

35

THE NEW DECADE

AMERICAN PAINTERS
AND SCULPTORS

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May 11 – August 7, 1955 **WHITNEY MUSEUM OF AMERICAN ART**

October 6 – November 6, 1955 **SAN FRANCISCO MUSEUM OF ART**

November 20, 1955 – January 7, 1956 **ART GALLERIES**
UNIVERSITY OF CALIFORNIA at Los Angeles

February 9 – March 20, 1956 **COLORADO SPRINGS FINE ARTS CENTER**

April 15 – May 15, 1956 **CITY ART MUSEUM OF ST. LOUIS**

EXHIBITION AND CATALOGUE BY THE Whitney Museum of American Art

22 WEST 54TH STREET, NEW YORK 19,
NEW YORK

CARLYLE BROWN

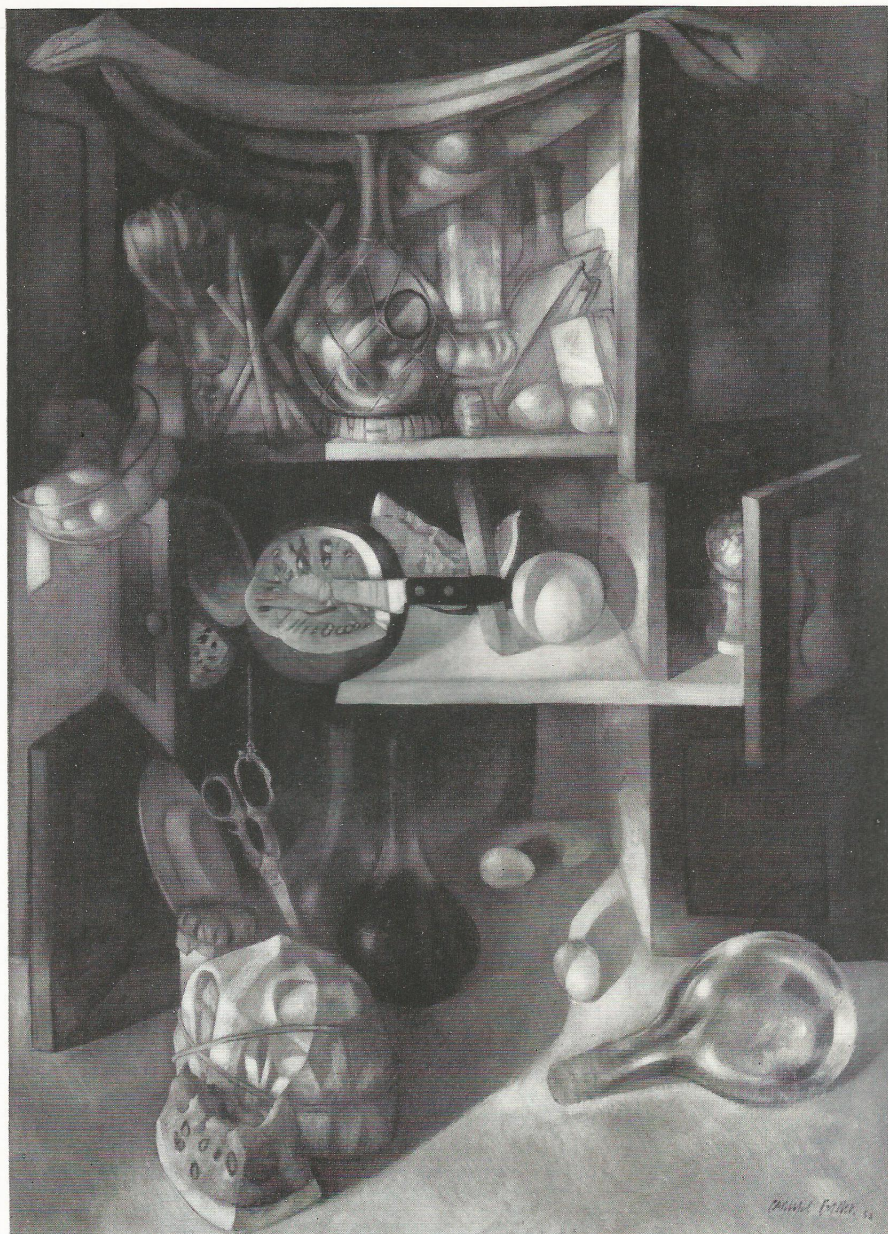
Carlyle Brown has drawn and painted as long as he can remember. Born in Los Angeles, California, July 9, 1919, he finished junior college at Glendale in 1938 and took his only formal art training at the Rudolph Schaeffer School of Design in San Francisco from 1939 to 1940. He served in the U. S. Navy from April, 1942, to October, 1945, and immediately thereafter he started his first independent work in oil. In 1946 he moved to New York, and the following year he had his first one-man exhibition at Durlacher

Bros. Since 1948 he has lived in Italy (principally at Siena, Ischia and Rome) except for a six-month visit to the United States from October, 1950, to April, 1951.

The three artists who have had the greatest influence on his work, Brown believes, were not instructors but friends: Pavel Tchelitchew, Morris Graves and the Italian, Leonardo Cremonini. Before he went to Italy, Brown was painting portraits and literary-romantic subjects. But at Siena, in the winter of 1948, Morris Graves, who was

Brown: Round Table with Fiasco and Landscape. 1952. Oil. 27 1/4 x 36 1/4. Lowe Gallery, S. J. Levin Collection.





Brown: The Red Cabinet. 1954. Oil. 51 x 36½. Whitney Museum of American Art.

visiting the artist and his wife, encouraged him to try his hand at several still lifes of flowers. Gradually he abandoned the human figure entirely, feeling that still life had a special value for him "because, by limiting the means, creation is stimulated. I like the discipline and restraint imposed by the few forms I allow myself to use. A strong objectivity is developed when the painter uses objects so frequently that they become almost abstractions."

Slowly, through the last five years, Brown has evolved his characteristic repertoire of forms and settings. At Rome in 1949, he adopted "fish, plates and especially eggs as seen from above." During his second summer at Ischia in 1950, he began to arrange his subjects on large tables, tipped upright,

while the following year inaugurated his "great preoccupation with glasses and bottles." Since 1952 he himself notes in his work an "increasing abstraction of composition, with always glasses, bottles, knives, scissors and tables as the subjects. In this year [1954], the tables have been superseded by niches, armoires, shelves, filled with the same objects."

Of his method, Brown writes: "A priori I calculate nothing, relying entirely on my instincts and the pleasure of the act of painting. If a poetic atmosphere develops it it because of these two things. There is never any intended symbolism in the objects. They arrive on the canvas out of the needs of the composition."