Exhibition of Recent
PAINTINGS & WATER COLORS
by
GEORGE LUKS

at the
C. W. Kraushaar Art Galleries
680 Fifth Avenue, New York
January 12th to 31st
1922
MARY McTEEUG

THE NEW SHOES

THE LITTLE LADY

CYRIL

BEGGAR GIRL

PAUL VERLAINE

GIRL FROM 'TINICUS

THE WHITE MACAW

NEW YORK CABBY

THE BREAD WOMAN

BREAKER BOY

CARMINE AND BLEECKER STREETS [NOCTURNE]

STUDY FOR A PORTRAIT

MRS. COBEY
WATER COLORS

1. The Sailor
2. Sutton Place, New York City
3. The Soda Water Man
4. The Heckscher Building
5. Junk Shop, Morton Street
6. Washington and Greenwich Streets [NIGHT]
7. The Green Signal, Fifth Avenue
8. The Candy Woman
9. Spring Street
10. East River off Sutton Place
11. Josie's Alley, Greenwich Village
12. Pier 44, North River
13. Noon Hour
14. East Broadway [NOCTURNE]
15. Watts Street, New York City
C. W. KRAUSHAAAR
ART GALLERIES
680 FIFTH AVENUE, NEW YORK

PAINTINGS
Whistler, Lavery, Fantin-Latour,
Zuloaga, Legros, Israels, Courbet,
Tack, Daumier, Beal, Monticelli,
Le Sidaner, Sloan, Myers, Sisley,
and Luks

BRONZES
Barye, Bourdelle, Mahonri Young

RARE ETCHINGS
Whistler, Legros, Bauer, Zorn,
Muirhead Bone, Brangwyn
and Sir Seymour Haden
A painting by George Luks, on exhibition at the Kraushaar Galleries.
In exhibition at the Kraushaar Gallery is the recent work of George Luks, a manly exhibition with an odd note of caprice in some of the oil paintings. Perhaps it is not caprice but style to make at the last moment a sketch from a highly developed picture, to carry it through to the very end of technical resource and then pretend it has just been begun. One or two things are like that; others—the "New York Cabby," "The Bread Woman," "Czecho-slovak Mary"—are definite promises of rich beauty when time has had its chance with them. But the two masterpieces in the room are "Mike McTeague," a baby dipped in sunlight, all orange and red and warm, fair flesh color, and "The White Macaw," a girl's head of bewildering beauty seen dimly in the shadow of a large hat, the great sweeping pattern described by the hat, the white fichu, the white arms, the creamy throat, as splendid a piece of design as one need look for, the palette set for moonlight, pallid and exquisite. One may ask, one's self if the pale color brushed lightly over a dark ground will age properly, but it is fairly safe to assume that it will since Luks is responsible for it—incorruptible craftsman that he is; and in any case he could not have got this particular kind of exquisiteness in any other way.

The watercolors are as good as the oils, a person prejudiced in favor of the clean medium would say even better than the oils by virtue of a true spontaneity which has not excluded force. It is something to have got such force with pure clear wash. "Night; Washington and Greenwich Street" is a powerful design with full support in the color.