

THE BRANDYWINE GALLERY

Horace Pippin (1888–1946)

Saying Prayers, 1943

Oil on canvas

Purchased with the Betsy James Wyeth
Fund, 1980



Horace Pippin is one of the most significant self-taught artists of the twentieth century. While serving with the all-Black 369th Infantry Regiment, known as the Harlem Hellfighters, in France during World War I, an injury caused him to lose full use of his right arm. Nevertheless, he gradually taught himself to paint upon his return to his home in West Chester, Pennsylvania.

Domestic scenes, including *Saying Prayers*, were among the most popular works by Pippin during his lifetime.

Intimate family moments in an African American home, often around the stove or hearth—such as this scene of a mother and two children sharing their evening

prayers—reflect Pippin’s nostalgia for his own childhood.

NEW ACQUISITION

Norman Lewis, (1909–1979)

Untitled (Family Portrait), ca. 1936

Oil on burlap

Purchased with funds provided by Mr. and Mrs. Rodman Moorehead, 2023



Norman Lewis was born in Harlem and lived there his entire life. In the 1930s, he emerged as a Social Realist artist, working in a figurative style while taking classes and teaching at Columbia University. He was a founding member of the 306 Group, an informal association of African American artists living in and inspired by Harlem that included Jacob Lawrence and Romare Bearden.

In this dynamic composition, Lewis combines his interest in social subjects with a growing modernist approach, already reducing extraneous details from the figures and contorting the intimate space they inhabit. Lewis began to

abandon figurative art in the early 1940s,
and by the end of the decade was
recognized as a part of the Abstract
Expressionist movement.

George A. Weymouth (1936–2016)

August, 1974

Tempera on panel

Gift of George A. Weymouth and McCoy
duPont Weymouth in honor of Mr. and Mrs.
George T. Weymouth, 2017



In preparation for this work, George A. Weymouth made extensive pencil drawings and watercolor studies of native grasses and Queen Anne's lace around his farm located along the Brandywine. The final painting, completed in the studio, captures the hazy atmosphere of a late summer day. The painting's unusual perspective provides views of both the nearby ground and the distant hills.

Weymouth was one of three founders of the Brandywine Conservancy & Museum of Art in 1967 and was instrumental in preserving the natural and cultural resources of the region. Its beauty continually inspired his art. He said: "I live

it. I love the feeling of the land – the atmosphere, the smell of it.”

NEW ACQUISITION

Wolf Kahn (1927–2020)

Yellowstone Silhouette, 2008

Oil on canvas

Gift of Mr. And Mrs. Rodman Moorhead in
Honor of the Brandywine Museum of Art's
50th Anniversary, 2022



A leading second-generation New York School artist, Wolf Kahn is recognized for his highly original use of color and his vibrant, luminous landscapes. He expanded the boundaries of landscape painting by fusing abstraction with representation. From 1947 to 1949, Kahn studied with Hans Hofmann, from whom Kahn said he learned "the essence of modernism, art stripped of everything extraneous." Inspired by the painterly freedom and spontaneity of Abstract Expressionism, Kahn used the rural landscape as a jumping off point for vivid, intuitive and chromatically brilliant compositions. *Yellowstone Silhouette* is an example of

Kahn's acclaimed mature style in which he loosened up his brushwork and expanded his palette. In this work, he displays a gestural intensity, expressive color, and a pulsating composition.

NEW ACQUISITION

Dale Nichols (1904–1995)

Chopping Ice from the Water Trough,
1935

Oil on canvas

Purchased with Museum funds, 2023



Rising to popularity during the Great Depression, a style known as American Regionalism brought modern stylization to images of rural life. In his landscape painting *Chopping Ice from the Water Trough*, Dale Nichols engages Regionalism by bringing a clean, minimal approach to his representation of daily farm chores by highlighting the smooth contours of the snowy slopes and the sharp-edged geometry of the barn. Nichols, a native of Nebraska, trained and taught for many years at the Art Institute of Chicago but returned throughout his career to the farm subjects most familiar to him from his childhood. His work was so attuned to farm

life that International Harvester Company commissioned him to depict a series of works marking the development and use of the famous McCormick Reaper in agriculture.

Carolyn Wyeth (1909–1994)

N.C. Wyeth's Barn, 1974

Oil on canvas

Gift of Mr. and Mrs. Andrew Wyeth, 1985



Carolyn Wyeth received her first artistic training from her father, N. C. Wyeth, in his studio when she was 12 years old. The traditional lessons she received were passed along to her own students later in life as well as to her nephew Jamie Wyeth, who began studying with her at age 12. Never driven by the market or a desire to follow trends in the art world, Carolyn Wyeth worked slowly, producing only a handful of paintings each year. She painted for herself and for no one else, even her famous family members.

NEW ACQUISITION

Walter Stuempfig (1914–1970)

Untitled (River Scene), n.d.

Oil on canvas

Gift in Memory of Walter Stuempfig by Alan Wood IV, his friend, 2021



Born in Germantown, Pennsylvania, Walter Stuempfig spent most of his career in Philadelphia. He attended the Pennsylvania Academy of the Fine Arts from 1931 to 1934, studying with Henry McCarter, Daniel Garber, and Francis Speight. His art was greatly influenced by his extensive European travel, and he would later list his inspirations as Poussin, Caravaggio, and Corot.

Stuempfig was a prolific artist and highly regarded in his lifetime for his still-lives, portraits, urban scenes and regional landscapes. He exhibited frequently in Philadelphia and New York, receiving his first solo gallery show in 1943. Some critics

of his day described him as a “romantic realist” for the melancholic and meditative quality of his work. In this haunting river scene, the figures seem isolated from one another, both physically and psychologically. It was likely painted along the Schuylkill, a favorite site of the artist.

NEW ACQUISITION

Jane Freilicher (1924–2014)

Flying Point, ca. 1965

Oil on canvas

Gift of Mr. and Mrs. Rodman Moorhead in
Honor of the Brandywine Museum of Art's
50th Anniversary, 2022



A part of the New York School of painters and writers in the 1950s, Jane Freilicher often incorporated passages of quickly painted, vigorous brushwork in her realist paintings. She found representational painting more challenging than the abstraction of many of her friends and colleagues associated with Abstract Expressionism.

She is best known for sweeping landscapes as viewed from her Long Island studio, including *Flying Point*, and scenes of still life placed before a window looking out on the Manhattan skyline. Freilicher's broad gestural style has been called painterly realism, a style that sought to

evoke the sensation of movement in her landscapes, allowing viewers to feel the landscapes as well as see them.

