abstract and surrealist american art
abstract
FIFTY-EIGHTH ANNUAL EXHIBITION
OF AMERICAN
PAINTINGS AND SCULPTURE

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o'keeffe surrealist price old o'neil oppenfant pereira petrov phillips pollock pousette-dart preusser

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THE ART INSTITUTE OF CHICAGO

november 6, 1947 through january 11, 1948
FOREWORD

The Fifty-eighth Annual American Exhibition is a departure from the long series which preceded it. Instead of attempting a "cross-section" of what is going on in American art, it singles out two leading tendencies in our painting and sculpture—Abstraction and Surrealism.

In theory a survey of various contemporary points of view within a single frame is admirable. But in the past the large annual museum showings—here and elsewhere—have been far from representative. At their best they have become unequal samplings of what is actually going on and at their worst they have presented a jumbled and confused effect to the public. Too often they have been distilled and re-distilled from other national exhibitions until the final product was both tasteless and thin.
In assembling the Fifty-eighth Annual, two associate curators of painting and sculpture, Mr. Frederick A. Sweet and Mrs. Katharine Kuh, have followed another method. They have visited hundreds of artists in their studios and have gone to every section of the country as well as to art dealers and artists’ organizations. No painting or sculpture previously shown in one of the large national exhibitions has been invited by them and all works have been produced during the last five years. The result is an exhibit truly national in scope and strictly contemporary in spirit. Of the 252 artists exhibiting, some 85 are newcomers to museum annuals and 113 have never previously exhibited at the Art Institute.

In choosing Abstraction and Surrealism in America, the Art Institute has not invented these trends, but rather explored them. Well-informed critics in the United States have noted the recent tremendous increase in abstract art and have been finding certain native traits reflected in the movement. They have pointed out parallels to Abstraction in American life—the clean-cut forms of our industrial architecture, the dynamics of airplane and streamliner, even the American machines of war which differed so greatly from the weapons of other nationalities. Though Abstraction has been constantly attacked by those who refuse to recognize its new vision and who have prophesied that it is “all over” or dead, today in America it is growing by leaps and bounds and may truly be considered the prevailing mode for most artists under thirty. Surrealism, on the other hand, has had no comparable development though a number of painters and sculptors have not hesitated to blend its elements with Abstraction, producing a style for which no adequate term has yet been coined.

It is perhaps appropriate for the Art Institute to arrange the first American exhibition of this type. Chicagoans will remember that this institution was the first museum to show the now-famous Armory Show in 1913. Thirty-four years ago modern art was practically unknown in the United States, but today its inventions have become an accepted part of our daily lives. It will be interesting a few decades from now to look back upon the present exhibition and realize what has survived and what has developed from the various trends studied here.

The Art Institute expects to follow this exhibition with others given to dominant themes such as Traditionalism, Realism and Expressionism in American art.

Daniel Catton Rich, Director
Abstract art is not a new form of expression; on the contrary it is as old as art itself. In comparison, strictly representational art is far newer. The natural inclination of most aboriginal artists has been to work in abstract or semi-abstract forms with persons and familiar objects symbolized rather than literally rendered. This is evident in the art of various sections of Africa or the South Seas, areas which are termed "primitive." Actually their skillful handling of materials, strongly developed sense of color and design places their work on a high level of artistic achievement. In ancient art, Oriental art and medieval European art the literal rendering of natural forms was the exception. It was the scientific investigations of the early Renaissance in Italy which resulted in a knowledge of true perspective and accurate anatomical drawing. As people became accustomed to scientifically exact representation in art, they developed a prejudice against the earlier styles of the middle ages and did not realize that the best artists of their day were great not because they were using new methods but because they had the spark of genius that would have made them
great regardless of the style in which they expressed themselves. This prejudice, inherited from the Renaissance, has been the most difficult thing for the traditional mind of our own day to overcome.

During the nineteenth century France was the art leader of the civilized world and accordingly was the battling ground for the succession of art revolts which led up to the most progressive movements of the present century. Germany in the early nineteen hundreds made a vital contribution to new trends as did to some extent other European countries.

In the United States acceptance of advanced art forms came gradually and rather late. Until after the Civil War America was deeply immersed in romanticism. This was not a tumultuous romanticism like that in France which arose in opposition to an established classical tradition, for America had no established art form to revolt against, but it was rather an expression of just pride in the picturesque beauties of the American countryside, the dramatic scenes of the expanding west or the forthright depicting of the activities of the average citizen. Late in the century romanticism lost its first magical quality and trailed off into sentimentality. This joined forces with the coldest of late classical French styles, by now favored by America’s new rich, to form a most lifeless and devitalized art. A few stalwart spirits, working alone and independently, explored new fields. Thomas Eakins in the seventies worked towards a severely honest realism combined with intense psychological penetration; Winslow Homer likewise painted with honesty of purpose; Albert Pinkham Ryder conceived a new sort of romanticism in eerie, mystical paintings with a simplification of forms which foretold subsequent events.

Not until the first decade of this century did American art have any organized movement towards more vigorous and progressive forms. William Glackens, John Sloan, George Luks and a few others centering around Robert Henri formed The Eight, a group of realists who depicted the life of everyday people in New York. Thus American art gained the vitality which it so much needed at the turn of the century. New York’s progressive painters were still a long way behind the School of Paris for in 1906-1907 Pablo Picasso painted Les Demoiselles d’Avignon, the first Cubist painting.

In 1906, New York had a champion of modern photography in Alfred Stieglitz who opened the Photo-Secession Gallery at 291 Fifth Avenue. This was soon expanded to include the work of painters and became America’s first gallery of modern art. In 1909 Alfred Maurer, John Marin and Marsden Hartley were introduced and in 1910 Arthur Carles, Arthur Dove and Max Weber were added to the Stieglitz group. None of the most advanced forms of European art had been seen in the United States before the opening of 291 and such reflections of European trends as might be noted in members of this group marked a significant beginning, but only a very limited public was aware of the development that was taking place. It was not until 1913 when the Armory Show brought New Yorkers a full scale view of modern European art that most artists as well as the public in general became aware that a major art revolution was under way.
Officially called the International Exhibition of Modern Art, this was the first major opportunity there had been in this country to see Europe’s advance trends. Arthur B. Davies, Walt Kuhn and Walter Pach, the principal organizers, worked avidly to assemble material from the most progressive artists in this country as well as abroad. The result was sensational due to a large extent to the Cubists, though a considerable part of the show was actually not overwhelmingly modern. Marcel Duchamp’s cubist painting, Nude Descending the Staircase, became the most famous picture in the exhibition due to having been so frequently subjected to ridicule. Brancusi was likewise the most violently attacked among the sculptors. There were over a thousand items, including eight Picassos, one Kandinsky, three Braques, fifteen Matisses. Though Redon led numerically with forty pictures, Augustus John was a close second, indicating that a wide interpretation had been given to the term Modern Art. Dasburg, Hartley and S. MacDonald-Wright were among the progressive Americans included but many of our artists in the Armory Show were no further advanced than Impressionism. As a whole the exhibition was more confusing than enlightening but its shock value was unquestionably great. A small group of American artists was profoundly influenced by it.

Though Gertrude Stein and her brothers and Etta and Dr. Claribel Cone of Baltimore had been buying modern art abroad, little experimental collecting had been done by Americans until the Armory Show. Leaders among the new collectors were John Quinn and Lillie P. Bliss in New York, Arthur Jerome Eddy in Chicago and Walter Arensberg in California.

