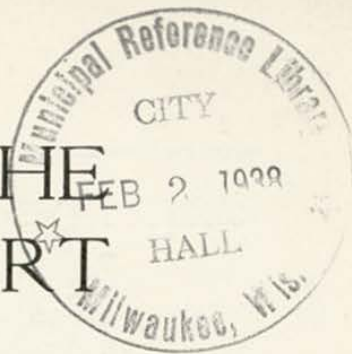


M  
Ar 86

# BULLETIN OF THE MILWAUKEE ART INSTITUTE



VOLUME 12

FEBRUARY, 1938

NUMBER 6



"A Gypsy"

by Preslaw Karschowski

*Sixth International Exhibition of Lithography  
and Wood Engraving*

ISSUED MONTHLY EXCEPT JULY AND AUGUST



## SIXTH INTERNATIONAL EXHIBITION OF LITHOGRAPHY AND WOOD ENGRAVING, 1938-39

Rarely has an exhibition attained so high a level of uniform excellence as that of the Sixth International Exhibition of Lithography and Wood Engraving being circuited by the Art Institute of Chicago. One hundred and eleven prints executed during the last two years by the leading artists of 27 countries make up this showing which gives an excellent report of what is going on in the world of lithography and wood engraving. The jury of selection consisted of three artists well-known in the art of print-making—Thomas Nason, Robert von Neumann, and Stow Wengenroth.

These prints show that European and Oriental artists prefer the wood block, and Americans favor the lithographic stone. In subject we find a reawakened enthusiasm among the artists of Continental Europe for the Bible and the Lives of the Saints—a tendency matched in the United States by a fervent concern with social problems. England stands apart from these two main currents, pursuing her own course of interest in craftsmanship and delight in nature.

Leading artists from Poland, Germany, France, and America are represented in the exhibition. Stefan Mrozewski of Poland is given special notice for a print of George Bernard Shaw in which the author is flanked by St. Joan in the flames of the Inquisition and Don Quixote standing in his stirrups, a pygmy army of workmen passing between his horse's legs.

While from Germany there are no prints dealing directly with religious themes, two of her greatest artists are preoccupied with the theme of death. Kaethe Kollwitz, whose life has been dedicated to the cause of Socialism, has contributed a lithograph, "The Call of Death" in which she portrays herself in old age turning at the touch of Death's hand upon her shoulder, while Ernst Barlach, famous for his religious sculptures, is represented by a woodcut of a child's grave in which a sorrowing peasant woman whose heroic form describes an arch upon the center of the composition,

bends to cover the dead infant with stones from the rocky ground. The aesthetic value of this second print depends upon its linear pattern of black on white.

Outstanding among the French prints are "Calvary at Corte, Corsica" by Chieze, a wood engraving in which the grandeur of the mountainous landscape is subordinate to the human misery of the Giottesque figure crouching at the foot of the Cross; Henri Matisse and Louis-Joseph Soulas are also represented in the French Section.

The Federal Art Project is responsible for a number of the notable prints in the American section. Among these, to mention only a few, are the wonderfully luminous "Trapeze Girl" by Yasuo Kuniyoshi, the romantic Hudson River landscape "Nightfall" by Emil Ganso, and the distinguished lithographs of the Soyars, Isaac and Raphael, in which a nice balance is struck between the social implications of the subject and the abstract necessities of composition.

Visitors to this new showing of lithographs and wood engravings at the Art Institute of Chicago, from whence the exhibition comes, were unanimous in their praise of the virility and strength of the works displayed. The exhibition will be hung January 25 and remain until February 20.

### STOLTENBERG SKETCHES

Following the successful recent exhibition of Thumb-box Sketches by Francesco Spicuzza a group of forty 8-inch x 10-inch oil sketches of Wisconsin by Hans J. Stoltzenberg will be shown during February. These sketches which have all of the vigor and vitality and freshness of his larger paintings fit into the average home and suit the average pocket-book. They were painted during the past summer and fall.

This exhibition has been planned because of the many requests for small, inexpensive, but good paintings of Wisconsin scenes.



