



zeble

# Karl Zerbe: Retrospective Three

## Homage to Zerbe

Well over a hundred one-man shows. His work is represented in outstanding public and private collections and by galleries in Boston and New York. He was honored by the American Federation of Arts with a retrospective exhibition in 1961-62 shown at Boston Museum of Fine Arts and at the Whitney Museum in New York, and across the country.

## He is truly an eminent artist!

Well over thirty-five years of teaching in America. Head of the Painting Department at the School of the Museum of Fine Arts, Boston. Professor of Painting in the Art Department of Florida State University. The honorary degree of Doctor of Fine Arts was conferred upon him in 1963.

## He is a distinguished teacher!

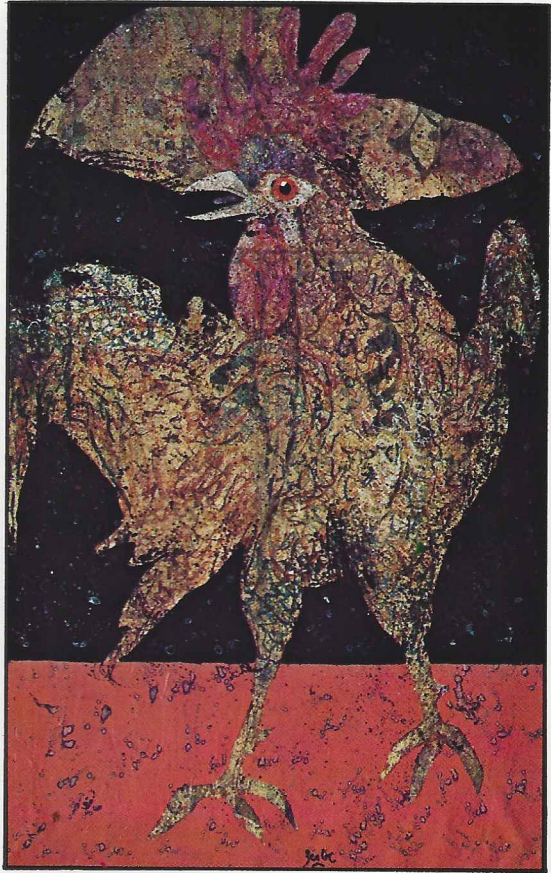
His personal charisma is evidenced by his election to national officers as President of Artists Equity 1957-1959 and to the Board of the College Arts Association as the artist-member 1960-62. His continuous support for art in the State of Florida has been evidenced by his recent gifts of major paintings and personal papers to the Florida State University Art Gallery and the Library and his interest in the welfare of Le Moyne Art Foundation.

## He is a concerned citizen!

This retrospective exhibition includes works not shown in the A.F.A. retrospective of ten years ago and works in both old and new media. For the spectator it is a panorama of techniques each mastered with its peculiar demands. The early encaustics of the forties range through still lifes, psychological studies of introspection, to a tapestry-like cityscape. My favorite was painted in September 1943. It has a most classical air but is in a contemporary mood. A ballet dancer regards her Self in a mirror glimpsing the teenager and probing the future woman.

When Zerbe, because of allergy to encaustic, moved to the use of polymer tempera his mood and subjects changed. From restricted tonalities he slowly moved to a greater range of colors, because polymer dries quickly and allows a rapid manipulation of paint. In the fifties he had come to Florida State University and on investigating the Ringling Museum was inspired by pieces of the Cesnola Collection which were loaned to F.S.U. for study in Art and Classics. Several paintings in polymer tempera "Alligator," "The Shrine," and "Diesel Engine" of the fifties are still sombre but glowing.

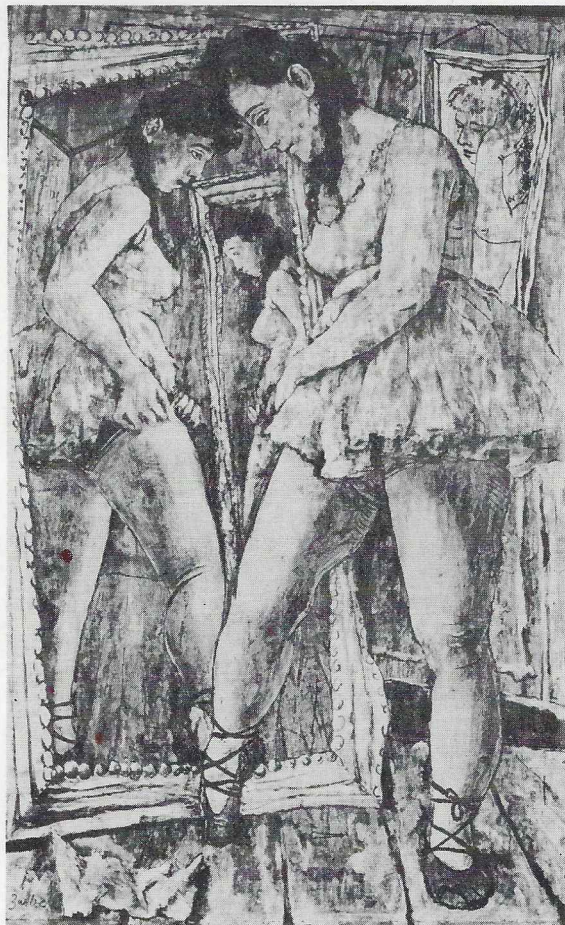
Rooster acrylic collage,  
71 $\frac{3}{4}$  x 45 1971



In discussing "Diesel Engine" for a group of students, he projected the creative process. Watching a diesel he wondered about its operation. Subsequent research of technical diagrams fascinated him and he incorporated these diagrams of the inside with the exterior form. Finding a polymer hard (rock-like) and needing a more fluid medium and stronger colors he began using acrylic to realize the brilliance of the sub-arctic he saw on the trip to Hudson Bay: Magna as a medium was just right for this flow of color and abstract landscape patterns of tundra. He still uses restricted values and polymer when dealing with "Ku Klux Klan" with its input of the Spanish Inquisition or oppression anywhere.

