

THE OZENFANT SCHOOL IS APPROVED
FOR THE EDUCATION OF VETERANS
UNDER THE G. I. BILL OF RIGHTS.



OZENFANT

school of fine arts, inc.

drawing painting composition art teaching

208 East 20th Street (near Gramercy Park), New York 3, N. Y.

Telephone: GRamercy 7-9723

Everybody, attracted by art, has potential talent. But nobody can express himself without knowledge and mastery of the means.

The Aim of The Ozenfant School

is to help the student to discover himself, that is, his own individuality.

A general program is adapted to the age, degree of development, professional orientation and natural gifts and character of the pupil; The OZENFANT SCHOOL OF FINE ARTS is not a school for the mechanical distribution of knowledge but a working studio in which the development of each student is watched with keen interest from day to day.

Art, Culture and the Modern Man

The modern man has new needs: Precision, intensity, perfection of technical execution capable of holding its own with beautiful modern industrial technique. In the Ozenfant School the future artist is made aware of his world, to be conscious of his possibilities, his privileges and his duties.

Learning to Conceive and Create

All the faculties of the artist are directed to bear on his work, not only his sensibilities and his imagination, but likewise his intelligence.

Importance of Technical Training

Drawing . . Color . . Composition. If the artist often dangerously ignores what is not directly concerned with his art, it is because he must spend an enormous amount of time trying to discover by himself and almost at hazard the technical methods of his craft. Now that students no longer work in the presence of the master, the good techniques are almost lost, since the few painters who possess good technique seldom teach it. Without it the most creative imagination is crippled, for mastery of form and color are not attained by chance. The Ozenfant School of Fine Arts teaches methodically the traditional techniques as well as the most modern improvements.

OZENFANT HAS TAUGHT

Modern Academy Paris 1925-30; Ozenfant Academy Paris 1931-35; Ozenfant Academy London 1936-39; French Institute (University of Paris) London 1936-38; University of Washington, summer 1938 and spring 1939 (Professor Walker Ames Foundation); Lecturer: New School for Social Research New York 1938-41; University of Michigan 1940; Yale University 1938-41; Cooper Union 1939-40; Harvard University 1941; Cornell University 1946; Art Institute Chicago 1947; etc.

MUSEUMS

NEW YORK, CHICAGO, PROVIDENCE, SAN FRANCISCO, PARIS, MOSCOW, LODZ, WASHINGTON D. C., MINNEAPOLIS.

OZENFANT (Amedée) Biographical note from "Dictionary of Contemporary Artists"

Ozenfant studied at l'Ecole Quentin de la Tour in Saint-Quentin as did Henri Matisse. Later he studied at the "Palette" in Paris where Segonzac and de la Fresnaye were among his fellow-students.

His works, before the war, reveal one of his essential characteristics: the great and stubborn need for organized research. The war which proved a good stimulus for the fittest, brought him strongly into the debate of the day on art. He adopted a critical point of view; perhaps one that was too severe for his own work as landscapist and figure painter. Others were content to drop their researches, and exploit their works. He began again the study of the foundations of his art through drawings of unusual strength. His works of 1916 and 1917 pointed out his restlessness and made him a true precursor of surrealism. In 1918, he wrote that the human body was the choicest subject, but that he did not feel that he was personally sufficiently equipped for the subject. He disciplined himself more rigidly and developed his researches of 1914: drawings, landscapes, still lifes and ascetic and pure.

His "puriste" period dates from 1918 to 1925. It was a period of marked authority and aloofness, but one that was not without grace for the connoisseur. His works of the period are divided among many museums and important collections. Some (from the La Roche collection, the large still life from the Allerton collection, now Art Institute, Chicago, and that at the Museum of Western Art, Moscow, and the "Tableau", Museum of Modern Art, New York, are considered classics. They greatly influenced the avant-garde schools and, undoubtedly, some of the outstanding artists.

After 1925, the work of Ozenfant became more varied both aesthetically and technically. Surprisingly with this variety, his technic always followed the command of his spirit.

In 1925, 1927, 1928, he painted large murals, true monuments of painting. These were the first canvases in which heroic figures appear in modern painting.

