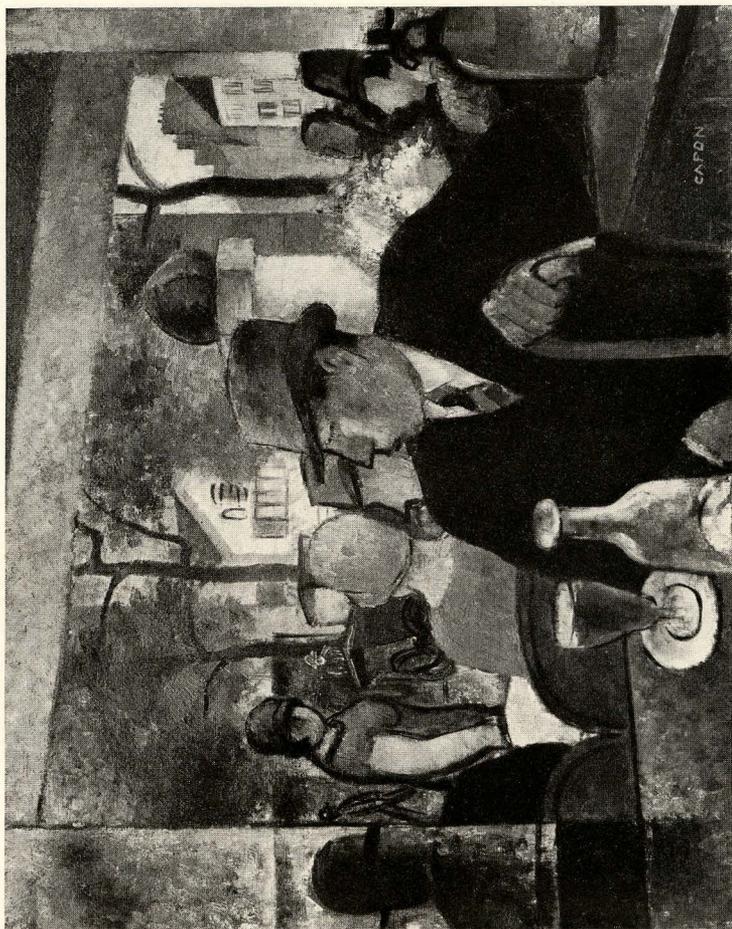


THE ART INSTITUTE OF CHICAGO

EXHIBITION OF
CONTEMPORARY FRENCH
PAINTINGS LENT BY
OSCAR F. MAYER

JULY 23 TO OCTOBER 11, 1931



No. 6. Georges Capon, "Terrasse de Café—Un Habitué"

CATALOGUE FOR THE
EXHIBITION OF PAINTINGS FROM THE
COLLECTION OF OSCAR F. MAYER

COMPILED BY CARTER H. HARRISON

*

CAPON, GEORGES

Born in Paris in 1890. Studied at the École Germain Pilon, and afterwards worked alone. A Sociétaire of the Salon d'Automne for a decade. Exhibits regularly in the Salon des Tuileries, of which he is also a Sociétaire. For years has held one-man shows in the famous Galerie Weill in the Rue Laffitte, Paris, where so many of the present-day great among the radicals have made their first artistic bows to the public. Equally adept at handling the figure and landscape, he has perhaps a predilection for the life and customs of the cabarets of the Boulevard de Clichy and the immediate neighborhood in the Montmartre section; these he satirizes with deft humor. To his knowledge of draughtsmanship and his sure eye for color he brings an art sense that gives his canvases much appealing power. He was mobilized at outbreak of the war and served throughout its duration. Is represented in the Luxembourg Museum, Paris.

