



AVERY GALLERIES

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HIGHLIGHTS FROM  
AVERY GALLERIES  
COLLECTION OF AMERICAN PAINTINGS

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## FOREWORD

Richard Rossello, Principal

Art galleries are seldom accused of understatement, and words like “sublime,” “luminous,” and “exquisite” are used so often that readers can’t be faulted for taking our descriptions with a large grain of salt. The fact is that collectors should and do make up their own minds about what is extraordinary and what is run-of-the-mill. Our effort to exhort interest is only so much noise at the end of the day. That said, we hope you can forgive our enthusiasm. We tend to fall in love with our paintings and feel a bit like dog breeders who want to see their beloved puppies go to good homes. Recently, my announcement that we had sold a newly acquired painting, one that happens to be included in this catalogue, was met with groans in the office rather than applause. “We haven’t had a chance to live with it yet!” was the complaint.

We were collectors long before we were dealers, and when we established the gallery, we made a promise to ourselves that we would only buy works of art we would want to keep for our own collections. We have stayed true to that promise, looking at literally hundreds of paintings for every one we buy. We live for that wonderful moment when we see a picture that should be part of Avery Galleries. We’re proud to own them, and because of that, I hope you will forgive us if we get carried away with our descriptions. The paintings in the following pages represent the best we have found in their respective genres. We leave it to you to decide whether or not they are worthy of your consideration. In a perfect world, I’d take them all home with me!





## NINETEENTH CENTURY

The nineteenth century witnessed the rise of America's national artistic identity, as the country's first art schools and museums were founded and artists proudly took their native landscape as subject for the first time. Whether standing in awe of nature's sublime spectacle or quietly communing with it, the first and second generation Hudson River School artists included in this section—William Trost Richards, Arthur Parton and Francis Augustus Silva—expertly captured the boundless beauty of their country. Animal and still life painting also emerged as two important subjects in nineteenth-century American art, as demonstrated here in the works by Arthur Fitzwilliam Tait and William J. McCloskey.



**ARTHUR FITZWILLIAM TAIT (1819–1905)***The Hound*, c. 1853

Oil on board, 13 1/8 x 10 inches (33.3 x 25.4 cm)

Signed within painting (on bucket): *AFT*

Born in Liverpool, England, Arthur Fitzwilliam Tait immigrated to the United States and became one of America's finest animal painters. He was primarily self-taught, although as a boy, he trained as a lithographer for Agnew's, an art dealer in Manchester, England. Tait also met and assisted George Catlin, who painted Native Americans, and this connection may have helped enhance Tait's fascination with the American Wild West and sporting life.

In 1850, Tait traveled to the United States to pursue his interest in wildlife and hunting. The pastime of sport in America owed a great deal to its English forbear; however, in the United States the land was open to hunters of every social class, whereas hunting in English society remained the privilege of the aristocratic gentry. Moreover, America had long been viewed as a "hunter's paradise," and shooting was a favorite national pastime.<sup>1</sup> Tait became a skilled woodsman and marksmen and applied that excellent first-hand knowledge to his paintings. Indeed, Tait was a careful and realistic observer of wildlife who adhered strictly to the English aesthete John Ruskin's theory of "truth to nature" in art. Thus, it is not surprising that his animal paintings were hailed for their masterful realism. Furthermore, he captured the personalities of the animals, while maintaining this level of realism and never venturing toward cartoon.

In *The Hound*, Tait depicts a chained dog with such a plaintive expression that the viewer cannot fail to be moved by it. The late nineteenth century witnessed the emerging popularity of paintings devoted specifically to field and hunting dogs.<sup>2</sup> This painting is accompanied by an original poem by C.D. Stewart, which reads as an ode to the faithful hound. Stewart alludes to the dog's unfortunate captivity and seems almost to plead on his behalf, saying:

In every chase he won the race—  
Where fox or stag was found—  
Is't fair to chain him thus, alone,  
When chase is o'er and game is won—  
My brave and fearless hound?

Paintings and tales about hunting were extremely popular during the nineteenth century, and the rise of the publishing industry made them readily available to a growing middle class audience. In 1852, the publishing company Currier & Ives began reproducing color lithographs of Tait's paintings, which helped popularize them immensely. Images such as this one were widely loved by the American public and continue to be highly sought after to this day. LA

**PROVENANCE**

Private collection





ARTHUR PARTON (1842–1914)

*Anglers on a River, Sunset*, 1870

Oil on canvas, 7 x 14 inches (17.8 x 35.6 cm)  
Signed and dated lower left: *Arthur Parton '70*

Throughout his career, Arthur Parton explored several different painting styles, including Tonalism and Impressionism; however, his most defining works are Luminist landscapes of the Hudson River Valley. He spent many summers in the Adirondack and Catskill Mountains, where glorious views of untouched nature provided him with endless subject matter.

Parton began his artistic training at the Pennsylvania Academy of the Fine Arts, where he studied with William Trost Richards. Richards’s own landscape paintings combined his keen observations of the natural world with extraordinary technical dexterity. His emphasis on naturalism was extremely influential for Parton. In 1869, Parton studied for a year in Europe, where the work of the French Barbizon School had a particular impact on him. Upon his return to the States, he established himself as a successful painter in New York City and exhibited extensively at the National Academy of Design. Later, Parton ventured into Impressionism, probably after seeing William Merritt Chase’s deft landscapes of Shinnecock, Long Island at the Tenth Street Studio, where both artists maintained painting studios. Parton’s willingness to incorporate other artistic styles into his own was one of his great strengths. He never relied fully on one approach to painting, and his best works are skillful combinations of Luminism and Tonalism in particular.

In *Anglers on a River, Sunset* of 1870, Parton is at the height of his artistic powers. He had just returned from France with the ideas of the Barbizon painters firmly in mind. *Anglers on a River* demonstrates the softer brushwork and greater attention to tonality that Barbizon paintings bear. Parton also pays close attention to the luminous effects of light. His use of aerial perspective and almost invisible brushwork heightens the tranquility of the scene, while the radiant atmosphere infuses the painting with a quiet but arresting sense of drama.

Parton was a superb fisherman. In one reminiscence of the artist, someone said: “the best fishing fellow you could wish to meet ... and how he can paint!”<sup>3</sup> That Parton brings this deeply personal experience of the natural world to this painting is in part what makes it so beautiful. He stands in communion with nature not in awe of it and is able to capture its visual and metaphoric power. NA

PROVENANCE

Godel & Co. Fine Art, New York;  
Private collection, New York, until 2014





JOHN LA FARGE (1835–1910)  
*Evening Study, Newport, Rhode Island (From Hazard’s Farm, Paradise Valley), 1871*

Oil on panel, 12 ¼ x 16 ½ inches (31.1 x 41.9 cm)  
Signed lower left: *La Farge 1871*

John La Farge stands out as a rare figure in American art because of his exceptional versatility. He produced a wide-ranging body of work, including sculptures, paintings, drawings, watercolors, photographs, wood engravings, illustrations, murals, and architectural designs. While he was especially known for his landscape and still life paintings, he was also an innovator in the decorative arts, having invented opalescent stained glass. Although La Farge possessed this tremendous artistic range, the underlying theme that unified all of his interests was his rich exploration of nature. He was devoted to capturing the essence of nature in his art and pursued this ambition fervently. La Farge disparaged studio painters of his generation, who resorted to using formulas for backdrops of natural settings. He painted en plein air, expressing that he wanted “to be free from recipes, as far as possible, and to indicate very carefully, in every part, the exact time of day and circumstances of light.”<sup>4</sup>

This philosophy is perhaps best exemplified by the series of drawings and paintings that La Farge produced in the region of Newport, Rhode Island, known as “Paradise.” La Farge first began recording the topography of Newport as early as 1859, and by 1862 the La Farge family was visiting Paradise frequently. Over the course of the next decade, La Farge painted a number of large oils, such as *Paradise Valley* and *The Last Valley—Paradise Rocks*, both of which were executed over the span of at least two years. In the latter case, La Farge chose to depict the valley at sunset. Since he would only work from nature, he had to return to the same spot nearly everyday in order to capture the precise moment of evening light before the sun set over the valley. The author Henry James wrote glowingly of the region and La Farge’s depictions of it: “The evasive, modest beauty of Newport demands of the artist who undertakes to put it on canvas just that sympathy with things delicate and subtle which is shown so often by Mr. La Farge in his paintings.”<sup>5</sup>

In 1871, La Farge rented a farmhouse in Paradise and painted a series of small oil studies in a quick and concise manner. La Farge wrote of these works: “Of the smaller pictures I, as far as possible, painted them at a blow, or with very little extension of time.”<sup>6</sup> *Evening Study* is not a detailed and intricate portrait of the region’s topography, but rather a subdued and elegiac landscape that alludes to the romantic style of the Barbizon School. Even in this simple study, La Farge imbues the painting with a quiet, enchanting sense of nature’s potency. LA

PROVENANCE  
Debra Force Fine Art, New York;  
Sotheby’s, New York, December 1,  
1994, lot 133; William Vareika Fine Arts,  
Newport; Private collection, c. 2001

LITERATURE  
James L. Yarnall, *John La Farge in  
Paradise: The Painter and His Muse*  
(1995), fig. 189, p. 132.





