

DR. CHAGG

paintings by **HERBERT**



21

O DI STORIA
DELLE ARTI

46

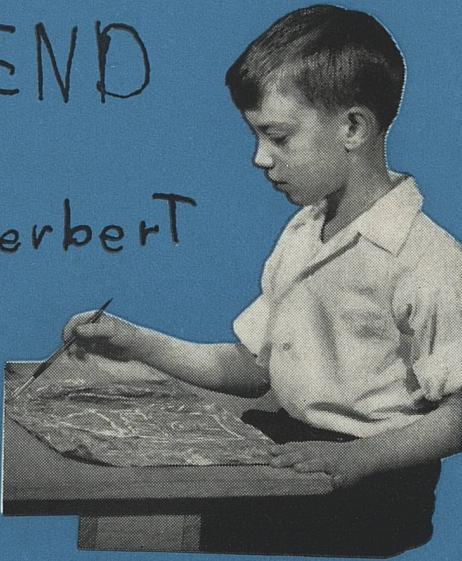
DEGLI STUDI
NEZIA

World House Galleries
987 Madison Avenue, New York

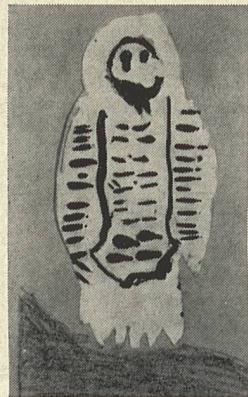
I Like To paint pictures, mostly of Houses and animals because Thats what I Think of doing first. Also I Like To paint signs. And I Like To paint with brush paints The best. Its fun To paint when you like To paint, and if you have the know-how To paint.

THE END

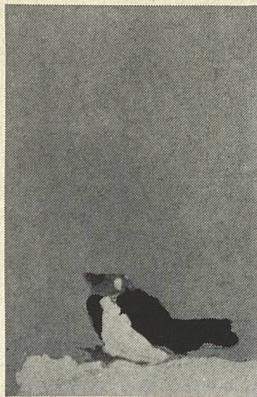
Herbert



DIPARTIMENTO DI STORIA E CRITICA DELLE ARTI
UNIVERSITA' DEGLI STUDI DI VENEZIA



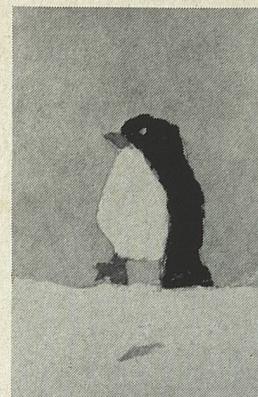
1 white owl



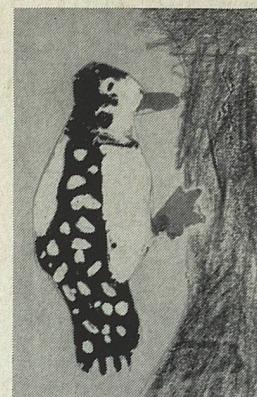
2 sparrow



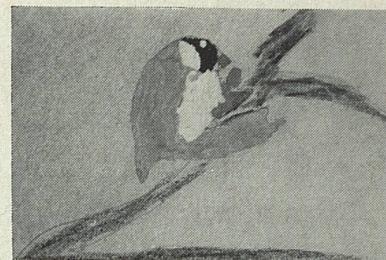
1 cardinal



3 penguin



1 woodpecker



3 chickadee

paintings by

HERBERT

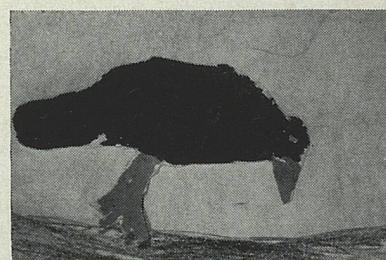
at age 6

may 12 - june 7, 1958

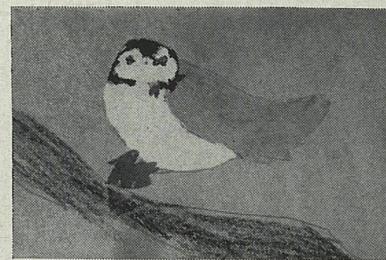
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2 blue jay



3 crow



2 unknown bird



FOREWORD

Herbert is quite right when he says that it is fun to paint when you like to paint, and especially if you have the knowhow. He is also correct when he tells us that he paints "seans." He is not presumptuous enough to paint scenes or even want to paint them. "Seans" are more fun; besides, they do not really exist in time or place, and that is as it should be. Scenes are for grownups who believe that they have been somewhere and have seen something. The child is not so naïve. He has not been anywhere but is at home, truly at home, everywhere.

