

2020 Docent Study Groups Unveiling American Genius Section 4: Places

Report by: Kathy Gadwood

Object 1: Jasper Francis Cropsey (1823-1900) *Autumn Sunset at Greenwood Lake, NY, 1876*, oil on canvas, 12 x20"

Despite the relatively small size of this painting, the artist shows a panoramic view of a remote landscape, featuring a distant mountain range, Greenwood Lake and its small forested island in the center, and in the foreground, a detailed depiction of trees, bushes, and foliage. The sky at early sunset is fiery yellow with pastel clouds, and the setting sun enhances the richness of autumn color in the vegetation, featuring orange, ochre, red, and brown tones. The only figures in the painting are two cattle near the lake's edge. The pastoral scene with its warm colors evokes a feeling of peace and tranquility at a time of rest and dormancy, as the setting sun signifies the lateness of day, as autumn transitions the season from summer to winter, and as represented by the cow reclining in grass.



Cropsey was a first-generation member of the Hudson River School, considered America's first native school of painting. These artists focused on Romantic landscapes rather than portraits, typically with idealistic depiction of the natural world. Scenes were often on a large scale with sweeping horizons that seemed to radiate beyond the painting's borders, suggesting America's unlimited future. The founder of the Hudson River School of Romantic landscapes is considered to be Thomas Cole (1801-1848), who lived on a bluff overlooking the Hudson River. Although America lacked picturesque ancient ruins, its landscapes and wilderness became symbolic of its unspoiled national character, and a point of pride.

The oldest of 8 children, Cropsey was born on the family farm on Staten Island in New York in 1823. He was a sickly child, and while absent from school, taught himself to draw. He would draw architectural sketches and landscapes on notepads and in margins of school books. He was originally trained as an architect, and then studied art at the National Academy of Design. In his twenties, he spent two years traveling in Europe. He later lived in London for 7 years (1856-1873). Returning home, he set up a studio in New York, specializing in autumn landscape paintings, of which the painting at the KIA is representative. His original background in architecture is evident by his precise arrangement and outlines of forms.

Cropsey met his wife on one of his visits to Greenwood Lake, and they married in 1847. He and his wife, who called him Frank, had two children. They variably lived in Warwick NY, NYC and finally at Hastings-on-Hudson, NY, when they were not traveling. Greenwood Lake is a 7-mile long scenic sliver of water bordering NY and NJ, where his wife's family had a home and from where he painted extensively from 1840's to 1890's. In reviewing photographs of his other paintings on line, many of them feature Greenwood Lake. He has been nicknamed "America's Painter of Autumn".

Cropsey, who had also trained in watercolor as a youth, was a founding member of the American Society of Watercolor Painters, and turned more to watercolor again after suffering a stroke in 1893, while also still painting in oils.

The artist died in relative anonymity, but his works were rediscovered in the 1960's and are now found in major museums around the country, and at the White House. His last home in Hastings-on-Hudson, called Ever Rest, is maintained as a museum by the Newington-Cropsey Foundation, and contains the largest collection of his art. The foundation's art historian has been compiling a catalogue of Cropsey's 2,500 paintings.

Interestingly, there is a Michigan connection. Cropsey was a friend of Henry Tappan, President of the University of Michigan from 1852-1863. Cropsey visited Ann Arbor in 1855 and produced two paintings, one of the Detroit Observatory and one a landscape of the campus. *Autumn Sunset at Greenwood Lake, NY* is the only piece by Cropsey at the KIA.

References:

1. hoocher.com/Jasper Francis Cropsey
2. Wikipedia
3. www.nga.gov (National Gallery of Art website)
4. www.artnet.com
5. www.nytimes.com, 2011/04/06

Tour suggestions:

1. For children, what colors did the artist use to show autumn scene? What colors would you use to paint a picture of a winter scene? Spring or summer scene? Compare the color and style with the painting *In May* by Juergens.
2. Both Cropsey and Juergens repeatedly painted scenes of landscapes and gardens where they lived. Do you pay attention to the outside areas where you live and how they might change with the seasons? How can we become more observant?
3. For adults, both this painting and *In May* by Alfred Juergens are typical of the period of American romanticism in art. Do they both idealize nature? How are they alike and different? Which would you prefer in your home? Would one feel more "American" in theme to a European viewer?
4. Also compare *Autumn Sunset* by Cropsey to Juergen's other painting *Twilight* at the KIA? How do these compare?

Object 2: Alfred Juergens (1866-1934), *In May*, 1915, oil on canvas, 39x27



The artist Alfred Juergens was referred to as the "American Monet", known for his floral landscapes and genre scenes. *In May*, as well as many of his other paintings, express French impressionist techniques, with sun infused gardens and landscape scenes, bright color palette, and broken brushstroke. There are small figures present in this painting, but they are overshadowed by the beauty of surrounding nature in which they are immersed. Juergens was inspired by the lush gardens and trees surrounding his home in the Chicago suburb of Oak Park, Illinois. He painted another work, *Afternoon in May* (1913), a very similar painting with the same perspective of flowering lilac bushes and colorful trees, as seen from his back window.

Commenting on the Oak Park landscapes, Juergens said, "In this beautiful suburb, there is plenty of inspiration to lend itself to the artistic mind. After all, it isn't the subject. It's what you can do with it. People always have had a way of walking past the beauty at their own feet. It isn't necessary to travel thousands of miles to find it."

Juergens was born in Chicago in 1866. His father owned a commercial paint business, and died when his son was 17. His mother encouraged art, and sent him to the Munich Royal Academy in 1885, where he learned Dutch Baroque tradition with dark deep color palettes, dramatic lighting and peasant like portraits. He also learned to paint landscapes in studio from sketches made on-site. In 1889, he went to Paris where he was made aware of the brighter palette and looser brushwork of the Impressionists, which was to heavily influence his later style.

He then returned to his family's new home in Oak Park where he set up a studio. His attention to the immediate garden surroundings, in the style of Claude Monet of Giverny, France, would gain him notoriety. He did paint other scenes from around Chicago, and even some in Western Michigan, including John Ball Park in Grand Rapids. Juergens collected many awards during his life. He also participated in the World's Columbian Exposition in Chicago by painting murals for the Illinois State Building.

Late in life, while suffering from poor health, he married a woman from Grand Rapids, and they spent time at a family farm there where he did many paintings, including 18 landscape sketches on his final visit in 1933. He died in 1934. In 1956, long after his death, a tornado struck the family country home, and James Nichols, a gallery owner from Kalamazoo, was able to purchase about 40 remaining works from the widow.

