

Minneapolis Institute of Art

# American Modernism Armory Show to Midcentury

Robert Cozzolino

Patrick and Aimee Butler Curator of Paintings

# Mia







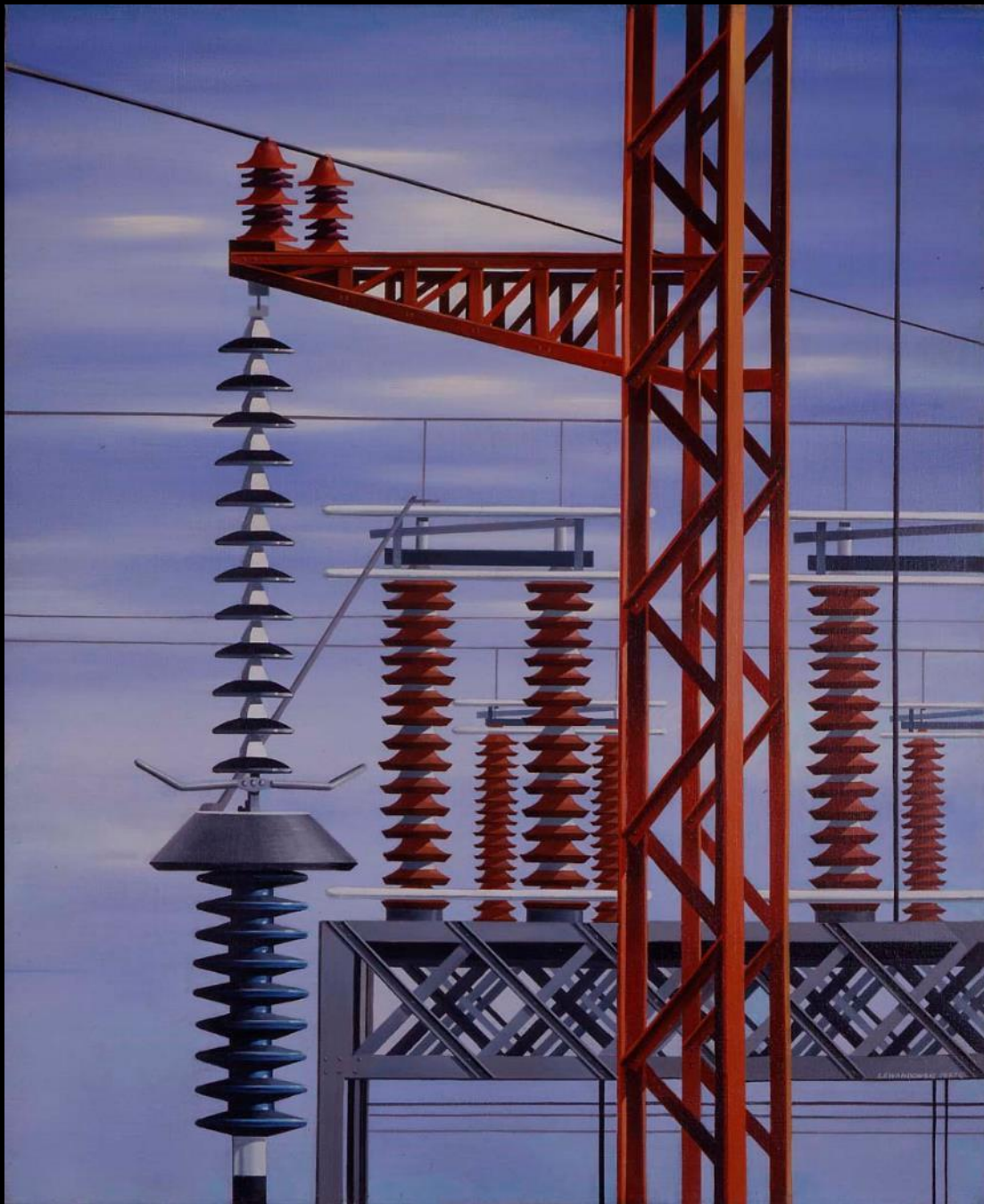










