

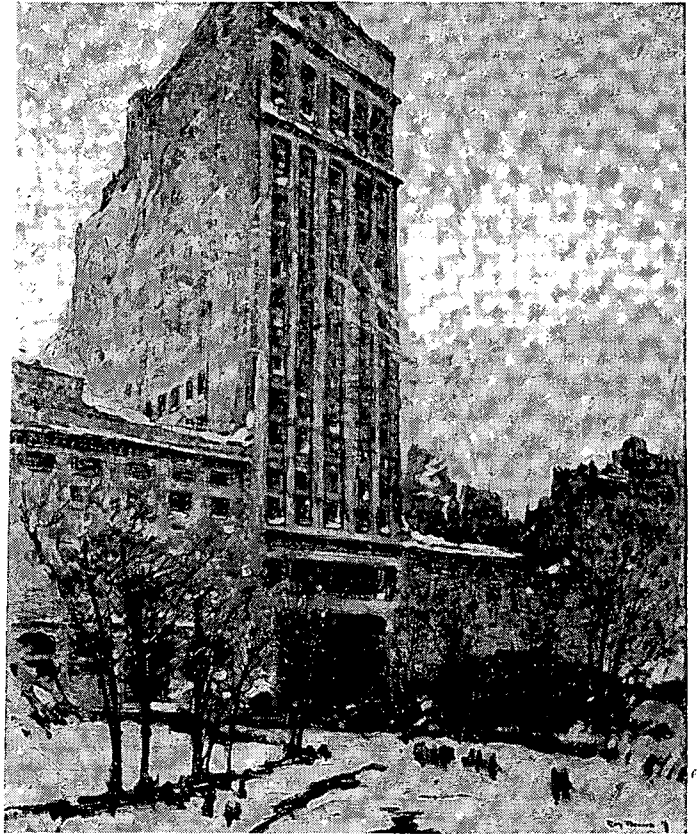
Modern and Academic Art

As Seen in Selections Made from Three Recent Exhibitions

THE assumption of past generations of painters that nature is copyable (which she is not), and its corollary that a work of art is a copy of nature, is the spring-board from which Modern Art takes off. The direction of its progress is reflected in the words of a certain French modern: a picture is no longer a bit of nature seen through an open window (the frame); neither is it a record of the painter's emotional response to nature; a picture today is an entity, self-contained, a thing in itself and of itself alone, without reference to its maker or its subject.

The logic of such doctrine is abstractionism, an end promptly achieved some years ago, and since increasingly discarded. But modern art in other manifestations continues to flourish in spite of the protests of the conservative critics, the apathy of the museums, and the bewilderment or the indifference of the public. It has made haste noisily and slowly. Indeed, two of the chief signs of its progress are both somewhat negative: it has brought about an odd note of apology, a wistful loss of authority, in traditionalism, and it has attracted to its banner the liveliest spirits of our times.

Its positive contribution, however, has been notable. Chaotic as it may seem at first glance, modern art has brought order (after a very long absence) back into painting. In its audacious plunge beneath surfaces, it has rediscovered rhythm and design, and given new vitality to both color and form in terms of organized unity. While the



THE SKYSCRAPER

by Roy Brown (American), Twenty-fifth Carnegie Institute International Exhibition, Pittsburgh



NEW YORK

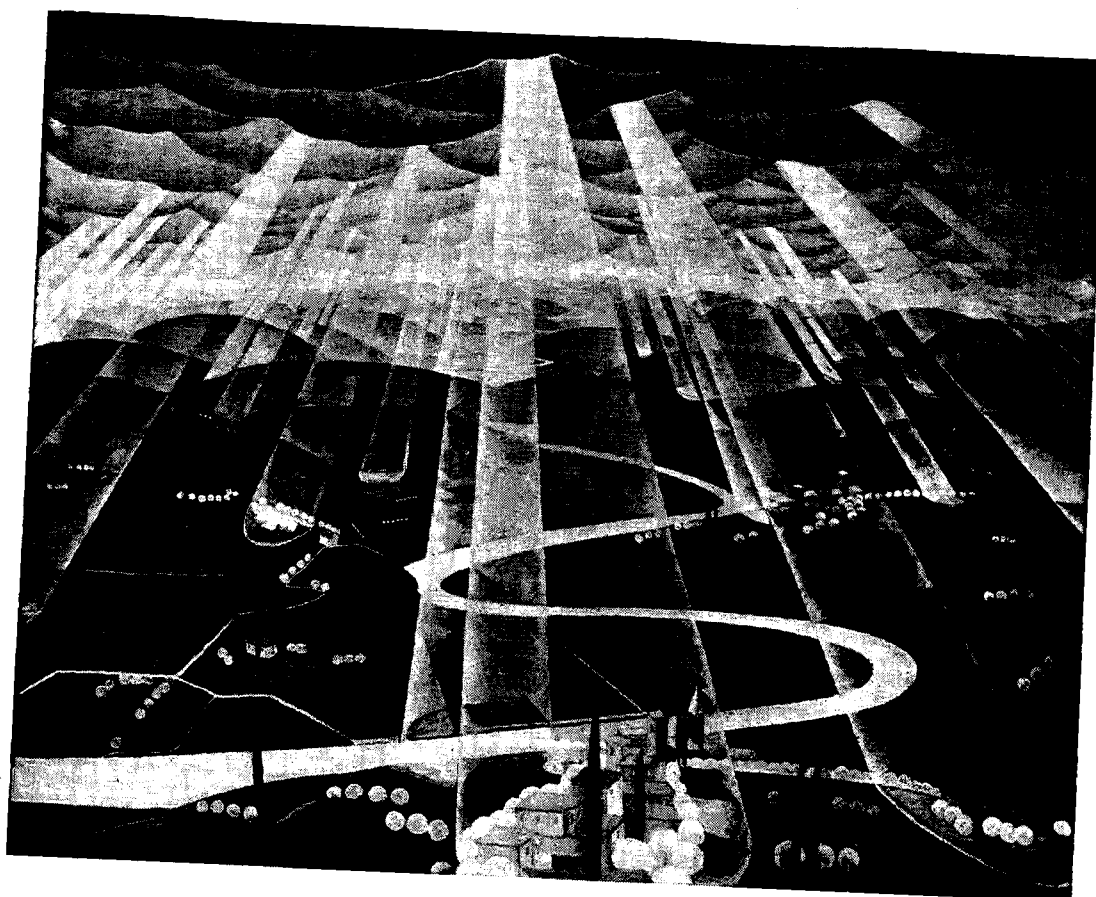
by John Marin (American), International Exhibition of Modern Art, Brooklyn Museum

