

RICH VISTAS

Hermann Struck and Negro Artist Tap Deep Sources

PERSISTENTLY this week the fusion of old and new is revealed. We have already seen (in a notice on the adjoining page) how such fusion attains its most distinguished crest at the Reinhardt Galleries. In two other exhibitions the past and present are found merging—though here it is a case not of a collection of canvases covering centuries of production, but rather an instance of the individual artist's drawing into his own work motifs both contemporary and remote.

At the Galleries of Arnold Seligman, Rey & Co., Hermann Struck, the well known German artist, is showing some of his recent and older etchings. For the most part his theme is Palestine, where he has spent a number of years absorbing the atmosphere of one of the oldest civilizations in the world and studying native types whose faces are touched with the smoldering fire of ancient days. But there are also impressions of modern New York, to which city Mr. Struck has returned again and again, finding here inspiration of a very vital sort.

The German artist's last visit was in 1913. At that time he expressed regret in connection with certain rococo and imitative tendencies manifesting themselves in our skyscrapers. "To me," he said upon that earlier occasion, "the skyscraper appeals as fine architecture if it is not only grand but also appropriate; not if it is a copy of some other building. When forced into a copied shape, a building loses its personality. A house must not try to be something that it is not. I feel that your skyscrapers have not yet found their complete harmony; that there is something newer and better still to come before that can be accomplished. But," he added, "you are on your way; you will evolve it presently."

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"A Palestine Jew," Etching by Hermann Struck.

In Exhibition at Gallery of Arnold Seligman, Rey & Co.

OF this prophetic note Mr. Struck is now justifiably proud. Returning in 1928, he finds that the trend he hoped American architects would follow has led to developments the most significant. Many of our recent structures, built since Mr. Struck was here in 1913, have adopted modes essentially American; the long, straight lines, the avoidance of cluttering ornamentation, a dependence upon dignified bulk and an indisposition to rear replicas.

In his present exhibition Mr. Struck includes several etchings and

water colors of the rapidly changing New York skyline. He has also done some remarkably good portraits.—

Of the dignified patriarchal Hebrew types found in the Holy Land there are many fine examples, etched with great beauty and a kind of innate distinction that makes them memorable. It is through these and the Palestine landscapes that Mr. Struck swings back into the mists of time, for the source of their message to us is as venerable as the Talmud itself.

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