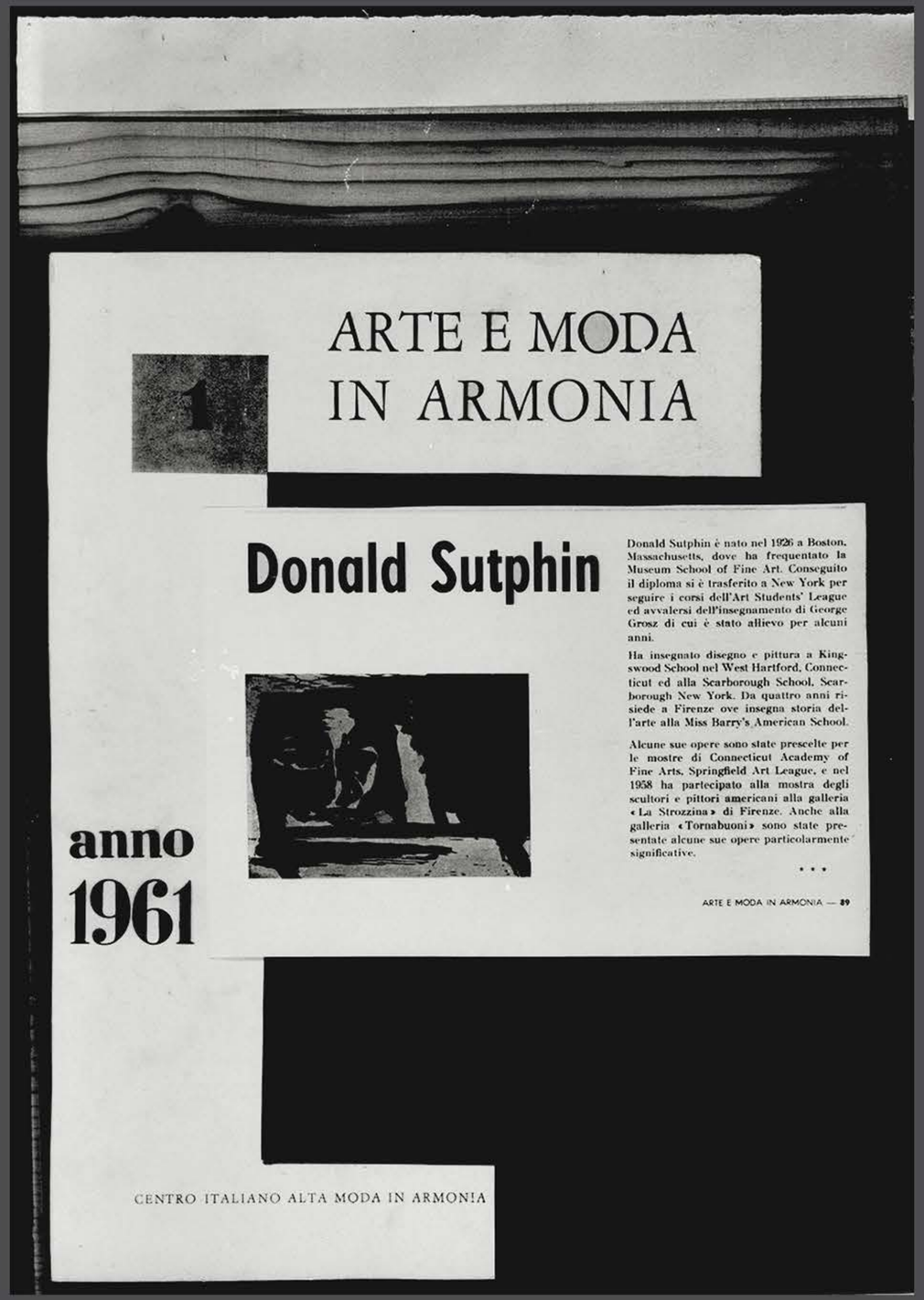
Archives
of
American Art

Roll It Ro 9

Detroit Institute of Arts
1964
Rome
La Fotostatica

Photographs and catalogues of the work of Donald Sutphin, resident of Florence, Italy.



ARTE E MODA IN ARMONIA

1

Donald Sutphin

Donald Sutphin è nato nel 1926 a Boston, Massachusetts, dove ha frequentato la Museum School of Fine Art. Conseguito il diploma si è trasferito a New York per seguire i corsi dell'Art Students' League ed avvalersi dell'insegnamento di George Grosz di cui è stato allievo per alcuni anni.

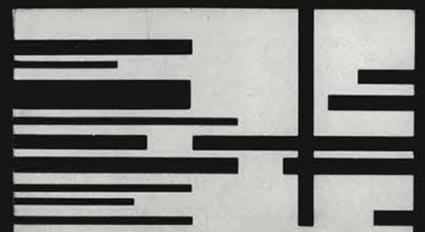
Ha insegnato disegno e pittura a Kingswood School nel West Hartford, Connecticut ed alla Scarborough School, Scarborough New York. Da quattro anni risiede a Firenze ove insegna storia dell'arte alla Miss Barry's American School.

Alcune sue opere sono state prescelte per le mostre di Connecticut Academy of Fine Arts, Springfield Art League, e nel 1958 ha partecipato alla mostra degli scultori e pittori americani alla galleria «La Strozzina» di Firenze. Anche alla galleria «Tornabuoni» sono state presentate alcune sue opere particolarmente significative.

* * *

anno 1961

CENTRO ITALIANO ALTA MODA IN ARMONIA



associazione unitaria degli artisti toscani

1ª mostra regionale d'arte toscana

firenze 14 - 30 giugno 1959

palazzo della mostra mercato internazionale dell'artigianato
piazza della libertà

SIRELLO ENRICO
Livorno

Case di Monreale 1958	pittura
Colline 1958	pittura
Vita interiore 1959	pittura

SOLLAZZINI GIORGIO
Via Galliano, 134 - Firenze

Paesaggio n. 2	pittura
Balcone interno	pittura

STACCIOLI OSCAR
Via B. Montalvo, 2 - Siena

Figura	pittura
Figura	pittura
Vicolo	pittura

STADERINI DINO
Via Reginaldo Giuliani, 22 - Firenze

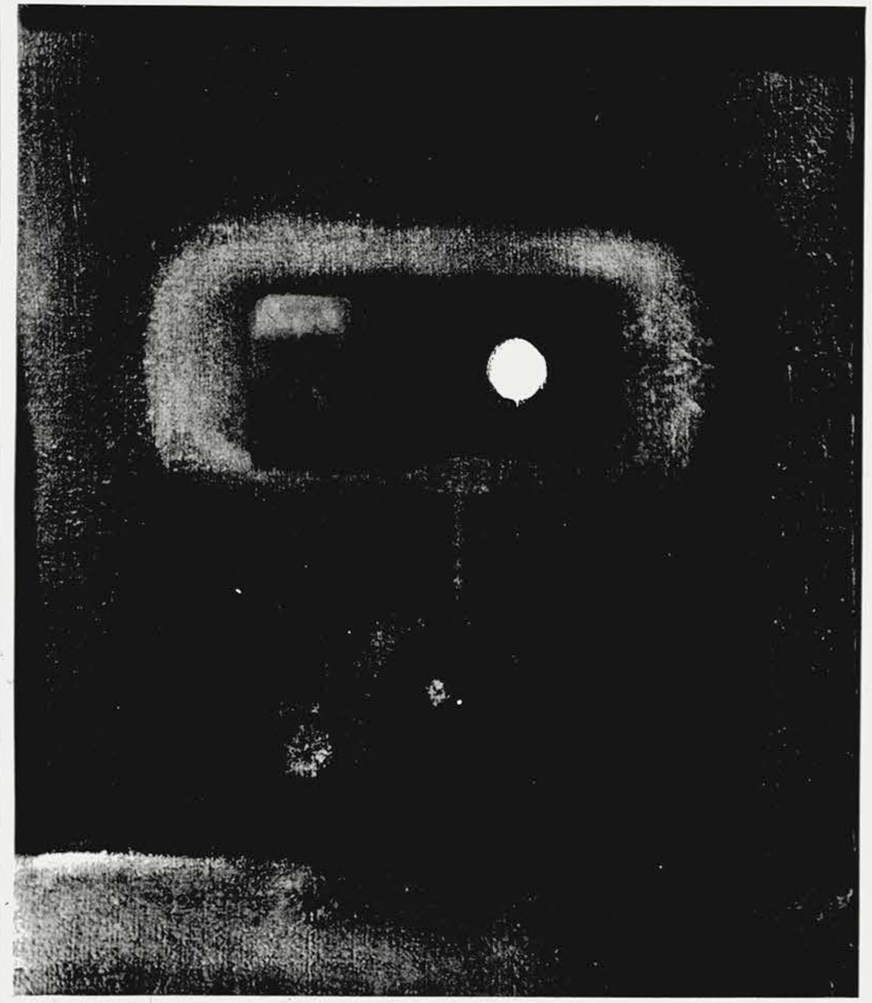
Estrazione del sale	pittura
Telefonista	pittura

STIAFFINI TOSCA
Livorno

Paesaggio	pittura
Composizione	pittura

SUTPHIN DONALD S.
Via Renai, 6 - Firenze

Re	incisione
Re	incisione
Guerriero	incisione
Bambina	incisione
Profeta	incisione



10 DICEMBRE - 5 GENNAIO

CAMPIGLI
AFRO
GENTILINI
VIGNOZZI
BRANCACCIO
GUASTI
CANTATORE
MORETTI
CARRA'
BIROLLI
LOFFREDO
MACCARI
GUARNERI
SAETTI
FARULLI
VIVIANI
FARAONI
CARUSO
BIGIARINI
SUTPHIN
D'AMICO
FAZZINI
CORPORA

GALLERIA TORNABUONI
FIRENZE - VIA TORNABUONI 74

litografie incisioni

MOSTRE D'ARTE

GIORNALE del MATTINO Oct. 12 1956

Donald Suthine alla sala Ghibellina

« L'artista » dice Nietzsche «dipinge solo quello che gli piace e gli piace solo quello ch'egli sa dipingere ». C'è sempre infatti, nell'opera d'arte una relazione strettissima, indissolubile fra il contenuto e il linguaggio, fra il sogetto scelto e la forma in cui questo soggetto deve essere espresso; questa relazione balza con traordinaria evidenza e si impone all'attenzione nell'opera di Donald Suthine.

Donald Suthine è sostanzialmente un incisore; incisore per una esigenza piuttosto psicologica che estetica. La scelta di questo linguaggio scabro, martellato, sintetico, plastico, scaturisce direttamente dalle più remote sorgenti del suo io, è fatta dall'uomo prima che dall'artista se per amore d'analisi vogliamo concederci una volta tanto di scindere intelligentemente l'artista dall'uomo, mettendo da parte l'unicità della personalità. Egli vede la realtà con l'occhio dell'incisore, cogliendone solo gli aspetti essenziali, in una tesa e vigile ricerca dell'intima sostanza delle cose, senza mai disperdersi nella molteplicità dei particolari.

Egli trascura, o meglio ignora, ogni precisazione, sia paesistica sia anatomica e in generale tutto ciò che sa di analitico e di discorsivo.

Tuttavia il concetto di stilizzazione, applicato alle sue opere, non è esatto. La stilizzazione presuppone infatti nell'artista una presa di posizione, una lunga e consapevole rielaborazione, tutto un intimo lavorio di analisi, selezione, sintesi dei dati dell'esperienza, prima di tradurli in forme d'arte.

Nel caso di Suthine la stilizzazione non è remota dalle sue fonti percettive, bensì implicita nella percezione stessa: egli dipinge il mondo così come lo vede.

E' per questo forse che la sua stilizzazione non turba affatto. Non si sente dietro di esse nessuna prevenzione polemica, nessuna acredine intellettualistica. Vi palpita invece, latente e pur vigoroso, un senso di simpatia cosmica, la calda cordialità di uno spirito aperto a tutte le vibrazioni.

Si può tranquillamente profetizzare che nella formazione spirituale di Suthine rimarrà decisivo questo suo soggiorno in Italia.

Infatti l'influenza della nostra tradizione si avverte già nella scelta dei motivi fondamentali della sua arte (memorie, riposo, partenza, devozione) motivi chiari, evidenti, universalmente validi, pulsanti di una umanità elementare ed eterna, motivi insomma legati ad una secolare esperienza del cuore umano. E tuttavia Suthine resta un americano. Americano per il prepotente dinamismo delle sue concezioni, americano per la verginità della sua sensibilità, per quella sua elementare brama di vita e per la sua giovinezza.

Come già nel campo della narrativa Torthon Wilder, Suthine è dunque un prodotto di quell'innesto della vitalità del nuovo continente sul vetusto tronco della grande cultura europea.

SILVANA MENCHI

STAB. GRAFICO NICCOLAI - PISTOIA

COMUNE DI PISTOIA

MUSEO CIVICO

3ª SETTIMANA DELL'ARTE MODERNA

DAL 9 AL 21 SETTEMBRE 1956

MOSTRA PERSONALE

DI

DONALD ~~SUTHINE~~ Sutphin

Le "SETTIMANE DELL'ARTE MODERNA" hanno lo scopo di avvicinare il pubblico alle manifestazioni contemporanee più significative, di offrirne una efficace documentazione, senza presupposti critici, ma seguendo invece un senso storico che faciliti l'analisi e chiarisca il panorama artistico del nostro tempo.

Ogni mese, alla SALA GHIBELLINA, in un atmosfera di assoluta libertà, con mostre collettive o personali, saranno presentati artisti appartenenti alle più disparate "scuole", ai più opposti "indirizzi": tenaci assertori di tradizioni o d'avanguardia, realisti, epigoni di Picasso, astrattisti ecc., un impegno che permetterà di formare l'ambiente particolarmente atto a giudicare, a comprendere l'opera d'arte, base spirituale e sociale su cui appoggiano le autentiche civiltà.

Lo statunitense DONALD ~~SUTHINE~~ SUTPHIN è nato a nato a Boston Messachusetts trenta anni orsono. Compiuti gli studi alla Scuola of Fine Arts, nella sua città natale si trasferiva, quale insegnante, prima alla Kingswood West ~~Hanford~~ HARTFORD Conneticut, quindi alla Scuola Scarborough di di New York, quale titolare di incisione, litografia, xilografia.

È allievo di George Grosz.

Dopo aver partecipato a numerose importanti esposizioni americane, si è trasferito in Europa da circa un anno; vive in Italia che ha scelto quale luogo più adatto per continuare i suoi suoi studi d'arte.

Questa esposizione alla "Sala Ghibellina" rappresenta il suo primo incontro col pubblico italiano.

In una recente presentazione di Arthur Dove, Robert Goldwater ha affermato che l'artista dipinse un quadro astratto nel 1910. Questo, per noi, significa soltanto che il pittore statunitense aveva riportato in patria le " suggestioni „ del clima parigino, con le quali si era trovato a contatto nel 1907, entusiasmandosi a Matisse e agli ultimi sviluppi della pittura francese.
Ma gli americani vedono in quella data, un punto di partenza che si concilia perfettamente con lo spirito pionieristico della loro giovane civiltà.
Infatti i contemporanei di Dove, si trovavano ancora impastoiati nella tradizione del folklorismo, o tributari del descrittivismo alla Thomas Birch, del minutismo verista di Harnett e di Frederick Peto; pochi si andavano liberando sulla scia degli Impressionisti, di recente scoperta.
Poi l'immediato anteguerra (1915-1918) fu ricco di sorprese per l'arte statunitense.
Numerosi aggruppamenti di giovani agitarono intorno ad una " galleria „ di New York, l'atmosfera nuova e spregiudicata polarizzando l'interesse del paese: vogliamo parlare della " SMALL PHOTO-SECESSION GALLERY ", la cui importanza per l'arte americana fu veramente decisiva.
Il signor Alfredo Stieglitz, che la dirigeva, era stato il primo a far conoscere i pittori moderni negli Stati Uniti, ospitò quindi, in numerose esposizioni, le opere dei " GIOVANI PITTORI AMERICANI „ suscitando larghissimo successo di critica e di polemica.
Si trattava delle prime manifestazioni d'avanguardia ufficialmente presentate in un accreditato salone.
L'arte di questi pittori apparve (più o meno) influenzata dai " Fauves „ ma, fin dal primo momento, risultò chiaro come tutti i maggiori movimenti rivoluzionari vi fossero in qualche modo tradotti, rivelando l'assidua ricerca di originalità, l'intento di trovare mezzi espressivi per un linguaggio più ampio, con cui tradurre la vita americana in nuovo fatto d'arte.
Così, con tendenze chiaramente determinate, si ebbero, dopo questo periodo, vari aggruppamenti: di netta inclinazione all'oltranzismo picassiano della prima maniera, quasi fanatico, paradossale ed eccentrico di marca tutta latina; filiazioni del futurismo pittorico italiano in cui (forse inconsapevolmente) la suggestione della vita meccanizzata, delle folle affannate e distratte, trovava immediato e superficiale riscontro; estreme conseguenze dell'espressionismo caratterizzate nel " movimento " di Tristan Tzara.
Nel 1917 Man Ray (pittore, fotografo, incisore e cineasta) fondava a New York, il gruppo " dadaista " associandosi con Du-

champ, de Zayas e Picabia che aggiunsero, al già complesso clima americano, l'ironia e l'anarchismo tipici del metodo "dada", ma il dominio dei BELVISTI fu assai più largo e su questi il fascino di Kandisky.
Per dodici anni, il panorama artistico statunitense si presentò come un crogiuolo in ebollizione tanto che, ancora nel 1930, alla critica europea mancavano, quasi totalmente, gli elementi essenziali per definirlo e inquadrarne i molteplici aspetti.
Anche le personalità allora più note, come John Marin, Fellows Charles, Alfred Murer e, soprattutto, Arthur Dove, sembravano irretiti all'elemento arbitrario voluto e non casuale, ai puri motivi di forma e colore resi con segni piani e linee caratteristiche, senza eccessiva distinzione dai movimenti d'Europa.
Durante il lungo periodo che va dal 1917 alla vigilia della seconda Guerra Mondiale, alcuni artisti hanno mantenuto un costante riferimento alle pubblicazioni del "Cabaret Voltaire" anche quando questa rivista polemica e violentissima, perdeva ogni ascendente sugli artisti europei.
Nello stesso tempo numerosi altri, con riferimenti di immediata attualità e forti di una esperienza trentennale, si sono diretti, con saporita e originale efficacia, al disegno illustrativo, all'incisione o alla narrazione per episodi grafici, al cartellone, al cartone animato e ad altra forma d'arte applicata ai fini pratici.
Più vicino a questi ultimi, DONALD SUTHINE, aggiunge ora una esperienza nuova, quella che molti suoi compatriotti cercano da qualche anno: l'esperienza italiana, la chiarezza toscana, diremo, come antidoto all'irrazionalità come ricerca di una misura.
La sottile astrazione che sta alla base del suo temperamento, l'orditura delle sue opere, permettono sempre l'inserirsi di chiari elementi tradizionali, semplici, insostituibili, corretto ed essenziale il disegno; pur sottraendosi alle formule, Suthine, smaterializza la realtà e, senza deformazioni, sa tradurla in larga poesia.

