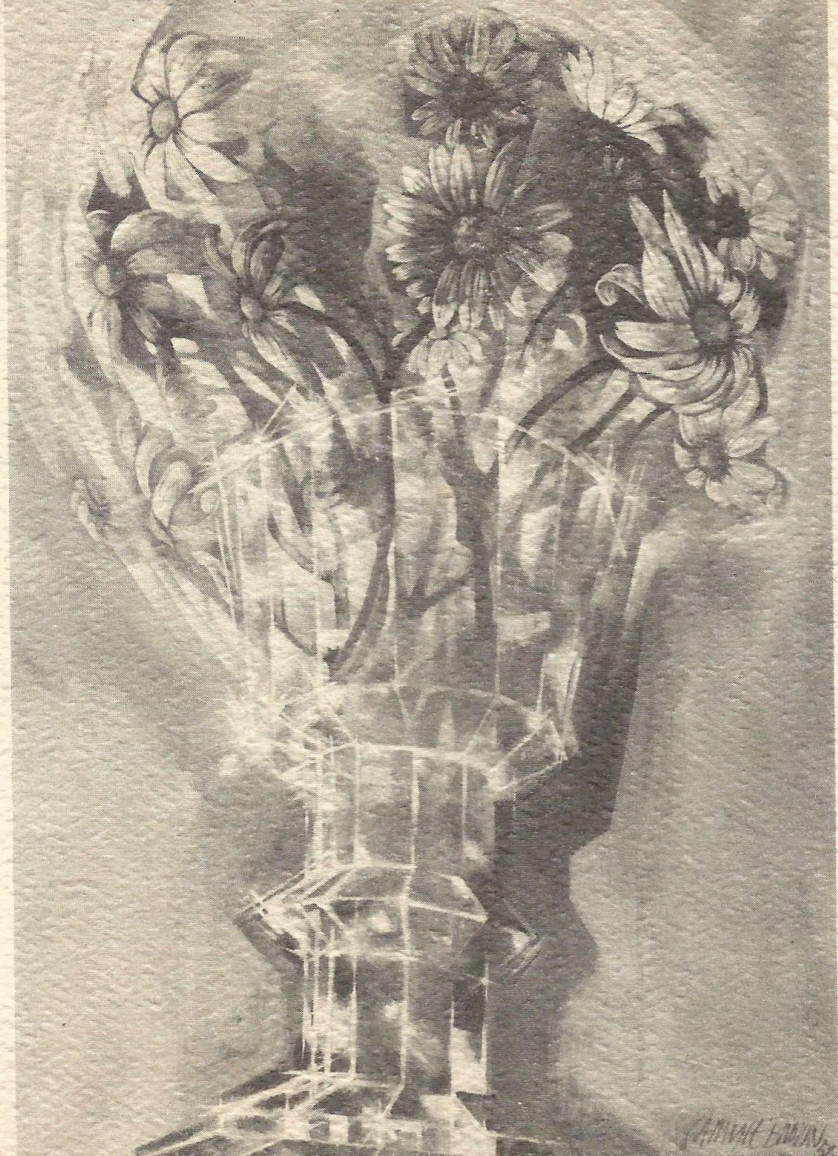




OILS
GOUACHES
DRAWINGS

1948-1959

CARLYLE BROWN

OILS

1. 1948 PESCATORE
2. 1949 BOUQUET AND LEMON
3. 1954 NICHE WITH OBJECTS
4. 1954 PACKAGE AND SCISSORS
5. 1955 SHELF STILL LIFE
6. 1955 SHELF STILL LIFE
7. 1955 SHELF STILL LIFE
8. 1956 STILL LIFE WITH EGGS AND PACKAGE
9. 1956 SHELF STILL LIFE
10. 1956 BEACH WITH BOAT AND STILL LIFE
11. 1956 STILL LIFE WITH STRING BAG
12. 1956 TABLE STILL LIFE WITH PEAR
13. 1957 NICHE WITH BOTTLES AND LEMONS
14. 1958 SHELF WITH GLASSES AND LEMON
15. 1958 FOUR SEASONS
16. 1958 BOUQUET OF DAISIES
17. 1958 BOUQUET AND CHALICE
18. 1958 GLASS WITH ROSE

19. 1959 ANEMONE BOUQUET
20. 1959 GOLD BOUQUET
21. 1959 IMAGINARY LANDSCAPE
22. 1959 ANEMONE IN GREEN GLASS
23. 1959 ANEMONE AND CRYSTAL CHALICE
24. 1959 GLASS WITH EGG AND SPOON

GOUACHES

1. 1948 BOWL OF CARNATIONS
2. 1949 BOUQUET OF WEEDS
3. 1949 BOWL OF APPLES
4. 1949 FLORENTINES
5. 1949 BOUQUET OF WILD FLOWERS
6. 1957 STILL LIFE
7. 1959 BOUQUETS OF ANEMONES
8. 1959 GLASS AND BOTTLES
9. 1959 GLASS AND FORK
10. 1959 WIRE CUTTERS
11. 1959 BROKEN EGGS

AND DRAWINGS

BODLEY GALLERY 223 EAST 60 NEW YORK

JANUARY 2 THROUGH JANUARY 20, 1962

Can anyone write of painting? When good, a picture is the essence of poetry; when poor, it is prosaic in the extreme.

Under all good painting lies the bone of draughtsmanship which is craft. Over all good painting extends the flesh of vision which is art. A daisy is a daisy is a daisy—and no amount of repetition can make it anything more. A daisy is a flower only when the hand has reproduced it in consort with the eye, when outer hand and inner eye act in unison so to fuse the real with the imaginary that a flower, all flowers explode into being.

Carlyle Brown is a man of our age, the age of space, apparently limitless and formless. Yet the astronaut knows already that space too has its laws, its forms and limits. He knows that only by virtue of his understanding of these laws will he, man, ever penetrate and conquer space.

For Carlyle Brown, the painter, the space enclosed within a crystal goblet obeys the same laws as those of the astronaut's outer space. His goblet encloses infinity. He sees and communicates the universal in the specific.

But who can read of painting? You must see it, see Carlyle Brown.

Hugh Chisholm



Amleth Bonin Wan