



Claude Monet's "The Terrace at Le Havre (1866)" is among the items displayed by the Philadelphia Museum of Art in the collection of Rev. and Mrs. Theodore Pitcairn.

Smit works featured at Museum

By DENNIS LEON

Until September 19 a display of works from the collection of the Rev. and Mrs. Theodore Pitcairn, of Bryn Athyn, is on view at the Philadelphia Museum of Art.

Of the total works shown (about 43 paintings and 30 pieces of sculpture), 31 are by Philippe Smit.

Pastels and oils by this late Dutch artist (who is the father-in-law of Rev. Pitcairn), fill the large room to the exclusion of other artists, and his drawings are interspersed among the outstanding works in the smaller room.

Smit uses a style of poignant representation generously referred to in a catalogue of two years ago as "allied to Tolstoy's definition of the arts."

That his paintings do communicate is unquestionable, but what they communicate amid their sentiment and thin drama is scarcely a revelatory investigation of human experience.

If ever one wanted to clarify criteria by which work should be judged, the dispersion of the Smit works among those of El

Greco and Rembrandt will at least remove the notion that a personal or individual taste is even relevant.

In the small room are four canvases by El Greco. The most impressive of these is a crucifixion over Toledo. The familiarity of the style in terms of dramatic distortion, composition and color fails to diminish the impact of the spiritual content.

The Rembrandt self-portrait, (familiar to museum visitors since it has long been on loan to the museum), is a good example of the profoundly the artist was frequently able to achieve using this subject.

"The Terrace at Le Havre" by Claude Monet is a subtle picture that holds exciting visual areas to a rather peaceful overall concept.

The painting called "Mother" by Van Gogh is the best example of this artist's work. It displays a quite strong yet fresh modeling technique.

The sculpture in the show is climaxed by a group of tanagra figures. (Small clay figurines from Greece, about 300 B.C.). Except for two, which have retained a fair amount of original color, all enjoy a magnificent time-tempered patina. They are all delicate and charming.

"Recent Accessions—Prints and Drawings" is the title of the exhibition on view in the print gallery of the Philadelphia Museum of Art until Aug. 28. The collection of some 150

works is only a sampling of the museum's new acquisitions in this department and as a sampling it is, of course, diverse and somewhat less cohesive than a normal exhibition.

A large part of the gallery is taken up by examples of work by contemporary Americans, most of whom use a distorted but clearly recognizable image. That image ranges from the accurate figures of Misch Kohn, Leonard Baskin and Al Blustein to the reassuring warmth of Carol Summers and the engaging sense of the particular of Morris Graves.

The non-figurative works by Gabor Potedi, Sister Mary Corita and Cloro Romano add color to the larger group which finally emerges as a good cross-section of contemporary American painting.

The several alcoves are each devoted to a different group: one to modern foreign artists, one to old masters, one to oriental work, and one to a young Mexican artist named Jose Luis Cuevas.

Wins Sculpture Prize

Evelyn Koyser of Elkins Park has been presented with a prize for a piece of sculpture now on exhibit until July 4 at the Eleventh New England Exhibition of Painting and Sculpture at Silvermine Guild of Artists, New Canaan, Conn.

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Vincent van Gogh's painting "Mother" is currently on view Philadelphia Museum of Art as part of collection of Rev. and Mrs. Theodore P

Book on Mount

The works of William Sidney Mount, American painter, will be discussed in a new, illustrated book by Alfred Frankenstein, lecturer in American art at the University of California, and art and music critic of the San Francisco Chronicle.