



**THE ART INSTITUTE OF CHICAGO
EXHIBITION OF PAINTINGS
FROM THE COLLECTION OF THE
LATE ARTHUR JEROME EDDY
FROM SEPT. 19 TO OCT. 22, 1922**



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FOREWORD

PERSONALLY I have no more interest in Cubism than in any other 'ism', but failure to react to new impressions is a sure sign of age. I would hate to be so old that a new picture or a new idea would frighten me. To most men a new idea is a greater shock than a cold plunge in winter.

"Neither our students nor our painters will be carried off their feet [by the new art] but they will be helped onward. They will be helped in their technic, and they will see things from new angles; they will be more independent, in short they will be bigger and better painters.—America is essentially sane and healthful in its outlook, and will absorb all that is good in the extreme modern movement and reject what is bad.

"Bear in mind it is the 'ist' who is always blazing a trail somewhere; he may lose himself in the dense undergrowth of his theories, but he at least marks a path others have not trodden.

"The modern movement is in the direction of greater freedom, freedom to produce beautiful things in one's own way. One's first impression on entering an exhibition of extreme modern works is not an impression of beauty, but of ugliness. But while the first impression may be one of ugliness, it is more, it is one of *exceeding vitality*—the one big dominant note is *vitality*.

"For the first time in history painters are claiming the license of the poet, the same right to express themselves freely in each canvas, to paint in the one picture, if they see fit, glimpses of different

countries, cities, scenes, different times as well as places; to use them and suggest them as freely as the poet does to express a word — and why not?"

"There is nothing strange about the Cubists—except their pictures. Their pictures strike us as strange because we do not understand them, but if they were simply trying to do what thousands of inventors are trying to do the world over, namely, devise something new to meet the needs of mankind, we would laugh at them no more than—and just as much as—the world laughed at the Wright brothers when they were working on the flying machine."

"Painting color harmonies for the sake of their emotional effect is easy of comprehension. That is what many advocates of the new art are trying to do. Possibly they are attempting something painters cannot do.—The Cubists have set themselves a hard task. It is a good deal easier to *sing* an emotion than to *paint* one—therein lies the trouble."

"Art, art, what is art? Is it copying faithfully a person's face? A landscape? No, that is machinery. Painting Nature as she is is not art, it is mechanical genius—We moderns, if so you think of us, express the spirit of the modern time, the twentieth century. And we express it on canvas, the way the great composers express it in their music." (Picabia.)

Extracts from "Cubists and Post Impressionism" by the late Arthur Jerome Eddy.

CATALOGUE

(The notes are excerpts from an unpublished manuscript by Mr. Eddy.)

ALBERT BLOCH

1 NIGHT 1

(Albert Bloch is very modern in technic and in his attitude toward his art. He gives plenty of time to his pictures and they impress even the casual observer as profoundly serious. His tendency is toward more and more abstract art. His sense of color is almost phenomenal. I know of no stronger American painter. "Night 1"; this picture will repay the most careful study and it is filled with the most beautiful color and with a wealth of imagination. It is a synthesis of his impressions of Munich at night; it is filled with "things.")

2 SUMMER NIGHT

(Inspired by a poem by the late Max Bierbaum, a painting of rare beauty viewed from any point, and a wonderful bit of mural decoration.)

3 GARDEN IN MAY

4 MAY: THE HILLSIDE

5 FACTORY CHIMNEYS

6 LAMENTATION

7 THREE PIERROTS AND HARLEQUIN

CONSTANTIN BRANCUSI

8 SLEEPING MUSE

Bronze



AUGUSTE CHABAUD

- 9 ARCADES
- 10 LITTLE CHAPEL IN PROVENCE
- 11 THE LABORER
(Millet painted labor. And what is the painting by Chabaud, "The Laborer," but a more elemental Millet?)
- 12 STILL LIFE
- 13 CEMETERY GATES

EMILIE CHARMY

- 14 L'ESTAQUE

AMADEO DE SOUSA CARDOZA

- 15 STRONGHOLD
- 16 MARINE
(An imaginative composition which would make a good illustration to a fairy tale and as such would strike no one as unusual.)
- 17 LEAP OF THE RABBIT

ANDRÉ DERAÏN

- 18 FOREST AT MARTIGUES
(An example of objects blocked in planes and masses in a big elemental way.)

