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Announcements and Comments

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Announcements and Comments

THE PICTURES on the covers of the present issue are both from paintings by William Kienbusch. The picture on the front cover is entitled *Dirigo Island* (1951). It is published by permission of The Art Museum, Princeton University. The picture on the back cover is entitled *Two Chairs—Summer Series III* (1968). It is on loan to the Colby Museum of Art from Mr. and Mrs. John Marin, Jr. For more about Kienbusch, see the Museum notes, below.

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collaborated on many articles and two books. *The Poetics of Conversion: Number Symbolism and Alchemy in Gottfried's Tristan* was published in 1977 (Bern: Peter Lang). *Thomas Hardy and the Tristan Legend* is forthcoming (Heidelberg: Carl Winter Universitätsverlag).

JHS

THE MAJOR mid-summer loan exhibition being organized by the Museum of Art is a retrospective of the work of the late William Kienbusch (1914–1980), an artist closely associated with the State of Maine. In 1954, in a catalogue for an exhibition of his work at the Carnegie Institute, Pittsburgh, he wrote, “I was born and brought up in New York City and it has always been somewhat of a surprise and mystery to me that my strongest creative feelings are concerned with the New England and Maine landscape.”

Kienbusch visited Maine in the early 1940's, and bought a house in Trevett after returning from World War II. Later he went to the Cranberry Isles off the Maine coast where he spent almost twenty summers. A trip to Greece provided him with subject matter for some of his paintings in the late 1950's and early 1960's, but, like John Marin, whom he knew and whose work he admired, Kienbusch drew his inspiration for most of his paintings from the Maine landscape, its coastline and islands.

Kienbusch worked in oil early in his career, but most of his work is painted in casein on paper. The works measure almost uniformly forty inches wide by thirty-two inches high. Kienbusch rendered his subject matter in an abstract manner. His starting point was always a specific scene, but he was not interested in a literal representation of what he saw. As a work evolved the subject matter became subordinate to color and line. In her introduction to a brochure published for an exhibition of Kienbusch's work at the Kraushaar Galleries, New York, the poet, Marianne Moore, asked and answered a question about his paintings, “Contemporary art? Yes; but no *mélange moderne*. These are evocations.”

The exhibition, which includes paintings from both private and museum collections, will open at The Art Museum, Princeton University, Kienbusch's alma mater, on May 23, 1981, and remain on view there through July 12th. It will be on exhibition at the Colby College Museum of Art from July 29th through October 11th. A catalogue will be published for the exhibition and an introduction will be written for it by the art critic and poet, John Yau.

Kienbusch is represented in many museum collections including those of the Metropolitan Museum of Art; the Museum of Modern Art, New York; the Philadelphia Museum of Art; the Museum of Fine Arts,

Boston; and the Whitney Museum of American Art. Colby has two works by him in the permanent collection, *Sound of the Gong Buoy #5*, the gift of Mrs. Robert M. Benjamin, and *From the Porch Cape Split #3*, bequeathed to the College by the artist.

HUGH J. GOURLEY III
Director, Museum of Art