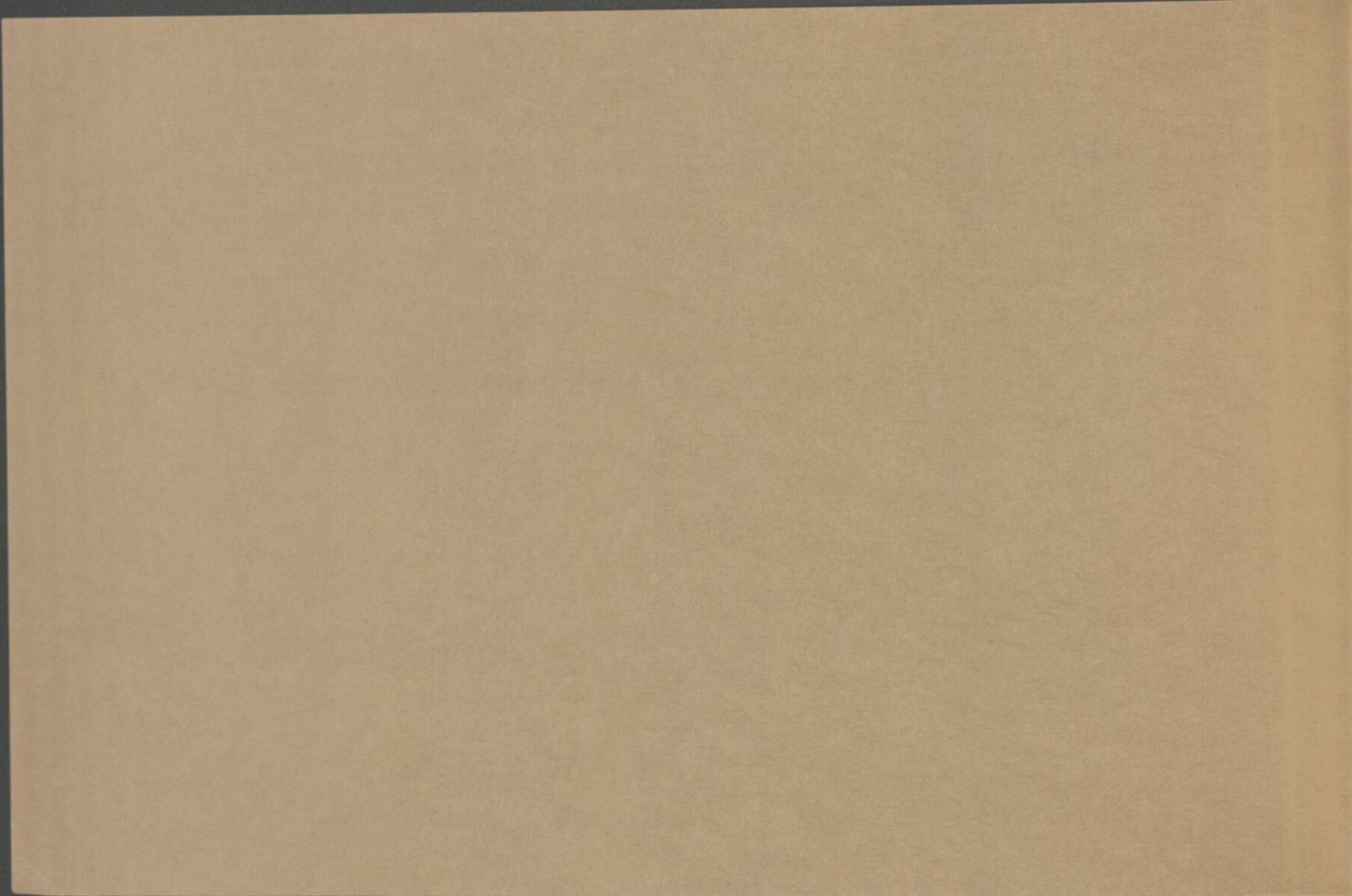




Wolf Pogzeba



Wolf Pogzeba



pastels

oils

drawings

woodblocks

"New Western Work", on view from November 5 through December 13, 1961.