In 1916 Willard Huntington Wright (better known as S.S. Van Dyke) began writing on modern art and assembled the Forum Exhibition of Modern American Painters which included sixteen artists, among whom were his brother, S. MacDonald-Wright, Arthur Dove, Marsden Hartley, John Marin, Man Ray and Charles Sheeler, early followers of modern trends. The object of the exhibition as stated in the catalogue was to present “the very best examples of the more modern American art—to turn public attention for the moment from European art and concentrate it on the excellent work being done in America.” Andrew Dasburg, one of several in the group to show abstract paintings, commented, “in order to obtain a pure aesthetic emotion, based alone on rhythm and forms, I eliminated all those factors which might detract the eye and interest from the fundamental intention of the picture.” Dove, Hartley and MacDonald-Wright also showed abstractions. These paintings were outgrowths of Cubism together with Synchromism, a new movement which advocated the symbolic use of color. This emotional function of color as well as the textural quality of their paintings derived from another French movement, the Fauves, led by Henri Matisse. The Fauves, “wild beasts,” believed in the arbitrary use of areas of flat and often brilliant color for the sake of emotional effect. Objects were outlined boldly and distorted to suit the design of the artist. This group came to the fore in 1905 and immediately after this the parallel movement, Cubism, developed. Though Picasso had begun in 1906 to break up surfaces and distort planes, largely as a result of the new interest in
the paintings of Cézanne and in African sculpture, it was not until 1909 that he and Georges Braque developed Cubism into a more completely abstract style. Both the Cubists and Fauves established the idea that art need not follow nature. Motifs could be selected from nature and distorted and arranged to suit the aesthetic and emotional needs of the artist. American painters were working seriously and honestly to absorb these new trends and the Forum Exhibition was the most significant early showing of this advanced group.

Though the Armory and Forum shows stimulated an interest in Cubism—not always very happily understood as in the case of the decorative attempts by a romantic artist like Arthur B. Davies—and encouraged experimentation, the followers of the new trend were limited. The comfortable days of the early nineteen hundreds offered little inducement for changing what to most was a happy period of established traditions. A number of people were beginning to appreciate the New York realists and George Bellows but Cubism was regarded by most as a dangerous, foreign importation.

Other exhibitions of European art and study abroad were prevented by the First World War, a shattering event which, nevertheless, had far-reaching consequences in art as well as in other fields. Great social changes took place and interest in new ideas developed. Europe had to be considered.

The depressing effect of the war brought about a defeatist and negativistic movement which in 1916 became known as Dadaism. This advocated an irrational and illogical combination of objects which later led to Surrealism. Marcel Duchamp and Francis Picabia came to this country and were joined by Man Ray, modern American painter and photographer, to form a Dadaist group here. Still another European trend, this time introduced from Italy, was Futurism which was based on representing various phases of motion simultaneously.

The twenties ushered in the mad post-war rush to Europe. With so many following every move in Paris, it was difficult at this period for the avant-garde to make much headway in America, but a foundation had been laid on which much was soon to develop. Further breaking with tradition was indicated by the founding in 1917 of the Society of Independent Artists. All artists had equal rights and unknown artists were given unprecedented opportunities.

Mrs. Harry Paine Whitney allied herself to the cause of exhibiting and selling American Art by opening in 1916 the Whitney Studio Club, later expanded into the Whitney Museum. Artists of all trends were given a chance to show their work. Alfred Stieglitz continued to sponsor the advanced group and the Daniel Gallery also showed progressive artists. On the whole, however, the prosperous twenties proved a lean time for the American artist. Collectors interested in modern art preferred to buy in Europe.

In 1929 the crash caused an immediate curtailment in purchases abroad but this soon resulted in an increase of purchasing of the much cheaper work of American artists. An official sponsoring of advanced trends came about also in 1929 with the founding of the Museum of Modern Art, which at first emphasized European art, but turned more to American as the years went on. This
Museum's unchallenged position from the outset tended to place the mark of approval on modern art in general and considerably increased the number of followers, which up to now had been few indeed. For the most part the established museums did not show the most advanced trends, though the Art Institute of Chicago was more liberal than most. In 1922 it exhibited Arthur Jerome Eddy's collection which included Kandinsky and other modern innovators and in the same year gave space to the newly-formed progressive group, the Arts Club, which exhibited in 1923, both drawings and paintings by Picasso, his first exhibitions in an American museum. Chicago annually were beginning to show modern tendencies by the late twenties and Rudolph Weisenborn's cubist painting, Chicagoan, was a shocker in 1929.

If the depression brought on the "back to America" movement with the American Scene, Social Consciousness and the WPA, it also brought a crystallization of abstract trends. In general Americans took familiar subjects and interpreted them in terms of semi-abstract formulas. Stuart Davis was one of the leaders; Vytacil and others joined him. Davis had enjoyed the benefit of the liberalizing effects of Robert Henri's art teaching whereby traditional studio methods were discarded and students were encouraged to think and experiment for themselves. He was enormously stimulated by the Armory Show, being much impressed by the French artists' arbitrary use of form and color. He and his colleagues had followed with interest Steiglitz' exhibitions and Katherine Dreier's Société Anonyme and were familiar with the visiting French moderns, Picasso, Duchamp and Jacques Villon. By the early twenties Davis began to experiment with abstract themes. A turning point in his career occurred in 1927 when he concentrated on space relationships for their own sake, taking his point of departure from a set still life—an egg beater nailed to a table. From this he evolved a generalization of geometric shapes. A period in Paris formed a happy interlude in his life and he learned much of the subtleties of French painting though the effect was to make his work a little too decorative in feeling. On returning to America in 1929 he again sought subject matter from the more vigorous aspects of American life and thereby added strength to his work.

In Philadelphia Arthur B. Carles, a strong progressive painter, was making use of semi-abstract themes in brilliant colors. S. MacDonald-Wright in California continued to adhere more directly to French mannerisms reminiscent of Braque. Chicago showed other approaches, for Willard Grayson Smythe was working in a completely non-objective style while Rudolph Weisenborn was a firm believer in Cubism. Out in Portland, Oregon, the self-taught ex-cowboy, C. S. Price, was quietly painting deep, rich-toned cubist compositions. Thus in the early thirties the abstract movement was confined to a well-established but still small group in New York and occasional and widely separated individuals in other cities.

It was not until later in the thirties that the resurgence of abstract art in Europe in a completely non-objective guise had its repercussions here. Piet Mondrian and Hans Arp insisted on a complete departure from nature into
pure form. In Germany Josef Albers and Moholy-Nagy from the Bauhaus, advocated the same principles. Carl Holty and various other Americans followed the new trend and in 1937 the American Abstract Artists was organized as a group. Many of the prominent Europeans came to this country, thus consolidating the movement.

Alexander Calder, who joined the European abstract group in Paris in 1932, was the most inventive of all the American moderns and created new sculptural concepts in metal—termed mobiles and stabiles. His contribution was characteristically American in that it had the element of humor and lack of pretentiousness which was a healthy foil to the sterility of the Bauhaus’ excessive purity.

During the past ten years abstract art has been able to flourish in America. A combination of the maturing of native artists with the added stimulus of European artists coming here shortly before the war brought about a concerted effort in the development of progressive ideas. Despite the presence here of many prominent European artists, the trend of American art has taken its own direction. Although the influence of Mondrian and the most purely non-objective European trends has been great, American abstract painters have inevitably been more strongly compelled by an expressionistic viewpoint and the desire to take a point of departure from nature. This has given to American art a vitality and freedom from sterility. The tendency among those who have advocated a completely non-objective approach has been to denounce all other forms of art. These are the new bigots, the academicians of abstraction.

