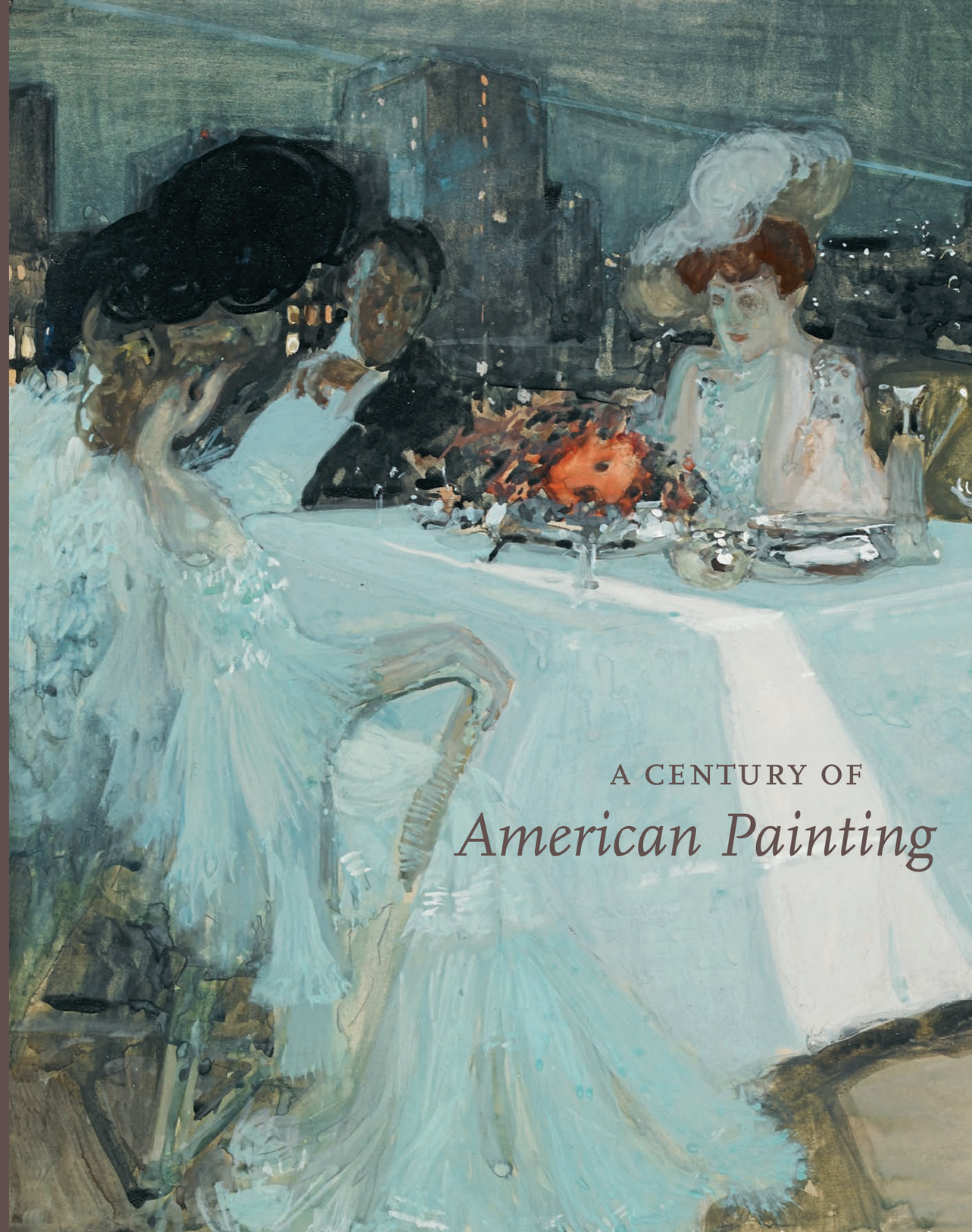
AVERY GALLERIES



A CENTURY OF

American Painting

A CENTURY OF

American Painting

A CENTURY OF

American Painting

December 5, 2014 to January 31, 2015

AVERY GALLERIES

100 Chetwynd Drive, Bryn Mawr, Pennsylvania 19010

Foreword

We tend to look at art through the lens of our own time. We make judgments about its quality and relevance based on current sentiments and tastes. This is a natural inclination, but unless we take the time to consider where and when the artists were working and what the conditions were like at that time, we miss much of the story that lies behind every great work of art.

If we fail to consider that Eastman Johnson's *The Vacant Chair* (CAT. 4) was painted in 1865, we might conclude that it is simply a nicely painted interior of an old kitchen. When we stop to remember that the Civil War had just ended when Johnson put brush to canvas and that the empty chair might symbolize a missing soldier who will never return home, the painting's powerful statement is fully realized.

When we look at the paintings of great women Impressionists, such as Jane Peterson (CAT. 18), it deepens our appreciation of their work when we stop to think of their struggle to be taken seriously at a time when women were considered to be, at best, hobbyists.

What was it like to be in Paris in the early 1900s when new ideas were creating a tumult in every sphere of human life, from politics, to science, to art? Everett Shinn (CAT. 11) was there, drinking in that heady atmosphere and daring to try new ways of depicting the real and gritty life of the city.

In this catalogue we attempt to provide a glimpse of historical context for each painting depicted. Our timeline is far from complete, but we hope it will serve as a starting point for you to consider the stories embedded in the works of your own collections. We all enjoy the obvious pleasures of living with art, decorating our rooms with works that enhance the beauty of our homes. At the same time, we can reap another reward, the deeper understanding of our own past that comes almost accidentally as a byproduct of collecting. Art is our history, still vibrant and hanging right in front of us.

RICHARD ROSSELLO, Principal

WE ARE DELIGHTED TO PRESENT *this selection of paintings that spans one hundred years in a timeline of important events in American history. It fascinates us to see how the works fit into a broader historical continuum and how American art evolved along with the nation, sometimes in step with events and sometimes in spite of them.*

1850—Senator Henry Clay introduces the Compromise of 1850, averting a sectional crisis; California is admitted as the 31st State

1851—The U.S. participates in the first World's Fair, the Great Exhibition of the Works of Industry of All Nations, held in Hyde Park, London

1852—Harriet Beecher Stowe publishes *Uncle Tom's Cabin*

1850

1859—Abolitionist John Brown leads skirmish at Harper's Ferry

c. 1857—Bierstadt, *Boats Ashore at Sunset* (SEE CAT. 1)

1860—The Pony Express begins; Abraham Lincoln is elected as the 16th President of the United States; South Carolina secedes from the Union

1861—United States Civil War begins

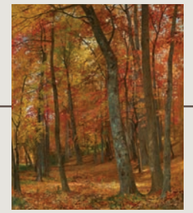
1862—The Homestead Act is approved

1863—President Lincoln issues the Emancipation Proclamation; Battle of Gettysburg; President Lincoln delivers the Gettysburg Address

1865—Civil War ends; 13th Amendment is ratified abolishing slavery; Lincoln is assassinated

1860

1863—Richards, *Bouquet Valley in the Adirondacks* (SEE CAT. 2)



1865—Richards, *Forest Interior* (SEE CAT. 3)

1866—Civil Rights Act is passed

1869—Transcontinental Railway is completed

1870

1865—Johnson, *The Vacant Chair* (SEE CAT. 4)

1870—The Metropolitan Museum of Art is founded

1872—President Ulysses S. Grant establishes Yellowstone National Park as the world's first national park; Susan B. Anthony illegally casts ballot in Rochester, New York

1876—The Philadelphia Centennial Exposition opens in Fairmount Park

1878—The Edison Electric Company begins operation

1874—Smith, *Cove Scene at Dusk* (SEE CAT. 5)

1875—Bricher, *Sunset at Narragansett* (SEE CAT. 6)

1880

1886—La Farge, *Mountain Fog, From Our Garden, Nikko* (SEE CAT. 7)

1910—The Boy Scouts of America is founded

1911—The first transcontinental flight is begun by C.P. Rodgers.

1912—*R.M.S. Titanic* sinks in the North Atlantic Ocean; American Girl Guides, renamed the Girl Scouts a year later, is founded

1913—The International Exhibition of Modern Art, later simply known as the Armory Show, opens at the 69th Regiment Armory in New York City

1910

Palmer, *Winter Reflections* (SEE CAT. 14)

Potthast, *Sea and Cliffs* (SEE CAT. 15)

1914—Babe Ruth makes his major league baseball debut

1915—Panama-Pacific International Exposition opens in San Francisco; The *Lusitania* is sunk by a German U-boat submarine

1917—President Woodrow Wilson declares war on Germany and joins Allies in World War I; Marcel Duchamp's *Fountain* is rejected for exhibition by the Society of Independent Artists

1918—Influenza epidemic Spanish Flu spans the globe; Armistice Day

1919—Treaty of Versailles is signed, ending World War I

Waugh, *The Ocean* (SEE CAT. 16)

1911—Granville-Smith, *Boatyard, Bellport, Long Island* (SEE CAT. 17)

1920—League of Nations is established; Women are given the right to vote; Prohibition begins

1922—The Lincoln Memorial is dedicated in Washington, D.C.

1923—*Time Magazine* begins publication; The first sound on film motion picture is shown in the Rivoli Theater in New York City

1924—J. Edgar Hoover is appointed to lead the Federal Bureau of Investigation

1920

c. 1920—Peterson, *Gloucester Harbor* (SEE CAT. 18)

c. 1920—Breckenridge, *Moon Shadows* (SEE CAT. 19)

1925—*The New Yorker* begins publication; F. Scott Fitzgerald publishes *The Great Gatsby*; The Grand Ole Opry transmits its first radio broadcast

1927—Charles Lindbergh leaves New York for Paris on the first non-stop transatlantic flight

1929—U.S. stock market crashes, beginning the Great Depression

1924—Schofield, *Deer Point, Chebeague Island, Maine* (SEE CAT. 20)

1928—Marin, *Mark Isle and Bay, Deer Isle, Maine* (SEE CAT. 21)

1881—Thomas Edison and Alexander Graham Bell form the Oriental Telephone Company

1883—Brooklyn Bridge is opened

1884—Architect William Le Baron Jenney designs the Home Insurance Building, the first skyscraper, in Chicago

1886—Statue of Liberty is dedicated by President Grover Cleveland in New York Harbor

1888—George Eastman invents the Kodak Camera

1890

1888—Cox, *After the Harvest* (see cat. 8)

Gaul, *Oyster Boat, Long Island Sound* (see cat. 9)

1891—Carnegie Hall, then known as Music Hall, opens in New York City

1892—Ellis Island opens in New York Harbor

1893—The World's Columbian Exposition opens in Chicago; The New York Stock Exchange collapses, starting the Panic of 1893

1897—The Klondike Gold Rush begins in Seattle

1898—Spanish-American War begins

c. 1895—Sargent, *Shepherd Looking Out* (see cat. 10)

1901—The Pan-American Exposition opens in Buffalo, New York; President William A. McKinley is assassinated at the Pan-American Exposition; Vice President Theodore Roosevelt is inaugurated as president

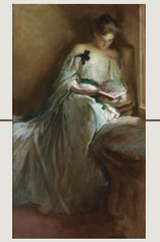
1902—The Electric Theater, the first movie theater in the U.S., opens in Los Angeles

1903—Wilbur and Orville Wright successfully fly the first airplane in Kill Devil Hill, North Carolina

1904—The Louisiana Purchase Exposition opens in St. Louis, Missouri

1900

1900—Shinn, *Alexander Bridge, Paris* (see cat. 11)



c. 1905—Alexander, *A Quiet Corner* (see cat. 12)

1905—Alfred Steiglitz opens The Little Galleries of the Photo-Secession, later named 291, in New York City

1906—The San Francisco earthquake occurs

1908—The first production Model T is built at the Ford Plant in Detroit; The Exhibition of "The Eight" opens at Macbeth Galleries in New York City

c. 1905—Hoffbauer, *Dîner sur le Toit* (see cat. 13)

1930—Chrysler Building is erected in New York City

1931—The Star Spangled Banner, by Francis Scott Key, is approved as the national anthem; The Empire State Building is opened, surpassing the Chrysler Building as the world's tallest skyscraper

1932—Franklin Roosevelt is elected as the 32nd President of the United States; Amelia Earhart becomes the first woman to complete a solo transatlantic flight

1933—The New Deal social and economic programs are passed by Congress; Prohibition ends

1930

c. 1932—Carles, *Flowers (Abstract Still Life)* (see cat. 22)