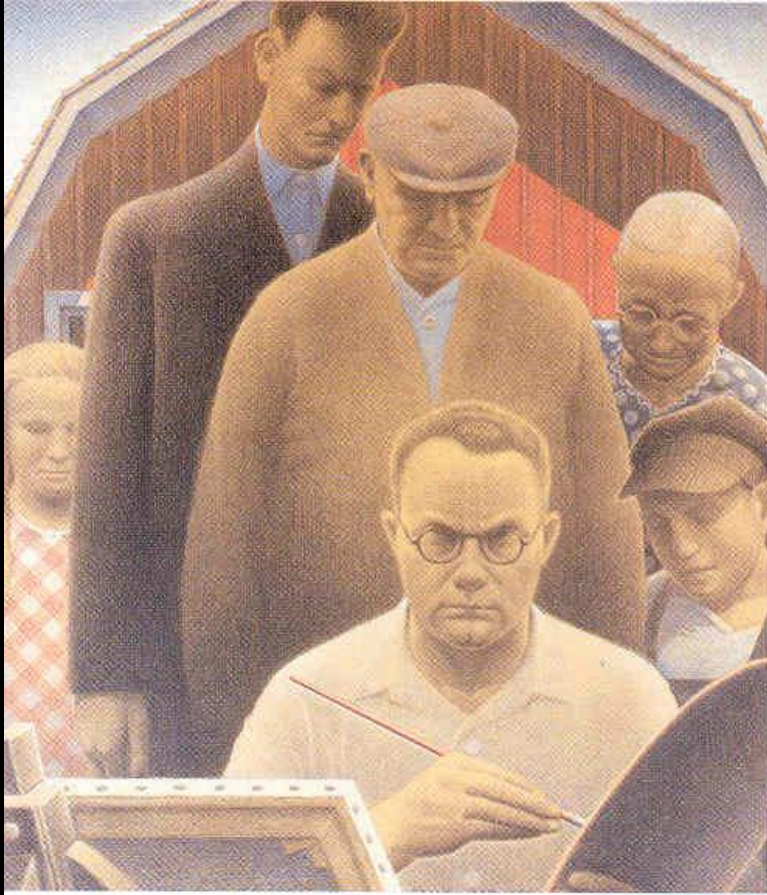


















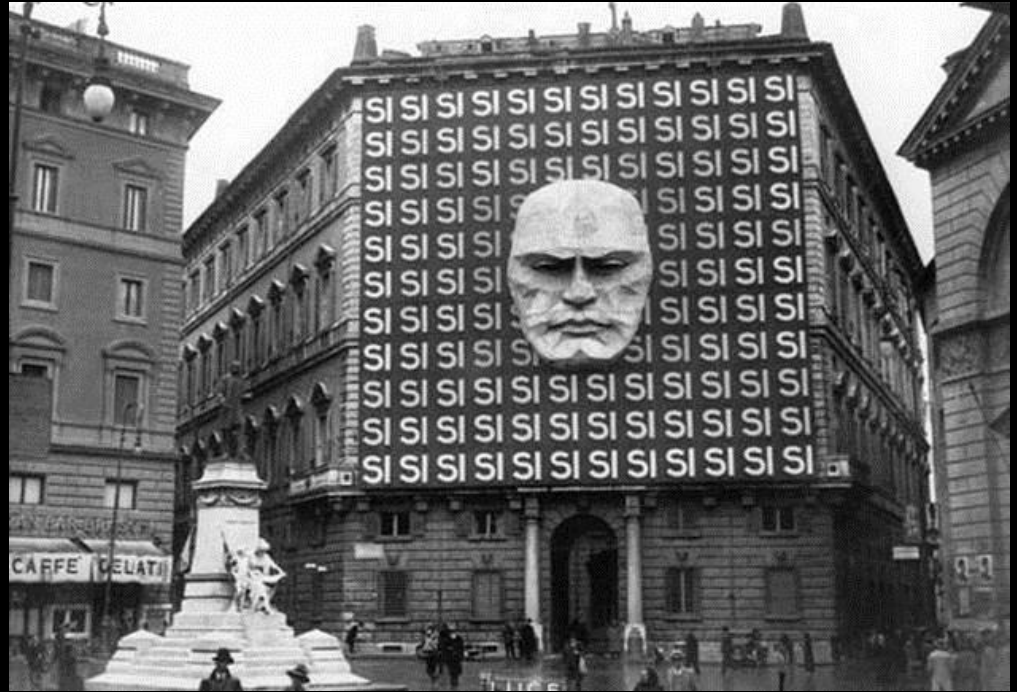


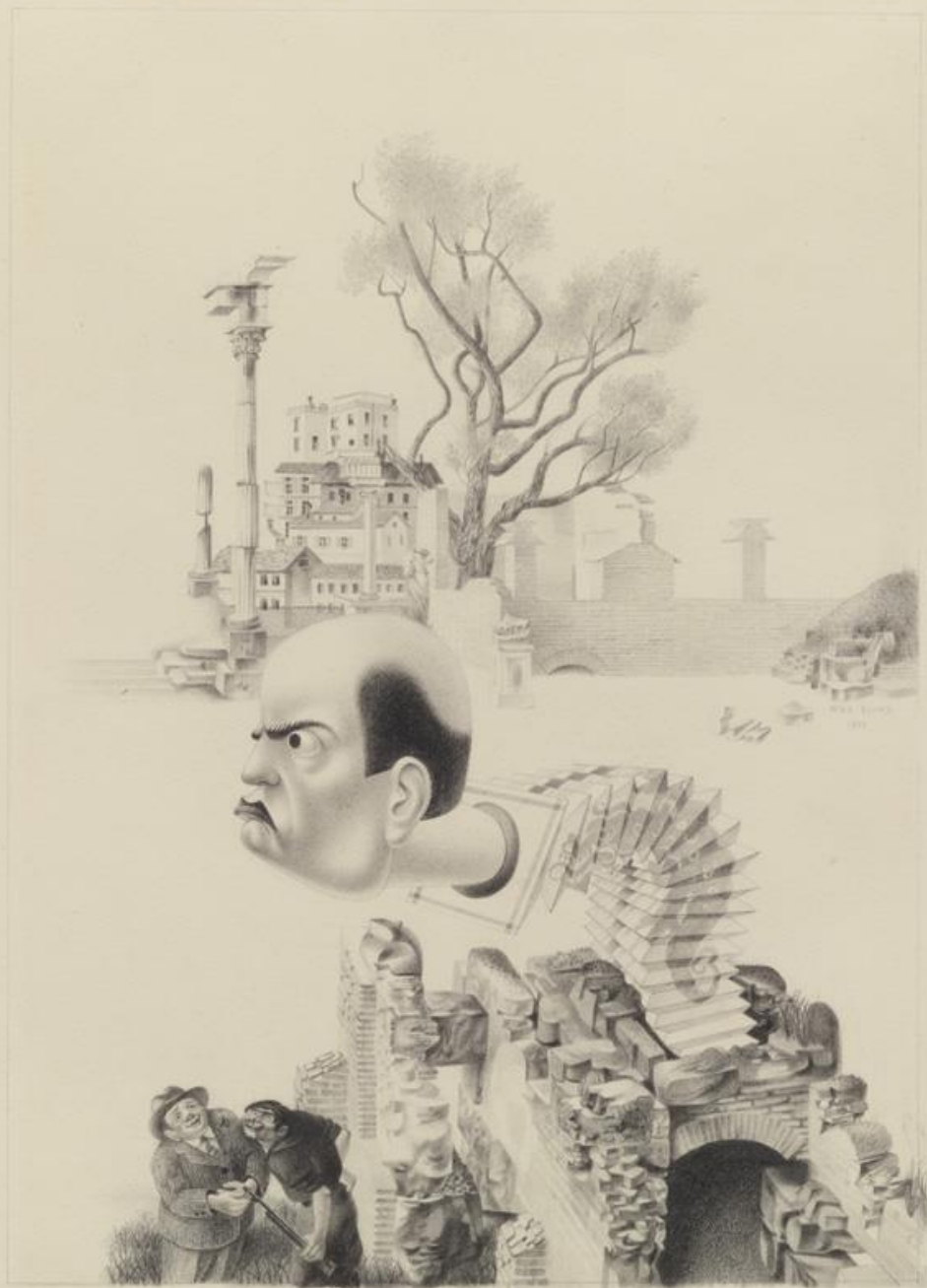
















# "THE ETERNAL CITY"

Famous Anti-Fascist Painting by Peter Blume, Winner of two Guggenheim Fellowships and one of the few American painters ever to be awarded the Carnegie International Prize,

## REJECTED

By the CORCORAN Biennial Jury...

