



IMPRESSION

a magazine of the graphic arts

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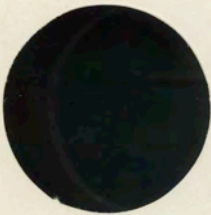
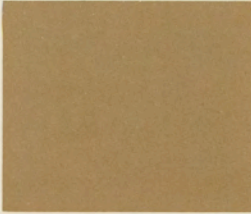


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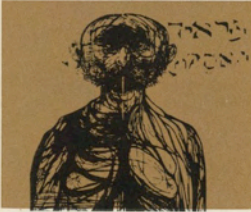
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COVER / Paul Klee (Swiss 1879-1940) *Saint of the Inner Light*,
1921 Color Lithograph, 12¼ x 7
Courtesy of Philadelphia Museum of Art

september, nineteen fifty-seven

IMPRESSION

a magazine of the graphic arts

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Drawing/Charm Magazine/Ben Shahn/1954





Erich Heckel: *Head of a Woman*, ca. 1912

Publication date: October 14

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BOOK REVIEWS

CARL ZIGROSSER, *The Expressionists: A Survey of Their Graphic Art*, 144 pp., over 100 ill. (8 in color), New York: George Braziller, Inc., 1957. \$10.00.

Most printmakers or print lovers and all of the rest of the world immune from the delightful, incurable "disease of the print" will relish Carl Zigrosser's, "The Expressionists" for years to come. The veteran Curator of Prints and Drawings at the Philadelphia Museum of Art has created a brilliant synthesis of word and image in this handsome volume of Expressionist prints. You can sense the knife and the gouge in each woodcut you examine; the burin is "felt" in every wood engraving included in the book; crayon and tusche leave their autographic trace upon the stone lithograph, and you follow, in the intaglio works, the cold line of the engraving, the velvety-burred drypoint path, or the sophisticated, square-ended stroke of the etching needle. The prints are as rich and diverse as the personalities and lives of their makers; their placement on each page reveals a sensitive awareness of contemporary book design. Even the type-face selected for the volume echoes the boldness and inner tension of the graphic works reproduced. All in all, "The Expressionists," from the visual aspect alone, is one of the most pleasing graphics books that has crossed this desk.

In twenty-five tight pages of text, Zigrosser traces the rich heritage of the Expressionists: from the anonymous German 15th century woodcuts through Cranach, Baldung, Seghers, Goya and others to Van Gogh ("the true father of Expressionism"), Gauguin, and Munch. The author provides meaningful vignettes of Kirchner, Nolde, Heckel, Schmidt-Rottluff, Pechstein, Marc and all the others allied with the heightened emotionalism known as Expressionism.

Zigrosser presents a dynamic story of some of the most graphic artists of the twentieth century. Of necessity many of the examples selected are well known; some may regard this as a shortcoming, but then, your reviewer suggests this is maturity.

In his closing lines, the author reveals his complete identification with the material in a quite "Expressionist" manner: "...sufficient data has been presented to tell the story of the Expressionists in its broadest outline. It is an exciting story, for the Expressionists cared terribly about art. They were individualists, most of them, but their collective impact was far-reaching. Their achievements were distinguished, and their aspirations were boundless. Like gods they would create the world in their own image?"

J. H.

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ABOUT THE AUTHOR

Edward S. Peck, Jr., is Associate Professor of Fine Arts at the University of Southern California where he has been on the staff for the past 7 years. Formerly head of the Art Department at College of Wooster and Hollins College. In the summer of 1945 Mr. Peck had the interesting opportunity of making the U.S. Army inventory of the fabulous Goering collection of art at Berchtesgarden. Following the war he served with the Monuments Fine Arts and Archives section of the office of military government, Germany, and prepared the official report of war damage to cultural and historical structures in Germany. Prior to his present position in California, Mr. Peck did graduate work in history of art at Harvard University and art research in Europe.

Ben

HIS "PERSONALS



1 Drawing/"The World of Sholom Aleichem"/1953

"...I believe that the increasing interest and activity in art is in essence rebellion against the absolutism of science and mechanics, that it evidences a widespread nostalgia for the human touch and for the personal statement."

BEN SHAHN in *Graphis* 1955, Vol. II, No. 62

Shahn

STATEMENT" IN DRAWINGS AND PRINTS

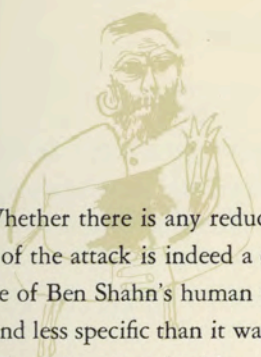
It has never been my good fortune to meet Ben Shahn. Photographs of him in books and periodicals are interesting but are so varied, and to me unrelated one from another, that I have been unable to formulate a composite. I do not recognize him when a new photograph appears. One of his friends of many years told me recently that no picture of Shahn looks like him, that his many-sided nature, his spirit, does not record. Yet how well do artists and great numbers of students feel that they know the man and are close to him! I count myself in that large group. Shahn has given us hundreds upon hundreds of terse reports of life, and these in line and paint and word are his permanent reflections, not of his face but of his beliefs.

In these few paragraphs it would be preposterous to attempt an evaluation or summary of a man's types or messages. He and his art critics have written extensively and brilliantly. However, from the distinguished drawings and prints of the artist's last ten years, a few typical ones may help to indicate particular facets of his selective mirror, new words in his unique vocabulary, and to bear out my contention that the Shahn message continues fresh, free and challenging.

A conclusion drawn occasionally from some of Shahn's work of the last decade has been that his approach is different, that his art "is no longer savage" but gentle, even diluted; "folk-art fragments" some have been called.¹ It is easy to acknowledge that there have been changes in theme and changes in technique. These I shall allude to.



2 Drawing/"The World of Sholom Aleichem"/1953



Whether there is any reduction in the incisiveness or seriousness of the attack is indeed a question to debate. I think that the range of Ben Shahn's human sympathies is wider and the battleground less specific than it was in the days of the Saccho-Vanzetti and Tom Mooney series (the original ones). But I feel that whereas the former were blows, direct and conclusive, the recent were thrusts with a lighter weapon, thinner but superbly dealt. As time passes we may well find that we are equally vulnerable to them.

Shahn has been a muralist and an easel painter for so long that scope and monumentality are inherent in everything he does. However, drawing has been the backbone of his art. He has repeatedly swung to it. His recent works are testimonials. One of Shahn's colleagues at Harvard this past year² has recently told me that the artist invariably "relieved his periods of painting with the happy stimulation and relaxation of drawing."

I have become convinced that Shahn's drawings fall into two general stylistic sets, or at least can be arranged between two quite

different approaches. One manner has emphasized textural and surface qualities, has omitted or constantly broken the outline or silhouette, has exploited variety in linear strokes and has stressed contrast in value. Within Shahn's range these works are immediately emotional and *romantic*, if you care to use that term.

At the opposite pole are Shahn's *classic* statements in line. In such drawings the line completely encircles and defines the edges, is uniform in width, wiry, economical, and produces few contrasts of darks and lights. The result is of restrained emotionalism, control, and what Bernarda Bryson has termed Shahn's "peculiar loneliness."³ It should be said once again that there are many groups of drawings which lie at various points between these two positive categories. Furthermore, groups do not always fall neatly into periods. The artist swings the pendulum of his linear modes to suit his moods, his media, and especially his themes.

In 1953 the author-columnist B. Z. Goldberg and Ben Shahn prepared a distinguished brochure, *The World of Sholom*

3 Drawing/CBS/no date



Aleichem, to accompany a New York theatrical production. The play and the booklet were about a warm outgoing personality, humorous yet of emotional profundity. The cover drawing (Plate 1) and *Man Carrying a Goat* (Plate 2) are rendered in fluctuating lines, sometimes heavy, sometimes dry and feathered off; some are sawtoothed and jagged on one side. The outlines to forms are not complete. Tremulous light and quick movement seem to have dissolved them. Eyes are emphasized; they are black and enormous, like those that flash or brood in Biblical illuminations by Ottonian manuscript artists of the early eleventh century.

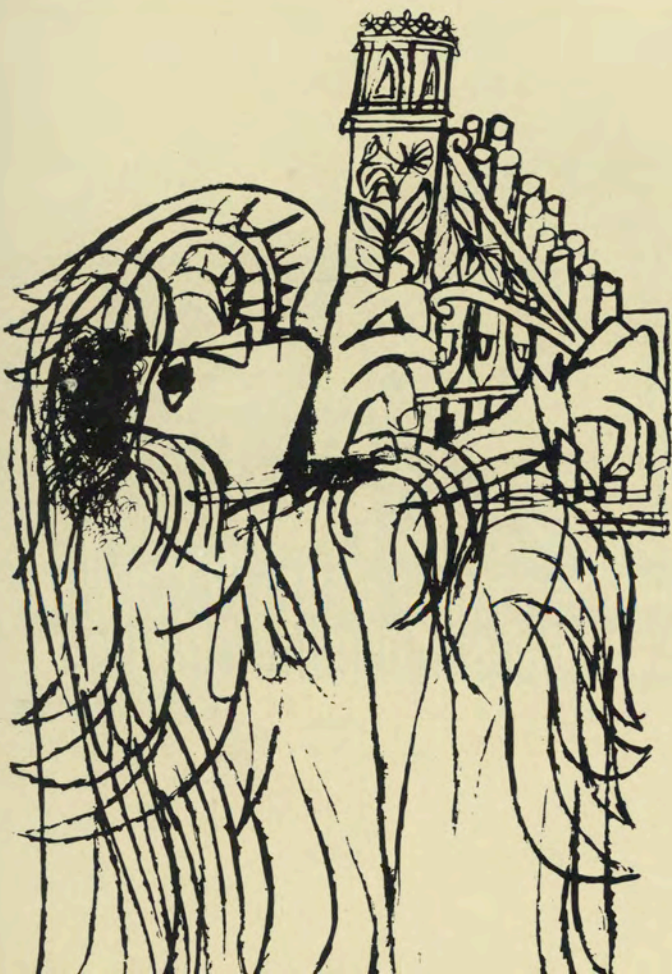
Another work that certainly is of this romantic or baroque approach is the study for an L.P. record cover (1955) for Albert Schweitzer's Bach (Plate 4).⁴ In this large drawing, texture and superimposed instantaneous movement are stated boldly. To Shahn, Bach's music suggested *energy* and *rich complexity*, and these he gives instead of coherent refined form.

