

ART AND ARTISTS OF TODAY

FEBRUARY-MARCH 1938 VOL. 1 No. 5 PRICE 25c





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ART AND ARTISTS OF TODAY

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A MAGAZINE FEATURING VITAL AND LIVING ART



Editor
Nathaniel Pousette-Dart

NUDE by Francis Criss (Courtesy Midtown
Galleries, New York) *He doesn't deign to
copy*

Format by Heyworth Campbell

Advertising and Production
Clayton Spicer

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WILDERNESS by Lewis Daniel (Courtesy The Grand Central Art Galleries, New York) The above print is from an exhibition of one hundred best prints held at the Grand Central Galleries, selected from the 22nd Annual exhibition of the Society of American Etchers, New York City.

We reproduce here the lines in Walt Whitman's poem,
"Wilderness," that inspired the artist:

The earth never tires;

*The earth is rude, silent,
incomprehensible at first—
Nature is rude and incomprehensible
at first;*

*Be not discouraged—keep on—
there are divine things, well
enveloped;*

*I swear to you there are divine things
more beautiful than words can tell.*



THE VILLAGE by Thomas Donnelly (Courtesy Whitney Museum of American Art, New York) *The magic of honest creativeness*

THE EDITOR LOOKS AT ART AND ARTISTS

Critics and Commentators

At a club dinner the other day I heard a prominent radio commentator speak on the general affairs of this country. During his talk he remarked that commentators, as a rule, were not free to express their own real convictions and opinions. It is also true that certain art critics on some of the newspapers have restrictions, due to certain policies of their publications that keep them from doing a first rate job. The first demand that the average art critic must meet on a newspaper, is to be superficially interesting. That approach leads to both bad art criticism and a great injustice both to artists and art. Today, the taste of the public is changing materially. They are not satisfied with frothy, clever stuff; they want much more; they expect the truth about art and life. In the field of art our need is for courageous criticism. We want men and women who have the courage of their own convictions; who write from a constructive point of view; who are not afraid to praise as well as criticize, but who, when they make adverse comments, do so for the purpose of building a better structure, a better understanding and a better expression.

Life as Experience

Our policy is based on John Dewey's philosophy—that art must spring from experience, that the artist must absorb the wisdom of the past and of the present and amalgamate them in the white heat of his individual creativeness. The subconscious self is the fountain head from which inspi-

ration wells up to create an art that is alive, rich and mysterious. The false mystery of the esoteric, with its insistent only-one-of-this-ness, is the sign of aesthetic snobbery.

Originality Per Se

The great artist does not worry about being original or different; he has too much to say. A creative artist like Picasso is not striving for tricky or unique ways in which to express himself. He does the things that are natural for him to do, in the most effortless way possible; and is surprised when people imitate him and rave about his originality. To us, the woodcarving art of the African negro may seem weird and strange—but to the negro artist who created it, it seemed perfectly natural.

He Says What He Means

It is interesting and stimulating to read Jerome Klein's art criticisms in the New York Post. He does not say things merely in order to be entertaining. What he says has power because it is based on conviction and true understanding. For instance, he says of Max Beckmann: "Beckmann has never run to easy or readily persuasive forms. He jolts you with strident colors, brusquely angular, even awkward forms." Of Boris Grigoriev he says: "He is the kind of modern who evidently was once academic. He is at once skillful and glib." Speaking of John Carroll's drawings he says: "To anyone who really understands these, the artist's constant resort to flashy and often cheap technical effects in his canvases cannot but be disappointing."

The Value of News

In these columns we are not primarily interested only in things that are new. Significant events are not, by any means, always those which have just happened. News has its value—but its greatest value depends on its significance, not on its newness.

What Is Non-Objective Art?

In a certain sense it is not possible to have an art that is non-objective. Whether an artist gets his inspiration directly or indirectly from nature is not important—that his work shall have a nature content is important, otherwise it becomes mere map-making.

Kandinsky's best work is filled with nature content. Abstract or non-objective art is the product of the subconscious mind and the subconscious mind is stocked with nature impressions. If an artist is really creative he cannot get away from nature. Mondrian deludes himself into thinking that he is doing something profound when he divides a plane into related portions. This may have something to do with design but it has nothing to do with painting.

Art Education

The only things that can legitimately be taught are the principles of art. Technique and style are individual, and are the natural outgrowth of individual attempts at expression. Every artist must develop his own technique and style. If he takes it over from an admired master it will be a dead and lifeless thing.

MEXICO

by John Graham

WHATEVER there has been left undestroyed by the Spaniards is of the pyramid-temple type and citadel type. The big forms and especially the ornament-design (an interlocking chain with rounded corners) are of typical Chinese influence or character.

The Spanish conquest brought a ruthless and callous eradication of local culture, art, architecture, religion and customs. Whole towns were laid bare—constructions in ruins, people slaughtered in monstrous hecatombae—conquistadores' offerings to Jesus. What they brought instead was meager. The Spanish-Colonial architecture in Mexico is a second-hand information about the real article—the architecture in Spain. In Spain this architecture has developed from legitimate sources organically, slowly through the process of growth. In Mexico it was transported as a ready-made article, its postulates already formulated, mumified. This architecture was imported not to build but to *reconstruct* the home atmosphere. Consequently this Spanish architecture in Mexico is patently dead—without past or future, approximate, faltering, unconvincing, a second-hand product.

The Hispano-Mexican painting of the

Spanish-Colonial period is even more obviously decadent than the architecture, aesthetically it is non-existent.

The peasant art has developed in Mexico of mixed influences: Hispano-Indian. This art is very charming and some delightful examples of a Rousseauesque nature are found occasionally in Mexico just as they are found anywhere else.

Silver and Serape work are third-hand information, their place of origin being Arabia or Morocco. From Arabia they were brought up to Spain by the Moors and from Spain exported to Mexico. Being a third-removed cousin to the original article it is necessarily hollow, perfunctory, a commercial bastard craft. Among antique Serapes we find however very fine examples of this craft. The silver is definitely bad.

Modern Mexican Mural Art

The modern Mexican mural art, so highly advertised in the United States, with one or two exceptions, is nothing else but a miserable fraud. This is an honest diagnosis accepted by many artists, but unpublicized for lack of courage. This mural painting is the glorified peasant art for tourists but without its awkward sincerity and simplicity of craft, a hundred

per cent ignorant of space, composition, purpose, human anatomy, *matiere*, etc., etc.

Mexican People

Indians and Spanish of mixed blood.

Indians: direct, honest, amiable, lovable. Probably the most gentle and courteous race in the world. They seem to be totally crushed by the conquerors. One sees their poverty, their hopeless indolence which is resignation and their squalor. But it would be erroneous to think that all people living a primitive life (so-called primitive people) are dirty. If one had a chance to visit really primitive people untouched by the white man's capitalist civilization (feudal civilizations were less destructive in this respect) one would notice that the primitive people are scrupulously clean and fastidious when they live according to their own standards.

