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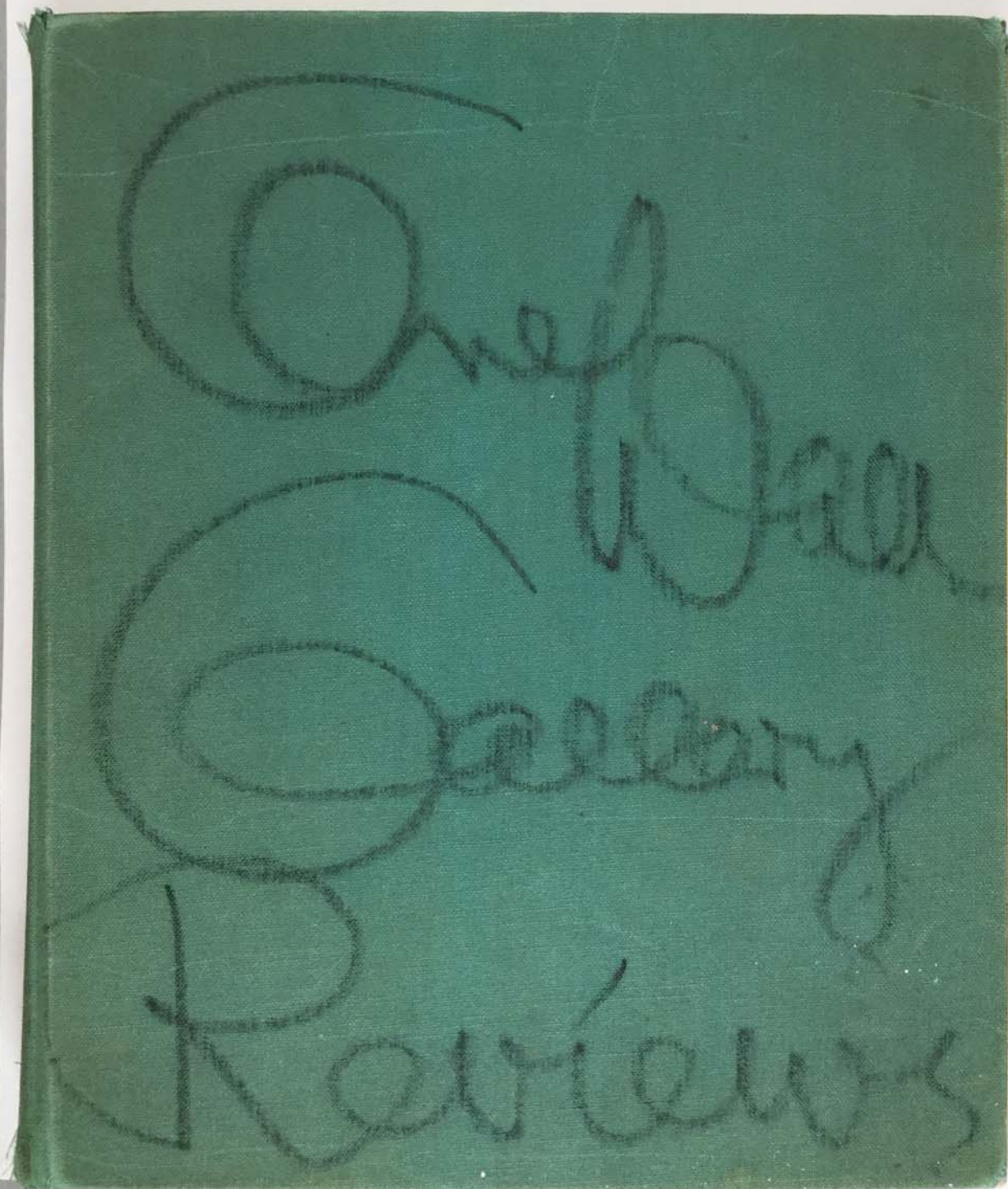
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Felix Topolsky *ARTS DIGEST*
Aug 11, 1937, p. 29

Topolsky's Chronicle, the subject of this exhibition, is a slim semi-monthly publication issued in London single-handed by Polish-born artist and illustrator Felix Topolsky. Its several large pages are filled with vivid lively drawings in which the artist records his observations on places he visits or topic which occur to him such as "Costumes of the British Male." A lively wit as well as a sprightly hand make this an entertaining as well as singular periodical. (Wittenborn, to August 12.)—M.S.

Pearl Fine (Wittenborn; June 13-20) traces the progressive stages of her woodcut, *Wide to the Wind*. First, the artist's seemingly arbitrary decision to transform her original idea into a print rather than a painting immediately forced her to sharpen and discipline her forms; in the second gouache, black areas are more clearly defined and set off from colored and white areas, and the pattern is simplified. The key

ART NEWS
Summer 1935

proofs—first in black alone, then with colors added one by one—continue the process of simplification and definition up to a point; when the artist has finally achieved the basic design, she proceeds to embellish it much as a composer adds ornament to a simple theme. \$45. R.B.

ART NEWS Summer 1935

Joseph Lacasse (Wittenborn; to June 11), a Belgian who is currently exhibiting his paintings in another gallery, shows here some of his lithographs. Though all were done in the same year—1933—they may be divided stylistically into two groups. In the first, exemplified by *Naissance* and *Equilibre*, the designs are Cubist, perhaps influenced by Delaunay or Brancusi, the latter a close friend of the artist. In the second, writhing curvilinear shapes are overlaid with a grainy spotted effect which perhaps derives from Post-Impressionism. \$30. R.B.

Leo Maillat

Leo Maillat is a Swiss graphic artist and noted illustrator who publishes quarterly or as near quarterly as his inclination dictates, a folio in limited editions of 1000 which apparently may include almost anything from children's verse to Lorca's drama, but which concentrates on original woodcuts, executed by Maillat himself and other Swiss artists. The striking feature of this rather charmingly erratic publication is the exceptionally handsome penetration and the labor that is lovingly expended on it. (Wittenborn.)—M.S.

Arts Digest 9/15/37

WITTENBORN GALLERY
1015 MADISON AVENUE, NEW YORK 17, N.Y.
FEBRUARY 1938

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	Wittenborn	III.G

The New York Times March 20, 1955 Art Exhibitions Listed For Week
Gouaches and collages by Berto Lardera At Wittenborn's ,38 East Fifty-
seventh Street.

The New York Times March 30, 1955 About Art and Artists
And, at Wittenborn's 38 east Fifty-seventh Street, are some
abstract gouaches, lithographs and collages by Berto Lardera, an
artist who works in an energetic, spare style.

Art News April 1955
(Wittenborn; q to April 4) Is an abstract sculptor in metal,
plaster and other materials. He moved to Paris from Florence in 1947.
In Italy he contributed critical articles to newspapers besides
being a sculptor. An exhibition of his work is planned for the San Fran-
cisco Museum. His New York debut is inauspicious and consists of modest
collages and gouaches. The former look i like plans for sculpture.
The latter are looser constructions with elements of black line and
texture freely placed over swatches of pure color isolated against white
paper. \$150-\$200

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Wittenborn	III.G

Arts Digest April 1, 1955

Berto Lardera

These abstract gouaches and collages are handsome and simple. Painted or pasted with a directness which seems sure of its every move, they are conceived as interacting forces in space, with the whiteness of the paper granted equal importance as color areas in the ensemble. Lardera's approach is consistent with that will toward rational order which one associates with Poussin, Cezanne and cubism, and his work attains dignity despite its bright, almost smart ease of execution. (Wittenborn, to April 4)

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Collection:
WittenbornSeries.Folder:
III.G

Art News - 1954

German Graphics

About half-dozen German artists show drawings, pastels, gouaches and prints in this small show. Best known here is Willi Baumeister who shows disappointingly crude, harshly colored pastels. Among the more impressive offerings are Bernhard Eppler's decorative color engravings, C. M. Kiesel's tasteful linoleum cuts printed in pale colors; Rudolf



Art Digest 1954

South German abstract (Wittenborn; to March 6) artists show prints and watercolors in which the influence of the Bauhaus and pre-Hitler Expressionism prevails. Müller-Erbach's gouaches have the broad drawing and red and black color of present-day Dutch painting. Haffner-richter, who has worked at the Planck Institute for physical chemistry, uses Maholy-Nagy's crystalline form to represent imaginative geo-

logical subject matter that is sometimes close to science fiction. Hufschmidt's pen drawings have a Klee-ish delicacy. This exhibition does not give you the idea of any flowering of new talent. It is as if the history of Germany from 1932 to the end of the war were a great sleep, and now the awakening is slow and difficult. \$10-\$150. F.P.

Scharpf's color woodcuts making good use of white line on dark ground; and Heinz-Otto Müller-Erbach's bold abstract gouaches. (Wittenborn, to Mar. 6.)—D.A.

George Ortman

Born in 1926, George Ortman is having a first showing of his steel engravings in New York. Among some 15 examples, his style is semi-abstract; he uses staccato, jagged lines and scratchy shadings as well as some occasional enclosed forms. *Sounds* contains a kind of explosion in this idiom. No shape, however, is quite decisive, nor does the medium seem to be developed beyond an elementary nakedness. At best these markings achieve some suggestive areas (*Circus, Landscape*), but none of these in a manner that is entirely coherent and convincing. (Wittenborn, Feb. 1-26.)—S.B.

Art Digest Jan. 55

George Ortman (Wittenborn; to Feb. 26), who has exhibited his paintings in New York, demonstrates his ability as an engraver with careful studies of landscape, seascape and interior elements. Moons and the sun are defined by small, sharp lines, clustered like metal shavings on a magnetic field. Looser shapes, coiled like metal wires, evoke a fish, sound waves or a stretch of forest. He manipulates the burin skilfully to achieve a pleasingly irregular depth and width of line. \$15-\$35. C.T.M.

Art News Feb 1955

FROM MAY ART NEWS:

FRED BECKER (Wittenborn; to May 18) worked with Hayter and teaches graphic arts at Washington University in St. Louis. His first New York show of engravings is a virtuoso performance in mixed techniques that exploit a maximum of textural effects. However, a tendency to overwork the plate complicates the structure of "Jam Session", the most ambitious print, so that it flounders in a complex of textural transitions and involved imagery. \$25-\$45.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Wittenborn	III.G

ART NEWS - May 1955

66-----

under " Prints "

Karl Langenbacher is a German artist who studied engineering in Munich and combined his talents for painting and engineering by producing notable industrial designs. His etchings reflect both facets of his abilities. There is a grim preciseness to his seemingly meandering calligraphy and a psychological penetration to his conception that stem from Expressionist forebears. His cafe scene, " Boulevard ", is a complex composition of interpenetrating planes, forms and images that delineate a seated girl and a standing man at a cafe table. Several of the plates have a Klee-like whimsy that is quite ingratiating, notably " Play of Lines " ~~xxxxxxx~~ " Perplexity " and " Experimentation ".

