R E S U M E

STEPHEN CSOKA N.A., S.A.G.A.

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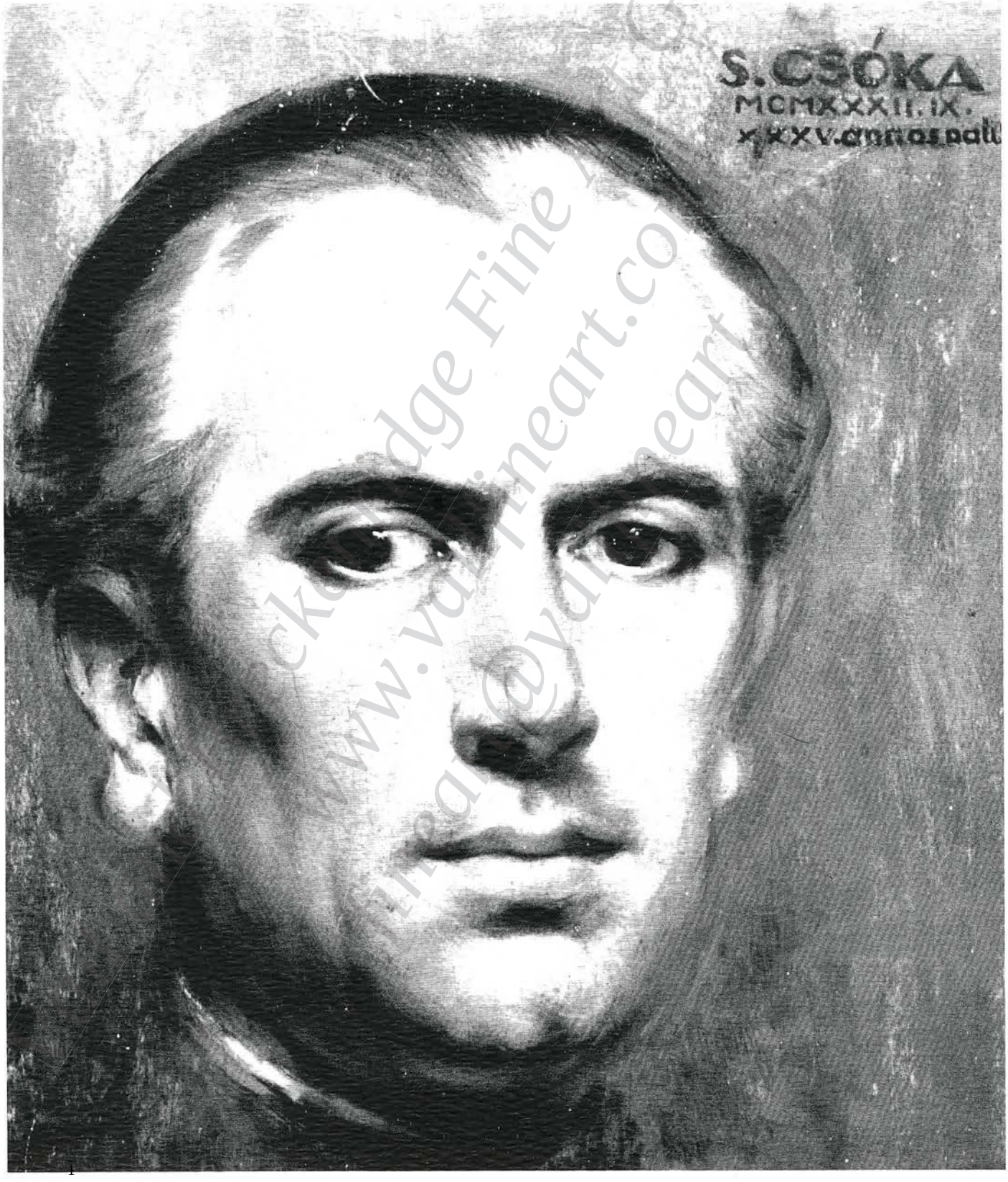

Self-portrait, Oil 1932

The Rockwoodge Fine Art Gallery
www.valfineart.com
fineart@valfineart

STEPHEN CSOKA 1897-1989
N.A., S.A.G.A., P.S.A.

