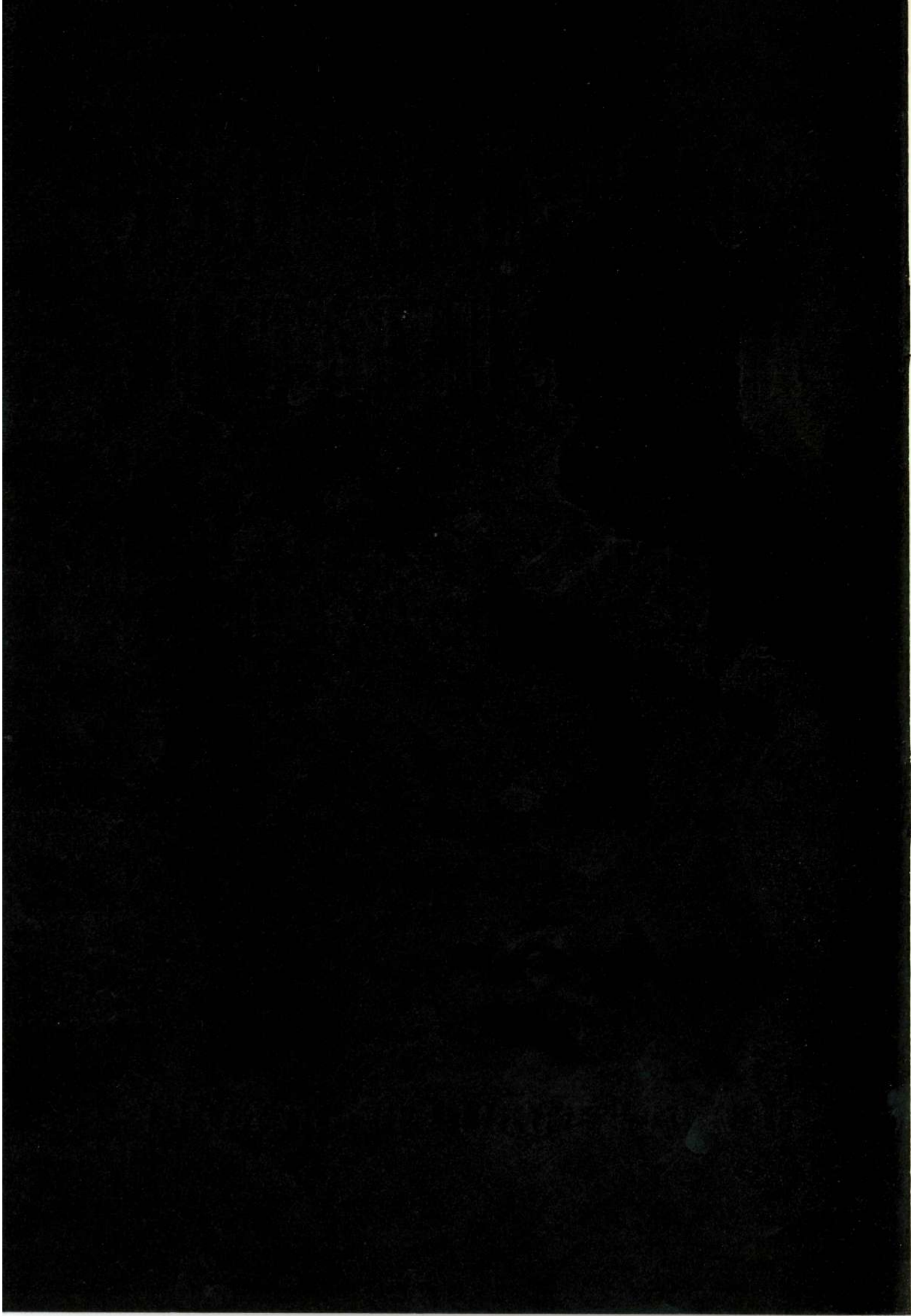


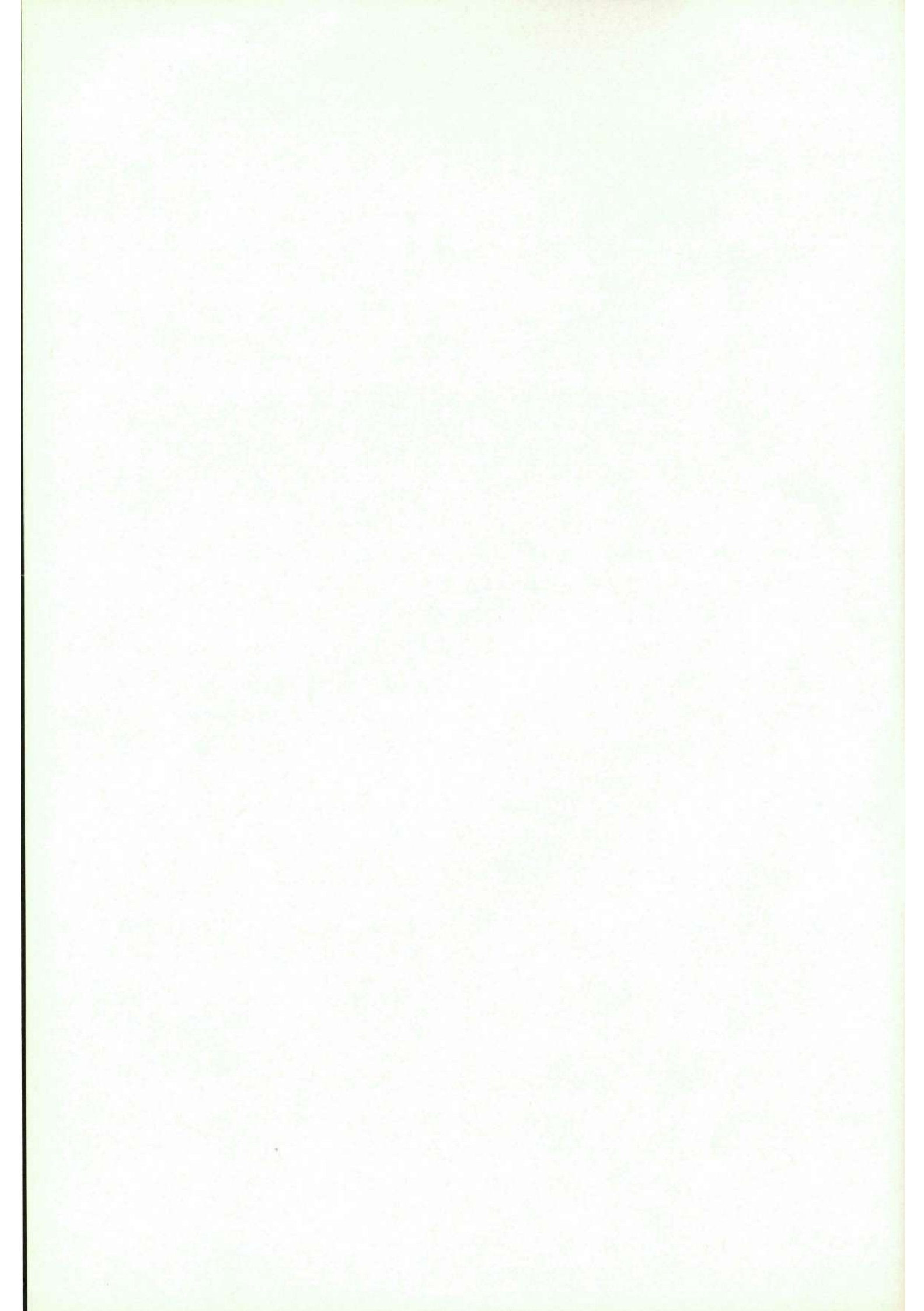
ROME - NEW YORK ART FOUNDATION

**AMERICAN ARTISTS OF YOUNGER REPUTATION
GIOVANI PITTORI AMERICANI**

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20, PIAZZA S. BARTOLOMEO ALL'ISOLA TIBERINA





