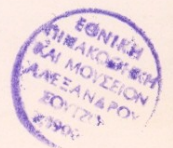


X C E R O N



1963

RECENT PAINTINGS

APRIL 3 TO MAY 2, 1963

PREVIEW TUESDAY APRIL 2 5-7 P.M.

X C E R O N

ROSE FRIED GALLERY

40 EAST 68th STREET N.Y.C.



JEAN XCERON

*From "The National Herald," N. Y.
translated from the Greek
November 21, 1948.*

I was then at an age when you want something, and you do not know just what it is that you want. It had rained during the afternoon, and as I was accustomed, upon returning home from school, threw my books at a corner and rushed out to breathe and relax awhile.

Any one who has lived in the country in the East, is bound to know and remember the afternoons which fill the spirit with charm and longings of a strange nostalgia. The gray clouds that stood still hung in the sky, were prematurely chasing the birds away, and one could not hear even a sound in the deserted streets.

All around the blooming gardens, hurried to surpass one another in greeting the violet noon hour, with rare and exotic fragrances, before they were overtaken by the darkness.

Like a strange caress came suddenly, to my ears, the sound of a piano. The strange music came from a lordly house, at the depth of one of the gardens. As if on a disk of a gramophone, on my mind, was incised that strange music and one day when I, also was initiated into the secrets of Art, learned that it was a NOCTURNE by CHOPIN, the music which later I had heard many times. I cut short my walk and thus enchanted by the divine music, which made sweeter and more fascinating the sad surroundings, I approached the gate and leaned against the columns, enjoying the charm presented by the unexpected coincidence. That evening, I experienced one of the really great thrills of my life, because, whether the warm and fragrant air, or the violet light scattered around me, or the fascination of the music, made me suddenly aware of seeing lines: perpendicular, and horizontal, and again bluish, and as the music became stronger so the forms and colors became stronger.

A strange fear began overtaking me. I thought I was dreaming with eyes wide open. To free myself from the fascination, I hastily started returning home, without even having been able to explain that strange phenomena. The very same sensation, I had experienced many years ago, and as vivid and exciting, I experienced once again about a week ago, when I stood, for the first time, before a painting by Jean Xceron, in the studio of the great painter. With color and brush, he has captured and held my eye fixed on the canvas.

The name of Jean Xceron, I first heard in Vienna, in 1932, but because I saw it mixed up together with that of PICASSO, SALVATOR DALI, ARSHILE GORKY, JOAN MIRO, ZOULOUMIAN, TORRES, GARCIA and others, I confess, I went to meet him somewhat prejudiced.

I am a fanatic follower of the traditional school of Art, and for that reason, I, personally prefer the so-called Academic school in painting, which is the art of faithful representation of objects, in their real and natural form, while

at the same time, I do not feel, nor do I try to understand Impressionism, that is, the conception of accidental or casual impressions of objects, which occasion the artist to concentrate various optical/visionary illusions in a painting, or Expressionism, the art by which are given to various forms or lines stronger expression, which strengthens their interest, or Cubism which is the objective stipulation of creating by cubic design, or Abstract Art, by which without the use of some perspective, the object is broken up and only its shadow or light is used for its accentuation.

Fortunately, Jean Xceron has passed these experimental stages and settled. Therefore, he belongs to that class of the selected few, who have succeeded in creating their own STYLE in art.

The master of the palette, with perpendicular and horizontal lines; with balanced geometric forms, governed by an instinctive architectural feeling and with chromatic compositions of rare inspiration, succeeded in giving form to his spirit and visionary form to music and to rhythm. The creations of Xceron do not tire the eye; nor do they strain the vision, on the contrary, they entertain, and they inspire; they comfort you. I might add here that each one of us discovers something of his own in these esthetic lines and colors. I am grateful for the happy coincidence which brought me to Xceron's studio, a name which, I admit, I had taken as being Spanish; is from Isari of Lycosoura, Arcadia in Peloponnesus.

Round faced, reminding you of the morning sun appearing over a Greek mountain, the artist welcomes you with a smile which captivates and makes you his friend, and with simple and modest ways, that remain the main characteristic of the selected few, who have arrived artistically to the peak. Xceron started painting at the age of eight years. He went about, as a boy, collecting ripe mulberries, and made his own colors, and with brushes of his own contrivance filled the house with portraits of the heroes of the Greek Revolution, and mythological figures, causing the astonishment of the parish priest and the village schoolmaster.

