

EXHIBITION OF SWISS ART

FILE COPY

Please Do Not Remove

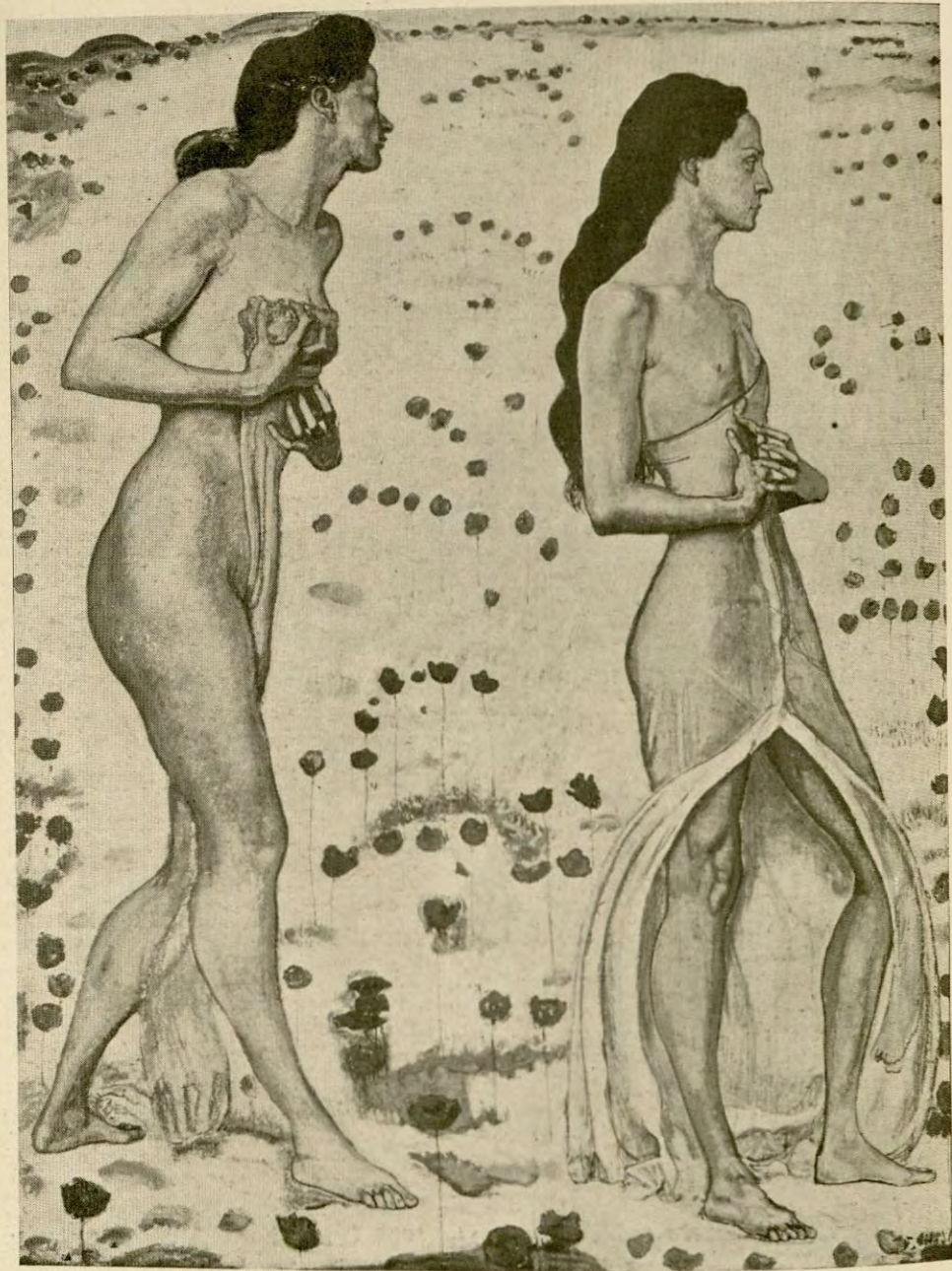
PRINTING DIVISION



BROOKLYN MUSEUM

February 22-March 20, Inc.

