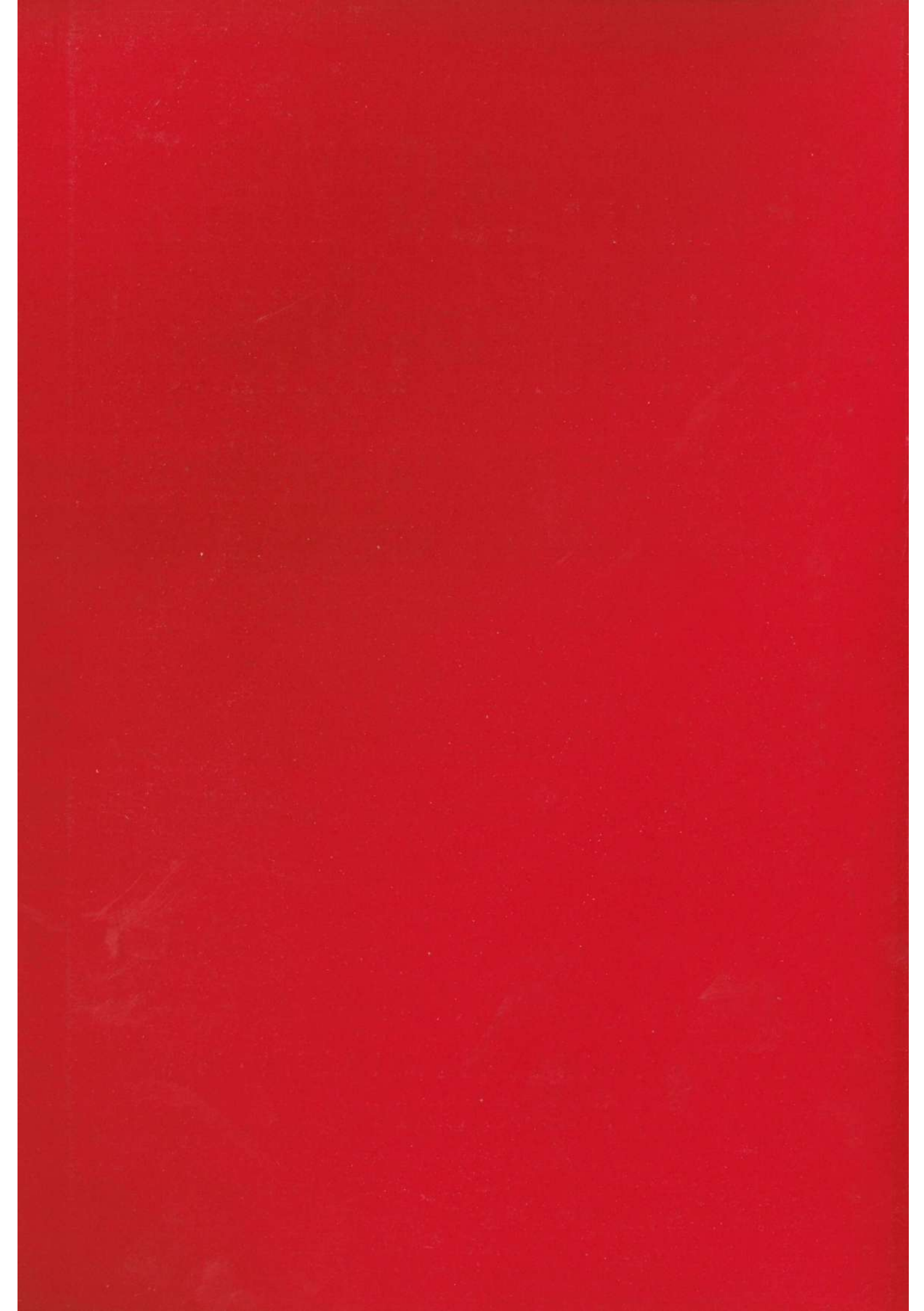


# **ROME - NEW YORK ART FOUNDATION INC.**

## **THE QUEST AND THE QUARRY**

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**20, PIAZZA S. BARTOLOMEO ALL'ISOLA TIBERINA - ROMA**  
**MAGGIO - SETTEMBRE 1961**





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# ROME - NEW YORK ART FOUNDATION INC.

*Presidente Frances Mc Cann*

## THE QUEST AND THE QUARRY

*a cura di*

Herbert Read

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**I**n the four years since its foundation the Gallery of the Rome-New York Art Foundation has established a reputation for fostering certain tendencies in contemporary art which, in an introduction to the second exhibition, I described (in anticipation) as the language of “spiritual necessity”, and I welcomed the boldness with which the artists represented in the exhibition entered into “new areas of consciousness”.

The present exhibition is a more deliberate attempt to survey these new areas of consciousness as represented in a select number of artists from many widely separated countries. It is felt by the organisers of the exhibition that in spite of the triumph of rationalism in our time there nevertheless persists in mankind not only a general feeling, however unconscious, of anxiety, but also an equally general and perhaps still more deeply unconscious desire for serenity. Nietzsche, who proclaimed the death of God, also said: “The ice that still bears weight today has already grown extremely thin; the thawing wind is blowing. We ourselves, we homeless ones, are things

that break through ice and other realities which are all too thin". That was written exactly eighty years ago and the thawing wind has been blowing ever since. There is now no ice to bear us and we flounder in the depths of despair. In the nihilistic frenzy that now possesses the mind of man, the only certainties are expressed by the artist. Symbols of unknown significance are projected from the unconscious and given a concrete existence.

It has been said that all this artistic activity is undisciplined, aimless, but one who sat on the island of Patmos observed that the wind bloweth where it listeth — you may hear the sound of it, but cannot tell where it cometh and where it goeth. We homeless ones, the spiritually deprived, listen to these intimations of the movements of the spirit, and though we are not holy men or evangelists, we try to record such movements in signs or symbols, and we hope that in the end some new reality will be revealed. But the realm of the spirit is so vast, so uncharted, and we are not pretentious enough to claim that any one of us can encompass it, or describe more than



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a fragment of its extent. Each artist is seeking, in his particular direction, and from his quest he brings back the quarry — an image to which his art gives visible shape.

Giants like Michelangelo could depict a coherent universe, but we now feel that its coherence was deceptive, contrived. It was as limited as the pre-Copernican universe (Copernicus was Michelangelo's exact contemporary). The modern artist has a new vision of the universe — expanding into infinity — and in this universe he is *lost*, seeking for a path, for a signpost, for a destination. In this quest the painter throws out symbols like a runner in an everlasting paper chase — we who pick up these symbols must interpret them as best we can. We may be able to find poetic equivalents, to invent descriptive metaphors; but we cannot piece together so many fragments. Wholeness eludes us: we have no clues. If we, the spectators, seek for a clue, we are then dedicated to the same quest. We unite with the artist in a new adventure of the spirit.

HERBERT READ

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**N***ei suoi quattro anni di vita, la Galleria della Rome-New York Art Foundation si è fatta conoscere come fautrice di determinate tendenze dell'arte contemporanea: tendenze per cui io parlavo, nell'introduzione alla seconda mostra della Galleria, di linguaggio della « necessità spirituale », salutando l'ardimento col quale gli artisti presenti in quella mostra penetravano entro « nuove regioni della coscienza ».*

*La mostra attuale vuol essere, più deliberatamente, un tentativo di esplorazione di quelle nuove regioni, quali si configurano nell'opera di un certo numero di artisti appartenenti a paesi diversissimi. Nonostante il trionfo del razionalismo, sembra agli organizzatori di questa mostra che nell'umanità del nostro tempo sussista non solo un senso diffuso, sia pure inconscio, di ansietà, ma altresì un desiderio non meno diffuso, e forse anche più inconsapevole, di serenità. Nietzsche, che proclamava la morte di Dio, aggiungeva: « Il ghiaccio che oggi ancora ci sorregge si è già assottigliato all'estremo; il vento del disgelo sta soffiando. Sotto di noi, che non abbiamo dimora, il ghiaccio si spezza; e così pure le altre realtà, divenute troppo sottili ». Queste parole furono scritte esattamente ottant'anni fa, e in tutto questo tempo il vento del disgelo ha continuato a soffiare. Oggi non c'è più ghiaccio che ci sostenga, e noi ci dibattiamo al fondo della disperazione. Nel nichilismo frenetico che oggi possiede*

lo spirito dell'uomo, le sole certezze sono quelle espresse dall'artista. Simboli di ignoto significato vengono proiettati dall'inconscio, e dotati di esistenza concreta.

Si è detto che tutta questa attività artistica è indisciplinata, priva di scopo; ma qualcuno, nell'isola di Patmos, scrisse una volta che « lo spirito soffia dove vuole »: si può udirne il fruscio, ma non intendere donde viene, e dove va. Noi che non abbiamo dimora, spiritualmente mutilati, porgiamo orecchio all'eco dei passi dello spirito, e senza essere santi né evangelisti cerchiamo di tradurli in segni e in simboli, sperando di giungere finalmente alla rivelazione d'una nuova realtà. Ma il regno dello spirito è vasto, inesplorato; e non abbiamo la presunzione di credere che uno di noi possa abbracciarlo tutto, o descriverne più di un frammento. Ogni artista cerca in una direzione particolare, e della ricerca torna con la sua preda, un'immagine a cui la sua arte dà forma visibile.

Giganti come Michelangelo potevano dipingere un universo coerente; ma noi oggi sentiamo che quella coerenza è ingannevole, sforzata: limitata come l'universo pre-copernicano (Copernico fu appunto contemporaneo di Michelangelo). Dell'universo l'artista moderno ha una nuova visione: un universo che si espande all'infinito, un universo in cui egli è sperduto, e alla ricerca di un sentiero, di un'indicazione, di una meta. In questa ricerca il pittore getta intorno a sé dei simboli, come uno che segni il suo cammino con dei sassolini bianchi. Noi raccogliamo quei simboli, e dobbiamo interpretarli come meglio possiamo. Forse riusciremo a trovare degli equivalenti poetici, a inventare metafore descrittive; ma non possiamo cucire insieme tanti frammenti. All'intero, non sappiamo giungere: ci manca il filo conduttore. Se questo filo conduttore noi, spettatori, ci mettiamo a cercarlo, vorrà dire che ci dedichiamo alla stessa ricerca. E saremo a fianco degli artisti in una nuova avventura dello spirito.

HERBERT READ



## HEDDA STERNE

Born in Rumania, 1916. Studied art in Paris, Bucharest and Vienna. Came to America in 1941.

*Many one-man shows:*

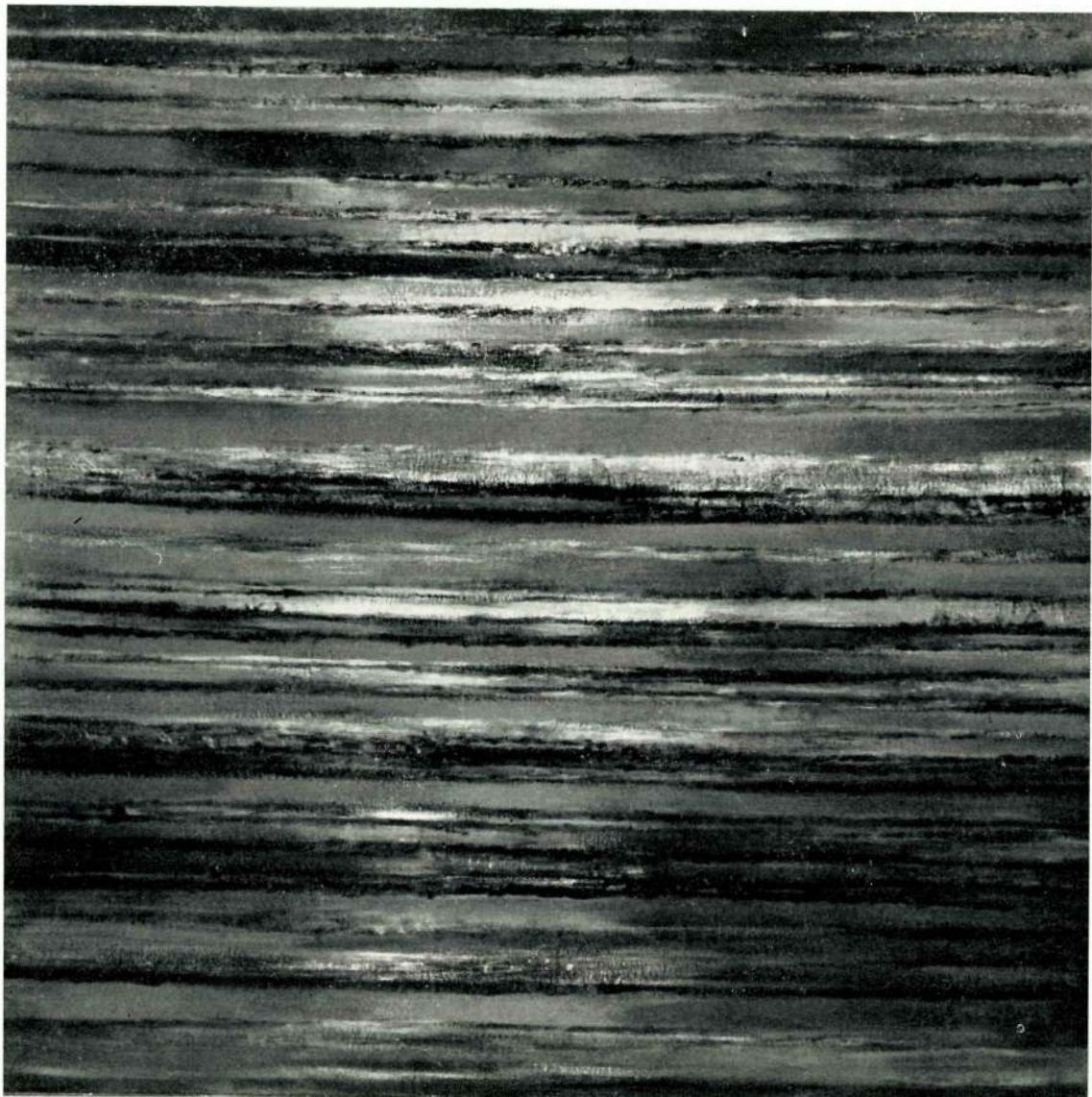
*Represented in the following Collections of:*

Metropolitan Museum of Art, New York; Museum of Modern Art, New York; Whitney Museum of American Art, New York; Art Institute of Chicago; Carnegie Institute, Pittsburgh; Albright Art Gallery, Buffalo etc. etc. and in many private collections.

