

Syracuse University

SCULPTURE BY

Whitcomb

February

1960

DRAWINGS AND PAINTINGS

Felix Toporkos

THE SCHOOL OF ART
SYRACUSE UNIVERSITY

cordially invites you to attend the
opening reception for the exhibition

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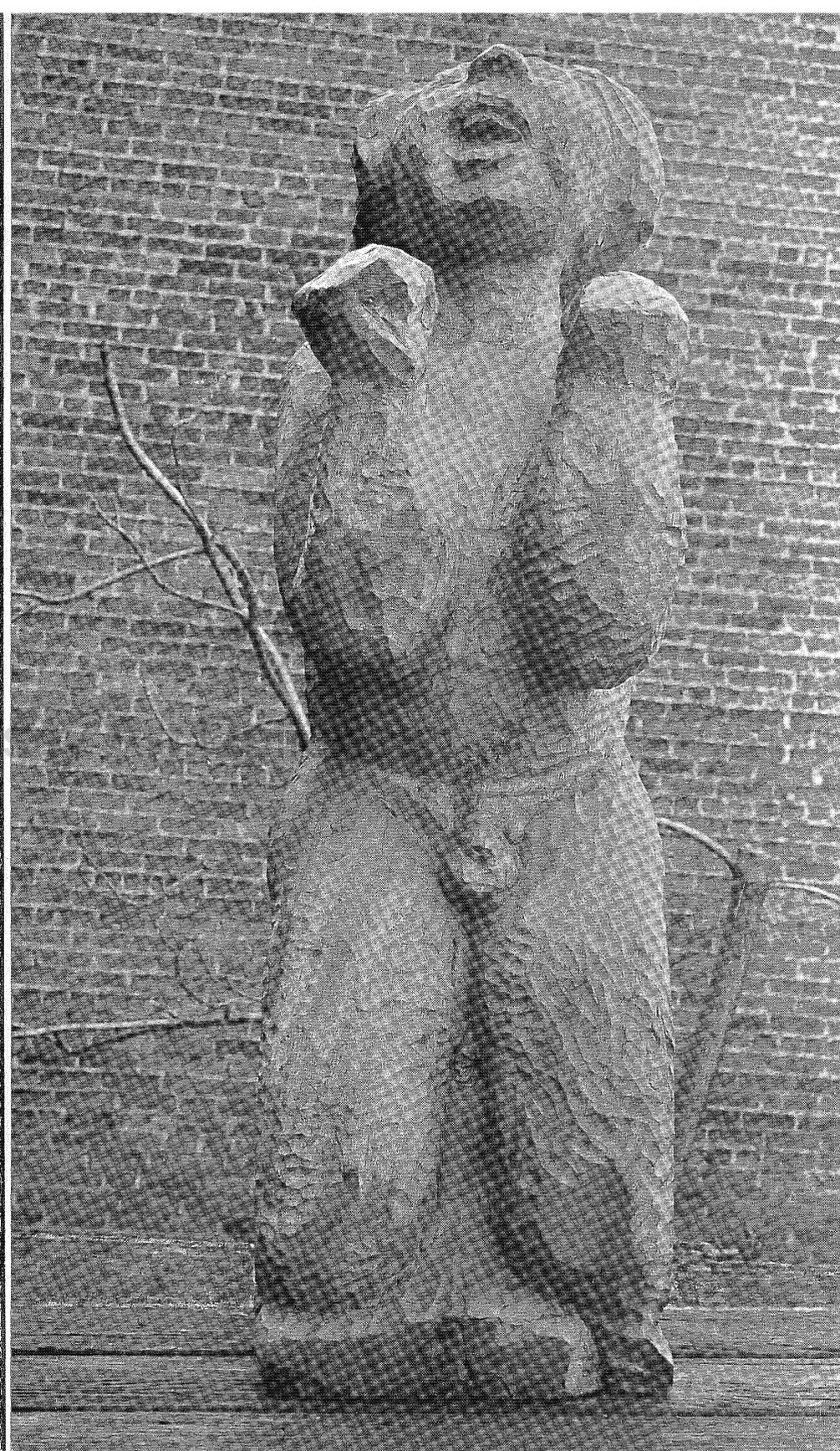
ENRICO GLICENSTEIN

FELIKS TOPOLSKI

DRAWINGS AND PAINTINGS

in the galleries of the JOE AND EMILY LOWE
ART CENTER | University and Walnut Place