## FRANCIS AUGUSTUS SILVA (1835–1886)

*At Coney Island, c. 1880*

Oil on canvas, 16 x 24 inches (40.6 x 61 cm)

Signed lower left: *F.A. Silva*

Inscribed on stretcher: *at Coney Island*

One of the leading marine painters of the American Luminist style, Francis Augustus Silva began his artistic career by mastering the particular treatment of light characteristic of this movement. Though Silva had no formal training in art, he showed an early predilection for it. In 1864, he produced his first dated work, an early watercolor that reveals the artist’s considerable natural talent. His paintings from this period are quintessential examples of Luminism. The seascapes are suffused by a glowing light, and the entire scene often appears drenched in a single saturated color. This effect creates a uniformity of surface across the picture plane, which is almost overwhelming in its intensity. Moreover, these early works also demonstrate numerous other characteristics of Luminism, such as an emphasis on abstract geometric forms, imperceptible brushwork, and an intimate scale.

Around 1874, Silva’s work underwent a stylistic evolution, which seems to have been prompted by his fascination with the wreck of the schooner *Progress* in New York Harbor. This event deeply inspired Silva, and he returned to the debris several times, producing numerous sketches of the wreckage from various angles. Silva painted at least two exhibition-scale compositions of the scene during the following year, and these works reveal a level of clarity and brilliance in his use of light and color that was previously unknown in his work. This period also coincided with the artist’s increasing exploration of the medium of watercolor, which may have contributed to this stylistic shift.

While Silva continued to alternate somewhat between these differing styles, this new approach enabled him to explore a fuller range of color and to achieve a greater degree of realism. Since his compositions were no longer dominated by a single unifying hue, Silva could instead employ a more complex palette with nuanced colors. This resulted in a higher level of detail or specificity in the work, which brought Silva’s paintings more in line with the aesthetics of John Ruskin, the champion for “truth to nature” in art.<sup>7</sup> *At Coney Island* from about 1880 exemplifies these new stylistic elements and also shows off Silva’s remarkable mastery of them. The sense of light is clear and crisp, illuminating sharply each individual figure on the boat as well as the complicated rigging. In addition, the feeling of the wind is almost palpable, pulling the sails taught and hurrying the darkening clouds across the sky. Yet despite the distant storm clouds, Silva does not depict nature as threatening or ominous; rather, the seas are calm, and the fishermen toil in harmony with their surroundings. LA

### PROVENANCE

Private collection, New York; By descent in the family; Debra Force Fine Art, New York





**WILLIAM J. McCLOSKEY (1859–1941)***Apples in a Basket*, 1895

Oil on canvas, 8 x 18 inches (20.3 x 45.7 cm)

Signed and dated lower right: *W.J. McCloskey / 1895*

Until recently, very little was known about William J. McCloskey; however, the artist has long been admired for his still lifes of fruit, particularly oranges, wrapped in white tissue paper and painted in a highly illusionistic manner. We now know that he was born in Philadelphia in 1859 and spent time at the Pennsylvania Academy of the Fine Arts from 1877 to 1882. During his time at the Academy, McCloskey studied with Christian Schussele and Thomas Eakins, who both urged their students to participate in still life classes to help them develop the ability to render light and texture. Eakins told his students: “Paint an orange. After you have done it, introduce a white thing ... Take an egg or an orange, a piece of black cloth, and a piece of white paper, and try to get the light and color.”<sup>8</sup> From examining McCloskey’s oeuvre, it appears as if he took this basic piece of advice and then devoted the rest of his career to mastering it, ultimately producing this remarkable and unique body of work.

While McCloskey’s *Apples in a Basket* differs from his more emblematic paintings of wrapped citrus fruit, it nonetheless bears many characteristics of his signature style. McCloskey composed this work in a horizontal format, achieving a careful sense of “rightness” or balance within the picture plane. The painting also shows off the artist’s skill at rendering a variety of forms, from the luscious red apples to the intricate folds of the tissue paper. Moreover, this piece demonstrates a sense of drama, which is typical of McCloskey’s still lifes; the fruit is always richly colored and dramatically lit, so that it stands out brilliantly against the dark background. The apples spill forth from the basket, abundant and perfectly ripe.

In many ways, this work of art seems to straddle the divide between the real and the ideal in late-nineteenth-century still life painting. McCloskey’s paintings bear some connection to the sharp realism of trompe l’oeil still lifes, exemplified by artists such as William Michael Harnett and John Frederick Peto. Like those masters of illusionism, McCloskey employs a narrow depth of field, and his impressive rendering of crinkled paper certainly borders on a trompe l’oeil level of realism. And yet in the strictest sense, these works remain tabletop still lifes, presenting an archetype of ideal ripeness designed to appeal to the appetites of the viewer. As Mark D. Mitchell reflects in *The Art of American Still Life*, McCloskey’s paintings illustrate how easily the artist could move from illusionism to sensuousness.<sup>9</sup> In *Apples in a Basket* he combines both qualities at once—simultaneously evoking our desires and deceiving our senses—to produce this exquisite example of American still life painting. LA

## PROVENANCE

Private collection, California, c. 1920s;  
By descent in the family; Christie’s,  
New York, May 22, 2014, lot 79;  
Private collection





WILLIAM TROST RICHARDS (1833–1905)

*On the New Jersey Shore*, 1897

Oil on canvas, 31 ¾ x 57 ¾ inches (80.6 x 146.7 cm)  
Signed and dated lower left: *Wm. T. Richards 97*

William Trost Richards began his artistic practice in the early 1850s and took the American landscape as his principle subject. Similar to his artistic peers, he traveled to the Adirondacks in search of a transcendent landscape vision. During these trips, informed by the tenets of the Hudson River School, Richards joined the host of American artists who were seeking to define an image of the national landscape.<sup>10</sup> Richards was also, at this time, deeply influenced by the theories of the English aesthete John Ruskin, who held that it was the artist’s duty to strive for absolute truth to nature, in that traces of the artist’s hand would be virtually effaced from the work of art.

When Richards turned to painting seascapes in the late 1860s, the works he executed combined his keen interest in the poetic drama of nature with an unfailing attention to detail. His careful observations of the water, coastline, and myriad effects of light worked beautifully in tandem with the limitless space and atmosphere of the seashore. The “delight” Richards said he felt “in the beauty of air and sea” is almost palpable in his paintings.<sup>11</sup> Accordingly, his panoramic vistas of the ocean earned him great renown as one of the finest and most successful American marine painters.

In *On the New Jersey Shore*, Richards creates the perfect Ruskinian balance between a loving transcription of nature and an evocation of the sensations it inspires. The painting’s large size offers a view to behold nature’s wonder, a virtual window onto the sea and shore. Richards masterfully records the variety of effects a distant storm has on the ocean and consequently builds the drama from the foreground to the background of the composition. The light-dappled calm water in the immediate foreground gathers muster as it recedes into the breaking waves, meticulously veined with periwinkle foam. Richards treats the sky with the same amount of skill and precision. The exuberant play between sunlight and clouds, open space and dense cover, clear sky and heavy rain captures the multitude of weather conditions that so fascinated the artist.

*On the New Jersey Shore* was painted in 1897 and is therefore an excellent example of Richards’s late painting style. At this time in his career he had completely mastered his subject, and the strength of his technical bravura brilliantly captures the majesty and grandeur of nature itself. NA

PROVENANCE

Dr. Gustav Langmann; Katherine Zinsser Langmann; Emily Langmann Vanderderker; Gene Vanderderker Burgess; Linda Burgess Eikleberry; Bonnie Burgess; Private collection; Avery Galleries, Haverford, Pennsylvania, 2005; Private collection, New York







## IMPRESSIONISM

In the mid- to late nineteenth century, American artists traveled to France and brought back the influence of French Impressionism. The movement took hold as more and more American artists began to embrace the style, and this section reflects the numerous ways in which they adopted this approach. Frank Duveneck and Charles Webster Hawthorne experimented with various painting methods before eventually gravitating toward Impressionism, while Willard LeRoy Metcalf explored the style throughout most of his career. Other such artists as Daniel Garber and Edward Redfield applied their interpretation of impressionist painting to the landscape around New Hope, Pennsylvania, and helped create a regional style that was uniquely American in character.



