

Drawings by
Josef
Herman

1 LEAVING HOME

Pen and wash 10½ x 8½ 1938

Exh. Lady Margaret Hall, Oxford, 1953; Wakefield, 1955; Coventry-Birmingham-Derby, 1955; Whitechapel Art Gallery, 1956 (74)

Rep. Whitechapel, 1956 (Plate IV)

2 MINER WITH TWO PIT PONIES

Pen, wash and watercolour 7½ x 9½ 1947

Exh. 'International Watercolour Exhibition,' Brooklyn, U.S.A., 1953; Wakefield, 1955; Coventry-Birmingham-Derby, 1955; Whitechapel Art Gallery, 1956 (96)

3 OLD FISHERMEN ON THE SEASIDE PROMENADE

Pen and wash 7½ x 9½ 1948

Exh. Geffrye Museum, 1949; Nottingham, 1952; Bath, 1952; Royal College of Art, London, 1952; Southampton-Bournemouth, 1952; Leicester-York-Hull, 1953; Lady Margaret Hall, Oxford, 1953; Whitechapel Art Gallery, 1956 (102)

4 THREE WORKMEN WITH SLEDGEHAMMER

Pen, wash and tint 7½ x 9½ c. 1948

Exh. Geffrye Museum, 1949; Nottingham, 1952; Bath, 1952, Royal College of Art, London, 1952; Southampton-Bournemouth, 1952; Leicester-York-Hull, 1953; Dusseldorf, 1953; Lady Margaret Hall, Oxford, 1953; Geffrye Museum, 1954; Eton College, 1954; Wakefield, 1955; Coventry-Birmingham-Derby, 1955; Whitechapel Art Gallery, 1956 (98)

5 THE STONEBREAKERS

Pen and wash 6½ x 9 1948

Exh. Geffrye Museum, 1949; Newcastle, 1953; Leicester-York-Hull, 1953; Dusseldorf, 1953; Lady Margaret Hall, Oxford, 1953; Geffrye Museum, 1954; Eton College, 1954; Wakefield, 1955; Coventry-Birmingham-Derby, 1955; Whitechapel Art Gallery, 1956 (99)

6 FOUR MINERS STANDING IN THE DARK PIT

Pen and wash 7½ x 9½ 1948

Exh. Geffrye Museum, 1949; Nottingham, 1952; Bath, 1952; Royal College of Art, London, 1952; Southampton-Bournemouth, 1952; Leicester-York-Hull, 1953; Dusseldorf, 1953; Lady Margaret Hall, Oxford, 1953; Geffrye Museum, 1954; Eton College, 1954; Wakefield, 1955; Coventry-Birmingham-Derby, 1955; Whitechapel Art Gallery, 1956 (100)

7 TWO WOMEN IRONING

Pen and wash 7½ x 9½ 1948

Exh. London, 1948; see number 4; Whitechapel Art Gallery, 1956 (105)

8 TWO KNEELING MINERS AT WORK UNDERGROUND

Pen and wash 7½ x 9½ 1948

Exh. See number 4; Whitechapel Art Gallery, 1956 (103)

9 MINER AND PIT PONY UNDER- GROUND

Pen, wash and colour 7 x 9 1948

Coll. R.D.S. May, Esq.

Exh. London, 1949, 1951; Geffrye Museum, 1954; Eton College, 1954; Wakefield, 1955; Coventry-Birmingham-Derby, 1955; Whitechapel Art Gallery, 1956 (104)

10 WAITING TO GO DOWN

Pen and wash 6½ x 11 1946

Exh. London, 1946, 1949; Leicester-York-Hull, 1953; Lady Margaret Hall, Oxford, 1953; Geffrye Museum, 1954; Eton College, 1954; Wakefield, 1955; Coventry-Birmingham-Derby, 1955; Whitechapel Art Gallery, 1956 (93)

11 THE ROAD TO ROME

Pen and wash 8 x 10 1951

Exh. Nottingham, 1952; Bath, 1952; Royal College of Art, London, 1952; Southampton-Bournemouth, 1952; Leicester-York-Hull, 1953; Lady Margaret Hall, Oxford, 1953; Geffrye Museum, 1954; Eton College, 1954; Wakefield, 1955; Coventry-Birmingham-Derby, 1955; Whitechapel Art Gallery, 1956 (120)

Rep. Wakefield, 1955 (p. 11); Whitechapel, 1956 (Plate XXIX)

12 WOMEN WASHING (LA ROCHEPOT)

Pen and wash 8 x 10 1951

Drawing for the oil painting in Birmingham Art Gallery

Exh. London, 1952; Geffrye Museum, 1954; Eton College, 1954; Whitechapel Art Gallery, 1956 (122)

13 WORK IN THE VINEYARD:

LA ROCHEPOT

Pen and wash 8 x 10 1951

Exh. See number 11; Whitechapel Art Gallery, 1956 (121)

Rep. The Antique Dealers and Collectors Guide, Dec., 1952, p. 33

14 UNLOADING THE FISH

Pen and wash 8 x 10 June, 1951

Exh. See number 11; Whitechapel Art Gallery, 1956 (118)

