



Aubrey Schwartz Drawings and Prints

Aubrey Schwartz
Drawings and Prints

A LOAN EXHIBITION

March 15 - April 5, 1970

University Art Gallery

State University of New York at Bingham

FOREWORD

In fulfilling our obligation to our University community and the public-at-large the University Art Gallery is pleased to present this exhibition of works by Aubrey Schwartz, our Faculty member since last September. This exhibition is the result of a selection of works done in the last ten years and clearly indicates the artist's never-

ending search for excellence.

We are grateful to all lenders who enabled us to show such a variety of works; to Mr. John Sherry for his fine *Prologue*, to Mr. Schwartz who was most cooperative in this undertaking and to Miss Elizabeth Van Horn, who organized the exhibition and wrote the Introduction for the catalogue.

Michael Milkovich
Director
University Art Gallery

INTRODUCTION

The name of Aubrey Schwartz is, rightfully, well-known in art circles throughout the world, though possibly it is not on the lips of the masses. This is due, perhaps, to the artist's personality; he has not flaunted himself or his work in order to achieve fame; rather, success has come to him quite naturally. That Mr. Schwartz is highly respected in his field can be seen from the following excerpts.

Mr. Allan M. Fern, Assistant Chief of the Prints and Photographs Division of the Library of Congress, said in his introduction to the catalogue of the U. S. Information Exhibition, *American Lithographers*, that in Schwartz's detailed animal studies, a certain love of the grotesque can be seen. His manner of drawing is everything but antique; he is not conventional in imitating the styles of the past; in fact, in contrast with earlier art, his work is definitely his own.

The prospectus for the *Bestiary*, written by Mr. Harold Joachim, Curator of Prints and Drawings at The Art Institute of Chicago, reveals the artist's work even more clearly:

"It is not easy to say something new, fresh and original in this genre after Toulouse-Lautrec, Bonnard and Picasso, but Aubrey Schwartz has succeeded in doing that. Within a remarkable unity of style, he has achieved a wide range of contrasts: some pages are monstrous and somber, others tender and delicate, still others humorous, but none are trite, flippant or merely pretty. Everywhere one senses the artist's deep and sympathetic insight into the essential character of our fellow creatures."

How astute these comments are, is visible in the works themselves. With only a few sensitive lines Schwartz can achieve the depth of character of a Melamud (cat. no. 15), the personality of Poe (cat. no. 27) or the gentle, sensuousness of a woman (cat. no. 31). In another vein the artist creates an intense, frightening, almost evil atmosphere around *Chameleon* (cat. no. 9), *Hawk* (cat. no. 55) and *Double Dwarf* (cat. no. 50). He does not stop with extremes; the cold loneliness of *Yeshiva Boy* (cat. no. 43) is almost overpowering while the isolation of

Wildgrass (cat. no. 85) emits a warm, friendly invitation. These works, as well as the other selections in this exhibition, demonstrate well the tremendous versatility and sensitivity of Aubrey Schwartz.

We would like to take this opportunity to thank all those who have been of such great assistance in making this exhibition possible. The lenders to the show, whose names are listed on the following pages, are of major importance, for without their

aid the variety of works exhibited would not have been as great. We acknowledge Mr. Schwartz for his help and patience, and Mr. John Sherry for his kindness in agreeing to write a commentary on the artist. We also extend our gratitude to our Gallery staff, Mr. Walter Luckert and Mrs. Martha McKenzie, for their contributions of time and effort, and to our photographer, Mr. Christopher Focht, for many of the photographs used in this catalogue.

Elizabeth Van Horn
Assistant Curator
University Art Gallery

PROLOGUE

Some artists seem to belong naturally to the limelight; their works raucously declare themselves and they joust furiously with each other for the center of the stage. There are other artists whose nature it is to dwell within the shadows of their own private visions. Aubrey Schwartz is quintessentially one of the latter. It is no accident that he is a passionate admirer of William Blake; like Blake, he suffers and exults, despairs and triumphs not within the circus of society but within the purlieus of his own thoughts and feelings. His work is frequently sombre and contains subtle warnings. The tiny rat set low midst a vast expanse of white hints at the mystery of inequality; the lithographs and prints of roadside flora at seed-time are microscopic jungles of past, present and future. His work can be sombre but it is not sad; poignant but never mawkish. Eros is present within it. And as the Greeks knew (and we have, perhaps, forgotten), Eros is not sexuality alone but the great life-giving principle and force which includes all that is creative: despair, triumph, suffering and exultation.

Years ago, I bought a drawing from Aubrey Schwartz of a young Hasidic boy. It is, in fact, among the works displayed in this exhibition. At the time, I was rather puzzled at my own motives in buying the drawing because I am one who is peculiarly oppressed by any manifestation of archaic, involuted and eccentric religious practice. The Amish and the Hasidim do not impress me as evolution's children. I remarked that "I didn't really know why I was buying the drawing in view of the fact that the Hasidim gave me the blues." His answer was "they do me too." But, after years of living with the drawing, I understand his motives very well. Viewed closely one sees how clearly the artist saw the boy's entrapment in darkness and superstition.

Probably the most extraordinary work in the present exhibition is the large sculpture called *The Birds of Prey*. They seem to wait, in a strange posture of peace and menace, the inevitable moment when a gim-crack society becomes susceptible to attack and destruction. Eros is present in this work; it permeates it as it does the pencil drawings of nudes he has been doing most recently; they are lovely, sublime and intensely lyrical.

