

An abstract artwork by William H. Littlefield, featuring a dense composition of overlapping, irregular shapes in various colors including red, blue, green, yellow, and black, set against a textured, greyish background. The overall effect is a complex, layered visual field.

WILLIAM H. LITTLEFIELD

A RETROSPECTIVE

1902 - 1969

Cape Cod Museum of Art

May 27 - August 27, 2006

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FOREWORD

One of the dreams of every museum is to be able to mount an innovative exhibition of work that directly supports its mission. This first retrospective of William Littlefield's work qualifies in every respect.

As a region, Cape Cod and the Islands, has a long tradition of being one of the richest artistic centers in the US. We are the only art museum that represents the entire Cape Cod and island region past and present. The museum's mission is to collect, conserve, study, interpret and exhibit works by outstanding artists associated with Cape Cod and the Islands. Through its programs, the museum seeks to preserve the artistic heritage of the area and to foster artistic and cultural growth within the individual and the community.

Littlefield's work reflects the influences of his time and makes clear the relationship between the art of Cape Cod and the larger world. James Bakker, as curator, has brought together representative examples of Littlefield's work from diverse periods and, by his excellent scholarship, produced a catalogue which both illuminates Littlefield and establishes concrete links to other artists and movements during his lifetime.

We are indebted to the curator and the lenders to this exhibition for their contribution to the museum and to American art history.

Elizabeth Ives Hunter
Executive Director

front and back cover illustrations :

In A Metaphysical Vein, January 11, 1956
mixed media on panel, 23 x 18
Signed and dated lower left and again on the reverse
Private Collection

In A Metaphysical Vein, reverse side

preceding page illustration :

Rape of the Muse, 1934,
pencil and wash on paper, 8 x 11
Signed, titled, and dated on the reverse
Collection of the CCMA

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ACKNOWLEDGMENTS

First and foremost, it is important to acknowledge Arthur Hughes, without whose steadfast devotion, research, and labor this exhibition would not have been possible. He and his wife, Lanie Fleischer were a constant source of inspiration for me throughout the project. Fred and Gloria McDarrah also shed much light on Bill, the man, in addition to Bill, the artist. Vince Grimaldi brought forth much new information about Bill, the student, teacher, and mentor. Judy Throm and Tessa Veazey provided great assistance while conducting my research at the Washington, D.C., offices of the Archives of American Art. Robert Edwards assisted me in that research and various other aspects of the development of the Littlefield exhibition. Edie Bruce, Chris Busa, Trevor Fairbrother, John Grillo, and Laura Reckford, gave generously of their time to speak with me and also brought forth various new information about the artist. Doug Ritter spent many hours organizing, reviewing, and preparing the catalogue text and illustrations.

From that wintry day in Provincetown when Elizabeth Ives Hunter and Michael Giaquinto first proposed this show, both have been encouraging and helpful at every step throughout the planning of this exhibition. Angela Bilski wrote and sent countless letters and emails to assure that all the loan agreements were in order. The staff of the Cape Cod Museum of Art made every detail seem easier to accomplish. As part of their 25th anniversary celebrations, it is fitting that the CCMA should organize the first major retrospective of William H. Littlefield, since his death in 1969. The Museum has extensive holdings of the artist's work in their own permanent collection and has also borrowed from numerous institutions and private collections to give a greater perspective to the brilliant career of this often overlooked painter of Cape Cod.

I wish to thank Jennifer Gaines and Susan Witzell of the Woods Hole Historical Museum and Jill Tompkins of the Falmouth Artists Guild for spending time with me and arranging the loans from their collections. My thanks and sincere appreciation go to the individual lenders: Russell Bigelow, Reed Boland, Arthur Cohen and Daryl Otte, Tom Gregg, Hans Hoppenbrouwers and Daniel Petrucci, Arthur Hughes and Lanie Fleischer, Kent Karlock, Andrea and Donald Kline, Frederick Maddox, and those anonymous collectors for disrupting their decor and sharing their treasures. These important loans give us a clearer understanding of Littlefield's artistic evolution, from his early figurative work to abstract expressionism spanning five decades.

Perhaps the greatest insight comes from Littlefield's own correspondence, writings and the thoughtful documentation recorded on the reverse of most of his work. Many previously unknown works were discovered and are exhibited here for the first time. I am certain that the world has not seen or heard the last of William H. Littlefield and hope that this exhibition lays the ground work for future scholarship and discovery about this remarkable artist.

James R. Bakker
Guest Curator



Portrait of William Littlefield in Paris by Alexis Arapoff, circa 1928

watercolor on paper, 20 x 12 1/2

Inscribed lower left and inscribed " Adressez-vous donc aux maîtres, parlez-leur, ils vous repondront)...(Ingres)"

Private Collection



Study in the Fenway, circa 1919
oil on panel, 10 x 7 1/4
Signed and titled on the reverse
Collection of Russell Bigelow

William H. Littlefield

by James R. Bakker

William Horace (“Bill”) Littlefield, only child to Dr. Samuel Horace Littlefield and his wife Ernestine Tamagne Littlefield, was born on October 28, 1902, in Roxbury, Massachusetts. Littlefield’s interest in the arts, literature and Greek mythology was perhaps first fostered in his education at the Roxbury Latin School, which he attended from 1914-1920. Following in his father’s footsteps, Littlefield spent the next four years at Harvard University where he graduated in 1924. It was there that he first met many of the acquaintances that would become lifelong friends and correspondents, including Whitney Morgan. Although he studied at the Fogg Museum and was a member of the Fine

Art Club, his interest in becoming an artist was not encouraged during his education at Harvard. This however did not stop him from receiving private lessons with Adeline Wolever, a Canadian-born impressionist who had studied with Boston School masters Edmund Tarbell, Frank W. Benson, and William Paxton. *Study in the Fenway* painted around 1919, shows the first glimpse of Littlefield’s talent as a painter, which undoubtedly encouraged his parents to give their son the financial support to study in Europe over the next four and a half years and pursue his artistic dream.

