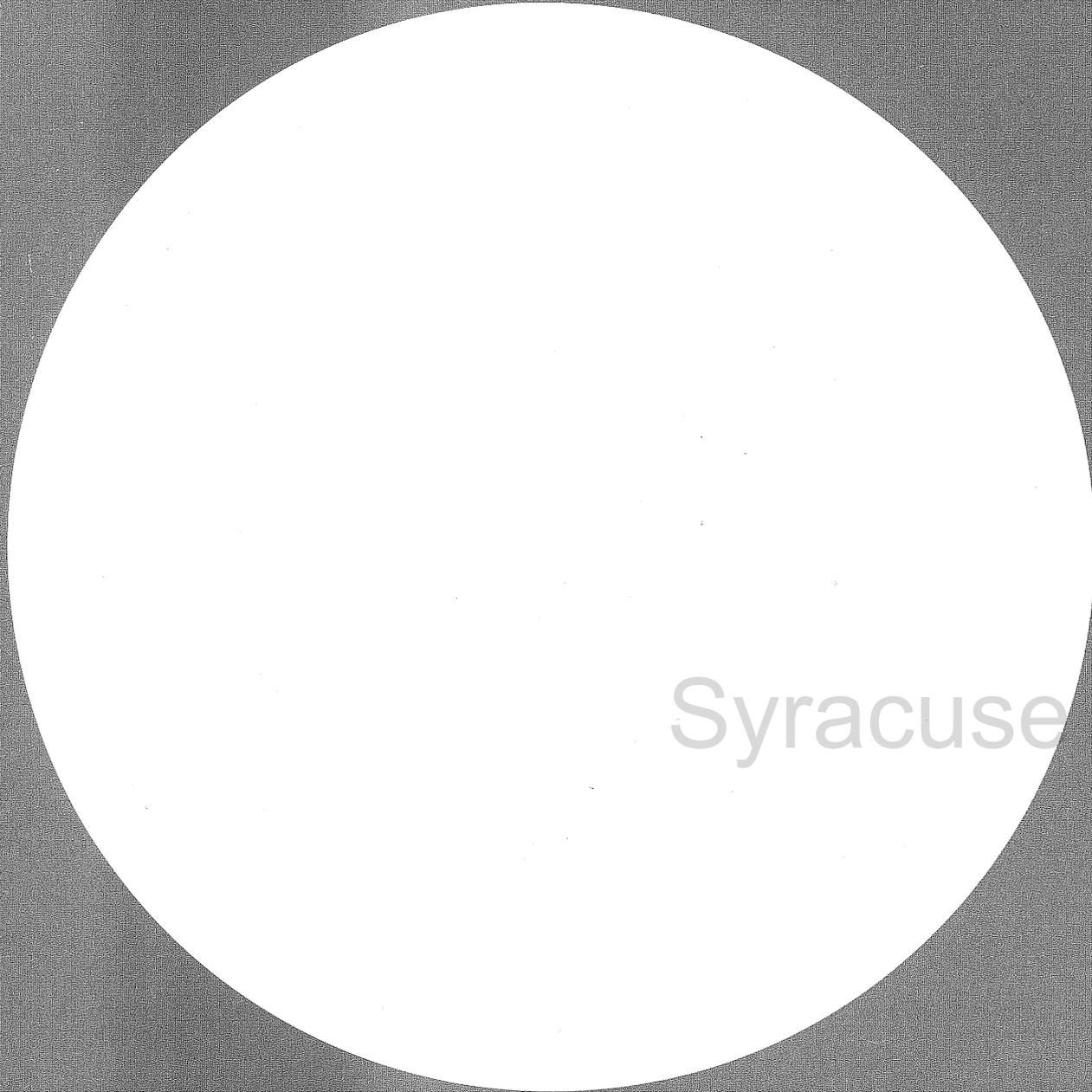
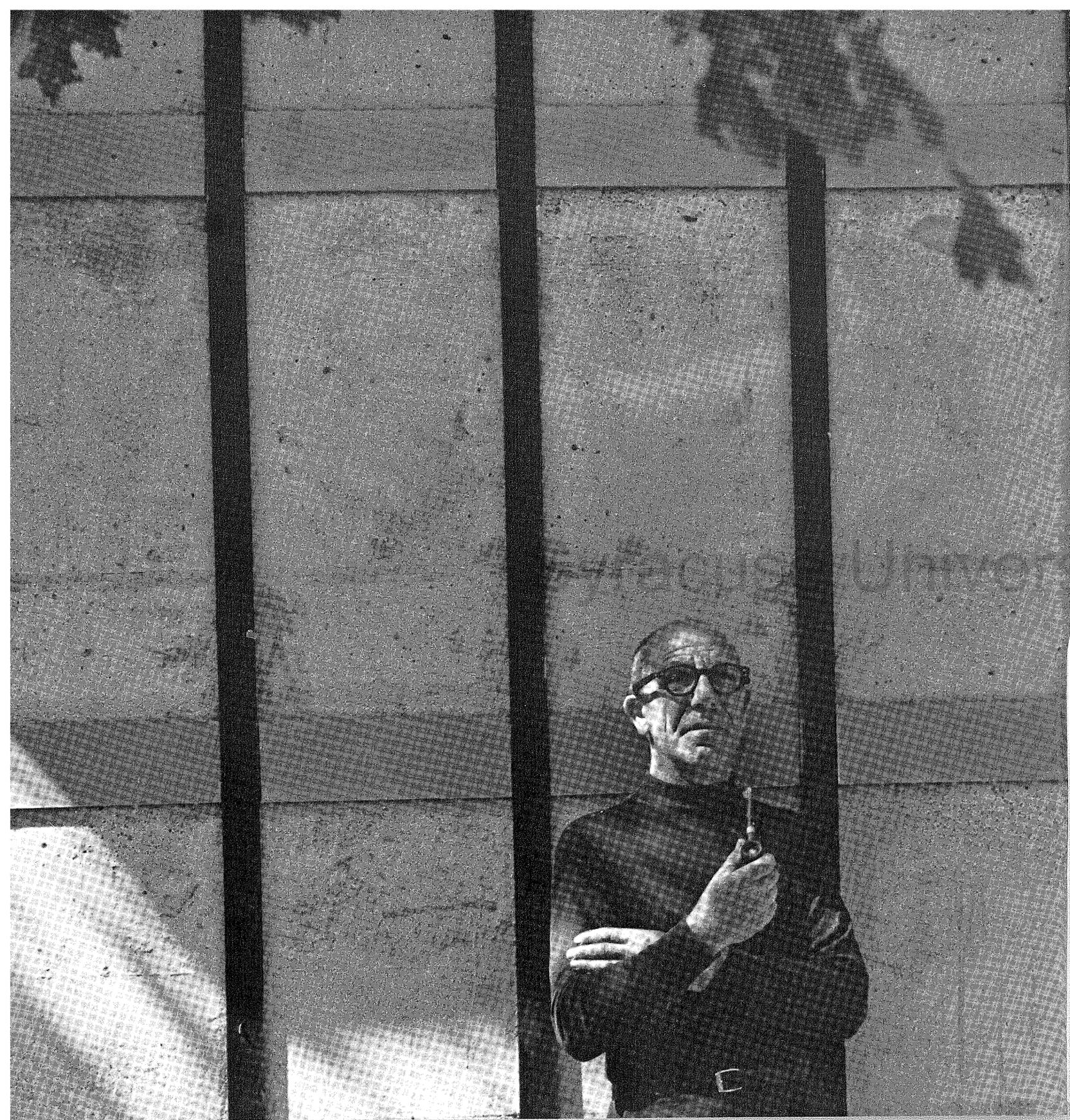


Syracuse University Art Galleries



*Boris Margo*

Syracuse University Art Galleries



# BORIS MARGO

GRAPHIC WORK | 1932-1968

Syracuse University Art Galleries

from the Collection of  
SYRACUSE UNIVERSITY

by  
LAURENCE SCHMECKEBIER

With a Catalog Raisonné by  
JAN GELB AND ALEXANDRA SCHMECKEBIER

DENA

SYRACUSE UNIVERSITY  
THE SCHOOL OF ART  
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## BORIS MARGO | THE ARTIST AND HIS WORK

Boris Margo's artistic credo is best expressed in Goethe's familiar remark that "the Divinity works in the living, not in the dead; in the becoming and changing, not in the become and fixed." To the question as to why his work has changed so much, his answer is simply, "Because I am alive, I hope to continue changing; if I stop, I am no longer alive." This does not mean "growth" in the sense of a development from a lower to a higher form, but rather that each phase, each artistic achievement, is like the link of a chain in the inevitable continuity which is the essence of creative life. The artist is neither antiquarian nor a follower of historic styles, but the inventor, or perhaps better, the prophet of his time. If he would walk hand in hand with science, he must himself lead the way since it is art, not science which possesses that vision called "spiritual."

Margo argues that the genuinely contemporary artist uses the new materials and techniques made possible by science to create new forms with which to express the new content. He is not bound by tradition, but he learns from tradition and by adding to it, reforming it, he creates. He is not concerned with practical applications or recognizable "goals"; his allegiance and basic sense of responsibility are devoted to life and the living process in its broadest sense rather than to society, one's fellow-men, or the established order which these concepts embody.

Through more than a generation of teaching activity and exhibitions of his work, the critics have recognized the obligation to look at the art of Boris Margo from this point of view. It does not fit into the established categories of either contemporary or historical artistic doctrine, though associations exist with both the ideas and creative accomplishments of the leading artists of the mid-twentieth century.

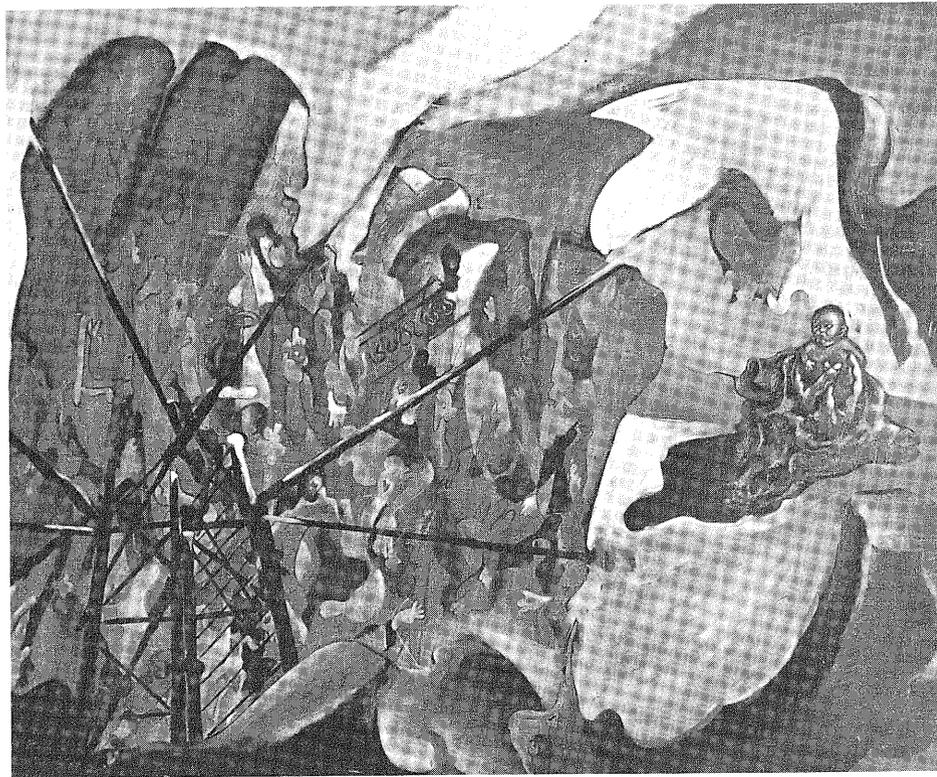


Figure 1  
INTO TURMOIL  
oil on canvas | 22 x 26 | ca. 1935

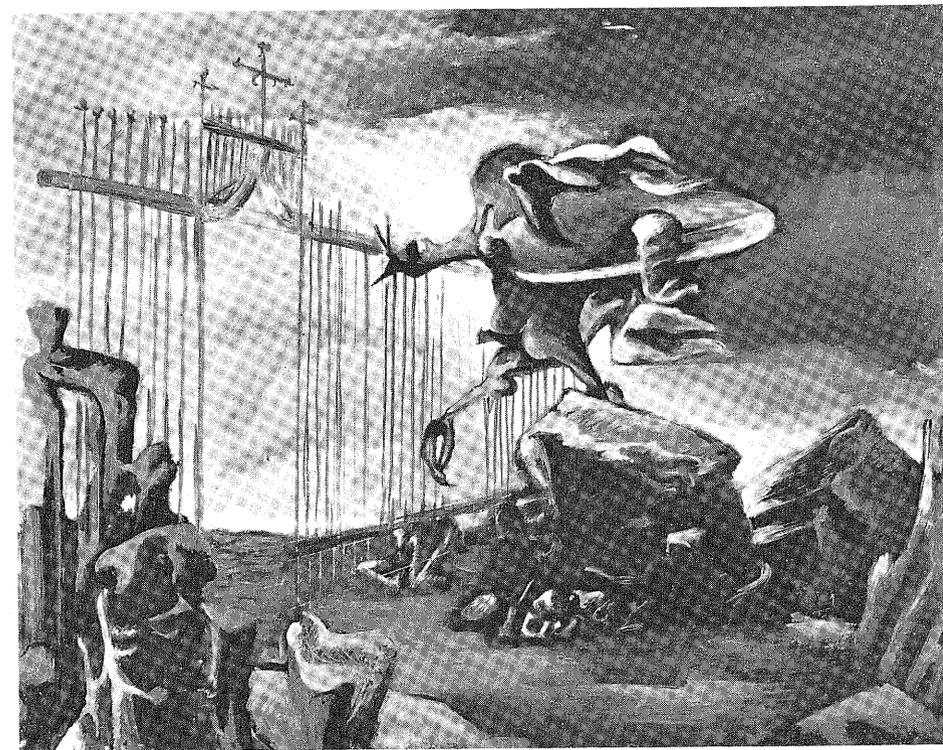


Figure 2  
GATES NO. 2  
oil on canvas | 1938

He is not a rebel, yet he has frequently admonished the young artist to rebel against the established order as well as one's own natural conservatism, which finds satisfaction and security in achievement. There is nothing wrong with successful achievement as such, but when it begins to follow a familiar pattern or takes refuge in the *status quo*, the artist loses strength and significance. On the other hand, Margo's own career reflects a consistent, calm, and stubborn uniqueness which is indeed a phenomenon in our time.

It is not accidental that he has devoted so much of his time to the print medium. While he has worked, experimented and exhibited in many media— easel painting, sculpture, murals and construction—it is the graphic arts which have produced the richest and most characteristic expressions of his thought and his time. The attempt in this catalog, and the retrospective exhibition held in the galleries of Lowe Art Center in November 1966, was to assemble all the important prints of his career in their chronological and ideological order and to include the key examples of his painting and sculpture to demonstrate the relationship and integrated character of his style.

The catalog raisonné and notes were assembled and edited by Jan Gelb, a distinguished painter and printmaker in her own right, and Alexandra Schmeckebier, curator of the Syracuse University Collection, with the active assistance of the artist. To their technical insight, artistic understanding, and patient scholarship we owe our deepest gratitude.

Special acknowledgment is due to Syracuse University's Chancellor, William Pearson Tolley and Frank P. Piskor, its Vice President for Academic Affairs, for their support of this publication and the School of Art's effort to integrate scholarly research and creative achievement in the development of its educational program. Basic to this effort is the Syracuse University Art Collection, as well as the Manuscript Division, with their policies of emphasizing contemporary American art and recognizing the need for continued research in the visual arts of our time.

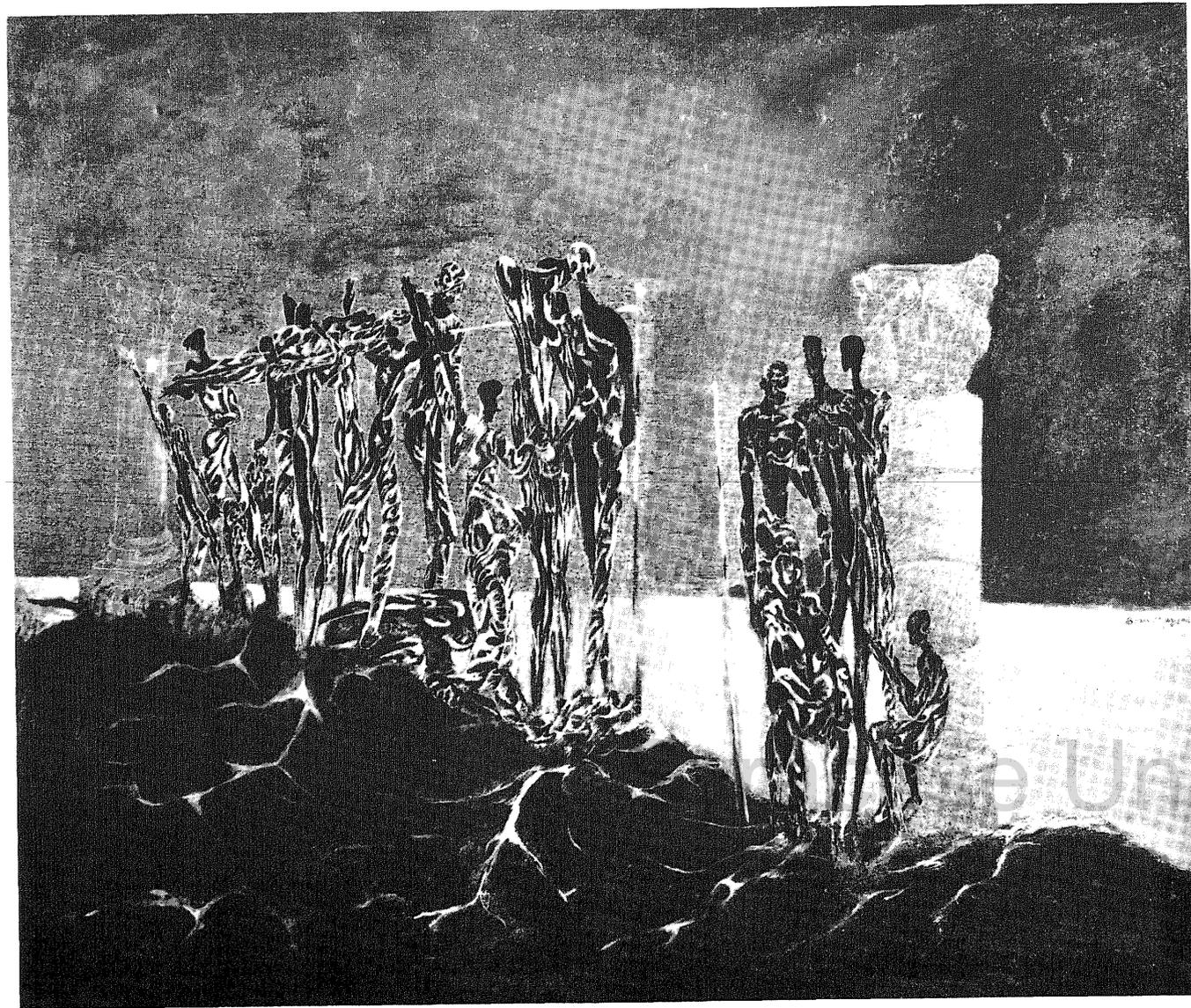


Figure 3  
THE GATES  
oil on canvas | 1938  
Collection University of Minnesota

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Boris Margo's prints exist in collections scattered all over the world, but this is the only complete collection, containing as it does the artist's proofs of nearly every print he has made since his invention of the cellocut. The catalog, with the reproductions of most of his important works, the biographical data and critical comments, presents a definitive statement of this remarkable career. It is based on the artist's statements, ideas and work, which have been collated with the voluminous notes and documents among his papers in the Syracuse University Manuscript Collection. When the history of American art of the mid-century is written and a critical judgment is achieved, this material will be a valuable resource.

Since World War II the graphic arts have experienced a renaissance unparalleled in history. The growth has been most spectacular in the United States, where a genuinely popular interest in the fine arts has been a constant stimulus to the producing artist and the discriminating collector. Each print is an original work of art, made directly from the metal plate, stone or other material, with its special papers, colors and inks, all carefully selected, manipulated and completed by the artist in accordance with his own esthetic and technical purpose. While the most distinctive feature of contemporary art has been its unbounded freedom of expression, the graphic artists have excelled in the richness of technical invention and Boris Margo has maintained a consistent position among their leaders.

In this situation, the analysis of an artist's contribution, and especially that of Boris Margo, is difficult. He is a strong individualist, a confirmed romantic, even mystic, a deeply involved technician as well as—in his later years—a serene classicist.

It has been said many times that one cannot compromise genius by explaining it. Neither can it be defined in terms of historical or philosophical categories. It just happens. However, it is possible to assemble the facts, ideas and the artistic results in some kind of historical sequence so as to acquire a deeper understanding of the man, his objectives and the degree of achievement.

10 Boris Margo was born in 1902 in the village of Wolotschisk, a river town on the border of what was then Austria and Russia. He was one of a middle-class family of five children and though he had originally been apprenticed to a clock-maker, he developed an early interest in art which was confined largely to painting with the most primitive of materials. During those years of invasion, bombardment, the burning of villages and the warring Revolutionary factions, the youth had learned the realities of hunger, cold, frustration and brutality characteristic of that fateful period.

As a sixteen-year old, he was sent to art school in Odessa, known as the *Polytechnik*, on a scholarship sponsored by the local trade union. In spite of the poverty, hunger and lack of materials, there were instructors at the school who maintained a traditional program of drawing from the model and disciplined composition. Two things seem to stand out in the artist's mind as he describes his experiences of that time. One was the almost pathetic lack of working materials whereby brushes had to be made out of cat's fur and horse hair. Ordinary burlap was used for canvasses and paint was concocted from homemade dyes or whatever was available.

"In those few years, I have lived from the Dark Ages to the present" he once said. Out of the frustrating limitations characteristic of every walk of life, especially the artist's, he developed the imaginative skill and enthusiasm which provided hope and the constructive attitude characteristic of his later work.

The other story has to do with his difficulties in the classroom. Instead of drawing the attractive model in the traditional reclining pose, the young artist allowed his fantasy to develop into something quite different from what was visible before him. He depicted the young lady on the roof of a dilapidated shack with an old woman holding an empty bowl inside, a tree coming through the roof, a round table lodged in its branches, a piece of bread, and a diseased hand reaching out to clutch the breast of the model. In the ensuing argument to the point that "this is not the way we do things here," the

11 youth was obliged to give in, but the episode does reflect the compelling interest in fantasy and the hidden impulse as an expressive medium at this early date.

He continued his study in Odessa for several years; then was sent to Moscow where he studied with the constructivist Futemas workshop, and again to Leningrad in 1927 where he had the opportunity of studying the works of the old masters in the Hermitage Museum. At that time, his acquaintance with the works of Bosch, Breughel, Magnasco and others served to strengthen his interests in fantastic imagery. The official enthusiasm for the progressive art of Malevitch and the Suprematists as well as Tatlin and the Constructivists was by this time well on the decline. Many of the distinguished artists whose work combined formal abstraction with expressionist color and a peasant or folk quality of the fantastic, had already left, including Kandinsky, Gabo, Pevsner, Chagall and Burliuk.

The determining influence on Margo, however, was in Leningrad in 1927 when he became acquainted with the remarkable teaching and personality of Pavel Filonov who had been released from the Academy and developed his own school with a group of devoted students working in a loft provided by the printers' union in exchange for posters. Filonov's teaching was less concerned with the intellectualism of his contemporaries and more involved with new forms of personal expression somewhat related to German Expressionism. The interest in emotional content and the subconscious was associated with a kind of automation procedure through the concentration on the smallest visual unit, namely, the dot. Being indivisible and at the same time capable of expansion, the creative process moved from dot to line, from line to form and then from form to object and finally object to the essential subject. The ultimate result was not necessarily a recognizable form but an expression of the inner spirit.

The significance to Margo is not so much the intriguing parallel to the philosophy of the Surrealists but the working procedure and the enthusiasm for which it provided release.



Figure 4  
MATRIX OF AN UNBORN WORLD  
oil on canvas | 30 x 36 | 1939

Though discredited by the Stalinists, Filonov continued to work until his death in 1941 producing his strangely luminous, iridescent and mysterious paintings which reflect his hidden and unfathomable world. It is only through the more relaxed political atmosphere of recent years that interest in Filonov has been revived and he is appreciated by the younger Soviet artists.

In 1928 Margo received the certificate of graduation from the Polytechnik of Art in Odessa and was awarded a government permit to study abroad. The permit was not a scholarship with financial assistance but simply the permission to leave for foreign study. Because of political restrictions and lack of funds, it was not possible for him to study in Paris, Germany or other areas of central Europe and he managed to migrate to Montreal, Canada, where his mother, younger brother and sister had been living for the past several years. After a year's work there as a mural decorator, he arrived in New York City on a student visa and enrolled as a regular art student in the Roerich (now the Riverside) Museum of Art. In 1932 he became an instructor in that institution and began the career of artist and teacher that carried him to national and international fame.

As Margo describes his experiences and as the work developed over the years, his career evolved through five successive stages. One was the decade of the Depression, which found its best expression in his first one-man show at the Artists Gallery in 1939. The second was the tense period of the war which Margo interpreted in terms of a deeply spiritual hope and faith best revealed in his "Fantasies of Freedom" show in 1942. His third period reflects the exuberance of release and joy after the war and the attendant spirit of rebirth in reconstruction as shown both in the Brooklyn Museum show of 1947 and in the Betty Parsons Gallery the same year. This moved into a new concept during the Sputnik era of the fifties, stimulated by the popular interest in science and the orbital spaces. Finally, a classic point of view developed in the early 1960's, continuing to the present time under the general form-concept of the Egg and

the related, almost mystic connotations of calligraphy and the spiritual unity of mankind as expressed in the Syracuse University Retrospective of 1966.