Let me finish these few lines with an anecdote of a sort not usually encountered in regard to an artist's work. In the kitchen of my house, there is a lithograph by Aubrey Schwartz of a flea. It is perhaps six inches square and only God and the artist know why he chose to depict a flea and it does not matter because the lithograph impresses as a work of art rather than a picture of a flea. The local exterminator came to our house one day on a mission of professional destruction. In the midst of his task, he caught sight of the lithograph and exclaimed, "By God, that's a real flea." Its presence clearly afforded him pleasurable bemusement; from time to time, he would glance at the drawing again and mutter, "Yessir, a real flea." It's not, of course; as Picasso says, "Art and Nature are two different things therefore they can't be the same." But the exterminator thought so and that pleased me mightily. One up for the artist; of which class of human beings Aubrey Schwartz is an example incarnate.

John Sherry

LENDERS TO THE EXHIBITION

Art Institute of Chicago
Chicago, Illinois

Dr. and Mrs. John Beletsis
New York City

Mr. and Mrs. Robert Roy Dann
New York City

Mr. Armand Lehmann
Kanthos Press
Beverly Hills, California

The Library of Congress
Washington, District of Columbia

Dr. and Mrs. Seymour Lifshutz
New Brunswick, New Jersey

Dr. and Mrs. A. Meisel
New York City

Philadelphia Museum of Art
Philadelphia, Pennsylvania

Miss Carol Phillips
New York City

Mr. and Mrs. Nicholas Proferes
New York City

Mr. Selden Rodman
Oakland, New Jersey

Mr. and Mrs. John Sherry
Sag Harbor, New York

Mr. and Mrs. Norman Kurshan
New York City

CATALOGUE

DRAWINGS

1. *After da Vinci*
Charcoal, 40 x 26 inches
2. *Armadillo*
Pen and ink, 19 1/2 x 30 inches
3. * *Study for The Baboon*
Pencil, 40 x 26 1/4 inches
4. *Study for The Baboon*
Pencil, 30 x 22 inches
5. *Study for the Baboon*
Pencil, 25 x 23 inches
6. *Black Bird*
Brush and ink, 26 1/2 x 40 1/4 inches
7. * *Bird of My Mind*
Pencil, 19 1/2 x 25 inches
8. * *Birds of Prey*
Brush and ink, 7 1/2 x 13 1/2 inches
9. * *Chameleon*
Brush and ink, 14 1/2 x 18 inches, bleed
10. *Dwarf*
Pen and ink, 29 1/2 x 22 inches
11. *Dylan and His Finery*
Charcoal, 39 1/4 x 24 3/4 inches
12. *Edward Dahlberg*
Pencil, 26 x 18 3/4 inches
13. *Gimpel*
Pencil, 27 1/2 x 22 inches
14. *Head of Jimmy*
Red chalk, 24 x 18 inches
15. * *Head of the Melamud*
Pencil, 12 x 11 1/2 inches
Lent by:
Dr. and Mrs. Seymour Lifshutz
16. *Head of Prey*
Pen and ink, 39 1/2 x 26 1/2 inches
17. *Hercules Seghers*
Pen and ink, 30 1/4 x 22 1/4 inches
18. *Homage to Rico Lebrun*
Pencil, 10 x 7 1/2 inches
19. *Horned Chameleon*
Brush and ink, 12 1/4 x 16 3/4 inches
20. *Melamud*
Pencil, 34 1/2 x 25 1/2 inches
Lent by:
Mr. and Mrs. Norman Kurshan
21. *The Melamud*
Pen and ink, 24 x 18 inches
22. *Monkey*
Pencil, 35 1/2 x 23 1/2 inches
23. *Nude*
Red chalk, 39 1/4 x 24 3/4 inches
Lent by:
Mr. and Mrs. Norman Kurshan
24. * *Nude*
Red chalk, 35 3/4 x 23 3/4 inches
Lent by:
Mr. and Mrs. Nicholas Proferes
25. *Ogden Flower*
Pencil, 17 1/2 x 20 inches
26. *Pig*
Charcoal, 22 1/2 x 40 inches

(* indicates the work is illustrated)

27. * *Portrait of Edgar Allan Poe*
Pen and ink, 40 x 26 inches
Lent by:
Mr. and Mrs. Selden Rodman
 28. *Portrait of My Mother*
Pencil, 18 1/2 x 17 1/2 inches
 29. *Prairie Dog*
Pen and ink with light wash,
22 1/2 x 15 1/2 inches
Lent by:
Mr. and Mrs. Norman Kurshan
 30. *Rat*
Pencil, 16 3/4 x 24 3/4 inches
 31. * *Robin*
Pencil, 35 3/4 x 23 3/4 inches
Lent by:
Miss Carol Phillips
 32. * *Sholem Aleichem*
Pencil, 35 3/4 x 23 3/4 inches
Lent by:
Mr. and Mrs. Norman Kurshan
 33. *Standing Nude*
Charcoal, 40 x 25 1/2 inches
Lent by:
Dr. and Mrs. A. Meisel
 34. *Study for a Book of Demonology*
Pencil, 10 x 6 inches
 35. *Study for a Book of Demonology*
Pencil, 12 x 7 1/2 inches
 36. *Study for a Book of Demonology*
Pencil, 9 1/2 x 6 1/2 inches
 37. *Study for a Book of Demonology*
Pencil, 9 1/4 x 7 3/4 inches
 38. *Study for a Book of Demonology*
Pencil, 9 1/2 x 8 inches
 39. *Study for a Book of Demonology*
Pencil, 5 x 5 1/4 inches
 40. *The Tailor*
Pencil, 17 1/2 x 14 1/2 inches
 41. * *Tolstoy*
Pencil, 36 x 24 inches
 42. *The Vendor*
Pencil, 39 3/4 x 25 3/4 inches
Lent by:
Dr. and Mrs. Seymour Lifshutz
 43. * *Yeshiva Boy*
Brush and ink, 39 3/4 x 24 3/4 inches
Lent by:
Mr. and Mrs. John Sherry
 44. *Yeshiva Boy*
Pencil, 24 x 18 inches
- PRINTS
45. *Albert Pinkham Ryder*
Lithograph, 16 3/4 x 14 3/4 inches
 46. *Birds of Prey*
Etching, 5 1/2 x 9 1/2 inches
 47. *Boar*
Etching, 9 3/4 x 12 inches
 48. *Bouquet*
Lithograph, 20 1/4 x 21 1/4 inches
Lent by:
Mr. and Mrs. Robert Roy Dann
 49. *Cabalist*
Etching, 2 x 1 1/2 inches
 50. * *Double Dwarf*
(from *The Midget and the Dwarf*)
Lithograph, 30 x 22 inches, bleed
Lent by:
Art Institute of Chicago
 51. *Double Dwarf*
Lithograph, 20 x 16 inches

