

**SWEDISH-AMERICAN ARTISTS'
EXHIBITIONS IN CHICAGO
DESCRIBED IN CHECKLISTS AND CATALOGS**

ROLF H. ERICKSON

For more than sixty years (roughly from 1905 to 1970), Chicago was the unrivaled center of Swedish-American art. During this period Chicago was the largest "Swedish" city outside of Sweden; and artists have almost always settled in urban areas to find work, exhibit, and sell their art. The art exhibition generally has been regarded as an urban phenomenon, and this was true in the experience of urban Swedish Americans. After Chicago, other cities where exhibitions of Swedish-American art were held included Detroit, Minneapolis, New York, Philadelphia, and Rockford, Illinois. The encouragement and support of Swedish-American colleges, namely, Upsala, Bethany, Augustana, and Gustavus Adolphus, were the reasons why exhibitions were seen in East Orange, New Jersey; Lindsborg, Kansas; Rock Island, Illinois; and St. Peter, Minnesota, rather than the presence of large numbers of artists in those areas.

Catalogs or checklists of the works presented in these exhibitions were often published; and these documents are valuable sources of information about the artists, their *oeuvre* and the milieu in which they worked. There are problems, however, since the catalogs and checklists vary greatly in the information they contain. It is not possible to evaluate the artists' work since there are relatively few illustrations. There is some data on who won prizes but that information is far from complete. Only a few catalogs had biographical information on the artists, although in the later years addresses were sometimes given.

As important as these catalogs and checklists are in our history, copies have been very difficult to find. It appears that very few examples survived because they were seldom valued at the time of the exhibitions and were frequently considered to have as much worth as yesterday's newspaper. Thus most of these documents were discarded after the exhibitions closed. The artists themselves

were casual about retaining copies with their own papers, if indeed they even kept records of where they exhibited their art.

Most of the catalogs and checklists were found at the Swedish-American Historical Archives of Greater Chicago on the campus of North Park College, Chicago, and the Swenson Swedish Immigration Research Center at Augustana College, Rock Island, Illinois. In addition Professor Mary T. Swanson of the University of St. Thomas, St. Paul, Minnesota, found some catalogs as the result of a thorough search she made a few years ago by checking the Minnesota Historical Society, St. Paul; the Newberry Library, Chicago; the Ryerson Library of the Art Institute in Chicago; the archives of *Nationalmuseum* in Stockholm and the archives of the Emigrant Institute in Växjö, Sweden. Copies have now been made of all that have been found; they are available for perusal at the Swedish-American Archives of Greater Chicago, the Swenson Swedish Immigration Research Center, and the archives of the Swedish American Museum Center on Clark Street in Chicago.

The greatest single problem is that copies of catalogs and checklists have not been found for every exhibition. There may have been as many as seventy exhibitions. Only about half of those are documented with catalogs or checklists. Newspaper and periodical articles confirm others. It is possible that some exhibitions were hung without having checklists published. It is more likely that these catalogs and checklists no longer exist, or that we have not had luck in finding them.

The first thing that impresses the viewer is the attractiveness of the catalog covers. Clearly there was a conscious effort to produce appealing publications. The Swedish Club exhibition catalog covers are the most beautiful ones. Many bear original, signed etchings or woodblock prints on colored paper stock. From at least 1946 and through 1964, the catalogs often were printed in more than two colors. The sponsoring organization, the Swedish Artists of Chicago, usually printed simple checklists; but these, too, are tastefully designed and bear the association's trademark, a drawing of a nude carrying a torch.

Another thing that impresses is the large number of artists whose names appear. I began by listing the artists from all the catalogs and checklists that had been gathered and then added them up for a total of 497. More than half of the artists lived in Chicago. It is difficult to guess at how many more artists exhibited in Chicago between 1905 and 1970 that I have not been able to document with

catalogs and checklists, but there may be at least another couple of hundred artists yet unknown to us.

Since the works of the artists are listed individually, one can soon ascertain which artists were the most productive by simply counting the names of the paintings. The interests of these artists are also evident. Gotthilf Ahlman, Chicago, clearly had a life-long love affair with the Indiana Dunes.¹ Edward H. Carlson, Chicago, painted mostly miniature portraits and his work was so popular that a separate category was frequently set up just for him.² John F. Carlson, instructor of art in Woodstock, New York, clearly enjoyed painting snow scenes.³ Ada Enander,⁴ Chicago, and Bessie Hellstrom,⁵ Chicago, rendered paintings of flowers almost exclusively. Olof Grafström, professor of art at Augustana College, not unexpectedly used the Mississippi River as a motif in many paintings.⁶ Charles Hallberg, Chicago, was known for his seascapes.⁷ Hugo von Hofsten, Winnetka, was the Official Artist for the Cook County Forest Preserve and President of the Forestry Painters Club.⁸ It is not hard to guess what sorts of paintings predominate in his *oeuvre*. Alfred Jansson, Chicago, was one of several who produced large numbers of Swedish scenes.⁹ Arvid Nyholm, Chicago, excelled at portraiture.¹⁰ Mary Peterson, Chicago, was an accomplished portraitist but she also liked to paint flowers. Birger Sandzén, professor of art at Bethany College in Lindsborg, appeared to thrive on the landscapes of Kansas.¹¹

The sculptors who exhibited most frequently and thus are those who may be regarded as the most important are Agnes Fromén, Chicago; Frank Gustafson, Chicago; Charles Haag, Winnetka;¹² and Carl Hallsthammar, Chicago. There were, however, far fewer sculptors than painters.

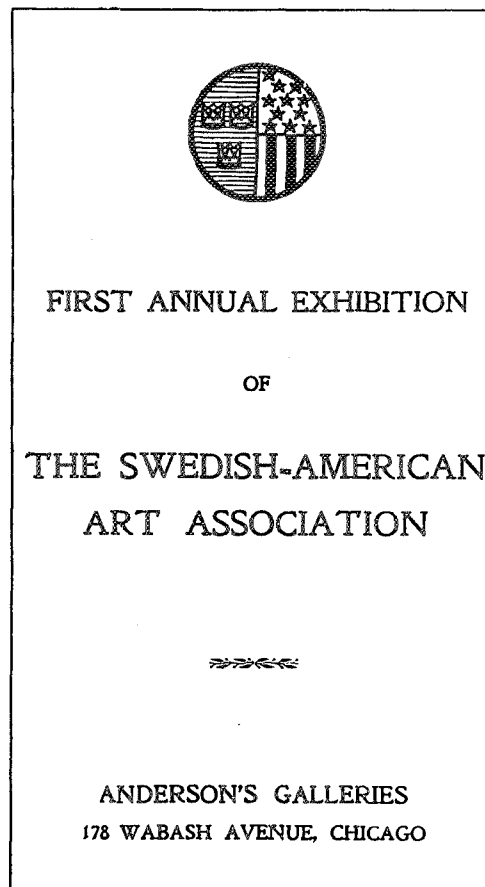
By noting who won prizes one can easily ascertain which artists were held in high regard by the judges. And sometimes one can learn what the public thought since at some exhibitions the visitors awarded a popularity prize by ballot.

*Swedish-American Exhibition Catalogs and Announcements for
Exhibitions Held in Chicago: A Chronological Listing*

The Swedish-American Art Association. *First Annual Exhibition of The Swedish-American Art Association/ Anderson's Galleries 178 Wabash Avenue, Chicago*. (Chicago, [1905]) [5 pp.]

Nineteen artists exhibited eighty works. Evidence for the date of 1905 (the *Nationalmuseum*, Stockholm, has it listed as 1910) comes

from the short history of the Swedish-American Art Association found in the March 10-17, 1929 catalog which states that "In 1905, a little group of Swedish-American artists, among whom Arvid Nyholm was one of the leaders, started a society of Swedish-American artists, and under its auspices what was probably the first exhibition in America of works by Swedish-American artists was given in a down-town store." The jurors were Charles Francis Browne, John H. Vanderpoel, Wm. Schmedtgen, C. Hallberg, A. Nyholm, and A. Jansson.



