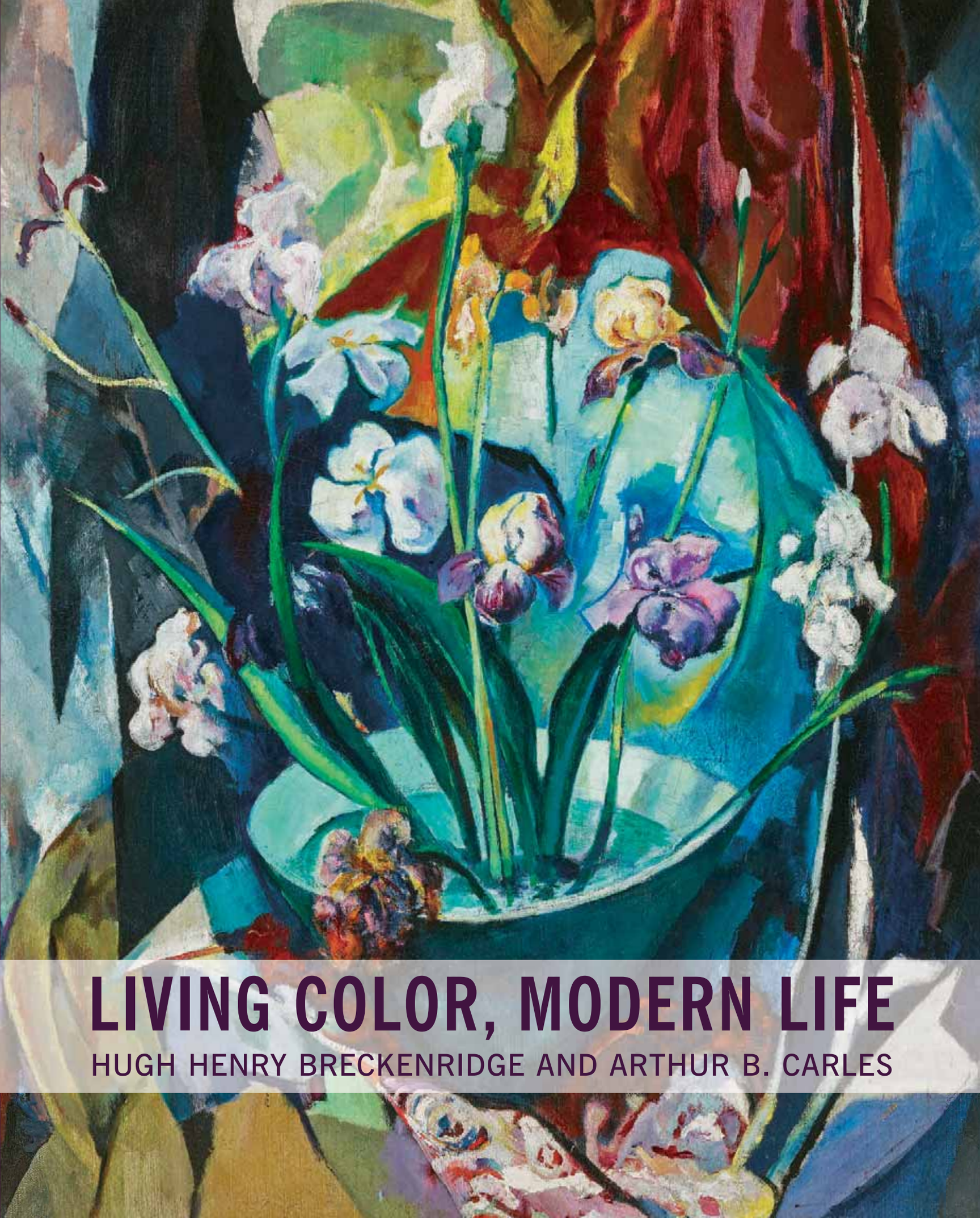

LIVING COLOR, MODERN LIFE

HUGH HENRY BRECKENRIDGE AND ARTHUR B. CARLES

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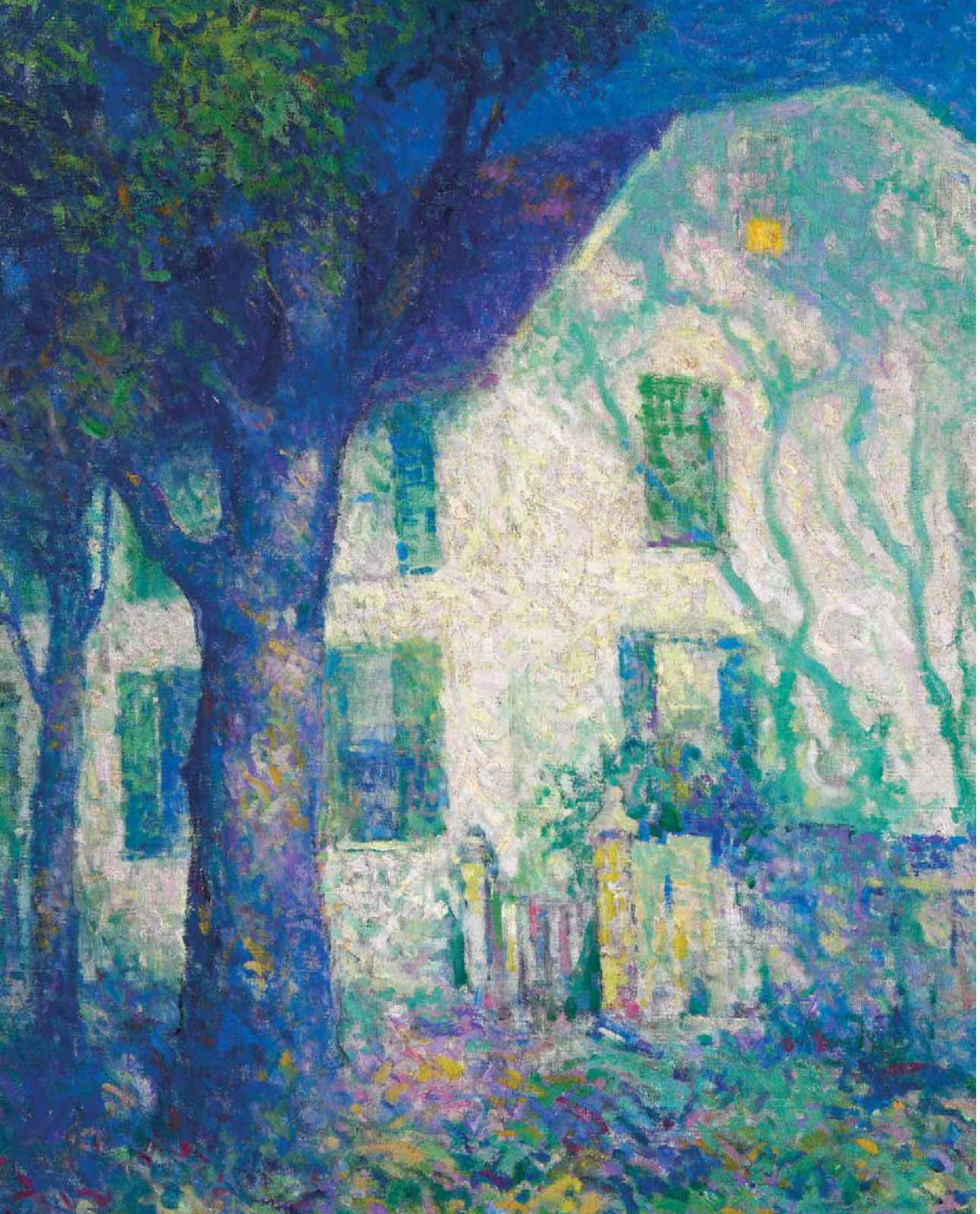

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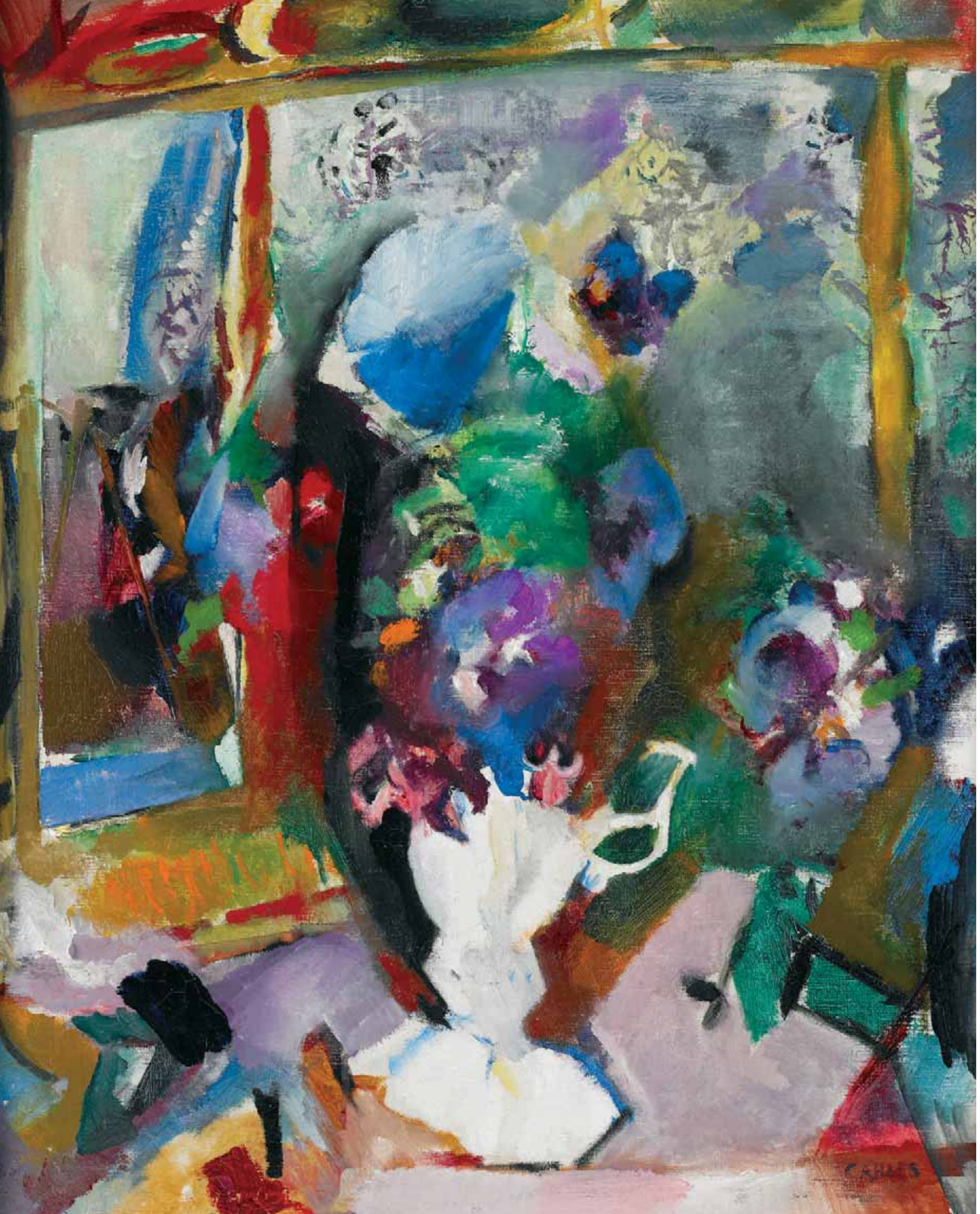


FOREWORD

Fame is a fickle and arbitrary thing. Over the years, many artists who brought soaring imagination and tremendous competence to their work have failed to win public acclaim. Some gained great notoriety during their lives only to be forgotten by following generations. Others moved the entire conception of art in a new direction and nevertheless failed to achieve the kind of fame they rightly deserved. We use the term “artist’s artist” to describe someone whose work is widely admired by the art-making community, but less well known to the general public. Both Breckenridge and Carles fit that description. They were in the vanguard of Modernism in the United States as art evolved away from historic and conventional norms. We might theorize that Carles’s public profile was hampered by his immoderate ways and career-ending stroke. Breckenridge’s work has become hard to find, since many of his paintings were lost in a tragic fire. We might also add that neither artist put marketing before art and made teaching others a lifetime priority. Whatever the factors were that dampened their posthumous fame, both artists were deeply admired by their peers during their lifetimes. Viewing their work within these pages, we hope you will come to realize what Jackson Pollock, Hans Hofmann, John Marin, Robert Henri and so many others did—that Carles and Breckenridge were true pioneers of modern American art.

Richard Rossello
Principal

PHILADELPHIA MODERNS: HUGH HENRY BRECKENRIDGE AND ARTHUR B. CARLES

With over one hundred years of hindsight, the broad view of Modernism's advent in American art and culture can make it seem like an eclipse, in that Modernism's sweep and singularity was so powerful that it virtually extinguished academicism and tradition in its wake. We know historically this was not the case. The excitement over new ideas and innovative modes of expression did eventually permeate the cultural ether, but the reception of modernist art, music, and dance was slower to take hold among a sometimes-skeptical and often-shocked general public. Indeed, the introduction of modern art in the United States began modestly in three garret rooms at 291 Fifth Avenue in New York City, where in 1905 Alfred Stieglitz founded his first gallery of photographs and avant-garde paintings. Stieglitz and his circle were an integral part of the Greenwich Village bohemia that was the center of modernist thought in the United States at the time. The group was incredibly dynamic but also small and exclusive. That started to change in 1913, when the Armory Show took the American art world by storm, and Modernism began to extend its reach.

Philadelphia became a vibrant center for modernist music, theater, and art in the early part of the twentieth century. A small group of artists, musicians, and collectors actively and purposely promoted Modernism in the city through a series of exhibitions, theater productions, and concerts. Despite their differences in age, Hugh Henry Breckenridge and Arthur B. Carles were critical to the effort to bring modern art to Philadelphia. Carles, particularly, put himself at the center of the city's modernist circle. Both men in their own work and through their teaching at the Pennsylvania Academy of the Fine Arts (PAFA) sought to expose Philadelphians to the new artistic trends from Europe. Yet, interestingly, their own versions of Modernism, at least initially, were steeped in their academic training. Their first forays into abstraction were measured, and their artistic philosophies were rooted in the strength of their education as students at PAFA. Additionally, Breckenridge and Carles were both outside the circle of Stieglitz's formidable influence and active promotion. They remained in Philadelphia and deeply connected to the modernist modes of thought that were embraced there, which one could argue were less radical and more didactic.[1] They were "Philadelphia Moderns," which during their own lifetimes did not decisively limit the scope of their influence or critical renown; however, their posthumous position in the canon of modern American art did suffer, as did Philadelphia's station as an early center of modernist activity. The goal of this exhibition is to shine a light on these two exceptional modern artists and the city that helped to shape them.

Throughout the nineteenth century, PAFA was a principal actor in Philadelphia's cultural scene. As the nation's oldest art academy, it occupied a storied position in the history of American art. Its faculty and curriculum attracted students from all over the country; its annual exhibition was one of the most prestigious in the nation; and its own permanent collection was carefully assembled to cultivate a strong appreciation for American art. By the early twentieth century, PAFA was a leading proponent and popularizer of American Impressionism, largely because of the influence of such instructors as Thomas Anshutz, William Merritt Chase, and Cecilia Beaux. The Academy nurtured the innovative spirit of this artistic style and rewarded the students who excelled in its advancement with prizes and scholarships. Breckenridge and Carles both benefitted from the Academy's largesse during their time as students there.[2] Their instructors not only taught them the skills of fine draftsmanship, composition, color theory, and painterly technique, they also introduced them to modern French art and most importantly encouraged them to develop their own personal styles. By the time Breckenridge and Carles graduated (Breckenridge in 1892 and Carles in 1907), they were highly trained artists, who used the foundations of their academic education and early exposure to contemporary European art to great effect, particularly as they slowly pushed themselves toward the unfamiliar terrain of abstraction.

