

DIPARTIMENTO DI STORIA E CRITICA DELLE ARTI  
UNIVERSITÀ DEGLI STUDI DI VENEZIA

DT. 01167

# REDER

DI STORIA  
ELLE ARTI  
67  
DEGLI STUDI  
IEZIA





# BERNARD REDER

RETROSPECTIVE EXHIBITION OF DRAWINGS AND PRINTS

OCTOBER 17 - NOVEMBER 18, 1961

WORLD HOUSE GALLERIES  
987 MADISON AVENUE, NEW YORK

World House Galleries wishes to acknowledge the generous loans by private collectors, museums and universities. Warm gratitude is extended to Mrs. Gertrud A. Mellon, Greenwich, Connecticut; Mr. Jay C. Leff, Uniontown, Pennsylvania; The Museum of Modern Art, New York City; Brandeis University, Mass.; Baltimore Museum, Baltimore, Maryland.



Reder  
1959

## Drawings and Prints by Bernard Reder

Enjoyment of Bernard Reder's drawings and prints depends in no way on our familiarity with the artist as one of the most original sculptors of his time. Far less than the drawings of other prominent sculptors of the twentieth century do these graphics of Reder's refer us to concepts thought out in another medium. In fact, one of the strongest first impressions of this artist is that he completely dominates his media in a way that is exceptional in modern art. At a time when most artists deal only with the content that emerges out of the handling of a medium or is identified with it, Reder gives priority to imagination itself. The surging tide of his fantasy is sometimes channeled simultaneously into painting, sculpture, drawing and print making. An overflow of less pictorial concepts finds expression in designs for buildings and ocean going vessels. He has tackled city planning in addition to these, in much the same spirit as the Renaissance master who turned from painting and sculpture to designing architecture, jewelry or fortifications.

Two decades of work unfold an astonishing phantasmagoria. Is he a mystic? poet? a seer? a cabalist? Is he sympathetic with baroque sensuality (the War of the Amazons Series)? Is he an evangelist (the Biblical themes)? In effect, Reder's answer is that he encompasses a bit of all of these as do most human beings and especially the vivid, earthy, persecuted but often transfigured natives of his birthplace, Czernowitz (he was born there in 1897 when this town of 70,000 was in Austria-Hungary; it is now Russian).

Since we are always being told by psychologists of the decisive impact on the first years of life, we can appreciate the vivid impression made on the artist by the folk-ways and personalities of his native town. This exuberantly Hassidic and most non-conformist community bred earthy, vital types about sixty years ago. It fostered in young Reder a humanism laced with humor and compassion, untouched by sentimentality. Here the legends and heroes of the Old Testament came to life in the inspired utterance of the Hassidim and entered the subsoil of his consciousness to nourish his developing instinct for art. His youth also saw the beginnings of the Jewish persecution that was to harry him from country to country through most of his lifetime.

In exile his work was fed by the most diverse cultural streams. At the Academy in Prague he achieved the mastery of the figure so evident in all of his subsequent work. For years during and after World War II he was in flight, his studio the space of an arm's length around a bench in an internment camp or refugee train. Drawings he made on scraps of paper kept alive his visionary world and his sense of mission.

A sojourn in Paris brought him into contact with expressionist and abstract innovations, perhaps more important, it brought his friendship with Aristide Maillol, a sculptor whose earthy classicism and humanism were so sympathetic to his own outlook. By a series of miracles and hair-breadth escapes, Reder escaped into Spain as the Nazis entered France and after a stint in jail, made his way to Cuba and eventually to New York.

Reder's intoxication with Baroque space and energies reached a climax in the early forties. From a time when his own life was hunted and furtive came the brilliantly voluptuous gouache series of "The Battles of the Amazons," with roseate colors swept across the turbulent vortex of massed figures. Equally opulent was the woodcut series of about the same time celebrating long-pondered themes from Rabelais. But as a foil to this kind of lusty romanticism he could turn out a composition endowed with such classical repose as "Still Life with Cherries" or a quietly haunting study of a child.

Reder is not a whimsical artist. No forms conceived simply out of diverting caprice could pack the visual wallop or produce the terrifying psychological insights that we get in his minotaurs, Amazons, snakes with birds and other fantasies. His creatures are often part bird or horse and part human and his perverse cats are more than half human. The playfulness of the artist's invention is simply the most direct and effective means of communicating a truth that eludes the fixed categories of things. By dislodging forms from their ordinary matrix, in fact, by making them pictorially loose-jointed and ambivalent, Reder can reveal their astonishing and often disquieting relationships.

His storied images would be dangerous to another artist. Cellars are full of work by obscure hacks who turned to such literary motifs out of academic habit. It takes genius to invest with fresh emotion and urgency, forms already so burdened with association. It can be done only by a Picasso or a Reder, artists whose everyday joys and agonies can be pressed into the patterns of these archetypes.

Reder once revised the legend of the Good Samaritan to include a horse lifted on human hands to his leafy supper. The image of a bull lifted high in the hands of a woman that occurs in a recent woodcut may have a similar origin in homespun myth. But one does not have to know this folklore to respond to the pungency and barbed humour of the print. Like so many of Reder's motifs, it is less an illustration of a legend than the launching of a freshly coined myth. His subjects are not concerned with action but with being.

(continued)

