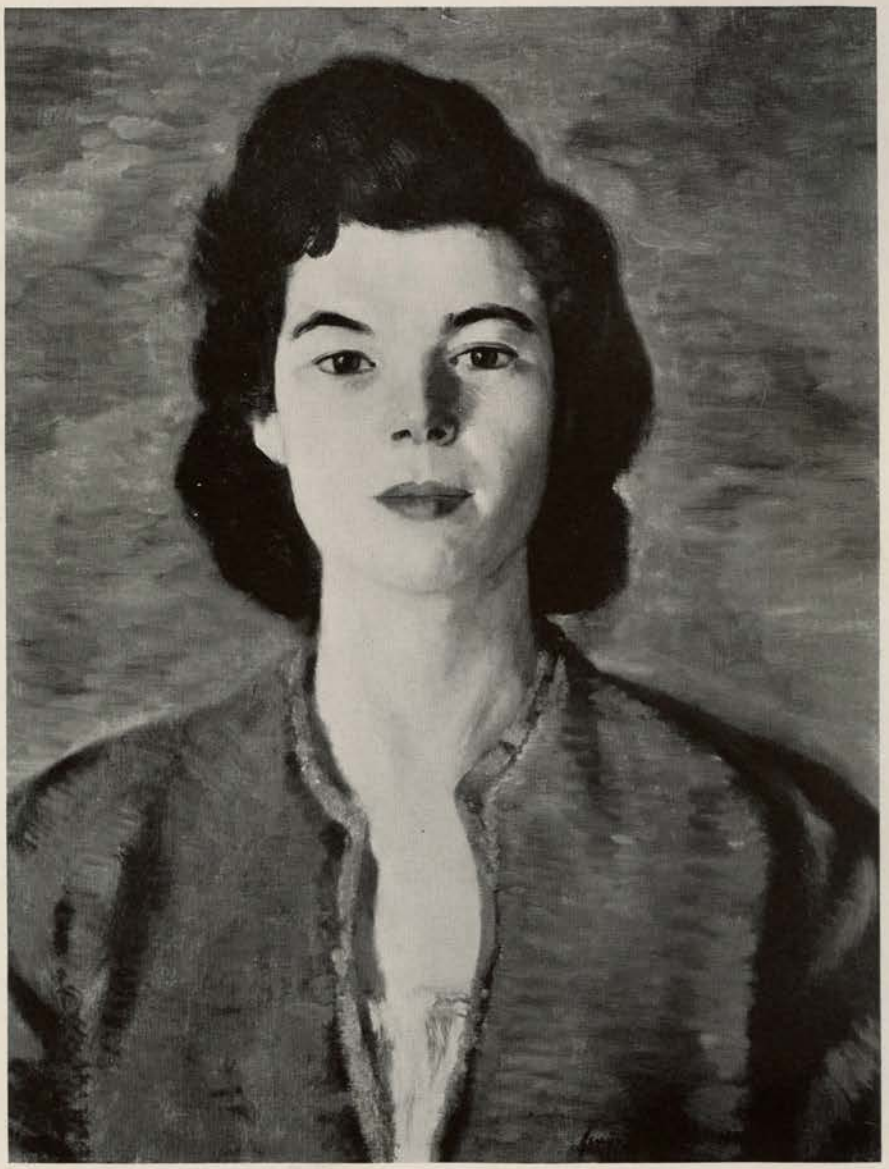
ART AND ARTISTS OF TODAY

JUNE-JULY 1938 VOL. 1 No. 6 PRICE 25c



ALIDA — By Jerry Farnsworth, N. A.

PORTRAITS BY AMERICAN ARTISTS

Information regarding prices, number of sittings required and the type of work done by the various artists will be gladly furnished to those who are interested. We also have books of photographs of portraits, which as well as the originals by the leading sculptors, painters, etchers and miniaturists may be seen in our Galleries.

GRAND CENTRAL ART GALLERIES, Inc.

15 Vanderbilt Avenue **New York City** **Fifth Avenue at 51st St.**

LIVRET DE FOLASTRIES
A JANOT PARISIEN

etching by Aristide Maillol
(Courtesy The Museum of Modern Art)

ART AND ARTISTS OF TODAY

10 WEST 47th STREET, NEW YORK CITY

A MAGAZINE FEATURING CREATIVE AND LIVING ART

Editor
Nathaniel Pousette-Dart

Advertising and Production
Clayton Spicer

Associate Editors: ALINE KISTLER, New York City; KENNETH CALLAHAN, Seattle, Washington; JERRY BYWATERS, Dallas, Texas; ARTHUR MILLIER, Los Angeles, California; IRMA DEB. SOMPAYRAC, Nachitoches, Louisiana. (Writers and critics from other sections of the country will be included in this group)
MARIO SCACHERI, *Staff Photographer*

CONTENTS JUNE-JULY

Format by Heyworth Campbell

A tree chart suggestive of the diverse and complex influences and developments in Contemporary American Art. It is not possible to make such a diagram accurate as to historical fact because one artist may have stemmed from several roots or branches. Because of the complexity of this problem important artists may have been overlooked or misplaced.

FREEDOM OF EXPRESSION

By Nathaniel Pousette-Dart

I disapprove of what you say, but I will defend to the death your right to say it.
—VOLTAIRE.

There are both individuals and groups in this country who would like to saddle American Art with one definite style. Some of them would make all our art academic; others would prefer it non-objective or abstract or surrealistic and still others, adherents of the American-Scene school would have it realistic. Walter Gropius, in his Chicago Bauhaus experiment, has worked out a plan which if carried out would make painting and sculpture "mere handmaidens" of Architecture. In somewhat Hitlerian tones Gropius says, "I insist emphatically upon leaving to Architecture and the Architect the leading role in Art and Art-training which became lost to them during the transition from hand to machine work in our own *Era.*"

American Art at the present time is in a very healthy condition for the simple reason that it has no one individual or group dominating it. In America the artist still has FREEDOM OF EXPRESSION and it is the one thing that we must fight to retain. In Russia, art seems to be the servant of propaganda. In Germany, creative contemporary art is just about dead through having been outlawed, and in Italy it is being regimented for the purposes of display.

The Coffee Bill

TO PROVIDE FOR A PERMANENT BUREAU OF FINE ARTS

In considering this bill there are two things that must not be confused. *The welfare of Art and the welfare of Artists are two distinct and separate problems.*

It is imperative to create conditions which will help every artist to make a good living, but in seeking to solve this problem we must be careful not to create a situation wherein politics, prejudices and favoritism may ultimately destroy FREEDOM OF EXPRESSION. *The one thing we do not want in this country is to have any one individual or any group of individuals, whether it be conservative or radical, lay down stringent laws and rules for Art expression or Art criticism.*

The Coffee Bill as it is now written is open to criticism. First of all it leaves the door wide open for dictatorship. This is because there are no limitations in it as to the terms of office. Any person elected could be re-elected to the same office any number of times. I believe that every officer should be limited to a two-year term and should not be eligible at any time thereafter for re-election to the same office.

A National Committee to Revise the Coffee Bill

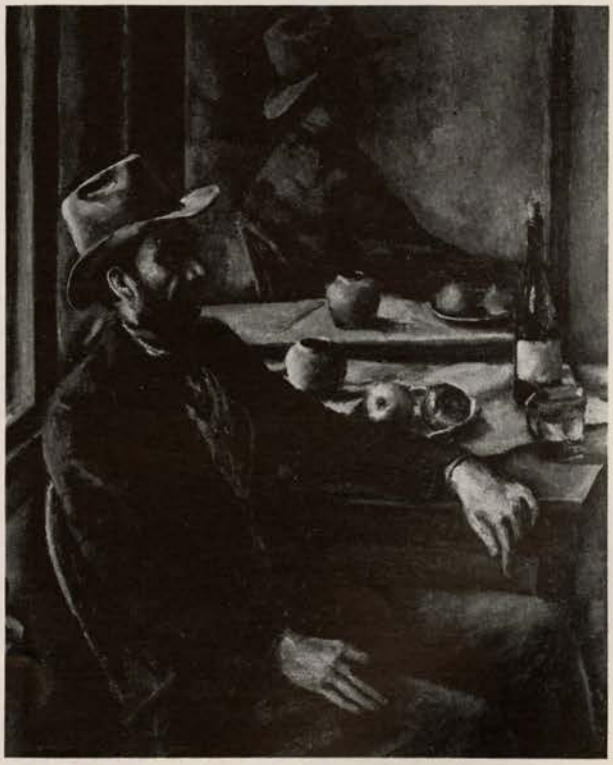
The results of the *Coffee Bill* may be momentous; therefore, every section of it should be carefully re-considered. We repeat that artists must have the opportunity to make a good living. The avenues already opened through the W. P. A. must not be closed. However, we must not become confused. The welfare of Artists and the welfare of Art are not one and the same thing. Great creative Art is not the product of either affluence or poverty. Real happiness and significant accomplishment springs only from an adherence to high ideals and from expressing whatever one has to say with courageous integrity and faith. If we are to have a permanent Bureau of Fine Arts in Washington it must first of all insure to all artists FREEDOM OF EXPRESSION.

It is my suggestion therefore that a committee of outstanding men in the field of the arts be selected to study and revise this bill. As a tentative suggestion, I submit the following names: John Dewey, Forbes Watson, Walter Damrosch, Holger Cahill, Lee Simonson, Daniel Gregory Mason, John Taylor Arms, Thomas Munro, Paul Manship, Ely Jacques Kahn and Rockwell Kent.

