

*New York (City) Macbeth gallery*

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Exhibition of  
ORIGINAL PORTRAITS

in Oil and in Pencil

By

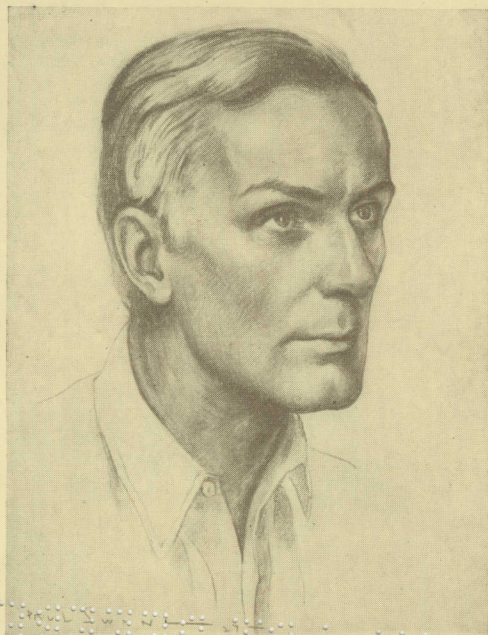
Paul Swan

October 1st to October 14th

— 1929 —

THE MACBETH GALLERY

15 East 57th Street  
New York City



PAUL SWAN has shown regularly in New York, at the National Academy of Design, Architectural League, and National Sculpture Society, and at the Salon National in Paris. He has also held one-man exhibitions in London, Paris, Athens, Buenos Aires, Santiago and New York, and has painted many well-known people.

"Paris, London and New York critics have acclaimed the philosophical and poetical quality of his works, knighting him one of the few really significant modernists."

—*Chicago Evening Post.*

"The Paul Swan exhibit is another exhibit of the exquisite in art. In line and color and arrangement he shows a delicate touch and fancy that command the sincerest appreciation."

—*Chicago Daily Tribune.*

"One is struck first by the sensitivity of his drawings. He has modeled a delightful head of Raquel Meller. She has suggested to him the fine art of melancholy and he has been astute enough to reproduce the mood with all its pretentious mockery."

—*The New York Times.*

## PAINTINGS

- 1 Paula Swan
- 2 Mother and Child
- 3 My Children
- 4 Portrait of T.M.
- 5 Portrait of O.D.
- 6 Raquel Meller
- 7 Mme. Cabanel
- 8 Louis eleventh
- 9 Mr. Wu
- 10 A Head Study
- 11 Miss Van Arsdale
- 12 Nelson Bennet
- 13 Woman on Balcony
- 14 The Magician
- 15 Flora Swan
- 16 Paula and the Bluebird
- 17 Electra Doren—  
(Memorial Portrait)
- 18 Jeanne D'Arc

## DRAWINGS

- 19 Butler Mandeville
- 20 Raquel Meller
- 21 Bertha Potter Palmer
- 22 Paula—*Sanguine*
- 23 Flora—*Sanguine*
- 24 Miss Lamson
- 25 Mr. Frederick Norcross
- 26 Flora
- 27 Mr. Pabst
- 28 Pavlowa
- 29 Violet Heming
- 30 Miss Van Arsdale
- 31 A Greek Sculptor
- 32 Marguerite Zender
- 33 Mr. J. R. Randolph

"Paul Swan's drawings now being shown at 91 Rue de la Boetie show an influence of the golden age, the finest elements of which he has absorbed through years of travel and study in Greece, and to which he has added his personal sensitiveness, imagination, and power of conveying feeling through his art."

—*Paris Herald.*

"Paul Swan is now exhibiting his drawings, sculptures, and mural decorations in the galleries of the Association Amigos del Arte; the pencil portraits are all of them interesting. Arresting in their realism they are particularly attractive, in that they give an impression of swift execution."

—*Buenos Aires Herald, Argentine.*

"His sojourn in Paris explains without doubt some of the means of his eloquence and expressiveness. When Paul Swan is studying his model he externalizes the characteristic of each individual physiognomy."

—*La Nacion, Buenos Aires, Editorial Page.*

"He notes the dominant and true. The outline is sure, the lines flow without wavering, accenting here, diminishing there, as one who knows perfectly the possibilities and how to realize them. One thing is evident in these drawings, the likeness of the sitter."

—*Signor Pagano.*

"In these many portraits, the lines are always suave, sure, and without hesitation, without affectation of originality or pretense to preach isms, but there is a great flourish, a great sureness and knowledge of the artist's business. His force rests precisely in his sensitivity as weighs constantly in the works of Oscar Wilde."

—*N. Yanez Silva, El Diario Ilustrado, Santiago, Chile.*

"The exposition of Paul Swan is the most interesting artistic success of the year."

—*La Nacion, Santiago, Chile.*

"Paul Swan is a good craftsman. He knows how to draw with telling accuracy. He knows how to build up his heads or his figures with a knowledgable appreciation of what lies under the surface. Further, he knows how to draw with that suggestive use of line which means so much in conveying the action and functions of form."

—*Chicago Herald and Examiner.*