Though the surrealist movement began specifically in 1924 in Paris under the leadership of André Breton, it grew out of the irrational concepts of Dadaism and the strongest single influence was the nostalgic, dream-like painting of Giorgio de Chirico dating as far back as 1910. Fantastic art was nothing new, for Hieronymous Bosch at the end of the fifteenth century and Peter Brueghel in the sixteenth, had produced numerous eerie and fantastic paintings. There were many others during the succeeding three centuries who fancied pictures of horror like Fuseli and Goya or the tricky, illusionistic pictures so popular in the eighteenth and nineteenth centuries known as trompe l’oeil (fool the eye).

Surrealist writing had appeared before the movement was officially inaugurated, Guillaume Apollinaire being the leading literary exponent. In 1935, the first surrealist exhibition was held in Paris including artists now well-known in the movement, de Chirico, Paul Klee, Max Ernst, Pierre Roy, Joan Miro, Hans Arp and Man Ray. A. Everett Austin organized the first surrealist exhibition in America in 1931 at the Wadsworth Atheneum in Hartford, Connecticut. In 1932, much the same group was shown at the Julien Levy Gallery in New York with the notable addition of Salvador Dali, the Spaniard, who had recently joined the group and now became the dominant force in the surrealist movement.

Permanent residence of Dali and Ernst in America at the beginning of the
Second World War and Art of This Century, a gallery directed by Peggy Guggenheim from 1942-1947 essentially for surrealist art, have been strong factors in establishing the movement in this country. Romanticism has long been such a strong element in American art that the imaginative qualities of many of our artists have easily developed into the fantastic and dream-like imagery which may be called Surrealism. The movement here is far less well organized than the abstract groups and, aside from certain obvious imitating of Dali, has tended to develop sporadically and unpredictably as the result of individual artists endowed with a particularly fertile imagination. American Surrealists are far less often exhibitionists but on the contrary are likely to be recluses like Julia Thecla and Morris Graves who create out of the intimate recesses of their imaginations sensitive and compelling fantasies. The current preoccupation with psychoanalysis and the workings of the subconscious mind are responsible for the prevalence of Freudian symbolism and various associations with the dream world which are so often present in surrealist paintings. Meticulous technique, usually favored by the Surrealists, has added a magical quality to their use of the double image and tromp l'oeil. These qualities basic in European Surrealism have persisted here largely due to the influence of Dali.

Frederick A. Sweet

211 Kurt Seligmann  The Great Waters
THE PRESENT

For some reason, not readily explicable, an overwhelmingly large number of American artists have recently (since the end of the Second World War) turned toward the abstract idiom. This includes both painters and sculptors. To those who have followed carefully the abstract movement in Europe this sudden interest in America may seem a belated afterthought, for it was almost forty years ago that Picasso and Braque started their first cubist experiments in Paris. We must face the fact that today in the United States many serious artists are still concerned with abstract problems which Europe solved some years ago. This is inevitable. For that matter, our country no less than others, even now has its contingent of derivative Impressionists stemming from an even earlier outmoded nineteenth century movement.

But contemporary abstract art in America is not all derivative. Despite the colossal debt we owe to Europe, many painters and sculptors in this country are developing an abstract vocabulary which reflects their own life and their own surroundings. These indigenous artists are found everywhere, not alone
in New York but also on the West Coast, very particularly in Boston (heretofore the stronghold of conservatism) and surprisingly in small communities like Laramie, Wyoming; Norman, Oklahoma; Albuquerque, New Mexico, and Iowa City. Their work is not "regional" in the sense of the American Scene, but frequently with indirect implications it reflects and interprets their environment. The arid, contorted landscape of New Mexico, the mysterious textures, colors and transparencies of the Northwest (where sunlight is tempered by timber), the inhuman mechanistic colossi, New York and Chicago, naturally create different responses. Only a deeply introverted artist fails to react to such compelling forces.

After traveling over fifteen thousand miles in the United States, visiting studios, galleries, art schools and museums, I begin to understand some of the problems which confront American artists. This country is incredibly beautiful, huge, breathtaking—its mountains, dams, bridges, deserts, lakes, rivers and prairies are conceived on a grand and awesome scale. One wonders what nature and the modern engineer have left the American artist to say. For to the engineers of Grand Coulee Dam, of Bonneville and Boulder goes credit for the terrible imagination which permitted them to out-maneuver and control their physical surroundings. But they were neither interpreting nor recording; their aim was functional. The artist has a different but no less challenging problem and his solution takes many forms.

This exhibition is concerned with only two of these forms: the abstract and the surrealist—which brings us to another problem. How are we to define properly and limit these evasive terms? Webster has one definition, art historians another, and artists quite justifiably have told me that all great art is not necessarily surrealistic but is certainly abstracted. Labels, categories and similar restrictions are apt to antagonize the living artist. He prefers to be considered an individual—not a member of a movement. Accordingly we have tried to interpret our two categories loosely. Undoubtedly there will be those who complain that this exhibition exceeds its title, but if it gives a true cross-section of progressive art in America with emphasis on the surrealist and the even more prevalent abstract movement, the Art Institute can feel justified. Expressionism sometimes encroaches on Abstraction as Romanticism overlaps Surrealism, but permitted a generous semantic approach, the current exhibition stays within its bounds even though definitions are more intuitive than scientific.

A large exhibition chosen by only two people is apt to reflect personal tastes no matter how diligently the selection is made. Doubtless, excellent artists have been omitted, for not even the most conscientious and selfless search is infallible. By limiting the theme of our show to abstract and surrealist work, we were able, through wide and often arduous travel, to visit the studios of many relatively unknown artists. In certain cases their work is now being given its first public showing. Do not think that we claim these as discoveries. I am convinced that an artist is only discovered by one person, himself. But this exhibition is unquestionably enriched by a large number of newcomers,
whose work as yet cannot be seen in either commercial galleries or museums.

It has occasionally been implied that the present exhibition will prove fatal to abstract art in America. Flattering as this is, no one institution can be held responsible for the annihilation of any art movement merely because of a comprehensive exhibition. The Art Institute does not create or destroy schools of art, it merely shows what is going on in the country. The aim is to bring to the people of Chicago an honest survey of certain outstanding movements now prevalent in American art.

To do this properly we were obliged to find out what was actually going on, not alone in New York, the ever-popular hunting ground, but throughout the entire country—in the controversial Middle West, on the active West Coast, in the less productive South and of course along the eastern seaboard. We found that often the most banal and uninteresting art was being produced in the better known art colonies. Conversely, where we least expected to meet vigorous and original work, in midwestern and small western towns, we often found it. But in these cases, the artists in question were usually connected with progressive departments in large universities or colleges. I am referring particularly to Washington University in St. Louis, to the State University of Iowa in Iowa City, to the University of Wyoming in Laramie, to mention but a few. The experimental artist seems to live an easier life economically in these smaller centers, but he pays heavily for his comfort with loneliness. He has few if any associates with whom he can discuss his work, and as a rule his neighbors have no understanding whatsoever of what he is trying to do. Unfortunately, in American art circles the exchange of ideas through good conversation is usually accompanied by high rents.