The Landau Gallery in Los Angeles displays a large wash

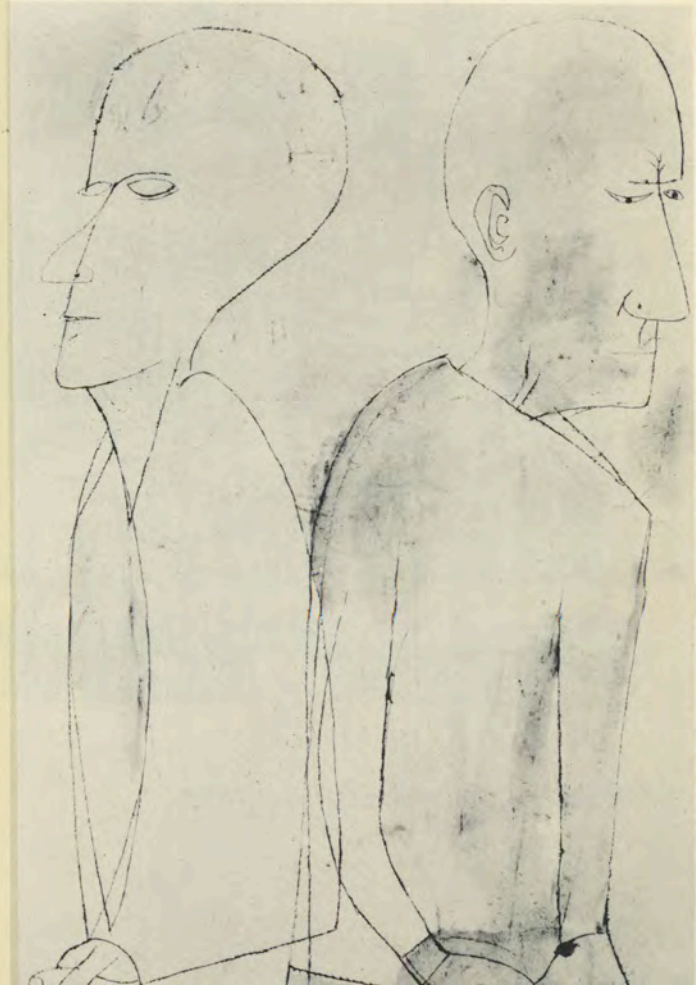
drawing, *THE OWL*, done in 1956 (Plate 10). In a wide range of fine and blotted lines with accompanying passages of graded and velvet brush strokes, the mysterious moonlit bird, ephemeral and huge, has been captured by Shahn for a moment. In the next blink of our eye he will be gone.

To say that these examples and many other observations in the rough, free, expressionistic style represent "Shahn the extrovert" may be going too far. To call the studies *romantic*, and therefore openly emotional, is safer.⁵ On the other hand, the restraint and the refinement of the opposite type, the *classic*, do bespeak the introvert in Shahn. Classic works are abundantly represented among the drawings and graphics since the War. Laughter, weeping, even wonder, and the quick spirit of momentary observation are not permitted on the surface. There is reserve and that is expressed in linear economy. As we trace the uncomplicated motifs we are apt to find that they involve penetrating and profound thoughts. Abstraction is more obviously present, as is also

4 Drawing/L.P. Album/1955



5 Drawing/Downtown Gallery/1954



an oriental precision of line. In many cases a highly tactile and plastic unity is maintained wholly without tonal modelling.

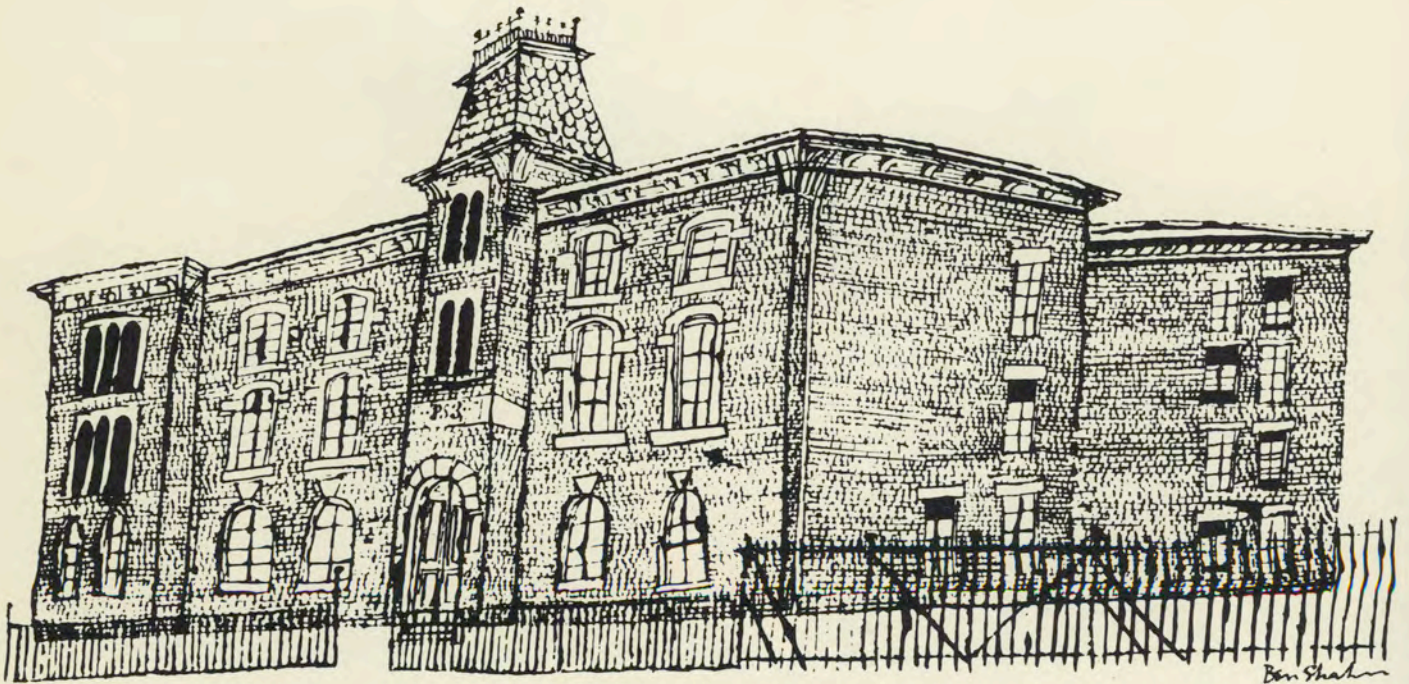
A powerful set of drawings were made for the Columbia Broadcasting System in connection with a program called *Fear Begins at Forty*. The folded hands illustrated in Plate 3⁶ are from this series. The unadorned line delineates the attitude in such a manner that the humanity of Giotto and the understanding of Rembrandt come immediately to mind. This line is a trifle heavy and crumbling but performs its complete journey without a pause and without obvious drama. The symbol is chosen with exactitude.

From another CBS documentary (on the subject of mental illness) comes a similar example shown in Plate 9. A hand and a concealed face are reduced to the stark statement and the purity of Greek tragedy. In this same booklet, *Minds in Shadow*, Shahn pictured seated women with clenched hands but with heads devoid of faces.⁷

In 1950 Shahn created a number of immaculate line illustra-

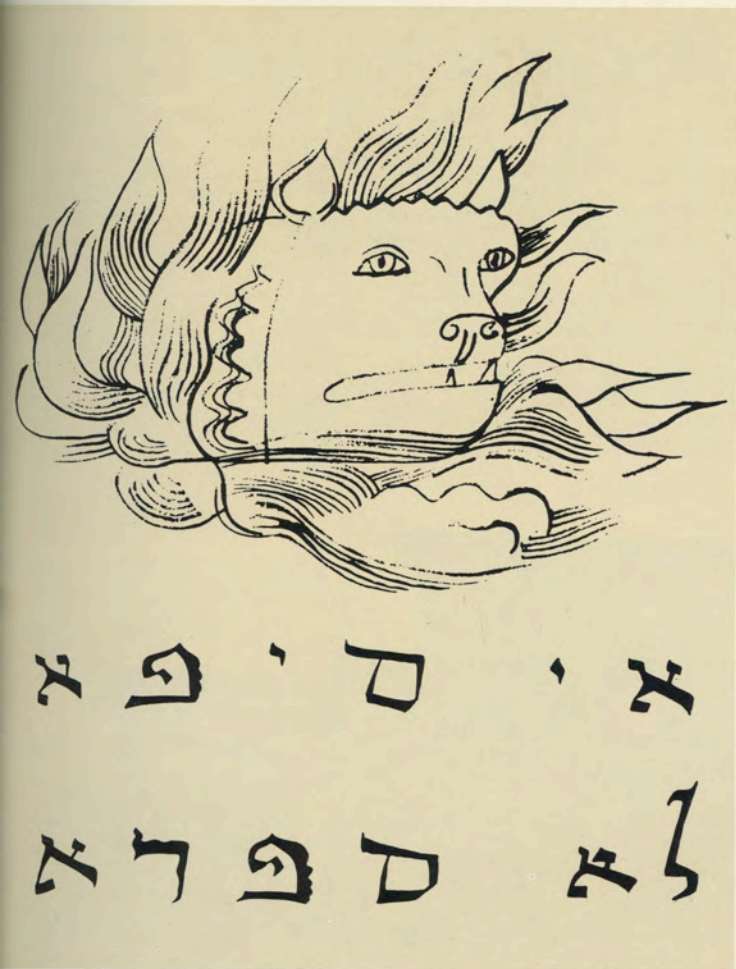
tions. Among them were those of a CBS brochure called *Alphabet of Creation*. One of the handsome pages, *Where There's a Book* (Plate 7),⁸ was a motif he had used in a fiery painting, *Allegory*, two years earlier. This time the approach was purely linear. The admiration for Paul Klee's sinuous parallel lines and for Matisse' clarity of design may account for some of the elements of the composition, but the imaginative dynamism of the Judaic lion is due to Ben Shahn's own creativity. The same unbelievable energy, and the waving and weaving of parallel lines are to be seen in the great lithograph, *Phoenix*. Also in the Einstein portrait of 1950 for *Scientific American* Shahn used undulating, parallel, and very gentle lines to produce a formal and exquisite study.⁹