**ROSINA EMMET SHERWOOD (1854–1948)**
*Peonies*, 1886

Pastel, 30 x 25 inches (76.2 x 63.5 cm)

 Signed and dated lower right: *Rosina Emmet / 1886*.

Rosina Emmet was a member of a prominent New York family. Her mother, Julia Colt Pierson Emmet, was an artist and notable illustrator, as were both of her sisters, Lydia Emmet and Jane Emmet De Glehn, and her cousin, Ellen Emmet Rand. Rosina studied for a year under T. Robert Fleury at the Académie Julian in Paris and then was one of the first women to study with William Merritt Chase at his Tenth Street Studio in Manhattan.

Despite the challenges that beset all American women artists, Emmet’s education at the Académie and under Chase was fairly progressive. The Académie began accepting female students as early as 1868 and became a sort of safe haven for women art students in France. There, women had access to the same training as men and could even participate in the same artistic competitions as their male peers. No longer confined to such acceptable “feminine” subject matter as flowers and still life, women artists at the Académie could create full-scale works of art and reasonably aspire to careers as professional artists.

When Emmet returned home to New York, she began her study with Chase. He too understood the trials women artists faced. He wrote: “There is no denying the existence of a prejudice among some people against the work done by a woman artist. But I defy any one to distinguish between two canvases, one which shall be the production of a woman, and the other of man.”<sup>12</sup>

*Peonies* of 1886 was probably executed while Emmet studied with Chase. It demonstrates her great talent with pastel, a medium she would continue to use throughout her life, and also reveals the influence of Chase, who loved still life and made it a foundation of his teaching. The dexterity of Emmet’s draftsmanship, painterliness of her mark-making, and pure beauty of the subject matter make the work an exceptional example of early American Impressionism.

In 1887, Emmet married Arthur Sherwood, with whom she had five children. Typically, at this point in women’s careers, their ability to create art languished or even disappeared completely. For as much equality as Emmet might have enjoyed during her artistic training, her ability to succeed as a professional artist was severely limited by the demands of her children and household. For a number of years she took her children and domestic life as her primary subject matter. But in 1893, she was commissioned to create a large-scale mural, *The Republic’s Welcome to Her Daughters*, for the Women’s Building for the World’s Columbian Exposition in Chicago. NA

**PROVENANCE**

Private collection, New York





FRANK DUENECK (1848–1919)

*Spring Day*

Oil on canvas, 17 x 19 inches (43.2 x 48.3 cm)  
Signed lower right: *FD*

Frank Duveneck was widely regarded in his own day as an influential painter and teacher both at home and abroad. He was born in Covington, Kentucky, where he spent his childhood and discovered painting at a relatively early age. Although he received little training during these early years, his family recognized his natural talent and encouraged him to travel to Munich to study at the Royal Academy. Duveneck arrived there in 1870 at the age of twenty-one, and he quickly demonstrated his exceptional artistic promise. He began painting portraits with a dark and muted palette, inspired by the style of the famous Dutch artist Frans Hals. When Duveneck returned briefly to America in 1873, he exhibited a group of these portraits at the Boston Art Club. The show was a tremendous success, and Duveneck received considerable praise for his work; in an article for *The Nation*, Henry James wrote of “the discovery of an unsuspected man of genius,” comparing Duveneck to the great Spanish painter Diego Velázquez.<sup>13</sup>

After returning to Munich later that year, Duveneck established an art school for American and English students. He attracted a devoted following who became known as the “Duveneck Boys.” Duveneck opened another school in Polling, Bavaria, and it was there that he first discovered the pleasure and challenge of outdoor landscape painting. In 1879, he was persuaded by the artist Elizabeth Boot to move his school to Florence, and he spent the next several years painting and teaching in Italy. During this period, Duveneck’s style underwent a further transformation. He began to more fully embrace the brighter palette of the impressionist style, influenced no doubt by the light and color of the Mediterranean, as well as by the artists John Singer Sargent and James McNeill Whistler, whom Duveneck met and befriended during this time. In 1886, he and Elizabeth Boot were married after a long period of courtship; however, their happiness was short-lived as only two years later Elizabeth died suddenly of pneumonia.

After his wife’s tragic death, Duveneck returned to the United States in 1888. He settled permanently in Cincinnati, and two years later, he became an instructor at the Art Academy of Cincinnati. He spent the summers in Gloucester, Massachusetts, where he produced a significant number of landscapes and seascapes using the lighter palette and loose brushwork that he had adopted during his time in Italy. Duveneck maintained two studios in Gloucester, one for morning light and another for afternoon and evening light. This idyllic landscape titled *Spring Day* was probably painted during this period, and it demonstrates his remarkable sensitivity to the effects of light and atmosphere. As always with Duveneck’s work, this painting displays his painterly technique and masterful brushwork. LA

PROVENANCE

Private collection, Massachusetts





*On the Essex River*, 1891

Oil on canvas, 18 x 22 inches (45.7 x 55.9 cm)  
Signed and dated lower right: *John Leslie Breck / 1891*  
Inscribed in pencil on upper stretcher bar: *Breck ... 1387*

During and after his life, John Leslie Breck was credited with bringing French Impressionism to Boston and the United States at large. In a letter to the artist’s family upon learning of Breck’s sudden and premature death in 1899, John Henry Twachtman eulogized “our country loses a great genius, though it will probably never know it. ... Jack Breck started the new school of painting in America.”

Breck grew up in Newtown, Massachusetts. He began his artistic training at the Royal Academy in Munich, Germany. In 1886, he enrolled at the Académie Julian in Paris. And in the summer of 1887, he traveled to Giverny with a group of American artists that included Willard LeRoy Metcalf, Theodore Robinson, and Theodore Wendel. Reportedly, the group chose Giverny for its beauty not the presence of Claude Monet. In fact, according to Breck’s brother, Edward, “... none of the Americans made the master’s [Monet’s] acquaintance” that summer.<sup>14</sup> When Breck finally did meet Monet, however, the two became fast friends. Monet did not accept students, but he invited Breck to “come down ... to Giverny and spend a few months. I won’t give you lessons, but we’ll wander about the fields and woods and paint together.”<sup>15</sup> This artistic relationship and friendship led to Breck’s romantic involvement with Monet’s stepdaughter, Blanche Hoschédé. In fact, the younger artist became so enamored of Giverny and its residents that he remained there during the winters of 1888 and 1889, after most other American artists had returned to Paris.

Breck’s connection to Giverny and to Monet himself greatly influenced his artistic style. The dark, academic paintings that demonstrated the impact of his time in Munich were replaced by exuberant, light-filled landscapes. These informal outdoor subjects, rendered with loose brushwork and bright colors, became emblematic of Breck’s mature painting style.

Breck executed *On the Essex River* in 1891 after he had returned from France in 1890, when his relationship with Hoschédé ended. Painted en plein air, the painting reveals the extent of Monet’s influence and Breck’s assimilation of it. Flickering brushstrokes animate the light as it dances on the goldenrod and cardinal flowers and reflects off the still water. Complementary shades of pastel colors capture the quiet beauty of the simple view. The stack of marsh hay does not seem accidental and likely pays homage to Monet’s own famed haystacks.

Breck’s bright impressionistic paintings were first exhibited at the St. Botolph Club in Boston in 1890. This show and another one held in 1895 not only presented Breck’s work to the American public, but they also introduced the style and philosophy of French Impressionism to American artists and collectors alike. NA

PROVENANCE  
Merrill B. and Gertrude Mae Gardner,  
Somerset, Massachusetts; By descent in  
the family to their daughter and grand-  
daughter, 1978  
  
EXHIBITION  
[probably] J. Eastman Chase Gallery,  
Boston, *Paintings by John Leslie Breck*,  
January 16–28, 1893, no. 14.