PRESTON DICKINSON

- 19 HILLSIDE



MARCEL DUCHAMP

- 20 CHESS PLAYERS
(A really interesting objective study and analysis of absorption. An example of scientific or pure cubism.)

R. GENIN

- 21 THIRST
(Genin is a Russian who lives in Munich.)

ALBERT GLEIZES

- 22 MAN ON BALCONY
(Belongs to that class of Cubist pictures wherein the object is almost as well defined as in pictures with which the public is more familiar.)

ROGER GUILLAUME

- 23 SAN GIORGIO, VENICE

HERBIN

- 24 HOUSE AND FLOWERING CHERRY TREES,
HAMBURG
- 25 HOUSE AND TREES AT WATER'S EDGE

WASSILY KANDINSKY

- 26-33 GROUP OF EIGHT LANDSCAPES
- 34 THE TRYST (Early picture)
- 35 PFARRGASSE IN THE VILLAGE OF MURNAU
- 36 IMPROVISATION No. 30
(This was not painted as an impression of war, but the atmosphere was so charged with war at the time it was painted that the artist must have unconsciously introduced the feeling.)



WASSILY KANDINSKY (Continued)

- 37 IMPROVISATION No. 29
- 38 LANDSCAPE WITH RED NOTES
- 39 THE TROJKA (droshky) (1911)
- 40 CROWDS
- 41 FÊTE DE MEUDON (1904)
- 42 TWO POPLARS
- 43 BILD MIT BLAU-ROTEM RING
- 44 IMPROVISATION: BILD MIT GRÜNER MITTE
- 45 STILL-LEBEN

ROCKWELL KENT

- 46 DAWN IN NEWFOUNDLAND
- 47 GIRL ASLEEP UNDER A TREE (on glass)
- 48 GIRL TRIPPING DOWNHILL (on glass)

LEON KROLL

- 49 TERMINAL YARDS

FRANZ MARC

- 50 THE BEWITCHED MILL
- 51 THE RED DEER

(Franz Marc was an original member of The New Artists' Federation formed in Munich in 1909, but withdrew later because of opposition to the jury system.)



EDOUARD MANET

52 THE PHILOSOPHER

53 SKETCH OF FAURE

(Manet is a realistic Impressionist. While Monet dealt more and more with the play of light on the surface of things Manet painted closer to the heart of things.)

E. M. MANIGAULT

54 THE CLOWN

FRANCIS PICABIA

55 DANCE AT SPRING

(Another example of scientific or pure Cubism. The two figures are easily discerned, but the Spring is not so evident.)

PAUL PICASSO

56 OLD WOMAN

(Picasso is called the founder and leading exponent of Cubism.)

AUGUSTE RODIN

57 ARTHUR J. EDDY (Portrait bust)

58 LE NEZ CASSÉ (Man with broken nose)

(The names of Whistler . . . and Rodin have been cited as illustrations of geniuses so comprehensive that they link several movements, several decades, together.)



GORDON STEPHENSON

- 59 STUCCO BAS-RELIEF

D. VAN REES

- 60 MATERNITY
61 THE BROWN ROAD
62 GIRL READING
63 IRIS

JACQUES VILLON

- 64 YOUNG GIRL SEATED

MAURICE DE VLAMINCK

- 65 VILLAGE
(A good example of the transition state from virile Impressionism to Post-Impressionism.)

JAMES A. McNEILL WHISTLER

- 66 ARTHUR J. EDDY (Portrait)

EUGENE ZAK

- 67 THE SHEPHERD
(Romantic Post-Impressionist, and of deep human significance. A work of creative imagination.)



