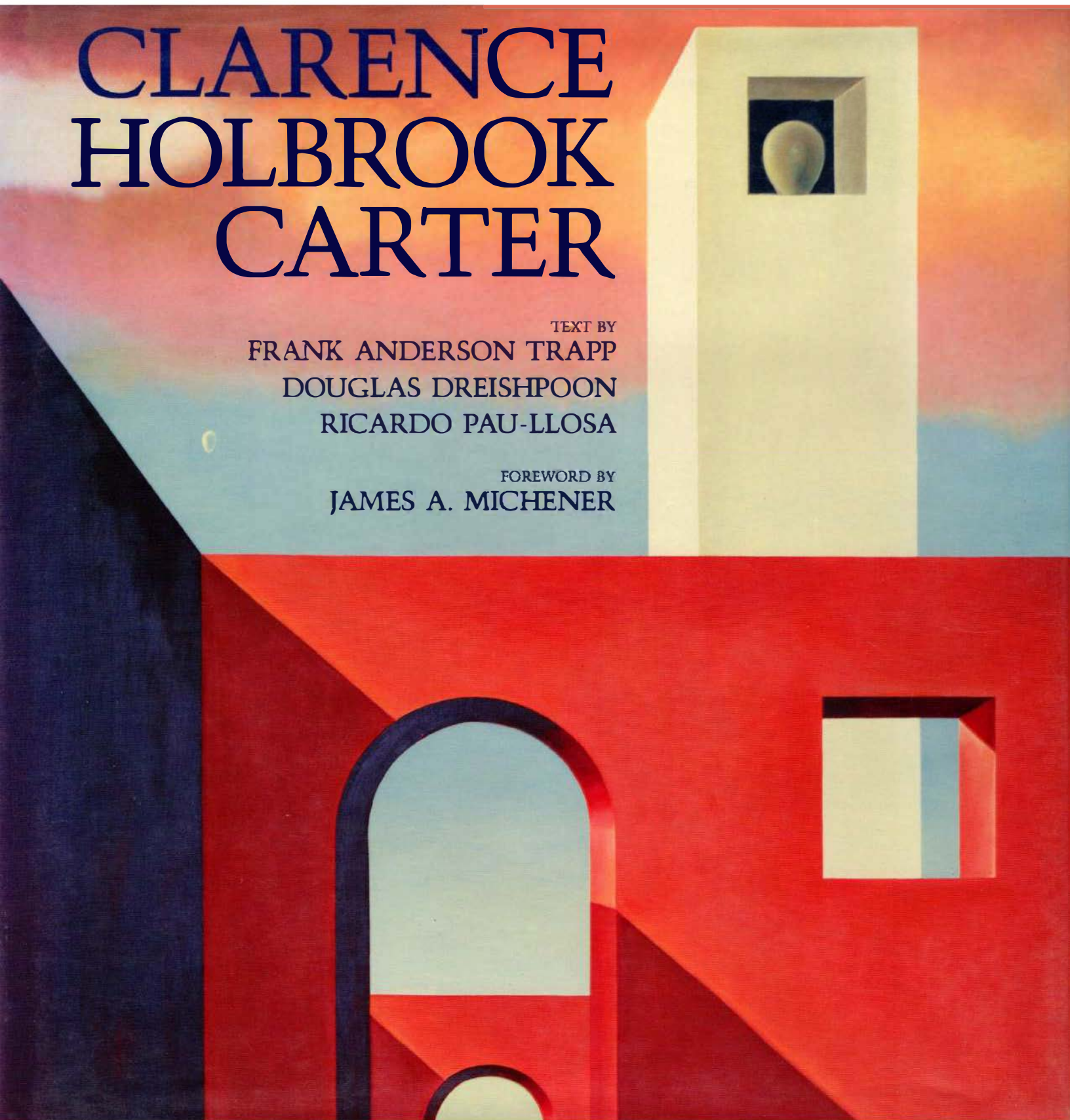


CLARENCE HOLBROOK CARTER

TEXT BY
FRANK ANDERSON TRAPP
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FOREWORD BY
JAMES A. MICHENER



Clarence Holbrook Carter's *War Bride* Reviewed Then and Now

One of the most striking canvases [in The Whitney Museum Annual Exhibition] is Clarence Carter's *War Bride*: timely, imaginative, sound

The New York Times, November 23, 1943

Note also [in the Whitney Museum Annual Exhibition] Clarence Carter's *War Bride* in which he not only refines the textures once admired in his landscapes but gives real poignancy to the solitary white-veiled figure who kneels to invoke the blessing of a war production plant.

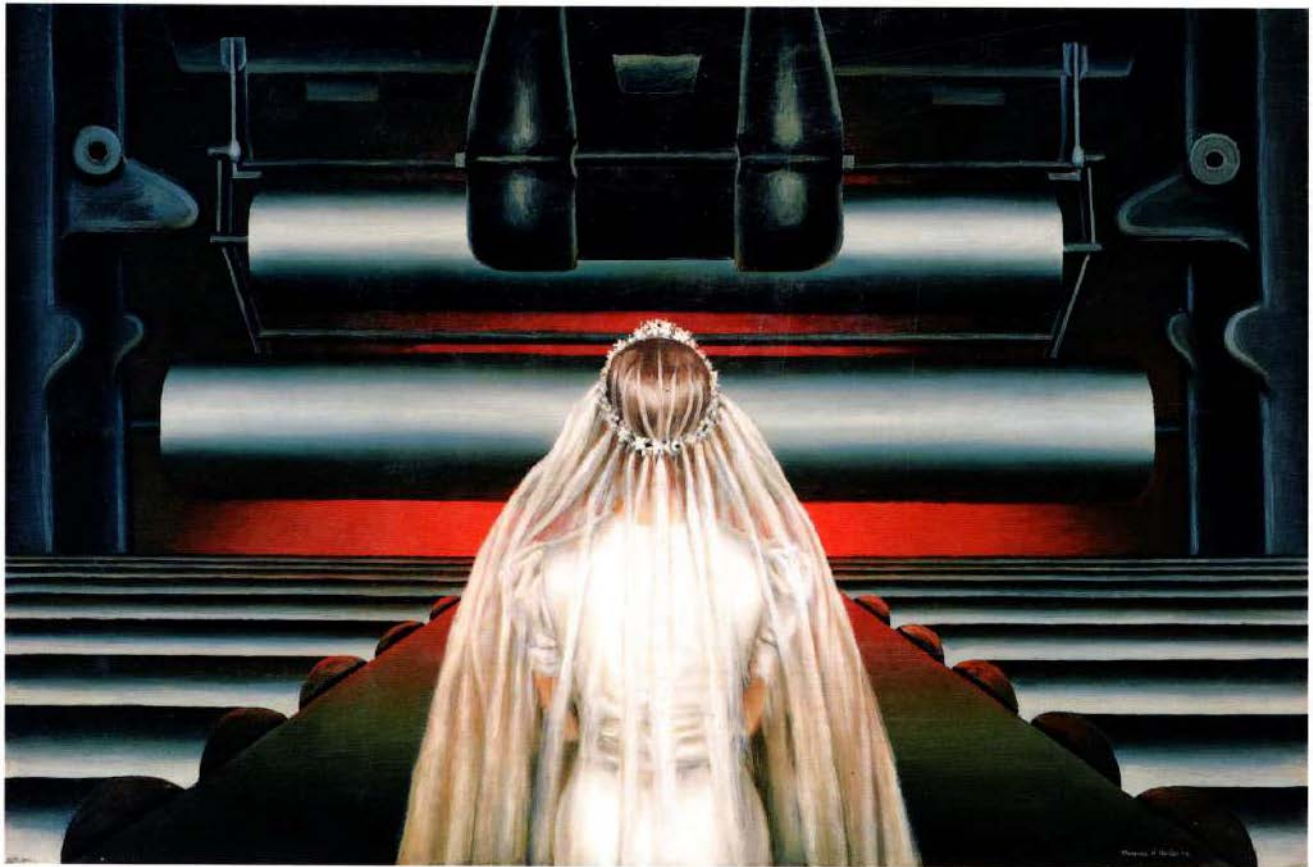
Artnews, December 1, 1943

War Bride, which caused something of a sensation at the recent Whitney Annual, is an original idea ably carried out, a brilliant performance.

Art Digest, January 15, 1945

Clarence Carter's *War Bride*...is perhaps the most compelling single image in the show [The Machine Age, The Brooklyn Museum].

The Toronto Star, November 1986



WAR BRIDE, 1940
Oil on canvas, 36 x 54 inches
The Carnegie Museum of Art, Pittsburgh
Richard M. Scott American Painting Fund
and Paintings Acquisition Fund, 1982

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Clarence Holbrook Carter in backroom of studio with *Icon Concentric Space*. Photographed in 1982 by Michael Bergman

tary evidence to substantiate any direct influence of Precisionism on Carter. Students of the art of the period will nevertheless be struck at the shift of tone discernible in these Parisian works. And though Carter avers that he was attracted to the city only by the abundant visual incident to be savored there, and was not interested in its art scene, one cannot suppress awareness that such artists as Tsuguharu Foujita and Jules Pascin were at the time of Carter's visit enjoying the peak of their popular reputation. The biting, satirical flavor of George Grosz's vignettes of postwar urban life in Europe also come to mind in this context. Once again, no direct association can be insisted upon. Whatever the case, Carter reports that he declined the invitation of Lafonson's patron to return to the bistro so as to partake of the roast boar, for which the chef was well known.