*Catalog cover of the first annual Exhibition of the Swedish-American Art Association, 1905.
(Courtesy of the Swedish-American Archives of Greater Chicago.)*



Catalog cover of Svenska Klubben's First Exhibition of Swedish-American Artists, 1911.
(Courtesy of the Swedish-American Archives of Greater Chicago.)

Swedish Club of Chicago. *Catalogue of an Exhibition of Works by Swedish-American Artists/ Under the Auspices of the Swedish Club of Chicago/ March 12 to March 26 1911 Price Ten Cents.* Cover title: *Svenska Klubben's First Exhibition of Swedish-American Artists at Swedish Club House/ Goethe St. & La Salle Ave. March 12 to 26, 1911/ Admission Free.* (Chicago, 1911) [18 pp.]

Twenty-seven artists exhibited 101 pieces. Addresses of the artists were given. The rather nice cover design using the American eagle and (Swedish?) crowned lions is not credited. There are three illustrations, "Novellete" by Arvid Nyholm, "The Angry Deep," by C. E. Hallberg, and "Sunset on the Atlantic" by C. E. Hallberg. The Exhibition Committee were C. E. Hallberg and Arvid Nyholm; the Jury of Selection and Hanging Committee were Wellington J. Reynolds, A. Nyholm, Bertha Menzler Dressler and Alfred Jansson; and the Jury of Awards were the Art Committee of the Art Institute of Chicago. Members of the club were listed.

Swedish Club of Chicago. *Catalogue of an Exhibition of Works by Swedish-American Artists Under the Auspices of the Swedish Club of Chicago/ March Third to March Seventeenth Nineteen Twelve/ Price Ten Cents.* Cover title: *2nd Exhibition of Paintings & Sculpture by Swedish-American Artists at the Swedish Club/ La Salle Ave. & Goethe St./ March 3-17 1912.* (Chicago, 1912) [23 pp.]

Ninety-eight pieces by twenty-eight artists were exhibited. The picture of an artist drawing a nude used on the cover is not credited. The illustrations are C. E. Hallberg's "Clearing After Atlantic Storm", "Portrait of Dean Wigmore" by Arvid Nyholm, "Old Swedish Fort Near Gothenburg, Sweden" by Ben Hallberg. The Jury of Selection and Hanging Committee were Ralph Clarkson, Chairman, Wilson R. Irvine, A. E. Albright, Chas. F. Browne, and Oliver D. Grover, and the Jury of Awards were the same five men. The club's members were listed.

Swedish Club of Chicago. *Catalogue of an Exhibition of Works By Swedish-American Artists/ Under the Auspices of The Swedish Club of Chicago/ April Twenty-seventh to May Eleventh/ Nineteen Thirteen/ Price Ten Cents.* (Chicago, 1913) [25 pp.] Cover title: *3rd Annual Exhibition by Swedish-American Artists/ The Swedish Club/ La Salle Ave. and Goethe St./ April 27th-May 11th 1913.*

The cover of a pine forest interior is by Hugo von Hofsten. Other illustrations are "The Storm" by C. E. Hallberg and the club

building. There were 130 works by thirty-three exhibitors. A list of members was included. The Jury of Selection and Hanging Committee were W. J. Reynolds, Chairman, Wilson R. Irvine and Hugo von Hofsten. The Jury of Awards was the Art Committee of the Art Institute of Chicago. First prize for oil painting: \$100; second prize for oil painting: \$50; first prize for water color: \$50; second prize for water color: \$25; first prize for sculpture: \$50; first prize for miniatures: \$25.

Swedish Club of Chicago. *Catalogue of an Exhibition of Works by Swedish-American Artists/ Under the Auspices of the Swedish Club of Chicago/ April Twenty-ninth to May Seventh/Nineteen Sixteen/ Price Ten Cents.* (Chicago, 1916) [33 pp.] Cover title: *5th Exhibition by Swedish-American Artists/ The Swedish Club/ La Salle Ave. and Goethe St./ April 30th May 7th 1916.*

The woodblock print of a forest scene on the cover is by Alfred Jansson. Other illustrations: Alfred Jansson's oil painting, "The Country Home," and Arvid Nyholm's, "Home from Market." There were eighty-three works by thirty-five exhibitors. The Jury of Awards were Chas. Francis Browne and Carl Buehr, The Jury of Selection, Alfr. Juergens, Rudolph F. Ingerle and W. Victor Higgins. First prize for oil painting: \$100; second prize for oil painting: \$50; prize for sculpture: \$25; prize for water color: \$25. A list of members was appended.

Swedish Club of Chicago. *Catalogue of an Exhibition of Works by Swedish-American Artists/ Under the auspices of the Swedish Club of Chicago/ April 21st to April 29th, 1917/ Price Ten Cents.* (Chicago, 1917) [30 pp.] Cover title: *The Sixth Annual Exhibition by Swedish-American Artists/ The Swedish Club/ La Salle Ave and Goethe St. April 21st-29th 1917.*

The woodblock print of a forest scene used on the cover is neither signed nor credited. Other illustrations: Christian von Scheidau's oil portrait, "Mrs. C. S. Peterson," Arvid Nyholm's oil portrait, "Mr. Gustaf Holmquist," and his oil painting of a young woman in Swedish costume holding a basket of fruit, "Ripe Fruit." There were 127 works by forty-four exhibitors. The Jury of Selection and that of Awards were Jos. Birren, Hugo von Hofsten, Arvid Nyholm, W. J. Reynolds and Wm. Schmitgen. First prize for painting: \$100; prize for water color: \$25; prize for sculpture: \$25. Earlier prize winners, Miss A. Fromén, Miss A. Enander, and Mr. Arvid

Nyholm, were not permitted to enter the competition because "under the rules of the exhibition, the first prize can not be given to the same artist two years in succession." A list of members was appended.

Swedish Club of Chicago. *Catalogue of an Exhibition of Works by Swedish-American Artists/ Under the Auspices of the Swedish Club of Chicago/ April Twenty-seventh to May Fifth Nineteen Eighteen/ Price Ten Cents.* (Chicago, 1918) [31 pp.] Cover title: *The Seventh Annual Exhibition by Swedish-American Artists/ April 27-May 15 1918/ The Swedish Club/ 1258 No. La Salle St.*

The cover design in an art nouveau style with flowers and plants is by Einar Söderwall; other illustrations are Birger Sandzén's "Sunset in the Mountains," Charles E. Hallberg's "The Last Act of a Great Drama at Sea," Hugo von Hofsten's "The Swedish Building at the World's Columbian Exposition in Chicago 1893," and a photograph of Karl F. Skoog's bust of John Ericsson. The catalog contains the announcement that historical frescoes were to be placed in the Main Hall of the Swedish Club and lists the subjects and the artists who were commissioned to paint them. The Hofsten fresco of the Swedish Building at the Columbian Exposition was the only one completed at that time. The Jury of Selection were J. W. Reynolds, Gerald Frank, Martin Hennings, Arvid Nyholm, and Frank Gustafson. The Jury of Awards were Reynolds, Frank, and Hennings. First prize for oil painting: \$100; second prize for oil painting: \$40; first prize for sculpture: \$25; first prize for water color: \$25. Previous prize winner Frank Gustafson was not permitted to enter the competition. There were 116 works by forty-two exhibitors. A list of members was included.

