



ETCHINGS AND PAINTINGS
WILLIAM MEYEROWITZ
THERESA BERNSTEIN
THE PATERSON PUBLIC LIBRARY

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THE LINE

THERESA BERNSTEIN

*The line is the line
Be it taut or supine.
'Tis the line of the vine
In its ambulating climb.
'Tis the line of the street
As a star at the meet.
'Tis the line of the tree
With its branches so free.
'Tis the line of the fruit
On the gound it is round.
'Tis the line of the beam
Of the sun's early gleam.
'Tis the line of our love
I for you, you for me.
'Tis the line of our God given
Destiny.*

CREDO

WILLIAM MEYEROWITZ

Art expresses for us the fundamental rhythms and harmonies that are craved by our souls. The artist, with perhaps deeper understanding than most men, and with the necessary craft, fulfills our need for communion with nature and our yearning for something deeper, for something that lifts us up from our daily routine selves, that gives us a lilt, a glow, a pride — that sense of harmony with nature which some people even call a premonition of blessed union with God.

BIOGRAPHY

William Meyerowitz, N.A., was born in Russia around 1890. He studies art in The National Academy of Design, New York. Here he received the highest awards in painting, drawing, and graphic arts, including an honorable mention of Prix de Rome. Married Theresa Bernstein, Artist. He painted figures, landscapes, still-lifes, equestrians and musical subjects. At his first Exhibition of Etching and Etchings in Color, he met Justice Oliver Wendell Holmes, who acquired some of the work of the Gloucester Series. William Meyerowitz etched portraits from life of Justices Holmes, Brandeis, Cardozo, Black, Stone, Roberts, Frankfurter, Douglas, Chief Justice Hughes, Prof. Albert Einstein, and painted portraits of Senator Jacob Javits and others. He died in New York in May, 1981.

ETCHINGS

WILLIAM MEYEROWITZ

1. Abstract Cellist — *etching in color* — 1945
2. Goat Sheds, Ridgefield, N.J. — 1917
3. The Barnyard, N.J. — 1919
4. The Big Trees — 1918 (Coll. Lib. of Congress)
5. Hillside, N.J. — 1919
6. Bathers, Atlantic City — 1920
7. The Hucksters — 1919
8. Inner Harbor — *Aquatint* — 1920
9. Boat Ashore — 1919
10. Out To Sea — 1923
11. Long Gloucester, American Venice — 1919
12. New York #1. — 1929
13. Moses With The Tablets — 1932
14. Old Rabbi — 1918
15. The Telephone — 1924
16. The Polish Church — 1922
17. Madonna — 1924
18. The Pathfinders — 1920
19. Central Park Lake — 1922
20. Pinebrook, N.J., Winter — 1921
21. St. Peters Church, Gloucester — 1922
22. Horses — 1918
23. Einstein — 1920
24. Self Portrait — 1919
25. The Fishermen's Race — 1920
26. Duck Pond, N.J. — *etching in color* — 1924
27. Jerusalem — 1952
28. On The Hudson — 1918
29. The Loom — 1919
30. New York Skyline — 1923
31. The Golden Calf — *etching in color* — 1940

PAINTINGS

1. Ridgefield, N.J. — 1919
2. Mother and Child — 1945
3. Still Life, Floral — 1952
4. White Sails — 1950
5. Three Hasidim — 1952
6. Music Group, Quartet — 1958
7. Taxco, Mexico — 1965
8. Horses Ascending — 1967
9. Portrait of Theresa — 1969
10. Still Life with Candlestick — 1962 (Watercolor)

WORDS OF APPRECIATION

William Meyerowitz has created some exciting works of art. He has composed them with the same search in the joy of seeing that inspires a poet in his reaching for expressive words. One feels the intensity of his direct approach to each chosen subject. This has been characteristic of his long and interesting life with such dedication to the arts. It is no wonder he is represented widely in private collections and has received numerous awards, among them the Gold Medalist of the Academy of Rome.

*Professor Walter K. Long,
Director, Cayuga Museum of
History and Art*

An etcher is no etcher unless he feels; and Meyerowitz's feelings is so personal, so strong, and so noble that that alone would give his work high rank. But he has the rest of the etcher's qualities too. Line, character, power of composition, power of suggestion with the simplest means — he has all these and you feel that no other medium could express them so well. But all these things are informed by a steady flame of emotion — a lamp which not many artists trim and guard so well.

E. D. Hale

William Meyerowitz seems to be able to bring us closer to these emotions. Nature flows spontaneously through his work. Sky, verdure and water mirror the light of the sun and the play of the wind. How he does it, what it is he does to produce that effect on us, would be hard to define. Just as indefinable as the pulse beat of the universe in the Beethoven Fifth. Yet we all know it is there for all time in his work. A sort of quiet music of the spheres. A work of art has it, whatever it is, can never lose its charm though styles may change. This is the basic foundation upon which the bridge of beauty rests. Whatever the subject William Meyerowitz selects, it is the abstract quality to be found in his paintings that gives them their unusual fascination.

