

# Pictures

ON EXHIBIT

## ANNA WALINSKA

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OCTOBER, 1957

ANNA WALINSKA is having her first one-man show in twenty-five years at the Jewish Museum. This interestingly conceived exhibit reveals, without didacticism, how the artist's treatment of a Biblical scene, a mother-and-child theme, or a landscape has developed from its earliest inception in a realistic or semi-poetic mood to recent abstractions, handled with mature confidence and mastery, sometimes over an interval of nearly twenty years. *Girl Reading* is a warm-colored, delicately brushed oil in 1932; in 1957 the manner is more austere: the areas have been flattened, the colors greyed. Her most recent large landscapes are expansive, severe, and integrated.

H. D. M.



THE SURVIVORS

Sunday, September 22, 1957

By CARLYLE BURROWS

### Walinska Solo Show

The Jewish Museum sets its gallery apart for artists of ability and achievement, such as Ben Zion and Abraham Walkowitz, and in continuance of this policy is now showing the work of Anna Walinska. The twenty-five years' survey of her work affords a decidedly "modern" show, with the largest part of it non-objective. This artist, who begins the retrospective back in the 1930s with both Manet-like and Impressionist-motivated figure paintings of competence, continues with experimental work in semi-abstract and natural form, showing fluency of style, and reaches her present effort, with cascading form and nebulous color in almost wholly non-objective work, such as her "Cain and Abel." September 1957 latest pieces, of painting charm

*The New York Times*  
FRIDAY, SEPTEMBER 13, 1957

## Art: By Anna Walinska

Paintings and Drawings at the Jewish Museum Show 25-Year Progress

FOR its opening exhibition of the new art season, the Jewish Museum, Fifth Avenue at Ninety-second Street, has put on a perceptive selection of paintings and drawings by Anna Walinska illustrating that artist's progress over a period of twenty-five years.

Never a prolific or embattled artist, Miss Walinska has gone her quiet way, showing in group rather than solo exhibitions; for a time she joined another artist in operating a gallery to help to bring out relatively little-known artists they deemed meritorious.

The earliest painting in the present selection is a portrait of the artist's mother, the late Rose Newman Walinska, a sculptor and writer. This and one or two others suggest the influence of Impressionism and of Andre

L'Hote, with whom she had studied.

In subsequent work, fluent color and accepted methods of design gave way to an increasingly personal style with expressionist and abstract elements and modern application of biblical and legendary themes.

Of special interest are a number of oils from the years preceding and immediately following World War II and accompanied by caseins or large ink drawings of the last four or five years in which the themes of the oils have been treated in the interpretive semi-abstract style Miss Walinska has evolved.

"The Survivors" and "Holocaust" are especially notable, along with two suggestive landscape impressions of Burma, similar in manner. The late work is notable for its combination of freedom and discipline in moving statements.

H. D.

NEW YORK  
Herald Tribune

# ART NEWS

Anna Walinska [Jewish Museum; Sept. 10-Oct. 13] has a first solo show of work that covers twenty-five years. A decisive draftsman, her mature style is a line organization of surface, abstract though figure-derived, held down with random strokes. Recent pictures often come directly from early literal ones, and it constrains them.

NEW YORK POST, SUNDAY, SEPTEMBER 15, 1957

By BENNETT SCHIFF

Anna Walinska is having a showing of her paintings at the Jewish Museum at 92nd St. and Fifth Av., and it is something to see.

Although she has been painting for 25 years, is included in a number of collections and shown in museums and galleries throughout the country, this is her first one-man show.

Represented are 25 years of the work of an artist who has been working quietly and steadily with warmth and sensitivity toward an essential realization of the basic structure of painting.

It is fascinating to see the transition from her early work, filled with rich, almost sensuous color, to the full realization of

what Cezanne was after in his late water colors.

Regardless of her style and technique at any given period there is about her work always a constructive sense of the affirmative value of painting and with it of life.

Her recent series of landscapes, abstract in manner, are graceful and delicate but always there is a structural solidity.



THE JEWISH MUSEUM OF THE  
JEWISH THEOLOGICAL SEMINARY OF AMERICA  
92nd Street and Fifth Avenue  
New York, New York