"Mountain House" by George Bellows, at Burchfield Center

# Art of Buffalo 1920-30

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4/19/1970

## Burchfield Center Shows Work of 6 Artists

By D. K. WINEBRENNER
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ART in the Buffalo area, 1920-1930 is the subject of a new exhibit which will run through Sept. 27 at the Burchfield Center, Buffalo State College.

The exhibit features six people, in addition to Charles Burchfield, who were close friends and who either lived a large part of their lives in the Buffalo area or otherwise influenced artists who were working in the decades beginning in 1920.

George Bellows, like Burchfield, was born in Ohio and eventually came to New York State. He had a tremendous influence on Burchfield in his younger days, especially in getting his work recognized.

AS A JUDGE in a Cleveland show, Bellows was instrumental in getting the jury to admit Burchfield's unorthodox work and then to award it the first prize in the exhibit. They remained very close friends throughout the short life of Bellows, who died at 42.

Eugene Speicher was born in Buffalo and graduated from the school of the Buffalo Fine Arts Academy before attending the Art Students League in New York. There he became a friend of Bellows.

AMONG the well known people whose portraits were painted by Speicher was A. Conger Goodyear, early art collector who gave a great deal of support to the Albright-Knox Art Gallery and later helped found the Museum of Modern Art in New York City. This portrait is included as a tribute to Goodyear.

Edwin Dickinson, who was born in Seneca Falls and moved to Buffalo while quite young, attended the Buffalo schools. He became a realist painter in the academic tradition but later adopted some forms of surrealism.

FLORENCE Julia Bach, who taught for many years at the old Albright Art School, is included as a member of this group. The seventh member represented in the exhibition is the late Wilbur H. Porterfield, who is represented by 12 photographs.

Although he died in 1959 at the age of 86, his photos have continued to appear in the rotogravure section of The Courier-Express from 1921 to the present date.

# Burchfield Center to Open Display of Regional Art

"Art in the Buffalo Area: 1920-1930", an exhibit of 62 paintings, lithographs and photographs by six artists, will open tomorrow at 1 PM in the Burchfield Center, Rockwell Hall at Buffalo State University College.

The late Charles E. Burchfield, for whom the center is named, is represented with nine paintings from his wife's collection. Sixteen photographs by Wilbur H. Porterfield are on display, along with the work of Eugene Speicher, Florence J. Bach and Edwin Dickenson.

Buffalo was the native or adopted hometown of these artists, while George Bellows, whose lithographs are shown, was a close friend of Mr. Speicher.

The exhibit was previewed at a symposium on "American Life and Art" held Friday night in the center. Dr. John W. Strauss, vice president for administration and the arts at State University College at Purchase, N. Y., and Bernard Karpel, chief librarian of the Museum of Modern Art in New York were the main speakers.

Dr. Strauss and Mr. Karpel agreed that the center should be a repository for biographical material as well as the art of Charles E. Burchfield. His family has already provided 70 volumes of his private papers.

Others at the meeting called for a regional center of American art at Buffalo State, which would help new artists as well as exhibiting those already recognized.

Dr. Edna M. Lindemann is curator of the center.

Other contributors to the symposium were: Lucy Kostelanetz, museum associate with the New York State Council on the Arts; Conrad Hal Waddington, Albert Einstein, professor at State University of Buffalo; Paul G. Bulger, professor of education at State University of New York at Albany; Bruce D. Hooton, vice president of The Drawing Society of New York City and C. Arthur Burchfield, the artist's son and president of the Charles E. Burchfield Foundation.

# Study of Burchfield Proposed for Center

A hope that the Burchfield Center at Buffalo State College will be more than an art gallery, that it will become a center for study of all phases of the life of local artist Charles E. Burchfield, was expressed in the center Friday evening.

Bernard Karpel, chief librarian of the Museum of Modern Art, New York City, cited the availability of 70 volumes of Burchfield's papers, the cooperation of his family and the scenes here that Burchfield painted as a means to expand and intensify the study of Burchfield and American art and artists generally.

**Exhibition Opens**

"There is a general inadequacy of material on American artists of recent generations," he told a symposium on "American Life and Art" which opened an exhibition on "Art in the Buffalo Area 1920-30" in the Burchfield Center, Rockwell Hall.

Karpel said the combination of circumstances created "an extraordinary museum with extraordinary records. He said this could enable scholarly study as few Americans but many European artists had been studied.