In our survey of the United States we were constantly impressed by the ever-increasing number of American artists. I think it is safe to estimate that the number of professionals has probably doubled in the last ten or fifteen years. Also indicative of art’s professional coming of age is the staggering enrollment in art schools throughout the country, where abstract and surrealist painters and sculptors are substantially represented on the faculties. Over a quarter of the total number of artists in our exhibition are employed as teachers, fourteen of whom head departments of distinguished colleges, schools or universities. It would seem that even though the public does not always understand their work at first glance, educational institutions appreciate the soundness of their approach.

But teaching is not the only economic solution for experimental American artists. Many make their living as commercial artists, some as craftsmen and ceramists, others as writers, architects and designers. Dozens of different professions are represented by the group in our exhibition: dentistry, farming, house painting, furniture refinishing, music, printmaking, restaurant catering, interior decorating, book illustration, photography, cartooning, jewelry designing and last but not least the perennial job of raising children and being housewives, for exactly one sixth of the two hundred fifty-two artists included are women. Some few (an almost negligible number) have independent
incomes. An equally small number are able to support themselves through sales, since abstract and surrealist art is even more difficult to sell than that of other contemporary schools. But at least one popular contention is disproved; these are not “long-haired” dilettantes.

Certain illuminating statistics emerge from the current exhibition. An unusually large number of artists (113) have never before shown their work at the Art Institute. In addition, approximately eighty-five have not as yet been represented in any major national exhibition. Though these figures speak for themselves, they become more important when evaluated in qualitative terms. Many of the newcomers are neither young nor inexperienced; only too often they are highly expert mature artists who, living remote from the main exhibition centers, have been overlooked. Another surprising figure is the relatively small proportion, about one quarter, of foreign-born artists in the exhibition—surprising because the United States has always been a nationalistic melting pot. I venture to say that in a similar exhibition during the twenties in Paris a far larger percentage would have come from countries other than France. This welding of outside influences with native born production makes for a vitality and vigor which today seems lacking in contemporary European art, though this lack may more probably be due to a natural war debilitation.

Only twenty-five names from the entire show are represented by sculpture, indicating that this medium is less widely used than the various forms of painting, and with good reason. Sculpture is far more expensive and frequently more arduous to make, and always more difficult to transport and to sell. Americans are definitely not sculpture-minded. Small apartments are scarcely ideal settings for three-dimensional objects. Despite sculpture’s relatively slight representation, it nonetheless competes vigorously in quality with the best paintings included. The San Francisco area alone is responsible for one fifth of all the sculpture invited to the exhibition. It would seem that the abstract movement in this city is far better represented by its sculptors than by its larger but less proficient group of painters. As a general rule, San Francisco’s abstract sculptors are carvers of either wood or stone. I am thinking in particular of John Baxter, Claire Falkenstein, Bill Hendricks, Robert Howard and his wife, Adaline Kent, all of whom seem to prefer direct carving to the various modeling techniques. In other parts of the country we find occasional sculptors who are experimenting with new materials and new forms like Noguchi’s slate figures or David Smith’s wrought metals. The now famous mobiles of Calder have already established a new American school of sculpture, exploiting a kind of mechanistic motion in space which grows inevitably from modern urban life. Archipenko is using plastics, young Filipowski in Chicago is working with aluminum—both materials are light and easy to ship, an important consideration in the world of today.

A short ten years ago the most popular movement in American painting was the so-called American Scene, a type of regionalism which stressed ad nauseam the factual and realistic elements of our life and landscape. This school was
not concerned with personal interpretation; its job first and foremost was to
discard European influences and to document and sentimentalize local incident.
A natural antidote and reaction after the American Scene were the freer forms
and more imaginative symbols implicit in both abstract and surrealist paint-
ing. In a world struggling with the concept of the United Nations, artists and
public alike were ready for less rigidly controlled nationalism. But the tre-
mendous swing toward abstract and semi-abstract themes makes for a new
danger. It is probably easier to impress the average layman with a superficial
abstraction than with an equally superficial naturalistic painting, because the
public as yet has had so little experience with the abstract tradition. Through-
out the country young untrained artists are jumping on the abstract band-
wagon and too often are producing "chi-chi" work, shallow and offensively
chic. There are also the academicians, the dry revolutionaries who manu-
facture theoretic abstractions.

To deny legitimate and deeply felt influences is to demand the impossible.
That certain paintings in the exhibition borrow heavily from great European
leaders is an inevitable result of modern communication and transportation.
Several artists, in particular Glarner, Diller and Budnick, are frankly working
in the tradition of Mondrian, a geometric non-objective style which depends
on perfectly controlled proportions. Miro, Picasso, Braque and Klee are also
modern European masters whose influence can be detected in much present-
day American painting. Their followers, usually found in large metropolitan
centers which are subject to more outside influences, are apt to use anthropo-
morphic rather than geometric forms, muted color, loose brush work and rich
surface textures. Almost always working in the orbit of good taste, these many
young artists have created a style of abstract painting so similar that it seems
to come from the brush of one man.

However, we cannot overlook the frequent strong and personal statements
which are everywhere evident in the exhibition. The problem of how American
abstract and surrealist painting differs from its European counterparts could
make for dubious generalizations unless discussed in terms of individual
artists. For example, Mark Tobey, whose home is in the state of Washington,
has combined certain Oriental influences, not unnatural to the West Coast, with
mysterious transparencies nostalgic of the Northwest. In his so-called "white
writing" technique he has evolved an authentic American style which is widely
influencing younger artists in Washington. The best known of these is Morris
Graves, whose poetic bird and nature forms also evolve generically from the
Northwest. Further south in Oregon we find Charles Price exerting an equally
strong influence on the younger painters of Portland. Once a cowpuncher, he
too is less related to Paris and Europe than to his own surroundings. Juicy
pigment, low-toned sensuous color, vaguely suggested animal forms combine
in an American style which suggests and reflects the light, life and color in
the great forests of this heavily timbered region. Likewise in the Southwest
we find several other original American painters; outstanding is Cady Wells.
With him light, color and anguished forms suggest abstractly the strange
plastic landscape of New Mexico where this artist lives. Steve Wheeler ingeniously worked with American Indian motifs to form a no less original native idiom. Reminiscent of such true American folklore as neon lights and large city shapes are the shiny crisp surfaces developed in the paintings of Charles Howard and Panos Chikas. These few examples seem to indicate that American abstract art can be either subjective or objective but almost always it evolves from environmental influences. In Europe this has been less true. Here the individual innovator draws more on his atavistic past than from his immediate surroundings. In a country such as America, where the wonders of pioneering are still not forgotten, the artist's language is often close to the awe he feels for the land itself. The European, more weary and more remote from his native beginnings, is driven back into himself.

In America, the impact of Surrealism has been fainter than that of abstract art; why I do not know. The younger American surrealists are related to a literal anecdotal style which we have come to associate with Dali. Almost invariably they are competent and well trained technicians who vacillate between compulsive dream symbolism and extreme romanticism. Here an indigenous American idiom is more difficult to find than among the much more prevalent abstract painters.

This then, is our exhibition—the work of two hundred fifty-two American artists, some renowned, others unknown, but together their paintings and sculpture become a segment of American art history. I need not call your attention to the famous leaders of American art, Stuart Davis, Karl Knaths, Morris Kantor and many others whose work is already familiar to all of us. Better perhaps to dwell on the lesser known brilliant and moody Bostonians who are occasioning a renaissance of real proportions in New England, or the mature group of accomplished painters and teachers in Los Angeles. This, America's most synthetic city, has paradoxically attracted many serious and original abstract artists.