ROME - NEW YORK ART FOUNDATION

Presidente Frances Mc Cann

AMERICAN ARTISTS OF YOUNGER REPUTATION GIOVANI PITTORI AMERICANI

Presentati da

James Johnson Sweeney

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20, PIAZZA S. BARTOLOMEO ALL'ISOLA TIBERINA



Katzman

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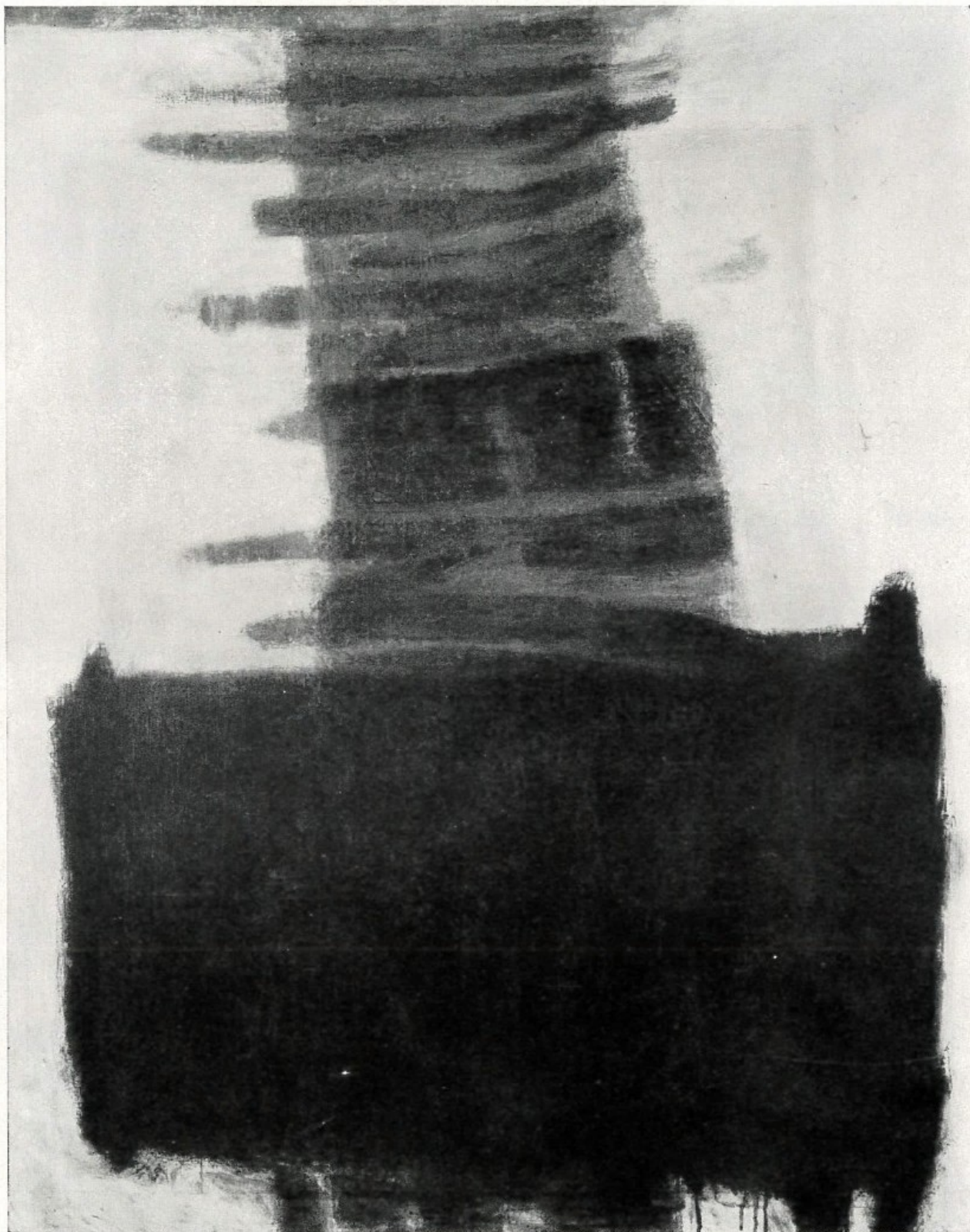


Wonner

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Twardowicz



Yunkers

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Youth in art is not measured by the years of the artist. It has solely to do with the freshness of his solution of the problem which he has set himself. And the problem which the true artist in all times has set himself is the expression of his personal temperament in the medium he has selected — painting, sculpture, music or poetry — with a fullest exploitation of technique to that end.

On such grounds each true work of art on its appearance must be unfamiliar to the observer — unfamiliar even to the artist himself. But he makes allowances; he is favorably prejudiced. Only the “second-hand” in art is, to one degree or another, familiar. And only this “second-hand” article — a reflection of a work of art or style with which we are already acquainted — is immediately and fully legible. What is most disturbing to the observer, on first view, in true art, particularly in the work of artists of younger reputation, is this unfamiliarity — its apparent lack of similarity to paintings which he has come to accept as established values.

A second difficulty for the observer — perhaps the one he will most readily put forward — is the look of formlessness, of untidiness, which today (as in so many earlier ages) has marked the paintings of the new generation, simply because the individual temperamental expressions they embody do not conform with what had in previous painting been accepted as “serious” — valid. The solutions of the newer generation are regarded as lacking seriousness — of being frivolous, and their artists are accused of being charlatans, of pulling the

public's leg in many cases, simply because the observer does not recognize the true artist's need to find his own solution for the expression of his personal temperament and does not make the effort to discover, by looking and looking again, what the artist is trying to do and how well he is succeeding.

Neither of these characteristics, of course, is an assurance of quality in a work of art. This fact does not have to be emphasized. But what is important to stress is that neither of these facts should be allowed to create a barrier to the enjoyment of work by men of younger generations. To look and look again is the only way to break through the unfamiliarity which cloaks every true work of art when it is new. And only by looking sympathetically and humbly can we hope to appreciate what the artist himself perhaps only half understood but completely felt: what he was doing.

