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OUTSTRIP CUBISTS IN THEIR OWN ART

The Academy of Misapplied Art
Holds Its First Vanishing
Day Reception.

TO END PUBLIC'S DELUSION

Child's Work an Exquisite Matisse
—Francis Newton Shows "Food
Descending a Staircase."

An exhibition of some two hundred paintings of riotous color, the exclusive work of distinguished American artists following the "cubistic, past-impressionistic, futuristic, neurotic, psychopathic, and parietic schools," was opened yesterday afternoon for private view in the auditorium of the new Lighthouse for the Blind, 111 East Fifty-ninth Street, by the new cult in the art world, called the Academy of Misapplied Art, which held its first annual vanishing day reception there last night. The exhibition will be open for several weeks.

To judge from their first attempts in the new field, those members of the Academy of Misapplied Art who openly assail the cubists, post-impressionists, and futurists would seem to have outstripped the latter at their own game. In doing so they assert that their object is to free the public from the delusion to which it has been subjected by the revolutionist schools. The proceeds of the exhibition will be for the benefit of the Lighthouse of the Blind.

"They are genuine examples of the 'new art' rather than take-offs," said Robert V. V. Sewell, Secretary of the committee, to the newspaper men. "It's true, however, that some of the most distinguished members of the academy have not succeeded perfectly in reproducing the effects of those they tried to follow. It was left to a little girl of 11 years to accomplish this feat. Study this exquisite Matisse."

Here Mr. Sewell pointed to Painting 111, entitled, "Nymphs at Fountain." It had already attracted the attention of a number of persons in the auditorium. It was the work of Miss Nanette Turcas, the 11-year-old daughter of Jule Turcas, the landscape artist. It was conceded to be an excellent suggestion of the work of Matisse, as were the little girl's other paintings, entitled, "The Garden of Eden," "Nude on a Flowery Bank," and "Storm."

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Exquisite Child's Work

Echoes of Armory Show.

There are in the exhibition many canvases suggestive of some of the paintings that were seen at the Sixty-ninth Regiment Armory recently.

One of these, No. 76, called "Food Descending a Staircase," was painted by Francis Newton. Though undoubtedly suggested by Marcel Duchamp's "Nude Descending a Stair," it shows something more of a waiter with a bleeding nose tumbling head foremost down a stairway under a deluge of foodstuffs spilled from his tray than the picture of Duchamp shows of the nude.

Still another picture that seems destined to popularity is that of Harry Watrous, No. 123 "Emotions of a Lady of Sixty-three on Roller Skates." The subject is an anatomy of triangles of varied hues.

The geometrical figure is further in evidence in the piece of Frank Bicknell, entitled, "Lady Walking in Fifth Avenue," where in the lady is supposed to be a jumble of octagonals of gorgeous colors.

One of the most interesting attempts to outcube the cubists is the work of Burgess Johnson. His picture, No. 65, entitled, "A Cubist. Painting, a Cubist Painting, a Cubist Painting," shows just exactly what the title suggests. The first cubist painting, a cubist in the picture, is cut out of a piece of white and green checked linoleum, while the remaining painting cubists are likewise figured in different designs of linoleum and oil cloth.

Not only have the misapplied artists tried to reproduce the things that the cubists and post-impressionists have created with the brush, but some of them have appended to their exhibits samples of post-impressionist literature. Beneath Painting No. 92, entitled "Two Sisters Going to Church on Easter Morning," Orlando Rowland pinned the following note:

"They were very many who were, wanting to be ones expressing something being struggling, something going to be some other thing, something going to be something some one sometime would be clearly expressing, and that would be something that would be a thing that would be greatly expressing some other thing than that thing. The picture is beautifully meaningless, exquisitely unanimated, and singularly devoid of realism."