

EXHIBITION  
OF  
MODERN ART

DETROIT INSTITUTE OF ARTS  
MARCH, 1922

## FOREWORD.

We have had a number of requests for an exhibition of modern art. There has been so much discussion, particularly since the exhibition held at the Metropolitan Museum in New York City last summer, that the people of our city naturally and logically desire to know what it is all about.

The Post-Impressionist, Cubist and Futurist have so persistently brought their new conventions into the eye of the public, and some of them, like Cezanne, Gauguin and Van Gogh, through the remarkable sincerity and vitality of their work have taken such a hold on the world of contemporary achievement, that they can no longer be ignored.

We now find on the horizon the Expressionists, Dadaists, Simultaneists, and we do not know how many other "Ists" are yet to appear. Certain it is that there is a transition going on, that new conventions are being established, that the aims of painting are changing from obvious representation to a more abstract creation.

Generally speaking, Detroiters have hardly had an opportunity to see anything subsequent to Impressionism. For the most part all of the "Ists" have been excluded because their aims and tendencies were not fully revealed—because we could not get sufficient perspective on them to determine their merit.

The Museum seems to be the only agency in Detroit at the present time to satisfy the demand for a modern exhibition. We exhibit this collection of modern paintings, many of them secured through the Société Anonyme, others borrowed from private collections, to gratify that demand. There are examples of Van Gogh, Gauguin, Matisse and Cezanne, with whose works the current world is now familiar. There are "ultra modern" examples of present day manifestations in the world of art on which time alone can render an adequate verdict. We are exhibiting these to the people of Detroit for what they are worth. Let it be understood at the outset that because they are shown at the Museum is no reason that we put our stamp of approval upon them. We merely feel that the people of Detroit have a right to know what is current in the field of painting.

The Arts Commission anticipate much unfavorable criticism, but they believe that they are doing the people of Detroit a real service in giving them an opportunity to see the present day manifestations in the field of painting.

We acknowledge our indebtedness to the Société Anonyme, Worcester Art Museum, Frederick Clay Bartlett, Martin A. Ryerson, The Art Institute of Chicago, the Bourgeois Galleries, and the Wildenstein Galleries for the loan of pictures.

CLYDE H. BURROUGHS, Curator.

## SIR MARTIN CONWAY AND THE MODERN ART MOVEMENT

The following is the letter of Sir Martin Conway to the London *Times* with reference to the anonymous protest against the Metropolitan Museum exhibition:

To the Editor of the *Times*:

Sir:—The anonymous committee which in America has recently denounced post-impressionist art, abusing it as Bolshevist, is perhaps not so mistaken in its diagnosis as in its invective. The art of any age is the exponent of the ideals of the age, which likewise find expression in political and social movements. The world never stands still. No constitution, no political ideal, no social order is final. When a political ideal has been carried out to such approximate completeness as people will endure, it gives place to another. We used to be told that the war was going to make the world "safe for democracy," but while the words were being uttered, victorious democracy was calling into existence forces which one day may work its downfall. Bolshevism and post-impressionism may well be different faces of one thing. A new world is certainly coming, though no one can yet say what will be its nature. It will not come in a year or in a decade, or even in a century, but slowly by gradual advance, stage by stage replacing the old. A revolution would not hasten it, a reaction would not delay it, for the changes in civilization and social structure are changes of the heart and ideals of men before they are beheld as political and constitutional innovations.

Bolshevism with all its horrors, its false theories, its foolish experiments, is nevertheless a portent which must be recognized. It means something. Russia will not be the same after the storm has passed as it was before. Something new is arising there, just as something new arose out of or, at any rate, followed the French Revolution. The new world that is to be may well enough not be better than the old, but it will be different. Men talk glibly of progress when all they can be sure about is change. World epochs have succeeded one another since the birth of high civilization in ancient Greece, and each epoch has produced great art, great events, great minds, but whether one epoch was actually better than another may be questioned. Nature insists upon variety. "God fulfills Himself in many ways." Whether the

new age now in its embryo stage will be better than the old is doubtful, but it will be different—different in ideals, different in forms, different in art, but the same in fundamental humanity even as we are the same as our ancestors of hundreds of generations.