Sotter, *Bucks County Nocturne* (see cat. 23)

1935—The Works Progress Administration is established; The Social Security Act is passed by Congress

1936—Margaret Mitchell publishes *Gone with the Wind*

1937—The Golden Gate Bridge opens

1939—Metro-Goldwyn Mayer releases *The Wizard of Oz*; World War II begins

1939—Lawson, *Sketch for Post Office Mural* (see cat. 24)

1940—The U.S. government approves sale of surplus war material to Great Britain

1941—Japanese fighter planes attack Pearl Harbor, Hawaii; U.S. declares war on Japan; U.S. declares war on Germany

1942—Internment of Japanese Americans begins; The Manhattan Project commences

1942—Edward Hopper paints *Nighthawks*

1944—The Normandy Invasion, D-Day, occurs

1940

1941—Dove, *Italy Goes to War* (see cat. 25)

1945—President Roosevelt dies suddenly; Vice President Harry S. Truman is inaugurated as President; Germany surrenders; Atomic bombs are dropped on Hiroshima and Nagasaki, Japan; World War II ends

1948—Alfred Kinsey publishes groundbreaking study on human sexuality

1949—NATO is formed

Garber, *Carversville, Springtime* (see cat. 26)

1950—The Korean War begins

1954—U.S. Supreme Court rules that racial segregation is unconstitutional

1955—Rosa Parks refuses to give her up her seat on the bus to a white man

1957—Russians successfully launch Sputnik

1958—Explorer I, the first U.S. space satellite, is launched; U.S. government establishes NASA

1950

1952—Marin, *Apple Blossoms, Saddle River, New Jersey* (see cat. 27)

Albert Bierstadt (1830–1902)

1 *Boats Ashore at Sunset*, c. 1857

Oil on canvas, 13 x 23 1/2 inches (33 x 59.7 cm)
Monogrammed lower right: *ABierstadt*

In 1859, Albert Bierstadt traveled west, joining the growing stream of artists who ventured into the American wilderness to capture the grandeur and beauty of the country's expanding frontier. Bierstadt's monumental paintings of national treasures such as the Rocky Mountains and Yosemite Valley were immensely popular with an American public eager for images of this vast unknown territory. Bierstadt's public, who expected such epic sites to be transcribed with an exacting level of truth, hailed his paintings as "not fiction but portraiture."[1] In fact, his subjects were partly inventions, products of a "new Ideal landscape," which harken back to elements of European scenery.[2] Indeed, Bierstadt's considerable success was largely due to the technical proficiency that he acquired during his extensive artistic training in Europe.

At the age of twenty-seven, Bierstadt set off for Düsseldorf, Germany, which at the time was an important center for artistic study. It was there that he came under the influence of artists such as Worthington Whittredge, Emanuel Leutze, and Andreas Aachenbach. Bierstadt absorbed a great deal from these senior figures; however, perhaps even more importantly, he applied himself diligently to the study of nature, traveling around the countryside and painting the landscape for months on end. In fact, Bierstadt progressed so rapidly that when he sent some canvases back home to sell, his fellow citizens were so astonished at his transformation that one newspaper reporter insisted that his painting must be the work of Whittredge instead. In response, Whittredge sent a letter to Bierstadt's hometown, confirming that the paintings were indeed the work of the younger artist, who "certainly had talent and would succeed."[3]

In addition to his stay in Düsseldorf, Bierstadt also traveled along the Rhine River, in the Alps and in Italy, often in the company of Whittredge, Sanford Gifford and William Stanley Haseltine. Together they visited Capri, the Bay of Naples, and Salerno, sketching and making various studies of the picturesque Mediterranean landscape. After his return home in 1857, Bierstadt made a number of paintings based from these European sketches, such as this one titled *Boats Ashore at Sunset*. While this early work is quite unlike his panoramic images of the American West, some key characteristics of his mature style are already apparent. For example, this coastal scene features a broad horizontal composition with boats pointing into the picture plane to emphasize depth (Bierstadt later used tree trunks to similar effect), rugged mountains in the distance, a dramatic sky, and a sun that faces the viewer.[4] As usual with his work, the figures are secondary and integrated into the landscape. The technical mastery of this poetic picture serves to demonstrate the tremendous achievement of Bierstadt's Düsseldorf training. The artist was now ready to embark upon the great western expedition of 1859, which would effectively launch his enormously successful career. LA

Provenance

Private collection, France; Private collection, acquired from above, c. 1993; Alexander Gallery, New York, acquired from above; Private collection, New York

William Trost Richards (1833–1905)

2 *Bouquet Valley in the Adirondacks*, 1863

Oil on canvas, 25 1/8 x 36 1/8 inches (63.8 x 91.8 cm)
Signed and dated lower right: *Wm T. Richards / 1863. Phila*

The Adirondack wilderness of New York State was a favorite haunt of many of the early Hudson River School artists who first traveled there in the 1820s in search of a national landscape. As a second generation Hudson River School painter, William Trost Richards is better known today for his luminous coastal scenes of Newport and New Jersey; however, during his early career he too was inspired by the grand mountain vistas and pastoral valleys of the Adirondack region. Richards took his first trip there in June of 1855, and he spent five weeks exploring the lush wilderness and recording his detailed observations in a series of meticulous pencil drawings. Shortly after this first expedition, Richards set off for Europe to complete his artistic education abroad, and though he may have compared the terrain of Europe to his native homeland, he nevertheless affirmed that "neither Tuscany nor Switzerland has in any way lessened my love of American scenery."[5]

Through these Adirondack paintings, Richards participated in the collective endeavor to define a national artistic identity, along with artists such as Thomas Cole, Asher B. Durand, and Frederick Edwin Church. In his series of magnificent panoramic landscapes executed during the 1850s and 1860s, Richards captured a sublime vision of this distinctly American scenery throughout the changing seasons and under varying weather conditions. However, due to the growing political unrest and upheaval across the country, these paintings took on an additional undertone; they came to represent an unspoiled vision of nature—"a promise of national renewal made even more urgent when weighed against the grim realities of the war."[6]

In addition to the important political and cultural connotations of this region, the Adirondacks offered Richards the stylistic opportunity to reconcile the atmospheric aspect of landscape painting with a Pre-Raphaelite concern for detail. Richards was a member of the American Pre-Raphaelite circle, and as a disciple of John Ruskin, he was committed to an exacting rendering of the natural world. The sweeping views of the Adirondack Mountains presented Richards with the challenge of harmoniously blending a high level of detail in the foreground with a perspectival illusion of deep space beyond. According to a critic for *The Round Table*, Richards's 1863 painting titled *Bouquet Valley in the Adirondacks* embodies the artist's "two moods," both "carefully transcribing every growth of the foreground, and clothing the distant hills in the gold sunshine of midsummer."[7] This extraordinary work is a tribute to Richards's technical prowess as well as an iconic image of the nation's fertile and idyllic wilderness. LA

Provenance

Alexander Gallery, New York; Private collection, New Haven, 2000; Godel & Company Fine Art, New York; Michael Altman Fine Art & Advisory Services, New York; Diane Salerno, New York, acquired from above, 2002

Exhibitions

The Pennsylvania Academy of the Fine Arts, Philadelphia, 1863.

National Academy Museum, New York, *William Trost Richards: Visions of Land and Sea*, May 23–September 8, 2013.

William Trost Richards (1833–1905)

3 *Forest Interior,* 1865

Oil on canvas, 12 x 10 inches (30.5 x 25.4 cm)
Signed and dated lower right: *W. T. Richards. / 1865*

"Paint the leaves as they grow! If you can paint one leaf, you can paint the world," wrote John Ruskin in his influential *Modern Painters* of 1843. William Trost Richards took these words quite literally in his *Forest Interior* of 1865. His meticulous rendering of the leaves on the trees and forest floor brilliantly demonstrates Ruskin's call for truth in nature.

During the 1860s Richards aligned himself with the American Pre-Raphaelite Movement as led by Thomas Charles Farrer. Farrer himself was a devoted follower of Ruskin, the father of the British Pre-Raphaelites. Both groups of artists pursued Ruskin's belief that spiritual insight came from diligent examination and extreme fidelity to nature in the raw. The British Pre-Raphaelites explored the figure in their artistic pursuits and used interpretation and imagination to achieve their end results. The Americans were less interested in the figure and applied Ruskin's theories to their paintings of the landscape or still life. The critical and popular response to their works was mixed. On the one hand the artwork was technically dazzling, on the other it was mere transcription of what was observed in nature devoid of imagination or romance. Perhaps the greatest obstacle the American Pre-Raphaelites faced was the amount of time it took to complete one painting. Even the artists most devoted to the movement found it difficult to upkeep. Richards himself said he stopped painting in the style because he could not afford for his works to take so long to finish.

From the beginning of his career Richards was apt to come under the spell of Ruskin. His early training in commercial draftsmanship afforded him with an extraordinary level of technical control and skill. In 1858 he saw an exhibition of the British Pre-Raphaelites at the Pennsylvania Academy of the Fine Arts and was taken by the artists' minute copying of nature. It is not surprising that his own experiments with such high fidelity painting followed immediately thereafter. Some of these works were more successful than others. Richards was at his best when there was little spatial recession and most of the composition resided in the immediate foreground, as seen here in *Forest Interior*. By 1865 when this painting was executed, Richards knew that he couldn't forsake the general effects of light and atmosphere in favor of only recording detail. While he certainly followed the strenuous regimen required of the American Pre-Raphaelites, his artistic vision was broader, in that it was deeply grounded in actual perception.[8] *Forest Interior* was painted en plein air, as were all of Richards's such paintings. By experiencing and capturing the landscape as it was in nature, Richards tempered the hyperclarity of the details with the rich and ineffable effects of the natural world itself. NA

Provenance

Private collection; Private collection, Georgia, by descent from above; Christie's, New York, December 2, 2004, lot 1; Private collection, acquired from above; Christie's, New York, May 22, 2014, lot 68

Exhibition

Dover Plantation, Georgetown, South Carolina, on loan.

Eastman Johnson (1824–1906)

4 *The Vacant Chair, No. 7*, 1865

Oil on board, 14 x 19 inches (35.6 x 48.3 cm)
Signed and dated lower right: *E Johnson 1865*
Inscribed on verso: *The Vacant Chair / No. 7*

It was against the backdrop of the American Civil War that Eastman Johnson rose to prominence as one the country's best known and critically acclaimed genre painters. Interestingly, though, scenes of the war itself did not factor greatly into Johnson's work, even though they later became some of his most famous images. Many of his paintings had strong political relevance, but he addressed the themes and concerns that preoccupied the nation in quiet and poignant images of everyday life. This oblique approach to the difficult subject matter of slavery, war, and the resultant upheaval of the country made Johnson's work palatable to a wide audience. Indeed, the "simple and domestic look" of Johnson's paintings, as one critic wrote in 1864, made many Americans feel "grateful to the artist for affectionately rendering subjects that are so closely connected with the heart of today."[9]

During the 1860s Johnson lived in New York City and went home to his native Maine in the summer. His deliberate distance from the front lines of battle and firestorm of political debate is interesting, given how consumed the country was by the turmoil of war and then Reconstruction. This distance actually served Johnson well. As a spectator not eager to merely react to the political and cultural upheaval, Johnson contemplated the commonplace and compelled his audience to do the same. His respect for and appreciation of small subjects and small events enabled him to create a body of work that quietly captured a momentous period in American history. In Johnson's images of farmers, children, domestic interiors, soldiers, rural and city life, history is all around, softly telling the viewer that times were hard, that a way of life had changed forever, that there was virtue in what was often overlooked.

In *The Vacant Chair, No. 7* of 1865 Johnson uses the large hearth and empty room as silent symbols for the dramatic changes writ large on American life. In the postwar period the nation was desperate to find meaning and value against the ravages of death and instability. The rural culture and religious life of the people of New England became the paragon of moral virtue. Americans looked to New England as the example of what made the nation great and what could restore its broken spirit. The hearth, as seen in this painting, was a powerful signifier of old fashioned family unity, while the vacant chair was a sorrowful reminder of what was lost.[10] Johnson pays great attention to the details, from the fabric on the chair to the vessels on the mantel to the wear on the floorboards. These details were not lost to his viewers. He knew that in them they saw respect for the past and hope for the future. NA

Provenance

[probably] Anderson Galleries, New York, Estate Sale of Eastman Johnson, 1907, no. 97; Private collection; Everard & Company, February 27, 2014, lot 3297043; Private collection, Florida

Literature

This painting will be included in Patricia Hills' forthcoming catalogue raisonné on Eastman Johnson.

