

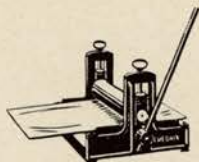
ART AND ARTISTS OF TODAY

NOVEMBER-DECEMBER 1937 VOL. 1 No. 4 PRICE 25c

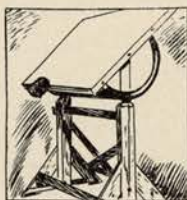


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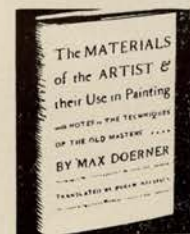
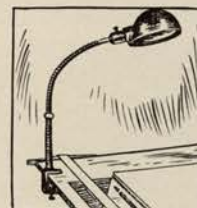
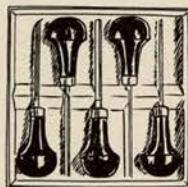
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ART AND ARTISTS OF TODAY

10 WEST 47th STREET, NEW YORK CITY

Editor
Nathaniel Pousette-Dart

Advertising and Production
Clayton Spicer



WEEDS by Harwood Steiger *Textures Become the Vortex*

C O N T E N T S

NOVEMBER - DECEMBER

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Through Distor-
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ART EDUCATION

by Leo Katz

ART is a creative process of mental propagation, just as childbirth is a process of physical propagation. Neither becoming pregnant and bearing a child nor creating art can be taught. Art, like love, can be experienced only within—in silence and humility—and expressed outside with the passionate conviction of being the only thing that matters. The presence of a teacher is usually preventing the first and contradicting the second.

All that can be done to the promising individual is putting him in condition and preparing him for facts and problems. At present the experiences of silence and internal conception as well as the forces of creative expression belong still to the prescientific, hit-or-miss realm of nebulous, instinctive procedure. Art education should be prophylactic, a conditioning training (physical, mental, emotional, subconscious and sensate conditioning) followed by adequate protection during mental pregnancy, and provisions to make the finished work valuable to society. (Society has to be made fit to receive art values.)

Art Education During Childhood

The creative urge is essential to humanity. It has played a decisive part in the survival of mankind. The normal child repeats the mental evolution of man-

kind, just as the embryo repeats the physical evolution of man. When the child reaches its creative period, it is capable of producing remarkable results if helped (not taught) intelligently. Education should be prepared to recognize when a child enters the different phases. It is most illogical to persuade a child to create when it needs information or when it goes through its hunting and scalping period. It is equally harmful to pester it with information or practical things when it needs a quiet corner to follow the creative urge. Most children enter and leave the creative period as a matter of course. Even in cases of extraordinary results, attempts to prolong this period may be harmful.

Art Education During Adolescence

Adolescence is the time of most intimate exchange between the sex urge and the urge for art expression (mostly music, poetry, dramatics). The individual awakens gradually. The process is jerky with irregular ups and downs and seemingly unpredictable stop-and-go signals. Regular routine methods are completely out of place. Individual treatment elastically adjustable from day to day — from case to case — is needed. The pupil is a patient most of the time. The teacher should be his guide and doctor in that

painful fight against inferiority—and persecution complexes, megalomania, phobias, loneliness and guilt feelings. Mental diet should be carefully chosen to avoid emotional constipation. Wrong treatment can lead to permanent maladjustment, sterile sophistication or atrophy of the creative talents. The pupil needs a developed sociophilosophical background. No art movement or personal style of any calibre can grow without a living philosophy behind it.

Most art schools still have to sell themselves to their pupil-customers by tickling their vanity or promising practical results. They have to hire star teachers with names of high advertising value regardless of teaching qualifications. Established methods of the past and the present should be taught but even the latest trends are not sufficient. There is only one thing certain, and that is that when the pupil reaches maturity the present trends will be passe. Therefore the ability to search and to tackle new problems should be cultivated. To keep teaching up to date, there should be endowed workshops for experimentation (material and psychological). Art that can support itself should be prepared for efficient self-support. Art that cannot support itself should be supported but not on a charity basis.

Our methods of giving scholarships and arranging for competitions are in need of improvement. Their benefits are usually in no proportion to the cost and to expectations. They teach mainly how to satisfy certain juries or committees.

The idea of acquiring an artistic education in six months, one year or even several years is absurd. An

artist's education is a matter of a strenuous lifetime. Society or the government or both should make such steady continuous growth possible through permanent institutions, projects, etc., regardless of age.

At present the general inability and lack of opportunity to exchange ideas is most deplorable. Artists' unions, congresses, and similar societies have to devote almost their entire energies to matters of material survival. Public platforms, symposiums or open forums are mostly fun for the audience who loves to count the rounds and enjoys a little scrap. Usually such occasions are less educational and less impressive than prize-fights.

Art Education for the Non-Professional Adult

We are slowly realizing that for some time there has been raging a world war between the conscious and the subconscious. Our civilization and most of our education is favorable to the development of our conscious faculties. On the other hand, the melting pot situation in this country brings out creative urges belonging to the subconscious realm. Those urges when suppressed cause pathological results (individually and nationally, psychologically and physically). Creative art education should be an essential part of the equipment of every citizen to counteract that inner poverty which in times of depression proves more pathetic than economic distress. Art as a hobby should be increasingly encouraged as a preparation to face increasing machine-age leisure. The emphasis should be on active participation instead of on passive appreciation. The idea of

(Continued on Page 22)

Subject Matter Is Not Art

The notion now prevalent in America that a change of scene is tantamount to creating a new art is highly erroneous. The shift of subject matter from the east to the west and back again will not make American art. All talk about scene is but talk about subject matter. Subject matter is not art. A change in art can only come about through a change in structure.

LOUIS DANZ



NORTHERN LANDSCAPE by Marsden Hartley (Courtesy Hudson D. Walker Gallery) *The Darks Create Rhythmic Whites*

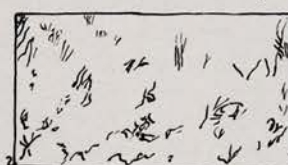
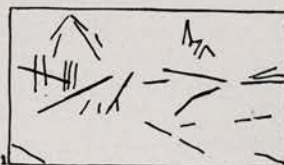
PLASTIC COUNTERPOINT

by
**Nathaniel
Pousette-Dart**

An experimental method for intellectually taking apart a created picture in order to discover its weaknesses in construction and emotionally putting it together again.



THE PARABLE OF THE BLIND MEN by Peter Brueghel



"I understand well that the first affair of the painter is synthesis not analysis: that first and last he is a creator. Criticism and analysis are for him aids to his creation and it is necessary to first create a thing before it can be analyzed."—ALLEN TUCKER.

IN the final issue of the magazine, "The Art of Today", a forerunner of "Art and Artists of Today", there appeared a short preamble to this article by the author. It was entitled, "Design, Composition, and Organization," and it endeavored to show the development in this country of theories of design, composition, and organization as presented by teachers of art and educators up to the present time. The main purpose of this article was to establish a definite background against which to explain the theory of Plastic Counterpoint and to show that there has been a steady development toward a more comprehensive appreciation and analysis of works of art. It is not claimed that Plastic Counterpoint is something new or that it is something to be followed without using feeling, intelligence and judgment; rather, it is something very old which is being given a new significance and valuation through rediscovery and experimentation.

My ideas at the time the concept of Plastic Counterpoint occurred to me were stimulated by reading Dr. Thomas Mun-

ro's splendid book, "Scientific Method in Aesthetics". I feel that what I have done in this case is merely to apply his ideas to new problems.

The process of emotional creation must never be confused with that of intellectual analysis because there is a world of difference between them. The art-act of creation is always emotional. Analysis, on the other hand, is intellectual, and whatever the intellect finds or discovers to be at fault must be turned over to the emotions if the changes are to have any aesthetic significance.

One day while absorbed in analysing "Parable of the Blind Men" by Peter Brueghel, reproduced at the head of this article, I became suddenly aware of the fact that a Bach fugue was being played in an adjoining room. While listening to the music and at the same time studying the Brueghel print, it suddenly occurred to me that these two works of art, although expressed in entirely different media, were very similar in their form and construction. This idea started a train of thought which led me to experiment with the painting in an effort to find out whether it contained elements corresponding to voices in a fugue. The five sketches next to the Peter Brueghel painting show in graphic form the results of this experiment. As may be seen, I found that there

1. The motive of straight lines
2. The motive of little sensitive lines
3. The motive of related textures
4. The motive of the big forms of the background
5. The motive of volume of the complete picture

were several distinct motives in this painting, each one of which was complete in itself, having balance, rhythm, and coordination. As I studied the picture further I recalled what Daniel Gregory Mason had said about music: "Any section of the music and cross-section of it has precisely the balance and symmetry in chords and harmonies as a painting, statue or building". The full meaning of this quotation at once became apparent. It became clear that, although each theme was organized by itself in a two-dimensional way, all the themes acted upon one another in an interlocking fashion in the deep space composition of the picture.*

Most of us have been inclined to criticize pictures casually through a vague feeling that something might be wrong but here I found a way of taking pictures to pieces intellectually and putting them together again emotionally, which made it

* Thomas Benton wrote several intelligent and informing articles in the old "Arts Magazine" under the title of "Mechanics of Form Organization in Painting."