In 1966, the KIA held a major exhibition of nearly 50 works, including those borrowed from local residents and several from Chicago owners. Other works now in the KIA permanent collection in addition to *In May* include *Twilight* (c.1890-92), which features dark landscapes with trees and dynamic clouds, and a calm lake with dimly lit shore, more in keeping with the style he learned in Munich. The KIA also owns two sketches by Juergens, *Water Willows* (1912), and *Untitled* (1912), a landscape sketch with house and river, both done in pencil and crayon.

On the occasion of the first retrospective exhibit of his work, it was written, "Juergens' work in Munich reflected the current tendency toward dark, tonal painting with a strong emphasis on light and shadow. Gradually his palette grew lighter and delicate effects of atmosphere and color replaced the dark tones of his earlier work. He concentrated on out-of-door subjects and flowers, which he handled with an exquisiteness of brush that recalls the French impressionists. As his many friends have testified, Juergens loved nature in all its varied moods and spent hours of his time in the open. A devout man, he saw the world as 'God's universe' and his work felt he was communing with nature, painting it as he saw and experienced it."

References:

1. www.illinoisart.org/alfred-juergens
2. ulcc.emuseum.com (Afternoon in May)
3. The Annotated Mona Lisa, 3rd edition, by Carol Strickland.

Tour suggestions:

1. For children, is there an outside place where you live or in your neighborhood which you think would make a pretty painting? Do you feel a different mood when you are outside in nature compared to when you are inside?
2. For adults, can discuss how this painting has features of the Impressionists. It also is reflective of American Romanticism, which shows landscapes as postcard picture perfect, as if seen through rose colored glasses. Prior to 1825, nature was seen as menacing and something to be tamed. After 1830, nature was seen as beautiful and inhabited by God.

3. Can compare this to KIA's *Autumn Sunset at Greenwood Lake, NY* (1876) by Jasper Francis Cropsey. Both are typical of style of American Romanticism. Which would you prefer to have in your home? How are they similar vs different? Color palette? Proximity of viewer to figures in each painting? Would one feel more "American" in theme to a European viewer?
4. Can also compare "In May" to Juergen's earlier piece "Twilight", also in KIA, to see how his painting style changed between 1890 and 1915, from more of a Dutch Baroque to a French Impressionist look.

Report by: Sandy Linabury

Object 1: Robert Seldon Duncanson (1821-1872), *Heart of the Andes*, 1871, Oil on canvas; canvas: 40 in. x 5 ft. 9 in.

Robert Seldon Duncanson, considered the first African-American artist to achieve international recognition, painted *Heart of the Andes* in homage to Frederic Edwin Church's painting of the same name, which he first saw in 1860. Like Church, Duncanson was a member of the second wave of Hudson River School painters, and both paintings exemplify the group's merger of romantic and realistic tendencies.



Romantic in conception, Duncanson's painting depicts a monumental mountain range, with a receding vista of further mountains and clouds behind it, and at its feet a vast plain. In the central foreground, a river spills over into a pool or lake, its shores heavy with vegetation. It is on these shores that the small human dramas appear: on the left, a pair kneels before a makeshift cross; and on the opposite shore, a couple of soldiers dressed in Union blue congregate before another icon, an American flag (description courtesy of the KIA label). The composition is balanced, with the upward sweep of the mountain countered by the downward drift of the foliage, and the density of features in the foreground balancing the mountains' mass in the background. Sunlight helps direct the eye as it sweeps rightward across the painting, picking out such details as the tree trunks in the fore- and middle ground, the waterfall and the pool, the pilgrims' path, and the cross before which they kneel.

The grandeur of the painting's setting, contrasted with the miniature scenes of human activity, invites reflection on the fragility and impermanence of the human condition. However, rather than presenting nature as either pitiless or impersonal, Church and Duncanson emphasize its beauty and harmony and, further, its congeniality to human endeavor: the wash of light, the tender colors, the lushness of the verdure, the rainbow (symbolic of hope)—all imply that nature—and by extension God—approves of human appropriation of the wilderness. For Duncanson's fellow countrymen, the painting (especially the soldiers and flag) would have seemed to sanction the century's cultural belief in continental expansion as America's "manifest destiny." Finally, note that the large scale of the work (Church's painting was even larger) matches that of its subject and, like the subject, induces grand emotions in the viewer.

This work has been cited as an example of an African-American artist's changing the predominant cultural narrative, and while it's difficult to distinguish Duncanson's aims and style from Church's (especially since I can't see either painting in person), one can speculate about one feature that's unique to Duncanson's version: the soldiers. The representation of nature's grand spectacles as visions of paradise is common to Duncanson, Church, and other Hudson River School painters, but this particular insertion suggests that Duncanson's version of heaven is one in which Union sentiments of justice and equality have prevailed. However, though some art historians believe that Duncanson employed racial metaphors in his works, others counsel against approaching his

art from a racial perspective. The latter argue that apparent indictments of slavery, such as the DIA's Uncle Tom and Little Eva, demonstrate not necessarily Duncanson's views but rather just his desire to satisfy his abolitionist patrons. In a letter to his son, he rejected his son's urging to address racial issues explicitly, writing, "I have no color on the brain; all I have on the brain is paint."

Robert Seldon Duncanson was born in 1821 in Fayette, N.Y. There is disagreement about his racial ancestry, with the Smithsonian's website claiming it to have been European and African but Wikipedia rejecting that claim as unsubstantiated and asserting that both his parents were freed slaves. By Robert's teenage years, the family had moved to Monroe, Mich., where the father and eventually all five of his sons found success as house painters.

Aspiring to become an artist, Robert moved in 1840 to Cincinnati, lured there by its reputation as "the Athens of the Midwest" and possibly also by its substantial free black population. He is believed to have had no formal art education but to have taught himself by copying reproductions of European artworks, sketching from nature, and painting portraits. Initially he worked as a portrait painter traveling between Cincinnati, Detroit, and Monroe, but in the mid-1840s he began to move toward genre painting, and eventually to landscapes. Inspired by 19th-century exploration journals, he began depicting exotic locales and forgotten civilizations.

