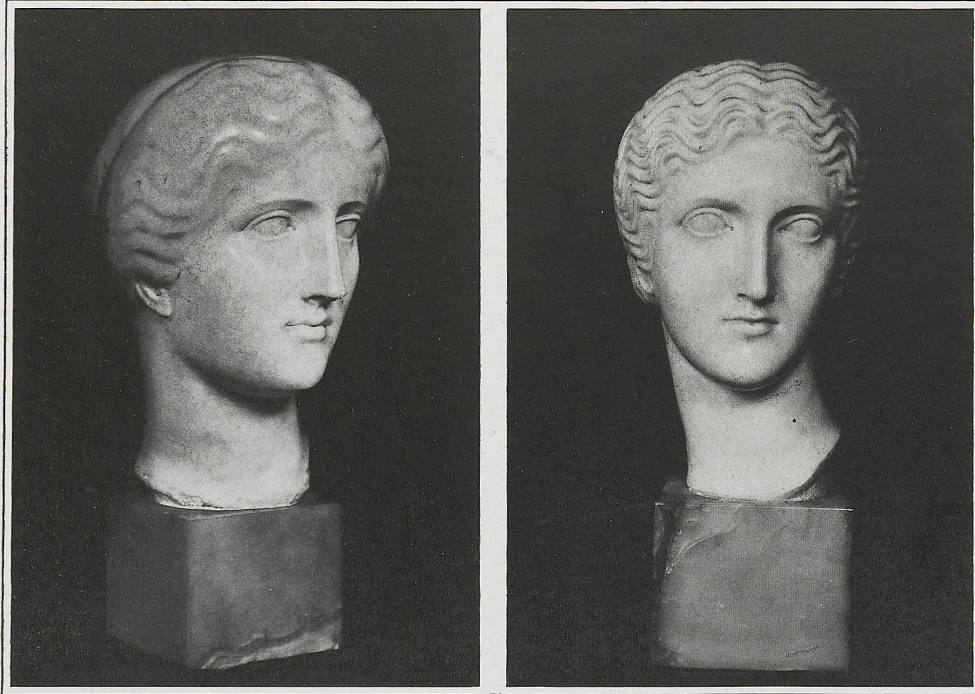


INTERNACIONAL
STUDIO

MARBLE HEADS

BY ELI NADELMANN

HEADS by ELI NADELMANN

PATRONS of the New York art galleries have been familiar, for many years, with the marble heads executed by Eli Nadelmann. They know, too, the figures of animals, both in marble

and bronze, which have come from this sculptor's hands. And in all of his work they have remarked the close tie between this twentieth-century artist and the stone cutters of Greece and Asia Minor. For his art, as is that of no other contemporary sculptor save Manship, is related to the Lycian forms, and yet into all of his productions he has infused new life. The antique has been his inspiration, never his model.

Both in the forms he employs and in the technique by which he renders them he has been called, sometimes disparagingly, "modern." But it is in neither of these things that his modernity lies. His form is pure Greek; not the Greek of Phidias and the Golden Age but that of the eastern colonies on the Mediterranean seaboard where the various expressions of East and West were fused.

Madame Helena Rubenstein has formed a collection of the works of this sculptor which idealize beauty

VIRGINIA H. DAVIS

His technique, the highly polished surfaces which distinguish his work, is no newer than Egypt. Even his frequent combination of stone and metal has its ancestry in classic sculpture.

In fact, the outworn adjective, "modern," becomes more than ever ridiculous when applied to his work, either in praise or blame. The date of a work of art is its least important attribute.

What Nadelmann has done is this: Wearied by the multiplicity of anemic monuments which the ever-thinning trickle of classic tradition has produced in recent years he has gone back to original sources for his inspiration. So he has produced an art which is alive and, to eyes which have become accustomed to the erections which deface our public places, new.

When he first exhibited his work it was acclaimed by two groups of persons: those who had real appreciation and those who saw in him what they took to be another expression of the latest fad. Some of these latter have since arrived

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