

Van Diemen-Lilienfeld Galleries

1951

Van Diemen-Lilienfeld Galleries
Fine Paintings
21 East 57th Street
New York 22, N.Y.

February 19, 1951

Dear Sirs:

We are writing this letter with regard to any exhibitions of contemporary American paintings you may be planning in the future. For this purpose we take pleasure in sending to you reprinted, reviews of a series of European exhibitions of Frederick Franck, one of the foremost American painters we represent.

Paintings from these exhibitions were purchased by such institutions as:

Le Musee de l'Art Moderne in Paris
Les Musees Nationaux de France
Le Club de Paris.

The exhibition which is still in progress is being circulated between Paris, Amsterdam, Geneva and probably London, by the Organisation Artistique, Paris.

We once more bring to your attention that Frederick Franck has had numerous one-man shows in New York and San Francisco of which the last two took place at our Gallery.

Paintings of his were also included in many national group shows such as-

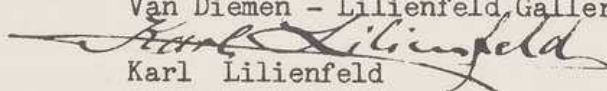
- The Metropolitan Museum Show 1950-51, New York
- Whitney Museum Annuals, New York
- Pennsylvania Academy of Fine Arts, Philadelphia, Pa.
- University of Illinois Annuals
- University of Minnesota Annual
- John Herron Art Museum, Indianapolis, Indiana
- Delgado Museum, New Orleans, Louisiana, etc.

We shall be glad to show you examples of Franck's work in our Gallery should you come to New York.

Looking forward to seeing you I remain

Sincerely yours,

Van Diemen - Lilienfeld Galleries


Karl Lilienfeld

LA SEMAINE DE PARIS



"To whom it may concern", tableau ayant obtenu un premier prix à l'Institut Carnegie en 1948 et qui fait partie de l'exposition Frederick Franck à la Galerie Drouant-David.

FREDERICK-FRANCK. — Parmi les expositions d'artistes américains annoncées pour ces prochaines semaines, celle de Frederick-Franck se classe bonne première.

Frédéric-Franck, qui s'est formé en Hollande et en Belgique avant de se faire naturaliser américain, nous arrive encore auréolé du prestige du prix Carnegie. C'est dans un style très personnel qu'il s'exprime. Et s'il manifeste une conception qui nous semble un peu particulière de l'art sacré qu'il entend défendre, il faut, par contre, reconnaître

que les ports lui inspirent d'attachantes réalisations, — des mats qui partent droit vers le ciel assurent ainsi l'équilibre d'une page que des couleurs où le vert et le rouge dominant, rendent très attrayante. On aimera aussi la manière forte et dépourillée dont il traite ses natures mortes. — (Galerie Drouant-David, 52, Fg St-Honoré, jusqu'au 23 Janvier.)

Pierre IMBOURG.

Galerie
DROUANT-DAVID
52, Rue de Valenciennes
PARIS-10^e
ANJOU 79-45
2. C. Soc. 28.803

PARIS, le 26 JANVIER 1961

Monsieur le Dr. Frederick-FRANCK,
PARIS.

Cher Dr. FRANCK,

C'est avec le plus vif plaisir que nous vous annonçons que nous avons obtenu l'autorisation que les 2 toiles "JOB" et la "NATURE MORTE AUX 5 POISSONS" requises par les musées Nationaux français, figurent à votre exposition à ALSTEDDAL.

En ce qui concerne le paysage "CASSIS", acheté par "LE CLUB DE PARIS", celui-ci en a déjà pris possession.

Avec toutes nos félicitations, croyez, Cher Docteur FRANCK, à nos sentiments les meilleurs.

M. Imbourg



Job: FREDERICK FRANCK

Purchased by the French Government
for the Musée de l'Art Moderne.



aux Coules

Sous le pinéon

« D'écouter dans un coin silencieux de la Méditerranée, sous l'œil inquiet de l'océan, un homme qui se penche sur un tableau... »
Frédéric-Franck est un peintre américain né à Manhattan (Etats-Unis) en la dernière année de la guerre. Il a étudié à l'école de la rue de Valenciennes, à Paris, et a travaillé à la galerie Drouant-David. Ses œuvres sont exposées dans les musées de la ville de Paris et dans les galeries de la région parisienne.

« Il est né dans une famille qui se rattache à la tradition de la peinture. Il a étudié à l'école de la rue de Valenciennes, à Paris, et a travaillé à la galerie Drouant-David. Ses œuvres sont exposées dans les musées de la ville de Paris et dans les galeries de la région parisienne.

