

CONDITIONS OF USE FOR THIS PDF

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

The Museum of Modern Art Archives, NY

Collection:

Valentin

Series.Folder:

V. A. 7



MATISSE Crisp, alive forms developed by a great painter from deep-sea motifs—fish and sea shells—on a linen panel 65 by 150 inches. In beige and white, it is superbly decorative, quietly exciting.

WALL DESIGNS BY MATISSE and

Two great artists create new panel decorations for homes

HENRI MATISSE of France and Henry Moore of England are giants of modern art. Both command prices beyond the reach of everybody but the very wealthy. Partially closing the gap between the cost of original work by them and a public hungry to own their creations, they have designed a series of wall panels reproduced by silk-screen process on fine linen. While these huge panels are not exactly trifles at \$450 and \$500 each, they are a fraction of what Matisse and Henry Moore originals of good size would bring.

Painstakingly made by Ascher of London, the panels were shown at the Buchholz Gallery in New York this season; next season they will be sent on tour by the Museum of Modern Art. There are four panels in all, two by each artist. Only thirty copies of each exist. The decorative quality that is such a strong element in Matisse's paintings is isolated in his panels with stunning effect. The sculptor Moore's expressive line, developed in magnificent sketches, carries handsomely in the huge panels he designed.

Henry Moore drops in at the Aschers' London studio to look over progress on his designs.



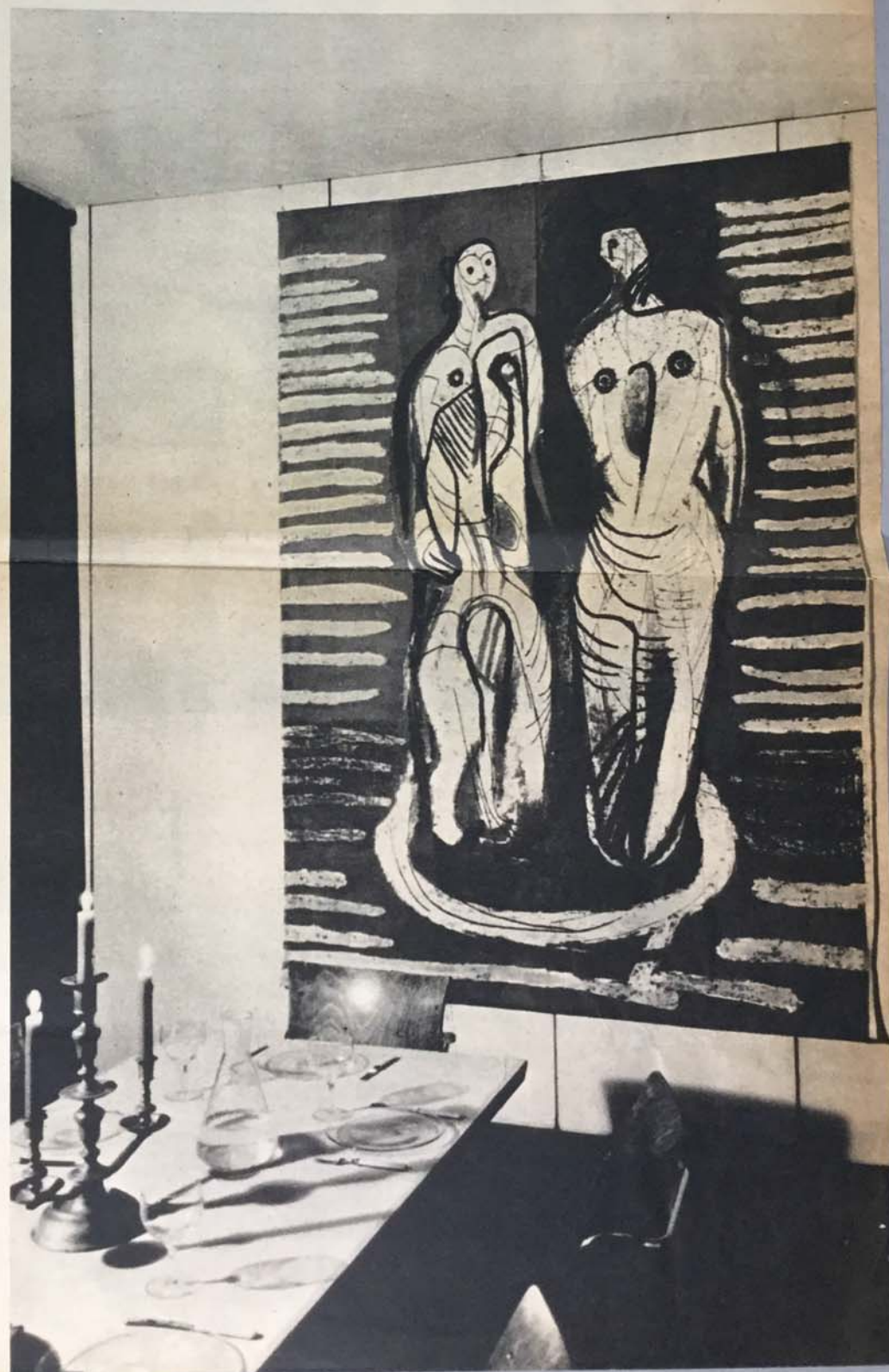
The Museum of Modern Art Archives, NY	Collection: Valentin	Series.Folder: I. A. 7
---------------------------------------	-------------------------	---------------------------

MOORE

Henry Moore, sculptor, is generally conceded to be the greatest artist living in England today. Second only to his best sculptures are his drawings, which express his feelings about the indomitable but sorely tried human race. His panel shown at right is like a huge drawing. Printed in elephant gray, reds, black and white, it is startling decoration.



Mr. and Mrs. Ascher and an artist member of their studio survey a finished Moore panel.



MOORE



Delicate adjustments were necessary in slow work of silk-screening the artists' designs.

The Museum of Modern Art Archives, NY

Collection:

Valentin

Series.Folder:

V. A. 7



MATISSE Crisp, alive forms developed by a great painter from deep-sea motifs—fish and sea shells—on a linen panel 65 by 150 inches. In beige and white, it is superbly decorative, quietly exciting.

WALL DESIGNS BY MATISSE and

Two great artists create new panel decorations for homes

HENRI MATISSE of France and Henry Moore of England are giants of modern art. Both command prices beyond the reach of everybody but the very wealthy. Partially closing the gap between the cost of original work by them and a public hungry to own their creations, they have designed a series of wall panels reproduced by silk-screen process on fine linen. While these huge panels are not exactly trifles at \$450 and \$500 each, they are a fraction of what Matisse and Henry Moore originals of good size would bring.

Painstakingly made by Ascher of London, the panels were shown at the Buchholz Gallery in New York this season; next season they will be sent on tour by the Museum of Modern Art. There are four panels in all, two by each artist. Only thirty copies of each exist. The decorative quality that is such a strong element in Matisse's paintings is isolated in his panels with stunning effect. The sculptor Moore's expressive line, developed in magnificent sketches, carries handsomely in the huge panels he designed.

Henry Moore drops in at the Aschers' London studio to look over progress on his designs.



The Museum of Modern Art Archives, NY

Collection:

Valentin

Series.Folder:

V. A. 7

MOORE

Henry Moore, sculptor, is generally conceded to be the greatest artist living in England today. Second only to his best sculptures are his drawings, which express his feelings about the indomitable but sorely tried human race. His panel shown at right is like a huge drawing. Printed in elephant gray, reds, black and white, it is startling decoration.

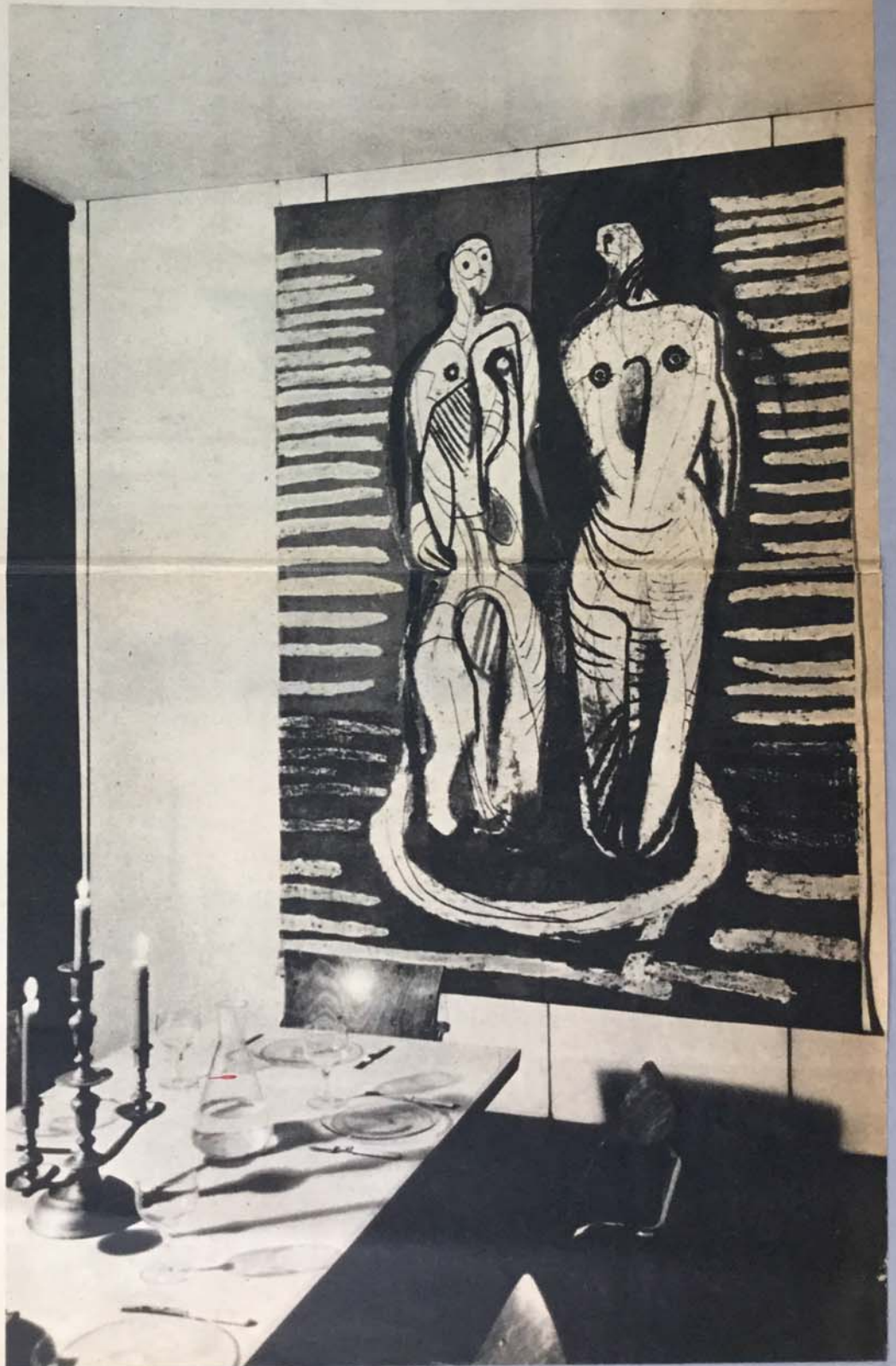


Mr. and Mrs. Ascher and an artist member of their studio survey a finished Moore panel.

MOORE



Delicate adjustments were necessary in slow work of silk-screening the artists' designs.



The Museum of Modern Art Archives, NY

Collection:

Series.Folder:

Valeutin

V. A. 7



HANS KNOLL, 38, founder of Knoll Associates, sits on teakwood desk in front of a Bertoia sculpture in his Knoll-designed office.

Drum Beaters for Modern

KNOLLS USE DRAMATIC DISPLAYS

When Hans Knoll started his firm of Knoll Associates 12 years ago, modern furniture sold skimpily and chiefly in big cities, and most furniture manufacturers depended on traditional pieces to balance their books. But Knoll was stubborn. He decided he would make nothing but modern furniture and fabrics even if he went broke. His obdurate pioneering and insistent drum beating for modern have paid off. The Knoll business now grosses \$3 million a year, and the Knoll name has become, in its own way, almost as familiar as names like Tiffany or Hattie Carnegie.

Right from the start the Knoll operation has been unorthodox. The "associates" are mostly architects and furniture designers—Saarinen and Mies van der Rohe are best known—who, like book authors, are paid royalties for each piece sold. Knoll has half a dozen factories making furniture and fabrics which are sold by 250 stores in the U.S. alone. In addition Knoll designs interiors (left) and, in its New York showroom (following pages), does a brilliantly dramatic job of displaying its furniture by use of colored panels as backgrounds for its new and old designs. The Knolls have found that the modern chair which most people find too advanced today is what they like to sit in 10 years from now.

FLORENCE KNOLL, 35, who has done many Knoll pieces, came to work for Knoll as a designer, after two years married the boss.



Calder, sculpture at right by Bertoia. Knolls say "there is too much mud in U.S. interiors," and so, against plain backgrounds, they splash strong colors.

The Museum of Modern Art Archives, NY

Collection:

Valentin

Series.Folder:

V. A. 7

KNOLLS CONTINUED

VAN DER ROHE, German architect and designer, did the leather and metal chairs at left in 1929. First produced by Knoll in 1943, they are more popular every year. Ottoman is another of van der Rohe designs, all of which are as precisely engineered as a Swiss watch. They are set before one of the screens used throughout Knoll showroom with different colored panels.



SAARINEN devised the single and the two-seater chairs in 1946. The first molded reinforced plastic chairs, they have been continuing best sellers in the Knoll line. They have foam rubber cushions and are covered in various colors. Eero Saarinen, most widely known as an architect, is the firm's most popular designer. Overhead is a birdcage sculpture by Harry Bertoia.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7



CITY AT NIGHT, painted in 1941 by Lyonel "in the first enthusiasm of my return to New York," is impression of sharp-angled skyscrapers looming toward stars.

The Museum of Modern Art Archives, NY

Collection:

Valentin

Series/Folder:

I. A. 7

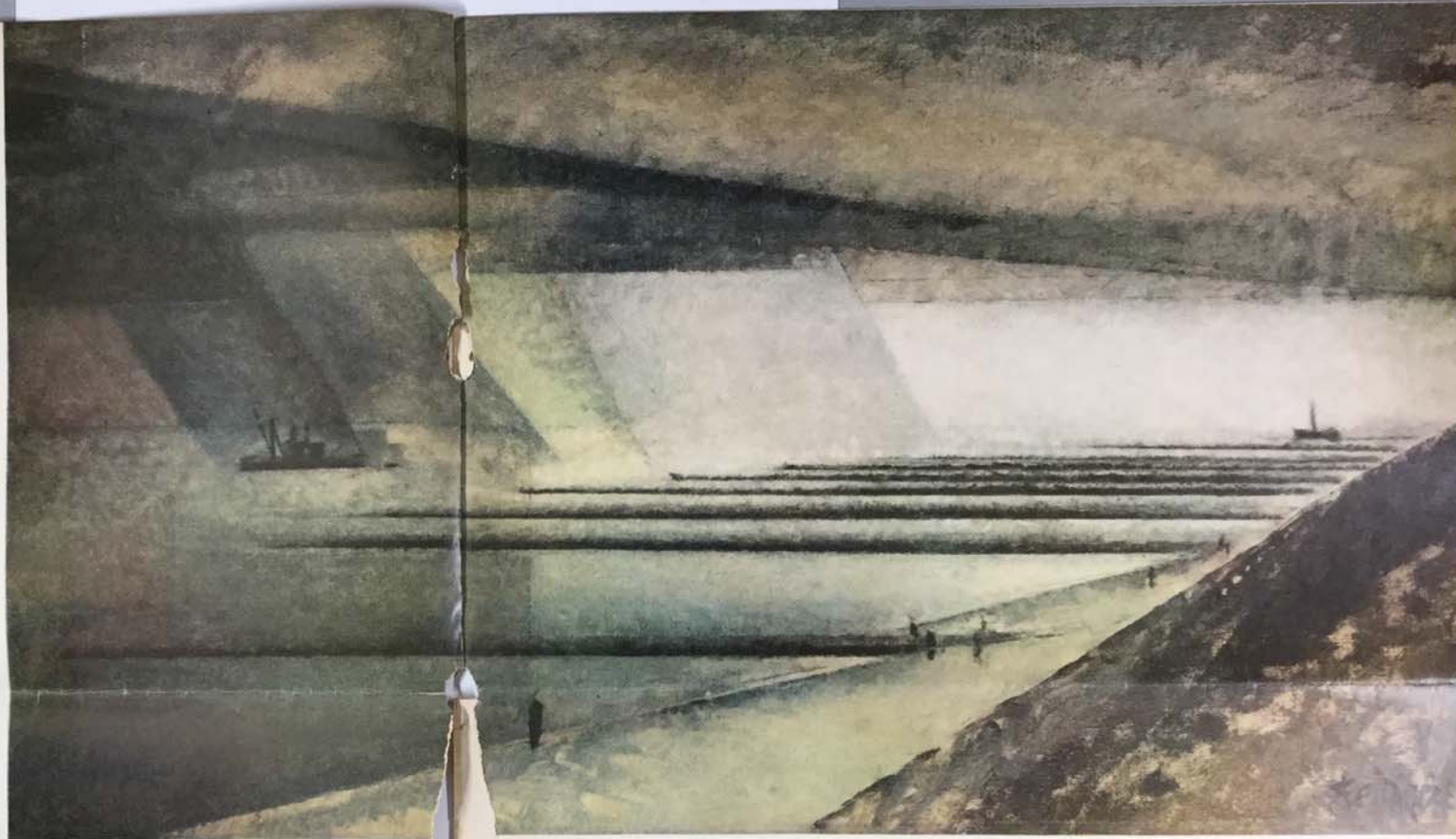
Feiningers CONTINUED



FREIGHT YARDS of New York Central were photographed by Andreas on the west side of Hudson River, where goods are moved from railroad cars to barges.

Trains, tracks and toys, sharp planes of space

As a child in New York in the 1870s, Lyonel Feininger used to stand for hours on the footbridges overlooking the steaming, clamorous trains cutting across the tracks that led into Grand Central Station. At home he made pictures of the trains with their straight smokestacks, their polished steam domes and boilers banded with brass. Years later in Germany, he began to re-create the old angular locomotives he remembered from childhood, first in paintings, then in little models carved out of wood for his children (*below*). These miniature wooden trains, which stretched for yards across the floor of their home in Weimar, caught the imagination of the Feininger sons. After they came to the U.S., Lux plunged into a series of paintings of the iron horse in its Victorian heyday, while Andreas ranged among the railroad yards of New York and Chicago photographing the crowded freight lines and sleek modern engines. Lyonel meanwhile had pushed well beyond the quaintly illustrative locomotive paintings of his early days, but his later work (*right*) conveyed, in subtle and abstract terms, the same love of sharp, arrowlike movement and of vast perspectives that stirred him as a boy, perched above the New York railroad yards.



DUNES AND BREAKWATERS on Baltic coast were re-created from memory by Lyonel in 1939 after returning to the U.S. The vast stretches of beach and pattern

of breakwaters reflect Lyonel's preoccupation with perspective and planes in space, producing effect of receding lines of freight cars and piers in Andreas' photograph.



LYONEL'S TRAINS (foreground) were made 35 years ago from broom handles, dowel pins, and other odd pieces of wood. In background is Andreas' photograph of turboelectric locomotive.



BIG WHEEL LOCOMOTIVE, painted in 1915, is Lyonel's whimsical version of brightly colored train of the past. While workmen

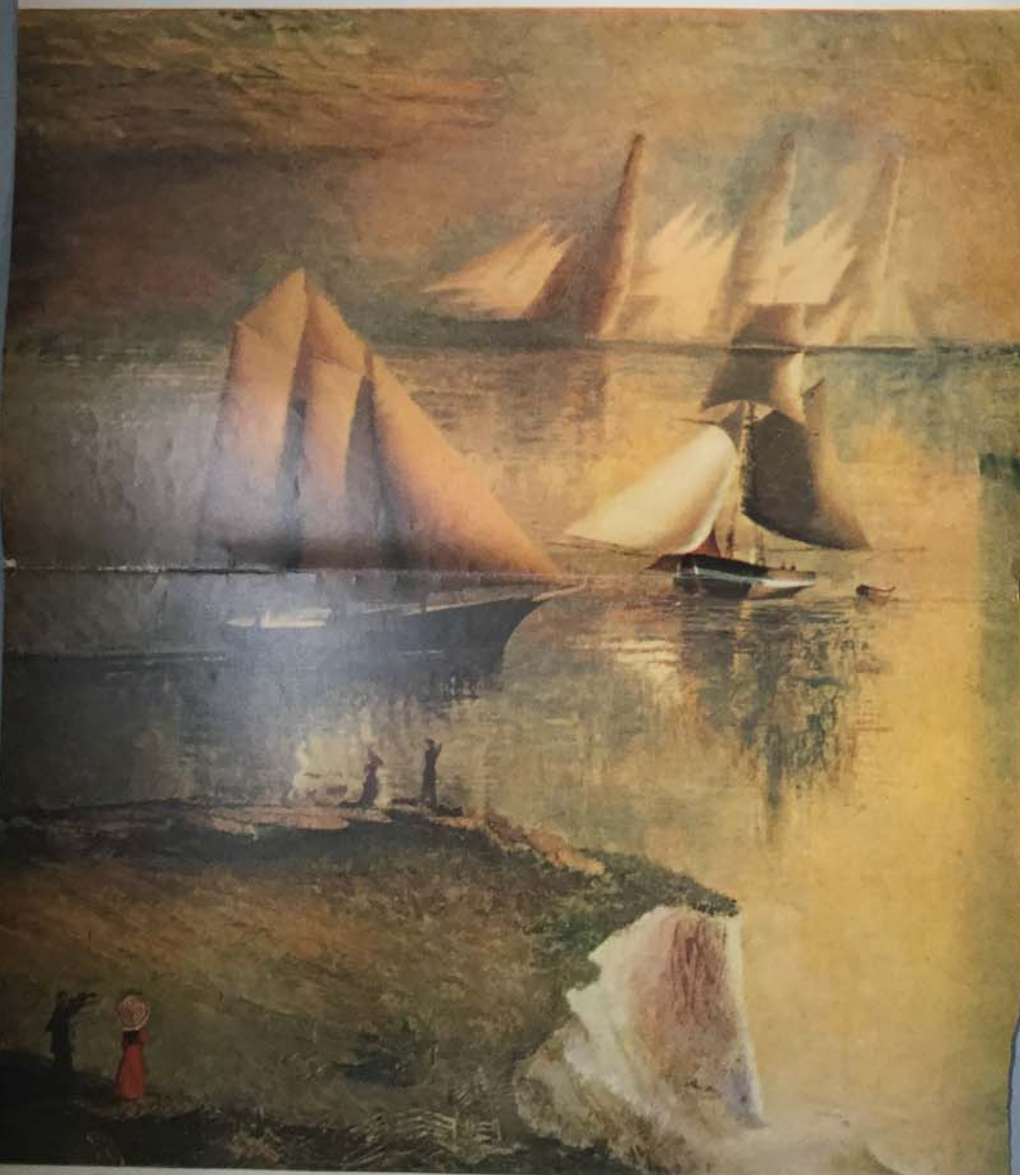
oil the engine parts and polish the brass boiler, patient passengers lounge about on the grass and woodpile until train is ready to go.



OLD ENGINE, in an imaginary scene by Lux, is a Baldwin beam-truck type of the 1880s which Lux studied in museums. At right is an old side-wheeler, at left, freighters near city wharves.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Valentin	I. A. 7

Feiningers CONTINUED



THE EMERALD COAST of Brittany was conceived by Lux as a dream world of tranquil waters and billowing sails. While strollers watch from the bluffs, an

American schooner (left) noses past an English yacht, a huge clipper ship glides across the horizon and a red-sailed French oyster boat skirts the shore at right.



MODEL BOATS made by Feiningers 25 years ago are repaired by Lyonel and Lux before family race on pond in New York's Central Park.

Tiny boats on a pond, ships on dreamy seas

Side by side with Lyonel's childhood enthusiasm for trains went a love of ships. When he was not hanging over the midtown railyards, the boy roamed the East River piers to watch the paddle-wheelers or walked to the Hudson where bright sails of schooners and square-riggers agged their way along the shore. Almost every day he went to the pond in Central Park where three retired sea captains showed him how to build model boats. He kept right on building them after he went to Europe, later was joined in his hobby by Lux. Eventually an entire Feininger fleet was floated in Germany. But in his studio Lyonel began to create a ghostlier fleet of ships which moved in swift, silent races across his canvases. These paintings, in which Feininger introduced a new style of atmospheric cubism, established him as a leader in modern art. In a less abstract vein but with the same knowledgeable love of sailing ships, his son Lux painted stately vessels which, like his trains, moved through a world that had long gone by.



YACHTS were painted by Lyonel in 1950 as oblique shafts of white light knifing through dark waters, to convey the speed and the tension of the racing sailboats.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7

Feiningers CONTINUED



CHURCH OF GELMERODA near Weimar was visualized by Lyonel as a spiritual, nonmaterial structure of light, glowing like rays from a stained glass window.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Valentin	II. A. 7



A GENTLE-EYED, DIGNIFIED MAN, LYONEL FEININGER POSES WITH SONS ANDREAS (RIGHT) AND LUX BEFORE HIS GEOMETRICAL PAINTING CALLED "STARS ABOVE THE TOWN"

Feininger and Sons

A FAMILY OF MANY TALENTS EXCELS IN PAINTING, PHOTOGRAPHY AND MUSIC

One of the great modern artists living today is an 80-year-old American named Lyonel Feininger, who has produced a notable array of luminous paintings and three notably talented sons, two of whom are shown with him above. *LIFE* readers are familiar with the work of Photographer Andreas Feininger, some of whose photographs appear on the following pages with paintings by his father and his brother Lux. The third brother, Laurence (p. 98) is a Catholic priest and choral composer.

In spite of their various professions, all of the Feingers share much the same interests. Lyonel is famous for paintings of clean-edged, spacious city scenes, of skimming sailboats, crotchety trains and soaring, radiant churches. Lux, who is 41, also paints boats, locomotives and city views. But, unlike his father, whose work reflects the subtle geometry of cubist art, he uses a more

realistic style that suggests a sunset world of long ago. Andreas, 44, who started out as an architect, likes to photograph the towering forms of buildings, the busy railroad yards and vast panoramas of the U.S. Laurence, 42, pursues his musical career in the town of Trento in Northern Italy. Lyonel himself, during his childhood in New York, was trained as a violinist and in 1887 he sailed to Germany to continue his musical studies. Instead he enrolled in an art school, and afterwards, for almost 50 years, continued to work side by side with such pioneers of modern art as Kandinsky and Klee. In 1936, famous all over Europe, he sailed back to the U.S. At home, fame was slow to catch up with Lyonel Feininger, but today his paintings are sought by collectors everywhere and this month he is being honored with an exhibition of his life's work at the Cleveland Museum of Art.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	I. A. 7

Feiningers CONTINUED



NEW YORK HARBOR with its majestic silhouette of skyscrapers was photographed by Andreas with aid of telephoto lens from the shore of New Jersey.



JERSEY HARBOR, showing boats lined up at the Lackawanna Ferry terminal, was painted by Lux in 1948. The stately tower has since been torn down.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7

MAX BECKMANN

PAINTINGS FROM 1940 TO 1946



Selfportrait

CAT. NO. 8

MARCH 31 — APRIL 30, 1947

ROOM OF CONTEMPORARY ARTS
ALBRIGHT ART GALLERY
THE BUFFALO FINE ARTS ACADEMY

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7

MAX BECKMANN, born 1884 in Leipzig, one of Germany's leading contemporary artists, left his native country in 1937, in opposition to Nazism, and moved to Amsterdam where he now lives.

All the paintings in the present exhibition with two exceptions, *Acrobat on a Trapeze*, belonging to Mr. and Mrs. Frederick A. P. Zimmermann, New York, and *Self Portrait*, owned anonymously, have been lent by Curt Valentin, Buchholz Gallery, New York. The Albright Art Gallery expresses its gratitude to Mr. and Mrs. Zimmermann, Mr. Valentin and the anonymous lender for their kindness in making the show possible.



CAT. No. 13



CAT. No. 11



CAT. No. 12

Reality is the greatest mystery of our imagination.

If you want to experience the invisible, devote yourself entirely to the visible.

* * *

Space, and space again, is the infinite deity which surrounds us and in which we are ourselves contained.

That is what I try to express through painting, a function different from poetry and music but, for me, predestined necessity.

When spiritual, metaphysical, material or immaterial events come into my life, I can only fix them by way of painting. It is not the subject which matters but the translation of the subject into the abstraction of the surface by means of painting. Therefore I hardly need to abstract things, for each object is unreal enough already, so unreal that I can only make it real by means of painting.

Often, very often, I am alone. My studio in Amsterdam, an enormous old tobacco store-room, is again filled in my imagination with figures from the old days and from the new, like an ocean moved by storm and sun and always present in my thoughts.

Then shapes become beings and seem comprehensible to me in the great void and uncertainty of the space which I call God.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7

Color, as the strange and magnificent expression of the inscrutable spectrum of Eternity, is beautiful and important to me as a painter; I use it to enrich the canvas and to probe more deeply into the object. Color also decided, to a certain extent, my spiritual outlook, but it is subordinated to life and, above all, to the treatment of form. Too much emphasis on color at the expense of form and space would make a double manifestation of itself on the canvas, and this would verge on craft work. Pure colors and broken tones must be used together, because they are the complements of each other.

From Max Beckmann ON MY PAINTING, New York, 1941

C A T A L O G U E

All paintings are oil on canvas

- | | |
|--|-----------------------|
| 1. Acrobat on a Trapeze 1940
<i>Lent by Mr. and Mrs. Frederick A. P. Zimmermann</i> | 12. The Windmill 1946 |
| 2. Woman with Flower Pot
1941 | 13. Laboratory 1946 |
| 3. Circus Scene 1943 | |
| 4. Still Life with Helmet and
Feather 1944 | |
| 5. Landscape—Heembrug
1944 | |
| 6. Circus 1944 | |
| 7. Amsterdam Airport 1945 | |
| 8. Self Portrait 1945
<i>Lent anonymously</i> | |
| 9. Bridge in Holland 1945 | |
| 10. Double Portrait 1946 | |
| 11. Begin the Beguine 1946 | |



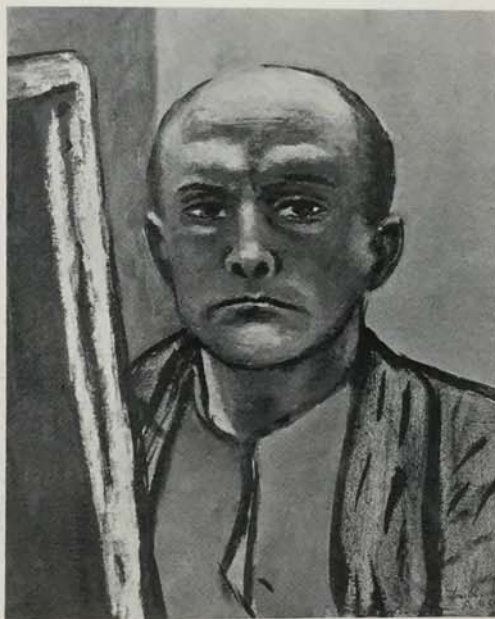
CAT. No. 1

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7

MAX BECKMANN

PAINTINGS FROM 1940 TO 1946



Selfportrait

CAT. NO. 8

MARCH 31 — APRIL 30, 1947

ROOM OF CONTEMPORARY ARTS
ALBRIGHT ART GALLERY
THE BUFFALO FINE ARTS ACADEMY

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7

MAX BECKMANN, born 1884 in Leipzig, one of Germany's leading contemporary artists, left his native country in 1937, in opposition to Nazism, and moved to Amsterdam where he now lives.

All the paintings in the present exhibition with two exceptions, *Acrobat on a Trapeze*, belonging to Mr. and Mrs. Frederick A. P. Zimmermann, New York, and *Self Portrait*, owned anonymously, have been lent by Curt Valentin, Buchholz Gallery, New York. The Albright Art Gallery expresses its gratitude to Mr. and Mrs. Zimmermann, Mr. Valentin and the anonymous lender for their kindness in making the show possible.



CAT. No. 13



CAT. No. 11



CAT. No. 12

Reality is the greatest mystery of our imagination.

If you want to experience the invisible, devote yourself entirely to the visible.

* * *

Space, and space again, is the infinite deity which surrounds us and in which we are ourselves contained.

That is what I try to express through painting, a function different from poetry and music but, for me, predestined necessity.

When spiritual, metaphysical, material or immaterial events come into my life, I can only fix them by way of painting. It is not the subject which matters but the translation of the subject into the abstraction of the surface by means of painting. Therefore I hardly need to abstract things, for each object is unreal enough already, so unreal that I can only make it real by means of painting.

Often, very often, I am alone. My studio in Amsterdam, an enormous old tobacco store-room, is again filled in my imagination with figures from the old days and from the new, like an ocean moved by storm and sun and always present in my thoughts.

Then shapes become beings and seem comprehensible to me in the great void and uncertainty of the space which I call God.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7

Color, as the strange and magnificent expression of the inscrutable spectrum of Eternity, is beautiful and important to me as a painter; I use it to enrich the canvas and to probe more deeply into the object. Color also decided, to a certain extent, my spiritual outlook, but it is subordinated to life and, above all, to the treatment of form. Too much emphasis on color at the expense of form and space would make a double manifestation of itself on the canvas, and this would verge on craft work. Pure colors and broken tones must be used together, because they are the complements of each other.

From Max Beckmann ON MY PAINTING, New York, 1941

C A T A L O G U E

All paintings are oil on canvas

- | | |
|--|-----------------------|
| 1. Acrobat on a Trapeze 1940
<i>Lent by Mr. and Mrs. Frederick
A. P. Zimmermann</i> | 12. The Windmill 1946 |
| 2. Woman with Flower Pot
1941 | 13. Laboratory 1946 |
| 3. Circus Scene 1943 | |
| 4. Still Life with Helmet and
Feather 1944 | |
| 5. Landscape—Heembrug
1944 | |
| 6. Circus 1944 | |
| 7. Amsterdam Airport 1945 | |
| 8. Self Portrait 1945
<i>Lent anonymously</i> | |
| 9. Bridge in Holland 1945 | |
| 10. Double Portrait 1946 | |
| 11. Begin the Beguine 1946 | |



CAT. No. 1

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7

CURT VALENTIN GALLERY
formerly Buchholz Gallery
32 East 57th Street

FOR IMMEDIATE RELEASE

Curt Valentin announces an exhibition of paintings and watercolors by LYONEL FEININGER which opens with a preview on Monday, March 17th, and closes Saturday, April 12th. The exhibition was planned for the beginning of the current art season as a celebration of the 80th Birthday of the artist (he was born in New York July 17, 1871), but was postponed because of a large retrospective exhibition arranged by the Cleveland Museum of Art in November-December 1951. The forthcoming exhibition is the seventh held by Curt Valentin. Previous exhibitions took place in his gallery in 1941, 1943, 1944, 1946, 1948 and 1950.

The present show presents the development of Feininger's work with 26 oil paintings beginning with an early example of 1909 and ending with 6 canvases of 1951. Also shown is a group of 22 recent watercolors.

