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Combat Between the Giaour and the Pasha, oil, 1824–26, by Eugene Delacroix. This first-rate example of the leading spirit of the Romantic movement came to the Art Institute in 1930 as a loan from Mrs. Potter Palmer.

AN EXHIBITION FOR PARIS

Pictured on these pages are four of seventeen French 19th century paintings and drawings being released from the Art Institute Collections for exhibition in Paris in the Spring. The Orangerie, in the Gardens of the Tuileries, will be the scene of a thrilling exhibition of "Nineteenth Century French Paintings and Drawings From American Collections," contributed by more than twenty museums and private collectors in this country. Assemblage was handled by the Museum of Modern Art with James Soby

as chairman for the committee in charge of the exhibition. The catalog of drawings was prepared by Carl O. Schniewind, Curator of Prints and Drawings of the Art Institute and Harold Joachim, Assistant Curator. The dates for the exhibition are late April, through June, 1955.

It has often been said that Frenchmen groan to think how many excellent works of their greatest artists got off to this country. This sentiment is understandable. Yet, the history of collecting activities by Chicagoans and others, beginning as far back as the 1880's, would seem to substantiate the claim that without American



The Engineer Mallet, 1809 pencil drawing by J. A. D. Ingres, purchased for the Charles Deering Collection in 1938. Mallet was a French officer and a builder of bridges stationed in Rome, which city was soon to become the capital of one of many departments constituting the enormous empire of Napoleon. He is shown standing on the banks of the Tiber between the Ponte Quattro Capi, and the Ponte Palatino

patronage some of the Impressionists would have languished for appreciation during their formative years.

Whatever may have prompted the showing in Paris at this time of some American holdings from that proud period in France's cultural history, it is known that President Eisenhower is most enthusiastic about it. Such peaceful art, coming out of a turbulent 19th century France, might well serve to remind a generally confused 20th century that a meeting of minds can be found in the sharing of an aesthetic experience; in the production and the viewing of the work of masterly artists; in admiration of the order and beauty of which the fine arts are made. We are reminded that another American general figured in one of the first gestures of cultural

interest and accord between America and France:

It was at the time of the gift by France to America of the Statue of Liberty. This was in 1883. New York needed to raise funds to raise the statue in New York Harbor. The National Academy of Design undertook an Art Loan Exhibition. The Committee was headed by William M. Chase and Carrol Beckwith. In the face of public criticism that the selection showed "bias in favor of a certain ultra-artistic class of work," Messrs. Chase and Beckwith chose Corot, Millet, Géricault, Courbet, and many of the popular Barbizon painters. They featured two Manets (the most daring new talent known), and a Degas. General Ulysses S. Grant opened the show.

Three years later, encouraged by this heightened cordiality toward French masters, Durand-Ruel, foremost French dealer who was *not* selling the work of Impressionists in France often enough to feed them, shipped to New York in April, 1886, forty-three cases containing about three hundred pictures valued at \$81,799. The exhibition was held at the American Art Association, entering the country custom-free as a non-profit, educational event. Reckoning with the United States Customs followed, however, as an unexpectedly warm reception resulted in sales of about \$18,000 worth of pictures, profiting U.S. Customs \$5,500.

This exhibition was extended an extra month by the National Academy of Design, which added twenty-one French paintings already owned in America as loans to the 1886 "educational event." From the odd little catalog of that exhibition in which the names of Monet and Manet are confounded, and in which abbreviations occur to confuse the notations, it appears that the Art Institute's Philosopher, by Manet, is one of the two Manet "beggars," or "philosophers" shown; and also our Bullfight, dated 1866. Several steel-and-steam studies by Monet of the St. Lazare Station were hanging, of which ours may be one. Definitely, Renoir's Two Little Circus Girls (1875–80), now going to Paris for the Spring exhibition, was a feature of this first

exhibition of French Impressionists in America. So was Renoir's *On the Terrace* (1881), which came to us eventually as a gift from Mrs. Lewis Larned Coburn. A large study for the *Grande Jatte* of Seurat was hung with twelve detail studies for it; and was called by an American critic for *Art Amateur*, best in show. The Art Institute received the final version of this Pointillist painting from the Frederic Clay Bartletts in 1926.