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cm. 177 × 177

"Uthac No. 1 - 1960"



"Black Cloud"  
cm. 202 × 101



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Né à Dun s/Meuse le 6 Janvier 1920;  
dessine chez Robert Lesbouait. Tapisseries  
chez Adnet et chez Bracquenie.

*Expositions:* depuis 1957 Salon de Mai  
(Paris); depuis 1957 Salon de la jeune  
sculpture (Paris); en 1960 exposition de  
plein air à Battersea Park (Londres); en  
1960 exposition au Musée de Saint-Etien-  
ne «de Daumier à nos jours».

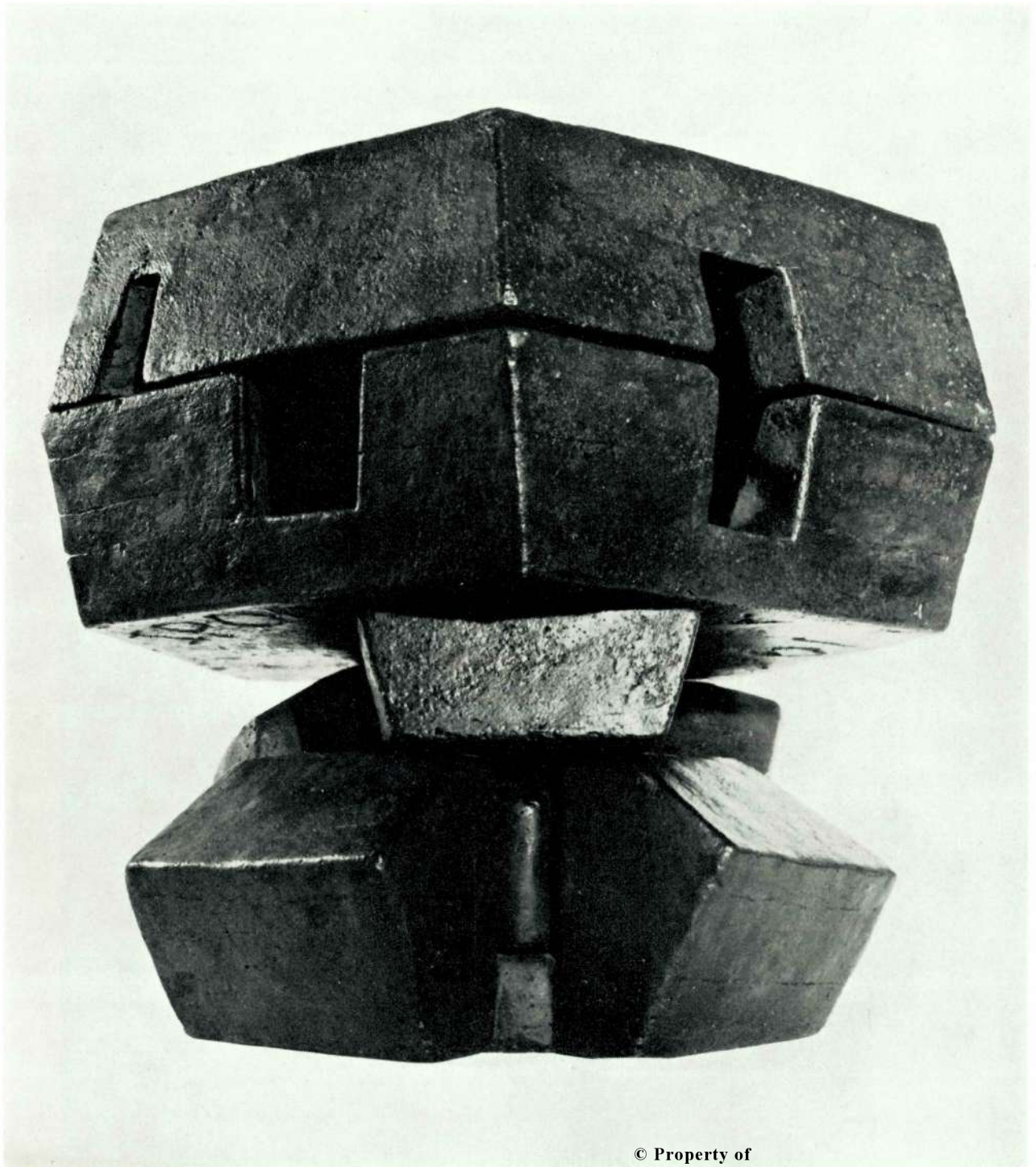
JEAN IPOUSTEGUY

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cm. 42 × 45

"Cumes"



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## JEAN JACQUES LAUQUIN

Né à Orléans le 8 Octobre 1932. Reçu 2 certificats : Histoire de l'art et Decoration. Élève à l'École N. S. des B. Arts (10h de presence en 5 ans). Travaille seul à la peinture dans une chambre de bonne. Renonce au professorat en 1956 ayant trouvé du travail à Paris chez un decorateur en laque de Chine. Ne fait aucune démarche pour exposer où que ce soit. Seule exception : rends visite à Monsieur M. Tapié en 1959 qui vient voir ma peinture en Janvier 1960.

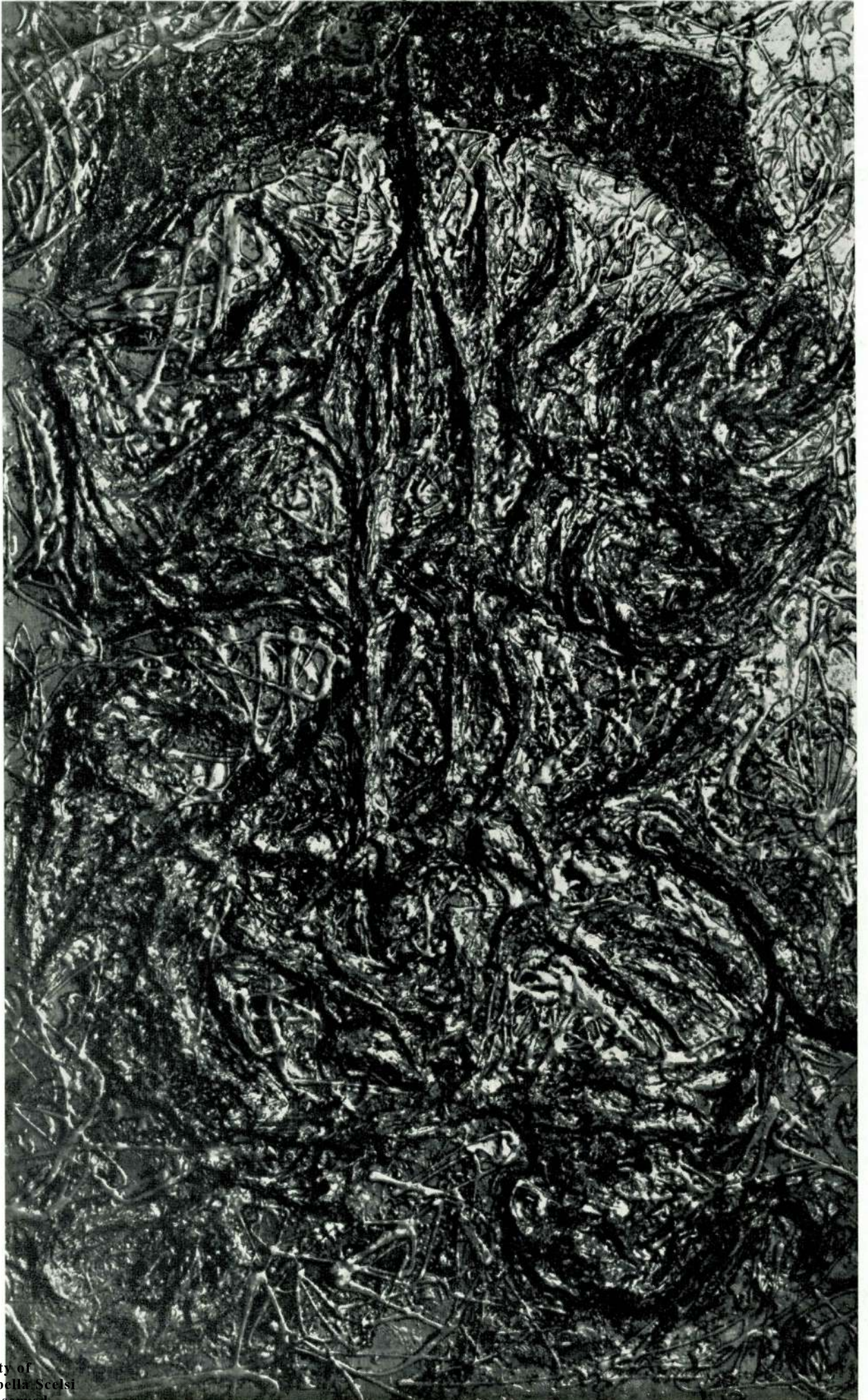
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"Untitled"

cm. 88 × 130





"Untitled"  
cm. 88 × 146



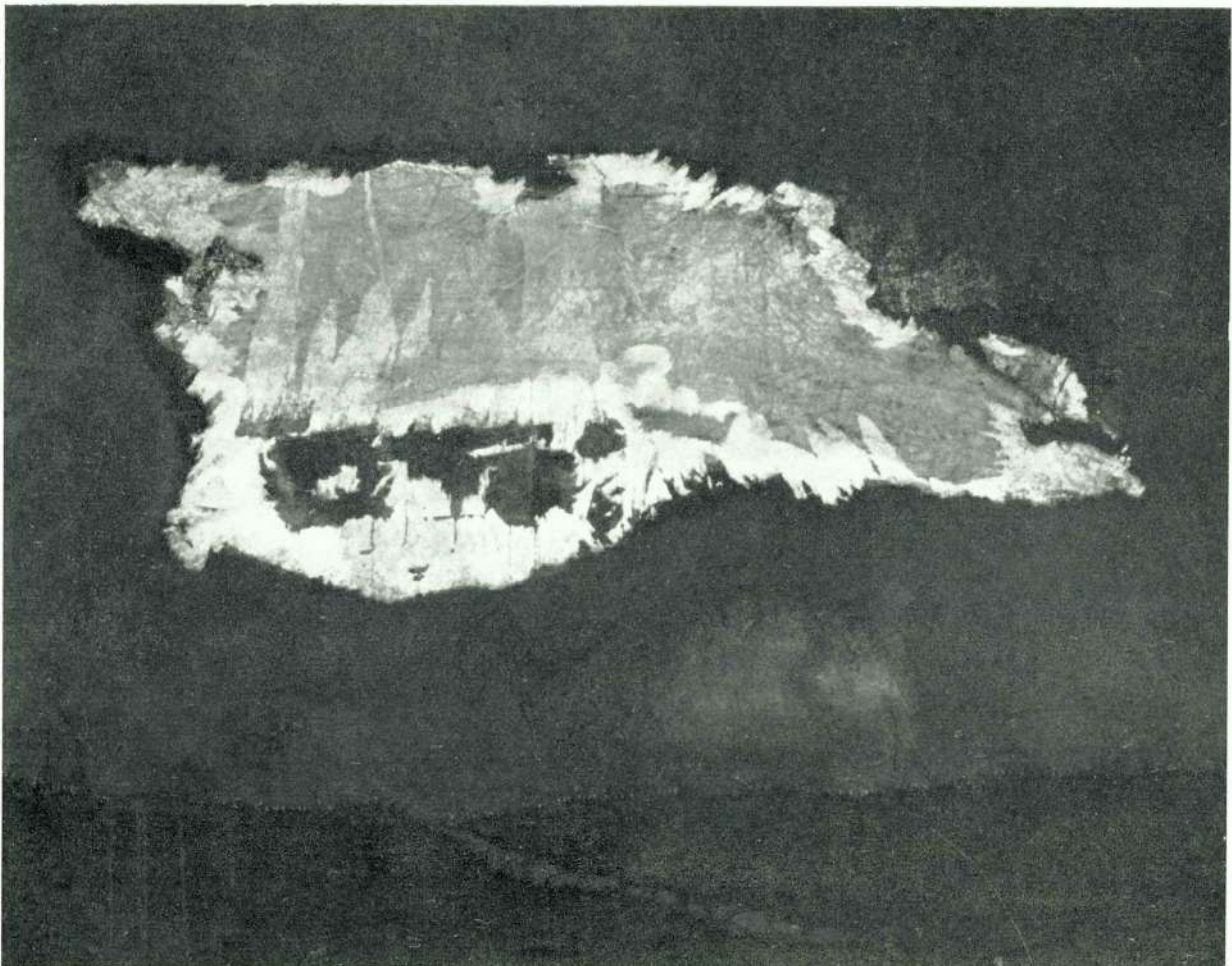
## LEONG

Born in San Francisco 1929. Of Chinese descent, he received a John Hay Whitney Opportunity Fellowship 1953-54 to continue his work in experimental media. Received a Fulbright Grant for Norway 1956-57. He spent 1958-59 in Rome under a John Simon Guggenheim Fellowship. One-man exhibitions Barone Gallery, New York 1955-56-57; American Gallery, Los Angeles 1955; Gallery Paletten, Oslo 1957; Haghfelt Gallery, Copenhagen 1957; Galleria L'Obelisco, Rome 1960. His work is represented in numerous private collections throughout Europe and the United States. He now lives in Rome.

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cm. 114 × 146

"Nimbus in a Green"





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## ALAN DAVIE



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Born Scotland in 1920, father painter and etcher; Edinburgh College of Art 1937-1940; travelled in France, Switzerland, Italy, Spain 1947-1949.

*One man exhibitions:* Edinburgh; 1946, Florence and Venice 1948; Gimpel Fils 1950; Gimpel Fils 1952; Gimpel Fils 1954-1955; Gimpel Fils and Viviano Gallery, New York 1956; Viviano Gallery, New York 1957; Gimpel Fils; Galerie Lienhard, Zurich, 1960; Naviglio, Milan 1961.

*Retrospective exhibitions:* Wakefield, Nottingham University, Liverpool, Whitechapel Art Gallery London 1958.

*Many group exhibitions:* In the collections of Tate Gallery, Victoria and Albert Museum, Arts Council, British Council, Cas, Wakefield city Art Gallery, Bedford Art Gallery, Peggy Guggenheim Collection Venice, Stedelijk Museum Amsterdam, Museum of modern Art New York, Albright Museum Buffalo, Carnegie Institute Pittsburg, Yale University, National Gallery of New South Wales Sydney, National Gallery of South Australia Adelaide.