Among the collections in the Imperial War Museum, temporarily housed in the Crystal Palace, are some thousands of posters of all the belligerent countries. The German posters afford an interesting illustration of the contemporary art movement. During the war they were all more or less academic of type, drawn according to the convention that we may roughly trace back to Michelangelo. Such was official German art, supported by the Kaiser and the powers that were, who looked askance upon novelties of design and experiments in new directions. As soon as the Empire ended and the new men came into office in Germany, the style of posters suddenly changed, and they became post-impressionist between one day and the next. A similar phenomenon, I am informed, is observable in Russia. The men in the saddle now patronize the post-impressionists. It is a cheap and false conclusion to identify the nascent style with revolutionary politics. They are simultaneous. They express the existence of new tendencies, but they are quite independent one of the other, save that they arise out of a common impulse.

It is easy to pour out scorn on post-impressionistic art. Personally, I can find no pleasure in it, and do not expect to. I belong to a generation that is passing away. I love the past and find small delight in what the future seems to be offering. But it makes its offer not to me and my contemporaries, but to the rising generation, and still more to the generations that are still later to follow. Moreover, the art that is to come is still inchoate, and will no more resemble the post-impressionist work of to-day than the art of Michelangelo resembles Giotto's. What we now behold is but the germ. I cannot enjoy it, but neither can I deny it or expect that it will vanish because the writers and masters of the passing generations dislike and abuse it. Were it a local phenomenon it might vanish, but it is not local; it is universal. It is appearing in every advanced country, and is finding recognition everywhere. Two or three days ago I had the opportunity of visiting a collection of pictures at Bern by an eminent Swiss

artist recently deceased. They are instinct with the new tendencies and excited in me far more interest than pleasure; but what I could not fail to observe was the way they attracted and held the attention of young people—youths and girls—who pondered them long and admiringly, and evidently derived much satisfaction from them.

The Seven Sleepers have turned in their graves and a new day is dimly dawning. When that happens a new art always emerges. Mediaeval Gothic art is heralded in the brooches and other personal ornaments which we find in fifth and sixth century graves. As the Roman Empire fell and the embryo mediaeval world took shape, a new spirit manifested itself obscurely in art, how obscurely only those can realize who have patiently tracked it back into the darkness of the barbarian invasions. Something of the same kind is happening now. Even the youngest of us may not live long enough to know what kind of thing the future has in store. But we may in faith believe that it will be great. If the old order changes it is not to give permanent place to barbarism and civil night, but to some other equally great manifestation of that divine power which shapes and uses mankind for its expression, and in all the universe, in all the ages, never repeats its glorious manifestations, but always pours forth something new.

I am, Sir, your obedient servant,

MARTIN CONWAY.

H. M. Office of Works, S. W. 1, September 11.

# CATALOGUE

## ALEXANDRE ARCHIPENKO

1. A Glass Upon a Table.
2. Woman Standing.
3. Woman Seated.
4. Woman Seated.
5. Woman Seated.
6. Woman Standing.

## RUDOLPH BAUER

7. Andante.

## A. S. BAYLINSON

8. Girl with a Fan.

## PATRICK BRUCE

9. Composition.
10. Composition.

## HEINRICH CAMPENDONK

11. Russian Fairy Tale.
12. The Lovers.

## PAUL CEZANNE

13. Fruit on a Plate.  
Loaned by Wildenstein and Company.
14. Landscape near Antwerp  
Loaned by Wildenstein and Company.

