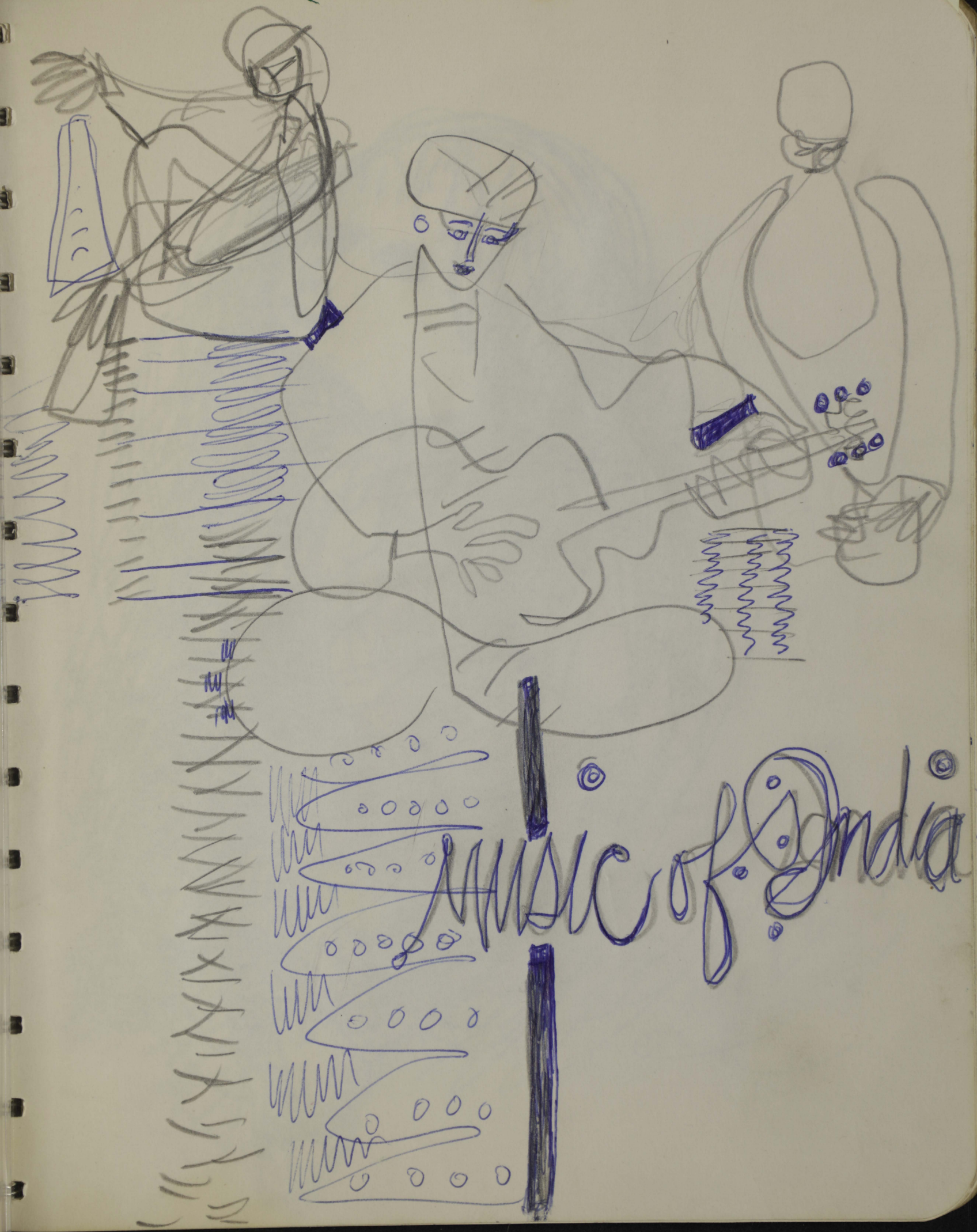








No shots of these paintings

Bob

Kids in Tub w/ Mural

Jano

go

Flute player

Grant St.

The authority

Joe mural

Operation.

Gen and Tina on bed.

Big nude

Bike shop

Big Family

Park landscape.

Gen.

Tina

Blue Landscape

Joe mural

Mar 13 / 1956

"The Wilsonian"
Suite 312
247th and Univ. Way.
Seattle, 5, Wash.