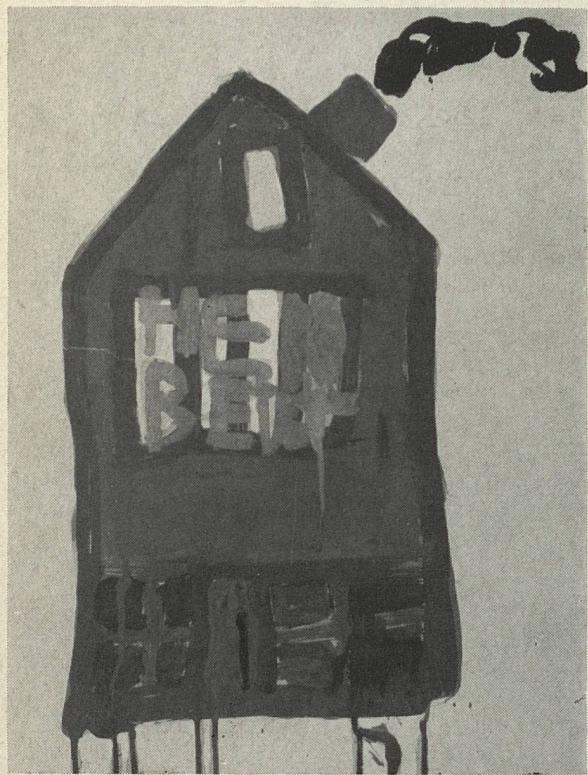
Malraux calls our attention to the feeling for beauty that so many children manifest. It is true that their innate talent which is beautifully free and supple possesses them while the mature artist is forced to command his talent. Sophisticated painters like Klee and Matisse were aware of the sparkling freshness of a child's vision. Both dipped into this sphere with delight if not with complete abandon. The soaring confidence of the child who picks up a brush and proceeds to make images that startle our tired eyes is reassuring. True, the world they paint is fragmentary but it is amazingly coherent and vibrant.

The child is the true action painter. Gestures are made with a sweep that abstract expressionists strive for, and Herbert at six is no exception. No mincing touches, no backing and filling, the gesture is wide and handsome, reflecting high confidence and unending delight.

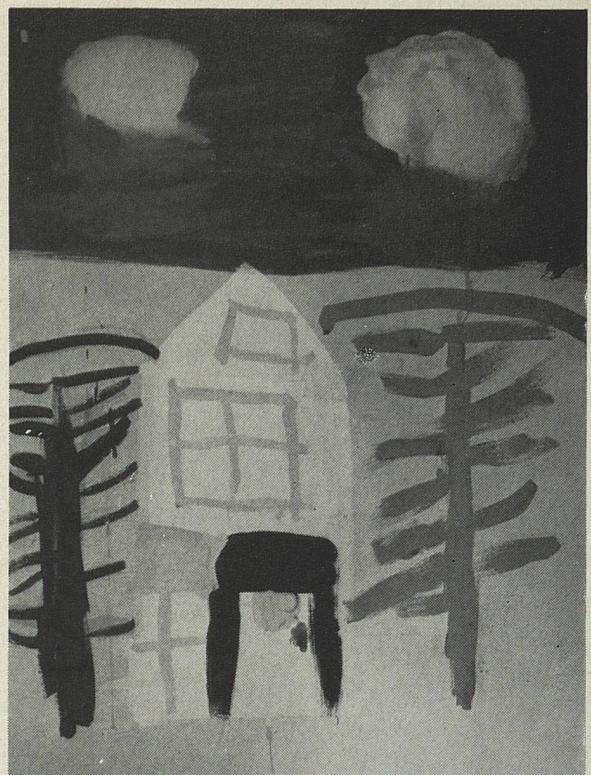
There is relish in the smear and drip, in the attack and release. Colors are chosen with a nonchalance that would paralyze an adult. The child has no patience with prose; he must go on to poetry. The clipped compact character of the epigram marks his province.

True, his span of interest is short, but he is never fusty, aggressive or conceited. It is all innocence and more than a little wonder.