Born:
January 2, 1897 at Gardony, Hungary

Studied:
Royal Academy of Fine Arts, Budapest, Hungary 1922-1927
Resident of U.S. since 1934 - U.S. citizen since 1941

Member:
National Academy of Design, Academician
Society of American Graphic Artists
Audubon Artists Association
Pastel Society of America

Art Faculty:
Parsons School of Design, N.Y.C. 1945-1963
Painting, Life-Drawing, Anatomy
Hunter College, N.Y.C. 1948-1953
Hunter College, School of General Studies 1953-1963
Painting, Life-Drawing, Anatomy, Graphics
City College, N.Y.C. 1958-1965
Painting, Life-Drawing
National Academy of Design School of Fine Arts
N.Y.C. 1959-1972 *Life-Drawing, Anatomy*
Fashion Institute of Technology, N.Y.C. 1964-1979
Painting, Life-Drawing, Anatomy

Biography Listed in:
"Who's Who in American Art"
"Who's Who in America"
"Who's Who in the World"
"Who's Who in Art & Antiques," Cambridge, England
"Professional Hungarian Artists Outside of Hungary"

Commissioned to Etch Membership Plate:
Collectors of American Art - 1943-44-46-48-51
Society of American Etchers (now S.A.G.A.) 1946

Published:
American Artists Magazine, Oct. 1957
Cover and illustrated article, "The Drawings of Stephen Csoka," by Norman Kent
American Artists Magazine, June 1969 - Cover
Professional Hungarian Artists Outside of Hungary
1978 - Cover
Magyar News, Bridgeport, CT, Dec. 1993, illustrated article, "A Long Road and a Happy Ending"

International Exhibitions:
Firenze, Italy - 1927
Rome, Italy - 1928
Geneva, Switzerland - 1929
Stockholm, Sweden - 1929
Philadelphia, Pa. - 1929
Cleveland, Ohio - 1929 *Etching*
Tokyo, Japan - 1930
Belgrade, Yugoslavia - 1930
Monza, Italy - 1932
Rio de Janeiro, Brazil - 1944
Paris, France - 1954 *Traveling Print Exhibition*
Israel - 1954
Strasbourg, France - 1956 *Drawing*
Tokyo, Japan - 1967
Ponce, PR - 1976 *One-man*
Budapest, Hungary - 1992

One-man Exhibitions:
Contemporary Arts, N.Y.C. 1940-43-45 1956-57
Philadelphia Art Alliance 1943
Minnesota State Fair 1943
Merrill Gallery, N.Y.C. 1963
Parsons School of Design, N.Y.C. 1964
Pacem in Terris Gallery, N.Y.C. 1968
Queens College, Flushing, N.Y. 1975
Museo de Arte de Ponce, PR 1976
Cayuga Museum of History & Art, Auburn, N.Y. 1977
Great Neck House, Great Neck, N.Y. 1978
Fashion Institute of Technology, N.Y.C. 1979
Odin Gallery, Port Washington, N.Y. 1981
Gallery 31A, Glen Cove, N.Y. 1993
Gallery 31A, Glen Cove, N.Y. 1994
Hungarian Consulate, N.Y.C. 1994
Hungarian Heritage, New Brunswick, N.J. 1994
Hofstra Museum, Hofstra University, L.I. 1997
Retrospective / Centennial

WPA Allocations:
Richmond Hill H.S.
Waren H.S.
Beth-El Hospital
Schenectady County T.B. Hospital
Queensboro Public Library
Cortland Star Normal School
Newark V. Central School
Franklin K. Lane H.S.
Brooklyn College
M.Norris Hospital
Jamaica H.S.
Far Rockaway H.S.
Homer Folks T.B. Hospital