### ART CRITICS OF THE NATION HAVE HAD THIS TO SAY:

"....A dazzling work technically...One of the great paintings of modern times...." - G.J. Bulliet - CHICAGO DAILY NEWS

"...Remarkable technique, almost uncanny in its minute precision." Walter J. Sherwood - ART INSTITUTE OF CHICAGO

"...Maturity of conception...integrity of craftsmanship..." - Robert M. Coates - NEW YORKER

"...It is curious and fascinating....filled with exquisite color..." - Eleanor Jewett, CHICAGO DAILY TRIBUNE

"....The most impressive U.S. painting of the year (1938-TIME Magazine)

THE CORCORAN JURY REJECTED THIS PAINTING "ON ITS MERITS"  
(WASHINGTON POST, March 17th, 1939)

### JUDGE FOR YOURSELF

THE MERITS OF THIS PAINTING - NOW ON VIEW  
at  
THE BOOK SHOP - 916 - 17th St., N.W.

Through: April 9th

Presented In Cooperation With - THE AMERICAN ARTISTS CONGRESS

(Members include - Rockwell Kent, Lewis Mumford, Margaret Bourke White and others)

Tuesdays, Thursdays, Saturdays, Sundays...FREE. Other Days-10

10 A.M. to 8:30 P.M.









A. J. MOTLEY JR.  
1948



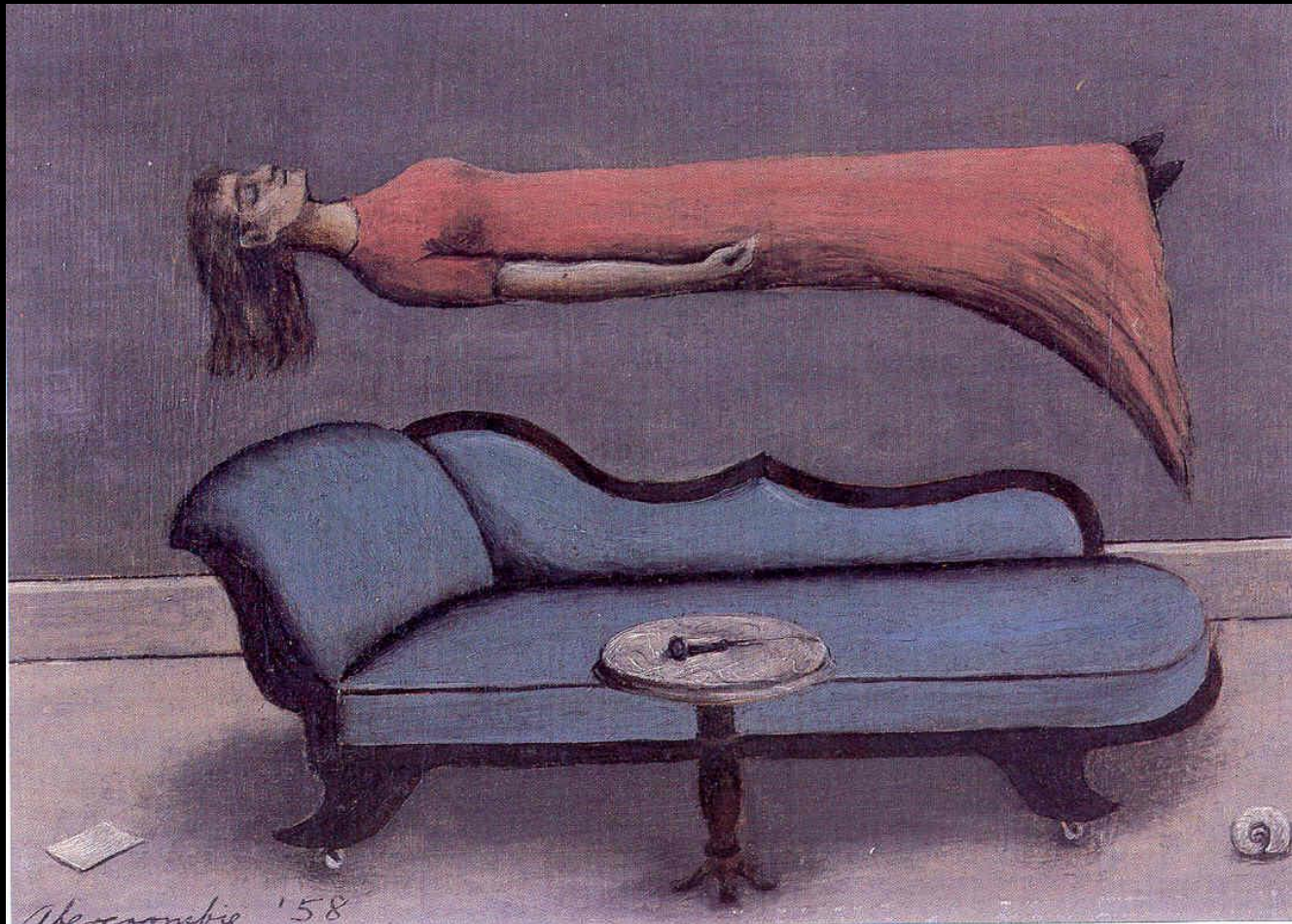












*The Romantic '58*



































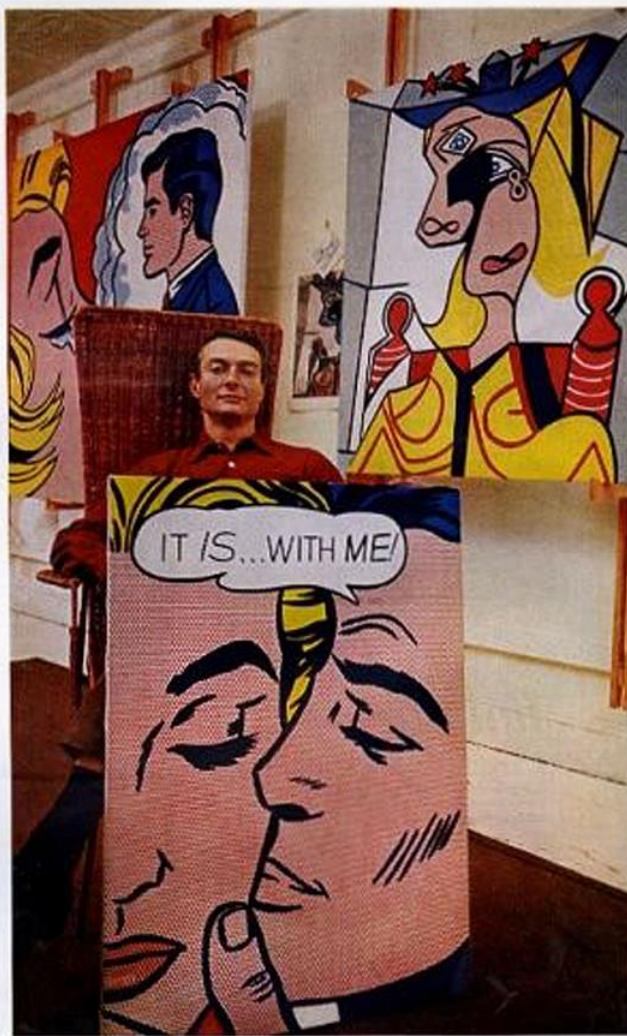


LIFE visits a controversial pioneer of pop art, Roy Lichtenstein

# Is He the Worst Artist in the U.S. ?

For some of America's best known critics and a host of laymen, the answer to the above question is a resounding YES. A critic of the *New York Times*, hedging only a bit, pronounced Roy Lichtenstein "one of the worst artists in