

# Foreign Language Press Survey

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Swedish

*Svenska Tribunen-Nyheter*-- April 27, 1915

## Pallet and Pencil The Swedish Club of Chicago Holds its Fourth Art Exhibit

At this time when the attention of the art-loving public is drawn to the art exhibit held in connection with the Panama-Pacific Exposition we are happy and proud to announce that here in Chicago, where more Swedes are living than in any other city in America, an exhibit of the works of Swedish-American artists is now being held, and we can truthfully say that it easily measures up to the standards set by previous events of the same kind.

This exhibit has been arranged by the Swedish Club, and is housed in the ballroom of the clubhouse, located at North La Salle and Goethe Streets. It is not something entirely new, however. On three previous occasions the Club has presented a similar exhibit, and it is undoubtedly the gratifying results of these earlier undertakings that now have prompted its directors again to extend a helping hand to Swedish-American painters and sculptors. Many of these have already made a name for themselves within American Art Circles, and have won recognition by the foremost American critics. But more than anything else, the Swedish-American artist craves the appreciation and support of his own nationals to spur him toward ever greater achievements.

The exhibit was formally opened last Saturday in the presence of most of the club members, exhibiting artists, and art patrons, among whom were many Americans. It was an animated event, and the Club's initiative, as well as the art objects themselves and their arrangement, was highly praised by several speakers.

Charles E. Hallberg, the painter, is in charge of lighting effects and other technical aspects of the exhibit, and in this regard the exhibit is considered much superior to the previous ones.

On walking through the exhibition rooms, one is immediately struck by the great variety which is represented. There are altogether one hundred and five exhibits: eighty-eight paintings and seventeen sculptures. Of the artists, twenty-two are Chicagoans, while the rest, thirteen in all, have their homes in various parts of the country. More than one-third of the exhibitors are thus out-of-towners, an indication that Swedish artists throughout the land consider the Swedish Club's exhibit an important event, and appreciate its tribute to Swedish-American art.

All the better known Swedish artists in Chicago are represented. Among the sculptors we note Axel Olson, Frank Gustafson, and Agnes V. Fromen. There are four items by Mr. Olson, three of them depicting incidents in the life of Christ, and the fourth is captioned "Friends". All of them reveal a highly developed artistic technique. The same may be said of the creations of Agnes V. Fromen, especially of the statuette "Sylvia", and the bust "Mrs. K."

Frank Gustafson, the third Chicago sculptor, has devoted himself to his art for a comparatively short time, but his work promises **4** that we will hear much about him in the future; in fact, he has already attracted considerable attention. His "La Paloma" is an exquisite piece of work, as is the statuette "Excelsior". "Reverie" is not in the same class but deserves honorable mention.

The busts by Gustaf Holmquist and Rudolph Engberg also stand out among the other sculptures.

Among the paintings are a great many portraits by Chicago artists. Arvid Nyholm has eight such paintings and some of them rank as the best he has ever done. Chr. von Schneidaus has four portraits which also indicate unusual ability.

Among the miniature portraits there are six by Edward Carlson of Chicago, which are the pride of the exhibit; a self-portrait by **5** Hugo Brunquist is in a class by itself, and if he can paint other people equally well, we are going to hear much about him in years to come.

Charles E. Hallberg's marine paintings are, of course, attracting all the attention they so well deserve. He takes us on a spiritual and visual voyage on the ocean, and we can almost hear the howling of the storm and the roar of the mighty breakers, or feel the caressing touch of the dying sun as it sinks below the horizon in a revelry of color. "Like father, like son"; that old saying sometimes comes true, and young Ben Hallberg exhibits some promising canvases, among which are "Winter Sunset in Sweden," "Moonlight Near Gothenburg," and "Early Spring".

Chicago's landscape painters are well represented by M. J. Ahlstromer, Gerda Ahlm, L. Ahlman, Thomas Hall, M. Lundgren, Torey Ross, Einar Soderwall and Carl Wallin. Among other Chicago painters exhibiting are A. Burkland, Ada Enander, Eugene M.

**6** Frandzen, and Bessie Hellstrom; and of the works of all of these it must be said that they offer something worth while to the art lover.

Several prizes have been donated, among which is a prize of one hundred dollars given by the State Bank of Chicago for the best oil painting. Judges are W. J. Reynolds, Arvid Nyholm, and L. Hartrath.

A great number of people have already seen the exhibit, and we urge those who have not already visited the Swedish Club on this occasion to do so. The paintings and sculptures are well worth viewing for their own sake, and, in addition, the Swedish public has here an opportunity to encourage Swedish art in this country.

## Primary Listing

*t from the National Endowment for the*

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*berry's Dr. William M. Scholl Center for American*

Swedish // Contributions and Activities > Vocational > Aesthetic > Painting and Sculpture (II A 3 c) ?

## Secondary listings

Swedish // Assimilation > Nationalistic Societies and Influences > Activities of Nationalistic Societies (III B 2) ?

Swedish // Representative Individuals (IV) ?

## Card Images