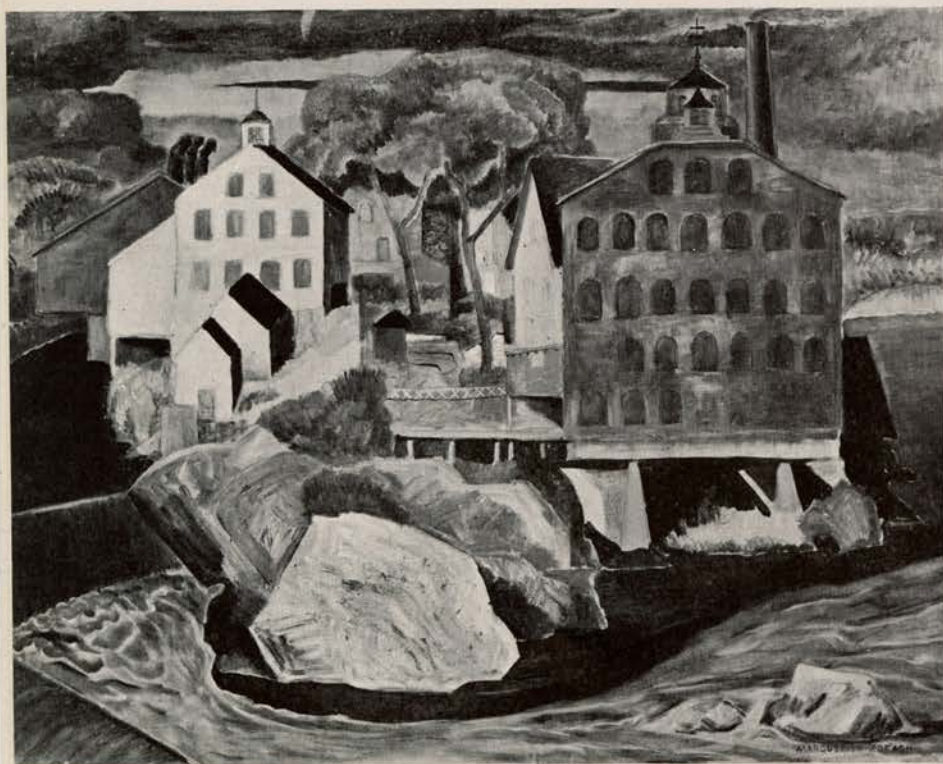
The Spanish

The Spanish (of mixed blood) population of Mexico has been the ruling class for long centuries and as such enjoyed privileges and a chance to live off the work of the crushed natives. This state of things does not help to build culture. These Latin-in-principle people are likable and sensitive, enthusiastically interested in aesthetic and cultural matters, passively and actively—and there is no reason why these people together with the Indians should not be able to develop under favourable culture-economic conditions a humanitarian civilization on an international scale.

What Mexico Offers Its Artists

Mexico offers to its artists a great spirit of sympathy and appreciation. No matter how small an artist, he always has his circle of admirers and supporters ready to die for his ideals. It is not so much the merit of the artist as the real appetite of the Mexican public for cultural matters. In this respect the Mexican public compares favourably with the public of the United States.

BRUNSWICK MILLS by Marguerite Zorach *She creates a rhythmic world of her own with design, form and textures*





MECHANICAL ELEMENT, 1935 by Fernand Leger (Courtesy Collection of Mr. and Mrs. S. R. Guggenheim, New York)



FRANKIE LOPER by George Biddle (Courtesy Frank K. M. Rehn Galleries, New York)

We must learn to apprehend the essence in all fine things.

APROPOS OF THE GUGGENHEIM FOUNDATION

by Childe Reece

SINCE the establishment of the Guggenheim Foundation for the advancement of abstract and non-objective art was first announced we have witnessed a furor in the public press. Once again art is in a turmoil, its ranks seething with partisans pro and con. A vociferous opposition decrys the defenders of the new faith and is in turn as bitterly assailed for its intransigent attitude.

As with many another issue that gives rise to heated argument, this one suffers from the same befuddled thinking. Instead of deciding the issue on its intrinsic merits, we are led astray by our personal predilections; instead of isolating the basic principles involved, we are asked to consider the value of abstract as opposed to other forms of art. Now no one questions the right of a private individual to donate his money for any purpose he chooses. If Mr. Guggenheim wishes to pave the way for the "masters of the future" by endowing the dark horses of today, it

is his inalienable prerogative. It is not, however, so much a question of right as it is a question of discretion. What is right may not always be wise, just as what is wise may sometimes be wrong—and often is. Is it wise, for instance, to foster a particular aspect of art — and when millions are involved the question is no longer an academic one—to the exclusion of another? That, after all, is the real crux of the matter:—not whether abstract art is better or worse than objective art, but whether any form of art is so palpably superior as to be worthy of exclusive subsidization? Is it desirable to encourage the illusion that any one movement, no matter how admirable in itself, contains within its own philosophy the germs of ultimate truth? For illusion it is and must be—let us not deceive ourselves on that score. To believe that only non-representational art is the final, the "pure art" is as fatuous as to believe that only classic or romantic art is pure art. None of these is true and none is false; what

is false is our logic in attempting to superimpose on art a concept necessary to existence but only to the extent that it fulfills its function. In other words, because an expression is true to its time gives us no authority to assume that it answers the purposes of all time, or that other expressions must remain inadequate. Many is the road to salvation but to none is granted priority. Movements in art, like movements in science, literature and music, differ, but they differ in means not in intensity; they do not demand less of Bach than of Beethoven; of Rembrandt than of Cezanne; they are as fervid in Newton as in Einstein; in Flaubert as in Dostoevski. There is no diminution of spirit where genius is concerned. In the hands of a Monet impressionism fulfills its function. To that extent it is a legitimate art and true. As much may be said of romanticism with reference to Delacroix, or pointillism in the case of Seurat. In all three painters art is

(Continued on page 6)

(Continued from page 5)

vital and fraught with purpose. Each has contributed immeasurably to our sense of beauty; we are indebted to all for a keener perception of form and color. But who at this late date would have the temerity to assert that the whole of art is summed up in Monet, Delacroix, Seurat, or any other artist identified with any other movement one may care to name? To maintain the contrary is not to belittle them, for concepts change but art remains. They are great not because they alone have surprised the secret of art and sealed it in their own image, but because they created a form compatible with their genius.

But if an enlargement of perspective discloses the limitations of genius, it fails to reveal our own. We flatter ourselves that we stand on the shoulders of the great, ergo, we know more than they. But do we? Do we really learn from the experience of others or is our mind like a sponge that absorbs ideas without changing its character? Supposing it came to our knowledge that a Maecenas had seen fit to endow impressionism in its inception, convinced that in its genius lay the reality of art expression for all time, would we not smile at his credulity? But are we any the less credulous when we refuse to entertain the notion that abstract art is no greater a departure from the conventions of today than impressionism from the pseudo-classicism of its time? Are we not equally gullible in refusing to believe that what is true of the past is no less true of the future? Certainly the succession of art forms affords no proof of the permanence of fixed ideas. Progress in time does not predicate progress in achievement, else every new form would invalidate the last. The birth of Greek classic art did not

nullify archaic sculpture, nor does the modernism of Cezanne and Picasso reduce to inconsequence the school of Pissarro and Monet. Ingres's greatness is not obscured by the shadow of Delacroix, and Delacroix himself need not pale before the effulgence of the plein-air school. Viewed in the light of the past the mistakes of our predecessors seem obvious enough; what is less obvious is that the quality of mind remains unchanged. If we do not inherit the same prejudices we are still conditioned by the same congenital weaknesses.

Art is not only abstract, academic, classical or romantic—it is all this and much, infinitely much more. It is an inexhaustible reservoir which we tap to suit our individual needs. Art is art only in its entirety: as soon as we attempt to reduce it to our own requirements we run the danger of stultifying ourselves. Let us encourage the pursuit of art by all means, but let us beware of subsidizing its component parts. If we must exhibit our preferences—and indeed it is essential if we are to be intelligible to our contemporaries—let us bear in mind that the preferences of today may be the prejudices of tomorrow. This does not mean that the artist must compromise with his vision; on the contrary, it is only by realizing it that he may claim equality with masters different from himself. Above all, let us remember that, if, like Joshua, we commanded the sun to stand still, we would find the world tumbling in ruins over our head. Nothing in the

scheme of things is static, and the abstract art that we think so original today may well be the academy of tomorrow. And this is no more than just, for if Brancusi alone be right what virtue is there in the future? Why must we always search for a conclusive answer, why must we always say to ourselves that the secret of art is in this, that or the next thing? It is everywhere and nowhere; only of this we may be certain that, like the secret of the universe, the closer we approach it the farther away it seems to be. Even in so exact a study as mathematics we find room for non-Euclidean as well as Euclidean geometry, and it would be a curious mathematician indeed who would refuse to acknowledge the relative merits of each. As for a patron who would endow one at the expense of the other—well just to visualize the thought is sufficient to reduce it to absurdity. And if it is so difficult to find truth in a science based on the operation of definite laws, how much more difficult it is to isolate it in art which obeys no laws but the laws of its own creation? What we consider true today may yesterday have been false and tomorrow will be uncertain. All that we can ask is that the arts of form make the most of their respective truths: to expect less is to be cynical, to demand more is to be naive. For in this world where nothing is pure—and least of all our own motives—nothing is an end in itself—in absolute there is only zero: there is no balm in Gilead.