1921.



SENSATION
BY
FERDINAND HODLER

Brooklyn Museum
Catalogue of an
EXHIBITION OF PAINTINGS
AND SCULPTURE

By
ARTISTS OF SWITZERLAND

With an introduction by
Dr. Christian Brinton

Catalogue and cover design
by Herbert B. Tschudy

February 22 to March 20 inc.

1921



The Brooklyn Museum has the honor of introducing to the American public this collection of paintings and sculpture, forwarded to the United States by a Committee in Switzerland, acting under the authority of the Swiss Government. Arrangements have been made by the Director of the Museum to exhibit the collection in other cities of the country.

FILE COPY

Please Do Not Remove

PRINTING DIVISION



N
1236
Sw6 B79
X

Copyright 1921, by the Brooklyn Museum.

HONORARY COMMITTEE.

His Excellency, **MARC PETER**,
Minister of Switzerland, Chairman

Charles B. Alexander	Thomas L. Leeming
Frederic W. Allen	Luke Vincent Lockwood
Frank L. Babbott	Howard Mansfield
Edwin H. Blashfield	John Hill Morgan
Edward C. Blum	Frank Munsey
Dr. Nicholas Murray Butler	George W. Plimpton
Cortlandt F. Bishop	James H. Post
Dr. George W. Brush	Frederic B. Pratt
Walter H. Crittenden	George D. Pratt
Robert W. DeForest	William A. Putnam
Chauncey M. Depew	Herbert L. Satterlee
Frederich Dossenbach	Charles M. Schwab
Dr. Maurice F. Egan	Robert Schwarzenbach
Henry Escher, Jr.	James Speyer
Dr. John H. Finley	Louis C. Tiffany
A. E. Gallatin	Maurice Trembley
A. Augustus Healy	E. J. Stehli
Adrian Iselin	Herman Stutzer
Louis H. Junod	Paul M. Warburg
Otto Kahn	M. Orme Wilson

Dr. George F. Kunz

COMMITTEE OF ORGANIZATION IN ZURICH,

The Minister ALBERT JUNOD, *President*

DANIEL BAUD-BOVY

President of the Swiss Fine Arts Commission

DR. PAUL GANZ

Former Director of the Basle Museum

SIGISMUND RIGHINI

President of the Jury of Selection

DR. W. WARTMANN

Director of the Kunsthaus Zurich

WILLIAM HENRY FOX

Director Brooklyn Museum

LOUIS H. JUNOD,

Consul of Switzerland at New York

GUSTAVE BOLLAG, *Business Director*

INTRODUCTION

By

CHRISTIAN BRINTON

Whatever other merits it may possess, the current Swiss exhibition can rightly claim the distinction of novelty, for never before has the art of the mountain republic been collectively displayed in America. Strange as it may seem, no official representation was accorded Swiss painting or sculpture at the Centennial Exhibition at Philadelphia in 1876, at the World's Columbian Exposition at Chicago in 1893, at the Louisiana Purchase Exhibition at St. Louis in 1904, nor at the Panama-Pacific Exposition at San Francisco in 1915. And though Switzerland was comprehensively presented at the Exposition Universelle at Paris in 1900, it has remained for the Brooklyn Museum to be the first to introduce Swiss art to the American public.

Hitherto we have been given the opportunity to acquaint ourselves with the artistic achievement of virtually every other European country, yet were it not for the current exhibition, we would still be in ignorance as to whether or not Switzerland had thus far been able to evolve what

may be termed a distinctive aesthetic consciousness. That such is the case, that Swiss art has attained a homogeneity of expression which is national, and in certain instances even universal, is beyond question, and it is these particular qualities that herewith claim consideration.