Frederick S. Wight, in his preface for the catalog of the Feininger exhibition at the Cleveland Museum of Art says:

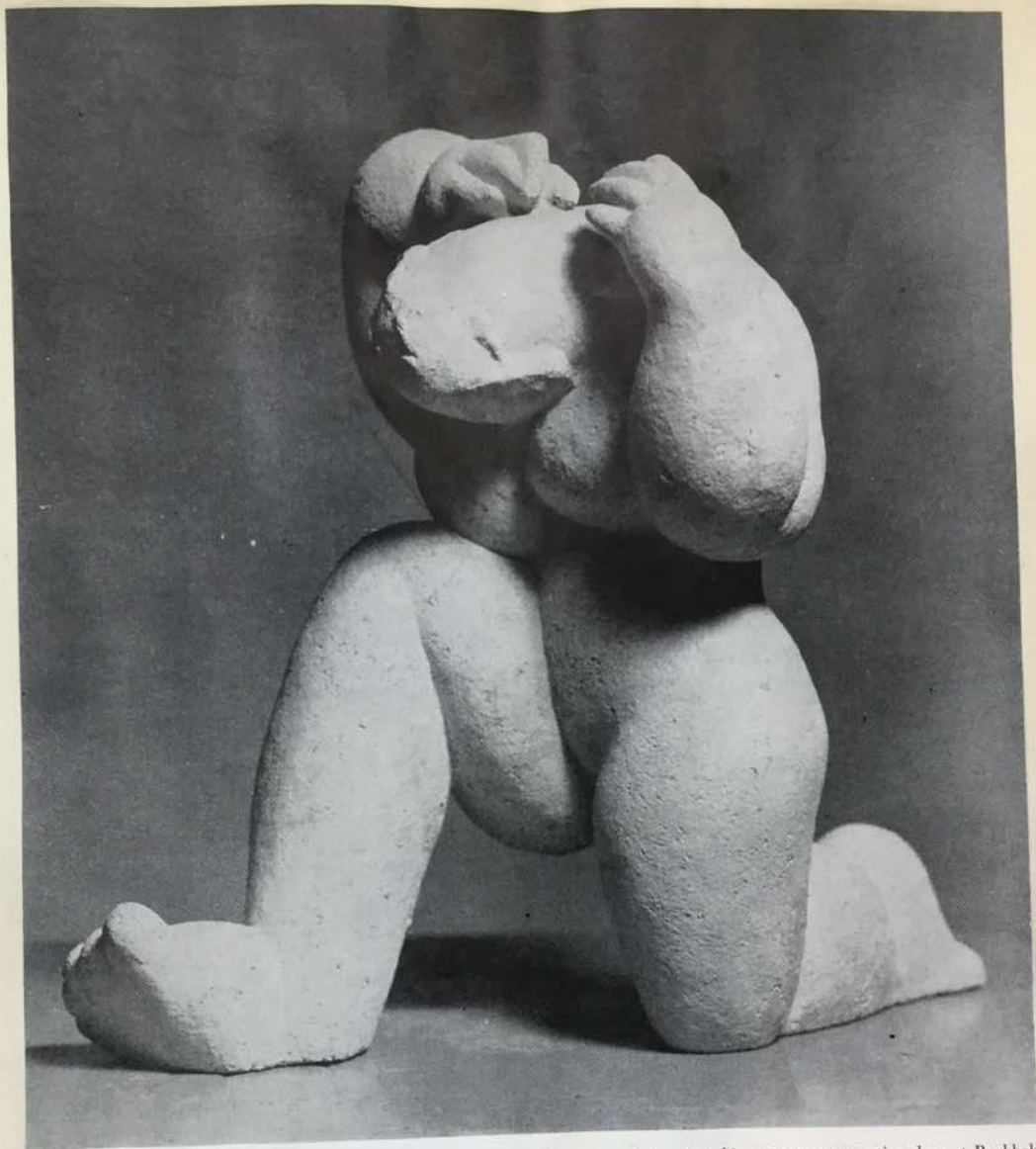
"Lyonel Feininger is one of the few great American painters. Still active and at work, he has now just turned eighty. Fifty years of his life—from 1887 to 1937—were spent in Europe. Of all Americans who have painted abroad, Feininger has been away longest, has gained most from Europe, has surrendered to it least. He has kept his American citizenship, kept also his American youth, which was to color what followed. For his art is an art of reminiscence, and he has needed distance in time, in space, in order to transmute experience. Ripeness and growth are essential to his art.

Every painting is Feininger's life in petto, begun with a literal sketch which is put away for a minimum of six months—half a year serving for half a century. The sketch is a nineteenth century document; finally it is recalled, transformed, disciplined into a twentieth century work. The core of each work is an object long held in affection or awe. 'The older I get the more I am concerned with the problems of awareness, recollection and nostalgia. It seems obvious that the artist must strive to answer these questions, for longing is the impulse and mainspring of creative achievement.' Feininger wrote this as early as 1916. Just as one grasps the power of transformation in his work by seeing the object underneath, one grasps the transformation in his life by considering his early days."

The enclosed catalog reproduced some of the work on exhibition and also contains quotations from Lyonel Feininger's letters to his wife.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7



Henri Laurens' study for MATIN, terracotta, 1941, here reproduced almost actual size, is in his current retrospective show at Buchholz.

THE ARTS - OCTOBER 1947

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	I. A. 7

THE NEW SEASON OPENS

LAURENS

The evolution of a sculpture style which began in cubist confusion and which has now created works not far removed from the magnificent figures with which Puget decorated the buildings of Louis XIV is demonstrated in Henri Laurens' retrospective—his first American show in nine years [Buchholz; to Oct. 18]. The early sculptures, of which there are several here dated 1919, are not much more than cubist paintings translated into stone, and are almost indistinguishable from Lipchitz' works of this time. But where Lipchitz explored the cubist discoveries in a scholarly fashion, as Braque did in painting, Lau- [CONTINUED ON PAGE 60]

THE Arts - OCTOBER 1947.

LAURENS CONTINUED FROM PAGE 33

rens, perhaps due to his training in a decorator's studio, never abandoned surface embellishments. Eyes, musical notations, buttons, and mustaches bob out of interpenetrating planes in an almost whimsical manner. But both Lipchitz' and Laurens' sculptures remained essentially painterly. Their cubed, anatomical shapes exist not so much in space as in a box of two-dimensional planes. They create the curious paradox of paintings in the round.

In the 'twenties Laurens abandoned cubism for a series of svelte female figures which seem related both to Caudier-Brzeska and Modigliani's drawings of caryatids. But gradually he enriched this tradition and transformed it into a sculptural idiom of surprising power and sophistication. Thus in the small 1941 study for *MATIN* [page 33] the forms exist both as volumes in space and as volumes defining space. The rigid

stone blocks of the cubist period give way to a more complex, evocative construction of baroque rhythms.

While Lipchitz abandoned cubist disciplines for a wild, almost fluid style of shimmering bronze tendrils or mythological monuments, Laurens, who worked quietly in France during the Occupation, never forgot the reticence and discipline of his early investigations. Nor did he forget the ironic humor which permitted his lozenge-shaped lady of the early 'twenties to cover herself with a realist fan. In *MATIN* or in the *FIGURE ACCROUPIE* of 1944, we see products of an extremely long and painstaking period of study. They appear new to us because Laurens has shunned both publicity and the shock-appeal factors of originality. Their dignity and static grandeur prove that Laurens has come through cubism to the great tradition of French Classicism and logic. Prices unquoted.

T.B.H.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7

PABLO PICASSO



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7

PABLO PICASSO

LITHOGRAPHS

1945-1947

OCTOBER 20 - NOVEMBER 15, 1947

BUCHHOLZ GALLERY

C U R T V A L E N T I N

32 EAST 57TH STREET · NEW YORK

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7

17 Pastoral

(January 26) 19½ x 25¾ inches

18 Centaur and Bacchante

(February 2) 19¾ x 25½ inches

19 Mother and Child I

25½ x 19¾ inches

20 Mother and Child II

(January 29) 25½ x 19¾ inches

21 Young Girl

12⅞ x 9⅞ inches

22 Young Girl

19⅞ x 13 inches

23 Couple

(March 23) 19¾ x 25½ inches

24 Two Pigeons

(March 19) 19¾ x 25½ inches

25 Bathseba and David

(March 30) 25½ x 19¾ inches

First State

After Bathseba and David

by Lucas Cranach

26 Bathseba and David

(March 30) 25½ x 19¾ inches

Second State

27 Bathseba and David

25½ x 19¾ inches

Illustrated on the cover

28 Still Life with Stone Jug

(March 31) 19¾ x 25½ inches

29 Seated Nude

(May 11) 13 x 19 inches

30 Circus

13 x 19 inches



Each lithograph has been issued in an edition of fifty proofs, numbered and signed by the artist, and printed by Fernand Mourlot, Paris. The stones were destroyed.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7



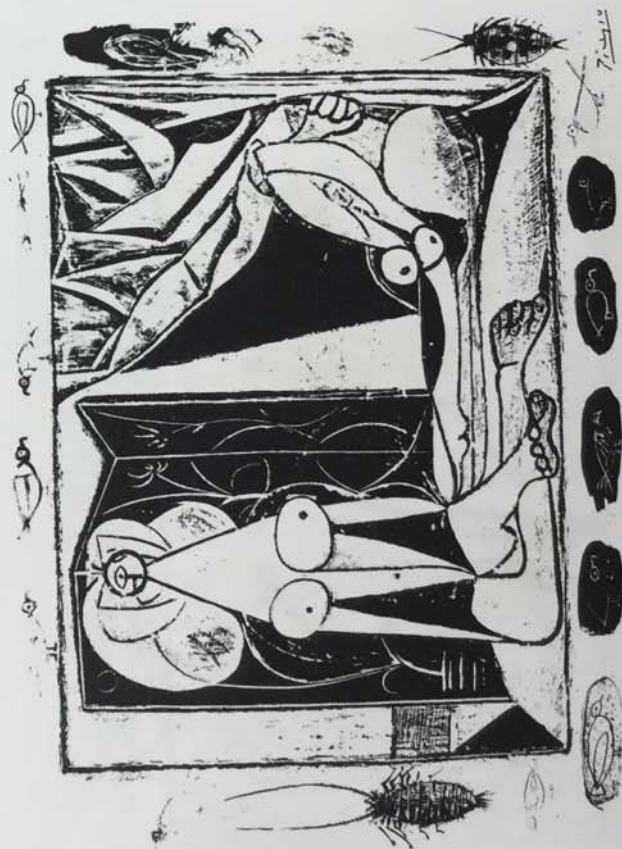
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7



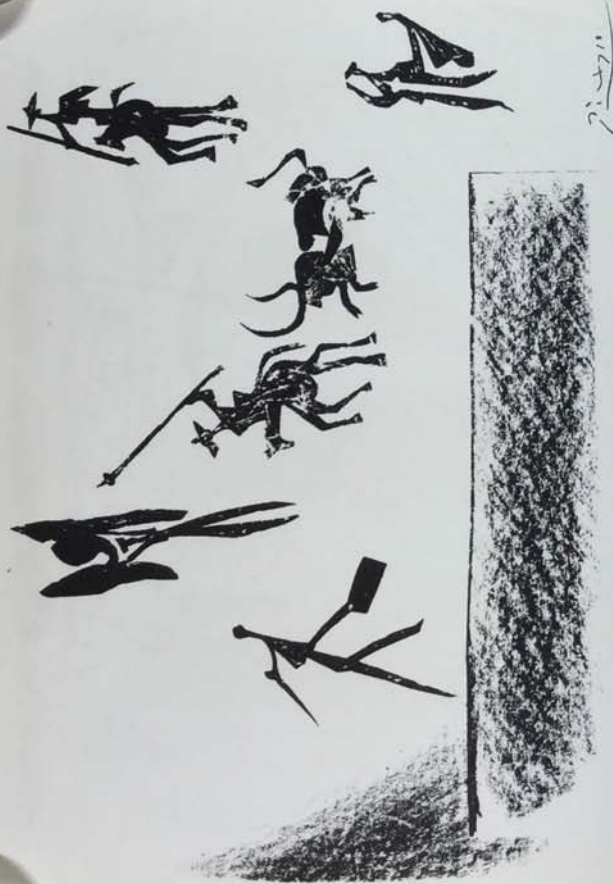
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7

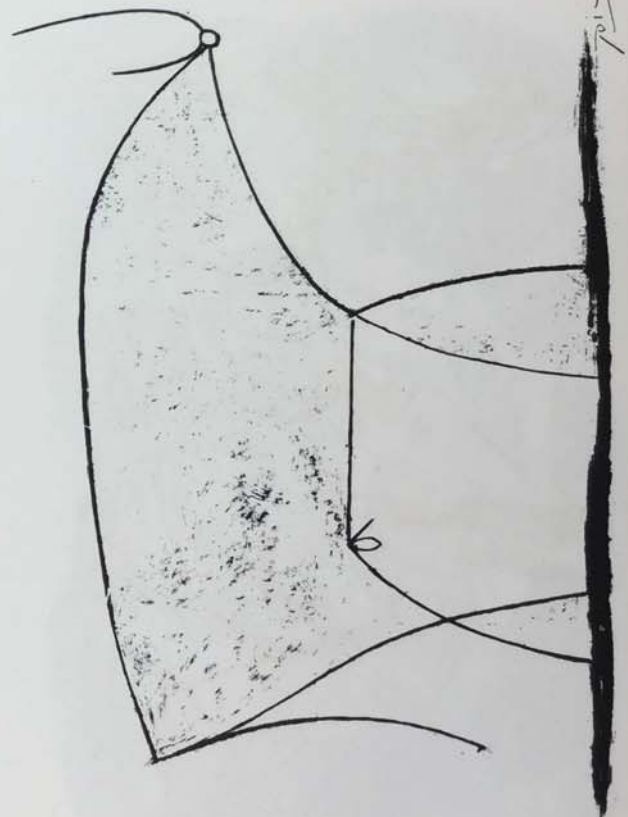


FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7



8



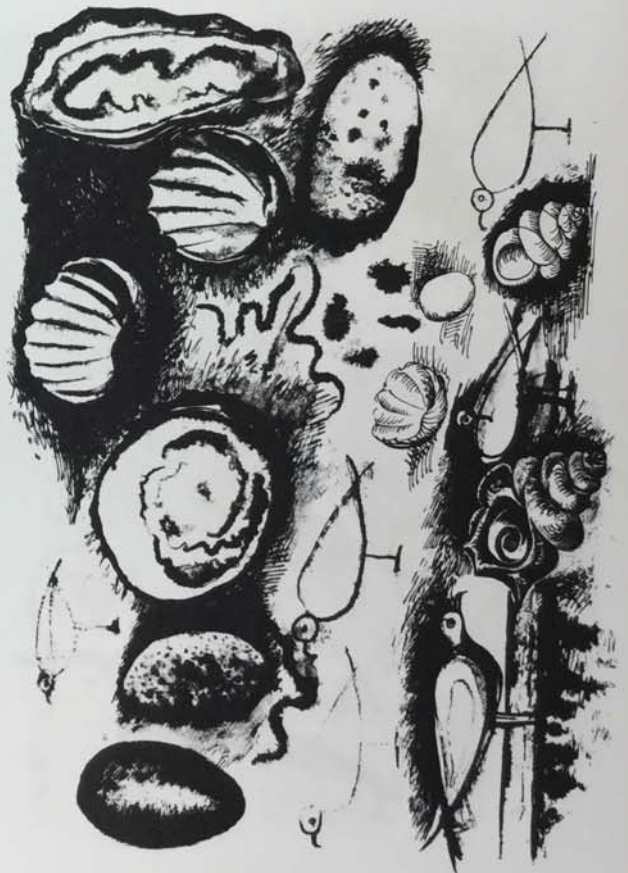
9

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7



10



11

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7



20147



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY

Collection:

Valentin

Series.Folder:

V. A. 7



17



18

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7



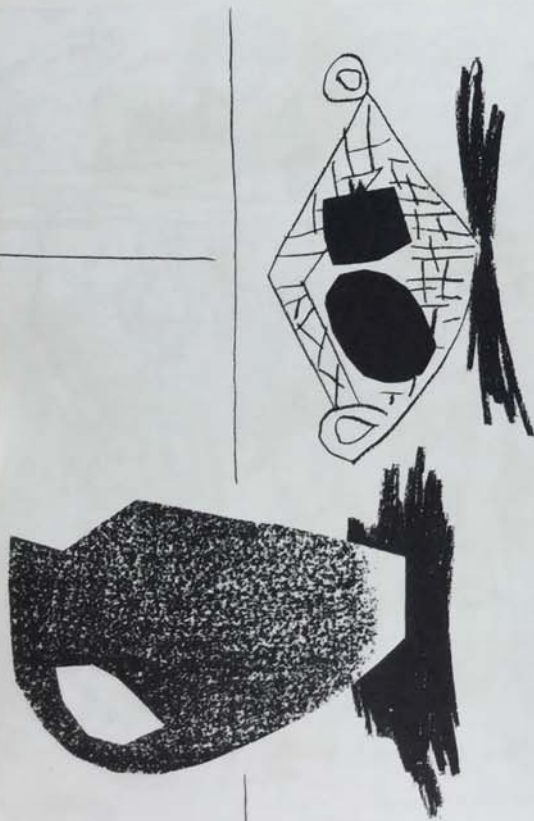
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7



28

Valentin 1953



29

Valentin 1953

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7

Picasso Lithographs.

There's more Picasso around town this week, bringing to three the number of current exhibitions devoted to work by the titan of Paris. (The others are early "blue period" pictures at Knoedler's, and late oils at Rosenberg's.) The new arrivals are lithographs made from 1945 to as recent a date as mid-May, 1947. They're on exhibition at the Buchholz Gallery.

A right good exhibition they make too. Picasso's fabulous technical

Emily ^{by} Genauer

N.Y. World-Telegram

Oct. 25 - 1947.

nical equipment is nowhere more evident than in these black-and-white prints. Because they lack the arresting color brilliance of his oils, one may enjoy the more their textural and tonal subtleties, and the never-failing effectiveness of Picasso's completely capricious use of line.

It is of special interest to note the development of these lithographs in separate states, to see the composition grow in power as the artist elaborates his patterns, and sometimes, to see it weaken, as he oversimplifies (to wit, in "The Bull," which he should have let rest in its third state, rather than go on stripping until the result is a meager linear pattern with no "bullishness" left to it at all).

By HENRY McBRIDE.

My No. 1 and No. 2 Picasso shows occur with paintings in the Knoedler Galleries and lithographs in the Buchholz Gallery. The paintings are all early ones when Picasso was flirting with the ideas of Toulouse-Lautrec, Coutine and the other masters, and trying to find a style of his own. They are curious chiefly for hints of the many directions this talent might have developed and also for the suggestion that the artist, with all this power, would have succeeded in any one of them. The most engaging of these early pieces are the "Blue Boy," the "Boy Leading a Horse" and the "Woman With Fan," for they have a sweetness and serenity of style that Picasso did not always care to exert.

Much more powerful than these is the portrait of Gertrude Stein which becomes more powerful each time I see it and reminds me of the saying (who said it? I forget) that a masterpiece only becomes a masterpiece in the course of time by being appreciated. On subsequent acquaintance the items that at first disturbed one, such as the difference in the eyes, become a virtue adding to the effect of life, for the blink in the one eye gives a grimace that often accompanies deep thought. It turns Gertrude into the pen-seuse she was.

Being in the money, any scrap by Picasso now has value and although I am never persuaded that the prints contain all that we

N.Y. Sun

Oct. 24

1947.

By HOWARD DEVREE

LITHOGRAPHS

THE ubiquitous Picasso is represented again this week, on this occasion by lithographs of the last two years, at the Buchholz Gallery. If there are still deluded people who think that he cannot draw, let them go to this show and be silenced. Several prints seem throwbacks to his early work. Others are in his most intricate manner. There are three variations on Cranach's "Bathsheba and David," incredible performances. And don't miss the six stages in the drawing of a bull—from realism to pure linear abstraction—in a showcase. All thirty of the lithographs are reproduced in the catalogue, "Seated Nude," "Book and Skull," the sketchy "Bullfight" (an achievement rivaling his early "Salome" for economy and suggestion) and "Head of Woman" are really triumphs.

N. Y. TIMES

Oct. 26 - 1947.

By Carlisle Burrows

The exhibition of Picasso lithographs at the Buchholz gallery complements, at the advanced extreme of his career, the early Picasso exhibition at the Knoedler galleries, which we spoke of here last week. The lithographs are a phase of his work not widely known, but they spring from familiar developments in his painting of the last few years, chiefly those of expressionist character, though several decorative heads and illustrations, roughly improvised from classical forms, are doubtless attributable to other moods or influences which have affected the artist from time to time. What appears to be a deliberate extravagance in certain of these exhibits is countered by a stark and not unimposing simplicity in other examples displayed.

N. Y.

Herald TRIBUNE

Oct. 26 - 1947

mean by the term "Picasso" nevertheless they contain some of it and hence are sought for. Of the lithographs in the Buchholz Gallery, some are very slight, but the "Bathsheba and David" variations on a theme by Lucas Cranach are captivating. They have remarkable flexibility of line and turn the stuffiness of Cranach into delightful fun.

The Museum of Modern Art Archives, NY	Collection: Valentin	Series.Folder: V. A. 7
---------------------------------------	-------------------------	---------------------------

Here Illinois Art Flows Placidly Along

BY C. J. BULLIET.

Biggest annual exhibition of Chicago art except the Art Institute's, and easily the least exciting of them all, opened this week, the autumn salon of the

ARTLESS COMMENT

All - Illinois Society of the Fine Arts. It occupies, as always, the long third floor corridor of the Stevens, largest hotel in the world.

It continues until March, when it will be replaced by the annual spring salon of the same organization, which, in turn, will hang through the summer.

This has been going on since 1926, except for the interruption during the Army's occupation of the Stevens.

WHAT MAKES the show unexciting is that it duplicates, year in and year out, last year's

show and all shows that have gone before it.

There is a self-perpetuating jury that sees to it that the Chicago and Illinois art that grew out of the World Columbian art exhibition of 1893 is preserved in all its purity.

Come world wars and atom bombs, the placidity of Illinois grain fields, as seen through the eyes of these artists, and woodlands and farm houses is undisturbed.

Anyhow, it's a show to soothe the nerves, and since the third floor at the Stevens is largely a convention floor, at least 100,000 out-of-town people annually are led to suppose that this is the cream of Illinois art.

Maybe it is, considering the sour milk so often splashed at the Art Institute.

AARON BOHRD'S current show at the Associated Amer-

ican Artists Galleries is made up of 33 paintings, covering the wide range of his work.

His name is perhaps the most widely known of any contemporary Chicago painter. He was one of the artists sent to the front under auspices of the War Department. When government funds were withdrawn, Life Magazine retained him as an artist-correspondent.

Since his return, Bohrod has painted scenes in Pennsylvania and other parts of America as well as in his native Chicago, and examples of these are included in his show.

EDITHE JANE CASSADY has been awarded first prize in the exhibition in the new and spacious ninth floor galleries at Mandel's of the South Side Art Association for her painting, "November Morning."

Second prize picture, reck-

oned by the calendar, is six months behind or ahead, "April Showers" by Tunis Ponsen.

PICASSO, more prominent in the limelight this year of 1946 than ever in his long and sensational career since 1907, is subject of a new show in the Print Rooms at the Art Institute.

Thirty of his lithographs, never before shown in the United States, are on loan by Curt Valentin, New York.

Picasso did them from Nov. 7, 1945, to May 11, 1947.

THEO VAN DOESBURG, architect, is being given a retrospective and memorial show in Goodspeed Hall, University of Chicago campus, by the Renaissance Society.

Van Doesburg was a painter, too, and one of the leaders of the Modern Art movement in Holland. He died in 1931.

CHICAGO NEWS - Oct. 17 - 1947.

Picasso's New Pictures E

BY C. J. BULLIET.

Most exciting show so far of the new season is the exhibition

ARTLESS COMMENT

in the print rooms at the Art Institute of lithographs by Pablo Picasso, done since the close of the war, 1946 and 1947.

There are 30 of them lent by the very progressive Kurt Valentin and his Bucholz Gallery, New York.

Valentin has further distinguished himself by publishing, just now, a masterful monograph dealing with the "Guernica" of Picasso, probably the greatest war painting of all time. There are 104 plates reproduc-

ing all the studies Picasso made for his Miltonic hymn of hate of the Nazis.

THE EXHIBITION at the Art Institute proves that Picasso, at 68, hasn't slowed down any in creative genius.

He continues to be the world's greatest living artist—perhaps the greatest of Modernists with the possible exception of Cezanne.

His "Bathsheba and David," after Lucas Cranach, infinitely subtle in Oriental suggestion, is a gorgeous piece of work and is a fine example of one of the most notable phases of Picasso's genius.

PIC taking, poser and l

His Toulc are in trec, portra on El in hi on th Pica vid" model trical eratio

IN " Nude, anatol figures



(nearest thing to be ever seen) . . . Ever to silky softness! Th the new longer lang full back . . . and sl from wide cuffs! "T . . . wearable by c

Pay a Deposit—Bue We'll store your coat

Lane Bry

SECOND FLOOR

101 N

CHICAGO DAILY NEWS - Oct. 31st 1947

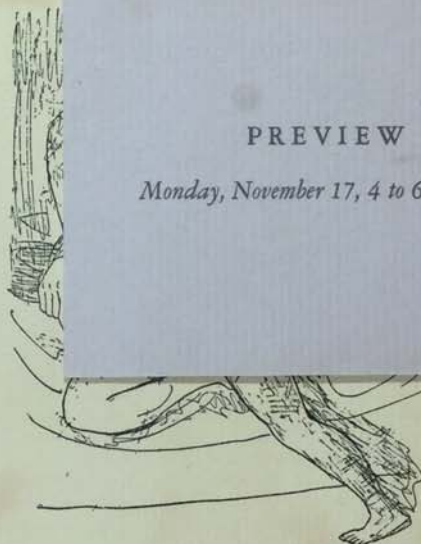
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7

BECKMANN

PREVIEW

Monday, November 17, 4 to 6:30 p. m.



November 17—December 6, 1947

BUCHHOLZ GALLERY

CURT VALENTIN

32 EAST 57TH STREET · NEW YORK

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7

MAX BECKMANN

JAMES THRALL SOBY*

Of the German expressionists whose careers began in the early years of our century, only Max Beckmann among the survivors paints today with undiminished vigor. Indeed, in a number of paintings executed during and since the recent war, he has achieved some of his finest works. His late pictures are remarkable for continuing liveliness of pictorial invention, for technical mastery and daring, perhaps most especially for a depth of conviction that only a few modern artists have been able to maintain over so long a period.

Born in Leipzig (1884) and trained at the Weimar Academy, Beckmann in 1906 joined the famous Berlin Secession, then dominated by the agitated variant on French impressionism developed in Germany by Liebermann, Corinth and Slevogt. This was a conservative choice of allegiance, for a more advanced trend in painting was already being followed by the artists of "The Bridge," whose three founders were strict contemporaries of Beckmann. But Beckmann's idiosyncratic vision soon began to break through Secessionist formula. It showed first in his love of complicated iconography—a relevant fact, since Beckmann is one of the few contemporary painters whose subject matter must be a major factor in our estimate of his powers. Whereas his greatly gifted countryman, Franz Marc, was mostly content to be an animalier, though of an extremely subjective kind, Beckmann has brought even to still-life painting a textual excitement fairly uncommon in modern art as a whole. Throughout his career he has stressed the importance of allegory, emblems and parables; a cabalistic fantasy is a constant of his mature art.

Around 1912 Beckmann moved forward into the main stream of advanced Central European painting. There then appeared in his art signs of expressionism's wracking malaise. He began to simplify his figure compositions, to replace their Mannerist-Baroque congestion of forms with bold motifs, defined by harsh contours and strong color. Soon he was fully abreast of the expressionist tendency, both as to economy of means and in emphasis on a barbaric emotionalism. The horrors of the First World War, in which Beckmann served in the German army, served as a tremendous catalytic and when, in 1917, he went to live and teach in Frankfurt, he produced a number of pictures in which his recent anguish was conveyed with mounting power. He developed

* From a forthcoming book on contemporary painters, published by the Museum of Modern Art and Simon & Schuster.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7

an angular, tormented style whose roots were in Northern Gothic and in the early sixteenth century Germanic tradition which had included Grünewald, Altdorfer and Ratgeb.

During the early 1920's Beckmann's art relaxed somewhat, and seemed to partake of the cynical calm which in art reached its desperate apogee in the Dada movement. He produced several circus fantasies in an exaggeratedly vertical format. His color, previously held to a restrained and brownish tonality, became rich and varied. He sought extreme plasticity within a relief formula. His figures, squeezed upwards and against each other, like climbers on the side of a cliff, were sculptural in handling and given unity by a skillful interlocking of contours. The psychological content of his pictures became less insistent, though during the later 1920's and 1930's he completed some of his most penetrating portraits, feeling perhaps that if it was useless to lecture an irresponsible society, it was still important to tell the truth about individuals. For a time, in Paris, his art grew so assured and gracious that it seemed in



No. 1



No. 3



No. 10

danger of falling into a rather repetitious lyricism, handsome, gifted and strong, but inclined toward mere signature.

The Second World War lay ahead. In 1937 Beckmann, already hounded by the Nazi authorities, moved to Holland, where he has lived ever since. Before he left Germany, he completed what is, for me anyway, one of the major works of twentieth century art—the triptych, *Departure*, in the Museum of Modern Art's collection. This is a work which can look Picasso's great *Guernica* in the face, without apology or stammer. And now, in the present exhibition, we can see how many other fine paintings Beckmann has produced in recent years. To his exploration of an intensely personal reality, he brings a fierce strength and pride, at no point in his distinguished career more vital than now.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7



No. 17

Max Beckmann's present exhibition comprises his recent work done in Holland in 1946 and 1947, before he came to teach at Washington University in St. Louis, Missouri. The City Art Museum of St. Louis is preparing a retrospective exhibit of his paintings, and The Art Institute of Chicago an exhibition of his graphic work, both to be held in the spring of 1948.

Catalogue

OILS

1944

- 1 Landscape
33 1/4 x 21 1/2 inches.

1945

- 2 Amsterdam Airport
23 3/4 x 35 1/2 inches.
- 3 Begin the Beguine
69 x 47 inches.
- 4 Bridge in Holland
25 3/8 x 37 1/4 inches.

1946

- 5 Windmill
51 x 29 1/2 inches.
- 6 Afternoon
35 3/4 x 53 inches.



No. 9

- 7 Lady With Her Daughter
59 x 31 1/2 inches.
- 8 Girl With a Parrot
37 1/4 x 33 3/4 inches.
- 9 Quappi with Tulips
34 1/4 x 21 3/4 inches.
- 10 Laboratory
35 5/8 x 40 inches.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7



No. 13



No. 15

1947

11 Saul

51 x 29½ inches.

12 Festival of Flowers

47 x 39¼ inches.

13 Beaulieu

31¼ x 39¼ inches.

14 Pau de St. Jannes

31½ x 39¼ inches.

15 Promenade des Anglais at
Nice

31¼ x 35¼ inches.

16 Girl in Front of a Mirror

39 x 31½ inches.

17 The Mill

54¼ x 51¼ inches.

18 Siesta

55¼ x 51 inches.



No. 18

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7



No. 12



No. 6

The Museum of Modern Art Archives, NY

Collection:

Valentin

Series.Folder:

V. A. 7

Beckmann in U. S.

ART DIGEST

ALTHOUGH he is now an internationally-recognized leader of the modern school, a leader whose influence is encountered again and again in the works of younger artists, Max Beckmann has remained essentially the same: an expressionist and an inheritor of Germanic tradition.

Beckmann lived in voluntary exile from Germany, in Holland, for ten years until his recent arrival in this country to accept a teaching post with Washington University. In his new environment he continues an expressionist in his brooding subjectivism and his consistent painting—whether of a simple figure study, a landscape, or symbolic composition—from the inside out. Just as prominent in his recent work is the influence of his German background—seen in his ponderous attitude, his lusting for big forms, and in a certain vulgarity that often intrudes in his figure painting.

All these aspects of Beckmann's style are evident in his large exhibition, current at the Buchholz Gallery until Dec. 6. But whether they please or not, the paintings on view resound with power and vigor. One may at times be repelled by the huge distortion and over-weighting of forms but their overwhelming force, as well as the sheer painting ability displayed, will magnetize all but the most resisting visitor.

Outstanding pictures in a group that includes no such giant work as his famous *Triptych*, are two dissimilar studies on a similar theme: *Windmill*, a Van Gogh-esque landscape intense in color and mood; and *The Mill*, a canvas that utilizes the turning windmill symbolically and incorporates it in a strange but successful composition.

Other works of great drawing power are *Afternoon*, a work almost lurid in theme but handsomely painted; *Saul*, a complex picture reminiscent in subject of Rouault.—JUDITH KAYE REED.

Girl with Parrot: BECKMANN



December 1, 1947

BECKMANN'S RECENT WORK

FLEEING from Nazi-dominated Germany, Max Beckmann went to the Netherlands, where he lived through the war years. Some twenty of his paintings of the period 1944-47 are now being shown at the Buchholz Gallery, double interest attaching to the event since Beckmann is now in this country to teach. Recognition has come more slowly than in the case of many lesser artists, but the present show should establish him in the vanguard of contemporary painters.

In "The Mill" he has concentrated the plight of Holland under the Nazis, utilizing the great arm of a windmill as a human cage in his powerful design. Unlike Matta's similar conception, this is, however, an affirmation; and, unlike Matta's recent canvases, sheer

paint quality is never sacrificed to the idea. It is one of Beckmann's greatest pictures. Hardly less in the scale are his "Siesta" with three sculptural figures, and "Woman With Parrot" in subtle tonalities. And the landscapes of southern France bespeak the joy of a liberated soul after the long ordeal. His color is more beautiful than ever. And how the man can use blacks!

The quieter pictures, such as "Quappi With Tulips," and the somewhat exotic landscapes may be easier for the general gallery visitor to accept than the more powerful and sometimes over-complicated designs as in "The Mill" and "Saul," but these are among Beckmann's most moving work and grow on one as does work by Rouault.

H. D.

AN ECHO OF EUROPE'S NIGHTMARE



"The Mill," by Max Beckmann, German artist now teaching in this country. Painted in Holland after his escape from the Nazis.

N. Y. Times.
Nov. 23-1947

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7

ART NEWS - NOV. 1947.

TO NOVEMBER 15
PICASSO
 LITHOGRAPHS 1945 - 1947
 •
 NOV. 17 - DEC. 6
BECKMANN
 RECENT PAINTINGS
 •
BUCHHOLZ GALLERY
 CURT VALENTIN
 32 EAST 57 STREET NEW YORK

BECKMANN
 BUCHHOLZ GALLERY
 CURT VALENTIN
 32 East 57



Just arrived in the U.S., Beckmann includes *Windmill*, 1947, in his one man show; Buchholz.

Beckmann



As a prelude to the retrospective planned this spring at the St. Louis City Art Museum (in honor of the German expressionist's teaching post at Washington University in that city), Max Beckmann's new paintings are currently exhibited [Buchholz; to Dec. 6], making his third solo appearance since the war. In this new show, more than ever, Beckmann emerges as a sort of Teutonic Rouault—with a similar rather than a derivative vision. The modifying adjective is significant: to Beckmann's German artistic background are attributable the violence of these canvases with their intense, willful, and magnificent color and the exaggeration of slashing, insistent black lines. To it also can be traced the more fervid approach to a trinity of subjects astoundingly similar to those of the contemporary Frenchman. The whores in Beckmann's paintings, for instance, are more blatantly animal and fleshy, at once more corrupted and lost. For Rouault's complacent judges substitute the bloated members of contemporary Officialdom, venal and unbending. And change the mournful, innocent clowns of the French canvases for the hard, worldly-wise entertainers of bur-

lesque and carnival in the Beckmanns. Shift Rouault's romantic palette to Beckmann's expressive dissonance and Rouault's religious approach to Beckmann's outraged passion, thereby finding an explanation for the German's use of disturbing and fierce (often incomprehensible) symbols—long-beaked parrots, retorts, keys, cages. Certain landscapes in this exhibition parallel the mystical essence of Rouault, although the Dutch countryside—even menaced by a windmill's vanes—suggests less the opulence and decadence of the material world than do the Byzantine vistas of the Frenchman. Beckmann landscapes of the south of France change our Dufy-Matisse conditioned vision of a lighthearted Rivera, to one of throbbing color and minor chords. This show best reveals Beckmann's great accomplishment.

