

A Romantic-style landscape painting. In the foreground, there's a body of water, likely a lake or a wide river, with two small boats. One boat is on the left, and the other is on the right, both with figures inside. The water reflects the sky and the surrounding landscape. In the background, there are mountains, some of which are shrouded in mist or low-hanging clouds. The sky is filled with large, billowing clouds, with a bright, golden light breaking through on the left side, suggesting a sunrise or sunset. The overall mood is dramatic and awe-inspiring.

HUMAN / NATURE

November 17, 2018 - January 5, 2019

VOSE GALLERIES



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*“For in fact what is man in nature?
A Nothing in comparison with the Infinite,
an All in comparison with Nothing,
A mean between nothing and Everything.”*

(Blaise Pascal)¹

VOSE GALLERIES



HUMAN / NATURE

a continuum

by Tyler M. Prince

In this exhibition we've focused on artists' perceptions of the natural and human worlds, and where the two converge. Each painting has a place along the spectrum between these two poles, ranging from the artist's vision of the natural world to distinctly human subject matter. In deciding where these paintings fall we've evaluated the balance in each work. How did the artist interpret the interplay between both worlds? When they're present, to what extent are the people who occupy a painting subordinate to their surroundings? One end of the spectrum is represented by remote, uninhabited landscapes. As we shift toward the other end, our influence on the world around us increases. Gardens are cultivated and railways laid, all culminating on the human side of the spectrum with an artist's loving portrait of her daughter gazing back at us.

To paraphrase early Mount Everest explorer George Mallory (1886-1924), we climb mountains because they are there. This is the same instinct that draws artists to the wild places of the world, and is the same reason collectors seek those paintings. Nature alone creates no allusion or allegory, and sloughs off any attempt to apply narrative or motivation to its existence. The lure of the natural world lies in its immense scale and a beauty generated by forces beyond our control or understanding. In interpreting the most remote landscape or seascape, artists create metaphors for reality. When they take license with their compositions, they wish to echo the

feeling of being in a place rather than to simply record the visual facts of the location itself. These depictions of the natural world are confined within the lens of human experience, serving as personal records of the powerful beauty of nature.

Paintings by nineteenth century painter Albert Bierstadt (1830-1902) drew crowds. At the height of his popularity, long lines would form to see his newest paintings depicting the American West. These monumental landscapes conjured visions of an American continent ripe for exploration and the promise of new wonders yet to be discovered. If the domes of Yosemite existed, what else was out there? *Northwest Indian Canoes in the Inland Passage* (right) invites this question. Bierstadt's works are imbued with the contemporaneous aesthetic ideal of the sublime – a trait found in something great and dreadful that was concurrently strange and unfathomable. Here, Bierstadt employs the canoeing figures for scale, as they are otherwise completely overpowered by the grandeur of the landscape. A simple narrative can be gleaned from the bent backs of the rowers, straining to out pace the ominous sky. This tension in the middle ground submits to the inscrutable mountainous backdrop, shrouded in clouds and towering over the scene without regard to the passing canoes.

A Cup of Water (p. 5) by Frank Weston Benson (1862-1951) represents the middle of our spectrum. While the



—— ALBERT BIERSTADT (1830-1902) ——

Northwest Indian Canoes in the Inland Passage, circa 1889

Oil on paper mounted to board, 14 1/8 x 19 1/2 inches, signed lower right: ABierstadt

"Truly all is remarkable and a wellspring of amazement and wonder. Man is so fortunate to dwell in this American Garden of Eden."

(Albert Bierstadt)²

painting hints at vast expanses beyond the border of the frame, the composition is centered on the picturesque young fisherman kneeling by the river's edge. This peaceful harmony between man and nature is observed by Benson, whose lifelong love of the natural world suffused his works throughout his long career. As the popular head of the painting department at the Boston Museum School until 1913 and a prominent member of the Ten American Painters, Benson's works were quickly acquired by museums nationwide, and he maintained an enthusiastic base of collectors.

Discussing the artist's sporting paintings of the 1920s, critic William Howe Downes (1854-1941) remarked at the similarity between these pictures and those of another celebrated American artist, Winslow Homer (1836-1910), "The love of the almost primitive wilderness which appears in many of Homer's landscapes also characterizes Benson's work, and the swift, sure touch with which he suggests rather than describes these solitudes of northern woods is very much like Homer's." *A Cup of Water* shows the subject in serene surroundings as his small fire crackles away and the tranquil river offers an easy paddle to his next campsite.

