

Pierre Etienne Theodore Rousseau, French (1812-1867)

Landscape, 19th C.

oil on canvas

Museum purchase, 1954.3.15

ROUSSEAU AND THE BARBIZON SCHOOL

Théodore Rousseau and Jean-François Millet were leaders of the Barbizon school in the Fontainebleau Forest of France near the village of Barbizon during the mid 1800's. The Barbizon school was an association of painters moving away from the more formal, romantic painting of the Salon and favoring the close observation of nature as subject for their work. The Barbizon school was a major influence on American artists, particularly George Inness and the Tonalist painters of that time. Because of Rousseau's stature, this French landscape painting is included in *American Light* as indicative of the Barbizon school's inspiration to American landscape painting.

Charles Basham (1952-)

Across the Winter Fields, 1988

pastel on paper

Gift of the Staff of Old World Travel in memory of Mary Kathleen Shuford, 1989.3

Basham earned an MFA from Kent State University in 1979. He taught at Hiram College in Ohio and was an assistant professor at Kent State University before working full time as a painter in Medina, Ohio.

Basham's panoramas are linked to a landscape tradition that stretches back to nineteenth century Luminism. The family farm in Ohio provides him with most of his inspiration. He seems to know every aspect of nature. This familiarity evokes an optimistic view in his compositions. His bright colors depict a paradise without pollution or strife caught in a colorful moment of time.

(Hickory Museum of Art 50th Anniversary Catalog)

Charles Basham (1952-)

Abandoned Garden II, 1985

pastel on paper

Gift of the Staff of Old World Travel in memory of Madelyn and Frank Mosbach, 1986.2

Alfred Bricher (1837-1908)

Summer Afternoon, Kennebunkport, n.d.

oil on canvas

Gift of Mr. and Mrs. George Lyerly, Jr. and Mr. and Mrs. C.I Morgan in memory of Mr. and Mrs. George Lyerly, Sr., 1976.5

Alfred Bricher belonged to the third generation of the Hudson River School painters known as Luminists. He was known for oil and watercolor paintings of the coast of New England. His long compositions expressing the effects of light in the air, clouds and water are representative of the Luminist approach.

Bricher was a prolific artist painting at least 52 of his 71 years. After his death in 1908 his work was largely forgotten. By the 1980's he was rediscovered and is now considered one of the best marine painters of his time.

(Hickory Museum of Art 50th Anniversary Catalog)

Wolf Kahn (1927-)

Reflected Afterglow II, 1991

oil on canvas

Museum purchase, 1991.7

“ . . .this is the primary interest. I am always trying to get to the danger point, where color either becomes too sweet or too harsh; too noisy or too quiet . . .” Wolf Kahn

(from personal interview conducted by Jerald Melberg as printed in the Hickory Museum of Art 50th Anniversary catalog)

Paul Dougherty (1877-1947)

California Sunset, n.d.

watercolor and pastel on paper

Gift of the artist's daughter, Lisa Dougherty Coon, 1988.4

Paul Dougherty (1877-1947)

A Freshening Gale, 1911

oil on canvas

Museum purchase, 1944.2.6

Paul Dougherty's impressionistic, energetic seascapes gained him a reputation as the greatest American marine painter of his time. He was born in Brooklyn and earned a law degree in 1898. Then he began to paint. After studying in European art museums for five years Dougherty returned to NYC and won critical acclaim for his work. Although Dougherty's paintings show some influence of the French Impressionists, they are also notable for their rugged naturalism and sensitivity to the changing moods of nature.

(Hickory Museum of Art 50th Anniversary Catalog)

Wolf Kahn, (1927-)

No Longer a Working Farm, 1985

oil on canvas

Museum purchase funded by Mr. and Mrs. R.R. Simmons in memory of Mr. and Mrs. Parks Underdown, 1986.9

Born in Stuttgart, Germany, Kahn arrived in the United States at age 13. He studied art in NYC and graduated from the University of Chicago in 1951. He strives to keep his landscape paintings on the edge of delicate beauty and powerful imagery. Widely collected, Kahn is one of the great painters in the modernist tradition.