## JOHN COVERT

15. Composition.
16. Composition.

## ARTHUR P. DAVIES

17. Drawing.
18. Drawing.

## JAMES DAUGHERTY

19. Composition.

ANDRE DRAIN

20. Drawing.

RIBEMONT DESSAIGNES

21. Silence.  
22. Young Woman.

TONY DONAS

23. Still Life.  
24. Still Life.  
25. Still Life.  
26. Still Life.

KATHARINE S. DREIER

27. Musical Garden Fete by the Sea.  
28. Portrait of Marcel Duchamp.

RAOUL DUFY

29. Still Life.

JACOB EPSTEIN

30. Female Head.

LYONEL FEININGER

31. Side Wheeler.

HERBERT GARBE

32. Statuette.

PAUL GAUGUIN

33. Village under Snow.  
Loaned by the Bourgeois Galleries.  
34. Woman Seated.  
Loaned by the Worcester Art Museum.

L. GODEWOLS

35. Gothic Woods.  
Loaned by Worcester Art Museum.

JUAN GRIS

36. Printer's Ink.

MARSDEN HARTLEY

37. The Rubber Plant.

E. HECKEL

38. Frau.  
38a. Still Life, Flowers.

WASSILY KANDINSKY

39. Painting with White Forms.

E. I. KIRCHNER

40. A Dune Near Fehmarn.

OTTO KOKOSCHKA

41. Landscape near Dresden.

GEORG KOLBE

42. The Awakening.

ROMAN KRYZANOWSKY

43. Curves and Angles.  
44. Plenitude.  
45. By the Sea.

SARI KRYZANOWSKY

46. Mushrooms on a Hillside.  
47. Color Arrangement.  
48. Mary Magdalen in the Wilderness.  
49. On Hastings Street.  
50. Stimulation.

HENRI MATISSE

51. Interior.  
52. Woman in Arm Chair.  
Loaned by the Bourgeois Galleries.  
53. At the Window.  
Loaned by The Art Institute of Chicago.

KARL MENSE

54. The River Wupper.



**JOHANNES MOLZAHN**

- 55. Painting.
- 56. Painting.
- 57. Painting.
- 58. Painting.

**GEORGE MUCHE**

- 59. Painting.
- 60. Painting.

**OTTO MUELLER**

- 61. Bathing.

**ALFRED PARTIKEL**

- 62. Blessing of the Earth.

**MAX PECHSTEIN**

- 63. Under the Tree.

**MAN RAY**

- 64. In the Mind of a Dancer.

**ODILON REDON**

- 65. Still Life.

Loaned by Wildenstein and Company.

**KARLSCHMITT ROTTLUFF**

- 66. Still Life, Cactus.

**MORTON SCHAMBERG**

- 67. Composition.

**CARL SCHWALBACH**

- 68. Two Girls.

**JOSEPH STELLA**

- 69. The Bridge.
- 70. Coney Island.

**FRITZ STUCKENBERG**

- 71. In the Park.
- 72. Composition.
- 73. Composition.

**HENRY FITCH TAYLOR**

- 74. Easter.

**ARNOLD TOPP**

- 75. Painting.

**JAY VAN EVEREN**

- 76. Curves.

**VINCENT VAN GOGH**

- 77. Self Portrait.
- 78. Still Life.

Loaned by Mr. Frederick Clay Bartlett.

- 78a. Adolescence.

**JACQUES VILLON**

- 79. Still Life.
- 80. In Memoriam.

**MAURICE DE VLAMINCK**

- 81. Landscape.

Loaned by Mr. Martin A. Ryerson.

- 82. Landscape.

Loaned by Mr. Martin A. Ryerson.

**HEINRICH VOGELER**

- 83. Isle of Peace.

**ARTIST UNKNOWN**

- 84. Title Unknown.

**ARTIST UNKNOWN.**

- 85. Title Unknown.

**ARTIST UNKNOWN.**

- 86. Title Unknown.

# GROUP OF AFRICAN SCULPTURE

## FREDERICK STEARNS COLLECTION

87. Wooden Idol, from Gaboon Country.
88. Wooden Idol, from Gaboon Country.
89. Wooden Idol, from Congo River Country.
90. Idol from Benin, West Africa.
91. Chieftain's Stool, from Dahomey.
92. Wooden Idol, from the Mosquito Coast.
93. Female Goddess, from New Guinea.