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JULIUS ROSENWALD FUND

4901 ELLIS AVENUE

CHICAGO

Confidential Report on Candidate for Fellowship

Name of Candidate      Mr. Conrad A. Albrizio

Report Requested of    Mr. Forbes Watson

Federal Works Agency, Public Buildings Administration, Washington

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The above-named candidate has applied to this Fund for a fellowship and has given your name as a reference. The candidate's plan of work is attached. Please return it with your statement.

We shall appreciate your frank opinion of this applicant's qualifications, and an appraisal of his plan of work and of his ability to make a noteworthy contribution in his field. *An early reply will be of great assistance in allowing the Fellowship Committee sufficient time for adequate consideration of the large number of candidates.*

We request candid and critical comment. Your reply will be held in strict confidence.

*William C. Haygood*

Director for Fellowships

---

REPORT

January 13, 1942

I recommend Mr. Albrizio for a Rosenwald Fellowship because of an opportunity which I had to see him at work in the Louisiana State College where he had a class in mural painting. I have seen many classes in many art schools since I was myself an instructor for four years in the Art Students' League, but I hardly know of a better organized class or a class in which the instructor worked with a more intelligent knowledge of materials or with greater enthusiasm.

Mr. Albrizio puts everything he has got into the work at hand. He is energetic and productive and has a fine spirit toward his fellow artists and his students. He does not bother with petty controversies or small jealousies; for these reasons I recommend him for a Scholarship.

*Forbes Watson*

Forbes Watson  
Special Assistant  
Section of Fine Arts

OVER

FISK  
UNIVERSITY

JULIUS ROSENWALD FUND  
4901 ELLIS AVENUE  
CHICAGO

Confidential Report on Candidate for Fellowship

Name of Candidate \_\_\_\_\_  
Mr. Edward A. [unclear]

Report Requested of \_\_\_\_\_  
Mr. [unclear]

Federal Reserve Agency, [unclear]

The sponsored candidate has applied to this fund for a fellowship and has given your name as a reference. The candidate's plan of work is attached. Please return it with your statement.

We shall appreciate your frank opinion of this applicant's qualifications, and an appraisal of his plan of work and of his ability to make a noteworthy contribution in his field. An early reply will be most appreciated as allowing the Fellowship Committee sufficient time for adequate consideration of the great number of candidates.

We request candid and critical comment. Your reply will be held in strict confidence.

*William G. [unclear]*  
Director for Fellowships

January 13, 1963

REPORT

I recommend Mr. Albert [unclear] for a Rosenwald Fellowship because of an opportunity

Is the candidate free from personality handicaps which would make it difficult to obtain and hold a position giving him opportunity to utilize his abilities?

Mr. Albert [unclear] has a fine spirit toward his fellow artists and his students. He does not bother with petty controversies or small jealousies; for these reasons I recommend him for a Fellowship.

Mr. Albert [unclear] puts everything he has got into the work at hand. He is energetic and productive and has a fine spirit toward his fellow artists and his students. He does not bother with petty controversies or small jealousies; for these reasons I recommend him for a Fellowship.

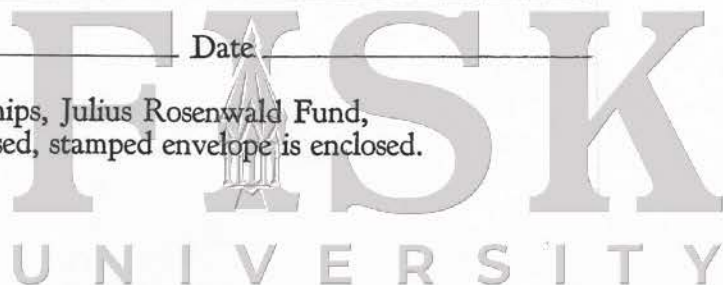
Signed \_\_\_\_\_

Position or Title \_\_\_\_\_

Address \_\_\_\_\_

Date \_\_\_\_\_

OVER  
Please return to the Director for Fellowships, Julius Rosenwald Fund,  
4901 Ellis Avenue, Chicago, Illinois. Addressed, stamped envelope is enclosed.



JULIUS ROSENWALD FUND

4901 ELLIS AVENUE

CHICAGO

a.

Confidential Report on Candidate for Fellowship

Name of Candidate Mr. Conrad A. Albrizio  
Report Requested of Miss Juliana Force  
Whitney Museum, 10 West 8th Street, New York City

The above-named candidate has applied to this Fund for a fellowship and has given your name as a reference. The candidate's plan of work is attached. Please return it with your statement.

We shall appreciate your frank opinion of this applicant's qualifications, and an appraisal of his plan of work and of his ability to make a noteworthy contribution in his field. *An early reply will be of great assistance in allowing the Fellowship Committee sufficient time for adequate consideration of the large number of candidates.*

We request candid and critical comment. Your reply will be held in strict confidence.

*William C. Haygood*

Director for Fellowships

REPORT

Consider the artist a man of talent + great integrity in his painting. It seems important to us here that he be encouraged by help to develop + contribute to the art of the day + generation.

FISK UNIVERSITY  
OVER

JULIUS ROSENWALD FUND  
4901 ELLIS AVENUE  
CHICAGO

Confidential Report on Candidate for Fellowship

Name of Candidate

Mr. Harold A. ...

Report Requested of

Miss Julius ...

1200 Broadway, 12th Floor, New York City

The above-named candidate has applied to this Fund for a fellowship and has given your name as a reference. The candidate's plan of work is attached. Please return it with your statement. We shall appreciate your frank opinion of this applicant's qualifications, and an appraisal of his plan of work and of his ability to make a noteworthy contribution in his field. An early reply will be given assistance in allowing the Fellowship Committee sufficient time for adequate consideration of the large number of candidates. We request candid and critical comment. Your reply will be held in strict confidence.

Director for Fellowships

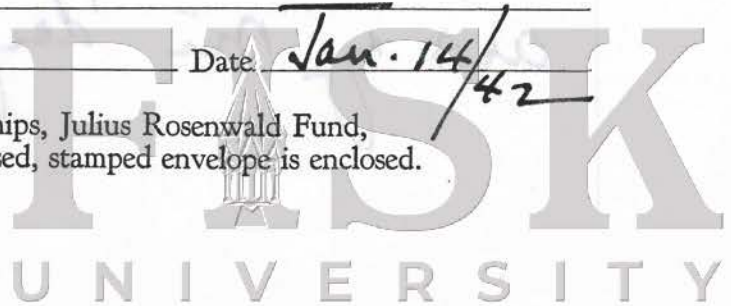
REPORT

Is the candidate free from personality handicaps which would make it difficult to obtain and hold a position giving him opportunity to utilize his abilities?

To the best of my knowledge, yes.

Signed Juliana Force  
Position or Title Director Whitney Museum Am. Art  
Address 10 West 8<sup>th</sup> St.  
NY  
Date Jan. 14/42

Please return to the Director for Fellowships, Julius Rosenwald Fund, 4901 Ellis Avenue, Chicago, Illinois. Addressed, stamped envelope is enclosed.



OVER

a.

JULIUS ROSENWALD FUND

4901 ELLIS AVENUE

CHICAGO

Confidential Report on Candidate for Fellowship

Name of Candidate      Mr. Conrad A. Albrizio

Report Requested of      Mr. Edward B. Rowan

Federal Works Agency, Public Buildings Administration, Washington

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The above-named candidate has applied to this Fund for a fellowship and has given your name as a reference. The candidate's plan of work is attached. Please return it with your statement.

We shall appreciate your frank opinion of this applicant's qualifications, and an appraisal of his plan of work and of his ability to make a noteworthy contribution in his field. *An early reply will be of great assistance in allowing the Fellowship Committee sufficient time for adequate consideration of the large number of candidates.*

We request candid and critical comment. Your reply will be held in strict confidence.

*William C. Haygood*

Director for Fellowships

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REPORT

- 1 - It is my opinion that Mr. Albrizio has a sound technical knowledge of his medium.
- 2 - I believe that he is an inspired teacher.
- 3 - His creative work strikes me as being rather uninspired, though sound technically.

\_\_\_\_\_  
Position or Title  
\_\_\_\_\_  
Address  
\_\_\_\_\_  
Date

FISK UNIVERSITY

OVER

JULIUS ROSENWALD FUND  
4901 ELLIS AVENUE  
CHICAGO

Confidential Report on Candidate for Fellowship

Name of Candidate

Mr. Edward A. ...

Report Requested of

Mr. Edward A. ...

Federal Bureau of Investigation, Washington, D. C.

The above-named candidate has applied to this fund for a fellowship and has given your name as a reference. The candidate's plan of work is attached. Please return it with your statement. We shall appreciate your frank opinion of this applicant's qualifications, and an appraisal of his plan of work and of his ability to make a noteworthy contribution to his field. An early reply will be given assistance in choosing the Fellowship Committee sufficient time for adequate consideration of the large number of candidates.

We request candid and critical comment. Your reply will be held in strict confidence.

Director for Fellowships

REPORT

Is the candidate free from personality handicaps which would make it difficult to obtain and hold a position giving him opportunity to utilize his abilities? To my knowledge, he is.

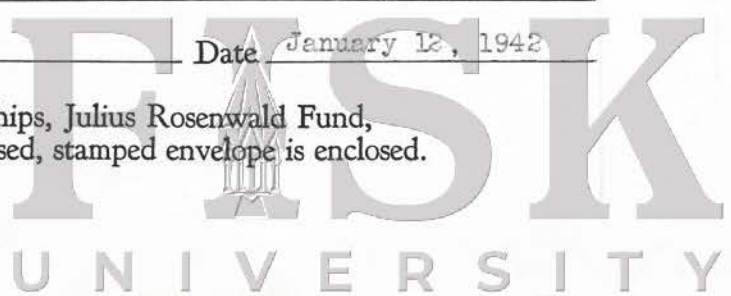
Signed Ed Cowan

Position or Title Asst. Chief, Section of Fine Arts, Public Buildings Administration,

Address Washington, D. C.

Date January 12, 1942

Please return to the Director for Fellowships, Julius Rosenwald Fund, 4901 Ellis Avenue, Chicago, Illinois. Addressed, stamped envelope is enclosed.



OVER

a

JULIUS ROSENWALD FUND  
4901 ELLIS AVENUE  
CHICAGO

Confidential Report on Candidate for Fellowship

Name of Candidate      Mr. Conrad A. Albrizio  
Report Requested of    Mr. John McCrady  
3921 Palmyra Street, New Orleans, Louisiana

The above-named candidate has applied to this Fund for a fellowship and has given your name as a reference. The candidate's plan of work is attached. Please return it with your statement.

We shall appreciate your frank opinion of this applicant's qualifications, and an appraisal of his plan of work and of his ability to make a noteworthy contribution in his field. *An early reply will be of great assistance in allowing the Fellowship Committee sufficient time for adequate consideration of the large number of candidates.*

We request candid and critical comment. Your reply will be held in strict confidence.

*William C. Haygood*

Director for Fellowships

REPORT

I have known Conrad Albrizio and his work for some time and am thoroughly familiar with the Southern life and abundant material that surround him. He is certainly honest and frank and <sup>the</sup> quality of his work is evident. Due to teaching and many years of working in different mediums, his knowledge of the techniques of painting (fresco, tempera, oil etc.) is mature. He is a serious and hard worker and is continuously advancing in his creative work. His paintings will speak for themselves.

I realize his need for a fellowship that would give him the opportunity to devote all of his time to carrying further what he has already done so successfully. While teaching certainly helps an artist in developing his ideas and theories it does not afford him the proper time and freedom to actually put them into paint. I feel sure that Conrad Albrizio would do well with such a fellowship if awarded one.



JULIUS ROSENWALD FUND  
4901 ELLIS AVENUE  
CHICAGO

Compendium Report on Candidates for Fellowship

Name of Candidate Mr. Edward E. Albrizio

Report Requested of Mr. John H. ...

751 ...

The above-named candidate has applied to this Fund for a fellowship and has given your name as reference. The candidate's plan of work is attached. Please return it with your statement. We shall appreciate your frank opinion of the applicant's qualifications and an opinion of his plan of work and of his ability to make a noteworthy contribution to his field. An early reply will be of great assistance in allowing the Fellowship Committee sufficient time for adequate consideration of the large number of candidates.

We request candid and critical comment. Your reply will be held in strict confidence.

Director for Fellowships

REPORT

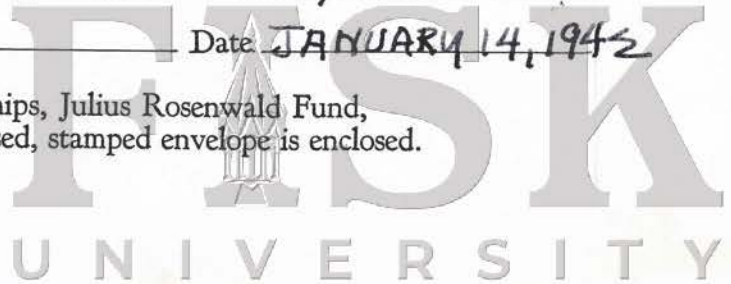
Is the candidate free from personality handicaps which would make it difficult to obtain and hold a position giving him opportunity to utilize his abilities?

I think Mr. Albrizio's success as a teacher should answer this question.

Signed John M. Cradey  
Position or Title CREATIVE ARTIST, MURAL PAINTER AND TEACHER  
Address 3921 PALMYRA ST., NEW ORLEANS, LA.

Date JANUARY 14, 1942

Please return to the Director for Fellowships, Julius Rosenwald Fund, 4901 Ellis Avenue, Chicago, Illinois. Addressed, stamped envelope is enclosed.



OVER

JULIUS ROSENWALD FUND

4901 ELLIS AVENUE

CHICAGO

Confidential Report on Candidate for Fellowship

Name of Candidate Mr. Conrad A. Albrizio  
Report Requested of Mr. John Stewart Curry  
432 Lorch Street, Madison, Wisconsin

The above-named candidate has applied to this Fund for a fellowship and has given your name as a reference. The candidate's plan of work is attached. Please return it with your statement.

We shall appreciate your frank opinion of this applicant's qualifications, and an appraisal of his plan of work and of his ability to make a noteworthy contribution in his field. *An early reply will be of great assistance in allowing the Fellowship Committee sufficient time for adequate consideration of the large number of candidates.*

We request candid and critical comment. Your reply will be held in strict confidence.

*William C. Haygood*

Director for Fellowships

REPORT

I first met Mr. C. A. Albrizio at Louisiana State in 1937. I felt that his painting at that time was quite proficient and that he had a very definite and sound idea how his work should be developed. I am not familiar with this recent production.

Another thing that particularly impressed me about Mr. Albrizio was the fine relationship that he had with the students.

I am sorry that I cannot be more specific about his painting, but from what I have seen I should judge that the Julius Rosenwald Fund will make no mistake in granting Mr. Albrizio this stipend to carry out his proposed project.

*John Stewart Curry*

FISK UNIVERSITY  
OVER

JULIUS ROSENWALD FUND  
4901 ELLIS AVENUE  
CHICAGO

Confidential Report on Candidate for Fellowship

Name of Candidate \_\_\_\_\_

Report Requested of \_\_\_\_\_

432 Lorch Street, Madison, Wisconsin

The show-named candidate has applied to this Fund for a fellowship and has given your name as reference. The candidate's plan of work is attached. Please return it with your statement.

We shall appreciate your frank opinion of this applicant's qualifications, and an appraisal of his plan of work and of his ability to make a noteworthy contribution in his field. An early reply will be of great assistance in allowing the Fellowship Committee sufficient time for adequate consideration of the large number of candidates.

We request candid and critical comment. Your reply will be held in strict confidence.

*John Steuart Curry*  
Director for Fellowships

REPORT

I first met Mr. J. A. Albritton at Louisiana State in 1937.

Is the candidate free from personality handicaps which would make it difficult to obtain and hold a position giving him opportunity to utilize his abilities?

Another thing that particularly impressed me about Mr. Albritton was the fine relationship that he had with the students.

I am sorry that I cannot be more specific about his training, but from what I have seen I should judge that the Julius Rosenwald Fund will make no mistake in granting Mr. Albritton this award.

Signed John Steuart Curry

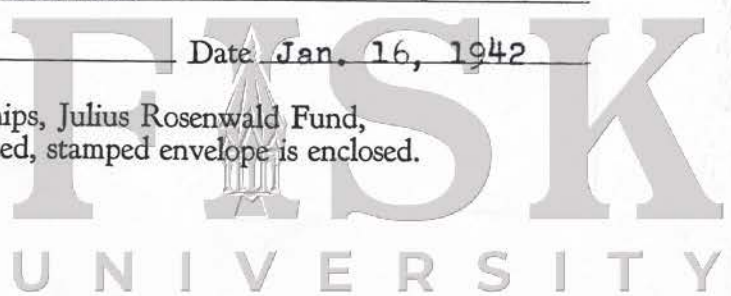
Position or Title Artist in Residence

Address 432 Lorch Street, Madison, Wisconsin

Date Jan. 16, 1942

Please return to the Director for Fellowships, Julius Rosenwald Fund, 4901 Ellis Avenue, Chicago, Illinois. Addressed, stamped envelope is enclosed.

OVER



# JULIUS ROSENWALD FUND

4901 ELLIS AVENUE

CHICAGO

## Confidential Report on Candidate for Fellowship

Name of Candidate Mr. Conrad A. Albrizio  
Report Requested of Mr. Stefan Hirsch  
3 Mitchell Place, New York City

The above-named candidate has applied to this Fund for a fellowship and has given your name as a reference. The candidate's plan of work is attached. Please return it with your statement.

We shall appreciate your frank opinion of this applicant's qualifications, and an appraisal of his plan of work and of his ability to make a noteworthy contribution in his field. *An early reply will be of great assistance in allowing the Fellowship Committee sufficient time for adequate consideration of the large number of candidates.*

We request candid and critical comment. Your reply will be held in strict confidence.

*William C. Haygood*  
Director for Fellowships

## REPORT

I met Conrad Albrizio during a six weeks' stay at the art department of Louisiana State University. I have known his work, of course for a much longer time. I consider him a distinguished artist, especially in the field of mural painting, a tremendously hard and ambitious worker, and a man who does not stand still.

His handling of the English language, both in speech and writing, is his greatest handicap, and I mention this at once, because it evinces itself in his written application. He is most articulate in the ordinary sense of the word, but when he gets excited or self-conscious he invents words quite graphically, or garbles existing words and uses them with a meaning given them by himself. Upon closer acquaintance however, it becomes quite plain that this is not due to hazy thinking but to a flaw in his linguistic ability. (I believe English was not the first language he spoke.) I have spoken Spanish with him which he handles fairly well but with the same amusing capriciousness. Unfortunately I do not master Italian well enough to have tested him in that -- it would have been most interesting! At any rate, in calm and intimate conversation he is lucid, and it becomes evident that he thinks straight, about art and about life, naturally within the limitations of his personal idiosyncracies.

OVER

The fact that he leaves his project "wide open" and is not specific about the nature of his proposed production, I believe sound with a man who can, like he, stand on his record. I have seen his murals at L.S.U., in some government buildings in Baton Rouge as well as in some smaller places in Louisiana, and I must say that they are excellent both technically and artistically. He started in a somewhat hard and dry way, which is most natural for the young fresco painter -- the technique as well as some current influences are apt to lead in that direction. But ~~as~~ Albrizio developed from wall to wall, and as he becomes master rather than slave to his technique, he loosens up, his forms as well as his colors become richer and more independent of influences. With him painting is certainly not the thing he does because he ~~does not know anything else~~ has not learned anything else, but an activity that fills his life almost to the degree of an obsession. ~~While~~ teaching for a number of years certainly enriches a painter's scope, <sup>but</sup> there comes a <sup>point</sup> where it hinders free development, simply <sup>due</sup> to limitations of time, and when he asks for your grant even after the statutory age, I feel he is not in the wrong. In his easel painting he has been more tentative and tremendously taken up with technical problems. He has never had the time to devote himself to easel painting in long stretches, <sup>because</sup> what with his teaching and mural commissions. I think it would be very good for him as a man and even as a mural painter to be able to splurge in this field for a while.

His attitude toward the South I believe to be a mature one. He paints the South because he lives there, but he brings to it the experience of a man who has always kept his eyes open, and he sees ~~underneath the specific~~ the general and universal underneath the specific and the local. Moreover, during his prolonged stay in the South he has <sup>cast</sup> genuine roots there, and I feel very strongly that he will make ~~his~~ a valuable contribution to the culture and life of the South. In his murals he is capable of boiling down his subject matter in such a way that it tells the story, and he does it always in plastic terms. He is capable of dealing with people, high and low, and I think he would succeed in the undertaking he proposes.

Is the candidate free from personality handicaps which would make it difficult to obtain and hold a position giving him opportunity to utilize his abilities?

*Yes*

Signed

*Rufus Hibel*

Position or Title Instructor of Painting, Art Students League, N.Y.C.

Address West Harbor Road, Cold Spring Harbor, Long Island, N.Y.

Date February 20, 1942

Please return to the Director for Fellowships, Julius Rosenwald Fund,  
4901 Ellis Avenue, Chicago, Illinois. Addressed, stamped envelope is enclosed.

FISK  
UNIVERSITY

1945 EN

**Name** Conrad Alfred Albrizio **Field:** Painting  
Assistant professor, Louisiana State University  
229 State Street, Baton Rouge, Louisiana

**Plan of Work**  
To produce creative painting in oil and mixed mediums (oil and tempera combined).

Requests grant beginning June, 1945.

**Personal Data** Born New York, New York, October, 1894. **Age:** 51  
Married. **Draft Status:**

**Undergraduate Work**

**Graduate Work**

**Professional:** Beaux Arts Institute of Design, 1914-18; Art Students League, 1923; Grand Chaumier, Paris, 1924; travel, France, Belgium, Italy, Spain, 1925; Scuola Nazionale Arte Mestieri, Rome, 1929; American School, Fontainebleau, 1929-30.

**Experience**

Draftsman, architects' offices, New York and New Orleans, 1914-25, \$2000; instructor, Board of Education, New York City, 1933-34, \$1500; instructor-assistant professor, Louisiana State University, Baton Rouge, Louisiana, 1936- , \$1800-\$2940.

**Accomplishments** See Committee Folder

Critical articles written for the Art Digest, New York, for the December, January, February, and March, 1944, issues.

**References**

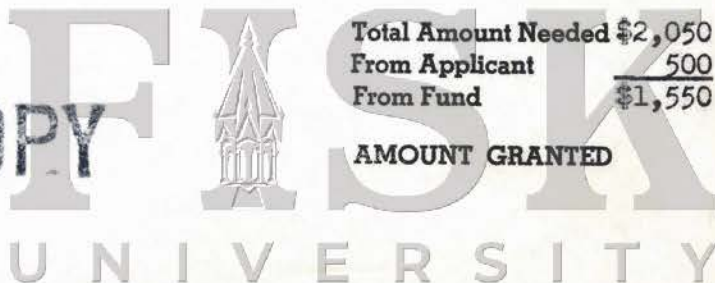
Maude Riley, art critic, New York City  
Leopold Arnaud, Columbia University  
Harry Carnahan, " "  
Pierre Matisse, New York City  
Hermon More, Whitney Museum, New York City  
Robert Heilman, Louisiana State University

**Budget Summary**

Total Amount Needed \$2,050  
From Applicant 500  
From Fund \$1,550

**AMOUNT GRANTED**

FILE COPY





Donald A. Albright

**FISK**  
UNIVERSITY

*Allerzio*

PLEASE RETURN  
TO  
JULIUS ROSENWALD FUND

Statement of Plan of Work

- 1- I propose to do creative painting in oil and mixed mediums.
  
- 2- It would be a continuation of the painting I did in New York during the year 1943-44, while on sabbatical leave from Louisiana State University, where I teach drawing and painting.
  
- 3- I would like to spend some time traveling through parts of the South, making sketches and gathering other material which could constitute the subject matter for my work. However, I would not restrict such work exclusively to that.
  
- 4- The finished work would be exhibited in New York and Southern cities.
  
- 5- I would most probably return to teaching and continue with creative painting.