« La technique de la peinture de Frédéric-Franck est une synthèse de la technique américaine et de la technique européenne. Il a étudié à l'école de la rue de Valenciennes, à Paris, et a travaillé à la galerie Drouant-David. Ses œuvres sont exposées dans les musées de la ville de Paris et dans les galeries de la région parisienne.

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10 FEBRUARI 1961

DE OORZAKEN AMSTERDAMMER

Frederik Franck: „tussen Auschwitz en Hiroshima”

OW is de Verenigde Staten die op haar „vrijheid” staat. Het is een land dat de menselijke waardigheid wil behouden. Het is een land dat de menselijke waardigheid wil behouden. Het is een land dat de menselijke waardigheid wil behouden.

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Frederick Franck: La fille noire dans l'atelier.

See back page for excerpts of translations.

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- ARTS, 12 Jan. 1951:.....The Hollander in him cannot defend himself against this love of the sea, ships and reality. The American serves it up in a style of that modern life which has conceived of neon, airplanes, radio and jazz. But the painter forges a synthesis which makes for canvases where inspiration, idea and technique work together to produce a most plastic manifestation of emotional shock...At the age of forty one is not at the end of his evolution, on the contrary it begins and one may foresee that Frederick Franck will not stand still, but will probably go forward towards a purification, will overload his canvases less and will win in unity what he may lose in richness of color, dispersed and confused...But as he is now...an authentic painter with a rich temperament the revelation of whom comes as a big blast of wind full of iodine and sea-air.
- LE PEINTRE, L'OFFICIEL DES PEINTRES ET GRAVEURS 15 Jan. 1951,.....See here and by a long shot the best American painter presented in Paris for some years...of Dutch birth, American by naturalization, he is a son of the School of Paris...he has undergone influences, he has known how to throw them off and found a personal mode of expression with the given facts of French painting...his distortions are essential.....
- LA REVUE MODERNE Feb. 1 1951.....a very beautiful exhibition comes to us from America....it is the painting of an artist who has frequented all the plastic problems, but also of an excellent technician....in his harbor scenes: a vibrant colorist who does not fear to make the colors sing...with admirable enthusiasm... the sonority of the picture is supported by solid drawing...he constructs to a great extent the very structure of his landscapes.... his New York views are translations in blue or grey of an exquisite taste.... profound study of composition....he did not fear either to tackle philosophically inclined compositions of which "Still life enters Death" seems to be the most happily solved plastically...in this work there is a frankness of attack, a character in the drawing, a brutal sonority in the central still life, to rank it amongst his best.... he did not stop there either..... his "Requiem" joins the Flemish and French expressionists....it appears to us of a tragic grandeur and lyricism. The artist who has attempted to express so much human suffering with the help of purely plastic signs could not be anything but a great painter.
- CE MATIN 15 Jan. 1951...the double aspect of this talent is somehow surprising...Frederick Franck paints with an original virtuosity landscapes of New York and other places near the sea, which contrast strangely with his compositions in a dramatic vein and especially those canvases of a religious spirit. There, in this latter aspect we believe the real Frederick Franck reveals himself...his Jeanne d'Arc, his "Requiem" in their hallucinatingly tragic forms are obviously painted without compromise. One can love them or reject them: they are the work of a sincere painter and reveal a personality.
- LE PARISIEN LIBERE 25 Jan. 1951...his marines have a strong accent, his religious compositions give evidence of an interesting and passionate search, but here he does not yet master his intentions. Mastery of his medium is reached in the landscapes and still lifes which have both personal styles and sentiment.....
- CARREFOUR 16 Jan. 1951.....The major impression by which one is struck immediately when confronted with the world of Frederick Franck now shown at Drouant-David is the vastness of its underlying culture...This painter could permit himself anything who tackles with so much certainty the landscapes and still lifes executed in the heart of that America which he made his after having received in Holland and Belgium the multiple European lessons.... a painter of compositions which invite meditation. He likes drama and strangeness but these are not just expressed in allegories, they exist also in the color, being an integral part of his painting...To sum up: Frederick Franck gives the finest part of his talent, that which is spiritually most striking, to religious themes...its tragic aspect is profoundly human.
- Journal d'AMATEUR D'ART 16 Jan. 1951,....We liked particularly his harbor scenes, with their bold combinations of curves and straight lines, and his still lifes. As far as his religious subjects are concerned: if we do not quite agree with his conceptions of a new sacred art, we must own that Frederick Franck expresses them in a quite personal way.