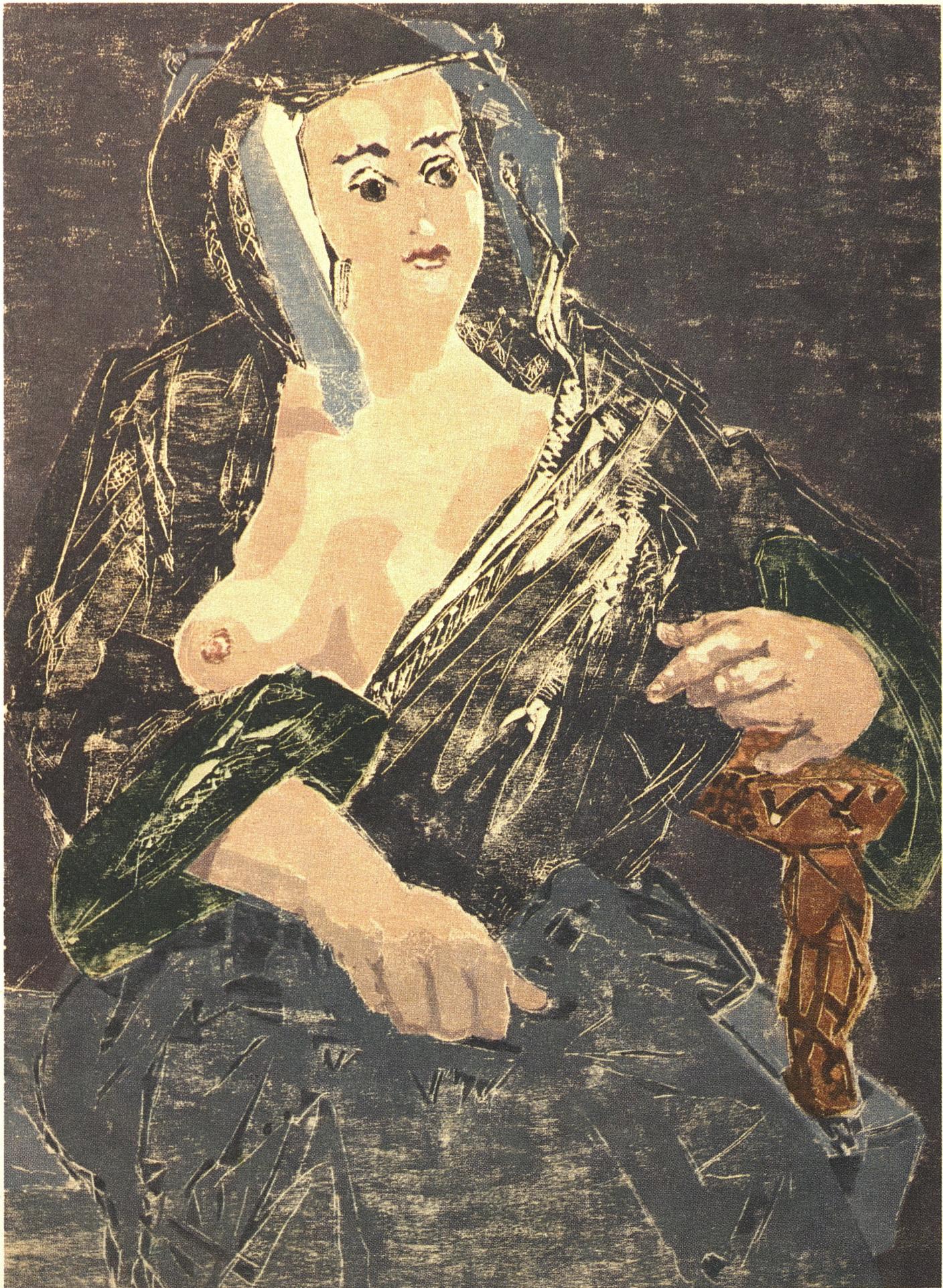
In the late series of black and white prints and color woodcuts, flamboyant fantasy is often expressed in extravagant headdresses and costumes. A new brusqueness of execution and audaciously condensed effects heightens their mystery. We are surprised at the combination of such contemporary directness with oddly romantic themes.

To dominate hard, tough materials is a challenge that has led Reder in his sculpture, to carve when he could model, to cope with the hardest, most obdurate materials. In his graphic work he had found the most satisfying expression in a unique form of woodcut which demands his muscular control. On solid blocks of wood the image is carved with lines gouged out sometimes with impulsively improvised tools — a nail served as the means of cutting the terse, charged lines of "Head of Man in Bewilderment."

From colored and carved blocks Reder makes but a single print, not caring to duplicate exactly again the effects arrived at so spontaneously. These are unique prints. In the late woodcuts he avails himself of every prerogative of the modern abstract artist by contrasting stark simplifications with opulent textures. Lines are alternately slashing and severe, exploding in bursts of strokes or hatchings or tautly controlled. In their thrust and bite we read the gesture of the artist's hand, discharging feeling as it conjures forms.

Throughout the decades surveyed by this exhibition, persisting through all polarities of mood and variations of style, one feels a single unifying force. Reder, himself, has located this life-force in the blood. It is through the blood rather than the brain that one grasps one's own identity in the constantly intermingling stream of good and evil, of base passion with sublime aspiration. And this is surely the key to Reder's power of transposing his life experience into the timeless archetypes of bird and beast, harlot and saint. For this insight Reder did not have to go to Freud or Jung—although the viewer may find confirmation from his own response in their analysis. But Reder has not theorized. His characters and motifs have their genesis in the same deep layers of the self that have always been accessible to poets and mystics.