LETTERS OF REFERENCE

Conrad Alfred Albrizio

Miss Maude Kemper Riley, Art Critic for the Art Digest and Cue, New York City

I have known Conrad Albrizio for about twenty years and know him to be a staunch and earnest artist and philosopher of unusual clarity of thought and purpose. There was a lapse of years in our acquaintance (he, a New Yorker, came south to settle and teach at the same time that I, a Louisianian, moved to New York to study and write). Last year, we renewed our acquaintance when he came here to paint on sabbatical leave from his university.

I followed his progress with much interest. A great expansion took place in his painting; and in applying himself wholeheartedly to the execution of his vision, he seemed to bring into concrete evidence (on canvas) the full measure of his growth and maturity. In my experience as art critic, I have seldom seen a more vivid demonstration of concerted application under imposed limitations of time. An extension of time for painting is all Albrizio needs to do something remarkably worth while in painting, I feel certain.

The very fact that Albrizio's devotion to his painting classes with southern students has been given priority in his ambitions these past years is a credit to his philosophy. It should not be considered that the passing of these years is a factor for the discredit of his future possibilities. He comes as fresh and eager to the fulfillment of his proposed project as a younger man, and with more balance and applicability. I feel certain that important artistic expression lies ahead of him.

Mr. Robert B. Heilman, Associate Professor of English, Louisiana State University

Conrad Albrizio is a painter of genuine distinction and more than average talent. As other comments will doubtless show, he has been very productive, but his productivity has not been that of an artist who is merely turning out fashionable work for the current market. Though, like other artists, he has been subject to different influences at different times, such changes of method as he has evinced have never indicated a faddist instability, but rather the alteration and deepening of conviction that comes with conscientious study of his medium and objectives. The work of his last year (to which he refers in point 2 of his statement of plans) clearly shadows forth a mature intention to work in a difficult style - depending upon suggestive atmospheric effects, and involving the use of a new symbolism of philosophic implications. It seems to me to represent not only his own most mature work, but to have an intrinsic maturity which should indicate, I believe, to a foundation that his work is of the quality that can honestly and with dignity hope for an adequate subsidy.

It is worth noting, I think, that Mr. Albrizio has just been promoted to an associate professorship here. While this fact is not of much monetary significance, it shows that he has impressed upon the officials of a university whose trustees feel that it should be a "cow college" and whose authorities are never precisely enthusiastic about liberal or artistic pursuits that he is a man of sufficient talent



to deserve encouragement and permanence here (if he wishes it). This is the more notable in that he has been a man not only of integrity but of outspokenness, a quality which is seldom likely to endear genius or talent to those in charge of institutional procedures. By this I do not mean to imply any undue rambunctiousness on Mr. Albrizio's part; far from it. I mean merely that he has always stuck to his guns instead of following the line of easy compromise which is the second-rate man's quick path to security.

I add these matters because I assume that you are interested in matters of character. Mr. Albrizio's intelligence and integrity as a faculty member, taken along with his principled adherence to conviction as an artist, indicate that he is not the sort of man who will merely be looking for a foundation grant as the easiest way to spend the next year. For him it would mean instead a deserved opportunity to achieve a fuller development of a talent that becomes more unmistakable as he continues to paint.

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Mr. Hermon More, Curator, Whitney Museum, New York City

Conrad Albrizio through his teaching has exerted a fortunate and far-reaching effect on the part of the South that has come under his influence. Besides being a successful teacher, he is an intelligent artist and a sound craftsman. His recent sabbatical year spent in New York shows that he is capable of change and growth, his work attaining a depth and emotional content heretofore lacking in his earlier painting. His experience and ability should place him in a position to



profit greatly, at this particular moment of his career, by the assistance afforded by a Julius Rosenwald Fund fellowship.

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Mr. Leopold Arnaud, Dean, Faculty of Architecture, Columbia University

I have known Professor Albrizio during his stay with us last summer while he was employed by the School of Architecture to give instruction in drawing and painting to the architects during our fifteen weeks' summer session. Professor Albrizio was on a sabbatical leave from Louisiana State University where he is associate professor and where he has been teaching for some years.

While in New York, he worked assiduously on his own painting which I saw on several occasions. His compositions are spirited and interesting, and I believe show considerable talent. He is anxious to be able to devote himself to uninterrupted painting for another period of several months. I agree with him that such an opportunity will be of great benefit to his work. I take pleasure in recommending him to you for your serious consideration.

- - - - -

Mr. Harry Carnahan, Columbia University

In my opinion, Conrad Albrizio is a highly gifted artist. Certainly he has done much outstanding mural work in the South during the past several years, and it definitely seems to me that his recent painting reveals extraordinary force and conviction and points to a far more important development for future work. His ideals and ability to work hard as well as his personal integrity is not to be questioned,

and I personally have the greatest confidence in him both as an artist and as a teacher of art. His understanding of the South and its great problems is notably broad and sound. Being a Southerner, I can vouch for this statement with great satisfaction and I sincerely hope that with the aid of a fellowship he can now continue his personal development without interruption.

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**Name** Conrad Alfred Albrizio **Field:** Art - Painting  
 Assistant Professor of Drawing and Painting  
 Louisiana State University

**Plan of Work**

Easel painting in various mediums, its subject matter to be aspects of the South - contemporary life, landscape, folklore, and other suitable subjects.

Work to be executed in Baton Rouge or elsewhere in Louisiana. Wishes to work from June of 1942 to September, 1943. It is his hope to earn his living by painting, but he can return to Louisiana State University.

**Personal Data** Born New York, October 20, 1894 **Age:** 47  
 Married. Sister partially dependent.

**Undergraduate Work** Beaux Arts Institute of Design, Diploma Architectural Design, 1917

**Graduate Work** Arts & Crafts, 1921-23  
 Art Students League, New York, 1924  
 Grand Chaumier, Paris, 1924  
 Scuola d 'Arte e Mestieri, Rome, 1929 (for fresco work)  
 American School, Fontainebleau, 1930. Diploma in fresco and etching.

**Experience**

Worked in architects' offices in New York and New Orleans for part of time from 1913 to 1927, at an average of \$2,400; instructed a fresco class in New York in 1933; art instructor for Civic Work projects, New York, 1933-1934, \$1,200; Department of Art, Louisiana State University, in rank from instructor to assistant professor, 1936 to present, at salaries ranging from \$1,800 to \$2,700.

**Accomplishments** Had minor exhibits in New Orleans and Chicago, from 1925-1927; Executed murals in following places: Louisiana State Capitol, 1931; U. S. Post Office, De Ridder, Louisiana, 1937; U. S. Post Office, Russellville, Alabama, 1938; Louisiana State Exposition Building, Shreveport, Louisiana, 1939; State Office Building, Baton Rouge, Louisiana, 1939; Court House, New Iberia, Louisiana, 1940. Executed 14 tempera panels, Church of St. Cecelia, Detroit, Michigan, 1934-35. Exhibited at Whitney Museum in New York, by invitation, 1937, and at the San Francisco World's Fair, 1939. Some of paintings form part of a traveling show sponsored by the New Southern Group.

**References**

Miss Juliana Force, Director of the Whitney Museum, New York  
 Mr. John Stewart Curry, University of Wisconsin  
 Mr. Forbes Watson, Federal Works Agency, Washington  
 Mr. Edward B. Rowan, Federal Works Agency, Washington  
 Mr. John McCrady, artist, New Orleans  
 Mr. Stefan Hirsch, Art Students' League, New York

**Budget Summary**

Total Amount Needed	\$3,190
From Applicant	1,350
From Fund	\$1,740

**AMOUNT GRANTED**

LSU  
 UNIVERSITY

Name Conrad Alfred Albrizio Field: Painting

Assistant professor, Louisiana State University  
229 State Street, Baton Rouge, Louisiana

Plan of Work

To produce creative painting in oil and mixed mediums (oil and tempera combined).

Requests grant beginning June, 1945.

Personal Data

Born New York, New York, October, 1894.  
Married.

Age: 51  
Draft Status:

Undergraduate Work

Graduate Work

Professional:

Beaux Arts Institute of Design, 1914-18; Art Students League, 1923; Grand Chaumier, Paris, 1924; travel, France, Belgium, Italy, Spain, 1925; Scuola Nazionale Arte Mestieri, Rome, 1929; American School, Fontainebleau, 1929-30.

Experience

Draftsman, architects' offices, New York and New Orleans, 1914-25, \$2000; instructor, Board of Education, New York City, 1933-34, \$1500; instructor-assistant professor, Louisiana State University, Baton Rouge, Louisiana, 1936- , \$1800-\$2940.

Accomplishments

See Committee Folder

Critical articles written for the Art Digest, New York, for the December, January, February, and March, 1944, issues.

References

- Maude Riley, art critic, New York City
- Leopold Arnaud, Columbia University
- Harry Carnahan, " "
- Pierre Matisse, New York City
- Herman More, Whitney Museum, New York City
- Robert Heilman, Louisiana State University

Budget Summary

Total Amount Needed	\$2,050
From Applicant	500
From Fund	\$1,550

AMOUNT GRANTED



Albrey

PLEASE RETURN  
TO  
JULIUS ROSENWALD FUND

Statement of Plan of Work

- 1- I propose to do creative painting in oil and mixed mediums.
- 2- It would be a continuation of the painting I did in New York during the year 1943-44, while on sabbatical leave from Louisiana State University, where I teach drawing and painting.
- 3- I would like to spend some time traveling through parts of the South, making sketches and gathering other material which could constitute the subject matter for my work. However, I would not restrict such work exclusively to that.
- 4- The finished work would be exhibited in New York and Southern cities.
- 5- I would most probably return to teaching and continue with creative painting.



LETTERS OF REFERENCE

Conrad Alfred Albrizio

Miss Maude Kemper Riley, Art Critic for the Art Digest and Cue, New York City

I have known Conrad Albrizio for about twenty years and know him to be a staunch and earnest artist and philosopher of unusual clarity of thought and purpose. There was a lapse of years in our acquaintance (he, a New Yorker, came south to settle and teach at the same time that I, a Louisianian, moved to New York to study and write). Last year, we renewed our acquaintance when he came here to paint on sabbatical leave from his university.

I followed his progress with much interest. A great expansion took place in his painting; and in applying himself wholeheartedly to the execution of his vision, he seemed to bring into concrete evidence (on canvas) the full measure of his growth and maturity. In my experience as art critic, I have seldom seen a more vivid demonstration of concerted application under imposed limitations of time. An extension of time for painting is all Albrizio needs to do something remarkably worth while in painting, I feel certain.

The very fact that Albrizio's devotion to his painting classes with southern students has been given priority in his ambitions these past years is a credit to his philosophy. It should not be considered that the passing of these years is a factor for the discredit of his future possibilities. He comes as fresh and eager to the fulfillment of his proposed project as a younger man, and with more balance and applicability. I feel certain that important artistic expression lies ahead of him.

Mr. Robert B. Heilman, Associate Professor of English, Louisiana State University

Conrad Albrizio is a painter of genuine distinction and more than average talent. As other comments will doubtless show, he has been very productive, but his productivity has not been that of an artist who is merely turning out fashionable work for the current market. Though, like other artists, he has been subject to different influences at different times, such changes of method as he has evinced have never indicated a faddist instability, but rather the alteration and deepening of conviction that comes with conscientious study of his medium and objectives. The work of his last year (to which he refers in point 2 of his statement of plans) clearly shadows forth a mature intention to work in a difficult style - depending upon suggestive atmospheric effects, and involving the use of a new symbolism of philosophic implications. It seems to me to represent not only his own most mature work, but to have an intrinsic maturity which should indicate, I believe, to a foundation that his work is of the quality that can honestly and with dignity hope for an adequate subsidy.

It is worth noting, I think, that Mr. Albrizio has just been promoted to an associate professorship here. While this fact is not of much monetary significance, it shows that he has impressed upon the officials of a university whose trustees feel that it should be a "cow college" and whose authorities are never precisely enthusiastic about liberal or artistic pursuits that he is a man of sufficient talent



to deserve encouragement and permanence here (if he wishes it). This is the more notable in that he has been a man not only of integrity but of outspokenness, a quality which is seldom likely to endear genius or talent to those in charge of institutional procedures. By this I do not mean to imply any undue rambunctiousness on Mr. Albrizio's part; far from it. I mean merely that he has always stuck to his guns instead of following the line of easy compromise which is the second-rate man's quick path to security.

I add these matters because I assume that you are interested in matters of character. Mr. Albrizio's intelligence and integrity as a faculty member, taken along with his principled adherence to conviction as an artist, indicate that he is not the sort of man who will merely be looking for a foundation grant as the easiest way to spend the next year. For him it would mean instead a deserved opportunity to achieve a fuller development of a talent that becomes more unmistakable as he continues to paint.

-----

Mr. Hannon More, Curator, Whitney Museum, New York City

Conrad Albrizio through his teaching has exerted a fortunate and far-reaching effect on the part of the South that has come under his influence. Besides being a successful teacher, he is an intelligent artist and a sound craftsman. His recent sabbatical year spent in New York shows that he is capable of change and growth, his work attaining a depth and emotional content heretofore lacking in his earlier painting. His experience and ability should place him in a position to

profit greatly, at this particular moment of his career, by the assistance afforded by a Julius Rosenwald Fund fellowship.

- - - - -

Mr. Leopold Arnaud, Dean, Faculty of Architecture, Columbia University

I have known Professor Albrizio during his stay with us last summer while he was employed by the School of Architecture to give instruction in drawing and painting to the architects during our fifteen weeks' summer session. Professor Albrizio was on a sabbatical leave from Louisiana State University where he is associate professor and where he has been teaching for some years.

While in New York, he worked assiduously on his own painting which I saw on several occasions. His compositions are spirited and interesting, and I believe show considerable talent. He is anxious to be able to devote himself to uninterrupted painting for another period of several months. I agree with him that such an opportunity will be of great benefit to his work. I take pleasure in recommending him to you for your serious consideration.

- - - - -

Mr. Harry Carnahan, Columbia University

In my opinion, Conrad Albrizio is a highly gifted artist. Certainly he has done much outstanding mural work in the South during the past several years, and it definitely seems to me that his recent painting reveals extraordinary force and conviction and points to a far more important development for future work. His ideals and ability to work hard as well as his personal integrity is not to be questioned,

and I personally have the greatest confidence in him both as an artist and as a teacher of art. His understanding of the South and its great problems is notably broad and sound. Being a Southerner, I can vouch for this statement with great satisfaction and I sincerely hope that with the aid of a fellowship he can now continue his personal development without interruption.

-----

JULIUS ROSENWALD FUND

4901 ELLIS AVENUE

CHICAGO

a-1-31-45

Confidential Report on Candidate for Fellowship

Name of Candidate Mr. Conrad Alfred Albrizio

Report Requested of Mr. Harry Carnahan  
Columbia University  
New York, New York

The above-named candidate has applied to this Fund for a fellowship and has given your name as a reference. The candidate's plan of work is attached. Please return it with your statement.

We shall appreciate your frank opinion of this applicant's qualifications, and an appraisal of his plan of work and of his ability to make a noteworthy contribution in his field. Since it is impossible to consider the applicant's qualifications until all of the references are in, a prompt reply will be appreciated.

We request candid and critical comment. Your reply will be held in strict confidence.

Mrs. William C. Haygood  
Acting-Director for Fellowships

REPORT

Dear Sirs -

In my opinion Conrad Albrizio is a highly gifted artist. Certainly he has done much outstanding mural work in the South during the past several years, and it definitely seems to me that his recent painting reveals extraordinary force and conviction and points to a far more important development for future work.

OVER

FSK  
UNIVERSITY

His ideals and ability to work hard as well as his personal integrity is not to be questioned, and I personally have the greatest confidence in him both as an artist and as a teacher of art.

His understanding of the South and its great problems is notably broad and sound. Being a Southerner I can vouch for this statement with great satisfaction and I sincerely hope that with the aid of a fellowship he can now continue his personal development without interruption.

Sincerely  
Harry Carnohan

Is the candidate free from personality handicaps which would make it difficult to obtain and hold a position giving him opportunity to utilize his abilities?

I have every reason to believe that Albuzio is a brilliant teacher. He has worked here at Columbia with us.

Signed Harry Carnohan  
Position or Title Representative Drawing, Painting, & Sculpt. Dept. Columbia Univ.  
Address 324 University Hall, Columbia University  
New York City  
Date Jan 24<sup>th</sup> 1945

Please return to the Division for Fellowships, Julius Rosenwald Fund,  
4901 Ellis Avenue, Chicago 15, Illinois. Addressed, stamped envelope is enclosed.

F A S K  
UNIVERSITY

d-1-26

# JULIUS ROSENWALD FUND

4901 ELLIS AVENUE

CHICAGO

## Confidential Report on Candidate for Fellowship

Name of Candidate      Mr. Conrad Alfred Albrizio

Report Requested of    Miss Maude Riley  
Art Digest  
360 East 55th Street  
New York, New York

The above-named candidate has applied to this Fund for a fellowship and has given your name as a reference. The candidate's plan of work is attached. Please return it with your statement.

We shall appreciate your frank opinion of this applicant's qualifications, and an appraisal of his plan of work and of his ability to make a noteworthy contribution in his field. Since it is impossible to consider the applicant's qualifications until all of the references are in, a prompt reply will be appreciated.

We request candid and critical comment. Your reply will be held in strict confidence.

Mrs. William C. Haygood  
*Acting-Director for Fellowships*

### REPORT

I have known Conrad Albrizio for about 20 years and know him to be a staunch and earnest artist and philosopher of unusual clarity of thought and purpose. There was a lapse of years in our acquaintance (he, a New Yorker, came south to settle and teach at the same time that I, a Louisianian, moved to New York to study and write). Last year, we renewed our acquaintance when he came here to paint on sabbatical leave from his university.

I followed his progress with much interest. A great expansion  
OVER



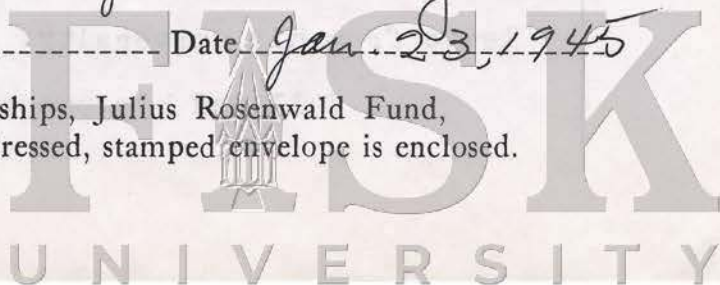
took place in his painting; and in applying himself wholeheartedly to the execution of his vision, he seemed to bring into concrete evidence (on canvas) the full measure of his growth and maturity. In my experience as art critic, I have seldom seen a more vivid demonstration of concerted application under imposed limitations of time. An extension of time for painting is all Albrizio needs to do something remarkably worthwhile in painting, I feel certain.

The very fact that Albrizio's devotion to his painting classes with Southern students has been given priority in his ambitions, these past years, is a credit to his philosophy. It should not be considered that the passing of these years is a factor for the discredit of his future possibilities. He comes as fresh and eager to the fulfillment of his proposed project as a younger man; and with more balance and applicability. I feel certain that important artistic expression lies ahead of him.

Is the candidate free from personality handicaps which would make it difficult to obtain and hold a position giving him opportunity to utilize his abilities?  yes

Signed Maudie Kemper Riley  
 Position or Title Art Critic in the ART DIGEST and CUE  
 Address 360 East 55th Street New York 22 N.Y.  
 Date Jan 23, 1945

Please return to the Division for Fellowships, Julius Rosenwald Fund, 4901 Ellis Avenue, Chicago 15, Illinois. Addressed, stamped envelope is enclosed.



a-1-31

# JULIUS ROSENWALD FUND

4901 ELLIS AVENUE

CHICAGO

## Confidential Report on Candidate for Fellowship

Name of Candidate            Mr. Conrad Alfred Albrizio

Report Requested of        Mr. Robert Heilman  
                                  Louisiana State University  
                                  Baton Rouge, Louisiana

The above-named candidate has applied to this Fund for a fellowship and has given your name as a reference. The candidate's plan of work is attached. Please return it with your statement.

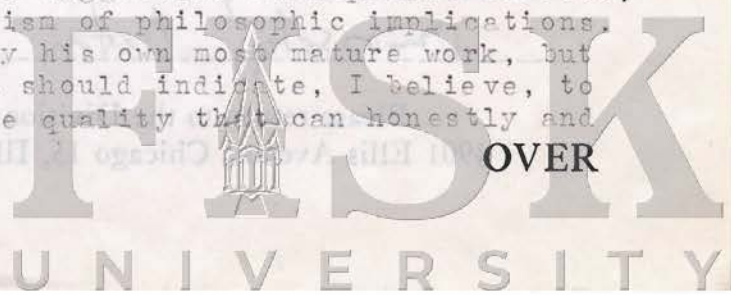
We shall appreciate your frank opinion of this applicant's qualifications, and an appraisal of his plan of work and of his ability to make a noteworthy contribution in his field. Since it is impossible to consider the applicant's qualifications until all of the references are in, a prompt reply will be appreciated.

We request candid and critical comment. Your reply will be held in strict confidence.

Mrs. William C. Haygood  
*Acting-Director for Fellowships*

### REPORT

Conrad Albrizio is a painter of genuine distinction and more than average talent. As other comments will doubtless show, he has been very productive, but his productivity has not been that of an artist who is merely turning out fashionable work for the current market. Though, like other artists, he has been subject to different influences at different times, such changes of method as he has evinced have never indicated a faddist instability, but rather the alteration and deepening of conviction that comes with conscientious study of his medium and objectives. The work of his last year (to which he refers in point 2 of his Statement of Plans) clearly shadows forth a mature intention to work in a difficult style--depending upon suggestive atmospheric effects, and involving the use of new symbolism of philosophic implications. It seems to me to represent not only his own most mature work, but to have an intrinsic maturity which should indicate, I believe, to a foundation that his work is of the quality that can honestly and



<sup>with</sup>  
A dignity hope for an adequate subsidy.

It is worth noting, I think, that Mr. Albrizio has just been promoted to an associate professorship here. While this fact is not of much monetary significance, it shows ~~show~~ that he has impressed upon the officials of a university whose trustees feel that it should be a "cow college" and whose authorities are never precisely enthusiastic about liberal or artistic pursuits--that he is a man of sufficient talent to deserve encouragement and permanence here (if he wishes it). This is the more notable in that he has been a man not only of integrity but of outspokenness, a quality which is seldom likely to endear genius or talent to those in charge of institutional procedures. By this I do not mean to imply any undue rambunctiousness on Mr. Albrizio's part; far from it. I mean merely that he has always stuck to his guns instead of following the line of easy compromise which is the second rate man's quick path to security.

I add these matters because I assume that you are interested in matters of character. Mr. Albrizio's intelligence and integrity as a faculty member, taken along with his principled adherence to conviction as an artist, indicate that he is not the sort of man who will merely be looking for a foundation grant as the easiest way to spend the next year. For him it would mean, instead, a deserved opportunity to achieve a fuller development of a talent that becomes more unmistakable as he continues to paint.

Is the candidate free from personality handicaps which would make it difficult to obtain and hold a position giving him opportunity to utilize his abilities?

Signed \_\_\_\_\_

*Robert B. Weisman*

Position or Title \_\_\_\_\_

*Associate Professor of English*

Address \_\_\_\_\_

*Department of English, Louisiana State*

*University, Baton Rouge, La.*

Date *Jan. 11, 1945*

Please return to the Division for Fellowships, Julius Rosenwald Fund,  
4901 Ellis Avenue, Chicago 15, Illinois. Addressed, stamped envelope is enclosed.

**FISK**  
UNIVERSITY

a-2-45

JULIUS ROSENWALD FUND

4901 ELLIS AVENUE

CHICAGO

Confidential Report on Candidate for Fellowship

Name of Candidate Mr. Conrad Alfred Albrizio

Report Requested of Mr. Hermon More  
Whitney Museum  
10 West 8th Street  
New York, New York

The above-named candidate has applied to this Fund for a fellowship and has given your name as a reference. The candidate's plan of work is attached. Please return it with your statement.