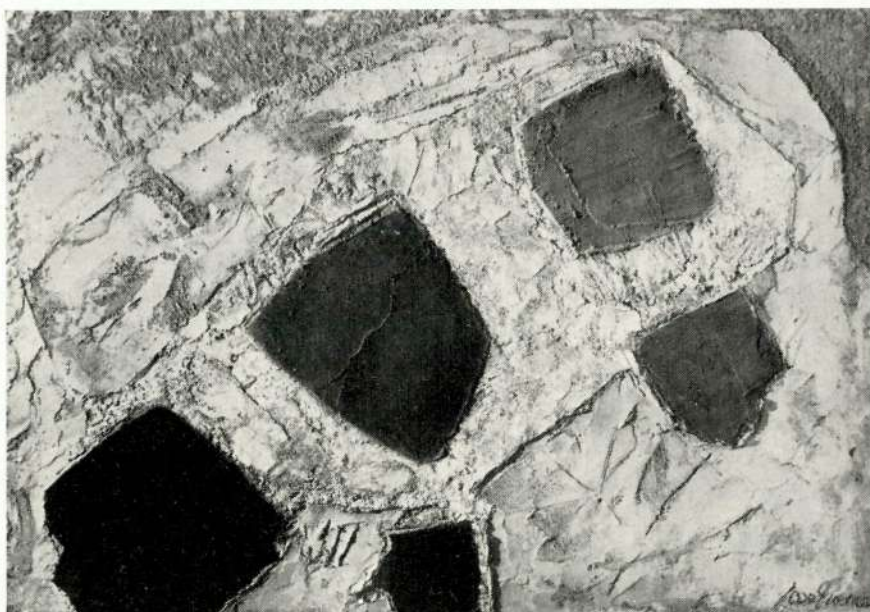
In an article "Where is American Poetry Going?" the French critic G. A. Astre pointed out the fact that in our culture in this country, contrary to the case in any of the older cultures, a relatively highly developed prose literature preceded any poetic efflorescence. In the normal order of things a poetic literature always appears first: the natural fruit, so to speak, of folklore, collective legends and national fables. Out of this poetic expression customarily grows a prose which at its lowest stage is a debased poetry employed for utilitarian communication.

In its beginnings, according to Astre, American literature refused the risks and tensions out of which authentic poems are usually born. He attributes this early interest in utilitarian prose and this shyness of risk to the nature of our culture in its colonial beginnings: a culture that was essentially a



