

WISCONSIN ARTIST

paintings

JOSEPH FRIEBERT

One man show: January 28th through February 28th, 1960

MILWAUKEE ART CENTER



5. Building Vertical #1, 48x24 inches



3. The Fly, 36x24 inches

Joseph Friebert, born in Buffalo, New York, has spent most of his life in Milwaukee. He holds B.S. and M.S. degrees in art and art education and is a professor of art at the University of Wisconsin, Milwaukee. He started painting and exhibiting his work in 1935 and since then has had ten one-man shows. His work has been included in more than one hundred exhibitions and he has been the recipient of forty-eight awards, including the Mr. and Mrs. Frank G. Logan Medal and three additional awards for oil painting at The Art Institute of Chicago. He was the recipient of a Ford Foundation fellowship for 1952-1953, and two grants for painting from the University of Wisconsin Foundation. His paintings are included in important public and private collections, including the Milwaukee Art Center, University of Wisconsin, Madison and Milwaukee, Lawrence College, Layton School of Art, Milwaukee Journal Collection for the Milwaukee Public Schools, Appleton Public Schools and the Association of University Women, Minnesota Division. Among the major museums which have shown the work of Mr. Friebert are The Metropolitan Museum of Art, The Art Institute of Chicago, Whitney Museum of American Art, Corcoran Gallery of Art, Pennsylvania Academy of Fine Arts, Milwaukee Art Center, Walker Art Center, San Francisco Museum of Art, Albright Art Gallery and the National Academy of Design. Mr. Friebert's painting URBAN CATHEDRAL was exhibited by invitation at the Venice Biennale in 1956 and was purchased by an international collector in Italy. The recently completed mural for Congregation Shalom, Fox Point, is the work of Mr. Friebert.

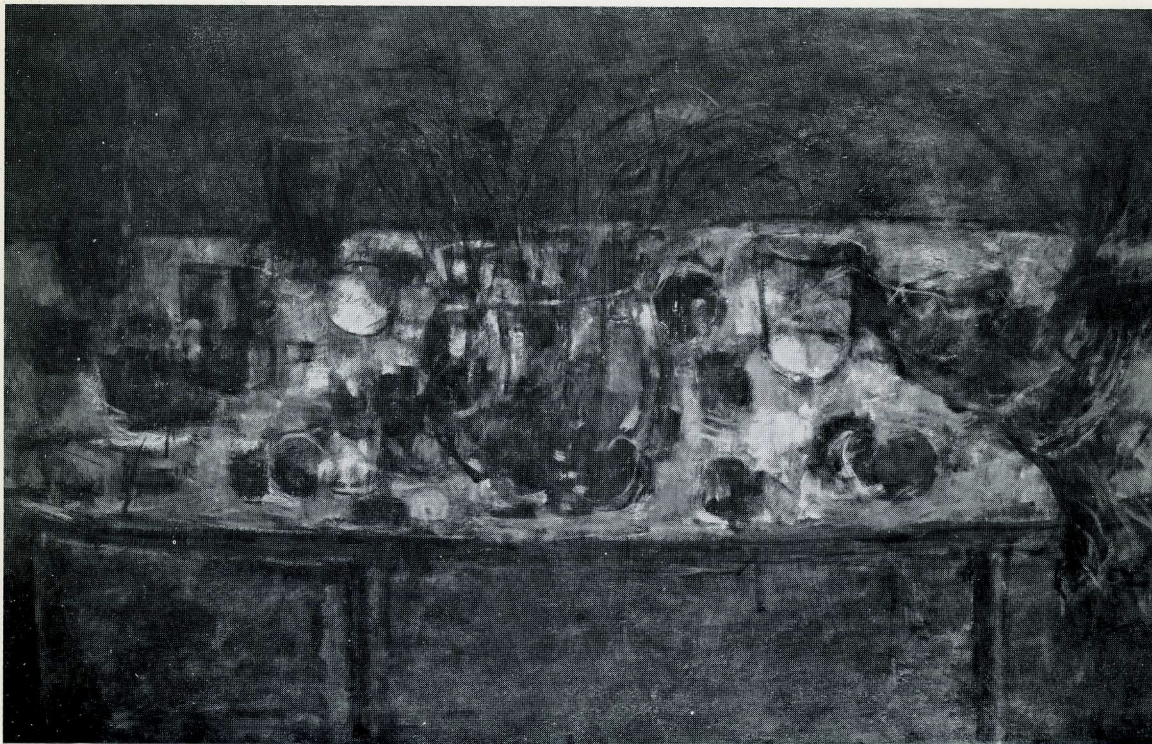
Catalog:

1. Crayfish
Oil on panel, 24 x 48 inches
2. Insect
Oil on panel, 36 x 24 inches
3. Fly
Oil on panel, 36 x 24 inches
4. Warrior
Oil on panel, 24 x 12 inches
5. Vertical Building, #1
Oil on panel, 48 x 24 inches
6. Vertical Building, #2
Oil on panel, 72 x 24 inches
Lent by Mr. and Mrs. Maurice Ritz
7. Viaduct, #1
Oil on panel, 24 x 48 inches
8. Viaduct, #2
Oil on panel, 24 x 48 inches
9. Bridge
Oil on panel, 36 x 24 inches
Lent by Mr. and Mrs. Carl G. Garens
10. Factory Reflections
Oil on panel, 48 x 48 inches
11. Structure in Red
Oil on panel, 36 x 24 inches
12. City Form
Oil on panel, 48 x 48 inches
13. Apartments at Night
Oil on panel, 24 x 36 inches
Lent by Dr. and Mrs. Ely Epstein
14. Composition, City
Oil on panel, 36 x 48 inches
15. Wall
Oil on panel, 24 x 48 inches
16. Mystical Building
Oil on panel, 24 x 48 inches

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| 17. City Reflections
Oil on panel, 30 x 48 inches | 26. Sunflowers, #2
Oil on panel, 12 x 36 inches |
| 18. White Harbor
Oil on panel, 24 x 48 inches
Lent by Dr. and Mrs. Samuel E. Kohn | 27. Horse and Rider
Oil on panel, 36 x 24 inches
Lent by Mr. and Mrs. Robert J. Miller |
| 19. Composition, Factory
Oil on panel, 48 x 24 inches | 28. Horse and Riders
Oil on panel, 48 x 36 inches |
| 20. City at Night
Oil on panel, 36 x 48 inches | 29. Carnival
Oil on panel, 36 x 24 inches |
| 21. Factory
Oil on panel, 36 x 24 inches | 30. Five Figures in a Box
Oil on panel, 24 x 36 inches |
| 22. Still Life in Reds
Oil on panel, 24 x 36 inches
Lent by Mr. and Mrs. Robert J. Miller | 31. Nude
Oil on panel, 48 x 36 inches |
| 23. Still Life in Yellows
Oil on panel, 30 x 36 inches | 32. Wave
Oil on panel, 12 x 36 inches |
| 24. Still Life with Chicken
Oil on panel, 30 x 48 inches | 33. Cats at Play
Oil on panel, 30 x 40 inches |
| 25. Sunflowers, #1
Oil on panel, 40 x 30 inches | 34. Nude in Greens
Oil on panel, 24 x 48 inches |

Statements by the Artist For many years I have been deeply interested in the study of color luminosities and the subtleties which arise through this complex refinement of a layer upon layer procedure in the building of the form in a painting. This disciplined aspect, although secondary to concept and spiritual discovery, cannot be overlooked in my approach to painting. I feel that my responsibility to painting is an inquiry into personal painting concepts, paint and the unceasing search for a means of excellence in its application in order to express a unity with ideas.

There are two ways in which I develop a painting. Many times I begin without a preconceived idea, making use of the artistic elements of line, color and form, which approach tends to create a solely abstract configuration. As I work along in this manner I discover within the form an associative implication which I try to clarify and organize without destroying the original abstract idea. At other times I start with a pre-designated concept of subject matter and then try to work the design factor around this associative form. Whichever of the two methods is employed and however important the abstract content, a personal relationship with nature ultimately tends to manifest itself, each force contributing to the definition of the other.



24. Still Life with Chicken, 30 x 48 inches