A commission he received around this time boosted his reputation and, as it had come from a local abolitionist minister, introduced him to a wider abolitionist community, whose patronage would sustain his career. The success of this commission encouraged him to pursue landscape painting in earnest, and his work in the early 1850s established him as an originator of the Ohio River Valley landscape tradition. During this time, he set to copying many of Thomas Cole's imaginative representations of paradise, drawing parallels between them and America.

In 1853, through the generosity of patrons, he embarked on a traditional "grand tour" of Europe. Among the Continental influences he absorbed there was that of Claude Lorraine, the 17th-century French landscapist whose emphasis on classically organized compositions and atmospheric effects influenced so many American painters. With the start of the Civil War he exiled himself to Canada, where he was to have a tremendous influence, inspiring the establishment of the first Canadian school of landscape painting. He moved on after two years to Great Britain to tour his most widely acclaimed painting, *The Land of the Lotus Eaters* (1861). Already proclaimed by the American press as the "best landscape painter in the West," he now found himself celebrated in London newspapers as the peer of his British contemporaries.

Duncanson's career and renown flourished over the next five years until in 1872 he succumbed to dementia, possibly due to lead poisoning. Further, his new conviction that he was possessed by the spirit of a master painter may have been evidence of schizophrenia. Duncanson died that year, in Detroit. He was buried in Monroe, where his grave bore no tombstone until a group of artists and others arranged for one in 2018.

Possible questions for use in a tour: Of course, the fruitful "What do you see?" and also How would you describe the mood of this painting? (or How would you describe nature in this painting?) Do you think this is a real place? Why or why not? What path does your eye take through the painting? Why might Duncanson have included Union soldiers, which do not appear in Church's original?

Possible companion works for a tour: *Right of Way*, by Jerry Kearns, which also shows human activity in a mountainous setting, but with a subtext vastly different from Duncanson's benign one.

Sources: https://en.wikipedia.org/wiki/Robert_S._Duncanson

<https://americanart.si.edu/artist/robert-s-duncanson-1353> "Pioneering black artist RSD will finally get tombstone," by Ryan Patrick Hooper, Detroit Free Press, Sept. 30, 2018

Object 2: Jerry Kearns, (b. 1943), *Right of Way*, 1875-1992, 1992, acrylic on canvas, 6 ft. x 7 ft. 2 1/2 in. x 1 3/4 in.

Contemporary American artist Jerry Kearns is known for his exuberant use of images drawn from popular culture, very often to make political statements. *Right of Way* is typical of his work. Using the gray-scale tones and visual shorthand of comic books, Kearns has painted armed figures moving through mountainous terrain. The figures' environment is seemingly continuous with the realistically colored landscape they overlook, but in fact that backdrop is American painter Thomas Moran's 1875 painting *The Mountain of the Holy Cross*. For 19th-century viewers, Moran's painting embodied the then-popular doctrine of Manifest Destiny—the view of the United States as a divinely favored nation with a God-given mission to spread its institutions and values. Popular opinion at the time held that God had marked Colorado's Mount of the Holy Cross as a sign that Americans should explore and populate the Western territories. As Kearns himself has noted, Moran's work and other "sublime landscape" paintings of the time effectively served as propaganda for the doctrine of Manifest Destiny.



By juxtaposing two such freighted and contradictory images, Kearns invites a reconsideration of the assumptions implicit in each; so, too, does his ironic titling of the work. *Right of Way*, painted in the aftermath of the Gulf War, seems to comment on America's persistent efforts to spread its values. Kearns likely wants viewers to reconsider the ethics of colonization and foreign interventions, as well as the convictions that justified them. Nevertheless, the painting defies sure interpretation. For example, where one might expect American soldiers, these soldiers instead conform to popular images of foreign fighters, and though Moran painted the Rocky Mountains, the cartoon mountains might just as easily belong to the rugged Middle East.

Though it may carry an acid message, the work is palatable to the eye, thanks to its slick and assertive graphics. Critic Anne Prentnieks likens the operative strategy to that of the carrot and stick: on the one hand, she says, Kearns overlaps "culturally charged imagery" that compels analysis, and on the other hand he overcomes viewers with "the punch of cartoonlike murals that blast aggressive afterimages into [their] minds." It's a strategy he has continued to deploy as his career has advanced.

Jerry Kearns was born in Virginia and grew up in a working-class Baptist family in North Carolina, steeped in 1950s-era comic strips, pulp novels, movies, and advertising. Significantly, he came of age during the 1960s, absorbing both that era's countercultural political and social ideas and its exploding Pop Art movement. As he himself would later do, Pop artists such as Roy Lichtenstein and Andy Warhol appropriated ubiquitous mass-market images, often combining them with traditional images, usually to ironic effect. They, and eventually Kearns, also used mechanical means of reproduction—think of Andy Warhol's screen prints—or rendering techniques.

Following a period of study in Italy, Kearns began his New York art career as a member of what critic Holland Cotter calls the “seriously leftist” Anti-Imperialist Cultural Union in the 1970s. The artist spent the rest of his 30s as a self-described “cultural activist” with similar alliances of artists around the city. He furthered his reputation as a political artist in the 1980s, when he began producing what he called his “Psychological Pop” paintings. Writing in the journal *Cultural Politics* in 2018, Kearns explained his approach to those paintings: “I wanted to make my art be part of telling the story we live. So I decided to take a clue from the counterculture of the 1960s. I decided to intervene, to edit and compose another view of the reality generated by mass culture and fine art. I thought artists could function as witnesses by giving testimony. From a review of my work, I adopted the term Psycho-Pop, thinking of my images as conceptual art expressed in painting.” As for his chosen vocabulary, Kearns says, “I believe pop imagery was where we found the story fragments we used to invent ourselves. I reasoned I could take such fragments, reposition them, change their context, and talk about culture. In short, I wanted to make a snapshot of my response to the reality around me.” Elsewhere he says he was motivated “to encode contemporary beliefs about our experience.”

Right of Way is one of many works from the 1990s in which Kearns layered Pop-style comic-strip figures over silk-screened images from 19th-century American painting. Cotter described this period's paintings as “bitterly moralistic” and “an extended jeremiad” directed not only at colonialism—this painting's apparent subject—but at many aspects of contemporary society that the artist deplored. Cotter, while praising the works' “punch and finish that makes them instantly attractive to the eye,” considered that too many of them set up easy targets and knocked them down “unimaginatively.” He and some other critics came to prefer Kearns's later works in which the comic-book images were used in more ambiguous ways, inviting viewers' idiosyncratic interpretation.

