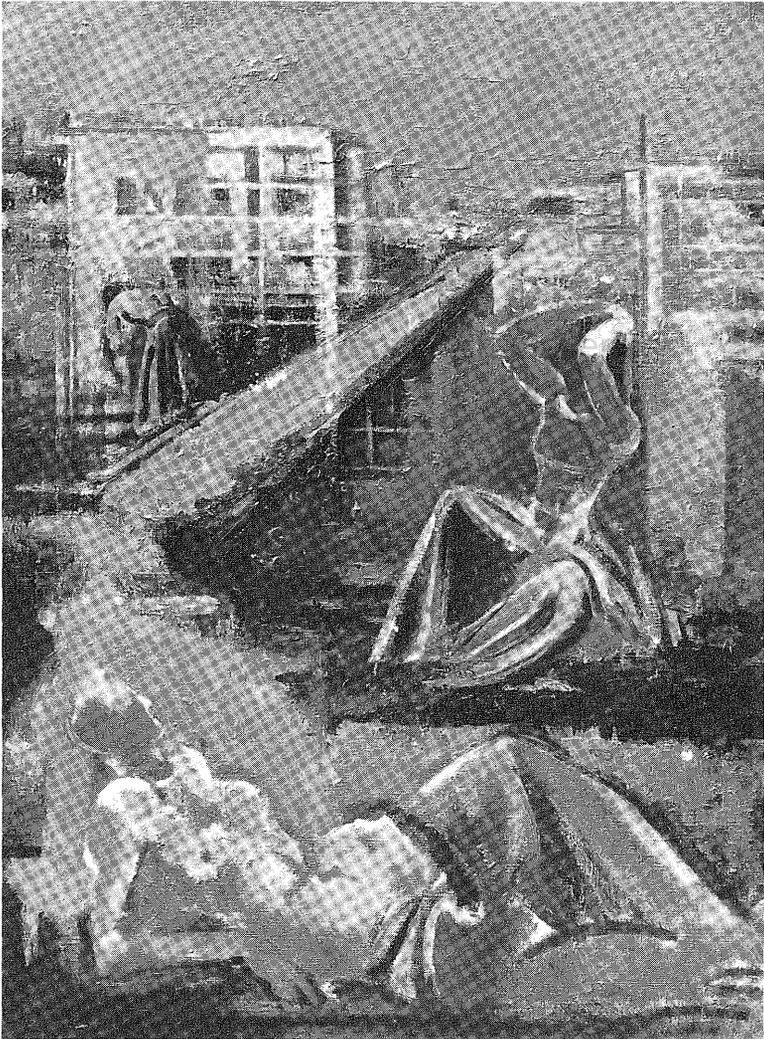


JOSEPH FLOCH | PAINTINGS AND DRAWINGS | 1942-65



THE SCHOOL OF ART  
SYRACUSE UNIVERSITY

cordially invites you to the reception in honor of its December Exhibitions

JOSEPH FLOCH :  
PAINTINGS AND DRAWINGS  
1942-65

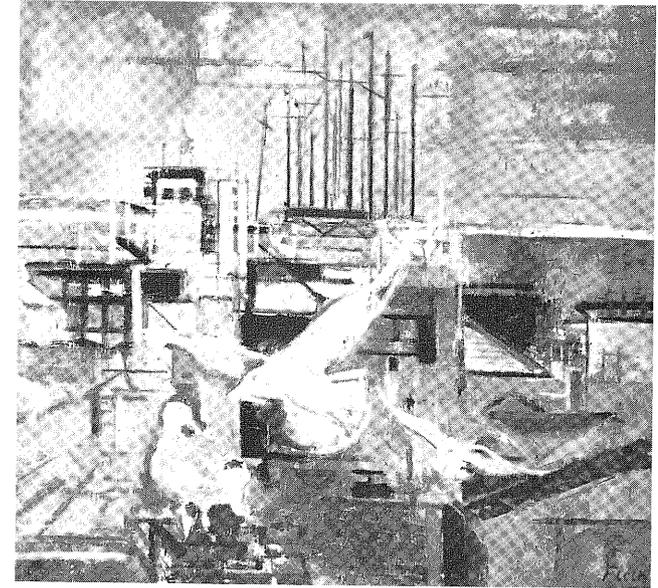
and

PIER LUIGI NERVI:  
STRUCTURAL ARCHITECTURE  
1929-62

in the galleries of the  
JOE AND EMILY LOWE ART CENTER

Walnut at University Place | Friday evening, December 10 from 7:30-10 | The  