A. R. KRAKUSIN









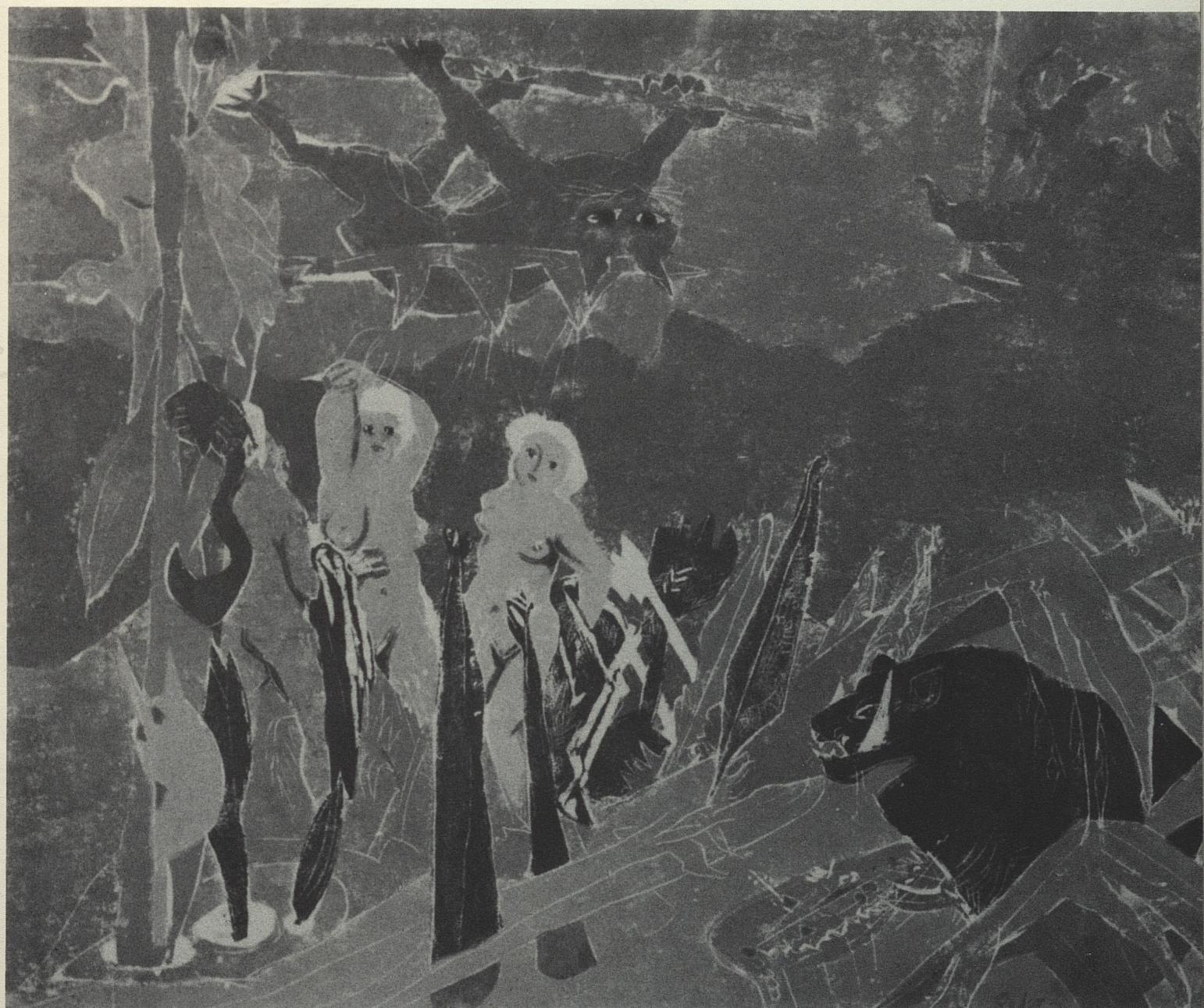


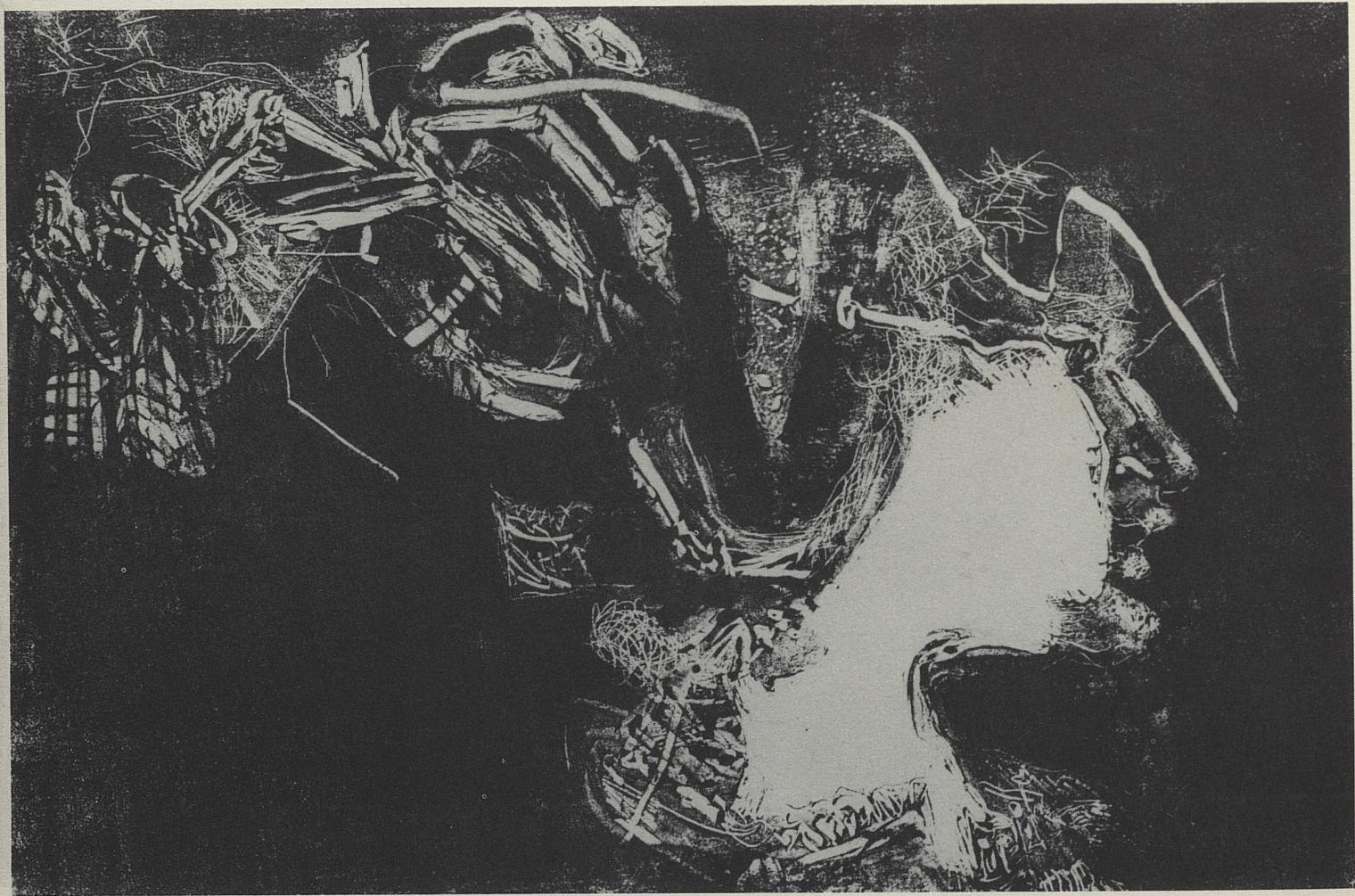






1 Oct 4





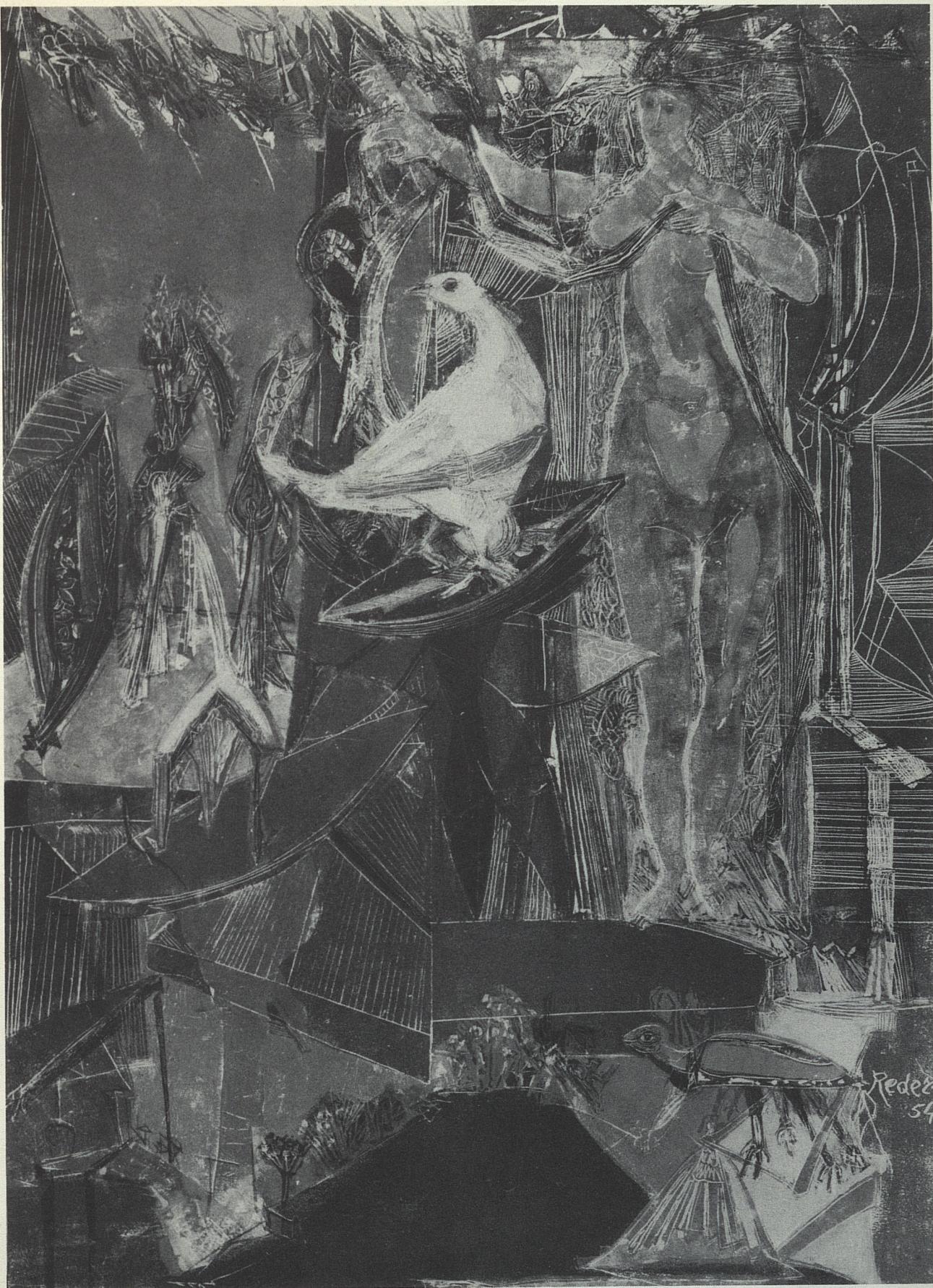




182

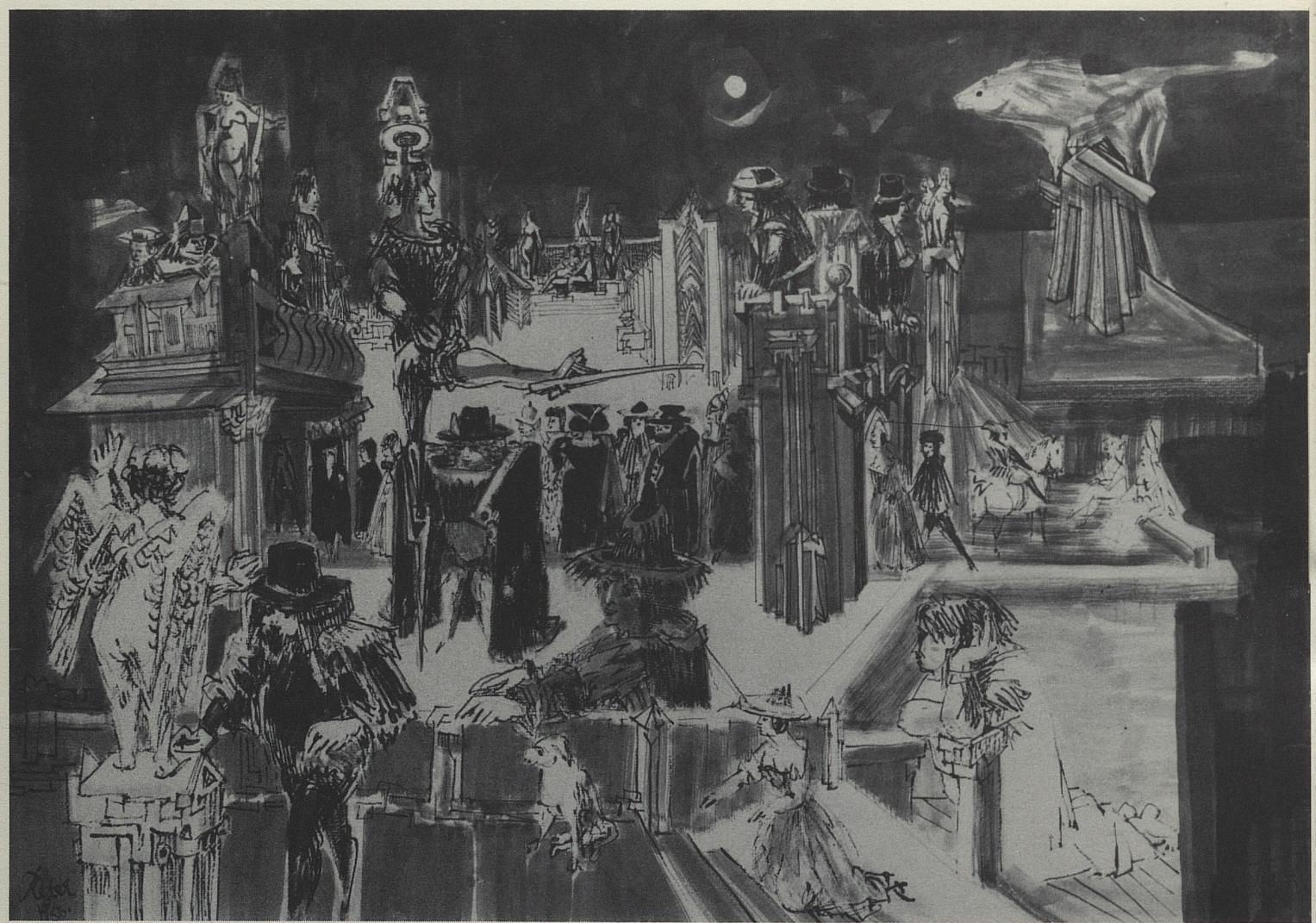






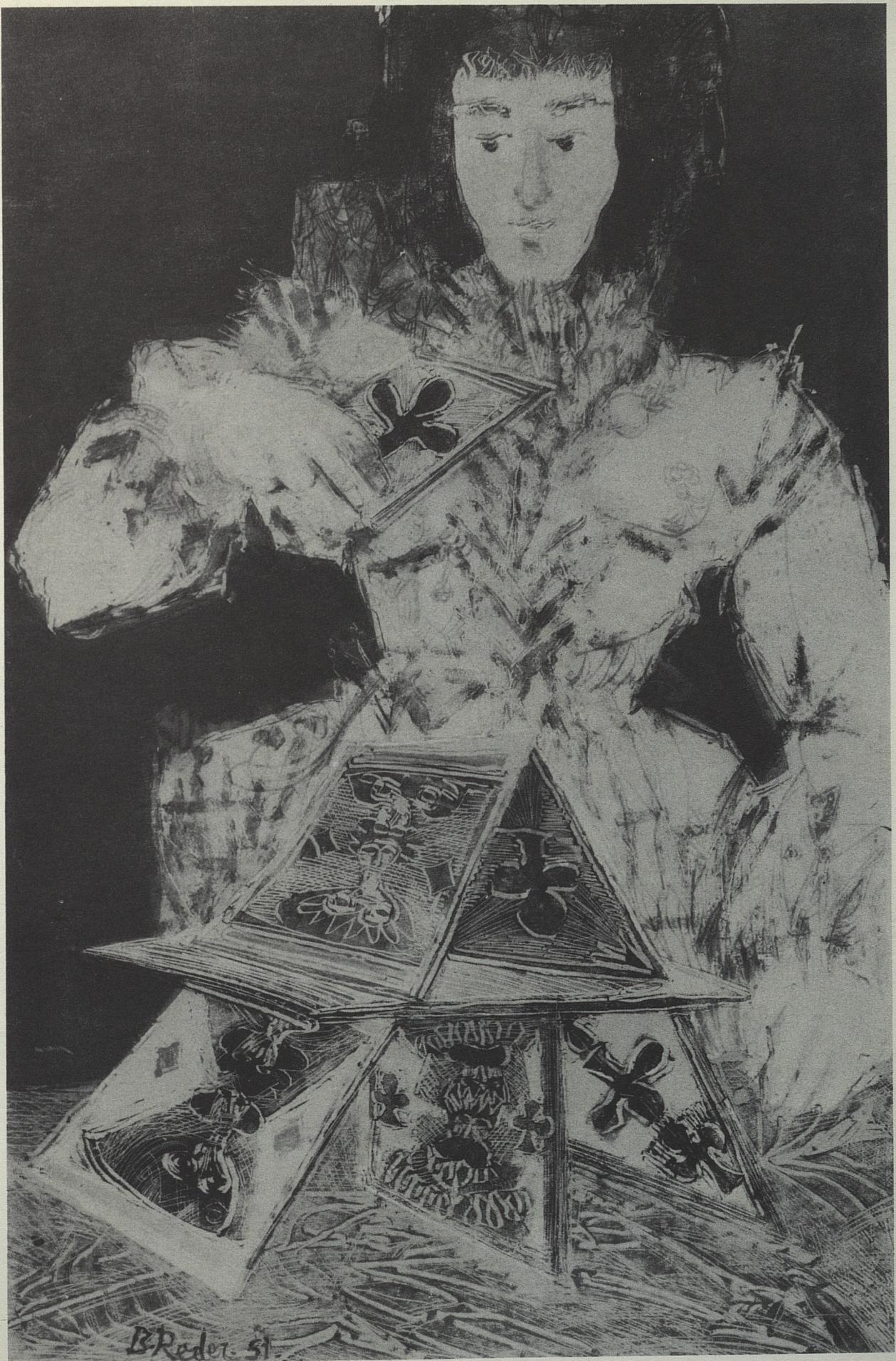


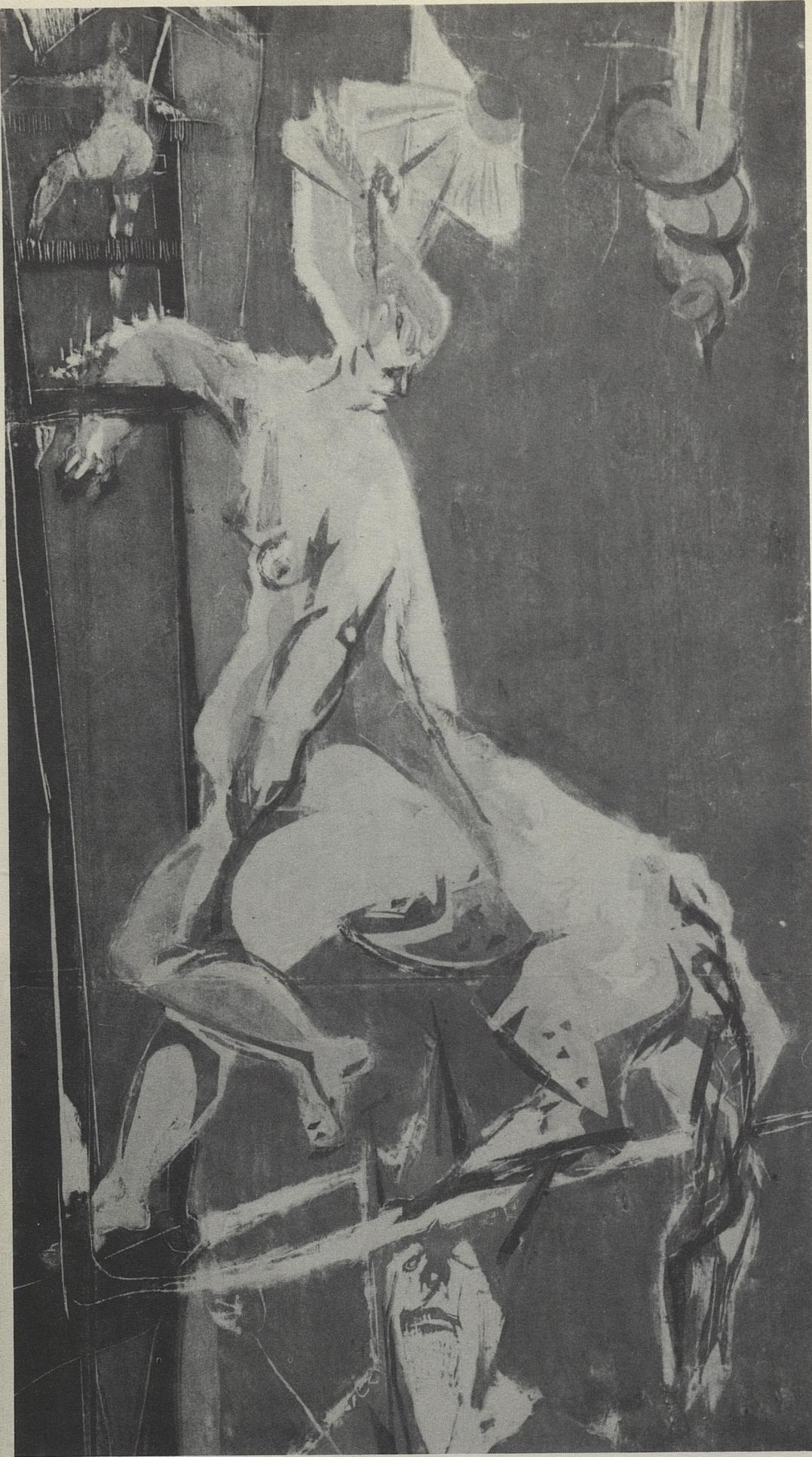




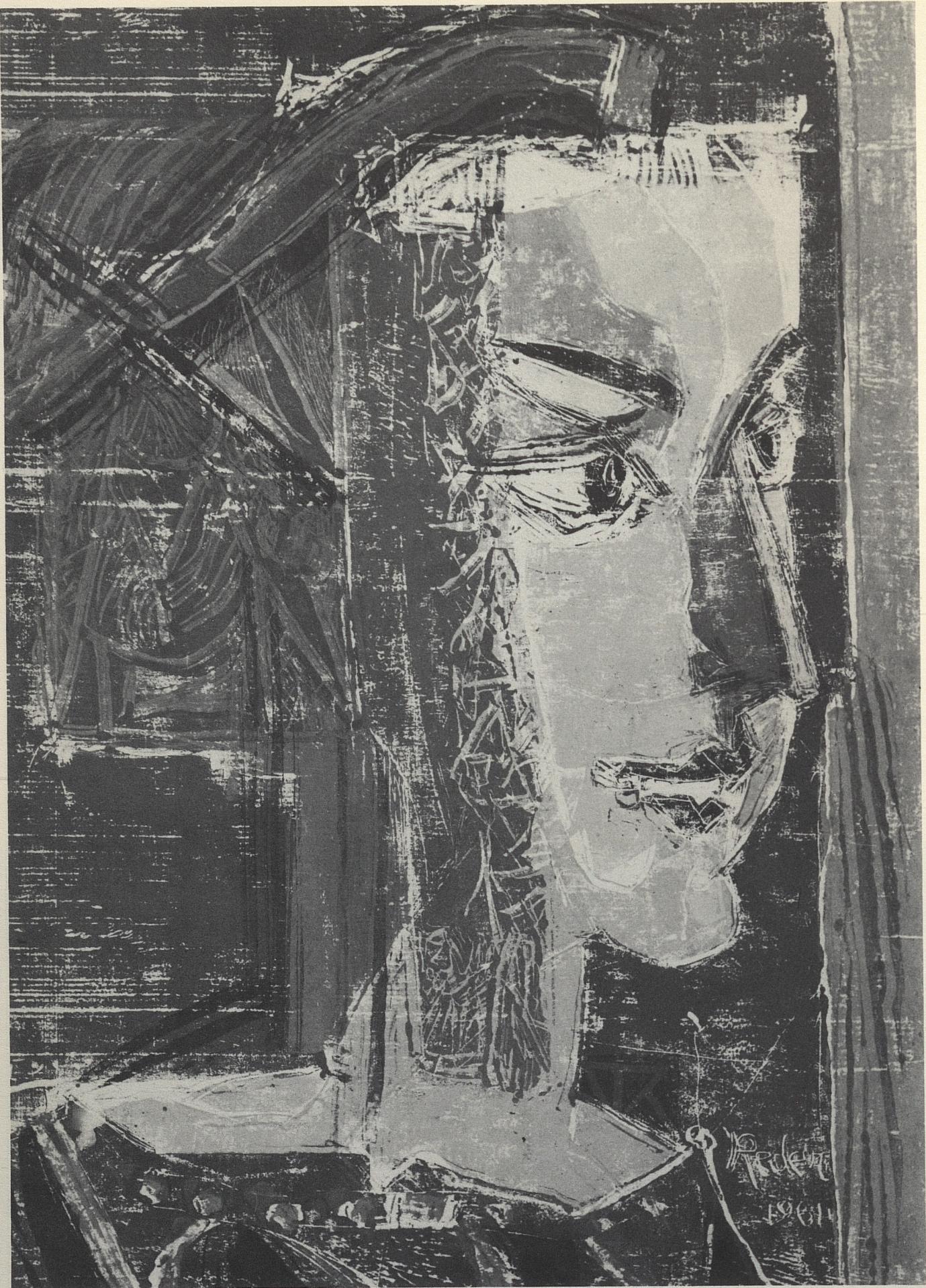








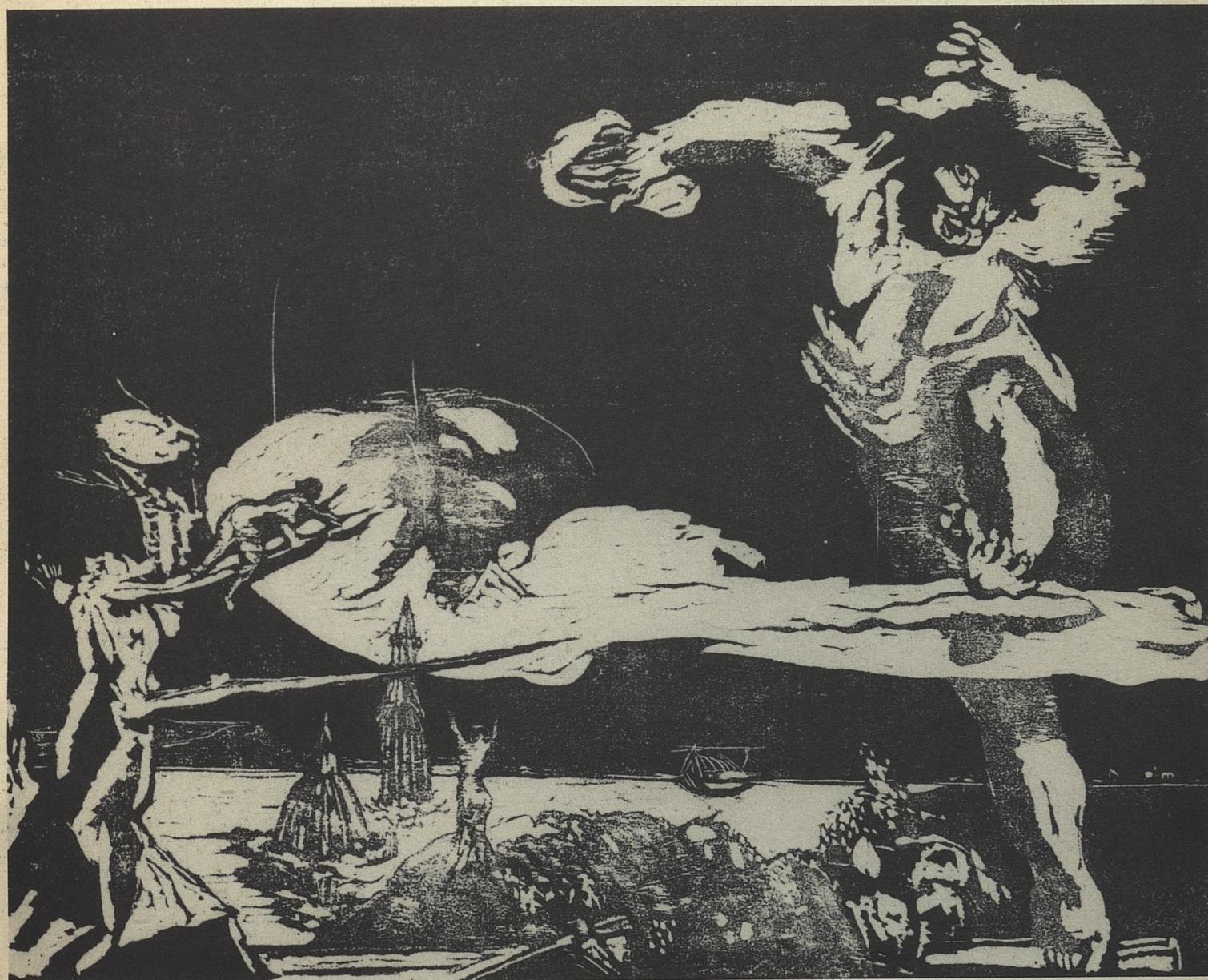






1038153







