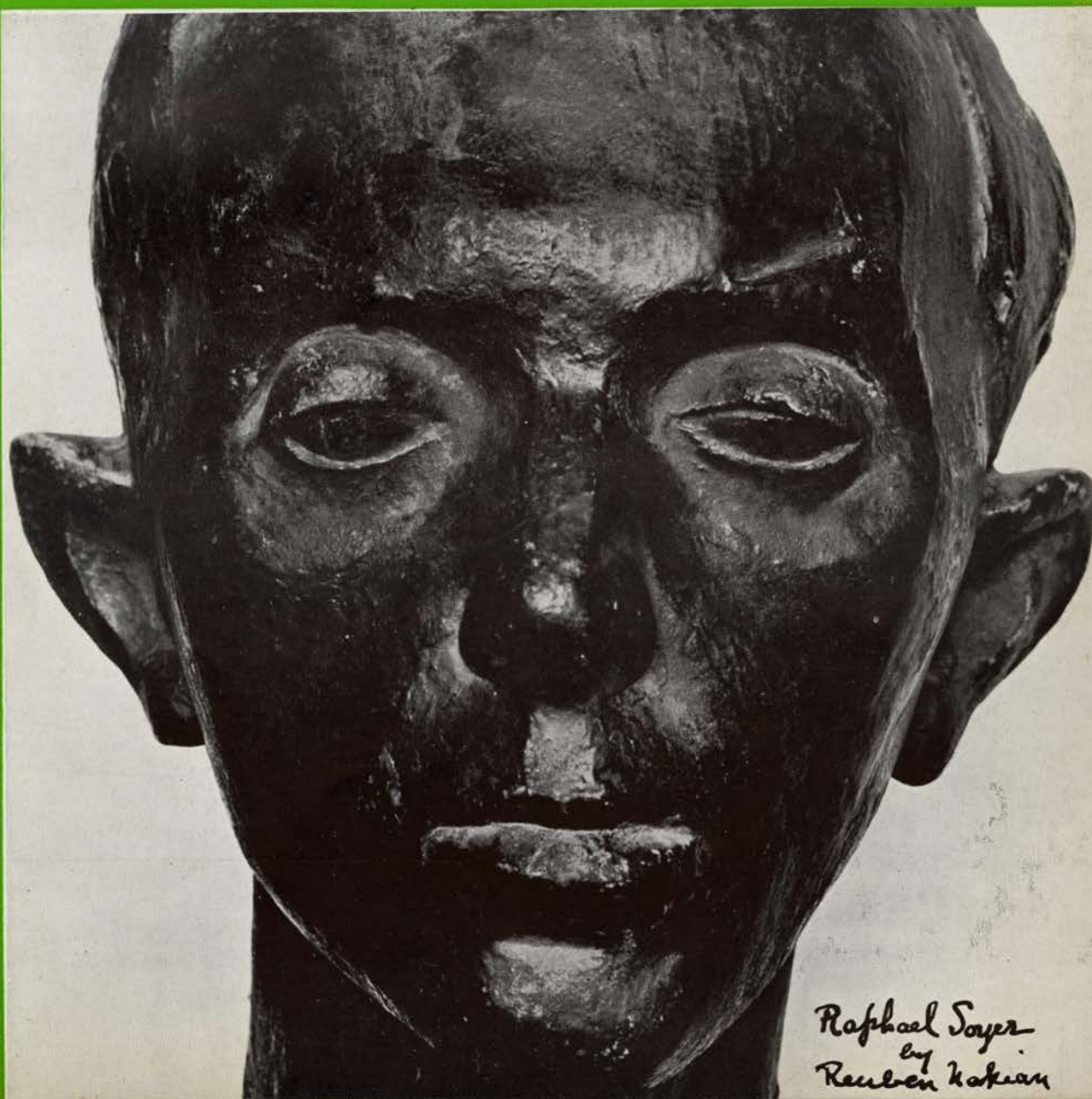


ART AND ARTISTS OF TODAY

MAY 1937 VOL. I No. 2 PRICE 25c



Raphael Soyfer
by
Reuben Karkian

We have just begun to Succeed....

Miss Aline Kistler, editor of Prints magazine, says: Congratulations on ART and ARTISTS OF TODAY! From your idealistic CREDO to Mr. Spicer's USEFUL SUGGESTIONS, the magazine is alive and thought provoking. I have seldom picked up any publication that provided so many springboards for heady dives into thought about art.

As an editor, I envy you because you have caught and held something of the flow of contemporary feeling that courses through our veins. I cannot see anything but success for the magazine if it maintains the running speed of the first issue. Certainly all who turn to art for the sustaining substance it gives must respond to the vital spirit of this new publication.

We Welcome your Help in Creating and Sustaining this Magazine

This is a continuation of a tentative list of artists who are doing creative work. Help us to make it more complete and accurate. Write and tell us of omissions or mistakes. We shall also appreciate it if all the artists whose names appear on this list will send us their addresses.

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Lena Gurr
Bernard Gussow

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Zoltan Hecht
Z. Vanessa Helder
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Victoria Hudson
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Theo. F. Husa, Jr.
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I
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Eitaro Ishigaki
Iskanfor
N. McDowell Ives

J
Vincent Janelli
Elsa Jenne
Tom Lofton Johnson
Sewell Johnson
Joe Jones

K
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Jacob Kainen
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Walt Killam
Frank C. Kirk
Hall Kirkland
Jerome Klein
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Frederic Knight
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If you are interested in helping to build this magazine into a better and better publication we shall appreciate it if you will communicate with us about one of the three following classifications of membership:

- 1 - Incorporating Membership

- 2 - Associate Membership

- 3 - Art Patron Membership

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Eugene Lux

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Eugen Maier-Krieg
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ART AND ARTISTS OF TODAY

10 WEST 47th STREET, NEW YORK CITY

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Nathaniel Pousette-Dart

SIX ASSOCIATE EDITORS TO BE SELECTED
Format by
Heyworth Campbell

Advertising and Production
Clayton Spicer

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IN THE BARN by Ben Zion (courtesy American Artists Congress) *A fine work of art may have delicacy and charm or it may have grotesqueness and humor. We must learn to appreciate works of art for their own real worth.*

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Front Cover—Detail of head of Ralph Soyer by Reuben Nakian (courtesy, Boyer Gallery)



JOYCE by Emil Ganso (courtesy the Weyhe Gallery) *This lithograph has a rhythmic relationship of form and texture that is delightful.*

LEWIS C. DANIEL

is inspired by the Book of Job

HE says: "The immortal ideas in the Book of Job have always stimulated my imagination. Last summer, while working at the MacDowell Colony in Peterboro, New Hampshire, (which is a God-send to creative people of all kinds) I started the painting of seven canvases depicting scenes inspired by my reading of this great work.

"The seven pictures, philosophical in their nature, have been based throughout on an abstract structure. It has been my aim to try for a powerful unified effect wherein all the illustrative and aesthetic elements work together to produce a dramatic effect. I have paid especial attention to the organization of form and the juxtaposition of planes and values because it is my feeling that every part must dance to the tune of the original conception. In the last analysis I feel that my color, form and design must be vehicles to interpret my ideas.

"So far, I have only completed five of the proposed seven pictures. The five finished canvases illustrates the following themes:

The first subject shows 'Servant Job' in his dust bowl of confused thought.