The product of diverse racial factors, there is nevertheless in the art of the sturdy Swiss a manifest uniformity of aim and achievement which eloquently reflects the physical aspects of the country, and the rigorous democratic traditions that characterize the existing political and social order. Insofar as comparisons are permissible in the subtle province of aesthetics, the production of these doughty denizens of mountain and valley may be likened to that of Norway. You see here the same vigour of brain and body that derives from a predominately peasant stock, and you note a rugged, almost truculent independence of temper which tends to resist influences from the outside world. The art of Switzerland, like that of Norway is indigenous. While both countries take cognizance of what is being done elsewhere, they show no inclination lightly to barter away an inalienable racial and aesthetic birthright. Apart from certain inevitable exceptions these artists are, and doubtless will continue to remain resolutely Swiss.

The three outstanding figures in the history of contemporary Swiss art are Böcklin, Segantini, and Hodler. The first is manifestly Teutonic in origin and inspiration, the second Italian with certain French affiliations, the third a man who started in the footsteps of Courbet, and eventually evolved a monumental purity of vision that harks

back to the masters of the Trecento. It is from the creative fervour and fecundity of these three pioneers that stem the main currents of present-day Swiss painting. Let us follow the line of development for a brief moment. In the work of Hans Sandreuter, Stauffer-Bern, and Albert Welti we meet the influence of the sumptuous and often macaberesque fantast who so eloquently evoked for us *The Fields of the Blessed* and *The Island of the Dead*. You find in the colourful divisionism of Giovanni Giacometti and similar young men traces of the painter of *Spring in the Alps* and *Spring Pastures*, while the clear-toned creator of *The Life-Weary* and kindred plastic conceptions has given rise to a swarm of imitators locally known as the "Hodlerianer." And still though this titanic trinity appears to bestride the field of Swiss artistic production like veritable colossi, there remain personalities that merit equal consideration. You cannot for instance in any adequate survey of Swiss painting neglect such men as Max Buri, who is somewhat loosely termed the *Leibl* of Switzerland, nor Cuno Amiet, who has brought to his country's artistic treasury the freedom of stroke and freshness of vision of the neo-impressionist masters.

While there are, as you will doubtless note, certain European, not to say cosmopolitan strains in the work of the foregoing men, the general character of their achievement nevertheless remains fundamentally Swiss. Despite his deep-rooted passion for the Renaissance, Böcklin is a true son of Bale. The fact that Millet furnished him with his original point of departure did not make the inspired

luminist of Maloja less Alpine in subject and sympathy. And though Hodler won his way to monumentality of statement with the help of the robust peasant of Ornans and the serene clarity of Giotto, you never fail to gather from his work a veracious sense of Swiss out-door life and scene. In one way or another, each of these men remains identified with the particular spot where he lived and laboured. They in brief reflect that close community with nature, and that broad unity of purpose which are not the least potent benefactions of clime and country.

Despite the salutary independence of certain richly endowed personalities and the mute yet magic stimulus of native scene, it must not, however, be assumed that Swiss painting remained an isolated or provincial product. Those same forces that moulded pictorial expression throughout Europe, and to a less explicit degree in America, found echo in Switzerland. The panoramic Calame, the arid Diday, and the diverting Töpffer were but phases in the evolution of local taste. The luxuriant post-romanticism of Böcklin gave place, as we have noted to the iridescent divisionism of Segantini, while with the advent of Hodler came a species of decorative generalization, a conscious striving for style, that had its counterpart with the more modernistic Austrians, Russians, and Scandinavians.

There is no country it seems but sooner or later reflects the current aesthetic ferment of the day whatever form it may elect to assume, and you will thus here meet reactions to cubism and futurism, as well as to the later work of

Renoir and Cézanne. The young men of Berne, Geneva, and Zürich, have not remained oblivious to that which has been transpiring in Paris, Milan, or Munich, nor is there any valid reason why they should. The vital forces of art are not to be isolated after the fashion of virulent diseases but rather must they be welcomed and duly assimilated. And the problem that confronts us on reviewing a collective display of contemporary painting and sculpture is thus a dual one. We have first to discover how truly national this art may be, and secondly how international or universal is its appeal.