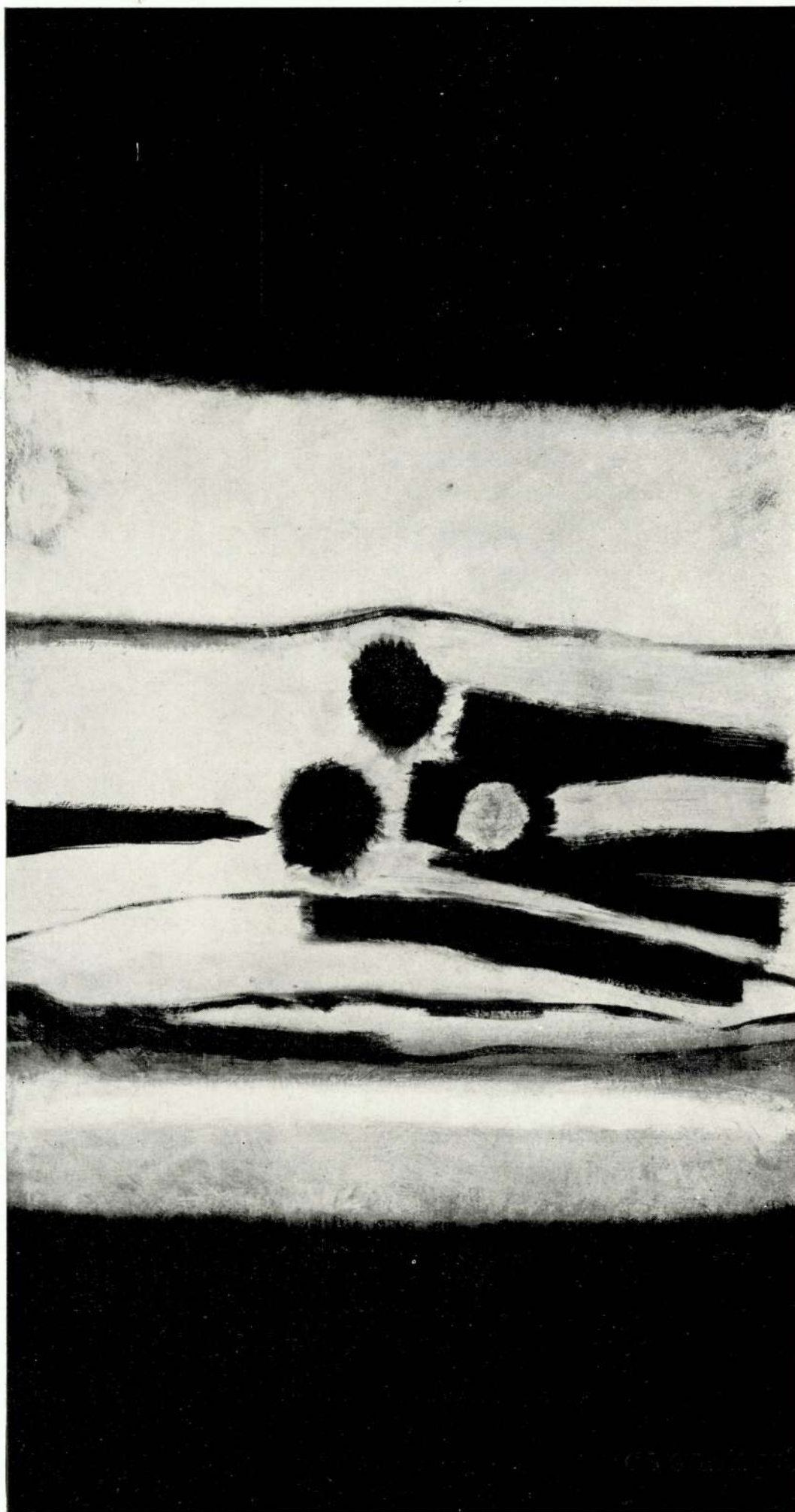
Diebenkorn

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Guerrero

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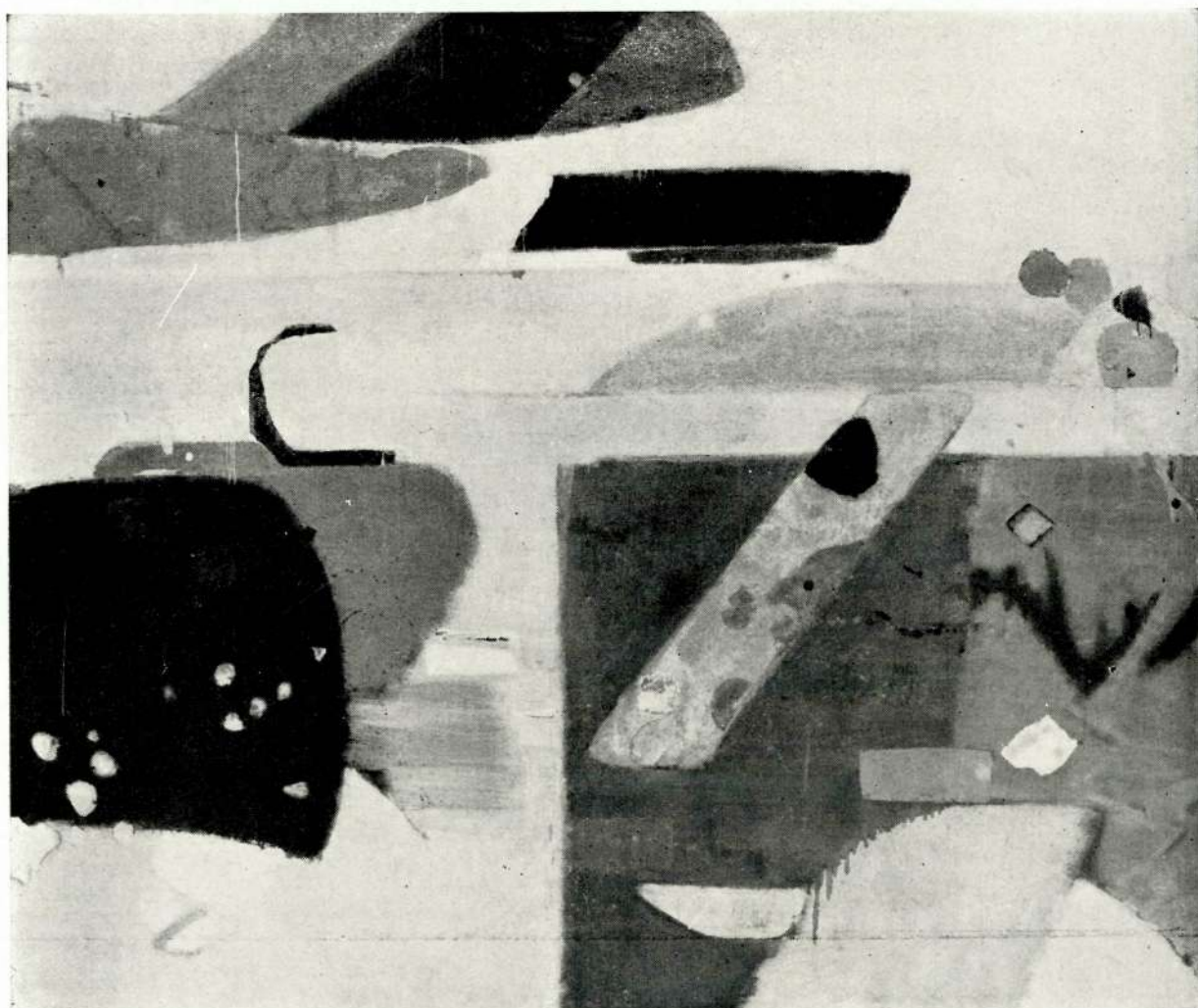


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Calcagno

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Okada



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Carone



Carl Morris



moralizing and prosaic one, always suspicious of anything that might be regarded as a spiritual disorder, or an undue emphasis on the aesthetic — our heritage of the contemporary European culture brought by the colonists to these shores, which shared in almost equal parts a Puritan severity and an eighteenth century nationalist ideology.

American painting, like American literature, was also born of a utilitarian expression: the pictorial approach of the colonial portrait painters and topographers. And our American pictorial tradition has clung for years to this predominantly prose tradition.

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Within the past decade and a half, however, a change has taken place. The artists of younger reputation have begun to explore and exploit directly the magic and mystery of their medium and only out of this to draw their poetry rather than to depend primarily on representational associations. This perhaps is at the core of what is unfamiliar in their work. What is on the surface, and in certain cases equally exasperating, is commonly the uninhibited (as it should be) expression of personal temperament.

Prose expression, as well as poetic expression, has its qualities; but a prose "communication", merely because of its familiarity and legibility, should not be invoked to lay its dead hand on the fresh forms of the younger generation. For it is here that their painting is finding, in our country in particular, its own poetry at last.

These are the characteristics which distinguish the work of such lesser known American artists as this group which the Rome-New York Foundation has privileged me to offer to the Roman public.

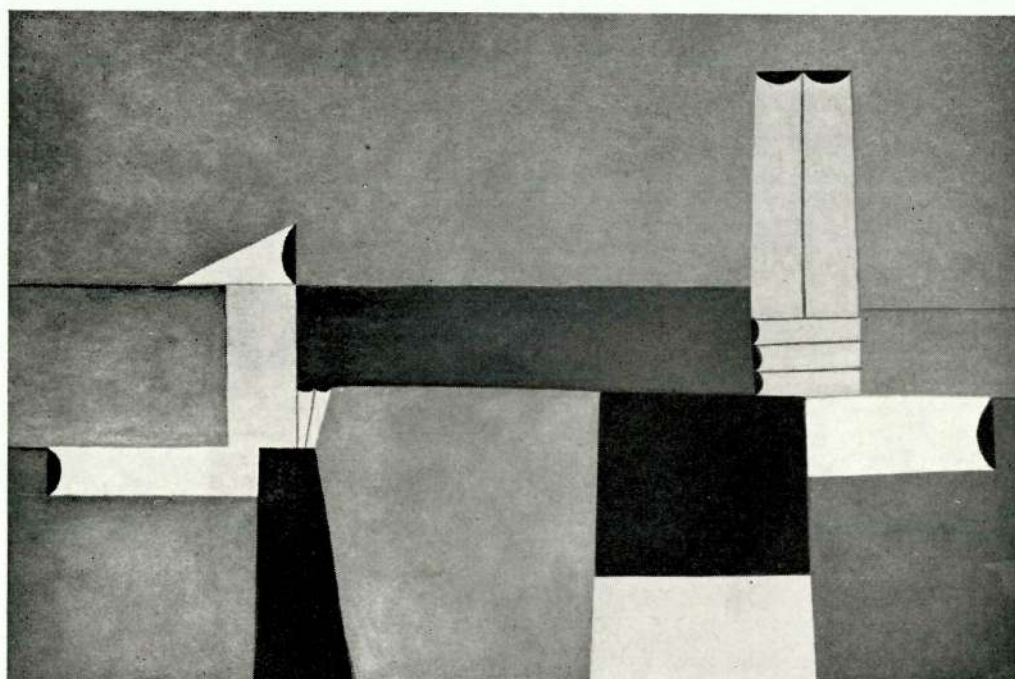
JAMES JOHNSON SWEENEY



Fred Mitchell

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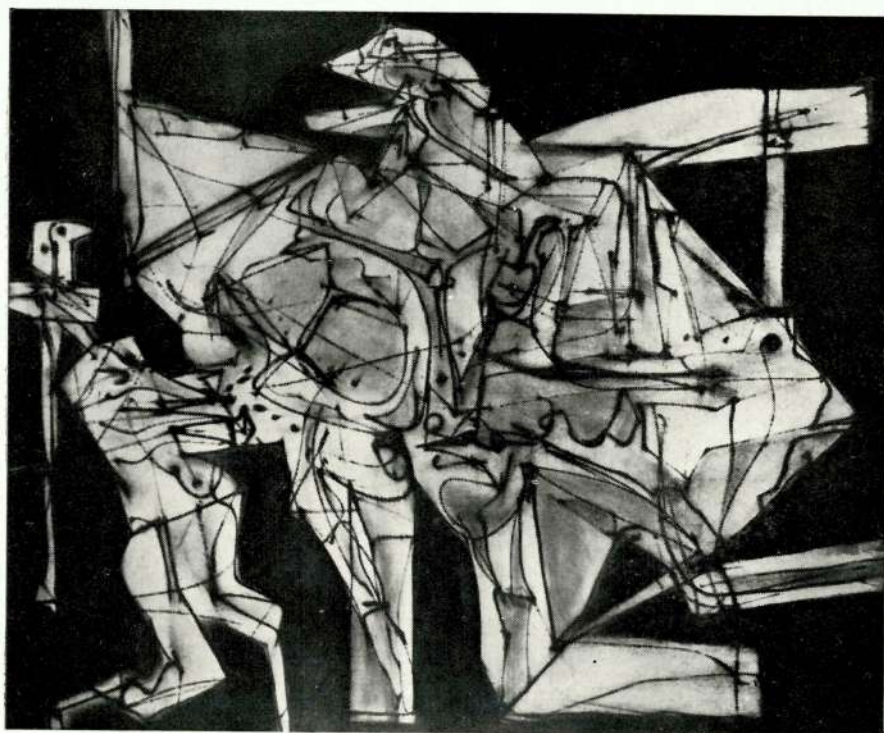
Glasco



La giovinezza, in arte, non si misura dagli anni dell'artista: dipende unicamente dal modo più o meno originale in cui questi risolve il problema che si è posto. E il problema, per i veri artisti, è stato in ogni tempo quello di esprimere il proprio temperamento personale sfruttando fino in fondo le risorse tecniche del mezzo da essi scelto, si tratti di pittura, scultura, musica o poesia.