The second subject—In this panel I have taken Job's wife, the earth mother, and seated her in a tragic 'Pieta' attitude, as a central motif. At her feet lie her dead, warring sons, showing the futility of hate and war.

The third subject—This painting, which is a castigation of platitude mongers, shows the three deadly friends, worn-out bigotry, dogma and politics.

The fourth subject—Here I have shown Job answering his three companions who neither see, hear, nor are interested in his plight.

The fifth subject—It tells the story of

the young man, Elihu, who appears suddenly with his message of the millenium to the individual.

The sixth and seventh subjects—These two paintings are still in the stage of rough sketches, so I feel it is unwise to discuss them, because I find that many things may happen to change an idea, from its inception to the last stages of its execution.

"In ending this short exposition I should like to say a word about the selection of my subject matter. Some people wonder why I should select themes from the Book of Job, instead of painting subjects from everyday life. It is my strong conviction that every artist should paint the things which he is most interested in. I love the above subjects and I know that if I paint them honestly they will be contemporary and express the NOW as well as the THEN."

Lewis C. Daniel.

(Right) PLATITUDES by Lewis C. Daniel. *The thrust of arms and hands accents a circular movement of form.* (Left) JOB'S WIFE by Lewis C. Daniel. *A composition filled with explosive power.*



REBELLION by Jon Corbino (courtesy of Macbeth Gallery) As things seen through a great arch.



JON CORBINO

An Artist who aspires toward a Grand Style

by Nathaniel Pousette-Dart

EARTHQUAKES, floods, tornadoes, level the superficial distinctions between people and unite them in a tragic kinship of universal experience. It is these devastating catastrophes of nature to which Jon Corbino is attuned. Like Goya and Delacroix his nature demands a full and abundant expression. He is not satisfied to play "a little slender tune" on one string, he must master the wild and turbulent complexities of a complete symphony. Everything in life interests him and is grist to his mill.

Jon Corbino is not interested in painting just passable pictures; he is striving to create art that has great gusto and orchestration. Before starting to paint he makes many preliminary sketches. When he feels that he has a satisfactory rough conception, he takes each part and plays with it with the idea of arriving at a greater hand-someness in its relationships. Sometimes he

finds that a part grows and expands; sometimes he finds that the motives of two conceptions collide. He believes that it is impossible to kill a real idea. To him, a real idea is an expressive idea. The artist who has nothing to say is not an artist at all.

One secret of the strength he achieves in his work is that he uses light to simplify. He feels that light should also bring about action. For instance, if one is painting a picture of a fire, and a man jumping out of a window is shown, the whole effect becomes more dramatic when light is concentrated on the man instead of being diffused over the whole picture.

In composing his paintings however, Corbino does not rely on light alone. He believes that an artist should study and make use of the many different ways of organizing a painting. Some of the old masters used simple systems of design to help them to express their ideas more

fully. Mr. Corbino has undoubtedly made use of dynamic symmetry but not in so obvious a fashion as did George Bellows.

It is his belief that an artist should be pliable; that he should not let himself settle into rigid ways of doing things. He thinks that his eyes should be on the unattainable, and that the following year he may perhaps accomplish part of that for which he is striving today. When an artist arrives he stops growing. Degas once told a presumptuous student that if ever he arrived he would be a very unhappy man.

All artists are different; therefore, each needs a different kind of medicine. He believes it is ridiculous to think that all artists should paint propaganda paintings or that all artists should paint realistic canvases. Each artist must search and find the thing for which he has the greatest love because nothing worth while can be

(Continued on Page 20)

LETTERS TO THE EDITOR

WE ARE very sorry that we are able to print only a few of the splendid letters that we have received. To all who have wished us success we extend our heartiest thanks and appreciation.

We have received press clippings from the following newspapers that have printed notices of our publication:

The Press—Cleveland, Ohio; The News—Dallas, Texas; The Observer—Charlotte, N. C.; The Register—New Haven, Conn.; The Morning Union—Springfield, Mass.; Examiner—San Francisco, Cal.; The Seattle Daily Times—Seattle, Washington; The News—Birmingham, Ala.; The Evening Post—New York City; The Times—Los Angeles, Cal.; The Star—Washington, D. C.

From WARREN CHENEY,
BERKELEY, CALIFORNIA:

I recently came across the first issue of ART AND ARTISTS OF TODAY and because of the friendly attitude it exudes I wish to bid you success with it. Ever since Creative Art became submerged in the gentle conservatism of the American Magazine of Art, we have had nothing to take its place, with the possible exception of the quarterly, Trend, and certainly nothing to improve on the weak points.

I like the frank way you invite suggestions. If more editors would ask their readers for opinions as to what an art magazine might be, there would result, I believe, a greater interest from readers and on occasion a usable suggestion might turn up which would be a help to the editor.

I like your choice of a title for the magazine and if you stick to a policy of only contemporary art your publication will retain a real distinction. Creative Art made a mistake, I felt, in trying to serve two types of readers, the conservatives and the moderns, which meant that all the copy devoted to artists of the Royal Academy and the like met with disgust from the moderns while the R. A.s no doubt frothed at the mouth over copy devoted to the

moderns. Consequently, neither faction was entirely satisfied with the magazine.

I am sure you are well aware of the constantly widening circle of people interested in contemporary art. These people are your natural public and you can receive enthusiastic support from them as long as you build your magazine around modern art. At present the best magazine covering this field, I think, is Cahiers D'Art. For general American use, however, this publication is too expensive and too exclusively concerned with the Paris group of moderns. I know of a great deal of high class modern art produced by American artists which has never been brought to light in national publications, especially here on the Pacific coast where I am better acquainted. A good many of the artists here whose work is every bit as good as that by your John Carrolls, Kuniyoshis, Peter Blumes et al are unknown merely because the west has not yet the enterprising art dealers so plentiful in the east who will take the trouble to build up a name and a reputation.

From HENRY C. PITZ,
NORRISTOWN, PA.:

The whole form and flavor of the magazine delights me. The CREDO is splendid and its spirit is carried out in your article which follows. This is good solid stuff—a broad outlook but not a weak one.

There are a considerable number of we artists who have been hoping for just such a penetrating, clear-eyed viewpoint and just such a vehicle in which to express it.

There are large numbers of us who have spent our lives working, searching, striving to make significant pictures—who have been excited by the pushing life of our own country and who have labored to develop our craftsmanship so that we might adequately express it. And we have tried to keep our heads—refused to be swept this way and that by passing fads of art. A great many of the men you mention in your article are of this number and there are others who have not yet received an adequate hearing.

It is a limitation of most art magazines

that they draw most of their material from the men exploited by the New York critics and dealers. I hope your magazine will try to strike a balance and give a hearing to the many growing talents to be found in Chicago, Cleveland, Santa Fe, Philadelphia, the Pacific Coast and other places. Then it would truly represent the ART AND ARTISTS OF TODAY.

From MURIEL V. SIBELL,
BOULDER, COLORADO:

As head of the Fine Arts Department of the University of Colorado and a painter "on the side" may I congratulate you on the first issue of your magazine. It is excellent and I hope it will continue indefinitely.

From CLYDE SINGER,
MALVERN, OHIO:

I'm a subscriber to three of the leading American art publications and yours strikes me as having more life than all the rest put together.

From CHARLOTTE PARTRIDGE, DIRECTOR OF THE
LAYTON SCHOOL OF ART, MILWAUKEE, WIS.:

Your first issue was a fine piece of work and yours is the first CREDO of the magazine with which I could find no flaw. If you live up to that you *must* have success.

