

New York (City) Macbeth gallery.

020H48
M12223



Decorative Pastels

by

WILLBUR (A. REASER

1860 -

Direct from Exhibition at
PALAZZO ANTINORI
FLORENCE

February 18th - March 3rd, 1930

THE MACBETH GALLERY

15 East 57th Street
New York City

PASTELS

THE Artist Willbur A. Reaser has placed on exhibition in a room in the Palazzo Antinori a group of Italian landscapes, executed in pastel, with a technique at once sure and highly personal, which faces and solves exquisitely the problems of light. Not only does Mr. Reaser record the physiognomy of the country, but he studies in fact the variations of luminosity, the delicate passage of the hours, the fugitive vibration of reflected lights over the friendly aspects of our land. Again the artist does not surrender himself up to easy playing with his medium, does not show gushing from every row of trees, from every cloud, from every pool of water, fountains of colored rainbows. He has well perceived the chaste harmony with which things are revealed in the pure light of our Tuscany where the reality seems to wish to render homage to the patina which softens the pictures of the old masters. However, Mr. Reaser, who must have lovingly studied the works of the French impressionists, especially those of Claude Monet in his maturity, (for example, "Les Meules", "Les Peupliers" and "Ninpheas"), has known how to find values of great efficacy in the soft harmonies of green, of azure and of violet, which fall over the hills of Arcetri and the fields along the via San Leonardo.

The relation of the tones which the painter knows how to translate into the peculiar technique of pastel, deserves careful study. The rich and opaque touch reaches a rare softness which would seem to belong only to the happy impasto of oil color. Among the works executed in Tuscany, "The view from the Poggio allo Spino", and the "Pool at the Villa Razzolini" are especially worthy of notice. It would seem that this genre of painting excels most where it can seize liquid notes, the changeful tones on leaves, reflections at sea, and flying colors over waters of mother-of-pearl.

Having said this, let us add that our preference goes to the group of pastels of Capri; the full noontide, the diffused luminosity which allows the painter to reach that clear fusion which is most remarkable in the "Silhouette of Springtime." The pastels lend themselves to the delicacy of trees in bloom, to pale white-rose, to faded green, all under the full azure of the sky. In those pictures, the style becomes more subtle and brilliant and reaches far the limit of poetical precision, without lapsing into a commonplace manner.

(Review published in the "Nazione" of Florence, March 28th, 1928, by Bruno Fallaci)

Represented in the U. S. Capitol at Washington; Capitol of West Virginia; Capitol of Vermont; Amherst College; Museum, Des Moines; St. Luke's Hospital, Chicago and in the private collections of Andrew Carnegie, Mrs. George M. Pullman, Dr. Lewis R. Morris, Mrs. E. H. Harriman, Mr. George M. Reynolds, Mr. George Grant-Mason, Mr. T. L. Maytag, Mr. C. C. Colby, Mrs. Timothy M. Spelman, and Mr. Walter Spaulding.

TITLES OF PICTURES

1. Toward the Hills of Arcetri
2. The Contadini Loggia of the Villino Vecchietti
3. The Valley of the Mugnone
4. The Fountain among the Laurels, Villa Razzolini
5. The Ponte Vecchio at the Corner of Via dei Bardi
6. Under the Arches of the Ponte Vecchio
7. Porta Romana
8. The Popular Grove at Poggio allo Spino
9. Valley and Hillsides between San Miniato and San Leonardo in Arcetri
10. Evening Hillsides from the Belvedere at Villa Razzolini
11. The Old Wall of Florence from the Piazzale Michelangelo
12. The Grande Marina at Capri
13. The Road to the Consuma
14. Bellosguardo from the Podere of the Villino Vecchietti
15. The Tower of San Giovanni at Fiesole
16. View in Fiesole—No. 1
17. View in Fiesole—No. 2
18. Old Street in Capri
19. Via Valentino—Capri
20. Villa in Capri
21. Springtime Silhouette in Capri
22. The Cloisters at San Francesco—Fiesole
23. The Certosa at Capri in Springtime—No. 1
24. The Certosa at Capri—No. 2
25. View from the Costa Scarpuccia
26. The Brunelleschi Loggia in the Cloisters of Santa Croce
27. The Hills of Arcetri
28. Roofs from the Costa Scarpuccia
29. In the Garden of the Villa Buoninsegni—No. 1
30. In the Garden of the Villa Buoninsegni—No. 2
31. The Slopes of San Miniato
32. Vista in the Appenines
33. Old Market Place in Florence (Overmantel)
34. The Valley of Romance
35. Springtime in Capri

Lent by Mrs. Lewis Rutherford Morris

Sept 1930

473
NEXT EXHIBITIONS



ORIGINAL CARTOONS

by

CLARE BRIGGS

SHOWN THROUGH THE COURTESY OF THE
NEW YORK HERALD-TRIBUNE SYNDICATE



WATER COLORS

by

GLADYS BRANNIGAN

March 4th to 17th