

PAINTINGS OF MALLORCA  
by  
BERNHARD GUTMANN

NOVEMBER 15th

to

NOVEMBER 28th

1927



MACBETH GALLERY  
15 EAST 57th STREET  
NEW YORK CITY

## FOREWORD

THOSE who during the last twenty years have observed Bernhard Gutmann's work at various exhibitions and private shows know that it has passed through a constant evolution and they realize, perhaps, that this change has been necessitated by a difficult twofold search—the striving to combine rich and sparkling color with solidity and simplicity in the masses portrayed.

Studying untiringly the elusive beauties of nature and the methods by which her prismatic miracles can be composed in line and color compositions of simple decorative design, he has developed his style through a long succession of experiments.

It is natural that qualities which are delicate and subtle, instead of glaring and obvious, should have been appreciated in Paris.

The "Revue du Vrai et du Beau" says: "We must mention among the best exhibitors at the Salon the very remarkable painter, Bernhard Gutmann, who is represented by two canvases of the very first rank."

"Not content with being a painter of the very first order, he exhibits also in his one-man show at George Bernheim Jeune, a number of etchings which are beautiful compositions.

In his portraits, landscapes, still life, floral compositions, he displays, by means of very individual methods, the delicacy of an exquisite artistic perceptiveness and the gifts of a superb colorist.

"He has just spent three winters in Mallorca, where his fine talent was keenly appreciated. Enthusiastic interpreter of nature, Gutmann possesses a discriminating artistic sense and a perfect technique. He is a very great painter."

Following is an extract from an article in the "Revue des Independents" written at the time of a recent exhibition at George Bernheim Jeune.

"Water color in the hands of Gutmann, is not that by-product of an idle moment, the little tinted sketch, or chiced-up bit of fancy that we so often encounter. With him it attains the importance of work, powerfully conceived and soundly executed. In the "Pass at Pollenza", with its far stretching vista, in "Pines at Deya", "The Lavoir", "The Arbor", to name only a few, where all are equally good, we find big, simple compositions, lightness, freshness, and colors firmly massed yet retaining that transparency without which aquarelle at once grows heavy and clumsy.

"Look at this "Cove of the Nymphs", where the breakers now spread like white veils, now stretch into long skeins, whose threads divide and redivide until they lose themselves at last in a mazy tangle: the artist has not shirked the difficulties that such a subject presents; not satisfied with easy surface effects, he has resolved to recreate for us completely the feeling of a tumultuous sea flinging itself against bastions of grey rock.

"Each of his works gives the sense of a window opened wide to nature and framing a beautiful sun-baked landscape, on which the eye lingers, reluctant to turn away."

Signed *H. Broutelle.*

## TITLES OF PAINTINGS

### *Water Colors*

- 1 Port of Palma
- 2 Sea Walls
- 3 Fisherman's House
- 4 Grape Arbor, Deya
- 5 Banubalfar
- 6 Mountain Village
- 7 Esterlench
- 8 The High Cliff
- 9 Coast of Mallorca
- 10 Down Hill
- 11 The Rocky Coast
- 12 The Pines of Deya
- 13 The Cove of the Nymphs

### *Oils*

- 14 St. Croce
- 15 Old Monastery
- 16 Procession

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NEXT EXHIBITIONS

THE BATHERS

by

WILLIAM S. HORTON

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PORTRAITS

by

ERNEST L. IPSEN, N.A.

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SIDEWALKS OF NEW YORK  
(Chalk Drawings)

by

DEVITT WELSH

November 29th-December 12th