From WILLIAM KITTREDGE,
THE LAKESIDE PRESS, CHICAGO, ILLINOIS:

I congratulate you upon the new magazine, ART AND ARTISTS OF TODAY. This is the most interesting magazine of its kind that I have seen.

From HOBSON PITTMAN,
UPPER DARBY, PA.:

"... a very stimulating and up-to-the-minute magazine and the art of today. It is surely the sort of magazine we need in America today. I congratulate you heartily on such a splendid and needed enterprise."

AS SEEN BY THEMSELVES

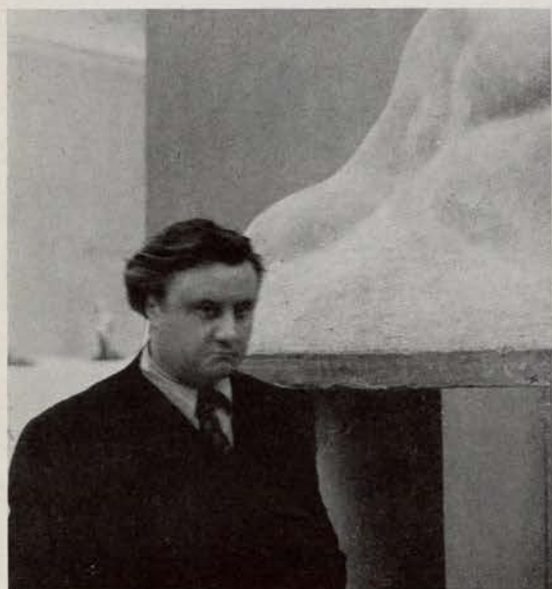
HOWARD COOK . . . Self-Portrait
(courtesy Weyhe Gallery) *This portrayal is uncompromising and direct.*



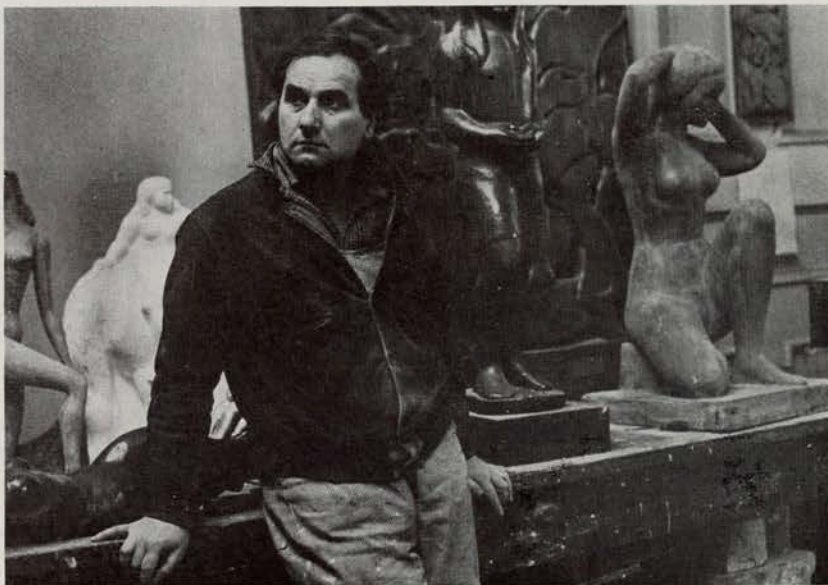
GEORGE GROSZ . . . Self-Portrait
(courtesy Weyhe Gallery) *Organization and humor directed his pencil.*



GEORGE BIDDLE . . . Self-Portrait
(courtesy Weyhe Gallery) *Imagination changed the visual image.*

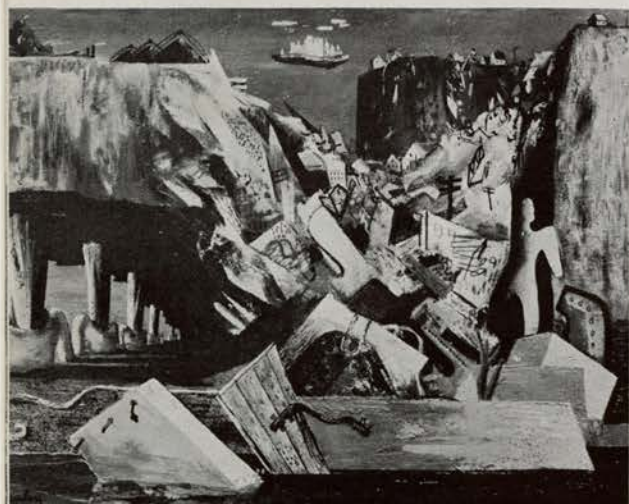


Gaston Lachaise standing before cement figure
"La Montagne" (courtesy Museum of Modern
Art) *He is dead but his work lives on.*



WILLIAM ZORACH and his work
(courtesy Pinchos Horn) *His work holds a position in the sun.*

AS SEEN BY OTHERS



Rosella Hartman Her father was born in De Soto, Missouri in 1858, of German-Swiss parentage. Her place of birth was Junction City, Kansas, 1894.

Studied at the Art Institute of Chicago and the Art Students' League of New York with George Bridgman and K. H. Miller.

Exhibitions—One-man Shows: Whitney Studio Galleries, 1930; Daniel Gallery, 1931; Rehn Galleries, 1936.

Received Guggenheim Fellowship, 1934—travelled abroad—Munich, Berlin, had lithographs printed by Desjobert in Paris.

Represented in Whitney Museum—Baltimore Museum—St. Louis Museum and private collections.

Eve Kottgen Born in London, England in 1903. Came to the United States with her parents in 1915.

After completing education, she studied costume designing. While working in the daytime she attended The Art Students' League at night, studying with Boardman Robinson from 1923 to 1926.

Since then she has devoted all her time to painting, and has had her work included in exhibitions of The Art Institute of Chicago, The Pennsylvania Academy, The Wanamaker Regional Exhibition, Marie Harriman Gallery, Travelling College Art Association Exhibitions and many others.

TWO WOMEN *and* TWO MEN

Eugene Morley Born Scranton, Pa., 1909; studied University of Michigan, Art Students League of New York; the son of Irish miners; has exhibited in the Corcoran Biennial, National Academy, Brooklyn Museum and Pennsylvania Academy of Fine Arts; at present on the W.P.A. Housing Project painting a mural; has exhibited prints in the International Print Show at Los Angeles and at the East River Gallery here; an instructor at the American Artists School.

Will Barnet Born Beverly, Mass., 1911; studied Boston Museum of Fine Arts and Art Students League of New York; father a machinist and mother a musician; scholarship student at Boston Museum 1927-28; has exhibited at Chicago Art Institute International, American Print Makers, National Arts Club, etc.; dealer, H. D. Walker, N. Y. C.



HUNGARIAN GIRL by Fredrick Harer. *Conceived en masse.*



TWO TORSOS, by Chaim Gross (courtesy, Boyer Galleries) *Vitality presented in simplified forms.*



HEAD, by Jose de Creeft (courtesy, American Artists Congress) *The hardness of the material becomes a vehicle for power in sculpture.*

WHERE IS SCULPTURE HEADING?

AT the present time there is a good deal of discussion going on among sculptors as to what constitutes real sculpture.