The young artist's carefree months abroad could not be endlessly protracted, and he finally booked return passage home on the S. S. *Minnekahda*, a transatlantic transport for livestock. The vessel enjoyed a reputation for an unusual stability well suited to its animal cargo, and typically of longstanding commercial practice, it comfortably and economically accommodated a number of human passengers on its ten-day crossings. And on the ship the good fortunes of Carter's stay in Europe persisted, for at the costume ball customarily held before landing in New York, he was introduced by a mutual friend to one Mary Griswold. Once ashore, this brief shipboard acquaintance soon ripened into a romance, culminating in a marriage proposal at the city's Roxy Theater. Despite the Griswold family's tepid response to the prospect of her marriage to an artist (Mary's father was a bank president in upstate New York), the young couple were married the following year, in 1929. By the time of the ceremony, the elder Griswolds were reconciled to the notion of their daughter's being faced with a life of financial insecurity as an impecunious artist's wife, since by that juncture the hazards of the world of commerce had themselves been rudely disclosed by the Wall Street Crash. Happily, the marriage was destined to endure throughout the busy lifetimes of both partners.

In 1930, the couple took up long-term residence in Cleveland, where Carter had meanwhile accepted a position at the museum. His job there entailed some teaching of special Saturday-morning courses and the provision of decorative services for the galleries, including some signpainting. Occasional sales of his work

provided much-needed extra income. A new chapter in the artist's career had thus begun.

Considering the modest number of actual works Carter produced during these opening years, it may seem inappropriate to have given them the detailed attention they have received here. On the other hand, it is usually important to understand the character of any artist's early development as it relates to his subsequent creative evolution. By the time Carter returned from Europe, his basic patterns had largely been set, though they would assume many variations over the years. He never again visited Italy, but, especially in many of his late works, he recurrently dwelt upon perceptions experienced there. His further travels in Europe, were enjoyable diversions, but they held for him no meanings so deep as those inspired by his formative exposure to the cultural environment of Europe, and especially of Italy.

The works Carter undertook directly upon his return to the United States reveal much the same technical and expressive characteristics that he had evolved in Europe, though now they received a freshly American air. *Sommer Bros. Stoves and Hardware*, 1928 [p. 56], a highly successful watercolor of the period immediately following Carter's repatriation, cogently illustrates that process. In its technique of strongly patterned, thinly washed surfaces, *Sommer Bros.* directly recalls *Lafonson's Pride*. Like the Parisian scene, the façade of the Sommer store in Portsmouth is ostensibly approached head-on, yet its component details assume a jaunty, off-kilter relationship with each other to create a rather jazzy rhythmic effect. And as in *Lafonson's Pride*, the prominence given typographic elements underscores a somewhat abstract, decorative effect, akin to one often cultivated among the Precisionist painters. Since Carter had taken a course in lettering as a freshman in art school, it is to be assumed that the irregularities in the prominent typography are a deliberate sign of impudent fancy. And indeed it is interesting in this context to recall the early pictorial essays of Stuart Davis, in which elements of representation are wittily juxtaposed, with an eye to abstract effect.

For all the resemblances between *Lafonson's Pride* and *Sommer Bros.*, a significant difference arises in the derivation of the subject matter itself. In the Parisian picture Carter is still the tourist, exploring new surroundings with an eye to fresh, picturesque incident. In the Portsmouth street scene, however, he has returned to old haunts, responding to "something



Mary Griswold Carter

(opposite left)

PATH TO THE BEACH, 1928
Watercolor, 20½ x 13¾ inches
The Cleveland Museum of Art, Cleveland, Ohio

(opposite right)

TOWN AND SEA, TAORMINA, 1928
Watercolor, 20½ x 13¾ inches
The Cleveland Museum of Art, Cleveland, Ohio

glimpsed along the way," as he later put it, "recognizing things that touched a chord of memory."¹⁷ For two decades to come, Carter would proceed from visual stimuli of this sort, rediscovering the world in which he had been reared and seeking his enlivening pictorial adventures there rather than in Paris or the Mediterranean—or in the pages of Tennyson's verse.

Another Portsmouth subject painted three years after *Sommer Bros. in Julia Marlowe's House—Portsmouth, Ohio*, 1932 [p. 57]. It shows similar techniques and subject matter but is more sober in its expressive character than the earlier work. The discursive, rather anecdotal typographic notes have been excluded; the composition as a whole, despite its rakish architectural angles and fundamentally primitive, orthogonal projections, assumes a classic character appropriate to the Greek Revival style of Julia Marlowe's house, set almost but not quite at the center of the architectural stage. Carter's flair for unusual balances of pictorial design can be appreciated here, as he manipulates what could all too readily be a commonplace motif into a visually engaging combination of elements.

Generally speaking, Carter's watercolors of these years are rather meager in their material character, with their crisply defined edges and thinly applied luminous washes. This disavowal of the exuberant virtuosity traditionally expected in a painter's brushwork at the time was deliberate on Carter's part. From his earliest student days, the artist had rejected the flourishes of execution that his teachers encouraged. Though he sometimes introduced opaque pigments into his watercolors in order to strengthen their impact, he had come to prefer relatively spare effects of paint surface. This emphasis would not prove to be constant throughout his career, but his early oils at least, once he again began to work on a larger scale after he settled down from his travels, would also assume a certain neutrality of textural character.

Ezra Davenport, 1929 [p. 59], is a notable product both of Carter's renewed contact with the oil medium and of a reawakened interest in portraiture. The canvas was painted during a visit to Mary's parents, who had a summer home near Watkins Glen, New York. (A still life, *Plums*, [p. 62], 1930 was painted in the same farmhouse). Ezra Davenport was a farmer who lived next to the Griswolds' property. Much admired at the time of its creation for its striking effect of light, Carter's portrait of him was the

first of the artist's canvases to be included in one of the prestigious Carnegie International exhibitions then held annually in Pittsburgh. It won its maker high praise from, among others, the influential *New York Times* critic Edward Alden Jewell, who found Carter's idiom of the period, and of the years immediately to follow, "super-real," or even "naturalist."¹⁸ Descriptive assertions of this sort demand reexamination in light of the half century of intervening artistic and critical developments, "realistic" and otherwise. Sophisticated observers of the present day need hardly be reminded that the constructions put upon artistic "realism" have over the centuries been periodically subject to revision, as the conventions surrounding its projection as a visual quality have also changed.

For example, Giotto's art at the time of his admirer Dante may indeed have seemed more "real" to the observer than the look of nature itself, but without the slightest discredit to Giotto's astonishing expressive powers, few if any modern viewers habituated to photorealism and its cognates would likely share Dante's credulous response to Giotto's simulation of "reality." By the same token, the "realist" proclivities of many artists of Carter's generation are to even slightly later eyes strongly colored by conventions of their own. The sculptural fixity and patent simplifications of form in the features of Ezra Davenport and of his household surroundings now hold a different, more obviously contrived charm than once may have seemed the case. One is necessarily reminded of other artists' works of the period that were formerly credited with qualities of "objectivity" and realistic persuasiveness, but that now appear utterly governed by convention, despite their clear dependence upon direct experience of natural fact.

The useful though elusive concept of the *Zeitgeist*, the spirit of the age, may well apply here, for the closest analogy to Carter's "realism" in *Ezra Davenport* may be certain contemporaneous products by the German representatives of *Die Neue Sachlichkeit*, the "New Objectivity," especially the work of Otto Dix (1891–1969), which Carter may not have known extensively—if at all—at the time. (It may be relevant in this context, however, to note that Dix was a frequent contributor to the Carnegie Internationals, although by this period of Nazi ascendancy he was represented mainly by politically prudent landscapes reiterating sixteenth-century Northern European traditions.) Another sympathetic portrayal that Carter painted that same year of 1929, titled



MAIDENHOOD, 1929
Oil on canvas, 36 x 26 inches
Collection of the Jane Voorhees
Zimmerli Art Museum, Rutgers,
The State University of New Jersey,
New Brunswick, New Jersey

simply *Maidenhood*, discloses more classical predispositions. In this case the linear decoration of the patterned background once again also calls to mind Matisse—if perhaps quite fortuitously.

Carter's other figural ventures of the era are marked by much the same character of expression and execution. These traits are to be seen not least in a portrait of the artist's landlord during his early married days in Cleveland, a work entitled *William Stolte, Ex-Councilman*, 1932 [p. 58]. Affinities with *Die Neue Sachlichkeit* are exceptionally pronounced here. They recur in a more ambitious composition from those early years, *Poor Man's Pullman*, 1930 [p. 60]. The artist explains that his painting derives from a drawing he made while traveling on the Norfolk and Western railroad during one of his trips home to Portsmouth. It shows Mary riding opposite the couple's friend Max Bachofen, a fellow student at the art school with whom Carter had roomed for a brief tinte. The landscape seen through the tram window, however, is not Ohio but the terrain of the Chemung Valley, near Elmira, New York, which Carter had observed on family visits to the Griswolds. Once more, the qualities of "realism" were noted by critics. "The painting was reproduced in *The New York Times*," Carter writes in a brief note on the subject, "and it describes the painting thus: 'A man and woman face each other on green day coach seats, a basket of daisies and red apples beside them. Beyond the window are sunlit fields and trees. A glare of sunshine touches the garish train interior. No color photograph could be so pigmentally realistic.'"

