

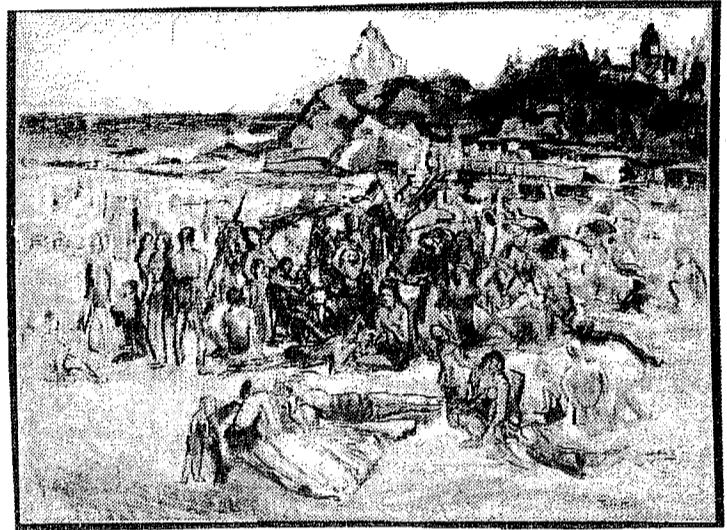


"Waiting Room - Employment Office," 1917. Oil on canvas.



"Central Park," circa 1926. Oil on canvas.

Exhibit Spans 70 Years Of Work



"Good Harbor Beach," 1960. Oil on canvas.

Joan Whalen Hosts Theresa Bernstein Retrospective

NEW YORK CITY — On March 1, American Modernist Theresa Bernstein will celebrate her 108th birthday. Joan Whalen Fine Art will honor this cultural milestone with a major 70-year retrospective, on view through Saturday, April 18.

Bernstein, among other realists in this century, has been somewhat overshadowed by the art world's focus on more abstract artists. Now, concurrently with the Joan Whalen exhibition, Bernstein is receiving public and critical attention as part of a two-year traveling exhibition, "The Philadelphia Ten: A Women's Artist Group 1917-1945," which opened at Moore College of Art and Design in Philadelphia on January 23. The group was formed on February 17, 1917 in response to the male-dominated art group called The Eight, later called the Ashcan School.

Born in Philadelphia in 1890, Bernstein showed early talent and interest in art. At 17, she won a Board of Education scholarship to attend the Philadelphia School of Design for Women, now Moore College of Art. She enrolled in the four-year Normal Art Course for training teachers in 1907, studying under Elliott Daingerfield, Daniel Garber, Harriet Sartain, Henry B. Snell and Samuel Murray.

Later she studied with William Merritt Chase at the Art Students League in New York



"Judy Garland," 1955. Oil on canvas.

City. One of her earliest works, "Daniel Garber's Studio" (1910), is included in this retrospective. In the 1920s, along with John Sloan, she helped form the Society of Independent Artists.

Adhering to Robert Henri's philosophy that art cannot be separated from life, Bernstein, a superb colorist, has chronicled decades of America's urban and seaside life with a passionate intensity and energy of brushwork — her own expressive realism.

Last summer, her friend Jerry Jackson, director of Smith-Girard, asked Bernstein if she considered herself an expressionist painter. She replied, "I never thought of myself as a painter. I was

someone trying to paint. In the 1920s, [art] work was going up the abstract ladder, but I kept my feet on the ground. I believe art is human."

Bernstein translated her love of humanity into scenes depicting the joys and trials of everyday life in New York City and Gloucester, where she still keeps a summer home. This endlessly optimistic and resourceful artist has captured seven decades of Americans coping with economic uncertainty. A good ex-

ample is "Waiting Room-Employment Office," 1917. She portrayed celebrating religious rituals in "The Sedar," circa 1940; playing at the seashore in "Good Harbor Beach," 1960; listening to music in "Music Lovers," circa 1934; attending a jazz concert in "Lil Hardin and Louis Armstrong," circa 1927; and marching in parades in "Four Freedoms Parade, July 4, 1944."

Since her first solo exhibition at the Milch Gallery, New York City, in 1919, Bernstein

has enjoyed many exhibitions and is represented in the permanent collections of more than a dozen museums in the United States. She has established herself as a uniquely American realist — a genre painter whose work spans the Twentieth Century.

Joan Whalen Fine Art is in the New York Gallery Building, 24 West 57th Street, Suite 507, and is open Monday through Saturday, 10 am to 6 pm. For information, 212/397-9700.

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"Four Freedoms Parade, July 4, 1944," oil on canvas.

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