## TWO VIENNA PAINTERS

The Art Institute will present two leading Vienna modern painters, Josef Dobrowsky and Robin Andersen in an exhibition of oil paintings and water-colors, opening on February 1 and continuing throughout the entire month.

Josef Dobrowsky, who was born in 1889, studied at the Academy of Arts in Vienna, winning the gold medal in 1912. After the war he reacted against outworn traditions by joining the Vienna Secessionists. In so doing, however, he did not lose himself for, though earlier work often reflects the gloomy conditions of those critical days in Austria, yet in none of it is to be found the morbid and often decadent tendencies which typified so many German post-war painters.

In "Winterscene" there is a satisfying design against the snow in triangles of rich reddish-brown, offset by orange light on distant slopes, while a more imaginative note is struck in "Wolfgangsee" painted with agreeable freedom and evoking the charm of the Austrian village.

Robin Andersen was one of the founders of the New Art Group in Austria in 1919 in association with Kokoschka, Faistauer, Kolig, Schiele, and Wiegeler which held its first exhibitions in Vienna, Prague, and Budapest.

Although unknown in America, he has a wide reputation in Europe, having exhibited in Berlin, Munich, Stockholm, Copenhagen, Rome, and Prague.

The works of the two artists are curiously similar and it is difficult to differentiate between their pictures without considerable study. Andersen is, perhaps, the more abstract of the two, reducing to simpler forms the visual realities of his subject. Yet in such a work as "Landscape Near Salzburg" his concern is chiefly with lyric tone values, lighting, and mood. Both artists are chiefly colorists, clinging to the sombre tones of the palette.

## ACQUISITION BY GIFT

Eighteen of the unforgettable, black-and-white lithograph cartoons of Ross Lewis have been added to the Milwaukee Art Institute permanent collection as a gift from Mr. R. Lewis, of the Milwaukee Journal.

## LOVIS CORINTH

Because of the pioneering influence they had on German art through their individualistic and revolutionary elements which cannot be fit into any pattern, the works of Lovis Corinth have attracted much attention since brought to America for exhibition, his early works being known for their craftsmanship and vitality and his later ones admired because of the elements of unreality and visionality inherent in them.

After Corinth's death in 1925, hundreds of his canvases went on travelling exhibits to all German museums, and the question arose if his art should be classified finally as impressionism or expressionism or if he be called "the German Rubens"; after much controversy in the newspapers one resourceful critic suggested the simple label "Lovis-Corinthism."

In the portraits of himself and of Thomas Corinth, his son, the painter established a vital, organic form in which the essential architecture of a man's head counts for all, the one permanent thing over which features play a futile game of superficial emotion. In this respect, Miss Martha Davidson, art critic for the ART NEWS, writes: "Especially in his portraits did Corinth manifest the force of his own personality. Himself he envisaged with savage strength, curiously like an aboriginal. Whomever he painted he invested with a magnetism that by dint of certain veiled, undefinable features drawn within a powerful frame has none of the static quality of a painted picture. Instead Corinth painted the individual always in the process of becoming, never in the state of being."

## MEXICAN PAINTINGS

A small but excellent exhibition of Mexican Paintings will be shown at the Art Institute during February through the courtesy of Mrs. Robert S. Pirie of Chicago and the Alma Reed Gallery of New York.

Among the artists included will be Diego Rivera, Montenegro, Kitagawa, and Orozco.

The paintings in this exhibition represent some of the best canvases produced by these well-known Mexican artists.



## PRACTICAL HOME DECORATING

Because of numerous requests the Milwaukee Art Institute has secured Miss Gretchen Colnik to give a series of twelve lectures on practical home decorating.

The class will meet every Monday from 1:30 p. m. to 3:30 p. m., beginning February 14. The fee will be \$2.00 for members and \$5.00 for non-members.

The course, which will embody the principles of interior decoration, is designed for the woman who wants to do her own home planning. The teacher, a practical decorator herself, will demonstrate the professional way of making slip covers, draperies, dressing tables, and bedspreads, as well as light upholstering, bone white and other paint finishes, and wall papering. Members may bring to the class individual problems for discussion.