RENEE by Gladys Rockmore Davis (Courtesy Whitney Museum of American Art) *Plastic completeness.*

TWO BOYS by Doris Rosenthal (Courtesy Midtown Galleries) *Her brushes follow her feeling.*

NOSTALGIA by Peppino Mangravite (Courtesy Frank K. M. Rehn Galleries) *Experimenting on the horizon.*



JIM LONETREE by Samuel Brecher *Cezanne sets the stage.*

ROCKWELL KENT

An Enthusiastic Appreciation, By Lois Head

If, in a world sick with its lusts—for blood, for power, for strangling authorities, wherein mental and spiritual deformities set an abased normality, if there exists one man to whom fearful souls may turn for sustenance, that man is Rockwell Kent. Like some happy God, his winged boots ungrimed by the ooze inevitably in his path, he strides the earth with such a sublime ecstasy sounding in his brain that the hordes of half alive, inferiority haunted, the meagerly inspired can but pay ardent due to the greatness he embodies.

THIS greatness—a man fulfilled! Of itself this is not a remarkable fact, save as it is altered by the shifting lights of changeful circumstance. Here is no simple type brought almost automatically to full flower by limited demands of a primitive society. The system into which Rockwell Kent has come is one of such intricate complication, so treacherous with its opposing currents of compulsion and restrictions, so fierce in struggle—wonderful the spectacle of complete maturity of any of its creatures, however simple. The more amazing, then, the fulfillment of Rockwell Kent. He towers at the extreme opposite of the scale, being exquisite in sensitivity, vastly endowed creatively, poignantly alive physically, mentally, spiritually. Impulse assuredly finds here a fullness across which to play. Of the myriad thrusts to which this consciousness is heir, only a tremendous robustness could have brought the majority to ample fruition.

One remembers that he has a soundness of body as is given few to possess. It is an instrument not only capable of, but yearning for long stretches of arduous toil, the endurance of extreme variations of climate. Through it courses a seemingly boundless stream of electric energy. Nor is any expenditure of exuberance too great or too small—every sort of manual labor, from building houses, lobstering, whaling, navigation, driving dog teams—through the minor activities necessary to physical existence—cooking, washing, have figured in his hours.

In every respect Rockwell Kent has functioned as a normal, physical entity. He has loved, married, known the experience of parenthood. There have been periods of isolation, but more often has he sought his place as an integral unit in society—be that society as it may. In any land, among any people, Rockwell Kent is among his fellows, assuming always a larger share in the communal burdens than falls to others.

Yet his most significant use of his energy begins here, where lesser men find themselves emptied. Stone by stone, steadily, Rockwell Kent builds the gigantic shrine to his faith—building with a tremendous output of creative achievement. Illustrated books of his own writing, illustrations for those of others, bookplates, marks, murals, paintings, miscellaneous drawings, lithographs, and woodcuts.

His faith, his religion—a passionate love of life and living. Easily it transcends every emotion to which his experiences give rise. It is the dominant note yet in those lower registers where his hatreds pulse. Assuredly, Rockwell Kent hates war—but, as one's eyes reach the final of the Seven Ages of Man drawings, the sense of war's horrors is, despite obvious, violent death, military equipage, even scavenging rats, stilled by the man's overpowering propensity of seeing all human experience through the eyes of sublimity. Fascism stirs him to loathing—yet, in the cover design for the New Masses of July 20, 1937, the awfulness of helpless man attacked becomes, rather, the greatness of a precious, as yet inadequately equipped class, lonely in its heroic, freshly awakened defense of its life.

Through his writings pulses this enamourment of existence. When the throbbing heightens this phrase bursts forth—"By God, the world is beautiful!" At more frequent intervals—"All, beautiful—yes, terribly—how good it is, how good it smells." Striking sentinels of the emotion, freely scattered, are such words and combinations as these—"Love, sublime, rejoice, thrill, rare satisfaction, unimaginably lovely." So Rockwell Kent breathes paeans of gratitude to the indifferent God to whom he ascribes the Universe.

Given a great man, the world finds herself in possession of a simple one. The genius of Kent was conceived, born, nurtured and exists by simplicity. Elaborate systems of form have no meaning for him, for immutably wedded in him are impulse and action. So closely and harmoniously do they dwell in his being that cramped, indeed, must be the quarters between for frustration's agonies! Always the man to whom life is too beautiful to be borne alone—he gives body to his "turmoils of excitement". He would draw—well, here is a pencil, paper. A wood cut—his willing hands take up the tools. Or a lithograph, a painting—fruition lies along his easily trod path of direct action. So it is with every activity to which the man applies heart, hand and brain—the step from creative urge to material embodiment is, for him, a facile one.

Thus, when at the Artists' Congress, held recently at Carnegie Hall, he found a house enthusiastic over his proposal that he be given the presidency of the United States, he earnestly assured his hearers that simply—without need of a study of economics, of sociology, but just simply, he would give to the people health, prosperity and happiness.

Steady, however, and cool and strong the hands of Rockwell Kent. White hot may boil the metal of Life's intoxication in his brain—they do their labor of transmutation with steely control. Stripped the images, stripped clean of impetuosity, of clumsiness. See the works, they achieve a half detachment. Here is a master craftsman, beyond a possibility of dispute. Yet no excellence of workmanship has power to sterilize the passionately austere emotion speaking from these masterpieces.

Unthinkable, of course, an absence of dispute when any man towers above his fellows. This Hercules must see those hydra-headed about his feet. Most easily disposed of are the multitude obviously too frail for probing. Leaving those concerning the permissibility of the symbolical in Art to a wisdom capable of solving Man and establishing relative superiorities among his span of impulses, there remains one, valid and tenacious.

Might not, one asks, a being in whom agony, the primer of

(*Continued on page 7*)

REMORSE by Salvador Dali (Courtesy Frank Crowninshield Collection)
Is he an illustrator, a juggler or an artist?

DALI AND THE NEW ART

by Morrill Cody

IN a recent interview, Pablo Picasso said, "Dali is a painter in whom many do not believe, but to me he is like the invention of the gas engine, marking, without doubt, a new direction that will produce extraordinary surprises." This alone, coming from a person of Picasso's keen judgment, makes Dali worthy of serious attention.

Salvador Dali is known as the leading painter of the Surrealist group and if we are to understand his work, we must start with an explanation of Surrealism. Andre Breton, the founder of the group, wrote in his first manifesto in 1924:

> "Surrealism is pure psychic automatism, by which we propose to express, either by writing, by word of mouth, or in any other manner, the *real* workings of the mind, that is to say, thought completely uncontrolled by reason and freed from any aesthetic or moral influence."

Our education being as it is, thought is only free from rational, aesthetic or moral control at moments of half sleep or during our dreams, and it is these irrational, distorted, fantastic, mental pictures, these flashes in the subconscious, that Dali endeavors to put on canvas. These weird scenes seem at first to have no connection with reality and yet, after a little study, one feels instinctively that they are the key to every day life. Surrealism is the visible expression of the realm that Freud has explored from the scientific and medical point of view. The fact is that psychoanalysts can read Dali's paintings as though they were mental charts. The quirks of his mind, his complexes, his obsessions, and his sadistic tendencies are all quite obvious in his paintings, even to the uninitiated. Look at the tortured poses, the fiendishly gleeful faces, note his passion for grand pianos, the Angelus, lamb cutlets, the face of Napoleon, and duex oeufs sur le plat sans le plat (two eggs fried in a skillet without the skillet).

But do not for a moment think there is anything mystic or unnatural or religious or literary or even medical in this method of finding subject matter for paintings. Surrealism is not a cult but an expression of subconscious thoughts, desires, and adventures such as we all have. Dali remembers his dreams from day to day by the simple process of writing them down, and then he selects one here and one there to paint. Consciously or unconsciously he chooses those that most interest his rational mind or those that make the most striking paintings. He makes *no attempt whatsoever to analyse his pictures* on Freudian or any other principles. He is not interested in psychoanalysis in the least. He is interested in painting, which is as it should be.

The exploring and expression of the fantasies of the subconscious are not, after all, such a novelty in literature. One of the masters of Surrealism is Lewis Carroll, whose adventures of Alice in Wonderland are not a whit more rational than the paintings of Dali. We excuse Alice by saying it is a book for children, but actually many grown-ups thoroughly enjoy it and read it again and again. It is said to be the most quoted work in English next to Shakespeare and the Bible. Swift and Synge are other writers in English the Surrealists point to, while Blake made efforts to portray the subconscious in paint.

Look at Dali's paintings carefully. How absurd they are! You are laughing? That is already something. Too long we have been serious, thoughtful, even depressed when put face to face with a "modern" painting. Dali's pictures are full of intriguing details. Why does he paint a bunch of flowers in the stomach of a woman? you ask, and since there is no one to reply, you begin making up your own explanations, which is fun in itself. Dali himself is full of humor and absurd thoughts. He does not pull a long face when he looks at his work or take the subject matter seriously. "How delightfully absurd my paintings are!" he will tell you.

And yet Surrealism is simply a tool in his hands, though he might not admit this. What is far more important, as Picasso has pointed out, is the new direction he is giving to painting. Dali is the first well founded reaction to the modern school of the last thirty or forty years. The fact is, Cezanne, Matisse, and their followers have been failures to all but a few. The "moderns" have developed the technique of painting to the extreme point where subject matter is completely submerged and only someone with a knowledge of the quality and use of paint can appreciate a given picture. Art for art's sake has been a cry for years, but perhaps it is only an alibi.

This reaction to the post-impressionists is natural. If painting has no wider appeal than the quality of its paint, it will cease to exist. Only by telling a story may painting be of universal interest, as is proved by a quick glance at any collection of old masters. Today we do not want the old masters hashed up to us again, for their stories are old and tiresome, but we want new stories in paint, in a new style that expresses our life. Objection to the abstraction of the post-impressionists has always been strongest in America. The simpler

American mind has never taken to modernism in painting as the French have, because we could not be interested in looking at paint instead of a picture, though in modern architecture, which came to us as part of a real need, we lead the world.

Now the same arguments are beginning to be heard in Germany, in England, and even in France itself. In a recent article Dr. J. Meier-Graefe, the eminent German critic, asserts that painting cannot exist without the quality of narration. Modern painting, he says, is condemned because of this lack. Dali is the first expression in paint of this reaction, which in character is similar to the realist reaction that followed the Flemish renaissance in the 15th century. Who has not looked with interest at the paintings of Jerome Bosch and the elder Breughel, where are depicted detailed and utterly fantastic scenes of heaven and hell, of purgatory and paradise? Dali's explorations of the subconscious are more in keeping with modern thought but quite similar in principle.