He said too many "regional" artists like Burchfield were unknown and unrecognized because there was too little encouragement and too little opportunity for their study. Karpel called on the college to provide opportunities for other local artists to work and study there.

**Describes Meeting**

Dr. John W. Straus, vice president in charge of administration and the arts at Purchase, (N.Y.) State College, told the group, which included the artist's son, C. Arthur Burchfield, of his meeting with Charles Burchfield in October, 1941 while Straus was preparing a senior thesis at Harvard College on Burchfield.

Straus said the center "should be a representative collection of his works," but it also "should be a repository of all material concerning Charles Burchfield."

The exhibit opens Sunday. It will be open from 1 to 5 p.m. that day and every Sunday. It will be open from 8:30 a.m. to 4:30 p.m. Monday through Friday until Sept. 27.

C.E.Y 4/26/70

# Art Shows Overlap In Time, Style

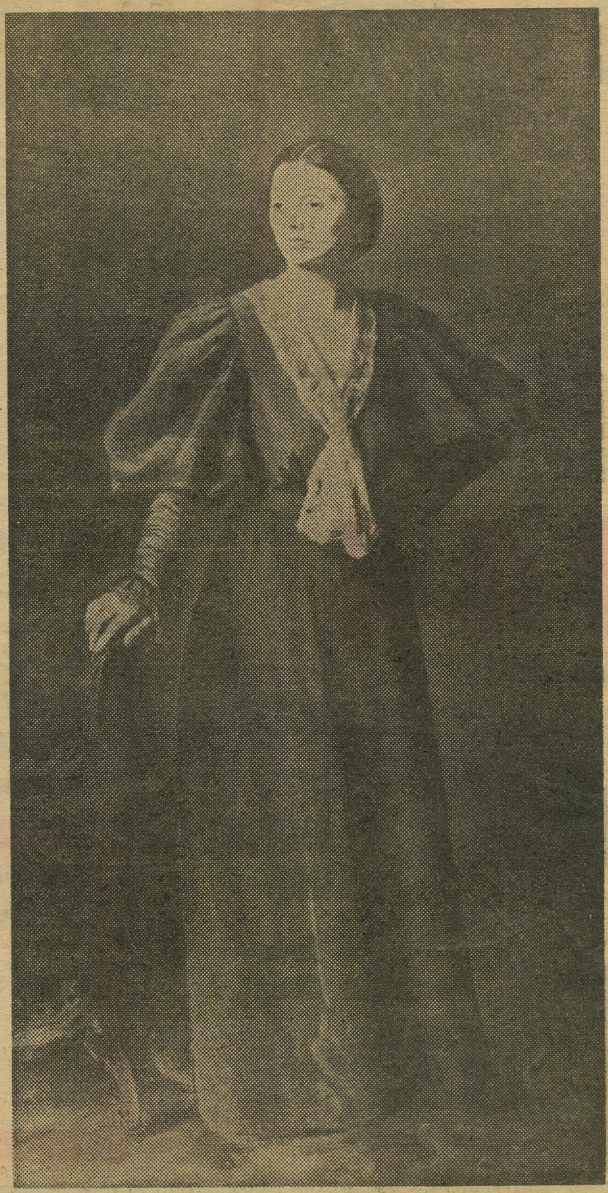
THIS IS another of those times when several important shows open on the heels of each other or overlap in such a way that the gallery buff is hard put to see them all.

We haven't seen the modular painting show at the Albright-Knox at this writing but you can take it in when you see the "Cool Realism" show there. You might like to compare the realism show in the Members' Gallery with the recent show at the Whitney, which was also "cool."

THEN YOU could walk across the street to the Burchfield Center and see the type of realism painted by Eugene Speicher, Florence Julia Bach, Edwin Dickinson and George Bellows in the 1920-1930 period. Or the realism caught by the camera of Wilbur Porterfield.

Admittedly, some of the cool realists of today's Manhattan artists do have skills, but does their work have the depth and subtleties, warmth and character of the early works shown in Rockwell Hall?

CHARLES Burchfield's work stands out from the realists shown with him because he resorted to distortion, abstraction, symbolism, and other devices in order to secure dramatic effects which emphasized visual and other characteristics he saw in his subjects which escaped others until he pointed them out. But once seen through his eyes, no scene—natural or man-made, is ever the same. D. K. W.



Katharine Cornell by Eugene Speicher