ART NEWS Feb. 1955

Karl Langenbacher (Wittenborn)

German Engineer and artist, offered etchings and color lithographs. The former are fragile statements of line, wire and laboratory equipment enmeshing man. The lithographs, abstract and bold in color, produce jutting angles and lines with black as a main element serving as the focal point. \$ 7.50 - \$ 17.50

The Museum of Modern Art Archives, NY

Collection:
WittenbornSeries.Folder:
III.G

Art News - Jan. 1956

Art Students League
March 1956

Dorothy Dehner, Life Member, showed etchings and engravings on Wittenborn's One-Wall Gallery, January.

ARTS 3136

J. Mueller Brockman: Handsome posters by a young Swiss designer and graphic artist, the more impressive of which are a series designed for concerts given in Zurich last year. (Wittenborn, March 6-19.)

DONALD L. STACY - Arts June 1956

A variety of abstract paintings in ink and gouache which succeed most often by the charm of their color, as in *Imagination*, but which tend to be over-busy and dependent upon momentary effects. (May 22 - June 18) - J.R.M.

GOTTFRIED HONEGGER - ARTS July 1956

A series of colorful, well-designed lithographs from his portfolio, *Transmissions*, by the Swiss designer Gottfried Honegger. (Aug. 22-Sept. 5) - J.R.M.

GOTTFRIED HONEGGER and WARJA HONEGGER-LAVATER - ARTS Oct. 1956

Well-designed, subtly colored lithographs of forms abstracted from nature by the former, and urbane, witty little etchings, sometimes reminiscent of Klee, by the latter. (Sept. 4-18) - J.R.M.

L'OEUVRE GRAVEE - ARTS Oct. 1956

A series of color prints from *L'Oeuvre Gravee* included examples by Music, Poliakoff and Clave. (Sept. 19-30) - J.R.M.

Gillo Dorfles. [Wittenborn] an Italian painter who showed here for the first time, was one of the founders in 1948 of the *Movimento d'Arte Concreta* in Milan. The name of this movement seems to place it in the current international style that takes as its stated basis of belief that a painting is to be considered an object in itself. His monotypes in pink and grey and brown, in spirals and various textures contributed by the medium, do have this objectivity, which his watercolors and lithographs, also exhibited, somewhat lack. The lithographs are like those mathematical lines that, without increasing the area that contains them, can be made infinitely long by an infinite addition of always smaller extra loops. \$7.50-\$100. F.P.

L. J. THARRATS: a member of the Barcelona group which publishes a small periodical devoted to the arts. Tharrats has sent to America a delightful collection of witty, light-hearted collages fabricated from every imaginable sort of cut out and ready-made, including Victorian seals of cupids and angels, arranged in wonderfully inventive and charming compositions. (Wittenborn, Nov. 15-30.) ... ERNESTINE LIVERS: A genuine feeling for her subjects and enjoyment of painting are apparent in the colorful flower pieces, haunting street musicians, ballerinas, and interiors of the plush restaurants of another era. (Barzansky, Oct. 31-Nov. 14.) ... THEODORE BRENNON: Ribbons of color form abstract configurations of varying complexity in a series of gouaches painted with clarity and vigor. (Wittenborn, Nov. 1-14.) ... CONSTANCE RICHARDSON: The midwestern landscape and the industrial outskirts of large cities are treated with meticulous attention to detail, yet convey a vivid sense of the sweeping extent of the scenes. The immediate execution of

Monotypes.

GILLO DORFLES, prominent esthetician, journalist and painter from Milan, is showing a group of his monotypes at the Wittenborn Gallery, 38 East Fifty-seventh Street. In most of his prints, the emphasis is on a personal calligraphy that can be read for meaning, and handwriting. Very often he uses the white of the paper to provide light, and the tones of pink, yellow or blue over it, and then arranging the circular linear forms. At times the rhythmic interplay of line resembles the intricate symbolic designs on ancient oriental bronzes. In his delicacy in color and the emphasis on integral rhythms, Dorfles achieves a lyrical quality.

Erni Illustrates La Fontaine's Fables

YET another set of illustrations for La Fontaine's fables, this time by the Swiss illustrator Hans Erni, are shown at the Wittenborn Gallery, 38 East Fifty-seventh Street. Following closely in the footsteps of Picasso, Erni in his lithographs never achieves the satiric bite or imaginative take-offs that others before him have derived from the fables. Although Erni is an elegant draftsman, most of his illustrations are soft, rather spiritless effusions.

acetate. (Carstairs, Dec. 5-30.) ... Dorothy Dehner: In an exhibition of etchings and engravings notable for their control, the artist achieves at times a Miro-like quality, particularly in her etching *Things on Strings*. (Wittenborn, Jan. 9-21.) ... John Bernhardt: Although color is sometimes dissonant, as in *Queensbridge*, the disciplined structure of most of his pieces (*Meeting Hall*, for example) gives an indication of an interesting talent in this exhibition of woodcuts. (Wittenborn, Jan. 23-Feb.

ART NEWS

Dorothy Dehner [Wittenborn; Jan. 9-21] teaches at Barnard; her watercolors were seen last fall; she is showing etchings and engravings for the first time. The titles that are like titles for poetry express concrete and witty abstractions. There are two general kinds of subject: one, open and linear, is close to such titles as *Things on Strings* and *Aerial to Infinity*; the other resembles an assortment of ancient clay seals. She succeeds in projecting imagination and an introverted sensibility. \$15-\$35. Jan 56 F.P.

New York Times - Jan 14/1956

Dorothy Dehner, whose etchings and engravings are being shown at the Wittenborn Gallery, 38 East Fifty-seventh Street, follows a well-disciplined instinct for the varieties of fine line. Her prints are always delicate and often trace directly feelings of balance and repose. Her work is distinguished by a respect for the inherent finesse of the intaglio technique.

New York Times - Jan 14/1956

At the Wittenborn One-Wall Gallery, 38 East Fifty-seventh Street, Pierre Vitali shows water-colors and drawings, all more or less dependent on the lessons of Cézanne. Vitali is a good draftsman, and his work though not yet entirely original, shows promise. J.R.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Wittenborn	III.G

N.Y. Times - Oct. 4, 1956

Peter Takal, whose drawings, lithographs and etchings are on view at the Wittenborn One-Wall Gallery, 38 East Fifty-seventh Street, is a skillful draftsman. His early works in this exhibition, particularly a 1931 sketch of a railway carriage, indicate the consistency of his interests.

Always closely related to his subject, the artist uses pure line to summarize the sitter's attitude and basic characteristics. Lithographs of a recent period are delicate observations of wild flowers. D.A.

Drawings and monotypes by Bernard Schultze are on view at the Wittenborn One-Wall Gallery, 38 East Fifty-seventh Street. Schultze draws complex images that suggest tangled, tiny underbrush. His feelings are related to those of the mystic abstractionist Wols, who helped to establish a school of abstract paintings in Europe. D.A.

N.Y. Times - Oct. 23, 1956

BERNARD SCHULTZE - ARTS Dec. 1956

Among these abstract drawings and color lithographs there is a particularly good piece in red and orange crayon with its skeins of fine scarlet lines balanced against soft massed whites. (Oct. 18-31).

J.R.M.

ONE - WALL GALLERY -

N.Y. Times - D.A.

1957

Dolly Perutz, who shows woodcuts and monotypes at the Wittenborn One-Wall Gallery, 1018 Madison Avenue, is a witty and pleasing graphic artist. Her monotypes, in soft tonalities, portray small animals with singular charm, and several of her lithographs are vivid characterizations of animals in slightly expressionist terms. There are also entertaining illustrations for the German satirical poet Christian Morgenstern.

DOLLY PERUTZ - ARTS Jan. 1957

A distinguished selection of graphics marks the artist as a craftsman of precision and bewitching interpretation. One group of eight whimsical woodcuts was inspired by the creatures of the Galgenlieder (Gallows Songs) of Christian Morgenstern. A poem by Lorca was the source for a monotype which has a Chinese majesty of rhythm, superb blue and pale-green birds co-undulating like banners. In general Miss Perutz' zoology is both impeccable and mysterious, her tropical fish as volant as birds, the birds as sinuous as fish. Other subjects include an inscrutable beaver, a magnificent owl with violet-striated wings outspread (monotypes), an underwater denizen of ambiguous antecedents and a freely assembled striding red bird (lithographs). A three-color woodcut self-portrait of the artist was promised for the exhibition but not available at the time of review. (Dec. 31-Jan. 19). V.Y.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Wittenborn	III.G

ARTHUR DESHAIES - ARTS Jan. 1957

Recent drawings in ink with rolled areas and calligraphic ensembles, called Landscapes, and a series of nine-by-twelve Mouvements vers autres: individually suggestive, totally meticulous and abstruse - ultimately quite monotonous. (Jan.21-Feb.2). -V.Y.

N.Y. Times - March 5, 1957
D.A.

Sam Spanier, a young American painter who recently returned from a sojourn in Paris, is showing intimate wax paintings at the Wittenborn One-Wall Gallery, 1018 Madison Avenue. Spanier is a tender, subjective painter, whose subjects range from richly tangled gardens to children at play. His color is soft and luminous, often blending reds, pinks and purples, and usually geared to mystery and ambiguity. His interpretations of human heads are full of fantasy, especially in one instance where the flowers that are the eyes, are metaphors for a personality.

N.Y. Times - March 29, 1957

Large black-and-white etchings by Sylvia Carewe are on view at the Wittenborn One-Wall Gallery, 1018 Madison Avenue. Miss Carewe scores her compositions boldly with subtle figurative elements and non-classical perspective. D.A.

N.Y. Times - Feb. 1957

A group of modern Japanese calligraphic paintings are on view at the Wittenborn One-Wall Gallery, 1018 Madison Avenue. Current artists in Japan have attacked the challenging problem of using the calligraphic forms familiar in traditional painting toward abstract ends, and their results have been of great interest. Although some of the paintings in this exhibition undoubtedly have definite symbolic connotations, others are free creations, brushed in sweeping, intense manner, and suggestive rather than connotative. D.A.

BRUNO MUNARI - ARTS April 1957

The reviewer saw only the few of these silk-screen designs which were available but he assumes that the rest are as boldly attractive as those examined. Each was a single, intense-color form like a huge monogram or an Oriental symbol, set in creamy relief on a strip of exotically fabricated paper. (April 1-27). -V.Y.

BRUNO MUNARI - ART NEWS April 1957

Wittenborn is showing silk-screen works in bright monochromes which look like imaginary letters from a Shavian type-book hewn out of ovals or circles. \$17.50 (April 1-27). H.D.H.

BERNARD CHILDS - ARTS May 1957

The softly colored, etched abstractions of this artist employ, it would seem, every possible adventure with a line, weaving it across a fevered subtexture, winding and unraveling it, thickening and thinning, separating it into discontinuous but directional segments, fraying it out as a dotted trail or a dentation, dispersing it as a mass of constituent blots. The configurations which issue from this sensitive ingenuity are as tantalizing as they are often rewarding. Euphoria is as exquisite as a Chinese landscape, suggesting a lift of birds in a dawn untrammelled save by the inky-textured emergence of leaf-and-reed forms from a light out of this world. (April 22-May 18). -V.Y.