VASCO MELANI

OPERE ESPOSTE

N. 1 - LEDA
" 2 - TRIAD
" 3 - IL CORRIDOIO
" 4 - PARTENZA
" 5 - IL RIPOSO
" 6 - RITORNO
" 7 - DEVOZIONE
" 8 - VETRINE
" 9 - CERVO VOLANTE
" 10 - ODE TO BENEDETTA
" 11 - ABBANDONATO
" 12 - MEMORIE
" 13 - QUESTO FIORE - QUESTA VITA
" 14 - IL PIPISTRELLO
" 30 DISEGNI - INCISIONI - ACQUEFORTI

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I^a Mostra Annuale alla *Permanente* di FIRENZE

ANNIGONI - ROSAI - CASORATI -
CAMPIGLI - DE CHIRICO - MORANDI
- SIRONI - DE PISIS - CARENA - CARRÀ

E

GLI ARTISTI ITALIANI CONTEMPORANEI

Espongono

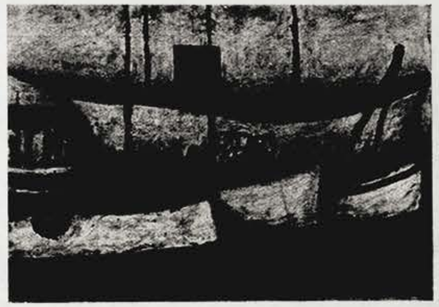
13 Settembre 1958 - 23 Ottobre 1958

I^a MOSTRA: 13 Settembre 1958 - 22 Settembre 1958
II^a MOSTRA: 27 Settembre 1958 - 8 Ottobre 1958
III^a MOSTRA: 11 Ottobre 1958 - 22 Ottobre 1958

GALLERIA D'ARTE MODERNA

La Permanente - Firenze

I Maestri
e gli Artisti
Italiani Contemporanei



LOMBARDI UMBERTO - Darsena 1958 - *olio*

Iª MOSTRA ANNUALE

100 ARTISTI
250 OPERE

(Disegni, incisioni, xilografie, pastelli, acqueforti, guazzi, olii, sculture)

13 Settembre 1958
23 Ottobre 1958

Allestimento a cura
di G. GIACOMI

SUTPHIN DONALD - Vittima - *xilografia*

Giornale Del Mattino
Florence, Sept 9 , I956

THE ONE MAN SHOW OF DONALD SUTPHIN
OPENS THIS COMING SUNDAY

In the Gibellina Hall in the Palazzo Giano Pistoia at eleven o'clock, in the presence of all the authority there will be opened th Third Week of Modern Art with the personal show of the American artist Donald Sutphin who is at this time living in Florance and now has a new experance, one of which many of his countrymen are also searching for, the Italian experance, like an antidote on an unreasonable thing, lets say a clear Toscan look; There is always throughout his work a tempermental force which gives him the possibilit to insert the clear statements through simplicity. His drawings bring forth the truth from life discarding the reality without ~~transforming~~+ Transformation

A number of things happened in American art before the war of I915-I8. Groups of young artists at that time created an atmosphere which raised an interest throughout the whole country These artists were invited to show at the Gallery Small Photo in New York, owned by Alfred Stieglitz, a show which recieved much sucess.

Prof. Vasco Melani,the director of the Museo Civico has written in the catolog the presentation of this American artist and on the background of the histiry of art which is charateristic in his work.

The Newspaper "la Nazione"
Florence, IO Sept. I956
Cronaca di Pistoia

THE EXHIBITION OF DONALD SUTPHIN
HAS BEEN OPENED.

Sunday morning , in the "Gibellina " Hall in the Palazzo Comunale, Pistoia, opened the exhibition of the American artist Donald Sutphin.

The exhibition, of about thirty works; consists of drawings, woodcuts and watercolors and has been organised by the director of the museum Prof. Vasco Melani , the originator of the "Second Week of Modern Art" exhibition which is shown this month in our town. All the authorties and personalities of culture and art were represented and after admiring the works congradualated the artist.

The exhibition is open until the 2Ist of September.

Giornale Del Mattino
Cronaca di Pistoia
Florance, IO Sept; I956

Sunday there was opened in the exhibition hall "Gibellina" in the Palazzo Giano, Pistoia, the one man exhibition of the American artist Donald Sutphin,Outside of the authorities of the city there were represented American and Canadian artists and Florentine personalities of culture and art, the Countess Mealli and the artist Friling; The show which contains I4 woodcuts and 30 drawings is open until Sept. 2I and may be prolongated. Donald Sutphin was born in Boston Mass; thirty years ago and studied at the School of Fine Arts in that city afterwhich he taught first at the Kingswood School, West Hartford and then at the Scarborough School, Scarborough , New York.

After being represented in many American shows he has come to Europe, and chosen Italy for his further study. The exhibit in Gibellina is the first time he has represented himself before the Italian public.At the opening the director of the Museo Civico, Prof. Vasco Melani spoke in glowing terms of the importance of this exhibition.

Inaugurata la mostra di Donald Suthine

Domenica mattina, nella sala Ghibellina del palazzo Comunale, è stata inaugurata la mostra dell'artista americano Donald Suthine del Massachusettes, appena trentenne.

La mostra comprende una trentina di opere con disegni, incisioni, acqueforti, ben disposte e ordinate dal direttore del museo prof. Melani, iniziatore della « Settimana moderna » manifestazione che si svolge ogni mese nella nostra città.

Sono intervenute autorità e personalità della cultura e dell'arte, che si sono dilungate ad ammirare le opere esposte congratulandosi poi con l'autore.

La mostra rimane aperta sino al 21 settembre p. v.

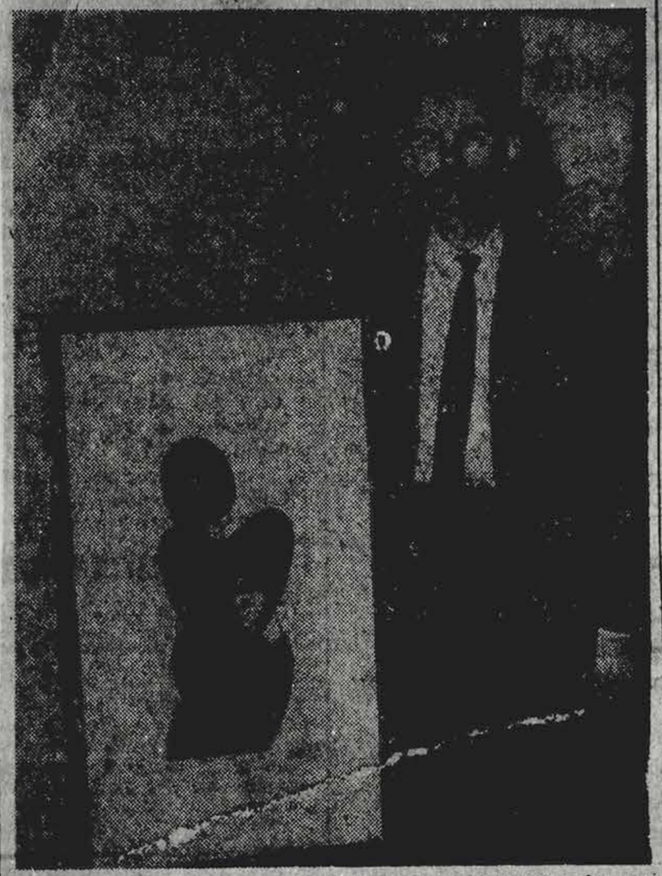
disastrosamente in auge. Del resto, proprio dopo l'episodio polemico del gobbo, che gli costò un penoso periodo di ostracismo, il Bartolini ebbe largo modo di dimostrarsi per così dire « pentito »; di rientrare, da buon figliol prodigo, nell'ovile dell'accademia neoclassica. Le opere ultime di maggior mole (come il monumento al conte Neipperg del 1840, la Ninfa dello scorpione del 1845, la non

Tahiti, a bordo della stessa zattera. Sarà scopo della spedizione provare che fu possibile ai polinesiani raggiungere l'America del Sud a bordo delle loro imbarcazioni, malgrado le correnti contrarie, e poi far ritorno alle loro isole. Secondo i calcoli dell'equipaggio, il viaggio di andata durerà circa quattro mesi, e quello di ritorno un mese soltanto. Nel corso del suo lungo viaggio, la spedizione sfiderà anche i venti e le correnti dell'Oceano Pacifico.

Thor Heyerdahl, il quale fu a capo della spedizione del « Kon Tiki », interrogato circa il progetto del navigatore Eric De Bischop, ha risposto che si tratta di una « impresa sportiva ben più ardita » della spedizione da lui stesso fatta sopra il « Kon Tiki » attraverso il Pacifico. Heyerdahl, il quale è di ritorno dall'isola di Pasqua, ha aggiunto di avere visto Eric De Bischop a Tahiti: « Chiedendomi qualche consiglio — egli ha detto, — De Bischop mi ha informato del suo progetto. Egli vuol tentare di raggiungere il continente sudamericano approfittando di una corrente che lo condurrà attraverso l'Antartide, lungo zone ghiacciate, per raggiungere, infine, il Cile meridionale. Si tratta senza dubbio di una interessante esperienza. Seguendo le correnti, De Bischop passerà a sud del 40.o parallelo, dove dovrà affrontare un freddo polare. Ivi inoltre infuriano per metà dell'anno tempeste spesso spaventose ».

Le zattere polinesiane

« Tuttavia — ha proseguito Heyerdahl — dal punto di vista scientifico questo viaggio non avrà interesse. La zattera dovrebbe



C.D. stands for Civil Defense. C.D. also stands for the Common Decency that makes a person too proud to let others take his responsibility.

DONALD SUTPHIN, former art director of Scarborough School, who is now exhibiting a group of his works at the school. The works comprise wash drawings, woodcuts, charcoal and pen drawings.

SUTPHIN WORKS DISPLAYED

Art Exhibit Opens at Scarborough School

Exhibition of recent works of Donald Sutphin, former art director of Scarborough School, has just been opened at the school, it was announced today by Gordon Kelly, art director, and Thomas C. Schuller, headmaster. The exhibition is comprised of wash drawings, woodcuts, charcoal and pen drawings.

"In this age of fad and fashion, trial and trickery in the arts," said Mr. Kelly in commenting upon the exhibition, "it is good to see honest work pursuing its natural fulfillment. Mr. Sutphin has not found it necessary to twist, shock and distort for the satisfaction of a neurotic art world, and for this reason his work gathers added sanction."

Mr. Sutphin was born in Boston, in 1926, and received his early art training at the Boston Museum School 1948-51. He became art director at the Scarborough School 1952-1953, after which he resumed his studies at the Art Students' League of New York, working under George Grosz.

The artist, whose works are on exhibition, describes his approach as being expressionistic, attempting thereby "to describe the feelings of the life that surrounds us. The subject matter is conditioned by constant observation and association with people I portray, and my approach is sympathetic rather than critical or moralistic."

Mr. Sutphin will leave shortly for Florence, Italy, where he plans to continue work.

YOUTH HELD AS BURGLAR

NEW ROCHELLE—

Thomas Radcliffe, eighteen of 310 Franklin Avenue, Mount Vernon, waived examination and was held for the grand jury yesterday on a burglary charge. He reportedly has admitted nine burglaries here.

GIORNA

MOSTRE D'ARTE

TRE PITTORI

SI sono concluse presso la «Galleria d'arte internazionale», le personali di Donald Sutphin, americano, Jack Friling, norvegese e Kenneth L. Ewers, americano. Si tratta di tre pittori assai noti nel mondo culturale, che hanno esposto già in molte parti del mondo e le cui opere si trovano in collezioni private le più diverse.

Donald Sutphin, le cui esperienze vanno dagli espressionisti tedeschi a Rodin e a Kubin, presenta una serie di silografie di una violenza espressiva e di un potere di suggestione vivissimo, in cui l'elemento fantastico cupo e addirittura apocalittico contribuisce a creare un inconfondibile, spietato, disincantato linguaggio espressivo.

Friling, già assai noto a Firenze, dove ha frequentato l'accademia al tempo di Rosai, in un'enfatizzazione di un'esasperata esperienza espressionistica tocca a tratti un limite di violenza coloristica e di tensione formale che lo portano addirittura a un illustrativismo deteriore.

Kenneth L. Ewers, che risiede a Firenze, ha studiato a Chicago ed è un esempio autorevole della corrente astrattista americana odierna. I suoi olii, di un intenso cromatismo che esplode in contrasti e violenze formali, sanno creare uno spiegato discorso tutto scatti e riprese, di una sintassi complessa e tesa, non priva di un fascino invadente e pieno. Belli i suoi disegni; assai fini e risolti in un movimento ampio, i suoi «nudi» chiusi in una linea consapevole e piena, in cui la tradizione classica italiana trova una sintesi perfettamente controllata.

THREE PAINTERS.

at the "Galleria d'Arte Internazionale"

The personal exhibitions/of the American Donald Sutphin, of the Norwegian Jack Friling and of the American Kenneth L. Ewers ~~are just over.~~ HAS JUST ENDED. They are three painters very well known in the cultural world, ~~who had already shown~~ WHO HAVE SHOWN in many countries and whose works are in ~~the most different~~ MANY private collections.

Donald Sutphin, whose experiences go from the German expressionists to Rodin and to Kubin, presents a series of wood-cuts of expressive violence and of a very strong power of suggestion, in which the fantastic element, somber and sometimes even ~~xxxxxx~~ apocalyptical, contributes to create an unmistakable, pitiless, disenchanted expressive language.

L'ARTE GRAFICA nella nuova interpretazione di D. SUTPHIN

D. SUTPHIN: Gli abbandonati

L' incisione in legno è il più antico genere di Arte grafica. Di essa troviamo tracce in Cina fin dal lontano '800 a. C. I cinesi infatti l'adoperavano nelle descrizioni di carattere religioso, accompagnate spesso da figure misteriose, caratteristiche anche oggi della religione Buddista. In Europa per la prima volta troviamo tale forma di incisione nel '400. Essa veniva usata, anche qui, per motivi religiosi (simboli, figure, ecc.), e qualche volta per applicare disegni su alcune qualità di stoffe. Si ha ragione di credere che proprio in Firenze siano fioriti i primi cultori di arte grafica. Ma nelle sue antiche manifestazioni pare che abbia avuto delle limitazioni e degli schemi fissi, oltre ai quali non era consentito andare.

Ben altra cosa è invece oggi. E se non ha ancora assurto a vera forma di Arte pittorica, a parità di diritti con la pittura propriamente detta, ciò è perché non la si conosce abbastanza; si ha però ragione di ritenere che farà ben presto parlare di sé, perché alcuni valenti giovani della scuola americana l'hanno già introdotta anche qui da noi nelle gallerie e nelle mostre, ottenendo un promettente successo.

E' appunto di uno di questi giovani che vogliamo parlarvi, e della sua Arte.

Donald Sutphin è un giovane americano che esercita a Firenze la duplice attività di artista e di insegnante. Egli proviene dalla scuola del Museo delle Belle Arti di Boston nel Massachussetts, dove studiò dal '47 al '51; in seguito passò a New Jork, alla « Art. Students Leangue », dove ebbe come insegnante il famoso George Gross. Ha insegnato alla « The Kingswood School » West Hartford (Connecticut); alla « The Scarborough School » di Scarborough (New York) ed altre ancora. Ha partecipato alle seguenti mostre: Connecticut Accademy of Fine Arts Hartford, Connecticut; Springfield Art League Springfield, Massachussetts; Galleria « La Permanente »; Mostra Internazionale di Arte; One Man Shows, Museo Civico di Pistoia.