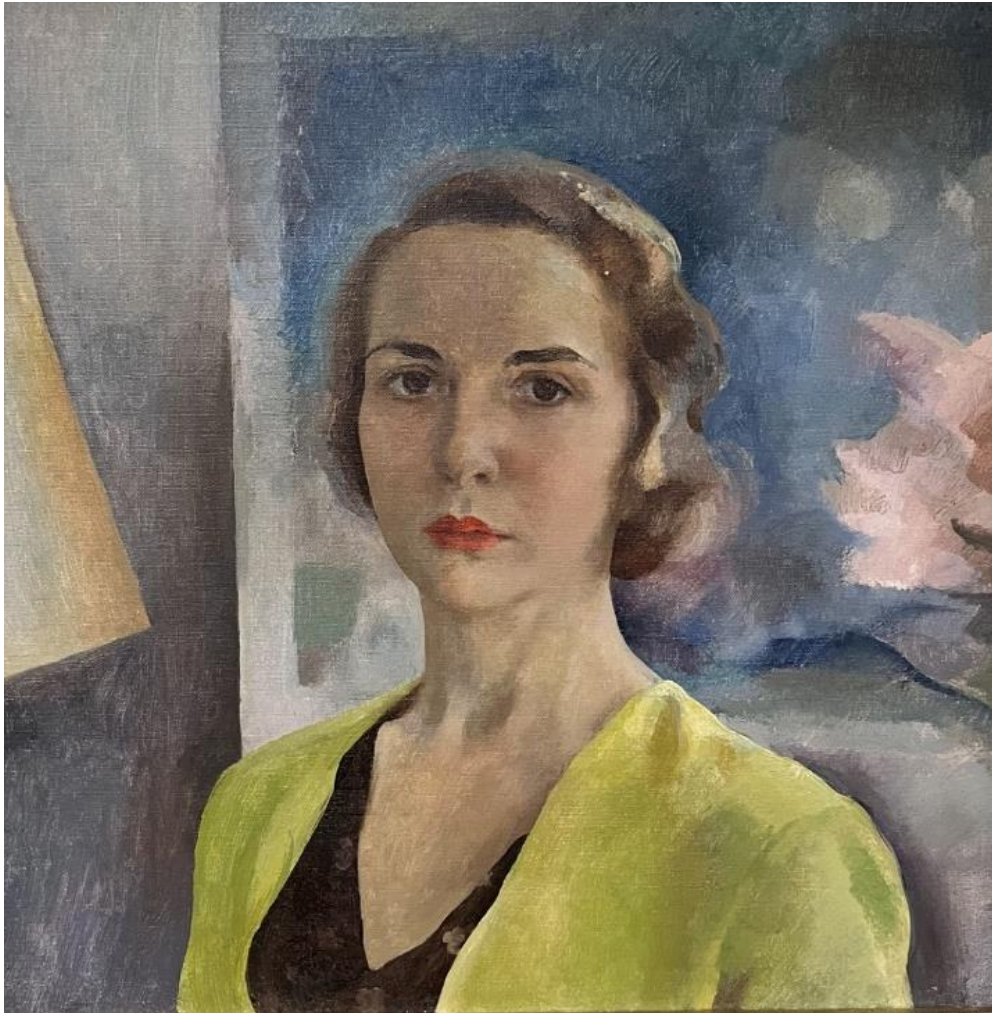
NEW ACQUISITION

Henriette Wyeth (1907–1997)

Self Portrait, ca. 1928

Oil on canvas

Purchased with funds provided by Joyce
Creamer, 2023



Henriette Wyeth's confident self-portrait depicts the artist early in her career. Considered a child prodigy, by her early twenties, she was fully trained as an artist— first by her father N. C. Wyeth, then at the Boston Museum of Art Academy and the Pennsylvania Academy of the Fine Arts by the time of this portrait.

Depicting herself in her studio, she gazes confidently at the viewer, vivacious and serious. In 1920, she chose a similar pose for her engagement photographs published in local newspapers, where she stood before one of her still life paintings on an easel, with palette and brushes in hand, and an equally intent gaze. She had

likely already met her future husband, the artist Peter Hurd, when she made this self-portrait.

Henriette Wyeth (1907-1997)

Portrait of Peter Hurd, ca. 1936

Oil on canvas

Private Collection



This portrait of artist Peter Hurd by his wife Henriette Wyeth captures a period in time when the two artists were each pursuing separate careers with success. Married in 1929, Wyeth was at home painting portraits of Wilmington's social elite, while Hurd preferred the Southwestern landscape. The two were dividing their time between his and her worlds, until permanently moving to San Patricio, New Mexico in 1939.

Wyeth also painted her father, the artist N.C. Wyeth, and her brother, the artist Andrew Wyeth, in similarly composed portraits, with a figure standing before one of their own paintings. In the portraits,

Wyeth captures their likenesses with the kind of detail and familiarity that comes from her close relationships with each of them. She also reproduces a painting by each of the men on her canvas, proving not only her mastery of portraiture, but her distinct ability to replicate the works of her male counterparts too.

Mary Page Evans, (b. 1937)

Peonies in June, 2013

Oil on canvas

Gift of Page and John Corey, 2020



Mary Page Evans approaches painting in much the same way as the French Impressionists—working directly from nature. She drew further inspiration from Impressionism as she spent many summers working in Claude Monet's famed garden in Giverny, France. In this expressionistic Pennsylvania landscape, she captures the sensual impact of the early summer's explosive peony blossoms, accentuated by a thickly painted surface. The high horizon line emphasizes the contours of Hill Girt Farm, a property along the Brandywine not far from the Museum.

Barkley L. Hendricks (1945–2017)

Boxing Day (Part Deux), 2003

Oil on canvas

Purchased with Museum funds, 2020



Barkley L. Hendricks was a pioneering Black painter, photographer, and influential teacher originally from Philadelphia. He studied at the Pennsylvania Academy of the Fine Arts and Yale University, and taught for decades at Connecticut College. He is recognized primarily for his series of paintings depicting life-size Black men and women dressed in colorful fashions. In addition to his figurative paintings, Hendricks created a large body of lesser-known landscapes from the 1990s until his death in 2017. Painted in Jamaica—where he would travel each winter—these are spontaneous plein air compositions of the island's scenery.

Detleff Samman (1857–1938)

Monterey Cypress, Pebble Beach, 1915

Oil on canvas

Richard M. Scaife Bequest, 2015



Born and raised in Germany, Samman studied at the Industrial Art School in Dresden before emigrating to New York in

1881. When he relocated to California in 1896, he painted many frescoes in local residences, before eventually turning to easel painting and adopting an Impressionist style. In 1912, he settled in Pebble Beach, California, where, inspired by the local scenery, he created coastal scenes and landscapes.