The composition of the present exhibition of Swiss art is eclectic in spirit. The aim has been to show the work in its variety rather than to focus attention upon the production of certain dominant personalities. One could readily conceive of an exhibition confined say to Segantini, Hodler, Buri, Amiet, and certain of the younger spirits, but such has manifestly not been the intention of those in charge of the affair. The purpose of the exhibition is on the contrary to afford a general, not a specialized view of artistic activity in Switzerland, and consequently no towering figures have been permitted to overtop their less commanding fellows.

At the head of the retrospective section rightfully stands Barthélemy Menn, the son of Grisons parents, born in Geneva, 1815. Menn was for years the leading factor in the forward march of Swiss art. A pupil of Ingres, whom he accompanied to Rome in 1835, he returned to Geneva some dozen years later, where he became professor at the Ecole des Beaux-Arts and subsequently the perceptor

of a long line of distinguished painters, including Baud-Bovy, Simon Durand, and Ferdinand Hodler. It was Menn who was among the first to champion Corot, Rousseau, and Daubigny, and so great was Corot's admiration for his Swiss colleague that he once exclaimed "Menn,—voilà notre maître à tous!"

The consideration accorded the older phalanx, the leading figures of the formative period, is sufficiently extensive to indicate the general aspect of their aims and achievement. Menn, himself, as well as Baud-Bovy, Frank Buchser, and Simon Durand present significant, if not precisely compelling personalities. The same may be said of Eugène Burnand and Charles Giron, both of whom contribute imposing landscape views. You will also note upon these walls a typical Böcklin in the variant on *The Island of the Dead*, the painters' most suggestive evocation from his storied realm of imaginative fancy. You will likewise see unfolded before you in *Spring Pastures* what is perhaps the noblest of all Segantini's Alpine panoramas. And, to complete our customary trinity, you behold in Hodler's *The Life-Wearry*, a symbolistic composition wherein the artist displays marked command of simplified form and indulges in his well-defined penchant for parallelism. Hodler, who together with Segantini is the dominant figure of the exhibition, is also represented by the decoratively conceived *Sensation*, by the study of a head, and several clear-toned, synthetic mountain views.

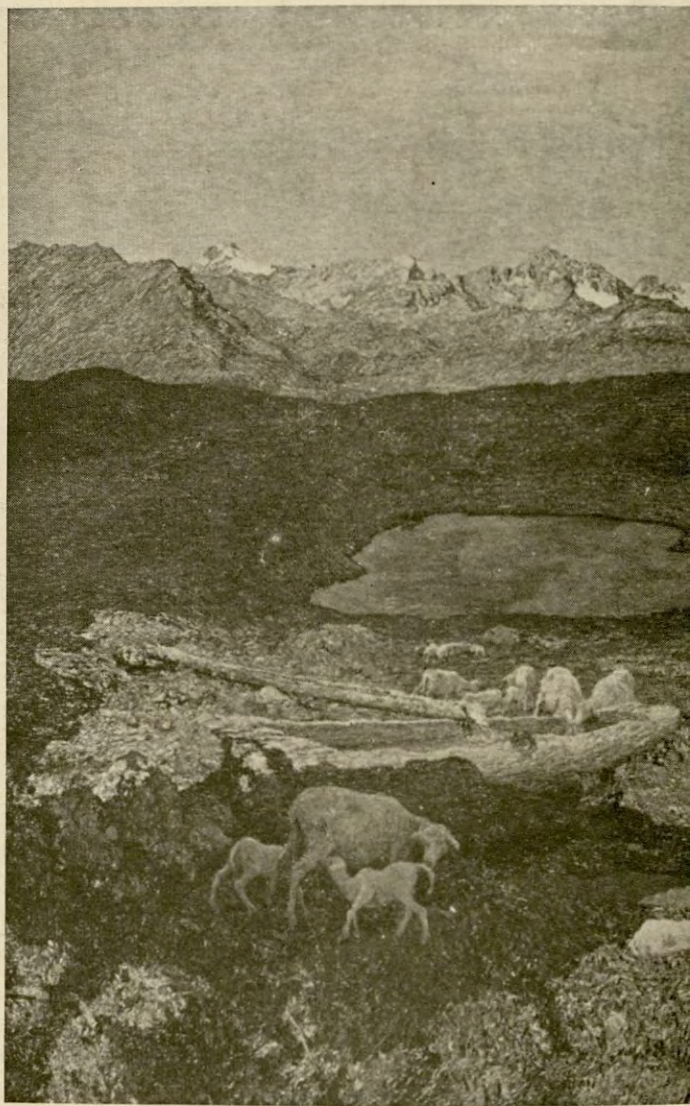
These paintings, with Max Buri's *Politicians*, consti-