In a letter dated November 24, 1924, William Zorach writes to the discouraged Littlefield suggesting he make contact with several American artists living in Paris at the time who might be of help to him, including Hunt Diederich, John Storrs, and George Ault of whom he warns that “ I hear that he is going to the dogs fast and furious.” Zorach also writes of Albert Gleizes, an important

French modernist at the time. Littlefield shared a studio apartment at 23 Villa Chauvelot near the Gare Montparnasse in Paris with the influential Modernist printmaker Stanley William Hayter. Although Bill had some success exhibiting his work with the Independents, he was unable to properly manage his finances and was dependent on the stipends sent from his parents, who grew increasingly impatient and annoyed with his progress and lifestyle. Littlefield spent much of his time and money traveling around the French countryside with a dancer Nicholas Podiapolski. Nicholas was the model in numerous drawings and oil paintings from this period including *Nicholas Dancing* and *Bather in Blue*. In a letter dated June 10, 1928, his mother asks “Who is this Nicholas— is he with you all the time?” and warns him that if he has to sell his “books and furniture for ‘something to eat’ you had better sell them for your FARE and come home.” In the Spring of 1929, Littlefield received his first important commission when Editions des Quatre Chemins published a portfolio of six black-and-white lithographs of boxers. Many of the preparatory drawings for this series were exhibited and sold by the Weyhe Gallery in New York, who encouraged and first represented Littlefield in the United States. Mrs. John D. Rockefeller was among Littlefield’s first patrons. He also received encouragement from French artists Andre Dunoyer de Segonzac and Luc-Albert Moreau whom he met in St. Tropez where Littlefield created some of his finest work.



Nicholas Dancing, 1928
ink on paper, 15 x 11 1/2
Signed and dated upper right
Private Collection

Littlefield returned home to the United States in 1929. He first moved back in with his parents at Longwood Towers in Brookline where his father was



Study of Boxers, 1928
ink on paper, 20 x 12 1/2
Signed and dated lower right
Private Collection



Study of a Boxer, 1929
ink on paper, 21 x 13
Signed and dated lower left and inscribed :
"For Whitney Morgan / December 1931"
Private Collection

the resident physician. It was not long after that he listed his address as 43 Binney Street in Boston where his mother ran the Longwood Riding Stable. While Littlefield was in Paris his parents had purchased property in Falmouth, Massachusetts, at 29 Depot Avenue and Littlefield spent his first summer on Cape Cod. The barns were turned into Longwood Riding Stable, a summer counterpart of his mother's Boston riding stable. The Cape Cod landscape and views of the Falmouth family property inspired much of his work from the early 1930's. Littlefield writes, " My work is of the Courbet, Corot, Cezanne line of descent of a constructed and balanced composition of two and three dimensional planes." Littlefield demonstrates his bold new style with a looser brushwork and richer saturation of color in his 1930 *View from the Cape Codder Hotel of the Saconneset Hills and Falmouth* and *Farmhouse*.



Falmouth (Farmhouse and Pastureland), 1932
oil on canvas, 20 x 36
Signed and dated lower left and titled and dated 1930 on the reverse
Private Collection

In 1931 the John Becker Galleries of New York mounted the first one-person show for Littlefield. Bill was a participant in the First Biennial at the Whitney Museum that opened in New York City in November of 1932. Lincoln Kirstein, who had commissioned a full-length portrait two years earlier, asked Bill to create stage sets for *Serenade* and *Mozartiana*, the American Ballet's first production, performed at the Wadsworth Atheneum in Hartford, Connecticut. Littlefield's father died in the spring of 1933 followed by the suicide of his mother later that October, leaving the artist to fend for himself days before his thirty-first birthday. Littlefield was included in the 1936 Museum of Modern Art's exhibition and illustrated in their publication, *New Horizons in America*. Throughout the 1930's, Littlefield continued to create many works based on Greek and Roman mythological themes including *Dream of Adonis* and *Heracles and Lichas* . In 1938 the artist had another one-person show at the Grace Horne Galleries in Boston.

Until October 1942, when Littlefield volunteered to serve in the army during World War II, the artist worked on perfecting his ability in portraiture and figurative work, and turned away from landscape that “ no longer offered

any difficulty.” Littlefield remained a private throughout his service and managed to produce a number of works including a portrait of the dancer Jose Limon before he was discharged in April 1945. His service in the army enabled him to take advantage of the G.I. Bill to further his education and “overcome the false direction, originally given me at Harvard, of archaeology, and technical procedure as an end rather than a means.” Littlefield sold his Boston residence in 1946 and converted the carriage barn in Falmouth into a studio and fixed up



Eric Schroeder, Esq., March 6, 1934
oil on canvas, 16 x 14

Signed and dated upper center and again with title on the reverse
Collection of Frederick Maddox



Heracles And Lichas, July, 3, 1934
oil on canvas, 14 x 9 1/2

Signed and dated upper left and again on the reverse,
titled on the stretcher
Private Collection

the other half as his living quarters.