Archibald Cary Smith (1837–1911)

5 *Cove Scene at Dusk*, 1874

Oil on board, 6 x 9 inches (15.2 x 22.9 cm)
Signed and dated lower left: *A Cary Smith '74*

From its earliest beginnings as an independent nation, the United States prided itself on its seafaring capabilities, which already equaled if not surpassed those of its British rival. Over the course of the nineteenth century, America continued to demonstrate its naval prowess, culminating in its victory over the British during the 1851 race for the Hundred-Guinea Cup. In honor of the winning yacht, the cup was renamed the America's Cup and was presented to the New York Yacht Club. This event inaugurated the America's Cup race, which has become the most prestigious of all yacht races and is still held to the present day.

It is not surprising then, that the nineteenth century also witnessed the development of marine painting as an important category of American art. As more and more people in the United States bought their own yachts, the market for yacht portraits quickly grew, and along with it there was a corresponding need for artists who could depict these ships with accuracy and precision. Indeed, what sets marine painting apart as a distinct genre is the particular demand for a high level of technical proficiency. While marine paintings may be evaluated on the joint standard of aesthetics and technical accuracy, it is the latter criterion that is perhaps the most essential.[11] Ship portraits were usually commissioned by professional mariners, who would have instantly spotted any inaccuracies in the naval architecture. Consequently, it was necessary for marine artists to have a deep understanding of the practicalities of seafaring.

As both a yacht designer and an artist, Archibald Cary Smith was uniquely well suited to a career as a marine painter. In 1855, at the age of eighteen, he was apprenticed to learn the craft of yacht building, and in 1863, he began to study painting under Maurice F. H. De Haas, a Dutch-born artist who specialized in maritime scenes. Eventually, however, Smith devoted himself entirely to designing and altering yachts of all kinds, including *Mischief*, which successfully defended the America's Cup in 1881. Nevertheless, during the duration of his artistic career, he produced many beautiful examples of marine painting such as *Cove Scene at Dusk*, which also demonstrates Smith's close relationship with Luminism. In this work, the artist combines a careful attention to detail with a more atmospheric approach and a sensitivity to light effects. The resultant picture has a quiet poetry that is sometimes lacking in more traditional examples of maritime art. LA

Provenance

Private collection, Pennsylvania

Alfred T. Bricher (1837–1908)

6 *Sunset at Narragansett,* 1875

Watercolor, 12 x 24 inches (30.5 x 60.9 cm)
Signed and dated lower left: *ABricher / 75*

Alfred T. Bricher was an integral figure among the second generation of Hudson River School painters or American Luminists. Although the Luminists never self-consciously formed a movement, they shared an abiding interest in the portrayal of the myriad effects of light in the landscape. Their paintings are striking yet free of dramatic overtures; they are poetic yet direct and unpretentious. The style was born out of the operatic landscapes of the American frontier, but it had less to prove. In smaller, quieter, more classic paintings the Luminists explored the delicate fusion between the real and mystical, and in doing so they put forth an image of the American landscape that was less wild and more refined, even magical in its quiescence.[12]

Bricher's *Sunset at Narragansett* is an exemplary Luminist painting and perhaps the artist's best watercolor. With barely a visible trace of his hand, Bricher masterfully captures the warm light as it spreads out over the clouds and casts soft reflections on the water and sand. The result is a symphony of color––orange, pink, lavender, yellow and gray all exist in perfect harmony. The horizontal canvas, with just slightly less than a two-to-one relationship of width to height, creates the panoramic effect that the Luminists strove to achieve on a small scale. Indeed, this is not a large painting, but the expanse of the sky that opens up above the earth and sea is limitless; it exceeds even that of the water, which is contained by the horizon. The distant sails of the boats indicate a human presence but it is remote and small, not dwarfed by its magnitude but standing in unison with it.

By the 1870s when *Sunset at Narragansett* was executed, the serenity of Luminism began to give way to the more sober realism of artists like Winslow Homer and Thomas Eakins. Stylistically, the advent of Impressionism brought a looser handling of paint and less studied choice of subject. Yet the importance of light remained. The Luminists avid study of light paved the way for a later generation of artists to push that study in new and exciting directions. NA

Provenance

Private collection, Rhode Island, since 1980s; Private collection, New York

Exhibition

Museum of Art, Rhode Island School of Design, *The Eden of America: Rhode Island Landscapes, 1820–1920*, 1986.

Literature

Museum of Art, Rhode Island School of Design, *The Eden of America: Rhode Island Landscapes, 1820–1920* (1986), no. 30, illustrated.

John La Farge (1835–1910)

7 *Mountain Fog, From Our Garden, Nikko*, 1886

Watercolor, 10 7/8 x 8 1/4 inches (27.6 x 21 cm)

In 1853 Japanese ports were opened up to the West, and Europe was flooded with a variety of exotic foreign imports, from fans to kimonos, lacquers, porcelains, silks and screens. For the art world, the appearance of Japanese prints by the masters of the *ukiyo-e* school was transformative. Artists like James Whistler, Claude Monet, and Edgar Degas are credited with being the first and most prominent promoters of Japanese art, and they were certainly beguiled and deeply influenced by the Japanese aesthetic. However, John La Farge was probably the first artist to begin collecting Japanese prints, which he did as early as 1856 during a trip to France. By 1859 he was actively incorporating Japanese ideas into his work, and by 1864 he had begun to make pictures that were entirely Japanese in style. La Farge was indeed a pioneer in the development of Japonisme and in this regard he was an artistic innovator of significance.[13]

La Farge's fascination with Japan was lifelong, beginning when he was a young boy. By the time the significance of Japanese art was widely recognized in American art criticism in the late 1860s, La Farge was considered an expert. He traveled to Japan in June of 1886 at the behest of the writer Henry Adams. After a long and grueling journey from New York to Yokohama, the two men were disappointed by their initial impressions of the country. They made their way to Tokyo to meet Ernest Fenollosa, then the Imperial Commissioner of Fine Arts, who took them to Nikko to escape a particularly virulent cholera outbreak. Adams never really warmed up to Japan, but in Nikko, La Farge painted and wrote extensively.

La Farge loved to paint the Japanese garden and waterfall that was behind the house he stayed in at Nikko. He also created numerous watercolors of views around the nearby religious monuments. The temple tomb complex of Iyeyasu Tokugawa, the founding shogun of the Tokugawa dynasty, was visible from the balcony of the house. La Farge painted these views with meticulous attention to detail and animated colors. He exercised more control in his handling of the watercolor medium, which is likely because he envisioned the works as illustrations for later travel writings.

Mountain Fog, From Our Garden, Nikko was painted from the confines of the house, as the summer heat and wet weather generally prevented La Farge from painting outdoors. He painted in the cool hours of the late evening or early morning. The lush green color and triangular form of the composition perfectly capture the terraced effect of the landscape. The detail he gives the natural elements is certainly different from his earlier work, but it is quite effective in evoking both the look and feel of the exotic land that La Farge so beautifully captured. NA

Provenance

E.N. Fairchild, New York; William Vareika Fine Arts, Newport, Rhode Island; Michael Altman Fine Art and Advisory Services, New York

Exhibitions

Museum of Fine Arts, Boston, lent by E.N. Fairchild.

William Vareika Fine Arts, Newport, Rhode Island, *John La Farge (1835–1910): American Artistic Genuis and Renaissance Man*, August 28–November 30, 2009.

Literature

William Vareika Fine Arts, *John La Farge (1835–1910): American Artistic Genuis and Renaissance Man* (2009), p. 18.

Kenyon Cox (1856–1919)

8 *After the Harvest*, 1888

Oil on canvas, 18 ⅛ x 30 ¼ inches (46 x 76.8 cm)
Signed and dated lower left: *Kenyon Cox / 1888*

Kenyon Cox was a staunch proponent of the classical ideal and ardent defender of the academic tradition during a time of tremendous change and upheaval in the art world. He was an influential member of the National Academy of Design as well as the Society of American Artists and he supported the role of the Academy in maintaining "a general and high level of accomplishment."[14] This affinity for academic training no doubt began with his own artistic education in Paris at the École des Beaux-Arts and the Académie Julian. Like so many young artists of his generation, Cox was eager to immerse himself in this atelier system in order to master the technical skills of drawing and painting.

Upon his return home in 1883, Cox became increasingly involved with the National Academy of Design, first as an exhibiting artist and art critic, and later as an important instructor. Founded in 1825 as an informal association of independent artists, the National Academy of Design was loosely based on its European precedents, however it remained far less strict than those earlier models. In fact, it was on this ground that Cox vehemently opposed those who wished to rebel against the conservative authority of the Academy, protesting that: "So far, then, is the National Academy of Design from being a hide-bound academic body against whose authority it is necessary to keep up a constant protest that it is not half academic enough and has no authority against which to react."[15]

Similarly, Cox was critical of the American Impressionists because of their rejection of traditional drawing and academic methods; however, he was sympathetic to their interest in light and color. In fact, during the summers, Cox often devoted time to more "informal" work such as sketching or painting landscapes out in the country, and these outings reinforced the importance of studying nature's colors and effects of light. *After the Harvest*, a pastoral landscape, may be an example of a painting completed during one such outing. In this scene, Cox captures the tranquility of nature: the harvest is complete, and the day is ending. The painting glows with the warm afternoon sun, as the shadows lengthen and a full moon faintly rises over the distant hill. Cox renders this image with a harmonious palette of yellow, green, and russet brown contrasted with shades of pale pink and blue. His brush handling is loose and soft in keeping with the quiet mood of this picturesque scene. LA

Provenance

E. & A. Milch Galleries, New York; Private collection, c. 1980; Spanierman Gallery, New York, 2001; Questroyal Fine Art, New York

Exhibition

ACA Galleries, New York, *Divine Pursuit: The Spiritual Journeys of Achsah and Earl Brewster and Their Circle: Kenyon Cox, William M. Chase, Robert Henri, Elihu Vedder, among Others*, December 15, 2007–February 9, 2008.

Gilbert Gaul (1855–1919)

9 *Oyster Boat, Long Island Sound*

Oil on board, 9 ⅝ x 13 ½ inches (24.4 x 34.3 cm)
Signed lower right: *G Gaul*

Many important American artists began their careers as illustrators or supplemented their incomes with illustrations as they made names for themselves as fine artists. Being a successful illustrator was a desirable and potentially lucrative profession, especially as the demand for printed material exploded with increased literacy and urbanization. A great illustrator could become a star and magazines vied with each other to have the best. In the late nineteenth and early twentieth century there was a great surge in visual material made available to the general public. Images were everywhere and some of the best-trained artists created them.[16] It is curious then that illustration was generally considered an inferior art form by the early twentieth century. Serious-minded artists left their illustrative work behind as soon as they could, and professional illustrators like Maxfield Parrish and Charles Gibson were branded somewhat negatively as commercial artists.

Gilbert Gaul enjoyed success as an artist and illustrator in equal measure. He worked during a period when the distinction between high brow and low brow was less stark. Moreover, the technology of the day dictated that his illustrations began as paintings that were then translated by the magazine into printable reproductions. His paintings of Civil War battle scenes were highly sought by such magazines as *Harper's* and *Century*. In 1890 the U.S. Census commissioned him as special agent to travel to the Cheyenne and Standing Rock Reservations, where he made compelling images of the Native Americans who lived there. His portrait of Sitting Bull from 1890 was completed just months before the Sioux leader died. The 683-page document that Gaul helped compile was one of the most comprehensive sources of Native American life ever published.

Gaul was an inveterate traveler, not only in the American Southwest but throughout the United States. This spirited painting of an oyster boat on Long Island Sound captures Gaul's best artistic attributes. The bright color and marvelous sense of light heighten his keen powers of observation, which he sharply honed as an illustrator. The attention to detail in concert with the bravura brushwork make the painting one of Gaul's best. It is unknown if the work was intended for an illustration, but it is clear that Gaul used his artistic skill to great effect no matter how the image was seen by a receptive public. NA

Provenance

Private collection, Connecticut; Thomas Colville Fine Art, Guilford, Connecticut; Private collection, Connecticut, until 2014

John Singer Sargent (1856–1925)

10 *Shepherd Looking Out*, c. 1895

Oil on canvas, 17 x 25 inches (43.2 x 63.5 cm)
Estate stamp on verso

John Singer Sargent stands alone as one of the most extraordinarily talented and prolific artists in the history of American art, and his immense popularity has endured to the present day. Though he remained patriotic and loyal to his own country, Sargent never settled in the United States. Instead, he spent most of his life abroad in Europe, where he achieved both fame and fortune and moved in the most elite circles of high society.

