News and Reviews of Art --- Latest Styles of Painting in New York Shown in Philadelphia

Old Academy Housing Exhibition of Many Phases of Modern Art.

By HENRY McBRIDE.

THE centre of art interest swings this week to Philadelphia. There the latest styles in painting from New York are being shown in the dear old Academy—in many ways, the dearest old academy in America. The show is of the most ultra. Alfred Stieglitz is on the committee that engineered the enterprise, and this will mean to New Yorkers that the exhibition is audacious, puzzling, provocative and reconstructive. What Philadelphia will think of the work of Mr. Stieglitz and his friends remains to be seen—or rather heard, for probably the effects will be audible.

The noises that accompanied the renaissance in New York have rather died away. Modern art, even by American artists, is beginning to be collected, and the prices are going up. The fuss about Gauguin among the dime novel readers and the adoption of him by the philistines (they say that San Francisco is simply crazy about Gauguin now) proved the finishing touch. All the Bastilles fell, and we have had modern art in the Brooklyn Museum, in practically all of the Fifth avenue salesrooms, and soon we are to have it in the Metropolitan. So, indeed, it is high time that Philadelphia should wake up and have it, too.

Having been through it all we are in a position to offer good and practical advice to our Quaker neighbors, but will refrain. After all it is better for them that they should adjust their artistic consciences to modern life in their own way. Besides the situation has been softened for them, as it has been for San Francisco, by the Gauguin episode.

Probably all that will happen will be this: the students in the academy's class rooms will regard the methods of Mr. Demuth, Mr. Weber, Mr. Marin, Miss O'Keefe, Mr. Davies, Mr. Halpert, Mr. Benton, Mr. Burlin, Mr. Zorach and Mr. Pascin as classical examples that are to be implicitly imitated, and will listen with more skepticism than ever to the teachings of their instructors; a few old ladies who will have wandered into the rooms by mistake will rush out of them again with up-raised, trembling hands, fearing that the end of the world is at hand, and finally Mr. J. Pennell will write an impassioned letter to the Philadelphia *Ledger* protesting that these hideous and immoral paintings should desecrate the rooms that had so long sheltered Sir Benjamin West's "Death on the Pale Horse." People of sense will find a great deal in the galleries that will compel them to think about life and modern conditions. In the end, of course, the judgment of the people with sense will prevail, and the outcries of the foolish will be quickly forgot.

Inquiring Philadelphians, however, may be assured that the collection puts the case of the modern young Americans squarely before them. It is as representative of the tendencies of the day as any exhibition that has occurred in New York—with the exception, of course, of the Lexington Armory Show. It would be idle to pretend that the accent is purely native, for ever since Sargent and Whistler made their European successes all Americans of whatever schools have had the inclination to look at nature and their own experiences through Continental eyes. The war has done a great deal to emancipate us and there are signs everywhere that we will shortly originate our own fashions—since we must have fashions. There are signs of it in this exhibition. It is that that makes it significant.

The artists include the majority of the vital spirits among the younger set. Some of them might have been more impressively represented, but that is due to accident. For instance, John Marin is having a show of his powerful watercolors in New York at this moment and could not have his best in both places. Not all of Marin's drawings are easy for beginners, and the examples in Philadelphia are not of a kind to induct reluctant students into the cult. Marin, however, is a great person and a credit to America, though the Quakers will be obliged to wait a while for the proof. Two of Charles Demuth's distinguished oils are shown but none of his better watercolors.

The discrepancies in the show, however, are unimportant, since it does contain such fine things as the "Chinese Restaurant" by Max Weber, the lovely color abstractions of Mr. Shomberg, the poetic evocations of Arthur B. Davies, the vigorous murals of Mr. Burlin and Mr. Benton, the caustic and witty studies of Mr. Pascin, the decorations of William Zorach and Ben Benn, the naive and quaint landscapes of Mr. Blanchard, the forceful studies of Walt Kuhn, the silver points of Joseph Stella and the amusing episodes from current history by Miss Stettheimer.