In technique Dali has gone to the extreme further pole from the post-impressionists. His paintings are meticulously realistic and exact even under a magnifying glass. He has been compared to the miniaturists of the 19th century for the vast detail of his work.

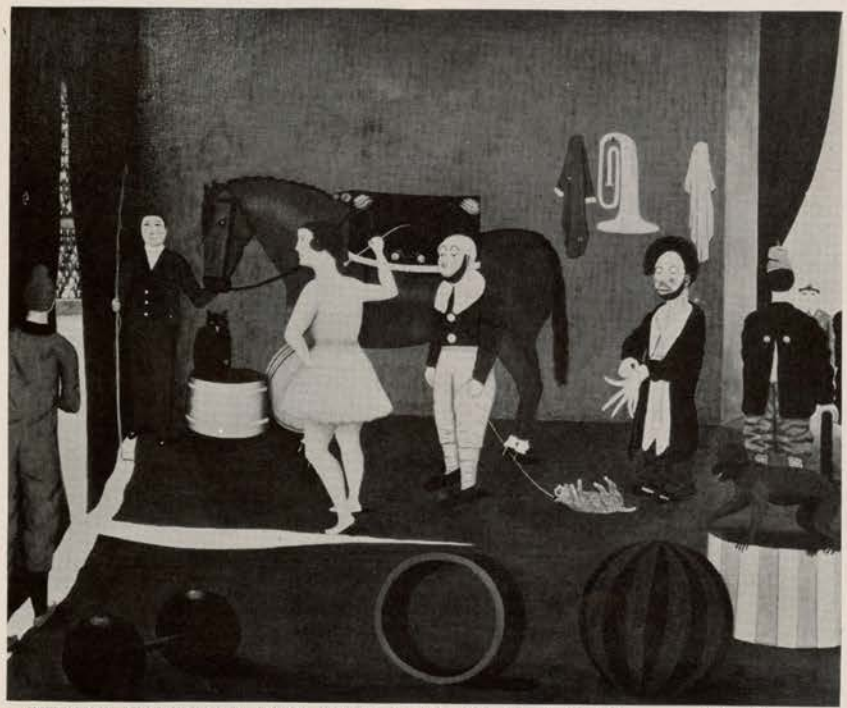
Those of us who have tried for twenty years to believe in the "moderns" are rudely shocked by Dali's paintings. Alongside Cezanne, Matisse, or Picasso, Dali seems like a cheap commercial artist gone haywire! But note the quality of the painting which is finer than appears at first glance; note the composition and harmony of color. His is extremely skillful painting that grows on you the more you see it. This is particularly true of the paintings he has made during the last year or two. In the luminous quality of his paint, Dali will remind you of Bocklin, the Swiss painter of the 19th century, though in spirit they are at opposite poles.

One or two of Dali's works will doubtless remind you of some of the luscious paintings used in food advertisements in our magazines. Surely those fried eggs might have been part of a Swift's ham-and-egg color page! Yes, that's it. Dali is using the ultra-realistic advertising art of America applied to more fanciful and complex subject matter. How close to home it is, this new art, indeed a very American product!

Dali is interested in another very American art, the movies, in which he sees a great future for Surrealism. He himself has written several scenarios, one of which, The Golden Age, was produced by Bunuel and shown with considerable success in Europe. Charlie Chaplin and the Marx Brothers find high favor with the Surrealists, as well as the adventures of Mickey Mouse. The American mind and temperament, they will tell you very seriously, are ideal for the development of Surrealism. Perhaps, after all these years, America *is* to be the artistic center of the world!

The Surrealists also take a great interest in "objects", that is, forms, ideas, absurdities created by combining unrelated objects, such as the head of a lion with two fried eggs in his mouth, or a woman's face formed from an apple, a bone, a rose, a tablespoon, and two seeds. These "objects" are not meant to replace sculpture but form a new artistic realm.

Whatever you think of Surrealism as a literary or artistic idea, two things are certain: Dali's paintings are interesting for their fantastic conceptions and minuteness of detail, and they are executed with great skill in a manner entirely new and different —a manner that is entirely Dali's. Does he mark a turning point in art, as Picasso has said? It is too early to say, but one suspects that he does.



BEFORE ENTERING THE RING by Camille Bombois (Courtesy The Museum of Modern Art) *A vision unspoiled by wrong teaching methods.*

ROCKWELL KENT

(*Continued from page 5*)

Life, has no appreciable reality lack an element of profundity necessary for the exhaustion of a wide field of creative possibilities? Overdevelopment of one group of emotional reactions must result in retardation of others, equally inherent in the human soul. This reduction — this instinctive sloughing away of forms, the body and spirit of civilization—will it halt at the point where retrogression is indicated?

Brilliantly, however, beams this brave sun, flecked or no, and a pain-sated race must find its warmth good. Quite within its power, the evaporation of the beaded sweat of drivelish or profund objection. Let the Transcendent Adventurer disappear in his beloved, frozen isolation, as his daring makes credible, and fanatic will be the worship, unreserved the devotion of the slow-blooded.

Not until contemporary dross has vanished in the sifting will Rockwell Kent be seen in the exalted place achieved by this Child of Radiance.

LETTERS

480 Crane Blvd., Los Angeles, Calif.,
Feb. 19, 1938.

Dear Mr. Pousette-Dart,

Answering your question in regard to T. N. Jermund's article, PURE SCULPTURE, I submit, that any sculpture, modeled from a piece of clay or cut from a rock, should have pure art form to function as a culturally constructive art influence. The procedure of first cutting the geometrical essential; then taking off that which leaves the rhythmic essential; and finally removing that which leaves an emotionally expressive surface, can be accomplished with either material. However, any art-work that is built by the process of adding to it has little chance of possessing pure art form if the foremost striving of the artist is, not the creation of an expressive design, but the picturing of nature's objective appearance.

Notwithstanding the commonly found attitude, the painter, although he performs an adding to process, does not have the license to produce impure art form; that is, mirror things through his physical eyes while rendering them with artist-materials. I question as to whether the bulk of the paintings (and sculptures) produced during the eighteenth and nineteenth centuries are truly, what one would call, culturally constructive. Most of them seem to fall short of the accumulative charm which those works that display the productive imagination expressed in rhythmically original design and emotionally expressive color, can effect.

Mr. Jermund mentions the relation of sculpture to architecture. The primary function of the architect is to span and inclose space, and thus to present barren walls, openings, and vacant rooms, each possessing such artistic proportions as he is capable of producing under his limitations. The painter and sculptor take these walls and rooms and give them artistic character; that is, they fill them with relational elements so as to create an aesthetic atmosphere. (Furniture must be realized as being sculptured objects.) Thus painting, sculpture, and architecture are not merely "handmaidens"; they are Siamese triplets.

Producing sculpture for a niche, for a small or large room; or, out-of-doors, near a building, tree or wall; or under the great dome of heaven, from my angle simply requires artistic judgment and technical adjustment.

Yours truly,
ERNEST SCHRANK.

Dear Mr. Pousette-Dart:

Millard Sheets is one of the most conspicuously successful of America's young painters. Known nationally, his frequent exhibitions provoke not only enthusiastic expressions of general approval, but a disclosure of so wide a field of activities that the completeness of this success, finally as well as artistically, is remarkable.

Since no truer estimate of a people can be made than by an examination of those individuals it chooses for elevation, Millard Sheets' acclaim bespeaks the woefully undeveloped, cultural tastes of the American public. Had Sheets a parallel on the concert stage, that individual would be bravoed and enriched by means of simply executing scales, arpeggios and other practice paraphernalia with brilliance and gusto.

For brilliant Sheets undoubtedly is and one cannot question the keenness of the enthusiasm he brings to his work. None the less, the fact remains that his papers and canvases contain little else than painting. Upon penetrating their showy and ingratiating surfaces the observer finds himself confronting an emotional vacuum. So absolute is this vacuum that neither human personality, viewpoint nor individuality intrudes into it. But for a dash of imagination and a flair for experimentation these paintings had conceivably been produced by a highly specialized robot.

It must be that Millard Sheets has no sense whatever of the values of nature, so wholly false is his portrayal of them. His rocks have no density or weight, his tree trunks are fanciful patterns topped by arbitrarily shaped and colored masses having no hint of the character of foliage, his mountains are often as unreal as those in stage settings, his people are blobs of color, his animals are as stiff and bloodless as though cut from cardboard.

In his artificial, shallow exercises of painting Sheets falls short of affording even esthetic satisfaction to his investigators. It is impossible to enjoy his work from this point of view because his technique is an insurmountable barrier between the spectator and such pleasure. What endeavored to be esthetic enjoyment invariably becomes a conscious wonderment and appreciation of the technical skill of this practitioner in paint. Exhilarating as this experience may be to the public, satisfying as its fruits probably are to the artist, neither the one nor the other fulfills the requirements of significant artistic appreciation or production. LOIS HEAD.

PORTRAIT OF HANS ARP (Courtesy The Museum of Modern Art)

SELF-PORTRAIT by Camille Bombois (Courtesy the Museum of Modern Art)

PORTRAIT OF RALPH M. PEARSON (Courtesy Design Workshop)

WHAT MEN THINK

Unity

When a composition is right nothing can be added, nothing subtracted. It is complete, it is final and it is more than complete—it is inevitable. Allen Tucker.

Distortion

The artist discovered that by changing, distorting, exaggeration of the volumes he could intensify his meaning. Louis Danz.

How We See and Paint

Art absorbs the whole of a man. One sees, not with the eyes, but with the organization as a whole. One paints, not with the hand, but with the organization as a whole—the historical, the psycho-physical organism as a whole. Louis Danz.

Pure Accomplishment

May our scholarship be illustrious and may there be no rivalry or hatred among us; . . . Sanskrit saying quoted by the young Maharaja of Travancore.