During the 1890s, Sargent established a reputation for himself as an internationally renowned portrait painter, and at the same time, he also accepted a commission to create a mural cycle for the Boston Public Library. Known as *The Triumph of Religion*, this massive undertaking occupied him on and off for the next thirty years. Indeed, Sargent hoped to make this work his masterpiece, and it received considerable praise during his lifetime. As one critic predicted in 1896 when the work was still in progress: "This wonderful experiment of Sargent's must penetrate American opinion like an irrigating flood . . . some day, when its walls are filled by his epoch-making achievement, this gallery shall become, like of old the Brancacci Chapel at Florence, a shrine for the pilgrimage of artists."[17]

Sargent chose the theme of the murals to correspond with their location in the library's Special Collections Hall, and he intended the paintings to embody the concept of the library as a shrine to Western culture. The mural cycle narrates a story, which progresses from materialist superstition in the *Pagan Gods* on the north ceiling vault, through the medieval *Dogma of the Redemption* cycle on the south wall to an enlightened spirituality of the heart. In Sargent's progression of Christianity, this more "modern" spirituality first emerged with the Hebrew prophets depicted in the *Frieze of the Prophets* at the north end of the hall, and it reached its final culmination in the *Sermon on the Mount*, which was to have occupied a key position on the east wall, however that panel was never completed.

This oil sketch was one of the many studies that Sargent made when designing the mural's composition. This particular pose does not figure in any of the finished panels in the library, and thus it is possible that it may have been a study for the uncompleted *Sermon on the Mount*, the design of which is known only through a few remaining sketches. While it is still unclear exactly how this oil study fits into Sargent's conception of the project, it certainly stands as a testament to his exquisite draftsmanship and virtuoso brushwork, evident even in his most cursory preparatory sketches. The drapery is deftly modeled with concise brushstrokes, giving the painting an incredibly sculptural quality, almost as if the figure was carved out of stone. LA

Provenance

Collection of the artist; Christie's, London, *Pictures and Drawings of the Late John Singer Sargent*, R.A., July, 24 and 27, 1925, lot 212, as *Shepherd Looking Out*; Private collection, London; Tom Veilleux Gallery, Portland, Maine, 1983; Private collection, Boston, 1983; Tom Veilleux Gallery, Portland, Maine, 2014

Everett Shinn (1876–1953)

11 *Alexander Bridge, Paris,* 1900

Pastel and pencil on paper, 22 ¼ x 30 inches (56.5 x 76.2 cm)
Signed lower left: *Everett Shinn / Paris – 1900*

In 1907, a group of diverse painters known collectively as The Eight banded together to organize a groundbreaking exhibition at Macbeth Galleries in New York City. United by their common dissatisfaction with the established art academies of their day as well as their interest in everyday life, this group was spearheaded by the influential painter and teacher Robert Henri and included William Glackens, Everett Shinn, John Sloan, George Luks, Arthur B. Davies, Ernest Lawson, and Maurice Prendergast. When these eight artists finally succeeded in mounting their exhibition at Macbeth Galleries in 1908, the show was an incredible success—the opening night alone attracted a huge crowd and sales totaled nearly $4,000. While the critical reviews of the show remained largely negative, these radical artists had made their mark on the world and the repercussions of this significant event were to be far-reaching.

Despite their shared interests, each member of The Eight remained fiercely individual and perhaps none more so than Everett Shinn. Unlike his fellow members, Shinn was ultimately drawn to the dazzling lights of the New York theater. Some have likened his masterful pastels to those by Edgar Degas, whom he surely must have come into contact with during his time in Paris. Indeed, Shinn once referred to Degas as "the greatest painter France ever turned out."[18] In addition to his extraordinary handling of the pastel medium, Shinn also demonstrated a remarkable ability to capture figures in motion. This skill was finely honed during his early days in Philadelphia as an artist-reporter, when he would often have to absorb an entire scene at a glance, remembering each particular detail to record later for an illustration.

These qualities are exemplified by this pastel of Alexander Bridge, which Shinn created during his brief stay in Paris in 1900. As is typical of his focus on urban scenes, Shinn depicted groups of Parisians sitting along the banks of the Seine as well as preparing to board one of the boats docked there. The figures are deftly suggested with a marvelous economy of mark-making, while the expansive sky that occupies almost two-thirds of the picture-plane is rendered with broad sweeping strokes of pastel. Though a relatively early work, this piece nonetheless serves to demonstrate the surety of Shinn's technique as well as his keen eye for observing modern city life. LA

Provenance

The artist; Ferargil Galleries, New York; Acquired by the present owner from above, 1943; Museum of Fine Arts, Boston; Christie's, New York, December 4, 2008, lot 146

Exhibition

Philadelphia Museum of Art; Trenton, New Jersey State Museum, and elsewhere, *Everett Shinn, 1873–1953*, September 15, 1973–April 28, 1974.

Literature

New Jersey State Museum, *Everett Shinn, 1873–1953* (1973).

Edith Deshazo, *Everett Shinn, 1876–1953: A Figure in His Time* (1974), p. 208.

John White Alexander (1856–1915)

12 *A Quiet Corner,* c. 1905

Oil on canvas, 24 x 14 inches (61 x 35.6 cm)
Signed upper right: *J W Alexander*

By the turn of the twentieth century, Paris had become the undisputed art capitol of the world, and countless American artists flocked there to study and participate in the prestigious annual Paris Salon. Many of these artists stayed on, forming a group of expatriates that included Mary Cassatt, John Singer Sargent, and John White Alexander among others, some of the most talented and successful American artists of the period. This migration of American artists reflected a growing shift away from a national style toward a broader acceptance of the international ideas of French painting. While on the surface, this movement may appear rather unpatriotic, the reasons for this development were largely artistic. As Alexander observed in 1891, "Art is stronger than patriotism. Our nationality is duly an accident of birth but who dares say that the art instinct is not international."[19]

In 1890, Alexander moved to Paris in order to recuperate from an illness, intending to stay for a "couple of years or so." However, the artist remained there until 1901, during which time he developed his mature painting style and created some of his most iconic works of art. During this decade abroad in Paris, Alexander fully immersed himself in the city's vibrant artistic community, meeting other important figures such as André Gide, Auguste Rodin, and Oscar Wilde. These relationships clearly had a deep impact on him as he reflected in 1893: "Then there is the intimate companionship of the first artists of the world—which money cannot buy."[20] However, the most important and lasting bond that Alexander formed from among this circle was with fellow artist and expatriate James Whistler, who was extremely influential for Alexander. He fully embraced Whistler's "art for art's sake" ideology as he sought to develop his own unique style. Additionally, Alexander became closely tied to Art Nouveau, as it emerged as an important movement in France during this time.

Alexander's mature style was marked by a shift from a realist mode of working to a more idealized subjective approach. Having already established a successful career as a portrait painter, he continued to concentrate on a single figure, however he placed a greater emphasis on the arrangement of shapes on the surface of the canvas to create graceful and often asymmetrical compositions. Furthermore, Alexander developed a unique painting technique by using a coarse absorbent canvas and thin layers of paint, which allowed the texture of the canvas to show through as an important element of the painting. This unusual surface reflected light diffusely, resulting in a soft glow and enhancing the quiet almost dreamy mood that Alexander sought to evoke in many of his figurative works. In *A Quiet Corner*, an elegant young woman contemplates her book, which is delicately illuminated by the gentle light from the window. This piece exemplifies an atmosphere of pensive reverie, a characteristic of Alexander's most beloved paintings. LA

Provenance

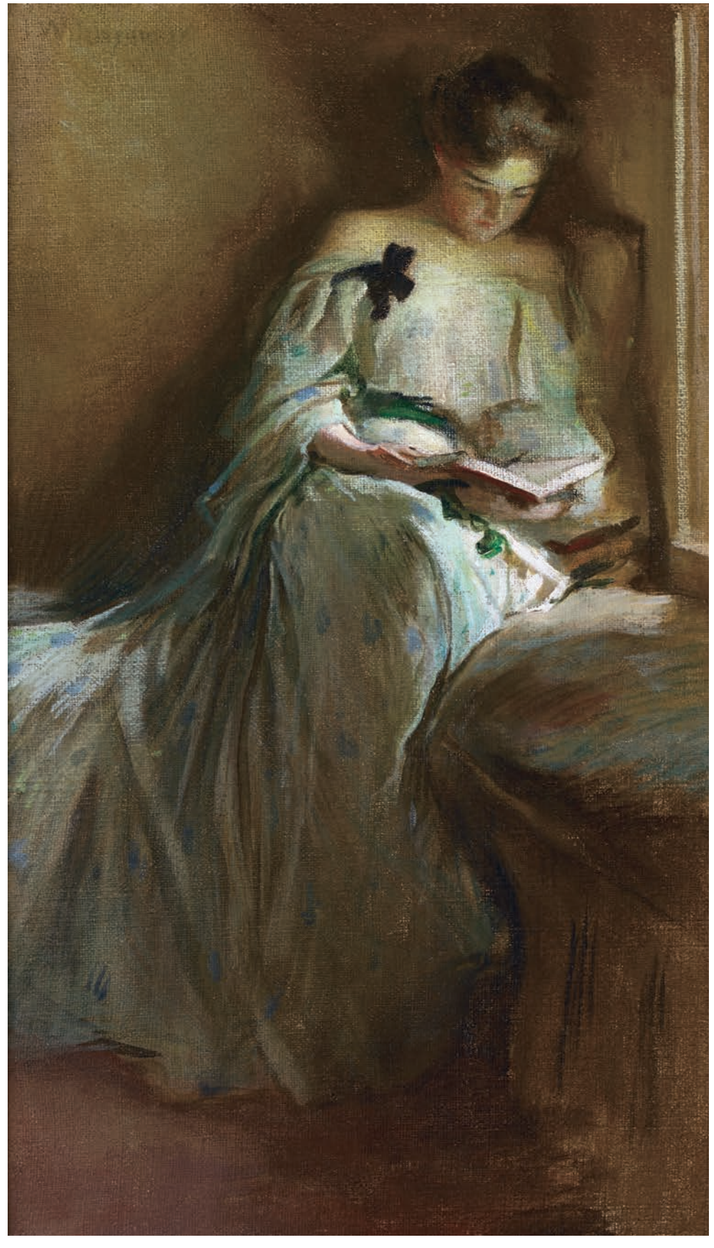
The artist; To his widow, 1915–37; By gift to Mint Museum of Art, Charlotte, North Carolina, 1937–97; Christie's, New York, December 4, 1997, lot 28; Private collection, 1997; Michael Altman Fine Art & Advisory Services, New York, 2014

Exhibition

[probably] Carnegie Institute, Pittsburgh, *John White Alexander Memorial Exhibition* (1916), as "Girl Reading," owned by Mrs. John W. Alexander.

Literature

[probably] Carnegie Institute, *Catalogue of Paintings: John White Alexander Memorial Exhibition* (1916), p. 59, as "Girl Reading."



Charles Hoffbauer (1875–1957)

13 *Dîner sur le Toit*, c. 1905

Gouache on board laid down on board, 13 ¾ x 20 inches (34.9 x 50.8 cm)
Signed lower right: *C Hoffbauer*

The extraordinary progress that swept the United States after the Civil War to the turn of the twentieth century literally transformed the nation from an agrarian society to an economic and industrial powerhouse. The country's rich natural resources and the ample opportunities it afforded hard-working, bright entrepreneurs were unsurpassed. Without government regulation or taxation, vast amounts of wealth were made and titans of American industry were born. The Gilded Age, as this period was called, was an era of unprecedented growth and transformation as well as corruption and greed.

Perhaps no city better characterized the dramatic change afoot than New York. Rapid urbanization, immigration, booming industry, and the birth of the modern skyscraper drastically altered the city and made it one of the most exciting and modern places in the world. American artists took the city as their subject not only to appeal to the new wealthy class of collectors but also to solidify the city's standing in relation to the great European metropolises of Paris, London, and Rome. What New York lacked in history, it more than made up for in modernity and glamour. Charles Hoffbauer's *Dîner sur le Toit* brilliantly captures this exceptional moment in the history of the city and the nation.

