

Work of Chicago Artists on View at Palmer House

Here's a Cross Section of Local Achievement.

By Eleanor Jewett. In connection with last Sunday's story concerning the present buildings for the 1933 World's Fair, it may be a surprise to you, as it was to me, to learn that the much vaunted dome of the Transportation building, although not supported from the interior, is to have immense support from the outside. Do you know that those huge, hideous reinforcements on the outside of that building are not temporary, but are there to stay? They hold up the dome. The one change that is planned for them is to paint them either black or silver, and who shall say which will be the more depressing? Silver will make them the more conspicuous black, the more melancholy. Surely the interior will have to be beautiful beyond words to make up in any way for the uncouth and clumsy ramparts that hedge it. In regard to the Administration building, which on closer acquaintance becomes more closely the offspring of what might be expected from the mesalliance of a cheap factory and a modern gas station, it is rumored that the paint already is chipping from its walls. So far in a wide search I have found no one ready to stand up for the glories of this structure. It looks like a temporary factory, a thin building in use while a handsome, solid, sensible edifice is on the way to completion. Unfortunately this is a permanent building and all hopes are the contrary are a waste of effort. There is, however, time to prevent the building of more like it.

Work by Chicagoans. In the Palmer house this week and continuing to next Wednesday may be seen a comprehensive exhibit of what Chicago's painters and sculptors and other craftsmen can do. The rebuke has come that Chicago is not its art interests; that the outside artist has not much chance here. It seems to me a not entirely merited rebuke. Most of the artists in this enormous current show are Chicagoans only by courtesy. They have come here from everywhere, drawn from the four quarters of the globe to this city, which is so young, so growing, so impetuous, and vigorous that within its confines they find the liberty, patronage, and approval they have known in other places only through its lack. New York is still for many the American Mecca. Roy Collins, by the way, has just left us to settle there. It is true that New York has more galleries than Chicago, but the Chicago number is growing yearly. New York gives more newspaper space to art; Chicago could, if it cared to. New York has a constant flood of strangers through her gates; Chicago is well on the way to rival that. There is, it is obvious, a difference in atmosphere and tempo between the two cities, but who shall say which is the better? A great many artists have settled here after a careful checking over of the New York situation. A great many of our Chicago artists are represented in New York galleries and exhibitions. If in the past New York has set the pace and is in the present still setting it, there is no reason on earth why Chicago should not set the pace in the future.

A Cross Section of Art. Facing this tremendously vital exhibition by Chicago artists in the Palmer house gallery, we must acknowledge that we do not with every item hit the ball. There is work here good, less good, better, brilliant. We have as many different kinds of pictures and painters, as many different kinds of sculpture and sculptors as the extremely lenient boundaries of art to-day embrace, the world over. The fear, the timidity, or shyness, which, so it is said, prevents our painters from trying their luck with juries (and this particularly in relation to eastern shows), inhibited no one from sending to the Palmer house. A good cross section of Chicago art is exposed there to view. We can congratulate ourselves on many craftsmen of talent. We can also, in looking at this, turn our eyes ahead two years and hope to find these and better works on exhibition in the exhibition.

Meanwhile, if it will broaden our artists to try and be rejected or to try and more happily be accepted, between now and 1932 every painter and every sculptor should try for every exhibition [within reach of his purse] and make such a showing that juries the country over would recognize Chicago art by its willingness to compete, by the difficulty with which they could reject it. The standards of New York, Philadelphia, Pittsburgh and Chicago are not so different that a good thing recognized in one city will not instantly find recognition in another. This has been tried and proved countless times in the past. To point the last famous example, the Chicago Art Institute's memorial exhibition of work by Henri de Toulouse-Lautrec opened here in late December, ran amid great acclaim for a month in the museum's east wing galleries, then went to New York and

ENGAGED



MISS MARIAN BISHKO. Mr. and Mrs. Joseph Bishko of 3740 Eastwood avenue announce the engagement of their daughter, Marian, to Samuel S. Goldfarb.

was made warmly welcome there, and then went to Paris, where it was the big event of the spring. Chicago, you see, is not a whit behind the rest of the world in knowing something good.

Pictures of Wood Carvings.

Carl Hallstammar, the noted Swedish-American wood carver, who probably was the first artist on this side of the Atlantic to lift the sport of whittling into the soberer realm of a fine art, has just had published a series of photographs of his work. Mounted on heavy board and in a leather jacket inscribed with his name and the cut of one of his interesting figures, the peddler, this collection of pictures is a clever way in which to put his work before the public. Naturally, the carving losses in character in the reproductions. The wood takes on something the semblance of clay, and obviously the figures are shorn of much of their enchantment in being ref from the round. Still, objections on one side, this is a noteworthy contribution to a new art and is an excellent handbook for students. The pictures, for those who cannot have the originals or cannot see them easily, give a very good suggestion of the manner in which Mr. Hallstammar works out his conception of humanity. We are types to him. He has humor and a clever, non-mordant skill in pinning us down.