Also not to be overlooked are the personal explosive styles of Hofmann, Hayter and Jackson Pollock in contrast to the equally personal but tender idioms of Conway, Graves, Hillsmith and Boris Margo. Matta has successfully wedded Surrealism with Abstraction; Robert Motherwell has produced an ecstatic art quite his own; so also has Roesch, Blohm and Elmer Bischoff. For consummate but unobtrusive draughtmanship I commend to you Benrimo, Wilde and Rico Lebrun. For gem-like surfaces and subtle color control I suggest Schanker, Heaney, Stillman and Julia Thecla. Typical of the rich variety in personal expression to be found in the exhibition are the equally intense works by the Bostonian, Esther Geller, and John O'Neil of Oklahoma.

In conclusion let me add our grateful thanks to the many artists, museum directors and curators who helped and advised us. The list is far too long to print, but without their generous cooperation our exhibition could not have been assembled.

KATHARINE KUH
catalogue:
<table>
<thead>
<tr>
<th>Name</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ivan Le Lorraine Albright</td>
<td>Born Chicago, 1897. Lives in Chicago. Famed for macabre subjects and for recent collaboration with motion picture industry.</td>
</tr>
<tr>
<td>John R. Baxter</td>
<td>Born San Francisco, 1912. Lives in Walnut Creek, California. Works as ceramist in fire brick factory.</td>
</tr>
<tr>
<td>Tom Benrimo</td>
<td>Born San Francisco, 1887. Lives in Ranchos de Taos, New Mexico. Gave up successful career as commercial artist to devote all his time to easel painting. This is first picture he has ever exhibited.</td>
</tr>
</tbody>
</table>

*The prices of the works which are for sale are noted in the catalogue. Anyone wishing to make purchases should apply to Mrs. Ruth Campbell Roberts, Sales Agent, at the desk in Gallery 655.*
14 THREE DANCERS, oil

15 HIT THE DIRT, gouache

16 BELLA VENEZIA, oil

17 SILENT COLORS, monoprint

18 VERTICAL ASSEMBLAGE, oil

19 CONGENITAL BLUE, water color

20 DUAL PORTRAIT—YELLOW, oil

Kathleen Blackshear born Navasota, Texas, 1897. Lives in Chicago. Teaches at the School of the Art Institute of Chicago.


Peter Blume born USSR, 1906. Lives in Gaylordsville, Connecticut. An incisive, meticulous painter who was one of the first American Surrealists.


Alexander Calder Little Blue under Red
David Burlinuk born Charkov, USSR., 1882. Lives in Hampton Bays, Long Island. Was associated with Franz Marc and Kandinsky in early modern art movement in Germany. He is also a poet.

36 AFTER WILLIAM BLAKE, oil
Lent by Mr. and Mrs. Bernard Smith, Beverly Hills, California


37 BLACK TRAP, wood, paper, string


38 BIRTH, oil

1000


39 LITTLE BLUE UNDER RED, iron

40 COMPOSITION, water color

1400

200


41 SONG OF THE DESERT, bronze

1000


42 THE RETURN OF THE PRODIGAL, oil

450

George Cavallon born Sorian, Italy, 1904. Lives in New York City.

43 ABSTRACT NO. 1, oil

600

Reed Champion born Auburndale, Massachusetts. Lives in Cambridge, Massachusetts. Mother of three children. The painting was done for her two sons.

44 FOR IOACHIM AND ERIC, oil

200

Serge Chernayeff born Caucasus, USSR., 1900. Lives in Chicago. Director of the Institute of Design in Chicago; also an architect.

45 NEW YORK NO. 2, oil

500

89 Panos Chakas Abstraction No. 1
46 Boneyard, oil 350

Fred Conway born St. Louis, 1900. Lives in Webster Groves, Missouri. Teaches at Washington University, St. Louis.
47 Carnival, oil and wax 400

48 Blue Abstraction, gouache 500

49 Composition with Red and Green, oil 1200

50 Yellow Abstract, gouache and pastel 100

51 Faces, gouache 50

52 Basic No. 2, water color and gouache 150

Ralston Crawford born St. Catharines, Ontario, Canada, 1906. Lives in Buffalo, New York. Only painter sent to record the Bikini atom bomb explosion. This picture is one of that series.
53 Tour of Inspection, oil 800

54 Self-Portrait, oil 650

Salvador Dali born Figueras, Spain, 1904. Lives in Pebble Beach, California. The most famous exponent of Surrealism.
55 Mrs. Charles H. Swift, oil Lent by Mr. and Mrs. Charles H. Swift, Chicago

56 Arboretum by Flashbulb, oil

57 Blues in the Night, oil 100

Worden Day born Columbus, Ohio, 1916. Lives in Louisville, Kentucky. Artist in residence at University of Louisville.
58 End of Mesozoic Times, oil 400

Julio de Diego born Madrid, Spain, 1900. Lives in New York City. Versatile painter who is also known for his modern jewelry.
59 Nichos, tempera 425
José de Rivera born New Orleans, 1904. Lives in New York City. Noted for abstract constructions in metal which have frequently been incorporated with architecture.

60 Ferro oxide surface, ferro steel 2000

Francesco di Cocco born Rome, Italy, 1900. Lives in Santa Barbara, California.

61 Fallen angels, oil 500


62 Composition, oil


63 Abstraction with driftwood, shell and plant forms, water color 160
107  David Hare  The Suicide

100  Halcomb Greene  The White Space
Enrico Donati born Milan, Italy, 1909. Lives in New York City. Has introduced surrealist themes into advertising design.

Werner Drewes born Canig, Germany, 1899. Lives in St. Louis. Trained at Bauhaus in Weimar, Germany. Now teaches at Washington University, St. Louis.


Max Ernst born Brühl, Germany, 1891. Lives in Sedona, Arizona. One of the founders and leaders of Surrealism.

42 Federico Castellon  The Return of the Prodigal

71 NEW DEATH, oil
1000

Claire Falkenstein born North Bend, Oregon, 1908. Lives in Berkeley, California. Experimenting with various new materials, particularly plastics.

72 VERTEBRA, walnut
500

Lyndel Feininger born New York City, 1871. Lives in New York City. Though American born was one of the founders of modern painting in Germany, where he taught at the Bauhaus.

73 MOSAIC, water color
300
Lorser Feitelson born Savannah, Georgia, 1898. Lives in Los Angeles. For past seventeen years one of most influential teachers in California.


William Fett born Ann Arbor, Michigan, 1918. Lives in St. Louis. Teaches at Washington University, St. Louis.


Oscar Fischinger born Gelhausen, Germany, 1900. Lives in West Hollywood, California. Has been experimenting with abstract films. Worked on Disney’s Fantasia.


Esteban Francés born Port Bou, Spain, 1915. Lives in New York City. Fought in Spanish war, escaped to Mexico where he was active in the abstract movement.
83 MADRIGUERA, oil

50-39618 84 KALEIDOSCOPIC JOURNEY, oil 500

85 HEAD OF A KING, oil 200

Albert Eugene Gallatin born Villa Nova, Pennsylvania, 1881. Lives in New York City. Noted not only as a painter but also for his fine modern art collection recently given to the Philadelphia Museum.
86 THE GRAY CLOTH, oil 625

87 AUGUST, oil 750

88 THE TRAVELERS, encaustic 450

Panos Gikas born Malden, Massachusetts, 1919. Lives in Winchester, Massachusetts. A graduate student at the Yale University School of Fine Arts.
89 ABSTRACTION NO. 1, tempera 450

90 HORSE IN THE STUDIO, oil 500

Fritz Glarner born Zurich, Switzerland, 1889. Lives in New York City.
Much influenced by the painter, Mondrian.
91 RELATIONAL PAINTING TONO NO. 1, 1944, oil 1400

92 OFF WITH HIS HEAD, oil

93 ABSTRACTION—1947, redwood 750

94 UNGUAL, ink and water color 250

95 THE SUN, THE DERVISH IN THE TREE, oil 900

96 ALTAR, oil 950
Ellwood Graham born St. Louis, 1911. Lives in Monterey, California. One of the leaders of abstract painting on the West Coast.

