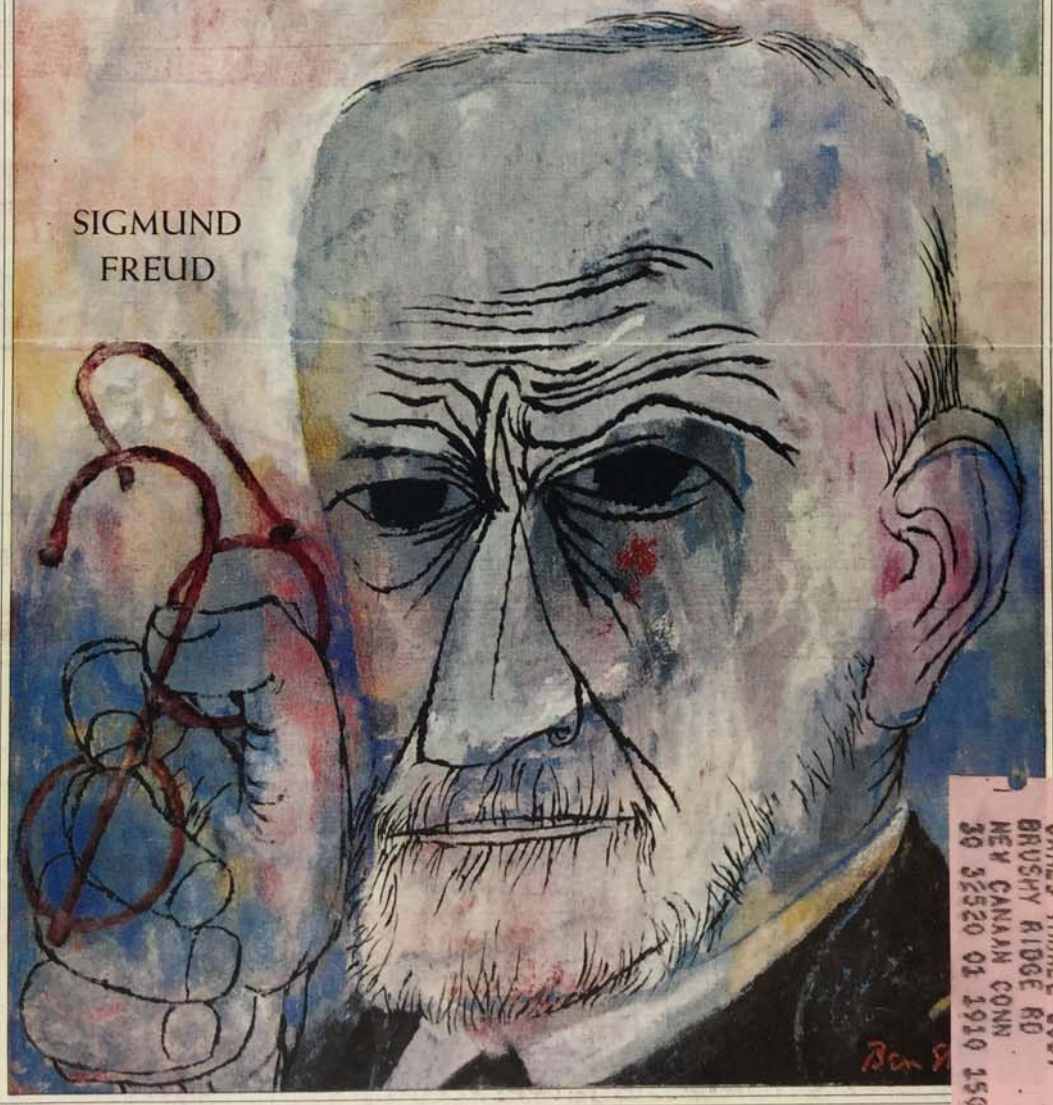
TIME

THE WEEKLY NEWSMAGAZINE



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SHOWING A 20-YEAR AMERICAN RECORD

FIVE years ago the Downtown moved uptown. Now on its twentieth anniversary this New York gallery, which has dedicated itself to Americans old and new, finds permanent quarters on Fifty-first Street, across from its last home. In celebration, a loan exhibition of paintings and sculpture by the contemporary roster and the folk-artists of the past has been gathered from museums and private collectors.

