



REYNOLDS BEAL
At Home and Abroad



The Walled City, Manila, Philippines

Watercolor and graphite on paper, 14 3/4 x 21 inches, signed lower left: *Reynolds Beal* / 1935

REYNOLDS BEAL

1867-1951

At Home and Abroad

October 2 - November 17, 2012

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Reynolds Beal (1867-1951): *At Home and Abroad*

In 1916, Vose Galleries held the second solo show of Reynolds Beal's career. Almost one hundred years later, this exhibition marks our sixth show of Beal's work, including four shows after his death in 1973, 1975, 1983 and 1988. *At Home and Abroad* features eighteen works in oil, watercolor and crayon from the collection of a true Reynolds Beal enthusiast. Thoughtfully assembled over many years, these lively paintings and drawings capture scenery from his native New York, from the North Shore of Massachusetts—where he spent the last twenty years of his life—and from numerous travels abroad with fellow artists such as younger brother Gifford, Child Hassam, Ernest Lawson, Henry Ward Ranger and H. Dudley Murphy.

Born in New York City, Beal showed early signs of artistic talent, but temporarily set aside his creative interests to study naval architecture at Cornell University. In 1890, he returned permanently to fine art, first enrolling briefly at the Art Students League and later studying with William Merritt Chase at the Shinnecock School on Long Island. His brother Gifford, a highly respected painter himself, was also a constant source of encouragement and inspiration.

Free of financial constraints due to his father's business success, Beal was able to paint full time, and would continue traveling throughout his lifetime, exploring the waterways of Nicaragua, Costa Rica, the Caribbean, the North and Western States, the Far East and Europe. Beal held his first one-man show at the Clausen Gallery in New York City in 1905, and subsequent gallery exhibitions, all well-attended and highly acclaimed, included Vose Galleries and the Milch and Kraushaar Galleries in New York City.

Beal was an avid sailor, and the New England coastline, particularly Provincetown, Gloucester and Rockport, became one of his favorite subject matters. His dual interest in art and sailing resulted in a log of crisp, active works depicting boating events, shipyards, harbors and lighthouses. His coastal paintings were popular among collectors and critics alike, as evidenced in a contemporary review in the *New York Times*:

*In all the pictures of ships and sea that have been shown lately, and there have been a good many, none gives one such a sense of sea as those of Reynolds Beal now at the Kraushaar Galleries. Ships in themselves are beautiful things and the meanest draftsman cannot escape their beauty, but the ships have been sailing in paint.*¹

An active member of the art community, Beal joined numerous organizations, including the Boston Art Club, the American Watercolor Society and the Salmagundi Club, where he was awarded the Hurley Prize in 1902. He was also a founder of the Society of Independent Artists and the New Society of Artists, a group of about fifty of the leading painters of the day, including Hassam, Maurice Prendergast, George Bellows, William Glackens and John Sloan. He was elected an Associate Member of the National Academy in 1909, and ten years later was honored to be one of a select group of American artists invited to exhibit at the Luxembourg Museum in Paris. His work was also included in exhibitions at the Corcoran Gallery, the Pennsylvania Academy, the Art Institute of Chicago and the North Shore Arts Association.

Throughout his career, Beal remained interested in new artistic movements, from the plein air Impressionism of Chase and Hassam, to the simplistic forms of Japanese woodblock prints, and the bold color and patterns practiced by the Post-Impressionists. The 1913 New York Armory Show introduced Beal to many of the top modernist painters from Europe and America, and it was around this time that his style began to change. As Beal moved from impressionist serenity to a more emotional and impassioned post-impressionist technique, he produced a number of works that, according to a review in the *Christian Science Monitor*, showed "more interest in form and structure than is usual with impressionists and achieved expressiveness that partook of the style of both Seurat and Van Gogh."² However, Beal always retained an individuality and freedom of personal expression, resulting in a unique contribution to early 20th century American art.