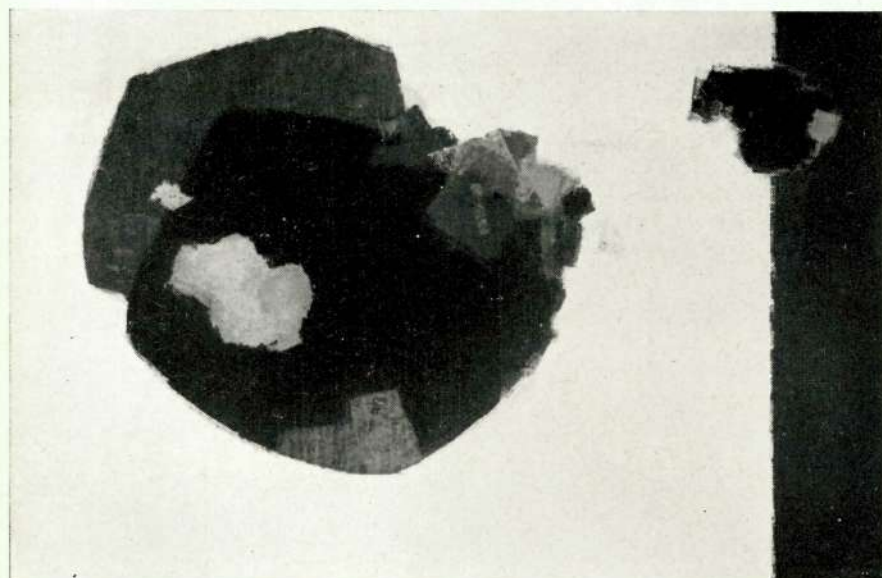
Ogni opera d'arte pertanto, riesce necessariamente, al suo primo manifestarsi, sconcertante per lo spettatore — e per lo stesso artista (ma l'artista, che muove da più favorevoli criteri di giudizio, la considera con maggiore indulgenza). Soltanto le cose di « seconda mano » appaiono più o meno familiari; e solo questi prodotti di seconda mano — riflesso di un'opera d'arte o di uno stile che già conosciamo — sono immediatamente e integralmente leggibili. Quel che soprattutto disturba lo spettatore, a prima vista, nella vera arte, e particolarmente nell'opera di artisti di nome recente, è appunto questo aspetto poco familiare, l'apparente mancanza di analogie con opere che lo spettatore è giunto a considerare come valori sicuri.

Un'altra difficoltà — e forse quella che vien messa in campo per prima — è l'apparente carenza di ordine formale che oggi, come in tanti periodi del passato, contraddistingue i quadri della nuova generazione, e che è semplicemente dovuta al fatto che l'espressione delle singole personalità, quale in quei quadri si manifesta, non coincide con le soluzioni formali che nella pittura precedente si erano accettate come « serie » e valide. Le soluzioni della nuova generazione vengono considerate frivole, prive di serietà; e i loro autori incriminati come ciarlatani che in molti

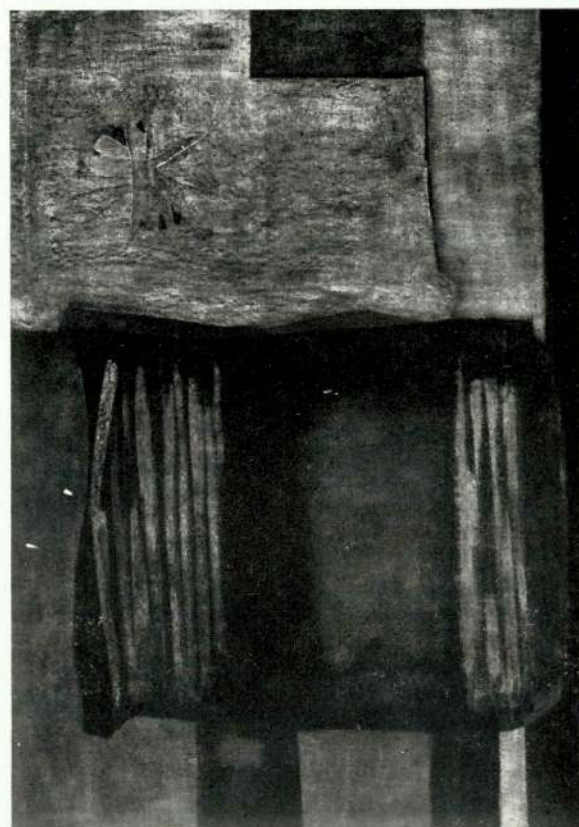


Cicero

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Ohashi



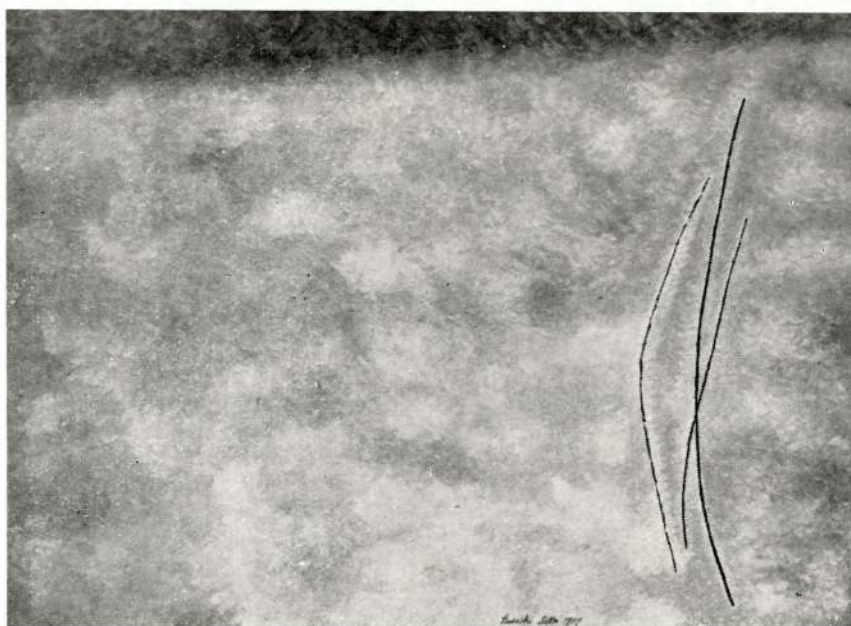
Mueller



Carton

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Sato



Kyle Morris

casi si fanno beffe del pubblico. Tutto questo, perché lo spettatore non si rende conto che un vero artista ha bisogno di trovare, per l'espressione del proprio temperamento personale, una soluzione propria; né vuol compiere lo sforzo di chiarire a se stesso, guardando e riguardando con pazienza, quel che l'artista sta cercando di fare, e in che misura egli riesce nel suo intento.