Structural Changes

A change of structure can come about only through a change in the deep-seated spiritual reaction of man to progress in civilization or a tangent of civilization—society. This may be caused by dynamic changes in the same environment or by changes in geographical environment. This last is a controversial subject with the weight on the side of geographical influence. I. deB. Sompayrac.

Freedom

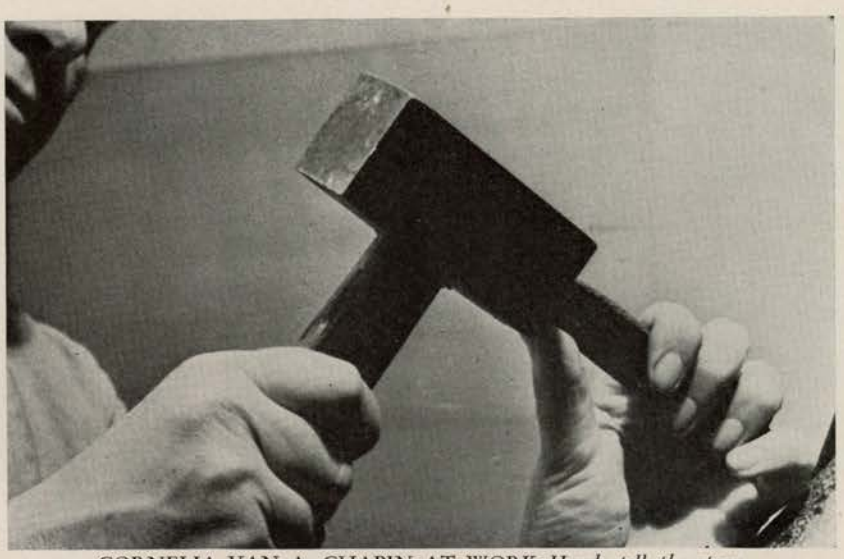
Freedom is obedience to self-formulated rules. Aristotle.

Advice to Critics

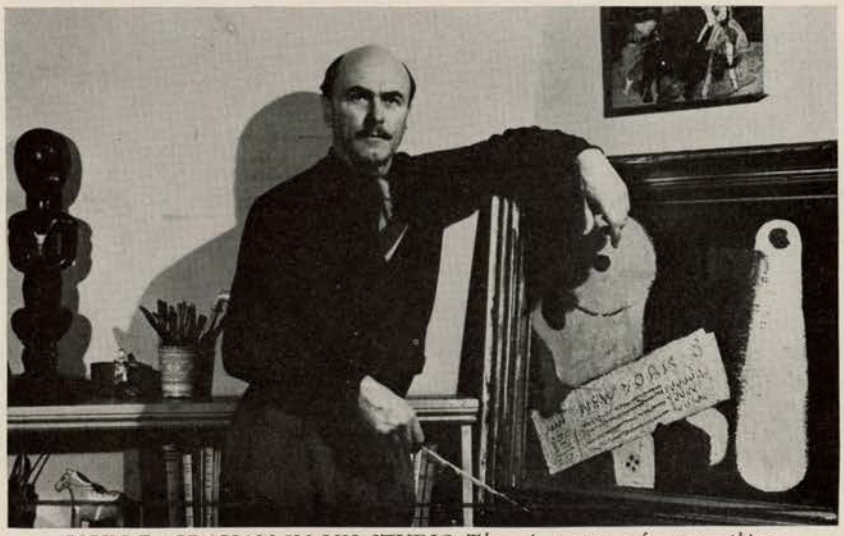
Obtrusion of his own approvals and condemnations, appraisals and ratings, is sign of failure to apprehend and perform the function of becoming a factor in the development of sincere personal experience. We lay hold of the full import of a work of art only as we go through in our vital processes the processes the artist went through in producing the work. It is the critic's privilege to share in the promotion of his active process. His condemnation is that he so often arrests it. John Dewey.

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 Viennese 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. Excerpt from the Art Digest.



CORNELIA VAN A. CHAPIN AT WORK *Hands tell the story.*



JOHN D. GRAHAM IN HIS STUDIO *There is a reason for everything.*

OLD BARNS by Serge Soudekine. Composer Tcherepnine (seated) appraises.
(Courtesy Reinhardt Galleries)

SPRING IN WESTCHESTER by Rudolf Jacobi (Courtesy Marie Sterner Gallery) *Plastic coherence.*

APPLE TREES IN BLOSSOM by Leon Hartl (Courtesy Valentine Gallery) *Virginal loveliness.*

EACH ARTIST CREATES

MENENISHA VILLAGE BIGHT and POND by Reginald L. Grooms (Courtesy Hudson Walker) *Sensitivity in the outlines.*

AFTERMATH, lithograph by Jacob Kainen (Courtesy WPA Federal Art Gallery) *He did what he wanted.*

A WORLD OF HIS OWN

ROCKS AND SEA by Sol Wilson (Courtesy Babcock Galleries) *A swirl of form.*

DETROIT ROOF-TOPS by Stockburger (Courtesy Collectors of American Art) *A parade of planes.*

THE SCULPTORS GUILD

A Non-Profitmaking Society of Outstanding American Sculptors

THE Sculptors Guild has an Executive Board, comprised of Oronzio Maldarelli, Jose De Creeft, Aaron J. Goodelman, John Hovannes, Chaim Gross, Minna Harkavy, Milton Horn, Berta Margoulies, Warren Wheelock and William Zorach. The Secretary is Berta Margoulies. The Treasurer, Anita Weschler. There are no other officers.

The Sculptors Guild is a society of American sculptors, incorporated on July 8th, 1937. The purpose of the Guild is set forth in its preamble, from which the following clauses are quoted: "To unite sculptors of all progressive aesthetic tendencies into a vital organization in order to further the artistic integrity of sculpture and give it its rightful place in the sculptural life of this country. . . To assist the public to a fuller appreciation of the function of sculpture in the cultural life of the country. . . To oppose all attempts to curtail freedom of expression in art. . . To support all efforts directed toward maintaining favorable conditions for the artist and his work and to cooperate with other organizations so minded. . . To encourage and support governmental recognition of the arts; to advocate a program calculated to insure to the arts a permanent place in a national educational scheme; to work for the inclusion of sculpture in larger measure in civic planning. . . To promote a more equitable balance in the representation afforded sculpture in art exhibitions; to insist on its correct display. . . To enlist the cooperation of the architectural profession that the sculpture and the architecture of buildings may again be planned simultaneously and homogeneously."

Exhibition members and their exhibits are as follows:

Saul Baizerman—"March of the Innocents" (copper) "A Song" (hammered bronze); Simone Brangier Boas—"Torso" (marble); Sonia Gordon Brown — "The Family" (plaster) "Figure" (white marble); Harold Cash—"Martha" portrait of child (bronze) "Standing Nude" (bronze); Albino Cavalito—"Polar Bear" (cipolino marble) "Figure" (granite); Cornelia Van A. Chapin — "Bear Cub" (volcanic rock); Jose De Creeft—"Head" (black granite); Alice Decker — "Seabreeze" (cast stone); Hunt Diederich—"Man and Child" (plaster) "Jockey" (bronze); Herbert Ferber—"Man" (cherry wood) "Wrestlers" (butternut wood); Paul Fiene—"Stag"; John B. Flannagan—"Goat" (stone) "Morning" (stone); Mark Friedman — "Fecundity" (composition) "Potato Peeler" (composition); Hy Freilicher—"Carousal" (sabicu wood) "Monk with Accordion" (mahogany); Maurice Glickman—"Young Nude" (cast stone) "Kneeling Nude" (plaster); Vincent Glinsky — "The Dreamer" (marble) "The Machine Age" (plaster); Aaron J. Goodelman—"Mother and Child" (stone); Dorothea Greenbaum — "Acrobat" (plaster) "David" (bronze); Chaim Gross—"Acrobatic Dance" (bird's eye maple); Genevieve Karr Hamlin — "Interlude" (Vermont marble) "Outside Eden" (Texas Lens stone); Minna R. Harkavy—"Portrait of Hall Johnson" (bronze) "Eroica" (plaster); John Hovannes — "Figure" (limestone); Milton Hebald — "Cellist" (plaster); Milton Horn—"Portrait of the Artist's Mother" (terra-cotta) "Seated Figure" (plaster); Margaret Brassler Kane —"Trapeze" (Tennessee marble) "Undersea Ballet" (relief) (Tennessee marble); Nathaniel Kaz—"Resting Girl" (Tennessee marble) "Portrait of the Artist"; Oronzio Maldarelli—"Mother and Child" No. 2 (Tennessee marble); Paul Manship —"Hound Dog" (plaster); Jean De Marco —"Seated Figure" (Tennessee marble) "Danse Moderne" (limestone); Berta Margoulies—"Seated Figure" (plaster) "Torso" (Tennessee pink marble); David Michnick —"Lady and Shoeshiner" (plaster) "Peasant Mother" (plaster); Ward Montague—"Orient" (limestone) "Mother and Child" (wood); Hugo Robus—"Worship" (plaster); Helene Sardeau—"Dancing Figures" (bronze) "Kneeling Figure"; Concetta Scaravaglione—"Girl and Gazelle" (plaster); Louis Slobodkin — "Torso" (stone) "Shulamuth" (plaster); Cesare Stea — "Man with Book" (plaster) "Dancer" (plaster); Mary Tarleton — "Portrait of Dora Washington" (bronze) "Figure" (bronze); T. Trajan—"America and Asia" (Keens cement) "Colots" (Keens cement); Polygnotos Vagis—"Cycle" (plaster); Marion Walton—"Woman" (plaster); Nat Werner — "String Quartet" (wood) "Man with Scythe" (plaster); Anita Weschler—"Martial Law" No. 1 "Strange Circle" (cast stone) "Martial Law" No. 3 "Neither Do They Reap" (cast stone); Warren Wheelock—"Coq

(Continued on page 18)

SIAMESE GIRL by Jose de Creeft (Courtesy Passedoit Gallery)

MOTHER AND CHILD by Helene Sardeau (Courtesy Whitney Museum of American Art)

WOMAN BATHING by Saul Baizerman (Courtesy THE ARTISTS' GALLERY)

BOOK REVIEWS

ART WITHOUT EPOCH
by Ludwig Goldschneider

Published by the Oxford University Press, New York. Price: $2.50

It is indeed a pleasure to come upon a book of this character, that has been compiled not because of its historical facts or value, but because the author has taken a delight in selecting pictures that appealed to his aesthetic sense. Although one may not like or agree with the author that all of his selections are significant works of art, one finds oneself fascinated and charmed by each one of them. The prime reasons for the book's fascination are its feeling of sincerity and an atmosphere which springs from educated taste shown in the selection of the material. The reproductions bring out contrasts and likenesses; they show archaic, naturalistic, expressionistic, impressionistic, realistic and cubistic tendencies. Although the book contains no modern work it still has a strong feeling of being contemporary. This volume substantiates the theory held by some people, that good things created in one period always go well with the same quality of work made in another period.

