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* INTERNATIONAL ART CENTER OF *
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* ROERICH MUSEUM *
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* BY SVETOSLAV ROERICH *
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Roerich Museum Series.

INTERNATIONAL ART CENTER OF
ROERICH MUSEUM

By Svetoslav Roerich.

With each succeeding year in the life of the International Art Center of Roerich Museum, the unassailable truth of its motto, taken from the writings of Nicholas Roerich, becomes more and more apparent.

"Humanity is facing the coming events of cosmic greatness. Humanity already realizes that all occurrences are not accidental. The time for the construction of future culture is at hand. Before our eyes the revaluation of values is being witnessed. Amidst ruins of valueless banknotes, mankind has found the real value of the world's significance. The values of great art are victoriously traversing all storms of earthly commotions. Even the 'earthly' people already understand the vital importance of active beauty. And when we proclaim: Love, Beauty and Action, we know verily, that we pronounce the formula of the international language. And this formula, which now belongs to the Museums and Stage must enter every day life. The sign of beauty and action will open all sacred gates. Beneath the sign of beauty we walk joyfully. With beauty and action we conquer. Through beauty we pray. In beauty we are united. And now we affirm these words - not on the snowy heights, but amidst the turmoil of the city. And realizing the path of true reality, we greet with a happy smile the future."

With this invocation, Nicholas Roerich, touching on the Realities, foresaw the years ahead. The year 1930, one so turbulent for all the world, revealed with poignant force, the mission of art and culture.

Time and again, in the activities of the International Art Center of the Roerich Museum, during 1930, it was apparent that only the focus permitted by culture, could unite and ameliorate the diverging peoples and races.

In the wide international contacts made by the International Art Center, this vision was especially forceful.

No less gratifying to the International Art Center was the response from its travelling exhibitions, and from its diverse efforts to cooperate with the forces of community life, through Museums, Public Libraries, Public Schools, in making art a more intimate and more potent factor in daily life.

Evolution, moving swiftly in these last years, has forced upon us the revaluation of values, has brought to the surface those aspects of life which endure, beyond the disintegrating impulses of a moment. And in this light, the International Art Center may feel that in the year of 1930 it has achieved a broad step forward in this direction.

Throughout the year the program of the International Art Center's Exhibitions has covered a wide gamut of expression ranging from the Modernist Burliuk, the patterned

expressions of Emma Fordyce MacRae and Alexandra Tcheko-Potocka; Brazil's dynamic and colorful native accomplishments, to such subtle and lovely creativeness of our artistic forebears, as reflected in Professor Mather's superb collection of Old Masters' Drawings.

The year opened with four exhibitions; the first two comprising Paintings by the Russian artists, David Davidovich Burliuk and Alexandra Tcheko-Potocka; the third consisting of Architectural Designs by Harvey Wiley Corbett; Indian Landscapes and Portraits by Frieda Hauswirth Das constituting the fourth.

Against the soft background of the walls of the International Art Center, the work of David Davidovich Burliuk and Alexandra Tcheko-Potocka radiated sparkling patterns of color. There is a happy balance in the exuberance emanating from the work of these two modern Russian artists.

Dr. Christian Brinton, eminent Art Critic and patron of Modern Russian Art, has well synthesized this contrast in his Foreword to each of the Catalogues, when he says of Mr. Burliuk;

"The protean Burliuk, who passes with boundless zest through one aesthetic transformation after another, who resolutely refuses stabilization or standardization, is here seen in all his characteristic variety The diverting, colorful 'Ilya Prorok' harks back to the realm of Russian popular fantasy and imagination, while richly plastic glimpses of the New England coast are offset by the delicate lyricism of springtime along the Harlem River. Everywhere is one met with dazzling, gem-like pigment and free plastic movement. Each of these little panels seems a living particle of that 'larger cosmic process' which all things vibrate and radiate. And each is typical of the living Art of David Davidovich."