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cm. 122 × 152

"Gosh" 1960



## N. H. STUBBING

12 Feb. 1921 Born at Lincoln's Inn, London. Self-taught as artist. 1947-48 Copyist at Prado Museum, Madrid.

*Exhibitions:* Jan. 1949 British Institute, Madrid, presented by Professor Walter Starkie. Sept. 1949, Invited to be a founder member of "School of Altamira". International Art Congress of Modern Art at Santander. Apr. 1951, VIII "Salon de Los Once" de la Academia Breve under direction of Eugenio D'Ors. 1951, Attended II International Art Congress of "School of Altamira" at Santander, Spain. Aug. 1951, Circolo des Bellas Artes, Santa Cruz de Tenerife, presented by Eduardo Westerhahl. Nov. 1951, Bucholz Gallery, Madrid. 1952, "Estilo" Gallery, Madrid. Mar. 1953, Gallery Bucholz "Tendencias". 1953, Biennale Hispano-Americana at La Havana, Cuba. Feb. 1953, Gallery "Clan" "Arte Fantastico", presented by Antonio Saura. Apr. 1954, Gallery Fernando Fé, presented by Manuel Conde. May 1954, Museo de Arte Contemporaneo (Sala de Bellas Artes) in Madrid, presented by Director Arch; Don Jose Luis Fernandez del Amo. Mar. 1957, Iris Clert Gallery, Paris. Oct. 1957, "Recent Developments in Paintings", Arthur Tooth and Son, London. Apr. 1958, "New Acquisitions", Martha Jackson Gallery, New York. Jan. 1959, "Actualities", Messrs. Arthur Tooth & Son, London. Apr. 1959, "Westerdahl Collection", Museo Municipal de Bellas Artes, Islas Canarias. May 1959, "Arte Nuova" at Turin, Italy, presented by Michel Tapié de Celeyran. July 1959, "Moments of Vision" presented by Sir Herbert Read, Rome, Italy. July 1959, "Junger Maler der Gegenwart", presented by Monsieur Julian Alvard, at Vienna, Austria. Dec. 1959, Gallery Michel Warren, New York. Jan 1960, "Antagonisms" presented by Julian Alvard, Louvre, Paris. Apr. 1960, One-man show Gallery Michel Warren, New York. Sept. 1960, "Recent Developments in Paintings III", Arthur Tooth & Son, London.

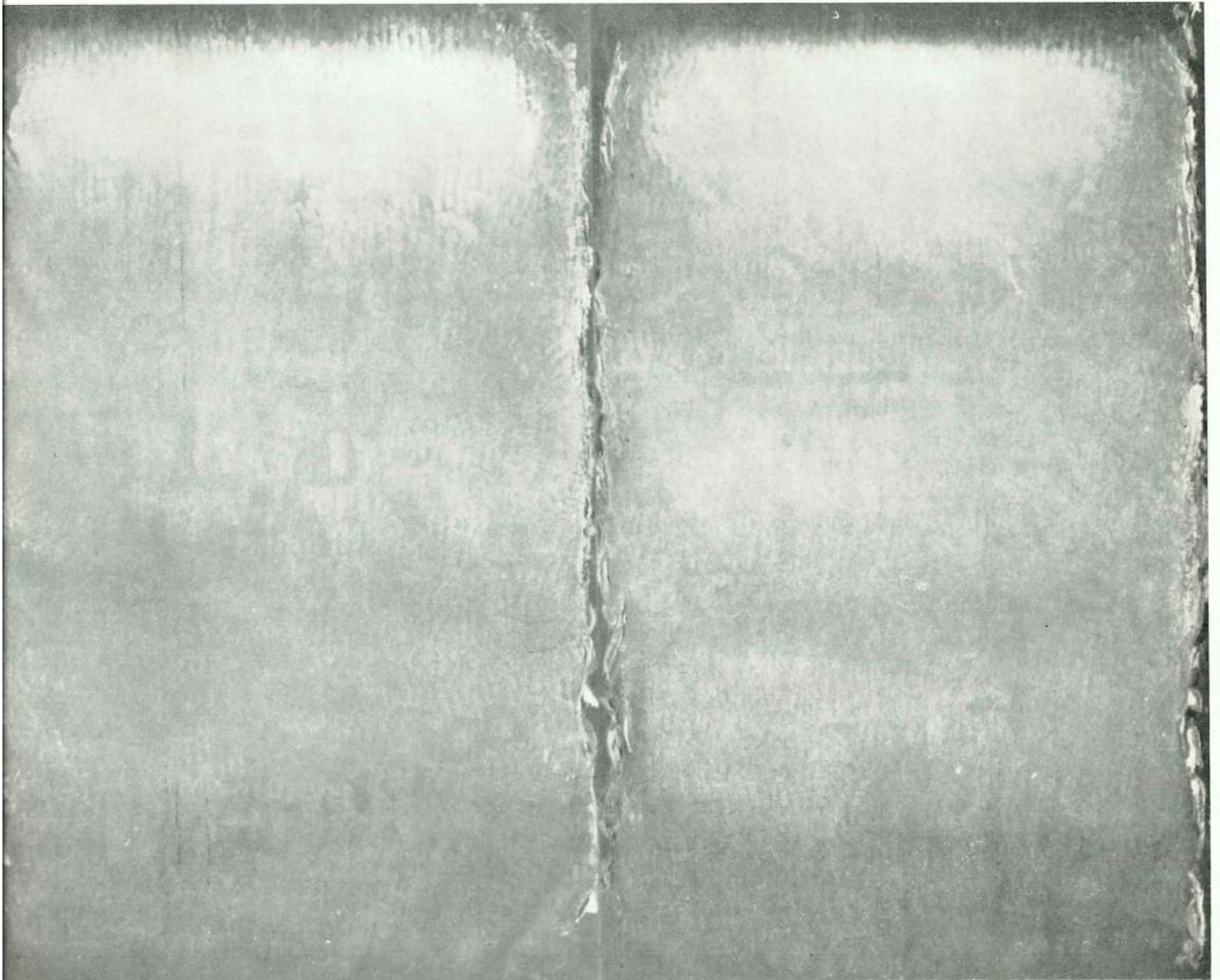
*Only award:* Uppingham School Drawing Prize 1937.



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cm. 129 × 203

"The first and second day"



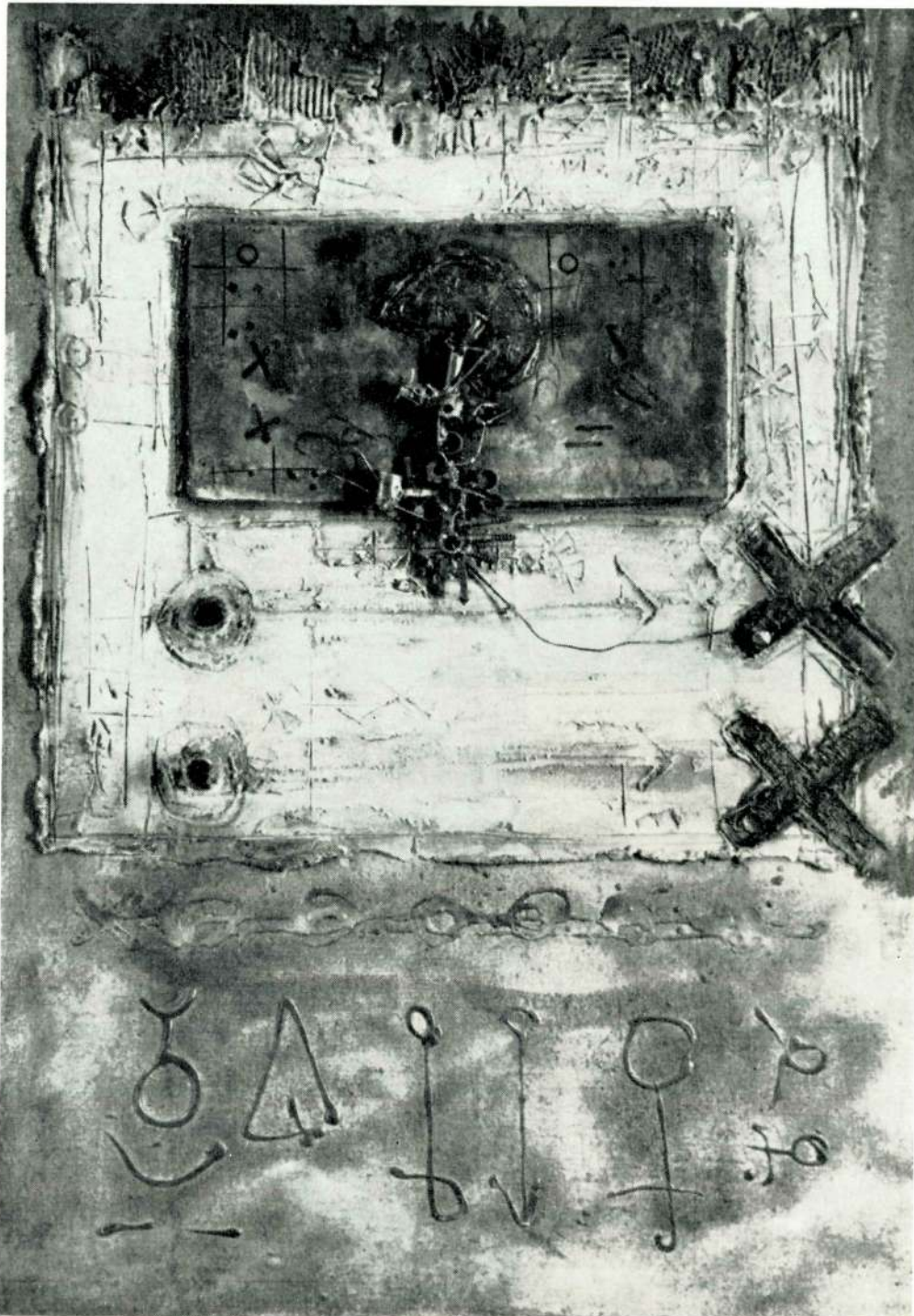
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## TUMARKIN

Né en Allemagne en 1934, de père allemand et de mère russe. C'est en Israël qu'il a grandi, fait ses études artistiques. A exposé des sculptures à la Galerie Alex Maguy à Paris en 1958 et des peintures à Hanovre (Allemagne) en 1959. Grande exposition personnelle à la Galerie Saint-Germain en Novembre 1959, après avoir participé à une exposition de groupe, avec Dubuffet, Fautrier, Cuixart, toujours à la Galerie Saint-Germain. Début 1960, exposition personnelle à la Galerie "Espace" à Haarlem (Hollande) et en Juillet 1960, exposition personnelle à la Savage Gallery, Londres. En Février 1961, exposition personnelle au Musée National Bezalel à Jérusalem. Exposera en Juin à la Galerie Saint-Germain à Paris et en Septembre à la Galerie Bonnier à Lausanne (Suisse). A exposé au Salon de la Jeune Sculpture à Paris, en 1960, et au Salon « Comparaisons », en Janvier 1961.

"40 F"



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KOENIG

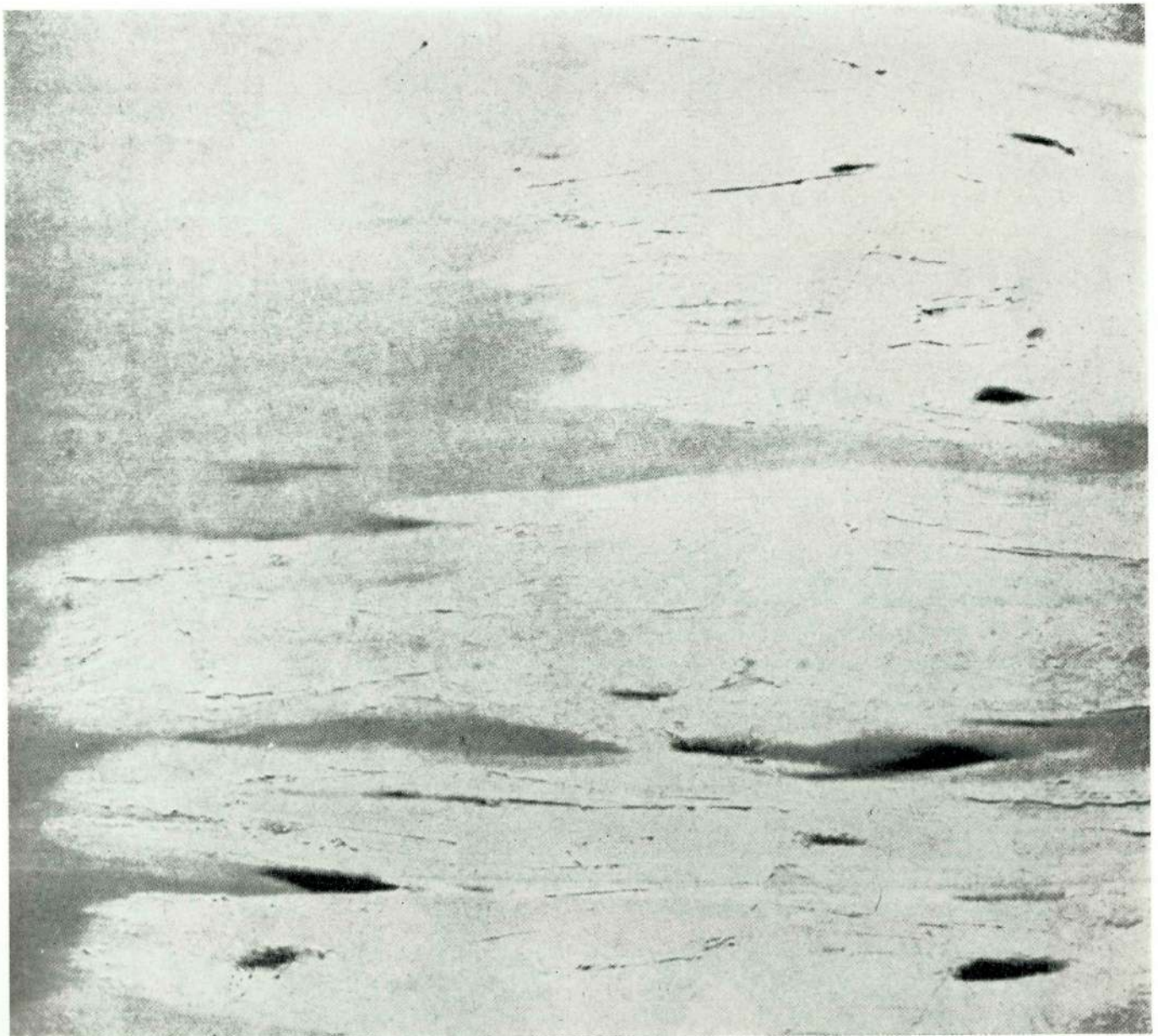
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Born in Seattle, U.S.A. in 1924. After the war studied painting at the American University of Biarritz. In 1946 returns to America; studies drawing, architecture and decoration at the University of Washington. Returns to Paris in 1948. First abstract works in 1951. One-man shows at the Galerie Arnaud, Paris 1952 and 1955. Participates in many group shows and at the Salon des Realités Nouvelles. Co-Director of the Gallery Library Arnaud and Secretary of the Art Magazine Cimaïse. Lives in Paris.