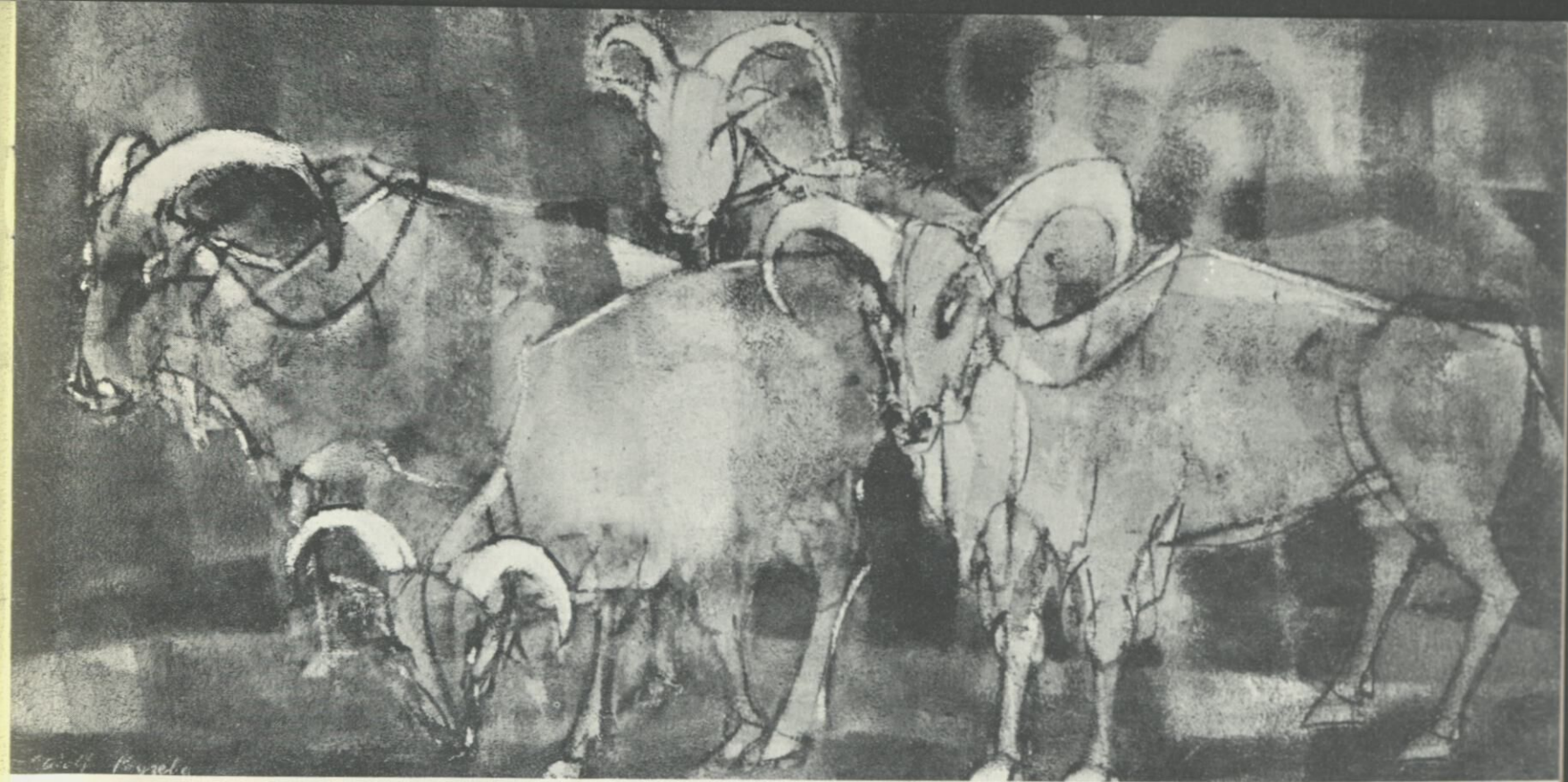
Fine Arts Museum of New Mexico, a unit of the Museum of New Mexico, Santa Fe, New Mexico

WOLFGANG POGZEBA'S work thus far indicates a considerable talent — but fortunately something else . . . a searching into and an understanding of subject matter. In the test phrase of art critics of another time "does the artist have anything to say? does he say it well? and was it worth saying?" Pogzeba's work holds up most of the time. What does he have to say? He seems to be saying, "these are the scenes of the American West today — with some mid-20th century reference and interpretation of elements of the past". His is not a nostalgic looking backward or an attempt — always a little strained when resorted to — to recreate the world as seen by those who were there — the Russells, the Remingtons, the documentary artists of the Old West.

