

EXHIBITION

**SAMUEL HALPERT**

March Sixth *to* Twenty-Fifth

**THE  
DOWNTOWN  
GALLERY**

*113 West 13th Street*

*New York*

Open daily 10-6; Evenings 8-10; Sunday 3-6

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## PAINTINGS



1. Ogunquit Rocks
2. Interior with Nude
3. Landscape
4. Corner
5. Ridgefield Interior
6. Detroit Window
7. Breakfast Tray
8. Lake George
9. Flowers
10. Maine Landscape
11. Bather on Rocks
12. View from Window



WATER COLORS



- 13. East River
- 14. Shacks, Ogunquit
- 15. Still Life
- 16. Coast Scene
- 17. The Barn
- 18. Rockaway

DRAWINGS



- 19. Olga
- 20. Ink Drawing
- 21. Woman Standing
- 22. Seated Nude
- 23. Reclining Figure
- 24. Nude with Stockings

THE DETROIT INSTITUTE OF ARTS

EXHIBITION OF PAINTINGS

By SAMUEL HALPERT



STILL LIFE



PREFACE

SAMUEL HALPERT of New York was recently invited by the Society of Arts and Crafts to come to Detroit as the resident instructor in painting in their school for the ensuing year.

His work, while well known throughout the country, has been seen in Detroit only occasionally and then in single examples invited to the Institute's Annual Exhibition of American Art. In order that the people of Detroit may have a wider acquaintance with the work of so noted a painter, who has taken up his residence and duties in our midst, the Arts Commission has arranged this exhibition of his paintings.

*These paintings are for sale. For prices inquire at the information desk.*

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THE DETROIT INSTITUTE OF ARTS  
December, 1927



## SAMUEL HALPERT

MR. HALPERT was born in 1884. He became interested in art at an early age, attending classes at the Educational Alliance in New York. His drawings showed such talent that they were brought to the attention of Jacob Epstein, who has since become noted as a sculptor, and Epstein encouraged him to pursue an artistic career.

After studying at the National Academy in New York from 1896 to 1902, where his work was highly praised, he was enabled through the efforts of one of his instructors, Mr. Carroll Beckwith, to go abroad for study, and the year 1902 and 1903 were spent under the tutorship of Leon Bonnat in Paris. Mr. Halpert remained in Europe for a number of years, travelling in France, Italy, Spain, Portugal, Brittany and England, and adding to his store of knowledge and equipment those forces which have since become so dominant in his painting. As early as 1905, he became an exhibitor at the Paris Salon and the same year had a picture accepted at the International Exhibition at the Carnegie Institute.

He was drawn into the swirl of revolutionary movements, as young art students are apt to be, and when he made his debut in New York in 1914, at the Daniel Galleries, the influence of Cezanne was clearly apparent in his works. He has used the precepts of Cezanne, however, merely as a starting point toward a vigorous self-expression.



New York of 1914 was not as accustomed to the new movements in art as it is today, and Halpert's exhibition somewhat startled the art circles of the metropolis. Yet even such conservative art critics as Royal Cortissoz and Charles H. Caffin found much that was praiseworthy in his art, and other more liberal critics such as Henry McBride and Elizabeth Luther Carey were highly enthusiastic over his development.

His early academic training has unconsciously contributed greatly to his success. The precision and accuracy in his drawings in this exhibit show how well he had prepared himself in the fundamentals of drawing and design before taking liberties with them. If one encounters in this exhibition representations of objects which disturb them because of perspective or drawing, they may feel reasonably sure that Mr. Halpert's disregard of these things was not only intentional but that it had behind it a sound purpose.

Mr. Halpert believes in the sacrifice of literal interpretation for aesthetic values. He feels things poignantly and expresses them clearly even at the risk of violating now and again old-fashioned conventions. Simplification and distortion are used, however, only when they are needed for emphasizing the structure or accenting the pattern of his compositions. He has this in common with great artists of the past: that he sees things somewhat



differently from his contemporaries and therein lies the charm of his pictures and the strength of his individuality.

In this small show will be found some of the landscapes that hark back to 1914 and obviously show the influence of Cezanne. Here, too, are some of the interiors with still life that first brought him public acclaim in the large exhibitions of the East and which clearly indicate the trend of his individuality. Here, too, are such recent figure compositions as that which won the Norman Waite Harris Medal at the Chicago Art Institute last month, and another strong figure composition which has never before been exhibited. The group, taken as a whole, shows the growth of a well prepared painter toward freedom and self-expression. Mr. Halpert is still a young man, and with the full maturity of his artistic faculties we may expect from his brush important things.