(Continued on page 6)

(Continued from page 5)

possible to criticize every detail of a painting to see whether or not it functioned completely in relation to the painting as a whole. I decided to call this new-old method Plastic Counterpoint, because it dealt with the interlocking and relationships of all lines, forms, colors, textures, planes and volumes, in a plastic, three-dimensional, contrapuntal way.

An American portrait painter was quoted in the *Literary Digest* some time ago as saying in a top-loftical fashion, that it is not necessary to know anything about aesthetics in order to appreciate art; that the main thing is to let art appreciation happen naturally. Appreciation might happen naturally if the would-be appreciator were exposed to or conditioned by the right kind of work in a perfect environment. But, not being favored with ideal conditions, anyone wishing to possess appreciation must make some effort to acquire it. Thomas Munro makes this point clear when he speaks of criticism: "This phase of criticism requires keeping one's attention fixed with some steadiness on a particular work of art, and trying to grasp its dual elements in their interrelations. It is not a passive, dreamy contemplation, nor a listing of miscellaneous features, one after the other, but an active, selective scrutiny and coordination of details. It involves alternating an analytic with a synthetic attitude, first, to dissociate a vaguely sensed complex into its parts, then to reassemble these parts into an organic whole."

The prevalent idea that works of art are simple is a fallacy. The simplest painting by Albert Ryder, for example, is an extremely complicated affair. It only appears simple because it is organized. An analogy in the field of motion is this: an airplane flying in the air seems a simple thing until something goes wrong with the internal mechanism. A master's work, such as that of Ryder's seems simple only because all its elements, including line, tone, color, texture, form and deep space have been completely coordinated and organized into a whole and to which nothing can be added and from which nothing can be taken away.

Realizing, then, that a great work of art is a very complex organization, it becomes apparent that a real appreciation

of it can come about only through careful study and contemplation.

In subjecting other paintings by Peter Brueghel to this method of analysis I was surprised to discover how well they all stood up under this gruelling test. The bad pictures that I examined later lacked a consistent relationship because they were only partially coordinated. Their themes, if they had any, were badly composed, their shapes were not real forms but protuberances, and their planes were isolated and disposed at wrong angles in relation to one another. Objects existed by themselves and were not interlocked, textures were badly felt and understood, and colors had no rhythm or elasticity in their juxtaposition. The chief trouble with these unsuccessful paintings was that they had never been inwardly conceived in a profound way. They had not even been felt in a complete way. They lacked weight, tempo and cohesion. The artists who painted them were satisfied with a little success and they never strove to express the world within themselves.

John Dewey has told us that any experience which is complete has aesthetic significance. The bad painter sometimes fails in much the same way that a writer does when he tries to make a play out of unassimilated material which has no coordinating principle to weave it into a unified ensemble. In such cases there is no correlating set of motives moving toward an inevitable end. There is merely suspense without cumulative force or function.

A work of art, paradoxically, is both complete and incomplete when it is conceived. It is complete in that it has a felt limit, a beginning and an end.* It is incomplete in that its various parts are not fully developed. It is in these intermediary stages of its development that Plastic Counterpoint can play an important part by showing which parts are incomplete and the way in which each lacks weight, tempo, balance, cohesion, rhythm and unity in relation to the inspirational idea.

Today, psychologists are clearly pointing out the great difference between recognition and observation. They have shown that recognition is a superficial act, while observation is a process of penetration and

comprehension of the thing seen. Through a careful analysis of all the motifs in a painting a keener observation develops. Instead of a vague feeling as to what is right and what is wrong, a delightful comprehension and awareness emerges. Things begin to seem simple not because they lack complexity, but because they are organized.

To return to contrapuntal music, we see that it is easy for the musician, after he has created his composition, to listen to its voices separately, and to study each one in its relation to the others. It is more difficult for the artist to take a painting apart in this manner so as to study its component parts, because it is a plastic, concrete whole, painted on a two-dimensional surface.*

It is hoped that the experiments carried out along these lines in the field of art will eventually lead to a better understanding of the dynamic and harmonic forces that must be sensed and controlled during creation.

Plastic Counterpoint is not a theory or a principle that will appeal to the lazy or the superficial-minded because it demands great concentration and effective thinking, but all those who make a sincere effort to apply it to works of art will be greatly rewarded by deriving an immense pleasure from correlated rhythms, dynamic balances and unities of the highest order. Mozart said that the great moment in composition was when the whole was present to him in an instant. To achieve this ecstasy means work.

* The Japanese wood block cutter practices this theory to a limited extent when he considers each block as a complete unit to be combined with other blocks to produce a complete print.



YOUNG COLT by Heinz Warneke
(Courtesy Milch Galleries)

* Although a painting, when conceived, may have a prescribed limit, the artist through an added inspiration may extend the possibilities of the original form inspiration. In other words, he may create a new work based on the original structure.

THE NEW TEXAS PAINTERS

By Jerry Bywaters

THE general idea about Texas is that it is an abnormally large territory into which history has mixed the Alamo, longhorns, cowboys, razorback hogs, Mexicans, county fairs, Negroes, cotton, Indians, oil wells, and many other things—except art. That popular idea of Texas is not far from right. There have been transient or native painters who have dealt with the heroic themes of Texas Independence, frontier life and the wild West that was once Texas but few of these paintings done before 1900 were anything more than historical documents or picturesque treatments of romantic material. Most of these paintings lacked authenticity of feeling although many of them were authentic in portraits or costumes. Such works form an important heritage but they have failed to take their place in American art.

Only in the present generation of Texas artists is there to be found enough of both good training and understanding of material to promise that Texas will soon take its place in the growing list of significant American art developments. There are some twenty top-flight artists in Texas who are daily becoming more familiar to galleries and museums in New York, Chicago, Los Angeles, Colorado Springs and Kansas City.

These and other Texas artists have been trained in Europe or New York or Chicago and few are exempt from Renaissance or contemporary European influences — this shows clearly in works that are carefully composed and revealing in color. But these artists have never forgotten their natural background and they have, almost without exception, returned to Texas to use their talent and training in expressing reactions to their own native environment. Most of these artists returned to their homelands before such action became so popular because of the lowered purchasing power of the dollar in Paris or the depression in New York. Undoubtedly these artists, filled full of technique but with no heartfelt ideas to express, were drawn back by the idea of an 800-mile-

wide territory infinitely rich in diverse material waiting to be interpreted by knowing and expert hands.

For some years now Texas painters have been rediscovering their own country and their own people.

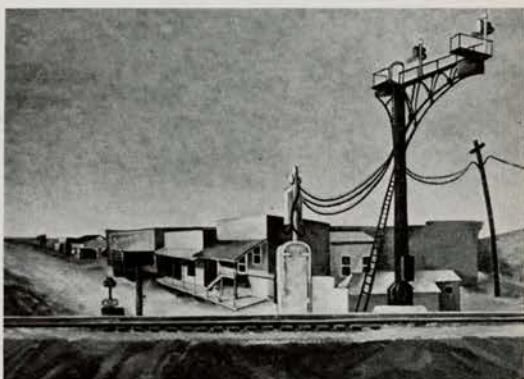
On the eastern border of the State, at Marshall, Don Brown (once a newspaper man in Paris) now makes moving paintings of Negroes, alligators and cypress trees. Hundreds of miles away on the western border, at Farwell, Vernon Hunter paints the ranch life of the panhandle plains and, at El Paso, portentous murals combining history with contemporary life are being executed by Tom Lea.

In the expansive country between these far-removed locations other important artists are translating the landscape and people into vigorous and understanding paintings. Alexandre Hogue, of Dallas, does not entirely occupy himself with treatments of the ravages of dust storms although the extensive reproduction of his Dust Bowl series might indicate as much. He has produced many powerfully organized landscapes and incisive portraits.

