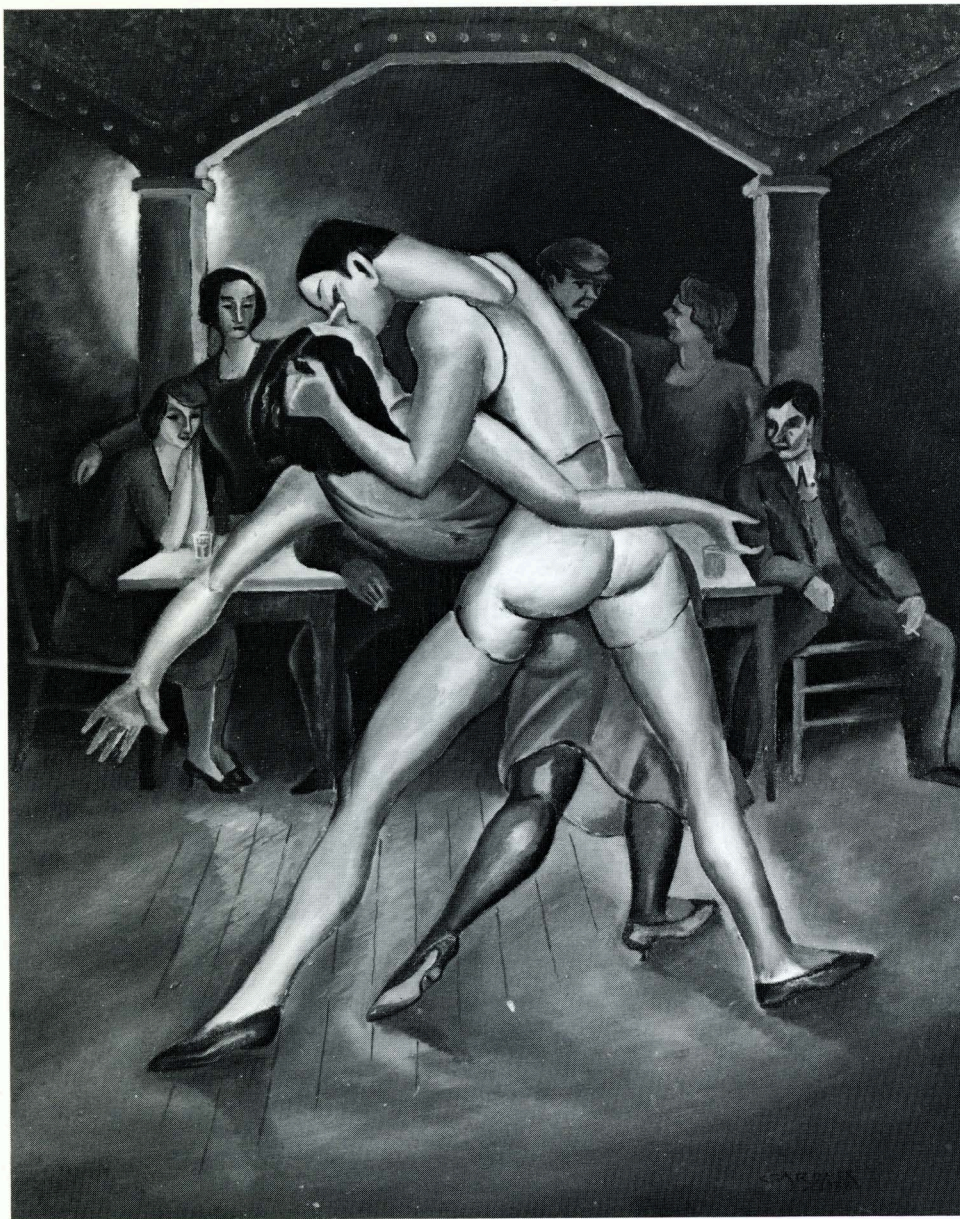


**EVERSON
MUSEUM OF
ART
BULLETIN**

**SUMMER
1985**



EXHIBITIONS



FREDERICK GARDNER:

A RETROSPECTIVE EXHIBITION

June 22-September 8, 1985

This exhibition of approximately fifty paintings, watercolors, and drawings by American modernist Frederick Gardner represents an artistic career come full circle. Born in the Syracuse area (James-

ville) in 1880, Gardner's work was often exhibited at the Syracuse Museum of Fine Arts (now the Everson Museum) throughout his career, culminating in a retrospective exhibit held soon after the artist's

death in 1952. This is the first major retrospective of his work since that time.