"The boy should go to Athens to study," they suggested to his father. But how could a poor father find the means to send his boy to Athens, when, as the village blacksmith, all he could do was earn enough to barely support his family? He went to the member of the parliament one day and asked him his help, for his boy to go to Athens and study art. "Why bother with the boy, so much? Why don't you just teach him your trade and have him help make a living? Such things as painting art are not for the poor."

But Xceron's father did not lack courage and hope, and thinking over his son's predicament, he remembered a nephew in America. So he got together what funds he could spare for the boy's fare and sent him on his way to America.

In this country the boy went through years of privation and hard work, struggling to earn enough to pay the tuition fees, for studying in the CORCORAN ART SCHOOL, in Washington, D. C.

In 1927 he left for Paris, where he remained ten years. In his one man show — his first exhibition, at the Galerie de France, outstanding art critics, like C. Zervos, E. Teriade, André Salmon, Maurice Raynal, and many

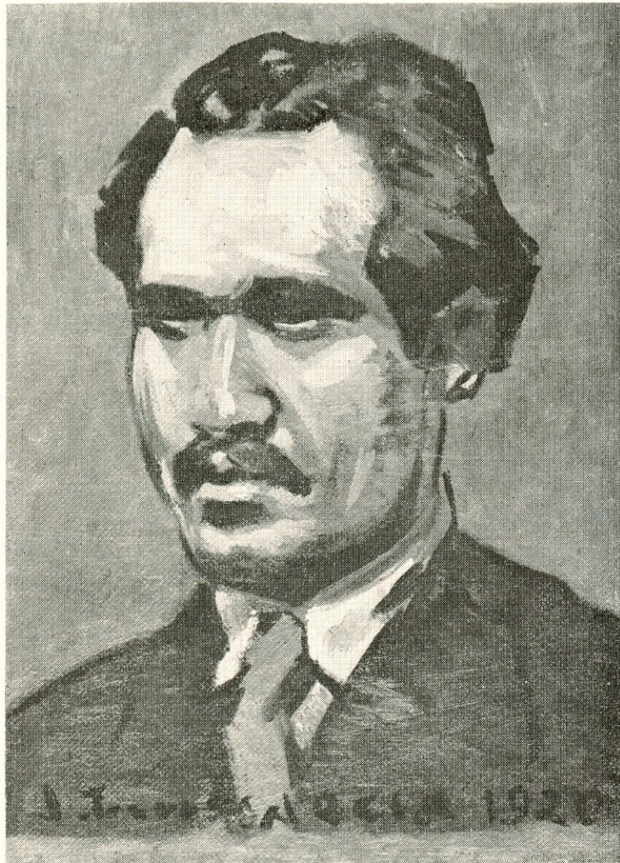
others, wrote favorable reviews, praising his work. Today Xceron's paintings can be found all over the United States, in many outstanding private collections and museums.

The work of Xceron has been also exhibited in many other renowned galleries and museums in the United States and abroad.