A pupil and assistant of William Merritt Chase (1849-1916), Charles Webster Hawthorne (1872-1930) was one of the first professional artists to colonize Provincetown. He founded the Cape Cod School of Art in 1899 and was a founding member of the Provincetown Art Association in 1914. His *Story Book* (p. 6) sits at the human end of our range. The artist examined themes of motherhood and childhood innocence several times during his career; however this may be his most tender and most success-

ful effort. Nestled in her mother's arms, the child appears mesmerized as her imagination follows the story line. The dappled blue background directs our whole focus to the beatific pair where the young mother's attention is focused on her child and the book in her lap. The beauty of portraiture lies in the artist's ability to capture the psyche of their sitters. In *Story Book* Hawthorne has been able to faithfully record the truth of their human experience. The bond between these two permeates the scene and radiates out to us.

The artists in this exhibition have each made unique contributions to the question of the human experience in art. The scale we've established attempts to measure two aspects of this experience. At one end lies the natural world; untamable and impervious to the hand of humanity. On the other sits our influence on the world we inhabit. Naturally, no work belongs entirely to one side and a balance is struck in every painting. That fulcrum where both sides meet is where our artists most directly connect the intersections of human/nature. In looking through this exhibition we hope you will consider these themes while confronting each work, and decide for yourself which way the scale tips.



"Because the landscape has always been an integral part of my life, I have developed a deep sense of belonging to nature rather than feeling apart from it or above it."

*(Clyde Aspevig)*³



FRANK WESTON BENSON
—— (1862-1951) ——

A Cup of Water, 1928 - original Philip N. Yates frame
Oil on canvas, 32 1/4 x 40 1/4 inches, signed lower left: *F. W. Benson / '28*



CHARLES W. HAWTHORNE
—— (1872-1930) ——

Story Book, 1917

Oil on canvas on wood panel

30 1/8 x 25 1/8 inches

Signed upper left: CW Hawthorne

Original sgraffito Carrig-Rohane frame

“Anything under the sun is beautiful if you have the vision – it is the seeing of the thing that makes it so. The world is waiting for men with vision – it is not interested in mere pictures. What people subconsciously are interested in is the expression of beauty, something that helps them through the humdrum day, something that shocks them out of themselves and something that makes them believe in the beauty and the glory of human existence.... Everyone knows what a man looks like, or a tree or a house, but it is [the artist’s] job to tell the world something about these things that it has not known before, some impression that we alone have received. Art is a personal commentary on nature – the more humble, the greater the personality of the artist, the finer the work.”

*(Charles W. Hawthorne)*⁴



RALPH A. BLAKELOCK (1847-1919)

Pioneer Home

Oil on canvas, 17 1/8 x 33 1/8 inches
Signed lower left: R. A. Blakelock
Carrig-Rohane frame, 1927

“...that strange, wonderful moment when night is about to assume full sway, when the light in the western sky lingers lovingly, glowingly, for a space, and the trees trace themselves in giant patterns of lace against the light.... This was Blakelock’s moment, and it took such hold upon him that his vision translated it into all his work.”

(Elliott Daingerfield)⁵

RALPH A. BLAKELOCK
— (1847-1919) —

Edge of the Forest

Oil on wood panel
15 1/2 x 23 7/8 inches
Signed lower right: R. A. Blakelock



RALPH A. BLAKELOCK
— (1847-1919) —

Landscape with Shepherd

Oil on canvas
16 x 24 1/4 inches
Signed lower right: R. A. Blakelock





JOHN JOSEPH ENNEKING
—— (1841-1916) ——

Showers over Blue Hill, Milton, Massachusetts, 1890
Oil on canvas, 31 1/8 x 40 1/8 inches, signed lower right: *Enneking 90*



ANDREW W. MELROSE
— (1836-1901) —

*Autumn in the Berkshire Hills,
Massachusetts*

Oil on canvas, 15 x 20 inches
Signed lower left: A Melrose



RUSSELL SMITH
— (1812-1896) —

*Kearsarge Mountain, Conway, New
Hampshire, 1848*

Oil on paper, 8 x 12 inches
Signed reverse: Russell Smith 1848



WILLIAM BRADFORD (1823-1892)