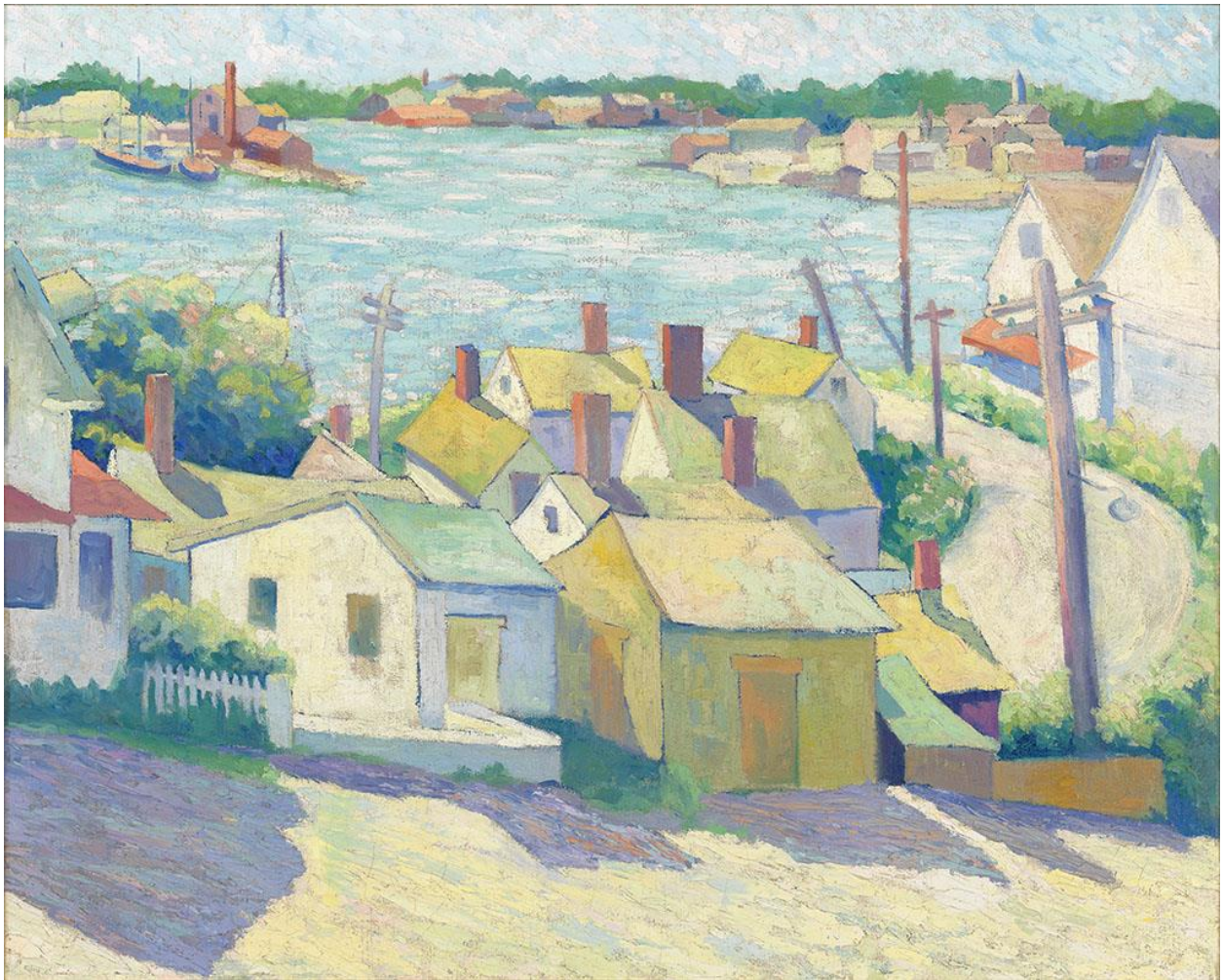
Here Samman portrays the lone, iconic Cypress tree that stands on a hillside along the shore of the Monterey Peninsula between Cypress Point Club and the Pebble Beach Golf Links. The tree has been a popular subject among painters and photographers since the nineteenth century.

Allan Freelon (1895-1960)

Gloucester Harbor, ca. 1929

Oil on canvas

Purchased with museum funds, 2021



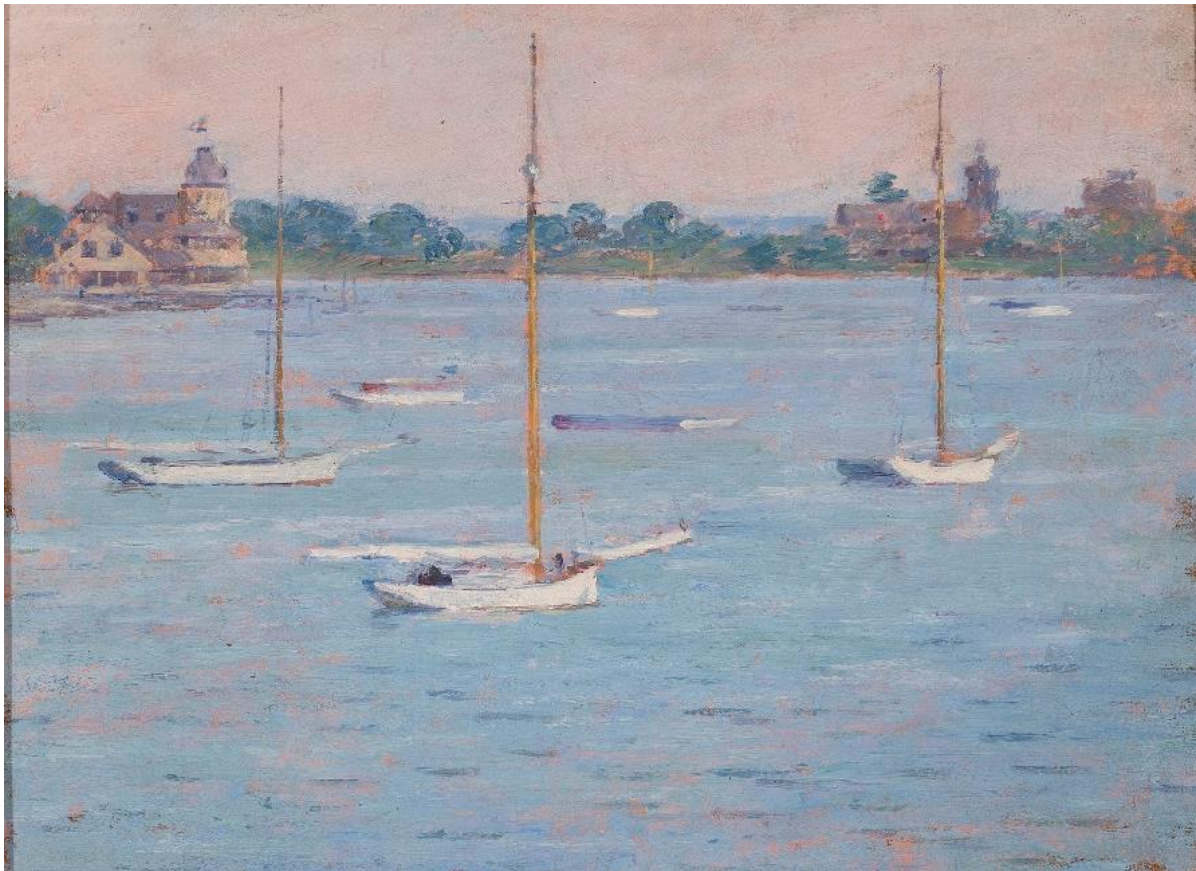
Allan Freelon's pastel-hued view of the harbor in Gloucester, Massachusetts, places him in line with other American Impressionists in the area. Freelon worked for the Philadelphia School District as the head of art education, but spent his summers in the seaside town. During the nineteenth and twentieth centuries, Gloucester was a thriving artists' colony visited by such American painters as Winslow Homer, Edward Hopper, and John Sloan, who took in the deep blue water and humble working village. Freelon rarely depicts humans in his paintings, opting instead for idyllic views of ships and shore captured *en plein air*.

Theodore Robinson (1852–1896)

Yacht Club Basin, Cos Cob Harbor, 1894

Oil on wood panel

Richard M. Scaife Bequest, 2015



Having returned from Giverny, France, in 1892, Theodore Robinson sought out the close association of an art colony, such as

he had experienced in the circle that formed around Claude Monet. Robinson worked among a group of American Impressionists in Cos Cob, Connecticut, located only a short journey by train from New York. This painting, depicting the Mianus River at Cos Cob, is a companion to the artist's work of the same year entitled *Low Tide, Riverside Yacht Club* (Metropolitan Museum of Art). Perhaps closer to Monet than any other American artist, Robinson imbues this painting with high key, Impressionist colors capturing the brilliant effect of the sun glinting off the river's surface in an effusion of lavender, coral, and powder blue.