(Hickory Museum of Art 50th Anniversary Catalog)

Will Henry Stevens (1881-1941)

Untitled, n.d.

pastel on paper

Gift of Jane McDowell Stevens Estate, 2002.3.2

Thomas Cole (1801-1848)

Landscape, 19th Century

oil on canvas

Museum purchase, 1954.4.3

Thomas Cole is recognized not only as the influential founder of the Hudson River School of landscape painting, but is also credited with making landscapes acceptable subjects for serious painters. He was a romantic at heart and revealed this in the detailed view of nature.

Born in Bolton-le-Moor, Lancashire, England, Cole was apprenticed to an engraver before he came with his family to the United States in 1818 and began painting scenes of Pittsburgh in 1823. In 1826 he became one of the founding members of the National Academy of Design in NYC. It was Cole's often stormy and romantic conceptions of the Hudson River wilderness that helped popularize landscape painting.

(Hickory Museum of Art 50th Anniversary Catalog)

From previous research, I believe this landscape is a Hudson River scene. See background of steamboat and sailboats on a river in front of a settlement. Cole's lost painting of Ft. Putnam (on the Hudson) was done in 1825 according to *Thomas Cole* by Matthew Baigell, page 28.

(commentary by Pat Mitchell, HMA Researcher)

Boyce Kendrick (1927-1992)

Sea Rocks, 1969

paper and acrylic on canvas

Gift of the artist, 1971.1

Boyce Kendrick was born in Lincoln County. He became interested in painting while in Japan during WWII. He attended Ringling Art School and Ammagansette School of Arts in Sarasota after his return in 1949. Kendrick taught art throughout North Carolina for 25 years until his death in 1992.

(information from HMA files)

George Pears Ennis (1884-1936)

The Beachcombers, 20th Century

oil on canvas

Gift of Paul W. Whitener, 1957.1.2

Born in St. Louis, Ennis established himself as a painter and teacher by the age of 21. Fluent in both watercolor and oil, the emerging theme in Ennis' work is the power of color. By building up layers of color the paintings achieve three-dimensionality, perspective and emotion. In *The Beachcombers*, Ennis comments on the dominance of nature with his choice of foreboding colors in the clouds, the cliff and the sea. The fishermen on shore seem struggling against an unrelenting sea.

(notes from 1947 HMA Ennis Memorial Exhibition)

Asher Brown Durand (1796-1886)

Pastoral Scene, 19th Century

oil on canvas

Museum purchase, 1954.3.1

Asher Durand's career began with commercial engraving and portrait reproductions. In the 1830's his friend Thomas Cole, founder of the Hudson River School, encouraged Durand to paint directly the sensitive, romantic qualities of the American countryside. His close observation and careful technique reveal his reverence for the forms of nature.

(Hickory Museum of Art 50th Anniversary Catalog)

Paul Whitener (1922-1959)

Remembering Little Switzerland, 1936

casein on panel

Loan from Mickey Coe, L 1976.2.4

Elliott Daingerfield (1859-1932)

Indian Summer, n.d.

oil on canvas

Gift of the Hickory Museum of Art Guild, 1974.3

Born in Harper's Ferry, Virginia, Daingerfield grew up during the Civil War era in Fayetteville, NC. He first learned watercolor, then oil painting and photography. At age 21 he moved to NYC where he studied at the Art Students League with George Inness, a famous Hudson River School painter. Daingerfield made Blowing Rock his summer home creating many imaginative and painterly landscapes of North Carolina. He was a distinguished painter, teacher and critic also known for his paintings of the Grand Canyon and religious paintings filled with symbolism.

