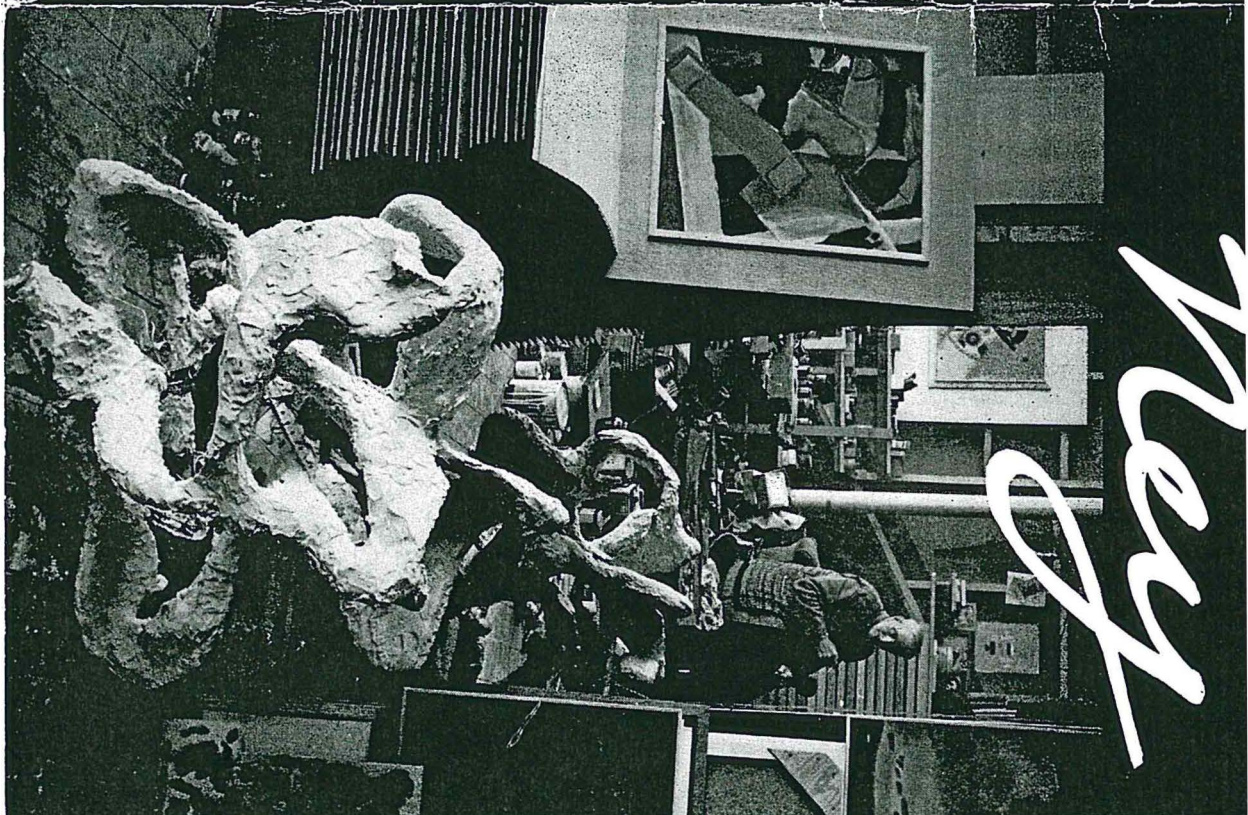


**AVANT - GARDE GALLERY, LTD.**

166 Lexington Ave. at 30th St., New York, 16, N. Y.

Hours: 10:00 to 5:00 Daily (Except Sun. & Mon.)

MURRAY HILL 3-3788







## LLOYD RAYMOND NEY

The premier modernist of the Latin Quarter in New Hope, Pennsylvania. Innovator, colorist, and abstractionist painter. We might well quote Bruce Lockwood's foreword to a one man show: "The exhibition is a twenty stanza poem about a village of twelve hundred souls with whom Ney is so fully identified that years ago he ceased to be a denison of another world come to spy upon them as Yeats upon the fisher folk of Aran. To those who call his work "fantastic", he replies "It is the only realism I know".