These are old friends which have been invited to the housewarming. Many of them are familiar as prize winners in national exhibitions. All of them made their debuts under these auspices. Reassembled from all parts of the country, from every leading museum, from collectors east and west, they make an impressive group. If their present ownership proves that the boys have made good, it also proves the taste and standards of the gallery.

Coming in past the outside showcase into the grey-walled downstairs room the visitor is struck at once by the presence, among the contemporaries, of two great ancestors: the Boston Museum's unsurpassed Harnett, *The Old Cupboard Door*, and Raphaelle Peale's dramatic abstraction of a white towel, *After the Bath*, from Kansas City's William Rockhill Nelson Gallery. They are trenchant reminders that the modern Americans sprang neither from the head of Zeus nor the School of Paris but from a native tradition, strong if not long.

BEN SHAHN: From the Walker Art Gallery in Minneapolis comes "Italian Landscape" for the Downtown Gallery's anniversary exhibit.

The quill pen drawings, the paintings on velvet, and the other unpretentious manifestations of American folk art (whose validity and quality the Downtown has long recognized) looked wonderfully well against bluish walls. In the garden beyond, the sculpture of this genre—weathervanes and ships' figureheads—will stand exposed again to the elements they braved for many decades. A small room off the Folk Art Gallery is devoted to drawings, its dark maroon walls enhancing the black-and-white medium.

One mounts glass-bounded stairs to a gallery later to be in pickled wood. Here the Zorach bronze *Vita Nova* from the Sheldon Swope Art Gallery makes a brilliant punctuation among the paintings, which are lit by channeled lights. Behind closed doors is the customer's display room—where a lighted niche supplants an easel and where an inviting window seat for clients is backed by fresh green plants.

FOLK-ART: "Vermont Rooster," lent by Mrs. J. W. Webb.

Wandering through the galleries, personal favorites encourage pause: an architectonic Crawford; the escalator-like movement of a Jacob Lawrence watercolor; one of Marin's most evocative circus oils; Ben Shahn at his best; a Sheeler which consummates his photographic-artistic vision; one of O'Keeffe's barn series; and a feverish Zerbe.

In directness, in taste and distinction the new gallery itself is compatible with the art it has been built to show. We wish it continued success.

A. B. L.

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PINK LADY: One of 27 works by Willem de Kooning in 1954's Venice Biennale

WE OPEN IN VENICE

The work of two artists sums up U. S. painting in Italy's great art exhibit

THE latest in the famous series of international art exhibitions which since 1892 — with time out for wars — have every second summer transformed the sleepy city of Venice into the bustling art center of the world, opened there yesterday. Once again the nations of the world have sent thousands of what their top art authorities consider their best examples of contemporary painting and sculpture for proud display in the national pavilions in the public gardens bordering the broad lagoon.

THIS year the United States, as usual, is among them. Shown here are two of the paintings selected to represent contemporary creative effort in America for the hundreds of thousands of persons from all over the world who will pour through the many national pavilions before the summer is over. The artists, Ben Shahn and Willem de Kooning are the only American painters whose work is being shown in the U.S. building. Along with 34 paintings and drawings by the former and 27 by the latter, one major work of sculpture each by Gaston Lachaise, David Smith and Ibram Lassaw are also on view.

The decision to limit our exhibit to many works by only two painters rather than to hang a more representative display of one or a few works apiece by many, was made by the Museum of Modern Art, which recently acquired the United States pavilion (ours alone of the exposition buildings is not government-owned) as part of its international program.

