

## CHRONOLOGY

# Chronology

Compiled by  
Jennifer Padgett

Unless otherwise indicated, all biographical information is taken from *Arthur Osver Papers, the Estate of Arthur Osver and Ernestine Betsberg, St. Louis*; hereafter cited as *Osver Papers, St. Louis*. The papers include correspondence, biographical material, photographs, writings, sketches, exhibition catalogs, clippings, and ephemeral printed material.

## 1912

Arthur Osver is born in Chicago on July 25 to Herschel (Harry) and Yetta Osver, both Russian immigrants.

## 1930

Graduates from Proviso High School, Maywood, Illinois.

## 1930–31

Studies journalism at Northwestern University, Evanston, Illinois.

## 1931–36

Transfers to School of the Art Institute of Chicago to study painting with Russian émigré Boris Anisfeld. Included in 14th International Watercolor Exhibition, Art Institute of Chicago, while a student.



Boris Anisfeld, Osver's teacher at the School of the Art Institute of Chicago

## 1936

Travels to France on a James Nelson Raymond Traveling Fellowship, awarded by School of the Art Institute of Chicago.

## 1937

In Paris marries fellow student and painter Ernestine Betsberg, who also receives a traveling fellowship. They travel through France and Italy, settling on the Riviera in Cagnes-sur-Mer, France. Galerie des Beaux Arts, Cagnes, hosts his first solo exhibition.



Osver (center right) with friends along the banks of the Oise River, north of Paris, 1937

## 1938

On his return to Chicago, Osver works making paints at the factory of Spanish-born artist Ramon Shiva, developer of oil and casein paints for artists as well as for wartime use.<sup>1</sup> Is supported by the Federal Art Project for eighteen months.<sup>2</sup> Participates in 42nd Annual Exhibition by Artists of Chicago and Vicinity, Art Institute of Chicago, and in group exhibition with Betsberg at Gallery House, Chicago.

## 1939

Exhibits at Pennsylvania Academy of the Fine Arts 134th Annual Exhibition in Philadelphia (also in 1944, 1947–51, 1953, 1954, 1956, 1962, 1966, and 1968).

## 1940

Settles in Greenwich Village, New York. First US solo exhibition at Gallery House, Chicago. Exhibits in 19th International Exhibition of Watercolors, Art Institute of Chicago, and at Golden Gate International Exposition in San Francisco.

## 1942

*The Studio* (1941–42; pl. 2) included in 46th Annual Exhibition by Artists of Chicago and Vicinity, Art Institute of Chicago, and acquired by Earle Ludgin of Chicago. *Melancholy of a Rooftop* (1942; pl. 3) acquired by Museum of Modern Art, New York, where it is included the following year in the exhibition *Romantic Painting in America*.

## 1943

Moves to Long Island City in Queens, New York. First solo exhibition in New York at Mortimer Brandt Gallery.



Ernestine Betsberg (1909–2007), *Self-Portrait with Arthur* (c. 1943), oil on canvas, 28 x 43", Collection of Peter Shank

## 1944

Receives John Barton Payne Award at American Painting Today, 4th Biennial Exhibition of Contemporary American Painting, Virginia Museum of Fine Arts, Richmond. *The Big Billboard* (1944; pl. 5) exhibited in *Art Panorama*, Boston, and in Annual Exhibition of Contemporary American Painting, Whitney Museum of American Art, New York (works also included in 1945–50, 1955, 1959, 1960, and 1963). Included in Carnegie Annual Exhibition, Pittsburgh (later Pittsburgh International and Carnegie International; also in 1945–50, 1955, 1958, and 1963). *Bridal Bouquet* (1944) awarded a prize in inaugural Pepsi-Cola art competition in conjunction with its touring exhibition *Portrait of America*; later purchased for Pepsi-Cola collection and illustrated on August cover of *Art News*.



