

L207

# X C E R O N

1930 - 1960

April 19 to May 7

10-5:30 P.M. CLOSED MONDAYS



## ROSE FRIED GALLERY

40 E. 68th Street

New York



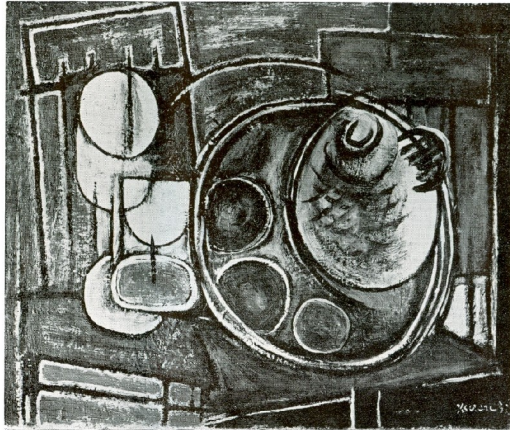
### STATEMENT BY THE ARTIST

In the making of a painting, whether from nature or abstract, I am not directed by any rule or theory, but rather by an instinctive desire for the understanding of form that makes significant art.

A painting must, for me, signify an inner spirit; must be something more than the mere painting of a good picture; that something which is independent of all trends and movements conditioned by time and circumstances is what makes a work of art of lasting value.

## CATALOGUE

1	CHARTRES, OIL ON BOARD	18¼ x 14⅝	1929
2	STILL LIFE, OIL ON CANVAS	16 x 13	1931
3	LE VIOLON, OIL ON CANVAS	25½ x 31⅞	1932
4	STILL LIFE, OIL ON CANVAS (Coll. Cahiers D'Art, Paris)	25½ x 21¼	1932
5	PERSONAGES, OIL ON CANVAS	19½ x 16	1933
6	COMPOSITION #121, OIL ON CANVAS	30 x 24	1934
7	LE VIOLON #125, OIL ON CANVAS	25½ x 21¼	1934
8	PAINTING #219, OIL ON CANVAS	18 x 15	1936
9	FRAGMENTS, OIL ON CANVAS	26 x 20	1941
10	COMPOSITION 260A, OIL ON CANVAS	40 x 30	1944
11	COMPOSITION, OIL ON CANVAS	40 x 30	1945
12	PAINTING #293, OIL ON CANVAS (Collection S. R. Guggenheim Museum)	40 x 32	1946
13	PAINTING #281, OIL ON CANVAS	28 x 20	1947
14	ACCORD, OIL ON CANVAS	25⅝ x 19¾	1950
15	COMPOSITION #366, GOUACHE	28½ x 17½	1953
16	AKTIS, OIL ON CANVAS	35 x 23	1954
17	PAINTING #401, OIL ON CANVAS	35 x 23	1957
18	PAINTING #420, OIL ON CANVAS	35 x 23	1959
19	PAINTING #426, OIL ON CANVAS	48 x 37	1959
20	PAINTING #429, OIL ON CANVAS	48 x 36	1959
21	PAINTING #432, OIL ON CANVAS	46 x 33	1960
22	PAINTING #430, OIL ON CANVAS	46 x 51	1960



Collection of Cahiers D'Art

1932

#### WHAT SOME CRITICS HAVE SAID:

##### GALERIE DE FRANCE — 1931

In the preceding issue of Cahiers D'Art, we spoke of the art of Xceron in connection with Salon des Sur Independents.

The works which the artist shows in the Galerie de France are a surprise for those who did not know his work, or knew it only in part. It is certain that if Xceron succeeds in developing his work along the road he is now travelling—without any preoccupation but to commit his plastic and poetic vision—he would enrich the School of Paris with very characteristic works through an imagination which owes nothing to the will, and through an innate feeling for plastic form, which is resolved in surprising arabesques.