Né l'una né l'altra di tali caratteristiche, naturalmente, è garanzia di qualità in un'opera d'arte. Su questo punto non occorre insistere. Ma, d'altra parte, conviene ribadire che né l'una né l'altra di esse dovrebbero costituire una barriera al godimento dell'opera dei pittori più giovani. Guardare e riguardare è il solo modo di dissipare quel senso di estraneità che emana da ogni opera d'arte quando questa è nuova. Solo guardando con simpatia e umiltà noi possiamo sperare di valutare equamente l'opera dell'artista, che egli stesso, forse, nell'atto di compierla, comprendeva solo in parte, pur possedendola appieno col sentimento.

Un critico francese, G. A. Astre, in un articolo intitolato « Dove va la poesia americana? », metteva in rilievo che nella nostra cultura, a differenza di tutte le altre più antiche, una letteratura in prosa relativamente assai progredita ha preceduto ogni fioritura poetica. Nell'ordine normale delle cose, la poesia compare sempre per prima: frutto naturale, per così dire, del folklore, delle leggende collettive e delle favole nazionali. Da tali espressioni poetiche sorge d'abitudine una prosa, che nello stadio più umile non è se non poesia decaduta, e usata per comunicazioni di carattere pratico.

Ai suoi esordi, secondo l'Astre, la letteratura americana rifiutò i rischi e la tensione da cui nasce solitamente la poesia autentica. Il critico attribuisce questo precoce interesse per la prosa utilitaria, e questa ritrosia di fronte al rischio, alla natura della cultura americana agli inizi del periodo coloniale: una cultura



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Schanker

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Joan Mitchell



essenzialmente moralistica e prosaica, sempre in sospetto d'ogni cosa che potesse apparire come un'irregolarità spirituale, o come un'illecita accentuazione dell'elemento estetico, secondo un atteggiamento ereditato dalla cultura europea contemporanea e importato nella nuova patria dai coloni, e nel quale si mescolavano in parti quasi uguali il rigore puritano e l'ideologia nazionalistica del diciottesimo secolo.

La pittura americana nacque anch'essa, come la letteratura, da esigenze utilitarie: quelle dei ritrattisti e dei topografi del periodo coloniale; e rimase a lungo legata alla sua tradizione prevalentemente prosastica.

Da una quindicina d'anni a questa parte, tuttavia, si è avuto un cambiamento. Gli artisti più giovani hanno cominciato a indagare e a sfruttare direttamente le magiche e misteriose possibilità del mezzo pittorico, e a trarre da quelle la loro poesia, anziché fare assegnamento precipuo sulla rappresentazione e le sue associazioni. Questo è forse il seme segreto della estraneità delle loro opere. Quel che appare alla superficie, in modo talvolta altrettanto esasperante, è generalmente l'espressione di un temperamento personale, privo (come dev'essere) di inibizioni.

L'espressione prosastica ha, come quella poetica, le sue qualità; ma la « comunicazione » in prosa, solo perché più familiare e leggibile, non dovrebbe essere invocata a stendere la sua gelida mano sulle forme sbocciate dalle nuove generazioni. Perché è in quelle forme che la nuova pittura, particolarmente nel nostro paese, sta trovando finalmente la sua poesia.

Tali sono le caratteristiche che distinguono l'opera degli artisti americani, non fra i più noti, che la Rome-New York Art Foundation mi ha concesso il privilegio di presentare al pubblico romano.



Burlin

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1 PAUL BURLIN

Born 1886, New York City. Spent several years of his boyhood in London. 1913, settled in Santa Fe, New Mexico. 1921 to Europe. 1932 returned to New York. Exhibited in Armory Show, 1913. Taught at Art Students League, Universities of Colorado, Wyoming, Minnesota, Washington University, St. Louis. Has shown widely in one-man shows and group exhibitions and been represented in many major national exhibitions. Lives in New York City.

Untitled. 1958. Oil on canvas, m. 0,83×1,15.

Lent by Poindexter Gallery, New York.

2 LAWRENCE CALCAGNO

Born 1916, San Francisco. 1943-46 Army Air Corps. 1946 in Mexico. 1947-49 studied at California School of Fine Arts, San Francisco, with Still and Rothko. 1950-55 in Europe. Studied in Paris, Florence. Has had several one-man shows here and abroad. Represented in Whitney annuals; Carnegie International, Pittsburgh, 1955. 1955-56, visiting artist, University of Alabama. At present Assistant Professor at Albright Art School, University of Buffalo.

Crater II. 1957. Oil on canvas, m. 1,53×0,82.

Lent by Martha Jackson Gallery, New York.

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3 NICOLAS CARONE

Born 1917, New York City. Studied at National Academy of Design, Art Students League and with Hans Hofmann. 1941 received Prix de Rome. Traveled in Europe. 1950, Fulbright Fellowship. 1952 first one-man show in U. S., Frumkin Gallery, Chicago. Represented in Whitney Museum annuals; Carnegie International, Pittsburgh, 1952, 1955; Venice Biennale, 1956. Teaches at Cooper Union Art School and lives in East Hampton, Long Island, N. Y.

Enter to be. 1957. Oil on canvas, m. 1,65×1,88.

Lent by Stable Gallery, New York.

4 NORMAN CARTON

Born 1908 in Russia. Graduated from Pennsylvania Academy of Fine Arts, Philadelphia, where awarded Cresson European Traveling Scholarship. On return from Europe attended Barnes Foundation, Merion, Pennsylvania. Taught at Philadelphia Museum of Art. First one-man show at Philadelphia Art Alliance, 1949. 1950-54 Paris. Lives in New York City.

Consuming flame. 1956. Oil on canvas, m. 1,63×0,86.

Lent by Martha Jackson Gallery, New York.

5 CARMEN CICERO

Born 1926, Newark, New Jersey. Studied at Newark State Teachers College; Hunter College with Hans Hofmann and Robert Motherwell. First one-man show, 1956. Has exhibited in Whitney Museum annuals, The Museum of Modern Art, Newark Museum, Corcoran Gallery, Washington, D. C., and Art Institute of Chicago. A musician as well as painter, he teaches art in public schools. 1957 awarded Guggenheim Fellowship; presently traveling in Europe. Lives in Newark.

A fable. 1958. Oil on canvas, m. 0,97×1,17.

Lent by Peridot Gallery, New York.

6 RICHARD DIEBENKORN

Born 1922, Portland, Oregon. Studied at Stanford University, 1940-43; University of California, 1943; California School of Fine Arts, 1946; University of Mexico, 1950-52. Has taught at University of Illinois and California College of Arts and Crafts. Since 1948 one-man shows in California and New York. Represented in Carnegie International, Pittsburgh, 1955; Sao Paulo Bienal, 1955; invited to exhibit in American Pavillon, Brussels World's Fair, 1958.

Woman and Window. 1957. Oil on canvas, m. 1,50×1,42.

Lent by Poindexter Gallery, New York.