Littlefield co-founded the Cape Cod Art Association and acted as the organization’s co-director in 1947. He first exhibited in the midsummer “Modern” juried show at the Provincetown Art Association in 1949. The wooden panel titled *Statue* is described on the reverse as “the first of my ‘impressionisme des formes’ idea applied to figure” along with the documenting of the complicated new “technique” he used to create it.

- 1) Pastel drawing
- 2) Drawn into with egg (whole egg) and equal water
- 3) Heightened with white of titanium ground in above egg medium
- 4) Dry color & egg medium used by mixing as palette
- 5) Thin mastic sprayed on as fixatif
- 6) Varnished April 29, 1949

This panel, the first of several based on the garden statue of a young boy given him by his dealer and patron T. Gilbert Brouillette, represents the abandonment of his representational style for an abstract style Littlefield would further develop and experiment with over the next twenty years.

Littlefield rented a studio in lower Manhattan and began his study with Morris Davidson in the fall of 1951 and participated in an exhibition of "Paintings by Pupils of Morris Davidson" at the Argent Galleries. Contemporary Arts, a non-profit membership organization incorporated in 1931 that encouraged other artists including Mark Tobey, Mark Rothko, and Francis Criss, gave Littlefield a one-person exhibition in January of 1952. Later that year, Littlefield participated with Philip



Statue (of a young boy), April 26, 1949
 mixed media on panel, 10 1/2 x 9
 Signed, dated, and titled on the reverse
 Private Collection

Pavia in the formation of The Club, another artist membership organization made up of predominately fellow 10th Street artists, which became central in establishing the Abstract Expressionist movement. Bill acted as "administrator" and "secretary treasurer" of The Club until it dissolved in the early 1960's. It was here that Littlefield socialized with Franz Kline, Fred McDarrah and others that would have a profound influence on his life and painting. Bill also studied with Hans Hofmann in Provincetown during the Summer of 1952. Since the Hofmann School was a non-credit

school, the Veterans Administration denied the considerations given to accredited art schools. Littlefield was advised to transfer to another school after the close of the summer session.

Littlefield enrolled in evening classes for the spring term of 1953 at the New School for Social Research in New York. It was there he met artist Vince Grimaldi, who was the only other student in Paul Zucker's "Style thru the Ages" class. On Thursday evenings Littlefield studied "Woodblocks in Color" with Louis Schanker, one of the Whitney Dissenters and author of *Line-Form-Color*. Schanker's influence is clearly seen in Littlefield's untitled color print dated 3/23/53 and was probably the inspiration for his color forms as seen in

the production of numerous mixed media paintings of oil and sand, and the collages created in the 1950's. Even Littlefield's class notes for Rudolf Arnheim's "Psychology of Art" course demonstrate his fascination with color forms, texture, and collage. By the mid-Fifties, Littlefield had reinvented himself as an Abstract Expressionist and showed his recent works at both the Regina and Brodley galleries in 1955. He was also included in the prestigious "New York Painting and Sculpture Fourth Annual" at the Stable Gallery.

Littlefield, who had written and published throughout his lifetime, began submitting a weekly art criticism column, "Art Corner," for the *Falmouth Enterprise* in August of 1959. Never one to keep his opinions to himself, Bill garnered many enemies over the years with his poison pen, but his columns were anxiously anticipated by friend and foe alike. Littlefield maintained a constant debate and dialogue concerning his views about Abstract Expressionism and his relationship to The Club. Although most of his writings that took on the views of such critics as Thomas Hess and Harold Rosenberg were rejected, one



Untitled, March 25, 1953
color woodblock print on paper, 13 x 10
Signed lower right and dated lower left
Private Collection

of Littlefield's polemics with Hans Hofmann was published in Philip Pavia's *It Is* #5 (Spring 1960). In response to Hofmann's article "Space and Pictorial Life," Littlefield argues that " The pattern of reciprocal relations arranged on a flat surface in a certain order called Color Structure is a simultaneous harmony and contrast of polarities or of complementary oppositions of colors, shapes, areas and textures. The colors are harmonized and contrasted in respect to light-dark, hot-cold and non-saturated implications. The shapes and areas are similarly related in respect to small-large in scale, scope and extent, with a similar equipoise in textural handling. For examples, the relation of Light Red...Dark Red: a harmony of red and a contrast of light versus dark" and gives numerous examples culminating with " the maximum potential is one which also includes large versus small: Rough Neutral Hot light Red... Smooth Saturated Cold Dark Red." Hofmann's response dismisses Littlefield's Color Structure as " a non-enlightening, sterile method" and "old academy" which sparked a continuing debate living on through Hofmann's students.

Littlefield devoted much of his remaining time to exhibition hanging, judging, and administration of the Cape Cod Art Association. An exhibition of works on paper experimenting with monotype, ink, and liquitex was held at the Cape Cod Conservatory of Art and Music in the winter of 1969. William Littlefield's body was discovered on July 5, 1969, in his studio filled with over 3,000 paintings, collages, watercolors, drawings, and prints. At the time of his death, Littlefield's work was included in numerous private collections and represented in the Worcester Art Museum; Museum of Fine Arts, Boston; the university museums of Harvard, Smith, and Vassar; the Addison Gallery; and the Museum of Modern Art.