The early sixties found symbols of the clown, the actor, the lost, who wander across TV screens to focus world attention for a split second. The medium is collage; newspapers, textile materials from fragile nets to heavy brocades, and the masterly lines of paint that provide the structure. With Zerbe, collage is never applied to fill a space but belongs to transparent planes that exist in a too opaque world. A world that passes from reality to fantasy with ease. It is significant that Zerbe, in this age of ecological concern, has emphasized large scale birds. They are often fables. If you look at his Rooster of 1971 you find the introspection of the ballet dancer of 1943 even to the posture. The pose — the meaning — the search continues. Truth has many reflections. Wisdom and understanding toward all forms of life rather than sensationalism are Zerbe's contribution.

Dr. Gulnar Bosch  
Head — Department of Art  
Florida State University  
January 1972



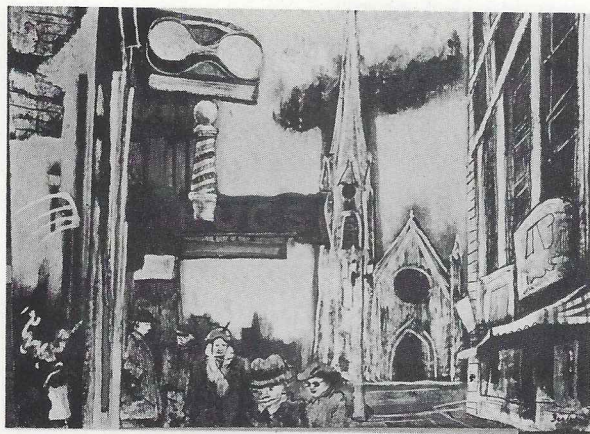
3 The Dancer, encaustic, 32 x 52, 1943



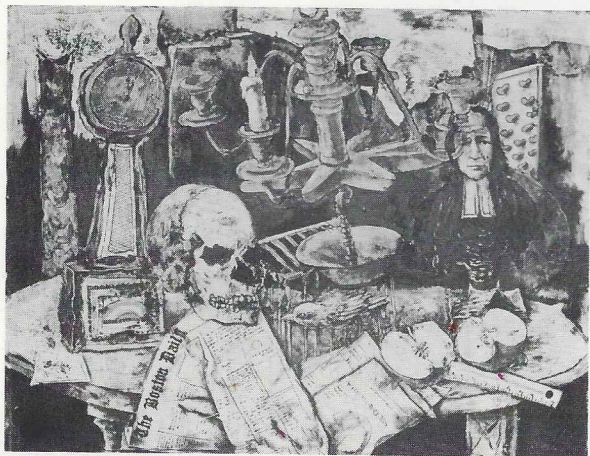
1 Harlequin #1, encaustic, 40 x 29, 1941



2 Still Life with Angel, encaustic, 31½ x 41½, 1943



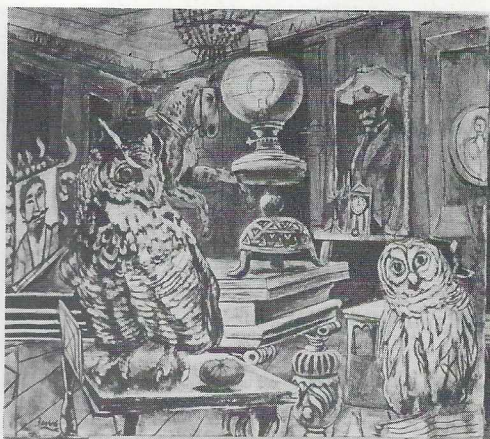
4 Central Square-Cambridge, encaustic, 28 x 38, 1944



5 The Boston Daily, encaustic, 31 x 38, 1944



6 Two Actors, gouache, 26 x 20, 1946



7 St. Louis Drawing Room, encaustic, 36 x 40, 1946



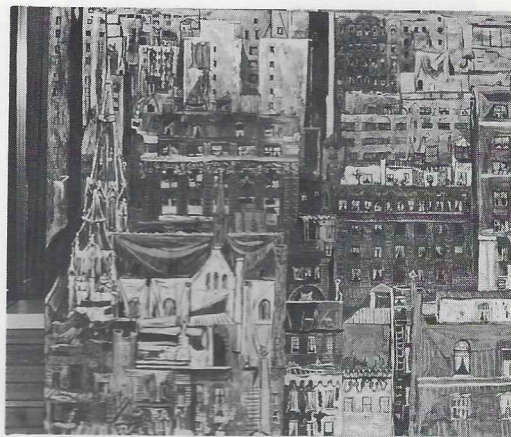
9 Clown and Girl, ink drawing, 19½ x 26, 1946



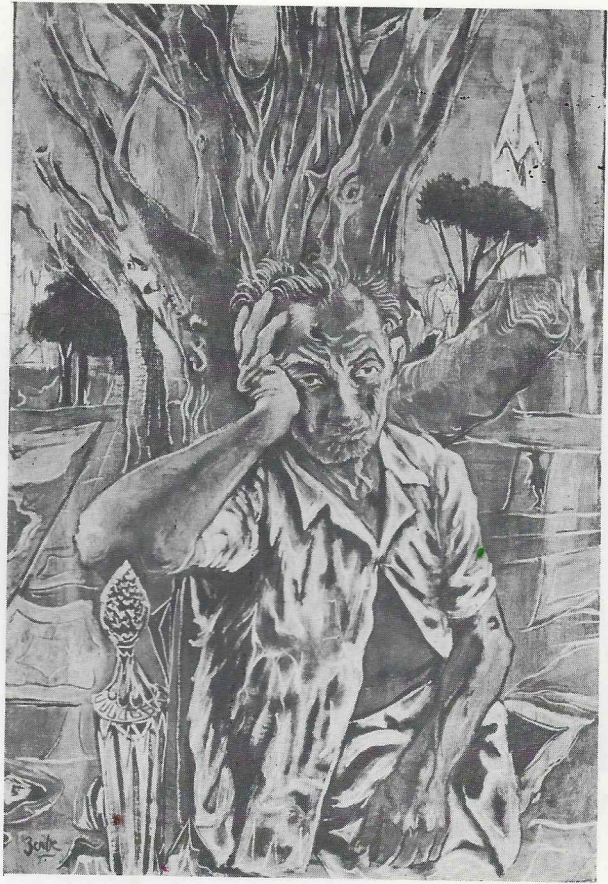
10 Before the Dressing Tent, ink drawing, 19 x 25, 1946