NEW ACQUISITION

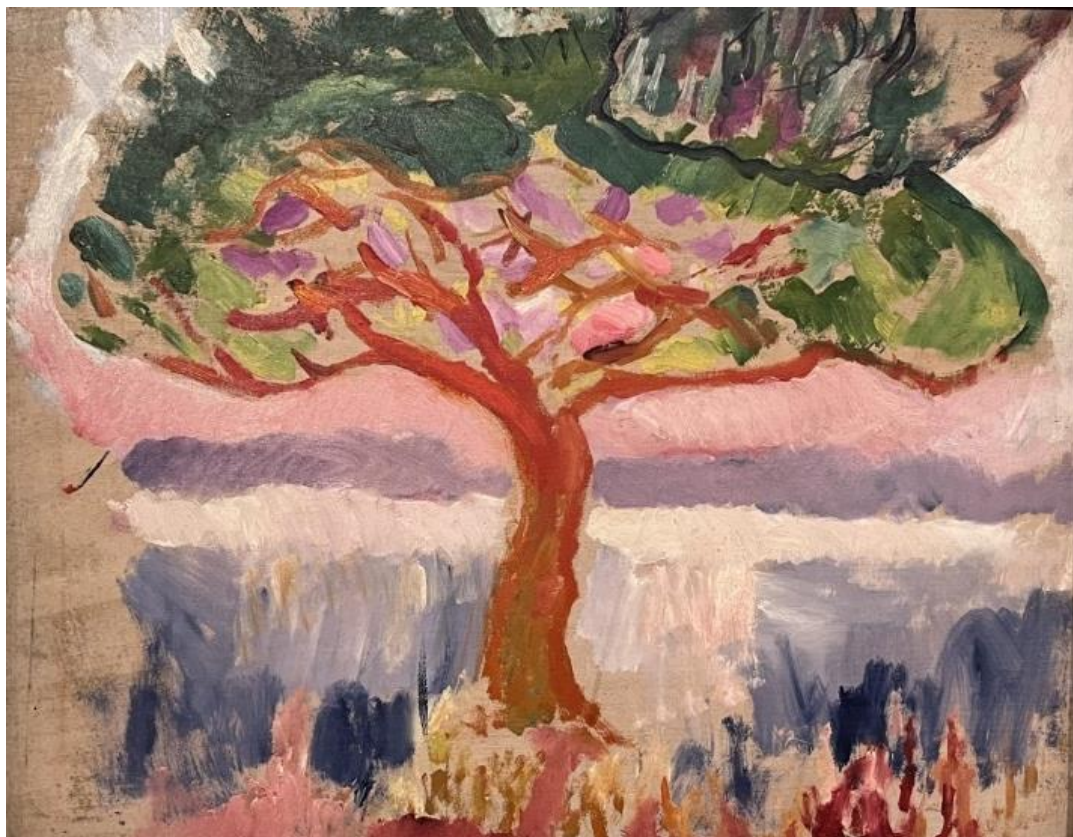
Arthur B. Carles (1882–1952)

Stone Pines in the South of France, ca.

1904–1907

Oil on panel

Gift of Mr. And Mrs. Rodman Moorhead in
Honor of the Brandywine Museum of Art's
50th Anniversary, 2022



Arthur B. Carles was a Philadelphia artist renowned as a brilliant, expressive colorist and as an important force in the development of American modernism, especially in his native city. He studied at the Pennsylvania Academy of the Fine Arts between 1900 and 1907. As a student, Carles received two scholarships that allowed him to study abroad in Paris, where he immersed himself in avant-garde circles and absorbed the most recent trends in art.

It is likely that this was painted on Carles' earliest trip to Paris in either 1904 or 1907 and demonstrates the artist's bold embrace of Fauvism—a movement that

emphasized painterly qualities and strong color over realism. It is one of many spontaneous landscape sketches that Carles painted in France, revealing his love of composing beautiful and expressionistic color harmonies.

John W. McCoy (1910–1989)

Tom Clark, ca. 1950

Tempera on panel

Gift of Mr. and Mrs. Andrew Wyeth, 1970



Thomas "Tom" Clark (1876-1962) was a farmer and resident of Chadds Ford who worked on several local farms and as a landscaper on other properties in the area. He was the subject of paintings by the brother-in-laws John McCoy and Andrew Wyeth from the 1950s until Clark's death in 1962. In this tranquil, pastoral view, Clark is depicted in front of nearby Craigs Mill Run where the McCoy residence was located.

Jamie Wyeth (b. 1946)

Giuliana and the Sunflowers, 1987

Oil on board

Purchased with Museum funds, 1987



In this ominous painting, a woman and young girl walk through a stand of wilting sunflowers. Hand in hand, mother and daughter appear to have different reactions to the landscape. The mother, based on local resident Laurie Haskell-Degrazia, glances cautiously around the scene as the heads of the sunflowers seem to bow to the duo. Holding tight to her mother's hand, Giuliana steps out ahead and pulls her mother along.

The intensely glowing and striated clouds, a feature of several of Jamie Wyeth's landscapes, add to the air of mystery in this painting.

NEW ACQUISITION

Peter Paone, (b. 1936)

Self-Portrait, 2012

Acrylic on panel

Gift of the artist in honor of Alma

Alabilikian, 2022



Over the course of his long and successful career as an artist and teacher at the Pennsylvania Academy of the Fine Arts, Philadelphia native Peter Paone engaged in the figurative tradition, creating paintings that are suspended between the real and surreal worlds.

In this self-portrait, there is a sense of psychological unrest that suggests both strength and vulnerability. Paone's head seems to be dissolving into the background and the eyes are almost entirely blocked by the white over the subject's eyeglass lenses, creating a feeling of poignancy and tension. The hands—always a focus in Paone's work—are here folded and locked

together in an anxious grip. The richly textured surface is animated with vigorous brushstrokes that further deepen the expressiveness of the portrait.

Maxfield Parrish (1870-1966)

The Artist, 1909

Oil on paper

Gift of Betsy James Wyeth, 1980



Maxfield Parrish's highly popular images for books, magazines, posters, and fine art

reproductions are often a unique blend of reality and fantasy. In 1904, Parrish signed an exclusive six-year contract with *Collier's* to illustrate the magazine's large-format covers. *The Artist*, a self-portrait, was one of the last in the *Collier's* cover series. The composition, drawn from photographic studies, was sketched on stretched paper and painted in layers of thin, luminescent oil glazes. He represents himself as a common stereotype of an artist—an overly refined aesthete disconnected from the land he represents, with palette and brushes, but no easel or canvas before him to do the work of an artist.

Raphaelle Peale (1774–1825)

Still Life with Peach Halves, 1822

Oil on canvas formerly mounted on wood panel

Purchased with Museum funds, 1983



Raphaelle Peale was among the many talented children of Charles Willson Peale,

a leading artist, scientist, and public intellectual of the Revolutionary era, who founded the first museum in this country. Philadelphia was a center for art and science during the early nineteenth century, and the Peale family pursued interests in both vocations. In addition to the stylistic contributions that Raphaelle Peale made to the development of still-life painting in the United States, his fruit pictures record the era's horticultural achievements. His father's Belfield estate, a farm located just outside of Philadelphia, was likely the source of many of the fruits Peale depicted.

James Peale (1749–1831)

Still Life with Fruit on a Tabletop, ca. 1825

Oil on wood panel

Purchased with the Museum Volunteers'

Fund, 2004



A founder of the still-life painting tradition in the United States, James Peale studied art with his brother, Charles Willson Peale, one of the leading artists of the young Republic. While serving as an officer in the Continental Army during the American Revolution, James Peale had the opportunity to paint two portraits of George Washington. After the war, he settled in Philadelphia and became known for making watercolor portrait miniatures on ivory. Eventually, he developed problems with his eyesight from working at such a small scale and switched to painting still life.

