

EXHIBITIONS NOW ON "Eclectics" at the Folsom Galleries.

An interesting show is now on at the Folsom Galleries, 396 Fifth Ave., to Feb. 14, where the "Eclectics" are holding their third annual exhibition. Originality and distinction mark the work of this important group of artists, and the present display is representative of the best tendencies of "modernism" when tempered by a certain undercurrent of classicism as revealed in the good technique and general treatment of the themes portrayed.

The young and promising artist, Theresa F. Bernstein, shows five of her striking and colorful pictures, among which "Landscape with Figures" and "The 18th Regiment" stand out, instinct with life and meaning. In the latter picture, more especially, these qualities lend a poignancy of expression to the crowd of mothers, sisters, wives or sweethearts watching the departure of their loved ones. Two small pictures, "Sunset" and "Promenade" well sustain the artist's reputation as a colorist, while her "Portrait of a Lady," soft and mellow in tone, denotes an unexpected versatility.

Possibly the most important canvas in the display is James Britton's "1917, To the Mothers of the Slain," a tragic theme treated by an idealist whose imagination has conceived this powerful figure with head bowed in sorrow, to represent the glorious sacrifice of the mothers in the stupendous struggle of the present war. The dead white of the flesh tones, the deep red of the falling mantle, and the intense blue of the sky in the background, are symbolical and add to the significance of the picture. In striking contrast to this forceful canvas, is Mr. Britton's ethereal, poetic conception of "Ophelia in the Sun," delicate in tone as in imagination. Two portraits by the same artist are admirable in quality. That of the talented young sculptress, Marie Apel, is of especial interest and altogether pleasing. Henry F. Gernhart is represented by two good works, "The Sea" and "Changing Seasons." Walter Griffin shows three of his high-keyed, brilliant and joyous works, "Apple Blossoms," "Padua—The Fountain," and "Windy Day." "White Roses" and "Portrait," by Philip L. Hale, are good in color and composition. A painful but significant picture is "The New Calvary," by Eugene Higgins, whose other contribution, "The Return," is also in a tragic note. Henry S. Hubbell shows an excellent portrait of the violinist, Jan Rubini.

Christine Morton has five numbers in the display. A portrait of Mrs. B. A. H. is pleasing, and the same may be said of the Spanish portrait. "Laurel" and "The Green Jug," all interesting compositions. The most attractive picture is the colorful "Bacchante," shown for the first time at the second exhibition of the Allied Artists in May, 1915, and reproduced in the ART NEWS at that time.

The sculpture exhibit includes three numbers by Marie Apel, an exquisite head, "Inez Bonausan," a delicately-moulded nude, "Pride," and an adorable "Baby's Head." Solon H. Borglum shows two of his admirable bronze figures, "The Prospector" and "On the Trail." H. H. Kitson's Wm. Morris Hunt is a fine example of this sculptor's work.

Francisco Finechiario recently completed an interesting portrait of Mr. William J. Guard, press manager of the Metropolitan Opera House. It is an excellent likeness, well composed and true to the attractive personality of the sitter. The work will hang in Mr. Guard's home.