Some feel, that a statue in order to have significance must be cut out of stone, others think that working in this manner is a waste of valuable time. Some work only in plaster and feel that decoration is the beginning and end of sculptural composition; while still others declare that sculpture must be monumental and architectural. Then we hear rumblings to the effect that sculpture should be abstract, suggestive, imaginative, simple. Gaudier Brzeska's vortex theory is still insistent. We hear enthusiastic responses to the naive feeling of the cave man, the knowledge and strength of Michelangelo, the austerity and severity of Donatello, the simplicity of the Egyptians, the essentialness of the Early Greeks, the purity of relationships in Negro sculpture and the suppressed power in a Chinese monster.

Successively, we hear eulogized the work of Despiau, Epstein, Brancusi, Bourdelle, Kolbe, Manship, Maillol, Lachaise, Gill, Lembruck, Mills, etc.

What does all this mean? It means merely that sculpture is in a healthy stage of orientation, experimentation, revaluation and development.

Sculptural Inspiration

It is cheating again, making the finished work look unfinished because one believes the unfinished can mean more than the finished, surely a fallacy. The impressiveness of one's work depends not upon the degree of finish or unfinish, but upon the power of the initial conception, the degree of inspiration and intention present from the outset in the creative artist.

A. M. Pindge

THE THREE BELLES by Zadkine (courtesy, Brummer Gallery) *Imaginative modeling in the Picasso and Braque tradition.*



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ART BOOKS Reviewed

PORTRAIT OF MEXICO

*Paintings by Diego Rivera
and*

Text by Bertram D. Wolfe

Published by Covici, Freide, Inc.,
New York City. Price: \$4.75

IN "Portrait of Mexico", Diego Rivera and Bertram D. Wolfe again unite their great talents of brush and pen in a graphic portrayal of a rich land and a land-hungry people for whom they demand retribution. It is a second panel to hang beside their recently published "Portrait of America". Together they have caught the flavor of this "Painter's Land", a land of many peoples and cultures where past and present jostle each other in country and city and village folk life still dominates the masses. The book's incisive character lies in the compelling way they depict Mexico from a communist view-point based on their real concern for these masses of people mercilessly exploited for centuries.

In recording the history underlying their present condition, Wolfe stresses two recurrent Mexican pitfalls, internal division and a capitalism begun by the Spaniards and developed by the House of Morgan. These two factors thread Mexican history from the fall of the Ancient Mayan and Aztec civilizations via the Spanish conquest up to the present day through the "Mexican Maze" of revolutions. Yet none of these upheavals freed the people. But "when the Mexican proletariat comes of age", then the people will come into their own—perhaps.

Rivera's pictorial delineation matches the zeal of this stirring account, but it pales somewhat beside Wolfe's vivid text, for photographs, fine as they are, cannot recreate the splendor of a color as brilliant as the land of Fiestas itself. These photographs are as enticing a lure to Rivera's Mexico as you can find anywhere, but you don't have to go to Mexico to appreciate Rivera's art. Though the reproductions are not in color, they record perfectly his sensitive interpretation of Mexico, and her people, and his acid portrayal of their persecutors. Seen against Wolfe's telling

drama of Mexico, the social implication of Rivera's mural scenes take on an added significance that heightens our appreciation. This is a communists' Mexico, not a tourists', so don't look for quaint customs or picturesque local color. His "Garbage Carrier" and "Flower Carrier in Xochimilco" are not pageant figures but symbols of a burdened people. Powerful draughtsmanship and bold design characterize easel painting and mural alike, although some of the murals lose their impact through a maze of figures whose activities are too varied to be clear. The sweep of his "monumental brush" reiterates Wolfe's hope of Proletarian rule.

Mexico lies revealed in this book, portrayed in the indigenous character of Rivera's painting, incised by Wolfe's clarity and insight.

Elizabeth A. Douglas.

RENOIR by Theodore Duret

Translated by Madeleine Boyd

Published 1937, by Crown Publishers,
New York—Price: \$1.69

This is an interesting biography, plentifully illustrated with color plates and black and white half-tone reproductions. We quote the following passages from the book:

The man and artist:—Renoir was a man full of kindness. In the thoroughbred artists, there is harmony between their nature and their art. They impregnate their creations with the sentiment they possess. The charm which Renoir put into his work came, first of all, from his technique, but also from his conduct. He turned away, in the world, from the things the spirit of which was contrary to his own.

His models:—During the greater part of his life he kept looking for models. When he met, in the places he frequented or on his walks, a young woman whose bearing and appearance pleased him, he would enter into conversation with her and try to induce her to pose for him.

JOHANNES BRAHMS: "It is not hard to compose, but what is fabulously hard is to leave the superfluous notes under the table."

DOES PICASSO CREATE LIKE A CHILD?



DRAWING by Carol N. Cole,
age 6 yrs., 7 mos.

Is it possible for an adult to re-act to his environment in the same way that a child does?

IT is questionable whether or not it is ever possible for an adult to paint like a child, but all real creative artists find that when they have passed through the period of accumulating knowledge that they have a strong feeling of wanting to return to the unsophisticated vision of their childhood. The work of a grown person can never be the same as that of a child, unless the adult has had an arrested development.

KARL NIERENDORF

EDITORIAL NOTE—Founder of the Society of Fine Arts in Cologne, devoted to contemporary art. Publisher of magazine, "Der Strom", featuring the work of the most advanced European artists. In 1921, he opened the Nierendorf Gallery in Cologne. In 1923, he published the Bauhaus Book. For thirteen years he presented over two hundred exhibitions in his gallery in Berlin. In 1930 he founded and directed a modern theater, "Die Katakombe". He has just lately taken an interest in abstract films in Hollywood and this year he has opened a gallery in New York.

A FEW IMPRESSIONS OF AMERICA

by Karl Nierendorf

COMING from Europe the stranger is overwhelmed by the skyline architecture of New York. In the field of art, architecture is foremost and it is significant that the only American artist who definitely influenced European style was Frank Lloyd Wright. Building and technical perfections, as manifested in the cinema and radio, for example, are greatly admired by the European. He knows little, however, of American painting, with the exception of mural painting. Owing to this he notes with surprise the strong, distinctly modern movement in painting and sculpture. Our own generation, fond as it is of construction and crystallization, and with it, loathe to

leave anything to chance, is being faithfully represented in this movement. The evident relation to the elements of architecture in the young American art is rather different from the "charm of illusion" which, to many of the finest European artists, is the ultimate means of expression. In fact, the trend in modern art is the same as in American life—it is constructive. Lyonel Feininger's work is a good example of what I call a built-up picture. This artist, famous in Europe, founded, with Gropius, the Bauhaus where architecture was called "the mother of all arts". America found use for Gropius' genius and Feininger is coming back to his birthplace. Thinking only of a few facts



YOUNG WITH RED BONNET by Picasso (courtesy of Vallentine Gallery)

such as these, and considering the work of the Museum of Modern Art, in New York, of museums, art galleries, collectors, colleges in all parts of the U. S. A., I find an enormous rise in art life. The creative pioneer spirit of the American is inspiring and refreshing, and among the infinity of products of this ingeniousness, there are potentialities of even greater promise.

There are many very fine art magazines and newspaper art pages, but, as yet, there is no publication devoted solely to modern art, as, for instance, the Architectural Record is to architecture. The art of the past needs no champion; it is firmly established. We must, likewise, with spirit and firm conviction establish and perpetuate the art of our own times. Judging by the Credo in your first issue, and the quality and viewpoint of the articles it contained, I anticipate that ART AND ARTISTS OF TODAY will make history in American art life.