My Story, oil


8 Black Waves, water color

Lent by the Albright Art Gallery, Buffalo, New York


99 London Ruins: Spiral Staircase, oil


100 The White Space, oil

Lent by the Walker Art Center, Minneapolis


Collage No. 8, paper


102 Figure in Movement, bronze

Lent by the Addison Gallery of American Art, Andover, Massachusetts

George Grosz born Berlin, Germany, 1893. Lives in Douglaston, Long Island. Came to fame after First World War as a bitter satirist of decadent German life. Was one of the original Dadaists.

103 I Woke Up One Night and Saw a Burning House, oil


104 Bust Outdoors and Well Dressed, oil

Philip Guston born Montreal, Canada, 1912. Lives in St. Louis. On year's leave from staff of Washington University to study in Europe with a Guggenheim Fellowship.

Night Children, oil

Leah Rinne Hamilton born Finland. Lives in San Francisco.

Coronation, oil

David Hare born New York City, 1918. Lives in Roxbury, Connecticut. One of few Americans working exclusively with surrealist sculpture.

107 The Suicide, bronze

1200

Eleanor Harris born Chicago, 1899. Lives in Minneapolis. Works with great variety of mediums and materials; has been particularly successful with tempera and glue.

108 Flight, tempera and glue

George Harris born San Francisco, 1913. Lives in Sausalito, California. Teaches at California School of Arts and Crafts, Oakland.

Broken Outlook, ink wash and water color

175


Bill Hendricks born Coalinga, California, 1916. Lives in Danville, California. This is the first time this artist has exhibited.


Hans O. Hofmann born Saxony, Germany, 1895. Lives in New York City. One of the most influential teachers of modern art.

118 FURY NO. 1, oil  900


119 CHRONOLOGICAL NO. 231, water color  250

Carl Holty born Friesburg, Germany, 1900. Lives in New York City. One of the leading exponents of American abstract art.

120 THE ASTRONOMER, oil  1200


121 DOVE LOVE, oil  1200

List by Mr. and Mrs. Douglas MacAgy, San Francisco

122 SEMAPHORE, pearwood

500


5039459

123 A DELICIOUS TORTURE DEVICE, casein and ink
Lent by Miss Miriam Frink, Milwaukee

Foster Jewell born Grand Rapids, Michigan, 1893. Lives in Santa Fe, New Mexico. This sculpture is one of a series of variations on a theme.

60 39647

124 BLADES OF GRASS NO. 30, wood

500

Raymond Jonson born Chariton, Iowa, 1891. Lives in Santa Fe, New Mexico. Professor of art at the University of New Mexico, Albuquerque.

125 GREEN ENVIRONMENT, water color

75


126 EXPULSION, water color

150

**So 37608**

*Abstract art, gouache and tempera* 150


**So 37690**

*Gray Rocks and Gray Trees, oil* 1500


**So 37696**

*Pilt and Tiltillation, water color* 100


**So 37641**

*The Hunter's Dream, oil* 450

131 Dark Mountain, plaster
Lent by the San Francisco Museum of Art

Vance Kirkland born Convo, Ohio, 1904. Lives in Denver. Head of Art Department at the University of Denver.

132 Five Million Years Ago, water color


133 Black and White No. 11, casein
Lent by Mr. Ralph Waldo Bush, Jr., Chicago

84 Seymour Franks Kaleidoscopic Journey
Karl Knaths born Eau Claire, Wisconsin, 1891. Lives in Provincetown, Massachusetts. Has been working with abstract themes for many years and is now considered one of America's leading artists.

Guitou Knoop born Moscow, USSR., 1907. Lives in New York City. Does portrait sculpture in the tradition of Despiau who was her teacher. For the last two years has been working with abstract forms.


Lawrence Kupferman born Boston, 1910. Lives in Dorchester, Massachusetts. Teaches at the Massachusetts School of Art in Boston.

Wesley Lea born Bradford, Vermont, 1914. Lives in Flemington, New Jersey. Lives on a farm where he devotes most of his time to painting.


James Lechay born New York City, 1907. Lives in Iowa City. Teaches at the State University of Iowa.

140 SYMBOLS AND RAILROAD SIGNALS, water color 350


Helen Lundeberg born Chicago, 1908. Lives in Los Angeles. Sometimes surrealist, sometimes romantic, but always feminine in her work.


S. MacDonald-Wright born Charlottesville, Virginia, 1890. Lives in Santa Monica, California. Founder in 1913 of the American Synchromist movement which was concerned with abstract color experiments.


141 ORIENTAL FIGURE, ink and gouache

142 WILD EARTH MOTHER, bronze

143 MICRO-MACROCOSMIC LANDSCAPE, oil

144 THE JITTERS, oil

145 FIG LEAF STILL LIFE, oil

146 BLACK, WHITE AND YELLOW, oil

147 STROLLER AND SIDEWALK CAFE, montage and gouache

148 SANCTUARY, water color

131 Adaline Kent Dark Mountain
Keith Martin born Lincoln, Nebraska, 1911. Lives in Lincoln. A Surrealist who has frequently exhibited abroad and has designed for the ballet.

149 TRAGEDY OF HAMLET, gouache


150 CORAZZIERE, oil


151 BEARINGS IN TRANSITION, oil


152 COMPOSITION NO. 63, gouache

John Masteller born Bird Island, Minnesota, 1913.

153 THE MATHEMATICIAN, oil


154 SAFFRON, oil
Robert McCchesney born Marshall, Missouri, 1913. Lives in San Francisco. This water color, made in New Guinea while the artist was with the Merchant Marine, shows strong primitive motifs borrowed from South Pacific art forms.


James McRae born Niles, California, 1912. Lives in Berkeley, California. Teaches at the University of California, Berkeley.


Knud Merild born Jutland, Denmark, 1894. Lives in Los Angeles. Has invented new technique called "flux," of which this painting is an example. Also a house painter and writer.


Maud Morgan born New York City, 1903. Lives in Andover, Massachusetts. Is a housewife raising two young children.

Carl A. Morris born Yerba Linda, California, 1911. Lives in Portland, Oregon. Though formerly director of Spokane's Art Center, he now devotes all his time to painting.

George L. K. Morris born New York City, 1905. Lives in New York City. Studied in Paris with Léger and Ozenfant. Since his student days has worked consistently in the abstract manner.

Robert Motherwell born Aberdeen, Washington, 1915. Lives in East Hampton, Long Island. One of the few artists who combines creative painting with art criticism, editing and scholarly research in the history of art.

167 KEYS AND FEATHER, oil
200


168 ROTATING VISION, oil
500

Carl Nelson born Upsala, Sweden, 1900. Lives in Boston. The subject of this painting is taken from the story of Lazarus.

