

FALL 1976

GEORGIA MUSEUM *of* ART  
**BULLETIN**  
THE UNIVERSITY OF GEORGIA



*Jean Charlot*

61. **The Sculptor at Work, 1941**  
From The Fine Arts Building Mural, Athens  
Charcoal on paper, 25 $\frac{1}{4}$  by 19 $\frac{1}{4}$  inches  
Collection of Mr. and Mrs. Jean Charlot

GEORGIA MUSEUM OF ART

**BULLETIN**

FALL 1976

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Georgia Museum of Art

# BULLETIN

# *Jean Charlot*

Paintings, Drawings, and Prints

An Exhibition organized by the  
Georgia Museum of Art  
October 31 to December 5, 1976

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Jean Charlot Collection  
University of Hawaii

The University of Georgia  
Athens, Georgia 30602

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## Jean Charlot, the Man

Jean Charlot is a cosmopolitan figure in American art, a man of many nationalities and associations. Born into a family with international connections, he was educated in France and served for a period in the French Army of Occupation after World War I. While still in his mid-twenties, he was a key figure associated with Diego Rivera in the crucial early days of the Mexican Mural Renaissance. Later, as artist-in-residence at many leading art schools, college and university art departments in the United States, from the 1930s through the 1960s, he helped form the great period of expansion and development of the concept of training in art as an integral part of American higher education. It was during this period that he was associated with The University of Georgia.

In addition to these fertilizing contacts, Jean Charlot has been a prolific producer of easel paintings, prints, book illustrations, murals, and some sculpture. Further, he has written and published three major books, numerous articles and essays. The over fifty murals Charlot has painted are supplemented by monumental sculptures, relief panels, and mosaics. He has had more than one hundred one-man showings of his works. Jean Charlot's literary and linguistic ventures not only include works in his native French, but in Spanish and English (most of his publications were written in English) as well as essays in Mexican Indian Nahuatl and Polynesian dialects.

Despite these accomplishments, Jean Charlot remains a quietly modest individual, yet with ample indication of a firmness that on occasion might reach something akin to stubbornness. While now living in successful, revered and well-to-do circumstances in Honolulu, Jean has known privation and disappointment and retains a strong egalitarian philosophy of sympathy for the working man. This derives from his own difficult early years and in part from the concepts of the Syndicate of Revolutionary Painters, Sculptors and Engravers organized by the

Mexican artists in 1923. The Syndicate members considered themselves on a par with the day laborer doing a day's work for a day's pay. The labor sympathy continues with Charlot, recently manifested in his pride in the huge enamel mural across the fifty feet of the School Street facade of the United Public Workers Building in Honolulu.

The identification with the laboring man is further supported by Jean's preference for such workers' eating places as that of Helen Chock, known as Helena's Hawaiian Food at 1364 North King in Honolulu. Here one obtains genuine poi and other Polynesian staples served in a frugal setting, a setting, however, embellished with works by Jean Charlot. On the other hand, in a contrasting setting, one may find Charlot paintings in the elegant Governor's Office of the Hawaiian Capitol.

Another aspect of this industriously remarkable man is his strong and sincere devotion to his Catholic faith. Many of Jean Charlot's earliest works in France were of religious subjects while he was a member of a guild of Catholic religious artists. Charlot must have been exposed to much bitter anti-Church sentiment during his days as an associate of the Mexican Muralists. This ranged from the cynicism of Diego Rivera to the remembrances of murder and rapacity during the latter part of the Mexican Revolution as related by Charlot's close friend José Clemente Orozco, yet outwardly Jean has remained a gentle person quite able to paint a Nativity with the sentiment of religious sincerity.

The nature of Charlot's religious conviction and loyalty to egalitarian principles was illustrated when the Charlot family moved to Hawaii. As a professor in the Art Department of the University of Hawaii, openings were available for the Charlot children in the prestigiously exclusive and excellent Punahou School of Honolulu. Jean said "No!" The children would go to the Catholic parochial school even though the facilities were poor. Today those children maintain a strong tie to the home base in

Honolulu even though they reside in France, Venezuela, or elsewhere. Each of the children also exercises a high level of creative intelligence as a scholar, a writer, a parent, or in the service of the Church. The Charlot grandchildren also experience the same cosmopolitan internationalism that helped form the life and character of their illustrious grandfather, aided, abetted, and subtly guided by a particularly charming and able grandmother, Zohmah Day Charlot.

Jean Charlot met Zohmah Day in Mexico where she was one of the many young artists from the United States who were attracted to the glamorous excitement of the Mexican Muralist surge of artistic activity. Although some of their famous friends were involved in what might be considered irregular romantic adventures, the Charlot courtship was discreet and protracted; it lasted eight years.<sup>1</sup> The marriage, which took place only a few years before Jean Charlot came to The University of Georgia, was blessed in due course with children, and the family was quickly integrated into Jean's works. Zohmah and the first son, John, who has written an essay on his father for this exhibition catalogue, appear in the fresco painting on the front of The University of Georgia Fine Arts Building. The current exhibition is fortunate to include cartoon studies from the Charlot collection, both of Zohmah and John, for this mural. Martin, the second son, was born in Athens. The inclusion of family in his works has continued regularly up to the present. Grandchildren are depicted in the United Public Workers enamel panels.

Jean Charlot does not believe in making esoteric art that only the super-sophisticate can enjoy. Items of his immediate environment are frequently found in his works, as well as repetitions of motifs from earlier works. For instance, the complex intricacy of a banyan tree in the yard of his Honolulu home was used as the design background of several Charlot paintings of the 1960s.

While Charlot's art can be described as conservative and he is something of the art "Father Figure" in Hawaii, he is not averse to being a strong champion for other and more controversial artists. A few years ago the powerful Commission on Culture and

the Arts of the State of Hawaii was involved in a competition for a sculpture of the famous priest of the leper colony of Hawaii, Father Damien. Jean Charlot submitted a competition model—a work that had much of St. Francis's character in the design. The Commission's award was given, however, to the semi-Pop woman sculptor, Marisol Escobar. The frightening intensity of Marisol's version of Father Damien offended the conservative art element of Honolulu when the sculpture was placed before Hawaii's new capitol building, and Charlot came to the defense of her work when it was attacked in the Honolulu press.

Jean Charlot does not dwell on his defeats, but he has had them. Note is made of two mural projects in the essay by Dr. John Charlot, neither realized, that



Jean's First Communion, Paris, 1909



the artist considered would have tied him to the roots of America. He is sensitive about his wall painting in the Ministry of Education in Mexico City that was destroyed by Diego Rivera, as well as his only Works Progress Administration mural in the Strauben-Muller Textile High School, New York, which was destroyed almost as soon as painted. But Jean Charlot does not indulge in re-creations over past disappointments. He has always moved on to a new project with quiet confidence. He is a man of unremitting labor, systematically recording and inquiring into his surrounding world. He is an artist without pretense who has found little reason to seek a new mannerism or fashion unless a logical sequence of experiences leads him to new discoveries from the organization of the motifs of the past. A quiet faith in his religion, his family, his person, and his art go far in defining Jean Charlot.

### *Jean Charlot, a Chronological Discussion*

Jean Charlot's career closely parallels the four major geographic areas where he has worked and lived: France, Mexico, continental United States, Hawaii and the Polynesian Islands. Of these the rich tradition of Mexico has received major published attention. Among the early ideas concerning the current exhibition were plans to organize it around several themes: (1) *Charlot as One of the Dieguitos* (a nickname for the young artists working with Diego Rivera in the 1920s), (2) *Charlot as an Archaeological Artist* who worked with the pioneer project of the Carnegie Institution of Washington's pre-Columbian excavations at Chichén Itzá, Yucatán, Mexico, and (3) *Charlot as a Muralist in the United States*. These plans proved impractical. The major pieces in Mexico could be presented only via photographs as is the case with Charlot's most extensive mural activities which took place after he moved to Hawaii in 1949; hence he could not be adequately presented as a muralist simply by the Georgia examples. Most of the archaeological studies are presently too fragile for exhibition. As a consequence, the major emphasis of this exhibition is focused on items related to the Georgia murals and the Georgia



Jean Charlot, 1918

years with the inclusion of a number of small works from collections in the Athens area, augmented by some loans from earlier and later periods to present certain aspects of the artist's oeuvre. The following discussion, then, is organized on a chronological pattern with emphasis on local associations. It is keyed to the chronology of the *Jean Charlot Retrospective* exhibition catalogue at the Honolulu Academy of Art in 1966, to Peter Morse's catalogue raisonné *Jean Charlot's Prints* of 1976, other publications, and personal conversations with the artist and his friends.

### *France, 1898-1920*

As a young French artist initiating his career during World War I, Charlot's training as an artist was not entirely within the *École des Beaux Arts* tradition, with which, however, he did have some association in 1914-15. A tradition of intellectual and sensitive

refinement is found in Charlot's approach, but with an independence of artistic attitude that refused to be categorized by any formal training program. Following the Beaux Arts period, young Jean Charlot moved with his family out of Paris to the country before he was drafted into the French army. This was all before he reached his twenty-first birthday.

Peter Morse in *Jean Charlot's Prints* shows the first graphic work as a woodcut, *Head of Christ*, 1916, produced when he was one of a group of young Catholic artists of the Gilde Notre-Dame.

The Charlot family had been living in Paris where Jean was born in 1898. The family import-export business, conducted largely with Germany, was wiped out by World War I. This was followed by the death of Jean's father in 1915. In the emergency, the family moved to the country at St. Mandé, Seine.

After leaving war-time Paris, Jean made a trip to Brittany which some biographers see as parallel with the earlier Paul Gauguin who was greatly influenced by experiences in the same region, particularly in relation to observations of the lives of the Breton peasants. This interlude was short for Jean since he was drafted into the French Army in 1917, one year early because of the war.

Only a few very small drawings and landscape paintings, some religiously-inspired graphic works, and the kind of casual illustrations one would expect of an artist while in military service are recorded for this period. During Charlot's last days of occupation duty in the Rhineland (he had had some previous front-line duty), the artist began a more important series of woodcuts of the twelve *Stations of the Cross*.

### *Mexico, 1921-23*

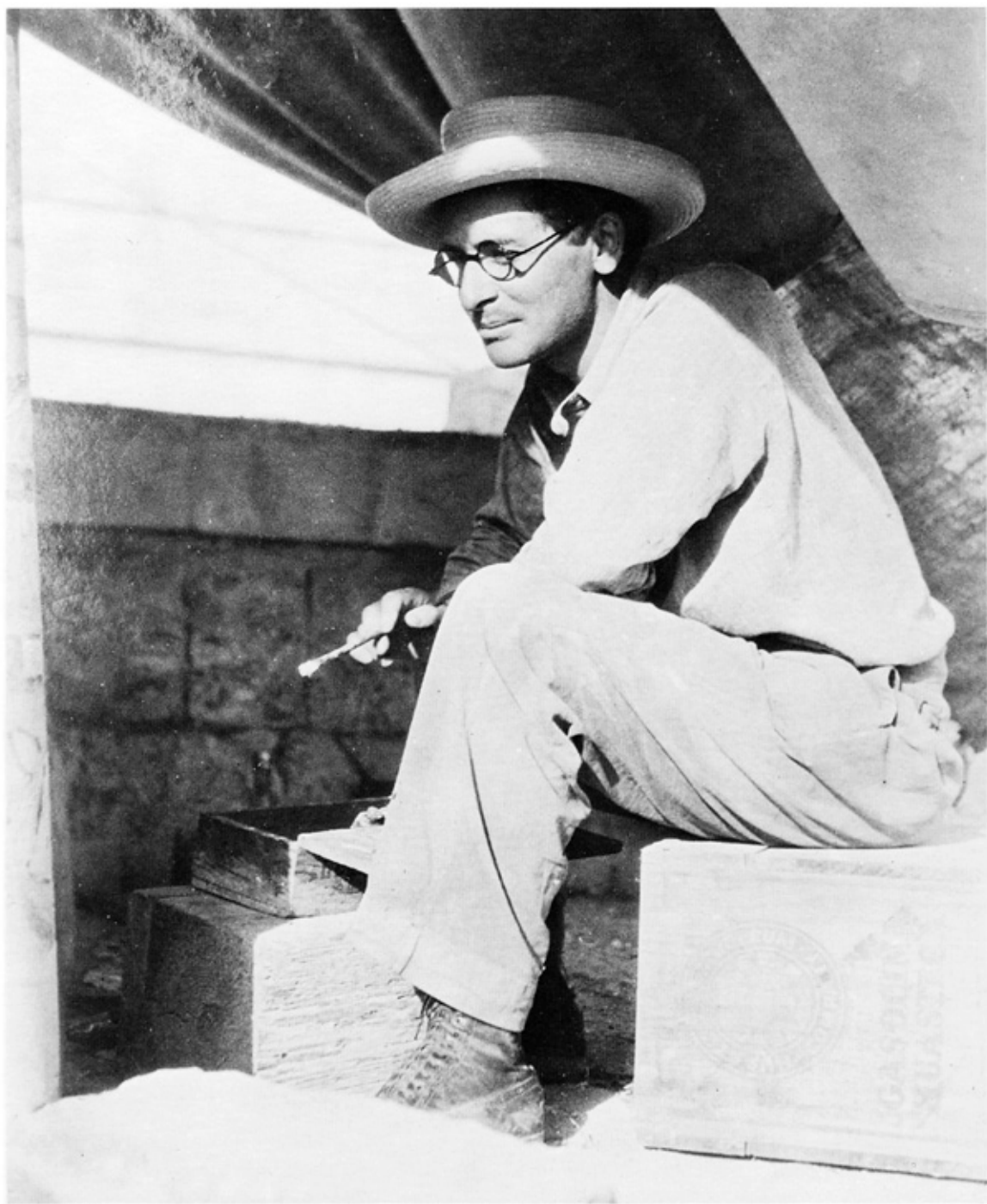
Following the peace treaties and French demobilization, Jean Charlot faced a New World, psychologically and literally. He went to Mexico with his mother. Charlot's family connections in Mexico go back to the early nineteenth century; Jean's grandfather Louis Goupil had been born and married there. Jean stayed in Mexico with an uncle and attended the Coyoacán Open Air Art School in the

suburbs of Mexico City which was under the direction of Ramos Martínez. This association brought him into contact with the post-Revolutionary art educational efforts instituted in Mexico which were directed by the visionary Minister of Education, José Vasconcelos.

The Coyoacán School derived from an earlier action of the rebels from the official Mexican Art Academy of San Carlos who had organized classes at Santa Anita during a lockout in opposition to the restrictive conservatism of the politically controlled directors. In part the move was also inspired by romantic concepts of peasant life associated with the French Barbizon naturalists. This may have attracted Charlot although Coyoacán was really the only significant art school to which he could go at that time.

At Coyoacán, Jean Charlot was among the younger artists at the school and came to know many of those who eventually created the Mexican Mural Movement. By 1922 the young Frenchman had produced *Massacre at the Great Temple* in the stairwell of the National Preparatory School in Mexico City. According to Charlot's own account, this was the first true fresco produced in the New World in modern times. Although Rivera was then painting a mural in the close-by Antifeatro Bolívar, he was using encaustic.

Diego Rivera, who has received the lion's share of attention for the Mexican Mural Renaissance, had traveled through Italy to study the great Renaissance frescos prior to returning to Mexico after his long sojourn in Paris as an established Cubist of the School of Paris. Rivera's trip through Italy and his return to Mexico are regarded as items anticipating Vasconcelos's dream of great wall paintings as educational devices in Mexico. Charlot may have been aware of such aspirations, too. In any case Charlot was promptly thrown into the turmoil of the early days of the Mexican Mural Movement. Charlot's true fresco in the National Preparatory School, the first of the group's works in the technique that Rivera was to adopt later, indicates that Charlot probably had a technical knowledge that was not then available to his Mexican colleagues. The Revolutionary painter David Alfaro Siqueiros verifies



Jean Charlot working at archaeological excavation, Chichén-Itzá, Yucatán, 1926

this in his previously unpublished "Autobiographia" from which Charlot quotes in *The Mexican Mural Renaissance, 1920-1925* (Yale University Press, New Haven, 1963, pp. 156-157):

Charlot told us about Cennino Cennini, and how in the past this Italian master had been the only man with practical experience to write on technical procedures. A few among us admitted knowing of the work but had no chance to read it. Diego Rivera whom you all know, swore that he had studied it. But because it treated of physical formulas, one could do nothing until one had the book in hand.