exhibition will continue through December 30 | Open daily Monday through  
Saturday 9-5, Sunday 2-6

Syracuse University Art Galleries

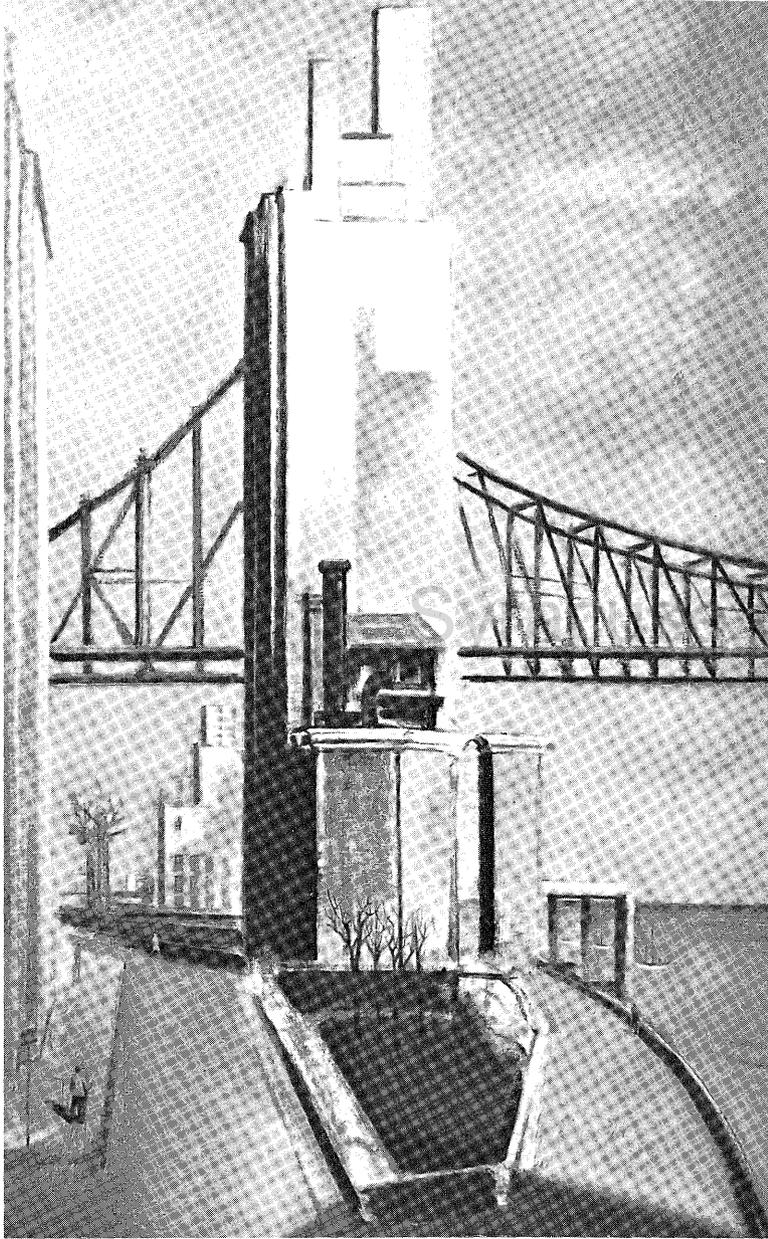


SEAGULLS | 1965



ARTIST AND MODEL | 1958

COVER | DAY'S END | 1949



TRIBOROUGH BRIDGE | 1942

*Joseph Floch*

JOSEPH FLOCH | PAINTINGS AND DRAWINGS | 1942-65

Syracuse University Art Galleries

Introduction by Laurence Schmeckebier, Dean,  
The School of Art, Syracuse University