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Collections:
Hungarian National Gallery, Budapest, Hungary
Watercolor
Museum of the City of Budapest, Hungary
Pastel, Oil, Etchings
IBM Collections *Etching*
The New Orleans Museum of Art, New Orleans, La. *Oil*
Ball State Teachers College, Muncie, Ind. *Drawing*
Bezalel National Museum, Jerusalem, Israel *Etching*
Hunter College, N.Y.C.
Portrait of Pres. George Schuster and pastel comp.
Fashion Institute of Technology, N.Y.C.
Portrait of Pres. Mortimer Ritter
Reading Public Museum & Art Gallery, Reading, Pa.
Drawing
Pennsylvania Academy of the Fine Arts, Philadelphia, Pa.
Etching
Brooklyn Museum of Art, Brooklyn, N.Y. *Lithograph*
Metropolitan Museum of Art, N.Y.C. *Lithograph*
British Museum *Etchings*
Georgia Museum *Oil, Etchings*
Library of Congress, Washington, D.C. *Etchings*
Encyclopaedia Brittanica Collection *Oil*
Princeton Print Club, N.J. *Etching*
The New York Public Library *Etching*
Dayton Museum, Dayton, Ohio *Tempera*
Columbus Museum, Columbus, Ohio *Oil*
Carnegie Institute *Lithograph*
Norfolk Museum, Norfolk. Va. *Drawing*
Peabody Museum, Cambridge, Mass. *Drawing*
City College, N.Y.C. *Portrait of Dean Gottschal*

UPDATE
One-man Exhibitions:
Hungarian Heritage Museum, Cleveland, OH 2002
Embassy of the Republic of Hungary, Washington, DC 2011

Collections:
Encyclopaedia Brittanica Collection > no longer in collection
Norfolk Museum, Norfolk VA >
changed to The Chrysler Museum of Art, Norfolk, VA
Museum of Fine Arts Boston, Boston, MA *Etchings*
Butler Institute of American Art, Youngstown, OH *Etchings*
The Collections of Hobart & William Smith Colleges, Geneva, NY *Etching*
Hofstra Museum, Hofstra University, Hempstead, NY *Etchings*
Hugarian Consulate, New York, NY *Etching*
Hungarian Heritage, New Brunswick, NJ *Etching*
The Livingston County WPA Art Collection, Mount Morris, NY *Oil*
Mobile Museum of Art, Mobile, AL *Etching*
National Academy of Design, New York, NY *Oil, Etching*
The National Gallery of Art, Washington, DC *Etching*
The Museum of New Mexico, Santa Fe, NM *Etching*
New York Historical Society, New York, NY *Oil*
North Shore Historical Museum, Glen Cove, NY *Etching, Pastel*
Sheldon Swope Art Museum, Terre Haute, IN *Etching*
Fredrick R Weisman Art Museum, University of Minnesota, Minneapolis, MN *Etching*
Whistler House Museum of Art, Lowell, MA *Etching*

Awards:
Bronze Medal Barcelona Int. Exhibition 1929
Szinyei Hon. Diploma Budapest, Hungary 1930
Hon. Diploma Milan, Italy 1930
First Pastel Prize City of Budapest, Hungary 1930
Ballo First Prize - Oil Budapest, Hungary 1933
Glatfelder First Prize - Oil Budapest, Hungary 1933
Talcott Prize Society of American Etchers 1942
First Honorable Mention Society of American Etchers 1943
Kate W. Arms Minature Prize
Society of American Etchers 1943
First Purchase Prize - Etching Library of Congress 1944
Second Purchase Prize - Etching Library of Congress 1946
First Prize - black and white Brooklyn Artists Society 1944
Eyre Medal - best print Pennsylvania Academy of Art 1945
Award - La Tausca Pearls Competition - Oil 1945
Honorable Mention - Oil Brooklyn Artists Society 1946
Honorable Mention - Oil Corcoran Gallery, Wash. 1946
$1,000 Purchase Prize National Print Competition
Assoc. American Artists
MacDowell Foundation Residence Fellowship 1947
$1,000 Grant American Academy of Arts & Letters 1948
First Prize - Oil Brooklyn Artists Society 1949
Anonymous Prize - Lithograph
National Academy of Design 1950
Honorable Mention - Lithograph Audubon Artists 1950
First Honorable Mention - Lithograph Audubon Artists 1951
John Taylor Arms Prize - Etching
Society of American Etchers 1952
American Artist Group Prize - Linoleum cut 1953
Honorable Mention - Pastel Audubon Artists 1953
American Artist Purchase Prize - Drawing 1958
Purchase Prize Ball State Teachers College, Muncie, Ind. 1958
Honorable Mention Audubon Artists 1968
Gold Medal Arpad Academy (Hungarian Academy of Arts & Letters) Cleveland, Ohio 1971
Gold Medal Pannonia Art Society, N.Y.C. 1971
Purchase Prize Pastel Society of America 1977
$1,000 - The William Cortland Mitchell Memorial Prize
Dr. Maury Leibovitz Art Awards Program 1986