Our password became, 'Search for Cennino Cennini,' and in our perquisitions we invaded public libraries, we scrutinized the stalls of outdoor venders, the baskets of book peddlers—all without success, the painting treatise remaining elusive. We ended by violently swearing at all bourgeois bibliophiles who hoarded books privately for the one purpose of sabotaging our effort.<sup>2</sup>

Charlot still has the preliminary studies for *Masacre at the Great Temple*, a work inspired by Paolo Uccello's *Battle of San Romano*, particularly in its use of the lances as compositional devices.

In addition to assisting Rivera, Charlot was in 1923, along with other young Mexican artists, engaged in producing fresco panels for the Ministry of Education Building in Mexico City. Charlot painted three panels: *The Burden Bearers*, *Washerwomen* and *Dance of the Ribbons*, all in the second court, as well as some of the state shields on the mezzanine. The *Dance of the Ribbons* was destroyed in 1925 by Rivera to make way for one of his own works. Rivera's frescos dominated the building as Rivera dominated Mexican painting. After the work in the Ministry of Education, Charlot painted no more major walls in Mexico but he had had an influence in the formation of the movement.

As Charlot's good friend, José Clemente Orozco noted, Charlot exercised a tempering influence on the stridency of Mexican art. Where the Mexicans were harsh, Charlot could bring some grace. At the same time, there are intimations that Mexico's efforts to create its own separate identity may have acted against Charlot's popularity in Mexico. He was referred to as "The Little Frenchman," and Maximilian's French-inspired efforts to establish a monarchy in Mexico had not been entirely forgot-

ten. Also when Charlot subsequently found greater opportunity in the United States than in Mexico, there may have been some envy. Charlot's friend the painter Pablo O'Higgins, who had come from California as a follower of Diego Rivera, expressed regret that Charlot had not stayed in Mexico since "He had such a feel for the country." O'Higgins himself eventually adopted Mexican citizenship to better adapt to the country where he found his career.

Today Charlot is represented by very few works in Mexico City's Museum of Modern Art although there was a major retrospective of his work there during the 1968 Olympics, reported in *Mexico This Month* (March-April, 1968) under the title "The Return of Jean Charlot." It is, however, significant that the monumental 1960 Mexican publication *Mural Painting of the Mexican Revolution 1921-1960* carefully ignores Jean Charlot although many of his associates of the early days of the Mural Renaissance are amply represented by magnificent color plates.

A final note on this sudden interruption of Charlot's mural work in Mexico came with the comment of a Mexican book dealer a few years ago, "The Little Frenchman may have been more important than we thought at the time."

### *The Interim Dark Period, 1924-25*

The period between the Mexico City frescos and the archaeological work that began in 1926 has been characterized as the "Dark Period," not because of any gloom on the part of the artist, but due to the dark color of his stylized female portraits of the period, perhaps influenced by Mexican Colonial painting. The lines are regular, the forms rounding and tightly organized. The current exhibition includes one small head from this period which is owned by Lamar Dodd. It is so different from the stereotyped concept of Charlot's work that one might even consider it suspect. Charlot has not typically adopted fashionable mannerisms of painting style, but external influences are detectable. For instance, some woodcuts produced at Coyoacán in 1922 betray close parallels with German Express-

sionist works. Also, the parallel between French Cubism and the cubic nature of much pre-Columbian art, especially that of the Aztecs, is obvious. The small easel paintings of the 1924-25 period show a marked break with his earlier work.

#### *Chichén Itzá Archaeological Work, 1926-28*

The period beginning in the second half of the twenties was dominated by work as an archaeological artist with the Carnegie Institution of Washington's pioneer excavations at Chichén Itzá, Yucatán, Mexico. Jean does not appear to have considered that his creative genius was in any danger from this association. He brought intelligence and skill to the work and in turn was rewarded by a wealth of subject matter and an intensification of the unique quality of his own work.

The compact style of pre-Columbian art had considerable impact on Charlot. This is an aspect of his work frequently mentioned, but seldom seen except in publications. Harvard's Peabody Museum has large packages of oils, water-colors, and drawings by Charlot produced at Chichén Itzá. Unfortunately they are too fragile for exhibition without extensive conservation. Charlot himself has long panels of copies of decorative friezes from the archaeological site; one is displayed across the wall of his library-living-room in the home in Honolulu.

Rather than evidencing a mechanically sterile style common to scientific illustrations, the Charlot works are vigorous in and of themselves, yet are faithful to fact.

#### *Early Years in the United States, 1928-41*

Following the field seasons at Chichén Itzá, Charlot came to the United States. He had seen Orozco off to New York from Mexico City less than a year before, and in turn Orozco met Charlot and his mother in New York in September of 1928. One of the purposes in going to the United States was for correcting the proofs on his part of the archaeological reports for the Carnegie Institution. The major work which he co-authored with Earl H. Morris and Ann Axtel Morris, was *The Temple of Warriors at*



Jean Charlot, 1933

*Chichén Itzá, Yucatán.* Another purpose in his coming to the United States was to gain entrée to the New York art world where opportunities appeared much greater than in Mexico. The experience was not without its toll.

Jean Charlot is a discreetly reserved man and has said little about his disappointments and trials. The following paragraph from his foreword<sup>9</sup> to *The Artist in New York* (p. 22) indicates much restraint concerning that first New York winter:

Mother and I, shopping for rent within our very small means, chose unwisely. Our attic on Union Square had no heating system of its own, only what hot air could reach us from the heated apartment below. Mother had lived most of 1928 in the warmth of Cuernavaca. The hideous New York winter killed her. She died of pneumonia in January 1929.

The economic realities of existence were sufficient that although Jean remained always the artist, he exercised great industry and initiative in using his talents without fear of tainting the purity of his

creative instinct. For him, art was not something removed from everyday life; it was a part of life. And his life as an artist included producing editions of prints for sale, illustrating and writing articles and books, giving lectures, teaching classes, making easel paintings, and following fresco programs. The virtues of industry and frugality may have been instinctive, but they were certainly fortified by necessity.

While America was facing the Great Depression of the 1930s, Charlot was in New York and made trips to Mexico and California, the latter in connection with the production of his *Picture Book*, thirty-two color lithographs that were printed by Will A. and Lynton R. Kistler in Los Angeles. It is during this period, too, that other important associations for Charlot and Georgia occurred. The name of Zohmah Day appears in the record during 1931-32; she became Mrs. Charlot some eight years later. Also in 1931, Lamar Dodd of La Grange, Georgia, returned to the Art Students League of New York where he studied with Jean Charlot and John Stewart Curry. Charlot's romance with Zohmah Day has been beautifully recorded by Edward Weston (as in the previously footnoted photo record of Jean and Zohmah at Point Lobos, California). The association with Lamar Dodd resulted not only in a fruitful student-teacher relationship, but also culminated in Jean Charlot's coming to Georgia as artist-in-residence in 1941.

The New York art scene in the early 1930s was changing. The National Academy artists were still strong, but there was increasing interest in the Regionalists. Charlot was drawing strongly from his Mexican experience for subject matter which was greatly modified by his strong sense of design. He was something of a novelty at the Art Students League, perhaps benefiting from the enthusiasm for Mexico produced by the 1940 *Twenty Centuries of Mexican Art* at The Museum of Modern Art in New York. The catalogue for this exhibition lists and illustrates but one of Charlot's works, *Mother and Child*, a large 1934 color lithograph of a typical Mexican subject, printed by Lynton R. Kistler. Jean also reviewed the exhibition for the *Magazine of Art*, reprinted in *Artist on Art* (University Press of

Hawaii, Honolulu, 1972, pp. 12-23). This review somewhat chides the art public for being so ignorant of the great range of two thousand years of Mexican art from the pre-Columbian period through Colonial and modern times, as well as the amazingly creative folk art tradition. In his review, he provided something of a primer for the guidance of the uninitiated. Jean also gave some bite to the last paragraph of his review:

Releases given by the Museum to the press suggest that the arts of Mexico are characterized by "gentleness and love of fun and play." The emphasis put by the display on the tender innocence of Mexican toys, the colorfulness of peasant costumes, the amused exercises of sophisticated artists, comes dangerously close to proving this point. It is as if the vast Mexican panorama had been surveyed through a rose lorgnette. Considering the world today, so cruelly different from the optimistic world of yesteryear, the Art of Mexico at its most severe scores a prophetic point; it would have been a more responsible performance if the present show had had courage enough to underscore it. (*Artist on Art*, p. 23)

Jean Charlot's contribution to teaching by articles and periods as artist-in-residence at many schools in the United States in the 1930s and 1940s was great. With the art stimulation of the W.P.A. days, the great mural programs in public buildings, the establishment of local art centers and the inclusion of art in collegiate curricula across the nation, there was need for art guidance on a scale far beyond that for which the United States was prepared.

Charlot's active printmaking energies came to something of a climax with the publication of Prosper Mérimée's *Carmen* in 1941 by the Limited Editions Club of New York with color lithographs by Jean Charlot, printed by Albert Carman. The Georgia Museum of Art, The University of Georgia, is fortunate in having thirty-two of the thirty-four illustrations in the permanent collection, gifts of Mary and Lamar Dodd. The designs for *Carmen* were drawn in New York the previous year and based upon earlier sketches. Some twenty oil paintings were also produced of the main subjects. This is typical; similar Charlot subjects often may be found in several media.

The *Carmen* lithographs have a simplicity designed to give each one maximum impact and make

them seem almost casual in appearance. The compact form of the seated Mexican woman is familiar, as well as the massive type of horse favored by the artist (which can also be seen in the University of Georgia frescos in the School of Business Administration Building). The peak-capped hermit, the burros and the women bathers are also illustrative of repeated Charlot simplified motifs.

### *The Georgia Period, 1941-44*

Georgia was not the first place Jean Charlot came as resident artist and Charlot was not the first resident artist at The University of Georgia. The idea of an artist-in-residence on a university campus seems to have gained in popularity after John Steuart Curry

was artist-in-residence at the Agricultural College of the University of Wisconsin in 1936. John Held, Jr. who parodied the hip-flask Twenties came to Georgia prior to Charlot, and Charlot had been at the University of Iowa in 1940 where he did a fresco. Other college associations of this period for Charlot include Smith College, the University of California at Berkeley, and the University of Iowa. The Georgia association proved most fruitful for both Georgia and Charlot with the production of two major frescos at the University and a U.S. Treasury Art Project wall painting for the McDonough, Georgia, post office, plus the publication of the landmark work *Charlot Murals in Georgia* (published by The University of Georgia Press and still in print in 1976).



Jean Charlot with wife Zohmah and children John and Ann, Athens, 1941

Charlot was a natural teacher, sometimes an intolerant one. He had little time for dullards and occasionally there had been difficulty filling his required quota of students at the Art Students League in New York. With those who could match his sensitivity and intellect, Charlot enjoyed exploring the subtleties of an artist's work and the evidences of changes made by the artist in a work as he evolved his painting. Lamar Dodd tells of visiting the El Grecos in the Metropolitan Museum of Art in New York with Charlot and their excitement upon discovery of evidence of changes made in the face of the *Niño de Guevara*. The academic side of art was not unfamiliar to Charlot either and he taught art history for one summer in California. His own works reveal ample evidence of his research in libraries and other archives for historical and technical information. The large number of articles and reviews that Charlot wrote establish him as an intellectual person, not limited to emotional expressionism.

While at Georgia, Charlot participated in the publication of a modest mimeographed effort by the Art Students League of the Department of Art. Dr. John Charlot has located some copies of this publication, *The Twisted Tube*, in his father's files. One issue<sup>1</sup> contains a Charlot article on Lamar Dodd in relation to an exhibition of Dodd's work in Montgomery, Tuscaloosa, and Decatur.

A spacefiller bit of humor in the same issue is: "The little Charlots want to know WHY can't they draw on walls? 'Papa does,' they say, 'so why can't we?'"

Also among the items found by Dr. Charlot was a copy for a review of an exhibition of the work of Eugene Payor written by Jean Charlot. The review was published in the *Athens Banner-Herald*, November 22, 1943. An extract from this review follows:

The Georgia scene is recorded in some water-colors that will no doubt interest Georgians, but more so New Yorkers when Payor opens there his next one man show—for there can be seen houses set in spacious landscapes a luxury [sic] taken for granted here but that not even millionaires can afford in the big city. Southerners in turn will be thrilled by views of New York that only a born New Yorker can evoke with such unawed familiarity—not the skyscrapers and monuments celebrated the world

round by post cards, but less stupendous and richer in human feeling; a farewell record of an elevated station in Greenwich Village before it was torn down as improvements attempt to force the artists' haven down to the monotonous level of the rest of the town.

Eugene Payor was a faculty member who also made most of the photographs for *Charlot Murals in Georgia*. Mr. Payor has kindly sent his remaining copies of Charlot photographs for selection to include in this catalogue.

Charlot seemed to inspire great projects in Georgia. In addition to his teaching and his murals, the 1945 University of Georgia Press publication of *Charlot Murals in Georgia* still stands as the major work on Charlot murals. The comment in the acknowledgements by Inez Cumming is interesting: "The project was rendered practical by a group of interested alumni of the University." This parallels the comment extracted from the introduction by Lamar Dodd: "Through the foresight and interest of Mrs. Forrest Cumming, Director of The University of Georgia Press, the publication of this book has become a reality; and through trying times and with untiring zeal she has preserved that experience for all in the pages of this book."

For this 1976 Charlot exhibition, we are bringing back some of the preliminary studies for the murals, illustrated in *Charlot Murals in Georgia*. Many drawings come from Jean Charlot's collection. Others were lent from the extensive material held by the Honolulu Academy of Art, which has the huge panel studies for the frescos in the building now housing the College of Business Administration but formerly shared with the Journalism School. The panels are too large to be shipped conveniently.

McDonough, Georgia, had a new post office in 1941 and it was then considered proper that even such modest structures should have wall paintings. As Charlot put it, the commission for a wall painting at McDonough was a "consolation for an also-ran entry in a 1940 major mural contest." Recent inquiries of the U.S. Treasury Department, under whose auspices the wall painting was produced, indicate that they no longer have the preliminary studies for the competition. The painting, on canvas and attached to the wall by varnish, has dark-





Jean Charlot working in campus studio, The University of Georgia; Eugene Payor, photographer, reflected in mirror at right. c. 1944

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ened in the thirty-five years since it was painted. The building is no longer used for a post office but does house other Federal offices in McDonough. The current exhibition includes some studies related to the painting. Also, a chance inquiry unearthed a Charlot double portrait, dated 1942, of two daughters of the McDonough postmaster, Mr. W. W. Turner, that is included in the present exhibition.

The Fine Arts and the Journalism-Business frescos are of major interest among the Charlot works in Athens. Of the thousands of people who have passed by these murals, probably very few have any conception of the multitudinous associations they have with the history of art in the Americas that came to a special focus on activities and persons here in Georgia in 1941-44.

A number of persons can be identified as models for the figures in the frescos. The work on the Fine Arts Building is most frequently seen and Charlot still has many of the preliminary studies. The three-part division of the composition and the symbolism are discussed in the *Charlot Murals in Georgia* and in other articles. In summary, the three parts represented the three areas of the arts then housed in the building: Visual Arts, Theater, and Music. Readily identifiable in the upper left section representing the Visual Arts is a figure modeled by Lamar Dodd. Below this is a figure based on Professor Earl McCutchen, a ceramicist, who was the first faculty addition Dodd made to the Art Department. Drawing studies of both Dodd and McCutchen are included in the exhibition, as well as an oil study of McCutchen from his collection. In a letter to Lamar Dodd from Northampton, Massachusetts, January 27, 1946, Charlot wrote, "Give my love to Earl, who must have come back after so much experimentation and study. Does he still resemble 'The Potter' on the facade of the building, or has he ever?"

