

From Hopper to Rothko

America's Road to Modern Art

MUSEUM BARBERINI
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From Hopper to Rothko

America's Road to Modern Art

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Foreword

American art from the first half of the twentieth century is still little known in Europe, for there are few points of reference in European museum collections of artists central to American modernism, such as Albert Pinkham Ryder, Arthur G. Dove, Milton Avery, or Richard Diebenkorn. Exceptions include the exhibition trilogy *150 Years of American Art* at the Bucerius Kunst Forum in Hamburg (2007–09), as well as monographic exhibitions on Georgia O’Keeffe, Marsden Hartley, and Edward Hopper. Interest in twentieth-century American culture, on the other hand, is quite pronounced, albeit with a focus on architecture and photography. There is also an affinity due to interconnections with European art history.

Three themes defined North American art prior to 1945: the landscape, the portrait, and the urban landscape. In parallel to that development, abstract painting emerged, culminating in abstract expressionism after 1945 and making New York the new capital of the art world. These developments are clearly shown in the Phillips Collection. Figurative paintings by Philip Guston and Richard Diebenkorn illustrate how abstraction and figuration coexisted.

The art critic and patron Duncan Phillips, founder of the Phillips Collection in Washington, DC, followed and encouraged America’s path to modernism with his collecting activities and thereby helped to shape the canon of American art. Phillips came from a wealthy Gilded Age family. Like Aby Warburg in Hamburg, who used his banking inheritance to build an art history library, Phillips asked his parents to pay him a stipend, which he used to collect art. The early deaths of his father and brother inspired him to open his home and collection as a museum in their memory.

While devoted to European modernism, Phillips also dedicated himself early on to the American artists of his time. He was one of the first to discover O’Keeffe and Dove, and included their paintings in the museum that he established in 1921, thereby introducing them to the general public. The Phillips Collection preceded the establishment of the Museum of Modern Art in 1929 (of whose board of trustees Phillips was a member) and the Whitney Museum of American Art in 1931. Phillips’s concept became a model for many museums. His idea of regarding art as a universal language beyond national schools and epochs continues to inspire artists, specialists, and exhibition visitors. Interestingly, it was a private collector who recently established the Museum Barberini. Like Duncan Phillips, Hasso Plattner collects the French impressionists along with contemporary American painting. The cooperation of the nearly 100-year-old Phillips Collection with the new Museum Barberini on the exhibition *From Hopper to Rothko: America’s Road to Modern Art* is a wonderful opportunity to offer a panorama of diverse topics and styles from impressionism to abstract expressionism, taking visitors from landscapes, portraits, and cityscapes to color field painting.

American landscape painting was initially inspired by the opening up of the wilderness, the surveying of land, and the placing of natural wonders under protection in national parks. Influenced by European impressionism, the heroic, scientific, and religious significance of this early landscape painting was superseded by a direct observation of lighting conditions and atmospheric phenomena in nature. The epochal change from a rural-agrarian to an urban-industrial America gave the cities on the East Coast ever-greater importance. Artistically, this process was characterized by the transition to figure painting, but the landscape retained its significance and for many artists became the starting point for abstract compositions. The manufacturing power and the architectural transformation of cities inspired painters such as

Charles Sheeler and Ralston Crawford to create precisionist paintings that reflected the future-oriented optimism rooted in the burgeoning economy. World War II brought many European artists to America. After the war, abstraction offered artists the basis for a new moral and philosophical beginning.

In abstract expressionism, color took on a life of its own that was foreign to European expressionism. Color spaces in which viewers could immerse themselves were created. Artists understood their pictures as fields that continued beyond the boundaries of the picture frame and in which every element was an entry point to the picture. The pictures cannot be easily understood, and are not apprehended at one glance. The painters wanted art to challenge the individual's capacity for direct experience, observation, and decision-making.

Duncan Phillips's strong belief in the individual artist's practice is topical again today, in that he offers an alternative to commonly held ideas of a special American character expressed in art. The notion of exceptionalism emphasizes characteristics such as the capacity for self-invention, usefulness, youth, optimism, pragmatism, and democracy. Symposia on American art in the global context (at the Smithsonian American Art Museum, Washington, DC, in 2006) and the narratives of American art (at the John F. Kennedy Institute for North American Studies in Berlin in 2007) have called this notion of a special quality into question and have focused instead on the importance of immigration as an ongoing source of influence. Phillips regarded art as a "universal language which defies classification according to any chronological or national order." With Honoré Daumier, Pierre-Auguste Renoir, and Pierre Bonnard, he brought French painting of the nineteenth and twentieth centuries together with American artists who were indebted to European models just when conservative circles in America sought to identify and promote an American art between the wars. The common thread was modernity in America. This view has been part of the essential concept of the Phillips Collection from its inception, as Susan Behrends Frank shows in her text.

The source for this and the other essays in the catalog was an international symposium held at the Museum Barberini on November 21, 2016. Two texts are dedicated to two central works from the Phillips Collection, while the others examine the multifaceted connections with Europe. We thank the authors for their scholarship. Special thanks go to the curator of the exhibition, Susan Behrends Frank. Along with Michael Philipp, the coeditor of the catalog, we thank all the individuals involved in the production of the catalog, especially Julia Knöschke.

The Phillips Collection in Washington, DC, continues to be a place of inspiration. With programs such as Phillips After Five, an interactive series for young adults, it remains a role model for a visitor-focused approach, an approach that the Museum Barberini also embraces. Barberini After Five adopts the format of this event and brings it to Europe during this exhibition and beyond—a small sign of the ongoing, lively exchange between America and Europe today.

Ortrud Westheider
Director of the Museum Barberini

Dorothy M. Kosinski
Director of The Phillips Collection

A Psychological Cityscape: Edward Hopper's *Sunday*

Ortrud Westheider

In contrast to the bustling street pictures with which the impressionists characterized the concentrated quality of urban coexistence in the nineteenth century, the theme of the cityscape in the work of Edward Hopper is that of individual isolation and solitude. He laid the foundations for his now-iconic urban portraits with his 1926 painting *Sunday* (figs. 2, 8, cat. 27).¹ Reduced to only a few elements, it focuses on a single individual. The following essay examines Hopper's work within the context of his generation and explores the sources of American modernism.