America." Others insist that he is no artist at all, that his paintings of blown-up comic strips, cheap ads and reproductions (right) are tedious copies of the banal. But an equally emphatic group of critics, museum officials and collectors find Lichtenstein's pop art "fascinating," "forceful," "starkly beautiful." Provocative though they are, Lichtenstein's paintings have done more than stir up controversy. They have done something significant to art—as discussed on a following page.

The critical stew enveloping his work is gratifying to Lichtenstein. A quiet, affable man of 40, he fully expected to be condemned for the subject matter as well as the style of his paintings. But he little dreamed that within two years of his first pop exhibition, his canvases would be selling out at prices up to \$4,000 and he himself would be a *cause célèbre* of the art world.



This is how he began . . .



In 1951 Lichtenstein translated American artist William Ranney's *Emigrant Train into* Picasso-like shapes (above). Later he tried out variations on Disney cartoons (below).

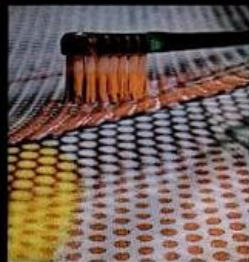


. . . and this is how he does it

At the outset of his career, Lichtenstein was engrossed in 19th Century Americana. He liked painting cowboys and Indians in modern art styles. Gradually he worked his way into 20th Century Americana like Mickey Mouse and bubble gum wrappers. In 1961 Lichtenstein began to explore comic hooks. Extracting single scenes, he translated them into paintings, using the techniques shown at right.