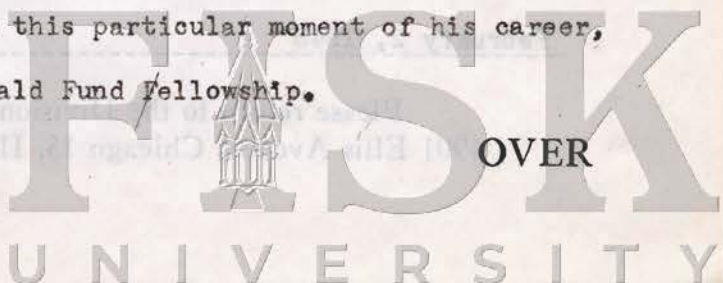
We shall appreciate your frank opinion of this applicant's qualifications, and an appraisal of his plan of work and of his ability to make a noteworthy contribution in his field. Since it is impossible to consider the applicant's qualifications until all of the references are in, a prompt reply will be appreciated.

We request candid and critical comment. Your reply will be held in strict confidence.

Mrs. William C. Haygood  
*Acting-Director for Fellowships*

REPORT

Conrad Albrizio through his teaching has exerted a fortunate and far-reaching effect on the part of the South that has come under his influence. Besides being a successful teacher, he is an intelligent artist and a sound craftsman. His recent sabbatical year spent in New York shows that he is capable of change and growth, his work attaining a depth and emotional content heretofore lacking in his earlier painting. His experience and ability should place him in a position to profit greatly, at this particular moment of his career, by the assistance afforded by a Julius Rosenwald Fund Fellowship.



JULIUS ROSENWALD FUND  
4901 ELLIS AVENUE  
CHICAGO

Confidential Report on Candidate for Fellowship

Name of Candidate \_\_\_\_\_  
Mr. Conrad Alfred Albritton

Report Requested of \_\_\_\_\_  
Mr. Hanson Hays  
Whitney Museum  
10 West 8th Street  
New York, N.Y.

The above-named candidate has applied to this Fund for a fellowship and has given your name as a reference. The candidate's plan of work is attached. Please return it with your answer.

We shall appreciate your frank opinion of the applicant's qualifications, and an appraisal of his plan of work and of his ability to make a noteworthy contribution in his field. Since it is possible to consider the applicant's qualifications until all of the references are in, a prompt reply will be appreciated.

We request candid and critical comment. Your reply will be held in strict confidence.

Mr. William C. Hayward  
Chairman, Fellowship Committee

Is the candidate free from personality handicaps which would make it difficult to obtain and hold a position giving him opportunity to utilize his abilities? yes

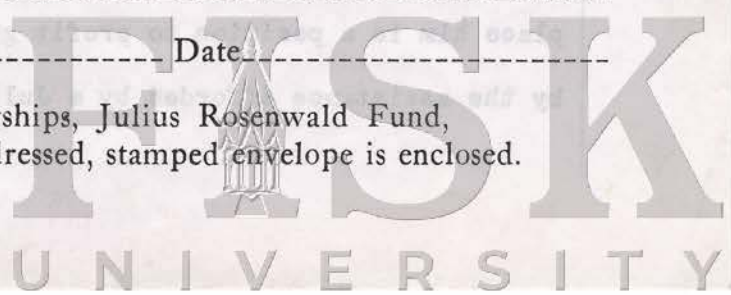
Signed \_\_\_\_\_ William More

Position or Title \_\_\_\_\_ CURATOR

Address \_\_\_\_\_ WHITNEY MUSEUM OF AMERICAN ART, 10 WEST 8th STREET, NEW YORK 11, N.Y.

\_\_\_\_\_ February 2, 1945 Date

Please return to the Division for Fellowships, Julius Rosenwald Fund,  
4901 Ellis Avenue, Chicago 15, Illinois. Addressed, stamped envelope is enclosed.



a-1-31

JULIUS ROSENWALD FUND

4901 ELLIS AVENUE

CHICAGO

Confidential Report on Candidate for Fellowship

Name of Candidate      Mr. Conrad Alfred Albrizio

Report Requested of    Mr. Leopold Arnaud, Dean  
Columbia University  
New York, New York

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The above-named candidate has applied to this Fund for a fellowship and has given your name as a reference. The candidate's plan of work is attached. Please return it with your statement.

We shall appreciate your frank opinion of this applicant's qualifications, and an appraisal of his plan of work and of his ability to make a noteworthy contribution in his field. Since it is impossible to consider the applicant's qualifications until all of the references are in, a prompt reply will be appreciated.

We request candid and critical comment. Your reply will be held in strict confidence.

I have known Professor Albrizio during his stay with us last summer, while

Mrs. William C. Haygood  
*Acting-Director for Fellowships*

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REPORT

I have known Professor Albrizio during his stay with us last summer, while he was employed by the School of Architecture to give instruction in Drawing and Painting to the architects during our fifteen weeks' Summer Session.

Professor Albrizio was on a sabbatical leave from Louisiana State University where he is Associate Professor and where he has been teaching for some years.

While in New York, he worked assiduously on his own painting which I saw on several occasions. His compositions are spirited and interesting, and I believe show considerable talent.

Professor Albrizio is anxious to be able to devote himself to uninterrupted painting for another period of several months. I agree with him that such an opportunity will be of great benefit to his work.

OVER

F S K  
UNIVERSITY

JULIUS ROSENWALD FUND

4901 ELLIS AVENUE

CHICAGO

I take pleasure in recommending him to you for your serious consideration.

Confidential Report on Candidate for Fellowship

Mr. Thomas Alfred Albrink

Name of Candidate

Mr. Thomas Alfred Albrink, Dean  
Columbia University  
New York, New York

Report Requested of

The above-named candidate has applied to this Fund for a fellowship and has given your name as a reference. The candidate's plan of work is attached. Please return it with your statement.

We shall appreciate your frank opinion of this applicant's qualifications, and an appraisal of his plan of work and of his ability to make a noteworthy contribution in his field. Since it is possible to consider the applicant's qualifications until all of the references are in, a prompt reply will be appreciated.

We request candid and critical comment. Your reply will be held in strict confidence.

Mr. William C. Haywood  
Chairman, Division for Fellowships

Is the candidate free from personality handicaps which would make it difficult to obtain and hold a position giving him opportunity to utilize his abilities?

I have known Professor Albrink during his stay with us last summer, while he was employed by the School of Architecture to give instruction in drawing and painting to the architects during our fifteen weeks' summer session.

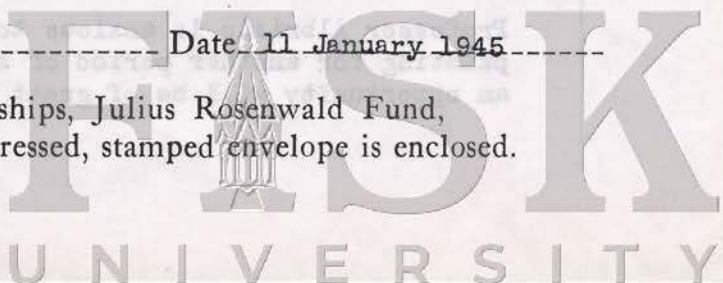
Signed Leo J. Quaud

Position or Title Dean, Faculty of Architecture

Address Avery Hall, Columbia University, New York 27, N. Y.

Date 11 January 1945

Please return to the Division for Fellowships, Julius Rosenwald Fund, 4901 Ellis Avenue, Chicago 15, Illinois. Addressed, stamped envelope is enclosed.



a-1-31-45

JULIUS ROSENWALD FUND

4901 ELLIS AVENUE

CHICAGO

do not see  
Maldarelli on  
art jury

Confidential Report on Candidate for Fellowship

Name of Candidate            Mr. Conrad Alfred Albrizio

Report Requested of        Mr. Oronzio Maldarelli  
    Columbia University  
    New York, New York

The above-named candidate has applied to this Fund for a fellowship and has given your name as a reference. The candidate's plan of work is attached. Please return it with your statement.

We shall appreciate your frank opinion of this applicant's qualifications, and an appraisal of his plan of work and of his ability to make a noteworthy contribution in his field. Since it is impossible to consider the applicant's qualifications until all of the references are in, a prompt reply will be appreciated.

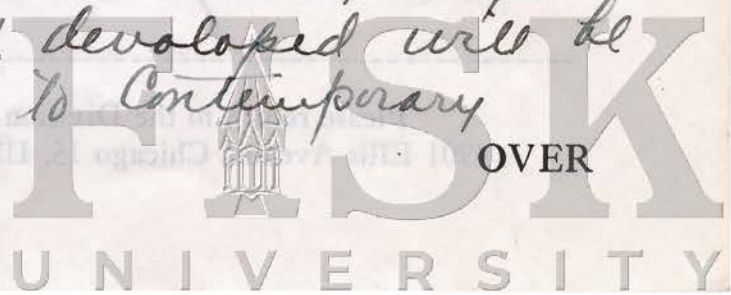
We request candid and critical comment. Your reply will be held in strict confidence.

omit

Mrs. William C. Haygood  
Acting-Director for Fellowships

REPORT

I visited Mr. Albrizio's studio last summer and was very much impressed with the work he has done in the last several years. His canvases were teeming with emotional and spiritual expression. He seems to have struck a very deep inner cord which, if developed will be a great contribution to contemporary



American Painting. As a person he is the epitome of sincerity and purpose. I naturally find him in every way worthy of a Fellowship.

Name of Candidate

Report Requested of

Columbia University

New York, New York

The above-named candidate has applied to this Fund for a Fellowship and has given your name as a reference. The candidate's plan of work is attached. Please return it with your statement.

We shall appreciate your frank opinion of this applicant's qualifications and his plan of work and of his ability to make a noteworthy contribution in his field. Since it is possible to consider the applicant's qualifications until all of the references are in, a prompt reply will be appreciated.

We request candid and critical comment. Your reply will be held in strict confidence.

Mr. William C. Flanagan  
Chairman, Division for Fellowships

Is the candidate free from personality handicaps which would make it difficult to obtain and hold a position giving him opportunity to utilize his abilities?

Signed Oronzio Maldarelli  
Position or Title Associate in Sculpture - Columbia Un.  
Address Quay # 116 St. New York City  
Date Jan. 23, 1945

Please return to the Division for Fellowships, Julius Rosenwald Fund,  
4901 Ellis Avenue, Chicago 15, Illinois. Addressed, stamped envelope is enclosed.

FISK  
UNIVERSITY

**Name** Conrad Alfred Albrizio**Field:** PaintingArtist  
554 East 82nd St., New York**Plan of Work** to produce creative painting in oil and mixed medium (oil & tempera).  
Plans to spend time in field work in Alabama for study and working from nature.

Requests renewal for one year beginning September, 1946.

**Personal Data** Born New York, New York, October, 1894  
Married.**Age:** 52**Undergraduate Work****Professional:** Beaux Arts Institute of Design, 1914-18; Art Student League, 1923;  
Grand Chaumier, Paris, 1924; travel, France, Belgium, Italy, Spain,  
1925; Scuola Nazionale Arte Mestieri, Rome, 1929; American School,  
Fontainebleau, 1929-30**Graduate Work**Draftsman, architects' offices, New York and New Orleans, 1914-25,  
\$2000; instructor, Board of Education, New York City, 1933-34, \$1500;  
instructor-assistant professor, Louisiana State University, Baton  
Rouge, Louisiana, 1936- , \$1800-\$2940**Experience****Accomplishments** See plan of work.Critical articles written for the Art Digest, New York, for the  
December, January, February, and March, 1944, issues.**Scholarships:** Julius Rosenwald Fellowship, 1945, \$1800**References**Oronzio Maldarelli, Columbia University  
Harry Carnohan, Columbia University  
Georgette Passedoit, Passedoit Gallery, New York City  
Maude Riley, Publisher and Editor, MKR's Art Outlook**Budget Summary**

Total Amount Needed	\$2412
From Applicant	
From Fund	
	\$2412
<b>AMOUNT GRANTED</b>	

FILE COPY

UNIVERSITY

Name: Conrad Alfred Albrizio.

Subject: Report of Progress Under Grant.

PLEASE RETURN  
TO  
JULIUS ROSENWALD FUND

1. During the period, September 1945 to 15 January 1946, nine paintings have been started. Of these, five are completed. I expect to finish the other four by the end of January. The sizes of these paintings are as follows:

34" X 46"	24" X 28"	24" X 34"
36" X 40"	20" X 28"	20" X 34"
26" X 30"	16" X 20"	30" X 36"

2. I have completed arrangements for a one-man show at the Passedoit Gallery, 57th Street, New York. The show will be held during the first three weeks of March. At least half of the paintings to be included in this show have been done under my grant.
3. I have exhibited at the following shows:
  - "The Critics' Choice," Armory Show, New York 1945 .
  - The Whitney Annual, New York 1945.
  - The current Cleveland Annual, Cleveland, Ohio.
  - The current Group Show at the Passedoit Gallery, New York.
4. There is very little else that I can say by way of a report other than to state that I am developing an approach that I began last year, which, in my opinion is progressing very satisfactorily. I feel quite certain that the Jury will be better able to appraise what progress I have made through seeing my work than through any written description that I might attempt.

LETTERS OF REFERENCE

Conrad Alfred Albrizio

Mr. Oronzio Maldarelli, Associate in Sculpture, Columbia University, New York City

I visited Albrizio's studio lately and had the opportunity of seeing his recent work, executed in his Rosenwald grant. I am pleased to report that his latest work impressed me deeply for its sincerity and profound approach. His output is very large and I do feel that he should be given further help to enable him to carry on the program he has outlined for the coming year.

- - - - -

Mr. Harry Carnohan, Departmental Representative, Drawing, Painting and Sculpture, Columbia University, New York City

I have just recently had the opportunity of seeing Mr. Albrizio's work and I found myself very favorably impressed with his development. In fact I am convinced that he is one of the most significant American painters working to-day and I frankly believe his coming show will demonstrate that his directions and production have now reached an extraordinary high level of accomplishment. It is therefore a great satisfaction to recommend him to the jury for a renewal of his fellowship -

- - - - -

Miss Georgette Passedoit, Passedoit Gallery, New York City

We are giving Mr. Albrizio a one-man show in March because we consider him a very promising artist. We have just seen the canvases on which he is working for this coming show and we found them unusually provocative. Very decidedly there are great possibilities in such a talent.

- - - - -

Miss Maude Riley, Editor, Limited Edition, New York City

I can think of no better way to answer your request for my critical appraisal of the work of the artist Conrad A. Albrizio did under your sponsorship, than to attach a review of his present exhibition in New York, which I wrote after viewing the work of the past three years which he has shown me.

He has made most excellent use of the aid you have extended him and is due to now ever greater development from this point onward.

-----

Name: Conrad Alfred Albrizio.

Subject: Report of Progress Under Grant.

PLEASE RETURN  
TO  
JULIUS ROSENWALD FUND

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36" x 40"	20" x 28"	20" x 34"
26" x 30"	16" x 20"	30" x 36"

2. I have completed arrangements for a one-man show at the Passedoit Gallery, 57th Street, New York. The show will be held during the first three weeks of March. At least half of the paintings to be included in this show have been done under my grant.

3. I have exhibited at the following shows:

"The Critics' Choice," Armory Show, New York 1945 .  
The Whitney Annual, New York 1945.  
The current Cleveland Annual, Cleveland, Ohio.  
The current Group Show at the Passedoit Gallery, New York.

4. There is very little else that I can say by way of a report other than to state that I am developing an approach that I began last year, which, in my opinion is progressing very satisfactorily. I feel quite certain that the Jury will be better able to appraise what progress I have made through seeing my work than through any written description that I might attempt.

JULIUS ROSENWALD FUND  
4901 ELLIS AVENUE  
CHICAGO 15

a

Confidential Report on Candidate for Fellowship

Name of Candidate      Conrad Alfred Albrizio  
Report Requested of    Mr. Oronzio Maldarelli  
   Columbia University

The above-named candidate has applied to this Fund for a fellowship and has given your name as a reference. The candidate's plan of work is attached. Please return it with your statement.

We shall appreciate your frank opinion of this applicant's qualifications and an appraisal of his plan of work and of his ability to make a noteworthy contribution in his field. These fellowships are not intended to give aid to "worthy and deserving" students, but to enable people of exceptional talent to come to their fullest powers. Since it is impossible to consider the applicant's qualifications until all of the references are in, a prompt reply will be appreciated.

We request candid and critical comment. Your reply will be held in strict confidence.

*Wanda V. Haygood*  
Mrs. William C. Haygood  
Acting Director for Fellowships

REPORT

I visited Albrizio's studio lately and had the opportunity of seeing his recent work executed on his Rosenwald Grant. I am pleased to report that his latest work impressed me deeply for its sincerity and profound approach. His output is very large and I do feel that he should be given further help to enable him to carry on the program he has outlined for the coming year.

OVER

JULIUS ROSENWALD FUND  
4901 ELLIS AVENUE  
CHICAGO 15

Confidential Report on Candidate for Fellowship

Name of Candidate: Conrad Alfred Albrink  
Report Requested of: Mr. Oronzio Medonelli  
Columbia University

The above-named candidate has applied to this Fund for a fellowship and has given your name as a reference. The candidate's plan of work is attached. Please return it with your statement.

We shall appreciate your frank opinion of this applicant's qualifications and an appraisal of his plan of work and of his ability to make a noteworthy contribution in his field. These fellowships are not intended to give aid to "worthy and deserving" students, but to enable people of exceptional talent to come to their fullest powers. Since it is impossible to consider the applicant's qualifications until all of the references are in, a prompt reply will be appreciated.

We request candid and critical comment. Your reply will be held in strict confidence.

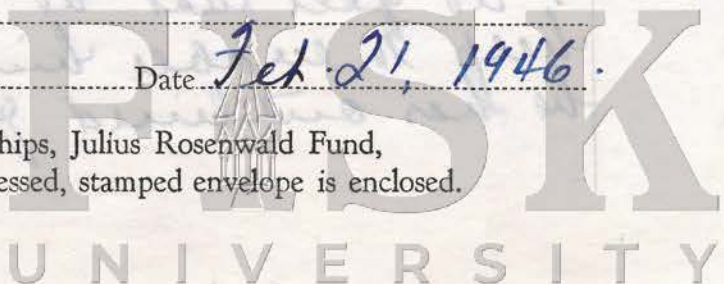
Mrs. William C. Haygood  
Acting Director for Fellowships

Is the candidate free from personality handicaps which would make it difficult to obtain and hold a position giving him opportunity to utilize his abilities?

Signed: *Oronzio Medonelli*  
Position or Title: *Associate in Sculpture, Columbia University*  
Address: *New York City*

Date: *Feb. 21, 1946*

Please return to the Division for Fellowships, Julius Rosenwald Fund,  
4901 Ellis Avenue, Chicago 15, Illinois. Addressed, stamped envelope is enclosed.



JULIUS ROSENWALD FUND

4901 ELLIS AVENUE

CHICAGO 15

a

Confidential Report on Candidate for Fellowship

Name of Candidate Conrad Alfred Albrizio  
Report Requested of Mr. Harry Carnohan  
Department of Fine Arts, Columbia University

The above-named candidate has applied to this Fund for a fellowship and has given your name as a reference. The candidate's plan of work is attached. Please return it with your statement.

We shall appreciate your frank opinion of this applicant's qualifications and an appraisal of his plan of work and of his ability to make a noteworthy contribution in his field. These fellowships are not intended to give aid to "worthy and deserving" students, but to enable people of exceptional talent to come to their fullest powers. Since it is impossible to consider the applicant's qualifications until all of the references are in, a prompt reply will be appreciated.

We request candid and critical comment. Your reply will be held in strict confidence.

Vaude V. Haygood  
Mrs. William C. Haygood  
Acting Director for Fellowships

REPORT

I have just recently had the opportunity of seeing Mr. Albrizio's work and I find myself very favorably impressed with his development. In fact I am convinced that he is one of the most significant American painters working to-day and I frankly believe his coming show will demonstrate <sup>that</sup> his directions and production have now reached an extraordinary high level of accomplishment. It is therefore a great satisfaction to recommend him to the jury for a renewal of his fellowship. Sincerely yours  
Harry Carnohan

OVER

JULIUS ROSENWALD FUND  
4901 ELLIS AVENUE  
CHICAGO 15

Confidential Report on Candidate for Fellowship

Name of Candidate: Conrad Alfred Alberts  
Report Requested of: Mr. Harry G. Carlson  
Department of Fine Arts, Columbia University

The above-named candidate has applied to this Fund for a fellowship and has given your name as a reference. The candidate's plan of work is attached. Please return it with your statement.

We shall appreciate your frank opinion of this applicant's qualifications and an appraisal of his plan of work and of his ability to make a noteworthy contribution in his field. These fellowships are not intended to give aid to "worthy and deserving" students, but to enable people of exceptional talent to come to their fullest powers. Since it is impossible to consider the applicant's qualifications until all of the references are in, a prompt reply will be appreciated.

We request candid and critical comment. Your reply will be held in strict confidence.

Assistant Director for Fellowships  
Mrs. William G. Haygood

Is the candidate free from personality handicaps which would make it difficult to obtain and hold a position giving him opportunity to utilize his abilities?

Signed

*Harry Carr Han*

Position or Title

*Departmental Representative*

Address

*Drawing, Painting and Sculpture  
Columbia University*

Date

*Feb 16th 1946*

Please return to the Division for Fellowships, Julius Rosenwald Fund,  
4901 Ellis Avenue, Chicago 15, Illinois. Addressed, stamped envelope is enclosed.

UNIVERSITY

JULIUS ROSENWALD FUND

4901 ELLIS AVENUE

CHICAGO 15

Confidential Report on Candidate for Fellowship

Name of Candidate            **Conrad Alfred Albrizio**

Report Requested of        **Miss Maude Riley, Editor**  
Limited Edition, 360 East 55th Street, New York City

The above-named candidate has applied to this Fund for a fellowship and has given your name as a reference. The candidate's plan of work is attached. Please return it with your statement.

We shall appreciate your frank opinion of this applicant's qualifications and an appraisal of his plan of work and of his ability to make a noteworthy contribution in his field. These fellowships are not intended to give aid to "worthy and deserving" students, but to enable people of exceptional talent to come to their fullest powers. Since it is impossible to consider the applicant's qualifications until all of the references are in, a prompt reply will be appreciated.

We request candid and critical comment. Your reply will be held in strict confidence.

*Maude Riley*  
Mrs. William C. Haygood  
Acting Director for Fellowships

REPORT

Dear Sirs: I can think of no better way to answer your request for my critical appraisal of the work the artist Conrad A. Albrizio ~~has~~ <sup>done</sup> under your sponsorship, than to attached a review of his present exhibition in New York, which I wrote after viewing the work of the past three years which he has shown me.

He has made most excellent use of the aid you have extended him and is due to show even greater development from this point onward.

*Maude Riley*  
OVER  
UNIVERSITY

JULIUS ROSENWALD FUND  
4901 ELLIS AVENUE  
CHICAGO 11

Confidential Report on Candidate for Fellowship

Name of Candidate: Conrad Alfred Albratz  
Report Requested of: Miss Mauda Riley, Editor  
Listed Address: 360 East 55th Street, New York City

(See reverse side of sheet)

The above-named candidate has applied to this Fund for a fellowship and has given your name as a reference. The candidate's plan of work is attached. Please return it with your statement. We shall appreciate your frank opinion of this applicant's qualifications and an appraisal of his plan of work and of his ability to make a noteworthy contribution in his field. These fellowships are not intended to give aid to "worthy and deserving" students, but to enable people of exceptional talent to come to their fullest powers. Since it is impossible to consider the applicant's qualifications until all of the references are in, a prompt reply will be appreciated. We request candid and critical comment. Your reply will be held in strict confidence.

Mrs. William C. Haygood  
Chairman, Division for Fellowships

Is the candidate free from personality handicaps which would make it difficult to obtain and hold a position giving him opportunity to utilize his abilities?

no personality difficulties

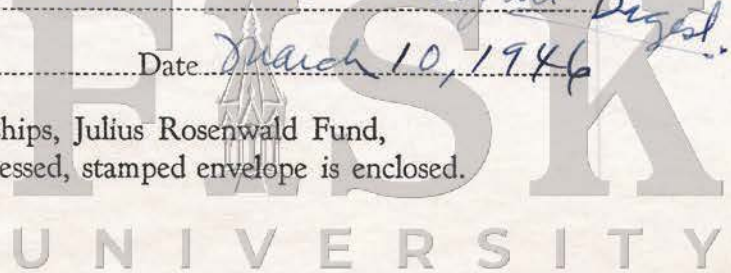
Signed: Mauda Keupen Riley

Position or Title: Publisher and Editor of MRR's art outlook;

Address: 360 East 55th Street; former associate editor of Art Digest.

