

CATALOGUE OF PAINTINGS
BY CARROLL CLOAR

BURROW LIBRARY
MONOGRAPH *No. 6*, 1963
SOUTHWESTERN *at* MEMPHIS

detail from Spring Thoughts—1958



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CATALOGUE OF PAINTINGS BY CARROLL CLOAR

Cover design by Carroll Cloar

Copyright 1963, Southwestern at Memphis

In 1959, on the occasion of the twenty-fifth anniversary of Carroll Cloar's graduation from Southwestern, friends and classmates presented one of his paintings to Burrow Library. The presence on campus of one of his graphic expressions picked up and continued a state of affairs that was rather constant between the years 1930 and 1934. During those years, Cloar was an active participant in the campus world—he has never been the "outsider," and he furnished his mates through visual and verbal devices a running commentary on collegiate life. These expressions, struck from an encounter between the collegiate world and the interior Cloar, were always unexpected and humorous. They were like his grin which came suddenly and appeared to reverse the direction of the downward tending lines of his face. The world he rendered visible was not mocked or satirized; it did tend to be dubious and quizzical. Surrounded by professors and students trying to bring the world into meaning through a set of ideas, Cloar let it be reflected from his personal identity.

Even during his college years, it was apparent that Cloar closely identified himself with the world of rural Arkansas centered in Earle, his birthplace. It was not that he talked so much about this world or displayed himself its characteristics, but nevertheless one got the impression that he might carry inside his coat pockets detailed chronicles of family history, special occasions, topographical plans, verbatim transcripts of conversations in the general store, and sketches of flora and fauna. As a student, just as later as a traveller, he explored the unfamiliar and the remote, but only to fix them as far distant horizon lines for a world whose center and foreground were firmly established.

His chief concern was drawing. He was drawing before he could read and write, and it was this preoccupation which led him to cross the River and study in Memphis. Finishing his degree at Southwestern, he enrolled at the Memphis Academy of Arts, and after working there for two years, he went on to the Art

Students League in New York, where he lived for the next four years. To drawing, he added the study of lithography, and in 1939 he received a travelling fellowship from the Art Students League, awarded largely on the basis of a series of lithographs. This series, rounded out to completion some years later, ultimately included thirty pieces.

Cloar decided to use his travelling fellowship to make a three-month's trip to Mexico, intending to return then to New York. As it happened, he was seven years getting back. He spent a full year in Mexico and then, after a stay in Arkansas, joined the U.S. Army Air Force as a private. There was little opportunity to work because of the much moving around during the war, but for one year he was stationed in Saipan and there had some occasion to draw and paint.

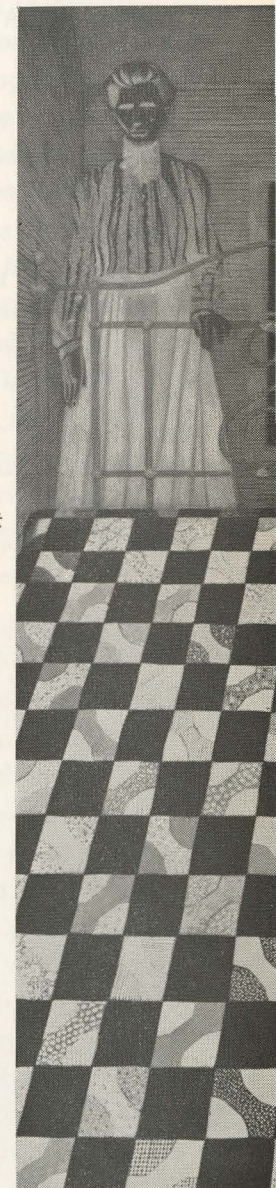
When the war was done, Cloar entered a period of travel and further branching out in his work. A Guggenheim Fellowship in 1946-47 made possible another year in Mexico, which he spent working predominantly in oils. In late 1947 he was back in New York and, dissatisfied with oil painting as a medium, was turning to tempera painting. He had been introduced to the technique of tempera at the Art Students League but he had never concerned himself with it. From 1947 on, however, his work has been almost exclusively in this medium.

Between 1950 and 1954 he travelled in Central and South America and Europe and in the intervals lived and worked in New York. A significant step for Cloar came in 1952 when he was among eight younger American painters chosen for sponsorship by the Downtown Gallery. Since that time he has been frequently brought to public attention by articles and reviews in the national news magazines and art periodicals, and his paintings, now available through the Alan Gallery in New York, have been sought by an expanding group of collectors and museums.