DETROIT INSTITUTE OF ARTS

COMPOSITION WITH CLARINETS AND TIN HORN: Ben Shahn did this allegory of the sour note in creative life in 1951

SHAHN, who has long been one of the country's most widely respected artists, was chosen, the museum says, because "he is the leading social-realist painter in America," combining in his work "commentary on the life and social issues of his time with extraordinary lyricism of vision." His "Composition with Clarinets and Tin Horn," painted in 1951, symbolizes, says the artist, the conflict of the creative mind in the world today. It can serve God with clarinets or Mammon with a tin horn. The clarinets represent all spiritual values. The tin horn represents not only commercialism but also the loud empty noises made by passing idols in the contemporary scene. The artist himself is symbolized by the bent, frustrated figure whose hands cover his bowed head.

De Kooning is a member of the abstract-expressionist group which has come to prominence since the war. Of his paintings of women (see "Pink Lady," top left), the Museum of Modern Art's director of painting says they "have a universality, an apocalyptic presence that is rare in the art of any time or any country." — **EMILY GENAUER**

HERALD TRIBUNE ART CRITIC

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Jan. 23, 1954

Jan. 23(?), 1954 Sunday

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...ntury ...elop-...ment, visualized ene... ...aly in terms of the human body. Artists in today's atomic era often seek to project it in abstract rather than corporeal terms.

...been a curious and uncommonly diverting week in the art galleries of New York. It was a week when the most ambitious of the many new exhibitions may turn out to hold greatest appeal for an audience which perhaps does not ordinarily frequent art shows (the Metropolitan Museum's presentation of rare Jewish ceremonial objects entitled "Art of the Hebrew Tradition"); and when the single event which most titillated gallery-regulars was not an exhibition at all but an announcement (the Museum of Modern Art's, of its purchase of Rodin's over-life-size figure of "St. John the Baptist").

Emily Genauer

...e Rodin acquisition stirred up ...excitement. "St. John," ex...d in 1878, is not only the ...t work to enter the collection ...Institution which during its ...

...er ritual spice container, ...e in Germany, around ...

...tory has been ...ter of avant-...also the oldest ...prints) that it ...what the museum ...ts "most natural-...ulpture.

...is mean, everyone ...es it indicate a ...in museum pol-...becoming accepta-...the museum just ...e museum replies ...ern sculptors owe ...odin, and knowl-...is necessary for ...ng of the modern ...

...the saying goes, ...the occasion of ...hibition held last ...Valentin Gallery ...rked on some of ...arallels between ...iderns and made ...hat in their pre-...e expression of ...oth were espe-..., of course, in ...

Are Ritual Objects Art?

It's possible that the Metropolitan show of Jewish ceremonial objects may also provoke some controversy. Consisting of a hundred and fifty pieces ranging from Torah ornaments used in synagogue services to wine cups used for holiday ritual in the home, and arranged by the Jewish Museum to commemorate the establishment of the first permanent Jewish community in America on Manhattan Island three centuries ago, perhaps this is not, in the conventional sense, an art show at all.

There are no paintings or sculpture, of course. And there are relatively few ritual objects at hand so pure in form or so exquisitely harmonious in their ornamentation that, like the best of the ancient Chinese ceremonial bronzes, for instance, one need have absolutely no knowledge of function or significance for deep aesthetic enjoyment of them. Besides, the Jewish objects, since they date for the most part from the early eighteenth century, cannot be viewed, like the Chinese bronzes, as separate and unique cultural manifestations. For while they were created specifically for use in the religious ceremonies of Judaism and often in strict accordance with scriptural injunction (the bells on Torah ornaments, for instance, are prescribed in Exodus), they were still fashioned in the familiar art idioms of the surrounding, contemporary world. And, for all their special interest, against the best of contemporary objects not too many of the pieces on view compare favorably.

For the most part, they are baroque in style, since baroque art was prevalent all over Europe around the late seventeenth century (few earlier works survive because of the Jews' persecution and wanderings and the repeated mass destruction of their homes and synagogues).

Pieces Worth Noting

In any event, there are pieces in the exhibition restrained enough in form and elegant enough in proportion to hold their own in any contemporary company. Among them are an English glass wine goblet fashioned around 1770, a pair of Italian seventeenth-century silver Torah headpieces, an exquisitely simple silvergilt candelabrum made in Germany in 1701.