The city first became a subject in American art at a relatively late point in time. Previously, landscapes and then portraits had been the dominant genres. Landscape painting had become established as a recognized national art in the United States prior to the Civil War of the 1860s. In tandem with the exploration and settling of the US, artists took up the romantic landscape painting of Europe and developed it further. Although the majority of artists lived in New York City, they found their patrons in the gentry of New England. After the Civil War, artists received their commissions from railroad and steel industrialists who had obtained tremendous wealth during the creation of the country's infrastructure. As an expression of their dynastic thinking, these industrialists began to commission portraits rather than landscapes, and supported portrait painting to such an extent that this genre also garnered international attention and appreciation.² Many artists of this generation, such as John Singer Sargent and Mary Cassatt, encountered impressionism while studying in Europe. They took up impressionist painting techniques and employed a brighter color palette. Modernist themes such as coffeehouses and street scenes did not, however, prevail in Gilded-Age America, although the rapid economic growth of these years had gone hand in hand with the growth of large East Coast cities and ambitious new buildings transforming the cityscape: Indeed, American impressionism ignored the metropolis. In the United States, impressionist painting was seen as subversive (see the essay by Susanne Scharf, pp. 42–55). The American upper-middle class saw a dissolution of form as tantamount to a dissolution of morals. Numerous paintings of domestic interiors were created as counterpoints to the temptations of urban life.

Street scenes and city life were only taken up in art by the next generation. At the end of the nineteenth century, it became generally accepted that cities were the future, even if vast swathes of America were still dominated by agriculture. In 1920, more people in the US lived in cities than the countryside. From then on, the metropolis became a central theme in art and literature. American painters began to import not only impressionist style, but also impressionist subjects to the US.

Paris on Washington Square

After World War I, Hopper's teacher Robert Henri gathered together a circle of painters, first in Philadelphia and later in New York. Today, they are known as urban realists, but circa 1920, they were referred to by the disparaging name "the Ashcan school," because they addressed the reality of the street for the first time. Like Hopper, many of these artists came from journalistic illustration, meaning that they sketched current events for newspapers and magazines. During the phase of urbanization around the turn of the century, which was characterized by the emergence of a society of mass production and consumption, these artists developed a new urban realism based on the models that they, like Hopper, found in French impressionism.

The urban realists depicted the city as serving a social function. The street was a synonym for encounters and community. The urban architecture formed a backdrop for the inhabitants' experience of social life. Electric light and the elevated railway in New York were invoked as insignia of modern life and used to depict the society that inhabited this *mis-en-scène*.

Hopper's painting *Sunday* stands out from the social realism of the Ashcan school. It also distances itself from the breaking news of daily journalism, even though both Hopper and Henri initially worked as illustrators for newspapers and magazines. The modernity that this painting exudes is rooted in the altered gaze and a new concept of perspective which Hopper first encountered in Paris.

Sunday was painted in 1926. Hopper had given up his job as an illustrator one year earlier in order to establish himself as a fine artist selling etchings, watercolors, and paintings. In 1920, Gertrude Vanderbilt Whitney organized Hopper's first solo exhibition at the Whitney Studio Club. In 1926, he received invitations to exhibit in Boston and New York. In February of that year, Hopper's *Sunday* was shown in the exhibition *Today in American Art* at the Rehn Gallery, where it was acquired by Duncan Phillips, a collector from Washington, DC.³ He saw it as a depiction of "a Middle Western town" and understood it as a representation of a new American realism.⁴ Since 1913, Hopper had been living on Washington Square North in Manhattan, a neighborhood very popular among artists. However, his inspiration for the painting came in Hoboken, New Jersey. He initially wanted to title the picture *Hoboken Facade*.⁵ Phillips was therefore correct in thinking that Hopper was bypassing the bustling West Village, which artists such as John Sloan were exploring in milieu studies and capturing in loving portraits of the neighborhood's residents.⁶

Hopper avoided such themes, and when he did paint his own surroundings, he did so from the roof of his building, a choice of location that facilitated a random selection thanks to the precipitous perspective. Unlike John Sloan, who depicted rooftop terraces as meeting places, Hopper painted rooftop landscapes devoid of people. He utilized the view over the rooftops to distance himself both from the people on the square and streets as well as from the striking outlines of the city surrounding him. His works omitted the high-rise buildings that were being constructed around Washington Square.

The painting *The City* (fig. 3), which was created one year after *Sunday*, recalls Hopper's examination of Parisian architecture. He traveled to Paris three times between 1906 and 1910. However, while there he did not take an interest in the artistic avant-garde of his generation, such as the Fauvism of Henri Matisse or the Orphism of Robert Delaunay. With his American eye for the topicality of the metropolis as a theme, he studied the works of Édouard Manet and Edgar Degas, whose art revealed the transformation of old Paris spearheaded by Baron Haussmann into the most modern of European metropolises in the 1870s and 1880s.

In *The City*, a Victorian-style building juts into the space like a wedge, drawing all attention away from Washington Square. The Washington Square Arch also lies outside the image frame Hopper chose. Ignoring points of interest, Hopper focuses instead on a Victorian building, a Second Empire townhouse of the kind often built in major American cities between 1860 and 1880. The building has a grand facade but a firewall on the side lends it a fragmentary character. The geometric grounds of the treeless park appear just as monotonous and bleak as the constructed stone surroundings. In a sea of unadorned facades, the Victorian house stands in isolation, one of the last of its kind. It gains individuality seen vis-à-vis the surrounding brownstone architecture. With its steep mansard roof, the building recollects the urban landscapes in Paris that Hopper had studied twenty years ago (fig. 4). The painting shows Hopper's nostalgia for the city and his turn away from the City Beautiful movement's belief in progress; this movement advocated for the modernization of cities beginning with the 1893 World's Fair in Chicago.