Another category of classic drawings are those based upon contemporary and impersonal objects which the artist chose to treat in abstract composition. Typical among these are *Silent Music* (Silk screen, 1950) and *Television Antenna* (Drawing, 1952) (Plate 13). From the empty chairs of the orchestra or from the

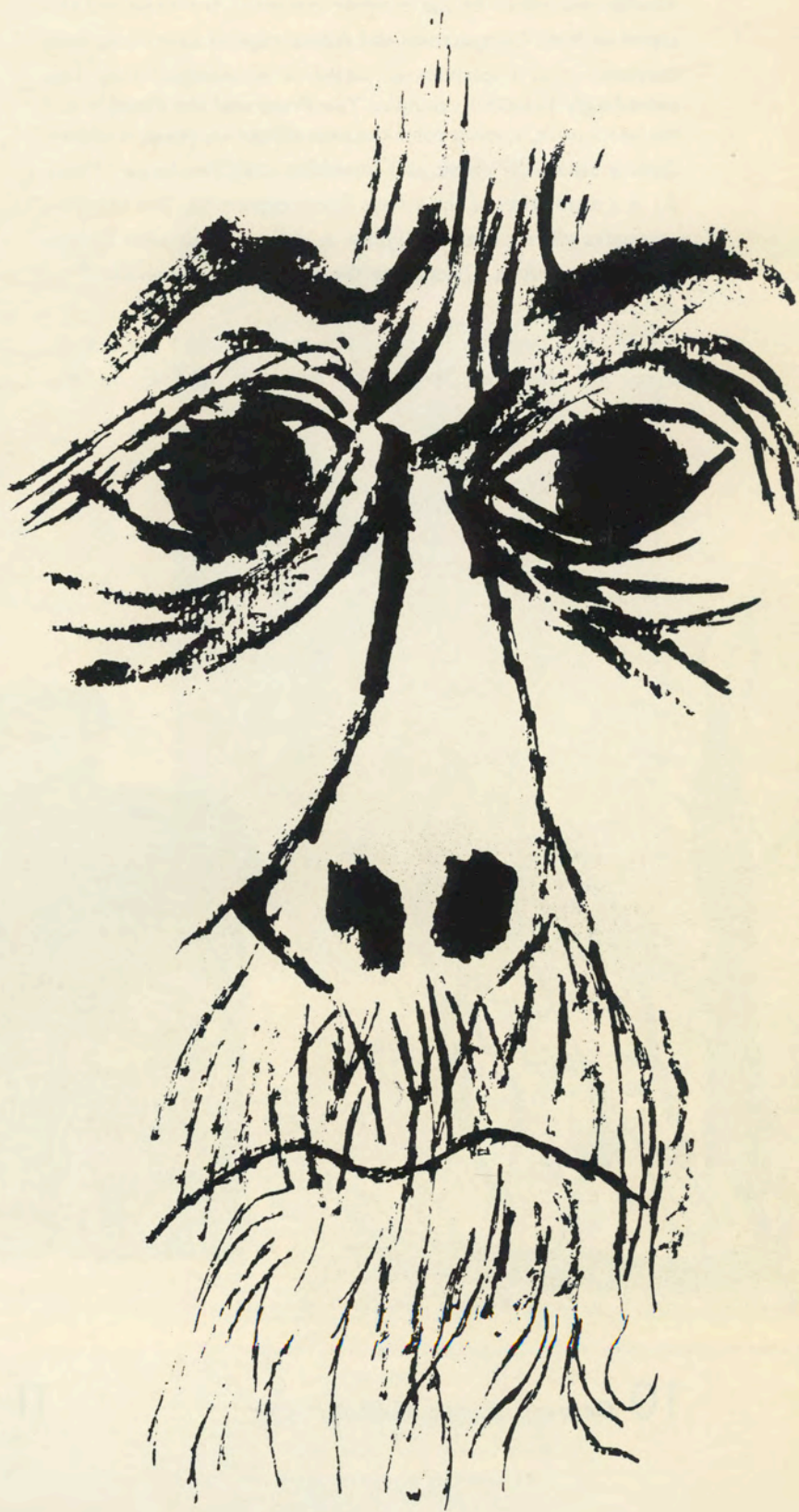


6 Drawing/Downtown Gallery/1955

7 Drawing/CBS/1950



8 Drawing/"The World of Sholom Aleichem"/1953



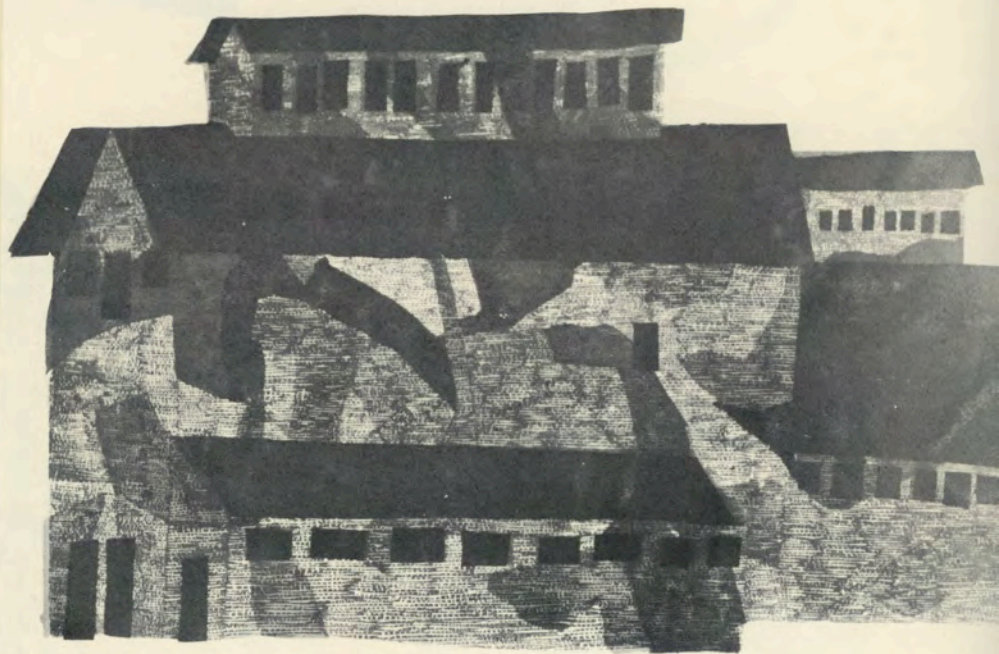
maze of the antenna, wiry schematic designs emerge. Spatial considerations, produced only by the straight lines which lean and cross but do not seem to collide, create open nets and a subtle effect of transparent and shifting planes.

The majority of Shahn's works since 1954 have not fallen directly into either of the extreme categories but have had elements of both. Compactness and formal dignity have often been expressed with impetuous or varied or ultra-refined line: two exceedingly beautiful examples *The Priest and the Prophet* and his latest print, a seven-color theorem-silkscreen, *Mine Building*. Each is essentially classic and incredibly still. The former (Plate 5) is a distillation of the artist's linear expression. The hair-thin penmarks vibrate ever so slightly. A delicate wash adds faintest value and softness. Oriental is the feeling and Picasso-like the competence.

The Mine Building (Plate 11) is an old theme¹⁰ but texture, color, and design are here treated as strong, abstract, and flat



10 *Drawing/Landau Gallery/1956*



11 *Serigraph/Downtown Gallery/1957*

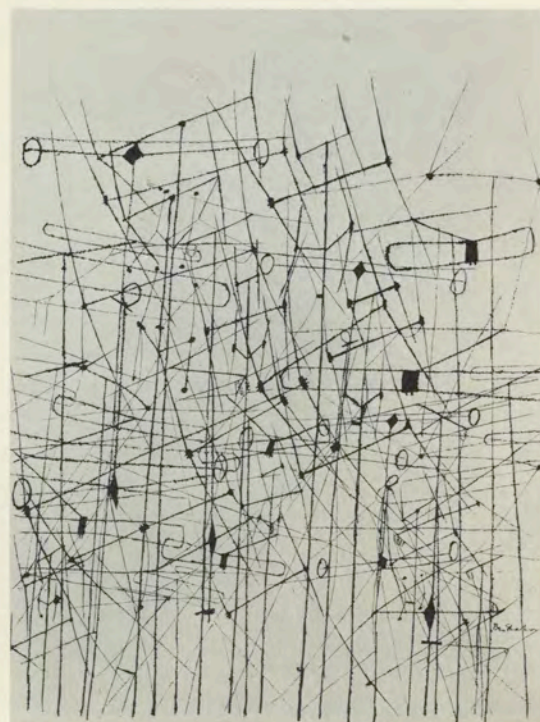


No man is an island, entire of itself; every man is a piece of the continent, part of the main, if a clod be washed away by the sea, Europe is the less, as well as if a Promontory were, as well as if a Manor of thy friends or thine own were; any man's death diminishes me, because I am involved in mankind; and therefore never send to know for whom the Bell tolls; it tolls for thee.

John Donne.

12 Drawing/Downtown Gallery/1956

13 Drawing/CBS/no date



arrangements with poetic intervals and with patterns of color that float in front like warm and gentle shadows.