ALONG THE RIVER by B. J. O. Nordfeld (Courtesy of Lillienfeld Galleries, Inc. New York City)



CONTEMPORARY SCANDINAVIAN PAINTERS

by Dr. Ernst Harms

SINCE they appeared on the stage of history, the Scandinavian nations have offered astonishing contributions of lasting importance to human culture. It is no wonder, therefore, that the Northern European group has high-quality work in the realm of modern fine arts. If some among the older generation—such as Christian Krogh, Edv. Munch, Anders Zorn—had a decided influence upon the art of the entire world, they did not surpass the contemporary creators of international quality. Firms like the architects Saarinen and Alvar Aalto, the sculptor Aaltonen, the Norwegian painter Per Krogh—acknowledged along with the Swedish sculptor Bror Hjorth in the salons of Paris—the Danish painter Wilumson and his compatriot, the woodcutter Ernst Zeuthen, have international reputations.

Each of these four national groups has developed a distinctive stylistic note in painting, but the Finnish painting is most completely formed. Whoever has once seen a picture by a characteristically Finnish artist, will certainly recognize other pictures by other artists of this group. The most important among them is T. Sallinen who, with his strong sense of form and expressive color style, has made a name across the border of his country and throughout the whole of Scandinavia.

Sweden, in population the largest of the Nordic nations, also has a large group of valuable contemporary painters, among

FINLAND-SUOMI.

T. Sallinen.

Burial.



which there is a great polyphonic stylistic shaping. Sköld, Grünewald, Jolin, Nilson, Erixon, Linquist, are names of artists with individual color qualities worthy of international reputation. Their finest and most sensitive talent was a Northern Swede who had Eskimo blood, Leander Engström.

Denmark has an equally large and not less able group of painters. They are predominant in Scandinavia because of an intensive sensitivity to the color quality of the brush; in this they are really ahead of their three brother nations. Aside from Zeuthen and W. Scharff the most characteristic of these painters is a charming self-taught talent, Jens Söndergaard. Söndergaard, while his pictures were on exhibition in all the Nordic galleries and art museums, decided to return to his "original profession" of house painting for country farmers.

It is still difficult for a young Norwegian contemporary to become a famous painter, because he will always be overshadowed by the genius of Edv. Munch who, even as one of the greatest international painters of our time, wishes to be acknowledged as a Norseman first and foremost. Nevertheless, Norway also has a very fine group of young painters. Revold, Sörensen, Rolffson and Per Krogh, are the names to place in the first row.

Viewing the Scandinavian painters as a whole, it must be admitted that there are few art provinces in the world today in which a large number of talents are so fortunately combined with such a fine quality.

DENMARK.

Jens Söndergaard.

County Church.



NORWAY.

Per Krogh.

Model.

SWEDEN.

Leander Engström.

San Gimignano.

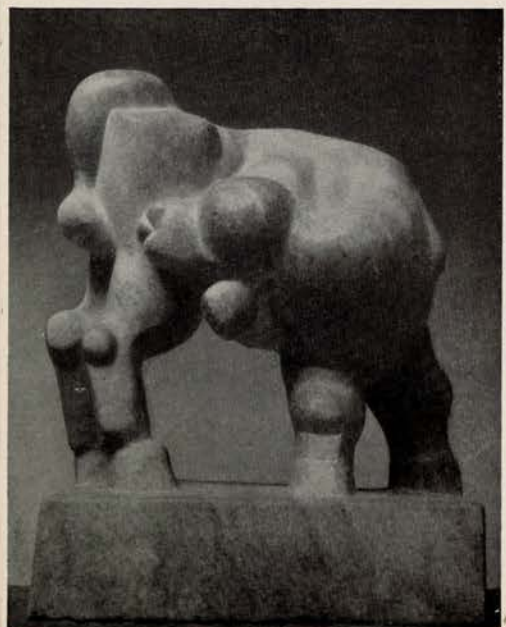




RUTH PARKS by Isamu Noguchi (Courtesy of the Whitney Museum of American Art, New York)



TORSO AND MODEL by David Smith (Courtesy East River Gallery, New York)



MODELING CAST IN BRONZE

Isamu Noguchi, like Kuniyoshi, believes in the process of refining the feelings. This head is subtle, suggestive and imaginative. Like Leonardo da Vinci Noguchi has striven to capture the completeness of an inner mood. This head is built up. It has been conceived as springing from a core; it has the fascination of incompleteness. Its edges roll into the unknowable.

However, it does not express the whole of Noguchi. It is a facet, an intimate expression of strongly-felt beauty. Considered sculpturally, it is lacking; it gives the impression of a sketch, an idea in the making. Yet it has genuine value, for the sculptor who wrought it understands form and has much to say.

STEEL FORGED SCULPTURE

This artist, Smith, is widely set; he has the right physique to handle steel presses, furnaces and sledge hammers. He loves to take a flat piece of steel, stick it into the white heat of the furnace, drag it out and hammer it on the anvil into creative forms and shapes that have aesthetic relationships. Fundamentally he is a painter rather than a sculptor. In the Picasso tradition he fashions lines and planes that balance on rightly-felt centers. He has a penchant for color in metals. The tones are low, mellow and suggestive. He is an experimenter. Some pieces are failures, others have magic. With a strong arm and chest he is pounding out a new expression.

PNEUMATICALLY DRILLED STONE

For months Reuben Nakian, using a power-driven drill, carved in a loving way this beautiful calf. Forms have been simplified, co-ordinated, repeated for the express purpose of achieving a unity that depends upon the subtle inter-relationship, a homogeneity that comes only from a strong affinity and feeling for oneness. This is sculpture. It shows an understanding of stone, of weight, of permanence. Rhythm arises out of sculptural connections, associations and repetitions. This calf, with several other pieces, was carved by Reuben Nakian at a period when inspirational fires were burning high. They would add prestige to any museum.

T. N. J.

CALF LICKING HIS TAIL
by Reuben Nakian

LETTERS

THE MASTER SPEAKS

Mr. Hering's views are correct in the main. As I have been through the mill these sixty years I discovered that Art the fine one and business do not mix. One spoils the other. Each is a special career. The artist to be great must have *time* every day to create his master-works. The commercial mind cannot lose himself to think of Art.

Yes, Corot and Poussin etc. could not have produced their *poetic paintings* if chained to the merchant's routine.

Yes, Art is sacred and requires long years of conscientious *study and thought*.

Selah!

Louis M. Eilsbemiis

M. A.

A PUPIL WRITES ABOUT HIS MASTER

According to my knowledge this portrait of Pierre Roy (shown in the upper corner of the right hand page) is the only one for which he has ever posed. Roy is one of the few classic painters of today, combining the sensitivity and imagination of the French poets with a masterful technique quite in the tradition of his favorite painter, Phillipe de la Champaigne. A Breton from Nantes, in this portrait he is represented in the heavy blue mariner's coat that he habitually wears, giving him more the appearance of "vieux matelot" than the masterful painter he really is. His ancestors were naval officers under the Bourbons and his son is at present serving his term in the French Navy. Incidentally, some of his finest examples of still life are the multi-colored fishing tackle and shells, accented by the blue-gray sky of the Breton coast.

ARTHUR ARONSON

We have received many letters of appreciation from persons in different parts of the country. Lack of space and a disposition not to want to blow our own horn too much has kept us from publishing many of them. At this time when our magazine has become a decided success we wish to thank all of our supporters for their kindness and help. It will be our endeavor to improve the magazine in every way as we go along. The success of our magazine shows that America is really becoming art-conscious.



