produced the famous "Baptism in Kansas," which was exhibited (1928) in the Corcoran Gallery of Washington and praised by Edward Alden Jewell for its vital content and admirable composition. As a result, that same year Curry was granted a liberal stipend by Mrs. Harry Payne Whitney, so that he could carry on his work without being harrassed by financial difficulties. The following year he produced perhaps his best known work, "The Tornado," painted from boyhood memory of how, as he says. "We used to beat it for the cellar when the storm hit." Its exhibition in 1930 at the Whitney Studio Club brought instant and universal applause by the critics, and from that time on Curry's success as a distinctly American artist was an accomplished fact. That year his "Baptism in Kansas" and several other oils and watercolors were purchased for the permanent collection of the Whitney Museum. In 1932 the Metropolitan bought a magnificent Landscape of Barber County. The next year he was awarded second prize at the Carnegie International for his "Tornado." He was invited to teach at Cooper Union and the Art Students League (1932-36) and in the summer of 1936 he was appointed "Artist in Residence" at the University of Wisconsin under a research stipend granted by the University of Wisconsin Trust of the Brittingham Estate and given a studio by the University with full freedom to work and paint as he pleased. As a final reward, perhaps, came his election to the National Academy in March, 1937.

REGIONALISM

Curry's interest in the scenes and surrounding of his boyhood in Kansas was recognized already with the Century of Progress Exhibition of the Chicago World's Fair in 1933 as one phase of a new indigenous art movement growing out of the Middle West which became known as Regionalism. In Curry's work, along with that of such popular contemporaries as Thomas Benton, Grant Wood, Charles Burchfield and Reginal Marsh, Regionalism came to incorporate a concentrated interest by the artist on a recognizable reality drawn from the particular locality in which each lived, as opposed to the experimental mannerisms which had
characterized the School of Paris and the international art market for so many years. This attitude appears not only in Curry's "Baptism" and "Tornado" pictures, but also in many of his later works which depict the Kansas scene. The majority of these are developments from a series of sketches made on two successive visits to his home state. One was a trip in 1929 to sketch the floods in the Kaw River valley, from which the well-known "Mississippi" in the St. Louis Museum was painted (1935). A second trip in 1930 produced the sketches of the Heart Ranch in Barber County, which were used for the "Spring Landscape" in the Metropolitan, and the scenes of devastation left by an actual tornado which had just passed near his home.

But Curry had developed this attitude of the Regionalist from a geographical to a psychological concept. Witness the marvelous series of drawings and paintings he did of the circus, when, in the spring of 1932, he followed the Ringling Brothers-Barnum and Bailey Circus on its New England tour. These works not only depict the color and pageantry of the Big Tent, but beyond that the dramatic power and breathless tension of its great acts. The remarkable "Flying Codonas" in the Whitney Museum and the countless preliminary sketches made for that composition are some of the best examples. The extraordinary technical character of his frescoes in the Bedford High School of Westport and the realistic symbolism of his new murals in Washington likewise reflect a spirit beyond what this group concept of Regionalism can include.

FACTUAL ROMANTICISM

If one surveys the work which John Curry has accomplished in the last ten years, even including the early illustrations, he would undoubtedly be impressed by two salient characteristics: one is an outspoken and uncompromisingly factual realism, the other is a compelling love and sympathy for whatever the artist chooses to portray. Curry's love is that of a profound and genuine Romanticist: instead of the traditional sickroom bouquet he painted a magnificent flower still life of his own and carried it himself to his