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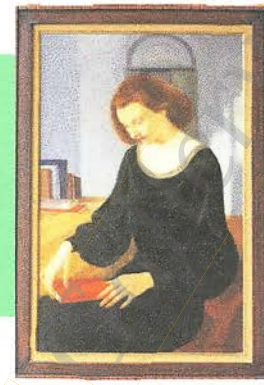
The Art of Stephen Csoka

in the collection of:



Oil portrait of Margaret Csoka
Stephen's wife

Bezalel National Museum Jeruslaem, Israel	*lithograph:* "Approaching Storm"
Museum of Fine Arts Boston Boston, MA	*etchings:* "Hungarian Village" "Sketchbook Plate"
British Museum London, England	*etching:* "Midday Rest"
Brooklyn Museum Brooklyn, NY	*lithograph:* "Meet the Gang" *etching:* "Brooklyn Landscape"
Butler Institute of American Art Youngstown, Ohio	*etchings:* "Roadside Stand" "Landscape"
Carnegie Museums of Pittsburgh Pittsburgh, PA	*lithograph:* "Approaching Storm"
The Chrysler Museum of Art Norfolk, VA	*drawing:* "Rider" *etching:* "Brooklyn Landscape" *oil:* "Beach at Coney Island"
The Columbus Museum of Art Columbus, OH	*etching:* "Goodbye to Summer"
Georgia Museum of Art Athens, GA	*oil:* "After Work" (horses) *etching:* "Fatherless"
The Collections of Hobart & William Smith Colleges Geneva, NY	*etching:* "Goodbye to Summer"
Hofstra Museum Hofstra University Hempstead, NY	*etchings:* "Endless Is the Way Leading Home" "The Wrestlers"
Hungarian National Gallery Budapest, Hungary	*etchings:* Six Prints *watercolor:* "Nude" *1931*
Library of Congress Washington, DC	*etchings:* Thirteen Prints *lithograph:* "Approaching Storm"

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The Livingston County WPA Art Collection Mount Morris, NY	*oil:* "Still life with flowers"
Metropolitan Museum of Art New York, NY	*lithograph:* "Approaching Storm" *etching:* "Brooklyn Landscape"
Mobile Museum of Art Mobile, Alabama	*etching:* "Brooklyn Landscape"
Museum of the City of Budapest Budapest, Hungary	Pastel, Oil, Etchings
National Academy of Design New York, NY	*etching:* "Composition" oil: "Self-Portrait"
The National Gallery of Art Washington, DC	*etching:* "Brooklyn Landscape"
The Museum of New Mexico Santa Fe, NM	*etching:* "Potato Pickers"
New Orleans Museum of Art New Orleans, LA	*oil:* "There Is a Tomorrow"
New York Historical Society New York, NY	*oil:* "Sunday Afternoon at the Whitney"
New York Public Library New York, NY	*etching:* "Long Island Farm"
North Shore Historical Museum Glen Cove, NY	*etching:* "Long Island Farm" *pastel*: "Sand Pit"
Peabody Museum Cambridge, MA	*drawing:* "Compassion"
Pennsylvania Academy of the Fine Arts / Philadelphia, PA	*etching:* "Country Bath"
Reading Public Museum Reading, PA	*drawing:* "Perplexed"
Sheldon Swope Art Museum Terre Haute, IN	*etching:* "Brooklyn Landscape"

