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New York (City). Macbeth gallery M12c88



# AMERICAN SPORT

AND OTHER SUBJECTS

by

PERCY <sup>Le</sup>CROSBY

RACING—POLO—BOXING  
FOOTBALL—TRACK—THE DANCE

November 14-27, 1933

MACBETH GALLERY

19 EAST 57TH STREET  
NEW YORK CITY

## FOREWORD

IN "A Cartoonist's Philosophy" Percy Crosby tells about his first experiments in painting, using the tubes and brushes hidden away by his father in the cellar. Thwarted in this color work when his father came upon myriads of colored worms, he went to the coal bin for materials, and thus began his work in black and white. It seems far from these early attempts to the work he now presents, but his latest achievements are the result of countless experiments destroyed, and a dogged determination to say what he wishes to say in line, form and mass.

Spontaneity, rhythm and movement, as well as form—everything has to move; Percy Crosby has no feeling of life standing still. When his first exhibition was held at the Anderson Galleries in 1928, the artists hailed him as one who gave, apparently without effort, the quality of life in line. Yachtsmen, horsemen, dancers, found in what he had done a perfect expression of what they knew. Critics were unanimous in their praise. "The faculty for catching life in motion"; "his horses fly at top speed"; "how his little sketches vibrate, how the design lives!"; "movement caught and transmuted into line"; "in a few fluent graphs he gives you a whole character with a swift swirl of direction." These and many more laudatory comments came spontaneously from the press.

His first exhibition was over. Percy Crosby, like Wordsworth's Happy Warrior "had wrought upon the plan that pleased his boyish thoughts." And then he began again. In three years of almost incredible energy, work and play, he went everywhere that he could study the human body in action: Football and polo players, boxers and wrestlers, ice skaters and dancers, jockeys and gentleman riders, all were grist to his mill. He went to Europe. He wrote two books. He developed his technique in dry point and lithography, he made countless water colors and a few oils, and all this time, every day appeared "Skippy" with his old-young philosophy.

His second exhibition in 1931 continued his initial success and, with the evident growth from his intensive study, reestablished old friendships among press and public. These studies have gone on unceasingly during the last two years and so he comes to the present exhibition, partly retrospective, partly new, to greet an old audience and to create new friends. In the exhibition we see Percy Crosby himself who, again like Wordsworth's Happy Warrior "had wrought upon the plan that pleased his boyish thoughts."

WALTER M. GRANT

## 26207 TITLES

### OILS

1. DUCK FLIGHT OVER TAMPA BAY
2. JUST BEFORE THE BELL
3. AUTUMN
4. GULLS

### WATER COLORS

5. BRONCO BUSTER
6. THE HOME STRETCH
7. THE LONE RIDER
8. ARIZONA TWILIGHT
9. SOLITUDE
10. ENGLISH CHANNEL
11. FRENCH COAST
12. FRENCH WATERING PLACE
13. TURNED LOOSE
14. TRANQUILITY

### DRAWINGS

15. THE SHUFFLE
16. AT MEADOWBROOK
17. A SHOT AT GOAL
18. FRENCH RAT HUNTER
19. TRIUMPH
20. JACK KNIFE
21. MEDITATION
22. SEA BREEZE
23. RHYTHM A
24. RHYTHM E
25. RHYTHM F
26. RHYTHM I
27. RHYTHM J
28. RHYTHM K
29. RHYTHM L
30. RHYTHM M

## TITLES

### ETCHINGS

31. SLIPPING
32. SPRING
33. FIGURE SKATER
34. GULLS
35. GLIDING
36. REST
37. SLOW MOTION
38. ROPING THE STEER
39. MAN KILLER
40. ORIENTAL DANCE

### LITHOGRAPHS

41. THE CROSS SHOT
42. PLUNGE
43. WHIRLING
44. DOWN THE FIELD
45. CLEAR FIELD AHEAD
46. HESITATION
47. THE PUNT
48. AT THE GARDEN
49. FANTASIA
50. PAVLOVA
51. KYPASHA