52. *The Flea*
Lithograph, 15 x 10 3/4 inches
53. *Gift*
Etching, 24 x 18 inches
54. *Grass*
Etching, 3 x 4 inches
55. * *Hawk*
(from *Predatory Birds*)
Lithograph, 30 x 22 1/2 inches, bleed
Lent by:
Philadelphia Museum of Art
56. * *I. B. Singer*
(from *Four Faces from The World of I. B. Singer*)
Etching, 21 1/2 x 18 1/2 inches
57. *I. B. Singer*
(from *Four Faces from The World of I. B. Singer*)
Etching, 14 1/2 x 11 3/4 inches
58. *I. B. Singer*
(from *Four Faces from The World of I. B. Singer*)
Etching, 14 1/2 x 12 inches
59. *I. B. Singer*
(from *Four Faces from The World of I. B. Singer*)
Etching, 14 3/4 x 12 inches
60. *The Japanese Screen*
Etching, 13 x 4 inches
61. * *Mandrill*
Etching, 18 1/4 x 20 inches
62. *Meadow*
Etching, 5 1/4 x 14 3/4 inches
63. *The Moth and the Butterfly*
Lithograph, 13 x 11 1/4 inches
64. * *Pig*
(from *A Bestiary*)
Lithograph, 15 x 18 inches
Lent by:
Mr. Armand Lehmann
Kanthos Press
65. * *Pissaro the Patriarch*
Etching, 25 x 18 1/2 inches
Lent by:
Dr. and Mrs. Seymour Lifshutz
66. *Portrait of Bertha*
Lithograph, 13 3/4 x 10 inches
67. * *Portrait of Herman Hesse*
Etching, 23 1/2 x 17 1/2 inches
68. *Portrait of Joseph Crivy*
Etching, 10 1/2 x 8 1/2 inches
69. * *Rabbi Judah Low*
Etching, 5 x 4 inches
70. *Rat*
Etching, 12 x 14 3/4 inches
71. *A Remembrance of Kvar Blum*
Etching, 12 x 14 3/4 inches
72. *St. Julien Hospitator*
Etching, 16 x 13 inches
Lent by:
Dr. and Mrs. John Beletsis
73. * *Sea Shells*
Etching, 9 1/2 x 14 1/2 inches
74. *Self-Portrait with Shrew*
Etching, 10 1/4 x 8 1/4 inches
75. *Shoemaker*
Pen and ink, 33 1/4 x 26 inches
76. * *Shrew*
Etching, 13 1/2 x 26 inches
Lent by:
University Art Gallery

77. *Stalk*
Etching, 14 1/2 x 9 inches
78. *Study for a Book of Demonology*
Lithograph, 11 x 15 1/2 inches
79. *Study for a Book of Demonology*
Lithograph, 10 x 5 inches
80. * *Study*
(from *Mothers and Children*)
Etching, 1 3/4 x 2 1/2 inches
81. * *Study*
(from *Wildflowers*)
Etching, 5 x 4 inches
Lent by:
The Library of Congress
82. *The Survivor*
Etching, 22 1/4 x 18 1/2 inches

83. *Trees*
Etching, 10 x 14 1/2 inches
84. *Tree Study*
Etching, 14 1/2 x 11 3/4 inches
85. * *Wildgrass*
Etching, 8 x 9 3/4 inches

