

EXHIBITION

ARTISTS OF

LOS ANGELES

AND VICINITY

199500

LOS ANGELES COUNTY MUSEUM

1950 ANNUAL EXHIBITION

ARTISTS OF LOS ANGELES
AND VICINITY

JURY OF SELECTION AND AWARDS

DONALD BEAR, *Director,*
Santa Barbara Museum of Art

DR. ALFRED FRANKFURTER, *Editor and Publisher,*
Art News, New York City

DR. JERMAYNE MACAGY, *Assistant Director,*
The California Palace of the Legion of Honor,
San Francisco

JULY 1 TO AUGUST 13, 1950

Los Angeles County Museum
Exposition Park, Los Angeles, California

James H. Breasted Jr.
Director of the Museum

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THE JURY

The process of selection—which, in the case of a juried show, must always be relative rather than absolute—has been, for this jury, based entirely on quality rather than on any attempt to define or emphasize a single style or direction of art. That is to say, we have tried to find, within the multiplicity of artistic dialects existing today, works of art that seem to us to represent the higher expressions of quality within their respective style.

It has been a pleasure for all of us to note the great freshness of ideas in progressive art as well as the high degree of technical competence among the more conservative artists of the Los Angeles area.

DONALD BEAR
ALFRED FRANKFURTER
JERMAYNE MACAGY

INTRODUCTION

THE 1950 ANNUAL EXHIBITION, ARTISTS OF LOS ANGELES AND VICINITY, will quickly strike the trained observer as broadly representing the diversity in style and manner which has characterized the art movements of the first half of the century.

A distinguished panel of jurors, Dr. Alfred Frankfurter, Editor and Publisher, ART NEWS, New York City; Donald Bear, Director, The Santa Barbara Museum of Art; and Dr. Jermayne MacAgy, Assistant Director, The California Palace of the Legion of Honor, San Francisco, selected the exhibition and awarded the purchase prizes this year.

Their achievement is an exhibition which reflects virtually every style of expression currently practiced by the artists of this region. There is no encouragement to any particular school or to any one set of rules; there is simply a selection of the works which the jurors felt to be the most qualified representatives of the divers styles contained in the overall submissions. This year both the number of artists who submitted work and the number of entries broke all but the state-wide Centennial exhibit record.

The jurors screened the 2,386 entries, submitted by 1,205 artists, without restriction as to the number of works which might be selected. Representing 179 artists, the 200 works in all media which were finally selected for exhibition represent no more and no less than the number of entries which the panel unanimously would accept. Outstanding juried exhibitions traditionally represent between five and seven percent of the total number of entries. In the case of this exhibition, the percentage spontaneously arrived at is approximately eight percent.

This does not imply that the selection made was the only one which could have been made. A panel whose composite point of view was somewhat different might have made other choices in some areas. Most likely, however, the total number of admissions would have been approximately the same.

The result of the jurying, with respect to the unusually high percentage of admissions, emphasizes once again (and once again with the benefit of impartial outside judgment) that our area is bountiful in the production of quality works of art. Once again it brings the Museum's annual exhibition into focus as an essential service to the artist, collector, student and to the general public; for only by such continuous public contact between the painter and his audience can the artist feed the general stream of culture and the citizen be impelled to support this invaluable and enlivening cultural resource.

The entire thirty-two-thousand-dollar purchase prize fund was contributed by art patrons, permitting ten purchase prizes, a first and second award in each of the five categories. By general assent, it was felt that it would be fair to exclude from eligibility for prizes the winners in last year's Centennial Exhibition. Without in any way deprecating the awards, it should be stated that entries from last year's winners would, in some cases, have received consideration although without necessarily altering the results.

The already important art activity of this area is growing in stature and this growth, the Museum trusts, will impel heightened efforts aimed at even greater integration of the art life of the community with the very energetic general activity.

To the artists, the jury, the patrons, friends, visitors and the Museum staff—all of whom make these events feasible—the Museum wishes to extend heartiest thanks.