It should be added also that the Academy, dear as it is, is scarcely a becoming background for these pictures. It was discovered some years ago that modern art went best upon white or very light walls and also upon plain walls. Being essentially decorative it requires a place that can be decorated. No power on earth, I fear, could decorate truly those dear but dingy Academy walls. The critics who went over from New York last Wednesday to see the show did not especially think of the occasion as being a test for modern art. Rather it was a test for the Academy. And really those curious columns and fretted walnut panels are droll, are they not?

SLOAN TANTALIZING SUBJECT FOR CRITICISM

Some of John Sloan's latest paintings are shown side by side with some of earlier vintage in the Kraushaar Galleries, thus forming what is usually called a retrospective exhibition.

Mr. Sloan is a tantalizing subject for criticism, for he presents diverting tendencies and does not succeed equally with both. With a caricaturish subject well in hand Mr. Sloan often achieves both realism and eloquence, but when he attempts straight nature his colors become raw, his brushes self-conscious and his effects unconvincing. This I have said before in varying phrases and have heard others agree to the summing up.

Impatient observers have sometimes urged that the artist abandon the unpopular landscapes and concentrate on more scenes of abandoned night life in which he excels. (Mr. Sloan, himself, it is almost unnecessary to add, leads an entirely blameless existence and only ventures into these resorts when absolutely necessary for the sake of local color). But such advice would be wrong. For that matter all advice to artists who have reached the age of Mr. Sloan is superfluous. But this advice is particularly wrong.

An artist is obliged to round himself out. A humorist is obliged to attempt serious themes (not necessarily in public) and a "serious" man should look closely into the comic. Was it not Edwin Booth who said that no one without a marked sense of humor should try to act *"Hamlet"?* Mr. Sloan probably agrees with his critics in regard to his landscapes and portraits and will continue doing them just the same.

What is vastly more important is hitting upon something that will increase this artist's power as a student of *moeurs*. Mr. Sloan is as good as any one we have in satire but he is not the best satirist in the world. Why isn't he? Probably because he is not intensely and vitally concerned in the cheap movies and cheap cafes that he represents. If he felt as passionately about certain phases of our life as certain European caricaturists did about the facts that came under their observation and who had to issue their accounts of it secretly and anonymously and with danger to their lives and liberties, it is altogether likely that he would meet with passionate appreciation. But the fact is it is possible to view Mr. Sloan's works in calmness.

The three best paintings in the present collection are "The Cot", the "Wayside Station" and the "East Entrance, City Hall, Philadelphia."

MANTELS AND OVER MANTELS ON VIEW

The Arts Guild Galleries, under the direction of Mme. Henri Caro-Delvaille, opened its first exhibition during the week, an exhibition that met with considerable approval from the visitors to the rooms. The Art Guilds Galleries are to be devoted to decorative ensembles, and the first show consists of suggestions for the decoration of the fireplace.

This is a novel enterprise but entirely in keeping with the increased interest in interior decoration, and springs doubtless from the professionalism that has had so much to do with putting interior decoration over. It will be welcomed by the cabinetmakers and the artists for it will benefit both. So many would-be amateurs throttle the desire that they feel stirring within their bosoms to become the possessors of works of art because they cannot visualize the picture in place. Here at the Arts Guild Galleries they at least see the painting in relation to a mantelpiece or to other works of art. They are helped to see that a large part of the effectiveness of a picture is in its proper placement.

Among the painters, decorators and sculptors whose works are combined into pleasing ensembles are Arthur B. Davies, Bryson Burroughs, Henri Caro-Delvaille, Robert W. Chanler, Helene Dufau, Nicholas Roerich, Florine Stettheimer, Paul Thevenaz, Emile Bourdelle, Jo Davidson, Gaston Lachaise, Edward MacCartan, Hunt Diedrich, Theodore Spicer-Simson, Paul Manship and Malvina Hoffman.