Swedish Club of Chicago. *Catalogue of an Exhibition of Works by Swedish-American Artists/ Under the Auspices of the Swedish Club of Chicago/ April twenty-sixth to May fourth/ nineteen nineteen.* (Chicago, 1919) [31 pp.] Cover title: *8th Exhibition by Swedish-American Artists-The Swedish Club, 1258-North La Salle Street, April 26th-May 4th 1919.*

The cover illustration is by Olof Grafström and includes a delicate etching of a lake in a forest. Other illustrations are Arvid Nyholm's "Chinese Coat," Hugo von Hofsten's "Winter in the Oakwoods," Alfred Jansson's "The Heavy Snowfall," and a photograph of Agnes Fromén's "Model for John Ericsson Monument." There were 117 works by thirty-eight exhibitors. The Jury of Selection were J. W. Reynolds, Gordon Saint Clair, Harry Engel, Arvid

Nyholm, and Hugo von Hofsten while the Jury of Awards were Reynolds, Saint Clair, and Engel. First prize for oil painting: \$100; second prize for oil painting: \$50; first prize for sculpture: \$50; first prize for water color: \$25; and popularity prize: \$25 (voted on by visitors at the exhibition). Previous prize winners Alfred Jansson and Agnes Fromén could not enter the competition. The catalog lists the artists who won the prizes at the exhibitions of 1911 to 1913 and 1915 to 1918. There was a list of club members.

American Painters of Swedish Descent/ Exhibiting under the auspices of The Art Institute of Chicago/ November sixteenth to November thirtieth Nineteen Hundred and Twenty. (Chicago, 1920) [14 pp.]

One hundred pieces by forty artists were shown. Henry Goddard Leach, Secretary of the American-Scandinavian Foundation, wrote the foreword and explained that the exhibition had been shown in New York "and the three chief cities of Sweden" i. e., Stockholm, Göteborg, and Malmö. The seal of the American Scandinavian Foundation appears on the title page. Included are brief biographies of Gotthilf Ahlman, M. M. Ahstromer, Helge Anderson, Hugo Brunquist, John F. Carlson, Ed. W. Carlson, Oscar Cesare, Frank V. Colson, Gustaf Dalstrom, Ada Enander, Olof Grafström, Emil Gelhaar, Thomas Hall, Ben Hallberg, Charles E. Hallberg, Bessie Helstrom, Henrik Hillbom, Hugo von Hofsten, J. Lars Hoftrup, Oscar B. Jacobson, Alfred Jansson, C. Raymond Johnson, Enoch Linden, Carl Eric Lindin, Arthur Lingquist, Rev. R. Lund, Martin Lundgren, Henry E. Mattson, Carl Gunnar Molin, Arvid Nyholm, J. Olof Olson, Torey Ross, Birger Sandzén, Christian von Schneidau, Einar F. Söderwall, Carl Springchorn, Emil H. Thulin, Thure de Thulstrup, Karl Von Rydingsward, and Carl E. Wallin. The New York jury were William Henry Fox, Chairman and Director of the Brooklyn Museum; Dr. Christian Brinton, art critic; J. W. von Rehling Quistgaard, painter, Director of American Portrait Foundation; Jonas Lie, a well-known Norwegian-American painter; Karl von Rydingsward, and as an ex-officio member, H. G. Leach, Secretary of the American-Scandinavian Foundation. The Chicago jury were Allen St. John, Gordon Saint Clair, Antonin Sterba, Arvid Nyholm and Hugo von Hofsten. It appears that no prizes were awarded. The cover design, which appears to be a woodblock print of a ship under full sail, is not credited.

Swedish Club of Chicago. *Dedication of the Mural Paintings in the Banquet Hall of Svenska Klubben/ Chicago/ April 1, 1922.* (Chicago, 1922) [1 leaf folded].

This item lists the subjects of the seven murals and their artists, Christian von Schneidau, Olof Grafström, Hugo von Hofsten, Alfred Jansson, and Henry Reuterdaahl. Von Schneidau and von Hofsten were commissioned to paint two murals each. The program included a speech by Carl O. Beroth on the Swedes in America and one called "The Necessity of Art" by C. H. Burkholder of the Art Institute of Chicago. The names of thirty-one donors of the murals are listed.

Swedish Club of Chicago. *Catalogue of an Exhibition of Works by Swedish-American Artists/ Under the Auspices of The Swedish Club of Chicago/ February Fourth to Eleventh Nineteen Twenty-three/ Price, Twenty Cents.* Cover title: *Eleventh Swedish-American Art Exhibition Feb. 4th to 11th 1923/ The Swedish Club 1258 N. La Salle St. Chicago.* (Chicago, 1923) [29 pp.]

There were 108 pieces by forty-six artists shown. The cover of a young woman with a book is signed by Torey Ross and the other illustration is a photograph of a sculpture bust, "Mrs. C. S. Peterson," by Agnes Fromén. The "Historical Frescoes in Main Hall" are described. The Jury of Selection were Edgar Cameron, Hugo von Hofsten, Elmer Forsberg, Alfred Juergens, and Arvid Nyholm while the Jury of Awards were Juergens, Cameron, and Forsberg. Prize winners from 1911 through 1921 are listed. Addresses of the artists were included.

Swedish Club of Chicago. *Catalog of an Exhibition of Works by Swedish-American Artists/ Under the Auspices of The Swedish Club of Chicago/ April Fifth to Thirteenth/ Nineteen Twenty Four/ Price Twenty Cents.* (Chicago, 1924) [32 pp.] Cover title: *Twelfth Swedish-American Art Exhibition April 5th-13th 1924/ The Swedish Club of Chicago 1258 La Salle St.*

The name of the artist who did the cover illustration is not discernible. The illustration appears to be a woodblock print but it did not reproduce well. The other illustration inside the catalog is an unidentified sculpture of a man with a harp. The catalog contains a list of prize winners from the 1911-1921 and 1923 exhibitions. There was no exhibition in 1922. There were 117 works by fifty-four exhibitors. The Jury of Selection were Rudolph Ingerle, Louis Grell, Charles Schroeder, Alfred Jansson, and Arvid Nyholm. The Jury of Awards were Ingerle, Grell and Schroeder.

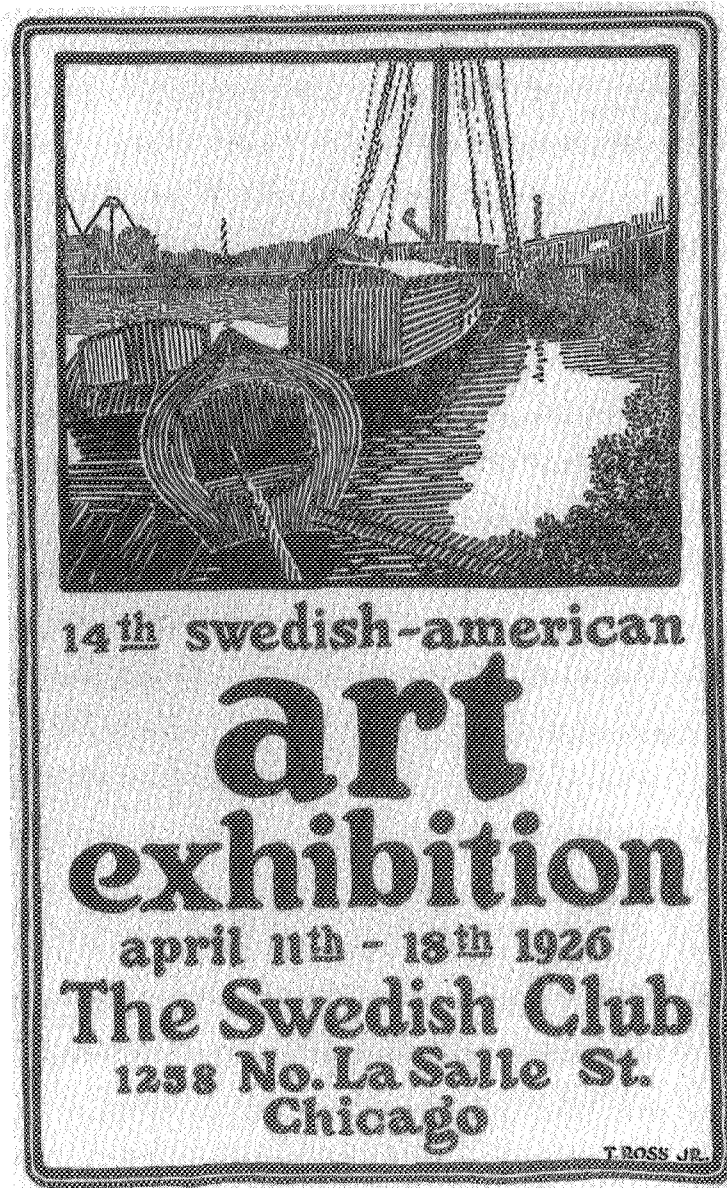
First prize for oil painting: \$100; second prize for oil painting: \$50; first prize for sculpture: \$50; first prize for water colors: \$25. Previous prize winners Henry Reuterdaahl, J. Olof Olson and Agnes Fromén did not exhibit. There was a list of club members.

