

ART EXHIBITIONS

Fall Term 1936-

Kathe Kollwitz.....PRINTS.....Fall

Loaned by Ferdinand Rotten

Quintanilla, Picasso,....PRINTS AND ETCHINGS.....September
Castellon, and Miro

Loaned by Weyhe Gallery, 794 Lexington Avenue, N.Y.C.

Loaned by Pierre Matisse, 51 E. 57th St., N.Y.C.

Albers, Dreier,.....OIL PAINTINGS.....Fall
Drewes, Kelpe

Loaned by Miss Katherine Drier, West Redding, Conn.

Pissarro, Cezanne,.....PAINTINGS.....December
Renoir, Matisse, Picasso, Derain, Kuhn, Braque

Loaned by Marie Harriman Gallery

Mr. Moselsio, Mr. Hirsch.INTRODUCTION TO ART.....September 28
SPACE

Miss Ogborn, Mr. Park....SPACE.....October 5

Miss Ogborn, Miss Hill...SPACE.....October 12

Mr. Moselsio,.....ARCHITECTONIC FORM.....October 19
Mr. Hirsch

Mr. Lauterer,.....ARCHITECTONIC FORM.....October 26
Mr. Park

Mr. Luening, Miss Hill...ARCHITECTONIC FORM.....November 2

Mr. Moselsio, Mr. Hirsch.THE MYSTICISM OF SCIENCE.....November 9

Mr. Lauterer,.....THE MYSTICISM OF SCIENCE.....November 16
Mr. Park

Mr. Lauterer, Miss Hill..THE MYSTICISM OF SCIENCE.....November 23

Mr. Moselsio, Mr. Hirsch.PROPAGANDA.....November 30

Miss Ogborn, Mr. Park....PROPAGANDA.....December 7

Miss Ogborn, Miss Hill...PROPAGANDA.....December 14

.....MODERN RHYTHM-SYMPOSIUM.....December 21

Georges Roualt.....WATER COLOR.....December 21
Loaned by the Brummer Gallery

Review

12/36

"BATHER" BY AUGUSTE RENOIR (1841-1919)

Loaned by the Marie Harriman Gallery

This is the fourth in the series of one picture exhibitions of modern art. The preceding painters shown were: Pissarro, Cezanne, Seurat. Each of these showed himself interested in problems of light. But each had his own end in view, for which experiments with light and atmosphere became a means. Light must shine on a surface. For Pissarro it must shine on a vista, distance, space. For Cezanne, light must intensify the painter's statement of solid forms. For Seurat light collaborates in making an organized pattern. For Renoir light must help paint his beautiful nudes.

Renoir earned money in his early years as a china painter and decorated of fans and window shades. At the age of twenty-one he entered the studio of Gleyre where he met Monet and Sisley. For a dozen years he practiced their "impressionist" method of producing the illusion of light. But the limitation of sacrificing form to atmospheric effect caused him to depend less upon impressionism and more upon his own methods. These methods grew logically out of the older Frenchmen: Boucher, Watteau, Lancret, Courbet.

9/36
The works exhibited in the Theatre are by Luis Quintanilla, the spanish revolutionist, fighting now, if he is alive, on the Loyalist front in Spain.

As an artist, Quintanilla is distinguished not only for his etching and dry point work but for his mural painting as well. He is an accomplished artist although not widely known. Pierre Matisse exhibited his etchings in New York in November 1934, sponsored by John Dos Passos and Ernest Hemingway. "He is a delicate and meticulous craftsman", says Dos Passos. "One feels the tools and the acid; the clean elegance of the metal." He obtains a wide range of effects within this restricted medium of the etched line.

His subject matter shows a deep social interest. He goes about the town observing his people. There are street scenes, mothers and children, town fairs and circuses, and tavern drinkers in the Madrid slums.