"The Morbid Margo," he was called by students, friends and critics alike during the early years of the 1930's. Indeed, the name reflected both the times and the man, for his arrival in New York at the bottom of the Depression coincided with the rising threat of Hitlerism in Europe and the fierce grip of Stalin on the flickering intellectual life of the new Russia. By sheer luck and practical ingenuity Margo had escaped from a life of hunger and brutality. The new life in America and its limitations were not nearly as grim as what he had left behind. The artist's spiritual flight from terror into fantasy was matched by his own skill and patience in getting along with conditions as they exist. The old standard of "necessity being the mother of invention" had real meaning to him as seen in the consistent and inventive crossing of techniques, materials and traditional forms throughout his career.

Characteristic of the attitude is the story he tells about his discovery of the cellocut. For some time he had been making prints out of cut plywood and Prestwood, and, having found a piece of celluloid on the ground one evening he wondered why it could not be used as a printing material. He first tried it as a drypoint, then etched it with acetone. Since celluloid is subject to solvents, he discovered that the material could be dissolved and manipulated either by dripping or moving with an instrument, brushed on or drawn. It further could be built up or cut into so that a plastic form of relief could be achieved from which prints could be pulled. Thus developed what could be considered the first new printing technique since the discovery of the lithograph. The same process could be used in building up the textural surface of a painting as well as the modeled form of sculpture.

The active collaboration of practical ingenuity in technical method, the poetic interest in fantasy and the general commitment to an abstract form of expression continued as a basic working philosophy throughout his career. It denied the technical limitations

between one artistic medium and another and, indeed, between one category and another so that his expression through painting, sculpture, printmaking, even his teaching and writing are all part of a single artistic character.

At that time, Margo lived in a dingy, unheated walk-up studio in Greenwich Village and like other artists throughout the country was desperately in need of food and the bare necessities of living. He was not a citizen and was therefore not eligible for WPA benefits. What is more, he did not like the long questionnaires nor the government agents checking into his personal affairs. He had known too much of that in Russia. Though basically a loner, he had many friends among artists who later became well known. Among them were DeKooning, Byron Browne and especially Arshile Gorky, who had hired him for six months as a technical assistant on one of his own projects for WPA.

These were great and productive years. His first one-man show was held in 1939 at the Artists Gallery on West Eighth Street. Grant Code introduced him in the catalog as an American (though he did not become an American citizen until 1943) who is an accomplished and serious painter, a master of his means of expression, and one whose background of desolation and confusion only confirms his view of a world both beautiful and stimulating. The artist speaks for the man who has wanted such simple things as peace, shelter, love, clothing, food and has not been able to have them. He makes visible a world in which such incredible wants are possible.

What an artist presents in such an exhibition and what the public sees as reported by the critics are often two entirely different things. The evaluation of abstract ideas as expressed in visual form by the individual artist in the context of both his contemporaries and his public present difficult problems of style and interpretation. To a sharply asked question in the gallery as to "What is it?", Margo's reply was, "It's the way I feel. How do you feel?"; and the dialogue began on that theme in its endless psychological and philosophical variations.

The concept of Surrealism and its reach for the subconscious, the fantastic and the irrational, as well as automatism as a creative method have frequently been associated with Margo especially during the war and the years immediately thereafter. He had personally known Matta, Seligmann, Tanguy, Breton and many other Surrealists during the early forties. Through Matta he read Breton's first Manifesto only to discover that these ideas he had been using for years.

If there is any association of ideas or procedure it would be with the teaching of Pavel Filonov who had advanced the "search for form without preconceived ideas" through concentration on the dynamic entity of the dot and its extension into a total form. The almost self-hypnotic automatic process provided the medium for the release of both the intuitive and the fantastic. What Filonov and the young intelligentsia were searching for in those fertile years was crushed by the new political directives of 1930. Margo considered Surrealism, as it developed in Europe and America during the thirties and forties, basically a literary school, enriched as it was by Freudian theories, whereas his interest was focused primarily on the medium and the method.

Through temperament and conviction, Margo remained consistently independent of the various group activities of both Europeans and Americans who were making the New York scene so active during the 1940s. The record of critical reviews in both newspapers and the magazines since his first show reveals a consistent respect and understanding for Margo's individual approach and the degree of his achievement.

Melville Upton in *The New York Sun* for March 25, 1939, characterized Margo as a product of Russian Revolution and U.S. Depression as expressed in such paintings as *ESCAPE FROM A MACABRE WORLD* and *FLIGHT TO LIFE THAT IS BEGINNING*. He recalled Leonardo Da Vinci's observation that the "discoloration of old walls often provides hints for effective compositions. . . . From haphazard beginnings, he builds a logical order. . . . [with] his fantastic visions of a world that may have been and one

that will surely be its end unless modern science errs." He described the *WINDOW OF A STRANGE HOUSE* as a canvas of haunting quality whose "curtains are handled with realistic truth, but what that window looks out on is not for the timorous to see." Among other things, he commented on two collages which appear as "pictorial indices of the current tabloids."

"The Horrors of Margo" is the theme Jerome Kline used in the *New York Post* for March 18, 1939: ". . . the painter of horrors and more horrors, of a world that will chill you with an icy dread. . . . His work is about as cheery as today's headlines." *Art News* described his terrifying phantoms and sombre mood but concluded that "His surrealism has none of the clarity of the common or garden variety." Howard Devree in *The New York Times* of March 19, described his approach as Surrealist and recalled Poe's line about phantoms in the haunted castle. He conceded that the work is imaginative, but "what it expresses is another thing." "A desolate, dream-haunted earth devoid of any indication of time or season . . ." said *Art Digest* of the show (March 15, 1939).

The development of Margo's point of view at this early stage may be seen in a number of illustrations. The characteristic free-forms floating in an endless constructed space of *INTO TURMOIL* (Fig. 1) are dramatized by a heavy single figure of a child in the grip of frightening hands. Two cellocuts of about the same period show the floating shapes as figures, perhaps half form, half space, with the title of *DJINN*—a genii-like spirit from Arabian folklore capable of appearing in both human and animal form and, in its magic, both beautiful and hideous. In *FLOATING OBJECTS ILLUMINED* (No. 20) the fantastic forms appear without magic or mythological connotations, and with their strange shapes, juxtaposition in space, luminous color and granular texture, create their own subject matter. The dramatic tension between inner and outer worlds, like that of the *WINDOW OF A STRANGE HOUSE*, appears in the *GATES NO. 2*. (Fig. 2). A variation

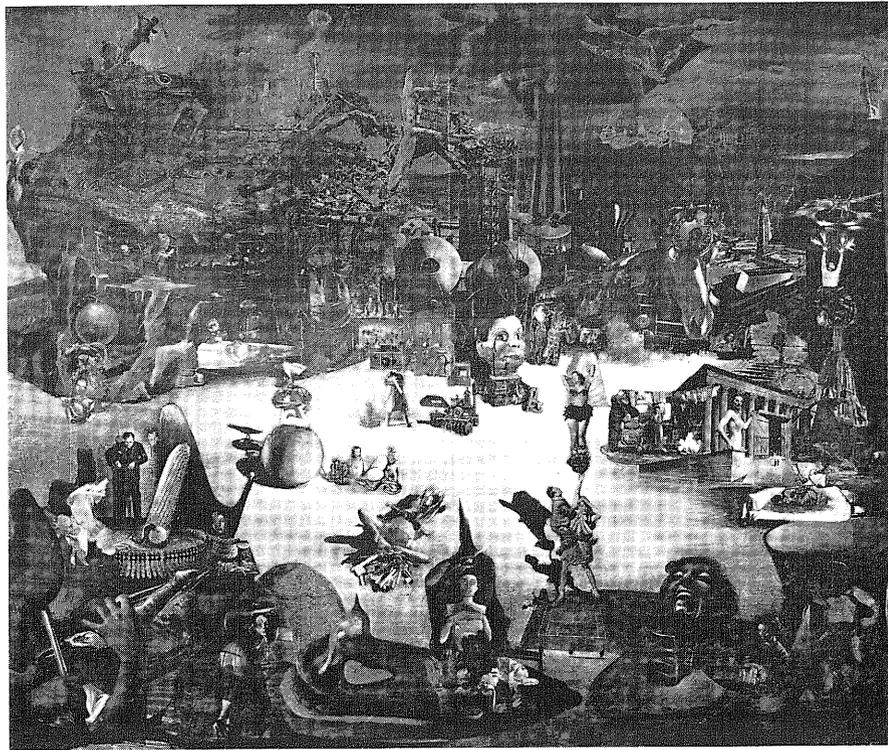


Figure 5  
TODAY  
Photomontage | 48 x 84 | 1939

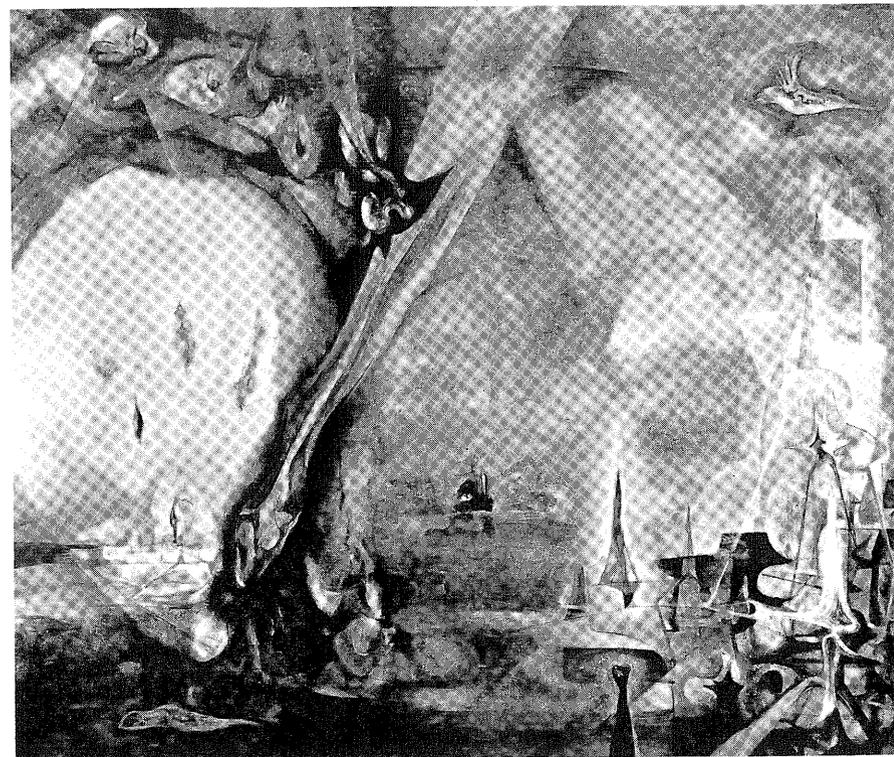


Figure 6  
PORTRAIT OF MY MOTHER  
oil on canvas | 23 x 26 | 1942

with a string of gaunt suspended figures between fragments of classical columns may be seen in *THE GATES*. (Fig. 3). The strict control of the forms in three-dimensional space appears in a highly dramatized, almost theatrical world, in later works such as *THE MATRIX OF AN UNBORN WORLD* of 1939. (Fig. 4).

Of particular significance, both for the character of Margo's work and as a reflection of the time were the large-sized (4' x 7') collages of photographs mostly from current *Life* magazines. Though there was a tendency not to take the collage seriously as an artistic medium, Margo became deeply and earnestly involved. For one thing, he saw no reason for the painstaking and meticulous rendition of realistic detail as used by some of his Surrealist contemporaries when the photograph could convey that reality with ease and greater power. At that time, furthermore, he had no money even to buy paint and canvas. The various forms and symbols from everyday life were assembled in a Bosch-like composition, not to relate to one another but as a juxtaposition of opposites in which the contrast produced both shock and a weird, dream-like effect.

Thus appear in the photomontage called *TODAY* (Fig. 5) skaters sailing through the clouds, a totem pole of male and female figures, sparks from raised hands, a steam locomotive with a horse's head, skeletons, disintegrating nudes and an endless variety of recognizable objects that are arranged around a light, central space which opens to the left and right around a massive form. The critics' reaction as "frightening and horrible" was understood in the context of the first exhibition at the Artists Gallery as a work of genuine artistic quality.

The development of the photomontage from mere fooling to a new and startling means of artistic expression is an integral part of the Dada movement from its early years during World War I in Zurich and continuing through the Nihilists to later Surrealism. In matching the brutality of motifs with the brutality of arrangement it became a powerful artistic weapon of protest against war, oppression and social injustice. In

Margo's case the sensational motifs of the tabloid are satirized, perhaps, but softened and sublimated into the distant world of fantasy.

The impact of the war on American artists during the 1940s is a fascinating and inspiring story yet to be told by the historian of twentieth century art. Individuals and groups reacted in their own ways, yet all of them, from the artists in uniform at the far flung fronts of the world to those who remained at home in the studio, were deeply affected by the common effort which found expression in a deep and intensified form. As a benefit activity, Margo held several shows on the theme FANTASIES OF FREEDOM. In the search for the deeper realities of hope, light, freedom or release "I look into the subconscious . . . into the swirls of paint . . . and they speak to me." Under pressure of the war effort, artists and museums do their greatest service, "when the petty and trivial fall away and we are face to face with final and lasting values . . . in our effort to fortify the spirit on which victory depends."

The change in attitude after the war is reflected in both the work and the various comments he has made about it. From desolation and hope the mood developed into one of joy and release with the focus of his attention projected to the world about him rather than the inner self. He rejected the descriptive title, for instance, in his show at the Betty Parsons Gallery in 1947, as too literary and sought to indicate the source of his inspiration as a point of departure and hence insure the "independent life" of the work of art. The origins of such inspirations thus encompass "from the ocean" and "from dunes" to "fighting fish," "airplane contours," "light-giving tubes" and "magnetized filings."

From the spectacles of nature and the stresses of the soul developed a new set of symbols based on science and the machine. In the work of this period many configurations reflect the machine "as form, as complexity, as fabricator of power, light and myriad products, as a tool which helps man search for knowledge, freedom and

the ultimate meaning." He frequently spoke of the fascination of light not only in the vast spectacle of the sky but also in the bulbs and neon tubes of the cities, the glare and fireworks of arc-welding and pouring steel. "I do not 'copy' these arrangements anymore than I 'copy' nature but . . . I use what I see as a stimulus to the imagination."

These changes can be followed through a number of works produced during that period. The PORTRAIT OF MY MOTHER (Fig. 6) was exhibited in a provocative "Portraits of Today" show at the Mortimer Brandt Gallery in 1945 which emphasized, as Margaret Bruening said in *Art Digest* (June 15, 1945) the "tendency of the contemporary artist to present emotional or cerebral ideas suggested by the sitter." These egocentric results ranged from Tchelitchev's anatomically constructed face floating in a sea of color, to Eugene Berman's monumental melancholy, and other compositions in the Cubist and Pointillist styles. Margo's portrait, however, she called "pure expressionism in which a fervor of emotion, recollection of experiences and vehemence of color form a remarkably impressive effect." Compared with the MATRIX OF AN UNBORN WORLD, it is much more luminous in its color, sensitive in its space composition and restrained in the construction of its forms giving a deeper and more spiritual effect.

The tendency in the FROM LIGHT-GIVING TUBES (Fig. 7) is to stress the glow of color in the forms rather than in the spaces and, therefore, with its vertical composition, to enhance its sense of exhilaration. Eventually this leads to the simplified streaks of light and close color values of the prize-winning SINGLE BEAM which carries the symbolic associations stimulated by the jet planes' vapor trail in the silence of Great Beach.

Between these two poles are many variations. The structural forms, stimulated and often made possible by the artist's constant involvement with the fluid technique of the cellocut, develop an individual life of their own and move into the sculpture medium as seen in FROM ANTENNAE (Fig. 8) which was exhibited in the Metropolitan Museum's American Sculpture show of 1951. They produce strange effects. As one

critic put it, these shattered aggressive shapes appear like "dangerous prehistoric insects emerging from a bath of plaster of paris." In many of the paintings, they are softened into a luminous dark-against-light pattern as FROM AUGUST (Fig. 9) or a mystical nature-and-science complex of TRAJECTORY OF DAWN. (Fig. 10).

In terms of Margo's effectiveness in communicating to people and reflecting the spirit of his time, this was his greatest period. As an individual, he was competing with the strongest of his contemporaries in the national field of selected exhibitions. He spoke the mood of the period and, though he was often classified with the Surrealist groups, it was always done with individual qualifications, since he was somewhat different.

The first real break in the development of his national reputation occurred in 1942 when the Metropolitan Museum purchased his cellocut FLOATING OBJECTS ILLUMINED from its "Artists for Victory" exhibition. That year he was selected as one of the "Twenty-five Creative American Artists" for an exhibition sponsored by the Cincinnati Modern Art Society and circulated throughout the country. The next year he was represented in Peggy Guggenheim's "Art of this Century" show of collages.

In 1944, a major exhibition of "Abstract and Surrealist Art in the U.S." was organized by Sidney Janis for a circulating exhibition sponsored by the San Francisco Museum of Art. In her Foreword, Grace Morley stressed the exhibition's objective as the presentation of the young and creative pioneers of contemporary American art. With the 1913 Armory Show in mind, Janis put the emphasis of the controversial works of the advance guard of modern art. In this decade, they were mostly Surrealists, who were classified in various groups headed by Masson, Chagall, Seligmann, Ernst, Dalí, Duchamp, and Boris Margo. "In the fields of science and mechanics," Janis concluded, "the American public has come to expect and been quick to respond to courageous ideas and fine performance. The achievement of American abstract and surrealist artists may well be regarded as the esthetic counterpart of scientific research and invention. . . ."

In reviewing this and a number of similar exhibitions in *Art Digest* (December 1, 1944), Maude K. Riley called Margo "one of the true Surrealists . . . whose paintings can never be mistaken for any other intent." She featured MATRIX OF AN UNBORN WORLD as full of light and beauty, with its true, free imagination, subconsciously dictated. She concluded the review with the provocative remark that "most interesting among the newcomers are Mark Rothko and Jackson Pollock, who seem to have found something of their own and will perhaps be the start of a third party of which modern art stands compellingly in need."

The following year, the 1945 Armory Show was held in the 17th Regiment Armory in New York City called "Critics' Choice of the Contemporary." It was composed of works selected by thirteen prominent art critics among which Maude K. Riley selected Boris Margo as one of her group along with Chagall, Gottlieb, Hartley, Tamayo and others. The critical response was varied but Henry Varnum Poor's reaction published in *Art Digest* (October 1, 1945) revealed not only the changing situation from the older to the younger generation of artists, but also the conflicting interest between the native and foreign art forms competing in the New York market. "I can't see," he said, "how Maude Riley can like Hartley's SEASCAPE and at the same time like the soul-sick canvas of Boris Margo. The health of one denies the sickness of the other. That defeatist, perverse school of negation seems to have transplanted itself to America just in time to escape destruction in Europe, but so far has no feel of being really native to our life except in the air conditioned rooms of the Modern Museum."

Recognition of a gradual evolution in style is evident in Devree's comment in *The New York Times* on the exhibition in the Mortimer Brandt Galleries of 1946 when he noted that Margo's paintings revealed "that he is one of the leaders in freeing Surrealism from dismal, erotic and abnormal material." The *World-Telegram* cited him as "one who sees abstraction as a means of expressing his individual emotional outlook on life rather

than as an intellectual exercise . . . these are the best he has done . . . with their provocative and poetic concept." The critics' reaction to his retrospective show of prints at the Brooklyn Museum and the simultaneous exhibition of paintings at the Betty Parsons Gallery characterized him (*Herald Tribune*, October 26, 1947) as "one of our most inventive moderns" with imaginative themes more or less in the Surrealist manner but with an intense, sharp, exciting obscurity peculiar to the most advanced symbolists.

Different company and new directions are reflected in Margo's participation in an exhibition called "The Graphic Circle" held in the Jacques Seligmann Galleries in January 1947. The organizing idea of this group was their mutually sympathetic approach to modern art with the emphasis on experimentation in new materials and new techniques directed toward an independent expression of personal ideas. Besides Margo, the Circle included Werner Drewes, Louis Schanker, Julio de Diego, Karl Knaths, Adolph Gottlieb, Kurt Seligmann, Joseph Albers and Raymond Jordan.

In January 1947 Betty Parsons presented an exhibition called "The Ideographic Picture." From the dictionary definition of ideographic as the representation of ideas by means of symbols or figures, B. B. Newmann developed, in his introduction to the catalog, the relationship between the abstract shape as used in contemporary art, the pure idea of the esthetic act and the spontaneous expression of the primitive. He cited the example of the Northwest Kwakiutl Indian artist "who did not concern himself with inconsequentials . . . the abstract shape he used, his entire plastic language, was directed by ritualistic will toward metaphysical understanding. The everyday realities he left to the toymakers; the pleasant play of non-objective pattern to the women basket-weavers . . . the basis of an esthetic act is the pure idea, not space cutting, construction, pure line or tortured line . . . but the idea complex which makes contact with mystery—of life, of men, of nature. . . ." He went on to recommend this group of artists "who are

not abstract painters although working in what is known as the abstract style." They included Hans Hoffmann, Pietro Lazzari, Boris Margo, B. B. Newmann, Ad Reinhardt, Mark Rothko, Theodoros Stamos and Clifford Still. These became the leaders around whom rallied the exciting ideas which held the attention of the national public for another decade.

Recognition of another sort appeared in Margo's selection for the 58th annual exhibition of American Painting and Sculpture sponsored by the Chicago Art Institute in November 1947. Organized by Frederick Sweet and Katherine Kuh, the exhibition attempted to present, as Daniel Catton Rich said in the Foreword, not the traditional cross-section, but "the two leading tendencies in our painting and sculpture—abstraction and surrealism. We have not invented these trends but rather explored them." Margo was among the prize winners which included Eugene Berman, Rico Lebrun, William Baziotis, Alexander Calder, Theodore Roszak, Morris Graves, Harry Bertoia, Serge Chermayeff and Richard Koppe.

A final aspect of this process of evaluation by serious and qualified critics appeared in the Third Annual Exhibition of Contemporary Art sponsored by the University of Iowa during the summer of 1948, which included Margo's MAGNETIC MAZE along with work by Chagall, Tamayo, Dalí and other Surrealists. Lester Longman's introduction to the catalog stressed the fact that American art had achieved a degree of maturity in the international scene, and that "a position of leadership is being thrust upon us in art as in politics. . . . The avant-gard, concerned with the area of surrealist abstraction no longer seems shocking. . . ." A European recognition of this "maturity" may be found in the catalog comment written by L. J. F. Wijssenbeck, Director of the Municipal Museum of The Hague for an exhibition of American Graphic Art assembled by the Brooklyn Museum and exhibited in The Netherlands in 1953. He mentioned Margo specifically in saying that Americans are freer from the effect of physical contact with

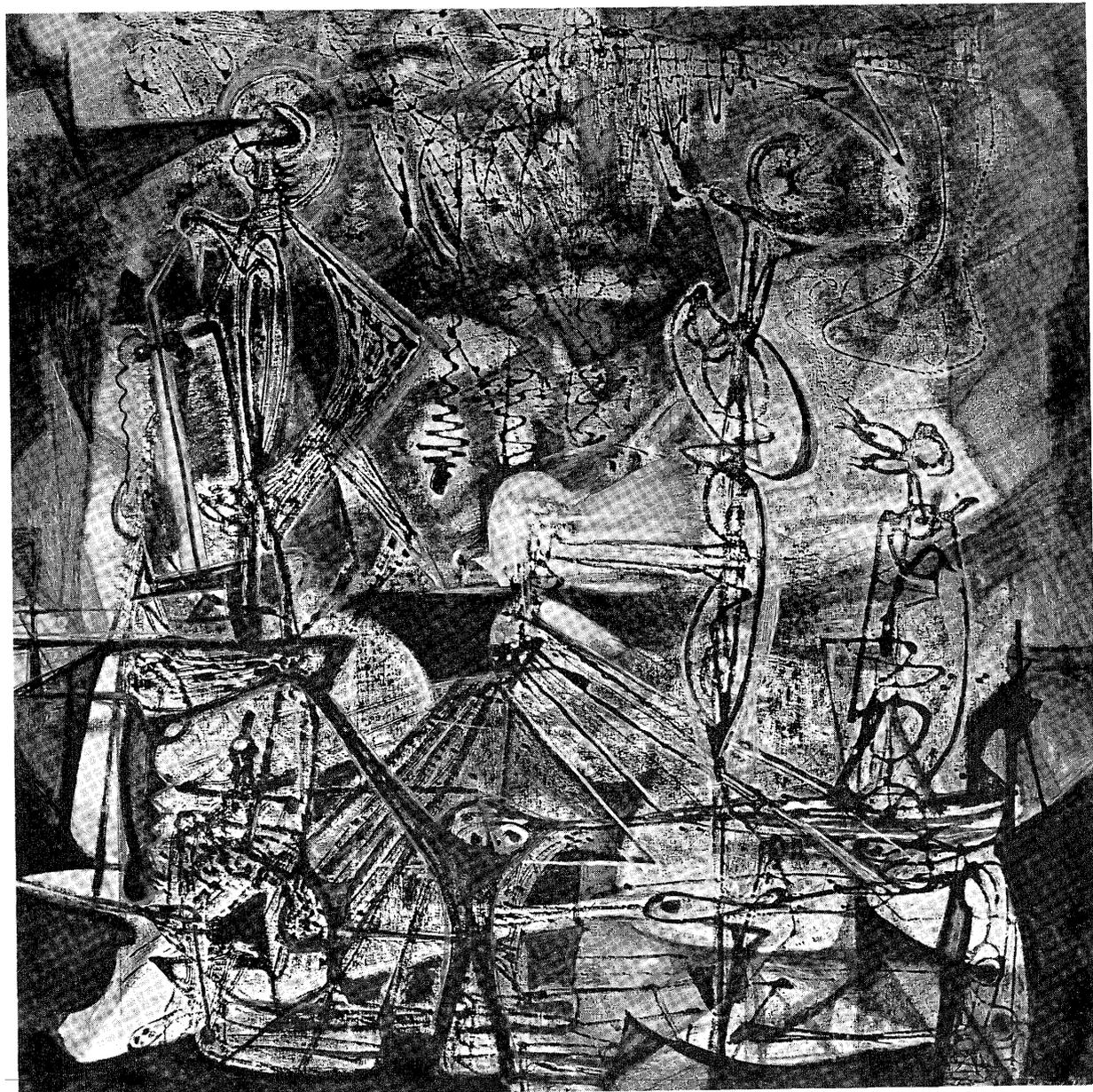


Figure 6a  
FROM THE OTHER SIDE OF THE BRIDGE  
oil on canvas | 50 x 50 | 1945-1947  
Collection of Whitney Museum of American Art

the modern masters and more in contact with the modern technical inventions. This may be the reason, he suggested, for the modern renaissance of the graphic arts in America.

