

Courier Express 2/3/72
Late Artist's WNY

A Window to World

By GRACE GODDARD

Paintings of Western New York by the late Charles Burchfield expressed his concept of the whole world around man and man's relationship to nature. Dr. Edna M. Lindemann told Twentieth Century Club members Wednesday.

Dr. Lindemann, whose talk was arranged by the club's Art Committee, is curator of the Charles Burchfield Center at Buffalo State College where she also is director of development and cultural affairs.

Artist and Viewer

"We've got to 'know' our Western New York to experience the profound emotion and drama of its scenes as Mr. Burchfield did," she told club members. "He agonized over many of his paintings and I wonder if this is not also true of those who view them. Is the viewer exempt from the painter's agonies in seeking to represent in them the perfection he sees?"

"There's nothing commonplace (in his work)," she continued. "We who might not seek to really feel the beauty of our area are the ones who are 'commonplace.'"

Dr. Lindemann expressed sadness that many of the sites Burchfield loved and memorialized in his work are being altered by what she termed "the pollution of thruway and changing road routes and by fire and construction of buildings that hide the green fields." She cited the new waterfront development that necessitated the leveling of the old Victorian houses the Gardenville artist loved to paint.

'Big Woods' Still Stand

"But, thank God, the 'big woods' Burchfield loved in Zoar Valley are still intact," Dr. Lindemann said.

She also pointed out that Mr. Burchfield's journals are statements of the keen observations of a highly creative man who

sees and grapples with the mundane in a way that sets heart and soul afire. She added that Mr. Burchfield, during the declining years of his illustrious life, once said:

"If I could be assured of good physical condition and a sound mind, I would ask for another half-century to crystallize the ideas fermenting in my brain."

Tribute Quoted

Dr. Lindemann quoted Dr. D. Kenneth Winebrenner, also on the art faculty at Buffalo State, who wrote as a tribute to the artist the day after his death:

"Simple in his habits and humble like the least of nature's subjects, he found identity and beauty in the commonplace. . . In speaking of the glory of Heaven, Charles Burchfield once said that he could not imagine anything more beautiful than this earth."

BUFFALO EVENING NEWS 2/2/72

Artist Pursued Life and Nature, Curator Says

Charles Burchfield acknowledged that there was a fourth period in his painting, members of the Twentieth Century Club heard today before a luncheon in the clubrooms on Delaware Ave.

Dr. Edna M. Lindemann, curator of the Charles Burchfield Center in Buffalo State University College, said in 1966 the artist wrote of the "emergence of a semi or almost complete extraction."

"This is not to be confused with the school of extraction but rather it is a conventionalization of nature and moods into abstract forms, born of the conscious aim that he worked on throughout his years," she said.

Dr. Lindemann showed a film of Burchfield's Golden Year exhibition in 1965 in Arizona and quoted from the text of a catalog written by the artist.

"It was evident in my earliest years that I was destined to be an artist . . . I was, in fact, using watercolor before I went to first grade," the artist wrote.

"This is the crux of Burchfield — the man and the painter," she said. "His work is from life and nature and his life with nature, resulting in his own self-devised formula for reducing sunlight and the world around him to his symbols."

The speaker was presented by the club's Art Committee, with Mrs. R. Eugene Burnham chairman and Mrs. Joseph L. Cleveland co-chairman.

Burchfield Center**Patteran Art Show Lacks Innovation**

By JEAN REEVES

The Patteran Artists, Buffalo's strongest association of artists — professionally, that is — are holding forth until Feb. 6 in the Burchfield Center at Buffalo State University College.

While I would not say this is one of the organization's most dazzling shows, it has been installed in an unusually attractive way with lots of space to saunter about in and with sensitivity to color and shape.

Exhibition co-chairmen Seymour Drumlevitch and Roland Wise acquitted themselves honorably. Show hours are 10-4:30 daily (closed Saturday) and 1-5 Sundays.

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JUDGING BY this exhibition, there is a minimum of experimentation going on among these artists. And they are judged to be our best, many associated with the faculties of local colleges and universities and some having national exposure from time to time.

Generally, the Patteran Artists are working in their familiar styles and on familiar themes or subjects. Among these we would number Drumlevitch, pursuing his collage variations on a Book of Kells manuscript (His title is right clever), "Second Codex of the Kells' Angels", his wife, Harriet Greif, continuing with her "Ciao Leonardo" series of mixed media drawings; Roland Wise, retaining his customary soft-hued palette although branching out into figure work more with his acrylic, "Ilya Bolotowsky," based, but not too realistically on a likeness of that veteran abstract painter.

John McIvor, a superb painter when he wants to be, is showing a gimmicky Pop art piece scarcely worthy of his talents. The same sentiments apply to Robert Blair's messy acrylic, "Tanglewood." And

how that fellow can paint—so, no quarter given.

Walter Prochownik's mixed media drawing seems a bit of a letdown after that dashing large painting in the recent Western New York Show at Albright-Knox Art Gallery. Ditto for Robert Squeri's small white vacuum print, neat, elegant and easy on the eyes but hardly to be compared with his first fine print triptych in the WNY Show.

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TWO WORKS in the Patteran showing, however, impressed me so much I longed to carry them home. One was Martha Visser 't Hooft's acrylic painting, "Red Recycled." Mrs. Visser 't Hooft uses small chips of color in a rather formal arrangement on a divided canvas, and pro that she is, can make subtle hues seem incredibly brilliant. A painting with real style.

The other is a small lithograph, "Silver," by Will Harris. The subtlety in tone and value Harris has achieved in this circular print, an outgrowth of his coin series of paintings and prints, is remarkable. Its slate blues, blue-grays and sands have the transparent aspect of water color. A virtuoso performance.

Harold Olmsted's water color, "New Sewer" (I can just hear this octogenarian pixie chuckling over that title) is a delight, mud and leaves flying, cars whizzing by — the rush of life still in the painter's being.

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JAMES KUO'S stony-colored wood cut, a strong and handsome work; James Pappas' bold black and white litho-

graph, "Afromophobic Form"; Charity Roberts' hard-edge, cheerful oil, "Reprint No. 2"; Adele Cohen's enigmatic graphite drawing — based perhaps on a female theme; Virginia Cuthbert's very green surreal view of tall grass and woods and Philip Elliott's redolent-colored abstract painting — all these have pleasantness or boldness enough to make one linger a while in passing.

And Robert Flock's "Re-Entry," great color scribbles in pastel and graphite, a stunning work from his series of drawings, paintings and prints on space themes and evidence again of his consistent productivity.

Most works on view show competence, though there did seem to be quite a number that relied heavily on color and not much else. The show consists of about 60 works including a few sculptures.

Film Views Chicago Trial

The movie "The Chicago Conspiracy Trial" will be shown Saturday at 1, 4 and 8:30 PM in Norton Union, State University of Buffalo, under the sponsorship of the Niagara Frontier Chapter, New York Civil Liberties Union and the school's Student Association and Student Rights Office.