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	Wittenborn	III.G

LEON GOLUB - ARTS June 1957

A serious painter, now working in Italy, who has written intelligent communications on the subject of his researches, Golub is now offering a selection of figures in Conté crayon which would suggest the experiential studies of a draftsman or a sculptor. But he draws far better than many who have offered sketches quite inferior as completed work. These are massive figures, suffused with a terra-cotta shade, monumentally filling the large papers on which they're drawn. They have a cylindrical power and classic grace; to what development they may next lead should be a question worth taking seriously. (June 3-29).-V.Y.



The Museum of Modern Art Archives, NY

Collection:
WittenbornSeries.Folder:
III.G

ART NEWS FEBRUARY LONDON

3

PORTRAIT OF THE ARTIST JOHN COPLANS

JOHN COPLANS was born in London in 1920 and was brought up in South Africa. After eight years of service with the forces, principally in Ethiopia and the Far East he returned to resettle in Europe. Since 1947 he has struggled with the problems of recovering lost time. He is a self-made painter who has plotted his route in spite of all odds. His sudden dynamic appearance amongst the avant-garde painters follows several years of hard everyday work in preparation for this redirected energy. Apart from his Serigraphic Workshop he has applied himself seriously to the craft of painting and has devised a means and a manner of putting himself to the test at all opportunities. He has a directness of approach at times discomfiting to those of authority on modern trends and a rate of progress which appears startling to his colleagues.

Having shown with the London Group, the first notice of his work was in the New Vision 1957 exhibition and later more emphatically at the "Metamorphosis, Tachiste and Abstract Painting in England Today" at the Redfern Gallery. This was followed by his participation in an Exhibition of Contemporary English Painting at the Musée des Beaux Arts at Liege and Antwerp. He is represented at the Stedelijk Museum, Amsterdam and the Museum of Modern Art, New York, as well as in several British Municipal Galleries.

Coplane's paintings despite their boldness of execution betray that anguish of uncertainty well known to artists without conventional backgrounds of Art Education. His problems in drawing seem oddly opposed to an obvious knowledge of the craft of painting. In projecting



a machine-lined imagery jointed by pulsating neon lights Coplans poses for himself the problem of co-ordinating a rhythmic timing between the act of creating and that which is being created. The intensity of his vision depends on whether he can maintain this synchronisation between image and execution.

Because of his perversity in refusing to accept a formal Art training he relies on that intuitive gamble which characterises his painting and creates the individuality of his work.

Sept. 3-16.) . . . John Coleman: In large etchings and aquatints Coleman studies figures dancing or in the park, and deeply bitten faces, capturing a sense of alienation which is at times keen and sharp in an otherwise murky ensemble. (Wittenborn, Sept. 16-30.) . . . ARTS OCT '57

John Coleman [Wittenborn; Sept. 16-28] of California has a first New York show of graphics. His fairly literal figure pieces use a scratchy line that recalls Zorn. He seems more himself in abstract aquatints in which the acid seems still at work—like a growth on rocks or tree trunks. \$20-\$50. ART NEWS Sept '57 J.S.

THE NEW YORK TIMES, SUNDAY, SEPTEMBER 29, 1957.

John Coplans—Wittenborn & Co.,
1018 Madison Avenue. Litho-
graphs and serigraphs.

ARTS
98
57
John Coplans: Brilliances of vermilion and violet seep through constraining blacks, and the total impression of these serigraphs and lithographs is of an interesting temperament. While there is a good deal more formal "energy" than resolution, a prominent exception is a composition in violet, black and aquamarine with a trio of forms. It suggests that the printmaker thinks in terms of graphic wit, much more than he is willing to admit. (Wittenborn, Sept. 30-Oct. 12.)—S.B.

THE NEW YORK TIMES, FRIDAY, NOVEMBER 8, 1957.

Hans
Erni: One of Switzerland's most sober realists when it comes to social themes. Erni also enjoys a frivolous improvisation on the classical, and it is from the lighter side of his art that most of these lithographs and posters stem. The exhibition also celebrates the appearance of a singularly handsome edition of the *Odyssey* illustrated with Erni's original lithographs on which he has brought to bear the best of his remarkable skill and imagination. (Wittenborn, Oct. 28-Nov. 2.)

(Warja Honegger-Lavater, a Swiss artist whose prints are on view at the Wittenborn Gallery, 1080 Madison Avenue, works with both semi-figurative and purely abstract imagery. She is agile with the etcher's needle, making fine excursions across the page with a delicacy reminiscent of Paul Klee.

W. Honegger-Lavater: Accomplished etchings and engravings by the wife of Honegger immediately recall his grace and skill (in the lovely, clean *Herbst*, for example). But Honegger-Lavater's own interests are also distinguished in concept and execution. Her forte is the expression of psychic states and jazz music. In etching the inner feelings and invisible rhythms and tempos. She does it intricately, in a webbing of montages—and sometimes in a group of sharply sliced and arranged plates, printed together. It is as though she has directly etched the qualities of an incisive mind. (Wittenborn, Nov. 4-16.)—S.B.

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Collection:

Wittenborn

Series/Folder:

III.G

THE NEW YORK TIMES, SUNDAY, NOVEMBER 17, 1957.

WHITNEY ANNUAL
OPENS WEDNESDAYAmerican Exhibition Heads
List of Activities of Art
Galleries This Week

The annual exhibition of contemporary American painting and sculpture at the Whitney Museum heads the entries in another crowded week of art events.

Many well-known European and American artists figure in the group and one-man shows scheduled to open. Other displays include prints and drawings by old masters.

A list of the new attractions follows:

TOMORROW

Emilie Arling-Zisman Gallery, 123 East Fifty-fifth Street. Paintings.

Eugene Berman-Knoedler Galleries, 14 East Fifty-seventh Street. Designs for sets and costumes for "Don Giovanni."

Aaron Bohrod-Mitch Galleries, 21 East Sixty-seventh Street. Paintings.

Iris Brody-Collectors Gallery, 41 West Fifty-third Street. Ink drawings.

Carybé-Bodley Gallery, 223 East Sixtieth Street. Drawings and water-colors.

Consuegra-Roland de Aenille Gallery, 59 West Fifty-third Street. Paintings.

José de Rivera-Grace Borge-nicht Gallery, 1018 Madison Avenue. Constructions.

Piero Dorazio-Wittenborn Gallery, 1018 Madison Avenue. Paintings and lithographs.

Piero Dorazio: His abstract pen and wash drawings and lithographs are notable for the quality of their handling. (Wittenborn, Nov. 18-30.)

THE NEW YORK TIMES, FRIDAY, NOVEMBER 22, 1957.

Art: Big Men on Canvas

By DORE ASHTON

Piero Dorazio's re-prints on canvas at Wittenborn Gallery, which are two at 1018 Madison Avenue there is a new in-crease in this artist's rapid development. These are black-and-white lithographs that have the quality of quill-pen drawings.

They are carefully calculated, for their lines move backward and forward in what at first seems to billow over pattern, but on examination, prove to be fully balanced, composed of varied conceptions. As the Dorazio has a firm but loose touch and a definite idea of the spaces that he wishes to establish. They are bright, airy and more assured than his former work.

THE NEW YORK TIMES, SUNDAY, DECEMBER 1, 1957.

HOLIDAY DISPLAYS
MARK WEEK IN ART

I. Rice Pereira-Wittenborn Gallery, 1018 Madison Avenue. Manuscript with water-colors.

I. Rice Pereira: A series of cosmological drawings and watercolors, entitled "The Lapis," derives from a private dream interpreted and interpolated by the artist. (Wittenborn, Dec. 2-9.)

Wittenborn Gallery, 1018 Madison Avenue. Modern European and American printmakers.

THE NEW YORK TIMES, SUNDAY, JANUARY 5, 1958.

CITY ART ACTIVITY
QUICKENING PACE

Flood of New Exhibitions
Begins in Galleries as
Holiday Lull Ends

Sidney Chafetz-Wittenborn Gallery, 1018 Madison Avenue. Woodcuts and prints.

ARTS - Jan '58 Sidney Chafetz: Large, striking color woodcuts, including some wry character studies of celebrities, among them Edith Sitwell and Milhaud. (Wittenborn, Jan. 6-18.)

[Wittenborn; F. Haas] shows etchings in which heavy opaque bars cancel out delicate geometrical forests of lines [\$20-\$60] I.A. . . .

THE NEW YORK TIMES, SUNDAY, JANUARY 19, 1958.

Albert Alcalay-Wittenborn Gallery, 1018 Madison Avenue.

Recent watercolors and drawings by
albert alcalay
January 20 - February 1
Wittenborn's One-Wall Gallery:
1018 Madison Ave., New York 21

ARTS - Jan '58
Albert Alcalay: These little sketches in colored pencil and in gouache are unusually dynamic, marked by suggestions of architectural forms. While some are rather flowery (though abstract) illuminations on parchment, the more impressive sketches suggest a much larger scale, and panoramic spaces. (Wittenborn, Jan. 20-Feb. 1.)

New York Times - Sun. Feb. 2, '58

Terry Haas-Wittenborn Gallery, 1018 Madison Avenue. Etchings and engravings.

ARTS - Feb. 58
Terry Haas: This former student of Stanley Hayter and Ferdinand Springer exhibits a number of extremely lively color etchings. *Printemps* and *La Vie de l'Elang*, with their varied leaf or fruit shapes, floating or swaying against solid ones, tiny forms conniving with those that are massive, and above all the fine fresh colors, the siennas and yellow greys—are only two examples among many interesting pieces of work. (Wittenborn, Feb. 3-15.)—E.G.

THE NEW YORK TIMES, THURSDAY, FEBRUARY 6, 1958.

Art: Collage Paintings

Recent Conrad Marca-Relli Work Shows
Altered Attitude Toward Picture Space

By DORE ASHTON

Terry Haas, whose etchings and engravings are exhibited at the Wittenborn Gallery, 1018 Madison Avenue, is one of the best of the younger graphic artists. She has an impressive knowledge of both the possibilities and limitations of her chosen media.

This show offers several of her older prints—dark impressions worked deeply in the plate and a few recent plates leading up to the work in her book "Germinal," just published. This small volume has elegance and is beautifully printed. The pale yellow and orange impressions of simplified germinating forms in this work have a classic lucidity.

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Wittenborn	III.G

N.Y. TIMES. 2/19/58.

"East and West," a show by T. Ernst Satow and Lawrence, will open tomorrow at Wittenborn's One-Wall Gallery, 1018 Madison Avenue. It will continue to Feb. 27.