The works of Everett Spruce reveal a rare combination of native forms and creative talent. His glowing color, skillfully composed complex masses and well-conceived figures are unified into canvases that rank far above the efforts of any average indigenous painter. Otis Dozier has introduced a wealth of plant and animal life into his work. William Lester, Harry Carnohan, Olin Travis, Frank Reaugh, Charles Bowling, Lloyd Goff, J. B. Martin, Thomas Stell, Perry Nichols, E. G. Eisenlohr, Arthur Niendorf, Reveau Bassett, and H. O. Robertson are other Dallas artists doing important painting and Allie V. Tennant, Dorothy Austin, Virginia Russ and Mike Owen are among the leading Dallas sculptors. Some of the other artists of importance in the State are Kelly Stevens, John S. Canaday, Marvin Moyer, Edmund Kinzinger, Xavier Gonzales, painters; Octavio Medellin, Ione Franklin, Caroline Burton, sculptors.



LANDSCAPE by Everett Spruce
Power Comes From the Spirit



WEST TEXAS TOWN by Vernon Hunter
His Space Is As Eloquent As His Objects



IN OKLAHOMA by William Lester
Ivory-bard Decorative Forms



DROUGHT STRICKEN AREA by Alexandre Hogue
Intensified Realism



MY GOAT IS A WISP OF GRASS, Work of an Unemployed Man of 36 Years After Two Years of Instruction

Inner perception is the foundation of all education. PESTALOZZI.

Dear Mr. Pousette-Dart,

Kindly accept my thanks for the interest you have shown in my pedagogy and my personal artistic activity. I have, indeed, never laid emphasis on my own painting since I feel myself to be primarily an art teacher. Moreover, I consider art one of the most personal matters and have experienced often enough that the artist, like all creative people, commands no mode of expression which may not be falsely interpreted or utterly misunderstood. Once it goes forth amid the crowd, the work of art is exposed to any fate man may wreak on it. Works of art are considered as the common property of every man; instead of facing the problems which the artist presents everyone considers himself entitled to judge and to take advantage of the masterworks of whatever kind. He makes them useful to himself in any way for which he can find either excuse or precedent.

The impulse to art has a definite cause usually connected with an experience of nature. Sensitivity to nature can attain in certain people to very great refinement; nevertheless they are not capable of producing a Work of Art. Still others draw their material from the world of abstract ideas—religious, philosophical or political. These influences, to which most works of art are subject, are often interesting but should never be mistaken for the essential content. We also often see weak artists grappling with the greatest dramas of humanity and great ones using the simplest and most familiar material. Ambition to use the *most rare* material is often accompanied by a considerable underestimation of the artistically achievable.

Art, as a product of the human spirit,

LETTERS TO THE EDITOR

cannot be judged by anyone who stands outside this activity. A work of nature presents many aspects which may in turn be considered essential, art but one. Therefore nothing is achieved by comparing it with nature nor by considering it the pictorial expression of ideas or literature, which are never the basic contribution of the artist. Inner perception is the one essential source of artistic production. Art can be found in no other way but its own. Only to the extent that one contemplates a work of art with the interest of the artist can one attain to a true perception of its nature.

It is, however, the destiny of the human spirit and its true destiny to order and make clear and recognizable to us, in its own way, the incomprehensible diversity of the natural world and our own inner chaos. This activity is no matter of chance but indispensable to every human being, and the work of the artist comes into being in the same fashion. He grasps and perceives the world not with abstract ideas but by means of the power of his visual conception. In place of the incomprehensible variety of the visible world, he puts comprehensible unity; in place of the absence of form, form created by his mind, thereby bringing into perfection his world.

This activity is a necessary condition of all normal human beings. Though it may seem at times to be lost it is merely dormant. It can be developed in anyone to a certain extent. It appears even in the beginnings of art, in the folk art of all times and peoples and in the uninfluenced drawings of children in a very simple form and with the simplest means. There is in the uninfluenced drawing of child a logical relation of all parts. The details aim toward the whole, and the whole is dependent on every detail. This can only be attributed to a spiritual logic, a law of "Formgestaltung". With maturing imaginative power the pictorial construction becomes more complicated. New form conceptions grow out of earlier ones. Man grows slowly through his own efforts at creation. His education comes from within not from without and thus achieves a natural development. "Inner perception is the Foundation of all Education." Pestalozzi!

To teach art the master must, first of all, be able to recognize the level of creative development of his pupil. He must protect him against influences foreign to his nature. In this way alone is healthy development possible and only thus can we again achieve a folk art, this has always been the basis of growth and understanding in art. It is not possible to adapt art education to the changing program of fashion in art. Such action can only take place at the cost of the development of the young. Their inner clarity must always be our primary consideration.

Hundreds of my pupils have gone this way through all materials and techniques but these remained always secondary. They were always discovered in the work itself, always represented an inner necessity and served the immediate inner perception. Hundreds of laymen, workers and unemployed arrived through their own efforts to art, and an understanding of works of art related in form to their own work. Art cannot be brought to the people, it must be developed and achieved in a natural way out of itself.

HENRY W. SCHAEFER-SIMMERN.



STILL LIFE

by Henry W. Schaefer-Simmern

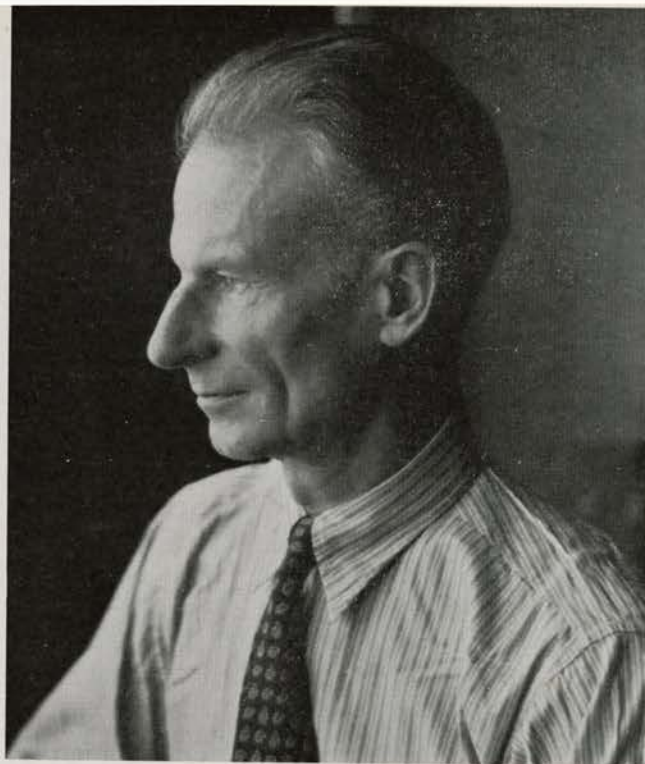
... Your fine publication *Art and Artists of Today* found its way to my desk recently. You cover a field in publishing that has, I believe, been sadly neglected in America. OLIVER CASEY, Binghamton, N. Y.

"Many, many congratulations, belated though they may be, on your fine magazine, from one who has had a hankering for something like it for a long time. The format — the reproduction — the departments — the type — all are of the very highest order. DAN RICO, N. Y.



GEORGIA O'KEEFFE

Sensitiveness, Simplicity and Determination



KENNETH HAYS MILLER

Fine Feeling, an Active and Sympathetic Intelligence

THE ARTIST AND HIS WORK ARE OF ONE PIECE

STUART DAVIS

Mental Domination, Organization and Will Power



EDWARD BRUCE

Constructive, Imaginative With Unusual Executive Ability



CONTEMPORARY ARTS

A MEMBERSHIP ASSOCIATION FOR THE FIRST PRESENTATION OF
MATURE ARTISTS, INCORPORATED IN THE STATE OF NEW YORK, 1931

38 WEST 57TH STREET, NEW YORK CITY

ON September 20th, the Contemporary Arts began the season in spacious new quarters at 38 West 57th Street, New York, with an "open" group exhibition for which entries were received from all over the country—even from such far distant parts as Alaska, Montana, California, Michigan and Alabama. The jury accepted the work of 111 artists out of a total of 150 entrants.

This annual "pre-season" showing, and also the Christmas "open" group are becoming almost overwhelmingly popular and now almost assume the nature of a contest for the regular introductory one-man exhibitions that follow throughout the season.

Now that so many of Contemporary Arts Sponsored Group are invited to the big Museum exhibitions held all over the country, many requests for traveling exhibitions are coming from various Colleges and Art Centers, so that the gallery and its painters have a busy season ahead. Undoubtedly the painter of today has the way open to him—but the way to what?

