WILLIAM ZORACH
An exhibition made possible by the Maine State Commission on the Arts and the Humanities together with the exhibiting institutions.

Colby College Art Museum
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August 14 - September 22, 1968
October 3 - October 28, 1968
November 1 - November 25, 1968
December 1 - December 22, 1968
January 3 - January 26, 1969
February 3 - February 25, 1969
March 1 - March 25, 1969
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April 30 - May 25, 1969
June 1 - June 25, 1969

Coordinator of the exhibition — Christopher Huntington
William Zorach: his Maine side

William Zorach would have readily pointed out that one physical profile of a man differs from his other, and yet, naturally, the two make the whole being. This exhibition focuses upon one profile of the mature life of this eminent sculptor and painter.

It was during the summer of 1919 that the Zorach family first came to Maine. At Stonington they rented a farm, painted pictures and even ran into a city acquaintance, John Marin. William Zorach’s rugged nature must have felt at one with our shore, sea and woods, for about four years later, and now as a sculptor, he and his family “discovered and bought an old farm on the edge of the sea at Robinhood, and nearly half of their life has been spent there since. Many of the animals that Zorach has carved and many of the stones in which he has carved them are the animals and stones of Robinhood Farm. The cycle of the seasons, the work in the fields, his children’s play and the joy of carving under the Maine sky have entered deeply into his work”.

It was this world that the city man escaped to, a part of each year, to let his mind relax and his hands work. Here there were fewer pressures: of exhibitions, competitions, juries, teaching duties and general social bustle; fewer demands upon an important figure in the art world. At Robinhood the essential elements of life were the nature of the environment, and the carver was uninhibited. It was here that some of his most relaxed and unpretentious work was created. His inner response to the material around him found expression in rocks that came to life as people and a variety of animals.
Zorach was an exceedingly talented man. He was not only one of our few modern sculptors and one of the first to carve directly in stone rather than model in clay and turn the cutting over to professionals, but he was a noted organizer of exhibitions, a great teacher and a more than capable writer and spokesman for fellow artists. He was, as early as the second decade of the century, along with his wife, one of our first modern painters. He gave up oils in 1922. Practically all of his painting after that, in watercolor, was done in Maine. His chief subjects are the bays and beaches of Georgetown, Popham, Indian Point, Bay Point and they most often deal with the glimmer of sun on either snow or sea. Almost as if in relief from the tedious task of carving in stone, the watercolors are freely executed on wet paper giving us rich color suggesting that explosive quality of the Maine landscape. Though these pictures do not reveal as much of a creative search as the earlier oils, they demonstrate the underlying control of a mind and of hands that know well their craft.

So with this exhibition we see one profile of the man — one might say his 'Maine' side, for here he was most free to create, influenced only by the will of mind or wind, freer from the architects with big city projects, demands of committees or fellow artists in need, unhappy clients or problems at the casting foundry.

For over forty years William Zorach enjoyed his 'Maine' experience and left a part of that experience for us to enjoy.

C. H.

William Zorach: a chronology

1887 Born February 28, Eurburg, Lithuania
1891 To America with his mother to join his father who had come earlier
1894 To Cleveland, Ohio, where he attended public school
1902-06 Graduated from grammar school. Began work as errand boy with Morgan Lithograph Company where he was then apprenticed to learn lithography. Studied nights at Cleveland School of Art
1907-09 Studied painting in New York at National Academy of Design
1910-11 Studied in France and exhibited paintings at Salon d'Automne (1911)
1911-12 Returned to Cleveland, then moved to New York. Married Marguerite Thompson (1912)
1913-18 Exhibited paintings in Armory Show, as did Marguerite. Summers spent in Provincetown, Massachusetts, and New Hampshire. Son, Tessim, and daughter, Dahlov, were born
1919 Summer in Stonington, Maine
1922 Sculpture became his primary art form
1923 Acquired farm at Robinhood near Georgetown, Maine
1924-31 One-man exhibitions in New York galleries established his reputation as a major sculptor. Began teaching at Art Students League
1932-66 Executed large commissioned works, such as those at Radio City Music Hall, New York World's Fair, 1939, and Mayo Clinic, Rochester, Minnesota. Lecturer at Columbia University and author of many articles
1962 Presented bronze fountain figure, *The Spirit of the Sea*, to the city of Bath, Maine
1966 Died in Bath
All works have been lent from the collection of the Zorach children through The Downtown Gallery (New York City), unless otherwise indicated.

