

Modern Show Opens Season for Arts Club

By Eleanor Jewett

The first exhibition of the new season at the Arts club, lives up in every respect to the goal which the organization has held to from its beginning some 30 odd years ago, when it was quartered in an east wing gallery of the Art institute. The idea was to be the harbor of the avantgarde of the art world. What the Betty Parsons gallery does in New York, the Arts club does in Chicago.

The ultimate in modern art is the key to the club's exhibits. Therefore it comes with no particular surprise to find the first exhibit of the season offering the work of Jackson Pollock, Willem de Kooning, and Ben Shahn. The gallery, by the way, is a difficult place to hang because huge columns obstruct the view. It is impossible to get far enough away from a painting to see it to best advantage. Either a wall or a column thwarts the anxious spectator.

Jackson Pollock is too well known to need much comment. He constructs his compositions by laying the canvas on the floor and pouring the paint on. A forked tool drawn through the paint gives the illusion of design and the occasional apparent addition of a sprinkling of tar or coal dust increases the effect. The basic coloring is dark in each case. Our bet is that you could frame a piece of linoleum with better decorative results than Pollock gets with his labored treatment.

Willem de Kooning is another who puts no trust in the familiar. He allows a hint, the echo of a thought, to break his confidence only occasionally.

Ben Shahn takes enough trouble to draw figures that may be recognized but they are stiffly limited. One might call this regional painting with social undercurrents.

It is neither gay nor pleasant and the items droop like blossoms on a stunted technique. The exhibit will continue to Oct. 27.

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Around the corner from the Arts club, at 642 N. Michigan av., is the Main Street gallery, where the first exhibition of work by Hans Erni, the Swiss artist, is on view. Erni is a master draughtsman and this group of temporary drawings is well worth seeing. He does stimulating things with chickens and with horses and he handles human anatomy with a touch that comes straight from da Vinci. If you are looking for color, you will be disappointed. These drawings have little color—they do have grace and strength and imagination. Erni mixes the modern and the classical to good effect and his exhibit is catholic enough to suit every taste.

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Constantine Pougialis, Chicago painter, has a colorful exhibit of recent water colors in the Marshall Field galleries to Nov. 1. There are 37 paintings in all and many of them are of scenes in Nova Scotia and New England, the result of a painting trip this year. **There are three landscapes in particular which tease the eye; each is done in grays and each is both fascinating and beautiful. These are Pougialis at his finest.**

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Six artists are showing at the Art Exhibition galleries, Mandal Brothers, and the result is diversified and interesting. Frances Badger paints with an honest realism which comes as a relief. It is rather comforting to feel that some artists still have their feet firmly planted on the ground. Edward H. Bennett offers a delightful group of interpretations and Harold Haydon is original in his varied techniques. Marianne S. Magnuson and Laura Cornell Harvey contribute several attractive paintings to the show and Babette Kornblith puts a bit of Indian treatment and design into her work. She is so interested in Indian art it would be odd if a little of her affection for it did not spill over into her own creative efforts.

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Sydne Langford has a one-man show of paintings at the Chicago

Woman's club, 318 S. Michigan av., this month. Her bas-relief, the likeness of a young girl, is delightful. The paintings vary in subject matter and we liked best the garden with the old fashioned rockinghorse and white iron chair.

Four tiny portraits make a colorful and likeable conversation piece. The paintings labor under the handicap of assorted frames. This must always be a problem to the artist. It can be stated as a rule that framing does set off a picture and that when the frames are alike the pictures are that much ahead.

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Work by Archipenko is on view at the Findlay galleries, 320 S. Michigan av. thru Oct. 30. Archipenko is a noted sculptor and is almost as well known for his drawings. The exhibit is worth seeing.

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Flora Schofield has a one-man show of prints and paintings at the 750 Studio, 750 N. Dearborn st., to Nov. 2. Mrs. Schofield is a well known Chicago artist. Her work has strength and color.

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The W. Russell Button gallery has moved from the Fine Arts building to 66 E. Walton pl., adding its luster to the near north side neighborhood which is rapidly becoming the art center of Chicago.