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New York (City), Macbeth gallery M12 W 27



CADWALLADER WASHBURN

MARINE AND
OTHER SUBJECTS

from the
CANARY ISLANDS

November 2-15—1937

MACBETH GALLERY

11 EAST 57TH STREET
NEW YORK CITY

"C. W.'s is a remarkable personality, compact of natural independence, definite sincerity, tenacity of ideals, and a sort of cosmic curiosity; and his eagerness for adventure in strange places and for testing new and unfamiliar experiences, has been amply fulfilled." So wrote Malcolm Salaman in his introduction to the catalog of Mr. Washburn's exhibition when shown in London, Paris, Berlin, Amsterdam and Brussels. It referred, of course, to his etchings, but insofar as it has to do with his outlook on life, it is equally applicable to his work in any medium.

Some thirty-odd years ago, Cadwallader Washburn's work in oil was fairly well known. It was "of the period" as was to be expected from his training,—with Siddons Mowbray and Chase at the Art Students' League, with Sorolla in Spain, and with Besnard in Paris. If he had something which many of his then contemporaries lacked, it was his feeling for light, an inherent feeling, developed by his contact with Sorolla.

In 1903, however, Mr. Washburn adopted etching as his medium. Through his plates he quickly gained international recognition, his work being shown not only from coast to coast in America but in leading art centers throughout the world. It received the acclaim of critics everywhere, both as to his mastery of the etched line and the effect of light he so ably expressed.

Over the years he has been a prodigious worker and an indefatigable traveller. He served as correspondent in two wars, the Russo-Japanese conflict and the Madero Insurrection in Mexico. He has visited remote corners of the earth, and, on his return from a scientific expedition to the Marquesas Islands, he was awarded the degree of Doctor of Science from Gallaudet College, his Alma Mater, in recognition of his work in science and in art since his graduation.

In all of his wanderings his case of copperplates was his constant companion and he used his often changing scenes to increase his knowledge of form and color. In the Canary Islands, where he now makes his home, he has once more interpreted his observations in terms of oil on canvas. He has kept what he had in his earlier days, adding to his equipment the best of recent explorations in the rendering of light and air in terms of color.

His canvases, as we present them in this exhibition, whether landscapes, marines or still life subjects, are brilliant decorations; his figures bear the same skilful rendition of types that we would expect from his already well-known ability to deal with such subjects in the etched plate.

1. A HOT SUN
2. "TAM"
3. RUBIO AND BOGA
4. BEACH COMBER
5. JUST CAUGHT
6. ROCKS—LAVA FORMATION
7. OLD FISHERMAN
8. MY MODEL
9. WET
10. OLD AGE
11. WHITE AND SILVER
12. STILL LIFE
13. STUDY IN RED AND GREY
14. OLD TIMER
15. SURF COMING IN
16. SEA SURGE
17. QUIET SEA
18. SEA BARRIER
19. SENTINEL ROCK
20. LOOKING SEAWARD
21. MORNING LIGHT
22. POWER
23. GREY SEA
24. TOBY