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EXHIBITION CALENDAR

A. C. A. GALLERY, 52 West 8th Street—
May 2-16: Water colors by Hy Cohen.
May 16-30: An American Group
Exhibition.

AN AMERICAN PLACE, 509 Madison Ave-
nue—Until May 17: Paintings by
Marsden Hartley.

ARGENT GALLERIES, 42 West 47th Street
—Until May 8: Paintings by Rosa
Ness'er. Landscapes by Nell Choate
Jones.

ASSOCIATED AMERICAN ARTISTS, 420
Madison Avenue—Until May 10: Pastels,
drawings, etchings by Gyula Zilzer.

BOYER GALLERIES, 69 East 57th Street—
May 3-22: Group Show of American
Contemporaries.

CARROLL CARSTAIRS, 11 East 57th Street
—Modern French Paintings.

CONTEMPORARY ARTS, 41 West 54th
Street—May 3-22: Group Exhibition.
May 24-June 26: Summer Group Exhi-
bition entitled, "Pleasure."

DELPHIC STUDIOS, 724 5th Avenue—
May 10-23: Drawings and Water colors
by Robert Howard James. Paintings by
Luis Arenal. Sculpture by Adam A.
Sanders. May 24-June 6: Paintings by
Clifton Newell. Work by Abraham
Tobias. Water colors by Dan Harris.

EAST RIVER GALLERY, 358 East 57th
Street—Collection of modern paintings
for rent.

GRAND CENTRAL ART GALLERIES, 15
Vanderbilt Avenue—May 3-8: Exhi-
bition by students of the Grand Central
School of Art. May 17-22: Prix de Rome.
May 4-15: Paintings by Gustave
Cimiotti.

FIFTH AVENUE GALLERY, 1 East 51st
Street—May 5-15: Paintings of the sea
by Frederick J. Waugh.

MARIE HARRIMAN GALLERY, 61 East 57th
Street—Through May: Permanent
Exhibition.

LILIENFELD GALLERIES, 21 East 57th Street
—Through May: Old and Modern
Masters.

MACBETH GALLERY, 11 East 57th Street—
Until May 17: Paintings by Edna
Reindel.

MILCH GALLERIES, 108 West 57th Street
—Through May: American Contempor-
ary Paintings.

MONTROSS GALLERY, 785 Fifth Avenue—
May 13-25: Paintings by a group of
New York artists.

MUSEUM OF MODERN ART, 11 West 53rd
Street—Until May 30: Exhibition of
350 Facsimiles of Prehistoric Rock
Pictures from the Frobenius Collection.

NEW ART CIRCLE, 509 Madison Avenue—
May 1-31: Old and New exhibition.
Paintings by Max Weber, Paul Klee,
Arnold Friedman, Benjamin Kopman.

ARTHUR U. NEWTON GALLERIES, 11 East
Street—May 3-15: Portraits and a group
of Navajo and Pueblo Indian subjects by
Bradford Lambert.

NIERENDORF GALLERY, 20 West 53rd
Street—Through May: Paintings by
Lyonel Feininger.

FRANK K. M. REHN GALLERIES, 683 5th
Avenue—Until May 8: New Pastels by
Peggy Bacon. Through May: Spring
Exhibition.

JACQUES SELIGMANN GALLERIES, 3 East
51st Street—Permanent Exhibition of
Old Masters and Modern Paintings.

MARIE STERNER GALLERY, 9 East 57th
Street—May: Water colors and drawings
by 56 artists of 15 nationalities.

THE ARTISTS GALLERY, 33 West 8th
Street—May 4-25: Paintings by eight
New York artists.

THE WESTERMANN GALLERY, 24 West
48th Street—Until May 21: Paintings,
water colors, drawings by Lovis Corinth.

VALENTINE GALLERY, 16 East 57th Street
19th and 20th Century French
Paintings.

HUDSON WALKER GALLERIES, 38 East
57th Street—May 3-22: Water colors by
Katharine Sturgis.

WEYHE GALLERY, 794 Lexington Avenue
—Through May: Exhibition of Prints
and Drawings by American and Foreign
Artists.

WHITNEY MUSEUM OF AMERICAN ART,
10 West 8th Street—May 11-30: Exhi-
bition of Works from Permanent
Collection.

RHYTHMIC ART

by Anne Reynolds

Ed. Note:

We feel that each art should keep a distinct identity of its own. When painting tries to become music, or music tries to emulate architecture too much, their own special qualities are lost. However, we believe in keeping an open mind to all new developments.

AFTER Surrealistic Art—what then? We have the answer already in the making. It is the newest, yet one of the oldest approaches to art—i. e. that of Rhythm. For lack of a better name as yet, we call it "Rhythmic Art".

We think of Rhythm first perhaps in connection with the Dance (motion), then in connection with Music (organized rhythmic Sound), and Poetry.

Rhythm in Art is in itself nothing new. One of its greatest exponents was the 16th Century monk, El Greco. We find it plentifully again in the 18th Century painter-poet William Blake. In fact Rhythm permeates and has always permeated all worthwhile artistic endeavor—for rhythm is the basic structure of all the Arts as it is the basic structure of all Creation. It has been so ever since the beginning of time and every now and then individuals have stood up out of the masses and told us so—mystics, philosophers, artists and scientists. Today we have the technological proof that Radio and Television have given us—sound brought to our ears and pictures to our eyes by series of rhythmic vibration strung like beads on a string. At this very hour, individuals and groups of artists are working out their problems of Rhythm, proclaiming that since Rhythm, which is organized vibrations in Time and Space, is the basis of all Creation, it must also be the basis upon which all the arts may be built. This is premise one. Premise two is based on the fact that if all the arts are based on this same principle, they are of necessity related—that one art can therefore be correlated with, interpreted from or transmuted into the other.

The physical approach towards this end is based on the inter-relationship of the senses. Just as most of us can smell that



L'ORCHESTRE by Blanc-Gatti

which we can taste, certain persons can actually see that which they can hear. It is true that only a limited number of people can do this but a larger group working through intuitive sensations see through the "mind's eye" either colors or pattern, or both, when they hear music. The sensations produced by colors and sound are, in a number of people more or less closely related.

The mental approach is based upon mathematical structure and develops into a more or less complex science of vibrations and rhythms modified by numbers, producing "number rhythms". By this science have been built talking machines, moving and talking pictures, radio and television. If we look upon ourselves as living radios with our five physical senses (sight, hearing, smell, taste and touch) and our sixth sense "Intuition" as stations for receiving various wave-lengths, and our logic to rationalize and organize that which we "tune-in", we can more easily understand this new approach of the artist towards Art and Life,—for the artist seeks to synchronize Art with Life, thus making of Art a living thing. In these rather disorganized times, this new approach to Life through Art is both healthy and beneficial. This approach penetrates not only the Arts but also the scientific and psychiatric fields and it may act as a much needed gyroscope with which to balance this dizzy man-managed world in which we live (some of us barely

existing) today. There is no phase of Life, either physical or spiritual, that this new movement may not penetrate. It is both a Means and an End. It can unify the theory of Life with the Act of Living and may start perhaps a new and higher kind of Ethics. In that smaller section of life we call Art and those perpetrating it, we call artists we find people, no matter what their nationality, either singly or in groups, speaking this language based on Rhythm.