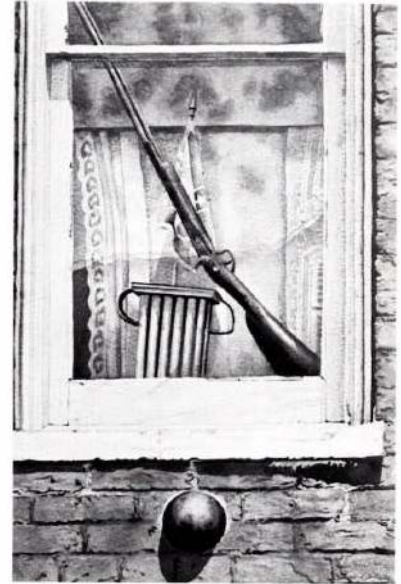
Carter's imaginative employment of the pictorial device of seeing subjects rather surprisingly enframed occurs in several pictures of the period. Most of them are watercolors, done using techniques consistent with those of *Sommer Bros. Stoves and Hardware*. In *Shivered Glass*, 1932 [p. 82], Carter uses the medium deftly to create a tantalizing design effect that dwells on both transparency of surface and, contrastingly, the penetration of space. *Girls I Have Known* [p. 84], painted the following year, attests to Carter's whimsy as a passerby in the era of the National Recovery Administration, when for most consumers, goods and services were more plentiful than the money to pay for them. In its blatant profusion, the work's teasing array of hatter's confections, propped up on bodiless mannequins' heads crowded into the display of the Patsy Shoppe, is perhaps more apt to repel than to charm the

viewer. And in its oddity, it calls upon the viewer's capacity to accept contradiction. The same is to be said for the curious views of households seen in passing, as in *Jesus Wept*, 1936, and *Cannon Ball House*, 1940. Speaking of the latter, Carter explains that he

saw this strange subject when driving through Winchester, Virginia. I inquired and was told that a cannon ball had lodged in the brick wall while the city was under siege during the Civil War. In the lace draped window above the ball were candle molds and a small Confederate flag, which added to the atmosphere.⁷

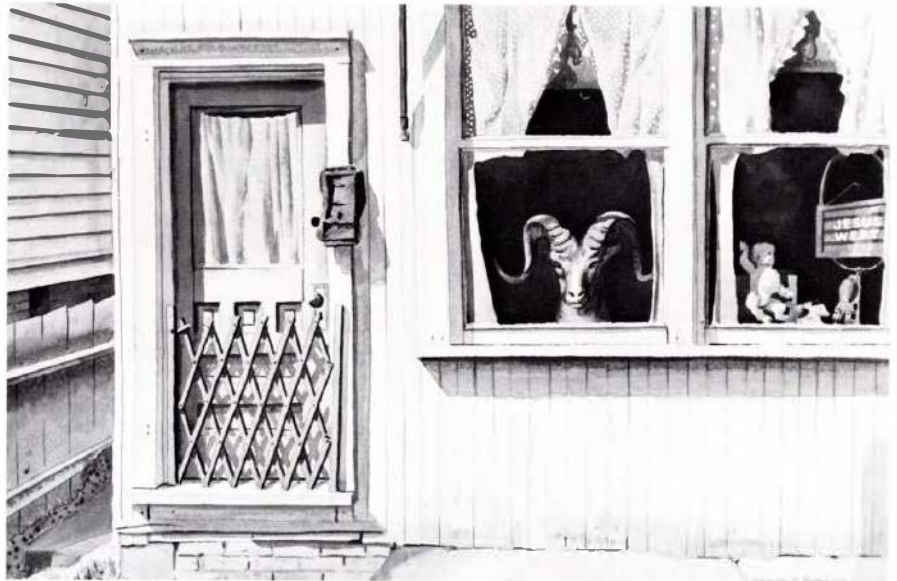
The theme in *Cannon Ball House* of things seen in confinement was a continuing fascination of Carter's in the 1930s and early 1940s. An oil painted in 1942 is in some ways the culminating exercise of the sort:

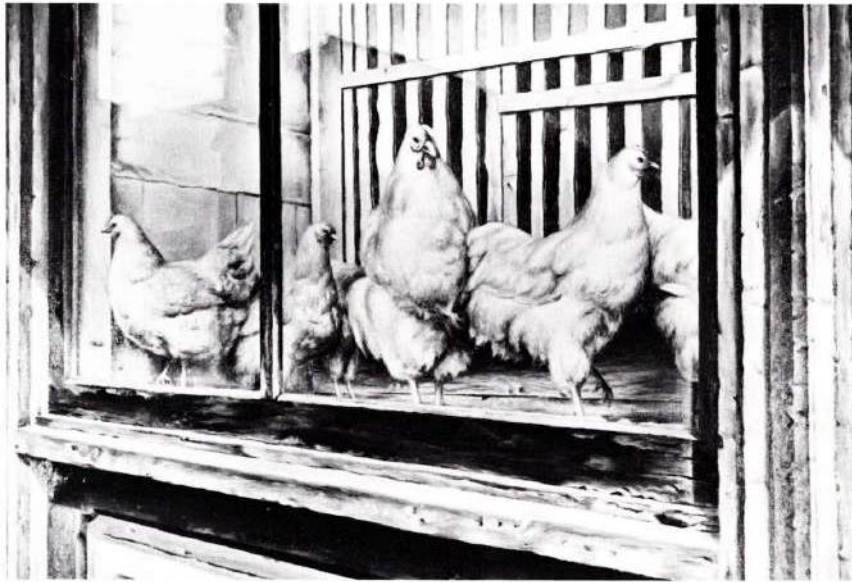
Looking into store front windows has always intrigued me. It is the strange other world that goes on behind the plate glass. Most of the paintings of such subjects were



CANNON BALL HOUSE, 1940
Watercolor, 21 1/2 x 14 1/2 inches
Private collection

JESUS WEPT, 1936
Watercolor, 14 1/4 x 22 inches





CHICKENS THROUGH THE WINDOW, 1942
Oil on canvas, 27 X 40 inches

watercolors. Several of the store fronts were painted in Portsmouth and New Boston. Needless to say, seeing chickens in a window was unusual, especially as they were white and all their surroundings were white; only their combs and wattles were red, adding spots of color. I saw this scene in Pittsburgh and recorded it as *Chickens Through the Window*.⁶

Another thematic line of interest that Carter initiated in the 1930s, and continued to develop after his move from Cleveland to Pittsburgh in 1938, involved the circus. Subjects derived from the circus and related forms of popular entertainment had of course long since become part of the common cultural legacy of Europe and America, with contributions from artistic sources too numerous to mention. In the United States, this form of spectacle had attained vast proportions in the mid-to-late 19th century, when began the long heyday of large touring circus companies such as Barnum and Bailey and their competitors. But these colorful and exciting traditions of live performance were also upheld by smaller enterprises, which made appearances for even quite modest audiences along their accustomed routes. In the age before the visual gratifications of the electronic media undercut the appeal of this form of firsthand spectacle, which even so is still glamorous now, it was a banner day for both young and old when

the circus came to town.

Quite naturally, Carter shared in the enthusiasms of this golden age of the American circuses, which lasted roughly until World War II, when a sense of grave national emergency undercut the fortunes of many enterprises not essential to the war effort. Ironically, the national thirst for diversion from the grim realities of daily life was especially strong in the days of the Great Depression and its aftermath, when the circus, along with the new cults of movie-going and listening to the radio, provided a valuable form of escapism. The artist has noted at length his own devotions of the time:

My fascination with the circus and the activities that revolved around it came very early, as did my interest in art. In fact, they went hand in hand. The margins of my school books were always a temptation to draw circus parades raveling around each printed page. I would sit on the curbstone enthralled as the morning sun shone on the glittering exotic world of circus animals and performers passing before my eyes. No wonder that it all had to be recorded on the margins of my dreary school books.

I would watch the roustabouts early in the morning putting up the tents, the concession stands being prepared for a busy day, the animal wagons being washed down in preparation for the parade. I always enjoyed these intimate scenes that were as much a part of circus life for me as were the glamour and thrill of the big top. This vivid living world of the circus captivated me for many years.⁷

Carter regards *Trapeze Artists*, 1933 [p. 64], as

the most ambitious painting I did with circus material. The subject appealed to me because it suggested both the intimate life outside the big top and the excitement inside. The girls were waiting outside for the moment they would dash into the tent to perform acts of daring and precision.⁸

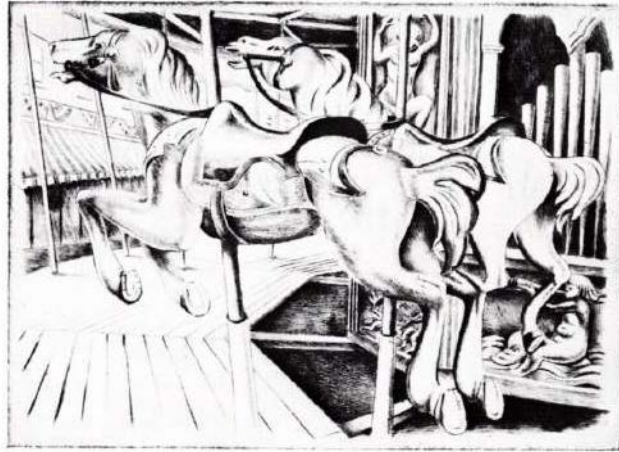
The most striking of Carter's many references to circus activities, however, is *Stew*, 1939 [p. 65], in which his fully evolved mastery of the oil medium attains monumental impact. Curiously, Carter's experiences with circus life were not at all protracted, despite the quality of intimate familiarity projected in *Stew*. While other artists of the era spent lengthy periods on circus tours, Carter's personal experience of circus life as an adult observer was intensive rather than extensive, restricted as it was to hav-

ing access to the rings and work areas of the Downie Brothers Circus during its one-day visits to Portsmouth. Although he was invited to travel with the circus, he was content with the brief and intermittent glimpses of circus life afforded him in Portsmouth. Those experiences, brief though they were, provided a wealth of visual stimulation that long outlasted the annual disappearance of the troupe.