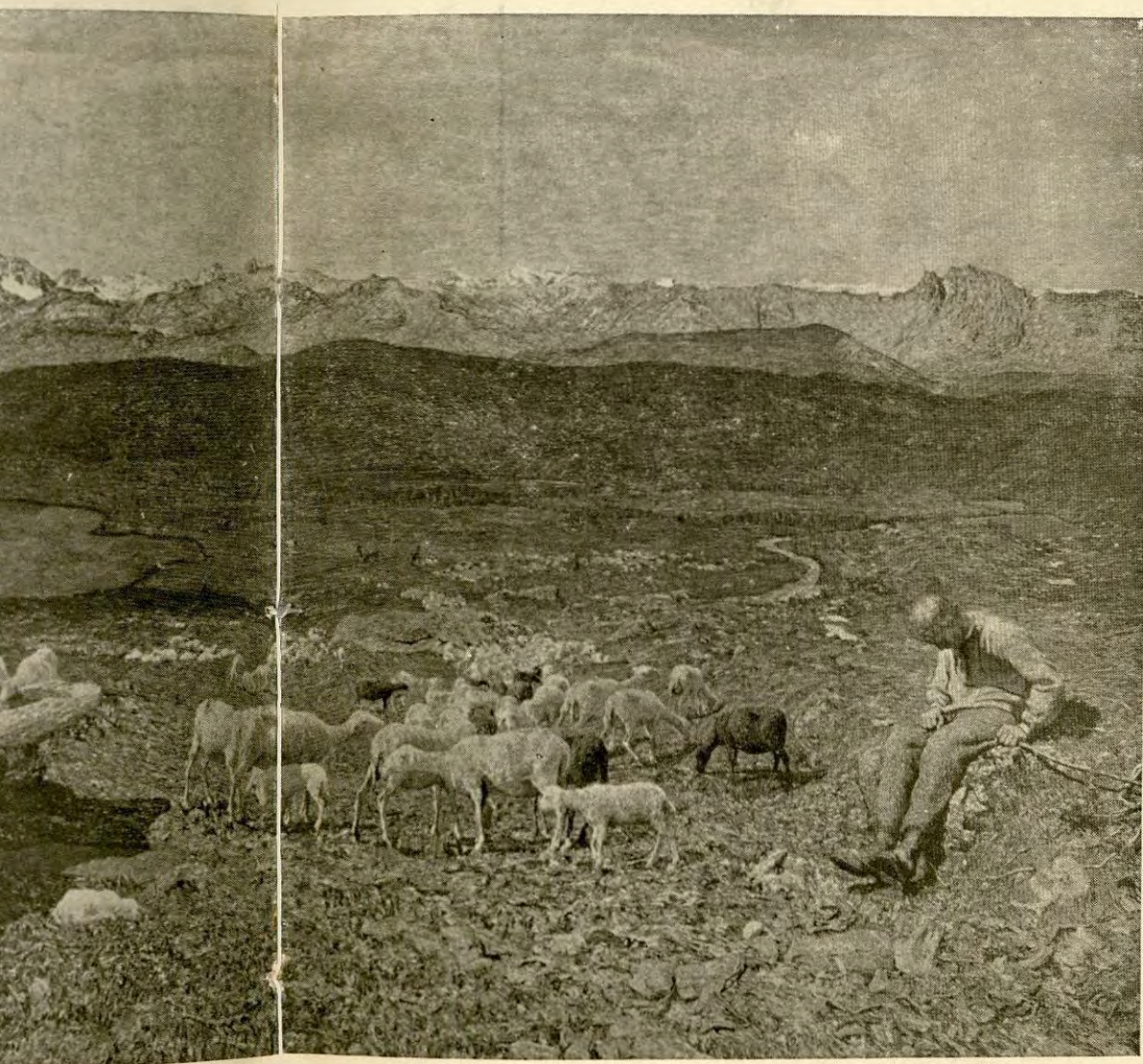
tute the outstanding features of the display, and it is to them that you will doubtless turn more than once during your survey of the exhibition, for each represents a typical achievement of the artist in question. It being his first appearance in America, particular attention is due Buri's virile canvas. This fundamentally gifted painter, who died in 1915 in the fulness of his attainment, is, like Gottfried Keller in letters, the incarnation of the Swiss national spirit. A vigorous chronicler of local type and scene, Buri is utterly devoid of self-consciousness or aesthetic sophistication. He found his themes ready at hand in humble Brienzer cottage and Wirtsstube yet through a masterful integrity of vision and statement he endowed his work with a truly universal significance—the significance of human character simply seen and sincerely recorded.