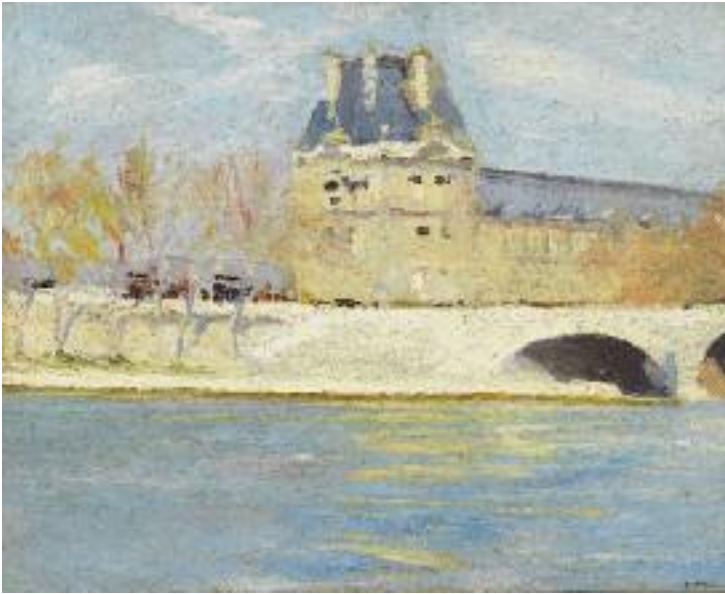
The paintings that Edward Hopper had created in Paris already show extensive similarities with the pictures he would later paint of New York. He depicted bridges and tunnel entrances from a low-lying perspective, and painted stairwells in tightly framed details, shifting historical



1 Edward Hopper
Eleven A.M., 1926
Hirshhorn Museum and Sculpture Garden,
Smithsonian Institution, Washington, DC,
gift from the Joseph H. Hirshhorn Foundation,
1966



2 Edward Hopper
Sunday, 1926
The Phillips Collection, Washington, DC
(cat. 27)



4 Edward Hopper
Afternoon in June or Spring Afternoon, 1907
Whitney Museum of American Art, New York,
bequest of Josephine N. Hopper



3 Edward Hopper
The City, 1927
The University of Arizona Museum of Art,
Tucson, AZ, gift from C. Leonard Pfeiffer



5 Edward Hopper
Manhattan Bridge Loop, 1928
Addison Gallery of American Art,
Phillips Academy, Andover, MA,
gift from Stephen C. Clark

buildings into the background. What is, however, absent from Hopper's work is the future-oriented attitude of the impressionists, who celebrated modern engineering achievements in their depictions of bridges. Hopper, in contrast, emphasized the elements that formed separations: the gaps in the modern cityscape. In *Manhattan Bridge Loop* (fig. 5), the entrances to the buildings behind the underpass are blocked by the wall running across the painting. The horizon is concealed. Only a single tall building catches the eye. The street turns off to the right, but viewers are denied a closer look at this space. One lone pedestrian showcases this lack of perspective: The dividing wall is above his eye level, separating him from the city. The unusual composition that Hopper used for this city view—plane-parallel to the canvas—resembles *Sunday*, which he had painted two years prior and which critics had celebrated as an example of a new American type.⁷ Both works show a single person in front of a dividing wall that blocks the viewer's gaze. Beginning with *Sunday*, Hopper formed his views of the city in horizontal layers. These included the stones of the sidewalk, the curb as the only raised element before the closed facades, the view into an inner courtyard from a window, and the view over the rooftops.⁸ Hopper confronted viewers with what lay opposite them and moved away from the dramatic perspectives of the impressionists, characterized by excitement and a sense of celebration.

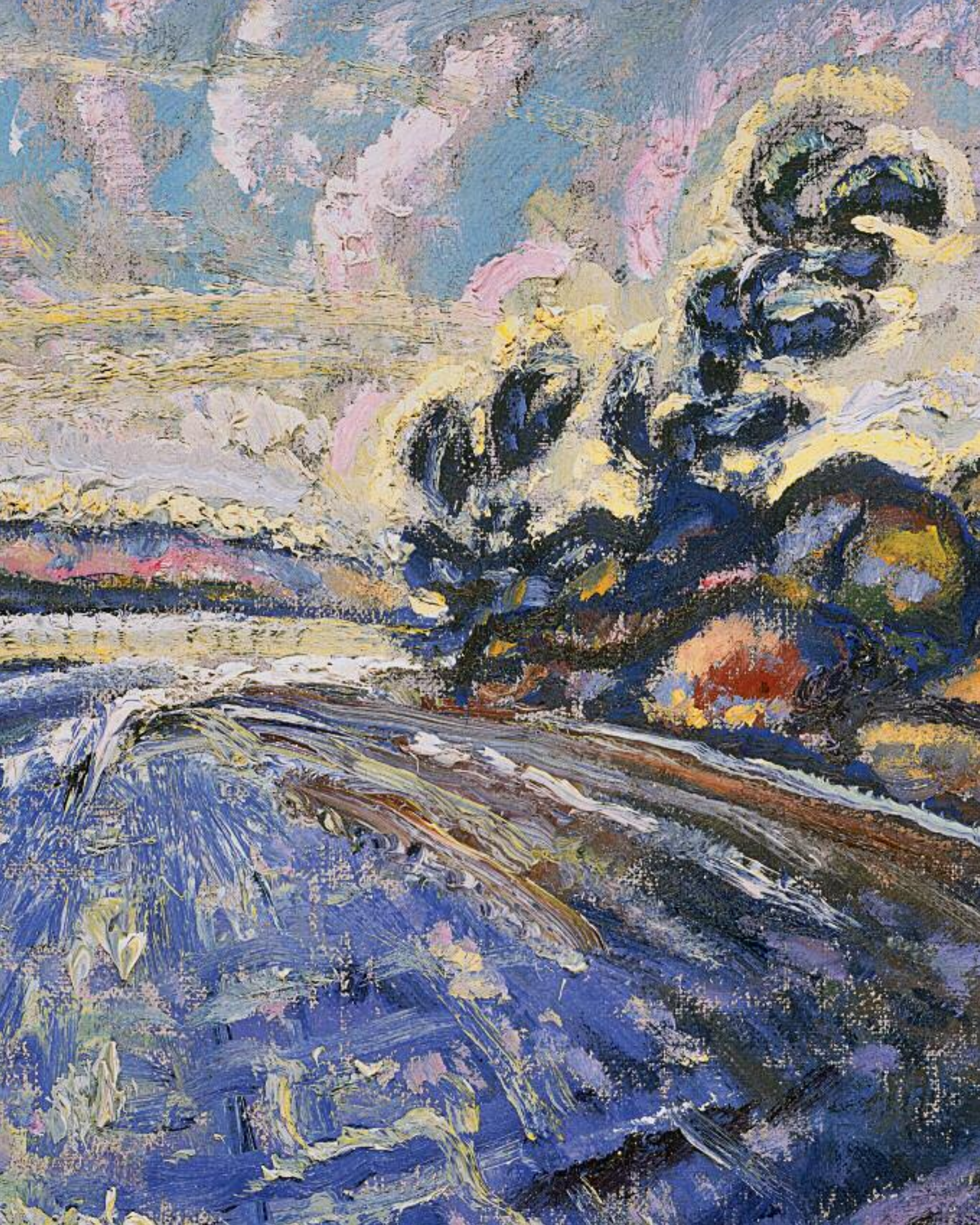
Hoboken: On the Threshold between Outside and Inside

