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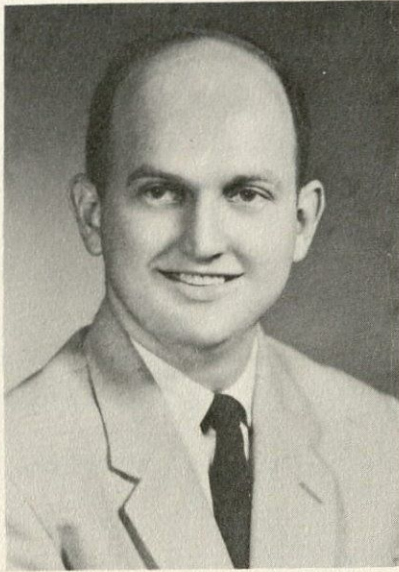
the gallery committee presents
a double exhibition
of paintings by

Justin Schorr

and

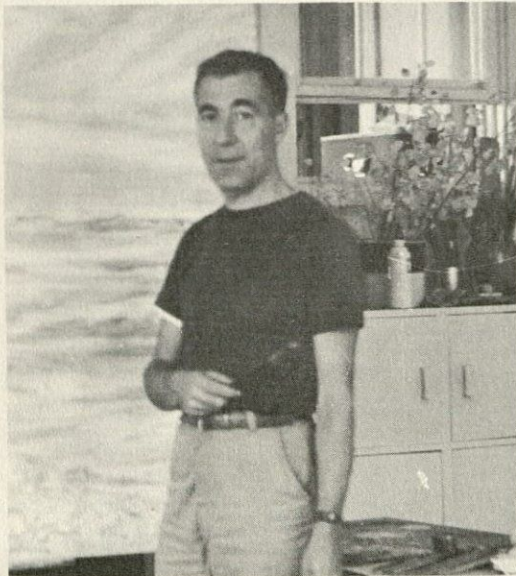
Theo Hios

at the art gallery
library bldg., harpur college
opening: 13 april 1961
closing: 1 may 1961



Justin Schorr

JUSTIN SCHORR: Born in New York City in 1928, the artist received his education at The City College of New York and Columbia University, where he is completing his requirements for a Ph.D. Currently he is an Instructor in Painting at Teachers College, Columbia University, where he has worked for several years. He has had one-man shows in the Fleming Museum, Burlington, Vt., (1958) and the Morris Gallery in New York City (1959). His most recent honor was an Honorable Mention in the 1960 Brooklyn Museum Biennial, a local artist's show at which competition is very strong. In addition he has won awards and exhibited in other competitive events such as the annuals of the Pennsylvania Academy of Fine Arts, the Audubon Artists, Metropolitan Young Artists, etc.



Theo Hios

THEO HIOS: The artist was born in Sparta, Greece in 1910. He studied law until 1930 when he came to the United States. Until the outbreak of World War II he studied at the Art Students League and the American Artists School, both in New York City. During the War he served as a combat photographer and artist for the Marine Corps, organizing the first art classes given in this branch of the services. A visit to Greece in 1953, played an important part in subsequent thematic and stylistic developments in his more recent work. An exhibiting artist since 1937, he has had 9 one-man shows, 5 two and three-man shows, and won a number of awards in dozens of competitive exhibitions in which his works were shown. Some of the places in which he has exhibited are: Brooklyn Museum, Toledo Museum, Contemporary Arts Gallery, and The New School for Social Research.

F O R E W O R D : While a one-man show has an advantage in that it permits the viewer to appreciate the range of a particular artist's interests, a double one-man show adds additional interest in that it provides points for comparisons and contrasts. In the case of the present double show, it should be known that neither Mr. Schorr or Mr. Hios had even heard of one another, or known each other's work, before negotiations were begun to make the show possible. Although both artists paint with considerable freedom and show a refreshing independence of spirit in an age of conformity, their work was not selected to illustrate either similarities or contrasts. Rather, it is the considered opinion of the members of the Gallery Committee and the artists in question, that the viewer should look upon the present exhibition as if it were two one-man shows that were fortuitously brought together to double his enjoyment. I. L. Z.

Schorr

Though I am interested in aesthetics, I am reluctant to discuss my own paintings. I refrain from such discussions because I think they are unnecessary and unwise. The viewer will know what my paintings are as he knows what sunlight is: the contact itself defines. What the works are in essence, I cannot say, nor has any artist been able to state what is at the heart of his work. I, like many other artists, see a vision, an image that seems strangely exciting, and I try to realize it. To me this image is aglow with import, but I cannot specify the import it has. I would guess that a painting for me is the repository of those feelings of aspiration, awe, and reverence, which some other men focus in religion. I would guess that at heart my work is neither abstraction nor representation but concretion of what I somehow perceive as being luminous, holy, glorious. More than this I do not know, but I find painting so gratifying and good that I need know no more.

— Justin Schorr

Exuberance and airyness are the outstanding features of Schorr's present work. The metamorphosis from his early works is striking, for they were dark and intense, somber in mood, smaller in ambition and somewhat baroque in background quality.

In pointed contrast is his recent work. The canvasses are large and the scenes free. Quite often Schorr represents a street scene of a fantastic nature in pastel shades. Mr. Schorr uses a somewhat unusual technique with his background dark colors. They are enamel-like in quality, so as to have the same sparkle as the light shades. His people are all in action, whether it is standing, walking, singing, or jumping. They have no static quality, but are all dynamic in their slightest movement. To heighten the fantasy, nudes are mixed in at random, with clothed people, and there are headless bodies and bodiless heads.