In confronting the contribution of men revealing somewhat more modernist sympathies, one cannot fail to welcome such canvases as Barraud's radiant Bathers, Baumberger's Tavern Scene, Delachaux's Chateau d' Oex, Geiger's Bielersee, Augusto Giacometti's opulent Midsummer, Martin's freshly seen Peak of Herens, Plattner's divertingly futuristic Corso, Wyler's Monte Forno, and Ruegg's Farewell to the Village, which recalls the work of the Belgian Eugène Laermans. They are, one and all, vigorous, progressive talents who may be said to incline somewhat to the left, yet who for that very reason are entitled to friendly consideration.

Taken as an ensemble, not forgetting certain incidental examples of plastic work that appropriately supplement

the paintings, the Swiss display forms a welcome addition to our increasing list of international exhibitions. While not revealing a conspicuous measure of creative fervour, or a particularly striking chromatic vitality, the production of these men is consistent, homogeneous, and national in spirit. The pretentious "panoramatismus" of the earlier men has given place to a more intimate, more individual viewpoint. And, like the art of Norway, which it most resembles, even to the striking parallel between Edvard Munch and Hodler, this work bears the salutary stamp of Land und Leute.





SPRING PASTURES
BY
GIOVANNI SEGANTINI

PAINTINGS BY LIVING ARTISTS.

- 1 ALTHEER: At the Stable Door
- 2 APPENZELLER: Wounded
- 3 R. AUBERJONNOIS: Woman in petticoat
- 4 Woman on Chaise Longue
- 4a BARRAUD: Bathing
- 5 C. BATTIE: Chexbresse and the Alps of Savoy
- 5a BAUMBERGER: At the Inn
- 6 E. BERTA: March at Lugano
- 7 E. BICK: Garden on the Lake of Zurich
- 8 E. BILLE: Countrywomen and Soldier
- 9 Peasant of the Valais
- 10 A. BLANCHET: A Woman
- 11 P. BODMER: At the Table
- 12 H. BOISSANNAS: The Rhone at Aire
- 13 F. BOSCOVITS: Locarno

- 14 M. BRACK: Mountains Near Gstaad
Eiger in Winter
- 15
- 16 A. BRÜGGER: Lake of Geneva
Evening
- 17
- 18 P. BURCKHARD: On the Rhine
- 19 M. BURGMEIER: Autumn
- 20 E. BURNAND: Gleaners
- 21 E. CARDINAUX: The Wetterhorn
- 22 P. CHIESA: Winter
- 23 W. M. COUVET: On the Lake of Geneva
- 24 H. DAEPP: Harder Near Interlaken
- 25 G. DAREL: Landscape
- 26 TH. DELACHAUX: Chateau d'Oex Sun After
Rain
- 27 H. DUFAUX: View on Lake Maggiore
- 28 H. DURAND: Shore of the Lake of Neuchâtel
Early Spring
- 29
- 30 R. BÜRRWANG: Lake of Lucerne
- 31 E. EGGER: The Salève
- 32 M. D'ETERNOD: Lake of Neuchâtel
- 33 R. FRANCILLON: Morning at Chesières