Down the centuries, every now and again, somebody has spoken of the relationship between Sound and Colour. Individual cases of people have been mentioned in books or pamphlets who have "seen sound."

Today, whether they are working mentally, emotionally or through some physical co-ordination of the senses, we find these individuals painting their "sound pictures" whether it be in one medium or another. As far back as 1725 we find mention of color-organs. There are several abroad and one very fine one in this country (Thomas Wilfred's, to be seen at the Institute of Light, Grand Central Palace). The musician, Theremin, has a rod in which he transmutes sound into color (if the author understood correctly, accelerating the frequency of the sound waves electrically until the sound can be picked up by the eye through light in the rod as color. The author saw a demonstration of this rod at a concert of electrical musical instruments by Theremin at Carnegie Hall.)

A group of artists in Paris call themselves the "Musicalistes" and paint sound pictures. One of these, a young Swiss, Blanc-Gatti, has written an interesting book on the subject and aside from his numerous sound pictures, has filmed sound and also constructed a color-organ. An interesting film called "Seeing Sound" was made in the United States by Ellen Butte and Theodore Nemett and shown to interested crowds at Radio City and other moving-picture houses. Henriette Reiss is well-known in this country for her "music interpretations" (sound pictures) and nature rhythms, and has developed a method based on rhythm, and correlated with other school subjects, now used in various New York and other American public and private schools. There are others, and their number is steadily growing, working along similar ideas in this new movement.

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PETER OMPIR

Corrals An Average Citizen At His Own Peril

On the afternoon of March 26th, I stationed myself at the corner of Fifth Avenue and Forty-Eighth Street, with the determination to obtain at all costs a first-hand opinion of an average layman regarding some of the important paintings of the day.

I had to make four tries before I landed a prospect who would agree to accompany me on my slightly irregular errand. My first try was a Chesterfield coat who hadn't the time. The second was a blue velvet lady who almost had the law on me for accosting her. The third was a black wool suit and a feather that went straight up and who also hadn't the time. But the fourth was a blue coat and derby who wreathed in smiles at the problem at hand. Was he an artist? No. Was he happy? Yes. Would he look at some paintings with me and comment freely? Yes. A few more questions revealed him to be a Canadian poet who had come to town for a few days in order to see his publishers on a matter of business.

Arriving at the Bignou Gallery, where the much talked-about Post-Impressionists'

show held sway, he made a quick tour of the room, passed all of the critics' pets cold and came back to the comparatively ignored *Vue prise du Jas de Bouffan* by Cezanne.

"I like that best", he said. Why? "Because it is pleasant. It looks like the kind of country I have seen and enjoyed. It's so real. You could almost walk right out into those fields."

"Do you not like this?" I pointed out the much discussed portrait *L'Accroche-Coeur* of Toulouse Lautrec.

"She looks dizzy to me."

"How about these?" and I included Seurat's harbor scene *Le Porte de Gravelines* and the nudes of Gauguin's *Baigneuses Tabitiennes*.

"I think I could do as good as that. But I like this one over here too" and he pointed to *Le Jambon* by Gauguin. I didn't inquire why since the still life so ably displaying the juicy looking chunk of meat, the little garlies and a glass of wine seemed to eliminate any need for further explanation.

Peter Ompir

A WORD FOR CONSERVATIVE PAINTING

by John Newton Howitt

ART is personal expression. It cannot be imprisoned or enclosed by the fashion of the moment, or the dictation of the momentarily powerful. When any such dictation is set up, painting suffers. It makes no difference if the group in power is conservative or radical. It is the freedom of the individual artist to express himself in his own way, and by his own method, which is all-important. He must be free to choose his own material, and his own attitude toward it.

Art is the interpretation of life, and life is so complex and many-sided that interpretation of it cannot be confined to any one group or association of groups. Therefore, the distinction between the

terms "Academic" and "Modern" is vicious, in so far as it attempts to elevate one group at the expense of the other. Liberalism in art means an open mind toward all methods of expression.

By the same token, when the liberal or radical in painting says that all subjects are good subjects, he cannot rule out subject-matter that he, personally, may consider pretty or tame. The grotesque, the strange, even the insane, may, from some standpoints, be "the" subjects. A naive viewpoint may have its charms, but no sincere artist or critic making pretensions to liberalism can refuse to admit the painter who, for want of a better word, we call a conservative or academic painter.

What They Think

Four Artists From Seattle, Washington Tell What Their Aims Are In Painting

Kenneth Callahan

I do not believe the basic important of painting is aesthetics, nor do I believe that painting is for decorative purposes. I do believe that it is a language of its own, bound by certain rules through which an individual can express his consciousness of life in its broadest sense. To this end, a complete understanding of problems peculiar to painting is necessary, organization of three-dimensional form, flat surface, draughtsmanship, rhythm in line and form, color and volume. A complete control of these is necessary to interrelate them into an expressive unit; they are not in themselves sufficient, but are the means by which the painter can make concrete the essences of things that eternal truthfulness and permanence that lies below the surfaces of life and objects.

Peter M. Camfferman

I am living in constant amazement at the public's insistence on realism, as if the photograph of a clock depicted the spirit of time and the electrical apparatus resembled the fluid which moves it. So much for "Realism." What, then, is the artist's aim? Is it the exposition of the principles of aesthetics? And what is beauty? Beauty is the expression of perception. Try again. Beauty is the essence of Wisdom. Beauty is a charming person. Beauty is the expression of a cosmic idea. Beauty transcends the intellect. Beauty transcends sense perception. This last brings us nearer. Also, beauty is the evidence of things unseen. It is a difficult question and has many answers. Such a simple object as an apple is no longer an apple when it is painted. You could not fool a pig with an artistic apple. For some strange reason, an apple painted in the average run-of-the-mill style has little retaining value, but again, the same apple, interpreted by a certain profound painter and artist, is sold for over three figures. Is it just the name or temporary notoriety? Time will tell, and will sort out the apples and Madonnas most unmercifully, unerr-

ingly, uncannily. Time and the mass weight of opinion of many painters—but you see what I do not believe in.

Walter F. Isaacs

Painting is the expression of form by means of colors. It is not an imitation of the colors of nature, although it usually conforms to them in a general way. In any kind of expression forms appear in material other than that in which they regularly exist. One does not express words with words but rather ideas with words. When forms are built up by means of a structural use of color, expression occurs.

Composition is more than the disposing of forms so as to achieve agreeable lines and colors, as a portrait photographer might do in arranging a family group. It means building the forms themselves by means of composition.

The weakest point in American painting in the 19th Century was values. In most of the figures or portraits the backgrounds were vague as to the position in space which they occupied. The same weakness is widespread today.

An artist should express the age-old fundamentals in terms of his own environment. If either has to be left out, it would be better to sacrifice local qualities. Our new mural art, with its emphasis on propaganda, will not succeed unless it retains the basic qualities of good painting.