Beckmann thus stands with Rouault in the vanguard of the reviving expressionist movement which seems to be displacing the orthodox School of Paris as an influence in U. S. painting, but his is the more forceful, complicated manifestation. In this lies both virtue and vice: it produces many of the most profound and original paintings of our day, but the very forcefulness, with a sort of Germanic heavyhandedness, very occasionally becomes overstatement. \$900-\$3,500.

A.B.L.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7

Beckmann

PAINTINGS

To Dec. 6

Calder

MOBILES

Dec. 8 - 27

BUCHHOLZ GALLERY
CURT VALENTIN
32 EAST 57th STREET
NEW YORK

Pictures on exhibit

Dec. 1947

* * *

ALEXANDER CALDER, the mobile man, has a new group of his three-dimensional, moving metal "abstracts" at the Buchholz Gallery. When Calder first sprung these very aesthetic and utterly original innovations on the art world, most of us were so beguiled by the way all the wires and spheres and curved metal shapes swayed up and down and around, that we often overlooked the design significance of these sculptures in metal in their *non-mobile* moments. Calder must have felt this, too, for the new work is far less intricate; the axis of movement has been simplified and so have the basic designs. As a result the purely formal beauty of the mobiles take on more stature. Visitors to the exhibition will of course want to play with the wires, but I don't think they will miss the new majestic note that has been achieved in the current work.

* * *

N.Y. Times

Sunday - Dec. 14 - 1947

CALDER

IF anyone gets more fun out of the art world than Alexander Calder he has yet to be called to our attention. Do not be frightened away from his current show at the Buchholz Gallery by the news that Jean-Paul Sartre of existentialist fame has written the introduction to the catalogue. For Calder is Calder as before: his mobiles swing from the ceiling or rise from the floor in swirling galaxy of color and motion, untroubled by existentialist doctrine. M. Sartre may compare them to grasses under water or call them little private celebrations, and M. Calder may entitle one "Hex Sign" and another "Moths." The truth is that they are further evidence of Calder in exuberant spirits and they are just as attractive as ever, whether you regard them as serious sculpture or as doo-dads.

CALDER

YOU ARE CORDIALLY INVITED TO THE PREVIEW
OF AN EXHIBITION OF
THE RECENT WORK OF ALEXANDER CALDER
TUESDAY, DECEMBER 9
4 TO 6 O'CLOCK

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Valentin	V. A. 7

Beckmann

PAINTINGS

To Dec. 6

Calder

MOBILES

Dec. 8 - 27

BUCHHOLZ GALLERY
CURT VALENTIN
32 EAST 57th STREET
NEW YORK

Pictures on exhibit

Dec. 1947

* * *

ALEXANDER CALDER, the mobile man, has a new group of his three-dimensional, moving metal "abstracts" at the Buchholz Gallery. When Calder first sprung these very aesthetic and utterly original innovations on the art world, most of us were so beguiled by the way all the wires and spheres and curved metal shapes swayed up and down and around, that we often overlooked the design significance of these sculptures in metal in their *non-mobile* moments. Calder must have felt this, too, for the new work is far less intricate; the axis of movement has been simplified and so have the basic designs. As a result the purely formal beauty of the mobiles take on more stature. Visitors to the exhibition will of course want to play with the wires, but I don't think they will miss the new majestic note that has been achieved in the current work.

* * *

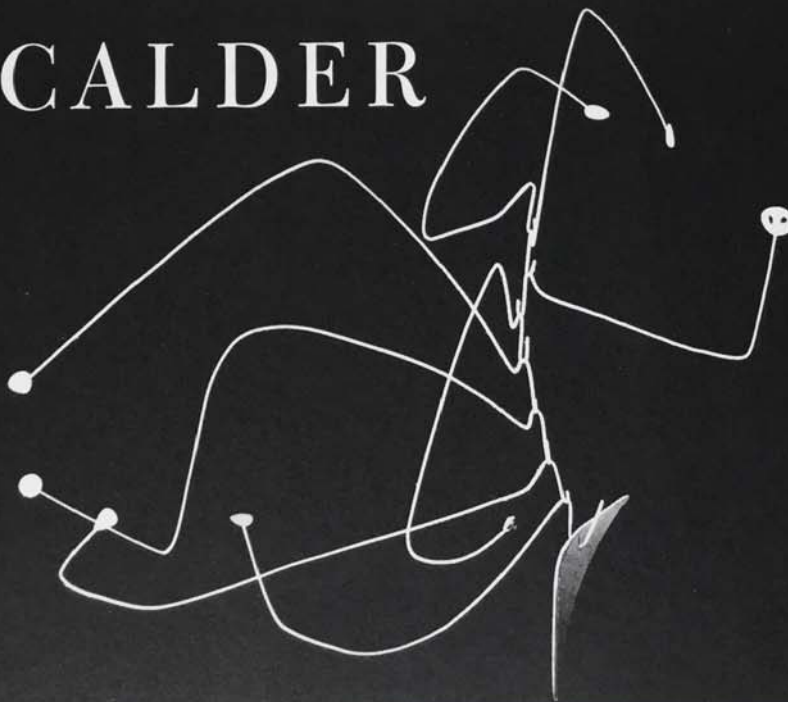
N.Y. Times

Sunday - Dec. 14, 1947

CALDER

IF anyone gets more fun out of the art world than Alexander Calder he has yet to be called to our attention. Do not be frightened away from his current show at the Buchholz Gallery by the news that Jean-Paul Sartre of existentialist fame has written the introduction to the catalogue. For Calder is Calder as before: his mobiles swing from the ceiling or rise from the floor in swirling gaiety of color and motion, untroubled by existentialist doctrine. M. Sartre may compare them to grasses under water or call them little private celebrations, and M. Calder may entitle one "Hex Sign" and another "Moths." The truth is that they are further evidence of Calder in exuberant spirits and they are just as attractive as ever, whether you regard them as serious sculpture or as doo-dads.

CALDER



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Valentin	I. A. 7

Beckmann

PAINTINGS

To Dec. 6

Calder

MOBILES

Dec. 8 - 27

BUCHHOLZ GALLERY
CURT VALENTIN
32 EAST 57th STREET
NEW YORK

Pictures on exhibit

Dec. 1947

ALEXANDER CALDER, the mobile man, has a new group of his three-dimensional, moving metal "abstracts" at the Buchholz Gallery. When Calder first sprung these very aesthetic and utterly original innovations on the art world, most of us were so beguiled by the way all the wires and spheres and curved metal shapes swayed up and down and around, that we often overlooked the design significance of these sculptures in metal in their *non-mobile* moments. Calder must have felt this, too, for the new work is far less intricate; the axis of movement has been simplified and so have the basic designs. As a result the purely formal beauty of the mobiles take on more stature. Visitors to the exhibition will of course want to play with the wires, but I don't think they will miss the new majestic note that has been achieved in the current work.

* * *

N.Y. Times

Sunday - Dec. 14 - 1947

CALDER

IF anyone gets more fun out of the art world than Alexander Calder he has yet to be called to our attention. Do not be frightened away from his current show at the Buchholz Gallery by the news that Jean-Paul Sartre of existentialist fame has written the introduction to the catalogue. For Calder is Calder as before: his mobiles swing from the ceiling or rise from the floor in swirling gaiety of color and motion, untroubled by existentialist doctrine. M. Sartre may compare them to grasses under water or call them little private celebrations, and M. Calder may entitle one "Hex Sign" and another "Moths." The truth is that they are further evidence of Calder in exuberant spirits and they are just as attractive as ever, whether you regard them as serious sculpture or as doo-dads.

ALEXANDER CALDER

DECEMBER 9—DECEMBER 27

1947

BUCHHOLZ GALLERY
CURT VALENTIN
32 EAST 57TH STREET • NEW YORK

CALDER'S MOBILES

JEAN-PAUL SARTRE

If sculpture is the art of carving movement in a motionless mass, it would be wrong to call Calder's art sculpture. He does not aim to suggest movement by imprisoning it in noble but inert substances like bronze or gold, where it would be doomed forever to immobility; he lures it into being, by the use of unstable and base materials, building strange constructions of bits of bone, tin or zinc, of stems and palm-leaves, of disks, feathers and petals. They are sometimes resonators, often booby-traps; they hang on the end of a thread like spiders, or perhaps squat stolidly on a pedestal, crumpled up and seemingly asleep. But let a passing draft of cool air strike them, they absorb it, give it form, spring to life: a "mobile" is born!

Grateful Acknowledgment is made to Mr. Louis Carré for giving the permission to reprint the text by Jean-Paul Sartre, first published in the catalogue of the Calder Exhibition at the Galerie Louis Carré in Paris in 1946 and reprinted in English in *Style en France* 1947, No. 8 and to Herbert Matter for contributing the photographs and Mr. Saul Steinberg the portrait.

A "mobile", one might say, is a little private celebration, an object defined by its movement and having no other existence. It is a flower that fades when it ceases to move, a "pure play of movement" in the sense that we speak of a pure play of light. I possess a bird of paradise with iron wings. It needs only to be touched by a breath of warm air: the bird ruffles up with a jingling sound, rises, spreads its tail, shakes its crested head, executes a dance step, and then, as if obeying a command, makes a complete about-turn with wings outspread.

But most of Calder's constructions are not imitative of nature; I know no less deceptive art than his. Sculpture suggests movement, painting suggests depth or light. A "mobile" does not "suggest" anything: it captures genuine living movements and shapes them. "Mobiles" have no meaning, make you think of nothing but themselves. They *are*, that is all; they are absolutes. There is more of the unpredictable about them than in any other human creation. No human brain, not even their creator's, could possibly foresee all the complex combinations of which they are capable. A

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	I. A. 7

Beckmann

PAINTINGS

To Dec. 6

Calder

MOBILES

Dec. 8 - 27

BUCHHOLZ GALLERY
CURT VALENTIN
32 EAST 57th STREET
NEW YORK

Pictures on exhibit

Dec. 1947

* * *

ALEXANDER CALDER, the mobile man, has a new group of his three-dimensional, moving metal "abstracts" at the Buchholz Gallery. When Calder first sprung these very aesthetic and utterly original innovations on the art world, most of us were so beguiled by the way all the wires and spheres and curved metal shapes swayed up and down and around, that we often overlooked the design significance of these sculptures in metal in their *non-mobile* moments. Calder must have felt this, too, for the new work is far less intricate; the axis of movement has been simplified and so have the basic designs. As a result the purely formal beauty of the mobiles take on more stature. Visitors to the exhibition will of course want to play with the wires, but I don't think they will miss the new majestic note that has been achieved in the current work.

* * *

N.Y. Times

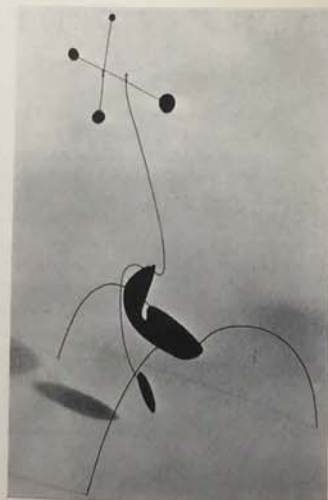
Sunday - Dec. 14 - 1947

CALDER

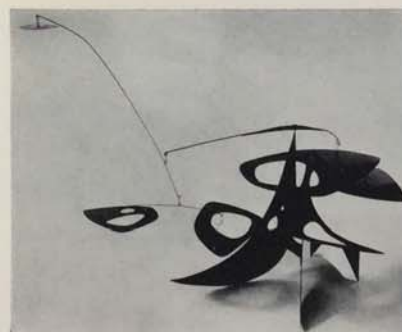
IF anyone gets more fun out of the art world than Alexander Calder he has yet to be called to our attention. Do not be frightened away from his current show at the Buchholz Gallery by the news that Jean-Paul Sartre of existentialist fame has written the introduction to the catalogue. For Calder is Calder as before: his mobiles swing from the ceiling or rise from the floor in swirling gaiety of color and motion, untroubled by existentialist doctrine. M. Sartre may compare them to grasses under water or call them little private celebrations, and M. Calder may entitle one "Hex Sign" and another "Moths." The truth is that they are further evidence of Calder in exuberant spirits and they are just as attractive as ever, whether you regard them as serious sculpture or as doo-dads.

general destiny of movement is sketched for them, and then they are left to work it out for themselves. What they may do at a given moment will be determined by the time of day, the sun, the temperature or the wind. The object is thus always half way between the servility of a statue and the independence of natural events; each of its evolutions is the inspiration of a moment. It may be possible to discern the composer's theme, but the mechanism itself introduces a thousand personal variations. It is a fleeting snatch of swing music, evanescent as the sky or the morning: if you miss it, you have lost it forever. Valéry said of the sea that it is a perpetual recommencement. A "mobile" is in this way like the sea, and is equally enchanting: forever re-beginning, forever new. No use throwing it a passing glance, you must live with it and be fascinated by it. Then and only then will you feel the beauty of its pure and changing forms, at once so free and so disciplined.

It may seem that these movements are made only for the delight of our eyes, but they have a profound metaphysical sense. "Mobiles" have to draw their mobility from some source. At first they were equipped with electric motors, but now it suffices to place them



No. 5



No. 19

in the midst of nature, in a garden, for example, or an open window, and let the breezes play with them as with an Æolian harp. They feed on air, they breathe, they borrow life from the vague life of the atmosphere. Thus their mobility is of a particular kind.

Though made with human hands, they never have the precision and efficiency of Vaucanson's automaton. But the charm of the automaton is that it waves a fan or strums a guitar like a man, though with the inflexible jerkiness of a machine. The "mobile", on the other hand, weaves uncertainly, hesitates and at times appears to begin its movement anew, as if it had caught itself in a mistake. Yet the motions are too artfully composed to be compared to those of a marble rolling on a rough board, when each change of direction is determined, by the asperities of the surface.

I was talking with Calder one day in his studio when suddenly a "mobile" beside me, which until then had been quiet, became violently agitated. I stepped quickly back; thinking to be out of its reach. But then, when the agitation had ceased and it appeared to have relapsed into quiescence, its long, majestic tail, which until then had not budged, began mournfully to wave

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7

Beckmann

PAINTINGS

To Dec. 6

Calder

MOBILES

Dec. 8 - 27

BUCHHOLZ GALLERY
CURT VALENTIN
32 EAST 57th STREET
NEW YORK

Pictures on exhibit

Dec. 1947

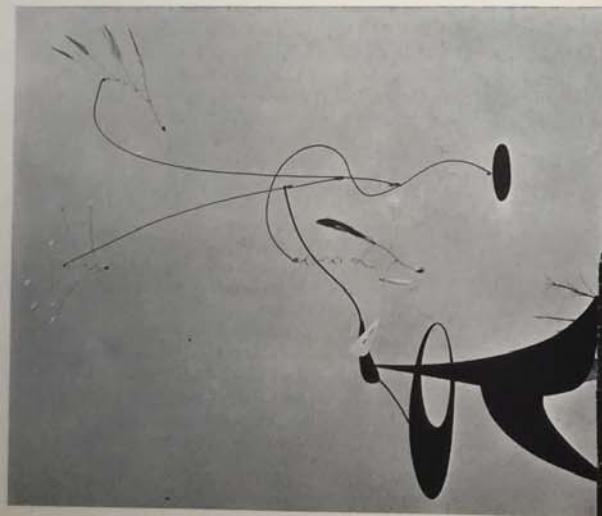
ALEXANDER CALDER, the mobile man, has a new group of his three-dimensional, moving metal "abstracts" at the Buchholz Gallery. When Calder first sprung these very aesthetic and utterly original innovations on the art world, most of us were so beguiled by the way all the wires and spheres and curved metal shapes swayed up and down and around, that we often overlooked the design significance of these sculptures in metal in their *non-mobile* moments. Calder must have felt this, too, for the new work is far less intricate; the axis of movement has been simplified and so have the basic designs. As a result the purely formal beauty of the mobiles take on more stature. Visitors to the exhibition will of course want to play with the wires, but I don't think they will miss the new majestic note that has been achieved in the current work.

* * *

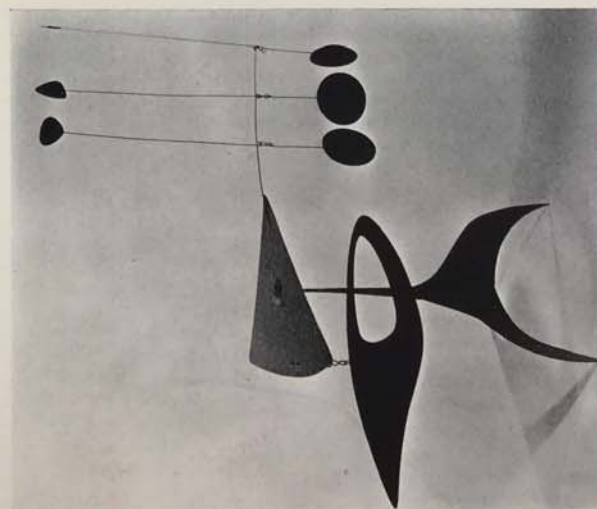
N.Y. Times
Sunday - Dec. 14 - 1947

CALDER

IF anyone gets more fun out of the art world than Alexander Calder he has yet to be called to our attention. Do not be frightened away from his current show at the Buchholz Gallery by the news that Jean-Paul Sartre of existentialist fame has written the introduction to the catalogue. For Calder is Calder as before: his mobiles swing from the ceiling or rise from the floor in swirling galaxy of color and motion, untroubled by existentialist doctrine. M. Sartre may compare them to grasses under water or call them little private celebrations, and M. Calder may entitle one "Hex Sign" and another "Moths." The truth is that they are further evidence of Calder in exuberant spirits and they are just as attractive as ever, whether you regard them as serious sculpture or as doo-dads.



No. 7



No. 4

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	I. A. 7

Beckmann

PAINTINGS

To Dec. 6

Calder

MOBILES

Dec. 8 - 27

BUCHHOLZ GALLERY
CURT VALENTIN
32 EAST 57th STREET
NEW YORK

Pictures on exhibit

Dec. 1947

* * *

ALEXANDER CALDER, the mobile man, has a new group of his three-dimensional, moving metal "abstracts" at the Buchholz Gallery. When Calder first sprang these very aesthetic and utterly original innovations on the art world, most of us were so beguiled by the way all the wires and spheres and curved metal shapes swayed up and down and around, that we often overlooked the design significance of these sculptures in metal in their *non-mobile* moments. Calder must have felt this, too, for the new work is far less intricate; the axis of movement has been simplified and so have the basic designs. As a result the purely formal beauty of the mobiles take on more stature. Visitors to the exhibition will of course want to play with the wires, but I don't think they will miss the new majestic note that has been achieved in the current work.

* * *

N.Y. Times
Sunday - Dec. 14 - 1947

CALDER

IF anyone gets more fun out of the art world than Alexander Calder he has yet to be called to our attention. Do not be frightened away from his current show at the Buchholz Gallery by the news that Jean-Paul Sartre of existentialist fame has written the introduction to the catalogue. For Calder is Calder as before: his mobiles swing from the ceiling or rise from the floor in swirling gaiety of color and motion, untroubled by existentialist doctrine. M. Sartre may compare them to grasses under water or call them little private celebrations, and M. Calder may entitle one "Hex Sign" and another "Moths." The truth is that they are further evidence of Calder in exuberant spirits and they are just as attractive as ever, whether you regard them as serious sculpture or as doo-dads.

and, sweeping through the air, brushed across my face. These hesitations, resurrections, gropings, clumsinesses, the sudden decisions and above all that swan-like grace make of certain "mobiles" very strange creatures indeed, something midway between matter and life. At moments they seem endowed with an intention; a moment later they appear to have forgotten what they intended to do, and finish by merely swaying inanely. My bird, for instance, can fly, swim, float like a swan or a frigate. It is one bird, single and whole. Then of a sudden it goes to pieces and is nothing but a bunch of metal rods shaken by meaningless quiverings.

The "mobiles", which are neither wholly alive nor wholly mechanical, and which always eventually return to their original form, may be likened to water grasses in the changing currents, or to the petals of the sensitive plant, or to gossamer caught in an updraft. In short, although "mobiles" do not seek to imitate anything because they do not "seek" any end whatever, unless it be to create scales and chords of hitherto unknown movements—they are nevertheless at once lyrical inventions, technical combinations of an almost mathematical quality, and sensitive symbols

of Nature, of that profligate Nature which squanders pollen while unloosing a flight of a thousand butterflies; of that inscrutable Nature which refuses to reveal to us whether it is a blind succession of causes and effects, or the timid, hesitant, groping development of an idea.



Calder by Steinberg

CATALOGUE

1946-1947

MOBILES

- 1 Moths
- 2 Mare
- 3 Stallion
- 4 Yellow Spike
- 5 Little Spider
- 6 Tentacles
- 7 Bougainvillier
- 8 Five Leaves in Different Planes



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7

Beckmann

PAINTINGS

To Dec. 6

Calder

MOBILES

Dec. 8 - 27

BUCHHOLZ GALLERY
CURT VALENTIN
32 EAST 57th STREET
NEW YORK

Pictures on exhibit

Dec. 1947

ALEXANDER CALDER, the mobile man, has a new group of his three-dimensional, moving metal "abstracts" at the Buchholz Gallery. When Calder first sprung these very aesthetic and utterly original innovations on the art world, most of us were so beguiled by the way all the wires and spheres and curved metal shapes swayed up and down and around, that we often overlooked the design significance of these sculptures in metal in their *non-mobile* moments. Calder must have felt this, too, for the new work is far less intricate; the axis of movement has been simplified and so have the basic designs. As a result the purely formal beauty of the mobiles take on more stature. Visitors to the exhibition will of course want to play with the wires, but I don't think they will miss the new majestic note that has been achieved in the current work.

N.Y. Times.
Sunday - Dec. 14 - 1947

CALDER

IF anyone gets more fun out of the art world than Alexander Calder he has yet to be called to our attention. Do not be frightened away from his current show at the Buchholz Gallery by the news that Jean-Paul Sartre of existentialist fame has written the introduction to the catalogue. For Calder is Calder as before: his mobiles swing from the ceiling or rise from the floor in swirling gaiety of color and motion, untroubled by existentialist doctrine. M. Sartre may compare them to grasses under water or call them little private celebrations, and M. Calder may entitle one "Hex Sign" and another "Moths." The truth is that they are further evidence of Calder in exuberant spirits and they are just as attractive as ever, whether you regard them as serious sculpture or as doo-dads.

- 9 Orange Palate
- 10 Armada
- 11 Yellow Cleaver
- 12 Hex Sign
- 13 Red is Dominant
- 14 Little White
- 15 Red Racket
- 16 Parasite
- 17 Armadillo
- 18 Many Pierced Discs
- 19 Little Clearance
- 20 Gamma

- 21 Sword Plant
- 22 On One Knee. Aluminum

STABLES

- 23 Monacle
- 24 Artist as a Young Man
- 25 Root

PAINTINGS

- 26 The Rowel and the Tack
- 27 The Hoodoo
- 28 Impartial Forms

LITHOGRAPHS

EXHIBITIONS 1948

Painting and Sculpture from Europe

John Piper * Lyonel Feininger * Jacques Lipchitz * Graham Sutherland

19th and 20th Century Drawings and Watercolors from the Collection of

John S. Newberry, Jr.

Recent Sculpture by Arp, Braque, Brancusi, Calder, Callery

Hepworth, Laurens, Lipchitz, Moore, Picasso

130 Lithographs by Henri Matisse for FLORILEGES DES AMOURS by Ronsard

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7

ALEXANDER CALDER, sculptor, recently exhibited in New York some strange art objects called stables, at one of which a puzzled spectator is looking, and mobiles. At right, Calder is working on a mobile. These objects are strange constructions of bits of bone, tin or zinc, stems, petals and feathers hanging on threadlike spiders or squatting on a pedestal. Jean-Paul Carté, French critic and writer, says: "A mobile is a little private celebration, an object defined by its movement and having no other existence. What it does at a given moment is determined by time of day, sun, temperature or the wind. You must live with it and be fascinated by it. Only then will you feel the beauty of its pure and changing form, so free and so disciplined."



Marjorie Morse!

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY

Collection:

Valentin

Series.Folder:

V. A. 7

ART THAT NEEDS EXPLAINING



The Museum of Modern Art Archives, NY	Collection: Valentin	Series.Folder: I. A. 7
---------------------------------------	-------------------------	---------------------------

New-York World-Telegram
Nov. 24-1947

'Mobiles,' Moving Sculpture, May Enter Commercial Field

By GLEDHILL CAMERON.

Suppose someday soon you step into a friend's living room. In the corner by the window is a vague tangle and clutter of odd shapes, bits and pieces of metal, steel rods, a few wooden balls and a scraggly network of wire, the whole construction swaying with a seasick, miasmic motion.

You are not having hallucinations. The household is merely the proud possessor of a "mobile," a piece of modern sculpture, and you can bet your last Picasso that the housewife is not only avant garde but well heeled as well.

For, as yet, the mobile is an art form which has no commercial adaptation. Whatever examples are around are certain to be original creations of high artistic ingenuity and high price as well. But it is a fact that outside the galleries and the Museum of Modern Art mobiles are being seen more and more frequently as part of decorative schemes in room settings in department stores. The next step is obviously into more and more actual homes.

Started in '30s.

Mobiles have been causing some stir in the art world ever since the early 1930s when they were first invented by Alexander Calder. He is still considered the most important and by some the only creator of the mobile. Calder, once an engineer, began his artistic career sketching for the Police Gazette. One of his first assignments, to sketch at a circus, Calder became obsessed with the idea of actually recreating the motion and form of circus performers and he began to experiment with wire sculpture.

The artistic frustration of attempting to recreate and convey motion led then to further experi-

ment with metals, wood, etc., and the first mobiles were actually motor-driven. But the mobiles of today are so delicately arranged with various weights, shapes and sizes that the currents of air move the parts and cause the shifting patterns and constantly changing forms and combinations of forms which interest and delight the eye.

Beyond Sculpture.

To describe how mobiles can and should be used as a decorative addition to home decor, just as a painting or static of "stable" sculpture is used, Munroe Wheeler of the Museum of Modern Art, which has exhibited Caldermobiles, explains the relatively new art form.

"The mobile is just a step beyond the kind of sculpture most people are used to," he says. "Actually all sculpture is 'mobile'—that is, it is a pleasure to move around it and to see all its aspects and different profiles."

The mobile actually does the work for you, Mr. Wheeler points out. You can just sit in a chair and it moves, and as the currents of air constantly change the pattern, you have the "inexhaustible delight" of watching one form change in relation to another.

Needs Good Light.

"After all, this is not really an original idea," the art expert says. "Why do we have goldfish in a bowl in the house, or even a canary in a cage? Because it is a pleasure to watch the movement and changing patterns. The miraculous thing about a mobile is that it is a beautiful thing, whatever the view of it. Of course, it takes enormous talent to create



An example of the use of the mobile in room decoration in an arrangement by Modernage. This space, where a painting or a static sculpture might be used, is interestingly filled by the mobile.

the mobile so that this will be so."

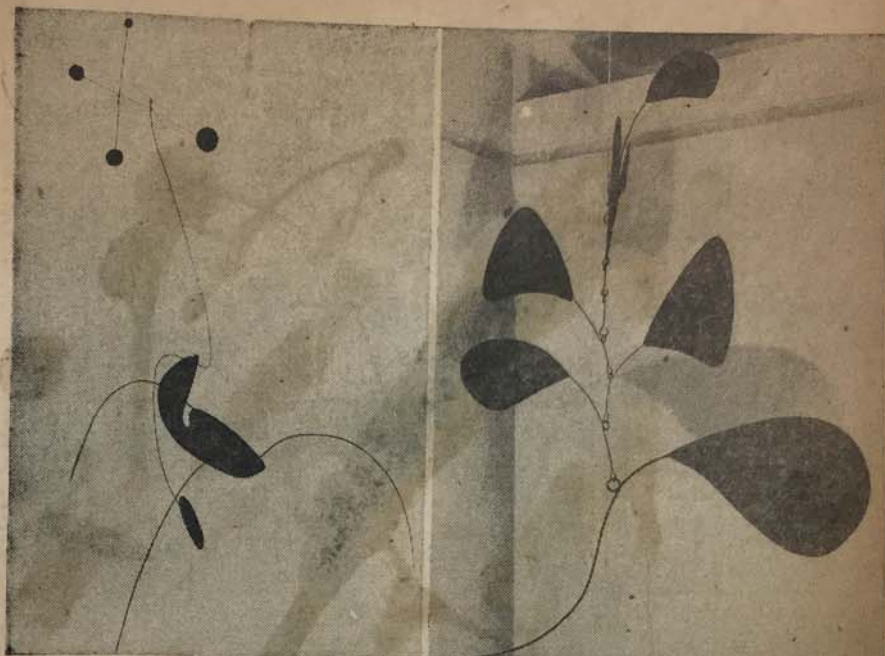
The mobile should be placed in an uncluttered section of the room (the sculpture is so varied and changing itself). It can be hung from the ceiling or it is well placed in a window. It should be in good light, for the shadows thrown are also an important part of the arrangement and the shadows are also considered when the mobile is designed.

"After all," says Mr. Wheeler, "there is only one perfect way of lighting a picture—the way the

artist saw it when he painted it. But the possibilities of lighting and setting the mobile are unlimited and there is an infinite variety of possible patterns and forms."

The Museum of Modern Art Archives, NY	Collection: Valentin	Series.Folder: V. A. 7
---------------------------------------	-------------------------	---------------------------

No, That's Not Her New Hat



The Calder Mobile at the left will be shown in the exhibit of the sculpture by Alexander Calder at the Buchholz Gallery beginning Dec. 8. At right, a floor-to-ceiling piece is a dramatic corner decoration.

Photography by Herbert Matter.

New York World-Telegram -

Nov. 24 - 1947

Alexander Calder.

More of Alexander Calder's strange and inimitable constructions of metal discs and bits of wire that float with each vagrant breeze, have been placed on exhibition at the Buchholz Gallery. They're more ingenious and more daring than ever. Now Calder does more than achieve fantastic feats of balance. He works not only with the open atmosphere in which his constructions move, but with enclosed space he establishes by gouging out some of his larger forms and piercing them with others. The impact of these latter pieces is almost aggressively powerful. But it's the delicate ones that move which I love, especially

such works as that called "Yellow Cleaver," which suggests, despite its curious title, nothing so much as a flock of birds in exquisite flight.

N.Y. World-Telegram

Dec. 13 - 1947

The Museum of Modern Art Archives, NY	Collection: Valentin	Series.Folder: I. A. 7
---------------------------------------	-------------------------	---------------------------

Another abstract artist is Alexander Calder, who works with metal, and a mind for the most unusual designs in this medium that many of us have seen. His art has caught on in Paris, where he had a show last year, and Jean-Paul Sartre pens a sympathetic foreword to the current Calder show at the Buchholz gallery. I like Sartre's phrase, describing Calder's familiar "mobiles," as "a little private celebration, an object defined by its movement and having no other existence." But has not Sartre missed the existence of Calder's forms and colors, which are as essential to his work as movement.

N.Y.
Herald-
Tribune-
Sunday
Dec. 14
1947.

which is, until a breeze appears, wholly incidental. These forms are suggestive in a light, engaging sort of way, but not until movement reaches them are they the amusing things many people feel them to be. In the present show Calder has assembled mostly "mobiles," with a few "stables" and paintings. The large variety of objects makes a very gay show indeed—one of a quality and style of work which is now pretty generally familiar, but still entertaining.

Attractions in the Galleries

Jean-Paul Sartre, who admires a Calder "mobile" immensely, nevertheless says it "does not suggest anything." I don't know about that! He helps his definition by adding that "it is a flower that fades when it ceases to move." Well, that is O. K., but during the time the Calder mobile moves, it certainly, to me, suggests plenty.

N.Y. Sun. Dec 12th
1947

Take, for instance, the one you see overhead on entering the Buchholz Gallery, where the show now is, and which gives you a splash of flower petals that burst upon the eye like fireworks. It recalls to me Rebecca West's admirable description of the newly invented fanfare of trumpets used at the recent royal wedding at Westminster Abbey which, she said, put the musicians "on a level with the mediaeval craftsmen who worked in stone." "It was like a shower of shooting stars on a winter night expressed in sound," she added.

Of course, both Rebecca and I may be mistaken, but here are certainly "suggestions," and suggestions which carry over, in the modern way into the several different fields of sight, sound and substance.

But read the Jean-Paul Sartre essay in the catalogue to the exhibition and see what you think. Even with the mild dissent already mentioned, I think it a delightful piece of writing and an instance of the proper way to approach a new manifestation in art.

The Museum of Modern Art Archives, NY

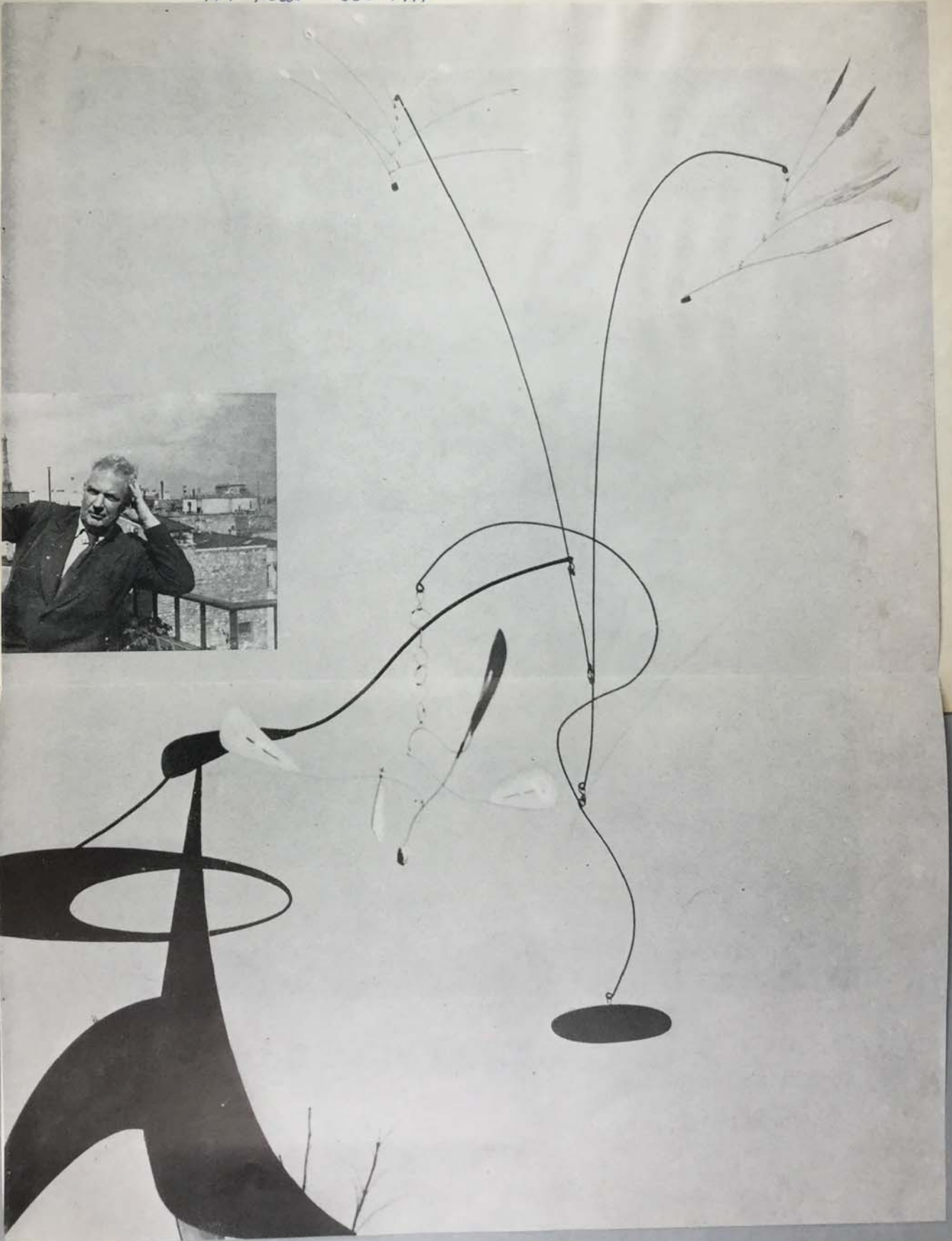
Collection:

Valentin

Series.Folder:

V. A. 7

ART NEWS - DEC. 1947



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	I. A. 7



By Jean-Paul Sartre

Existentialist on mobilist

Art news

Dec. 1947

Calder's newest works
judged by France's newest philosopher

If it is true that in sculpture movement must be cut into the motionless, then it would be an error to relate Calder's art to sculpture. It does not suggest movement but subtly conquers it; it does not dream of enslaving movement for all time in bronze or gold, those glorious, stupid materials, dedicated by nature to immobility. With a mixture of commonplace materials, with little bones, tin, or zinc, Calder builds strange constructions of stems, palms, quoits, feathers, and petals. They are both sounding boards and traps. Some, like a spider, dangle from threads; others huddle dully on their bases, settled, seemingly asleep. A little breeze comes by, tangles in them, awakens them. They channel it and give it a transitory shape: a mobile is born.