The strength and dominance of PAFA in the early twentieth century, and most American art academies for that matter, provided fertile ground for rebellion. One of the modernists' chief aims was to turn away from the past and look toward the future. To them, modernity was the antithesis of the old-world order, and the American art academy came under fire as being too tied to the nineteenth century.[3] As a result, after 1913, PAFA's progressive profile began to wane, particularly as American Impressionism and even Ashcan painting started to look quaint against the work of the European modernists. The younger, more experimental painters in the city like Morton Schamberg and Charles Sheeler pursued other venues to exhibit their work, from galleries to department stores and artists' clubs.[4] Despite the continued conservatism of most of PAFA's faculty, Breckenridge and Henry McCarter, who both had direct exposure to Paris, became the leading instructors for students interested in Modernism. They encouraged their pupils to focus on individual expression, experimentation, and innovation. In 1917, Carles joined them, and together the three men worked to create the modernist curriculum at PAFA, where they "blew in the fresh air."[5] As educators, they were keenly aware of their ability to spread and speed the popularization of Modernism, and they unquestionably contributed to the acceptance of progressive ideas about art in the city.[6]

By the 1920s, the spirit of the modernist movement in Philadelphia was thriving. After World War I ended, the vitality of the New York avant-garde had declined, as many European artists returned home, and Stieglitz had closed 291 in 1917. Consequently, Philadelphia emerged as a leading center for Modernism with a group of artists and musicians who took up its cause

with seriousness and conviction. They met every Friday for beer and conversation; they attended concerts, salons, and musical soirees. The energy around them was palpable, and Carles was at the center as their outspoken leader. Artists and collectors alike gathered around him and McCarter, and many Philadelphians built their modernist collections at this time as a result of the two artists' enthusiasm and guidance.[7]

Fig. 1: Arthur B. Carles instructing a female student in an outdoor painting class. Faculty and Academician photographs, PC.01.01, Pennsylvania Academy of the Fine Arts, Archives, Philadelphia

Music was critical to all of these efforts. Leopold Stokowski, who became the conductor at the Philadelphia Orchestra in 1912, was essential to the city's engagement with Modernism. He introduced his audience to the work of such contemporary composers as Schoenberg and Stravinsky, and he deliberately and frequently drew the connection between modern music and art, a concept that many avant-garde artists were exploring with originality and excitement. Breckenridge and Carles both often alluded to music when they discussed their work. They spoke of "orchestration" and "resonance" in their paintings, as a way to describe their artistic process and achieve their creative aims. They understood that music's abstract and intangible nature was an entry point in creating modern, abstract art. For them, the analogy between music and modern art was also a vehicle to help the public comprehend it, in that if one could appreciate the abstract condition of music, one could grasp and even admire abstract painting.

The expressive power of color was important to many of Philadelphia's modern artists, but for Breckenridge and Carles, it was arguably the defining characteristic of their artistic styles. Carles credited Breckenridge with teaching him that "color resonance is what you paint pictures with." And Breckenridge avowed that color should be the painter's "main interest." Each artist's relationship to color demonstrates the prevailing characteristic of their individual artistic philosophies, which despite their similarities were markedly different. Breckenridge maintained throughout the various phases of his stylistic evolution a sense of control and order. For him, color was a "structural force" that worked in concert with line, form, and space.[8] He used his deep understanding of color theory and chemistry to approach his compositions as if they were problems to be solved thoughtfully and rationally. As a result, Breckenridge's paintings demonstrate a structural coherence that was integral to his personal expression.[9] Conversely, Carles's relationship to color was exuberant, ecstatic, and abounding with emotion. He approached a painting intuitively and played with the idea that some colors elicited deeper emotions than others. His compositions are spontaneous and dynamic, with the color invigorating the eye to keep it moving across the surface of the canvas.[10] Nature, in all of its chaos and vividity, guided Carles most.

The ways Breckenridge and Carles engaged with their work was also born out in how they lived their lives. Breckenridge worked consistently and diligently as an artist and educator,

Fig. 2: Hugh Henry Breckenridge teaching an outdoor painting class for women. Hugh Breckenridge papers, MS.036, Pennsylvania Academy of the Fine Arts, Archives, Philadelphia

effectively advancing Modernism's reach on an even keel. He was, according to Gerald Carr, "an optimistic human being" whose work was a physical manifestation of his personable character.[11] Carles was brash, beloved, and the ultimate self-saboteur. His strident opinions about Modernism repelled as many as he converted. But, perhaps no one in Philadelphia did more to bring modern art to its citizenry. His commitment to the movement was as strong as his commitment to his own art. And his work in the early 1920s to give Modernism its full due in Philadelphia reflects a shining moment in the city's cultural history.

Philadelphia's most concentrated engagement with Modernism took place between 1920 and 1923. Carles helped to organize three groundbreaking exhibitions of modern art, all of which were shown at PAFA. These shows were part of a concerted effort of the city's modernists to educate the general public about Modernism, which as a practice was quite different from Stieglitz's notion that modern art could not be appreciated by the masses. The first exhibition in 1920 titled *Paintings and Drawings by Representative Modern Masters*, which Carles curated and William Yarrow organized, acted as a survey for modern art. Carles hung the show chronologically to help demonstrate how Modernism grew out of the nineteenth-century experiments of artists like Gustave Courbet and James McNeill Whistler, thereby connecting the shock of the new to the art of the near past. The show attracted huge public interest, and PAFA was hailed for bringing it to Philadelphia. *Modern Masters* was such a success that Carles helped to stage another exhibition in 1921 titled *Exhibition of Paintings and Drawings Showing the Later Tendencies in Art.* The organizing committee included artists, dealers, and collectors from Philadelphia and New York, including Stieglitz. The goal of this exhibition was perhaps less didactic and more an attempt to display a discerning selection of modern art that highlighted its plurality. The critical and popular response was just as favorable as *Modern Masters*, and Philadelphia secured its position as a dynamic center for American Modernism.

Fig. 3: Installation view of *Paintings and Drawings by Representative Modern Masters* exhibition, April 15–May 15, 1920. Special Exhibition photographs, PC.01.06, Pennsylvania Academy of the Fine Arts, Archives, Philadelphia

Some critics contended it had even surpassed New York in its commitment to promoting and popularizing the movement. PAFA was commended for its new vision and courage in bringing modern art to its hallowed halls.[12] It is, therefore, all the more unfortunate that the last exhibition Carles curated (this time with McCarter) of a selection of Dr. Albert Barnes's notorious collection of modern art titled *Contemporary European Paintings and Sculpture* was a critical and commercial disaster. For as open as Philadelphians were to the work in the first two shows, they rejected Dr. Barnes's collection, namely the inclusion of seventeen paintings by Chaim Soutine, as an abomination. McCarter stood up the to the unrelenting criticism, but Carles retreated.

It is interesting to consider what might have happened if that exhibition was received differently. Dr. Barnes was looking for a major academic partner in his foundation's educational mission. He felt the city provided fertile ground after the success of the first two exhibitions and the general excitement the modernists were stirring.[13] However, the modern art Philadelphia critics and collectors generally preferred were brightly colored landscapes, still lifes, and nudes.[14] They were perhaps not quite ready for raw, expressionist paintings of personal anguish and rejection. Subsequently, PAFA reclaimed its conservative mantle and did not show another modern art exhibition until the 1950s except for retrospectives of Breckenridge, Carles and McCarter; Dr. Barnes furiously withdrew his support of the city; and Carles fell into a depression and eventually lost his position at PAFA two years later. Other institutions like Moore College of Art and the School of the Pennsylvania Museum (now the Philadelphia Museum of Art) picked up the "modernist gauntlet"[15] in the years that followed, but Philadelphia's place as a strong, early supporter of Modernism was diminished and eventually "written out" of American art history.[16]

Fig. 4: Installation view of *Contemporary European Paintings and Sculpture* exhibition, April 11–May 9, 1923. Special Exhibition photographs, PC.01.06, Pennsylvania Academy of the Fine Arts, Archives, Philadelphia

The reputations and renown of Breckenridge and Carles also suffered after their deaths. It's not entirely clear how or why that happened, but neither had an exclusive gallery arrangement. Thus, it seems likely that without the support of a strong dealer, who could continue to promote them to clients and institutions, it was easier to forget them altogether. Their students and fellow artists repeatedly affirmed how important their influence had been, but without sustained gallery and museum shows, it was hard to see their work. It was, therefore, a revelation to view a group of Carles's and Breckenridge's paintings together in Jessica Smith's American Modernism exhibition at the Philadelphia Museum Art in the spring of 2018. There, in the museum they assumed their rightful position; their work was as original and important as that of the other giants of modern American art on display. The hope is that this show will advance the momentum, because both men and the city that shaped them made significant contributions to the history of Modernism in the United States, and the time to know them again is now.

HUGH HENRY **BRECKENRIDGE**

HUGH HENRY BRECKENRIDGE
(1870–1937)

During his lifetime, Hugh Henry Breckenridge was recognized as a prominent presence within the art community of Philadelphia and well beyond; he was widely praised and admired as both an innovative artist and a highly influential teacher. And yet, in the decades since his death in 1937, Breckenridge has all but fallen off the map, art historically speaking, and his important role in shaping the course of Modernism in Philadelphia remains largely unknown. The reasons for this are not entirely clear. Perhaps it was related to the fact that Breckenridge remained in Philadelphia for his entire adult life, rather than moving to New York City and exhibiting with the other modernists promoted by Alfred Stieglitz; maybe it was because Breckenridge was so self-sufficient as an artist, never needing anyone to promote his work during his lifetime, so that after his death, he lacked an experienced and dedicated dealer to build on and maintain his legacy; or perhaps it was because Breckenridge was so versatile and experimented so widely with different subjects and methods that he never developed a completely consistent style or "brand" that could be marketed and recognized by the general public.[1]

Regardless of whether or not this last factor contributed to Breckenridge's relative obscurity, it is surely one of the aspects that makes him such a fascinating and unusual artist. Breckenridge was not an impressionist or an abstractionist, a portrait painter or a landscape artist—he was all of these things at once and much more. Indeed, Breckenridge resisted all attempts at classification, which is hardly surprising considering that he once wrote, "The separation of painting into different classes, usually with very misleading titles, is not a good practice, for as Rodin said: 'There are only two kinds, good and bad.'"[2] Nonetheless, in order to organize our examination of Breckenridge's work, it has been necessary to occasionally employ these terms and to group his paintings into broad categories based upon the subject matter or stylistic approach of the particular works in question.

Before delving more deeply into a discussion of Breckenridge's paintings, it may be helpful to first provide a brief biographical background of his life history. Hugh Henry Breckenridge was born in Leesburg, Virginia on October 6, 1870. He showed an early talent and predilection for art, such that by the age of fifteen, he dropped out of school altogether and declared his determination to be an artist.[3] His parents were not pleased with his choice of profession, but his art teacher, Paul Laughlin, persuaded them to allow Breckenridge to pursue his artistic studies further at the Pennsylvania Academy of the Fine Arts.[4] So in the fall of 1887, Breckenridge traveled to Philadelphia and enrolled as a full-time student there. He did very well in his studies, and in 1889, won the prestigious Toppan Prize for a portrait of his fellow student, William J. Edmondson. Three years later, he won the highly competitive Cresson Traveling Scholarship, which enabled him to spend the following year studying art in Paris.

Fig. 5: Photograph of Hugh Henry Breckenridge. Hugh Breckenridge photographs, PC.2015.01, Pennsylvania Academy of the Fine Arts, Archives, Philadelphia

Upon his return, Breckenridge took up a position teaching art to young women at the Springside School in Chestnut Hill and soon after gained employment as an instructor at PAFA as well, thus beginning his secondary but equally important career as a teacher, which would last throughout his life.[5] However, Breckenridge was first and foremost a painter, and during his year abroad he grew tremendously as an artist. Critics remarked on his rapid progress and commented that his pictures were "freer, stronger in color, and showing decided tendencies towards what is known as 'Impressionism.'"[6] Breckenridge's paintings during the early 1900s demonstrate the broken brushwork and shimmering color palette typical of this movement, and even these early works reveal his keen interest in color theory. Both his personal artistic career as well as his teaching profession progressed with great success during this period. In 1900, Breckenridge co-founded the Darby Summer School of Painting with Thomas Anshutz. He was also a constant exhibitor and a frequent prize winner. In 1904, he had his first one-man show at PAFA, which included fifty-three paintings.[7] Critics regularly singled his work out for praise and, between 1905 and 1915, he was in extremely high demand as a portrait artist.

In 1909, Breckenridge returned to Europe where he became increasingly aware of Fauve and early cubist painting and no doubt encountered the work of Vincent van Gogh, Paul Cézanne, and other post-impressionists. He was particularly influenced by Cézanne who he believed was "perhaps the greatest painter during the modern revolution of changing forms."[8] Throughout the next decade, Breckenridge's work became increasingly experimental, reflecting his interest in the current avant-garde trends, and by the early 1920s, he had begun producing purely abstract paintings. Breckenridge's teaching career progressed equally well; in 1919, he was awarded the Gold Medal of Honor by PAFA "in recognition of high achievement in his profession and for eminent services in the cause of art and to the academy."[9] The following year, he opened his very own Breckenridge School of Art in East Gloucester, Massachusetts, where he taught during the months of July and August. Breckenridge continued to paint and teach actively well into the 1930s, although he grew increasingly frail. Sadly, he died suddenly and unexpectedly of a heart attack on November 4, 1937, only a month after his sixty-seventh birthday. His passing left a void in the art community of Philadelphia, and most especially at PAFA, where he had been an important and beloved instructor for over 40 years.

STILL LIFE

Although Breckenridge had explored the subject of still life only occasionally during his career, beginning around 1910 and throughout the following decade, he produced a large number of tabletop arrangements. In fact, still life became his primary mode of artistic experimentation, and he referred to it as "the purest art of painting" because "it has no story to tell, other than a story of line, form, and color, and always this is the painter's real story."[10] As Breckenridge elaborated in his manuscript on painting, he believed that line, color, form, and space were the four basic elements of painting that the artist could manipulate in order to best express an idea. For Breckenridge, this principle was paramount—art was never about imitating or copying nature, rather, it was necessary for the painter to carefully choose and select from the material supplied by nature "those shapes and forms which can be used properly in the expression of his particular vision or idea."[11]

We can see this concept at work in *The White Vase* (CAT 1) of 1913, in which Breckenridge has transformed a collection of objects into a pleasing and harmonious arrangement of shapes and colors, reflecting his belief that "art is order, not confusion."[12] While Breckenridge's treatment of this still life is fairly traditional, the pure color and broken brushwork clearly show the strong influence of Impressionism and even hints of Modernism. Indeed, Breckenridge turned to this subject through the influence of Cézanne's still lifes.[13] Furthermore, his use of richly patterned drapery in the background, emphasizing surface pattern over illusory space, was a compositional device that he often borrowed from the work of Henri Matisse.[14] Here, it offers Breckenridge the opportunity to explore a gorgeous array of shimmering pinks, purples, yellows, and greens, which almost meld into the colorful floral arrangement.

It is interesting to note that during this period, Breckenridge often worked closely with Arthur B. Carles, his former student and soon-to-be fellow faculty member at PAFA. In fact, in 1913 Breckenridge allowed Carles to share a studio with him, and during this time the two artists produced remarkably similar paintings of the same still-life objects. Nonetheless, there are marked differences between their works; despite their shared interest in Fauve color harmonies, Breckenridge remained far more conservative than Carles in his treatment of form.[15] Carles often broke free from traditional modeling in his still lifes in order to create dynamic arrangements of flat shapes and colors, which became increasingly abstract during the 1920s. However, even in Breckenridge's later still lifes, such as *The Pirate's Chest* of 1921, which is a virtual kaleidoscope of extraordinarily brilliant color harmonies, he remained committed to a more traditional approach to depicting form and space. It was not until the 1930s that Breckenridge finally began to produce predominantly abstract still lifes, such as *Italian Fruit Dish* of 1931 or *Window Bouquet* of 1933.

