



Eldred / 60 / 61

THE GALLERY COMMITTEE OF HARPUR COLLEGE

PRESENTS PAINTINGS, DRAWINGS, SCULPTURE BY

ELDRED

HARPUR COLLEGE GALLERY

OPENING - APRIL 30, 3:00 PM

CLOSING - MAY 13

Some six years ago The Fine Arts Society of the Roberson Memorial had what they called a "Paint Off." Upon a huge canvas set up in their meeting room, the members of the Society were expected to draw or paint improvisationally (individually or in joint effort). Working unobtrusively if not obliviously in one corner was Charles Eldred, then a high school senior. His subject was a knight with helmet. Keith Martin introduced him as a talent worth watching, a prediction eminently verified by this present exhibition.

Since then Eldred has taken a degree in art at Harpur College. At present he teaches in the Susquehanna Valley School system and in several years plans to go to graduate school. But whatever his occupation may be, student or teacher, he continues to actively produce works in sculpture, drawing, gouache, wood cut, or oil, clear evidence that the love of doing and the need for doing are of primary importance to him.

Openly and adeptly absorbing the teachings of his peers, he has nevertheless shown a strong personal bent in subject matter and mood. The wistful creatures of Mary Demeter, the telling line of Marshall Glasier, and the intriguing ideology of Irving Zupnick have all left their marks somewhere in Eldred's output. This is as it should be, for a young artist should be sensitive to the best his teachers have to offer. However, these marks have been neither indelible nor overwhelming: for if he has not transcended them all in the process of absorption, he has certainly put them to his own account and given them his own accent. As time goes by he produces more and more works which primarily reflect his own sly wit, his uniquely sensitive line, and his almost Calderesque spirit of technical inventiveness.

Eldred calls his recent works his "Catacomb art," a title given in jest and partly because he produced them in his grandfather's cellar. He would have us understand that his recent treatments of the Crucifixion and Saint George should in no way be understood as religious art. One does not know whether to take this admonition also as jest or to interpret it as a cover-up device of a fundamentally shy personality. Of late he has threatened to form a "Black Riders" group. This is an inverted reference to the Blue Riders of Munich (1911-1914) and shows both an awareness of history and a sense of rebelliousness against the burden of history — against the overwhelming presence of the old masters of the twentieth century.

There are several works in this exhibit which clearly indicate that Eldred has become a rebel, albeit, as we would expect, a mild rebel. He does not lunge off in a new direction for the sake of pure revolt, but carefully steps off the shoulders of his past achievements into new areas which, by their unusual nature, almost deny their foundation. This is a good sign for he could easily fall as an artist into the arms of his own natural facility. The painting "Little Girls Die of Cancer" with its forceful crudities and vigor rejects that handsomeness of execution which has characterized so many of his earlier works: it shows that he has new things to say which need newness of expression, and that this new direction is worth a slapping of the face of his previous successes.

It is significant that the Gallery Committee has asked Charles Eldred to return to exhibit at the Annual Student Art Fair, for it proves that he has an audience in his own generation, and an audience — let it be said — that has no ulterior motives.

Kenneth C. Lindsay



CARD PLAYERS, 1960



LITTLE GIRLS DIE OF CANCER, 1961

CATALOGUE

PAINTINGS

1. Crucifixion I, gouache 1960
2. Three Women, gouache 1960
3. Prometheus, gouache 1960
4. Study for a Crucifixion, gouache. 1961
5. Yes We Like Abstract Expressionism, watercolor 1960
6. Water Flowers, silk colors 1961
7. Little Girls Die of Cancer, collage 1961

SCULPTURE

8. Three Figures, wood. 1961
9. Death on a Pale Horse I 1961
10. Death on a Pale Horse II. 1961
11. Three Headed Winged Dragon, copper. 1961
12. Crucifixion and Candlelabra, wire. 1961

PASTELS

13. Small Primavera. 1961
14. Small Primavera II 1961
15. Small Blue Landscape 1961
16. Landscape with Red 1961
17. Statenislandscape. 1961
18. Abstract with Rust 1961

DRAWINGS

19. Don Quixote. 1960
Collection of Charlotte Montalbano
20. Portrait of a Young Girl 1961
Collection of Noel Wise
21. George vs. Dragon I 1961
22. George vs. Dragon II. 1961
23. George vs. Dragon III 1961
24. George vs. Two Dragons. 1961
25. Card Players. 1961
Collection of Mr. and Mrs. Dominick Montalbano
26. Girl with Hand on Knee. 1961
27. Girl with Barette. 1961
28. Forty Dark Balloons 1961
29. Girl with String Instrument 1961
30. Woman with Vegetables 1961
31. Dancer 1961
32. Young Dancer. 1961
33. Seated Woman 1961
34. Bathers I 1960
35. Bathers II. 1960
36. Old Woman 1960
37. Conversations 1960
38. Crucifixion 1960
Collection of Frances M. Parker
39. Odalisque 1960
Collection of Linda K. Dunning
40. Woodcut: Three Figures, unprinted. 1961



GIRL WITH BARETTE, 1961