But to see the show from the aesthetic point of view alone would be to narrow one's pleasure pointlessly. It would be more interesting, for example, to follow the course of such age-old recurring motifs as the Tree of Life, the rampant lions, the twisted columns; to note the extraordinary variety of items devised by Jews over the centuries, in obeying the words in Proverbs, "In all thy ways acknowledge Him."

Two artists paint similar theme in new one-man shows. Left: Shahn's "Blind Botanist," at the Downtown Gallery. Right: Picasso's "Tomato Plant," at Paul Rosenberg's.

Picasso and Shahn in Solo Shows

It isn't because time and his followers have made Picasso seem tame that the fifteen canvases by him, hung in a new show at the Paul Rosenberg Gallery, make such a graceful, decorative exhibition. They cover almost twenty-five years of his career, from the anonymously loaned 1920 "Open Window in Paris" to the John Hay Whitneys' "Tomato Plant," dated 1944. And some of the things Picasso executed within that span are still bitter, mocking, violent.

The pictures in the current show are different. For one thing, their color, whether crisp and flat as a poster or muted and varied as a rich tapestry, is extremely appealing. For another, their subject material, however distorted, fragmented or flattened, is immediately recognizable. Whether built of flat T-square planes assembled in a kind of jigsaw pattern (like the "Open Window") or of curvilinear shapes as firmly interlocked as the rings in those Chinese puzzles (like "The Plaster Arm"), these pictures are composed around a logical, magnetic core. Add to all this charm of color, easy theme and obviously sound construction massive doses of the Old Maestro's great flair and vitality and his inevitable chic, and it's easy to see why the pictures had to be borrowed for the current show from private collectors.

Ben Shahn, one of America's most distinguished living painters, is being given a one-man exhibition at the Downtown Gallery. Although a few of his earlier pictures are hung, about half of the show was done within the last two years.

It was important that those earlier works be included. They emphasize that Shahn has always been a painter of great heart and hate, lashing out against social and political injustice. But they also prove to what extent his outlook has broadened, deepened, grown more profound and philosophic since then. Today he paints not specific persons or themes (like Sacco and Vanzetti) but symbolic ones.

But even more important is the fact that Shahn's painting has grown steadily subtler. "Everyman" has great richness and subtlety of surface and certain linear passages, as in the clasped hands of the clown, that are as inventive and eloquent as anything in the ancient Chinese drawings which Shahn's work has of late begun to recall. "Maimonides" is a tour de force of eye-filling intricate pattern still subordinated to a powerful total characterization.