A retrospective exhibition held in the galleries of  
the Joe and Emily Lowe Art Center under the  
auspices of The School of Art, Syracuse University

December 3-30, 1965

Loaned through the courtesy of the artist and the  
Forum Gallery, New York, Bella Fishko, Director

THE SCHOOL OF ART

SYRACUSE UNIVERSITY  
SYRACUSE, NEW YORK  
1965



MY MOTHER | 1930 | Charcoal Drawing

"Art is mankind's memory," Joseph Floch was quoted as saying in *American Artist*, for February, 1949. "How deeply touched I was to see that the paintings of Van Gogh derived from Rembrandt and Delacroix! The spirit of one painter flows over into the spirit of another." In the verbal violence of the manifestos issued by artists during the past two generations, it is refreshing to hear the voice of historical conscience through a contemporary Old Master who has been able to support his convictions with sustained artistic performance.

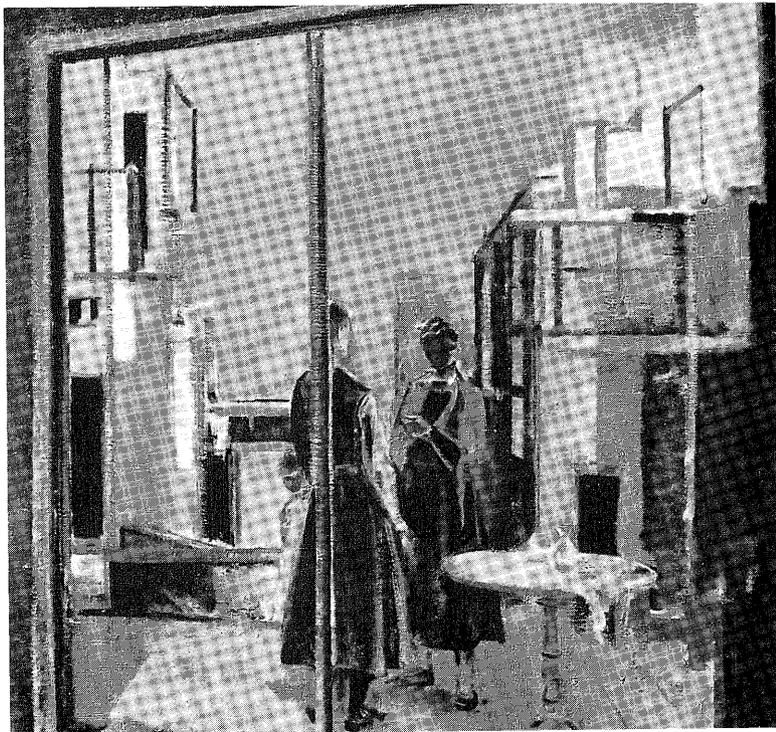
Born in Vienna in 1895, he was educated at the Vienna Academy of Fine Arts particularly under Franz Rumpler, and developed in the poetic color tradition of Max Liebermann, the Austrian Secession, and the newly organized *Hagenbund*. From 1921 to 1923 he lived and worked in Holland under the influence of Vermeer and the spacious atmosphere of the Dutch landscapists. After a study trip to Palestine in 1925 he settled in Paris where he was associated with Berthe Weill's famous gallery on the Rue Lafitte whose protégés included such distinguished early modern painters as Picasso, Matisse, Degas, Redon, Vlaminck and Utrillo.

