



THE
INTERNATIONAL
GROUP

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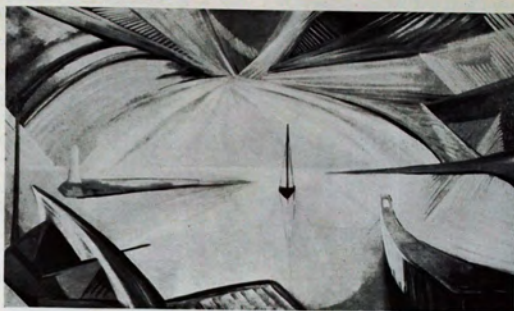
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R. M. KLOUS

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EUGENE B. DUNKEL
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PROFESSOR FERENC IMREY
R. M. KLOUS
ALEXANDER PORTNOFF
SERGE SOUDEIKINE
JOSEPH TEICHNER

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ARCHEL GORKY
JOHN D. GRAHAM
KADAR BELA
WILLIAM MEYEROWITZ
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FOREWORD.

By CHRISTIAN BRINTON.

In these meager days, when the world seems to be turning away from art in order to face problems of a more acute nature, it is a pleasure to salute courageous and aspiring efforts of a body of artists hitherto unknown, as an organization, to the general public. The present offering at the Art Center comprises the first collective exhibition arranged by the newly formed International Group. The International Group is, in effect, a voluntary association of painters, sculptors, and art workers whose aims and ideals share a certain aesthetic affinity. The purpose of the group is to permit each regular as well as each guest member complete freedom of self-expression and perfect liberty as to what he or she shall place on view. Every attempt will be made to get away from official dictation and academic prejudice both in the matter of production and presentation.

A typically cosmopolitan organization,

the International Group includes Americans, Hungarians, Frenchmen, Italians, Germans, and Russians. Whilst it is true that the Russians and Hungarians are numerically the strongest, adequate representation has been accorded artists of other nationality. The plan of this, as of future exhibitions, is to disclose to the art loving public of America, in not too formal fashion, certain personalities whose works are not habitually seen in the local galleries. It is the intention to keep the periodic offerings of the International Group from lapsing into routine. And, judging by the names included in the roster of the current exhibition, there will be little difficulty on this particular score.

Prominent amongst the exhibiting artists is DAVID BURLIUK, father of Russian modernism and co-founder of the Cubo-Futurist movement in his own country, as well as one who has noted with dynamic freedom and originality the characteristic

life of the Atlantic seaboard. Serge Soudeikine, premier scenic artist of the Metropolitan Opera and likewise a painter of unique imaginative fantasy, is also a notable addition to the current exhibitors. Somewhat more abstract tendencies in contemporary art are represented by such advanced personalities as Gorky and Graham, while the decorative fancy of Eugene Dankel, who has born in Russian Turkestan, adds a distinctive note to the ensemble. That appreciation of form and brilliant colour so typical of artists of Hungarian descent finds expression in the contributions of Professor Ferenc Imrey, Kadar Bela, and Joseph Teichner. Mr. Teichner already enjoys in America a notable reputation as scenic artist and painter of landscapes. Sculpture is ably represented by Alexander Portnoff, whose bust of Professor John Dewey has recently been presented to the U. S. S. R. Society for Cultural Relations with Foreign Countries of Moscow.

The youngest exhibitor is David Burluk, Jr., while the women members include Mrs. R. M. Klous, and Miss Katherine S. Dreser, president of the Societe Anonyme, and herself the possessor of a truly personal vision of plastic form. At a later date there will also be seen canvases by Modigliani, and by the late Professor Palmov of Kiev, and also important loans from the collections of the Galerie Zborowsky of Paris, and Dr. Christian Brinton of New York.

One can thus readily see that the exhibitions of the International Group will offer a piquant admixture of various racial strains and divers aesthetic backgrounds. They will illustrate, in brief, that variety of aim and attainment which is the variety of life itself. All success to the International Group, and to any such organizations as may seek to dispel the clouds of depression that seem to have descended to thickly about us!

Joseph Teichner



JOSEPH TEICHNER was born in Gyoma, Hungary, 1890. Art made its first impression upon him when he watched his hard working father who was a local painter and decorator. The young boy, secretly studying his father at work, was deeply impressed on seeing how the bare walls of churches and public and private residences turned into multi-colored units and how all such miraculous results were attained through the mystical power to create something beautiful out of mere paint. A long period of struggle to reach this same goal in art, followed. The lad was first put to work in a grocery store but deserted his post at the store to become his father's helper and assistant. In this capacity he managed to attend evening classes at the local art school for a few hours each week. Losing his fortune at this time, his father was impelled to try

his luck in the United States. The boy came with him, and was much impressed by America, the fabled land of freedom and infinite possibility. His start was modest, yet failed to discourage his determination to succeed. The days were passed in executing routine and tiresome painting jobs. The nights were engaged in study and sketching. The result was typically American. From an ordinary journeyman painter he soon acquired a reputation as decorator, scenic artist, and landscape painter, reaching his peak when he opened one of the finest studios in New York City. Material success did not however affect his art, which he gradually developed by using every minute his business permitted to study at the National Academy of Design and in painting from nature. Teichner is a realist-impressionist artist whose latest work in the Grand Canyon

of Colorado reveals in composition as well as in the selection of subject, his ability to employ color in a happy and impressive fashion.