- 34 M. FREY-SURBECK: Country Woman of the
Emmenthal
- 35 E. GEIGER: Lake of Bienne
- 36 A. GIACOMETTI: Midsummer
- 37 G. GIACOMETTI: The Mowers
- 38 R. GUINAND: Genève With the Salève
- 39 Pier and Embankment of Eaux-
Vives
- 40 G. ED. HABERJAHN: Harbour of Geneva
- 41 W. HARTUNG: Lake of Sarnen
- 42 H. HERZIG: View of the Toggenburg
- 43 E. HODEL: Aged Valaisanne
- 44 H. HODLER: Evening at Saas Fee
- 45 A. HOLZMANN: Woman Meditating
- 46 F. HOPF: Winter in Berne
- 47 H. HUBER: Boy and Girl
- 48 K. HÜGIN: A View of the Tessin
- 49 A. HUGONNET: Ferns
- 50 Road on the Great St. Bernhard
- 51 G. JEANNERET: Serenity
- 52 A. KOHLER: Near Kusnacht I
- 53 Near Kusnacht II

- 54 A. LIEROW-FRANCILLON: Winter
55 A. LILLJEQVIST: Landscape of Lake Geneva
56 J. J. LÜSCHER: Village Inn
57 BURCKHARD-MANGOLD: The Rhine Near
Basle
58 R. MARTIN: The Peak of Herene
59 A. MARXER: A Morning at the Lake of Zurich
60 P. MATHEY: Zofingen, the Village
61 Landscape Near Geneva
62 A. MAYER: Basle-Campaign
63 W. METEIN: The Harbour of Geneva
64 Northwind on the Lake
65 VAL. METEIN-GILLARD: Goatkeeper
66 Young Girl of the
Valais
67 C. TH. MEYER: In the Prattigau
68 E. MORGENTHALER: Landscape in Spring
69 Legend of Mary
70 E. NIETHAMMER: Head of a Girl
71 K. PFLÜGER: Harvest in the Mountains
72 Still Life

- 73 O. PLATTNER: Village of the Sasleland
- 74 W. PLATTNER: Corso
- 75 s. Dead Painters
- 76 S. RIGHINI: Conversation
- 77 L. P. ROBERT: The Valley of the Ilfig in Spring
- 78 P. TH. ROBERT: Harbour St. Blaise
- 79 O. ROOS: At the Lake of Bienne
- 80 W. RÖTHLISBERGER: Lake of Neuchâtel
- 81 An Evening
- 82 E. G. RUEGG: Farewell to the Village
- 83 A. SARTORI: Cottage
- 84 E. SCHILL: Pilatus
- 85 K. F. SCHOBINGER: Touring Circus
- 86 T. SENN: In the Kander Valley
- 87 O. STAIGER: Rue Beauregard Genève
- 88 Rue de la Terrasse Genève
- 89 E. STIEFEL: Still Life
- 90 H. STOCKER: In the Schanfigg Valley
- 91 Landscape Near Breno
- 91a STURZENEGGER: Wowan With Shawl

- 92 A. THOMANN: Peasants Unloading Hay
93 Girl With Sheep
94 F. TRAFFELET: The Aare Near Berne
95 E. VALLET: The Barns
96 E. VITAL: Winter in Tarasp
97 A. VIFIANT: Alpine Scenery
98 L. VONLANTHEN: The Peak of the Ecrit
99 E. WEBER: Peasants on Their Way Home
100 H. WIDMER: On the Mountains
101 O. WYLER: Monto Forno

