

**THE FORUM EXHIBITION  
OF MODERN  
AMERICAN PAINTERS**

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The Forum Exhibition of Modern American Painters by Various

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**VARIOUS**

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# THE FORUM EXHIBITION OF MODERN AMERICAN PAINTERS

MARCH THIRTEENTH TO MARCH TWENTY-FIFTH, 1916

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## COMMITTEE

DR. CHRISTIAN BRINTON                      ALFRED STIEGLITZ  
ROBERT HENRI                                      DR. JOHN WEICHSEL  
W. H. DE B. NELSON              WILLARD HUNTINGTON WRIGHT

## ARTISTS

BEN BENN    ALFRED MAURER  
THOMAS H. BENTON                              HENRY L. MCFEE  
OSCAR BLUEMNER                                      GEORGE F. OF  
ANDREW DASBURG                                      MAN RAY  
ARTHUR G. DOVE                                      MORGAN RUSSELL  
MARSDEN HARTLEY                                      CHARLES SHEELER  
S. MACDONALD-WRIGHT                              A. WALKOWITZ  
JOHN MARIN                                      WM. AND MARGUERITE ZORACH

ON VIEW AT THE ANDERSON GALLERIES  
FIFTEEN EAST FORTIETH STREET, NEW YORK

577

THE WILLIAM HAYES FOSTER  
ART MUSEUM OF  
BRANDEIS UNIVERSITY

2261

*Gift of Walter S. Kennerley,  
April 14, 1962*

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## IN EXPLANATION

### OBJECT

THE object of the present exhibition is to put before the American public in a large and complete manner the very best examples of the more modern American art; to stimulate interest in the really good native work of this movement; to present for the first time a comprehensive, critical selection of the serious painting now being shown in isolated groups; to turn public attention for the moment from European art and concentrate it on the excellent work being done in America; and to bring serious, deserving painters in direct contact with the public without a commercial intermediary.

### SELECTION

Out of fifty names of the most deserving very modern American painters, the Committee has selected the sixteen names here represented; and from the large number of paintings submitted, the Committee has chosen the works now on view. Thus not only are the artists chosen for their merit, but the works also represent what, in the eyes of the Committee, are the best paintings of each artist.

### THE COMMITTEE

The Forum Committee is composed of six men actively interested in art—men who hold high positions in their respective fields in America.

Dr. Christian Brinton has for many years been one of the foremost American critics and lecturers on international art. He is the author of *Modern Artists, Impressions of the Art at the Panama-Pacific Exposition*, and many other works on painting; he is Advisory Editor of *Art in America*, and a regular contributor to the leading art journals.

Robert Henri is an artist of international reputation. His paintings are represented in the Luxembourg Gallery, the Metro-

politan Museum, and many other permanent collections. He is a member of the National Academy, the National Institute of Arts and Letters, etc.

W. H. de B. Nelson is the editor of the *International Studio*; a painter, and a lecturer on art.

Alfred Stieglitz is the editor and publisher of *Camera Work*, and the leading spirit of "291." At 291 Fifth Avenue the pioneer work for the recognition of modern art in America was begun in 1906.

Dr. John Weichsel is the President of the People's Art Guild, the largest enterprise of its kind in the world.

Willard Huntington Wright is the art critic of the *Forum*, and contributing art critic of the *International Studio*. He is the author of *Modern Painting: Its Tendency and Meaning*.

The Committee have no financial interest whatever in this exhibition. Their services have been given free. They have been animated solely by the desire to counteract the prevailing prejudices against modern painting, and to create an intelligent interest in deserving artists.

#### THE BUYING PUBLIC

Art collectors have always been afraid, and in many instances rightly so, to purchase the new works of modern men. Many charlatans have allied themselves with the movement; and because the movement has been so little understood, and because the commercial element has entered into it to so great an extent, buyers have in many instances been unable to differentiate between the sincere and insincere.