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cm. 100 × 100, collection Ch. Lienhard

“Le Tombeau de Béalial”





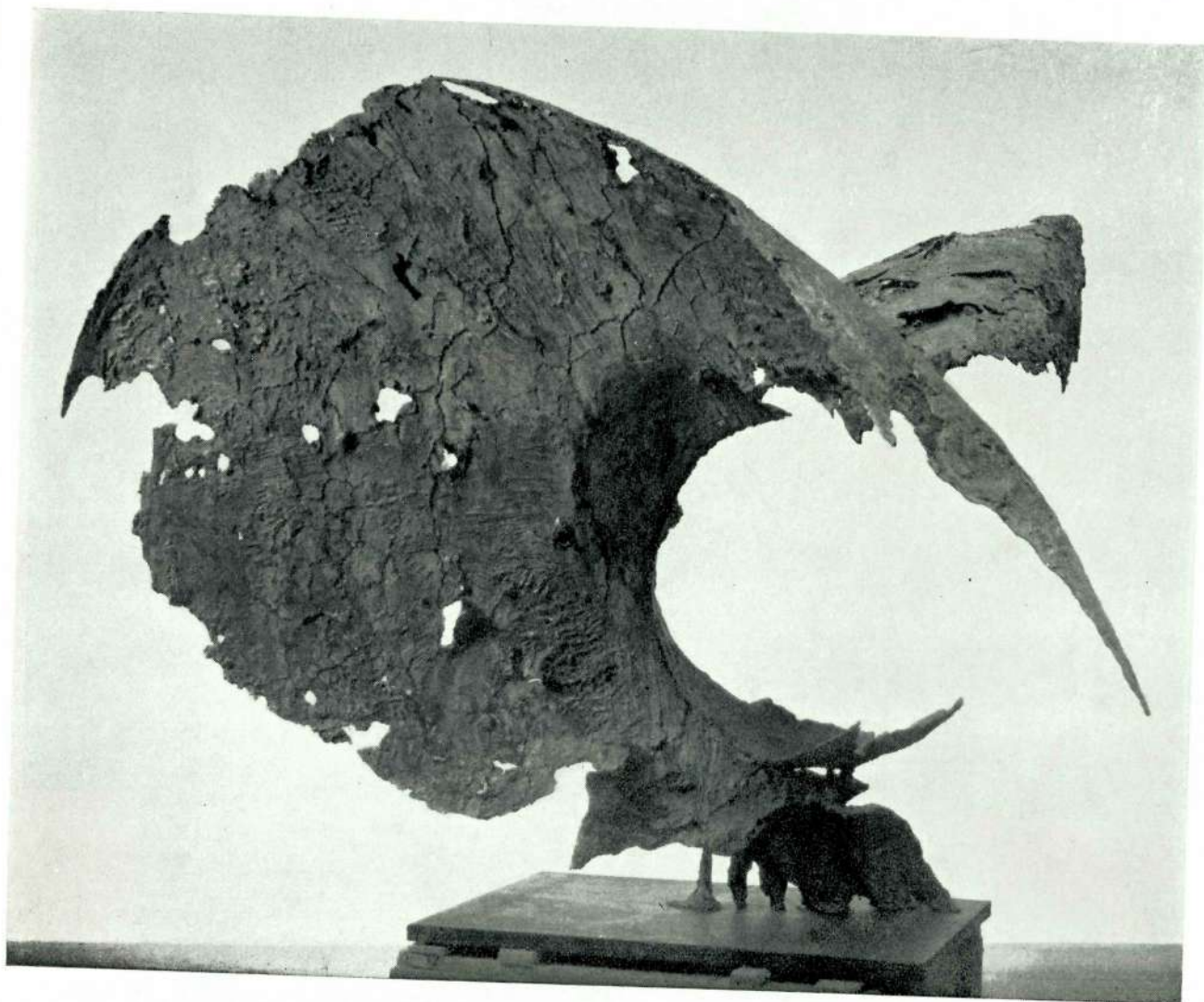
## QUINTO GHERMANDI

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Nato a Crevalcore (Bologna) il 28-9-1916. Vive a Bologna, ha frequentato il Liceo artistico e l'Accademia di Belle Arti di Bologna, seguendo principalmente i corsi di scultura. Del '55 sono le sue prime sculture autorevoli. Nel '57 espone al Morgan's Paint, nel '58, in occasione di una mostra nazionale, vince il Premio Bologna. Nel '59, inviato alla Mostra del Bronzetto a Padova, vince un premio internazionale insieme a Chadwick. Nello stesso anno gli viene assegnato un Premio Carrara. Nel 1960 è invitato alla XXX Biennale d'Arte di Venezia con una mostra personale. Successivamente espone a Basilea, a Bologna, a Roma e a Napoli. Nel '61 è presente a Copenhagen alla mostra «Cultura Italiana d'Oggi», e a New York. È invitato alla Biennale d'Arte di San Paolo del Brasile, 1961.

cm. 180 × 120 × 120 bronzo

“Momento del volo”





cm. 155 × 150 × 70 Bronzo

"Personaggio X"

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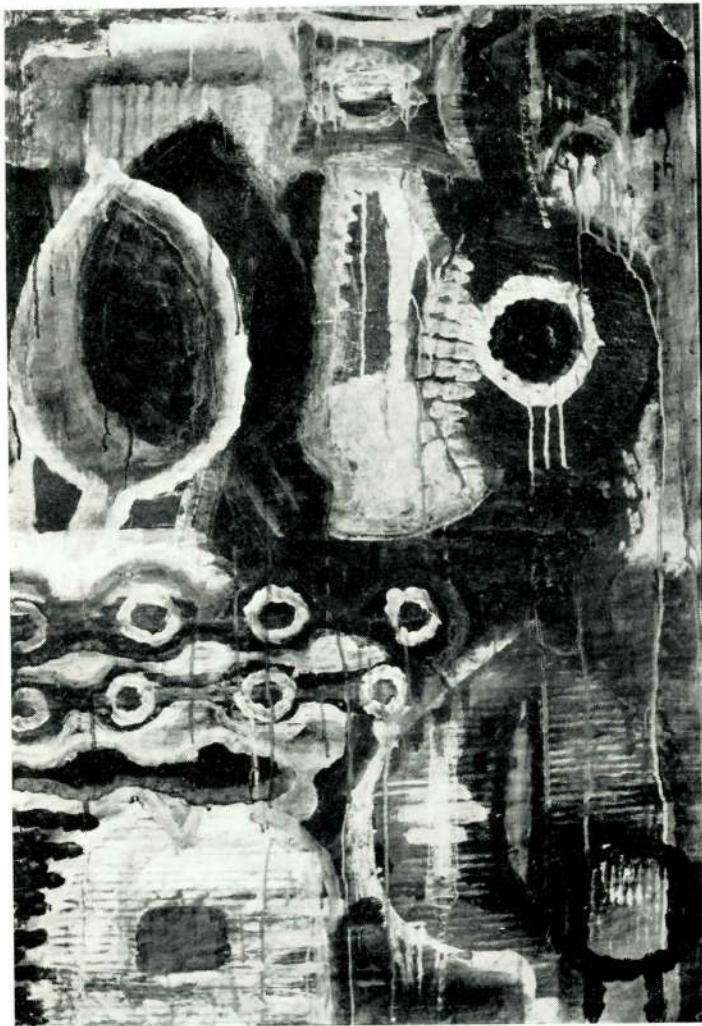
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## MARGHERITA RUSSO

Nata a Monaco di Baviera il 5 giugno 1920. Dal 1946 al 1958 si è stabilita in Italia, soprattutto a Roma. Nel 1959-60 ha soggiornato in India e Africa. Attualmente vive a Parigi.

*Mostre personali in Italia:* Galleria Selecta, Roma 1958; Gall. del Cavallino, Venezia 1959.

*Mostre collettive:* Galleria Nazionale d'Arte Moderna, Roma 1957 (per gli artisti esuli d'Ungheria); XXIX Biennale di Venezia 1958.

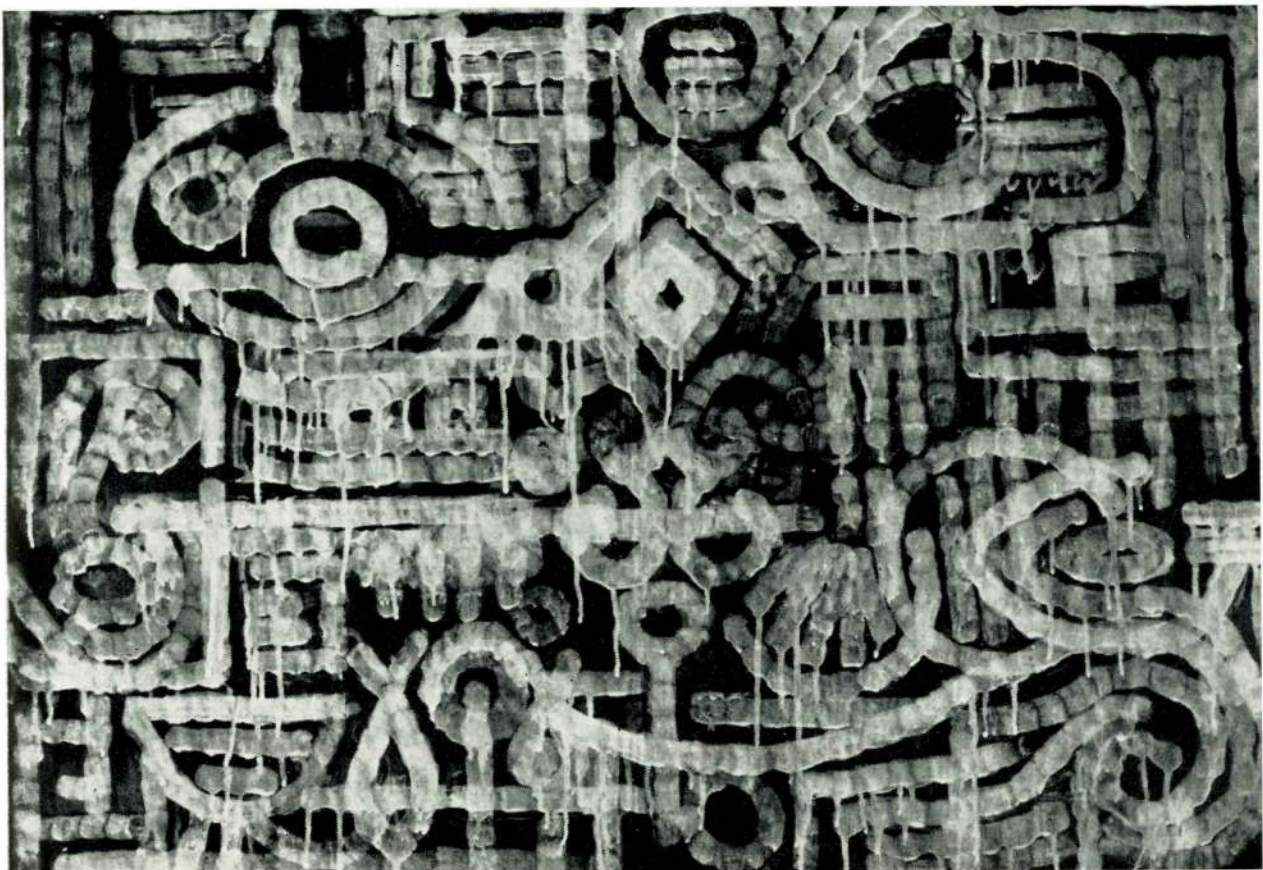


"Emergere"  
cm. 99 × 64,5

cm. 84 × 59

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"Avviamento"