*Bridal Bouquet* (1944) on the cover of *Art News*, August 1944

## 1945

*Red Ventilator* (1945; pl. 9) exhibited in Carnegie Annual Exhibition. Exhibits in 4th Annual Audubon Artists Exhibition, National Academy Galleries, New York (also in 1946–48).

## 1946

*Monday Morning* (1946; pl. 11) exhibited in Carnegie Annual Exhibition. *Green Ventilator* (1946; fig. 4) included in Annual Exhibition of Contemporary American Painting, Whitney Museum of American Art. *The Majestic Tenement* (1946; fig. 19) awarded Hubbard Prize in Critics' Show, Grand Central Art Galleries, New York. *Forest of Chimneys* (1945; pl. 7) among works by thirteen artists—including Alexander Calder, Max Ernst, and Jacob Lawrence—purchased by Nelson A. Rockefeller for donation to nascent modern art museums in Rio de Janeiro and São Paulo.



Brochure from Osver's first solo exhibition at Grand Central Art Galleries, 1947, featuring *The Cluster* (1947; pl. 16)

## 1947

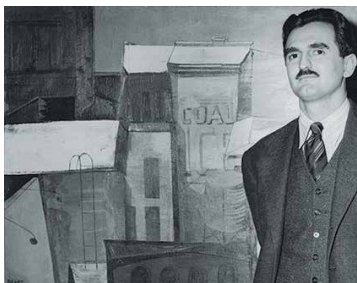
Teaches at Brooklyn Museum Art School. *The Majestic Tenement* awarded Temple Gold Medal and purchase prize in Pennsylvania Academy of the Fine Arts 142nd Annual Exhibition. Solo exhibition at Grand Central Art Galleries (later Grand Central Moderns), New York (also in 1948, 1949, 1951, and 1957). *Queens Elevated Highway* (1946; pl. 12) exhibited in Carnegie Annual Exhibition and illustrated in Alfred M. Frankfurter's *Art News* review of the exhibition as one of the "outstanding" abstract works.<sup>3</sup> *Ice House* (1947; pl. 17) exhibited in Annual Exhibition of Contemporary American Painting, Whitney Museum of American Art. *Steam Jet* (1946; pl. 13) awarded purchase prize in Contemporary American Art, Toledo Museum of Art, and exhibited in Biennial Exhibition of Contemporary American Painting, Corcoran Gallery of Art, Washington, DC (works also included in 1951, 1953, 1957, and 1959). In *Magazine of Art*, John D. Morse describes Osver as "a happy product of our increasingly urban society, a city landscape painter."<sup>4</sup>



Installation view of the Carnegie Annual Exhibition, 1947, showing, from left, *Queens Elevated Highway* (1946; pl. 12) and works by H. S. Maurer, B. J. O. Nordfeldt, Audrey Buller, Bradley Walker Tomlin, and Howard Warshaw

## 1948

Reviewing the previous year, *Art News* names Osver's Grand Central solo exhibition as one of the year's ten best (along with those of Max Beckmann, Joan Miró, Pablo Picasso, and Ben Shahn).<sup>5</sup> Solo exhibition at University of Chattanooga. *The Cluster* (1947; pl. 16) exhibited in 5th annual Pepsi-Cola art competition. Included in annual exhibition of Contemporary American Painting and Sculpture, University of Illinois, Urbana (also in 1949–52, 1955, 1957, and 1959–61); and 24th Venice Biennale.