Possible questions for use in a tour: “What do you see?” and also Where do you think this scene is taking place? Who are the figures? (and in both cases, “What do you see that makes you say that?”) How are the two major components of the painting different from each other? Why do you think the artist has combined such different images? Does this painting carry a message, and if so, what might it be?

Possible works for comparison: *Heart of the Andes*, another commentary on a work by a Hudson River School artist (Frederic Edwin Church), and an example of a sublime landscape painting.

Sources: Holland Cotter, “Art in Review,” *New York Times*, May 31, 1996 Holland Cotter, “Jerry Kearns: Rrrggghh!!,” *New York Times*, Aug. 14, 2014 “Jerry Kearns. RRRGGHHH!!!,” *Wall Street International*, June 16, 2014 jerrykearns.com Jerry Kearns, “Death by Deceit,” *Cultural Politics*, July 1, 2018 Anne Prentnieks, “Critics' Picks: Jerry Kearns,” *Art Forum*, Aug. 15, 2014 Ruth Rowe, “Jerry Kearns Unraveled” (KIA docent paper, 2019) Richard Vine, “Jerry Kearns,” *Art in America*, Nov. 2, 2014 “Pop Art,” Wikipedia

Report by: Scott Peterson

Object 1: Raymond Eastwood, *Hot Morning*, 1957, oil on canvas, 24 1/2 x 29 1/2

Biography: Raymond Eastwood was born on May 15, 1898 in Bridgeport, Connecticut. From 1916 to 1920, he studied art with Frank Demond at the Art Students League of New York while working as a theatre billboard and scene painter and teaching art at the Ethel Walker School. He pursued one-year of post-graduate studies at Yale University before moving to Cape Cod to paint landscapes in and



around Provincetown, Massachusetts. His first art exhibition was sponsored by the Provincetown Art Association in 1927. For over twenty years, he returned to the Cape Cod area, as well as southwest Colorado and coastal California in pursuit of the perfect landscape. In 1922, he took a one-year teaching appointment at the University of Kansas in Lawrence that eventually grew into a full-time professorship. Eastwood was appointed head of the art department in 1949, a position he held until his retirement in 1968. He was married to fellow artist and professor Devona Dixon for over fifty years. Eastwood died in 1987.

Comments: The title is *Hot Morning* but it looks - and feels - more like an oven slowly warming. The sky, which dominates most of the background, is a warm yellow, a glowing ember rather than a hot coal. Later on, by mid-afternoon, the building heat may clear the glow from the sky, and a piercing desert light sweep away the long shadows from the hills and scald the desert sand, but right now, this is a pretty good perspective to take in this landscape.

A band of rugged, sharply pointed peaks, rolling foothills, sharp-edged plateaus and flat-topped mesas run through the center of the painting. The peaks are well-defined and etched against the glowing sky. The light flows between the peaks, leaving dark charcoal and inky gray shadows on their sides. The shadows thin and spread out as the light passes between the mountains, revealing creased and creviced sides of the plateaus and smoothing out the flat tops of the mesas.

A thin thread of spindly evergreens, sage brush, and stubby desert grass, a dried-up creek bed, perhaps, divides the foreground from the middle and backgrounds. The colors change, too, from various shades of charcoal, obsidian, and inky grays to sandy-tans and tawny caramels. It has a smooth, wind-swept feel, like a piece of fine sandpaper. While the mountain portion of the canvas has a timeless, etched in place sense of permanence to it, the sandy foreground seems changeable, in transition, always shifting and moving depending on the wind and weather of the moment.

Questions for discussion:

Composition: How much of the painting is filled by the foreground, background, and middle ground? Is it asymmetric or balanced composition? Is the composition closed (eyes directed inside the frame) or open? How does the composition effect the feeling of the painting?

Perspective: Where is the viewer in the composition - above, below, or eye level with the scene? How does that effect the painting? Where is the focal, or most important point of the painting? Where are your eyes drawn to and what draws them there?

Colors: Are the colors complimentary (opposite of each other) or analogous (close to each other)?

Lines: Are the lines geometric (straight lines, sharp angles) or organic (natural)? Descriptive (representational) or expressive (abstract, conveying emotions or feelings)?

Texture and light: Where is the light coming from? How are the shadows defined and used? Is there a sense of texture or feel to the painting?

Object 2: Richard Mayhew, *Mohawk Hills*, 1974, oil on canvas, 44 x 48

Biography: Richard Mayhew was born in 1924 in Amityville on Long Island. His parent's African American and Native American heritage strongly influenced his development and he grew up with a great sensitivity for the natural world. Early in his youth, he knew that he wanted to be an artist. His father was a house painter and professional sign designer and Richard often used his paints and brushes to create his own art work. When he was in his teens, he was inspired by a group of college students summered in the Amityville area to paint the scenic Atlantic coastal shores. They took the budding artist under their wings, teaching him the basics of drawing as well as introducing him to the shimmering colors and atmospheric effects of the Hudson River school and



Impressionists. After serving in the Marines from 1939 - 45, he moved to New York where he worked as a medical text book illustrator while studying at the Brooklyn Museum of Art, Pratt Institute, and Columbia University. While there, he began hanging out at the Cedar Street Bar, where he was greatly influenced by the abstract expressionists and their rich, saturated colors and abstract compositions. He also developed an intense, life-long interest in jazz vocal music and sang in bars and jazz clubs throughout New York. He taught at the Brooklyn Museum of Art and other institutions before settling at Pen State University from 1977 until his retirement in 1991. During these years, he traveled widely across America and was influenced by the colors, shapes, drama and spirituality of the American west. In 1993, he joined Spiral, a group formed by prominent African American artists to promote the role of African American artists in the political and cultural landscape in the United States. After his retirement from teaching, he moved to Santa Cruz, CA where he continues to paint.

Comments: My first reaction to Richard Mayhew's *Mohawk Hills* is that there is not a single representational form that can be identified as stone, grass, rain, tree, mountain or hill in the painting. There are a lot of things, though, that grab the viewer's attention, that stir up emotions and feelings. The first are the rich, saturated colors - warm, glowing yellows mixed with patches of dark, bruised-browns; streaks of blue over-laid with tints of greens; scattered patches of bluish-purple. The picture plane is flat, without a hint of fore, middle, or back grounds. The color-patches, though, are layered on top of each other, suggesting some kind of depth. The soft, porous lines swirl the everything together, conjuring up a sense of shimmering movement and change. The shape-shifting colors are expressive, evocative, thought provoking. When I see the deep blue running across the top of the canvas, my mind leaps to summer morning skies. The warm yellows one time might lead me to the flaming leaves of aspens and cottonwoods in late September and the next to the bright, burnt-edged leaves on Michigan's sugar maples in November. Or else they can just be the light filtering between the branches outside my window. The genius of Richard Mayhew's painting is that wherever it leads me, it's always a place I want to go.