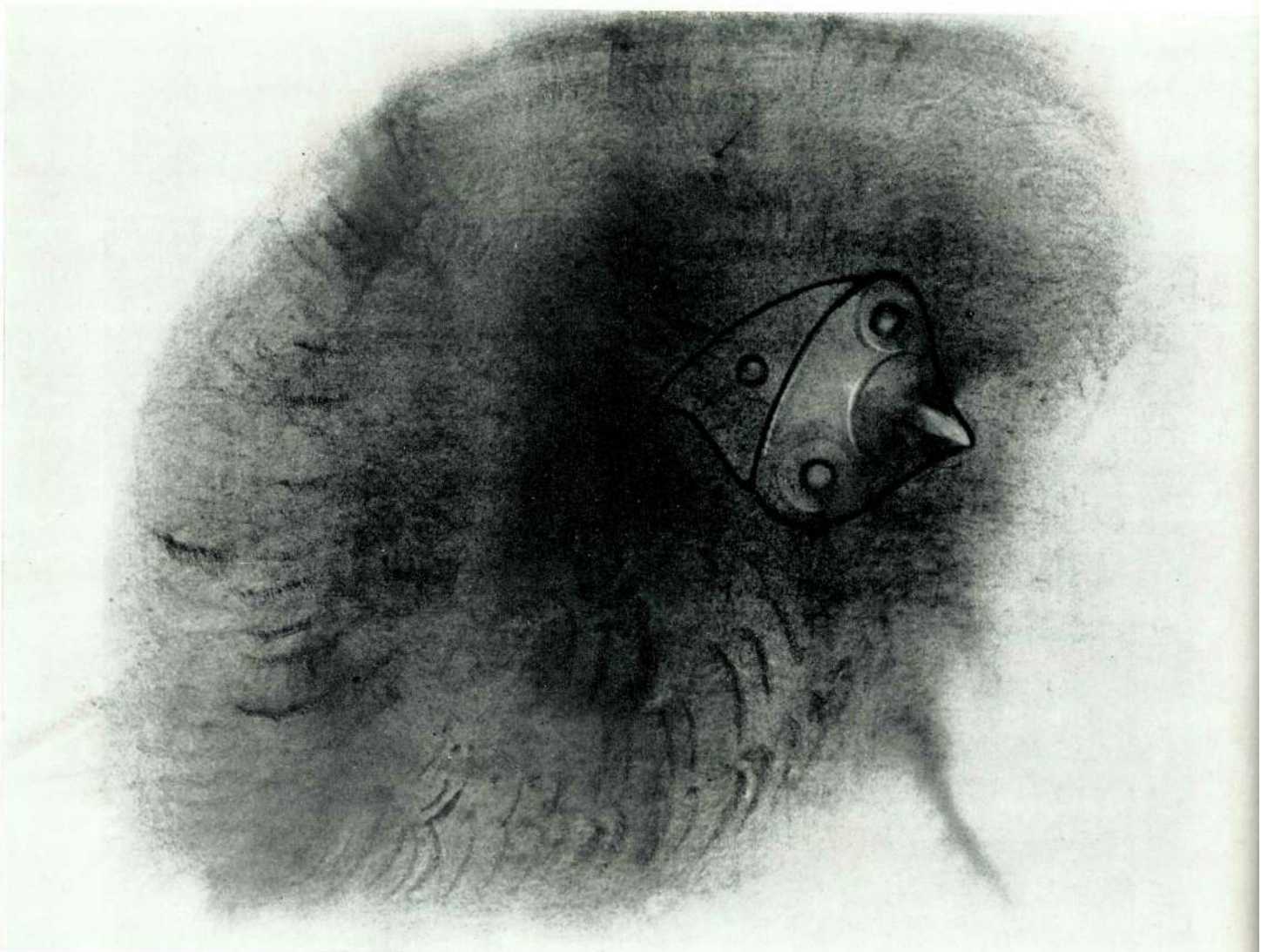
## MORRIS GRAVES

1910 August 28: Born Fox Valley, Oregon, U.S.A. 1936 One-man show Seattle Art Museum. 1942, Shown in exhibition "18 Americans from 9 States" at Museum of Modern Art. One-man show at Willard Gallery. Show at Phillips Memorial Gallery in exhibition "3 Americans - Weber, Knaths, Graves". One-man shows at Arts Club of Chicago and Detroit Institute of Arts. 1946, Awarded Guggenheim Fellowship for study in Japan. 1948, One-man shows at San Francisco Palace of the Legion of Honor, Santa Barbara Museum, Los Angeles County Museum, Art Institute of Chicago. 1956, Retrospective Show at the Whitney Museum. Phillips Memorial Gallery, Museum of Fine Arts (Boston), Des Moines Arts Center, M. H. de Young Memorial, Art Galleries of U.C.L.A., and in 1957 at the Art Center in La Jolla, and the Seattle Art Museum. Returned to Seattle. One-man shows at the Willard Gallery, 1944, 1945, 1948, 1953, 1954, 1955.

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cm. 48 × 64

"Owl"





"Vase"  
cm. 128 × 69

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EUGENIO CARMÌ

Nato a Genova nel 1920, frequenta lo studio di Casorati a Torino e anche l'Accademia di Belle Arti a Genova e per un breve periodo la Scuola di Arti applicate di Zurigo. Dopo un'esperienza grafica ritorna alla pittura come intima esigenza. Nel 1956 viene chiamato come consulente artistico alla Cornigliano, la più importante industria siderurgica del Sud-Europa. Nel 1957 vince il premio unico internazionale per il manifesto della XI Triennale di Milano. Portato allo sperimentare, dal 1958 studia e approfondisce la pittura a smalto su lamiera d'acciaio, lavorando accanto ai forni. Sue opere si trovano in collezioni private e pubbliche in Italia e all'estero. Partecipa a mostre collettive. Ha fatto mostre personali a Zurigo, Losanna, Firenze, Genova.

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"I dubbi circondano la certezza"  
cm. 92 × 72

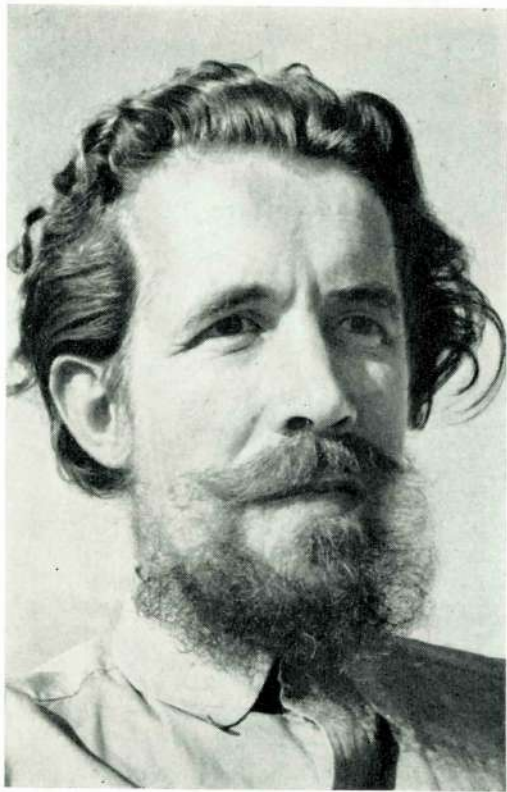
cm. 100 × 70,5

“Una fecondazione” 1961



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## HAYMAN CHAFFEY

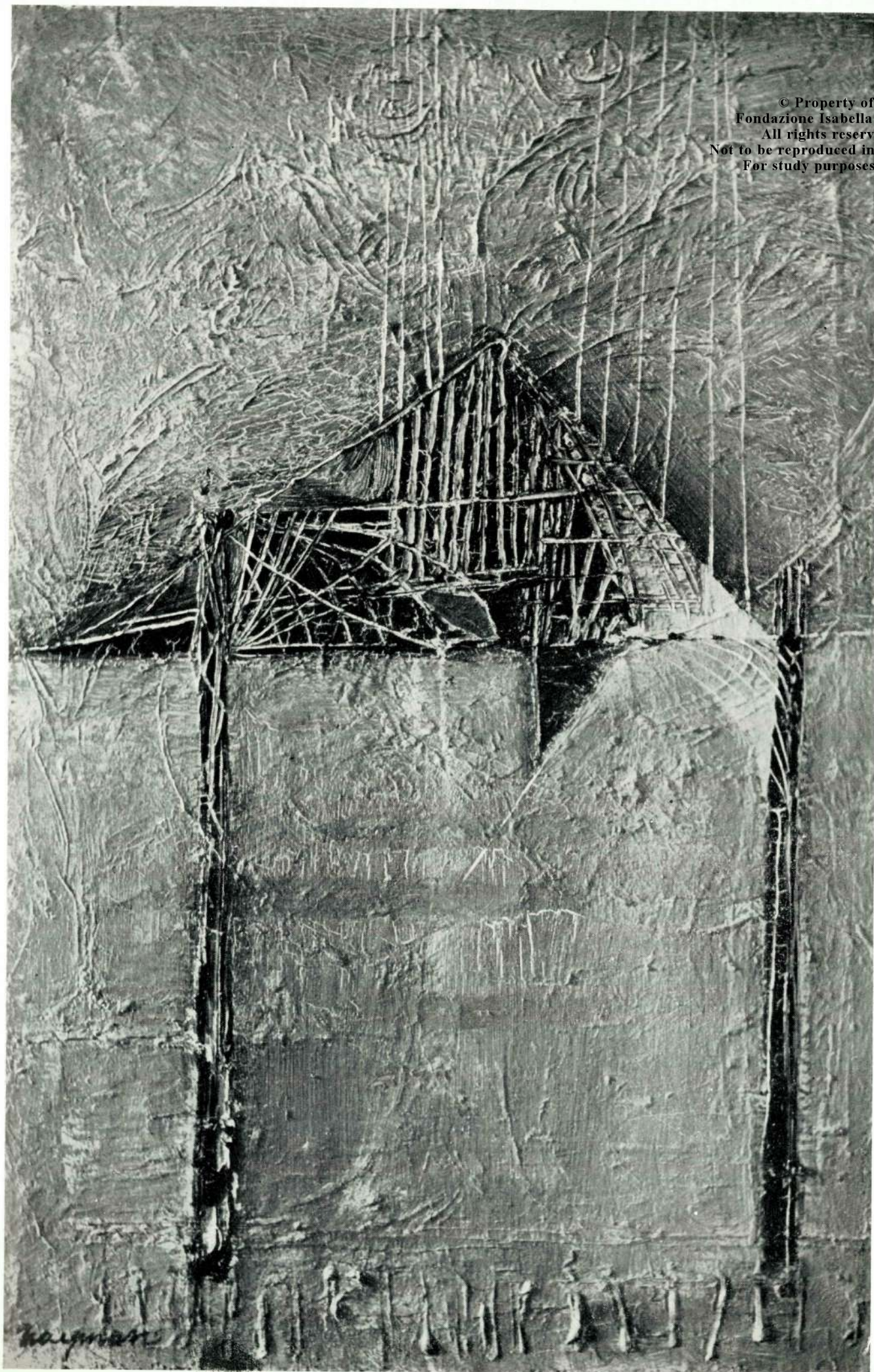


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Born in England in 1922. Obtained a scholarship to the Royal College of Art, went to Paris to continue his studies, travelled in Europe, France, Italy and Spain continuously painting. Established his Studio in Mexico to work alongside such painters as Siqueiros, Rivera and Chavez Morado. Several visits were made to North America with an open invitation to exhibit in the Walker Art Gallery in Minneapolis. With a large retrospective exhibition arranged by the Hanover Gallery in London, left Mexico to travel extensively in Latin America exhibiting in Columbia, Peru, Venezuela, Uruguay and finally in Brazil at the Museum of Modern Art in São Paulo. His paintings are in Museums and are represented in many well known private collections.

*Exhibitions:* 1937, Royal Academy Exhibition; 1937, Art Exhibition Bureau; 1938, New English Art Club; 1939, Royal Society of Painters in Watercolours; 1945, Royal Academy; 1945, Royal Society of British Artists; 1946, The Royal Institute; 1946, The Royal Academy and Royal Watercolour Society; 1947, The Euston Road Group; 1948, Leicester Gallery, East Sussex Art Club, The Scottish Art Society; 1949, International Salon of Paris with four oils one of which won a gold medal; 1950, Museum of Modern Art, Madrid; 1953, San Angel Gallery, Mexico; 1955, British Council Gallery, Mexico City; 1956, Salon de los Andes, Caracas, Venezuela; 1956, National Museum of Colombia, Bogotá, Colombia; 1956, British Council, Lima, Peru; 1957, British Council, Montevideo, Uruguay; 1957, Museum of Modern Art, São Paulo, Brazil; 1957, The Oca Gallery, Rio de Janeiro, Brazil.

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## ROLLIN CRAMPTON

Rollin McNeil Crampton was born in New Haven, Connecticut, studied art at the Yale University School of Fine Arts. Attended the Art Students League in New York City where he won a scholarship. In more recent years Mr. Crampton has worked as a non objective and abstract artist; composition as well as design, has been an outstanding feature of his work. In 1939 he was awarded a "Certificate of Completion" from the Federal Works Agency.

Rollin Crampton is much of a philosopher and this is evident in his work. He has been versed in Mystic and Occult teachings. One of his favorite studies has been the writings and teachings of Madame Blavatsky. He is also often inspired to paint after rereading the "Bhagavad-Gita", or "The Upanishads". One feels his endeavor to express through intuition, rather than intellectual mental processes, what he has grasped from his studies and meditation — even the "voice of silence".

Crampton was one of the members of the Symposium — "The Creative Process" in the January issue of Art Digest of 1954, in which he answered many questions put to an important group of American artists. His paintings are in the permanent collections of The Museum of Modern Art, The Whitney Museum of American Art and others.

Rollin Crampton has had thirteen one man shows at leading New York galleries, as well at Louisiana State University where he won a purchase prize and the state university at New Paltz, New York, where he won a \$ 850.00 purchase prize.

"Aegean"

cm 91,5 x 132,5



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cm 176 × 122

“Untitled”



## JOHN OPPER

Born October 29, 1908 in Chicago, Illinois.

*Education:* Western Reserve University; Columbia University; Study with Hans Hofmann in the thirties.

*Teaching Experience:* University of Wyoming; University of North Carolina at Greensboro; Columbia University Teachers College; New York University (currently).

John Opper was one of the first members of the American Abstract Artists late in the thirties and early forties. He first exhibited at the artists Gallery in New York, had a one man show at the San Francisco Museum in 1939-40, had other shows on the West Coast during the same period, and a one man show at the Egan Gallery in 1955. Most recently he had a one man show at the Stable Gallery in 1960 and another in March of 1961.

*Group Exhibitions:* The Metropolitan Museum; The Whitney Museum of American Art; The Art Institute of Chicago; The California Palace of the Legion of Honor; The Detroit Museum; The Corcoran Gallery of Art.

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cm. 193 x 173

"Untitled"



## ROBERT BIRMELIN

Born November 7, 1933, Newark, New Jersey.

Bachelor of Fine Arts, Yale University, Department of Art, 1956. Master of Fine Arts, Yale University, Department of Art, 1960; Yale University, Art School, 1954-56. Fulbright Grant, 1960, for study in the United Kingdom. Prix de Rome, 1961. Printmaking, Yale-Norfolk Summer Art School, Summer 1960.

*Group Exhibitions:* New Jersey State Exhibition, Montclair, New Jersey, Montclair Museum, 1951, 52, 53, 56. Tanager Gallery (Three Man Show) New York City, 1957 Prints and Drawings. United States Information Service, Travelling Exhibit, 1958-59, Drawings. Art Festival, Salzburg, Summer 1959, Prints. Museum of Modern Art, New Acquisitions Show, 1959, Prints. American Federation of Arts, «New Talent of 1960 Exhibition», Prints. Silvermine National Print Exhibit, 1960. The Art Institute of Chicago Annual Exhibition, 1960-61.