Artists speak to us from their unconscious mind. Often times, an artist is communicating from sources that run deep and difficult even for them to access themselves. Some artists are content to let their unconscious speak. Others—and Littlefield may be one of them—look at their own work and seek to know more.

Littlefield and the I Ching, or Book of Changes

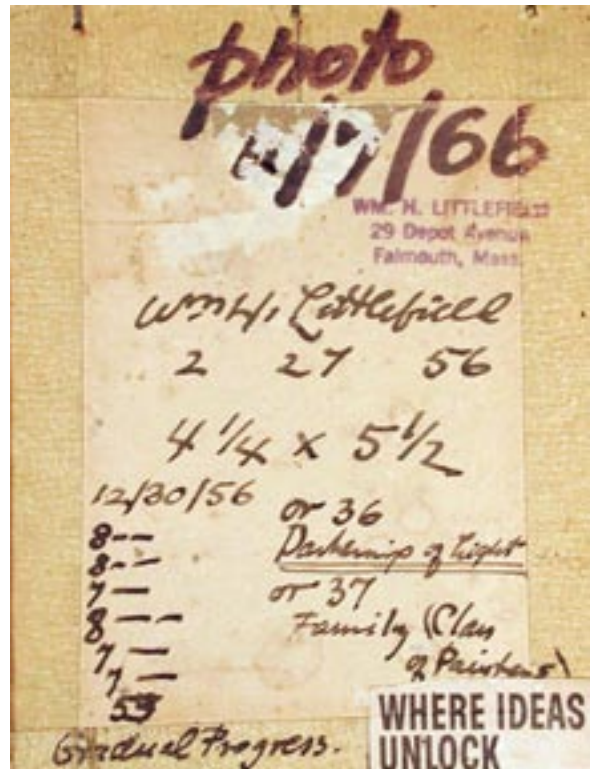
by Miriam Zolin

The I Ching (or Book of Changes) has only recently made its way to the West, but has been a deeply embedded aspect of Chinese culture since long before the time of Confucius.

Use of the I Ching relies on the reader throwing yarrow sticks or coins and considering the way they fall. The patterns created by the falling sticks or coins will then, analysed, translate to a six-line hexagram, whose interpretation can then be read in the Book of Changes. Interpretations combine sometimes cryptic information about possible directions for change, suggested action, a commentary on the state of play and advice about how to achieve a desired outcome. This ancient treatise has been used for centuries and in many cultures as an oracle, and a guidebook for those who seek answers. Jung, who was keenly interested in the unconscious mind, was enthusiastic about the wisdom of the I Ching—to such an extent that he is responsible for arranging the best-known



WHERE IDEAS UNLOCK THE FUTURE, February 27, 1956
mixed media on paper, 5 1/2 x 4 1/4
Monogrammed and dated lower left and again on the reverse
Private Collection



WHERE IDEAS UNLOCK THE FUTURE
(reverse side)

and most-read English translation of the book. Jung's work with what he called Synchronicity—acausal connectedness—made the I Ching, for him, a book that merited exploration. In his preface to the translation, he makes much of the part chance plays in nature and how Western thought is not open to this in the way that is required for the enlightened seeking of truth. And there is a link here, too. Synchronicity plays a part in the chance brush strokes, the accidental shapes and the serendipitous connections that are made during the process of creating art.

As its name in English suggests, an important focus of the I Ching is change: change is a powerful force, takes many forms, and can arrive from a number of different directions. Any artist will tell you that a critical aspect of creating art is knowing when to make changes to a piece and when to refrain from doing so. The Book of Changes is where a seeking artist might turn for some insight into their own work's directions, and it appears that Littlefield may have done just that.

These I Ching hexagrams are what we see on the reverse of some of Littlefield's work. On the reverse of *WHERE IDEAS UNLOCK THE FUTURE* for example, the hexagram 53 Gradual Progress is named. What is



In A Metaphysical Vein, January 11, 1956
mixed media on panel, 23 x 18
Signed and dated lower left and again on the reverse
Private Collection



In A Metaphysical Vein (reverse side)

puzzling at first is that when we consult the Book of Changes the name shown on the painting does not match the lines of the hexagram.

The hexagram that actually appears on the reverse of the picture is explained in the Wilhelm / Baynes I Ching as 54 *The Marrying Maiden*, and not 53 *Gradual Progress*.

This is not the only anomaly. In a few places on Littlefield's work, interpretations and annotations on other paintings do not match exactly the letter of the I Ching. Whether these variations on the text are relevant is another question entirely.



Siren, July 5, 1954
mixed media on panel, 19 3/4 x 13 1/2
Signed, dated, and titled on the reverse
Private Collection

After all, these hexagrams were probably not sought, transcribed, or annotated for those of us looking at these pieces today. We come to them out of context and after the painter himself is able to explain them to us. More likely, Littlefield sought the wisdom of the I Ching for himself and perhaps to access some deeper understanding of his work. Various notes from the artist give us clues. On the back of *WHERE IDEAS UNLOCK THE FUTURE*, again, there are a number of hexagrams listed, in addition to the one whose lines have actually been transcribed.