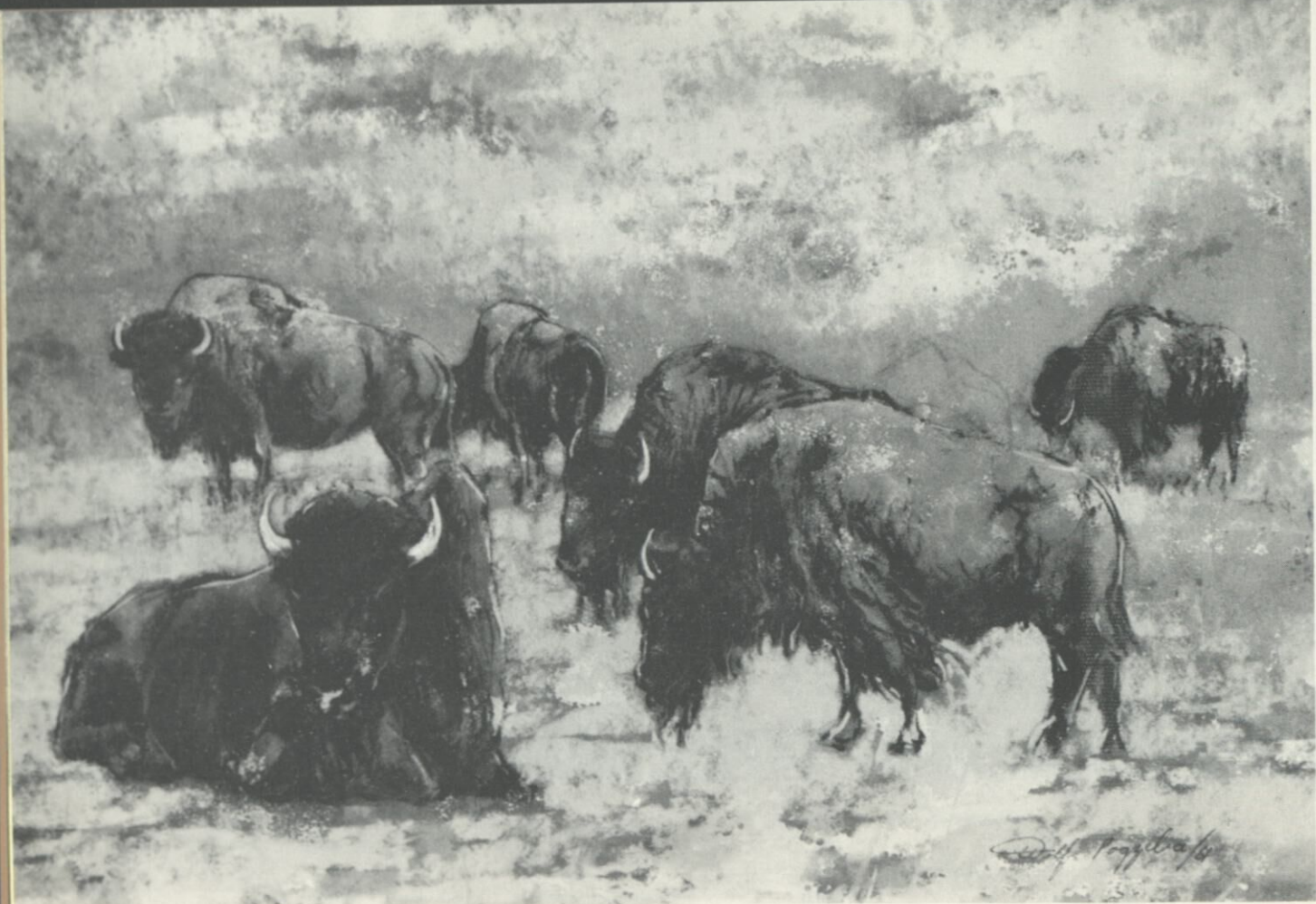
In any assay of the prolific product of this energetic artist, it is evident that Pogzeba says well both the major and minor comment . . . and he does it with a continuing fresh approach to his subject matter. His love of the great American bison herds is apparent, but his treatment of the movement, the bulk and solidness of the animals, the force — quiet but omni-present — indicates the artist's own feeling for and searching after a strength and continuance in the everchanging, the dimming and brightening pattern of the world and life. He has tried various techniques and approaches to grasp the power of the bison, symbolic and real, with greatest effectiveness when he has reduced the masses, compounded them into things of seeming stone and sculpture — extracted the force and the fury of the ancient beasts of the hill and plain — and shaped the whole in such a manner that the viewer must see this and be moved by the results. Reflecting a moment, we are brought sharply and unexpectedly into the world of the ageless Hunter . . . and of the long conflict with, but deep respect for, the beasts he would prey upon . . . and sometimes turn into gods.