Various reminiscences of Charlot by Lamar Dodd and Earl McCutchen add touches of nostalgic humor. The Fine Arts Building was relatively new at the time of Charlot's period here, and the Department of Art was admonished to keep it in its pristine state. Charlot's studio was in a squarish second floor room with windows that opened out on the

front of the building. Earl tells how Jean liked to hang tracing paper on the walls upon which he would draw. However, frequently as he came to the edge of the tracing paper, the drawing ideas flowed on and he continued the drawing onto the white wall itself—to the horror of those responsible for the condition of the building.

Lamar tells an equally amusing story. Charlot was notoriously messy in the way he used his oil painting palette. When a palette became too encrusted to use, he would toss it out the window which was beside the entrance to the building. Plant Operations did not fail to score the Department of Art for its lack of respect for University property. *Sic transit gloria mundi!*

The central panel of the Fine Arts fresco deals with the theater which used the auditorium and much of the basement area of the building. Zohmah Charlot is the open-mouthed, wide-eyed figure holding the child (now Dr. John Charlot) in her rebozo. The right panel of the fresco represents Music and Dance.

In our world where money is so much the measure of everything, were the Charlot frescos justifiable to a State Legislature responsible to Georgia's taxpayers? To answer this question, reference can be made to some records concerning the fresco in the former Journalism-Business Building. An extract from a letter, dated August 13, 1943, by the Journalism Dean, John E. Drewry (portrayed as a parachuted newsman with typewriter in the fresco) to Wright Bryan, Associate and Managing Editor of the *Atlanta Journal* states:

As I told you yesterday, the University has already provided \$400 toward the cost of the materials, which will run between \$600 and \$700. You will note in Mr. Dodd's letter that if a project of this kind were being done on a commercial basis, it would cost more than ten times the amount which we are trying to set up.

The *Journal* did engage in sponsorship for that work, as is recorded on the wall itself. Today one would have to multiply the "ten times" cost by another ten times to approach the present value.

Other expenses related to the Charlot period in Georgia were on an equally advantageous scale. Charlot was paid a modest University salary (\$2,700

in 1942-43, of which Carnegie Corporation paid \$1,000). At that time prices of Charlot easel paintings were listed at from \$200 to \$800. Such figures have also multiplied ten times.

A letter from Lamar Dodd to Florence Anderson of the Carnegie Corporation of New York, dated April 28, 1942, related some matters connected with the painting of the Fine Arts fresco:

In addition to this work, he has assisted us in our classes, is actually teaching a night class, open to anyone—and I understand there are several enlisted men attending. We look upon his year here as a complete success, and still feel that no better choice could have been made. As for next year, though our Board of Regents has not, as yet, considered the proposed budget, our President Dr. Harman Caldwell, has assured me that I could assure you that we would get our proposed salary for Mr. Charlot for next year.

The Georgia period was followed by a Guggenheim Fellowship for Charlot to write the *Mexican Mural Renaissance*, subsequently published by Yale University Press in 1963. This is considered one of



Jean Charlot, 1950

Charlot's major publications, a work in the straight tradition of informative scholarship. It was written as only one who participated in the events themselves could have written it, someone who had access to the material and the persons. In the preface Charlot wrote:

From among the persons of this true story, Rivera, Cahero, Revueltos, Orozco and De la Cueva are dead. As for the living, they have mostly settled into a pattern of substantial achievements. But there is always this difference between today and what existed twenty-five years ago: each artist now breathes and works within his patented originality as snugly as the waterbug within the air bubble it hoards. (p. vii)

### *Hawaii, 1949-Present*

After the period of writing the *Mexican Mural Renaissance*, Charlot spent two years at the Colorado Springs Fine Arts Center before going to Hawaii in the summer of 1949 to paint a fresco in Bachman Hall on the University of Hawaii campus. Charlot stayed to teach in the Department of Art, Hawaii, by physical separation, by the excitement of the Polynesian culture, and its idyllic climate, opened another New World to Charlot. Although he made frequent trips to the Mainland, the Mexican subject matter began to alternate with that of the Islands. These Hawaiian paintings, virtually unknown east of California, will be seen locally for the first time in any quantity with the current exhibition. They will introduce still another Charlot, an artist often working in strikingly bold color patterns.

Mr. and Mrs. Charlot have kindly lent numerous works from their collection to this exhibition. We requested works from the Georgia years as well as representative pieces from other periods, selected by the artist. One of the later paintings to be exhibited is *Kahuna in Hala Grove*, a 1972 oil lent from the office of the Governor of the State of Hawaii and assigned to the State Foundation on Culture and the Arts of Hawaii, a tax-supported division of State Government responsible for guiding State cultural directions.

Impossible to transport, of course, are the great frescos that Charlot has painted in Hawaii between 1949 and the present, as well as the large number of

frescos at other places in the United States painted since 1949 on his various trips to the Mainland. A 1975 update by Zohmah Charlot of a listing of Jean's *Murals and Monumental Sculpture, Books, Books Illustrated, and Portfolios* lists: sixty-three murals and monumental sculptures (most of them since Georgia days), twenty-four books written, fifty-one books illustrated, seven portfolios of prints.

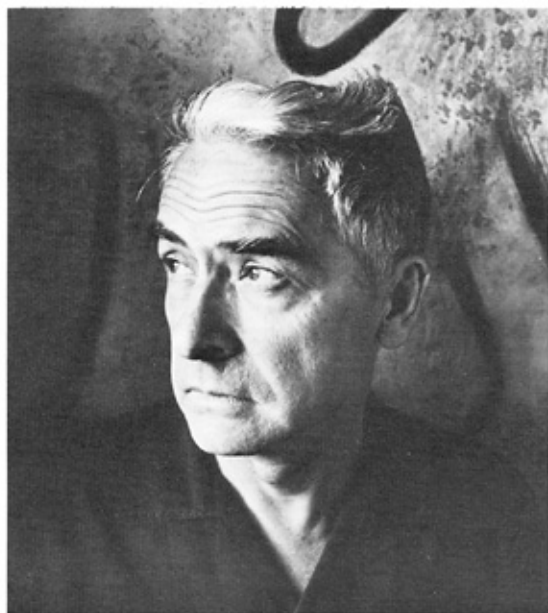
Such a production should be enough for many persons, and this total makes no attempt to count the hundreds of art students influenced by some fifty years of intense professional activity.

### *Jean Charlot, the Art*

Recently Jean Charlot was asked if his strongly designed geometric art style did not have roots both in French Cubism and in his intuitive response to the blocky quality of Aztec sculpture which he knew so well. The question was ignored as being too obvious. In an undated review of his paintings on exhibition in The University of Georgia Fine Arts Building over thirty years earlier, while he was artist-in-residence, he denied any conscious influence in the seeming similarity of his art to that of ancient Mexico and was quoted as follows:

It is natural for those of the same temperament and with the same philosophy of life to paint somewhat alike. If I paint like an Indian it is perhaps because I feel toward life like the Indian.<sup>5</sup>

This philosophy of empathy is a key to any overall identification of stylistic base in the art of Jean Charlot. In his own reminiscences (Chapter 15, *Mexican Mural Renaissance*), Charlot makes much of the influence on him of the Charlot family collections in Paris of artifacts from Mexico. He also notes the influence of a close family friend, the pioneer New World archaeologist, Desiré Charnay. Such information certainly supports the idea of influence from the archaeological styles of the New World. As for the influence of French Cubism on his art—while he was surrounded by the lush foliage of Coyoacán at the Open Air School in the early days in Mexico, he wrote: "But cubism had already



Jean Charlot at Kahala house, 1958

spoiled for me the beautiful landscape" (*Mexican Mural Renaissance*, p. 181).

The empathy for and interest in the art of ancient Mexico harmonized with French Cubism to create the bold and geometric patterns evident in so many of Charlot's best-known pieces. This was true until his move to Hawaii and the introduction of Polynesian subjects in 1949.

There were occasional other variations. The earliest woodcuts sometimes have an Art Nouveau flavor (*Stations of the Cross*, 1918–19), while some works done in Germany in 1919 are suggestive of the bold nature of German Expressionist graphics. This influence was translated into the woodcuts done at the Coyoacán School in the early 1920s that evolved into less harsh but stronger and more simplified statements on typical Mexican subjects. The influence of technique is clearly evident; the woodcuts have simple and direct patterns while the lithographs have more tonal subtleties.

In his painting for this period, we must refer to the fresco in the Preparatory School, the 1922 *Massacre at the Great Temple* with its two-dimensional linear interweave of elements influenced by Paolo

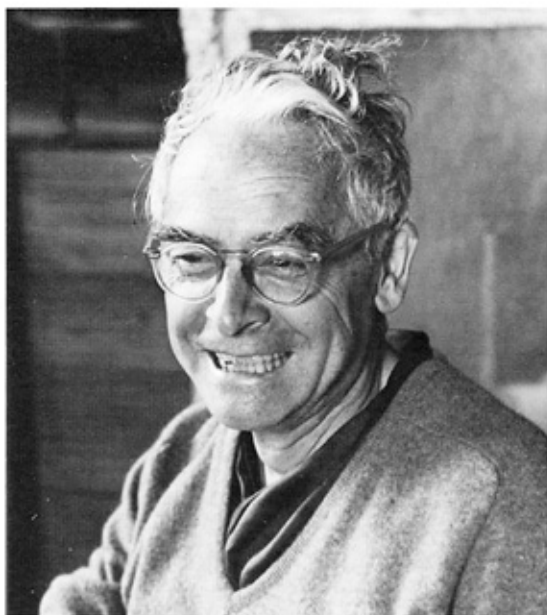
Uccello's *Battle of San Romano* in front of the Louvre's section of which Charlot comments, "I dreamt long and deep" (*Mexican Mural Renaissance*, p. 180). He still retains the preliminary studies for this historic painting.

The 1923 frescoed walls of the Second Court of Mexico's Ministry of Education give more emphasis to shape, strongly influenced by geometric design.

Following the abrupt termination of his fresco activities in Mexico, Charlot's small Dark Period easel paintings of the 1924-25 period are a break in his style of angular geometric forms. This chronologically parallels a period of differing styles in his graphics.

The seasons as an archaeological draftsman in the Yucatan appear to have confirmed his earlier tendencies of bold geometric forms, derivative of both French Cubism and the angularities of Aztec art from the Mexico City area, and now slightly modified by the Toltec-Maya art at Chichén Itzá.

With these modest preliminary fluctuations, Jean's style continues in a very stable vein with the



Jean Charlot, 1966

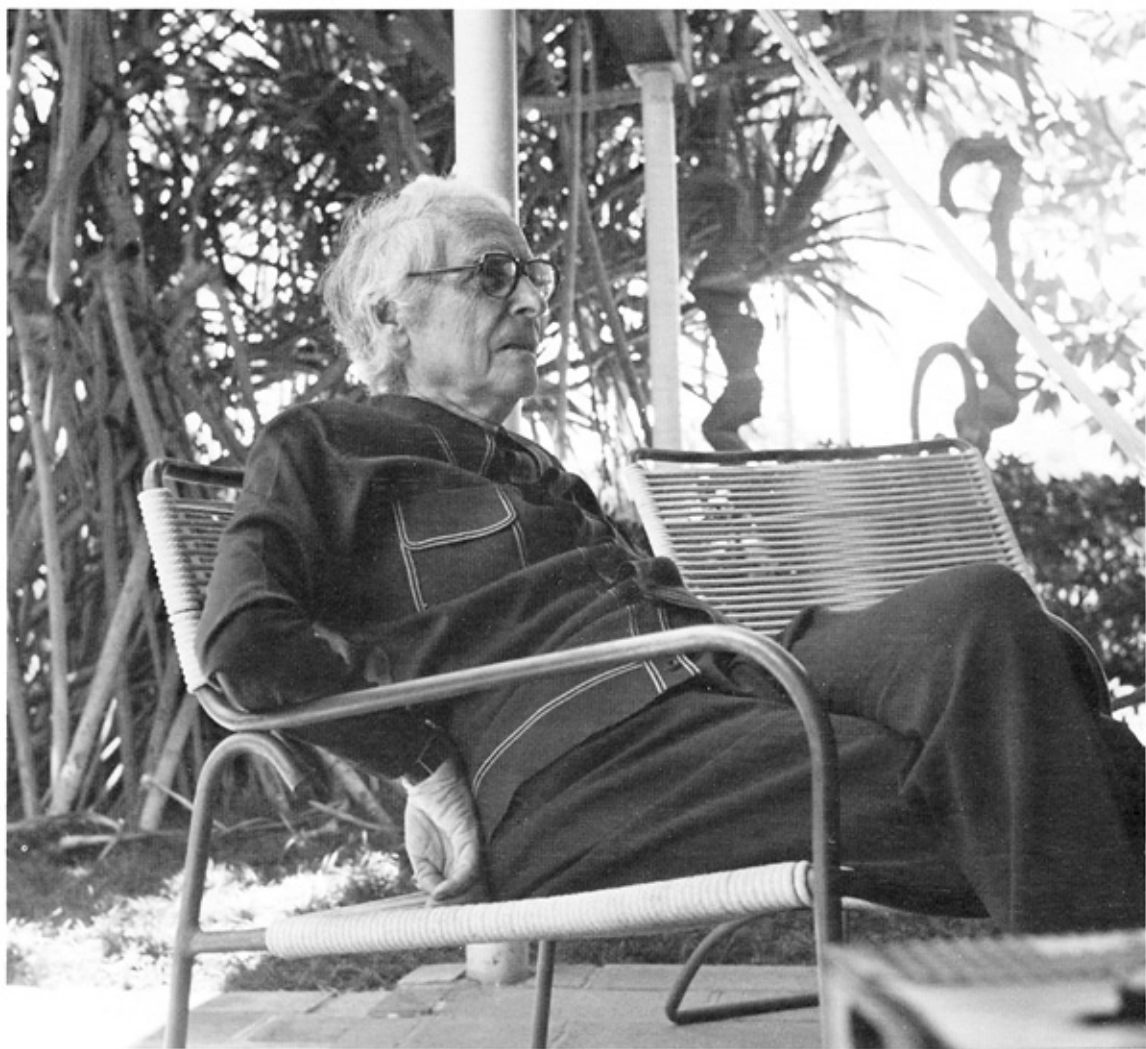


Zohmah Charlot at Kahala house, 1962

greatest variation in recent years in the hot colors of the Island pieces based on Polynesian themes. Such intense colors cannot be found in his frescos because of the technical nature of the fresh plaster intermixture with the color. The intense colors are found, however, in the fired enamel panels for the United Public Workers Building in Honolulu.

Jean Charlot is not a complicated artist stylistically, but he is an eminently honest one who frankly incorporates the things for which he has empathy into his art. Religion, people, native art forms, archaeological artifacts are fields he has cultivated well. By today's standards, he is a conservative artist, depending much on conventional representational approaches, and not given to eccentric esotericism nor fashionable fadism.

When Charlot came to the United States, he considered the greatest weakness in American painting to be in design. The refined portrait sentiment of the National Academy painters had continued parallel with a belated Impressionism in the further discoveries of more intimate aspects of the American landscape for the most popular Americans. This pleasant circumstance had recently been disturbed



Jean Charlot, Honolulu, 1975

by the shock of the Armory Show. And that event was followed by the strained efforts of some American painters to become "modern." There followed the Regionalist reaction of the 1930s. With a variety of publicly-supported art programs and considerable publicity, art, especially painting, was thrust into the consciousness of the American public as never before. Charlot with his French background in art, supplemented by a decade of association with the sensational and exotic Mexican challenges,

could afford to regard the art of the United States in 1930 and 1940 with a degree of experience and calm devoid of personal extremism.

Charlot is a sensitive, intimate artist of the people. He can make a virtue of religious sentiment as he likewise can make a virtue of strongly designed forms based on Cubism. Scholarship is fundamental to his manner of working, whether it is concerned with technique or subject or historic association. In many ways, he was an ideal artist-in-residence at

The University of Georgia and at the several other places where he contributed quietly to the integration of the artists into the mainstream of American higher education. Georgia was privileged to have been a major station on his long voyage.

1. Some aspects of this romance were recorded by their friend, the photographer, Edward Weston. An example is that of the couple relaxing at Point Lobos, California, circa 1932, in a photograph seen by millions as a part of the 1955 exhibition, *The Family of Man*, organized by Edward Steichen for The Museum of Modern Art.

2. The English translation of Cennini by Christiana J. Herringham was printed in London in 1899, with subsequent printings in 1922 and 1930. There were also other earlier translations in French, German, and English to which Charlot may have had access.