Another, closely related thematic interest of Carter's Ohio years, and one to which he returned as a fully mature artist, was the carousel. Not yet the rarity they have since become in the world of treasured childhood experiences, carousels were a fixture in many public parks, and a favorite feature among the attractions maintained by itinerant carnivals. An early foray into the subject on Carter's part was a small drypoint, *Riderless Racers*, 1935, which was inspired by a street fair he had seen in Portsmouth. Appropriately enough, he incorporated houses from one of the streets of the city in the background. *Carousel by the Sea*, 1939, a much larger work, and in oil, was inspired by a merry-go-round Carter had come across while visiting in the Adirondacks. It was situated by a lake, which the artist decided to magnify into a sea. *Merry-go-Round*, 1949 [p. 95], was derived from the same experience, but in this slightly later oil the modest mountain lake of the actual setting appears as the backdrop. Here as in other versions of the carousel motif, the carved horses are all of the same breed, a carousel model that Carter had observed on this same Adirondack summer vacation.

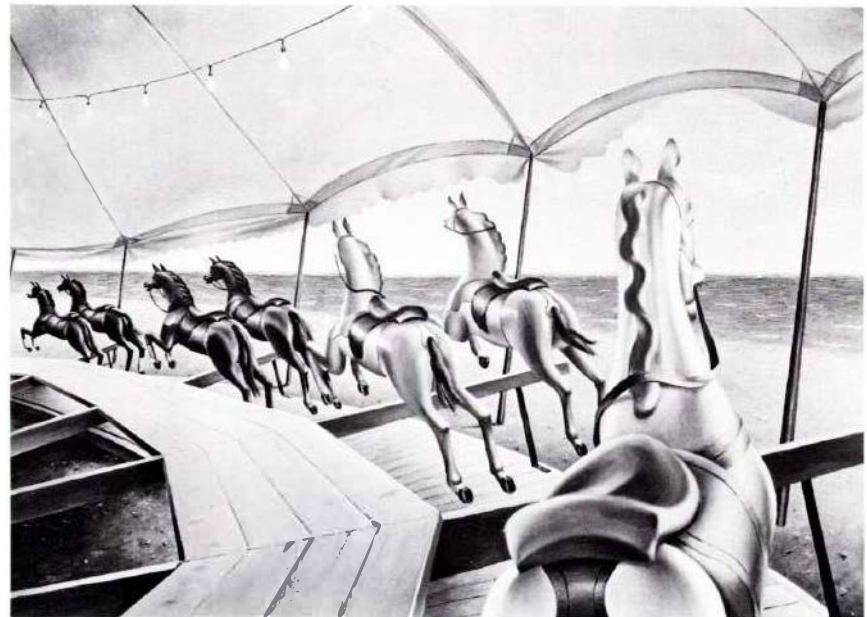
Nostalgic matters of the kind at hand, however, cannot deflect the viewer from Carter's attention to the larger social and economic situation of the time—the taxing years of the Great Depression, and the disheartening events that issued from them. His lyrical essays notwithstanding, Carter and other artists of his generation were faced with very precarious conditions of practical survival. Like so many others, he competed for the award of government mural contracts, and won several commissions of the kind.

In 1934 Carter completed two murals for the Cleveland Public Auditorium, and in 1936 he painted another for the U.S. Post Office in Ravenna, Ohio—a decorative effort that he now recalls as “an old horse-and-buggy costume piece.” His completing in 1938 of a commission to paint four of six decorative panels for the lobby of the Portsmouth Post Office was more auspicious. (Two smaller panels on the stairwell



RIDERLESS RACERS, 1935
Drypoint, 5 x 7 inches

CAROUSEL BY THE SEA, 1939
Oil on canvas, 38 x 52 inches
Jefferson Memorial High School Library
Maplewood, New Jersey



were painted by one Richard Zellner, a graduate of the art school in Cincinnati. Even though the post office involved was a replacement for the building in which his late father had once worked, Carter regarded the project as a kind of tribute to his father's memory.

Carter's subject matter fell very much within a prevailing aesthetic spirit of the time, which emphasized local history and homespun genre scenes—a pictorial fare deemed appropriate to satisfy the interests of the "common man." Hence Carter's murals portrayed the busy traffic along the Ohio River, and the industrial installations that loomed above its banks. And in the wake of the stupendous January deluge of 1937, which had swollen the river to almost oceanic proportions, a large portion of the available expanse of wall was given over to flood scenes. Unfortunately, inundations of the sort were all too common in the days before effective efforts at flood control were initiated. The frequency

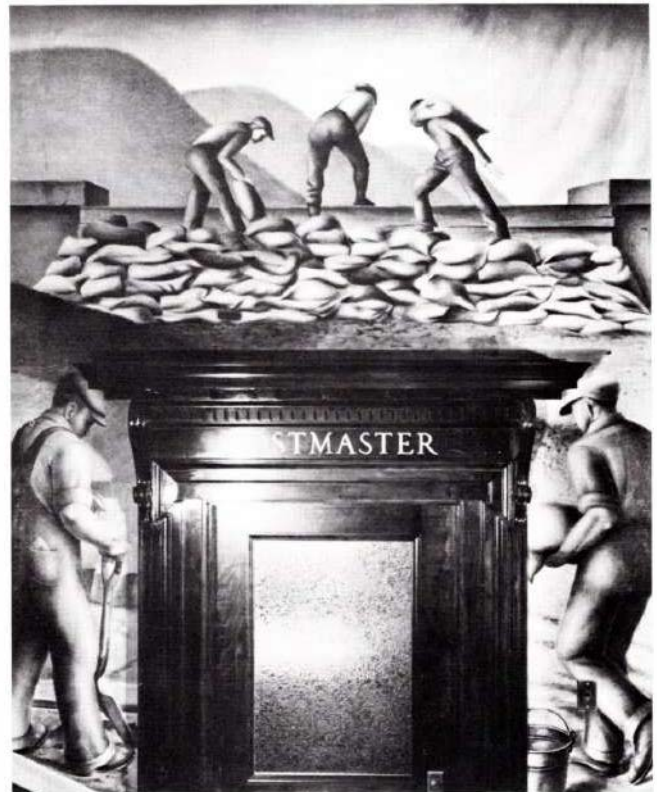
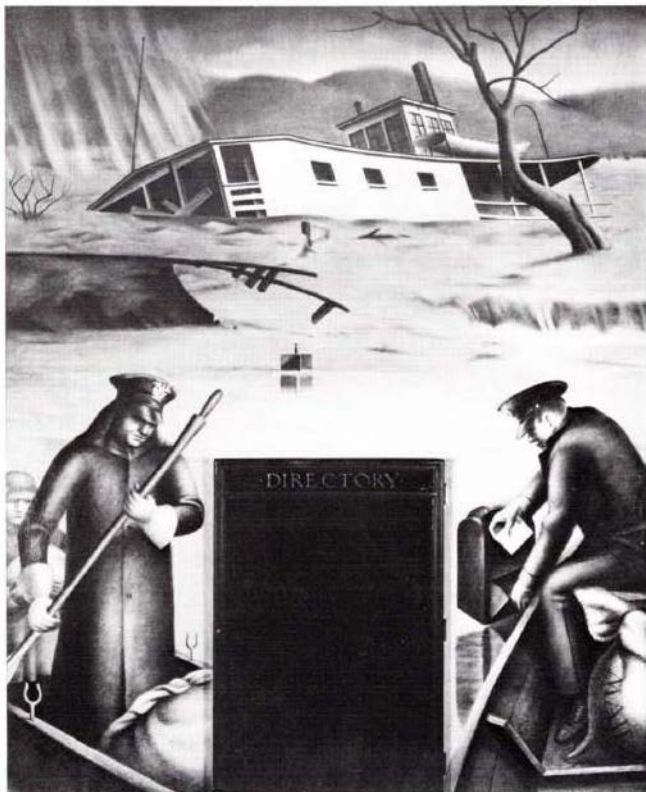
with which these and other forms of natural disasters were suffered inspired leading adherents of the Regionalist point of view to a rash of dramatic artistic reenactments of them. One need but recall Jon Corbino's turbulent scenes of deluge, John Steuart Curry's threatening *Line Storm Over Kansas*, or Alexandre Hogue's stark emblems of the middle-American dustbowl. As one born and brought up in the river country, Carter was all too aware of the perils, as well as of the compensatory allure, of life along the nation's great waterways.

Another of Carter's paintings that is powerfully evocative of this mood is *The Flood* [p. 61], now to be known in the form of a somewhat enlarged replica painted in 1976–77 in recollection of a composition originally painted in the 1930s but irretrievably damaged from neglect by a subsequent corporate owner. The picture shows two women seen from the back, bundled against the wind, and overlook-

ing from a safe height the muddy river speeding past their vantage point. A frequent characteristic of Carter's figural treatment is evident in both versions of the subject: with little concern for the figures' underlying anatomical structure, he dwells instead upon their generalized bulk, rendering an effect of high relief comparable to that observable in the paintings of some of the early Italian masters, not least Giotto. Traits of the kind had appeared as early as *Lady of Shalott*, and perhaps reflected preferences formed in Carter's childhood fascination with Bible pictures. At the same time, they are quite consistent with the widespread appeal of all manner of archaisms in the art of the era—most of all, perhaps, in American painting and sculpture, where such affectations were regarded as repudiations of traditional modes of representation that had come to seem academic, slick, and superficial.