Starting with a scene from a science fiction comic book (top), Lichtenstein made a small sketch of the composition. Then he used a machine to project the sketch to the

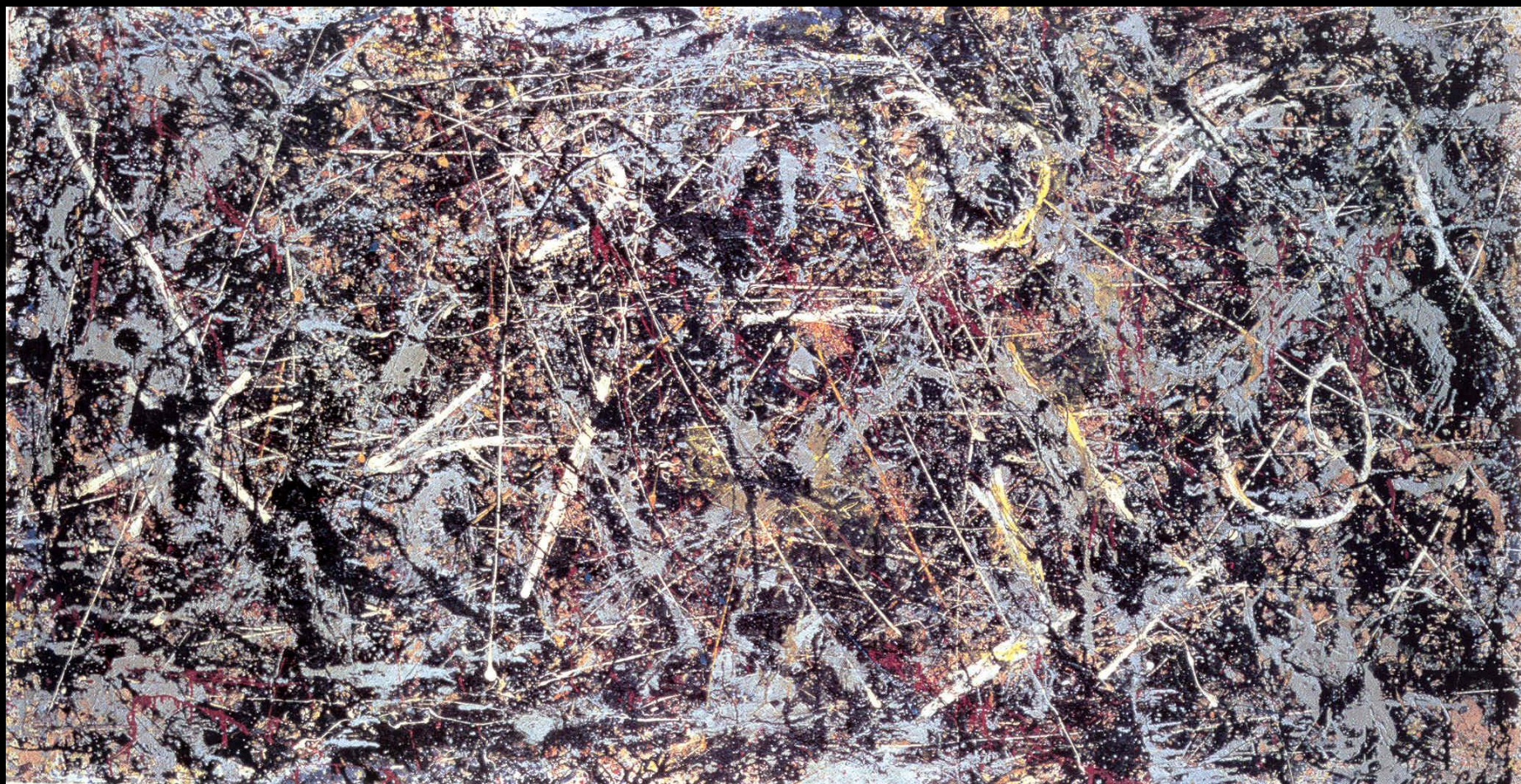
size he wanted and traced it onto his canvas (far right). To simulate photoengraver's dots, Lichtenstein laid a metal screen on the canvas, spread oil paint over the screen with a roller and rubbed the paint through the holes with a toothbrush (second from top). Undotted parts of the picture were masked with paper (third from top). Lichtenstein then painted in the letters and black outlines. The finished picture (bottom) shows how Lichtenstein altered the cartoon by centering the face and balloon, adding a red helmet and turning the comic strip's question into a joke about his own art.