And of the talented Alexandra Tcheko-Potocka's work: "... Essentially decorative in spirit, and rich in sympathetic penetration of old-time scene and theme, these flowing little panels admirable supplement the restless questing modernism of Burliuk. Each artist in characteristic fashion strives to evoke and render visible something which is not wholly of today, Alexandra Tcheko-Potocka achieving congenial expression by a glance backward into the past, David Burliuk by a courageous thrust forward into the future."

The International Art Center acknowledged, with thanks, the cooperation received from Mr. Ivan Narodny and Mr. Frederick Starr, each of whom loaned a splendid example of Alexandra Tcheko-Potocka's work from his private collection, for the exhibition.

We also greatly appreciate the courtesy of the Societe Anonyme, Museum of Modern Art and Dr. Christian Brinton, in permitting us to include in our exhibitions three paintings by David Davidovich Burliuk, from their private collections.

During the course of these Exhibitions, a painting by Alexandra Tcheko-Potocka was acquired by Miss Frances R. Grant; and paintings by David Davidovich Burliuk were also acquired by Professor Nicholas Roerich, Dr. Christian Brinton as well as the International Art Center of Roerich Museum.

Mr. Harvey Wiley Corbett, one of America's leading architects, is the designer of the building of the Roerich

Museum, home of the International Art Center of Roerich Museum. In his design of this building the American critics have expressed their opinion that Mr. Corbett created one of the finest architectural achievements. The Preface to the Catalogue mentions:

"Born in San Francisco, Mr. Corbett received his education in the University of California as well as in Paris at the Ecole des Beaux Arts. The major part of his professional life has been spent in New York. Himself a dynamic personality, he has been able also to wield his influence not only in the architectural development of this city but in its many-faceted art expressions and his name is impressed upon the most important phases of America's artistic life

"In his building designs, Mr. Corbett reflects the synthesis of what America strives for - virility, compounded with nobility of aim and a conscious aspiration upwards and beyond."

Mrs. Das' paintings - exhibited for the first time in New York - consisted of a unique and varied group of views of the famous Ajanta and Ellora Caves in India, as well as portraits of Indian statesmen.

The Exhibition of Paintings by Emma Fordyce MacRae (wife of Dr. Homer F. Swift of the Rockefeller Institute), opened on February 8th. Miss MacRae's highly individual creations are representative of some of the finest work done by an American woman; she won, in 1930, the National Arts Club Medal. The charm of her paintings is best summed up in the following article from the New York Herald-Tribune:

"Those who love old tapestries or antique, peeling frescoes - charmingly mounted with a deft touch of sophisticated modernity - will have the cockles of their hearts warmed by the paintings of Emma Fordyce MacRae (Mrs. Homer F. Swift), now on exhibition at the International Art Center of Roerich Museum. In her figure studies and portraits of lovely young women, in the contours of their supple bodies and the freshness of their facial features, as well as in her flowers that reveal a succulent naturalness, Miss MacRae is clearly of the Twentieth Century The final result often gives the impression that her pictures are woven instead of painted, and there is a warmth and mellowness about her work that is truly delightful."

This collection of paintings, which consisted of still-life, figures and European travel studies, was received with so much enthusiasm that it remained on view for six weeks, instead of four, as originally planned. Before the termination of the exhibition on March 22nd, the paintings "Dogwood", "Ponte Cavallo" and "Daisies" were acquired by private collectors.

Paintings, water-colors, etchings and sculpture by such well known contemporary American artists as William Auerbach-Levy, Emil J. Bisttram, Leon Dabo, Howard Giles, Charles W. Hawthorne, Eugene Higgins, Russell Vernon Hunter and Willard Paddock, were shown from April 1st to 30th - each artist contributing his own definite artistic credo; all of which represented significant aspects of American art life. A very cordial reception was accorded this splendid manifestation of the widely diverse and gifted creative aspects of American art.

The Annual Exhibition by the students of the Master Institute of Roerich Museum, which included paintings, drawings and designs based on Dynamic Symmetry, as well as

sculpture, etchings and Gobelins, was opened on May 3rd, and continued until May 17th. Some of the best examples of this work were later sent out on tour.