Swedish Club of Chicago. *Catalog of an Exhibition of Works by Swedish-American Artists/ Under the Auspices of The Swedish Club of Chicago/ April Fourth to Twelfth/ Nineteen Twenty-Five/ Price Twenty-five Cents.* (Chicago, 1925) [23 pp.] Cover title: *13th Swedish-American Art Exhibition April 4th-12th 1925/ The Swedish Club of Chicago 1258 No. La Salle St.*

The cover illustration of what appears to be an elderly Swedish peasant woman is a drawing by Arvid Nyholm. The catalog has a program giving hours and the dates when the exhibition was open to the public and when it was open only to invited guests. Evenings were designated for club members and invited guests, the public, as well as the Chicago Norske Klub, Dania Society of Chicago, Svithiod Singing Club, Swedish Glee Club, Swedish Societies' Old People's Home Association, Swedish Engineers' Society and the Nordstjärnan Singing Club. The Jury of Selection were Lucie Hartrath, Pauline Palmer, Gerald Frank, Hugo von Hofsten, and Arvid Nyholm while the Jury of Awards were Hartrath, Palmer, and Frank. First prize for oil painting: \$100; second prize for oil painting: \$50; first prize for sculpture: \$50; first prize for water color: \$25; popularity prize: \$25. Previous prize winners Knute Heldner, Torey Ross, Thomas Hall and Agnes Fromén could not enter the competition. Prizes were awarded Wednesday, April 8. Prize winners from the exhibitions of 1911-1921 and 1923-1924 are listed. There were 123 works by forty-eight exhibitors.

Swedish Club of Chicago. *Catalog of an Exhibition of Works by Swedish-American Artists/ Under the Auspices of The Swedish Club of Chicago/ April Eleventh to Eighteenth, inclusive/ Nineteen Twenty-Six/ Price Twenty-five cents.* (Chicago, 1926) [24 pp.] Cover title: *14th Swedish-American Art Exhibition/ April 11th-18th 1926/ The Swedish Club 1258 No. La Salle St. Chicago.*

The woodblock print cover design of boats at rest in a harbor is signed by Torey Ross Jr. Contents include a program (one night was set aside as "Ladies Night") and a list of prize winners from the preceding exhibitions of 1911-1921 and 1923-1925. There were 129 works by forty-eight exhibitors. The Jury of Selection were Marshall Smith, August Grell, Charles Schroeder, Alfred Jansson, and Arvid



14th swedish-american

**art
exhibition**

april 11th - 18th 1926

The Swedish Club
1258 No. La Salle St.
Chicago

T. ROSS JR.

*Catalog cover of the fourteenth Swedish-American Art Exhibition, 1926.
(Courtesy of the Swedish-American Archives of Greater Chicago.)*

Nyholm while the Jury of Awards were Marshall Smith, August Grell, and Charles Schroeder. First prize for oil painting was \$100; second prize for oil painting: \$50; third prize for oil painting: \$25; first prize for sculpture: \$50; first prize for water color: \$50; popularity prize: \$25. Previous prize winner Carl E. Wallin could not enter the competition.

Swedish Club of Chicago. *15th Exhibition by Swedish-American Artists/ March 24-April 1 1928/ Under the Auspices of The Swedish Club 1258 No. La Salle St. Chicago.* (Chicago, 1928) [23 pp.]

The foreword is by Agnes V. Fromén. The prize winners from 1911 through 1926 and the names and addresses of the exhibiting artists are listed. The cover, which appears to depict George Washington, is not attributed; a photograph of Gotthilf Ahlman's oil painting "October Sunlight" is used as an illustration. There were 121 pieces by fifty-eight artists.

Swedish American Art Association. *First Annual Exhibition of Works by Swedish-American Artists Given Under the Auspices of the Swedish American Art Association/ Illinois Women's Athletic Club/ 13th Floor and Art Salon, Room 906/ March 10-17 1929.* (Chicago, 1929) [19 pp.]

A history of the Swedish-American Art Association is included. The association felt that by exhibiting in downtown Chicago they might reach people outside of the Swedish colony. It appears that there was no jury but that the show was open to all members of the association; 136 pieces of art by forty-eight artists are listed; Photographs of work by John F. Carlson, Thomas Hall, Chas. Haag, Carl E. Wallin, Einar Lundquist, Birger Sandzén, Martin Lundgren, Axel Linus, Gotthilf Ahlman, Frederick Remahl, Döderhultaren, and Peter Anderson are used as illustrations. First prize for oil painting was \$100; second prize for oil: \$50; third prize for oil: \$25; first prize for water color: \$50; second prize for water color: \$25; first prize for sculpture: \$50; second prize for sculpture: \$25; first prize for wood carvings: \$25; and first prize for miniatures: \$25. The Honorable Mention was not a cash prize. In addition to these awards, an amount of \$100, given by George W. Dixon, was designated for a painting to be purchased for the Illinois Women's Athletic Club.

Swedish-American Art Association. *Thyra H. Peterson Memorial Exhibition of Works by Swedish-American Artists at the Swedish Club,*

1258 N. La Salle Street/ April 21-29, 1934/ *Under the Auspices of the Swedish-American Art Association.* (Chicago, 1934) [15 pp.]

Included are a biography of Thyra Alice Sofia Gabriella Peterson, reprinted from *The Swedish Element in America*, an article by her widower Charles S. Peterson announcing that a memorial exhibition of work by Swedish-American artists was to be sent to the Småland Museum in Växjö, and an article about the Småland Museum. The program of the exhibit is given. The Jury of Selection were Oscar Gross, Allen Philbrick, and Emory Seidel. Forty-nine artists exhibited fifty-one oils, twenty-four water colors, eleven etchings and wood engravings, and sixteen sculptures.

Swedish Artists of Chicago, Inc. *Eleventh Annual Art Exhibition/ Swedish Artists of Chicago, Inc./ 1938/ December 3 to December 11, Inclusive/ East Lounge/ Edgewater Beach Hotel.* (Chicago, 1938) [4 pp.: 1 leaf folded.]

Thirty-nine artists exhibited eighty-two works in five categories: oil paintings, water colors, black and whites, sculpture, and "In Memoriam." The jurors were Edgar Cameron, Louis Weiner, and Benjamin S. Kanne. Present on the cover is the nude with her torch.