CAT. 1

Hugh Henry Breckenridge (1870–1937)
The White Vase, 1913
Oil on canvas, 32 x 36 inches (81.3 x 91.4 cm)
Signed lower left: *Hugh H. Breckenridge*

LANDSCAPE

Breckenridge painted landscapes consistently throughout his career using a diverse range of stylistic approaches. As always, he adhered to his over-arching conviction that the artist's idea was of the utmost importance, and therefore, the artist must select whatever approach was best suited to express that idea. During the early part of his career, Breckenridge adopted the stylistic tendencies of the French Impressionists to convey his unique painterly vision, and later in life he reflected, "I must have been born an Impressionist."[16] This influence can clearly be seen in his pastel titled *Phlox* (CAT 2) of about 1906. This work was no doubt executed at Breckenridge's home in Fort Washington, Pennsylvania, which he nicknamed "Phloxdale," due to the beautiful phlox garden that he and his wife cultivated there.

Breckenridge's idyllic garden at Phloxdale was the subject of a number of his finest impressionist paintings, such as *Phlox and Hollyhocks* of about 1907 (FIG. 6). As was often the case, his primary interest in these works seems to be in creating beautiful and vibrant color harmonies, rather than depicting "realistic" views of the outdoors.[17] In *Phlox*, Breckenridge focuses the composition on a small section of the garden, offering a close-up glimpse of the blossoms and only loosely suggesting the surrounding foliage. He created this piece using pastels, and interestingly, many of his finished works from this period were executed in that medium. Breckenridge actually manufactured his own chalks to ensure that they would maintain as much color permanence as possible.[18] Indeed, the colors in *Phlox* are remarkable for their brilliance.

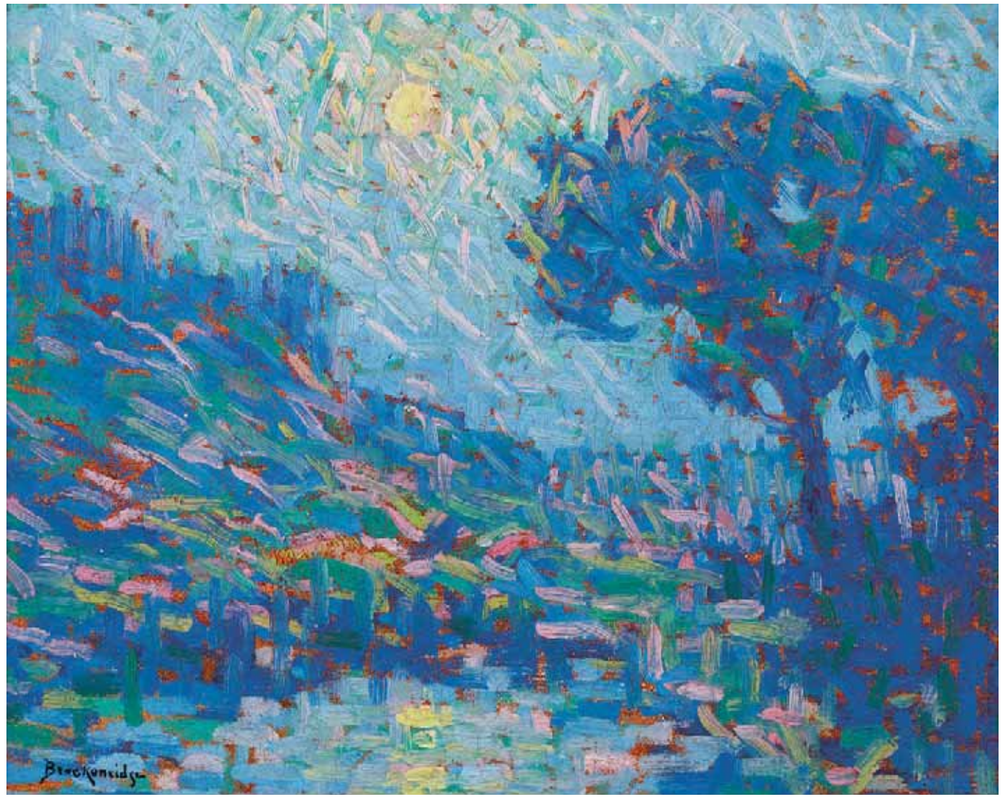
Fig. 6: Hugh Henry Breckenridge (1870–1937), *Phlox and Hollyhocks*, c. 1907, oil on canvas, 25 x 30 inches (63.5 x 76.2 cm). Signed lower left: *Hugh H. Breckenridge*. Private collection

CAT. 2

Hugh Henry Breckenridge (1870–1937)
Phlox, c. 1906
Pastel, 9 ½ x 12 ½ inches (24.1 x 31.8 cm)
Signed lower right: *Breckenridge*

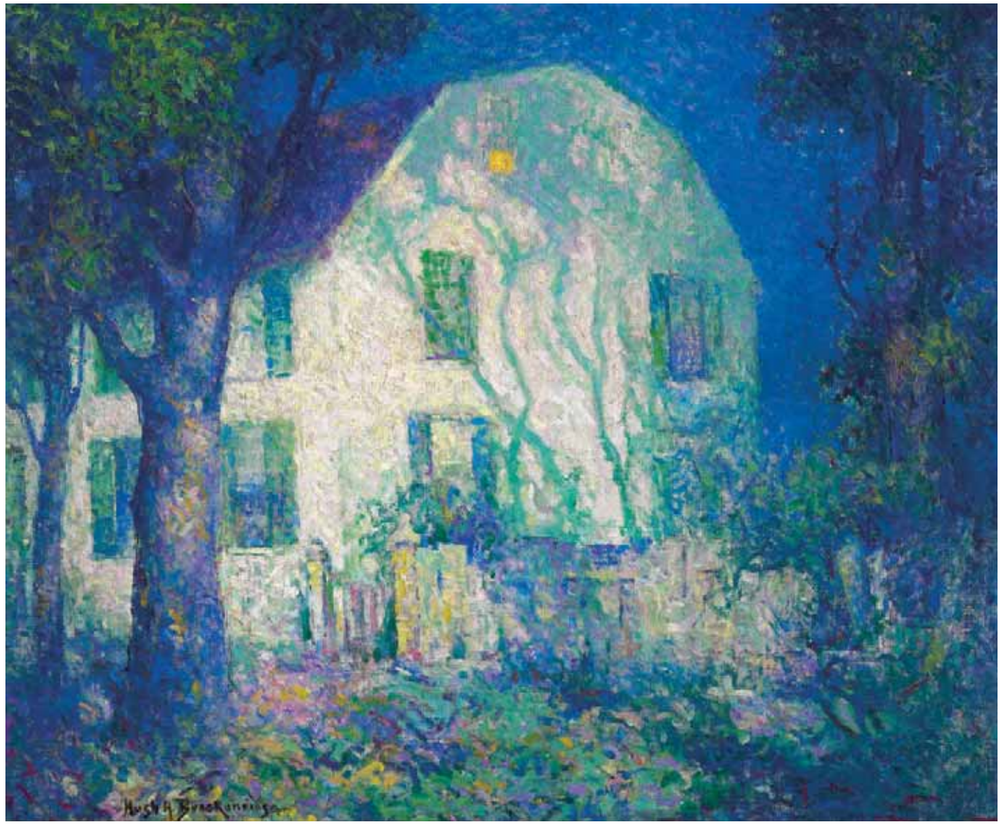
CAT. 3

Hugh Henry Breckenridge (1870–1937)
Landscape Sketch
Oil on board, 8 x 5 3/16 inches
(20.3 x 13.2 cm)



CAT. 4

Hugh Henry Breckenridge (1870–1937)
Blue Landscape
Oil on board, 8 ½ x 10 ½ inches
Signed lower left: *Breckenridge*



CAT. 5

Hugh Henry Breckenridge (1870–1937)
Moon Shadows
Oil on canvas, 24 x 30 inches (61 x 76.2 cm)
Signed lower left: *Hugh H. Breckenridge*

The purple and white of the flowers seem to vibrate alongside the surrounding touches of deep blue, green, and even hints of bright orange and red. Breckenridge applied these colors in bold dashes and scribbles in a loose, haphazard manner, creating a pointillist effect.

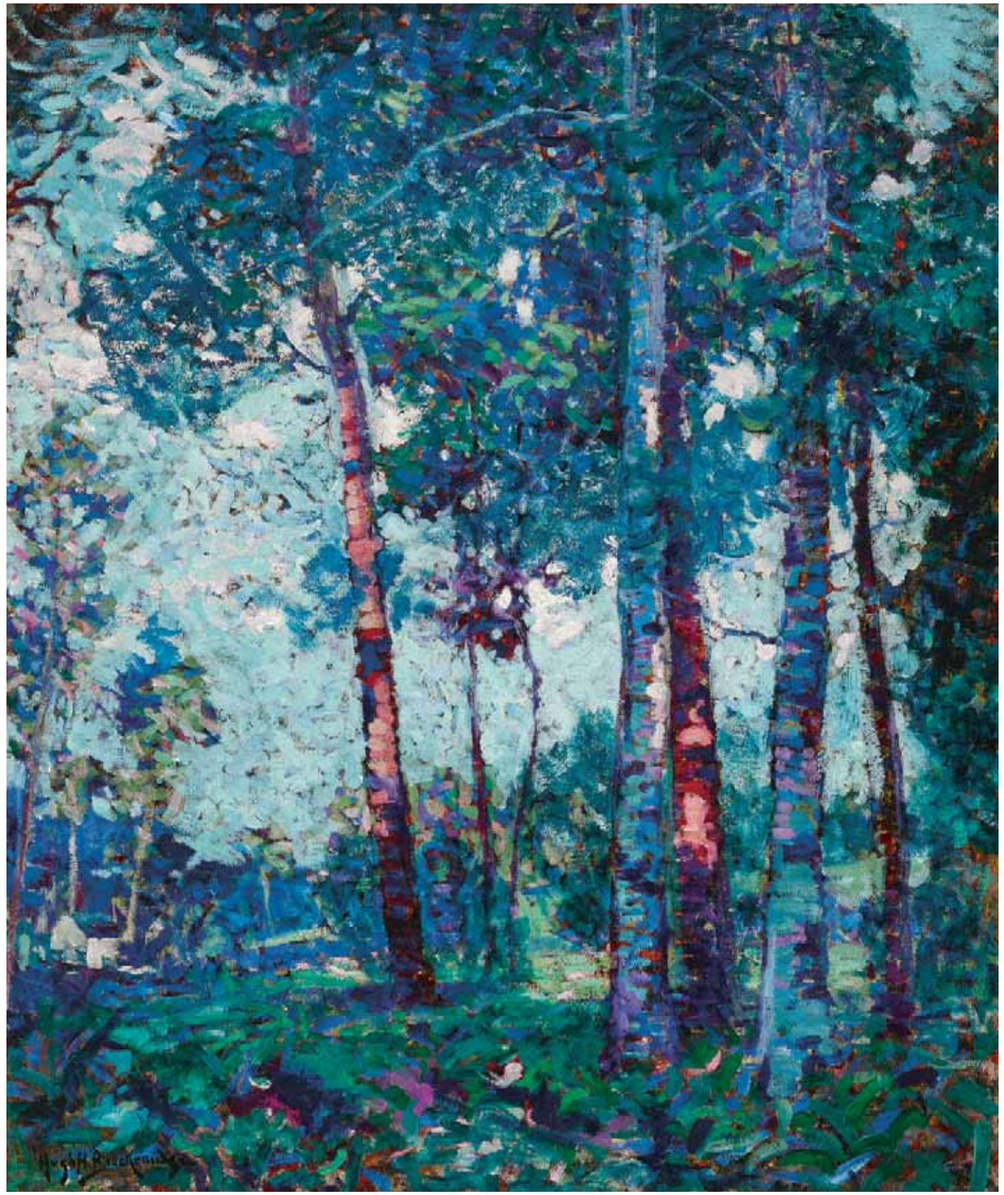
Breckenridge developed this technique further during the 1910s in works such as *Landscape Sketch* (CAT 3) and *Blue Landscape* (CAT 4), which both exemplify a much broader approach to painting. In these works, Breckenridge layered flat strokes of paint that interlock together, as if he was "weaving" the colors onto the panel. He actually referred to this approach as "tapestry" painting, and it suggests that he may have been familiar with the pointillist work of European artists such as Paul Signac and Georges Seurat.[19] Although Seurat's work did not enter the collection of Albert C. Barnes until 1926, Breckenridge could easily have seen his paintings during his trip to Europe in 1909.[20]

Breckenridge painted larger works using this same approach; however, his smaller studies have a particularly fresh and dynamic quality to them. *Landscape Sketch* is extremely loose, and the subject matter is barely discernable. The painting almost dissolves into an abstract pattern of gestural brushstrokes in beautiful pastel hues, ranging from pale greens, pinks, and purples to light aqua, pink, and white in the sky. In contrast, *Blue Landscape* is somewhat more resolved, and the subject matter is more clearly recognizable. Breckenridge was especially interested in depicting the effects of different lighting conditions on the landscape, and here he has captured the luminous glow of a tranquil moonlit scene, using a pastel palette with deep touches of ultramarine blue. He employed the same "tapestry" brushwork; however, the strokes are more densely layered than in *Landscape Sketch.* It is interesting to note that Breckenridge seemed to alternate between using a grid-like pattern of interlocking brushstrokes in the foreground with crisscrossing diagonal strokes in the trees and sky. When these paintings are viewed from a distance, Breckenridge's pointillist technique results in an overall effect of vibrating colors, melding together to produce a unified and harmonious image.

In *Moon Shadows* (CAT 5), Breckenridge once again explored the idea of moonlight in the landscape. He re-visited this theme a number of times throughout his career, most notably in two cityscapes, *Night* and *Philadelphia*, both executed in 1917. This particular work depicts Anshutz's house on Bethlehem Pike in Fort Washington, which was right next door to Breckenridge's home "Phloxdale." While *Moon Shadows* was painted in an impressionist style, the color is far more expressive, clearly indicating the growing influence of Modernism on his work. In this painting, he has succeeded in capturing the magical, slightly mystical quality of moonlight illuminating the Anshutz's house. The almost eerie shadows from the trees are painted in a vivid blue-green hue with flecks of purple, and somehow, the moon has cast a reflection onto the house, causing a vibrant yellow glow. The sky is a deep and brilliant ultramarine blue, and the whole garden is transformed by the moonlight into a sea of shimmering blues, greens, pinks, purples, and yellows. This extraordinary painting calls to mind a review of Breckenridge's work from 1919: "…the color takes away one's breath. It is like looking at life through a prism."[21]

Edge of the Woods (CAT 6) of 1919 may have been painted close to Breckenridge's home, near the location of the Darby School. An article from the time described the setting of the school as being "ideally located at the foot of a sloping meadow set back from the Bethlehem Pike. It has a background of thick woods, such as impressionists love to paint in vivid dabs of color."[22] In *Edge of the Woods*, Breckenridge is once again preoccupied with the natural phenomenon of light and shadow in the landscape, and here, he has achieved the effect of dappled sunlight flickering through the trees primarily through the use of shifting color temperatures. The warm glint of the sun on the tree trunks is painted in dabs of pink and red, while the cool shadows are depicted using touches of blues, greens, and even purples. Indeed, the contemporary critic Weldon Bailey commented on Breckenridge's remarkable sensitivity to color temperature in a review of his 1934 one-man exhibition at PAFA. As Bailey wrote: "It [the color] is unusual in that it is bound principally to temperature—it gives us a sensation of warmth and coolness rather than of distance or nearness."[23]

Although Breckenridge began painting abstractly during the 1920s, he continued to produce landscape paintings up until his death in 1937. This is consistent with his constant experimentation with different stylistic approaches, and it reflects his belief that an artist should always continue searching for new problems.[24] He was once known to have said, "There is one thing which I or any other artist must have – and that is absolute freedom. I see no reason why the painter should not have the same opportunity as the poet or musician to write one kind of verse today and another tomorrow."[25] Some of the later landscapes, such as *Autumn* of about 1931, appear somewhat abstract, while others, like the landscapes he painted of Gloucester harbor, remain more traditional in style. However, as always, these numerous different approaches are unified by Breckenridge's love of strong and intense color harmonies.



