

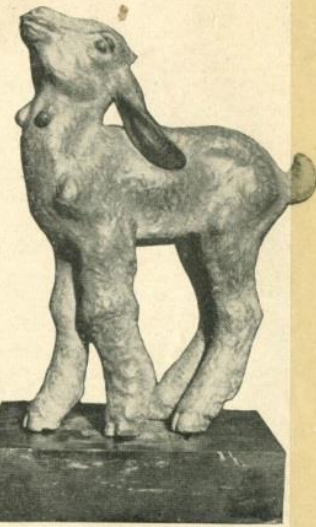
WOMEN IN ART

The Fair Sex's Creations in Two Galleries

WITH EACH year more women are abandoning art as a plaything for art as a means of livelihood. Some of them are commanding tremendous prices. Renée Vautier, for example, receives \$5,000 for her *Seated Woman* when it is sculptured in marble, and visitors viewing it at the Riverside Museum, 310 Riverside Drive, are inclined to believe that the labor involved merits the sum. Other foreign artists in many media are greatly in demand.

Until January 14, with the possibility of a week's extension, Riverside Museum is displaying the best work of 270 women from Australia, Czechoslovakia, France, Greece, Hungary, Italy, Netherlands, Norway, Poland and Switzerland—a showing of 485 pieces brought to America by the International Council of Women to foster greater understanding and good will between their sisters in the United States and Europe.

It is what might be called a "friendly" exhibition since it transports the visitor far from thoughts of war. The paintings from Switzerland, for example, are more or less pastoral. The Hungarian canvases are colorful, but fail to reflect any turmoil of spirit, showing that this nation as well as the others certainly thought in terms of peace until the last. This serenity is typified by such titles as: *Early Spring* (Norway); *Arrival of Spring* (Hungary); *Tulips and Lilacs* (France); *Spring* (Czechoslovakia); *Lake Como* (Australia); *Bird Flying on the Sea* (Italy); *Summer Night* (Norway); *Flower Market* (Poland); *Winter in Lausanne* (Switzerland); and similar subjects.



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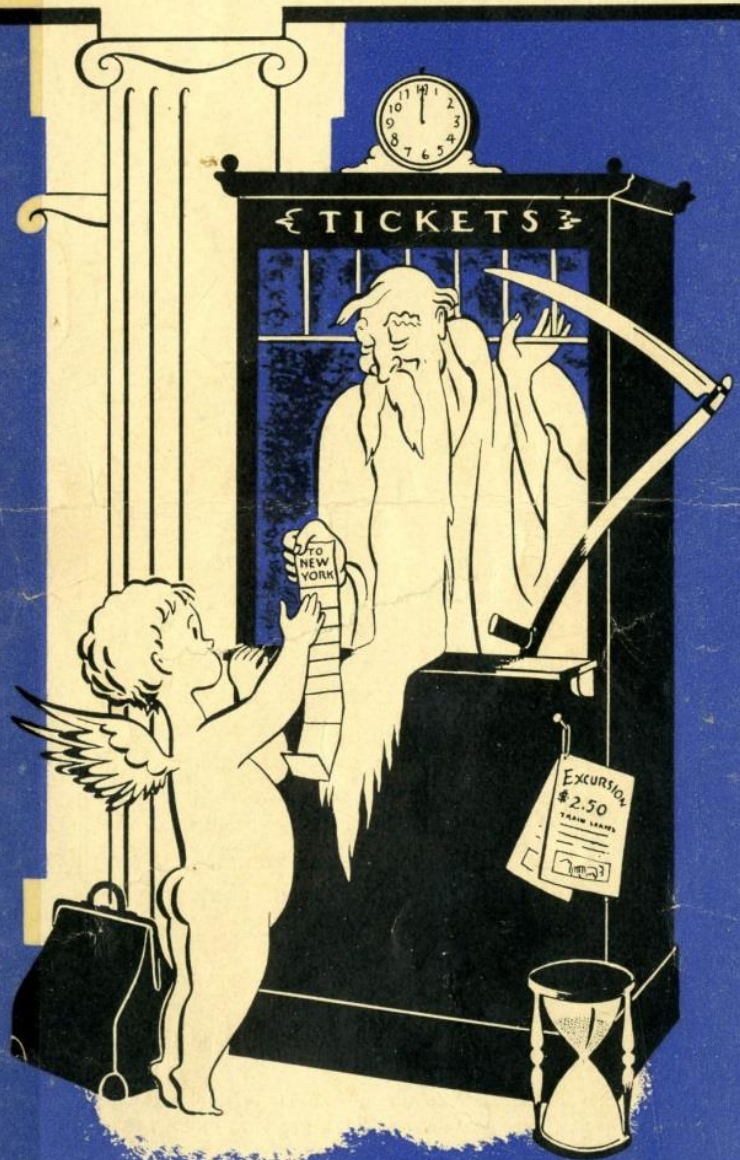
This terra cotta donkey as well as the little sculp above were made by Frosso Epphimiades for the Greek section at the Riverside Museum.



It is particularly interesting to contrast the work of the International Wo-

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Christopher Columbus soliciting aid from Queen Isabella—a scene amid authentic surroundings at the Wax Museum, Inc., where the story of America is exceptionally well told

The creation of these heads and limbs is quite a complicated affair in the realm of art rather than a manufacturing problem. The bodies of the figures, it seems, with the exception of that of Pocahontas and other semi-nudes, are papier-maché, but the heads and limbs are of wax. The latter are first sculptured in clay, which is used in making a mould into which beeswax is poured. Before this hardens, hair and eyes are implanted, and the delicate coloring applied. The hands are next made natural with the proper tinting.

When the shipment of the various members of the many bodies reached America, they were assembled and placed along cleverly arranged walls so that no two scenes are viewed simultaneously. This done, it would seem that the proprietors of the institution could put their feet on a hassock and rest, but apparently there is no relaxation even in a museum. Hardened wax is so brittle that fingers are frequently broken by dusting—a daily necessity despite the fact that the finest groups are protected by glass. Other unforeseen incidents may occur to mar the dignity of an exhibit. Thus, though the visitor is unaware of a subway beneath the building, its vibration actually jars hats from figures, providing an eerie sensation for the watcher who happens to be present at such a moment. Because of this phenomenon, a revered hero is now and then left apparently kicking his headgear around. Occasionally vandals steal handkerchiefs, hats or medals as

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