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Fredrick R Weisman Art Museum
University of Minnesota
Minneapolis, Minnesota

etching: "Fatherless"

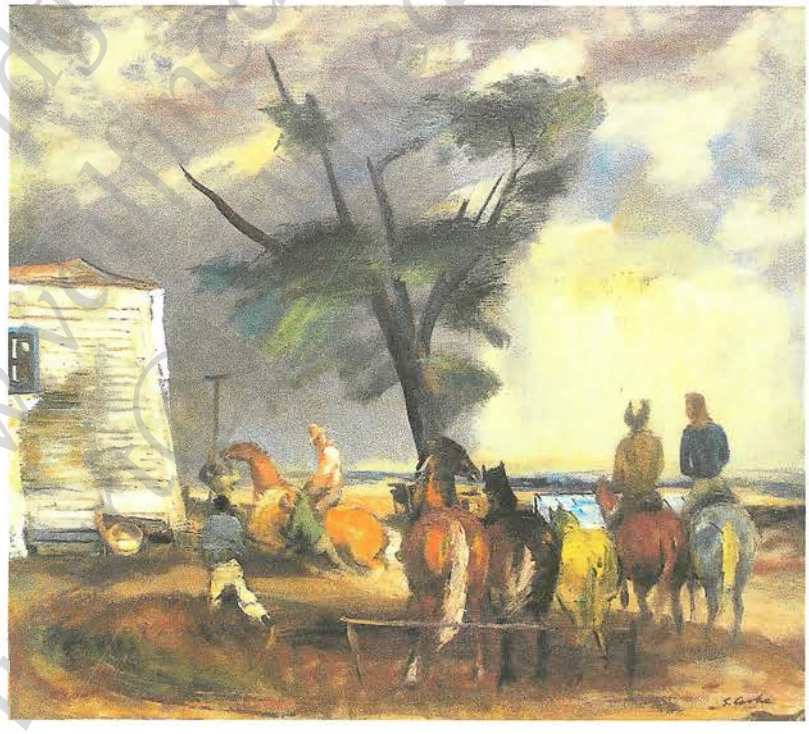
Whistler House Museum of Art
Lowell, MA

etching: "Brooklyn Landscape"

Big Cats, Brown Conte Central Park Zoo circa: 1960

Additional Holdings

Ball State Teachers College, Muncie, Ind.
Drawing
City College, NYC
Portrait of Dean Gottschal
Fashion Institute of Technology, NYC
Portrait of President Mortimer Ritter
Hungarian Consulate, NYC
Etching
Hungarian Heritage, New Brunswick, NJ
Etching
Hunter College, NYC
Portrait of President George Schuster and a pastel
IBM Collections
Etching
Princeton Print Club, NJ
Etching



Prarie, Oil on canvas circa: 1940

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DRAWING 11 1/2 X 10 1/2 RED CONTE

THE DRAWINGS OF Stephen Csoka

DRAWING 24 X 20 CHARCOAL

BY NORMAN KENT

THE ARTIST REPRESENTED ON OUR COVER by the spirited pastel of polo ponies and riders is also the author of the drawing reproduced on this, and the next pages. The quality that recommends the draughtsmanship of Stephen Csoka to us and which we, in turn, enthusiastically endorse to our readers, is the living character of its line. Were it not for this pulsating note that imparts personality and authority to these drawings, the subjects themselves would be prosaic — even commonplace. But because each one does have that unmistakable mark of creative flavor, we may consider them individually, as did the artist himself.

