

TENTH EXHIBITION

Prints by 35 members of

ATELIER 17 GROUP

1945

MAY 15 to JUNE 2nd

WILLARD GALLERY

32 East 57 Street New York 22

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PREFACE

Engraving for most people is inevitably associated with academicism; in the course of the last century it became a thin intellectual medium, timid and inexpressive. But in the past it had conveyed the power of Mantegna, the subtlety of Rembrandt, the passion of Goya. It was obviously a medium of wide range and flexibility, and with the realization of this fact an English artist, Stanley William Hayter, founded a school of engraving in Paris about ten years ago. His object was to explore the technical possibilities of the medium and to show how they could be applied to the particular problems of modern art. Many of the leading artists in the modern movement joined in the experiment, and the result was a number of discoveries which have considerably extended the expressive effects of the medium. . . .

The medium has proved particularly suitable for the surrealist artist, whose images are all the more effective in this precise element. . . .

Artists of several nationalities have participated in the development of Atelier 17, brought together by their enthusiasm for a teacher and his technique. Their unity is in their craft rather than in any particular theory of art. They do not conform to a type nor to a discipline. They ask to be judged individually in relation to their technique.

HERBERT READ (1939)

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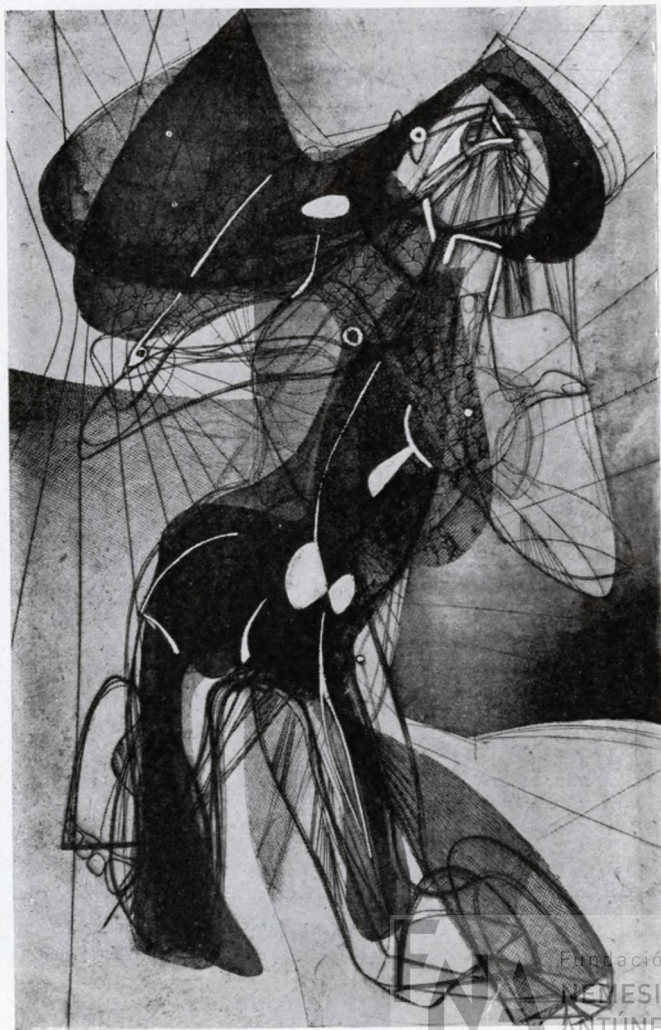
Through its work Studio 17 represents a cross section of some of the most vital researches in twentieth century graphic art. . . .

The atelier was conceived as a workshop where equipment and technical assistance were available to artists wishing to experiment in graphic methods. There was no interference with the direction of the artists who worked in it. The result was not merely the revival of old techniques, but rather the adaptation of certain features of such techniques to essentially twentieth century pictorial interests. . . .

To their new medium they brought the interests they had been exploring in painting and sculpture. As artists they were the products of a restless experimental period. Their researches had set them new problems. For them the interest in the revival of old techniques was neither antiquarian nor archaeological, but essentially a means of following up their problems in this fresh medium. As Hayter has expressed it, "the effect of the graphic and plastic researches of modern painting and sculpture since the nineteenth century had been to set modern artists new problems of technique, and certain of these problems, notably the integration of space and object, find a perfect medium in methods of line engraving developed from the fundamentals of the technique of Mantegna and his precursors." (Print. Vol. 1, No. 4, March 1941.)

JAMES JOHNSON SWEENEY

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GARCÍA
RIVERO
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A work of art has two elements; its content and its form. The artist may choose to emphasize the one or the other, either what he says or how he says it. The same distinction exists in regard to program music and absolute music, between say, Beethoven's Pastoral Symphony and the Quartet in C sharp minor, or between Strauss' Don Juan and a Bach Fugue. There has always been this interplay between the two elements as long as man expressed himself in art.