Lilly Martin Spencer (1822–1902)

Raspberries, ca. 1858–1859

Oil on canvas

Richard M. Scaife Bequest, 2015



Lilly Martin Spencer managed a career as a well- respected painter at a time when women rarely rose to the level of professional artist. Her popular imagery of home and family garnered a wide audience when her paintings were reproduced as inexpensive prints. She was the primary breadwinner in her family, with her husband taking responsibility for their thirteen children. Although they struggled financially for years, Spencer remained an active painter through the end of her life. In 1858, the Spencers moved to rural New Jersey, which prompted her to try still-life painting of the fruits and plants she found plentiful there.

John Frederick Peto (1854–1907)

Five Dollar Bill, ca. 1885

Oil on canvas

Gift of Amanda K. Berls, 1980



The Philadelphia-born painter John Frederick Peto was one of the leading American practitioners of trompe l'oeil

painting—a style that attempts to deliberately fool the eye with hyper realistic technique. Peto is perhaps not as well-known as he should be; for years his primarily unsigned work was confused with that of William Harnett, another trompe l'oeil artist in Philadelphia.

The Philadelphia region was the seat of an American still-life tradition encompassing members of the Peale family, John F. Francis, and Severin Roesen. In this composition, Peto depicts torn bits of paper tacked to a board—a common trompe l'oeil conceit—as well as a five dollar note with the portrait of President Andrew Jackson visible.

George Cope (1855–1929)

Indian Relics, 1891

Oil on canvas

Purchased with the Museum Volunteers'

Fund, 1977



George Cope was born near West Chester, Pennsylvania, and lived most of his life in Chester County. As the popularity of illusionistic trompe l'oeil (paintings that "fool the eye") increased in the late nineteenth century, Cope turned his attention to still-life works. *Indian Relics* would have appealed to his patrons as both a trompe l'oeil and as a Western-themed painting. It depicts Native American artifacts including two pipes of the type made by Plains Indians in the early nineteenth century; trade beads, also from the nineteenth century; spear points believed to date from before 400 A.D.; a stone ax head that may date from before

800 A.D.; a Ketland trade pistol, and a bowie knife.

John Haberle (1856–1933)

Torn in Transit, 1890–1895

Oil on canvas

Gift of Amanda K. Berls, 1980



Torn in Transit is one of three painting-within-a-painting compositions John Haberle created to resemble a torn parcel. The artist's carefully rendered detail of the painted shipping label and packaging materials contrast with the loosely brushed, painterly landscape.

The twine and torn edges of the paper cast a convincing shadow onto the landscape, which depicts a popular chromolithograph of the time. The exacting detail and clever deception reportedly caused confused viewers of the work at an exhibition to advise the owner to seek damages from the express company that had delivered the painting.

NEW ACQUISITION

Edwin Dickinson (1891–1978)

Sheldrake Winter, 1929

Oil on canvas

Gift of Mr. And Mrs. Rodman Moorhead in
Honor of the Brandywine Museum of Art's
50th Anniversary, 2022



Edwin Dickinson occupies a position in American art history between the immediacy of American Impressionism and the gestural marks of Abstract Expressionism. He was trained by William Merritt Chase and nineteenth century artists, but by the end of his career was associated with the de Koonings, Hans Hofmann, Robert Motherwell and other leaders of abstraction.

A string of tragedies in Dickinson's life is believed to have influenced his painting style, which is often somber, bleak, or even surreal. *Sheldrake Winter* is a conservative landscape from a period in which Dickinson was still struggling for recognition. Painted

along the shores of Lake Cayuga, near Sheldrake, New York, his minimalistic work is composed of wide lilac gray and white passages marked by a bare tree and scruffy vegetation. Like many American Impressionists, Dickinson was in the habit of painting en plein air, creating an entire painting in one sitting.

Walter Elmer Schofield (1867–1944)

Covered Bridge on the Schuylkill (The Red Bridge), ca. 1913

Oil on canvas

Gift of Margaret E. Phillips, 2003



Walter Schofield was an acclaimed Philadelphia-born artist closely associated with the Bucks County Impressionist art colony that included such painters as Edward Redfield and Daniel Garber. Schofield studied with Thomas Anshutz at the Pennsylvania Academy of the Fine Arts from 1889 to 1892, and shortly thereafter he enrolled at the Académie Julian in Paris. Although Schofield spent much of his career in Cornwall, England, he made annual trips to Pennsylvania.

The artist became especially known for his large snow scenes, executed outdoors and painted with bold, rapid brushstrokes. *Covered Bridge on the Schuylkill*, one of his

most popular works during his lifetime,
depicts a no-longer extant bridge in
Norristown, Pennsylvania.

Julian Alden Weir (1852–1919)

The Road to Nod, ca. 1889–1899

Oil on panel

Richard M. Scaife Bequest, 2015

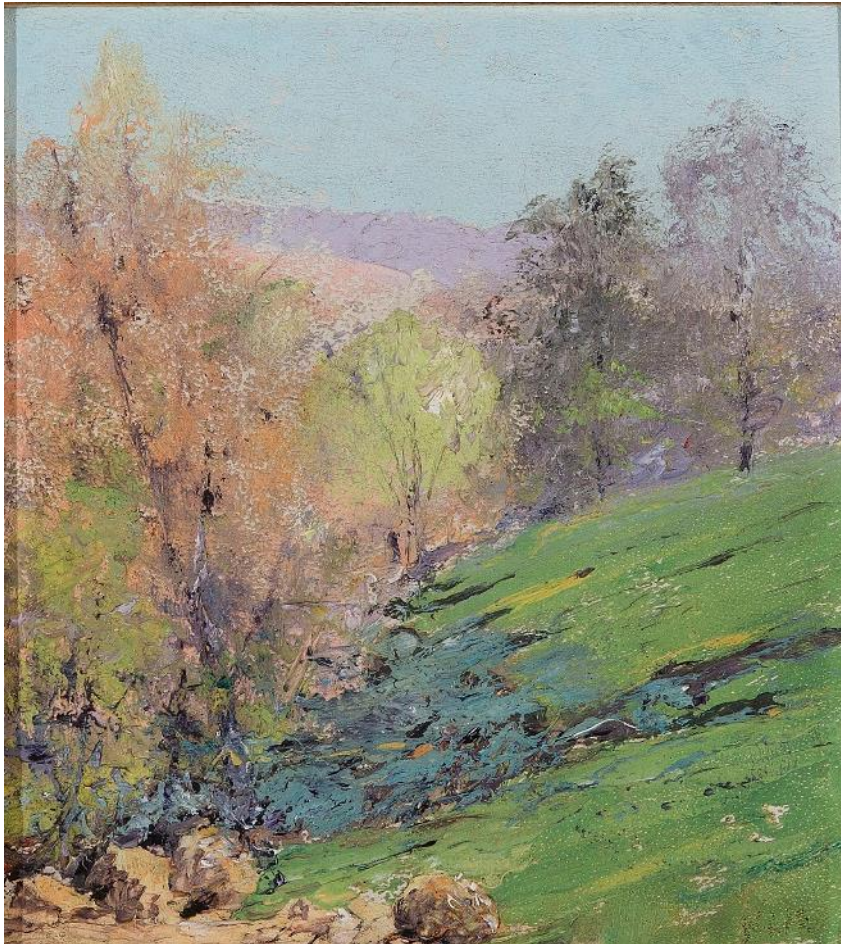


Born into a family of teaching artists, Julian Alden Weir, the youngest of the family, veered from his relatives' strictly traditional path as he chose to work in the modern style of Impressionism, becoming one of its foremost American practitioners. Many of Weir's landscapes were rural scenes of the land around his farm, located on Nod Hill Road in Branchville, Connecticut. This painting's title is a whimsical play on Weir's address, as the cool pastel landscape depicts the moonrise over the road leading to the Weir property.