Viola Patterson

What I would like to achieve is an art of balance and also of movement, an art built on a formal plan, inevitable in its structure, but loose and free as well. Nature is, of course, the great source, and one cannot lean too heavily upon the actual world about us. It is this contact with reality and a reality of the earthiest kind that makes Breughel and again Daumier the moving and eternally right painters they are. Each bent the world of actual appearance to a plan inherently his own and made of reality a more forceful

(Continued on Page 23)



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(Continued from Page 5)

oeuvre is a scathing indictment of human imbecility. With a needle as sharp as a surgeon's scalpel he exposes the cruelties that all too-mortal flesh is heir to—cruelties that pile on one another till like Pelion heaped on Ossa the sum of human horror pierces the very skies. It takes a strong stomach to digest some of his themes, and were they lacking in artistic content and less true to time and place we would gladly dismiss them as the vagaries of a sadist. Even when Goya is most excoriating however, as in the famed "Disasters of War" he is no less human, no less profound in transfixing human ills than is the mystical El Greco in surmounting them.

With the passage of this Titan the nineteenth century burst into flower. Commencing with Scott and Byron in England and fostered by French genius the Romantic movement pervaded literature, art and music. The volatile Delacroix, so brilliantly alive to the intellectual pulse of his time was among the first to come under its influence, and to his interest in literature we owe the superb lithographs illustrating "Hamlet" and Goethe's "Faust". The "literary motif" so anathematized by our contemporary young geniuses who have purged art of all human values did not intimidate Delacroix; he did not feel that in interpreting greatness he was imperilling the salvation of his "artistic soul".

As for Daumier, his world is our world, the world of human foibles, of weaknesses made amusing, of attitudes made absurd.

Never has the pomposity of the inept been so punctured with Gargantuan laughter, never have the smug, the vain, the hypocritical been so impaled on shafts of ridicule. Endowed with the same Gallic genius for characterization that makes Balzac the unparalleled commentator of humanity at large, Daumier's immortal types constitute a pictorial "Comedie Humaine" that is a never ending source of inspiration for artist and layman alike. With a verve of line that is without precedent, and a sculptural feeling truly monumental, his characters born in the white heat of journalistic creation survive the ebb and flow of fashion as a granite cliff survives the tides.

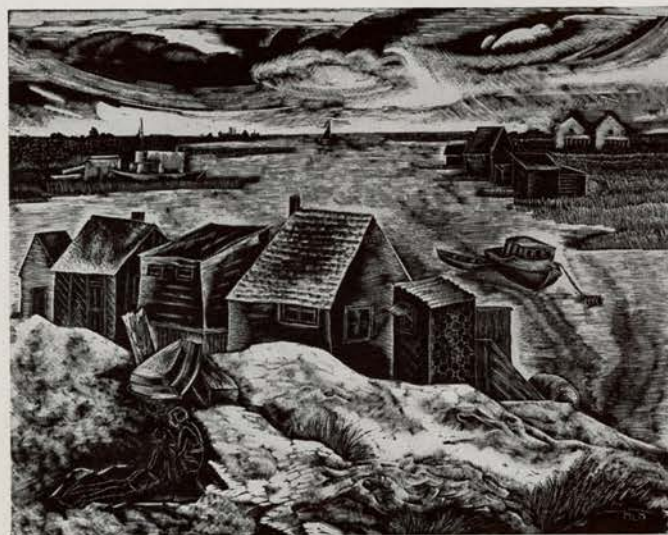
As a race the French have indeed excelled in investing form with human meaning. Inheritors of the classical tradition with its emphasis on the humanities, they are at one and the same time critical of spirit and creative in expression. Nowhere is this more evident than in the graphic media, and the number of print-makers who have delved deeply into life without sacrificing their artistic probity is legion. Even Degas and Manet, obsessed as they are by the daemon of aestheticism, cannot escape coming to grips with life:—their superior intelligence saves them where artists less cerebral fail.

At this juncture it may be argued that emotion is a quality alien to the Anglo-Saxon temperament; that what is natural and good taste in a Frenchman may be unnatural and equivocal in ourselves. To the extent that this is true it explains the dearth of genius in our print-makers. But

surely a race that is capable of producing the drama of the Elizabethans, the poetry of Keats, the novels of Dickens and Hardy, cannot be said to be entirely lacking in feeling. Even in the graphic arts—perhaps less conducive to emotional expression than literature—the examples of Hogarth, Rowlandson and Blake afford ample proof to the contrary.

No, the fault is not in our stars but in ourselves, and if so many of our print-makers refrain from probing the raw material of existence, from seeking the rhythms of the universe by isolating the secret of their own being, it is not because of racial incapacity, but because they are inhibited by the limitations of what they are pleased to consider "good taste". It is this "good taste" fatal to passion and the imagination alike that has doomed many an artist's work to oblivion. We have been emasculated by the feeling for propriety and impose on art a concept prejudicial to its very existence. In the social world "good taste" is indeed a virtue, but it inevitably atrophies in the artist that quality of emotion which is the very substance of creative expression and lacking which art degenerates to mere facility. "Good taste" in art is inherent in its own being, it is not a quality imposed from without, and has about as much relation to our notions of propriety as the theory of relativity.

To create a work of art it is not enough to solve its technical problems, the artist's roots must be imbedded in life itself; for unless style is consecrated by human experience art will be barren and without significance.



GERITSEN BAY
by M. Lois
Murphy (courtesy of W. P. A. Project) *Rhythm and deep space cut into a wooden block.*

(Continued from page 7)

created without it. Goya painted and etched his great tragedies of war and destruction because he loved subjects of this kind. Real art is never very good destructive propaganda. It does not function as an instrument of hate.

Corbino believes that art should have no conscious location. In other words, he does not believe in trying to produce American art. American art happens unconsciously. When an artist tries too much to localize his art it becomes static, formalized, stylized and dead.

The really creative artist is always beginning over again; he is returning to what he was—but with a new vision derived from experience. Brahms in later

(Continued on Page 23)

GOSSIP

Mr. H. M. Kurtzworth, art director of the Los Angeles Art Association, is doing good work in helping the artists of the West.

William Gropper is a recent winner of a Guggenheim Fellowship.

Gertrude Stein says, "It is not I that change my mind about the painting but the paintings disappear into the wall, I do not see them anymore and then they go out of the door naturally."

Emily Nichols Hatch is chairman of the Committee on Painting at the MacDowell Club.

Carl Ringius exhibited in the 27th Annual Exhibition of the Connecticut Academy of Fine Arts.

The work of Ernst Barlach and Georg Kolbe was shown at a recent exhibition in The Buchholz Gallery.

Baylinson and Meyerowitz are exhibiting at a water color show at the Uptown Gallery, through May 7th.

The Downtown Gallery has added thirteen artists to their exhibiting list. These artists were chosen after a thorough survey of the American art field, as outstanding painters in the younger group. They are: Bennett, Breinin, Fenelle, Fredenthal, Guglielmi, Levine, Lewandowski, Pandolfini, Prestopino, Rexroth, Siporin, Stenvall; and Hester Miller Murray of Chicago.

Georgia O'Keeffe was born in Sun Prairie, Wisconsin in 1887.

Emil Ganso's exhibition at the Weyhe Gallery through April 10th, was splendid.

On March 28th, Holger Cahill gave a talk on the Federal Art Project at the Metropolitan Museum.

Everett Gee Jackson of San Diego, well-known California painter, has illustrated Max Miller's current book, "Mexican Around Me", with ten drawings reproduced in sepia. The originals, now on exhibit in San Francisco, will be shown later this spring at the Fine Arts Gallery in San Diego. Jackson is head of the San Diego State College art department. Miller is famous for his best seller, "I Cover the Waterfront". Reynal and Hitchcock has published the new book on Mexico.