# CATALOGUE

## DRAWINGS

- 1 Two Nudes 1928  $9\frac{3}{4} \times 8\frac{1}{4}$
- 2 Two Nudes 1928  $5\frac{3}{4} \times 8\frac{1}{2}$
- 3 Two Nudes in Bister 1930  $16\frac{3}{4} \times 15$
- 4 Women 1942  $14\frac{1}{2} \times 15\frac{3}{4}$
- 5 Nudes with Trumpets 1945  $5\frac{1}{4} \times 7$  (each)
- 6 Trumpet Player 1945  $6\frac{3}{4} \times 3\frac{1}{2}$
- 7 The Trumpetry 1945  $8\frac{1}{4} \times 9$
- 8 Bulls 1945  $8\frac{3}{4} \times 11\frac{3}{4}$
- 9 Sisticines 1948  $11 \times 8\frac{1}{2}$
- 10 Lady of the Middle Ages 1949  $18 \times 12$
- 11 Bull 1949  $11\frac{3}{4} \times 7$
- 12 Centipede with Nudes on his Back 1952  $21\frac{1}{2} \times 26\frac{3}{4}$
- 13 Cellist 1955  $10 \times 7\frac{5}{8}$
- 14 Stilt Walkers over Piazza 1956  $28\frac{1}{2} \times 40\frac{1}{2}$
- 15 Nude 1957  $38\frac{3}{4} \times 26\frac{3}{4}$