A strange and compelling work with which I must conclude this report is an adaptation of Titian's painting, *The Allegory of Prudence* (Plate 12). It is dated 1956. In arrangement it is balanced, compact, and of completely simple outline; however, in its linear technique is rough and of vibrant richness. It is electric with energy. This emblematic composition seems to have fascinated Shahn who doubtless was acquainted with the research into this theme by Erwin Panofsky, that Princeton neighbor with Einstein at the Institute of Advanced Study. *The Three Ages of Man*, or the Present flanked by the aged Past and the youthful Future, rise over Serapis of the three heads: the lion of today's energetic encounter, the wolf which devours the past, the dog which is eager for the uncertain future. These are the forms of *time* with the faculties of *memory*, *intelligence*, and *foresight*.¹¹ Time is a unit. Man is a unit. Life is coordinated. Shahn places this ancient symbol over the thundering words of John Donne, "No man is an island entire of itself..." Shahn the humanitarian, indeed the philosopher, recreates this symbol for his own. His "personal statement" is vibrant with "the human touch," but is also dignified by the *universal* and the *timeless*.

Footnotes:

1. *Art News*, Vol. 51, April 1952. See Rodman, Seldon, *Portrait of the Artist as American*, p. 50, N. Y., 1951.
2. Shahn was Norton Lecturer and Visiting Practicing Artist at the Fogg Museum of the Department of Art at Harvard University for the academic year 1956-57.
3. Bryson, Bernarda (Mrs. Ben Shahn), "The Drawings of Ben Shahn," *Image*, No. 2, London, Autumn 1949.
4. A large drawing which is in the Downtown Gallery, New York.
5. James Benton was probably concerned in 1951 with the preponderance of that quality in Shahn's work when he wrote in an *Art News* review of December of that year: "Shahn does not exist without the poignant or the not-too-furtive tear." Obviously the statement would not pertain to the *Owl* nor to the gramophone cover.
6. Bryson, B., p. 33.
7. Bryson, B., p. 42.
8. *Now in the Schulman Coll.*
9. Rodman, S., p. 45.
10. Three large pictures and one small one, done several years ago, are in the Metropolitan Mus., N. Y., the Chicago Art Institute, Smith College Mus., and Oregon State College.
11. Panofsky, Erwin, *Meaning of the Visual Arts*, "Titian's Allegory of Prudence: A Post-script," Garden City, N. Y., 1955.



14 *Carrière/lithograph from three stones/Marguerite/1901*

EUGENE CARRIERE, LITHOGRAPHER

The art of Eugene Carriere evoked the most extravagant reactions from his contemporaries. French critics wrote interminable paragraphs of acclamation or acidulous sentences of damnation. Now, his works are seen infrequently and are most often met with indifference. Morice, in 1891, was moved to state positively that Carriere was one of the Symbolist *masters*; Rewald, in 1956, says that Carriere was not a *true* Symbolist, and lets the matter drop.

That an artist could create a critical furore in his own day and be almost forgotten 60 years later is not so unusual; yet Carriere does have something to offer us today. His lithographs, in their technical excellence alone, call for re-examination and evaluation.

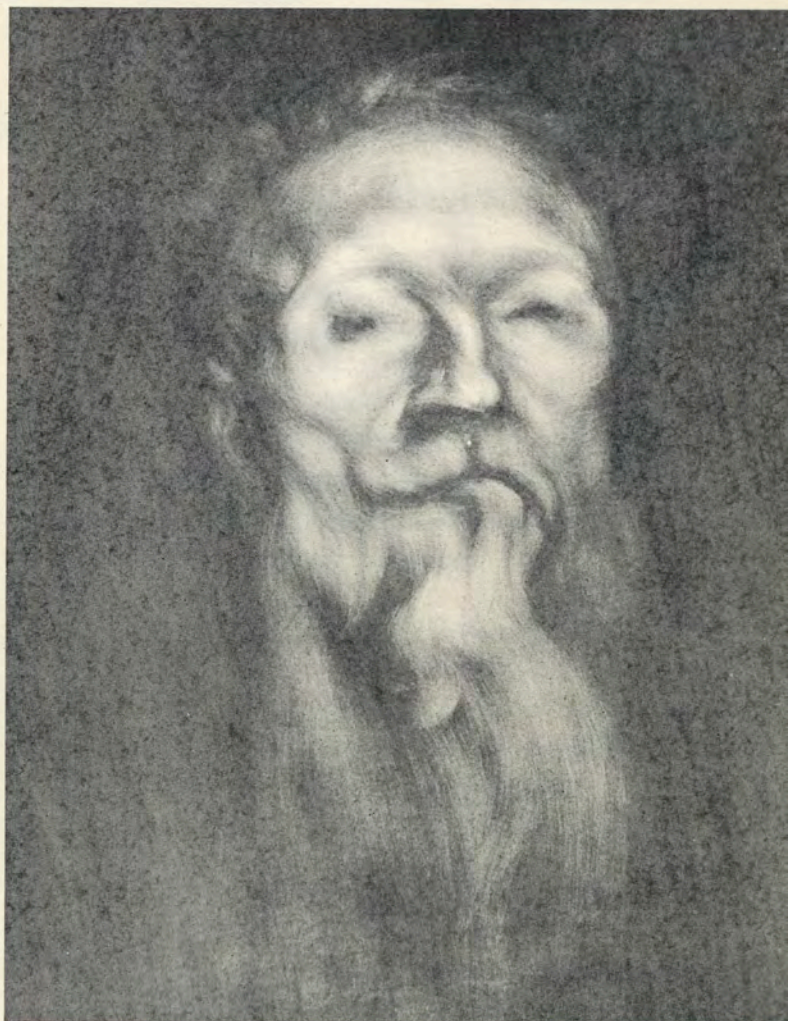
Eugene Carriere was born in 1849. About 40 years later he produced his first lithograph. A master of mood rather than color or line, he achieved nuances and effects through a complex method of printing from two and even three stones of the same color.

Carriere's favorite subjects were human beings, members of his own family, and leading figures of the artistic and literary world of France: Verlaine, de Goncourt, Puvis de Chavannes, Henri de Rochefort, Jean Dolent (a minor poet and the most vocal of Carriere's advocates), Auguste Rodin and Alphonse Daudet.

The lithograph *Daudet* is one of Carriere's most successful, a masterpiece of sensitive portraiture. The impression reproduced has a characteristic dedication, "Homage affectueuse à M. Edmond de Goncourt. Son admirateur et ami, Eugene Carriere." The first stone and the published state of two stones of the Rodin portrait are reproduced. Carriere's admiration for the sculptor can be seen in the monumental visage. The portrait of the artist's daughter, Marguerite, is printed from three stones. There is a mystic feeling in the luminous face emerging from the dark background. This print is an example of Carriere's singular talent for combining the formal with the literary, and using lithography in a remarkably expressive way.

ABOUT THE AUTHOR

R. E. Lewis attended Washington State College; after World War II, the University of California at Berkeley, where he received his A.B. in Art in 1947. He did graduate study in classical archeology. In 1950 he was associated with the Child's Gallery in Boston as cataloguer and print room man. In August, 1952, R. E. Lewis, Inc., was opened in San Francisco. Mr. Lewis not only functions as a dealer but loans shows and individual items to school systems, museums and private organizations. A loan show from R. E. Lewis, Inc., of 18th and 19th Century Japanese prints was shown in London in 1956.



15 Carriere/lithograph from two stones/Rodin/1897

Each year 4,000 novels, 500 translations

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LA CRITIQUE

1200 exhibitions and 40 Salons (possibly nearly 150,000 paintings, engravings or drawings), 4,000 novels, 220 plays, 250 films, a thousand concerts and operas, 30 music festivals each year, at Paris alone; this is the ocean in which criticism is drowning and asphyxiating itself. Without counting, of course, the television and radio programs distributed simultaneously on three networks.

How is it possible that, in this confusion, honest criticism can be found, can see everything, hear everything, read everything, know everything in order to judge impartially, to discover new talents, in a word to dominate the situation? The situation dominates it. What criteria determine the choice which it is obliged to make?

"Arts" denounces this competitive bidding. Commerce and art are complementally necessary but underhandedness is in the act of killing art. It is time to put a stop to this folly which has already made the public lose the very sense of true art, beyond even its quarrels over styles and tendencies.

We have asked our editors, each one in his own field, to study this grave problem. Every artist has the right to exhibit or to make himself heard. We wish in no case to limit the power and liberty of expression. We even think that quantity, changing itself little by little into quality, according to a famous dialectical formula,—this excess of exhibitions, novels, films, concerts,—favors the ripening of an artistic sensibility. But it is up to the critics to react against complacency, to refuse to reduce art to miles of cyma reversa or to pounds of printed paper or of film, to "scratch the painting down to the man," to discover personalities behind so many facades, to impose its views, to be bold, at times even unjustly, to finally recapture the authority which people now refuse to grant to the confused artistic schools.

Several practical solutions ought equally to be proposed, like the suppression of the theatrical dress rehearsals and the alteration of concert programs, for example. Each of the writers of "Arts" has worked hard to expose the situation in his own domain and to formulate the most useful suggestions.

We have been the first to oppose ourselves to the race for literary prizes, of which the most annoying result was the publication of half of the year's novels in the months of September and October. Numerous editors have understood, as we suggested, that it was in their interest to spread out the appearance of their works from September to June. In the same vein, we have protested since the first Cannes festivals against the superabundance of showings which imposed on the critics the spectacle of 8 to 12 films per day. These demands have been followed by reforms.

Let us repeat: we are not searching for any limitation on artistic creation, but we consider—in order, that criticism fulfill exactly its role, which is to facilitate communication between the public and the artist—that it is essential to define the principals which permit the selection of works worthy of being judged.