15 THE HERRING GIRL

Pen and wash 7½ x 9½ June, 1951

Exh. London, 1952; see number 11; Whitechapel Art Gallery, 1956 (119)

16 PRUNING THE VINE:

LA ROCHEPOT

Pen and wash 8 x 10 1951

Exh. See number 11; Whitechapel Art Gallery, 1956 (116)

17 ROAD AT LA ROCHEPOT:

BURGUNDY

Pen and wash 8 x 10 1951

Exh. London, 1952; Leicester-York-Hull, 1953; Lady Margaret Hall, Oxford, 1953; Geffrye Museum, 1954; Eton College, 1954; Wakefield,

1955; Coventry-Birmingham-Derby, 1955; Whitechapel Art Gallery, 1956 (113)

18 SORTING THE CATCH

Pen and wash $6\frac{1}{2} \times 8\frac{1}{2}$ 1951

Lent by the artist

19 THE GRAPE HARVEST: THREE PEASANTS WITH BASKETS OF GRAPES, LA ROCHEPOT

Pen and wash 8×10 1951

Exh. See number 11; Whitechapel Art Gallery, 1956 (117)

20 TAPPING THE BARREL

Pen and wash 8×10 1952

Exh. London, 1952; Southampton, 1952; Bournemouth, 1953; Leicester-York-Hull, 1953; Lady Margaret Hall, Oxford, 1953; Geffrye Museum, 1954; Eton College, 1954; Wakefield, 1955; Coventry-Birmingham-Derby, 1955

21 THE CARD GAME

Pen, ink and watercolour $7\frac{1}{2} \times 9\frac{1}{2}$ 1953

Exh. Geffrye Museum, 1954; Eton College, 1954; Wakefield, 1955; Coventry-Birmingham-Derby, 1955; Whitechapel Art Gallery, 1956 (132)

22 BUGGY WITH CORN: BAYREUTH

Pen and wash 8×10 1954

Exh. London, 1955; Whitechapel Art Gallery, 1956 (142)

Rep. Jewish Quarterly, Spring 1955

Art News and Review, 19.2.55

23 TWO MINERS ON A BENCH

Pen and wash $7\frac{1}{2} \times 9\frac{1}{2}$ 1954

Exh. Heffer Gallery, Cambridge, 1954; Whitechapel Art Gallery, 1956 (143)

24 FRENCH PEASANTS WITH HAYFORKS

Pen and wash $7\frac{1}{2} \times 9\frac{1}{2}$ 1954

Exh. Geffrye Museum, 1954; Eton College, 1954; Wakefield, 1955; Coventry-Birmingham-Derby, 1955

25 STUDY OF PEASANTS WITH A MULE

Pen and wash $9 \times 6\frac{1}{2}$ 1955

Lent by the artist

26 THREE MINERS RESTING

Pen and wash 8×10 1955

Lent by the artist

27 OLD GYPSY WOMAN

Pen and wash $9 \times 6\frac{1}{2}$ 1955

Lent by the artist

28 STUDIES OF MINERS

Pen and wash $6\frac{1}{2} \times 9$ 1956

Lent by the artist

29 RIDER

Pen and wash $6\frac{1}{2} \times 9$ 1956

Lent by the artist

Josef Herman

has recently been honoured by a one man show at the Whitechapel Art Gallery, London, in which the majority of these drawings were exhibited. We are therefore especially grateful to Dr. Henry Roland for lending them so soon after this exhibition.

Herman once wrote 'The miner is the walking monument of labour' and one would say that his is an art dedicated to the monumentality and the nobility of the human figure transformed through century after century of manual labour. Herman's painting is an idealization of hard work, of backs bent in the underground tunnels or against the brown soil of the land; arms massive with strain and thrust, and legs like Doric columns planted in the earth.

His own method of painting is cast in a similar pattern. Drawings first, then colours laid on in layers with glazes to achieve a warm glow—the unhurried craft of an old master. Here in his drawings one sees his closeness to Rembrandt, and to later artists like the Belgian Permeke. One may admire the economy of means—the few lines—the wash—the highlights which produce even in a small drawing a sense of the weight and scale of the monumental.

There are few artists whose work may be truly assessed from their drawings, but there is little doubt that Josef Herman can be placed amongst this number.

- 1911 Born in Warsaw, one of three children of a Jewish cobbler.
- 1932 First exhibition in Warsaw.
- 1935 With the painter Siegmunt Bobovsky, organised the 'Frigian Bonnet,' a group of young painters with mainly expressionist tendencies.
- 1938 Left Poland, lived and exhibited in Brussels.
- 1940 Arrived in Glasgow, worked as a painter and collaborated with the Celtic Ballet Club in producing 'Ballet of the Palette.'
- 1943 Left Scotland for London.
- 1944 Settled for the following ten years in Ystradgynlais, Wales.
- 1953 Returned to London.

this exhibition, arranged by the

AUCKLAND CITY ART GALLERY

NEW ZEALAND

June — July

will also be shown at the

NATIONAL GALLERY OF VICTORIA

MELBOURNE, AUSTRALIA

August — September

1956