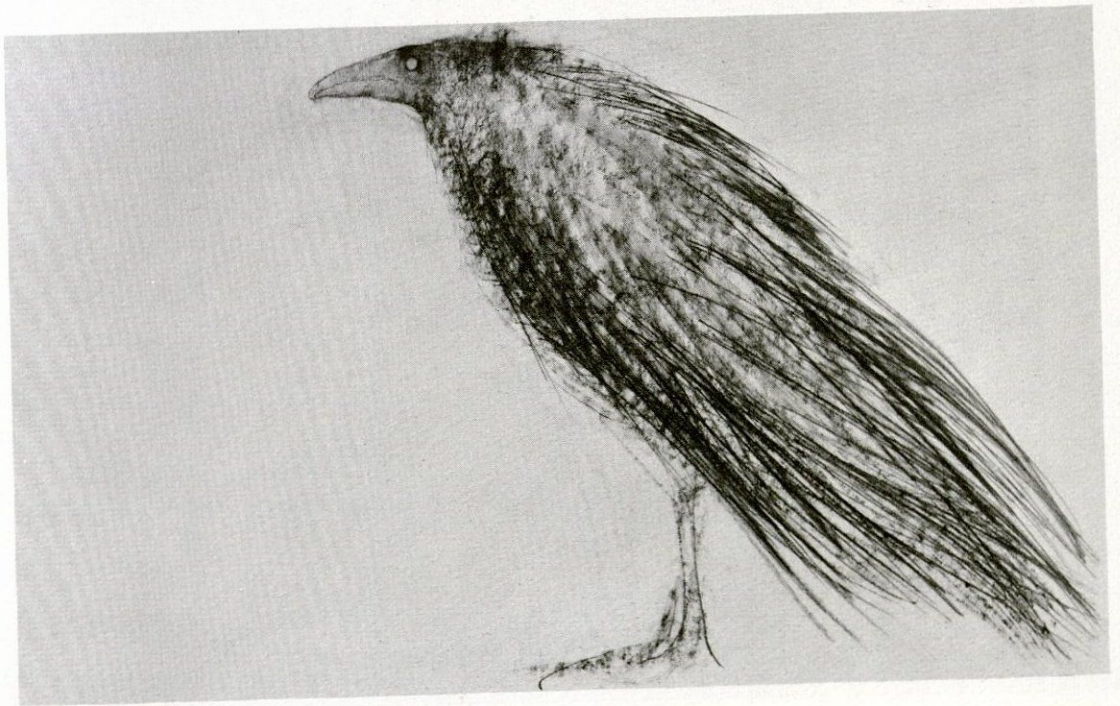
SCULPTURE

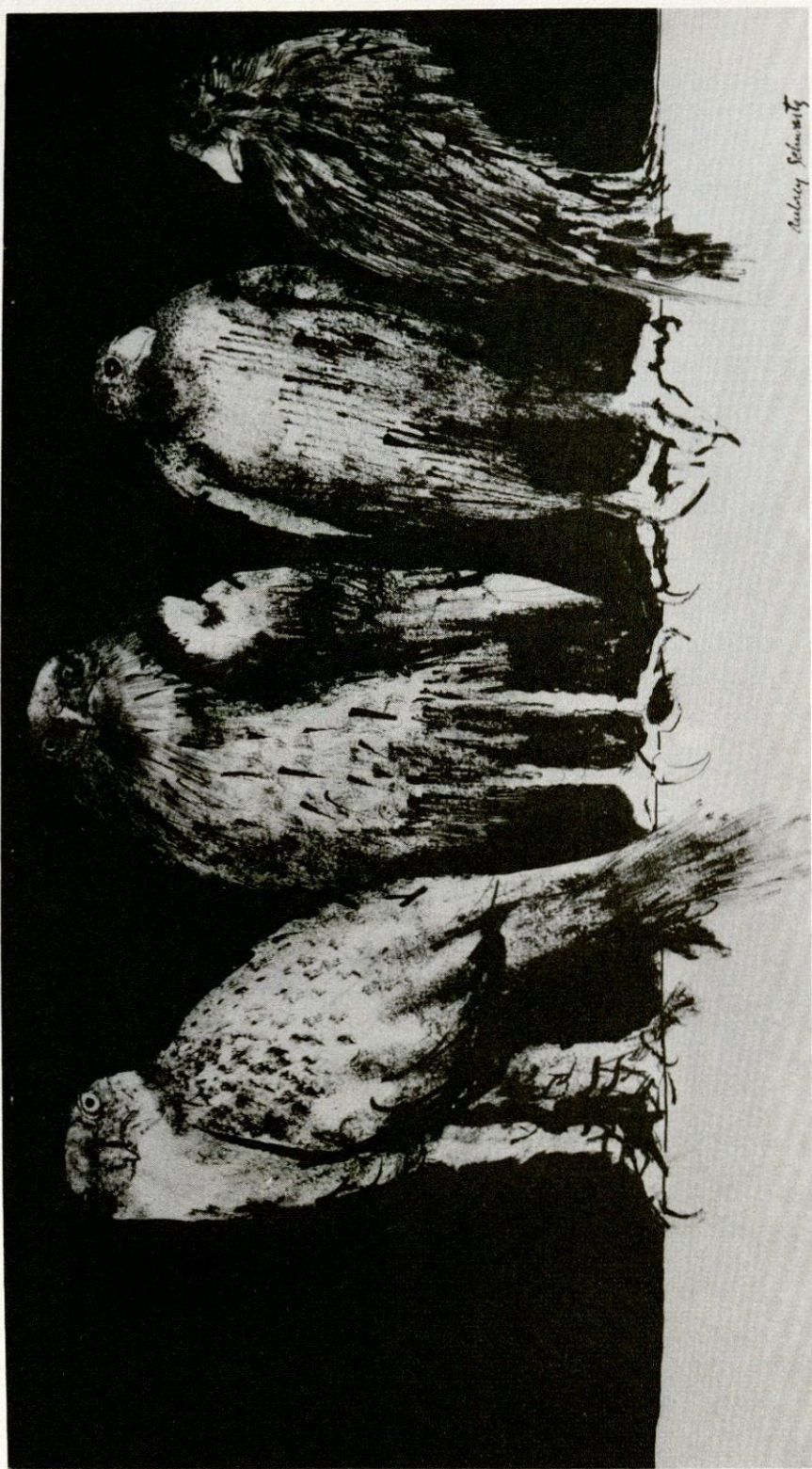
86. *The Birds of Prey*
Base: 91 inches long
Birds range in height from 40-37 inches