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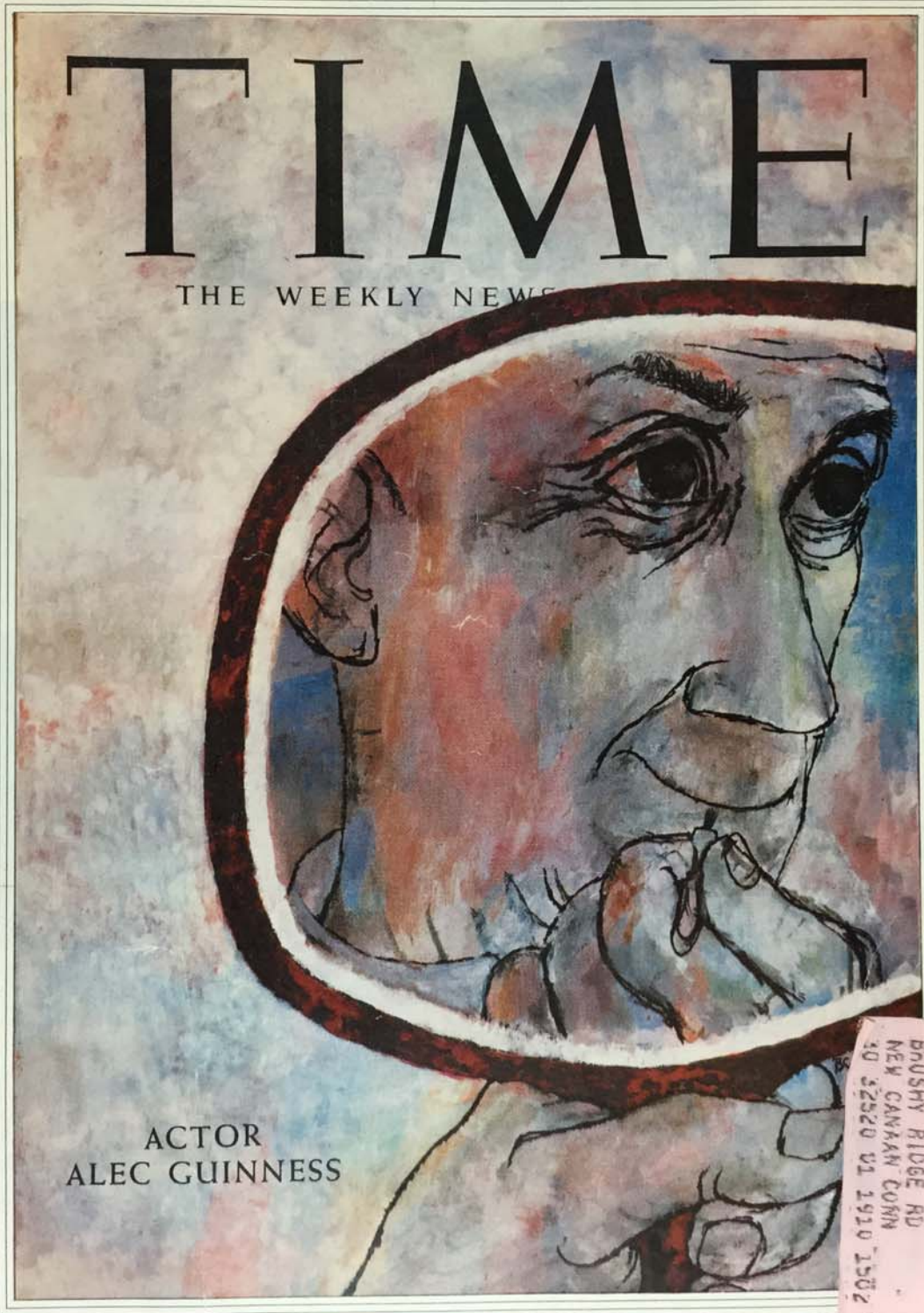
THE WEEKLY NEWS



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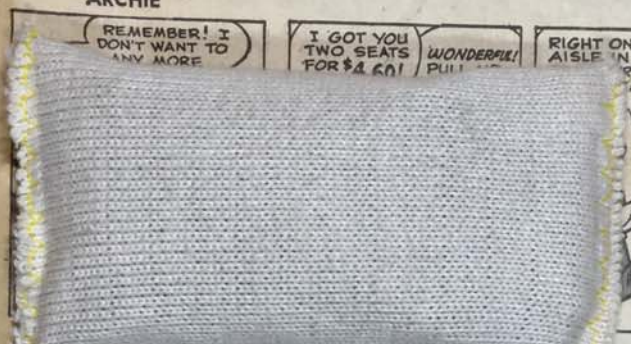

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t the flag . . .!"