The Son of Wm. W. Ney and Sadie Maidenford, born in Friendsburg, Pa., March 8th, 1893. There are no artists in his ancestry but he claims relationship to Napoleon's great General, Marshal Ney; and to Elisabet Ney, courtesan to Kings. He conceived his own relationship to painting.



He left high school to study art in Philadelphia, won scholarships and voyaged to all parts of the cultural world. In the United States he had Ryder; in Paris, Picasso and Kandinsky; in England, Blake. He hobnobbed with Pascin, Kisling, Foujita, Tanner and Freiseke. He helped "Shorty" Lazar form a baseball team, played chess with Walter Pach and Roger Fry in St. Tropez, and lived at the Hotel de Versailles, 60 Boulevard, Montparnasse — but always returned to his studio in New Hope.

Today his early works are treasured for fine draftsmanship. Modern color and design dominate his works.

Always building, his many architectural projects include the famous Tow Path House in New Hope. Always gambling, his paintings "paid off" on occasion.

There were periods when he deviated from his drive and entered the field of teaching. He was employed in a Government teaching project in St.

CONSTRUCTION — 1958 — Oil — 48 x 72"



Thomas, V. I. For two years he taught painting at Ogontz Junior College, another two years at Converse College, Spartanburg, S. C., teaching painting and history of art. Ney headed the painting class at Kansas City Art Institute for two years. Jon Gnagy, who was a student at the Kansas City Art Institute at that time has this to say, "My dear friend 'Bill' first awakened my concept of aesthetics." He taught classes in painting in New Hope, Harrison, Maine, and Easton, Pa. He had new and strangely promising reforms for Art Schools.

Commissioned to paint murals, the one for the New London (Ohio) Post Office was exciting due to a controversy between Ney and the head of the Federal Arts Project. The citizens of New London petitioned Washington to allow Ney to execute the first abstract mural in a government post office. Strongly drawn and designed, the mural seems to have an American Awatobi Indian influence of

brilliant incandescent color. Other murals are in Joe Reading's store in New Hope and in the Van Nest home in Trenton, New Jersey.

Eccentric Ney was an eccentric soldier in World War I, wearing a beard against army regulations. He fell in love with France and returned to Europe six times. Sailed "steerage" with Garner, Gatter and Rattner who found Gauguin fresco in a cafe in Brittany, bought the wall and removed the plaster. All were scholarship winners with fine war records.

Ney gathered romance on the Isle of Capri and had studios in Key West, Florida (before Truman); Martinique, F.W.I., the slave quarters of Madame John's Legacy in New Orleans. Also spent many winters in Mexico painting. He even took time out to write a book on Art (unpublished and available to publishers). "Art Appreciation for the People", "How to Look at Paintings", "What Constitutes a Work of Art". Ney was the first to discover prima-