Hoffbauer was a successful French artist in the late nineteenth and early twentieth century. He received numerous awards from the Paris Salon and traveled extensively through Europe and North Africa to produce new work. Though the city that most captured his attention was the one he had yet to visit: New York. He was captivated by pictures of the Manhattan skyline and made numerous studies featuring its skyscrapers and metropolitan life without ever stepping foot on American soil. His masterwork, *Sur les Toits*, for which the current painting is a study, was completed in 1905 and took the Paris Salon of that year by storm. Critics raved about Hoffbauer's modern technique and the frank expression of his subject. The Sydney Art Gallery of Australia purchased the painting not long after its unveiling.

This study for the large work is no less marvelous. The painting is as much about the skyscrapers and skyline as it is about the wealth, fashion and sophistication of the sitters. The dazzling play between the white and black, the glint of the silver and glow of the city light, the refined almost studied elegance of the diners capture Gilded Age New York City in all of its glory. NA

Provenance

R.H. Love Galleries, Inc., Chicago; Private collection, acquired from above; Christie's, New York, May 22, 2014, lot 40

Walter Launt Palmer (1854–1932)

14 *Winter Reflections*

Oil on canvas, 30 1/2 x 30 1/4 inches (77.5 x 76.8 cm)

The rise of an emerging art market in America in the nineteenth century corresponded to the growth of a middle and upper class. Organizations such as the American Art-Union, which existed from 1839 to 1851, served to educate the general public to a national art and had a tremendous impact on cultivating an aesthetic appreciation for the arts among a wide audience. Many successful artists capitalized on this trend, and one such keen businessman was the so-called "painter of the American Winter," Walter Launt Palmer. Palmer first began painting winter scenes in the 1880s, and as he later remarked "this proved to be one of the most fortunate events professionally that ever happened to me," as it was these winter pictures "from which I have made my greatest successes."[21]

Palmer was a talented salesman who made friends easily and moved comfortably within the upper levels of society. He was also an aggressive self-promoter as one story from his late career clearly illustrates. In 1920, Palmer wrote this note to the director of the Metropolitan Museum of Art: "Remembering that you were so good as to say that you thought the museum should have one of my paintings–I have arranged to have the picture sent to the Museum for consideration. Naturally I greatly desire to be represented in the Museum."[22] After a few months passed with no response, Palmer wrote again, and his persistence was eventually rewarded when the museum finally purchased the painting *Silent Dawn* for $750.

It is also remarkable that despite fluctuations in the economy and drastic changes within the art world, Palmer was able to sustain a long and successful career without being forced to cater to the times. He painted winter scenes right up until the end of his life, and these pictures continued to sell well and garner positive critical attention. Furthermore, though his style did develop, it remained remarkably consistent. *Winter Reflections* is a marvelous example of Palmer at his best. As always, he has captured the poetic beauty of a winter day, with the pale golden sunlight softly illuminating the freshly fallen snow. The scattered trees, which cast their reflections into the still stream, are painted with a pastel range of purples, pinks, and blues. Palmer's innovative use of blue to depict the shadows on the snow was considered unorthodox at the time and even sparked some controversy. It is worth noting this daring because Palmer is often criticized for refusing to embrace the shift toward modern art. Whatever may be said of Palmer in this regard, he certainly knew his own mind and always remained firmly committed to his own artistic ideals. LA

Provenance

Michael Altman Fine Art & Advisory Services, New York

Edward Potthast (1857–1927)

15 *Sea and Cliffs*

Oil on canvas board, 8 x 10 inches (20.3 x 25.4 cm)
Signed lower left: *E. Potthast*

As American artists traveled to Paris to study throughout the latter half of the nineteenth century, they increasingly fell under the influence of French Impressionism and began to transport elements of this new style back home to the United States. By the 1880s, the Impressionist aesthetic had been widely adopted in America, and during the following decade this new movement reached its zenith. The 1893 Chicago World's Fair helped spread American Impressionism throughout the United States, by exposing the nearly 28 million visitors to paintings by such important practitioners as Childe Hassam, Frank Benson, and Robert Vonnoh. Along with other prominent artists like William Merritt Chase and Theodore Robinson, these artists embodied the ideals of the movement, capturing vignettes of modern life using a high-key colorful palette and loose broken brushwork.

While the movement lost some of its strength during the early twentieth century, many artists still continued to practice this style well into the 1920s. The Cincinnati-born painter Edward Potthast was one such artist who gravitated towards Impressionism later in his career and then continued to explore the style with a prolific outburst of paintings up until his death in 1927. Previously his work had been characterized by the dark tonalities of the Munich School where he studied for several years; however, during a trip to France, he too fell under the influence of the French Impressionists through the guidance of Robert Vonnoh.

Potthast is particularly well known for his sunny and lighthearted beach scenes, which frequently included children frolicking in the surf, young mothers strolling along the beach, or families picnicking together on the sand. His depictions of leisurely seaside activities differ notably from similar images by Chase executed a few decades earlier in that Potthast's paintings portray working-class families, whereas Chase's focus on the genteel mothers and children of the upper class.[23] Potthast's beach scenes are crowded with families, who have escaped their life of work and the bustle of the city for a refreshing weekend at the shore.

Unlike Potthast's modern beach scenes, this painting titled *Sea and Cliffs* is free of any signs of human life. Instead, the artist captured the beauty of the sea at night, with the waves crashing against the rocky shore and the pale yellow moonlight shimmering on the deep blue water. As is typical of his later impressionist style, the work appears to have been painted rapidly with bold energetic brushwork and areas of rich encrusted texture. Though this nocturne differs from his more typical beach scenes, it nonetheless captures the joie de vivre of his best-loved works. LA

Provenance

Maxwell Galleries, San Francisco; ACA Galleries, New York; Bonhams, New York, May 21, 2014, lot 44

Exhibitions

The Peoria Art Guild of Lakeview Center for the Arts & Sciences, Peoria, Illinois, *Edward Henry Potthast*, June–August 1967, p. 27, illustrated (as *Moonlight on the Coast*).

The Evansville Museum of Arts & Science, Evansville, Indiana, *The Art of Edward Henry Potthast*, March–April 1975.

Frederick Judd Waugh (1861–1940)

16 *The Ocean*, c. 1910

Oil on canvas, 39 ½ x 49 ½ inches (100.3 x 125.7 cm)
Signed lower right: *Waugh*

Marine painting continued as an important genre of American art well into the twentieth century, particularly at the hands of artists such as Frederick Judd Waugh, who devoted his entire career to the mastery of this one subject. Waugh first began to paint the sea during an extended stay abroad in England, and by 1895 he had set up a studio in Saint Ives, Cornwall. A large window in his studio allowed him to look out onto the ocean and study the movement of the waves in greater depth without the necessity of even stepping outside to brave the harsh elements.

Waugh's writings reveal the extraordinary level to which he immersed himself in a careful, almost obsessive observation of this subject: "[the sea] is a pliable element and the wind and rocks and sands heave it up and twist it and turn it, pretty much the same way every time, until the observer learns to know the repeated forms he sees, and becomes at last so familiar with them that they can be painted from memory . . . I spend part of each summer studying the sea . . . and what I learn from it then, lasts me until the next time."[24]

In 1907, after two of his paintings were rejected from the Royal Academy in London, Waugh finally returned home to the United States. Ironically, the very same paintings were a huge success back in America, and indeed, Waugh's work was so popular there that he was known to have painted up to ten canvases a month just to keep up with the demand. Though this immense output might lead to some critical discussion regarding the issue of quality over quantity, at his best, Waugh was able to achieve both as this work clearly demonstrates.

The Ocean displays Waugh's great ability to capture the movement of the waves as well as the powerful sensation of the sea. In the immediate foreground, the breaking wave seems almost ready to spill out of the painting, threatening to engulf the viewer in its foamy depths. He wrote of the struggle to describe this feeling, saying "It is impossible to paint the sea in literal movement or to carry to the nostrils the tang of the salt sea brine, yet all these are somehow felt in a work of art. Being able to present such feeling is where the artist should excel."[25] Waugh certainly did excel in this, and *The Ocean* is a tour de force of his skill as a marine painter. LA

Provenance

Property of Cigna Museum and Art Collection; Sotheby's, New York, November 23, 2005, lot 6; Private collection, Massachusetts

Exhibition

Seiji Togo Memorial Yasuda Kasai Museum of Art, Toyko (and traveling), *Ships and the Sea: Maritime Art from the CIGNA Museum and Art Collection*, 1988–2003, no. 45.

Literature

Seiji Togo Memorial Yasuda Kasai Museum of Art, *Ships and the Sea: Maritime Art from the CIGNA Museum and Art Collection*, 1988–2003, no. 45, pp. 50, 79.

Walter Granville-Smith (1870–1938)

17 *Boatyard, Bellport, Long Island,* 1911

Oil on board, 7 ¾ x 9 ⅝ inches (19.6 x 24.4 cm)
Signed and dated lower left: *W. Granville Smith / 1911*
Inscribed on verso: *W. Granville Smith / New York / 1911; Boat Yard / Bellport, L.I.*

The years between the Civil War and World War I were a time of great prosperity for some Americans. No longer shackled by puritanical austerity or pioneers of the great frontier, this burgeoning new class projected sophistication, refinement, and gentility. Their financial resources gave them time to do nothing, and they loved seeing themselves enjoying carefree moments of rest and relaxation. Such images of idyllic hours spent outdoors by this fashionable leisure class became a dominant subject for most American Impressionists during the height of the movement. These artists' paintings of sunny days, beautiful women and children, and spectacular landscapes epitomized the positive spirit that marked American progress and optimism at the turn of the twentieth century.

The demand for Impressionist paintings of American subjects by American collectors increased sharply in the early 1900s. Artists like William Merritt Chase were great champions of the American landscape and depictions of the leisure class. It could be argued that Chase himself did the most to popularize American Impressionism and cultivate collectors for the work. These members of American high society self-consciously understood that there was no better way to project their sophistication and cultural refinement than through artistic depictions of their idle hours. And for their part, American artists relished the opportunity to present their pride in American art on the world stage. No longer a pale reflection of what was happening in Europe, American art finally developed an identity of its own.

Walter Granville-Smith's paintings of Bellport, Long Island beautifully capture this particular moment in American art history. In *Boatyard* from 1911, we observe a fashionably dressed couple inspecting a boat with what we assume is its maker. Boating, although physical, was a popular leisure pursuit among the people fortunate enough to own a boat. And the south shore of Long Island was extremely popular as a summertime destination for New York's urban elite. Granville-Smith's bravura brushwork and ability to capture the dazzling color and light of the landscape make it a quintessential American Impressionist painting. He succeeds in capturing what is distinct about the movement and how it relates to the broader period of American cultural history.

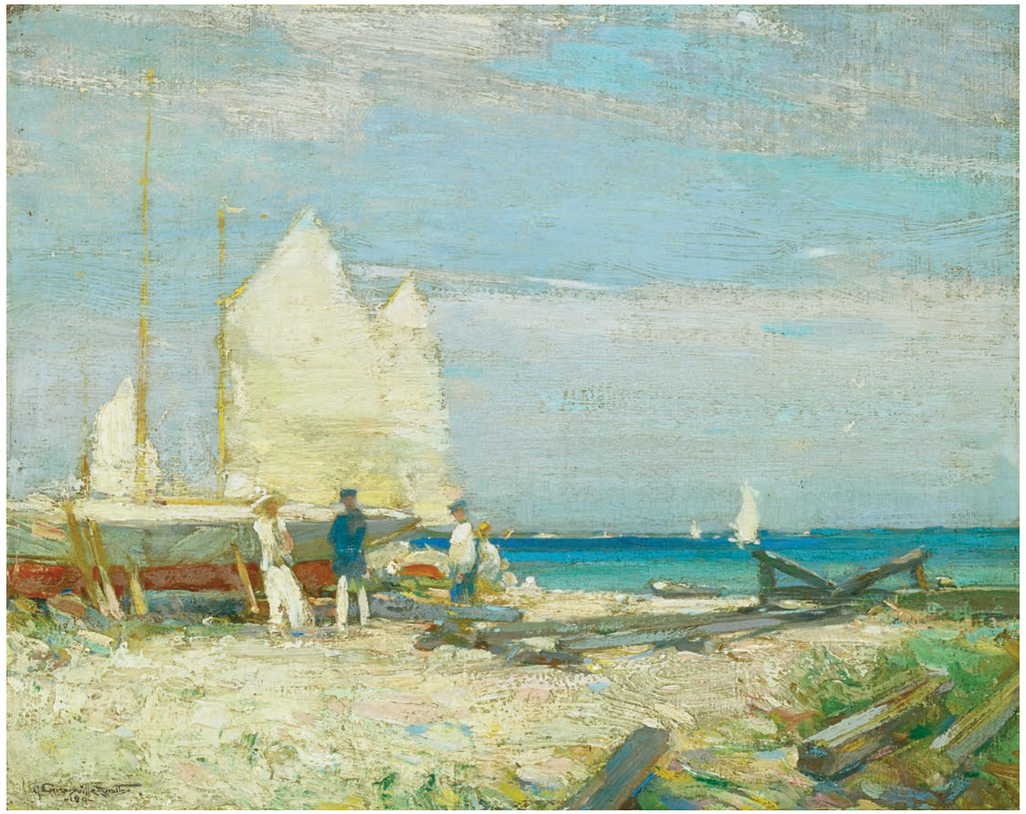
Provenance

Graham Gallery, New York; Private collection, New York

Exhibitions

Graham Gallery, New York, *American Seascapes of the 19th and 20th Centuries*, June 27–September 15, 1978, no. 34.