New York 22, N.Y. Date: March 10, 1946

Please return to the Division for Fellowships, Julius Rosenwald Fund, 4901 Ellis Avenue, Chicago 15, Illinois. Addressed, stamped envelope is enclosed.



JULIUS ROSENWALD FUND

4901 ELLIS AVENUE

CHICAGO 15

a

Confidential Report on Candidate for Fellowship

Name of Candidate Conrad Alfred Albrizio  
Report Requested of Miss Georgette Passedoit  
Passedoit Gallery, 57th Street, New York City

121 East

The above-named candidate has applied to this Fund for a fellowship and has given your name as a reference. The candidate's plan of work is attached. Please return it with your statement.

We shall appreciate your frank opinion of this applicant's qualifications and an appraisal of his plan of work and of his ability to make a noteworthy contribution in his field. These fellowships are not intended to give aid to "worthy and deserving" students, but to enable people of exceptional talent to come to their fullest powers. Since it is impossible to consider the applicant's qualifications until all of the references are in, a prompt reply will be appreciated.

We request candid and critical comment. Your reply will be held in strict confidence.

William C. Haygood  
Mrs. William C. Haygood  
Acting Director for Fellowships

REPORT

Mrs. William C. Haygood  
Julius Rosenwald Fund  
Chicago, Ill.  
Dear Madam:

We are giving Mr. Albrizio a one-man show in March because we consider him a very promising artist. We have just seen the canvases on which he is working for this coming show and we found them unusually provocative. Very decidedly there are great possibilities in such a talent.

Very truly yours

Georgette Passedoit  
Georgette Passedoit

January 28, 1946.



JULIUS ROSENWALD FUND  
4901 ELLIS AVENUE  
CHICAGO 15

Confidential Report on Candidate for Fellowship

Name of Candidate: *Constant Alfred Albrizio*  
Report Requested of: *Miss Gergette Passedoit*  
*Passedoit Gallery, 121 East 57th Street, New York City*

The above-named candidate has applied to this Fund for a fellowship and has given your name as a reference. The candidate's plan of work is attached. Please return it with your statement.

We shall appreciate your frank opinion of this applicant's qualifications and an appraisal of his plan of work and of his ability to make a noteworthy contribution in his field. These fellowships are not intended to give aid to "worthy and deserving" students, but to enable people of exceptional talent to come to their fullest powers. Since it is impossible to consider the applicant's qualifications until all of the references are in, a prompt reply will be appreciated.

We request candid and critical comment. Your reply will be held in strict confidence.

*William C. Ferguson*  
Mrs. William C. Ferguson  
Chairman, Division for Fellowships

Is the candidate free from personality handicaps which would make it difficult to obtain and hold a position giving him opportunity to utilize his abilities?

*Has a charming personality — and no handicaps of any kind.*

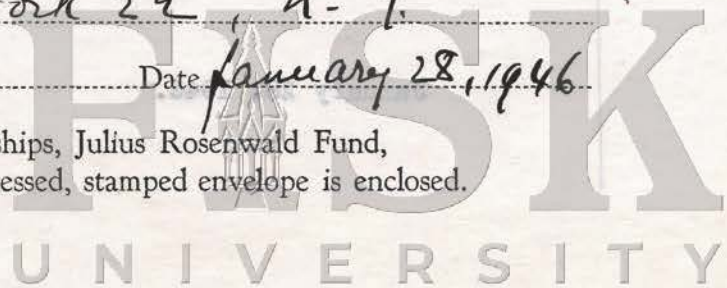
Signed *Gergette Passedoit*

Position or Title *Passedoit Gallery*

Address *121 East 57th St New York 22, N. Y.*

Date *January 28, 1946*

Please return to the Division for Fellowships, Julius Rosenwald Fund,  
4901 Ellis Avenue, Chicago 15, Illinois. Addressed, stamped envelope is enclosed.





**Personal History**

Place of birth... New York, New York... Date of birth... October 20, 1894

Single, married, widowed, divorced... **Married**

Name and address of wife or husband... **Imogen Inge Albrizio, Route 2, Baton Rouge, Louisiana.**

Occupation and salary of wife or husband... **Housewife**

Number and ages of children... **None**

Dependents... **One**... To what extent? **Partial**... Relationship... **Sister**

Have you any constitutional disorder or physical disability? **None**

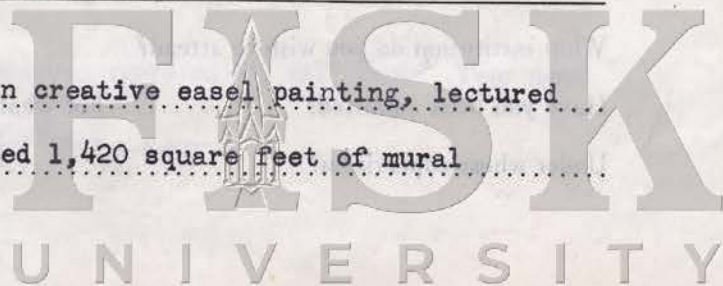
(The Committee on Fellowships reserves the right to require a full physical examination.)

**Education**

One official transcript of your college and university records together with five copies must be submitted with your application. (Copies may be typed by the applicant.)

	Name of Institution	Period of Study (Give dates)	Degrees, Diplomas, Certificates (Give dates)
<del>College</del>	New York Elementary Schools	Graduated in	1910
University			
Professional or technical	Beaux Arts Institute of Design Arts & Crafts (art School) Art Students' League, N. Y. Grand Chaumier, Paris	1913 - 1917 1921-1923 1924 1924	Diploma Architectural Design
Special study	Scuola d'Arte e Mestieri, Rome (fresco) American School, Fontainebleau, France	1929 1930	Diploma fresco and etching

Significant extra-curricular activities... **Have carried on creative easel painting, lectured on painting to civic organizations, executed 1,420 square feet of mural painting in fresco**



# FELLOWSHIPS

CONRAD ALFRED ALBRITTO

Department of Fine Arts, University of <sup>La</sup>Mississippi. Applied several years ago to Guggenheim on architectural project. A painter who wants to spend a year painting throughout the South. About 45 or 50. Several persons on campus seem to think he is a genius mainly because his trees look like trees.

Mentioned a Negro janitor in the Art Department who has taught himself painting watching the students, and who now has three portraits in the Downtown Gallery in New York. This person may be a future candidate. Do not remember name.

**Experience**

Give record chronologically.

Institution or Organization	Address	Position	Inclusive Dates	Annual Salary
Architects offices.....	New York & New Orleans	Architect. draftsman	On and off 1913 - 1927	average \$2,400.00
Organized fresco class.....	101 Park Ave., New York	Instructor	1933	
Civic Work projects.....	New York	Art Instructor	1933-1934	\$1,200.00
Louisiana State University	Baton Rouge, La.	Instructor	1936 - 1938	\$1,800.00
Louisiana State University	Baton Rouge, La.	Asst. Prof.	1938 - 1941	\$2,700.00

**Accomplishments**

1. Of what learned, scientific, or artistic societies are you a member?.....

American Federation of Arts.....

New Southern Group, New Orleans, Louisiana.....

2. What research or creative work have you done? (If in business or a profession, give evidence of standing and achievements.)

Had minor exhibits of paintings in New Orleans and Chicago 1925 - 1927  
 Arts and Crafts Club, New Orleans, La.  
 Chicago Galleries Association, Chicago, Ill.

*omitted* Architectural research in Southern Italy (Puglia) 1929  
 Measured and photographed notable examples of Romanesque architecture for publication which did not materialize.

— Executed murals Louisiana State Capitol Building 1931

Executed 14 tempera panels, Church of St. Cecilia, Detroit, Mich. 1934 - 1935

— Executed mural U. S. Post Office, De Ridder, La. 1937

Exhibited Whitney Museum In New York (By Invitation) 1937

— Executed mural U. S. Post Office, Russelville, Ala. 1938

Exhibited at San Francisco World's Fair ( By invitation) 1939

— Executed murals Louisiana State Exposition Bldg. Shreveport, La. 1939

— Executed murals State Office Bldg., Baton Rouge, La 1939

— Executed mural Court House, New Iberia, La. 1940

All murals were executed in fresco.

My paintings form part of a travelling show sponsored by the

New Southern Group.



**Experience**

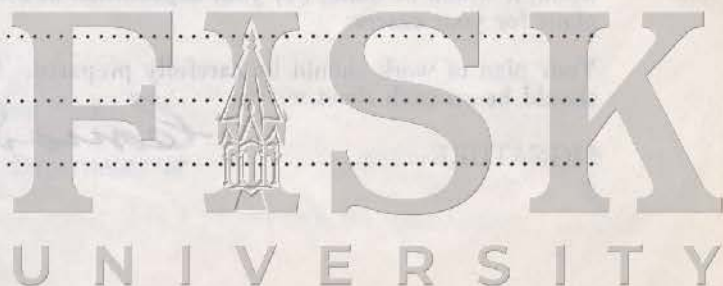
JULIUS ROSENWALD FUND

Budget Estimate  
for 1931  
from the fund

1920  
1921  
1922  
1923  
1924  
1925  
1926  
1927  
1928  
1929 - 1930  
1931  
1932

**3. Publications (Books and articles. Give title, date, and publisher.)**

**4. List scholarships or fellowships you have previously held or now hold, stating in each case the places and periods of tenure, the studies pursued during your incumbency, and the amounts of the stipends.**



**Budget Estimate**

For 15 months	
Room and board .....	\$ 2,000.00
Clothing .....	200.00
Insurance .....	240.00
Tuition .....	
Transportation .....	400.00
Miscellaneous .....	Painting materials etc. 350.00
	\$ 3,190.00
Total amount needed	\$ 3,190.00
Amount applicant can provide	\$ 1,350.00
Amount requested from Fund	\$ 1,740.00

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photograph here

If you have applied or expect to apply elsewhere for any fellowship for the same period (which is, of course, permissible) state the facts regarding such application.

None

**References**

List references from whom confidential information may be obtained concerning your professional qualifications and from whom expert opinion may be obtained as to the value and practicability of your proposed plan of work.

Name of Reference	Position	Address
✓ Juliana Force .....	Director Whitney Museum, New York	10 West 8th St. New York, N. Y.
✓ John Stewart Curry .....	Artist in Residence University of Wisconsin	432 Lorch Street, Madison, Wis.
✓ Forbes Watson .....	Special Assistant Sec't of Fine Arts	Federal Works Agency, Public Bldgs. Administration, Washington D. C.
✓ Edward B. Rowan .....	Assistant Chief, Section of fine arts	Same as above
✓ John Mc Crady .....	artist	3921 Palmyra St. New Orleans, La
✓ <i>Stephan Kersch</i> .....		<i>3 Mitchell Place NY</i>

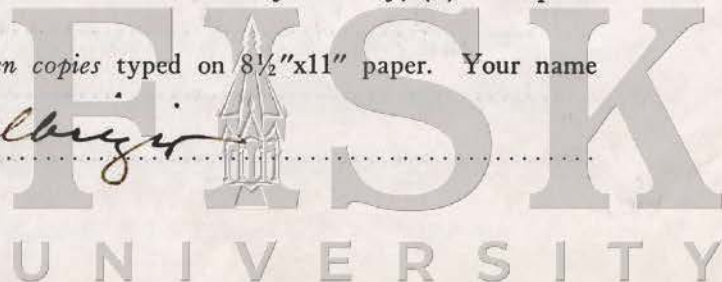
**Statement of Plan of Work**

Submit a statement giving detailed plans for your work during the tenure of your fellowship. This statement should include: (1) a full description of the project, including its character, scope, and significance; (2) the present state of the project (time of commencement, progress to date, etc.) and expectation as to completion; (3) the proposed university, institution of similar grade, or other place where work would be carried on, and the authorities with whom it would be done; (4) your expectation as to publication or use of the results of your study; (5) subsequent plans for your career.

Your plan of work should be carefully prepared. Submit seven copies typed on 8 1/2"x11" paper. Your name should be on each sheet.

SIGNATURE .....

*Leonard A. Albright*





UNIVERSITY

Conrad A.  
Albrecht

*Edward Ballinger*


STATEMENT OF THE PLAN OF WORK

PLEASE RETURN  
TO  
JULIUS ROSENWALD FUND

The work I wish to undertake by means of this fellowship is creative painting. What I propose to do is to express the development of some ideas on art in general, but specifically on painting. These ideas have become clarified in my mind from the experience I have had as an assistant professor of drawing and painting at Louisiana State University. Among several things I could have done as a temporary means of making my living I chose to teach until I could feel that I had arrived at a concrete understanding of what my painting ought to be. I decided on this course for several reasons. First, I was conscious that my painting lacked the scope I knew it should have. Second, such as it was I did not feel I should try to sell it through the usual channels of trying to gain recognition nor did I feel that my work would benefit by resorting to popular forms of art. Third, I did not want to return to architectural designing which had been my occupation before I became interested in painting, because I realized that the background I had from architectural design had limited the scope of my painting.

During my seven years of teaching the development that has taken place involves my whole approach to painting: changes in concepts as well as changes in techniques. The things that are clear to me now and that were confused before are specifically: (1) The difference between relevant and irrelevant values in the use of subject matter. I am conscious now that there is a difference between content and subject matter. (2) The fact that a painting is an organization of form and color mutually affecting each other in their definite functions, which are in intimate relation to the idea and the purpose of the painting. (3) I am aware that the intention of the artist must find itself integrated in the painting through the creation of a particular form and through the use of color that responds expressly to a mental impulse which is a part of the concept of the painting. (4) I have become more sensitive to form and realize now that some forms are more adequate than others for the effective achievement of unity in the treatment of subject matter. (5) Finally, I have come to understand that the importance of technique has only a relative value to the creative process and I am beginning to find that it is in reality only a handmaiden which serves its purpose to a kind of thinking when it effectuates or materializes those thoughts through the proper manipulation of paint, thereby causing inert matter to function vitally as color and form.

I cannot in the least pretend that these ideas concerning an approach to painting are new, singular or significant in any other way than that they are new to me and that they have crystallized in my mind through "trial and error" after years of effort. I am aware that they are late in coming to me. In matters of mental development I do not believe the time element particularly important. It is my strong conviction that having come into possession of the necessary

  
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envisaging faculties for self expression, I warrant your consideration as an exceptional case in view of my age; and thereupon I base my request that I be granted this opportunity to have some unmolested time in which to be able to contribute to the art of the South and American art generally.

I do not underestimate the work I have done in the recent past. What I want to make clear is that whatever art value it may possess was arrived at when only half conscious of what I was trying for. Now I have the strong stimulation of a new and complete art consciousness and now I must do all I can to work as continuously as possible--if need be under any circumstances--to achieve paintings the scope of which is an expression of my experiences, ideas and reactions to life around me. I could start this project in June, 1942, request a sabbatical year and work through to September, 1943. During that time I would lay plans to continue with painting, returning to my teaching only if circumstances so dictated.

I take occasion to comment objectively on the paintings which I am submitting to the fellowship committee with the view to further clarify and expose my present ideas and how they relate to my own work of a few years ago.

#### I. Jordan

The painting was done in tempera using an emulsion of egg yoke, damar varnish and water. It was painted the latter part of 1936 especially to be exhibited at the Whitney Museum in New York where I had been invited to show in 1937. At the time it was completed I felt quite satisfied with it as a whole. My present feelings make some exceptions. What I consider good is the composition in general, the movement of the masses and the sense of agitation in the figures. I like the color in part, but I am now convinced that there is a "strong weakness" in its form. The manner of the painting is not particularly adapted to the subject because I sense a separation between the nature of the subject and the form of the painting used to represent it. At the time of completion I was not conscious of the lack of this necessary relationship. This criticism will serve to illustrate what I mean when I say that an artist should be able to create an adequate form.

#### II. Honor, Pride and Glory

This painting done in straight oil was completed in 1939 at the instant of the outbreak of the present war. It was conceived as an irony to the trilogy of words it bears as a title, often used to amplify the scope of war. Though it has been severely criticised I think it does what it was intended to do, and I believe this intention is esthetically sound. I believe the form of the composition is successful but the form of the painting is not entirely consistent. Nevertheless I believe it possesses the kind of dramatic quality which is in keeping with what it portends.

#### III. Lunch Hour

This painting was done in 1940 as an experiment in structure and form. I am aware of some bad painting in the hands and face of the

reclining figure at the left. I think the composition is successful, good in movement and fair in color. However, I know it was not fully realized and I submit it as a good example of a piece of painting resulting from intermittent work.

#### IV. Negro Head

Also painted in 1940 as an experiment in color structure. The strong Picasso influence was intentional. I attempted in the abstraction to achieve a relation to a particular quality in the character of the negro which is impenetrable to the white man. I include it as an indication of the latitude of interest in the development of my work. I consider it fairly well realized but not important because it is not completely original in form.

#### V. Cane Pickers

In this painting, recently completed, I combine tempera painting with oil. I am pursuing this technical procedure in other paintings to arrive at brilliant color, in subjects intended to be purely representational or realistic. I am in the process of developing this technique to my own needs and I do not consider I have arrived. This painting therefore is not fully realized.

I cannot stress too strongly the urgency of my need at this time to pursue my work as diligently and as uninterruptedly as possible, that I may accomplish the kind of work which I now see opened to me, having eliminated, so far as possible, the weaknesses which I most conscientiously point out above. Only in this manner will I feel able to try for the kind of recognition that will make it possible for me to live solely by my painting, and to produce the kind of work that will stand as a contribution to American art.

My plan would be to do most of my work in Baton Rouge. Here I have a modest but well equipped studio with good light, located in surroundings which are conducive to concentrated work. I would plan field trips for the most part within the state of Louisiana, to compile necessary sketches or to paint outdoors or on the site as the case might be. Though I was born in New York, I have lived in Louisiana since 1919. I began studying painting in New Orleans in 1921. My wife is a native of Alabama, and my interests are completely southern, but especially Louisianian. There exists here a fertile variety of geographical and cultural subject matter which is in my opinion inexhaustible. The southern part of the state is French and Catholic, the northern, Anglo-Saxon and Protestant. These differences express themselves culturally and are heightened by a corresponding difference in the geography of the two sections. Besides this, there is everywhere the negro adapted to the idiosyncracies of his particular locality but maintaining the core of his basically unchanging personality, which presents not only a profound social but equally profound esthetic problem.

Though I will state emphatically that my interests have the South generally as a focus, the environment in which I live is for obvious reasons more positive in its significance to me. However, there are many other things that interest me also; certain aspects of the South, traditional and contemporary and particularly the problems of the negro.

In pointing out this interest I do not wish to imply that the scope of my work will be regionalistic. I do not believe that American Art should tend toward the regional especially in any romantic manner. I believe that any tendency to encourage regionalism as such will weaken the development as a whole of American Art. I recognize the fact that many elements of character in a painting will stamp it as of some region. The differences in the character elements in themselves do not in my opinion constitute what I mean by regionalism. The subject matter of the major part of my work will, I hope, be recognizable as of the South, but the emphasis will be on structure and form rather than "place and school" depending on the plastic treatment of local character in the painting to give it "significant form" and content.

Though I retain much of my interest in mural painting the work I wish to do under this fellowship concerns only easel painting. My feeling about this is that once I have been able to realize these ideas on canvas whatever future work I may get to do on a wall will enjoy the benefit of a sound improvement.

## LETTERS OF REFERENCE

Conrad A. Albrizio

Mr. Stefan Hirsch, Instructor of Painting, Art Students League, New York City

I met Conrad Albrizio during a six weeks' stay at the art department of Louisiana State University. I have known his work, of course, for a much longer time. I consider him a distinguished artist, especially in the field of mural painting, a tremendously hard and ambitious worker, and a man who does not stand still.

His handling of the English language, both in speech and writing, is his greatest handicap, and I mention this at once because it evinces itself in his written application. He is most articulate in the ordinary sense of the word, but when he gets excited or self-conscious he invents words quite graphically, or garbles existing words and uses them with a meaning given them by himself. Upon closer acquaintance, however, it becomes quite plain that this is not due to hazy thinking but to a flaw in his linguistic ability. (I believe English was not the first language he spoke) I have spoken Spanish with him which he handles fairly well but with the same amusing capriciousness. Unfortunately I do not know Italian well enough to have tested him in that - it would have been most interesting! At any rate, in calm and intimate conversation he is lucid, and it becomes evident that he thinks straight about art and about life, naturally within the limitations of his personal idiosyncracies.

The fact that he leaves his project "wide open" and is not specific about the nature of his proposed productions, I believe sound, since Mr. Albrizio can stand on his record. I have seen his murals at Louisiana State University, in some government buildings in Baton Rouge as well as in some smaller places in Louisiana, and I must say that they are excellent both technically and artistically. He started in a somewhat hard



and dry way, which is most natural for the young fresco painter - the technique as well as some current influences are apt to lead in that direction. But Albrizio develops from wall to wall, and as he becomes master rather than slave to his technique, he loosens up, his forms as well as his colors become richer and more independent of influences. With him painting is certainly not the thing he does because he has not learned anything else, but an activity that fills his life almost to the degree of an obsession. Teaching for a number of years certainly enriches a painter's scope but there comes a time where it hinders free development, simply owing to limitations of time, and when he asks for your grant even after the statutory age, I feel he is not in the wrong. In his easel painting he has been more tentative and tremendously taken up with technical problems. He has never had the time to devote himself to easel painting in long stretches because of his teaching and mural commissions. I think it would be very good for him as a man and even as a mural painter to be able to splurge in this field for a while.

His attitude toward the South I believe to be a mature one. He paints the South because he lives there, but he brings to it the experience of a man who has always kept his eyes open, and he sees the general and universal underneath the specific and the local. Moreover, during his prolonged stay in the South he has taken root there, and I feel very strongly that he will make a valuable contribution to the culture and life of the South. In his murals he is capable of boiling down his subject matter in such a way that it tells the story, and he does it always in plastic terms. He is capable of dealing with people, high and low, and I think he would succeed in the undertaking he proposes.



Mr. John Stewart Curry, Artist in Residence, Madison, Wisconsin

I first met Mr. C. A. Albrizio at Louisiana State in 1937. I felt that his painting at that time was quite proficient and that he had a very definite and sound idea how his work should be developed. I am not familiar with his recent production.

Another thing that particularly impressed me about Mr. Albrizio was the fine relationship that he had with the students.

I am sorry that I cannot be more specific about his painting, but from what I have seen I should judge that the Julius Rosenwald Fund will make no mistake in granting Mr. Albrizio this stipend to carry out his proposed project.

- - - - -

Mr. Forbes Watson, Special Assistant, Section of Fine Arts, Federal Works Agency, Washington, D. C.

I recommend Mr. Albrizio for a Rosenwald Fellowship because of an opportunity which I had to see him at work in the Louisiana State College where he had a class in mural painting. I have seen many classes in many art schools since I was myself an instructor for four years in the Art Students' League, but I hardly know of a better organized class or a class in which the instructor worked with a more intelligent knowledge of materials or with greater enthusiasm.

Mr. Albrizio puts everything he has got into the work at hand. He is energetic and productive and has a fine spirit toward his fellow artists and his students. He does not bother with petty controversies or small jealousies; for these reasons I recommend him for a scholarship.

Miss Juliana Force, Director, Whitney Museum American Art, New York City

Consider the artist a man of talent and great integrity in his painting. It seems important to us here that he be encouraged by help to develop and contribute to the art of the day and generation.

- - - - -

Mr. Edward B. Rowan, Assistant Chief, Section of Fine Arts, Federal Works Agency, Washington, D. C.

It is my opinion that Mr. Albrizio has a sound technical knowledge of his medium. I believe that he is an inspired teacher. His creative work strikes me as being rather uninspired, though sound technically.