ACTIVITIES FOR FEBRUARY  
EXHIBITIONS

Mexican Paintings (Courtesy of Mrs. Robert S. Pirie of Chicago)  
Paintings by Two Vienna Artists  
Paintings by Lovis Corinth  
Sixth International Exhibition of Lithography and Wood Engravings (Chicago Art Institute)—January 25 to February 20  
Sketches by Hans J. Stoltenberg

## LECTURES

Saturday, February 5 at 2:30 p. m.—  
H. S. Ede, Curator, Tate Gallery, London—"Pictures Are Like People"  
Saturday, February 12 at 2:30 p. m.—  
Lloyd Goodrich, Research Curator of the Whitney Museum of American Art—"A Hundred Years of American Landscape Painting"  
Saturday, February 19 at 2:30 p. m.—  
Dr. Oskar Hagen—"The Topographic Tradition in English Landscape; Some Watercolorists, Old Crome, and John Constable."  
Saturday, February 26 at 2:30 p. m.—  
Dr. Oskar Hagen—"The Pre-Raphaelite Movement"

## FREE SUNDAY CONCERT

Sunday, February 13 at 3:30 p. m.—Piano Recital by Ruth Rothchild

## FREE CHILDREN'S PROGRAMS

Saturday, February 12 at 10:30 a. m.—  
Children's Movie—YMCA Motion Picture Bureau

Saturday, February 19—10:30 a. m.—  
"Little Women" presented by the Milwaukee Players, directed by Robert Freidel

## RADIO TALKS OVER WISN

Wednesday, February 2 at 10:00 p. m.  
H. R. Wilde—"Armchair Chats on Art"  
Wednesday, February 16 at 10:00 p. m.  
H. R. Wilde—"Armchair Chats on Art"

BULLETIN OF  
THE MILWAUKEE ART INSTITUTE  
(Incorporated)

## HOURS OF OPENING

The Institute is open to the public daily from 9:00 A. M. to 5:00 P. M., except on Sunday, when the hours are 2:00 P. M. to 5:00 P. M.

772 N. Jefferson Street,  
Milwaukee, Wisconsin

Entered as Second Class Matter monthly except July and August at the Post Office at Milwaukee, Wisconsin, under the act of August 24, 1912. Subscription 50c a year.

## OFFICERS OF THE CORPORATION

President . . . . . Harry Bogner  
President Emeritus . . . . . Samuel O. Buckner  
Vice-President . . . . . Max E. Friedmann  
Secretary . . . . . Marion L. Burnham  
Treasurer . . . . . Carl W. Schuchardt

## MILWAUKEE ART INSTITUTE TRUSTEES

<i>Term Expiring 1938</i>	<i>Term Expiring 1940</i>
Max E. Friedmann	Hon. John C. Kleczka
William C. Frye	Philip K. Robinson
Guido L. Scheffer	Carl W. Schuchardt
Carl W. Eberbach	Douglass Van Dyke
Irving Seaman	William G. Brumder
<i>Term Expiring 1939</i>	<i>City Appointees 1938</i>
Edward A. Bacon	Harry Bogner
Eliot G. Fitch	Mrs. William M. Chester
Francis E. McGovern	Fred H. Dörner
Gustave Pabst, Jr.	Erich C. Stern
Victor W. Purdy	Mrs. Meta Berger

## EXECUTIVE COMMITTEE

Harry Bogner, Chairman  
Douglass Van Dyke      Carl W. Schuchardt  
Francis E. McGovern      Eliot G. Fitch  
Max E. Friedmann

## STAFF OF THE ART INSTITUTE

Director . . . . . Alfred G. Pelikan  
Membership Secretary . . . . . Marion L. Burnham  
Secretary to the Director . . . . . Lucille Jens  
Membership Assistant . . . . . Pearl M. Greenbaum  
Cashier . . . . . Louise J. Riesch  
Registrar and Librarian . . . . . Alice B. Mueller  
Radio and Publicity . . . . . Harold R. Wilde  
Superintendent of Building . . . . . John Harting