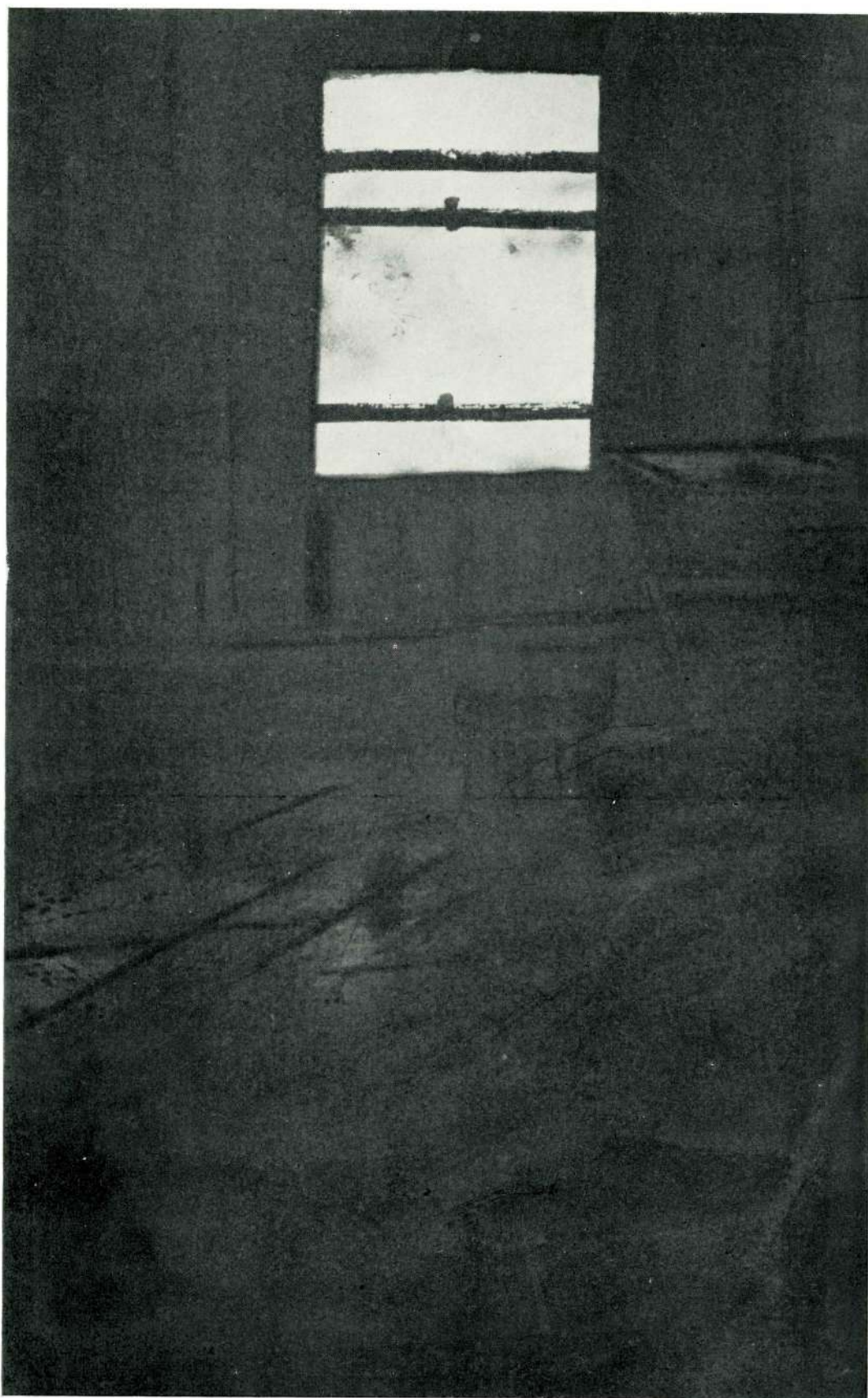
*One-man Exhibitions:* Kanegis Gallery, Boston, Mass., January 1960. Stable Gallery, New York City, November-December, 1960.

*Awards:* First Prize: Drawing, New Jersey State Exhibition, Montclair Museum, Montclair, New Jersey, 1956. First Prize: Drawing, New Haven Arts Festival, New Haven, Conn., 1959. Purchase Prize: Silvermine Print Exhibit, 1960.

*In the collections of:* The Museum of Modern Art, New York City; Addison Gallery, Andover, Connecticut; Museum of Fine Arts, Boston, Massachusetts; Brooklyn Museum, Brooklyn, New York; The Whitney Museum of American Art, New York City; The Sara Roby Foundation, New York City; Private Collections.

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«Interior window»  
cm. 108x170



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## BEVERLY PEPPER

Born in Brooklyn, N. Y. Studied at Pratt Institute, N. Y.; Fernand Léger, Paris; André Lhote, Paris. Lived in Paris 1949-51; Lived in Rome 1951-1961.

*One-man shows:* Galleria dello Zodiaco, Roma, 1952; Barone Gallery, New York, 1954; Obelisk Gallery, Washington D.C., 1955; Barone Gallery, New York, 1956; Galleria Schneider, Roma, 1956; Barone Gallery New York, 1958; Obelisco, Roma, 1959.

Her works are found in important collections in Rome, London, Paris, Tel Aviv, Toronto, New York, Philadelphia, Westport, Darien, New Canaan, Pittsburgh, Phoenix, Dallas, Washington D.C., Los Angeles, San Francisco, Baltimore, Chicago, Wilmington, Cleveland, San Paolo, Tokyo, etc.; Galleria Nazionale d'Arte Moderna, Roma.



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"La nascita del cristallo"



cm. 106 x 88 senza base

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"Laocöon"



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## EDWARD CORBETT

Born August 22, 1919, Chicago, Illinois. Son of an Irish father and a German mother.

Attended the California School of Fine Arts for two years. Moved to New York and painted until 1946. Later went to San Francisco where he taught at the San Francisco State Teachers College. He began teaching at the California School of Fine Arts in the summer of 1947. Taught painting and drawing at the University of California in 1950. Received Rosenberg Fellowship and moved to New Mexico; is now living and teaching in Minneapolis at the University of Minnesota after having taught in South Hadley, Mass.

*Exhibitions:* Riverside Museum, New York, 1948; Art Institute of Chicago, American Abstract Artists, 1948; Henry Gallery, Seattle, 1950; San Francisco Palace of the Legion of Honor, 1947-1950; De Young Memorial Museum, San Francisco; Museum of Modern Art, New York, "Fifteen American Painters", 1952; Nashville Artist Guild, Nashville, Tenn.; University of Illinois, 1955; University of Nebraska, 1955; Virginia Museum, 1958; Des Moines Art Center, 1958; Tulane University, 1958; Whitney Museum of American Art Annual, 1958; M.I.T., Cambridge, Mass., 1959; Grace Borgenicht Gallery, 1956, 1959, 1961.

*Permanent Collections:* Museum of Modern Art, N.Y.; Art Institute of Chicago; Whitney Museum of American Art, N.Y.; Albright Art Gallery, Buffalo; Tate Gallery, London; Newark Museum; Chase Manhattan Bank, N.Y.; Mr. Joseph Hirshhorn, New York; Mrs. F. W. Hilles, New Haven, Conn.; Mr. Henry Jaffe, New York; Mr. Stanley W. Wolf, New York; Mr. & Mrs. Michael Field, New York; Mr. & Mrs. J. Z. Steinberg, Chicago; Mrs. John D. Rockefeller, New York; Mr. Richard Baker, New York; Mr. & Mrs. Patrick B. McGinnis, Boston; Mr. & Mrs. Parker Gushman, Houston, Texas.

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cm 153 × 137

“Provincetown 13”





GENE CHARLTON

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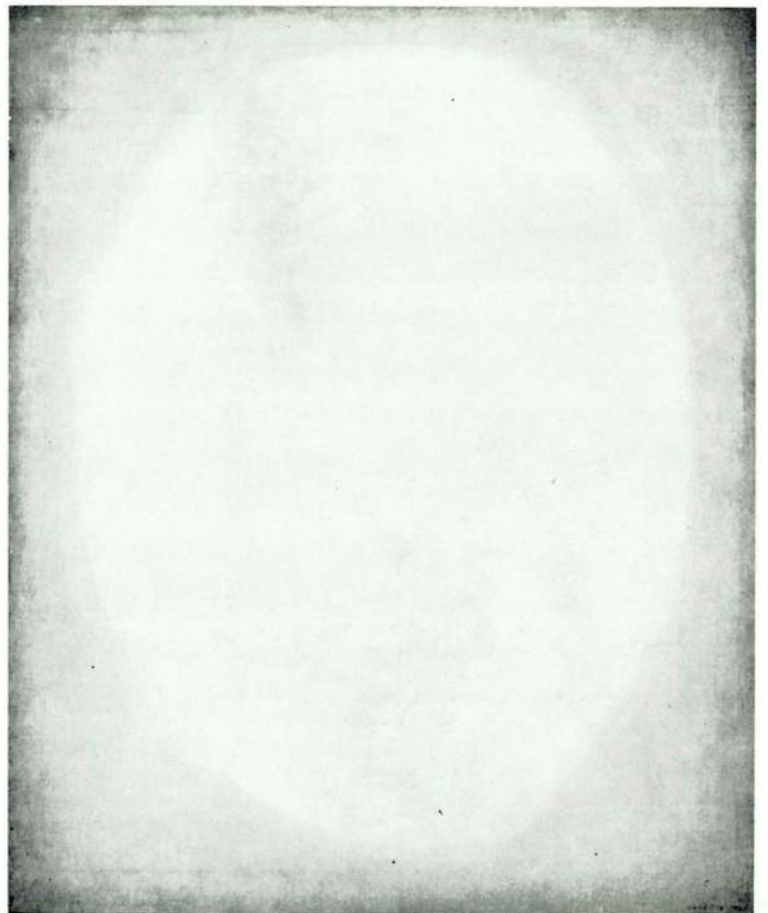
Born Cairo, Illinois, U.S.A. 1919. Attended Art Students League, New York. Now living and working in Rome and Positano.

*Personal Exhibitions:* 1947, Contemporary Arts, New York; 1948, Museum of Fine Arts of Houston, Houston; 1949, Bennet Black Studios, Houston; 1949, Contemporary Arts, New York; 1954, Willard Gallery, New York; 1956, Galeria Clan, Madrid; 1959, La Medusa, Roma; 1961, The New Arts, Houston.

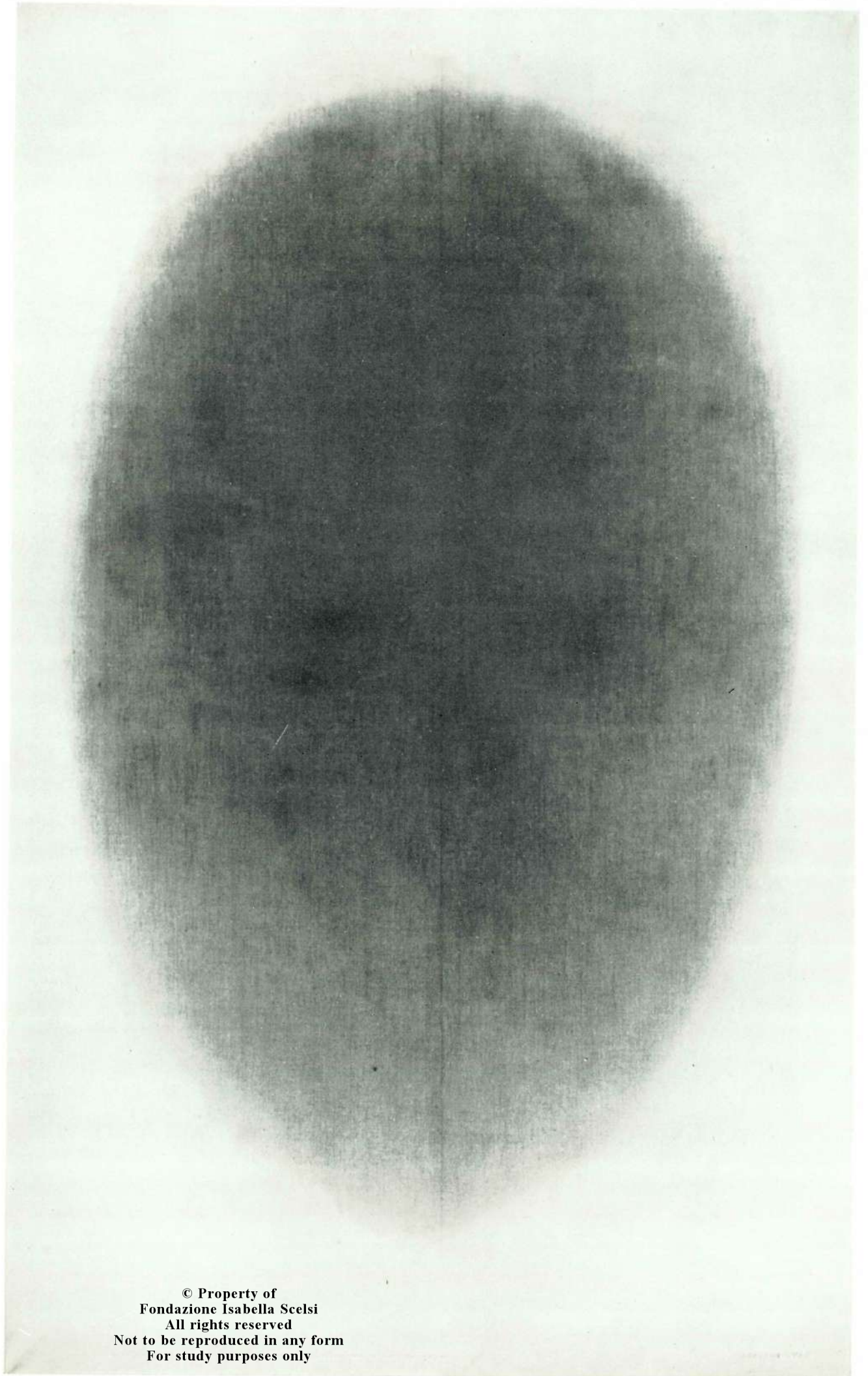
*Group Exhibitions:* Corcoran Biennial, Washington, D.C.; Carnegie International, Pittsburgh; Museum of Modern Art, Paris; Redfern Gallery, London; Museum of Fine Arts of Houston, Houston; Dallas Museum of Fine Arts, Dallas; Witte Memorial Museum, San Antonio; University of Illinois; Willard Gallery, New York; is represented in many private collections.

cm. 85 x 100

"Image 4"







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## RUTH FRANCKEN

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Born in Prague, Czechoslovakia, 1924. Remained in Austria until 1936, moved to Paris, later to England and arrived in USA on 1942. Obtained French Nationality in 1956.

1945, Textile designer in New York; 1950, Moved to Venice; 1952, One-man show in Galleria del Cavallino, Venice. Group shows: Premio Arbitrè, Trieste. Participated in the Biennale of Venice in 1952; 1952, Moved to Paris; 1953, Group shows: Galerie Fachetti, Paris; Galerie Craven "Peintres Americains a Paris"; 1954, Group shows: Germany, Iserlohn: "Sculpteurs et peintres abstraits a Paris". Galleria Spazio, Rome "Caratteri della Pittura d'oggi"; 1955, Several group shows at the Galerie Rive Droite, Paris; 1956, One-man show at the Galerie Stadler, Paris, catalogue preface by Herbert Read; 1957, Group show together with Saura and J. Brown, Galerie Stadler, Paris; 1957, Group show, Osaka Festival, Japan; 1957, Salon de Mai, Paris; 1957, Inaugural Exhibition at the Rhodes National Gallery, Salisbury, Rhodesia; 1958, One-man show at the Gallery Parnass, Wuppertal, Germany; 1958, Group show, Stigma Gallery, Easthampton, N.Y., U.S.A.; 1958, Group show, Anne Abels Gallery, Koeln, Germany; 1958, Group show, Osaka Festival, Japan, Gutai; 1959, One-man show, Drian Gallery, London; 1959; Group show, Howard Wise Gallery, Cleveland, Ohio, U.S.A.; 1959, Group show: "Arte Nuova", Torino; 1959-1960, Group show: "La donna nell'Arte Contemporanea", Galleria Brera, Milano; 1960, Picture Fair, London; 1960, The International Sky Festival, Gutai, Osaka, Japan; 1960, Received the Willian and Noma Copley award; 1960-1961, Group show, Galerie Rive Droite, Paris; 1961, One-man show Kunstverein Duesseldorf.