(Hickory Museum of Art 50th Anniversary Catalog)

Daingerfield married Roberta Strange French from Wilmington, N. C. while living in New York City in 1884. He met George Inness, who became a close friend and teacher while referring him to art patrons. In 1886 he began spending summers in Blowing Rock and in 1888 he bought land for his first home. Devastated by the loss of his wife and baby during childbirth, his deep faith sustained him and his work took on spiritual themes. He remarried, and in 1916 built a third home in Blowing Rock. This period is when he painted "more intimate, densely atmospheric landscapes." He hangs in the Metropolitan Museum of Art and the National Gallery. The Morris Museum in Augusta, Georgia has the largest collection of his work. *(adapted from a biography by the Blowing Rock Art & History Museum)*

Paul Whitener (1911-1959)

Grandfather Mountain among the Clouds II, 1945

oil on canvas

Gift of Hickory Board of Education, 1987.5

Walter Griffin (1861-1935)

Autumn Poplars, Boigneville, 1911

oil on canvas

Museum Purchase, 1952.8

Walter Griffin was born and educated in the Northeast, and associated with American Impressionists William Merritt Chase, Childe Hassam, and Willard Metcalf. He spent many of his painting years in France. In this painting *Autumn Poplars, Boigneville*, Griffin recreates a landscape in the north of France using jewel-like colors and energetic brushstrokes.

(information from University of Kentucky Art Museum)

Walter Farndon (1876-1964)

Blue Rocks, n.d.

oil on canvas

Gift of the artist, 1964.1.2

Farndon was born in England and brought to the United States by his parents in 1884. He was educated in New York public schools and graduated in architecture. He studied art at the National Academy of Design. The landscape “Blue Rocks” was presented to the HMA by Mr. Farndon. It won First Prize at the Allied Artists Exhibition in 1949.

(information from long file in HMA library)

James McDougal Hart (1828-1901)

A Quiet Stream, 1880

oil on canvas

Museum purchase funded by A. Alex Shuford, Jr., 1956.1.11

Hart was born in Scotland and moved to Albany, NY at age two. After working as a sign painter as a young man he studied art in Dusseldorf for three years. He became a full member of the National Academy of Design in 1859. Locating his studio with his brother in the Adirondacks, Hart exhibited frequently in the NYC area. He is generally associated with the Hudson River School.

(information from White Mountain Art and Artists web page)

Emile Albert Gruppe (1896-1978)

Southern Birch Trees, 20th Century

oil on canvas

Museum purchase funded by Hickory Museum of Art Guild 1982.4.1

Emile Gruppe's father, Charles P. Gruppe, was a famous sculptor of the human form. He was instructed by his father at a young age and trained by others in NYC and Paris. Making his permanent studio in Gloucester, Massachusetts, Gruppe is a Cape Ann painter most known for his harbor scenes. He was highly disciplined working every day outside on location or in his studio. The expressive marks with thick paint are his signature strokes.

(Hickory Museum of Art 50th Anniversary Catalog)

George Inness, Jr. (1854-1926)

Across the Marshes, 1915

oil on canvas

Gift of Mr. and Mrs. Wilford Conrow, 1954.12.1

George Inness, Jr. was born in Paris in 1854, and was taught by his famous father. He also studied in Paris and Rome. Inness kept a studio in Paris, but primarily lived on an estate named "Chetolah" in the mountains of Ulster County, New York. This painting was given by Inness' widow to Mr. and Mrs. Wilford Conrow who donated it to the HMA. *Across the Marshes* was painted at the estate of Mr. and Mrs. Inness in 1915.

Paul Whitener (1922-1959)

Landscape, 1949

watercolor on paper

Gift of Kathleen and Mark Fellers, 1996.9

Frederick Ballard Williams (1871-1956)

Hills of Bryn Avon, NC, 1936

oil on canvas

Gift of Mr. and Mrs. Wilford S. Conrow, 1954.2.1

Williams was born in Brooklyn, NY and studied painting in the New York City area. After traveling to England and France he settled in Glen Ridge, New Jersey. Much respected in his own time, Williams painted with a realistic, Barbizon-inspired aesthetic. He studied nature on location making beautiful sketches and painted the landscapes in the studio.