Osver at his solo exhibition at Grand Central Art Galleries, 1948

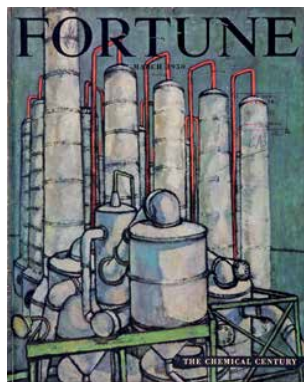
## 1949

Receives Guggenheim Fellowship. Solo exhibition at Syracuse University. *Chimneys and Buildings* (1947; pl. 15) awarded purchase prize by University of Illinois. *Smokestack and Tank*

(1948; pl. 25) included in Biennial Exhibition of Contemporary American Painting, Corcoran Gallery of Art. After seeing Henri Matisse exhibition at Pierre Matisse Gallery, New York, Osver writes to his longtime friend and correspondent Al Leindecke that he is impressed by the power of the recent work of the nearly eighty-year-old Matisse.<sup>6</sup>

## 1950

Teaches at Columbia University, New York. Untitled painting (1949) appears on cover of March 1950 issue of *Fortune* magazine. Two-person exhibition at Drew Fine Arts Center, Hamline University, St. Paul (with Murray Turnbull). *Cranes* (1950; pl. 27) included in Metropolitan Museum of Art's *American Painting Today* exhibition and catalog, and later featured in *Life* magazine's review of the exhibition.<sup>7</sup> *Two Ventilators* (1947; pl. 19) included in Contemporary American Painting and Sculpture, University of Illinois, and acquired by Metropolitan Museum of Art, New York.



Untitled (1949) on the cover of *Fortune* magazine, March 1950

## 1951

Awarded second Guggenheim Fellowship. Solo exhibition at University of Florida, Gainesville (also in 1954). Osver and Betsberg have a joint exhibition at Queens Borough Public Library, Astoria Branch. Included in 3rd Tokyo Independent Art Exhibition and 60th Annual American Exhibition, Art Institute of Chicago (also in 1954). *Under the Tracks* (1951; pl. 29) acquired by City Art Museum, St. Louis (now Saint Louis Art Museum) after it is shown there in Contemporary American Painting and Sculpture exhibition.



From left: Lynn Lagerstrom, Byron Browne, Osver, Betsberg, Clara Candell, and Victor Candell, at the opening of Osver's solo exhibition at Grand Central Moderns, 1951

## 1952

Awarded Rome Prize Fellowship in Painting (Prix de Rome) by American Academy in Rome. Included in *I pittori americani a Roma*, Galleria Nazionale, Rome. Serves on jury for Pennsylvania Academy of the Fine Arts 147th Annual Exhibition. Declines offer to teach at University of Florida.<sup>8</sup> Writes about Cézanne, whom he calls "the master of Aix," and observes how his "slow, almost painful growth gives one a wonderful perspective on our own 'à la mode' manner of painting today."<sup>9</sup>

## 1953

American Academy in Rome fellowship renewed. Two works by Osver exhibited in Bordighera, Italy, and included in Italian newsreels about the exhibition.<sup>10</sup> Osver's work reproduced in *New York Times Magazine* alongside paintings by Stuart Davis, John Marin, and others.<sup>11</sup> Refuses to add his comments to a pamphlet titled *Reality*—which includes statements to counter the rise of the abstract school by Milton Avery, Philip Evergood, Edward Hopper, Jacob Lawrence, Reginald Marsh, Ben Shahn, Raphael Soyer, and other painters whom Osver refers to as "realist, or humanist"—due to his belief that it is a threat to freedom of expression.<sup>12</sup> Experiments with using pastels in his paintings.<sup>13</sup> Purchases Rolleiflex camera and uses it to photograph the Colosseum in Rome and later the Grand Palais in Paris.<sup>14</sup>



Betsberg and Osver in Rome, 1953

## 1954

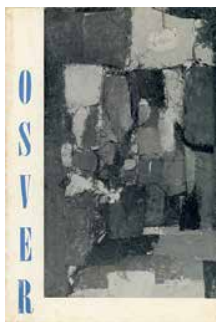
Solo exhibition at American Academy in Rome, including a painting of the Siena cathedral, *Siena Interior* (1953; pl. 32). Works with oils on paper while also doing watercolors and drawings.<sup>15</sup> Tours Europe for five weeks. First of many solo exhibitions at Fairweather-Garnett Gallery, Evanston, Illinois (later Fairweather-Hardin Gallery, Chicago [also in 1955, 1957, 1962, 1964, 1966, 1969, 1981, 1982, 1985, and 1988]); nearly all works sell.<sup>16</sup> Appointed artist-in-residence at University of Florida, Gainesville; enrolls in courses toward his BFA.<sup>17</sup> *Gray Night* (1952; pl. 30) acquired by Phillips Collection, Washington, DC.