ILLUSTRATIONS

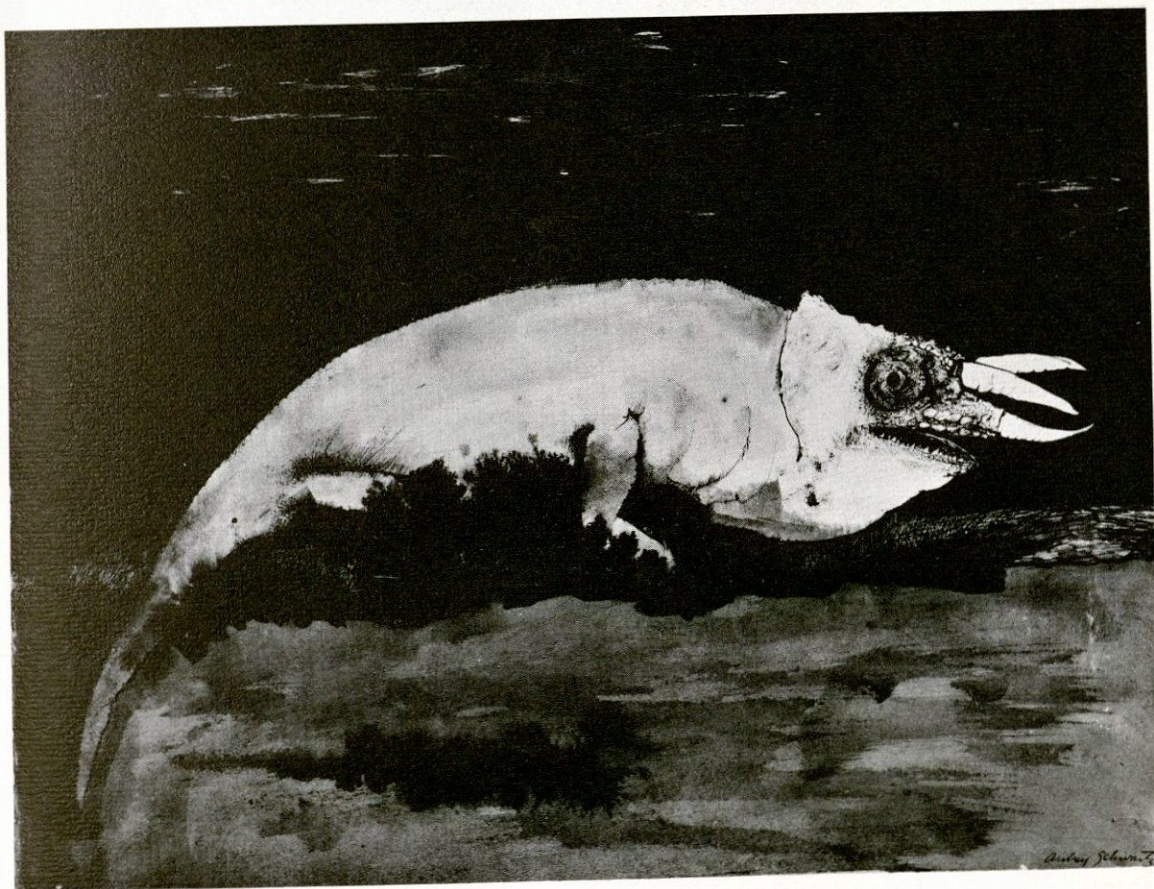


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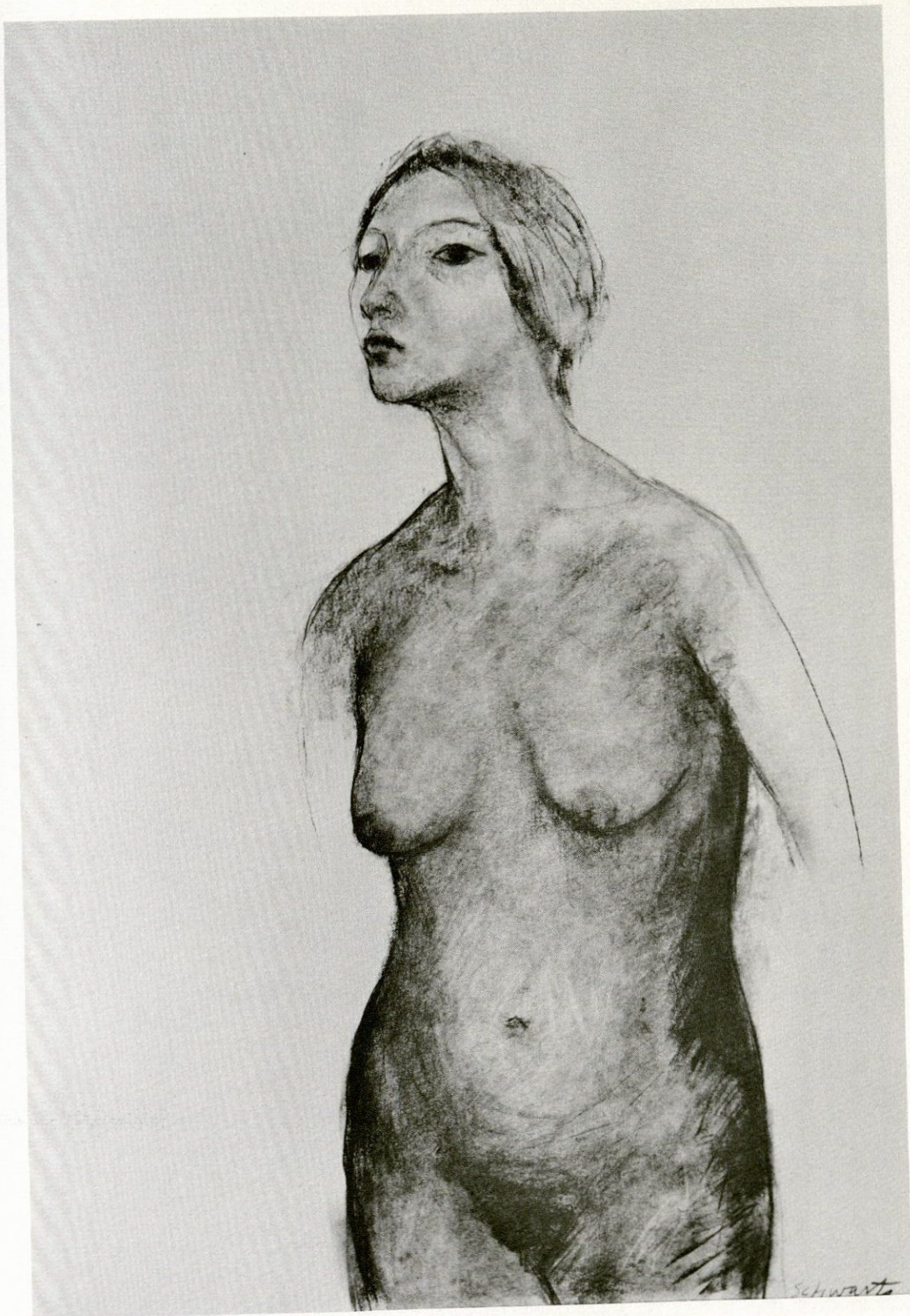


