

## PREVIOUS VISITING ARTISTS

LOUIS BOUCHE, 1952

MINNA CITRON, 1953

ARNOLD BLANCH, 1953

WILLIAM ZORACH, 1954

KYLE MORRIS, 1954



NATIVITY

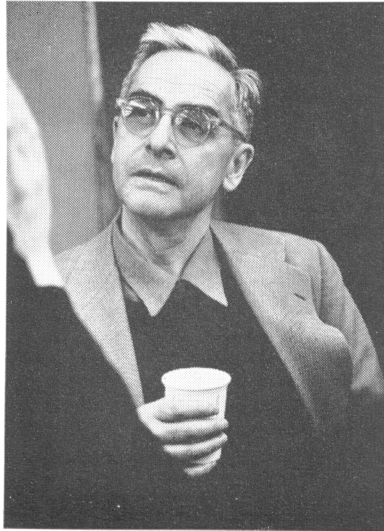
JUNE 7-  
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1956

Jean Choulot

DES MOINES ART CENTER

GREENWOOD PARK, DES MOINES 12, IOWA

# Jean Charlot



A special note of appreciation is due the Gardner Cowles Foundation, whose grant made it possible to bring Mr. Charlot to the Des Moines Art Center as Visiting Artist.

Florence Call Cowles, in whose memory the grant was given, was a native Iowan whose parents pioneered here. She studied at the Art Institute of Chicago and continued to sketch and paint at home in Algona, Iowa. Mrs. Cowles took part in many cultural activities in Des Moines as other members of the Cowles family have always done.

This type of vigorous support and vital interest in art has been largely responsible for the growth of educational programs in art for the community.

## FOREWORD

First he was intercontinental. Then he was Pan-American. Artist-writer-teacher Jean Charlot is one of America's foremost cultural assets.

Thousands of his friends and students have scattered all over the globe, but they cherish his wisdom. They repeat his wit. Quoting Charlot right and left, again and again, they even give credit to the source. They have relegated this modest oracle to the position of a living legend. If the man were a little less human, he would be a cult.

Whether painting murals or easel pictures, drawing lithographs or illustrating children's books, searching prehistoric ethnics, writing articles, teaching classes or publicly lecturing, Charlot keeps an audience's attention constantly surging, as we used to say, onward and upward with the arts.

Does this sound impossible today? It is. Yet with no apparent strain, Charlot succeeds.

To an art world shaken by all kinds of temperamental tizzies, he is a towering pillar of patience. He is also a serious scholar who never bores, a skilled craftsman whose technical virtuosity never detracts from its mission. Charlot works equally well with the architects and masons who provide his fresco walls, with fellow authors, publishers and printers who prepare his books. He cooperates amiably in all other endeavors wherein his good sense, good humor, good will and great art become the indelible trademark. By permitting himself to be incorporated, he affixes his distinctive personality to each cooperation.

Ready for further Charlotian paradoxes? His classical preferences for architectural order are always presented in memorable forms that appear, at first glance, to be the violent contortions of emotionalism. The vital sympathies in his own grand style simply obliterate esthetical fads and fancies.

Charlot is a loyal American citizen who began life as a Frenchman, and spent ten years of young manhood as a Mexican. He now writes fluently and precisely in three languages, which he never mixes. All three nationalities nonetheless become fused in his pictorial art.

Almost thirty years ago, he came directly to Iowa from Mexico, and was delighted with Iowan fertility, strength, security and progress. Since Iowa introduced Charlot to the United States, Iowa set the standards by which he later measured far distant bases of operation.

Perhaps there is more of Iowa in his work than anyone has suspected.

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