Swedish Club of Chicago. *Catalogue of the Twenty-Second Exhibition of Painting and Sculpture by Swedish American Artists/ Chicago Salon/ April 13-20, Inclusive/ Minneapolis Salon/ May 3-11, Inclusive 1941/ Auspices The Swedish Club of Chicago.* (Chicago, 1941) [17 pp.] Cover title: *Twenty-Second Swedish-American Art Exhibit/ April 13-20, Inclusive/ 1941/ The Swedish Club of Chicago 1258 N. La Salle St.*

The cover illustration is signed with the initials "H. S."—Howard Swenson who was one of the exhibitors? There were 101 works by sixty-three exhibitors and addresses of the exhibitors were given. Members of the Jury for Selection and Awards were Harry Engle, Louis Grell, Frederick C. Hibbard, and Frederick Mizen. Prizes were \$250 "for the best exhibit in any medium," \$200 for second best exhibit in any medium, \$75 for the third best exhibit in any medium, a \$100 popularity prize, and honorable mentions. For the first time certificates of award, suitable for framing, were given to prize winners and those receiving honorable mention. Guest artists who were honored were Carl Eric Lindin, Birger Sandzén, and Christian von Schneidau. A painting by Charles Edward Hallberg, "In the Wake of a Liner," was hung in honor of Hallberg who died

**TWENTY-SECOND
SWEDISH-AMERICAN
ART EXHIBIT**



**APRIL 13-20, INCLUSIVE 1941
THE SWEDISH CLUB OF CHICAGO**

1258 N. LA SALLE ST.

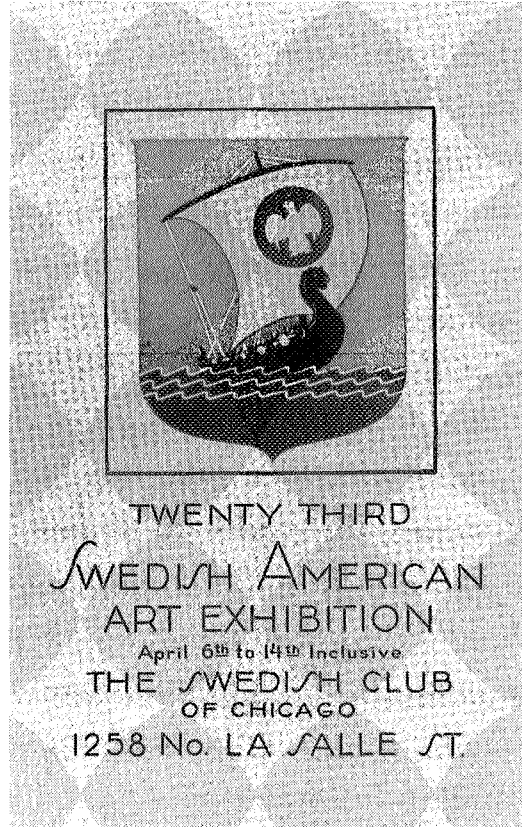
*Catalog cover of the twenty-second Swedish-American Art Exhibit, 1941.
(Courtesy of the Swedish-American Archives of Greater Chicago.)*

January 7, 1940. The exhibition (except for the sculpture) was also displayed in Minneapolis at the American Institute of Swedish Arts, Literature and Science, 2600 Park Avenue.

Swedish Club of Chicago. *Catalogue of the Twenty-Third Exhibition of Painting and Sculpture by Swedish American Artists/ Chicago Salon/ April 7-14, Inclusive/ 1946/ Auspices/ The Swedish Club of Chicago.* (Chicago, 1946) [16 pp.] Cover title: *Twenty Third Swedish American Art Exhibition/ April 6th to 14th Inclusive/ The Swedish Club of Chicago 1258 No. La Salle St.*

The cover illustration depicting a Viking ship with a gold and blue sail is credited to Emil Thulin. Contents include a "Programme;"

giving evenings when members of various clubs were invited to attend; however, members of Dania and the Chicago Norske Club who had been invited before the war are not included here. There were seventy-nine works by fifty-five artists including these five, Henry Mattson, Birger Sandzén, Christian von Schneidau, Carl Oscar Borg and Frank Gustafson, who were invited as guest artists to exhibit works not judged in the exhibition. Addresses of the artist were listed. Prizes were \$50, \$25, and \$25 for best, second best, and third best exhibits in any medium. In addition the Club authorized the purchase of one or more of the exhibited works for a total of \$500.



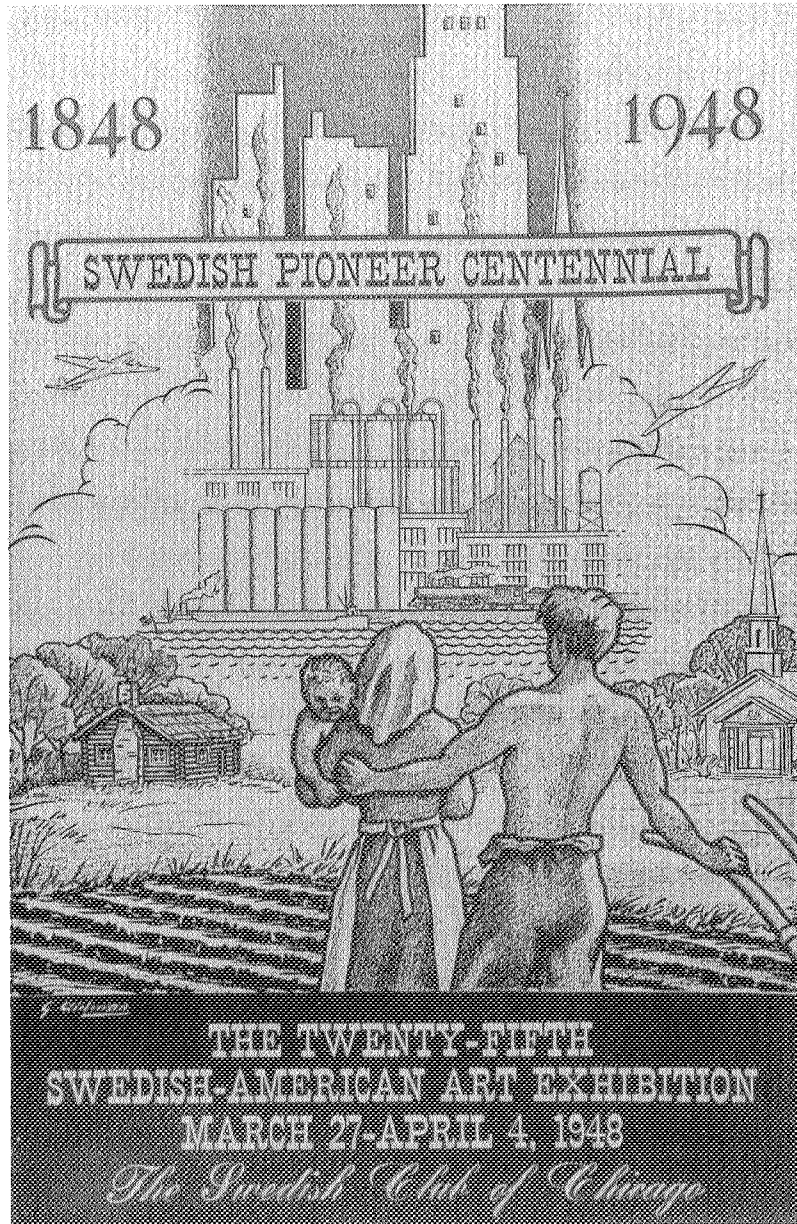
*Catalog cover of the twenty-third Swedish-American Art Exhibition, 1946.
(Courtesy of the Swedish-American Archives of Greater Chicago.)*

