museum of art, university of oklahoma

Leo Solomon
Leo Leibsohn, born in Cedar Rapids, Iowa, thirty two years ago, was a pupil of Grant Wood. His present paintings, however, have grown away from his early teacher's concepts rather than with them. Meant to be seen as worlds discovered within the artist's mind, they are constructions of shape and color, indirect in their reference to nature, but often flooded with clear white light, within which soft blacks and veiled colors are locked in a structure that is architecturally sound and dramatically powerful. As with many Oriental paintings, these works have a sense of having been "written" with a brush, the calligraphic marks creating or briefly suggesting the form; the consistency of the paint, whether liquid and allowed to flow, or dense and used as dry surface markings, is as important to the visual effect as the meticulous surface elaborations of "American Gothic" were to that painting.

Leibsohn has lived and worked in Colorado, where he won several awards in regional exhibitions. A recent painting was given a purchase prize at the Association of Oklahoma Artists' Exhibition in Oklahoma City, after he had spent two years painting in that area. In the summer of 1956, the artist moved to California where he is now teaching and painting in preparation for a one-man show in Los Angeles.

J. O'N.
leo leibsohn

foreword

Leo Leibsohn, born in Cedar Rapids, Iowa, thirty two years ago, was a pupil of Grant Wood. His present paintings, however, have grown away from his early teacher's concepts rather than with them. Meant to be seen as worlds discovered within the artist's mind, they are constructions of shape and color, indirect in their reference to nature, but often flooded with clear white light, within which soft blacks and veiled colors are locked in a structure that is architecturally sound and dramatically powerful. As with many Oriental paintings, these works have a sense of having been "written" with a brush, the calligraphic marks creating or briefly suggesting the form; the consistency of the paint, whether liquid and allowed to flow, or dense and used as dry surface markings, is as important to the visual effect as the meticulous surface elaborations of "American Gothic" were to that painting.

Leibsohn has lived and worked in Colorado, where he won several awards in regional exhibitions. A recent painting was given a purchase prize at the Association of Oklahoma Artists' Exhibition in Oklahoma City, after he had spent two years painting in that area. In the summer of 1956, the artist moved to California where he is now teaching and painting in preparation for a one-man show in Los Angeles.

J. O'N.

january 6-30, 1957

catalogue

1. JEANNE D'ARC - Casein
2. BRITTLE SHOWER - Enamel
3. SENECA - Casein
4. POSTER - Tempera
5. SOFT BARRICADE - Mixed Media
6. CHADWICK - Casein
7. CAVERNS - Casein
8. ENCOUNTER - Mixed Media
9. BLACK AND WHITE - Collage
10. OVERHANG - Mixed Media
11. WHARF NO. 1 - Casein
12. WHARF NO. 5 - Casein
13. WHARF NO. 2 - Casein
14. BLACK, WHITE AND OCHRE - Collage
15. SELF-REVISING SYNTHESIS - Mixed Media

prices available on request in museum office
Leo Leibsohn

museum of art, university of oklahoma