

# Observations of Current Art Scene in Paris

By Eleanor Jewett

Louis Kronberg, painter of the ballet and of landscapes, is too well known in Chicago to need introduction. His second home is Paris and from there he writes the following interesting observations of the French art world in 1951.

"Greetings to you from Paris, where I have been all summer. Paris was crowded this summer with tourists from all over. Everything is higher in price than last year. Lots of art exhibitions everywhere—but not many of the ultra-modern pictures as nobody buys or wants them.

"The main pictures here are of the impressionistic school, also the early Utrillos, Corots, and Odilon Redons. The prices are very high. In the last salon exhibition of three societies at the Grand Palais there were few figure paintings. I asked about them and was told that as models are scarce and expensive and the artists do not sell very much, they are restricting themselves to landscapes, flower, or still life pictures.

"It is too bad; one used to see so many figure compositions at the salons in years gone by. I myself am keeping at work most of the time painting ballet pictures as usual. I hope to go back to New York the middle of October."

Mr. Kronberg's impressions of today's conditions in Paris so far as modern art is concerned are confirmed by the experience in Paris this summer of Joseph Faulkner, director of the Main Street gallery, 642 N. Michigan av. He found no modern art selling in the galleries, but was offered behind doors some works by a Frenchman who paints in the manner of Jackson Pollock with the addition of starring his compositions with

blobs of gum and other materials. These were offered at \$150 with the assurance that the "Americans will pay \$1,200 for them; they are so modern." Mr. Faulkner turned down the opportunity and went on to Italy, where he found a great deal of fresh new painting in a semi-classical manner, and to Switzerland, where he met Hans Erni in Luzern.

Hans Erni is the young [42] Swiss artist about whom Arthur Meeker wrote so enthusiastically in THE TRIBUNE. Mr. Meeker's most telling comment was: "While he appeals to the eye with his superb draftsmanship, he also persuades the mind to conceive something further, something that is implied on his canvases, even tho not actually stated."

Mr. Faulkner persuaded Erni to allow him to give a one man show of his paintings and drawings this fall in his gallery. It is the first American exhibit by this remarkable painter. The exhibition opened last Monday to continue thru October at the Main Street gallery and the painting lives up to all the promises made for it.

This is the new departure of modern art—strong, intelligible, stirring, and beautiful. No wonder Erni's pictures hang in many important museums abroad and his murals are found in public buildings from London to Milan. The only wonder is why an American museum did not anticipate the present introduction of Erni to the United States.

Sydne H. Langford has an attractive one man show of paintings at the Chicago Woman's club, 320 S. Michigan av., to Nov. 1. Mrs. Langford is an active Chicago artist whose work is colorful and emphatic. Her exhibit will interest many visitors.

The Chicago Galleries association, 215 N. Michigan av., opened yesterday a delightful exhibition of flower paintings by Bessie Helstrom and landscapes and portraits by Richard Epperly. It is a worth while show. The Helstrom flowers are too beautiful to miss.