Parrish Art Museum, Southampton, New York, *The Long Island Landscape, 1865–1914: The Halcyon Years*, July 26–September 20, 1981.



Jane Peterson (1876–1965)

18 *Gloucester Harbor*

Oil on canvas, 30 x 40 inches (76.2 x 101.6 cm)
Signed lower right: *Jane Peterson*

Women began attending art schools in greater numbers by the late nineteenth century. Indeed, the addition of artist to the list of professions a respectable woman could choose was one of the more progressive changes the American art world saw. The nation's art schools, both old and new, added numerous female students to their rolls, with women sometimes making up as much as fifty percent of a class. Yet, despite the infiltration of women into what had been an exclusively male domain, there were restrictions placed on their ability to succeed, whether these were the pressures to marry and have children, the demands of running a household, or, more paradigmatically the belief that women showed less artistic strength. Only male students had the unique ability to further their teacher's reputation by the rising star of their own. While entering art school was a great gain for women, the ability to succeed remained elusive, not because they did not have the talent or drive, but because too often their careers were relegated to the margins. As modernity came to be more and more defined by the masculinism of the twentieth century, women artists faced even greater challenges.[26]

It is against this cultural backdrop that Jane Peterson began her career. She left her family in Illinois in 1895 and moved to New York City to attend the Pratt Institute in Brooklyn. In 1907 she traveled to Europe, first to London then Paris. She found Europe more socially progressive for women artists and decided to stay and continue her studies. She was exposed to the avant-garde circle around Gertrude Stein, and developed a style that combined her academic training with a modernist technique and approach to subject matter. Upon her return from France in 1909 she had her first solo show at the Botolph Club in Boston, which marked her transition from student to mature artist. Later that same year she traveled to Spain and studied with Joaquín Sorolla y Bastida, who encouraged her to use more vibrant color and loosen her brushwork, which she did with great success.

Peterson traveled extensively, often by herself, during the 1910s and 1920s. As a result of this independence, her subjects are more international, sophisticated, and socially minded than the work of many other women artists of the era, who stayed closer to home. Her curiosity and passion for art combined with her pragmaticism and independent spirit made her one of the great American artists of the early twentieth century, as evidenced by the critical and commercial success of her work. *Gloucester Harbor* is a prime example of her extraordinary artistic skill. Her bold and confident brushstrokes work beautifully with the high-key, saturated palette. These large Gloucester paintings are Peterson's most valuable and collectible works. During her own lifetime and now, the fact that she was a woman had no bearing whatsoever on the quality and beauty of her paintings. NA

Provenance

The artist; Estate of the artist; The James E. Sowell Collection; Private collection, 2008; Private collection, 2012

Hugh Henry Breckenridge (1870–1937)

19 *Moon Shadows*

Oil on canvas, 24 x 30 inches (61 x 76.2 cm)
Signed lower right: *Breckenridge*
Inscribed on verso: *Moon Shadows*

Throughout the first two decades of the twentieth century, American art was characterized by a growing rebellion against academic traditions in favor of an art that was spontaneous, embracing pure color and simplified forms. These were the ideals of the loosely formed movement known as "Post-Impressionism," which found its roots in the avant-garde art of such French painters as Paul Cézanne and Henri Matisse. Though lacking any central focus or leader, the proponents of this style believed that this method enabled "the individuality of the artist to find completer self-expression in his work than is possible to those who have committed themselves to representing objects more literally."[27]

Many American artists who spent time abroad in France became part of the elite circle of the expatriate intellectuals Leo and Gertrude Stein, and there they were exposed to a wealth of modern European art. Upon their return home, American artists such as Maurice Prendergast, John Marin, and Arthur B. Carles helped spread the influence of this new kind of art to a wide audience. Moreover, the famous 1913 Armory Show in New York City served to introduce these modern European masters directly to the American public in the first exhibition of modern and post-impressionist art to be held in the United States.

The influence of this radical new art even filtered down to the comparatively conservative city of Philadelphia, particularly thanks to a few key figures such as Hugh Henry Breckenridge. Breckenridge enrolled as a student at the Pennsylvania Academy of the Fine Arts in 1887, and three years later he was awarded the prestigious Cresson Traveling Scholarship, which enabled him to spend a year abroad in Europe. Breckenridge was deeply influenced by the Impressionist art that he encountered there, and indeed he later reflected, "I must have been born an Impressionist."[28] A subsequent trip to Europe in 1909 exposed Breckenridge to more recent trends in avant-garde art.

As he gradually absorbed the influences of Modernism, Breckenridge's painting style went through a variety of phases. Though he began as an Impressionist, his work became more boldly expressive over the years as he experimented more freely with color. By the 1920s, he had ventured fully into abstraction, however he continued to work representationally as well, and towards the end of his life he returned to his earlier Neo-Impressionist landscapes and still-life paintings. Breckenridge painted this mysterious landscape titled *Moon Shadows* with an unusual palette of intense blues, purples, and greens, demonstrating his remarkable gift for creating luscious color resonances. Indeed, Breckenridge instilled this deep love of color into his students, most notably Arthur Carles, who was to carry on the important legacy of bringing Modernism to Philadelphia. LA

Provenance

Private collection, Galveston, Texas; Private collection, 1941; Sotheby's, New York, March 13, 2002, lot 31; Private collection, Morristown, New Jersey, until 2010

Exhibitions

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

Dayton Art Institute, Dayton, Ohio, October–May, 1936.

University of Virginia, Charlottesville, November 1937.

Walter Schofield (1867–1944)

20 *Deer Point, Chebeague Island, Maine,* 1924

Oil on board, 30 x 36 inches (76.2 x 91.4 cm)

American artists have often traveled widely in search of inspiration and ideas both in their home country and abroad. During the course of the nineteenth century, numerous artist colonies sprang up along the northeast coast, and artists flocked to paint at those idyllic locations, especially during the summer months. Even while these artists were endeavoring to develop a uniquely American style, they still frequently traveled to Europe, seeking new territories and ways of seeing.

Walter Elmer Schofield was one such inveterate traveler, and though he is associated with the New Hope School of landscape painting, he spent much of his life abroad, living in Cornwall and traveling constantly, occasionally returning home to America to paint in Bucks County or Maine. Originally from the Philadelphia area, Schofield attended the Pennsylvania Academy of the Fine Arts for three years before leaving for Paris to study at the Académie Julian. A few years later, Schofield married an English woman named Murielle Redmayne. Although his new wife attempted to adjust to life in Pennsylvania, she missed her home country, and so Schofield relocated to England, eventually settling down in Saint Ives, Cornwall.

Schofield could never stay put for long, and soon he was off traveling again, often leaving his wife and children for months at a time. In the 1920s, Schofield's travels took him to Chebeague Island in Maine where he painted this remarkable picture of the sun-drenched rocky coastline. As a contemporary reviewer so aptly observed: "his pictures have a wonderful radiance and brilliancy, the brilliancy of real sunlight rather than of paint."[29] Though Schofield most likely worked in the studio as well as en plein air, the bold loose quality of the brushwork as well as the sketchy, less finished nature of this painting suggest that this work was probably executed outdoors, perhaps in a single session. Moreover, this painting bears all the hallmarks of Schofield's mature impressionist style, particularly in his treatment of light and shadow and the confidence with which he laid the paint down in clean concise strokes. As in Schofield's best works, this painting captures the essence of a particular location, filtered through the artist's vigorous and distinctive style. LA

Provenance

Philip and Muriel Berman; Philip and Muriel Berman Museum of Art, Ursinus College, Collegeville, Pennsylvania, 1989; Private collection; Sotheby's, New York, March 8, 2007, lot 151; Vose Galleries of Boston; Private collection, Maine

John Marin (1870–1953)

21 *Mark Isle and Bay, Deer Isle, Maine*, 1928

Watercolor, 12 ½ x 16 inches (31.8 x 40.6 cm)
Signed lower right: *Marin 28*

As a key figure in the development of early American Modernism, Alfred Stieglitz played a crucial role in introducing the work of avant-garde European artists such as Paul Cézanne, Henri Matisse, and Pablo Picasso to a new and eager American audience. He also cultivated an emerging circle of young and innovative American artists, who he supported by showing their work regularly at his influential art gallery "291." Stieglitz took a particularly strong interest in John Marin, who he first met in 1909. This early meeting blossomed into a mutually beneficial business venture and lifelong friendship. Stieglitz handled all of Marin's professional affairs and provided him with a level of financial security that enabled the promising young artist to focus exclusively on the development of his work. Marin was deeply indebted to Stieglitz for his considerable success, and he expressed his appreciation for this support, referring to 291 warmly as "a place of comfort, a place electric, a place alive, a place magnetic."[30]

Steiglitz's support allowed Marin to take risks, and Marin's vast creative genius is amply demonstrated in his landscapes of Maine. He fell in love with the rugged landscape during his first visit in 1914, and over several decades, Marin created some of his most iconic paintings there. The resulting body of work embodied Marin's shift in style from a lyrical and meticulous delicacy to a broader, more dynamic approach. These later works from the 1920s were something of a breakthrough in terms of Marin's handling of watercolor. Having mastered the medium so thoroughly, he continually found ways to reinvent his approach to it, and came to apply the paint with a "thundering" heavy hand, which was an unusual method for a medium traditionally thought of as delicate.[31]

This later, heavier style and the rich variety of Marin's technique are both exemplified in *Mark Isle and Bay, Deer Isle, Maine*. As Paul Rosenfeld remarked in 1930: "[Marin's] painting is full of daring transitions. The gamuts frequently progress in wild, quick leaps; color jumping boldly to its subtle complement. It passes with delightful precipitousness from one texture to another. It passes from shaggy surfaces spattered on the paper to satiny rivulets and streams; from sensations of roundness to sensations of flatness; from streaks ridged like minute mountain ranges to streaks smooth as pond-water on summer nights."[32] This particular watercolor also demonstrates Marin's greater attention to the outer edges of his work. Beginning in the 1920s, he frequently used painted enclosures to frame his images, creating a sort of window effect. Marin was extraordinarily prolific, and he produced numerous watercolors of this specific location, and yet he inscribed on the back of this piece, "My best—to me—of its period," suggesting that this particular painting has a special importance within his vast body of work. LA

Provenance

Harry M. Goldblatt, New York; Collection of Margaret and Robert Willson

Exhibition

McNay Art Museum, San Antonio, Texas, *Close to Home: San Antonio Collects Works on Paper*, January 16–March 17, 1996.