The humbler types and more familiar trades are his greatest delight, and you will find in this record a crowd of whimsical, jolly, casual people—small tradesmen, traveling men, peasants, race track jockeys, college freshmen, a cowboy, the after dinner speaker, the singing quartet, the street band, the Indian squaw, and such familiar, homely and amusing persons.

Exhibit at the Stevens.

The All-Illinois Society of the Fine Arts at the Stevens Hotel has still, in that third floor corridor, an interesting exhibition. A number of the pictures have been changed and we find with delight a strong portrait by John Goossens of Mrs. John Carroll. This is the first piece of portraiture by Mr. Goossens to come our way and its refreshing simplicity and sincerity of composition and color make their effect. It is a fine likeness and a good picture. There are decorative qualities in it, although that which captures and keeps your interest is the modeling of the face; here is good workmanship as characteristic as the face itself, a face which shows its owner a woman of decision, taste and ability.

It would be an immense help if there were posted a list of titles and artists' names, even of prices—for these paintings are for sale. Words to that effect confront you in the hall, and besides, common sense tells you that pictures are nowhere exhibited for the mere joy of showing them. It always is the wish of the artist's heart that some one should find pleasure in his picture, enough pleasure to wish to own it. Therefore, selling being a point of an exhibit, it always seems a clever move when prices are listed. They need not be absolutely the final word, but approximately correct, and would at least give one the opportunity of knowing whether the picture or sculpture were by any stretch of the imagination within the reach of his purse. The etching show at the Art Institute is run in this way and price lists are added to the catalogue in many of the small shows, notably the Palette and Chisel club shows. To my mind it is an added attraction. Even knowing something is hugely expensive, such as a sketch of flowers last year in the Art Institute's water color show for which \$1,800 was wanted, is a spur.

Many Pleasing Pictures.

Florence Ver Steeg shows in the All-Illinois exhibition a pleasantly colorful arrangement of flowering plants. Gerald Frank offers a delightful lady and a swan. Karl Plath has a panel of pink flamingoes. Andrew Dobos shows a charming "First Pose," a little girl with a big parasol. "Ride, Cowboy," the painting of steer busting by Leonard H. Reedy, is a lively picture.

Carl Olsen offers a sensible and able portrait of a man. W. H. Eppens has two tiny landscapes that possess delicate charm and a larger painting of a harvest. This which has beauty. A western mountain scene with peaks in the background and flowers at one's feet, by Wilbur Adam, is among the brilliant canvases. Edna Vognild submits an irresistible kitten, one whose price is eagerly inquired. Carol Proctor shows two pictures for a child's playroom, the "King's Horses" being particularly fascinating.

NEWS OF ARTS AND ARTISTS

A note from Herbert Lewis gives a taste of adventure to the career of an artist. He is having an exhibit of water colors and drawings at the University of Illinois to May 23 and is planning to stay in Urbana a few days to do a portrait drawing of Dr. Zeleny, head of the department of zoology at the university. Mr. Lewis adds: "You may recall that I had an exhibit at the Petit Gourmet, the winter before this, to help finance a cruise in a small boat down the Danube from Germany to the Black Sea. The Gourmet show did not finance the trip, but in spite of that, I made the cruise." There is where the adventure comes in—the roving life that is peculiarly an artist's and which he will get no matter how few the coins clinking in his purse. That cruise must have discovered many pictures to Mr. Lewis and we hope we may see them in Chicago, sometime.

Anthony Thieme has one of the most brilliant and colorful exhibits in town, at the moment, with his group of paintings in the Carson Pirie Scott galleries. The exhibit will run through May and if you like good pictures, glamorous paintings of ships and the sea, of hot sunlight and peasant landscapes, do not miss it.

There are three canvases worth walking miles to see: "A Farm in Southern France," "Yellow Boats" and "Rockport Fog." There are others worth walking blocks, such as "Peaceful Waters," "Water Lilies," "War-side at Rockport" and "Gray Weather." The others you could get to very well by street car or bus, but if you miss the exhibit and could have walked, it will be distinctly your loss. Mr. Thieme has a magical way with sunlight and in contrast with the use of gray, that makes his work of particular value.

Paintings by Edgar Alwin Payne are on exhibit in the lounge of the Midland club to May 23 and make a stunning show.