Today, Beal's work can be found in museum collections nation-wide, including the Metropolitan Museum, the Florence Griswold Museum in Old Lyme, Connecticut, the Fogg Art Museum at Harvard University and the Phillips Collection in Washington, D.C.

¹ *New York Times*, undated clipping.

² *Christian Science Monitor*, May 7, 1968.

References: *Reynolds Beal* (NJ: Montclair Art Museum, 1972); *Reynolds Beal, A.N.A.* (exhibition catalogue, MA: Vose Galleries of Boston, 1983); *Reynolds Beal: Impressionist Landscapes and Seascapes* (NJ: Fairleigh Dickinson University Press, 1989).



Railroad Bridge near Rondout, New York

Oil on board, 26 1/4 x 36 1/4 inches, estate stamped: circa 1914

Located about thirty miles north of the Beal family's summer home in Newburgh, Rondout Creek—a tributary of the Hudson River—was a heavily used waterway during the nineteenth century. With his Post-Impressionist palette and vibrant brushwork, Beal records a time in the early twentieth century when shipping by water was superseded by the more reliable and affordable railroad; leisure craft along the shore have replaced the shipping barges while a steaming train thunders over the trestle bridge. The village of Rondout was later absorbed by Kingston, but the Wilbur Railroad Bridge over Rondout Creek is still in use today.



The Circus, August, 1925

Colored pencil and graphite on paper, 9 5/8 x 11 3/4 inches, signed upper left: *Reynolds Beal / Aug. 1925*



The Circus, Brooklyn, May 13, 1922

Crayon on paper, 13 1/2 x 16 3/8 inches, signed lower left: *Reynolds Beal / May 1922*



Picnic on the Beach, Cape Ann, Massachusetts, watercolor and graphite on paper
7 5/8 x 11 inches, signed lower left: *Reynolds Beal* 1950



Pebble Beach, Rockport, Massachusetts, watercolor and graphite on paper
9 1/4 x 12 1/2 inches, signed lower left: *Reynolds Beal* 1947



Boats in Rockport Harbor, Massachusetts

Crayon on paper, 11 3/4 x 18 7/8 inches, signed lower left: *Reynolds Beal / 1941*



Rockport Harbor, Massachusetts, watercolor and graphite on paper
 9 x 12 3/4 inches, signed lower right: *Reynolds Beal* / 1949



Spring Time, Rockport Harbor, Massachusetts
 Crayon on paper, 10 1/4 x 14 1/2 inches, circa 1925