A chi ha avuto la pazienza di leggere questi nomi spiegheremo che li abbiamo riportati, non per fare sfoggio di parole americane, ma per dimostrare che Donald Sutphin ha un passato e un'esperienza degni del massimo rispetto, oltre che della massima considerazione.

D'altra parte la serietà del suo lavoro e le sue capacità artistiche, che prima o dopo avranno il meritato riconoscimento, saranno facilmente dimostrate a chi, come noi, varrà procurarsi il piacere di fargli visita nel suo studio.

L' abbiamo infatti visto all'opera e, se lo spazio ce lo consentisse, ben volentieri ci intratterremmo a parlare più a lungo di lui; se non altro per spiegare agli scettici che non è Artista solo chi segue determinate scuole o determinate maniere, perché ciò equivale a dire che si ha un concetto limitato dell'Arte.

Fatta questa premessa tenteremo innanzi tutto di dare una sommaria spiegazione della tecnica di quest'Arte; il compito ci è in un certo modo facilitato dal fatto, come abbiamo detto, che abbiamo assistito ad una sua « composizione ».

Si dice appunto « incisione » perché il legno che si adopera, e deve essere di una qualità particolare, viene inciso o scolpito ed il lavoro viene eseguito andando incontro alla venatura del legno, la quale si attraversa solo quando la figura che si deve rappresentare richiede delle curve, come, per esempio, per una parte circolare o semicircolare; gli attrezzi adoperati sono generalmente degli scalpelletti aguminati e ricurvi. Dopo avere eseguito il disegno, abbozzato con una matita speciale, la parte che deve rimanere bianca e che deve servire da fondo viene incisa, cioè asportata, l'altra parte è quella che deve risaltare e su cui si passa il nero, o il colore che si vuol dare. Fatto ciò il blocco rimane come un bassorilievo su cui si pone il colore che si spalma su tutta la superficie con un rullo in modo che la parte in rilievo soltanto prenda il colore. Dopo questo procedimento si fa aderire al blocco una carta speciale, detta « Giapponese »; il tutto si mette sotto pressione, ma generalmente si adoperano appositi utensili che passati pazientemente e con perizia sulla carta fanno aderire il colore su di essa in maniera più efficace: grosso modo come il cliché. Da ciò viene fuori il quadro, ottenuto dalla incisione sul legno.

D. SUTPHIN: Le vedove

Quando si vuol fare un quadro policromo è necessario utilizzare un blocco per ogni colore, per cui la carta viene posta su tanti blocchi quanti sono i colori che si vogliono ottenere. È da tener presente che su ogni blocco vengono apportate quelle modifiche necessarie a far risaltare tutte le « mani » di colore.

Oggi esistono diverse maniere di incisioni, però si lavora sempre con la stessa tecnica. E non è solo il legno a prestarsi quale materia per una tale arte, ma anche alcuni fra i metalli più malleabili. Fra le maniere in uso il Sutphin pensa che a dare risultati migliori sia quella che si serve del legno quale materia base per la composizione, e con meno colori che sia possibile. « Il *senso* del legno — ci fa osservare il pittore — è qualcosa che pochi hanno scoperto in questa forma d'Arte ». Vi sono pure artisti che adoperano legno e metallo, nello stesso tempo, per eseguire la stessa incisione. « Ma — ci fa osservare ancora il Sutphin — se l'opera non ha quel carattere pittorico, che altri ottengono col pennello, che si può raggiungere attraverso una paziente lavorazione su di un ottimo legno, si corre il rischio di cadere nell'artificioso, mettendo alla luce un'opera magari ricca di trovate, ma vuota di contenuto ».

Dimostrato che la incisione, nella sua forma moderna, non è altro che una forma di pittura ottenuta attraverso un procedimento che non è quello tradizionale, anche se raggiunge lo stesso scopo, vediamo di inquadrare questa forma di pittura nella sua scuola. Noi ci stiamo occupando di un solo artista e non possiamo che accennare alla sua scuola, cioè all'Espressionismo, cui si sono ispirati artisti come il Cézanne in Francia, il Carrà in Italia e Jack Friling.

SUTPHIN, DONALD S.

38 *Dispossessed*, woodcut
39 *The Beach*, woodcut
40 *Label 3*, woodcut
41 *1956*, woodcut

Born 1926, Boston, Massachusetts. Attended the Museum School of Fine Arts, Boston and Art Students League in New York. Exhibited with the Connecticut Academy of Fine Arts; Springfield Art League, Springfield, Massachusetts. In Italy at Campo Tizzoro, (bronze medal) Galleria La Permanente, Casa di Dante, Florence. One man show at the Museo Civico, Pistoia, 1956.

WOOD, HOWARD

42 *Abstract 22*, oil on canvas
43 *Abstract 24*, oil on canvas
44 *Abstract 25*, oil on canvas
45 *Abstract 26*, oil on canvas

Born 1922, Chicago. Attended the Art Institute of Chicago; University of Chicago and the Art Students League. Exhibited with the Chicago Artists (Art Institute) and in the Young Gallery, Chicago.

SUTPHIN *Label 3*

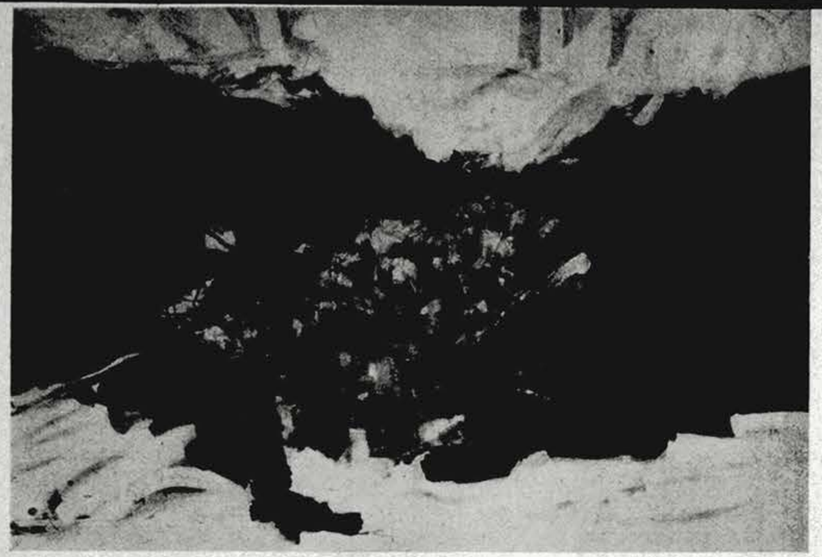
PATTISON *Job*

Introducing seventeen young American painters and sculptors residing in Florence. One may ask, what reason brought these young Americans to Florence? As diverse as their motivations and individual directions may be, one unifying concept may be found in their works: the search for a personal expression, stimulated but not dominated by contact with a new environment. This exhibit, organized by the artists themselves, has been selected to represent the best of American Painters and Sculptors, Florence, 1958.

THE JURY OF SELECTION – LA COMMISSIONE SELEZIONATRICE

Michelangelo Masciotta, Critico d'Arte, Firenze
Bernard Reder, American Sculptor, residente a Firenze
Anselm Riedl, Art History Institute, Heidelberg
Robert Schneider, Galleria Schneider, Roma

Con questa mostra desideriamo presentare diciassette giovani Americani, residenti a Firenze. Ci si potrebbe domandare per quale ragione questi giovani Americani siano venuti a Firenze. Nonostante le cause e le strade siano diverse un unico concetto collega tutte le loro opere, e cioè: la ricerca di una espressione personale, che è stimolata ma non dominata dall'ambiente nuovo. Questa mostra è organizzata dagli stessi artisti ed è stata scelta per rappresentare i migliori pittori e scultori Americani a Firenze nel 1958.



CONNELLY *Colle Isarco*

CHAPMAN, ROBERT R.

1 *Campo Mettifuoco,* oil on canvas
2 *Children Dancing,* oil on canvas
3 *Victim,* oil on canvas

Born 1926, Brooklyn, New York. Studied at the Art Students League, New York; Brooklyn Museum Art School. Group shows: A.C.A. Gallery, Laurel Gallery, Woodstock Artists Assoc., Brooklyn Museum Biennial, Phillips Memorial Gallery. Awarded Fulbright scholarship, 1957.

CONNELLY, MARY JEANNE

4 *La Vespa,* oil on canvas
5 *Colle Isarco,* oil on canvas

Born 1933, Toledo, Ohio. B. S. from Bowling Green State University. M.F.A. from Cranbrook Academy. Exhibitions: Toledo Museum of Art; Detroit Museum; South Bent Art Assoc.; Toledo Town Gallery; Galleria Schneider, Rome. Awards: Cranbrook Grant; Fulbright Scholarship, 1957.

CONWAY, EILEEN M.

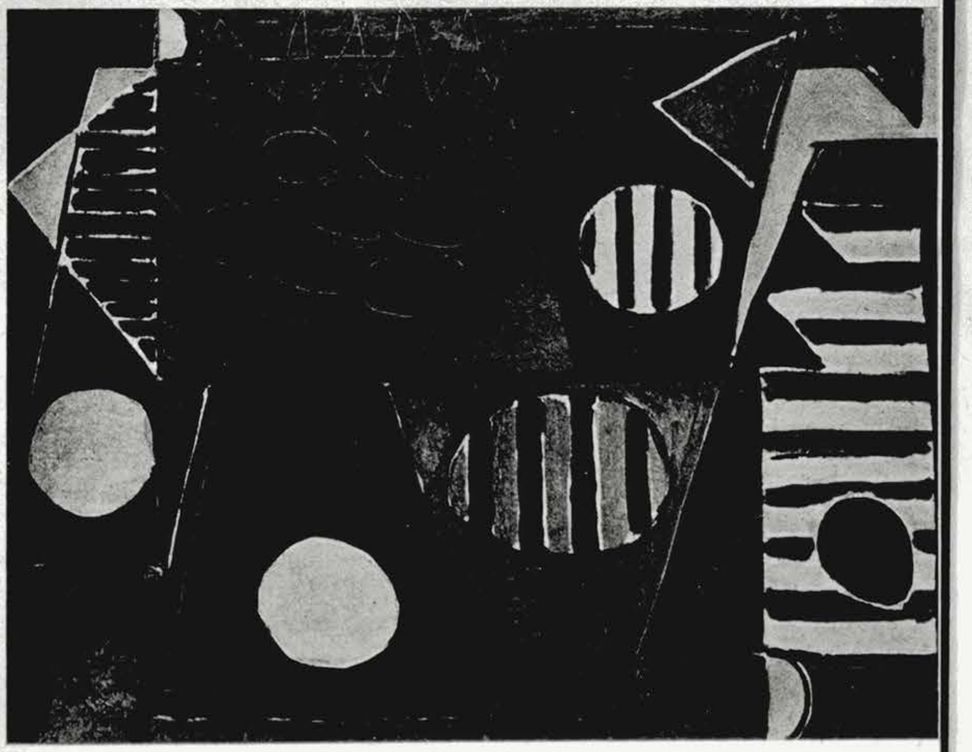
6 *Vecchia Donna,* lithograph

Born 1935, Kingston, New York. B. A. from Regis College, Weston, Mass. Attending Pius XII Institute, Florence. Exhibited and received scholarship at Pius XII Institute.

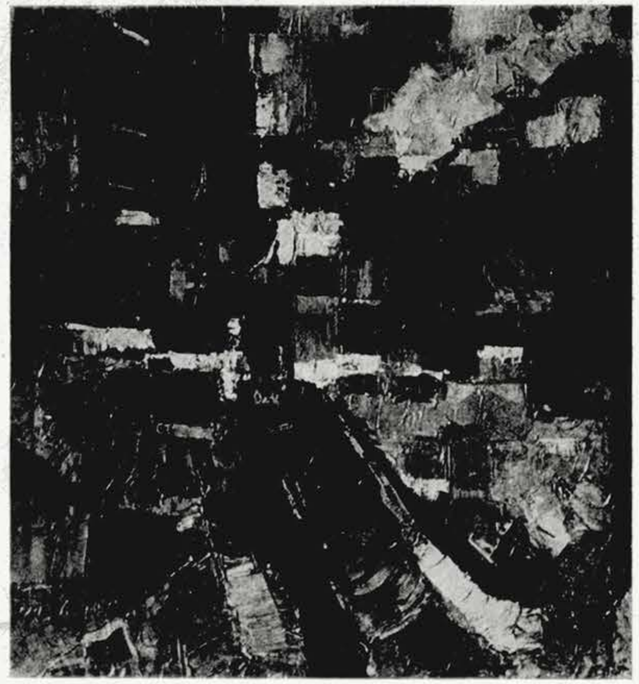
CLERK, PIERRE

7 *Composition No. 2,* oil on canvas
8 *Composition No. 3,* oil on canvas

Born 1928, Atlanta Georgia. Attended School of Art and Design, Montreal. Exhibited Venice Biennale, 1956 and 1958; Museum of Modern Art, New Talent, 1956; New Aquisitions 1957. One man shows: Montreal, New York, Milan, Venice, Zurich.



CLERK *Composition No. 2*



ELLIOTT *Florence No. 2*

ELLIOTT, FRANK

9 *Storyville,* oil on canvas
10 *Florence 1,* oil on canvas
11 *Florence 2,* oil on canvas
12 *Florence 3,* oil on canvas

Born Centralia, Washington, 1933. B. S., Lewis & Clark College, Portland, Oregon. Attended Portland Museum Art School. Group Shows: Portland Art Museum; Premio Forli; Modigliani; Vallombrosa; III Rassegna del Disegno, Uffizi 1957; first prize, Premio Primavera, 1957. One man shows: Portland Oregon; Hood River, Oregon; Florence; Rome.

ENG, WILLIAM D.

13 *Beyond Tangiers,* oil on canvas
14 *Dying Bull,* oil on canvas

Born, Quincy, Massachusetts, 1928. Graduate of Museum School of Fine Arts, Boston, Mass. Group shows: Boston Arts Festival, International Serigraph Exhibition, Boston Printmakers Annual. Boston Museum traveling scholarship.

FITZGERALD, JOAN

15 *Group of Three,* bronze

Born 1930, Chicago. Attended Chicago Art Institute 1948-51; Ecole des Beaux Arts, Paris; Group shows in Chicago, New York, Paris, Rome, Florence. One man shows: New York, 1957; Paris 1957.

GILBERT, JAMES

16 *Under a Tree,* plastic on paper
17 *Angelino,* plastic on paper
18 *Sitting Woman,* ink
19 *Cantina,* lithograph

Born 1929, New Mexico. Attended the University of New Mexico. Exhibited in Perugia, 1957.

GIOTTO, SISTER, O. P.

20 *Seascape,* oil on canvas

Born 1927, Chicago. Studied at the Chicago Art Institute, B. F. A. Institute Pius XII, Florence. Mostra di Giovani Pittori, Rome, 1958.

GOHRBANDT, KARIN

21 *Paesaggio,* oil on canvas
22 *Two Figures,* oil on canvas
23 *King and Queen,* oil on canvas

Born in Berlin, Germany 1933. Studied in Freiburg, Switzerland B. A.; Rosary College, M. F. A. Pius XII Institute (scholarship 1957). Exhibited: Rosary College; Pius XII Institute; Galleria Permanente, Florence.

GILBERT *Under a Tree*

WOOD *Abstract No. 24*

HANDELMAN, ED

24 *Florence 1,* oil on canvas
25 *Florence 2,* oil on canvas
26 *Florence 4,* oil on canvas

Born 1933, Omaha, Nebraska. Studied at University of Nebraska; University of Omaha; California School of Fine Arts, San Francisco. Exhibited at Lenvoi Gallery, San Francisco.

NICE, DONALD H.

27 *Homer,* oil on canvas
28 *Knocking East,* oil on canvas
29 *West,* ink on paper
30 *Sing,* ink on paper

Born 1932, Visalia, California. B. A. University of Southern California. Exhibited: San Francisco Museum of Modern Art; Member 8 Gumps Gallery; San Francisco Art Association. Purchase Award: California State Fair, 1953 and 1955.

PATTISON, ABBOT

31 *Bird,* bronze
32 *Auriga,* bronze
33 *Job,* bronze
34 *Giro d'Italia,* bronze

Born 1916, Chicago. Graduate of Yale, 1937, and Yale School of Fine Arts, B. F. A. 1939. Ten one man shows. Exhibited: Whitney Museum; Metropolitan Museum of Art N. Y. C.; also in Philadelphia, Detroit, Oakland, San Francisco, Chicago, Birmingham. Awards: $ 1500 prize Metropolitan Museum of Art; $ 750 Palmer First Prize, Art Institute of Chicago; Logan First Prize, Art Institute of Chicago, also seven other prizes.

Visit the

2nd Exhibition of Rescued Frescoes at Forte di Belvedere

Florence

21st June - 30th September 1958

Tipografia Giuntina - Firenze

« *The Tricycle* »
oil on canvas
cm. 45 × 55

DONALD SUTPHIN

was born in Boston, Massachusetts in 1926. He attended Boston Museum School of Fine Arts, and the Art Students' League in New York, where he studied under George Grosz.

Before coming to Italy in 1955, he was art instructor in private schools in Connecticut and New York. Now settled in Italy, Sutphin lives and works in Florence.