That this exhibit will be stimulating to his students of painting there is no doubt. It is to be hoped that they will look at it in its true light. It should teach them to go after the substance and not be content with the shadow. It should be pointed out to them that their instructor reached his present competence as a technician and his ability as a creative artist only by industrious application to the fundamentals of drawing and design in his student days.

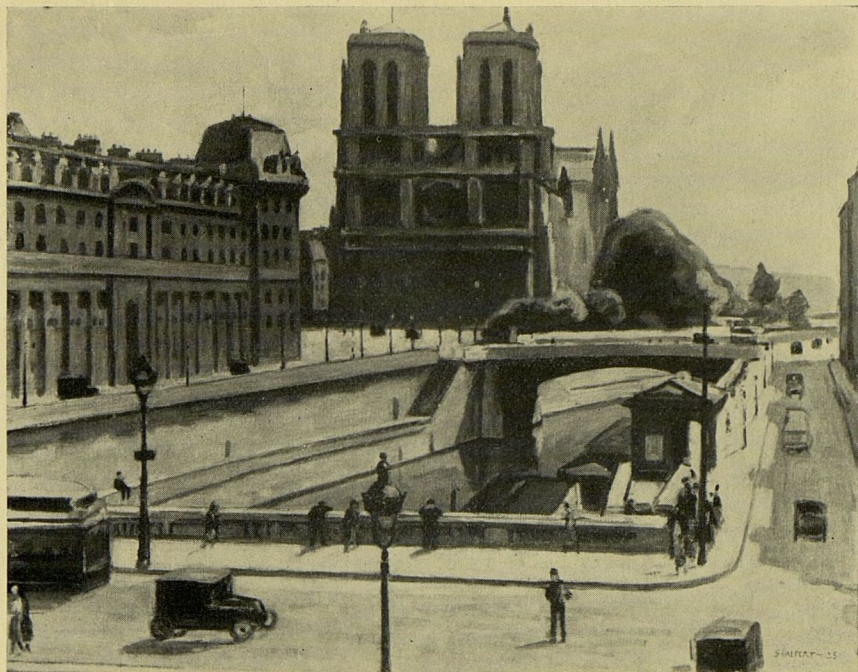
CLYDE H. BURROUGHS.

CATALOGUE

1. NEW ENGLAND LANDSCAPE
2. NUDE
3. THE PINK CURTAINS
4. THE CHECKERED CLOTH
5. LAKE GEORGE
6. AUTUMN LANDSCAPE
7. NOTRE DAME DE PARIS
8. THE SEINE, PARIS
9. GREENWICH VILLAGE
10. LANDSCAPE
11. FISH
12. SILVER BIRCH
13. THE GERANIUM PLANT
14. NAN RAY AT WORK
15. INTERIOR
16. STILL LIFE
17. DRAWING



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NOTRE DAME DE PARIS





NUDE

*Awarded the Norman Waite Harris Prize at the Fortieth Exhibition of American Art at the Art Institute of Chicago*



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*bought  
Halpert*

YOU ARE CORDIALLY INVITED TO VIEW A  
COLLECTION OF PAINTINGS

by

SAMUEL HALPERT

at the

C. W. KRAUSHAAR ART GALLERIES  
SIX HUNDRED EIGHTY FIFTH AVENUE, NEW YORK

*Between 53rd and 54th Streets*

JANUARY 4TH TO 16TH . . . NINETEEN TWENTY-SIX



AMERICAN  
MUSEUM

IN THE NAME OF  
NETTIE and LOUIS  
— HORCH —

NEW YORK, N.Y.



N.Y. Eve. Post 1/9/26

must be this seizing of the bodily gesture of this one of her characteristic attitudes of standing, walking, bending or reaching up to that high shelf above. Yet she is so integral a part of the design that the decorative quality of the painting might be all the concern of the painter, so exquisitely is it carried out to the slightest detail.

### *Samuel Halpert*

Another artist who has found a freedom and a new facility is Samuel Halpert, whose work is now on view at the Kraushaar Galleries. It is difficult to explain the nature of so subtle a change as that which many a visitor must feel in

seeing this recent work of Halpert, for it remains somewhat austere and stylistic.

But in some manner it has become closer to life, more impregnated with humanity, endowed with a richer content and is less emotionally arid.