Under the auspices of the Menorah Societies of New York City, paintings and sculpture by twenty-nine outstanding Jewish artists were exhibited from May 18th to June 1st. Those represented were: William Auerbach-Levy, A.S. Baylinson, Theresa Bernstein, Feiga Blumberg, Louis G. Ferstadt, Aaron J. Goodelman, Harry Gottlieb, Leopold Gottlieb, Bernard Gussow, Abraham Harriton, Harry Hering, Benjamin Kopman, A.F. Levinson, Max Liebermann, Louis Lozowick, Joseph Margulies, William Meyrowitz, Chana Orloff, Israel Paldi, Joseph Raskin, Saul Raskin, Charles Schlein, the Soyer Brothers - Isaac, Moses and Raphael; Jacob Steinhardt, Jennings Tofel, A. Walkowitz and Max Weber.

Paintings in oil and water-color by Willem A. van Konijnenburg, Aaron Gelman, Aimee Seyfort and Sherman Raveson, were placed on exhibition from June 7th to July 7th. Interesting contrasts were represented in the unusual figure studies by Mr. van Konijnenburg and those by Aimee Seyfort. The striking water-color by Aaron Gelman, depicting Yeminite types and street scenes arrested particular attention, as did the character studies and landscape impressions by Sherman Raveson.

The International Art Center of Roerich Museum appreciates the cooperation of Miss Evelyn Carter, from whose private collection the van Konijnenburg paintings were loaned.

As mentioned in great detail in the "Message of 1929," the collection of Tibetan Banner paintings as well as other Tibetan art objects, comprises one of the most significant and varied collections of the creative expression of the country, and represents one of the achievements of the Roerich Central-Asiatic Expedition under the direction of Professor Nicholas Roerich. Interest in this aspect of art has been aroused by exhibitions held by the International Art Center of Roerich Museum as well as throughout the country. The exhibition of forty-two Tibetan banner paintings and art objects held from July 10th to September 29th, was enthusiastically received. The appreciation of the cultural phase of this sacred art of Tibet was enhanced by the authoritative and comprehensive volume "Tibetan Paintings," based on the present collection and written by Dr. George Roerich, also a member of the Roerich Central-Asiatic Expedition, and a son of Professor Nicholas Roerich, which was on reference throughout the exhibition and constantly studied by many of the visitors.

Simultaneously, there were also exhibited Russian Ikons and Designs for Russian Ikons.

On September 4th, a group of paintings by Bernard I. Green, head of the Art Department of the Thomas Jefferson High School, and a resident member of the Roerich Museum, was added to the summer exhibition of Tibetan Banners and Russian Ikons.

During the course of the Summer Exhibition a beautiful Tibetan painting entitled, "The Paradise of Amitabha" was acquired by Mr. Charles F. Trinkka for his private collection. Russian Ikons were also acquired by Mr. J.B. Alemany, Miss Natacha Rambova and Mrs. H.S. Strong; the proceeds of all of which were turned over to the Research Fund of the Urusvati Himalayan Research Institute of Roerich Museum.

One of the significant exhibitions of the year was the First Representative Exhibition of Brazilian Art ever held in

this country, which was presented by the International Art Center of Roerich Museum on October 11th, in cooperation with the Brazilian Roerich Society, under the distinguished patronage of His Excellency the American Ambassador to Brazil, Edwin V. Morgan, and His Excellency Dr. Octavio Mangabeira, then Brazilian Minister of Foreign Affairs, both Honorary Presidents of the Brazilian Roerich Society, and Hon. Sebastiao Sampaio, Consul General of Brazil. In this exhibition the ideals of Professor Nicholas Roerich to unite nations through Beauty were again carried out.

The exhibition was highly comprehensive in character and representative of every phase and tradition of Brazilian expression in the fields of landscape, portrait and still-life, which enlisted the leading artists and Art Societies of Rio de Janeiro and San Paolo.