Foremost among these happy combinations is an attractive old mantel with an over decoration by Bryson Burroughs illustrating the "Abduction of Helen." It is one of the finest murals he has shown lately. The abduction is taking place in the plaza before the entrance to the bridge leading to the old town, and although traffic here is usually busy at all hours of the day or night, there happened at this moment, unfortunately for Helen, to be no one about, not even a policeman.

Like all the other Helens, this one, to the eyes of impatient modern spectators, doesn't make the resistance that it seems to us the occasion demands. Lots of things would have suggested themselves in the way of defence to a spry and active young woman in such an emergency, but Helen is not resourceful and does none of these things. She gets herself abducted and lots of trouble comes from it. But putting the frailties of this historic lady to one side, the picture is very charming—it is just the sort of thing that one's eyes would rest upon with pleasure after glancing upward from the fire.

MOTHERHOOD by MARIO KORBEL
Courtesy Scott and Fowles
Photograph Arnold Genthe

THE ALLIED ARTISTS OF AMERICA EXHIBITION

The Allied Artists of America is a society that is an offshoot from the Academy. It is composed of a group of artists who desired additional chances of getting their canvases before the public and to the public. It is already in its eighth season and holds forth in the galleries of the Fine Arts Building just like the real Academy.

Under the circumstances criticism will be lenient. No pretences are made other than the frank desire to sell the pictures, and in this every one will wish the society luck, for the more pictures that are sold the better for all concerned.

It has been observed of the real Academy that it seems to be tending more and more toward a level of merit. Of this annex to the institution it is even more markedly true. The pictures are astonishingly on a level of merit. A prospective purchaser would be quite safe in buying a picture while blindfolded, assured that whichever work he chanced upon it would be about as good as its neighbor upon the line.

A critic, however, cannot resist the habit of having preferences, and in this expanse of uniformity fastens in spite of himself upon a few minor and possibly accidental elevations. The landscapes of Felicie Waldo Howell thus stood out, and also landscapes by John F. Folinsbee. Other agreeable landscapes were the "Midsummer," by Harry F. Waltman; the "Gray Day in Spring," by Chauncey Ryder; the "Old French Row," by George Pearse Ennis; the "Hazy Evening," by Paul Connover, and "Late Afternoon," by H. A. Vincent. "In the Blue Hills Country," by G. Glenn Newell, is excellent, and the figure pieces by Oscar Fehrer and Sidney E. Dickinson are dashingly executed.

LOUIS XV ROOM PRESENTED TO METROPOLITAN MUSEUM OF ART BY J. PIERPONT MORGAN
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NOTES AND ACTIVITIES IN THE ART WORLD

The annual exhibition of paintings and sculptures by members of the Whitney Studio Club is an event, like the former group exhibitions in the MacDowell Club, that is of great interest to the younger artists who are trying to grow to a stature where they must be noticed. As in the case of the MacDowell Club, the Whitney Studio Club finds that the advent of young artists who compel instant and serious attention is not frequent. Sometimes there are dull years.

To pretend otherwise out of amiability would belittle the aims of the Whitney Studio Club. Dull years, however, have their uses, and it will doubtless prove to be the experience of the club that the most marked benefits will accrue to its younger members through their own self-criticisms and comparisons with the work of well known men who happen to be showing in the rooms at the same time.

These better known men include John Sloan, Allen Tucker, Guy Pene Du Bois, Rockwell Kent, Glenn Coleman, William Glackens, Louis Bouche, Max Kuehne, Mahonri Young, Ethel Myers, Florence Lucius and Jo Davidson. Of the less familiar names there is but one, that of Alexander Altenburg, that is signed to works that have personal quality. Mr. Altenburg's landscapes of scenes at Woodstock and Cape Cod have been achieved in good color and with a flowing and agreeable use of the pigment.

Not all art lovers know that there is an art gallery at the lower end of Manhattan, on Fulton street, near the heart of the finincial district, but there is, and many a Wall street man has begun his art education in the galleries of Henry Schultheis & Co. At the present time there may be seen in the Schultheis Gallery a fine Italian landscape by George Enness, a large Venetian scene by George H. Bogert, an agreeable spring landscape by A. M. Gorter and an important example of the work of the late J. Francis Murphy.