CAT. 6

Hugh Henry Breckenridge (1870–1937)
Edge of the Woods, 1919
Oil on canvas, 36 x 30 inches (91.4 x 76.2 cm)
Signed lower left: *Hugh H. Breckenridge*

ABSTRACTION

Given Breckenridge's ongoing engagement with Modernism, it is hardly surprising that he finally turned to painting non-representationally in the 1920s. As he wrote in his manuscript on painting, "All painting is, to a greater or lesser degree, abstract, as imitation is not possible."[26] Furthermore, he believed that the only difference between representational painting, which he termed "naturalistic," and abstract art was "the use of naturalistic forms in one and conceived forms in the other."[27] He also suggested that abstract art might be the "purest form" of painting, since, unlike representational art, it could not "distract" the viewer with thoughts or memories that might be associated with more recognizable subject matter.[28] For Breckenridge, painting abstractly gave him complete freedom to explore the four most basic elements of painting—line, color, form, and space—in their purest and most unadulterated manner.

The foreword to the catalogue produced on the occasion of Breckenridge's 1934 exhibition at PAFA provides an insightful commentary on his abstract paintings: "In his latest work, he seems to be endeavoring to produce an emotional reaction equivalent to that of music, not dependent upon natural forms but derived from his reaction to nature and life."[29] Indeed, like so many other modernists from this period, Breckenridge was struck by the many parallels between music and painting. He believed that the example of symphonic music provided a strong case for abstraction as the purest form of art, asserting: "If this expression by created symbols makes of music a pure art, it would follow that in the abstract, in which the same resource is dwelt upon, we may find the purest art of painting."[30] In "pure painting," Breckenridge believed that all extraneous qualities such as description, naturalism, and story were eliminated, and the artist was able to express raw emotion and his "sense of beauty."

In *Abstraction* (CAT 7) of about 1925, Breckenridge has created a painting through the use of entirely invented forms and shapes drawn from his fertile imagination, and he has orchestrated these forms into a harmonious and balanced composition. Although the painting does not reference any clearly discernable subject matter, it still offers both a sense of form and space—certain shapes appear to recede into the picture plane while others advance forward, giving the picture a subtle appearance of dimensionality. Furthermore, Breckenridge uses both color and line to draw our eye slowly around the canvas. Many of the shapes are outlined in a loose gestural line that varies in thickness and meanders gently throughout the composition. Breckenridge also uses hints of bright red, orange, and yellow to punctuate the picture and draw the viewer's attention across the painting. The surface of the picture is thinly painted in a loose and sketchy manner, and it is possible that Breckenridge may have been working out an idea for a larger abstraction. Regardless, this painting clearly demonstrates Breckenridge's extraordinary artistic versatility as well as his constant pursuit of new ways to express his ideas in paint.

CAT. 7

Hugh Henry Breckenridge (1870–1937)
Abstraction, c. 1925
Oil on canvas on board, 11 x 13 ¼ inches (27.9 x 33.7 cm)
Signed lower right: *Hugh H. Breckenridge*

ARTHUR B. **CARLES**

ARTHUR B. CARLES

(1882–1952)

Arthur Beecher Carles was an extraordinarily innovative artist and a pioneer of Modernism in Philadelphia, at a time when the cultural and artistic establishment of that city was often opposed to such avant-garde influences. However, his wider impact on the development of modern art in America was perhaps even more significant; at the time of his death in 1952, *Art News* acknowledged him as "one of the founders of the Abstract Expressionist movement."[31] Sadly, Carles's remarkable career was cut short prematurely when he fell down the stairs in 1941 during an alcoholic binge and was left permanently paralyzed. One can only imagine what works of art he might have produced were it not for this tragic accident. As his good friend, the painter Hans Hofmann, once said of him: "He had the courage to try things no one else was doing, and if he'd been able to go on, no one would have been greater."[32]

Carles was born and raised in Philadelphia, and his family encouraged his artistic talents from an early age. His father designed watch covers and may have been Carles's first drawing instructor. Carles attended Central Manual High School and went on to enroll at the Pennsylvania Academy of the Fine Arts in December 1900. There, he received a strong academic foundation from teachers such as William Merritt Chase, Thomas Anshutz, and Cecilia Beaux. However, he also studied with younger teachers like Hugh Henry Breckenridge and Henry McCarter, who exposed him to the theories of European Modernism and encouraged him to explore bold color harmonies.[33] This influence proved to be highly formative for the young artist, and later in life Carles told Breckenridge, "I always think of you a lot when I'm painting, for you are the one from whom I learned that color resonance is what you paint pictures with."[34]

In the spring of 1905, Carles won a Cresson Traveling Scholarship, which enabled him to spend the following summer in Europe; two years later, he won the same scholarship once again, but this time the prestigious award provided funds for him to study in Europe for two years. This second trip abroad was utterly transformative for Carles, who spent most of his time in the city of Paris, which was the center of cultural and intellectual progress at the time. There, Carles discovered modern French painting and was particularly struck by the work of Paul Cézanne and Henri Matisse.[35] Carles managed to obtain additional funding to remain in Paris for another two years, and by the time he returned home to Philadelphia in 1912, he was a confirmed modernist. And yet, he did not completely transform his style overnight—rather, it evolved gradually as he carefully selected new modern ideas to incorporate into his work without entirely rejecting his traditional training.[36]

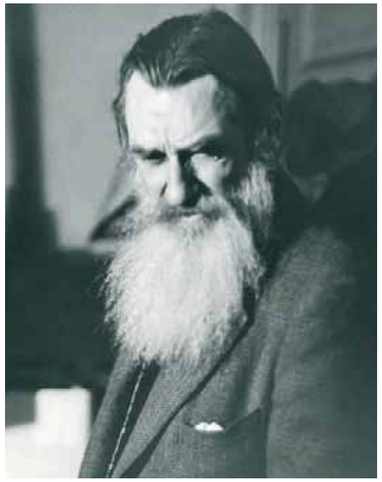


Fig. 7: Photograph of Arthur B. Carles. Arthur B. Carles papers, MS.050, Pennsylvania Academy of the Fine Arts, Archives, Philadelphia

Back in Philadelphia, Carles felt disoriented among a public that was generally hostile to avant-garde art. He struggled to make ends meet as an artist and was also having marital problems. While abroad he had met and married the beautiful and artistic Mercedes de Cordoba, but within a few short years the relationship quickly disintegrated, and Carles referred to their marriage as "a vaccination which didn't take."[37] His situation improved when he was hired to teach the Saturday morning Costume Sketch Class at PAFA. Carles was a remarkably gifted and inspiring teacher. Although his tenure as one of the faculty at PAFA was relatively short-lived, he had a powerful impact on all of his students there, and he continued to teach privately throughout the rest of his career. His charismatic personality made him a dynamic teacher, and his students always found him to be encouraging and sensitive to their needs. He transmitted his love of European Modernism to this next generation. A number of his students also became teachers, and his artistic legacy can still be felt in Philadelphia to this day.

Carles also played an important role in the cultural renaissance that occurred in Philadelphia during the 1920s.[38] Most notably, he helped to organize three major exhibitions of modern art at PAFA in 1920, 1921, and 1923. Unfortunately, this vibrant period in Philadelphia was brief, and Carles once again felt out of place. He escaped back to his beloved Paris as frequently as his constrained financial situation allowed, and there he continued to experiment with increasingly bold color harmonies and dynamic compositions. By the end of the 1920s, Carles's style shifted toward Cubism as his work became increasingly abstract and expressionistic. It is during this late period of Carles's development that he produced some of his most remarkable and visionary masterpieces, which remain important precursors to the advent of Abstract Expressionism in the 1950s.

Despite Carles's powerful and far-reaching influence during his lifetime, his reputation has suffered in the decades since his death. Like his contemporary, Hugh Henry Breckenridge, Carles had no dealer who could have helped to promote his work during his lifetime as well as maintain and further his legacy after his death; in fact, Carles refused to work with any dealers, either in New York or Philadelphia because he did not wish to give up his artistic autonomy.[39] He did have a supportive band of followers and patrons; however, since most of his paintings ended up in the hands of private collectors, opportunities to see his work in person are very rare. Nonetheless, there have been a few more recent attempts to revive interest in his work, most notably with the 1983 exhibition held at PAFA and a subsequent exhibition organized by Hollis Taggart Galleries and the Woodmere Art Museum in 2000.

LANDSCAPE

From the summer of 1907 until November 1910, Carles was given the transformative opportunity to live and work in and around the city of Paris, thanks to proceeds from the Cresson Traveling Scholarship. During this time, he soaked up the new ideas of the avant-garde, met important fellow artists who were to remain life-long friends, and absorbed the sights and sounds of vibrant city life. He also captured his environment in numerous landscape sketches that were painted quickly on location. He referred to these quick studies as "squirts," and they were executed on small beveled wooden panels approximately 7 by 9 inches in size, which could fit into slots in his portable paint box.[40]

Booksellers on the Seine (CAT 8) is one of these spontaneous sketches, and it may have been painted early on during Carles's stay in Paris, perhaps around 1907–08. These quick studies clearly demonstrate Carles's absorption of the tenets of Impressionism as he sought to capture the changing light and color of the landscape. Although *Booksellers on the Seine* appears more traditional in style than some of the Fauvist-inspired sketches that Carles also produced during this period, it still reveals his early love of orchestrating beautiful and expressionistic color harmonies. In this study, Carles imbues the entire scene with a purplish glow, ranging from touches of deep purple and blue in the shadowy foreground figures to the pale haze of purples and yellows in the distant outline of buildings, including the prominent structure of Notre Dame. The landscape is painted in a highly simplified manner, with an emphasis on flat planes of color. However, Carles has not yet entirely eschewed a sense of illusionistic space; his use of paler, more muted tones in the background creates the illusion of atmospheric perspective.

Many of these small studies were done in preparation for larger, more developed landscapes such as *Chamonix* (CAT 9), which was probably painted on Carles's return to France from June through October of 1912. During this trip, Carles had the opportunity to view an exhibition of thirty paintings by Cézanne, which had a profound impact on him. He also continued to associate with the many friends and acquaintances whom he had met during his earlier stay in Paris, including John Marin, Edward Steichen, and Katherine Rhoades, a close friend of his new wife, Mercedes. In July, Carles spent a month with his wife, Katherine Rhoades, and Katherine's mother in the hamlet of Talloires on the shores of Lake Annecy near the Alps.[41] They stayed at Hotel de L'Abbaye, a hotel that had been converted from a monastery. Carles was no doubt inspired by the beautiful surroundings as well as the recent Cézanne exhibition, and he produced a number of landscapes of this region, including *Chamonix*.

Chamonix is one of Carles's largest and most expressively painted landscapes, and it reveals his bold use of color as well as his extremely loose and gestural brushwork. Using heavy impasto in certain areas, Carles has constructed this landscape through thick brushstrokes moving in various directions across the surface, activating the entire image with a sense of

CAT. 8

Arthur B. Carles (1882–1952)
Booksellers on the Seine
Oil on board, 7 ½ x 9 ½ inches (19.1 x 24.1 cm)

CAT. 9

Arthur B. Carles (1882–1952)
Chamonix, c. 1912
Oil on canvas laid down on masonite, 32 x 39 ¼ inches (81.3 x 99.7 cm)

energy and dynamism. The subject as well as Carles's treatment of it is somewhat reminiscent of Cézanne's groundbreaking series of landscapes of Mont Sainte-Victoire, which he produced in the final decade before his death in 1906. However, Carles's brushwork is more boldly expressionistic rather than geometrically structured, and the color palette is uniquely his as well. Carles employed large passages of purples and mauves in the distant mountains along with yellows, greens, and deep blues in the foreground hills. The painting seems to capture the immense joy and freedom that Carles felt in his beloved France, and it is interesting to note that his inspiration for landscape painting did not persist upon his return to Philadelphia. Carles painted very few landscapes in his hometown, and instead, he only returned to this subject during his brief visits to France throughout the rest of his career.

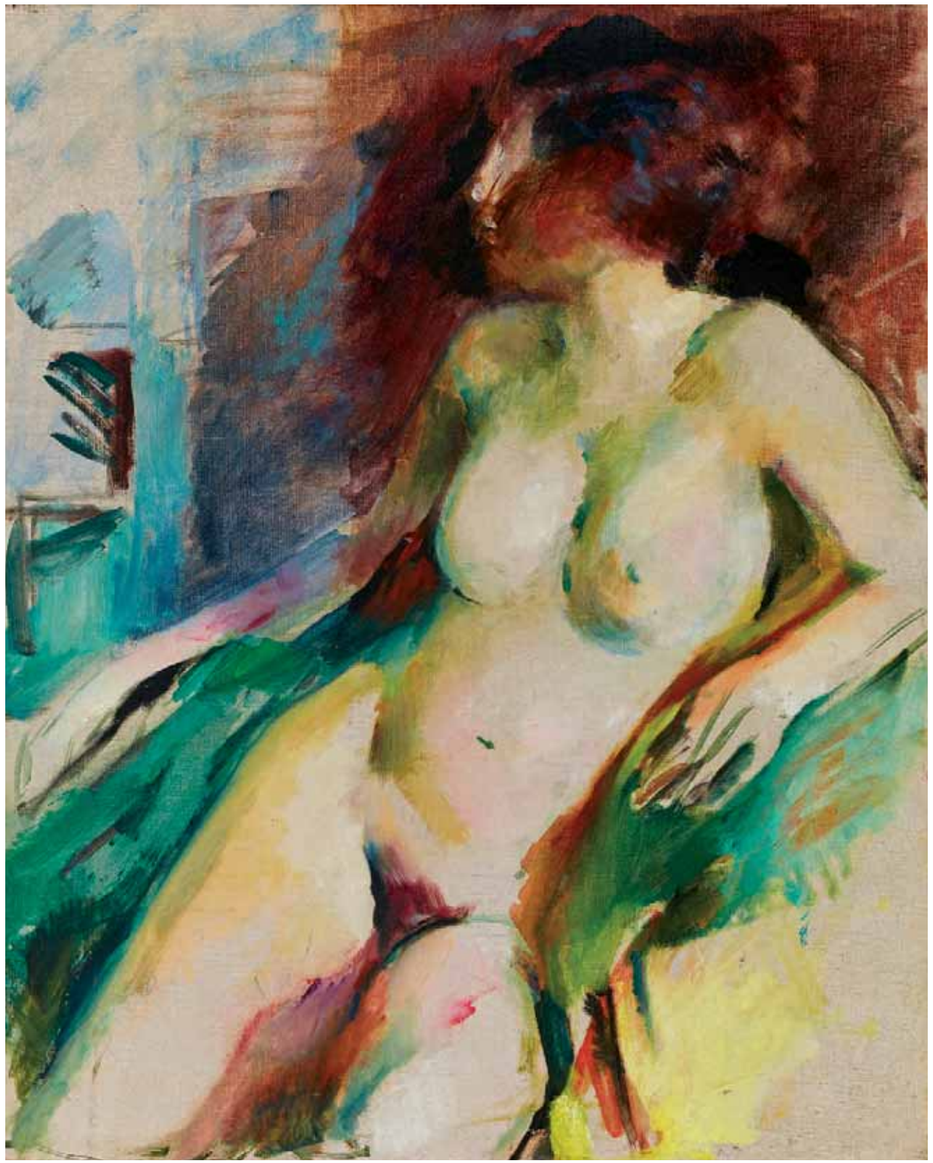
NUDE

Carles revisited the subject of the female figure numerous times throughout his life, often using this form as a vehicle for his experimentations with pure color and abstraction. However, painting the nude was far more than just a formal exercise for Carles; he was highly sensitive to female beauty and was both deeply attracted to and attractive to women. He once joked that "women are my medium," although the attainment of a happy and stable marriage always eluded him.[42] Carles was also aware of the hint of scandal that surrounded this subject for the American public, and he may have enjoyed the degree of controversy that some of his paintings elicited.[43]