600 CANVASSES A DAY ARE TOO MUCH

by Michel d'Alayer

In Paris every year there are held some twelve hundred exhibitions, singly and in groups, plus forty Salons. This represents more than 150,000 works to examine—theoretically six hundred per work day. This already excessive figure, to insure that criticism not be seized with indigestion and so remain capable of preserving its judgment intact, is in reality much higher. There

ons, 1200 exhibitions and 40 salons,
festivals, 250 films and 220 plays

ST ASPHYZIEE

exist "dry" periods and "peak" periods. In the latter, the unhappy critic must take in sometimes fifty exhibitions a week and thirty glazings the same day!

For the rare journals and specialized reviews which possess a sufficient number of writers, this state of affairs is hardly troublesome. Each critic of the team, visiting only a reasonable number of exhibitions, escapes asphyxiation. He will have, on the contrary, only one limited view of the whole and will content himself, for the rest, with the opinion of his colleagues with whom he is not ordinarily in agreement.

The other publications make a selection, and, on the average, make an accounting for only ten to fifteen percent of the artistic showings which are not official or of primary importance. This way of operating may appear to be the best. The trouble is that these selections are not always made according to considerations of quality but according to dictates of another kind.

In fact the problem puts to a question *the role and existence of criticism*.

One could argue interminably in order to try to decide whether it is preferable that a critic examine *everything* which is offered to the public in order to place correctly the work chosen by him among the productions of the period or to herald several artists whose talent he appreciates.

The first solution being impossible under ordinary circumstances, the second is adopted by the majority of art critics who specialize in the support of one group or of one style and thus don blinkers for everything else. Thus they are no longer critics, but publicity agents.

More subtle, others pretend to interest themselves in the painting of only those men whom they discover; all of which means

that a critic, having discovered the personality of a painter through a single one of his pictures, will be disinterested in his other works!

Many systematically flatter all artists; people remark that the proportion of eulogistic critics is around 95 per cent.

I believe that the true art critic will explore galleries and Salons without preconceived ideas, ignoring the quarrels of various cliques and without wishing to see too much of them. From one year to the next, he will make up his deficiencies.

He will reserve his judgment and will scoff at being the first to discover a good artist. He will remember that there is no revolution in art but a logical evolution and that all which transgresses this rule—I am thinking of Picasso and the style which he created—is only a minor incident in the history of art, a passing sickness; *the baroque*. He will recall that art is not the sole representation of nature or of thought.

The true art critic is not a man of letters but a man of taste, a little in advance of his time. It is for that reason that there are very few of them. He must unite confidence and modesty in himself; not to write for his own glory but for the justification of art: to be disinterested—that is still more rare—and not to form alliances with only those artists whom he sincerely admires.

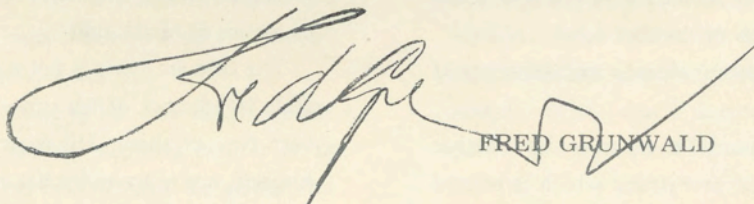
As long as intellectuals meddle with the plastic arts; as long as it is admitted that abstract paintings are easel-pieces and not decoration; as long as merchants show for money paintings which they do not like; as long as publicity is mixed up with criticism; as long as speculation creates high bidding; as long as anyone at all can paint and exhibit without having learned the rudiments of art; as long as Salons and exhibitions are too numerous, criticism will have no other role to play than to denounce it all.

This past summer in ARTS, a French art news journal, there appeared a series of articles on criticism by the editors of that publication. This translation, CRITICISM IS BEING

ASPHYXIATED covers the general introduction to the group of critical articles plus Michael d'Alayer's special report on painting and graphic arts.
Ed.

THE GRUNWALD COLLECTION

"A collector is a specialist. When I was a young man I bought instinctively what appealed to me: the prints of the artists who were well known in Germany in the nineteen-twenties. Later on, the better half of my small collection was confiscated, and when I was able to collect again, as an American, I worked with a plan in mind, I systematically picked out the artists who would be my special field: the German pre-Expressionists and Expressionists, say, from Munch through Kirchner; and the French printmakers from the Impressionists to the present time, from Lautrec to Matisse, and Picasso, and the younger men working in Paris. I was fascinated by Villon and bought him early and late. Georges Adam has particularly interested me. I have collected Chagall. A few years ago I began to collect the contemporary Italians, and I have a growing interest in the Americans, some of them artists nearby."



FRED GRUNWALD



16 *Etching/The Wrestlers/Jacques Villon*



17 *Dry Point/Le Repas Frugal/Picasso*

18 Colored Etching/Composition/Joan Miro



19 Woodcut/Miseres Humaines/Paul Gauguin

Mr. Grunwald has assembled, over the years, such a collection of fine prints as can only result from scholarship and a restless search for whatever is best in a chosen field. There came a time when the impulse to share this accumulating treasure led Mr. and Mrs. Grunwald to consider in what manner this collection (of hundreds of major works—ed.) might be administered for the greatest good of all. They concluded that education was their primary concern—the education of this generation and those to come. They wished this collection to serve the many and the few, the public and the scholar, and to be permanently available for research. They understood the possibilities which we offered here, just as we understood the obligation which their generous offer entailed. Accordingly, a Foundation was established, to be administered by the Library and the Art Department, as an extension of the Art Galleries and the Art Library.

It would be hard to imagine a vehicle of education more appropriate to our requirements and circumstances, for a print collection of this quality and extent is at once pliable and compact, and in small compass brings the significance of many men of genius familiarly before the eye. This liaison with great men is a prime function of education. Contact with them breeds understanding, offers inspiration through excellence, and inculcates humility—ends the University always seek.

May the coming generations realize that the donors were looking forward to them, and reflect on the sources of this understanding, humility, and wisdom. I salute the donors for their generous act.

R.B. Allen

Chancellor

University of California at Los Angeles



20 *Lithograph/3 Kings/Emil Nolde*



21 *Dry Point/The Passion of Christ/Bernard Buffet*



SHIKO MUNAKATA
Woodcut/Magora/1938

JAPANESE "HANGA" AN ART REBORN

"Art must move in cycles. There must be continuous interchange. The new must become old and die. The old must come back..."

With these words James A. Michener closes *The Floating World*, the trenchant and illuminating book in which he pictures the life and death of the traditional art of *ukiyo-e*, the great woodblock prints of Japan. As we look back at the history of *ukiyo-e*, its inglorious death is as evident as its magnificent life, and yet, because art does move in cycles, Michener was able to end on a note of optimism as he described the rebirth of prints today.

For Japanese prints have been reborn. Revived is not the proper word. You will look in vain for modern prints of beautiful women like Utamaro's, of actors like Sharaku's, or of landscapes like Hiroshige's. What we are experiencing is a renaissance, not a restoration. The new prints are as much a part of today as old *ukiyo-e* prints were of their day. And it does not take a historian to grasp the difference between the Japan of today—industrial, centralized, inextricably caught up in international currents—and the Japan of *ukiyo-e*'s day—agricultural, feudal, sealed from the outside world, an introverted recluse.

This is no place to dwell on the death of *ukiyo-e*. The era of the Emperor Meiji (1868-1912), ushered in by Perry's knock on the door, saw Japan look about, take stock, and then plunge headlong into the modern world. In the upheaval there were many casualties; *ukiyo-e*, already weakened by the factors Michener describes so well, was only one of these.

In their race to catch up with the Western World the Japanese made few reservations. In art, as in industry, they set out to learn new ways, and hundreds of artists turned from brushing ink on paper to daubing oil on canvas. Then some of them made an astonishing discovery. They found that their European idols, the impressionists and postimpressionists, had been obviously excited and just as obviously influenced by Japanese *ukiyo-e*. It was a curious experience, to go halfway around the world to find the honored oil painters of the West in turn honoring the prints of Japan, things the Japanese themselves had never taken very seriously. Japanese artists who went to Europe made a further discovery: European artists were making their own prints—carving their own blocks, doing their own printing. It was cause for reflection.



23

Woodcut / *At the Foot of Mount Amagi* / Un'ichi Hiratsuka / 1954



Reflect they did, these new foreign-style artists of Japan. They reconsidered the past glories of *ukiyo*e and discerned the greatness there. They weighed the Japanese prints of their own day and saw the humiliating fall from grace. Especially, they pondered the new concept that an artist should make his own prints.

This was an idea which violated the whole tradition of *ukiyo*e. *Ukiyo*e were the astounding result of collaboration unheard of in other fields of art anywhere in the world, a collaboration between a man who provided the picture or design, a man who cut that design onto the blocks, a man who printed from those blocks, and a man who, we may suspect, was in many cases the dominant personality: the publisher. When the new print artists of Japan turned to one-man creations their self-designed, self-carved, self-printed, and mostly self-published prints were such a departure from Japanese tradition that a new name was coined for them. The artists called them "creative prints."

24 Woodcut / *Hawk Woman* / Shiko Munakata / 1955

25 Woodcut / *The Innermost Temple of Koyasan* / Un'ichi Hiratsuka /

26 Woodcut / *Early Winter in the Mountains* / Kibeï Sasajima / 1947

27 Woodcut / *Ships at Rest* / Fumio Kitaoka / 1952

Of course, certain woodcut prints are still being made in Japan by the time-honored artist-artisan-publisher teams. Some of these "modern *ukiyoë*" have a great deal of charm and they are backed by centuries of accumulated skill. They are a respectable reflection of a great art, but they differ significantly from traditional *ukiyoë* in at least one way. In the palmy days of *ukiyoë* the print was created in cooperative team effort. The artist's contributions were rough sketches, often uncolored, and ideally, supervision of the artisans at every vital stage of the carving and printing. For example, the original brush stroke of the *ukiyoë* artist was very different from the final print line: by common agreement the artisan did not reproduce the artist's line but carved a line based on the heart of the artist's brush stroke. "Modern *ukiyoë*" prints, however, are originally done as full-scale color paintings, by say Hasui Kawase or Shinsui Ito, which the artisans then transform into woodprints as faithfully as possible. Thus the charge that woodprints are merely a reproductive art, which is unfair when applied to the great traditional *ukiyoë*, can be leveled against those "modern *ukiyoë*" prints of today with a good deal of justification.