SELF PORTRAIT Louis Ribak
(Courtesy Whitney Museum)
In the man we see his work



SELF PORTRAIT, Detail Paul Cadmus (Courtesy Midtown
Galleries, New York) *He sees with courage*



PIERRE ROY by A. Aronson *Someone
has called him a little master*



SELF PORTRAIT Henry Varnum Poor (Courtesy Frank K. M.
Rehn Galleries, New York) *He is a grand painter*



JOHNNY Portrait detail by Jane Jones *Character delineated
with tenderness*

*Husband and Wife both painters Jane and Wendell Jones,
Woodstock painters who are members of the Sawkill Group.*



HERMOSILLO MOUNTAIN, MEXICAN SCENE by Wendell Jones
An Interpretation



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

THE lack of a market for American contemporary art, in anything like an adequate ratio to the supply, has been the underlying theme of this page in each issue of the magazine. Readers have been told of Contemporary Arts Paintings-of-the-Month Club which ran quite successfully in a small way from 1933 to May 1937. They have also been told that a group of people were working on a new plan for arousing a national desire to own American works of art. In the Spring of 1937, it came to our knowledge that the idea back of the Paintings-of-the-Month Club was not new—in fact that an association called The American Art Union had done this before—one hundred years before—but on a national scale, to the tune of 814 members in 1839 growing to 18,960 members in 1849, with one thousand Honorary Secretaries throughout the States and abroad.

The present group, calling themselves "Collectors of American Art," have incorporated under the same type of charter and, having the same end in view, propose to govern themselves in the same general manner and by the same methods as the original society, for nothing could have been better organized or more carefully and thoroughly carried out than were their plans.

The seven incorporators of "Collectors of American Art," Emily A. Francis, Herbert B. Tschudy, Mrs. H. P. Sinclair, Mr. George H. Fitch, Dr. Alice I. Bryan, Mr. G. M. Dallas Peltz III, and Mr. Kenneth Howell, were soon joined by Mr. Robert W. Macbeth, Mr. Peyton Boswell, Mr. Frank D. Fackenthal, Mr. R. M. MacDonald, Mr. Lee Ault, Mr. J. Hamilton Coulter, Miss Olive Lyford, Miss Grace Mayer and Mrs. Martin Frisch. This is the

nucleus of an organization that presents the call to the American Art World to awake and take heed to the culture of the country and to sustain and encourage the American artist by the purchase of his works.

But the call is not just a general one that is easy to pass by. This call is to each reader to support the movement. The annual membership is \$5.00—and for this \$5.00 each member will receive a work of art—value from \$5.00 to \$250.00. He may receive an etching well worth \$5.00—he may receive a painting for which the Committee has paid \$25.00 or \$100.00 or even \$250.00. But each member will have the satisfaction of knowing that he has contributed to the support of the art of his country and that by ownership he definitely participates in the culture of his day.

Write now to the Chairman of Memberships, Collectors of American Art, Inc., 38 West 57th Street, New York City, enclosing your check or money order for \$5.00—or go to the gallery of the association at that address and register as a member. One thousand members attained by May 1st will mean the distribution of one thousand works of Art on May 3rd, the date set for the first Annual Meeting.

OFFICERS AND TRUSTEES

EMILY A. FRANCIS, Founder and President; MRS. BURTON EMMETT, Vice-President; MRS. REGINALD BELKNAP, Secretary; EDMUND GALE JEWETT, Treasurer; HERBERT B. TSCHUDY, Chairman Board of Trustees.



DISTRIBUTION OF THE AMERICAN ART UNION PRIZES, 1847 (Courtesy of the J. Clarence Davies Collection, Museum of the City of New York) *History carries on*

IS PHOTOGRAPHY ART?

By William Sener Rusk

Continued from the November-December Issue

The limits are reached only when the vision of the super-eye directed by the operator wearies. Once his material is selected, the creative operator may control his tone or his sharpness of detail with endless variations and expressiveness.

Again, as mentioned a while back from the objective point of view, choice of location comes in. In the former case, the camera was located; in the present instance, the operator does the locating.

This brings us to the aspects of creative form in photography which correlate closely with plastic form in painting. In both cases organization can bridge the distance between the world as seen and the world as felt; the gamut is between matter and spirit.

Again, in the matter of size, the two art forms have points of similarity; only here the camera has the tremendous advantage. Not only is it possible to capture immense and minute sizes, but the sensation of sizes can be suggested as well. The galaxies of the universe and a drop of milk splashing in a pail are both possibilities.

And then in the suggestion of movement, the photographer can work actively rather than passively. The artist may show a figure capable of motion or poised between successive motions; the photographer can show the motion in progress, as the swimmer dives or the oil well gushes.

Finally, as a plastic resultant of the super-eye, the photographer can reveal a clarity, a precision which seems to embody the very metallic rhythm of the Machine Age, only distantly echoed by the cubism and surrealism of the painter.

It is pertinent to reflect at this point on the plastic form of Georgia O'Keeffe, so painter-like and yet so amenable to appreciation from the point of view of photographic aesthetics. And on such a photograph as Paul Strand's *American Rural Baroque*, so photographic and yet so picturesquely significant.

But even if photography approaches more closely to painting than to any of the other arts, either plastic or natural, once the relations are acknowledged, divergences rather than convergences seem to

(Continued on page 22)

GOSSIP AND FACT



PENCIL DRAWING by Yasuo Kuniyoshi (Courtesy The Art Students' League of New York) *A sensitive richness*

CONVERSATION WITH KUNIYOSHI

by Daniel Kern

MAUDE ADAMS was quoted in a recent press release as saying, "It is the mission of all art to refine and cultivate the instincts and emotions." By no means an attempt to define "art," her statement is an excellent setting forth of the end of art, and of the purposes of those who serve it.

It is a statement, moreover, whose felicity is threefold as we would apply it. It serves to clarify, to summate, and even to suggest a whimsical resemblance—all in relation to the subject of this interview. One looks at Kuniyoshi's paintings and studies them, one seeks to elicit from him some inkling of his philosophy, and one discovers that nothing could better express what he does and aims to do than by re quoting, "to refine and cultivate the instinct and emotions."

First of all, this refinement of the emotions seems to be innate in Kuniyoshi. His canvases patently, and his own words, perhaps unconsciously, testify to it. Whence it arises may be our concern later; that it is inherent in the personality of the man, the following delicious bit may well illus-

trate: Yasuo was explaining quite calmly how when he paints a still life, he thinks of it as a medium for suggesting interesting shapes, colors and arrangements; how he paints the things he is used to, the things that lie about the studio and are familiar to him. He was emphasizing that he attempts to be natural and simple, and yet, he recalled with evident chagrin, he has been accused of being insincere—"of being funny, of seeking publicity." What rankled most bitterly was the memory of how one of his still lifes had been greeted; it was an arrangement of flowers on a stove, painted in a Summer studio, and the perfectly natural grouping was too much for the literalists, who saw only a straining for effect.

None of them saw, of course, that the chance placing of the white vase on the black, cold stove, was all the stimulus a sensitive eye required to want to resuggest the charm and suddenness of the contrast; perhaps, with a delightful naïveté, to want to imply the victory of floreate summer over the almost forgotten winter; withal to desire to pass on the delight the artist felt

(Continued on Page 15)

Helen Boswell, assistant editor of Art Digest, and author of a book of poems, entitled "Hidden Splendor," has just held an exhibition of her paintings at the American Salon in New York City. During the month of February the Perls Galleries, NYC, are showing a group of twenty-four paintings by contemporary French painters. "Collect the Younger Sculptors." This slogan, adopted by the Clay Club of New York, is a modern counterpart of the well-known legend, "Collect the Old Masters."

Olaf Olson just lately exhibited Mayan Temples and scenes of Old Mexico at the Ferargil Galleries, NYC. Berenice Abbott, the well-known photographer, whose exhibition "Changing New York" has been shown for three months at the Museum of The City of New York, will have an exhibition of her portraits at Mount Holyoke College, South Hadley, Mass., continuing through February 27th.

A Loan Exhibition of Early Chinese Art Treasures, at the Arden Gallery, NYC, will be on until February 26th.

An exhibition of Portraits of Children will open February 22nd at the Washington Gallery of the Museum of Modern Art, Washington, D. C.

The Philadelphia Art News says, "Manual dexterity, craftsmanship, technical proficiency, and work-of-art are terms frequently confused, although they are not synonymous."

The American Abstract Artists' exhibition of paintings, sculpture and constructions, at the American Fine Arts Galleries, NYC, will continue until February 28th.

The Wildenstein Galleries announce a portrait exhibition in March.

Don't miss the Marsden Hartley exhibition at the Hudson D. Walker Gallery, NYC, from February 28th to April 2nd.

The University Gallery at the University of Minnesota presents its third Annual Exhibition of Contemporary American Painting, February 4 to 28.