To telescope the successive events which forwarded sympathy for the French nineteenth century point of view among Chicagoans, even more strongly than among collectors in other American cities:

There was the 1893 Columbian Exposition which brought the first view of European art to the Midwest. There was the Armory Show of 1913 from which the Chicagoan, Arthur Jerome Eddy, purchased forty paintings, and encouraged the secondary showing of these startling art forms at the Art Institute the following year. Mrs. Potter Palmer had lent her French Impressionists for exhibition in our halls in 1910. In 1922, her paintings joined our collections. The Kimball bequest of 1921; the Birch Bartlett Memorial Collection of post impressionists added in 1926; the Mr. and Mrs. L. L. Coburn Collection of impressionists and post impressionists, in 1931. Then, Chicago's Century of Progress Exhibition of 1933 became a stimulation to collecting when the Art Institute resolved to hold a special Loan Exhibition of paintings from museums and private collections all over America. In showing Americans where they had come to, as formidable art collectors, this show "consolidated the advances of collecting in fresh, new fields made during the 1920's, and guaranteed that the 30's would count for as much," as Dr. Hans Huth has written in the April 1946 issue of the *Gazette de Beaux Arts*.

The Department of Prints and Drawings, established in 1907, has seen rapid growth. Faithful and ardent patrons of this Department have been Carter H. Harrison, five times Mayor of the City of Chicago, and Mrs. Potter Palmer,

wife of our late President, who added to our collection of 20th century drawings. Robert Allerton had been a still earlier patron, with gifts of drawings including the Van Gogh *Cypresses*, Brancusi and Matisse. Mr. Harrison's gifts were made in installments during the 1930's until his death in December, 1953. Notable among them were a collection of lithographs by Toulouse-Lautrec and Daumier.

Of the drawings going to Paris this Spring, several are from the Tiffany and Margaret Blake Collection, begun a few years after the Department of Prints and Drawings came under the curatorship of Carl O. Schniewind. These are: the Gauguin *Tahitian Woman*, in

Study for The Bathers in black and red crayon and white chalk, by Pierre Auguste Renoir. Bequest of Kate L. Brewster in 1949



pencil, charcoal and pastel, one of the earliest Blake gifts; the Cézanne pencil drawing of c. 1888, called Harlequin; a precious album of drawings by Théodore Géricault from which a leaf will be spared for the Orangerie exhibition; and the Degas pencil and wash drawing of Mme. Musson and Two Daughters.

Paintings on their way to Paris, other than those shown or mentioned above, are: Still Life: Corner of a Table (1873) by Fantin-Latour; Old Women of Arles (1888) by Gauguin; After Death (a study for the Raft of the Medusa) by Géricault; Old St. Lazare Station, Paris (1877) by Monet; a small watercolor, On the Terrace, Meudon (1884) by Berthe Morisot; a recent acquisition, Three Skulls (1900-04), watercolor, by Cézanne. Add to this a Prud'hon charcoal drawing, Head of Vengeance (1804) and a Manet wash drawing, Rue Mosnier, and the list is complete. M.K.R.

FRENCH GOVERNMENT SENDS DRAWINGS

An exhibition of drawings is under preparation by the French Government for showing in the United States. Selection is being made by Mme. Bouchot-Saupique, Head of the Drawings Department of the Louvre. This exhibition will come first to Chicago and will be hung in the East Wing Galleries from October 13 through November 27, 1955. It will consist of French drawings from early periods through the 19th century; and unlike the group of drawings prepared in 1952 for showing at the Metropolitan Museum and the National Gallery of Art which was composed of master drawings by great French painters, selections will be very broad in scope. Two other American museums will have the exhibition: the Detroit Institute of Arts, and the California Palace of the Legion of Honor in San Francisco. The catalogue which the Louvre is preparing will be designed by Suzette Morton Zurcher, Designer of Publications for the Art Institute, who will work on the layout in Paris this summer. The English translation of the text will be made in this country.



At the Moulin Rouge, oil, 1892, by Henri de Toulouse-Lautrec, shows a group of his friends: Emile Dujardin, writer and editor of the Revue Indépendants, in fedora and flowing whiskers, conversing with La Macaronna, famous quadrille dancer. Also at the table, Paul Sescou, photographer, and Maurice Guibert. La Goulue, subject of many lithographs by Lautrec, is seen in background arranging her hair; Lautrec himself is shown beside his cousin and close friend, Dr. Tapié de Céleyran. An extension of canvas at right and below allowed the inclusion of Nellie C. as a large foreground figure. In the Helen Birch Bartlett Memorial Collection, since 1928