T. N. J.

SIX CENTURIES OF FINE PRINTS
by Carl Zigrosser

Covici-Friede $5.00

Carl Zigrosser has written an authoritative survey of prints from the fifteenth century through the twentieth with a brief additional chapter devoted to China and Japan. Written with critical acumen and lavishly illustrated by almost five hundred prints, the book traces the development of the print from the early fifteenth century through the present era.

In his introduction, Mr. Zigrosser stresses the point that the value of art lies in its power to move the spectator, "to stir the well springs of his being, to speak to him poignantly of his inmost thoughts and feelings . . ." He feels that prints have a "potential duality" in that they can serve both science and beauty simultaneously. Their aesthetic qualities need not interfere with their documentation of contemporary life. He finds the print especially graphic in this respect for it is a widespread and popular art, essentially of the people. His concise notes on the various techniques of wood cuts, etching and engraving, aquatints and mezzotints and lithographs serve to point out their special aptitudes and limitations.

With this as a background, Mr. Zigrosser sketches in the character of each of the six periods, projecting the artists and their work as exponents of their time. His fresh appraisal of many painters in terms of their print output throws a side light on their style.

He attributes the rise of prints to prominence in the fifteenth century to the rise of the middle classes who wanted religious pictures, portraits and satires and who could afford them in the comparatively new medium. He sets Durer as the transition figure between the Middle Ages and the Renaissance, characterizing him as a superb technician and draftsman who lacked fire.

It was Rembrandt who realized the possibilities of the advance in etching technique made in the 17th Century and raised it to a major art.

In turn, Mr. Zigrosser views the 18th century as a fete; "a year in Paris, a month in London and a weekend in Italy;" the nineteenth century as a "drama of personalities" and the twentieth century as a flux of styles. France saw the invention of the aquatint and mezzotint, the latter so popular in the 18th Century England. Hogarth bears out the author's premise of the value of the printmaker as a pertinent commentator on contemporary times. For Mr. Zigrosser, Goya wrote the prologue to the 19th Century personality drama, with lithography playing an important role.

The twentieth century boasts a drama, too, that of the inner consciousness. This psychology of approach in the new century is coupled with growth of social consciousness. These two trends find expression in aesthetic self-expression and abstractions. Although these chapters read at times like a catalogue, on the whole Zigrosser covers a tremendous amount of material extremely well.

In handling Chinese and Japanese prints, he indicates the philosophy and aesthetics of the Orient as exemplified by many printmakers during several centuries.

Throughout the book he quotes the best of the contemporary critics. These quotations and the many anecdotes together with Zigrosser's incisive style and penetration and the superb illustrations make the book one of the major art publications of the season.

ELIZABETH A. DOUGLAS.

BOOKS RECEIVED

Masters of Popular Painting, (published by The Museum of Modern Art), $2.50; An Artist in America, Thomas Benton, (Robert M. McBride & Co., pub.), $3.75; Leadership of Georgione, Duncan Phillips, (Am. Federation of Arts, pub.), $4.25; Peter Brueghel Le Vieux, Gustav Gluck, (publ. by Hyperion Editions, Paris), $5.00; Labor Sculpture, Max Kalish (A. N. A.), $3.50; Illustrated catalog of Non-Objective Paintings, Solomon R. Guggenheim; Three Monographs on Color, International Printing Inks Corp., $10.00; My Models Were Jews, Lionel S. Reiss (Frances Grossell, pub.), $5.00; Set of Post Cards of Bach Collection (from Publishers Printing Co.); The Life and Work of Frank C. Kirk (published by Oquaga Press, Inc.).

GRECO-EGYPTIAN PORTRAIT

WOODSMAN (1933) by Walt Kuhn

Influences

It is interesting to note the similarity of feeling between the Walt Kuhn portrait of a man and the early Greek coffin painting. They resemble one another in their simplicity, in their interest in the life of the inner man, and in an insistence on and an exaggeration of the eyes. In a case like this, it does not necessarily follow that the one artist has consciously borrowed from another. It is entirely possible for two artists, living at different periods to feel the same way about things.

In the case of Gropper's work there can be no question whatever but that he received his inspiration from the Goya painting. The reversing of the composition, the flattening of the modeling and the changing of the subject and detail has not done away with the many similarities that exist between the two paintings. What Gropper has done in this circumstance, is not very different from what many of the old masters did. He has taken a compositional idea — but he has recreated it through his own imagination and spirit.

Unquestionably the two paintings of babies have something in common—but it is difficult to say what makes the likeness. Maybe it is a similar treatment of the light and dark areas, a flatness to the modeling and a naive way of seeing life.

CAPRICE — by Goya

SECURITY by William Gropper (Courtesy A C A Gallery)

BABY IN RED HIGH CHAIR (ABOUT 1790) (Courtesy The Museum of Modern Art)

THE RUBBER-DOLL FAMILY by Iskantor (Courtesy Contemporary Arts)

ART LIFE IN

A Rebirth

FIFTY AMERICAN PRINTS

To choose fifty prints from the total number of lithographs, etchings, woodcuts and engravings produced in this country during the past five years is at once a tremendous task and a stimulating challenge. When the American Institute of Graphic Arts announced that it would revive its FIFTY AMERICAN PRINTS exhibitions with a group chosen from the output of 1933 to 1938, I kept my fingers crossed. It was a splendid opportunity but one that could so easily be muffed. My fears and hopes were perhaps greater than those of many other people because, having sat in on the selection of six large national print exhibitions during the past three years and, aside from that, having had some three thousand new prints pass through my hands for review, I know that many more than a hundred new works are produced in America each month and that the potential resource from which these fifty prints could be drawn is well over six thousand prints.

It is therefore with no superficial pleasure that I find this group of FIFTY AMERICAN PRINTS a cause for renewed faith in American graphic art. Congratulations to Carl Schniewind, Hyatt Mayor and Karl Free for having chosen work that is vital, honest and stimulating.

The exhibition is reassuringly American in spirit, particularly in that it presents an assemblage of artistic individuality. Hardly two prints can be compared either as to subject, treatment or approach. Each has a separate contribution to make. Each is a graphic statement of an individual artistic viewpoint.

The lack of homogeneity will probably offend some people. As the exhibition goes on from New York to museums, libraries and galleries throughout the country after its current showing at the Architectural League gallery, it is bound to disturb the complacent conceptions of all who, consciously or unconsciously, desire any form of regimentation in art.

Hanging side by side, with no supporting group to add grounds for generalization, Francis Shields' "Abstraction" utters its statement of faith just as does John Taylor Arms' "Venetian Mirror"; Harry Wickey's "Stallion and Mare" has its say even as has Jean Charlot's "High Chair"; Fred Becker's "Jam Session" must contend for a place with Thomas Nason's "Hartwell Farm"; and Jon Corbino's "Escaped Bull" must hold its own with Peggy Bacon's "Pleading for the Oppressed", Edith Newton's "Kitchen Chamber", Raphael Soyer's "A Team", and Will Barnet's "Summer in the Park".

I like this free-for-all spirit. It reflects a judgment based upon independent aesthetic reaction, rather than a choice of works illustrating trends, isms or styles. It is refreshing to find fifty prints with no common denominator except independent vitality.

It is rather good sport to turn from the extravagant rhythms of Thomas Hart Benton to the molded precision of Grant Wood, from the jolly observation of Doris Lee to the portending seriousness of John de Martelly, from the emotionalism of William Gropper to the poetic fantasy of Augustus Peck—yet it is more than sport because, if given a chance, each artist will modify one's vision to some extent, will enlarge one's capacity for perceiving.

It would be impossible not to have distinct preferences among such a collection of prints, but there are few included which I personally would want to replace, and I feel that, as a whole, it is the best "Fifty Prints" that has been issued.

These fifty prints may prove a shock to many dyed-in-the-wool collectors but their vigor should attract a wider new audience into the fold of current graphic art.

—ALINE KISTLER.

The Delightful Exhibition of the Year

Modern Primitives of Europe and America at the Museum of Modern Art; Exhibition continues through June 27th.

This is an exhibition that no one should miss. At no time have I ever seen so much sincere, unaffected painting in one exhibition. This show illustrates forcefully the inherent creative quality in people which is so often destroyed by wrong methods of teaching. All of the artists in this exhibit have been self-taught. They have painted through the sheer force of the creative urge within themselves. Circumstances or lack of ideal conditions have not kept them from doing the thing they loved most in life.

It is a wonderful adventure to pass from one picture to another and from one gallery to another. Everywhere you look you see pure unadulterated beauty — design,

THE GALLERIES

color, line, texture, form—that is fresh, new, individual, sensitive and creative.

In all of these paintings, although they appear new and contemporary, you feel that there is no striving for unusual effects, no concentration on clever ways of doing things and no consciousness of technique.

The originality, the charm, the art in these canvases springs from love of their surroundings. These artists see and paint in such a beautiful way that after leaving the exhibition all the world seems enveloped in a new aura of enchantment.