In 1929, Ozenfant interested himself in the grouping of human bodies in free luminous space. In 1930, he felt strong enough to attempt the expression of human sentiment without compromising the plastic value of his work.

His researches which for a long time separated him from artistic thought, began to be either actively fought or else loved, but even his enemies respected his intelligence and the high level of his work.

Undisturbed, as a hard worker whom nothing nor no one could rebuff, this man and artist, this leader, saw his influence grow each year. It is now established that his work ranks with the most important of the day. The constant evolution of Ozenfant shows that he has not yet reached his peak.

The Writer: Ozenfant is also known, fought and extolled as a theorist, even as a philosopher and moralist.

In 1915, he founded the revue "L'Élan", the aim of which was to connect, in the absence of other revues (they were suspended during the war), the artists and writers with Paris and between themselves. He was about the only person to openly maintain the avant-garde spirit during the war. He began his work as a theorist in this journal. He fought for the avant-garde and against the exaggerations of the movement that were killing much art.

In 1918, he took Le Corbusier with him in his campaign, and together they wrote "After Cubism". In 1920, Ozenfant published "L'Esprit Nouveau" with the cooperation of Jeanneret (Le Corbusier). For five years this revue enlightened the artistic circles in France and abroad. It illustrated each new departure with new examples, daring or simply rational, which were ardently fought by those who greatly used them. Brilliantly conducted by Ozenfant, "L'Esprit Nouveau" defined the active values of our day in all fields: fine art, literature, industry, philosophy, sociology, architecture. It showed the enormous resources of our times and proved a dynamic stimulus.

At the end of 1928, Ozenfant brought out his important book "Art" (published under the title "Foundations of Modern Art," New York, 1931). The result of this work was immediately to compel the avant-gardes to look beyond their accomplishments.

From 1928 Ozenfant continued to paint, write and teach in Paris, London. Since 1939 he leads his school in New York. He is an American citizen.

BOOKS ON ART BY AMÉDÉE OZENFANT

PEINTURE MODERNE—(14th Ed.)—Crès, Paris	1925
ART—(17th Ed.)—Paris	1928
LEBEN UND GESTALTUNG—Müller and Kiepenheuer—Berlin	1930
MODERN ART—Brewer, Warren & Putnam—New York	1931
FOUNDATIONS OF MODERN ART—John Rodker—London	1931
FOUNDATIONS OF MODERN ART, with new chapters, Imago, London	1948
CONTRIBUTION TO L'ENCYCLOPEDIE FRANCAISE—Paris	1935
CONTRIBUTION TO L'ENCYCLOPEDIE PHOTOGRAPHIQUE DE L'ART—Tel. Paris	1936
TOUR DE GRECE—Hachette—Paris	1938
JOURNEY THROUGH LIFE—Gollancz—London	1939
JOURNEY THROUGH LIFE—Macmillan—New York	1939
THE BEHOLDING EYE—To be published.	1939
FOUNDATIONS OF MODERN ART, with new chapters (to be published by Imago, London).	
EDITOR OF L'ESPRIT NOUVEAU, CONTRIBUTIONS IN "CAHIERS D'ART" AND MANY REVIEWS	

AMERICAN OPINION

JAMES GRAY, THE SAINT PAUL DISPATCH

* Amédée Ozenfant is a man of ideas as well as a man of tremendous technical gifts. Skill in handling the instruments of intellect and skill with the instruments of craftsmanship do not necessarily go together; it is possible for an artist to possess genius and yet remain a wide-eyed innocent in the realm of ideas. But when the two meet in the same creative spirit the product of their combined vitality is enormously stimulating.

* In his Paris Studio Ozenfant has lived a vivid drama of growth. Clearly, he has felt himself urged on deeper and deeper into experiments with the resources of his art by the promptings of a lively mind. It has not satisfied him in any phase of his development to accept as final the artistic achievements of the moment. New ways of expressing the enduring need of man to feel that there is beauty and significance in his world have led him on so that, every decade or so, he has had a renaissance of creative vitality, a renewal of his faith in his ability of paint and canvas to reveal the meaning of our human reaching out for fulfillment.