After graduation from the first graduating class of Jamesville High School, Gardner moved to New York City to further his education in architectural design engineering and painting. After three years at the Pratt Institute, Gardner found employment with the Long Island firm of Tuttle & Higgins. In 1907, he was offered a position as a designer with the New York Department of Transportation. Involved with the design of the subway system, public works projects, etc., Gardner remained with the Department until his retirement in 1941. In addition, from 1908-33, he taught drawing classes at the Brooklyn Technical High School.

In the wake of the Armory Show, around 1914, Gardner turned his attention back to painting, his first love. With his career in architectural design providing him with a financial base, Gardner began taking more and more time to pursue his interest in modern art.

In 1917, Gardner entered the Art Students' League to study under John Sloan, who was also president of the newly formed Society of Independent Artists. In 1920, Gardner exhibited for the first time at the Society. A year later, he finished his studies at the Art Students' League and traveled with his friend Sloan to New Mexico for the summer.

Gardner served as director of the Society of Independent Artists from 1923-29, and vice president from 1929-32. He exhibited

Cover:

Frederick Gardner (American, 1880-1952)

The Lifeguard (detail), 1925

Oil on canvas; 18 x 12 in.

(On view in *Frederick Gardner: A Retrospective Exhibition*.)

This page:

Frederick Gardner (American, 1880-1952)

Apache Dance, 1933

Oil on board; 20 x 16 in.

(On view in *Frederick Gardner: A Retrospective Exhibition*.)

Left:

Rina Peleg

Ear System, 1984

Earthenware; 19 x 40 x 20 in.

(On view in *Rina Peleg: Ceramic Structures*.)

frequently at such institutions as the Whitney Studio Club, Detroit Art Institute, Syracuse Museum of Fine Arts, and the Brooklyn Museum.

Frederick Gardner: A Retrospective Exhibition has been organized by Victoria Rowe, who has gathered examples of Gardner's work from a number of museums and private collectors, many of whom reside in the Syracuse area. The show will be accompanied by an illustrated catalogue prepared by Hedy B. Landman. She is a former curator at Princeton, Harvard, and the Cooper Union.

The exhibit is slated to travel to other institutions, including the Montgomery Museum in Alabama. *Frederick Gardner: A Retrospective Exhibition* has received generous funding from Bristol-Syracuse.

RINA PELEG:

CERAMIC STRUCTURES

June 7-August 8, 1985

"I grew up in Israel on a kibbutz," Rina Peleg writes. "Almost everywhere one walked, one practically stumbled over pottery shards. My first acquaintance with clay was made through these fragments."