- 16 Nude with Unicorn 1958  $26 \times 19\frac{3}{4}$
- 17 Angel 1958  $27\frac{1}{2} \times 21\frac{3}{4}$
- 18 Portrait 1959  $21\frac{1}{4} \times 21\frac{3}{4}$
- 19 Woman with Bird in a Cage 1959  $44\frac{1}{2} \times 28\frac{1}{2}$
- 20 Nudes 1959  $18\frac{1}{2} \times 23\frac{1}{4}$   
*Lent by Mrs. Gertrud A. Mellon, Greenwich, Conn.*
- 21 Spanish Girl 1959  $24\frac{3}{4} \times 19$
- 22 Organ Player 1959  $28\frac{1}{2} \times 21$
- 23 Bride and Bull 1959  $82 \times 54$
- 24 Aaron with Tabernacle 1959  $44 \times 28$
- 25 Lady with Bell Play 1959  $44\frac{1}{2} \times 28\frac{1}{2}$
- 26 Centaur with Crab 1959  $44\frac{1}{2} \times 28\frac{3}{8}$
- 27 Trumpet Player 1959  $31 \times 28\frac{1}{4}$
- 28 Acrobats 1961  $28\frac{1}{4} \times 44\frac{1}{4}$
- 29 Dwarf 1961  $39\frac{1}{2} \times 27\frac{3}{4}$