Questions:

How have the different colors been used? Are they strong or weak, warm or cold? How do they effect the mood of the painting? What kind of lines are in the painting? Are they strong and definitive or fluid and blurry? Is there a strong sense of fore, middle, and background? Is the composition symmetrical or asymmetrical? What is the mood of the picture? Does the picture have a sense of energy to it? What emotions does it bring out in the viewer?

References:

The KIA library has a first-rate documentary on Richard Mayhew.

Richard Mayhew biography:

<https://www.acagalleries.com/artists/richard-mayhew/>

The Art of Richard Mayhew: The following site provides a free and very informative sample reading of the kindle version of this book:

https://www.amazon.com/Art-Richard-Mayhew-Critical-Interviews/dp/0786460504/ref=pd_sbs_14_2/136-2760678-1828444?encoding=UTF8&pd_rd_i=0786460504&pd_rd_r=ea8c9b0e-d8b5-4b6e-a93d-a6e307da2927&pd_rd_w=e9OBG&pd_rd_wg=2NTBJ&pf_rd_p=665be1f4-8d3b-46dd-91b4-582d3cec8dd6&pf_rd_r=QJ68P9PA010XSFR03QBX&psc=1&refRID=QJ68P9PA010XSFR03QBX

https://en.wikipedia.org/wiki/Richard_Mayhew

<https://septembergrayart.com/artists/richard-mayhew/>

Report by: Nancy Draayer

Object 1: Mathias Alten (1871-1938), *Husking Corn at Dusk*, 1915, oil on canvas

Mathias Alten was born in Germany and came to Grand Rapids, Michigan as a teenager. That is where he spent most of his career although he spent much time traveling to other locations to hone his artistic skills. He is referred to as the dean of Michigan painters. His prolific career included landscapes, seascapes, portraits, and floral and still life compositions.



Alten began his formal education as an artist by studying in Paris in 1899. During this time, he studied Impressionism with such artist as Vincent Van Gogh. He also traveled around Europe and studied in Italy, Spain and at the Hague, Netherlands. He also spent time with the old-line artist colony in Connecticut. It is reported that Alton painted scenes of the idyllic settings of this region close to 50 times during his career. This gave us an important look into the people and landscapes of the era. This is also true of the paintings of landscapes and country scenes that he did in Michigan. Later upon traveling to Spain to study with artist Joaquin Sorolla, it was noted Alten's shift to a brighter palette,

"not only attained the brilliancy of Sorolla but [had] succeeded in keying his pictures to a still higher pitch." (Grand Rapids Herald, Dec. 9, 1923).

Although his style of painting reflects impressionist elements, he also kept some of his own style as well. His artwork is not characterized by any certain style, but instead has a wide range of versatility. Not only did he embrace the Regionalist style of painting agricultural and everyday scenes, he also became an accomplished portraitist. His many works of art were displayed at various museums in exhibitions all over the country including New York, Chicago, and Hollywood, CA as well as his hometown of Grand Rapids. Most of his works are now part of the permanent collection at Grand Valley State University.

"Husking Corn at Dawn" is an oil on canvas that was painted in 1915. This is an example of Regionalist style since it is an agrarian scene of husking corn in a method used during the time period. The farmer has spent a long day working in the simple fashion of husking the corn by hand. The painstaking process would not use modern machinery but would have relied on horses and wagons as a means of transporting the corn cobs. This would lead into a discussion of American history especially with school groups. Also, this is a good work to use with Connection groups since it is large and easy to see. The subject matter would also inspire conversation about the past for these memory care clients. The Visual Thinking Strategy method could also be used by asking, "What is going on in this picture?" Discussion of such

details as the lighting would indicate dusk, the historic methods of farming, how the farmer feels, etc.

In summary, *Husking Corn at Dawn*, is an interesting piece of art that lends itself to a variety of discussions about Mathias Alten work and his depiction of life at the time. More of his work can be viewed at Grand Valley State University.

References:

1. Kalamazoo Institute of Art
2. Grand Valley State University; alten.gvsuartsGallery.org

Object 2: John Stockton de Martelly (1903-1979), *Looking at the Sunshine*, 1938, egg tempera on linen mounted on board

John Stockton de Martelly was an American artist, lithographer, illustrator, and writer. Born in Philadelphia, he studied in Florence, Italy and at the Royal College of Art in London during the 1930s and 1940s. He was influenced by Thomas Hart Benton's Rationalistic style and they became friends at the Kansas City Art Institute. By the late 1940s regionalism was no longer as popular and de Martelly became influenced by Abstract Expressionism as did many artists of this era. Note that he had a strong connection with Michigan, taking a job at Michigan State University in 1943 and worked there until his death in 1979. Between 1936 in 1946, de Martelly designed a collection of lithographs for the Associated American Artists. (AAA) This organization was devoted to producing affordable art that focused on concrete social issues. His works are displayed at not only the Kresge Art Museum in Lansing, but also at the Detroit Institute of Arts and of course his works at the Kalamazoo Institute of Arts.



Looking at the Sunshine is a painting that was done by John Stockton De Martelly in 1938. Created in egg tempera on linen mounted on board, it is an example of regionalism which focused on concrete social issues of rural communities mostly in midwestern America. The painting shows an African American man deep in thought as he stands by a beehive kiln that is used to make bricks at the Ford brick and tile company in Kansas City, Kansas. It takes place during the Great Depression and the dust bowl even though the landscape is done with bright colors and shows a robust scene. The influence of Thomas Hart Benton is depicted in this work by the use of rhythmic composition and curvilinear landscape. This work was also done as a lithograph for the above-mentioned collection for the AAA. It is interesting to note that this painting hung in the office of MSU president John Hannah for many years.