Exhibitions:

Connecticut Academy of Fine Arts, 1954
Museo Civico (One-man Graphics show), Pistoia, Italy, 1956

La Strozzina Gallery, Florence, 1958
Gallery Tornabuoni (One-man Graphics show), Florence, 1960

Hilda Carmel Gallery, New York City, 1961
Collectors of American Art, Inc., New York City, 1961

Collection:

Alfred M. Hunt, Pittsburgh, Pennsylvania
David Niven, Switzerland

GALLERIA TORNABUONI FIRENZE VIA TORNABUONI, 74 TEL. 28.47.20

Sutphin

Paintings and Drawings

November 17 to December 4, 1962

THE NEW YORKER
SEPTEMBER 16, 1961

GOINGS ON ABOUT TOWN

gimento jazz. Frances Thompson, who does the intermission piano, gives an excellent account of herself, too. . . . METROPOLE, Seventh Ave. at 48th St. (CI 5-0088): The poetry of commotion. Gene Krupa's quartet and Cozy Cole's quintet mount to the quarter-deck as early as seven in the evening to let the guests have it between the eyes. Closed Sundays. . . . BIRDLAND, 1678 Broadway, at 52nd St. (JU 6-7333): Count Basie and his boys, some of them new, at riptide. Extracurricular sessions Mondays, when the regulars cut out. . . . THE EMBERS, 161 E. 54th St. (PL 9-3228): Joe Bushkin, who started this chophouse on its noisy way, is playing piano here once more. His trio will be joined, on Monday, Sept. 18, by Red Allen's set of four fire-eaters. Sundays offer potluck bouts between extra hands. . . . FIVE SPOT, 5 Cooper Sq. (GR 7-9650): Parliamentary procedure is being blown to smithereens by the little plastic horn of Ornette Coleman. What he and his quartet offer is indubitably well meant, whatever *is* meant. Their day of solitary meditation is Tuesday; Roy Haynes' intent trio, the rest of the bill, meditates on Mondays. . . . VILLAGE GATE, 185 Thompson St., at Bleecker St. (GR 5-5120): Tuesday, Sept. 19, is the end for the trio of Nina Simone, a hummingbird with not a few fancy ideas, and for the war party of African drummer boys headed by Olatunji. The following night's reversion to more native folklore will involve (among other people) Pete Seeger, who could be rated as one of our Angry Young Guittarists. Mondays are devoted to jam sessions by visiting musicians. . . . HALF NOTE, 289 Hudson St., near Spring St. (AL 5-9752): Bob Brookmeyer and Clark Terry will be removing their quintet on Sunday, Sept. 17, and Tubby Hayes' foursome will be arriving on Tuesday, Sept. 19. Closed Mondays. . . . CENTRAL PLAZA, 111 Second Ave., at 6th St. (AL 4-9800): A manual for the instruction of the young in the ways of traditional jazz. On Friday and Saturday, Sept. 15-16, the cast should include Wingy Manone's band, Conrad Janis's Tailgaters, Tony Parenti, Zutty Singleton, Marty Napoleon, Gene Sedric, Panama Francis, and Kenny Davern.

ART

(Unless otherwise noted, galleries are open weekdays from around 10 or 11 to between 5 and 6.)

MABEL BRENNER—Landscapes; through Saturday, Sept. 23. (Panoras, 62 W. 56th St.)

JOAN EBBE—Expressionist figure paintings. First one-man show in New York; through Sept. 30. (Salpeter, 42 E. 57th St.)

GAIL MERCEY AND LOUIS GLASER—Paintings; through Oct. 7. (Burr, 108 W. 56th St. Weekdays, noon to 5:30.)

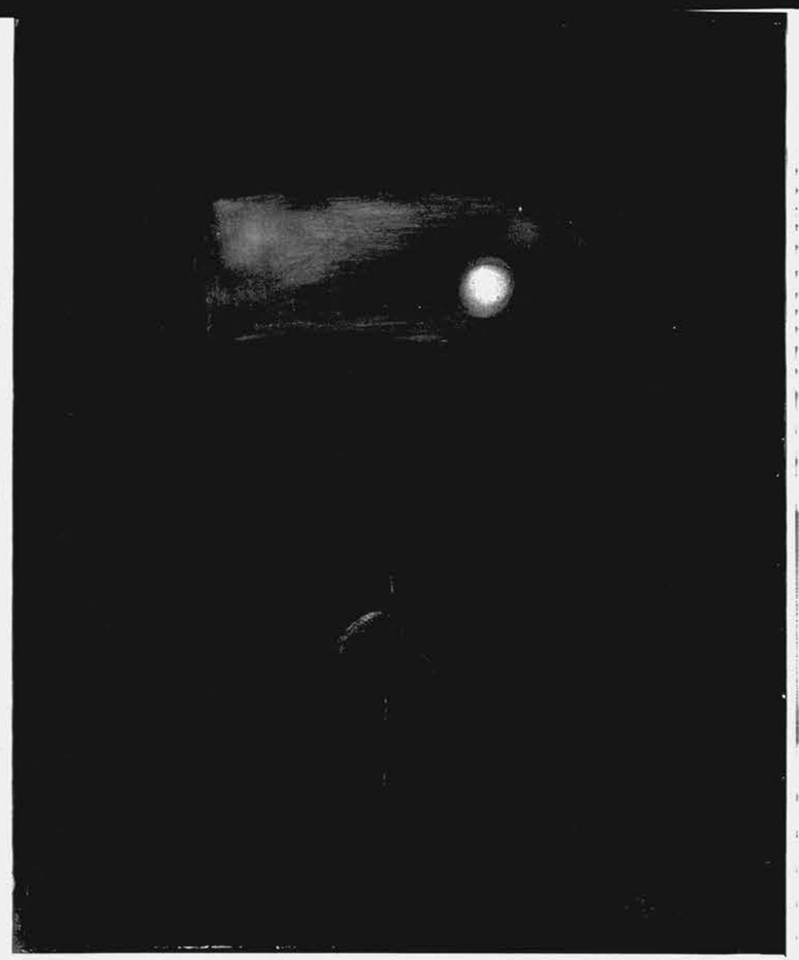
GRANDMA MOSES—In honor of her hundred-and-first birthday, an exhibition of paintings illustrating the soon-to-be-published "The Grandma Moses Story Book;" through Friday, Sept. 15. (St. Etienne, 24 W. 57th St.)

ISAMU NOGUCHI—Abstract aluminum and wood sculptures; through Sept. 30. (Cordier & Warren, 978 Madison Ave., at 76th St.)

TETSUO OCHIKUBO—Color lithographs; through Sept. 30. (Krasner, 1061 Madison Ave., at 81st St.)

WILLIAM RONALD—Abstract Expressionist paintings by a young Canadian-born artist; through Sept. 30. (Kootz, 655 Madison Ave., at 60th St. Closed Mondays.)

AMERICANS; GROUP SHOWS—At the A.C.A., 63 E. 57th St.: A drawing-and-sculpture show, with items by David Burliuk, Philip Evergood, Alton Pickens, and others; through Saturday, Sept. 16. . . . CARMEL, 82 E. 10th St.: Paintings and drawings by such gallery artists as William Rubencamp, Leonel Góngora, and Dori Sutphin; through Sept. 30. (Daily, except Mondays, 1 to 6.) . . . HANOVER, 14 E. 64th St.: Paintings by Helen Frankenthaler, Hassel Smith, and Adja Yunkers, to mention a few; through Sept. 30. . . . GRAND CENTRAL, 40 Vanderbilt Ave., at 44th St.: Paintings and sculptures by over a hundred artists, among them Chen Chi, Robert



"little girl in the moonlight"

Collection of Alfred Hunt
Pittsburgh Pa.

size 40x50 cm.
16x20 in.

FINO A DOMENICA

Libero l'accesso nei musei cittadini

L'iniziativa è stata presa in occasione del decimo anniversario dell'UNESCO

Si sta svolgendo in tutta Italia, come in tutto il mondo, in occasione del decimo anniversario dell'UNESCO, una settimana internazionale dei Musei, intesa a divulgare tra il pubblico di ogni paese, la conoscenza dei musei come strumento di civiltà e fattore di comprensione fra popoli.

Pertanto, fino a domenica prossima le gallerie ed i musei rimarranno aperti gratuitamente al pubblico.

Nella nostra città, fra l'altro — per interessamento dell'Ente provinciale del turismo e del comune — è stato felicemente concluso un accordo, allo scopo di far visitare ad italiani e stranieri il museo civico e quello d'arte sacra e le bellezze artistiche cittadine. Questa mattina infatti quattro autopullman partiranno da Firenze e trasporteranno gratuitamente circa duecento visitatori nella nostra città. Qui il prof. Melani ed un rappresentante dell'E.P.T. saranno a disposizione degli ospiti per guidarli nelle varie visite.

Per l'occasione la mostra di Donal Suthine, allestita nella sala Ghibellina, che doveva essere chiusa in questi giorni, verrà riaperta e completata con i lavori di altri tre pittori, noti rappresentanti dell'arte americana. Si tratta di elementi che rappresentano l'astrattismo, il realismo. Esporranno: lo scozzese David Mc Clure con una serie di opere vicine al Picasso prima maniera; un americano di origine polacca Mitchell B. Mazur, incisore e pittore, che da poco è ospite del nostro paese avendo vinto una borsa di studio, ed il canadese Robert Alessandro Scott Nelson un artista, forse fra i più importanti per le sue qualità nella ricerca di una nuova pittura moderna. Con questa mostra si chiuse il ciclo del panorama storico dell'arte moderna americana. La rassegna che verrà allestita nella sala Ghibellina, è stata presentata, per alcuni giorni, al pubblico romano.

Il prof. Vasco Melani, direttore del Museo Civico, ci ha informati che è in preparazione, alla Ghibellina anche una importante mostra di artisti viennesi che porterà a contatto col pubblico un gruppo di pittori che fanno parte della Casa d'arte «Kunstirhaus» di Vienna, cioè della massima organizzazione artistica austriaca. Capecchi Angiolo, Michelacci Giovanni, Bartontini Rolando, Vannucchi Pierluigi, Biagioni Giuliano, Breschi Giovanni, Villavarelli Aldo, Piccirillo Giacomo, Menici Luciano, Fedi Stefano, Barni Romano, Romoli Angiolo.

MOSTRE D'ARTE

Donald Suthine alla sala Ghibellina

«L'artista» dice Nietzsche «dipinge solo quello che gli piace e gli piace solo quello ch'egli sa dipingere». C'è sempre infatti, nell'opera d'arte una relazione strettissima, indissolubile fra il contenuto e il linguaggio, fra il soggetto scelto e la forma in cui questo soggetto deve essere espresso; questa relazione balza con straordinaria evidenza e si impone all'attenzione nell'opera di Donald Suthine.

Donald Suthine è sostanzialmente un incisore; incisore per una esigenza piuttosto psicologica che estetica. La scelta di questo linguaggio scabro, martellato, sintetico, plastico scaturisce direttamente dalle più remote sorgenti del suo io, è fatta dall'uomo prima che dall'artista se per amore d'analisi vogliamo considerarli una volta tanto di scindere intelligentemente l'artista dall'uomo, mettendo da parte l'esistità delle personalità. Egli vede la realtà con l'occhio dell'incisore, cogliendone solo gli aspetti essenziali, in una tesa e vigile ricerca dell'intima sostanza delle cose, senza mai disperdersi nella molteplicità dei particolari.

Egli trascura, o meglio ignora, ogni precisazione, sia psicologica sia anatomica e si generalizza tutto ciò che ha di analitico e di discorrivo.

Tuttavia il carattere di stilizzazione, applicato alle sue opere, non è casuale. La stilizzazione presuppone infatti nell'artista una presa di posizione, una lunga e comprovata elaborazione, tutto un intimo lavorio di analisi, selezione, sintesi dei dati dell'esperienza, prima di tradurli in forme d'arte.

Nel caso di Suthine la stilizzazione non è remota dalle sue fonti percettive, bensì implicita nella percezione stessa: egli dipinge il mondo così come lo vede.

E' per questo forse che la sua stilizzazione non turba affatto. Non si sente dietro di essa nessuna preoccupazione polemica, nessuna accademia intellettualistica. Vi palpita invece, intensa e pur vigorosa, un senso di sbalorditi cosmico, la calda cordialità di uno spirito aperto a tutte le vibrazioni.

Si può tranquillamente proiettare che nella formazione spirituale di Suthine rimarrà decisivo questo suo soggiorno in Italia.

Infatti l'influenza della nostra tradizione si avverte già nella scelta dei motivi fondamentali della sua arte (memorie, riposo, partenza, devozione) motivi chiari, evidenti, universalmente validi, pulsanti di una umanità elementare ed eterna, motivi insomma legati ad una secolare esperienza del cuore umano. E tuttavia Suthine resta un americano. Americano per il prepotente dinamismo delle sue concezioni, americano per la verginità della sua sensibilità, per quella sua elementare brama di vita e per la sua giovinezza.

Come già nel campo della narrativa Torthon Wilder, Suthine è dunque un prodotto di quell'innesto della vitalità del nuovo continente sul vetusto tronco della grande cultura europea.

SILVANA MINCHI

GAI
galleria d'arte
internazionale

GALLERIA D'ARTE INTERNAZIONALE
INTERNATIONAL ART GALLERY
INTERNATIONALE KUNSTLERGALLERIE

FIRENZE - VIA TORNABUONI 5 | TEL. 296045

Giornale del Mattino 3/11/57

MOSTRE D'ARTE

TRE PITTORI

Si sono concluse presso la «Galleria d'arte internazionale» le personali di Donald Sutphin, americano, Jack Friling, norvegese e Kenneth L. Ewers, americano. Si tratta di tre pittori assai noti nel mondo culturale, che hanno esposto già in molte parti del mondo e le cui opere si trovano in collezioni private le più diverse.

Donald Sutphin, le cui esperienze vanno dagli espressionisti tedeschi a Rodin e a Kubin, presenta una serie di silografie di una violenza espressiva e di un potere di suggestione vivissimo, in cui l'elemento fantastico cupo e addirittura apocalittico contribuisce a creare un inconfondibile, spietato, disincantato linguaggio espressivo.

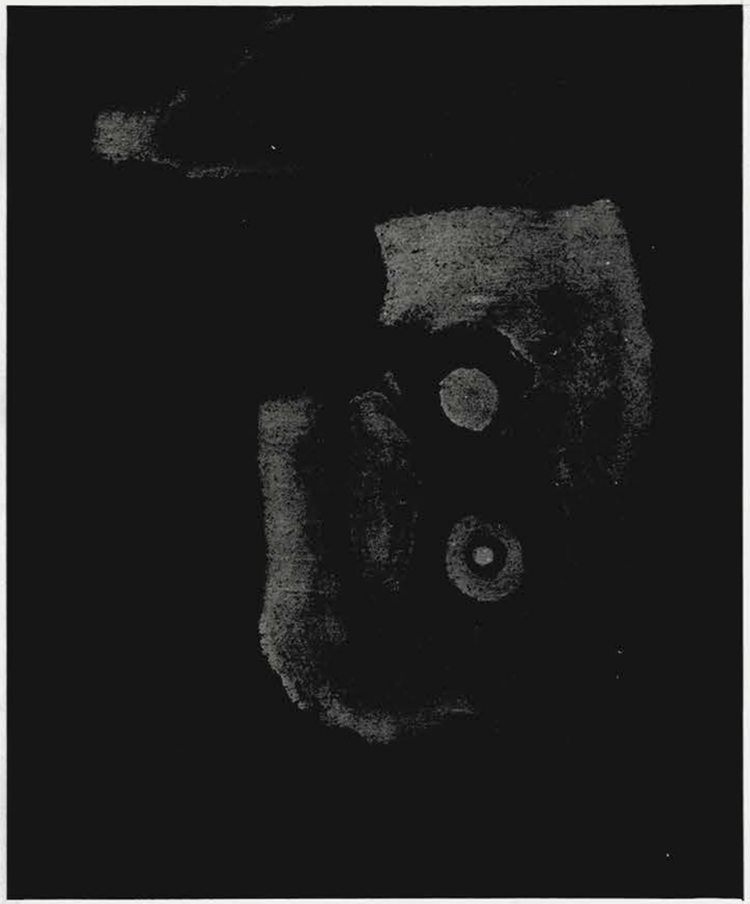
Friling, già assai noto a Firenze, dove ha frequentato l'accademia al tempo di Rosai, in un'enfatizzazione di un'esasperata esperienza espressionistica tocca a tratti un limite di violenza coloristica e di tensione formale che lo portano addirittura a un illustrativismo deteriore.

Kenneth L. Ewers, che risiede a Firenze, ha studiato a Chicago ed è un esempio autorevole della corrente astrattista americana odierna. I suoi olii, di un intenso cromatismo che esplode in contrasti e violenze formali, sanno creare uno spiegato discorso tutto scatti e riprese, di una sintassi complessa e tesa, non priva di un fascino invadente e pieno. Belli i suoi disegni; assai fini e risolti in un movimento ampio, i suoi «nudi» chiusi in una linea consapevole e piena, in cui la tradizione classica italiana trova una sintesi perfettamente controllata.

(translation from above)

"DONALD SUTPHIN, whose experiences go from the German Expressionists to Rodin and Kubin, presents a series of lively, suggestive prints of expressive violence in which the obscure, fantastic element and direct openness contribute in creating an inconfoundable, pitiless and disenchanted expressive language."