For Margo, during the late 1950's, the association of modern science, the new symbolism and the strong emphasis on the human spirit developed into a form of personal mysticism, which became strangely Oriental in character. As early as 1946, an article appeared in *Science Illustrated*, which pointed out the fact that Margo's RADAR TO THE MOON painting was exhibited in New York at the time that the U.S. Army announced new experiments with radar in astronomical studies of the moon.

Under the lead title of "Space Scientism" Kenneth Sawyer, in his review of Boris Margo's show at the Baltimore Museum in the *Baltimore Sun* (March 30, 1958) described the evolution of Margo's work from the structural scheme of strong bands of vertical black and white, giving a "total impression of moonlight glowing through the bare bones of unfinished skyscrapers". It appeared to him to be an echo of Soulages but not as romantic as his; Margo is more a product of the 20th century city with its perpetually changing structure, building and rebuilding. The new work is "a curious combination of space scientism and Zen, the result . . . of personal mysticism and a keen awareness of recent scientific development." Most satisfying, he felt, was "a kind of mysterious, subdued light that lies beneath the surface of things—a new and classic simplicity with bands of tonality from which an organic form mysteriously emerges."

From the serene and distant symbolism of the vapor trail—the line—which he discovered in the early '50s was a significant expression of our time, developed the ovoid form of a new symbolism which he identified as "the Egg." Triggered somewhat by the beauty of complex scientific displays he saw in the Chicago Science Museum, he was fascinated by the contrast between these and the simple egg forms in an incubator also on display. The emerging process of life as the chicks peck their way free from

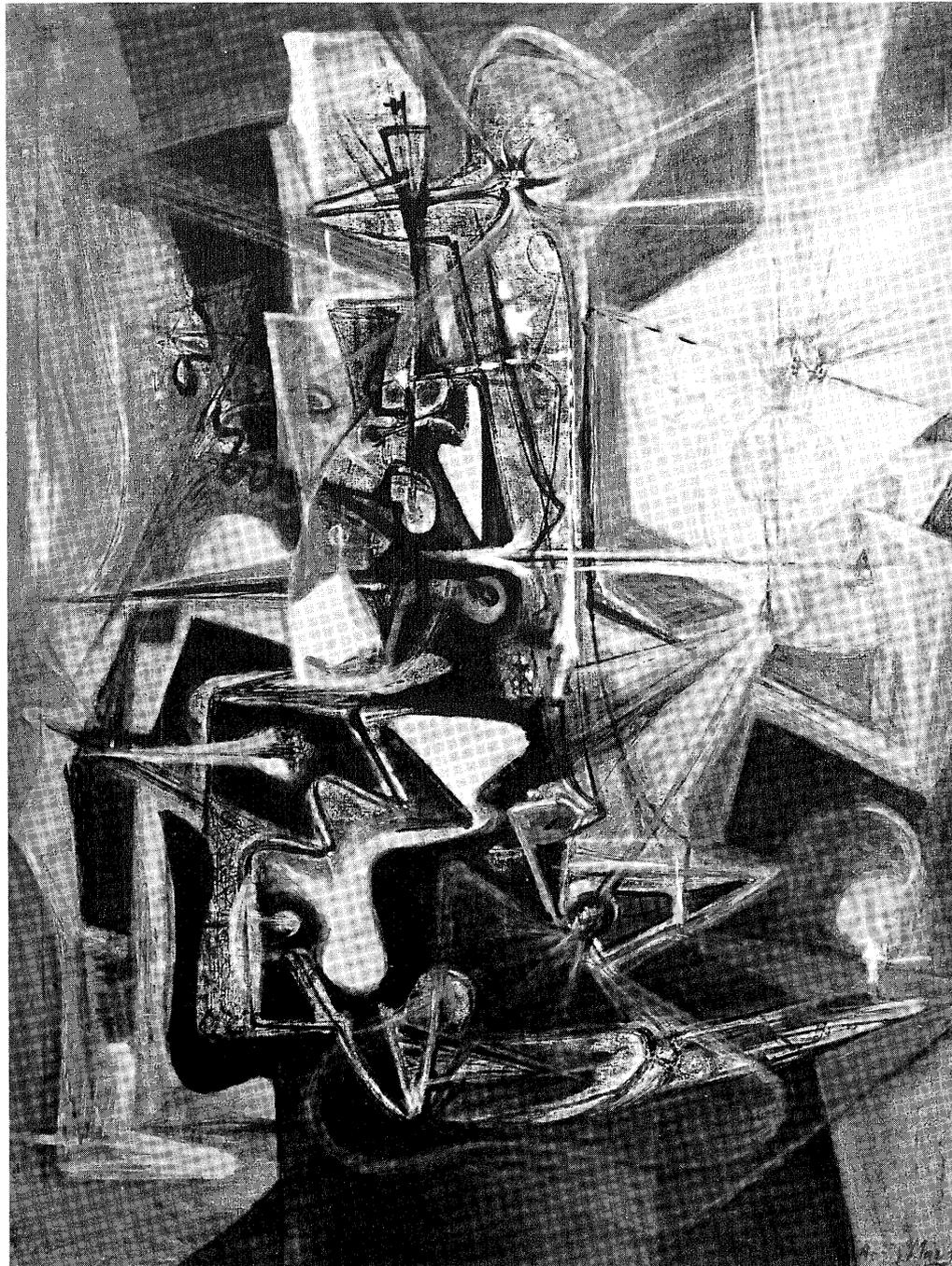


Figure 7  
FROM LIGHT-GIVING TUBES  
oil on canvas | 47 x 30 | 1947

the shell, he associated with modern science and its concern, not with the form of the atom alone, but with the internal atomic system and the ultimate beginnings of life's energy.

Thus from the classic ovoid and its contemporary implications developed a whole series of new ideas which dominate his later style. "I am now concerned, not with the external form of the egg, beautiful as it is with its fragile texture, symmetry and delicate color, but with the rising life force within the egg—its atomic energy—so to speak—the life one can sense as it expands and develops, finally breaking the shell."

To the simplicity of form, strict composition, the reduction of color to delicate gradations of white, the soft and sensitive tonalities of the relief both in painting and the cellocut, come the classic serenity and exalted calm of a new visual pleasure. Stewart Preston in his review of Margo's work exhibited in the Betty Parsons Gallery in February 1960 (*The New York Times*, February 20, 1960) cited his work as an example of the intellectual extremism of non-objective painting. His paintings optically depict "areas of tremulous light and dark, ribbed by vibrating verticals that glow or sparkle against the luminous voids. They are painted in an ecstasy of refinement . . . baffling and beautiful . . . but which must be approached in the light of the artist's intentions which are directed to symbolizing in his work the mystery of life's creative forces . . ." (Fig. 11).

At this time, Margo had become deeply involved in Chinese mysticism and the writings of Lao Tzu whose *Way of Life* seemed to offer clarification and strength to the line of thinking he had been following for several years. To the central doctrine that there are many ways but The Way "is uncharted", he sought to develop a visual form as a means of communication and the illumination of the uncharted path. Along with this comes a deepened interest in calligraphy, in which he sought to combine the various written forms of the alphabets of many languages into an aesthetic unit which symbolically could convey an entity greater than the sum of its parts. The association

of a classic serenity, an international and inter-racial language, and the new yet eternally ancient way of life, he continuously associated with the contemporary concept and ideal of peace.

All of these associations were unified and dramatized under the tragic impact of the death of President Kennedy and expressed in the various memorial forms dedicated to him in the cellocut print and the canvas sculpture of IN MEMORIAM.

There developed a series of sculptured prints and shaped canvases whose classic elegance of contour, soft and sensitive color, and elusive yet perceptible calligraphy remains among his finest achievements. (Figs. 12 to 14).

In reviewing the half century of creative effort which Margo's work represents, several observations might be useful in associating him with the art and spirit of our time. By character, temperament and esthetic orientation, he is firmly rooted in the Russian background from which he evolved. He arrived in the United States as a mature, experienced and producing artist. Among the various waves of Russian immigrants who found refuge and opportunity in free America, he holds a unique position. The refugees from Czarist persecution of the pre-1914 period, the White Russians of the 1920's and the displaced persons resulting from the Second World War all represent major contributions to the intellectual life of this country. The Russian emigres of the Depression period are few. In Margo's case the course of transition was not a sharp break from an old world to the new but a continuous growth along a path as difficult in the one as it was in the other. Adversity and the struggle for artistic survival had much to do with the strength and character of both the individual and the period of which he was a part.

Margo represents a different kind of influence and contribution, an outgrowth of a point of view not yet classified in its historical context and international implications. The significant period of Margo's development was what he called the "Golden Age"

of art in modern Russia (1923-1927), the product of misery and frustration, the ambition and hope of a new society and the first signs of possible achievement of the new cultural ideal. This was to be a workers' world, led by the young communists who provided vigor and enthusiasm but little else by way of knowledge, artistic skill and practical experience. The gates were thrown open and through them moved a host of strong and creative individualists in many different directions. Constructivists, Expressionists, Folklorists, Surrealists and Primitives—all were led by artists who later became recognized as major personalities in the international art world, while others who remained in the Soviet Union working almost clandestinely, like Filonov, are yet to be uncovered.

The character of that "Golden Age" Margo once explained by the popular reaction to an official "Day of Culture" when all factories were closed and workers celebrated modern art. In response to a questionnaire at an exhibition of contemporary artists' work held in Leningrad in 1927, the approval of the vast majority was expressed through the phrase, "The old style we do not need; the new ones we do not understand." The conservative reaction and the official style which followed under Stalin brought "understanding" and artistic collapse.

Yet the Russian movement of 1923 to 1927 was not unique for it had parallels in the artistic renaissance of modern Mexico at almost exactly the same time, and the avant-garde groups of central Europe, particularly in Germany and France. Margo is an outgrowth of the heterogeneous individuality of that remarkable period. His explorations in the world of fantasy, technical procedure, and the mysteries of the human spirit moved through the catastrophic events of depression, war, and the universal struggle for peace like a strange, luminous thread which adds a spiritual luster to the total tapestry of this vast undefined, and perhaps undefinable, art of the Twentieth Century.





Figure 7a  
SANCTUARY  
watercolor | 24 x 24 | 1947  
Collection of the Art Institute of Chicago

## MARGO COMMENTS

33

I present this book to the seeing public as an adventure. I want you to join with me in reviewing the multitude of fantasies. I have looked into my subconscious to find them, abandoning all moral, esthetic and logical control in the conventional sense. Not the superficial observations, the objects and obstacles of an artist's life, but the moods, feelings and emotions—his inner experiences are here distilled.—*From the catalog of the exhibition "Portfolio of Fantasies" at the Artists Gallery, 1941.*

These fantasies are inspired by the emotions aroused in me when I search into the swirl of paint with which I begin the canvas. The colors, shapes and forms in the swirl speak to me: "I am the image of war . . . famine . . . desolation . . . and confusion, . . . the promise of light . . . the dream of peace and of fireworks that blossom into flowers. I am the forgotten which you have always known." And I develop these colors, shapes and forms according to the message they give me. Thus the finished fantasies contain the essence of realities which are just as real as external phenomena. They change according to my state of mind as I work. They will change according to the mood of those who look at them. They have escaped the bondage of the external. They are free.—*From the catalog of the exhibition at the Artists Gallery, 1942.*

I want to make a beautiful world, not portray it.—1943.

. . . the art of our time must embody new content as well as new form and new technique. With these three elements present, one can express . . . all the agony, joy and hope of our age.—1946.

Twentieth-century art is of an explosive complexity which, though confusing to the onlooker, is well suited to this era of the atom. Its many conflicting points of view,

the diverging paths it explores, are truly a reflection of, and a comment on, the world we live in. For ours is a time of ferment, experiment, change—in science, politics, in every phase of man's activities. We totter from the brink of disaster to the threshold of a greater command of nature, and vice versa. All values are transformed, interchanged, recreated.

My symbolism is oriented toward science, the machine; light as well as nature. . . . The machine—as form, as complexity, as fabricator of power, light and myriad products, as a tool which helps man search through macrocosm and microcosm for knowledge, freedom, and the ultimate meaning of things—this symbol appears in many figurations in my work. Nature's spectacles, the vast happenings in the sky, the stresses within the soul; these also demand expression. Light, the light of our time: the bulbs set like stars to reflect in darkened store windows, the glare and fireworks of pouring steel, of arc-welding; this kind of light influences my work, appears in its symbols too.

Art has always been expressed through symbols, from the thunderbolt to the Cross, from the huntress's bow to Veronica's Veil, the Star of Bethlehem to (perhaps)—the new star-symbol of the atom.—*From "My Theories and Techniques," Magazine of Art, 1947.*

I believe that the artist must learn from the mysteries and lessons of Yesterday, combine these with the knowledge of Today, and point the way toward a Tomorrow of peace and human dignity.—*From the catalog of the exhibition at the Jacques Seligmann Gallery, 1947.*

In giving titles to modern paintings, it is difficult to avoid the literal, the literary, the too definitive wording which confuses the viewer and prevents him from seeing through his own eyes. Yet labels of some sort are needed for identification, and I have indicated the point of departure or inspiration of each canvas. But it must be under-

stood that a point of departure is no more than that—it is the initiating stimulus, coming from life, from the physical and emotional environment. There are many other things which go into the making of a painting; it is developed beyond the initiating stimulus. It must paraphrase Nature, lead an independent existence, become a new entity. To this new entity, each viewer can give his own title. I have merely indicated its source.—*From the catalog of the exhibition at the Betty Parsons Gallery, 1947.*

The artist has always worked in many media, turning freely from one to the other and emphasizing those most compatible with his purpose. He uses whatever materials are available—the techniques and substances of his own time and place.—*From Tiger's Eye, 1949.*

Although my approach is intuitive I seek form, form which can newly fuse plasticity with the element of poetry or whatever name one gives that quality which reveals the inner spirit of the work.—*1955.*

. . . and after a while, I saw the white condensation trail of a jet plane crossing the blue sky. As I lay and watched it, it "spoke to me." It might have been not the sight so much as the sound of the plane tearing the silence of the Great Beach, or some combination of these and perhaps other stimuli. But whatever the exact source of the impetus, it started me working. . . . It was in this way that I found a new symbol: the vapor trail had become, for me, a symbol of our time.—*1953.*

This new theme (the vapor trail) evolved slowly and with many ramifications. In the first paintings containing it, the white streak glowed as a vertical, blurred stripe behind calligraphy related to previous work; later it was criss-crossed with grids reminding one of city structures. But after some few years of such modifications, it became free of extraneous shapes and rose upward in many dark paintings, and then in others that were pale and close in value. Recently the bright streak has begun to swell with ovoid

forms which announced to me the emergence of a new idea and a new theme, that of THE EGG.—1958.

I am serenely alone, but not lonely—Western man has made too much, I think, of the cult of togetherness. Mother-and-child, man-and-wife—we speak of these as though they were units. But I consider such fusing neither possible nor desirable. My paintings' parallel lines, each one separate but not isolated, seem to me to symbolize man's true state. They convey to me the mystery of his varied exertions, which parallel the activities of his fellows without merging him with them or obscuring his individuality. . . .  
—*Letter to Betty Parsons, 1958.*

As time goes on, I find the greatest virtues in simplicity. One result of this growing conviction is that color, to me, becomes most effective when least evident. Many of my recent cellocuts exist primarily through the shadows cast by their raised surfaces on the white paper.—1967.

Along with people throughout the world, I was shocked and saddened by the tragic death of President Kennedy. And, as an artist must, I have expressed my feelings of loss and respect through my work. IN MEMORIAM, a canvas sculpture, and a cellocut print also named IN MEMORIAM, are such expressions.

During the past several years, the general theme of my work has been that of PEACE. It has been my aim in recent works to use calligraphy symbolically: to combine the written alphabets of many languages into an esthetic whole where they can unite in an entity greater than the sum of its parts. I did not consciously model this on the political cooperation of peoples in the United Nations, but I recognize the United Nations as, hopefully, the beginning of such a union for a lasting peace.

Peace was a primary concern of our great young President, and it seems not inappropriate to make my tribute to him in the calligraphic style which I developed to express this goal.—1964.

For quite some time now, my work has been moving in the direction of greater serenity. To express this, there must be simplicity and the calmness of symmetry. The gently symmetrical form of latent life, the egg, was one of my themes in the recent past. It appears now in a new context. I find it best to simplify color further now than ever before. And I have added to my canvases the mild tonal and textural gradations of sand.

Is there any material simpler or more common than sand? All colors are in its grains; therefore it stays warmly neutral. It is a speck of the rock we all live on—and that itself is a speck, we are told.—*From the catalog of the exhibition at the World House Galleries, 1964.*

He who is open-eyed is open-minded  
He who is open-minded is open-hearted  
He who is open-hearted is kingly  
He who is kingly is godly  
He who is godly is useful  
He who is useful is infinite  
He who is infinite is immune  
He who is immune is immortal

*From Lao Tsu's Way of Life (Witter Bynner translation)*

"Together let us explore the stars, conquer the deserts, eradicate disease, probe the ocean's depths and encourage the arts and commerce.

A new world of living where the strong are just and the weak secure and the peace preserved."

*From President Kennedy's Inaugural Address, used on the front panel of IN MEMORIAM, 1963.*

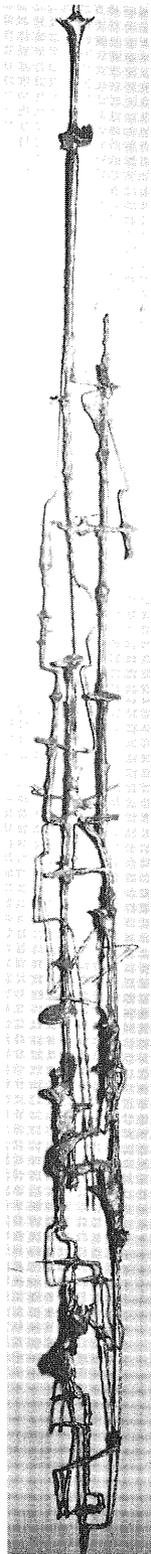


Figure 8  
FROM ANTENNAE  
aluminum and plastic | height 7' | 1950

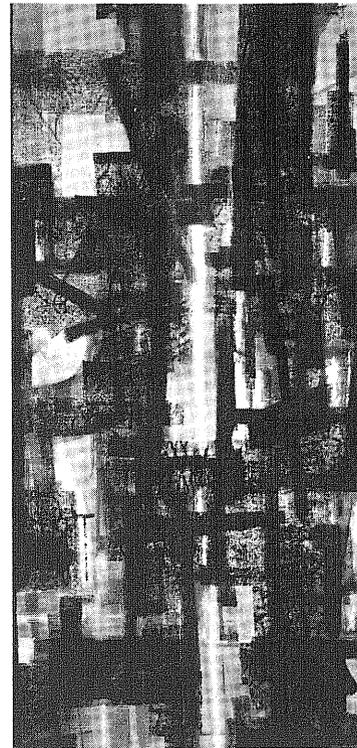
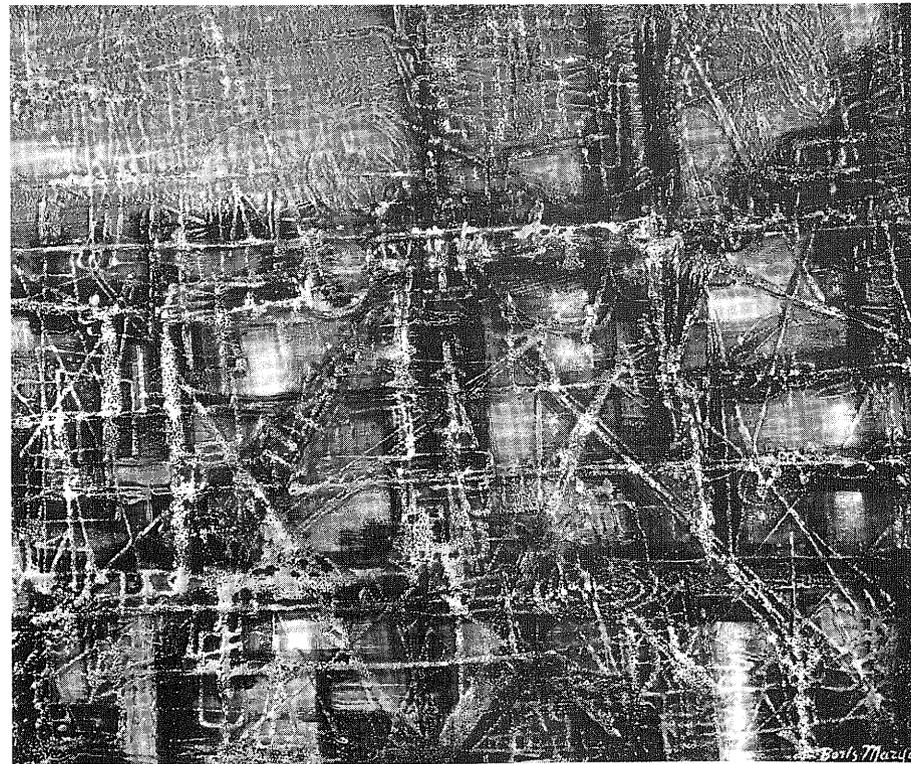


Figure 9  
FROM AUGUST  
oil on canvas | 72 x 32 | 1953

Figure 9a  
WINTER EVENING  
lacquer on aluminum | 30 x 36 | 1955  
Collection of the Brooklyn Museum



## CHRONOLOGY

- 1902 Born Wolotschisk, Ukraine, Russia
- 1919 Odessa: admitted to the *Polytechnik of Art*
- 1924 Moscow: on grant from the *Polytechnik*, studied at *Futemas* (Workshop for the Art of the Future)
- 1925 Odessa: return to the *Polytechnik*; interest in the work of Bosch and Brueghel
- 1927 Leningrad: on study grant from the *Polytechnik* to the Hermitage Museum; studied in Pavel Filonov's "Analytical School of Art"
- 1928 Certificate from the *Polytechnik*; received government permit to study abroad
- 1929 Lived in Montreal, Canada; worked as mural decorator
- 1930 Arrived in New York City on a student visa; studied at the Roerich Museum
- 1932 First experiments with the use of celluloid and acetone for printmaking (the "cellocut")
- 1932 Began teaching at the Roerich Museum
- 1939 First one-man show: the Artists Gallery, New York City
- 1940 First summer on Cape Cod, at Great Beach behind Provincetown, Mass.; continued residence there every summer since that time
- 1941 Married Jan Gelb, painter and printmaker
- 1942 Metropolitan Museum purchased *FLOATING OBJECTS ILLUMINED* from the "Artists for Victory" exhibition

- 1942 Represented in "25 Creative American Artists" exhibition, sponsored by the Cincinnati Modern Art Society
- 1943 Represented in the exhibition "Collages," in Peggy Guggenheim's Art of This Century Gallery, New York City
- 1943 Became an American citizen
- 1944 First showing at Library of Congress National Print exhibition
- 1944 Represented in the "Abstract and Surrealist Art in the U.S.," organized in conjunction with book of same title by Sidney Janis and shown at the Museums of Cincinnati, San Francisco, Denver, Seattle, Portland (Oregon), Santa Barbara, and at Mortimer Brandt Gallery, New York City
- 1945 First purchase of cellocut by Brooklyn Museum: COMPOSITION III
- 1946 First participation in Whitney Museum of American Art's annual exhibitions; since then frequently through 1966
- 1946 Visiting Artist at The American University, Washington, D.C.; one-man exhibition and seminar-workshop, "Creative Imagination—a Psychological Approach"; repeated 1947, 1948. Exhibit of work done by students in 1946 course at the Riverside Museum, New York City
- 1946 First award for cellocut: the Mildred Boericke Purchase Prize, by the Philadelphia Print Club, for CARNIVAL #1
- 1946 One-man exhibition, paintings, Mortimer Brandt Gallery, New York City
- 1947 First one-man show at Betty Parsons Gallery, New York City. Exhibited there regularly through 1962
- 1947 One-man show, "Graphic Work 1934-1947," at the Brooklyn Museum
- 1947 First of several purchase awards from Brooklyn Museum's National Print exhibition; others in 1953, 1955, 1960, 1964