Looking at the Sunshine lends itself well to use with tours of school children and with connection groups as well as adult tours. It is a large work of art so is easily seen by larger groups. It is from an era that may stimulate memories from the past with our Connections groups. It is also a good example to use the VTS method. By asking, "What is going on in this picture?", many answers could be elicited. The man is daydreaming about... He is taking break from the heat of day and the kiln. There are many details in the painting that could be expounded on, the weather, the desert like setting, the brick factory, what materials are used to make bricks, how the man feels and why he is pensive. Always interesting with any audience is to discuss what they like or do not like about the work of art. This can lead to a discussion about design, subject matter, line, color, etc. When giving tours, it is important to have a good balance of giving information and encouraging visitors to express their ideas and opinions.

References:

1. Kalamazoo Institute of Arts
2. Broad Museum

Report by: Judy Sullivan

Object 1: Albert Bierstadt (1830-1902), *Mount Brewer from King's River Canyon*, 1872, oil on paper mounted on board, 13 3/4" x 19"

Albert Bierstadt was an American artist who painted landscapes featuring panoramic scenes of the American West and enjoyed tremendous popularity during his career. Bierstadt was among the second generation of painters belonging to the Hudson River School.

He made many journeys to the West to record his panoramic landscapes. He was not the first to record the sites but he was the foremost painter of the 19th century to bring the grandeur of the West to a great number of Americans.



Bierstadt was born in Solingen, Germany but his family moved to New Bedford, Massachusetts when Albert was one year old. In his youth he liked to draw and produce sketches and developed a taste for art. He knew early on that he wanted to be an artist. In 1851 Bierstadt began to paint oils, and in 1853 returned to Germany to study painting for several years in Düsseldorf with members of an informal school of painting. In 1857 he returned to New Bedford and devoted himself to full time painting but did teach drawing and painting for a brief time. He became part of the Hudson River School from this point on. In 1858 He exhibited a large painting at the National Academy of Design and gained a positive critical reception and honorary membership in the Academy. He began painting scenes in New England and upstate New York, including the Hudson River Valley as part of the Hudson River School Group.

In 1859 He traveled westward with U.S. land surveyors who were working for the government. He visited the Rocky Mountains where he made sketches, took photographs, and did small paintings, which he used on return to his New York studio to create the large-scale oil paintings which were very popular with collectors. In 1863 He journeyed to San Francisco and Yosemite to get inspiration for his paintings. He made many visits to the American West in the 1860's including the Grand Canyon and Sierra Nevada areas. He traveled to Europe in 1867 where he marketed his works and glorified the American West to a very welcoming audience.

His dramatic paintings were influenced by the Romantic Movement. The romanticized landscapes were done a grand scale with great detail and dramatic lighting. Bierstadt freely altered details of the landscape to create an effect of awe and grandeur. His technical skills and attention to detail were crucial to his success. He was a prolific artist, having completed over 500 paintings during his lifetime. Some historians have asserted that his work supported conservation and the establishment of Yellowstone National Park. His critics have called his choice of subjects and use of light to be excessive. Words used by critics have included gaudy, oversized, and extravagant. In the 1960's there was a brief renewed interest in Bierstadt's work. Subsequent reassessment of his work has placed it in a favorable context.

In observing the KIA's image of Mt. Brewer online, Bierstadt's attention to detail and his technical skills are evident to the observer. The dramatic use of lighting in the background highlights the mountain peaks and the sky. In the foreground, the green vegetation and rock formation are also characteristic of his style. One would speculate that he has enhanced the original site as he usually did in his art in order to create more excitement and grandeur in the finished piece.

In touring groups at the KIA, this piece is appropriate for tours highlighting landscapes and themes of place. Works by other Hudson River School Artists could be used to compare to this work.

References: [Wikipedia.org/wiki/Albert_Bierstadt](https://en.wikipedia.org/wiki/Albert_Bierstadt)
[Americanart.si.edu/artist/ Albert-Bierstadt-410](http://Americanart.si.edu/artist/Albert-Bierstadt-410)
[Www.britannica.com/biography/Albert-Bierstadt](http://www.britannica.com/biography/Albert-Bierstadt)
[Www.albertbierstadt.org/biography.html](http://www.albertbierstadt.org/biography.html)

Object 2: Kay Walkingstick (b. 1935), *North Rim Clouds*, 2016, oil on wood panel, 36”x 6 ft

Kay Walkingstick is one of the world’s most celebrated artists of Native American ancestry. In 2017, The KIA hosted the exhibition *Kay Walkingstick: An American Artist*. This was the first solo exhibition of a woman artist of Native American ancestry organized by the Smithsonian’s National Museum of the American Indian. It is from this historic exhibition that the KIA acquired the painting, *North Rim Clouds*. Like much of her work exploring landscapes and sacred geometric patterns, her painting presents an American landscape as a Native Place.



In *North Rim Clouds*, the artist presents a view of the North rim of the Grand Canyon as a Western landscape reconnected to the Havasupai people (who continue to live on their ancestral lands) by incorporating examples of design motifs specific to the area. Walkingstick sees herself as a proud inheritor of the long tradition of American landscape painters, writing: “My present paintings of mountains are vistas of memory-our America the beautiful. They are meant to glorify our land and honor those people who first lived upon it.” The signature diptych is present, and the pallet is a soft, calming influence in the work.

Kay Walkingstick (born in 1935) is the child of a Cherokee father from Oklahoma and a Scotch-Irish mother from Syracuse, New York. Walkingstick received her Bachelor of Fine Arts degree in 1959 and completed her Master of Fine Arts in 1975 at Pratt Institute. She began exhibiting in New York City in the 1970s. This artist has work in the collections of forty prestigious art museums including the Smithsonian National Museum of the American Indian, the National Gallery of Canada, and the National Museum of Israel. She has won numerous awards and is a faculty emerita at Cornell University where she was a professor in the Department of Art from 1988-2005.

Kay Walkingstick is a multidimensional artist who cannot be reduced to a single definition of one artistic style. Her work is as complex in its origins and inspirations as the painter herself. In her words, “This is who we Americans really are. All different, all the same, all in it together, making art.”

Walkingstick’s artistic journey began in the 1970s, with her explorations of modernism and feminism, as well as sustained interest in abstraction. She was living and working in New Jersey, and her paintings exhibited minimalist influence with flatness and hard-edged distinctions between areas of color. Between 1974 and 1985, The artist was exploring materiality of paint and the nature of painting objects, rather than merely depicting something. Many of the works at this time also pay homage to Native American leaders and reflect her exploration of Native history. Beginning in the mid-1980s, Walkingstick began combining images of landscapes with abstractions in what would become her signature format: two side-by-side square paintings called diptychs. Painted with her hands, the landscapes signified what the artist called “snapshot” memories. The paired abstract panel represented deeper, mythic

memory. In early 2000s (after a time in Italy), the artist's long-standing relationship between Native people and the land has been a source of ongoing fascination. By incorporating designs made by the Native artists of each region, Walkingstick links Native identity to specific landscapes. In her most recent landscapes from 2012 to present, her paintings still adhere to the horizontal diptych format, but she allows her patterns to float across the entire diptych surface.