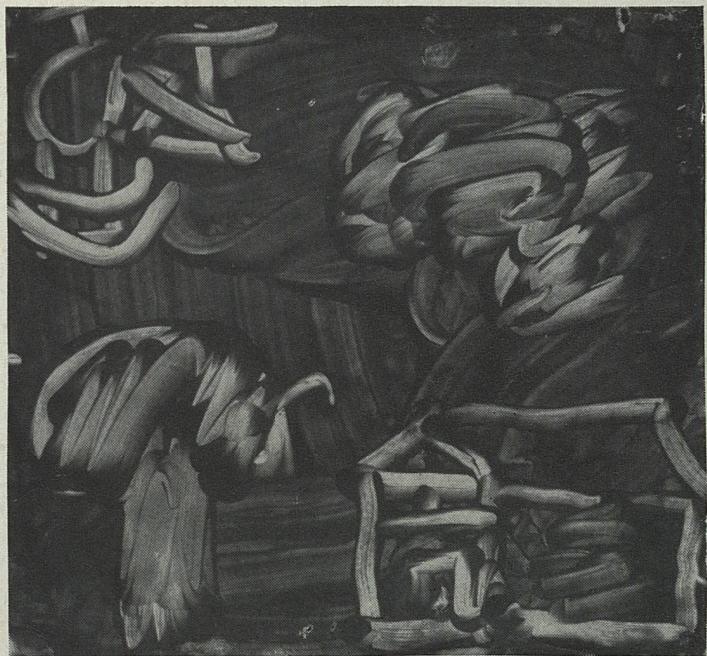
A. R. KRAKUSIN



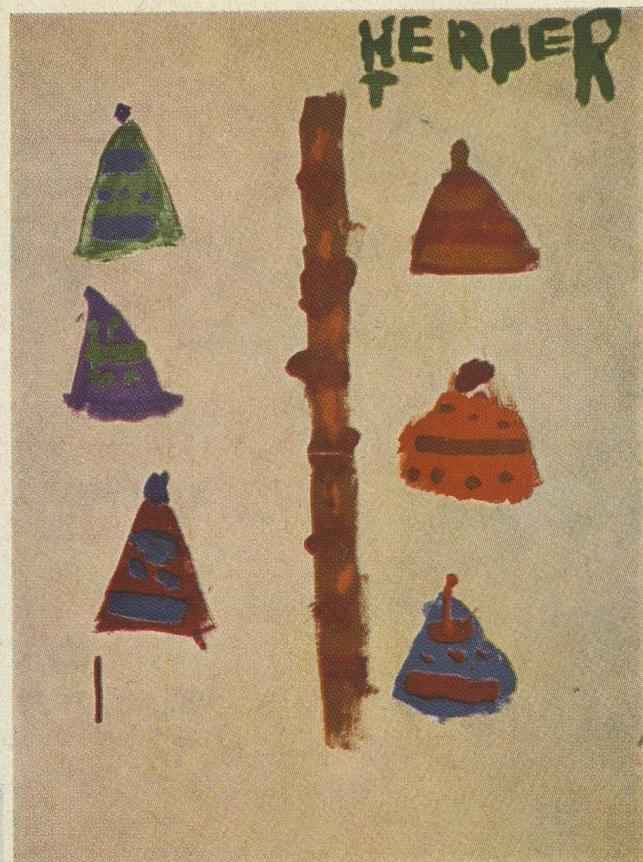
4 *The Name House*



5 *The Purple Tree*



6 *The Cloud over the Cabin*



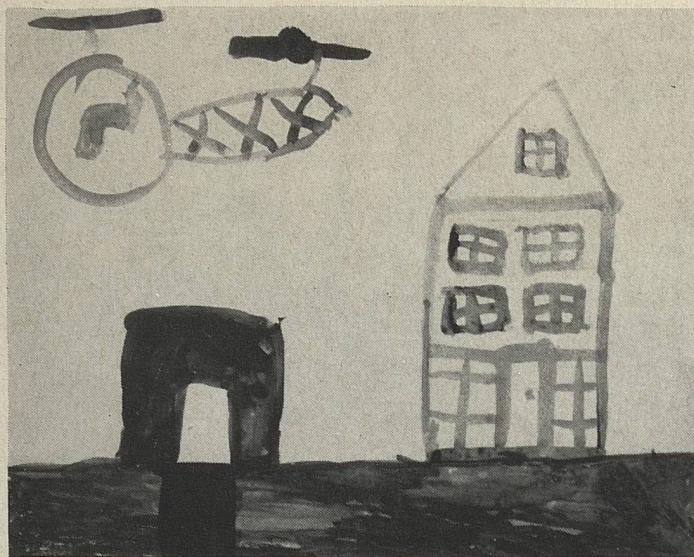
7 *The Indian Camp*



8 *The Fruit Bowl*

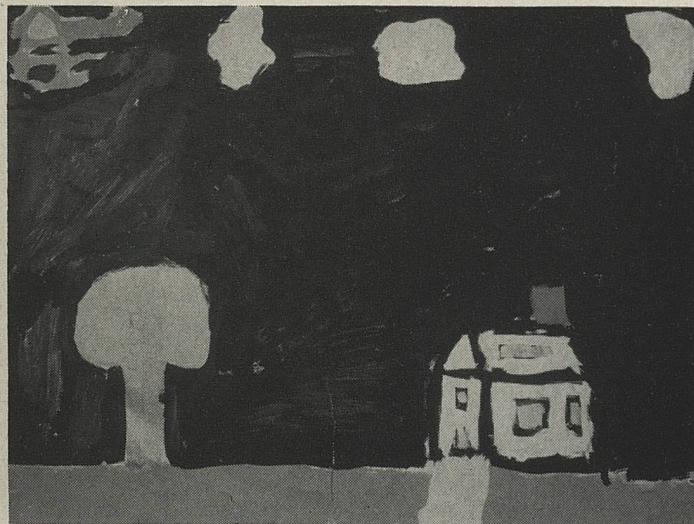


The Tree that Touched the Ground 9



10 *Coptopeller over Garage*

11 *The Bushy Tree and the Tic-Tac-Toe House with too many Toes*

