

G. J. ...
22 ...
CATALOGUE

OF AN

EXHIBITION

OF

PICTURES

BY

J. H. AMSHEWITZ

THE FINE ART SOCIETY, LTD.,
148, NEW BOND STREET, W. 1.

JUNE, 1927.

No. 727.

FINE ETCHINGS

BY

F. BRANGWYN, R.A.

SIR D. Y. CAMERON, R.A.

JAMES McBEY

ARTHUR BRISCOE

F. L. GRIGGS, A.R.A.

MUIRHEAD BONE

GERALD BROCKHURST

BOUVERIE HOYTON

W. P. ROBINS

Etc., Etc.

also

REMBRANDT

DURER

WHISTLER AND ZORN

Etc.

NOTE.

Mr. J. H. AMSHEWITZ, who is holding in this Gallery his first "one-man" exhibition, is thought in many quarters to have acquired a wide reputation, mainly as a South African portrait and subject painter. The truth is that he was born in Ramsgate, and from 1902 to 1907 received his art education at the Schools of the Royal Academy, where he won the prize for mural decoration—in which direction his special talent was soon very practically to be recognized. When the competition was held, about 1909, for the selection of a painter to fill the four great lunettes in the Liverpool Town Hall, and designs were sent in, anonymously of course, it was found that both first and second places had been awarded to Mr. Amshewitz. This commission was carried out with great success; wherefore, when a large panel (in memory of the late Mr. Ellis A. Franklin) was offered in London for the decoration of the Royal Exchange—in the general scheme initiated by Lord Leighton, the first of the artists to contribute to it—the Gresham Trustees strained a point in the conditions by

agreeing to accept the notable gift—for Mr. Amszewitz was but five-and-twenty, and it had been laid down that only "artists of high repute at this time" were eligible for the task. At about the same time the artist carried out a remarkable series of water-colour illustrations for the edition of the morality-play, *Everyman*, which the Medici Society produced in so admirable a manner.

By this time he had been for some years an exhibitor at the Royal Academy and elsewhere. Then the War broke out, and—after being twice rejected by the Army on account of a smashed thigh, the result of a fall from the scaffold when painting the decoration at Liverpool—the artist proceeded to South Africa, and there painted many notabilities, producing also pictures which were acquired by the chief South African Galleries, and filling up his time as Cartoonist to the *Rand Daily Mail* and the *Sunday Times* of Johannesburg.

Since his return, besides exhibiting at the Royal Academy and other leading societies, he has added to his artistic acquirements etching and the allied methods—which Ruskin grouped as "The Black Arts"—and has already won authoritative recognition by the few plates which he has lately put forth. Such, in brief, is the

story of the man whose remarkably varied art is illustrated in the present exhibition. This diversity may be puzzling to some—a variety of subject, aspect, treatment, and technical handling. His interest in his art is many faceted, and he naturally adapts his technique to his subject and to the humour of it, as well as the treatment demanded by each. But we always find the real Amszewitz in his richness of colour-expression (sometimes, as it seems to me, rather *osé*), and in the scheme and pattern—yet a pattern more of colour than of form. Compare the joyousness of “The Wedding Guests” with the delicate melancholy of the emigrants’ “Land of Promise”; the richness of the humorous “Venus deriding Mars” with the delicacy and grace of the tender, tapestry-like, Watteau-ish “Fête Galante”; and, in landscape, the romantic grimness of “Sinister Street” with the baking “Cape Farm,” and the warmth of “Gold Mine, Johannesburg” with the cool realism of “Still Waters, Bolton Abbey.”

Many will consider that the artist’s first and strongest claim to serious recognition lies in his portraiture. The portrait of his mother—which was received with critical applause when first exhibited—is here to be seen; and his insight

into character, and ease in the rendering of it, are set in evidence, not only by canvases such as Mr. Michael Sherbrooke in character, "A Rabbi," Miss Warner, Mr. A. J. C. Bryce, and of his wife, but by the *Sanguine* drawings of heads which, though slight, are masterly in draughtsmanship and expression. And his friendliness of outlook, in less formal portraiture, may be judged by the engaging "Monsieur Pierre, c'est moi."

Yet it is more than probable that the group of Still Life pictures, a type to-day so much in vogue, will attract as much as any because they are "amusing" as well as vivid, wonderfully successful in imitation of surfaces and almost startling in illumination, and brilliance of handling. In them the remarkably skilful representation of form and lighting are carried almost to the limit, with apparently the less atmosphere the better.

It is because I have known Mr. Amshewitz from his early student days, and have watched his fine development, that I have been invited to say these few words regarding his work and his career.

M. H. SPIELMANN.

CATALOGUE

The Prices, which are net and in guineas, can be had on application. The copyrights of all pictures sold are reserved.

WATER-COLOURS.

No.		Guineas
1	Interrogation - -	15
2	The Quarrel - -	15
3	Refugees - -	15
Toronto 4	The Charge - -	18 —

STUDIES IN SANGUINE.

5	Study (Woman) - -	12
6	Study (Man) - -	12

OILS.

7	Pelicans in the Park (St. James')	20
— 8	Little-Miss Midget - -	30
— 9	The Pardon—Brittany - -	30
— 10	Ceramic Queen - -	75
11	My Mother - -	—

No.		Guineas
12	The Gipsy Lover (<i>tempera</i>)	20
13	The Fishwives' Tale— Douarnanez	35
14	That Mischievous Boy	25
15	Liz and Ria	25
16	The Evesdropper	10
17	Fleeting Hours	40
18	Salut d'Amour	50
19	The Wedding Guests	40
20	Sunlit Corner—St. Malo	15
21	The Fort—St. Malo	15
22	The Smiling Lady	120
— 23	Household Gods	120 <i>Fine Arts</i>
24	The South African	100
25	Sand Battlements—St. Malo	15
26	"The Green Isle by the Sea"	15
27	Taming the Dragon	35
28	A Victorian Nosegay	50
29	The Intruder	40
30	The Sisters	30
31	The Agitator	30
32	Homage	100
33	Carmen	15

No.		Guineas
34	Sinister Street -	30
35	A Cape Homestead -	35
36	The Horoscope -	50
37	Mischief -	25
38	Barbaric Dance -	60
39	Fête Galante -	30
40	Colour on the Mine—Johannesburg	60
41	The Messengers -	35
42	The Two Dancers -	25
43	Venus deriding Mars -	125
44	Still Waters—Bolton Abbey -	20
45	The Land of Promise -	40
46	The Magician -	35
47	Falsehood and Injustice gain admission to the Ark. (Midrashic Legend) (<i>Water-colour</i>)	20
48	The Voortrekker -	15
49	The Captive -	60
50	The Heart within the Statue -	35
51	The Beauty Seekers -	60
52	Chardin -	35
53	Monsieur Pierre?—C'est Moi -	50

ETCHINGS AND AQUATINTS.

No.		Guineas
54	The Master - -	4
55	Don Quixote - -	4
56	" Physic " - -	4
57	The Settler's Farewell, 1820 - -	4
58	The Star Act - -	4
59	The Wedding - -	4
60.	The Fortune Teller - -	4
61	The Gipsy Lover - -	4

**PAINTINGS
AND
WATER-COLOURS**

BY

FRANK BRANGWYN, R.A.

SIR D. Y. CAMERON, R.A.

AUGUSTUS JOHN, A.R.A.

and

Many other Leading Artists

Always on View.

Bronze Statuettes

BY

Alfred Gilbert.

ETC.

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