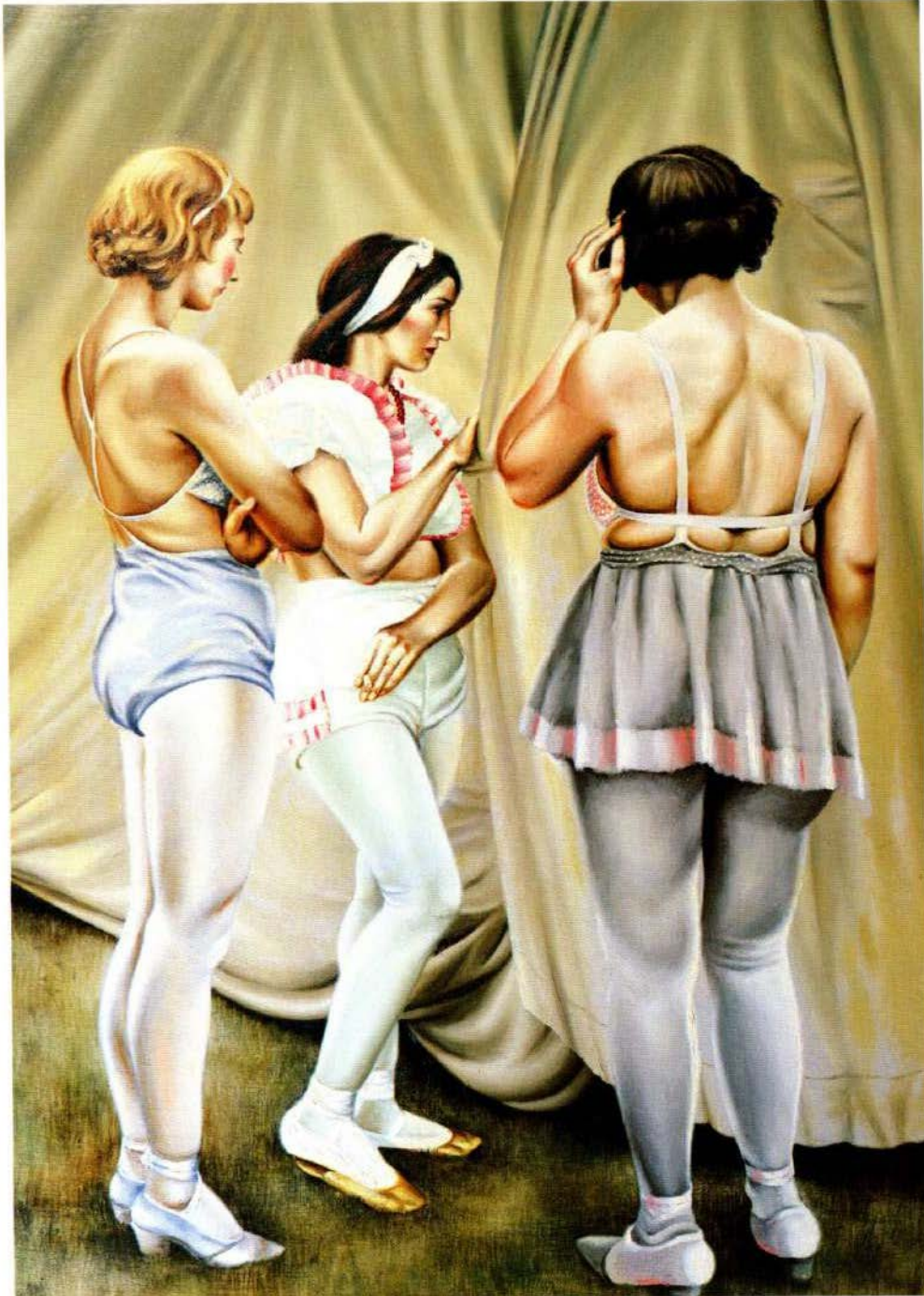
Like so many other artists of the time, Carter

Details of Portsmouth, Ohio, Post Office Murals, 1938
Oil on canvas, 10 feet wide



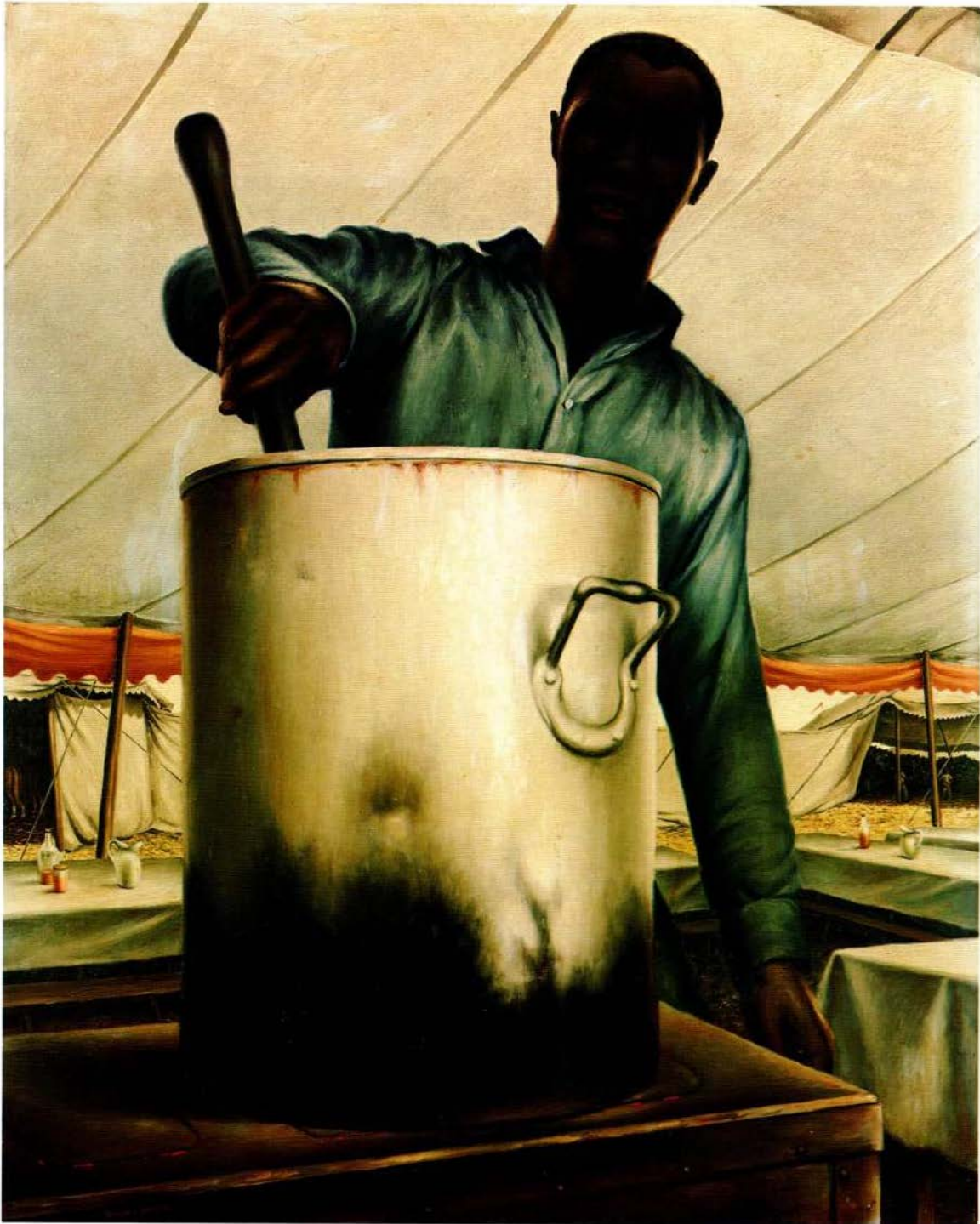


POOR MAN'S PULLMAN, 1930
Oil on canvas, 36 x 44 1/2 inches
Philadelphia Museum of Art, Philadelphia, Pennsylvania
Edith H. Bell Fund



TRAPEZE ARTISTS, 1933
Oil on canvas, 54 x 38 inches
Courtesy of Hirsch & Adler Galleries,
New York

(opposite)
STEW, 1939
Oil on canvas, 45 x 36 inches
The Toledo Museum of Art,
Toledo, Ohio
Elizabeth C. Mau Bequest Fund



MUSEUM COLLECTIONS

Ackland Art Museum, University of North Carolina at Chapel Hill
Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio
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Arnot Art Museum, Elmira, New York
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The Cleveland Museum of Art, Cleveland, Ohio
Columbus Museum of Fine Arts, Columbus, Ohio
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Davidson College Art Gallery, Davidson, North Carolina
Dudley Peter Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio
Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York
Fogg Art Museum, Harvard University, Cambridge, Massachusetts
Kalamazoo Institute of Arts, Kalamazoo, Michigan
Macedonia Center of Contemporary Art, Thessaloniki, Greece
Memorial Art Gallery, University of Rochester, Rochester, New York
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Mills College Art Gallery, Oakland, California
Montclair Art Museum, New Jersey
Museum of Fine Arts, Boston
The Museum of Modern Art, New York
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Nelson Gallery of Art, Atkins Museum of Fine Arts, Kansas City, Missouri
The Newark Museum, Newark, New Jersey
New Britain Museum of American Art, New Britain, Connecticut
New Jersey State Museum, Trenton, New Jersey
Northeast Ohio Art Museum, Cleveland, Ohio
Norton Gallery of Art, West Palm Beach, Florida
Noyes Museum, Oceanville, New Jersey
Ohio University, Athens, Ohio
Oklahoma Art Center, Oklahoma City
The Philadelphia Museum of Art, Philadelphia, Pennsylvania
Philbrook Art Center, Tulsa, Oklahoma
Schumacher Gallery, Capital University, Columbus, Ohio
Sheldon Memorial Art Gallery, University of Nebraska, Lincoln
Sheldon Swope Art Gallery, Terre Haute, Indiana
Southern Ohio Museum and Cultural Center, Portsmouth, Ohio
Springfield Museum of Fine Arts, Springfield, Massachusetts
Stanford University Museum of Art, Stanford, California
Toledo Museum of Art, Toledo, Ohio
University of Maryland Art Gallery, College Park
University Art Museum, University of Texas at Austin
University of Oklahoma Art Museum at Noonan
University Art Gallery, Virginia Polytechnic Institute, Blacksburg
Ursinus College, Collegeville, Pennsylvania
Victoria and Albert Museum, London, England
College of Wooster Art Center, Wooster, Ohio
Whitney Museum of American Art, New York
Zimmerli Art Museum, Rutgers University, New Brunswick, New Jersey