A mobile: a little local festival; an object which exists only in, and which is defined by its motion; a flower which dies as soon as motion stops; a spectacle of pure movement just as there are spectacles of pure light. Sometimes Calder amuses himself by imitating natural forms—he has given me a bird of paradise with wings of iron. All that is needed is a little warm air, rising out the window, rubbing against it. Clanking, the bird straightens out, spreads its tail, bobs its crested head. It weaves and rocks and then, suddenly, as if obeying some invisible order, it wheels slowly, spread-eagled, on its axis. But Calder usually does not imitate, and I know of no art which is less deceitful than his. Sculpture suggests motion, painting suggests light or space. Calder suggests nothing, he fashions real, living motions which he has captured. His mobiles signify nothing, refer to nothing but themselves: they *are*, that is all; they are absolutes. Chance, "the devil's share," is perhaps more important in them than in any other of man's creations. They have too many possibilities and are too complex for the human mind, even their creator's, to predict their combinations. Calder establishes a general destiny of motion for each mobile, then he leaves it on its own. It is the time of day, the sun, the heat, the wind which calls each individual dance. Thus the objects always inhabit a half-way station between the servility of a statue and the independence of nature. Each of its evolutions is the inspiration of a split-second. One sees the artist's main theme, but the mobile embroiders it with a thousand variations. It is a little swing tune, as unique and as ephemeral as the sky or the morning. If you have missed it, you have missed it forever. Valéry said that the sea is continually reborn. Calder's objects are like the sea and they cast its same spell—always beginning again,

always new. A passing glance is not enough to understand them. One must live their lives, become fascinated by them. Then the imagination rejoices in these pure forms which are both free and regulated.

These motions, which are meant only to please, to enchant the eye, have nevertheless a profound meaning, almost a metaphysical one. Motion must come to the mobile from some source. Once Calder supplied them with electric motors. Today he abandons them to nature, in a garden or near an open window. He lets them flutter in the wind like aeolian harps. They breathe, they are nourished by the air. They take their lives from the mysterious life of the atmosphere. Their motion is, also, of a very special nature. Even though they are man-made, they never show the precise, efficient gestures of Vaucanson's mechanical man, for the charm of the mechanical man is only that it plays with a fan or on a guitar like a human, and, at the same time, the motion of its hand has the blind, pitiless precision of the machine.

A Calder mobile sways, hesitates. One might say that it makes some mistake and then starts over again. Once in his studio I saw a mallet and a gong hung from the ceiling. At the slightest gust, the mallet would chase the spinning gong. Like an awkward hand it would attack, throwing itself forward, only to veer off to the side. Then, just when one least expected it, it would bang the gong squarely in the center with a terrible noise. A mobile's motions, on the other hand, are ordered with so much art that one could never classify them with the marble rolling on an uneven surface where all direction comes from the accident of terrain. Mobiles have lives of their own. One day when I was talking to Calder in his studio, a mobile which [Continued on page 55]

Mobilist on mobile

Alexander ("Sandy") Calder's latest one man show, at Buchholz, Dec. 9-27, again fills two rooms with intricately weaving tendrils and smooth abstract shapes. He is seen (above right), juxtaposed with one of his latest mobiles (about six feet high), during a recent trip to Paris—his exhibition there prompting this article by Jean-Paul Sartre. Calder himself drew, especially for ARTNEWS, his own version of the leader of the Existentialists (top left) who also finds time to be a journalist, novelist, playwright, and critic as well as philosopher. In addition to twenty-two mobiles, "spectacles of pure movement . . . existing between matter and life," this exhibition includes seven of Calder's bright new abstract oil paintings and three of his stabiles.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	I. A. 7

The Christian Science Monitor Jan. 31st 1948

European Sources Being Drawn Upon Once Again

By Dorothy Adlow

New York

The art calendar is crowded with exhibition listings; the galleries are crammed with pictures and sculptures. In the marketplace of the arts, there is abundance. Many artists today exercise their wits to produce an effect of violence. Being "extraordinary" has become a commonplace; so that the realistic portrayals of Edward Hopper (Rehn) are accepted as refreshing for their adherence to normal and unspectacular imagery. It is a matter for boasting among sophisticates to declare they love and imitate photography.

European sources are being tapped once again. The Buchholz Gallery catalogue includes impressive names: Gris, Arp, Duchamp-Villon, Klee, Kokoshka, Masson, Marcks, Rouault, Beckmann. With this little catalogue we hold the entire modern school in our hand.

'Head of a Horse'

Braque's bronze "Head of a Horse" is a surprise and a delight. He looks back nostalgically to Scytho-Persian animal sculpture, while his fellow-exhibitor Rouault indulges in the impassioned recollection of wax mummy portraits of Egypt. The Masson "Sketch of a Day" carries on with improvised penmanship the maunderings of surrealist fancy.

Many of the characteristic ~~ways~~ of style have been adopted by artists who paint in the United States today, some of foreign birth, some native-born. Prestopino's paintings at the A. C. A. Gallery are cityscapes evolved in bold pattern and scorching color. German Expressionism of three decades ago seems to have been revived, and in the background there is the hovering image of Vincent Van Gogh. Hans Moller, presented by the Kleeman Galleries, derives also from the Expressionist branch, but his manner is more lyrical, his phrase more delicate. One artist sets his canvas ablaze, the other conveys a mood in delicate nuance.

Arbit Blatas (Associated American Artists) carries on in the agreeable, refreshing mood of the Neo-Impressionists. His domestic scenes are peaceful and felicitous. The artist makes his brush speak joyously about fruits, flowers, children, home and Paris. The magnitude of some canvases seems a weakening factor.

Moore. There are other items, including Gontcharova's water color "Le Coq D'Or." Derain's "Three Trees" appears rather sleek amidst the torture and desolation of neighboring accessions.

The special exhibition of paintings by French children is one of the handsomest of all the exhibitions of this season. The handiwork of children is a continuous source of pleasure, but it assumes a certain expected pattern. These pictures from the J. M. Paillard Collection are particularly enchanting. They contain more than the exuberance and fearless invention that characterize juvenile painting universally. These French children have a greater awareness of order and of craftsmanship. They are tidy, responsible and resourceful.



"Horse's Head," bronze by Georges Braque, at the Buchholz Gallery, New York

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7

*Paintings
and Sculpture
From Europe*

January 6 - 31

**BUCHHOLZ GALLERY
CURT VALENTIN
32 EAST 57th STREET
NEW YORK**



*Nude: R. DUCHAMP-VILLON
At the Buchholz Gallery*

PICTURES ON EXHIBIT

JANUARY 1948



Paintings and Sculpture from Europe

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7

Paintings and Sculpture From Europe

January 6 - 31

BUCHHOLZ GALLERY
CURT VALENTIN
32 EAST 57th STREET
NEW YORK



Nude: R. DUCHAMP-VILLON
At the Buchholz Gallery

Pictures ON EXHIBIT

JANUARY 1948

PAINTINGS AND SCULPTURE FROM EUROPE

JANUARY 6-31, 1948

BUCHHOLZ GALLERY
CURT VALENTIN
32 EAST 57TH STREET • NEW YORK



9

JEAN ARP

- 1 The Dream of the Owl
1947. Marble. 15" high

GEORGES BRAQUE

- 5 Head of a Horse
1946. Bronze. 17" high

ERNST BARLACH

- 2 Drinker
1909. Wood. 22½" high

CHARLES DESPIAU

- 6 Torso
1927. Bronze. 17½" high

ANDRE BEAUDIN

- 3 Tools
1946. Oil. 39¼ x 25½"

RAYMOND DUCHAMP-VILLON

- 7 Nude
1911. Bronze. 28" high

MAX BECKMANN

- 4 Bird's Hell
1937. Oil. 47 x 63"

JUAN GRIS

- 8 Still Life with Guitare
1919. Oil. 29½ x 23¾"



20

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7

Paintings
and Sculpture
From Europe

January 6 - 31

BUCHHOLZ GALLERY
CURT VALENTIN
32 EAST 57th STREET
NEW YORK



Nude: R. DUCHAMP-VILLON
At the Buchholz Gallery

Pictures ON EXHIBIT

JANUARY 1948.



15



1



21



5

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7

Paintings and Sculpture From Europe

January 6 - 31

BUCHHOLZ GALLERY
CURT VALENTIN
32 EAST 57th STREET
NEW YORK



Nude: R. DUCHAMP-VILLON
At the Buchholz Gallery

PICTURES ON EXHIBIT

JANUARY 1948

PAUL KLEE

- 9 Line of Script
1937. Cloth. 3½ x 19¾"

17 Pegasus

1945. Bronze. 5" high

GERHARD MARCKS

18 Shepherd

1946. Bronze. 10" high

OSKAR KOKOSCHA

- 11 Bacchus
1937. Oil. 31½ x 46"

ARISTIDE MAILLOL

18a Seated Girl

1905. Bronze. 9" high

HENRI LAURENS

- 12 Reclining Nude
1930. Bronze. 10½" high

ANDRE MASSON

19 Sketch of a Day

1947. Oil. 61½ x 39½"

FERNAND LEGER

- 13 Mechanical Element
1946. Oil. 25¾ x 18"

JOAN MIRO

- 20 Women and Bird in the Night
1944. Cloth. 6 x 29"

WILHELM LEHMBRUCK

- 14 Torso
1910. Cast Stone. 45½" high

HENRY MOORE

- 21 Carving
1936. Stone. 20" high

JACQUES LIPCHITZ

- 15 Seated Man
1925. Bronze. 13½" high

22 Family Group

1945. Bronze. 9¾" high

- 16 Sketch for Dancer with a Hood
1947. Bronze. 9½" high

23 Reclining Figure

1946. Bronze. 4" high



25



8

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7

Paintings and Sculpture From Europe

January 6 - 31

BUCHHOLZ GALLERY
CURT VALENTIN
32 EAST 57th STREET
NEW YORK



Nude: R. DUCHAMP-VILLON
At the Buchholz Gallery

Pictures ON EXHIBIT

JANUARY 1948

PABLO PICASSO

- 24 Nature Morte au Boudin
1941. Oil. 36 x 25½"

- 25 Chapeau aux Marguerites
1941. Oil. 24 x 19½"

JOHN PIPER

- 26 School House, Powerstock
1946. Oil. 24 x 20"

GEORGES ROUAULT

- 27 Portrait of a Girl
c.1930. Oil. 17¼ x 23"

GRAHAM SUTHERLAND

- 28 Vine Pergola
1947. Oil. 13 x 16"



4



19



13

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7

Paintings
and Sculpture
From Europe

January 6 - 31

BUCHHOLZ GALLERY
CURT VALENTIN
32 EAST 57th STREET
NEW YORK



Nude: R. DUCHAMP-VILLON
At the Buchholz Gallery

PICTURES ON EXHIBIT

JANUARY 1948



27



28



PUBLICATIONS

THE PRINTS OF JOAN MIRO

Text by Michel Leiris

40 Plates 2 Color Stencils \$12.50

GUERNICA

PABLO PICASSO

104 Illustrations

Text by Juan Larrea and Alfred Barr

\$15.00

JUAN GRIS

His Life and Works by Daniel-Henry Kahnweiler

70 Plates Two in Color 50 Illustrations

\$15.00

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7

Modern European [Buchholz; Jan. 6-24] paintings and sculpture, some old, some new, compose this lively group show of artists who are regularly seen at this gallery. The paintings include the large *Bird's Nest* by Max Beckmann; a particularly expressive, recent Masson design, *Diagramme d'une Journée*; two Paul Klees, one painted with large solid

areas of color, emphasizing a navel, the other, a small strip of coarse, ragged-edged canvas with an uneven row of characters resembling letters; Kokoschka's *Bacchus*, who looks more like a rugged gondolier; and Rouault's charming portrait of a woman with a bird in a nest on top of her head. Lipchitz is represented by *Seated Man*, one of his early geometric sculptures in curved planes; Laurens by a *Reclining Nude* with stylized face and hair and a mountainous body that resembles Lachaise's model. Two painters are here represented by sculptures: Arp with a small, black marble circular shape, and Braque with *Head of a Horse*. Prices unquoted.

N.Y. Soc. Friday - Jan 9th

1948.
It's an impressive company of European artists, indeed, that ushers in the new year at the Buchholz Gallery. Almost without exception the names on this estimable roster, including sculptors and painters, represent the cream of the modernists. Curiously enough, this is one time the painters are overshadowed by the sculptors, for their display offers a zestful variety from the contained realism of Maillol to the refined abstraction of Jean Arp, with the uncatalogued assistance of mobiles by Calder, American. The painters are all pronouncedly left so there is little of that contrast which provides stimulating experience in any show. Their presentations are, of course, typical but scarcely inspirational. Here to confound or delight, as the case may be, are one of Picasso's double-imaged ladies, a familiar Klee whimsicality, another of Sutherland's spiny articulations, a small panel of Miro's indecipherable hieroglyphics and a striking example of Max Beckmann's multifarious expressionism.

ART NEWS
JANUARY
1948.



Braque's spectacular recent bronze *Head of a Horse* is in modern European group at Buchholz.

The Museum of Modern Art Archives, NY	Collection: Valentin	Series.Folder: V. A. 7
---------------------------------------	-------------------------	---------------------------

N.Y. TIMES JANUARY 11 - 1948

IN MODERN VEINS

Paintings by Nordfeldt—Twenty Years Of Braque—Work by Europeans

By HOWARD DEVREE

LAST week the post-holiday floodgates opened and some sixty exhibitions poured into local show places. Work in every phase of contemporary art and in all media made its appearance. Anyone who wishes to survey the various aspects of modernism may do so to his heart's content.

The veteran B. J. O. Nordfeldt, at the Georgette Passedoit Gallery, one of our outstanding expressionists, if one may thus roughly classify his work, is showing some of the best work of his career. The Buchholz Gallery has a selection of modern painting, sculpture and drawings recently brought from Europe. Paul Rosenberg has arranged a show of paintings by Braque, who is perhaps the supreme poet of the abstract movement—a show that by itself should help make 1948 memorable in this city's art annals. And, at least, a dozen other well-known modernists are represented in various galleries.

Nordfeldt's powerful landscapes, dramatic figures and architectural still-lives have never been seen to better advantage. One of the canvases is an extraordinary achievement—a myriad of starlings flocking over water, darkening the sky from which light is adroitly pulled through and under the whirling flock. In "Water and Stone" the shimmering greens that turn to blues and back to greens subtly suggest the strength and movement of the tide-rip between the islands.

Of the single figures the "Judas" is a dramatic psychological study of overpowering impact. In "Lazarus," the prophetic face of Christ and the slowly re-animating face of Lazarus are silhouetted against the incredulous faces of the beholders with unforgettable effect. And the "White Goose" among the other half-dozen impressive paintings is in its way almost equally memorable.

European Moderns

At the Buchholz Gallery, among other highlights is Max Beckmann's grim fantasy, "Bird's Hell," in which the giant fowls and pigmy human beings have traded places—a poignant and forceful echo, perhaps, of the long pre-war and wartime nightmare of Europe. Barlach's "Drinker" (wood) is one of that sculptor's most successful and vitalized figures. Kokoschka's

"Bacchus" seems a throwback to Pompeian wall painting. Moore's small "Family Group" (bronze); one of Picasso's truly amazing still-lives entirely in white-gray-black tonalities; John Piper's weird painting of a rural school-house and Braque's modern archaic bronze head of a horse are other individual reasons for going to this highly diverse and stimulating exhibition.

Interesting as that bronze horse is, Braque the artist really comes into his own in the exhibition at Paul Rosenberg's. The paintings shown range from the 1925 still-life in browns and dull greens which somehow together sing to the "Pot d'étain et assiette de fruits" of 1944 in which he accomplishes miracles of combining flat areas and deep space. Except for the "Femme a la mandoline" of 1937 (an interior with figure which escapes all snares of complication through its brilliant orchestration of colors and forms) the paintings are all still-lives, each a veritable portrait, so beautifully are they individualized.

Braque's Individualism

"L'atelier" (1939) which was shown at the Whitney in the contemporary French exhibition last year renews its appeal. Again one's eyes turn from the incredible drab figured wallpaper to the luminous blue-and-white sky glimpsed through the window and return to the beautifully selected color forms within the room. Like Juan Gris, Braque seems to be starting with an abstraction and arriving at a concrete reality—more convincingly real than a camera's lens could ever achieve.

In the chronological progression of the paintings pigment seems to be increasingly valued for its possibilities and the browns and low greens and blacks of earlier work give way to sheer lyric color combinations with occasional high keyed accents so sparingly and so tellingly used. Let me repeat, this man is the poet of abstraction; and in that abstraction is as much love of the perennially classic in French art as ever there was in Poussin. Only Braque sees with modern eyes unhampered by formula. And those accents—rose, orange, vermilion—in his sober and ever reticent statements, Braque has something to teach every living painter.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Valentin	V. A. 7

The best? Its ratio is as delicately adjusted as that of the Theory of Relativity, according to the delightful explanation a simple wise man once offered a questioning friend: "Relativity—that's easy. It's like this—two seconds, if you happen to sit down on a hot stove, seem like two hours; two hours, if you're kissing a pretty girl, seem like two seconds." How good are The Best of 1947? Not more, perhaps, than merely The Better. But our pragmatic age forbids so impractically splitting the hairs of superlatives and demands unequivocal selection, empirically based on the petty pace of a single year.

Here are these best of 1947, duly so voted by the editorial staff of ARTNEWS and set down without reference to the superlatives of other years and the odious reservation such comparisons might produce. Ours is not an age of grandeur in world history, and it is discreet to keep our eyes fixed upon the present.

The best reason for traditionally leading off these year-end lists with *the most important old master acquired by an American public collection* is just because the great scale of the past not only offers our sole non-collapsible yardstick for today's creativity but also is itself most easily and least disputably measured. The premise for this classification is dual: inherent quality and the importance of the picture to Americans. On both counts, the palm goes to the Metropolitan Museum's purchase of the Poussin *Rape of the Sabine Women* (colorplate, page 27)—bringing a masterpiece of the artist to his far too sparse representation in this country. The first runner-up is the Toledo Museum's superb El Greco, *The Agony in the Garden* (ARTNEWS July 1947); as an unusually complete version of this favorite theme of the painter, it complements the already notable group of Grecos in America. The other runner-up is the Cleveland Museum's fine Rubens portrait (ARTNEWS, December 1947), the eloquently autograph *Isabella Brant*.

The 1947 award for *the most important old sculpture acquired by an American public collection* is necessarily collective, going without argument to the over 150 extraordinary objects purchased by the Metropolitan from the stock of the late

dealer Joseph Brummer (ARTNEWS, October 1947), ranging in period from 3000 B.C. to A.D. 1500. When it is fully exhibited, this treasure will enhance the understanding and pleasure of the public more fully than any group acquisition of an American museum in recent years.

The most important *modern European painting acquired by an American public collection* is the Museum of Modern Art's gift (from Mrs. Simon Guggenheim) of the large *Conquest of the Air* by Roger de la Fresnaye (ARTNEWS, September 1947), painted in 1913 and by now a monument of the digestion of the principles of cubism and abstraction which anticipated much of the art of the succeeding third of this century. Runner-up (in the broadest application of "modern European") is Gauguin's celebrated *Yellow Christ*, purchased by the Albright Art Gallery, Buffalo (ARTNEWS, August 1947, colorplate).

The next two classifications, despite all topical pressure to declare a choice, remain empty this year. Nobody on the staff was willing so much as to nominate a sufficiently outstanding acquisition of a public institution to merit a label as either *the most important modern American painting* or *the most important modern sculpture* (American or European). It was not want of candidates but want of important ones that made both these spots go by default.

Now to the *most significant exhibitions of the year*—divided, as always, between old and modern art. In both categories, before all else, the honors go to the Metropolitan's matchless view of French tapestries from the fourteenth century to the day before yesterday (ARTNEWS, December 1947). Outside that event, unparalleled in America since 1939, the most *significant view of old art* was unquestionably the Byzantine and Early Christian exhibition organized by the Walters Art Gallery at the Baltimore Museum of Art (ARTNEWS, May 1947)—a splendid integration of the least-known phases of Western art that made a long-term record for both scholarship and popular interest. A runner-up here, in its own limited category, was the first comprehensive view of that distinguished American figure

in arts and letters, Washington Allston, organized by E. P. Richardson at the Detroit Institute of Arts and subsequently traveling to other museums (ARTNEWS August 1947).

The *most significant modern exhibition* is a good deal harder to choose. "A" for effort to the Chicago Art Institute's abstract-surrealist annual (ARTNEWS, November 1947)—for its painstaking anatomy, not its content. If, however, Ryder can be called modern (and he fits into no other classification), the Whitney Museum's full-length view of him is surely the most significant in this classification (ARTNEWS, November 1947).

From here on the spotlight falls sharply on our contemporaries. Voted the best print of the year is Armin Landeck's artistically and technically outstanding drypoint, *Moonlight*.

And, finally, the ten best one man shows. The conditions and method for choice might be noted again: eligible are only 1947 exhibitions in the U.S. containing new work (no distinction, of course, as to nationality), and the voting is done by the editorial staff with equal voice. (Several exhibitions which would have been seriously considered opened too late for the December balloting). Here are the ten, listed in order of review in ARTNEWS (the issue, as above, is cited in parentheses): John Marin (Jan.) at the Institute of Modern Art, Boston; Picasso (Feb.) at Kootz; Miró (Mar.) at Matisse;

Arthur Osver (Apr.) at Grand Central; Maurice Sterne (June) at Wildenstein; Ben Shahn (Oct.) at the Museum of Modern Art; Max Beckmann (Nov.) at Buchholz; Karl Knaths (Dec.) at Paul Rosenberg; Matta (Dec.) at Matisse; Walter Stumpfig (Dec.) at Durlacher.

The unusual thing about this year's election was the paucity of nominations—there were not quite fifteen submitted. This goes right back to the question of relativity, and brings us to one solid conclusion. Henceforth we shall name just Five Best, and they'd better be good. Here's to 1948!

A.M.F.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7

Artist & Gallery
and where to find
ARTnews review
of each exhibition

New York Times
Howard Devree: H. D.
Sam Hunter: S. H.
Aline B. Louchheim: A. B. L.

Herald Tribune
Carlyle Burrows: C. B.

Sun
Henry McBride: H. McB.
Helen Carlson: H. C.

World-Telegram
Emily Genauer: E. G.

Beckmann,
Buchholz
See ARTnews,
November, p. 35

... paint quality is never sacrificed to the idea ... the landscapes of southern France bespeak the joy of a liberated soul after the long ordeal ... color ... more beautiful than ever. And how the man can use blacks!
H. D.

... potent but uneven ... vehemance with which he works can be a burden as well as an asset ... In part an eloquent show, it likewise serves to confirm the artist's independence as a painter.
C. B.

... Not even Picasso puts more power into his pictures ... is able to inject violence into even a simple still-life ... grows out of his slashing black linear patterns, out of his bold and resonant palette, out of his exaggerated, inflated forms.
E. G.

Their solo shows were the best in '47:



Marin



Beckmann



Shahn



Osver



Stuempfig



Matta



Picasso



Sterne



Knaths



Miró

ART NEWS -

JANUARY 1948.

The year's best: 1947

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	I. A. 7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7

J O H N P I P E R



FEBRUARY 3-21, 1948

BUCHHOLZ GALLERY
CURT VALENTIN
32 EAST 57 STREET · NEW YORK

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7

JOHN PIPER, born in 1903 at Epsom, Surrey, lives in
Henley-on-Thames, England



"There is nothing I tell you with more earnest desire that you should believe than this—that you will never love art well till you love what she mirrors better." For years I ignored the purport of these words of Ruskin's, and in doing so ignored early, intense loves. In ignoring them I tended to paint, and to look at painting, for itself alone, for its manner and its past and present habits,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7

for its language of form and colour, discounting its message. There is a lot to be said for this attitude in a student. The placing side by side of areas of pure colour, the relating of them to each other in fairly simple and schematized patterns, I found a useful training; for there is as much to unlearn for a student of painting in the twentieth century as there is to learn. Similarly, I taught myself something of the emotional power of colour by copying stained glass and admiring Rouault for his powerful use of colour irrespective of the even more powerful story he has to tell. Today, I hope to be a painter who reacts in favour of early loves without being reactionary, and who paints churches both medieval and Victorian, mountains, beaches, downs and valleys, without for a moment forgetting that on most downs there is an aerodrome, from most mountains you can see factories in the valleys, that many churches are nearly empty on Sundays, and that on any English beach there may be an unexploded mine.

John Piper



29



31

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

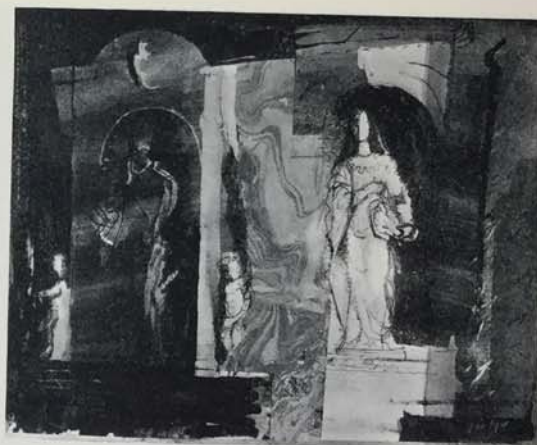
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7



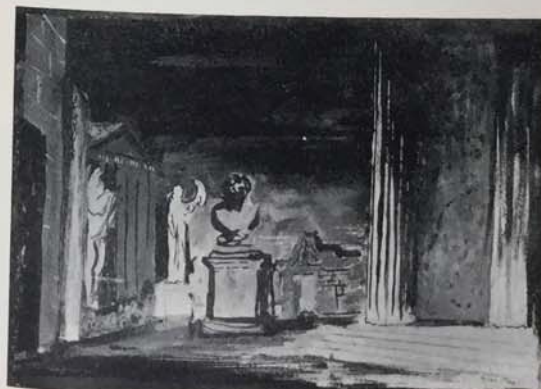
26



6



35



40

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7



14



5

J O H N P I P E R

OILS:

- 1 Crib Goch
36 x 28 inches.
- 2 Slopes of the Glyder
36 x 28 inches.
- 3 Pen Helig
24 x 20 inches.
- 4 School House Powerstock
24 x 20 inches.
- 5 Irish Country Houses
(4 panels)
35 x 20 inches.
- 6 Nether Worton Church
24 x 20 inches.
- 7 Muchelney Abbey
24 x 20 inches.
- 8 Croome d'Abitot Monument
26 x 28 inches.
- 9 Ockham King's Monument
30 x 25 inches.
- 10 Dungeness Beach
24 x 15 inches.

GOUACHES:

- 11 Bishopstone Church
22 x 27 1/4 inches.
- 12 Llyn dur Arddu Lake
22 1/2 x 27 1/4 inches.
- 13 Rocky Sheepfold
21 1/4 x 26 1/4 inches.
- 14 Nant Ffrancon Pass
21 3/4 x 27 1/2 inches.
- 15 Ffynnon Caseg
22 1/2 x 28 1/2 inches.
- 16 The Devil's Kitchen
22 x 27 1/2 inches.
- 17 Green Sheepfold
22 1/2 x 28 inches.
- 18 Pentre
22 x 28 1/2 inches.
- 19 Powerstock Village
22 3/4 x 28 inches.
- 20 Maen Bras
(big stone and rain)
22 3/4 x 27 1/2 inches.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7

- | | |
|---|--|
| 21 Glaciated Rocks
21 $\frac{1}{4}$ x 25 $\frac{3}{4}$ inches. | 33 Caernarvon
15 $\frac{1}{2}$ x 21 $\frac{3}{4}$ inches. |
| 22 Llaneilian Church
15 x 20 $\frac{1}{2}$ inches. | 34 Ockham Monument
30 x 25 inches. |
| 23 Llanbadrig Church
15 x 20 $\frac{1}{2}$ inches. | 35 Boxted Monument
20 $\frac{1}{4}$ x 26 inches. |
| 24 Nether Worton Church
16 $\frac{1}{4}$ x 21 $\frac{1}{2}$ inches. | 36 Redgrave Monument
21 x 26 inches. |
| 25 Thornton Abbey Gateway
15 $\frac{1}{2}$ x 22 $\frac{1}{4}$ inches. | 37 Waldershare Monument
24 $\frac{1}{2}$ x 18 $\frac{1}{2}$ inches. |
| 26 Bolsover Castle
15 $\frac{3}{4}$ x 21 $\frac{1}{4}$ inches. | 38 Civin Goch
22 $\frac{1}{2}$ x 28 inches. |
| 27 Top of the Glyders
14 $\frac{1}{2}$ x 19 $\frac{1}{4}$ inches. | 39 Tryfan from Llyn Bochlwyd
22 $\frac{1}{2}$ x 28 inches. |
| 28 Barn at Pentre
16 $\frac{3}{4}$ x 22 $\frac{1}{4}$ inches. | |
| 29 Llyn dur Arddu
(small version)
15 $\frac{1}{2}$ x 20 $\frac{1}{4}$ inches. | |
| 30 Llyn Bochlwyd
15 $\frac{1}{4}$ x 20 $\frac{1}{2}$ inches. | |
| 31 Wall at Pentre
15 x 20 $\frac{1}{2}$ inches. | |
| 32 Lewknor
15 $\frac{1}{4}$ x 21 $\frac{1}{4}$ inches. | |

STAGE SETS:

- | |
|---|
| 40 Oedipus Rex
15 $\frac{1}{2}$ x 22 $\frac{1}{4}$ inches. |
| 41 Albert Herring (First Sketch)
15 $\frac{1}{4}$ x 20 $\frac{1}{2}$ inches. |
| 42 Albert Herring (First Sketch)
15 $\frac{1}{4}$ x 20 $\frac{1}{2}$ inches. |
| 43 Lucretia (Setting for
Act I, Scene II)
17 x 21 $\frac{3}{4}$ inches. |

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7



JOHN PIPER'S SET FOR THE BENJAMIN BRITTEN OPERA "LUCRETIA," PRODUCED AT GLYNDEBOURNE

House and Garden

Feb. 1948.

ART...

Opposite: John Piper's evocative gouache sketches for the stage capture the feeling of an epoch and a style with minimum technical mannerisms. On view at the Buchholz Gallery, they are a main attraction of one of the month's most distinguished exhibitions. Piper, who is one of the big three of English art, shares Moore's and Sutherland's somberness but has, if anything, more grandeur. As he interprets them, the glacier-scratched rocks on a Welsh heath look as old as the world and London's great buildings under a black fog as portentous as any Piranesi. . . .

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Valentin	V. A. 7

World Telegram Feb. 10-1948

Piper Applauds Ruskin.

John Piper, distinguished English painter whose most recent work has been placed on exhibition at the Buchholz Gallery, and who used to be an abstractionist, explains in a catalog preface that he has just made a discovery that Ruskin spoke the truth when he said: "You will never love art well till you love what she mirrors better." For years Piper looked at painting "for itself alone," he says, "for its manner and its past and present habits, for its language of form and colour, discounting its message." There is a lot to be said for this attitude in a student, Piper goes on, but for the mature artist there must be something more.

So in his new pictures he paints romantic landscapes, ruined churches, lonely heaths, ancient houses—paints them in a low and restrained palette, but with extraordinarily varied texture, with broad and sweeping design with a dramatic intensity which fits surely, for all its contemporaneity, into the brilliant tradition of British landscape painting.

N.Y. Times Feb. 8-1948

ROMANTIC: John Piper's new show at the Buchholz Gallery represents a radical departure from his previous abstract painting to a new discovery of nature in romantic, picturesque terms which he lucidly explains in the catalogue foreword as a reaction "in favor of early loves without being reactionary." He adds further in describing his painting that he wishes to paint "churches both medieval and Victorian, mountains, beaches, downs and valleys, without for a moment forgetting that on most downs there is an aerodrome, from most mountains you can see factories." The difficulty is that the observer feels quite comfortable with these picturesque, rather theatrical, ruins alone, and any contemporary meaning except in some of the more abstractly handled, primitive landscapes like "Llyn dur Arddu" is lost to him. For the rest, the somber, sooty paint quality, the curious romantic rhetoric which never seems to achieve the authority of a style give no distinctive sense of place (despite the specific place-names of the titles) and seem an evasion of serious painting problems in favor of arresting theatrical effects.

SAM HUNTER

N.Y. Sun Feb 6-1948

Buchholz Gallery.

Yet another painter who has had affiliations with the theater is John Piper, of England, now showing oils and gouaches in the Buchholz Gallery. All those who saw his stage sets for the Old Vic presentation of Oedipus will admit that his talents translate easily and effectively into good theater; and since there is amplitude and nobility in his designs it might be well for the directors of our Metropolitan to give a look at his present exhibition—with a view, of course, to future Britten operas.

Mr. Piper is not so abstract as he was for a time but he now plays with openly avowed subject matter with the freedom he acquired in the days when he thought the chief end of man was to gauge space relationships. In a contrite spirit but with great elegance of manner he testifies his love for England's glorious past in a series of gouaches of early monuments such as Caernarvon, Ockham, Waldershare, Boxted, Redgrave and Muchelney Abbey; all of them lofty in feeling and masterly in execution. They will greatly add to the artist's reputation with us, and since they would be delightful to live with, it is to be hoped that some private citizens get to them

in advance of the museums. The museums can wait.

House and Garden - Feb. 1948



PIPER'S DÉCOR FOR "OEDIPUS REX"; BOTH SKETCHES ARE NOW AT THE BUCHHOLZ GALLERY

The Museum of Modern Art Archives, NY	Collection: Valentin	Series/Folder: V. A. 7
---------------------------------------	-------------------------	---------------------------

Piper, Modern English

JOHN PIPER, most romantic of Britain's distinguished modern painting triumvirate—Piper, Graham Sutherland and John Tunnard—is holding his first comprehensive American exhibition, at the Buchholz Gallery until Feb. 21.

Piper, who at 45, has worked his way past early landscape painting and later French-school abstraction to become the leader of a modern English style that finds congenial roots in the early 19th century pictures of Turner and other romantics, as well as in the traditional English love of nature and architecture, is already well known in this country.

Piper's current showing, comprising 43 oils, gouaches and sketches for stage sets, should do much to increase his popularity here, for his is an art that is in harmonious key with that produced by many fellow-painters in the United States. It is romantic in its emphasis on mood, as conveyed through dramatized setting of subject and richly hued and manipulated color. It is modern in its subjective approach and sensitive, semi-abstract description of nature.