Before proceeding with a critique, a few notes about the artist and his background are essential to a better understanding of his direction. Stephen Csoka was born in Gardony, Hungary, in 1897. He studied at the Royal Academy in Budapest from 1922 to 1927, emigrated to the United States in 1934, and became a citizen in 1941. Before coming here, Csoka won several important prizes and medals in Hungary, Spain, and Italy. However, he writes of his first years in the United States with unusual candor: "(They) were very discouraging. Not speaking English was quite a handicap and when I took some of my work to the larger galleries, most of them did not take the trouble to look at it, saying they did not represent foreign artists. After doing hard physical labor during the day to insure our living, I painted and drew at night. At last good fortune brought me to Miss Emily Francis, director of the Contemporary Arts Gallery, who, on viewing my work, promised to give me a one-

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man show. . . . This took place in 1940 and was followed by three subsequent shows, the latest in the fall of 1956."

Following his first show, things began to improve for Csoka. He was able, through sales of his work, to devote more of his time to his art. As an etcher, his prints were awarded a number of prizes down to 1945, the year in which he won his first important award as a painter – since coming to the United States – in the La Tausca Pearls Competition. Two years later, Stephen won a thousand-dollar purchase prize in the national exhibition conducted by Associated American Artists, which was followed in 1948 by a grant of equal amount awarded by The American Academy of Arts and Letters. All of which brought the artist an invitation to teach at Hunter College (1948-1953) and subsequently at the Parsons School of Design, where he is currently an instructor in life drawing.

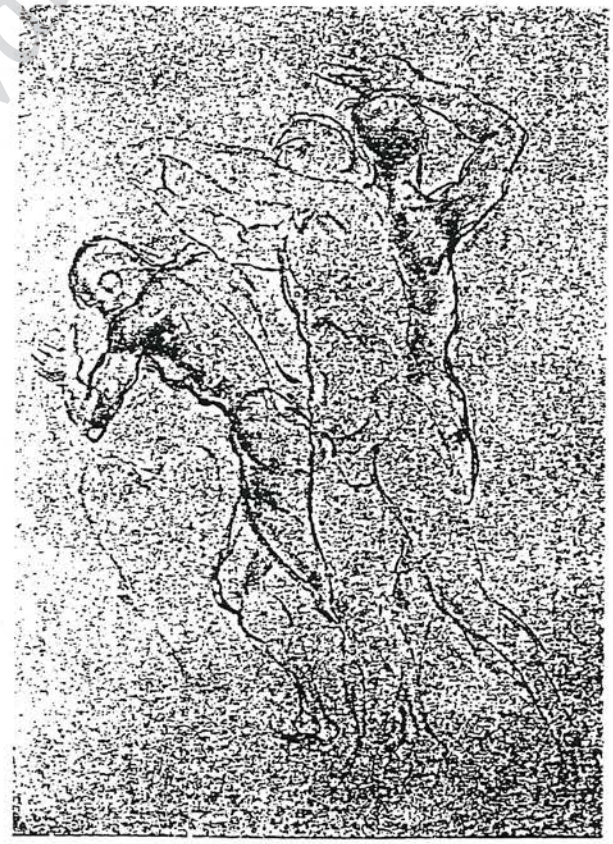
Csoka is an active member of a number of art societies, among them the National Academy, having been elected an associate in 1945 (graphics class) and an Academician three years later. He has etched a number of commissioned plates for Collectors of American Art and the Society of American Graphic Artists. His work – both his prints and painting – has found its way into numerous private collections here and abroad and belongs in the permanent possession of several of our important museums.

Throughout his career, Csoka has been devoted to the art of drawing, but neither as an exercise nor as preliminary for painting – though, of course, certain drawings may have served the latter purpose. He makes drawings, apart from, and in between, his painting and printmaking, as a means of personal study and as a personal expression of his love of line and form. The fact that he is one of a handful of American draughtsmen whose work is being actively sought by an equally small body of discriminating collectors may be inspiring Csoka to produce even more drawings – but I doubt it. Knowing him as I do, I feel he would draw and paint even if he had to return to doing something other than art to live, as he did on his arrival here years ago. For Csoka, drawing is as important as painting. He makes no discrimination between those drawings which have been rapidly produced and those on which much more time has been spent. He constantly experiments with various media and a variety of paper surfaces – as witnessed by his sparkling pastel with its painter-like handling compared to the sensitive linear modeling of the classic head study done in red Conté.