" TESTA "



Drawings
Prints
Paintings

1959-62

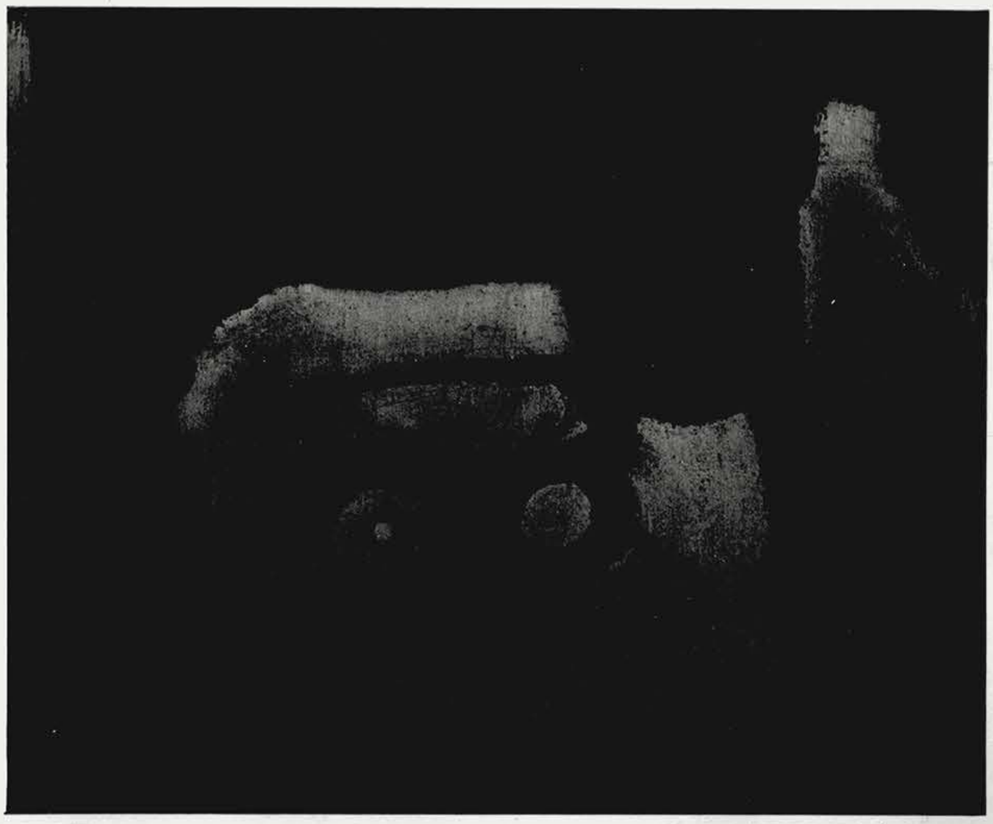
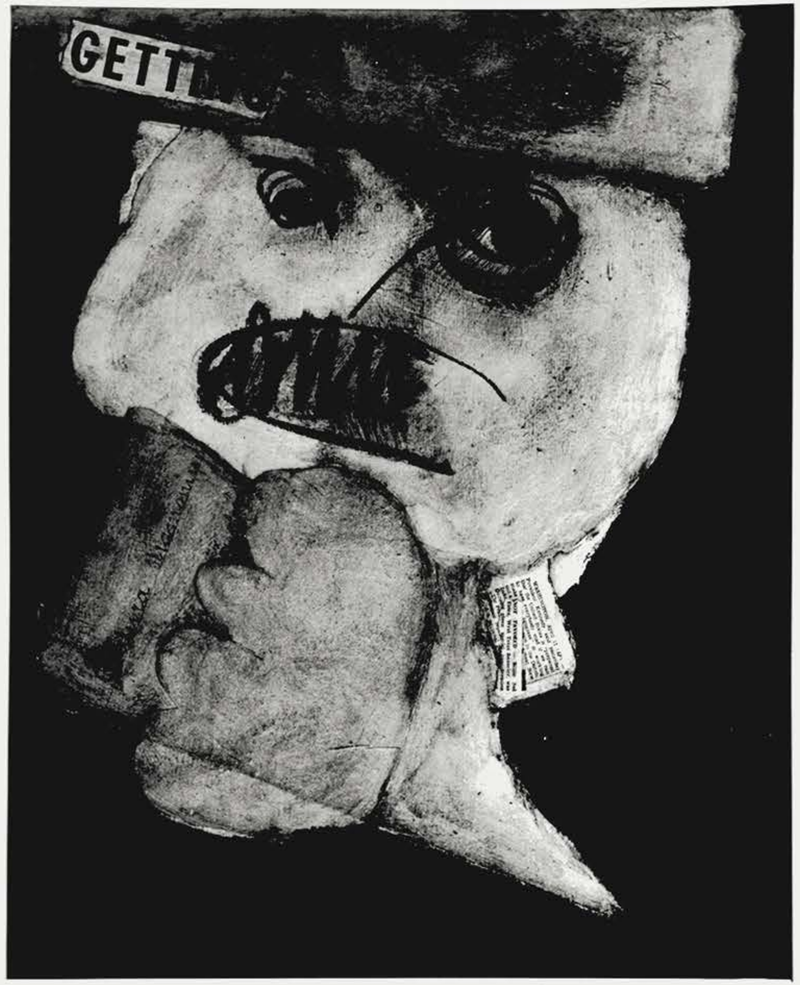


FOTO LEVI
FIRENZE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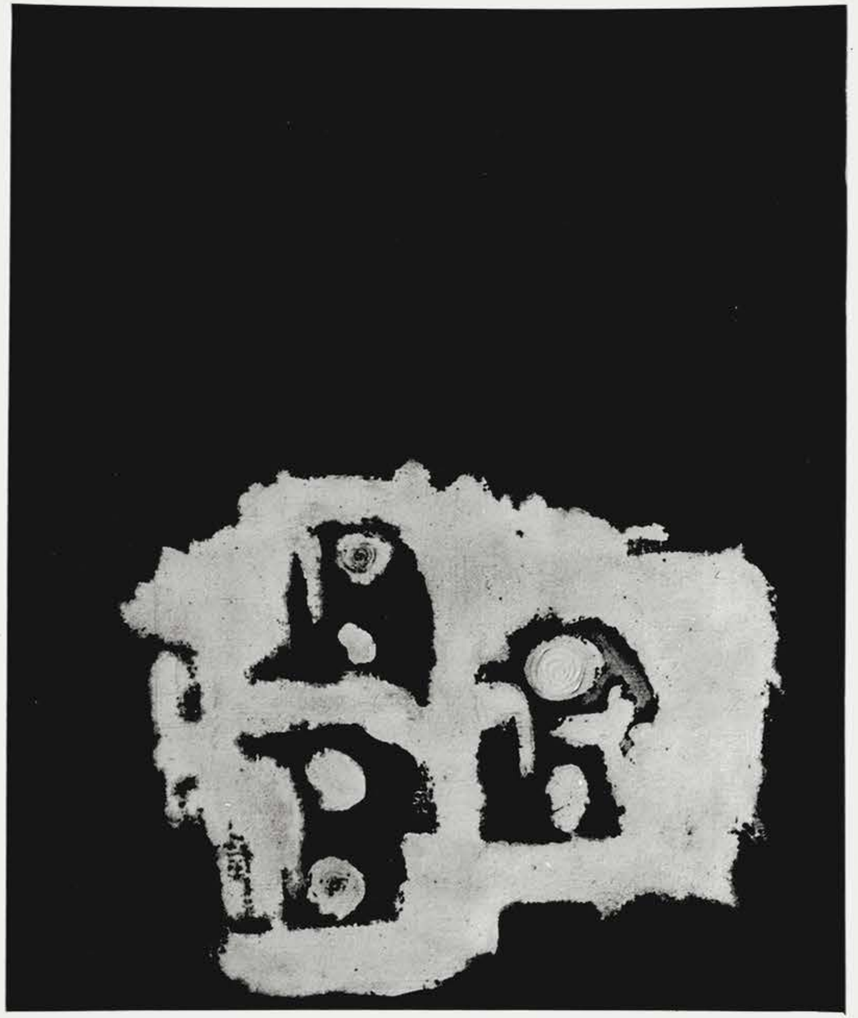
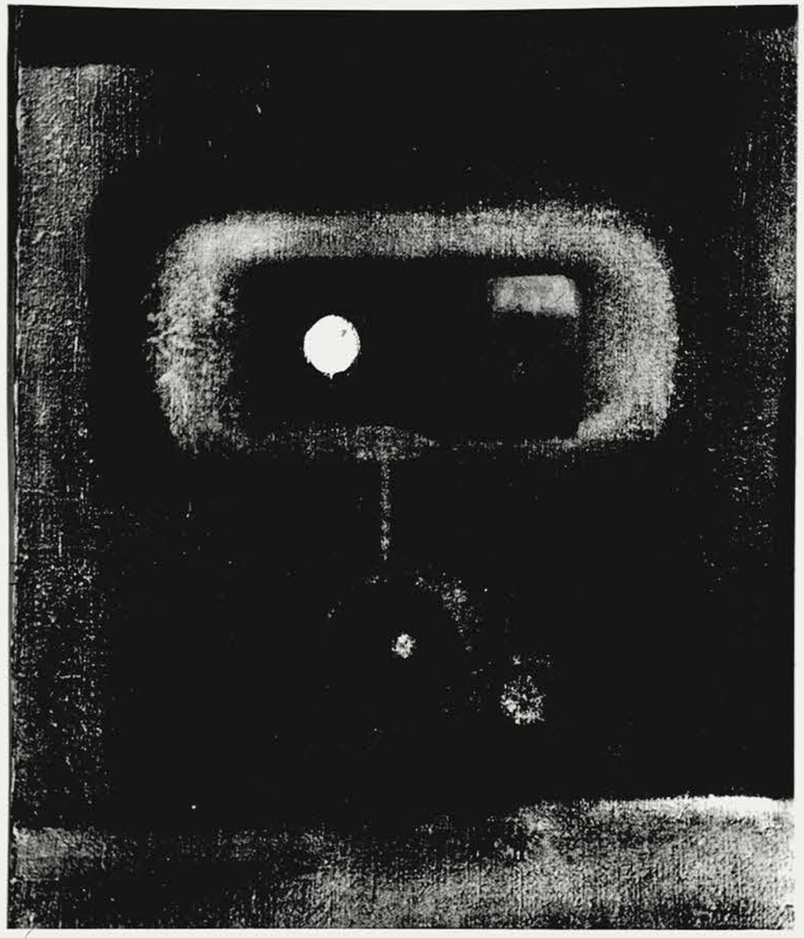
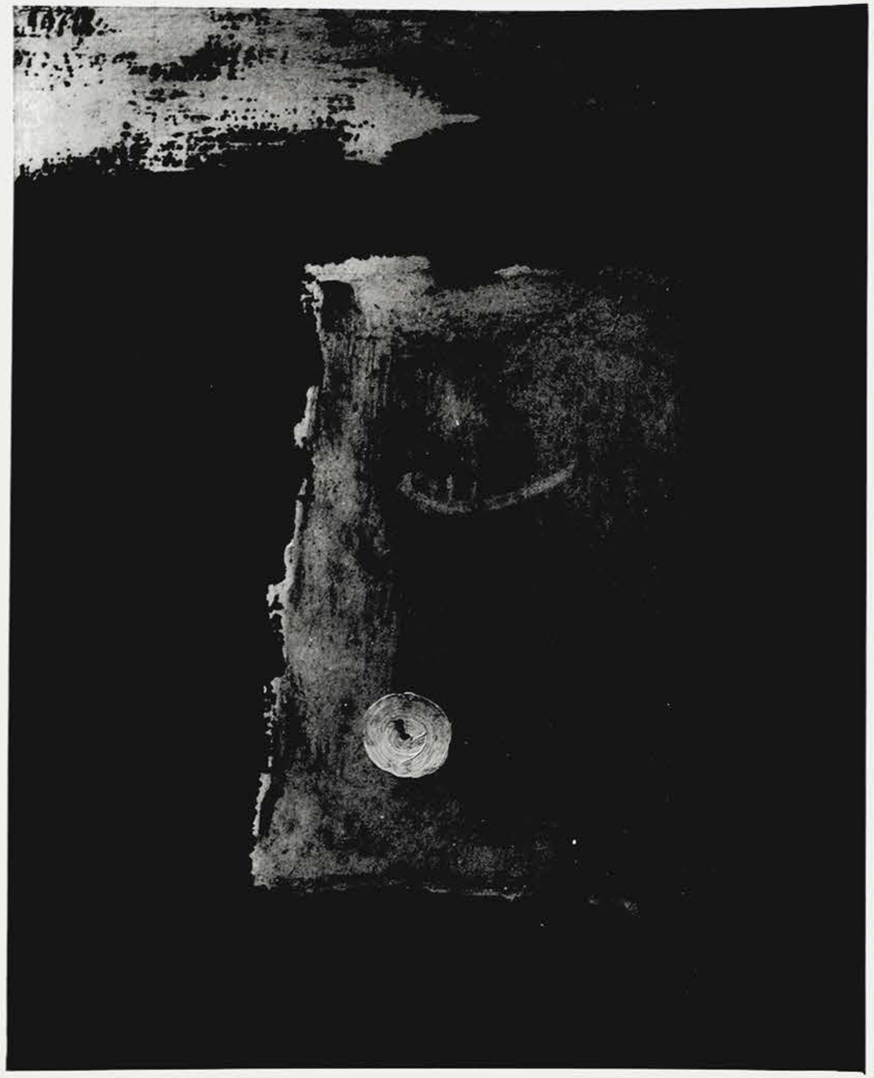
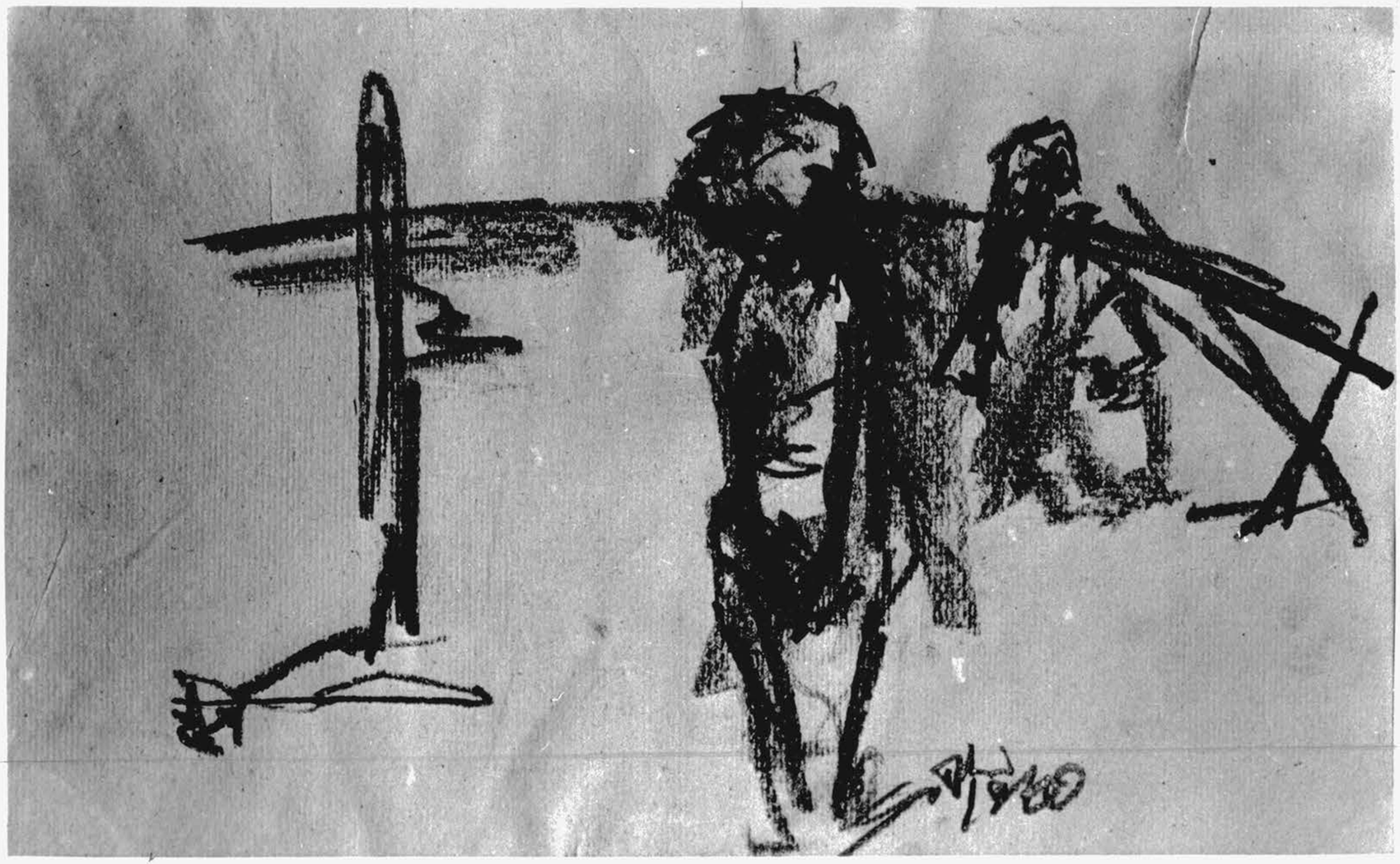



