

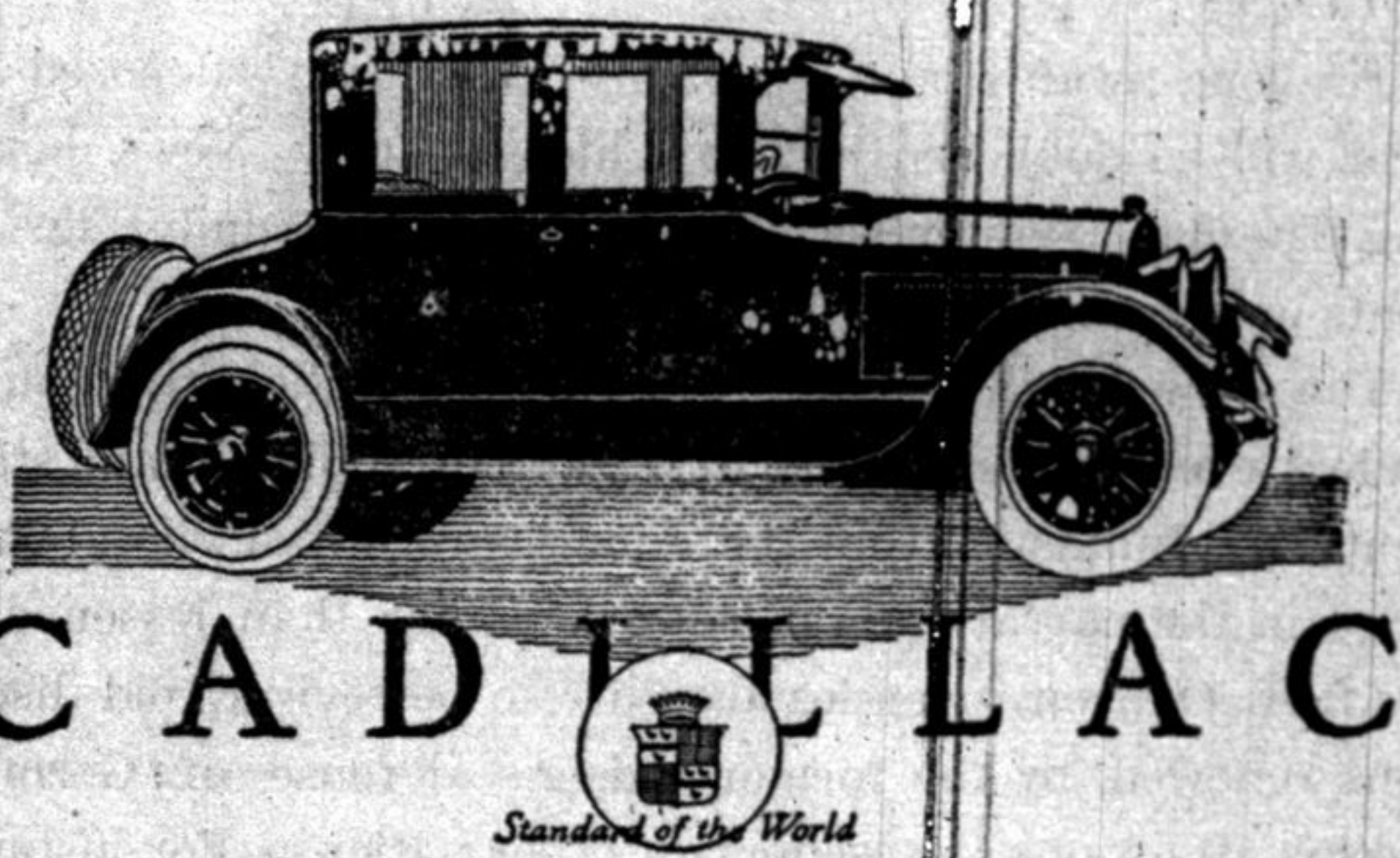
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MUCH INTEREST IN ART EXHIBIT

EDDY COLLECTION SHOWN

Includes Number of Canvases of
 Cubist Type Which Caused
 Furore in Art Circles
 at 1913 Display

Artists and the public generally will find much of interest in the exhibition of modern art which opened at the Art Institute, Chicago, on Tuesday, Sept. 19, and continues to Oct. 22. The exhibit comprises the collection of the late Arthur J. Eddy and includes about 65 canvases. Mr. Eddy was a brilliant and successful Chicago lawyer, who found in art an absorbing interest.

Nearly every one will recall the sensation created by the International Exhibition of Modern Art held in the Art Institute in 1913. The whole community was roused. It proved the artistic shock of the decade. Cubist art, Futurist art, Post-Impressionist art and many other forms of art were represented. The Cubist room became the center of interest. On certain days this room was so packed with visitors that one could get neither in nor out, much less study the exhibit. And it was a good-natured, hilarious crowd. Most people thought it a huge joke. Sarcasm abounded. The "Nude Descending the Staircase" was described as "an explosion in a shingle factory." The painting "King and Queen" was dubbed a "tornado in a lumber yard."

Many people were shocked. Complaints poured upon the heads of the management. Art Institute officials answered that they were merely showing the work of men who stood for a new movement in art. That these men were not charlatans but men of sincere convictions and were at least entitled to be heard. The bars should not be put up against progress in art any more than against progress in science or invention. New artists with new ideas were crying to be heard. Their plea was that the accepted schools of art had their masters and that in whatever direction they turned they found their way blocked by a master whose master whose work they could not surpass. How could the work of Botticelli, Vermeer, Rembrandt, Veronese, Michelangelo, Velasquez, Constable, Corot, Monet, Whistler, be improved upon?

And so they abandoned the well-tilled fields, scattered into new regions, and sank their spades into virgin soil. Whether the crop they have produced will become permanent and valued acquisition to the art of the future no one can tell. In the exhibition of Mr. Eddy's collection the works of many of the pioneers of this new movement are shown. Mr. Eddy's relations to them is indicated in his own words: "Personally I have no more interest in Cubism than in any other 'ism', but failure to react to new impressions is sure sign of age. The man who flies into a passion at pictures because they are not like the pictures he owns is on a par with the man who flies into a passion with books because they are not like the books he owns."

Many years have passed since the works of the Cubists and Post-Impressionists were shown in Chicago. Much water has passed over the mill-wheel and in the main the waters have not been greatly changed. Cubism has not supplanted Impressionism. But the shock of new ideas against the old has resulted in a loosening of the hard and fast formulas such as the Classicists and Realists held to. If the Chicago public has not yet moved abreast of Cezanne, Van Gogh, Gauguin, Matisse; it is at least up to Roerich, Degas, Renoir, Sisley, Bellows, Beal and Kent. Whether it will accept in a spirit other than that of amused tolerance the abstract works of Kandinsky, Picasso, Duchamp, Block, Cardoza, Derain, Manigault, Chabaud, Gleizes, and others of their type, is a question for the future to determine.

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