After returning home to Philadelphia from France at the end of 1912, Carles began to explore the subject of the female figure extensively until around 1919. Although some of these works might have appeared daring by Philadelphia's standards, many of them such as *Repose* of 1912–13 still remained fairly academic despite a certain freedom of brushwork and color.[44] These paintings were generally quite well received, and indeed Carles won a silver medal for *Repose* at the Panama-Pacific International Exposition in 1915.[45] A critic for the *Philadelphia Press* remarked that the painting "aroused considerable comment, and showed an unusually fine color sense and a deliberate disregard for the conventional manner of painting."[46]

In the summer of 1921, Carles returned to France through the generosity of his friends and patrons, and during this period, he revisited the figure once again, executing a series of paintings through which he pushed further into abstraction. Carles noted that modern artists often worked in a series because it enabled them to move from a realistic depiction of their subject, to a work that captured the spirit of the subject, and finally to an interpretation that encapsulated "the mood, abstract and entirely detached from the first painting."[47] In this series of works, Carles produced several striking paintings of a French model named Angèle, which are powerfully evocative of the young woman's personality. His wife, Mercedes, had encountered Angèle on a train to Paris, and after being immediately struck by her thick red hair and pale skin, she persuaded Angèle to model for her husband.[48]

In *Green Nude* (CAT 10), Carles focuses the composition on the graceful curves of Angèle's pose. Her head is shown in profile; however, the details of her face are obscured by her deep red hair, which seems to flow into and merge with the background. Carles's treatment of this subject is free and spontaneous; in *Green Nude*, the paint is applied thinly in washes of bold color and the contours of the figure are loosely sketched in. He used blue-green tones for the shadows in her figure as well as in the surrounding foreground area, juxtaposing complimentary colors throughout. Carles once wrote that, "Green is the great surface slider. It skids—makes blurred extensions. Green will move into anything except red."[49] He loved to play colors off of one another treating them almost as individuals with unique personalities that had to be coaxed into cooperating on the canvas.

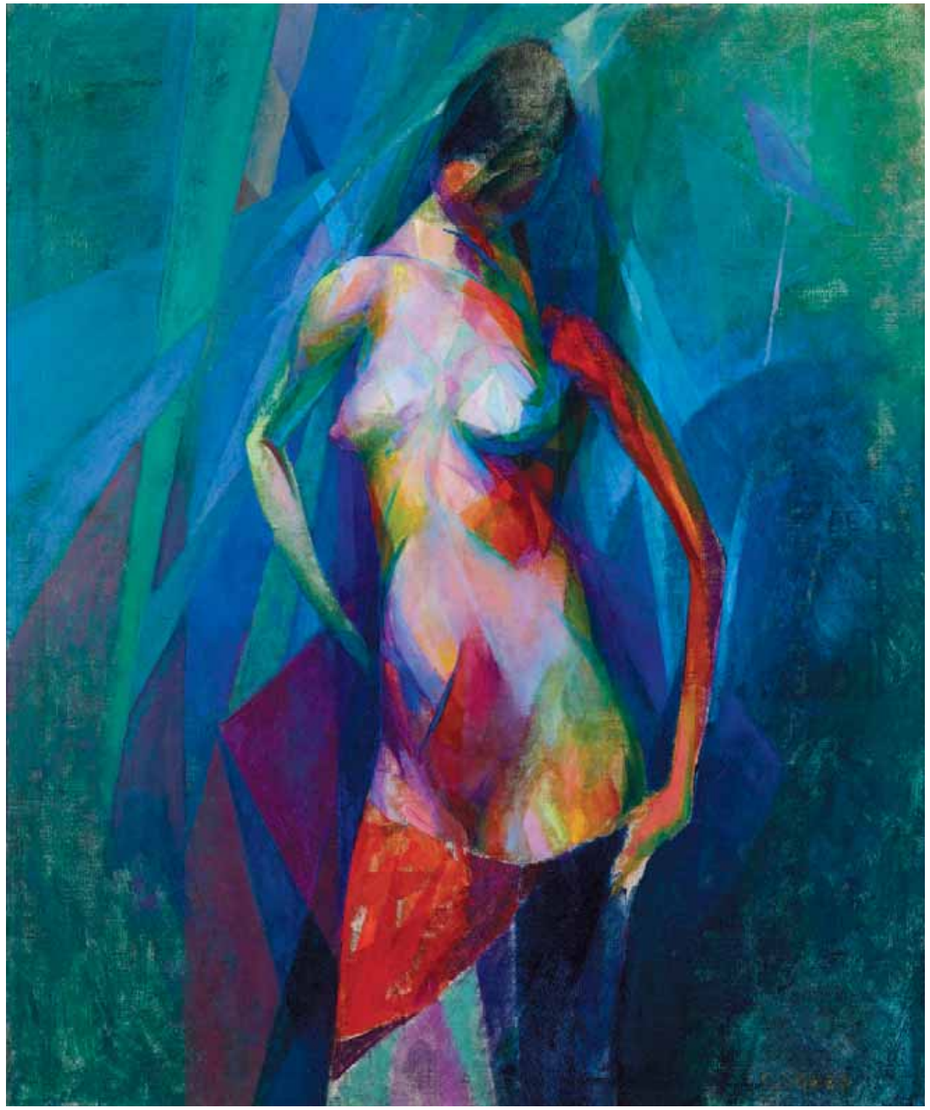


CAT. 10

Arthur B. Carles (1882–1952)
Green Nude, c. 1921–1922
Oil on canvas, 22 1/8 x 18 inches (56.2 x 45.7 cm)

Indeed for Carles, painting was first and foremost about color, and *Synchromist Nude* (CAT 11) represents one of his most daring experiments in pure color from this period. In this work, Carles created a rich orchestration of beautiful colors, rather like the visual equivalent to a lyrical piece of music. In fact, this analogy between music and painting was key in the development of abstract art at the time, and Carles himself once said: "A painting is beautiful for its felicitous harmony of colors just as music is beautiful for its harmony of sound. Nothing more or less should be sought."[50] There was a proliferation of theories about the relationship between music and painting in France at this time; in particular, two American artists, Morgan Russell and Stanton Macdonald-Wright developed a movement known as Synchromism, an aesthetic philosophy of color perception based upon equivalent harmonies found in music. Carles no doubt encountered their theories as well as their paintings during his prolonged visits to France, and these seem to have prompted him to produce his own "Synchromist" inspired work of art.

The Synchromists sought to create direct analogies between painting and music, using "color scales" to produce paintings in a particular "color key." Carles may have been attempting similar experiments as he constructed a number of diagrams that draw direct parallels between colors and certain notes along a musical scale.[51] *Synchromist Nude* also seems to suggest the early influence of Cubism, as Carles has fragmented the figure into planes of extraordinarily brilliant colors, creating a kaleidoscopic effect. Here, Carles is no longer remotely interested in depicting the nude form realistically; rather he has transformed the figure into a powerful and dynamic orchestration of shapes and colors that literally "sing" on the canvas. Red clashes against green in the shadows; pale purple vibrates next to yellow in the light passages; and blue and green blend melodiously together into the background. As Carles once wrote: "If I have succeeded in making a harmonious color scheme, an acceptable pattern in colors, then I am satisfied…expression, not beauty, is the aim of art."[52] In this remarkable painting, Carles has most certainly achieved his goal.



CAT. 11

Arthur B. Carles (1882–1952)
Synchromist Nude, c. 1921
Oil on canvas, 30 x 25 inches (76.2 x 63.5 cm)
Signed lower right: *Carles*

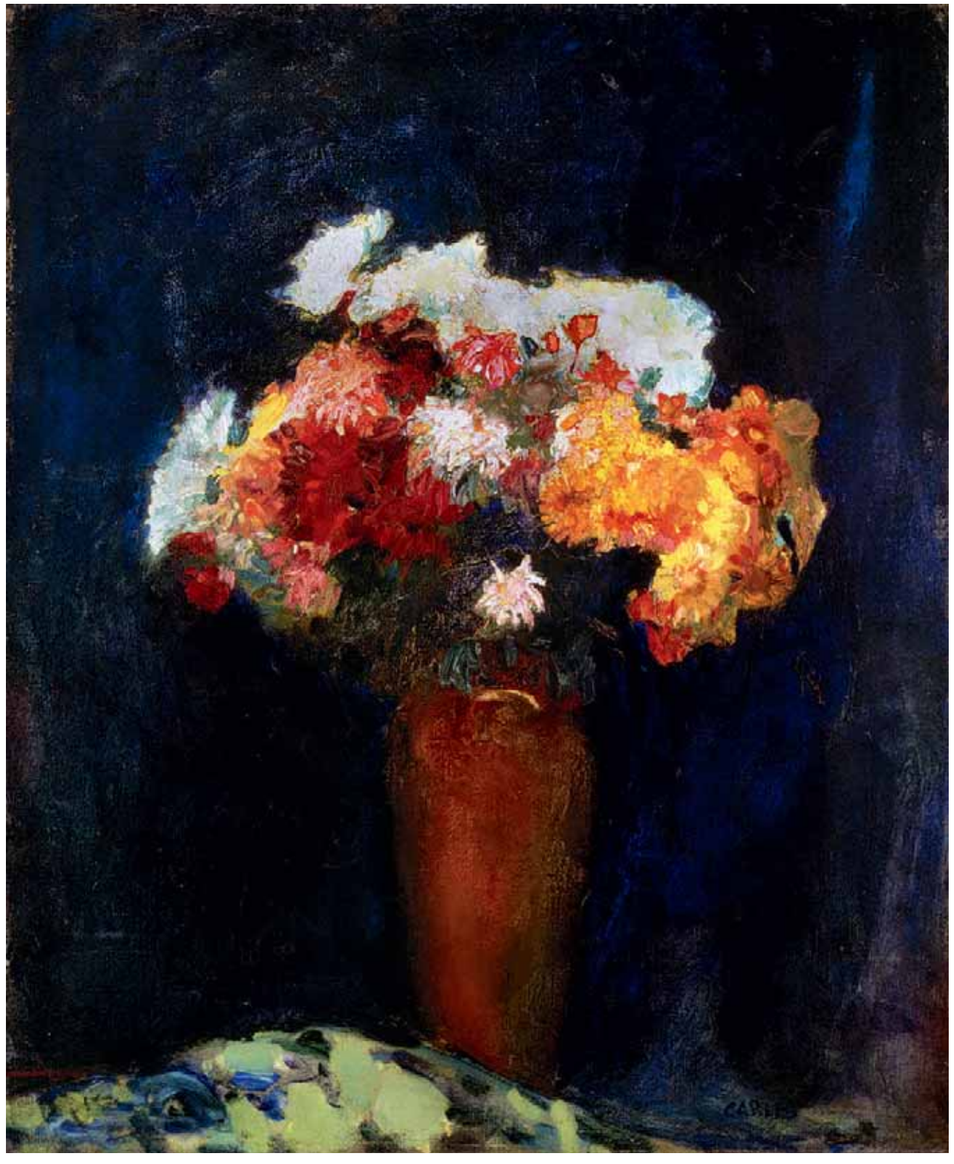
STILL LIFE

Of all the subjects that Carles explored throughout his career, still life painting provided him with the best outlet for his experimentations with pure color and form, and ultimately, it facilitated his leap into total abstraction during the 1930s. Carles had a deep affinity for still life, especially floral still lifes, and he helped to revive interest in this subject in Philadelphia and beyond, preceding other modernists such as Georgia O'Keeffe, who also began to concentrate on flower forms around this time.[53] For Carles, this subject seemed to capture a sense of delight in the beauty and "livingness" of things, and it continued to be an ongoing source of inspiration for him throughout his life.[54]

Still Life with Chrysanthemums (CAT 12) represents one of Carles's earliest and most traditional investigations of this subject. Probably painted sometime between 1906 and 1910, perhaps shortly after Carles had graduated from PAFA, it reveals the strong influence of the training that Carles received during his time there. Of all the teachers at PAFA, William Merritt Chase had the greatest influence on Carles.[55] Chase encouraged his students to paint quickly using loose bravura brushwork, and he believed they should seek to capture a dynamic sense of energy within their work. This early still life by Carles displays the dark tonality and heightened contrasts that Chase was so fond of using in his own still life paintings. However, the fluid brushwork and luscious color palette clearly demonstrate the early tendencies of Carles's unique individual style.

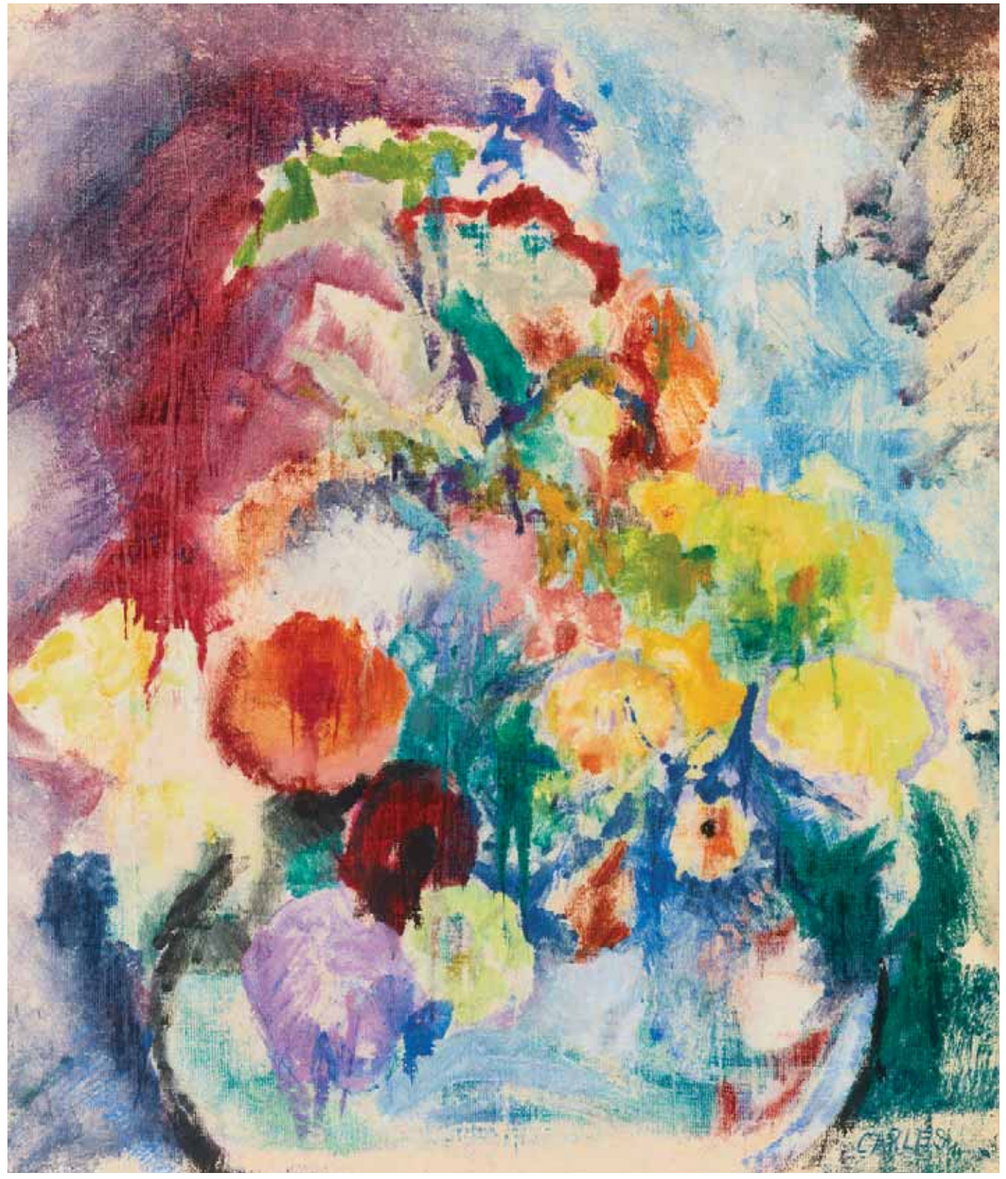
Carles began to take up still life painting more regularly in 1913 after his return to Philadelphia from his extended trip to France. During this period, he briefly shared a studio with his former teacher, Hugh Henry Breckenridge, and the two influenced one another, often using the same objects for their still life compositions.[56] Carles also began to experiment increasingly with new materials and techniques as well as with different stylistic approaches. He ventured into printmaking and even tried incorporating some of these methods into his paintings. In *Flowers* (CAT 13) of 1914, Carles used the most painterly of the printmaking techniques known as monotype, which is essentially a printed painting. He began by loosely painting a floral still life of zinnias onto a canvas, and then, while the painting was still wet, he pressed a sheet of paper to the canvas to produce *Flowers*. After it had dried, he worked back into the picture with pastels, adding stronger touches of brilliant color.[57] Through this unique process, Carles created a work that is remarkably spontaneous and incredibly modern; the whole surface of *Flowers* pulsates with a sense of energy and life, and it prefigures many of the exuberant semi-abstract florals that he produced during the 1920s.