3. Charlot had written the foreword for a Mexican edition of the letters he received from Orozco. The letters and related comments were later translated and published by The University of Texas Press, Austin, 1974.

4. This issue is designated as January, Vol. 2, No. 2 without a year indicated; the publication began in November, 1942.

5. Charlot claimed a small amount of Indian ancestry in his background.



Jean Charlot and Dr. Lester C. Walker, Jr., at exhibition *Paintings, Drawings, and Lithographs by Jean Charlot*, Georgia Museum of Art, 1976

## Jean Charlot and Local Cultures

Jean Charlot's preoccupation with local folk and indigenous cultures is one of his principal characteristics. This general essay will touch on only some aspects of this broad subject.

Charlot's career can be divided into the four main geographical areas to which the accidents of his life have led him: France, Mexico, the continental United States, and the Pacific (Hawaii and Fiji). In all these, Charlot researched the local cultures and was influenced by them in his own work. In Charlot's personal view, these areas, for all their dissimilarities, share a curious common situation: important local cultures, such as American Indian or Polynesian, have been more or less overlaid by an imported one, but persist and influence the new. Even France has its regional cultures to which Charlot has paid particular attention.

This historical cultural situation severely qualifies the use of two standard pairs of categories: folk art vs. high art, and indigenous art vs. imported art.

A given Hawaiian *mele* might seem a folk song to a Westerner, but would be considered a piece of high poetry by a Hawaiian speaker. An Indian dance might be a religious and cultural high point in the life of a tribe. The medieval French church artists and the Mexican illustrator José Guadalupe Posada cannot be forced into the originally sociological categories of folk and high culture. Most important for Charlot is that all segments of society have produced art that is great. At that peak of achievement, in his view, social origins become secondary.

Charlot naturally recognizes examples of art works which belong purely to either the indigenous or the imported culture. But he studies and appreciates the broad spectrum of combinations between the two as well. This attitude was unusual in the Mexico of the 1920s and is very rare in Polynesian studies even to this day. Again, the primary point for Charlot was the quality of the work produced.

Inclusive expressions such as "local art" or "local

culture" are best able, in my opinion, to express Charlot's thinking.

Charlot's work in local cultures is well known and most obvious in regard to Mexico and the Pacific. The beginnings of this interest are, however, to be found in his French period. Foreign students of a high culture such as that of France or Japan often tend to forget its broad popular roots. Jacques Louis David produced several political graphics in the style of the broadsides of his day. From his childhood, the Pointillist Seurat studied his father's large collection of *Images d'Épinal*. The Cubist Jacques Villon worked as a magazine illustrator. The lithographer and cartoonist Honoré Daumier escapes the conventional categories as completely as does Posada. When Flaubert attended a park puppet show of *The Temptation of St. Anthony*, he was charmed when the alert puppeteer announced that "the author" was in the audience. Moreover, interest in medieval and popular art was an aspect of the French Roman Catholic Renaissance of Charlot's youth, especially in La Gilde Notre-Dame, the liturgical art association to which he belonged in his teens. Even more immediately, the multi-lingual, multi-cultural homes of his parents and relatives were filled with art works from Mexico, Russia, and China.

Yet even in this perspective, Charlot's interest in popular and local cultures is remarkable. He made a large collection of popular prints, especially *Images d'Épinal*, which he found at the Marché aux Puces, the Flea Market, and in book stalls along the Seine. He collected nineteenth century illustrated books as well. He made an intense study of medieval art and read widely in French medieval literature, which was unusual for the time. After the death of his father at the beginning of World War I, he spent a summer in Brittany, where the regional art impressed him greatly, as it had Gauguin some thirty years earlier. Charlot also had contact with the living oral tradition of Breton poetry. During his



military service in the occupation of the Rhine, he made an extended study of the Alsatian and Rhine masters.

Charlot's study was not conducted exclusively in libraries and museums. To appreciate the unusualness and possible impact of inter-class contacts in early twentieth century France—especially for the class of *grands bourgeois* to which Charlot belonged—is difficult for Americans of today. Charlot deliberately sought and cultivated acquaintance with other classes. He sat in the kitchen with the servants. He listened to the oral historical traditions of an old woman he employed as a model. After the War, he found a small village shop to print his series of wood engravings on the Way of the Cross and deeply appreciated the comments of the printer.

Popular and local cultures had a definite influence on Charlot during this period. In literature, he wrote poems based on medieval French models and one in the *argot* of the *poilu*. In his art, certain basic choices were influenced by his studies and contacts. For instance, he would work in prints, especially the more popular media of wood block and lithography. He wanted to do public, monumental art, especially liturgical, so early thought of fresco murals and the polychrome wood and stone sculptures he had seen in Brittany and the Marne. Stylistically, he consciously based some of his early works on the popular prints he had studied. A series of colored wood bas-reliefs are clear evocations of those he had seen in Breton churches. These works are, of course, in no sense copies, but very personal creations.

The basic pattern of Charlot's relationship to local cultures is, therefore, set in France: broad and detailed scholarly study of language, literature, and the arts; personal contacts with the people; and assimilation and utilization in his own creativity in literature and the visual arts. Charlot works on an extraordinarily broad front, and one of the interests of studying him is learning how he coordinates fields and activities which are usually separated. Charlot also has an independent taste, a good collector's eye, and is not inhibited by fashions or received opinions. As a result, his scholarship is creative, marked by discoveries and new perspectives. This is also true of his art.

The basic pattern established in France continues very clearly in Mexico and the Pacific. Charlot produced scholarly books and articles on various pre-contact, post-contact, and contemporary subjects. Just as he had collected French folk prints along the Seine, so he bought broadsides from street vendors in Mexico and discovered Posada and Manilla. He did not restrict himself to the pure, pre-contact indigenous cultures, but studied, to name just a few examples, Colonial art, Juan Cordero, and the Academy of San Carlos in Mexico; and, in Hawaii, post-contact petroglyphs, Louis Choris, missionary prints, and Roman Catholic newspaper woodblock illustrations. He learned Nahuatl and Hawaiian.

As in France, he sought out the people who produced the culture he was studying. He lived in Indian villages in Mexico, participated in pilgrimages, and visited artisans and craftsmen. One Hawaiian told him, "Many people talk *about* us, but don't want to talk *to* us!" I once asked my father why so many who had worked on Hawaiian subjects had never learned Hawaiian. He said, "I think you have to love Hawaiians to learn Hawaiian."

Charlot had become acquainted with oral traditions in France. In Mexico, a model and close friend was the important Aztec informant Luz Jiménez. When Charlot came to Hawaii, he searched for Hawaiian oral historical traditions, which often differ considerably from Western academic versions of the same events.

This personal research and encounter is the background for Charlot's own creative activity. He wrote a puppet play in Nahuatl; two plays in the Hawaiian language and six English language plays on Hawaiian subjects. His visual art works include pre- and post-contact, as well as contemporary subjects. The stylistic influence of Mayan, Aztec and Polynesian art on Charlot can only be mentioned here.

Charlot feels that, given the opportunity, he could have done for the culture of the continental United States what he did for those of Mexico and Hawaii. He has said that the United States has just as much interesting local material as Mexico, but that we Americans are still commonly unaware of it.

Charlot did, however, accomplish enough in the



Jean Charlot working on second version of mural *Early Contacts of Hawaii with Outer World*, The First National Bank, Waikiki, 1966

United States to reveal the basic outline of his view and the fact that he followed here the basic pattern he did elsewhere. One of Charlot's first vivid impressions of Mexico had been the dark green skin of an Indian priest's hand against the white of his chasuble. His first strong impression of a United States Caucasian was the pink skin and sharp Puritan profile of a young woman he saw during a boat trip in 1930 and immortalized as "Grace" in the last lithograph of his 1933 *Picture Book*. She is the spiritual antecedent of the American missionaries in Charlot's 1952 mural *Early Contacts of Hawaii with Outer World*. Something of Charlot's astonishment can still be felt in the appearance of the pink, beribboned, periwigged Captain Cook late in Char-

lot's Hawaiian language play *Na Lono Elua, Two Lonos*.

Other sights awaited Charlot when he moved to the United States: a roiled sea of piggy pink faces at a boxing match, a street full of businessmen excited at news of the market, construction workers and union meetings, salesman-clean clerics, ramrod-backed members of good families, flushed Irish policemen in wet slickers, Indians, blacks, and immigrants.

Charlot plunged into a long study of this exotic milieu. North American Indian art, Civil War photographs, United States painting and literature, were a few of the obvious sources.

Much more unusual at the time, but perfectly



Detail of *Hopi Snake Dance*, 1951  
Tempe, Arizona

aligned to Charlot's previous interests, was his attention to newspaper comics, the popular prints of the United States, available on the street. In 1938, Charlot exchanged art works with George Herriman, creator of *Krazy Kat*, who dedicated his picture:

A "Jean Charlot"—Biens Regards  
From les enfants de  
le County de Cocomo—  
ET LE VIEUX  
"Herriman"  
KEE VOZ APPORT LA MOOR" 1938

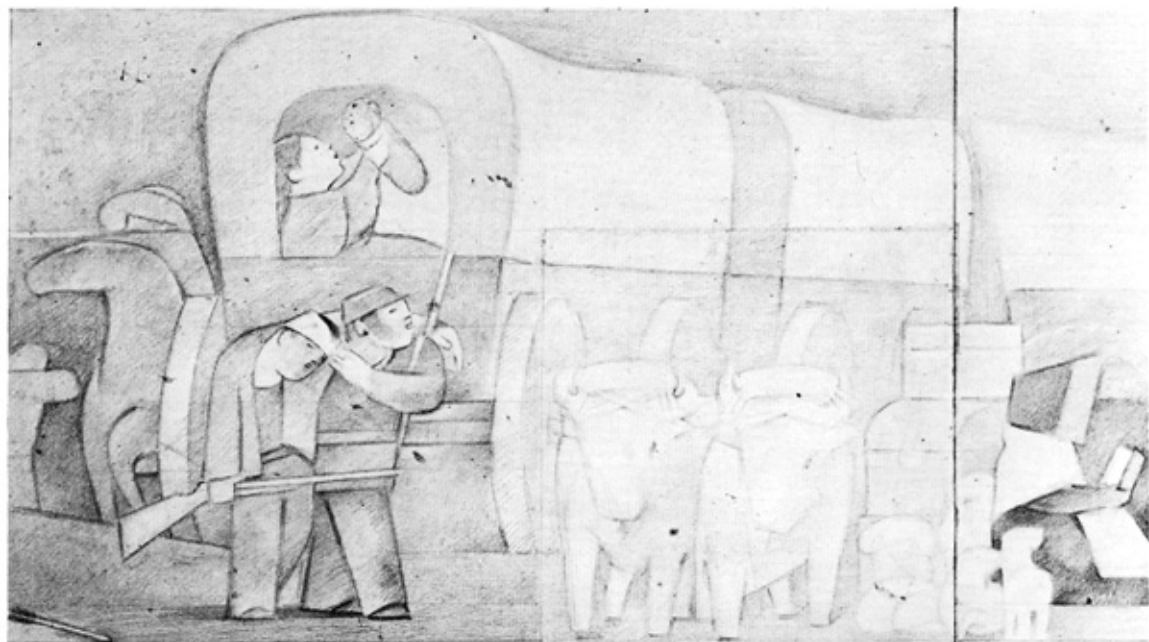
In Athens, Georgia, in 1944, Charlot exchanged art works with Milton Caniff, author of *Terry and the Pirates*, who inscribed, "For Jean Charlot—Whose interest is most heartening. . . ." Charlot later made similar exchanges with Crockett Johnson of *Barnaby* and Roy Crane of *Buz Sawyer*. In 1938, Charlot delivered a series of lectures on art theory and history at the Disney Studios, ending with a scholarly analysis of the art of animation, summarized in an article published in *The American Scholar* and in Charlot's 1939 book of essays *Art from the Mayans*

to Disney (I remember an American esthete looking at the title in 1955 and wondering who this artist Disney was!).

In Mexico, a terra-cotta statuette of a woman shaping tortillas—made and presented to Charlot by Panduro, a master potter from San Pedro Tlaquepaque—had been a stylistic inspiration. In the United States, an old wooden decoy duck rescued from a garbage heap would have had an equivalent place in Charlot's work.

Charlot did produce a number of scholarly works on aspects of continental United States culture, but feels he lacked occasions to realize fully his potential in the visual arts, especially monumental murals. His *Hopi Snake Dance* at the University of Arizona at Tempe (the dancers contrasting with the pink hands of the modern serum researcher in a subordinate panel) is his only large scale mural on North American Indians, a subject to which he could have brought his Mexican experience. (While in Hopi country, Charlot was a guest of Fred Kabotie, the famous Hopi painter of Indian subjects.)

Charlot designed two monumental mural pro-



Detail of drawing for unrealized mural of pioneer life, planned for Colorado

jects on United States historical subjects which were never realized. The first was for a competition for a series of panels on American negroes. Charlot's treatment was dynamic. In one panel, black Civil War soldiers charge the viewer. Charlot feels his series would have been very powerful. He heard, after it had been rejected, that the jurors had found his negroes "too black."

The second unrealized project is one of Charlot's most successful designs. The large fresco mural would have been on a semi-circular free-standing panel set in a park against the background of the Colorado mountains. The subject was the inside half section of a circle of covered wagons, the canvas tops of which would have echoed the snow-covered peaks. Inside the circle, Charlot had projected a historical portrait of pioneer life. White settlers and Indians of the Plains, their clothes, implements, artifacts, and animals would have been assimilated into Charlot's esthetic vision of American culture. When Charlot left Colorado, he stated that his great regret was not to have been allowed to do this mural.

If Charlot's murals of modern Hawaiian subjects are excluded, his Georgia murals *Cotton Gin* at McDonough and, at Athens, *Paratroopers Land in Sicily* must be the primary bases of any study of his monumental vision of contemporary North American culture. The freshness and originality of his depiction is immediately striking. A comparison of the McDonough mural with Covarrubias's once celebrated Harlem illustrations reveals Charlot's freedom from cliché and stereotype. In his subject matter, Charlot emphasizes the continuity of modern United States culture with South America and its Indian heritage: Aztec reporters of Cortez's arrival parallel the United States reporters accompanying the Sicily parachute drop. Stylistically, Charlot emphasizes geometric composition, in which he found United States monumental art deficient on his arrival. These murals may yet prove as seminal for North American art as Charlot's first frescos were for Mexican art.

In my opinion, Charlot's neoclassical murals must also, however paradoxically, be understood in the context of local culture. I have emphasized

Charlot's independence and originality of taste and his non-purist appreciation of mixed cultures. In 1923, in his first Mexican mural *Massacre in the Main Temple*, he used a device which was not adopted by later muralists and has been ignored, as far as I can see, despite Charlot's calling attention to it. In order to unify his mural esthetically to its setting in an eighteenth century building, Charlot based his depiction of the Aztecs not on archeological evidence, but on eighteenth century versions of Indian subjects. That is, this fresco can be called neoclassical, rather than archeological. Similarly, in the United States, Charlot did not ignore, as so many have, the neoclassical architecture he found in such abundance, but accepted it as an aspect of local culture which was to be appreciated and utilized. By fitting his Fine Arts Building fresco to the antebellum style facade and including a classical Greek quotation extolling the beauties of Athens, Charlot showed his respect for the cultural claims and aspirations of the namers and builders of Athens, Georgia.

This brief summary of Jean Charlot's relationship to local cultures demonstrates its importance for understanding his career. That relationship is, however, only one aspect of his work. At least equally important is that Charlot considers himself a member of a specifically French tradition of classical art, that of Poussin, David, Ingres, and Cézanne. This is an intellectual tradition, characterized by education and training, probing experiments in composition and color, and theoretical interests. For Charlot, this intellectualism is a deeply human factor; indeed, a touchstone of one's humanity. At the end of his *The Mexican Mural Renaissance*, he quotes Napoleon's words to David on first seeing that painter's monumental *Le Sacre de Napoléon*: "Monsieur David, vous êtes un homme!"