Sunday, February 21, 1960 from four until six



ENRICO GLICENSTEIN. though less widely known in America, has enjoyed the highest recognition in European art centers, particularly Venice, Rome, Munich, Berlin, London and Paris before the rise of Hitlerism. Like Mestrovic, he was a youthful protégé of the venerable Rodin, whose powerful and expansive emotional character Glicenstein developed into a tense and inwardly exultant expression. He was born in the little Polish town of Tureck in 1870, and received his official education at the Academy of Munich, where he twice won the coveted Prix de Rome. His international reputation began with the award of the Gold Medal at the Exposition Internationale in Paris in 1900 and he continued to exhibit with honors throughout Europe until his migration to New York in 1928. His record of portraits comprise a veritable gallery of "illustribus viris", including Count Stroganoff, D'Annunzio, Sholem Asch, Paderewski, Franklin D. Roosevelt, Admiral Byrd and many others. One man shows of his sculpture, drawings and etchings at the Chicago Art Institute (1930) and the Walters Museum of Baltimore (1939) indicate a growing appreciation of his distinctive character in this country before his untimely death in an automobile accident during a war-time dim out in 1942. Examples of his sculpture appear in the major collections of Europe and America and an exhibition of his drawings is scheduled this year at the Metropolitan Museum in New York. The present exhibit is made possible through the generosity of the artist's son, Emanuel Romano, and his daughter and son-in-law, Mr. and Mrs. Hugo Dreyfuss of New York City.

FROM GLICENSTEIN'S LETTERS

The block is a closed element which lives by and for itself. The work of art finds its place in the conflict between the outside world and the inner world of the creator. The inner world is difficult to destroy, for one has to forget the past in order to create a living present.

If prayer and struggle are the bread of our daily existence art is mankind's justification.

Poetry is what is needed most in art. Poetry is the resurrection from every day's death: to rise from the dark, cold grave, to tear up and throw away the shackles which keep our hands bound and return to life, carefree, like the birds which sing their praise to the morning sun.

I feel the urge to express myself with the purity of a child. I seek a form to reflect all I have learned since my early days. May God give me the possibility to create in a naive, spontaneous manner — even in a child-like way. If I can succeed in my aim, I shall consider myself a true artist.

CRITICS' COMMENTS

In Glicenstein we recognize, as Rodin did, a kindred spirit born to express human suffering, a heart in which suffering found a great echo. It was the lot of this man, endowed with the sculptor's gift, to vibrate in unison with the tragic destiny of man and in turn to be completely subjugated by this destiny. In this work images surge forth, pure and elemental symbols . . . Motherhood, Christ, Ecce Homo . . .

(Jean Cassou, *Chief Curator, Museum of Modern Art, Paris*)

"The Woman Sunworshipper" is not only complete as an erect, powerfully and magnificently modeled female figure, but she seems at the same time to quiver with the deep emotion of prayer. She is the incarnation of our inner relationship with the solidly rooted earth and of our ascension to that higher sphere of the divine spirit which soars above every human life and fate — the Nourisher of all things living, unapproachable, incomprehensible, yearned for and only dimly apprehended. Behind all his works . . . this fundamental unity . . . appears as a spiritual driving-force, based on the cosmic feeling of unity of man and nature, of creation and life. From his inner experience he produces beauty by expressing the spiritual essence of his personality and his ceaseless striving for ethical and philosophical ideas. Art to him is the sensory expression of moral experience.

(H. E. Hakon, in *Die Plastik, 1913*)

He was the predestined artist who could create simultaneously form and content. Elevation and structural shapes are the driving sources of his art.

(Leonardo Borghese in *Il Corriere della Sera, 1958*)

An acute and almost painful feeling for the inner drama of the beings infuses these statues with a sharp sense of poignancy . . .

(Bernard Dorival in *Nouvelles Litteraires, 1948*)

There was what might be called an aristocracy of spirit that came out in all that Glicenstein uttered . . . as he searched the depth of his mind for the answers to my questions . . . his remarks . . . were a night-desperate attempt to get over to the world his tremendous message that the ultimate answer to all our turmoil, all our spiritual hunger, is not science, not politics, not even any particular sublime creed — but Art, Art whereby we imitate, and thus worship, God.

(A. E. Johnson in *"The Reconstructionist", 1957*)

FELIKS TOPOLSKI is the internationally famous painter, muralist and illustrator who, though born in Poland, developed his distinguished career in London as the "greatest pictorial commentator of British life in peace and war, comparable to Daumier, Piranesi and Constantine Guys." This is the first major exhibition of his paintings and drawings to be shown in this country and contains many of his most outstanding achievements, such as the studies for the paintings of Queen Elizabeth's coronation, his illustrations for the works of George Bernard Shaw and the drawings of both Democratic and Republican conventions of 1956 commissioned by the Columbia Broadcasting Company.

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