Those who love hunting and the high places will find entertainment provided for them in the galleries of A. H. Harlow & Co., where an exhibition of the paintings of Carl Rungius are shown. Here are moose and caribou, mountain rams, the cattle on the plains and the cowboys at their thrilling moments. There is a fascination about the pack train that never evaporates, and it is impossible for any one who has followed the blazed trail to view honest transcripts from such scenes unmoved. From the academic point of view Mr. Rungius's two best pictures are the "Children of the Sage" and the "Cedar Swamp," but the popular verdict doubtless will be given to the "Mountaineer," a portrait of a well known guide.

The Broom is a new art magazine that is to be printed in Florence, Italy, for distribution throughout Europe and America. Its editors are Alfred Kreymborg and Harold A. Loeb. There will be departments devoted to prose, poetry, the drama, music and the plastic arts, and it is promised that no one group of ism will be emphasized to the exclusion of any other. Its New York address is 143 West Fourth street.

An exhibition of etchings by Orovida Pissarro and drawings and lithographs by Marie Laurencin is now opened at the Weyhe Gallery.

Since Orovida is a daughter of Lucien and Esther Pissarro and a granddaughter of the famous impressionist painter, Camille Pissarro, she has grown up in an artistic tradition and has early in life developed an original and expressive style. It is interesting to find that she began drawing and cutting on wood at an early age, and so was somewhat of a prodigy. The very remarkable etchings of animals, tigers, deer, pythons and rabbits shown in the exhibition were done when she was about 22 years old.

Marie Laurencin is a well known artist of the independent group in Paris. Her style is typically French and notable for the sensitiveness of her drawing. She has made a number of lithographs of animals and other fanciful subjects as well as some very original portrait studies. The exhibition closes April 23.

The Ainslie Galleries are showing paintings by A. S. Chrenoff, and L. Ayvazowsky, and an interesting collection of old miniatures owned by L. J. Pouschine. Mr. Chrenoff's water colors are studies of the hunt in Russia, with a strong emphasis laid upon the snow and the snarling wolf. Mr. Chrenoff is himself a great hunter and sportsman. He owned a famous stable in Russia in the old days and participated in the great hunts that were held yearly by the Grand Duke Nicholas, the former commander-in-chief of the Russian army. Some of the scenes represented in this exhibition were made from the original hunts with the Grand Duke.

The Milch Galleries are exhibiting the recent work in landscape of Willard L. Metcalf. The most popular of them is a study of a church in moonlight called "Benediction," but in all of the landscapes in the display there is downright honesty of research and an astonishing sureness of execution. In certain pictures like the "Village in Late Spring" the artist seems to secure all the homely and pleasant details through pure affection for the scene, as there is no trace of effort.

The Ship Model Society, composed of members who collect models of famous or historic ships is now holding its first exhibition of models and marine prints in the Fine Arts building. The officers of the society are Franklin D. Roosevelt, Irving R. Wiles, Clarkson A. Collins, Jr., and Henry B. Culver.

Interest in the fascinating models of old ships springs from different causes. Some are caught by the art side of it, some by their use as decorations and some by their historial significance.

Many of the members of the society spend considerable time and energy themselves in making these models, ransacking the old prints and books of naval architecture for the proper details. Mr. Culver, one of the officers of the society, has just finished a model of the "Sovereign of the Seas," the pride of the King James navy. Joseph Lincoln, the well-known author, owns a fine model of his father's last ship, and in the Whaling Museum, at New Bedford, there is an equally careful study of a whaler.

The late Alexander W. Drake, art editor of the *Century*, was one of the first to take up this fascinating pursuit. His collection, gleaned from among the waterside towns of Europe, covered a wide range from the pinnaces and galleasses of the fifteenth and sixteenth centuries down to American tea clippers of the 30s. Most of this collection is now hung in the rooms of India House, New York city.