Charlot contrasts this French tradition to that of the Italian classicists, such as Piero della Francesca and Mantegna, who, in his opinion, press their subjects ruthlessly into their geometric, compositional molds. The French classicists, Charlot feels, retain a sensitivity to and respect before their subjects themselves, as he observes, for instance, in the portraits by Degas and Toulouse-Lautrec.



Massacre in the Main Temple, 1922-23  
National Preparatory School, Mexico City

An important aspect of Charlot's career is the positive and negative interaction between his native classical tradition and the local cultures he encountered. Charlot early studied his uncle Eugène Goupil's important collection of Aztec codices. Charlot's reaction to them is an early indication of what has continued to interest him in local cultures: he found Aztec art more cubist than that of the Cubists. For Charlot, the Cubists were closely related to the French classical tradition, so he was detecting a common ground between his native culture and Aztec art.

Even more significantly, Charlot was interested in the *intellectual* element in Aztec art. Charlot's writings on the visual arts of local cultures concentrate almost exclusively on problems of technique and composition, on the authentic esthetic and expressive values of the works discussed. The folkloric, in the conventional sense, is severely rejected. Once, while visiting with my father the charming natal village of Piero della Francesca, I exclaimed in admiration, "Imagine Piero coming from here!" "Yes," said my father. "It gave him his horror of the picturesque."

Similarly, Charlot was interested in people, not because of any superficial cultural phenomena they might embody, but because he was deeply impressed by them as human beings.

On the other hand, the critical function of foreign cultures and attitudes in regard to Charlot's art and life is also important. In Mexico in 1924, Charlot was painting a portrait of Luz Jiménez. She objected to the highlight in her hair, saying "I don't have any white hair!" Charlot, with great effort, developed a method of painting a spherical shape without the use of highlights. Clearly, the encounter with an alien tradition can cast a light on ways of thinking and working which have been so accepted as to become unconscious. An artist can use this experience, as Charlot did, to free himself from cliché and to develop original techniques and ways of seeing. Characteristically, Charlot used technique to hide technique, but any new solutions devised by him had to be worthy of the classical tradition in which he was reared.

That Charlot submitted his art to such a critique

indicates that he had already begun a similar process of purification in his life. Each milieu offers factors by which a person can demonstrate his importance. When a person changes milieu, he can be thrown back on deeper foundations for identity.

As Charlot deepened in his art and life, he saw a spiritual commonality between the cultures that absorbed him. The courtesy, mildness, and uncompetitiveness of village mores could be related to Christian humility. The village potter, the sign painter, and the builders of temples and canoes were nearer to the idea of the artist as artisan—which Charlot had accepted from a current view of the Middle Ages—than to the Renaissance concept of the artist as genius. Religions of deep simple piety with rich casts of holy people and spirits and a pervasive sense of the presence of God accorded with Charlot's Roman Catholicism.

Charlot agreed with these local cultures that art is not the ultimate value but has a purpose beyond itself to which it must be subordinated. With Posada, the medieval cathedral artists, and the Hawaiian petroglyph maker, he agreed that style should be clear and readable, and should not distract from the subject. This requires, as he and others have found, a great deal more effort and technique than styles which call attention to themselves.

The basic motivation of this according priority to, or saving of, the subject matter, rather than sacrificing it to an obvious, self-assertive style, is the interest in and respect for the subject itself, which is a characteristic of Charlot's native French tradition. Charlot rejected his print *Vendedora de Plátanos* of 1925 because he felt his style had become too dominant in it. One feels the subject would not have enjoyed seeing herself portrayed thus.

But even more fundamental is the fascination for the artist of the inexhaustible riches of visual phenomena. Charlot once tried to explain to a somewhat hostile audience of abstractionists the intense joy he feels in following with his brush on canvas the line of a leaf or the turn of an ear. Ultimately, this joy is religious awe. This immersion of the eye in the subject, as of the self in life, gives context to style and forward direction to technique.



Jean Charlot with his ceramic statue *Ali'i Nui*, Ala Moana Hotel, Honolulu, 1971



This attitude toward art explains why Charlot has neglected such traditional subjects as the studio nude and the still life. The great majority of Charlot's subjects are people engaged in activities which are manifestations of their particular cultures. The Aztec *Voladores* erupt from their long silence into chant and dance before diving from the high pole to twirl by their tethered feet to the ground. The American construction workers move in a geometric skyscraper scaffolding almost as complex and impressive as the organic accidents of the forest they replace. The Hawaiian drummer feels through his body the energy surge of the earth beneath him.

These activities are not expressions merely of a given culture at a certain moment in time. Rather, they are cultural expressions of a basic humanity. The Mexican *Malinche* explodes with the verve of the universal child on holiday. The naked Hawaiian swimmer revels as we all would in such environmental beauty. In *Work and Rest*, the kneeling

mother's rocking motion as she grinds the tortilla dough quiets the child wrapped to her back. Charlot saw this being done in Mexico in the 1920s. But the achieved symbolic character he gives the image and the purified, perennial compositional principles of the style with which he expresses it, enable the subject to transcend the boundaries of any single moment or culture.

Charlot broadened and deepened through several cultures to a vision of, and personal identification with, a basic humanity. That he then devoted himself to expressing that vision through images of those cultures indicates his view that humanity, just as art, does not exist in the abstract, but in actions which are culturally formed expressions of its infinite richness. Cultures teach ways of being, as artists ways of seeing. Charlot teaches us to see our lives and those of others in all their freedom, transparency, and resonance as creative expressions of our common human greatness.

## Charlot and Contemporary American Art

The sixty-year career of Jean Charlot occupies a significant position in American art of the twentieth century. His is a unique combination of scholar, teacher, and productive artist praised as ideal in our academic and professional circles but rarely achieved at this high level. A review of contemporary American artists who have excelled as writers and teachers as well as painters would produce a relatively limited list—Ben Shahn, Robert Motherwell, Lamar Dodd, Tom Benton, perhaps Josef Albers, John Sloan, and Robert Henri. But none has the distinctive quality of Jean Charlot.

Such a judgment is not based on volume alone, though the bibliography of books and articles written by Charlot runs into hundreds of items, the number of major murals, prints, and easel paintings is vast and distinguished, and his teaching record extends from Mexico to New York's Art Students League, The University of Georgia, Smith College, Yale University, Colorado Springs Fine Arts Center and the University of Hawaii.

But the keynote is quality. Charlot's writings are distinguished for their scholarly detachment, respect for sources and historical method, and profound critical insight which is based on his own experience as an artist and his recognition of the autonomy of his subject.

Judgment of quality as an artist is determined by his own objectives rather than conformance to a given school or doctrine. This was evident in his earliest years as a student in Paris when, in opposing the specialized emphasis on problems of pictorial form, he called for an integrated concept of art as a means of communication: "Art is in direct ratio to the intensity and depth of the idea it propounds . . ." (*Le Petit Messager des Arts*, No. 39, 1917).<sup>1</sup> At odds with the prevailing mannerisms of his time, though not necessarily against them, Charlot's emphasis was on the study of means—techniques and pictorial concept—in his quest for significant content.

Arriving in Mexico in 1921 he found that concept

well underway. Artists, politicians, and patriots were unified in their enthusiasm for a new order after ten years of revolution, but confused and uncertain as to the particular mode of its artistic expression. Orozco often described the excitement of the time with both disdain and deep respect. In his autobiography he comments on the general attitude: artists were now free and equal . . . anyone could paint (the more ignorant the better). . . . The true artistic tradition was no longer Paris or Italy, but indigenous Pre-Conquest Mexico. . . . There was great enthusiasm for the popular arts in all forms, from weaving and basketry to ex-votos and pulqueria wall painting. . . . Nationalism was rampant but often became involved in the cult of the worker, class conflict and militant politics. . . . But we had made a break with the past, the spirit was fresh, and we were hard at work.

It was Charlot, said Orozco, who "tempered our youthful violence with his culture and equanimity, and illuminated our problems with his lucid vision."<sup>2</sup> While most of the artists had lived in Europe, Charlot *was* a European, with that special kind of detachment that helped others to see their own problems a bit more clearly and encourage their solution. In my own interviews with Orozco, Siqueiros and nearly all the Mexican artists in 1932 and in subsequent years, I found them unanimous in their admiration and respect for Charlot; he was young, intelligent, articulate, disciplined both by education and military service, and a genuine artist. Orozco says: "He would go with us to the Archaeological Museum and, impressed by the Aztec sculpture, we would talk for hours of that tremendous art which comes down to us, and outstrips us, reaching out into the future."<sup>3</sup>

The "reach into the future" was clarified during those first years of the Mexican Renaissance. Given the diversity of the group, the general enthusiasm, the free exchange of ideas and the furious devotion to work on a trial and error basis, it was Charlot

who provided both technical knowledge, intellectual self-confidence, and artistic sophistication which helped make the movement jell. In addition, the murals he painted in the Preparatoria and the Ministry of Education rank among the finest works of that fateful period.

Recognition of the Renaissance and the Mexican influence on art in the United States during the early thirties were profoundly affected by Charlot. As against Diego Rivera's self-serving sensationalism in Detroit and New York, Charlot sought a deeper and more meaningful understanding of the Mexican achievement. It was he, with the assistance of Tom Benton, who organized the first retrospective exhibition of Orozco's work at the Art Students League in 1929, which, along with Charlot's lectures and writing, had much to do with the award of mural projects for Orozco at the New School for Social Research and Dartmouth College.

The essence of the Mexican influence is not recognition alone, but creative impact and while Charlot had little to do with the worker-peasant ideology of the Social Realists in the depression period, he did provide a constant stimulus for what he called "Public Speaking in Paint." Certainly one of the clearest definitions in contemporary literature of concept and method in mural painting is Charlot's article first published in *The American Scholar* (Vol. X, No. 4),<sup>4</sup> in which he described the process of organizing volumes and spaces, the use of light, the mathematics of vistas, the multiple viewpoints of the moving spectator—all determined by the aesthetic and functional order of the architecture. The sheer size and public function of walls do not lend themselves to aesthetic trivia or casual anecdote, so that a recognizable subject matter "weighted with human significance" seems to call for a heroic scale.

The long line of murals executed from Georgia to Hawaii from 1941 until the present tells its story. As

Lamar Dodd said, "The contribution he made to art in this section [of the country] has been vital and sound."<sup>5</sup> And indeed the staging of this exhibition of Charlot's work thirty-five years after his appearance as artist-in-residence indicates its continued vitality. The forty-five-foot fresco of *The Village Fiesta* which he executed in 1960 for Syracuse University was the beginning of a series of more than a dozen monumental murals in various buildings on that campus done by such illustrious artists as Ben Shahn, Anton Refregier, Kenneth Callahan, Marion Greenwood, Adja Yunkers, Anthony Toney, and others. Certainly it was one of the most dramatic and ambitious mural programs ever undertaken in the United States by a private institution. There as elsewhere the impact is continuous and endless, as vital though less publicized in the 1960s as it was in Mexico in the 1920s.

In a speech to the Athens Rotary Club shortly after the completion of the Fine Arts Building fresco, Charlot expressed the wish that ". . . this outdoor fresco may become part of Athens' civic consciousness. . . ."<sup>6</sup> The University of Georgia's publication of a handsome volume devoted to the Charlot murals and the continued pride of the community in their possession are tangible replies to that modest request. Such recognition is a vital step forward in the general struggle for the conservation of our cultural resources so desperately needed in our time.

1. Quoted in Jean Charlot, *The Mexican Mural Renaissance, 1920-1925* (New Haven and London: Yale University Press, 1963), p. 77.

2. José Clemente Orozco, *An Autobiography*, trans. Robert C. Stephenson (Austin: University of Texas Press, 1962), p. 87.

3. *Ibid.*

4. Reprinted in *Charlot Murals in Georgia*, introduction by Lamar Dodd and commentaries by Jean Charlot (Athens: University of Georgia Press, 1945), p. 23ff.

5. *Ibid.*, p. 19.

6. *Ibid.*, p. 76

## Jean Charlot

During my student days at the Art Students League in New York City I became acquainted with the work of the painter, Jean Charlot. In comparison to many paintings and drawings by some contemporary artists of the time, Charlot's work was uncommon in that his work possessed a quality quite different from most of the paintings generally seen on 57th Street and Fifth Avenue. It was highly personal, extremely sensitive, subtle and, in my opinion, very vital. Responding to these qualities, I selected Jean Charlot as one of my teachers.

As my acquaintance with the artist and the man developed, my admiration and respect for Charlot grew. Jean Charlot's work possesses an intellectual honesty, bodies of knowledge and sensitivity that are indicative of the man. This integrity and sensitivity is always to be found in the work of Charlot—if one only looks deeply enough. His art itself, whether or not one approves of a personal method, is never trivial, rather it has a soundness of which too few artists are able to boast.

Charlot's writings possess many of the admirable qualities found in other forms of his creative expression. Often intertwined beneath the surface of the essay, drawing, or painting one senses an added element of humor that is delightful and profound.

A few years after I assumed the headship of the Department of Art at The University of Georgia, it was my privilege to initiate a recommendation which called for the appointment of Jean Charlot as artist-in-residence at this institution. Under the sponsorship of The University of Georgia and the

Carnegie Corporation of New York, Charlot spent three years at our University. As one reviews his illustrious career, it is my belief that this period of his career will prove to be singularly significant because the three years brought forth tangible as well as intangible values—to the man and his art as well as intrinsic values to our state and region, which he served so faithfully.

Athens and The University of Georgia welcomed Jean and Zohmah Charlot and their lovely children into their hearts and homes. They soon became a vital part of the community with his interest centering around his church, his family, and his painting. In addition to continuing his productive work in drawing and painting, he did a limited amount of work in lithography and completed two major frescos—one on the exterior of the Fine Arts Building, the other on the interior of what was then the School of Journalism.

As a lecturer Charlot is always a delight. His keen sense of humor, his love for life as well as his enthusiasm for art are warmly and wisely shared with others. To the perceptive, a subtleness of a remark which he makes in conversation or during a formal lecture is found to be closely related to that subtleness of line, form, and color one finds in his lithographs, watercolors, oils, and frescos.

In view of the admiration and respect that many Athenians and Georgians have for Jean Charlot, his family and his work, it is only fitting that this exhibition which honors him be held at our own Georgia Museum of Art.

## Description of Athens Fine Arts Building Fresco, 1942

The mural painting completed May 1st on the outside of the Auditorium and Fine Arts Building will have to withstand the vicissitudes of the elements; the only technique that was deemed sufficiently sturdy for said conditions is that of "fresco buono," also known as true fresco, to distinguish it from the many substitute mural techniques that are usually pooled under the generic term of "fresco."

The composition of the wall was found to be such that only the top layer of mortar had to be removed in order to prepare a suitable intermediary surface of lime, cement and sand. It was now ready to receive the rough outline drawing partitioning the areas to be plastered daily with the *intonaco* or final coat made up of two parts of sand and one part of thoroughly slaked lime putty, on which the picture is painted. The wet lime of this final coat serves as binding ground, the colors being simply mixed with water; the mortar is put up in sections corresponding to the six or seven hours of work after which the drying mortar will no longer bind the color. In this particular mural, the large scale necessary to insure legibility from a remote point of view permitted the painting of an average daily area of thirty-six square feet, the total of four hundred square feet being covered in eleven days.

The setting of this mural is classical Greece, an allusion to the town from which Athens takes its name, and to the role that classical education and tradition still plays today in the arts; it harmonizes also with the architectural style of the facade, adorned with Greek columns.

The Auditorium and Fine Arts Building is given over to three different purposes, its central part being reserved for theatrical functions, lectures and group activities; its left wing dedicated to painting, sculpture and applied arts, and its right wing to music. The subject matter of the fresco follows closely the interior function, being divided in three panels illustrating corresponding subject-matters.

The left panel treats of the Fine Arts. In it the

painter is seen working on a composition, a mathematical diagram rationalizing the proportions of man; the sculptor is seen attacking with hammer and chisel a piece of marble. Thus the painter symbolizes the conception of the work of art in the world of thought, while the sculptor symbolizes its execution in terms of the material used. There is also the potter, and near him a potter's wheel of archaic type, a hint of future industrialization and machine-made art. The three artists cluster around a seated woman, "Inspiration," crowned with gold laurels and holding the plumbline and square suggestive of the discipline and method that are a must even in the arts.