(Hickory Museum of Art 50th Anniversary Catalog)

Homer D. Martin (1836-1897)

Mountain and Lake, 19th Century

oil on canvas

Museum purchase, 1954.4.2

Martin initially approached painting in the style of the Hudson River School. After living and working in France for five years, his work became less romantic and more realistic exhibiting the influence of the Barbizon painters, especially the French painter, Jean-Baptiste-Camille Corot. Many of Martin's landscapes are moody and poetic with keen sensitivity to light and atmosphere. At the close of his career, Martin was considered one of America's first Impressionists.

(from the Columbia Encyclopedia)

William Louis Sonntag (1822-1900)

The Rift in the Clouds, 19th Century

oil on canvas

Gift of Hickory Arts Council in memory of E.M. Fennell, 1974.2

Sonntag was born in Pennsylvania. His art education is not well-documented but he eventually opened a studio in New York City and became an Associate of the National Academy of Design in 1861. Influenced by the paintings of Thomas Cole, Sonntag is associated with the Hudson River School even though he mostly painted landscapes of West Virginia and New Hampshire.

John Frederick Kensett (1816-1872)

Landscape with Mountains, 19th Century

oil on canvas

Museum purchase, 1954.4.3

The paintings of John F. Kensett are among the finest created by the second generation of Hudson River School artists. With keen attention to detail and a sensitivity to weather and mood, Kensett's portraits of place are both powerful and peaceful. He is considered a Luminist painter.

Kensett was born in Connecticut and trained as an engraver in New York City. He studied art in Europe and England returning to the United States in 1847 as a recognized, prominent artist. He died of pneumonia at age 52 at the peak of his career.

(Hickory Museum of Art 50th Anniversary Catalog)

I believe this painting is of Mt. Washington, Vermont. According to his biography "in 1847 and 1850 he traveled to Maine and on to Conway, where he made the sketches of his famous painting *Mt. Washington from Sunset Hill*." Looking at other artist's work of Mt. Washington, this is definitely a view of that mountain.

(commentary by Pat Mitchell, HMA Researcher)

John Francis Murphy (1853-1921)

The Storm, 1891

oil on canvas

Gift of Richard and Barbara Page, 1995.2

Murphy was born in Oswego, New York. He was mostly self-taught but influenced by George Inness, Homer Dodge Martin, the French painter Rousseau and others from the Barbizon school. He liked painting directly from nature using a limited palette and often prepared small canvases with an underpainting of color and texture in advance of his outdoor excursions. *The Storm* is very typical of Murphy's tonalist style.

Edward H. Potthast (1857-1927)

Lake Louise, n.d.

oil on canvas

Museum purchase, 1954.3.4

Potthast grew up and was trained in Cincinnati, an art center in the mid 19th century. He worked as a lithographer and illustrator and eventually traveled to Munich and Paris for further study in painting. Potthast along with Elliott Daingerfield, Thomas Moran, Frederick Ballard Williams and others, was hired by the Santa Fe Railroad to paint the beauty and grandeur of the Grand Canyon. Generally, he made sketches on location and transformed them into paintings in his studio. Potthast's best-known paintings are sunny beach scenes with children playing amidst the bright beach umbrellas. His frequent travels to the West gave him inspiration for impressionistic landscapes like the HMA's *Lake Louise*.

(Hickory Museum of Art 50th Anniversary Catalog)

Chauncey Foster Ryder (1868-1949)

Mill at Stowell, n.d.

oil on canvas

Museum purchase, 1944.2.3

Ryder was trained in etching and lithography before becoming a painter. He was born in Connecticut and studied at the Art Institute of Chicago. Ryder and his wife traveled and studied extensively in Europe for eight years before returning to the States and setting up a studio in NYC. His favorite place to paint was his summer home in New Hampshire. *Mill at Stowell* exhibits subtle variation of color accomplished with bold brushwork in the realist style of the early 20th century.