169 AND THE BEGGAR DIED, oil


170 DANCE, water color

171 BLACK WITH YELLOW, oil and crayon  
200


172 NIGHTS IN THE SUBURBS, oil  
750

Isamu Noguchi born Los Angeles, 1904. Lives in New York City. Long an experimenter, this sculptor is now originating new forms in slate.

173 AVATAR (MANIFESTATION), marble  
3000

Georgia O'Keeffe born Sun Prairie, Wisconsin, 1887. Lives in Abiquiu, New Mexico. Famed American painter who uses magnified forms with classic restraint.

174 PELVIS IV, oil  


175 ABSTRACT NO. 4, gouache  
75


176 SURVIVAL, casein  
250
John Oppen born Chicago, 1908. Lives in Tuscaloosa, Alabama. Associate Professor at the University of Alabama, Tuscaloosa.

177 LAND AND SKY FORMS, WYOMING, gouache 250


178 THE CRAZY ROCKS, COLORADO, oil 600

1. Rice Pereira born Boston, 1907. Lives in New York City. Purely non-objective artist whose paintings are usually composed of two or more super-imposed surfaces.

50 3929 179 UNDULATING ARRANGEMENT, oil on glass


180 TWO FIGURES, oil 650

Helen Phillips born Fresno, California, 1913. Lives in New York City. Her sculpture appeals to the hand as much as to the eye. Married to Stanley William Hayter.

50 3963* 181 MOTO PERPETUO, bronze 800

Jackson Pollock born Cody, Wyoming, 1912. Lives in East Hampton, Long Island. His explosive, large-scale paintings often have the monumentality of murals.

50 3964 182 THE KEY, oil 1000

Richard Pousette-Dart born St. Paul, 1916. Lives in New York City. These three brass sculptures are designed to be worn and handled. The artist is also known for his paintings.

50 3965 183 THREE BRASS SCULPTURES 50

60 125

C18654 184 VISUAL ENSEMBLE, oil 350

C 3764 C. S. Price born Iowa, 1874. Lives in Portland, Oregon. Self-taught former cowboy who has been the strongest single influence on modern painting in Oregon.

185 ABSTRACTION NO. 4, oil 600

Charles Quest born Troy, New York, 1904. Lives in Webster Groves, Missouri. Teaches at Washington University, St. Louis.

186 COMPOSITION 91, resin and oil 800


Man Ray born Philadelphia, 1890. Lives in New York City. Famous photographer who invented cameraless photographs known as rayograms or photograms. Also the first American Dadaist.

Edna Reindel born Detroit, 1900. Lives in Santa Monica, California.


Siegfried Reinhardt born Eydtkuchen, Germany, 1925. Lives in Overland, Missouri. Student at Washington University, St. Louis.

Lopez Rey born Spain, 1904. This painting is based on the Spanish Civil War and was inspired by an impassioned poem by Garcia Lorca.

Theodore Roszak born Posen, Poland, 1907. Lives in New York City. An innovator in both painting and sculpture, now experimenting with steel.

Mark Rothko born Dwinsk, USSR., 1903. Lives in New York City.


Felix Ruvelo born New York City, 1912. Lives in Chicago. An intense colorist who has given up a romantic style for more vigorous abstractions.
Kay Sage born Albany, New York, 1898. Lives in Woodbury, Connecticut. Married to the Surrealist, Yves Tanguy, she is also a Surrealist who has developed her own idiom.

202 A STRANGER PASSED, oil 500


203 THE ASTRONOMICAL EXPERIMENT, oil 700


204 ABSTRACT ACTIVITY, 1947, collage 250


205 TEMPERA 250


Charles Seliger born New York City, 1926. Lives in Jersey City, New Jersey. A self-taught artist; one of the two youngest in the exhibition.

Kurt Seligmann born Basle, Switzerland, 1900. Lives in New York City. Authority on magic, student of North Pacific Indian art, writer and scholar as well as painter.

John Sennhauser born Rorschach, Switzerland, 1907. Lives in New York City.

Edward John Stevens  The Mad Bull
Ben Shahn born USSR., 1898. Lives in Jersey Homesteads, New Jersey. One of the most subtle commentators on the conflicts of the world today.

Charles G. Shaw born New York City, 1892. Lives in New York City. One of the first American artists to be connected with the abstract movement.

Agnes Sims born Rosemont, Pennsylvania, 1910. Lives in Sante Fe, New Mexico. Her work shows the influence of American Indian and Pre-Columbian art, resulting from her scientific drawings done for the Laboratory of Anthropology, Sante Fe.


Charles Smith born Loften, Virginia, 1893. Lives in Charlottesvile, Virginia. Teaches at the University of Virginia and is one of the outstanding modern printmakers.


Gar Sparks born Columbus, Ohio, 1888. Lives in East Orange, New Jersey. Carries nostalgic romanticism so far that it becomes Surrealism.


Lent by Mrs. Edith Halpert, New York City

213 WORLD'S GREATEST COMICS, tempera

214 APRIL MORNING, oil

215 EMERGENCE, oil

216 DOMINANT YELLOW, oil

217 THE YELLOW DISC, oil

218 PILLAR OF SUNDAY, steel

219 IN WHITE, oil

220 SUSPENDED FORMS, oil

221 MUSIC, oil

222 THREE SEPARATED FIGURES, oil

223 OBJECTS, oil

224 HIBERNATION, water color

225 DRAGON FLIES, ink and tempera


Ary Stillman born Slutsk, USSR., 1891. Lives in New York City.

Duncan Stuart born Des Moines, Iowa, 1913. Lives in Norman, Oklahoma. Teaches at the University of Oklahoma.

233 OBJECTS AND STARS, oil

400


234 THROUGH BIRDS, THROUGH FIRE, BUT NOT THROUGH GLASS, oil

Lent by Mr. Lorenzetti, Los Angeles


235 A VERY HAPPY PICTURE, oil

800


236 THE GATHERING, water color

450


237 THE RIDDLE OF DAEDALUS, gouache

1600


238 I LOOKED INTO A DREAM, gouache and charcoal

Lent by Dr. Earl Evans, Chicago

Mark Tobey born Centerville, Wisconsin, 1890. Lives in Seattle. Has exercised strong influence on modern painting in the Northwest. Invented the technique known as "white writing."

239 THE WAY, tempera

400
Jean Toek born Boston, 1904. Lives in Boston. Self-taught sculptor who has never before exhibited.

240 SLEEP SHADOW, stone


241 NIGHT BONDAGE, egg tempera


242 THE FLYING FISH, oil


243 DISSEMBLER WITH ATTRIBUTES, oil

Muriel Tyler born Los Angeles, 1897. Lives in Los Angeles.

244 FANTASY ABSTRACTION, oil


245 STILL LIFE WITH MIRROR, gouache

Frank Vavruska born Antigo, Wisconsin, 1917. Lives in Chicago. Since finishing his Guggenheim Fellowship has been working temporarily in Campeche, Mexico.

246 COWS IN A TROPICAL LANDSCAPE, oil


247 COMPOSITION WITH BIRDS, casein and tempera


248 LARGE CORRIDOR, oil

249 Bathers, oil 1900


250 Metropolis, tempera 1050

Cady Wells born Southbridge, Massachusetts, 1904. Lives in Santa Fe, New Mexico. Interprets the eerie landscape of New Mexico with deep understanding.

251 Interlunar Sea, water color 300


39430 252 Tom Blowing Bubbles, oil 150

Sold

John Wilde born Milwaukee, 1919. Lives in Madison, Wisconsin. Teaches at the University of Wisconsin.

