

AN ASYLUM FOR FUTURISTS!



BOOK ILLUSTRATION • BY • FRITZ WINOLD REISS



THEATRICAL POSTER • BY • ILONKA KARASZ

No Longer Need Modern Artists Bite Their Thumbs in a Solitude of Neglect.



TWO SOULS WITH BUT A SINGLE THOUGHT • BY • C. BERTRAM HARTMAN

POSTERS BY THE SOCIETY OF MODERN ART

WHILE there have been people in plenty who have thought that the Futurist artists have for a long time been in need of an asylum or some other domicile for safe-keeping, this is not the kind of an asylum that is meant. The asylum that has been organized is not for the sake of keeping the public safe from the artistic attacks of the "wild men," but is intended to give the artists of the future a salient from which they can attack the public on both flanks. Believing that it is wrong to remain neutral and to pray for the best side to win in the present world war between the old and new art, a group of sympathetic New Yorkers have got together and promised not only to let the Futurists in America encamp on their territory but also to give them every moral and financial encouragement possible. The Society of Modern Arts is the name of the new asylum. Likewise it is the name of the group of sympathetic New Yorkers. The Modern Art Collector is the name of the new monthly magazine which they have started to publish and which they intend shall serve as their heavy artillery to blow the way of the new artists through the lines of the old ones. No longer do such "futurist" decorators as F. Winold Reiss, erstwhile of Munich, Germany; Bertram Hartman, of Kansas City; Miss Ilonka Karasz, of the quaint and unique conceptions, and others of the modernists have to bite their thumbs in a solitude of contempt and neglect. The Society of Modern Art is going to do over and over again for these and others just what it has done in the first number of M. A. C., from which the posters on this page have been taken. No Futurist from this date on need go unseen or unheard. War or no war the modern artists in America intend to keep America in touch with modern artistic European tendencies. They call attention to the fact that travel not only toward Europe is bad but that travel in most European countries is particularly bad just at this time. Therefore they are going to do all they can to make modern art flourish of itself in this country. Moreover, they have sworn to convince Americans who have not had the opportunity of realizing for themselves that the modern European movement is no cross for the sake of fashion and money-making, but something tangible, definite and sincere. "So many people are under the impression that modern decorative art is a question simply of the outer husk," says F. W. Reiss, one of the leaders in the modern movement. "In other words they think it is a ques-

tion of the 'technic' with which a subject is treated. It is not, whether subject, is treated with large expanse of flat color technic, generally known as the German poster style, or with much detailed work, matters not. What matters is the broad and simple feeling which finds its expression in the general effect. If there are many details they must be subordinated to the effect in such a way that they do not weaken it. "The home of the modern poster is Germany, as most everybody knows. Some of you will perhaps be surprised, however, to hear that the idea of the modern poster originated in England about twenty years ago. I must give you the name of the brothers Beggstaff, who have the fame of having been the first who got a brighter, more artistic effect with two and three colors than ever before seemed possible. "But neither in England nor in France, where this idea was taken up by a few artists, could it grow and develop to its full capacity. It had to come to Germany to find the right ground and it came there just at the right time when the new movement had begun in the arts and crafts. Like a refreshing spring breeze this new idea came and took hold of the souls of all those people who fought for new ideas. "Why don't they want it? Because the American artists have not given it to them. The American public is thankful for the good that its artists do give it and there are proofs of it. But it must not be given to it only in the German way, for that would be wrong. This country must develop its own style with the help of the other. Put false shame away, put away that ugly word commercial, which so often spoils young artists' ideals and feelings. Put that word in the corner and give color—color that is happy and full of joy. And a very important thing—let us know the name of the artist. Put his name on the advertising design he makes, for then he will always give his best."