- 1947 Exhibition with the "Graphic Circle," painter-printmakers working with new materials and techniques; at the Jacques Seligmann Galleries; again in 1949.
- 1947 Awarded Watson F. Blair Purchase Prize for watercolor SANCTUARY at 58th Annual American Exhibition, Art Institute of Chicago
- 1947 Guest artist at the Research Studio, Maitland, Florida; repeated in the winters of 1948 and 1949
- 1948 Established the "Creative Art Seminar" in Orlando, Florida; (now called The Artists Gallery), periodic returns as instructor since then
- 1948 One-man show of cellocuts, at the Smithsonian Institution, Washington, D.C.
- 1949 Completed portfolio of cellocuts, THE MONTHS
- 1949 Conducted first "Creative Art Seminar" in Provincetown, Mass.; continued each summer thereafter
- 1950 Exhibited in "American Painting Today," Metropolitan Museum of Art, New York City
- 1950 Included in the University of Illinois annual Contemporary American Painting exhibitions ("Number 5"); repeated in 1951, 1952, 1961
- 1950 Six-week seminar at the Art Center of the University of Louisville (Kentucky)
- 1951 Exhibited three cellocuts in first *Bienal* of the São Paulo (Brazil) Museum of Modern Art. Also exhibited there in 1952, 1954
- 1951 Juror and exhibitor, "American Watercolors, Drawings, and Prints," Metropolitan Museum of Art, New York City
- 1952 Exhibited in Carnegie International Exhibition, Pittsburgh: REFLECTIONS #17
- 1954 Visiting-artist, under the auspices of the State Board of Education, at the Summer Art Festival, Abingdon, Virginia
- 1955 Represented in the Sculpture exhibition: "The Embellished Surface," circulated by the Museum of Modern Art, New York City

- 12
- 1955 Exhibited in "Modern Art in the United States," Museum of Barcelona, Spain
- 1955 Guest artist, MacDowell Colony, Peterboro, New Hampshire
- 1956 Represented in *28th Biennale, Venice: "American Artists Paint the City"*
- 1956 Represented in exhibition, "Modern Art in the United States," shown at Tate Gallery (London), and circulated in the museums of Belgrade and other European cities under the auspices of the Museum of Modern Art
- 1956 Represented in "20th Century American Graphics," Rome and other European cities, circulated by USIA
- 1956 First exhibition with the Society of American Graphic Artists; exhibited as a member regularly since then
- 1956 Conducted lectures and demonstrations at the School of the Art Institute, Chicago, the Minneapolis School of Art and other art centers of the Midwest
- 1957 Served as Research Associate at the Psychiatric Institute of the University of Maryland; conducted studies on "The Creative Process"
- 1957-59 Visiting Professor, School of the Art Institute, Chicago
- 1957 Represented in the Corcoran Gallery 25th Biennial Exhibition; also in 1959, 1963
- 1957 Represented in "First International Exhibition of Prints," Modern Museum, Tokyo, Japan
- 1958 Represented in "Nature in Abstraction," Whitney Museum of American Art, and other museums
- 1958 Represented in "First International Biennial," Museum of Art, Mexico City
- 1959 Artist-in-Residence, Michigan State University, East Lansing
- 1960 Purchase award for oil, SINGLE BEAM at Portland (Maine) Museum Art Festival
- 1960 Visiting Professor, University of Illinois

- 1960 Visiting Artist, Silvermine Guild, New Canaan, Connecticut
- 1961 Represented in "International Prints," Art Gallery of Auckland and other galleries in New Zealand
- 1962 Awarded the Diploma of Merit, at the Saigon (Vietnam) "First International Arts Exhibition"
- 1962 Represented in Japan Print Association's "30th Anniversary International Exhibition," Tokyo
- 1962 Visiting Artist, Summer Session, University of Minnesota, Duluth; retrospective exhibition of oils, bas-reliefs, watercolors, and drawings at its Tweed Gallery. Exhibition circulated (1963) to Columbia (South Carolina) Museum of Art, Telfair Academy of Arts and Sciences (Savannah, Georgia), Columbus (Georgia) Museum of Arts and Crafts, Fort Lauderdale (Florida) Museum of the Arts, Norton Gallery and School of Art (West Palm Beach, Florida)
- 1963 Visiting Lecturer in Art, University of North Carolina; one-man exhibition of oils and prints at its Weatherspoon Gallery
- 1964 Represented in "Contemporary American Prints," *Gallerie Nees Morphes*, Athens, Greece
- 1964 Represented in "30 Contemporary American Prints" purchased by the USIA for its offices in Europe and exhibited at IBM Gallery, New York City
- 1964 One-man exhibition of sculptured canvases: World House Galleries, New York City
- 1965 (February) Artist-in-Residence at the Bowers Museum, Santa Ana, California, under a program financed by the Ford Foundation
- 1966 Retrospective exhibition of Sculpture and Graphics at Lowe Art Center, Syracuse University
- 1966-67 Visiting Professor, School of Art, Syracuse University; documentary film on the artist and his work produced by the University Center for Visual Communications

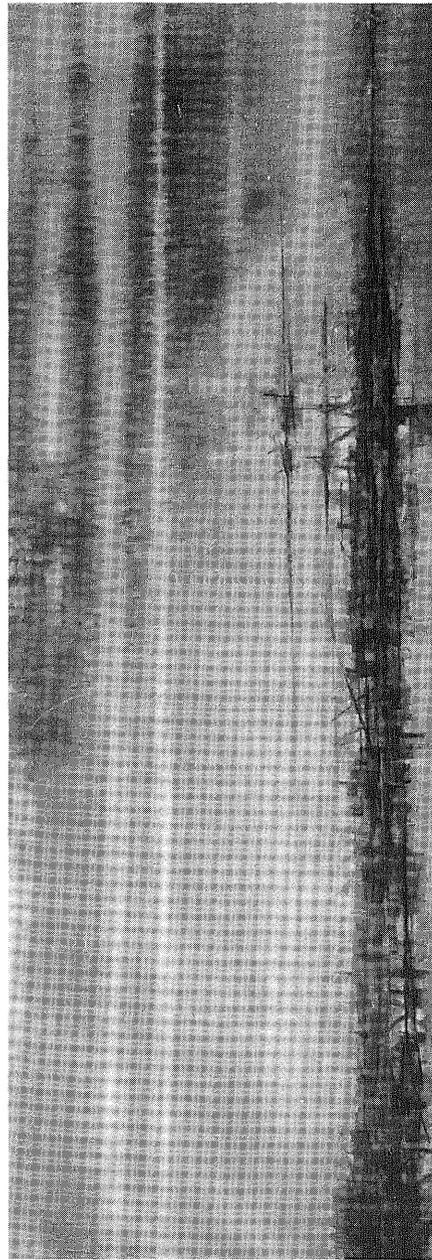


Figure 10  
 TRAJECTORY OF DAWN  
 oil on canvas | 69½ x 24 | 1957

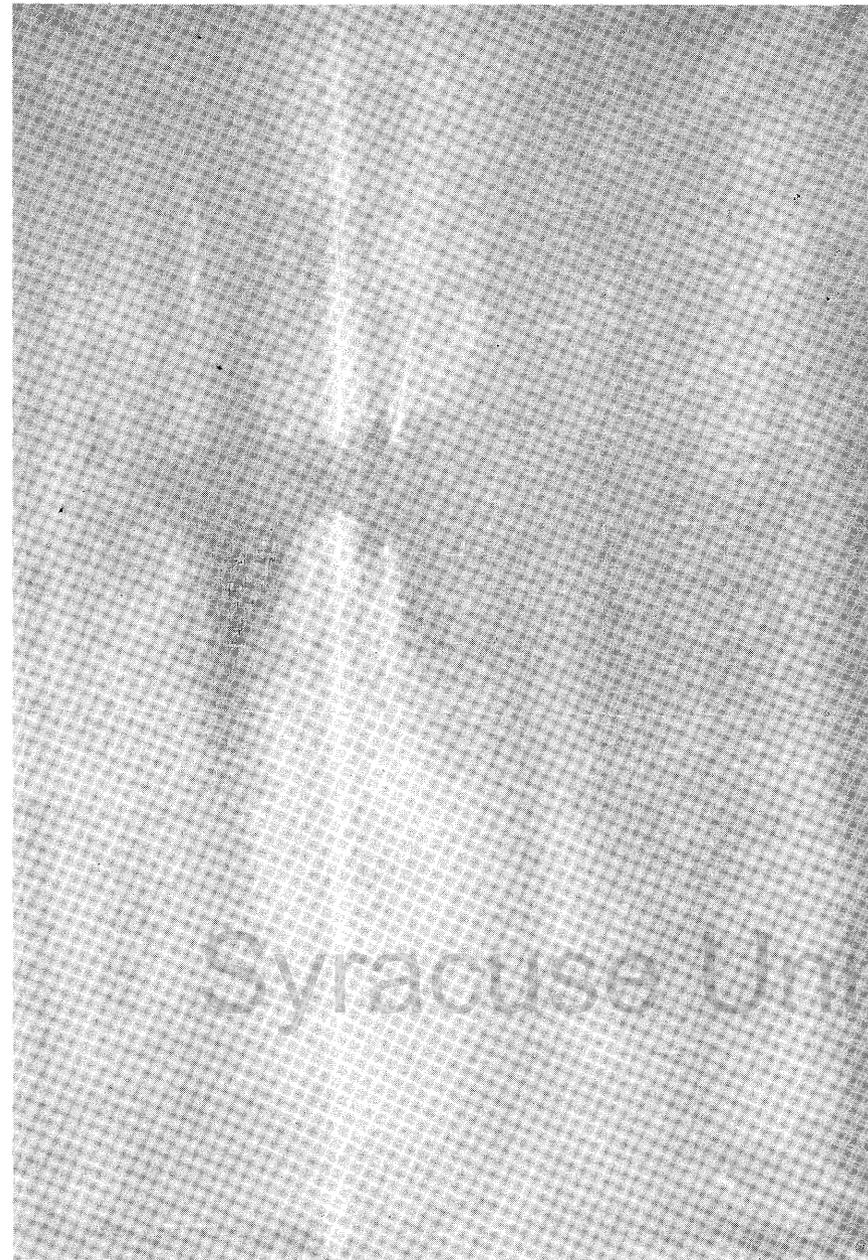


Figure 11  
 SINGLE BEAM  
 oil on canvas | 1960  
 Collection Portland (Maine) Museum of Art

WENDELL WHITE STUDIO

## COLLECTIONS

Addison Gallery of American Art, Andover, Mass.  
 Albion College, Albion, Michigan  
 Albright-Knox Gallery, Buffalo, N.Y.  
 Art Institute of Chicago, Chicago, Ill.  
 Baltimore Museum of Art, Baltimore, Md.  
 Brooklyn Museum, Brooklyn, N.Y.  
 Brown University, Providence, R.I.  
 Chase National Banks  
 Cincinnati Art Museum, Cincinnati, Ohio  
 Corcoran Gallery of Art, Washington, D.C.  
 Cornell University, Ithaca, N.Y.  
 Currier Gallery of Art, Manchester, N.H.  
 Dartmouth College, Hanover, N.H.  
 Isaac Delgado Museum of Art, New Orleans, La.  
 Georgia Museum of Art, University of Georgia, Athens, Ga.  
 I.B.M. Collection, New York City  
 Joslyn Museum of Art, Omaha, Neb.  
 Kalamazoo Institute of Arts, Kalamazoo, Mich.  
 Kansas City Public Library, Kansas City, Mo.  
 Los Angeles County Museum, Los Angeles, Calif.  
 Massachusetts Institute of Technology, Boston, Mass.  
 Metropolitan Museum of Art, New York City  
 Museum of Modern Art, New York City  
 New York Public Library, New York City

Northern Illinois University, De Kalb, Ill.  
 Orange Coast College, Costa Mesa, Calif.  
 Philadelphia Free Library, Philadelphia, Pa.  
 Philadelphia Museum of Art, Philadelphia, Pa.  
 Rhode Island School of Design, Providence, R.I.  
 Rosenwald Collection, National Gallery of Art, Washington, D.C.  
 San Francisco Museum of Art, San Francisco, Calif.  
 San Jose State College Library, San Jose, Calif.  
 São Paulo Museum of Art, São Paulo, Brazil  
 Slater Memorial Museum, Norwich, Conn.  
 Syracuse University, Syracuse, N.Y.  
 Texas Wesleyan College Library, Fort Worth, Texas  
 University of Arizona, Tucson, Ariz.  
 University of Illinois, Champaign, Ill.  
 University of Louisville, Louisville, Ky.  
 University of Maine, Orono, Maine  
 University of Michigan, Ann Arbor, Mich.  
 University of Minnesota, Minneapolis, Minn.  
 University of North Carolina, Chapel Hill, N.C.  
 Whitney Museum of American Art, New York City  
 Yale University, New Haven, Conn.  
 United States Embassies  
 Private Collections

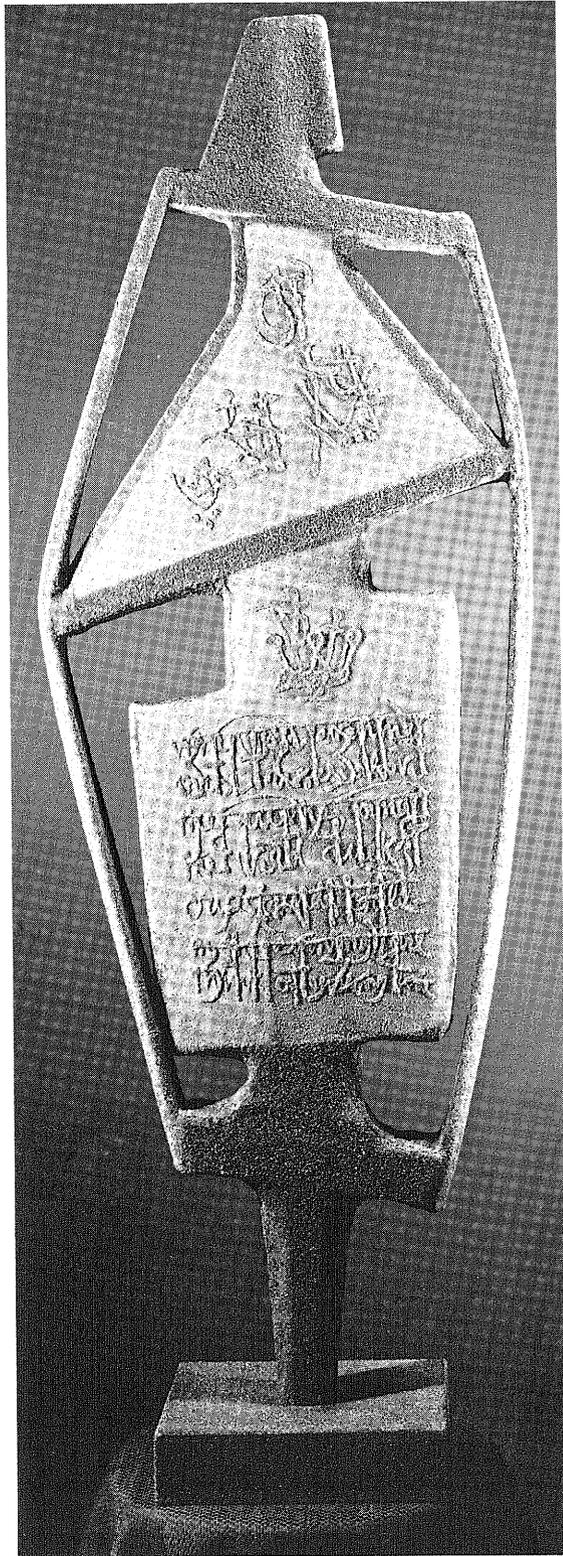


Figure 12  
 GIRL  
 plastic on shaped canvas | height 36" | 1962

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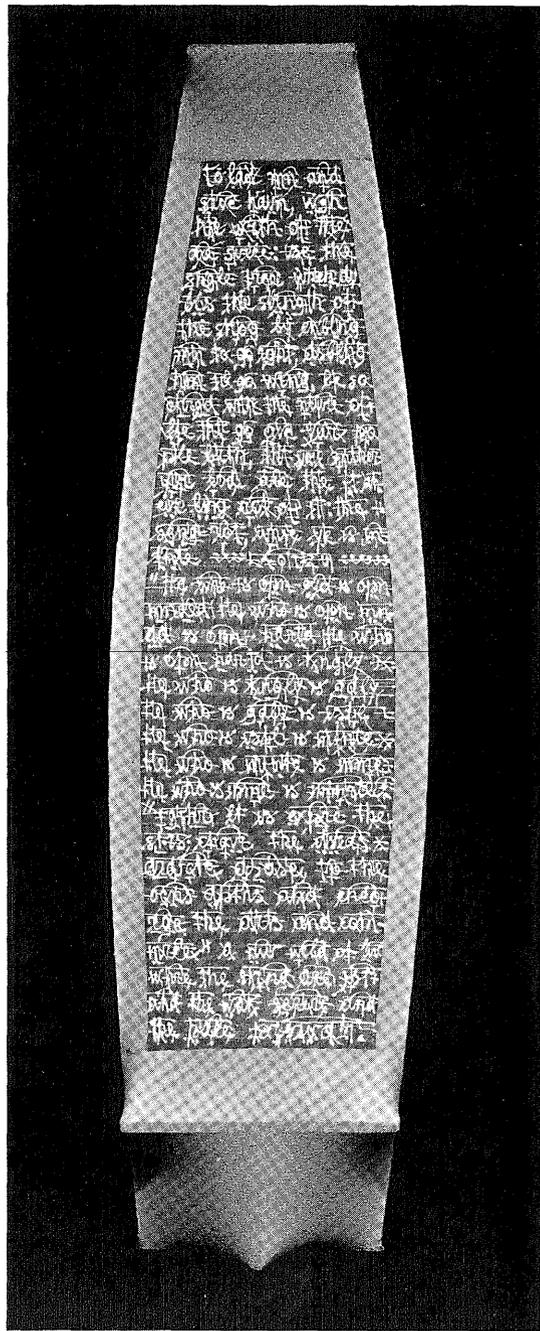
## NOTES ON TECHNIQUE

The Cellocut Process: "The graphic process which I have named cellocut is, briefly, the utilization of a new varnish which is a liquid type of plastic material consisting of sheet celluloid dissolved in acetone. If this varnish is dissolved to pouring consistency, any smooth surface such as Prestwood, copper, brass, aluminum or zinc sheets can be coated with it and, after the varnish has set, worked with etching or woodcut tools. A thicker solution may then be applied to form a heavier raised surface if this is desired for the printed result. Plates made with this varnish may be either intaglio or surface printed. The printing itself may be done by hand or with an etching press.

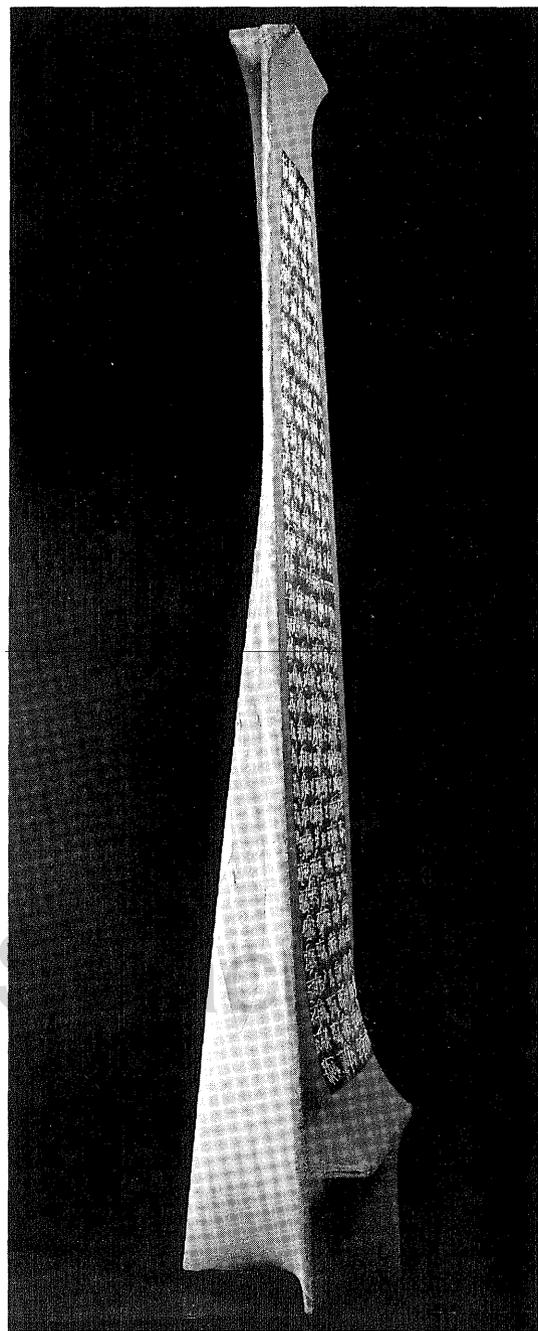
Experimentation within the medium itself, or in combination with mordants and other graphic techniques, constantly leads to new possibilities and new problems. Its versatility and simplicity of execution make the cellocut a desirable medium for the contemporary graphic artist." From the catalog of the Margo Retrospective Exhibition at the Brooklyn Museum, 1947.

Most of the early prints were small and frankly exploratory. After his first drypoints on celluloid, which were intaglio inked, he began pouring his dissolved celluloid onto smooth, stiff surfaces, incising designs into the coating when it was dry or nearly so. These, as in the case of DJINN, were relief inked. Towards the end of the thirties, about the time his fantastic shapes were becoming freer and less fearful, he began to build up the surface of the plate with thicker cellocut, into which he impressed the textures of crumpled paper, wire,—or the materials themselves were imbedded in it—shapes cut from cardboard, splinters of wood, loops of thread, etc.

Beginning ca. 1946 (as with CARNIVAL) he combined intaglio inking with relief inking by rollers of differing degrees of firmness. This permits subtly gradated color: the intaglio inking remains primarily in below-surface apertures; relief inking, on a soft (gela-



SOICHI SUNAMI



SOICHI SUNAMI

Figure 13  
IN MEMORIAM  
plastic on shaped canvas | 96 x 25 | 1963

Figure 14  
IN MEMORIAM  
side view

tin) roller coats raised contours from their peaks far down their slopes; another color applied on a *hard* (rubber) roller over the same area coats only the higher ridges—but the upper and lower colors become blended at their margins. The manner in which this procedure and others have been used will be indicated in the documentation. (Where not specified in the description, the plates were relief inked by rollers of average firmness.)

Unless otherwise noted, an etching press was used; the bed was set up in the conventional way except for second and subsequent printings when, for easier registration, it was set up as follows:

1. blankets
2. paper, white unless specified, usually dampened, printing side up
3. any individually-inked shapes, etc., positioned face down on the paper
4. the plate
5. blankets

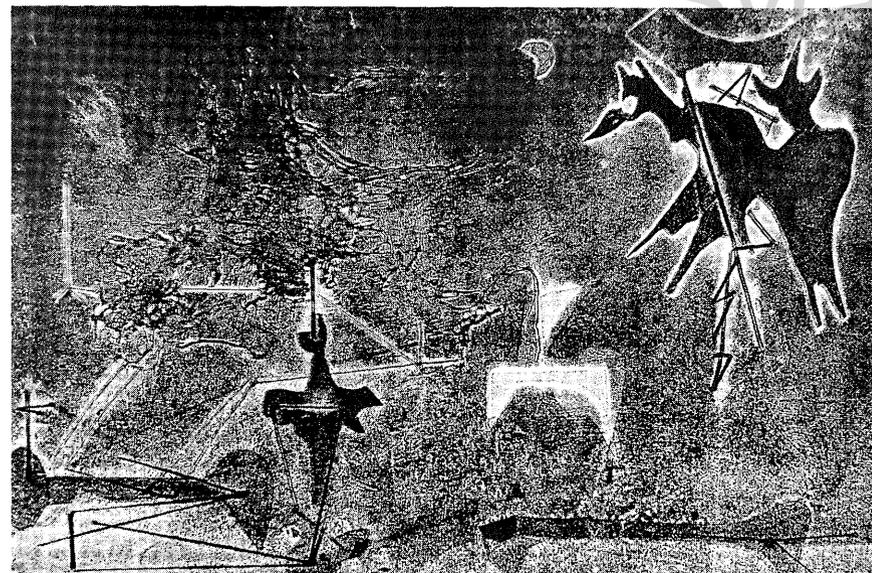
In 1953, Margo began to use cellocut on some of his paintings; by 1955 he was exhibiting large bas-relief panels on which the forms had been built up with cellocut under their coverings of lacquer-painted sheet aluminum. He also used aluminum and cellocut in his free-standing sculpture.

Wood panels, with their designed areas protected by heavy aluminum foil which was especially malleable were used more and more frequently as plates for his cellocut prints. On occasion, the crumpled foil, made permanent by its coatings of cellocut, was used to produce textures rather than merely to protect textures.

"My own prints are not reproductions of sketches. I work on the plates as I do on my paintings, directly and spontaneously developing them. When working in color, I have used as many as fifteen plates for a single print. The plates for all colors are carried forward together. I make trial proofs constantly until the idea is clarified and completed."



16. DJINN



22. FLOATING OBJECTS ILLUMINED #4

ABBREVIATIONS

- C—Cellocut
- P—Prestwood coated with cellocut varnish
- pr—Printing
- AP—Artist's Proof
- Print Illustrated

Measurements in inches; height precedes width.

1-15 PORTFOLIO OF EARLY CELLOCUTS

Rice Paper | 1932-42

C on celluloid, sandpaper or P; some plates coated with C varnish and incised, some with thread or other materials imbedded in the varnish, some with areas built up of a denser solution of C.

