

by Andrew Hudson

GOTTLIEB AND MATISSE

grasp of the format (which I like to compare to that of Ingres's small Bather also pinks), its placement of forms, and its years ago and hung in a place of honor since it was brought out of storage some painting that I have personally treasured across Canada this season. The Seer is a Adolph Gottlieb's The Seer (1950), curduring the next few months will find a at his very best. at the Phillips) show Gottlieb functioning for its modulations of color (mostly Edmonton Art Gallery and travelling large, important painting missing. It is "Pictograph" paintings organized by the rently on loan to an exhibition of his early Visitors to the Phillips Collection

must be the supreme collection of his cornerstone to the collection" for what saw the great Renoir, The Luncheon of make decisions about acquiring it. They they were to recognize great art, and ern masters such as Cezanne deserved to creation. was bought in 1952, two years after its were painted. And Gottlieb's The Seer work in North America) mostly in the their excellent group of Bonnards (which was then a record price. They acquired immediately decided to buy it "as a great Durand-Ruels' in Paris in 1923, and the Boating Party, at a lunch at the so many instances! - and how quick Chardin. What a good "eye" they had in contrasts and comparisons, that the modmodern art, designed to prove, through advice) their magnificient collection of with which they built up (without outside been paid to be hung alongside older masters such as Phillips for the astuteness and courage 1920s, just a few years after the pictures I don't think nearly enough tribute has Duncan and Marjorie

> ings" painting is sketched out much more Seer, in which the imagery of the larger sion of a much smaller version of The was provided at Edmonton by the incluart - just as the "Henri Matisse: 64 Paint-"Adolph Gottlieb: Pictographs" exhibirect estimate at that time.) Certainly, the mark in 1930 that, contrary to current roughly, and the color is more muted.) late interiors. (An interesting Phillips's Interior with Egyptian Curtain ern Art in 1966 revealed that the not only one of the largest but one of the now living", may well have been a cor most distinguished and original painter opinion, he regarded Bonnard as "the them right. (Duncan Phillips's printed re-(1948) was outstanding among Matisse's finest paintings of this period of Gottlieb's November revealed that The Seer was tion which I saw in Edmonton last It is a happy thing that time has proved exhibition at the Museum of Modtootnote

The "Gottlieb Pictographs" show is one that I highly recommend, in a season full of great travelling exhibitions ("Matisse Cut-Outs", "Cezanne Late Works", "Kenneth Noland Retrospective", "Morris Louis Veils"). In it we see Gottlieb developing his mastery of the total canvas, exploring his gifts as a colorist, and gradually expanding the size of his paintings. It will be shown in Eastern Canada and The Art Gallery of Windsor (April 12—May 14), the Musee d'art contemporian, Montreal (June 8—July 9), and The Art Gallery of Ontario, Toronto (July 22—September 3).

pouffes to sit on while looking at them. with elegant yet comfortable square spaciously and imaginatively arranged, of boring, it fits perfectly Matisse's view of Restful, visually appealing, the opposite its harmonius, commodious "rightness" gest a visit to the new installation of the paintings, sculptures and drawings are nessman or intellectual worker"; the his art as "an armchair for the tired busicent visit, I was once again delighted by the Baltimore Museum of Art. On a re-Cone Collection of works by Matisse at like making excursions to see art, I sug-"Matisse Cut-Outs" exhibition and who Meanwhile, for those who enjoyed the

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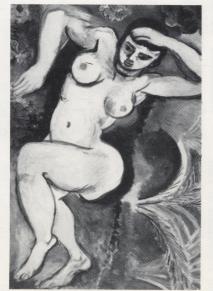
Nice conjunctions include the notoriously famous painting *The Blue Nude* (1907), with the sculpture that relates to it, and the pairing of the later *Pink Nude* (1935) with a related charcoal drawing. And visitors shouldn't miss the changing miniexhibitions behind the screen wall by the end windows and in the far righthand corner gallery. At the time of my visit, these were a group of works entitled "Despiau & Maillol: Sculpture & Graphics" drawn from the collection, and a

panel display of the photographs recording 21 stages in the development of *The Pink Nude* between May and October that Matisse sent to Etta Cone in 1935 "with the idea of turning you away from sad things". (Events were already leading up to the Second World War and Miss Cone, who remained a lifelong friend of Matisse, realised that she would not be going again to Europe to visit him.) Such unexpected treats only add to the pleasure afforded by this worthwhile trip.

Andrew Hudson, whose critical articles have appeared in "Art International", "Art Forum", and various other magazines, was born in Birmingham. England and lived in Canada before coming to Washington in 1965, where he worked for two years as art critic to "The Washington Post". A practicing artist, he has recently exhibited his drawings in Toronto, Washington, D.C., Houston, and New York. He currently teaches Art History at the Corcoran School of Art, where he is Chairman of the Department of Complementary Studies, and last season he organized the exhibit "Fourteen Canadians: A Critic's Choice", for the Hirshhorn Museum.



Adolph Gottlieb, "The Seer" (1950)



Henri Matisse, "The Blue Nude" (1907), oil on canvas, $36\frac{1}{4} \times 44 \cdot 1/8$ at the **Baltimore Museum of Art.**

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