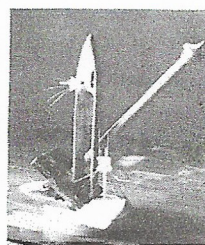


PAINTING — When asked what she thought the most unusual quality of her painting, Miss Slobodkina replied: "I think it is that, being a woman, I see things differently from men, and, as one can produce 'honest' work only on the basis of first-hand experience and impressions received through the prism of one's own personality, I try to paint like one.—Painting, after all, is the aesthetic presentation of physical and emotional experiences, plastically expressed."



SCULPTURE — Looking at Esphyr Slobodkina's sculpture one recognizes many a humble object of everyday life,—a clothes hanger here, a darning egg there; pieces of old furniture; hinges and screws everywhere.—Transformed by the plastic use to which they have been put, they achieve a new reality and lead an independent existence of their own.

ESPHYR SLOBODKINA

APRIL 21 — MAY 3, 1947

NORLYST GALLERY

59 West 56th Street, New York 19, N. Y.



Like the artists of the Renaissance, Slobodkina does not think *ANY JOB* too small or too great to interest her and to enlist her best efforts. Her works include easel paintings, murals, sculpture, textile printing, illustrations, etc. This photograph shows her cutting out paper for "collage" which is the method she often uses in making illustrations for children's books.

1947

Regardless of the school to which an artist's work belongs, there is always one essential quality which marks a successful painting, — the relation of shapes and colors must appear inevitable and be the *only* solution of each particular problem. The elements of a picture should not seem to be thrown together at random, but as if put there by the same forces which produced the objects in nature. One does not ask why the petals of a flower are arranged in a certain way — they just are, and the harmony of their relation to the center, stem and leaves of the flower is gratifying.

To accomplish such harmony in painting, it is not enough to learn the rules of composition. Keen perception of beauty in nature: observation of everyday things when, suddenly, they take on a new meaning and give creative stimulus; knowledge of medium; unwavering belief in the aesthetic truth of the work about to be produced; all this must go into the making of a satisfying work of art.

Although well acquainted with the major schools of thought in Art (Realism, Impressionism, Cubism, Neo-plasticism, Surrealism, etc.), and having received a sound training in most of them, Miss Slobodkina does not choose to follow any one of these open roads. Instead, basing her work on the plastic laws of space discovered by the Cubists, and by-passing the tortured psycho-symbolism of the Surrealists, she makes a direct and powerful appeal to the uninhibited imagination of a sympathetic onlooker.



ESPHYR SLOBODKINA — Born in Siberia. Lived in China and Japan. Became a naturalized American in 1933.
 Studied art in the National Academy of Design and with private tutors.
 Was awarded the Yaddo Scholarship in 1933-1934.
 Charter member of the American Abstract Union and the Federation of Modern Artists & Sculptors. Represented in the "Abstract Artists of America" exhibition at the Museum of Modern Art, New York, 1935.

PAINTINGS

1. Tropical Shade
2. Needle & Thread
3. Cadiz
4. Anemone
5. Spring (No. 1)
6. Crossroads (No. 1)
7. Sea Song
8. Variety
9. Oriental Study
10. Spring (No. 2)
11. Winter
12. Oblongs in the Sunset
13. Desert Alchemy
14. Composition in Pink
15. Composition in Yellow
16. Swan Song
17. Spring (No. 3)
18. Eirie
19. Crossroads (No. 3)
20. Day (Collage)
21. Night (Collage)

SCULPTURE

22. Sailor's Wife
23. Venice
24. Chicago
25. Boston
26. New York