... Andres Monreal (Wittenborn; March 1-14), a young Chilean painter, has abstract gouaches in his first show. By soaking and rubbing the paper he creates happy effects suggesting light on wet pavements, or in the pollen-tinted air and pink mist of a city at night [\$20-\$60] J.A. . . .

On a similar level but with a more sophisticated use of technique is a small show of cloud and water themes by Miss Gerda Peterich at Wittenborn's One-Wall Gallery, 1018 Madison Avenue, between Seventy-eighth and Seventy-ninth Streets. The show will hang through July 7. These are delicately tender impressions with a touch of introspection, thoughtful, moody, poetic.

The prints are small, to retain tonal quality and a sense

of intimacy, and generally in fairly low key. The photographer has used her thorough and uncommonly intelligent knowledge of the medium to give expression to her feelings. The subtle lighting and soft printing on matte paper surface seem as remarkably appropriate for the clouds as the slightly more contrast treatment and printing on glossy paper are for the water subjects. Miss Peterich is assistant research director at Eastman House.

THE NEW YORK TIMES, SUNDAY, JUNE 29, 1958.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Wittenborn	III.G

ARTS Nov. 1958

Max Kohler:
Copper-plate etchings
by a Swiss artist
living in Paris dis-
play a usually well-
realized formal cohe-
rence, composed of
delicate patterns of
line, stroke and
color.

ART NEWS Nov. 1958

Max Kohler:
a Swiss artist live-
ing in Paris, shows
handsome abstract
etchings consisting
of linear patterns
and small, circular
forms that suggest
birds and figures.
Prices unquoted.

It is hard to turn in any
direction this week without
running into nonobjective
paintings by Xanti Schawin-
sky—little at Wittenborn's,
middle-sized at the Bodley
Gallery, and gigantic at the
Herman Miller Furnishing
Company—sprightly and deco-
rative everywhere but no-
where more than that.
Addicts of bizarre techniques
will make straight for his
large "dance" paintings, so-
called for having been created
by the painter's fastening
shaped pads to his feet and
then literally dancing on the
canvas. This jazzy procedure
results in what is oddly re-
ferred to as "the visual ex-
pression of the dance." At any
rate it's the lighter side of
Bauhaus tradition.

XANTI SCHAWINSKY:

Arts/October 1958

The question of total design is raised in the press-agentry around Schawinsky's work; one assumes that he assents to such a concept. Out of these explorations of color and movement, it is said, will come a "healthy merger" of painting and architectures. This "aesthetic expression" will serve as a wall. "Expressions beyond design have served as walls - one thinks of Goya's dining-room mural and realizes what a time of famine will be, for architects as well as their clients, when realized paintings are displaced by this sort of design. For the works remain essays in color and movement with a somewhat pedagogic quality, so often must they perform the same design with a slightly different movement. And the color, in the "color forces" at the Bodley and in the drawings with crayon at Wittenborn, is pretty banal. The real strength is in an elegant sense of movement, especially in the drawings shown at Wittenborn - dark ink blotted and trailed over vertical or horizontal lengths of soft paper - and in the black and white vertical oil at Bodley. As for the DANCE PAINTINGS, at Bodley, the inference is that Schawinsky's eyes are in his feet. (Bodley, Oct. 6-18; Wittenborn Oct. 6-18) A.V.

Art News/October 1958

(Bodley; Wittenborn; Oct. 6-18)
Swiss-born designer of stained glass, studied with Klee at the Bauhaus and has exhibited frequently. Simultaneously with these exhibitions - one of paintings, the other of drawings - is a third of wall-sized paintings at the Herman Miller Furniture Co. Schawinsky is fascinated by the limitations and possibilities of techniques. Some of the paintings at the Bodley Gallery were made with blocks of wood instead of brushes. There are also some paintings which he made by fastening paint-soaked pads to his feet and dancing on the canvas. At Wittenborn he demonstrates some of the results of using very broad-ribbed pens. In his hands the thick and thin lines combined with color give the appearance of a greatly enlarged color print from a photograph of New York. There are all kinds of other effects, too. If none of these paintings and drawings are works of art in the traditional sense or any sense except the decorative, they are surprisingly interesting. Prices unquoted. - L.C.

24

L+

Art: Book Illustration

Twenty-four original etch-
ings by Germaine Richier,
the noted French sculptor,
are exhibited at Wittenborn's
One-Wall Gallery, 1018 Mad-
ison Avenue. They are illus-
trations for René Solier's po-
etic "Contre l'été." The
etchings extend the Richi-
er's sculptural style with all
its agonized contortions, into
the linear medium. They are
dry like the insects they refer
to, and crackle with decom-
posing, autumnal life.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Wittenborn	III.G

MARTIN BRADLEY

ART News January 59

an Englishman who worked with a Manchurian calligrapher and is strongly influenced by Buddhism, speaks of himself as a "poet in paint" who strives to release the image. The images he releases are often disturbing: "Impending Madness, a dark blot-like head with sorrowful eyes, or "Cart among the Fig Trees", which seems to build heavier as it moves upward.

LL

PIERO DORAZIO

ART News Feb. 59

Roman painter, print-maker and critic, who visited the US in 1954, shows a group of lithographs serigraphs and drawings. His work has an all-over agitation, a flicker of moving forms, that remind one a bit of New York, Abstract-Expressionism. Another, more disturbing, all-over quality of Dorazio's work is that a single edition mark is not a guide as to how many similar prints are in existence - for he prints more than one edition from the same stones by varying the color combinations.

LL

RU VAN ROSSEM

ARTS, March 1959

Jazz is taken very seriously in England, and so it is quite natural that a young Dutch artist living in London might be inspired to produce a portfolio of color etchings entitled "Spiritual and Blues Suite". The twelve prints are accompanied by the lyrics, printed on a separate page, to such titles as "Homeless Blues", "I'm gonna make me a man", and "It'll (sic) David, play on your harp". Unfortunately, Van Rossem's characterizations of the Negro all run to clichés, though his forceful Expressionist style, heightened by dark intaglio outlines, is optically effective in a sentimentally moody way. The text contains a number of delightful typographical errors, which can be traced to the work's being printed in Holland.

S.T.

ARTS April 1959Cecil SKOTNES

The show consists of 25 woodcuts by a South African artist represented in last year's Biennale. They appear to be magic symbols and charms related to the ritual tradition of the dark continent. The medium is used unorthodoxly, with little consideration from the natural grain. Large, twisted areas are blackened, and hardly any room is left for gradations. These come as closed to being abstract woodcuts as anything I know of.

U.W.

DON STACY

Arts, May 1959

an instructor of drawing and painting at the Museum of Modern Art, shows abstract color woodcuts and pencil drawings. The browns and greens of the prints suggest natural images, but Stacy seems more interested in the lyrical movement of free forms.

I.H.S.

ARTS June 1959

SILVANO BOZZOLINI, MIMMO ROTELLA: Bozzolini, an Italian living in Paris since 1947, offers "clear forms" woodcuts in color. The graphic affluence is augmented by rhythmic variations which seem to depart on romanesque curves and arches. In their verve, Bozzolini's prints are, with exception of their color, which is less elegant, typically Italianate in their approach to geometry. Rotella, also Italian, shows collages which look like walls or billboards stained and disfigured by the elements. The medium itself, torn paper, crumpled, textured or burned and coated with a thick varnish - is not important. It is only "natural". Rotella works like a Tachist, then, but to produce an "abstract" naturalism which, in effect, is a form of trompe l'oeil.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Wittenborn	III.G

ART NEWS Summer 1959

BOZZOLINI and ROTELLA are two Italians with established reputations in Europe. The first paints and is showing a few woodcuts. His blues and blacks make emblems with multilateral repose, the focal energy capable of drifting into the situations of balance. He moves left for an arch, right with a futurist slash. The center spreads from the center. Rotella's collages stand still through the following: puddles of blue used as varnish, fire blisters broken with chips of wood, plaster used as condiment, varnish over glue, etc.

N.Y. Times, 9/15/59
Dore Ashton

At Wittenborn's, 1018 Madison Avenue, Richard Welch shows woodcuts. They are mostly black- and - white, sparsely figured with calligraphic signs. The influence of the Japanese print is evident here.

THE NEW YORK TIMES,
SUNDAY, SEPTEMBER 13, 1959.

Richard Welch - Wittenborn's
One-Wall Gallery, 1018 Madison Avenue, Graphics. Through Sept. 31.

THE NEW YORK TIMES, SUNDAY, OCTOBER 4, 1959

Not Previously Announced
Arthur Deshaies - Wittenborn's
One-Wall Gallery, 1018 Madison Avenue, Engravings. Through Oct. 31.

THE NEW YORK TIMES, FRIDAY, OCTOBER 9, 1959

At Wittenborn, 1018 Madison Avenue, a well-known printmaker, Arthur Deshaies, shows his recent experiments with engravings printed from plastic plates. They are impressive compositions, although the dull, even blacks of the plastic diminish the strength of contrasts.

November 1959

ARTS

Arthur Deshaies: An Engraver from Rhode Island, Deshaies works on clear lucite, which provides certain technical advantages; where weight and size are a problem. Actually, his prints are no larger than the large ones which are increasingly common today. Deshaies, in most of these prints, defines a marine ecology built around the general theme "A Cycle of a Small Sea," subtitled Chant, Woman, Snemone, Fable, and the like. He combines suggestive representation, intricately engraved details and multiple textures, juxtaposed against large areas of black. At first glance, his prints make an impressive appearance. But the feeling develops that he is pressing, that he is attempting to rationalize that part of his expression which is metaphorical, complication what he has just simplified. Thus many of his flourishes are unnecessary. Less torn between idea and representation are earlier landscapes. (Wittenborn, Oct. 3-31.)-S.T.

Review: ART NEWS Sept. 1959

RICHARD WELCH: is abecedarian in both the thought and effort that he has applied to his woodcuts. They consist of one or two colors and an oval or a few commas in relation to a single line or several squiggles. The general effect is of a much reduced combination of Arp's woodcuts and a Japanese unstressed placing of pictorial elements against a simple background.
D.J.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Wittenborn	III.G

NEW YORK TIMES 1/10/60

The One-Wall Gallery at Wittenborn & Co., 1018 Madison Avenue, is exhibiting photographs on abstract themes by Walter Chappell and Nathan Lyons, both of Rochester. The show will continue to Jan. 22.

Although working in a similar vein, they achieve, on the whole, individual results. Where Mr. Chappell aims for the pure abstraction—the circles of light against a dark background—is a notable example—Mr. Lyons prefers real objects or manipulations of reality. An intriguing photograph shows a 'strengthened' wall that suggests a marching army or a busy industrial town. Aaron Siskind's influence is apparent.