Two recent innovations in Csoka technique deserve comment. In the first of these – represented by the reclining lionesses, and the single female nude beside the chair – the surface of the paper was dampened and the initial drawing made with firm, rhythmic strokes of brown Conté. The tone in each was made by use of the finger (in the nude) and by using a sable brush to produce the wash effect in the other drawing.

The second technique, and one which Stephen feels has almost unlimited potential, is related to the drawing in ink of the horse and rider. To prepare his drawing ground, Csoka covered the surface of a piece of heavy drawing paper (70-pound watercolor paper,

DRAWING 11 X 15
BROWN CONTE ON DAMPENED PAPER



DRAWING 20 X 15 1/4
BROWN CONTE

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DRAWING 13 5/8 X 12 1/4
INDIA INK ON WAX GROUND

DRAWING 14 X 21 1/2 BROWN CONTE

(rough) with a thin film of wax, rubbed on from an ordinary wax candle. On this surface, the drawing was made with a brush, using a diluted (with water) India ink. Final accents of dense black were added with full-strength ink, and the pure whites — having been previously covered by the light-gray wash initially put down — were effected by cutting through the wax ground with a knife held in a scraping position to the original paper surface.

The landscape drawing is unusual, for topographic undulation seldom attracts contemporary draughtsmen, but Csoka, in succumbing to its rhythms, has proved how effective a motif of a such a vista can be.

The two figure drawings — one of a male model and the other of a female — were drawn on gray paper with brown Conté. These drawings, obviously made from short-held action poses of the models, exhibit the authority that can only come to an artist who has made hundreds of these drawings and, in the doing, has been actively his own most severe critic.

Csoka admitted to me quite frankly that he prefers not to think about the drawing at all, while he is in the process of working, but to concentrate on the abstract relationships of line and tone. Then, out of the many he has made, the few he exhibits and releases to his dealer can represent the best unselfconscious efforts he has achieved. The present group were selected in this fashion and with this intention.

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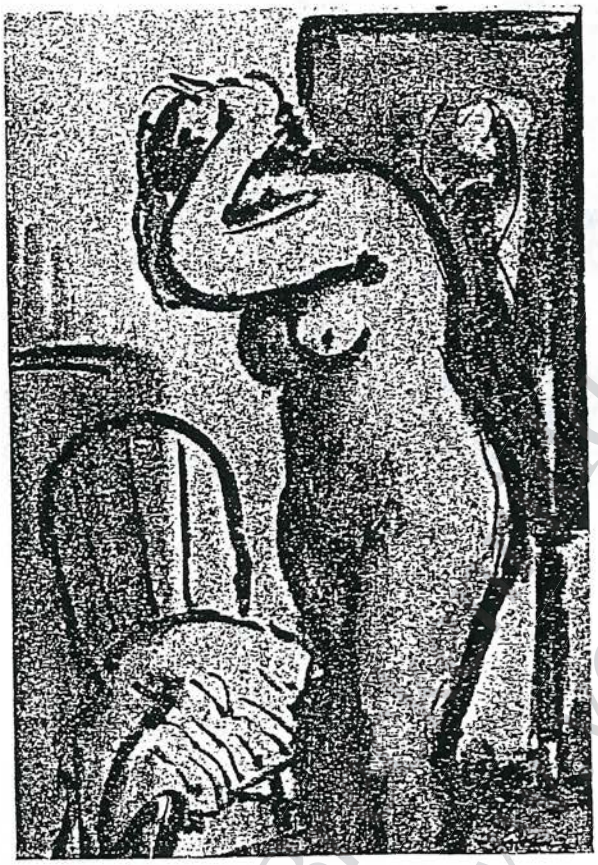

DRAWING 13 5/8 X 9 3/8
BROWN CONTE ON DAMPENED PAPER

DRAWING 20 X 15 1/4
BROWN CONTE

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