The Art Students' League Scholarship Ball was held at the Roosevelt Hotel, NYC, February 11th.

Exhibition of the Sculptures of Saul Baizerman, at the Artists' Gallery NYC, from February 16th to March 5th.

H. S. Ede, former curator of the Tate Gallery in London, wrote the best seller in this country and

(Continued on page 15)



MADAME X by Andrew O'Connor (Courtesy The Whitney Museum of American Art, New York) *Is this too naturalistic?*

MEXICO

by John Graham

HISTORICALLY and aesthetically only the Pre-Colombian Mexico is interesting and of value to the world. The quality of its sculpture is beyond praise. The architecture, what there is left of it, is majestic and interesting. The most significant civilizations are: Nahua, Monte Alban, Mixteca and certain phases of other civilizations. The rest are Chinese in influence. There is really little knowledge as to the different cultures, their past, *succession of styles*, and origins. In general one must say that taken as a whole, the Central American plastic heritage can be divided *qualitatively* by types:

Sculpture

- a) Prehistoric-in-type
 - b) so-called archaic-in-type
 - c) decadent or Indo-Chinese-in-type
- by regions:
- a) Guerrero Province (Nahua Civilization)—fine—mostly stone
 - b) Oaxaca Province (Monte Alban, Mixteca and Zapoteca Civilizations)—mostly stone
 - c) San Salvador—fine—stone
 - d) Costa Rica—fine—stone
 - e) Michoacan Province (Tarascan Civilization)—good—mostly pottery
 - f) Yucatan Province (Mayan Civilization)—degenerate—of Javaneso-Chinese influence—stone



ABSTRACT—MOTHER AND CHILD by Warren Wheelock *Is this too stylized?*

g) Puebla and Mexico Provinces (Tolteca and Azteca Civilizations)—good—stone

h) Vera Cruz Province (Totonaca and Olmeca Civilizations)—good—stone

i) Guatemala—good—gold and stone

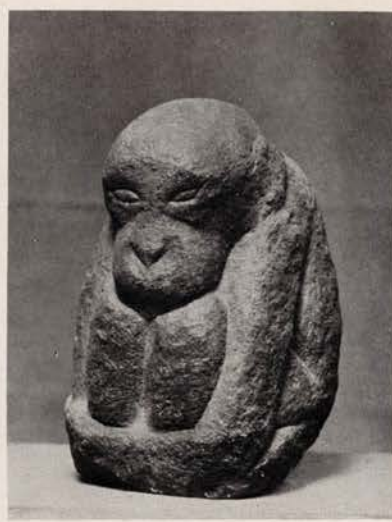
This division, however, is speculative or arbitrary. Epochs, places and characteristics overlap to such an extent that a true classification is possible only in regard to types and qualities and as such this classification should be taken.

Characteristics of this sculpture

In very hard stone—diurite, jadoid, jade, onyx, obsidian and others. Jade is the hardest of them all, it is number 7 and is the third in hardness after the diamond which is number 10. Jade in the Azteca language is called Chalchihuitl. This sculpture was done in true prehistoric tradition—with stone tools, therefore an extreme length of time for execution, extreme understanding and consideration of the big form, extreme sensitiveness of space and tactile values, extreme urge to do it. The tools used were obsidian knives, stone dust, stone burnishers and bird bones hardened in fire.

This sculpture indicates evolutionist knowledge of forms in general and of the human body in particular. It combines the monumental peace of Egyptian sculpture with the sensitiveness and individual consideration of Oceanic sculpture.

It is interesting to note that some of the Azteca and early Mayan sculptures have



CHIMPANZEE by John B. Flanagan (Courtesy The Whitney Museum of American Art, New York) *Has this form been fully realized?*

the same unusual head-dress as the statues of the Easter Island.

The prehistoric in type is the most important manifestation of Central American sculpture regardless of origins and is one of the greatest if not the greatest sculpture the human race has ever produced.

VORTEX

*Life is opulent convexity
Vortex is entity
Spirit is God*

*Form is many planes
Plane is many lines
Line is many points*

*Planes are not always visible
Lines are not always visible
They are a part of form
Which is always visible
And is ever power*

*Great sculpture radiates
A powerful controlled vibration
Of static or kinetic energy
From within*

*It is a spiritual attitude
Transmitted through an arrangement
Of near-geometric organic forms
Carved direct from resisting stone
By a single man*

R. W. P.-D.



THE SNOW SHOVELERS by Jacob Getlar Smith (Courtesy Midtown Galleries, New York) *Organization springs from life.*



FISHERMEN by Ross Moffett *Following the Winslow Homer tradition he has found his way.*

OLD AND NEW FACES



AN AMERICAN FAMILY by Remington Arthur (Courtesy Montross Gallery, New York) *An individual vision.*



WAR by Lena Gur (Courtesy Artists' Congress) *A fine feeling for plastic qualities; a resurgence of mother-love and despair.*

LIFE INSPIRES THEM



HOUSES NEAR ROUEN by Theodore Lux (Courtesy Nierendorf Gallery, New York) *Dramatic romance*



FLIGHT by Eitaro Ishigaki (Courtesy Artists' Congress) *Does the rhythm take away from the tragedy?*

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ART BOOKS Reviewed

PAINTERS AND PERSONALITY, A COLLECTOR'S VIEW OF MODERN ART.

by Sam A. Lewisohn

Harper & Brothers, Publishers.

Artists who bewail the necessity of selling their paintings to wealthy art-patrons, traditionally incapable of appreciating them, can take comfort in the fresh evidence which this book affords that buying ability and artistic discrimination occasionally unite in the person of a collector.

As a matter of fact, collectors, particularly when, like Mr. Lewisohn, they are genuine lovers of art as well, are uniquely qualified to express sound artistic opinions; for not only does a painting take a new significance after one has put forth an effort to acquire it, but the acid test of any picture is to live with it.

Dealers are disqualified as critics because of the commercial character of their interest in painting, and professional critics too often lack the freedom, or the personal courage, to express their real opinions.

Painting in America, like music, is in great danger of being over professionalized.

Only where a large proportion of the lay public develops an amateur interest in the Arts can appreciation flourish, creative activity become widespread and genius arise.

Mr. Lewisohn's opening paragraph establishes his right to make aesthetic pronouncements which merit the respect, if not always the agreement of artists: "The true artist must be a competitor of Jehovah creating a universe which, though miniature, is complete. For the outstanding quality of a successful work of art is that it must be a world in itself. This particular quality of cosmic unity is too little appreciated even by professional experts who should know better. The professional, intent upon detail, may lose his feeling for the whole, but to a natural art lover such lack of unity in a painting creates a repulsion which warns him that he is not looking at a real achievement."

The book contains 132 reproductions, brief biographies and critical analyses of the work of some twenty artists, beginning with Renoir and Cezanne, including Picasso, Segonzac and ending with Marin and Rivera; also briefer critical comment

on the work of 34 American artists, from Ryder to Pop Hart.

The following excerpts may serve to further illuminate Mr. Lewisohn's point of view: "I believe the main purpose in collecting should satisfy one's aesthetic needs. A picture should be bought for one's personal refreshment for the same reason that one goes to a concert."

"In approaching painting, as with any other form of art, a certain amount of patience and humility is requisite, though I must confess not always present. It is tempting to wave aside the work of a master because one does not understand it at first blush. Art is a language, and, just as with a language it takes a certain amount of patience and practice to understand what the painter is attempting to convey."

"To derive satisfaction from a painting, you should not try to get what can be described by words but what can be described by paint."

"A fine painting should be like a well-rounded individual. It should not merely exploit some technical hobby of the artist, nor should it serve solely as a medium through which the artist can exhibit his technical virtuosity and prove to the world how clever he is in wielding the forms of his craft. These forms should not be an end in themselves but should be harnessed in the service of some emotion taken from the life of his day."

"It is when the artist unites a superior equipment in his specialty with a normal or even super-normal emotional development in ordinary human activities, that we are apt to have great art."

ELIZABETH BRENT

COUNTRY MATTERS

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CLARE LEIGHTON

The Macmillan Company, Publishers

"Country Matters," written and engraved by Clare Leighton, has the same format as her book, "Four Hedges," and contains more than seventy wood engravings. Miss Leighton has spent two years on this book and never has she written more delightfully, nor have her engravings evidenced greater skill and feeling.