##### CAHIERS D'ART — 1934

##### Review of exhibition of Galerie Pierre

To the artists who seek to extract from art more mystery and more new possibilities, must be added the name of Xceron. He also tries to lead the most remote soul from the false position to which it has adjusted through weakness or laziness. He works to this end with patience and courage, and the latter virtue is the more worthy in that it becomes daily more rare. Considering the difficulties which must be met by artists who have not had the time to profit from easy days when the enthusiasm of the public was a great stimulant for them, today the artist finds himself constantly confronted with insurmountable obstacles, especially with total disinterest in every manifestation of the spirit. However, Xceron keeps a firm hope in the grandeur and the destiny of an art which would not know how to disappear.

##### ALINE B. LOUCHHEIM

##### NEW YORK TIMES — 1950

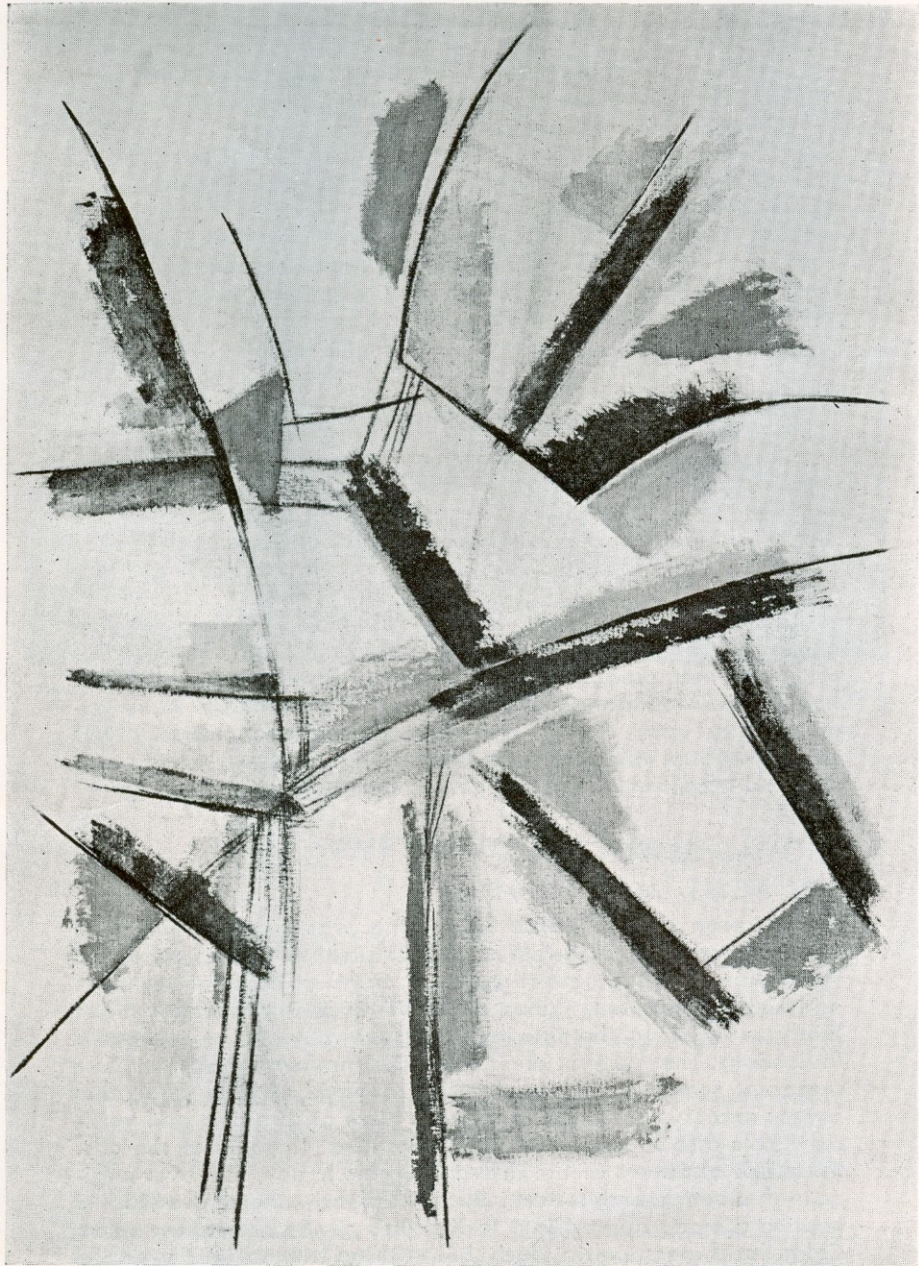
One of the best of the abstract painters developing from the Kandinsky line is, I believe, Xceron, who is having a one-man show at the Sidney Janis Gallery. Perhaps it is the fact that the paint is lovingly applied, with subtle variations, which makes every inch of these canvases alive. Perhaps it is the soft lusciousness of color.