While in Europe in 1954, he concluded he had had enough tracing of horizons and that it was time he resume his home position. He returned to Memphis, set up his studio and works there the year round. This monograph, prepared while Cloar is in mid-career, is offered in the hope that it will prove a useful reference now and later to those concerned with his work.

LITHOGRAPHS EXECUTED 1938-41

ARKANSAS BAROQUE
INTIMATIONS OF IMMORTALITY
GRANDPARENTS
DEATH OF MONK CARTER
ARKANSAS FARMER, *Third Prize, Rochester International*
BROTHER HINSON'S ENCOUNTER WITH DEATH
MEXICO CITY JAIL
BROTHER HINSON AND HIS FRIENDS
LIFE STORY
MY FATHER
GREAT HALF UNCLE IKE, *Purchase Prize, Brooklyn Museum*
PORTRAIT OF MY MOTHER, *The Museum of Modern Art*
GROUP OF MYSELVES, *The Museum of Modern Art*
ALEC'S HOUSE, *Purchase Prize, The Library of Congress*
THE INFANT JACK
HUBERT BEARD
DRUNK AND DISORDERLY AND DISTURBING THE PEACE
BILL HENRY'S RESIDENCE
THE INGREDIENTS
SUNDAY GROUP
COUNTRY STORE
ALEC'S BARN
HALF HOUSE
BIRTHPLACE
LETTERS
CLEAVAGE
C/O THE MARKED TREE JAIL
PREACHER OF HOLINESS
NOSTALGIA
OZARK SKETCHES



The Ghost

CATALOGUE

1948

THE LITTLE TRAIN OF YUCATAN

14 x 22* Gouache on illus. board
Mr. and Mrs. Downing Pryor, Memphis

1949

ABANDONED RAILROAD STATION

18 x 24 Tempera on masonite
Mr. Stanley Marcus, Dallas

1950

IDYL 18 x 24 Tempera on gesso panel
Mr. and Mrs. Dan Pressman, New York

THE TREE

18 x 24 Tempera on gesso panel
Mrs. Edith Gregor Halpert, New York

CAROUSEL

18 x 24 Tempera on gesso panel
Mrs. J. A. McCrea, Jr., New York

THE CHILDREN

18 x 24 Tempera on gesso panel
Mr. J. Friedberg, New York

HILL OF CARMEN

18 x 24 Tempera on gesso panel
Mr. Joseph H. Hirshhorn, New York

THE STREET

18 x 24 Tempera on gesso panel
Collection of the artist

THE DOOR

24 x 18 Tempera on gesso panel
Collection of the artist

Arequipa is surrounded by snow-topped mountains, at least one of which is an extinct, or merely slumbering, volcano called "El Misti." There are some interesting churches with rather quaint, naively designed facades; there are Moorish, peach-colored arcades on three sides of the plaza, and on the outskirts there are some little parks and gardens that look as if they were figments of some gifted child's imagination. And every day, promptly at 6:20, the weirdest kind of loveliness settles over the town as the sun slips down behind the mountains. The sky takes on a strange, unearthly shade of blue. It is a blue that has been known to make painters weep salty tears of frustration onto their palettes. Even the lights of the city, turned on before dark, have a quality of unrealness, and there is a sudden chill in the air, as if a thousand witches were blowing their breaths down your back.

According to the guide book, "Arequipa is a deeply religious city and women go through the streets heavily veiled." I have seen only one woman with her face and head completely covered with an almost opaque black veil. I got the impression she was going to rob a bee-hive.

*Dimensions are in inches; height precedes width.

Except for cold, cloudy days I have been very happy here in Arequipa (I live in a Pension that, according to its printed announcements, "is run by a lady who is a member of the Peruvian Aristocracy"). I get up every day at 6:45, have breakfast brought to my room, and start painting at 7:30. Around 10 I knock off for a shower while there is still water, and take a walk in the sun (and this is the most pleasurable sensation of the whole day, stepping out into the warm sun. The sunshine in Arequipa has such a liquid quality you can almost swim in it. Its warmth is like that of a warm bed returned to on a cold morning in a heatless room). I have coffee in my favorite restaurant on the plaza, then go back to the pension and work until 12:30. After lunch I lie in the sun awhile, then go back to work until 5. Then I take another walk around the town, have coffee at my second favorite restaurant, and at 6:45, almost every day, I go to a movie. The movies are American made and most of them seem to have been written by eighth grade girls, but I go anyway. (One night a small girl child who called herself Anitra Melocoton went to sleep in