FREDERICK JUDD WAUGH (1861–1940)

*Looking toward Jersey City*, c. 1907–8

Oil on board, 5 ¼ x 7 inches (13.3 x 17.8 cm)  
Signed lower right: *Waugh*  
Inscribed on verso: *Oil sketch by Frederick J. Waugh / Looking toward Jersey City from ferry / Winter of 1907–08 when artist was / living in Elizabeth, N.J. / Authenticated by, Coulton Waugh*  
[signature]

Frederick Judd Waugh is best known for his majestic seascapes, which depict the powerful movement of the sea as the waves crash into one another. Born in 1861 in Bordentown, New Jersey, Waugh was raised by an artistic family. From 1880 to 1883, he studied at the Pennsylvania Academy of the Fine Arts under Thomas Eakins and Thomas Anshutz. He continued his studies at the Académie Julian in Paris and exhibited frequently at the Paris Salon before returning home to Philadelphia in 1885.

Waugh married Clara Eugenie Bunn in 1893, and soon afterwards, the couple moved to England. It was there that Waugh first began to paint the sea, and it soon became his primary subject. Waugh remained in Europe until around 1907, when he returned to the United States and settled in Montclair Heights, New Jersey. He wrote extensively about his experience of painting the ocean: “[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.”<sup>16</sup>

Indeed, Waugh produced numerous such studies of the ocean from direct observation, which then formed the basis for his larger marine paintings. Waugh probably painted this small sketch, known as a pochade, while riding the ferry from New Jersey to New York. The term pochade is derived from a French verb meaning “to sketch,” and these small postcard-sized studies were generally completed on site in less than an hour. The artist’s aim was to capture the essence of the scene, especially the color and nature of the light. Waugh believed firmly in the importance of painting from direct observation, and in his notes, he reflected: “The result of direct painting, in skillful hands is the best ever. It goes far ahead of labored work, painting after painting, day after day, with perhaps ones mental attitude on the change.”<sup>17</sup> In *Looking toward Jersey City*, Waugh captures the brilliant orange and red hues of the sunset and the energy of the rippling water with loose and confident brushwork. LA

PROVENANCE  
Private collection, New York





WILLARD LEROY METCALF (1858–1925)

*Garden of Dreams*, 1908

Oil on canvas, 24 x 23 ¾ inches (61 x 60.3 cm)  
Signed and dated lower left: *W.L. Metcalf 1908*

Willard LeRoy Metcalf was not only an excellent painter who played a significant role in the development of American Impressionism, he also affected the way his viewers felt about the American landscape in all of its variety. The directness of his style and its absence of artificiality were prized by his peers. He was appreciated, in the words of the nineteenth-century critic Royal Cortissoz, for the “sincerity and force with which he puts familiar motives before us.”<sup>18</sup>

As a founding member of The Ten, Metcalf combined his artistic training in France—which included formal classes at the Académie Julian in Paris and informal sketching trips in Giverny, where he was influenced by Claude Monet—with his love for the landscape that surrounded him. He became best known for his intimate pictures of the New England countryside. The views he chose to paint were undeniably beautiful but not grand and majestic or even dramatic. Instead, Metcalf evoked the timelessness of the natural world’s charm and his deep personal connection to the land.

*Garden of Dreams* is a fine example of Metcalf’s deliberate choice of subject matter and the signature way he chose to render it. The subtlety of the painting, as revealed in the soft palette and graceful lines, perfectly matches the bucolic scene. A vaporous haze casts a thin veil over the painting and effectively captures the feeling of the nighttime sky and atmosphere. In all of Metcalf’s paintings from this important period in his career, and particularly here in *Garden of Dreams*, he combined the influence of the Barbizon School, French Impressionism, James McNeill Whistler, and John Henry Twachtman with his own strong desire to find a place for himself in American art and culture. “The perfect days and nights in his canvases were not artificial, optimistic, or sublime,” writes Elizabeth de Veer and Richard Boyle. “They were a continuous reflection of a journey ‘home,’ expressed with a delicate, assured sense of color and texture.”<sup>19</sup> Indeed, nostalgia and a sense of place were essential characteristics of Metcalf’s best paintings.

*Garden of Dreams* is one of only five known nocturnes, making it an extremely rare and important work. The painting rivals the delicate beauty of Metcalf’s masterworks *Benediction* (Smithsonian American Art Museum) and *May Night* (Corcoran Museum of Art/National Gallery of Art, Washington, D.C.). All of these nighttime scenes conjure a sense of past romance that deeply enthralled Metcalf while he was in Europe, something he missed profoundly upon his return to the States.<sup>20</sup> Thus, he endeavored to capture what was unique and beautiful about American heritage as it was expressed in the landscape, and *Garden of Dreams* is a tour de force of this effort. NA

PROVENANCE

Collection of Peter Matthiessen, Sagaponack, New York, until 2014; Myers Fine Art, St. Petersburg, Florida, March 13, 2016, lot 266

LITERATURE

R. J. Boyle and Elizabeth de Veer, *Sunlight and Shadow: The Life and Art of Willard L. Metcalf* (1987), p. 87, pl. 92.

This work will be included in the forthcoming Willard LeRoy Metcalf Catalogue Raisonné.





## CHARLES WEBSTER HAWTHORNE (1872–1930)

*The White Satin Dress*, c. 1915

Oil on panel, 35 x 35 inches (88.9 x 88.9 cm)

Signed upper left: CW Hawthorne

Like his mentor the great American Impressionist painter William Merritt Chase, Charles Webster Hawthorne was equally admired in his own day as both a talented artist and a highly influential instructor. Hawthorne first studied with Chase at his Shinnecock Summer School of Art, which was specifically dedicated to open-air landscape painting. Not only did Hawthorne quickly absorb all the principles of Chase's instruction, but he also became determined to found his own school based on the same model. In 1899, Hawthorne discovered the small fishing village of Provincetown on the furthestmost tip of Cape Cod, and after purchasing a large house on Miller Hill, he opened the Cape Cod School of Art, which was an immediate success.

While Hawthorne's own approach as a teacher owed much to Chase, he developed a distinctly unique painting style and teaching method that defies easy categorization. He was greatly impressed by the work of Frans Hals, which he saw during his trip to Holland in the summer of 1898. Hawthorne was particularly struck by Hals's *Regentesses of the Old Men's Almshouse* of about 1664, and from this work he absorbed a deep appreciation for the power of human expression and an economy of technique. Hawthorne applied these lessons to his own realistic portraits of Provincetown fishermen and their families; these works have a somber almost melancholy quality to them, and they reveal a sense of the vulnerability of the human condition.

Hawthorne maintained a lifelong commitment to the importance of capturing the effects of sunlight directly from nature, which aligned him closely with the tenets of Impressionism. Indeed, Hawthorne produced a number of impressionistic pictures of elegant women in fashionable interiors, such as *The White Satin Dress* of about 1915. This work brings to life Hawthorne's advice to his students: "Everything in painting is a matter of silhouettes. Hold light against shadow, not light against light."<sup>21</sup> While the interior setting is entirely filled with a sense of light, Hawthorne nonetheless paints the main figure in shadow, carefully balancing the details of her face and the white of her dress against the brilliant light from the window. In fact, if one looks closely, there is barely any definition in the woman's face at all; Hawthorne warned against painting features, arguing that "the right spots of color will tell more about the likeness of a person, than features or good drawing."<sup>22</sup> He believed that all painting could be condensed down to "delicious notes of color one against the other," and it was the artist's job to turn a beautiful combination of these colors into a unified whole.<sup>23</sup> Here, Hawthorne has succeeded masterfully in orchestrating all these elements to create an exquisite depiction of two graceful women lost in quiet contemplation. LA

## PROVENANCE

Coe Kerr Gallery, New York, 1990;  
Private collection, New York, until 2016





THOMAS WILMER DEWING (1851–1938)

*Seated Woman*, c. 1915–20

Pastel, 14 ¾ x 11 ½ inches (37.5 x 29.2 cm)  
Signed and numbered lower right: *T.W. Dewing / 105*

Thomas Wilmer Dewing’s works on paper were almost entirely executed in pastel. His interest in the medium stemmed from James McNeill Whistler’s command of it, as evidenced by Whistler’s famous 1889 pastel exhibition in New York, which Dewing attended and was deeply influenced by. It is not surprising then that Dewing completed his first pastel in 1890; his first recorded sale of such a drawing took place in 1893.

Initially, Dewing’s drawings were small in size like Whistler’s, and he created them for private individual clients. Later, he produced pastels primarily for exhibition and used larger paper, measuring 15 by 11 ½ inches. After 1909, he began to number these drawings, so he could keep track of what works he exhibited where.