SCULPTURE

- 102 C. ANGST: Putto
103 G. AUBERT: Head of an Old Man
104 E. BICK: A Girl
105 C. BURCKHARDT: Shepherd in Repose
106 H. FREI: Plaques and Medaillons
107 G. GAUTIER: A Young Man
108 H. HALLER: Tilla Durieux
109 Head of a Spanish Dancer
110 H. HUBACHER: Head of a Girl

- 111 A. HUHNERWADEL: Remembrance
112 L. JAGGI: Mask of a Woman, marble
113 O. KAPPELER: Young Man Sitting
114 E. KISSLING: Man Playing Accordion
115 J. MARTIN: Mask of a Boy
116 W. METTLER: Girl
117 M. MEYLAN: Girl
118 E. PERINCIOLI: Peasant of the **Emmenthal**
119 L. PERRIN: Cow
120 O. ROOS: Bust of a Man
121 M. SARISSOFF: Camel
122 H. SIEGWART: Wrestler in Repose
123 J. SCHWYZER: Girl
124 Girl
125 J. VIBERT: Bust of Hodler
126 Towards Life
127 E. ZIMMERMANN: Wrestler
128 P. ZUMSTEIN: Digger. Figure in Wood

DECEASED PAINTERS

- 129 JULES BADEL: Landscape Near River

- 130 A. BÖCKLIN: Charon
131 Island of the Dead
132 A. BAUD-BOVY: Lake of Thun
133 Recollection
134 First Rays
135 Landscape at Aeschi
136 H. BRÜHLMANN: Landscape
137 Still Life: Apples and Pinks
138 F. BUCHSER: Portrait of Mrs. F.
139 Portrait of an Old Gentleman
140 Portrait of a Lady
141 M. BURI: Politicians
142 S. DURAND: Travelling Circus
143 S. FURET: Landscape 1
144 Landscape 2
145 CH. GIRON: The Cradle of the Swiss
Confederation
146 F. HODLER: The Stockhorn
147 The Mettenberg
148 Sensation
149 Head of a Woman

- 150 The Lifeweary
- 151 R. KOLLER: Hay Harvest
- 152 B. MENN: The Orchard
- 153 A Pond
- 154 Environs of Coinsins
- 75 L. RHEINER: The Country of Geneva
- 155 H. SANDREUTER: Desert of Stones Near
 Bignasco
- 156 Maggia Near Bignasco
- 157 E. STÜCKELBERG: Procession in the Albanese
 Mountains
- 158 Peasant of Uri
- 159 Old Peasant Woman
- 160 VIC. TOBLER: In an Inn at Sarntheim
- 161 O. VAUTIER: Entrance of the Village
- 162 Expectation
- 163 In the Open Air
- 164 A. WELTI: Rope Dancer
- 165 In Loving Memory
- 166 ROB. ZUND: Landscape (Group of Trees)
- 167 Landscape (Mill)

SCULPTURE

- 168 R. V. NIEDERHAUSERN: The Family
169 Ferd. Hodler
170 Verlaine

ADDITIONAL LOANS

- 171 A. BÖCKLIN: Roman Landscape. Lent by Mr.
A. Augustus Healy
172 The Spring. Lent by Mrs.
Charles E. Greenough
172a F. BUCHSER: Negro Boy. Lent by Mrs. S. Birch
173 F. HODLER: Silsersee. Lent by Mr. Robert J. F.
Schwarzenbach
174 Thunersee. Lent by Salon Bollag,
Zürich
175 B. MENN: Landscape. Lent by Salon Bollag,
Zürich
176 SEGANTINI: Spring Pastures. Lent by Salon
Bollag, Zürich.
177 Cow at the Trough. Lent by Mr.
G. F. Hanfstaengl

- 178 Idyllo. Lent by Salon Bollag, Zurich
179 ALEX. CALAME: Landscape
180 Landscape. Lent by Dr. Jak.
A. Schwarzmann.

Most of the paintings and examples of sculpture in this exhibition are for sale. Prices will be given on application to the Business Director in the gallery.

FILE COPY
Please Do Not Remove
PRINTING DIVISION

BROOKLYN
MUSEUM PRESS

N
1236
Sw 6
B79
x