1. QUATORZE JUILLET, PARIS. (Bastille Day, Paris)
2. LE MANÈGE DE CHEVAUX DE BOIS. (Merry-Go-Round)
3. TERRASSE DU CAFÉ DE LA PLACE BLANCHE. (Terrace of the Café of the Place Blanche)
4. JEUNES MENDIANTS ESPAGNOLS. (Youthful Spanish Beggars, Seville)
5. IN A MONTMARTRE CABARET.
6. TERRASSE DE CAFÉ—UN HABITUÉ. (Terrace of a Café—a Regular Customer)

KARS, GEORGES

A Czecho-Slovakian, born in Kralupy, a suburb of Prague, 49 years ago (1882). Remembers covering margins of school books with drawings. His parents at first discouraging an art career, finally gave in; he had lessons for one year when his teacher declared he had the least talent of the 12 scholars in the class, all drawn from Prague bourgeois families. Betook himself to Munich where he attended an art school for two years; then joined the classes of Franz von Stuck, admission to which at the time was a high distinction. His tastes ran to Liebermann and Slevogt among the Germans, to Manet, Renoir, Van Gogh and Cézanne among the French, all well represented in the Staats-Galerie of Munich. A year in Prague was followed in 1906 by a pilgrimage to Spain devoted to copying the works of Velasquez and Goya; then on to Paris where, joined in friendship with Guillaume Apollinaire, Juan Gris, Max Jacob, he led the life of the Montmartre denizen typical of 25 years ago. Since 1909 he has exhibited regularly in the Salon d'Automne, since 1913 in the Salon des Indépendants, since 1923 in the Salon des Tuileries. Annually for a decade has held one-man shows at the Galerie Weill in the Rue Laffitte, Paris. His work has been shown at the Royal Gallery, London, at the Exposition of Contemporary Art, Tokyo, at exhibitions in Berlin, Vienna, Geneva, Amsterdam, Prague and the Carnegie in Pittsburgh. Is represented in museums at Grenoble, Prague, Vienna, Cologne, Stettin, Hamburg, Wiesbaden, Elberfeld, Hanover and in the Harrison Collection at Los Angeles. A masterly draughtsman, with fine color sense and a deep artistic sensibility, his work dominates by its simplicity; his thought shows at times a decided touch of Orientalism due no doubt to his Jewish blood. His sculpture has attracted wide attention.

An apt quotation to show his trend of thought: "Every man who tries to create must turn his back on the concrete if he will win the abstract. When I take a model I do not attempt to represent that woman, but Woman."

7. FEMME À LA CRUCHE. (Woman with a Jar)



No. 7. Georges Kars, "Femme à la Cruche"



No. 8. Per Krohg, "Les Femmes devant la Glace"

KROHG, PER

A native of Norway, 42 years old (b. 1889), son of Christian Krohg, of Oslo, in his day a most distinguished painter, has pursued all his art studies in Paris, in large part under the tutelage of Henri-Matisse, and so is to be classed as of the contemporary French school. His conception reveals a perfect welding of Viking vigor and virility with the delicacy, the refinement, the ceaseless quest for beauty that always characterizes French art. Possessing to a superlative degree a light touch of truly Gallic humor, this quality shows in much of his work without a weakening of its fundamental strength. For years he has exhibited regularly with the Salon des Tuileries, the Salon d'Automne, and the Salon des Indépendants with frequent one-man shows at the Galerie Weill. Of more recent years he has held similar shows at the Georges Bernheim Gallery, Paris, with occasional flights to his native land where he has specialized in frescoes of 10 to 20 meters in length for the adornment of cafés, schools and asylums of Oslo. For several years his work has been seen with the International Carnegie Exhibitions as well as in sales galleries of New York dealers.

8. LES FEMMES DEVANT LA GLACE. (Women at a Looking-Glass)

LHOTE, ANDRÉ

Born at Bordeaux in 1885. His own words: "I learned to paint alone, in copying Rubens and Delacroix in the museums. In 1910 I held my first exposition in Paris at the Galerie Druet, under the patronage of Charles Morice, André Gide and Maurice Denis. Grand success." An admirable artist. Possesses a complete understanding of art fundamentals. Uses cubism in a highly interesting manner. His talents entitle him to a far greater recognition than has been his lot. Represented in the Luxembourg, in the museums of Nantes, Grenoble, Stockholm, Budapest, Chicago, The Harrison Collection at Los Angeles, Philadelphia, Tokyo; with drawings in the Albertina Gallery of Vienna. Shares with Kees Van Dongen the unique distinction of refusing to succumb to the blandishments of the Rue de la Boétie. As a consequence these talented men are not

