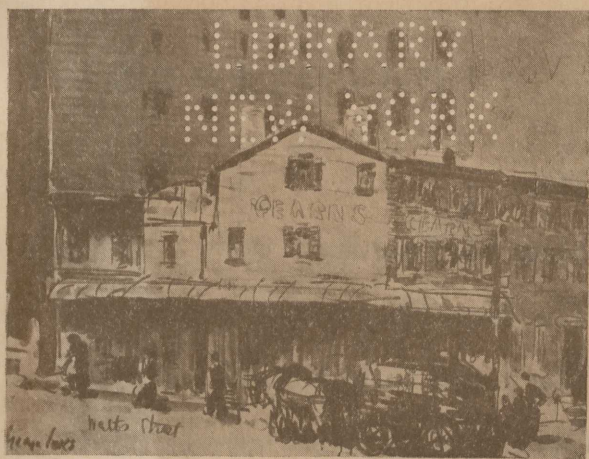


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New York City. Kraushaar, C. W. art galleries

1922



Exhibition of Recent
 PAINTINGS & WATER COLORS
 by
 GEORGE LUKS

at the
 C. W. Kraushaar Art Galleries
 680 Fifth Avenue, New York
 January 12th to 31st

1922
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PAINTINGS
X057 X057

- 1 Mary
- 2 Mike McTeague
- 3 The New Shoes
- 4 The Little Lady
- 5 Cyril
- 6 Beggar Girl
- 7 Paul Verlaine
- 8 Girl from 'Tinicus
- 9 The White Macaw
- 10 New York Cabby
- 11 The Bread Woman
- 12 Breaker Boy
- 13 Carmine and Bleecker Streets [NOCTURNE]
- 14 Study for a Portrait
- 15 Mrs. Cobey

WATER COLORS

- 1 The Sailor
- 2 Sutton Place, New York City
- 3 The Soda Water Man
- 4 The Heckscher Building
- 5 Junk Shop, Morton Street
- 6 Washington and Greenwich Streets [NIGHT]
- 7 The Green Signal, Fifth Avenue
- 8 The Candy Woman
- 9 Spring Street
- 10 East River off Sutton Place
- 11 Josie's Alley, Greenwich Village
- 12 Pier 44, North River
- 13 Noon Hour
- 14 East Broadway [NOCTURNE]
- 15 Watts Street, New York City

C. W. KRAUSHAAR
ART GALLERIES

680 FIFTH AVENUE, NEW YORK

PAINTINGS

Whistler, Lavery, Fantin-Latour,
Zuloaga, Legros, Israels, Courbet,
Tack, Daumier, Beal, Monticelli,
Le Sidaner, Sloan, Myers, Sisley
and Luks

BRONZES

Barye, Bourdelle, Mahonri Young

RARE ETCHINGS

Whistler, Legros, Bauer, Zorn,
Muirhead Bone, Brangwyn
and Sir Seymour Haden

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"The White Macaw" 1922



A painting by George Luks, on exhibition at the Kraushaar
Galleries.



"Mike
McTeague,"

by

George Luks.

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1922 exh

In Exhibition
at the
Kraushaar
Art Galleries.

N. Y. Times 22 Jan. 1922
NO lack of contrast in the art galleries to give a fillip to the season at its full. In the Kraushaar Gallery is the recent work of George Luks, a manly exhibition with an odd note of caprice in some of the oil paintings. Perhaps it is not caprice but style to make at the last moment a sketch from a highly developed picture, to carry it through to the very end of technical resource and then pretend it has just been begun. One or two things are like that; others—the "New York Cabby," "The Bread Woman," Czechoslovak "Mary"—are definite promises of rich beauty when time has had its chance with them. But the two masterpieces in the room are "Mike McTeague," a baby dipped in sunlight, all orange and red and warm, fair flesh color, and "The White Macaw," a girl's head of bewildering beauty seen dimly in the shadow of a large hat, the great sweeping pattern described by the hat, the white fichu, the white arms, the creamy throat, as splendid a piece of design as one need look for, the palette set for moonlight, pallid and exquisite. One may ask one's self if the pale color brushed lightly over a dark ground will age properly, but it is fairly safe to assume that it will since Luks is responsible for it—incorruptible craftsman that he is; and in any case he could not have got this particular kind of exquisiteness in any other way.

The watercolors are as good as the oils, a person prejudiced in favor of the clean medium would say even better than the oils by virtue of a true spontaneity which has not excluded force. It is something to have got such force with pure clear wash. "Night; Washington and Greenwich Street" is a powerful design with full support in the color.