- LA SEMAINE A PARIS.....Amongst the exhibitions of American artists slated for these weeks we can call Frederick Franck a strong first...a very personal style...one will also love the strong and simple manner in which he treats his still lifes
- LE CRI DE PARIS.....far from thinking how to make it pretty he pretends to imagine a world of his own.....
- L'AUBE 18 Jan. 1951.....Frederick Franck comes to us from America with a heavy pictorial baggage composed of canvases which deal with religious art - the least good ones - others in which he shows his love of the sea which are remarkable by their color rhythms, their constructions, and yet others - the very best - where the artist is tender and subtle in order to seduce us. This Hollander from America, fed by the good sources, will be appreciated here as he is there.....
- NOUVELLES Littéraires Jan. 16 1951...ports and religious works painted with bigness.....
- LE MONDE 21 Jan. 1951...his painting is powerful...he successfully uses a palette where black, violet, yellow play an important role..... painter of ports full of masts, of tormented faces, Frederick Franck is also attached to certain religious themes and knows how to use their pathos till they shout.....
- OPERA 15 Jan. 1951.....the faces make one think of those of clowns at whom one cannot laugh...on the other hand the still lifes, harbors, fish all rather dryly drawn, but with conviction and in bold color...
- CETTE SEMAINE Jan. 1951 to his religious symbolism we prefer his harbors of New York, Saint Tropez, Sète, where line and color contribute to a powerful synthesis.....
- COMBAT Jan. 1951.....the landscapes and still lifes are solidly constructed and composed, but it is no doubt in the five panel "Requiem" that Franck reveals better who he is deeply and authentically...the other canvases and the Requiem apparently owe each other nothing except that one can find in them the same coloristic qualities, but the lyricism is here more present maybe as a danger to the artist but also it may give him more mastery in a style which is his own, most personally.....
- AUX ECOUTES 26 Jan. 1951 How European he is, this American from Holland who puts a bottle of Coca Cola next to his Zeebrugge fishing boats.....
- ARTS 26 Jan. 1951.....(quoting Pierre Descargues)...cubist in his discipline, surrealist in his dreams, expressionist in his expression...and why not continue a romanticist in his allegories, philosopher with delight - before the adjectives fail us to say that he is in love with the great movements of harbors sensitive to the beauties of paint-quality.....
- Varietes de PARIS Feb. 1 1951.....The Galleries Drouant-David presents at present the show of an American painter Frederick Franck, which we are happy to point out to the particular attention of our readers...he plays with verticals a dangerous game which he always wins.....we are convinced that the Paris public will be glad to consecrate this American artist.....
- Lettres DU MONDE Feb. 1 1951.....there is a kind of torment in Frederick Franck, who is little inclined to be pleasant.....he is careful in his composition...his canvases are in the first place constructed and although always legible they are subject to the laws of geometry.....
- Holland Exhibition
- THE TELEGRAAF Feb 2 1951.....this is not a specialist in any one genre...not just an artist for whom the purpose of art is delight, but also a human being who sees the "birth of a space that stretches from Auschwitz to Hiroshima.... his imagination gives him no peace and he knows how to make paintings of which the fantasy is miraculously expressive...they are more generous in color than those of Beckmann of whom they remind one somehow.
- ADVERTENTIEBLAD VAN LIMBURG.....not the modern "obsession with originality"....a pictorial conviction....a few reminders of Braque, Delaunay and de la Fresnaye.....
- HANDELSBLAD Feb 5 1951.....religious painting without a trace of dogma or tradition...in the heads an indirect Picaso influence... but he has taken a few new steps in the development which we are going through today in search of a new and different way with the old spiritual values.... in all this work one finds a strong yet sensitive personality with a warm feeling for color...without doubt he will evolve further and perhaps become free and more open when the spirit of the times puts him in a gay mood.....
- NIEUWE ROTTERDAMSCH COURANT Feb 3 1951.....a young, gifted colorist seeking his own color-language...with painterly passion and boldness and his own character in build and composition...in the realization of the abstract elements in his work he is inhibited or rather controlled by the drive to be expressive in color..... He gives soul and life to tactile reality...an interesting conflict which gives the painter a vital impulse.... Franck is in essence the pure image-making artist who is absorbed by the substance and the medium of his art....content and form always interpenetrate each other in this art...the content being the life-feeling of the artist, his vision of the world and humanity....a certain relationship to the existentialism of Sartre, who also wishes his to be seen as a humanism....this art lives very much in and through the spirit of our time, not only in subject matter but also in the way it is done formally....it makes us speak of a new expressionism....

