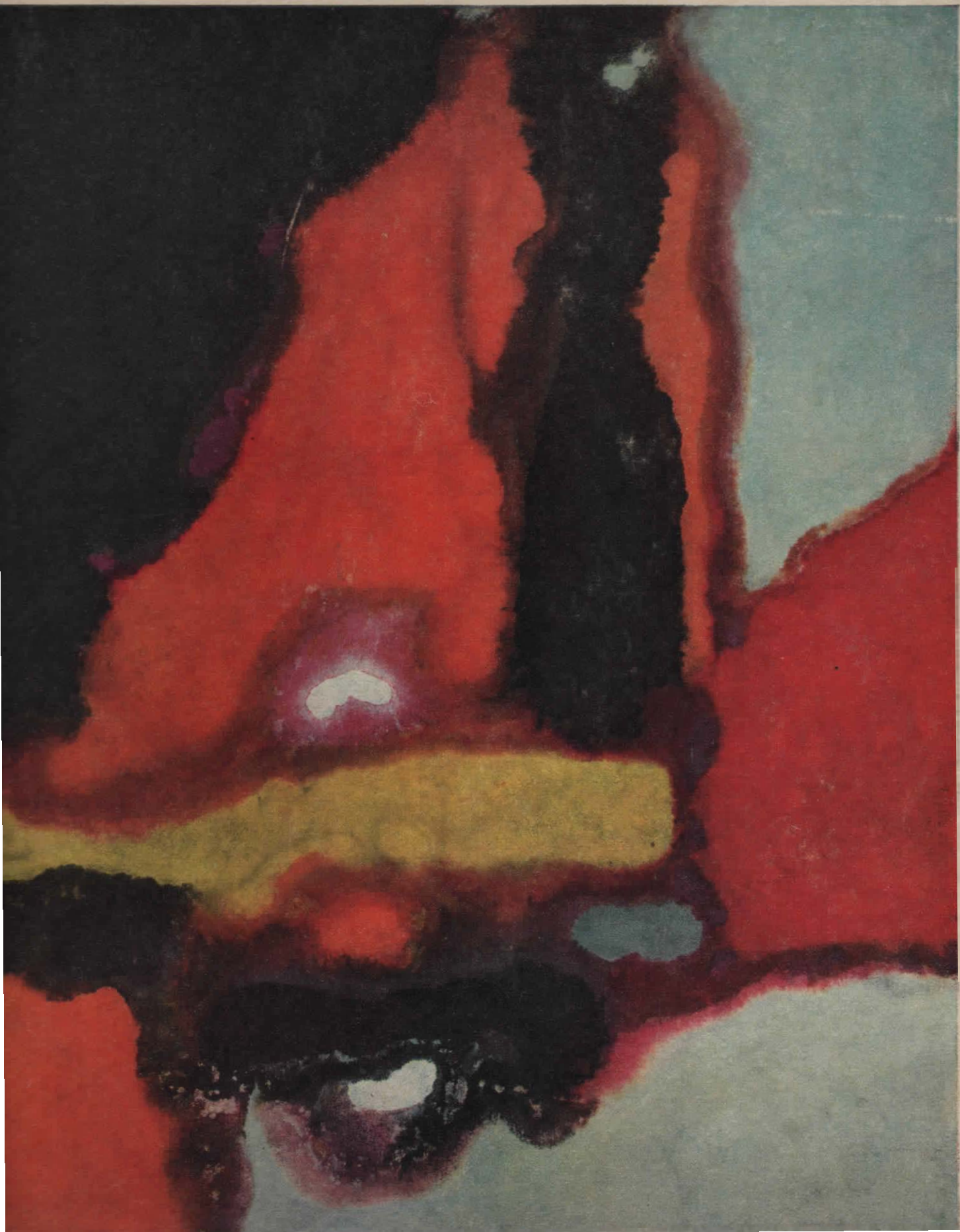


Art in America



NEW TALENT ANNUAL · 1958

Art in America

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NEW TALENT

in The U.S.

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EXHIBITION

American Federation of Arts has scheduled a Traveling Exhibition for 1958-59 based on this *New Talent* issue. Each artist selected for publication was invited to show two pieces illustrated in the magazine.

METHOD OF SELECTION

The artists listed were nominated by one or more committee members or consultants as promising "new talent." Those marked with an asterisk were selected for featured presentation by the editorial committee.

THIS, THE FIFTH NEW TALENT ISSUE OF *Art in America*, was, as were the previous four, chosen by the Committee and Consultants listed. Artists whose names had been submitted were invited to send in photographs and slides of their works. The Committee met for a long day's session at the Whitney Museum, which has acted as host for all five juries. The Committee was sufficiently broad both in geographical distribution and in interests to insure that almost every artist's work examined was known personally to at least one or more members. This year new categories of architecture, design, and photography were suggested, but submissions were virtually non-existent except in the field of photography—and even here the entries gave too little indication of the enormous vitality of this medium throughout the country. It is hoped that in the next *New Talent* issue the categories of architecture and industrial design, as well as photography, will be fully represented.

