Three new objects acquired by the Cleveland Museum of Art, a conte crayon
drawing, a woodcut colored by the artist in water color, and a drawing in water
color, add typical and outstanding examples of three artists whose works span the
period between the end of the impressionist movement and the beginnings of con-
temporary art.

 Appropriately, the drawings and the print are connected with the name of
Leonard C. Hanna, Jr. -- a Seurat drawing is in the Hanna Bequest, a Munch wood-
cut and Nolde drawing are the gift of Mrs. Clive Runnells in memory of Leonard C.
Hanna, Jr.

Georges Seurat, French, 1859-1889


Besides oil paintings in the intricate "pointilliste" method which made him fa-
mous, Georges Seurat at the end of his short career left behind a group of en-
chanting drawings in conte crayon. They are essentially studies of light created
in black and white, beginning with landscape studies, progressing to interiors
with artificial illumination and culminating in the most miraculous of all, the
theater and café scenes. In the Museum's drawing, the audience in the foreground
looms as dark shapes in half-light reflected from the stage. In the center are
the bright footlights which illuminate the skirt, arms and face of the singer,
and behind her the shadowy stage recedes again into half-light.

Edvard Munch, Norwegian, 1863-1944

Melancholia; On the Beach.

Woodcut colored by hand.

Gift of Mrs. Clive Runnells in memory of Leonard C. Hanna, Jr.

This is a subject Munch treated three times, first in an oil painting in 1894.
The woodcut, which in its finished state was printed in black, blue, yellow and
violet grey, he made in 1896. In this impression the artist printed the black
block only and added the colors by hand to try the effect of the colors to be
used in the finished print. He made a second color woodcut of the same subject
but in reverse in 1901.

The subject and Munch's handling of the subject, shows his emphasis on the lonely, neurotic personality. Edvard Munch, together with Paul Gauguin, revived and redirected the art of woodcut to become the vigorous medium it is today. He used plain pine boards, cut plankwise, he composed freely with flat, dark masses, and was the first to use the accidentals of wood grain for aesthetic effect.

Emil Nolde, German, 1867-1956

**Sunset over the Lake.** Water color.

Gift of Mrs. Clive Runnells in memory of Leonard C. Hanna, Jr.

Georges Seurat's work is a final development of French impressionism. Edvard Munch's had profound influence on German expressionism. Emil Nolde's water colors combine the lyricism of the impressionists with the brilliant colors and dramatic designs of the expressionist movement to which he belonged. "Sunset over the Lake" contrasts red-orange clouds against a deep blue and green background. The hills, shore and clouds are outlined with one broad stroke of the brush. Through this use of vivid color and simplified, direct drawing, he transformed a landscape into a powerful emotional experience.