However, despite the fact that the *ukiyoë* tradition has been kept alive, it is impossible to trace any direct connection from the dying *ukiyoë* to the new creative prints. The connection is by rebound from the West, and the creative prints are the result of interaction between Japanese and Western influences, which continues to this day. To borrow the euphemistic phrase which the Japanese apply to their occupation babies, modern Japanese creative prints are children of mixed blood.

On the Japanese side of this inheritance is the great technique of the woodblock print. Without this, these creative prints could never have happened. Only in Japan does any significant number of artists feel impelled to concentrate on this medium. Regardless of an artist's personal reaction to *ukiyoë*, the woodcut as a medium is deep in his national heritage.

From the West comes their artistic content, a legacy already influenced by *ukiyoë*. No one is asked to believe that Japanese art does not in some degree influence a Japanese artist, but artistically most of the new prints are as Western as shoes.

ABOUT THE AUTHOR

Oliver Statler, the author, is a native of Chicago and a graduate of the University of Chicago. After four and a half years with the Army in the South Pacific, at the war's end, he was assigned to Japan. There he was soon attracted to the work of these men and began assembling what is today probably the world's finest collection of modern Japanese prints. Without conscious design on his part or any thought of remuneration, he became an active spokesman for the artists, aiding them immeasurably in their struggle for recognition, amply earning Mr. Michener's praise of him as "the best friend a group of living artists ever had."

With the publication of his book, (*Modern Japanese Prints*, 209 pp., 100 ill., Rutland, Vt., Charles E. Tuttle Company, 1956, \$7.50) from which this article is an excerpt, Mr. Statler takes yet another step forward in gaining for modern Japanese prints the world-wide attention they deserve.



THE GALLERY

Represented on this page is the work of a number of outstanding printmakers. The work of these young men is to be found in leading print shows throughout the country. A brief description of each print and a word about each artist accompanies the cuts. IMPRESSION readers can look forward to a new group of artists on these pages in each issue.



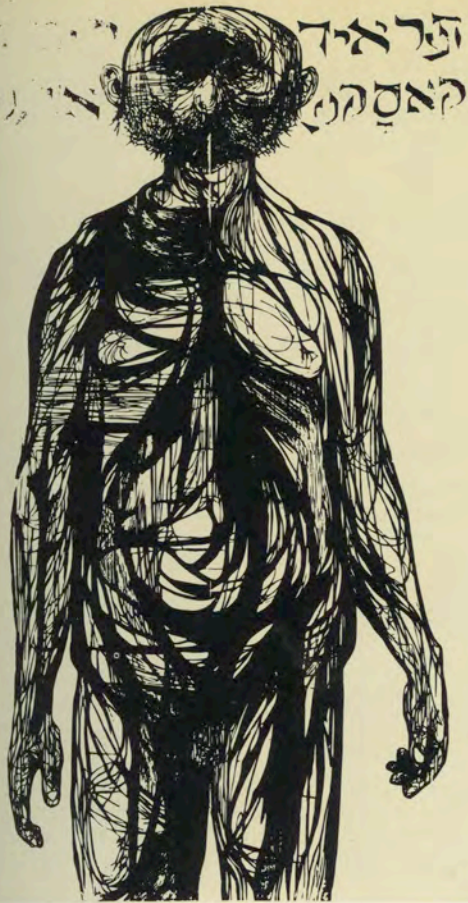
Woodcut/Back to Back
24½ x 12½ / 1956

JAMES MCGARRELL born 1930
1955 received Purchase Prize at ninth annual Print exhibition at Brooklyn Museum. 1953 won first prize for drawing at Skowhegan Institute of Painting and Sculpture. 1955 Had first one-man show at Frank Perls Gallery. 1957 second one-man show at Frank Perls Gallery. Granted a Fulbright Award for one year's study in Germany in 1955. Now teaching drawing and painting at Reed College in Portland, Oregon. Represented in permanent collections of Mr. and Mrs. Roy Neuberger, New York; Mr. and Mrs. Vincent Price; Mr. Stanley Barbee of Los Angeles; Mr. Wright Ludington of Santa Barbara, Calif. Represented/Frank Perls Gallery, Beverly Hills, Calif.



Woodcut/Broom Vender
22 x 29 / 1956

ROBERT HUCK born 1923
Purchase Awards: Northwest Printmakers, Seattle, 1953; Bradley University Print Annual, Peoria, Ill., 1953; University of Southern California, Los Angeles, 1953; Library of Congress Permanent Collection, 1953; Canon City Print Annual, 1952; Portland Art Museum, 1955; University of Nebraska, 1955; Butler Art Institute Print Exhibit for American Art Professors, 1956; One Man Shows, University of Colorado, 1953; University of Montana, 1949; Spokane, 1953; Chapman House, 1949; Il Camino, Rome, Italy, 1953; Prints Exhibited: Brooklyn Print Annual, 1952-53; Taylor Museum, Colorado Springs, 1952; Carnegie Institute, 1952; J. B. Speed Art Museum, 1952; Colorado Springs Fine Arts Center, Print Show, 1951; Northwest Printmakers, 1950-51-52; Bradley University, Peoria, Ill., 1953; Cincinnati Art Museum, 1953; City Art Museum, St. Louis, 1952; University of Georgia, 1953; Art-Alliance of Altoona, Pa., 1952; Wichita Print and Drawings Show, 1953; Society of American Graphic Artists, 1953; Etchers and Printmakers, N. Y.; represented Gumps Gallery, San Francisco, Calif.



Woodcut/*The Strabismic Jew*/45½x27½/1955

LEONARD BASKIN born 1922

Awards: Prix de Rome, Honorable Mention (sculpture), 1940; Louis; Comfort Tiffany Foundation Fellowship (sculpture), 1947; John Simon Guggenheim Memorial Foundation Fellowship (printmaking), 1953; Prizes: Library of Congress Purchase Prize, 1952; Society of American Graphic Artists, Erickson Prize, 1953; International Print Annual, Seattle, Purchase Prize, 1953; The Brooklyn Museum Seventh Print Annual, Purchase Prize 1953; Xylon, International Society of Woodcut Artists, Award, 1953; Philadelphia Print Club, Atwood Prize, 1954; University of Illinois, Purchase Prize, 1954. Represented/Boris Mirski Gallery, Boston, Mass.

Color Lithograph/*City Park* 20x27/1956

J. L. STEG, born 1922

MFA degree from University of Iowa. Teaches Printmaking at Tulane University. Won prize at Philadelphia Print Club; purchase prizes at Brooklyn, Dallas, Seattle, Washington and others. Permanent Collections include Museum of Modern Art, Fogg Museum, Library of Congress, Carnegie Institute, Cleveland Museum, Philadelphia Museum and others. Represented/Weyhe Gallery, New York 21, New York.



Engraving on Aluminum
The Wind/24x18/1957

WALTER ROGALSKI born 1923

Exhibited: Four Man show "New Talent," The Museum of Modern Art, N. Y. One man show Korman Gallery, N. Y.; One man show "Prints and Drawings," The Cleveland Museum of Art. Purchase Awards: Brooklyn Museum's Fifth and Sixth Print Annuals, Northwest Printmakers Fourth International Exhibition, Seattle Art Museum; Purchase Award: First Print Annual, Art Museum of the New Britain Institute, Conn.; \$100.00 Prize Biennial Exhibition, Brooklyn Society of Artists; Wilson Engraving Co. Prize, First Annual Dallas National Print Exhibition, Dallas Museum of Fine Arts. Contact/Pratt-Contemporaries, New York, N. Y.



(continued from page 4)

JOHN I. H. BAUR, *editor*, LLOYD GOODRICH, DOROTHY C. MILLER, JAMES THRALL SOBY, FREDERICK S. WIGHT, *New Art in America: Twentieth Century Painting U. S. A.*, 283 pp., 227 ill. (50 color pl.), Greenwich, Conn.: New York Graphic Society in cooperation with Frederick A. Praeger, Inc., New York, 1957. \$22.50.

When is an art book more than an art book? When, as in this case, there is not one, but five distinguished authors, each a leading figure in contemporary American art criticism; when the 'art of the book' sets new criteria for what one may call tasteful type, clean design, and generous, richly-printed color plates; when the artists and works included therein range across the vast spectrum of style that is American art since 1900; when the critical content and the total visual appeal of the book merge to form not just another picture book, not just another survey, but a worthwhile new combination for use as a reference work, a text, or that "special luxury volume" for your personal library. Such a book is NEW ART IN AMERICA; at least, that is one's *immediate* reaction upon receiving this eye-appealing volume.

I have but one minor quarrel with NEW ART. There comes a time when people responsible for putting together books of paintings call them books of *paintings*.

Simply and honestly stated, I truly enjoyed a leisurely and contemplative reading and "looking" at NEW ART.

JOSE LOPEZ REY, *A Cycle of Goya's Drawings*, 294 pp., 134 ill., New York: The Macmillan Company, 1956. \$12.75.

"In brief," writes Dr. Lopez Rey, "Goya's imagination unfolds a vivid narrative of the efforts undertaken and the sufferings undergone by outspoken or conscientious people in the course of man's search for both Truth and Liberty as inseparable conditions for human happiness." Here, in both written and visual form, one may study the social, intellectual, and political climate in which Goya, the man and artist, lived and worked. Dr. Lopez Rey weaves a multi-faceted story of a "liberal" artist in a time of reaction; he describes each plate in the "cycle of

drawings" (sometimes too literally or redundantly) to reveal the sources in life of Goya's dynamic images: beggars and nobles, oppressed and oppressor, the horrors of the Inquisition and the hope of man.

THE GREAT MASTERS OF THE PAST

I. ANTONELLO, Text by Stefano Bottari, translation by Gustina Scaglia, 51 ill. (45 in color), Greenwich, Conn.: New York Graphic Society, 1956. \$18.00.