Kay Walkingstick's work could be used in tours to compare and contrast with other landscapes artists such as the traditional Hudson River School artists and landscape photography such as Ansel Adams.

Reference: KIA Docent Training Handout, 2017, used with Permission of Michelle Stempien

Report by: Brenda Turner

Object 1: Marilyn Johnson (1927-2017), *Stuart Avenue*, 2002, Oil on canvas, 24 x 30

ARTIST

Education: Syracuse University, BFA, 1949, Classes at Kalamazoo Institute of Arts

Taught: Portage Community School System (5 years)
Kalamazoo Institute of Arts

Board service: Arts Council of Kalamazoo (1 year)
Kalamazoo Institute of Arts (3 years)

Collections/exhibitions at: Kalamazoo Institute of Arts (owns 4 other paintings),
Richmond Center at Western Michigan University

Medium: oil on canvas

Style/focus of work: Ms. Johnson focused her works primarily on local architecture and urban landscapes. While "Stuart Avenue" is a realistic rendering with some abstract elements, other works are more abstract in their exploration of color, line and shape. Ms. Johnson also produced portraiture works.



THE WORK OF ART

Description of the work: The upper stories of two large Victorian houses, one painted in robin egg blue and the other in yellow-green, are realistically depicted side by side with an abstract sap green tree and solid yellow ochre sky in the background. These two houses on Stuart Avenue in Kalamazoo still exist today though the blue house is no longer that color.

Elements of art: The upper stories of the houses dominate almost the entire canvas. The viewer's perspective is likely from the street at an angle taking in only the upper stories. The colors in the painting are muted shades of green, blue and yellow. One house is a robin egg blue with a roof in indigo shades. The other house is a yellow-green with a sap green roof and windows outlined in red with a bluish interior. The tree is a sap green and the sky is a muted yellow ochre. The sap.green shade is repeated in the tree and roof of the yellow-green house. The blue shade is repeated on the walls of the robin egg house and the window interior of the yellow-green house. Together this mid-tone color palette is harmonious and pleasing to the eye.

The presentation of the houses is simple and direct. Both houses contain architectural details with clean lines and angles formed by the rooflines, walls and windows. The roof peaks are

triangular while the windows are varying size rectangles. The tree is an abstract organic shape and is more loosely rendered.

Interpretation of the work: This work is primarily an exploration of color, shape and line using local architecture in a city setting. There is no apparent commentary on urbanization, city life, or the inhabitants of this street. There is no period reference although the houses are of another era. The scene is a gentle depiction of two elegant vintage homes.

Criticism/outside information on the work: Ms. Johnson was primarily a local artist with close ties to the Kalamazoo Institute of Arts. No outside information was located.

Use in tour: This work could be used for a discussion of the elements of art focusing on color, shape and line. It could be compared and contrasted with *Mohawk Hills* by Richard Mayhew and *Untitled (Fire)* by Marcia Wood regarding the use of the colors blue, green, and yellow. Or the work could be used to compare and contrast with other works depicting urban life, such as *Dog on a Balcony*, by Joseph Stella.

Activities: This work could be used as the basis for creating a study of colors, shapes and lines as an art project.

Questions: Describe the elements of art that are present in this work including brush strokes, colors, shapes, lines, space, and textures. What kind of mood or feeling do you get from looking at this work? What is it about the work that makes you feel that way? Does it remind you of anything? What could be a new title for this work?

Sources: Exhibit notes, obituary, KIA collection notes

Report by: Sam Grossman

Object 1: William Gay Yorke (1817-93), *The Great Republic*, 1861, oil on canvas, 24 ¾ x 39



William Gaye Yorke was born in 1817 in Saint John, New Brunswick, CA where he spent his early life around sailing ships as a shipwright. Painting was an avocation for him. Despite the lack of formal art training, Yorke's maritime portraits gained enough success that he was able to earn an income from them by his mid-thirties. He had one son, William Howard, whom he taught to paint and eventually collaborated with. In 1850, father and son moved to the busy port of Liverpool, England, where they lived and developed a successful commercial artistic partnership until their relation soured. It has been

speculated that the son preferred to establish his own work, although most art historians agree the two painters' styles are virtually indistinguishable. Following the breakup, William Gaye moved to the US in 1870, where he took up residence on his sailboat and continued to paint while his son prospered in the UK. Unfortunately, Yorke's boat sunk after a collision with a steamboat. As a result of the accident, Yorke lost all of his possessions and was severely injured. The remainder of his life was spent in poverty. "Statue of Liberty," his last known work, was painted in 1888. Of note, sometime during the 1860s, the younger Yorke dropped the final "e" from his surname; the elder Yorke was known to use his surname with or without the final "e." Some texts will list both painters' surnames as "York(e)."

The Great Republic is what might be thought of as a ship portrait. The title of the painting is also the name of the large, fully rigged 4-masted sailing ship which fills most of the canvas. The vessel is viewed in profile from the port or left side. A variety of pennants fly from the masts, as

does the US flag. Small aspects of shore are seen in the distance on either side of the vessel as are two other ships. There is a low, flat horizon line created by the dark green sea on which the ship rides. Above this horizon is a mottled grey-blue sky with scattered clouds. A lone gull wings in the right foreground.

The painting itself seems to have a static quality, lacking a sense of drama or movement to invite the viewer's interest. The focus is squarely on the title vessel. The ship is precisely centered and is set parallel to the picture plane. The two distant ships and the fragments of land in the distance also seem precisely placed to give a sense of balance rather than create tension or drama. Looking very closely, one can make out what appears to be the suggestion of human forms on deck; but the details are too vague to provide narrative. While wind appears to fill the sails, the ship seems not to be going anywhere. There does not appear to be a story or narrative except to present the Great Republic dressed up in its finest.