7 JIMMY ERNST

Born 1920, Cologne, Germany, son of artist Max Ernst. Studied in Germany. To New York, 1938. Since 1951 has taught at Brooklyn (N. Y.) College. Many exhibitions in museums throughout U. S. Participated in 'Younger American Painters', Guggenheim Museum, 1954; Carnegie International, Pittsburgh, 1955; Whitney Museum Annual, 1956; Venice Biennale, 1956. Lives in Rowayton, Connecticut.

Sounds across the river. 1958. Oil on canvas, m. 1,32×1,53.

Lent by Grace Borgenicht Gallery, New York.

8 JOSEPH GLASCO

Born 1925, Pauls Valley, Oklahoma. Attended University of Texas. 1943, entered military service. Traveled in Europe upon discharge. In Los Angeles, 1946-48. To Mexico in 1948. Returned to Europe, 1950, 1954. One-man shows in New York, 1950, 1954, 1956, 1958. In group exhibitions at Sao Paulo Bienal, Guggenheim Museum, The Museum of Modern Art, Whitney Museum annuals. Lives in New York City.

Landscape. 1958. Oil on canvas, m. 1,22×1,83.

Lent by Catherine Viviano Gallery, New York.

9 JOSÉ GUERRERO

Born 1914, Granada, Spain. Educated in Granada; Escuela de Bellas Artes de San Fernando, Madrid, 1940-44. 1945-46 Ecole des Beaux Arts, Paris. 1946-47 Madrid. 1947-49 traveled and worked in Europe. 1949 to U. S.; 1950 settled in New York. 1955-56 Paris. Experiments in mural painting with new materials - ethyl silicate concentrate, vinylite, cinder block, concrete, plaster, brick and tile. Has exhibited widely in U. S. and Europe. Lives in New York City.

Blues and white. 1957. Ethyl silicate and concrete on asbestos composition board, m. 1,21×1,67.

Lent by the artist.

10 HERBERT KATZMAN

Born 1923, Chicago. Studied at The Art Institute of Chicago, 1940-42, 1944-46; awarded traveling fellowship. 1942-44 U. S. Navy. 1947-50 Paris. First one-man show, The Alan Gallery, New York, 1954. Awarded Fulbright Fellowship, 1956; Venice, Florence. Represented in The Museum of Modern Art '15 Americans' exhibition, 1952, 'New Decade', 1955; Carnegie International, Pittsburgh, 1952, 1955; Venice Biennale, 1956. Lives in New York City.

View of Florence III. 1956. Oil on canvas, m. 1,34×1,80.

Lent by the Alan Gallery, New York.

11 CORRADO MARCA-RELLI

Born 1913, Boston, Massachusetts. Studied in New York and Europe. Largely self-taught as a painter. 1954, awarded Logan Medal and Prize at Art Institute of Chicago. 1954-55, appointed visiting lecturer at Yale University; spring 1958, visiting critic at University of California, Berkeley. Participated in Whitney Museum annuals; Carnegie international, Pittsburgh, 1955; Venice Biennale, 1956. Lives in East Hampton, Long Island, N. Y.

Warrior. 1956. Oil and collage on canvas, m. 2,16 × 1,27.

Collection The Solomon R. Guggenheim Museum, New York.

12 FRED MITCHELL

Born 1923, Meridian, Mississippi. Carnegie Institute of Technology, 1942-43; Cranbrook Academy of Art, 1946-48, B. F. A.; 1955-56, M. F. A.; Accademia di Belle Arti, Rome, 1948-49; Scuola del Museo Artistico Industriale, Rome, 1949-50; Columbia University and Atelier 17. Pepsi-Cola Painting Fellowship, 1948. 1952-54 New York. Summer 1956, Positano, Italy. Since 1955 has been teaching at Cranbrook Academy of Art, Bloomfield Hills, Michigan.

Figure in autumn landscape. Oil on canvas, m. 1 × 1.

Lent by Howard Wise Gallery, Cleveland, Ohio.

13 JOAN MITCHELL

Born 1926, Chicago. 1942 attended Smith College; The Art Institute of Chicago, 1944-47. B. F. A. Awarded traveling fellowship, 1948-49 France. 1950 settled in New York; graduate studies, Columbia University, New York University. Since 1953 exhibited regularly at Stable Gallery, N. Y. Included in Carnegie International, Pittsburgh, 1955; Whitney Annual, 1956, 1957. Lives in New York City.

Untitled. Oil on canvas, m. 1,72 × 1,83.

Lent by Stable Gallery, New York.

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14 CARL MORRIS

Born 1911, Yerba Linda, California. Attended The Art Institute of Chicago, 1931-33. Vienna, 1933-35; Paris, 1935-36. To Portland, Oregon, 1941, painting and teaching. Many one-man and group shows. Exhibited in Whitney Museum annuals, San Francisco, Museum of Art, Rio de Janeiro, Guggenheim Museum. Participated in the Sao Paulo Bienal, 1955; Carnegie International, Pittsburgh, 1955. Lives in Portland, Oregon.

Passages. Oil on canvas, m. 0,81 × 1,83.

Lent by Kraushaar Galleries, New York.

15 KYLE MORRIS

Born 1918, Des Moines, Iowa. Studied at the Art Institute of Chicago; Northwestern University, B. A., 1939; M. A., 1940; Cranbrook Academy of Art, Michigan, M. F. A., 1947. Traveled in Europe, 1937, 1952. Since 1948 has had many one-man shows and exhibited widely in national exhibitions. Has taught at several colleges in U. S. 1952, delegate to UNESCO in New York. Invited to exhibit in American Pavilion, Brussels World's Fair, 1958. Lives in New York City.

Blue and black. Fall, 1953. Oil on canvas, m. 1,39 × 2,03.

Collection The Solomon R. Guggenheim Museum, New York.

16 GEORGE MUELLER

Born 1929, Newark, New Jersey. Attended Newark School of Fine and Industrial Arts, 1943-46; Cooper Union Art School, New York, 1948-50. First one-man show, New York, 1951. Represented in Guggenheim Museum 'Younger American Painters' exhibition, 1954; Venice Biennale, 1956; Whitney Museum 'Young America 1957'. Awarded Guggenheim Fellowship, 1956. Lives in Newark.

Stage fragment, Faust. 1953. Casein and oil on composition board, m. 1,67×1,19.

Collection The Solomon R. Guggenheim Museum, New York.

17 YUTAKA OHASHI

Born 1923, Hiroshima, Japan. During World War II studied for three years at Tokyo Art School. 1950-55 studied at Boston Museum School. 1955, first one-man show, Margaret Brown Gallery, Boston. Received highest scholarship award, Boston Museum School, for two years study in Europe, 1955. Included in The Institute of Contemporary Art, Boston, exhibition, 'Selection 1957'.

Flight. 1957. Oil with gold on canvas, m. 0,86×1,27.

Lent by The Alan Gallery, New York.

18 KENZO OKADA

Born 1902, Yokohama, Japan. Studied at Tokyo Academy of Fine Arts, 1923. Paris, 1924-27. 1929-50, exhibited with Nikakai, association of modern Japanese painters, Japan; received prizes, 1948-49. Settled in New York, 1950. Exhibited in Whitney Museum annuals, Guggenheim Museum, The Museum of Modern Art, Carnegie International, Pittsburgh. Awards: The Art Institute of Chicago, 1954; Carnegie International, 1955. Lives in New York City; presently visiting in Japan.

Fujiwara. 1957. Oil on canvas, m. 1,70×2,26.