II. ITALIAN PAINTING: *Twelve Centuries of Art in Italy*, Text by Edith Appleton Standen, 104 ill. (86 in color), Greenwich, Conn.: New York Graphic Society, 1956. \$20.00.

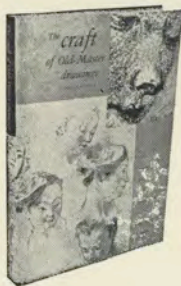
III. LOUVRE: *Masterpieces of Italian Painting*, Text by Germain Bazin, translation by Ruth B. Davidson, 54 ill. (46 in color), Greenwich, Conn.: New York Graphic Society, 1956. \$18.00

IV. RAVENNA MOSAICS, Text by Giuseppe Bovini, translation by Gustina Scaglia, 60 ill. (45 in color), Greenwich, Conn.: New York Graphic Society, 1956. \$20.00.

If you wish to travel backwards in space and time to the burgeoning culture seen in fifth and sixth century Ravenna Mosaics; if you would love to know and study Italian painting in the Louvre from the time of Cimabue to Titian, Veronese, and Guardi, without leaving your favorite chair; if you desire the most exciting visual and conceptual analysis of Italian wall painting and decoration from Byzantine Ravenna to the 18th century Venetians; or, if you prefer to examine a lavishly illustrated study of the work of one man of the Italian Renaissance, Antello da Massina, in the sanctity and solitude of your private study, here are four beautiful suggestions to allow and enrich your journey.

Each of these luxurious volumes is filled to overflowing with numerous color plates to captivate and enchant the eye; each is a masterpiece of bookmaking; each is written by authoritative leaders in their fields; each is a "must" for the collector, connoisseur, student, teacher, and layman interested in the arts.

J. H.



The *craft* of Old-Master drawings

By James Watrous

A handsome book showing the techniques of drawing and the preparation of media. THE CRAFT OF OLD-MASTER DRAWINGS is both a historical work and a useful manual for contemporary artists.

At every step in this work, the discussion is supplemented with illustrations from laboratory experiments and from drawings by both old and contemporary artists.

As a collection of master drawings, this book is worthy of the art lover's library; as a technical study, it is an indispensable aid to the art student and practicing artist.

Trade edition \$10.00

Student edition \$6.50

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Wittenborn and Company, 1018 Madison Ave. Sept. 2-14. Walter Chapell—prints. Sept. 16-28. John Coleman—woodcuts & lithographs. Sept. 30-Oct. 12. John Coplans—lithographs & serigraphs. Oct. 14-26. Fritz Scherf—lithographs. Oct. 28-Nov. 2. Hans Erni—lithographs
Oakland, Calif., Art Museum. Oct. 5-27. Bay Printmakers' Society 3rd National Annual Exhibition
Omaha, Neb., Joslyn Art Museum. Sept. 22-Oct. 13. George Bellows' Prints (Smithsonian Trav. Ex.)
Orono, Me., University of Maine. September. Graphic by Marc Chagall.
Oxford, O., Miami University. Nov. 6-30. American Color Print Society's 18th Trav. Exhbit.
Pasadena, Calif., Public Library. Oct. 6-27. Japanese Woodcuts I (Smithsonian Trav. Ex.)
Pensacola, Fla., Art Center. Sept. 1-26. International Selection of Color Prints. Sept. 1-30. Prints by Whistler and Cassatt
Philadelphia, Pa., American Color Print Society Central Library. Sept. 16-Oct. 25. ACP's 18th Travel Exhibition. Academy of Music. Sept.-Dec. ACP's Exhibit of Color Prints
Art Alliance, 251 S. 18th St. Oct. 4-20. Prints by Steg
Print Club, 1614 Latimer St. Sept. 19-Oct. 4. Prints by Alan Klawans, Bob McGovern, Simone Titone, Mary Woodruff. Oct. 11-31. Boxiana from collection of Seymour Adelman
Pittsburgh, Pa., Carnegie Institute. Sept. 1-29. Three Sculptor-Printmakers: Giacometti, Laurens, Manzu. Sept. 30-Nov. 17. The "Carceri" by Giovanni Battista Piranesi.
Arts & Crafts Center. Oct. 24-Nov. 18. 100 Prints from 41st Annual Exhibition of the Society of American Graphic Artists
Portland, Oregon, Art Museum. Sept. 6-Oct. 18. Contemporary prints from France (Oregon State College's International Exchange Ex.)
Poughkeepsie, N. Y., Vassar College. December. Prints of Pablo Picasso
Princeton, N. J., Princeton Univ. November. Original Graphic by Modern Masters
Reno, Nev., Univ. of Nevada. October. Oregon State College Art Staff Exchange Print Exhibit
Richmond, Ind., McGuire Hall Art Galleries. Sept. 8-29. Brooklyn Printmakers Trav. Ex. Oct. 6-27. Japanese Prints
Sacramento, Calif., Cal. State Library. October. Demonstration prints
Saginaw, Mich., Museum. Sept. 9-29. Japanese Woodblocks
San Francisco, Calif., Achenbach Foundation for Graphic Arts. Sept. 21-Nov. 3. The Printmaker 1450-1950. About 120 master prints
R. E. Lewis, Inc., 555 Sutter St. Oct. 14-Nov. 9. Lithographs by Eugene Carriere
Public Library. Sept. 10-Oct. 5. "Fine Feathers Make Fine Birds"—Fancies of Fashion in Past Centuries (Achenbach Foundation)
San Jose, Calif., Rosicrucian Egyptian, Oriental Museum. Nov. 4-25. Early Prints and Drawings of Cali-

fornia (Smithsonian Trav. Ex.)
Santa Barbara, Calif., Museum of Art. Sept. 24-Oct. 27. Contemporary Prints from Italy (Oregon State College's International Exchange Ex.)
Scranton, Pa., Art Club, University of Scranton. December. Graphic by Honore Daumier
Seattle, Wash., Frye Museum. Oct. 1-22. Contemporary Brazilian Prints and Contemporary German Prints (Smithsonian Trav. Ex.); also 50 early prints from California
Shelburne, Vt., Museum. Sept.-Oct. 15. Whaling and clippership prints
Stanford, Calif., Stanford Univ. Art Gallery. Oct. 5-27. Japanese Fish Prints (Smithsonian Trav. Ex.)
Stillwater, Okla., Okla. A & M College. November. Oregon State College Art Staff Exchange Print Exhibit
St. Louis, Mo., City Art Museum. Sept. 1-Oct. 31. Woodcuts and engravings by 3 St. Louisans: Werner Drewes, Charles Quest, Fred Becker
Washington Univ., Dept. of Art. December. Graphic by Francesco de Goya
Stockton, Calif., San Joaquin Pioneer Museum & Haggin Art Galleries. September. Etchings by Jeanette Maxfield Lewis
Sweetbriar, Va., Sweetbriar College. October. Original Graphic by Modern Masters
Syracuse, N. Y., Museum of Fine Arts. Oct. 1-27. Prints by Vlaminck, Picasso, et al.
Tucson, Ariz., Univ. of Arizona. Nov. 25-Dec. 20. Contemporary Prints from France (Oregon State College's International Exchange Ex.)
Washington, D. C., Corcoran Gallery. Sept. 1-Nov. 16. Contemporary American Prints
George Washington University. Dec. 4-31. Prints by Kaethe Kollwitz
National Gallery of Art. Oct. and Nov. Art of William Blake (Bi-centennial Exhbit.)
Waterville, Me., Colby College. December. Contemporary French Artists
Wichita, Kan., Municipal Univ. October. Graphic by Francesco de Goya
Wichita Falls, Tex., Midwestern Univ. Dec. 1-20. Texas Printmakers
Williamstown, Mass., Lawrence Art Museum. Williams College. Nov. 16-Dec. 1. Graphics by Honore Daumier
Albion, Mich., Albion College. Sept. 22-Oct. 13. Richard A. Davis Print Collection
Ann Arbor, Mich., Univ. of Michigan. Nov. 26-Dec. 17. Prints by Matisse (Museum of Modern Art Trav. Ex.)
Appleton, Wis., Lawrence College. November. Graphic by Georges Rouault
Atlanta, Ga., Public Library. Nov. 5-

26. Toulouse-Lautrec: Posters and Lithographs. (Museum of Modern Art Trav. Ex.)
Atlanta Art Ass'n. December. Original Graphic by Marc Chagall
Beloit, Wis., Beloit College. October. Graphic by Georges Rouault
Bloomington, Ill., Wesleyan Univ. November. Modern Original Graphic
Boston, Mass., Museum of Fine Arts. Sept. 3-Nov. 4. Dore, Bresdin, and Redon: Early Surrealist Masters. Oct. 5-Nov. 25. Prints by European Masters of Our Time
Brunswick, Me., Bowdoin College. October. Modern Original Graphic
Chicago, Ill., Art Institute. September. Recent accessions emphasizing the 19th and 20th centuries. Prints by British artists of early 19th century, featuring Old Master Prints. October. Illustrations for the Bucolicus of Virgil. Lithos printed in color by J. Villon
Arts Club. Oct. 1-19. Graphic Work of Edward Munch (Museum of Modern Art Trav. Ex.)
Cincinnati, O., Art Museum. Sept. 1-25. 100th Anniv. Exhbit. of etchings & drawings by Robert Blum. Sept. 30-Oct. 21. Prints by Toulouse-Lautrec (Museum of Modern Art). Oct. 15-Nov. 15. Polish graphic art. Oct. 25-Dec. 3. Yugoslav Section from International Exhbit. of Prints Ljubljana, Yugoslavia, 1957
Claremont, Calif., Pomona College. Oct. 25-Nov. 30. German Expressionist Prints
Colorado Springs, Colo., Fine Arts Center. Oct. 22-Nov. 17. George Bellows' Prints (Smithsonian Trav. Ex.)
Corvallis, Ore., Oregon State College. Oct. 15-31. Art Staff Exchange Print Exhbit. from Univ. of Nevada
Eugene, Ore., Univ. of Oregon. Oct. 18-Nov. 15. Contemporary Prints from France (Ore. State College's International Exchange Exhbit.)
Fredonia, N. Y., Teachers College. Oct. 5-26. American Printmakers (Smithsonian Trav. Ex.)
Grand Rapids, Mich., Art Gallery. Sept. 15-Nov. 1. Master Prints
Hanover, N. H., Dartmouth College. Oct. 1-31. Contemporary French Prints
Honolulu, T. H., Academy of Arts. Sept. 24-Oct. 20. Methods of Print Making. Oct. 21-Nov. 3. As Hawaii looked to Print Makers (1778-1850)
Indianapolis, Ind., John Herron Art Institute. Sept. 1-30. Prints by Pablo Picasso. Oct. 1-30. Scandinavian Printmakers (Nat'l. Serigraph Society Trav. Ex.)
La Jolla, Calif., Art Center. Sept. 1-29. Picasso Exhibition (The Suite Vollard)
Lawrenceville, N. J., Lawrenceville School. October. Original Graphic by Modern Masters
Lexington, Va., Washington & Lee Univ. December. Original Graphic by Modern Masters
Long Beach, Calif., Museum of Art. Oct. 31-Nov. 29. Rembrandt Exhbit: 100 prints from Achenbach Foundation
Los Angeles, Calif., County Library. Sept. 18-Oct. 20. Prints by Jacques Callot