- 1. FEMALE HEAD  
4 1/8 x 3 3/4 | 1931
- 2. UNTITLED  
3 3/4 x 2 3/4 | ca. 1932
- 3. OLD SAILOR AP  
7 1/4 x 5 3/4 | 1932

4. THRU THE WINDOW AP  
6 3/4 x 8 3/4 | 1934

5. UNTITLED  
5 1/2 x 6 3/4 | ca. 1935

6. UNTITLED  
9 1/4 x 7 3/4 | ca. 1937

7. UNTITLED  
6 3/4 x 7 3/4 | ca. 1937

8. UNTITLED  
10 3/8 x 7 3/4 | ca. 1939

9. UNTITLED  
4 7/8 x 3 5/8 | ca. 1939

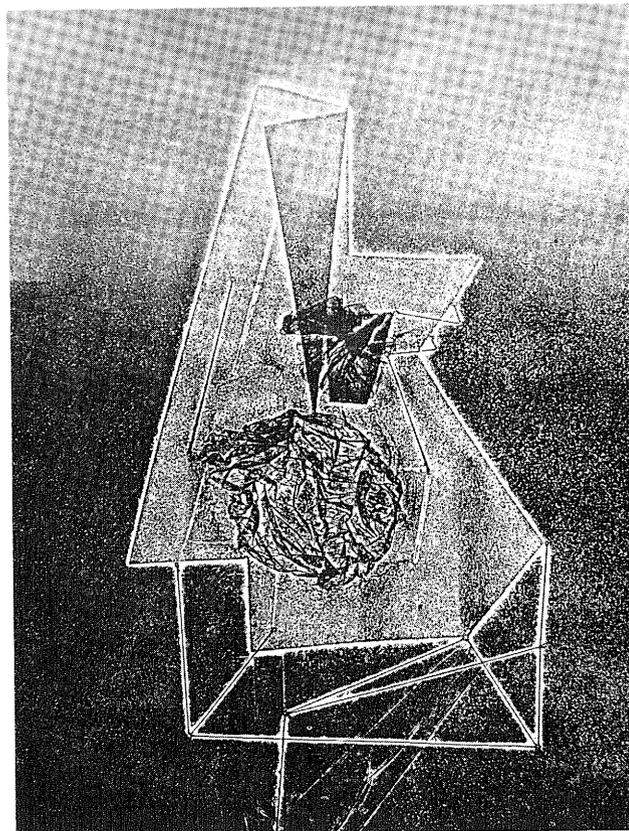
10. UNTITLED  
4 3/4 x 4 3/4 | ca. 1941

11. UNTITLED  
2 1/2 x 2 | no date

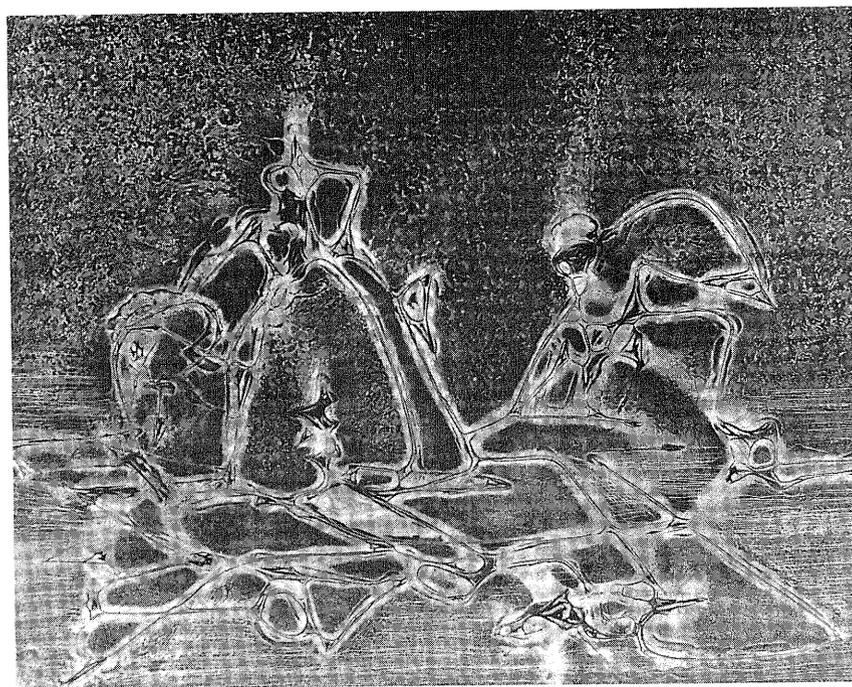
12. UNTITLED  
4 7/8 x 4 1/4 | ca. 1940

13. UNTITLED (color)  
4 7/8 x 6 1/2 | ca. 1941

14. UNTITLED  
4 x 2 7/8 | ca. 1941



24. LOOKOUT



27. PLEISTOCENE MONARCHS II

15. UNTITLED  
4 x 5 | ca. 1944

● 16. DJINN 3/20  
10 $\frac{3}{8}$  x 5 $\frac{1}{2}$  | Rice Paper | 1934  
Single pr: C on P; drypoint, brown

17. IMPRISONED 15/35  
6 $\frac{3}{4}$  x 9 | Laid Paper, cream | 1934  
Single pr: C on P; drypoint, black

18. LUNAR FIGURES AP  
7 x 8 | Rice Paper | 1934  
1st pr: C on P, yellow, orange, green  
2nd pr: C on P; blue-black

19. MALEVOLENT NIGHT Ed. 35  
8 $\frac{5}{8}$  x 9 $\frac{3}{4}$  | Rives Paper, cream | 1934  
3 plates: C on P; incised  
1st pr: Plate A, yellow at top gradated to orange at base  
2nd pr: Plate B, purple to black as above  
3rd pr: Plate C, opaque green

20. FLOATING OBJECTS ILLUMINED #2 2/15  
6 $\frac{3}{4}$  x 9 $\frac{5}{8}$  | Rice Paper | ca. 1934  
1st pr: C on P (rough side) incised; purple, red, blue, yellow  
2nd pr: as above; orange and red  
3rd pr: celluloid sheet, softened with acetone, impressed with shapes and textures; black

21. COMPOSITION #107 5/10  
16 $\frac{1}{4}$  x 11 $\frac{3}{8}$  | Rice Paper | 1935  
Single pr: C on P; drypoint, brown

● 22. FLOATING OBJECTS ILLUMINED #4 Ed. 35  
9 $\frac{1}{2}$  x 13 $\frac{7}{8}$  | Laid Paper, cream | 1940  
1st pr: C on celluloid, area masked near center; yellow at top gradated to orange, to brown at bottom, mask removed  
2nd pr: stencil paper and sandpaper on P; blue-black

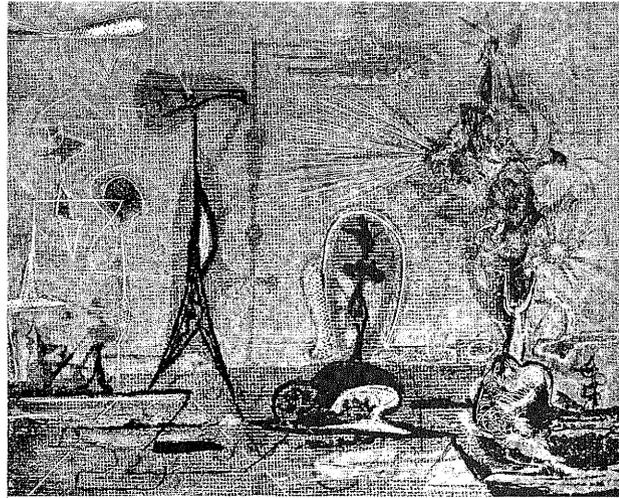
23. RECONSTRUCTION Ed. 35  
8 $\frac{7}{8}$  x 10 $\frac{5}{8}$  | Laid Paper, cream | 1942  
1st pr: stencil board and C on sandpaper; blue  
2nd pr: stencil board and C on P; brown with orange and yellow areas

● 24. LOOKOUT Ed. 35  
11 $\frac{1}{2}$  x 8 $\frac{3}{4}$  | Laid Paper, cream | 1942  
Single pr: sandpaper with C and sewing thread; yellow at top through orange to black at base

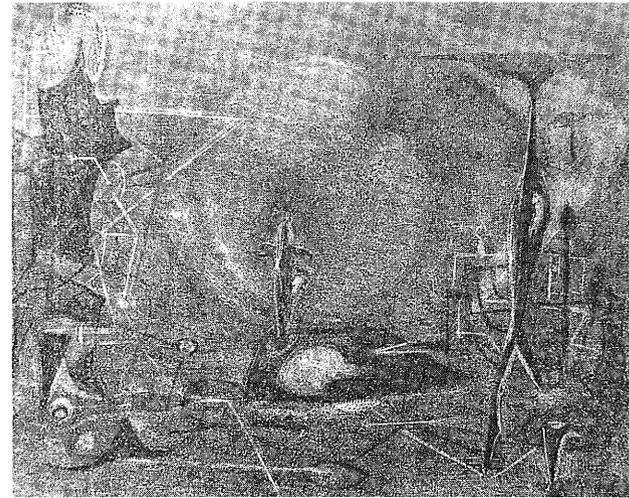
25. MAGNETIC MAZE #1 Ed. 35  
9 x 11 | Rives Paper, cream | 1944  
1st pr: C on sandpaper; orange at top through yellow to blue at base  
2nd pr: another plate prepared as above; black

26. IGNES FATUI 1/15  
(revision of FLOATING OBJECTS ILLUMINED #2)  
7 $\frac{1}{4}$  x 9 $\frac{7}{8}$  | Laid Paper, cream | 1945  
1st pr: original celluloid plate (broken at upper left); blue  
2nd pr: C on P; red  
3rd pr: C on P; yellow

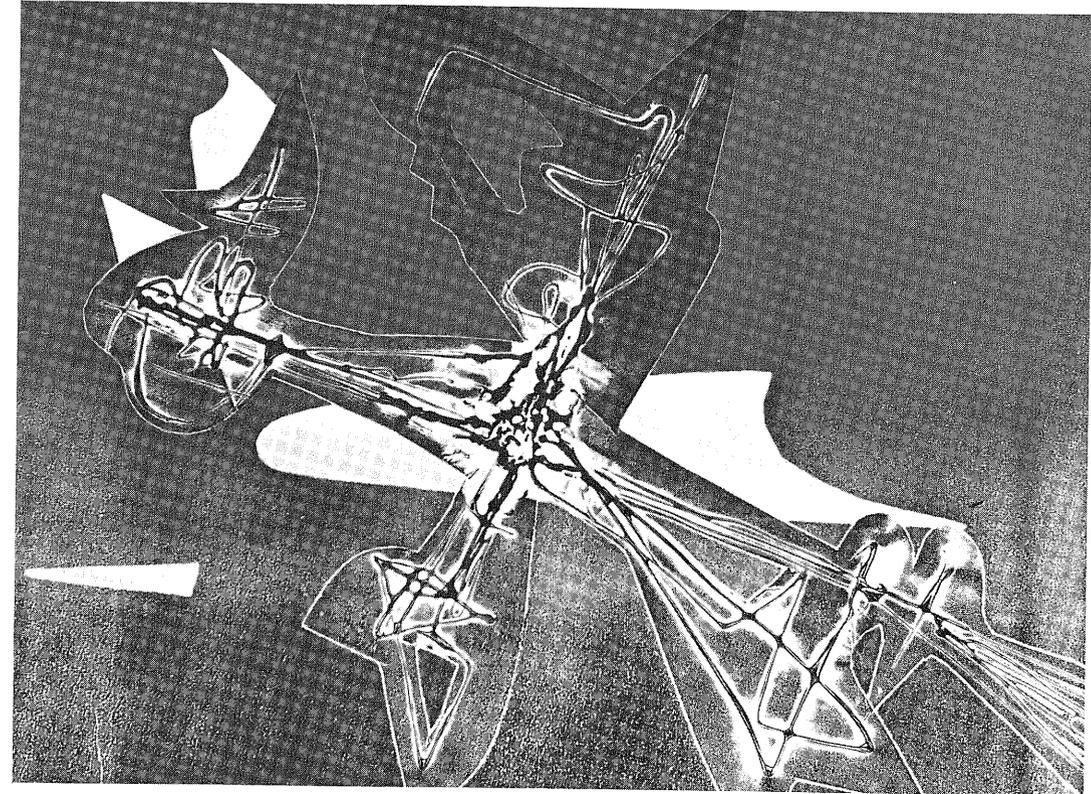
● 27. PLEISTOCENE MONARCHS II 2/30  
8 $\frac{1}{2}$  x 10 $\frac{7}{8}$  | Laid Paper, cream | 1945  
1st pr: C on celluloid; yellow  
2nd pr: C on celluloid; orange



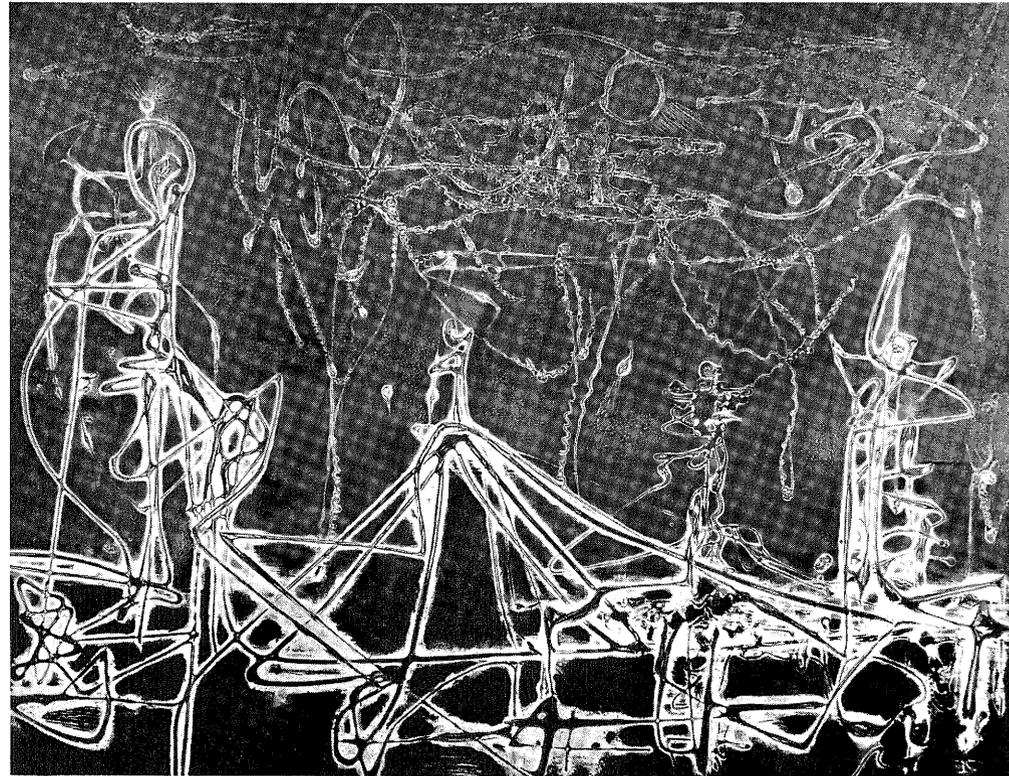
29. SHORELINE



30. DAWN DANCE

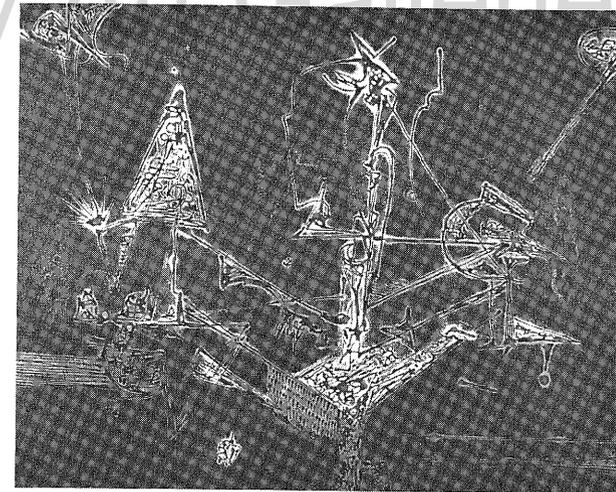


37. SPACE SHIP

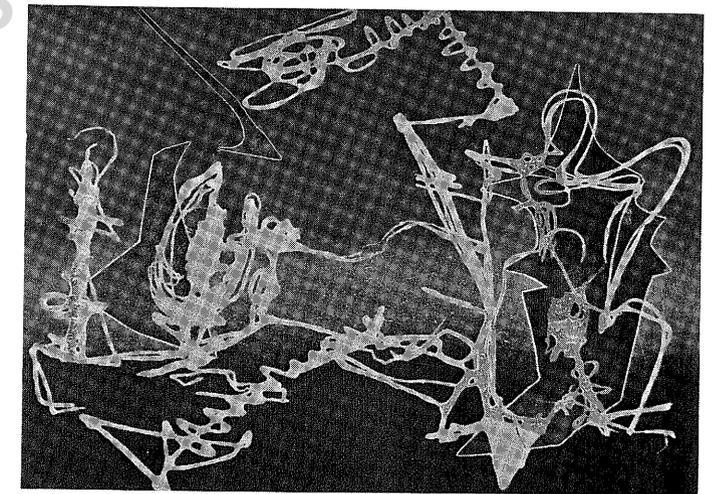


34. CARNIVAL

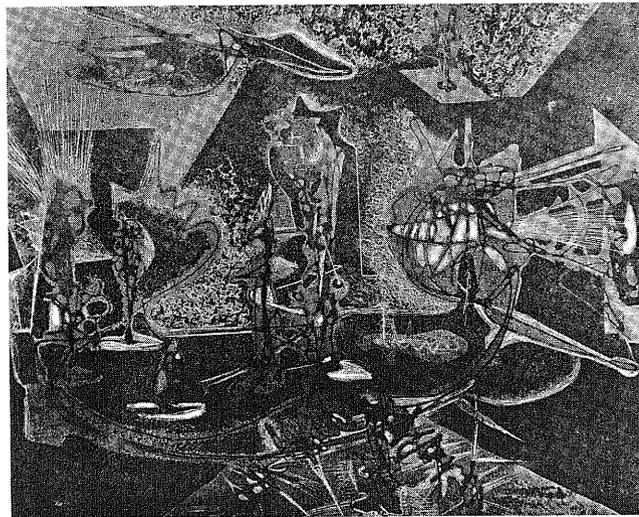
38. MAGNETIC MAZE #2



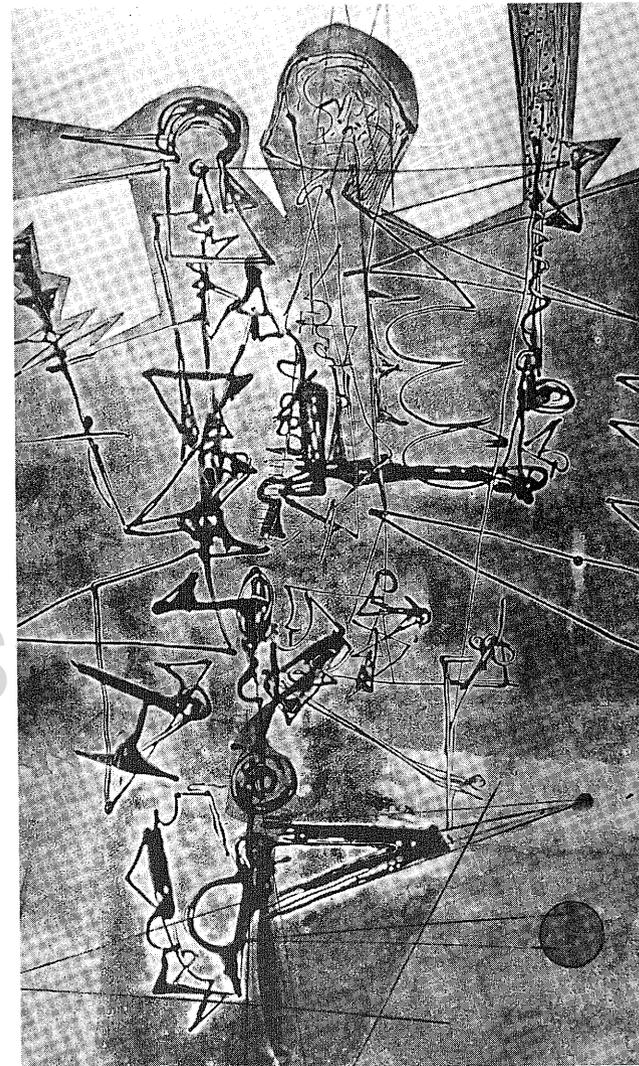
41. GENETIC FIELD #1



University Art Galleries



46. RADAR OUTPOST



47. INTERACTION

28. CORRALLED *Ed. 35*  
 8 $\frac{3}{8}$  x 11 | Laid Paper, cream | 1945  
 1st pr: sandpaper shape; green  
 2nd pr: sandpaper "plate" with C; brown

● 29. SHORELINE *Ed. 15*  
 7 x 9 | Laid Paper, cream | 1945  
 Single pr: engraving, soft ground etching on copper; black

● 30. DAWN DANCE *Ed. 35*  
 7 x 9 | Laid Paper, cream | 1946  
 1st pr: C on cardboard transferred to copper plate coated with soft ground; intaglio inked yellow and orange, then relief inked (hard roller) orange at top gradated to blue at base  
 2nd pr: Same plate, brown, printed off-register

31. BLACK LIGHT *Ed. 50*  
 9 $\frac{7}{8}$  x 11 $\frac{3}{4}$  | Sweden Paper, cream | 1946  
 1st pr: C on thin sheet of tin; yellow at top to brown at base (hard roller), then thalo blue (hard roller)  
 2nd pr: C on celluloid; ultramarine blue

32. LUMINARIES *Ed. 35*  
 9 $\frac{1}{4}$  x 11 $\frac{1}{2}$  | Laid Paper, cream | 1946  
 Single pr: C on celluloid; blue

33. MIRAGE *Ed. 30*  
 9 $\frac{1}{8}$  x 11 $\frac{1}{4}$  | Laid Paper, cream | 1946  
 1st pr: Sandpaper, with some shapes removed; yellow at top gradated to orange at base  
 2nd pr: Open, calligraphic shape of C; inked as above  
 3rd pr: C on sandpaper; black

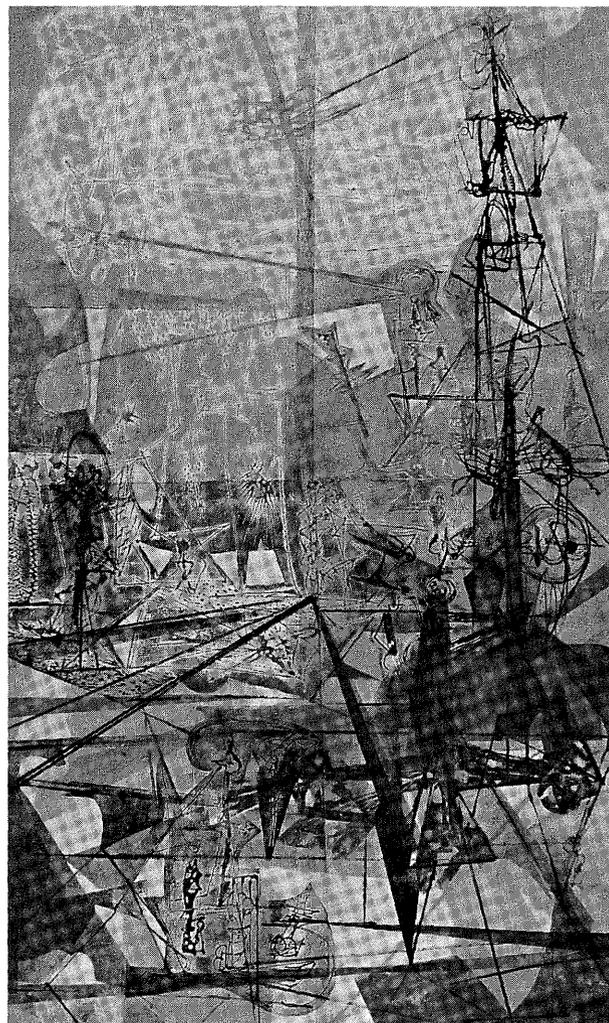
● 34. CARNIVAL (working proof of CARNIVAL #1)  
 15 $\frac{3}{4}$  x 19 $\frac{3}{4}$  | Laid Paper, cream | 1946  
 1st pr: C on celluloid; orange at top into yellow (soft roller)  
 2nd pr: Same plate; transparent blue at top to black on lower  $\frac{1}{4}$  (hard roller)

35. THE FOUNTAIN *Ed. 35*  
 11 x 9 $\frac{1}{8}$  | Laid Paper, cream | 1946  
 1st pr: C on P; blue into green  
 2nd pr: 2 stencils, one intaglio inked, yellow and orange, the other relief inked, blue

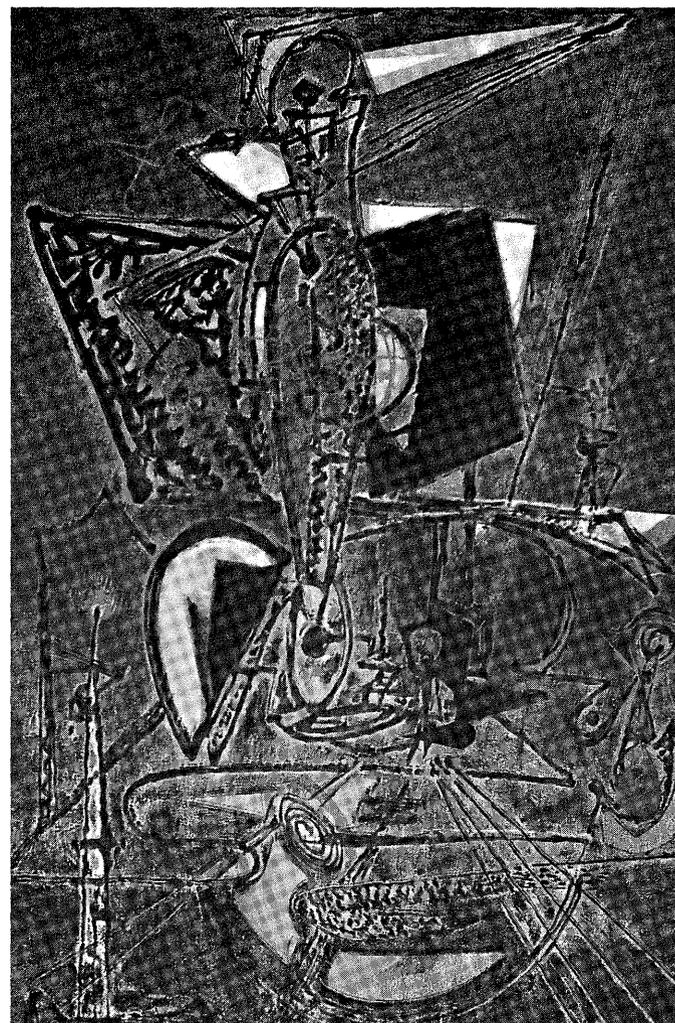
36. DANCERS 39/50  
 5 $\frac{3}{4}$  x 8 $\frac{3}{4}$  | Laid Paper, cream | 1946  
 1st pr: Stencil board; yellow at top gradated to orange at base  
 2nd pr: C on celluloid, incised; blue (hard roller)