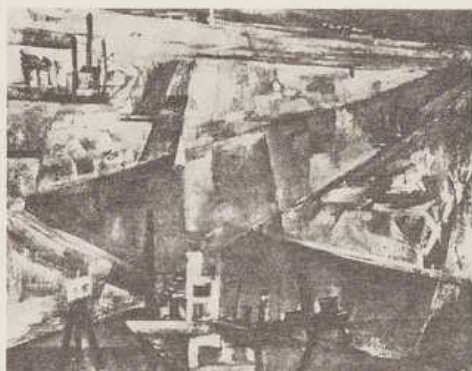
SOME ACQUISITIONS FROM FREDERICK FRANCK'S EUROPEAN EXHIBITIONS.



"Stillife with five fishes" purchased by the Musées Nationaux de France



"Job" purchased by the French Government



"Near Rotterdam" Coll. Sanders, Holland



"Black Girl in the Studio", Van Lier Collection Amsterdam

France-Illustration, Feb. 24-51

A TRAVERS LES EXPOSITIONS

Frederick-Franck
à la Galerie Drouant-David

Encore inconnu en France, Frederick-Franck, peintre américain de Hollande, expose ses œuvres à la Galerie Drouant-David. Et pourtant Frederick-Franck ne nous est pas inconnu ! Lauréat d'un premier prix à l'Institut Carnegie, sa peinture avait une renommée qui nous paraît largement justifiée. Il ne se borne pas à une esthétique picturale, il cherche à établir sa forte personnalité en puisant à plusieurs sources ; aussi trouve-t-on en lui du cubisme, qui le mène au surréalisme, qui, par réaction, le fait devenir expressionniste. Et bien que toutes ces formes d'art paraissent contradictoires, il est intéressant de déceler chez Frederick-Franck une personnalité qui en établit, dans un esprit de coordination, la synthèse.

Certaines de ses œuvres, puissantes, dramatiques et colorées, ont une résonance extraordinaire. Son *Requiem pour la première moitié du siècle* est hallucinant. Ses natures mortes, dans leur sobriété, ou ses marines, dans le mol balancement des grandes mâtures de voiliers, montrent qu'un peintre peut être varié tout en restant bien personnel.

MAURICE SÉRULLAZ.



"Cassis" Coll. Club de Paris, Paris

Cable
Vandiemmen, New York

Telephone
Plaza 3-6654

Van Diemen-Lilienfeld Galleries
Fine Paintings
21 East 57th Street
New York 22, N.Y.

March 20, 1951

Mr. Duncan Phillips
Phillips Memorial Gallery
1600 21st Street
Washington, D.C.

Dear Mr. Phillips:

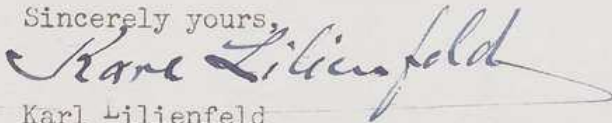
I take pleasure in sending to you a photograph of one of our newest acquisitions, in the hope that it may be of interest to you in principle.

It is a late Cranach "Adam and Eve", of exceptional quality and preservation. It is reproduced full page in Friedlaender's book. The price is \$14,000. There is more detailed information regarding the painting on the reverse side of the photograph.

Should the painting interest you I shall be very glad to submit it to you be that at your Museum or at our Gallery.

Hoping to hear from you, and with best regards, I remain,

Sincerely yours,



Karl Lilienfeld

KL/bl

April 9, 1951

Dr. Karl Lilienfeld,
21 East 57 Street,
New York 22, N. Y.

Dear Dr. Lilienfeld:

I am inclosing herewith the photograph of the "Adam and Eve" by Lucas Cranach the elder. Mr. Phillips was interested in seeing it but does not wish to consider it for the Collection.

Sincerely yours,

EB:ls
Enclosure

Cable
Vandiemem, New York

Telephone
Plaza 3-6654

Van Diemen-Lilienfeld Galleries
Fine Paintings
21 East 57th Street
New York 22, N.Y.

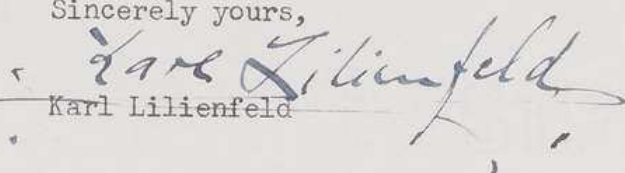
April 12, 1951

Mr. Duncan Phillips
Phillips Memorial Gallery
1600 21st Street
Washington, D.C.

Dear Mr. Phillips:

I am sending you herewith for your information, a copy of a letter to Mrs. Kater regarding the pastel by Renoir which she has shown to you. You certainly will agree that a pedigree and the facts mentioned in this letter alone, should serve as a proof of its authenticity.

Sincerely yours,


Karl Lilienfeld

KL/bl