*Seated Woman* of about 1915–20 is one of the larger pastels, numbered 105, that Dewing likely intended for public display. As with his other drawings, he used a fine paper that enhanced the delicacy and gossamer effects of his draftsmanship. Susan Hobbs points out that Dewing’s figures appear to “emerge from the shadow into light,” and we see that here in *Seated Woman*.<sup>24</sup> The sitter’s face is in shadow while the diaphanous quality of her dress is luminous. She is at once beautiful and yet utterly mysterious.

Much of the subject matter in Dewing’s oeuvre was devoted to the idea of the “ideal woman,” and this pastel is no exception. The figure’s attenuated limbs and elegant poise convey an air of dignity and stature, while her face remains arch and elusive, turning slightly away from the viewer. Indeed, in 1901, an art critic praised Dewing as the only American painter who “succeeded in giving us pictures of women that might stand for the ‘ideal American’ type.”<sup>25</sup>

Dewing’s focus on his distinctive and complex ideas about female beauty was defining. For him, the ideal woman was detached and ethereal; she existed in a rarified world that defied real time and space. More often he focused on his sitters’ dresses and poses than on the specific characteristics of their faces. In *Seated Woman*, the pastel strokes that make up the dress are deft and confident, yet also economical. The soft pink hues that emerge from the brown paper have a haunting effect. Both the chair and model’s face are subordinate to the beauty and minutiae of her raiment—the open-cut sleeve, delicately draped bodice, and cascading train that flows down the side of her body. This work, and so many of Dewing’s pastels and paintings, was primarily aesthetic in intention. “To see beautifully” was everything to the artist, and so here beauty abounds.<sup>26</sup> NA

PROVENANCE

Victor Spark, New York, until 1962;  
Private collection, Michigan, until 1981;  
Hirschl & Adler Galleries, New York;  
Private collection, New York, 1993; By  
descent in the family; Martha Parrish  
& James Reinish, Inc.; A.J. Kollar Fine  
Paintings, Seattle; Private collection,  
Seattle, 2004

EXHIBITIONS

Hirschl & Adler Galleries, New York,  
*The Arts of the American Renaissance*,  
April 12–May 31, 1985.

Hirschl & Adler Galleries, New York,  
*Painters in Pastel: A Survey of Ameri-  
can Works*, April 25–June 5, 1987.

LITERATURE

Letter, Susan Hobbs, Visiting Scholar,  
National Museum of American Art  
(now Smithsonian Research Associate,  
Smithsonian Institution), Washington,  
D.C., to Stuart P. Feld, Hirschl &  
Adler Galleries, New York, June 25,  
1984.

Hirschl & Adler Galleries, New York,  
*The Arts of the American Renaissance*  
(1985), p. 34, no. 15.

Dianne H. Pilgrim, *Painters in Pastel:  
A Survey of American Works* (1987), p.  
82, no. 86.

This work will be included in the  
forthcoming Thomas Wilmer Dewing  
Catalogue Raisonné compiled by  
Susan A. Hobbs.





EDWARD WILLIS REDFIELD (1869–1965)

*The Road to the River*, c. 1917

Oil on canvas, 26 x 32 inches (66 x 81.3 cm)  
Signed lower right: *E. W. Redfield*

Edward Willis Redfield and his family moved to Center Bridge in Bucks County, Pennsylvania, not far from New Hope in 1898. He became a leading member of the American Impressionist artists’ colony there and was instrumental in establishing the creative and stylistic bedrock of the movement. His style was marked by an intense absorption in the act of painting. He became best known for the sense of energy in his works as well as his keen observations and ability to capture the American landscape with vigor and originality.

Interestingly, many of the artistic skills Redfield learned as a student carried into his mature painting practice. Before he even enrolled at the Pennsylvania Academy of the Fine Arts in 1887, Redfield developed one the defining characteristics of his artistic method. Commercial artist Henry Rolfe taught him the “one go” method, in which a work of art was executed in one sitting and taken directly from the subject. Redfield’s mature working method of completing a painting in a four-to six-hour sitting and painting directly onto the canvas seems to have stemmed from what he learned from Rolfe.

Once he enrolled at the Academy, the influence of Thomas Eakins impacted him tremendously. Eakins had already been dismissed from the school, but Thomas Anshutz and James Kelly, his direct disciples, brilliantly imparted his progressive philosophy to Redfield. A close study of nature was the cornerstone of Eakins’s philosophy, as was the importance he placed on modeling forms from life. Redfield possessed an innate interest in the natural world, and the powers of observation he learned while at the Academy informed the way he chose to paint throughout his career.

In 1889, Robert Henri, a fellow student and close friend, traveled with Redfield to Paris, and there Redfield’s great love of landscape painting truly began. He was exposed to the practice of painting directly from nature for the first time, and the process became central to his way of working.

*Road to the River* of about 1917 demonstrates all of the hallmarks of Redfield’s mature style. Painted in one sitting, the tactility of the canvas and vigorous brushwork relate to how Redfield saw the landscape; that is, as a vast array of color, texture, and light. His careful observations of a specific location aided him greatly in capturing both the look and feel of the landscape without decorative sentimentality. Like all of his best paintings, *Road to the River* exemplifies Redfield’s vision for American landscape painting. It reflects the nation’s democratic spirit and does not try to be anything other than its authentic self. NA

PROVENANCE  
Private collection





**GEORGE GARDNER SYMONS (1863–1930)***Winter Landscape, 1920*

Oil on canvas, 50 x 60 inches (127 x 152.4 cm)

Signed lower right: *Gardner Symons*

George Gardner Symons was a consummate plein-air painter. Throughout his career, he traveled between his studios in Brooklyn, New York, Coleraine, Massachusetts in the Berkshire Mountains, and Laguna Beach, California, taking each distinct landscape as his subject. The works he executed in the Berkshires are his most renown, as they expertly capture the goals of painting en plein air with Symons’s distinctive artistic style.

A fascination with French Impressionism ushered in the practice of plein-air, open in full air, painting in the United States. Eager to understand and assimilate the French Impressionists’ concentrated study of light, American artists took up the practice of painting outdoors. Many of them were first exposed to the technique during their study abroad in Europe. This is most likely where Symons first began painting outside. Little is known of his stay in Paris, London, and Munich, but it is clear that he went to the artists’ colony of St. Ives in Cornwall, England, and adopted the plein-air techniques of the painters working there.

When Symons returned to the States in 1906, he embarked on the most successful period of his career. The landscape paintings he executed from 1906 to 1920 are considered his best. In these works, Symons deftly combined impressionistic and realist effects, notable here in *Winter Landscape* in his treatment of the trees and icy water. The composition itself is simple, but Symons’s energetic handling of the paint gives the work great life. With a limited palette, he captures not only the look of the winter scene but also its feel and underlying mood. The surety of his brushwork demonstrates his artistic maturity and confidence. And the large size of the painting gives the viewer the sense of really experiencing the landscape from the artist’s vantage point.

Painting plein air was not for the fainthearted, as it often meant enduring numbing cold and blistering heat. Symons painted outdoors exclusively, so he came to understand the rhythm of nature and how to commit it to paint. His landscapes not only bear witness to his commitment to and command of this artistic practice, but they also capture a unique moment in American landscape painting, when artists were keen to set themselves apart from their European peers and celebrate their own beautiful country. NA

**PROVENANCE**

Private collection, California





## DANIEL GARBER (1880–1958)

*The Oriole*, 1925

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

Signed lower center: *Daniel Garber*

Inscribed on verso on crossbar: *The Oriole / by / Daniel Garber.*

Inscribed on verso on top stretcher: *Tanis Page*

Daniel Garber became a leading figure of 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.

While best known for his richly textured landscapes of the area around New Hope, Garber was equally talented as a portrait and figure painter. He completed a number of commissioned works of Philadelphia physicians, but his finest figural paintings featured those closest to him: his wife, Mary, their daughter, Tanis, and son, John. They were Garber’s favorite models and often posed for him in their Philadelphia residence on Green Street, where the family wintered while he taught at the Pennsylvania Academy of the Fine Arts, or at their country home, “Cuttalossa,” in Lumberville during the warmer months. These paintings were deeply personal moments in Garber’s family life, yet they also evoked such universal themes of optimism, leisure, nostalgia, and familial love and harmony—ideas that were at the very center of Garber’s artistic philosophy and intention.<sup>27</sup>

*The Oriole* shows Mary Garber quietly seated on the arched porch of their country house, gazing out the window at a bird singing just beyond the picture plane. Garber deftly captures Mary’s self-possession and introspection, which were key aspects of her personality. She was a thinker, a reader, and an artist in her own right. Garber beautifully portrays the strength of her character during a personal moment of reflection. Indeed, the painting was alternately titled *Meditation*.

