IN MEMORIAM

MORT BARANOFF

Mort Baranoff was born March 8, 1923 in Montreal, Quebec, Canada, the son of Sima and Jascha Baranoff. He attended the public schools in Montreal. He was a good skier and relatively active until, at the age of twenty-one, he was devastated by the crippling arthritis that pursued him to his death. In spite of much time spent in hospitals, he worked at advertising design and also he earned a diploma from the School of Art and Design of the Montreal Museum of Fine Arts (1952) finishing a three-year program in just two years. In 1952 he also studied graphic arts at Atelier 17 in New York.

Later in 1952, with only eight years of formal schooling and a disease which forced him to leave the cold of Canada, Mort moved with his family to San Bernardino, California. He had married Tiny Genrich in London, Ontario, in 1944 and his first child, Stephen, was born in Canada. His second child, Eugenia, was born in 1953 in California. Mort attended college in San Bernardino and so impressed the college officials that he was soon teaching life drawing at night in the same college. He also worked part-time for an advertising firm. Later he opened an art gallery in that city, The Highland Gallery, where original paintings and prints by California artists were exhibited. For several years he commuted to Los Angeles in order to study for his B.F.A. from Los Angeles State College; a degree he acquired in 1958.

That same year, 1958, the family moved to Los Angeles and Mort attended the University of Southern California to earn his M.F.A. which was awarded in 1959. Sometimes his illness made it necessary for his wife, Tiny, to
attend art history classes in his place to take notes and sketch the slides shown. Nonetheless, his was a perfect "A" record. He had a searching mind and broad interests and read extensively. This not only helped to offset his physical handicap when he was pursuing his studies, but also made him a stimulating, vista-opening teacher. He remained a learner throughout his life.

The year in Los Angeles was a good year, for he loved the ocean, mountains, and desert, particularly the ocean with its movement and sound. Even though teaching positions were scarce in 1959, Mort was one of two in his class to obtain employment that year. His new position took him away from California. He taught all levels of design, drawing, and art history at the University of Missouri at Columbia. A group of young leaders there shared low salaries and other problems and developed great closeness. The congeniality was due largely to Mort, for he enjoyed students of every rank, teachers, friends. He was sought out by them because of his warmth, understanding, balance, honesty, breadth, and sense of humor. He exuded both genuineness and enthusiasm, and was impatient with anything false, shallow, or tawdry, without suggesting superiority or loftiness. He was self-confident, sure of himself, but also modest and wise.

In 1960, Mort joined the faculty of The University of Texas at Austin. Although his chief interest was in studio art, particularly in print making, he was able to teach and did teach upon occasion, art education and art history. One of his most appreciated courses was the history of modern prints. He was the first to make use of the collection of twentieth century
prints given by Mr. Charles Clark to the University Art Museum. The course was offered to seniors and graduate students and had a full enrollment. Mort was one of the faculty members to accompany art students on their first major field trip, in 1961, to St. Louis, Chicago, and Kansas City. In spite of the rigors of bus travel, driving at night, and uncertain meals, his good humor and concern for the students persisted. It was he who persuaded the bus driver to stop at Columbia, Missouri, in the early morning hours to see the chapel designed by Saarinen, and also the quarters for the Art Department. Because of the fortunate encounter with a night watchman, the whole busful emerged into the night chill to enter the chapel for a private viewing. The students on that trip and all those who studied with him were aware of the courage and strength of a man whom suffering and pain never forsook.

Mort did everything in his power, and endured much, in order to try to conquer or check the disease. Always he continued to work and to learn. He taught as long as he was able and hoped to return to teaching as long as hope was possible. When he could no longer make prints he painted. The works he created were not those of an invalid. They were not weak or bitter or warped. They were subtle, joyous, sensitive, penetrating, and strong.

It is difficult to measure the contribution made by Mort in his teaching career. Fortunately for the department, he was active in the early years of the graduate program, and outspoken in both praise and criticism. His high standard of performance was a major contribution. There were those who often disagreed with Mort, but none who did not respect and applaud his motives, his integrity, and his intelligence. Disagreement was based on a different reading of evidence or a different point of view. Such opposition was healthy and
constructive, much to be prized in an educational institution. Mort was the sort of person essential to the learning process in a democratic society.

His two children and wife are all graduates of The University of Texas at Austin: Eugenia, BEA; Stephen, BSc; and Timy BSc, M.A., and Ph.D.

Mort's record of exhibitions, related materials, and awards follows.