Among the printmakers of today Stanley William Hayter stresses the tendency toward abstraction and pure form as opposed to literal representation and story-telling. . . . He has revived the use of an ancient medium, burin engraving, and given it new values and meaning.

Hayter is fascinated by the three-dimensional design — what he has called the "integration of space and object". If one is receptive, and does not demand of the artist what is foreign to his aim, one, too, may participate in his plastic exploration, follow his interplay of lines and textures, and delight in his figures of space.

CARL ZIGROSSER

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CHECK LIST

Abbreviations:

S G E soft ground engraving

E line engraving

Dimensions: in inches, height precedes width

WILLIAM BAZIOTES

1. "Composition", 1945 S G E, 6"x8" \$15.00

FRED G. BECKER

2. "Conception", 1945, Etching and S G,
8"x6" 15.00

MARIE BENS

3. "Gull and Fish", 1945, E and S G,
10½"x5" 15.00

MARC CHAGALL

4. Plate for de luxe edition of 1945,
"Chagall", by Lionel Venturi; Edition
Pierre Matisse, 10"x7¾" 40.00

WERNER DREWES

5. "Composition", 1945, E and S G E,
14½"x8¼" 30.00

TERESE FOURPOME

6. "Branco e Negro", 1945, E and Etch-
ing, 8"x11" 15.00

SUE FULLER

7. "Tides of the City", 1945, S G E Relief
in color, 16"x10" 30.00

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LILI GARAFULIC

8. "Cellista", 1945, E and aquatint,
16"x11" 25.00

STANLEY WILLIAM HAYTER

9. "Amazon", 1945, E and S G E,
25"x16" 58.00

IAN HUGO

10. "Mang the Bat", 1944, E, 10"x14" 25.00

RAYMOND JORDAN

11. "Marine", 1945, Color Engraving,
7"x9½" 30.00

REUBEN KADISH

12. "Lilith", 1945, Etching, 14"x10" 15.00

PHILIP KAPLAN

13. "Narsissus", 1945, E and S G E, 7"x5" 10.00

LEO KATZ

14. "Space Organization", 1945, E and
S G E, 5"x7" 5.00

MAURICIO LASANSKY

15. "Sol y Luna", 1945, E and S G E,
15"x22" 50.00

JACQUES LIPSCHITZ

16. "Chemin de L'Exile", E and Aquatinta,
14"x10" 50.00

RYAH LUDINS

17. "Bombing", 1945, E and S G E,
10"x12" 20.00



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HOPE MANCHESTER

18. "The Poet", 1945, E and S G E,
4 1/4"x7 1/4" 25.00

EZIO MARTINELLI

19. "Carnevale", 1945, Etching, 12"x14" 30.00

MARIA MARTINS

20. "Dream", 1945, Etching and aquatint
9"x12" 60.00

ANDRE MASSON

21. "Dream of a Future Dessert", 1943,
Etching (Buckholz Gallery), 19"x24" 50.00

ALICE TRUMBULL MASON

22. "Passage Tension", 1945, Etching,
12 1/2"x14 3/4" 20.00

RODERICK MEAD

23. "Dance", 1944, E and S G E, 8"x5" 15.00

HUBERT NORTON

24. "Two Failed to Return", 1944, E and
S G E, 8 1/2"x6" 15.00

GABOR PETERDI

25. "Despair 11", 1941, Etching,
12 1/4"x9 3/4" 25.00

DIMITRI PETROV

26. "Sphinx", 1945, E and Drypoint, 12"x7" 20.00

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PHILLIP PLATT

27. "Annie Spragg", 1944, E and S G E,
12"x9" 12.00

LUCIA QUINTERO

28. "Arpa de Viento", 1945, E and S G E,
10"x8" 15.00

ANDRE RACZ

29. "Perseus Beheading Medusa", 1945,
(Nierendorf Gallery), E and S G E,
22"x15" 50.00

ABRAHAM RATTNER

30. "Composition", 1945, (Paul Rosemberg
Gallery), Etching and Crible, 8"x6" 50.00

ANNE RYAN

31. "Women Undressing", 1944, E and
S G E, 9½"x7⅛" 15.00

CARL SCHRAG

32. "Voices and Morning Shadows", 1945,
Aquatint in color, 10"x12" 25.00

KENNETH SCOTT

33. "Pink Sea", 1945, E and S G E, 9"x15" 20.00

CATHERINE YARROW

34. "Three Witches", 1944, Etching and
Aquatint, 8"x10" 25.00

ENRIQUE ZANARTU

35. "Negro y Amarillo", 1945, Etching in
color, 10"x7½"

