ARTS CLUB EXHIBITIONS
AT
THE ART INSTITUTE OF CHICAGO

CATALOGUE OF AN EXHIBITION OF
PAINTINGS, DRAWINGS AND LITHOGRAPHS
BY
PAMELA BLANCO
WITH AN APPRECIATION BY
JOSEPH STELLA

APRIL EIGHTH TO TWENTY-SECOND
1924
PAMELA BIANCO: AN APPRECIATION

by

Joseph Stella

Seeing by chance, three years ago, the exhibition of Pamela Bianco, I felt an emotion of pure delight—an emotion which painting, on rare occasions, gives.

All at once I found myself in rapture at the unexpected blossoming of a sort of Italian Spring of painting, with all the fragrant vehemence of its chromatic wealth. The glow of luscious color, the limpidity of the atmosphere caressing the jewel-like engraving of the forms, and the fiery surety of the line, swift as though traced by lightning, urged by the imperious need of expression—property of that haughty group of Tuscans who, led by Giotto, with the Egyptians, their direct ancestors, dominate the graphic world of all times — magically unsealed my remembrance of the highest peaks of my Fatherland’s art.

Since then I have owed a debt of gratitude to this prodigious artist, for that exhibition lingers in my memory as a miraculous tree in full bloom of joy and promise, singing at dawn, all the glory of its flowers and its birds to a rosy sky.

And now that a large harvest of postentious fruits has been gathered in this exhibition I feel it a great privilege to give expression to my appreciation.

What at first strikes the beholder, is the absolute mastery in grasping and rendering each chosen subject, with no trace of hesitation or repentance. Strong color at times ringing as a precious metal, is properly welded to a virile, precise significance of form worthy of a Mantegna or Crivelli, and the compact fiery solidity derived is tempered, made more fluid and impalpable, by a gentle trem-
ulous atmosphere flowing with the agility of the transparent mist veiling the Mediterranean coasts.

All technical difficulties vanquished, the growth of architecture of each composition seems to obey to the fatality of natural force, and displays, as a gift for the beholder, rare fanciful designs through which the gay flight of naivete is guided by unerringly mature wisdom obtained with obdurate practice.

In many instances we do not hesitate to affirm, Pamela Bianco reaches those heights reserved for the chosen few, and to speak, (as some self-appointed patronizers do, insisting on the extreme youth of the artist), of "promise," or "praiseworthy attempt," is to voice that cowardly frantic denial of truth which is the usual reaction of mediocrity gasping at the luminous stride of genius.
CATALOGUE

PAINTINGS

1920

1 SILK FLOWERS. Tempera.
2 THE CAULIFLOWER. Tempera.
3 BOTTLES AND BISCUITS. Tempera.
   Harlech, North Wales.
4 RED GINGHAM. Tempera.
   London.
5 CHELSEA GARDENS. Tempera.
   London.

1921

6 THE SILVER DISH. Watercolor.
   Point Pleasant, New Jersey.
7 THE OLD BARN. Tempera.
8 THE SUMMER PORCH. Watercolor.
9 WILD MALLOW. Tempera.

All the paintings which follow are in oil.

1922

10 DISH OF FRUIT.
   Meduncook, Maine

New York

11 NEW YORK LANDSCAPE.
12 ROOFS.
13 THE BLUE JUG.
1923
14 THE PINK CANDLE.
15 THE BLACK CAT.
16 THE WHITE CAT.

Woodville, Connecticut.
17 APRIL MIST.
18 FIDDLE AND FRUIT.
19 LONE VALLEY.
20 POOL IN THE FOREST.
21 THE ORCHARD.
22 THE BARN UNDER THE HILL.
23 THE PARK.
24 ZINNIAS.
25 MAPLE FARM.
26 LAKE WARRAMAUG.
27 HAYMAKING.
28 THE LITTLE CHAPEL.
29 BREAD IN A BOWL.
30 FLOWERS.
31 THE WEEPING WILLOW.
32 THE HOOP SKIRT.

1924
33 THE HOLY ISLANDS.

"Alone, stilled in the sleeping ear of men
We pour our dark nocturnal secret; and then,
As night is withdrawn
From these sweet-springing meads and basking boughs of May,
Dawn, while the innumerable choir of day
Welcome the dawn."

ROBERT BRIDGES.
34 THE FIFTH AVENUE GIRL.  
   A poster for the Knoedler Exhibition.

LITHOGRAPHS
35 DECEMBER.
36 AQUARIUM.
37 HOUSE AMONG TREES.
38 LANDSCAPE IN SNOW.
39 PRIMULA. 1921.
40 FRUIT PIECE. 1922.
41 THE BALSAM TREE. 1922.
42 FLOWERS IN A GLASS. 1922.
43 CYCLAMEN. 1923.
44 MOTHER WITH CHILD STANDING. 1924.
45 MOTHER WITH CHILD ON HER KNEE. 1924.
46 MOTHER WITH CHILD IN HER ARMS. 1924.

DRAWINGS
47 THE PINE TREE.
   Lent by Mr. Henry Blackman Sell.
48 WINDOW VIEW, NEW JERSEY. 1921.
   Pencil Drawing.
49 TREES AT MAMARONECK.
   Pencil Drawing. 1921.
50 SUMMER LANDSCAPE.
   Pencil Drawing. 1921.