Dear Mr. Seligman

Please pardon my delay in answering
your letter of last fall. — ~~things~~ ^{we} have been
very busy in the department, ~~for~~ ^{and with} a couple
of short trips to the hospital for myself;
things have been a little hectic this year —

~~Jennie and~~ Also the slides you suggested
we send were unavailable for awhile —
Jennie and I just had a show in the
Saginaw Museum, ~~Saginaw~~ in Michigan
~~this~~ in January and the 20 odd paintings
that were included and 10 matted things
that were included just returned One of
Jennie's paintings was sold ~~which was a~~
~~great thing~~ ... and the show was well received
~~and a fact~~

~~we are sending~~ ... we've done a couple
of murals this year in children's rooms of a
~~new home in town~~. I assume you still have
my prints and that they have not ~~yet~~ "moved"
very fast? — I did sell a large eel in

the Henry gallery show of last Dec. —
Am sending you, under separate
cover, 17 slides of mine, and 16 of
Gens — of paintings, most of which were
in the show in Saginaw and. Our most recent
work (last 6 months has not yet been ^{photographed} ~~phot~~ yet.)

Would appreciate your acknowledgement
and comments when you have had a chance to
look them over...

I hope you are having a good year —

Sincerely yours

Robert Swess

Sent to Seligman,
these slides.

