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A painter of the School of Paris--Lancelot Ney--will have his first one-man show in the United States at Massachusetts Institute of Technology. The exhibition, consisting of thirty-four oils, will be held in the New Gallery of the Hayden Memorial Library May 23 through July 1.

Last month the Hayden Gallery showed the works of Georges Braque, a prominent member of the School of Paris, which includes Picasso, Chagall and Miro. Ney himself is recognized as a leading artist in this group, and his work is gaining the increasing interest and attention of the art world.

Principally an abstract painter, Ney, however, champions the right of the artist to maintain flexibility of approach to his art; in fact, he believes it is the artist's duty to remain free and unencumbered by strict rules and formulas of expression. Of his work Ney says, "My nonfigurative paintings are culmination, and accumulation of my experience, created (at least in the present stage of my development) with the backlog of figurative paintings. And, in living my plastic experience, I seek no doctrine which would eliminate any facet of my work, for the very imposition of theory seems to stultify experiment."

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Lancelot
Ney
Exhibit

Using a precise, palette knife technique exclusively, Ney paints with enthusiastic originality, rarely repeating himself in a literal sense, combining and alternating the abstract with the figurative.

Ney's paintings run the major scale of subject matter--landscape, still life, portrait, and purely abstract. Except for the portrait, the present collection has examples from each of these groups, some of which, as they progress from the figurative to the abstract, are as follows: the delicately rendered "Port of Marseilles", unmistakably a harbor with moored boats; the still life, "Window Looking Over Paris", an ethereal flower arrangement with suggestion of city beyond in lightly abstract terms; "Venus Looking into the Mirror", a more advanced and complex abstract canvas although expressive of its title; and finally the pure abstract "Allegro Barbaro--Homage to Bela Bartok", as well as the many abstracts each of which he names simply "Composition".

Color plays an important and vital part in Ney's painting although he is an accomplished draughtsman who enjoys drawing for its own sake rather than just as a means for preliminary studies for painting. His canvases are luminous and vibrant, warm and alive. In the words of Baird Hastings, art critic and co-editor of the pocket revue of art, Chrysalis, Ney's paintings which "evidence both the 'poetic passionate' and the 'mathematical intellectual' in man, have a three-dimensional quality and a richness of form and color which convey an impression of life and mystery in the round. They are not flat or merely decorative." He adds further, "Lancelot Ney's creative understanding of the achievements, aims, and ideals of art in both abstract and realist manifestations...has led to his deserved recognition as one of the masters of our time."

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Lancelot Ney Exhibition - M.I.T.

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Ney's work was first recognized in 1929 with a one-man show at the Galerie Pavolozky in Paris. Since then his paintings have been exhibited on the Continent and in England as well as in a group show in the United States in 1952. His canvases hang in the Fogg Art Museum in Cambridge, Mass.; Musee National d'Art Moderne in Paris; Musee d'Art Moderne, Ceret in Southern France; and the Victoria and Albert Museum in London. They are also included in numerous private collections abroad and in the United States. Several of Ney's paintings included in the M.I.T. exhibition were loaned by people in the vicinity of Boston, the rest came from the artist.

A Hungarian by birth, Ney has lived in Paris for over 30 years. Born in Budapest in 1900, he began his study of art at the Ecole Libre des Beaux Arts. After touring Germany where he came in contact with Kandinsky and Moholy-Nagy, he arrived in Paris in 1923, intending to stay only a few months; but he has remained ever since, making Paris his home and center of artistic activity. Among his close colleagues are Braque and Jacques Villon whose work he greatly admires. He also esteems such contemporary painters as Lhote and Marchand. Painters of the past who have influenced him and his work are Velasquez and more recently Manet and Cezanne to whom he believes every painter since Cezanne's time owes an incalculable debt.

From May 23 through June 12, the gallery hours are scheduled for weekdays from 9 a.m. to 5 p.m. and week-ends from 2 to 6 p.m. From June 13 through July 1, the gallery hours will be 2 to 6 p.m. throughout the week.

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