Swedish Club of Chicago. *Catalogue of the Twenty-Fourth Exhibition of Painting and Sculpture by Swedish American Artists/ Chicago Salon/ The Swedish Club of Chicago/ April 6-13, Inclusive/ Minneapolis Salon/ American Institute of Swedish Arts, Literature and Science/ May 3-11, Inclusive/ Rock Island Salon/ Augustana Art Association/ May 25-June 1, Inclusive/ Rockford Salon/ Swedish Historical Society and Rockford Art Association/ June 15-July 6, Inclusive/ 1947/ Auspices/ The Swedish Club of Chicago.* (Chicago, 1947) [24 pp.] Cover title: *S. C. Swedish American Art/ Twenty Fourth Swedish American Art Exhibition/ April 6th to 13th Inclusive/ The Swedish Club of Chicago.*

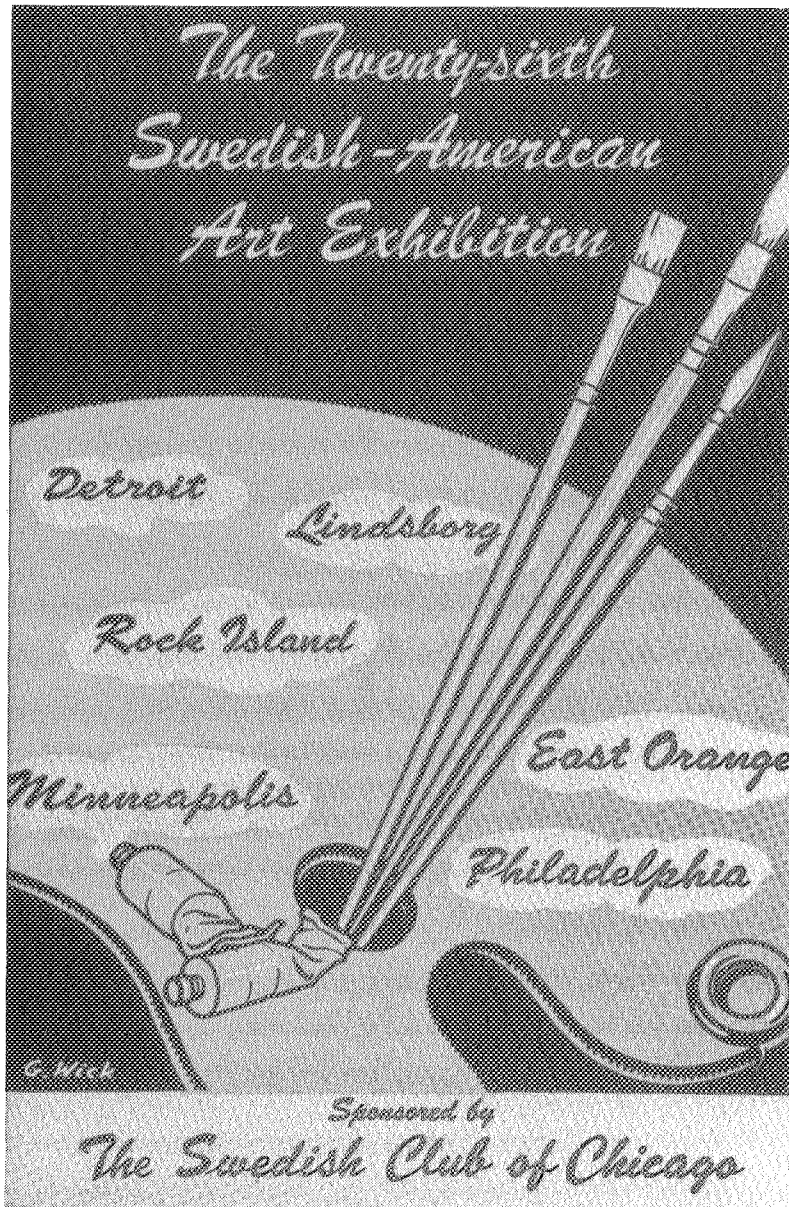
The cover design, a fanciful coat of arms using American and Swedish flag elements, is by Haddon H. Sundblom. Contents include a program of the Swedish Club exhibition, articles about the American Institute of Swedish Arts, Literature and Science; the Augustana Art Association; the Swedish Historical Society of Rockford; and the Rockford Art Association. There were seventy-eight works by fifty-one artists. Three of the artists, Carl Oscar Borg, Birger Sandzén and Frank Gustafson, were invited as guest artists to exhibit works without having them judged. The jurors for selection and awards were Edmund Giesbert, Elmer A. Forsberg, J. Jeffrey Grant, Albin Polasek, and Glen C. Sheffer. The program of receptions is given. Addresses of the artists were included.

Swedish Club of Chicago. *Catalogue of the Twenty-Fifth Exhibition of Painting and Sculpture by Swedish American Artists/ Chicago Salon/ The Swedish Club of Chicago/ March 27-April 4, Inclusive/ 1948/ Auspices/ The Swedish Club of Chicago.* (Chicago, 1948) [16 pp.] Cover title: *1848 1948/ Swedish Pioneer Centennial/ The Twenty-Fifth Swedish-American Art Exhibition/ March 27-April 4, 1948/ The Swedish Club of Chicago.*

The cover illustration, "A Pioneer's Dream," is by Gotthilf Ahlman. A young man and woman, who is holding a baby, rest by a plow at the side of a clearing with a log cabin and pioneer church; their vision is of an industrial America with factories and skyscrapers. Contents include a "Programme" of receptions. There were eighty-eight works by sixty-five artists including four, Edward G. Jacobson, Christian von Schneidau, Elof Wedin, and Frank Gustafson, who were invited as guest artists to exhibit works without having them judged. Members of the Jury for Selection and Awards were Marie Blanke, Elmer A. Forsberg, George Lusk, Karl Plath, and Egon Weiner. The addresses of the artists were included.



Catalog cover of the twenty-fifth Swedish-American Art Exhibition, 1948.
(Courtesy of the Swedish-American Archives of Greater Chicago.)



Catalog cover of the twenty-sixth Swedish-American Art Exhibition, 1949.
(Courtesy of the Swedish-American Archives of Greater Chicago.)

Swedish Club of Chicago. *Catalogue/ The Swedish Club of Chicago/ Twenty-Sixth Exhibition of Painting and Sculpture by Swedish American Artists/ Salons 1949-1950/ Chicago/ The Swedish Club of Chicago/ November 20-27, Inclusive/ Detroit/ Swedish Engineers' Society/ December 6-15, Inclusive/ Lindsborg/ Bethany College, School of Art and Smoky Hill Art Association/ February 7-23, Inclusive/ Rock Island/ Augustana Art Association/ March 5-19, Inclusive/ Minneapolis/ American Swedish Institute/ April 9-22, Inclusive/ East Orange/ Upsala College/ May 3-20, Inclusive/ Philadelphia/ American Swedish Historical Foundation/ June 3-August 19, Inclusive.* (Chicago, 1949) [32 pp.] Cover title: *The Twenty-sixth Swedish-American Art Exhibition/ Detroit/ Lindsborg/ Rock Island/ Minneapolis/ East Orange/ Philadelphia/ The Swedish Club of Chicago/ November 20-27, 1949.*

The cover design using an artist's palette is by Gus Wick. Contents include an article about the Swedish Engineers' Society of Detroit; the Bethany College School of Art and Smoky Hill Art Association; the Augustana Art Association; The American Swedish Institute; Upsala College; and the American Swedish Historical Foundation. There were ninety-one works by eighty-four artists. The Jury of Selection were J. Jeffrey Grant, Louis Grell, Albin Polasek, Louis Ritman, and Antonin Sterba; the Jury of Awards were these in addition to Elmer A. Forsberg and James Sessions. The prizes were \$400 and a gold medal for the best exhibit in any medium, \$200 and a silver medal for the second best and \$200 and a bronze medal for the third best. Addresses of the artists and a price list were included. The Swedish Club's Art Committee also published announcements such as the 1949 example entitled "26th Swedish American Art Exhibit" (6 pp.) which contains "Conditions of Entry and General Information" for would-be exhibitors.