8 Flo, ink drawing, 25½ x 18, 1946



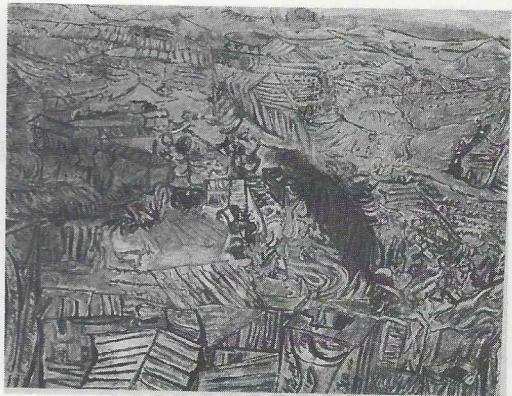
11 East of Lexington, encaustic, 36 x 39, 1947



12 Old Man and Tree, encaustic, 28 x 18, 1947



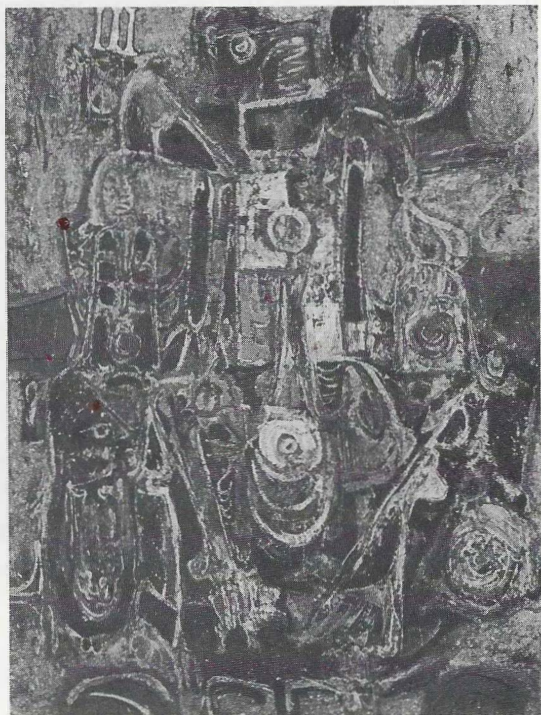
13 Violin Player, ink drawing, 12 x 18, 1948



14 Setting Sun, polymer tempera, 29 x 24, 1949



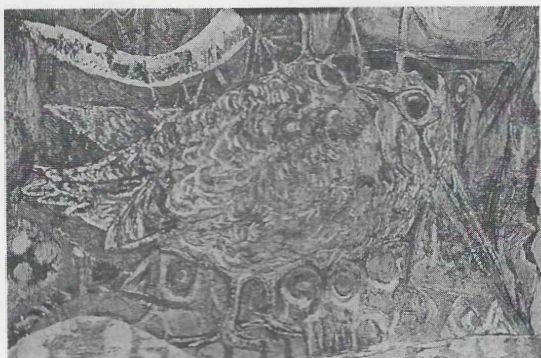
15 Landscape with Scrap Metal,  
polymer tempera, 30 x 24,  
1950



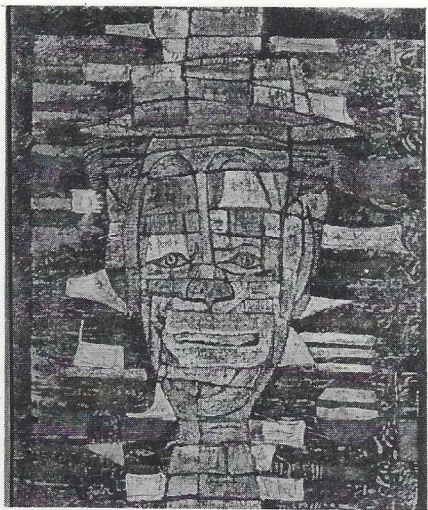
18 Diesel Engine #3, polymer tempera, 23½ x 31½,  
1951



16 King's Prerogative, gouache,  
18 x 26, 1950



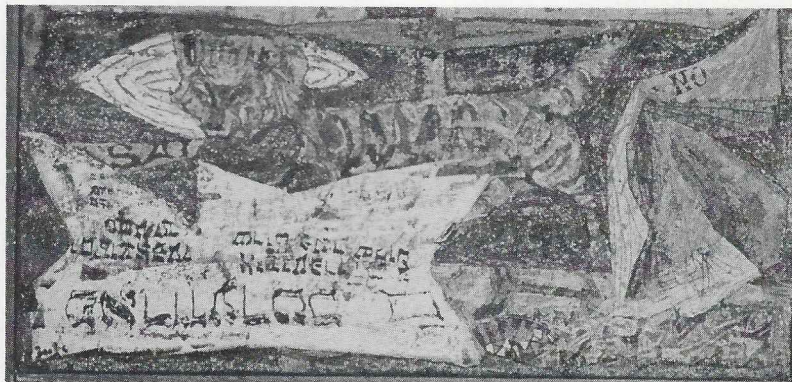
17 Woodcock, polymer tempera, 20 x 22¾, 1950