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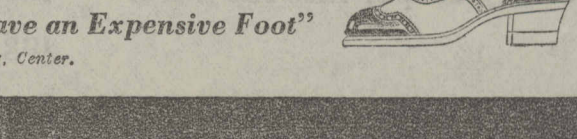
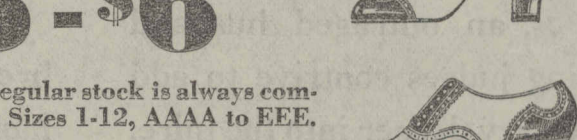
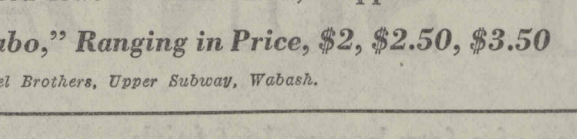
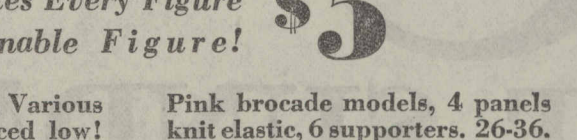
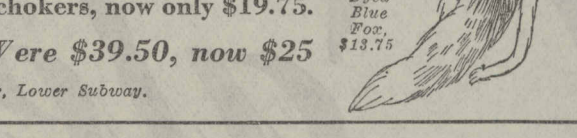
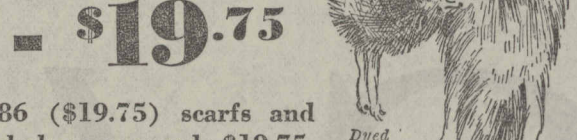
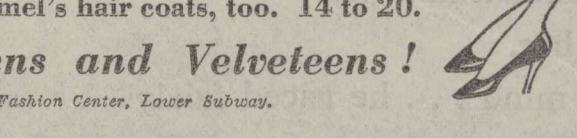
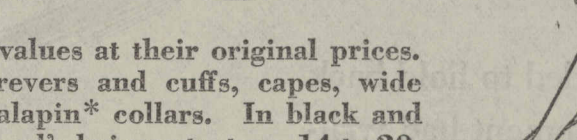
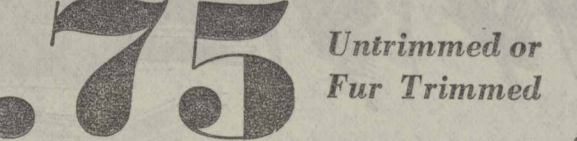
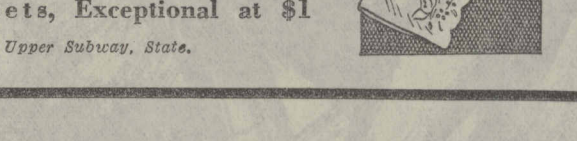
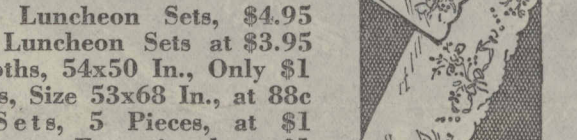
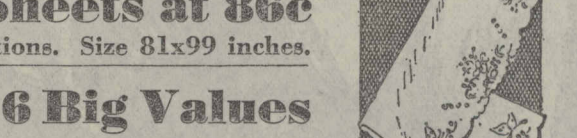
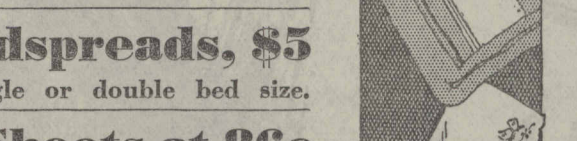
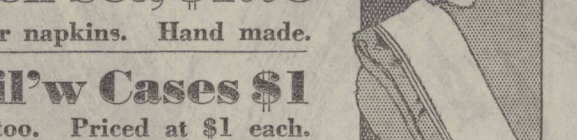
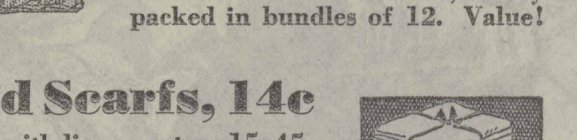
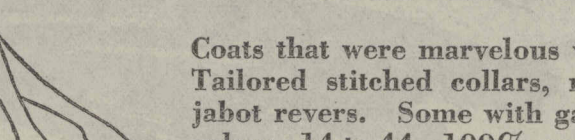
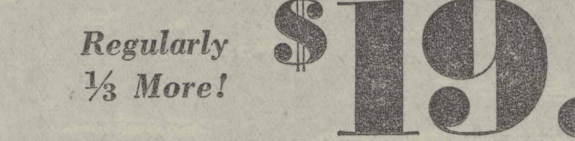
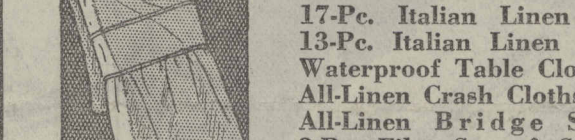
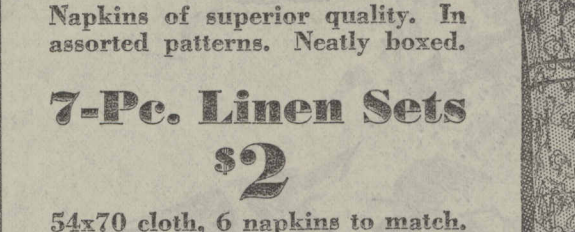
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