Hopper crossed the Hudson River for the motif of *Sunday*. Like Nyack, where Hopper was born and grew up, Hoboken was located across the river from Manhattan and accessed by ferry. From 1908 onward, there was also a rail connection via the Hudson River Tunnel. Twenty years after *Sunday*, Hopper painted the break in the cityscape caused by such a tunnel entrance in *Arrival in the City* (cat. 47). The motif of using details to create distance continued to interest the painter throughout his life.⁹

Hoboken is a port city, which, together with the ports of Manhattan and Jersey City, constituted an economic area. Prior to World War I, Hoboken was settled for the most part by Germans as a result of the Hamburg-America Line, which had its piers there. The Holland-America Line and Scandinavia-America Line also had their piers there, which meant that Hoboken was where the majority of ocean liners carrying travelers from Europe docked. The city prospered, and shipbuilding and trading companies were established there. During World War I, the majority of American soldiers shipped out to France left from Hoboken. The name "Hoboken" therefore became associated with relatives' hope that the soldiers would return from the war unscathed.¹⁰

The man sitting on the steps of a vacant shop in Hopper's painting *Sunday* is neither a traveler nor a soldier, nor is he a port worker. His vest, white shirt, and sleeve garters show that he is a member of the middle class; perhaps he is a salesman. The way he is depicted, without a hat, jacket, or coat, and the title, *Sunday*, suggest someone who is outdoors prior to business hours. It remains unclear whether he has come out of the empty shop or an apartment above it. Dressed like an office worker who does not know what to do with himself on a Sunday, he has stepped out of the shelter of the buildings. His stooped posture on the sidewalk exposes him to the eyes of passersby and the residents of the apartments opposite.

A photograph from the Hoboken Historical Museum collection shows an empty shop on the corner of Hudson Street and 12th Street (fig. 9). It was taken between 1926 and 1932, and gives an impression of the bourgeois architecture that Hopper depicted in his painting. Another photograph in this collection shows E. Brook's bookshop on Washington Street in Hoboken. It is a



Landscape painting is of central importance in the art of the United States. It was here that American painting found its way to an autonomous, specifically American pictorial language. Painters first depicted the rugged coast of New England before the West was opened up by the construction of the transcontinental railroad. In the nineteenth century, the elemental forces in nature also impacted

the identity of a still-young country. The heroic grandeur of American landscape painting gave way to depictions of individual expression in the early twentieth century. Natural phenomena were interpreted anew in an unsentimental modernism.

Elemental Forces: Nature as the Departure Point for Modernism



17 Rockwell Kent (1882–1971)

The Road Roller, 1909

Oil on canvas, 34 1/8 × 44 1/4 inches

Acquired 1918

18 Winslow Homer (1836–1910)

To the Rescue, 1886

Oil on canvas, 24 × 30 inches

Acquired 1926



20 Harold Weston (1894–1972)

Winds, Upper Ausable Lake, 1922

Oil on canvas, 16 × 22 inches

Gift from Mrs. Harold Weston, 1981





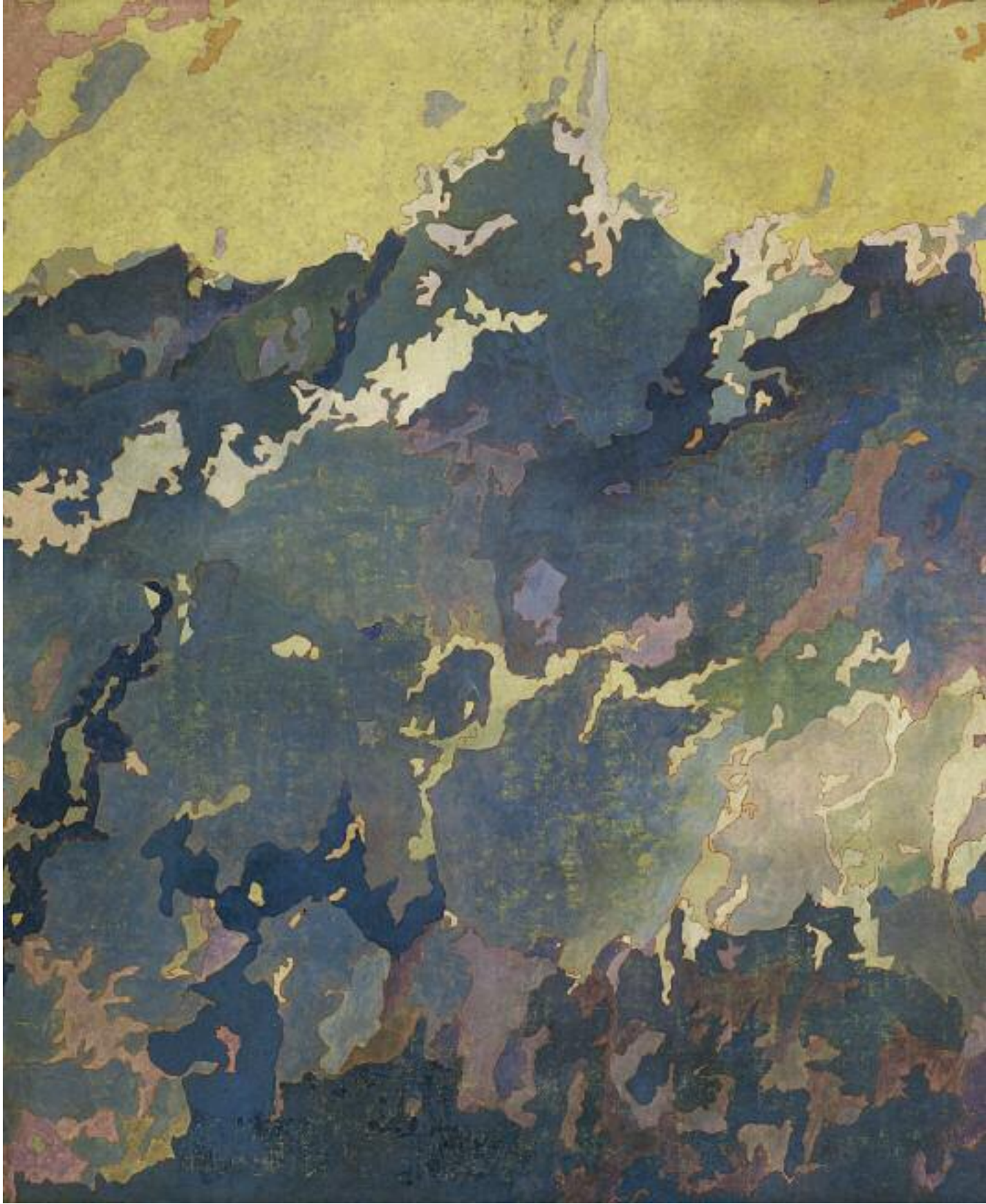
21 Rockwell Kent (1882–1971)
Azopardo River, 1922
Oil on canvas, 34 1/8 × 44 inches
Acquired 1925