Swedish Club of Chicago. *Catalogue/ The Swedish Club of Chicago/ Twenty-Seventh Exhibition of Painting and Sculpture by Swedish American Artists/ Salons 1951-52/ Chicago/ The Swedish Club of Chicago/ November 17-25, Inclusive/ Minneapolis/ American Swedish Institute/ December 5-9 and December 13-16, Inclusive/ St. Peter/ Gustavus Adolphus College/ January 7-21, Inclusive/ Rock Island/ Augustana College and Augustana Art Association/ February 3-15, Inclusive/ East Orange/ Upsala College/ May 1-12, Inclusive/ Philadelphia/ American Swedish Historical Foundation/ May 22-June 22, Inclusive/ Rockford/ Rockford Art Association/August 3-31, Inclusive.* (Chicago, 1951) [32 pp.] Cover title: *27th Swedish-American Art Exhibition/ November 18 through 25, 1951/ The Swedish Club of Chicago.*

The cover design by Robert Lifvendahl uses a map of the U. S. on which appear the cities where the exhibition was seen. Contents include articles about The American Swedish Institute; Gustavus Adolphus College; Upsala College; the Augustana College and Augustana Art Association; the Rockford Art Association; and the American Swedish Historical Foundation. There were eighty-four works by sixty-four artists. There was a list of the artists' addresses and a price list of works exhibited. The Jury for Selection were Boris Anisfield, J. Jeffrey Grant, Oscar Gross, Joseph Tomanek, and Joseph Vavak; the Jury of Awards were these men as well as Louis Ritman and Antonin Sterba. The prizes offered were \$400 and an engraved gold medal for the best exhibit in any medium, \$300 and an engraved silver medal for second best, and \$200 and an engraved bronze medal for third best. A brochure announcing the 1951 exhibition entitled "Inviting your entry for the Twenty-seventh Swedish American Art Exhibition," 6 pp., is extant. It contains "Conditions of Entry and General Information." The same year the club also published a collection of reviews entitled "27th Swedish-American Art Exhibition," 8 pp., which included articles from the *Chicago Daily News*, the *Chicago Tribune*, *Svenska Amerikaneren Tribune* and an article about the unveiling of the portrait of King Gustaf VI Adolf by Christian von Schneidau, which took place that year. The prizes for the year were announced: First prize went to Tore Asplund of New York; second prize to Herb Olsen of Ridgefield, Connecticut; and third prize to Olive Ogren of Chicago. Honorable mentions were given to Carl E. Wallin, Robert Esbensen, and Donald Anderson, all of Chicago.

Swedish Club of Chicago. *Catalogue/ The Swedish Club of Chicago/ Twenty-Eighth Exhibition of Painting and Sculpture by Swedish American Artists/ November 22-29, Inclusive/ The Swedish Club of Chicago 1258 North La Salle Street.* (Chicago, 1953) [16 pp.] Cover title: *The Twenty-Eighth Swedish American Art Exhibition 1953/ November 22-29/ The Swedish Club of Chicago.*

The cover illustration of two artists' easels is by Olive Ogren. There were ninety-two works by eighty artists. There is a price list. The Jury for Selection and Awards were Gertrude Abercrombie, Salvatore I. Aucello, J. Jeffrey Grant, Otto E. Hake, and Antonin Sterba. Addresses of the artists and prices of the works are listed. The 1953 exhibition announcement "Inviting your entry for the twenty-eight Swedish American art exhibition" (1 leaf folded) is extant.

Swedish Club of Chicago. *Catalogue/ The Swedish Club of Chicago/ Twenty-Ninth Exhibiton of Painting and Sculpture by Swedish American Artists/Salons 1955-56/ Chicago/ The Swedish Club of Chicago/ November 20-27, Inclusive/ Lindsborg/ Bethany College, School of Music and Fine Arts and Bethany-Smoky Hill Art Club/ December 5-14, Inclusive/ Rock Island/ Augustana College and Augustana Art Association/ January 8-15, Inclusive/ St. Peter/ Gustavus Adolphus College/ February 18-26, Inclusive/ Minneapolis/ American Swedish Institute/ March 10-18, Inclusive.* (Chicago, 1955) [24 pp.] Cover title: *Twenty Ninth Swedish American Art Exhibition/ The Swedish Club of Chicago/ Nov. 20-Nov. 27 1955.*

The cover design by Donald J. Anderson uses the colors of the American and Swedish flags with a drawing of a wall at the Swedish Club ballroom hung with paintings. There were eighty-two pieces by seventy-two artists. The Jury for Selection and Awards were J. Jeffrey Grant, Adolph Heinze, Walter F. Krawiec, Antonin Sterba, and Fred M. Torrey. Prizes were \$400 and an engraved gold medal for the best exhibit in any medium, \$300 and an engraved silver medal for second best, and \$200 and an engraved bronze medal for third best. Contents include articles about the Bethany College School of Music and Fine Arts and the Bethany-Smoky Hill Art Club; Augustana College and the Augustana Art Association; Gustavus Adolphus College; and The American Swedish Institute. Addresses of the artists were listed, and there was a price list. A copy of the invitation to artists to enter the exhibition, "29th Swedish-American Art Exhibition," 4 pp., is extant as well as the pamphlet, "29th Swedish-American Art Exhibition 1955-1956," 5 pp., with reprints of reviews from the *Chicago Daily Tribune* and the *Chicago Daily News* and a list of the 1955 exhibition prize winners. They were Cecil Larson of Procter, Vermont, first prize; Tore Asplund, New York, second prize; and Edna S. West, La Grange, Illinois, third prize. Honorable mentions were given to Herb Olsen, Westport, Connecticut; James J. Ingwersen, Wilmette, Illinois; and Anton Pearson, Lindsborg, Kansas.

Swedish Artists of Chicago. *Swedish Artists of Chicago/ Chicago, Illinois/ 30 Year Anniversary Exhibit at the Orphei Singing Club/ November 15-December 16, 1957/ Christina Wideen, President/ 727 W. Briar Place/ Jury: Shirley Friend, Nate Steinberg, Bernard Wisniewski.* (Chicago, 1957) [6 pp.: 1 leaf folded in thirds].

This is a price list of forty-four works of art by twenty-five artists. Addresses of the artists were also given. On the cover is the nude with her torch.

Swedish Artists of Chicago

CHICAGO, ILLINOIS



**30 Year Anniversary
EXHIBIT**

at the

Orphei Singing Club

*November 15 - December 16,
1957*

Christina Wideen, President
727 W. Briar Place

Jury: Shirley Friend, Nate Steinberg,
Bernard Wisniewski

*Catalog cover of the thirty-year anniversary exhibit of the Swedish Artists of Chicago, 1957.
(Courtesy of the Swedish-American Archives of Greater Chicago.)*

*Swedish Club of Chicago. Catalogue/ The Swedish Club of Chicago/
Thirtieth Exhibition of Painting and Sculpture by Swedish American
Artists/ Salons 1957-58/ Chicago/ The Swedish Club of Chicago/
November 17-24, Inclusive/ Minneapolis/ American Swedish Institute/
December 7-January 5, Inclusive/ St. Peter/ Gustavus Adolphus College/
January 15-26, Inclusive/ Rockford/ Swedish Historical Society and
Rockford Art Association/ February 8-16, Inclusive/ Rock Island/*

Augustana College and Augustana Art Association/ March 1-9, Inclusive/ Lindsborg/ Bethany College, School of Music and Fine Arts and Sandzén Memorial Gallery/ March 30-April 6, Inclusive. (Chicago, 1957) [28 pp]
Cover title: *30th Swedish American Art Exhibiton/ November 17-24 1957/ Swedish Club of Chicago.*

The cover design by Frederick Remahl is an autumn forest scene. Contents include articles about The American Swedish Institute; Gustavus Adolphus College; the Swedish Historical Society of Rockford and the Rockford Art Association; Augustana College and the Augustana Art Association; Bethany College, School of Music and Fine Arts, and the Sandzén Memorial Gallery. There were eighty-five works by sixty-four artists. The Jury for Selection and Awards were Gianni Cilfone, Harry Engle, James M. Haddow, Erwin G. Kummer, and Walter Parke. Prizes were the same as for 1955. Addresses of the artists were given, and there was a price list.