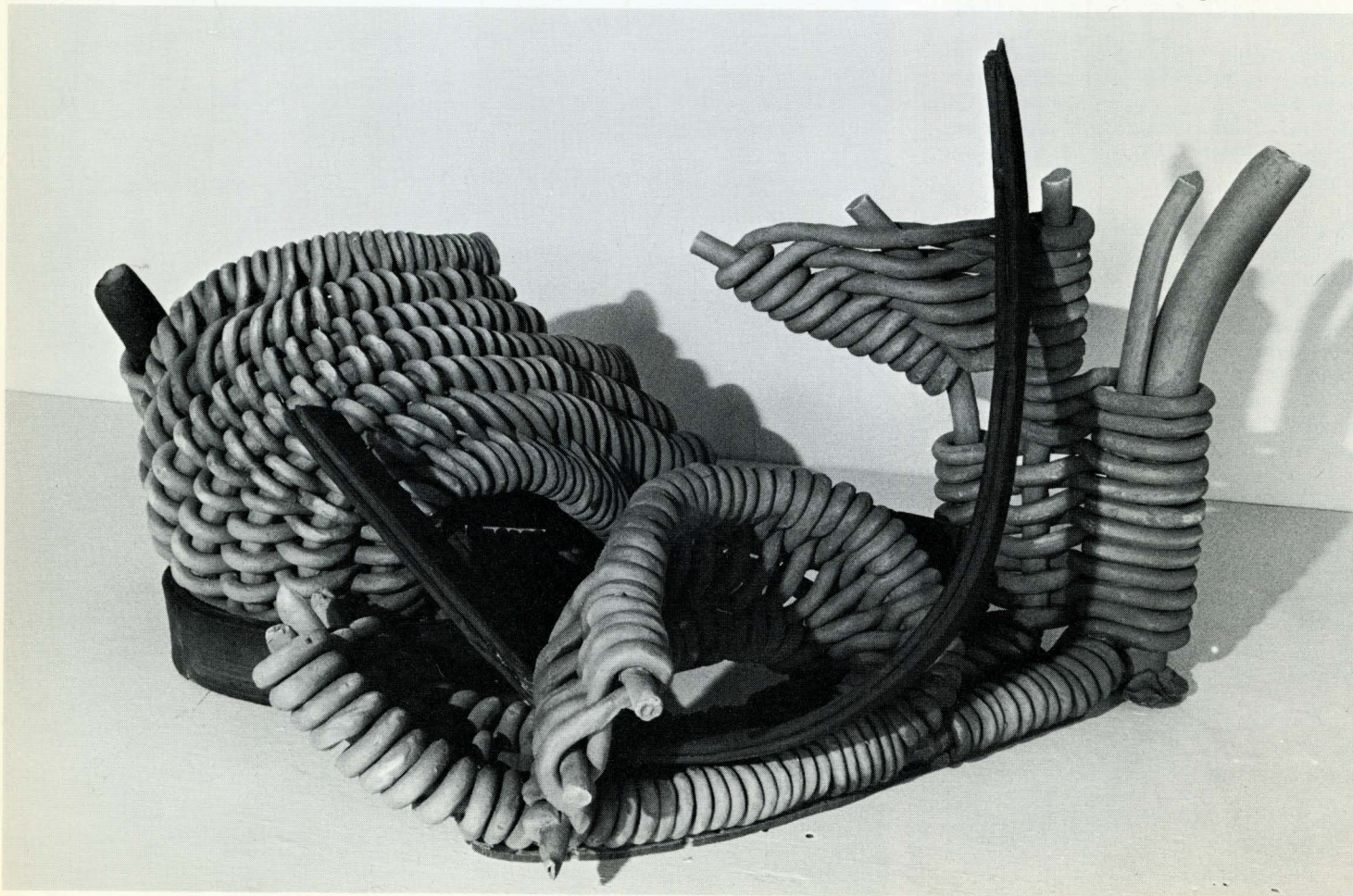
For a ceramic artist interested in combining experimental techniques with traditions rooted in the past, this was a most appropriate introduction to the medium.

Peleg is best known for her plaited clay

baskets. These objects are woven with extruded coils and ribbons of clay, using traditional basket-weaving techniques. While they seem to relate to functional objects made of clay or straw, Peleg's work is "quite impractical."

The selection of Peleg's ceramics on view in the White Gallery surveys the variations found in the artist's oeuvre: fairly traditional basket forms, collapsed ones, fragments, and—the newest—exploded and visceral pieces which suggest anatomical parts.

Peleg also produces large-scale, outdoor ceramic structures. As part of her exhibition at Everson Museum, she will construct a monumental, woven sculpture next to the Museum on the Community Plaza. The piece will be fired on site, and will require the construction of a large kiln. This in-



triguing process will take place during the first week of June.

Rina Peleg: Ceramic Structures has been organized by John Perreault, with assistance from Lorraine Hoogs. The show will be accompanied by an illustrated catalogue, and has been made possible by a generous grant from the New York State Council on the Arts.

ON MY OWN TIME

June 21-July 21, 1985

Approximately 175 of the best works of art selected by a panel of professionals from more than 1250 pieces in this year's *On My Own Time* competition will be exhibited at Everson Museum in the Lower Gallery.