30 Augustus Vincent Tack (1870–1949)

Aspiration, 1931

Oil on canvas on plywood panel, 74 1/4 x 134 inches

Acquired 1932



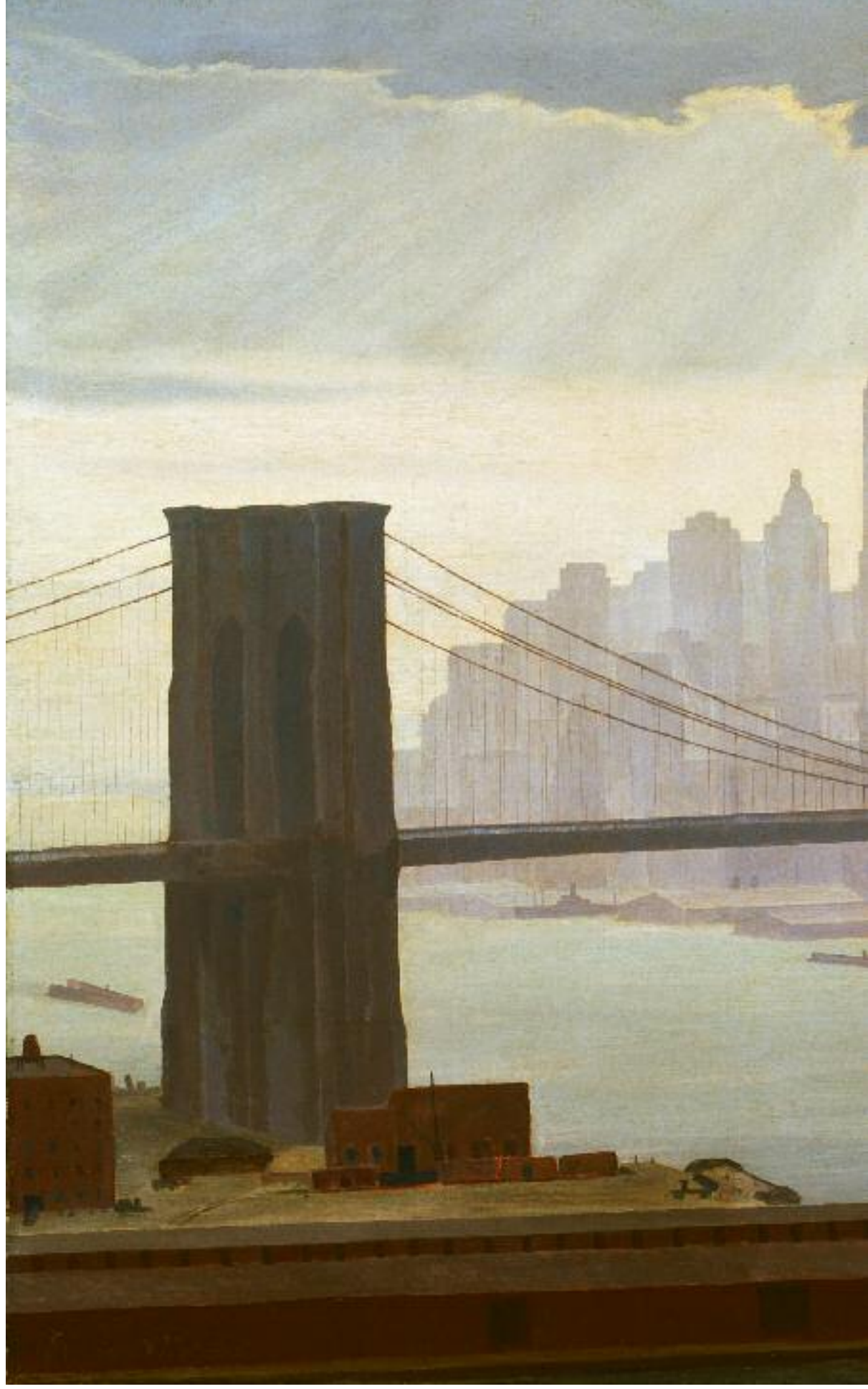


45 Edward Bruce (1879–1943)

Power, ca. 1933

Oil on canvas, 30 x 45 inches

Gift from Mrs. Edward Bruce, 1957







52 Bradley Walker Tomlin (1899–1953)

No. 8, 1952

Oil and charcoal on canvas, 65 7/8 x 47 7/8 inches

Acquired 1955

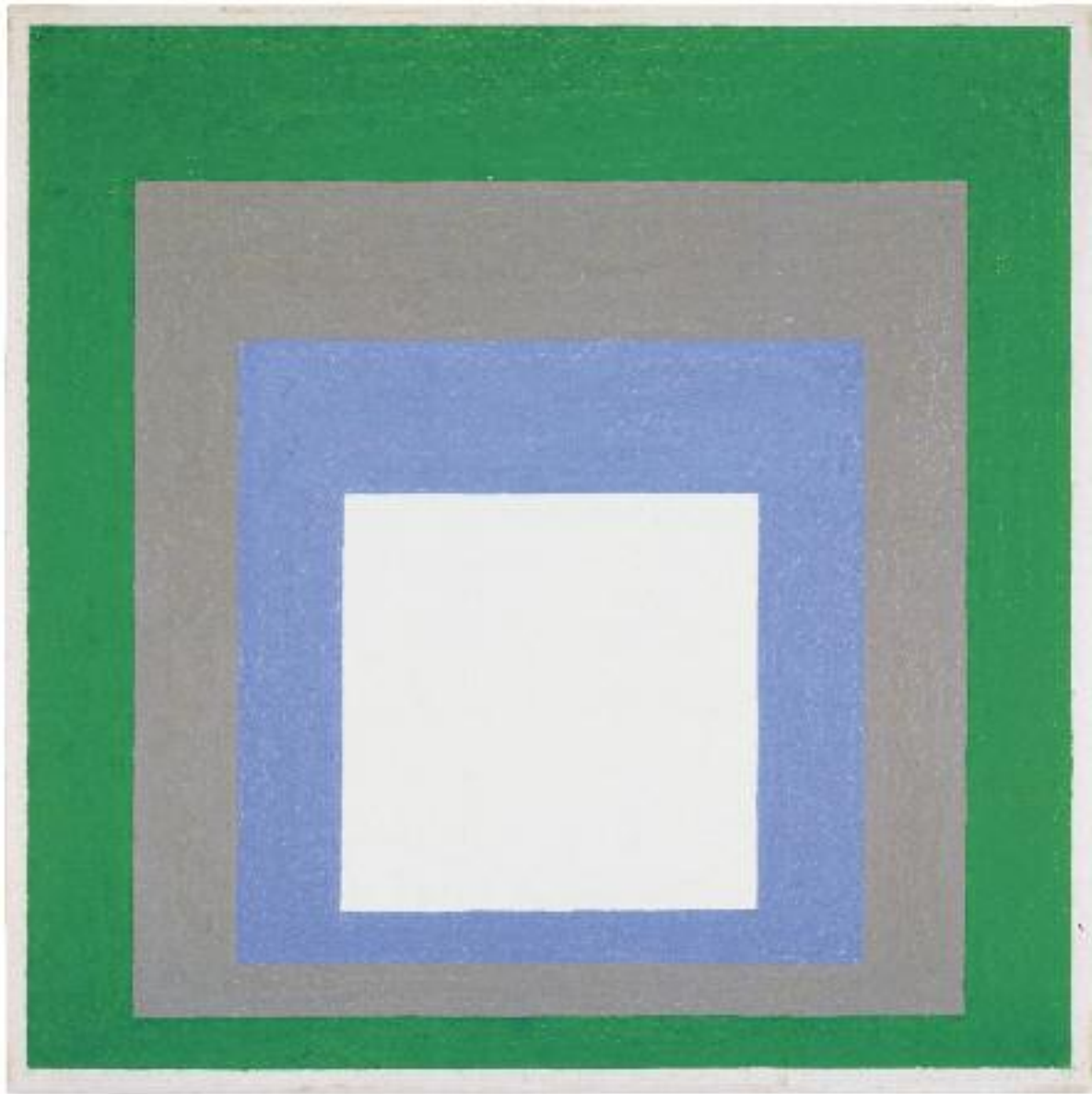


53 Philip Guston (1913–1980)

Native's Return, 1957

Oil on canvas, 64 7/8 × 75 7/8 inches

Acquired 1958



64 Josef Albers (1888–1976)

Homage to the Square: Temprano, 1957

Oil on canvas mounted on panel, 24 × 24 inches

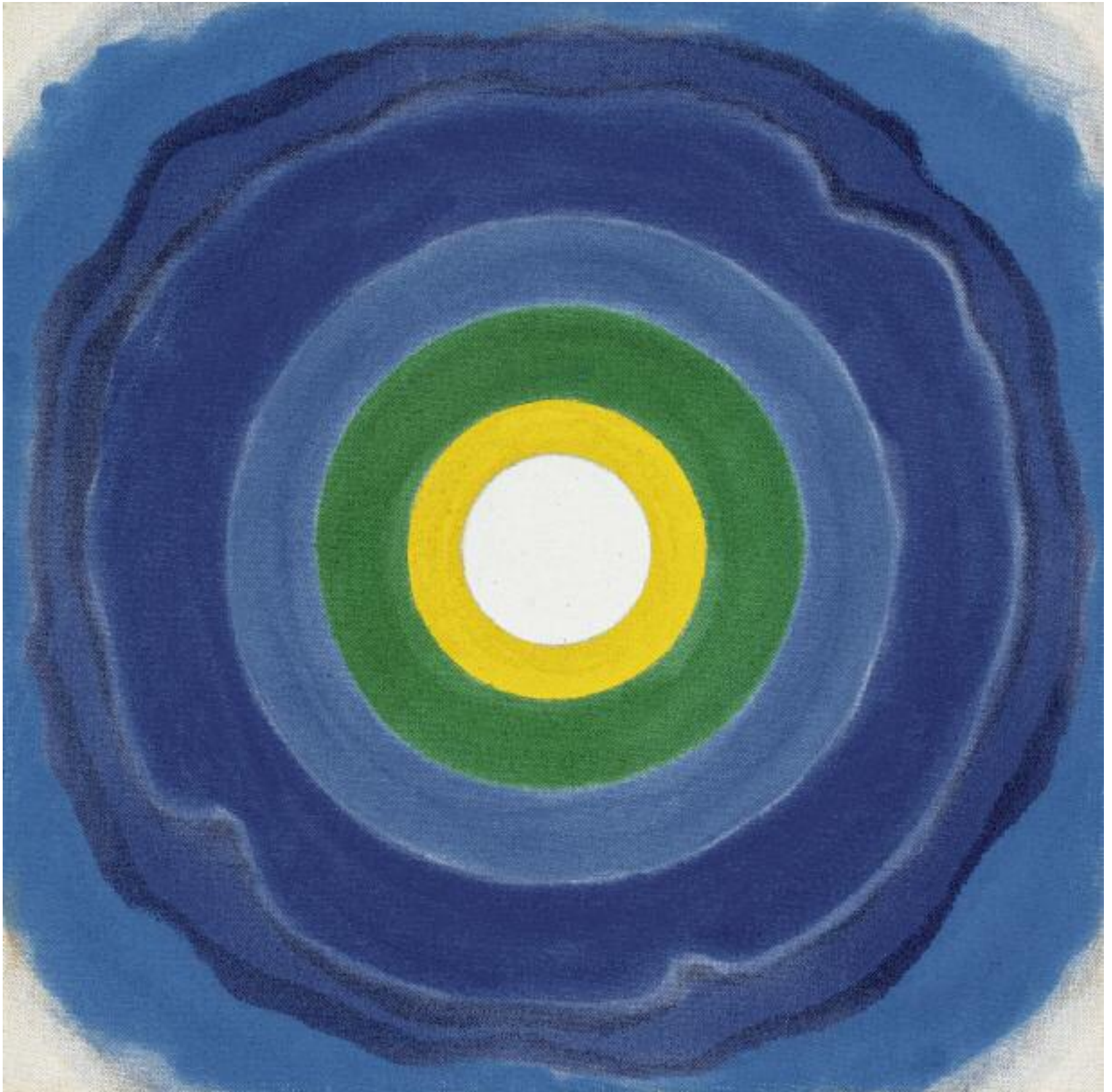
Acquired 1962

65 Kenneth Noland (1924–2010)

April, 1960

Acrylic on canvas, 16 × 16 inches

Acquired 1960



American Modernism in the Phillips Collection

Susan Behrends Frank

**1918**

Duncan Phillips (1886–1966) and his mother Eliza Irwin Laughlin Phillips (1845–1929) decided to found the Phillips Memorial Art Gallery in Washington after the death of Duncan Phillips's brother, James Laughlin Phillips (1884–1918). The brothers had always been united by their shared love of art. The Phillips Memorial Art Gallery was also a living memorial to his father, Major Duncan Clinch Phillips (1838–1917), who died one year earlier, and who had financially supported his sons' love of art and passion for collecting. In January 1916, he had set up a fund for art acquisitions, after the

brothers asked for a yearly sum of 10,000 dollars to make purchases. In 1912, aged twenty-six, Duncan Phillips acquired a first painting for his personal enjoyment, a work by the American artist Ernest Lawson. After graduating from Yale University in 1908, Phillips turned his attention to contemporary American art. He published essays on Albert Pinkham Ryder and William Merritt Chase in the *American Magazine of Art*, as well as an essay on Arthur B. Davies in the *Art and Archaeology* magazine. He also wrote about Julian Alden Weir and Ernest Lawson. Alongside these essays, he acquired works from these artists in 1917, along with *Fantasy*, a painting by Maurice Prendergast

1 Duncan and James Phillips with their father, Major Duncan Clinch Phillips, ca. 1900

2 The Phillips family home in Washington, DC, ca. 1900