Morning Sun — Grand Canyon
St. George — Bermuda
Arizona Creek

Grandeur Point — Grand Canyon
Indian Castles — Grand Canyon
Tropical Alley
South Shore — Bermuda
House Boat
Native Hut — West Indies Lent by
Mr. S. L. Rothafel
Sand Dunes Lent by Mr. Earl Carrol

Nicholas Vassilieff



Kadar Bela

The man who ranks as Hungary's leading modernist painter was born in Budapest, June 14, 1877, of humble parents. His father was a furrier. His mother a brave, simple hausfrau. Like the Spaniard, Sorolla, the lad was apprenticed to a locksmith. Compelled to support himself by day, he attended the night classes of a local art school. In 1902 he was admitted to the Academy, known as the Mintarajziskola, there studying with Professor Ballo Ede and Hegedus Laszlo. Four years later, his first important painting, a portrait of his mother, was exhibited at the Mucsarnok, or official State salon. It attracted favorable notice.

His individual conception of plastic form, his radiant colour, and, above all, his racy, refreshing folk fantasy at once roused the interest of the well-known critic of the avant-garde, Doktor Rosza Miklos, editor of HET (The Week). From henceforth, Kadar Béla counted in Doctor Rosza a devoted friend and champion. In due course, he was admitted to the exhibitions of the newly formed progressive art society, known as Muveszhaz, which included amongst its membership such notable names as Rippl-Ronai, Cobel, Vasary, Csok, Kernstok, and Martffy.

Theresa Bernstein



Landscape
Beach Scene
Harbor

Maurice Brevannes

Francois Villon
Girls

Elinor B. Gibson

An artist of personality and feeling who has studied with Fernand Leger, John Sloan and Jean Marchand. Her paintings are in collections of Dr. C. Cone, Phillips Memorial, M. Adler and others.

Still Life
Painting

Prof. Golubiatnikoff (Kiev)

Brook

Archel Gorky

Girls
Fruits
Abstraction



DAVID BURLIUK, "father of Russian modernism", was born in the Government of Kharkov, July 22, 1882. He entered the Kazan School of Fine Arts in 1896 and subsequently studied at Odessa, at the Munich Academy, and in Paris under Eugene Cormon. In 1909 he joined the *Liubovoy Vaylet* and became an active member of the Moscow Cubo-Futurist group, and later of *Der Blaue Reiter*, Munich. In 1918 he left Moscow for the Urals and Siberia, and during 1920-22 travelled and painted in Japan and the Southern Pacific, finally arriving in America from Kobe, September, 1922. As was the case in Russia, David Burluk's artistic career since coming to the United States has been successful and picturesque. His ensemble of over thirty canvases seen at the memorable exhibition of Russian art

at the Brooklyn Museum in 1923, attracted immediate notice to this uniquely original and vital artistic personality. Exhibitions at the Societe Anonyme and the Sesquicentennial Exposition in Philadelphia confirmed the conviction that in Burluk contemporary America possesses a painter of outstanding vigor, courage, and variety of inspiration and technique. A born eclectic, as well as being endowed with a truly protean personality, he passes with almost disconcerting rapidity from one phase to another, yet always remaining the Expressionist par excellence. Writer and orator as well as painter, the name of David Burluk is known wherever art turns its back convention and commercialism and becomes, as it should ever be, a vivid, dynamic personal manifestation.



EUGENE B. DUNKEL was born in Russian Turkestan in 1890. At the age of fourteen he was graduated from the Vilna Art School, as a student of exceptional promise. In 1906 he became a pupil of the distinguished decorative painter professor Konstantin Juon at Moscow. In 1907 he entered the Baron Stieglitz Academy of Arts and Crafts at Petrograd, being later graduated with high honors and being awarded a travelling European Scholarship. On his return to Russia he joined the staff of the well known art magazine entitled *Sun of Russia*. Later he worked for two years as scenic artist for the Imperial Marynsky Theatre in Petrograd. Mr. Dunkel has been scenic designer and has executed sets for Ekaterinoslav Municipal Theatre; Vilna Municipal Theatre; Staraya Russa Theatre, etc., etc. On coming to America he exhibited first at the Art

Center in 1923 and later at the Brooklyn Museum, which institution purchased two of his paintings for the permanent collection of the Museum. He is also represented in the National Gallery of Art, in Washington, D. C., The Art Institute of Chicago, and the Kansas City Art Institute. Two years ago he held an important one man exhibition at the Galerie Allard, Paris.