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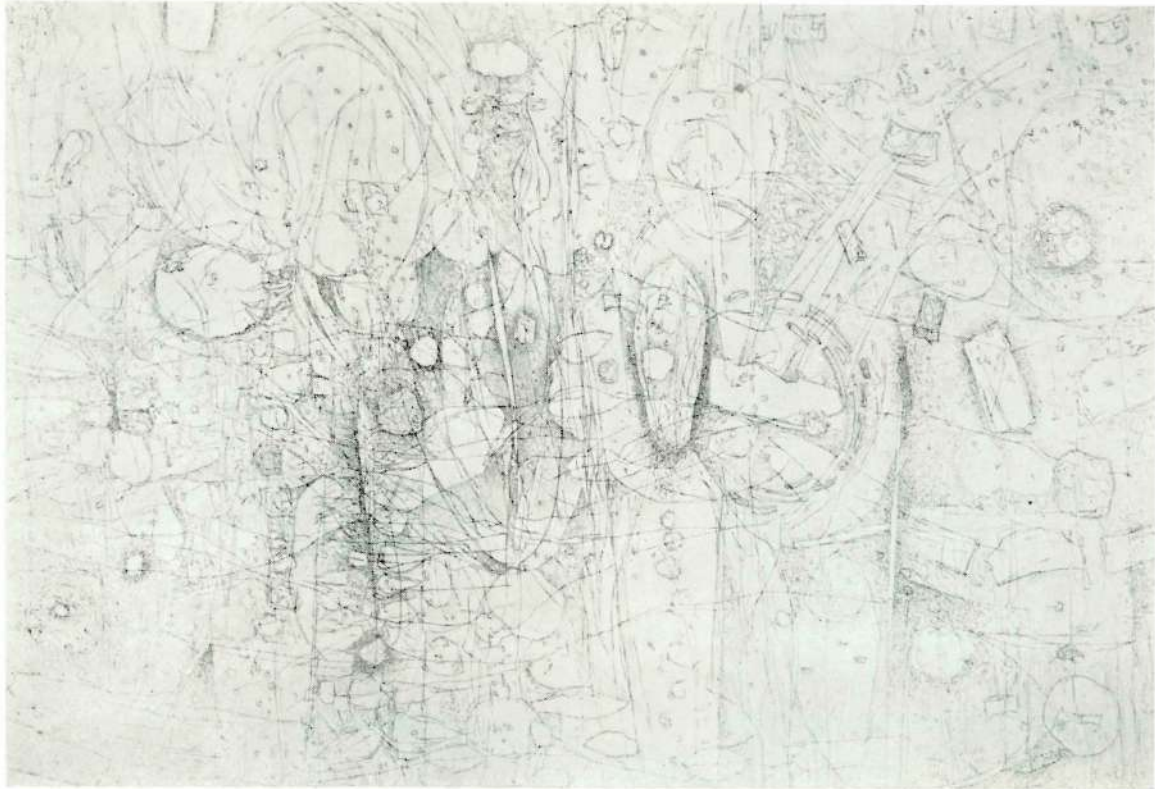
cm. 200 × 175

"Ciel"



cm. 38 × 55

“Celestial”



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cm. 51 × 38

“Bamboo”





ALEXANDER MARTIN

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Born: Albany, N.Y., U.S.A., 1931.

*Education:* Albright Art School, 1952; Art Students League, 1953-54; University of Buffalo, 1958, B.F.A. degree; Studied privately with Morris Davidson, 1955; Lived in Rome for two years, 1959-61.

*Shows:* Regional Show Buffalo N.Y., 1957; Regional Show Albany N.Y., 1959; Ten American Artists Resident in Rome, Palazzo Venezia, 1960; Group Show Ap-punto Gallery, 1960; "Il Numero" Gallery Florence, 1961.

cm. 85 × 100

"Untitled"



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## HIROSHI SANTO



Born in Wakayama, Japan, in 1921. Studied Art and Painting at the Denenchofu Pure Art Institute Tokyo, under the masterful guidance of Genichiro Inokuma resulting in management of the Art Institute for approximately 10 years. Has exhibited each Autumn annually since 1946 at the Sinseisaku Art Association Exhibition. Has received Citations and Prizes on four occasions resulting in his becoming in 1956 a member of this highly exclusive and restricted association. His most recent one man exhibition was shown at Saegusa Gallery Tokyo, December 1960. He is now preparing for this coming Fall's Sinseisaku Exhibit.

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cm. 100 × 85

"Competition"



cm. 195 × 130

“From Prometheus Pandora”,



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DOROTHY DEHNER

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Born: Cleveland, Ohio, 1908. Worked three years at Atelier 17, etching and engraving.

*One-Man Shows:* About twenty one-man shows since 1950, including: Rose Fried Gallery, 1952; Wittenborn's Gallery (prints), 1956; Chicago Art Institute, 1955; Willard Gallery (with G. Knee & S. Smith), 1955; Museum of the University of Va., 1954; Howard University, 1953; Albany Art Institute, 1952; Skidmore College, 1952; Whyte Gallery, Wash. D.C.; Alabama College, 1954; Willard Gallery, 1957; Shorter College, Ga., 1953.

*Group Shows:* Since 1950: Metropolitan Museum of Art, 1953; Museum of Modern Art, 1953, 54, 56, 57; Whitney Museum of American Art, 1951, 52, 54; Brooklyn Museum Intl. Watercolor Ex., 1953, 55, 57; Contemporary Arts Museum, Houston, Tex., 1956 (sculpture); Des Moines Art Museum, Ia. (sculpture), 1956; Sculpture Center N.Y.C., 1956; Seattle Museum, 1954; Los Angeles Museum, 1956.

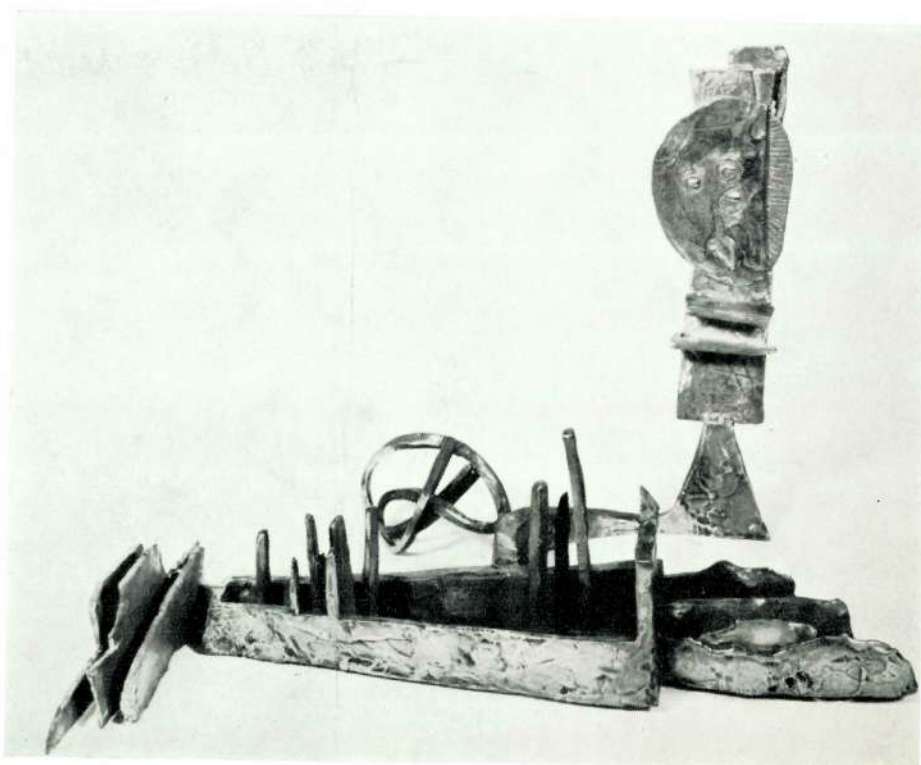
*Work in Collections:* Metropolitan Museum of Art; Museum of Modern Art (two works); Munson-Williams-Proctor Inst. Utica-N.Y.; de Cordova Museum, Lincoln, Mass.; United States Embassies in Europe and Asia; Skidmore College; Milwaukee Downer College; Hans Van Weeren-Griek; Marvin Small; Gerda Mellon; Harold Samuels; John Davis Hatch; M. Constantine; Joseph Kastner.



"Septenarius"  
cm. 56 × 38 × 25

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"Knossos"  
cm. 25 × 36 × 33



## GENICHIRO INOKUMA

1902, Born 14th December, Tatamatsu City, Japan; 1922-1926, Entered Tokyo Academy of Fine Arts at Ueno, Tokyo, and studied with Professor Takeji Fujishima; 1936, Established "Shinseisakuha Kyokai" and held the first exhibition at Sakuragaoka Art Association Gallery, Ueno; 1937, Held second exhibition at Tokyo Municipal Art Museum. Served as Professor in charge of oil painting at Japanese Academy of Fine Arts; 1938-40 Lived in Europe. While in France he met and was guided in his work by Matisse. In 1938 exhibited by invitation at Salon des Indépendents. Published book on Matisse; 1952, Received the 1952 Mainichi Cultural and Artistic Prize for the mural paintings at the special room of Muruei Hotel, Nagoya and the student hall of Keio University, Tokyo. Exhibited in Salon de Mai, Paris; 1953, Exhibited at Carnegie International. Gave lecture on modern art to the Crown Prince just before his world tour; 1954, Exhibited at São Paulo Biennale; 1955, Shown in Brooklyn Museum International watercolor show. Established residence in the U.S.; 1956, First one-man show in New York at Willard Gallery. Subsequent exhibitions, March, 1957; October, 1958; October, 1960; 1959, Exhibited at São Paulo Biennale and in Japan.

*Collections:* National Museum, Tokyo; Bridgestone Museum, Tokyo; Baltimore Museum; Institute Contemporary Arts, Boston; De Cordova and Dana Museum; Mrs. John D. Rockefeller; Mrs. Benjamin Watson; Joseph Hirshhorn; Eliot Elisofon.



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cm 122 × 169

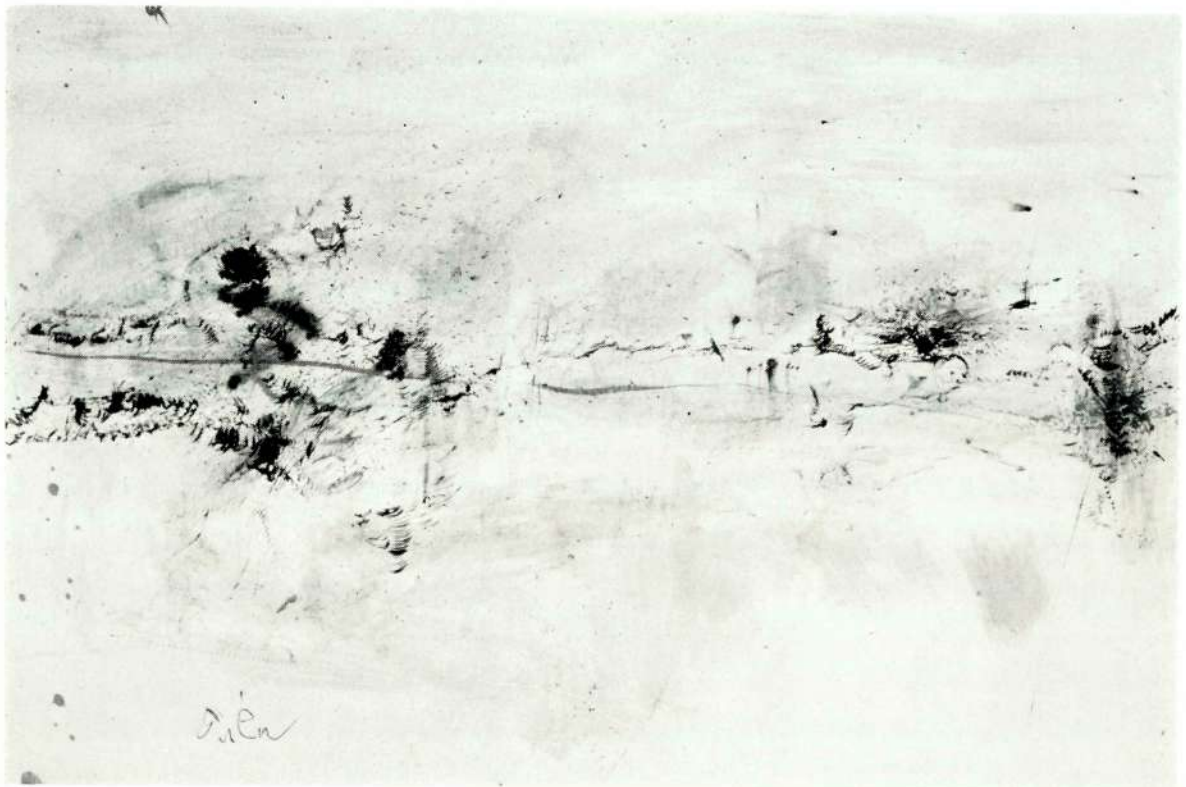
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cm 61 x 91,5

“Kozu”





GWYTHER IRWIN

Born 1931. Lived in Trebetherick, North Cornwall, for twenty years.

1951, Studied illustration at Goldsmiths Art School; 1952-55, Studied fabric design at The Central; 1955, Exhibited first paintings in "Artists under 35"; 1957, First one-man show at "Gallery One"; "Metavisual, Abstract, Tachiste" at the Redfern; Five-man show at the A.I.A.; September 1957 made first collage; "Rome-New York Art Foundation" Work purchased by Peggy Guggenheim; "Dimensions" at the O'Hana Gallery; 1958, "Three Collagists" at the I.C.A.; 1959 One-man show at Gimpel Fils. One-man show at Galleria Trastevere, Rome, November 1959; Works in American, Belgium and British private collections; Lives in London. Has a studio in Bushey, Herts.