No artist, no writer, can say meaningful things, in a meaningful way, at all times. Pogzeba is a young man, but much of what he has said has meaning and significance. The future of this man's art will depend on his ability to express well his feeling for strength in the art he produces — and in his ability to understand why this is vital to his production.

James Taylor Forrest
Director
Division of Fine Arts
Museum of New Mexico



RAMS AT TWILIGHT, No. 1, pastel



RESTING MONARCH, pastel



GONE . . . THE TALL BUFFALO GRASS, pastel



SHAGGY, SHAGGY BEASTS, pastel



IBEX RESTING, pastel



A HELPING HAND, pastel



STRAY CALF, drawing



THE LAST OF THE HERD, drawing



THE STRAGGLER, drawing



THE OLD ONE, drawing



CHUCK ON THE RUN, drawing



BREAK FOR CAMP, drawing

CATALOG

1. THE GREAT HUMPBACK, woodblock
2. RAMS AT TWILIGHT, No. 1, pastel
3. RESTING MONARCH, pastel
4. GONE . . . THE TALL BUFFALO GRASS, pastel
5. SHAGGY, SHAGGY BEASTS, pastel
6. IBEX RESTING, pastel
7. A HELPING HAND, pastel
8. STRAY CALF, drawing
9. THE LAST OF THE HERD, drawing
10. THE STRAGGLER, drawing
11. THE OLD ONE, drawing
12. CHUCK ON THE RUN, drawing
13. BREAK FOR CAMP, drawing
14. MADRID, A STUDY, drawing
15. THE MASK, drawing
16. SUMMER RANGE . . . IN WINTER, oil
17. DAWN FEEDING, oil
18. MADRID, oil
19. BUFFALO HERD, pastel
20. MOUNTAIN HERD, oil
21. HUMP MEAT, oil
22. RAMS AT TWILIGHT, No. 2, oil and sand
23. PREY OF THE HUNTER, oil and sand
24. LOCKED IN BATTLE, oil and sand
25. HERD DESIGN, pastel
26. GRAZING HORSES, pastel
27. WINTER ROUNDUP, No. 1, pastel
28. WINTER ROUNDUP, No. 2, pastel
29. ADOBE HOUSES, pastel
30. OFF THE LEATHER, pastel
31. TEST OF STRENGTH, pastel

WOLF POGZEBA — is a young man with a great zest for life; his insatiable quest of the vitality in nature is evident in any study of his work, especially his sketches.

Wolf (Wolfgang) Pogzeba was born July 7, 1936 in Planegg, near Munich, Germany. The war years were difficult ones for him and his family. His father, John Pogzeba, an artist and art conservator, and Polish by birth, spent four years in a German concentration camp. After the war the family was able to come to America, first to the East coast and then to Denver, Colorado.

