

ADVENTURES IN THE ARTS

a certain problem might be accurately rendered with the scientific end of the process in view, and the given actuality brought to the surface when possible. I see nothing in these portraits beyond this. I understand them technically very little only that I am aware that I have not for long, and perhaps never, seen plates that hold such depths of tonal value and structural relationship of light and shade as are contained in the hundred and fifty prints on exhibition in the Anderson Galleries. Art is a vastly new problem and this is the first thing which must be learned. Precisely as we learn that a certain type of painting ended in the history of the world with Cézanne.

There is an impulse now in painting toward photographic veracity of experience as is so much in evidence in the work of an artist of such fine perceptions as Ingres, with a brushing aside of all old-fashioned notions of what constitutes artistic experience. There is a deliberate revolt, and photography as we know it in the work of Alfred Stieglitz and the few younger men like Strand and Sheeler is part of the new esthetic anarchism which we as younger painters must expect to make ourselves responsible for. It must be remembered you know, that there has been a war, and art is in a condition of encouraging and stimulating renaissance, and we may even go so far as to say that it is a greater world issue than it was previous to the great catastrophe. And also, it must be heralded that as far as art is concerned