● 37. SPACE SHIP 2/25  
 15 $\frac{1}{2}$  x 20 $\frac{3}{4}$  | Pellon-type Paper | 1946  
 Single pr: C on P, protected by stencil board in 3 areas to remain uninked; inked red at top gradated to black at bottom; stencil shapes removed; celluloid shape, black, positioned on inked plate

● 38. MAGNETIC MAZE #2 2/10  
 22 $\frac{1}{4}$  x 28 | Rice Paper | 1946  
 1st pr: C on P; zinc yellow  
 2nd pr: Cardboard with C, some areas removed; transparent deep yellow at top gradated to cadmium red at base  
 3rd pr: C on cardboard; blue at top to black at base

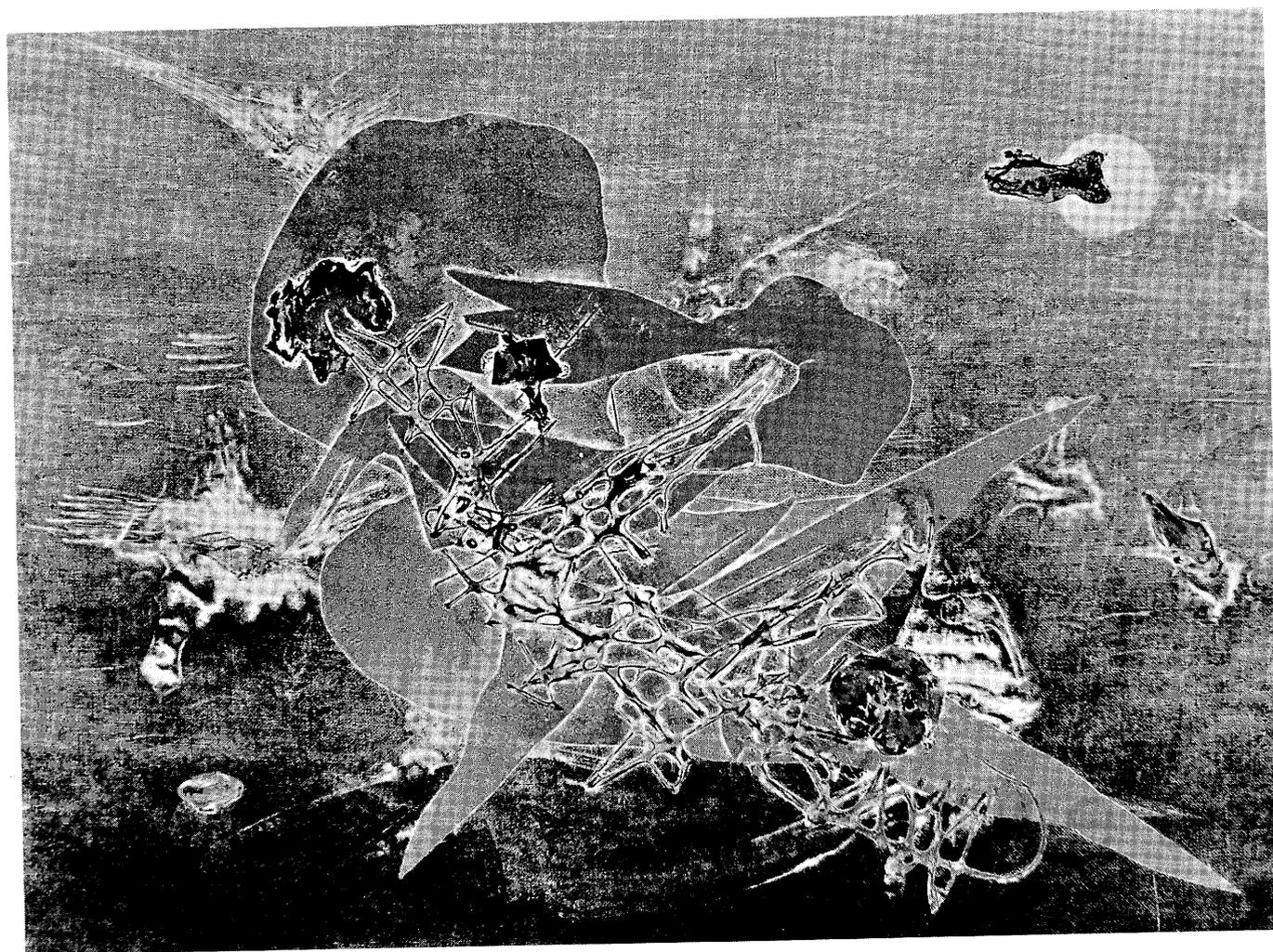


48. TELECAST



49. ALCHEMIST

39. WEBS OF FORCE 5/50  
 10 x 13 | Sweden Paper, cream | 1946  
 1st pr: Celluloid plate with center removed; green  
 2nd pr: Same plate, shapes of C and others of brass inked and positioned on paper; lower 1/3 of plate black (hard roller)
40. METALLIC SYMPHONY Ed. 50  
 9 1/8 x 11 7/8 | Cream Paper | 1946  
 1st pr: C on P, incised; yellow (top) through orange to red (base)  
 2nd pr: Thin sheet brass repoussée both obverse and reverse, black
- 41. GENETIC FIELD #1 4/25  
 15 5/8 x 21 | Pellon-type Paper | 1946  
 Single pr: C on P; red (top) to black (base), inked C shapes positioned on plate
42. CREATION 2/15  
 10 x 6 1/2 | Pellon-type Paper | 1947  
 Single Pr: Zinc plate with C; top third yellow (soft roller) orange on top half (hard roller) blue lower half (soft roller), black, entire plate (hard roller)
43. MODERN MAN Ed. 15  
 9 3/4 x 8 | Pellon-type Paper | 1947  
 1st pr: Textured celluloid, center removed; blue  
 2nd pr: Smaller shape of sandpaper, thread and C; yellow (soft roller), brown (hard roller)
44. DOUBLE EXPOSURE 1/15  
 9 1/2 x 7 3/8 | Cream Paper | 1947  
 Single pr: C transferred to soft ground on zinc plate; blue
45. THE LESSON 2/15  
 8 1/2 x 13 1/2 | Rice Paper | 1947  
 Single pr: C on P; red at top into yellow at base (soft roller), entire surface black (hard roller), sticks, brown and black, positioned on plate
- 46. RADAR OUTPOST State 2  
 15 x 18 | Sweden Paper, cream | 1947  
 Single pr: C transferred to soft ground on copper plate, etched and engraved; black
- 47. INTERACTION 9/10  
 28 x 17 3/4 | Rice Paper | 1947  
 Single pr: C on P; yellow, then C shapes and stencil shapes, inked with colors on soft, then hard, rollers, positioned on inked plate
- 48. TELECAST Ed. 10  
 60 1/2 x 35 3/4 | Rice Paper | 1947  
 Single pr: C on P, smaller plates of cardboard and aluminum separately inked and positioned on inked plate. Too large for the press, this was inked by foot pressure.
- 49. ALCHEMIST AP  
 33 1/2 x 23 | Rice Paper | 1947  
 1st pr: C on P, some areas lowered; soft green, low central area inked with brush, yellow into blue  
 2nd pr: C on P, dark brown at top gradated to black at base (hard roller)  
 3rd pr: C shapes, yellow, orange



73. FROM THE MATRIX

50. ALCHEMY AP

8 $\frac{3}{8}$  x 6 $\frac{1}{8}$  | Glossy Printers' Stock | 1947

2 prs: 2 zinc plates, on which C was poured and impressed with textures while still soft, then carved; etching techniques used on plate; etched with copper chloride which makes possible a clean and delicately detailed bite. (Copper chloride first used in etching by *Wilson Silsby* described in his book, *Etching Methods and Materials*. Dodd, Mead & Company, New York, 1943.) These plates were mounted type-high and printed by letter-press for the cover of *Art Digest*, March 1949. See also #75.

51-71 PORTFOLIO PLANNED FOR LETTER-PRESS PRINTING AP  
Rives Paper | 1947-49

Produced to be mounted type-high and printed in book form. The technique used, with some exceptions, follows that in ALCHEMY (#50). C on cardboard, inked and transferred to zinc by etching press, inked again, and again transferred to the same plate (inverted this time) after which the plate was etched, the inked areas serving as stop-out varnish. Some of the proofs are double printings of one plate, inverted the second time.

51. UNTITLED

10 x 7 $\frac{3}{4}$

52. STELLAR GYRATIONS

*American Magazine of Art* Cover | 9 $\frac{1}{4}$  x 7 $\frac{3}{8}$

53. UNTITLED

Double pr of #52 | 9 $\frac{1}{4}$  x 7 $\frac{3}{8}$

54. STELLAR GYRATIONS

1st plate *American Magazine of Art* Cover | 9 $\frac{7}{8}$  x 7 $\frac{7}{8}$

55. UNTITLED

Double pr of #54 | 8 x 9 $\frac{7}{8}$

56. UNTITLED

10 x 7 $\frac{7}{8}$

57. UNTITLED

8 $\frac{7}{8}$  x 6 $\frac{7}{8}$

58. UNTITLED

7 $\frac{7}{8}$  x 10

59. UNTITLED

7 $\frac{7}{8}$  x 9 $\frac{7}{8}$

60. UNTITLED

9 $\frac{3}{8}$  x 7 $\frac{1}{4}$

61. UNTITLED

Double pr of #60 | 9 $\frac{3}{8}$  x 7 $\frac{1}{4}$

62. UNTITLED

7 $\frac{7}{8}$  x 9 $\frac{7}{8}$

63. UNTITLED

10 x 7 $\frac{7}{8}$

64. UNTITLED

9 $\frac{1}{4}$  x 7 $\frac{1}{4}$

65. UNTITLED

Double pr of #64 | 7 x 9

66. UNTITLED

9 $\frac{1}{4}$  x 7 $\frac{1}{4}$

67. UNTITLED

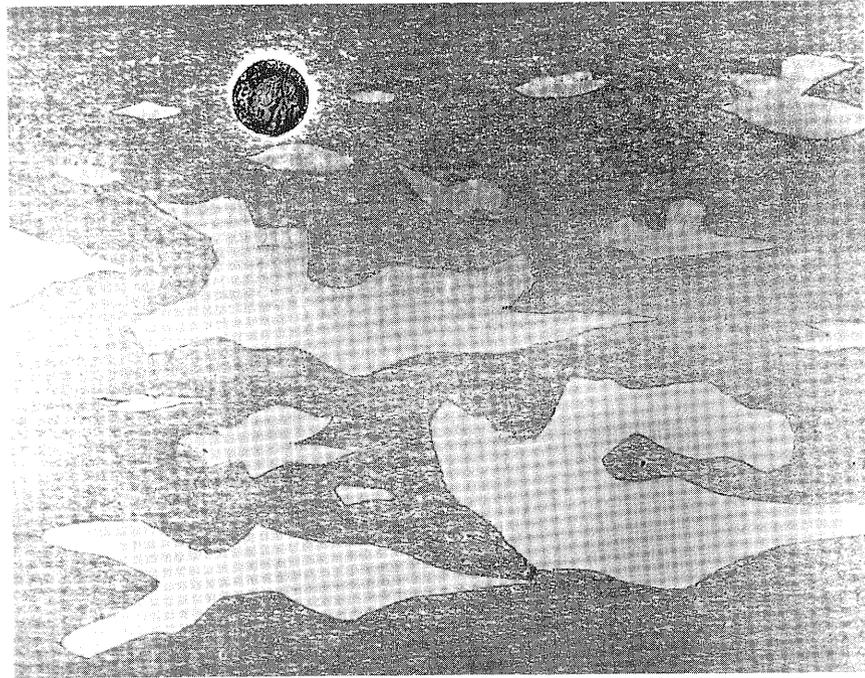
6 $\frac{7}{8}$  x 9

68. UNTITLED

7 $\frac{7}{8}$  x 9 $\frac{7}{8}$

69. UNTITLED

Double pr of #68 | 10 x 7 $\frac{7}{8}$



82. JANUARY



83. FEBRUARY

Syracuse University Art Galleries

70. UNTITLED  
6 $\frac{7}{8}$  x 8 $\frac{7}{8}$

71. UNTITLED  
9 $\frac{7}{8}$  x 7 $\frac{7}{8}$

72. MARINE IMAGES 6/7  
15 $\frac{3}{4}$  x 19 $\frac{1}{2}$  | Pellon-type paper | ca. 1948  
Single pr: C on P (rough side); black

● 73. FROM THE MATRIX 2/7  
16 x 22 $\frac{1}{8}$  | Pellon-type paper | ca. 1948  
Single pr: C on P, engraved lines, indentations made by C shapes, all covered with cellocut-coated cloth; inked as in INTERACTION, #47

74. UNTITLED  
9 $\frac{1}{4}$  x 7 $\frac{1}{4}$  | 1949

75. UNTITLED AP  
5 $\frac{7}{8}$  x 5 $\frac{7}{8}$  | Glossy Printers' Stock | 1949

4 prs: One zinc plate prepared as in ALCHEMY #50. For each printing a different color was applied and the position of the plate on the press bed was changed by a quarter-turn. This plate was mounted type-high and used in the magazine, *Tiger's Eye*, May 1949.

76. UNTITLED AP  
7 $\frac{3}{4}$  x 9 $\frac{3}{4}$  | Rives Paper | 1949

2 prs: Zinc plate prepared as in ALCHEMY #50; black; image inverted in 2nd pr

77. UNTITLED AP  
7 $\frac{3}{4}$  x 9 $\frac{3}{4}$  | Rives Paper | 1949

2 prs: Zinc plate with C and textured soft ground; black; image inverted in 2nd pr

78. UNTITLED AP  
7 $\frac{3}{4}$  x 7 $\frac{3}{4}$  | Rives Paper | 1949

Single pr: Zinc plate with C calligraphy and sandpaper texture on soft ground; black

79. UNTITLED AP  
6 $\frac{5}{8}$  x 4 $\frac{3}{4}$  | Rives Paper | 1949

Single pr: Zinc plate with C; intaglio inked in black

80. UNTITLED AP  
6 $\frac{7}{8}$  x 8 $\frac{7}{8}$  | Rives Paper | 1949

2 prs: Zinc plate with C; black; image inverted in 2nd pr

81-93 THE MONTHS Ed. 20  
28 x 22 | Rives Paper | 1949

81. INTRODUCTION TO *THE MONTHS*  
This introduction to the portfolio, *THE MONTHS*, was handwritten by Teresa Parker, Department of Contemporary Art, Jacques Seligmann Galleries. The holograph was reproduced by silk-screen. The portfolio was first exhibited in 1949 at the Jacques Seligmann Galleries.

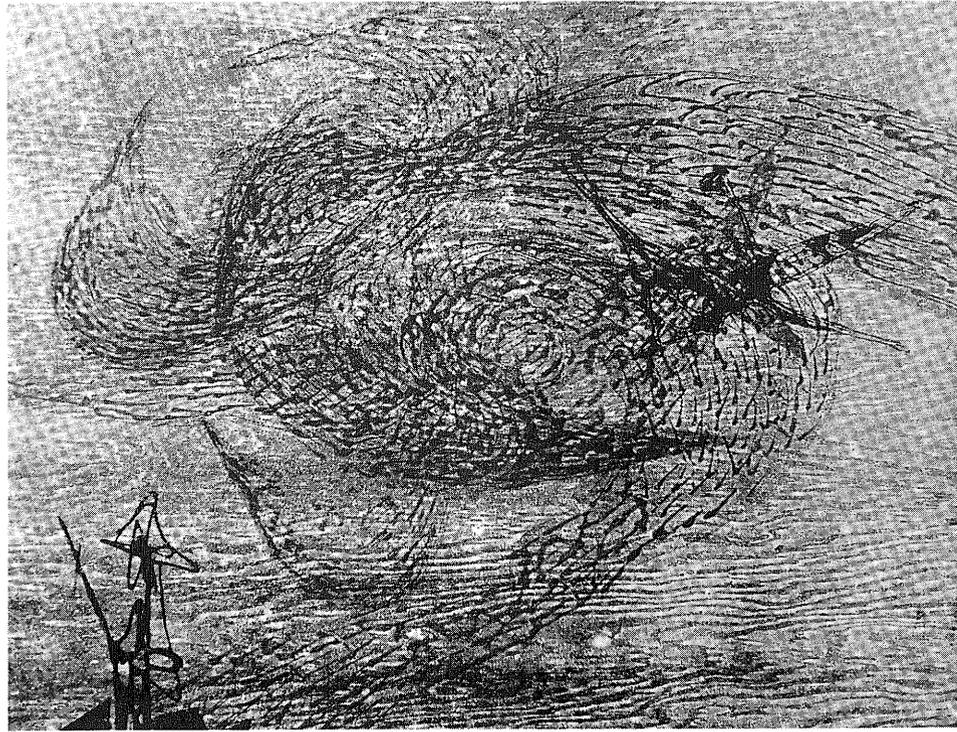
● 82. JANUARY  
16 $\frac{1}{2}$  x 21 $\frac{1}{2}$

1st pr: C on cardboard, area masked out; gray-blue at top to red, orange, yellow as far as halfway down the plate

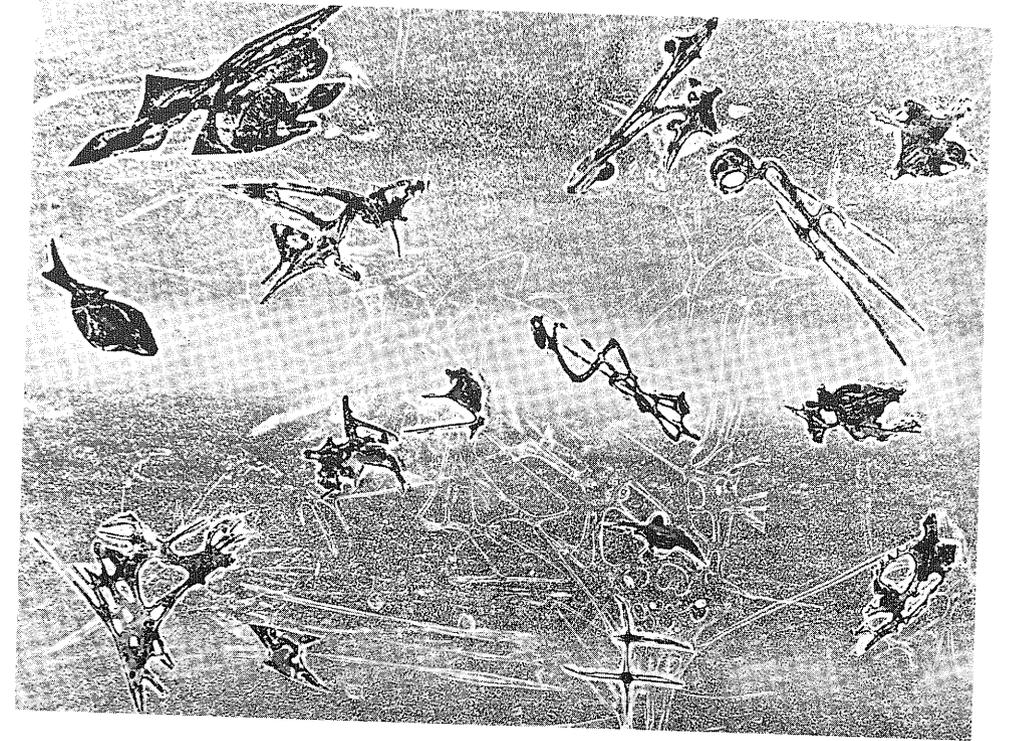
2nd pr: C on cardboard with shapes excised; gray; separate disk inked intaglio, yellow, and relief, red, laid over plate

● 83. FEBRUARY  
21 $\frac{1}{2}$  x 16 $\frac{1}{2}$

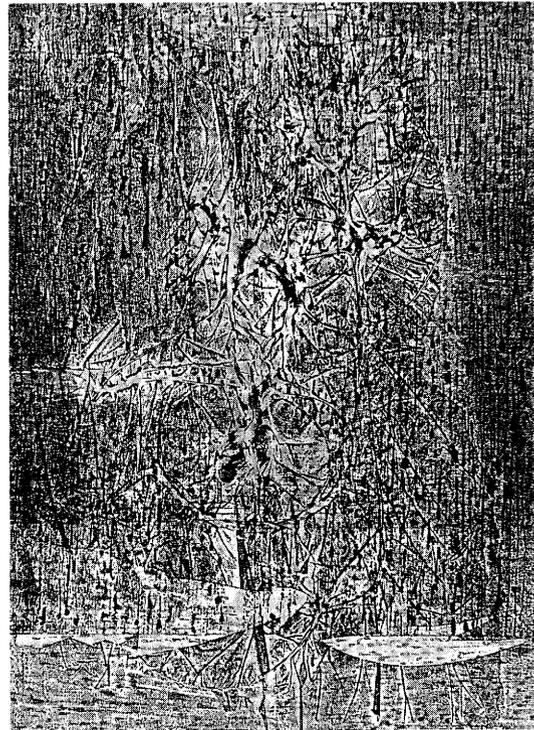
Single pr: C on P; gray-blue; separate shape C on celluloid, black, laid over plate



84. MARCH

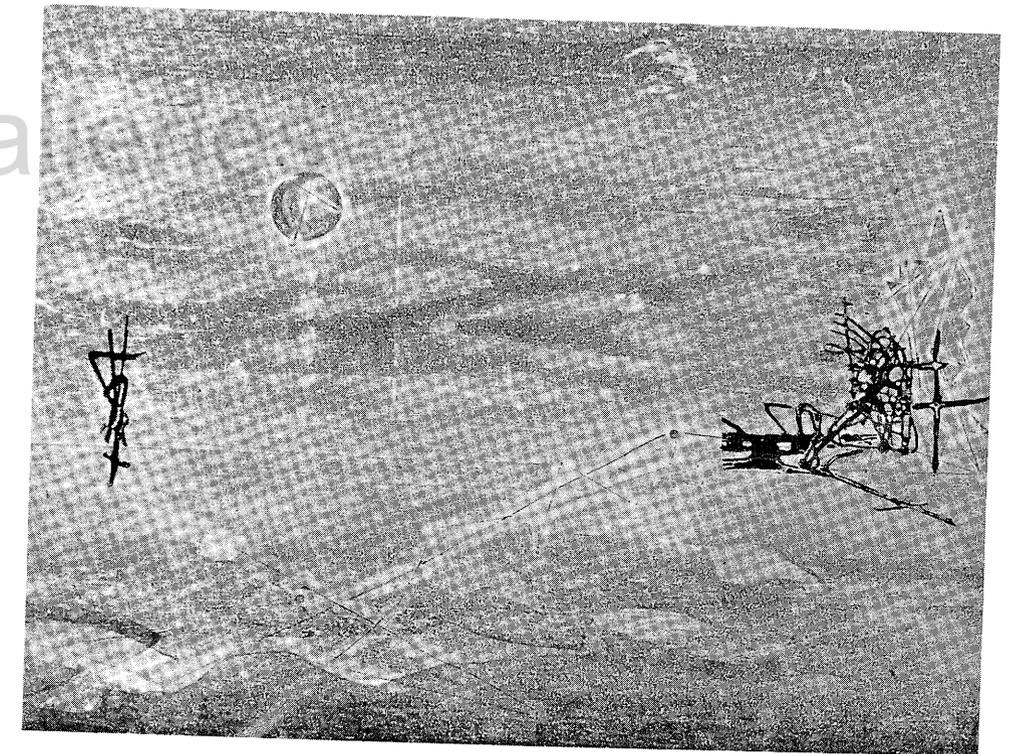


86. MAY



85. APRIL

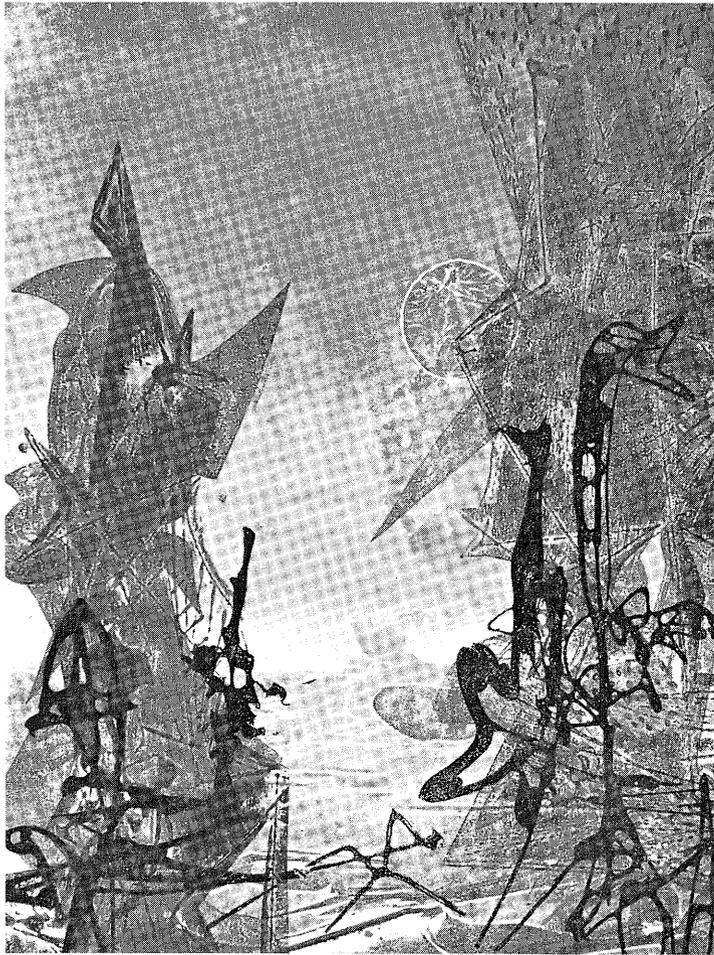
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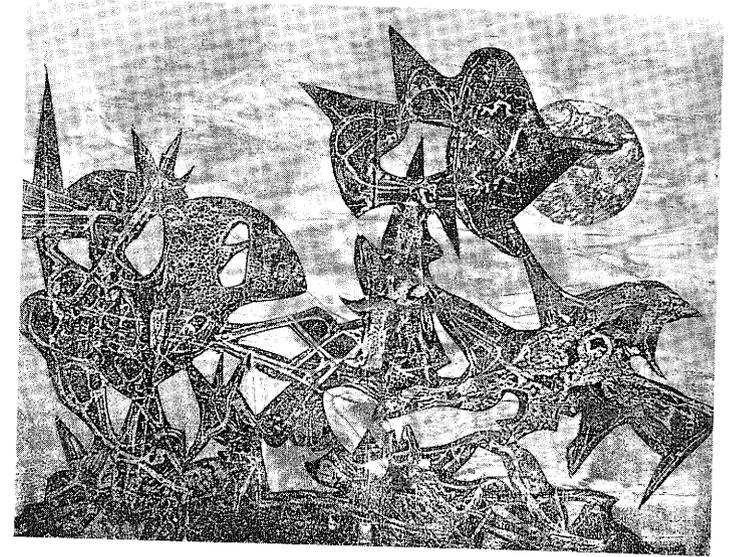
87. JUNE