The genuine interest in ship models has brought on our market a number of cheaply made showy fifteenth century ships which have nothing of the charm of the genuine. A ship model is something that cannot be faked. It must be carefully worked out and an infinite amount of detail goes into the making of the simplest model. If this is slighted or omitted the result is altogether commonplace. The models are a delightful combination of artistic taste and genuine craftsmanship, which is the secret of their appeal.

The following works of art are a gift from the Committee for the Diffusion of French Art, of which Mr. Louis Thomas is secretary. They have been purchased by the donors whose names are quoted, with the view of having them presented to the Brooklyn Museum: *Sculpture*—"Fleurs du Mal" (bronze flower holder and centrepiece for a table), by Jeanne Itasse, gift of Otto H. Kahn. *Paintings*—"The Concert," by P. Albert Laurens, gift of Otto H. Kahn; "Bridge of Toledo," by Jacques Simon, gift of Otto H. Kahn; "A Valley in Algeria," by Jacques Simon, gift of Otto H. Kahn; "Evening in Brittany" by Morchain, gift of Pierre Cartier; "Freiburg in Breisgau in Snow Time," by Hugues de Beaumont, gift of Otto H. Kahn.

There are also "View of Chateau Thierry from Hill 204," by Ladureau, gift of Louis Thomas; "The Bridge of Yerres and the Hillside at Villeneuve," by Lucien Ott, gift of Otto H. Kahn; "Algerian Horseman," by Deluermoz, gift of Otto H. Kahn; "The Blue Cart," by Bernard Boutet de Monvel, gift of Mortimer L. Schiff; "The Race," by Jacques Brissaud, gift of Otto H. Kahn; "Still Life," by Jean de Gaigneron, gift of Felix Wildenstein; "Street in Fez," by Jean de Gaigneron, gift of A. Bordes; "The Summer Dining Room," by Georges Lepape, gift of Otto H. Kahn; "The Ballet Girl," by A. E. Marty, gift of Otto H. Kahn; "Still Life," by William Malherbe, gift of Otto H. Kahn; "Still Life (Apples)," by Seevagen, gift of Otto H. Kahn; "Women at the Fountain of Cassis," by Guillaume Dulac, gift of Otto H. Kahn; "On the Banks of the Avon," by Grassin, gift of Otto H. Kahn; "Flowers," by Bonneau, gift of Otto H. Kahn, and "Ruined House at Rheims" (water color), by H. Rioux, gift of Lucien Jouvaud.

WOMEN ARTISTS MEET.

The National Association of Women Painters and Sculptors held its general meeting in the rooms of the Architectural League, 215 West Fifty-seventh street, last Wednesday. The officers elected are: President, Mrs. H. Van Buren Magonigle; first vice-president, Mrs. S. Theobald, Jr.; second vice-president, Mrs. Florence Frances Snell; corresponding secretary, Miss Elizabeth Ingham; assistant secretary, Miss Josephine Barnard; recording secretary, Miss Elizabeth Hardenbergh; treasurer, Miss Olive Black; honorary vice-presidents, Mrs. Joseph H. Choate, Mrs. Charlotte B. Coman, Mrs. James Henry Hammond and Mrs. Benjamin Morton.

TO HOLD MILITARY CONCERT.

Army and navy officers will be the guests at a military concert in the Seventh Regiment Armory, Park avenue and Sixty-ninth street, on Saturday evening, under the auspices of the seventh company of the regiment.

Mme. Marguerite D'Alvarez and Thomas Chalmers of the Metropolitan Opera Company will sing. The Police Department Band will give several concert selections, as well as play for the dancing. The concert is expected to be the forerunner of a series of musical and social events at the armory to keep alive the spirit of "the Seventh" and promote a closer feeling between the regiment and the community. Tickets for the concert may be had from Lieut. M. P. Crook, 10 East Forty-third street, or by telephoning Murray Hill 8484.

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