With all the great eagerness of the Art world to disseminate knowledge of art, and the thousands and thousands of people throughout the States who frequent exhibitions of contemporary art, where are the patrons of art? Are we to depend upon the very small class of wealthy people to buy and finally leave collections to museums and colleges? (They generally buy old masters, anyway.) Are we to depend on Government patronage, with all the politics and log-rolling that entails? Are the masses of American people totally

uninterested in the Fine Arts? Are not "the people" responsible not only collectively but individually for the culture of their country? Government recognition of Art and Artist is vitally important, but—when the men and women of America will deny themselves luxuries and go month after month without new clothes in order to own the works of art they ardently desire,—then shall we have a nation with a true culture, for "IT IS ONLY THE CULTURE IN WHICH A MAN PARTICIPATES WHICH IS OF ANY AVAIL TO HIS PERSONALITY."

While we are absolutely in favor of governmental recognition of Art and look for the day when the United States will have a Minister of Fine Arts in the Cabinet yet we believe the motivating spirit of the bureau should be to further the cultural life of the country rather than to afford relief to the artist.

A group of people are now working on a plan whereby this general distribution of art may be brought about in America, but at this going-to-press time we can only use the old-fashioned phrase "to be continued in our next".

EMILY A. FRANCIS.

GIRL IN PRAYERS by Etienne Ret
(Courtesy Contemporary Arts)
Elasticity in Drawing



IS PHOTOGRAPHY ART?

By William Sener Rusk

AS man comes to understand the potentialities of the atmosphere, he flies and talks through space and will shortly televise. As he explores light, he develops photography. Is the resulting photograph a work of art?

There seem to be three kinds of art which need to be separated before answering the question. There is nature. Of a certainty a cloudscape, a landscape, seen with or without humanly contrived details, is a kind of art. It enhances life; it stimulates appreciation of line and color and mass and space and light; it affects the intellect and the spirit of the spectator.

Then there is the art produced by the artist. With keen sensibilities and with technical skill he makes permanent some telling experience that others may re-create it. With the emphasis on structure, he builds and embellishes with form and color; with the emphasis on motion, he dances, dramatizes, and costumes; with the emphasis on ideas, he sings, narrates, and philosophizes.

And in the third place there is the art created by the machine, a mechanism increasingly socialized in its productions. Ultimately we may not need to distinguish between man and machine. The creator may be able to control the means he has devised for creation. Already interior decoration is changing to interior architecture and promises to become industrial design. Houses are being understood as housing, and city planning is increasingly conceived as a unit in regional or national planning.

The movement in all three of these art groups is from nature to man. In the first nature is appreciated objectively. In the second man abstracts from nature for his own enjoyment. In the third man attempts to master nature.

Photography fits best into the third classification; yet it partakes of the objectivity of the first and shares in the plasticity of the second. It fits best into the third classification because of the mechanical emphasis necessitated by the camera and the processes involved in the development of the films. While the oper-

(Continued on Page 18)

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PAGAN KIN by Charles C. Rumsey (Courtesy Whitney Museum)

THE WHITNEY MUSEUM OF AMERICAN ART

BEFORE 1910, the contemporary American painter was ignored in favor of European names — or the traditionally great. The galleries followed the lead of public taste for the academic. And it wasn't until Gertrude Vanderbilt Whitney realizing the plight of the American artist opened two galleries in her building on West Eighth Street, that modern home talent was given a chance. Among the first exhibitors were Robert Henri, George Bellows, George Luks, John Sloan, Jo Davidson, Paul Manship.

This grew into the Whitney Studio Club. In an atmosphere of congeniality artists painted happily. The membership swelled to 400 and there were 400 more on the waiting list.

To admit new members would have made the club unwieldy, but to bar them would have violated the very principles upon which the organization was founded and so it was disbanded. In its place the Whitney Studio Galleries were formed and for three years was actively engaged in exhibiting and selling invited pictures. At the end of this time dealers who had formerly been slow to recognize new talent were now eager to find it; and, at the same time better equipped than the Whitney Studio Galleries to provide an avenue for sales.

Now what was needed was an organization unhampered by official restrictions, but with the prestige which a museum carries. A museum devoted to the exhibition and acquisition of American art. This need Mrs. Whitney met by founding the Museum of American Art. A fund of twenty thousand dollars is available annually for acquisitions chosen from a

series of exhibitions national in scope.

"It has always been the Museum's aim to give early recognition to new talent. While realizing fully the importance of maturity and established reputation, we desire to keep our doors open to the leaders of the future. In every exhibition a considerable proportion of the work has been by artists who have not been represented in the Museum before."

If we grant the theory that the artist is a middleman, it stands to reason that the work of art is not complete unless it can bring an emotional response to the person who views it. But of course, this person must be trained to a sensitivity of understanding. It is essential therefore, to have an art conscious and art educated people in order to have a great art epoch. Hence, the Museum has inaugurated an extensive educational program which includes loan exhibitions—gallery tours—lectures for the public—for clubs—and for school children—debates by well known American artists and critics; its publications and an information bureau.

And so, with such stimulus and encouragement to the artist and the layman, the museum has the unique distinction of counting in its collection works which it has helped to create and a public that can appreciate these works creatively.

Publications as listed:—

Catalogue of the Collection, \$5.00; Thomas Eakins, His life and work by Lloyd Goodrich, \$10.00; A History of American Graphic Humor by William Murrell Vol. 1, \$5.00; A Critical Introduction to American Painting by Virgil Barker, .60; The Arts of Life in America by Thomas Benton, .50; The American Artists Series, \$2.00. BERENICE MACHLIN.

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now have students in 28 states. Art teachers and supervisors in colleges, teacher-training and secondary schools are working to counteract their academic training and revivify their teaching. Amateurs for the keen fun they get out of it. And the work is a surprise in its originality and power even to Mr. Pearson who has been pioneering in modern art education for 15 years. PRACTICE in creative painting, modeling and drawing.

THEORY: Analysis of current modern works. Studio Classes at New Address, BULLETIN 1860 Broadway at 61st St., New York City

EACH ONE HAS SOMETHING DIFFERENT TO SAY

1. *"Swing Low Sweet Chariot"* by John McCrady (Boyer Galleries)

He says, "Man has no world to paint but his own . . . in one small Mississippi town, I find unlimited material . . .". *"Swing Low Sweet Chariot"* is his sensitive interpretation of negro mysticism.

2. *"Girl Resting"* by Jeffrey

There is a quality of tenderness and fine feeling in this painting. Jeffrey is an enthusiast about the Mac Dowell Colony.

3. *"U. P. Station Pullman"* by William Fortune Ryan (Collection of Artist)

Familiar objects arranged in pattern of moving bleakness and desolation. He makes each dark spot function rhythmically.

4. *"Country Store"* by Caleb Winholtz (Collection of Artist)

He says: "I'm one of those spare time painters who work for a living and paint whenever I get the chance." He paints with sincerity and force.

5. *"Skaters"* by Mac Gregor Omiston (Collection of Artist)

Mac Gregor Omiston has little leisure, but the time he has, is devoted to such significant things as his painting entitled, *"Skaters"*.

6. *"Chores"* by Bernard J. Steffen (Contemporary Arts)

"Chores" has the feeling of space which one usually finds in western paintings but it has also a rhythmic vitality.

7. *"Those Who Always Pay"* by Georges Schreiber (American Artists Congress)

A watercolor replete with forceful meaning reflects the personality of the painter—author of a book, *"Portraits and Self-Portraits"*.

8. *"Negro Night Life"* by Philip Evergood (A. C. A. Gallery)

He has the courage of his own opinions and concentrates on the dark side of life. Minorities appeal to him.

9. *"View of Staten Island"* by Manuel Tolegian (Ferargil Galleries)

Manuel Tolegian studied with Thomas Benton, but he seems to have been influenced more by Ryder, judging from his darkly romantic approach.





PORTRAIT OF THE SCULPTOR'S WIFE by Milton Horn (Courtesy American Artists' Congress) Which Comes First, Life or Art?

THE GIRL WITH THE GAZELLE by Concetta Scaravaglione Is She Seeking For the Ideal in Realism?

TENNESSEE MARBLE by Richard Warren Pousette-Dart Is He Striving for the Essence of Organization?

PURE SCULPTURE

by T. N. Jermund

Editor's Note: This author approaches this subject from a new angle. Do you agree with him that modeling is not pure sculpture?

TODAY we find much of our sculpture under the dominance of architecture. If there is to be any great modern sculpture the sculptors must free themselves from the architect's domination, because sculpture can never be great when it is merely a handmaiden of architecture.