His first opportunity to exhibit in Paris was at the Salon d'Automne and the Salon des Tuileries in 1926. His first one-man show there was held at Berthe Weill's in 1929. These met with immediate success and through the ensuing years he continued to participate in the major international exhibitions of both Europe and America. Honors and awards include the gold medal at the Paris International in 1937, commissions from the French government for murals in Brive and the city hall of Vicennes in 1940, the Lippincott Prize at the Pennsylvania Academy of Fine Arts in 1944, the National Academy of Arts and Letters award of 1951, the Brevoort Eikemeir Prize from Columbia University, the Isidor Memorial Gold Medal of the National Academy, and the William Palmer Memorial prize in 1960. In 1962 he was made a "chevalier de l'ordre des arts et des lettres" by the French government.

His work has been included in the permanent collection of the Museum of Modern Art in Paris, the Luxembourg Museum, the Jeu de Paume, the Albertina and Belvedere Museums of Vienna, the Museum of Grenoble, the Tel Aviv and Jerusalem Museums as well as the Metropolitan and Whitney Museums of New York, the DeYoung Museum in San Francisco, the Toledo Museum, the William Rockhill Nelson Gallery in Kansas City and many other American museums.

From the beginning, critics recognized in his work something which was characteristic of their time but also a special quality that belonged to the great tradition. His was a classic conception, his Austrian compatriot Hans Tietze wrote in 1928, which was rooted in the rich cultural environment of Old Vienna, but was nourished by the inspiring and luminous atmosphere of contemporary Paris. Waldemar George, in the "Prisme des Arts" (1958, No. 15), associated Floch with the *Paysage Humaniste*, with its ideal of man in his natural environment in the tradition of the Roman *campagna* as expressed in the work of Poussin, Hubert Robert and the early Corot. This is not to be understood as a stereotyped 19th century neo-classism, but in the genuinely humanist tradition of the classic old masters. Indeed his attitude and activity are reflected in Floch's associations which in Vienna were with the poetic Secession and in Paris with the humanist group of Bérard, Eugene and Leonide Berman, and Pavel Tchelitchev.