This approach to nature is sometime akin to the Chinese in that it seeks to capture not the superficial face of the moment but its enduring essence. In doing so he often makes use of another Chinese characteristic—description through nervous calligraphic black line. The boldness and explosive quality of many of the pictures, however, take them far from the harmonious landscapes of China.

Among the outstanding pictures are the beautiful watercolors *Devil's Kitchen*, *Llyn dur Arddu* and *Rocky Sheepfold*.—JUDITH KAYE REED.

Art Digest Feb. 15 - 1948

Rocky Sheepfold; JOHN PIPER. On View at Buchholz Gallery



Art

CLEMENT GREENBERG

The first American show, at Buchholz's (through February 21), of John Piper, the British painter of whom we have heard so much lately, reveals another delicate painter. But whereas Boudin's delicacy pointed toward the future and was in many respects bold despite itself, Piper, who used to paint abstractly and now does landscapes and architectural views in a sensitive, lyrical manner compounded of Klee and traditional English landscape painting, goes backward in time and pays for his delicacy by surrendering his ambition to say anything really important. Yet there can be no question about Piper's talent, however limited its application and fragile its results. As it happens, he is a much better artist when using color than when confining himself to black and white, as he does in the large majority of the gouaches which make up the bulk of this show. It is their exquisite pastel tints that bring off such academic little masterpieces as the gouache "Lewknor" and the oil "Dungness Beach." And color also makes felicitous such lesser works as "Irish Country Houses," a set of four narrow horizontal panels in oil, "Nether Worton Church," another oil, and "Caernarvon," a gouache. But, felicity, taste, and all, Piper is not a truly interesting painter, and one feels that on the basis of the evidence here at hand his future can be too easily predicted. About the only thing such good taste can do is repeat itself.

THE NATION - Feb. 21 - 1948

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	I. A. 7

Piper



Devotees of English painting will recognize in the work of John Piper [Buchholz; to Feb. 21], now seen comprehensively in America for the first time, a note which is both traditional and romantic. He is the acknowledged leader of the young generation of artists who have rejected the move to make London an artistic suburb of Paris and who find their inspiration in the English Romantic movement of the early nineteenth century. Born in 1903, Piper, like any self-respecting English painter who grew up under the autocratic rule of Roger Fry, became, in the international 'twenties, a cubist. But deeper than this was his love and knowledge of the English countryside and of its architecture. Even while editing *Axis*, a magazine of abstract art, he spent his holidays tracing stained glass windows in country churches. But it took the war years and the consequent isolation of England from the Continent for Piper and his group to bring the new romanticism to birth. Landscapes, architectural studies, and theatre designs in oil, gouache, and watercolor compose the present show. Their mood varies from the dramatic to the frankly theatrical. As an antiquarian and a romantic Piper fuses poetical interest with absolute accuracy. His oil of *Summerhill* both maps the richness of Georgian ornament and pictures the beautiful damage wrought on it by time. In nature he is stirred by the wild and the scenic; *Nant Francon Pass*, its silvery, snake-like river running between menacing [Continued on page 49]

ART NEWS

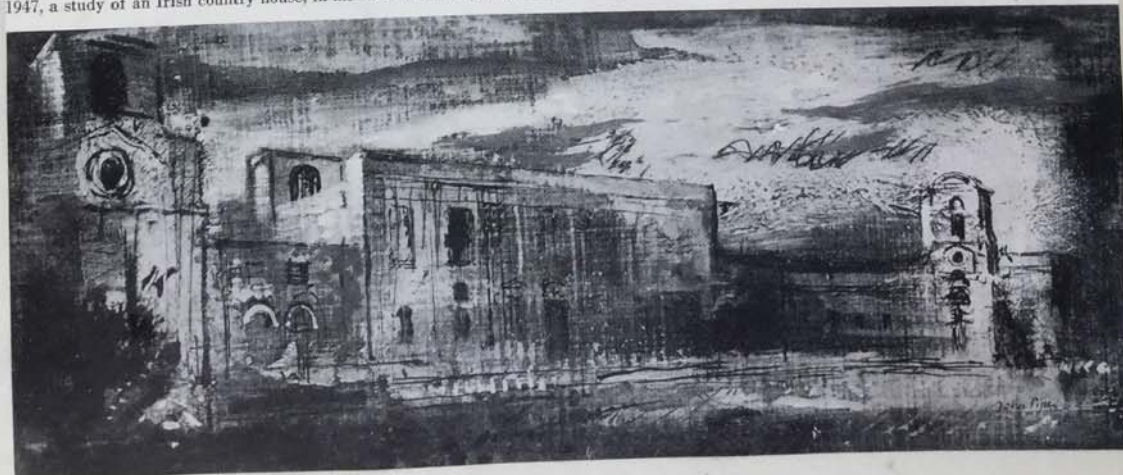
Feb. 1948

Piper continued from page 29

mountains all seen under a lowering sky being one of his most striking designs. A Baroque tomb in brilliant chiaroscuro is seen as in a lightning flash, and his set for *Oedipus* (brought to New York last season by the Old Vic company), an almost

brutal study of classical architecture, illustrates its starkest poetry. For it is this ultimate reliance on a sombre-hued poetical vision, this evocation and suggestion of beauty that stamps Piper's art as essentially romantic. Prices unquoted. S.P.

John Piper, young leader of England's new school of romantic painting, shows *Summerhill*, 1947, a study of an Irish country house, in his first American comprehensive show, at Buchholz.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY

Collection:

Valentin

Series.Folder:

V. A. 7

Buchholz Gallery.

Lyonel Feininger, exhibiting at the Buchholz Gallery, is another artist specializing in refinement. His city vistas are refined to the point of fragility but very charming just the same. Fragility applied to New York skyscrapers is a great help to them and so the picture called "Moon in Dusk" is one of the best versions of Manhattan the season has had to offer.

NY Sun.

Abstractions by Lyonel Feininger

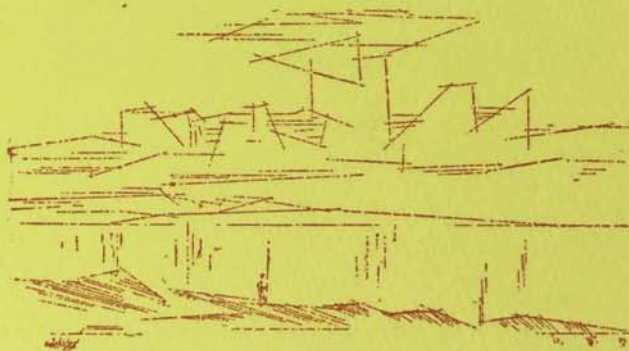
Lyonel Feininger's abstractions of landscapes and cities have long been admired for their delicate refinement, ineffable purity of line and plane, the effectiveness with which, using the most cursory calligraphy or a few sparse areas of color, he has been able to suggest the expanding universe, or the jumbled towers of a city straining to reach the freedom of sun and sky.

His most recent work, on view in the Buchholz Gallery, is in the same line of development. I think there is less reliance in them on planes than previously, and more on the slightest, thinnest kind of line; that they are closer to pure abstraction than they have been before. It is of no particular moment. The effect is as animated and as imaginative as ever, the execution as "pure."

N.Y. World Telegram - March 9, 1948

FEININGER

RECENT WORK 1945-1947



MARCH 2-20, 1948

BUCHHOLZ GALLERY
CURT VALENTIN
32 EAST 57 STREET • NEW YORK

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7

Buchholz Gallery.

Lionel Feininger, exhibiting at the Buchholz Gallery, is another artist specializing in refinement. His city vistas are refined to the point of fragility but very charming just the same. Fragility applied to New York skyscrapers is a great help to them and so the picture called "Moon in Dusk" is one of the best versions of Manhattan the season has had to offer.

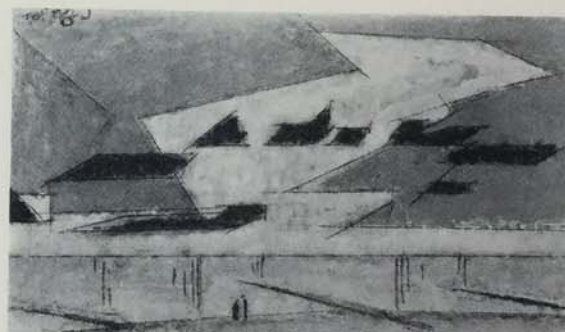
NY Sun.

Abstractions by Lyonel Feininger

Lyonel Feininger's abstractions of landscapes and cities have long been admired for their delicate refinement, ineffable purity of line and plane, the effectiveness with which, using the most cursory calligraphy or a few sparse areas of color, he has been able to suggest the expanding universe, or the jumbled towers of a city straining to reach the freedom of sun and sky.

His most recent work, on view in the Buchholz Gallery, is in the same line of development. I think there is less reliance in them on planes than previously, and more on the slightest, thinnest kind of line; that they are closer to pure abstraction than they have been before. It is of no particular moment. The effect is as animated and as imaginative as ever, the execution as "pure."

N.Y. World Telegram - March 9 - 1948



14

... Now these artists do not seek to give what can, after all, be but a pale reflex of actual appearance, but to arouse the conviction of a new and definite reality. They do not seek to imitate form, but to create form, not to imitate life, but to find an equivalent for life. By that I mean that they wish to make images which by the clearness of their logical structure, and by their closely-knit unity of texture, shall appeal to our disinterested and contemplative imagination with something of the same vividness as the things of actual life appeal to our practical activities. ...

... I want to find out what the function of content is, and am developing a theory ... that it is merely directive of form and that all the essential aesthetic quality has to do with pure form ... I think that in proportion as poetry becomes more intense the content is entirely remade by the form and has no separate value at all ... the sense of poetry is analogous to the things represented in painting: ...

ROGER FRY
From Virginia Woolf, Roger Fry,
A Biography, New York 1940.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7

Buchholz Gallery.

Lyonel Feininger, exhibiting at the Buchholz Gallery, is another artist specializing in refinement. His city vistas are refined to the point of fragility but very charming just the same. Fragility applied to New York skyscrapers is a great help to them and so the picture called "Moon in Dusk" is one of the best versions of Manhattan the season has had to offer.

NY Sun.

Abstractions by Lyonel Feininger

Lyonel Feininger's abstractions of landscapes and cities have long been admired for their delicate refinement, ineffable purity of line and plane, the effectiveness with which, using the most cursory calligraphy or a few sparse areas of color, he has been able to suggest the expanding universe, or the jumbled towers of a city straining to reach the freedom of sun and sky.

His most recent work, on view in the Buchholz Gallery, is in the same line of development. I think there is less reliance in them on planes than previously, and more on the slightest, thinnest kind of line; that they are closer to pure abstraction than they have been before. It is of no particular moment. The effect is as animated and as imaginative as ever, the execution as "pure."

N.Y. World Telegram - March 9, 1948

C A T A L O G U E

OILS:

1945

- 1 Moon in Dusk
25 x 36 inches.

1946

- 2 "B-B" Town
15 1/2 x 26 inches.

- 3 Divertissement
17 x 23 inches.

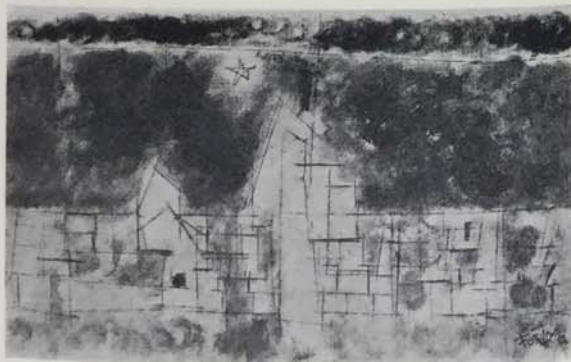
- 4 Yacht Race
13 x 25 inches.

- 5 Church at Morning
39 1/2 x 31 1/2 inches.

- 6 The Tower
23 x 16 inches.

- 7 Dusk
28 x 35 inches.

- 8 Manhattan III
17 x 24 inches.
Lent by Mr. & Mrs. Samuel Bohn



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7

Buchholz Gallery.

Lyonel Feininger, exhibiting at the Buchholz Gallery, is another artist specializing in refinement. His city vistas are refined to the point of fragility but very charming just the same. Fragility applied to New York skyscrapers is a great help to them and so the picture called "Moon in Dusk" is one of the best versions of Manhattan the season has had to offer.

NY Sun.

Abstractions by Lyonel Feininger

Lyonel Feininger's abstractions of landscapes and cities have long been admired for their delicate refinement, ineffable purity of line and plane, the effectiveness with which, using the most cursory calligraphy or a few sparse areas of color, he has been able to suggest the expanding universe, or the jumbled towers of a city straining to reach the freedom of sun and sky.

His most recent work, on view in the Buchholz Gallery, is in the same line of development. I think there is less reliance in them on planes than previously, and more on the slightest, thinnest kind of line; that they are closer to pure abstraction than they have been before. It is of no particular moment. The effect is as animated and as imaginative as ever, the execution as "pure."

N.Y. World Telegram - March 9 - 1948



28

1947

9 Baltic, a Recollection
20 x 35 inches.

10 Town Hall of Cammin
25 x 20 inches.

11 The Baltic
17 x 29 inches.

12 Distant Island
20 x 35 inches.

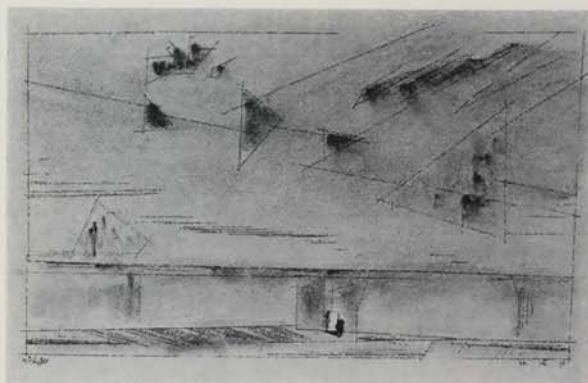
13 Vita Nova
39 1/2 x 31 1/2 inches.

14 Seascape
13 x 22 inches.

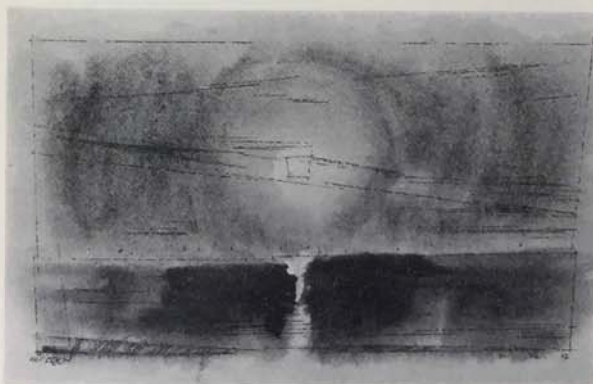
15 Three Windows
17 x 28 inches.

16 Church on the Hill
39 1/2 x 31 1/2 inches.

17 Mountain Village II
15 x 22 inches.



25



21

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Valentin	I. A. 7

Buchholz Gallery.

Lionel Feininger, exhibiting at the Buchholz Gallery, is another artist specializing in refinement. His city vistas are refined to the point of fragility but very charming just the same. Fragility applied to New York skyscrapers is a great help to them and so the picture called "Moon in Dusk" is one of the best versions of Manhattan the season has had to offer.

NY Sun.

Abstractions by Lyonel Feininger

Lyonel Feininger's abstractions of landscapes and cities have long been admired for their delicate refinement, ineffable purity of line and plane, the effectiveness with which, using the most cursory calligraphy or a few sparse areas of color, he has been able to suggest the expanding universe, or the jumbled towers of a city straining to reach the freedom of sun and sky.

His most recent work, on view in the Buchholz Gallery, is in the same line of development. I think there is less reliance in them on planes than previously, and more on the slightest, thinnest kind of line; that they are closer to pure abstraction than they have been before. It is of no particular moment. The effect is as animated and as imaginative as ever, the execution as "pure."

N.Y. World Telegram - March 9, 1948

WATERCOLORS:

1944

- 18 The Bridge on Rega
12 x 18 inches.

1946

- 19 Magic Sea
12 x 18 inches.

- 20 Smokescript
12 1/4 x 19 inches.

1947

- 21 Late Sun III
9 3/4 x 14 1/2 inches.

- 22 Study in Space IV
12 1/4 x 19 inches.

- 23 Study in Space I
12 1/4 x 19 inches.

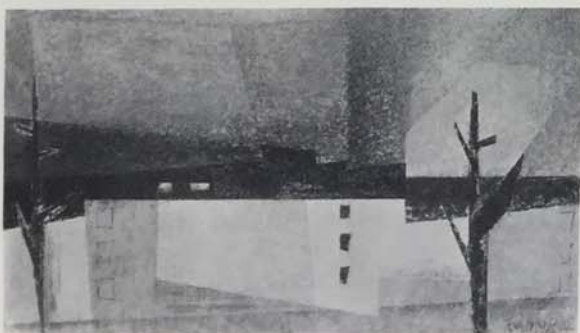
- 24 Late Sun I
12 1/4 x 19 inches.

- 25 Study in Space 6
12 1/4 x 19 inches.

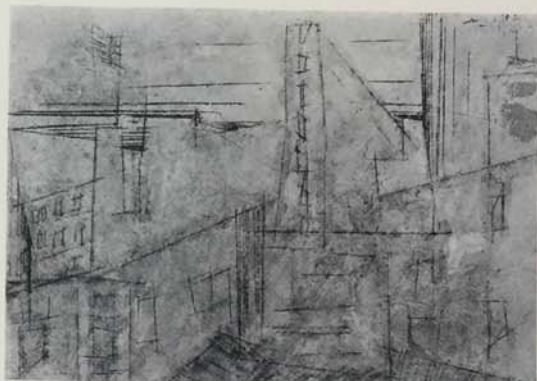
- 26 Late Sun II
12 1/4 x 19 inches.

- 27 Study in Space II
12 1/4 x 19 inches.

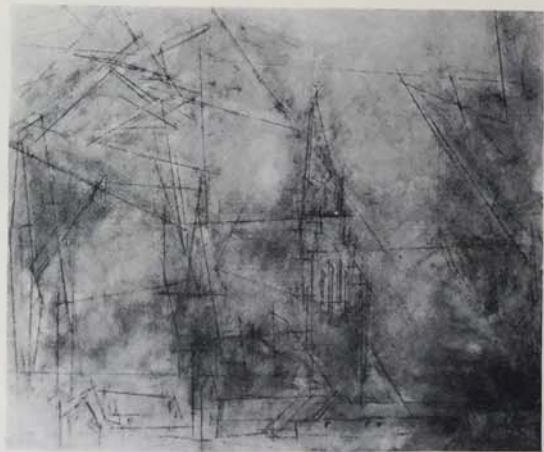
- 28 Steeples of St. Blaise
19 x 12 1/4 inches.



15



8



13

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Valentin	I. A. 7

Buchholz Gallery.

Lyonel Feininger, exhibiting at the Buchholz Gallery, is another artist specializing in refinement. His city vistas are refined to the point of fragility but very charming just the same. Fragility applied to New York skyscrapers is a great help to them and so the picture called "Moon in Dusk" is one of the best versions of Manhattan the season has had to offer.

NY Sun.

Abstractions by Lyonel Feininger

Lyonel Feininger's abstractions of landscapes and cities have long been admired for their delicate refinement, ineffable purity of line and plane, the effectiveness with which, using the most cursory calligraphy or a few sparse areas of color, he has been able to suggest the expanding universe, or the jumbled towers of a city straining to reach the freedom of sun and sky.

His most recent work, on view in the Buchholz Gallery, is in the same line of development. I think there is less reliance in them on planes than previously, and more on the slightest, thinnest kind of line; that they are closer to pure abstraction than they have been before. It is of no particular moment. The effect is as animated and as imaginative as ever, the execution as "pure."

N.Y. World Telegram - March 9, 1948

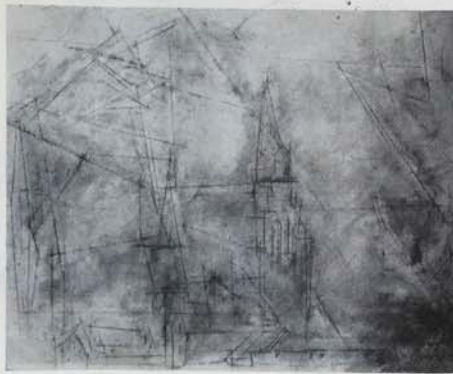
- 29 Baltic Dunes III
12 1/4 x 19 inches.
- 30 Study in Space III
12 1/4 x 19 inches.
- 31 House by the River
12 1/4 x 19 inches.
- 32 Smoke Streamers
12 1/4 x 19 inches.
- 33 Study in Space V
12 1/4 x 19 inches.
- 34 St. Johannes, Lueneburg
19 x 14 3/4 inches.

- 35 St. Guénolé
12 1/4 x 19 inches.
- 36 Without Words
19 x 12 1/4 inches.
- 37 Study in Space 7
12 1/4 x 19 inches.
- 38 Abandoned
9 1/2 x 12 1/4 inches.
- 39 Outlook
9 1/2 x 15 inches.
- 40 Sceptics
9 1/2 x 12 1/4 inches.



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Valentin	V. A. 7

Seventy-seven-year-old Lyonel Feininger shows *Vita Nuova*, 1946-47, at Buchholz.



ART NEWS

Lyonel Feininger [Buchholz; to Mar. 13], having mastered his method, now indulges in daring refinements of his art which bring to mind at once the precious lyricism of Whistler's late work. Subtlety, suggestion, poetics all reach the finest point. When once Feininger's cubistic compositions appeared to expand an idea before our eyes, now a few lines summarize a whole theory, speaking at times with what one might consider the over-confident authority of age. Largely responsible for this effect is Feininger's adaptation of the idiom he developed in watercolor and engraving: nuanced, mottled, wash-like backgrounds and a terse linear superstructure. Here each line has importance and ten-

sile strength. The luminous *Vita Nuova* is a breathless vision, but the tilting equilibrium of planes in *Three Windows* illustrates Feininger's earlier, and more valid, approach. \$300-\$3,000.

THE breadth and strength of contemporary American painting are illustrated anew in four of the current one-man shows by outstanding American artists. All four of these—Lyonel Feininger, Russell Cowles, Raphael Soyer and Sidney Laufman—are represented in many public and private collections and regularly in big national annual exhibitions.

Of the four, Feininger makes the most obvious use of abstraction. Both in Europe and this country he has long been identified with the modern movement and a retro-

word "novelty" has become a mal-
From their tongues and pens th
"pithet
poser himself.
t, posers work than does the com
y values which generate the com
esthetic, moral and professions
stume to know more about th
t with omniscient wisdom they pre
t, poser in question, nevertheless
t, or creative procedures of the com
t, ever about the personality, habit
t, they may know nothing, whatso
t, the works of composers. Thoug
t, clarity the motives which govern
t, they can perceive with clairvoyan
t, of themselves that they imagin
t, by public credence, become so sur
t, Often these savants, emboldene
t, cal, professional and amateur
t, appointed judges of music; polit
t, But society abounds in these self
t, performance time.
t, sions, generally at the speed o
t, the result of most fleeting impres
t, when the so-called conclusions ar
t, It doesn't make sense; especiall
t, terests and abilities in music?
t, ability molded around his special in
t, manship and a coordinated person
t, in achieving a disciplined craft
t, cian who has spent his whole lif
t, ly on a successful, creative musi
t, quainted to pass judgment serious

RANGE AND VITALITY

Shows of Recent Painting by Feininger,
Cowles, Laufman and Raphael Soyer

By HOWARD DEVREE

Staccato Movements Of Lyonel Feininger

ART DIGEST

WORCESTER:—The old and new worlds in what once could be called an art devoted to carving meet curiously in the excellent exhibition of "Sculpture at the Crossroads," at the Worcester Art Museum. Maillol, Despiau and La-chaise bow coldly to De Creeft, Noguchi and Henry Moore. Conventional forms composed after classic models contrast with creations which have sprung from the blacksmith's forge rather than from mallet and chisel on stone. This is exactly what a fine museum in an industrial town wanted to show.

By Lawrence Damm
"Sculpture at the Crossroads"
Reclining Figure: HENRY MOORE

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7

The Art Digest. April 1-1948

Lipchitz Sculpture

Among present day sculptors there is no counterpart of what Picasso is to modern painters—no one rallying point for imitation, or inspiration, agreement or disagreement. Perhaps the nearest thing to it is the position held by Jacques Lipchitz, if one may judge by the comments of many of his fellow-sculptors. (Henry Moore's impact is more recent.) This expatriate Frenchman, resident of the U. S. since 1940, is currently having his fifth American one-man show at Buchholz Gallery. Comprising early stone carvings (1917-1928) and recent bronzes (1944-1948) it is an exciting, sometimes controversial, exhibition.

The stone carvings are one with the cubist movement which reached its crest at the time of their creation. They are precisely contrived, nicely polished rhythms of planes and curves, with a hint of humor now and then.

The later bronzes, on the other hand, hit you with more force. Here is strong feeling with insistent implication of profundity. The artist has something important to say, but keeps it within the confines of his medium. Mature discipline tugs against restless invention. A successful balance is sometimes achieved, sometimes not.

An interesting case in point is *Sacrifice*, three versions of it. The theme is a mystical, universal interpretation of brutality coupled with righteous rationalization (or so it seemed to me). It is a powerful, moving idea. The first, small version is a study, not quite matured. The second is a medium-sized bronze which I thought superbly successful in every detail. The third is a large plaster model for subsequent casting in bronze, and, although it is labeled "unfinished state", it irrevocably sacrifices emotional impact in favor of rhythmic harmonies—which are inconsistent with the theme. (Through April 17.)—ALONZO LANSFORD.

LIPCHITZ



BUCHHOLZ GALLERY

CURT VALENTIN

32 EAST 57 STREET, NEW YORK

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7

Art Digest. April 1-1948

JACQUES LIPCHITZ

Early Stone Carvings and Recent Bronzes

MARCH 23—APRIL 17, 1948



Marsden Hartley
Letter to Jacques Lipchitz (1935)*

Monsieur:

As I walk about in the rooms of the Brummer Gallery,** I am the more convinced that something like oracular converse is being held here. If I say that I am never too much moved by most sculpture,

* From *The Spangle of Existence* (unpublished).

** Exhibition Jacques Lipchitz, Brummer Gallery, New York 1935.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7

1st Digest. April 1-1948



Portrait of Marsden Hartley. 1942
[1877-1943]

my feeling among your sculpture is very different.

One can, in your case, dwell among the coils of twisted bronze traveling through folds of light and air, not writhing with nervous impetuosity, but seeking slowly yet surely to identify themselves with energies dynamic, as well as simple. Trees that press forward out of crevices far up on mountain faces, even like the clutching seaweeds that no storm can sunder from the rocks to which they cling with gigantesque insistence, upon which many strong hands have clutched

for last securities from death in moments of futile hope.

Arms that drive upward into the steel areas of the morning, no heaven having power to render impotent.

Power spread aloft above one's head, the forms containing it, not shattering the will to believe in them, by any degree of irrelevant theatricality. Heroics of meteors that fall, sunder the earth in great splashes like waves crashing on a cliff, settling down to their innocuous grandeur despite the banal thoughts of human equation, no chariots of commonplace deductions driving across wide vistas to cheap delusion. No anaemic caryatids supporting preposterous facades.

A something like symphonic veracity pervades the richer forms of your motives, envelops and pervades these essays in relation, until it becomes a question, not where do these monuments belong, but how will they be understood by the daily mind that, contemplating, sees nothing at all but a formidable array of exasperatings designed primarily to disturb.

I am sorry you do not know the several meteors on which I have so often placed my hands here in America, as the holy or devout touch their hands to the fount of water blessed by some casual clergy—I touch my hand to them all, and I feel the pulse of the universe welcoming me ingratiatingly. I feel that here at least is something which has had stupendous experience, and is not abashed at being no longer eligible to endure that experience, no longer embarrassed that it can no longer return to those constellational highways where the vast business of the stars is so important—it remains poised in peace, and this is the comparison I should like to draw with the most stately examples of your sculpture:

They breathe of the pure essence of sculpture to me, infinitely more than that of some of the great recognized masters, and I think even Michelangelo is not immune from excess verbiage in the language of sculpture—it holds more of life in it for me, and I am thinking as I speak especially of the grand motive with the irrelevant title adhering to it, *Le Chant de voyelles* for Rimbaud's sonnet is not so vast, yet so much more impressive than the *Penseur* of Rodin, which is after all only a fine rough model sitting down, at so much the hour.

Relieving then, to come upon sculpture that is both, new, vital, calm, with that ability to "sit still" of the Egyptians, no matter what they did, a few beads of gold and stone on a necklace, the eloquent shape of an amphora, warmth without feverish sentimentality—we could be happy enough if even painting could for one moment maintain such poise in all areas at once, and how the modern masters have tried to accomplish this, notably Braque, the life everlasting of a



Portrait of Gertrude Stein. 1920
[1872-1947]

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7

regist. April 1-1948

simple mood or idea, line, or plane in relation to the temporal world of our hectic unorganized energies.

Dr. Alexis Carrel states that the "cells that build up the body are capable of unlimited multiplication, and are potentially immortal."

Something like this takes place in a real work of art, and when it is perfected it seems plausible that its cells build up the body of its being as a work of art, that the life which has been put into it, keeps on adding to its richness, might go on multiplying its forces as we sleep through the night, and achieve immortality by the unalterable reality that envelops and inhabits them.

All good art has something of this, and the more it has, the more it is likely to become real, and survive the sources of reality which change if they themselves do not perish, and this is what I find in your sculpture, Monsieur Lipchitz, even those pieces which I cannot personally relate to myself because pleasure is the first essential in experience with works of art, still remain themselves, entities aloof

from either hatred or praise, and better still, of professional diffidence.

This loftiness which is intentional of course does not weigh the movements down with secular arrogance, they are formal with a singular informality.

What I am wanting to say is that certain boulders and I speak of superb displays of glacial pressure in my own native province, have been pushed there by that glacial pressure and left to enjoy or endure their isolation alone, but they are not left alone without some



15

sort of thought on the part of nature to leave them where they sit—right—so that posterity may always be aware of the enormous privilege of their beauty in the interval of the centuries, despite all seismic shudder, they have learned to sit still and breathe, like the fine works of art they are, they have not been fooled into performing decorations, they are immune from social command, which is their definition of pure character.

Certain mountains, like certain tempests have apocalyptic appearance (and some look like casual nature).

Is it this very "apocalyptic" quality that I find in your sculpture, the thing that makes them move for me and have exceptional being?

I create my own fancies as you may expect in the presence of these sculptures which is as you know at once the gift and the stupidity of the spectator, and these provide me with symbols picturing the operation of night in relation to day and vice versa, they have the calm of the fallen meteor that goes on functioning in our own presence as a monumental thought cast aside to make room in the heavens for other action, forged into pure sculpture by the frigidity of the air, and the velocity of its descent, and one is not disturbed that it was once a brilliant orb of light shedding scintillance among other spheres, where light is the meaning and the substance of living.

I therefore salute you, Monsieur Jacques Lipchitz, for this art of yours which satisfies, even comforts, because it is so genuine, because it speaks a lofty language, and because it is alive in the finer sense.



29

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7

regist. April 1-1948



8

CATALOGUE

Portraits

- 1 Gertrude Stein. 1920
Bronze. H. 8"
- 2 Marsden Hartley. 1942
Bronze. H. 22"

Carvings

- 3 Seated Bather. 1917
Pouillney stone. H. 27 1/4"
- 4 Seated Man. 1922
Brittany Granite. H. 20"
- 5 Musical Instruments.
1924
Belgian Granite. H. 20"
- 6 Seated Man. 1925-1928
Onyx. H. 15"

- 7 Guitar Player. 1925-1928
Cenosan stone. H. 23"

- 8 Reclining Nude with
Guitar. 1928.
Basalt. H. 17"

Bronzes

1944

- 9 Pegasus
Study for the building of the
museum of Yale University
(Phillip Goodwin, architect)
H. 15 1/2"

1947

- 10 Happiness (study)
H. 9 1/2"
- 11 Happiness
H. 19 1/2"
- 12 Miracle
H. 14 1/4"

- 13 Rescue II (study)
H. 6"

- 14 Rescue II (study)
H. 8"

- 15 Rescue II
H. 19 1/2"

- 16 Danseuse au Capuchon
(study)
H. 9"



30

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7

Regist. April 1-1948

17 *Danseuse au Capuchon*
H. 16"

22 Exodus 1947
H. 22"

18 *Dancer with Drapery*
H. 7½"

23 *Sacrifice (study)*
H. 14"

19 *Dancer with Train*
H. 9½"

24 *Sacrifice I*
H. 19½"

20 *Couple I*
H. 5"

1948

21 *Couple II*
H. 8"

25 *Sacrifice II*
Plaster for bronze
H. 53" (unfinished)



35

25a *Notre Dame de Liesse*
Study for the Madonna of the
Church at Assy (Haute Savoie),
France
Plaster H. 30"

26-40

Drawings and Gouaches



3

sistent with the theme. (Through April
17.)—ALONZO LANSFORD.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7

iget. April 1-1948



17



17

sistent with the theme. (Through April
17.)—ALONZO LANSFORD.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7

Regist. April 1-1948



24



12

sistent with the theme. (Through April 17.)—ALONZO LANSFORD.

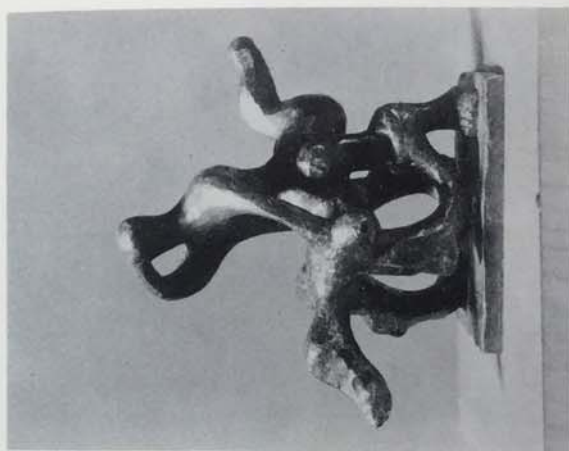
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7

Regist. April 1-1948



18



14



16



11

sistent with the theme. (Through April 17.)—ALONZO LANSFORD.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7

regist. April 1-1948



5

JUST PUBLISHED

JACQUES LIPCHITZ

PAR MAURICE RAYNAL

74 plates Price \$5.00 16 pp. text

Fifty copies numbered and signed by the artist
contain one original etching, signed by the artist.

Price \$25.00

sistent with the theme. (through April
17.)—ALONZO LANSFORD.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7

JACQUES LIPCHITZ, the modern sculptor, has been concentrating on bronze figures during the past two years, and a group of them is currently being exhibited at the Buchholz Gallery, along with six stone carvings done during the decade between 1920 and 1930. The stone carvings are cubistic in inspiration and predate Lipchitz' intense preoccupation with studies of restless form. The elements of movement and time-space determines the actual shapes of his present sculptures, so that they always seem to be in a process of becoming rather than as having arrived at a final and unchangeable appearance. This is, of course, illusion on another psychological level; and Lipchitz is in the vanguard of those sculptors who are working toward to this new visual frontier.



*Dancer with a Train: JACQUES LIPCHITZ
At the Buchholz Gallery*

*Pictures on Exhibit
April 1948*

The Museum of Modern Art Archives, NY

Collection:

Valentin

Series/Folder:

V. A. 7

Early and Late Lipchitz

In his current show of work by Jacques Lipchitz, Curt Valentin at the Buchholz Gallery has brought together pieces from the Nineteen Twenties and pieces of 1947-48 with telling effect. Mr. Valentin's sculpture shows are always well selected and installed with devotion. This time he has outdone himself.