LA PACE







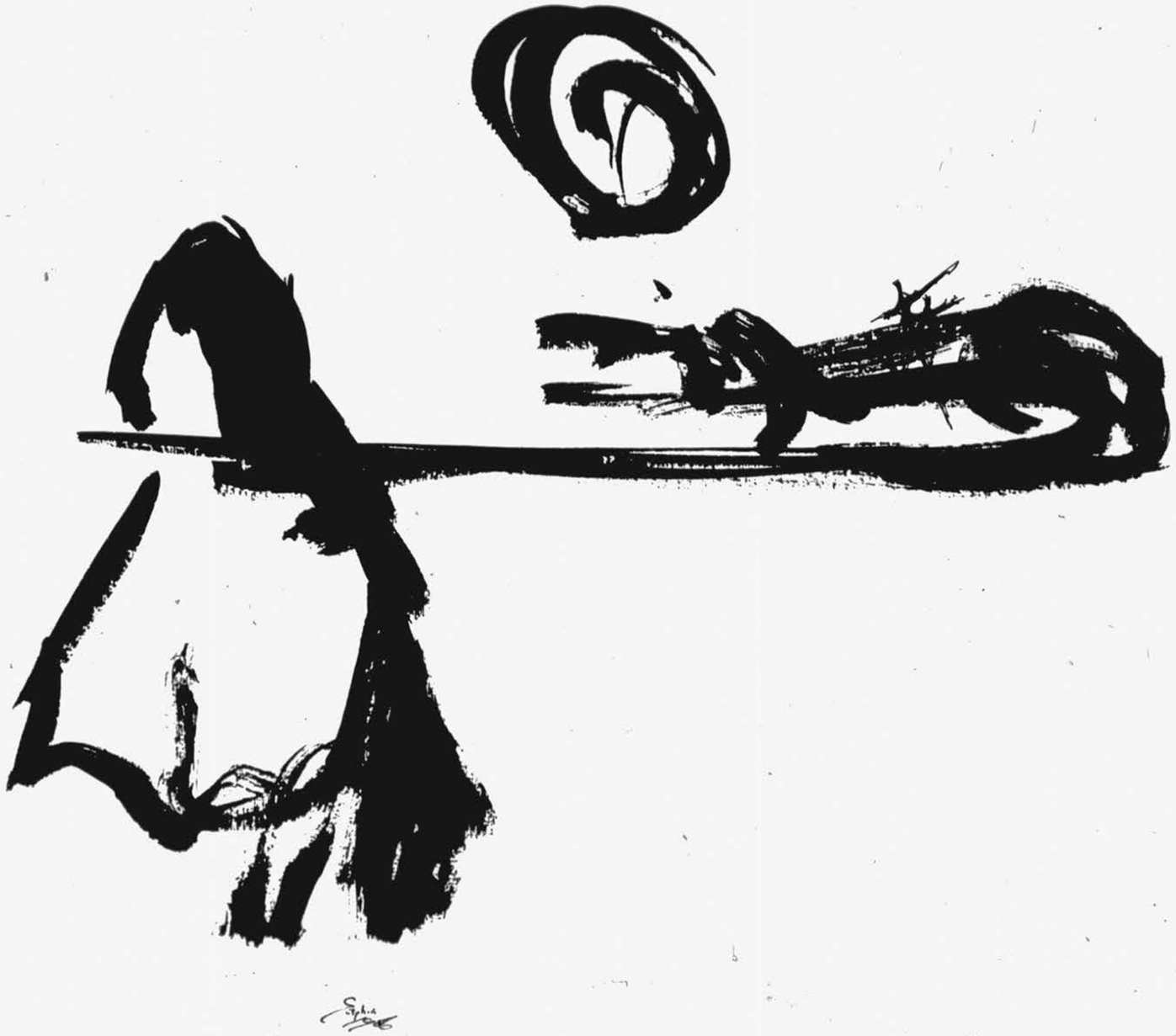
Prophet
Artists proof

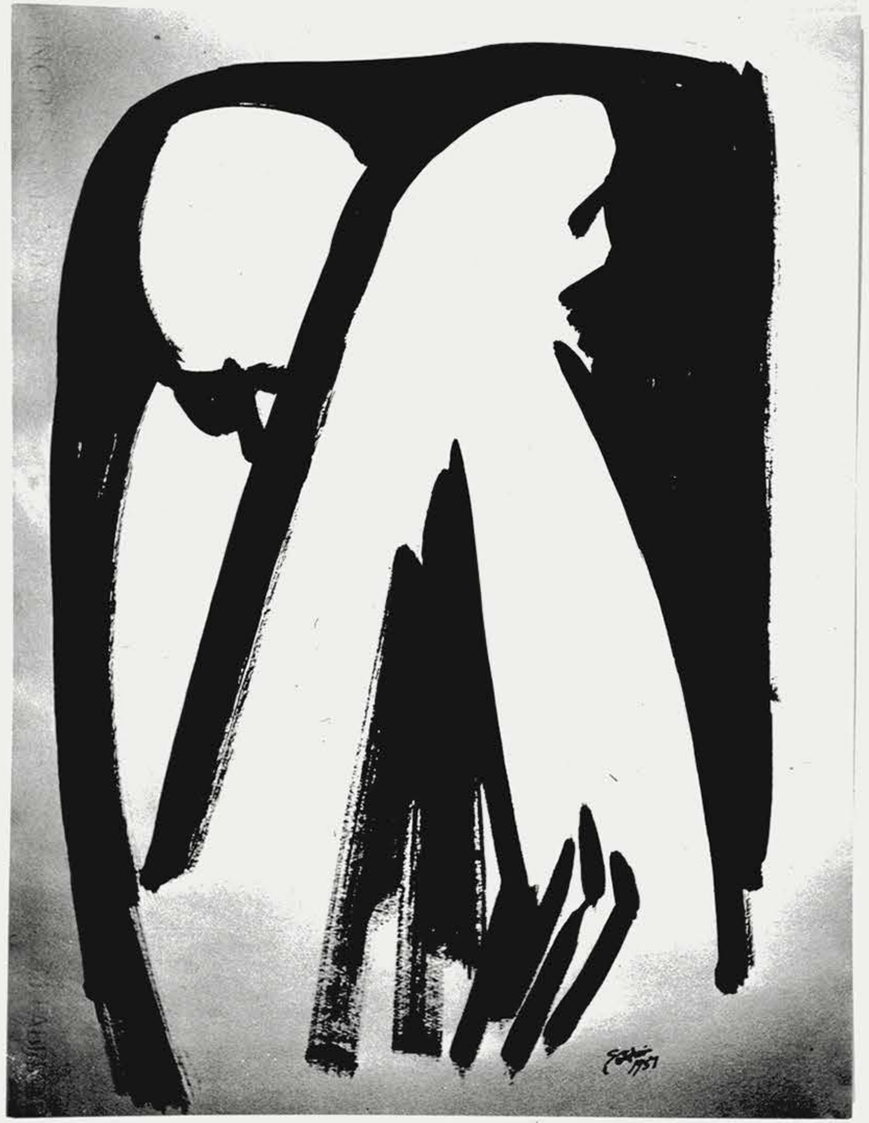
Drawings
Prints

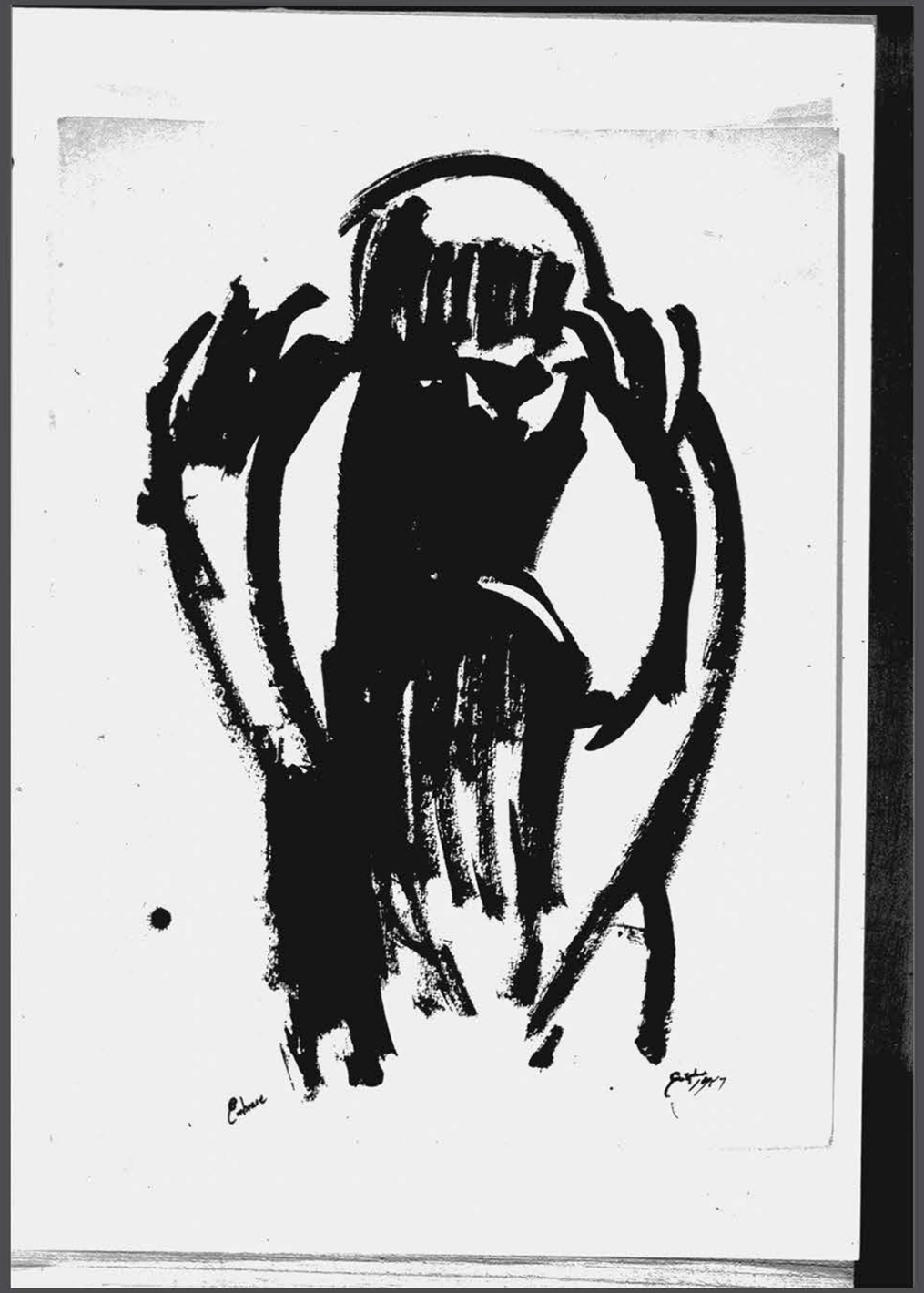
1956-58


Sutphin 76


Gutrhan
1956

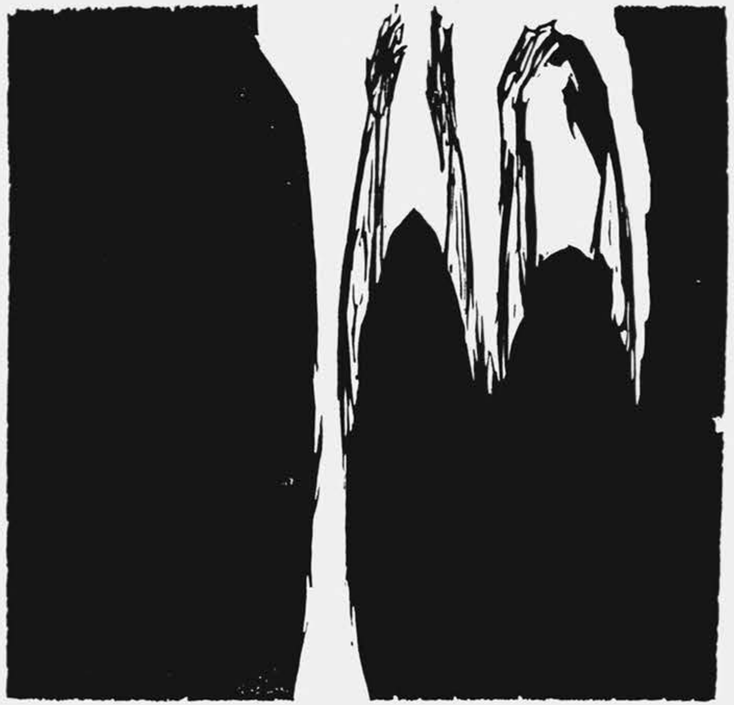




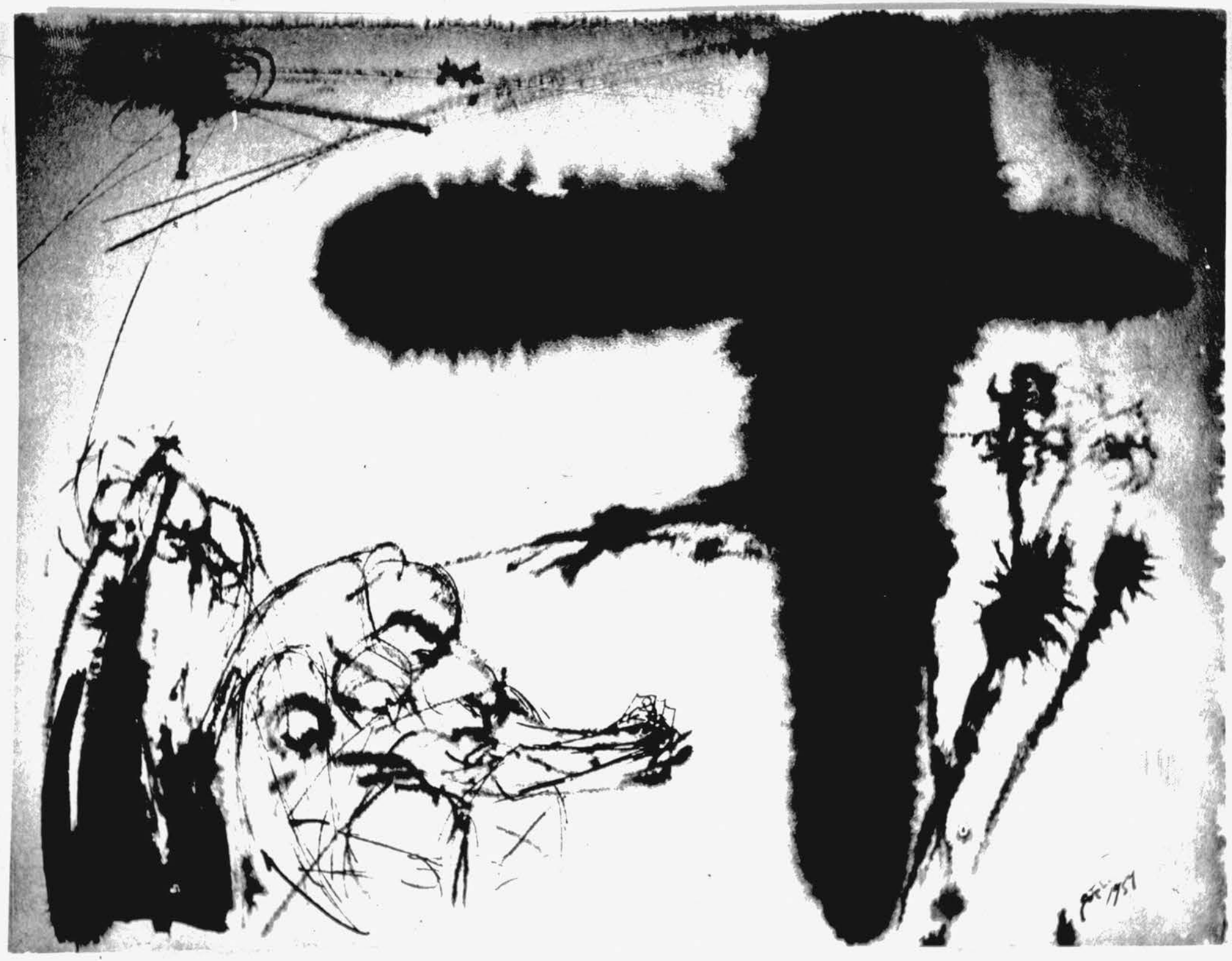


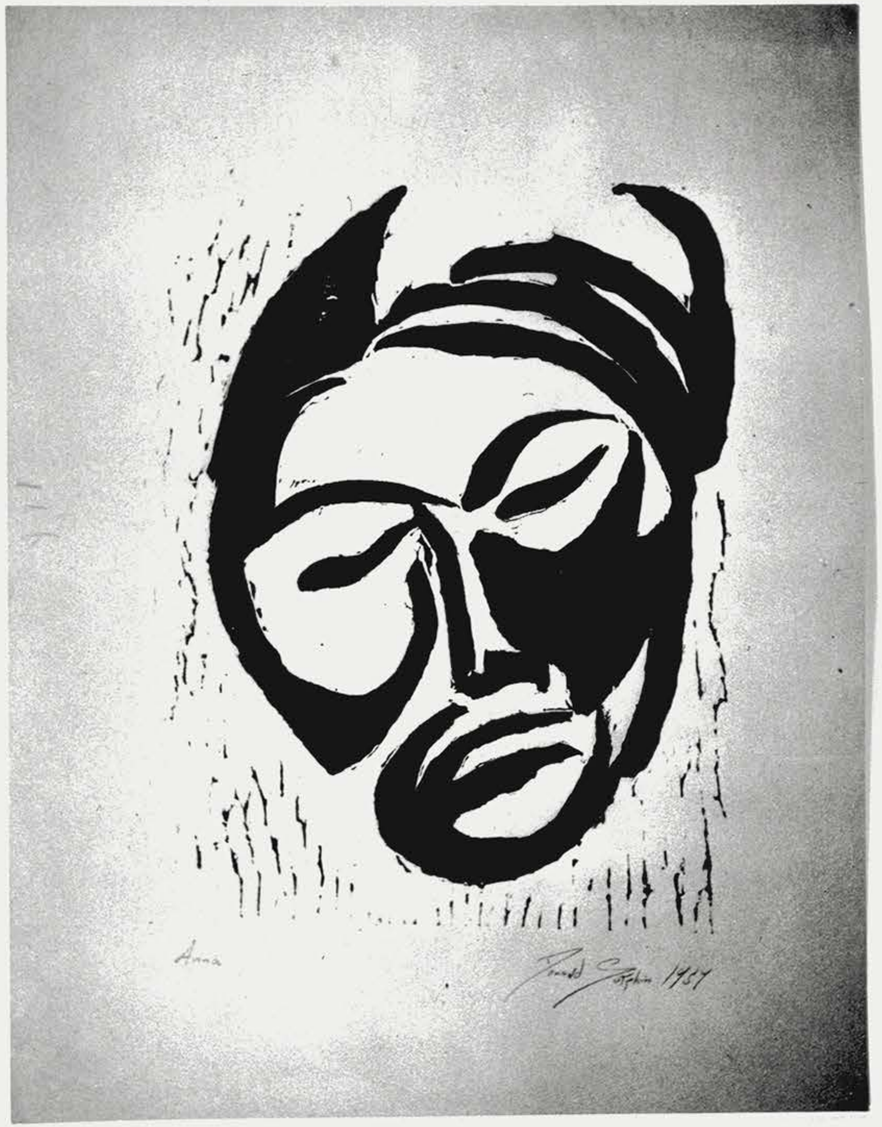
27/30

Donald Sutherlin 1955



"MEMORIES"
Collection of Mr. David Niven
Chateau d' Oex
Vand, Switzerland





The 7 SANTINI BROTHERS

SANTINI BROS., INC.
449 WEST 49TH STREET · NEW YORK 19, N.Y.
TEL. COlumbus 5-4800
CABLE ADDRESS "SEVSANTINI NEW YORK"
AGENTS UNITED VAN LINES