Dr. Lorene L. Rogers, President
The University of Texas
at Austin

Bill D. Francis, Secretary
The General Faculty

This Memorial Resolution was prepared by a special committee consisting of Professors Kelly Fearing (chairman), Marion B. Davis, Donald B. Goodall
Exhibitions, Juried or Invitational

44th and 46th Annual Exhibitions, California Society of Etchers, California Palace of the Legion of Honor, San Francisco

5th National Exhibition, Bay Printmakers, Oakland Art Museum, California

31st, 32nd, 33rd, 35th International Exhibitions, Northwest Printmakers, Seattle Art Museum, Washington

1960 Mid-American Exhibition, William Rockhill Nelson Gallery, Kansas City, Missouri

158th Annual Exhibition, Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania

22nd Annual Colorprint Exhibition, American Colorprint Society, Philadelphia, Pennsylvania

4th International Exhibition of Gravure, Ljubljana, Yugoslavia

2nd International Triennial of Colored Graphics, Grenchen, Switzerland

American Prints Around the World Exhibition, Pepsi-Cola Company

3rd Biennial Print Exhibition, Pasadena Art Museum, California

14th and 16th Annual Exhibitions, Boston Printmakers, Museum of Fine Arts, Boston, Massachusetts

11th, 12th, 13th, 14th and 15th Southwestern Exhibitions of Prints and Drawings, Dallas Museum of Fine Arts, Texas

20th and 22nd Annual Exhibitions, Audubon Artists, National Academy Galleries, New York

13th and 14th National Print Exhibitions, Brooklyn Museum, Brooklyn, New York

The University of Texas at Austin Faculty Exhibitions, 1960 to 1978

Gulf States Painting Exhibition, Isaac Delgado Museum, New Orleans, Louisiana

Print Annual, Auburn University, Auburn, Alabama
4th Dixie Annual, Montgomery Museum of Fine Arts, Alabama

24th Annual Exhibition, Society of Washington Printmakers, Smithsonian Institution, Washington, D.C.

4th and 5th National Print Exhibitions, Silvermine Guild of Artists, New Canaan, Connecticut

Southwestern Biennial of Art, New Mexico Museum, Santa Fe, New Mexico

Contemporary Graphic Arts National Tour, Society of American Graphic Artists

Texas Pavilion, New York World's Fair, 1964

Ibizagráfica, Museo de Arte Contemporáneo de Ibiza, Spain

1st Bienal Internacional de Obra Gráfica y Arte Seriado, Ibiza, Spain

Travelling Print Exhibition, California Society of Printmakers

One-Man Shows

Silvermine Guild of Artists, New Canaan, Connecticut

Highland Park Town Hall, Dallas, Texas

Comara Gallery, Los Angeles, California

Gallery 75, Conroe, Texas

University of Missouri, Columbia, Missouri

Carlin Galleries, Fort Worth, Texas

Additional Exhibitions by Museums

Los Angeles County Museum, California

Institute of Design, Chicago, Illinois

Witte Memorial Art Museum, San Antonio, Texas

Tower Gallery, Los Angeles, California

5th Avenue Gallery, Fort Worth, Texas

Gallery of Contemporary Art, Dallas, Texas
Free Library of Philadelphia, Pennsylvania
Pratt Art Institute, New York, New York
Houston Art Museum, Texas
Beaumont Art Museum, Texas
Fort Worth Art Center, Texas
Corpus Christi Centennial Museum, Texas
Madison Gallery, New York, New York
Pepsi-Cola Galleries, New York, New York
Perrin Gallery, New York, New York
Montreal Museum of Fine Arts, Quebec, Canada
San Francisco Art Museum, California
M. H. de Young Museum, San Francisco, California
Portland Art Museum, Oregon
North Truro Art Center, Cape Cod, Massachusetts
Burr Gallery, New York, New York
University of Oklahoma Art Gallery, Oklahoma City, Oklahoma
Esther Bear Gallery, Santa Barbara, California
Gallery 77, Conroe, Texas
Gallery Pascal, Toronto, Ontario, Canada
Denison University, Granville, Ohio
Gallery 1640, Montreal, Quebec, Canada
Art Graphique, London, England
Berran-Medalie Gallery, Newtonville, Massachusetts
University of Wisconsin, Madison, Wisconsin
Awards

Purchase Award -- 4th National Print Exhibition, Silvermine Guild of Artists, New Canaan, Connecticut

Print and Drawing Prize -- 51st Annual Exhibition, Connecticut Academy of Fine Arts, Hartford, Connecticut

Purchase Award -- 14th Southwestern Exhibition of Prints and Drawings, Dallas Museum of Fine Arts, Texas

First Museum Award in Prints and Drawings -- Southwestern Biennial of Arts, New Mexico Museum, Santa Fe, New Mexico

Purchase Award of Minnesota Mining and Manufacturing Company -- Tweed Gallery Invitational Exhibition, Minneapolis, Minnesota

Grants

March 1960 -- Research grant from the University of Missouri of work in color printing

1968-69 -- University Research Institute Grant, University of Texas at Austin, for experimentation in graphic processes in Paris

Books Illustrated


The Craft and Context of Translation, by Roger Shattuck, The University of Texas Press, Austin, 1961 (Selected by the American Institute of Graphic Arts as one of "The Fifty Books of the Year.")

Also designed, and sometimes illustrated, newsletters for the Department of Art and catalogues for the University Art Museum of The University of Texas at Austin

Collections

Silvermine Guild of Artists, New Canaan, Connecticut

Bibliothèque National, Paris

Department of External Affairs, Ottawa, Ontario, Canada

Mrs. Carter Johnson, Fort Worth, Texas
Denison University, Granville, Ohio

Dallas Museum of Fine Arts, Dallas, Texas

Minnesota Mining and Manufacturing Company Collection