(ca. 1917, cat. 15) and two works by Rockwell Kent, a forefather of contemporary American realism the following year, among them *The Road Roller* (ca. 1909, cat. 17).

1919

Phillips begins a correspondence with Hassam and likely meets him this year. February
Duncan publishes "Twachtman – An Appreciation" in *The International Studio*.
Duncan compiles a handwritten list of his "15 best purchases of 1918–19" which includes one work by Ryder, Twachtman's *Summer* (late 1890s), and two works by Claude Monet, Julian Alden Weir, Childe Hassam, and Ernest Lawson. He purchases a late painting by Twachtman, *My Summer Studio* (ca. 1900, cat. 11) and John Sloan's *Clown Making Up* (1910, cat. 22).

1920

July 23
The Phillips Memorial Art Gallery is incorporated. Phillips identifies Twachtman's *Winter* (ca. 1891) and Weir's *The High Pasture* (1899–1902, cat. 7) among the "15 Best Purchases Since January 1920." He buys Theodore Robinson's *Giverny* (ca. 1889, cat. 9). Other purchases include Robert Henri's *Dutch Girl*

(1910, reworked 1913 and 1919) and George Inness's *Lake Albano* (1869, cat. 4), as well as the Winslow Homer watercolor, *Rowing Home* (1890), previously owned by Weir.

November 20–December 20

Phillips lends forty-three paintings to the Century Club in New York for the exhibition *Selected Paintings from the Phillips Memorial Art Gallery*, including works by Monet, Honoré Daumier, Ryder, Twachtman, and Weir. Phillips adopts the practice of hanging European and American works together without regard for chronology or nationality. Marjorie Acker, a young painter, visits the exhibition at the Century Club and is impressed by Phillips.

1921

May
Marjorie Acker accompanies her uncle, painter Gifford Beal, and his wife on a visit to the Phillips' home in Washington, DC.
June
Phillips and Marjorie Acker get engaged.
October 8
Duncan Phillips marries Marjorie Acker. They spend early winter in New York City, where they visit the studios of Paul Dougherty and Maurice and Charles Prendergast. As a friendly gesture, Maurice gives Phillips one of his *Luxembourg Gardens* (ca. 1907) sketches. In 1926, Phillips buys a Charles Prendergast screen as a gift for Marjorie.



Alexander Calder

b. 1898 in Philadelphia, Pennsylvania
d. 1976 in New York, New York