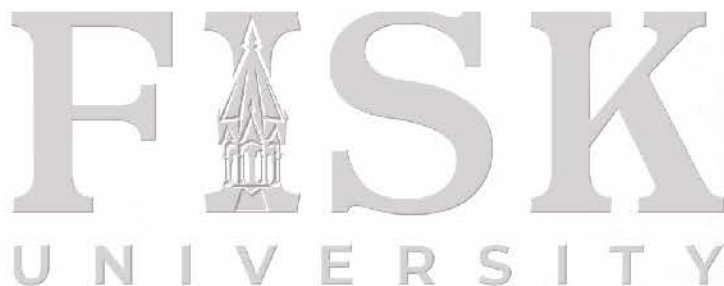
- - - - -

Mr. John McCrady, Creative Artist, Mural Painter and Teacher, New Orleans, Louisiana

I have known Conrad Albrizio and his work for some time and am throughly familiar with the Southern life and abundant material that surround him. He is certainly honest and frank and the quality of his work is evident. Due to teaching and many years of working in different mediums, his knowledge of the techniques of painting (fresco, tempera, oil, etc.) is mature. He is a serious and hard worker and is continuously advancing in his creative work. His paintings will speak for themselves.

I realize his need for a fellowship that would give him the opportunity to devote all of his time to carrying further what he has already done so successfully. While teaching certainly helps an artist in developing his ideas and theories it does not afford him the proper time and freedom to actually put them into paint. I feel sure that Conrad Albrizio would do well with such a fellowship if awarded one.

- - - - -



VH	7/20	VH	25
		R	8/30

# FELLOWSHIPS

165 West 23rd Street,  
New York, July 18 1944.

Rosenwald Fund,  
4901 Ellis Avenue,  
Chicago, Ill.

~~Thought you might~~  
~~know - RR~~

Gentlemen:

For the past year, I have been here on sabbatical leave from Louisiana State University, where I teach drawing and painting. During this year, I have accomplished satisfactory results in my painting but I have not concluded all I had planned.

In view of this fact, I am requesting that I be allowed to apply for a fellowship so as to complete my present work and to some relating to subject -matter pertaining to the South.

My permanent home is in Baton Rouge. I applied for one of your fellowships last year but was not successful.

Yours truly,

*Conrad A. Albrizio*  
Conrad A. Albrizio,  
165 W. 23rd ST. N.Y.



*sup wants*

# FELLOWSHIPS

July 26, 1944

Dear Mr. Albrizio: I will be glad to send you  
a set of application blanks  
for a Rosenwald fellowship as soon as they are  
ready for distribution about September 1. Applica-  
tions must be submitted by January 1, 1945, and  
awards are made about the first of May.

Sincerely yours,

VANDI V. HAYGOOD

Mrs. William C. Haygood  
Acting Director for Fellowships

VH:RR

Mr. Conrad A. Albrizio  
165 West 23rd Street  
New York, New York

FISK  
UNIVERSITY

LOUISIANA STATE UNIVERSITY  
COLLEGE OF ARTS AND SCIENCES  
UNIVERSITY STATION  
BATON ROUGE, LOUISIANA

RR	9/19	+	21

DEPARTMENT OF FINE ARTS

September 14, 1944

FELLOWSHIPS

Julius Rosenwald Foundation  
4901 Alice Avenue  
Chicago, Illinois

Gentlemen:

I regret to state that in moving my effects from New York to Baton Rouge, the application blanks sent me were lost.

May I request duplicate blanks, so that I may fill them out in due time, for next year's awards.

Yours very truly,

*Conrad Albrizio*  
(Conrad) Albrizio  
Department of Fine Arts

jwr

FISK  
UNIVERSITY

## CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

# WESTERN UNION

1201

## SYMBOLS

DL = Day Letter

NL = Night Letter

LC = Deferred Cable

NLT = Cable Night Letter

Ship Radiogram

A. N. WILLIAMS  
PRESIDENT

(59)

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

CBD55 DL PD=UNIVERSITY LA 23 1023A |

1944 SEP 23 PM 12 05

MRS WM C HAYGOOD ACTING DIRECTOR=

FELLOWSHIPS

JULIUS ROSENWALD FUND 4901 ELLIS AVE=

APPLICATION BLANKS SENT ME NEW YORK ADDRESS LOST STOP HAVE WRITTEN FUND OFFICE REQUESTING DUPLICATES SO FAR NO ANSWER STOP AM CONCERNED ABOUT CLOSING DATE BECAUSE I AM ANXIOUS TO QUALIFY FOR THIS YEARS AWARDS WOULD APPRECIATE DUPLICATE BLANKS=

(CONRAD A) ALBRITZIO % FINE ARTS DEPT LSU

FISK

UNIVERSITY

FELLOWSHIPS

September 25, 1944

Dear Mr. Albrizio:      In response to your telegram  
I am sending you another set  
of application blanks in addition to the one I sent  
you last week, in case it has gone astray in the  
mails. I certainly hope one set reaches you safely.

Sincerely yours,  
VANDI V. HAYGOOD

Mrs. William C. Haygood  
Acting Director for Fellowships

VH:RR  
encl.

Mr. Conrad A. ~~Albrizio~~  
Louisiana State University  
University Station  
Baton Rouge, Louisiana

FISK  
UNIVERSITY

FELLOWSHIPS

554 East 82nd Street  
New York 28, New York  
16 January 1945

	UH	1/14	UH	22

Mrs. William C. Haygood  
Acting Director for Fellowships  
Julius Rosenwald Fund  
4901 Ellis Avenue  
Chicago 15, Illinois

Dear Mrs. Haygood:

Inclosed is the Application for Renewal of Fellowship together with seven copies of Report of Progress Under my Grant, as requested by you in your letter of 14 December 1945.

Regarding the submission of my work to your Jury, I wish to advise you that, should they meet some time in March, most of my work will be on exhibition at the Passedoit Gallery, 121 East 57th Street, New York, where they will be able to see it. If necessary, I shall be glad to submit any other work on hand that I may have at the time at any other place designated by your Jury.

Sincerely yours,

*Conrad A. Albrizio*

Conrad A. Albrizio

Incs: 8  
1 Application for Renewal of Fellowship  
7 Report of Progress Under Grant



# CROSS REFERENCE RECORD

FIRM NAME OR SUBJECT		FILE NO.
DATE 11/21/44	FELLOWSHIPS ALBRIZZIO REMARKS W.S.Budworth advises us that Mr. Albrizzio's work has	
	arrived at Budworth's.	

SEE	FELLOWSHIP COMMITTEE	FILE NO.

DATE	SIGNED

FILE CROSS REFERENCE RECORD UNDER NAME OR SUBJECT LISTED AT TOP OF THIS SHEET, AND IN PROPER DATE ORDER.  
THE PAPERS REFERRED TO SHOULD BE FILED UNDER NAME OR SUBJECT LISTED UNDER "SEE"

**YAWMAN AND ERBE MFG. CO.**  
ROCHESTER, N. Y.

**FIISK**  
UNIVERSITY

# FELLOWSHIPS

March 13, 1945

Dear Mr. Albrizio: The Art Jury for the Committee on Fellowships will meet to judge the exhibits of the candidates in painting on April 6 at the Budworth Galleries in New York City.

If it is not possible to submit paintings, photographs of your work (glossy prints at least 8½" x 11" in size) will be accepted by the jury though they prefer actual examples of your work.

Will you ship the material which you wish to exhibit directly to Budworth's, prepaid, in plenty of time to reach the gallery by that date?

The address is:

W. S. Budworth & Son  
424 West 52nd Street  
New York 19, New York

Your exhibit will be repacked and returned to you by Budworth's as soon as possible after the meeting of the jury.

Sincerely yours,

VANDI V. HAYGOOD

Mrs. William C. Haygood  
Acting Director for Fellowships

VH:rr

Mr. (Conrad Alfred) Albrizio  
229 State Street  
Baton Rouge, Louisiana

FISK  
UNIVERSITY

Charge to the account of

\$

CLASS OF SERVICE DESIRED	
DOMESTIC	CABLE
TELEGRAM	ORDINARY
DAY LETTER	URGENT RATE
SERIAL	DEFERRED
NIGHT LETTER	NIGHT LETTER

Patrons should check class of service desired; otherwise the message will be transmitted as a telegram or ordinary cablegram.

# WESTERN UNION

1206

A. N. WILLIAMS  
PRESIDENT

CHECK
ACCOUNTING INFORMATION
TIME FILED

Send the following telegram, subject to the terms on back hereof, which are hereby agreed to

Collect

FOR VICTORY  
BUY  
WAR BONDS  
TODAY

April 12, 1945

To Mrs. Haygood  
Signed "Gino and Oronzio," from New York City

Gino and I have discussed candidate category and firmly believe that Albrizio merits fourth place.

VH	VH

# FISK UNIVERSITY

## ALL MESSAGES TAKEN BY THIS COMPANY ARE SUBJECT TO THE FOLLOWING TERMS:

To guard against mistakes or delays, the sender of a message should order it repeated, that is, telegraphed back to the originating office for comparison. For this, one-half the unrepeatd message rate is charged in addition. Unless otherwise indicated on its face, this is an unrepeatd message and paid for as such, in consideration whereof it is agreed between the sender of the message and this Company as follows:

1. The Company shall not be liable for mistakes or delays in the transmission or delivery, or for non-delivery, of any message received for transmission at the unrepeatd-message rate beyond the sum of five hundred dollars; nor for mistakes or delays in the transmission or delivery, or for non-delivery, of any message received for transmission at the repeatd-message rate beyond the sum of five thousand dollars, unless specially valued; nor in any case for delays arising from unavoidable interruption in the working of its lines.

2. In any event the Company shall not be liable for damages for mistakes or delays in the transmission or delivery, or for the non-delivery, of any message, whether caused by the negligence of its servants or otherwise, beyond the actual loss, not exceeding in any event the sum of five thousand dollars, at which amount the sender of each message represents that the message is valued, unless a greater value is stated in writing by the sender thereof at the time the message is tendered for transmission, and unless the repeatd-message rate is paid or agreed to be paid, and an additional charge equal to one-tenth of one per cent of the amount by which such valuation shall exceed five thousand dollars.

3. The Company is hereby made the agent of the sender, without liability, to forward this message over the lines of any other company when necessary to reach its destination.

4. Except as otherwise indicated in connection with the listing of individual places in the filed tariffs of the Company, the amount paid for the transmission of a domestic telegram or an incoming cable or radio message covers its delivery within the following limits: In cities or towns of 5,000 or more inhabitants where the Company has an office which, as shown by the filed tariffs of the Company, is not operated through the agency of a railroad company, within two miles of any open main or branch office of the Company; in cities or towns of 5,000 or more inhabitants where, as shown by the filed tariffs of the Company, the telegraph service is performed through the agency of a railroad company, within one mile of the telegraph office; in cities or towns of less than 5,000 inhabitants in which an office of the Company is located, within one-half mile of the telegraph office. Beyond the limits above specified the Company does not undertake to make delivery, but will endeavor to arrange for delivery as the agent of the sender, with the understanding that the sender authorizes the collection of any additional charge from the addressee and agrees to pay such additional charge if it is not collected from the addressee. There will be no additional charge for deliveries made by telephone within the corporate limits of any city or town in which an office of the Company is located.

5. No responsibility attaches to this Company concerning messages until the same are accepted at one of its transmitting offices; and if a message is sent to such office by one of the Company's messengers, he acts for that purpose as the agent of the sender.

6. The Company will not be liable for damages or statutory penalties in the case of any message except an intrastate message in Texas where the claim is not presented in writing to the Company within sixty days after the message is filed with the Company for transmission, and in the case of an intrastate message in Texas the Company will not be liable for damages or statutory penalties where the claim is not presented in writing to the Company within ninety-five days after the cause of action, if any, shall have accrued; provided, however, that neither of these conditions shall apply to claims for damages or overcharges within the purview of Section 415 of the Communications Act of 1934.

7. It is agreed that in any action by the Company to recover the tolls for any message or messages the prompt and correct transmission and delivery thereof shall be presumed, subject to rebuttal by competent evidence.

8. Special terms governing the transmission of messages according to their classes, as enumerated below, shall apply to messages in each of such respective classes in addition to all the foregoing terms.

9. No employee of the Company is authorized to vary the foregoing.

10-42

### CLASSES OF SERVICE

#### DOMESTIC SERVICES

##### TELEGRAMS

A full-rate expedited service.

##### DAY LETTERS

A deferred service at lower than the standard telegram rates.

##### SERIALS

Messages sent in sections during the same day.

##### NIGHT LETTERS

Accepted up to 2 A.M. for delivery not earlier than the following morning at rates substantially lower than the standard telegram or day letter rates.

#### CABLE SERVICES

##### ORDINARIES

The standard service, at full rates. Code messages, consisting of 5-letter groups only, at a lower rate.

##### DEFERREDS

Plain-language messages, subject to being deferred in favor of full-rate messages.

##### NIGHT LETTERS

Overnight plain-language messages.

##### URGENTS

Messages taking precedence over all other messages except government messages.



FELLOWSHIP

April 25, 1945

Dear Mr. Albrizio: It is a pleasure to inform you that you have been selected by the Committee on Fellowships of the Julius Rosenwald Fund to receive a grant of One thousand eight hundred dollars (\$1,800) for a twelve-month period to enable you to do creative painting.

Rec June 1945

I want to point out the fact that the funds included in this award are not subject to Federal Income Tax.

Will you please let us know at once whether or not you can accept the fellowship? An announcement of the Committee's selections will soon be made, and it can include only those from whom acceptances have been received.

Sincerely yours,

Mrs. William C. Haygood  
Acting Director for Fellowships

VH:RR

Mr. Conrad A. Albrizio  
229 State Street  
Baton Rouge, Louisiana



White

LOUISIANA STATE UNIVERSITY

COLLEGE OF ARTS AND SCIENCES

UNIVERSITY STATION

BATON ROUGE, LOUISIANA

May 2, 1945

DEPARTMENT OF FINE ARTS

	VH		VH	0
	SE	4	SE	5/4

FELLOWSHIPS

Mrs. Wm. C. Haygood  
Acting Director of Fellowship  
4901 Ellis Avenue  
Chicago 15, Ill.

Dear Mrs. Haygood:

Please accept my sincere thanks and appreciation for your kind consideration in making available to me one of your fellowships. I accept it with pleasure and all due regard to the opportunity it will afford me.

Sometimes during the early part of June I expect to be in Chicago, at which time I look forward to seeing you to thank you personally and to discuss the question of objectives and circumstances concerning my proposed work.

Sincerely yours,

*Conrad Albrizio*  
Conrad Albrizio



6440  
FELLOWSHIPS

May 4, 1945

Dear Mr. Albrizio: I have seen the recent correspondence which you have had with Mrs. Haygood in connection with the fellowship grant awarded to you a short time ago. It is customary for us to make payment in monthly installments spread over the period for which the award was made, but if you prefer another plan, feel quite free to suggest it.

When you are ready to begin work under your grant, please write me, giving the payment plan best suited to your needs, and the address to which your checks should be mailed. Any change of address during the tenure of your fellowship should be reported immediately so that you will receive your payments promptly. We should also be advised of any change in your draft status.

Fellowship funds, because they are a gift and not compensation for services, are not taxable under the Federal income tax law. You need not report the amount received on your tax return.

Yours very truly,

DOROTHY A. ELVIDGE

DAE:ejj

Mr. Conrad A. Albrizio  
229 State Street  
Baton Rouge, Louisiana

FISK  
UNIVERSITY

540 A West 113th Street  
New York, New York  
30 August 1945

VH	4	OK	11
DE		DE	14
ERE		ERE	8

Mrs. William C. Haygood, Director for Fellowships  
Julius Rosenwald Fund  
4901 Ellis Avenue  
Chicago 15, Illinois

## FELLOWSHIPS

Dear Mrs. Haygood:

This is to report that I am now in New York and have located a place to live and work at 554 East 82nd Street, where I expect to begin work on September seventh. If convenient to you I wish to request that my first allotment check begin on that date.

Also, I would like to take advantage of this opportunity to respectfully submit to you the following facts concerning my estimated budget which I filed when applying for a fellowship:

1. Prices of food and rent have advanced far beyond the level that they were when I was in New York on Sabbatical leave two years ago, and upon which figures I estimated my living expenses.
2. My wife, who was a member of the WAC at the time I made application for a fellowship, has been discharged from the Service and is now with me.
3. Due to the crowded conditions prevailing in New York it has required a month's residence here in order to find a place to live. During this time, although we have tried to live economically, our expenses have been somewhat over \$250.00 for the month. Although I feel that this figure can be reduced as soon as we are settled, the minimum rentals and other fixed expenses exceed the amount of my estimated budget.

In the light of the above facts, I will be constrained to find some part time work unless the Committee should find it possible to make some adjustment in my allotment. Please advise me what the wishes of the Committee are regarding this matter.

Sincerely yours,

*Conrad A. Albrizio*  
Conrad A. Albrizio

*Checked  
for \$1,550  
901 \$1,800*

**FISK**  
UNIVERSITY

# ELLOWSHIPS

September 11, 1945

Dear Mr. Albrizio: I regret that there doesn't seem to be any way by which we can raise the amount of your fellowship grant. When the award was made, we increased the amount over that which you requested, feeling that you would need more for living in New York at the present time. We do not now have additional funds, all of the money available for 1945 grants having been allocated this spring.

If it is necessary for you to take part-time work to supplement your income, it will be acceptable to the Committee provided that the major portion of your time is spent on your creative work.

I am sorry that I am not able to raise the amount of your grant.

Sincerely yours,

VANDI V. HAYGOOD

Mrs. William C. Haygood  
Acting Director for Fellowships

VH:RR

Mr. Conrad A. Albrizio  
540 A West 113th Street  
New York, New York

FISK  
UNIVERSITY

# Julius Rosenwald Fund

4901 Ellis Avenue  
CHICAGO

To Mr. Conrad A. Albrizio  
554 E. 82nd Street  
New York, New York

Payment Voucher No. 1115

Date September 14, 1945

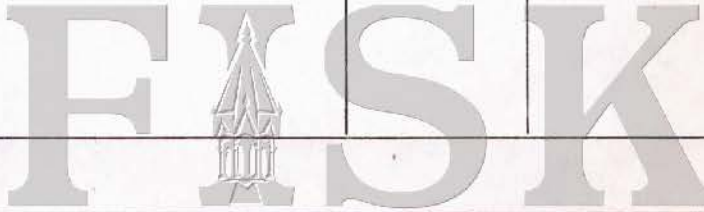
FELLOWSHIPS

First payment of fellowship ----- \$150.00

Ck. #33608

Accounts	Appropriation No.	Debit	Credit
White Southern Fellowships	44-13A	\$150.00	

Prepared by bek	Checked by	Posted by	

# FELLOWSHIPS

September 14, 1945

Dear Mr. Alprizio: I am very sorry that there has been a delay in getting the enclosed check to you. For some reason your letter of August 30, addressed to Mrs. Haygood, was not referred to me until today.

I shall continue to send monthly payments on your fellowship grant to the address on this letter unless we are notified of a change.

Very truly yours,

DOROTHY A. ELWELL

DE:EK

Mr. (Conrad A.) Alprizio  
554 E. 82nd Street  
New York, New York

FISK  
UNIVERSITY

# Julius Rosenwald Fund

4901 Ellis Avenue  
CHICAGO

To Mr. (Conrad A.) Albrizio  
554 East 82nd Street  
New York, New York

Payment Voucher No. 1279

Date October 31, 1945

FELLOWSHIPS

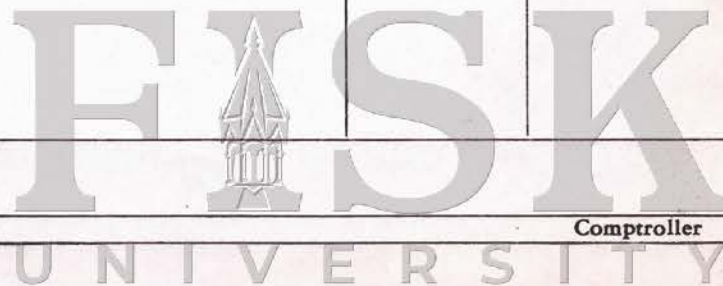
Payment on fellowship ----- \$150.00

Ck. #33798

Accounts	Appropriation No.	Debit	Credit
White Southern Fellowships	44-13A	\$150.00	

Prepared by	Checked by	Posted by	Comptroller
lcm			



# Julius Rosenwald Fund

4901 Ellis Avenue  
CHICAGO

To Mr. Conrad A. Albrizio  
554 East 82nd Street  
New York, New York

Payment Voucher No. 1170

Date September 28, 1945

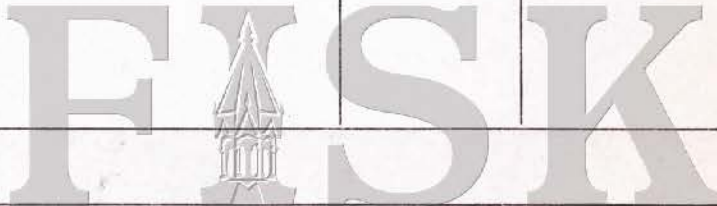
FELLOWSHIPS

Payment on fellowship - - - - - \$150.00

Ck.#33686

Accounts	Appropriation No.	Debit	Credit
White Southern Fellowships	44-13A	\$150.00	

Prepared by MM	Checked by	Posted by	 Comptroller

# Julius Rosenwald Fund

4901 Ellis Avenue  
CHICAGO

To

Mr. Conrad A. Albrizio

554 East 82nd Street

New York, New York

Payment Voucher No. 1423

Date November 30, 1945

FELLOWSHIPS

Payment on fellowship ----- \$150.00

Chk. #33970

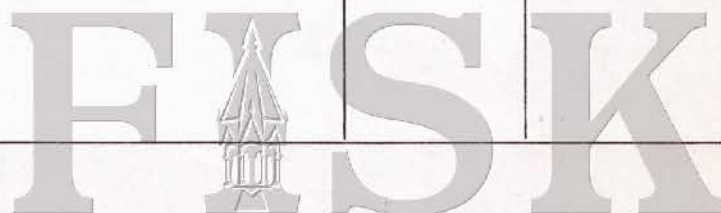
Accounts	Appropriation No.	Debit	Credit
White Southern Fellowships	44-13A	\$150.00	

Prepared by

lcm

Checked by

Posted by



Comptroller

554 East 82<sup>nd</sup> Street.  
New York 28, December 9-1945

VH 11 VK 14

Mrs William C. Haygood,  
Acting Director for Fellowships  
Julius Rosenwald Fund  
4901- Ellis Ave,  
Chicago, Ill.

FELLOWSHIPS

Albrizio, Grand

Dear Mrs Haygood:

By way of a report, I wish to state that my work is progressing fairly well, having under execution seven paintings some of which are rather large.

One of the paintings I did in Baton Rouge last year and which I believe you saw when you visited my studio, was selected to be included in the "Critics" show here a month or so ago. The show created some stir but, in my opinion failed to come up to the first among show in 1913 - as was hoped!

During the month of November I decided to try a part time job as an architectural designer but found that it interfered too seriously with my work so I stopped that after completing 20 hours of work.

The painting I am doing is rather serious of purpose and requires all my concentration.

FISK  
UNIVERSITY

At this time I take occasion to inquire what the procedure is for obtaining a renewal of the fellowship for next year since I would like very much to carry on my work a little further. I trust my work will warrant your consideration.

I should be very glad indeed to have you or any other official of the Renewal Fund come visit me so I may have the pleasure of showing what I am accomplishing because of your help.

Sincerely yours  
Carad a alligin

I forgot to mention that one of my recent paintings is on exhibition at the Voluntary Annual

# FELLOWSHIPS

December 14, 1945

Dear Mr. Albrizio: I am glad to know that your work is going well and wish to congratulate you on having one of your paintings in the Critics' Show. I am sorry that I wasn't able to see the show.

I am enclosing a set of blanks for renewal of your fellowship. We will ask you to submit to the Art Jury examples of the painting you have done during this past year so that they may make an estimate of the work done during the time on your fellowship. I will let you know the date definitely as soon as it is settled; it will probably be some time in March. The Art Jury will meet in New York so that there should not be great difficulty for you to make arrangements.

Sincerely yours,

VANDI V. HAYGOOD

Mrs. William C. Haygood  
Acting Director for Fellowships

VH:RR  
encl.

Mr. Conrad Albrizio  
554 East 82nd Street  
New York 28, New York

  
FISK  
UNIVERSITY

# Julius Rosenwald Fund

4901 Ellis Avenue  
CHICAGO

To Mr. (Conrad A.) Albrizio  
554 East 82nd Street  
New York, New York

Payment Voucher No. 1571

Date December 21, 1945

FELLOWSHIPS

Payment on fellowship ----- \$150.00

Ck. #34177

Accounts

Appropriation No.