There will be an exhibition of Sculpture by Reuben Nakian at the Boyer Galleries in Philadelphia, from April 28th to May 18th.

The Museum of Modern Art will present

(Continued on Page 22)

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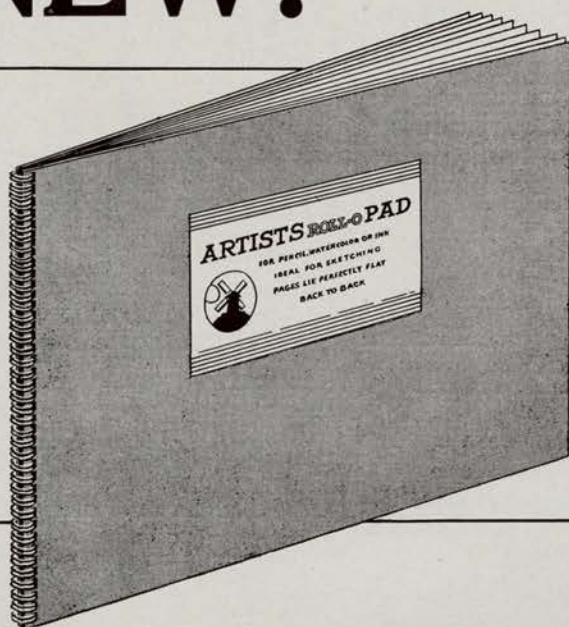
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(Continued from Page 21)

at the final major exhibition of its 1936-1937 season a selection of 150 facsimiles of prehistoric rock pictures from the famous Frobenius collection at Frankfort-on-Main.

American Abstract Artists have organized. Their purpose is to unite American "abstract" artists, (1) to bring before the public their individual works, (2) to foster public appreciation of this direction in painting and sculpture, (3) to afford each artist the opportunity of developing his own work by becoming familiar with the efforts of others, by recognizing differences as well as those elements he may have in common with them.

Four eminent artists, Minna Harkavy, Paul Manship, Max Weber and Leon Kroll spoke on the subject, "Whither American Art?" before the American Artists Congress on the evening of April 18th.

A drive to organize the country's cartoonists has been launched by the Cartoonists Guild of America at its new headquarters, 48 West 46th Street.

We suggest that you read "Agitated Ladies", by H. S. C., in the March 27th issue of *The Saturday Review of Literature*.

Edith Nagler held a successful show of her oils and water colors at the Midtown Galleries during April. A reproduction of her painting, "Hills and Hollows" was reproduced on the Sun's art page.

An interesting article on Paul O'Higin's work was published in *Mexican Life* for February. This successful magazine is printed in English and issued in Mexico City.

Henry A. Botkin will have an exhibition at the Stendahl Gallery, Los Angeles, May 10th to 29th.

The Trustees of the Cummington School, Cummington, Massachusetts, again announce five full scholarships for summer study, one each in writing, piano, violin, violoncello, painting. These give advanced training on the levels of professional, graduate and undergraduate study. The teaching staff are artists eminently distinguished in their fields.

(Continued from Page 20)

life returned to compositions that he had started when he was a youth and revised and completed them. Albert Ryder worked on the same pictures during the whole span of his creative life.

Jon Corbino, with an interest in the social, musical and pictorial aspects of life, has great ambitions and he is attempting wonderful things. For this reason it is not surprising that some of his things go wrong, and that still others are faulty. In his happiest creative moods his work is finely organized and filled with the wonder of universal happenings. At other times he fails to fully absorb and dominate his material. Sometimes the creative idea gets lost in the illustrative idea.

Jon Corbino is still a very young man but what he has already accomplished demonstrates that he is one of our most vital American painters.

(Continued from Page 19)

own and made of reality a more forceful and more universal order than Nature itself presents.

To rely on Nature; to try to leave behind the endless things learned, and to keep only what is akin to one's feelings and aims, and then to strive always to capture the initial moving vision, which has proven so difficult of capture, but which alone can result in the full expression of one's particular view of life—this is what I wish to do. I haven't, of course, achieved this, but I have a curiosity about the world and the people in it, and the realization that it matters not at all what means are used as long as one does express oneself.

A small reproduction of a splendid painting



LANDSCAPE by B. J. O. Nordfeldt:
(courtesy of the Lilienfeld Galleries)
His work will be featured in a
later number of this magazine.

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COLOR permanence is being stressed by all reputable manufacturers of artists' pigments. This is of great and lasting benefit to all painters. The time is past when, through ignorance, bitumen and yellow lake were used to give a fake mellowness to modern canvases. Studio Oil Colors, handled by Schneider & Co., 123 West 68 Street, New York City, grade their tube colors "A", "B" and "C" and give to each color its value in permanence and when it may be safely used. Other manufacturers are doing the same. It is then up to the artist to select the type and kind of pigments best suited to his needs.

AN interesting pamphlet has been issued by Talens & Sons on permanence of colors made with organic and inorganic pigments. It says, "Exposure to direct sunlight is still the best test for permanence of a color."

The easiest way to make these tests is to make rub-outs on a canvas panel with a palette knife, to insure surface. Mix the same color with a certain percentage of white and place a rub-out of this mixture next to one of the pure color. Let these dry, cover partly with a strip of dark, preferably black, paper and put the panel in the sun. Often changes may be noticed after a few weeks. If no discoloration occurs after six months' exposure, one can safely consider the color to be absolutely permanent."

FOR your Summer vacation we recommend, of course, landscape painting. And, if you are open to suggestions, why not at Woodstock? If you decide to go there, and want helpful criticism, we advise the Woodstock School of Painting, Judson Smith, director. Write to him for an illustrated folder.

C. S.



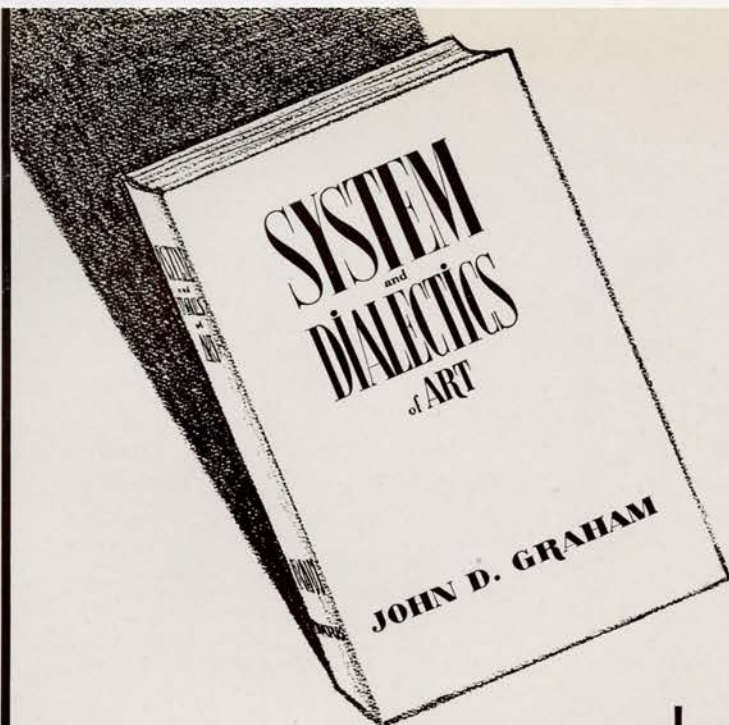
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