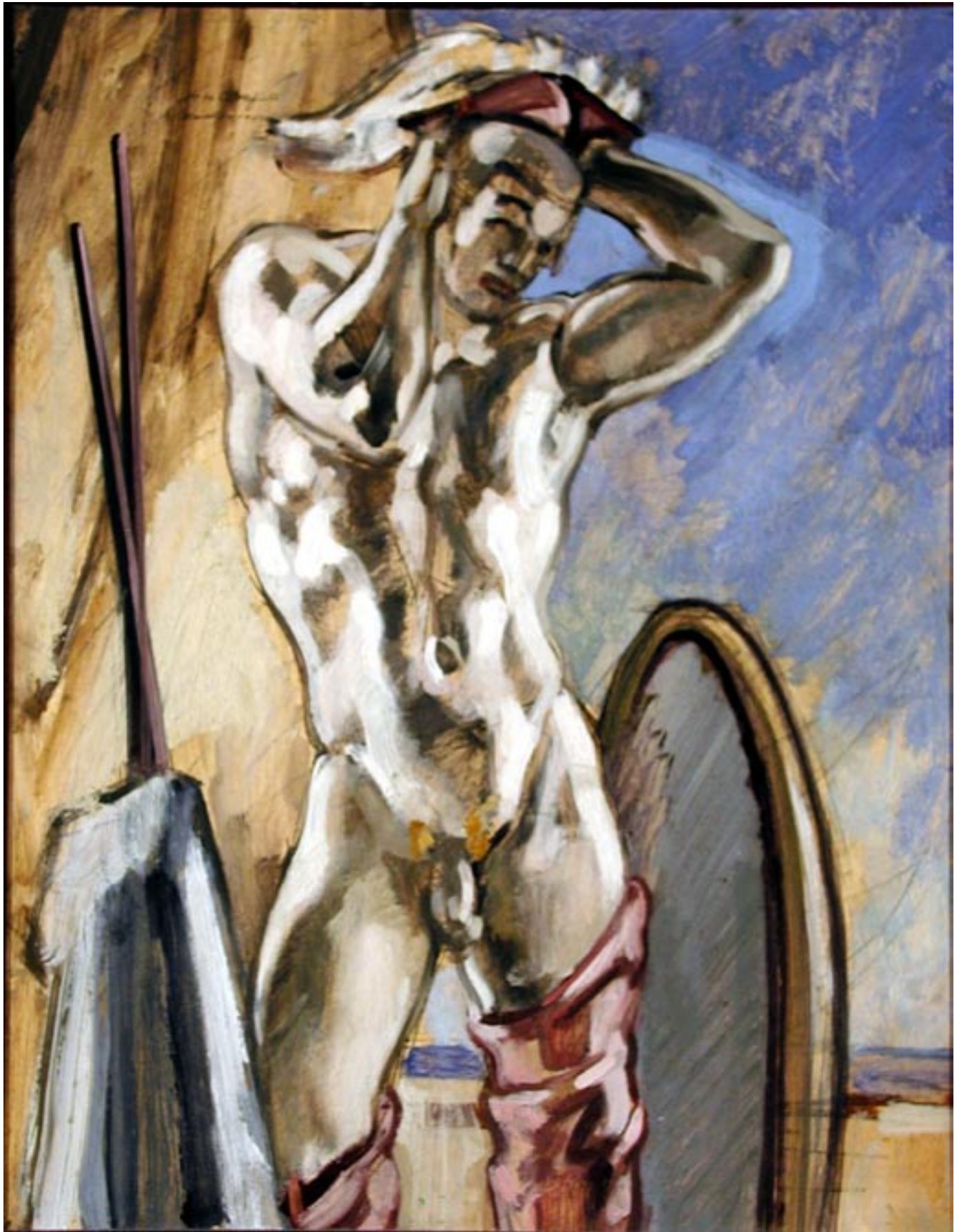
One of the hexagrams named here is 37 *Family (The Clan)*. Yet, see that Littlefield has added his own focus into the name of the hexagram. His note says 37 *Family (Clan of Painters)*. In other places, too, he seems to be seeking wisdom and guidance about his work. On the reverse of another work, *Unknown Depths*, one of the hexagrams named (but not transcribed) is 22 *Grace*. Littlefield has added his own comment 'no changes'. Had he been seeking the wisdom of the I Ching in relation to this work, and thrown coins that produced a hexagram

whose interpretation warranted no changes to the work ?

Again, on the piece *In a Metaphysical Vein* we see clues that Littlefield was thinking about his body of work and the particular painting when he sought the wisdom of the I Ching. The notes on the painting show hexagram 45 *Gathering Together*, under the title “Present state of work” and then hexagrams 36 *Darkening of Light* and 33 *Retreat* under the title ‘This painting’.

Where hexagrams appear on the back of Littlefield’s work, they are dated, probably showing when he sought (and found) the hexagrams he lists alongside the dates.

In each case, the dates on the hexagrams are later than the dates of the paintings, which suggests he came back days, months, or years after completing a painting to revisit it through the I Ching. What we don’t know is whether the I Ching’s hexagrams—and the interpretations that came with them—ever prompted Littlefield to make changes to existing work. Perhaps they did, or perhaps the artist simply used this ancient path into the unconscious mind to freshen his vision and give him a newly focused way to look at his own work.