Alexander Calder came from a Philadelphia sculptors' family. He graduated from the Stevens Institute of Technology in Hoboken, New Jersey, in 1919 with a degree in mechanical engineering. He entered the Art Students League of New York in 1923 as a painter and made his first wire sculpture in 1925. The following year he moved to Paris, where his experiments resulted in his Circus—miniature wire figures with which he would perform shows. In 1931, he created his first abstract wire sculptures and joined Abstraction-Création, a loose alliance of artists who promoted abstract art as a counterinfluence to surrealism. Calder returned to the US in 1933 and continued to explore sculptural ideas in wire and color, producing what became known as “mobiles,” delicately balanced works that float through space. After 1945, his work became more monumental in scale. (cat. 41)



Ralston Crawford

b. 1906 in Ontario, Canada
d. 1978 in New York, New York

After a career as a sailor, Ralston Crawford studied art from 1927 to 1932 at the Otis Art Institute in Los Angeles, the Pennsylvania Academy of the Fine Arts, the Barnes Foundation, and the Hugh Breckenridge School in East Gloucester, Massachusetts, among others. He traveled to Europe in 1932–33 and attended Columbia University when he returned. Crawford painted in Pennsylvania until 1939, focusing primarily on architectural forms, and taught before joining the army in 1942. In 1946 Crawford was sent by *Fortune* magazine to witness the atomic bomb test at Bikini Atoll. In 1950 he made the first of many trips to New Orleans, where he photographed black jazz musicians. He traveled extensively in the US and Europe to paint, lecture, and teach. (cat. 46)



Arthur B. Davies

b. 1862 in Utica, New York
d. 1928 in Florence, Italy

The work of Arthur Bowen Davies blends late nineteenth-century romanticism and early twentieth-century American modernism. Davies studied from 1879 to 1882 at the Chicago Academy of Design and the School of the Art Institute of Chicago. After completing his education, he moved to New York in 1887, where he became a member of the Art Students League, exhibiting in New York and Boston. In 1895, he made his first trip to Italy. He was a leading figure in the Group of Eight, a diverse group of artists who were opposed to the conservative style and juried exhibitions of the National Academy of Design. Davies was also an organizer of the 1913 Armory Show, which introduced European modernism to American audiences. (cat. 3)