Beginning with a portrait of Gertrude Stein (1920), the exhibition proceeds through pieces in cubist-abstract vein, such as the two seated figures which relate to work by Laurens and Zadkine; the striking architectural detail of musical instruments; the "Guitar Player" in onyx stone which might almost be a sculptured Picasso figure; and the reclining nude with guitar in black basalt (1928), which has power, sweep and dignity.

Skipping the work of the late Thirties and early Forties, in which Lipchitz and Maria were making use of involved vegetative compositions, the show continues with pieces of the last year or two, in which Lipchitz seems to have returned in a measure to something of his earlier style enriched by a galvanic quality which may perhaps have emerged from some of the more experimental and controversial work. "Sacrifice," if somewhat picturesque, has strength and basic reality as well as abstract approach. Simplification is evident. "Dancer With Hood" and one or two other small pieces are

A Lipchitz Survey

A survey of the work by Jacques Lipchitz at the Buchholz gallery consists of early stone carvings and recent bronzes, from which it is possible to obtain a good general idea of his processes. This is a comprehensive show of an outstanding sculptor.

To those most familiar with the work of Lipchitz early abstracts will have a special significance, though the simplest pieces are two heads in the portrait category. That of Gertrude Stein, done in 1920, launches the show, chronologically, with a commendably rounded, Buddha-like characterization, while the portrait of Marsden Hartley, done in 1942, is more robust, the modeling accentuating structure and flesh.

"Reclining Nude With Guitar" and "Seated Bather" illustrate different approaches in abstract sculpture, as Lipchitz viewed it, the former and essentially decorative recalling Henry Moore, whereas the latter solidly and in the cubist process suggests Picasso. In his currently imaginative method, mobility and expression is paramount. Two remarkable examples are the "Sacrifice" and "Danseuse." Picasso would approve most heartily of these pieces, which in concept are much allied with his recent forms.



"Portrait of Marsden Hartley," 1942, by Jacques Lipchitz, at the Buchholz Gallery.

dynamically rhythmic. "Exodus" is ritualistic in inspiration, perhaps suggested by the seven-branched candlestick. "Rescue" seems less clarified.

One of the most arresting pieces is the study for "Notre Dame de Liesse," a madonna for a church at Assy, Haute Savoie, for which Lurcat is to do tapestries. Bonnard did a triptych and Rouault has designed windows. The sketch in plaster is a moving and dignified conception which is to be translated into a life-size bronze.

The exhibition coincides with the publication of a biography of the sculptor by Maurice Raynal, text in French, with seventy-four plates. This exhibition should greatly enhance the sculptor's reputation. It is one of the season's outstanding shows.

United Press
Red Letter.

April 7-8.
1948

N.Y. Times
March 28
1948

Art in Review

NEW YORK (U.P.)—The sculptures of Jacques Lipchitz, exhibited at Buchholz, mark a new stage in this master's road toward deeper artistic insight.

Lipchitz started with the cubistic approach of clean lines and sharp edges applied on the surface of closed blocks. The human figures revealed their most distinctive features only. The massiveness of the matter dominated the scenes.

Then came the period of the "transparencies." In breaking through the stone, Lipchitz dissolved the massiveness of the matter. The essence of the flowers, plants and flower-like women was their vegetativeness.

Lipchitz's latest period is represented in his recent show by series on such subjects as "Sacrifice," "Rescue," "Happiness" and the various dancing figures. In this world of rapturous rhythms, the spirit moulds the matter. Under the impact of the passions, the bodies become greatly distorted and the dramatic tensions drive to fateful, ecstatic climaxes. Yet in the midst of the tempest the compositions conserve their harmonious balance that is the unmistakable hallmark of every work of art.

—Paul Mocsanyi.

N.Y. Sun. March 26th

Buchholz Gallery.

Any one who likes the play of light on form must enjoy the robust bronzes of Jacques Lipchitz now on view in the Buchholz Gallery for they have an exuberant suggestiveness that keeps the fancy guessing; almost at times explaining themselves but never quite. The surface qualities of the pieces are those of an expert sculptor, as well as the compositional balance and sense of form and movement; everything in fact but the story; but the imaginative modern amateurs have all been taught to supply that for themselves.

The collection shows Lipchitz to have been experimenting with all the diverting ideas of the modern movement and always with authority. The two portrait busts of Gertrude Stein and Marsden Hartley exhibit his mastery in that line, too. The one of Miss Stein is about the best of the lady that has been made. It is a true homage. It presents her at her alert best and it is the Gertrude Stein her friends remember. The catalogue contains an unusual appreciation of the sculptor by the late Marsden Hartley. It is gushing, if you like, but it is sublime gush; and a perfect example of the way to write to artists. It is now no wonder why Lipchitz did his portrait.

N.Y.
Herald
Tribune.

April 4
1948.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7



Picture Album: PAUL KLEE
At the Buchholz Gallery

PAUL KLEE died in Switzerland eight years ago and his reputation has been mounting in this country ever since. This past January, Curt Valentin, Director of Buchholz Gallery, made a special trip to Europe to select outstanding examples of Klee's work of the last ten years of his life, 1930-1940. These forty examples, comprising oils, watercolors and gouaches (more than half of which have never before been publicly shown) will be on view at the Buchholz Gallery until the middle of this month. It is not

hard to accept Mr. Valentin's assertion that the final decade of Klee's work represents his most mature period, for this beautifully balanced group of pictures would seem to indicate it. And what is particularly brought out, in addition to the well-known whimsical poesy and the artist's delicate yet sentient sprightliness, is the infallible control that Klee exercised in his manipulation of design and color. If any proof were needed of Klee's plastic genius, this well-chosen exhibition supplies it.

N.Y. Sun.
April 23- 1948.

N.Y. TIMES
April 25
1948.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Valentin	I. A. 7



N.Y. TIMES

April 25

1948.

PAUL KLEE

April 20 — May 15, 1948

BUCHHOLZ GALLERY
CURT VALENTIN
32 EAST 57TH STREET · NEW YORK

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7

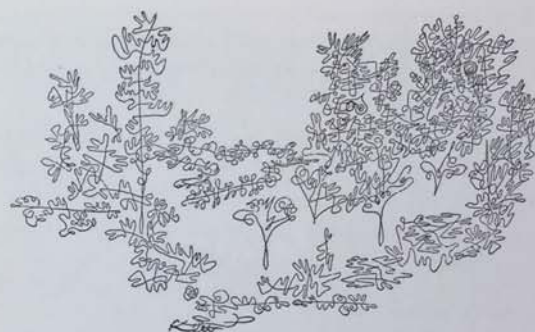


N.Y. TIMES.

April 25

1948.

The selection of oils, gouaches and watercolors in this exhibition, most of them shown in this country for the first time, has been limited to the period of 1930 to 1940, the year in which Paul Klee died on June 29.



LET me use a simile, the simile of the tree. The artist has concerned himself with this multifarious world and has, let us suppose, more or less come to terms with it on his own. He knows it so well that he is capable of classifying passing phenomena and experiences. I would compare this knowledge of Nature and Life and the endless ramifications through which it is classified, to the roots of the tree. It is from there that the sap rises, flowing through the artist and through his vision.

He himself is like the trunk of the tree. Afflicted and moved by the force of the stream, he conveys what he has perceived into his work.

The tree-top expands in all directions and becomes visible in time and space, and the same thing happens with his work.

It would never occur to anyone to demand of the tree that its top should be shaped just like its roots. Everyone knows that what is above ground cannot be just an exact image of what is below. It is obvious that different functions in different elemental domains will cause a considerable disparity.

COVER: Boats in the Inundation [9]

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	I. A. 7



Picture Album: PAUL KLEE

N.Y. TIMES.

April 25

1948.

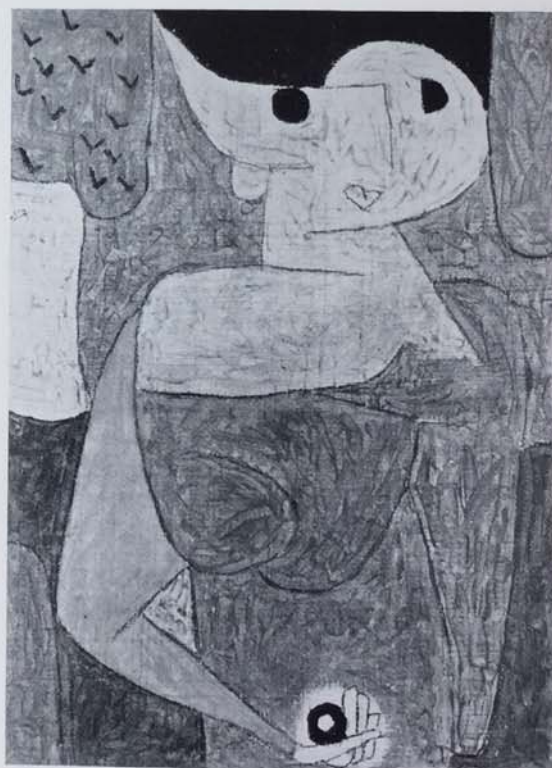
But it is just these deviations, which are even necessitated by plastic considerations, that are every now and then not conceded to the artist. In their ardour people have even gone so far as to accuse the artist of incompetence and deliberate falsification.

And yet the artist, like the trunk of the tree, is really doing nothing else than accumulate what comes up from the depths and pass it on. He neither serves nor commands; he is an intermediary.

His then is a truly modest position. It is not the artist who is the beauty of the tree-top; beauty has merely passed through him.

PAUL KLEE

From *Ueber die Moderne Kunst*
(On Modern Art), Berne 1945.
Translated by Douglas Cooper.



Omphalo-Centric Lecture

[30]

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7

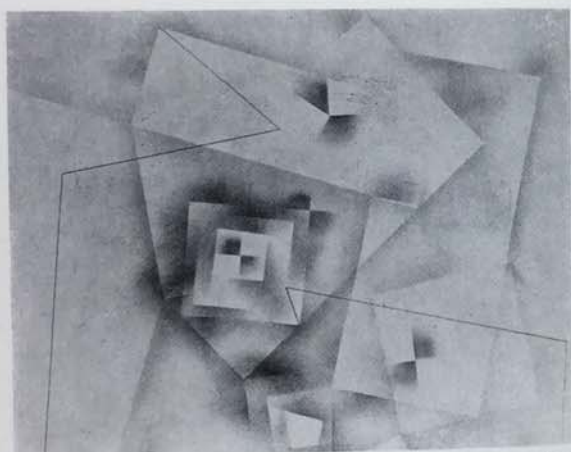


Picture Album DASSIN K100

N.Y. TIMES.

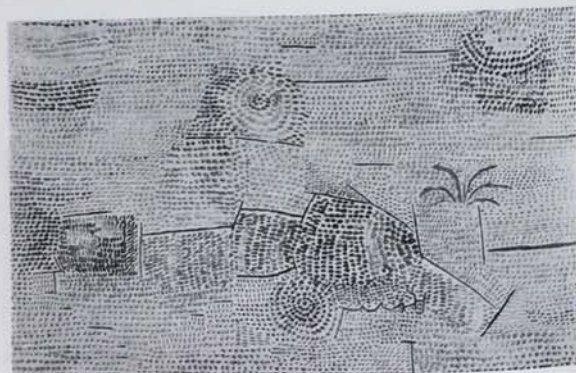
April 25

1948.



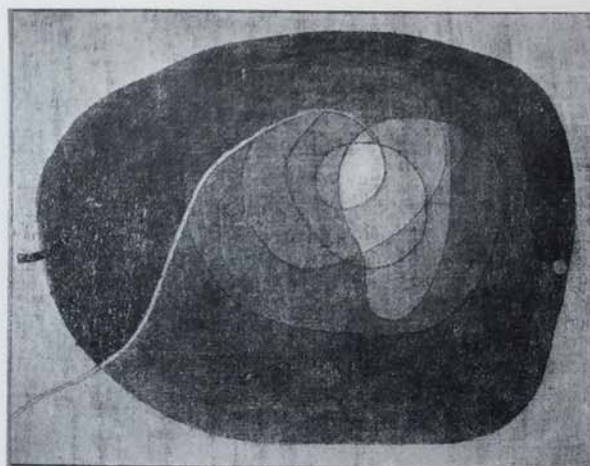
Plan of a Fortress

[2]



Light over Yesteryear

[5]



The Fruit

[4]



Mild Fruits

[21]

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7



Picture Album: PAUL KLEE

N.Y. TIMES

April 25

1948.



Picture Album

[14]



Twigs in Autumn

[15]

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7



N.Y. TIMES.

April 25

1948.

Picture Album: PAUL KLEE
The Museum of Modern Art Archives



Aunt and Child

[17]



Hot blooded Maiden

[19]

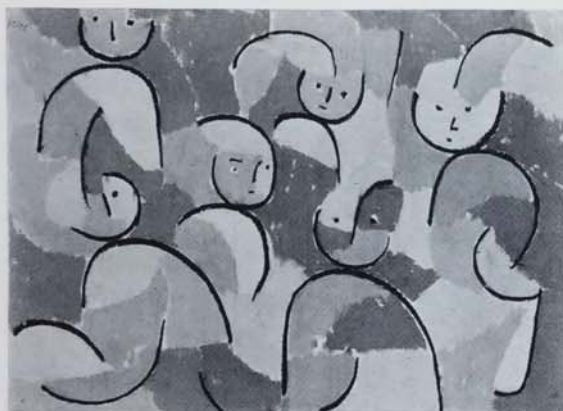
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	I. A. 7



Picture Album: PAUL KLEE
At the Buchholz Gallery

N.Y. TIMES.
April 25
1948.



Sextette of the Genii

[18]



Awakened

[13]



Young Moe

[20]



Along the River

[31]

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7

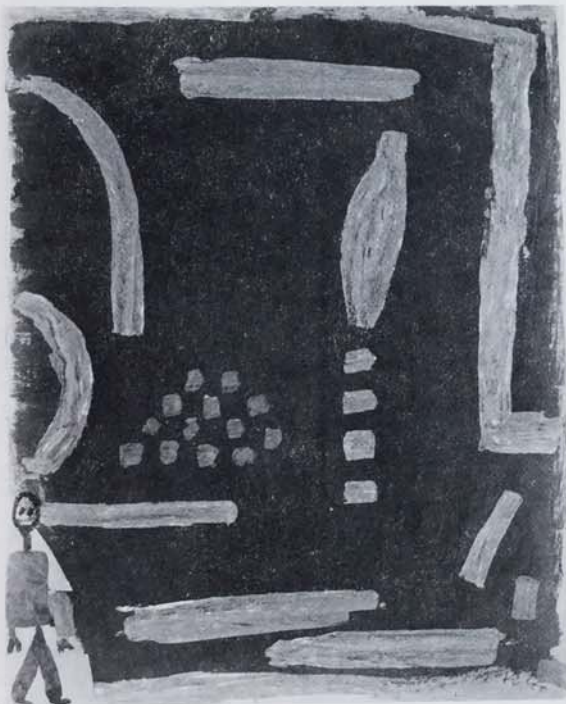


N.Y. TIMES.

April 25

1948.

Picture Album: PAUL KLEE
At the Buchholz Gallery



A Park and the Trespasser

[27]



A Child with Yellow Flower

[28]

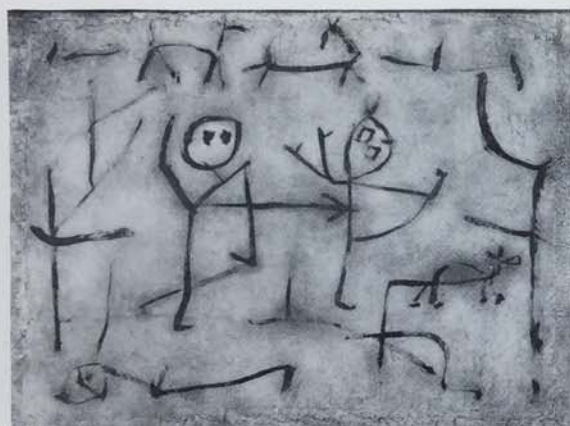
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7



N.Y. TIMES.
April 25
1948.

Picture Album: PAUL KLEE
At the Buchholz Gallery



Hot Chase

[33]



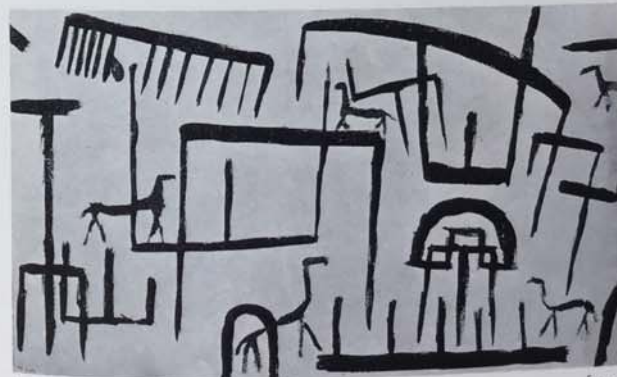
Mountain Game

[36]



Palaces

[35]

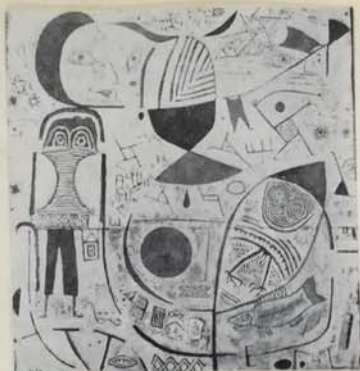


Animals in a Park

[24]

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7

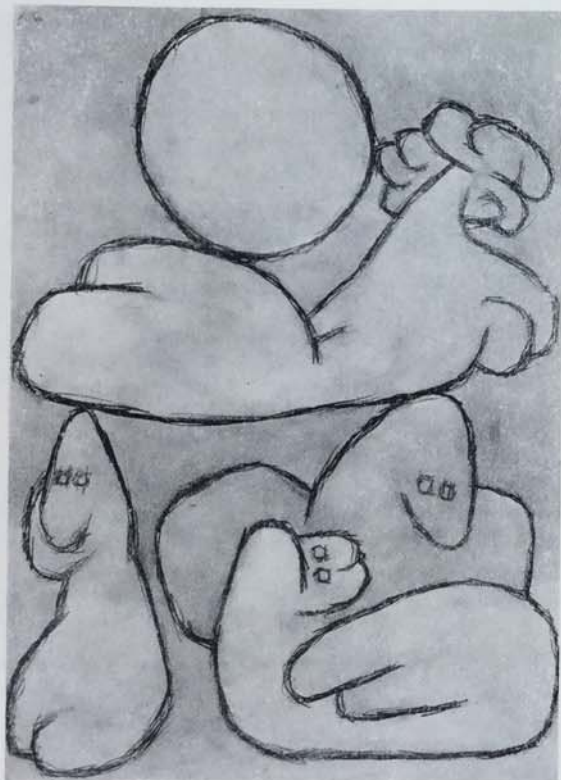


N.Y. TIMES

April 25

1948.

Picture Album: PAUL KLEE
At the Buchholz Gallery



Torso and Kin in Full Moon

[29]



Figure

[38]

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Valentin	I. A. 7



Picture Album: PAUL KLEE
At the Buchholz Gallery

N.Y. TIMES.
April 25
1948.



Dancer

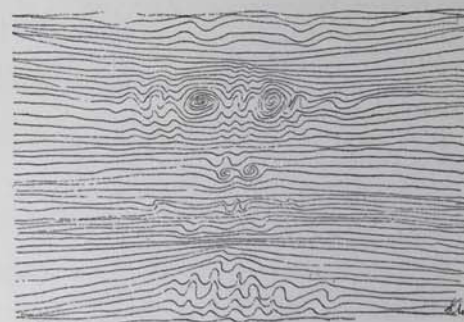
[39]

MANY are the paths of men. Whoever pursues them and compares them will see marvellous figures arise, figures that seem to belong to that great hieroglyph which is visible everywhere, on wings and eggshells, in clouds, snow, crystals and stone formations, on frozen waters, in the interior and exterior of mountains, plants, animals and men, in the heavenly lights, on bits of pitch and glass that have been handled and scored, in the iron filings around the magnet and the strange coincidences of chance. They intimate the key to this wonderful writing, its grammar; but the intimation will submit to no fixed forms and seems to demand no higher key. It is as if an Alkahest has been poured out on the senses of men. For only a moment their desires and thoughts seem to condense. Thus arise their intimations, but soon everything floats again before their eyes, as in the past. . . .

Not long after it was said: Holy Script needs no explanation. He who speaks the truth is filled with eternal life and his writing seems to us to possess a wonderful affinity with real secrets, for it is a chord from the universal symphony.

NOVALIS (1772-1801)

From The Novices of Sais. Translation by Meyer Schapiro.



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Valentin	V. A. 7



Picture Album: PAUL KLEE
At the Backbone Gallery

N.Y. TIMES

April 25

1948.

CATALOGUE

- 1 Buildings on Riverbank
(Bebautes Ufer)
1930. Gouache. 11½ x 16 inches
- 2 Plan of a Fortress
(Plan einer Burg)
1930. Watercolor. 15 x 19 inches
- 3 Red Haired Cactus
(Rothariger Kaktus)
1930. Watercolor.
12½ x 10¼ inches
- 4 The Fruit
(Die Frucht)
1932. Oil. 21 x 27¼ inches
- 5 Light over Yesteryear
(Licht ueber Ehedem)
1933. Watercolor. 8¼ x 13 inches
- 6 Mesalliance
(Mesalliance)
1933. Watercolor.
16½ x 22 ¼ inches
- 7 Noble Precipice
(Edelklippe)
1933. Watercolor.
16¼ x 12½ inches
- 8 The New Moon
(Der neue Mond)
1935. Gouache. 11¼ x 14 inches
- 9 Boats in the Inundation
(Boote in der Ueberflutung)
1937. Gouache.
19½ x 12¼ inches
- 10 Swan Pond
(Schwanenteich)
1937. Gouache.
19½ x 16¼ inches
- 11 Superimposed
(Gelagert)
1937. Gouache. 12½ x 19 inches
- 12 Mountain Flora
(Hohenflora)
1937. Gouache. 8 x 13 inches
- 13 Awakened
(Erwacht)
1937. Gouache.
12¼ x 19¼ inches
- 14 Picture Album
(Bilderbogen)
1937. Oil. 23¼ x 22 inches

- 15 Twigs in Autumn
(Zweige im Herbst)
1937. Pastel. 9¼ x 15¼ inches
- 16 Line of Script
(Schriftzeile)
1937. Oil. 3¼ x 19¼ inches
- 17 Aunt and Child
(Tante und Kind)
1937. Oil. 28½ x 20¼ inches
- 18 Sextette of the Genii
(Sextett der Genien)
1937. Pastel. 14 x 19 inches
- 19 Hot blooded Maiden
(Heissbluetiges Maedchen)
1938. Oil. 12¼ x 9¼ inches
- 20 Young Moe
(Der junge Moe)
1938. Oil. 20¼ x 27¼ inches
- 21 Mild Fruits
(Milde Fruechte)
1938. Pastel. 7½ x 19¼ inches
- 22 Softening
(Milderung)
1938. Oil. 23 x 15 inches
- 23 Oriental Sweet
(Oestlich Suess)
1938. Oil. 19½ x 26 inches
- 24 Animals in a Park
(Tiere im Gehege)
1938. Gouache. 12 x 9¼ inches
- 25 Album Page for O.
(Albumblatt fuer O.)
1938. Gouache. 12 x 9¼ inches
- 26 Botanical Garden
(Botanischer Garten)
1939. Gouache. 5½ x 7¼ inches
- 27 A Park and the Trespasser
(Ein Park und der Unbefugte)
1939. Gouache. 19¼ x 15 inches
- 28 A Child with Yellow
Flower
(Ein Kind mit gelber Blume)
1939. Gouache.
15¼ x 13¼ inches
- 29 Torso and Kin in Full
Moon
(Ein Torso und die Seinen bei
Vollmond)
1939. Gouache. 22 x 15¼ inches
- 30 Omphalo-Centric Lecture
(Omphalo-centrischer Vortrag)
1939. Oil. 27½ x 19½ inches
- 31 Along the River
(Am Strom)
1939. Oil. 8½ x 25¼ inches

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Valentin	V. A. 7



Picture Album: PAUL KLEE

N.Y. TIMES.

April 25

1948.

32 Spring Green
(Junges Gruen)
1939. Oil. 10 x 21 inches

33 Hot Chase
(Heisse Jagd)
1939. Oil. 19 x 25½ inches

34 Movable Construction
(Beweglicher Aufbau)
1940. Pastel. 23¼ x 8¼ inches

35 Palaces
(Palaeste)
1940. Watercolor. 12¼ x 19 inches

36 Mountain Game
(Bergwild)
1940. Gouache.
12¼ x 18¼ inches

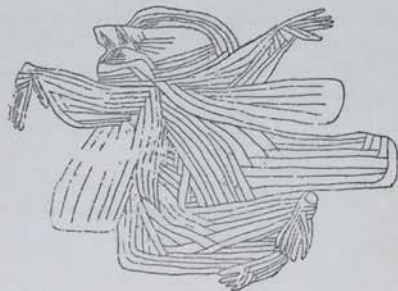
37 Sailor
(Matrose)
1940. Gouache.
18¼ x 12¼ inches

38 Figure*
1940. Oil. 19 x 17½ inches

39 Dancer*
1940. Oil. 21 x 21 inches

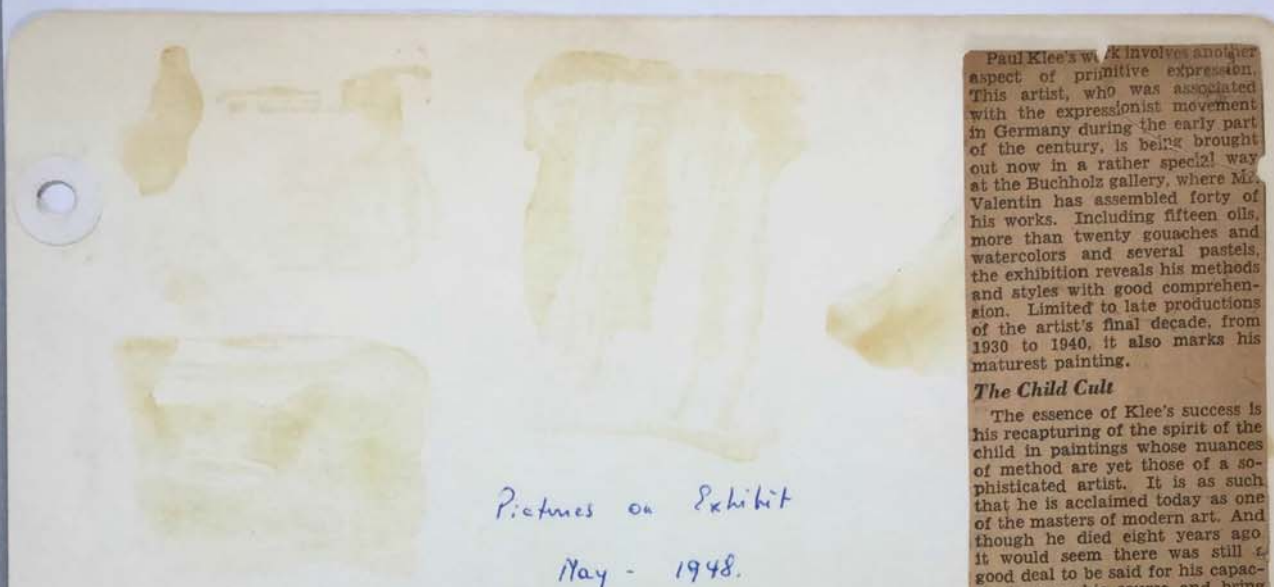
40 The Script*
1940. Oil. 5¼ x 25 inches

*No. 38, 39 and 40 are among the last
paintings by Paul Klee and were not
titled by the artist.



From The Drawings
of Paul Klee
72 plates
Text by Will Grohmann
Published in New York. 1944

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Valentin	V. A. 7



Pictures on Exhibit

May - 1948.

Klee Fancy Lacks Substance

N.Y. World
Telegram.

April 27
1948.

"Let me use a simile, the simile of the tree," wrote Paul Klee, famous Swiss modernist, some years before his death in 1940. And he went on to explain that the artist's knowledge of nature and of life is like the roots of a tree. He himself is like the trunk. His work is the treetop, expanding in all directions, becoming, as Klee put it, "visible in time and space." No one would demand, he said, that the top of a tree should look like its roots, since it performs a different function and in a different domain.

It's an interesting and persuasive simile, and perhaps if those who are confounded by Klee's strange child-like abstract pictures, 40 of which are hung in a new exhibition at the Buchholz Gallery, will keep it in mind, the pictures will become less difficult to accept.

But perhaps not. Skeptics feel that just as the end-product of the tree is not the shape of its branches but its nourishing and refreshing fruit, so the artist's work must provide more substance for the mind and the spirit to absorb than are yielded merely by fanciful patterns and agreeable colors.

And I'm afraid I must agree with them. Frequently Klee's ingenious, maze-like linear patterns and his delicately related colors, with their suggestion of motion, and of children's games, are effective, original and even stimulating wall decorations. More often I find them no more rewarding than the squares of a checkers game chalked on the pavement.

Paul Klee's work involves another aspect of primitive expression. This artist, who was associated with the expressionist movement in Germany during the early part of the century, is being brought out now in a rather special way at the Buchholz gallery, where Mr. Valentin has assembled forty of his works. Including fifteen oils, more than twenty gouaches and watercolors and several pastels, the exhibition reveals his methods and styles with good comprehension. Limited to late productions of the artist's final decade, from 1930 to 1940, it also marks his maturest painting.

The Child Cult

The essence of Klee's success is his recapturing of the spirit of the child in paintings whose nuances of method are yet those of a sophisticated artist. It is as such that he is acclaimed today as one of the masters of modern art. And though he died eight years ago, it would seem there was still a good deal to be said for his capacity to vary his course and bring forth new and varied expressions of his talent. A good many of the paintings which might be described as line and color sketches, are developed with a directness of method and economy of style unusual in his work; possibly experiments intended to evoke new vigor and power from methods ordinarily delicate and complicated in their fanciful linear and color construction. Contrasting expressions of these objectives are perhaps best exhibited by "Picture Album," with its conglomerate calligraphic pattern of marked delicacy of style and the almost ridiculously simple "Dancer," in the artist's most childlike manner.

N.Y. Herald Tribune
April 25 - 1948

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	I. A. 7



Klee's gouache, *A Child with Yellow Flower*, 1939, is shown at Buchholz.

Klee

Possibly not epoch-making but deeply mystical and lyrical, Paul Klee's [Buchholz; to May 15] art is full of wonder and secrets about human beings and nature. It is an art of delicate, distilled observations. Passive, precise, each is conveyed in a unique mosaic of forms, resplendent, like some marvellous experience. Nearly any of these forty oils, gouaches, and watercolors, chosen from the ten years before Klee's death in 1940 and never before shown in America, shows the intactness of his expression. Title, as *Child with Yellow Flower*, occultly complements subject: color (few use it with as much instinctive variety as did Klee) glows with the special aura of a particular idea. Rhythm and shape confirm, then contradict, and then embody for good these intuitive responses. Attracted by his child-like conviction, we are magically drawn into Klee's whimsical communion with the surface and the sources of life. Prices unquoted. R.A.

May. 1948 Art New.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Valentin	V. A. 7

THE ART GALLERIES

Paul Klee and Two Sculptors



PAUL KLEE, some forty of whose oils, water colors, and other works are now on view at the Buchholz Gallery, was a curious phenomenon in the modern-art movement. He was born in Bern, Switzerland, in 1879, of a French mother and a Bavarian father, and he had no idea at all of becoming a painter. Both his parents were musicians, his mother as an amateur and his father professionally, as the conductor of a small local orchestra, and he soon showed an aptitude in the same direction. He seemed, however, equally talented at drawing, and in the end, after much soul-searching, he plumped for the latter. His training was for the most part extremely conventional. He went to Munich to study under the solidly traditional painter Franz von Stuck, and though he visited Paris briefly, he appears to have had little knowledge of all the rudely irreverent things the post-Impressionists, such as van Gogh, Gauguin, and Cézanne, were doing to established ideas about form and color. Yet even then his tastes were veering away from the accepted ones. After France, he rounded out the Grand Tour by visiting Italy, and he remembered later that he spent far more time in the aquarium at Naples than he did in its museums and that he much preferred the ruggedly naïve early-Christian art to that of the Renaissance.

It wasn't till some ten years later, in 1913, when Klee paid a second visit to Paris, that the modern movement really swept him up. He was living in Munich by then and had fallen in with such young German modernists as Kandinsky, Franz Marc, and August Macke (the men who, with him, later became the nucleus of the famous Blue Rider group), and this visit to Paris, where he met (or at least saw the works of) Braque, Picasso, Juan Gris, Marcoussis, and so on, did a good deal to broaden his concepts. His own work, however, still refused to fit into any category, and while he exhibited for some years with the Blue Riders and later taught at the Bauhaus, his painting, with its queer, quirky, undidactic approach, was as different from the flamboyant styles of his own group as it was unlike the strict functionalism that the Bauhaus es-

poused. His last years, like those of so many other modern German painters, were troubled by the Nazi accession, which, of course, meant the end of progressivism in Germany, in the arts as in everything else. Klee soon escaped to Switzerland, but although his situation there was comfortable, his work must have suffered. He died there, at the age of sixty-one, in June of 1940.

His exhibit at the Buchholz, which is mainly made up of works newly brought to this country, ranges only from 1930 to the year of his death, so it gives us no direct record of the influences—Futurism, Oriental art, German Expressionism, and so forth—that in one way or another affected his early development. It does show, though, and superbly, how they culminated in the formation of his mature style. In a sense, Klee's whole career was a sort of running commentary, a set of lively, delicately italicized footnotes, on the history of modern art. Unlike Picasso, who could and still can swallow whole art movements at a gulp, Klee only nibbled at them, but he equalled Picasso in the extensiveness of his interests and in his inventiveness, and even in these late pieces we find all sorts of oblique evidence of his early enthusiasms. There are traces of African Negro art in several of the figures in "Picture Album;" there is a good deal more than a hint of the Futurist style in "Aunt and Child," "Sextette of the Genii," and "Young Moe," and of flat-pattern Cubism in "Along the River" and "Buildings on Riverbank;" and there are references to children's paintings, which became one of his obsessions, almost everywhere. Klee, however, took only what he needed and no more, and his taste and his judgment were so close to infallible that almost never does his work seem to go astray. His "Torso and Kin in Full Moon," with its bulbous, unrelated forms, and the rather heavy-handed "Awakened" are among the few in the current collection that are really failures, though now and then, as in "Sailor," "The Script," and "Mild Fruits," he had a tendency to rely too much on pure pattern to gain his effects. But even in "Sailor" the marvelous blues he used do a lot to rescue what might have been a dull picture, and in others, such as "Dancer" (one of the three pictures in the show that Klee painted just before his death), "Hot Chase," and "Movable Construction," his exact eye for color values is again revealed. I like best his "Softening," with its lovely pale greens and ochres, "The Fruit," "Spring Green,"

THE RACE TRACK

Derby Tips

The New Yorker May 1, 1948.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7



Hot Blooded Maiden, by Paul Klee.

N.Y. Times May 16, 1948

The Museum of Modern Art Archives, NY

Collection:

Valentin

Series/Folder:

I. A. 7

New York Times May 16 - 1948

Again That Question: What Is Modern Art?

As this issue is raised once more, a critic defines, dissects and defends the 'rebellion.'

By ERIC NEWTON

LONDON.