Dream Of Adonis, March 9, 1930
oil on paper (mounted on panel), 23 x 18
signed and dated upper left and signed titled and dated 1933 on the reverse
Private Collection



A Squash And Two Apples, September 3, 1931
oil on canvas, 9 x 14
Signed and dated upper left and again with title on the reverse
Private Collection



Portrait Of Whitney Morgan, December 22, 1932
oil on canvas, 13 x 18 1/2
Signed and dated lower right and again with title on the backing
Collection of Andrea and Donald Kline



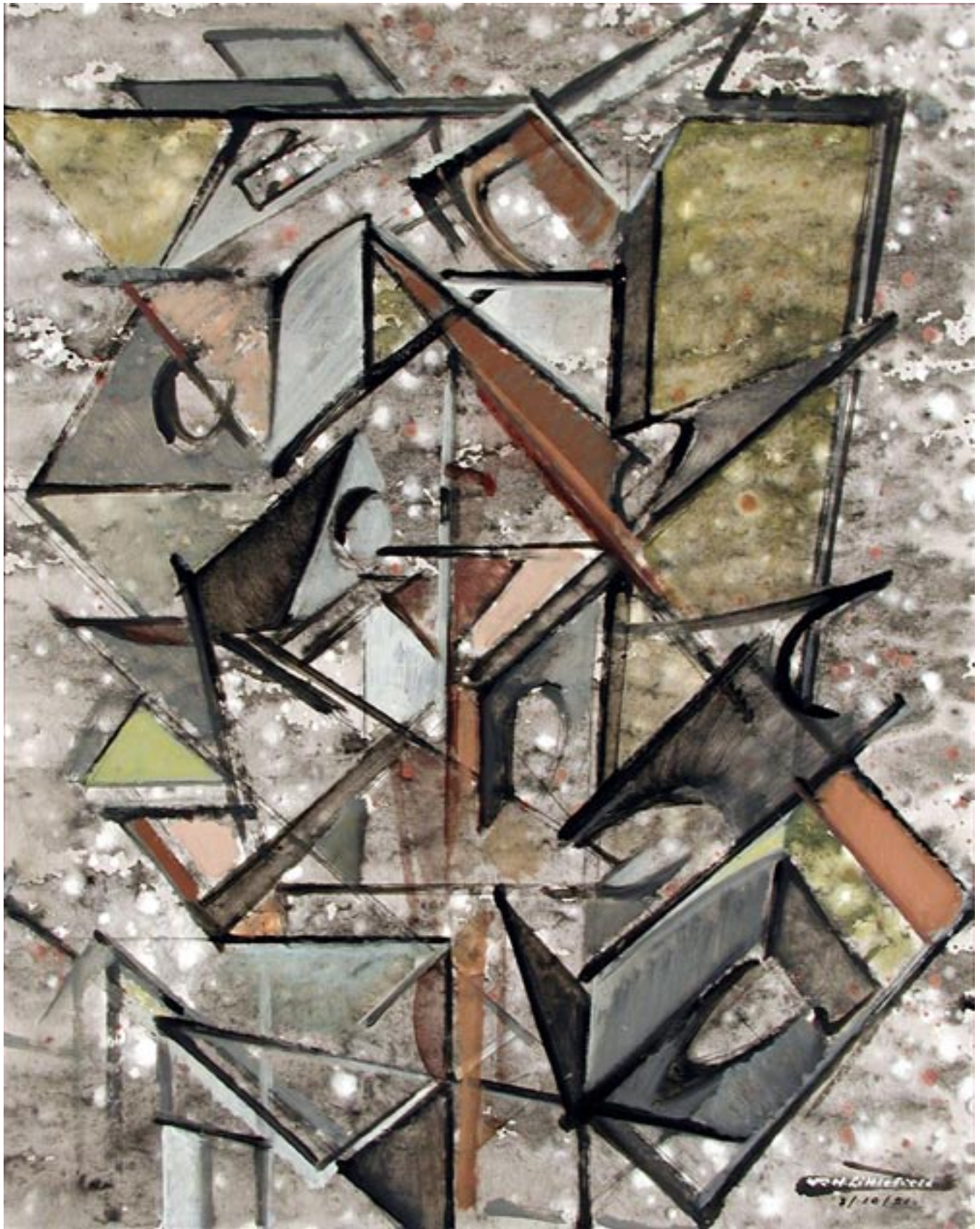
North Street, Woods Hole, Massachusetts, August 12, 1935
oil on canvas, 29 3/4 x 38
Signed and dated lower left
Collection of the CCMA



Untitled (male nude), November 16, 1935
oil on canvas, 36 x 15
Signed and dated upper left and signed again on the reverse
and also dated February 1942
Private Collection