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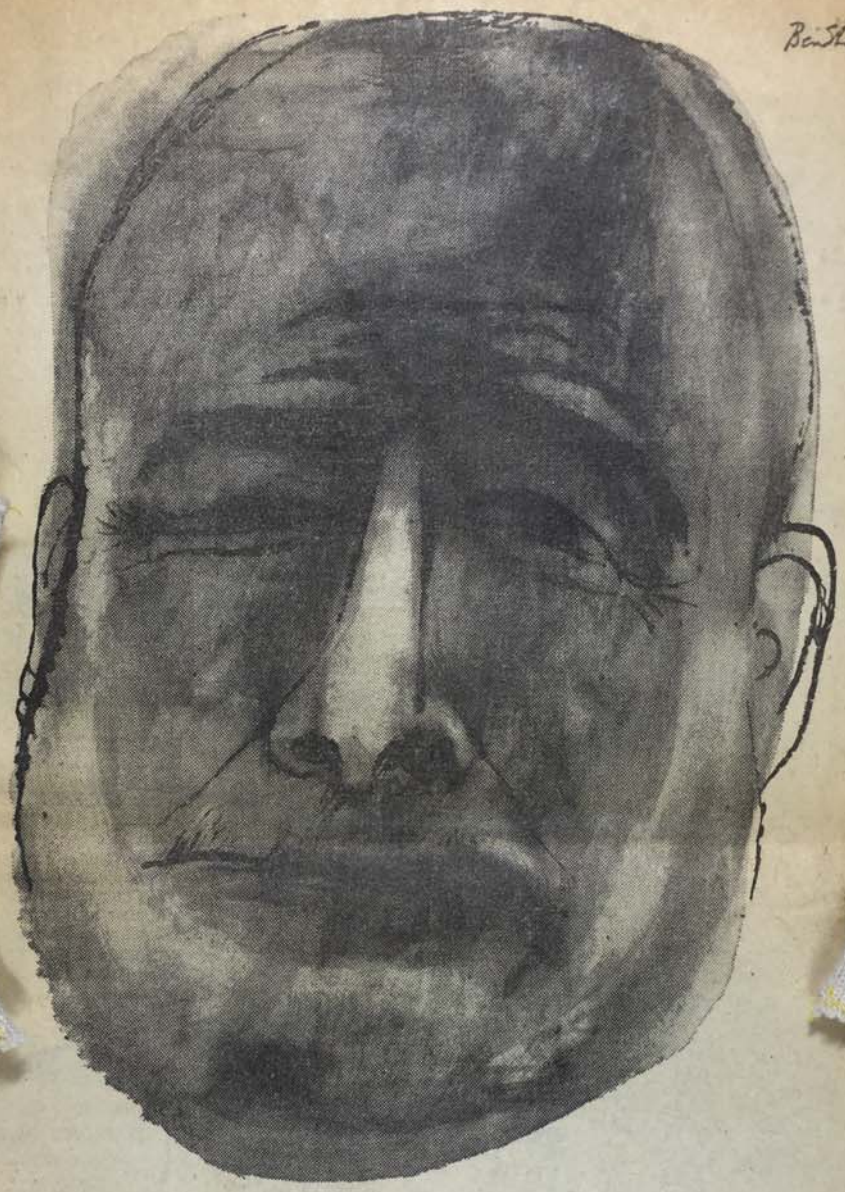

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The New York Times Book Review

OCTOBER 21, 1951 SECTION 7

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BEHIND THE PICTURE IS THE MAN

A Study of Ben Shahn and His Paintings Reveals an Artist in the American Grain

PORTRAIT OF THE ARTIST AS AN AMERICAN. BEN SHAHN: A Biography With Pictures. By Selden Rodman. Illustrated with reproductions. 180 pp. New York: Harper & Bros. $6.50.

By JAMES THOMAS FLEXNER

ONE of the most important questions about an artist is whether his interest is primarily in form or content. Of course, no great painting is altogether crude or altogether empty, and ideally form and content should be perfectly merged, yet in the actual world differences of emphasis are reflected in warring schools. Among Americans, painters fascinated with form have found their best inspiration abroad, and thus have been more closely allied to European styles than painters whose initial concern is to express the life around them. The distinction that existed between John La Farge and Winslow Homer exists today between abstractionists and realists. Ben Shahn, the subject of this fine biography, is a leader of the realists.

Critics break along the same lines. Lovers of sophisticated expression feel that a painter's biography should be written in terms of artistic influences. Like his subject, Selden Rodman belongs to the other school. Although he discusses esthetic matters with knowledge and taste, his primary labor is to reveal Shahn as a human being.