* [The work of Ozenfant] Until 1917 . . . a disciplined and orderly imagination revealed itself in many subtle touches of drama; the introduction of the flag into a still life, the device of making the faces of women in a portrait study represent, without any obvious story-telling character, the anguish of war. The color patterns varied from those of the subtlest delicacies in certain landscapes to those of somber interest or of flashing brilliance in the dramatic studies.

* Then suddenly Ozenfant put all interest in drama behind him. As the leader of a new school called Purism, he became completely absorbed in the problem of abstract form. The paintings of this period are much less startling to the rebellious

eye than the abstractions of Picasso. The charm of the color design is always soothing and satisfying. Ozenfant's work in this phase makes one aware of what is meant by the beauty of mathematics.

* After having been pre-occupied first with the drama of human life and then with something which is very nearly its opposite, Ozenfant proceeded to reconcile his two impulses and find a unity in them. The paintings of the third period combine the drama of the first with the poetry of the second. A superb, Miltonian pageant of the struggle of man emerges. Ozenfant paints figures again but they are symbolic on a grand scale. The imagination has been completely freed to deal with forms which have artistic value in the subtleties of their interrelationship but which also reveal the striving — may I make bold to say — of the soul in its effort to reconcile its elemental and its social needs.

* Corrupting influences have made civilized man lose sometimes his spontaneous sensitivity to beauty. But even the most unfavored intelligence is able, where its decadent prejudices are not involved, to perceive essential beauty of line in a pebble, in a shell, in any of the simple forms in which nature reveals her unadorned rightness. It is the mission of the modern artist, as Ozenfant sees it, to lead us back to innocence of perception. *

ENGLISH OPINION

The position of Ozenfant and his contribution to modern art are thoroughly analyzed in Wilenski's *Modern French Painters* (Reynal & Hitchcock, New York, 1940 and Faber and Faber, London 1948.)

OZENFANT SCHOOL OF FINE ARTS

The education of the student is carried on in three basic, analytic phases of progressive study over a three year period.

- 1.—SCHOOL OF DRAWING
- 2.—LIFE DRAWING (model posing)
- 3.—PAINTING-COMPOSITION

- 1, 2, 3
- 1, 2, 3
- 1, 2, 3

FIRST YEAR — ELEMENTARY

SCHOOL OF DRAWING I

During this phase of study the student's facilities are brought to bear upon the problems involved in the creation of a work starting from what is inanimate in nature: mineral, vegetable, fabricated objects, drapery, etc. . . . Drawing in outline and colors, light and shade. The natural laws governing the structure of inanimate bodies are discussed with direct application to the individual student's manner of approach. Stress is placed on the necessity for observing and understanding what is Nature.

LIFE DRAWING I

Drawing from the draped and nude model. Having already dealt with the elementary problems involved in SCHOOL OF DRAWING I, the student is ready to use animate bodies. The natural laws governing the structure and growth of animate bodies.

PAINTING-COMPOSITION I

The student has by this time developed an introductory understanding of form and design—animate and inanimate. He is now ready to approach the problems of color and composition. He works with a variety of media, limiting himself to a certain number of colors on the one hand and adding as experience grows. The student begins by exploring the possibilities offered by each tube of color. Color notes and charts of basic mixing are made. This is an invaluable training because it teaches the student the value of classification of knowledge to be drawn upon later on in the execution of the picture. The first composition is limited to the use of a restricted range of color. When experience in the handling of this range of color increases, the student will have a homogeneous groundwork enabling the creation of more advanced studies the following year.

parallel the above program. These lectures are illustrated with slides in black and white, color, all students attending. These lectures are conducted each Friday, for each session, and are 3 hour in duration in lieu of the hour usually given to Related Theory. The lectures given are intended to stimulate the student's interest in the world about him, and to develop his visual and intellectual powers toward a realization of himself and his own relation to the universe. This is done through a series of weekly lectures devoted to Art History, Relation of Art to Life, Painting, Architecture, relating the past to the present. ORIGINS OF CIVILIZATION AND ART, PREHISTORIC, MESOPOTAMIA, PERSIA, EGYPT, PRECOLLOMBIAN INDIAN, NEGRO, EARLY ORIENTAL AND OCCIDENTAL ART; christian, byzantine, renaissance, gothic, etc. . . .