## 1955

Returns to New York and begins teaching at Cooper Union. Creates first plein air work since France in 1937.<sup>18</sup> *Big Withalacoochee* (1953–55; pl. 33) exhibited in Annual Exhibition of Contemporary American Painting, Whitney Museum of American Art, which subsequently purchases the painting. Included in *Italy Rediscovered*, Munson-Williams-Proctor Institute, Utica, New York (later circulated by Smithsonian Institution). Participates in symposium "Art: The Past Fifty Years," in Sarasota, Florida. Declines offer from School of the Art Institute of Chicago to become head of painting department.<sup>19</sup>

## 1956

Becomes member of International Fulbright Commission. Travels to Italy in summer. Exhibits a painting at 28th Venice Biennale. Hired by Josef Albers as visiting critic at Yale University for one day a week; notes, "I'm going into the lair of square." Likes Albers for his direct manner; appreciates discipline and intellectual rigor of the Yale classroom.<sup>20</sup>



Brochure from Osver's solo exhibition at Grand Central Moderns, 1957, featuring *The Tall Green* (1956; pl. 36)

### 1957

Juries 62nd American Exhibition of Painting and Sculpture, Art Institute of Chicago. Solo exhibition at Grand Central Moderns, his first in New York since 1951. Included in exhibition *New York Artists Paint Staten Island*, Staten Island Museum. *The Tall Green* (1956; pl. 36) acquired by Washington University in St. Louis. Painter-in-residence at American Academy in Rome.

### 1958

Assists in selection of paintings by young American artists in Italy to be included in inaugural Festival of Two Worlds at Spoleto. Returns from Rome to teach at Cooper Union. Receives Emily Lowe Award from Audubon Artists (also in 1961).

### 1959

Becomes a member of Guggenheim Foundation Advisory Board (1959–70). Included in group exhibition at School of Architecture, Rensselaer Polytechnic Institute, Troy, New York. Listed in *Who's Who in American Art* (every year until his death in 2006).

### 1960

Accepts offer to teach at Washington University and is hired by Dean Kenneth Hudson, who previously hired Max Beckmann, Paul Burlin, Werner Drewes, Stephen Greene, and Philip Guston. Teaches summer school at Syracuse University. Included in Whitney Museum of American Art exhibition *Business Buys American Art*. Appointed to advisory board of American Academy in Rome (1960–72). Returns to rooftop theme in his painting.<sup>21</sup>

### 1961

Purchases one of the oldest houses in Webster Groves, a suburb of St. Louis, with studio space for him and Betsberg; house becomes a meeting place for friends and students. Included in 21st International Watercolor Biennial, Brooklyn Museum. Serves on Guggenheim and Rome Prize juries in New York. Osver and Betsberg begin spending summers in Southampton, Long Island, at the cottage of their close friends the modern dancers Alwin Nikolais and Murray Louis.

### 1962

Included in a roster of 102 leading American painters whose work was purchased by S. C. Johnson & Sons Inc.; *The Voyage* (1961; fig. 20) exhibited in *Art USA Now: The Johnson Collection of Contemporary American Paintings*, a national and international traveling exhibition circulated by United States Information Agency, and illustrated in its accompanying catalog. Two paintings selected as part of Vincent Price Collection of Fine Art to be sold by Sears, Roebuck and Company.<sup>22</sup> Included in Ravinia Festival Arts Exhibition, Highland Park, Illinois.