Throughout this next decade, Carles continued to explore still life painting more deeply, and many of the still lifes that he created between 1925 and 1927 are considered to be masterpieces.[58] In 1921, he returned briefly to France and spent the summer living at his friend Edward Steichen's home in Voulangis. While there, he painted *Still Life, Flowers* (CAT 14), a small floral sketch, which again demonstrates his interest in bold color, simplified form, and



CAT. 12

Arthur B. Carles (1882–1952)
Still Life with Chrysanthemums, c. 1906–1910
Oil on canvas, 29 ¼ x 24 ¼ inches (74.3 x 61.6 cm)
Signed lower right: *Carles*



CAT. 13

Arthur B. Carles (1882–1952)
Flowers, 1914
Monotype and pastel on paper, 20 x 17 inches (50.8 x 43.2 cm)
Signed lower right: *CARLES*

CAT. 14

Arthur B. Carles (1882–1952)
Still Life, Flowers
Oil on panel, 7 x 5 3/8 inches (17.8 x 13.7 cm)
Signed indistinctly lower left: *Carles*

two-dimensional surface design. The flowers are rendered in a loose and expressive manner, using broad strokes of pinks, purples, and reds. In fact, during this time in France, Carles felt liberated to begin using color in an increasingly expressionistic way, and he also started venturing further towards abstraction. However, his subsequent return to the more conservative city of Philadelphia once again slowed down this progression.

In 1922, he started a series of paintings depicting calla lilies in a bowl. While these works remain fairly representational, Carles did experiment with different techniques of applying paint, building up the layers thickly on the canvas using a palette knife and a large brush.[59] Perhaps a few years later, around 1925–27, he revisited this compositional idea once again with a

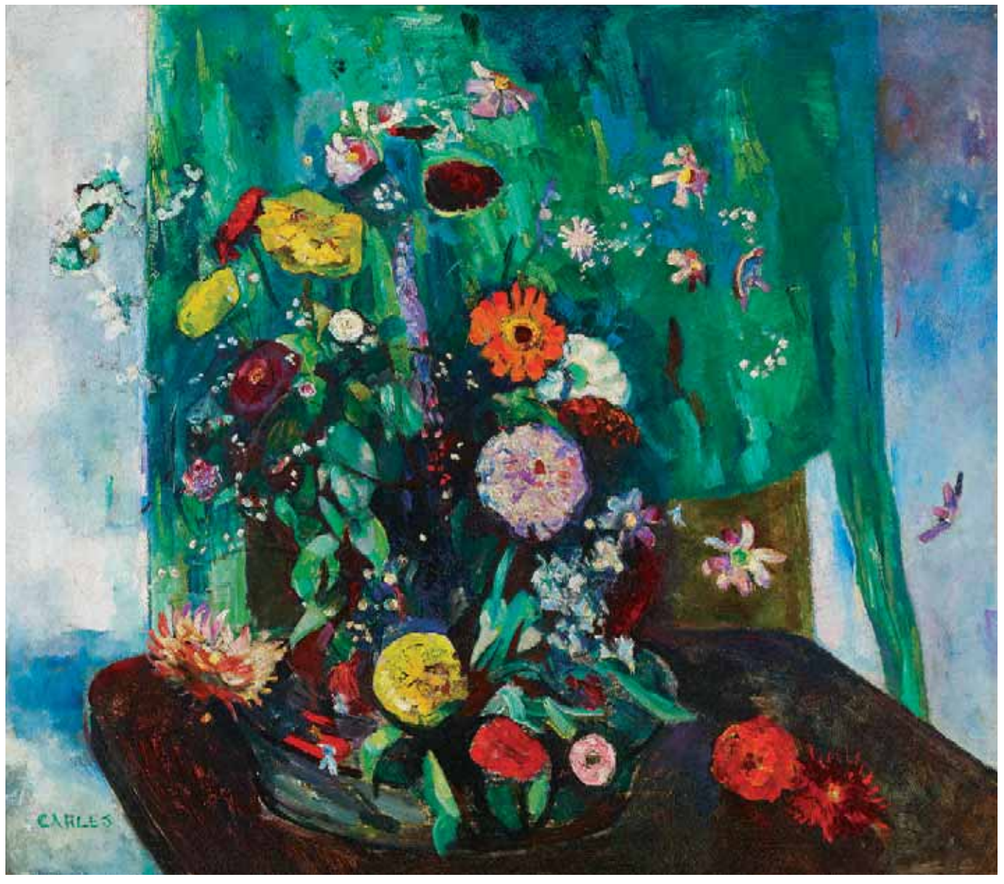
CAT. 15

Arthur B. Carles (1882–1952)
Still Life with Irises, c. 1925
Oil on canvas, 46 ¾ x 38 inches (118.7 x 96.5 cm)
Signed lower right: *CARLES*

painting of irises arranged in the same shallow blue dish and set against a colorful fragmented background. In some ways, *Still Life with Irises* (CAT 15) is rather restrained for Carles: the forms of the flowers and vase are clearly delineated, and there is an overarching sense of order and balance to the composition. And yet, Carles's color palette is extraordinarily vivid and dynamic, and the colors seem ready to explode off of the canvas. The painting emits a jewel-like glow, so that it almost appears as if the planes in the background were made of stained glass with light shining through them, illuminating the entire surface. Here, color creates light, form, and space, and it was the primary motivating force for Carles. As one of his students, Quita Brodhead, said in reference to his work, "Color was not just a filler, it became the forms that lived and breathed in space. Color to Carles was a spiritual experience."[60]

Autumn Bouquet (CAT 16) was most likely painted during this same period; however, in this work, Carles has abandoned his earlier, more traditional treatment of form. The flowers are not rooted in space, rather they hover in mid-air like independent beings. Moreover, the shapes of the flowers are simplified and abstracted. Many of the blossoms appear as mere orbs of color, somewhat reminiscent of the work of French symbolist painter, Odilon Redon. Here, Carles seems to have taken to heart his advice to his students that "the interval between the explosion of flowers is like an interval in music—as vital as the flowers themselves."[61] This connection between music and painting was key for Carles, and indeed, the entire surface of *Autumn Bouquet* vibrates with rich color relationships, which Carles has orchestrated into harmony with one another. This work calls to mind a description of one of Carles's floral still lifes by a contemporary reviewer who wrote: "The brilliant color is so resonant and the rhythm so tumultuous, it would seem as if he had been listening to Wagner while painting the canvas rather than looking at flowers."[62] *Autumn Bouquet* is one of Carles's most remarkable still lifes, and in fact, the artist believed that it was among his best.[63]

By the end of the 1920s, Carles was exploring a new direction in his work. Inspired by the cubist paintings that he had seen in Europe, he began using flattened planes of color to structure his compositions. However, even in the midst of this breakthrough period, he continued to fluctuate between different methods of working, beginning to explore Cubism in one painting and then switching back to his more lyrical still lifes in another. *Flowers* (CAT 17) of about 1938 illustrates just how extreme these stylistic vacillations could be. Although by the late 1930s, Carles had already completed some of his most masterful cubist abstractions, in *Flowers*, he returned to a more representational approach. And yet, this still life is far from traditional; the flowers are loosely depicted using splotches of bright color, and the tabletop and surrounding areas are painted with washes of pure color, ranging from red and blue in the foreground to pale pink, green, and yellow in the background. Furthermore, while the brushwork is thick and gestural in some passages, many areas have been thinly painted and in some spots the canvas has been left bare. Rather than reworking the painting in thick layers as he had previously done, *Flowers* shows that Carles had finally gained the confidence to boldly capture his vision of nature and to stop as soon as he was satisfied with it.



CAT. 16

Arthur B. Carles (1882–1952)
Autumn Bouquet
Oil on canvas, 32 ½ x 36 ¼ inches (82.6 x 92.1 cm)
Signed lower left: *CARLES*

CAT. 17

Arthur B. Carles (1882–1952)
Flowers, c. 1938
Oil on canvas, 29 1/8 x 36 5/8 inches (74 x 93 cm)

ABSTRACTION

Around the middle of his career, Carles began to explore the cubist approach of his contemporaries Pablo Picasso and Georges Braque whom he had been deeply influenced by during his numerous trips to France. This renewed interest in Cubism marked a crucial shift in Carles's style that signaled the direction his later work would take. One might even argue that it was this element of Cubism that enabled Carles to control his passionate and explosive love of color, balancing his deeply intuitive impulses with the more analytical approach of Cubism to finally create the clarity that he sought.

The first hint of this key shift in Carles's style arose in the mid-1920s, and this turning point was most clearly manifested in a painting titled *Arrangement* (CAT 18). Although Carles may have begun this piece working from a still life of flowers, he used the subject merely as a springboard for his own investigation of color and form.[64] In *Arrangement* of 1927–28, Carles transformed the bouquet of flowers into an explosive burst of color, richly applied with thick impasto, which seems barely contained by the dynamic arcs of deep blue-green on either side. Indeed, Carles used these fractured planes of color around the edges of the canvas to give order and structure to the chaotic mass of activity at the center of the picture. *Arrangement* represents Carles's first serious investigation of Cubism, and upon its completion in 1928, the painting was awarded the Logan Medal and Purchase Prize at the Art Institute of Chicago. Carles later reflected, "I think I've been trying to find out how I painted everything since that one that went to Chicago."[65] This work constituted a significant breakthrough for Carles in his development towards total abstraction, and it prefigures his major works of the late 1930s.

Carles's interest in Cubism prompted a return trip to France, and he set off for Paris with his family in 1929. There he rented a studio and began working on a series of paintings that developed out of his initial explorations in *Arrangement*. *Sails* (CAT 19) of about 1930 represents one of his more concentrated investigations of cubist forms, in which he also integrated his love of pure Fauve color. Though Carles was deeply engaged with Cubism, he found their color sense to be distinctly lacking, and he criticized Picasso for using "colors as actors instead of real people."[66] Due to the organizing effect of Cubism, *Sails* is unusually structured for Carles. There are no chaotic masses of swirling brushstrokes; instead, the brilliant colors are carefully contained within triangular planes, which are hard-edged and occasionally outlined in black. Yet the painting still retains an extraordinary sense of dynamism; the overlapping triangular shapes form strong diagonals and sweeping curves that soar over the canvas, constantly drawing the viewer's eye back and forth across the picture plane.

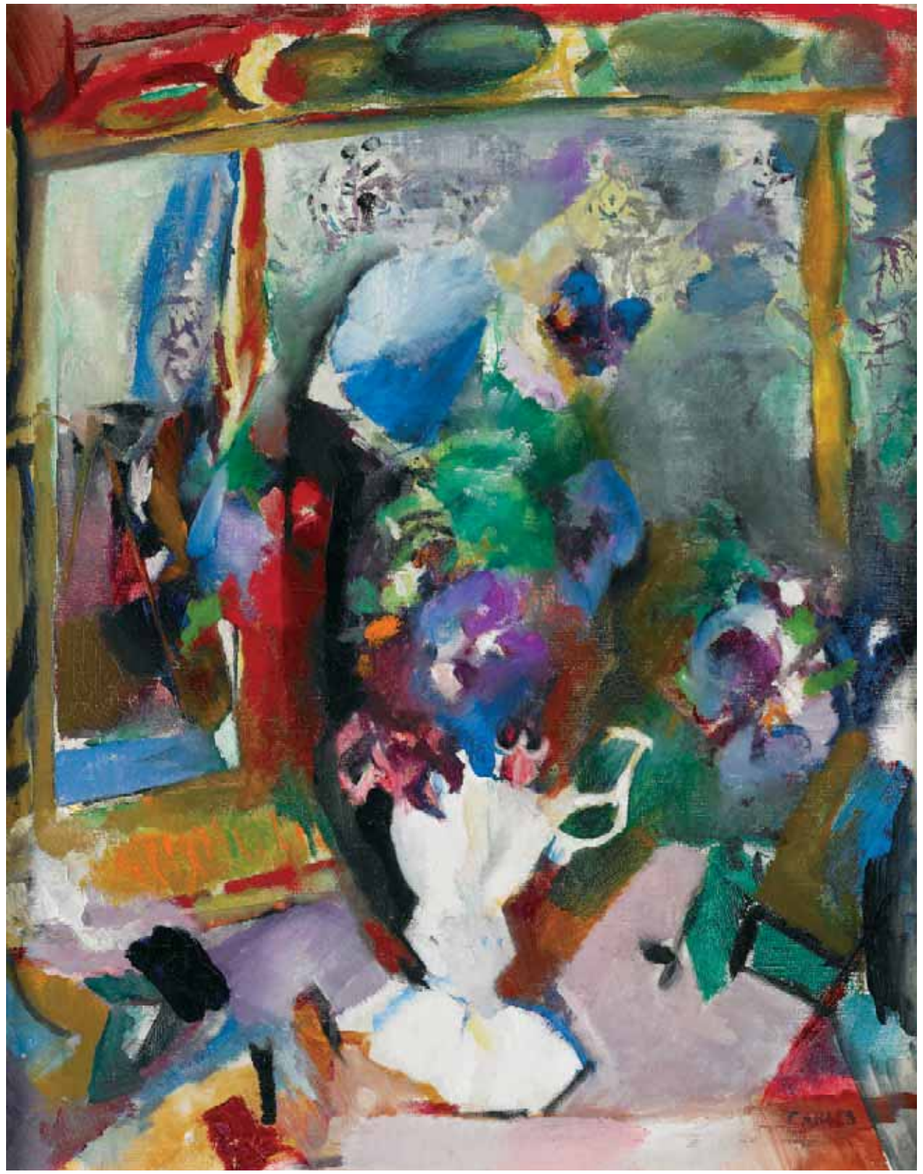
While Carles may have begun this work by using the subject of sails as a reference, he fragmented the forms to the point that the resulting picture appears entirely abstract. As this painting reveals, Carles was now exploring a world in which the painting had reference only to itself; yet he shied away from using the term "abstract" asserting, "I think that when a painting gets

CAT. 18

Arthur B. Carles (1882–1952)
Arrangement, 1927–28
Oil on canvas, 46 x 40 inches (116.8 x 101.6 cm)
Signed lower right: *Carles*

CAT. 19

Arthur B. Carles (1882–1952)
Sails, c. 1930
Oil on canvas, 24 ¼ x 29 ¾ inches (61.6 x 75.6 cm)



CAT. 20

Arthur B. Carles (1882–1952)
Flowers (Abstract Still Life), c. 1932
Oil on canvas, 26 x 20 ¼ inches (66 x 51.4 cm)
Signed lower right: *Carles*

so concrete, that it looks so much like itself that it doesn't look like anything else, 'abstract' is a hell of a word for it."[67] Indeed, his friend Henry McCarter referred to these late paintings as "not abstractions…rather penetrations. Vivid, powerful, far beyond all the usual talk about pictures."[68]

However, back in Philadelphia, Carles continued to produce paintings that flirted on the edge between representation and total abstraction, just as he also fluctuated between his more cubist-inspired works and purely expressionistic explorations of color. *Flowers (Abstract Still Life)* (CAT 20), which was probably completed in the early 1930s, still bears some evidence of the floral arrangement that it references, and it shows Carles striving toward an ultimate synthesis of these two approaches: the structured, analytical style of Cubism and his own deeply intuitive impulse for color. The floral forms burst forth from the white vase in a rich explosion of hues that meld completely into the vibrant abstract background. In this work, Carles's feeling for color is at its finest; always, his goal was to make us "hear the color orchestration," and the spectacular range of blues, greens, purples, and reds in this painting are as harmonious as any piece of music.[69] *Flowers (Abstract Still Life)* successfully retains the sense of lyricism of Carles's most expressive still lifes, while also incorporating the structure that he first achieved in *Arrangement*.