Autumn Meditation

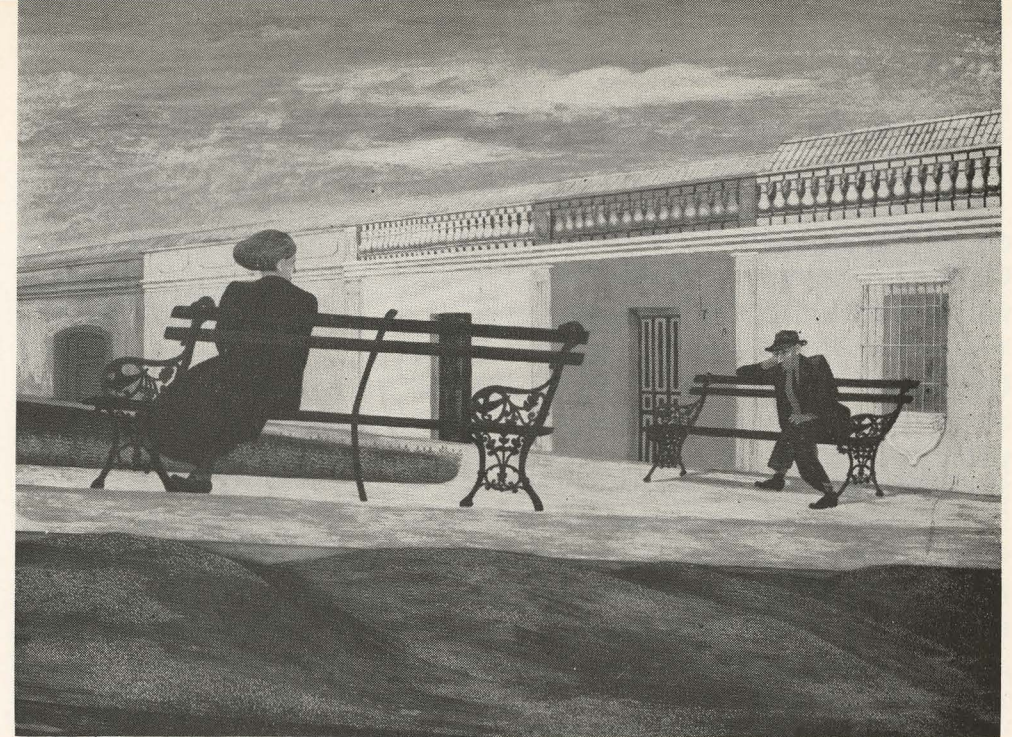
the balcony and fell into the Orchestra. She said it was the first time she had ever been in the Orchestra section.) I have dinner at 8:45, then go straight to bed, to keep warm, and read. This very pleasant routine is only upset on cloudy days, of which we are having more and more now. On cloudy days it is very cold at this altitude, and, since I have to open my door for light, having no window, I almost congeal in my tracks when I am trying to work. I paint for 15 minutes or so, or until my hands become so stiff they no longer respond to the dictates of my brain, then retreat to my bed to thaw out. This goes on for most of the day, alternating between bed and easel.

There is a hotel here called "Hotel American Boy."

From a Latin American journal, 1950.

- 1951
- LULL IN THE REVOLUTION
18 x 24 Tempera on masonite*
Mr. Henry Dreyfuss, New York
Reproduced *Life* 32:88 March 17, 1952
- MARBLESHOOTERS 18 x 24
Mr. Robert Sarnoff, New York
- VISTA, GUATEMALA 18 x 24
Gov. Nelson Rockefeller, New York
- RESTING 18 x 24
Mr. Richard Stark, New York
- THE REALTOR 18 x 24
Collection of the artist
- WINDY CORNER IN VERACRUZ
18 x 24
Mr. Charles Griffin, Memphis, Tenn.
- PLAZA, CUZCO 18 x 24
Mr. and Mrs. Laurance Rockefeller,
New York
- THE BALLOONS 18 x 24
Mr. Charles Griffin, Memphis, Tenn.
- BACK OF #417 17 x 10
Mr. Frank Hurd, New York
- 1952
- FUTBOLISTA 18 x 24
Mr. and Mrs. Laurance Rockefeller,
New York
- BLUE WALL 18 x 24
Mr. Walter Meiden, New York
- 3 MILLION FOR DECEMBER 18 x 24
Dr. Raymond Meyers, Buffalo
- TOWARD EVENING 18 x 24
Mrs. Leila Hierchfeld, Rome, Italy
- GOOD FRIDAY 18 x 24
Mrs. Bayard C. Hoppin, Newton, Conn.
- EL PARQUERO 18 x 24
Collection of the artist
- BLOOD OF THE MAGUEY 18 x 24
Mr. Courtland D. Barnes, Jr., New York
Reproduced *Art News* 51:24 December
1952