Julian Alden Weir (1852–1919)

Springtime, ca. 1890–1910

Oil on pasteboard panel Richard M. Scaife
Bequest, 2015



This diminutive painting is precisely the
type of quick study an American

Impressionist such as Julian Alden Weir would make out in the field. Portable easels, pre-mixed paints, and an array of brushes could easily be packed up and carried—along with an umbrella and camp stool for comfort—for a day of plein air painting. Weir frequently did this type of painting in Connecticut, where he worked at the Cos Cob art colony and later around his own home in Ridgefield. He captured the fresh green fields and new leaves in combination with the coral and lavender atmospheric effects for a small remembrance of the dazzling, although brief, appearance of spring.

William Langson Lathrop (1859–1938)

The Delaware Valley, ca. 1899

Oil on canvas

Purchased with funds provided by Mrs.

David Craven, 1985



Originally from Painesville, Ohio, William Langson Lathrop moved to New York City in the 1870s to begin his career as an illustrator, working for *Harper's* magazine, among other publications. Although he struggled as an artist early in his career, even giving it up for a time to return to farming, by the end of the nineteenth century Lathrop had reached his stride.

American artist Henry Ward Ranger introduced him to Tonalism, a progressive American art movement that developed in the 1880s out of an abiding spiritual feeling for the landscape. After reinvigorating his career, Lathrop moved to a country mill

along the Delaware River in Pennsylvania and founded an art colony in New Hope, where he taught and welcomed artist visitors for decades to come. The *Delaware Valley* displays the momentary brightening of Lathrop's palette from the dark and brooding landscapes associated with his early career.

NEW ACQUISITION

Thomas Anshutz (1851–1912)

Along the Delaware, 1897

Oil on canvas

Purchased in Memory of Sally T. Duff with funds provided by James H. Duff, the

Wyeth Foundation for American Art, Matz Family Charitable Fund, Mr. and Mrs. John W. Field, Jr., Mr. and Mrs. Ian A.

Mackinnon, Mr. and Mrs. W. Donald Sparks II, Mr. and Mrs. Morris W. Stroud II, and other donors, 2022.



An influential teacher at the Pennsylvania Academy of the Fine Arts in Philadelphia and a portrait painter following in the footsteps of Thomas Eakins, Thomas Anshutz also embraced plein air painting. He immersed himself in the practice after taking time off from

teaching to study abroad in 1892. There he developed a new understanding of capturing the changing effects of light and color in the outdoors.

On his return to the United States, Anshutz produced a series of watercolors depicting New Jersey seaside scenes. In the summer of 1897, he made a two-and-a-half-month trip down the Delaware River, resulting in a number of oils and watercolors of boats, shipyards, and riverside views, including *Along the Delaware*. His fluid brushwork and atmospheric effects parallel work produced by American Impressionists in the period. Here, Anshutz conveys a sense of quiet and

stillness through his subdued palette and a perfectly balanced composition of horizontal and vertical elements.

Doris Lee (1905-1983)

Botanical Study, 1945-1950

Oil on canvas board

Purchased with funds provided by Virginia
A. Logan and Joseph C. Petrille III with
gratitude to Josephine Hancock Logan



Over Doris Lee's career, her highly accessible paintings drew a popular following. She won post-office mural commissions from the Works Progress Administration, created advertisements for Maxwell House Coffee, and designed prints for textiles. In the 1940s, she became a featured illustrator for *Life* magazine, which often sent her on assignment across the country and around the world. In this work, Lee offers her characteristic simplified forms and muted palette in a modern still-life painting with a scientific study of a sprouting plant viewed under magnification.

Clementine Hunter (1886–1988)

Untitled (Zinnia Bouquet), ca. 1970

Oil on canvas board

Purchased with Museum funds, 2020



A self-taught artist, Clementine Hunter began pursuing her talent as a painter after the age of 50. She spent most of her life as a field hand and cook at Melrose Plantation, a cotton farm in Louisiana, which was also an artists' colony in the 1930s, giving her access to art-making and materials. Hunter painted narrative scenes of cotton picking, festive weddings, dancing, and church going, and became known for her bold paintings of flowers, particularly zinnias. The richly textured surface and vivid color of this zinnia bouquet are representative of Hunter's overall style in the folk art tradition.

NEW ACQUISITION

David Ellinger (1913-2003)

Mocha Pitcher Still Life, ca. 1940s

Oil on canvas

Purchased with funds given in memory of
Jeffrey Michael Patrick, 2022



A Philadelphia-born regional folk artist and antiques dealer, David Ellinger lived and worked in the more rural counties outside the city. His first exposure to making art came when he was assigned to draw Pennsylvania hand-crafted pottery for the *Index of American Design*, a program of the Federal Art Project created under the New Deal to fund the visual arts in the United States. By the time Ellinger's work with the Project ended, he was painting his own work depicting nostalgic and peaceful views of Pennsylvania German farmsteads and domestic life. In his still life paintings, he often incorporated decorative furnishings. Here he includes a handmade

colorful quilt, a chalkware dog, and a cat's-eye patterned Mocha ware pitcher, all objects common in nineteenth-century Pennsylvania German households.

Martin Johnson Heade (1819–1904)

New Jersey Salt Marsh, ca. 1875–1885

Oil on canvas

Richard M. Scaife Bequest, 2015



Born in Bucks County, Pennsylvania, Martin Johnson Heade turned to landscape painting shortly after moving to New York in 1859. There he absorbed the tenets of the Hudson River School, including the

direct, highly detailed observation of nature and the importance of capturing the ephemeral effects of light. Beginning in the early 1860s, Heade created a large number of paintings depicting the salt marshes of New Jersey and New England. While his contemporaries largely ignored these flat terrains, Heade, a hunter and fisherman, was drawn to the wetlands and painted them in a range of climatic moods.