Literature

S. Reich, *John Marin: A Stylistic Analysis and Catalogue Raisonne*, pt. II (1970), p. 593, no. 28.36, illustrated.

22 *Flowers (Abstract Still Life)*, c. 1932

Oil on canvas, 26 x 20 ¼ inches (66 x 51.4 cm)
Signed lower right: *Carles*

By the 1950s, New York had far outstripped Philadelphia as the art capitol of America, and indeed the world. Prior to this, Philadelphia played a surprisingly important role in the development of early Modernism. The city witnessed a significant cultural renaissance during this period and was home to both highly innovative artists and collectors. In 1916, the "First Exhibition of Advanced Modern Art" was held at McClees Gallery in Philadelphia, and it was around this same time that patrons such as Earl Horter and Albert Barnes began amassing their important collections of European Modernism. As one young artist who participated in this exciting scene later reflected: "It was a wonderful period in Philadelphia . . . There was a new wave and we all felt we were a part of it."[33]

Perhaps the most central figure in this "new wave" was the highly influential artist and teacher Arthur B. Carles. Carles was a true visionary, and he was almost single-handedly responsible for bringing the avant-garde aesthetic to Philadelphia. He had been exposed to European Modernism early in his career during an extended stay in Paris after winning the prestigious Cresson Traveling Scholarship from the Pennsylvania Academy of the Fine Arts. Back in Philadelphia, Carles eventually secured a position as an instructor at the Academy, and he used his influence there to organize several key exhibitions of French and American modern art. One such exhibition titled "Representative Modern Masters" was hailed by the *American Art News* as "the largest and best display of 'Modern' and 'Modernist' art yet made in this country."[34]

Carles was also an extraordinarily innovative painter and a brilliant colorist. By the mid-1930s, he was on the brink of an important breakthrough. The paintings he produced during this time demonstrate that he was still fluctuating between his more Cubist-inspired works and purely expressionistic explorations of color. *Flowers (Abstract Still Life)* shows Carles working toward an ultimate synthesis of these two approaches, and the painting seems to bear evidence of the frenetic effort of this combination. The composition flows with a dynamic sense of movement and energy yet the painting retains a strong sense of balance and structure due to the organizing affects of Cubism.

It is not surprising, then, that Carles's mature works inspired such modern artists as Arshile Gorky (before his untimely death) and Hans Hofmann to name only two. His principally abstract works from the mid- to late 1930s foreshadow the advent of Abstract Expressionism. In a 1984 review in the *New York Times*, Grace Glueck wrote: "Carles at his best was a dynamic, adventurous colorist who developed at the end of his career works of clashing tonal forms that have the emotional pressure of Abstract Expressionism" (*New York Times*, October 12, 1984). The legacy of Carles's work from the 1930s can be felt in so much of the modern American painting that came after him. LA

Provenance

Private collection; Michael Altman Fine Art and Advisory Services, New York, 2008; Private collection, New York, until 2013

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; Woodmere Art Museum, Philadelphia, April 16–June 25, 2000.

Literature

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

George William Sotter (1879–1953)

23 *Bucks County Nocturne*

Oil on board, 10 x 12 inches (25.4 x 30.5 cm)
Signed lower right: *G. Sotter*

In 1915, San Francisco hosted the Panama-Pacific International Exposition, which comprised the most important display of art since the groundbreaking 1913 Armory Show. Among the vast array of artists who exhibited there, the Pennsylvania Impressionists were particularly well represented, with over fifty examples of their work on display. This exceptionally strong showing at such a major exhibition clearly marked the Pennsylvania Impressionists as the leading school of landscape painting in the early twentieth century. One of the dominant figures among the group, Edward Redfield, was even provided with the significant honor of having an entire room to himself where twenty-one of his paintings were shown together. Moreover, almost every Pennsylvania Impressionist who entered work in this exposition was awarded a prize, including George William Sotter, who exhibited four paintings and won a silver medal.

Sotter first studied with Redfield in the summer of 1902 in Boothbay Harbor, Maine, and the two artists became lifelong friends. Sotter was deeply influenced by the older man. Though the impact of Redfield's instruction can clearly be seen in Sotter's early work, he eventually developed his own distinctive and original style. Sotter specialized in painting winter scenes at night, which often featured a quaint stone cottage with light emanating from the windows. Though dark and mysterious, these night scenes have a remarkably luminous quality to them, possibly owing in part to Sotter's work with stained glass. Indeed, Sotter was better known as a stained-glass artist; his studio in Holicong, Pennsylvania produced stained-glass windows for churches in Pittsburgh, New York, and Cincinnati as well as for the New Jersey State Museum in Trenton.

Bucks County Nocturne is typical of Sotter's best known paintings. In this work, he captured the mysterious quality of nighttime by using a very dark and muted palette, consisting primarily of earth colors augmented by occasional touches of a deep and intense blue. This delicate gradation of subdued color is flecked with dabs of shimmering greens and yellows as the warm candlelight flickers in the distant windows of the old stone farmhouse. In *Bucks County Nocturne* Sotter has depicted the hushed solitude of the dead of night and imbued this simple scene with a quiet poetry that feels almost magical. LA

Provenance

The artist; Acquired directly from the artist as a wedding present; By descent in the family until 2014

Ernest Lawson (1873–1939)

24 *Sketch for Post Office Mural in Short Hills, New Jersey,* 1939

Oil on board, 8 x 12 inches (20.3 x 30.5 cm)

One of President Franklin Delano Roosevelt's primary goals during the Depression was to offer Americans a "more abundant life." This abundance was for the most part material but it was just as important to Roosevelt that his fellow citizens experience richer, more fulfilling cultural lives through a learned appreciation of the arts. As a member of one of America's most patrician families, Roosevelt felt morally compelled to bring art to people who might not otherwise have the opportunity to experience and enjoy it. His noblesse oblige worked in concert with the nation's openness to cultural uplift. Indeed, the surge of nationalism and self-examination that Americans felt during the Depression caused great interest in all things that were distinctly American. And one of Roosevelt's finest accomplishments during such a challenging time was to bring an appreciation of American art and culture to the American people on a large scale for the first time.[35]

Roosevelt channeled subsidies for artists through two government agencies: the Section of Fine Arts in the Treasury Department and the Federal Art Project in the Works Progress Administration. Both agencies were justified on the grounds that they kept the skills of artists from deteriorating at time when there were virtually no private commissions or sales. The mission of the agencies was also to improve the quality of life for all Americans by making art a part of it. The Treasury unit brought paintings and sculpture to more than one thousand American towns that previously had no art at all. And the Federal Art Project returned to American taxpayers 2,500 public murals, 17,000 sculptures, 108,000 easels, and 11,000 designs. The art programs were some of the most successful initiatives that Roosevelt began, and even though neither agency survived after the Depression ended and the Second World War began, the art that remains is a hugely important part of America's cultural legacy.

This small oil sketch was a study Ernest Lawson made for a mural commission for the United States Post Office in Short Hills, New Jersey. The WPA commissioned numerous such murals and many of them still survive in post offices around the country to this day. Unfortunately, Lawson's mural in Short Hills was destroyed when the post office was demolished and only a few of these little sketches survive. This one captures the dynamic energy of Lawson's unique artistic style. The almost frenetic quality of the brushwork and richness of his signature "crushed jewel" palette are particularly striking. His deft combination of impressionist and realist technique is the hallmark of his best work, as was his ability to give import to everyday scenes of American life. As a mural, the work brought art to the lives of people taking care of the mundane task of mailing letters. As a painting, it reminds us of an extraordinary moment in American history when art and politics shared the stage for the betterment of the American people. NA

Provenance

David David Gallery, Philadelphia;
Private collection

Arthur Dove (1880–1946)

25 *Italy Goes to War,* 1941

Watercolor, 3 ⅛ x 7 ⅜ inches (7.9 x 18.7 cm)
Signed lower center: *Dove*

The cataclysm of World War II, its carnage and chaos, tore apart Western art and culture. If the advent of Modernism had already rendered academic painting out of fashion, the mass destruction of war made it all but irrelevant. Sure, some artists continued to work in a conservative, historicist style, but to be current and high-minded meant turning artistic convention on its head. More than ever, the creation of art became about self-expression, risk taking, pushing established boundaries, and even being political. Indeed, the art created around World War II was often challenging and even difficult to look at, let alone fully understand.

Many European artists took refuge in the United States during the Nazi occupation, making the country an international haven for avant-garde modernists. These artists' interaction with American artists created a heady environment that was ripe for experimentation and the cross-fertilization of ideas. The modes of artistic expression were varied, but the uncertainty and anxiety of war were shared by all.

Arthur Dove's *Italy Goes to War* of 1941 is not only an interesting example of an American artist's response to World War II, it is also a fine depiction of American Modernism at its best. By 1941 when Dove executed this small drawing, he was in ill health and near the end of his life, yet he continued to experiment and build on the artistic method he had developed throughout his career. His strong belief in the subjective experience of his surroundings and the intrinsic emotional power of color and line informed all of his work. As an example in this drawing, Dove used a highly worked line, jagged, meandering, and confused, to express a strong sense of agitation and anxiety. The red and green colors against the white paper hark to the Italian flag and the dynamism of the forms are reminiscent of explosions. The tremendous amount of energy and action that Dove elicits in the drawing is barely contained by its small size.

As Dove did in all of his work, he abstracted the subject, in this case the historic event of Italy entering the war. For him, the purpose of painting abstractly was to extract and capture the essence of something. These "essences" or "extractions," as they were called, were meant to symbolize the basic elements of the natural world: force, growth, life. In *Italy Goes to War* Dove captures the forces of combat, violence, and chaos. The pulsating energy that emanates from the organic shapes is both life and death. The fact that this small drawing powerfully captures the violent consequences of Italy's entry into the war testifies to Dove's singular artistic powers as one of America's great modernists.

Provenance

An American Place, New York; World House Galleries, New York, 1953; Private collection

Exhibition

Gerald Peters Gallery, New York, *Georgia O'Keeffe and Other Modernists*, October 29–December 18, 2009.

Daniel Garber (1880–1958)

26 *Carversville, Springtime*

Oil on canvas, 30 1/8 x 28 1/4 inches (76.5 x 71.8 cm)

The Pennsylvania Impressionists, a loose association of artists, became an important school of American landscape painting during the first two decades of the twentieth century. In 1915, the artist and critic Guy Pène du Bois hailed the movement as "our first truly national expression" in art. Du Bois emphasized that while the artists began under the influence of the French Impressionists, "they have, by degrees, modified it until it has become a serviceable and significant mode of expression."[36]

Daniel Garber became a leading figure among the Pennsylvania Impressionists, and in 1920 he was hailed as a "Modern American Master." His lyrical images of the unspoiled countryside celebrated the beauty of the American landscape through a style that combined an impressionist fascination with the passage of light and an orderly and poetic realism. His affirming images of the countryside also looked forward to the work of such American Regionalists as Thomas Hart Benton and Grant Wood.

As Garber's style matured, his paintings developed a "tapestry" effect, because of the stitch-like texture and all-over quality of the paint surface. This working method was slow and he often spent several months on a single canvas. Garber also demonstrated a preference for creating two-dimensional patterns and dividing his landscapes into horizontal bands. The combination of these various elements led one critic to comment in 1922: "There is a delightfully decorative quality and an illusive charm in each of the Garber landscapes."[37] The word "decorative" came into fashion in the 1880s as a term of high praise in the arts, and it was increasingly applied to Garber's work during the course of his career.