These paintings are built on linear structures so carefully worked out that they have the power of inevitability, and the areas of color and modulations seem to grow so directly from the dictation of the dominating skeletons that the paintings have extraordinary unity. Design dynamics stem from Kandinsky, but shifting spatial relations, achieved by overlapping, transparencies and accent or diminution of line, are quite personal.

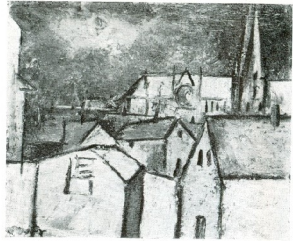
##### THOMAS B. HESS

##### ART NEWS, MARCH 1955

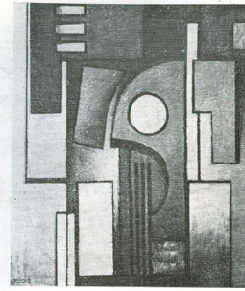
Jean Xceron (Fried; March 1-21) long was associated with a Paris-trained Non-Objective style. His pictures of the past two years show a remarkable change. Structures of disconnected lines and solidly flattened planes have dissolved into transparencies thinly brushed on the fine linen surface in tentative, corrected indications. They remind one of late Cézanne watercolors in their apparent search for the motif. The revealed process of its discovery and crystallization in nervous hints at direction and vertical facets also suggest Cézanne's sensation. In some of the oils, the black armature of the drawing seems heavy, like over-engineered modern architecture. But in several others, drawing is kept to a mode appropriate to Xceron's gentle arcs and angles. Calm, lucid, personal in touch, but with no attempt to develop a handwriting of literary symbolism, they are refreshing reminders that abstract painting still can be optimistic, complicated, individual, aspiring to become a decorative grand style yet human in this aspiration.



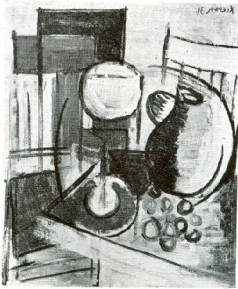
1960



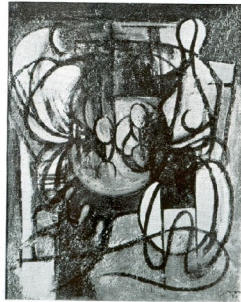
1929



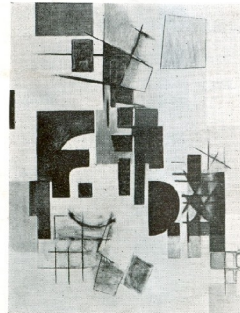
1936



1931

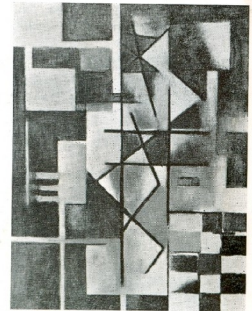


1933



Courtesy of  
the Guggenheim Museum

1946



1950