The corresponding right panel represents music. On the right a trio is playing. Goat-footed Pan blows his pipe; half animal, half human, he marks the transition between nature's and man's music; the cymbal player typifies the extrovert activities of music, i.e. jazz in our own age; the harpist, in meditative concentration, represents the introvert appreciation of classical works. On the left a group of singers shows music as a social activity that binds individuals to one mood; the masked singer ties this panel with the central theater theme. All are grouped around the Conductor; with her left hand she beats the meter, while on her other perches a bird that intones the absolute pitch.

The central panel features the theater. Two women holding masks symbolize Comedy and Tragedy. To emphasize the unreality inherent in stage-acting, each holds a mask opposite her true nature; although persons looking at the mural can appreciate this point as they see both masks and wearers, the spectators painted at each side of the central group remain under the spell of the theatrical illusion, laugh at Comedy and are stirred by Tragedy; exceptions are a child and a dog who prove impervious to this make-believe. Over the middle door is seated the author who receives those varied moods from humanity and returns them enriched; on the

scroll on which he writes we read a Greek inscription "Athens the Beautiful" that serves as general title for the whole fresco.

The best point of view to appreciate this mural is from the other side of the street, where it can be apprehended in connection with its architectural setting; it was specifically planned to afford changing vistas through the intervals between columns, and its color is made to harmonize with the white of the stone and to complement that of the brick walls.

The painter remains grateful to Chancellor S. V. Sanford, President Caldwell, Messrs. Hugh Hodgson and Lamar Dodd, who understood that complete freedom insured the best possible results, to Dr. Boccock who kindly helped with the inscription, and thanks to John and Barbara Ormai, two friends who came specially from New York to collaborate unselfishly on this project.

—Reprinted from *Georgia Alumni Record*,  
May-June 1942, pp. 138-9

## Lenders to the Exhibition

Anonymous Lender, Athens, Georgia  
Anonymous Lender, Greensboro, North Carolina  
Mr. and Mrs. Jean Charlot, Honolulu, Hawaii  
Dr. John Charlot, Kaneohe, Hawaii  
Mr. Martin Charlot, Kaneohe, Hawaii  
Ms. Irene Dodd, Valdosta, Georgia  
Mr. and Mrs. Lamar Dodd, Athens, Georgia  
Georgia Museum of Art, The University of Georgia, Athens, Georgia  
Mrs. Anton N. J. Heyn, New Orleans, Louisiana  
Honolulu Academy of Arts, Honolulu, Hawaii  
Ms. Lucille Kimble, Athens, Georgia  
Mr. and Mrs. Earl McCutchen, Athens, Georgia  
Mr. and Mrs. Rodney Medeiros, San Francisco, California  
Oklahoma Art Center, Oklahoma City, Oklahoma  
Dean and Mrs. Hubert B. Owens, Athens, Georgia  
The Phillips Collection, Washington, D. C.  
Mr. and Mrs. Edouard Ch. Platel, Redwood City, California  
Mr. and Mrs. Joyce O. Roberts, Honolulu, Hawaii  
Mr. and Mrs. Jack Rowland, Athens, Georgia  
State of Hawaii, State Foundation on Culture and the Arts, Honolulu, Hawaii  
Mrs. Henry T. Toombs, Atlanta, Georgia  
Mr. and Mrs. Wilmer W. Turner, McDonough, Georgia  
Dr. and Mrs. Lester C. Walker, Jr., Athens, Georgia  
Mrs. Byron H. Warner, Athens, Georgia  
Mrs. Thomas L. Williams, Rock Hill, South Carolina

# Catalogue of the Exhibition

*In measurements, height precedes width. All prints are identified by numbers from Jean Charlot's Prints by Peter Morse, The University Press of Hawaii, 1976.*

- × 1 **Head of a Woman**, 1924  
Oil on canvas  
13¾ by 11 inches  
Lent by Mary and Lamar Dodd
- × 2 **Glass, Cup and Dice**, 1925  
Oil on canvas  
14 by 11 inches  
Collection of The Phillips Collection,  
Washington, D.C.
- × 3 **Malinches**, 1926 *mañide*  
Oil on canvas  
20¾ by 24¾ inches  
Lent by Mr. and Mrs. Rodney Medeiros
- 4 **Dance of the Tepozteco**, 1928  
Watercolor on paper  
21½ by 14¾ inches  
Lent by Mr. and Mrs. Rodney Medeiros
- × 5 **Luz**, 1931  
Oil on canvas  
48 by 30 inches  
Collection of State Foundation on Culture  
and the Arts, Honolulu  
Gift of Dr. and Mrs. Robert Browne
- × 6 **Mother and Child with Toy**, 1932  
Oil on canvas  
30 by 28 inches  
Lent by Mr. and Mrs. Rodney Medeiros
- 7 **Mother with Child on Back**, 1933  
Color lithograph on paper  
26¾ by 18¾ inches, Morse 113 State A-2  
Collection of Georgia Museum of Art  
Gift of Mr. Jack Lord (72/E/2906)
- 8 **Woman Standing, Child on Back**, 1933  
Color lithograph on paper  
9¾ by 7 inches, Morse 209  
Collection of Georgia Museum of Art  
Gift of Mr. Jack Lord (72/E/2912)
- 9 **Mother with Child on Back**, 1934  
Lithograph on paper  
25½ by 19¾ inches, Morse 231 Proof B  
Collection of Georgia Museum of Art  
Gift of Mr. Jack Lord (72/E/2907)
- × 10 **Mestiza Drinking**, 1936  
Oil on canvas  
25 by 30 inches  
Collection of Oklahoma Art Center
- × 11 **Bathers**, 1937 *(Browne?)*  
Oil on canvas  
20¾ by 16¾ inches  
Lent by Mr. and Mrs. Rodney Medeiros
- × 12 **Portrait**, ~~1931~~ 1941  
Oil on canvas  
20¾ by 16¾ inches  
Lent by Mrs. Anton N. J. Heyn
- × 13 **Preparing for the Battle of the Malinches,  
the Wooden Sword**, 1937  
Oil on canvas  
24 by 20 inches  
Lent by Mr. and Mrs. Rodney Medeiros
- × 14 **The Rest on the Flight**, 1937  
Oil on canvas  
20 by 24 inches  
Lent by Mr. and Mrs. Joyce O. Roberts
- × 15 **Girl Sewing, Acapantzingo**, 1938  
Oil on canvas  
36 by 30 inches  
Lent by Mr. and Mrs. Joyce O. Roberts
- 16 **Greeting Grandma**, 1938  
Watercolor on paper  
23 by 30 inches  
Collection of Georgia Museum of Art  
The Holbrook Collection  
Gift of Alfred H. Holbrook (45/B/13)



- 17 **Construction Worker**, c. 1930s  
Conte crayon on paper  
15½ by 11½ inches  
Lent by Dr. John Charlot
- ← 18 **Nativity Scene**, 1940  
Oil on canvas, triptych  
17½ by 6½; 16½ by 12½; 17½ by 6½ inches  
Lent by Mr. and Mrs. Rodney Medeiros
- 19 **Flight Into Egypt**, 1941  
Oil on canvas  
12 by 18 inches  
Lent by Mrs. Byron H. Warner
- 20 **Indian Dancers**, 1941  
Gouache and watercolor on paper  
12 by 16 inches  
Lent by Mrs. Henry T. Toombs
- 21 **Mother and Child**, 1941  
Gouache and watercolor on paper  
11½ by 14¾ inches  
Lent by Mr. and Mrs. Earl McCutchen
- 22 **Untitled**, 1941  
Gouache and watercolor on paper  
10⅞ by 14¾ inches  
Lent by Ms. Irene Dodd
- 23 **Untitled** (Mother and child), c. 1941  
Gouache and watercolor on paper  
29 by 21½ inches  
Collection of Georgia Museum of Art  
Gift of Mary and Lamar Dodd (73/B/3180)
- 24 **Untitled** (Seated boy), c. 1941  
Gouache and watercolor on paper  
29 by 21½ inches  
Collection of Georgia Museum of Art  
Gift of Mary and Lamar Dodd (73/B/3181)
- 25 **Untitled** (Young woman and sketches), c. 1941  
Pencil on paper  
24½ by 36¾ inches  
Collection of Georgia Museum of Art  
Gift of Mary and Lamar Dodd (69/D/2571)
- ⊘ 26 **Nancy and Martha Turner**, 1942  
Oil on canvas  
24 by 20 inches  
Lent by Mr. and Mrs. Wilmer W. Turner
- 27 **Roswell Ison**, 1942  
Pencil on paper  
15 by 22 inches  
Lent by Mr. and Mrs. Jack Rowland
- 28 **First Steps**, 1943  
Oil on canvas  
12 by 16 inches  
Lent by Mrs. Anton N. J. Heyn
- ✱ 29 **Jane Clark**, 1943  
Oil on canvas  
10 by 8¾ inches  
Lent by Mr. and Mrs. Jean Charlot
- 30 **Mother and Child**, 1943  
Gouache and watercolor on paper  
9¾ by 7⅞ inches  
Lent by Ms. Lucille Kimble
- 31 **Perennial Garden Unit, Founders  
Memorial Garden, University of  
Georgia**, 1943  
Watercolor on paper  
29½ by 21½ inches  
Lent by Dean and Mrs. Hubert B. Owens
- ✱ 32 **Portrait of Annie Mae Holliday**, 1943  
Oil on canvas  
16 by 12 inches  
Lent by Mary and Lamar Dodd
- 33 **St. William and St. Francis**, 1943  
Oil on canvas  
15½ by 11½ inches  
Lent by Mrs. Byron H. Warner
- 34 **St. Francis**, 1944  
Pencil on paper  
8 by 5 inches  
Lent by Mrs. Byron H. Warner
- ✱ 35 **Malinche Verde**, 1954  
Oil on canvas  
40 by 30 inches  
Lent by Mr. and Mrs. Rodney Medeiros
- 36 **Work and Rest**, 1956  
Color lithograph on paper  
14¾ by 19¾ inches, Morse 575  
Collection of Georgia Museum of Art  
Gift of Mr. Jack Lord (72/E/2911)

- 37 **Mock Battle**, 1956  
Color lithograph on paper  
18½ by 12¾ inches, Morse 576  
Collection of Georgia Museum of Art  
Gift of Mr. Jack Lord (72/E/2910)
- 38 **Mock Victory**, 1956  
Color lithograph on paper  
18½ by 12¾ inches, Morse 577  
Collection of Georgia Museum of Art  
Gift of Mr. Jack Lord (72/E/2909)
- ✱ 39 **Malinches** (one of a pair), 1957  
Oil on canvas  
20 by 16 inches  
Lent by Mr. and Mrs. Jean Charlot
- ✱ 40 **Malinches** (one of a pair), 1957  
Oil on canvas  
20 by 16 inches  
Lent by Mr. and Mrs. Jean Charlot
- ✱ 41 **Mock Battle**, 1957  
Oil on canvas  
20 by 16 inches  
Lent by Mr. and Mrs. Edouard Ch. Platel
- ✱ 42 **Mock Victory**, 1957  
Oil on canvas  
20 by 16 inches  
Lent by Mr. and Mrs. Edouard Ch. Platel
- ✓ 43 **Saint Tobias**, 1957  
Oil on canvas  
16 by 12 inches  
Anonymous lender
- 44 **Hawaiian Swimmer**, 1959  
Color lithograph on paper  
23 by 16¾ inches, Morse 595  
Collection of Georgia Museum of Art  
Gift of Mr. Jack Lord (72/E/2908)
- ▶ 45 **Fiji Spearman with Fern Leaf**, 1964  
Oil on canvas  
40 by 30 inches  
Lent by Mr. and Mrs. Rodney Medeiros
- ✱ 46 **Kahuna in Hala Grove**, 1969-72  
Oil on canvas  
59½ by 40 inches  
Lent by State of Hawaii  
State Foundation on Culture and the Arts
- 47 **Hawaiian Drummer**, 1970  
Watercolor on paper  
24 by 18 inches  
Anonymous lender
- 48 **Hawaiian Drummer**, 1970  
Color lithograph in brown on paper  
21½ by 16¼ inches, Morse 625  
Collection of Georgia Museum of Art  
Gift of Mr. Jack Lord (72/E/2913)
- ✱ 49 **Mexican Kitchen**, 1971  
Oil on canvas  
16½ by 26½ inches  
Lent by Mr. and Mrs. Jean Charlot
- ✱ 50 **Woman with Child on Back**, 1971  
Oil on canvas  
26 by 22 inches  
Lent by Mr. and Mrs. Jean Charlot
- ✱ 51 **The Glass Ball**, 1974  
Oil on canvas  
34¾ by 24 inches  
Lent by Mr. and Mrs. Jean Charlot
- ▶ 52 **Guatemala Weaver**, 1975  
Oil on canvas  
20 by 24 inches  
Lent by Mr. and Mrs. Jean Charlot
- ▶ 53 **Las Posadas at Sunset**, 1975  
Oil on canvas  
40 by 30 inches  
Lent by Mr. and Mrs. Jean Charlot
- 54 **Self-Portrait**, 1975  
Etching on paper  
8½ by 8¾ inches, Morse 714  
Lent by Dr. and Mrs. Lester C. Walker, Jr.
- ▶ 55 **Still Life with Tarascan Statuette**, 1975  
Oil on canvas  
20½ by 24½ inches  
Lent by Mr. and Mrs. Jean Charlot
- 56 **Silkscreen of Negro Head**, 1976  
(Design after head in the 1942 mural in the  
McDonough, Georgia, post office)  
Color serigraph on paper  
20 by 13½ inches  
Collection of Georgia Museum of Art  
Gift of Mr. and Mrs. Jean Charlot (76/E/3471)

## Mural Studies

The following four preliminary studies are for the oil on canvas mural *Cotton Gin*, painted in 1942, which is in the McDonough, Georgia, post office.

- |  |  |
|--|--|
| 57 <b>McDonough Mural</b> , 1941<br>Ink on paper<br>15½ by 36¾ inches<br>Lent by Mr. and Mrs. Jean Charlot | 59 <b>Negro, Head and Hand</b> , 1941<br>Oil on canvas<br>12 by 16 inches<br>Lent by Mr. and Mrs. Jean Charlot |
| 58 <b>Head of Negro</b> , 1941<br>Oil on canvas<br>16 by 12 inches<br>Lent by Mr. and Mrs. Jean Charlot    | 60 <b>Worker with Cap</b> , 1941<br>Oil on canvas<br>12 by 16 inches<br>Lent by Mr. and Mrs. Jean Charlot      |

The following thirteen studies are for the fresco mural *Visual Arts, Drama, Music*, which was painted in 1942 on the facade of the Fine Arts Building, University of Georgia.

- |  |   |
|--|---|
| 61 <b>The Sculptor at Work</b> , 1941<br>Charcoal on paper<br>25½ by 19 inches<br>Lent by Mr. and Mrs. Jean Charlot  | 25½ by 19 inches<br>Collection of Georgia Museum of Art<br>Gift of Mr. and Mrs. Jean Charlot (76/D/3474)  |
| 62 <b>Potter</b> (Earl McCutchen), 1941<br>Charcoal on paper<br>19¾ by 24¾ inches<br>Lent by Mr. and Mrs. Jean Charlot   | 68 <b>Tragedy</b> , 1942<br>Charcoal on paper<br>25 by 19 inches<br>Lent by Mr. and Mrs. Jean Charlot   |
| 63 <b>Portrait of Earl McCutchen</b> (Potter), 1942<br>Oil on canvas<br>11 by 14 inches<br>Lent by Mr. and Mrs. Earl McCutchen   | 69 <b>Spectator</b> (Zohmah Charlot), 1942<br>Charcoal on paper<br>24¾ by 19 inches<br>Lent by Mr. and Mrs. Jean Charlot  |
| 64 <b>Head of Painter</b> (Lamar Dodd), 1942<br>Charcoal on paper<br>19¾ by 25¾ inches<br>Collection of Georgia Museum of Art<br>Gift of Mr. and Mrs. Jean Charlot (76/D/3473) | 70 <b>Spectator</b> (John Charlot), 1942<br>Charcoal on paper<br>19 by 24¾ inches<br>Lent by Mr. and Mrs. Jean Charlot  |
| 65 <b>Hand of Painter with Compass</b><br>(Lamar Dodd), 1942<br>Charcoal on paper<br>19 by 24¾ inches<br>Lent by Mr. and Mrs. Jean Charlot                                     | 71 <b>Sibyl II—Terpsichore</b> (Mary Dodd), 1942<br>Charcoal on paper<br>24¾ by 19 inches<br>Collection of Georgia Museum of Art<br>Gift of Mr. and Mrs. Jean Charlot (76/D/3472) |
| 66 <b>Sibyl I</b> , 1942<br>Charcoal on paper<br>24¾ by 19¾ inches<br>Lent by Mr. and Mrs. Jean Charlot  | 72 <b>Hand of Sibyl, Holding State Bird</b> , 1942<br>Charcoal on paper<br>19 by 24¾ inches<br>Lent by Mr. and Mrs. Jean Charlot  |
| 67 <b>Comedy</b> (Sue Walker), 1942<br>Charcoal on paper   | 73 <b>Hand of Terpsichore</b> , 1942<br>Charcoal on paper<br>19 by 24¾ inches<br>Lent by Mr. and Mrs. Jean Charlot  |

The following oil sketches describing American Black History are preliminary studies for an unrealized mural.