## LITHOGRAPHS

30 Woman with Hat 1951  $18\frac{1}{2} \times 14\frac{1}{2}$   
31 Woman and Owl 1952  $13\frac{5}{8} \times 17\frac{1}{4}$   
*Lent by the Museum of Modern Art, N. Y. (Given Anonymously)*

## TEMPERA

32 Amazons and Horses 1943  $21\frac{3}{4} \times 28$   
33 Battle of Amazons I 1943  $22\frac{1}{2} \times 19$   
34 Battle of Amazons II 1943  $22\frac{1}{2} \times 28$   
35 The Fall of the Amazons 1943  $22\frac{1}{2} \times 27\frac{3}{4}$

## BLACK AND WHITE WOODCUTS

"Gargantua and Pantagruel" by Rabelais (from the series, 3/6)

36 The Rape of Women 1939  $11\frac{3}{4} \times 15\frac{1}{4}$   
37 Gargantua, Nude and Sunflowers 1939  $4\frac{3}{4} \times 4$   
38 Gargantua taking the Bells of Notre Dame 1939  $4 \times 5$  (each)  
Gargantua Sleeping on the Towers of Notre Dame 1939

39 Little Gargantua Fed by the Cow 1939  $3\frac{3}{4} \times 4\frac{1}{2}$  (each)

"Apocalypse" (from the series, 1/6)

40 False Prophet 1940  $10\frac{5}{8} \times 9\frac{1}{2}$   
41 Salvation of the Child 1940  $9\frac{1}{2} \times 10\frac{1}{2}$   
42 One of the Seven Plagues 1940  $9\frac{1}{2} \times 10\frac{1}{2}$

"Legends of Noah" (from the series, 1/6)

43 Still Life after the Flood 1948 14½ x 11

44 The Angels on Earth 1948 14½ x 11¼

45 Giant Escaping the Flood 1948 12¼ x 15¼

46 Woman with Veil 1951 26½ x 17 unique print

47 Cow on the Trapeze 1951 17½ x 15¼ unique print

48 Rabbi 1952 27½ x 18¼ unique print

49 Woman with Necklace 1952 21 x 15 unique print

50 Woman with Black Gloves 1952 27 x 14¾ unique print

51 Woman Ornated with Flowers 1952 27¼ x 21¼ unique print

52 Smiling Woman 1953 6½ x 7 unique print

53 Woman with Sunflowers 1953 21½ x 19¼ unique print

54 Head of Girl in Profile 1953 11 x 16 unique print

55 Chess Player 1953 26¼ x 21 unique print

56 Hassid on Horse 1953 28 x 21¼ (1/2)

57 Head of a Man in Bewilderment 1953 15½ x 15¼ unique print

58 Woman with Flute of Pan 1953 18 x 15 unique print

59 Sholem Alechem 1953 27½ x 18 unique print

60 Meal of Amazons 1953 18 x 27 unique print

61 Ornated Woman 1954 23 x 19¾ unique print

62 Girl with Marionette 1955 32¼ x 22 unique print

63 The Goat with Moon 1961 18¾ x 12½ unique print

64 Bird with Snake 1961 19 x 12½ unique print

65 Don Quixote 1961 24 x 15 unique print

66 Clown 1961 23¾ x 14¾ unique print

101 **Portrait of K.** 1956 20 x 26 unique print

102 **Bird and Flowers** 1961 28 x 21 $\frac{3}{4}$  unique print

103 **Lady and Marionette II** 1961 27 $\frac{1}{2}$  x 21 $\frac{1}{2}$  unique print

104 **Still Life with Bust** 1961 16 x 19 $\frac{1}{2}$  unique print

105 **Head of a Woman** 1961 22 $\frac{1}{2}$  x 15 $\frac{1}{2}$  unique print

106 **Woman on Horse** 1961 21 x 23 $\frac{3}{4}$  unique print

107 **Legend Goat and Moon** 1961 21 x 24 unique print

108 **Goat and Man** 1961 21 x 23 $\frac{7}{8}$  unique print

109 **Woman and Plant** 1961 20 x 21 $\frac{3}{4}$  unique print

110 **The Piano** 1961 24 x 15 unique print

111 **The Flower Bouquet II** 1961 27 $\frac{1}{2}$  x 21 $\frac{1}{4}$  unique print

112 **Siticine, Nude and Flowers** 1961 21 $\frac{1}{2}$  x 24 unique print

113 **Three Legendary Birds** 1961 16 x 19 $\frac{3}{4}$  unique print

114 **Circus Scene II** 1961 19 $\frac{1}{2}$  x 20 $\frac{1}{4}$  unique print

115 **Fruit Eater** 1961 21 x 23 $\frac{1}{2}$  unique print

116 **Woman with Folded Hands** 1961 24 x 15 unique print

117 **Piano Player** 1961 24 x 14 $\frac{1}{2}$  unique print

118 **Woman with Hat** 1961 24 x 21 unique print

119 **Goat and Butterfly** 1961 24 x 21 unique print

120 **Centaur and Centauresse** 1961 20 $\frac{1}{2}$  x 26 $\frac{1}{2}$  unique print

All dimensions are given in inches. Height precedes width.

In addition to Mr. Reder's one-man shows of sculpture, exhibitions of his drawings and graphic works have been held at:

The Weyhe Gallery—arranged by John Rewald in 1943

The Art Alliance in Philadelphia in 1949

The Museum of Modern Art in New York in 1949  
(one room devoted to Reder's woodcuts)

The Print Club in Philadelphia in 1950

The Chicago Art Institute in 1953.

The Borgenicht Gallery in New York held one-man exhibitions of Bernard Reder's graphic works in 1951, 1952 and 1953. Furthermore Mr. Reder's drawings and prints were shown in group exhibitions in museums and galleries, in circulating exhibitions in the U.S.A. and Europe, and were purchased by numerous museums and private collectors.

The Galleries are open Monday through Saturday 10-5:30



37407 set

DIPARTIMENTO  
E CRITICA

D

11

UNIVERSITÀ  
DI VENEZIA