*Unless otherwise noted, all paintings are tempera on masonite



- TWO DRUNKS IN BLUE 18 x 24
Mr. Ted Sandler, New York
- LAND OF ETERNAL SPRING 20 x 26
Mr. L. A. Weissberger, New York
- MEDIEVAL TALE 18½ x 13½
Mr. and Mrs. Tom Jones, Starkville, Miss.
- INDIAN BOY 10 x 17
Mrs. Donald Dodge, New York
- BANDSMEN 20 x 26
The Corcoran Gallery, Washington, D.C.
(Gift of Edith Gregor Halpert) Repro-
duced *Commercial Appeal* (Memphis)
August 16, 1953
- CROQUET PLAYERS 15 x 20
Miss Shelley Winters, New York
- 1953
- IDLE AFTERNOON 20 x 26
Dr. and Mrs. William T. Black, Jr.,
Memphis
- PLAYGROUND 20 x 26
Mr. Henry Dreyfuss, New York
- HONEYMOON SUNDRY STORE
20 x 26
Whereabouts unknown
Reproduced *New York Herald Tribune*,
October 18, 1953
- ZOO SCENE 20 x 26
Mr. Henry Dreyfuss, New York
- DELTA STREET SCENE 20 x 26
Brandeis University
Reproduced *New York Times Book
Review* January 16, 1955
- TWO FARMERS 20 x 26
Mr. and Mrs. John Matthews,
North Little Rock, Ark.
- GUATEMALAN EVENING 20 x 16
Mr. and Mrs. John Matthews,
North Little Rock, Ark.

COURTHOUSE LAWN 20 x 26

Collection of the artist

LIBERTY CASH GROCERY 20 x 26

Mr. Charles Griffin, Memphis

UMBRELLA LADY 20 x 26

Mr. Joseph H. Hirshhorn, New York

WHITE HOUSE 20 x 26

Mrs. Hayne Barnwell, Memphis

Reproduced *New York Times Book*

Review May 21, 1961

FIESTA STREET 20 x 26

Mrs. Murray G. Izard, Wyncote, Pa.

AUTUMN CONVERSION 20 x 26

The Museum of Modern Art

Reproduced *Museum of Modern Art*

Bulletin 23 no. 3:32 '56; *New York*

Times Book Review February 28, 1960

EMPTY POOL 20 x 26

Dr. and Mrs. William T. Black, Jr.,

Memphis

Reproduced *New York Times Book*

Review December 20, 1959

1955

There is a joy, and a sadness, in coming back. There is a joy in the sense of belonging, of possessing and being possessed, by the land where you were born. There is the mixed emotion of remembering; places altered, people long passed: your father, whom you promised yourself you would measure against the oak tree to see which was biggest, but never did; your mother, whose stories were full of panthers.

There are things altered and things that remain the same. The gravel road is black-topped, but Tyronza River still drifts greenly through the fields behind its screen of willows. There are fewer trees and more and more fields of ordered rows of cotton. Big red machines are everywhere and they are efficient, but they do not sing "Hurry sundown, let tomorrow come." But summer has

1954

OUTSKIRTS OF MADRID 20 x 26

Miss Nina Cullinan, Houston

SEVILLE #1 20 x 26

Mr. Charles Griffin, Memphis

GUARDIA CIVIL 20 x 26

Mr. Raymond Saroff, New York

BRICK WALL 20 x 26

Mr. Robert Granitz, Atlanta

Reproduced *New York Times Book*

Review February 26, 1956

FLOWER PICKERS 20 x 26

Mr. Myron Mayer, New York

STREET IN RONDA 17½ x 19½

Mr. and Mrs. Marshall Lewis, Memphis

WHITE WALL 20 x 26

Mr. Joseph H. Hirshhorn, New York

PROMENADE 20 x 26

Mr. Roy R. Neuberger, New York

Reproduced *Christian Science Monitor*

October 15, 1955; *Catalogue*. Pittsburgh International, 1955

not changed and it dies as slowly and as stubbornly as ever. In October the leaves are barely rusted but there is yet the stealthy movement of leaves in Autumn, the light tan dust clouds that droop close to earth at sundown, the hypersensitive stillness at twilight, broken now and then by sounds that ride in from afar off. There is still the bleak drama of Winter, of naked trees and grey skies — and then, suddenly, the miracle of Spring.