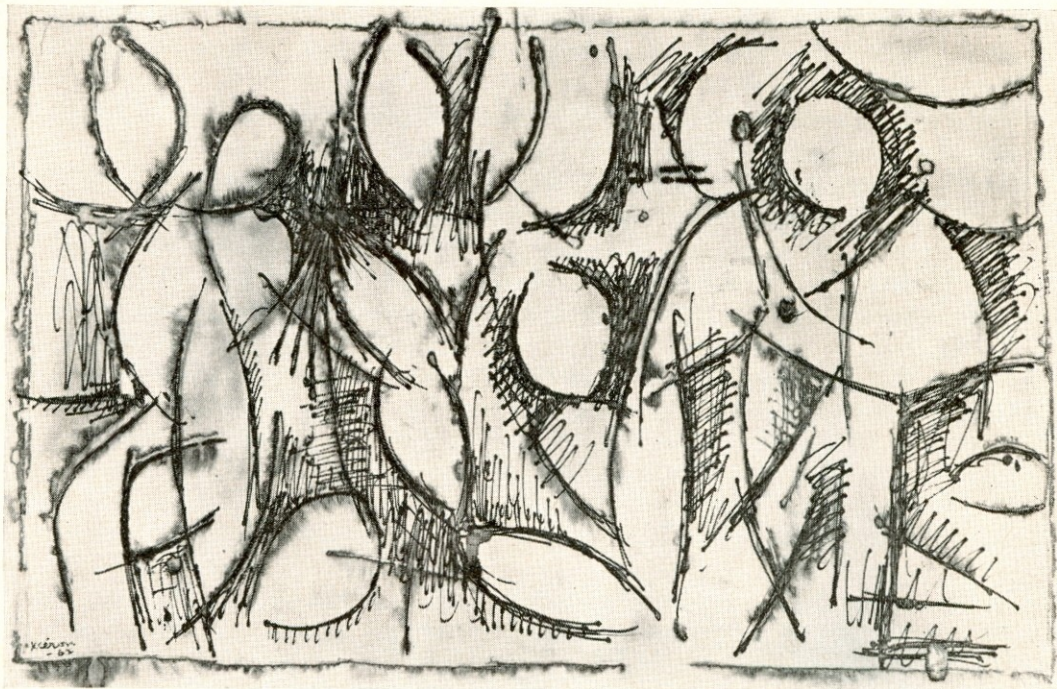
An outstanding American Organization now sponsoring, will present Xceron's work from coast to coast, throughout the United States.

And more concretely: State Museum Art Gallery, Santa Fe, University of New Mexico, Albuquerque, Art Museum Carlsbad, New Mexico, University of California, Los Angeles, Art Center of La Jolla, Santa Barbara Museum of Art, Santa Barbara, Cal., University of Washington, Seattle, Washington. I clasp the hand, intellectually, of this great artist and I consider myself fortunate for having made his acquaintance.