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Los Angeles Athletic Club, Los Angeles, California

Michigan Bell, Detroit
Newark Public Library, Newark, New Jersey
New York Public Library, New York
Peat, Marwick, Mitchell—Nebraska office
Pfizer Company, New York
The Prudential Insurance Company of America
Public Service Electric and Gas, Newark, New Jersey
Southwestern Bell, Houston, Texas

SOLO EXHIBITIONS

1929
Cleveland Art Center, Cleveland, Ohio
1930
Arnot Art Museum, Elmira, New York
1934
Milwaukee Art Institute, Milwaukee, Wisconsin
1939
Ferargil Galleries, New York
1937
Little Gallery, Cleveland College, Cleveland, Ohio
1939
Ferargil Galleries, New York
1940
Akron Art Institute, Akron, Ohio
Butler Institute of American Art, Youngstown, Ohio
Canton Art Institute, Canton, Ohio
Museum of Art, Carnegie Institute, Pittsburgh, Pennsylvania
1941
Ferargil Galleries, New York
1943
Chautauqua Gallery of Art, Chautauqua, New York
1945
Findlay Galleries, Chicago, Illinois
1947
Grand Central Art Galleries, New York
1948
Cleveland Institute of Art, Cleveland, Ohio
Suffolk Museum, Stony Brook, New York
1949
Minneapolis Institute of Arts, Minneapolis, Minnesota
1950
Allen R. Hite Art Institute, University of Louisville, Louisville, Kentucky
U.S. Naval Reserve Training Center, Portsmouth, Ohio
1951
Arnot Art Museum, Elmira, New York
1952
Art Club, St. Petersburg, Florida
U.S. Naval Reserve Training Center, Portsmouth, Ohio
1957
Hendrik-Hobbelink-Kaasra Galleries, Palm Beach, Florida
High Museum of Art, Atlanta, Georgia
1961
D'Arcy Galleries, New York
1963
Arnot Art Museum, Elmira, New York

1964
Lafayette College, Easton, Pennsylvania
Sharadin Art Gallery, Kutztown State College,
Kutztown, Pennsylvania

1965
Rose Fried Gallery, New York
Gallery 10, Newsweek, New York
Lafayette College, Easton, Pennsylvania
Mickelson Gallery, Washington, D.C.
Schumacher Gallery, Capital University,
Columbus, Ohio

1967
Ferry Gallery, Centenary College for Women,
Hackettstown, New Jersey

1969
Cleveland Institute of Art, Cleveland, Ohio
Lafayette College, Easton, Pennsylvania

1970
University of Iowa Museum of Art, Iowa City
Lafayette College, Easton, Pennsylvania

1971
Gimpel & Weitzenhoffer, Ltd., New York

1972
Gimpel & Weitzenhoffer, Ltd., New York

1974
Bodley Gallery, New York
Fairweather Hardin Gallery, Chicago
Gimpel & Weitzenhoffer, Ltd., New York
New Jersey State Museum, Trenton
Schumacher Gallery, Capital University,
Columbus, Ohio

1975
Brunnier Gallery Museum, Iowa State University,
Ames, Iowa
Philbrook Art Center, Tulsa, Oklahoma

1976
Carus Gallery, New York
Gimpel & Weitzenhoffer, Ltd., New York, in
association with The Twenty-Four Collection,
Miami
Philbrook Art Center, Tulsa, Oklahoma

1978
Gimpel & Weitzenhoffer, Ltd., New York
Muhlenberg College Center for the Arts, Allentown,
Pennsylvania

1979
Gimpel & Weitzenhoffer, Ltd., New York

1980
Hirschi & Adler Galleries, New York
Hunterdon Art Center, Clinton, New Jersey
Lafayette College, Easton, Pennsylvania

1981
Hirschi & Adler Galleries, New York

1982
Gimpel & Weitzenhoffer, Ltd., New York

1983
Kenneth C. Bock Center for the Cultural Arts,
Lakewood, Ohio
HarmonMeek Gallery, Naples, Florida

1984
Gimpel & Weitzenhoffer, Ltd., New York
Lafayette College, Easton, Pennsylvania
Newark Public Library, Newark, New Jersey

1986
Sid Deutsch Gallery, New York
Gimpel & Weitzenhoffer, Ltd., New York

1987
New Jersey State Museum, Trenton

1988
Gimpel & Weitzenhoffer, Ltd., New York
Hannon-Meek Gallery, Naples, Florida
Lehigh University Art Galleries, Bethlehem,
Pennsylvania
Payne Gallery, Moravian College, Bethlehem,
Pennsylvania

1989
Hirschi & Adler Galleries, New York

GROUP EXHIBITIONS

1929
"American Paintings and Sculpture Annual." Art
Institute of Chicago. Carter also exhibited in the
Annuals of 1935, 1938, 1941, 1942, 1943, 1944,
1946, and 1948.

"International Exhibition of Watercolors." Art
Institute of Chicago. Carter also exhibited in the
International Exhibitions of 1934, 1939, and 1943.

"Watercolor Paintings by American and European
Artists." The Brooklyn Museum, New York

"Annual International Exhibition of Paintings,
Museum of Art, Carnegie Institute, Pittsburgh,
Pennsylvania. Carter also exhibited in the
Annual in 1938 and 1939.

"National Watercolor Exhibition." Cincinnati Art
Museum, Cincinnati, Ohio

"Annual Exhibition of Contemporary American Oil
Painting." The Cleveland Museum of Art,
Cleveland, Ohio. Carter also exhibited in the
Annual in 1930, 1931, 1932, 1934, 1935, and 1946.

"Cleveland Artists and Craftsmen Annuals." The
Cleveland Museum of Art. Carter also exhibited
in the Annual in 1930, 1931, 1932, 1933, 1934,
1935, 1936, 1937, 1938, and 1939.

"Watercolors by Cleveland Artists." Memorial Art
Gallery, University of Rochester, Rochester, New
York

"Cleveland Artists." Milwaukee Art Institute,
Milwaukee, Wisconsin

"Annual (Exhibition)." Pennsylvania Academy of
the Fine Arts, Philadelphia. Carter also exhibited
at the Annual in 1931, 1932, 1934, 1935, 1936,
1940, 1941, 1942, 1943, 1944, and 1946.

1930
"Annual Watercolor Exhibition." The Cleveland
Museum of Art

"Biennial Exhibition of American Oil Paintings."
Corcoran Gallery of Art, Washington, D.C.
Carter also exhibited in the Biennial in 1935,
1937, 1939, 1941, 1943, 1945, and 1947.

"Cleveland School of American Painters." Art
Gallery of Toronto, Toronto, Canada

1931
"Paintings from the Museum's Permanent
Collection." The Cleveland Museum of Art

"International Print Exhibition." The Cleveland
Museum of Art

"Thirty Paintings by Cleveland Artists."
Los Angeles County Museum of Art, Los
Angeles, California

"Paintings by Contemporary American Artists."
Memorial Art Gallery, University of Rochester,
Rochester, New York

"American Scenes and Subjects." Frank K. M. Rehn
Gallery, New York

1932
"International Exhibition of Etchings and
Engravings." Art Institute of Chicago

1933
"American Color Prints." The Brooklyn Museum
New York

"Biennial International Watercolor Exhibition."
The Brooklyn Museum, New York. Carter also
exhibited in the International Watercolor
Exhibitions of 1937, 1941, 1943, and 1945.

"Paintings by Cleveland Artists." Museum of Art,
Carnegie Institute, Pittsburgh

"Annual International Exhibition of Watercolors."
The Cleveland Museum of Art

"Cartoons and Caricatures." The Cleveland
Museum of Art

"Annual Watercolor Exhibition." Columbus
Gallery of Fine Arts, Columbus, Ohio

"Oil Paintings by Cleveland Artists." Memorial Art
Gallery, University of Rochester, Rochester, New
York

"Paintings and Sculpture from Sixteen American
Cities." The Museum of Modern Art, New York

"Forty-Third Annual Exhibition of Paintings."
Nebraska Art Association, Morrill Hall,
University of Nebraska.

"American Painting During the Past Fifty Years."
Nelson Gallery, Atkins Museum, Kansas City,
Missouri

"Annual Exhibition of Paintings." Sheldon
Memorial Art Gallery, University of Nebraska,
Lincoln. Carter also exhibited in the Annual of
1938.

"Annual [Exhibition]." Whimsey Museum of
American Art, New York. Carter also exhibited
in the Annual in 1934, 1936, 1937, 1938, 1939,
1940, 1941, 1942, 1943, 1945, 1946, and 1956.

1934
"International Exhibition of Contemporary Prints
for a Century of Progress." Art Institute of
Chicago

"National Exhibition, Public Works of Art Project."
Corcoran Gallery of Art, Washington, D.C.

"Drawings and Watercolors by Americans." Keppel
Gallery, New York

1935
"Contemporary American Painting." California
Palace of the Legion of Honor, San Francisco.
Carter also exhibited at the Palace in 1945.

"American Still Life and Flower Paintings." Dallas
Museum of Fine Arts, Dallas, Texas
Exhibited at Ohio State Fair, Columbus.

"Annual (Exhibition)." Toledo Museum of Art,
Toledo, Ohio. Carter also exhibited in the Annual
in 1936, 1938, 1940, and 1946.