American moderns, as a group, cannot be said to have initiated these reforms, there is not to my mind a single other group in the world that has assimilated them more completely, or that in this day of consolidation is giving back a more genuine reflection of its own inner vision.

All this might seem to lead to the popular conclusion that modern art is, en masse, good—or bad, and that its acceptance necessarily implies the rejection of its supposed opposite, academic art. Neither conclusion is justified. Each school today is acting and reacting on the other—advantageously. But it is worth remembering that every movement, or, more accurately, every change—be it in art, or government, or women's fashions—is not only a striving *toward*, but a revolt *from*. The unfortunate, the unpardonable thing is for the non-rebel to mount the bandwagon of the rebels. Revolutions live and achieve by conviction, not by being fashionable.

For my part, I think there have been far too many and too willing converts to modernism. Which is to say far too few convinced practitioners and advocates. It is well that the public, which in the end always decides the artist's fate (generally some decades after he has passed on), is finally taking its courage in hand and liking what it does like. It would be better if at the same time it could manage to keep open mind to the likes of others.

ROBERT HALLOWELL



MYSTIC LANDSCAPE

by Dottori (Italian), International Exhibition of Modern Art Brooklyn Museum



THE DOCTOR'S CARRIAGE

by Beppe Ciardi (Italian), Twenty-fifth Carnegie International Institute Exhibition, Pittsburgh

ON these pages are reproduced, side by side, examples of current modern and academic art, taken with one exception from the Pittsburgh International, the current National Academy show, and the exhibition of Modern Art at the Brooklyn Museum. If art is the social force, which by lip service it is universally recognized to be, if its cultivation and understanding are means of conserving the esthetic capacities, and of realizing the creative possibilities of a machine age, then it is not inappropriate to present in these pages the extremes out of which the art of the future is being born.

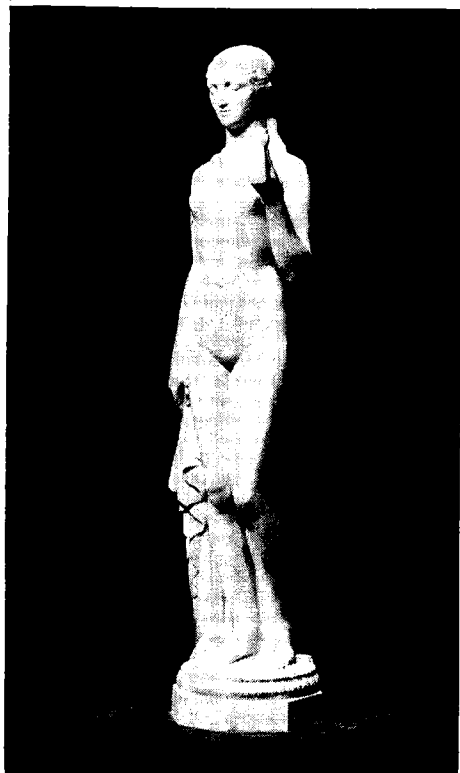
R. H.