We were honored by the presence of Consul General of Brazil, The Honorable Sebastiao Sampaio, who read a message of congratulation from the Brazilian Ambassador, His Excellency S. Gurgel do Amaral, in his absence, and also spoke on Brazilian Art, as well as of the realization of his efforts for the promotion of cultural and artistic interchange between his country and the United States.

Many distinguished members from the Brazilian colony in this City, gathered to attend the formal inauguration of this outstanding event, all of whom were welcomed by Mr. Louis L. Horch, President of the Roerich Museum. Miss Frances R. Grant, who had returned only a few hours before from her visit to South America, as a delegate of the Roerich Museum, stressed, in her address, the work of the Museum to encourage better understanding and cultural appreciation among Nations, as well as the gratifying response of the Brazilian artists.

The exhibition consisted of ninety-three paintings, comprising the work of Georgina and Lucilio de Albuquerque, Luiz F. Almeida, Junior; Francisca de Azevedo Leao, Augusto Bracet, Modesto Brocos, Antonio Bomfim, Pedro Bruno, Di Cavalcanti, Henrique Cavalleiro, Carlos Chambelland, Cicero Dias, Manoel Bas Domenech, Levino Fanzeres, Cadmo Fausto, Sarah Figueiredo, Gastao Formenti, Maria Francelina, Ernesto Francisconi, Alberto da Veiga, Guignard, Solange de Frontin Hess, Hernani Irajá, Vincente Leite, Augusto Marques, Junior; Jorge de Mendonca, Porciuncula Moraes, Edison Motta, Ismael Nery, Nelson G. Netto, Heriberto Niaud, Jordao de Oliveira, Carlos Oswaldo, Bella Latif Paes Leme, Virgilio Lopes Rodrigues, Quirino Silva, Oswaldo Teixeira, Orlando Teruz, Gilberto Trompowsky, Regina Veiga, Andre Vento and Armando Vianna - all from Rio de Janeiro, as well as the following group from Sao Paulo: Theodoro Braga, Aldobrando Casabona, Padua Druta, Guilomar Fagundes, Antonio Gomide, Annita Malfatti, Tulio Mugnaini, Paulo Rossi, A. Tarsila, Paulo Valle, Junior, and Leao Vergueiro.

The success of the exhibition served to confirm the public interest and enthusiasm so graciously expressed in Dr. Christian Brinton's Introduction to the Catalogue, in which he says:

"We owe a genuine debt of gratitude to the painters of the Estados Unidos do Brasil for their gallant efforts in fostering an artistic expression which has all the characteristics of 'el arte nacional.' We owe a like debt to the Roerich Museum for being the first institution in America to bring this art to our attention. For whilst art in its creative aspects should be essentially autonomous and national, the appreciation of art must ever strive to be international and cosmopolitan." On the termination of the exhibition, on October 30th, an extensive tour of the collection, throughout the United States, had already been arranged.

The International Art Center has also been requested to cooperate with the Baltimore Museum of Art, by sending fifteen paintings from the Brazilian Collection to its contemplated Pan-American Exhibition.

Following the Brazilian Exhibition, new paintings by the eminent Spanish Artist, Ramon de Zubiaurre, were shown during the month of November, under the distinguished patronage of the Hon. Emilio Zapico, the then Spanish Consul General. Among others of prominence, the exhibition was attended on the opening day by Senor Gimeno and Senor Buijas of the Spanish Diplomatic Staff.

In Ramon de Zubiaurre Spain has produced one of its greatest artists. His brilliant interpretation of Basque life has gained for him one of the leading places in contemporary Spanish expression.

Simultaneously, two important loan exhibitions were opened; the first comprising paintings by the distinguished Polish artist, Eugene Zak, loaned to us from the famous collection of Mr. and Mrs. Chester Dale, both Honorary Advisers of the Roerich Museum; the collections of Mr. Spencer Kellogg, Jr., also an Honorary Adviser of the Roerich Museum, and that of the Albright Art Gallery of Buffalo, N.Y.