1936
"International Exhibition of Etchings and
Engravings." Art Institute of Chicago

"Gallery Artists." Ferargil Galleries, New York.
Carter also exhibited in "Gallery Artists" in 1939.

1937
"New Year Shows." Butler Institute of American
Art, Youngstown, Ohio. Carter also exhibited in
the New Year Shows in 1939, 1940, 1942, 1943,
1944, 1945, and 1946.

- "National Exhibition of American Art." American Fine Arts Society Galleries, New York
- "American Painting from 1860 Until Today." The Cleveland Museum of Art
- "Fourteen Former Students." Cleveland Institute of Art
- "Art of the Americas." Dallas Museum of Fine Arts
- "Exhibition of Watercolors." New Jersey State Museum, Trenton
- "Paintings and Prints by Cleveland Artists." Whitney Museum of American Art, New York
- 1938
- "Contemporary Watercolors." Ferargil Galleries, New York
- "Fifty American Prints." Ferargil Galleries, New York
- "American Watercolor Exhibition." Kenyon College, Gambier, Ohio
- "Paintings by Ohio Artists." Macbeth Gallery, New York
- "Contemporary American Painting Annual." University Gallery, University of Minnesota, Minneapolis
- "American Art Today." New York World's Fair, New York
- "Thirty-Two Watercolors by Leading American Artists." University of North Carolina, Chapel Hill
- "American Watercolors." Toledo Museum of Art, Toledo, Ohio
- "Biennial Exhibition of Contemporary American Paintings." Virginia Museum of Fine Arts, Richmond. Carter also exhibited in the Biennial in 1942, 1944, and 1946
- 1939
- "Annual Oil Exhibition." Ferargil Galleries, New York
- 1940
- "Associated Artists of Pittsburgh Annual." Museum of Art, Carnegie Institute, Pittsburgh. Carter also exhibited in the Annual in 1941, 1942, 1943, and 1944.
- "National Competitive Exhibition." Grand Rapids Art Museum, Grand Rapids, Michigan
- "National Art Week." The Metropolitan Museum of Art, New York
- "Annual Exhibition." Nebraska Art Association, Morrill Hall, University of Nebraska
- "Semi-Centennial Annual Exhibition of Oil and Watercolors." Nebraska Art Association, Morrill Hall, University of Nebraska
- 1941
- "Survey of American Painting." Museum of Art, Carnegie Institute, Pittsburgh
- "Fifty Great American Painters." Ferargil Galleries, New York
- "Paintings from Late 17th Century to Present." The Metropolitan Museum of Art, New York
- "Watercolor Painting in the United States." Worcester Art Museum, Worcester, Massachusetts
- 1944
- Exhibited at the Chautauqua Art Gallery, Chautauqua, New York
- "Paintings by American Artists." Detroit Institute of Arts, Detroit, Michigan
- "Annual Exhibition." Los Angeles County Museum of Art, Los Angeles
- "Contemporary American Painting and Sculpture." The Metropolitan Museum of Art, New York
- "Artists for Victory." The Metropolitan Museum of Art, New York
- "Fourth Annual Exhibition—Oils and Watercolors." Parkersburg Art Center, Parkersburg, West Virginia
- 1943
- "Group Exhibition of Paintings by Fourteen American Artists." Detroit Institute of Arts
- "American Paintings." Ferargil Galleries, New York
- "American Realists and Magic Realists." The Museum of Modern Art, New York
- 1944
- "Painting in the United States." Museum of Art, Carnegie Institute, Pittsburgh. Carter also exhibited in "Painting in the United States" in 1945, 1946, and 1953
- "Portrait of America." The Metropolitan Museum of Art, New York
- 1945
- "A Survey of American Painting from Colonial to Modern Times." Akron Art Institute, Akron, Ohio
- "Group Show." Ferargil Galleries, New York
- "Contemporary American Paintings Annual." Herron Museum of Art, Indianapolis, Indiana. Carter also exhibited in the Annual in 1946
- "American Watercolors." Montclair Art Museum, Montclair, New Jersey
- "Special Invitational Exhibition." Philadelphia Art Alliance, Philadelphia, Pennsylvania
- 1946
- "Two Hundred Years of American Painting." The Tate Gallery, London, England
- 1947
- "Paintings to Live With." Montclair Art Museum, Montclair, New Jersey
- "Annual (Exhibition)." National Academy, New York. Carter also exhibited in the Annual in 1948, 1949, 1952, 1955, 1956, 1958, 1959, and 1960.
- 1948
- "Contemporary American Painting." University of Illinois, Urbana-Champaign
- 1949
- "Pittsburgh, 1790–1949." Museum of Art, Carnegie Institute, Pittsburgh
- 1951
- "Fiftieth Anniversary Exhibition." Toledo Museum of Art, Toledo, Ohio
- 1952
- "Man at Work." The Denver Art Museum, Denver, Colorado
- "American Water Colors, Drawings, and Prints." The Metropolitan Museum of Art, New York
- "New Jersey Artists." The Newark Museum, Newark, New Jersey. Carter also exhibited in "New Jersey Artists" in 1955 and 1968
- 1953
- "Annual Mid-Year Exhibition." Butler Institute of American Art, Youngstown, Ohio. Carter also exhibited in the Annual Mid-Year Exhibition in 1955 and 1959
- "Modern Art from the U.S." Kunsthaus, Zurich, Switzerland
- 1954
- "Twenty-Fifth Anniversary Exhibition." The Museum of Modern Art, New York
- 1955
- "Modern Art from the U.S." Museo de Arte Moderna, Barcelona, Spain
- "Five Artists." National Academy, New York
- 1956
- "Warehouse Exhibition." The Museum of Modern Art, New York
- "Special Exhibition of Prints and Watercolors." National Academy, New York
- "Fifty Paintings by Living American Artists of New Jersey." New Jersey State Museum, Trenton
- 1959
- "Ninety-Second Annual Exhibition." American Watercolor Society, National Academy Galleries, New York
- "American Watercolor Society Annual." National Academy, New York. Carter also exhibited in the Annual in 1960 and 1963
- 1963
- "American Scene Between the Wars." The Museum of Modern Art, New York
- 1964
- "The American Scene Between the Wars." Lafayette College, Easton, Pennsylvania
- 1965
- "The Box Show." Byron Gallery, New York
- "White on White." De Cordova and Dana Museum and Park, Lincoln, Massachusetts
- "Radius 5." Lafayette College, Easton, Pennsylvania
- Group show. Henri Art Gallery, Washington, D.C.
- 1966
- "Michener Foundation Collection." Allentown Art Museum, Allentown, Pennsylvania
- "Federal Art Patronage, 1933–43." University of Maryland Art Gallery, College Park
- "Selected Works by Contemporary New Jersey Artists." The Newark Museum, Newark, New Jersey
- 1967
- "Pageant of Ohio Painters." Butler Institute of American Art, Youngstown, Ohio
- Group show. Henri Art Gallery, Washington, D.C.
- 1968
- "Dada, Surrealism, and Their Heritage." Art Institute of Chicago and Los Angeles County Museum of Art
- "The H. Marc Moyens Collection." Corcoran Gallery of Art, Washington, D.C.
- "The Dominant Woman." Finch College Museum of Art, New York
- "Icon-Idea." Lafayette College, Easton, Pennsylvania
- "Black/White." Lafayette College, Easton, Pennsylvania
- "Art from New Jersey Annual." New Jersey State Museum, Trenton. Carter also exhibited in the Annual in 1970.
- "Geometric Art: An Exhibition of Paintings and Construction by Fourteen Contemporary New Jersey Artists." New Jersey State Museum, Trenton
- 1969
- "Dada, Surrealism, and Their Heritage." The Museum of Modern Art, New York
- 1971
- "College Faculty Exhibition." Hunteadon Art Center, Clinton, New Jersey
- 1972
- "The Non-Objective World, 1939–1955." Annely Juda Fine Art, London, England
- "Nineteenth Annual Exhibition of Contemporary American Painting." Lehigh University, Bethlehem, Pennsylvania

"The Non-Objective World" Galerie Liatowitsch, Basel, Switzerland
 "The Non-Objective World: 1939-1955." Galleria Milano, Milan, Italy
 1973
 "Forty Years of American Landscape Painting" Gimpel & Weitzenhoffer, Ltd., New York
 1974
 "Contemporary Portraits by American Painters." Lowe Art Museum, University of Miami, Coral Gables, Florida
 1975
 "Dream World: Romantic Realism, 1930-1955." Whitney Museum, Downtown Branch, New York
 "Selections from the American Print Collection." Mills College Art Gallery, Oakland, California
 1976
 "This Land Is Your Land: A Bicentennial Salute to the Fifty States." New Jersey State Museum, Trenton
 1977
 "Spacescapes." Sid Deutsch Gallery, New York
 1978
 "Geometric Abstraction and Related Works." The Newark Museum, Newark, New Jersey
 "Art Deco: Architecture and Artifacts." Museum of Fine Arts, Springfield, Massachusetts
 1979
 "The Public Patron." University of Maryland Art Gallery, College Park
 1980
 "The Cleveland Museum of Art Collects Cleveland Art at the Frank J. Lausche State Office Building." The Cleveland Museum of Art
 "Buildings: Architecture in American Modernism." Hirsch & Adler Galleries, New York
 1981
 "Social Art in America 1930-1945." in Celebration of the Fiftieth Anniversary of the Galleries ACA Galleries, New York
 "Twenty Contemporary American Masters." Hamon-Meek Gallery, Naples, Florida
 "Realism and Abstraction: Counterpoints in American Drawing, 1900-1940." Hirsch & Adler Galleries, New York
 "Small Towns and Villages: An Exhibition of Paintings and Photographs, 1950-1982." Hunterdon Art Center, Clinton, New Jersey
 American Art of the 1930s and 1940s. Mitchell Museum, Mt. Vernon, Illinois
 "Southwestern Pennsylvania Painters, 1800-1945." Westmoreland County Museum of Art, Greensburg, Pennsylvania
 "The Neglected Generation of American Realist Painters, 1930-1948." Wichita Art Museum, Wichita, Kansas
 1982
 "Collector's Choice." Princeton Gallery of Fine Art, Princeton, New Jersey
 1984
 "Highlights, Featuring Four Artists." Sid Deutsch Gallery, New York
 "American 20th-Century Art." Sid Deutsch Gallery, New York
 "Mathematics in Art, Geometry in 20th Century Painting and Sculpture." Montclair Art Museum, Montclair, New Jersey