While most of *The Oriole* depicts the interior space, Garber’s fascination with and skill for capturing dazzling light effects is clearly evident in the splash of sunlight on the wall, in the verdant green gardens in the background, and in the treatment of the highlights and shadows on the potted azalea and on the folds of Mary’s kimono. The stitch-like brushwork creates the signature tapestry effect that marks Garber’s best paintings. Interestingly, *The Oriole* and most of Garber’s figural works were painted in the studio and not outdoors. He observed the outdoor light before embarking on the paintings, but working in the studio gave him greater control over the final results.

Garber hoped to achieve boldness and monumentality in his figural paintings, and *The Oriole* is no exception.<sup>28</sup> These works capture the optimistic spirit and lyrical beauty that were critical to Garber’s conception of his art; they also speak to his deep connection to his family and home, and everything those things meant to him. NA

## PROVENANCE

The artist; Estate of the artist, 1958; Collection of the artist’s daughter, Tanis Garber Page, by 1978; By descent to a private collection (a descendant), 1979; Sold while on exhibition at Fleisher to private collection, New Jersey; Janet Fleisher Gallery, Philadelphia; Collection of Mr. and Mrs. Milton Ginsberg, Pennsylvania, by 1991; Newman Galleries, Philadelphia; Private collection, Haverford, Pennsylvania; Vose Galleries, Boston, until 2013; Private collection, Pennsylvania

## EXHIBITIONS

Macbeth Gallery, New York, by January, 1926.

Milch Galleries, New York, January–June 1926.

Sesqui-Centennial International Exposition, Philadelphia, *Paintings, Sculpture and Prints in the Department of Fine Arts*, June–December 1926, cat. 522.

Rockford Art Association, Illinois, *Daniel Garber: Oil Paintings and Etchings*, January 2–24, 1929, cat. 17.

Everhart Museum, Scranton, Pennsylvania, *Exhibition of Paintings by Daniel Garber, N.A.*, December 1, 1933–January 2, 1934, cat. 13.

Montclair Art Museum, New Jersey, *Exhibition of Paintings by Daniel Garber, N.A. and Edward W. Redfield, also Paintings by New Hope Artists*, October 10–27, 1935, cat. 39.

Woodmere Art Gallery, Philadelphia, *Exhibition of Paintings, Drawings, and Prints by Daniel Garber, N.A.*, November 1–22, 1942, cat. 53.

Janet Fleisher Gallery, Philadelphia, *Daniel Garber (1880–1958): American Impressionist*, March 14–April 21, 1979.

## LITERATURE

Artist’s Record Book I, page 33, lines 13–16: *Mrs. G. on porch of Cuttalossa House.*

Daniel Garber, [list of paintings sent to the Rockford Art Association for *Daniel Garber: Oil Paintings and Etchings*, January 2–24, 1929 and on reverse list of sales] Artist’s Archives

Mary Ellen McCarthy Zang, “The Figurative and Landscape Paintings of Daniel Garber” (master’s thesis, Michigan State University, 1986), p. 31, p. 60, fig. 18.

Hollis Taggart Galleries, *Daniel Garber Catalogue Raisonné* (2006), No. P515.





**FERN ISABEL COPPEDGE (1883–1951)**
*Cobb's Creek Winter*

Oil on canvas, 20 x 18 inches (50.8 x 45.7 cm)

Signed lower right: *Fern I Coppedge*.

Fern Isabel Coppedge is arguably the most unique and unusual of all the Pennsylvania Impressionists. She studied under many different teachers, including William Merritt Chase and Daniel Garber, and attended numerous art institutions, such as the Art Institute of Chicago and the Pennsylvania Academy of the Fine Arts. Yet Coppedge's work was not remotely derivative, and she developed a distinctive painterly voice that went far beyond the relatively traditional training that she received. She once remarked how even as a child, she always saw the world differently: "People used to think me queer when I was a little girl because I saw deep purples and reds and violets in a field of snow."<sup>29</sup>

Coppedge first visited New Hope in 1917, and three years later, she moved to Lumberville, Pennsylvania, where she purchased a home near Garber's residence. Like the other members of the New Hope School, Coppedge was a plein-air painter and preferred to work directly from nature. However, she did not restrict herself to a literal translation of it. Rather, her paintings depart from the realist tradition and take on a highly personal note, particularly due to her use of an iridescent and vibrant palette. Her broad brushwork and flat application of paint are vastly different from the short, broken brushwork of French Impressionism and owe more to the influence of the Fauves.

Coppedge is best known for her winter and autumnal views of the New Hope landscape, and *Cobb's Creek Winter* is a splendid example of the artist's best work. Her innovative use of color in combination with the glowing white of the snow creates a composition that is as dynamic as it is original. Occasionally, she even refrained from mixing colors on the palette, preferring instead to load the pure pigment directly onto her brushes right from the tube. Indeed, over the course of her career, her color became rooted less in nature and more in her imagination. The New Hope modernist Lloyd Ney praised her late paintings for this quality, remarking: "Here in these later works we see a purity of color, a sparkle of pigmentation that takes it farther away from the imitative."<sup>30</sup> Coppedge's compositions also became less naturalistic as she grew increasingly interested in flattening elements of her pictures to create an overall decorative sense of pattern. This quality is particularly evident in *Cobb's Creek Winter*, in which the trees are painted in an almost folk-like manner, with their branches entwining playfully across the canvas and reaching up into the sky. LA

**PROVENANCE**

Jim's of Lambertville, New Jersey;  
Private collection, Pennsylvania, until  
2013





**MAX KUEHNE (1880–1968)***Screen, c. 1930*

Silver, watercolor, and gesso screen with floral and foliate decoration

72 x 60 x 12 inches (182.9 x 152.4 x 30.5 cm)

Signed lower right on third panel from left: *Max Kuehne*

A highly versatile artist, Max Kuehne was equally skilled as both a painter and a craftsman. In fact, much of his work blurs the line between the two disciplines; his later still life paintings have an incredibly decorative quality to them, and through his ornamental painting on objects and furniture, even screens, chests, and doors became his “canvases.”

Born in Germany, Kuehne immigrated to the United States in the 1890s and settled in New York, where he studied with William Merritt Chase, Kenneth Hayes Miller, and Robert Henri. From 1914 until 1917, Kuehne lived in Spain, and it was there that he first developed his skills in woodcarving and frame-making. He was also deeply influenced by Spain’s rich cultural heritage, particularly the extraordinary decorative patterns found in Islamic art and architecture. After returning to New York in 1917, Kuehne began making his own frames and soon expanded his repertoire to include furniture and other objects. The decorative motifs that he used in these pieces were derived from a diverse mix of different cultures—Spanish, French, Islamic, Coptic, Persian, Italian Renaissance, and Japanese.

Although Kuehne was exposed to “the old Italian method” of frame-making in Spain, he was largely self-taught and developed his own elaborate working method. He began by selecting a piece of fine-grain, dry wood, which he carefully prepared by applying multiple coats of gesso and smoothing in between each layer with a pumice stone. After the gesso dried, Kuehne drew his designs freehand directly on the surface with pencil, often without any preliminary drawing. Once the design was completed, he incised imagery into the gessoed surface and then applied a layer of bole (clay and binder) in preparation for adhering the metal leaf. When adding areas of color, he painted with watercolor directly onto the gesso, which caused the pigment to bond with the surface, almost like a fresco. Finally, Kuehne shellacked the surface to seal the color, using either white or orange shellac depending on the type of metallic finish that he wanted to create.<sup>31</sup>

This complex process resulted in unique and aesthetically beautiful objects like this decorative screen from the 1930s. In particular, this screen also exemplifies Kuehne’s interest in the art of the Far East; the influence of Japanese design elements is clearly evident in the delicate rendering of the monochromatic floral motif. In 1932, Kuehne mounted a solo show of his furniture and eight screens at the Arden Gallery in New York, which revealed how well he had mastered the art of screen design. This rare and stunning piece is a marvelous example of Kuehne’s best work, serving both as a work of art and a functional decorative object. LA

**PROVENANCE**

Private collection, Massachusetts;  
Private collection, New York

**EXHIBITION**

Cape Ann Historical Museum,  
June–October 1997.