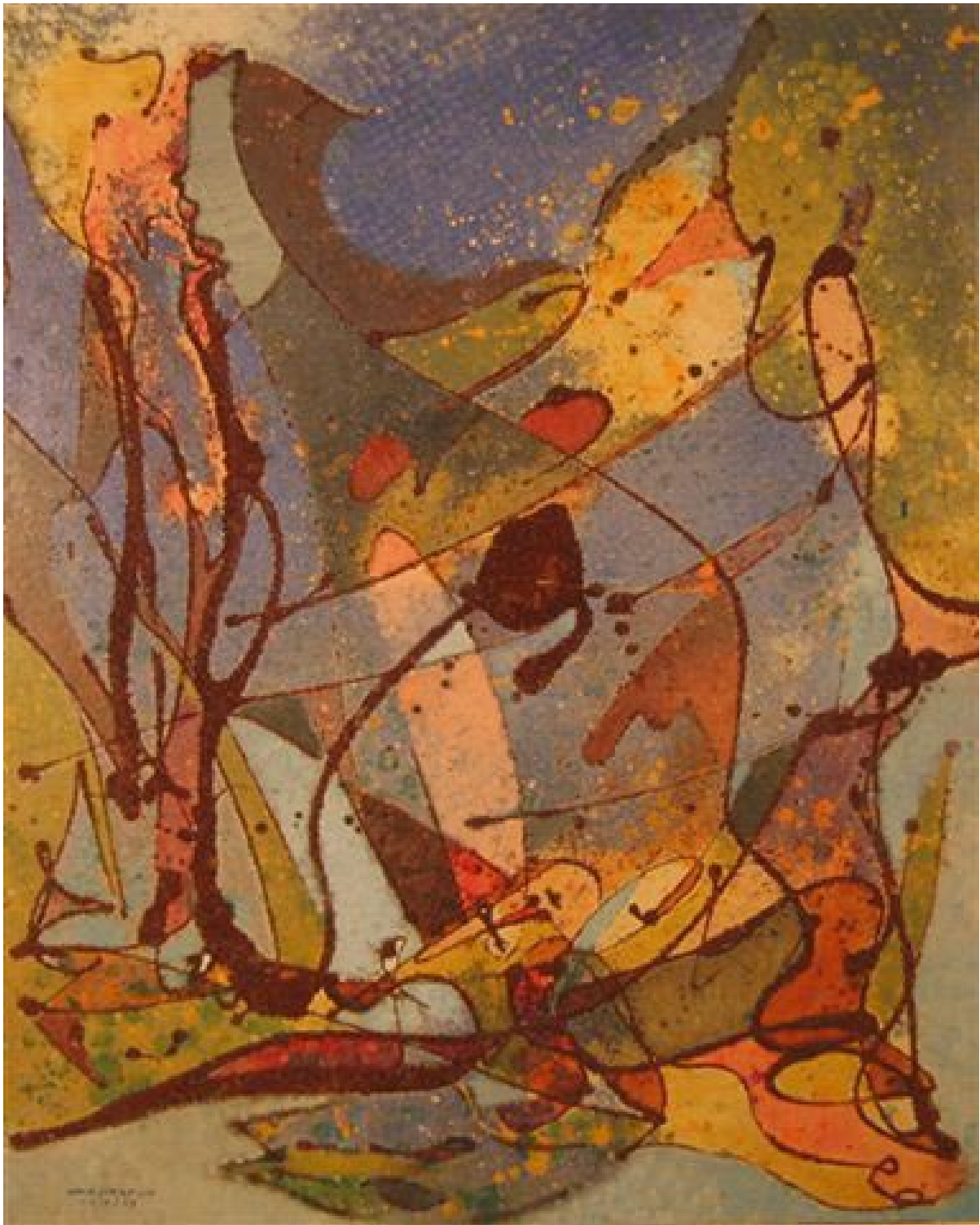
Working Drawing For Two Youths On The Beach, July 20, 1948
pencil heightened with white, 17 1/4 x 22 1/2
Signed and dated lower left and again with title on the reverse
Private Collection



Achilles And Chiron, March 10, 1951
oil on panel, 29 x 23 1/2
Signed and dated lower right and again with title on the reverse
Private Collection



Interior Court / 65 West 56th Street, N.Y.C., April 2, 1951
oil on canvasboard, 23 1/2 x 20
Signed and dated lower right and again with title on the reverse
Private Collection



Landscape Fantasy, November 15, 1953
mixed media on masonite, 36 x 29
Signed and dated lower left and again with title on the reverse
Collection of the CCMA