Debit

Credit

White Southern Fellowships


44-13A

\$150.00

Prepared by  
lcm

Checked by

Posted by

FISK  


Comptroller

UNIVERSITY

FELLOWSHIPS

January 22, 1946

Dear Mr. Albrizio: I received your application for a renewal of your fellowship. It is very likely that the Art Jury will meet sometime during March. Since the meeting will be in New York, I see no reason why the Jury cannot visit the exhibition of your work at the Passedoit Gallery. Should it be necessary to make other arrangements, I will let you know.

Sincerely yours,

Mrs. William C. Haygood  
Acting Director for Fellowships

VH:RFL

Mr. Conrad A. Albrizio  
554 East 82nd Street  
New York 28, New York

FISK  
UNIVERSITY

# Julius Rosenwald Fund

4901 Ellis Avenue  
CHICAGO

To

Mr. Conrad A. Albrizio

554 East 82nd Street

New York, New York

Payment Voucher No. 1709

Date January 31, 1946

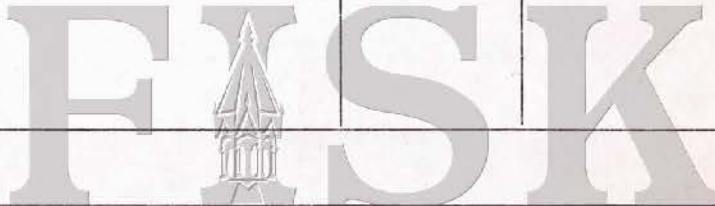
FELLOWSHIPS

Payment on fellowship ----- \$150.00

Ck. #34318

Accounts	Appropriation No.	Debit	Credit
White Southern Fellowships	44-13A	\$150.00	

Prepared by lcm	Checked by	Posted by	 Comptroller

# Julius Rosenwald Fund

4901 Ellis Avenue  
CHICAGO

To

Mr. (Conrad A.) Albrizio  
554 East 82nd Street  
New York, New York

Payment Voucher No. 1802

Date February 28, 1946

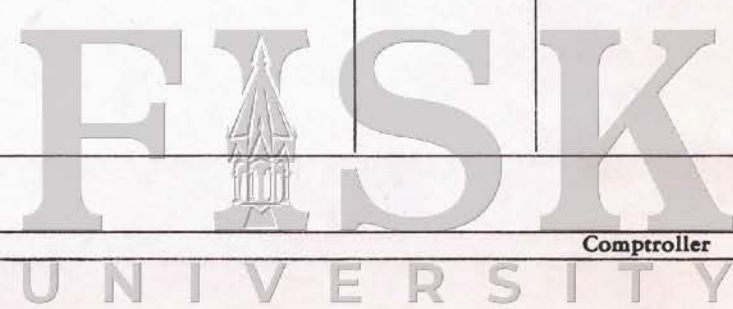
FELLOWSHIPS

Payment on fellowship ----- \$150.00

Ck. #34470

Accounts	Appropriation No.	Debit	Credit
White Southern Fellowships	44-13A	\$150.00	

Prepared by lem	Checked by	Posted by
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Comptroller

# FELLOWSHIPS

March 7, 1946

Dear Mr. Albrizio: I have been going through your folder and have read the correspondence between you and Mrs. Haygood relative to your exhibit at the Passedoit Gallery and the possibility that the Art Jury might see your canvasses there rather than at Budworth's.

The time for the meeting has had to be changed from this month to the fifth of April. If the exhibit is still going on at that time, the arrangement could hold. If not, will you send your material to Budworth's as you did last year? The address is:

Rosenwald Exhibit  
c/o W. S. Budworth & Son  
424 West 52d Street  
New York City

I shall appreciate hearing from you on this matter.

Sincerely yours,

WILLIAM C. HAYGOOD

WCH:ES

Mr. Conrad Albrizio  
554 East 82d Street  
New York 28, New York

  
FISK  
UNIVERSITY

# Julius Rosenwald Fund

4901 Ellis Avenue  
CHICAGO 15

To

Mr. Conrad A. Albrizio  
554 East 82nd Street  
New York, New York

Payment Voucher No. 1974

Date March 29, 1946

FELLOWSHIP

Payment on fellowship ----- \$150.00

Ch. #34645

Accounts	Appropriation No.	Debit	Credit
White Southern Fellowships	44-13A	\$150.00	

Prepared by lcm	Checked by	Posted by
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FISK UNIVERSITY  
Comptroller

# Julius Rosenwald Fund

4901 Ellis Avenue  
CHICAGO 15

To

Mr. Conrad A. Albrizio

554 East 82nd Street

New York, New York

Payment Voucher No. 2113

Date April 30, 1946

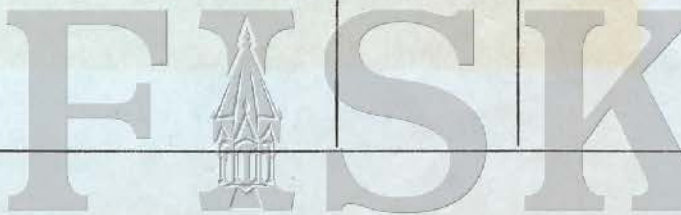
FELLOWSHIPS

Payment on fellowship ----- \$150.00

Chk. #34815

Accounts	Appropriation No.	Debit	Credit
White Southern Fellowships	44-13A	\$150.00	

Prepared by lcm	Checked by	Posted by	 Comptroller

AIRMAIL

# FELLOWSHIPS

May 2, 1946

Dear Mr. Albrizio: It is a pleasure to inform you that you have been reappointed as a Fellow by the Committee on Fellowships of the Julius Rosenwald Fund, and have been awarded a grant of Two thousand four hundred twelve dollars (\$2,412) for a twelve-month period to do creative paintings in Alabama.

I want to point out the fact that the funds included in this award are not subject to Federal Income Tax.

Will you please let us know at once whether or not you can accept the fellowship? An announcement of the Committee's selections will soon be made, and it can include only those from whom acceptances have been received.

Sincerely yours,

WILLIAM G. HAYWOOD

Director for Fellowships

WCH:RFL

Mr. Conrad Alfred Albrizio  
554 East 82nd Street  
New York, New York

FISK  
UNIVERSITY

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

# WESTERN UNION

1201

SYMBOLS

- DL = Day Letter
- NL = Night Letter
- EC = Deferred Cable
- NLT = Cable Night Letter
- Ship Radiogram

A. N. WILLIAMS, CHAIRMAN OF THE BOARD

JOSEPH L. EGAN, PRESIDENT

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

946 MAY 7 PM 2 26

NH201 10=NEWYORK NY 7 315P

WILLIAM C HAYGOOD, DIRECTOR OF FELLOWSHIP JULIUS ROSENWALD  
FUND=4901 ELLIS AVE CHGO=

GRANTED LEAVE OF ABSENCE. GREATLY ACCEPT YOUR FELLOWSHIP  
LETTER FOLLOWS=

CONRAD A ALBRIZIO.

FELLOWSHIPS

WCH	5/7	WCAO
DL		DL
		5/7

ALBRIZIO.

DREG 100  
RL  
MLD  
246P  
(VBB)

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

# WESTERN UNION

(57)

SYMBOLS

- DL = Day Letter
- NL = Night Letter
- LC = Deferred Cable
- NLT = Cable Night Letter
- Ship Radiogram

A. N. WILLIAMS, CHAIRMAN OF THE BOARD

JOSEPH L. EGAN, PRESIDENT

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

NC42 20=NEWYORK NY 6 85 1A Duplicate of Telephoned Telegram 1946 MAY 6 AM 7 59

WILLIAM C HAYGOOD, DIRECTOR FOR FELLOWSHIP

JULIUS ROSENWALD FUNDS=4901 ELLIS AVE CHICAGO

FELLOWSHIPS

GOOD NEWS RECEIVED THIS MORNING HAVE WIRED L S U FOR EXTENSION LEAVE OF ABSENCE WILL COMMUNICATE RESULTS AS RECEIVED=

CONRAD A ALBRIZIO

L S U ALBRIZIO

DRE  
Bq

WCH	5/9	WCH
7/10	RL	(P)
8/10	M	

UNIVERSITY

# FELLOWSHIPS

May 7, 1946

Dear Mr. Albrizio: Although you are familiar with the usual fellowship procedure, I thought it might be well to remind you that, when you are ready to begin work under your <sup>out</sup> renewal fellowship grant, you will need to let us know to what address we should send the payments and what payment plan you prefer. Your present grant runs through <sup>June 1947</sup> August, 1946.

Very truly yours,

DOROTHY A. ELVIDGE

DAE:LCM

Mr. Conrad Alfred Albrizio  
554 East 82nd Street  
New York, New York

**FISK**  
UNIVERSITY

# Julius Rosenwald Fund

4901 Ellis Avenue  
CHICAGO 15

To

Mr. Conrad A. Albrizio  
554 East 82nd Street  
New York, New York

Payment Voucher No. 2239

Date May 31, 1946

FELLOWSHIPS

Payment on fellowship - - - - - \$150.00

Ok. #34972

Accounts	Appropriation No.	Debit	Credit
White Southern Fellowships	44-13A	\$150.00	

Prepared by lcm	Checked by	Posted by	

# Julius Rosenwald Fund

4901 Ellis Avenue  
CHICAGO 15

To

Mr. Conrad A. Albrizio  
554 East 82nd Street  
New York, New York

Payment Voucher No. 2511

Date July 1, 1946

FELLOWSHIPS

Payment on fellowship ----- \$150.00

Chk. #35310

Accounts	Appropriation No.	Debit	Credit
White Southern Fellowships	44-13A	\$150.00	

Prepared by  
lcm

Checked by

Posted by

FISK

Comptroller

UNIVERSITY

# Julius Rosenwald Fund

4901 Ellis Avenue  
CHICAGO 15

To

Mr. Conrad A. Albrizio  
554 East 82nd Street  
New York, New York

Payment Voucher No. 2483

Date July 31, 1946

FELLOWSHIPS

Final payment on fellowship ----- \$150.00

Chk. #35279

Accounts	Appropriation No.	Debit	Credit
White Southern Fellowships	44-13A	\$150.00	

Prepared by lcm	Checked by	Posted by
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FISK UNIVERSITY  
Comptroller

FELLOWSHIPS

554 East 82nd Street  
New York 28, New York  
September 6 1946

Miss Dorothy Elvidge  
Secretary Julius Rosenwald Fund  
4901 Ellis Avenue  
Chicago 15, Illinois.

DE	9/6	DE	9/6
WCH		WCH	6

Dear Miss Elvidge:

In accordance with instructions contained in your letter of May 7 1946, concerning the payments under my renewal fellowship grant, I would like to request that these payments be sent to the above address on the first of each month beginning as of September 1 1946.

Very truly yours,

  
(Conrad A.) Albrizio.

FISK  
UNIVERSITY

~~WEEK 0~~

# FELLOWSHIPS

September 6, 1946

Dear Mr. Albrizio: I shall see that payment of your renewal fellowship grant is made in twelve equal monthly installments of \$201 beginning September 1. A check covering the first payment on this grant is enclosed.

Very truly yours,

DOROTHY A. ELVIDGE

DAE:LCM

Mr. Conrad A. Albrizio  
554 East 82nd Street  
New York 28, New York



# Julius Rosenwald Fund

4901 Ellis Avenue  
CHICAGO 15

To

Mr. Conrad A. Albrizio

554 East 82nd Street

New York 26, New York

Payment Voucher No. 9750 W.F.

Date September 6, 1946

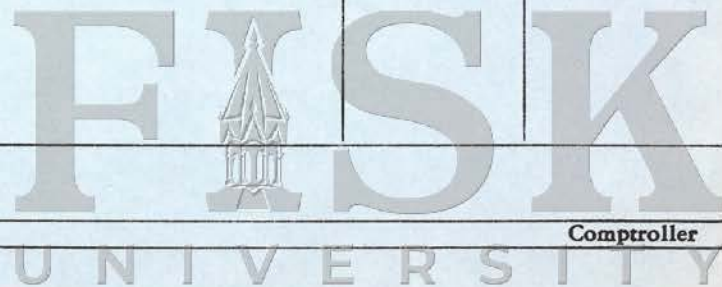
FELLOWSHIPS

First payment on renewal fellowship grant - - - - - \$201.00

Ch. #9750 W.F.

Accounts	Appropriation No.	Debit	Credit
White Southern Fellowships	45-7A	\$201.00	

Prepared by	Checked by	Posted by
lcm		



Comptroller

# Julius Rosenwald Fund

4901 Ellis Avenue  
CHICAGO 15

To

Mr. Conrad A. Albrizio

554 East 82nd Street

New York 28, New York

Payment Voucher No. 2788

Date September 30, 1946

FELLOWSHIPS

Payment on fellowship ----- \$201.00


Ck. #35654

Accounts	Appropriation No.	Debit	Credit
White Southern Fellowships	45-7A	\$201.00	

Prepared by  
lcm

Checked by

Posted by

  
**FISK**  
UNIVERSITY  
Comptroller

FELLOWSHIPS

554 East 82d Street  
New York 28, New York  
23 October 1946

Mr. William C. Haygood  
Director for Fellowships  
Julius Rosenwald Fund  
4901 Ellis Avenue  
Chicago 15, Illinois

	1/62	10/25	WCH	25

Dear Mr. Haygood:

Thank you for your letter of 16 October, requesting that I aid in the allocation of desirable candidates for fellowships. At the present time I know of one such person, Mr. Kenneth Erwin. However, after discussing the matter with him, it was agreed that he postpone until next year his application for a fellowship in creative painting. At present he is working on his own here in New York, but is anxious to return later this year to Louisiana, his home state. He is not only a hard worker, but also a serious thinker. On my return South, I will bear in mind your request for further suggestions.

I am happy to report that I shall return South in December, leaving New York on 15 December, and moving to Foley, Alabama, where I shall finish my work for the year under your grant. I wish you to know the inestimable value that your fellowships have been to me. Any future success that may accrue to my work could not have been possible without these two years of concentrated working and thinking.

Sincerely yours,

*Conrad A. Albrizio*  
Conrad A. Albrizio

FISK  
UNIVERSITY

FELLOWSHIPS

October 25, 1946

Dear Mr. Albrizzio: Thank you very much for your nice letter of October 23. I hope that Mr. Erwin will want to apply next year, and I know that you will keep our program in mind as you travel around the country. It's good to know that the grant has meant a creative time for you. All of us who saw the canvasses you sent in for this year's jurying, were impressed with the power, scope, and quantity of the work you did last year. All best wishes to you, and I hope to see you again on some future trip South.

Sincerely,

WILLIAM C. HAYGOOD

WCH:RC

Mr. Conrad A. Albrizzio  
554 East 82nd Street  
New York, New York

FISK  
UNIVERSITY

# FELLOWSHIPS

554 East 82d Street  
 New York 28, New York  
 28 October 1946

Mr. William C. Haygood, Director for Fellowships  
 Julius Rosenwald Fund  
 4901 Ellis Avenue  
 Chicago 15, Illinois

	WCH	10/30	WCH	2
			RL	10/30

*Recd*

Dear Mr. Haygood:

In reply to your letter of 16 October, wherein you asked me to submit names of persons interested in obtaining a fellowship, I would like to present the name of Mr. Charles Macmurdo for your consideration.

Mr. Macmurdo is the Principal of a Grammar School in New Orleans, Louisiana, and at present is working on his Doctorate in Education at Columbia University. He has expressed the need for financial aid to enable him to complete his research and investigation of existing deficiencies in education methods especially as affects teacher training in the South. He plans to incorporate the results of this work in a book. He is now doing this work on his own, but having a family to provide for, he will find it difficult to continue unless he can obtain financial assistance of some interested organization.

I have known Mr. Macmurdo for over twenty years. He is a person with an unusually clear understanding of present-day problems; he is possessed of much integrity and is in every way qualified to receive whatever help may be available. I have asked him to write you and suggested that he apply for a fellowship.

I have just received your kind letter of 25 October and am gratified that you liked the work I am doing. I shall be glad indeed to see you when you come South.

Sincerely yours,

*Conrad A. Albrizio*  
 Conrad A. Albrizio

# FELLOWSHIPS

October 30, 1946

Dear Mr. Albrizio: We very much appreciate your letter of October 28th in regard to Mr. Macmurdo. We hope he will write us for the necessary application blanks in order to enter our 1947 competition.

Thank you for calling our attention to such a promising man, and we will be grateful for any future recommendations of people of similar caliber in whom you think we might be interested.

Sincerely yours,  
WILLIAM G. HAYGOOD

WCH\*rfl

Mr. Conrad A. Albrizio  
554 East 82nd Street  
New York 28, New York

**FISK**  
UNIVERSITY

# Julius Rosenwald Fund

4901 Ellis Avenue  
CHICAGO 15

To

Mr. Conrad A. Albrizio  
554 East 82nd Street  
New York 28, New York

Payment Voucher No. 2934

Date October 31, 1946


FELLOWSHIPS

Payment on renewal fellowship ----- \$201.00

Ck. #35831

Accounts	Appropriation No.	Debit	Credit
White Southern Fellowships	45-7A	\$201.00	

Prepared by lcm	Checked by	Posted by	 Comptroller

# Julius Rosenwald Fund

4901 Ellis Avenue  
CHICAGO 15

To

Mr. Conrad A. Albrizio

554 East 82nd Street

New York 28, New York

Payment Voucher No. 3072

Date November 29, 1946

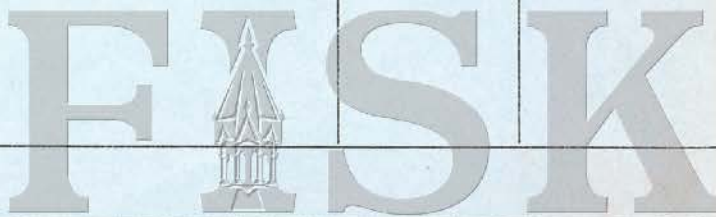
FELLOWSHIPS

Payment on fellowship ----- \$201.00

Ch. #36003

Accounts	Appropriation No.	Debit	Credit
White Southern Fellowships	45-7A	\$201.00	

Prepared by lon	Checked by	Posted by	 Comptroller
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554 E 82d Street  
New York 28, New York  
5 December 1946

Mr. William C. Haygood, Director for Fellowships  
Julius Rosenwald Fund  
4901 Ellis Avenue  
Chicago 15, Illinois

Dear Mr. Haygood:

This is to notify you that according to my plans announced to you before renewal of my fellowship, I am now planning to return to the South. For the next six months my address will be Box 41, Foley, Alabama. I would like to request that my next check be sent to this address.

I now have several canvasses under way and I feel that that the move to the South and away from urban life is going to be beneficial and stimulating in carrying out the work that I am trying to do.

With best personal regards, I am

Sincerely yours,

*Conrad A. Albrizio*  
Conrad A. Albrizio

	WCH	12/9	WCH	o
	DE	'	DE	o

*noted*

FISK  
UNIVERSITY

# Julius Rosenwald Fund

4901 Ellis Avenue  
CHICAGO 15

To

Mr. Conrad A. Albrizio

Box 41

Foley, Alabama

Payment Voucher No. 3201

Date December 20, 1946

FELLOWSHIPS

Payment on fellowship ----- \$201.00

Chk. #36181

Accounts	Appropriation No.	Debit	Credit
White Southern Fellowships	45-7A	\$201.00	

Prepared by lcm	Checked by	Posted by
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FISK UNIVERSITY  
Comptroller

# Julius Rosenwald Fund

4901 Ellis Avenue  
CHICAGO 15

To

Mr. Conrad A. Albrizio

Box 41

Foley, Alabama

Payment Voucher No. 3358

Date January 31, 1947

FELLOWSHIPS

Payment on fellowship ----- \$201.00

Ck. #36356

Accounts	Appropriation No.	Debit	Credit
White Southern Fellowships	45-7A	\$201.00	

Prepared by lcm	Checked by	Posted by
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FISK UNIVERSITY  
Comptroller

# Julius Rosenwald Fund

4901 Ellis Avenue  
CHICAGO 15

To

Mr. Conrad A. Albrizio

Box 41

Foley, Alabama

Payment Voucher No. 3460

Date February 28, 1947


FELLOWSHIPS

Payment on fellowship ----- \$201.00

Ck. #36488

Accounts	Appropriation No.	Debit	Credit
White Southern Fellowships	45-7A	\$201.00	

Prepared by lcm	Checked by	Posted by	 Comptroller

# Julius Rosenwald Fund

4901 Ellis Avenue  
CHICAGO 15

To

Mr. Conrad A. Albrizio

Box 41

Foley, Alabama

Payment Voucher No. 3589

Date March 31, 1947

FELLOWSHIPS

Payment on fellowship ----- \$201.00

Chk. #36648

Accounts	Appropriation No.	Debit	Credit
White Southern Fellowships	45-7A	\$201.00	

Prepared by lcm	Checked by	Posted by
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**FISK**  
UNIVERSITY  
Comptroller

# Julius Rosenwald Fund

4901 Ellis Avenue  
CHICAGO 15

To

Mr. (Conrad A.) Albrizio

Box 41

Foley, Alabama

Payment Voucher No. 3689

Date April 30, 1947

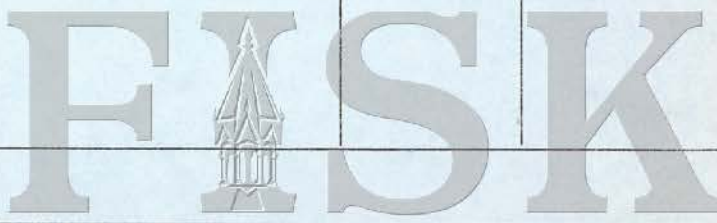
FELLOWSHIPS

Payment on fellowship - - - - - \$201.00

Chk. #36780

Accounts	Appropriation No.	Debit	Credit
White Southern Fellowships	45-7A	\$201.00	

Prepared by lcm	Checked by	Posted by	
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Comptroller

# Julius Rosenwald Fund

4901 Ellis Avenue  
CHICAGO 15

To

Mr. Conrad A. Albrizio

Box 41

Foley, Alabama

Payment Voucher No. 3787

Date May 29, 1947

FELLOWSHIPS

Payment on fellowship ----- \$201.00

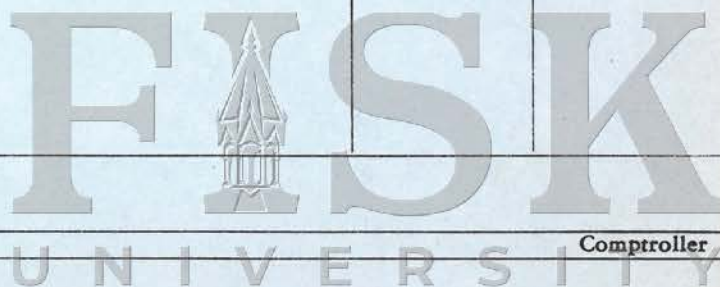
Chk. #36907

Accounts	Appropriation No.	Debit	Credit
White Southern Fellowships	45-7A	\$201.00	

Prepared by  
lcm

Checked by

Posted by



Comptroller

# Julius Rosenwald Fund

4901 Ellis Avenue  
CHICAGO 15

To

Mr. Conrad A. Albrizio

Box 41

Foley, Alabama

Payment Voucher No. 3992

Date July 1, 1947

FELLOWSHIPS


Payment on fellowship ----- \$201.00

Chk. #37163

Accounts	Appropriation No.	Debit	Credit
White Southern Fellowships	45-7A	\$201.00	

Prepared by lcm	Checked by	Posted by
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FISK UNIVERSITY  
Comptroller

# Julius Rosenwald Fund

4901 Ellis Avenue  
CHICAGO 15

To

Mr. Conrad A. Albrizio

Box 41

Foley, Alabama

Payment Voucher No. 4038

Date July 31, 1947


FELLOWSHIPS

Final payment on fellowship - - - - - \$201.00

Chk. #37209

Accounts	Appropriation No.	Debit	Credit
White Southern Fellowships	45-7A	\$201.00	

Prepared by lcm	Checked by	Posted by	 Comptroller

*Welfo*

Paintings

Conrad

**ALBRIZIO**

MARCH 4 - 23, 1946

PASSEDOIT GALLERY  
121 EAST 57 STREET, NEW YORK

(Between Park and Lexington Avenues)



	INCHES	DATE
1. IN OUR OWN IMAGE HAVE WE CREATED THEE, O LORD . . . . .	48 x 56	1943
2. HOMO SAPIENS . . . . .	40 x 56	1943
3. FOUR HORSEMEN . . . . .	27 x 40	1943
4. REVELATION . . . . .	28 x 34	1944
5. DUALITY (Critic's Choice, New York Armory show, 1945) . . . . .		1944
6. GERMINATION . . . . .	30 x 24	1944

7. MOVEMENT IN SPACE . . . 34 x 46 1944
8. PROMETHEUS UNBOUND . . . 26 x 30 1945
9. PASSION FLOWER . . . . 24 x 28 1945
10. TIME AND SPACE . . . . 26 x 34 1946
11. LAND, SEA AND SKY . . . . 30 x 36 1946
12. ASTRONOMER . . . . . 34 x 46 1946

*Prices may be had on request*

Hours: 9:30 to 6:00

Telephone: PLaza 3-5966

**FISK**  
UNIVERSITY

# MKR's art outlook

A CRITICAL COMMENTARY ON PEOPLE AND EVENTS IN ART

No. 8

MARCH 1946

35¢

## A Capital Adventure

ON GROUND HOG DAY, THE NEW YORK CRITICS came out of their accustomed burrows which run along the narrow channels, east and west from 51st Street to 62nd, and took a look around the wide open spaces of our Capital city at the invitation of the Samuel H. Kress Foundation, which was entertaining *chez* the National Gallery of Art.