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|--|--|
| 74 <b>Attack in Boston Massacre, 1943</b><br>Oil on canvas board<br>17 by 11 inches<br>Lent by Mr. Martin Charlot      | 11½ by 28¾ inches<br>Lent by Mr. Martin Charlot  |
| 75 <b>Jefferson with Negro Engineer, 1943</b><br>Oil on canvas board<br>15½ by 11 inches<br>Lent by Mr. Martin Charlot | 78 <b>Lincoln Receives Douglass, 1943</b><br>Oil on canvas board<br>11½ by 11¾ inches<br>Lent by Mr. Martin Charlot    |
| 76 <b>Jackson at New Orleans, 1943</b><br>Oil on canvas board<br>11½ by 28¾ inches<br>Lent by Mr. Martin Charlot       | 79 <b>Perry at Lake Erie, 1943</b><br>Oil on canvas board<br>11½ by 11¾ inches<br>Lent by Mr. Martin Charlot           |
| 77 <b>Attack on Fort Wagner, 1943</b><br>Oil on canvas board   | 80 <b>Peary with Henley at the Pole, 1943</b><br>Oil on canvas board<br>8½ by 10¾ inches<br>Lent by Mr. Martin Charlot |

The following three studies, one a wall plan and two preliminary sketches, are for the fresco murals completed in 1944 in the Journalism School Building (presently the College of Business Administration), University of Georgia: *Cortez Lands in Mexico*, *Time Discloseth All Things*, and *Paratroopers Land in Sicily*.

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|---|--|
| 81 <b>Wall Plan for Journalism Building Murals, 1944</b><br>Ink on paper<br>29 by 117 inches<br>Lent by Mr. and Mrs. Jean Charlot | 24¾ by 36 inches<br>Collection of Honolulu Academy of Arts<br>Gift of the artist, 1951   |
| 82 <b>Reporter (Dean Drewry), 1944</b><br>Pencil on paper   | 83 <b>Paratroopers Landing in Sicily, 1944</b><br>Pencil on paper<br>24 by 36 inches<br>Collection of Honolulu Academy of Arts<br>Gift of the artist, 1951 |

The following study is for the fresco mural *Christ as the Vine* in the Church of Our Lady and St. Philip Neri, Rock Hill, South Carolina.

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|---|---|
| 84 <b>Cardinal Newman, 1959</b><br>Pencil and colored pencil on paper | 21 <sup>13</sup> / <sub>16</sub> by 27¾ inches<br>Lent by Mrs. Thomas L. Williams |
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### *Book Illustrations*

The following seven color lithographs are the prospectus and selected illustrations from the thirty-two lithographs in *Picture Book* by Jean Charlot, published by John Becker, New York, 1933. The inscriptions are by Paul Claudel, translated into English by Elise Cavanna. The printing was by Will A. Kistler and his son, Lynton R. Kistler of the Will A. Kistler Company, Los Angeles.

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|--|---|
| 85 <b>Malinche, 1933 (Prospectus for <i>Picture Book</i>)</b><br>Color lithograph on paper<br>6½ by 8¾ inches, Morse 116<br>Collection of Georgia Museum of Art<br>Gift of Mr. Jack Lord (72/E/2928) | 86 <b>Tondo I (<i>Picture Book</i>, #6), 1933</b><br>Color lithograph on paper<br>6 inches, diameter, Morse 126<br>Collection of Georgia Museum of Art<br>Gift of Mr. Jack Lord (72/E/2923) |
|--|---|

- 87 **Woman Washing** (*Picture Book*, #8), 1933  
Color lithograph on paper  
8 by 6 $\frac{1}{8}$  inches, Morse 128  
Collection of Georgia Museum of Art  
Gift of Mr. Jack Lord (72/E/2923)
- 88 **Guitar Player** (*Picture Book*, #18), 1933  
Color lithograph on paper  
8 $\frac{1}{2}$  by 6 $\frac{1}{2}$  inches  
Morse 138 (*The Iron Bed*)  
Lent by Ms. Lucille Kimble
- 89 **The Rebozo** (*Picture Book*, #21), 1933  
Color lithograph on paper  
8 $\frac{1}{8}$  by 5 $\frac{13}{16}$  inches, Morse 141 State D-2
- Collection of Georgia Museum of Art  
Gift of Mr. Jack Lord (72/E/2915)
- 90 **Arches** (*Picture Book*, #22), 1933  
Color lithograph on paper  
8 $\frac{3}{16}$  by 6 inches, Morse 142  
Collection of Georgia Museum of Art  
Gift of Mr. Jack Lord (72/E/2914)
- 91 **Pastoras** (*Picture Book*, #23), 1933  
Color lithograph on paper  
8 $\frac{1}{2}$  by 6 $\frac{1}{2}$  inches, Morse 143  
Collection of Georgia Museum of Art  
Gift of Mr. Jack Lord (72/E/2921)

The following thirty-two color lithographs by Jean Charlot are from the thirty-four illustrations for the book *Carmen* by Prosper Mérimée, published by The Limited Editions Club, New York, 1941. The introduction is by Konrad Bercovici, and the translation into English is by Lady Mary Lloyd. The lithographs were printed by Albert Carman.

- 92 **Prosper Mérimée** (*Carmen*, frontispiece), 1941  
Color lithograph on paper  
6 $\frac{1}{2}$  by 5 $\frac{1}{2}$  inches, Morse 408  
Collection of Georgia Museum of Art  
Gift of Mary and Lamar Dodd (73/E/3147)
- 93 **Title Page** (*Carmen*), 1941  
Color lithograph on paper  
11 by 8 $\frac{1}{2}$  inches, Morse 409  
Collection of Georgia Museum of Art  
Gift of Mary and Lamar Dodd (73/E/3146)
- 94 **Roman Bust** (*Carmen*, p. 17), 1941  
Color lithograph on paper  
3 $\frac{3}{16}$  by 6 $\frac{1}{2}$  inches, Morse 410  
Collection of Georgia Museum of Art  
Gift of Mary and Lamar Dodd (73/E/3148)
- 95 **Blunderbuss** (*Carmen*, p. 20), 1941  
Color lithograph on paper  
1 $\frac{1}{4}$  by 6 inches, Morse 411  
Collection of Georgia Museum of Art  
Gift of Mary and Lamar Dodd (73/E/3149)
- 96 **The Inn** (*Carmen*, p. 28), 1941  
Color lithograph on paper  
8 by 6 inches, Morse 412  
Collection of Georgia Museum of Art  
Gift of Mary and Lamar Dodd (73/E/3150)
- 97 **Mandolin Player** (*Carmen*, p. 30), 1941  
Color lithograph on paper  
4 $\frac{1}{2}$  by 6 $\frac{1}{2}$  inches, Morse 413  
Collection of Georgia Museum of Art  
Gift of Mary and Lamar Dodd (73/E/3151)
- 98 **Man Mounting Horse** (*Carmen*, p. 37), 1941  
Color lithograph on paper  
6 by 6 inches, Morse 414  
Collection of Georgia Museum of Art  
Gift of Mary and Lamar Dodd (73/E/3152)
- 99 **Bathers** (*Carmen*, p. 40), 1941  
Color lithograph on paper  
3 $\frac{3}{16}$  by 6 inches, Morse 416  
Collection of Georgia Museum of Art  
Gift of Mary and Lamar Dodd (73/E/3153)
- 100 **Cigarettes** (*Carmen*, p. 43), 1941  
Color lithograph on paper  
6 $\frac{1}{2}$  by 6 inches, Morse 417  
Collection of Georgia Museum of Art  
Gift of Mary and Lamar Dodd (73/E/3154)
- 101 **Monk and Arch** (*Carmen*, p. 52), 1941  
Color lithograph on paper  
2 $\frac{3}{4}$  by 6 inches, Morse 419  
Collection of Georgia Museum of Art  
Gift of Mary and Lamar Dodd (73/E/3155)

- 102 **José in Prison** (*Carmen*, p. 57), 1941  
Color lithograph on paper  
3¾ by 6½ inches, Morse 420  
Collection of Georgia Museum of Art  
Gift of Mary and Lamar Dodd (73/E/3156)
- 103 **Carmen with Admirers** (*Carmen*, p. 60), 1941  
Color lithograph on paper  
6½ by 6 inches, Morse 421  
Collection of Georgia Museum of Art  
Gift of Mary and Lamar Dodd (73/E/3157)
- 104 **Rose and Chain** (*Carmen*, p. 62), 1941  
Color lithograph on paper  
1½ by 5½ inches, Morse 422  
Collection of Georgia Museum of Art  
Gift of Mary and Lamar Dodd (73/E/3159)
- 105 **Carmen Escapes from the Lancers** (*Carmen*,  
p. 68), 1941  
Color lithograph on paper  
8 by 6½ inches, Morse 423  
Collection of Georgia Museum of Art  
Gift of Mary and Lamar Dodd (73/E/3158)
- 106 **Two Dancers with Arch** (*Carmen*, p. 75),  
1941  
Color lithograph on paper  
7¾ by 6 inches, Morse 424  
Collection of Georgia Museum of Art  
Gift of Mary and Lamar Dodd (73/E/3160)
- 107 **Head in Cage** (*Carmen*, p. 78), 1941  
Color lithograph on paper  
3¾ by 2¾ inches, Morse 425  
Collection of Georgia Museum of Art  
Gift of Mary and Lamar Dodd (73/E/3161)
- 108 **Dancer in Yellow** (*Carmen*, p. 81), 1941  
Color lithograph on paper  
8½ by 6¾ inches, Morse 426  
Collection of Georgia Museum of Art  
Gift of Mary and Lamar Dodd (73/E/3162)
- 109 **Philters and Our Lady** (*Carmen*, p. 86), 1941  
Color lithograph on paper  
2¾ by 6¾ inches, Morse 427  
Collection of Georgia Museum of Art  
Gift of Mary and Lamar Dodd (73/E/3163)
- 110 **Sword Fight** (*Carmen*, p. 89), 1941  
Color lithograph on paper  
6 by 6½ inches, Morse 428  
Collection of Georgia Museum of Art  
Gift of Mary and Lamar Dodd (73/E/3164)
- 111 **Couple on Horseback** (*Carmen*, p. 93), 1941  
Color lithograph on paper  
8 by 6 inches, Morse 429  
Collection of Georgia Museum of Art  
Gift of Mary and Lamar Dodd (73/E/3165)
- 112 **Ambush** (*Carmen*, p. 96), 1941  
Color lithograph on paper  
1¾ by 6½ inches, Morse 430  
Collection of Georgia Museum of Art  
Gift of Mary and Lamar Dodd (73/E/3166)
- 113 **Man Carrying Wounded** (*Carmen*, p. 99),  
1941  
Color lithograph on paper  
6 by 6 inches, Morse 431  
Collection of Georgia Museum of Art  
Gift of Mary and Lamar Dodd (73/E/3167)
- 114 **Women on Donkeys** (*Carmen*, p. 101), 1941  
Color lithograph on paper  
8 by 6 inches, Morse 432  
Collection of Georgia Museum of Art  
Gift of Mary and Lamar Dodd (73/E/3168)
- 115 **Window with Orange Vendor** (*Carmen*,  
p. 106), 1941  
Color lithograph on paper  
8½ by 6¾ inches, Morse 433  
Collection of Georgia Museum of Art  
Gift of Mary and Lamar Dodd (73/E/3169)
- 116 **Venetian Blind** (*Carmen*, p. 111), 1941  
Color lithograph on paper  
3¾ by 3 inches, Morse 434  
Collection of Georgia Museum of Art  
Gift of Mary and Lamar Dodd (73/E/3170)
- 117 **Duel with Knives** (*Carmen*, p. 115), 1941  
Color lithograph on paper  
6½ by 6½ inches, Morse 435  
Collection of Georgia Museum of Art  
Gift of Mary and Lamar Dodd (73/E/3171)
- 118 **Wounded Man Drinking** (*Carmen*, p. 119),  
1941  
Color lithograph on paper  
3¾ by 5¾ inches, Morse 436

- Collection of Georgia Museum of Art  
 Gift of Mary and Lamar Dodd (73/E/3172)
- 119 **Bullfight Poster** (*Carmen*, p. 121), 1941  
 Color lithograph on paper  
 2¾ by 6¾ inches, Morse 437  
 Collection of Georgia Museum of Art  
 Gift of Mary and Lamar Dodd (73/E/3173)
- 120 **Fallen Picador** (*Carmen*, p. 124), 1941  
 Color lithograph on paper  
 6 by 6 inches, Morse 438  
 Collection of Georgia Museum of Art  
 Gift of Mary and Lamar Dodd (73/E/3174)
- 121 **Hermit** (*Carmen*, p. 127), 1941  
 Color lithograph on paper

8 by 2¾ inches, Morse 439  
 Collection of Georgia Museum of Art  
 Gift of Mary and Lamar Dodd (73/E/3175)

- 122 **Horse** (*Carmen*, p. 129), 1941  
 Color lithograph on paper  
 2 by 6 inches, Morse 440  
 Collection of Georgia Museum of Art  
 Gift of Mary and Lamar Dodd (73/E/3176)
- 123 **Still-Life with Skull** (*Carmen*, p. 132), 1941  
 Color lithograph on paper  
 2¾ by 6 inches, Morse 441  
 Collection of Georgia Museum of Art  
 Gift of Mary and Lamar Dodd (73/E/3177)

The following entry, *Picture Book II*, is a book of lithographs and captions by Jean Charlot, published by Zeitlin and Ver Brugge, Los Angeles, 1973. The printing was by Lynton R. Kistler, Los Angeles.

