

Foreword on program in connection
with the Gottlieb Restrospective Show
at Bennington College, April 23 - May 5, 1954.

ADOLPH GOTTLIEB

Adolph Gottlieb is among the half-dozen artists responsible for the appearance since the early 1940's of the first body of American painting that can vie with, if not surpass, the best contemporary work in Europe. He is perhaps the most solidly accomplished painter of the group, the surest, if not the flashiest, hand. His successful pictures will remain immune to the fluctuations of taste and, as I believe, have a place in the treasury of American art safe from depreciation.

The modesty and patience with which he faces up to each problem in his path, and the independence and honesty with which he solves it, make the lessons of his development viable as are those in the development of few other contemporaries. Gottlieb's influence, or rather his solutions, have had an effect the future will perceive better than we. See, for example, how he can set a seemingly unwieldy silhouette into place without muffling the contrast of dark and light or pulling contours back into illusionist depth. Many of us, painters and spectators alike, have learned from him without realizing it, or at least without realizing the difficulties he has so unobtrusively mastered. Picasso, of all people, was struck by Gottlieb's pictures when he saw them in reproduction, said so, and incorporated suggestions from them in his big "Kitchen" painting of 1950.

I mention this by way of illustration, not as a testimonial. The real importance of Gottlieb's art does not derive from the influence it exerts. The subtleties and yet force of its simplicity, the conclusiveness with which it succeeds when it does--these make it major.

Clement Greenberg

Exhibition at Bennington College
April 23 - May 5, 1954

ADOLPH GOTTLIEB PAINTINGS

Pictograph	1942
Symbol - <i>Pictograph</i>	1942
Recurrent Apparition	1946
Return of the Mariner	1946
Alchemist's Apparition	1946
Equinoctial Rite	1947
Oracle	1947
Sorcerer	1948
Man and Arrow, No. 2	1950
Labyrinth, No. 1	1950
Chromatic Game	1951
Symbols and a Woman	1951
Tournament	1951
"E"	1951
Plus	1951
Archer	1951
Forest	1952
Water and Sound	1952
Sea and Tide	1952
Unstill Life	1952 (lent by Mr. Alfred Jaretski, Jr.)

Except for "Unstill Life", all pictures are owned either by the artist or by the Samuel Kootz Gallery in New York. Thanks are due to both for their cooperation in making the exhibition possible.