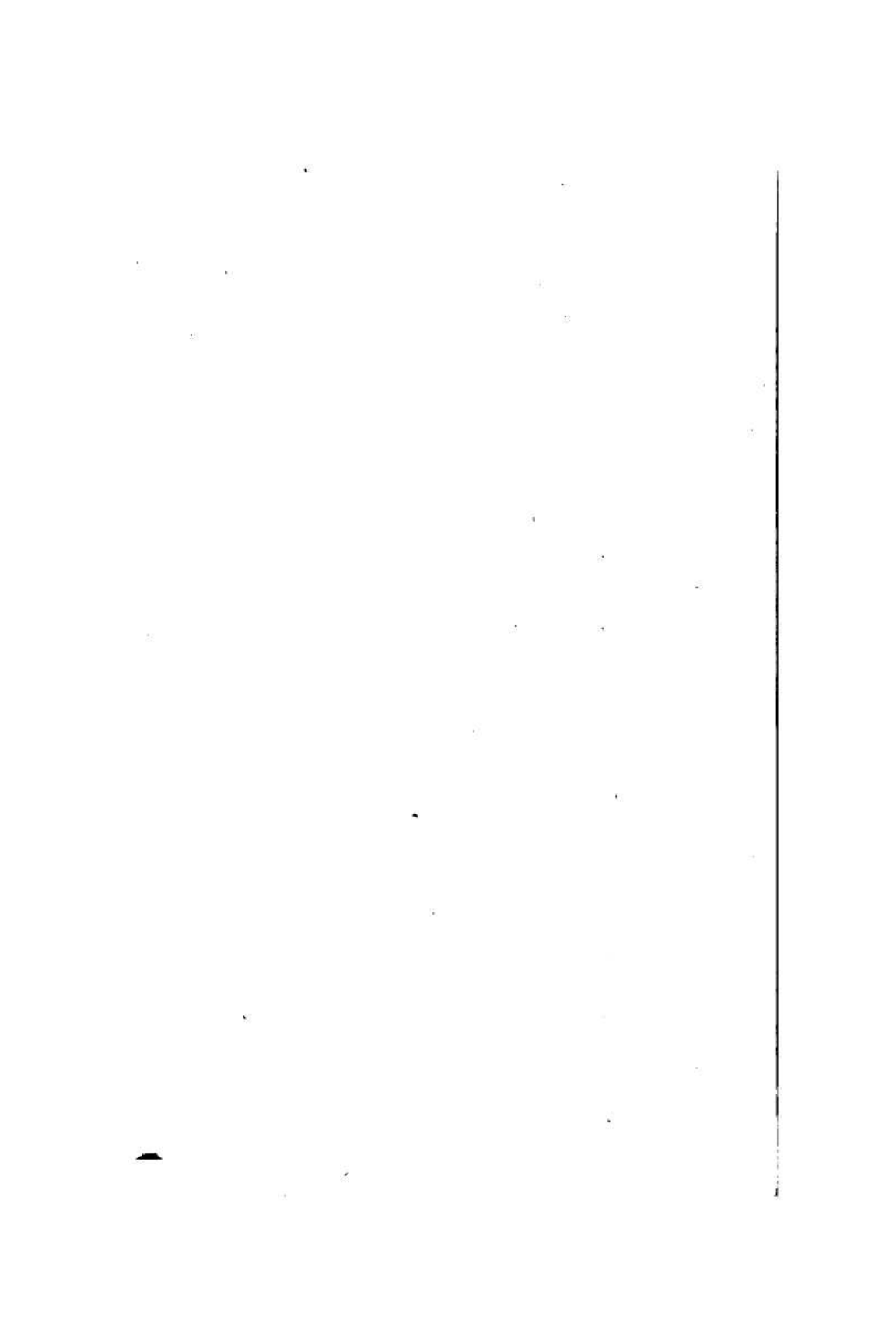
But in this exhibition a careful attempt has been made to eliminate the spurious and to present only such work as is truly worth while. Every painting here is, after a fashion, vouched for by men whose integrity and knowledge of art are beyond question.

No more genuine art service can be rendered, either to yourself or to the cause of serious art effort in America, than by the purchase of these works.



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