Louisville, Ky., J. B. Speed Art Museum. Nov. 1-21. The Life of Christ: 50 prints selected by National Gallery of Art from Lessing J. Rosenwald Col.
Lynchburg, Va., Randolph Macon Col. November. Original Graphic by Modern Masters
Madison, Wis., University of Wis. Sept. 14-Oct. 9. Recent Graphics by Alfred Sessler
Free Library. Oct. 6-27. Japanese Woodcuts II (Smithsonian Trav. Ex.)
Memphis, Tenn., Brooks Memorial Art Gallery. Sept. 1-30. Contemporary French Prints. Oct. 1-30. Prints by Christine Rubin
Miami Beach, Fla., Public Library. Oct. 21-Nov. 11. Prints by Matisse. (Museum of Modern Art Trav. Ex.)
Milwaukee, Wis., Milwaukee-Downer Col. October. Prints of Pablo Picasso
Minneapolis, Minn., Institute of Arts. Sept. 1-Oct. 13. Prints by Lucas Cranach the Elder. Sept.-Oct. Recent print accessions
Montclair, N. J., Art Museum. Sept. 8-22. Prints from permanent collection; new acquisitions Sept. 29-Oct. 27. American Master Printmakers
Murfreesboro, Tenn., Middle Tenn. State College. Oct. 1-31. European Exhibition Posters: 25 contemporary examples. (Nat'l Serigraph Society Trav. Ex.)
Newark, N. J., Public Library. October. Prints & drawings of Associated Artists of N. J.
New Orleans, La., Sophie Newcomb College. November. Original Graphic by Marc Chagall
New York, N. Y., The Contemporaries, 992 Madison Ave., Sept.-Oct. 5. International Survey and Graphic Art Centre Group. Oct. 7-25. Ray Prohaska
Peter H. Deitch, 51 E. 73rd St. Sept. 9-28. New print acquisitions. Oct. 7-26. James Ensor—etchings. Nov. 4-30. Camille Pissarro—Etchings & Lithographs. Dec. 2-31. Guy Bourdin
International Graphic Arts Society, 65 W. 56. Sept. 1-Dec. 31. Contemporary American and European prints
Metropolitan Museum of Art, 5th Ave. at 82nd St. Nov. 9. Collector's Choice, including a print section selected from bequests
Museum of Modern Art, 11 W. 53rd St. Oct. 2-Nov. 17. German Prints of the 20th Century
New-York Historical Society, Central Park West at 77th St. Sept.-Dec. Prints of New York City and American History
The New York Public Library, 5th Ave. at 42nd St. Oct. 1-Jan. 15. Exhbit. of prints in honor of 5th anniversary of the International Graphic Arts Society
National Serigraph Society, 38 W. 57th. Sept. 1-Dec. 31. European Exhibition Posters: 25 contemporary examples. Sept. 1-Dec. 31. 35 contemporary prints from Denmark, Finland, Norway, and Sweden
Staten Island Institute of Art and Sciences, 75 Stuyvesant Pl., S. I. Nov. 1-30. Etchings by Berthe Morisot and John Sloan



Edvard Munch Madonna Lithograph

CATALOGUES ISSUED—LISTS ON REQUEST

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ORIGINAL PRINTS

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- NOVEMBER: ENSOR ETCHINGS
- DECEMBER: GUY BOURDIN

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COMMENTS

IMPRESSION has much to celebrate with its readers: IMPRESSION, on this fifteenth day of September in the "year of the tranquilizer," nineteen hundred fifty-seven, celebrates the graphic artists of our time and toasts their continued vigor and productivity. May the ever-increasing number of IMPRESSION's new friends and collectors discover and support the output of our contemporary graphic artists.

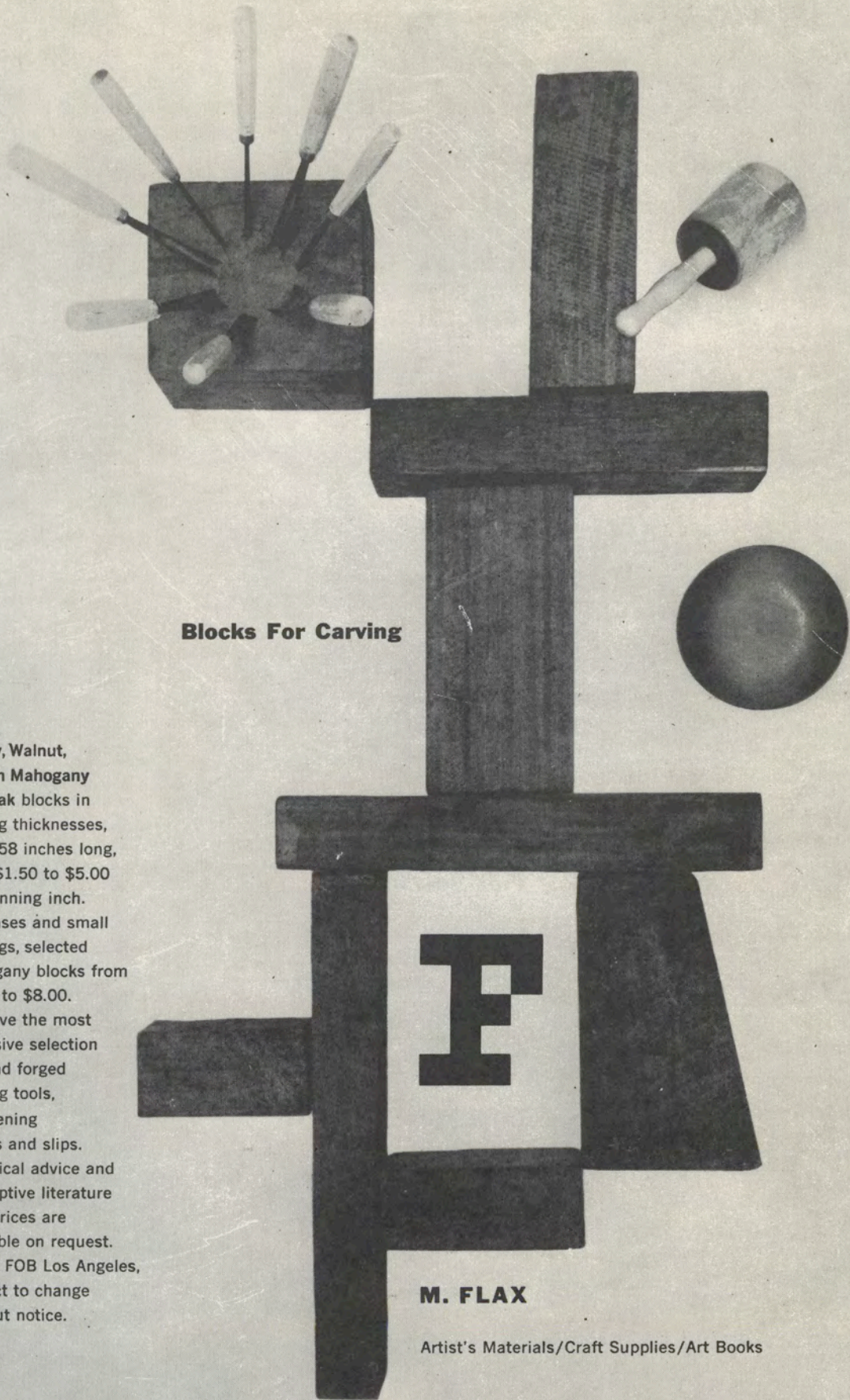
IMPRESSION pays homage to the innovators and prime movers in the arts of past eras, to our visual heritage, to what has happened in history, so that we all may know from where we came, analyze our present position, and decide where we go from here.

IMPRESSION honors critics, curators, and collectors throughout the world and opens its pages to their humble or pithsome rhetoric. We encourage their separate and personal approaches to the arts, even though we may disagree with their private and public points of view.

IMPRESSION applauds its readers: architects, artists, art directors, collectors, connoisseurs, curators, doctors, lawyers, leaders in business and industry, scientists, university students and professors, and many others—men and women ever-broadening their cultural backgrounds. We salute your enthusiastic response to our pre-publication offers!

In some quarters we are regarded as "rash young men" for venturing into the field of publications; for the record, we are a serious group of professionals who strongly believe that the people of our country will respond to and support an art magazine that offers a variety of approaches to the arts, an art magazine that has something "new" for you, the reader, every time you receive your copy in the mail; an art magazine whose analyses, interviews, reports, illustrations, reviews of books, surveys of print collections and other exciting and stimulating features will constantly grow *with you with your help and encouragement*. Let us know your reaction to our début. Write us a letter or a post card.

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