— Brigantine off Labrador —

Oil on canvas, 20 1/4 x 30 1/4 inches
Signed lower right: Wm. Bradford

*"There is a pleasure in the pathless woods,
There is a rapture on the lonely shore,
There is society where none intrudes,
By the deep Sea, and music in its roar:
I love not Man the less, but Nature more."*

(Lord Byron)⁶



HENDRICKS A.
— HALLETT —
(1847-1921)

Boys and Dory, 1879

Oil on canvas, 18 x 30 inches
Signed lower right:
H A Hallett / 1879



ALFRED T. BRICHER
— (1837-1908) —

*Noon at Point Judith,
1877*

Oil on canvas
25 3/4 x 49 7/8 inches
Signed lower left:
AT BRICHER 1877



WILLIAM JURIAN KAULA
—— (1871-1953) ——

The River, North Branch, Antrim, New Hampshire, 1916
Oil on canvas, 35 x 46 1/4 inches, signed lower right: WILLIAM J. KAULA / 1916

EDWARD HERBERT BARNARD
——— (1855-1909) ———

Along the Shore, Mystic, Connecticut, circa 1890

Oil on canvas, 14 1/8 x 18 1/8 inches
Signed lower left: E. H. Barnard



CHARLES CURTIS ALLEN
——— (1886-1950) ———

Salt Island, Gloucester, Massachusetts

Oil on canvas, 30 1/4 x 36 1/4 inches
Signed lower right: Chas. Curtis Allen A.N.A.





WALTER GRIFFIN

———— (1861-1935) ————

Monhegan Island, Maine, 1908

Oil on canvas, 16 1/4 x 22 1/8 inches

Signed lower right: GRIFFIN



FREDERICK CHILDE HASSAM

———— (1859-1935) ————

A Green Meadow Landscape, circa 1882

Oil on canvas, 13 1/8 x 16 1/4 inches

Signed lower right: Childe Hassam



SOREN EMIL CARLSEN
— (1853-1932) —

Connecticut Hillside, circa 1925 - original Walfred Thulin frame
Oil on canvas stretched on panel, 43 1/4 x 50 inches, signed lower right: *Emil Carlsen*



ALDRO T. HIBBARD (1886-1972)

— Spring Freshet —

Oil on canvas, 30 x 40 inches, signed lower right: A. T. Hibbard

"I understood at a very early age that in nature, I felt everything I should feel in church but never did. Walking in the woods, I felt in touch with the universe and with the spirit of the universe."

(Alice Walker)⁷

ALDRO T. HIBBARD

—— (1886-1972) ——

Sunlit Farm in the Valley

Oil on canvas on board

9 x 12 inches

Signed lower right: A. T. Hibbard



ALDRO T. HIBBARD

—— (1886-1972) ——

West River Valley, Autumn

Oil on canvas

30 1/8 x 36 1/4 inches

Signed lower left: A. T. Hibbard





LAURENCE P. SISSON
— (1928-2015) —

Reflections of a Perfect Day, 2001

Oil on Masonite, 40 x 30 inches
Signed lower right: L. SISSON

*"We'll go where the air is pure, where
all sounds are soothing, where, no matter
how proud one may be, one feels humble
and finds oneself small - in short, we'll go
to the sea. I love the sea as one loves a
mistress and I long for her when I hav-
en't seen her for some time."*

(Alexandre Dumas)⁸



LAURENCE P. SISSON
— (1928-2015) —

High Point, 2001
Oil on Masonite, 30 x 40 inches, signed lower right: L. Sisson



ROBERT SALMON

—— (1775-1858) ——

Greenock, Scotland (Views of the Clyde from Finnart), 1839

Oil on wood panel, 16 x 24 inches, signed reverse: R. Salmon / 1839

"Nature, in its ministry to man, is not only the material, but is also the process and the result. All the parts incessantly work into each other's hands for the profit of man. The wind sows the seed; the sun evaporates the sea; the wind blows the vapor to the field; the ice, on the other side of the planet, condenses rain on this; the rain feeds the plant; the plant feeds the animal; and thus the endless circulations of the divine charity nourish man."