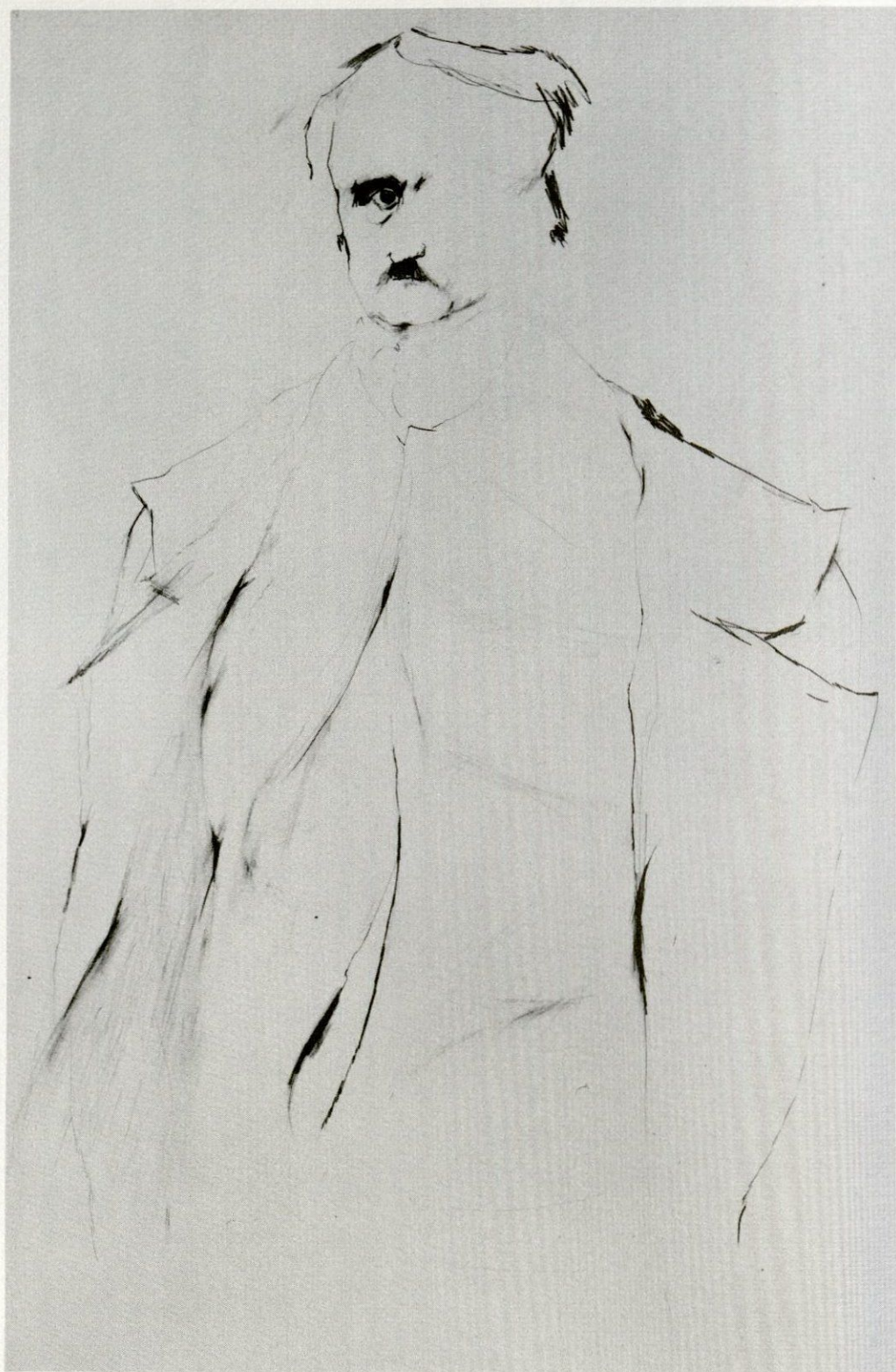


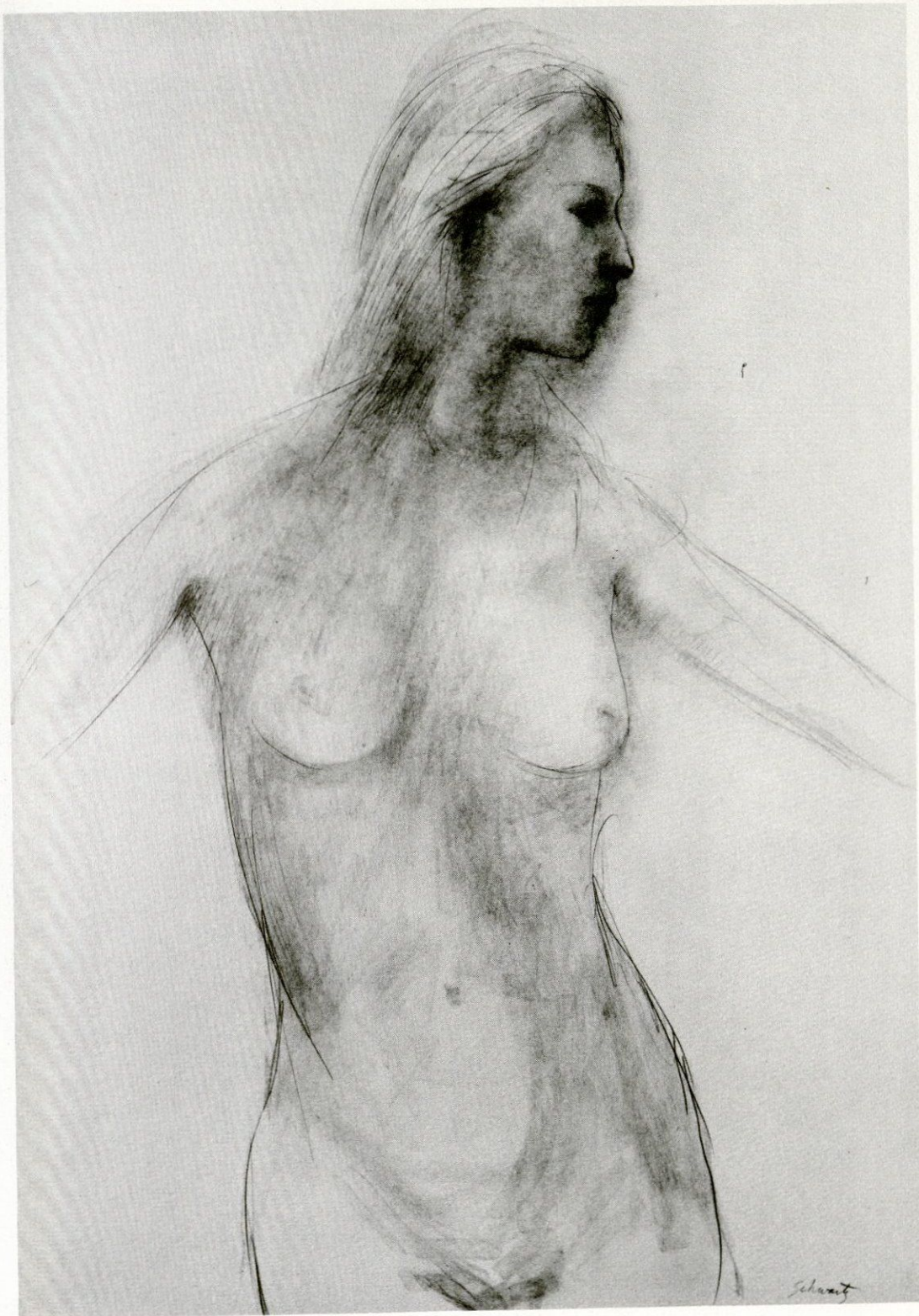
Redwing Schenck