Jean Cassou, Associate Curator of the Luxembourg Museum, writes, in the preface to the catalog: "The painters who concern us in this exhibition . . . never lived like artists; they rarely thought or spoke in terms of art. . . . They show us how the act of painting can be as simple as breathing. . . ."

Holger Cahill, in the introduction to the American section of the catalog, writes, in part: "It would be a mistake to apply naturalistic and academic standards to the work of these masters of popular art. And yet these artists may be called, as they have been called, 'masters of reality.' So far as realistic effect is concerned they are in harmony with the best contemporary practice. They are devoted to fact as a thing to be known and respected, not necessarily as a thing to be imitated. Surface realism means nothing to these artists. With them realism becomes passion and not mere technique. They have set down what they saw, but, much more, they have set down what they knew and what they felt . . .

"Folk and popular art is significant for us because, in our fear that contemporary civilization has almost abandoned its form-creating function in favor of the sterile mathematics of machine-form, we are startled and reassured to find this rich creativeness still alive in the unpretentious activities and avocations of the common man. It is significant, too, because in this art we find qualities sadly lacking in the internationalized academicism bequeathed to us by the nineteenth century—an academicism which raised the banner of its anaemic and philistine conception of form as the standard and ideal of universal art."

M. Andry-Farcy, Dorothy C. Miller, Holger Cahill and Alfred H. Barr, Jr., are to be highly complimented for having assembled this exhibition. N. P-D.

Masculine Water Colors

SCHMIDT-ROTTLUFF AT THE NIERENDORF GALLERIES

By and large, to most of us, there is something feminine about flowers and water colors. But we have only to visualize Winslow Homer's water colors and Van Gogh's sunflowers and we are ready to acknowledge their masculine strength.

Additional evidence may be had by a visit to the Nierendorf Galleries where the water colors of Schmidt-Rottluff are on view.

He paints goldenrod, ferns and marigolds and such blooms which bring clean, pungent odors up from the earth to be distributed by the hot sun for the benefit of masculine noses. His colors are rich and vivid and are those most admired by the sun, also. The man who said he liked any color so long as it was red would welcome these deep oranges and yellows.

Schmidt-Rottluff, now in his sixties, is one of the painters banned in his native Germany by the decree of an unsuccessful watercolorist. So, by and large, the feminine element does enter into the picture.

C. S.

"Where Next?"

ISAAC SOYER AT THE MIDTOWN GALLERIES

The picture magazines have published lately reproductions showing the Spanish and Chinese conflicts. These black and whites of men dead, with holes through their heads and with legs torn away, fail to disturb us as they once did. We must turn to the painters in order to learn what war means to participating civilian populations.

Isaac Soyer's painting "Where Next?" at the Midtown Galleries grimly tells the whole story. Here the people, gathered about their dead, have lost the little security they once may have had. A drifting terror makes their unspoken agony shriek loudly through the tense quietness of their bottomless despair. C. S.

CHRISTMAS IN MEXICO by Douglas Brown
(Courtesy Mrs. Cornelius J. Sullivan Gallery)

THE TROPICAL MR. BROWN

By John Parker

THE luxuriant tropics have provided a logical outlet for the creative zest of Douglas Brown whose watercolors were shown at Mrs. Cornelius J. Sullivan's gallery until the 7th of April.

These vivid patterns of color are the grist of five years of travel through the Caribbean Islands, Mexico and Central America, and they reveal Brown as an artist whose spirit has responded to each new variation of environment. He has sensed the lush pattern of tangled forces. He has expressed the fierce tragedy and struggle of tropical abundance. And in his approach there is an earnest primitive simplicity that savours of simple wonder, of first hand discovery; herein lies the strength of these watercolors, their directness, honesty and exuberant clarity.

Even before he started to paint, the temper of Brown's creative energies had found varied outlets. He started out as a chemical engineer, a graduate from the Massachusetts Institute of Technology. He worked and traveled, and became interested in light and photographic problems as a worker in production for the Famous Players-Lasky Studios. Then came the worst of the New Orleans floods — in 1927. Confronted with the elemental drama of the catastrophe, there seemed to him no way to memorialize the tremendous tragedy, comedy, terror and courage he witnessed during that period except through paint. When the flood waters receded and normal life returned, he continued to paint, becoming interested in the unexpected contradictions of the Louisiana scene. He wanted to depict the contrasts of wealth and poverty around him, the architectural inconsistencies of jigsaw decoration that rubbed shoulders with earlier, old-world construction; the commercial comedy of modern steamships that jostled packets of the Mark Twain era. He was also drawn by the magic of tropical color.

Deciding to devote himself seriously to painting, Douglas Brown studied with Myron Lechay, a local artist, and one year later the first show of his work was held in New Orleans. This exhibition brought controversy and the friendship of Oliver La Farge, then in New Orleans writing "Laughing Boy". Most of New Orleans dismissed Brown as an eccentric, but La Farge recognized the potentialities which he discusses in the appreciative foreword to the catalogue of this recent New York exhibition of Brown's work.

Brown left New Orleans in 1932 and started south. He went to islands in the Caribbean. He lived in Mexico. He wandered farther south into the heart of Central America. At each place, he stayed long enough to learn the language and living idiom of the country and its people. These five years of travel were packed with varied experiences and hard work at his painting, the major results of which were shown here. He was warmly welcomed by the people but, at least in one instance, officialdom took exception to what he wanted to do. This was in Guatemala when he was arrested and held incommunicado for having painted an ancient church erected by the Conquistadores. He managed to smuggle a message to the American Minister with an order for food, but word of the message was relayed to Guatemalan authorities and he was bowed out of jail before Minister Lawton could arrive. Later the Guatemalan government sponsored an exhibition of his paintings.

A W.P.A. Experiment At Hawthorne

By Elizabeth A. Douglas

EIGHTEEN paintings by pupils of the Hawthorne School make up the first New York show dealing with the corrective value of art training. Sponsored jointly by the W. P. A. Federal Art Project and The Public Use of Arts Committee, the show was held at the New School for Social Research.

Pupils of the school, some 140 in number, are drawn from juvenile courts and range up to 17 years of age. They've been involved in such minor misbehavior as truancy, leaving home, late hours, bad company and petty pilfering. These delinquencies generally spring from disturbed and inadequate family backgrounds due to lack of parental direction, a lack traceable in turn to unemployment, poverty, sickness and desertion—to the many factors that break up homes and leave the children to their own devices. According to Mr. Harold Goldfinger, the W. P. A. Federal Art Project artist-teacher, who has been conducting this experiment for the past three years, such children are often hard to handle because they are suspicious of adults who seem to have thwarted them—parents or relatives, teachers, truant officers, social workers, the judges who sent them to institutions. Timid, boisterous or rebellious, they feel that the world is against them and in their several ways they make it clear that they are not concerned.

The art classes have proved useful in breaking down their antagonism, though not without some disturbances. The child who had withdrawn into himself would do nothing at first while the rebellious one tore paper or devised messages telling the teacher where he could go if he expected him to bother with painting. But when the instructor ignored these outbursts, countering them with criticism of their lettering technique, they gradually settled down and their expression began to take on more original forms. Their pride had been touched by the observation that they were not even good letterers and as their skill improved their painted "messages" became more social.

Attendance at the art classes at Hawthorne School is voluntary, though at first they were held in the afternoon when one's presence in the studio meant escape from regular chores about the school—trimming trees and hedges or cleaning the grounds. However, the escapists were soon eliminated and about 20 boys developed an interest in painting and found to their surprise that they actually enjoyed it.

Encouraged to paint anything their fancies prompted in any technique they wished, their first attempts were often morbid in subject and formless in expression. They painted the things on their mind, fantasies and bizarre abstractions, that spoke vividly of their former life in its frustration and repression. But when they had given expression to this past bitterness, and gained more technical experience, they began to paint healthier impressions, like "Cows on the Farm" and "Hawthorne in Winter", "The Founding of the Pilgrims". Their paintings began to show form and harmony. Relieved of these oppressive feelings, they found new interests, new things to talk about and new conceptions to paint.

The shy withdrawn children began to mingle with their companions; the fact that they could paint new impressions gave them confidence. At the same time the braggadocio of the unruly boys was toned down by their discovery that smaller boys with less experience in deviltry were better painters.

The comparison and estimates on the work were the boys' own idea. The instructors never "grade" a painting publicly or praised or criticized the students' work. They are good critics themselves and the art class has been a happy leveler in the group—shifting the leadership monopoly from the "tough guys" to the more skilful artists. Even the former have gotten over the idea that artists are effeminate or queer; the affected hair-ribbons and girlish gestures that flourished in the earlier classes have entirely disappeared. Some of the ringleaders of that early group are now the severest critics of misbehavior in the studio.

Art has proved a perfect outlet for these children who refuse to talk of their troubles. Theirs is an art of expression stemming directly from their experience, graphically portrayed within their technical limitations. This course played a doubly important role in their readjustment because the school presented it as recreation, not correction.

WE THANK OUR SUBSCRIBERS FOR OUR SUCCESS.

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 season's end is definitely here. The artists have had their triumphs or their bitter disappointments as the case may be. The gallery-goers' appetite has been appeased—we might even say glutted. Sales have been made in spite of war and rumors of war—but these have been far less than the previous year and pitifully out of proportion to gallery attendance and the vast number of artists exhibiting.

Contemporary Arts' new quarters have proved definitely beneficial to all the artists sponsored by the organization. The attendance has quadrupled and, being now in the line of march on gallery row, the critics and visiting museum directors drop in more readily.

Eight new painters and one sculptress have made their debuts under the sponsorship of the Officers and Trustees of Contemporary Arts during this season. Iskantor, introduced in 1931, made his third bow in February with 18 fine canvases which were very well received by the critics and the gallery-going public.