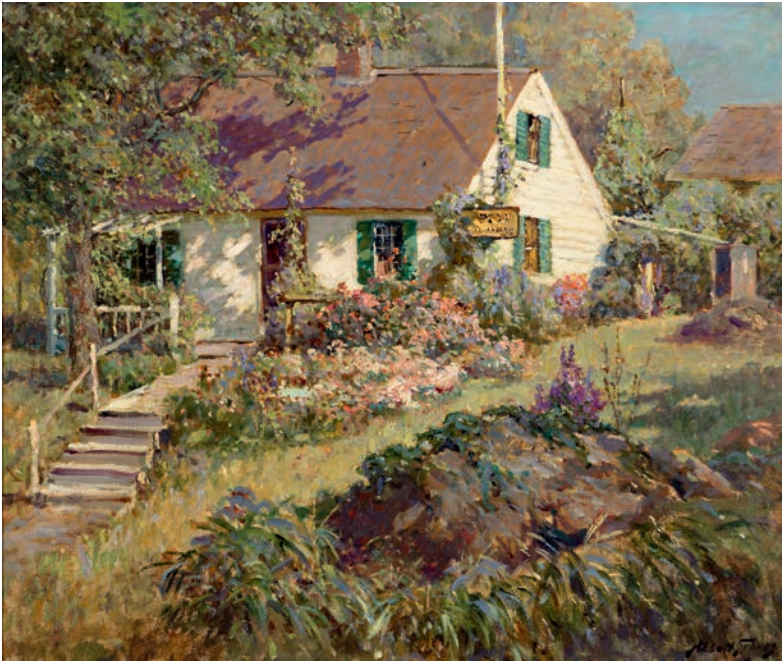
(Ralph Waldo Emerson)⁹



SAMUEL ADAMS HUDSON
—— (1813-1894) ——

The Great Curve of the Boston & Worcester Railroad at Newton, 1852

Oil on canvas, 25 1/4 x 30 1/4 inches



ABBOTT FULLER GRAVES
—— (1859-1936) ——

The Cottage Garden, circa 1925

Oil on canvas, 25 1/4 x 30 1/8 inches
Signed lower right: *Abbott Graves*
Original Carrig-Rohane frame, dated 1924



ABBOTT FULLER GRAVES
—— (1859-1936) ——

Flickering Shadows, circa 1930
(right)

Oil on canvas, 30 x 25 inches
Signed lower right: *Abbott Graves ANA*

ABBOTT FULLER GRAVES
—— (1859-1936) ——

Front Porch in Dappled Sunlight

Oil on canvas, 22 1/4 x 28 1/8 inches
Signed lower left: *Abbott Graves*



"Graves was the first artist to see and understand the beauty of flowers in their relation to the refinements of life in and about the home or in the gardens, and around the old Colonial doorways which suggested so much that was finest in American life and character."

(A.J. Philpott)¹⁰



EDITH A. SCOTT (1877-1978)

In the Greenhouse, 1917

Oil on canvas on hardboard, 16 5/8 x 22 3/8 inches, signed lower right: E. Scott

*"In nature, light creates the color. In the picture,
color creates the light."*

(Hans Hofmann)¹¹

ABBOTT FULLER GRAVES
—— (1859-1936) ——

*Garden at Finisterre, Eastern Point,
Gloucester, Massachusetts, 1913*

Oil on canvas, 40 1/4 x 30 inches
Signed lower right: *Abbott Graves*

*“The glory of gardening: hands in the
dirt, head in the sun, heart with nature.
To nurture a garden is to feed not just on
the body, but the soul.”*

*(Alfred Austin)*¹²



SEVERIN ROESEN

—— (1815-1872) ——

Tabletop Floral with Landscape

Oil on canvas, 30 1/8 x 30 1/2 inches

Signed lower right: S. Roesen

“Art does not imitate nature, but it finds itself on the study of nature - takes from nature the selections which best accord with its own intention, and then bestows on them that which nature does not possess, viz. the mind and the soul of man.”

(Edward G. Bulwer-Lytton)¹³





HERMANN D.

— MURPHY —

(1867-1945)

Zinnias

Oil on canvas, 30 1/8 x 25 inches

Signed lower left: *H. Dudley*

Murphy, period Hermann D.

Murphy frame

HERMANN D.