Lent by Betty Parsons Gallery, New York.

19 TADASHI SATO

Born 1923, Kaupakalua, Maui, Hawaii. 1943-46 U. S. Army, service in the Far East. 1946-48 Honolulu School of Art; 1948-50, Pratt Institute, New School for Social Research, Brooklyn Museum Art School with Stuart Davis and Ralston Crawford. 1950-52 Honolulu. 1952 returned to New York. 1954 awarded John Hay Whitney Fellowship; 1955 Honolulu Community Foundation Scholarship. 1955-56 six months in Japan. Lives in New York City.

Composition No. 10. Three Lines. 1957. Oil on canvas, m. 0,76×1.

Collection Albright Art Gallery, Buffalo, New York.

20 LOUIS SCHANKER

Born 1903, New York City. 1919-22 Cooper Union Art School; 1922-23 Art Students League; 1923-24 Educational Alliance; 1931-32 Academie de la Grande Chaumiere, Paris. 1931-32 France; 1932-33 Spain, Italy. Teaches at New School for Social Research, N. Y. and is Associate Professor of Art, Bard College, Annandale-on-Hudson, N. Y. Widely known for his graphic works as well as his paintings, he has exhibited extensively since 1933. Lives in New York City.

Circle image. 1957. Oil on canvas, m. 0,91×1,15.

Lent by the Artst.

21 STANLEY TWARDOWICZ

Born 1917, Detroit, Michigan. Studied painting in Detroit, 1940-44; Summer School of Painting, Saugatuck, Michigan, 1944, 1945; Skowhegan School of Painting and Sculpture, Skowhegan, Maine, 1946, 1947 (summers). Travels; Mexico, summers 1948-50; Europe 1951-52. Taught at Ohio State University, 1946-51. First one-man show, 1947. Represented in Guggenheim Museum 'Younger American Painters' exhibition, 1954; Whitney Museum annuals, 1954-57; Carnegie International, Pittsburgh, 1955. Awarded Guggenheim Fellowship, 1956. Lives in Northport, Long Island, New York.

No. 27-1957. 1957. Oil on canvas, m. $1,06 \times 0,86$.
Lent by Peridot Gallery, New York.

22 PAUL WONNER

Born 1920, Tucson, Arizona. Studied at California College of Arts and Crafts, 1937-41; Art Students League, N. Y., 1946-48. Returned to California, 1951, where he has taught since then. One-man shows: Berkeley, California, 1953; de Young Museum, San Francisco, 1956. Represented in San Francisco Museum of Art annuals, 1951-54; Guggenheim Museum 'Younger American Painters' exhibition, 1954; Walker Art Center, Minneapolis, 1955; Sao Paulo Bienal, 1955. Lives in San Francisco area.

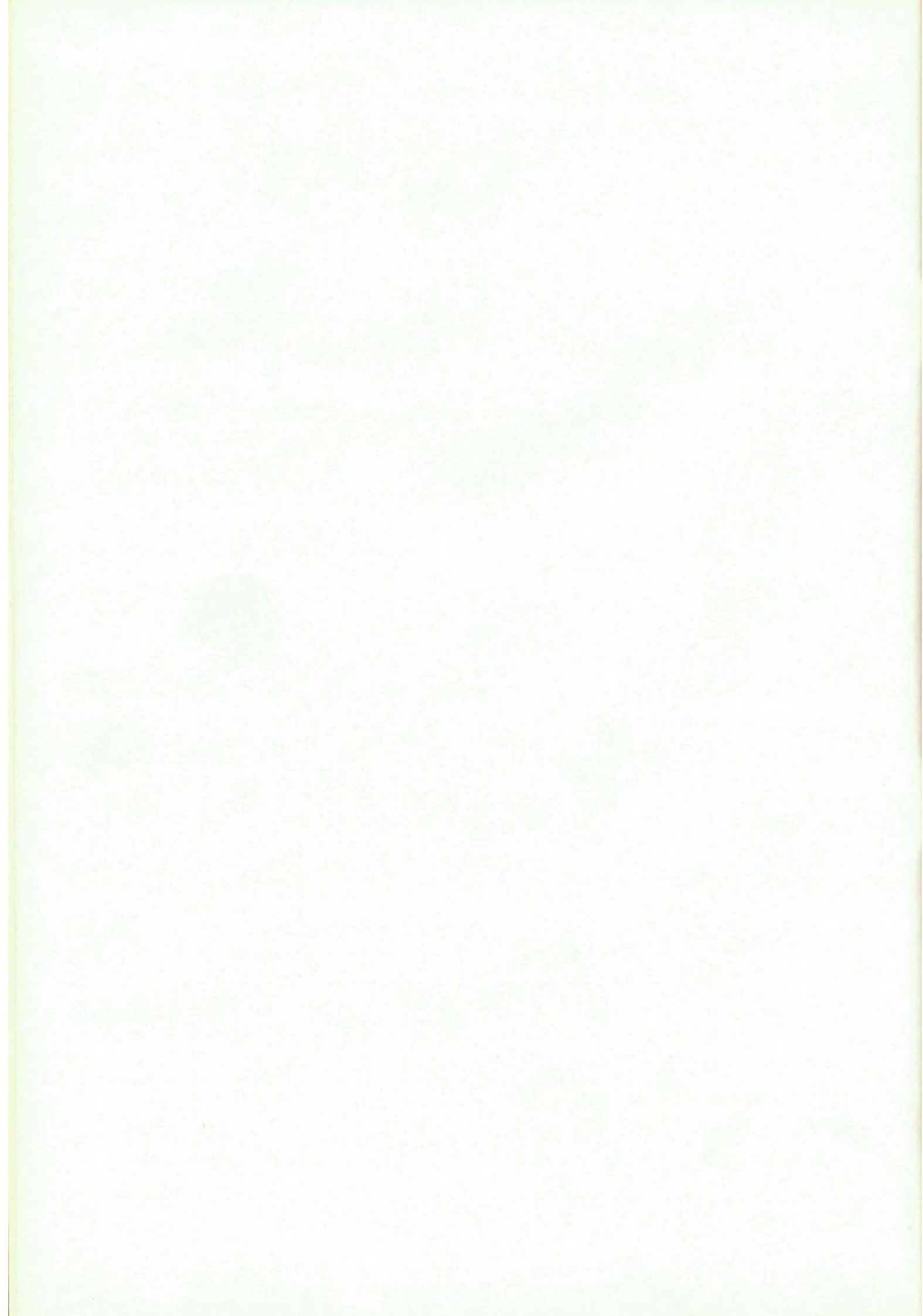
Landscape II. 1953. Oil and charcoal on canvas, m. $0,91 \times 1,11$.
Collection The Solomon R. Guggenheim Museum, New York.

23 ADJA YUNKERS

Born 1900, Riga, Latvia. Educated Leningrad; self-taught as an artist. 1919 to Hamburg; later Berlin where he met Nolde and Schmidt-Rottluff. Travels in Europe and West Africa. 1928-36 Paris. Spent war years in Sweden. 1947 to United States. Guggenheim Fellowship, 1949, 1954; travels in New Mexico and Europe. Well known in America and Europe for his paintings and graphic works. Lives in New York City.

Composition in black and ochre. March 11, 1957. Oil on canvas, m. $1,24 \times 0,96$.
Collection The Solomon R. Guggenheim Museum, New York.

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