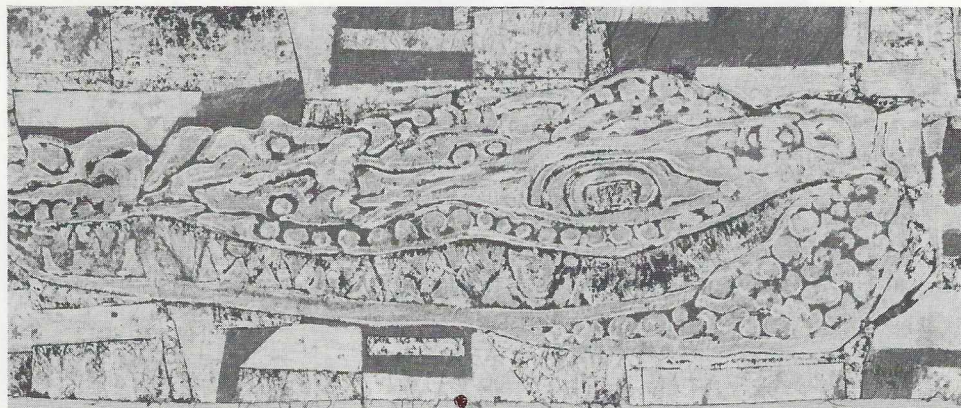
20 The Clown, gouache, 25 x 33, 1954



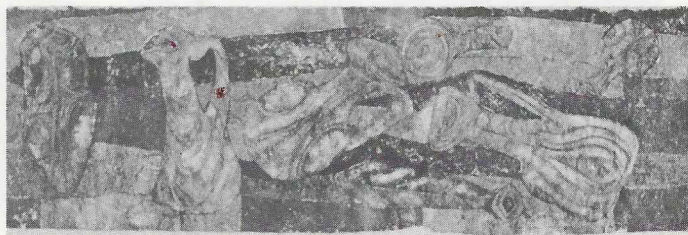
21 Ceramic #2, gouache, 24 x 36, 1954



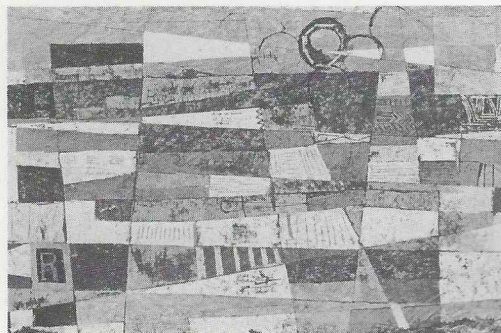
19 Chelsea Still Life, polymer tempera, 12 x 24, 1953



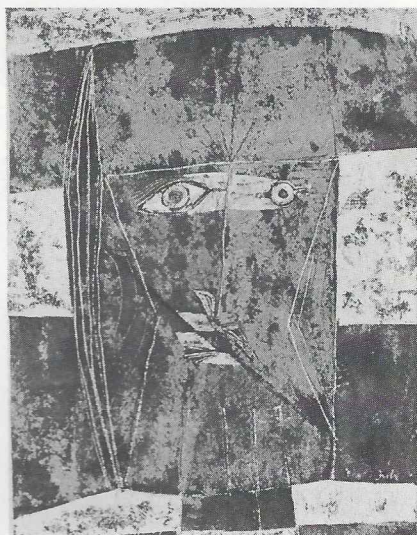
22 Alligator, gouache, 11½ x 31, 1954



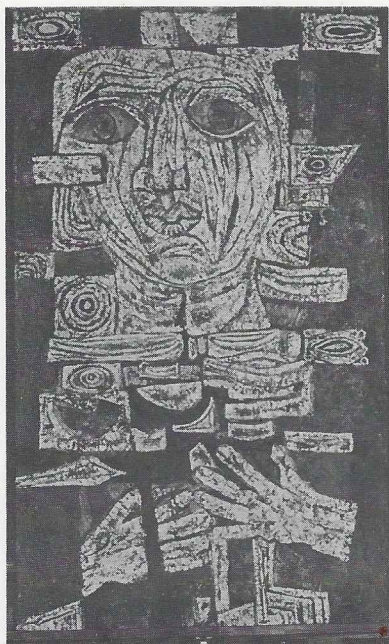
24 Roman Glass, gouache, 6¼ x 19¼, 1954



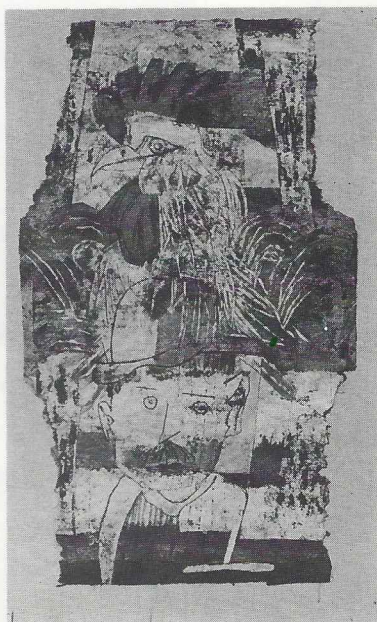
25 Wyoming II, gouache, 19½ x 28, 1955



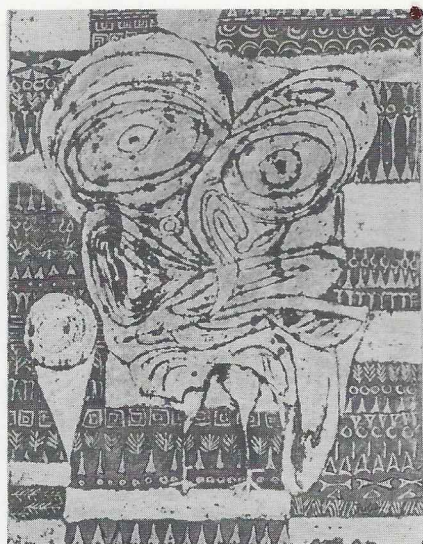
23 Woodman, gouache, 20 x 14¾  
1954



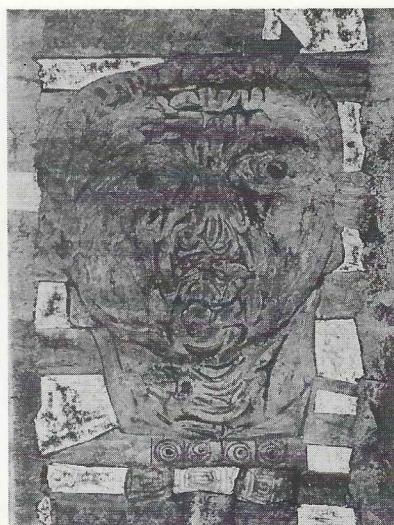
26 Man from Cyprus #2, polymer  
tempera, 40 x 24, 1955