Mar 15 1956

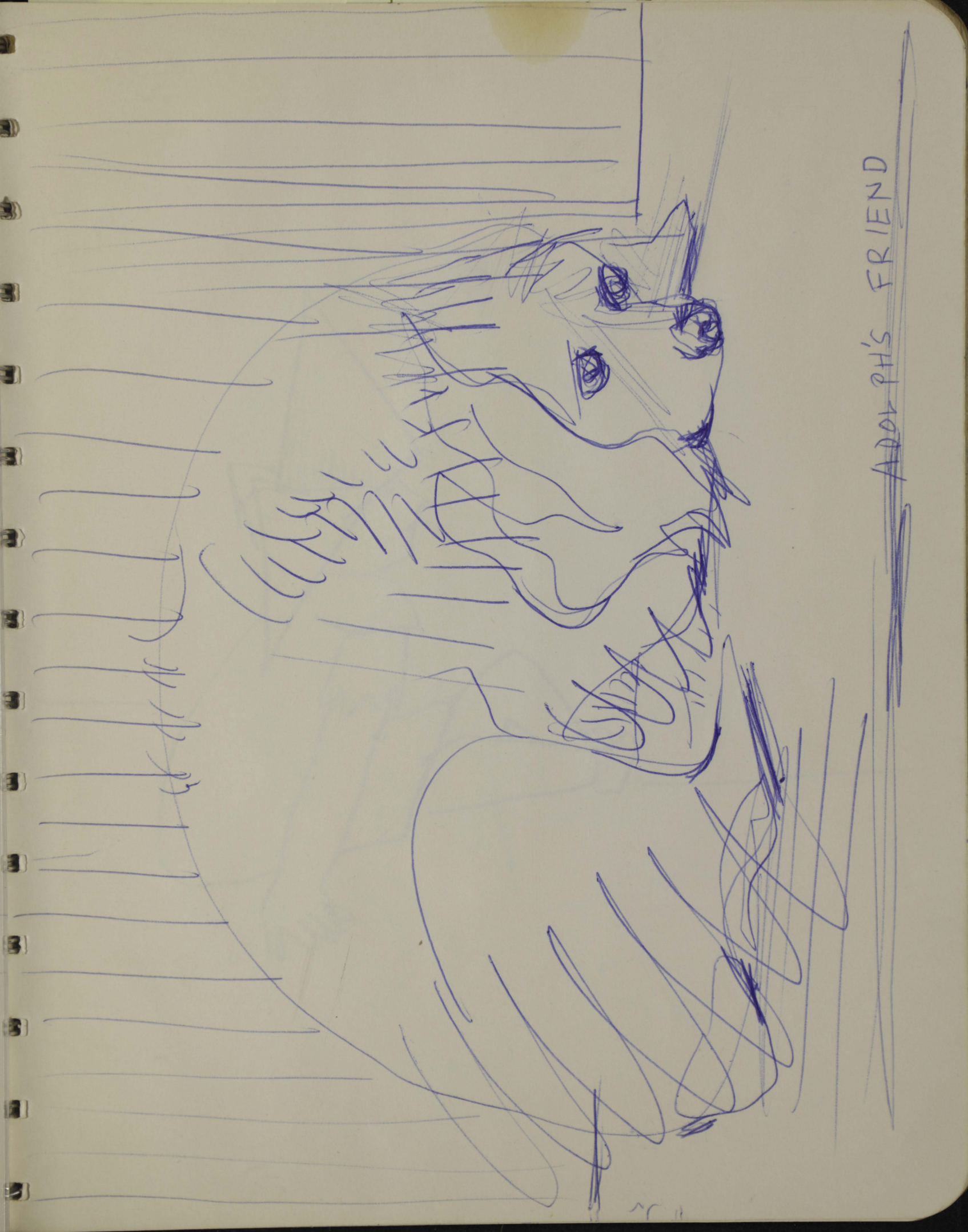
Bob

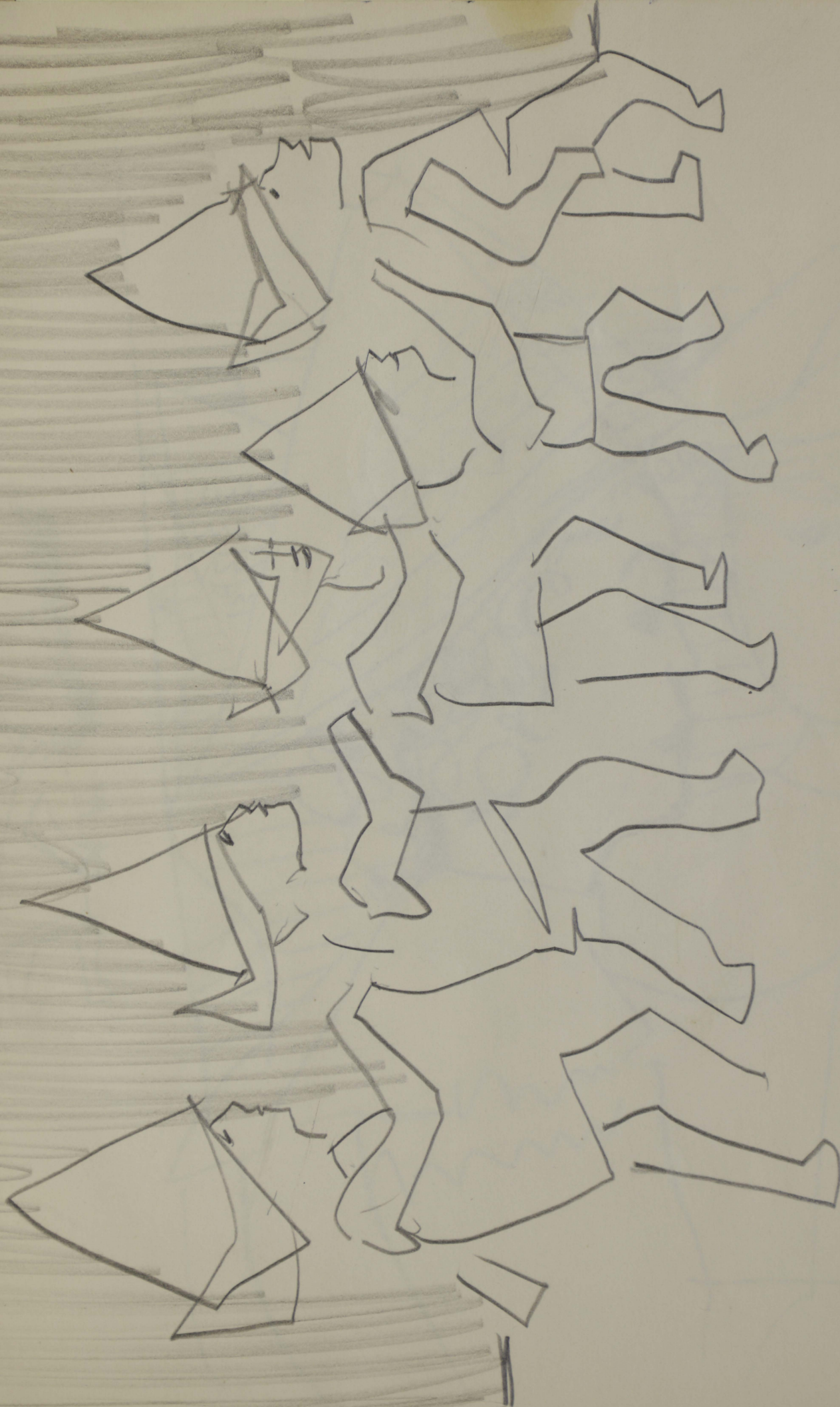
1. 2 Figures
2. Ochner.
3. Gen and Kids
4. "Cathie" (strip)
5. Small nude
6. Jan Tina Gretchen.
7. Family II.
8. Family I.
9. Jan and Billy
10. Discussion
11. airplane
12. Adam and Eve
13. Yellow Nonob.
14. gouache landscape
15. Dublin Landscape
16. Kids (Lagerquist)
17. Portrait of Michael

