ROOM OF CHICAGO ART

September 23 to October 31, 1948

HAROLD ZUSSIN

Valparaiso Sunday

Indiana Dunes (Lent by Mr. & Mrs. Hart Foster, Ohio)

The Box Car

Road without People (Not hung)

Summer Symphony

Conversation

Pink Nude (Not hung)

The Stove

Portrait Study (Not hung)

To Watch the Crowds Go by (Not hung)

Banquet

House to Live in (Not hung)

Landscape with Horses

Solitaire (Not hung)

Nazarene (Not hung)

Violin (Not hung)

Lonely Tree
HAROLD ZUSSIN

Harold Zussin was born in Chicago in 1915. Except for a brief period in the Evening School of the Art Institute, he is entirely self-taught. During the war he was a First Lieutenant with the 101st Airborne troops.

The somber, rich tones of his earlier work have been replaced in his recent paintings by a high-keyed palette rich in texture. Examples both in oil and in casein are included in the exhibition. Though a resident of the city, Zussin favors country scenes, still life and figure compositions. There is a very definite mood to his work often with portentious overtones and a feeling of mystery. Though his compositional arrangements are always simplified, his more recent canvases show a tendency to organize the planes in a semi-abstract manner.
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KENNETH NACK

Form
Fullerton El Station
Recessions
Time Measurement
Subway No. 1
Rocks and Trees
Table Arrangement
Still Life
Subway Structure
Kenneth Nack was born in Chicago in 1923. He studied at the School of the Art Institute from 1941-1943. In 1942 he won the Kuppenheimer Scholarship in the School and in 1943 he was awarded the Clyde M. Carr Prize in the Chicago Annual Exhibition for the first painting he ever exhibited. From 1943-1946 he was in the Army. Since the war he has exhibited in a large number of museums and galleries and in the last year has won two important prizes, one in the Pepsi-Cola Show and the other in the Northwest Territory Exhibition. He has also executed murals for the Evans Fur Company, Maurice Rothschild's Evanston store, and Braun Brothers Oil Company.

Nack's work has gone through various stages and has now been resolved into a dynamic and colorful style almost completely abstract in form. Much of his work is associated with the elevated and other openwork structural elements of the city scene.