The International Art Center of Roerich Museum desires to take this opportunity to again thank Mr. and Mrs. Chester Dale, the Albright Art Gallery and Mr. Spencer Kellogg Jr., for their participation in these exhibitions through the loans of paintings from their collections.

The Zubiaurre paintings were reserved by many out of town Museums, and on November 28th, they were forwarded to the Baltimore Museum of Art, where they remained on view for a period of six weeks. As the year closed the itinerary of the Zubiaurre Collection was completely filled through March 1932.

Eighty-five paintings, water-colors and drawings by Natalie Hays Hammond, daughter of the eminent engineer, Hon. John Hays Hammond, constituted the succeeding Exhibition from December 1st to 15th. The Committee of Patronesses included Mrs. Muriel Draper, Madame Povla Frijsh, Mrs. Nettie S. Horch, Miss Alice D. Laughlin, Mrs. Conde Nast, Madame Nina Koshetz, Mrs. Roy Sheldon and Mrs. Cobina Wright.

Miss Hammond, who received her early artistic training at the Master Institute of Roerich Museum, has achieved considerable success in her work in this country as well as in Europe. Her draughtsmanship combined with her rich and decorative sense of color, places Miss Hammond prominently among the ranks of the younger outstanding artists of this country.

Two of the paintings included in the exhibition - "Another Grand Wazir" and "Lady from Holland" were respectively acquired by Mr. Louis L. Horch and Mr. Svetoslav Roerich for their private collections.

The year ended with one of the most significant art achievements of the season, in the presentation of a loan exhibition of one hundred and eight drawings by old masters, from the collection of Professor Frank Jewett Mather, Jr., Director of the Princeton University Museum, and an Honorary Adviser of the Roerich Museum, who selected the works which were shown. This collection may be called one of the most sensitive and distinguished accomplishments of its kind, gathered over a quarter of a century with the utmost dedication and love. With his splendid judgment and authority, Professor

Mather has united examples of the beautiful and spontaneous expressions of such masters as Raphael, Paolo Veronese, Andrea Del Sarto, Tintoretto, Titian, Perugino, Correggio, Claude Lorrain, Tiepolo, and others, ranging from the Fifteenth to the Eighteenth Centuries.

Professor Mather's credo is typified in his own Foreword to the Catalogue, when he says:

"The courteous invitation of the Roerich Museum to exhibit the drawings which I have collected in the past twenty-five years makes urgent the long postponed task of sorting out from two hundred or so those which seem to deserve to be seen in New York. I have tried to maintain a high standard of selection, but have included a few minor pieces of great associational appeal, for example, the cubistic design by Cambiaso, and the Sketch of 'Michelangelo at Work.' I have also put in a few puzzles in the hope of drawing the views of my colleagues and rivals.

"It should be explained that I am in intention a collector of Italian drawings, and that whatever of merit I have outside that field is the result of accident or fortunate error. Thus I bought the fine Van Dyck drawing as Venetian, while the admirable 'Angel', which a learned friend ascribes to Durer's earliest activity, I acquired as a Ferrarese. It is this element of hazard that makes drawing the most delightful objective for a collector. I bought the two Correggios within a week for the total sum of twelve lire, but I had to buy an entire collection to get the Primitive 'Horse'."

The success of the exhibition, which permitted the collection to be seen for the first time in New York City, was so marked that, by request, it was extended to January 18th, 1931.

Throughout the year the International Art Center has exhibited, in addition to paintings, an extensive collection of miscellaneous art objects, old Roman glass and Chinese sculpture, comprising figures of musicians and horsemen, votive images, sacrificial daggers and other rare pieces ranging from the Wei to the Ming dynasties. These, as well as many of the Tibetan banners and art objects gathered by the Roerich Central-Asiatic Expedition, have been presented to the Urusvati Himalayan Research Institute of Roerich Museum and are being disposed of for the benefit of its Research Fund.