September 6, 1963

(4)

Mr. Donald S. Sutphin
Via Dei Bardi; 36
Firenze, Italy

Dear Mr. Sutphin:

Reference your letter of September 4, 1963, we are pleased to offer you the below information.

Miss D. Meltzer of the Meltzer Gallery 38 West 57th Street New York City requested us to ship you the package of prints now with Italian Customs. The package contains drawing etc: by you, that were on loan to her gallery and are now being returned to you.

We trust the above information will assist you in clearing the shipment and remain.

Yours very truly,

R. S. Sinko
Exhibition Coordinator

Via dei Bardi, 36
Florence (Italy)
September 9th, 1963

5

Miss D. Meltzer
The Meltzer Gallery
38 West 57th Street
New York 19, New York

Dear Miss Meltzer:

Last week I received notice from GONDRAND BROS (shippers here in Florence) that they had received, addressed to me, an air-freight COD package - containing my work; which was packed by SANTINI BROS. New York and shipped through Gondrand via REA Express.

There was no indication of who had authorised the sending of this package, and I was advised by GONDRAND that COD air-freight charges were Lit. 14,000 ($23.00), plus there would be duty charges to pay as well as Gondrand handling fees.

I have been advised by letter from Santini Bros. today that your gallery authorised the above air-freight shipment.

Naturally, if any gallery that has my work on consignment feels it cannot sell my work and wishes to return it to me; I am only too happy to have it returned; as I cannot afford to lose any unsold work.

However, I am absolutely flabbergasted as well as furious at the unbusiness-like and unauthorised manner in which you have returned this work. I have had no notice at all from your gallery advising me that you wished to return my work; nor have you at any time written, asking me how I would like this work returned.

No one in his right mind sends someone a package via air freight COD (the most expensive possible way to ship) without first asking the person to whom the package is directed whether they will accept said charges.

Your gallery is certainly aware of the problems of sending work in and out of a foreign country - and this knowledge should certainly make you refrain from sending shipments in this nonchalant, inconsiderate way - as you have done with the above shipment.

The only possible way I will accept charges on the return of my work is if it is sent via SEA PARCEL POST, marked "Printed Matter" NO VALUE. As I realise that you cannot send parcel post via COD - if you will advise me of the charges prior to returning my work via sea parcel post "Printed Matter - No Value", I will send you my check in that amount.

I am not accepting the air freight COD charges on this package, and am advising Gondrand Bros. today to return the package to sender.

I would appreciate an early reply from you.

CC: Gondrand

Simone — Via dei Bardi, 29 - Tel. 284 241 - Firenze - Italia

C.C.I.A.A. 109520 CABLE ADDRESS: PAVONE - FIRENZE

hilda Carmel Gallery,
82 East 10 Street
New York 3, N.Y.

NEW YORK, N.Y.
NOV 10
11-PM
1961

DONALD SUTPHIN
Via dei Renai,6
Firenze
Italia

AÉROGRAMME • PAR AVION

FIRST FOLD

SECOND FOLD

FIRENZE
4-5
13-XI
1961
CARRIJI-DISTRIB.

82 East 10 Street
New York 3, N.Y.

Dear Don:

Delighted to hear from you. Sorry I could not answer sooner.

Your woodcut "Line of the Red Horizon" has been chosen for the ART IN AMERICA exhibition. Framing was a requirement and Caroline Sankowsky was very cooperative and had it framed for me promptly. There will be a benefit opening for the Lighthouse for the Blind and the loan period is from December 6 to 23.

I will mail brochures of the other exhibitions in which you are included to your friend so that she can take them with her to Florence.

Glad to do this for you. Who knows, perhaps some day you will do something for me.

My very best wishes to you.

Sincerely,

Nelle Carmel

DIGTEN FLAP WELL AND APPLY PRESSURE TO SEAL

hilda Carmel Gallery

July 16, 1962

Dear Donald:

Enclosed is check for the woodcut.

It was bought by Miss Myrna Pollack of 991 President Street, Brooklyn, New York. I showed her the brochure you left me (woodcut with red sun). She would like to have one, so either way you like, you send it to me and I'll mail it to her or you can send it directly to her.

Referring back to the Croton Show in May, it was reviewed by Reginald Rowe in the Croton Harmon News. You were mentioned as follows:

.....Among the graphics I liked Ethel Stein's drawings, especially her "Drawing 1" ..... and Donald Sutphin's moody black and white woodcut "Among Us Who Wait."

All is well in the gallery. Am having some wonderful exhibitions next season.

Send me some brochures of your coming exhibition. The very best of luck to you.

Sincerely,

Hilda Carmel

Enc.

82 East 10 Street, New York City 3 GR 3-1185

Miss. Emily Francis
Collectors of American Art Inc.
I9 East 71st. Street
New York, 21 , New York.

November 3 I961

Dear Miss. Francis :

I have just recieved a telagram from Miss. Sankowsky in New York saying not to send my edition of prints.

If I recall there was no mention by you of a jury that met in the middle of October and you kept my portfolio overnight to show the work to your board which you said was meeting that evening. After discussing it the next day it was agreed I would send you a proof after I arrived back in Italy. A proof was sent on Oct16, to arrive about the 20th. Also a seperate letter mailed. With no reply, and if they were to be delivered anywhere near on time, I started printing. The edition was compleated and the first fifty sent to Miss. Sankowsky for delivery. Between the 21st of Oct. and the 31st there was time for a reply from you, a reply which should not have come thru a third party.

I feel that an honest "NO" on delivery of the proof could have been acceptable. No reply inexcuseable.

Sincerely yours,

Donald S. Sutphin

~~COLLECTORS OF AMERICAN ART INC~~
19 East 71

New York 21, New York

NEW YORK N.Y.
NOV 28
12-PM
1961

MAIL EARLY FOR CHRISTMAS

US POSTAGE 4¢ AIR MAIL

Mr. Donald S. Sutphin
Via dei Renai 6
Florence, Italy

FIRST FOLD

SECOND FOLD

AÉROGRAMME PAR AVION

FIRENZE
CARRIERE DISTRIB.
1961

COLLECTORS OF AMERICAN ART INC
19 E. 71, NYC 21

November 28, 1961

Mr. Donald S. Sutphin
Via dei Renai 6
Florence, Italy

Dear Mr. Sutphin:

We pause in our wildly busy period to tell you that we like your print very much, but entirely misunderstood when you said you were sending a second proof — thinking you meant a second one which we were to see before making our choice.

So the only thing for us to do now is to put off the purchase until next year. Just as soon as we can get started on the 1962 purchases - about February or March - we will get in touch with you and ask for delivery of the edition. If, out of working hard on another rush, we have not contacted you by then, please write and then we will ask for delivery of the edition. When the edition is received here we will send your check.

All good wishes for a happy holiday.

Cordially,

Emily A. Francis per HS

Emily A. Francis

Initialed / Not signed

FOLD
MOISTEN

LAP WELL AND APPLY PRESSURE TO SEAL

Via dei Renai, 6
Florence
March 19th, 1962

Miss Emily A. Francis
Collectors of American Art, Inc.
19 East 71st Street
New York 21, New York

Dear Miss Francis:

Thank you for your letter of March 14th.

I am pleased to hear that you still want the edition of my color print "THE DUOMO." And I am certainly still interested in doing it for you.

The edition was to be 110 prints at the price of $150.00 for this complete edition.

I have already printed half of the edition, and as soon as I have a confirmation back from you, I'll complete the printing. Please advise me too what date you would like delivery in New York of this edition - and I'll mail the prints off accordingly.

Please keep the proof of this print that you have now in the gallery, as the Italian Customs' red-tape involved in having it returned to Italy is not worth the effort involved for a print!

Again, thank you for your interest. I look forward to hearing from you again soon.

Very truly yours,

Donald Sutphin

14 March 1962

Dear Mr. Sutphin:

I wonder if you still have the print called "The Duomo and Giottes Tower"? You did this with the idea of doing an edition for "Collectors" and if you still have it we would be delighted to have it for the 1962 Distribution. The misunderstanding of last year is not worth going into. We must have misread your letter. Anyhow, we like it very much and this letter is just to be sure that you are at the same address and still wish to do it for us.

We had an extremely fine collection last year. When we get the bulletin (its going to the printer in a week or so) we will send you one. You will probably want your sample print back but I will wait until I hear from you. It would be a great shame to have it go astray.

There has been a change in our office and I can find no record of what we promised you for this edition. Please mention that too in the letter which I hope to receive from you as soon as possible.

I hope that all is going well with you.

Cordially,

Emily A. Francis

EMILY A. FRANCIS
President
Collectors of American Art
Inc.

Mr. Donald Sutphin
Apt. 1
Berkeley
California

MOVING RAY • ENNAYCOMA

Collectors of American Art
Inc.
Fifth Floor
New York 22, New York
Please Forward

March 23, 1962

Dear Mr. Sutphin:

I'm glad to have your letter and suggest that you send the edition just as soon as it's ready because as soon as we get a few together we will hang them in a group in the board room to show people what they are liable to get in the distribution of 1962. We have your biography but let us know if you want to add anything later this year. We've had a very satisfactory season so far as the quality of the exhibitions go but sales do not seem to me to be as good as they were last year.

With Regards.

Cordially,

Emily A. Francis

EMILY A. FRANCIS, Pres.
Collectors of American Art, Inc.

EAF/js

P.S. What do you know of the Tonnelli Gallery (Romeo Tonnelli?) 8 Via Sant Andrea Milano, Italy

Please advise.

FOLD SIDES OVER AND THEN FOLD BOTTOM UP
MOISTEN FLAP WELL AND APPLY PRESSURE TO SEAL

April 4th, 1962

Miss Emily A. Francis
Collectors of American Art, Inc.
19 East 71st Street
New York 21, New York

Dear Miss Francis:

Thank you for your quick reply to my last letter. I mailed the first 50 prints of the DUOMO edition off to you yesterday via air parcel post.

The remaining 60 prints will be mailed off on April 15th.

I, personally, know nothing about the Milan Gallery. However, will ask around about it this week and if I come up with any information - will certainly let you know by the time I send off the remaing the prints.

Sincerely,

Donald Sutphin

April 14, 1962

Mr. Donald Sutphin
Via dei Renai, 6
Florence

ITALY

Dear Mr. Sutphin:

We were very happy to receive the 50 prints you sent which arrived in excellent order. We hope to get the second half very shortly plus the extra's which you spoke of. We're glad to have them this early and will put one up on view as soon as we get them matted.

With every good wish for your further success in Florence.

Cordially,

Emily A. Francis

EMILY A. FRANCIS, PRES.
COLLECTORS OF AMERICAN ART, INC.
19 East 71st St
NY 21

FOLD SIDES OVER AND THEN FOLD BOTTOM UP
MOISTEN FLAP WELL AND APPLY PRESSURE TO SEAL

April 19, 1962

Dear Miss Francis:

I'm glad to hear that the first half of the edition arrived in good order, and I trust that by now the next sixty prints have arrived too (and I hope in equally good shape!).

As far as any more recent additions to my biography - they are all in the future: I will be having a one-man show of my paintings here in Florence at the Tornabuoni Gallery in September - and a one man print show at Wooster College (Wooster, Ohio) in either Fall of this year or spring of '63 (final arrangements being set now).

I have just had the good fortune of selling a painting to Mr. Alfred Hunt of Pittsburgh who I understand has a very fine collection. And so for the moment all is going very well.

Am afraid the Milan gallery you asked about is an unknown quantity to everyone I've spoken to here (including a Florence gallery owner). Sorry I can't be of any help to you in this regard.

I hope you have had a very good season.

Sincerely,

Donald Sutphin

Via dei Renai, 6
Firenze
May 26th, 1962

Miss Emily A. Francis
Collectors of American Art, Inc.
19 East 71st Street
New York 21, New York

Dear Miss Francis:

Have just referred back to my last letter to you, and notice with surprise that it was sent April 19th - more than a month ago and I still have had no reply from you.

Although I realise how busy you must be, I would apapreciate your advising me at your earliest convenience of the safe arrival at your gallery of the second half of the edition of my DUOMO print.

I also sent you on the 19th my bill for this edition in the amount of $150.00, which check I have been counting on receiving during the month but to date it has not arrived either. I trust there has been no lost mail from either side of the atlantic --- and I'm looking forward to an early reply from you.

Yours sincerely,

Donald Sutphin

COLLECTORS OF AMERICAN ART, Inc.

A non-profit membership organization to promote ownership of paintings, sculpture and graphic arts by living American artists.

19 EAST 71ST STREET, NEW YORK 21, N. Y. - YUkon 8-0771

May 25, 1962

Paid 7/55.

Mr. Donald Sutphin
Via dei Renai, 6
Florence
ITALY

Dear Mr. Sutphin:

Our apologies for the delay in sending you this check. Every one has been sick around here or in trouble of some sort. At last we have this check written and signed by the Treasurer.

We like your print very much indeed and we'll shortly have it matted and on view. I wish you could get over for our distribution on December 11th but unless you are having a Christmas vacation at that time we can scarcely expect to see you but you will be missing a gay party at the Vanderbilt Hotel and you will be missing your name called 100 times.

I hope anytime your in the country you will drop in and see us.

Again apologies for the delay.

CORDIALLY,

Emily A. Francis

EMILY A. FRANCIS, PRESIDENT
COLLECTORS OF AMERICAN ART, INC.

EAF/js

Encl: Check # 1779, May 19 1962, $150.00

TELEPHONE
ATLANTIC 1-4545

ALFRED M. HUNT
1501 ALCOA BUILDING
PITTSBURGH 19, PENNSYLVANIA

April 6, 1962

Mr. Donald Sutphin
Via dei Renai, 6
Firenze, Italy

Dear Donald:

Thank you for your letter of March 19, 1962, which arrived just about the time I got back from my trip to Greece. We had a wonderful time there although it was really a couple of months too early for the best weather. I hope that Paul has told you quite a bit about it.

I am delighted that you are preparing to send to me your picture "Little Girl in the Moonlight". I enclose with this letter my personal check in the amount of $280.00, which includes the price of the painting, plus air freight to Pittsburgh. Please send it to me at the following address:

Alfred M. Hunt
4875 Ellsworth Avenue
Pittsburgh 13, Pennsylvania

Actually things here in the office were in very good shape and I am getting through my correspondence rather rapidly.

I should love to return to Florence one day and hope that it will be possible. I understand that your wedding date has been set and I wish that I could be there for the occasion. Unfortunately, such is not possible but I send you and Caroline my best wishes for much happiness. I think it is a wonderful match!

Best regards to both of you.

Very sincerely yours,

Alfred

Enclosure

I assume the picture comes in, duty free.

Villetta Maria
Via Ugo Foscolo 74
Firenze

Dear Don,

I'm sorry not to have been at your opening; but I was out of town and have just returned. Just as soon as I've gotten rid of a bad cold, I shall descend into town; and the first stop will be at the Galleria.