The sun shone brightly that Saturday and Sunday—brilliant days in the horizontal city. The weekend over, all hurried back to the verticle steel of crowded New York—and it began to rain! It remained ugly and damp for ten days—and this was followed by precious little heat, due to the tugboat strike. Bad signs continued, and by Feb. 12 a shutdown of all museums and galleries by Mayor's order completed the damage caused by the long black shadows of a dozen art critics cast upon the streets of Washington.

But what a beautiful debauch while it lasted! Washington holds far more art works than one is apt to realize with occasional references to catalogs. On this particular weekend, the National Gallery itself was more heavily packed with world-beaters than ever before in its life.

To the former Kress gifts (nearly 500 works of art) had been added 110 paintings recently given, and these had been placed chronologically throughout the galleries they effected—mainly the Italian, primitive to Renaissance, but quite notably the French, due to the quality, not the number of works, added to this section. This caused certain of the former hangings to be transferred to the first floor galleries which are maintained mostly as study galleries into which the public is not very pointedly urged to poke. There's enough high-powered fare on the upper floor to take care of a milling 10,000 without giving the galleries the appearance of being particularly attended at all. What's four to twenty persons to a gallery when they flow one into the next as easily as these?

To the Saturday evening reception came more invited guests than had attended the opening of the National Galleries in 1941. David Finley was astonished—not that he didn't ask that many! He seemed to underestimate the power of those words "something new has been added" which Old Gold found to be worth a small fortune in boomed sales. For it was Mr. Kress's new gift that brought out Washington's twice four thousand, including the President and Mrs. Truman who entered the great halls without fanfare or trumpet; were introduced to those nearby, went away soon saying they'd look at the pictures another day; and Lady Astor, who talked to everyone she encountered whether she had met them or not.

On view at one and the same time were: the Widener

collection of Rembrandts, Van Dycks and Vermeers, among the 100 paintings and French and Renaissance sculpture which he gave to the nation in 1942; the delightful 19th century French section for which the Chester Dales are responsible; the impressively expensive and important Mellon paintings and sculpture. M. Knoedler & Co., who had bought between 11 and 14 million dollars worth of Hermitage art treasures in 1929,



ITALIAN COMEDIANS by Watteau: one of the Samuel H. Kress gifts to the National Gallery of Art in Washington (Gall. 54).

soon after the market crash, when lack of Russian funds made the USSR sell off its art heritage, found a ready buyer in Mr. Mellon, who then gave them to the N.G.A.

And downstairs were Mellon's 19 Gilbert Stuarts among his American paintings; and also to be counted in the February inventory were the French paintings belonging to the Louvre which were about to be packed up and returned to Paris. In their place will be hung a selection from Lessing J. Rosenwald's extensive gift of prints and drawings—probably a Rowlandson group.

### Below Stairs

Further weighing down the premises to which our visit was majorly assigned were, of course, the very hot (though air-conditioned) "in custody" masterpieces from the Kaiser-Frederick Museum in Berlin, the presence in this country of which was yet to create the stir in newsprint it did soon after we got back to New York. We asked Mr. Finley privately if he would let us in the

basement, as we thought we might never go to Berlin and did not wish to miss the one opportunity to see the paintings. He asked us to wait awhile. Said he'd make this possible when he could. We thought it might become too late, all at once. But no soap.

The sudden shipment to this country for safekeeping of these unquestionably German-owned works of art had hurt the moral antennae of sensitive persons all the way from scholarly heads of research and archive-keeper societies, to the staff of **art outlook** (see issue **No. 7**).

The 32 men comprising the majority authority of the United States Army's *Monuments and Fine Arts* section stationed in Germany, made it known in a signed protest which hit the newspapers' front pages February 7 (and again the indexer missed it as "Art") that, although "orders is orders," **they found their job of packing and shipping to the U.S.A. Germany's very own art works, a "morally untenable" act.** One for which they would not like to stand trial if the shoe were on the other foot. These men have witnessed, they said, the trial of Nazi art looters who were indicted on the reasoning that although the looters acted under military orders, "the dictates of a higher ethical law made it incumbent upon them to refuse to take part in fulfilment of these orders."

**"We the undersigned," ran the memorandum from our officers abroad, "feel it our duty to point out that, though as members of the armed forces we will carry out the orders we receive, we are thus put before any candid eyes as no less culpable than those whose prosecution we affect to sanction."**

Adding their voices to the protest (and their letters appear in the current *Magazine of Art*, the publication of the American Federation of Arts) was, for one, **Dr. Andrew C. Ritchie**, director-on-leave from the Albright Art Gallery in Buffalo, who was looking right at the excellently equipped and physically secure *Verwaltungsbau* in Munich (accessible to the Third Army for the storing of these paintings cached during war in a salt mine) when he complained that **our Army had deprived Germany, without due cause, of "one of the instruments of her cultural rebirth"**—a view which echoes our sentiments, as expressed last issue. Another protester was **Dr. Herbert J. Spinden** of the Brooklyn Museum. He feared that "additional classes of cultural evidence: archaeological, ethnological, documentary, etc., may not be exempt from seizure and relocation to further post-war nationalistic programs."

### **They Want No More of This**

Speaking for the American Anthropological Association, headquarters Philadelphia, **Dr. Spinden stated bluntly: "Scientific documents, specimens, and works of art legitimately acquired by public institutions in enemy countries are not subject to seizure or alienation as reparations."**

**Dr. Rensselaer W. Lee** of Smith College and president of the College Art Association of America questioned "the integrity of United States policy," and claimed information at hand to the effect that personnel was adequate in the American zone to care for the art works over there.

**Dr. Ritchie, Dr. Spinden, Dr. Lee urged the speedy return of these works to Germany and that further shipments of this nature be cancelled, if contemplated.**

On investigation we learned that these letters, and the widely circulated mimeographed protest from the *Monuments and Fine Arts* officers, had bounced around town and been quashed by editors such as Sulzberger of the *N. Y. Times*. When John Morse, editor of the *Magazine of Art*, got a load of this, he hied off to headquarters

(Wash., D. C.) and wires started to hum; while the February issue was hung up. Dr. Ritchie was reached in Munich for confirmation, and the *N. Y. Times* and other papers and newsmagazines received tear sheets of the coming avalanche and could no longer ignore the situation.

### **Two Defend**

Defense against these intra-mural attacks upon our country's quick and quiet coup rested with the Department of State for whom **James W. Riddleberger**, not Mr. Byrnes, spoke in a statement to the *Magazine of Art*. The newspaper reporters, out of habit, tackled the Metropolitan Museum's director, **Francis Henry Taylor**, who also defended the act in a spoken statement. Mr. Riddleberger pointed out in his letter that according to his overseas report, heat is rationed in Germany (as in New York at the moment) and that pictures need heat—but not to the deprivation of American occupation forces and hospitals. He said also, and this separate statement is open to interpretation (and it doesn't sound to us like a physical problem): **"We were furthermore advised that the security situation was not such as to ensure adequate protection in Germany."** How's that again? Protection from whom? The plot begins to thicken.

As co-defender with Mr. Riddleberger, **Mr. Taylor** who was also in Washington over the weekend for the Kress reception, and who went into a huddle with his American Commission-for-the-P.S.A.H.M.W.A. (don't make us say it again; see line 1, issue **No. 6**) on this hot question, had a good deal to say to reporters. Mr. Taylor repeated the original White House statement of Sept. 26, referred to last issue, which played up the "looted property" angle as part reason for the removal. But that angle, as we emphasized in issue **No. 7**, bottom of page 1, has been eliminated and no looted art from Allied countries is included in this shipment. The actual status of these works is better described in the thoughtful words of **Dr. Spinden**, quoted in bold type above, than in **Mr. Taylor's** extemporaneous defense, spoken as a member of the above-named Commission. Because, according to David Finley whom we questioned on this point in early January, the Commission has nothing to do with the decision on the further handling of these paintings. "It is a matter for the Government to decide," Mr. Finley wrote us. (He thereby also eliminated the original statement that the decision would come from "appropriate Allied bodies.")

Anyway, Mr. Taylor summed up his volunteered stand by saying, "I accept without hesitation the pledges given by the Government of the United States through its President, the Chief Justice, and the Secretary of State." (He referred to the President's six-months-past, and now outmoded, pledge which reads: **"When the objects of art are definitely established as being of bona-fide German origin they will be returned to Germany when conditions there warrant."**) It appears that technically they *could* go back right now.

But Chief Justice Stone, as chairman of the National Gallery's board of trustees, David E. Finley as director of that institution, in whose air-conditioned vaults Germany's paintings now reside, and Mr. Byrnes, Secretary of State, declined to comment.

### **To Return to the 110**

Excuse us, Mr. Kress. We were saying that you and your foundation are like the bride's best bachelor friend. When she marries, you send her as fine a wedding present as any of the wedding guests. But you also say to

(Continued on page 8)

## Artists Sweep Pennsylvania Academy Off Its Traditional Feet

PHILADELPHIA, Feb. 7.—The Pennsylvania Academy of the Fine Arts, ancient citadel of conservative painting, has capitulated, lock, stock and barrel, to the moderns, a fact that must have been evident in the most cursory view of its 141st annual exhibition of oils and sculpture.

For some years now the Academy has been veering away from its old tradition but, according to Joseph T. Fraser, Jr., who is in charge there, this trend is motivated entirely by the times, the interpretation of which is the chief function of the annuals.

That this policy, in spite of its good intentions, has not always set well, even with the Academy's own exhibition committee which is made up of eminent Philadelphia laymen, can easily be surmised. But so far Mr. Fraser's further elucidation of this trend—namely, that the artists themselves are responsible for the quality and kind of work in the showings—has served to quiet the troubled waters.

And so, if there are any brickbats they should be aimed at the jury of selection, and at its chairman. For it is they who were responsible for the selections in the exhibition—the good, the bad and the indifferent.

To Morris Kantor, chairman, went the chore of inviting the bulk of the paintings; while Darrel Austin, William Gropper, Robert Gwathmey and Robert Riggs, jury members, passed on approximately 2,000 works among the free-for-all submissions—1,100 from Philadelphia and 900 from New York.

Roughly arrived at, the figures show that Kantor selected some 170 canvases, while the jury chose about fifty.

Ordinarily, the reviewer, unless he has a reportorial bent, doesn't bother with statistics; but facts and figures are a bit more fascinating since this year's show again was opened to all comers after a lapse due to wartime restrictions. In noting the resulting figures, one wonders why such a meager number of exhibits were hung since there was no lack of gallery space and no other restrictions apparently were imposed that would so confine the jury's approved list. The answer to this, coming from authoritative sources, is that the jury found the submitted work "very poor" in quality due to the fact that "many of the producing artists are still with the armed forces" and that possibly "by next year better work may be expected."

In my humble opinion the show might have been much more stimulating had the jury doubled the number of works it chose. "Poor" though the submitted works might have been, an addition of fifty paintings could have tied the present showing together as a more happily blended whole.

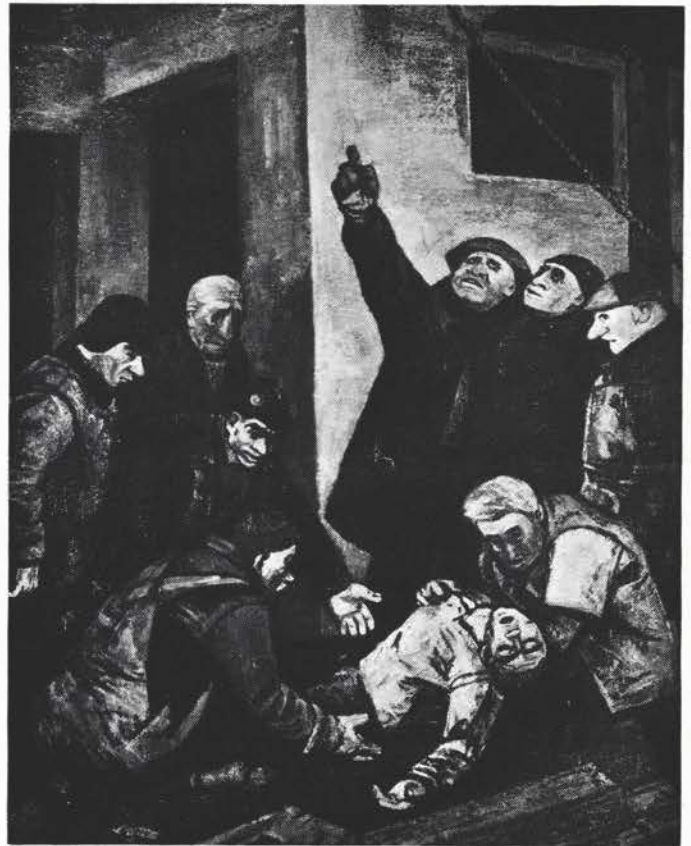
The Academy's main gallery was hung, true to a time-honored tradition, with canvases by those of undisputed standing in the art world. The array comprised **Kuniyoshi, Gropper, Sheeler, Grosz, Kantor, Soyer, Sloan, Corbino, Levi, Brook, Rattner, Mattson, Speicher, Carroll, Max Weber, McFee, Poor, Walt Kuhn, Franklin Watkins**, whose portrait of a woman was placed on the honor wall, and, among a few others less well established, **Gregorio Prestopino**, who won the Temple Medal, the top prize, in this year's annual.

The second largest gallery, once the show place of the conservative painter, was taken over completely by the abstractionist, the expressionist, the surrealist, et al; while others of their stripe were pretty well in the majority elsewhere, all of which makes it very difficult for those who are irked by sameness. The abstractionists have improved their technique but already they have started to settle in a mold.

Sameness is the rut into which every school of painting has fallen since the time when the old masters first began to hire apprentices; and my grief with the Academy judges is not with what they selected, but with their persistence in a one-track policy.

As to the prize awards, the jury redeemed its faults, such as they were, by placing the coveted Temple Medal on **Prestopino's Death of Snappy Collins**.

Seldom has a more forceful composition come before the contemporary art world. The manner in which attention is directed to the prone figure in the foreground is worthy of the dynamic Daumier; not that **Prestopino** leans on him any more than he does on any other master of directional suggestion. There is hardly a doubt that the canvas will dominate the Academy's permanent collection, to which it will be added, just as it did the annual display—memories of which must forever be flavored by the look



**DEATH OF SNAPPY COLLINS: Gregorio Prestopino. Awarded the Temple Medal at Pennsylvania Academy Annual**

of despair and consternation on the faces of humble men in the painting's tragic episode.

**Benjamin Kopman's** summer scene entitled *Landscape*, which took the Sesnan Medal, is easily the most forceful work among the landscapes. The other prizes might have been distributed among any of numerous works without stretching a point either way.

The Beck Medal for portraiture went to *Mabel's Daughter* by **Benton Spruance** of Philadelphia for his likeness of a negro girl. The Scheidt Memorial Prize of \$300 went to *The Milkman of Goshen* by **Horace Pippin**; the Lippincott Prize of \$300 to *Patricia* by **Raphael Soyer**; the Mary Smith Prize of \$100 to *Deserted Farm* by **Doris Kunzie Weidner** of Christiana, Pa.

As for the sculpture, it is for the most part on the conservative side with some 110 pieces included. **Waldemar Raemisch** of Providence, R. I., received the only sculpture prize given—the George D. Weidner Memorial Medal for *Pieta, 1944*, a figure of a mother and child cut in stone.

Among the paintings which will be remembered by this reviewer are **Ben Shahn's** *Remember this Wrapper* (for its good humor), **Eric Isenberger's** *Musical Instruments* (for its pure color notes), **Leon Karp's** *Stephanie* (good taste in portraiture), **Jerry Farnsworth's** *Ernestine Clark, Trapeze Dancer* (it's excellent draughtsmanship), and (for the same reason) **Robert Riggs' Down South Broad Street**, **Harry Leith-Ross' Flag Station** and **John Falinsbee's Dark Hollow**.

Because I am keen about Paul Klee, **Hananiah Harari's Sparklers on the Fourth** is also on my list of works to be remembered.

As usual, **Max Weber's** work stands out. His canvas, *Whither Now—1939* might well be included in a symposium in which **Ivan Le Lorraine Albright** would certainly take part, to demonstrate the effectiveness of gray pigmentation. Time was when **Weber's** work was quite gay in color, but in recent years, during which he attained his greatest stature, his palette has mellowed and, therefore, his themes have become more melodious.

Altogether, this is an entertaining show whether or not the artists have fully expressed the trend of the times by the works submitted. Perhaps next year they will.

—WALTER EMERSON BAUM, A.N.A.

## New York Exhibitions

SOMETIMES WE LITTLE REALIZE HOW HARD WE HAVE WISHED for a bridge that will link two familiar territories, until one is offered. The humanistic and the non-objective in painting had seemed destined to function separately and in isolation one from the other; the worlds of scientific phenomena and of human suffering to be forever at poles distant. But here is a remarkable occurrence in the art of our day: the paintings of Conrad Albrizio, shown at the Passedoit Galleries during March.

### CONRAD ALBRIZIO

Albrizio is a newcomer to 57th Street. It has been our privilege to watch his development for three years. He now exhibits a rounded, wholesome, intense description, passionately stated, of the whole complicated fabric of our spiritual, corporeal and scientific world—the world in which we live. These pictures were painted between 1943 and the present year; they start with war, and come on to a prediction of ultimate order in the cosmic universe.

Albrizio's mode of painting cannot be ascribed to a school, nor is there within his work a reflection of the painting manner of anyone else. If you are able to see the show, go prepared to face the fearfulness of the late war, and to find a way out of chaos in the lovely passages of the planetary themes, which developed from his easel this year.

Starting with the monstrous big canvas, *In Our Own Image Have We Created Thee, O Lord!* Albrizio announces his protest that the reverse of the Bible's creed is the truth of war. He shows a three-headed, ogre-faced, Christ crucified, in the midst of man's violation by might of all that is sacred in mortal life. In *Homo Sapiens* he has painted the utter helplessness of the attacked, the full horror of the moment when murder is committed. In *Four Horsemen*, the apocalypse is acknowledged; in *Survivors*, the mood begins to quieten. Then, as in a Wagnerian opera, the brass and fury is suddenly cut off; and after a moment of pregnant silence, a theme of love and hope is introduced:

*Germination*, a perfectly balanced little gem of serenity and symbolism, pure and precise in its forms. *Duality*, the canvas we showed in the Critics' Choice section of the Arts & Antiques exposition last Fall (see issue No. 2) which plays further upon the re-birth theme—its growing tendrils seeking fertile ground and describing the urge to survive. *Movement in Space*, a red whirling orbit of matter furiously encircling our pale globe, and streaking off into far distance in search of contact.

*Revelation* is a re-birth of Adam, in which Eve is a madonna. From here, the artist goes on to the consideration of Time, as though by way of reminder that there are eons of ages ahead, and no turning back now. *Time and Space* is stated in a painting of a Cambrian mollusk rising, cathedral-like, before a red night sky—its slow, spiral growth one of the phenomena of nature; its oral opening like a great dark mouth of cavernous mystery; its height, a shimmering silvery and ascending spire.

It becomes apparent that Albrizio is looking to the ultimate alliance of spirituality with scientific findings as the only basis upon which an invulnerable life may be built. His non-objective arrangement, *Astronomer*, shows an eye and a brain receiving the image of a known quantity—globular bodies in space. Surrounding, is black unknown darkness. But the brain and the eye work together (as charted in this painting) to observe and bring into focus, and into the area of comprehension, these facts now lost in the area of the unknown.

This unusual artist, in no way limited in his ability to draw (he's not that kind of non-objective painter), tells this in still another canvas by painting a great hulk of a man at the moment of rising from a prone position, his eye fixed upon a light shining on the horizon. It is called *Awakening*. Eye and brain are stirring here, in the person of a man, to accomplish what we have just described.

The most serene canvas of the lot, and of purest beauty, seems to sum up the theme of re-vitalization and re-birth: *Land, Sea and Sky*, an abstract arrangement, seemingly non-objective, is, in fact, full of symbolism. The form of a great white egg dominates the canvas. Diaphanous and translucent, it casts its shadow on the green sea and an underwater shadow results. Within the sea float shark's eggs (what an intriguing shape they are!) and beneath the brown earth (a fresco sort of brown) is an insect larva. In the blue atmosphere above is a Big Eye asserting jurisdiction over "the known." And a red sun breaks the black of the "un-

known," beyond. It is a quiet picture, and will bear unhurried consideration.

These are the artist's credentials: He was an architect, a mural painter. He was born in New York, traveled extensively in Italy, from whence his people came, in Spain, Majorca, France, Belgium, Turkey and Mexico. He executed a considerable number of true fresco wall paintings throughout Louisiana in 1930-31; and then remained in that state as professor of painting at Louisiana State University from 1936 to the present time. In 1943, a sabbatical leave made him free to return to his native New York and engage a studio for the uninterrupted pursuance of easel painting. After a year back on the campus, he obtained a Rosenwald Fellowship which enabled him further to develop his burning theme on canvas. Over half the paintings shown at the Passedoit Galleries are the result of the borrowed time the fellowship allowed.