Mary B. Mellen (1819–1886) *Moonlight
Fishing Scene (Halfway Rock)*, 1854

Oil on canvas

Gift of Amanda K. Berls, 1980



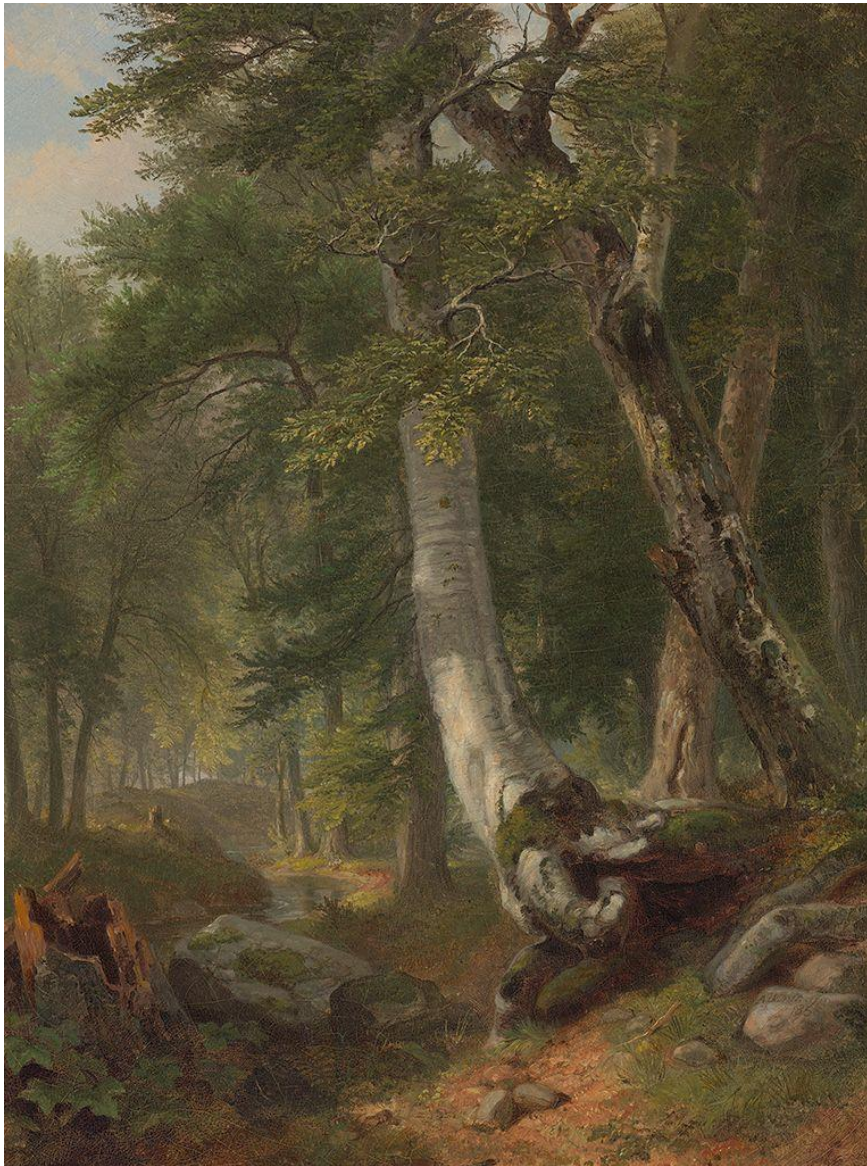
For a long time, Mary Mellen was only known as a “copyist,” due to the fact that she often painted versions of acclaimed artist Fitz Henry Lane’s marine paintings. She and Lane worked side-by-side, with styles so similar that it is difficult to tell the work of one artist from the other. Mellen improved her skills in this informal apprenticeship with Lane. In this painting, the moonlight seen through the parting clouds illuminates Halfway Rock in Maine’s Casco Bay and its lighthouse, which is curiously dark. The scene appears particularly dangerous as a fishing boat is precariously close to the rocky ledge.

Asher B. Durand (1796–1886) *Landscape,
Wood Scene (Sketch in the Woods)*, ca.

1854

Oil on canvas

Gift of Amanda K. Berls, 1980



This painting is one of several studies of a woodland interior Asher B. Durand made in 1854, in the Catskill Mountains. From these studies and sketches, he composed a larger finished work, *In the Woods* (1855), now in the collection of the Metropolitan Museum of Art. The date of 1856, by his signature, marks the date the painting was sold, not when it was created.

Durand is a major figure in the Hudson River School of American landscape painters. In this carefully composed study, he expressed his view of nature as an embodiment of God, conveying the cycle of life through the contrast of the lush living forest and the decaying trees.

Albert Bierstadt (1830–1902)

Coast of California, 1870s

Oil on paper mounted to canvas Richard M.
Scaife Bequest, 2015



Albert Bierstadt first traveled to California in 1863, at the height of his fame as a landscape painter, and made sketches and studies on which he based his large-scale

canvases of Yosemite Valley. The small format of this work and the artist's loosely handled brushwork indicate that it is one of Bierstadt's plein air studies, most likely made during his stay in California from 1871 to 1873. Basing himself in San Francisco, the artist took sketching trips to the Farallon Islands, just offshore, and further afield to points along the Pacific Coast and the High Sierras. In contrast to the high finish and romantic drama of his more formal oil paintings, Bierstadt rendered this appealing study in a quiet mood. He lavished attention on the effects of soft flat light and shadow on the figures and landscape.

George Hetzel (1826–1899)

*Untitled Landscape (View of White Clay
Creek), 1877*

Oil on canvas

Private collection



Renowned for his bucolic landscape and still life paintings, George Hetzel was born in Alsace, France. He emigrated with his family as a young child, settling near Pittsburgh, Pennsylvania. Hetzel traveled to Germany in 1847 to study at the Arts Academy in Düsseldorf. Returning to Pittsburgh in 1849, he focused on landscape, inspired by a visit to Scalp Level, a small rural village located in western Pennsylvania. Entranced by the area's natural beauty, Hetzel drew other artists there as well and the Scalp Level school was born.

Hetzel was similarly captivated by other Pennsylvania landscapes, as can be seen in

this view of White Clay Creek, an eighteen-mile-long waterway that starts in southern Pennsylvania and runs into northern Delaware. Hetzel captures the peaceful, lush beauty of the stream surrounded by woods, trees, plants, and farm animals. Sunlight filters through the softly detailed trees and illuminates the waterway, where cows graze quietly along the bank.

NEW ACQUISITION

Thomas Birch (1779–1851)

On the Schuylkill River, ca. 1820

Oil on panel

Gift of Gerold M. Wunderlich, 2021



Celebrated for his marine and naval battle images, Thomas Birch also specialized in landscapes and river views, exhibiting hundreds of paintings at the Pennsylvania Academy of the Fine Arts and other annuals over the course of his career.

Emigrating from England with his artist father in 1794, Birch family made their home in Philadelphia, where the artistic community was dominated by the Peale family. Birch's landscapes act as a foil to the works of Hudson River School artists, appearing as quiet pastoral scenery rather than being wild and strikingly dramatic. He was an inspiration to his contemporaries,

among them Thomas Cole, a founder of the Hudson River style, who only began painting landscapes after seeing the work of Philadelphia painters Birch and Thomas Doughty. Birch's work influenced the next generation of Philadelphia painters, including William Trost Richards.

William Trost Richards (1833–1905) *The Valley of the Brandywine, Chester County (September)*, 1886–1887

Oil on canvas

Purchased through a grant from the Mabel Pew Myrin Trust, 1986



Over the course of his career, Philadelphia-born William Trost Richards was an avid traveler in the United States and Europe. Beginning in the mid-1870s and until 1890, he divided his time between Newport, Rhode Island, and Pennsylvania—where he first lived in a house in Germantown, followed by Oldmixon Farm in Chester County, which he purchased in 1884. He created a series of paintings of Chester County farm scenes, recounting the change of seasons as seen in this painting.

This composition juxtaposes two small farmers with the majestic sweep of rural landscape. Writing of the inspiration provided by the Brandywine Valley,

Richards remarked: "Everywhere there are pictures which make me impatient for next summer."

Thomas Doughty (1793–1856)

Gilpin's Mill on the Brandywine, 1830

Oil on canvas

Purchased with Museum funds, 1986



The direct observation of nature was important to Thomas Doughty, one of the earliest American artists to devote himself exclusively to landscape painting. His work influenced Thomas Cole and the Hudson River School of landscape painters. A Philadelphia native, Doughty trained himself as an artist by copying European paintings in various collections in the city. He received commissions to depict estates and public buildings and sometimes supplemented his income by painting multiple versions of a scene. This painting, along with the one hanging nearby, depicts a paper mill on the Brandywine, built in 1787 by Joshua and Thomas Gilpin.