88. JULY



89. AUGUST



90. SEPTEMBER



91. OCTOBER

Syracuse University Art Galleries



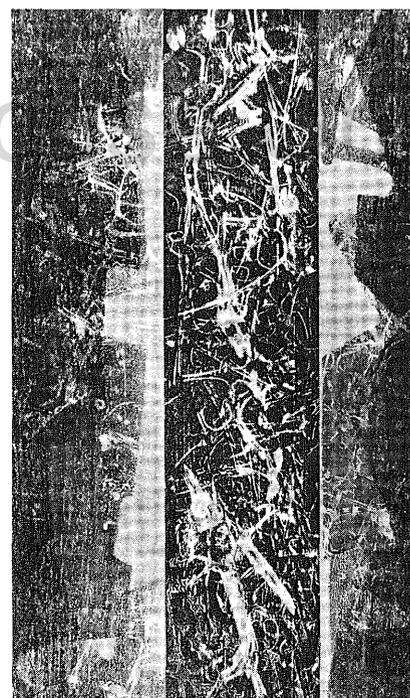
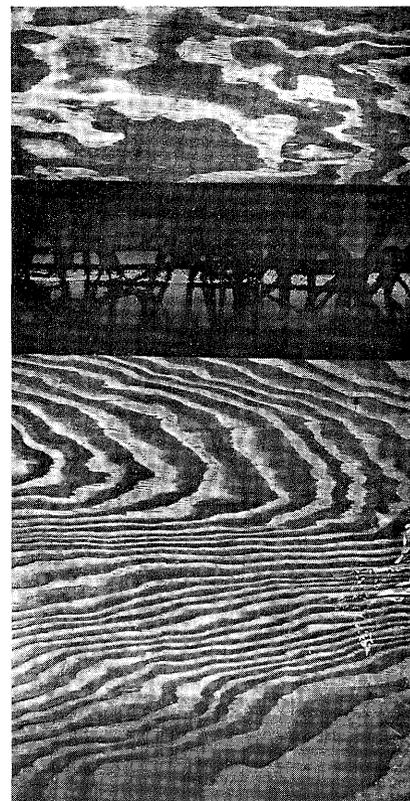
92. NOVEMBER



93. DECEMBER

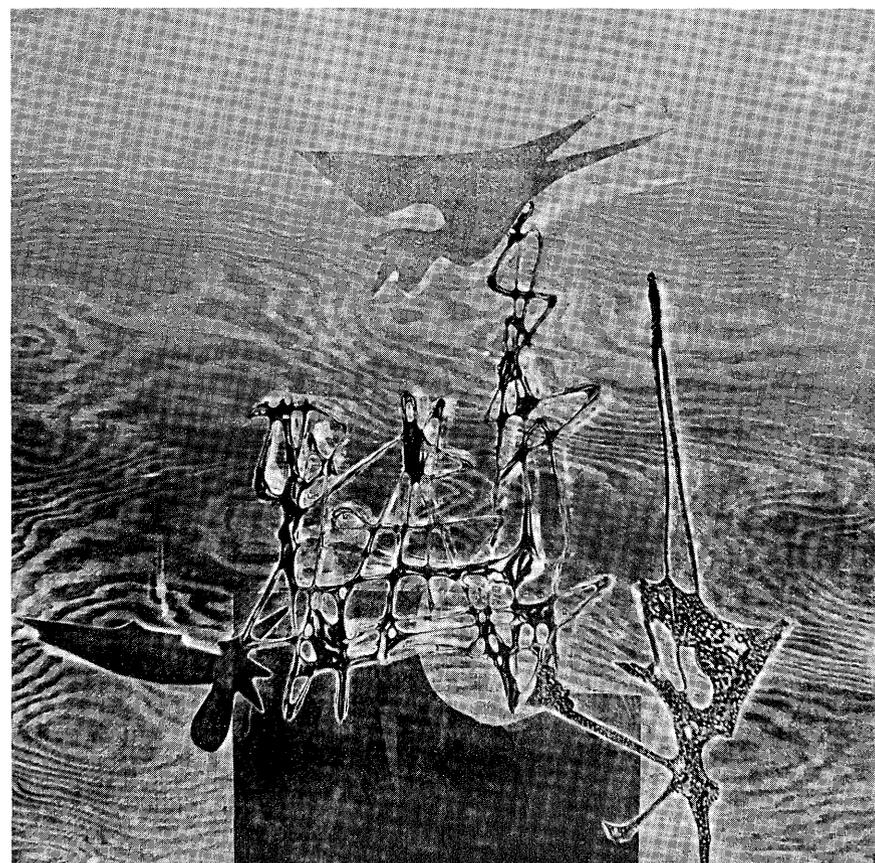
- 84. MARCH  
16½ x 21½  
1st pr: C on plywood; intaglio inked gray-green, relief inked gray-brown  
2nd, 3rd, 4th pr: one c shape; deep gray-blue; position changed for each pr  
5th pr: 2 C shapes; upper shape intaglio inked red, both relief inked black
- 85. APRIL  
21½ x 16½  
7 prs: 7 plates, C on P, of which #1 and #7 were relief inked in yellow and brown, respectively
- 86. MAY  
16½ x 21½  
Single pr: C on P with indentations made by C shapes, covered with cellocut-coated cloth, inked as in INTERACTION, #47
- 87. JUNE  
16½ x 21½  
1st pr: C stencil; inked, from near top, yellow through orange and cerise to Mars yellow at base  
2nd pr: C on P, C shapes, wire, nails; blue
- 88. JULY  
16½ x 21½  
1st pr: C stencil; yellow at top through orange, red, yellow at base  
2nd pr: C on P, heavy aluminum foil crumpled on to wet C, coated again; intaglio green, blue (hard roller), separately inked C shapes positioned on paper
- 89. AUGUST  
21½ x 16½  
1st pr: Sheet celluloid with C shapes; red through cerise and orange to yellow ending ⅔ down, cerise at base up through orange to no ink just below midpoint, celluloid shape, inked tan down to green, positioned at base  
2nd, 3rd, 4th prs: Each a different C shape; purple, blue, and black respectively
- 90. SEPTEMBER  
16½ x 21½  
1st pr: C on P with C shapes; yellow at top through red to orange (base)  
2nd pr: Wood panel with C and indentations from C shapes, area masked out; blue-gray, mask removed, inked red, repositioned on paper
- 91. OCTOBER  
21½ x 16½  
1st pr: C on P, C shapes, inked as in AUGUST #89  
2nd pr: 2 C shapes, inked with hard and soft rollers
- 92. NOVEMBER  
21½ x 16½  
2 prs: Each of a different plate of C on P, both inked with hard rollers, the second with soft roller (purple) also
- 93. DECEMBER  
16½ x 21½  
1st through 4th prs: C shapes; red, blue yellow, orange  
5th pr: Stencil board with several openings; ultra blue at top gradated to black at base; celluloid shapes positioned through openings at top and at base, green-blue

96. THE BRIDGE



101. COSMIC BEAM

95. THE SEA State 1



94. JEWELS IN LEVITATION State 2 1/1

18 $\frac{3}{4}$  x 23 $\frac{7}{8}$  | Pellon | 1948-49

Single pr: C on P covered with fine-woven linen; relief inked in gray. Central area yellow through blue to red wiped on with cloth; C shapes inked intaglio and in relief

● 95. THE SEA State 1 1/1

17 $\frac{5}{8}$  x 17 $\frac{3}{8}$  | Pellon-type Paper | 1949

Single pr: Plywood panel, red, blue, black; celluloid shapes, black, blue

● 96. THE BRIDGE 1/10

33 $\frac{1}{4}$  x 18 | Rice Paper | ca. 1949

1st pr: Wood panel, with indentations from shapes; intaglio inked, thalo blue at top to black at base, yellow-into-blue relief-inked band at base.

2nd pr: C band with openings, black, at base

97. AUGUST 10, 1949 1/10

12 $\frac{7}{8}$  x 16 $\frac{7}{8}$  | Rives Paper, cream | 1949

1st pr: Blank zinc plate, yellow, lower center area wiped clean

2nd pr: C on P transferred to zinc plate; orange (top) to black (base)

98. FROM THE OBSERVATORY 6/7

16 $\frac{5}{8}$  x 12 $\frac{7}{8}$  | Marais Paper | ca. 1950

1st pr: C on P transferred to zinc plate, etched and engraved; inked yellow to red (at base), green area, areas wiped clean

2nd pr: Same plate; black (hard roller), printed slightly off register

99. AUGUST 10, 1951 1/10

16 x 11 $\frac{5}{8}$  | Rives Paper | 1951

Single pr: C on wood panel; yellow through orange to red at base (soft roller), gray-blue, entire surface (hard roller)

100. FROM THE BRIDGE 3/5

15 $\frac{7}{8}$  x 11 $\frac{5}{8}$  | Rives Paper | ca. 1951

1st pr: As above; same colors, (soft roller) lower half only

2nd pr: Similar panel; some red and yellow intaglio inking, entire plate warm gray (soft roller), dark blue on lower half (hard roller)

● 101. COSMIC BEAM 2/10

28 $\frac{5}{8}$  x 17 $\frac{1}{2}$  | Rives Paper | 1951

4 wood panels with indentations made by C shapes; 1st panel inked pink (soft roller), gray-green (hard roller), 2nd inked gray-brown and 3rd, dark brown (soft rollers); 4th inked in vertical bands, orange, yellow, blue (soft roller), then black, entire surface (hard roller)

102. FROM METEORITES AP

11 $\frac{5}{8}$  x 15 $\frac{3}{4}$  | Rives Paper | 1952

1st pr: Wood panel, oval area removed; gray (soft roller)

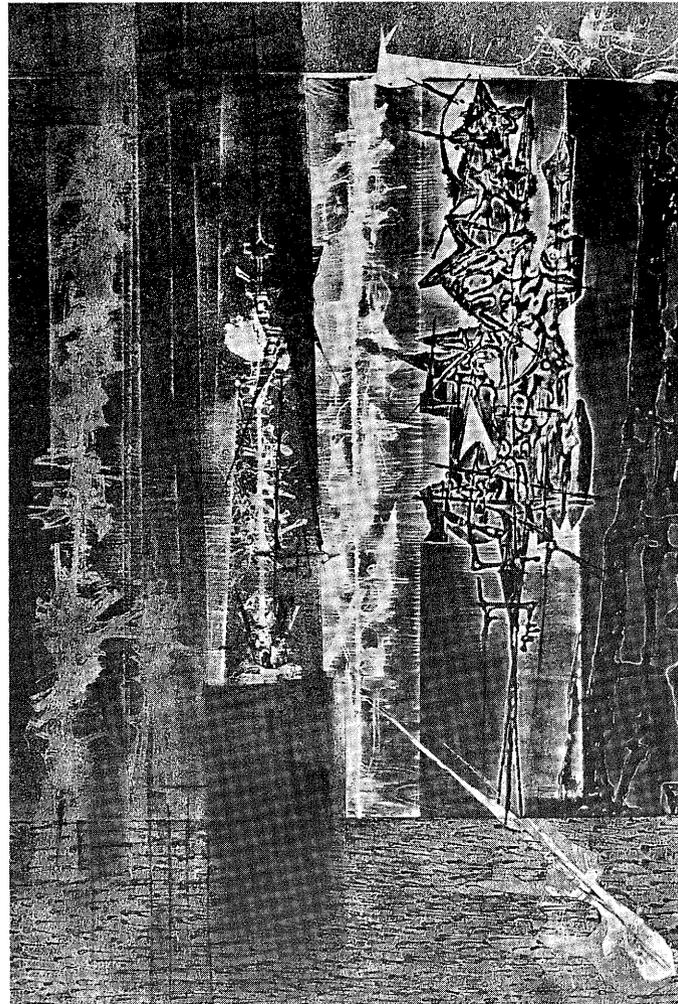
2nd pr: Top  $\frac{2}{3}$  green (soft roller) entire surface cool gray (hard roller), C shape various areas intaglio blue, red, orange, or yellow

103. FROM METEORITES #2 8/12

11 $\frac{5}{8}$  x 15 $\frac{3}{4}$  | Rives Paper | 1952

1st pr: Wood panel, separately inked C shapes, positioned on it

2nd pr: Wood panel, with textures and indentations from C shapes, dark green, uninked stencil positioned at center



108. FEBRUARY 14, 1953



110. BLAST OFF

104. FROM METEORITES #3 8/10

11 $\frac{5}{8}$  x 15 $\frac{3}{4}$  | Rives Paper | 1952

1st pr: Wood panel, C-on-celluloid shape; former relief inked, latter inked intaglio and relief (hard and soft rollers)

2nd pr: Same wood panel; transparent yellow

105. REFLECTIONS FROM SPACE AP

29 $\frac{7}{8}$  x 16 $\frac{3}{4}$  | Rives Paper | 1952

Single pr: Wood panel carved with indentations from C shapes; blue except for areas wiped clean for brush application of pink and orange; green (hard roller); green shape, C on celluloid, positioned on panel

106. FEBRUARY 10, 1953 Ed. 10

34 $\frac{1}{2}$  x 23 $\frac{3}{4}$  | Rives Paper | 1953

Single pr: C and cardboard on wood panel; black

107. FROM WINTER NIGHTS 8/10

34 x 21 | Rives Paper | 1953

1st pr: Wood panel with C shapes, indentations from C shapes, engraving; yellow, raw sienna (soft rollers), thalo blue (hard roller)

2nd pr: Panel as above; inked vertically, blue to black (hard roller)

● 108. FEBRUARY 14, 1953 7/7

34 x 23 $\frac{3}{8}$  | Rives Paper | 1953

2 wood panels as in FROM WINTER NIGHTS, 1st one blue; 2nd, plus cardboard shapes, black

109. INTO THE SKY 10/10

16 x 20 $\frac{1}{4}$  | Rice Paper | 1955

Single pr: C on wood, area lowered; red, yellow blue areas (soft roller), entire surface black (hard roller)

● 110. BLAST OFF 1/7

34 $\frac{5}{8}$  x 22 $\frac{1}{4}$  | Arches Paper | 1955

In this exceptionally complex print, a drawing was used, not to be copied exactly, but to help in clarifying the concept. A sheet of clear celluloid was laid over the drawing. C varnish was poured over this in an approximate "tracing" of the drawing. When dried, the varnish became a raised design fused into the celluloid sheet. This was to be the master plate. Areas were cut out of it where colors printed from other plates would show through. Two wood panels and two stencils were also used.

1st pr: Panel #1; yellow to orange at base; covered by blank stencil to mask out inkless areas; over these a stencil, dark blue with vertical red and lighter blue bands

2nd pr: Master plate, black, and 2nd wood panel intaglio inked light blue, relief inked dark blue

● 111. IN SPACE 7/10

57 x 11 $\frac{1}{2}$  | Rice Paper | 1955

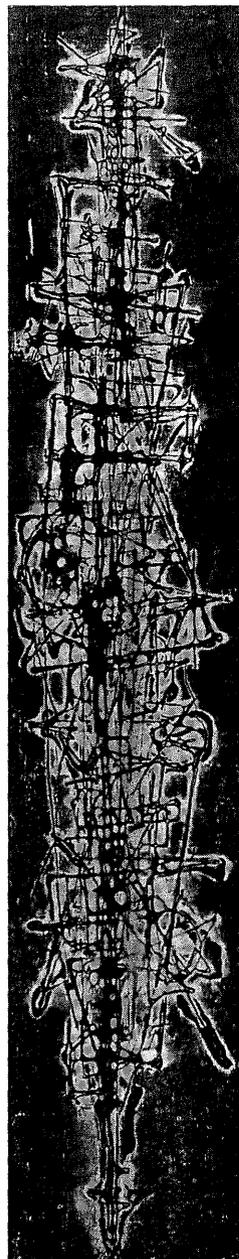
1st pr: Cardboard panel and C shape covered with thin sheet aluminum; zinc yellow (soft roller) central area only

2nd pr: Plank of wood, and C shape covered as above; orange (medium roller), brown (soft roller). Printed by foot pressure

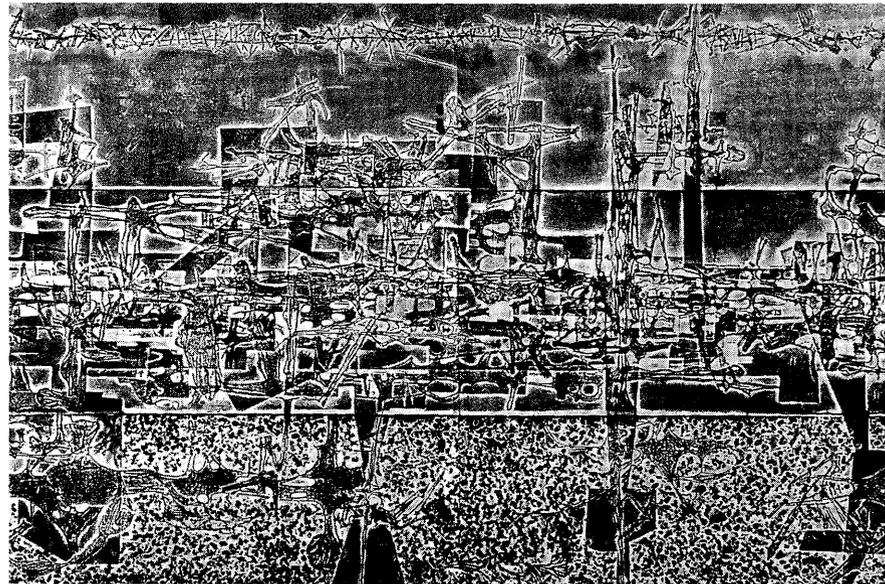
112. INTO SPACE #3 3/10

20 $\frac{1}{2}$  x 16 $\frac{5}{8}$  | Laid Paper | 1955

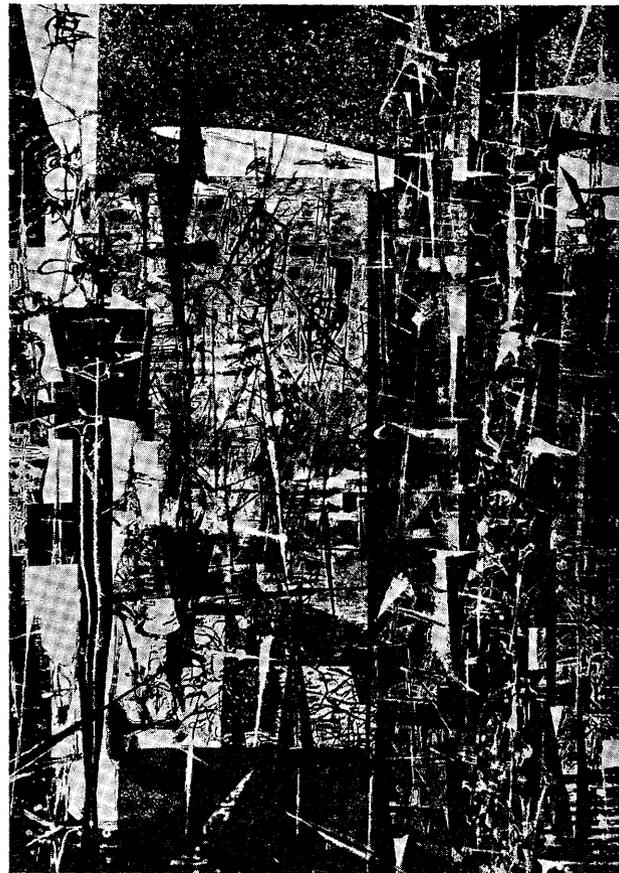
Single pr: Plywood with cardboard shape and C shapes and impressions; intaglio (yellow shape); gradated yellow to Venetian red (soft roller) left side of print, black (hard roller) right side