VASOS ARGYRIS



Portrait of Jean Xceron by J. Torres Garcia, oil, 1920



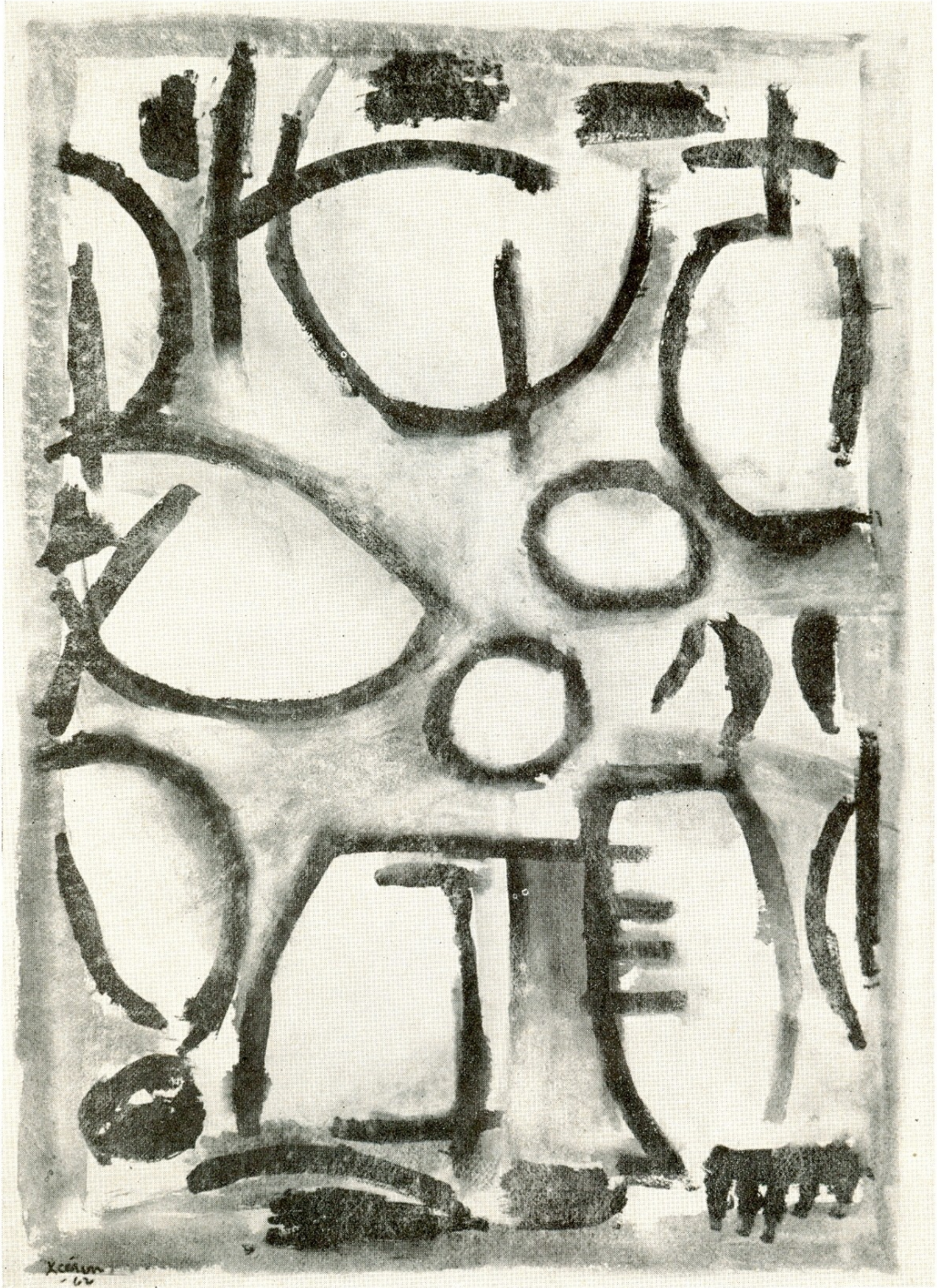
#5

“... Des natures-mortes, des figures, des objets, des éléments de paysages se melent en des compositions raffinées et subtiles d'un rythme jeune et très vivant...”

MAURICE RAYNAL (*L'Intransigeant*) Dec. 6, 1931

“... Cette dernière exposition montre chez cet artiste des progrès remarquables. Sa couleur est savoureusement modulée autour de constructions d'une mobilité très personnelle...”