(Continued from page 11)

to others, whose instincts and emotions had been refined and cultivated, too.

This ingenuousness, which presupposes a pure joy in working, this daring to express directly, without props, what he has felt, invests every canvas of Kuniyoshi's. It is a deceptive naïveté, because each canvas is cunningly framed in an expressionism that is possible only through the purest refinement and selectivity.

Let us consider briefly a few of his canvases. The first is *Boy Stealing Fruit*. Here is a fat-cheeked boy, large-eyed with avidity and caution, already clutching a banana, extending his other hand for a remaining peach, and all ready to run, as his dilated pupils watch the door. All errant boyhood, not too seriously to be regarded, is expressed in this *chef d'oeuvre* of descriptive economy. Another is *Girl Picking Horse*. There is no moralizing, no intellectualizing. A rather pretty girl is spreading a newspaper to look at the entries; there is a festive, anticipatory air about the act, not so much in the girl's expression, as in the fluent drawing and the dancing design. Kuniyoshi wanted, and I have his word for it, merely to reproduce something he had seen many times, something that seemed at once prosaic, because Lord knows, how many women don't play the horses?, and poetic, because it does show an urge to break the humdrum of all day in the shop or the office by getting a little action on the bangtails. The third is *Skating*. Through the suggestion of opposed design, the exhilaration of flying over the ice against the wind, and the cold of it, is balanced by the almost narcotic quality that the rhythm of sustained gliding engenders.

What he conceives with juvenescent freshness, Kuniyoshi executes with the graceful poise of matured practice. This quality of style—the gracile line and color

areas of clearly defined shapes—may be the result of a liquefying of modernism and Oriental art—but Kuniyoshi doesn't think so: he is not a conscious Orientalist, for he says his education has been completely American, and that if there are virtues in his art which bespeak the Japanese, they are there because of the forces of inheritance and tradition, and not because of being deliberately sought after. He feels his technique may be colored by Oriental antecedents, but he is very definite in saying that the thing does not concern him much. This ought to do much to nullify such statements as this: "Kuniyoshi solves, for himself at least, the problem of fusing the traditions of East and West, a problem which baffled such artists as Whistler and La Farge." (A Survey of American Art)

To the quite obvious question of his ideas on Japanese art, he answered first that what modern painting is done in Japan today is in the French tradition; that Japanese art has had a very wide influence on Impressionism: Degas, and Gauguin in his earlier period, attempting to copy exactly the color and composition of Japanese forms, and of course, Whistler being influenced definitely.

Kuniyoshi had arranged to talk to the writer at the Art Students' League. He was seated in the lunch room at a table with five or six of his students; he, himself, was a student at the League, where he studied under Miller and Bridgman, and has now been teaching there five years. The people there today, he thinks, are much more conservative than when he was a student. Then there was a fight against the conservatism of the academic, and with that won, there is little today to get excited about, nothing to be stimulated by. Spark and originality are definitely lacking, he feels, among art students in general. Too many, also, think of exhibiting too soon, but he advises, nevertheless, more daring and more individuality.



Gossip and Fact

(Continued from page 11)

in England, featuring the sculptor, Gaudier-Brzeska, called "Savage Messiah."

A Century of American Landscape Painting, at The Whitney Museum of American Art, NYC, will continue through February 25th.

The Milch Galleries, NYC, announce New oils and watercolors by Millard Sheets, March 1st to 19th; Paintings by Leon Kroll, March 21st to April 9th.

From February 14th through 26th, at the Morton Galleries, NYC, a showing of Paintings by students of Amagansett Art School.

The New York Society of Women Artists announces the election of the following officers for the new season: President, Anne Goldthwaite; Vice-President, Magda Pach; Treasurer, Dorothy Lubell Feigin; Secretary, Ethel Katz; Cor. Sec., Mary Hutchinson.

The exhibit schedule for February and March at Pomona College, Claremont, California, is as follows: Jan. 29-Feb. 12, Evylena Nunn Miller, oil paintings; Feb. 12-26, Milford Zorns, watercolors; Feb. 26-Mar. 12, Lucy Jencks, oil paintings; Mar. 12-26, Oriental Exhibit.

Edith C. Blum will have her first oil painting exhibition at Wildenstein & Co. Inc., NYC, from Feb. 15th to the 26th. There will be an invitation preview, with refreshments, from 4 to 6 p.m. on the 14th, and the exhibition opens to the public on the 15th.

The Tucson Fine Arts Association, Tucson, Arizona, announce that they are sponsoring the "Old Pueblo Open Show." Anyone is eligible to send oils, watercolors, or prints, but a jury selects what is to be shown. There is no hanging fee but exhibitors are required to pay transportation. There will be three or more prizes but the amounts have not yet been made. The pictures must be received by March 31, the show to open April 3rd and to hang during the month of April.

The Studio Guild, NYC, announces, "From February 21st to March 5th, Alberta A. Eno and Henry T. Leggett will have solo exhibitions of paintings while Clark Minor will show sculpture. Mrs. Eno, of Saugatuck, Conn. and Washington, D. C., is known as well

(Continued on page 18)

SCULPTOR'S MOLD AND OTHER THINGS ON COUCH by Yasuo Kuniyoshi (Courtesy The Art Students' League of New York) In the casual he sees unities

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now have students in 25 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

Not A Frozen Style

MEXICAN ART AT THE VALENTINE GALLERY

This exhibition is very interesting, not because it contains a great deal of fine work, but because it shows clearly that the idea that Mexico has developed a set national art style is false. The average American thinks of Mexican art in terms of either Rivera or Orozco. In this exhibition we see many healthy influences at work to keep Mexican art from becoming sterile through over-nationalization and ultra stylization. We see the influence of Picasso, Braque, Vlaminck, El Greco, Mexican Indian art and even American art.

The large Orozco painting dominates the exhibition, both because of its position and because of the power of its conception and organization.

Some Mexican painters think that if they paint large heads or simplify their forms they will achieve power. However, a few of the small pictures, which were lacking in dramatics, were among the best.

T. N. J.

Elusive Reality

BERNARD MURRAY AT THE GEORGETTE PASSEDOIT GALLERY

When Bernard Murray achieves the promise in his other work that he has subtly captured in watercolor No. 14 "Ossining from Mt. Hook" he will merely have performed additional miracles. The poetry and the color in this glimpse of an island emerging strangely from limpid water one sees as in the reality of a dream—that it is there yet elusive to waking reality—is an achievement that might easily make the artist himself wonder at the spirit that guided his brush. Since half of painting is knowing which accidents of brushstroke to leave untouched it is interesting to hear that in this particular work the artist had labored tirelessly to achieve this thrilling expression of his experience. It gives great hope for his other works, hung but many as yet unrealized.

At the same gallery Alice Tenney's paintings hold promise only when one knows the richness of that artist's intentions. Many hours of putting on paint lie between Miss Tenney and her goal.

I. DEB. S.

ART LIFE IN

Frozen Modernity

KENNETH HAYES MILLER AT THE FRANK K. M. REHN GALLERIES

Kenneth Hayes Miller is, paradoxically, an archaically motivated painter. Though his subject matter often chances to be contemporary, his style and feeling is pre-eminently regressive.

Viewed largely, there is an unmistakable, though metallic, beauty in his shimmering golden, occasionally silvery tones, an often fragmentary surface loveliness as the unifying agent in his canvases. There exists, however, a disturbing lack of meaningful integration, a sense that the constructional elements occur undesignedly, hence are unrelated to the dominant themes, if, indeed, the themes are dominant and clearly defined.

Too often Mr. Miller's people are artificially posey. There is about them the stillness of ruptured motion, the ugly unpleasantness observable in candid camera recordings. Their facial expressions are peculiarly vapid and inane.

The "Boudoir" is the pleasantest of the latest Rehn Gallery Group. There is less affectation in the figure, with its fragility exquisite flesh tones. The picture is more soundly organized and many of the incidental textures are appealingly lovely.

LOIS HEAD.

Escaping Chrystalization

JACOB GETLAR SMITH'S EXHIBITION AT THE MIDTOWN GALLERY

Those who recognize in inequality of achievement a symbol of growth, will find ample enjoyment in the investigation of the work of Jacob Getlar Smith. More particularly is this true since the range of variation is limited by the high development of this genuine talent.