*Henry Thomas
(Author of Living Biographies
of Great Painters)*



THERESA BERNSTEIN

Theresa Bernstein was born in Philadelphia. She received her formal art education at the Pennsylvania Academy, and continued her studies in New York where she married William Meyerowitz. Miss Bernstein has received widespread acclaim as a painter of great creative ability. Her work has character, simplicity and strength. She paints with mood and emotional content. Her color is rich and dark, the warmth of her personality is evident in her interpretation of both scenes and people. She has succeeded in the difficult field of portraiture, portraying the character of the sitter with marked individuality. Although they both work in the same general contemporary manner she has maintained and developed a very different style from her gifted husband.

The Metropolitan Museum of Art selected her painting for their exhibition of American artists. In certain pictures Theresa Bernstein builds up her figures with rich color. Her work has a strength, vigor and directness unusual in a woman painter.

The New York Times wrote the following criticism — "The workmanship of this distinguished artist is athletic enough to put her in the masculine class, but with enough of the insight of intuition usually attributed to the feminine to keep her out of that class, and sensitive enough to transcend any vivisection based on characteristics of the sexes. Her work has authority, an ordered complex beauty, and the nameless quality that represents sustained mental labor."

Zaydee DeJonge Harris

PAINTINGS

THERESA BERNSTEIN

1. Paris — The Left Bank — 1960
2. Yeshiva Students — 1952
3. Meyerowitz Documentary — 197-
4. Loading the Boat — 1920
5. Charlie Parker — 1965
6. The East End — 1983
7. Folley Cove — 1919

WATERCOLORS

1. Gloucester Wharf — 1950
2. Paisley — 1945

MONOTYPE

Brownstone — 1945

WILLIAM MERRIT CHASE (1849 — 1916)

BY

THERESA BERNSTEIN

In the teens I came to New York after completing the fellowship study at the Philadelphia School of Design and the Pennsylvania Academy. I joined the Art Students' League. The class was guided by William Chase. He was a very dapper individual, of average height in a pin-striped suit with a white carnation in his lapel, a grey moustache, and goatee, and the pince-nez with a black silk ribbon.

We had nude study and portrait. He gave a running exploitation of artistic advice. Among his axioms were: "Don't be a clock watcher." But we were swept out at 4 PM every day. Another was: "Paint a still life before breakfast." This he did, painting fish for their silvery gleam and the gold glint of brass and copper objects. He invited us to his studio on lower Fifth Avenue, near 291, Alfred Stieglitz' stronghold. There he would explain how he started his paintings with a gouache foundation, based on the old master techniques. Then he built up his forms and completed his canvas in oils.

I remember he told me I had a technique like Franz Hals. My impression of him was of an individual with great courtesy and charm. He had studied abroad and he still had that international art flavor.

AWARDS

Green Traveling Fellowship.

Shilliard Gold Medal — Plastic Club, Philadelphia.

National Arts Club Prize "In the Elevated" — National Association of Women Artists.

Clereci Prize — "The Milliners" — N.A.W.A.

1930 — Whitney Award — "Foundry Buildings."

1935 — Lorillard Prize — "Stained Glass Design."

1938 — Jeanne D'Arc Medal "Tatiana" — French Institute of Arts and Letters.

1945 — Pennell Prize — Etching — Library of Congress.

1948 — Honorable Mention — "Venice" — Society of American Graphic Artists

1947 — Phillips Prize — "Experimental Painting" — New York Gallery, N.A.W.A.

1948 — Lewis Prize — "Fisherman's Wharf" — North Shore Arts Assn.

1949 — Honorable Mention — "Music" — Knickerbocker Artists.

1951 — Cooper Prize — "Portrait, Sarah" — N.A.W.A.

1955 — Peterson Award — "Good Harbor Beach" — N.A.W.A.

1958 — Honorable Mention — "New York Street" — American Color Print Society.

1964 — Honorable Mention — "Gloucester Boat" — Ogunquit Art Center.

1965 — Dain Prize — "Paris Boulevard" — N.A.W.A.

1967 — Carl Matson Memorial Award — "Portrait, Wm. Meyerowitz" — Rockport Art Association.

1968 — New England Artists Award — "Green Pears" — North Shore Arts Association.

1970 — North Shore Arts Memorial Prize — Still-Life.

1972 — John A. Johnson Award — Still-Life Floral.

1975 — Allied Artists Horgan Award, New York — New England Still Life.

1977 — Klein Figurative Award, N.A.W.A. — Portrait of William Meyerowitz.

1977 — The Clark Memorial Prize — North Shore Arts Association — Gloucester Boat.

1981 — Matson Memorial Prize for "Friends" — oil.

1983 — World Culture Prize, Italian Academy of Art.