But has it changed so much, or has it only moved to another place? If you will go northward in Arkansas you will come to Calico Rock, and Ash Flat, and Evening Shade, Ravenden Springs and Mountain Home. You will see people who might have stepped out of my mother's album; early American faces, timeless dress and timeless customs. But they are changing too. They are the last of the Old America that isn't long for this Earth.

Introduction to Catalogue, Alan Gallery, January 1956.



MY FATHER WAS BIG AS A TREE
30 x 22

Brooks Art Gallery, Memphis

Reproduced *Nation* 182:145 February
18, 1956; *Horizon* November 1958;
Cover of *Prelude* November 1962

THE TIME OF THE BLACKBIRDS
23 x 31

The Newark Museum, Newark, N. J.

THE TREE THAT FELL ON JOHN
PERRY 20 x 30

Miss Jean Dolan, Memphis

Reproduced *New York Times* September
11, 1955; *Art News* 54:55 February
1956

DAY REMEMBERED 28 x 40

Mr. Joseph H. Hirshhorn, New York

Reproduced *Commercial Appeal* (Mem-
phis) November 20, 1955; *New York
Times Book Review* October 15, 1961

STORY TOLD BY MY MOTHER
28 x 40

Mrs. C. M. Gooch, Memphis

Reproduced *Memphis Press-Scimitar*
November 20, 1955; *New York Times
Book Review* April 3, 1960

THE GHOST 30 x 24

Mr. M. P. Rome, Wyncote, Pa.

ALIEN CHILD 25 x 32

Mr. Joseph H. Hirshhorn, New York

Reproduced *Horizon*, November 1958;
New York Times Book Review
August 7, 1960

THE GARDEN OF LOVE 28 x 40

Mrs. Parker Hall, Memphis

Reproduced *Time* 67:88 March 5, 1956;
Horizon November 1958; *Arkansas
Encyclopedia*

GOODBYE I HATE TO LEAVE YOU
28 x 40

Mr. Charles Griffin, Memphis

SUN SINKING INTO TYRONZA
RIVER 22 x 31

Mr. Joseph H. Hirshhorn, New York

THE LIGHTNING THAT STRUCK
RUFO BARCLIFF 31 x 23

The Metropolitan Museum

Reproduced *Arkansas Gazette* December
2, 1956

THE NIGHT WALKER 20 x 26

Mr. and Mrs. Robert Thomas Martin,
Memphis

Reproduced *New York Times Book
Review*, March 25, 1956

THE FORBIDDEN THICKET 21 x 31

The Butler Art Institute (Purchase prize)

Reproduced Catalogue. Butler Institute

ARRIVAL OF THE GERMANS IN
CRITTENDEN COUNTY 20 x 26

Mr. Byron Thomas, Woodstock, Vt.

1956

PLAYGROUND EDGE 23 x 31

Mr. and Mrs. John D. Rockefeller III,
New York

CAT-TAILS 14 x 19

Mr. Charles A. Wimpfheimer III,
New York

LOST BOY 14 x 19

Mr. William Marsteller, New York

UNCLE JOHN 23 x 31

Mr. and Mrs. Jameson M. Jones, Memphis



Arrival of Germans in Crittenden County

GIBSON BAYOU ANTHOLOGY
26 x 36

Abbott Laboratories, Chicago

Reproduced Catalogue. University of
Illinois 1957; *Horizon* November 1958;
What's New 1958; Catalogue.
A Corporation Collects 1959

R.F.D. #1 23 x 31

Mr. and Mrs. Walter P. Armstrong, Jr.,
Memphis

Reproduced *Arkansas Gazette* December
2, 1956

ORCHARD RENASCENT 20 x 30

Mr. and Mrs. John Matthews,
North Little Rock, Ark.

Reproduced *New York Times Book
Review* March 9, 1958

REFLECTIONS 23 x 31

Mr. and Mrs. Robert D. McCallum,
Memphis

NIGHT LANDSCAPE 24 x 32

Mr. and Mrs. Richard Miller,
Johnson City, Tenn.