In 1954 Pogzeba entered the Colorado School of Mines to study engineering, but art was very much a part of the young man's life and much of his spare time was spent in the mountains sketching and drawing the wild life of the region. In 1957 Wolf attended the National University of Mexico, Mexico City; it was during this year that he had his first one man exhibition, at the Sachs Gallery in Denver.

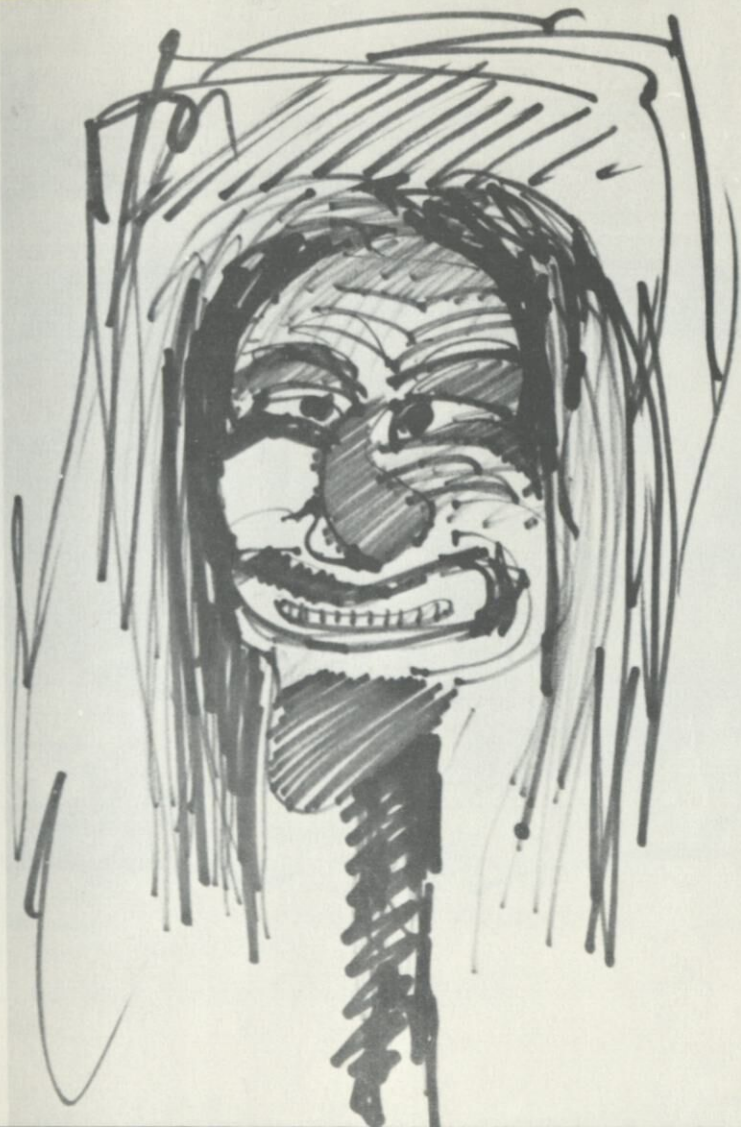
Art was to become the dominant interest of Wolf Pogzeba and in 1958 he traveled to Europe to enroll first at the Kunstakademie in Munich and then the Ecole des Beaux-Arts in Paris. His studies were concentrated on drawing, with auto trips over most of Europe to see the landscape and the masters' works in the outstanding museums. In late 1958 he exhibited with other Americans in the "Prix de Paris" at the Duncan Galleries, Rue de Seine.

Returning to America, Pogzeba was graduated from the University of Colorado with a history of art degree in 1960. Shortly afterwards he had his first major exhibit at the museum of the Montana Historical Society; this was followed by a showing in the Denver Art Museum and in early 1961 by another one-man show at the Leonard Hutton Galleries in New York City. He has exhibited also in the Museum of Fine Arts in Montgomery, Alabama. His works have been reproduced in the **American French Newspaper**, the **Montana Magazine of History**, the Sunday **Denver Post** magazine, and the Helena, Montana paper.