TERRACE #2 | 1951

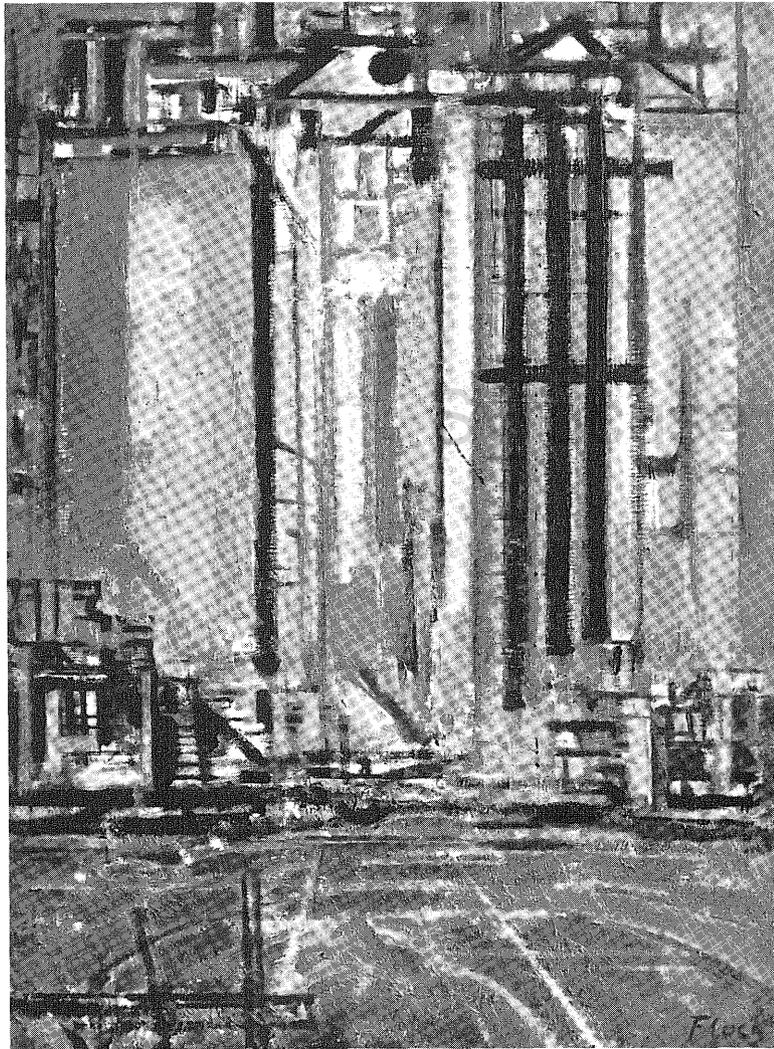


Floch's favorite subjects have always been landscapes, genre-type portraits, and interiors. It was this latter motif which Jean Cassou, the distinguished French critic and director of the Paris Musée d'Art Moderne, emphasized in his work an "interior" in the deepest psychological sense with the sensitivity and poetry of the Surrealist. "Wherever he is," Cassou wrote in the foreword to the catalog of his recent exhibition at the Forum Gallery in New York, "Floch is a painter who never fails to take into account that imponderable which man harbors within himself and which poets call the soul—a soul that by obscure and secret communications he recognizes in everything surrounding him." On another occasion he recommended Floch "to those who believe that painting is capable of expressing the most subtle and the most secretly guarded moments of inner life."

In 1941 Floch emigrated to the United States and took up permanent residence in New York City. "I was overwhelmed by the enormous sight" he wrote, ". . . and it took me years to re-evolve architectural space in painting." Edward Alden Jewell's comment on the artist's first New York show praised his work as "painting of a very high order: perceptive, sensitive, assured . . ." and featured a reproduction of his work along with that of Bellows and Degas in the *New York Times* Sunday review (Oct. 25, 1942). Ten years later the venerable Henry McBride in the *Art News* was impressed by this artist who composes with "an infallible sense of design"—a pure painter with no tricks, no virtuosity, no literary content, no historical record or stylistic identification though he has gone through several generations of historical "styles."

This forty-year record of personal achievement and public recognition is worth studying, especially for those of us who are committed to the education of young artists as well as their patrons. Too often we seem to be caught in the hysteria of devotion to the Old Masters as aesthetic supermen and an equally blind involvement in the rapid succession and obsolescence of contemporary artistic styles. This exhibition is a monument to the personal achievement of one man who painted as he pleased with ever increasing clarity and power. In our constant search for the new and the venturesome we do well to consider the integration of the present with the recent past in our inevitable drive toward the future and to honor our contemporary Old Masters.

LAURENCE SCHMECKEBIER | DEAN  
THE SCHOOL OF ART



THE NEW WORLD | 1960

University Art Galleries

## LIST OF PAINTINGS

TRIBOROUGH BRIDGE	1942
BLACK SCREEN	1946
DAY'S END	1949
INTERIOR	1950
DRY DOCK	1951
TERRACE 2	1951
FIELDS	1954
WOMAN WITH STILLIFE	1956
GREENHOUSE	1957
PAINTER AND MODEL	1958
TERRACE 1	1958
STILLIFE WITH NUDE	1958
BOTTLES AND SEASHELL	1958
HARBOR	1959
STILLIFE WITH BLUE BOTTLE	1959
NEW WORLD	1960
SEASHORE	1960
MORNING	1960
BRIDGE	1960
SEAGULLS	1960
RESTING WOMAN	1961
BOAT	1961
RESTING WOMAN 1	1962
NEAR THE SEA	1962
LITTLE HARBOR	1962
GIRL	1963
EVENING	1963
REST	1963
STUDIO	1964
DOG	1964
CONVERSATION	1965
ISLAND	1965
EARTH	1965
THE MODEL	1965
YOUNG GIRL	1965