WHEN the Boston Institute of Modern Art decided, in a carefully worded statement of policy, to change its name to the Boston Institute of Contemporary Art, a noisy argument arose whose echoes have at last crossed the Atlantic and reached the ears of English critics. Like most arguments about art, the controversy is emotional rather than logical, but that does not invalidate it. Whenever an art critic (as opposed to an art historian) assumes a severely intellectual detachment in his assessment of a work of art or a school of artists, I suspect him of frigidity, as I would suspect a lover of frigidity if he attempted to justify his attitude to his fiancée by producing statistics about the length of her nose and the mathematical regularity of her teeth. Plenty of nonsense has been and will be written about modern art, but, at least, most of it is heartfelt and not headfelt nonsense.

The switch over from "modern" to "contemporary" is a gesture with a meaning. I am not so simple as to imagine that the Boston Institute thinks it can change the nature of the exhibit by changing the label. That method belongs to the realm of politics. It is a change of heart that is indicated, not unlike that of a fond parent who presents his son with a latchkey, pointing out that the once irresponsible schoolboy is now a man and must be judged by adult standards.

"Modern" art is about forty years old—old enough to take its place in the long sequence of styles that has never ceased to evolve since Paleolithic man first painted boars and bison in the cave of Altamira; old enough to have established a respectable personality of its own; above all—and this is the main purpose of this article—old enough to be defined and, with a definition in mind, compared with its predecessors rather than regarded as an exhibitionist protest against them; seen, in fact, as a legitimate successor to, and not as an enemy of, past régimes. Moscow has turned it out of doors and forbidden it to return; Boston has given it a latchkey. For my part, I propose to examine it.

SUCH an examination must pose specific questions and attempt to answer them specifically.

Question 1. What is art? Question 2. What is "modern" art (or, in view of Boston's pronouncement, should I ask What was modern art? or, alternatively, What is contemporary art?) Question 3. Is the discrepancy between the two real or only apparent? Is it a difference of degree or of kind? Question 4. If it is a difference of kind, could one justifiably call it a better or a worse kind?

Those are certainly not new questions. Nor do I flatter myself that my answers to them will finally settle the controversy. But, as I remember once writing at the head of a chapter on the Italian Renaissance,

"The story has been told a thousand times and who am I that I should shrink from telling it once again?" So here goes.

WHAT is art? Art is the expression of human experience in terms of a medium. The examination of it therefore falls under two headings—the nature of the experience and the skill with which the medium is handled. Now there is no kind of human experience from disgust to ecstasy, from boredom to enthusiasm, from despair to hope, that has not found its expression in the art of the past. But during the 600 years between the birth of Giotto and the death of Cézanne, it has been expressed in terms of visual experience.

The artist was certainly communicating an emotion, but it was an emotion engendered by his eye. In short, he was solving the problem "What do things look like?" A complicated problem, capable of a million solutions. Botticelli solved it in terms of shape, Michelangelo in terms of structure, Titian in terms of color, Rembrandt in terms of light, Monet in terms of movement and vibrating light-color. But for all those million solutions there was one ultimate test, "Does his picture reveal to me a new aspect of the truth about the visible world?" If so, his art is valid; if not, it is invalid. And even with borderline cases like El Greco or Blake the test still holds good.

But it does not hold good for all art. The art of the Middle Ages will not survive such a test. Still less the art of primitive Africa. An African mask may be derived from a human face, but it sheds no important light on the human face. It merely uses it as a vehicle for the expression of an abstract emotion—terror or supplication or whatever contact the African wished to establish with his gods.

WHAT is modern art? If my answer to the first question is correct, then it must apply equally to modern art. Art is the expression of experience. Modern art is the expression of modern experience. And if modern experience has taken a new twist, then that newness will inevitably find its reflection in the art of today. If I do not like the result there can be only two reasons. Either I do not believe that it is an expression of genuine experience, which brands it as insincere—the unforgivable sin in art as in life. Or I accept it as genuine but regard it as puzzling or undesirable according to whether I am baffled by it or detest it.

Now I hold that art in the past, though it has had its ups and downs, its periods of alternating magnificence and sterility, has never been consistently insincere. And I can see no reason to believe that it was reserved for the twentieth century to practice mass insincerity. The strain of indulging in a practical joke of such dimensions over a period of forty years would be too much for the artist, even if it paid him, either in dollars or prestige, to do so. I therefore reject, in principle, the insincerity theory.

But there is a variant of the insincerity theory that is (Continued on Page 48)

What Is Modern Art?

(Continued from Page 12)

worth considering, especially as the Boston manifesto broadly hints at it. Namely that the first generation of "moderns" were utterly sincere, but that their successors have turned their style into a formula and are thoughtlessly using Picassosisms and Braqueisms and Matisseisms without real understanding or conviction. That is possible. It has happened occasionally in the past. Vasari used Michelangelisms and used them unintelligently. But, in general, what art historians call "influence" is a perfectly normal phenomenon. Without it there would be no such thing as period style. I am not much worried by the imitation theory. Mr. Jones imitates Picasso? Very well. Luini imitated Leonardo, bless him. I like his stuff just the same.

NOW comes the crux of the argument. If this undeniably interesting pictorial style which established itself in the first quarter of the twentieth century and shows no sign of disappearing in its second quarter, is the genuine expression of a new phase of human experience, how are we to describe the nature of that experience? For the 600 years prior to 1900, it was reasonable to ask, "Does the picture reveal new truths about the visual world?" Today the question is no longer relevant. The validity of Picasso or Leger or their followers no longer depends on an emphatic "Yes." What then is the relevant question?

Forgive me, please, if I indulge in a little concentrated art history. Just before the turn of the century, three revolutionaries laid the foundations of the new style. Cézanne revolted against the Impressionist obsession with the temporary, the snapshot vision of Degas, the attempt of Monet to seize on the shifting light, the rippling water, the scurrying clouds. Everything in Cézanne is permanent, monumental, independent of the momentary effect. Cézanne was the analyst, not the observer.

SEURAT revolted against the idea that a picture was a slice of life. He turned it into an organized esthetic whole, an engineering job, compounded of curves and verticals and horizontals and diagonals, each of which had their emotional value—diagonals for movement, horizontals for repose, verticals for energy. Seurat was the theorist, not the observer.

Van Gogh revolted against the idea that a picture was a mirror held up to nature. He turned it into an emotional explosion in which the handling of paint counted for more than the theme. He was the (Continued on Following Page)

What Is Modern Art?

(Continued from Preceding Page)

emotionalist, not the observer. Here were three approaches, each of which certainly had its precedent in the art of the past, but none of which had ever been pushed to its logical conclusion. To do that was the task of the early twentieth century. Cézanne's analysis led inevitably to cubism, Seurat's esthetics to abstract art, Van Gogh's emotionalism to the extreme forms of expressionism, in which the picture is almost always more closely related to the artist's state of

PATHFINDER

Giotto di Bondone, Florentine painter, who lived from 1266 to 1337, has been called the "first of the pictorial geniuses" and the man who "introduced the art of drawing living people." Breaking with the stylized conventions that had dominated painting for more than 200 years, Giotto humanized his people and gave back to nature its naturalness. He was especially noted for his skill and simplicity in portraying form and movement. Almost from the first, the peasant-born Giotto became one of the most celebrated figures of his day, gaining the favors of Popes and royalty. Among his best-known works are "Virgin and Child Enthroned," "Stigmatization of St. Francis" and "Last Judgment."

and then to the appearance of the reader will not have failed to note that these three approaches, though quite different from each other, agree in rebelling against visual truth. Realism, for the first time since Giotto, was obsolete.

IT is worth noting in parenthesis that the invention of photography, which began by stimulating the Impressionists to further efforts toward realism, in the end dealt pictorial realism its death blow. Why waste time competing with a machine? Why hold mirrors to nature? Mirrors cannot penetrate the surface.

Almost every manifestation of modern art can be traced to one of my three sources. And in most of it, the three elements are combined in various proportions. In fact, after the extremist experiments that started about 1910 had run their course, a kind of up-to-date eclecticism set in that is typical of the art of today. But perhaps the most important discovery of the modern artist is that the new visual idiom he has evolved is extraordinarily useful for expressing what—for want of a more accurate term—must be called unconscious states of mind.

I am not thinking of the (Continued on Following Page)

ERIC NEWTON is art critic of The Sunday Times, London, and the author of several books on art. His most recent, entitled "British Sculpture, 1944-1946," was published in December.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7



Four Nudes: DE LA FRESNAYE

Curator's Choice

DRAWINGS, so vital and yet so neglected an art medium in the exhibition field, achieves stellar position at the Buchholz Gallery where drawings and watercolors from the collection of John S. Newberry, Jr., are on view through June 12.

Mr. Newberry, who is curator of graphic arts at the Detroit Institute of Arts, is, of course, a collector of fine taste and discrimination and this sampling of 50 works, ranging from a meticulous Ingres pencil *Portrait of a Lady* to John Piper's setting for a ballet performed last year, reveals just that. But what is more striking about the collection is its revelation of the meeting of two attitudes: the amateur's choice of each work for itself and the professional museum man's interest in representing both the artist and a period. What might have been a conflict for some turns out to be an asset in Mr. Newberry's collection, in which each work seems to have been chosen because the collector personally wanted it, while the group as a whole becomes an unobtrusive but handsome and informative survey of art styles from the late 19th century to date.

A catholic collector whose own preference seems to run to well-disciplined expression (which, however, takes in a lot of ground—from the precision of Seurat to the fantasy of Klee) Mr. Newberry offers a highly enjoyable group.

Among the highlights, which contain both informal sketches and less intimate studies, are Matisse's *Plumed Hat*, one of the first pictures bought by the collector when he was a student at Harvard; Charles Demuth's choice watercolor, *Yellow Pears*, a perfectly-modulated essay in form and color; Roger de la Fresnaye's *Four Nudes* (see reproduction); Andre Masson's beautiful, somewhat Oriental study in ink and charcoal, *The Turtle*; Renoir's large charcoal portrait of the *Mesdemoiselles Lerolle*; Rivera's fine *Portrait of an Engraver* and Tchelitchev's vigorous head, *Africa*.

Klee is well represented by three paintings revealing three familiar

styles; Picasso, by four early works; Degas, by a typical ballet dancer; Henry Moore, by two watercolors and a more intimate figure drawing. Other notable pictures here are by the sculptors, Barlach, Lehmbruck and Desplau, and by Feininger and Franz Marc.

JUDITH KAYE REED.

Art Digest.

June - 1948

N.Y. Sun. May 28-1948



John S. Newberry, Jr. Collection

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7



Four Nudes: DE LA FRESNAYE

Curator's Choice

DRAWINGS, so vital and yet so neglected an art medium in the exhibition

styles; Picasso, by four early works; Degas, by a typical ballet dancer; Henry Moore, by two watercolors and a more intimate figure drawing. Other notable pictures here are by the sculptors, Barlach, Lehmbruck and Desplau, and by Feininger and Franz Marc.

JUDITH KAYE REED.

Art Digest.

June - 1948

N.Y. Sun. May 28-1948

DRAWINGS AND WATERCOLORS FROM THE COLLECTION OF JOHN S. NEWBERRY, JR.

MAY 25 - JUNE 12, 1948

BUCHHOLZ GALLERY
CURT VALENTIN
32 EAST 57 STREET • NEW YORK

CATALOGUE

ERNST BARLACH

- 1 Trombonist
1920. Charcoal. 13½ x 10 inches
- 2 Sketch for a Tombstone
1926. Charcoal. 13½ x 9¾ inches

MAX BECKMANN

- 3 The Iceman
1944. Ink. 13¼ x 5¼ inches
- 4 The Sacrificial Meal
1947. Watercolor. 19½ x 12 inches

EUGENE BERMAN

- 5 Imaginary Figure
1943. Watercolor. 11 x 9 inches

EDGAR DEGAS

- 6 Study after Marcantonio Raimondi's engraving of Michelangelo's "Battle of Pisa"
ca. 1860. Pencil. 10½ x 7¼ inches

- 7 Double Portrait of a Man
1865-70. Pencil. 8¾ x 6 inches



[17]

- 8 Ballet Dancer
ca. 1872. Pencil. 15¼ x 10½ inches

- 9 Mademoiselle Lola
ca. 1879. Crayon. 16 x 8½ inches

EUGENE DELACROIX

- 10 A Triton
ca. 1850. Pencil. 7¼ x 10½ inches

CHARLES DEMUTH

- 11 Yellow Pears
ca. 1925. Watercolor. 13¼ x 19¼ inches

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7



Four Nudes: DE LA FRESNAYE

Curator's Choice

DRAWINGS, so vital and yet so neglected an art medium in the exhibition

styles; Picasso, by four early works; Degas, by a typical ballet dancer; Henry Moore, by two watercolors and a more intimate figure drawing. Other notable pictures here are by the sculptors, Barlach, Lehmbruck and Despiau, and by Feininger and Franz Marc.
—JUDITH KAYE REED.

Art Digest.

June - 1948



N.Y. Sun. May 28-1948



[42]

CHARLES DESPIAU

- 12 Standing Nude
Sanguine. 14 x 8 3/4 inches

ANDRE DUNOYER DE SEGONZAC

- 13 Sleeping Nymph
Pen and ink. 19 1/2 x 11 1/2 inches

LYONEL FEININGER

- 14 Marine II
1925. Watercolor. 9 1/4 x 15 inches

MORRIS GRAVES

- 15 Chalice and Lyre
1942. Watercolor. 30 x 25 1/4 inches



[30]



[24]

16 Blue Bird

1943. Watercolor. 30 x 20 1/2 inches

JEAN-AUGUSTE- DOMINIQUE INGRES

- 17 Portrait of a Lady
1819. Pencil. 5 1/8 x 3 3/8 inches

PAUL KLEE

- 18 The Angler
1921. Watercolor. 19 1/4 x 12 1/2 inches

19 Intoxication

1923. Watercolor. 9 1/2 x 12 1/4 inches

20 Sextette of the Genii

1937. Pastel. 14 x 19 inches



[22]

ROGER DE LA FRESNAYE

- 21 Four Nudes
1910-11. Pen and ink. 10 1/2 x 8 1/4 inches

WILHELM LEHMBRUCK

- 22 Sketches of a Male Nude
1912. Sepia wash. 24 1/4 x 18 inches

JACQUES LIPCHITZ

- 23 Theseus
1942. Wash. 13 1/4 x 10 1/2 inches

ARISTIDE MAILLOL

- 24 Crouching Nude
1920. Sanguine. 11 1/4 x 8 1/2 inches

25 Seated Nude

Sanguine. 12 1/2 x 9 1/2 inches

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7



Four Nudes: DE LA FRESNAYE

Curator's Choice

DRAWINGS, so vital and yet so neglected an art medium in the exhibition

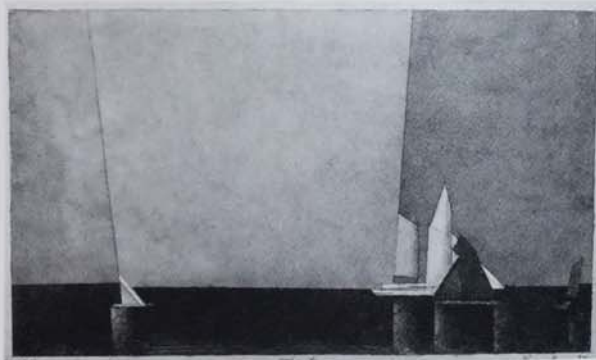
styles; Picasso, by four early works; Degas, by a typical ballet dancer; Henry Moore, by two watercolors and a more intimate figure drawing. Other notable pictures here are by the sculptors, Barlach, Lehmbruck and Desplau, and by Feininger and Franz Marc.

—JUDITH KAYE REED.

Art Digest.

June - 1948

N.Y. Sun. May 28-1948



[14]

FRANZ MARC

- 26 Blue Horse in a Landscape
ca. 1913. Gouache. 6 x 10 inches

GERHARD MARCKS

- 27 Standing Girl
Pencil. 14 x 8 1/2 inches
- 28 Standing Girl
Pencil. 14 x 8 1/2 inches

ANDRE MASSON

- 29 The Turtle
1945. Ink and charcoal. 18 x 24 inches

HENRI MATISSE

- 30 The Plumed Hat
1919. Pencil. 20 1/2 x 14 inches

HENRY MOORE

- 31 Seated Nude
1933. Pen and wash. 20 1/4 x 14 1/4 inches
- 32 Ideas for Sculpture
1940. Watercolor. 10 x 16 1/4 inches
- 33 Reclining Nude
1940. Watercolor. 6 1/2 x 10 inches

EMIL NOLDE

- 34 Self-Portrait
Watercolor. 8 1/4 x 6 1/2 inches
- 35 Orchids and Anemones with a Bronze Figure
Watercolor. 18 1/4 x 13 1/4 inches

PABLO PICASSO

- 36 Profile of a Woman
ca. 1903. Charcoal. 6 1/4 x 4 1/4 inches
- 37 Three Nudes
ca. 1905. Pen and ink. 15 1/4 x 11 1/4 inches
- 38 Study of a Sailor's Head
ca. 1907. Watercolor. 8 1/2 x 6 1/4 inches
- 39 Man Seated at a Table
1914. Pencil. 13 x 10 inches
- 40 La Source
1921. Pencil. 19 x 21 inches



[23]



[33]

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7



Four Nudes: DE LA FRESNAYE

Curator's Choice

DRAWINGS, so vital and yet so neglected an art medium in the exhibition

styles; Picasso, by four early works; Degas, by a typical ballet dancer; Henry Moore, by two watercolors and a more intimate figure drawing. Other notable pictures here are by the sculptors, Barlach, Lehmbruck and Desplau, and by Feininger and Franz Marc.
—JUDITH KAYE REED.

Art Digest.

June - 1948

N.Y. Sun. May 28-1948



[8]

JOHN PIPER

- 41 Setting for Lucretia
1946. Gouache. 17 x 21 1/4 inches

PIERRE AUGUSTE RENOIR

- 42 Mesdemoiselles Lerolle
ca. 1890. Charcoal. 16 x 24 1/2 inches

DIEGO RIVERA

- 43 Portrait of an Engraver
1918. Pencil. 12 x 9 inches

GEORGES ROUAULT

- 44 Traveling Circus
ca. 1935. Gouache. 13 x 9 inches

KARL SCHMIDT-ROTTLUFF

- 45 Quinces
Watercolor. 26 1/2 x 19 inches

GEORGES SEURAT

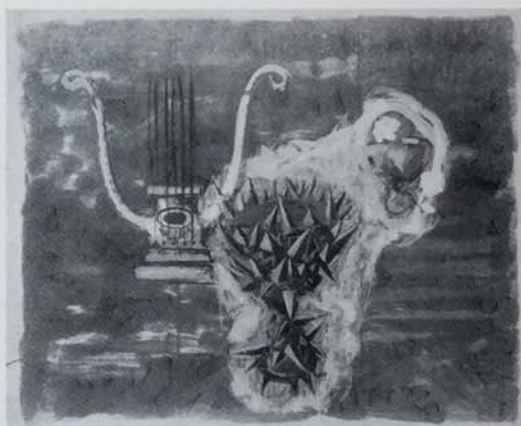
- 46 Profile Bust of a Young Girl
ca. 1885. Conté Crayon. 7 1/2 x 5 1/4 inches

GRAHAM SUTHERLAND

- 47 Horned Tree from Trottiscliffe
1944. Watercolor. 6 1/4 x 8 1/4 inches

PAVEL TCHELITCHEW

- 48 Africa
1932. India Ink. 10 1/2 x 8 1/4 inches
49 The Window (Figures at Ischia)
1937. Ink. 16 x 13 1/4 inches
50 Study for "The Riddle of Daedalus"
1945. Watercolor. 13 1/2 x 11 1/4 inches



[15]



[29]

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7



Four Nudes: DE LA FRESNAYE

Curator's Choice

DRAWINGS, so vital and yet so neglected an art medium in the exhibition

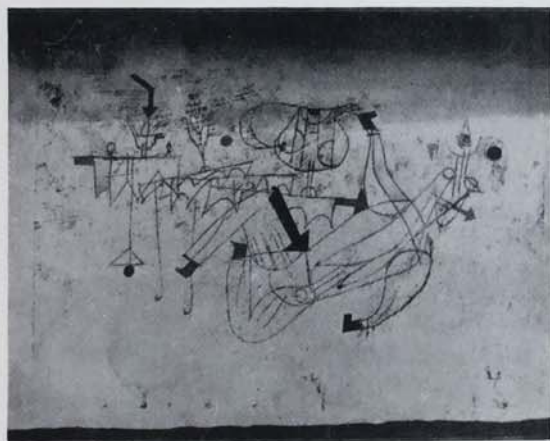
styles; Picasso, by four early works; Degas, by a typical ballet dancer; Henry Moore, by two watercolors and a more intimate figure drawing. Other notable pictures here are by the sculptors, Barlach, Lehmbruck and Desplau, and by Feininger and Franz Marc.

—JUDITH KAYE REED.

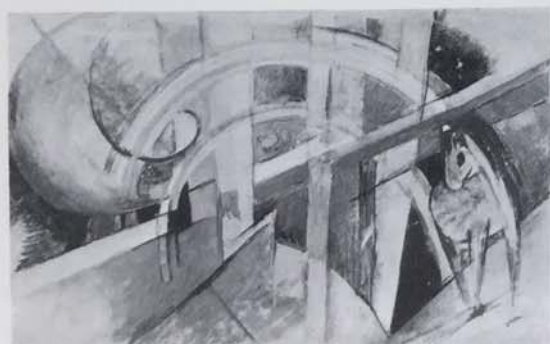
Art Digest.

June - 1948

N.Y. Sun. May 28-1948



[19]



[26]

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7



"Blue Horse in a Landscape," by Franz Marc, among the Newberry pictures at the Buchholz Gallery.

N. Y. Times. May 30.

Buchholz Gallery.

Through the good offices of Curt Valentin of the Buchholz Gallery the public now has an opportunity to see the drawing and water color collection of John S. Newberry Jr. of Grosse Pointe, Mich. A collector of discriminating but catholic taste, Newberry shows no compunction about joining old masters and modern fantasists. Hence it is not the least bit surprising to find Ingres and Klee in the same room, and, strangely enough, neither artist suffers by the association.



"The Plumed Hat," by Matisse, drawing, at the Buchholz.

Spaulding began this phase of his collecting career, buying examples by Bellows, Luks, Kroll, Henri, Lie, Spelcher, Kent, Melchers and others, acquiring seven Homer water-colors at once and adding a number of Hoppers in that medium. His interest in Japanese prints led to interest in the French impressionist painters who had felt the oriental influence. Purchases followed of paintings and drawings by Cassat, Cezanne, Degas, Manet, Monet, Van Gogh, Gauguin, Matisse, Renoir and others, together with portraits by Goya and Raeburn and pictures by Bonnard, Boudin, Vuillard, Chardin, Derain, Orpen, John and others.

About half of the collection of more than 300 examples has been placed on view for the summer as a memorial exhibition and by rotation of pictures all will be shown. In adjacent galleries a selection of the Japanese prints—superb

Mr. Newberry, curator of graphic arts at the Detroit Institute, is still well under middle age and is steadily expanding his collection. Paul J. Sachs wrote an appreciative introduction for the catalogue of the showing of part of the collection at the Fogg Museum, just before the current show at the Buchholz Gallery.

In Modern Vein

While the bulk of the collection is decidedly modern, Mr. Newberry has included drawings by Ingres, Degas, Delacroix and Constantin Guys. There are drawings by such sculptors as Maillol, Despiau, Barlach and Gerhard Marcks. Americans represented include Carroll, Cadmus, Feininger, Berman and Graves, and there is one drawing by Rivera.

Of special interest in the collection, however, are a drawing and a water-color by Max Beckmann, five drawings by Picasso and three by Henry Moore, one of them (water-color) being "Ideas for Sculpture" with its several suggestive figures. The Picasso "Three Nudes" is one of that artist's early wizardries of line, while "La Source," 1921, is a reversion to classic expression. De la Fresnaye's "Four Nudes" is an arresting composition by that underrated artist.

Among the water-colors are Feininger's terse "Marine II," in planes; Franz Marc's "Blue Horse in Landscape" (reproduced), Schmidt Rottluff's beautiful "Branch of Quinces," and Demuth's "Pears," one of his most admirable still-lives.

The Degas drawings include an early study after Marcantonio Raimondi, a later study of a ballet dancer and the crayon figure study for the painting of a trapeze performer. There is a powerful and economical drawing of a male nude by Lehmbruck. Three highly diverse water-colors and a pastel by Paul Klee are notable examples of that artist's variety of expression. Still others represented include Segonzac, Lipchitz, Masson, Nolde, Rouault, Seurat, the English artists Piper and Sutherland, Renoir and Tchelitchev. The superb Matisse drawing (reproduced) is a study for the celebrated "White Plumes," the painting formerly owned by Stephen Clark and now in the collection of the Minneapolis Institute of Arts.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7

Sculpture from Arp to Renoir and including sixteen artists is showing at the Buchholz gallery. Mr. Valentin has assembled with surprising success the varied work of leading European moderns, and the two new Italians, Marini and Manolo. Both of these artists work with historical forms which they invest and with a personal quality of expression. Though some are classic figures, the major emphasis is on expression—wit-ness, for example, the impressive "Sacrifice" by Lipchitz, and Moore's "Reclining Figure" from the large "retrospective" show of his work. The visitor finds in a nutshell at the Buchholz a small survey such as is not to be seen outside of a few modern museums.

Eric Isenburger is having his first show in two years at Knoed-lers. A sense of complete com-mand of broad formal and decora-tive devices in painting is exhib-ited by this artist who uses mun-dane realities to convey order, bal-ance and chromatic liveliness, such as chairs, stoves, fruit, buoys and nets. Complex as many of his designs appear, they are always compact and integrated; much is stylized while brought into direct focus with a large impact. Though increasingly well known, the work of this artist does not vary greatly in its method of appeal, though subjects range widely. It is art derived from early-day abstrac-tions and conditioned to the re-alistic taste.

NY TIMES.
Oct. 3-1948.

NY Sun - Oct. 8-'48

Buchholz Gallery.

Just a few years ago the asso-ciation of Maillol's "Tle de France" with Moore's "Reclining Nude" and Lipchitz's "Sacrifice" would have left gallery-goers aghast. Today the propriety of such ar-rangement is unquestioned and as readily accepted as a joint dis-play of Egyptian antiquities and Greek classics. No doubt it is an unbiased and selective judgement that brought about the sculpture exhibition at the Buchholz Gal-ery. An all-inclusive affair, the show ranges from the magnifi-cent realism of Maillol to the absolute refinements of Arp. For show purposes the smaller fig-ures, such as Renoir's "Mother and Child" and Picasso's "Jester" have the advantage. Limited gal-ery space scarcely does justice to Lipchitz's bold omissions and, assuredly, vast distances are re-quired for full appreciation of Moore's gigantic forms.

SCULPTURE

ARP
BRAQUE
DEGAS
DESPIAU
LAURENS
LEHMBRUCK
LIPCHITZ
MAILLOL
MANOLO
MARCKS
MARINI
MATISSE
MODIGLIANI
MOORE
PICASSO
RENOIR

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	I. A. 7

Sculpture from Arp to Renoir and including sixteen artists is showing at the Buchholz gallery. Mr. Valentin has assembled with surprising success the varied work of leading European moderns, and the two new Italians, Marini and Manolo. Both of these artists work with historical forms which they invest and with a personal quality of expression. Though some are classic figures, the major emphasis is on expression—witness, for example, the impressive "Sacrifice" by Lipchitz, and Moore's "Reclining Figure" from the large "retrospective" show of his work. The visitor finds in a nutshell at the Buchholz a small survey such as is not to be seen

SCULPTURE

SEPTEMBER 28—OCTOBER 16, 1948

BUCHHOLZ GALLERY
CURT VALENTIN
32 EAST 57 STREET • NEW YORK

CATALOGUE

JEAN ARP

- 1 The Shell. 1938
Bronze. Height 10"
- 2 Silence. 1942
White marble. Height 13½"

GEORGES BRAQUE

- 3 The Hunt. 1943
Bronze. Height 12"
- 4 Head of a Horse. 1946
Bronze. Height 17"

EDGAR DEGAS

- 5 Dancer.
Bronze. Height 27¼"

CHARLES DESPIAU

- 6 Portrait of Zizou. 1925
Bronze. Height 17"
- 7 Dancer. 1927
Bronze. Height 17½"

HENRI LAURENS

- 8 Mermaid. 1945
Bronze. Height 45¼"
- 9 Autumn. 1948
Greek marble. Height 35¾"

WILHELM LEHMBRUCK

- 10 Torso. 1910
Cast stone. Height 45½"

required for full appreciation of
Moore's gigantic forms.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	I. A. 7

Sculpture from Arp to Renoir and including sixteen artists is showing at the Buchholz gallery. Mr. Valentin has assembled with surprising success the varied work of leading European moderns, and the two new Italians, Marini and Manolo. Both of these artists work with historical forms which they invest and with a personal quality of expression. Though some are classic figures, the major emphasis is on expression—wit-ness, for example, the impressive "Sacrifice" by Lipchitz, and Moore's "Reclining Figure" from the large "retrospective" show of his work. The visitor finds in a nutshell at the Buchholz a small survey such as is not to be seen



Arp

2

- 11 Bather. 1912
Cast stone. Height 36"

JACQUES LIPCHITZ

- 12 Pegasus. 1944
Bronze. Height 15 1/2"

- 13 Sacrifice. 1948
Bronze. Height 49"

- 14 The Virgin. 1948
Bronze. Height 33 1/2"

ARISTIDE MAILLOL

- 15 Seated Nude. 1905
Bronze. Height 9 3/4"

- 16 Ile de France. 1910
Bronze. Height 64"

GERHARD MARCKS

- 17 Standing Girl with
Hat. 1948
Bronze. Height 22"

MANOLO

- 18 The Reaper. 1928
Bronze. Height 17 1/2"

MARINO MARINI

- 19 Cavalier. 1946
Bronze. Height 35"



Braque

3

assuredly, vast distances are re-quired for full appreciation of Moore's gigantic forms.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7

Sculpture from Arp to Renoir and including sixteen artists is showing at the Buchholz gallery. Mr. Valentin has assembled with surprising success the varied work of leading European moderns, and the two new Italians, Marini and Manolo. Both of these artists work with historical forms which they invest and with a personal quality of expression. Though some are classic figures, the major emphasis is on expression—witness, for example, the impressive "Sacrifice" by Lipchitz, and Moore's "Reclining Figure" from the large "retrospective" show of his work. The visitor finds in a nutshell at the Buchholz a small survey such as is not to be seen



Maillol

16

HENRI MATISSE

20 Reclining Nude. 1925
Bronze. Height 30"

21 Nude in Shell. 1930
Bronze. Height 12"



Laurens

9



Lipchitz

13

Photograph
taken from
original plaster

AMEDEO MODIGLIANI

22 Caryatid. 1919
Stone. Height 36"

HENRY MOORE

23 Carving. 1936
Hornton stone. Height 20"

quired for full appreciation of
Moore's gigantic forms.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7

Sculpture from Arp to Renoir and including sixteen artists is showing at the Buchholz gallery. Mr. Valentin has assembled with surprising success the varied work of leading European moderns, and the two new Italians, Marini and Manolo. Both of these artists work with historical forms which they invest and with a personal quality of expression. Though some are classic figures, the major emphasis is on expression—wit-ness, for example, the impressive "Sacrifice" by Lipchitz, and Moore's "Reclining Figure" from the large "retrospective" show of his work. The visitor finds in a nutshell at the Buchholz a small survey such as is not to be seen



Marini

19

24 Family Group. 1945

Bronze. Height 9 3/4"

25 Reclining Figure.

1945-46

Elmwood. Length 75"

PABLO PICASSO

26 Jester. 1905

Bronze. Height 16 1/4"

AUGUSTE RENOIR

27 Mother and Child. 1916

Bronze. Height 21 1/2"



Matisse

20



Moore

25

assuredly, vast distances are re-
quired for full appreciation of
Moore's gigantic forms.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7

Sculpture from Arp to Renoir and including sixteen artists is showing at the Buchholz gallery. Mr. Valentin has assembled with surprising success the varied work of leading European moderns, and the two new Italians, Marini and Manolo. Both of these artists work with historical forms which they invest and with a personal quality of expression. Though some are classic figures, the major emphasis is on expression—witness, for example, the impressive "Sacrifice" by Lipchitz, and Moore's "Reclining Figure" from the large "retrospective" show of his work. The visitor finds in a nutshell at the Buchholz a small survey such as is not to be seen

Included in the exhibition are drawings by Despiau, Laurens, Lehmbruck, Lipchitz, Maillol, Marcks, Marini, Matisse, Moore and Picasso; also small bronzes by Braque, Laurens, Lipchitz and Moore.



Picasso

26

assuredly, vast distances are required for full appreciation of Moore's gigantic forms.

EXHIBITIONS WINTER 1948-1949

Graham Sutherland

Jean Arp

Andre Beaudin

Drawings by Paul Klee

Recent Work of Henry Moore

Andre Masson

Mary Callery

Kurt Roesch

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7

Arte
Contemporanea
(Rome)
December 1948

NEW YORK
Sculptura contemporanea
alla Buchholz gallery

New York - La galleria Buchholz Curt Valentin ha aperto una interessante mostra di sculture di grandi artisti. Il carattere singolare di detta esposizione consiste nell'esporre delle sculture di grandi pittori. Ecco una testa di cavallo in bronzo di Braque (1943), che fa pensare alle antiche sculture in pietra.

Matisse espone un nudo femminile in bronzo (1925), dove definisce la materia con un tratto sicuro e largo.

Picasso espone una scultura in bronzo (1905). L'artista con tratto nervoso, quasi indeciso, ha scolpito una testa. Tutti i particolari sono messi in rilievo. A prima vista sembra che Picasso maneggi la creta con indecisione.

Bracque e Picasso
scultori



BRACQUE - « Testa di cavallo »



PICASSO - « Testa »

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	I. A. 7

EUROPEAN SCULPTURE

Work by Modern Artists
—Painters in Contrast

By SAM HUNTER

THE group of twenty-seven pieces of sculpture Curt Valentin has assembled at the Buchholz Gallery for his opening exhibition breathes a kind of discrete, modern vitality. Here in a happy, well-balanced selection the modern research for living shapes and formal essentials is seen at its most impressive in work by Braque, Matisse, Laurens, Maillol, Picasso, Lipschitz, Modigliani, Moore, Arp and others.

The show has been arranged with drawings by the various sculptors serving as background. In the case of Despiau and Maillol the drawings, whatever their distinction, are ancillary. With Lipschitz and Moore, although the drawings are only thematically related to the sculpture, they maintain an interest and vitality that is perhaps less in evidence in the final object. The bulging baroque energy of Lipschitz's drawings seem a matter of inflation and rhetoric in such a recent work as "Sacrifice," although the richly ornamental, emblematic bronze, "The Virgin," is very effective sculpturally. And Moore's shelter drawings impress by their mysterious, affecting archaism and somber prediction of encroaching vegetation for the war victims. Translated into the large, crab-like "Reclining Figure" of 1945, these ideas seem pat and even vengeful.

Prominent among the new work is one of Modigliani's rarely seen, powerfully modeled stone caryatids. And of the greatest interest is the first example to be shown in an American gallery by the contemporary Italian, Marino Marini.

This bronze equestrian, "Cavalier" (reproduced), sustains an intensely dramatic personal style and has traditional authority. Altogether it seems one of the most vital, and incidentally un-Parisian, contemporary creations that has come out of Europe in recent years. Although the horse recalls the agony of the "Guernica," his antecedents are more likely from the Tang period, and the torpid, featureless figure astride him parodies the Renaissance hero. On one level it could make an inviting allegory on the occupation.

A DEBUT: Another show of sculpture, a one-man exhibition by Valentin is on view this week.

BY A CONTEMPORARY ITALIAN



"Cavalier," bronze, by Marino Marini, in the current exhibition of modern European sculpture at the Buchholz Gallery.