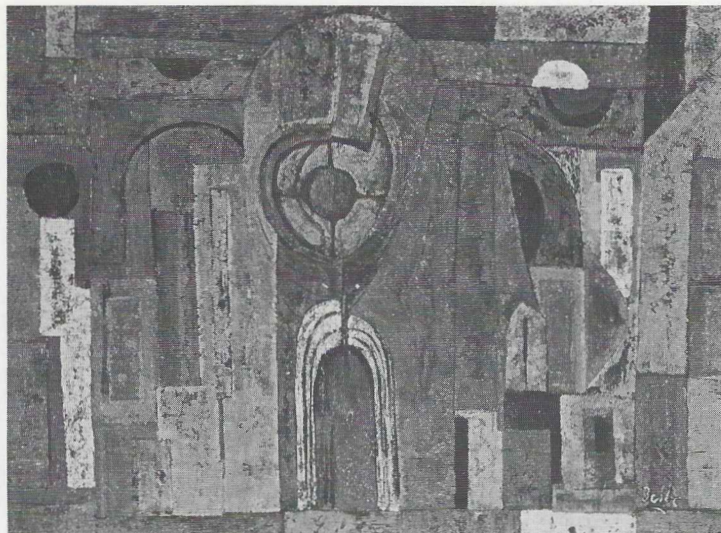
28 Man with Rooster, gouache,  
36 x 21, 1955



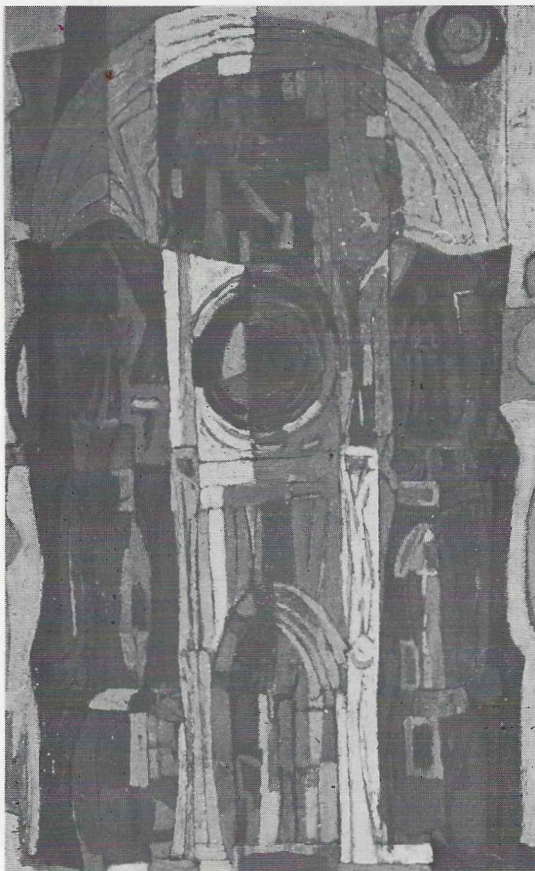
27 Bird in Winter, gouache, 24 x 18,  
1955



29 The Pugilist, gouache, 24 x 18  
1955



30 Church at Dawn, encaustic, 29 $\frac{1}{4}$  x 39, 1956



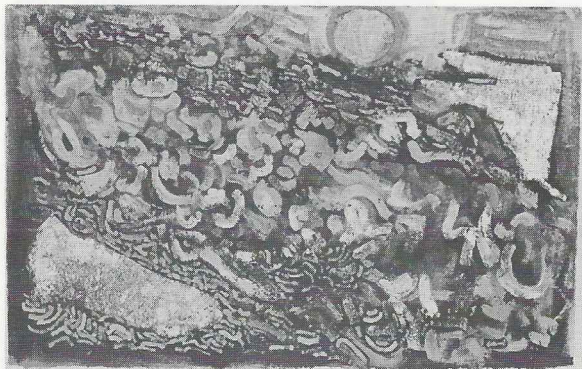
31 The Shrine, polymer tempera, 48 x 30, 1956



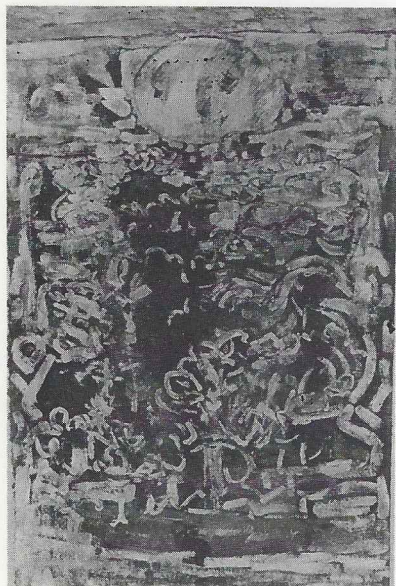
32 Two Hooded Figures, polymer tempera, 48 x 36, 1957