*Mechanic Street Bridge*, c. 1931

Oil on canvas, 32 x 40 inches (81.3 x 101.6 cm)  
Signed lower right: *John Folinsbee*

While most of the Pennsylvania Impressionists concentrated on depicting the bucolic landscape that surrounded them, John Fulton Folinsbee was drawn to painting scenes from the region’s daily, workaday life. His paintings often show harbors, canals, and small villages—all modest locations where people lived and worked. His fellow New Hope artists painted out the factories and mills that dotted the countryside, and he painted them in. Folinsbee’s fondness for such subject matter placed his work in the company of other American Post-Impressionists, who were rebelling against traditional notions of beauty in art. In fact, it could be argued that Folinsbee’s approach to painting was closer to the artists of the Ashcan School than to such other Pennsylvania Impressionists as William Langson Lathrop or Daniel Garber.<sup>32</sup>

Folinsbee was a prolific painter and cultivated two distinct artistic styles during his career. Early on, he used small, broken brushstrokes and a limited palette to make his landscape paintings. The great delicacy and serenity that mark these works won Folinsbee acclaim among his peers and collectors alike. However, he was not content to remain creatively idle, so in the late 1920s Folinsbee’s style started to change. His palette grew darker, his brushwork bolder. His interest in the same subject matter remained, but his late paintings, many of which were painted in Maine, look vastly different. They are moody, strong, and energetic.

Folinsbee’s compositions from the early 1930s, of which *Mechanic Street Bridge* is one, are considered transitional from his early to late artistic style. They are underpinned by his highly structured, color-based designs. His expression of form is more fluid than in his early paintings, which gives these works a tension and energy not heretofore seen. In *Mechanic Street Bridge*, Folinsbee fills the composition with interesting structural juxtapositions between the natural and man-made world. Here, the long, open road pulls the viewer into the pictorial space, while the telephone poles, bridge, and houses populate the middle ground and a tangle of trees obscures the distance. His palette and the blocky forms of the architecture create a sense of moodiness that prefigures the dark Maine landscapes that he would begin just a few years later. Thus, paintings like *Mechanic Street Bridge* not only connect the early work to late work, but they are also some of his most compositionally daring. NA

PROVENANCE

John F. Folinsbee Art Trust; Private collection, Pennsylvania; Private collection, Boulder, Colorado; Island Weiss Gallery, New York

EXHIBITION

Grand Central Art Galleries, New York, *Prize Show Exhibition*, c. 1932.

LITERATURE

Kirsten M. Jensen, *Folinsbee Considered* (2014), p. 259.







## MODERNISM

The modernist art movement in the United States encompassed an extraordinarily broad range of stylistic approaches, as the diverse group of paintings in this section clearly attests. Many artists from the early twentieth century, including Oscar Bluemner and Henry Fitch Taylor, were fascinated by theories about color harmony, abstraction and spiritualism. Other artists like Joseph Stella and Léonard Foujita were driven by inventive applications of extraordinary technical skill to modern subjects. While Grandma Moses might seem like an unusual addition to this section, as a self-taught artist she worked outside the art world and her unconventional approach to painting made her work distinctly modern.



## OSCAR BLUEMNER (1867–1938)

*View of Lehnemberg, Pennsylvania, 1914*

Gouache on paper, 5 x 7 inches (12.7 x 17.8 cm)

Signed and dated center left (in margin): *O. Bluemner N.Y. - 14*

A highly innovative and visionary artist and writer, Oscar Bluemner was an important early modernist painter and member of the group of avant-garde artists who gathered around Alfred Stieglitz. Originally from Germany, Bluemner immigrated to the United States to pursue a career in architecture; however, he soon became disillusioned with this path and decided to devote himself to painting instead. In 1910, Bluemner met Stieglitz, who introduced him to the innovations of the European avant-garde. In 1912, Bluemner set off for Europe to experience this rich art scene for himself. After exhibiting a group of his landscapes in Berlin, he traveled to Paris where he saw first-hand the work of Henri Matisse, Paul Cézanne, and the Italian Futurists. This trip fully converted Bluemner to the modernist ideology, and upon his return to the States, he participated in the momentous 1913 Armory Show. Only two years later, Stieglitz gave Bluemner his first solo show at his gallery 291 in New York City.

During this period, Bluemner began to develop his own unique artistic philosophy, which he expounded upon in several articles written for Stieglitz’s modernist publication *Camera Work*. Although Bluemner was a staunch proponent of early Modernism, he argued against the latest push towards non-objective painting. He believed that painting was intrinsically pictorial, stating that: “The mere beauty of color ... is not painting; without the medium of reality neither poetry nor painting is equal to music.”<sup>33</sup> And yet, Bluemner was not advocating for an art that was merely a substitute for a real object, but rather “a new subjective reality of beauty and expression.”<sup>34</sup>

These artistic viewpoints were embodied in a series of eight landscape paintings that Bluemner created between 1913 and 1915. With these works, Bluemner sought to transform the American landscape into “powerful large simple divisions of canvas design.”<sup>35</sup> For each of these paintings, Bluemner employed a systematic procedure, which included an on-site pencil sketch, a full-scale preliminary drawing in the studio, and a half-scale preparatory watercolor. This small gouache sketch was created as a study for *Character of a County in Pennsylvania (Lehnemberg)*, which was painted around 1914–15. Even at this small scale, its remarkably powerful presence attests to Bluemner’s success in achieving his desired goal. The striking nature of this piece is partially due to his use of strong contrasts and the dominant color red. Bluemner was fascinated by the psychological effects of color, and he studied their inherent physical and emotional properties. He referred to himself as the “Vermillionaire” because of his frequent use of bright red hues for his houses and barns, and he described the color red as the “chief color and maximum of everything artistic.”<sup>36</sup> LA

## PROVENANCE

The artist; Otto Lohr, New York, Christmas gift from the above, 1914; Private collection, Germany, acquired from the above; Christie’s, New York, December 4, 2008, lot 1; Michael Altman Fine Art & Advisory Services, New York; Private collection, 2009

## EXHIBITION

Avery Galleries, Bryn Mawr, Pennsylvania, *Picturing Music*, October 16–November 13, 2015.

## LITERATURE

Nicole Amoroso with contributions by Laura Adams, *Picturing Music* (2015), cat. 15, pp. 35–38.





ALLEN TUCKER (1866–1939)

*October Shadows*, c. 1918

Oil on canvas, 40 x 50 inches (101.6 x 127 cm)  
Signed lower right: *Allen Tucker*

Born in New York in 1866, Allen Tucker studied architecture at the Columbia University School of Mines and began a successful career in this field, working for the firm of McIlvaine and Tucker. However, he became increasingly interested in painting, and in 1904, he gave up his architectural practice altogether and devoted himself to painting full-time. Despite his relatively traditional artistic training at the Art Students League, Tucker had close ties with the early modernist movement in America. As early as 1908, he exhibited at the studio of Gertrude V. Whitney, and in 1910, he exhibited with The Independents organized by Robert Henri and John Sloan. Tucker also exhibited twice at the short-lived Madison Gallery under the directorship of Henry Fitch Taylor.

In 1911, he was invited by Taylor to be a founding member of the Association of American Painters and Sculptors, the organization that staged the International Exhibition of Modern Art, popularly known as the 1913 Armory Show. Tucker served as the exhibition’s Chairman of the Catalogue and Printing Committee. He also exhibited five paintings, and his landscape, *Mount Aberdeen*, was reproduced on the announcement post card. Exposure to the latest artistic currents at the Armory Show had a profound effect on Tucker’s own artistic development, prompting him to move away from Impressionism to a more subjective manner inspired by Post-Impressionism, especially the art of Vincent van Gogh. Tucker subsequently became one of the first American painters to experiment with pure color, spirited brushwork, and a heavily encrusted paint surface, prompting critics to dub him the “Van Gogh of America.”<sup>37</sup>

Tucker’s greatest delight was in painting the countryside of Maine and Massachusetts, the sea and coast of the East, and the Highlands of New Jersey. As was the case with van Gogh, Tucker sought themes of solitude and isolation, favoring robust expanses of meadowland and mountain scenery, as well as inland forests. *October Shadows* presents nature as a formidable power, relegating human presence to a rustic barn partially shielded by trees. While figures have been eliminated, Tucker creates human-like forms within the swaying shrubbery and large, animated trees. Both Tucker and van Gogh viewed trees as symbols of growth and renewal, and accordingly, portrayed them as dynamic, upward-shooting forms. Tucker energizes the composition through bold juxtapositions of contrasting shapes and colors, which have a dynamism drawn from his brushwork. Tucker is unusual among pre-war American artists because his works are so openly expressionistic. Indeed, his closest friend, the critic Forbes Watson, described him as “passionately in love with art in all its forms,” and this passion shows forth clearly in his remarkable work.<sup>38</sup>

PROVENANCE

Estate of the artist; Mrs. Allen Tucker, New York; The Allen Tucker Memorial, New York; Milch Galleries, New York, 1946; Private collection; Mr. & Mrs. S. Gamerov, Lawrence, New York, 1986; D. Wigmore Fine Art, New York, 1995; Mr. & Mrs. Stephen M. Sessler, 1995

EXHIBITION

Georgia Museum of Art, University of Georgia, Athens, *Before 1948: American Paintings in Georgia Collections*, January 15–March 14, 1999.

