

ALEXANDRE

## The New York Times

### 18 American Artists Display Work At Museum of Modern Art Opening

Nine States Are Represented by Group That  
Supplies 200 Items, Including Paintings,  
Drawings and Sculptures

By EDWARD ALDEN JEWELL

The Museum of Modern Art, 11 West Fifty-third Street, opened with a private view last evening for members and guests a large group exhibition containing work by eighteen American artists living in nine States. The show is installed in galleries on the second floor and will open to the public today. It is to remain current through March 8.

Paintings, drawings and sculpture are included. There are four sculptors represented: Samuel Cashwan, Emma Lu Davis, Donald Hord and Octavio Medellin, several pieces by each of whom are assembled. Inclusion of work of this type broadens and helps diversify the survey.

Paintings, however, constitute the bulk of an exhibition that runs to about 200 examples in all. Though large, the show is not unwieldy, and sufficient space has been allotted to it so that the rooms never contain more art than can be studied to advantage as the visitor's journey proceeds.

#### Some Slightly Known

Painters chosen to participate are (in alphabetical order, as catalogued) Darrel Austin, Hyman Bloom, Raymond Breinin, Francis Chapin, Morris Graves, Joseph Hirsch, Charles Howard, Rico Lebrun, Jack Levine, Helen Lundberg, Fletcher Martin, Knud Merrild, Mitchell Siporin and Everett Spruce. Many of these names have become familiar ones in the local art world, but not all of the artists, I believe, have as yet had one-man shows here. In some instances they are known to us only through their appearance in group exhibitions in New York or out of town.

This highly interesting, frequently fresh and sometimes really vital display was organized and installed by Dorothy C. Miller of the museum staff. In her catalogue foreword Miss Miller explains (and this certainly constitutes good news) that "Americans 1942" is "the first of a series of exhibitions which the Museum of Modern Art is planning and which will provide a continuing survey of the arts in the United States during the Nineteen Forties."

What we have is "a selection limited by definition and by necessity to a small number of painters and sculptors whose work is new to the New York public or has not been adequately represented here in recent years. Artists closely identified with the New York art

world have not been included in this year's exhibition, but succeeding shows in the series will not be limited in this way."

Most of the artists invited for the present occasion "have studied and worked," Miss Miller goes on to say, "in towns far removed from the art centers of the Atlantic seaboard—some, in fact, have never been in the East. They come from Texas, California, Oregon, Washington, Missouri, Michigan, Illinois, Pennsylvania, Massachusetts—and these are only a few of the States where one may discover high talent and sound training in the arts."

#### Youth Is Predominant

While no hard-and-fast rule has been adhered to with respect to age, youth predominates. Five of the artists are, indeed, past 40, but the average age of the eighteen painters and sculptors represented has been computed at 35. Similarly, stress has been laid on more recent work. It is announced that some of our older American artists will have their innings later on, as the series proceeds.

One's impression of the show as a whole is that it reflects newer, often decidedly radical trends. There is perhaps not a single work that would be classified as right-wing academism. This is not to say that the show runs wild, but there is abundant evidence of experimentation in many "modern" directions.

While some of the present work confesses pretty patently the influence of important European artists of recent years, a great deal of it is quite individual, bringing into play the imagination and the creative fearlessness of artists who refuse to fall in line or resort, so to speak, to stencil.

Sometimes it may be felt that an artist has a long way yet to go before he produces art that speaks clearly, that is the embodiment of a coherent and cogent idea. But viewed in its entirety, as a laudable museum performance, the show is of distinct value in that it both opens up new vistas and gives each artist sufficient latitude to reveal to us what he has been striving to accomplish.

A long list of lenders includes American museums, art galleries here and out of town, the Franklin D. Roosevelt Library at Hyde Park, several colleges and universities, the WPA Art Program and many individuals throughout the country.

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