Mr. Schorr's heads have a smooth underpainting with impasto flashes and streaks. These tend to heighten the emotional quality and put sparkle in the faces.

All his present work has amazing vitality and motion; it is gay, colorful, light, and pleasing to the eye.

— Andrea J. Karpas



Schorr - THE UGLY GIRL (1953)



Schorr - NUDE (1958)

Works by Justin Schorr

1. The Ugly Girl, oil (1953)
2. Waiting, oil (1955)
3. The Monk, oil (1956)
4. Street Scene, oil (1957)
5. Self-Portrait, oil (1957)
6. Gertrude, oil (1957)
7. Squatting Man, oil (1957)
8. Beggar, oil (1958)
9. Nude, oil (1958)
10. The Race, watercolor (1958)
11. The Flower Makers, oil (1959)
12. Surge, oil (1959)
13. Young Man with Children, oil (1959)
14. Western Pediment, oil (1959)
15. Woman with Fur Coat, oil (1959)
16. Intersection, oil (1960)
17. Lila, oil (1960)
18. Little Joe, charcoal (1960)
19. Mary and Kids, charcoal (1960)
20. Burial, oil (1960)
21. Central Issue, oil (1960)
22. Old Man A-bed, charcoal (1961)

Hios

Hios' early and post-war works were developed basically through the use of classical symbolism and boldness of color and form. In the more recent works color and form have softened, and yet stimulating tones prevail. It is as if a new artist has come alive in Hios. Early works like "Ariadne" reveal his use of classical symbolism, in that the daughter of King Minos of Crete, left behind on an island of rock by her husband Theseus, represents the suffering of "woman" during the war. A more generalized symbolism is to be noted in "Threnody," in which gulls are used to represent a human family weeping for their lost child, presumably killed in battle.

Among the early works Hios' more recent style is foreshadowed by paintings like "Landscape by the River" and "Mirrow of Reflections," where his mastery of the palette knife gains ascendancy over any symbolic intent.

The dramatic change, which the artist thinks of as an incorporation of the "light of Greece" into his work, dates from after 1953, when he briefly returned to his birthplace. This change is exemplified by the painting "Santorini #3," which has just returned from an international tour sponsored by the American Federation of Arts.

Hios believes that nature is the source of life, and has all the forms conceivable. The garden, the ocean inlet, and the landscape around his studio and home in South Hampton, Long Island, have become the major inspiration for his later works; however, Hios has continued to reflect the explosive color and form of the Greek landscape he remembers so well. In his most recent work, Hios uses the forms in nature to express nature's inner meaning in its pure state. Beautiful colors achieved by the eye and hand of this sensitive artist flood our gallery with light. The glow comes from the heart of a man who loves all living things.

— Peter I. Hoberman



#42. Hios - SUNSET #4 (1956)

Works by Theo Hios

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|----------------|--|
| (Prewar) | 22. Landscape by the River, oil, 22 x 27 (1937) |
| | 23. Spanish Civil War, oil, 20 x 16 (1937) |
| | 24. Still Life, oil, 18 x 22 (1938) |
| | 25. Still Life, oil, 24 x 19 (1939) |
| War
Period | 26. View of Waikapu Maui, watercolor, 19 x 25 (1945) |
| | 27. Wailuku Maui, watercolor, 15 x 22 (1945) |
| 1946 -
1949 | 28. Ariadne, oil, 38 x 30 (1946) |
| | 29. Threnody, oil, 48 x 36 (1946) |
| | 30. Eulogy, oil, 36 x 24 (1946) |
| | 31. Duet, oil, 36 x 24 (1948) |
| | 32. Mirror of Reflections, oil, 36 x 24 (1949) |
| 1950 -
1952 | 33. Cellist, oil, 10 x 8 (1950) |
| | 34. Fishead #1, oil, 30 x 24 (1950) |
| | 35. Fishead #4, oil, 30 x 24 (1952) |
| | 36. Lanzada of Tayetos, oil, 38 x 30 (1952) |
| | 37. Spectators (moonlight), oil, 24 x 36 (1952) |
| 1953 -
1954 | 38. Cellist, oil, 22 x 16 (1951 - 1954) |
| | 39. Santorini #3, oil, 24 x 30 (1954) |
| | 40. Isle of Santorini, oil, 24 x 36 (1954) |
| 1955 -
1957 | 41. Still Life of Roses, oil, 30 x 24 (1956) |
| | 42. Sunset #4, oil, 36 x 24 (1956) |
| | 43. Willow Pond, oil, 16 x 22 (1957) |
| | 44. Reflections, oil, 36 x 48 (1957) |
| | 45. Lifting Fog, oil, 46 x 72 (1957) |
| 1958 -
1960 | 46. Summer, oil, 36 x 48 (1958) |
| | 47. Rustling Grasses, oil, 36 x 20 (1957 - 1959) |
| | 48. Sunset at the Inlet, oil, 24 x 36 (1958) |
| | 49. Sunset, oil, 24 x 36 (1960) |
| Miscell. | 50. Seascape, watercolor, 16 x 22 (1955) |
| | 51. Inlet, watercolor, 16 x 22 (1959) |
| | 52. Marshland, watercolor, 16 x 22 (1959) |
| | 53. Portfolio of Prints |
| | 54. Portfolio of Pastels |
| | 55. Portfolio of Watercolors |



#44. Hios - REFLECTIONS (1957)