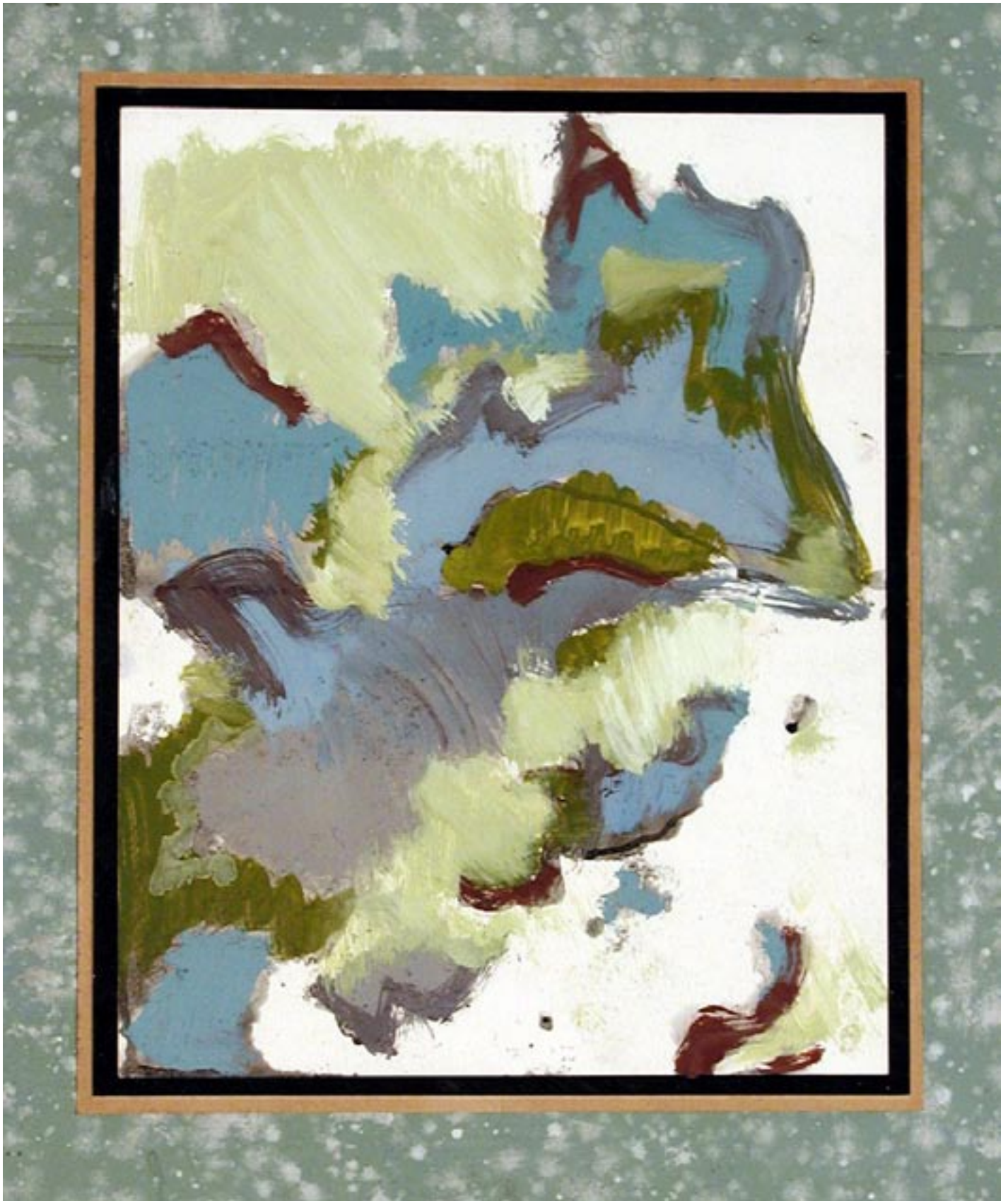
Figures Of Terror, November 29, 1953
mixed media on panel, 12 3/4 x 15
Signed and dated lower left and again with title on the reverse
Collection of the CCMA



Carnivorous Flower, October 24, 1955
mixed media on masonite, 14 x 11
Signed upper right and signed, dated and titled on the stretcher
Private Collection



Collage For The Painting That Went To France, February 7, 1957
collage on cardboard, 28 x 23 3/4
Initialed and dated lower right
Private Collection



Self By Self-secured, July 24, 1960
oil on paper, 9 7/8 x 7 7/8
Monogrammed and dated lower right and again with title on the reverse
Collection of Russell Bigelow



Noesis, October 20, 1962
acrylic on canvas, 76 x 50
signed lower left and again with title on the reverse
Collection of the CCMA



Goings On About, February 20, 1964
collage on panel, 17 x 10 7/8
Monogrammed and dated lower left and again with title on the reverse
Private Collection



New Ideas For Better Living, May 17, 1964
collage on panel, 17 x 10 7/8
Monogrammed and dated lower right and again with title on the reverse
Private Collection

ABOUT THE AUTHORS

James R. Bakker is a private art consultant and independent curator specializing in American paintings and prints. He graduated from Phillips Academy at Andover and attended Harvard University where he developed an interest in the fine arts. Bakker is a trustee and past President of the Provincetown Art Association and Museum, President of the Pilgrim Monument and Provincetown Museum, chair of their Collections Committee and serves on the Town of Provincetown Art Commission.

He has curated numerous exhibitions including Provincetown Portraits– The First Eighty Years, 1995; Teachers- Artists with Schools in Provincetown, 1996; Frank Carson– 1881-1968: A Retrospective, 1997; Jewels in the Collection, 1998 and Bernard Simon– 1896-1980: A Retrospective, 2004 at the Provincetown Art Association and Museum. He also curated Memories of Provincetown– The Helen and Napi Van Dereck Collection at the CCMA, 2003 and Picturing Provincetown at the Pilgrim Monument and Provincetown Museum, 2004.

Miriam Zolin is an Australian writer who works in both fiction and non-fiction, with an eclectic range of interests. She graduated from the University of New England (NSW, Australia) in 1987, and is currently undertaking postgraduate studies in Applied Linguistics at the University of Melbourne. Zolin has had a novel and a number of short stories published as well as feature articles, CD liner notes and interviews with Australian and US-based jazz musicians.

She is interested in the commonality between the visual arts, writing and music. Her interest in the I-Ching dates back to the 1970's and relates to this exploration of the creative process and the universal questions that artists of all types ask and attempt to answer. Recently, Zolin has spent considerable time in Provincetown, MA and has become exposed anew to the rich world of the visual artist and the creative process from which it arises.

photo

Wm H. Littlefield

1/11/56

18 x 24

IN A METAPHYSICAL VEIN

Present State
of Work

9 ---
9 ---
9 ---
9 ---
9 ---
9 ---

Floury
gotten

not Good Fortune
no blame

would like in the work
by persistence
(black painting?)

This painting

7 ---
8 ---
7 ---
8 ---
8 ---
8 ---

36 Dabbling of Light
wandering of the Day
Landscape in new air

8 ---
8 ---
6-X ---
7 ---
7 ---
7 ---

12 Standstill
inferiority
etc

33 Retreat
held back
by the police
wishes to let
me go on