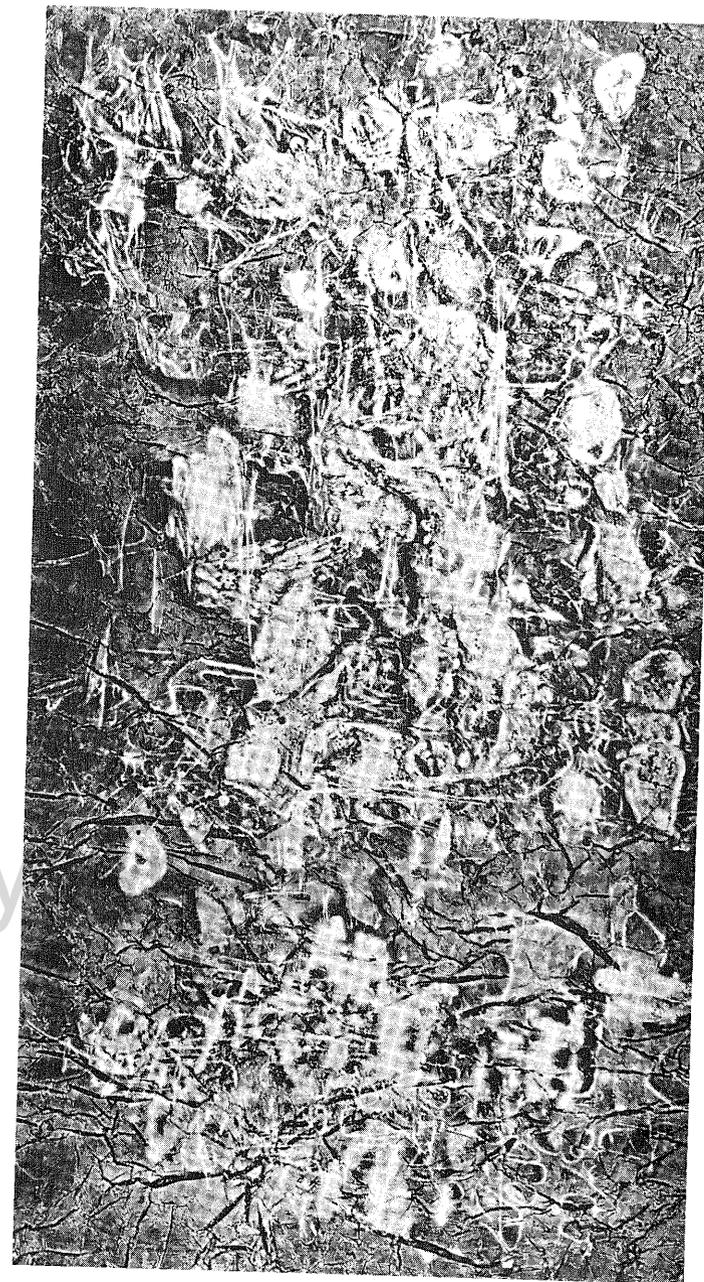
111. IN SPACE



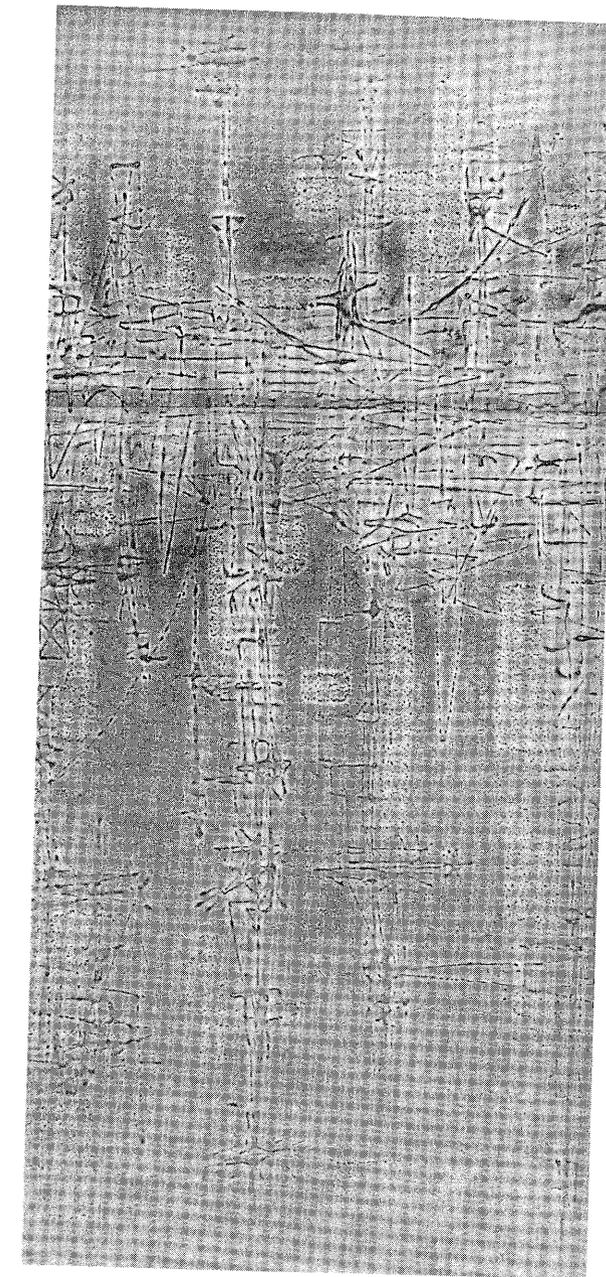
113. FROM THE CITY



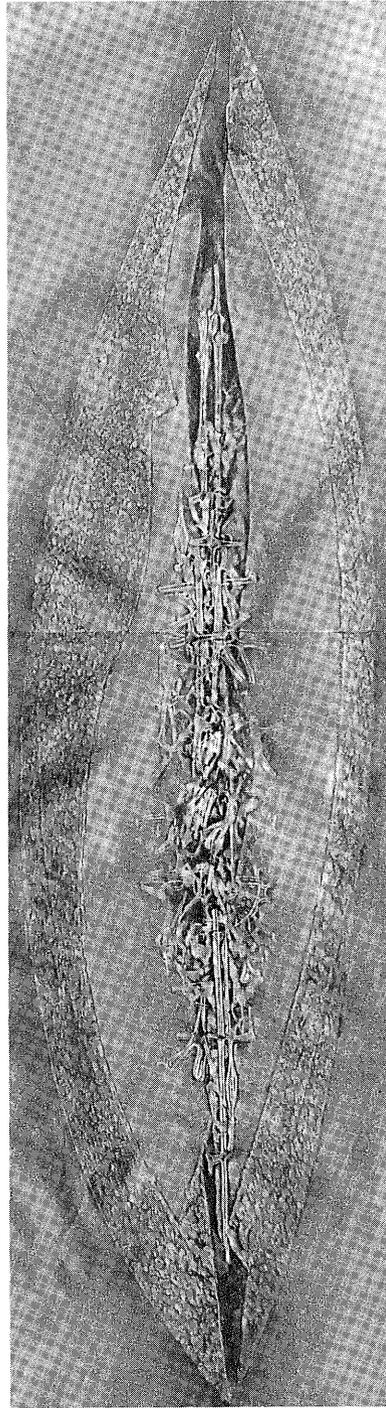
115. NOVEMBER 26, 1956



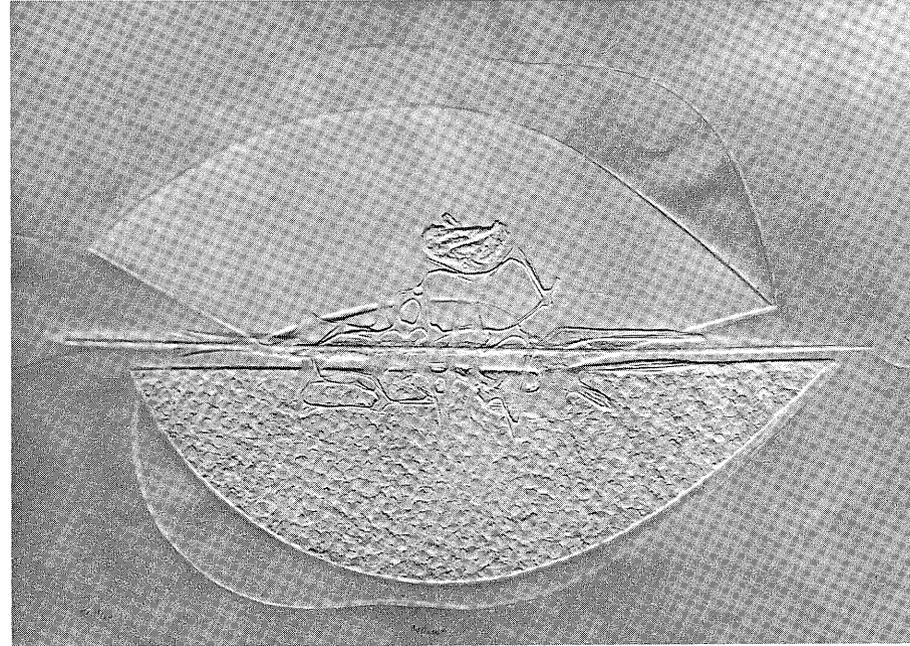
117. FROM ANOTHER GALAXY



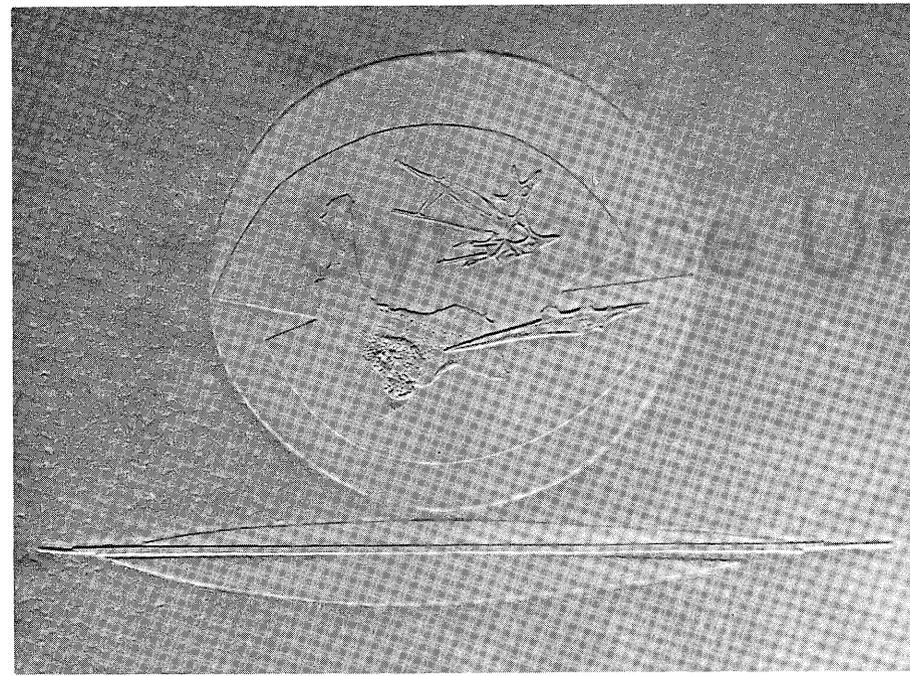
120. ACROSS THE RIVER



124. GERMINATING



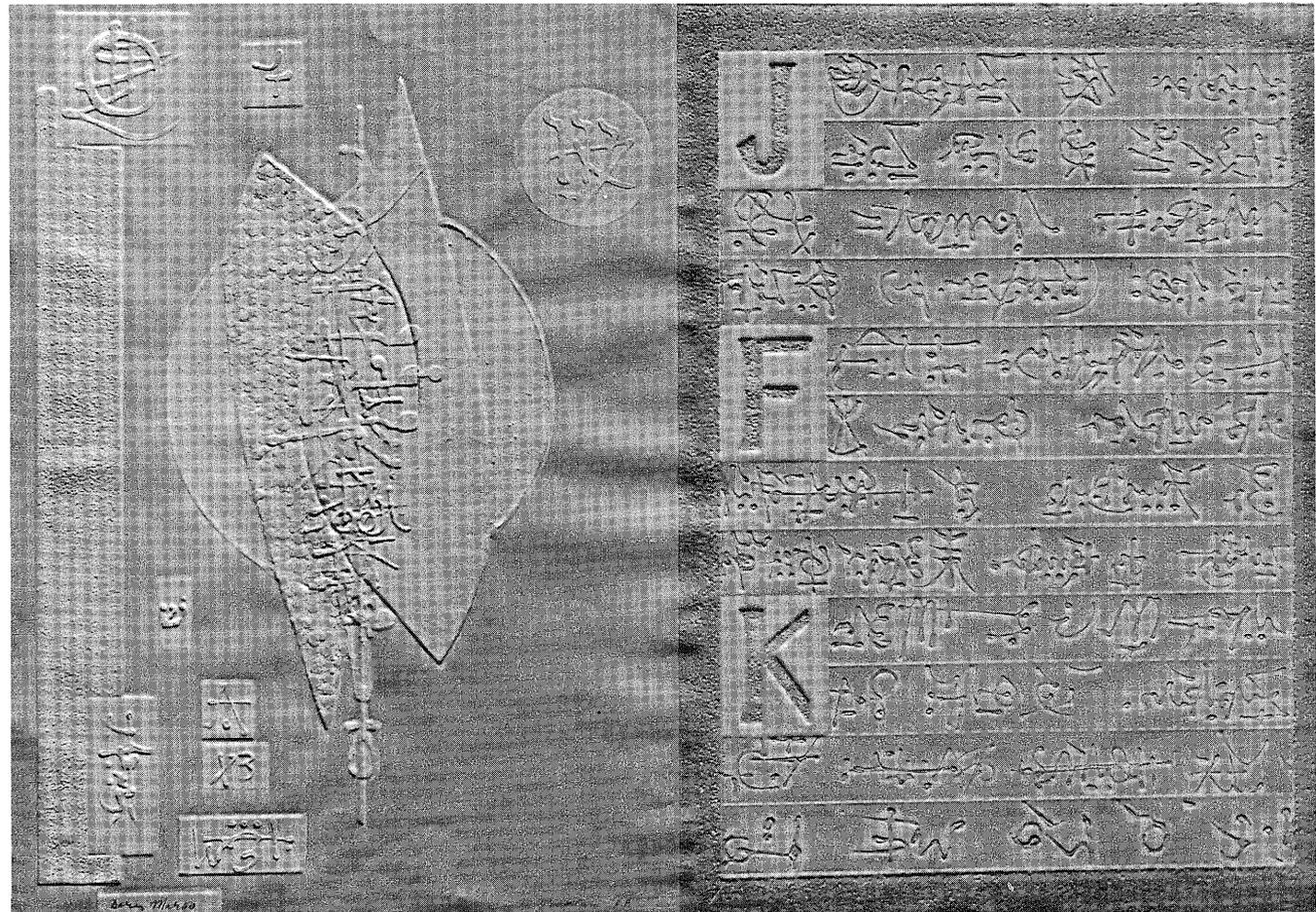
130. HE



131. SHE

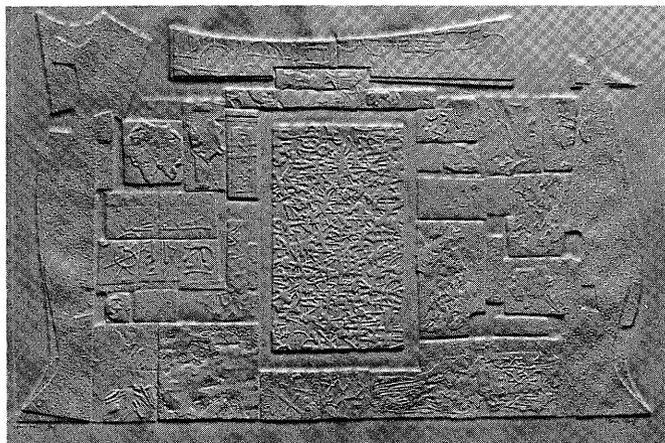
- 113. FROM THE CITY 1/7  
30 $\frac{1}{4}$  x 43 $\frac{3}{4}$  | Rice Paper | 1955  
Single pr: 3 tall copper panels with C; brown (soft roller), black and red-brown (hard roller)
- 114. ASCENDANT TRIO 5/5  
27 $\frac{1}{4}$  x 16 | Strathmore Paper, cream | 1955  
Plate and single pr as in INTO SPACE, #112: orange, yellow, blue, black
- 115. NOVEMBER 26, 1956 3/10  
40 x 30 | Detail Paper | 1956  
C: Black; print photographed onto silk screen; silk screen printed, black commercial halftone ink
- 116. VIBRANT HUSH 6/7  
33 x 17 $\frac{7}{8}$  | Arches Paper, cream | 1957-58  
2 wood panels with indentations from C shapes; 1st one printed zinc yellow (soft roller) at right only, orange (hard roller) entire surface; 2nd panel purple-gray
- 117. FROM ANOTHER GALAXY 4/16  
33 $\frac{1}{4}$  x 18 | Rives Paper | 1958  
Single pr: C on cardboard, with indentations from C shapes, covered with crumpled aluminum foil; coated with C
- 118. FROM THE FOREST 6/16  
33 $\frac{1}{4}$  x 17 $\frac{3}{4}$  | Rives Paper | 1958  
Single pr: Wood panel, indentations from C shapes; yellow, orange, green, each on a roller harder than the preceding
- 119. FROM MOONLIGHT 3/10  
30 $\frac{1}{2}$  x 18 | Rives Paper | ca. 1958  
As above, light gray, dark gray

- 120. ACROSS THE RIVER 1/5  
52 $\frac{3}{8}$  x 24 $\frac{7}{8}$  | Rives Paper | 1958-61  
Single pr: C on P with marble dust; yellow (soft roller) gray-purple (hard roller)
- 121. FROM PLANT LIFE 7/7  
31 $\frac{1}{2}$  x 18 | Rice Paper | 1959  
As in FROM ANOTHER GALAXY, #117; gray
- 122. FROM THE EGG #13 *Unique Print*  
7 $\frac{3}{4}$  x 9 $\frac{3}{4}$  | Rives Paper | 1961  
Single pr: zinc plate, gray, uninked C form on it
- 123. GERMINATING 3/5  
66 x 16 $\frac{3}{4}$  | Rives Paper | 1961  
Single pr: Inkless print
- 124. GERMINATING 2/7  
66 x 16 $\frac{3}{4}$  | Rives Paper | 1961  
The inkless print above, relief inked directly on the paper, yellow, gray-blue
- 125. G-2 *Unique Print*  
8 $\frac{1}{2}$  x 11 $\frac{1}{2}$  | Rives Paper | 1961  
C on cardboard, uninked
- 126. E-6 *Unique Print*  
7 $\frac{3}{4}$  x 11 | Rives Paper | 1961  
As above (G-2)
- 127. K-3 *Unique Print*  
9 $\frac{7}{8}$  x 7 $\frac{7}{8}$  | Rives Paper | 1961  
1st pr: Zinc plate; ink remaining on it from previous relief printing in black; uninked C forms positioned on it  
2nd pr: Same C forms, relief inked in black on reverse side

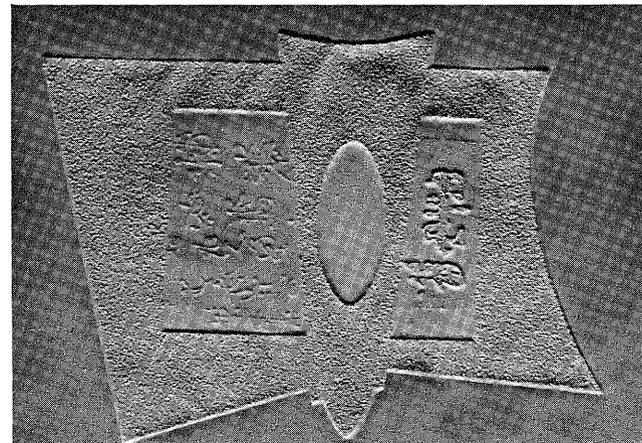


136. IN MEMORIAM

137. GREAT WALL



141. MESSAGE



128. ALPHABET #1 10/10  
19 x 25 | BFK Rives Paper | 1962  
Single pr: C on P and cardboard shapes; uninked

129. ALPHABET #2 2/10  
19 x 25½ | Rives Paper | 1962  
Single pr: As in ALPHABET #1, above

● 130. HE 15/50  
15 x 22 | Rives Paper | 1962  
1st pr: C on P and cardboard shapes covered with thin sheet aluminum; uninked  
2nd pr: Three stencils, two colors

● 131. SHE 15/50  
16¾ x 23¾ | BFK Rives Paper | 1962  
1st pr: P with lowered areas containing C calligraphy and cardboard shapes, covered with thin sheet aluminum; uninked  
2nd pr: Stencil; gray

132. SHE #2 1/50  
18¾ x 23¾ | Rives Paper | 1962  
1st pr: C on P and cardboard shapes, covered with thin sheet aluminum; uninked  
2nd pr: Stencil; gray

133. STRUCTURE AP  
19¼ x 25¾ | Rives Paper | 1962  
Single pr: C on P; gray, with uninked C form

134. LANDSCAPE 5/25  
17½ x 23¾ | Rives Paper | 1962  
Single pr: C on P and cardboard shapes, covered with thin aluminum; uninked

135. COMET 7/25  
19¼ x 25¾ | Rives Paper | 1962  
1st pr: P with C shape on cardboard, covered with thin sheet aluminum; uninked  
2nd pr: Stencil; gray

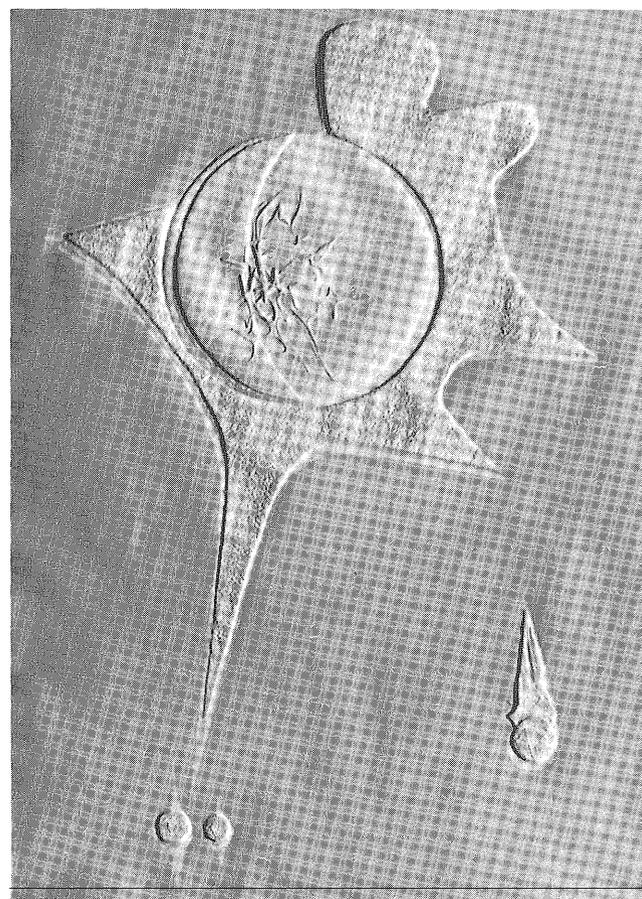
● 136. IN MEMORIAM AP  
25½ x 37½ | Rives Paper (2 sheets) | 1963  
2 Plates: C on P; C textures on cardboard  
1st pr: Plate for right-hand sheet; deep cream color  
2nd pr: Plate for left-hand sheet, uninked  
3rd pr: Stencil; light cream color positioned over left-hand sheet of paper

● 137. GREAT WALL 1/25  
22¾ x 25¼ | BFK Rives Paper | 1964  
Single pr: C on P, cardboard, and marble dust, covered with thin sheet aluminum; uninked

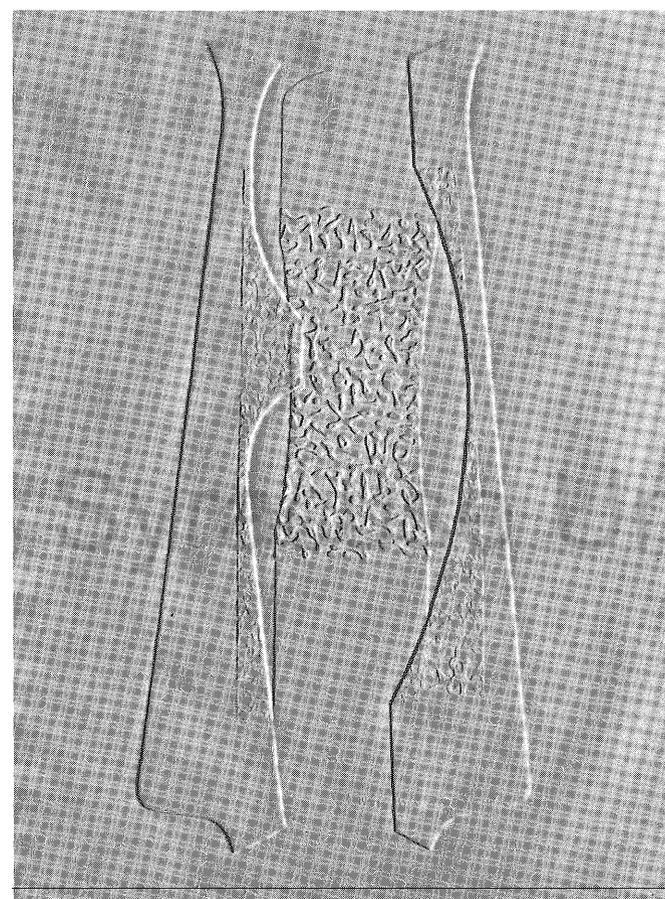
138. THE WALL 10/25  
18¼ x 29¼ | BFK Rives Paper | 1964  
1st pr: P with C and marble dust covered with sheet aluminum; uninked  
2nd pr: Stencil; gray

139. LITTLE WALL AP  
17¾ x 23¼ | Rives Paper | 1964  
As in THE WALL, #138

140. OPEN BOOK 15/20  
17¾ x 23¾ | BFK Rives Paper | 1964  
As in THE WALL, #138



153. TALE OF A COMET



156. COLUMNS

- 141. MESSAGE 3/25  
18 $\frac{3}{4}$  x 25 $\frac{1}{4}$  | BFK Rives Paper | 1964  
As in THE WALL, #138
- 142. MESSAGE #2 4/25  
18 $\frac{3}{8}$  x 25 $\frac{1}{2}$  | Rives Paper | 1964  
As in THE WALL, #138
- 143. THE WORLD 8/25  
13 $\frac{3}{4}$  x 13 $\frac{5}{8}$  | Rives Paper | 1964  
Single pr: Separate P plate, hollowed out in center, coated with C and marble dust, and covered with thin sheet aluminum; circular C form (mounted on cardboard and covered with thin sheet aluminum) in hollowed area; uninked
- 144. FIGURE *Variant Proof*  
25 $\frac{3}{4}$  x 17 $\frac{3}{8}$  | Rag Board, cream | 1964  
1st pr: As in THE WALL, #138  
2nd pr: Stencil; tan
- 145. MEDALLION 13/20  
25 $\frac{3}{4}$  x 18 $\frac{1}{2}$  | BFK Rives Paper | 1964  
Single pr: P with C and marble dust covered with thin sheet aluminum; uninked
- 146. FROM THE CELL 14/15  
18 $\frac{3}{4}$  x 25 $\frac{1}{4}$  | BFK Rives Paper | 1965  
As in MEDALLION, #145
- 147. MOONCLIFF 7/20  
21 $\frac{1}{2}$  x 19 $\frac{1}{4}$  | BFK Rives Paper | 1965  
As in GREAT WALL, #137
- 148. A MOON 2/20  
18 $\frac{1}{4}$  x 20 $\frac{5}{8}$  | BFK Rives Paper | 1965  
As in GREAT WALL, #137
- 149. ATTRACTION 9/20  
18 x 25 $\frac{1}{2}$  | BFK Rives Paper | 1965  
As in MEDALLION, #145
- 150. ALIEN LANDSCAPE 3/20  
16 $\frac{1}{2}$  x 21 $\frac{5}{8}$  | BFK Rives Paper | 1965  
As in MEDALLION, #145
- 151. SPACE ISLANDS 4/20  
17 $\frac{1}{2}$  x 23 $\frac{5}{8}$  | BFK Rives Paper | 1965  
As in MEDALLION, #145
- 152. ELSEWHERE 5/20  
16 $\frac{5}{8}$  x 21 $\frac{5}{8}$  | BFK Rives Paper | 1965  
As in MEDALLION, #145
- 153. TALE OF A COMET AP  
21 x 19 | BFK Rives Paper | 1965  
As in THE WALL, #138
- 154. ALONE BUT NOT LONELY 1/20  
27 x 16 $\frac{1}{2}$  | BFK Rives Paper | 1966  
As in THE WALL, #138
- 155. TABLET 1/20  
23 x 16 $\frac{1}{2}$  | BFK Rives Paper | 1966  
As in GREAT WALL, #137
- 156. COLUMNS AP  
41 x 29 | BFK Rives Paper | 1967  
As in GREAT WALL, #137
- 157. TOTEMIC AP  
41 x 29 | BFK Rives Paper | 1967  
As in GREAT WALL, #137

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