

ADVENTURES IN THE ARTS

the same grace in child-life as existed in the costly games at Versailles among the grown-ups depicted so superbly by Watteau and his most worthy followers, Lancret and Pater, in whom touch is more breath than movement. It is a sensitive and gracefully aristocratic creation Marie Laurencin produces for us, one that makes the eye avid of more experience and the mind of more of its subtlety. It is an essentially beautiful and satisfying contribution to modern painting, this nacreous cubism of Marie Laurencin.

GEORGIA O'KEEFFE *

With Georgia O'Keeffe one takes a far jump into volcanic crateral ethers, and sees the world of a woman turned inside out and gaping with deep open eyes and fixed mouth at the rather trivial world of living people. "I wish people were all trees and I think I could enjoy them then," says Georgia O'Keeffe. Georgia O'Keeffe has had her feet scorched in the laval effusiveness of terrible experience; she has walked on fire and listened to the hissing of vapors round her person. The pictures of O'Keeffe, the name by which she is mostly known, are probably as living and shameless private documents as exist, in painting certainly, and probably in any other art. By shamelessness I mean unqualified nakedness of statement. Her pictures are essential abstractions as all her sensations have been tempered to abstraction by the too vicarious experi-

* American.—Ed.