Architectural and decorative sculpture has no reason for existing because it is vapid and meaningless. When placed on a building it soon becomes a great bore as well as an eye-sore. Sculpture, to have any real validity or life, must exist in a complete identity of its own. If sculpture is to be used in connection with a building, the building should be created by the sculptor.

Some people will try to point out that in the past great sculpture has been created in relation to architecture. It is true that in Egypt there was a collaboration between the builder and the sculptor, but we feel sure that where the sculpture was great the edifice was very likely designed by the sculptor. Michael Angelo was never

really happy carving figures for other men's designs. In Assyria where sculpture was used as an integral part of the building, the sculpture was the building. Hindu sculpture which always registers as decoration never rises to the majesty and grandeur found in the stone carving of the Chinese, the savages of the Easter Island or the wood carvings of the African negroes.

Sculpture, to be great, must always remain pure. It must not be dominated by architecture, interior decoration, painting, music, dancing or any other art. To sculpt means to carve, therefore modeling is not sculpture. All pure sculpture is carved from a block or piece of material of some sort. Painting is an adding to process, sculpture on the other hand is made by cutting material away. Therefore clay modeling takes on more the character of painting than of sculpture. The modern method of modeling a figure in clay, then casting it in plaster, and finally pointing it up into stone cannot seriously be considered as a method of producing pure sculpture. Rodin followed this procedure and produced things that have no legiti-

mate reason for existing. The figures of his are isolated pieces that have not been coordinated by the power of a limited boundary.

A certain Spanish school of sculpture tried to make stone float in the air. That was a foolish thing to do because the great dominating quality of stone is weight. The Egyptian, the Chinese, Michael Angelo and Brzeska realized that it was important to retain the character of the material in which they carved.

The Money Value of Art

"Much of our efforts in education is wasted because Art is neglected. We make our appeal to the Intellect and the Will and almost totally neglect the Emotions which are the true springs of action.

The future of England as a commercial nation depends on the aesthetic education of the workers. The days when we could sell cheap trash to the whole world are over. If we are to hold the markets we have and regain those we have lost we must aim to produce a nation of art-lovers and art-producers." Canon Peter Green



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ART BOOKS Reviewed

A Fascinating Human Document

THE JOURNAL OF EUGENE
DELACROIX

*Translated from the French
by Walter Pach*

Covici-Friede, New York. \$7.50

"ALL MODERN ART" said Andre Saures, "issues from Delacroix." The Impressionists founded their theories as to the relation of light and color on a study of his work. Renoir was deeply influenced by him, as was Cézanne, Van Gogh and Seurat. Matisse and Derain accepted him as an authority.

When these facts are considered, together with the fact that this intimate and authentic record of the last forty years of Delacroix' life and thought, this "Bible of modern art", has never before been translated into English, it becomes apparent that Walter Pach deserves the profound gratitude of all artists and lovers of art to whom the *Journal*, in its original version, is inaccessible.

Translation is a thankless task at best, and a subtly and maddeningly difficult one, and for a creative artist to undertake it is an infallible guarantee of his burning enthusiasm, no less than of his calibre in other respects. Nothing but the burning enthusiasm to share a beautiful or significant personal discovery, the enthusiasm which explains why "poet" originally meant "enthusiast", can account for the selfless labor which the writing of a book like this requires.

It will be read with interest by artists and art lovers because it reveals the mental processes of an artist whose work is of pivotal importance historically, and by laymen because it is a fascinating human document. Delacroix knew many of the famous people of his time, Baudelaire, Chopin and George Sand, among others, and he has written about them frankly and entertainingly, as he has about his own personal love affairs, enmities, models and mistresses.

I can think of no recent volume of equal artistic merit or interest which would make a safer or more acceptable gift.

FLORA LOUISE POUSETTE-DART.

A Significant Book

THE PSYCHOLOGIST LOOKS AT ART

by Louis Danz

Longmans, Green & Company,
New York. Price, \$3.00

AT LAST we have an art book written by a man of science who has an unusual and comprehensive understanding of art. Although he has approached the subject from the psychologist's point of view still everything he has to say bears on the vital problems of art.

Mr. Danz who has a Gestaltian point of view has a strong power of synthesis. He expresses himself in a direct and forceful way that carries conviction. For instance he says, "Of vital importance is the fact that in form the whole is greater than the sum of its parts" or "Art is made of forces not things."

The writer through the whole book lays stress on the aesthetic qualities of painting and ruthlessly cuts away all extraneous matter. His theme is the organization of the dynamic units of art.

The following quotation is a revelation in its clarity. "Now then, in the real world-picture, things move and you stand still: but in the canvas world-picture, you move inside and the canvas-picture stands still!" Mr. Danz puts artists in three classes;—the imagination-ones, the imaginative-ones, and the instinctive-ones. In making this division he clarifies the situation as to where each artist stands in relation to the creative problem.

This book should be read by every artist and every layman as it is a great milestone on the road to a true appreciation of art.

T. N. J.

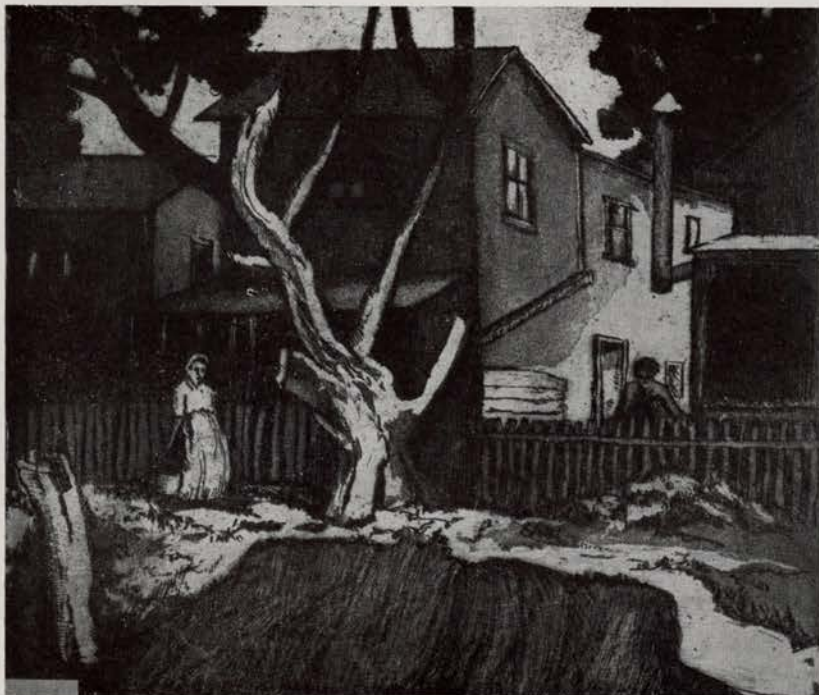
THE ARTS

*Written and illustrated by
Hendrik Willem van Loon*

Simon and Schuster, New York
677 pp. Price, \$3.95

LIKE a young skier who coaxes his cautious mother to try the thrill of a curve just once, Hendrik Willem van Loon, with every inducement from a knot-hole-view of discoverers, inventors, statesmen and historic events to colorful sketches that are

(Continued on Page 23)



LOBSTER SHACK, AQUATINT
by Harry Hering



HOME IN ARKANSAS
by Harry Hering



DORIS by Harry Hering

THE BUSINESS MAN IN ART

By Harry Hering

TO have a business and not depend on art for a living. What a reputation to live down in the art world. That is my problem at the present time. Now I am not trying to be funny, as I have been painting all my life and exhibiting professionally years before I went into the photo engraving business.

I know of a so-called artist business man, who at one time, was rejected for artist membership in an old line conservative club, supported mostly by business men. The membership committee, composed of artists, stated that he should come in as a business man and not as an artist. This is indeed a paradox, because he took the trouble to investigate and found, to his surprise, not one artist in the committee made his living by the sale of paintings. While they were not business men according to the general use of the term, they all had regular jobs, one a book-keeper, a cashier, a printing buyer, designer, etc. In fact, I know only a few

artists who really live by the sale of their paintings.

The best business men I know are the artists, for the average business man operates on his own or borrowed capital, but the artist operates without either and gets by. Of course, I am taking the attitude that the so-called successful business man is not the one who merely is successful financially, but one who has his business and his time so organized that he is in control of the business, and not the business in control of him. This also applies to the successful artist; it is not a matter of having time to paint, but a matter of making time.

