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*“The
Spirit
of
Transportation”*

Art Institute of Chicago
Jan. 29 - Feb. 13

1921

*The
Spirit
of
Transportation*

an exhibit of twelve paintings
by

Max Bohm

Franklin Booth

George Elmer Browne

James Cady Ewell

R. F. Heinrich

Frank X. Leyendecker

Jonas Lie

F. Luis Mora

Alphonse Mucha

Maxfield Parrish

C. Coles Phillips

William Mark Young

Dedicated to the
Automotive Industry of America
by the
Clark Equipment Company
Buchanan, Michigan

THIS group of paintings is the result of a competition to which each of the artists contributed an original painting.

The representative art critics and transportation captains, mentioned on the next page, have kindly consented to serve as a Jury of Award.

They will determine which artist in their estimation has been most successful in portraying

“The Spirit of
Transportation.”

Jury of Award

Judge Elbert H. Gary
Chairman United States Steel Corporation.

Robt. W. de Forrest
President Metropolitan Museum of Art, New York City.

Chas. L. Hutchinson
President Art Institute of Chicago.

W. C. Durant
General Motors Corporation, New York City.

Homer L. Ferguson
President Newport News Ship Building and Dry Dock Co., Newport News, Va.

Frederick D. Underwood
President Erie Railroad Co., New York City.

CIVILIZATION has progressed only as methods and means of transportation have improved. Appreciating the contributions to transportation and world advancement made by the American Automotive Industry we have invited these well known artists to dramatize, each in his own manner, "The Spirit of Transportation."

Max Bohm

finds his theme in a typical western scene. An indian family with horse and dog travois—probably the earliest American method of transportation—passes off to the left, as the savage with half pathetic gesture hails a modern motor truck which is seen in the far distance passing on to civilization and prosperity led by “Progress” riding a winged disc wheel, symbolic of transportation.

Franklin Booth

picks his theme out of a busy street adjacent to the Bush Terminal showing all methods of transportation from the Italian woman with a burden on her head, the push cart, the horse and wagon, to the modern motor truck bringing its load to a steamship pier where a railroad train is discharging its freight. An aeroplane darts over head; in the background the symbolic figure of transportation carries upon his gigantic shoulders the burdens of civilization.

George Elmer Browne

with the artistry of the marine painter develops his theme from the Arabian Nights story of the fisherman who draws his net from the sea and finds in it a mysterious vase; opened it gives forth a vapor which rising to the sky unfolds "The Spirit of Transportation," who with upraised hand and streaming hair is silhouetted against a whirling globe of light. In the clouds are seen champing horses and whirling chariots, symbolizing ancient forms of transportation. Back of the clouds the majestic figure of the Sphinx is seen looking down across the centuries. He shows transportation as the dynamic force in civilization.

James Cady Ewell

portrays the theme with an heroic figure seated in an arch holding in his right hand the torch of progress and in his left a winged wheel, symbolic of transportation, which he throws across the globe. At the top are seen ancient forms of transportation, camels of Egypt, oxen of Greece and chariots of Rome. At the base is a triptych showing at the left a modern ocean liner; at the right a caravel of ancient Venice and in the center three modern methods of transportation—the steam engine, the electric locomotive, and the motor truck.

R. F. Heinrich

depicts his theme with a virile scene of modern life. A train of giant heavy-duty trucks demands the right of way and crowds from the road an aged mountaineer — symbolic of time—who with his ox team steps pathetically aside to let progress pass.

Frank X. Leyendecker

uses two Herculean nude figures "Strength" and "Service" to portray his theme. All their tremendous power is brought to bear on the spokes of a gigantic wheel typifying "progress." It is intelligent rather than brute strength because they utilize the full leverage of the spoke and peer anxiously off along their course to bring their ship to a safe harbor.

Jonas Lie

develops his theme from a scene of realistic industrialism showing a manufacturing center with smoking chimneys, great overhanging cranes, freighters from whose funnels pour clouds of steam, while in the foregoing are busy railroad trains and motor trucks bringing to them their burdens of commerce; through the yellow atmosphere of the factory an aeroplane wings its way—an augury of the future. It is a dynamic scene of transportation at work.

F. Luis Mora

draws his inspiration from a cavalcade of laden elephants coming down from the Himalaya Mountains which is arrested on the edge of a precipice by a mirage which takes shadowy form in the clouds; they discern it to be a motor truck speeding through the heavens. Off in the distance a fleecy cloud takes form as an aeroplane—a vision of the transportation of the future.

Alphonse Mucha

portrays what he terms "The American Mercury." The heroic figure of an American workman with typical nonchalance wears the winged crown of Mercury askew upon his head. In his right hand he holds tools of industry. On a plaque in his left hand is a modern motor truck—America's contribution to transportation. The boy holds an interlocking spur and internal gear wheel, symbolic of industrial fabrication. In the background are seen primitive transportation and labor from which "The American Mercury" has relieved the world.

Maxfield Parrish

takes his theme from the royal gorge of the Colorado River, presenting as it does a majestic physical barrier to progress. At one side above the rushing mountain stream may be seen chiseled in the cliff a tiny road along which passes a train of motor trucks, the artery of civilization—a dramatic portrayal of how civilization has conquered the heights, opening to commerce the vast regions beyond.

Coles Phillips

uses a winged figure of "Progress" to portray his theme. As she runs she spins with her left hand a gigantic disc wheel, symbolic of transportation. The light of the flaming torch which she bears aloft in her right hand streams back over her nude figure; in the lower left hand corner is a miniature of great brilliance, emblematic of the effect of transportation. The miniature at the right shows a dull drab scene—untouched by the spirit of transportation.

Wm. Mark Young

gives an Oriental touch to his theme. He shows an oasis in the desert where a caravan stops on the edge of the sand and the Arabs look out with eager, expectant eyes across the desert, where, silhouetted against the horizon, General Allenby's army comes up to the siege of Jerusalem—the ancient "Ship of the Desert" is being replaced by modern transportation.

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