“The Spirit of Transportation”

Art Institute of Chicago
Jan. 29 - Feb. 13
1973
The
Spirit
of
Transportation

an exhibit of twelve paintings
by
Max Bohm
Franklin Booth
George Elmer Browne
James Cady Ewitt
R. F. Heinrich
Frank X. Leyendecker
Jonas Lie
F. Luis Mora
Alphonse Mucha
Mayfield Parrish
C. Cotes Phillips
William Mark Young

Dedicated to the
Automation 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

Frederick D. Underwood
President Erie Railroad Co., New York City.
CIVILIZATION has pro-
gressed only as meth-
ods and means of transpor-
tation have improved. Appre-
ciating the contributions to trans-
portation and world advance-
ment made by the American
Automotive Industry we have
invited these well known ariste
to dramatize, each in his own
manner, “The Spirit of Trans-
portation.”
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 ris-
ing 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 fig-
ure of the Sphinx is seen look-
ing 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, oons 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 Ven-
tice and in the center three mod-
ern methods of transportation
—the steam engine, the elec-
tric 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 Him-
alaya Mountains which is ar-
rested on the edge of a preci-
pice by a mirage which takes
shadowy form in the clouds;
they discern it to be a motor
tuck 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 civ-
ilization—a dramatic portray-
al of how civilization has con-
quered 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 an-
cient “Ship of the Desert” is
being replaced by modern
transportation.