The place to observe this is in an art class. I teach a class at night, and nothing irritates me so much as to have a student tell me that he has not the time to practise at home or between classes. When I question him as to what he does with his time, it always comes back to the same thing, a matter of an individual who has

not organized his time, or else the urge to paint is not strong enough. When my artist friends come to me with their troubles and tell me how fortunate an artist is to own a business and not depend on art for a living, I always remind them that they are the fortunate ones, for they at least lead lives of their own choosing.

Herbert Read says: "Nobody would be bold enough to select one particular school or tradition and say: 'this is the type of modern art, all the rest is in some manner derivative or false'."

Epictetus said, "Nothing great is produced suddenly."

Sam. A. Lewisohn says: "There are no standard rules for art production any more than for the culinary creations of some great chef."

Louis Danz says: "It is not purposed to establish standards so much as to establish understanding."

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ART LIFE IN THE GALLERIES

WHITNEY MUSEUM EXHIBITION; Pencil Notes Made by an Artist in His Catalog

MARSDEN HARTLEY, Jotland. *I would walk ten miles to see this picture. A real addition to a museum . . .* THEODORE J. ROSZAK, Man Sewing. *There is power in this abstract realism . . .* EVERETT SPRUCE, Mending Fence. *Have courage and buy where real ability is evident; . . .* ALEXANDER HOGUE, Peeds Escapement 1937 *Pattern making in itself is not painting; . . .* EARL HORTER, Backwater, New Orleans *The intellect never created a work of art; . . .* HENRY A. BOTKIN, Conference *He had a hard time getting away from the paint; . . .* GUY PENE DU BOIS, Girls Against the Sky *Lacks coordination. Like beans shaking around in a box; . . .* HENRY BILLINGS, Persuasion *He knows what he is doing; . . .* WILLIAM GROPPER, The Lost Cow *Consistent in color, uneven in form; . . .* FRANCIS CRISS, Sculptor *Why the Line He has something to say; . . .* ARSHILE GORKY, Composition *Is this beyond Picasso?; . . .* ELIZABETH SPARHAWK JONES, Where is Venus? *Away from William Chase to Arthur B. Davies; . . .* PAUL CADMUS, Fidelma *A conscientious study. I am surprised, nothing is shocking; . . .* EDWARD LANING, Coin Dance *cyllinders do not coordinate; . . .* CONRAD ALBRIZIO, Jordan *Real talent shown but the emotion is too theatrical.*

JOHN CONSTABLE. Unsuspectedly exposed by lesser examples of this work, Constable is shown with Delacroix, Millet, Corot, Cezanne, Rousseau and even others at the Marie Harriman Gallery. A condensed effort is made to sew up his influence on modern art. This slight thread refuses to go through the eye of so large a needle no matter how hard one jabs at it.

PAUL MOMMER is a painter of twilight. The sun no longer shines for him. It no longer shines for many in this uncertain time. With poetic strength he takes refuge in dark, rich pigments solidly painted in his show at the Midtown Galleries.

ROWLAND LYON. One tires of the intellectual and finds relief in fresh, unaffected charm and simplicity such as one finds in the water colors of Mexico by Rowland Lyon at the Arthur U. Newton Gallery. C. S.

At the FINDLAY GALLERIES a generous showing of Laurencin—following this is Dorothy Drew's exhibition of portraits. Very recent paintings "for the young collector" done within the last few months by Derain, Utrillo, Vlaminck, and Laurencin at the newly opened PERLS GALLERY—a branch of the Paris gallery. CARROLL CARSTAIRS has selected a holiday exhibit from his own collection; among them are Derain watercolors, Toulouse-Lautrec circus drawings and work by Sisley, Forain, Guys, Dufy, Degas and Morisot, and a special show of the Louis Legrand pastels.

At the NIERENDORF GALLERY Theodore Lux of the Bauhaus does ships and people in an original way. Uneven but with peaks of high attainment. Carl Hofer gets a bony paint quality to rock bottom subjects.

BEGINNINGS AND LANDMARKS: "291", 1905 to 1917. This is the title of the exhibition at AN AMERICAN PLACE, the 1937 gallery of Alfred Steiglitz whose first small gallery was at 291 Fifth Avenue. His story is synonymous with the story of modern art in America. "It is the spirit of what was originally shown that is on view rather than masterpieces." First showings of European and American artists who have since taken top places. From the seedling of interest and searching at 291 perhaps may have come some of the current shows.

PICASSO at the SELIGMANN GALLERIES covered a period of five years embracing the Blue and Rose Periods. This year the exhibition covers 20 years, 1903-1923. An evolution through the Negroid, Cubist, and Classical or Monumental Periods.

PICASSO at the VALENTINE GALLERY: Twenty-three paintings from 1901-1937, eleven of which date from 1923, the beginning of the period of his abstractions, and the point at which the Seligmann show stops.



THE COCK'S DOMAIN by Karl Knaths (Courtesy of the Artist)



HEAD OF A WOMAN by John D. Graham (Courtesy Whitney Museum of American Art)

AS THE MODERNIST SEES NATURE

By Irma deB. Sompayrac

THE common use of the word "nature" lags far behind man's mental picture of his universe, yet Noah Webster's dictionary gives much the same definition of nature that artists give when pressed for one. "The universe; essential qualities; species; natural order of things; constitution; personal character; natural disposition; natural affection; nudity." The quotation just given is from the dictionary.

Animal and human forms are never questioned as motifs for art but mineral and vegetable forms especially if poorly done have often caused intelligent laymen to feel that their intelligence is being insulted. Even familiar subject-matter done in a strange technic has brought forth protest, as has happened all through the history of art which is simply a record of man's attempt to record his impression of nature. Where direct translation fails him he resorts to paint-in-idiom. Giotto departed from the conventional symbol of the Church madonna to paint his neighbor; Corot was one of the first to paint green trees green; Millet, in a seemingly careless brush-stroke, captured movement; Monet enveloped his objects in light and air by means of broken bits of color; and Cézanne added to this discovery, by the color impressionists, a solidity which they had lost. Each of these artists, by doing what he did, helped to start a new school of painting. Each one believed he was portraying an important aspect of nature.

With the widening horizon of the human mind have come new perspectives—both figuratively and literally. While not discarding traditional themes the artist had added new ones. Airplanes have given us different patterns, a different quality of space in landscape; microscopes have contributed new forms and designs—a living world where we had thought dead dust to exist. The real nature of objects is reflected in the feeling a man has when he looks at a loaded gun and an empty one. The artist of the post-electron era will paint an apple with an entirely different aspect when he thinks it is composed of a mass of vibrating electrons. (This is one reason I see no cause for the denunciation of the academic painters who were real products of their times. If some of their work is insipid, it could hardly seem otherwise to a person of today. An artist still painting in that tradition must, necessarily, be one who is not alert to his time. And by academic I do not mean realistic.) Psychology has caused us to turn from a side-long glance at texture, form, and color to a full focusing of power on those recently-recognized concepts which are the principal means of relaying to the spectator, the undiluted experience of the artist. The artist often uses such elements as subject matter in themselves and might show preference for Webster's definition of nature as "essential qualities" or "the universe"; or even "natural order of things"

if he believed, for instance, in the human need for geometry.

John Graham, in the painting reproduced on this page might use "personal character" or "the universe". He has much to say about his point of view in *System and Dialectics of Art*, reviewed in the last issue of *Art and Artists of Today*. Karl Knaths, in reply to our question regarding his own work writes:

"Nowadays I no longer arrange a still life or set up an easel out of doors. Nevertheless I consider my canvases as a product of my contact with nature. Certain objects, places of happenings may be seen time and again and finally fix themselves in my mind as belonging together. In nature they may not have that juxtaposition but I try for a conception that will bring out the constant element. In this, a direct transcript rarely succeeds. But by working on the canvas, having regard for its division and the placements made upon it a result is obtained that the mind accepts as an expression of reality although in appearance it may depart, far from nature. Those who do not understand this language are apt to say abstractionists."

"Cézanne was called subjective by the critics of his day. Today many see him as parallel to nature. In the same way I believe Picasso in some of his canvases, as for instance "The Studio" and "The Artist and Model", in the *Abstract Art* booklet of the Modern Museum will in time be considered parallel to nature as he is by many of us today who are greatly moved by the beauty in these canvases."

(Continued from Page 10)

ator controls the mechanism, the latter is not free to improvise as the actor may interpret the lines of the dramatist or the pianist the melody of the composer.

During the hundred years of the evolution of photography the photographer has learned to harness light—to obtain clarity of detail and relationship of tone instantaneously and under varied conditions. He has likewise devised methods of "printing" any desired number of copies. With technical problems thus in process of solution he has survived a period where the temptation to ape the art of painting was too strong to resist, and seems now to be outgrowing a period of "straight" photography—the braggadocio of adolescence—and to be moving into a mature phase where the humanism of the operator and the mechanism of the camera are frankly accepted, and then used to produce "prints" aesthetically significant.