The International Art Center of Roerich Museum was therefore happy to cooperate with the Urusvati Himalayan Research Institute, in this connection, and as a result of its efforts, objects from the various collections were acquired, during the year, by: Mrs. Joseph Adelman, Mr. J.B. Alemany, Mrs. C.M. Bok, Mrs. J.F. Braun, Mrs. Helen C. Candee, Miss Etta A. Chamberlain, Mrs. Chaminard, Miss Mary Clifford, Miss L.L. Crouse, Mrs. G.D. Cunningham, Mr. F. Drey, Miss Winifred Fehrenkamp, Mrs. Clair Foster, Mr. Arthur Francis, Mr. Roger Gabert, Mrs. Roland Gray, Mrs. Arthur Hanson, Miss Elsie Hendricks, Mrs. Ewing Hill, Mr. Louis L. Horch, Mr. T.M. Houwert, Mr. F.P. Huntley, Mrs. Henry Ittleton, Mrs. Raymond V. Ingersoll, Mrs. D.L. James, Mrs. J.E. Jennings, Mr. Spencer Kellogg Jr., Mr. Donn Kimmel, Mrs. C.P. Kramer, Miss Elizabeth MacDonald, Mr. George MacLellan, Mrs. Paul B. Malone, Jr., Mrs. Howard Mansfield, Miss Elizabeth P. Martin, Mrs. Jane R. Mayer, Mr. William N. Morse, Mr. L.E. Mott, Mrs. Jessie Newberger, Mrs. John H. Pardee, Mrs. Frederick Pleasants, Miss Natacha Rambova, Mrs. Arthur Robson, Mr. Svetoslav Roerich, Miss C.B. Ruskay, Mrs. S.H. Scheuer, Mr. Simons, Mrs. Jessie E. Sinsabaugh, Mr. Streeter, Miss Edith M. Thompson, Mr. J.C. Thorndike, Miss Gwendolyn Thorpe, Mr. Charles F. Trinka, Mr. F. Tueben, Mrs. J.A. Vanderpoel, Mrs. C.E. Walkley, Mr. George

Wehner, Mr. R.E. White, Mrs. Parker Williams and Mrs. J.I. Wood.

The International Art Center was pleased to assist Mr. A. Bertram Samuels in acquiring a rare painting of "Madonna and Child" by the famous Sienese artist, Simone Martini. On a panel twenty-five inches in height and fifteen inches in width, in a beautiful Tabernacolo frame, there is depicted against a gold background, a waist-length figure of the Virgin Mother in wine-crimson tunic and gold-embroidered blue-black hooded mantle; her head is tenderly inclined toward the Divine Infant, seated upon her right arm, fully draped in brocaded robes, holding with His right hand the edge of His Mother's mantle.

Through the International Art Center of Roerich Museum, a Bas-Relief of the head of Apollo, by the eminent French Medallist, Henri Tropic, was acquired by the American Numismatic Society, for its collection of American and foreign coins and medals.

TRAVELING EXHIBITIONS.

The growing interest of educational centers in the United States in the Traveling Exhibitions sponsored by the International Art Center of Roerich Museum has affirmed still more forcibly Professor Roerich's call to "bring Art to the people, where it belongs."

The International Art Center has cooperated with Museums, Art Associations, Colleges, Public Libraries, Clubs, High Schools and Hospitals, and in this way it has been enabled to reach art lovers and those eager for the solace of art in all classes of society.

Among the exhibitions sent out on tour by the International Art Center of Roerich Museum, throughout the country, were several collections of Tibetan banner paintings; the first exhibition in America of contemporary Brazilian Art; new paintings by the eminent Spanish artist, Ramon de Zubiaurre; Russian Ikons and designs for Russian Ikons; paintings by outstanding contemporary American artists; paintings by the well known Russian artists, Alexandra Tcheko-Potocka and David Davidovich Burliuk, and water-colors by modern American artists.