included in the prevailing propaganda for French art. Since 1918 has conducted an art academy in Paris largely attended by American students. A brilliant art critic, he writes for the *Nouvelle Revue Française*. A decade ago he was casually declared by someone a better art writer than painter. The comment stuck. Repeated parrot-like again and again it has grown into something akin to a by-word. Commenting thereon the noted Parisian critic, Adolph Basler, suggests it is good policy for his brother artists so to argue, for each time Lhote fails to make a sale, a sum of money perhaps becomes available for the purchase of one of their works! He served in the great war until permanently disabled in 1916.

9. LE VIEUX PORT DE MARSEILLE LE DIMANCHE.
(Old Port of Marseilles on a Sunday)
10. LE BASSIN DE LA JOLIETTE-MARSEILLE. (Joliette Basin, Marseilles)
11. PAYSAGE FRANÇAIS. (A French Landscape)
12. FEMME ACCOUDÉE SUR UNE CHAISE AJOURÉE. (Woman Leaning on a Chair)

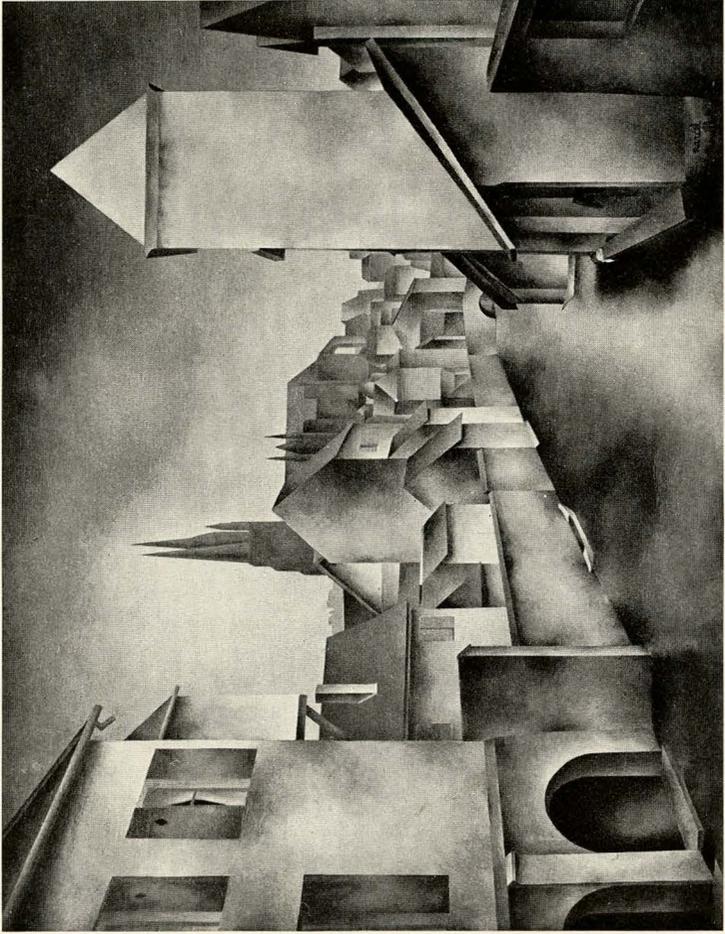
MOUILLOT, MARCEL

A native of France, 42 years of age. On completing his baccalaureate was compelled to abandon his art studies to earn a livelihood at various avocations, as a type compositor, a pressman, a solicitor for art journals. He writes: "By hazard in 1913 in a small café on the Left Bank I had the good fortune to meet again with Modigliani, Friesz, Kisling, Jean Cocteau; a later happy chance threw me in friendly contact with André Lhote to whom I owe much; he was the one from whom I received encouragement and criticism; in him I had not an instructor, but a counsellor." Served throughout the war first as sapeur-mineur in an engineering corps, later as artilleryman; seriously gassed he returned to service in an ambulance corps where he made contact in circumstances at times tragic with American volunteer units—"They did not know a word of French, I was equally ignorant of English—with a smattering



