



"Stanhope," a black-and-white drawing done about 1914, shows the scope of Bluemner's small works and how his architectural training influenced everything he did. He finally gave up his career in architecture to devote all of his time to his art which includes many scenes in and around New York City as well as Europe and Great Britain.

## review

# Drawings illustrate Bluemner's strengths

By Corinne Abatt  
staff writer

From now through March 10 paintings and drawings by Oscar Bluemner are hanging at Sheldon Ross Gallery of Birmingham.

Gallery owner Ross has a talent for introducing or re-introducing us to artists that we ought to know more about. It is as if, in tending his gallery, he is also watching over our art education.

For the Bluemner show, for instance, he has filled in with works from private collections (not for sale) to give a more comprehensive view of this artist whose output was relatively meager, but whose influence is surprisingly strong.

Bluemner, born in Prezlau, Germany, in 1864, lived in New York City from age 25 until his death in 1946. His art reflects his training as an architect, a career he eventually abandoned in favor of drawing and painting.

But, this architectural training, plus a strong talent and fine eye, helped him move easily into a modern style that has elements of Cubism.

BLUEMNER worked small in size, large in concept. Many of the works in the Ross Gallery show are hardly larger than oversize postcards, 6-by-9 inches is the maximum.

Ross who has been collecting Bluemner for years.

"The very biggest work he ever did was 24-by-30 (inches) and the biggest watercolors are 8-by-10 and 9-by-12," Ross said.

Particularly intriguing about the Bluemner works on display here is that many of them are quite obviously working drawings for larger works.

There are notations about color in the margins and many have even more explicit notes on the back, in most cases he writes in English, once in a while in German.

It is the "Bluemner red" which excites artists and Bluemner collectors. Even a speck of this brilliance will automatically increase the value of the work.

It should be mentioned here, at the risk of sounding commercial, that many of the small original drawings with their hand-written notations, are modestly priced — test it be assumed that all good, original art is far out of reach, particularly things from a "modern master" as Bluemner is often called.

Bluemner's first show was in Alfred Stieglitz's Photo-Secession Gallery and his works were also in museum shows in New York City.

As evidenced by the time period covered in this show, Bluemner's work changed as he matured and was exposed to great art. His early paintings are well done, but traditional in approach and subject. As he breaks away from traditional, while continuing with cityscape and landscape, he works in a looser, though still controlled style. His later works have depth, a touch of mystery, and stronger images.

Hours for Sheldon Ross Gallery, 250 Martin, Birmingham, are 11 a.m. to 5 p.m. Tuesday-Saturday.

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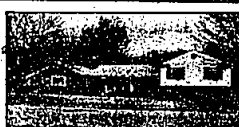
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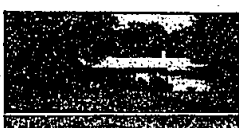
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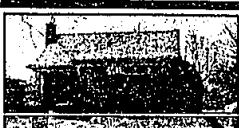
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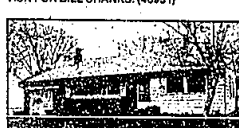
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## Order directory

The Michigan Council for the Arts 1984 Art Fair Directory is available. It lists more than 200 arts and crafts fairs and festivals which will take place around the state during this year.

Included is information on dates and sites of fairs as well as deadlines for artists, media accepted and how to contact local sponsors.

To receive a copy, send a self-addressed number 10 size business envelope with 5 cents postage affixed to it. Send "Attention: Art Fair Directory" Michigan Council for the Arts, 1200 Sixth Ave., Detroit 48226.

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