Reproduced *Time* 75:88 April 25, 1960

ORCHARD MORIBUND 20 x 30

Mr. and Mrs. John Matthews,
North Little Rock, Ark.

BURNED FIELD 23 x 31

Mr. and Mrs. John D. Rockefeller III,
New York

RED BUILDING 11 x 16

The Alan Gallery, New York

BURN-OUT 17 x 23

Mr. Joseph H. Hirshhorn, New York
1957

SOLITARY ROAD 23 x 31

Mrs. Fred Owen, Memphis

LEVEE CHILDREN 28 x 36

Mrs. Hayne Barnwell, Memphis

admiration at their performances, but I wonder if they ever know the ecstasy of ideas, the joy and pain and hard labor of nurturing and developing a thought and carrying it in the heart until it becomes visible and palpable to the world. And is it really possible to improvise great works of art? It has not quite been proved to my satisfaction.

Introduction to Catalogue, Brooks Art Gallery, 1960

PANTHERS CHASING THE LITTLE
GIRLS 28 x 40

Mr. and Mrs. George Race, Memphis

BROTHER HINSLEY WRESTLING
WITH THE ANGEL 24 x 34

Dr. and Mrs. Paul R. Sissman, Memphis

THE AMBUSH 23 x 31

Mr. L. Arnold Weissberger, New York

DRY LAKE 24 x 34

Mr. and Mrs. Edward Durell Stone,
New York

MARKED TREE CORNER 28 x 40

Chase Manhattan Bank, New York

SORGHUM FIELD 28 x 40

Destroyed by fire, California

Reproduced *Arts* 34:54 June 1960

PLAYGROUND #2 24 x 34

Mr. Joseph H. Hirshhorn, New York

THE LITTLE GIRL FROM

NASHVILLE 23 x 31

Dr. and Mrs. David Steine, Nashville

THE LONE SCOUT 31 x 23

Mr. and Mrs. Louis A. Klitzner, Memphis

BLUE TAVERN 24 x 34

Dr. and Mrs. David Austin, Memphis

LAKE BED 24 x 34

Mr. and Mrs. Downing Pryor, Memphis

WRECKED HOUSE 23 x 31

Mr. William H. Lane, Lurenberg, Mass.

Reproduced Catalogue. Art Institute,
Chicago, January 6, 1961

GIRL IN THE WATER 27 x 38

Collection of the artist

GIRL HIDING BEHIND THE
HIBISCUS 24 x 34

Mr. and Mrs. James R. Welsh, Memphis

THE CLEARING 24 x 34

Mr. John L. Paxton, Fort Worth, Tex.

END OF AUTUMN 24 x 34

Mr. and Mrs. J. Walter McDonnell,
Memphis

GIRL AND THE RED HIBISCUS
24 x 34

Mr. and Mrs. Lawrence Goodman,
Rye, N. Y.

TREE IN THE FIELD 24 x 34

Mr. and Mrs. John Matthews,
North Little Rock, Ark.

MUDDY ROAD 24 x 34

The Alan Gallery, New York

HALLOWEEN 23 x 31

Collection of the artist

1961

POOL ROOM 23 x 31

St. Petersburg, Florida Museum of Art

EASTER SUNDAY 23 x 31

Mr. Joseph Strick, Los Angeles

GREAT BUSTARDS ASSAILING THE
INVADERS 24 x 34

Mr. and Mrs. Irving M. Strauch, Memphis

BAND REHEARSAL 24 x 34

Mr. James C. Bradford, Nashville

RAPTURE OF THE THOMASEN
TWINs 28 x 40

Mr. and Mrs. John Matthews, North
Little Rock, Ark.

LADIES OF TEHUANTEPEC 31 x 23

Collection of the artist

HELENA HARBOR 23 x 31

Mr. and Mrs. Gerry Goldsmith, New York

Reproduced *New York Times Book
Review* June 17, 1962

THE FAMILY 32 x 24

Mr. and Mrs. Louis A. Klitzner, Memphis

THE BOY DRUMMERS 28 x 40

Mr. and Mrs. James R. Welsh, Memphis

THE RED TRAILER 24 x 34

Mr. and Mrs. Edmund Orgill, Memphis

BOTTOM LAND 21 x 31

Mr. William Marsteller, New York

FLOWER GIRLS 11 x 15

Dr. David Parks, Shreveport, La.

