

# UCLA Art Excellence —a Graphics Example

BY HENRY J. SELDIS

• As UCLA's brilliant Matisse exhibition, which was seen by 110,000 persons during its seven-week showing at the new Dickson Art Center, moves on to Chicago (and later to Boston), the new galleries are now being prepared for an exhibition of major importance drawn from the university's own resources.

While the unprecedented success of the Matisse exhibition emphasizes the extraordinary task that UCLA is capable of performing in relation to the entire community as well as to the campus, the memorial exhibition of the Fred Grunwald Collection of Graphic Arts, scheduled to occupy the Dickson Center Galleries from March 29 through May 1 is of far reaching significance to the university itself.

Brilliant loan exhibitions such as the Matisse display are perhaps most effective because of their town-and-gown importance; the Grunwald Collection is an integral and permanent part of the university's resources which do not match—at least in the area of fine arts objects—the needs of students and faculty in the fields of creative art and art history.

The exhibition will include 400 select graphic works from the 5,000 prints that Fred Grunwald gave to UCLA in 1954, 10 years before his death. The Grunwald Graphic Arts Foundation, which was founded to conserve and display this extraordinary resource, has just moved into its new facilities in the recently dedicated North Campus art center. Here it will be housed in a permanent print gallery, a print study room housing all of UCLA's graphic and drawing collections, and a fully equipped conservation laboratory.

## Scholarly Outlook

The Grunwald holdings, distinguished by the scholarly outlook and the considerable connoisseurship developed by their donor, concentrate chiefly on 19th and 20th-century developments in print making. German-born, forced from his native land by Nazi tyranny, Grunwald was one of the first collectors to recognize the importance of the German Expressionist contribution in the graphic arts. The collection is therefore especially rich in this area.

Apart from the German Expressionists, Grunwald concentrated his interest on the French Impressionists and Post Impressionists. Renoir's graphic output is represented almost in its entirety and there is a significant selection of prints by Toulouse-Lautrec.

Among 20th-century masters, Picasso, Chagall, Rouault, Matisse and Jacques Villon are represented in considerable depth.

Some of the contemporary artists in the collection received their first en-

couragement through purchases by Grunwald. Among these now famous printmakers are John Paul Jones and Mario Avati. Grunwald was also among the first to encourage artist-organizer June Wayne in her efforts to revitalize the art of lithography in America and became one of the original subscribers and board members of the distinguished Tamarind Lithography Workshop that she directs.

## Correct Choice Assured

From the time that Grunwald chose UCLA as the recipient of his great benefaction until his death, he worked closely with UCLA professor Maurice Bloch, curator of prints and drawings at UCLA who is also the director of the Grunwald Graphic Arts Foundation. In fact, it was Dr. Bloch's devotion to the acquisition of outstanding prints for UCLA students and scholars that assured Grunwald and his family that he had made the correct choice in establishing his foundation at UCLA.

This generous gift was by no means unconditional. Grunwald underlined his desire that the prints be reserved for the study and pleasure of the students and that suitable facilities be prepared so that the material could be made easily available and suitably displayed. With the staunch encouragement of Chancellor Franklin D. Murphy (the most art-minded chief executive on any UC campus) and the full co-operation of art department chairman Frederick S. Wight, curatorial services for the foundation were established by the university during the years before Grunwald's death and a series of small but significant exhibitions were staged in the old Dickson Art Center. Though the generous collector was not to live to see the new and far more suitable facilities which now house his gift, he saw and approved the plans for them.

Knowledge and sensitivity, dedica-

tion and devotion and "not a little humility" went into the connoisseurship that was Grunwald's, Bloch writes in the preface to the Grunwald Memorial Exhibition now being installed at the UCLA Art Center:

"Fred Grunwald was drawn to prints from two basic standpoints: content and technique," writes Dr. Bloch. "An artist frequently conveyed a private message to him and his range of interest could move with equal enthusiasm from the dynamic, sometimes brutal themes of the German Expressionists to the gentler, far less emotionally based motifs of Impressionists like Renoir . . . From a technical viewpoint he always expressed his preference for black-and-white over color in all gra-



German Expressionism in Grunwald Graphic Collection opening at UCLA March 29 is represented by Kirschner's "Two Friends."



"The Lovers" by Edvard Munch is one of rare lithographs in UCLA exhibition slated March 29-May 1 at new Dickson Art Center.

phic media, yet some of his favorite prints included important examples by one of the greatest color lithographers of all time, Toulouse-Lautrec."

The curator points out that the Grunwald collection of Picasso prints is a noteworthy one and certainly the finest on the West Coast. Other outstanding items in the forthcoming exhibition include Beckmann's etching "River Main Landscape," Cezanne's lithograph "The Bathers," Chagall's etching "Acrobat With Violin," Degas' etching "Mary Cassatt at the Louvre," Ensor's etching of "Christ's Entry Into Brussels," Feininger's drypoint "The Gate," a Gauguin woodcut, a Heckel self-portrait (woodcut), a 1923 Kandinsky color lithograph, Kirchner's color woodcut "Dance of Color," Klee's lithograph "The Witch With the Comb" and Kokoschka's lithographic self-portrait.

## Lithography Immortals

Other major items in the exhibition, which promises to be the most important graphic display of the year, include a Kollwitz lithograph, Franz Marc's woodcut "Legend of Animals," Munch's great prints "The Lovers" and "The Kiss," Nolde's color lithograph "The Three Kings," Picasso's early etching "Le Repas Frugal," Redon's mystical lithograph of Christ, Renoir's lithograph "le chapeau epingle," a major aquatint from Rouault's Misereere series, Toulouse-Lautrec's famous "Jockey" lithograph and Villon's etching after a bust of Baudelaire by his brother Duchamp-Villon.

The Grunwald Graphic Foundation, established by Fred Grunwald, continues to receive the support of his family: his widow, Mrs. Saidee Grunwald; a daughter, Mrs. Stanley I. Talpis and a son, Dr. Ernest Grunwald.

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