Visitors are held at Museums and Art exhibitions at periodic intervals throughout the year.

SPECIAL LECTURES Distinguished guest speakers are invited to lecture. These special lectures are included in the course at no extra charge.

SECOND YEAR — ADVANCED

After his preliminary training during the first year, the student is taught to direct his artistic abilities toward the accomplishment of more advanced and complex studies.

SCHOOL OF DRAWING II

During this period, studies are made from inanimate objects—rendered in values—full shaded drawing. The student is taught to observe and understand value of objects, action of light upon objects in nature integration of form in light—laws of harmony.

LIFE DRAWING II

Stress is placed on the structure and function of man—physiological—psychological. Human anatomy. Relationship of Anatomy to Art is established.

PAINTING-COMPOSITION II

The student is given more freedom during the second year, in his choice of subject matter and creates paintings with a wider scope of color possibilities, adding to his limited, elementary palette. Composition in SCHOOL OF DRAWING II, figures, Landscapes, is taught. Through evaluation of work and general discussion, the following is taught: Study of light in form of physics and art, preparation of canvases, panels, different surfaces, varnishes, preservation of pictures, etc. . . .

parallel the above program on the advanced level. These lectures are illustrated with slides in black and white and color, students of all classes attending and are conducted every Friday in lieu of the 1 hour period usually devoted to Related Theory.

The lecture program during the second year carries the student through THE RENAISSANCE, through XIX CENTURY, ROGER VAN DER WEYDEN, PRA ANGELICO, BAROQUE, ROMANTIC, CLASSIC PERIODS, DAVID, INGRES, COROT, TURNER, PIVIS & CHAVANNES, SEURAT, CEZANNE, ANATOMY AND ART, LAWS OF HARMONY IN NATURE AND ART, THE RELATION OF MUSIC AND PAINTING, MAN AND MACHINES, etc. . . .

Visitors at Museums and exhibitions are conducted throughout the year.

SPECIAL LECTURES

Distinguished guest speakers are invited to the school at periodic intervals. These lectures are included in the course at no extra charge.

THIRD YEAR — PROFESSIONAL

During this year the student integrates the training he has benefited from during the first and the second years toward the realization of work on a professional level. After this year, the student is generally able to exhibit and start his professional career.

SCHOOL OF DRAWING III

At this point the student is no longer limited but may choose from a broad field of subject matter within the scope of his experience and express himself in a media of his own choosing according to his by now developed personality.

Discussion in group, leading to a broader understanding of our modern world of inanimate objects. Laws of structure of machines, the machine as a work of art, engineering, bridges, technical architecture.

LIFE DRAWING III

Stress is placed upon composition during this period of training. A professional degree of technical proficiency is reached, and the student is encouraged more in his drawing to free his imagination. More consideration is given to the emotional content of the work, where formerly it was necessary to dwell upon the development of technical application and handling of the media of expression.

Stress is placed on the psychological content of form as related to the human figure.

PAINTING-COMPOSITION III

During this period, the student is no longer bound by technical difficulties in the handling of paint and brush; no longer is producing studies, but finished, salable paintings on a professional level.

Discussions center upon the problems encountered in sale of paintings. Gallery procedures—emphasis placed upon the artist's responsibility to society and his contribution to the Art movement in our modern world.

Lectures parallel the above program on the professional level. These lectures are illustrated with slides in black and white and color, students of all classes attending, and are conducted weekly in lieu of the 1 hour period usually devoted to Related Theory.

The third year lecture series has as its purpose the presentation of theoretical and historical subjects, which trace of the artist's contributions to society since the turn of the century and the rise of modernism. The Modern Schools: FAUVISM, CUBISM, EXPRESSIONISM, CADAISM, PURISM, SURREALISM, ABSTRACTION, MODERN ART AND ETHICS, TECHNIQUE AND AESTHETICS, MAN AND MACHINES, MODERN ARCHITECTURE, etc. . . .

SPECIAL LECTURES Distinguished guest speakers are invited to lecture. These special lectures are included in the course at no extra charge.

FEES, REGULATIONS, see Information Sheet . . .