Swedish Club of Chicago. *Catalogue/ The Swedish Club of Chicago/ Thirty-First Exhibition of Painting and Sculpture by Swedish American Artists/ November 22nd-29th, 1959/ Except Monday, November 23rd/ The Swedish Club of Chicago/1258 North La Salle Street. (Chicago, 1959) [16 pp.]* Cover title: *31st Swedish American Art Exhibiton/ November 22-29, 1959/ The Swedish Club of Chicago.*

The cover design by Stanley F. Anderson sports the American eagle and the three Swedish crowns. There were 104 works by eighty-nine artists. The Jury for Selection and Awards were James M. Haddow, Alice Mason, Walter S. Parke, Ralph von Lehmden, and Frank H. Young, Jr. Prizes were \$300 and a gold medal for best exhibit in any medium, \$200 and a silver medal for second best, and \$100 and a bronze medal for third best. Addresses of the artists were given. There was a price list.

Swedish Club of Chicago. *Catalogue/ The Swedish Club of Chicago/ Thirty-Second Exhibition of Painting and Sculpture by Swedish American Artists/ Salons 1961-62/ Chicago/ The Swedish Club of Chicago/ November 19-26, Inclusive (Except Monday, November 20th)/ St. Peter/ Gustavus Adolphus College/ January 6-21, Inclusive/ Minneapolis/ American Swedish Institute/ February 3-28, Inclusive/ Rock Island/ Augustana College/ March 10-25, Inclusive/ Rockford/ Swedish Historical Society and Rockford Art Association/ April 8-29, Inclusive. (Chicago, 1961) [28 pp.]* Cover title: *32nd Swedish American Art Exhibition Nov.*

19th-26th 1961/ The Swedish Club of Chicago/ Following Chicago Salon-St. Peter/ Rock Island/ Minneapolis/ Rockford.

The cover design by John O. Torell uses a drawing of an artist at his easel. The thirty-second exhibition took place during the fiftieth anniversary of the first exhibition held in 1911. Contents include articles on Gustavus Adolphus College; The American Swedish Institute; the Augustana College Department of Art; the Swedish Historical Society of Rockford and the Rockford Art Association. There were eighty-four works by seventy-three artists. The Jury for Selection were: Prof. Edouard Chassning, Prof. Theodore S. Frano, Mr. James M. Haddow, Prof. John Richardson, and Mr. Freeman Schoolcraft. The Jury for awards included those people as well as Prof. Wayne H. Balch, Prof. Harold B. McEldowney, Dr. Joshua C. Taylor, and Prof. J. Carson Webster. The prizes were the same as for 1959. The addresses of the artists were given and there was a price list.

Swedish Club of Chicago. Catalogue/ The Swedish Club of Chicago/ Thirty-Third Exhibition of Painting and Sculpture by Swedish American Artists/ November 22nd-29th, 1964/ Except Monday, November 23rd/ The Swedish Club of Chicago/ 1258 North La Salle Street. (Chicago, 1964) [16 pp.] Cover title: 33rd Swedish American Art Exhibition/ The Swedish Club of Chicago/ November 22-29 1964.

There is no credit given to the cover design, a simple printed one with a blue and gold background. There were sixty-seven works by forty-six artists. The Jury for Selection and Awards were Professor Warren F. Doolittle, Professor Edward H. Betts, and Professor Mark Sprague; prizes were the same as for 1961. Honorable Mentions were given, along with addresses of the artists and a price list.

Swedish-American Historical Society. Exhibition Catalog Birger Sandzén: A Chicago Perspective/ Paintings, Prints and Memorabilia From Chicago Collections/ North Park College, Foster and Kedzie, Chicago/ from Wednesday, 18 October, through Friday, November 3, 1989/ 9:00 to 4:00 Mondays-Fridays. Exhibition Committee Rolf Erickson, Timothy Johnson and Anita Olson/ sponsored by the Swedish-American Historical Society as a salute to the Art Department of Bethany College, Lindsborg, Kansas on the occasion of its 100th anniversary. (Chicago 1989) [1 leaf folded.]

The catalog cover has an illustration of a Birger Sandzén woodcut, "Sunshine Creek." Four oil paintings, twelve graphics,

two reproductions and twenty-three pieces of memorabilia were shown. An essay, "Birger Sandzén: A Chicago Perspective," by Rolf Erickson is included.

NOTES

¹Gotthilf Ahlman was born in Ersnäs, Sweden, June 4, 1888, and came to the U.S. in 1906. He studied at the Academy of Fine Arts of Chicago. *American Painters of Swedish Descent* 1920 (New York, 1920), [p. 5].

²Edward W. Carlson was born in Chicago in 1883. He studied at the Art Institute of Chicago. *American Painters of Swedish Descent*, [p. 13].

³John F. Carlson was born in Sweden in 1875; He "studied art under American masters" and became an instructor at the Woodstock School of Landscaping Painting, in Woodstock, New York. *American Painters of Swedish Descent*, [p. 5].

⁴Ada Enander was born in Chicago, studied at the Art Institute and School of Applied and Normal Art. *American Painters of Swedish Descent*, [p. 6].

⁵Bessie Helstrom was born in Västergötland, Sweden, in June 1877. She studied in Skara, Sweden, came to the U.S. in 1895 and studied at the Fine Arts Academy, Chicago. *American Painters of Swedish Descent*, [p. 7].

⁶Olof Grafström was born in Attmar, Sweden, studied at the Royal Academy of Art, Stockholm, came to the U.S. in 1886; from 1897 he was the Head of the Art Department, Augustana College. *American Painters of Swedish Descent*, [p. 6].

⁷Charles E. Hallberg was born in Gothenburg, Sweden, in 1855; he came to the U.S. in 1882. *American Painters of Swedish Descent*, [p. 7].

⁸Hugo von Hofsten was born in Karlskoga, Sweden in 1865. He studied in Stockholm and came to the U.S. in 1885. *American Painters of Swedish Descent*, [p. 7].

⁹Alfred Jansson was born in Sweden in 1863, studied in Stockholm, Oslo, Paris, and came to the U.S. in 1889. He also studied in Chicago. *American Painters of Swedish Descent*, [p. 8].

¹⁰Arvid Nyholm was born in Stockholm in 1866. He studied at the Royal Academy of Fine Arts, Stockholm, under Anders Zorn and at the Colarossi Academy in Paris. He came to the U.S. in 1891. *American Painters of Swedish Descent*, [p. 10].

¹¹Sandzén was born in Blidsberg, Sweden, in 1871; he studied in Sweden, and Paris. He came to the U.S. in 1894 where he joined the faculty of Bethany College. See Victor O. Freeburg's "Birger Sandzén Who Has a Genius For Friendship As Well As For Art," *American Swedish Monthly*, 31:1 January 1937, pp. 7-9.

¹²Charles O. Haag was born in Norrköping, Sweden, 1867; studied at the School of Arts and Crafts, Gothenburg, Sweden; the Colarossi Academy, Paris; as well as in Italy and Switzerland. He came to the U.S. in 1904. He died in Winnetka in 1933. Esther Sparks' "A Biographical Dictionary of Painters and Sculptors in Illinois 1808-1945" (Northwestern University Dissertation, Evanston, Illinois, 1971), vol. 2, p. 411.