LITERATURE

Donald D. Keyes and Heidi Domesick, *Before 1948: American Paintings in Georgia Collections* (1999), p. 118, no. 48.





## HENRY FITCH TAYLOR (1853–1925)

*Untitled*, c. 1914–16

Oil on canvas, 23 x 20 inches (58.4 x 50.8 cm)

Henry Fitch Taylor was an unusually progressive artist for his time. In fact, he was at the forefront of two important American art movements—in the late 1880s he was one of the first Americans to experiment with Impressionism, and in the 1910s, he joined the early modernist movement in America. Taylor was born in 1853 in Cincinnati, where he spent most of his childhood. Though he had some early success as an actor, Taylor soon turned to painting instead, and by the mid-1880s, he traveled to Paris to study at the prestigious Académie Julian. During his stay in France, he visited Giverny where he became close friends with Claude Monet. Under his influence, Taylor began experimenting with the bright colors and loose brushwork of the French Impressionist movement.

Upon his return to the United States, Taylor rented a studio in New York City and began to exhibit his impressionist landscapes. In 1909, Taylor was appointed to direct Madison Art Gallery by Clara Davidge, an avid supporter of the arts and Taylor's future wife. Taylor helped organize a series of successful exhibitions, including the famous and hugely influential International Exhibition of Modern Art, known as the 1913 Armory Show. By this time, Taylor's own work had shifted from Impressionism to Cubism, and he continued to experiment with various avant-garde art movements such as Orphism and Synchronism throughout the rest of his life. In fact, Taylor was fascinated by innovative theories of color, particularly those exploring the relationship between color and music, and he published a book titled *The Taylor System of Organized Color*.

Many of Taylor's late modernist works also reveal his deep interest in spirituality and mysticism. His wife was involved in the spiritualist movement, and Taylor himself credited spiritualism for providing him with artistic guidance. He wrote of his artistic development: "I have become a space worshipper and you can feel it in my pictures."<sup>39</sup> Indeed, *Untitled* of about 1914–16 does have a sort of cosmic presence to it; the blue circle hovers in the top left corner of the picture almost like a celestial being with two diagonal rays of white-blue light radiating out from it. Taylor scholar Christine Oaklander writes that his "choice of a sphere radiating light beams not only suggests a landscape and a time of day, but may also refer to beams of thought or energy radiating from a divine central source."<sup>40</sup> Furthermore, according to Oaklander, this work may actually relate to Taylor's monumental religious canvas from 1914 titled *Peace on Earth*. Unfortunately, many of Taylor's paintings, including most of his modernist works, have been lost; this rare and exceptional piece stands out as a testament to the extraordinary innovation of this unique artist. LA

## PROVENANCE

The artist; Fiske Boyd, Plainfield, New Hampshire; By descent in the family, until 2016; New England Gallery, Andover, Massachusetts





LÉONARD TSUGUHARU FOJITA (1886–1968)

Morning Glories, 1922

Gouache, pastel, and gold leaf on paper applied to board  
11 1⁄8 x 7 5⁄8 inches (28.3 x 19.3 cm)  
Signed lower left: *Foujita*  
Signed and dated on verso: *Foujita / 1922 -Paris-*

In Paris during the 1920s Léonard Tsuguharu Foujita, a Japanese émigré, enjoyed the heyday of his career. Nicknamed by his French friends Fou Fou and famous for his flamboyant and wholly original character, Foujita was more renowned than Pablo Picasso at the time not only for his wild antics but also more importantly for his art-work. He worked tirelessly in the studio, which he shared for a year with Amedeo Modigliani, crafting his exceptional artistic style. In 1921, he was invited to join the jury of the annual salon and painted *My Room, Still Life with Alarm Clock*, perhaps his most affecting work. In 1925, he received a Legion of Honor from the French government. And a year later in 1926, the French State purchased one of his paintings; that is, almost twenty-five years earlier than it acquired a work by Picasso himself.

Foujita’s biography was complicated and certainly contributed to why his fame was short-lived. The period in Paris during the 1920s, when Foujita was at the height of his artistic powers, was brief. He was forced to leave France in the early 1930s because of a tax scandal and spent years wandering the globe, traveling to Brazil, Mexico, and Cuba. Eventually he returned to Japan at the onset of World War II and was put to work as a propagandist for the Japanese war effort. His nationalism grew fierce and vitriolic; however, his most recent biographer Phylis Birnbaum speculates that it may have been a means to survive.<sup>41</sup> Foujita returned to his beloved France in the 1950s, but by that time, he and the world were quite different.

What made Foujita’s work from the 1920s so extraordinary was his application of traditional Japanese artistic techniques to such Western subjects as nudes, self-portraits, and still life paintings. The great refinement of his style came from his use of *menso* (fine brushes), *nikawa* (animal glue), and *sumi* (ink).<sup>42</sup> His incredible artistic dexterity with these techniques, expert draftsmanship, and utterly unique vision allowed him to create works that were unmatched in their invention. Foujita’s meticulous eye for detail combined with a magisterial air of detachment in his paintings created an extraordinary demand among collectors.

*Morning Glories* from 1922 is a tour de force for Foujita. As with all of his best work, he used needle-sharp lines to create the sinuous curves of his subjects. These fine lines of ink delicately define the shapes of the flowers and also embody the subtlest emotion. The simplicity of the composition against the gold-leaf background makes the painting a stunning example of Foujita’s high style. NA

PROVENANCE  
Private collection; Clarke Galleries,  
Newburyport, Massachusetts





GRANDMA MOSES (1860–1961)

*Plow Boy*, 1953

Oil on panel, 18 x 24 inches (45.7 x 61 cm)  
Signed lower right: *Moses*  
Dated on verso: 1953

Anna Mary Robertson Moses, or Grandma Moses, came to painting at the late age of seventy-eight, when arthritis stopped her from embroidering the cheerful farm scenes she had worked on as a younger woman. Her paintings, even more than her embroideries, capture her utterly unique and optimistic view of life on an American farm.

Moses left her family home at the age of twelve to live and work on a farm as hired help. She met her future husband there, and together, after they were married, they used their savings of \$600 to purchase a farm of their own. Life was not easy for them. Moses birthed ten children, only five of whom survived infancy. She worked hard and was industrious, selling her homemade jams and embroideries at the weekly market in addition to caring for her large family. Despite her familiarity with the hardships and sorrow that marked farm life, Moses’s paintings do not speak to those experiences. Instead, they illustrate such happy memories as the excitement of the first snow, Thanksgiving, and the start of spring.

Moses was a keen observer of the natural world. As a young child, she took long walks with her father in lieu of going to church and learned to observe nature with a sharp eye for detail. She would later call on this skill when she began painting. Working entirely from memory, Moses would close her eyes and remember her childhood or moments on the farm. She said that in conjuring an image for a new painting, she would first “forget everything, everything except how things used to be and how to paint it, so that people will know how we used to live.”<sup>43</sup> The simple realism of her artistic style and the nostalgia it captures creates such a feeling of joy in her work.

In *Plow Boy*, Moses’s lighthearted optimism and unique style are demonstrated to great effect. As a self-taught artist, her lack of concern for perspective and proportion gives the composition its stacked appearance, as does the fact that she worked from the top of the painting down. The action that takes place in the immediate foreground enlivens the painting and highlights Moses’s sense of humor and love of farm life. Indeed, even if an actual scene had elements of industrialization in it, like telephone poles or tractors, Moses chose to omit them from her paintings in order to celebrate a simpler time. The luminous color and wonderful attention to detail heighten the happiness and charm that mark Moses’s finest paintings. NA

PROVENANCE

The artist; Purchased from the above by Dr. and Mrs. Richard Weigler; By descent in the family, until 2016

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