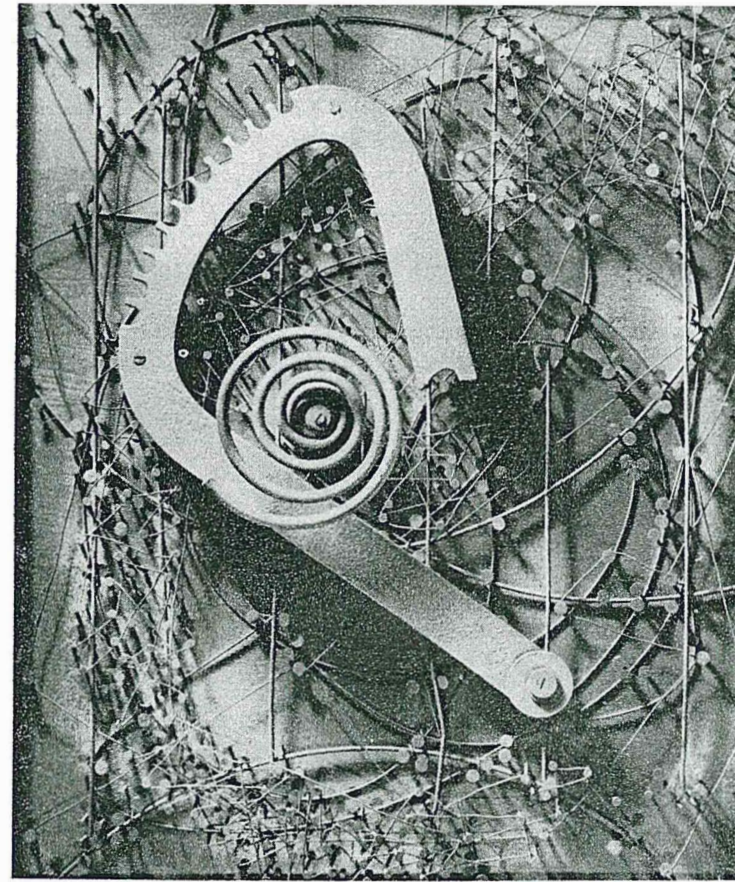


tive painter Pickett, and owned two of his paintings which are now in museums.

Exhibitions were numerous. Fifteen years at the Guggenheim Museum in New York. Three of his outstanding paintings are in the Museum's permanent collection. A triumphal one-man show at the Delgado Museum in New Orleans. International group shows in France, Germany, Switzerland and Italy.

The Art Digest: "Lloyd Ney, an important character in the art colony of New Hope, whose career as an artist and teacher has been both varied and interesting, displayed a group of his fiery watercolors".

Calling him "one of the most vivid interpreters" it had been his lot to "encounter in many a moon", Howard Devree of the New York Times discouraged all who were "faint-hearted" from attending. "Street Scenes, burning outhouses, canal banks, appear in hues that casual visitors to New Hope



COMPOSITION  
1958  
Oil  
24 x 29"

will look for in vain . . . but these papers are arresting, very modern and even at their most lurid are delightful, spontaneous, appealing. The artist may employ prussian blue, crimson, green and yellow vividly and fluently, but he gets away with it breath-takingly".

Malcolm Vaughan of The American could think of no one to compare Ney with except Ryder, although Ryder was anything but a colorist. "The link between them is their mystical strength and a kind of sincerity that makes the artist dedicated to his task . . . . As in the case with Ryder, Ney's works are rare phenomena in the annals of American painting . . . . His Landscape art is the art of color expression, yet in his pictures he manages also to give us more than coloring; he gives us moods of mind, states of being. It is this quality that will make them appealing to the general public who may perceive but dimly in them the imaginative depth which recommends them to art critics."

Lewis Mumford in the New Yorker: Ney's imagination is "intoxicated with the world of color."

Emily Genauer: "the most important significant thing about Ney's art is his mysticism approaching imaginative depths."

C. B. of the Herald Tribune: his paintings are "creations in color tone poems". Another time Howard Devree of the New York Times referred to "these deep-dyed rather mystical harmonies in blues, greens and reds . . . . Ney's watercolors make most oils seem thin . . . . his visions of the canals, countryside and streets of his familiar realm are couched in crimson, indigo and green with breathtaking effect".

Comments recorded by the Guggenheim Museum: "How exciting are the watercolors by Ney! They seem to dance and sing and are the very essence of gaiety, yet there is a tremendous dignity about them too, for every color and every theme is so beautifully controlled that the dancing



rythms are always harmonious and spiritually restful despite their vivacity and brilliance". "The six paintings by Ney in the new show are so refreshing to see!" "They have the brightness and liquid beauty one loves in water-colors but so seldom finds".

Having devoted a life time to painting he continues to work daily in his studio in New Hope. His recent paintings are of particular interest due to his use of plastic wood as a base for three-dimensional painting incorporating stones, sand, gravel, wire, metal, etc. — as well as phosphorescent stones which glow under an ultraviolet lamp. He is currently working on monumental constructions combining painting and sculpture.

His future plans are to build a Ney Museum on his present property, a dream of seeing it stand as a beacon in a materialistic world — showing a life's dedication to spiritual values so that people may enjoy fully that search for inner truth, beauty and reality.

COMPOSITION  
1958  
Oil  
36 x 48"



COMPOSITION  
1958  
Oil  
36 x 48"



SCULPTURE  
1957  
Oil and Wood Putty  
6 x 8"