MOUNTEBANKS AND THIEVES
 by Robert Spencer, N. A. (American), awarded Third Prize at the Twenty-fifth
 Carnegie Institute International Exhibition, Pittsburgh



STREET IN QUEBEC
 by Preston Dickinson (American), courtesy of the Daniel Gallery,
 now in the collection of the Phillips Memorial Gallery
 ELECTRONIC REPRODUCTION PROHIBITED



AWAKENING

by Hilda K. Lascari. Awarded Elizabeth N. Watrous gold medal, National Academy



CHINESE MUSIC

by Arthur Dove (American) International Exhibition of Modern Art, Brooklyn Museum



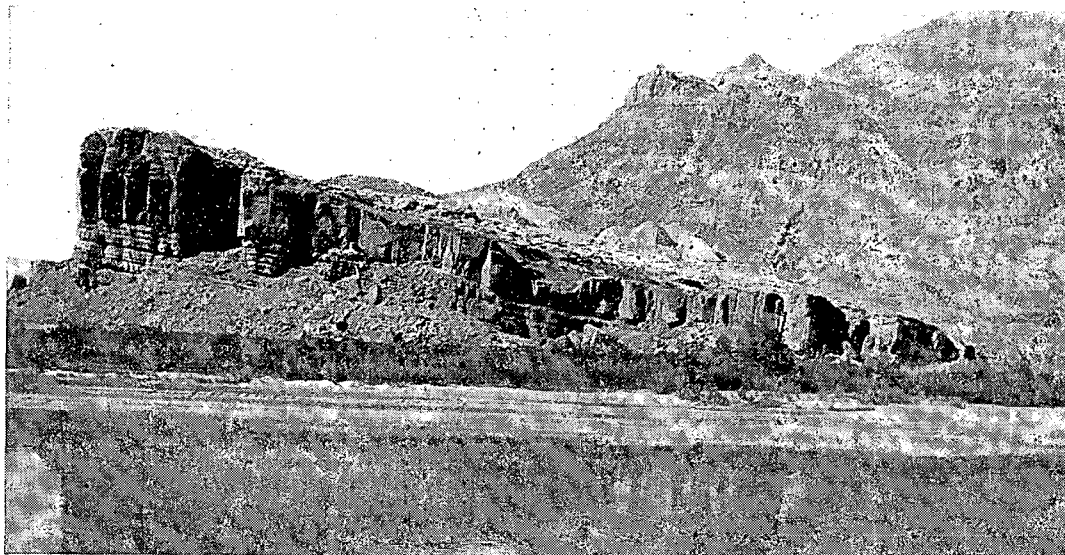
108 WEST 57 STREET

by Wayman Adams, N. A. Awarded the first Altman prize, National Academy



THE MAPLE TREE

by Georgia O'Keeffe (American) International Exhibition of Modern Art, Brooklyn Museum



Site of the Lee's Ferry bridge to be built from Indian funds. The nearest Indian is thirty-five miles away

Are We Making Red Slaves?

By JOHN COLLIER

IN the dusk as we passed on the concrete bridge, exquisitely and massively built, an eighth of a mile long, crossing a river whose trickles of water glimmered, we saw far up westward two or three lights of the Pima Indian town. The decorative globes at intervals on the bridge reflected them. The Pimas year after year can bring no crops from waterless land that once bore heavy crops; year after year they wait while a five-million-dollar appropriation to bring water to their land lies unused; they die at the rate of fifty-nine per thousand per year from "slow starvation and heartbreak"; and the tourist bridge, far out in the desert, unused by the Pimas, built at a cost of a third of a million dollars, is charged as a reimbursable debt against the Pimas. My companion, a member of Congress, said: "It is a symbol of the Indian Bureau and the Indians."

Those seeking a large reform in Indian matters (they are outside and inside Congress) say and believe that they are attacking a form of peonage, serfdom or slavery. Those opposing large reform (they are in private life, in the Administration and in

Congress) reply, and generally believe, that Indian affairs are benevolent. When Indian serfdom is being attacked as such, the defenders remain silent. When the ground shifts to benevolence, generalizations and statistics cloud the air.

At once let me state what I know from personal knowledge, that hundreds of Indian service employees are benevolent by intention. Probably thousands are. They are constructive as well as benevolent, within the limits of their situation. The Indian service gets better than it deserves in its men and women employees.

Headquarters attitudes have never been more dogmatic, more irresponsible than now. Brutalism toward field subordinates and disregard and suppression of their recom-

mendations, have never been more extreme. (Not merely has the bureau suppressed the American Red Cross report on Indian health, and the National Bureau of Municipal Research report on Indian Bureau business methods, but by a comprehensive rule it suppresses the annual and special reports of its own field agents. In earlier years these reports were all public documents.) Yet there has been a losing of initiative down the line among teachers, medical

What the Fall policies meant with respect to the naval oil reserves—in the days before the stable door was banged shut, has been spread on the front pages of the newspapers the past month. What they meant with respect to the oil lands in the Indian reservations—how the situation still confronts Congress—how our federal policy towards the Indians is warped by property issues to the neglect of their human welfare, the subordination of their civic status, are counts in the charges made against the administration of the U. S. Indian Bureau by the most determined critic, John Collier, executive secretary of the Indian Defense Association. The significance of alarms raised by Mr. Collier and his associates in the period of popular somnolence with respect to the Fall regime, warrant a hearing to his indictment of our federal trusteeship today.