253 Samson is Blinded, Delilah Encased, oil 300


254 Black Dance, oil 850

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The Art Institute of Chicago wishes to express its appreciation to the following museums and private collectors for their loans to the exhibition:

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THE FIFTY-EIGHTH ANNUAL

EXHIBITION OF

AMERICAN PAINTING AND SCULPTURE

abstract
and
surrealist american art

THE ART INSTITUTE OF CHICAGO

november 6, 1947—january 11, 1948
The Norman Wait Harris Silver Medal and a prize of five hundred dollars for a painting. Awarded by the jury of the exhibition to

Rico Lebrun for his oil painting, VERTICAL COMPOSITION

This painting was the first choice of the jury. It could not be given the Campana Prize of $1,000 as it was not available for purchase.

Rico Lebrun was born in Naples, Italy, in 1900, but has been living in California for several years. He was awarded a Guggenheim Fellowship in 1937 and again in 1938. Long known as an excellent draughtsman, Lebrun has in recent years turned toward monumental paintings which frequently borrow motifs from agricultural implements as in this case.

The Walter M. Campana Memorial Prize of one thousand dollars for an oil painting. Awarded by the jury of the exhibition, the Committee on Painting and Sculpture of The Art Institute of Chicago to decide whether the prize shall be given as a purchase. Awarded as a purchase prize to

William Baziotes for his oil painting, CYCLOPS

William Baziotes was born in Pittsburgh in 1912, studied at the National Academy of Design and lives in New York. His work has come into prominence only during the last two or three years through various New York exhibitions. Here is a young artist who combines Abstraction and Surrealism in a single painting where symbolism and color produce a mysterious effect.

The Ada S. Garrett Prize of seven hundred and fifty dollars, to be either a purchase or award, for an oil painting by an American artist. Awarded by the jury of the exhibition, the Committee on Painting and Sculpture of The Art Institute of Chicago to decide whether the prize shall be given as a purchase or award. Awarded as a purchase prize to

Eugene Berman for his oil painting, BELLA VENEZIA

Eugene Berman was born in Russia in 1899, studied in Paris and has been known through exhibitions in this country since 1930. He now lives in Hollywood and is one of the leading Neo-Romanticists.

The Watson F. Blair Prize of six hundred dollars, for purchase or an award. Awarded by the Committee on Painting and Sculpture of The Art Institute of Chicago as a purchase prize to

Keith Martin for his gouache, TRAGEDY OF HAMLET

Keith Martin lives in Lincoln, Nebraska, where he was born in 1911. He has exhibited in Paris and often in the United States, also has done costume sketches for the ballet.

The Alonzo C. Mather Prize of three hundred dollars for sculpture by an artist born in the United States. Awarded by the jury of the exhibition to

Alexander Calder for his mobile, LITTLE BLUE UNDER RED

Calder's mobile was first choice of the jury for sculpture but received the lesser sculpture prize due to the limiting provisions of these prizes.

Alexander Calder was born in Philadelphia in 1898, lives in Roxbury, Connecticut. Internationally known as the inventor of mobile sculpture.
The Mr. and Mrs. Frank G. Logan Art Institute Medal and an honorarium of five hundred dollars, to be either a purchase or an award, for painting or sculpture which has not previously received a cash award, to be bestowed by the jury of the exhibition, the Committee on Painting and Sculpture of The Art Institute of Chicago to decide whether the prize shall be given as a purchase or award. Awarded to

Theodore Roszak for his sculpture, SPECTRE OF KITTY HAWK

Theodore Roszak, born in Poland in 1907, has lived for many years in New York. He is both a painter and a sculptor and has long been experimenting with abstract constructions.

The Flora Mayer Witkowsky Prize of five hundred dollars to be either for purchase or award, for an oil painting by an American artist. Awarded by the jury of the exhibition, the Committee on Painting and Sculpture of The Art Institute of Chicago to decide whether the prize shall be given as a purchase or award. Awarded to

Attilio Salemme for his oil painting, THE ASTRONOMICAL EXPERIMENT

Attilio Salemme, born in Boston in 1911, lives in New York. He is a comparative newcomer in the exhibition field.

The Watson F. Blair Prize of four hundred dollars, for purchase or as an award. Awarded by the Committee on Painting and Sculpture of The Art Institute of Chicago as a purchase prize to

Boris Margo for his water color, SANCTUARY

Boris Margo was born in Russia in 1902 and studied at several important art schools in his native country. His work has been arousing increasing interest and will be featured this season in a one-man show at the Brooklyn Museum.

The Norman Wait Harris Bronze Medal and a prize of three hundred dollars for a painting. Awarded by the jury of the exhibition to

Morris Graves for his water color, BLACK WAVES

Morris Graves, born in Fox Valley, Oregon, now lives in Anacortes, Washington. Much influenced by Oriental painting, he combines fantasy and eeriness in a very personal style.

The M. V. Kohnstamm Prize of two hundred and fifty dollars for a painting. Awarded by the jury of the exhibition to

Harry Bertoia for his monoprint, SILENT COLORS

Harry Bertoia was born in San Lorenzo, Italy, in 1915 and now lives in Santa Monica, California. He is a jewelry designer, printmaker and is especially noted for his monoprints.

The Bertha Aberle Florsheim Memorial Prize of one hundred dollars for a painting by a Chicago artist who has not previously received an award. Awarded by the jury of the exhibition to

Serge Chermayeff for his oil painting, NEW YORK NO. 2

Serge Chermayeff was born in Russia in 1900, brought up in England, and now lives in Chicago where he is Director of the Institute of Design. He is a distinguished architect, known for several modern buildings in England.
The Martin B. Cahn Prize of one hundred dollars for a painting by a Chicago artist. Awarded by the Committee on Painting and Sculpture of The Art Institute of Chicago to

Richard Koppe for his tempera painting, ROTATING WIRES


The William M. R. French Memorial Gold Medal, established by The Art Institute Alumni Association, for a painting or work of sculpture executed by a student or former student of The Art Institute of Chicago. Awarded by a jury appointed by the Alumni Association to

Harry C. Fockler for his water color, HIROSHIMA

Harry Fockler, born in Lima, Ohio, in 1923, is at present a student in the School of the Art Institute.

HONORABLE MENTION

Honorable Mention for a Chicago painter awarded by the jury of the exhibition to

Felix Ruvolo for his oil painting, METAMORPHOSIS

Felix Ruvolo, born in New York in 1912, has spent most of his mature life in Chicago. He has turned from a highly romantic style to a violent expressionistic type of abstract painting.

Honorable Mention awarded by the jury of the exhibition to

Paul Ninas for his oil painting, NIGHTS IN THE SUBURBS

Paul Ninas, born Leeton, Missouri, in 1903, lives in New Orleans. He studied in Vienna and Paris but is now one of the few exponents of abstract painting in the South.

Honorable Mention awarded by the jury of the exhibition to

Knud Merrilld for his oil painting, CHAIN REACTION

Knud Merrilld, born Jutland, Denmark, 1894, lives in Los Angeles. He is a writer as well as a painter and has exhibited widely throughout the United States over a number of years. This painting is an example of a new technique which Merrilld calls "flux."

Honorable Mention awarded by the jury of the exhibition to

Robert B. Howard for his sculpture, SEMAPHORE

Robert B. Howard, born New York, 1896, now lives in San Francisco. He is both a sculptor and a painter but is especially noted for his abstract experiments in sculpture.
abstract and surrealist american art