Otto Eglau

20. 4. 17 born in Berlin

1947-53 Academy of Fine Arts Berlin,

Student of Max Kaus and Wolf Hoffmann

1952 Prize of Graphic Arts in the

»Thanks Gift of the German People«

1957 Prize of Graphic Arts

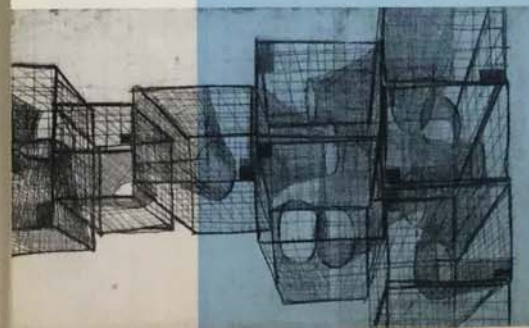
at the Biennale in Tokio 1957

Participation on many exhibitions in Germany and foreign countries

Printed in Germany

Etchings

Otto Eglau Berlin



First Showing in America

March 19 – April 19

For additional information, during and after the show, please call One-Wall-Gallery Wittenborn and Company

BU 8-1558

near Metropolitan Museum and Guggenheim Museum 1018 Madison Avenue (79th Street) 2nd floor

Otto Eglau [Wittenborn: March 19-April 19] is a German who does hand some colored etchings, mostly with marine themes. He infuses this comparatively neglected medium with life by means of broad areas of aquatint, a jagged drypoint line and beautiful blues, greens and greys. In slightly formalized pictures of Heligoland rocks and of ice floes on the Elbe, he is at his simple, artistic best. \$45-\$75. V.A.

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Wittenborn	III.G

RUDOLF SCHOOF

Recent Engravings, Illustrated De-Luxe Editions

First Showing in America: September 12 to October 14, 1960

Illustrated catalogue available, 500 copies co-published with Galerie Brusberg, Hannover, Germany. Price \$2.50.
De-luxe Edition of 50 copies, with an original engraving, signed by the artist. Price on request.

Biographical Note:

Born 1932 in Goch (Rhine-land), Germany. Studied under George Muche, 1958; Réalités Nouvelles Exhibition, Paris, 1959; Show at the Kaiser Wilhelm Museum, Krefeld. Professor at the Staatliche Werkkunstschule, Kassel. Illustrated two volumes of modern poetry, which are also shown at the present exhibit. Prices on request.

For additional information, during and after the show, please call One-Wall-Gallery, Wittenborn and Company, BU 8-1558, near Metropolitan Museum and Guggenheim Museum, 1018 Madison Avenue (79th Street), 2nd floor

Forthcoming exhibits: International Posters of Painters and Sculptors.
Original Lithographs by Le Corbusier and Ossip Zadkine.

Wittenborn's One-Wall Gallery is adorned with prints by Rudolf Schoofs. This German engraver is not very well known in the United States, except perhaps by bibliophiles for his illustrations.

Schoofs is chiefly a graphic artist who is teaching in Kassel. These prints show a decided kinship with vanguard painting in Paris, notably that which is held strictly within the limits of black, gray, and white; notable also for indulgence in thick impastos.

One could really take these gravures to be reliefs, printed under great pressure. There is a magic handling of light, a tantalizing mystery in these textures.

Wittenborn One-Wall-Gallery: January 15th to February 15, 1961

HANSEN-BAHIA: ORIGINAL WOODCUTS

First Showing in America

Biographical Note:

The artist comes from Hamburg (Germany) and has lived for many years in Brazil, where he had three shows. Hansen-Bahia now living in Germany primarily as a printmaker. Several portfolios are in active preparation and a publication "Die Holzschnitte aus Brasilien" with 70 reproductions, 15 of which were pulled from the original woodblocks, some in color, limited ed. approx. price \$17.50

For additional information, during and after the show, please call One-Wall-Gallery, Wittenborn and Company, BU 8-1558, near Metropolitan Museum and Guggenheim Museum, 1018 Madison Avenue (79th Street), 2nd floor

THE CHRISTIAN SCIENCE MONITOR, SATURDAY, JUNE 17, 1961

Art Exhibits

THE Museum of Modern Art, New York, has on view drawings by German Expressionists as part of its showing of one hundred drawings selected from its own holdings. These may be seen until January 2, 1961.

Also to be seen at the Museum of Modern Art until November 27 are visionary architectural designs by Hans Poelzig, and Bruno Taut.

The Wittenborn One-Wall-Gallery, New York, is currently holding an exhibition of the work of Rudolf Schoofs, an abstract painter whose work is being shown in this country for the first time. The exhibit will continue until October 15. Mr. Schoofs has illustrated several works of poetry, examples of which are included in the showing. The Wittenborn Company, which is holding the exhibit, has recently published an art calendar containing color reproductions of artists such as Lyonel Feininger, Alexej von Jawlensky, Wassily Kandinsky, Ernst Kirchner, Paul Klee, August Macke, and Ernst Wilhelm Nay. For further information regarding the calendar write to the company at 1018 Madison Avenue, New York 21.

OCTOBER-NOVEMBER, 1960

The American German Review
Carl Schurz Memorial Foundation, Inc.

WITTENBORN'S ONE WALL GALLERY,
1018 Madison Ave., Hansen Bahia, original
woodcuts, January 15 to February 15.

Thursday, January 12, 1961

MANHATTAN EAST Page 3

ART NEWS

Zadkine lithographs (Wittenborn) represent the cycle of twenty-eight black and white prints of the Labors of Hercules, created in 1958/59 and issued in an edition of 350 pulls per plate. The constant theme of this series is the conjunction of struggling forms in dynamic patterns of thrust and tension. In some cases the same subject occurs both in simple outline and again with elaborated internal shading. \$30.00 MR

Art News Jan. 1961 / kh

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Wittenborn	III.G

Arts 1961

OSSIP ZADKINE

The Labors of Hercules are recorded in virile fashion in twenty-eight lithographs by a renowned Sculptor. The Handsome, outsized portfolio, published in Germany, includes a biographical text by Jean Cassou, a title page which reproduces all prints in miniature and an abbreviated version of the myth in its original Greek. The Sculptor's mark is evident in the rugged drawings and the roughhewn forms, which create an impression of strenght appropriate to the fantastic trials of the hero. It is a masterwork in modern illustration, but it is interesting to note that the retail value of the edition is , limited to 350 sets, comes to more than \$ 100.000 ("ittenborn No. 15-Dec. 15)

Galerie Dieter Brusberg, Hanover.

Rudolf Schoofs: Gravuren. Galerie Dieter Brusberg, Hannover; Ausstellung Mitte November-Mitte Januar 1960-61. Wittenborn's One-Wall Gallery, New York; exhibition September 15-October 15, 1960. Hanover, 1960,

(12) p. port., plates. 30 cm.

1. Schoofs, Rudolf. 1932

NE654.S53G3

769.943

61-89

Library of Congress

(2)

Wittenborn One-Wall-Gallery: February 15th to March 15th, 1961

VREDAPARIS

1. GRAPHICS: "TWILIGHT"

Biographical Note:

Born in New York City. Studied at: Brooklyn College, Academia de San Fernando, Madrid, Akademie der Bildenden Kunst, Munich.

Previous Exhibitions: Village Art Center, New York, The House of Prints, Canada, Eric Locke Galleries, San Francisco, Oakland Art Museum, San Francisco, Legion of Honor, Silvan Simone Gallery, Los Angeles, Pennsylvania Academy of Fine Arts, Philadelphia.

Wife of Harold Paris, now living in California.

For additional information, during and after the show, please call One-Wall-Gallery, Wittenborn and Company, BU 8-1558, near Metropolitan Museum and Guggenheim Museum, 1018 Madison Avenue (79th Street), 2nd floor

ARTS March 1961

VREDAPARIS

A struggle seems to be taking place, in these black-and-white etchings, between textured surface and the formal design; when the structure wins, as in "King " and in " Watch " the results are best. (Wittenborn Febr.15-March 15.) L.S.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Wittenborn	III.G

REMO BRINDISI

ART Febr.61

Padawer; to Feb.11. has exhibited widely in his native Italy and elsewhere in Europe. His painting betray a seriousness about the human conditions so thorough as to approach the fanatic. Much of his past work has been on specific political themes(sequences of THE TRIAL OF CARDINAL MINDSZENTY, KHURSCHEV OVERTHROWING THE MYTH OF STALIN, THE STORY OF FASCIM) but these paintings are allegories of our times. Humanity as a political animal takes on the features of a sheep, and no one could miss the didactic import of his metaphor. Brindisi also shows lithographs which are less entangled with his politics and are stronger.\$ 175- \$ 1.6000 A.S.

Wittenborn One-Wall-Gallery: March 15th to April 15th, 1961

REMO BRINDISI COLOR LITHOGRAPHS

Biographical Note:

Born in Rome 1918. Studied at Accademi di Belle Arti, Rome, the Instituto per la Illustrazione del Libro di Urbino.

Previous Exhibitions: Many one-man shows in most of the major galleries in Italy: Cavallino in Venice; Grattacielo and Calanna in Milan; Selecta and Alibert in Rome; La Bussola in Turin; and all Venice Biennales. Also numerous European and South American invitation exhibitions and the Padawer Galleries, New York.

For additional information, during and after the show, please call One-Wall-Gallery, Wittenborn and Company, 1018 Madison Avenue (79th Street), 2nd floor BU 8-1558, near Metropolitan Museum and Guggenheim Museum.



Ru van Rossem handles his mixed-technique intaglio graphics in so picturesque a manner that his prints at the Wittenborn Gallery might be taken for gouache or casein paintings. Wide lines graved or etched into the plate are daring yet sensitive. Aquatint is applied like watercolor; some of the ink is made to crawl for textural effect. Although indebted to modern masters, this young Netherlands artist has an imagination of his own. The silver-gold-on-jetblack *Moonbird II* is fantastic; *Pembrokeshire Coast* is a remarkable image of oil tankers and huge rocks; *Charon* rows his spirit-

barge to Hades; *And the Cock Crowed* is a moving symbol of religion.

R. F.

THE NEW YORK TIMES, SUNDAY, APRIL 16, 1961.

Wittenborn Gallery
1018 MADISON AVE. • NEW YORK

exhibition of
recent prints by

Ru van Rossem

April 15 - May 15

PICTURES ON EXHIBIT APRIL 1961

BEN BRINDISI - Recent paintings through April 8.
REMO BRINDISI - Wittenborn's One Wall Gallery, 1018 Madison Avenue, through April 15 (see previous notices).
FRANCIS CLEMENTINO - Recent paintings through April 8.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Wittenborn	III.G

ART NEWS (April 61)

RU VAN ROSSEM (Wittenborn April 15- May 15)

Dutch print-maker, shows finely-endered religious subjects that imply medievalstylistic interests." Little David play " or " Your Harp ", an etching inspired by the spiritual, has a Negro David in one corner, with tiny African like, sculptured figurines in the background, while a stylized lion sleeps at Davids side. \$ 25.00 - 45.00 J.H.B.