Maritime art is a genre unique unto itself and always depicts seafaring vessels, according to aficionados. This sets itself in contrast to seascapes--a kind of equivalent to landscapes--which may or may not contain boats or ships. Maritime art can be thought of in three broad categories: harbor and in-shore activities, naval engagements, and ship portraits. Harbor and in-shore paintings usually show vessels at work—loading or unloading cargo, fishing, racing. Naval paintings typically depict famous sea battles or great victories. These began to flourish in 16th and 17th century Netherlands and England as those countries grew their sea power. By the 19th century, as centers for seagoing spread to the remainder of Europe, the Mediterranean, and Northeastern US, so did maritime art. Ship portraits typically were created to demonstrate accurate information about seafaring vessels and their rigging. For ship portraiture, documentation seemed more important than artistic vision. Some enterprising “pierhead artists” even set up shop dockside and sold ship portraits rather economically. While William Gay Yorke was among the premier artists, it certainly appears that the principal purpose of this painting was to document the appearance and features of the Great Republic as she came on line and to show her in her best light.

The Great Republic, the subject of this painting, was a large commercial sailing ship built in 1853. Unfortunately, the ship burned to the waterline prior to its maiden voyage. It was subsequently rebuilt and eventually went on to have a successful run as a cargo ship.

Use of the painting in a tour:

Do you like this painting? Does it make you get interested/excited in being on a ship on the water? Why? Why not?

Where do you think this ship is going? What kind of ship is it? Pirate? Fighting? Cruise? Cargo?

What clues are in the painting that tell you? What is missing that would give you more info about the ship?

Compare this painting with other marine/maritime paintings such as:

Two Reefs Down (Dawson)--which has dramatic, rough seas; the image of the ship is shown on a diagonal; the painting seems to tell a story of a storm

The Harbor at Malta (Tiffany)—which depicts a ship in the same physical orientation as Great Republic but with very painterly treatment

Consider comparing this ship portrait to the portrait of a human:

What is the purpose of a portrait? What is it supposed to show?

Compare to *Reverent Joseph Pilmore* (Peale) Do you learn something about this person? Any more than you do about the sailing ship the Great Republic? What was the purpose of this portrait? Do you think this is an accurate reproduction of the person or is it there to make him look better? Or tell a story about him? Think about *The Great Republic*—is the painter telling us a story with this painting?

References:

Great Republic, Wikipedia
William Gay Yorke, Wikipedia
All Things Victorian, online
America's Cup, 1851-1937, online
Penobscot Maritime Museum, "Maritime Art", online

Object 2: Hale Woodruff (1900-1980), *Untitled (Fishing Boats in a Normandy Port)*, ca. 1928, oil on linen canvas, 13" x 16 1/8"

Hale Woodruff was born to an African American family in Cairo, IL but grew up in Nashville, TN. He studied art at the John Herron Art Institute in Indianapolis, where he spent several years. While there, he won a cash prize after entering a painting in a local art show. The award was enough to pay for his passage to Paris in 1927, where he lived and studied for four years. A grant from the Harmon Foundation covered much of his costs. In Paris, Hale not only met expat African American artists, like Henry Ossawa Taylor, but also came under the influence of the French avant-garde. Financial constraints from The Great Depression caused him to return to the US, where he began to support himself teaching; and he eventually became chairman of the art department of Atlanta University, a historically black college. At that time, Hale's work began to focus on social injustice in the African American population of the south; much of this work was expressed in prints. He created a large series of regional landscapes often depicting the shanties, wells, and privies of impoverished blacks, later labelling these his "Outhouse School." In the 1930s, he had an opportunity to study fresco with Diego Rivera, the result of which was a mural series about the Amistad mutiny installed at Talladega College (AL). During the 1930s and early 1940s, Hale developed his work in a variety of media. By the mid-1940s, Hale's work started show the influence of Abstract Expressionism, although he never lost his intense interest in the social and economic plight of the African American population of the US. He also continued to teach and mentor African American artists. In 1946, Hale moved to New York; he joined the faculty of NYU, where he continued to teach until he retired in 1968. That year Hale cofounded the Spiral Group. The Studio Museum of Harlem hosted a retrospective of Hale's work in 1979, shortly before his death in 1980. Works by Hale are included in the collection of numerous major art museums including the Cleveland Museum of Art, Detroit Institute of Art, Metropolitan Museum of Art, National Gallery of Art.



Untitled (Fishing Boats in a Normandy Port) is a small, charming oil painting created while Hale was in France. It depicts a quiet seascape painted in a palette primarily of cool colors. At center, a grouping of sailboats is seen at anchor with their multicolored sails rigged. Reflections of the sails and hulls play out toward the viewer. In the right foreground, a smaller group boats sits without rigging. A clean horizon line, defined by a seawall, cuts across the painting two thirds of the way up from the bottom. On the right, Hale completes the horizon line with several nearly identical houses.

The painting has a calm sense of order created, to a great degree, by repeated elements of line, shape, and color. Multiple vertical masts, diagonal sail edges, and horizontal hull edges all contribute to this effect. Similarly repeated are the shapes of the houses on the right. By limiting the color palette, Hale also uses repetition in color, sometimes in the similar elements—as when he employs the same greens in so many of the boat hulls—and sometimes in disparate elements as when he carries the red-brown from the main sails to the roofs of several houses.

Hale clearly shows the influence of the French modernists in his use of blocks of color. The sails and the hulls, while appearing to be loosely painted, still contain their individual colors in relatively well-defined blocks. These blocks are retained even in the rippled reflections on the water. Only in the loosely painted clouds that fill the sky does Hale abandon this technique.

Untitled, while it works well as a charming seascape and clearly demonstrates Hale's artistic skill early in his career, is not at all representative of his life's work. As noted above, Hale's principal interest always seemed to focus on the plight of the African American population in the US.

For use in a tour, this work would contrast well with traditional seascapes such as *Two Reefs Down* or *Great Republic*, which are more realistically painted. The work could also be compared/contrasted with less realistic landscapes such as *Stuart Avenue* and *North Rim Clouds*, which use color in more evocative and imaginative ways.

Questions:

What does the painter gain by using the painterly techniques he does?

How different would the painting be if it were more like a photograph?

What mood/feeling do you get that the painter is trying to create?

If you were playing music while you viewed this painting, what kind of music would you play? Or what kind of instrument would you think of playing?

References:

Regenia A. Perry *Free within Ourselves: African-American Artists in the Collection of the National Museum of American Art* cited by Smithsonian American Art Museum, website
Wikipedia

The Johnson Collection, artist biography, website