In his introduction Rodman tells us that his interest in Shahn grew from his admiration of naive art and his desire to discover how "the knowing modernist" can "achieve the primitive's rapport with his own environment." Such primitives are ill-trained and instinctive, but Shahn "consciously, out of a painful apprenticeship to centuries of Western painting, somehow managed to devise an expert means of communication." The author wishes to discover how this was done.

FIRST, Rodman accompanies us on a visit to the artist, where we see his home and family, meet some of his friends and hear him express — when adequately goaded—his ideas on art: "Cézanne's tragedy was that he lived in a bad period, such a time of sentimental content in pictures that had lost all design, drawing and color, that he had to spend most of his life revitalizing techniques." However, Shahn has no objection to sentiment, to what some critics would call "literary" pictures: "Is there nothing to weep about in this world any more? Is all our pity and anger to be reduced to a few tastefully arranged straight lines?" In good periods, Shahn believes, technique becomes the servant of content. That he has successfully made the modern idiom serve his ends, the many illustrations in this volume reveal. Indeed, we sometimes see the artist increasing his equipment by painting canvasses that are largely experiments in form.

This serves to remind us that, although the work of an effective painter moves in a dominant direction, he cannot be made to fit any narrow definition. Shahn insists on the importance of "social communication," and perhaps more than any other contemporary American artist of his stature is eager to speak to the common man. Yet, by making fun of a physicist who judged his pictures off-hand but would not let him judge theories of relativity, he blasts "the popular fallacy" that it takes no special skill to understand a work of art.

"Shahn," Rodman points out, "is a man of paradoxes." This is especially true in the relation between his politics and his art.

Rodman argues that Shahn has been less inspired by radical doctrines than some easy generalizers have concluded. "It is a mark of Shahn's complexity as an artist that in the decade of the Forties—during which he made war posters for the O. W. I., worked for the C. I. O. Political Action Committee and took active part in two campaigns for Henry Wallace's Progressive party—critics of his painting were not able to agree whether his general direction had been 'left' or 'right.'" His pictures—as is to be expected of an artist—have been much profounder than his politics.

Believing that Shahn can no more be explained in ideological than in purely esthetic terms, Rodman—who has written widely on art and poetry—digs back through the years for the wellsprings of the man. His biographical chapters start with the present and move backward—the last sentence describes the artist's birth. This produces an occasional clumsiness when, to make happenings clear, the author is forced to abandon his method and anticipate events that belong on later pages.

YET the direction of Rodman's narrative enables him to rise to increasing climaxes as the artist grows younger, and to make Shahn's early years what he clearly considers them to be, the most important in determining the artist's personality. The drowning of a brother, for which Shahn blamed himself, would not be so moving if we did not already know what comes after, and a strangely intense light is thrown on the dreams and problems of Shahn's immigrant childhood.

Rodman criticizes as well as praises his subject; he shows, for instance, that the artist's friends upon occasion find him overaggressive; and he deplores what he calls Shahn's "bitter political involvements." The author has had the courage to draw no dogmatic conclusions. His "portrait of the artist," in the manner of all good portraits, poses as many questions as it answers.

The lay-out of this copiously illustrated volume, with plates and text interwoven, is imaginative. Yet readers will wish that the book's designer had had the courage to break the rules by not insisting that all reproductions, except one of the two excellent color plates, stand upright on the page. This results in small paintings, which are usually higher than they are wide, being shown in twice the size of large paintings, which are almost always wider than they are high. Why is it that book designers cannot accept the obvious solution of setting wide pictures sideways?

Yet this mechanical fault does not detract fundamentally from this story of a meaningful life, evoked in all its complexity. Like some of the best American artistic biographies of the past—Louis L. Noble's life of Thomas Cole is an example—Rodman's biography of Shahn is in itself a work of art. Citizens of the future will find it a revealing picture, one that complements the paintings it describes, of our confused, tragic and yet not inglorious times.

From a painting by Ben Shahn from 'Portrait of the Artist as an American.' Courtesy The Downtown Gallery.
"Brothers."

Mr. Flexner, who began a multivolume history of American painting with his book "First Flowers of Our Wilderness," will this winter deliver a preview of the second volume in a series of Lowell Lectures at Boston.