### 1963

Pleased by traces of figuration and promise shown in work he reviews as a member of Guggenheim committee.<sup>23</sup> Included in Kane Memorial Drawing Exhibition, Providence Art Club, Rhode Island; and *Drawings USA/63*, St. Paul Art Center.

### 1964

Solo exhibitions at St. Louis Artists' Guild and Milton College, Wisconsin. Included in exhibition *American Art Today*, New York World's Fair.



From left: Osver, Werner Drewes, and Betsberg at a retrospective exhibition of Drewes's work at the Washington University Gallery of Art, 1965, held on the occasion of Drewes's retirement after teaching at Washington University since 1946

### 1965

Serves on juries for Rome Prize and Guggenheim fellowships in New York.

### 1966

*Blue Janus* (1965) receives J. Henry Scheidt Memorial Prize at 161st Annual Exhibition of American Painting and Sculpture, Pennsylvania Academy of the Fine Arts. Solo exhibitions at Coe College, Cedar Rapids, Iowa; and Martin Schweig Gallery (also in 1969) and Maryville College, St. Louis. Included in National Mid-Year Show, Butler Institute of American Art, Youngstown, Ohio; Second Biennial Invitational Drawing Exhibition, Otis Art Institute, Los Angeles; *Art in Chicago Business*, Fairweather-Hardin Gallery, Chicago.



*Blue Janus* [1965], oil on canvas, 64 x 65", location unknown

### 1967

*Two Ventilators* (1947; pl. 19) included in American Federation of Arts traveling exhibition *American Painting: The 1940s*. Tries painting only in acrylic, but his techniques of glazing, scumbling, washes, and impasto prevent its exclusive use.<sup>24</sup> Receives a National Endowment for the Arts Grant awarded in 1966 and takes sabbatical leave; tours Europe; photographs the Grand Palais in Paris, which becomes the basis for later series. Writes about being filmed in his studio for CBS documentary *Local Accent on Art*.<sup>25</sup>

### 1968

First retrospective held at Gallery of Loretto-Hilton Center, Webster University, St. Louis. Solo exhibition at Iowa State FOCUS Art Festival, Ames. Included in exhibition *Ten Missouri Painters*, Missouri State Council on the Arts.

### 1969

Solo exhibition at St. Louis Artists' Guild. Chairs American Academy in Rome Committee on Fine Arts. Included in *A Collector's Choice*, Saint Louis Art Museum; *Draftsmen in Missouri*, Missouri State Council on the Arts; *1969–70 Printmaking in Missouri*, Missouri State Council on the Arts. St. Louis collector Morton May purchases six paintings from Osver's studio.<sup>26</sup>

### 1970

Donald S. Vogel of Dallas, Osver's friend from School of the Art Institute of Chicago, becomes one of his dealers.<sup>27</sup>

### 1971

Osver instrumental in nominating longtime friend and colleague Josef Albers for honorary degree at Washington University.<sup>28</sup>

### 1972

Included in *Mid-America 4*, Saint Louis Art Museum and Nelson Gallery-Atkins Museum, Kansas City (now Nelson-Atkins Museum).

### 1973

*Mid-America Invitational*, two-person exhibition with Howard Jones at Saint Louis Art Museum and Nelson Gallery-Atkins Museum. Awarded purchase prize in *Drawings: America*, Albrecht Gallery, St. Joseph, Missouri. Included in *Large Prints*, Missouri State Council on the Arts.



Osver in his studio, 1973, showing his Grand Palais paintings

### 1974

Serves as visiting critic for Portland School of Art, Maine.<sup>29</sup>

### 1975

Named a trustee of Saint Louis Art Museum (1975–78). Begins drawing on rice paper, also using collage techniques.<sup>30</sup> Solo exhibitions of drawings at Valley House Gallery, Dallas, and Terry Moore Gallery, St. Louis (also in 1977).

**1976**

Two-person exhibition at Johnson-Whitty Gallery, New Orleans (with James Butler).