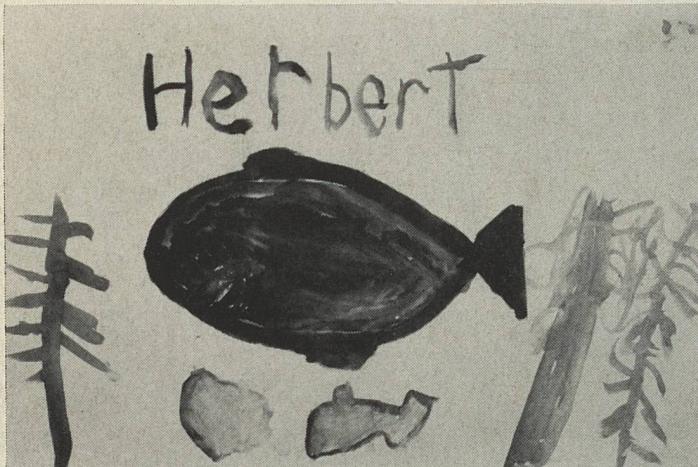


12 *The Silver House*

Cat with Dog 13



Herbert



Fish in Aquarium 14

Stormy Night 15

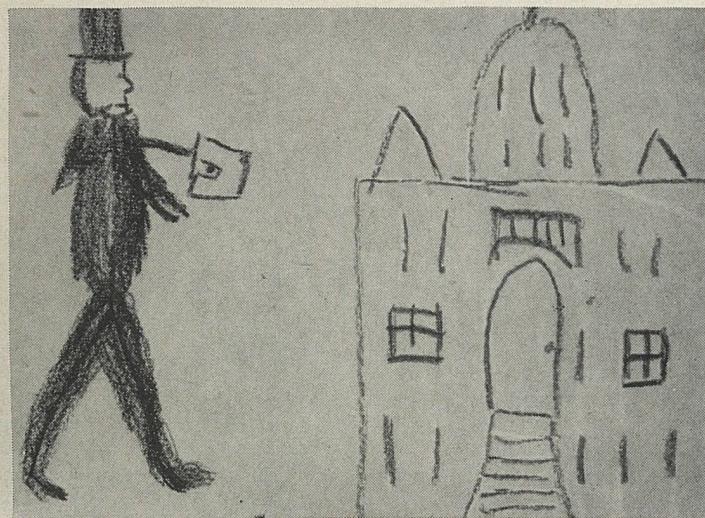




16 *The Dime and Ten Cents Store*



17 *The Train on the Bridge*



18 *Abraham Lincoln Going to the Capitol Building*



19 *An Eskimo Boy*

Ball with Cat **20**

The House without a Chimney **21**

37384 set



DIPARTIMENTO
E CRITICA

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