LOST GIRL 13 x 18

Mr. and Mrs. Bates Block, Atlanta

BLUE RUIN 14 x 19

Dr. Reginald Poland, Atlanta

REMEMBERED COUPLE 14 x 19

Mr. Charles Griffin, Memphis



Delta Street Scene

LLAMA HERDER 13 x 17
Collection of the artist

THE BUTTERFLY HUNTERS 16 x 21
Mr. and Mrs. Frank H. Marshall,
Memphis

KITE FLYERS 24 x 34
Mr. Laurence Bloedel, Williamstown,
Mass.

MULE HERDER 23 x 32
Mr. Bruce Barton, New York

WILD OKRA 24 x 34
Mrs. Ann Humphries, Memphis

SUNDAY AT THE MARSHES 28 x 40
Mr. and Mrs. Walter P. Armstrong, Jr.,
Memphis

OLD HOMESTEAD REVISTED
24 x 34
Collection of the artist

THE CANDIDATE 28 x 44
Mr. L. A. Weissberger, New York
Reproduced *Christian Science Monitor*,
April 30, 1962

CONSULTATION 20 x 27
Collection of the artist

THE PLOTTERS 28 x 40
Collection of the artist

CAT SANCTUARY 23 x 32
The Whitney Museum of Art, New York
Reproduced Catalogue. Whitney
Museum Review 1961-62
Art Quarterly 25 no. 3: 272 Autumn
1962

1962

STUDY FOR PEACEABLE PLANTA-
TION 27 x 21
Mr. and Mrs. Macon Smith, Memphis

THE CRATE FACTORY 24 x 34
Collection of the artist

PEACEABLE PLANTATION 28 x 40
Mr. Roy R. Neuberger, New York

CHRISTIANS AND MOORS DANCE
25½ x 40
Mr. and Mrs. Troy R. Douthit, Memphis

THREE FARMERS 14 x 19
Mr. and Mrs. Milton Simon, Memphis

COMING THROUGH THE CORN
14 x 19
Mr. Charles A. McGee, Hughes, Ark.

GIRL 11½ x 17
Mr. and Mrs. Lawrence K. Anthony,
Memphis

BOY IN THE SORGHUM 11½ x 17
Collection of the artist

EDGE OF THE FOREST 11½ x 17
Mr. and Mrs. Troy R. Douthit, Memphis

CROSSING THE FIELD 11½ x 17
Mr. and Mrs. Theodore P. Donahue,
Greenwich, Conn.

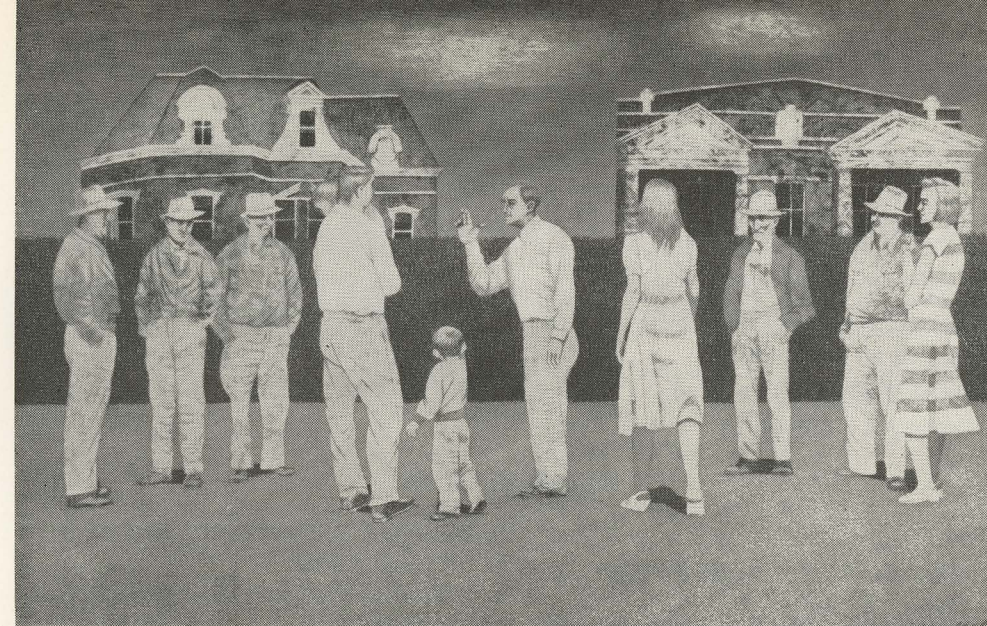
INTERRUPTED DREAM 23 x 32
Collection of the artist

WAITING FOR THE MAN 24 x 34
Mr. L. A. Weissberger, New York

SATURDAY AFTERNOON 24 x 34
Mr. and Mrs. J. Walter McDonnell,
Memphis

THE BROTHERHOOD 28 x 44
The Alan Gallery, New York
Reproduced Catalogue. University of
Illinois, 1963.