### AN ARTIST'S FAITH

*To me painting is the sum of experience. The dimensional problems confronting the artist, although of great importance, are but a part of the approach to art. There remains the impact of everyday living, as understood, to determine the forms necessary to the clear communication of a vital painting. The art of the masters past and present speak more eloquently than recorded history.*

CONRAD A. ALBRIZIO  
February 1946



### EDWARD JOHN STEVENS, JR.

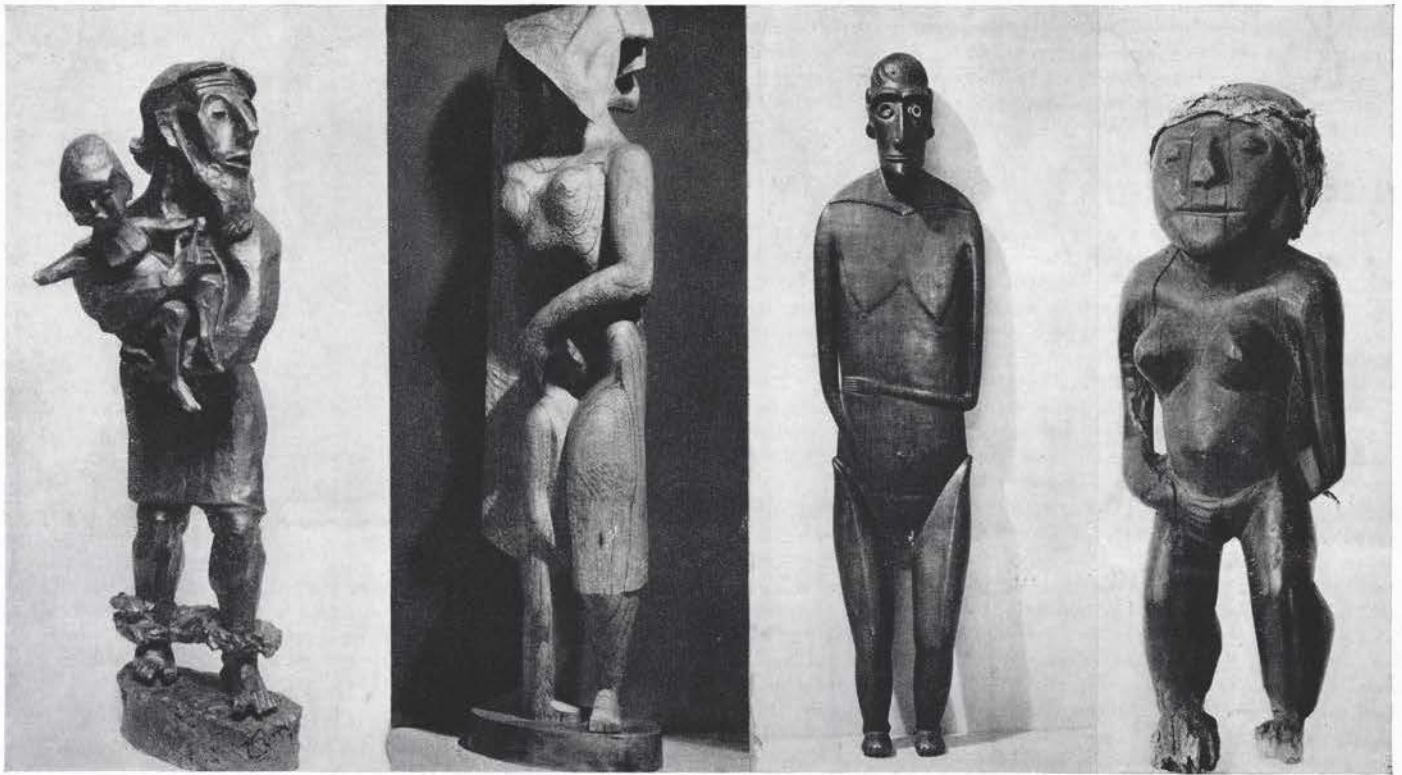
If you've been attentive to your newspaper art sections, you have read the tale of young Stevens' remarkable rise to collector-fame in the three years he has exhibited—the three since he became twenty. We publish his photograph, and quote from his creed, elsewhere in this issue. He shows this year a continuation of the theme set up earlier, of an imaginary village in an unnamed jungle territory: the pig, the vampire, the princess, the magician, the little jungle bird, the cat. And then he adds a portion of a new series taking form, which he calls The Archaic Age.

Stevens' art form is a spiritually arrived at rapport with the artists preceding the Byzantine, who expressed their surroundings in somewhat this manner of formal arrangement. With his "archaic" series he goes back almost to pagan times—except that his medium is gouache on paper. White dazzling backgrounds on which is impressed strokes of appealing color. The reason for the collector-rush to obtain his paintings—two or three at a time, in some instances—is a hope and a belief that genius may lie herein. The boy is a scholar, although almost untaught in painting. The certainty of his procedure in making a picture (and they are ex-

(Continued on page 6)



WOMAN IN THOUGHT: gouache by Edward John Stevens of New Jersey (Weyhe Gallery) and New Guinea Mask from British New Ireland (Museum of Modern Art).



AT THE WHITNEY: Left to Right: *St. Christophe* in bronze by Nathaniel Kaz; *Memorial* in Australian blackwood by Mitzi Solomon. AT THE MODERN: Carved wood figure from Easter Island; Female figure from the Fiji Islands, in Arts of the South Seas exhibition.

## Whitney and The Modern Establish Round-the-World Kinship in the Arts

THE LAST WORD IN EXHIBITION TECHNIQUE is on display at the Museum of Modern Art in New York where the installation of 420 objects of South Seas Art is wowing the public, young and old, artistic and practical. Using reason, as would an admiral directing a sea battle, in planning the tactics of the showing, the exhibition staff, composed of **Rene D'Harnoncourt** assisted by **Dr. Linton**, professor of Anthropology at Columbia, **Dr. Wingert** of the History and Art department of the same university, **Covarrubias**, artist, and **Charles Mountford**, Australian ethnologist, related the whole in a striking assembly. Colors, backing the various groupings of objects from the Melanesia and Polynesia island groups of the Pacific, of Australia and Micronesia, were chosen to suggest the dominant color of the habitat from whence the art forms came: the red of rock in Australian interiors; the white light of the coral islands, the deep green of the jungle, the yellow sand of the desert, etc. Cultures are grouped, but the whole layout is made to lead one into the other by well-planned vistas, dark corners and spot-lighted areas, in order to suggest the close geographic relationship of the peoples involved in this exposition.

The success of the exhibition committee's work is better realized when one considers that the objects so displayed have been with us in the specimen cases of natural history museums all over this country—from whence they have now been borrowed. That they will now be seen for their dramatic worth and their artistic significance is assured.

There has appeared in modern art expression for some time now a reaching back to primitive man for direction in art forms. **Tamayo** reaches to the ancient Mayan civilization; **Adolphe Gottlieb**, through his pictograph form, to primal man's "necessity of expressing simple facts"; **Stevens**, to the jungle and possible pre-historic art forms. This "Arts of the South Seas" exhibition will no doubt affect this trend; give impetus to this development.

In the Whitney Annual of sculpture, drawing and watercolors, now current down on 8th Street, parallels are found in the sculpture section to the carved figures of the Sepik River, New Ireland, Easter Island and the Fijis (see illustration). The Whitney has opened its doors to the experimenters and trail-blazers this year, as never before. And so the Modern and the Whitney meet under fairly odd circumstances—a sort of hands-across-the-sea alliance.

To discuss further the Whitney's sculpture section—certainly the most vital of the three categories, we might record the fact

that a bit of showmanship evidences itself, even here. The upper gallery presents quite a striking picture, when entered: **Mitzi Solomon's** (Australian Blackwood) carving, reproduced, and **Noguchi's** sheet marble non-objective Figure, are centered and flanked by **Trajan's** large painted cement reclining woman, *Birth of Isis*, on the one hand; and on the other, a row of colorful and original works in a number of media, such as the green marble used by **De Creeft**, the dark plaster of **Lu Duble's** *El Penetente*, the greenish black walnut of **Esherick's** streamlined boxer, the lignum vitae of **Seymour Lipton's** Clowns, the whitish plaster of **Hugo Robus's** group of witches called *A Tell*. On the left wall, **Nathaniel Kaz's** *St. Christopher* in bronze is the most compelling of the medium-sized pieces ranged here, although **Maldarelli's** curvaceous burgundy marble *Caress* has its classic appeal. **Henry Kreis** breaks with his architectural premise in the free-standing white plaster *Debutante*. **David Smith's** steel *Cockfight* (reproduced last issue) also snaps up the appearance of this certainly far-better-than-usual Whitney sculpture display.

The placement of **Zadkine's** deeply hewn and polychromed wood sculpture, *Il Penseroso* in the middle of the floor of an adjoining room eliminates all jay-walking in viewing the drawings surrounding it, of which **Julio de Diego's** *The Scorpions* is one of the most interesting. The upper galleries hold better pickings in drawings, for the most part: there is **Corrado Cagli's** *Buchenwald* report, which is what drawing should be, and **Louis Ferstadt's** *Waiting for First Aid*, which is nearer what a print should be. **Joe Jones's** rapid indication of *Pink Rocks*, **Laning's** Italian Refugees, **Louise Bourgeois's** impudent pen and ink drawing, *The Flowered Hat*; **Morris Graves's** brush and wash drawing, **Philip Guston's** study of a girl, **Joseph Stella's** *Gas Tanks* in charcoal, **Fred Nagler's** *Tribute Money*, **Louise Nevelson's** single-line *Nude*, **Ben Shahn's** and **Josef Scharl's** drawings, are the most notable in a section which shows unusual thoughtfulness behind the artists' work in this medium.

Two hundred and twelve exhibits are too many to speak of in a review such as this, so we will let specific comment on the water-color section go unsaid, due to the fact that these artists, being painters all, will come up again for comment during the season. Suffice it to remark that there is little of the old Whitney flavor left in this section which used to rely on **Brook**, **Speicher**, **Poor**, **Burchfield**, **Hopper**, **Peter Blume** (for daring note); the **Soyers**, **McFee** and **Kenneth Hayes Miller**, etc., for its constant divisor.

tremely eye-appealing, as well as arresting, intellectually), and the fertility of his imagination, which seems not to run dry of inspiration, puts his youthful accomplishments so far in advance of many a mature and honored painter that he becomes a good bet just on the strength of this. The exhibition at the Weyhe Galleries will close March 2.

### MARC CHAGALL

There is no need to introduce Chagall, nor to classify or clarify his new paintings shown until March 2nd at the Pierre Matisse Galleries. Chagall, the Russian modern, has been speaking for himself for a good many years and there are few to whom his fairy-tale painting is not known, through direct contact or through reproduction. One of his paintings hung as the center piece in our section of the Arts and Antique Show, referred to above. (Young Stevens, reviewed also in this issue, was another of our selections, bringing the number to seven, our selecteds who have been presented thus far this season in one-man shows. An eighth, the sculptor, Trajan, is featured this month at the Whitney.)

Chagall has surpassed himself in this 1946 show. Two things seem to have happened: his passages of bright, fresh color have taken on new brilliance due to their being tempered with fine passages of gray; and he has seemed somehow to come closer to his provenances—to paint Russian villages with new tenderness and sharpened memory. The small canvas, *Solitude*, of a reclining nude against a village scene containing all the especially Russian details he has for so long woven into his pictures: a lamp on the roof, a donkey playing a drum, etc., is perhaps the gem of the show. In this one, grays are more eloquent than I have seen them elsewhere. The large *Concert Bleu* reverses this scheme and the grays are found in the woman's form, who is fair of face. And the clear ringing tones of blue, green, red, form the melée of accompanying forms surrounding the main figure. A bridal party gathered in the street; an artist at his canvas painting the Russian scene; cocks with bouquets of lilacs; *Fin de Journée*, and *Fruit Enchanté*, add to the lovely scene.

### JOHN MASTELLER

A newcomer to the 57th Street scene who had a February showing at the Perls Galleries was John Masteller, born on a Minnesota farm and now living in New York. He has had experience in the field of graphic arts; but a new turn of interest brought him to the attention of the dealer, Klaus Perls, who likes fantasist paintings and that is the realm into which Masteller has stepped. The trouble with this group of 27 exhibits is that they are not paintings. The artist hardly uses his paint at all, except as color, and that is not enough to bring his pictures out of the cartoon category, where they really reside. And actually, although some of his ideas are fantastic in the slang sense, they are more slap-stick than fantasist, and are seldom organized in the sense of making a picture composition.

Nevertheless, there are some enticing color moments—notably the green of the East River, from the churning midst of which leers a walrus, and the coral fire of burning building and a brick-lined sewer, the golden glow of *Breakfast for an Angel*. Really exceedingly funny is the thought behind the *Saloon Fantasy*. A (probably) absinthe drinker in checkered suit stands at the bar, but leaves on a horse. A tapeworm on the bar and a crab on the floor add ludicrous touches to a conception that should go over big as a comic drawing for a popular magazine.



### AN ARTIST'S FAITH

When one examines objects of remote origin there is a common reaction which stems from their universal appeal. It was this inner feeling I wished to impart to my new paintings, *The Archaic Age*, not the native manifestation thereof. To me, modern art, like the modern world, reflects a universality or oneness. Perhaps this accounts for the positive reality in which I have placed the images of my imagination.

EDWARD JOHN STEVENS  
February 1946



HEAD OF A MAN: Ernst Halberstadt  
Kraushaar Galleries

### ERNST HALBERSTADT

At the Kraushaar Galleries during March are shown paintings and a few drawings and sketchy temperas by Ernst Halberstadt, not much known to New York exhibition walls, whose main theme is men. He paints poker players, checkers-champs, old men gathered about stoves and old ladies, too, on occasion—giving in some instances a haunting quality to the faces of the less-than nourished, and ruddy glow to those who thrive upon their after-hour clubroom hobbies. This is a sort of genre little touched upon in our American painting

scene, nowadays. There is an authentic quality about Halberstadt's reports due, no doubt, to his conscientious study of his characters, as revealed in the pen drawings which accompany the paintings. The exhibition will continue through Mar. 16.

### ROBERT GWATHMEY

An artist from Virginia, well-known in most art circles and educated in the East, Robert Gwathmey carries a torch for the exploited people of the American south—the sharecropper and his like. In order to make his message pungent, Gwathmey does away with all vague references and emotional application of paint. He employs a crisp and exactly-outlined poster style but is so much master of composition that he surpasses the requirements of poster art and in no way deserves such classification. He has his thesis so under graphic control that no one part of a picture hits ahead of another, though it be as complicated in its parts as *The Farmer Wanted A Boy*, in which there is a baby boy on an iron-framed bed, an outhouse door, a service flag, a stove, a quilt, and the bending forms of gleaners of all ages and decrepitudes. *Sunny South* (more gleaners about a monument-unveiling ceremony for "substantial citizens"), as in a recurring chorus of a folk song, repeats its lament by repetition of figures within the composition.

In *Lullaby*, Gwathmey has created a classic figure close in religiosity to the Mediaeval carvings of saints and madonnas; in *Singing and Mending* he has constructed a picture both expressive of the dignity of the negro couple he shows at home, and near perfect in its balance and interrelation of silhouetted forms. *Masks* is a bitter social comment on black-white inequality. But in a sunset *Street Scene* we saw admitted the peace and happiness that comes with end-of-day in the "segregated" quarters of many southern towns.

The exhibition, held at the A.C.A. Galleries Jan. 21 through Feb. 9, had little to offer for sale, as most of the paintings (1938-46) are owned by collectors.

### THREE WOMEN

Among recently past events were exhibitions of note by three women artists who attacked the problems of painter-artist in quite different manners. There was **Patricia Phillips** first, who showed Jan. 14-Feb. 16 at the Pinacotheca. She is a poet who deals in intangibles like parting, groping, confidences, the ecstasy of dancing. To convey these feelings, and she does convey them in something of the same way a musical melody conveys mood, she paints abstractions in which true forms appear and gestures, especially of hands, are used as an actor or dancer will use them to add further meaning to the words or routine of an expressive theme. . . . **Hedda Sterne**, who showed at the Mortimer Brandt Gallery Jan. 28-Feb. 9, has an impudent sense of the incongruities of a sophisticated world living amidst the surviving fixtures of a Victorian era (baths, automobiles, trolleys and housefronts). Windows have an especial importance for her and in one pane-panelled canvas the artist divided it again into four, by a scalloped black border struck through both ways—making an animated study in rectangles of utmost originality. Memorable, too, was *Pharmacy*, a brown study through the gloom of which gleamed apothecary jars of white and

pink. . . . **I. Rice Pereira** (A.C.A., Feb. 4-23) showed 17 recent paintings, all of them as perfect in craftsmanship as her work has been ever since she elected a non-objective objective. Growing herself ever more interested in materials, she posted the facts of their formulae beside the paintings which were done on glass (sometimes several layers), on parchment and on canvas. The effect of light on incised and relief surfaces is just one of the things this experimenting artist demonstrated in the variety of shining arrangements she showed. Resins, varnish, lacquer and emulsions are now part of her lab equipment. But her colors are growing less pleasant and modulated than in the past.

**RECENTLY SHOWN:** **James Lechay** at Macbeth grows, on the other hand, more sophisticated. He shows watercolors of New York docks and piers, harbor and elevateds. His language grows ever more terse, his palette lighter, his sight, not his hand, ever more practiced. Lechay seems more concerned with what to say, than how to say it. He is eloquent, in his short and colorful phrases.

## Pepsi-Cola's Account Won by One

Pepsi Cola's art project may have been down, but it certainly wasn't out. No national art show in years has received the drubbing the critics gave Pepsi's 1945 "Portrait of America" (see issues **No. 4 & 6**). But while Artists for Victory, the omnibus artists' organization which ran the contest died an unlamented death in January, the soft drink company on Feb. 11 came up with a rejuvenated program altered in all spots where the blows had fallen the hardest.

From the hands of the politics-ridden organization, Walter Mack, President of Pepsi-Cola, has turned control of the annual art competition and show to one man. He is Roland McKinney, who will have the title: Director of Pepsi-Cola's Annual Art Competition. (He will also serve as art counselor to Walt Disney.) It was McKinney who assembled the much praised American section of contemporary paintings for the 1939 Golden Gate Exposition in San Francisco. For the last six years he has been director of the Los Angeles County Museum, where he was extremely successful in attracting donations of private collections.

Under McKinney, Pepsi's rules have been altered all down the line. The title has been broadened from "Portrait of America," which restricted entries to scene painting, to the all-inclusive "Paintings of the Year." In a move calculated both to widen interest in the good-will venture and to save competing artists money, the company is setting up Regional Juries of Selection in Los Angeles, Atlanta, Chicago, Toledo, Boston, Philadelphia and New York, composed of artists, museum directors and critics. All paintings approved for the national competition by these juries will be shipped thenceforth at the expense of Pepsi-Cola. One member from each regional jury will serve on the national jury in the finals. McKinney will vote on neither jury. But he will award the seven fellowships of \$1,500 which the company will give to artists "whose talent shows promise," and will select the jurists who will deal out the \$15,250 worth of cash awards to 20 artists.

### Other News on the Award Front

It was Albert Lewin of Loew-Levin who brought Ivan Le Lorraine Albright to Hollywood to paint the portrait of Dorian Grey. Now he has invited a group of well-known artists to compete in doing a single subject: "The Temptation of St. Anthony." The group includes the surrealists **Salvador Dali**, **Max Ernst**, **Leonora Carrington** and **Paul Delvaux**, the primitive **Horace Pippin**, the mystic Englishman, **Stanley Spencer**, the abstract expressionist, **Abraham Rattner**, the neo-romantic **Eugene Berman**, and **Albright** again. From them he will get ten pictures to choose among for shooting in his forthcoming film version of Guy de Maupassant's novel, "Bel Ami." The painting used will win its maker \$3,000; the others will make \$500 each and be sent on tour.

The Associated American Artists, probably the first commercial gallery to do such a thing, is giving thirteen cash awards totaling five thousand dollars to "contemporary artists for outstanding work in the etching, lithography, and wood engraving mediums." The gallery is a promoter of \$5 prints.

The Museum of Modern Art has announced what it believes to be the first fellowship devoted exclusively to photography. Consisting of \$1,000, it will be given either for an original project in creative photography or for specific research in the history and aesthetics of photography.

HILDA LOVEMAN

## Briefer Comments

### DEAR SUBSCRIBER:

Last week you received through the mails Vol. 1, No. 1 of **MKR's art weekly**; issue No. 2 is enclosed. This new guide to galleries and museums is a supplement to **MKR's art outlook** and will continue to come to you throughout the art season at no further cost. Its purpose is to promote wider attendance at art events by making the listing of current shows and auctions as complete as possible. Its brief critiques will guide local and visiting art lovers to the exhibitions most likely to please them. We hope you will take **art weekly's** slim pages in hand when exhibition-bound, and add to your itinerary all things of interest in the territory. **The best way to study art is to become familiar with all its aspects at first hand.**

Subscribers living outside the New York-and-Vicinity area will find **art weekly** of value in another way. It is cut to uniform size with the **art outlook** and is intended for filing and binding with the parent publication. One may locate an artist by the alphabet, learn his credentials, when and where shown, and by whom represented. At the close of the art season, an index to artists mentioned in the twin publications will be issued. **MKR's art weekly cannot be subscribed for separately but is included in the cost of subscription to art outlook.**

Faithfully yours, MKR

### HEWERS AND CARVERS NEED HELP

The Clay Club, now 18 years old, and for 11 years maintaining a sculpture gallery down on 8th Street near the Whitney, on the ground floor of its studio-workshop, is seeking public funds for the first time in its life. It must move before being unceremoniously dumped on its face by a real estate deal that will tear down its stable.

A much better 'ole (though still a stable) has been located at 41 East 62nd. To buy it and make over its 3-floor interior plus basement, plus roof garden, into a dream house of research and foundry, \$100,000 is required.

Good Will memberships entitling you to kibitzer privileges, to attendance at exhibition previews, to demonstration lectures and movies, to friendly relations with artists, are put at \$1. Anything additional in the way of a gift to building fund is tax exempt.

It may well be that through this cooperative group of artists and craftsmen (known to a thousand or more service men as the "Sculpture Canteen") that the work of American sculptors will be brought into its rightful place in the art gallery section of New York—where it is woefully neglected.

Get behind this move and make it an actuality. Send contributions to: **The Clay Club Sculpture Center Building Fund**, 4 West 8th Street, New York 11, N. Y.

### SHOULD AN ARTIST BE MODEST?

What sort of planned publicity is permissible for an artist to undertake without losing for himself the dignity he surely has, if he's of real account? A most quiet, and tantalizing form of curiosity-whether has been appearing in the Sunday newspaper art pages for months. We are getting uncomfortable about the mounting of the bill, and wondering when the end will come. End, it will evidently be. For this little slot of a recurring ad reads: "The Sublime Logsdon. His Farewell Exhibit. Watch for it."

Dali is the master of notoriety technic, as everyone knows. Such antics as we have witnessed for years are in keeping with the nature of his paintings. He hoists a piano into his hostess's tree; is photographed with a horse in his bedroom, or lying across his hostess's piano, we forget which; affects ignorance of English; displays temperament on Fifth Avenue in the form of throwing a bathtub through a shop window. We don't mind, really!

But the ART NEWS objected to Dali's publishing this winter a newspaper for distribution with his recent exhibition. "It is regrettable," the magazine wrote in its anonymous department, "that after considering Dali's paintings on their artistic merit and on that basis choosing one for our cover, we discover on the opening of the show that the artist descends to such levels of publicity-seeking as to publish a broadside which he has imaginatively called THE DALI NEWS." It was evidently the NEWS angle that the magazine couldn't take.

her, "My dear, after you start housekeeping let me know what you need, and I will give you that, too."

Samuel H. Kress's new gift to the nation is a fill-in, as asked for by the gallery's curators, of the missing links in this great story of 600 years of painting. He has willingly purchased parts of American collections about to be dispersed, such as the Clarence Mackay, Henry Goldman, Otto Kahn. Arthur Sachs' *Christ at the Sea of Galilee* by Tintoretto (reproduced in Vol. 1, No. 1 of our new **art weekly**) is a picture so like in construction to the gorgeous El Greco *Laocoön and His Sons* (acquired from Prince Paul of Yugoslavia) as to add further credence to scholars' claim that El Greco did in fact paint the *Christ on the Sea*, attributed to Tintoretto. They hang in the same gallery (29) and the likeness in composition and movement is remarkable. Watteau's *Italian Comedians* (reproduced) is perhaps the finest picture of this entire new gift. No greater Watteau is known; and the French artist of Louis XIV's day surpassed himself in this one.

Other highpoints of the new gift-block, to start far back in history, are two *St. Anthony* panels by Sassetta, formerly in the Dan Fellows Platt collection, whose frames have been pushed back top and bottom to reveal more picture, which brings them practically to the size of *The Meeting of St. Anthony and St. Paul* panel, already in the Kress section—suggesting that the three had been done as a set for an altar.

A new Fra Angelico gift, the *Healing of Palladia*, and a Fra Filippo Lippi of similar aspect; the Veneziano *Saint John in the Desert*; another Dan Fellows Platt gem, Bernardo Daddi's *Crucifixion* (1312), are particularly notable. A large Guardi, *Seaport and Classic Ruins in Italy* has movement and weather which seem to lead the Venetian school in the direction the great Turner would later take.

In a class by themselves are the nine frescoes by Luini

installed in a room constructed in such manner as to simulate the installation of the frescoes in the Villa Pelucca near Monza, from whence they were taken. They are spiritually lovely, and functional as mural decoration.

We sought out, and were particularly pleased to see again, two former Kress gifts to the nation's growing collection of world art. These were the *Titian Portrait of a Lady* (in green) and Giovanni Bellini's *Portrait of a Condottiere*. M.K.R.

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