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

"P
ersonally 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 all over the world, 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 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.)

Extracted from "Cubists and Post Impressionists" by the late Arthur Jerome Eddy.
CATALOGUE

(The notes are excerpts from an unpublished manuscript by Mr.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

ALBERT BLOCH

1 NIGHT I
(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 I": 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 Beerbaum, 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

Bruges
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 DERAIN

18 FOREST AT MARTIGUES
(An example of objects blocked out 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 PFAURGASSE 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 (drama) (1911)
40 CROWDS
41 FÊTE DE MEUDON (1914)
42 TWO POPLARS
43 BILD MIT BLAU-ROTEM RING
44 IMPROVISATION: BILD MIT GRÜNE MITTE
45 STILL-LIFE

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 1911, but withdrew later because of opposition to the jury system.)
EDOUARD MANET

52 THE PHILOSOPHER

53 SKETCH OF FAURE
(Monet 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 CASE (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.)