Richard Diebenkorn

b. 1922 in Portland, Oregon
d. 1993 in Berkeley, California

Richard Diebenkorn attended Stanford University from 1940 to 1942 before joining the US Marine Corps. Stationed near Washington, DC, during World War II, Diebenkorn frequently visited the Phillips Collection, where he was influenced by the work of Paul Cézanne and Henri Matisse. In 1946, Diebenkorn enrolled at the California School of Fine Arts in San Francisco, where he received his degree in 1949. He earned a master of fine arts from the University of New Mexico in Albuquerque in 1951 and taught at the University of Illinois in Urbana. He painted in an abstract expressionist style until 1955, when he began to incorporate figures into his compositions, returning to an abstract mode in 1967 with his *Ocean Park* series. In 1961, the Phillips Collection presented the first East Coast solo museum exhibition of Diebenkorn's work. (cat. 56, 60, 61)



Paul Dougherty

b. 1877 in Brooklyn, New York
d. 1947 in Palm Springs, California

Paul Dougherty was one of America's most important marine painters. He graduated in 1896 from Brooklyn Polytechnic Institute and attended New York Law School. Although he was admitted to the bar, Dougherty left law in 1898. After studying painting in New York, he left for Europe around 1900 to study the old masters. In 1902–03, Dougherty returned to the US and began to work on Monhegan Island, Maine, a summering place for painters. In 1904 he joined the Society of American Artists. He won almost every major award at the annual National Academy of Design exhibitions in New York and a Gold Medal at the 1915 Panama-Pacific International Exposition in San Francisco. He spent considerable time traveling to different parts of the world. In 1928, Dougherty moved to the Monterey Peninsula in northern California, wintering in the desert at Palm Springs. (cat. 16)



Arthur G. Dove

b. 1880 in Canandaigua, New York
d. 1946 in Long Island, New York

Arthur Garfield Dove studied art and law at Cornell University in Ithaca, New York, graduating in 1903, after which he worked as an illustrator in New York. From 1907 to 1909, Dove traveled in Europe, where he met Max Weber and Alfred Maurer. After returning to New York, Dove met Alfred Stieglitz, who became his mentor and lifelong dealer. Dove's abstractions reflect his strong connection to the natural world. Extremely poor for most of his career, in 1921 Dove moved to a houseboat on the Harlem River in Manhattan; from 1924 to 1933, he lived on a sailboat at Huntington Harbor on Long Island. In the mid-1930s he lived on a family property in Geneva, returning to Long Island in 1937. From 1930 until his death, Dove received a monthly stipend from Duncan Phillips, which allowed the artist to focus exclusively on his painting. (cat. 32, 34, 35, 38, 40)



Thomas Eakins

b. 1844 in Philadelphia, Pennsylvania
d. 1916 in Philadelphia, Pennsylvania

Thomas Eakins studied at the Pennsylvania Academy of Fine Arts in Philadelphia from 1862 to 1865, while also taking anatomy courses at Jefferson Medical College. In Paris in 1866 he studied at the École des Beaux-Arts under Jean-Léon Gérôme. He traveled to Italy, Germany, Belgium, Switzerland, and Spain before returning to Philadelphia in 1870 to open a studio. In 1876, Eakins began teaching at the Pennsylvania Academy of Fine Arts, where he became director in 1882. His methods, especially the use of nude models for life drawing, came under scrutiny and he was forced to resign in 1886. In protest, his students formed the Art Students' League of Philadelphia, with Eakins as their instructor. After this event Eakins concentrated on portraiture with close attention to factual detail and psychological presence. (cat. 2)



Louis Michel Eilshemius

b. 1864 in North Arlington, New Jersey
d. 1941 in New York, New York

Louis Michel Eilshemius attended schools in Switzerland and Dresden before going to Cornell University for two years. He left Cornell to study at the Art Students League in New York; in 1886, he studied in Paris at the Académie Julian. Returning to New York, he exhibited his work at the Salmagundi Club and was accepted into two juried shows at the National Academy of Design. In the late 1890s and early 1900s he traveled throughout Europe, North Africa, the US, and the South Seas. After he returned to New York, his work became idiosyncratic, depicting moonlit landscapes, often populated with nymphs. Praised by Duchamp in 1917, he had his first solo exhibition at the Société Anonyme in New York in 1920. More than twenty-five solo shows of his work were held between 1932 and his death in 1941. (cat. 6)



Sam Francis

b. 1923 in San Mateo, California
d. 1994 in Santa Monica, California

Sam Francis was a medical student at the University of California, Berkeley, when he joined the US Army Air Corps in 1943. During flight training, he injured his spine. While recuperating, he began to paint in watercolors. Encouraged by the painter David Park, an instructor at the California School of Fine Arts who visited him in the hospital, Francis ultimately returned to Berkeley in 1948 and earned his master of arts degree. He subsequently moved to Paris, where he enrolled briefly at the Académie Fernand Léger. The art of Claude Monet, Pierre Bonnard, and Henri Matisse was essential to his stylistic development. In the 1950s, Francis was considered the foremost American painter in Paris. His first museum show was in 1955 at the Kunsthalle Bern, Switzerland; American success soon followed. (cat. 58)



Helen Frankenthaler

b. 1928 in New York, New York
d. 2011 in Darien, Connecticut

Helen Frankenthaler was a widely acclaimed member of the New York School and a leading figure among the second-generation abstract expressionists. She studied under the artist Rufino Tamayo at the Dalton School on the Upper East Side and then at Bennington College in Vermont. In 1950, she studied with Hans Hofmann and met the critic Clement Greenberg, as well as Jackson →Pollock, Lee Krasner, David Smith, Willem de Kooning, and other New York School artists. Her breakthrough painting, *Mountains and Sea* (1952), relied on a staining technique that poured thinned pigment onto unprimed canvas, creating effects reminiscent of watercolor on a monumental scale. Frankenthaler's mature style developed away from gestural abstraction and inspired artists like Morris →Louis and Kenneth →Noland. Frankenthaler was married to Robert →Motherwell. In 2001, she was awarded the National Medal of Arts. (cat. 67)