In the ease of Mr. Smith's expression there is no preoccupation with any particular contributing element of successful pictorialization, so that his rich, flushed color flows freely and his forms chrysalization into repetitious, personalized patterns.

The much publicized "Messianic Age," though impressive, is structurally forced. Obviously the intention was to emphasize, by devices of conscious design, the illusion of bombasticism. The attempt is abortive,

THE GALLERIES

for by over manipulation the picture has been weakened and robbed of full virility.

Easily superior is "Beached" in which complete harmony prevails. Jacob Getlar Smith has spoken fully in this example of unusual excellence.

LOIS HEAD.

Casual Honesty

FRED NAGLER AND HIS ETCHINGS

The charm of the completely casual is seldom encountered in the art of today. Most modern art depends on well organized designs and intellectualized techniques.

If art is to reflect life then it would seem that sometimes art would give moments and moods which were thoughtless but at the same revealing.

Fred Nagler's etchings, recently exhibited at the Delphic Studios, have no organization as the term is usually applied. His line is apparently as casual as the words of Gertrude Stein, who, you may remember, admires his work. However, it admirably serves his purpose though loosely etched and without mental effort or plan.

We are grateful that he is uninfluenced by contemporary trends. He reminds us that life can be as free of organized direction as a walk through one of the meadows he pictures. The only tension here is shown by the cow who raises her head at our approach.

C. S.

Timeless Over-Tones

GENOI PETTIT AT CONTEMPORARY ARTS

Miss Pettit, who is from the middle west is unlike any of that group of painters whose style is, by now, a brief tradition. Her subject matter for the most part is of the west but the over-tones of her richly colored canvases are placeless and timeless. A hint now of Giotto, a fleeting memory of rockpainting of prehistoric times a moodiness of El Greco, a sensitivity of Cezanne are blended into a haunting inevitability of color and of space. The fulfillment here is so tangible we should be afraid to think of promise were it not for the demonstrated fertility of this artists imagination—definitely one of the finds of the season.

I. DEB. S.

A Man Alive

MAX BECHMANN'S EXHIBITION AT THE BUCHHOLZ GALLERY

Here is an artist to contend with. He has courage, abandon, character, a great flare for design, and living form. His painting has the charm and naivete of a child combined with the wisdom and maturity of an adult. Stemming from Rousseau and Negro art he paints with an audacity that is astounding. He kisses all preconceived ideas goodbye and embarks on adventures that lead beyond Von Gogh and Matisse. Although his design is wonderfully brilliant he never becomes merely decorative. His lines, planes and colors interlock with terrific force. Every aesthetic quality functions in unity.

Close up, his paintings do not have paint quality in the accepted sense. His work is sketchy and some would say careless but regardless of any shortcoming he may have, thank God for an artist so genuine and vital.

T. N. J.

A Different Expression

JOHN FERREN'S WORK AT PIERRE MATISSE GALLERY

At the Pierre Matisse Galleries, John Ferren has the first new medium since Alexander Calder's mobile metals. Framed pictures in which the lines are etched on plaster are sometimes made in two or three prints. Each becomes a different expression as incision and color progress. Although one of the theories of non-objective apologists is that the eye may wander from point to point at will "as in music" the the plaster paintings in which composition is a single entity (with accent and subordination) are the thrilling ones of this show. They prevent the uneasy feeling (that snaps the thread which holds the dagger over so much art today) that two cells will undoubtedly divide at any moment becoming two entities as may be seen at the Museum of Science and Industry, but not compatible with a museum or gallery of art. The comparison with music furthermore begs the question for, although music may be enjoyed in any of its parts it has cumulative construction, climax, and recession even though it may be so subtle as hardly to be perceptible. That is one of the qualities which makes it music.

I. DEB. S.



Lady in Repose
Bronze, by Clark Minor

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Gossip and Fact

(Continued from page 15)

for her lectures (particularly at the Delgado Museum, New Orleans) and mural paintings as for her easel canvases."

"Postsurrealism has gained international recognition as America's distinct contribution to modern art. Many important exhibitions of this newest tendency have been held since its inception in 1934. The most important of these shows were held at the San Francisco Museum of Art and at the Brooklyn Museum. My many years of experience as an art dealer in works done by old and modern masters have convinced me that the aesthetic and technical intelligence and vitality of the formulators of Postsurrealism, and the infinite possibilities of this new art, are destined to take a very important place in the history of art. Postsurrealism is to the direction of our age what Post-Impressionism was to the end of the 19th century. It is with this conviction that I am proud to make the works of this group available to the collector." Earl Stendahl

"Postsurrealist beauty deals with the splendors of the inner world and feeling, attempting to express the inexpressible, as Feitelson puts it, explaining the subjective classic, the vast queries, hopes and fears which constitute life. Ministers could easily find here the opportunities to help (as well themselves receive help) interpret the Gospels in a new way for a new age. The Bible has been painted objectively. There are enough empty church walls in this land to invite artists and pastors to embark this year on a new Postsurrealistic subjective program of art for the church. We have the artists, we have the inspiration, we have the empty walls." Harry Muir Kurtzworth

Ross Braught was born in Carlisle, Pennsylvania. He studied at the Philadelphia Academy of Fine Arts—from there a scholarship gave travel and study in foreign lands. He came home to paint, then, later went to Kansas City to teach at the Art Institute. This, his first trip West, brought him in contact with the Dakotas and Arizona, a country which contributed much to his development as an artist. After four years in the barren and moody western landscape he sought the other extreme in the luxuriant tropical growth of the British West Indies. Again back in the states he is teaching this winter at Cornell University

(Continued on page 23)



CRUDITY IN ART "The child is father of the man" Painting by Walter Reis, age 14 Mural by Carmine Pluchino, age 12 Painting by Carmine Pluchino, age 12 "Sunday Walk" by "Chamberlin," aged 11 Photographs by the Federal Art Project

CRUDITY IN ART

by Irma deB. Sompayrac

RAGGED line and barbaric color bring opposite reactions from two different sources—that which hails crudity as a mark of genius and that which dismisses it as an insult to the intelligence. Both reactions are wrong. Crudity, in itself, has nothing to do with greatness in art. The language of art like speech has a two-fold use. It may reveal or it may conceal. In a child's painting one would no more want a false, finished technic than one would want from a "six-year-old" a letter that had been carefully polished by his elders. In his misspelled words and his childish phrasing one finds more of his precious personality than a ream of writing could reveal. And if art fails to reveal the feeling and the personality of the artist it fails as art on its first and most important count, but that is not all. In childhood the constants of being are nearer to the surface than at any other time of life, and among these constants is an aesthetic sense which is found in many more children than in adults, and the next question is, how can this priceless gift be guarded? One answer is found in the excellent Children's Work of the New York W. P. A. One can almost hear

the teacher, instead of encouraging copies of magazine covers, suggesting "something you like best of all to do." And whether it happens to be a fist fight with Johnny or a walk on Sunday it has found itself on paper with all the rhythm, color and intensity of the young artist's nature. But children, like grown-ups, are influenced by pictures around them and, since one can't ship talented Tommy or sensitive Susie off to a desert isle, what is to happen to a vision cluttered with only car-card art for inspiration? The answer fortunately grows easier with each new work of art that is faithfully reproduced in color and each new step the museums take to make their treasures a part of the lives of the uncultured throngs. The bad in art must be counteracted, constantly, by that which is good. As for crudity in the art of adults, that brings on another story.

In any case, to judge that which is vitally and sincerely crude it is necessary to know in every detail the history of the artist and his environment, or to develop a seventh ring of sensitivity equal to that of the princess whose slumber was broken by the pea which had been hidden beneath the twentieth mattress.

MODERN ART

by Liza Monk

It is not easy for an artist to put, in so many words, his credo of art—of modern sculpture particularly—but I think I may do well to quote R. H. Walinski, the English critics, who says, "Modern sculpture is an aspect and symbol of the living, creative, culture of our day," and again, "Culture can be defined as an attitude of mind which determines values."