Gen

1. Leaves
2. Fall Landscape
3. Kid on Couch
4. Tina on bed
5. Pussy willows.
6. Crow Indian Parade
7. Still Life
8. Gretchen holding doll
9. Tree Landscape
10. Kids Room
11. gladiolas
12. Indian Dancers.
13. night Landscape
14. Tina
15. Winter Landscape
16. Variations.

ADOLPH'S FRIEND











Apr 18 - Humanities Lecture (1/2 hour).

Possible Topics.

① Particular Problems in Art Training from a personal point of view...

Particular (different from other disciplines) because it deals with ~~other~~ sensibilities not completely intellectual, a field whose relationship to society is often tenuous and misunderstood. This poses problems in purposes, attitudes, aptitudes, and grading.

Purposes.

1. To establish an awareness of art ~~through experiences of drawing, painting and conception~~ ^{through experiences of drawing, painting and conception}.
 2. To stimulate a ~~desire for~~ ^(not passive) active desire for visual expression.
 3. To channel these things into a ^{practical} and particular branch of the field of art.
- ^{refinement and control of Creativity within various limitations}

Attitudes:

1. Translate local tradition into world Tradition.

a modern - old. — a split that is not real — "the real" is not home base.

2. None understand the amount of work necessary for their development.
- Cont. after grad —

(attitudes)

3. Past experience rebels at learning a new language that is universal and knows no geographical barriers.

4. The conflict of communication and expression.

Attitudes

1. — do exist but may not grow — "Talent" lies dormant in everyone.

Grading. —

1. Not as much "right or wrong" as in other fields.
2. Can be based on limitations of course as laid out by instructor (but dangerous)
3. Many "delayed reactions" ~~become~~ make predictions hazardous — (i.e. then often get from me "benefit of the doubt.")

②

Historical attitudes Towards Training of artists and designers

Before ~~times of~~ ^{the collision of} mass education with the culturally and socially isolated ~~of the~~ field of art. —

- The training of artists consisted of
1. apprenticeship in the busy studios of a busy artist.
 2. learning skills and tricks within the framework of a tradition...
 3. a few doing enough work to develop as individuals who were strong enough to change the flavor of the tradition...

Some of

These individuals often went so far beyond their particular tradition that they ~~suffered~~ were not understood and it is from this fact of Rembrandt, Uccello, Da Vinci, Cezanne, Van Gogh, Picasso, that ~~we derive~~ the public attitude of ~~an artist is~~ conceptions of an "artist" has been formed. —

This is as equally true of course
in science — Galileo, Newton, Einstein,
Freud were all ahead of their time —

One important difference exists, —
Through Engineering and Psychology —
The results of their pioneering has
invaded every American home and
become socially acceptable and comfortably
predictable... ~~He has~~ Science is in a
Golden age — ~~A Scientist~~ has social status —

When a Scientist points to a chair
and says — "This is so much energy
we believe —... The artist demonstrates
this ~~same~~ ~~thing~~ and is labeled
as a Modern — with slightly raised
eyebrows — Please tell the staff
at Robert S. Hall they are just as
"modern" as the crazy artists over
here in Herrick —...

Not only demonstrations with a parallel
viewpoint ^{to science} in terms of nature and design but
also ^{controversial} investigations into the inner
processes of perception and processes of
creativity by psychologists and scientists
have connected the 2 fields..... The very
act of seeing so long taken for granted
is a highly complex and variable instance..
colored by past experience ^{and} purpose.