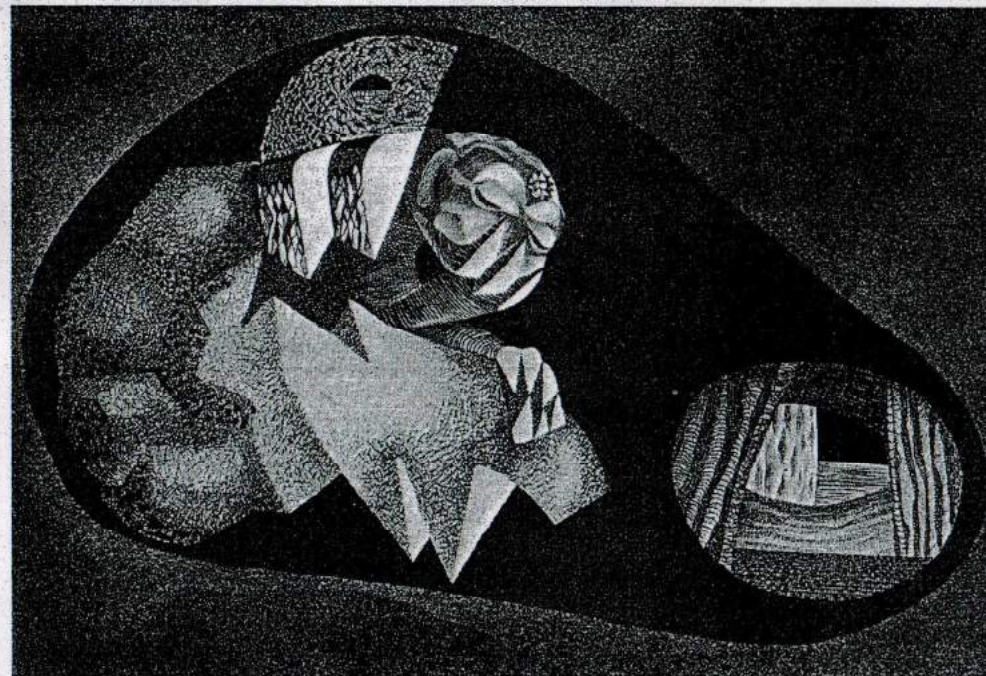
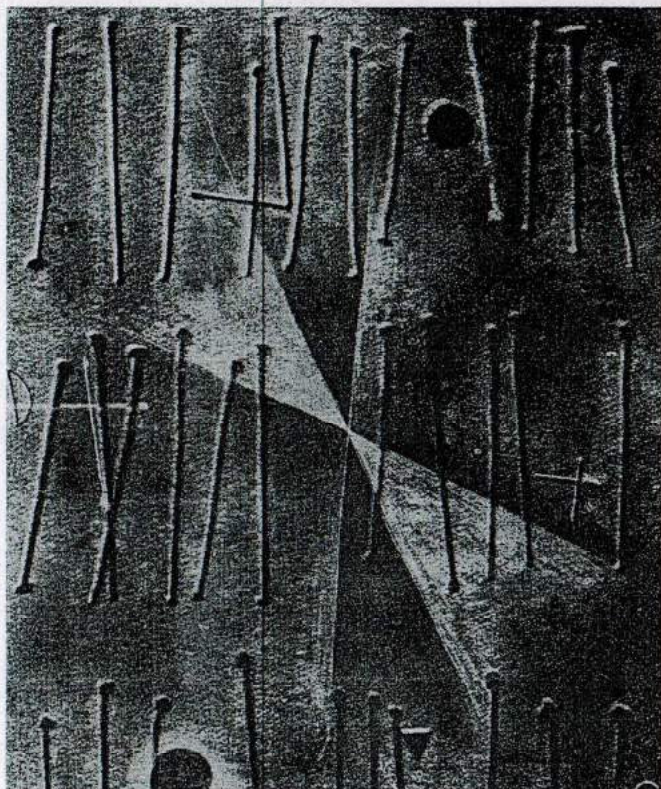
JAMES B. BYRNES
Curator of Contemporary Art

PRINTS

- Illustrated
- 1949 purchase award, not in competition for awards

- | | | |
|-------|---|-------|
| 184 | ADAMS, CLINTON
False Buildings | 22.50 |
| 185 | ALEXANDER, MARGO
River End | 50 |
| 186 | BERRY, GLENN E.
Rain | 15 |
| • 187 | BERTOIA, HARRY
Untitled
<i>First Purchase Award, \$50</i> | |

187 HARRY BERTOIA "UNTITLED" MONOPRINT
First Purchase Award, \$50



199 JUNE C. WAYNE "THE RETREAT" LITHOGRAPH
Second Purchase Award, \$25

- | | | |
|--------|---|----|
| 188 | BRADFORD, HOWARD
Red Chalice | 25 |
| 189 | CHERRY, JIM
Nude | 20 |
| 190 | CROWN, KEITH A. JR.
The Importance of Being Ignorant | 20 |
| 191 | DOOBROVO, JEAN
Bus Stop | 25 |
| 192 | EDMONDSON, LEONARD
Untitled | 50 |
| 193 | FRY, MARY L. FINLEY
Fences | 10 |
| •• 194 | JOHNSTON, YNEZ
Afternoon at Park | 15 |
| 195 | LEEMAN, NEAL | |