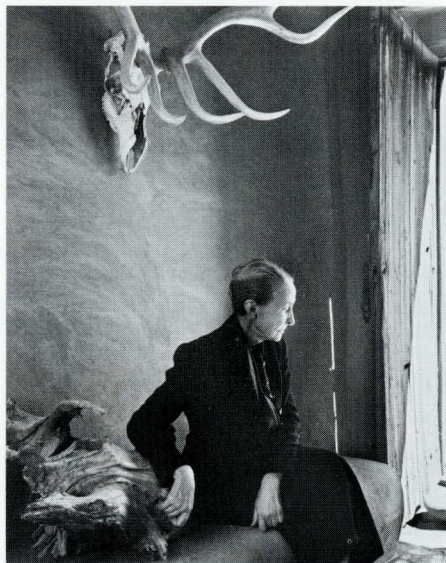
This visual arts program is sponsored by the Cultural Resources Council in cooperation with the Everson Museum. The purpose of *On My Own Time* is to help local business and industry identify, encourage, and celebrate the creative talents of their own employees. The participants are "closet artists" who, on their own time, practice the visual arts, crafts, and sculpture primarily for their own satisfaction.

For *On My Own Time* 1985, the twelfth annual event, over thirty major businesses were involved, with more than six hundred artists participating in their own company's in-house shows. Everson Museum salutes all those who entered and is happy to be supporting this community endeavor.

YOUSUF KARSH:

A FIFTY-YEAR RETROSPECTIVE

June 7-July 28, 1985

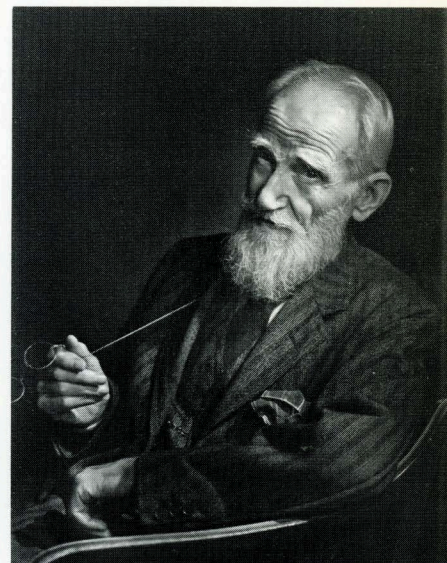


Yousuf Karsh has captured the "faces of our time" for all time. To all he photographed—presidents and popes, artists and scientists, industrial and political leaders—Karsh has brought a new perception and insight. His empathy and humanity form a creative bond with his subjects.

This exhibition features over eighty celebrated black and white photographs, including shots of Winston Churchill, Pablo Casals, Ernest Hemingway, and Georgia O'Keeffe; as well as portraits, not previously exhibited, of Bertrand Russell, Clark Gable, and Jacques Lipchitz, among others.

Karsh was born in Mardin, Armenia in 1908. An uncle brought him to Canada in 1924. After schooling in Quebec, he was sent to Boston to apprentice to the eminent studio portraitist John H. Garo. The three years Karsh spent in the stimulating atmosphere of Garo's studio were important and formative. In 1932 he opened his own studio. "Karsh of Ottawa" has since become legend.

This exhibition was organized by the Inter-



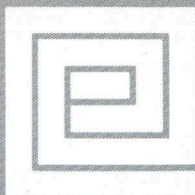
national Center of Photography, New York, and made possible by a generous grant from Merrill Lynch Pierce Fenner & Smith Inc. Presentation in Syracuse is supported by generous funding from Mr. and Mrs. Robert Hill.

Above left:

Yousuf Karsh (Canadian, b. 1908)
Georgia O'Keeffe, 1956
(On view in *Yousuf Karsh: A Fifty-Year Retrospective*.)

Above right:

Yousuf Karsh (Canadian, b. 1908)
George Bernard Shaw, 1943
(On view in *Yousuf Karsh: A Fifty-Year Retrospective*.)



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GALLERY HOURS

Tues.-Fri. 12-5
Sat. 10-5, Sun. 12-5

LUNCHEON GALLERY

Tues.-Fri. 11:30-2
Sat. & Sun. 12-4

SALES GALLERY

Tues.-Fri. 12-4:30
Sat. 10-5, Sun. 12-5



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