Prints
Ru Van Rossem
Wittenborn
1018 Madison Avenue

WITTENBORN 1018 Madison at 79th
(BU 8-1558) mon-sat 9-12, 1-5
Bergmann, Haass, Schoofs, Mason,
"International Graphics" — Bergmann, Haass, Schoofs, Mason,
Egler, others — thru Dec
DECEMBER 1961

Wittenborn One-Wall Gallery: April 15th to May 15th, 1961

RU VAN ROSSEM
RECENT GRAPHICS

Biographical Note:

Born in Amsterdam 1924. Studied at The Rijksmuseum School of Fine Art.
Member of: The Dutch Society of Graphic Artists; the Society of Woodengravers, London;
The A.I.A.

Previous Exhibitions: One-man shows in Amsterdam, Rotterdam, The Hague,
London, Cardiff, York, Norwich, Italy.

Group-shows in other European countries, USA (Wittenborn 1961)

For additional information, during and after the show,
please call One-Wall-Gallery, Wittenborn and Company,
BU 8-1558, Metropolitan Museum and Guggenheim Museum,
1018 Madison Avenue (79th Street), 2nd floor

WITTENBORN 1018 Madison at 79th
(BU 8-1558) mon-sat 9-12, 1-5
Tharrats — early collages — Jan 3-31

JANUARY 1962

WITTENBORN 1018 Madison at 79th
(BU 8-1558) mon-sat 9-12, 1-5
Juliet Kepes — drawings — Feb 1-28

FEBRUARY 1962

18 East 37th Street. Paintings
and sculpture. To March 3.
JULIET KEPES — Wittenborn, 1018 Madison
Avenue. Drawings. To Feb. 28.
LYNN KOTTLER GALLERIES, 2 East

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY

Collection:

Wittenborn

Series.Folder:

III.G

Wittenborn One-Wall-Gallery, May 1-31, 1962

JESSE REICHEK RECENT ETCHINGS

Biographical Notes:

Born in Brooklyn, New York, 1916
Professor of Design, College of Environmental Design,
University of California, Berkeley.

One-Man Exhibitions:

Galerie Cahiers D'Art, Paris, 1951, 1959
Betty Parsons Gallery, New York, 1958, 1959, 1960

Drawings and illustrated limited editions:

Jesse Reichel, *DISSINS*, texts by Christian Zervas and
Soul Ballou, 48 plates, 1960 \$4.50
LA MONTÉE DE LA NUIT, poem by René Char with 4 etchings
by Jesse Reichel, 50 copies, unat. size, 1961 \$20.00
FONTIS, portfolio of 14 etchings by Jesse Reichel, poem
by René Char, 25 copies, 1961 \$75.00

For additional information, during and after the show,
please call One-Wall-Gallery, Wittenborn and Company,
BU 8-1558, near Metropolitan Museum, Guggenheim Museum,
1018 Madison Avenue (79th Street), 2nd floor.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Wittenborn	III.G

October - November 1962

Wittenborn One-Wall-Gallery

Contemporary Austrian Printmakers

Norbert Drexel

Born 1933, lives in Innsbruck. Travels through Europe and the Orient. Shows in Vienna, Stuttgart, New York.

Impressions of an Oriental Village I

lithograph in five colors, 80 impressions, 30" by 20", \$25.00

Impressions of an Oriental Village II

lithograph in 2 colors, 80 impressions, 30" by 20", \$20.00

Paul Flora

Born 1922, lives in Innsbruck. Shows in Berlin, Hamburg, Zurich, Venice, New York, Sao Paulo. Ranks with Saul Steinberg and André Francois. Caricaturist for the periodical "Die Zeit".

San Marco with "Raven"

Etching, 140 impressions, 30" by 21", \$30.00

Bird in Cage

Etching, 120 impressions, 30" by 21", \$25.00

Ernst Fuchs

Born 1930, lives in Vienna and Paris. Shows in Vienna, Paris, New York, Rome. Co-illustrator with Dali, Foujita, Mathieu of the 1961 Paris edition of the Apocalypse (Limited edition of 7 copies)

High Priest

lithograph in four colors, 80 impressions, 20" by 30", \$40.00

Head

lithograph in three colors, 80 impressions, 20" by 30", \$30.00

Franz Herberth

Born 1907. Professor in Vienna. Shows in Sao Paulo, Helsinki, Tokyo, Cairo.

Composition

Woodcut in four colors from three engravings, 80 impressions, 21" by 30", \$25.00

Lily Greenham

Born in Vienna. Self-taught. Studied music in London, Paris, Copenhagen and Vienna.

Transfiguration

Lithograph in 3 colors, 80 impressions, 30" by 21", \$25.00

Anton Lehmden

Born 1929, lives in Vienna. Shows in Venice, Sao Paulo, Tokyo, Amsterdam, Berlin, Brussels, London, Turin, Baden-Baden. Co-founder with Ernst Fuchs of The Vienna School.

Roman Walls

Etching, 100 impressions, 21" by 30", \$30.00

Hans Staudacher

Born, 1923, lives in Vienna. Self-taught. Shows in Sao Paulo, Pittsburgh, Venice, Cincinnati, Amsterdam, Essen, Milan, Munich, Boston, Paris.

Traces

Lithograph in 2 colors, 80 impressions, 30" by 21", \$25.00

Gerhard Swoboda

Born 1923, lives in Neu-Bistriz. Sculptor and printmaker. Shows in Venice, Sao Paulo, Cincinnati, Bonn, Berlin, Hamburg, Zagreb.

Bucolic Scene

Etching and aquatint, 80 impressions, 30" by 20", \$25.00

Rudolf Weissauer

Born 1924 in Munich, lives there and in Paris. Shows in New York, Paris, Berlin, Lugano.

Mountainous Landscape

Lithograph in three colors, 80 impressions, 30" by 21", \$25.00

These signed and numbered original graphics are available for travel exhibits (terms on request). More works in active preparation.

For additional information, during and after the show, please call One-Wall-Gallery, Wittenborn and Company, BU 8-1558, near Metropolitan Museum, Guggenheim Museum, 1018 Madison Avenue (79th Street), 2nd floor

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Wittenborn	III.G

Observing my micro-objects made out of polished stainless steel

I note:
There is neither a correct or incorrect point of view
nor a fixed position. The micro-objects are part of their environment. Including the spectator — form an integral part of them. The environments are constantly participating in their creation. They are not fixed, their ways of appearance are infinite. They are not limited by their material boundaries and are limited respectively by the exhibition-room, the floor, the walls, the ceiling, the workshop, the exhibition-room, the floor, the walls, the ceiling. They show different kinds of space inseparably linked together. It defines volume as the space accepted by air-displacing objects. I define vibration as space that, in an impressive-spectacular view arrangement of nearly homogeneous elements in a nearly regular pattern of elements, where the distance between them being towards the spectator, and also away from him, parallel to his horizon. This dynamic space is non-material. It is moving within immeasurable limits and can only be perceived optically. Vibration and movement are the same for both reflected and materially existing elements. Reflection is creating virtual space, changing as static depending on the immobility or mobility of the surroundings which are reduced to their visible qualities. Although it can be perceived only optically, it is not limited by the boundaries of sight, and created exclusively by light rays. The perception of space is not limited by the boundaries of sight, and created exclusively by light rays. The perception of space is not limited by the boundaries of sight, and created exclusively by light rays. The perception of space is not limited by the boundaries of sight, and created exclusively by light rays.

Hans Haacke, January 7, 1962

Le Bataillon de "Reichswehr" 1961, Stainless Steel 8" by 8"

THE NEW YORK TIMES, SUNDAY, SEPTEMBER 9, 1962.

GALLERY OPENINGS,

HANS HAACKE—WITTENBORN, THE MADE

ART Exhibits

HANS HAACKE—Lithographs, Relief Prints, 1918 Madison

New York Herald Tribune

Sunday, September 9, 1962

Wittenborn One-Wall-Gallery

September, 1962

HANS HAACKE
Lithographs, Relief Prints

Born in Cologne, Germany, 1926

Studied at Staatliche Hochschule fuer Bildende Kuenste in Kassel with Marie-Louise von Bogner and Fritz Winter

Stoetnessen (M.F.A.) 1960

Scholarship from the Deutscher Akademischer Austauschdienst for printmaking at Atelier 17, Paris, with S. W. Hoyter 1961

Fulbright Travel Grant and Scholarship from Temple University, Philadelphia, for printmaking and sculpture, 1962

Group shows in Europe and USA

"Jungen Westen", Recklinghausen, 1959

Photokina, Cologne, 1960

Print Club 33rd Annual, Philadelphia 1961

"Nul", Stedelijk Museum, Amsterdam, 1962

"Young Americans 1962", World's Trade Fair (Coliseum), New York, 1962

Works in private collections (Philip Johnson) and in the collection of the Museum of Modern Art, New York

Saturday, September 15, 1962

ART TOUR

New York Herald Tribune

The Galleries—A Critical Guide

Hans Haacke [Wittenborn], of Cologne, Germany, is absorbed in dot formations in single-color lithographs, dots in high relief printed without color, and in plexiglas and steel constructions bristling with dowels mounted in precise rows. \$45-\$50. w.d.

Hans Haacke: Sculptor and printmaker, Haacke is showing lithographs and relief prints which concentrate on a simple idea—the visualization of space. When Haacke writes up that idea, it sounds very technical and is virtually unintelligible, but probably proximity is necessary to offset an art that contains very little to see and, beyond that, is sometimes difficult to see at all. In his lithographs he assembles clusters of pale yellow dots on white grounds, at random sometimes, at other times in not too strict rectangular for-

mations. His relief prints are on the same order, only white is raised from white. On the fundamental level, every artist encounters this idea when he makes his first mark on a canvas—but he usually goes past it. He makes two marks. Haacke makes more than two marks but eschews relating them, prolonging instead the mechanical, optical function of the first one. It is more interesting to think and write about this sort of thing than to see it, and while we concede the validity of the idea, all that it produces in the end is texture. A Fulbright scholar from Germany, Haacke is twenty-six and has yet to outgrow the instilled and specialized precocity of modern art education. (Wittenborn, Sept. 5-30.)—S.T.

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MATTA

Matta [Wittenborn; Feb. 1-28], who once said he aimed to make "the real life and the life of the imagination co-exist," is still demonstrating this principle and with undiminished vitality. *Scènes*

Familières is a series of eight lithographs made in 1962. The scenes, *Autobus, Autos, The Street, The Metro, The Boats, The Cinema*, etc., are easily identified in most cases, but they are abstracted by line, scribble and scrub to delicate complex patterns in which you can find the artist's imagination as well as the familiar scenes. *The Street*, for instance, is dizzy with passageways and rectangles that could be building or windows or streets; people inside or out, dotted lines leading no place, colors that don't help locate anything, but give the fantasy clear outdoor substance. J.J.