33 Tundra - Midnight Sun, gouache, 24 x 36, 1958



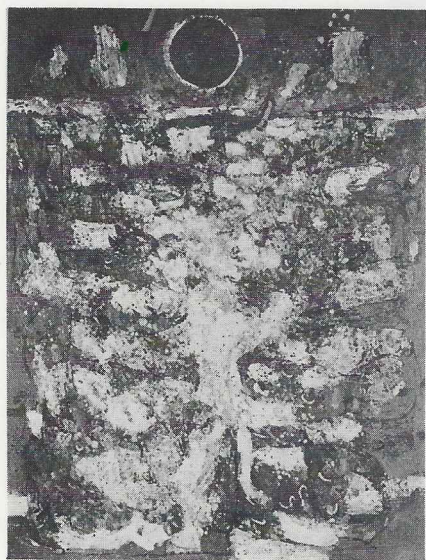
34 Tundra - Migration, gouache, 24 x 36, 1958



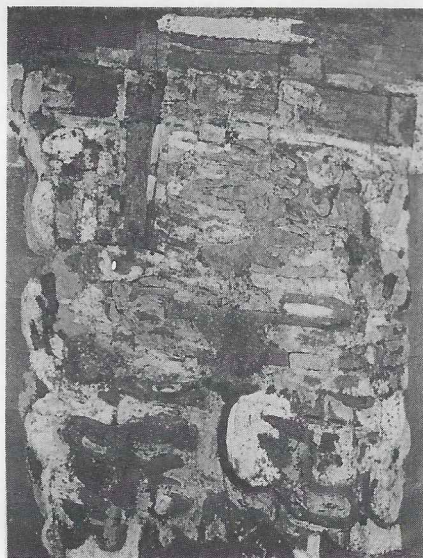
35 Tundra - White Light, gouache,  
36 x 24, 1958



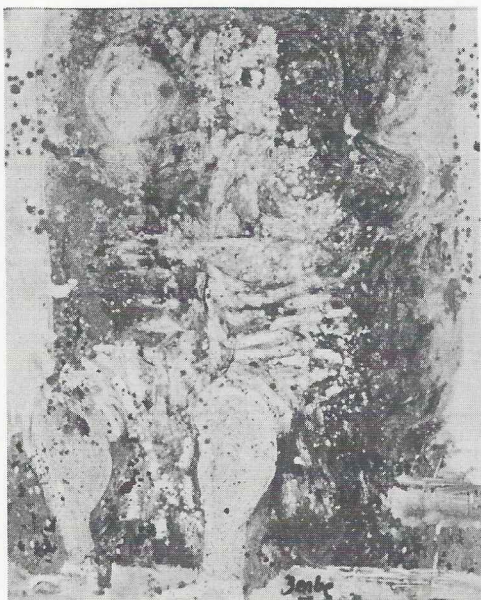
37 Red Landscape, gouache, 24 x 36, 1959



36 Solstice #1, acrylic, 48 x 36, 1959



38 Okefenokee, acrylic, 60 x 45, 1960



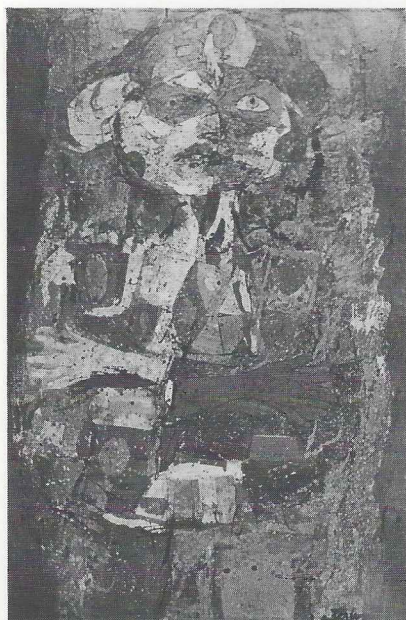
39 Study for Shadow #1, acrylic, 22 x 18, 1960



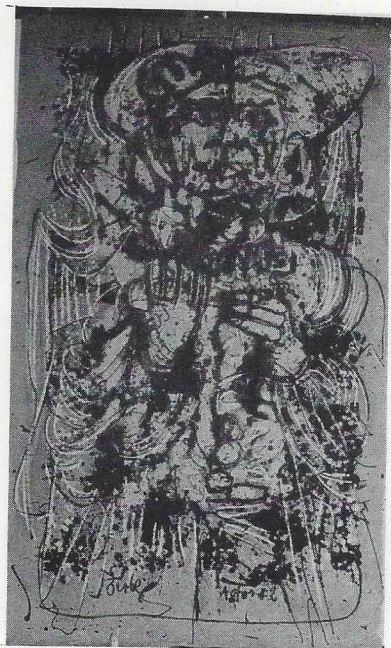
41 The Third Actor, acrylic collage, 60 x 45, 1961



40 Sitting Woman #2, drawing on canvas, 21 x 14, 1960



42 Harlequin #2, acrylic collage, 60½ x 41, 1961



43 The Actor #2, drawing, 39 x 24, 1961



44 Girl from Miami, acrylic collage, 50 x 36, 1962



46 White Woman #2, drawing, 39 x 34, 1962



45 Bystanders #1, drawing, 36 x 24, 1962



47 Elder #2, drawing, 36 x 24, 1962



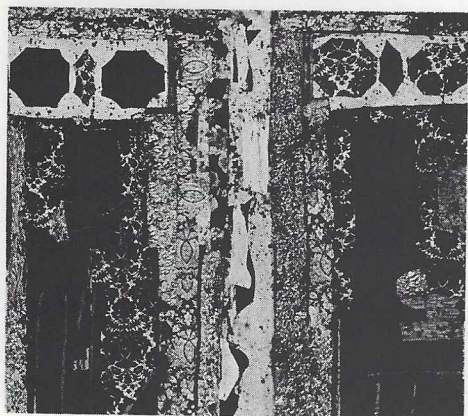
48 Archaic Bird #4, drawing, 39 x 24, 1962