(Hickory Museum of Art 50th Anniversary Catalog)

William H. Snyder (1829-1910)

Mount Tom, Massachusetts, 1989

oil on canvas

Gift of Dora L. Conrow, Anna Hanford Conrow Montgomery, and Wilford S. Conrow in memory of their parents, William E. and Anna Malcom Hanford Conrow 1955.2.5

Snyder studied art in Paris during the 1850's and returned to Brooklyn where he painted for most of his life. He lived with Mrs. Rachel Conrow, grandmother of our "artist-patron," Wilford S. Conrow. In a letter from Mr. Conrow, he says: "I was present in the 1889's when he (Snyder) brought this painting to my grandmother's house." Our Museum also has a letter from Snyder to Mrs. Conrow, thanking her for kindnesses received. This painting, *Mount Tom, Massachusetts, From the Connecticut River*, was given to our museum by Wilford Conrow in 1955.

(info from HMA long file in library)

Will Henry Stevens (1881-1949)

Untitled (Trees), n.d.

pastel on paper

Gift of Janet McDowell Stevens Estate, 2002.3.1

Stevens was born in Indiana and studied art as a young adult at the Cincinnati Art Academy and the Art Students League in NYC. He was a professor of art at Sophie Newcomb College in New Orleans for 27 years. Always an innovator Stevens continually explored different media, mixing materials and pigments in unorthodox ways. He often escaped the summer heat of New Orleans in the mountains of North Carolina and Tennessee where he explored a lyrical realism and abstraction with the natural landscape as inspiration.

Paul Whitener (1911-1959)

Blue Ridge Mountains, n.d.

watercolor on paper

Loan from Mickey Coe, L 1992.2.1

Thomas Worthington Whittredge (1820-1910)

A Trout Stream, n.d.

oil on panel

Museum purchase, 1954.4.1

Whittredge was born in Ohio and learned to draw and paint in the Cincinnati area. He spent five years in Dusseldorf and also visited Switzerland and Paris. Five more years living in an artists' colony in Rome found him in the company of Frederick Church and Nathaniel Hawthorne. He returned to NYC in 1859 and was accepted into the National Academy of Design in 1861. An important later Hudson River School painter, Whittredge was especially adept at painting sunlight filtered through dense foliage, as in *A Trout Stream*.

(Hickory Museum of Art 50th Anniversary Catalog)

William Lester Stevens (1888-1869)

New England Landscape, 20th Century

oil on canvas

Museum purchase from the artist, 1952.9

Stevens was born in Rockport, Massachusetts and became a Cape Ann painter. He attended the Museum of Fine Arts School in Boston and studied with Edmund C. Tarbell although his thick, energetic brushmarks prevented him from being known as a "Tarbellist." Another teacher, William Merritt Chase, considered Stevens to be his most brilliant pupil. He taught at Princeton University and Boston University.

Henry Ward Ranger

Sketchbook, 1911

paper

Gift of F. Ballard Williams, 1953.20.1

Frederick Ballard Williams

Sketchbook, n.d.

paper

Gift of the artist, 1953.20.2

Brian Rutenberg (1965-)

Sunset Cup 8, 2006

oil on canvas

Gift of John Raimondi, 2007

Brian Rutenberg was born and raised near the coast of South Carolina. His abstract paintings derive from his perceptual and emotional response to the Low Country region where wooded hillsides meet water, and rivers and lakes meet ocean. Rutenberg has a Masters in Fine Arts from The New York School of Visual Arts. He lives and works in Manhattan. The donor, John Raimondi, gifted the Museum with this beautiful painting during the 2007 HMA exhibition *Brian Rutenberg: Riverbend*.