Dimensions are in inches. In the entries for sculpture, the greatest dimension is given; and all dates are circa. In the entries for the watercolors and drawings, height precedes width.
1 Electra  
Bronze, h. 18  1930

2 Kiddy Kar  
Pink granite, h. 20½  1930

3 Woman of Mars  
Granite, h. 14  1930

4 Labrador Torso  
Bronze, h. 31  1932

5 Affection (child and dog)  
Bronze, h. 31½  1933

6 Child on Pony  
Bronze, h. 25  1934

7 Hound  
Bronze, l. 22  1934

8 Tooky (standing cat)  
Bronze, h. 16½  1936

9 Small Gull Sleeping  
Bronze, l. 12½  1940

10 Head of Christ  
Bronze, h. 13½  1941

11 Rabbit  
Bronze, l. 15  1947

12 Contemplation  
Granite, h. 11½  1950

13 Head of Moses  
Bronze, h. 9½  1950

14 Seated Dancer  
Bronze, h. 33  1950

15 New Horizons  
Bronze, h. 9¾  1951

16 Bestowal  
Bronze, h. 21½  1955

17 Charlie  
Bronze, h. 14½  1955

18 Westwind  
Bronze, l. 21  1955

19 Happy Otter  
Bronze, h. 6¾  1964

20 Mink  
Bronze, l. 10½  1964

21 Raccoon  
Bronze, l. 12  1964

22 Lisa Marin  
Bronze, h. 7¾
23  Boats in the Harbor
Stonington, Maine
Two drawings, each 8½ x 11
1918

24  Sloop on the Shore,
Penobscot Bay
Drawing, 11 x 8½  1918

25  Still Life
Drawing, 11 x 8½  1918

26  Wharf at Stonington
Drawing, 11 x 8½  1918

27  A Prayer
Drawing, 17½ x 14  1921

28  Elaine Freeman
Drawing, 11 x 8½  c. 1921

29  Gaston Lachaise
Drawing, 11 x 8½  1930

30  Marguerite
Drawing, 11 x 8½  1930

31  Studies, Cat Sleeping
Four drawings, each 4 x 6
c. 1930

32  Five Islands, Georgetown
Watercolor, 14¾ x 21¾  1933

33  Nude
Drawing, 18 x 24  c. 1940

34  Standing Nude
Drawing, 18 x 24  c. 1940

35  Boothbay Harbor
Watercolor, 22 x 15  1945

36  Bay Point
Watercolor, 15 x 24  1946

37  Christmas at Robinhood
Watercolor, 21¾ x 29¾  c. 1950

38  Snow Balls
Watercolor, 22 x 18  c. 1950

39  Winter Evening,
Robinhood Cove
Watercolor, 22 x 30  c. 1950

40  Cove in Winter
Watercolor, 15 x 22  1953
Lent by Jonathan Zorach

41  Head of Young Woman
Drawing, 21¾ x 15  1953

42  Winter, Robinhood
Watercolor, 18 x 23  c. 1955
Lent by Mrs. Dahlov Ipcar

Watercolors
Drawings
43  Boat Landing, Robinhood, Autumn
Watercolor, 21\(\frac{3}{4}\) \(\times\) 30  1958

44  Early Winter
Watercolor, 19\(\frac{1}{2}\) \(\times\) 30  c. 1959

45  Still Life Flowers
Watercolor, 22\(\frac{1}{2}\) \(\times\) 17\(\frac{1}{2}\)  1961

46  Seated Woman
Watercolor, 15\(\frac{1}{2}\) \(\times\) 11\(\frac{3}{4}\)
Lent by the Colby College Art Museum
Reproductions: cover, *Affection*; 1, the artist with his *Spirit of the Sea*; 5, Lisa Marin; 8, *Happy Otter*; 11, Boothbay Harbor (detail); 12, *Cat Sleeping*.

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