49 The Sailor, drawing, 39 x 24, 1962



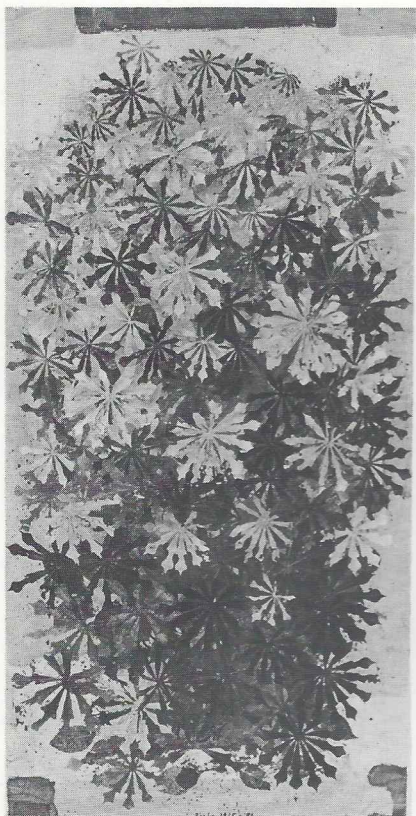
52 Four Masks, acrylic collage, 60 x 45, 1963



50 Ouro Preto #1, acrylic collage, 50 x 60, 1963



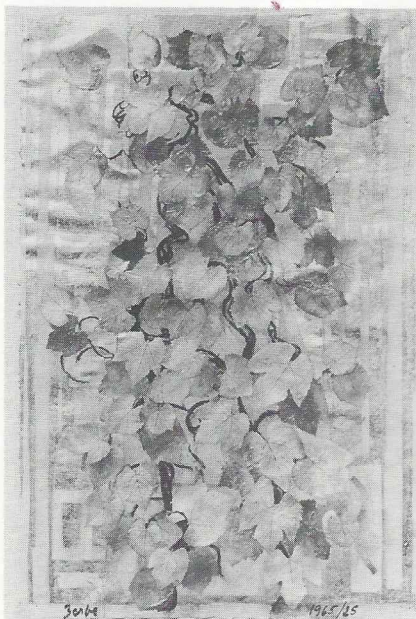
51 Trinidad White #IV, acrylic collage, 60 x 40, 1963



55 Flowering Shrub, acrylic collage, 72 x 36, 1965



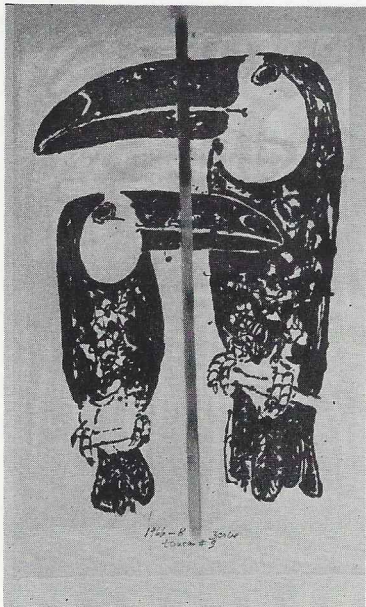
53 TV Face #5, acrylic collage, 25 x 36, 1963-



54 Grapevine - Iguassu, acrylic collage, 36 x 24, 1965



56 Peruvian Temple Site, acrylic, 36 x 24, 1965



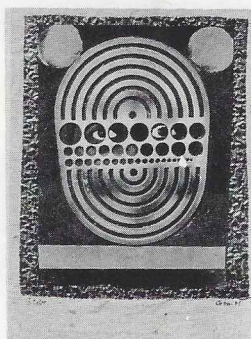
58 Toucans #9, drawing, mixed media, 36 x 24, 1966



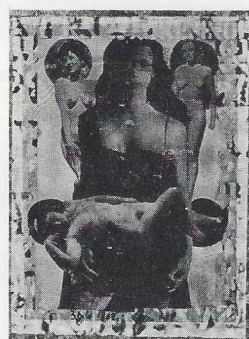
57 Quiet Language, acrylic collage, 36 x 24, 1966



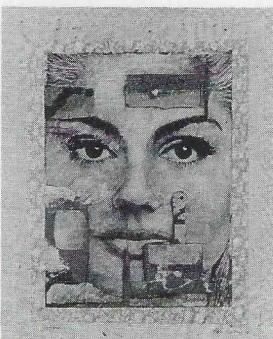
60 Gem #30 - Who's Afraid of Virginia Woolf, collage & acrylic, 18 x 14, 1966



59 Gem #45 - Mask, collage & acrylic, 18 x 14, 1966



66 Gem #139 - The Dream, collage & acrylic, 18 x 14, 1968



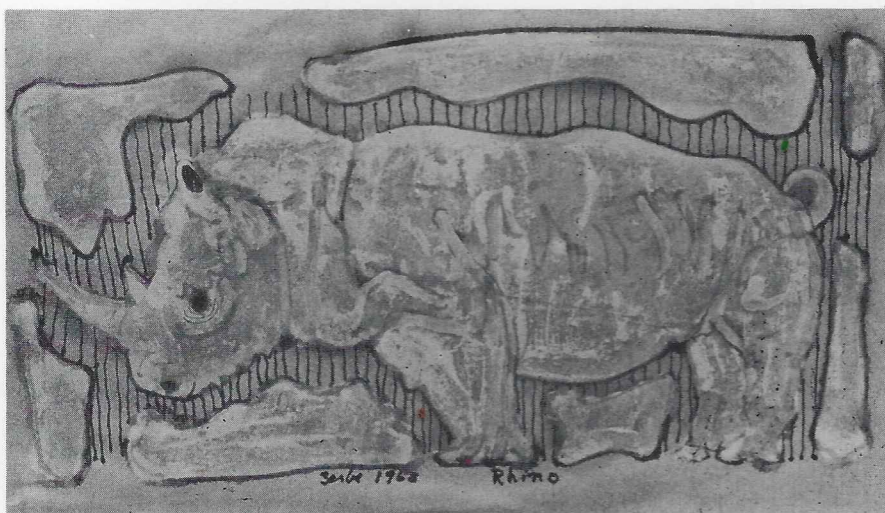
62 Gem #6 - Young Woman, collage & acrylic, 16 x 12, 1966