"American Art of the 1930s and 1940s." Princeton Gallery of Fine Art, Princeton, New Jersey
 "The Dance." New Jersey State Museum, Trenton
 "New Jersey's Curator's Choice." Robeson Center Gallery, Rutgers University, Newark, New Jersey
 1985
 "Realist Antecedents." Artist's Choice Museum, New York
 "1918-1945: Between Two World Wars." Carnegie Mellon University Art Gallery, Pittsburgh
 "Young America: Children and Art." Heritage Plantation of Sandwich, Sandwich, Massachusetts
 Exhibited in New York Fine Print Fair
 1986
 "The Animal Kingdom." Associated American Artists, New York
 "American Paintings and Sculpture." Allentown Art Museum, Trexler Gallery, Allentown, Pennsylvania
 "The Machine Age in America 1918-1941." The Brooklyn Museum, New York
 "Fireworks, American Artists Celebrate the Eighth Art." Butler Institute of American Art, Youngstown, Ohio
 Exhibited in New York Fine Print Fair
 "Art on Paper." Weatherspoon Art Gallery, University of North Carolina, Greensboro, North Carolina
 1987
 "The Machine Age in America, 1918-1941." Museum of Art, Carnegie Institute, Pittsburgh
 "The American Print, 1890-1950." The Aron Carter Museum of Western Art, Fort Worth, Texas
 1988
 "Painting America: Mural Art in the New Deal Era." Midtown Galleries, in association with Janet Marquette Fine Arts, New York

AWARDS

1927
 Third Prize, Oil Painting, Portrait. Annual Exhibition, Cleveland Artists and Craftsmen, The Cleveland Museum of Art
 1928
 First Prize, Watercolor. Annual Exhibition, Cleveland Artists and Craftsmen, The Cleveland Museum of Art
 1929
 Third Prize, Oil Painting, Figure Composition. Annual Exhibition, Cleveland Artists and Craftsmen, The Cleveland Museum of Art
 1930
 First Prize, Oil Painting, Figure Composition, First Prize, Oil Painting, Landscape. Annual Exhibition, Cleveland Artists and Craftsmen, The Cleveland Museum of Art
 1931
 First Prize, Watercolor, First Prize, Oil Painting, Still Life. Annual Exhibition, Cleveland Artists and Craftsmen, The Cleveland Museum of Art
 1932
 First Prize, Oil Painting, Portrait. Annual Exhibition, Cleveland Artists and Craftsmen, The Cleveland Museum of Art

1933
 First Prize, Oil Painting, Landscape; First Prize, Oil Painting, Figure Composition; Honorable Mention, Watercolor. Annual Exhibition, Cleveland Artists and Craftsmen, The Cleveland Museum of Art
 1934
 Special Award, Oil Painting, Figure Composition. Annual Exhibition, Cleveland Artists and Craftsmen, The Cleveland Museum of Art
 1935
 First Prize, Oil Painting, Landscape; First Prize, Oil Painting, Industrial; Second Prize, Oil Painting, Figure Composition; Honorable Mention, Watercolor. Annual Exhibition, Cleveland Artists and Craftsmen, The Cleveland Museum of Art
 1936
 First Prize, Oil Painting, Landscape; Third Prize, Oil Painting, Still Life; Third Prize, Watercolor. Annual Exhibition, Cleveland Artists and Craftsmen, The Cleveland Museum of Art
 1937
 First Popularity Prize Annual New Year Show, Butler Institute of American Art, Youngstown, Ohio
 First Prize, Oil Painting, Portrait; Second Prize, Oil Painting, Industrial. Annual Exhibition, Cleveland Artists and Craftsmen, The Cleveland Museum of Art
 1938
 First Prize, Oil Painting, Landscape and Miscellaneous; Second Prize, Oil Painting, Still Life; Second Prize, Watercolor. Annual Exhibition, Cleveland Artists and Craftsmen, The Cleveland Museum of Art
 1939
 Second Prize, Oil Painting, Still Life. Annual Exhibition, Cleveland Artists and Craftsmen, The Cleveland Museum of Art
 1940
 First Prize in Oils. Annual New Year Shows, Butler Institute of American Art, Youngstown, Ohio
 1943
 Second Prize in Oils. Annual New Year Show, Butler Institute of American Art, Youngstown, Ohio
 First Popular Award. "Painting in the United States," Carnegie Institute, Pittsburgh
 First Prize, Oil Painting. 33rd Annual Exhibition, Associated Artists of Pittsburgh, Carnegie Institute Galleries, Pittsburgh
 1944
 Second Popular Award. "Painting in the United States," Carnegie Institute, Pittsburgh
 Charles J. Rosenbloom Award. 34th Annual Exhibition, Associated Artists of Pittsburgh, Carnegie Institute Galleries, Pittsburgh
 1953
 Honored for Artistic Excellence. Art Director's Club of New York City
 1954
 The Saturday Review's Annual Award for Distinguished Advertising in the Public Interest
 1955
 Honored for Artistic Excellence. Art Director's Club of New York City

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Books

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- American Trauma und Depression 1920/40*. Berlin: NCKB, 1980, pp. 270ff.
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BIOGRAPHICAL NOTES

- 1904 Born March 26 near Portsmouth, Ohio.
- 1907-1910 Early experiments in various art media and recognition in the local press fixed determination for an art career.
- 1913-1916 Takes watercolor lessons. Wins prizes in county and state fairs.
- 1917-1923 Takes correspondence course in cartooning. Staff artist for high school newspaper and annual.
- 1923-1927 Studies and graduates from the Cleveland Institute of Art, Ohio.
- 1927-1928 Travels and paints in Italy, Sicily, Tunisia, Switzerland, France, England and Belgium. Studies at Hans Hofmann Summer School in Capri.
- 1929 Moves to Cleveland. Exhibits in Carnegie International, Brooklyn Museum International Watercolor Exhibition and Chicago Art Institute International Exhibition of Watercolors.
- 1930-1937 Teaches at Cleveland Museum of Art, Ohio.
- 1934 Completes two murals for Cleveland Public Auditorium.
- 1936 Complete mural for Ravenna, Ohio, Post Office. Exhibits in International Exhibition of Etchings and Engravings, The Art Institute of Chicago.
- 1937-1938 District supervisor of Northeastern Ohio Federal Art Projects.
- 1938 Completes four murals for Portsmouth Post Office.
- 1938-1944 Assistant Professor, Carnegie Institute of Technology, Pittsburgh, Pennsylvania.
- 1938 Exhibits at New York World's Fair.
- 1940-1942 Exhibits in several shows at the Metropolitan Museum of Art, New York.
- 1943 Exhibits in American Realists and Magic Realists at the Museum of Modern Art, New York City.
- 1944 Travels to Venezuela, Trinidad and Suriname to gather material for an advertising design project.
- 1944-1959 Undertakes series of commercial design projects; his paintings and designs used in ads that appear in major national publications.
- 1946 Represented in "Two Hundred Years of American Painting" at the Tate Gallery, London, England.
- 1948 Moves to Hunterdon County, New Jersey.
- 1948 Guest instructor, summer term, Cleveland Institute of Art.
- 1949 Guest instructor, Fall term, Minneapolis School of Art, Minnesota.
- 1950 Portsmouth, Ohio honors native artist with Clarence Carter Week, April 14-21.
- 1954 Guest instructor, Fall term, Lehigh University, Bethlehem, Pennsylvania. Represented at "25th Anniversary Exhibition," Museum of Modern Art.
- 1955 Guest instructor, Summer term, Ohio University, Athens.
- 1957 Guest instructor, Fall term, Atlanta School of Art, Georgia.
- 1959 Travels to Denmark, Germany, Austria, France, England.
- 1961-1969 Artist-in-residence, visiting lecturer in Art History at Lafayette College, Eastern Pennsylvania.
- 1961 Began new experimental approach using mixed media.
- 1962 Began PROJECTIVES
- 1963 Began OVER AND ABOVE series.
- 1964 Began the use of the ovoid, collage and boxes.
- 1965 Began TRANSECTION series.
- 1968 Began ICON-MANDALA series. Exhibited in "Dada and Surrealism and Their Heritage" at Museum of Modern Art, New York City, Los Angeles County Museum and Chicago Art Institute.
- 1969 Travels to London and Amsterdam.
- 1970 Guest Artist, Spring term, University of Iowa, Iowa City.
- 1971 Travels to England, Belgium, Holland.
- 1972 Represented in "The Non-Objective World 1939-1955 Exhibition" in London, England; Basel, Switzerland; Milan, Italy. Commissioned to design wall in Jersey City by City Walls, Inc.
- 1973 Workshop chairman for the symposium on "Philosophical Aspects of Thanatology" at Columbia University, New York City.
- 1974 First one-man retrospective exhibition of work of a living artist at New Jersey State Museum.
- 1975 Artist-in-residence, Eighth Blossom-Kent Art Program, Kent State University, Kent, Ohio. Lectures and student seminars, Iowa State University, Ames, Iowa. Exhibits at Philbrook Art Center, Tulsa, Oklahoma.