In *Composition* of 1935–37, Carles combined a more controlled use of color with the formal structuring element of Cubism to produce a work that is almost entirely abstract. Although the composition still retains some remnants of a still life, such as the bowl-like shape with fruit in the upper-right corner, most of the shapes have been playfully distorted. Furthermore, unlike many of Carles's late works in which the surface has been built up in dense layers, here a significant portion of the canvas seems to have been left bare, allowing the painting to breathe with a remarkable sense of openness. Rather than continually reworking the painting, Carles achieved the effect he desired and let it be. In *Composition*, he used carefully selected passages of pure color throughout, which appear all the more clear and vibrant due to the white canvas underneath. Carles also began to use black lines as well as geometric and biomorphic shapes to make up the composition, which is characteristic of much of his later work and reveals the influence of Joan Miró.[70] In this painting, Carles has achieved a remarkable synthesis of ideas, seamlessly integrating external influences with his own artistic tendencies to create an utterly unique work of art. Carles's late abstractions, such as *Composition*, truly represent a momentous achievement in his artistic career.

CAT. 21

Arthur B. Carles (1882–1952)
Composition, 1935–37
Oil on canvas, 43 ½ x 59 ¼ inches (110.5 x 150.5 cm)

NOTES TO INTRODUCTORY ESSAY

1. Sylvia Yount, "Rocking the Cradle of Liberty: Philadelphia's Adventures in Modernism," in *To Be Modern: American Encounters with Cézanne and Company*, exh. cat. (1996).
2. Breckenridge was awarded the William Emlen Cresson Memorial Travel Scholarship in 1892, which enabled him to travel to Europe for a year. And Carles won the William Emlen Cresson Short-Term Traveling Scholarship in 1905, which allowed him to visit England, France and Spain over the summer. Carles won the William Emlen Cresson Memorial Travel Scholarship in 1907 and went to France for two years.
3. Steven Watson, *Strange Bedfellows: The First American Avant Garde* (1991).
4. In 1916, Morton Schamberg and H. Lyman Saÿen, who both attended PAFA but had established themselves as modernists, organized the *First Exhibition of Advanced Modern Art* at McClees Gallery, where they exhibited thirty-one modern paintings by such modern European artists as Matisse, Picasso, Duchamp and Brancusi. The critical response to this exhibition was largely positive and acknowledged the value of the organizers' didactic intentions. Most importantly, it revealed a receptive audience for modern art in Philadelphia. See Yount, "Rocking the Cradle," pp. 14–15.
5. Innis Shoemaker, "An Artist Collects Modern Art," in *Mad for Modernism: Earl Horter and His Collection*, exh. cat. (1999), pp. 26–27.
6. Yount, "Rocking the Cradle," pp. 12–13.
7. Shoemaker, "An Artist Collects," pp. 26–30.
8. Hugh Henry Breckenridge, *The Art of Painting* (unpublished manuscript).
9. Gerald Carr, "Hugh Henry Breckenridge: A Philadelphia Modernist," *American Art Review,* vol. 4, no. 5 (1978), pp. 92–99.
10. Barbara Ann Boese Wolanin, *The Orchestration of Color: The Paintings of Arthur B. Carles*, exh. cat. (2000).
11. Carr, "Hugh Henry Breckenridge," p. 99.
12. Yount, "Rocking the Cradle," pp. 18–21.
13. Robert Cozzolino, "PAFA and Dr. Barnes in Philadelphia," *American Art*, vol. 27, no. 3 (Fall 2013), pp. 20–26.
14. Shoemaker, "An Artist Collects."
15. Jessica Todd Smith, *American Modernism: Highlights from the Philadelphia Museum of Art* (2018), p. 20.
16. Cozzolino, "PAFA and Dr. Barnes."

NOTES TO CATALOGUE

1. We are grateful for the assistance of Mark Sullivan, Ph.D, in sharing his research materials with us on the life and work of Hugh Henry Breckenridge. Donald Vogel and Margaret Vogel, *The Paintings of Hugh H. Breckenridge (1870–1937)*, exh. cat. (1967), p. 7.
2. Hugh Henry Breckenridge, *The Art of Painting* (unpublished manuscript), p. 29.
3. Vogel, p. 10.
4. Gerald Carr, "Hugh Henry Breckenridge: A Philadelphia Modernist," *American Art Review*, vol. 4, no. 5 (1978), p. 94.
5. Vogel, p. 12.
6. Quoted in Carr, p. 94.
7. Vogel, p. 13.
8. Carr, p. 98.
9. Quoted in Vogel, p. 16.
10. Hugh Henry Breckenridge quoted in Carr, p. 98.
11. Breckenridge, p. 7.
12. Ibid., p. 215.
13. Carr, p. 98.
14. Hugh Henry Breckenridge, "The Altar Cloth (curator notes)," *Los Angeles County Museum of Art*, accessed July 13, 2018, https://collections.lacma.org/node/229518.
15. Ibid.
16. Hugh Henry Breckenridge quoted in Carr, p. 95.
17. Anna Marley, "Producing Pictures Without Brushes: American Artists and Their Gardens," in *The Artist's Garden: American Impressionism and the Garden Movement*, exh. cat. (2015), p. 20.
18. Carr, p. 96.
19. Ibid., p. 98.
20. Anne d'Harnoncourt, "Hugh H. Breckenridge, *The Mills," in Philadelphia: Three Centuries of American Art*, exh. cat. (1976), p. 508.
21. Quoted in Carr, p. 99.
22. Quoted in Marley, p. 20.
23. Quoted in Carr, p. 121.
24. Carr, p. 97.
25. Hugh Henry Breckenridge quoted in Vogel, p. 19.
26. Breckenridge, p. 37.
27. Ibid., p. 38.
28. Ibid., p. 39.
29. Quoted in Vogel, p. 18.
30. Breckenridge, p. 43.
31. Barbara Ann Boese Wolanin, *The Orchestration of Color: The Paintings of Arthur B. Carles*, exh. cat. (2000), p. 27.
32. Hans Hofmann quoted in ibid., p. 71.
33. Barbara A. Wolanin, *Arthur B. Carles (1882–1952): Painting with Color*, exh. cat. (1983), p. 33.
34. Arthur B. Carles quoted in ibid.
35. Wolanin, *Painting with Color*, p. 33.
36. Ibid., p. 35.
37. Arthur. Carles quoted in ibid., p. 54.
38. Wolanin, *Painting with Color*, p. 69.
39. Ibid., p. 107.
40. Wolanin, *Orchestration of Color*, p. 38.
41. Ibid., p. 41.
42. Arthur B. Carles quoted in ibid., p. 29.
43. Wolanin, *Painting with Color*, p. 55.
44. Ibid.
45. Wolanin, *Orchestration of Color*, p. 45.
46. Quoted in ibid.
47. Arthur B. Carles quoted in Wolanin, *Painting with Color*, p. 74.
48. Wolanin, *Painting with Color*, p. 76.
49. Arthur B. Carles quoted in Wolanin, *Orchestration of Color*, p. 23.
50. Ibid., p. 155.
51. Wolanin, *Painting with Color*, p. 52.
52. Arthur B. Carles quoted in ibid., pp. 139–140.
53. Wolanin, *Orchestration of Color*, p. 58.
54. Wolanin, *Painting with Color*, p. 14.
55. Ibid., p. 23.
56. Ibid., p. 58.
57. Ibid., p. 59.
58. Ibid., p. 88.
59. Ibid.
60. Quita Brodhead quoted in Wolanin, *Orchestration of Color*, p. 23.
61. Arthur B. Carles quoted in Wolanin, *Orchestration of Color*, p. 59.
62. Quoted in Wolanin, *Painting with Color*, p. 79.
63. Bill Scott, "Autumn Bouquet," in *American Art & Pennsylvania Impressionists: Featuring the Collection of Perry & June Ottenberg*, Freeman's, June 3, 2018, p. 80.
64. Wolanin, *Orchestration of Color*, p. 60.
65. Arthur B. Carles quoted in Wolanin, *Painting with Color*, p. 96.
66. Arthur B. Carles quoted in Wolanin, *Orchestration of Color*, p. 23
67. Ibid., p. 63.
68. Henry McCarter quoted in Wolanin, *Painting with Color*, p. 96.
69. Wolanin, *Orchestration of Color*, p. 28.
70. Ibid., p. 64.

EXHIBITION CHECKLIST

CAT. 1

Hugh Henry Breckenridge (1870–1937)
The White Vase, 1913
Oil on canvas, 32 x 36 inches (81.3 x 91.4 cm)
Signed lower left: *Hugh H. Breckenridge*

PROVENANCE
The artist; The artist's wife; Private collector, New York

EXHIBITIONS
Panama Pacific International Exposition, San Francisco, 1915.

San Francisco Museum of Art, *55th Annual Exhibition*, 1935.

Oakland Art Museum, n.d.

CAT. 2

Hugh Henry Breckenridge (1870–1937)
Phlox, c. 1906
Pastel, 9 ½ x 12 ½ inches (24.1 x 31.8 cm)
Signed lower right: *Breckenridge*
Inscribed on verso: *Phlox by Hugh H. Breckenridge*

PROVENANCE
Private collection, Atlanta

EXHIBITION
Pennsylvania Academy of the Fine Arts, Philadelphia, *The Artist's Garden: American Impressionism and the Garden Movement, 1887–1920*, February 12–May 24, 2015, also traveled to the Chrysler Museum of Art, Norfolk, Virginia, June 16–September 6, 2015; Reynolda House Museum of American Art, Winston-Salem, North Carolina, October 1, 2015–January 3, 2016.

LITERATURE
Anna O. Marley, *The Artist's Garden: American Impressionism and the Garden Movement, 1887–1920*, exh. cat. (2015), p. 217, pl. 84.

CAT. 3

Hugh Henry Breckenridge (1870–1937)
Landscape Sketch
Oil on board, 8 x 5 $^{3}/_{16}$ inches (20.3 x 13.2 cm)

PROVENANCE
Private collection

CAT. 4

Hugh Henry Breckenridge (1870–1937)
Blue Landscape
Oil on board, 8 ½ x 10 ½ inches
Signed lower left: *Breckenridge*

PROVENANCE
The artist; By descent in the family; Gratz Gallery, Doylestown, Pennsylvania

CAT. 5

Hugh Henry Breckenridge (1870–1937)
Moon Shadows
Oil on canvas, 24 x 30 inches (61 x 76.2 cm)
Signed lower left: *Hugh H. Breckenridge*
Inscribed on verso: *Moon Shadows*

PROVENANCE
Private collection, Galveston, Texas; Private collection, 1941; Sotheby's, *American Paintings, Drawings, and Sculpture*, March 13, 2002, lot 31; Private collection, Morristown, New Jersey, until 2010

EXHIBITIONS
Breckenridge School of Painting, Gloucester, Massachusetts, 1929–31.

Dayton Art Institute, Ohio, October–May 1936.

University of Virginia, Charlottesville, November 1937.

CAT. 6

Hugh Henry Breckenridge (1870–1937)
Edge of the Woods, 1919
Oil on canvas, 36 x 30 inches (91.4 x 76.2 cm)
Signed lower left: *Hugh H. Breckenridge*

PROVENANCE
Valley House Gallery, Dallas; Private collection, Dallas, until 2012; Avery Galleries, Bryn Mawr, Pennsylvania; Collection of Martin Stogniew

EXHIBITIONS
Pennsylvania Academy of the Fine Arts, Philadelphia, *115th Annual Exhibition*, 1920, no. 208, award winner.

National Academy of Design, New York, *Annual Exhibition*, 1921, no. 36.

The Springfield Art League, Springfield, Massachusetts, *Ninth Special Exhibition*, November 12–27, 1927.

Southern States Art League, *Annual Exhibition*, n.d.

The William Penn Charter School, *Exhibition*, n.d.

CAT. 7

Hugh Henry Breckenridge (1870–1937)
Abstraction, c. 1925
Oil on canvas on board, 11 x 13 ¼ inches (27.9 x 33.7 cm)
Signed lower right: *Hugh H. Breckenridge*

PROVENANCE
Mrs. Breckenridge, New Mexico; Private collection, Philadelphia, c. 1970; By descent in the family; Private collection, New York

EXHIBITION
Valley House Gallery, Dallas, *The Paintings of Hugh H. Breckenridge (1870–1937)*, November 1967.

LITERATURE
Donald Vogel and Margaret Vogel, *The Paintings of Hugh H. Breckenridge (1870–1937)*, exh. cat. (1967), p. 61, pl. 80.

CAT. 8

Arthur B. Carles (1882–1952)
Booksellers on the Seine
Oil on board, 7 ½ x 9 ½ inches (19.1 x 24.1 cm)

PROVENANCE
The artist; Collection of Henry Dubin, Philadelphia, until 2018

CAT. 9

Arthur B. Carles (1882–1952)
Chamonix, c. 1912
Oil on canvas laid down on masonite, 32 x 39 ¼ inches (81.3 x 99.7 cm)

PROVENANCE
Collection of Dr. and Mrs. Norman H. Taylor, Philadelphia; Collection of Mrs. Leo Asbell; Acquired directly from the above; Collection of Perry and June Ottenberg, Philadelphia, until 2018

EXHIBITIONS
Pennsylvania Academy of the Fine Arts, Philadelphia, *Arthur B. Carles (1882–1952): Painting with Color*, September 23–November 27, 1983; also traveled to the Corcoran Gallery of Art, Washington, D.C., April 28–June 17, 1984, and the National Academy of Design, New York, September 11–November 4, 1984, no. 18.

The Queens Museum, New York, *The New Society of American Artists in Paris, 1908–1912*, February 1–April 6, 1986; also traveled to the Terra Museum of American Art, Evanston, Illinois, May 2–June 20, 1986.

Hollis Taggart Galleries, New York, *The Orchestration of Color: The Paintings of Arthur B. Carles*, February 10–March 18, 2000; also traveled to the Woodmere Art Museum, Philadelphia, April 16–June 25, 2000.

LITERATURE
Barbara A. Wolanin, *Arthur B. Carles (1882–1952): Painting with Color,* exh. cat. (1983), p. 43.

