

The Art Institute of Chicago

Exhibitions

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Exhibitions

The Paintings of Claude Monet

The thirty paintings by Monet owned by the Art Institute form an impressive part of the museum's celebrated collection of works by the French Impressionists. During this month, all thirty paintings, from the early *Beach at Sainte Adresse* to the recently acquired magnificent late canvas, *Iris by the Pond*, will be hung together in two galleries, which have been renovated for this occasion.

Galleries 32, 35: April 1–April 30

Treasures from The Pierpont Morgan Library

Manuscripts, incunabula, fine bindings, literary manuscripts and drawings: masterpieces from the Morgan Library, in a traveling exhibition in honor of its 50th anniversary.

Galleries 11–14: Through April 10

Midwest Designer-Craftsmen '57

Work by designer-craftsmen in the Mississippi area. The emphasis is on the craftsman as a designer of objects for use, and the objects are marked with prices for the convenience of the interested visitor.

East Wing Galleries: Through April 24

African Sculpture from the Collection of Mr. and Mrs. Raymond Wielgus

The first of a projected series of exhibitions on various aspects of primitive art, borrowing from important private collections in this field to encourage interest and indicate directions in the Art Institute's expanding program of primitive art.

Galleries L4, L4A: April 13–June 16

Prize Winners from the 60th Annual Exhibition of Artists of Chicago and Vicinity

The prize-winning entries and selected items from the No-Jury show held at Navy Pier, a total of 50 items selected by the jury of award composed of Xavier Gonzales, Daniel Catton Rich, Joseph Shapiro, Mario C. Ubaldi and John E. Walley.

East Wing Galleries G52-54: May 8–June 9

Society for Contemporary American Art: 17th Annual Exhibition

Paintings and sculpture selected by members of the Society

East Wing Galleries G55-57: May 8–June 9

Joseph Winterbotham Collection of European Paintings

The annual exhibition which the Art Institute holds of its Winterbotham Collection of outstanding European paintings.

East Wing Galleries G58-60: May 8–June 9

David Seymour

David Seymour, former President of Magnum Photos, was recently killed in Egypt, ending his career in covering wars since serving as lieutenant and photographer in the United States Army during World War II. The photographs in this exhibition are all on one theme: children in war.

Gallery 5: April 15–June 30

Twenty-one Greek Photographers

The Curator of Photography at the Art Institute, on his trip to Greece last summer, personally selected this collection of photographs by modern Greek photographers.

Gallery 5: July 15–September 30

Faculty Show

The biennial exhibition of works by the members of the faculty of the School of the Art Institute.

East Wing Galleries: June 18–July 21

China-Trade Porcelain from the Frederick S. Colburn Collection

A loan exhibition of porcelain made in China for the western markets, with special emphasis on wares with American significance.

Gallery G-15: Through July 31

Evelyn Statsinger

A group of remarkable drawings by this young Chicago artist.

Galleries 16-17: Through May 12

Japanese Abstract Calligraphy by Toko Shinoda

Miss Shinoda has evolved her own distinctive style of calligraphy which is a rhythmic expression of the feeling of the contemporary world.

Gallery H-9: April 12-May 12

Japanese Stencils from the Collection of John Huston

The exhibition will include kimonos and fabrics printed from the stencils during the 18th and 19th centuries.

Galleries H-5: H-9: May 24-July 7

Contemporary Japanese Prints

A selection of new designs by the creative woodblock artists exhibited in Japan during the last year.

Gallery H-5: July 11- Continuing

Society of Typographic Arts

The annual show of the work of Chicago artists in the field of commercial printing and design.

Gallery 11: April 19-May 26

Maurice Gnesin

The death on February 26 of Maurice Gnesin, Head of the Kenneth Sawyer Goodman Memorial Theatre and School of Theatre Arts, silenced a rare intelligence and passion for the art of the theatre. When Dr. Gnesin came to Goodman in 1930, he found there a resident repertory group and a small school; under his direction, it became, with Yale and Carnegie Tech, one of the three finest schools of the drama in the country. His faith in the vitality of our great dramatic tradition sustained him in his work of turning out students who would be firmly and thoroughly trained in all branches of the art: acting, directing, and production. Besides heading a theatre that gives 280 performances a year to audiences averaging 160,000 yearly, he also carried a full teaching schedule of classes in directing and the history of the theatre.

A glance at the repertory of the Goodman Theatre shows how diverse a training he offered his students. The great classics of the European theatre, Russian, Spanish, French, English, Italian, and Scandinavian found their place with the best works of the American stage, from the great plays of O'Neill to Garson Kanin. His idea that the best theatre was varied theatre encouraged his students to explore every form: classic tragedy, comedy, and the experimental. That twelve plays by Shakespeare are in the repertory reflects his interest and knowledge in staging Shakespeare; what is not generally known is that he was also an accomplished scholar in the texts and history of the Shakespearian stage.

It was Dr. Gnesin's dream that on retirement, he might have more time for his private studies and his writing. One of his own plays, *Leonardo da Vinci*, had been successfully produced at Goodman, and throughout his years at Goodman, when a play by Chekhov or Lorca was produced, it was usually in Dr. Gnesin's own translation. His private hobby, which he cultivated intensively, was the study of languages. He was enough of a Latin scholar to read St. Thomas Aquinas in the original, and at the time of his death he was busy with the study of Hebrew.

Dr. Gnesin was born in Russia in 1896, and though it was his private joke that he was the only expatriate who had never been with the Moscow Art Theatre, he did begin as an actor with a Russian repertory company when he was seventeen. Shortly after, he came to the United States and attended Syracuse University, where he earned his Ph.D. in philosophy in 1923. After a short spell of teaching, he went to work for two years with George Pierce Baker's Dramatic Workshop at Yale. It was Mr. Baker who realized his potentialities for the theatre, and who encouraged him to leave philosophy. After leaving Yale in 1927, he worked with the Syracuse Little Theatre, the Duluth Little Theatre, and, before he came to the Goodman Theatre, was the head of the Department of Drama and the Civic Theatre at the University of Denver.

Dr. Gnesin was an active member of the American National Theatre and Academy, the National Theatre Conference, and the American Educational Theatre Association.