Art News

Matta: Color prints, particularly color etchings, can either falsify or present the real truth of an artist's talent. Color diffused by the aquatint technique has incomparable lapidary richness; atmospheric oils require a conscious effort on the part of the artist in blending values. The colors in Matta's prints are no more complex or subtle than they are in his paintings. They are in both instances shrill, but in the etchings the autonomous action of printing produces a consistent unifying transparency of tone. In a number of illustrations for his own verse, *Come Detta Dentro Vo Significando*, Matta's familiar infernal, anthropomorphized machines seem to move in a more indigenous spatial element, and the softened color somehow makes them seem even more efficient and deadly. Another and earlier group of illustrations from *Scènes Familières* are strictly whimsical take-offs on the cinema, automobiles, helicopters and streets. The drawing is doodlish, the color bright, flat, but perhaps not gauche enough. Nothing threatening here. (Wittenborn, Feb. 5-Mar. 2.)—S.T.

Art, April '63

ARTS MAGAZINE/February 1963

WITTENBORN (1018 Mad. at 79), Feb. 5-Mar. 2:
Matta

ARTS MAGAZINE/January 1963

WITTENBORN (1018 Mad. at 79), Jan. 8-Feb. 2:
Abelam prints of the Sepik River District of New Guinea

ARTS MAGAZINE/March 1963

WITTENBORN (1018 Mad. at 79), Mar. 5-Apr. 6:
Paroles Peintes

APPEL

Art News - April '63

Karel Appel [Wittenborn], internationally known painter, exhibited his illustration edition of Bert Schierbeck's *A Beast-Drawn Man*. Seven abstract lithographs, in bold primary color, are inserted at intervals in this large, handsome, English-text Dutch edition of seventy-five copies, numbered and signed by the artist. [Price: \$350] W.D.

ARTS MAGAZINE/April 1963

WITTENBORN (1018 Mad. at 79), Apr. 9-May 7:
Karel Appel

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	Wittenborn	III.G

Hans Rudolf
BOSSHARD

Hans Rudolf Bossard [Wittenborn; May 13-June 8] is self-taught; he lives and teaches typography at the School of Arts and Crafts in Zurich. The series of woodcuts shown are twelve variations on a cube theme, done with exact obsessive certitude. There is a compelling drama to the series.
H.D.M.

Art News, May 1963

Art Magazine - May-June-1963.

Also mentioned in N.Y. Times &
N.Y. Herald Tribune.

Art News - Summer 1963. "New Names"

Henry Strater [Rehn] showed for the twenty-eighth time his realist landscapes, flower and still-life pieces and portraits. In the first two categories he has introduced a strident, almost fluorescent orange-red for highlights, which is played against the softer blues, purples

Rudolf Schoofs [Wittenborn], young German artist, showed etchings in black and white and in color of extreme care and refinement. The artist blocks out a rough-edged rectangular form and then divides [Continued on page 64]

WITTENBORN (1018 Mod. at 79), May 13-June 8: Hans Rudolf Bossard; Summer: Selections from the Gallery Collection

The Museum of Modern Art Archives, NY

Collection:
Wittenborn

Series.Folder:
III.G

Sunday Times, Nov. 10, 1963

MUSEUM OF MODERN ART
Kunstverein, June-Westfalen 1964 (bis 1. Februar)
NEW YORK Museum of Modern Art
Artis: Max-Beckmann-Ausstellung zum 80. Geburtstag (Februar)
Galleria 63: Collira, Holzschnitte und Zeichnungen (bis 21. Februar)
Wittenborn One Wall Gallery: Paul Wunderlich, Lithografien (bis 2. März)
OFFENBACH Klingenspor - Museum: Bunte Kinderwelt 1963 (bis Anfang März)
OLDENBURG. Kunstverein: Fathwin-ter, Malerei (bis 8. März)
SALZBURG. Residenzgalerie: Friedrich Seidel-Fichert, Berlin, Malerei (Februar)
SOLINGEN. Klingenmuseum: Gruppe Berlin 62 (bis 15. März)
ST. GALLEN. Kunstmuseum: Fritz Gisi und Theo Glinz, Gedächtnisausstellung (bis 22. März)
STOCKHOLM. National Museum: „Dänemarks antikes Kunstzeitalter 1780 bis 1848“ (bis 5. April)
STUTTGART. Württembergischer Kunstverein: Volker Böhringer, Gemälde und Zeichnungen (bis 23. Februar)
Galerie Valentien: Ida Kerkovius, Pastelle (Februar bis April)
Galerie Müller: Ernst Hermanns, Neue Plastiken und R. J. Soto, Kinetische Bilder (bis 28. Februar)
Staatgalerie: Grafik von Schongauer bis Rembrandt (bis 1. März)
TRIER. Städtisches Museum: Jacques Callot, Grafik (Februar)
TUBINGEN. Kunstverein: Meister des japanischen Farbholzschnittes (bis 1. März)
ULM. Museum: Erich Hauser, Stahlplastiken (bis 1. März)

NEW YORK TIMES

Large and Costly

Abrams is publishing what it contends is the largest art book in the world. It is priced at \$5,225 and only 12 are to be made. One is on exhibit at Wittenborn & Co., 1015 Madison Avenue, at 79th Street. The book is 83 inches high by 31 inches wide. It is made of heavy plexiglass sheets and glass to simulate stained glass. Three pages are the work of the Dutch artist, Karel Appel. Two others present poems by Hugo Claus, Dutch surrealist writer, and two covers complete the book.

40

Sunday, December 1, 1963

New York Herald Tribune



Herald Tribune photo by BILL SAURO

STAND UP AND READ IT—This is a book. It costs \$5,225 on sale. After Jan. 1 the price goes up to \$6,225. The lady considering the item is Miss Barbel Dohms, at Wittenborn's Artbooks, 1018 Madison Ave.

The Art Book Unique: 800 Pounds and \$5,225

In a dramatic play to frustrate bookworms, someone has come up with a five-page, 800-pound book made out of metal and plexiglass. It costs \$5,225 until Jan. 1, when it will cost \$6,225. You can take it apart and change it into a room-divider.

The book is 83 inches high, 31 inches wide and consists of three pages containing the stained plexiglass creations of

Karel Appel, the Dutch abstract expressionist.

He describes it quietly as a "scream in the night," "a tiger behind bars," consisting of "new apparitions that stalk the earth." Two of the pages contain poems by Hugo Claus, Belgian poet.

The publisher, Harry N. Abrams, Inc., says that only 11 more of the books will ever be made. They are not now in existence and must be ordered.

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Netherlands America Foundation
News and Features Winter 1964



hours to Dutch oriented organizations in New York City. His many offices include the New York State Bar Association, American Society of International Law and The Maritime Law Association among his professional memberships.

The Assistant Treasurer of the Foundation is Frans J. J. van Heemstra. Mr. van Heemstra studied law at the Universities of Utrecht, Amsterdam and New York University. Formerly a resident of the Netherlands Indies, currently a New Yorker, he is a partner in the law firm of Abberly, Koolman, Amon and Marcelino and a member of the Executive Committee on European Law, American Bar Association, City of New York and of the Netherlands Branch of the Association for European Law. Mr. van Heemstra also serves the Dutch community as a member of the Board and Corporate Secretary of the Netherlands Chamber of Commerce in the U.S.

Mr. Trainee Donker and "Love Song".

Is Tallest Trainee

Claus' poems are oblique, highly provocative word-images that are excellent foils to Appel's vehement, muscular primitivism in the U.S.; Vice President, Netherlands Chamber of Commerce in the U.S.; Vice President, Netherlands Chamber of Commerce in the U.S.; Vice President, Netherlands Chamber of Commerce in the U.S.

Netherlands America Foundation
News and Features Winter 1964



• Mr. and Mrs. George Wittenborn, NAF Trainee Donker and "Love Song".

Tallest Book Tops Tallest Trainee

Priced at \$5,225 a copy, the largest artbook in the world is on display at George Wittenborn, Inc., the well-known book entrepreneur at 1018 Madison Avenue, New York City. As you can see in the picture above, it is taller than Wim Donker, NAF trainee presently at Wittenborn.

Wim is the fourth member of the Donker family to come to the U.S. as a trainee sponsored by the Foundation. He is interested in the book publishing business and hopes that his year of training-through-working with this internationally famous artbook firm, under the expert tutelage of Mr. and Mrs. Wittenborn, will be of help to him in his future career. Wim Donker stands at 6'6" tall. The book, which is handmade of heavy plastic sheets and glass, beats this height by five inches.

"Love Song" reflects the bold and unorthodox methods of recent world art. Works by the famous Dutch artist Karel Appel comprise three pages of the book. The other two pages are by the "far-out" poet and playwright Hugo Claus, Holland's leading surrealist author. Mr.

Claus' poems are oblique, highly provocative word-images that are excellent foils to Appel's vehement, muscular primordial designs.

Mr. Wittenborn has told us that only twelve copies of the book will be made and its price will be increased by one thousand dollars a year. The first of the twelve, pictured above, is in English. Subsequent versions can be ordered in any language requested by the collector.

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	Wittenborn	III.G

Sebastian Matta [Wittenborn; March 4-April 1] illustrated *Les Voix*, a prose poem by Michel Fardoulis-Lagrange, with dynamic, non-anthropomorphic shapes floating among linear elements to create a dreamlike world that holds the "voix d'autres regions." Several prints contain black inserts that introduce a second area of unfathomable space. [Prices: \$184.25-\$368.50] *Art News March 1965* J.M.

Art News, April, 1964:

LILLIAN LENT (Wittenborn; to April 3) describes her work as an exorcism of a silent scream. This statement, combined with such a title as AUGUST AT THE COUNTERFEITER'S HOUSE, will probably frighten away as many people as it entices to this splendid show of etchings. But Miss Lent's prints are among the best seen in New York for several years. The artist sets an original text to each work from her own highly individualistic world. She attempts to extend the viewer's vision into rather than of the questioning life she portrays.

R.C.

the village VOICE, November 18, 1965

Wittenborn One-Wall Gallery: March 4th to April 3rd, 1964

LILLIAN LENT

AUGUST AT THE COUNTERFEITER'S HOUSE

q folio of 12 color etchings with engraved text by the artist
edition is limited to 20 copies
first 10 cloth bound with gold embroidery \$300.
plain \$250.

Biographical Note:

Born in New York 1920.
Studied at the Tyler School in Philadelphia, Pa.
Now director of Woodstock Graphic Workshop
Previous Exhibitions: Angeleski Gallery, 1960;
Riverside Museum, 1961; Woodstock Artists Association,
1963; Print Club, 1963; Art Alliance, 1963.
Prizes received: Albany Art Institute, 1960;
Print Club, 1964.

For additional information, please call
One-Wall Gallery, Wittenborn and Company,
8-1558, near Metropolitan and Guggenheim Museum,
1018 Madison Avenue (79th Street), 2nd floor.