John C. Pellew, introduced in 1934, held a second one-man exhibition in April, at which time it was announced that his canvas, "Freight", seen at the Philadelphia Academy in January, had been purchased by the Metropolitan Museum for its permanent collection. This good fortune coming at the same moment as the exhibition scheduled early in the season, brought a record attendance and sales, which made the general aspect even more cheerful.

In other galleries, painters started on their exhibiting careers by Contemporary Arts, have been adding to their laurels—Jon Corbino at Macbeth's, Kerkam at Babcock's, and Harriton at the A. C. A. Gallery. These men have all been topics of conversation in the art world this season.

The summer exhibition at Contemporary Arts is planned for the edification of out-of-town visitors and for our own amusement. The title is "30 Artists look north from Radio City". If you can't imagine 30 different viewpoints of the same view, just come and see what they saw, or think they saw from the 44th floor of 30 Rockefeller Plaza. There will also be an exhibition of "Small Paintings for the Summer Budget" ranging in price from $10.00 to $50.00.

RAPID TRANSIT by John C. Pellew

The new organization, "Collectors of American Art, Inc." has tried out its wings in a three month season. Seven Field Secretaries have been appointed and much progress has been made to establish the work of sustaining the American artist by creating a demand for his work and inculcating the desire to own contemporary painting and sculpture. The first Annual Meeting of the organization was held on May 10th. Directors for the coming year were elected, and distribution of 211 works of art made to 211 members gathered from 23 States. An etching by Marsh, a lithograph by Wengenroth (edition of 100 each), wood-sculpture by Kagen, paintings by Bosa, Botto (2), De Nagy, Lebduska, Lechay, Pellew, Ronay, Simpson, and Stockburger were distributed.

1938-39 memberships ($5.00) are now being received at 38 West 57th Street, New York. Early enrollment is urged to facilitate regular and wise buying for the next distribution. Emily A. Francis.

OFFICERS AND TRUSTEES OF CONTEMPORARY ARTS, Inc.

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

(*Continued from page 11*)

d'Or" (bronze) "The Mayor" (plaster); Adolf Wolff — "Gorilla" (composition) "East Awakening" (assmustone); William Zorach—"Spirit of the Dance" (plaster) "Hound" (granite).

Members of the Sculptors Guild who are not exhibiting in the society's first outdoor exhibition in New York are: Aaron Ben-Shmuel, Albino Cavalito, Robert Cronbach, John Cunningham, Alfeo Faggi, Eugenie Gershoy, Enrico Glicenstein, Alonzo Hauser, Dina Melicov, George Meyers, Reuben Nakian, and Jose Ruiz.

GOSSIP AND FACT

Sibilla Skidelsky said, in an introduction to Emma Lu Davis' exhibition, "The high ideal of honest integral craftsmanship, so tremendously important during great eras of artistic creation, seems present again in the goal and aspirations of the younger artists. They have emerged from a quarter of a century of extremisms, during which the term craftsmanship was synonymous of masonry, bricklaying, or whitewashing walls—while being an 'artist' meant ignoring or even despising materials and tools, somehow miraculously achieving a psychological 'self-expression' without the slightest knowledge of technique — and they are definitely coming to feel the vital necessity of understanding mediums and ways of handling mediums." . . . .

The first annual exhibition of painting and sculpture of the New Hudson River Group was held during the spring for three weeks in the Southern Colonial House, Scarborough-on-Hudson. Mrs. Frank A. Vanderlip was chairman of the Patrons Committee. The purpose of the New Hudson River Group Exhibition is to present the creative work of certain contemporary artists living in Westchester County who are making today a record of the spirit and life of our times as the original Hudson River School of Painting made a record of the art, local scene and life of its day. The painters who exhibited were George Biddle, Alexander Brook, Jerry Farnsworth, Nathaniel Pousette-Dart, Alexander Kachinsky, Lillian Lindig, Mable Carlton and George Picken. The sculptors taking part in the show were Edmond Amateis, Ruth Yates, Armin Scheler and Helene Sardeau. On the closing day of the exhibition Mr. Pousette-Dart

(*Continued on page 20*)

***Critics' estimate* of the qualities of the first painting by Antonio Ruiz.**

Line 6, Form 4, Tone 6, Balance 8, Rhythm 8, Unity 6, Sincerity 7, Mastery 7, Originality 5, Imagination 6. Total percentage 63.

The painting on the right is the painting you judge.

This test will cause you to look at pictures more carefully and thoroughly. Enjoy this experience. At the same time you stand a chance of winning Mr. Pousette-Dart's painting.

HOGS AND SNAKE by John Steuart Curry (Courtesy the Arts Magazine)

WIN A $500.00 OIL PAINTING

Nathaniel Pousette-Dart's oil painting of a Farm Near Woodstock, valued at $500, size 30 x 35, will be given away as a prize to the person whose three percentages come closest to those of the critics. It was reproduced in the last issue of Art and Artists of Today. You may still enter the contest by obtaining a copy of the February-March issue of the magazine.

Test your judgment

The test is to mark each art quality of the picture on the left hand page from 1 to 10, and then add them up to see what total average you get. For instance, a painting by Rembrandt or El Greco might be estimated at about 95 per cent. First read the definitions of the art qualities in the lower right hand corner of this page so that you and the critic understand the art terms in the same way. After you have marked each of the ten qualities add them up and see what total percentage you have arrived at. In the next issue we will print the total percentage that the critic has given this painting. Your estimate for this first painting must be sent in before the next issue of this magazine goes to press.

RULES

READ CAREFULLY. After you have figured out your percentage you are to send us one paid subscription for 12 issues of the magazine and the names of five persons who you think might be interested in becoming subscribers.

EVERY PERSON SHARES

You don't lose if you don't win the painting because we send you 50 cents for the subscription you send in and if any of the other persons whose names you send in subscribe you will receive 50 cents for every such additional subscription.

Although this contest runs for three issues of the magazine it isn't necessary for you to send in any more subscriptions or names unless you want to do so, but you must send in your estimates of three pictures appearing in three issues of the magazine. Our offer of 50 cents for every 12-issue subscription will still remain the same for the two following issues of the magazine.

To be eligible to win the painting you must not fail to send in your total estimates for the three pictures. One appeared in the February-March issue. One appears in this number and one in the following issue. The person whose three percentages are closest to the critic's estimate wins the painting. The critic's estimate of each picture will appear in the following issues.

Awarding of Prizes

If two or more people should tie for the painting the winners will be selected by drawing lots. This drawing will be final. Each of the ten persons coming closest to the winners will be given a sketching easel.

1. LINE	
2. FORM	
3. TONE (light and dark)	
4. BALANCE	
5. RHYTHM	
6. UNITY (Organization)	
7. SINCERITY	
8. MASTERY	
9. ORIGINALITY	
10. IMAGINATION	
TOTAL	

Send in your total with one subscription and five names of prospective subscribers.
Use Subscription Blank

CLASSIFIED ADVERTISING

Rates for this Classified Department are as follows: For six or more consecutive insertions of any copy, minimum twelve words, 6 cents a word, each insertion; for any less number of insertions 8 cents a word each insertion. Minimum $1.50.

MAJO PAINT CORPORATION—A complete line of Quality Artists' materials. 987 Amsterdam Ave. at 109th St. Academy 2-7589.

MURRAY K. KEYES, Photographer of Paintings and Art Objects. 138 E. 60th St., N. Y. C.

REGINA PRINTS—Photographs of Old Masters and Contemporary Artists for Educational Purposes. 138 E. 60th St., N. Y. C.

ARTISTS! Original works of art, all media, wanted. Exhibition and sale. Mercury Galleries, 4 East 8th Street, New York.

Gossip and Fact

(*Continued from page 18*)

gave a talk on Modern Art. The exhibition was very successful and attracted a large attendance. . . . . Miss Berenice Abbott recently had an exhibition of her photographs at the Hudson D. Walker Galleries. . . . . Pomona College, Claremont, California, announce the following exhibition: June 4-20, Alumni Exhibit—paintings by Evylena Nunn Miller, Tom Craig, Milford Zornes, Lucy Jencks, Ben Norris, Jack Burroughs, William Thomas McDermitt and others; also among the alumni photographers—Gilbert Morgan, Robert Frampton, Emil Morhardt and others. . . . . A retrospective exhibition of the work of Lyonel Feininger, the first in America, was held at the University Gallery, University of Minnesota, during the month of April. The show included 39 water colors and 19 oil paintings. . . . . Peppino Mangravite is at present directing the Art School of the Colorado Springs Fine Arts Center. . . . . William Yarrow now lives at Redding Ridge in Connecticut. Formerly an experimentalist in abstract art he arranged the first exhibition of modern painting held in an American museum at the Pennsylvania Museum of Fine Arts in 1921. . . . . The American Crayon Company says: "Astonishingly splendid art work is being done in our schools of today. This is evident when an exhibit done by high school students (such as the scholastic exhibit in Memphis, Tenn., loaned by the American Crayon Company) takes its place beside two other exhibits of artists' work, loaned by New York galleries and collectors." . . . . Joseph Margulies is a member of the Society of American Etchers, the Chicago Society of Etchers, the North Shore Art Association and the Art Students' League, and his etchings are in the Metropolitan Museum, The Brooklyn Museum, the Baltimore Museum, the Library of Congress, the Smithsonian Institute and other collections. . . . . Mr. C. Adolph Glassgold says: "The part that any critic or museum official plays in the productive life of an artist can at best be minor and relatively unimportant. But I take a personal satisfaction and am disposed to take whatever little credit will be granted me for the very small part I played in I. Rice Pereira's artistic career." . . . . Cathal O'Toole, winner of the 1934 Pulitzer Travelling Scholarship, who recently had his first American exhibition of paintings, was born in Ireland in 1904. At the age of 19 he was a Captain in the revolutionary Irish Republic Army, operating in Scotland and sending arms, money and men to the Irish revolutionists in 1922. . . . . Einar Berger was born in Tromso, a fishing town, in the extreme north of Norway, in the year 1890. Until a very few years ago, he was only a simple Lofoten fisherman. The irrepressible urge to paint had always been inherent in him and since he had no other means of expressing himself, as we have been told, the tent walls of his fishing stand served as the background for his paintings, intended to attract his customers. . . . . TRIBUTE. "Ernest Haskell was always brimful of enthusiasm—always observing—always intent. And he had a true reverence—this big six-footer lusty American he-man—huddled over a copper plate gripping his needle with a sure hand. He knew his medium. He left another mark of American craftsmanship, which at its best there is no better. His work lives for us to see" . John Marin. . . . . Visit the Chinese Art Club, 175 Canal Street in New York City. . . . Edward Laning's mural, at the Administration Building on Ellis Island, executed under the direction of the Federal Art Project, is one of the larger projects for public buildings in the metropolitan area, and pictures in eight episodes the contribution of the immigrant to our civilization from 1850 to the present day. . . . . Henry McBride says: "I wish a great many people would read Viscount Gray's 'Falloden Papers' and I wish a great many of the people who do not know what is the matter with them would buy Leon Hartl paintings." . . . . Amedee Ozenfant, the distinguished French painter, author and teacher, is to be on the staff of the University of Washington's School of Art, in Seattle, Washington, throughout the coming summer, June 20th until August 25th, teaching both painting and design. . . . . Z. Vanessa Helder, a resident of Seattle, Washington, has exhibited in New York group shows for the past four years. She has just recently held her first one-man show in New York. . . . . A toolhouse inspector, a bus driver, a postmaster, an automobile mechanic and a former circus handyman are the painters of some thirty pictures which were on view at the Perls Galleries in New York, under the title "Modern Primitives of Paris." . . . . The motive for introducing murals and sculpture into subway stations