- 124 **Picture Book II**, 1973  
 Bound illustrated book of  
 32 color lithographs on paper
- 11 by 8½ inches, Morse 659-95  
 Collection of Georgia Museum of Art  
 Gift of Mr. Jack Lord (73/E/3113-44)

## Chronology

- 1898 Born in Paris to Henri and Anna Goupil Charlot on February 7.
- 1914-15 Studied at the École des Beaux-Arts, Paris.
- 1915-16 Moved to St. Mandé.  
Traveled to Brittany; became interested in local folk art.
- 1917-20 Served as an artillery officer in the French Army in World War I and Rhineland occupation.
- 1920-22 Moved to Mexico, where his grandfather had been born in 1840.
- 1922 Painted first mural fresco in the National Preparatory School, Mexico City: *Massacre in the Main Temple*, 14 by 26 feet.
- 1923 Painted frescoes in the Ministry of Public Education, Mexico City.
- 1924-25 Worked primarily on small easel paintings, known as his Dark Period.
- 1926-28 Worked as an archeological artist for the Carnegie Institution of Washington at Chichén Itzá, Yucatán, Mexico.  
Arrived in New York in September, 1928.
- 1929 Traveled to Washington, D.C., to edit text and supervise preparation of illustrations for *The Temple of the Warriors at Chichén Itzá, Yucatán* by Jean Charlot, Earl H. Morris, and Ann Axtell Morris, published by the Carnegie Institution of Washington, 1931
- 1930 Settled in New York where he taught at the Art Students League and lectured at Columbia University.
- 1932 *A Preliminary Study of the Ruins of Coba, Quintana Roo, Mexico* by Jean Charlot, J. Eric Thompson, and Harry D. Pollock, published by Carnegie Institution of Washington, 1932.
- 1933 *Picture Book*, thirty-two color lithographs by Jean Charlot with inscriptions by Paul Claudel, printed by Will A. and Lynton R. Kistler in Los Angeles and published by John Becker, New York, 1933.
- 1939 Married Dorothy Zohmah Day.  
*Art from the Mayans to Disney* by Jean Charlot, published by Sheed and Ward, New York, 1939.
- 1939-40 Prosper Mérimée's *Carmen*, thirty-four color lithographs by Jean Charlot, printed by Albert Carman and published by The Limited Editions Club, New York, 1941.
- 1940 Birth of first child, Ann Maria.
- 1941 Birth of second child, John Pierre.  
Named artist-in-residence, The University of Georgia, Athens.
- 1942 Painted an oil on canvas mural for the post office at McDonough, Georgia: *Cotton Gin*, 4½ by 11 feet.  
Painted fresco on exterior of Fine Arts Building, The University of Georgia, Athens: *Visual Arts, Drama, Music*, 9 by 46 feet.
- 1944 Painted frescoes in the Journalism School Building, The University of Georgia, Athens: *Time*



- Discloseth All Things, Cortez Lands in Mexico, and Paratroopers Land in Sicily*, 11 by 66 feet.  
 Birth of third child, Martin Day.
- 1945-46 Returned to Mexico on a Guggenheim Fellowship to write *The Mexican Mural Renaissance, 1920-1925*, published in 1963 by Yale University Press, New Haven.
- 1946 Birth of fourth child, Peter Francis.
- 1946-47 *Mexihkanantli*, a portfolio of sixteen color lithographs by Jean Charlot, printed by Sanchez in Mexico City and published by La Estampa Mexicana, Mexico City, 1947.
- 1947 Named Director of the Colorado Springs Fine Arts School, Colorado Springs, Colorado.
- 1949 Painted mural in Bachman Hall, University of Hawaii, Honolulu: *Relation of Man and Nature in Old Hawaii*, 10 by 29 feet.  
 Joined the Art Department, University of Hawaii, as Professor of Painting and Art History.
- 1950 *Art Making from Mexico to China* by Jean Charlot, published by Sheed and Ward, New York, 1950.
- 1951 Painted murals in the Administration Building, Arizona State College, Tempe: *Hopi Snake Dance* and *Preparing Anti-Venom Serum*, 25 by 25 feet.
- 1951-52 Painted mural in Honolulu at the Waikiki Branch of the First National Bank: *Early Contacts of Hawaii with Outer World*, 11 by 67 feet.
- 1953 Painted second mural in Bachman Hall, University of Hawaii: *Commencement*, 10 by 36 feet.
- 1958 Executed fourteen ceramic tile panels for St. Catherine's Church, Kauai, Hawaii: *Way of the Cross*.  
 Painted mural at St. Leonard Friary, Centerville, Ohio: *Calvary*, 34 by 32 feet.
- 1959 Painted mural in Monastic Chapel, St. Benedict's Abbey, Atchison, Kansas: *Trinity and Episodes of Benedictine Life*, 21 by 29 feet.
- 1962 *Mexican Art and the Academy of San Carlos, 1785-1915* by Jean Charlot, published by University of Texas Press, Austin, 1962.
- 1962-63 Painted mural at the Mission Church, Naiserelegi, Fiji: *Black Christ and Worshipers*, 10 by 30 feet.
- 1966 *Jean Charlot Retrospective, Fifty Years 1916-1966*, exhibition at Honolulu Academy of Arts.  
 Retired from University of Hawaii as Senior Professor Emeritus.  
 Painted second version (first was destroyed) of *Early Contacts of Hawaii with Outer World* in the Waikiki Branch of the First National Bank, Honolulu, 9 by 98 feet.
- 1967 Traveled to Europe; first visit to France since 1923.
- 1968 *Jean Charlot*, a retrospective exhibition presented at the Museum of Modern Art, Mexico City, as part of the Cultural Program of the Games of the XIX Olympiad.  
 Received an award from the National Council of the Arts, Washington.
- 1969 Completed ceramic statue, *Sacred Heart*, Hanalei, Kauai, Hawaii.  
 Jean Charlot Foundation established, Honolulu.
- 1971 Edited letters he received from José Clemente Orozco for publication in *José Clemente Orozco, El artista en Nueva York, Siglo Veintiuno*, Mexico, 1971 (translated by Ruth L. C. Simms and published under the title *The Artist in New York* by University of Texas Press, Austin, 1974).

- Completed work in collaboration with Evelyn Giddings on thirty-two copper repoussé panels for the Punahou School, Honolulu: *Episodes from the Life of Christ*.
- 1972 Elected Benjamin Franklin Fellow, Royal Society of Arts, London.  
*An Artist on Art, Collected Essays* by Jean Charlot, published by The University Press of Hawaii, Honolulu, 1972.
- 1972-73 Worked in collaboration with Evelyn Giddings on copper plate champlevé enamel sculpture for the Moanalua Intermediate School, Honolulu: *In Praise of Petroglyphs*.  
*Picture Book II*, thirty-two color lithographs by Jean Charlot, printed by Lynton R. Kistler in Los Angeles and published by Zeitlin & Ver Brugge, Los Angeles, 1973.
- 1974 Painted mural at Leeward Community College, Hawaii: *The Relation of Man and Nature in Old Hawaii*, 23 by 104 feet. (Same title as the 1949 University of Hawaii mural, but totally distinct in approach.)
- 1976 *Jean Charlot Retrospective*, an exhibition presented by The Jean Charlot Foundation and the State Foundation on Culture and the Arts on the occasion of Charlot's 78th birthday and marking the publication of the book *Jean Charlot's Prints* by Peter Morse.  
 Received Order of Distinction for Cultural Leadership from Hawaii Legislature.  
*Paintings, Drawings, and Lithographs by Jean Charlot*, an exhibition presented at the Georgia Museum of Art, The University of Georgia, Athens.

## Murals of Jean Charlot

*All murals are frescoes unless otherwise noted.*

- 1922-23 **Massacre in the Main Temple**, 14 by 26 feet, and four related smaller panels, National Preparatory School, Mexico City.
- 1923 **Cargadores** [Burden Bearers], **Danza de los Listones** [Dance of the Ribbons] (destroyed), **Lavanderas** [Women Washing], each 16½ by 7¾ feet, Ministry of Public Education, Mexico City.
- 1934 Memorial to Strauben-Muller symbolizing education (destroyed), Strauben-Muller Textile High School, New York.
- 1939 **Life of St. Bridget**, oil on canvas, 6¼ by 16½ feet, Church of St. Bridget, Peapack, New Jersey. **St. Christopher**, 10 by 2 feet, Classroom, University of Iowa, Iowa City.
- 1940 **Woman with Cradle** (section in mural by students), Fine Arts Building, University of Iowa, Iowa City.
- 1941 **Fresco Class in Action** (destroyed), 3½ by 9 feet, The Art Students League of New York, New York.
- 1942 **Cotton Gin**, oil on canvas, 4½ by 11 feet, Post Office, McDonough, Georgia. **Visual Arts, Drama, Music**, 9 by 46 feet, Fine Arts Building, The University of Georgia, Athens.
- 1944 **Time Discloseth All Things, Cortez Lands in Mexico, Paratroopers Land in Sicily**, 11 by 66 feet, Journalism School Building, The University of Georgia, Athens. **Inspiration, Study**, each 5 by 5 feet, New Studies Building, Black Mountain College, North Carolina.
- 1948 **Tortillera**, Residence of the artist, Colorado Springs, Colorado.
- 1949 **Relation of Man and Nature in Old Hawaii**, 10 by 29 feet, Bachman Hall, University of Hawaii, Honolulu.
- 1950 **Hawaiian Drummers**, 4 by 6 feet, John Young house, Honolulu, Hawaii.
- 1951 Malinche theme (destroyed), oil, Dr. Edward C. Wo Lum office, Honolulu, Hawaii. **Hopi Snake Dance, Preparing Anti-Venom Serum**, 25 by 25 feet, Administration Building, Arizona State College, Tempe, Arizona. **Procession in Chalma**, 5 by 3 feet, Portnoff house, Tempe, Arizona.
- 1951-52 **Early Contacts of Hawaii with Outer World** (divided into easel-size panels when building was destroyed), 11 by 67 feet, The First National Bank, Waikiki Branch, Hawaii.
- 1953 **Lauhala Grove**, oval, approximately 4 by 6 feet, Harold Roberts house, Honolulu, Hawaii. **Nativity at the Ranch**, 4 by 5 feet, Church at Kahua Ranch, Kohala, Kamuela, Hawaii. **Commencement**, 10 by 36 feet, Bachman Hall, University of Hawaii, Honolulu.
- 1953-54 **Four Still Lifes** (removed when building was remodelled), two approximately 3 by 8 feet, two approximately 3 by 5 feet, Colledge Inn, Honolulu, Hawaii.
- 1955 **Hawaiian Petroglyphs**, 9½ by 4¼ feet, Alfred Preis house, Honolulu, Hawaii.

- Fresco Class in Action**, 11 by 25 feet, O'Shaughnessy Building, University of Notre Dame, South Bend, Indiana.
- Fourteen panels symbolizing the Fine Arts, each approximately 3 by 3½ feet, O'Laughlin Auditorium, St. Mary's College, Notre Dame, Indiana.
- Psalm of the Good Shepherd**, portable panels forming arch, 16 by 24 feet, Church of the Good Shepherd, Lincoln Park, Michigan.
- 1955-56 **Spear Throwers**, polychrome cement, 15 by 70 feet, Playground, Booth Park Pavilion, Honolulu, Hawaii.
- 1956 **Inspiration of the Artist**, 16 by 14 feet, Des Moines Art Center, Des Moines, Iowa.
- Meštrović's Studio**, 9 by 25 feet, O'Shaughnessy Building, University of Notre Dame, South Bend, Indiana.
- Creation**, 5¾ by 5¼ feet, Moreau Hall, St. Mary's College, Notre Dame, Indiana.
- Way of the Cross**, fourteen panels, each 2 by 4 feet, St. Sylvester's Church, Kilauea, Kauai, Hawaii.
- Chief's Canoe**, 8 by 20 feet, **Conch Player**, **Divers**, **Drummer**, 4½ by 23¼ feet, Catamaran Cafe, Hawaiian Village Hotel, Waikiki, Hawaii.
- 1957 **Papaya Tree**, 7 by 6 feet, Howard Cook house, Honolulu, Hawaii.
- Tropical Foliage**, 12 by 12 feet, Residence of the artist, Honolulu, Hawaii.
- 1958 **Compassionate Christ**, 10 by 7 feet, St. Catherine's Church, Kapa'a, Kealia, Kauai, Hawaii.
- Way of the Cross**, fourteen ceramic tile panels, each 3 by 2 feet, St. Catherine's Church, Kauai, Hawaii.
- St. Francis**, **St. Luke**, **St. Joseph**, **St. Veronica**, **St. Clare**, each 4 by 2 feet, **Tobias**, **Christ and the Children**, **Good Samaritan**, **Good Shepherd**, each 4 by 4 feet, ceramic tile panels, St. Francis Hospital, Honolulu, Hawaii.
- Calvary**, 34 by 32 feet, St. Leonard Friary, Centerville, Ohio.
- 1959 **Trinity and Episodes of Benedictine Life**, 21 by 29 feet, Monastic Chapel, St. Benedict's Abbey, Atchison, Kansas.
- St. Joseph's Workshop**, 4½ by 6½ feet, Brothers' Chapel, St. Benedict's Abbey, Atchison, Kansas.
- Our Lady of Guadalupe and the Four Apparitions**, 9¾ by 12 feet, Crypt, St. Benedict's Abbey, Atchison, Kansas.
- Christ as the Vine, with Saints**, 11 by 15 feet, The Church of Our Lady and St. Philip Neri, Rock Hill, South Carolina.
- St. Gabriel**, ceramic tile, 3 by 2 feet, St. Gabriel's Church, Charlotte, North Carolina.
- 1960 **Village Fiesta**, 9 by 45 feet, Shaw Dormitory, Syracuse University, New York.
- 1960-62 **Pietà**, mosaic, 6¾ by 10¾ feet, St. John's Church, Morristown, New York.
- 1961 **Our Lady of Sorrows and Ascension of Our Lord**, Church of Our Lady of Sorrows, Farmington, Michigan.
- Night Hula**, ceramic tile, 9 by 15 feet, Tradewind Apartments, Waikiki, Hawaii. (In collaboration with Isami Enemoto, Technician).
- 1962-63 **Black Christ and Worshipers**, 10 by 30 feet, and two side panels, St. Francis Xavier Church, Naisereleagi, Province of Ra, Fiji.

- 1966 **Early Contacts of Hawaii with Outer World** (second version), 9 by 98 feet, The First National Bank, Waikiki Branch, Hawaii.
- 1967 **Inspiration, Study, Creation**, 15 by 16½ feet, Jefferson Hall, East-West Center, Honolulu, Hawaii.  
**Battle of Malinches**, 4 by 8 feet, Maryknoll Grammar School, Honolulu, Hawaii.  
**Angels in Adoration**, portable panels forming arch, 10 by 19 feet, Grace Episcopal Church, Ho'olehua, Molokai, Hawaii.
- 1967-71 **Episodes from the Life of Christ**, thirty-two copper repoussé panels, each 18 by 19 inches, Thurston Chapel, Punahou School, Honolulu, Hawaii. (In collaboration with Evelyn Giddings.)
- 1970 **Mayan Warriors**, nine acrylic on masonite panels, each 8 by 4 feet, Flora Pacifica Exhibit.
- 1970-71 **Way of the Cross**, styrofoam reverse sculpture cast with the cement wall, fourteen panels, each 20 by 16 inches, Church of St. John Apostle and Evangelist, Mililani, Hawaii.
- 1970-75 **On Strike at the Capitol, Refuse Collectors, Hospital Laundry, The Strike in Nuuanu**, each 11 by 13 feet, **Road and B. W. S. Workers, School Cafeteria Workers**, each 8 by 13 feet, ceramic tile panels, United Public Workers Building, Honolulu, Hawaii. (In collaboration with Isami Enemoto, Technician.)
- 1971 **Musicians of Old Hawaii**, two acrylic on masonite panels, each 16 by 8 feet, Harbor Square Apartments, Honolulu, Hawaii.
- 1974 **The Relation of Man and Nature in Old Hawaii**, 23 by 104 feet, Leeward Community College, Hawaii.

## Selected Bibliography

### Books by Jean Charlot

(With Earl H. Morris and Ann Axtell Morris). *The Temple of the Warriors at Chichén Itzá, Yucatán*. 2 vols. Washington: Carnegie Institution of Washington, 1931.

(With J. Eric Thompson and Harry D. Pollock). *A Preliminary Study of the Ruins of Coba, Quintana Roo, Mexico*. Washington: Carnegie Institution of Washington, 1932.

*Art from the Mayans to Disney*. New York: Sheed and Ward, 1939.

*Art Making from Mexico to China*. New York: Sheed and Ward, 1950.

*Mexican Art and the Academy of San Carlos, 1785-1915*. Austin: University of Texas Press, 1962.

*The Mexican Mural Renaissance, 1920-1925*. New Haven and London: Yale University Press, 1963.

*An Artist on Art, Collected Essays*. 2 vols. Honolulu: The University Press of Hawaii, 1972. (Volume 1 includes many previously published articles on general art subjects. Volume 2 includes articles related to art in Mexico.)

(Edited by Jean Charlot). *The Artist in New York*. Letters from José Clemente Orozco to Jean Charlot, 1925-1929. Translated by Ruth L. C. Simms from the Spanish edition *José Clemente Orozco, El artista en Nueva York*, published by Siglo Veintiuno, Mexico, 1971. Foreword and notes by Jean Charlot. Austin: University of Texas Press, 1974.

*Jean Charlot also has illustrated fifty-one books and published seven portfolios of his works.*

### Books on Jean Charlot

*Charlot Murals in Georgia*. With an Introduction by Lamar Dodd and Commentaries by Jean Charlot. Athens: The University of Georgia Press, 1945.

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