

RICHARD
F.
LACK

IN THIS EXHIBITION the Maryhill Museum continues its policy of bringing to the Northwest the work of talented contemporary Americans of professional stature in their fields. As the first full impact of his paintings reveals, we are fortunate in the selection of Richard F. Lack and take a great deal of pleasure in presenting his first one-man show in the Northwest.

By means of highly proficient draughtsmanship, a remarkable and intriguing concern with light, and a use of color that subtly blends imagination and nature, this painter lucidly builds his pictures with unfumbling sureness of touch. There is also to be found in many of his canvases now here on our walls another quality which, though it perennially escapes precise definition, is frequently listed as a main ingredient of a fine painting — often even over and above a skilled handling of brush and palette. It has been variously described as thought or feeling, atmosphere, tenderness, insight or heart; but whatever one may call it this quality is quite evident in a number of passages in Mr. Lack's paintings... perhaps most apparent, for example, in "The Folksinger" and in "The Concert."

The artist's work meets certain long-established standards of technique to a high degree and that achievement may well be the happiest note of the exhibition to many informed laymen and, as well, to those professionals in the art world who acknowledge and have some concern in areas outside their own favorite field of interest.

By inference, in his biographical notes Mr. Lack pays homage to his principal teacher, the great classicist, R. H. Ives Gammell, who in this exhibit gains added renown as a teacher. The two large paintings by Mr. Gammell, "Atys" and "Tammuz," and his smaller "Song of Destruction," are included in the exhibit to establish, for purposes of identification, the teacher-student relationship in terms of artistic style.



The Concert

RICHARD LACK PAINTINGS

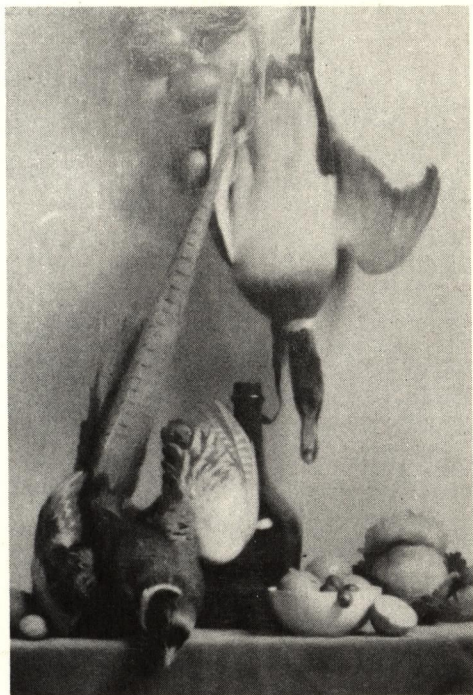
1. THE CONCERT
2. THE BOUQUET
3. THE FOLKSINGER
4. READING
5. MOTHER AND CHILD
6. PORTRAIT OF DON
7. STILL LIFE WITH CHRYSANTHEMUMS
8. STILL LIFE WITH ONIONS
9. STILL LIFE WITH DUCK AND PHEASANT
10. KITCHEN STILL LIFE
11. AUTUMN
12. PEONIES
13. THE NARROWS
14. MADELEINE
15. SUSANNA
16. PARKERS LAKE

MARYHILL MUSEUM OF FINE ARTS
MARYHILL, WASHINGTON
AUG. 15-~~SEPT. 15~~, 1963

*Through
Sept. 30*



Reading



Still Life with Duck and Pheasant

RICHARD FREDERICK LACK: Born in Minneapolis, Minnesota, March 26, 1928. Studied at the Minneapolis School of Art on a scholarship. Held first one-man show at the Harriet Hanley Galleries in Minneapolis. Dissatisfied with the training he was receiving, he traveled to New York, then to Boston, Massachusetts, where he took up his studies with R. H. Ives Gammell at the Fenway Studios. After two years in the U. S. Army during the Korean war, he returned to Mr. Gammell's studios in 1953 to complete his studies. He traveled to Europe in 1955 on a scholarship, visiting Italy, Germany and France.

In 1957 he returned to Minneapolis with his wife, and the following summer he bought a home in nearby Glen Lake, Minnesota. Here he built his studio, a structure especially designed to provide lighting conditions similar to those of the Old Masters. In the past years he has executed many important portrait commissions, including several portraits done for Ambassador Joseph P. Kennedy of New York City.

He has exhibited at the Allied Artists of America, National Academy of Design in New York City; the Boston Arts Festival, Copley Society, the Jordan Marsh Show, Boston, Massachusetts; Ogunquit Art Center, Ogunquit, Maine; Springfield Art Association, Springfield, Massachusetts; North Shore Art Association at Gloucester, Massachusetts; Concord Art Association, Concord, Massachusetts; Provincetown Art Association, Provincetown, Massachusetts; Twin City Art Show, at Minneapolis, Minnesota; Maryhill Museum of Fine Arts, Maryhill, Washington.

He received the following awards: First Prize at Ogunquit Art Center, 1957; First Prize, Copley Society, 1960; Second Prize, Concord Art Association, 1957; Honorable Mention, North Shore Art Association, 1957; Honorable Mention, Jordan Marsh Show, 1956. Winner of the 1958 John F. and Anna Lee Stacey scholarship grant in the amount of \$1,000.