All best — Doris

28 Sept. '60.

Villa Rena
Via Ugo Foscolo 72
Firenze

Dear Don,

Piero probably told you that I have decided to acquire your lovely painting, and thank you for making it a price that fits in with my animal allowances.

One thing, though: I like the frame very much; but not those arcules scratches. Could you come by Tuesday the 11th at 5:30, with your wife, for a drink? Then you could tell me what kind of preparation (that has no varnish in it – this stuff shines) to get in that color gray you have, that I can paint over the area that has the scratches. I guess I just (1) aesthetically feel nothing else is needed but a frame – the right one – and the right color; (2) that any doodling that goes into extra sensory or tactile experiences

is, for me at least, not "cricket".
You remember what Klee & Gabor
wrote about such things. . . —

Since I have no phone, if
that day and hour is no good, just
send a postal card. But I hope you
can make it.

All best,

Dan V.

1 December
1962

Via dei Renai, 6
Firenze
March 10th, 1962

Mr. Donald R. MacKenzie
Department of Art
College of Wooster
Wooster, Ohio

Dear Mr. MacKenzie:

Thank you so much for your letter of March 2nd. I'm very pleased to hear that there is the possibility of my having an exhibition at Wooster. I'm only sorry that nothing could have been worked out for this winter. However, in true Italian fashion -- it took all this time to find out who you were, and where you were!

I am in full agreement that a One, or Two-Man Show would be of more value to me at this time. And if agreeable to you, I'd like to start making arrangements for such a show at whatever date you suggest --- either this coming Fall or in the Spring of '63.

I spoke with the Gallery Tornabuoni this morning, and feel that it will be better for both of us if I deal with you directly. The work can be made up well in advance and I will have it taken care of in any way the College wishes it to be done.

A great number of my prints (most of which you will have seen at the Gallery Tornabuoni) are already in the States in New York City and could be sent directly from there - already matted which makes life much easier. Any supplementary work I would send directly from Florence.

There is one print in particular which I would be most anxious to show. However, I would only send it if your facilities will permit it to be hung. It is 8' 6" vertically and should be hung so that it is about four feet off the floor. I will send along a photograph of this print should there be the chance of showing it.

I would appreciate your letting me know what arrangements you make for your exhibitions, and any pertinent information I should have so that I can start thinking ahead...and make up a selection of prints from which you could choose a show.

Thank you again for your letter. I look forward to hearing from you in the near future.

Sincerely,

Donald Sutphin

THE COLLEGE OF WOOSTER
WOOSTER, OHIO
DEPARTMENT OF ART

March 2, 1962

Mr. Donald S. Sutphin
Via Dei Renai 6
Firenzi, Italy

Dear Mr. Sutphin:

I am sorry to have delayed so long in answering your letter but this is our busy time of year.

The print which we purchased from Galleria Tornabuoni was "We Who Contemplate Our Future" 2/100.

At the time of the purchase I talked to the director of the gallery about the possibility of giving you a one man show sometime this year. Since we usually book our exhibitions about one year ahead, the earliest date we would have available would be in late autumn of this year or spring of 1963. I am hopeful that we can arrange a show of Italian painting during this same general period which might facilitate the shipment of your prints. From the point of view of sales, participation in our December exhibition, which includes many artists in different media, would be most profitable for you. However, from the point of view of publicity an individual or a two man show at another time would be better.

Please write me if you are interested in either possibility and I will see what we can arrange.

I will be writing Galleria Tornabuoni in the near future and if you have no objections will mention these possibilities to them. I will wait until I hear from you before writing them.

Sincerely yours,

Donald R. MacKenzie

Donald R. MacKenzie
Chairman

DRM:wj

LITTLE GALLERY FRAME SHOP

5002 State Line, Shawnee Mission, Kansas
~~2100 West 75th Street Kansas City 15, Mo.~~

August 14, 1963

Donald S. Sutphin
Via Dei Bardi 36
Florence, Italy

Dear Mr. Sutphin:

Thank you for your letter and photographs of August 2. I quite agree that if we are merely to use a wood cut in the mailing piece it would be best to take one already extant. However, I was thinking more in terms of an exhibition poster. The poster to be perhaps 18"x24" total and merely an illustration with your name, the name of the gallery, and the dates. This is something that is very commonly done in Europe, but hardly ever seen in this country today. It may sound like a gimmick, but we need to do something out of the ordinary in order to intrigue the people of the area. Attracting the people to a gallery featuring a name they have never heard of is in itself difficult. Since we must schedule a show sometime after the first of the year and probably before March of 1964, we do have three or four months to play around with the ideas and I hope you will do so.

You mentioned paintings in your letter and, of course, I have never seen any. But, it might be well to have four, five or six for the show to sweeten the pie. In the states and particularly in the middle west, it is difficult to get very many people terribly intrigued about graphics alone and it would help greatly if we could show some oils also. These could be shipped by surface since we are not struggling with time and framed over here rather than by you.

LITTLE GALLERY FRAME SHOP

5002 State Line, Shawnee Mission, Kansas
~~2100 West 75th Street Kansas City 15, Mo.~~

All in all, we would like to make the show a memorable one. One that would be of value to your biography. I look forward to hearing from you in the near future.

Sincerely,

William M. Howell

WMH:cg

D.S.S. copy

Via dei Bardi, 36

Florence, Italy
February 9th, 1964

Mr. William Howell
The Little Gallery
5002 State Line
Shawnee Mission, Kansas

Dear Mr. Howell:

I've kept expecting these past months to have some definite word from you regarding my show. But no letter has arrived. Today, going over my correspondence with you, I realized with somewhat of a shock that my last letter from you was dated August 14th.

Please - what gives? It's now almost the middle of February and no word from you as to the dates of the show. May I please have the dates of the show by return mail? Also, answers to the following questions - so that I can go ahead with the poster:

1. Dates of show
2. Exact information that you wish to be printed on poster (i.e. name of gallery only?
   or
   gallery name/plus address, etc. etc.)
3. If you want the name of your gallery to be typed in the same type-set that appears on your stationery; will you send me the cliche or should I go ahead and have one made up here?

Further, I have had no reaction from you on the photographs of the paintings I sent you in August (7 photographs). Do you want to show any of these? I know it's difficult to choose from black-&-white photos; but I hope they showed enough for you to be able to choose.

Will you want my large print: Title: "1956"
size: (approx) 7 feet high x 30" wide ??
Total number of edition = 5 prints

All of the above information I'd appreciate having by return mail. However, as I'm sure you'll understand - my current real worry is - is there going to be a show? Or isn't there? Please let me hear.

Also, what's been happening to the 43 pieces (5 drawings & 38 prints) that you've had in your possession since May 18th, 1963. Any sales yet? I do hope they just haven't been sitting in storage these last nine months. Because, naturally, if there have been any sales - & you want a sold print replaced for the show -- I can send one off to you whenever you want it.

Looking forward to hearing from you very soon.

Sincerely,

Donald Sutphin

February 13, 1964

Dear Don,

I just talked with Bill Howell and he says your show is set to run from May 3 - 30 and that he will write to you the first of next week. He also said that his father-in-law had died and that this was in part the reason for his delay in writing.

Glad to hear that Pavone and you are doing well. Did you know that the last two batches of parchment were thin rather than thick? I still prefer the thick but the thin is also fine so long as you were not under the impression that you were paying for thick. Thick, thin , thick, thick, thin..... Were you?

My own plans regarding when I will be in New York are still up in the air.

Obviously we will welcome the arrival of any prints you wish to keep with us.

Bill

Via dei Bardi, 36
Florence, Italy
May 4th, 1964

Mr. William Howell
Little Gallery
5002 State Line
Shawnee Mission, Kansas

Dear Mr. Howell:

As I have had no direct word from either you or your gallery since August 14th, 1963, I have contracted with other galleries for showings of my paintings later this spring and in the early Fall.

Again, not having heard from you directly in all this time, I can only assume that you have taken on other projects and/or lost interest in having my print show.

My work (5 drawings and thirty-eight prints) will have been at your gallery for a year on May 18th of this month. On May 18th I will re-call this work from your gallery. I will be in touch with you directly before that time with instructions as to the consignment of my work.

Very truly yours,

Donald S. Sutphin

Fulvi's copy

COPY

correspondence with the painter, William Fuhri

December 18, 1962

Dear Don and Caroline,

The parchment arrived several months ago. Many, many thanks - please forgive me for not mentioning this earlier. I think that you already know how much its arrival meant to me. Thank you!

It always seems a little silly to me for a woman - married or not - to be congratulated on becoming pregnant: sort of like congratulating a small child on the fact that, while eating his sucker, he managed to drip it all over himself. In fact our "sucker's drippings" is right this minute screaming like hell. Still, our congratulations! I particularly salute your optimism but suggest you consider at least the possibility of a Flora... for you must know (don't you ?) that both boys and girls can come from such a "situation".

Our son's name is Andrew Bury Fuhri and he can crawl backwards and forwards, eat from the dog's food bowl and - most spectacularly - put his foot in his mouth.

How fortunate you are to be spending Christmas outside the United States. Here all has belonged to the merchants for FOUR MONTHS. At first I decided not to recognize the affair at all. Then I decided to send one gift - a box of writing paper to my great aunt (who will no doubt receive at least 10 such gifts) . Well one thing led to another and finally I decided to make an instructive contribution... by returning all the Christmas cards we receive to the sender with a brief note of criticism: something like "the damn angel is too sentimental" or "incredibly insipid blue". Incidentally don't hesitate to send your Christmas card along.

Wally's experience sounds horrible. DID "THEY" CONVERT HIM ?

Don, obviously nothing really can be told from a photograph but my impression of the photograph "Tricycle" is that it is a sensitively constructed work which weds convincingly the smaller, more whimsical, shapes to the larger mass. The space, at least in the photo, you seem to have given and then taken away. I like it. I still hold the opinion that the greater challenge rests with the human figure and that you, who can handle it so well on occasion, should pursue it.

Recently I had a drawing in the "Humanists of the 60'S" show at the New School Art Center - a show of prints, drawing and sculpture which had all the "older fellows" and which drew great reviews: surprising since it was a show which placed the accent on the figure. At present I have a show of drawings at Grinnell College (where I graduated) and am in a three-man show at the Kansas City Art Institute along with Philip Pearlstein and an instructor at the school. Incidentally I know I can get you a show here if you want one. The only problem will be framing. However I should warn you that Kansas City people generally do not buy art. Still I think you should consider it.

Again thank you for the parchment (and for all the news). Please give our best to Wally and Ross. Right now I must "correct" more Christmas cards and then go to my studio.

Flora joins me in sending love and best wishes for 1963 (Please let us know when 'little Flora' arrives).

Bill

November 15, 1963

Dear Don,

Please forgive me for not have written sooner. I have felt as if I used up all my available free time in one burst by spending a month in Australia. The only letter writing I've done at all has ~~is~~ been an occasional exchange with World House.

I received the insurance papers on the parchment and imagine it will arrive shortly. You are really kind to handle this for me!

Plans are now in the making for a Fuhri show at the W.H. sometime in either February of March and I am tentatively planning to go to New York for the opening (assuming that I can scrape together the cash). My last conversation with Bill Howell indicated that your show with him will be sometime in April or May. If it should turn out that our two shows do not conflict I thought I would take 20-30 of your prints that Howell has one hand back East with me and see if I can stir up some action for you. It may be of course that I will not be able to make the trip or that I will be only able to stay a day or two and so not have time to take your work around. Still something might come of this idea. One thing at least is certain. If I am able to make the trip I will ~~XXXXXXXX~~ be able to present your work to the W.H. in glowing terms. If I go and if it turns out that our shows are at the same time you might want to send me 10-20 prints to take with me. In any event I will write as soon as I know my plans.

Our second son, Mark Konrad Fuhri, arrived the 5th of this month. Mother and child are doing great but I am a little under the weather. Three meals a day, attending to the dog, washing, shopping... I am going to nominate myself for the housewife of the week award. The appalling thing is that Mark looks just exactly like my father-in-law. This may make discipline a problem in years to come.

Time to fix lunch. Will let you know about New York as soon as possible. You might tell Bob and Anna Maria the next time you see them that Fiona want into the delivery room having, as alternate name, ~~Mark and~~ Anna Maria.

Hope all goes well,

Bill

July 12, 1963

Dear Don,

I was of course very glad to hear that the first shipment of parchment is on its way. Have you tested any ? I like it because you can search indefinitely for your line, but then for someone like yourself, who generally works with little margin for mistakes, there may be little appeal.

Several days ago I was in Howell's gallery and he suggested that you might like to design your own announcement. The inclosed Baskin announcement representsthe largest mailing size. This means that any size larger which might be folded down to its size would be acceptable. If you should not want to bother then no doubt Howell can work something up around a reproduction of one of the prints he has on hand.

It is good to know that your XXXXX vacation was successful. Do you ever think of visiting the U.S.?

Earlier this summer I took some slides to send my gallery and I plan to take another batch soon to send to Fiona's parents. When I do I will take several extras and send them to you.

Incidentally did I mention that Howell's wife marveled at the added dimension each year brought to your work.

our love to Caroline,

Bill

A nice thing for 'a gallery person' to say, I thought

March 29, 1964

Dear Don and Caroline,

I don't remember how much of my situation I explained in my last letter. The main thing for the past 3 months has been that World House and I have been slightly at odds over my contract with them. Because of this I couldn't do a damn thing for either of us. Now things have crystalized. I will be having a big show of drawings and pastels with Maxwell Galleries in San Francisco this May while planning a large show of oils for W.H. in '65. As I don't plan on going to New York before my next show there I can't help you in New York for a while but as soon as my San Francisco show is over I will take (with your permission) some of your prints from Howell and send them to Maxwell and see if they will offer a show. From a telephone conversation with Howell yesterday I gather that you are showing with him from May 3 - May 30, so this should work out fine. Is this alright? There is of course no way of guessing Maxwell's reaction to your work. The man himself is, or so he seemed to me, simply an incredibly successful business man but his director is a woman who definitely likes the strong rather than decorative. The arrangement I have for the show is that the gallery gets 40% and they pay all costs attendant upon the exhibition... including shipping both ways, the catalogue and mailing costs. I imagine that any offer they might make to you would be the same.

I am sorry I have been of so little use to you. I should think however that now the pattern will change. Please don't hestiate to use me for a clearing house in the states.

My work is just beginning to reach a significant point, the first since my return to the states,,,,,.... I hope all goes well with you.

Fiona joins in sending best wishes,

Bill

April 18, 1964

Dear Don,

Your letter arrived today but at the moment it is resting in a bag with baby supplies at our baby-sitter's. I will write this and then check it out when your letter and our baby return.

I have just talked with Howell. The bastard is as disorganized as one can be and if he didn't have one of the two decent galleries here I would have told him to forget the whole thing. He now says that he can't afford to put a show of just prints up; that he needs the paintings. Obvously the paintings aren't here... and just as obviously they won't get here by the 1st of May - because he never wrote you and in my conversation with him when I got the May date he didn't mention it.

My 22 - (May 23rd latest) in Shawnee Mission, Kansas (Kansas City) when I deliver the blurb I will let him know you will want 20 mailing pieces

Anyway here is how things stand. Your show will run from May 31st until the first or second week in July. This means that everything you want included in the show, including the large print and the paintings, should be shipped immediately. You might go so far as to check what ship they will go on so that I will have an idea of when they will arrive, and so that we will both know that they will arrive in time for the show.

Howell does not put out a brochure but he does put out a mailing piece which usually includes one or two reproductions and a blurb about the artist. This would go to the printer 2 weeks before the opening and would be mailed a week before the opening, for what it is worth. Howell suggested that I write the blurb in as mush as a few people here know my name and if this is alright with you either Fiona or myself will do this in my name. If this is agreeable please send us all background material, list of shows, reviews, everything which might be useful, and we will get on it. Also you might indicate, if you have a preference, what one or two prints you would like to see reproduced.

Posters generally aren't used here so unless you need a project it probably isn't worth it, for the only place it would be displayed would be in the gallery's window. Really it is a matter of whether or not you want to work your ass off knowing this. Personally I love Sutphin posters.

I should warn you that people generally don't buy here, and particularly they don't buy non-decorative pieces. However Howell is a good, New York kind of salesman and you should sell a few things. The main thing is that you will have a U.S. one-man behind you and that it will help when I try and work things out in the future. When this show is over, as I mentioned, I will contact my gallery in San Francsico and see if something can be worked there.

There is only one paper here and there is no way of telling whether or not it will record your show. A great drinking friend of mine used to be art-editor and its a shame he quit because the new editor is strickly part of the institution where as my friend liked the strong and gutty while deploring "the institution".

I am damned sorry about the mixup with Howell and will be very relieved the night your show finally opens. But then I will have the whole business to do over again for I am showing at his gallery later in the summer.

Please advise me when you have gotten off the paintings and know their estimated arrival date.

It was great to get your letter and to hear that not only were you and Caroline in England but that you had managed to get ONE. The sad thing of course it that when there are so damn many of them this ~~may appear~~ makes for a humble beginning. Keep up the good work.

Your talk of the cost of living in Italy almost indicated you might be thinking of a return. Any chance?

Will look forward to having your reaction to above - hope it is agreeable - I promise any future show I may arrange will not be this involved!!!

8316 Wyoming St.
K.C. 14, MO.

Our love to Caroline,

Bill

P.S. We hope to be in Calif. by '67. Perhaps you can join us. St. would be a great place to live.

E N D