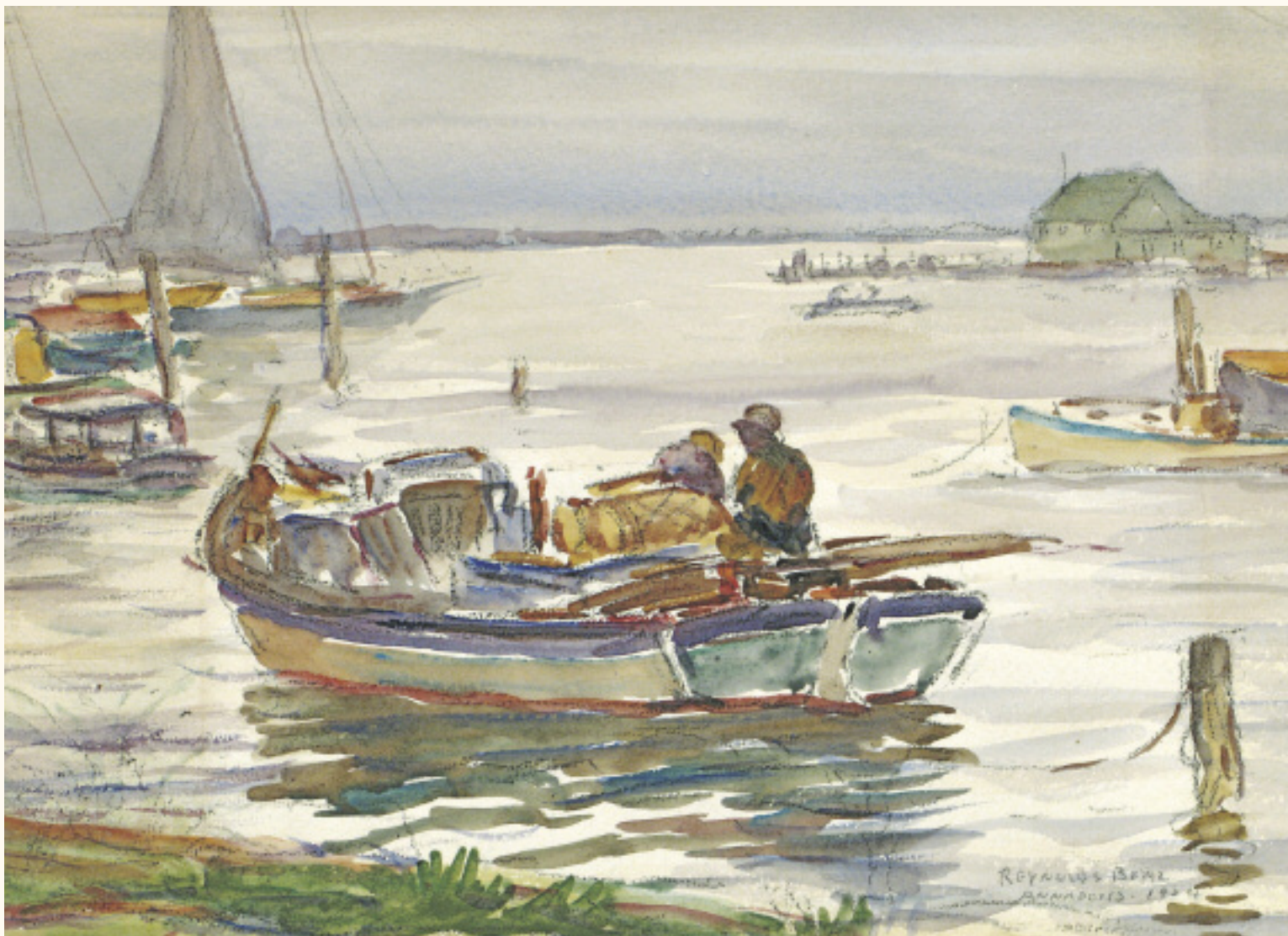


Rockport, Massachusetts

Watercolor and graphite on paper, 8 3/4 x 11 inches, signed lower right: *Reynolds Beal / 1945*



Cape Elizabeth Light, Maine
Watercolor and graphite on paper, 15 1/8 x 22 1/4 inches, estate stamped, 1923



Annapolis, Maryland

Watercolor and graphite on paper, 10 x 13 7/8 inches, signed lower right: *Reynolds Beal* / 1924



Street in Mazatlan, Mexico, watercolor and graphite on paper
15 x 21 inches, signed lower right: *Reynolds Beal* / 1936



Malay Harbor Boat, watercolor and graphite on paper
15 x 21 inches, signed lower right: *Reynolds Beal* / 1935



South Seas Canoes

Watercolor and graphite on paper, 14 7/8 x 21 inches, signed lower left: *Reynolds Beal* / 1936



Cathedral of the Immaculate Conception, Mazatlan, Mexico

Watercolor and graphite on paper, 14 ⁷/₈ x 21 inches, signed lower right: *Reynolds Beal* / 1936



San Juan, Puerto Rico

Watercolor and graphite on paper, 15 1/8 x 22 inches, signed lower right: *Reynolds Beal* / 1922



Sailboat and Dinghy, Curacao

Watercolor on paper, 15 1/4 x 22 1/2 inches, signed lower right: *Reynolds Beal / 1923*

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