Miro [Wittenborn; to Nov. 15] is sampled in a group of his lithographs. *Art News Nov 1965*

National Bank
A Corporation Collects, Nov 12-Dec 9
MAINE

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	Wittenborn	III.G

Wittenborn's One-Wall Gallery: Winter Season 1966-67

- October: *Hans Erni: Terre Promise d'Afrique*. 17 original color lithographs illustrate the poems of Leopold Sedar Senghor
- November: *Ezio Gribaudo: Original etchings* by the winner of the Venice Biennale Prize, 1966.
- December: *Joan-Josep Tharrats: Christmas Greeting Collages*
- January: *Kathryn Metz: Variations on Three Plates*. Etchings of 5 variations of "Overcoming", and "The Cry" as well as 7 versions of "Paris Spring". A portfolio of 17 prints
- February: *Heinz Knoke: Assurbanipal*. 8 etchings (more details on request.)

For additional information call Miss Greer or Miss Zaves at Wittenborn and Company, BU 8-1558, near the Whitney and Metropolitan Museums, 1018 Madison Avenue (79th Street) 2nd Floor.

Wittenborn [to Feb. 29] mounts six swift, limpid lithographs by Jean Héliou to accompany Jean-Pierre Burgart's poem, *Force de la Mer*. Complementing Yvon Taillandier's weird story, *Le Mille-Pattes*, are seven dry-points by Agustin Fernandez—chunks of unspecific anatomy surrounded by dark stellar or cellular spacescapes.

ART NEWS Feb. 1966

What's New In Art

N.Y. Times April 1966

GALLERY 207 East 50th Street, To
BANKMAN COLLEGE—James Dean, Gra-
macy, Jackson, Hildebrandt, Boys
Pittsburgh, and Mike Pittsburgh. To
ERIKSON OTURAS—Andy Evernick Dal-
ton East 50th Street, Paintings.
BANK GREENSTEIN—Vander Gallery,
1018 Madison Avenue, 79th Street, Paintings.
JOHN HANSEN—Wittenborn's One-Wall
Gallery, 1018 Madison Avenue, 79th
Street, To April 2.

Recent Openings

GALLERY DACHS, To East 50th Street,
First Time in America. Group show.
To Jan. 27.
PAUL GRUHLER—Vander Gallery, 7th Ave-
nue South, 10th Street, Drawings
and Sculpture.
RUDOLF HOFFMANN—Wittenborn's One-
Wall Gallery, 1018 Madison Avenue
To Feb. 16.
MATTY KADAN—1018 Hotel, Lec-
ture, 1018 Madison Avenue, Street, Paint-
ings, To Feb. 16.
CHARLES MASON—Vander Gallery, 1008
Lexington Avenue, Paintings, To Aug.
31.
MARION E. OLIN—Princeton University,
Princeton, Paintings, To Feb. 27.
PACE COLLAGE ART GALLERY, 41 Park
Row, Paintings, To Sept. 6.
MICHEL DORIS PAPAGEORGIOU—Galerie
Poule, 1008, 351 Third Avenue, Paint-
ings, To Aug. 2.

Wittenborn One-Wall Gallery

November, 1966

First one man show in U.S.A.

EZIO GRIBAUDO

Original Etchings

Born in Turin, Italy, 1929.

Studied at the Brera Academy of Fine Arts in Milan; attended the Faculty of Architecture in Turin.

Group shows in Italy and Europe:

Salon de Mai, Paris, 1965;
IX Quadriennale Exhibition of Rome, 1965;
XXXIII Biennale Exhibition of Venice, 1966.

Prizes received: National Prize
at the Quadriennale Exhibition of Rome, 1965;
International Prize
at the XXXIII Biennale Exhibition of Venice, 1966.

For additional information, please call
One-Wall Gallery, Wittenborn and Company,
(212) BU 8-1558, near Metropolitan and Guggenheim Museums,
1018 Madison Avenue (79th Street), 2nd floor

Wittenborn [to Dec. 31] showed a portfolio *Two Poems* by
Theodore Roethke, imaged, etched and printed by Lillian Lent,
in a limited edition.

Art News Dec. 1965

Art News, Feb. '67

Kathryn Metz [Wittenborn] showed 17 prints done from
only three plates at Hayter's Atelier 17. s.b.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Wittenborn	III.G

Art News Summer '67
Christine McGinnis [Wittenborn] showed large etchings of grotesque, half-anatomical images. S.B.

CHRISTINE MCGINNIS *Art Magazine*

"Teratism," from the word "teratology"—the study of biological mutation—is the term Miss McGinnis uses to describe her early work. The later prints—all in black and white and some quite large, with such titles as *Sun Creature*, *Jumping Off Place*, *In Direction Out*—have gone beyond mere mutation to explore hallucinatory states. They are rather difficult to describe. (Wittenborn, May 1-31)—C.T. *Summer '67*

WITTENBORN
New York Portfolio at
WITTENBORN
Nov. 4 through Nov. 30
WITTENBORN
1018 Madison Avenue

DEC. '68, NEW YORK TIMES

Rudolf Schoof's [Wittenborn; Oct. 1-31] *Horrors of War* *Art News Oct '68*
in *Japan and Vietnam*, as an *Hommage to Goya*, are produced by the technical *tour-de-force* of printing four to twelve aluminum lithographic plates over photographs. The tones are painfully dry and acid, underscoring the naked terror of the scratchily drawn images of skeletons and skulls and brutalized humanity. L.H.S.

Hans Rudolf Bosshard's* [Wittenborn] consummately printed woodcuts are thematic variations using color, black and white, or words, on Japan paper. Most interesting of this German artist's portfolios is a series based on Anton Webern's *Opus 30*, evolving from a densely colored bright red field with few white lines to an extremely open black-and-white composition, the white prevailing. L.H.S.

Alexander Calder [Wittenborn] illustrated the Surrealist poem of Yves Elléouët, *La Proue de la Table*, with unusual etchings that hark back to the younger Calder. The calligraphy is fine, nervous, lyric—full of fantasy and strange birds, beasts and objects. The edition (in black and white) was printed by Lacourrière in 1967. R.B.

Art News March '68
Victor Vasarely [Wittenborn] executed six limited-edition plexiglas boxes in conjunction with his book for Editions Griffon de Neuchâtel. The boxes depend for their kinetic shimmer on the same image being applied in reverse to the side away from you. On one box, the image is black and transparent on one side, white and transparent on the other, so that there is a marked change when viewed from verso or recto. Also exhibited were two of the pristine, shimmering metal paintings in black with silver or gold, made for the book's first edition. L.H.S.

Nelson Howe Exhibit
(continued on following page)



Drawings by Georgie O'Keeffe
Portfolio - on exhibit One-Door Gallery
Jan - Feb. Mar '67



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	Wittenborn	III.G

Art News Summer '69

Nelson Howe [Wittenborn; June 2-28] shows a series of tasteful collages incorporating old photo-engravings and the playfully opaque little phrases that make up a poem by Keith Waldrop; they are from a book *To the Sincere Reader*.
R.D.

Arts Magazine
Summer '69

NELSON HOWE

Original collages by Nelson Howe for the book, "To the Sincere Reader," published by Wittenborn, show the artist's penchant for humor which renders palatable the horror text by printer Keith Waldrop advising disembowelment. Each plate is a combination of illustration with type. The pathways indicated for viewers to follow when reading the sentences lead in different directions which makes for good fun. The designs are excellent and the combination of black, red and faint yellow sure-fire. (Wittenborn, through June)—G.B.



W.Y. Kaines, Nov. 4/5/70



The Wittenborn one-wall art gallery will present in April a unique exhibition of Cuna Indian Art. The Cuna Indians - who live on the San Blas Islands off the coast of Panama - design, cut and sew MOLAS - square panels of brightly colored cloth which the women of the tribes wear as blouses.

These fabric designs are folk art of a superior kind. The intricate patterns depict tribal customs, imaginative abstract designs, various animals and birds, celebrations of current events, and religious and mythological themes.

One MOLA takes an Indian woman usually a minimum of six weeks to create. The predominant background colors are bright red or black with an occasional bright orange. The women use appliqué and reverse appliqué in their work as well as a combination of complicated stitching and embroidery. Many Molas have as many as a dozen colors and seven layers of appliqué.

All the Molas in this exhibit were procured directly from the Cunas by an American who lived in Panama for several years and became a close friend of some of the Indians. The result is an exceptionally fine collection of unparalleled quality not previously exhibited.

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Photo: Jane Grundy

Onyx Exhibits at Wittenborn

A number of architects and architectural schools recently received a large orange broadsheet splashed with drawings, explanations, and allusions — the second “visual tone poem” produced by the Onyx group. Among other things, the tone poem describes two design projects Onyx member Ron Williams has executed, both of which will be the subject of a gallery exhibit at Wittenborn book store in New York City. Represented by 18 drawings, the two projects are entitled “Daily Earth Chronicle” and “Head Start Movement” and deal with conceptual architectural structures (that serve no obvious purpose).

Essentially the youthful Onyx group, formed in 1968 by several New York architects and artists, has been exploring two basic ideas: one is the set of premises on which we perceive our environment and conceive space; the other is our present methods of communication. The broadsheet and the drawings relate specifically to these explorations, but are only two of the many imaginative, far-fetched and often zany enterprises of this experimental group.

P/A News Report
February - 1970



Ron Williams was awarded 1st prize for the 1970 Annual Rendering Show, Architectural League, N.Y.



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BERNARD CHILDS - ART NEWS May 1957

An American in Paris, has been making a thorough study of traditional intaglio techniques. Previous experiences as a metal worker led him to experiment with power tools and with new methods of inking. Such technical concerns do not hinder him in self-realization as an artist. He is one. Even the most makeshift of prints shows this. His manner is, at present, Automatist. Prices unquoted. (to May 18).--L.C.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Wittenborn One-Wall Gallery

November, 1965

First one man show in U.S.A.

EZIO GRIBAUDO

Original Etchings

Born in Turin, Italy, 1925.

Studied at the Brera Academy of Fine Arts in Milan;
attended the Faculty of Architecture in Turin.

Group shows in Italy and Europe:

Salon de Mai, Paris, 1955;

IX Quadriennale Exhibition of Rome, 1955;

XXXIII Biennale Exhibition of Venice, 1955.

Prizes received: National Prize

at the Quadriennale Exhibition of Rome, 1955;
International Prize

at the XXXIII Biennale Exhibition of Venice, 1955.

For additional information, please call
One-Wall Gallery, Wittenborn and Company,
(212) BU 2-1558, near Metropolitan and Guggenheim Museums,
1018 Madison Avenue (78th Street), 2nd floor

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First Showing in America

ANNA-EVA BERGMAN. Paris

Original Graphics in Color

February 1 - 28, 1960

For additional information, during and after the show, please call One-Wall-Gallery

**Wittenborn and Company.
BU 8-1558**

**near Metropolitan Museum and Guggenheim Museum
1018 Madison Avenue (79th Street) 2nd floor**

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The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	Wittenborn	III.G

nicholas DEAN

PHOTOGRAPHS • FEB. 29 — MARCH 19

WITTENBORN

1018
Madison Ave.
New York

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ONE - WALL GALLERY.

SCHEDULE

1957