There are two fine canvases of "Notre Dame," each with an immense complexity of artistic problems in the oblong of the water and its enclosing walls, the two bridges, the streets cutting across, and there at the back the old cathedral with its face of history and tradition inscrutable before this modern panic of movement and change.

The John Quinn collection exhibit was opened this week at the Art Center.

purpose of courting success, but I confess that I have always written to try to give pleasure to those that listen. I employ the word 'pleasure' in its highest sense, and my present style of writing—which seems to me truly and strictly national—is the result of a long and patient study of our past and of the musical sensibility of my race today.

I now begged Mr. Casella to give me his thoughts regarding our future national music in America. He said:

"The great and very noble preoccupation of young American musicians is to create a national musical style. If America were like Europe it would be easy to say how such a style could be evolved. But, as I have said in regard to Italy—with us, the future grows out of the past—that huge, heavy past which forms the vital treasure of the Old World. America has no artistic past. Her conception of life is based on the future. America does not seem to be trying, even now, to create a past for the future in the present.

## This Evening

"Fedora," with Meses. Jeritza, Gullford, Dalossy and Bonetti and Messrs. Martinelli, Scotti, Wolfe, Gustafson, Ananian, Picco, Bada and Paltrinieri; Mr. Papi conducting—Metropolitan Opera House, 8 P. M.

Eva Gautier, song recital; program will be "Four Centuries of Song," including numbers by Monteverdi, Scarlatti, Purcell, Bach, Ravel, Faure, Chabrier, Bordeas and others—Aeolian Hall, 9 P. M.

David Mannes Orchestra; program will be Moldau's overture, "River Moldau," Beethoven's Fifth Symphony, Sibelius' "Finlandia," Debussy's "Fetes," Lekeu's adagio for strings and excerpts from "Tannhaeuser"—Free concert, Metropolitan Museum of Art, 8 P. M.

Mischa-Leon, tenor; program will consist of seven Grieg songs and other Scandinavian songs by Lee, Sibelius, Lassen, Sinding and others and a group of old and modern English songs—Provincetown Playhouse, 8:45 P. M.

Elkins Negro Ensemble; voices selected from the Dextera male and female choruses; program will consist of negro spirituals and secular music—Town Hall, 8:30 P. M.

## Tomorrow

Opera concert; soloists will be Meses. Hunter, Morgana, Peralta, Robertson and Alcock and Messrs. Chamlee, Basiola and Mardones—Metropolitan Opera House, 8:30 P. M.

Philharmonic Orchestra; program will be Schubert's "Unfinished Symphony," Rubin Goldmark's "Negro Rhapsody," Strauss' "Death and the Transfiguration" and Beethoven's third "Leonore" overture—Carnegie Hall, 3 P. M.

New York Symphony Society; program will be



# KRAUSHAAR EXHIBITS

## HALPERT LANDSCAPE

N.Y. AMER. 1/10/26

THAT in his preoccupation with French scenes, Samuel Halpert has not lost interest in his native landscape is amply demonstrated by the two American views among his dozen paintings now on view in the Kraushaar Galleries. The substantial beauty of his "Hudson River at West Camp" and of his "East River" is very marked when compared to the insubstantialities of his two presentments of the Cathedral of Notre Dame, pictures in which this edifice wears less architectural majesty and distinction than in any paintings I can recall. The pines in his Hudson River landscape are infinitely more majestic and solid and the arches of the old East River bridge more impressive.

Halpert has been much more successful in his "Banks of the Seine" and in the "Pont Neu, Paris" in so far as local color and atmosphere are concerned. An older manner of painting in the modernistic vein he has evidently quite freed himself from today if one may judge by the ingratiating color and wholesome charm of the interior with figure entitled "In the Kitchen." His scheme of blue and white and green is singularly charming, and the graces of his palette are aided by the appeal of so domestic and generally interesting a subject. Important as they are to all of us, kitchens are not popular subjects for painters nowadays. And when we chance upon so rare a vision as this in Halpert's appealing composition it comes home to us with the same homely touch as does the workman's rooms in Charpentier's "Louise" after performances of "Il Trovatore" or "Siegfried."

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**NETTIE and LOUIS**  
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**AMERICAN  
MUSEUM**

IN THE NAME OF  
**NETTIE and LOUIS**  
**HORCH**

**NEW YORK, N.Y.**

EXHIBITION OF ETCHINGS

BY

*Anne Goldthwaite*

*Margery Ryerson*

*Loren Barton*

AT

THE MILCH GALLERIES

January 11<sup>th</sup> to 23<sup>rd</sup>, 1926