The Tibetan banner paintings have been constantly requested by Museums and educational institutions in the United States, and the success of each exhibition emphasizes the interest with which this aspect of Eastern Art is received. A large group of Banners was sent to the Denver Art Museum in April, of which the well known Art connoisseur, Mr. Arnold Ronnebeck, says the following in his article entitled, "Magnificent Tibetan Paintings Now on View at Denver Museum," published April 13th, in the Denver, Colorado, News:

"The magnificent Tibetan Paintings, a loan exhibition from the International Art Center, New York, now on view at the Denver Art Museum, have been collected by the Nicholas Roerich Central Asian Expedition. They are not paintings in our Western sense, but rather graphic representations of religious history, and therefore, might be compared to the illuminations of medieval prayer books or to the stained glass windows in Gothic churches. As these deal with the life of Christ and the miracles of the saints, the Tibetan paintings deal with the life of the great spiritual leader of Asia: Gautama Buddha

"The representation of Buddha as a human type dates from

Greek influence in the ancient province of Gandhara towards the beginning of our era

"George Roerich offers in his most interesting book, 'Tibetan Paintings' an exhaustive study based on verbal information and explanations from the mouth of Tibetan Lamas and abbots of monasteries. In this work which is richly illustrated with full page reproductions, he gives, besides an historical survey of Tibetan art, a detailed description of the meaning of each painting in this collection...."

During the course of this exhibition at the Denver Museum of Art, three rare Banner paintings, "Amitabha," "Buddha and his two Great Disciples" and "Samvara" were acquired by private collectors; the proceeds of which were turned over to the Research Fund of the Urusvati Himalayan Research Institute of Roerich Museum. Following Denver's exhibition, the Banners were on view during the year, at the University of Oklahoma; The Albany Institute of History and Art; the Flint Institute of Art; the New York City Panhellenic Club, and at the following Branches of the New York Public Library: 201 West 115th Street; Woodstock - No. 761 East 160th Street; Rivington - No. 61 Rivington Street.

In accordance with the writings of Professor Roerich throughout the past forty years, emphasizing the artistic significance of the Russian Ikon, the International Art Center of Roerich Museum, since 1925, has sponsored a series of exhibitions of Russian Ikons and has sent these continuously through the United States. Its efforts on behalf of this phase of Russian creative expression have met with constant success. The collection of Russian Ikons sent on tour by the International Art Center in 1930, was seen at the Akron Art Institute, in Akron, Ohio; the J.B. Speed Memorial Museum, Louisville, Kentucky; the New York City Panhellenic Club; the Yonkers Museum of Science and Arts; the Flint Institute of Arts, and the Cosmopolitan Club of Philadelphia, Pa. In addition, one of our large and very rare Ikons entitled "Eight Saints" was also loaned to the New York Public Library, at Fifth Avenue and 42nd Street, New York City, in connection with its exhibition of Books and Prints relating to Russian Ikonographic Art.

The International Art Center of Roerich Museum was happy to cooperate on the significant occasion of the dedication of the new Art Hall at Beloit College, Beloit, Wisconsin, by organizing an exhibition of paintings by outstanding contemporary American artists. This exhibition was finely balanced and comprised splendid paintings by Wayman Adams, Henry R. Beekman, Emil J. Bisttram, Edward Cucuel, Leon Dabo, Howard Giles, Samuel Halpert, Charles W. Hawthorne, Eugene Higgins, Arnold Hoffman, Raymond Jonson, Rockwell Kent, Ernest Lawson, Emma Fordyce MacRae, Maurice Prendergast and Henry W. Wack.

After Beloit's successful exhibition (from October to November 15th), the collection was forwarded to the Janesville Art League of Janesville, Wisconsin, where it remained until the end of the year.

This collection too, has been widely booked for 1931, by leading out-of-town Museums.

The initial out-of-town exhibition of the Brazilian paintings was held at the Grand Rapids Art Gallery, Grand Rapids, Michigan, in November, immediately after the New York showing. During the succeeding month, the Kalamazoo Institute of Arts of Kalamazoo, Michigan, placed the collection on view to its public. At both institutions the exhibition proved to be exceedingly stimulating and attracted many visitors.