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LOUIS LE BROCQUY

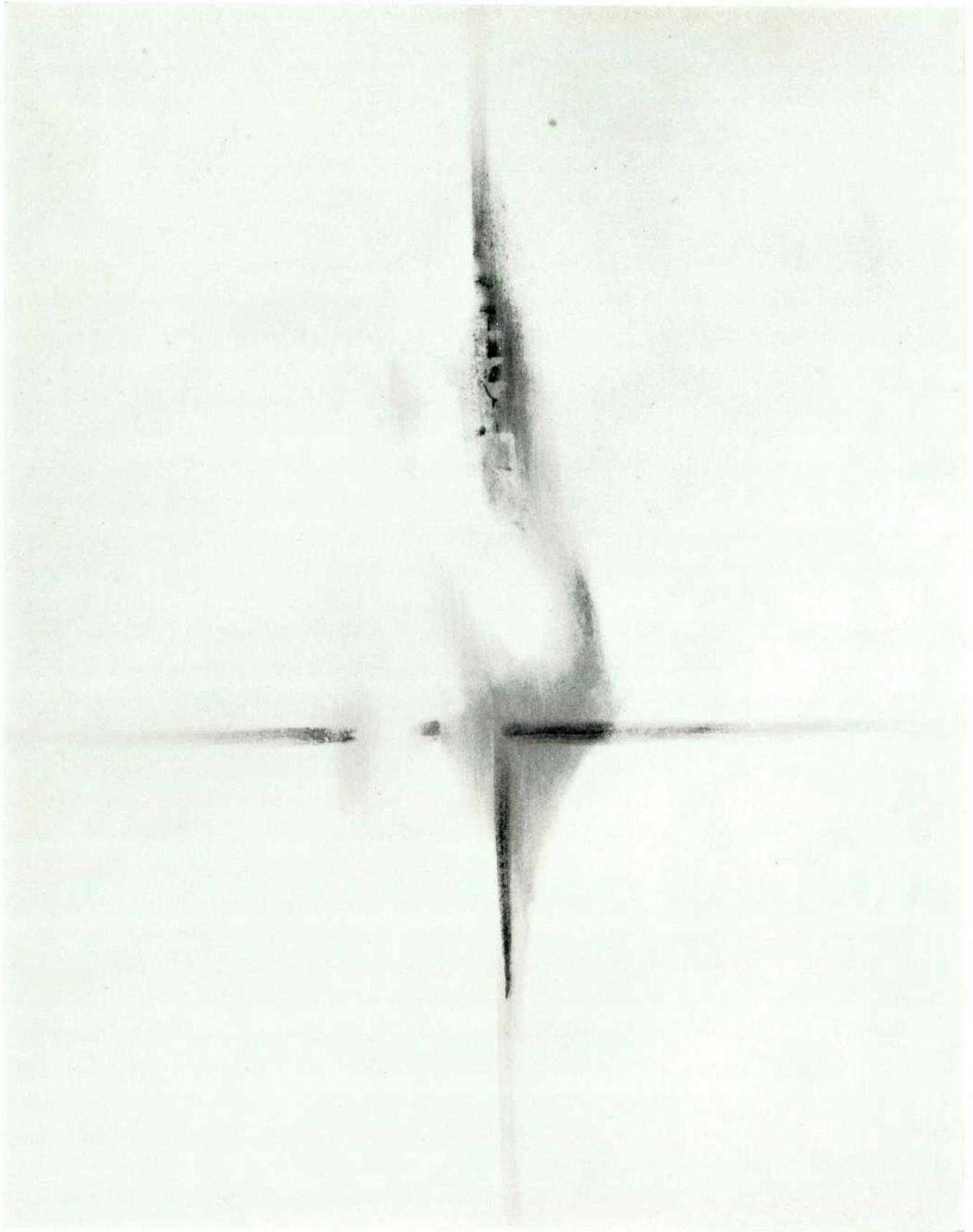
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Born in Dublin in November 1916 of Irish parents. The name is of Walloon origin.

In 1938 he left the family business to study painting at the National Gallery, London, the Louvre, and Venice. He is self taught. Now lives in the South of France.

*One-man Shows:* 1942, Own Studio, Dublin; 1945, Own Studio, Dublin; 1947, Gimpel fils, London; 1948, Leicester Galleries, London; 1949, Gimpel fils, London; 1951, Gimpel fils, London; 1951, Waddington Galleries, Dublin; 1955, Gimpel fils, London; 1956 Biennale Venice (Irish Room); 1956, Gimpel fils, London (designs for textiles); 1957, Gimpel fils, London; 1959, Gimpel fils, London; 1960, Esther Robles Gallery, Los Angeles; 1961, Galerie Charles Lienhard, Zürich.

*Amongst group Exhibitions:* 1954, "Figures in their setting", Contemporary Art Society, Tate Gallery, London; "Recent British Painting", Arts Council, London; "Bianco e Nero", Lugano; "British Painting and Sculpture", Whitechapel Art Gallery, London. 1955, "Irische Kunst" (Arts Council, Dublin), German tour. 1956, "The Seasons", Contemporary Art Society, Tate Gallery, London; "Exhibition of Prize-winners, 28th Biennale", Messina, etc.; "Iris Industrial Design", Arts Council, Dublin, 1957, "Young British Painters" (Arts Club, Chicago), 2-year tour of U.S. cities; "British Art for Moscow", Moscow. 1958, "50 Ans d'Art Moderne", Brussels; "Contemporary British Painting, Sculpture & Drawing", British Council, Brussels; "Young British Painters", Rotterdam, Zürich, Düsseldorf; "Guggenheim Award Exhibition", S.R. Guggenheim Museum, New York; "The Religious Theme", Contemporary Art Society, Tate Gallery, London. 1959, "Recent Acquisitions", Contemporary Art Society, Tate Gallery, London; "Variations on the Human Figure", A.I.A., London; "British Book Illustration", A.I.G.A., New York; "British Artist Craftsmen" (Smithsonian Institute) U.S. tour.



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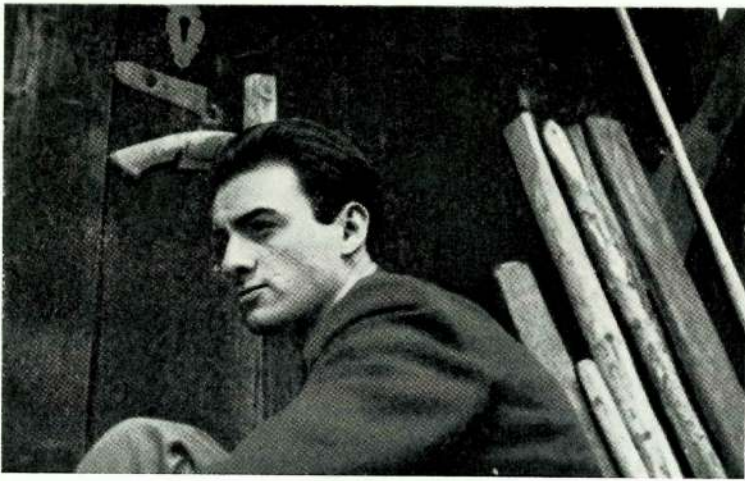
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## AUSTIN COOPER

Born Manitoba, Canada, 1890; lives in London. Has practised tachisme since 1943 in the form of collage; possibly the first British exponent of what has since become a contemporary phase of art. one-man shows 1948 and 1949 at the London Gallery and 1954, 1957, 1959 and 1961.



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## SERGIO ROMITI

Nato a Bologna il 14 Aprile 1928.

Il Romiti ha partecipato nel 1948 alla I Mostra Nazionale d'Arte contemporanea di Bologna; nel 1951 alla Mostra "50 peintres d'aujourd'hui" alla Galleria "La Boetie" di Parigi; nel 1952 alla XXVI Biennale di Venezia; nel 1958 alla XXIX; nel 1960 alla XXX con una Sala; alla VII Quadriennale d'Arte di Roma; nel 1951, 1952 e 1955 rispettivamente alla I, II e IV Mostra Francia-Italia di Torino; nel 1955 alla Mostra "Contemporary Italian Art" organizzata dal Ministero della Pubblica Istruzione a Londra, a quella d'Arte Italiana organizzata in Spagna, alla "International Exhibition of Contemporary Painting" del Carnegie Institute di Pittsburgh; nel 1956 alla Mostra "Italian Art of the 20th Century" tenuta in Australia; nel 1957 alla Mostra "Painting in post-war Italy 1945-1957" tenuta alla Columbia University di New York; nel 1958 alla Mostra "Giovani Artisti Italiani" organizzata da "Il Giorno" a Milano; ed a quella "Malerei des jungen Italien" tenuta a Norimberga.

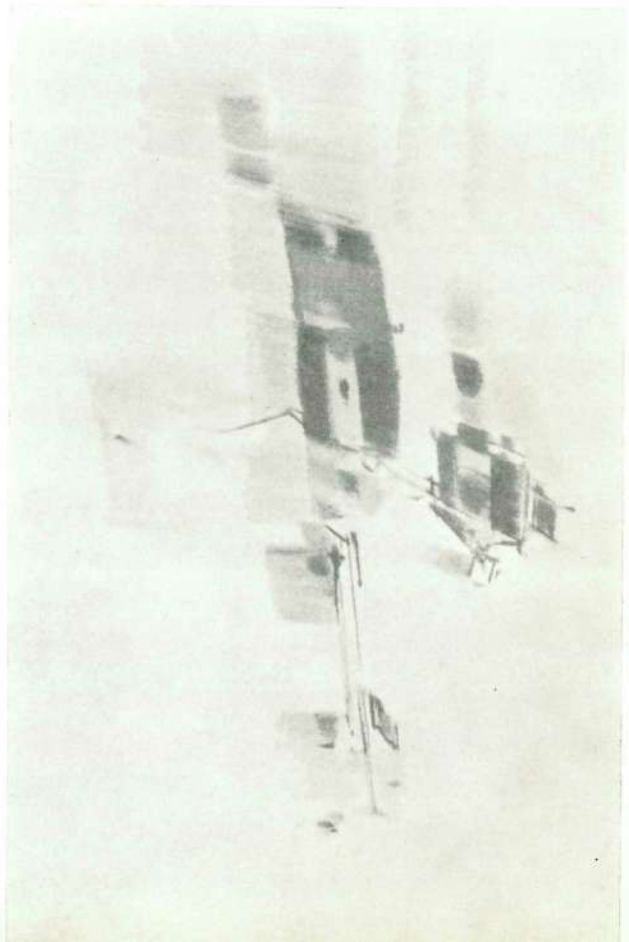
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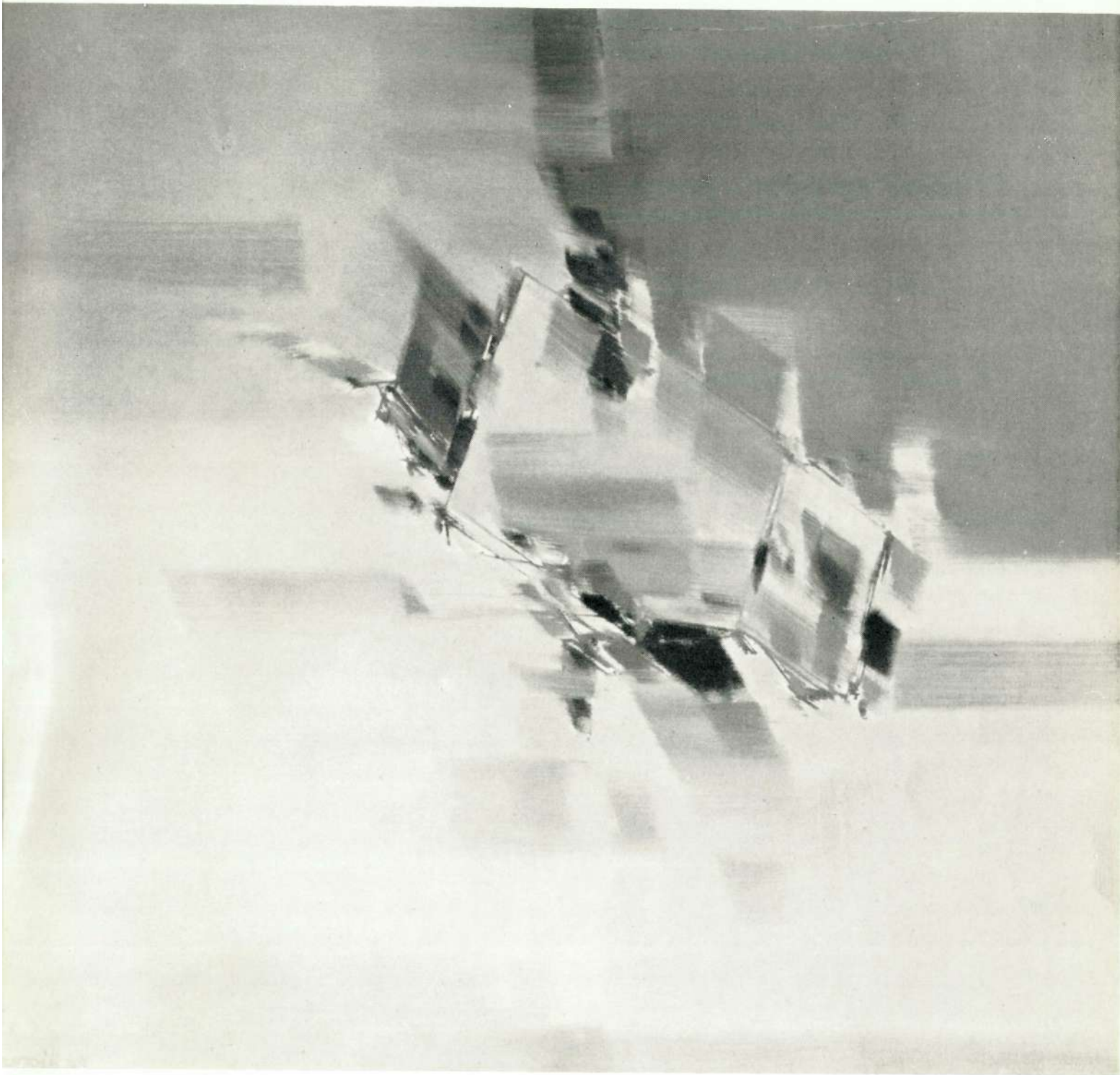
Nel 1951 alla "Galleria del Milione" di Milano, a quella della "Bussola" di Torino, alla "Galerie d'Art Moderne Feigel" di Basilea ed alla "Strozzina" di Firenze; nel 1952 al Centre d'Art Italien di Parigi; nel 1954 alla "Galleria del Circolo di Cultura" di Bologna ed alla "Saletta" di Modena.

cm 45 x 55

"Composizione 1960"

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