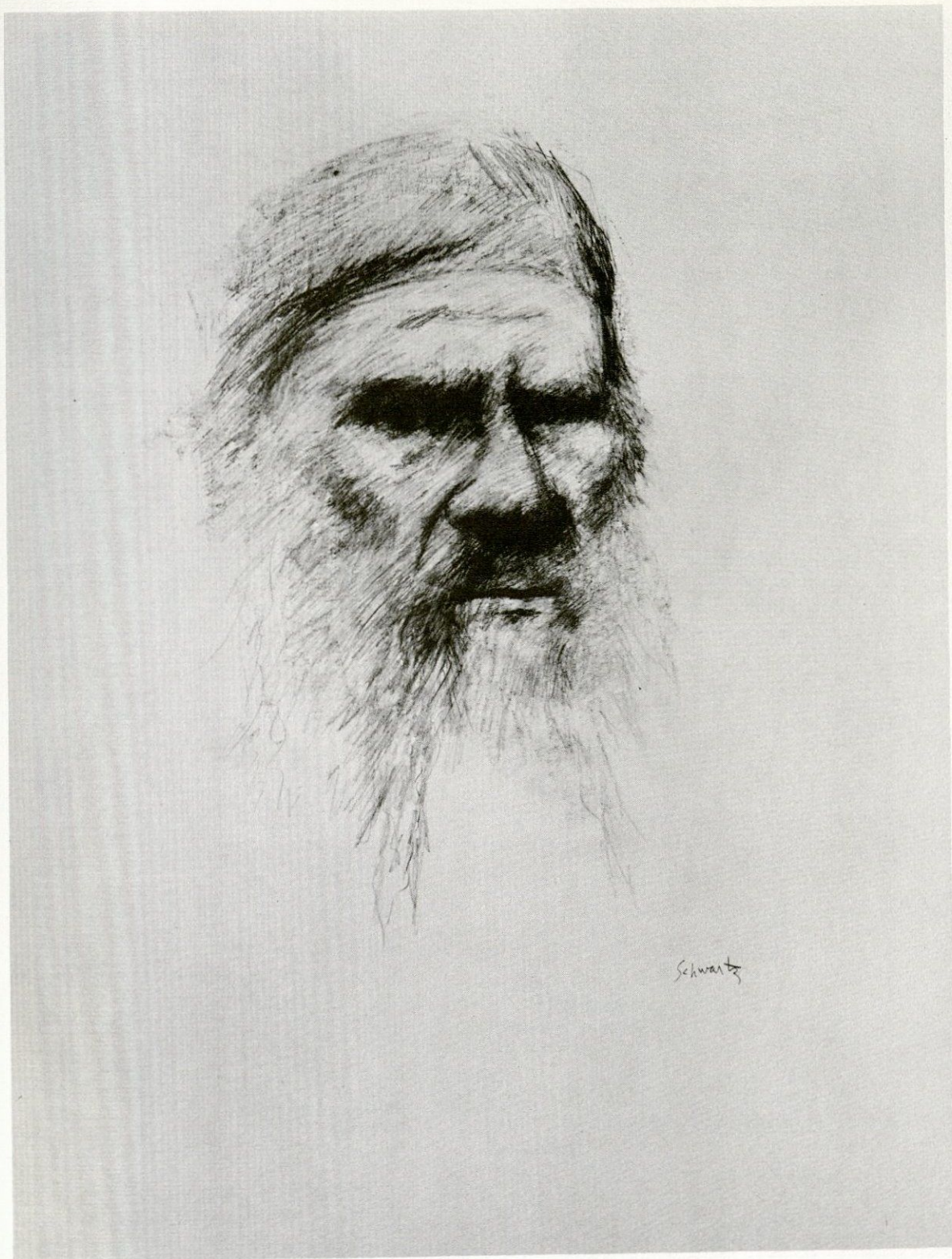












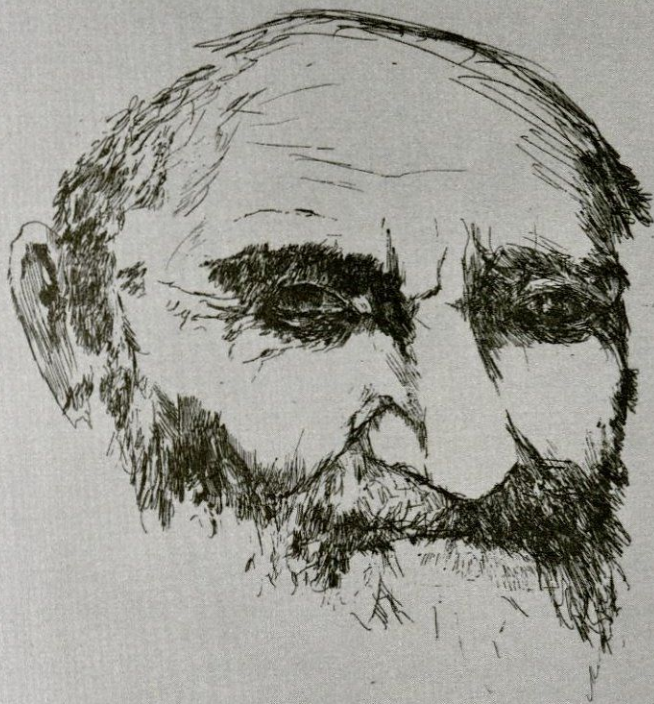


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