During the course of the Brazilian Exhibition in Grand Rapids, the following message was received from Mrs. Mary Cooke Swartwout, its Director:

".... The exhibition is being greatly enjoyed. We appreciate so much what you are doing to assist us this year in securing these fine exhibitions."

Mr. Philip A. Wight, also wrote of this collection, in the Kalamazoo Gazette:

"Conservative school and modern groups combine to give a panoramic insight and interpretation of the Brazilian people - their environment, their conceptions and their response. In totality the exhibition is an artistic vision and feeling of the people conceived with philosophical consideration in form and figure and unrestrained response in lavishness of color...."

For several years one of the most gratifying aspects of the work of the International Art Center of Roerich Museum has been the cooperation with public schools. The International Art Center desires to take this opportunity to again express its appreciation to Mr. Forest Grant, the Director of Art in the New York High Schools, for his invaluable collaboration in this connection.

Since the beginning of its itinerary, a splendid collection of water-colors by Howard Giles, Robert Edmond Jones, John R. Koopman, Mary Monks Chase, C.N. Hopkinson, Gardner Hale, Emil J. Bisttram, Stephen Haweis, A. Dasburg, Charles H. Pepper, and Isabel Kuhlman, have been exhibited in many of the High Schools for periods of three to four months, and during the past year particularly at the James Madison and Seward Park High Schools.

Interest in the paintings by David Davidovich Burliuk and Alexandra Tcheko-Potocka was again stimulated by the exhibition of a group of canvases by both artists, at the 96th Street Branch of the New York Public Library, for a period of six weeks,

The International Art Center was pleased to continue its cooperation with the Hecksher Institute for Child Health, by sending it another collection of paintings, which included the work of Sidney Laufman, Elizabeth Spalding, Foujita, Margery Ryerson, Theophile Schneider and Frank G. Applegate.

In addition to the above, the International Art Center has circulated among the following branches of the New York Public Library, a collection of water-colors and drawings from the Annual Exhibition by the Students of the Master Institute of Roerich Museum, chosen from its exhibition. The actual exhibiting points during the year were the 96th Street Branch; the Woodstock Branch and the Fort Washington and 115th Street Branches.

Reproductions of some of the paintings by Nicholas Roerich constituted another traveling exhibition sent to the Fort Washington Branch Library, the Free Public Library of Bloomfield, New Jersey, the Free Public Library of East Orange, New Jersey, and to the Wadleigh High School of New York City.

The International Art Center, in addition to presenting exhibitions at frequent intervals in its own quarters and sponsoring numerous Traveling Exhibitions throughout the country, has endeavored to create an artistic entity in the entire building of the Roerich Museum, by hanging interesting varieties of paintings in the Dining Room, Main Foyer, Halls and other sections of the building. Thus, its resident members - and the public - to whom the exhibitions are also open - are afforded additional opportunities for developing a better understanding of the wide range of creative expression.

Much remains to be said of the projected activities of the International Art Center of Roerich Museum. The first All-Australian Art Exhibition is to be presented under the patronage of the Right Hon. J.H. Scullin, P.C., M.P., Prime Minister of Australia. Water-colors by the eminent Spanish artist Jose Segrelles, are also to be shown for the first time in this country, under the patronage of the Spanish Ambassador to the United States, Don Alejandro Padilla y Bell and Senora de Padilla. The schedule also includes an exhibition of Contemporary German Art; some unusual paintings by the talented Chilean artist, Senora Herminia A. de Davila, wife of the Hon. Carlos G. Davila, Chilean Ambassador to the United States. In addition, the Annual Exhibition by the Students of the Master Institute of Roerich Museum promises to be of unique interest.

Expressions of appreciation in regard to its cooperation with various cultural problems of numerous institutions have reached the International Art Center. In reviewing the results of its efforts for the year 1930, the Trustees of the International Art Center of Roerich Museum feel that a new step has been accomplished in consummating its aim of greater human understanding through Beauty.