Aubrey Schwartz
Drawings and Prints
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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
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 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