Portrait of Mr. Zanoff
Portrait of Mr. V. Dunkel
Portrait of Miss Selma James
Portrait of Natasha
Kingdom Under the Sea
Courtesan
Five Heads (Sculpture)
Russiana (Screen)
Leda Elegy
Finale Fania
Park Salome
Moonlight Sonata Kiss (Screen)

R. M. Klous



R. M. KLOUS first started to paint seven years ago. Last year she held her initial one man exhibition in New York. Unlike many artists who exhibit every sketch they do, she prefers to work in solitude, striving to attain that directness and mastery of color she displays in her current canvases. She is familiar with the teachings of the foremost academies in America and Paris, and yet has succeeded in keeping her personality free from pedagogic influence, and lifeless formalism. Her paintings of flowers and landscape remain the original vision of an artist for whom technical difficulties do not exist, and who expresses herself in a sometimes abstract language but always with an emotional sincerity that one cannot fail to note. Since

her debut last spring, in New York, this artist has been invited to numerous exhibitions, her canvases having been shown beside the best work produced in America. Without any other publicity than the merit of her work, she occupied an enlible position in the art world of today.

Old Barns
Fishing Wharf
Still Life
Head of Girl
Gloucester Landscape
Peonies
Flowers in Blue Vase
Anemones
Gloucester Seascape
Symphony in blue, green and violet

John D. Grabam

Composition
Still Life

Boris Grigorieff

Drawing

Stuart Davis

Still Life
Painting

Nicholas Ignatenko

William Meyerowitz



Head of Mary
Still Life
From My Window

Jan Matulka

Still Life

Luc Osborne



Summer Evening
Boy with Duck

S. L. Shane

Underworld
Paris

Cordray Simmons

Interior
Wag-tail walk — England

Prof. Taran (Kiev)

Still Life



Mother and Child



ALEXANDER PORTNOFF was born, 1887, in Tiraspol, Russia, and received his early training at the Odessa Imperial School of Fine Arts. Coming to America as a young man, he entered the Pennsylvania Academy of Fine Arts, and in both 1912 and 1915 was awarded Traveling European Scholarships pursuing his studies abroad, mainly in Paris, Rome, and Vienna. Mr. Portnoff's rise to fame and position in the art world of his adopted country has been rapid. In 1915 he obtained Honorable Mention at the Panama Pacific Exposition in San Francisco, and since that date has been a regular contributor to the leading annual American Exhibitions. Although possessing a decidedly eclectic temperament and devoting himself with distinctive success to various media, portraiture in bronze is perhaps his most typical and congenial expression. Alike in his work in the round, and in his sensitive, imaginative

drawings, Alexander Portnoff strives for that which is at once essential and typical, as well as convincingly individual — to a free, vigorous feeling for observation. Diverse in inspiration, and many-sided in technical expression, this art is in no sense the product of a narrow specialization. It represents that broad European cultural tradition we so rightfully admire, perfected by sound American training and sympathy with American life, character and aspiration.

Professor John Dewey — *Bronze*
Carl Sandburg — *Bronze*
Professor Alonzo Braun — *Bronze*
Joseph H. Brinton Esq. — *Bronze*
M. S. Katzman — *Bronze*
Struggle — *Galvano Bronze*
Rhythm — *Bronze*
Sunlight — *Bronze*



Serge Soudeikine

SERGE SOUDEIKINE was born March 7, 1884, in the Government of Smolensk. At fourteen he entered the Moscow School of Painting, Sculpture, and Architecture, where he studied with Professors Konstantin Korovin and Valentin Serov. He executed his first stage decor at the age of seventeen for the private theatre of the distinguished patron of art and merchant prince Mamontov, Moscow. In 1917 Soudeikine moved to Petrograd where he executed numerous stage decors and won for himself an outstanding position in the art world of the Russian capital. At the outbreak of the revolution he went to Crimea and the Caucasus where he remained from 1917 to 1919. The following two years were spent in Paris. He came to America in September 1922 as leading decorative artist of the Chauve-

Souris. His first important one man exhibition in America was seen at the New Gallery in 1924. At present Soudeikine is chief scenic artist of the Metropolitan Opera for which he has executed numerous striking stage settings including *The Nightingale*, *Petrushka*, *Sadko* etc., etc. He has also exhibited with distinguished success at the notable Russian exhibition at the Brooklyn Museum in 1923 and in the Russian section at the Sesquicentennial Exposition, Philadelphia, 1926.

Few men possess the truly marvelous productivity of Soudeikine, or his perfect instinct for period. He is equally at home in any age or any place. Yet he seems at his best perhaps, in full-blooded, colorful Moscow, which he records with matchless spirit and verity.