



INTERNATIONAL  
— ART CENTER —  
OF  
ROERICH MUSEUM

EXHIBITION OF PAINTINGS  
By  
JACQUES LA GRANGE

UNDER THE DISTINGUISHED PATRONAGE  
of  
HIS EXCELLENCY, ERIC H. LOUW  
SOUTH AFRICAN MINISTER TO THE UNITED STATES  
and  
DR. PHILIP R. BOTHA  
COMMERCIAL SECRETARY, SOUTH AFRICAN LEGATION

MARCH 3rd to 18th, 1931  
Daily: 10 A. M. to 5 P. M.

310 RIVERSIDE DRIVE  
(Corner 103rd Street)  
NEW YORK

**I**N THIS, his present exhibition of paintings, Jacques La Grange has laid aside, temporarily at least, his experiments with "intellectualized" or "reconstructed" forms, and has confined himself almost entirely - in his recent work, that is - to the painting of New York buildings, as massed together in their actuality, as for instance, in "Night: Looking Towards Columbus Circle" and "Roof Tops in the 60's." This simplifies his paintings to some extent and makes them easier to eyes untrained to visual acrobatics, and consequently, more pleasing to those eyes.

As there is always much to be gained by experimentation in any form, and La Grange has wisely retained the better principles of the painting phase through which he has so recently passed, the resulting paintings are noteworthy for their originality of treatment, vitality of color, rhythmic cloud masses, and occasional mystic touches. His marines, which must be classed in a separate group, have in turn partaken of all the added qualities of his work, and increase in dramatic appeal as they increase in rhythmic line and color, as for instance, in "An Incident in the Cup Races."

As this exhibition is partly retrospective and contains the cream, more or less, of past showings, it is not easy to sum up the entire scope of La Grange's work by one or more inclusive statements. It will perhaps suffice to say, that with the exception of the newer canvases which have not been exhibited before, each of the others marks the crystallization of some phase of La Grange's painting career which has preceded, and which has contributed some particular characteristic to his present work. In other words, La Grange without having the fickleness of constantly changing style, has built steadily upon, and borrowed from his own past efforts, while still seeking the new and better, in much the same way that painting itself has done.

HELEN BUCHANAN.



THE ARCHIVE OF  
NICHOLAS  
ROERICH  
MUSEUM

# CATALOGUE

1. Night: Looking Towards Columbus Circle
2. The Sun Sets
3. Roof Tops in the 60's
4. Magic of the Night
5. Where New York Begins
6. New York: West Side
7. From Wall Street Looking Towards Trinity Church
8. Modern Babylon: Day
9. Modern Babylon: Night
10. Fifty-Eighth Street East of Seventh Avenue
11. Looking West
12. North from Whitehall
13. An Incident in the Cup Races
14. Deck View of Yacht
15. Rhythmic Waters
16. Hurricane Wave
17. City
18. Midwinter Sunset: New York
19. Far East
20. Across the Park
21. Sunset Over the Jersey Coast
22. Rhythmic Veld of Basutoland
23. Self Portrait
24. Room of the Panels
25. Dunes and the Half-moon
26. Dusk
27. Sunset at Sea
28. House Tops
29. Four-masted Barque
30. Castles of Commerce
31. Pulling in the Foresail
32. Full Rigger in Brisk Weather
33. Cargoes for Distant Lands
34. Moonlight
35. Under Main and Jib
36. Full Rigger Seen from Liner

Prices on Request