In other words, the sculptor's purpose is to express and reflect the life of his time, of which he and all of us are a part; and in his work he must strive to present an adjustment and balance to the problems of contemporary life. His means of expression is form, which may be described as a correlation of masses defined by planes. The light and shadow resulting from this arrangement of masses and planes, creates, to the eye of the spectator, that thing known as sculpture.

As the sculptor's aim is to realize harmony and balance—and as his medium contains, in itself, the eternal or geometric forms, he should search for and use these forms rather than distort his material in a realistic imitation of the human—and thus cause a basic, primary dis-harmony.

The painter replaces dimension with color and line. His material does not contain in itself form or pattern which must be respected—therefore, he may be permitted more liberty in subject. Surrealism offers the modern painter great scope in his attempt to adjust the problems and difficulties of the present. Surrealism brings to the surface, and thereby releases, for both the artist and the spectator, those neurosis and psychological complexities which everyone of our century is laboring under to a greater or less degree.

Briefly then—this is my conception of art: A visible expression and adjustment of the culture of its time. If it accomplishes that end it has an all-important reason for being—if it does not, it adds nothing to life and experience, and is valueless.

Marsden Hartley

Marsden Hartley's 26th annual exhibition will be held this year at the Hudson D. Walker Gallery, 38 East 57th Street, from February 28th to April 2nd. The sixty-one year old artist has now permanently settled down in his native state of Maine, after long residence abroad and in

New York City. Though the past twenty years have been spent largely in Europe, Hartley feels that he owes his deepest inspiration in art to Maine.

After passing through a period when his work was strongly marked by abstractionist and expressionist tendencies, Hartley has turned again to a more representational style. His cosmopolitan experience is now, and, so he says, will continue to be used in painting only the rich subject matter of his home state of Maine.

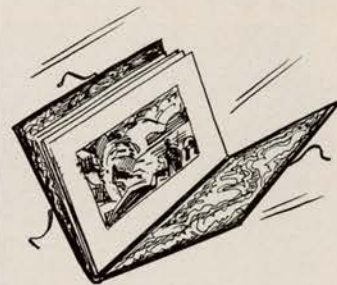
Leon Hartl

The Brummer Gallery, 55 E. 57th St., NYC., will hold an exhibition of paintings by Leon Hartl from February 14 to March 31.

For Leon Hartl there are two important elements in painting: inspiration and memory. Although he paints most of his landscapes long after he has left the locale, he believes that an "imaginary" landscape simply doesn't exist. Hartl studies and becomes familiar with what he calls the geology of the scene, then at his ease in his studio he works in the details. Light is a matter of mood; composition comes out of the mind.

He is an outstanding flower painter, but finds it impossible to work from a bouquet. Quickly impressing the general features of a flower group in his mind, he sets to work without a model, occasionally buying a fresh spray of blossoms by which to check values and form.

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8. MASTERY	
9. ORIGINALITY	
10. IMAGINATION	
TOTAL	

Definitions of Art Terms Used

1. *Line*. Line deals essentially with the character of the outlines of objects and masses. Lines may also play an important part in the composing of a picture.
2. *Form*. Form is the substance of things. It can be either soft or hard, thick or thin, rough or smooth. Good form has an inner living quality.
3. *Tone* (Light and Dark) Tone is the relation of light and dark masses or lights and shadows.
4. *Balance*. This is the quality of keeping everything in equilibrium. Anything that seems to be falling over in any direction is unbalanced.
5. *Rhythm*. Rhythm is the harmonious repetition of motives that vary. A beat is a mechanical repetition.
6. *Unity*. (Organization). Is the correlation of all the parts in a unified whole.
7. *Sincerity*. Sincerity is an honest and fundamental approach to a subject.
8. *Mastery*. Mastery is shown when the artist has control of all the elements in a painting.
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(Continued from page 10)

dominate. For instance, there is divergence in the relations of photography to expressive forms which are meaningful rather than aesthetic—the "candid" photograph, the "close-up," the "fake" picture. The significance of the candid photograph seems to be vital rather than aesthetic. It is a document rather than the creation of an artist. The close-up has dramatic value of an aesthetic sort, but when used, even legitimately for propaganda, it would seem to be sociological rather than aesthetic in its implications. The fake picture, though art is patently artificial in any form, risks the charge of insincerity in its connotations, even though technically there may be nothing but appropriate uses made of the medium employed. The objective values are here sacrificed to the creative, and the creative possibilities of the art are focussed toward an expression of a partial truth. Art has nothing to do with truth. The purpose of the partial expression may be malign or benign, but in either case the super-eye is blinded by a non-aesthetic purpose.

Mural photography as thus far developed would seem to bear a relation to photography analogous to the relation of illustration to painting. The aesthetic problems involved such as scale and appropriate subject-matter are scarcely recognized. The super-eye thus far seems out of focus.

Yes, photography qualifies as an art. It is perhaps the most vivid of the art forms of the Twentieth Century, and it may become the most vital of the art forms of the Twenty-first.

Kenneth Callahan, in the Seattle Sunday Times, says: "Paintings by Peter Camfferman of Langley, Whidby Island, marks the second one-man exhibition by this prominent, progressive Northwest painter at the Seattle Art Museum. The most evident change in style is in the small imaginative heads in tempera. These are not only interesting as sketches, in their delightful color, but also as character portrayals of more than ordinary interest. For the most part, Mr. Camfferman indicates little interest in human character. In the greater part of his work where human figures are used, they are abstracted, being used for form, color, volume or rhythm, much as he uses still life."

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Gossip and Fact

(Continued from page 18)

Paintings by Leger, February 21st through March 19th; Paintings by Balthus, March 22nd through April 16th; both exhibitions at the Pierre Matisse Gallery, NYC.

The following exhibitions are listed at the Tricker Galleries, NYC: Water Colors by Joseph Guerin, Feb. 28-March 12; Lyric Landscapes by LaMont A. Warner, Feb. 28-March 12; Oils and Pastels by Elizabeth Y. Tashjian, Mar. 13-Mar. 25; Sculpture by Robert Davidson, March 26-April 9th; Water Colors by Harry Leith-Ross, Mar. 26-Apr. 9th.

Paintings on Plaster, by Ferren, Feb. 1st to 19th, at the Pierre Matisse Gallery, NYC. At the Morton Galleries, NYC, the following exhibitions are listed: Paintings by Frank Huse and Helen Rooney, through March 12th; also Paintings by Marion Huse and Water Colors by Ian MacIver, March 14th through 26th.

The Artmart Galleries, NYC, announces its second exhibition of paintings and sculpture priced below \$50.00, February 8 to March 8th. An exhibition of Water Colors by Sol Wilson to be held at the Babcock Galleries, NYC, from February 12th to 28th. Oil Paintings by Samuel Brecher, Feb. 7-26, at Hudson D. Walker Gallery, NYC. Exhibition of Portraits and Flowers by the Nat'l Ass'n of Women Painters and Sculptors, March 7-19, at the Argent Galleries, NYC. Also at the Argent Galleries, March 21-Apr. 2, Paintings by Mabel Meeker Edsall and Dorothy Lubell Feigin and Water Colors by Clara Stroud.

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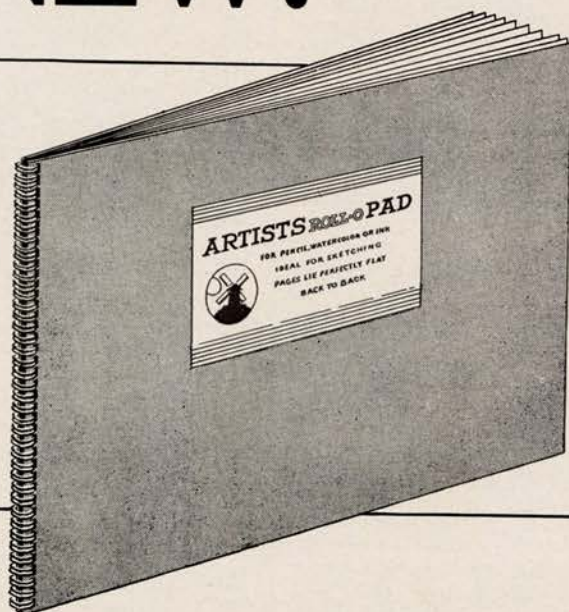
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