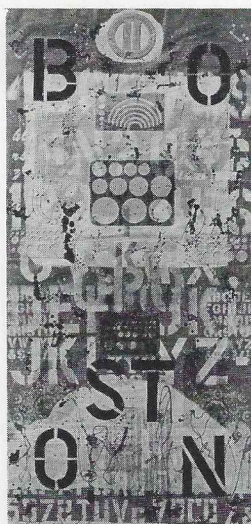
61 Gem #4 - Blonde, collage & acrylic, 18 x 14, 1966



67 Gem #142 - Elsbeth, collage & acrylic, 18 x 14, 1968



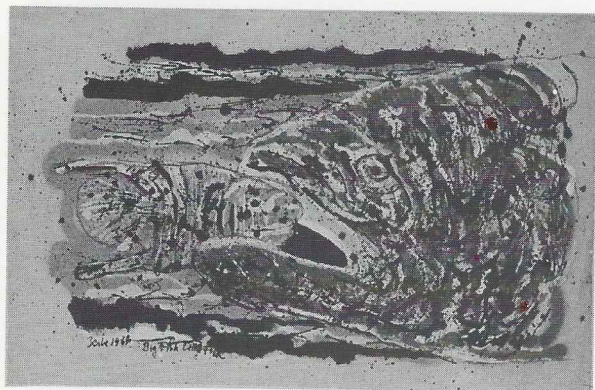
64 Rhino, colored drawing, 16½ x 28, 1968



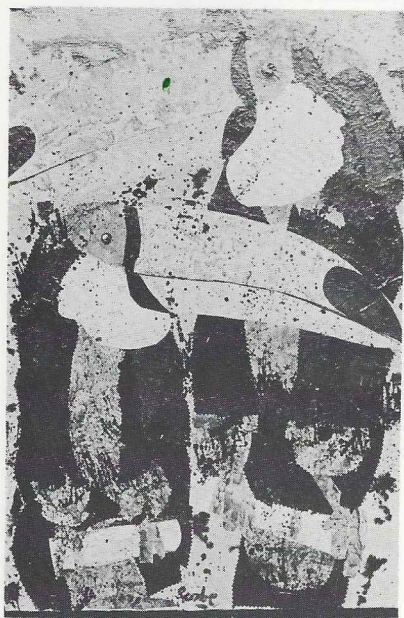
63 Boston, acrylic collage, 72 x 36, 1967



65 St. Petersburg, colored drawing, 24 x 36, 1968



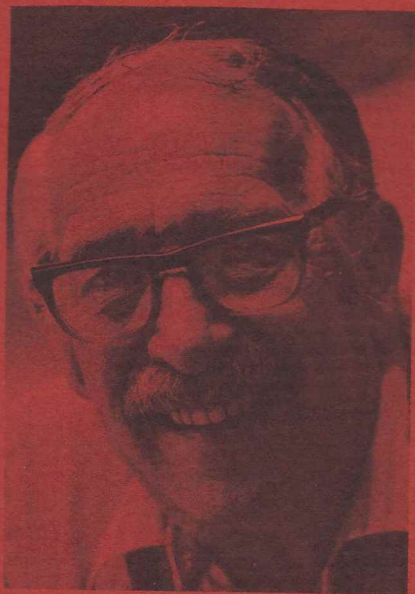
68 Big Fish Little Fish, colored drawing, 24 x 36, 1969



71 Two Toucans #1, acrylic collage, 30 x 20, 1971



70 Barbets, acrylic collage, 48 x 36½, 1971



All works in the exhibition are from the collection of the artist. Prices on request. Dimensions are in inches. Height precedes width.

Design: Helen Buzyna  
Portraits: Evelyne Wolf Walborsky  
Color photo: Joe Kairis  
Photos of Zerbe works: Earl Warren  
Printer: Precision Printing

LeMOYNE ART FOUNDATION, INC. TALLAHASSEE, FLORIDA

## Work in Public Collections

Addison Gallery of American Art  
Alabama Polytechnic Institute  
Albright Art Gallery  
Art Institute of Chicago  
Art Museum of the New Britain Institute  
Auburn University  
Baltimore Museum of Art  
Birmingham Museum of Art, Alabama  
Brooklyn Museum  
Butler Institute of American Art  
City Art Museum of St. Louis  
Colby College Museum  
Corcoran Gallery, Washington, D.C.  
Colgate University  
Cranbrook Academy of Art  
Detroit Institute of Arts  
Encyclopaedia Britannica Collection  
Fine Arts Gallery of San Diego  
Fogg Art Museum, Harvard University  
Germanic Museum, Harvard University  
Illinois Wesleyan University  
International Business Machines Collection  
John Herron Art Institute  
Kestner Museum, Hanover, Germany  
Los Angeles County Museum  
Massachusetts Institute of Technology  
Metropolitan Museum of Art  
Milwaukee Art Center  
Munson-Williams-Proctor Institute  
Museum of Art, Rhode Island School of Design  
Museum of Fine Arts, Boston  
Museum of Modern Art, New York  
Museum of Modern Art, Rio de Janeiro  
National Gallerie, Berlin, Germany (Destroyed)  
National Institute of Arts and Letters  
Newark Museum Association  
Oberlin College  
Philadelphia Museum of Art  
Phillips Collection  
Sarah Lawrence College  
Smith College Museum  
Staatliche Graphische Sammlung, Munich, Germany  
Städtische Galerie, Munich, Germany  
Staedelsches Kunstinstitut, Frankfurt, Germany  
State University of Iowa  
Syracuse University  
Tel-Aviv Museum, Israel  
University of Georgia  
University of Illinois  
University of Iowa  
University of Minnesota  
University of Nebraska  
University of Notre Dame  
University of Oklahoma  
University of Rochester  
University of Washington  
Virginia Museum of Fine Arts  
Walker Art Center  
Washington University, St. Louis  
Whitney Museum of American Art  
Wichita Art Museum  
The Roland P. Murdock Collection