LOLLIPOPS 23 x 32
Collection of the artist



The Candidate

THE RACE 28 x 40
Collection of the artist

LUELLA AND THE BABY 32 x 23
The Alan Gallery, New York

LEONARD 32 x 23
The Alan Gallery, New York

THE LONE SCOUT IN FLIGHT
23 x 32
Collection of the artist

GIRL IN WADING 11½ x 17
Collection of the artist

CATS 11½ x 17
Mr. and Mrs. Troy R. Douthit, Memphis

THE LAST FLOWER 20 x 26
Miss Jean Dolan, Memphis

THE NIGHT HORSES 24 x 34
The Alan Gallery, New York

WAITING FOR THE MAIL 24 x 34
Collection of the artist

TWILIGHT FLOWERSCAPE 23 x 32
Collection of the artist

JOE GOODBODY'S ORDEAL 24 x 34
Collection of the artist

1963

THE TRYST 24 x 34
Collection of the artist

THE WILD GEESE 28 x 40
The Alan Gallery, New York

RETURN OF THE BLUEBIRDS TO
CRITTENDEN COUNTY 23 x 32
Collection of the artist

ROADSIDE 23 x 32
Mr. and Mrs. Barclay McFadden,
Memphis

GREEN RIVER 23 x 32
The Alan Gallery, New York

THE CRANES 11½ x 17
Mr. and Mrs. Troy R. Douthit, Memphis

EVENING THOUGHTS 11 x 16
Mr. and Mrs. Robert M. McRae, Jr.,
Memphis

COTTON 11 x 16

Mr. and Mrs. Jim Goldate, Memphis

THE ARTIST IN HIS STUDIO 36 x 52

Collection of the artist

PEACH ORCHARD 28 x 40

Collection of the artist

GRANDPA AND THE PANTHER

TREE 28 x 40

Collection of the artist

THE AIRPLANE 24 x 34

Collection of the artist

Periodical Articles

1948

"Backwoods Boyhood". *Life* 24:79-82

January 26, 1948

Illustrations: "Group of Myselfes";
artist's family, biographical scenes in
lithographs.

"Alpha Tau's Americana Artist".

The Palm June, 1948

1949

Illustrator for "That Old Time Religion".

Life 26:109-123 June 13, 1949

1952

"New Crop of Painting Proteges".

Life 32:87-8 March 17, 1952

Illustration: "Lull".

1953

Exhibition at Alan Gallery. *Art Digest*

28:24 December 1953

Exhibition at Alan Gallery. *Art News*

52:44 December 1953

1956

Devree, Howard. "About Art and Artists".

New York Times February 2, 1956, p. 19

Chanin, A. L. "Another Romantic Realist".
Nation 182:145 February 18, 1956

Illustration: "Father Was Big as a
Tree".

Exhibition at Alan Gallery. *Art News*

54:55 February 1956

Illustration: "Tree that Fell on John
Perry".

Exhibition at Alan Gallery. *Arts* 30:50

February 1956

"Arkansas Traveler". *Time* 67:88 March

5, 1956

Illustration: "Garden of Love".

"Country Boy with Brushes". *The Com-*

mmercial Appeal (Memphis) October 7,
1956

1958

Exhibition at Alan Gallery. *Art News*

57:16 April 1958

Illustration: "Happy Couple".

"An Arkansas Boyhood". *Horizon* 1:78-81

November 1958

Illustrations: "My Father Was Big as

a Tree"; "Alien Child"; "Garden of

Love"; "Gibson Bayou Anthology";

"Self-Encounter".

1960

"Resident Artist". *Time* 75:88 April 25,

1960

Illustration: "Night Landscape".

Exhibition at Alan Gallery. *Arts* 34:54

June, 1960

Illustration: "Sorghum Field".

1962

Exhibition at Alan Gallery. *Art News*

61:16 May, 1962

Exhibition at Alan Gallery. *Arts* 36:101

May, 1962