

# Art Institute's Own Works on Exhibition

**T**HIS is the season when the Milwaukee Art institute takes out of storage the paintings and the splendid collection of etchings which are not usually on view, due to lack of space.

It is a delight to view these old pictures and to realize that the donors almost invariably selected splendid things. To put it plainly, the main gallery at the art institute is more interesting today and holds more paintings of permanent worth than it has at any time within the last year.

At the top of the stairs you will notice an old friend, "On the Eve of Her Wedding," a picture of a young girl, day dreaming, with her head on the arm of her chair.

This was given to the art institute by Mrs. S. S. Merrill. She acquired the painting from Mancini, the artist in 1887 in Rome.

Through the door to the main gallery the visitor pauses a moment before a seascape by Leon Dabo, done in 1914, a black view. Dabo now lives in New York.

Everett L. Bryant, a Los Angeles artist, painted "June," an exquisite flower arrangement. He was a friend of John D. Trask, director of the art institute in 1926-'27.

"Stream in Winter," by Hans G. Stoltenberg is next. One of the best works of the artist, it was acquired by Samuel O. Buckner, who gave it to the institute.

Look long at George Raab's "Veil of Snow." It is not only a fine work of art but it has become a historic document, for the buildings across from the Layton gallery, where it was painted, have changed since the artist showed the snowflakes like a chenille dotted veil in front of an old red brick house that today is cream colored.

Eugene Higgins, famous American, who is spending the summer at Old Lyme, Conn., painted "Tired Out," a picture of tramps resting.

Then comes a gemlike landscape by Fritz Thaulow, done in 1894, presented by Mrs. Samuel Field. "Warehouse, Bayfield," one of the last works of Gustave Moeller, with its bold design and unafraid colors, stands close to the Thaulow.

Mrs. Montgomery Sears of Boston gave the art institute the splendid "In a Garden," by Edmund Tarbell, a Renoir-like canvas showing three young ladies in summer frocks and wide hats. Tarbell lives in New Hampshire and has pictures in all the great American museums. There follow:

"Sunflowers and Zinnias," by Emily Groom.

"Winter Afternoon," by Richard

Lorenz—a cutter on Humboldt av., south of Capitol drive bridge.

"Michigan Street," by Knute Heldner, done by the Duluth artist in 1923.

"Hudson Highlands," by Kenneth Frazier, given by Mrs. Harry Payne Whitney.

"Corner in Central Park," by Arthur J. E. Powell. Across the park appears the Plaza hotel, done in broken technique.

"Cooper Street Flats," by Vaclav Vytlacil. The artist now lives in Paris.

"A Winter Landscape," by Hans Peterson. A painting that Dr. Joseph Schneider loved and had in his home.

"Der Alte Heinrich," by Julius Segall. A Durer-like head of old Milwaukee character.

"Mother of the Artist," by Francesco Spicuzza. A true work of art.

"Rome," by John S. Conway. A painting by an artist who turned sculptor and later created Soldiers' monument on W. Wisconsin av.

"Lost," by Richard Lorenz, a perfect picture with nothing in it that does not belong, telling its story vividly and executed with mastery.

"A Stream in March," by Raymond Stelzner. From the Buckner collection.

"Along the Zattere," by Frida Gugler. Venice painted by one who loves the city.

"Moonlight, Canal of Martigues," by Parke C. Daugherty. A view in the little city near Marseille that is called a "second Venice."

"Sheep at the Watering Trough," by Charles Emile Jacque. Jacque Troyon and Mauve are considered among the best sheep painters.

"Segovian Peasants," by Valentin de Zubiaurre, 1913. The painter is believed to be living in Madrid.

"The Swelling Tide," by William P. Silva. The artist, a Georgian, had an exhibit here in 1920. He now lives in California.

"A Temple Courtyard," by Frederick Clay Bartlett.

"Anse de la Mort," by Sigurd Schou.

"Pearl of Grief," by Rembrandt Peale. With his brothers Rubens, Titian and Raphael, Rembrandt Peale was a son of Charles Willson Peale.

"Round Up," by Richard Lorenz. The longhorns and a cowman. Notice the feet of his mount.

Two examples of early American portraiture are on the wall with a classical landscape by Giovanni Pannini, who painted almost 200 years ago. Pannini has a little of everything in his landscape.

Two other landscapes complete the wall, one, attributed to Joesph Anton Koch, the other by the elder Teniers, a typical peasant scene.

In the watercolor section "Morocans on the March," by Georges Bruyer presented by Mr. and Mrs. George F. O'Neill, should be studied. Also a little 1882 portrait by Peter Wolze, a German. This came from the Leidersdorf collection.