The aesthetic form of photography may be considered under both objective and creative heads. Objectively, the camera can document history. Thus old Paris has been preserved for us prior to its demolition to make way for the Haussmann boulevards. And by the lucky alertness of the operator such an historic incident as the assassination of Mayor Gaynor of New York was permanently recorded as he staggered with blood covered face.

Objectively, but with the connivance of the operator, the camera can picture controlled designs—controlled by prior arrangement as in the beauty of a still-life composition, or by location, as when the operator flies aloft to catch a bird's eye view.

But perhaps the most fundamental of the objective possibilities of the camera is its super-eye, where time and space are annihilated or the sub-visual world is revealed. Between these two extremes comes the penetration of the super-eye behind the surface of reality. The real is presented so completely that the spectator is forced to re-create what he sees in terms of his own experience. A child's face, the hands of a woman, are cases in point.

But the photograph also has a wide range of creative possibilities. The camera dominates in the objective group; the operator, in the creative. Most important of all, an essential in all art creation, is the unlimited possibility of selection.

(Continued in the Next Issue of
ART AND ARTISTS OF TODAY)

THE DANCE OF
THE BLACK SPIR-
ITS by Carl A. Faille
(Courtesy Argent Gal-
leries)



CARL A. FAILLE

SELF-TAUGHT IN THE WILDERNESS OF OREGON

By Dorothy Graftly

WHAT we need most for appreciation of art today is a repudiation of the recognizable. What the fairy tale is to the child, a thrilling stage peopled with realizations of the impossible, art should be to the adult.

C. A. Faille . . . untouched by French art theories; deriving art practice from dypots, not classrooms, has found in the far reaches of mountain isolation the throbbing pulse of creative emotion. Thrown back upon himself and upon his profound knowledge of nature, its flora and fauna; its moments of delicate play and of awesome spectacle he has overreached the recognizable and has projected himself into a world vibrant with color symphonies. His emotions become colors. They frolic in delicate blues, lavenders, yellows, greens; they tyrannize in the boom of red and orange. Always are they subject to a curious unearthly light that glows from within the pigments.

That a thread of dream story runs through these compositions is incidental. Each canvas is complete in itself—a thing of throbbing beauty if one grants oneself the privilege of participating in the spirit of its creation. For those who must tie to a story and who see all art in the guise of illustration, there are explanations of the stages in this wild dream Calvary. It is, however, to those who react to the outcry of a man's soul as it expresses itself

in a symphony of colors and forms that this mountain dream cycle will bring peculiar and exquisite pleasure.

Individual art, of this sort, will startle and shock the technician who is stultified by need to adhere to this or that tenet of composition, to this or that theory of color application. There is in it nothing of the School of Paris. There is nothing derivative only the outpouring of a man's emotion with all the weird outcry and lyric song that come from years of pent-up isolation.

The Odyssey of an artist, from the first stirring of his possibilities to self realization is no primrose path of delight. . . . The painter who finds his haven lacks the adventurous spirit. There are many who steer for port with minds and emotions still swaddled in influences. There are others who stop short of mastery because they have fallen in love with their own abilities. But those that count are the very few who, giving emotion rein after preliminary apprenticeship to essentials, follow deeper and deeper into the seemingly unexplorable labyrinths of their own potentialities. (And of such is C. A. Faille. He uses his experience as background for imaginative creation. His understanding of nature is so great that he is able to pierce its material surface and bring to life a fantastic world sprung on truth.)

GOSSIP AND FACT

WHAT AN INDUSTRIALIST SAYS

William E. McFee, of the American Rolling Mill Company, says: "When art ceases to be an inspiration to fine living, beautiful living, then it ceases and the crude will triumph. But that shall never be! And let us be reminded that art is not a garment to be worn with pleasure so long as it pleases our vanities. Rather, it is daily and nourishing food for the human soul, building and shaping us outward until we reach the full fruition of our living."

AN AMERICAN ART WEEK

Trenton, Oct. 19—Governor Hoffman today set November 1 to 7 as American Art Week in New Jersey. He said that "the arts inspire the actions and preserve the histories of peoples more faithfully than any other medium."

A NEW ART CENTER

Approval of plans for the new Delaware

Art Center, a home for art and art education at Wilmington, Del., was announced recently by the Wilmington Society of Fine Arts.

IS THIS TRUE?

Harry Salpeter says in an article in Esquire on Yasuo Kuniyoshi, "His work is admired through the intellect, rather than through the senses."

A LETTER

From the 8th of September and until June, 1938—please address my correspondence to the "Fine Arts Center" Colorado—where I will replace Boardman Robinson in directing the art school there during his sabbatical year.

Best Wishes—

Sincerely yours,

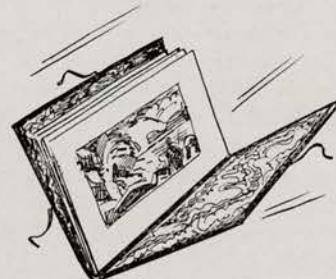
PEPPINO MANGRAVITE.

MORE THAN OPTICAL

"We blind can compete with the sighted as there are many with eyes who do not see." Thus Berthold Ordner, a blind Vien-

(Continued on page 21)

WATERCOLOR OF NEW YORK CITY by George Grosz (Courtesy Art Students League)



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☐ 5 Crafts Course Wood, Leather and Metal ☐ 6 Crafts Course Fabric, Yarn and paper ☐ 7 Costume Design ☐ 8 Interior Decoration

Name

Address

GOSSIP AND FACT

(Continued from page 19)

nese whose wire sculptures have attracted notice in professional art circles banishes the despair from an affliction. "The greatest suffering," Ordner once wrote, "lies in inactivity."

AN ART EDITOR

JERRY BYWATERS: Born in Paris, Texas, 1906. Studied at Art Student's League in New York, and in Europe and Mexico. Exhibited at Ferargil Galleries, Rockefeller Center and Boyer Galleries, New York; Kansas City Art Institute, Colorado Springs Fine Arts Center, Texas Centennial. Awarded Kiest Prize in Dallas Allied Arts, 1933 and 1937. Represented in permanent collection of Dallas Museum of Fine Arts, library of Texas State College for Women and other collections. Executed murals under P. W. A. P. in Dallas City Hall and Paris Public Library; appointed by Treasury Department to execute murals in Quanah, Texas, post office. Published articles: "Diego Rivera," "New Texas Painters", "Regional Architecture". Art editor of "Southwest Review"; art critic "Dallas News". Instructor in art at Southern Methodist University.

PICTURE RENTAL

The opening exhibition of the East River Gallery gave cause to The New York Times' Howard Devree to say there is a good reason for that show to be at the opposite end of Fifty Seventh Street from the National Academy.

This alert gallery has brought the frequently mentioned idea of painting-rental to the stage of successful venture. Marian Willard and David Sortor, the owners, report an active interest on the part of its clientele with Walter Duranty leading the regular customers, in the rental of its American paintings.

Aside from the varied pleasure of having these paintings on view as the Japanese custom of the seasonal change of paintings has proved, we think this is an important step in the development of the habit of ownership. It gives an excellent opportunity for a real test by the potential purchaser for its wearing qualities and, to a person who is unfamiliar with a technic, it is an effective means of penetrating the intangible mood of the painting and establishing a familiarity with good art "in the original."



ACCORDION PLAYER by Harry Hering



GOD'S TREE by Nathaniel Pousette-Dart

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(Continued from Page 4)

cultural community centers is slowly taking shape, and can be expected to play a most beneficial part in the future life of this country and of the individual. The therapeutic power of creative release has not been sufficiently recognized yet in connection with mental and nervous disorders, criminology, and the effects of our insane business life. An active contact with the arts will do much to bring about a balance between cerebral and instinctive life, between practical and essential activity. The intellectual bombardment to which the human mind is quantitatively exposed has reached such formidable proportions (through newspapers, magazines, advertisements, movies, radio and soon television) that it threatens a fatal spiritual deflation unless counteracted by a new sense of cultural qualities in life.

Thus art education becomes a vital problem on the crossroads we have reached. Politicians, industrialists, moving picture producers, clergymen, members of the boards of education and even the heads of city, state and federal governments will have to raise the level of their artistic backgrounds to meet the cultural demands of the future. Some problem! Juries of art exhibitions, world's fairs and government competitions seem to be in most imperative need of some fundamental art education. The artistic sterility of our churches is most deplorable but perhaps the most pathetic situation can be found among the archeologists who are dealing during their entire lives with art objects of the past while their aesthetic standards seem to compare successfully with the antiquity and incompleteness of their excavated ruins.