By the 1930s, Garber's style had shifted very subtly but the art world had changed radically. He was no longer considered a modern artist, as the advent of abstraction had taken hold, but he remained steadfast in his belief in his own artistic vision. Garber began to employ a paler, brighter palette, which is evident in this richly colored landscape of Carversville. Here he eloquently captures the brilliant atmosphere of a clear spring day and the dazzling effect of sunlight glinting off the surface of the flowing stream. It is Garber at his best, timeless and distinctly American. LA

Provenance

The artist; Purchased by Mr. and Mrs. John F. Lewis, Jr., 1949; By descent in the family until 2014

Exhibition

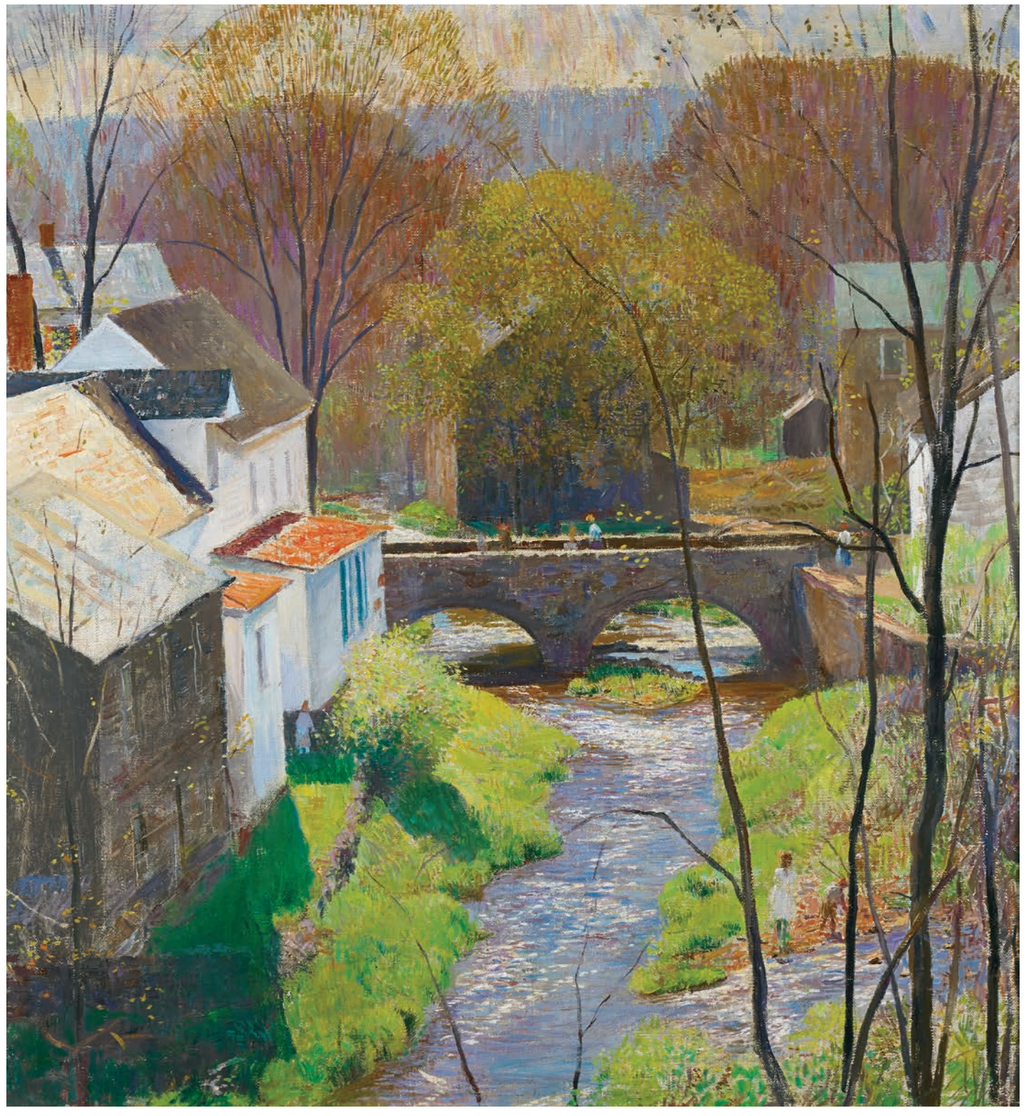
James A. Michener Museum, Doylestown, Pennsylvania, *Daniel Garber: Romantic Realist*, 2007.

Literature

Artist's Record Book I, p. 74, lines 19-20.

Lance Humphries, *Daniel Garber: Romantic Realist* (2007), cat. no. 94.

Hollis Taggart Galleries, *Daniel Garber Catalogue Raisonné*, vol. 2, p. 837.



John Marin (1870–1953)

27 *Apple Blossoms, Saddle River, New Jersey*, 1952

Oil on canvas, 22 1/8 x 28 1/16 inches (56.2 x 71.3 cm)
Signed and dated lower right: *Marin / 52*

By the 1950s, the United States had emerged as a major player in the international art world, with New York taking the lead over Paris as the center of the avant-garde art scene. This shift was largely due to the emergence of a new school of painting known as Abstract Expressionism, headed by such artistic giants as Jackson Pollock and Willem de Kooning and championed by the influential art critic Clement Greenberg.

As radical as this new movement proved to be, it was not without some precedent, and an important precursor can be seen in the late work of John Marin. Marin was a hugely instrumental figure in the development of Modernism in America, and by 1942 Greenberg hailed him as quite possibly "the greatest living American painter." Only a few years later, Greenberg compared Pollock with Marin, writing: "Since Marin—with whom Pollock will in time be able to compete for recognition as the greatest American painter of the twentieth century—no other American artist has presented such a case. And this is not the only point of similarity between these two superb painters."[38]

While he had long been admired as an unequaled watercolorist, beginning in the 1930s Marin began to revisit the medium of oil painting, and it was this shift in particular that positioned him as a key forerunner to the Abstract Expressionists.[39] Ultimately, Marin achieved a synthesis of these two media by reiterating similar formal elements in each to create a seamless interconnection between his watercolors and his works on canvas. Moreover, Marin stated and restated certain forms until he gradually arrived at a calligraphic style, which relied heavily on the use of a "distinctively dancing line" to organize the spatial structure of his paintings.[40] Marin himself wrote of these works as "just gestures—and to me art is no more than that," a phrase that certainly calls to mind the gestural drip paintings of Pollock.[41]

Painted in 1952, only a year before his death, *Apple Blossoms, Saddle River, New Jersey* demonstrates the superb achievement of Marin's late style. In particular, this painting displays Marin's practice of leaving large expanses of the ground exposed, so that the canvas itself becomes an integral feature of the picture plane. The brushwork is dynamic and varied; in addition to the diagonal bright blue lines, Marin also used white and pinks dots as well as brown dashes to suggest the blossoming fruit trees. Marin made many paintings of orchard motifs during the last decade of his life, and these delicate and lovely works encapsulate the celebratory nature of Marin's later art. An admiring critic wrote in a review of one of his last major exhibitions that the paintings possessed "an impression of extraordinary playfulness, a sense of joy" as the artist "seems to reaffirm life all over again."[42]

Provenance

Downtown Gallery, New York; Mr. and Mrs. Richard J. Gonzalez, Houston, by 1970; Kennedy Galleries, New York, by 1995; Menconi and Schoelkopf Fine Art, New York; Adelson Galleries, New York, 2008

Exhibitions

Downtown Gallery, New York, *John Marin*, December 10, 1952–January 24, 1953.

John Marin in Retrospect, Corcoran Gallery of Art, Washington, D.C., 1962; Currier Gallery of Art, Manchester, New Hampshire, May 9–June 24, 1962.

Amerika Haus, Berlin, *John Marin*, 1962, no. 22.

Kennedy Galleries, New York, *John Marin: Land & Sea*, October 1995.

Adelson Galleries, New York, *John Marin: The Late Oils*, November 7–December 19, 2008.

Literature

John Marin in Retrospect (1962), no. 30.

Sheldon Reich, *John Marin: A Stylistic Analysis and Catalogue Raisonné* vol. II (1970), p. 800, no. 52.1.

John Marin: Land & Sea (1995), no. 23.

William C. Agee, *John Marin: The Late Oils* (2008), 18, 46, 47, no. 11.

Catalogue Notes

1. Quoted in Andrew Wilton and Tim Barringer, *American Sublime: Landscape Painting in the United States, 1820–1880*, exh. cat. (2002), p. 32.
2. Quoted in ibid.
3. Worthington Whittredge quoted in Gordon Hendricks, *Albert Bierstadt: Painter of the American West* (1988), p. 32.
4. Matthew Baigell, *Albert Bierstadt* (1981), p. 22.
5. William Trost Richards quoted in Linda S. Ferber and Caroline M. Welsh, *In Search of a National Landscape: William Trost Richards and the Artists' Adirondacks, 1850–1870*, exh. cat. (2002), p. 18.
6. Quoted in ibid, p. 23.
7. "Philadelphia Art Notes," *The Round Table*, May 14, 1864, quoted in ibid, p. 28.
8. Linda S. Ferber, *William Trost Richards: American Landscape and Marine Painter, 1833–1905*, exh. cat. (1973), pp. 24–30.
9. Teresa A. Carbone, "The Genius of the Hour: Eastman Johnson in New York, 1860–1880," in Teresa A. Carbone and Patricia Hills, *Eastman Johnson: Painting America*, exh. cat. (1999), pp. 49–119.
10. Jane Weiss, "Home Loving Sentiments: Domestic Contexts for Eastman Johnson's Paintings," in ibid, pp. 169–74.
11. Stuart M. Frank, "Saltwater Glory: Visions of American Seafaring Prowess in the Age of Sail," in Alan Granby and Janice Hyland, *Flying the Colors: The Unseen Treasures of Nineteenth Century American Marine Art* (2009), p. xv.
12. Barbara Novak, "Grand Opera and the Still Small Voice," in Barbara Novak, *Nature and Culture: American Landscape and Painting, 1825–1875* (2007), pp. 15-28.
13. Henry Adams, "John La Farge's Discovery of Japanese Art: A New Perspective on the Origins of Japonisme," *Art Bulletin*, vol. 67, no. 3 (September 1985), pp. 449–85.
14. Kenyon Cox, "Academicism and the National Academy of Design," *The Art World*, vol. 2, no. 5 (August 1917), p. 426.
15. Ibid, p. 427.
16. Richard Boyle, *Double Lives: American Painters as Illustrators, 1850–1950*, exh. cat. (2008).
17. Ernest Fenollosa, *Mural Painting in the Boston Public Library* (1896), quoted in Mary Crawford Volk, "The Murals," in Elaine Kilmurray and Richard Ormond, eds., *John Singer Sargent* (1998), p. 184.
18. Everett Shinn quoted in Bennard B. Perlman, *The Immortal Eight* (1979), p. 81.
19. John White Alexander quoted in Mary Anne Goley, "John White Alexander's 'Panel for Music Room,'" *Bulletin of the Detroit Institute of Arts*, vol. 64, no. 4 (1989), p. 5.
20. John White Alexander quoted in Sandra Leff, *John White Alexander, 1856–1915: Fin-de-Siècle American*, exh. cat. (1980), p. 9.
21. Walter Launt Palmer quoted in Maybelle Mann, *Walter Launt Palmer: Poetic Reality* (1984), p. 45.
22. Walter Launt Palmer quoted in ibid, p. 96.
23. H. Barbara Weinberg, Doreen Bolger, and David Park Curry, *American Impressionism and Realism: The Painting of Modern Life, 1885–1915*, exh. cat. (1994), p. 121.
24. Frederick Judd Waugh quoted on AskArt.com: http://www.askart.com/askart/artist.aspx?artist=23138
25. Ibid.
26. Lois Palken Rudnick, "Modernizing Women: The New Woman and American Modernism," in Marian Wardle, ed., *American Women Modernists: The Legacy of Robert Henri, 1910–1945*, exh. cat. (2005).
27. Roger Fry, "The Post-Impressionists," *Manet and the Post-Impressionists* (1910), p. 7, quoted in Peter Morrin, Judith Zilczer, and William C. Agee, *The Advent of Modernism: Post-Impressionism and North American Art, 1900–1918*, exh. cat. (1986), p. 23.
28. Hugh Henry Breckenridge quoted in ibid, p. 69.
29. "Pictures by W. Elmer Schofield on View at Memorial Gallery," *Rochester Evening Times*, February 17, 1915, quoted in Valerie Livingston, *W. Elmer Schofield: Proud Painter of Modest Lands*, exh. cat. (1988), p. 29.
30. John Marin quoted in Ruth E. Fine, *John Marin*, exh. cat. (1990), p. 106.
31. Ibid, p. 197.
32. Paul Rosenfeld, "The Water-Colours of John Marin," quoted in ibid, p. 88.
33. Quoted in Barbara Ann Boese Wolanin, *The Orchestration of Color: The Paintings of Arthur B. Carles*, exh. cat. (2000), p. 49.
34. "Modern Art in Philadelphia," *American Art News*, vol. 18 (May 8, 1920), quoted in ibid, p. 3.
35. Richard D. McKinzie, *The New Deal for Artists* (1973).
36. Guy Pène du Bois, "The Pennsylvania Group of Landscape Painters," *Arts and Decoration*, vol. 5, no. 9 (1915), pp. 351-54.
37. Quoted in Kathleen A. Foster, *Daniel Garber: 1880–1958*, exh. cat. (1980), p. 28.
38. Clement Greenberg, "Review of Exhibitions of Worden Day, Carl Holty, and Jackson Pollock," *Nation*, January 24, 1948, quoted in Debra Bricker Balken, *John Marin: Modernism at Midcentury*, exh. cat. (2011), p. 24.
39. Ibid, p. 10.
40. Fine, *John Marin*, p. 263.
41. John Marin quoted in Balken, *John Marin: Modernism at Midcentury*, p. 18.
42. Quoted in Fine, *John Marin*, p. 252.

Frontispiece: see cat. 2
Page 4: see cat. 12
Pages 6-7: see cat. 8
Pages 8-9: see cat. 27

Catalogue entries written by Nicole Amoroso (NA) and Laura Adams (LA)

Designed by Jenny Profy

Printed by CRW Graphics, Pennsauken, New Jersey