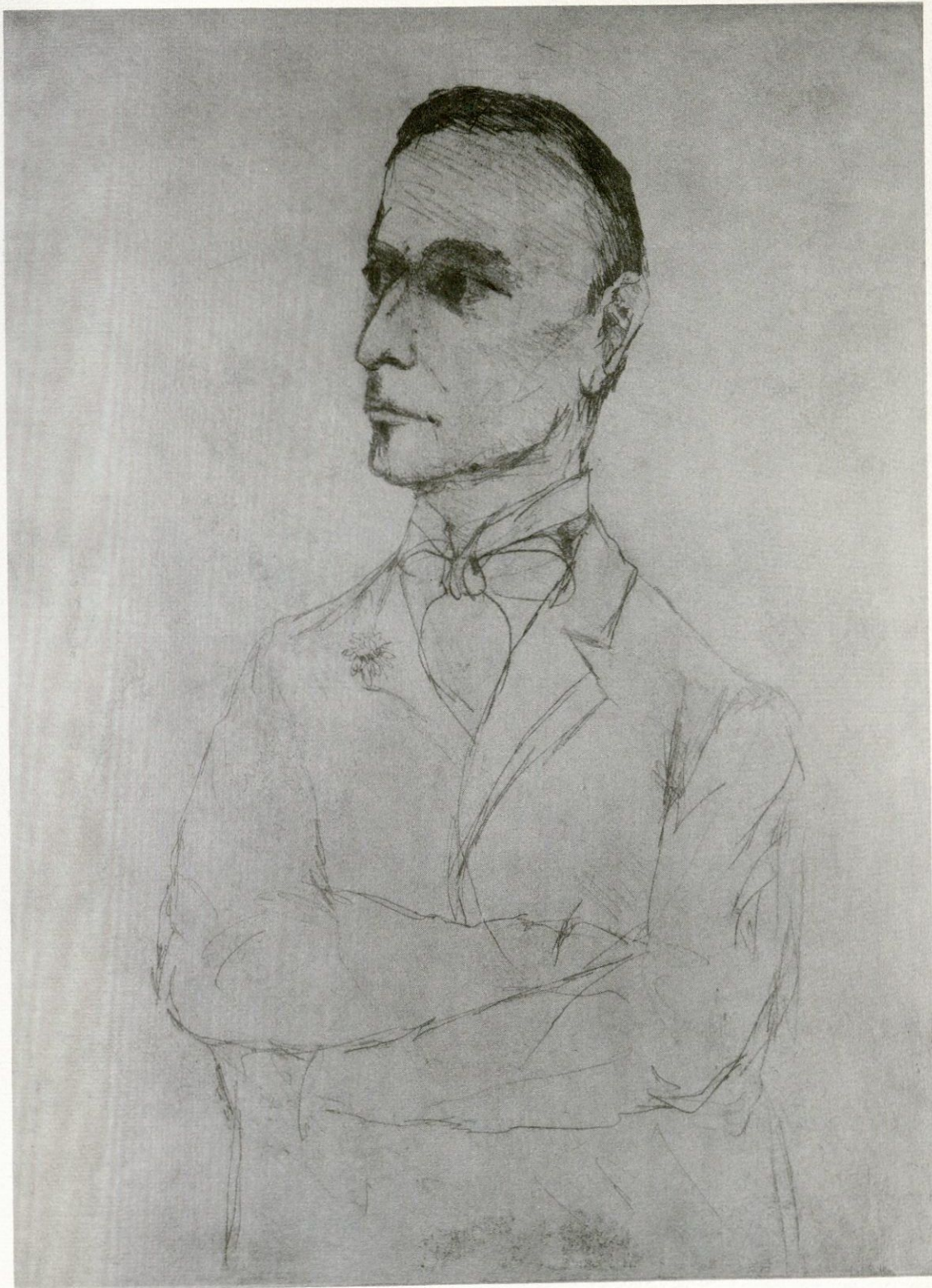
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