Recent One-woman shows: Cober Gallery, NY; Rockport Art Assn.; Ogunquit Art Center, Maine; Bar Harbor Art Gallery, Maine; Columbus Museum of Art, Columbus, Georgia; Summit Gallery, NYC; NY Historical Society.

Works by Theresa Bernstein exhibited and in permanent collections:

Ann Arbor, Chicago Art Institute, Baltimore Museum, Brooklyn Museum, The Butler Institute of American Art, Binghamton Public Library, Corcoran Gallery, Dayton Art Institute, Carnegie Institute, Dallas Museum, Detroit Institute, Speed Memorial Gallery, Pennsylvania Academy, Memorial Art Gallery, Seattle Art Museum, Toledo Museum, Phillips Memorial Gallery, National Academy, Mannheim Post Office, Library of Congress, Metropolitan Museum of Art, New York World's Fair, Golden Gate Exposition, Victoria and Albert Museum, Leicester Gallery, Cone Collection, Baltimore, Md., John Lane Collection, London, England; Hennessy Collection, Paris; Whitney Museum of American Art, Tel Aviv National Museum, Israel; Harvard University, Philadelphia Museum of Art, University of Wyoming, Boston Public Library, Cushing Academy; Cape Ann Savings Bank, Salem State College (Mass.); New York Historical Society, NYC.

William Meyerowitz is represented in the Permanent Collection of:

U.S. National Museum, Smithsonian Institute; Metropolitan Museum of Art; Phillips Memorial Art Gallery, Washington, D.C.; Boston Museum of Fine Arts; Concord Arts Association; The Cone Collection; Brooklyn Museum of Fine Arts; Bibliotheque Nationale, Paris; Library of Congress, Washington, D.C.; Museum of Modern Art; New York Public Library; Albany Institute of Arts and History; Harvard Club, New York; John Herron Art Institute; Speed Memorial Art Gallery; Brandeis University; Yale University; University of Kentucky; the Currier Gallery of Art; Fitchburg Art Museum; Ein Harod Museum; Bezalel Museum, Jerusalem; Tel Aviv Museum; University of Maine, Orono, Maine; Columbus Museum of Art, Columbus, Georgia; University of Georgia, Athens Museum of Art; Montgomery Museum of Art, Montgomery, Alabama; Terra Museum, Evanston, Illinois; The Museum of American Art, National Museum, Washington, D.C.; George Washington University and many private collections; New York Historical Society.

AWARDS

- 1913 — Prix de Rome — “Drama As a Teacher”
- 1918 — National Academy of Design — NY — 1st Prize in drawing, painting & etching
- 1939 — First Prize for painting “Gloucester Harbor”, Shore Arts Association
- 1939 — Modern Contemporary Painters Prize for Painting, “Exodus”
- 1950 — Library of Congress for Etching
- 1950 — First Prize for Etching in Color: American Color Print Society
- 1950 — Popular Prize for Painting “Gloucester St.”, Cape Ann Society of Modern Artists
- 1956 — Anonymous Prize Audubon Society of Art for Painting “Still Life”
- 1957 — First Prize for Painting “Still Life Window”, North Shore Arts Association
- 1958 — The Shore Prize & Citation, Audubon Society of Artists
- 1958 — The Clair Layton Prize for Painting “Horseback Rider”, Audubon Society of Artists
- 1959 — Seton Hall University Gold Key
- 1960 — Prize for Painting, Allied Artists of America
- 1961 — Rockport Art Association First Prize for Painting “Panel Fantasy”
- 1963 — Honorable Mention for Portrait, Rockport Art Association
- 1965 — W. F. Schrafft Award for Best Painting in the Exhibition “Horseback Riders”, Rockport, Massachusetts
- 1965 — Speyer Prize for Painting “The Chase”, National Academy of Design
- 1965 — The Vayana Prize for Painting “Musician”, Art Center, Ogunquit, Maine
- 1966 — The Grumbacher Purchase Prize, Audubon Artists, New York
- 1967 — Honorable Mention, Ogunquit Art Center
- 1968 — The Hatfield Art Prize for Painting, Rockport Art Association
- 1969 — The North Shore Arts Memorial Award for Painting; “Equestrians”
- 1969 — Etching Prize, Rockport Art Association
- 1969 — The Carl R. Matson Prize for Portrait, Rockport Art Association
- 1970 — The Gold Medal of Honor, Rockport Art Association
- 1978 — Gold Medal of Honor, Rockport Art Association
- 1979 — Allied Artists — Salmagundi Award
- 1980 — Gold Medal, Honorary Member — Italian Academy of Art, Parma, Italy
- 1983 — Accademico de Europe International Exhibition for Peace, Palazzo, Parma, Italy
(Awarded posthumously)

Most Recent One-Man Exhibitions:

Columbus Museum of Art, Columbus, Ga.; Butler Institute of American Art; The New York Historical Society, NYC.

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