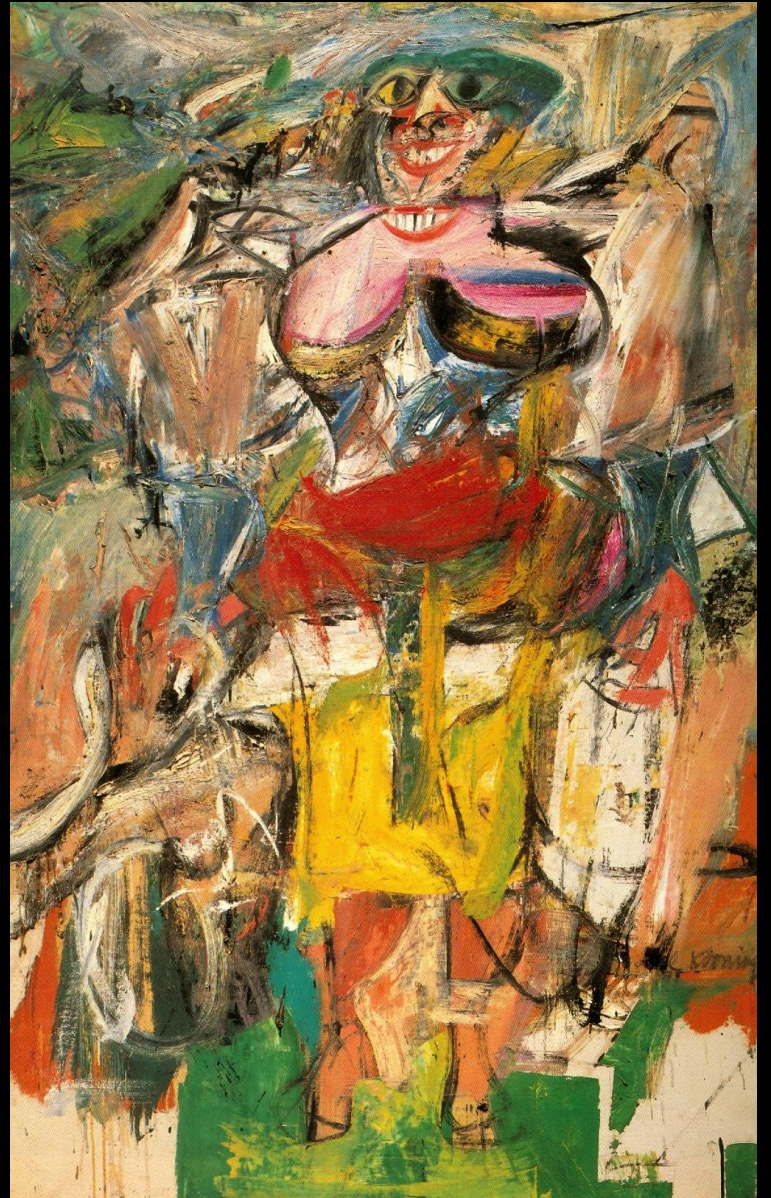
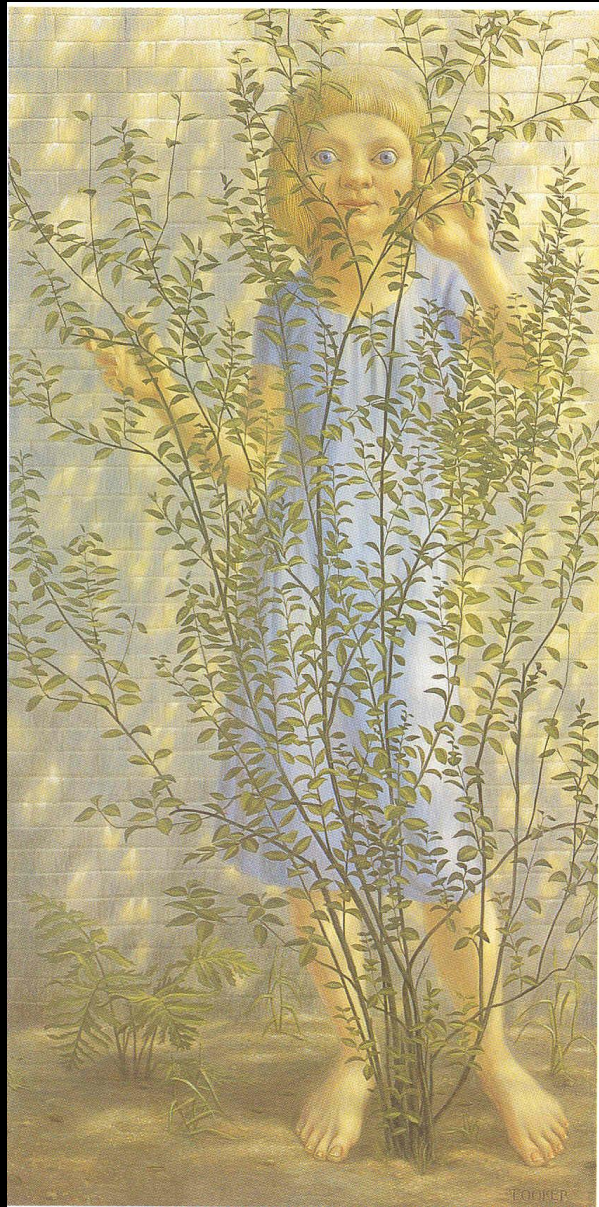