**1978**

Returns to working with oil paints after a ten-year break; remarks, “how could I have stayed away for so long!”<sup>31</sup> Continues experimenting with different mediums, including commercial acrylic enamels.<sup>32</sup>

**1981**

Retires from teaching at Washington University; retrospective exhibition *Arthur Osver: The University Years* opens at Washington University Gallery of Art (now Mildred Lane Kemper Art Museum) and travels to University of Arkansas, Fayetteville; after retiring, accepts part-time position in MFA program. Solo exhibition at Timothy Burns Gallery, St. Louis (also in 1984).

**1983**

Visiting artist at Portland School of Art, Maine, where he experiments with color lithography.<sup>33</sup>

**1984**

Participates in exhibition at American Academy in Rome. Osver and Betsberg participate in *1 + 1 = 2*, an exhibition of the work of thirty couples at Brentwood Gallery, St. Louis.

**1985**

Receives Jewish Community Center Association Award for Artistic Excellence.

**1986**

Fairweather-Hardin Gallery features Osver works at Chicago Navy Pier Art Expo '86.

**1987**

Solo exhibition at B. Z. Wagman Gallery, St. Louis.

**1989**

Solo exhibition at University of Arkansas, Fayetteville. Exhibitions with Betsberg at Philip Samuels Fine Art, St. Louis, and Valley House Gallery, Dallas.

**1991**

Receives American Academy and Institute of Arts and Letters award. Solo exhibition at Randall Gallery, St. Louis.

**1993**

Named trustee emeritus, American Academy in Rome. Solo exhibition at Elliot Smith Contemporary Art, St. Louis (also in 1999 and 2004).

**1997**

Solo exhibition of recent collages at Dartmouth College, Hanover, New Hampshire.



*Metamorphosis* (1995), collage on board,  
43 x 36", Estate of Arthur Osver  
and Ernestine Betsberg

**2000**

Retrospective exhibition *Arthur Osver: The Saint Louis Years* at Saint Louis Art Museum. Two-person exhibition with Ellsworth Kelly at Dorothy Blau Gallery, Bal Harbour, Florida.

**2002**

Two-person exhibition with Betsberg at Elliot Smith Contemporary Art, St. Louis.

**2006**

Two-person exhibition with Betsberg at Philip Slein Gallery, St. Louis.

Dies on July 24 in St. Louis, age ninety-three. Memorial, “Arthur Osver, a Celebration of Life,” held October 22, Graham Chapel, Washington University.

**2007**

Memorial exhibition at Philip Slein Gallery, St. Louis.

**2008**

Solo exhibition of works on paper at St. Louis Community College, Meramec.

**2012**

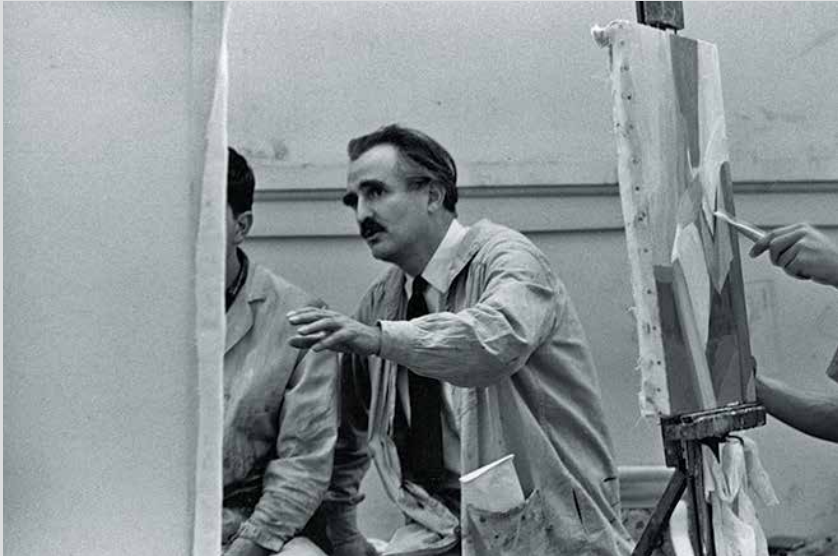
*Arthur Osver: A Centennial Celebration* at Philip Slein Gallery, St. Louis.