Thomas Doughty (1793–1856)

*View on the Brandywine River: Gilpin's
Paper Mill, ca. 1825–1830*

Oil on wood panel

Purchased with Museum funds, 2005



The former snuff mill near Wilmington,
Delaware, converted by the Gilpin family to

a paper mill, provided Thomas Doughty with an ideal combination of elements for a painting. The natural beauty of the site—as well as similar scenes along the Schuylkill and Connecticut Rivers—inspired Doughty and other early nineteenth-century American artists as they developed an American school of painting. Philadelphia's powerful network of Quakers, including the Gilpin's, helped to sustain Doughty and other artists in the region. The subject matter must have proven popular with local art patrons as Doughty repeatedly created and exhibited different versions of his mill paintings.

NEW ACQUISITION

Charles Demuth (1883-1935)

Red Cineraria and Cyclamen, ca. 1916-17

Oil on board

Museum purchase, 2023



Lancaster, Pennsylvania, native Charles Demuth is a luminary among American modernist painter sand was a close friend of such major figures as Alfred Stieglitz, Georgia O'Keeffe, and Marsden Hartley, whose floral still life *Petunia's from Lachaise's Garden* hangs nearby. In Demuth's still life, the thriving potted plants are seen through a window pane, a device Demuth uses to direct our view, creating a secondary frame for the painting. Though a pioneer in the American abstract style known as Precisionism, Demuth is revered for his lifelong study of floral subjects, many of which grew in his mother's garden in Lancaster.

Thomas Hart Benton (1889–1975)

Still Life, 1951

Tempera on canvas mounted on panel

Purchased with Museum funds, 2019



From prints, to easel paintings, to epic mural cycles, Thomas Hart Benton selected his subjects from the everyday lives of average people, with a great emphasis on experiences in rural America. He created his own distinctive style, drawing on influences from realism and abstraction alike. Even in a straightforward still-life painting such as this, Benton's characteristic expressive tendencies are evident. The yellow drapery vibrates with ripples, while the flowers writhe in the vase, appearing as if to wilt before our eyes. As modern as his style may be, Benton was working in tempera paint, a

medium from the Renaissance that was revived in twentieth-century America.

Marsden Hartley (1877–1943)

Petunias from Lachaise's Garden,

1937–1938

Oil on board

Purchased with funds provided by Rodman and Alice Moorhead, Pamela Biddle and Joel Fishman, Roberts and Allison Brokaw, Margaret Hamilton Duprey, Charles and Aimee Elson, Anne and Michael Moran, Thomas Padon, Claire Reid, Don and Leigh Sparks, Morris and Boo Stroud, Cuyler Walker, David Harrington, the Matz Family Trust, the Alfred Bissell Family, Clementina

Brown, Mati Bonetti de Buccini, the First
Cornerstone Foundation, the Rock Oak
Foundation, Deborah N. Rush, Mac
Weymouth, Lance and Sophie Derrickson,
and an anonymous donor, 2022



A major figure in American modernism, Marsden Hartley was among a group of avant-garde American painters leading the charge of expressive abstraction in the early twentieth century. Though he traveled the world in his younger days, Hartley was long affiliated with his home state of Maine, which became an important place of modernist ferment in the 1920s and 1930s. Ever devoted to his Yankee roots, Hartley wrote "On the Subject of Nativeness—A Tribute to Maine" in 1937, an essay on the artists and writers of Maine.

In the same year, Hartley decided to leave New York and return to Maine on a

more permanent basis. *Petunias from Lachaise's Garden* was painted upon his return in honor of Hartley's friend Gaston Lachaise, a celebrated French sculptor who lived in Maine. Lachaise's unexpected death in 1935, prompted Hartley's elegiac tribute to his friend represented by flowers grown in Lachaise's garden.

Anna Mary Robertson ("Grandma") Moses
(1860–1961)

Sugaring Off, Maple, 1943

Oil on pressed wood

Purchased with funds provided by Mr. and
Mrs. Rodman Moorhead, 2018



Anna Mary Robertson Moses, better known as "Grandma Moses," was well into her seventies when she turned her hobby of painting into a serious career. The popular appeal of her paintings is due, in part, to their nostalgic subject matter and the perception that they represented an "authentic" American vision, free of the influence of European art. As a completely self-taught artist, she trained her eye, practiced drawing and painting to suit her own aesthetic, and won acclaim for subjects that reflected her daily life. Her scenes of maple sugaring, apple butter making, quilting bees, and other rural

subjects emphasized family and community.

Horace Pippin (1888–1946)

Gas Alarm Outpost, Argonne,

ca. 1931–1937

Oil on canvas

Purchased with funds given by The
Davenport Family Foundation in loving
memory of Peter D. Davenport, 2021



This is one of seven paintings created by Horace Pippin recalling his World War I experience. Together these works are among the most visceral and personal depictions of war in American art. In this haunting scene, the artist depicts three soldiers on sentry duty behind the front lines. They were assigned to sound the alarm – visible on the right portion of the partially hidden shed – whenever the hiss of a gas cylinder was heard. The men are outfitted with gas masks, contained in the canvas bags worn around their necks. Pippin reworked the color of the sky several times making it increasingly lighter. In adopting this brilliant shade of blue, he

emphasizes two ominous details painted in dark contrast: relentless strands of razor wire and a soldier parachuting from one of the military planes passing overhead.

Pippin had enlisted in the Army in 1917 at the age of 27, becoming part of the all-Black 369th Infantry Regiment deployed to France at the end of that year. Because of segregation, Black military personnel at the time primarily provided labor for supply lines and construction projects. However, soldiers were so desperately needed for the massive Meuse-Argonne Offensive that the 369th Infantry Regiment was pressed into combat on April 15, 1918, receiving just 3

weeks training. American military leaders felt it problematic to have multi-racial regiments, so the 369th Infantry Regiment was assigned to fight under French command, alongside French soldiers that included enlistees from Senegal, then France's oldest African colony. The Meuse-Argonne Offensive included some of the most intense fighting in all of World War I and proved to be one of the deadliest military engagements in American history, resulting in over 26,000 casualties. In October 1918, Pippin was shot in the neck, shoulder, and right arm, falling into a trench. Coming to his aid a French soldier was shot and fell, lifeless, on Pippin,

pinning him down for hours. He spent over seven months recovering in hospitals before his discharge in May 1919. The regiment fought in the front lines for a total of 191 days, more than any other American unit. Because of its extraordinary military feats, the 369th Infantry Unit were nicknamed the Harlem Hellfighters by German troops. After the War, all of the Unit's soldiers were awarded the Croix de Garre for bravery by the French government.

Pippin was deeply impacted by his war time trauma, writing "I can never forget suffering, and I will never forget sunset...

so I came home with all of it in my mind and I paint from it today." In the early 1920s, after his marriage and move to nearby West Chester, Pennsylvania, he began creating notebooks in which he recounted his experiences and sketched the horrific scenes he remembered so distinctly. At the time he was still learning to cope with a permanent physical impairment. Holding his right arm tight to his side he worked on a flat surface. He later detailed his injuries, writing:

"I have three wounds, two flesh wounds and one in the right shoulder and arm, splitting my shoulder blade in two places

and wrecking the socket of the right arm causing me not to be able to lift my right hand above my head, without the aid of my left hand."

In the late 1920s Pippin took up pyrography, using a long hot poker to burn images into wood panels. By then he had recovered enough to use his left hand to support and extend his right arm while he worked. Pippin continued this practice and in 1930 was strong enough to commence painting his first oil on canvas, *Ending of the War (Starting Home)*. Pippin started *Gas Alarm Outpost, Argonne*, the painting shown here, one year later. This iconic

painting was one of the most visible works in Pippin's lifetime, being shown in exhibitions regularly beginning the very year it was completed.