Although five years is not a long enough span in the history of art to provide a basis for sound generalization, it is nevertheless fascinating to study the five *New Talent* issues comparatively. If the series continues for another twenty or thirty years—and in terms of the vitality of younger American art there seems no reason to doubt that it could—it will be even more fascinating to see which, if any, of the artists so far featured will have a secure place in twentieth-century art.

In terms of the first five issues it would seem impossible to chart any major new directions among the younger artists. One is again conscious how few younger artists are working within the tradition of geometric abstraction. Sharp-focus realism is less prominent in the fifth than in any previous issue. In fact there is little evidence of any waning vitality in abstract-expressionism or any large-scale movement towards a new realism.

As all previous writers of these forewords have pointed out, the Committee must every year attempt to redefine exactly what it means by "New Talent." Obviously the reputations of the artists presented vary greatly, from those who have just emerged from school to those who have already been featured by New York dealers. But even in terms of those artists who may be said to have had solid reputations at the time they were selected, it is intriguing to note the number whose positions have been consolidated since that time. To name only a few: Joseph Goto, Robert Vickrey, Herbert Katzman, Grace Hartigan, William Kienbusch, Calvin Albert, Kenzo Okada, Leonard Baskin, Marca-Relli, John Hultberg, Sam Francis, Lawrence Calcagno, Helen Frankenthaler, George Mueller, John Levee. Few of these would be eligible today for a *New Talent* presentation if the criterion continued to be that the artist should not have a national or an international reputation.

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John Rogers
◦ Dody Warren Weston
Myron Wood
Don Worth



STANLEY TWARDOWICZ: #2, oil, 50 x 72", 1955. Museum of Modern Art.

STANLEY TWARDOWICZ

Age: 40

Born: Detroit, Mich.

Studied: Menzinger Art School, Detroit
Summer School—Saugatuck, Mich.
Summer School—Skowhegan, Maine

Address: 48 Ocean Ave., Northport, N.Y.

Dealer: Peridot Gallery, 820 Madison, N.Y.C.



STANLEY TWARDOWICZ: #6, oil, 27½ x 33½", 1957. Collection of the artist.



JOHN PAUL JONES: Boy, charcoal, 21 x 26", 1957. Landau Gallery.

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AMERICAN PANORAMA continued

Greenough, Horatio. *Form and Function: Remarks on Art*. Ed. by Harold A. Small. (University of California Press)

In a way it is a very "American" fact that the introduction to this selection of essays, written in the 1840's by the sculptor Horatio Greenough, point up the prophetic twentieth-century relevance of his ideas by suggesting parallels with the Bauhaus and Le Corbusier. Americans still tend, as they did in Greenough's day, to estimate the value of ideas—especially ideas about art—by their proximity to European standards.—JOHN A. KOUWENHOVEN

Hitchcock, Henry-Russell and Drexler, Arthur, eds. *Built in U.S.A.: Post-War Architecture*. (Museum of Modern Art)

The book represents a selection of the structures the editors believe to have the greatest "quality and significance."—ERIC LARRABEE

Mumford, Lewis, ed. *Roots of Contemporary American Architecture*. (Reinhold)

The emergence of (an) awareness of an American style appeared in writing about design before it appeared in new forms of architecture, and it is in these writings that Mr. Lewis Mumford searches in this volume for the roots of our present architecture.—RUSSELL LYNES

Mumford, Lewis. *Sticks and Stones*. (Dover Publications)

(The author) was a pioneer in the treatment of architecture as visual evidence of, and an organic element in, the innermost convictions of American communities.—ERIC LARRABEE

Steinman, D. B. *The Builders of the Bridge: The Story of John Roebling and His Son*. (Harcourt Brace)

The Brooklyn Bridge, built in 1869-1883 across New York's East River to link Manhattan Island with Brooklyn is not only one of the nineteenth century's greatest engineering triumphs but also one of its artistic masterpieces. Significantly, the men who designed and built the bridge were not architects but engineers, who thought only in terms of "how the thing was going to work and how to make it last." But the Roeblings' masterpiece is more than a great work of engineering and architecture; it has become a symbol through which painters and poets have sought to project their visions of America.—JOHN A. KOUWENHOVEN

Sullivan, Louis H. *The Autobiography of an Idea*. (Dover Publications)

Sullivan turned to writing in the hope of somehow conveying his own "idea" before it was lost—a style of design, devoid of imitation and falsity, that would be generic to his native land.—ERIC LARRABEE

Wright, Frank Lloyd. *Autobiography*. (Duell, Sloane and Pearce)

Mr. Wright's genius is to amaze, instruct, and delight the eye in three dimensions, as it moves through and around his buildings. His own account of what he is doing, and why, is less impressive than what he has done. But he is, at the same time, a marvelous writer and to the extent that this enormous individuality can convey itself in words, it does so here.—ERIC LARRABEE