

SENSATIONS OF THE CLEVELAND SCHOOL GO UP APRIL 24 AT WOLFS GALLERY

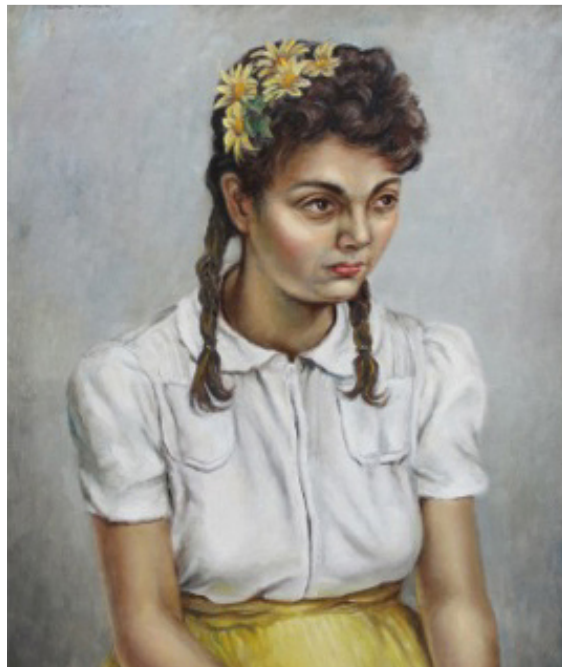
CLEVELAND, OHIO —
Sensations of the Cleveland
School, Clarence Holbrook Carter
(1904–2000) and Carl Frederick
Gaertner (1898–1952) are

*"Study for Sentinels 'B,'" Clarence Holbrook Carter
(American, 1904–2000), acrylic on paper, signed
and dated lower left, 30 by 22 inches.*





"Over and Above No. 13," Clarence Holbrook Carter, 1964, monumental oil on canvas, 75 x 77 inches.



"Pensive Girl/Phyllis," Clarence Holbrook Carter, 1941, oil on canvas, 30 x 25 inches.

featured in an exhibition opening at
Wolfs with remarks by Dr William H.
Robinson, curator, the Cleveland

Museum of Art, on Friday, April 24, 6
to 8 pm.

The paintings and drawings by two of



"Winter Provisions" by Carl Frederick Gaertner (American, 1898–1952), oil on canvas, 80 by 36 inches.

Cleveland's very finest artists of the Twentieth Century are drawn from the estates of both artists. Many of the works included have not been seen or exhibited previously, including many drawings and studies by Carter, which are a delight to pore over.

Gaertner, as a master of the American scene, depicted America's evolution from working the land to its industrial greatness, while Carter's work, planted in the American soil, grows into mesmerizing scenes derived deep from the human psyche.

While many painters achieved acclaim during their lifetime, years need to pass before it is known which



"St. George, Bermuda #1," Carl Frederick Gaertner, watercolor on paper, 18 x 21 inches.



"West Virginia Hog Farm," Carl Frederick Gaertner, oil on canvas, 45 x 42 inches.

artists will stand the test of time. In this case, a retrospective of Carter's and Gaertner's work helps viewers to more profoundly appreciate their

works.

The majority of the works in the show are by Carter, whose estate the gallery represents. Seemingly more scarce to

"Young Farmer Cutting a Cabbage," oil on canvas by Clarence Holbrook Carter, signed and dated upper right, 28 by 22½ inches.

Cleveland than Gaertner in recent times, these works will offer the viewer a complete overview of Carter's career and an opportunity for collectors to own striking original works.

Carter as an artist was entirely his own man, and was completely focused from a



young age on making a life as an artist. From the early part of his career when he traveled to Italy to study with Hans Hoffmann, he is quoted as saying, “I was always rebelling against instruction. I liked to strike out on my own... I wanted to be on my own and express what I was seeing and feeling.” It is evident from

the works in this exhibition that not only was Carter immensely talented, but that he also maintained his own visual vocabulary, which imbued in his works a luminous, otherworldly hyperfocus.

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