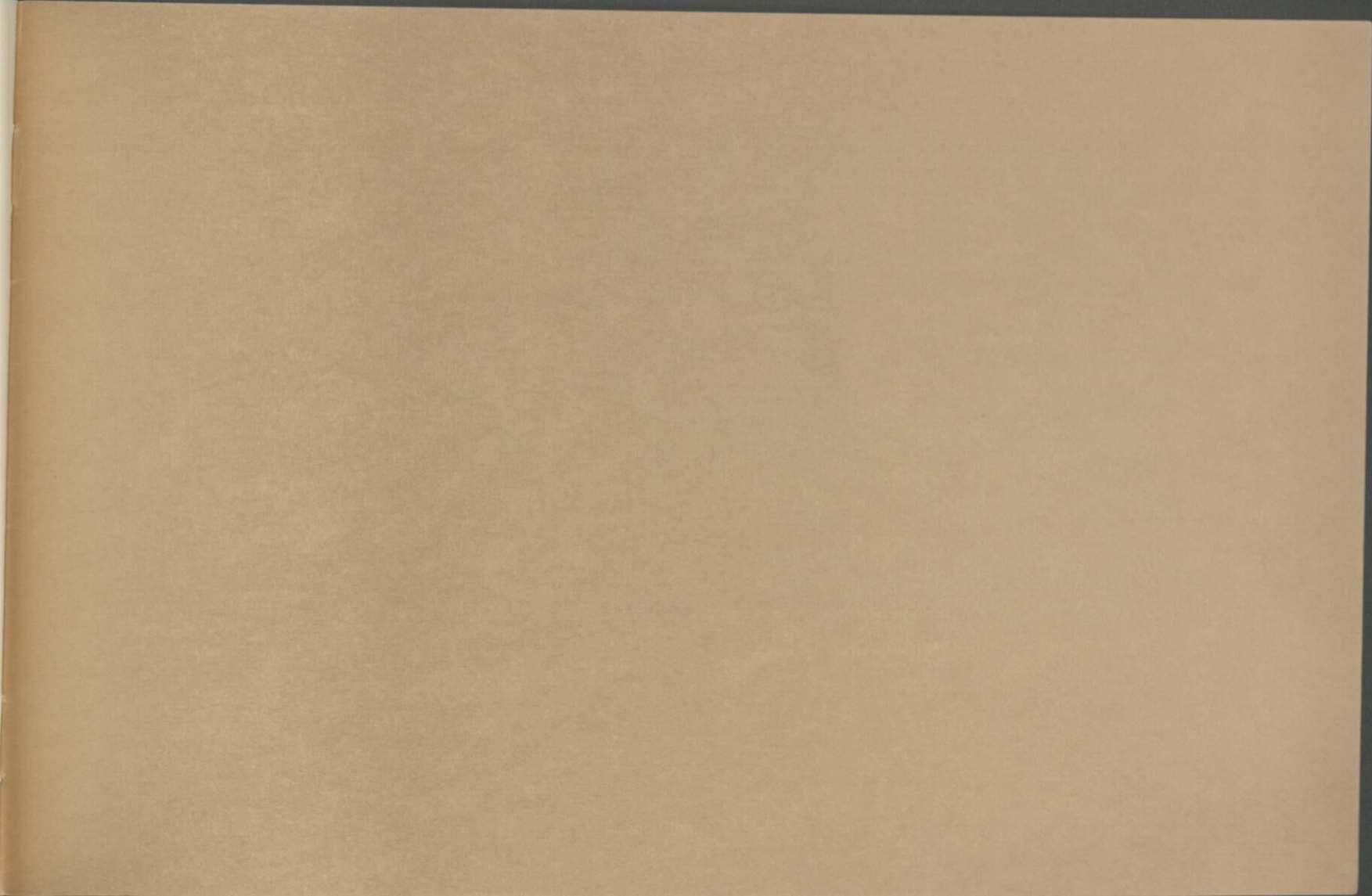
This exhibition marks Wolf Pogzeba's first showing in the Southwest.

MADRID, A STUDY, drawing





THE MASK, drawing



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