NY TIMES
Oct. 3-'48

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7

Four-Star Sculpture

Because of the taste and quality of the selections, the group of contemporary sculptures on view at the Buch-

The Art Digest

Pope Lectures in Denver
John A. Pope, assistant director of the Freer Gallery, will give a series of lectures on various aspects of Chinese ceramic art at the Denver Art Museum on October 20, 21 and 22. The lectures coincide with the exhibition of Recent Accessions in Oriental Art, scheduled through November.

The history of the Court and Opera Ballet is an enchanting history and it could not be better enjoyed than through the media employed.
The administration of the French Embassy's Cultural Decision has achieved a reputation for offering exhibitions which, in subject matter and quality, are always of a very distinctive nature. The current show may be seen at its headquarters, 934 Fifth Avenue, until October 20.—Rogers Bonaplex.

To the New Yorker, this show will provide a unique experience—an experience, moreover, which is in accord with our growing taste and appreciation of the ballet. The social significance of the Court Ballet is called to attention by the fact that the King and Queen or the Dauphin and the Dauphine themselves took part along with the professionals. Two monumental and highly decorative engravings by Cochin are imposing illustrations of this.

Pictures ON EXHIBIT

Oct. 1948

* * *
SCULPTURE by fifteen Europeans at the Buchholz Gallery constitute the most important sculpture show presented in New York this month, and in view of the regrettable infrequency of exhibitions of sculpture, it is likely to remain a high spot of the season. Listed alphabetically the sculptors are: Arp, Braque, Degas, Despiau, Laurens, Lehmbruck, Lipchitz (is he still a naturalized Frenchman?), Manolo, Marcks, Marini, Matisse, Modigliani, Moore, Picasso and Renoir. The two names that are not well-known in the United States are Manolo and Marini. Judging by the example of Marini's work included in this show, we would be inclined for a treat if the gallery were to give him a one-man exhibition. Mr. Valentin, director of the Buchholz Gallery,

tells me that there is a possibility of this for next season.



The Museum of Modern Art Archives, NY

Collection:

Valentin

Series.Folder:

V. A. 7

Oct. 1948.

Pictures

ON EXHIBIT

SCULPTURE by fifteen Europeans at the Buchholz Gallery constitute the most important sculpture show presented in New York this month, and in view of the regrettable infrequency of exhibitions of sculpture, it is likely to remain a high spot of the season. Listed alphabetically the sculptors are: Arp, Braque, Degas, Despiau, Laurens, Lehmbruck, Lipschitz (is he still a naturalized Frenchman?), Manolo, Marcus, Marini, Matisse, Modigliani, Moore, Picasso and Renoir. The two names that are not well-known in the United States are Manolo and Marini. Judging by the example of Marini's work included in this show, we would be in for a treat if the gallery were to give him a one-man exhibition. Mr. Valentin, director of the Buchholz Gallery,

tells me that there is a possibility of this for next season.



Four-Star Sculpture

BECAUSE of the taste and quality of the selections, the group of contemporary sculptures on view at the Buchholz Gallery offers an aesthetic treat. Many well-known pieces dot the galleries—Maillol's *Ile de France*, Moore's *Reclining Figure*, Renoir's *Mother and Child*, Picasso's *Jester*—and it is refreshing and constructive to see them again. The opportunity for further contemplation of art already seen comes all too seldom for most gallery-goers.

The exhibition breaks down into three indistinct categories, ranging from the essentially naturalistic (Maillol, Despiau, Degas, Renoir, Lehmbruck), through works of diminishing literary emphasis (Matisse, Marini, Manolo, Marcus) to the expression of almost purely sculptural considerations (Arp, Laurens, Lipschitz, Moore).

Among the less familiar objects shown, Marini's *Cavalier* is to be noted. The relationship of this horse and rider to Tang Dynasty figures is unmistakable. But its repose expresses 20th century conceptions—the inertia, bewilderment of the individual—and the extreme simplification, strong contrast of horizontal and vertical, and repetitive accent of details bespeak the modern mind of this artist.

Matisse's *Reclining Nude* stands out for its remarkable nicety of balance and the absolute rightness of its ever-changing relationships as the spectator moves around the sculpture.

Arp's restrained crystallizations, with their clarity and subtle variety, contrast with Lipschitz' violent symphonies.

In Laurens' concretions the female shape is the motif. The beauty lies in the ordered forms of marble or bronze he has produced. Likewise, Moore uses nature as a point of departure for autonomous creations, though in his work there are psychological overtones.

—PEGGY F. CRAWFORD.

Autumn: LAURENS (at Buchholz)



October 1, 1948

The Museum of Modern Art Archives, NY	Collection: Valentin	Series.Folder: I. A. 7
---------------------------------------	-------------------------	---------------------------

Klee Drawings Put on Exhibition;

NY- World Telegram- Nov. 2- 1948.

Paul Klee has become, for many modern art enthusiasts, a kind of unit of measurement. If you like the work of this Swiss modern who died eight years ago, you're wise, discriminating and au courant. If you don't, you're a hopeless Phillistine. They admit no doubts, no questionings, no reservations.

Which means, I guess, that they don't admit me. In the new exhibition of Klee drawings at the Buchholz Gallery are items that are as empty—albeit sometimes as charming—as a child's. They're precious to the point of absurdity, whimsical without being witty, thin without being succinct. "Lost," "Mesalliance" and "Crawling and Rearing" are examples.

On the other hand, however, are a few drawings that are a delight. There is a 1926 item called "Blowing the Hunting Horn" (in which, oddly the capriciously drawn head bears a startling likeness to a photograph of Klee taken 14 years later, just before he died), whose lineal arabesques reveal beyond question Klee's tremendous skill. The Gothic "Head" of 1919 is another most effective work. But it's not enough to show what a man *could* do, if he willed. It is what he actually did that counts, in the final analysis. Since feeling on Klee runs so high at this point, it appears that only posterity will be able to count up the final score.

NY Sun - Oct. 29- 1948.

Buchholz Gallery.

Drawings by that most attractive of all surrealists, Paul Klee, are now on view in the Buchholz Gallery and will have their usual success. In the catalogue there is a little quotation from the artist in which he seems needlessly to have been bored by the constant references to his stylized "infantilism." I say "needlessly" for Klee's charming youthfulness is something we all envy and would willingly share. The great Baudelaire went so far as to define genius as: "Childhood recalled at will"—a definition that fits Klee like a glove.

H. McB.

DRAWINGS BY

KLEE

BUCHHOLZ GALLERY
CURT VALENTIN

32 East 57

PAUL KLEE



BUCHHOLZ GALLERY

C U R T V A L E N T I N

32 EAST 57TH STREET · NEW YORK

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Valentin	V. A. 7

Klee Drawings Put on Exhibition;

NY- World Telegram - Nov. 2 - 1948.

Paul Klee has become, for many modern art enthusiasts, a kind of unit of measurement. If you like the work of this Swiss modern who died eight years ago, you're wise, discriminating and au courant. If you don't, you're a hopeless Phillistine. They admit no doubts, no questionings, no reservations.

Which means, I guess, that they don't admit me. In the new exhibition of Klee drawings at the Buchholz Gallery are items that are as empty—albeit sometimes as charming—as a child's. They're precious to the point of absurdity, whimsical without being witty, thin without being succinct. "Lost," "Mesalliance" and "Crawling and Rearing" are examples.

On the other hand, however, are a few drawings that are a delight



No. 1

Every artist would like to live in the central organ of creation, whether it is called brain or heart. Not all are destined to get there—but our beating hearts drive us deep down, right into the pit of creation. The result of this urge, whether it is called dream, idea, or fantasy, can only be taken seriously when it is perfectly fused with the right formal means into an artistic whole. Thus curiosities become the realities of art, revealing what has been seen in secret vision.

* * *

The artist does not think the appearances of nature so all-important as the realists do. He does not feel tied to realities, because it is not the outcome of the creative forces of nature which interests him so much as the form-giving forces themselves.

* * *

The legend of my "infantilism" in drawing must have originated in those linear compositions of mine where I have tried to combine a

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7

Klee Drawings Put on Exhibition;

NY- World Telegram- Nov. 2-1948.

Paul Klee has become, for many modern art enthusiasts, a kind of unit of measurement. If you like the work of this Swiss modern who died eight years ago, you're wise, discriminating and au courant. If you don't, you're a hopeless Phillistine. They admit no doubts, no questionings, no reservations.

Which means, I guess, that they don't admit me. In the new exhibition of Klee drawings at the Buchholz Gallery are items that are as empty—albeit sometimes as charming—as a child's. They're precious to the point of absurdity, whimsical without being witty, thin without being succinct. "Lost," "Mesalliance" and "Crawling and Rearing" are examples. On the other hand, however, are a few drawings that are delight-

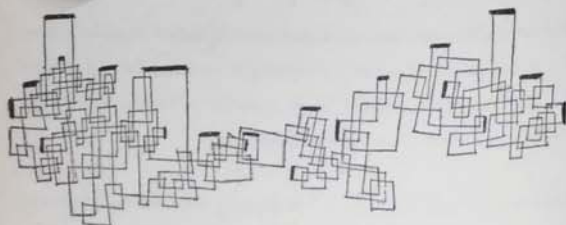
DRAWINGS BY
KLEE
BUCHHOLZ GALLERY
CURT VALENTIN
32 East 57

concrete image, like that of man, with its representation through the use of pure linear element. If I tried to represent man "as he is," I would need such confusion of lines, that there would be no question of pure elementary representation, but instead a dimness beyond recognition.

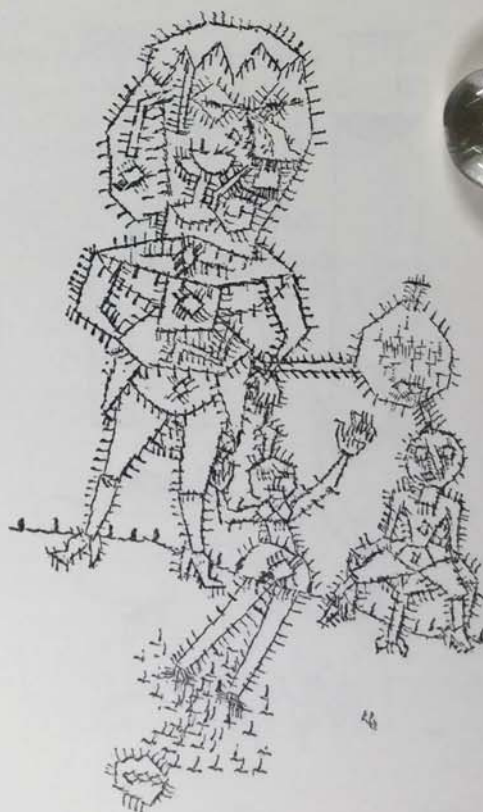
Anyhow, I don't want to show man as he is, but as he might also be.

In this way I might achieve a happy combination of metaphysical vision and the pure exercise of my art.

From Paul Klee, Ueber die Moderne Kunst, 1924.
Reprinted from Klee (1879-1940), with an introduction and notes by Herbert Read, London (Faber and Faber), 1948.



No. 36



No. 20

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7

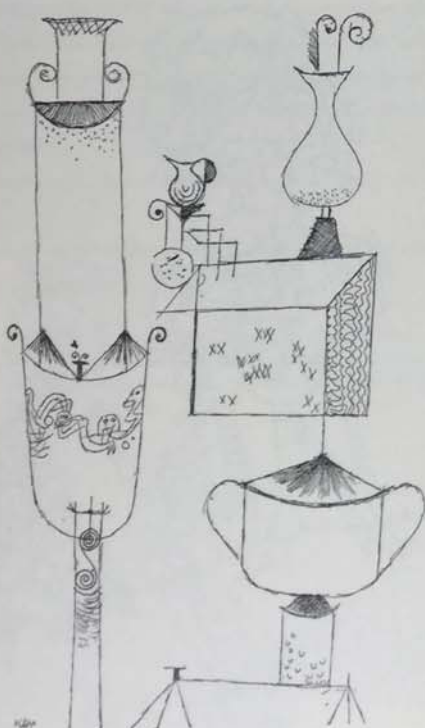
Klee Drawings Put on Exhibition;

NY- World Telegram- Nov. 2- 1948.

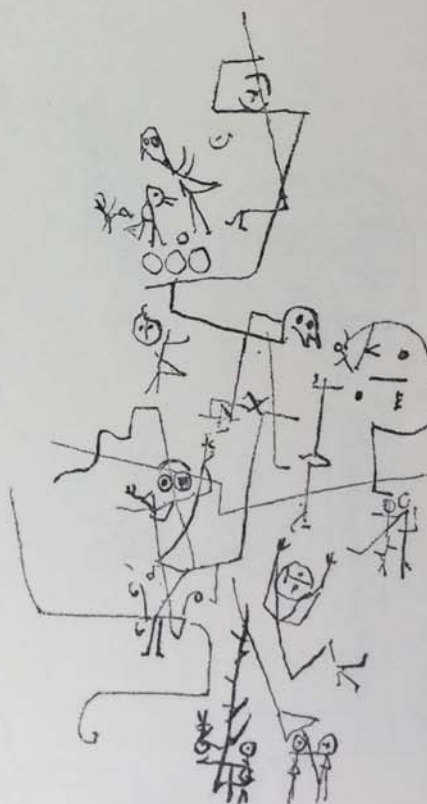
Paul Klee has become, for many modern art enthusiasts, a kind of unit of measurement. If you like the work of this Swiss modern who died eight years ago, you're wise, discriminating and au courant. If you don't, you're a hopeless Phillistine. They admit no doubts, no questionings, no reservations.

Which means, I guess, that they don't admit me. In the new exhibition of Klee drawings at the Buchholz Gallery are items that are as empty—albeit sometimes as charming—as a child's. They're precious to the point of absurdity, whimsical without being witty, thin without being succinct. "Lost," "Mesalliance" and "Crawling and Rearing" are examples. On the other hand, however, are a few drawings that are a delight.

DRAWINGS BY
KLEE
BUCHHOLZ GALLERY
CURT VALENTIN
32 East 57



No. 8



No. 43

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY

Collection:

Valentin

Series.Folder:

V. A. 7

Klee Drawings Put on Exhibition;

NY- World Telegram- Nov. 2- 1948.

Paul Klee has become, for many modern art enthusiasts, a kind of unit of measurement. If you like the work of this Swiss modern who died eight years ago, you're wise, discriminating and au courant. If you don't, you're a hopeless Phillistine. They admit no doubts, no questionings, no reservations.

Which means, I guess, that they don't admit me. In the new exhibition of Klee drawings at the Buchholz Gallery are items that are as empty—albeit sometimes as charming—as a child's. They're precious to the point of absurdity, whimsical without being witty, thin without being succinct. "Lost," "Mesalliance" and "Crawling and Rearing" are examples. On the other hand, however, are

DRAWINGS BY

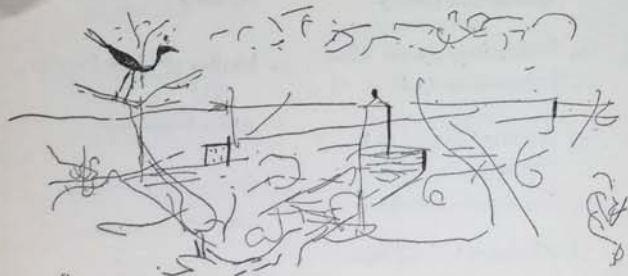
KLEE

BUCHHOLZ GALLERY
CURT VALENTIN

32 East 57

- | | |
|--|---|
| 45 Animals in Monumental Pose 1933
<i>Tiere in monumentaler Haltung</i> | 48 Crawling and Rearing 1937
<i>Kriechendes und Baeumendes</i> |
| 46 Clown and Animal 1933
<i>Clown und Tier</i> | 49 Children and Abstractions 1938
<i>Kinder und Abstractes</i> |
| 47 Mesalliance 1933
<i>Mesalliance</i> | 50 Water Bird 1938
<i>Wasservogel</i> |

With a few exceptions all drawings are in pen and ink



No. 18

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7

Klee Drawings Put on Exhibition;

NY- World Telegram- Nov. 2-1948.

Paul Klee has become, for many modern art enthusiasts, a kind of unit of measurement. If you like the work of this Swiss modern who died eight years ago, you're wise, discriminating and au courant. If you don't, you're a hopeless Phillistine. They admit no doubts, no questionings, no reservations.

Which means, I guess, that they don't admit me. In the new exhibition of Klee drawings at the Buchholz Gallery are items that are as empty—albeit sometimes as charming—as a child's. They're precious to the point of absurdity, whimsical without being witty, thin without being succinct. "Lost," "Mesalliance" and "Crawling and Rearing" are examples.

On the other hand, however, are a few drawings that are a delight. There is a 1926 item called "Blowing the Hunting Horn" (in which, oddly the capriciously drawn head bears a startling likeness to a photograph of Klee taken 14 years later, just before he died), whose lineal arabasques reveal beyond question Klee's tremendous skill. The Gothic "Head" of 1919 is another most effective work. But it's not enough to show what a man *could* do, if he willed. It is what he actually did that counts, in the final analysis. Since feeling on Klee runs so high at this point, it appears that only posterity will be able to count up the final score.

...

DRAWINGS BY

KLEE

BUCHHOLZ GALLERY
CURT VALENTIN

32 East 57

FIFTY DRAWINGS BY



OCTOBER 26—NOVEMBER 13, 1948

NY Sun - Oct. 29-1948.

Buchholz Gallery.

Drawings by that most attractive of all surrealists, Paul Klee, are now on view in the Buchholz Gallery and will have their usual success. In the catalogue there is a little quotation from the artist in which he seems needlessly to have been bored by the constant references to his stylized "infantilism." I say "needlessly" for Klee's charming youthfulness is something we all envy and would willingly share. The great Baudelaire went so far as to define genius as: "Childhood recalled at will"—a definition that fits Klee like a glove.

H. McB.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Valentin	V. A. 7

PAUL KLEE once said something about liking to do small subjects because he never got lost in them, and the collection of fifty of his drawings now on exhibit at the Buchholz Gallery can be taken as an example of that predilection. In their separate ways, they are exquisite as well. One of the amazing things about Klee was his

great originality. From the beginning to the end, he was always experimenting. He tried doing oils on everything, from burlap to butcher's paper, and he borrowed styles over a wide range, from children's drawings to Etruscan paintings. Though the possible variations in black-and-white are more limited, one sees in this aspect of his work the same restless, inquiring spirit that is behind the rest. The earliest of the pieces in the show, "Sailboats," done in 1911, is quite literal in style, but "Street of a Town," of the same year, is much more abstract, and from then on the exhibition is a continuous display of imaginative pyrotechnics, of which the "Physiognomy of a Dream" (oddly like a rubbing from some fanciful bas-relief), the bare, spacious "Two Signs," the finely drawn "Flagged Castle," and the truly delightful "Balloon over Town" are the most impressive examples.

New Yorker. Nov. 1948.

Paul Klee, a large show of whose work is in preparation here, is again the subject of an exhibition at the Buchholz gallery. Fifty drawings, all of which are in black and white line, have been arranged on the walls. Nothing more fanciful as a beginning point of departure for an approach to his magic sleight of hand can be dug up from pictorial archives. These exhibits are among a large number of drawings which Klee never sold during his lifetime, because they were used by the artist to a considerable extent for reference. Even here the inventive resource is somewhat remarkable, with mosaic heads, deftly extended city patterns, calligraphic animals and building-block architecture serving as typical illustrations. Why the artist withheld these delicate things, outwardly trivial but yet so pointed in wit, is difficult to comprehend, considering that his art always reveals itself with the utmost spontaneity, as something immediately imagined and instantly dealt with.

NY Herald Tribune.
Nov. 7- 1948.

N.Y. TIMES Nov 7- 1948

AT THE BROOKLYN MUSEUM

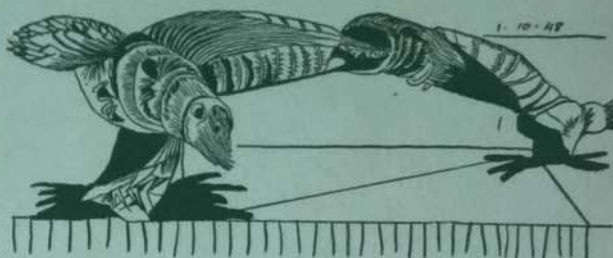


"The Concert," woodcut by Kirchner, lent by the Buchholz Gallery to the show of German Expressionist prints.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7

Graham Sutherland

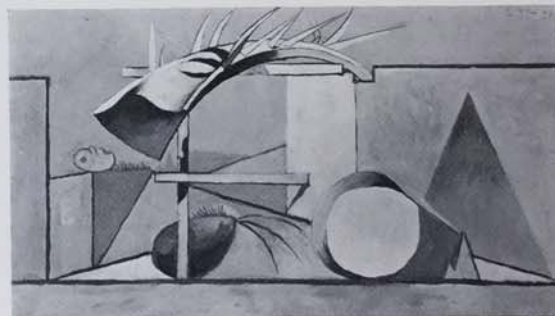


NOVEMBER 16—DECEMBER 4, 1948

BUCHHOLZ GALLERY
CURT VALENTIN
32 EAST 57 STREET • NEW YORK

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7



19

GRAHAM SUTHERLAND'S RECENT WORK

Mr. Sutherland's* vision of the Mediterranean is certainly different from yours or mine. We see it as it appears on coloured postcards of the Estérel—bright blue sea, bright red rocks, bright green trees. Or as it appears in Renoir, with the light breaking up all the contours and fusing the colours into a feathery iridescence. Or, perhaps, as it appears in Matisse, with the fronds of palm-trees seen through a window, scything the sky above a sea elegantly slashed with the white of painted sails. . . .

The southern sky we know as inescapably blue becomes, in Mr. Sutherland's pictures, pink or green. Disconcerting? Possibly. I know only that the first time I saw one of these skies I was at once, as it were, infected with the artist's joy in the violence of Mediterranean light. It was not until a minute later that I became conscious of the strange method he had used to convey this violence. Other prevailing colours are the opulent yellow of gourds, the green of vine-leaves, the turquoise of the copper sulphate with which the vines are sprayed, the violet and mauve of southern shadows. The forms

*In the spring of 1946 the Buchholz Gallery held the first one-man show of the work of Graham Sutherland.

In 1947 and 1948 the artist made several trips to the south of France, to which Raymond Mortimer is referring in his article of which we are reprinting excerpts.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7

preferred are jagged—banana-leaves that tear themselves into tiny strips, the sharp angles of the vine-leaves and the cogged edges of the palm-branches, which are used for fencing with their leaves chopped off. Mr. Sutherland remains fascinated by the fierce points he used in his pictures of thorns, at the time when he was preparing his great "Crucifixion" for the Northampton Church.

Into the Mediterranean basin, the birthplace of Phidias and Raphael and Cézanne, the adopted home of Poussin and Claude and Ingres, into this gravely harmonious landscape, Mr. Sutherland seems to have brought an obsessive, though unconscious, sense of tragedy, springing—one presumes—at once from his Celtic blood and from the beastliness of the time in which he lives.

A world lacerated by wars, pustulent with concentration camps, is hardly calculated to produce idyllic painting. It is the fault not of the artists but of their environment that they can no longer offer us the delicious visions of a Giorgione, a Watteau or a Renoir. . . .



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7

Mr. Sutherland's earlier works seem infused with an almost pantheistic love of nature. He painted Welsh mountains as if they were animate beings with which he identified himself. Something of this feeling remains. But now more usually he seems to find in nature symbols of human suffering and cruelty. The Southern vegetation hardens into instruments of torture. The palm—traditional emblem of the martyr's victory—is degraded into a weapon for his executioner.

Tragic art cannot be generally acceptable, because of the ugliness that is part of its material—the blood pouring from Oedipus's eyes, the madness of Lear and Alving, the terror-distorted mouths of the victims of Guernica. Though not in this way horrifying, Mr. Sutherland's Mediterranean pictures seem formidable as well as beautiful. They are, nevertheless, an expression of happiness. Mr. Sutherland goes so far as to consider them replete with gaiety; and my attempt to interpret them may well be wrong, for every individual looks at a work of art with eyes influenced by his own preoccupations. . . .

RAYMOND MORTIMER



C A T A L O G U E

OILS:

1946

- 1 Chimère
70 x 36 inches

1947

- 2 Palms
16 x 13 inches
- 3 Pink Palms
11 x 18½ inches

- 4 Abstraction under a Mauve Sky
10 x 13 inches

- 5 The Palm Leaf
10 x 13 inches
- 6 Palm and House
43¾ x 36½ inches
- 7 Palm Palisade
43½ x 36½ inches
- 8 Pink Vine Pergola
20 x 25½ inches



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7



9 Still Life with Banana Leaf
11 x 21 1/2 inches

10 Landscape with Fields
and Vine
13 x 11 inches

1948

11 Large Vine Pergola
52 1/2 x 33 inches

12 Cigale I
27 x 20 inches

13 Cigale II
27 x 20 inches

14 Landscape with
Banana Leaf
16 x 16 inches

15 Landscape with Corn
14 1/2 x 12 1/4 inches

16 Figure with Vine Structure
11 x 20 inches

17 Green Vine Pergola
19 x 22 1/2 inches

18 Banana Leaf over Landscape
18 1/2 x 22 inches

19 Palm and Wall
22 1/2 x 39 1/4 inches

20 The Gourd
20 x 20 1/4 inches

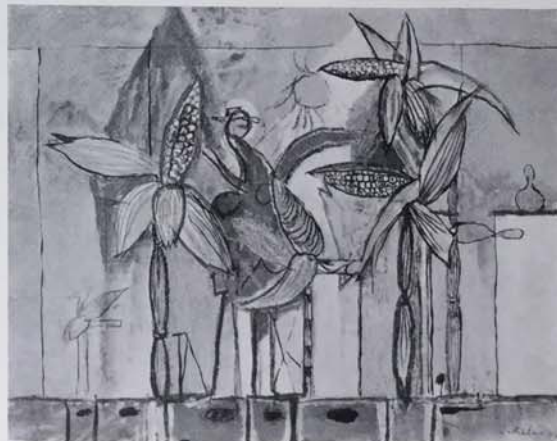
GOUACHES:

1947-1948

21 Palm Palisade
13 x 10 1/2 inches

22 Maize
8 3/4 x 11 inches

23 Maize and Landscape
8 3/4 x 11 inches



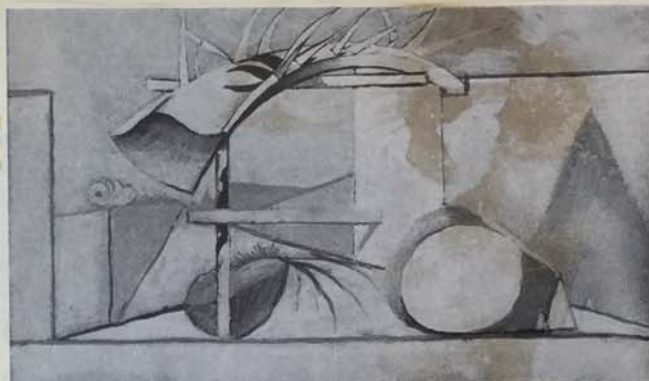
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7

- | | |
|---|--|
| 24 Tourettes
8 3/4 x 11 inches | 31 Reclining Stone Form
8 3/4 x 11 inches |
| 25 Insects
8 3/4 x 11 inches | 32 Organic Forms
8 3/4 x 11 inches |
| 26 Articulate Forms and Hills
8 3/4 x 11 inches | 33 Figure in Enclosure
15 1/4 x 19 1/2 inches |
| 26 Hanging Maize
8 3/4 x 11 inches | 34 Maize and Gourd
15 1/4 x 19 1/2 inches |
| 27 Still Life with Pomegranate
8 3/4 x 11 inches | 35 Figure and Maize
15 1/4 x 19 1/2 inches |
| 28 Leaves and Wall
8 3/4 x 11 inches | 36 Vine Pergola
15 1/4 x 19 1/2 inches |
| 29 Landscape and Terrace
8 3/4 x 11 inches | 37 Palm and Landscape
15 1/4 x 19 1/2 inches |
| 30 Turning Form I
8 3/4 x 11 inches | 38 Turning Form II
15 1/4 x 19 1/2 inches |



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	I. A. 7



Graham Sutherland's *Savage Palm and Wall*, 1948, in his second U.S. show at Buchholz.

Art News

Nov. 1948.

Sutherland

It is unlikely that many would identify the flaming canvases of Graham Sutherland [Buchholz; Nov. 15-Dec. 6] as those of the most important English painter of his generation. For though this forty-five-year-old painter who began his career as an etcher avows his debt to the continuing Romantic tradition of Blake, Palmer, Turner, Nash and Moore, Sutherland's nature is a nest of prickly tropical plants and threatening chimeras, and his technique is a Parisian mixture midway between Lam and Picasso. Since his first American show (A.N., Mar. '46), the artist has somewhat lost his bearings in a clash of emotion and intellect. His composition is rather dry and forced—over and over, the vertical tangle of forms are set against horizontally plotted backgrounds. "Palm palisades," "vine pergolas," banana leaves, gourds and locusts, the subjects of rather feeble abstraction, are seen in strong, singing colors—fuschia and vermillion, grassy green and sapphire blue, violets and mustard yellow. In fact color, as in the *Chimera* #2, is the most persuasive element in Sutherland's expression, though even here, in a daring red and green composition, the tone can become obvious. For some reason, emotion and structure are more clearly related in most of the small paintings; space is filled out and alive. *Savage Palm and Wall*, a handsome cool design in pale green, orange, beige-grey and white, though largely dependent on Picasso for its balance of line and volume, is the best picture in the exhibition. Prices unquoted. R.A.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7

New York Times
Sunday, Nov. 22, 1948

BY AN ENGLISH CONTEMPORARY



"Palm Palisade," by Graham Sutherland, at the Buchholz Gallery.

CHIEFLY ABSTRACT

Paintings by Sutherland,
Millman and Gorky

By SAM HUNTER

THE new Graham Sutherland show at the Buchholz Gallery, his second here, may be expected to stir up controversy. It is uncompromising in its own way. The laconic and disjunctive composition, matted, dead color and horny shapes are far from gratifying the eye. And the evocation of a still denatured landscape in limbo that accommodates the terrible as well as the beautiful will make even enthusiasts quail.

There have been misgivings about Sutherland before. Reputable American critics have found him provincial and a fundamentally weak abstractionist. A persuasive English critic has raised the more serious charge of gratuitous morbidity, a lack of viable ends.

To the first we might suggest the proof of the abstract pudding is in the eating. For Sutherland a limited abstract scale appears to serve his interests adequately, less in the matter of invention or for establishing a monumental syntax than as a subtle, transfiguring alchemy for certain states of mind.

As to the second we might inquire if the sad diminuendo, the dying away of the artist's grasp of tense, natural reality is not less a shadow of his own wish than a testimony to the realistic modern circumstances confronting a painter whose true spiritual sympathy is with now out of tune lyrical landscapists. To my view even his most cruel and myopic inventions have always derived a certain fullness from their part in the scene of traditional English romantic painting. And supporting this is the fact that the current show has progressed toward sanguinity.

For the artist has transplanted his rather tortured English thorn trees in the Southern sun. Out of a Mediterranean trip issues a record of a new-discovered formal species, observed not entirely with rancor—a series of spacious pergolas only a little agonized by dense creepers, spiky palms, cicas not altogether chimerical and fructifying maize—all in a palette more mauve, sedative and generous in feeling. Perhaps Sutherland has taken a leaf from the late stern but praiseful moods of Picasso. He still evokes a dry season but his orchard has become altogether more fruitful.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7

N.Y. Sun
Nov. 26, 1948

By HENRY McBRIDE.

Buchholz Gallery.

There is something distinguished, something quite desirable in the style of the new Graham Sutherland paintings in the Buchholz Gallery. Being well-planned decorations they could help a room enormously, and being well painted they may enchain attention indefinitely. Each exhibition by this artist improves upon its predecessors. He has been, it appears, to the south of France, reveling in the brilliance of the un-English colors found down there and putting them on canvas with the nonchalance of a Matisse. They are true enough to make you hear the dry rustling of the palm leaves twisting in the wind.

H. McB.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY

Collection:

Valentin

Series.Folder:

V. A. 7

COVER:

BRAQUE. PERSEPINA. WOODCUT IN COLOR. 1948

BUCHHOLZ GALLERY
CURT VALENTIN

December 11, 1948—January 3, 1949

LIST OF PRINTS ON EXHIBITION

E (Etching) L (Lithograph) WC (Woodcut) All prints are signed
by the artists and the editions limited (25 to 75 proofs)

ANDRÉ BEAUDIN

- | | | |
|---|---------------------------|------|
| 1 | In the Woods. E (color) | \$35 |
| 2 | The Green Leaf. L (color) | 30 |
| 3 | The Boats. L (color) | 30 |

MAX BECKMANN

- | | | |
|---|------------------------|------|
| 4 | Self Portrait. 1946. L | \$30 |
| 5 | Weather Vane. 1946. L | 30 |

GEORGES BRAQUE

- | | | |
|---|----------------------------------|-------|
| 6 | The Grey Teapot. 1947. L (color) | \$150 |
| 7 | Hera. 1947. L (color) | 150 |
| 8 | Helios. 1948. L (color) | 150 |
| 9 | Persepina. 1948. WC (color) | 120 |

STANLEY W. HAYTER

- | | | |
|----|-----------------------------------|------|
| 10 | Cinq Personnages. 1946. E (color) | \$65 |
| 11 | Winged Maternity. 1948. E (color) | 50 |

ALEXANDER CALDER
RECENT MOBILES, 1948

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	V. A. 7

FERNAND LEGER

12	Acrobat. 1948. L (color)	\$45
13	Butterflies. 1948. L (color)	45
14	Black Root. 1948. L (color)	45
15	Blue Landscape. 1948. L (color)	45
16	Still Life with Fruit. 1948. L (color)	45
17	Composition with Profile. 1948. L (color)	45

JACQUES LIPCHITZ

18	Theseus. 1945. E	\$50
----	------------------	------

GERHARD MARCKS

19	The Angel of Cologne. 1946. WC	\$40
20	Old Woman and Young Girl. 1947. WC	35
21	Kneeling Nude. 1947. WC	40
22	New Moon over Ruins. 1947. WC	40

MARINO MARINI

23	Nude. L	\$35
24	Horse. L	35
25	Man on Horse Back. L	35

ANDRÉ MASSON

26	Nude. 1946. E	\$45
27	Kneeling Girl. 1946. L	40
28	Hesperides. 1946. L (color)	65
29	Portrait of Henry D. Kahnweiler. 1946. L	35
30	Pont Neuf. 1947. E	50
31	In the Theatre. 1947. E	45
32	Sisyphus. 1947. E	60

HENRI MATISSE

33	Girl's Head. 1948. E	\$75
34	Girl's Head. 1948. E	75
35	Girl's Head. 1948. E	75
36	Girl's Head. 1948. E	75

JOAN MIRO

37	Composition. 1944. L	\$40
38	Composition. 1944. L	60
39	Composition. 1948. L (color)	65

PABLO PICASSO*

40	Head of a Girl. 1946. L	\$75
41	Purple and Yellow Birds. 1946. L	100
42	The Nymph and the Fawn. 1947. L	140
43	The Pigeon. 1947. L	85
44	The Dove. 1947. L	130
45	Seated Girl. 1947. L (color)	150
46	Girl with Necklace. 1947. L	140
47	Young Girl in Profile. 1947. L	140
48	Fruit Bowl. 1947. L	150
49	Bouquet and Fruit Bowl. 1947. L (color)	150
50	The Sleeper. 1947. L	140
51	The Small Profile. 1947. L	125
52	Glass and Flower. 1947. L	130
53	The Black Bull. 1947. L	120
54	Seated Nude with Wreath. 1947. L	130

*Nr. 40-58 are illustrated in *Pablo Picasso, Lithographs 1945-1948*. Just published (\$3.00)