## NOTES

1. Arthur Osver, in transcript of oral history interview conducted by Richard Gaugert, January 13–14, 1976, Archives of American Art, Smithsonian Institution, Washington, DC, 36; hereafter cited as AAA interview.
2. *Ibid.*, 35–36.
3. Alfred M. Frankfurter, “Two States of the Union,” *Art News* 46 (November 1947): 14–17.
4. John D. Morse, “Arthur Osver,” *Magazine of Art* 40 (May 1947): 176.
5. Alfred M. Frankfurter, “The Year’s Best: 1947,” *Art News* 46 (January 1948): 36–37.
6. Arthur Osver to Henry A. (Al) Leindecker, March 1, 1949, correspondence between Henry A. (Al) Leindecker and Arthur Osver, 1949–64, microfilm reel 3948, Arthur Osver Papers 1943–1975, Archives of American Art, Smithsonian Institution, Washington, DC; hereafter cited as Osver Papers, AAA. Leindecker and Osver were students together at the School of the Art Institute of Chicago. Leindecker was a painter who also developed painting products, one of them called Eonite, a type of varnish used by Josef Albers and others. His correspondence with Osver lasted more than thirty years. Correspondence between Leindecker and Osver from April 1964 to January 1987 is in Osver Papers, St. Louis.
7. “The Metropolitan and Modern Art,” *Life*, January 15, 1951, 35–38 (ill. p. 38).
8. Osver to Leindecker, February 14, 1952, Osver Papers, AAA.
9. Osver to Leindecker, May 26, 1952, Osver Papers, AAA.
10. Osver to Leindecker, April 30, 1954 Osver Papers, AAA.
11. A.B.L., “As the Artist Sees New York,” *New York Times Magazine*, February 1, 1953.
12. Osver to Leindecker, June 22, 1953, Osver Papers, AAA. See *Reality: A Journal of Artists’ Opinions* 1, no. 1 (Spring 1953).
13. Osver to Leindecker, June 22, 1953, Osver Papers, AAA.
14. Osver to Leindecker, August 8, 1953, Osver Papers, AAA.
15. Osver to Leindecker, February 26, 1954, Osver Papers, AAA.
16. Osver to Leindecker, June 16, 1954, Osver Papers, AAA.
17. Osver to Leindecker, September 30, 1954, Osver Papers, AAA.
18. Osver to Leindecker, February 5, 1955, Osver Papers, AAA.
19. Osver to Leindecker, April 9, 1955, Osver Papers, AAA.
20. Osver to Leindecker, September 6, 1956, Osver Papers, AAA.
21. Osver to Leindecker, January 1, 1960, Osver Papers, AAA.
22. Osver to Leindecker, July 14, 1962, Osver Papers, AAA.
23. Osver to Leindecker, March 31, 1963, Osver Papers, AAA.
24. Osver to Leindecker, January 9, 1967, Osver Papers, St. Louis.
25. Osver to Leindecker, August 24, 1967, Osver Papers, St. Louis.
26. Osver to Leindecker, February 21, 1969, Osver Papers, St. Louis.
27. Osver to Leindecker, June 30, 1970, Osver Papers, St. Louis.
28. Osver to Leindecker, July 6, 1971, Osver Papers, St. Louis.
29. Osver to Leindecker, March 19, 1974, Osver Papers, St. Louis.
30. Osver to Leindecker, May 22, 1975, Osver Papers, St. Louis.
31. Osver to Leindecker, March 24, 1978, Osver Papers, St. Louis.
32. Osver to Leindecker, December 28, 1978, Osver Papers, St. Louis.
33. Osver to Leindecker, November 2, 1983, Osver Papers, St. Louis.