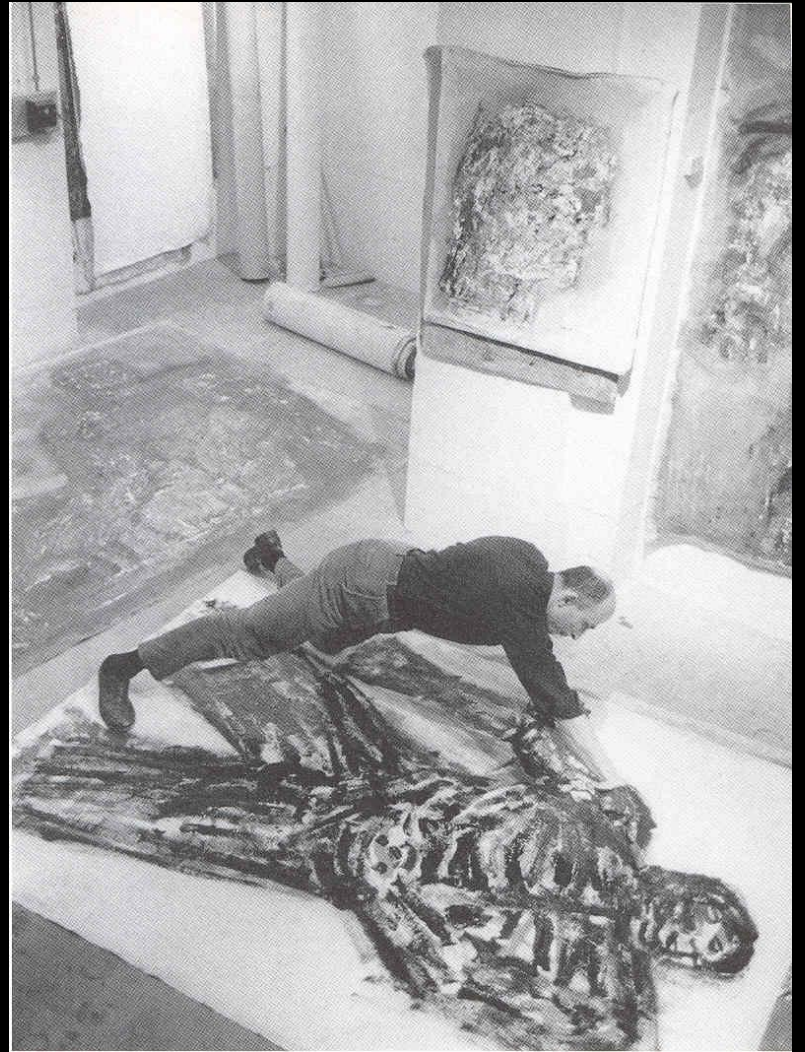
















At this word, the wood which tortures the spirit,  
The sick woman was turned into a corpse,  
The corpse was hung from a stake.

H.S.