(*Continued on page 21*)

LOUIS PASTEUR by Arthur Faber
(Courtesy WPA Federal Art Project)

Portrait of the French Scientist Pasteur Goes to Europe

DR. PIERRE LEPINE, chief of the Rabies Division of the Pasteur Institute, Paris, France, after a visit to Arthur Faber's studio in New York, acquired the portrait of Louis Pasteur, which he plans to hang in the Pasteur Museum. The Museum, a part of the Pasteur Institute, contains personal effects and laboratory equipment of the scientist.

Mr. Faber's larger than life-size portrait shows Louis Pasteur with a group representing the children of all nations who have benefited by his discoveries. In the background the artist painted symbols representing the various phases of Pasteur's career.

In the Pasteur mural, the W. P. A. artist sought to acknowledge through his design the indebtedness of the children of all countries, and of the United States in particular, to the French medical genius.

A scene in the mural shows unsanitary tenement conditions on the lower east side of New York, with a Henry Street nurse in the background, symbolic of unsanitary conditions in similar areas all over the world, and of the various groups using Pasteur's methods to help bring health and happiness to the residents.

Other Pasteur discoveries are shown, and the mural reaches a climax in the portrait of the great scientist.

Gossip and Fact

(Continued from page 20)

is an obvious one—the wish to combat an atmosphere which is always lugubrious and occasionally sinister. There is also the impulse to take advantage of an exceptional situation: to confront the citizen with works of art in places where he has nothing to do except look at his watch or at the walls. . . . . Dr. J. C. Ferguson's "Outline of Chinese Art" has a good chapter on calligraphy. Fenellosa's notes on calligraphy in its relationship to poetry, were put out about a year ago as edited by Ezra Pound. . . . The first exhibition of Anglo-American Art ever sent to China will soon be exhibited in that country. It is now en route in the care of Jack Chen, who recently completed a tour of large American cities with a show of contemporary graphic work by Chinese artists dedicated to the defense of their country against the Japanese invasion. . . . . The Grant Studios in New York will close for the summer on May 15th and will reopen October 10th with the 8th Annual Invitation Exhibition of Prints, Paintings and Sculpture. . . . . Raymond Escolier, one of the leading French art critics and biographer of Delacroix, said of a portrait exhibited by Mason in the Paris Salon: "If the name of Norman Mason should be very widely known tomorrow I would be very little surprised." . . . . Over six years ago, forty-two professional and amateur artists grouped themselves together for mutual help and encouragement under the leadership of Arthur Schwieder. . . . . One hundred leading American artists were represented in the contemporary art exhibition and sale held at the Studio Guild Gallery in New York, for the benefit of the Joint Distribution Committee. . . . . Thomas G. Le Medico, a New York sculptor, hitherto unknown to fame, has won in open competition an $8,000 commission to complete a statuary group to be used by the Metropolitan Life Insurance Company in its New York World's Fair exhibit. . . . . New work by Max Jacob, the well-known French painter and intimate friend of Picasso and Jean Cocteau, was shown at Mrs. Cornelius J. Sullivan's Galleries. . . . . The Woodstock School of Painting opens July 5th and continues through August 27th, with Judson Smith and Charles Rosen, instructors. . . . . "Walkowitz is a human wireless apparatus, receiving and transmitting impressions

(Continued on page 22)

Gossip and Fact

(*Continued from page 22*)

from life. If you do not get the message, there must be something wrong with your receiver." . . . Cubist and Non-Objective paintings by Alberto Magnelli at the Boyer Galleries, in New York. . . . . Woman's College, University of North Carolina, Greensboro, announces a course in Painting Out-of-Doors, Beaufort, North Carolina June 6th through July 5th. . . . . "Beauty is its own excuse for being." . . . . Roselle H. Osk, who is represented in many museums, held an exhibition at the Plaza Hotel from May 16th to 21st. . . . Leading painters of the present and past generation as well as contemporary etchers and lithographers will be represented at the 21st Biennial Exhibition at Venice, Italy, in the United States Pavilion which was designed by Delano and Aldrich and is owned by the Grand Central Galleries, Inc., New York City.

Erwin S. Barrie, Director of the Grand Central Art Galleries, who was appointed Commissioner of the United States Section, announced that he has received excellent cooperation from the leading museums, collectors and artists. . . The Whitney Museum of American Art will close for the summer months on Saturday, May 28th and will reopen in September . . . The 11th Annual Exhibition of the N. Y. Physicians Art Club was held at the Academy of Medicine, 2 East 103rd Street from May 9th to May 21st. Dr. Percy Fridenberg was chairman of the Publicity Committee.

THE ETCHER by Cy Gyola Zilzer

USEFUL SUGGESTIONS

STUDIO FURNITURE

IT is always possible for an artist to work anywhere and with little more equipment than a paint box but he must always dream of a properly equipped studio and he has no doubt, nor is there any, that his work would be improved in such surroundings.

E. H. & A. C. Friedrichs, Inc., 140 Sullivan Street, New York City have just issued a catalog on Studio Furniture. They will send it free to anyone who asks for it. It illustrates their various easels, their new Daylight After Dark lamp and various studio desks that would make a dingy artist's attic look like a million dollars. For as little as $100 any artist can obtain the necessary furniture which would make it possible for him to do his best work.

CANVAS BARGAIN

If you are a bargain hunter, and who is not, you will be interested in the prices on canvas, both linen and cotton, offered by the Lewis Artists Materials, 49 West 43rd Street, New York City during the month of June.

PERMANENT INSURANCE

The Lewensohn Company, 46 West 22nd Street, New York City, manufacturers of gesso panels, dry colors and oil colors, have this to say in a foreword to their catalogue: "The problem that confronts the artist in using permanent materials is often neglected by manufacturers. This and very often the high cost of prepared materials force the artist to prepare them himself. However, the artist can demand materials of definite permanency from the manufacturer and not such that would leave to posterity a cracked and darkened collection of old paintings. We are making every effort to manufacture for the artist the best in permanent materials at the most reasonable prices."

The gesso panels manufactured by the Lewensohn Company are suitable for nearly all painting techniques and the highest degree of permanency is a certainty. The prices listed in the catalogue, which will be sent free on request, are unusually low. For instance, a 9x12 panel both sides coated with gesso, one side very smoothly finished and the other a rough pebbled surface is priced at 35c each. Considering the years

(*Continued on page 24*)

USEFUL SUGGESTIONS

(*Continued From page 23*)

through which your painting will live and retain all the freshness of the first painting if you use panels of gesso, it would seem this fraction of a dollar would be a most modest insurance rate.

Daylight After Dark Lamps

It is now possible to paint at night and get the same color values you would if you used daylight. You have probably tried painting at night under an ordinary light and in the morning found you had used far too much yellow. E. H. & A. C. Friedrichs' artist lamp equipped with Twin-Ray Daylight Lens gives daylight illumination and is easily adjustable to any work you may be doing.

The Right Frame

Too little attention is paid to the proper framing of paintings. It is not true that the frame makes the picture but it is true that the wrong frame can kill it. The ordinary framer doesn't give the artist much help in choosing just the right molding to go around his picture.

Henri Heydenryk who represents the House of A. J. Heydenryk, Jr. of Holland in this country has the experience and artistic sense which makes it possible for him to solve all framing problems submitted to him. If you are an academic, abstract or just a creative painter of life, unclassified, have him frame a painting for you. You will be pleased with his work and his price.

French Exchange Rate Helps Artists

Because of the recent drop in the French Exchange it is now possible to obtain the famous Paillard Artists' Oil Colors at very low prices. Write to The Hillman Importing & Trading Co., 170 Fifth Avenue, New York City for a price list and a color chart.

Our First Year and Thanks

This issue completes the first year of Art and Artists of Today.

We give thanks to both our subscribers and advertisers for the interest and space they have taken in our publication and its aims. Their support makes our future look bright and promising. C. S.

SAMBO — By Frank C. Kirk

THE LIFE AND WORK OF
FRANK C. KIRK

With an Introduction by Waldemar George translated from the French by Louis Lozowick and an Appreciation by A. J. Philpott, Lld. Illustrated with 64 reproductions in black and white and two paintings reproduced in full color. Price $5.00.

OQUAGA PRESS Inc. NEW YORK

MY SNOW SHOES — by Harold Weston

BOYER GALLERIES

69 EAST 57TH ST., N. Y. C.