

SYRACUSE UNIVERSITY

SCHOOL OF ART

EXHIBITIONS

Lipchitz

SCULPTURE

DRAWINGS

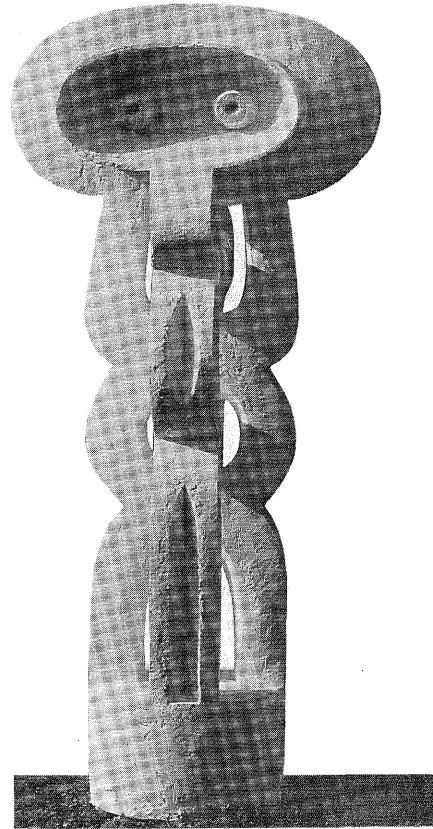
GOUACHES

JACQUES LIPCHITZ



LIPCHITZ

FIGURE, BRONZE, 1926-30, 7' 1/4" HIGH



This exhibition presents the full range of Jacques Lipchitz's development, from early Cubism through the various Classic and Baroque movements to the truly monumental style which has placed him among the great sculptors of the Twentieth Century. They represent efforts "sometimes hesitant" as he says, "sometimes very decided but always with the same goal — to widen the possibilities of this art to which I devoted my life.

"To tell the truth," he goes on, "I don't see any difference between painting and sculpture. It is like two musical instruments of different nature, playing in the same orchestra. What is important is the music they are producing. And the symphony is the same, the great symphony of our time."

The exhibition was arranged by Dr. Ferdinand Eckhart, director of the Winnipeg Art Gallery in cooperation with the artist and with the assistance of Otto Gerson of Fine Arts Associated, New York.

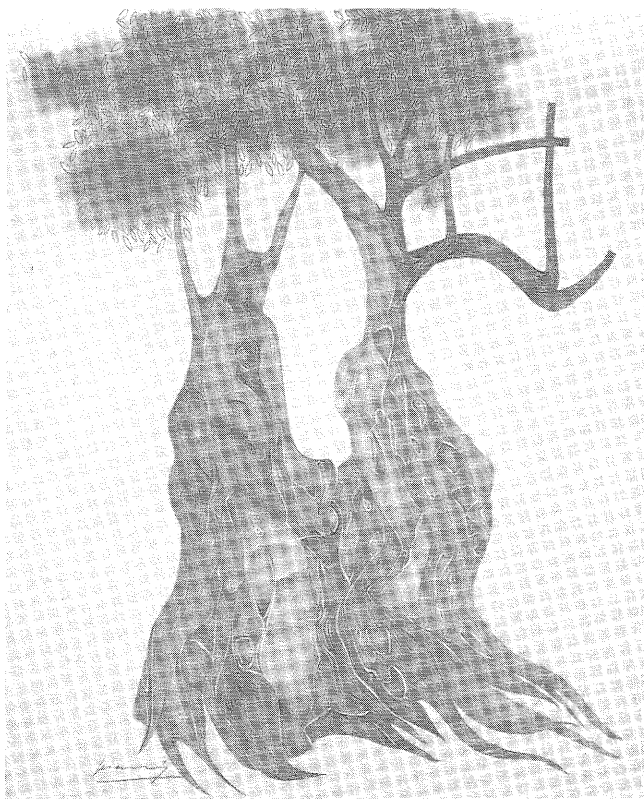
A handwritten signature in cursive script, reading "Laurence Schmeckebier". The signature is fluid and expressive, with long, sweeping lines.

LAURENCE SCHMECKEBIER

Director

OLIVE TREE, PENCIL DRAWING

M. PETER PIENING



SYRACUSE UNIVERSITY

THE SCHOOL OF ART

CORDIALLY INVITES YOU TO THE
OPENING RECEPTION FOR ITS
EXHIBITIONS OF THE WORK BY
Syracuse University Art Galleries

M. PETER PIENING

AND

JACQUES LIPCHITZ

SUNDAY, APRIL THE 5th, 1959
FROM 4 UNTIL 6 O'CLOCK IN
THE MAIN GALLERIES OF THE
JOE AND EMILY LOWE ART CENTER
UNIVERSITY PLACE AT WALNUT

THE EXHIBITION WILL CONTINUE
THROUGH APRIL THE 19th AND IS
OPEN MONDAY-FRIDAY 9-5, 7-10
SATURDAYS 9-5—SUNDAYS 2-6

Ample parking in the rear off Waverly Avenue

Revolution is unquestionably the dominant characteristic of contemporary art. But its most significant aspect over the years is the continuous breakdown of the traditional barriers which have separated the arts and the emergence of the individual artist as a free and determining power in the creation of new cultural patterns. The quest of the artist is not the rendered facts of nature but the expressive symbols which lie buried beneath and between those facts. Their re-creation in artistic form grows in endless variation from the monuments of the museum to the mass produced products of business and industry.

This is essentially the point of view dominant in the work of M. Peter Piening. Born on the Baltic sea coast near Stettin, of Danish ancestry, he was educated in Italy and Germany where he received his doctor of philosophy degree from Berlin University. He was a close friend and student of Paul Klee and Laszlo Moholy-Nagy at the Bauhaus in Dessau – whose influence accounts in part for the wide variety of creative and intellectual interests which characterize his career. His first job was with Ullstein publishing house of Berlin. He spent several years in Paris as a free lance designer, in part for Conde-Nast, who subsequently brought him to America in 1934.

Since then he has held a dramatic succession of major positions in the design field, including that of art director for the N. W. Ayer, J. Walter Thompson and Abbott Kimball agencies, as well as for *Life* and *Fortune* magazines. He has done free

lance work for the State department (Voice of America) and a host of national industries, including Ford, Shell Oil, U. S. Steel, Douglas Aircraft, Lever Brothers and Squibb Pharmaceuticals. Many of the symbols he created have become an integral part of our daily visual experience, including Ballantine, Lux, and The National Housing Center. He was likewise responsible for the format of *Life* and *Fortune*.

Though graphic and product design for industry have always been his main interest, Piening has carried on a consistent program of painting and has exhibited regularly in national shows. What is most important, perhaps, is the fact that for many years he has devoted much of his time to the training of young artists. For six years he taught in New York's famous Art Students' League and was professor of art in New York University's adult education program. His appointment to the faculty of Syracuse University in 1958 represents a major addition to the professional and cultural life of this community.



LAURENCE SCHMECKEBIER | Director

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EXHIBITIONS

Piening

PAINTING

DRAWING

DESIGN FOR INDUSTRY

M. PETER PIENING