A. LHOTE.

No. 11. André Lhote, "Paysage Français"



No. 14. Marcel Mouillot, "Chartres"

of German and at times a word of Latin, at all times with smiles and gestures we were able to reprovision mutually with tires and gasoline. Charming chaps—always in their haversacks abundant supplies of chocolate and tobacco which we Frenchmen, hélas! only too frequently lacked. However, they shared their good fortune with us—their heartiness made it only the more welcome!” After four years of war, a *maréchal de logis*; in this capacity the Armistice found him. Frequent gas intoxications brought on in 1919 a severe illness; he was forced to spend 4 years at St. Tropez in the Midi where everything in the way of work was abandoned except painting. To quote him again: “The paintings sold and this fact obliged me to return to Paris.” The sea which he has always loved forms his theme of predilection. In 1930 he made a round-trip voyage of 140 days on a freighter to the island of Réunion in the Indian Ocean with landings at unheard-of nooks and corners, a fascinating life of cyclones, a typhoon and a shipwreck. Another quotation: “My best friend is incontestably my daughter, Jacqueline, 14 years of age, who has always refused to call me Papa, because she thinks the word too serious!” He has exhibited in the *Salon des Indépendants* since 1912, in the *Salon d’Automne* since 1920. He exhibited occasionally in the old Salon until the founding of the *Salon des Tuileries* of which he has been a *Sociétaire* and where he has exhibited regularly since 1919. Annually for many years he has had one-man shows at the *Galerie Weill*; these have been augmented of late years with shows at the *Bernheim Jeune* and *Zak* galleries. He works with a technique meticulously exact. A final quotation from him: “My artistic tendencies? To do the best I can with the means at my disposal. Let me borrow and adopt a fine thought of Jean Cocteau: ‘In art there are no leaders, there are but laggards!’ ”

13. BATEAUX AU PORT DU HÂVRE. (Ships in the Harbor of Havre)
14. CHARTRES.
15. MONTAGNES ET ARBRES À L’ILE DE LA RÉ-
UNION. (Mountains and Trees—the Island of Reunion)

VERGÉ-SARRAT, HENRI

Born in 1880 in Brussels of a Belgian mother and a French father. Though he has painted since 1898 has never had a teacher. Gave years to studying the masterpieces of the Louvre. Mobilized at the outbreak of the War he did not paint again until after the Armistice. To use his own words: "I have drawn much and drawing is even yet that which I prefer." Since 1908 has been an assiduous etcher; is a water-color painter of great talent. Exhibited for several years after 1900 at the Salon des Indépendants, later at the Salon des Beaux Arts; since 1912 has exhibited regularly at the Salon des Tuileries and the Salon d'Automne, of which he is a Sociétaire. Has had many one-man shows at the Galerie Weill in the Rue Laffitte, Paris, as well as exhibitions of etchings and water-colors at the Maison Sagot in Paris and the Leicester Gallery in London. Exhibitions of his etchings and water-colors have been held at the Roullier gallery in Chicago, his water-colors have been shown at the International Water-Color Exhibition at the Art Institute of Chicago. Is represented in the Harrison Collection in the Los Angeles Museum and in the Luxembourg, Paris. In choosing his motives prefers the towns of Corsica, Marrakech and the surrounding African desert and the smaller port cities of France. Deeply sympathetic, of keen susceptibility.

16. MARRAKECH, MAROC.
17. LE MARCHÉ D'AUDIERNE. (The Market of Audierne)
18. LE PORT D'AUDIERNE. (The Harbor of Audierne)
19. LA RUE JEANNE D'ARC, ILE D'YEU. (Rue Jeanne d'Arc, Island of Yeu)



No. 19. Henri Vergé-Sarrat, "La Rue Jeanne d'Arc, Ile d'Yeu"