E. TERIADE (*L'Intransigeant*) May 15, 1933



#20



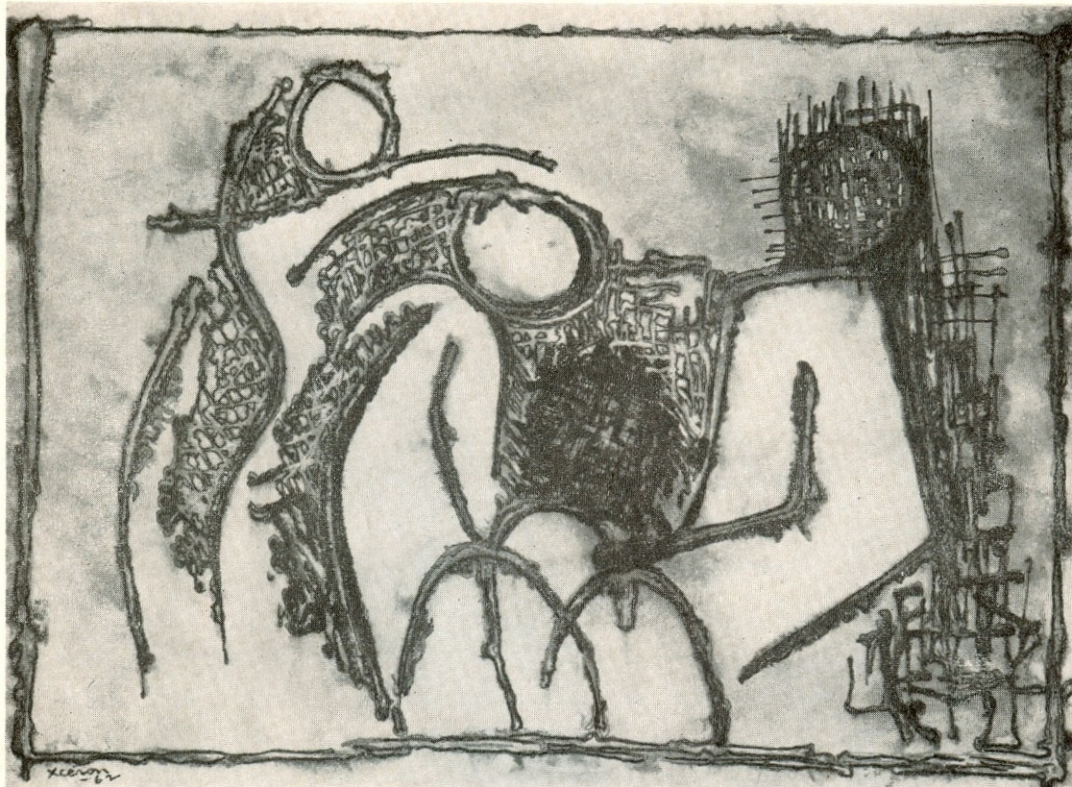
#22

“... Xcéron a franchi l'étape qui séparait ses recherches des trouvailles de l'Ecole de Paris, laquelle compte comme réalisateurs la quasi-totalité des meilleurs peintres et sculpteurs d'aujourd'hui...”

CHRISTIAN ZERVOS (*Cahiers d'Art*) 1933

“... Xcéron doit encore être loué pour sa palette composée avec une distinction, une aristocratique réserve...”

ANDRE SALMON (*Gringoire*) Dec. 25, 1931



#11

“ . . . Xcérón va plus loin, sollicitant la courbe expressive, associant les tons avec un bonheur rare . . . ”

PAUL FIERENS (*Nouvelles Littéraires*) Feb. 21, 1932

“ . . . 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 . . . ”

T.B.H. (*Art News*) March, 1955

WORK IN PERMANENT COLLECTIONS

Cahiers d'Art, Paris

Duncan Phillips Collection, Washington, D. C.

The Museum of Modern Art, New York

The Solomon R. Guggenheim Museum, New York

Krannert Art Museum University of Illinois, Urbana, Ill.

Museum of Fine Arts, University of Georgia, Athens, Ga.

A. E. Gallatin Collection, The Berkshire Museum, Pittsfield, Mass.

Staatliche Kunsthalle, Karlsruhe, Germany

Washington University, Department of Fine Arts, St. Louis

Brandeis University, Waltham, Massachusetts

Farnsworth Art Museum, Wellesley College, Wellesley, Massachusetts

Smith College, Northampton, Massachusetts

Carnegie Institute, Pittsburgh, Pennsylvania

Addison Gallery of American Art, Andover, Mass.

New York University, New York

Jonson Art Gallery University of New Mexico, Albuquerque, New Mexico
and others



View of Xceron Exhibition at Rose Fried Gallery, 1962

CATALOGUE
WATERCOLORS 1962

1	DANCE (No. 30)	14 x 10½
2	COMPOSITION (No. 31)	21 x 15 <small>Coll. Miss May Walter</small>
3	PAINTING (No. 32)	17 x 11
4	ETHERIAL (No. 33)	22½ x 16
5	PASTORAL (No. 35)	23½ x 17
6	COMPOSITION (No. 36)	17 x 11
7	COMPOSITION (No. 37)	14 x 10½
8	LANDSCAPE (No. 38)	17½ x 12
9	COMPOSITION (No. 39)	16 x 12
10	PAINTING (No. 40)	15½ x 11
11	FIGURES (No. 42)	14¼ x 10¼
12	PAINTING (No. 43)	11 x 8¼
13	FORM (No. 45)	31 x 22
14	RADIANT (No. 46)	31 x 22
15	CENTERED (No. 47)	31 x 22
16	RISING (No. 49)	31 x 22
17	U-FORM (No. 51)	31 x 22
18	IN SPACE (No. 52)	31 x 22
19	NEW YORK (No. 53)	31 x 22
20	TWO CIRCLES (No. 55)	31 x 22
21	FESTIVAL (No. 58)	31 x 22
22	PAGEANT (No. 59)	31 x 22 <small>Coll. Miss May Walter</small>
23	BLUE CIRCLE (No. 61)	31 x 22
24	MURAL STUDY (No. 63)	31 x 22

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APRIL 3 TO MAY 2, 1963

Closed Mondays