## A REMEMBRANCE OF ARTHUR OSVER



As a former, and now retired, physician and scientist, I am hardly qualified to comment knowledgeably on the art of Arthur Osver, but as a longtime member and former chancellor of Washington University in St. Louis, I am honored to be asked to add a few thoughts about his role as an accomplished and gifted academic.

When Arthur joined Washington University in 1960, I had already been on the faculty for nine years, but as I spent almost all my working hours on the Medical Campus, we did not meet until after the summer of 1971, when I crossed the two miles of Forest Park to join what we then called the main campus as the new chancellor of our institution.

Arthur exemplified a model academic, very intelligent, with broad interests and great curiosity. This extended into writing, poetry, travel, his local and artistic communities, his friends, and what was happening in the world. He was, like other great academics I have admired, devoted to the calling that he had adopted as a young person. His studio, with its north light, was the center of his life. Even when ill in his nineties he remained eager to get back to it and the tools of his calling. His art evolved over time; it became more abstract and took in new objects, but it remained always true to how Arthur saw the world. He never lost faith in his artistic vision or his enthusiasm for getting it onto canvas.

His loyalties and central passions also remained constant. He married Ernestine Betsberg—also a gifted and dedicated painter—whom he met when they were both students at the School of the Art Institute of Chicago. As Arthur said, “We had the same ultimate goals—just to do our art.” They agreed that her painting influenced his more than the other way around. They remained devoted partners until Arthur’s death sixty-nine years after they joined their lives together, and Washington University and St. Louis remained their adopted home to the end of their days.

Arthur was an accomplished teacher and mentor with seemingly boundless enthusiasm for his students. He did not seek to turn them as artists into his imitators but rather to understand each student’s aesthetics and emotions and to point out a way of achieving what he sensed the younger person was trying to do. Thus he passed on his enthusiasm and passion for painting along with knowledge of technical skills. And his students responded with admiration and with increased appreciation for art and for their own skills and ways of seeing.

I have had the good fortune to live in a university community and to know and observe talented academics, most of whom, like Arthur, had a special and often consuming passion. Among those who stand out in my memory, along with Arthur, are physicians, surgeons, pediatricians, biochemists, psychiatrists, poets, novelists, philosophers, physicists, chemists, historians, and architects—people who made unique contributions to the great store of human understanding and culture and form part of the great chain that passes on what humans have learned over the millennia to those coming after. Each of those lives has been, like Arthur’s, a blessing.

**WILLIAM H. DANFORTH**  
Chancellor Emeritus  
Washington University in St. Louis

## SELECTED COLLECTIONS

ArcelorMittal, Chicago  
 Art Institute of Chicago  
 Colorado Springs Fine Arts Center  
 Delaware Art Museum, Wilmington  
 Des Moines Art Center  
 Figge Art Museum, Davenport, Iowa  
 The John and Susan Horseman Collection, St. Louis  
 John Burroughs School, St. Louis  
 Krannert Art Museum and Kinkead Pavilion, University of Illinois at Urbana–Champaign  
 The Metropolitan Museum of Art, New York  
 Mildred Lane Kemper Art Museum, Washington University in St. Louis  
 Museu de Arte Contemporânea, Universidade de São Paulo  
 The Museum of Fine Arts, Houston  
 The Museum of Modern Art, New York  
 New Orleans Museum of Art  
 Pennsylvania Academy of the Fine Arts, Philadelphia  
 The Phillips Collection, Washington, DC  
 Saint Louis Art Museum  
 Saint Louis University Museum of Art  
 The Jason Schoen Collection, Miami  
 Sheldon Museum of Art, University of Nebraska–Lincoln  
 Smithsonian American Art Museum, Washington, DC  
 Syracuse University Art Galleries, New York  
 University of Michigan Museum of Art, Ann Arbor  
 Walker Art Center, Minneapolis  
 Whitney Museum of American Art, New York

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