Barbara Ann Boese Wolanin, *The Orchestration of Color: The Paintings of Arthur B. Carles*, exh. cat. (2000), p. 42, pl. 24.

CAT. 10

Arthur B. Carles (1882–1952)
Green Nude, c. 1921–22
Oil on canvas, 22 ⅛ x 18 inches (56.2 x 45.7 cm)
Collection of Nick and Dee Adams

PROVENANCE
The artist; The artist's widow, Mrs. Arthur B. Carles; Acquired directly from the above in 1965; Collection of Perry and June Ottenberg, Philadelphia, until 2018

EXHIBITION
Pennsylvania Academy of the Fine Arts, Philadelphia, *Arthur B. Carles (1882–1952): Painting with Color*, September 23–November 27, 1983; also traveled to the Corcoran Gallery of Art, Washington, D.C., April 28–June 17, 1984, and the National Academy of Design, New York, September 11–November 4, 1984, no. 54.

LITERATURE
Barbara A. Wolanin, *Arthur B. Carles (1882–1952): Painting with Color,* exh. cat. (1983), p. 75.

CAT. 11

Arthur B. Carles (1882–1952)
Synchromist Nude, c. 1921
Oil on canvas, 30 x 25 inches (76.2 x 63.5 cm)
Signed lower right: *Carles*
Collection of Nick and Dee Adams

PROVENANCE
The Speiser family, Philadelphia; Mr. and Mrs. Malcolm Eisenberg, Philadelphia; Private collection (by descent); Avery Galleries, Bryn Mawr, Pennsylvania, 2018

EXHIBITION
Whitney Museum of American Art, New York, *Synchromism and American Color Abstraction: 1910–1925*, January–March, 1978.

LITERATURE
Gail Levin, *Synchromism and American Color Abstraction: 1910–1925*, exh. cat. (1978), p. 137, pl. 164.

CAT. 12

Arthur B. Carles (1882–1952)
*Still Life with Chrysanthemum*s, c. 1906–10
Oil on canvas, 29 ¼ x 24 ¼ inches (74.3 x 61.6 cm)
Signed lower right: *Carles*

PROVENANCE
Franklin Watkins; Janet Fleischer Gallery, Philadelphia; Philip Jamison, West Chester, Pennsylvania; Richard York Gallery, New York, 1997–99; Private collection, New York, until the present

EXHIBITION
Richard York Gallery, New York, *Arthur Beecher Carles, 1882–1952*, October 22–November 14, 1997.

LITERATURE
Barbara Wolanin, "Arthur B. Carles (1882–1952): Philadelphia Modernist," 1981, Ph.D. diss., University of Wisconsin-Madison, p. 430, no. IIB-9.

Richard York Gallery, *Arthur Beecher Carles, 1882–1952,* exh. cat. (1997), p. 6, no. 1.

CAT. 13

Arthur B. Carles (1882–1952)
Flowers, 1914
Monotype and pastel on paper, 20 x 17 inches (50.8 x 43.2 cm)
Signed lower right: *CARLES*

PROVENANCE
Collection of Leopold G. Seyffert; To his son, Richard Seyffert; Acquired directly from the above; Collection of Perry and June Ottenberg, Philadelphia, until 2018

EXHIBITIONS
(Possibly) Pennsylvania Academy of the Fine Arts, Philadelphia, *Exhibition of Paintings and Drawings Showing the Later Tendencies in Art*, April 15–May 15, 1921, no. 88 (exhibited as *Monotype*).

Pennsylvania Academy of the Fine Arts, Philadelphia, *Arthur B. Carles (1882–1952): Painting with Color*, September 23–November 27, 1983; also traveled to the Corcoran Gallery of Art, Washington, D.C., April 28–June 17, 1984, and the National Academy of Design, New York, September 11–November 4, 1984, no. 37.

The Queens Museum, New York, *The New Society of American Artists in Paris, 1908–1912*, February 1–April 6, 1986; also traveled to the Terra Museum of American Art, Evanston, Illinois, May 2–June 20, 1986.

David Winton Bell Gallery, Brown University, Providence, Rhode Island, *Over Here: Modernism, The First Exile, 1914–1919*, April 15–May 29, 1989.

Pennsylvania Academy of the Fine Arts, Philadelphia, *To Be Modern: American Encounters with Cézanne & Company*, June 15–September 29, 1996.

Hollis Taggart Galleries, New York, *The Orchestration of Color: The Paintings of Arthur B. Carles*, February 10–March 18, 2000; also traveled to the Woodmere Art Museum, Philadelphia, April 16–June 25, 2000.

LITERATURE
Barbara A. Wolanin, *Arthur B. Carles (1882–1952): Painting with Color*, exh. cat. (1983), p. 63.

CAT. 14

Arthur B. Carles (1882–1952)
Still Life, Flowers
Oil on panel, 7 x 5 ⅜ inches (17.8 x 13.7 cm)
Signed indistinctly lower left: *Carles*

PROVENANCE
Private collection, New York; Hollis Taggart Galleries, New York, 1998; Vance Jordan Fine Art, New York; Private collection, New York, 1999

LITERATURE
Barbara Ann Boese Wolanin, *The Orchestration of Color: The Paintings of Arthur B. Carles*, exh. cat. (2000), fig. 35.

CAT. 15

Arthur B. Carles (1882–1952)
Still Life with Irises, c. 1925
Oil on canvas, 46 ¾ x 38 inches (118.7 x 96.5 cm)
Signed lower right: *CARLES*

PROVENANCE
Alexander Liberman, Philadelphia; Parke-Bernet Galleries, New York, February 10, 1944, lot 109, from above Sessler Gallery; Private collection, acquired from above, 1957; Christie's, New York, May 25, 2000, lot 87; Private collection, New Jersey, acquired from above; [With] Godel & Co., New York, from above; Private collection

CAT. 16

Arthur B. Carles (1882–1952)
Autumn Bouquet
Oil on canvas, 32 ½ x 36 ¼ inches (82.6 x 92.1 cm)
Signed lower left: *CARLES*

PROVENANCE
The artist; A gift from the above; Mr. Meyer Speiser, Philadelphia; By descent in the family; Collection of Edward Speiser; Acquired directly from the above in 1999; Collection of Perry and June Ottenberg, Philadelphia, until 2018

EXHIBITION
Demuth Museum, Lancaster, Pennsylvania, *The Work of Arthur B. Carles*, April 1–May 29, 2005.

CAT. 17

Arthur B. Carles (1882–1952)
Flowers, c. 1938
Oil on canvas, 29 ⅛ x 36 ⅝ inches (74 x 93 cm)
Collection of Nick and Dee Adams

PROVENANCE
Collection of Mrs. John Wintersteen, 1938–2018

EXHIBITION
Corcoran Gallery of Art, Washington, D.C., *16th Biennial Exhibition of Contemporary American Oil Paintings*, 1939.

LITERATURE
16th Biennial Exhibition of Contemporary American Oil Paintings, exh. cat. (1939), no. 89, p. 45.

CAT. 18

Arthur B. Carles (1882–1952)
Arrangement, 1927–28
Oil on canvas, 46 x 40 inches (116.8 x 101.6 cm)
Signed lower right: *Carles*
Collection of Nick and Dee Adams

PROVENANCE
The artist; The Art Institute of Chicago (acquired in 1928 through the Mr. and Mrs. Frank G. Logan Purchase Prize); Private collection, New York; Avery Galleries, Bryn Mawr, Pennsylvania, 2017

EXHIBITIONS
Art Institute of Chicago, 1928.

Art Institute of Chicago, 1939.

Pennsylvania Academy of the Fine Arts, Philadelphia, *Arthur B. Carles (1882–1952): Painting with Color*, September 23–November 27, 1983; also traveled to the Corcoran Gallery of Art, Washington, D.C., April 28–June 17, 1984, and the National Academy of Design, New York, September 11–November 4, 1984, no. 18.

LITERATURE
Barbara A. Wolanin, *Arthur B. Carles (1882–1952): Painting with Color*, exh. cat. (1983), cat. 65, pp. 20, 92, 96.

Barbara Ann Boese Wolanin, *The Orchestration of Color: The Paintings of Arthur B. Carles*, exh. cat. (2000), fig. 41, p. 60.

CAT. 19

Arthur B. Carles (1882–1952)
Sails, c. 1930
Oil on canvas, 24 ¼ x 29 ¾ inches (61.6 x 75.6 cm)

PROVENANCE
The artist; Collection of Dr. Norman H. Taylor; Walter Baum Gallery, Sellersville, Pennsylvania; Collection of Mrs. Leo Asbell; Acquired directly from the above; Collection of Perry and June Ottenberg, Philadelphia, until 2018

EXHIBITION
National Collection of Fine Arts, Smithsonian Institution, Washington, D.C., *Pennsylvania Academy Moderns, 1910–1940*, May 9–July 6, 1975; also traveled to the Pennsylvania Academy of the Fine Arts, Philadelphia, July 30–September 6, 1975.

LITERATURE
Pennsylvania Academy Moderns, 1910–1940, exh. cat. (1975), no. 12, p. 19.

CAT. 20

Arthur B. Carles (1882–1952)
Flowers (Abstract Still Life), c. 1932
Oil on canvas, 26 x 20 ¼ inches (66 x 51.4 cm)
Signed lower right: *Carles*

PROVENANCE
Private collection; Michael Altman Fine Art and Advisory Services, New York, 2008; Private collection, New York

EXHIBITIONS
Philadelphia Museum of Art, *The Ingersoll Collection*, November 4–December 6, 1933.

(Possibly) Marie Harriman Gallery, New York, *Paintings by Arthur B. Carles*, January 22–February 8, 1936, no. 12 (as 1932).

Pennsylvania Academy of the Fine Arts, Philadelphia, *Twentieth-Century American Painting and Sculpture from Philadelphia Private Collections*, October 25–November 30, 1958, no. 11 (as 1932).

Janet Fleisher Gallery, Philadelphia, *Arthur B. Carles Retrospective*, September 5–30, 1975.

Richard York Gallery, New York, *Arthur Beecher Carles, 1882–1952*, October 22–November 14, 1997, no. 18.

Hollis Taggart Galleries, New York, *The Orchestration of Color: The Paintings of Arthur B. Carles*, February 10–March 18, 2000; also traveled to the Woodmere Art Museum, Philadelphia, April 16–June 25, 2000.

LITERATURE
Barbara Ann Boese Wolanin, *The Orchestration of Color: The Paintings of Arthur B. Carles*, exh. cat. (2000), cat. 62.

CAT. 21

Arthur B. Carles (1882–1952)
Composition, 1935–37
Oil on canvas, 43 ½ x 59 ¼ inches (110.5 x 150.5 cm)
Collection of Nick and Dee Adams

PROVENANCE
Graham Gallery, New York; Mr. and Mrs. Herbert Lust, by 1983; Coleman Bancroft, New York; Private collection, New York; Avery Galleries, Haverford, Pennsylvania; Private collection, 2007; Sotheby's, New York, *American Art*, November 20, 2014, lot 30; Avery Galleries, Bryn Mawr, Pennsylvania; Collection of Martin Stogniew; Avery Galleries, Bryn Mawr, Pennsylvania, 2017

EXHIBITIONS
Milwaukee Art Center (on loan).

Pennsylvania Academy of the Fine Arts, Philadelphia, *Arthur B. Carles (1882–1952): Painting with Color*, September 23–November 27, 1983; also traveled to the Corcoran Gallery of Art, Washington, D.C., April 28–June 17, 1984, and the National Academy of Design, New York, September 11–November 4, 1984.

Hollis Taggart Galleries, New York, *From Hawthorne to Hofmann: Provincetown Vignettes, 1899–1945*, November 14, 2003–January 17, 2004.

LITERATURE
Barbara A. Wolanin, *Arthur B. Carles (1882–1952): Painting with Color*, exh. cat. (1983), cat. 93, p. 136.

Richard Boyle et al., *From Hawthorne to Hofmann: Provincetown Vignettes, 1899–1945*, exh. cat. (2003).

William Agee, *Hans Hofmann: Art Like Life Is Real* (2012), p. 8.

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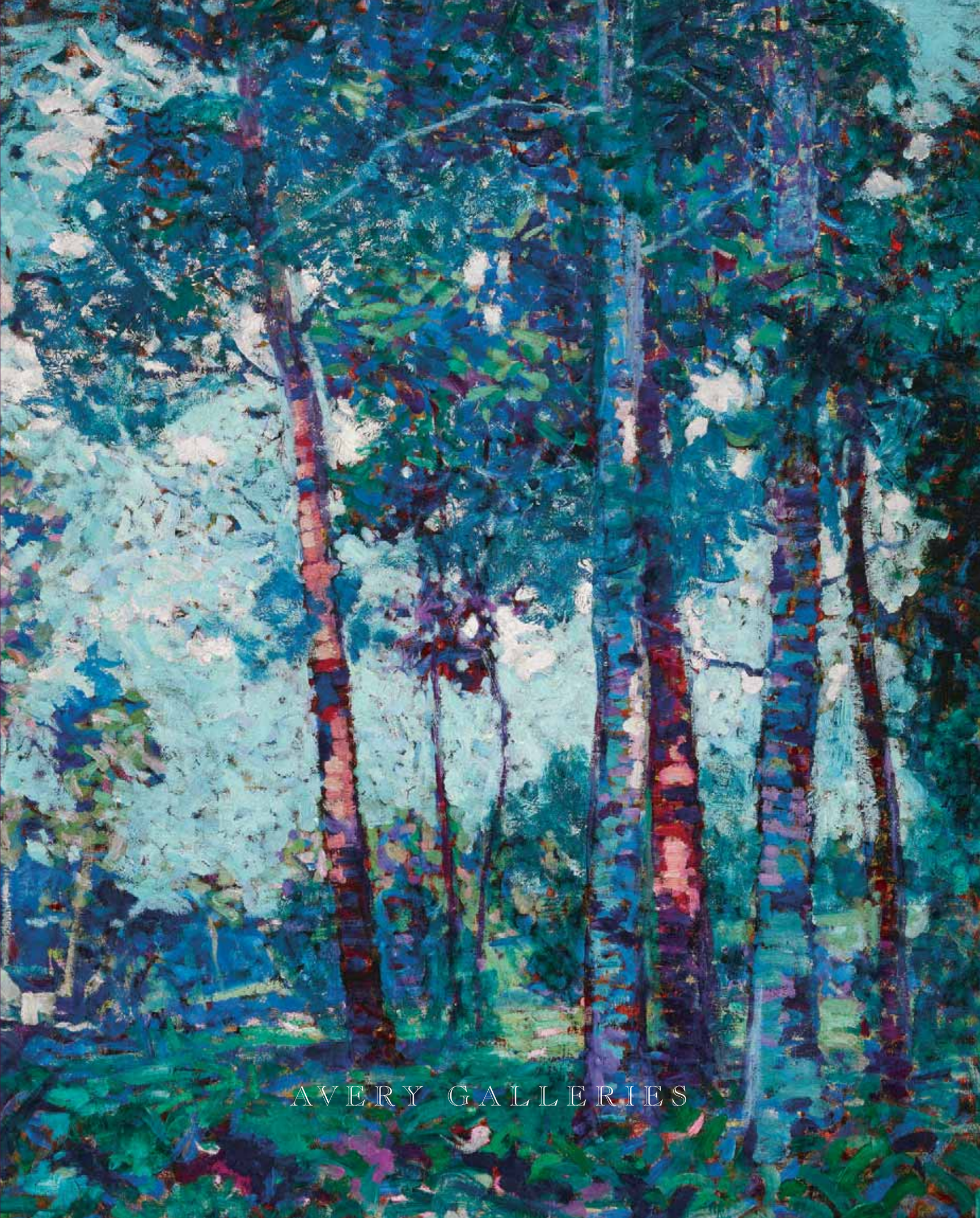
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