Before closing this condensed outline of art educational problems, we should not forget the grave situation of the art teacher. Many of them are gifted people as artists as well as teachers. In most institutions the art teachers have to work under conditions which sooner or later paralyze their own art, with the usual results of such suppression of vital urge. There should be provisions for all art teachers to continue their art expressions as well as their own art education, so that they can successfully teach others.

Let us hope that soon effective art education will reach the tax-payer, the future patron of the arts.

(Continued from page 14)

simple enough to encourage the amateur, takes his reader by the hand and attempts to guide him through to a love and understanding of the *background* of painting, architecture, music and sculpture with a sprinkling of the minor arts from 500,000 B. C. to A. D. 1937.

Although it is written for a little girl and boy whose portfolio and violin case stood out in a desolate landscape, he cannot conceal his zeal for the grownup amateur. He says, "You need not be as good as the best professional in any of the arts to be still a very good artist in your own right. . . . You may like to draw or sing or to play the piano or go in for dramatics. Is there any reason why you shouldn't do so if it adds to the fun of being alive? I don't know of any, provided that you realize your own limitations." and, "The artist is not in any way really different from the ordinary run of human beings. He merely happens to be a little more highly sensitized than the rest of us. He is usually quite unconscious of this fact." On the wrapper he writes that the only way to improve the taste of a nation is to expose the people patiently and systematically and continually to that which is truly "good" but he misses his big opportunity in the clever "map of the arts (suitable for framing)" inside the wrapper which could have been much more worthwhile framing so far as its artistic value is concerned.

He explains, "My main purpose is to show the universality that *underlies* all the arts . . . and everyday human existence." It is at this boundary that Mr. van Loon wisely stops and writers who take up the subject of what there is in art that makes it universal will find many steps in art appreciation intervening. Nevertheless, more profound writers should be profoundly grateful to Mr. van Loon for his loving preparation of the soil.

IRMA DE B. SOMPAYRAC.

Other BOOKS Received to be reviewed later: "A World History of Art," Sheldon Cheney; "The Problem of Art," Canon Peter Green; "Six Centuries of Fine Prints" Zigrosser; "Technique of Oil Painting," Lenard Richmond; "Painters and Personality," Samuel A. Lewisohn; "Renoir," Theodore Duret. Translated by Madeleine Boyd.

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The Koh-I-Noor Pencil Company's announcement that their Negro Pencil had special qualities when used for lithographic purposes caused us to ask Mr. A. W. Jones about it. He prints the etchings and lithographs of many noted artists in New York. It is said that Mr. Jones can get more out of a plate than the artist can himself and certain prints we have seen seem to prove this.

Mr. Jones has lately had lithographs to print which were drawn with the Negro pencil. Following the Koh-I-Noor announcement, print makers began experimenting. The user of the ordinary grease pencil is handicapped; lines which he would like to have come out thin and strong have a tendency to spread and tone values are uncertain. Artists have been on the look out for something better.

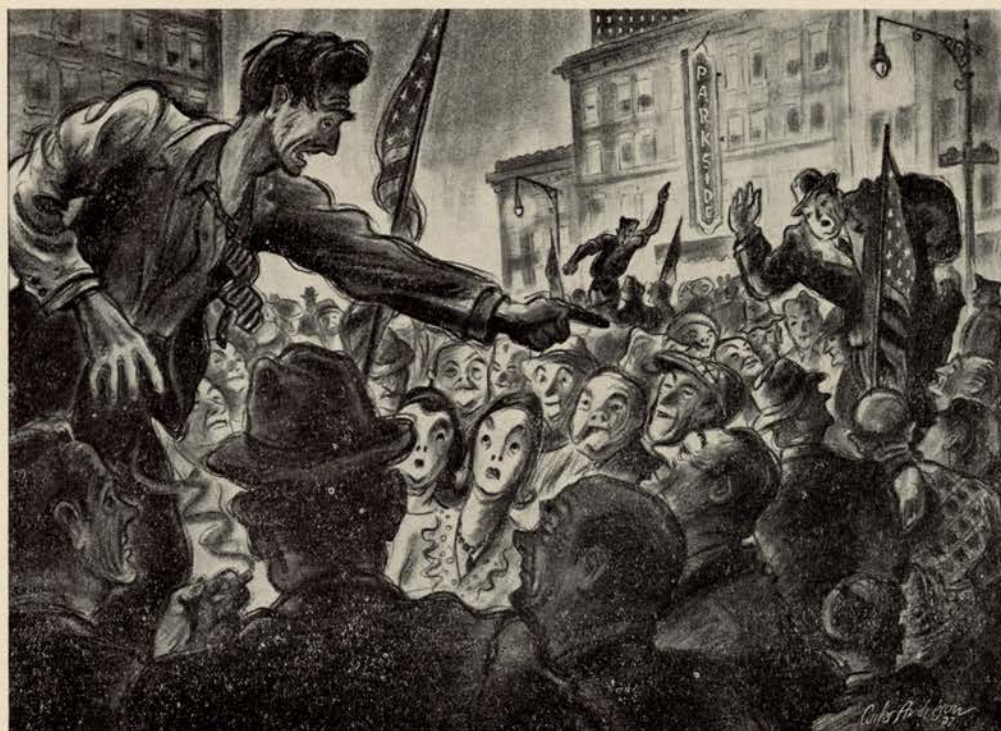
"It takes about three proofs before the prints begin to print right," Mr. Jones said. "But after that the Negro pencil is superior in every way. The blacks will not fill up no matter how much ink I use. The lines do not spread and all the proofs I've pulled are full of snap and color. I am able to get very clean results and retain the original drawing."

We went further with our investigation and asked a print maker, "How about it?"

"I've used the Negro pencil on zinc," he said, "and I like it. I can get any line effect I want and I know just how the lines are going to come out in the print. The pencil takes to zinc easily. It's like drawing on a good paper stock. The other pencils I have used have been messy and hard to handle. This one is clean and very effective."

The Koh-I-Noor Pencil Co. Inc., also distribute the Negro Material in lead form of 7/32" diameter. These leads are used in a convenient holder and are fine for laying larger tones and solids.

C. S.



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of its useful life. It is then that you really learn of its long wearing qualities, its even, smooth texture throughout every inch of lead, and the grading of each of the 17 degrees.

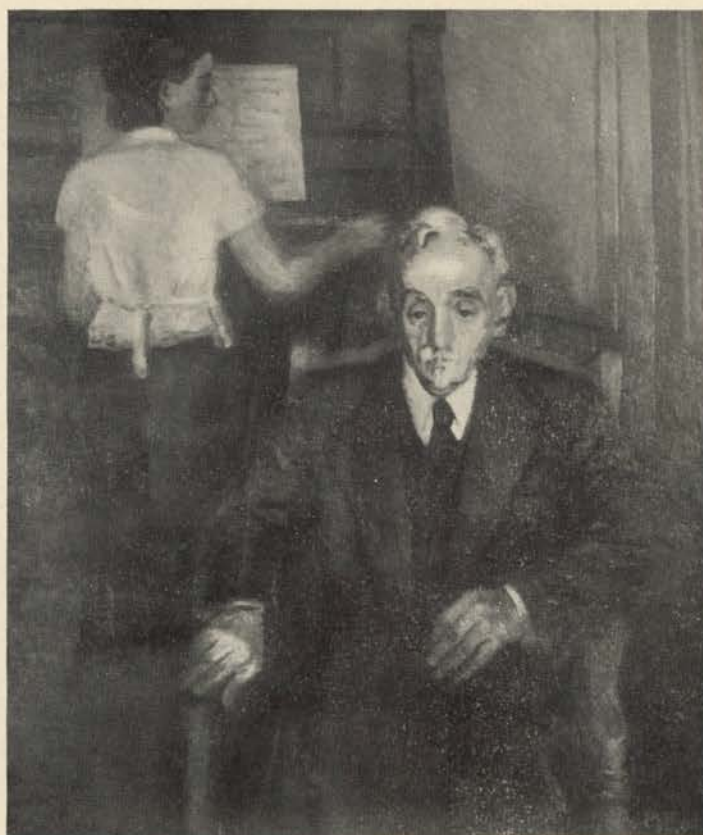
The above drawing by Mr. Carlos Andreson, is a pleasing combination of the Koh-I-Noor Drawing Pencil and the Negro Pencil. Many other of our materials may be combined with satisfactory results.

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