— MURPHY —

(1867-1945)

Peonies and Gold Screen

Oil on canvas, 30 1/8 x 25 1/8
inches, signed lower left: *H.*
Dudley Murphy, period Feliciano
Nemiccolo frame



“Paint a colorful still life once a week, spend no more than two days on them, don’t worry about too careful drawing but get some emphatic color-scheme interpreting the groups. Call one ‘The Green Bottle’ and make every other object and color patch serve that bottle. Make another arrangement in blue and gold and play with the color until it plays a gorgeous symphony of these two colors, using your grouped objects as suggestive matter.”

(N.C. Wyeth)¹⁴



NEWELL CONVERS WYETH
—— (1882-1945) ——

Still Life with Footed Cream Pitcher, circa 1938-1940
Oil on canvas, 25 1/4 x 40 1/8 inches, signed upper right: N. C. WYETH
Original Francis A. Coll frame



HOWARD L. HILDEBRANDT
 ——— (1872-1958) ———

Working on the Road, circa 1935

Oil on canvas, 48 x 72 inches
 Signed lower right: H L Hildebrandt

“It is in vain to say human beings ought to be satisfied with tranquility: they must have action; and they will make it if they cannot find it.”

*(Charlotte Brontë)*¹⁵



CHARLES H. WOODBURY
 ——— (1864-1940) ———

Red and Lavender Bathing Suits

Oil on canvas mounted to board
 12 x 17 inches, estate stamped



MARTHA WALTER

——— (1875-1976) ———

The Swimming Pool, Huntingdon Valley, Pennsylvania

Oil on board, 28 1/4 x 36 3/4 inches, signed lower left: *Martha Walter*



DAVID WU JECT-KEY

———— (1890-1968) ————

Provincetown

Oil on canvas mounted to Masonite, 19 3/4 x 25 7/8
inches, signed lower right: D. WU JECT-KEY



MABEL MAY WOODWARD

———— (1877-1945) ————

Afternoon at the Playground

Oil on canvas, 25 1/8 x 30 1/8 inches
Signed lower left: Mabel M. Woodward



PAUL S. SAMPLE

—— (1896-1974) ——

Just Before Winter

Oil on canvas, 24 1/8 x 36 1/8 inches, signed lower right: PAUL SAMPLE, original frame

“An extended stay in the wilderness inevitably directs one’s attention outward as much as inward, and it is impossible to live off the land without developing both a subtle understanding of, and a strong emotional bond with, that land and all it holds.”

(Jon Krakauer)¹⁶



JAMES E. BUTTERSWORTH
—— (1817-1894) ——

Off Barbados, circa 1845
Oil on canvas, 25 x 30 inches

*"The sea, once it casts its spell, holds one in its
net of wonder forever."*
(Jacques Cousteau)¹⁷



WILLIAM BYGRAVE
— (19TH CENTURY) —

Bark 'Bounding Billow' Leaving Messina, 1859
Oil on canvas, 24 1/4 x 36 inches, signed lower right: W. Bygrave

"In each sail that skims the horizon, In each landward-blowing breeze, I behold that stately galley, Hear those mournful melodies, Till my soul is full of longing, For the secret of the sea, And the heart of the great ocean, Sends a thrilling pulse through me."

(Henry Wadsworth Longfellow)¹⁸



WALTER FARNDON
— (1876-1964) —

*Low Tide at the Wharf,
Gloucester*

Oil on canvas

36 1/4 x 30 1/8 inches

Signed lower right:

WALTER FARNDON / NA

*"Life is as the sea, art a ship
in which man conquers life's
crushing formlessness, reduc-
ing it to a course, a series of
swells, tides and wind currents
inscribed on a chart."*

(Ralph Ellison)¹⁹

GORDON GRANT

—— (1875-1962) ——

Off the Horn

Oil on Masonite, 27 7/8 x 35 7/8 inches

Signed lower left: *Gordon Grant*



EMILE ALBERT GRUPPÉ

—— (1896-1978) ——

Boats beside the Pier, Tarpon Springs, Florida

Oil on canvas, 20 1/4 x 24 inches

Signed lower right: *Emile A. Gruppé*





JOHN F. CARLSON
—— (1874-1945) ——

Harbor Mists, Gloucester, Massachusetts, 1944
Oil on canvas, 25 x 30 inches, signed lower left: *John F. Carlson*



EMILE ALBERT GRUPPÉ
—— (1896-1978) ——

Bickford's Float, Smith Cove, Gloucester, circa 1930
Oil on canvas, 25 1/4 x 25 1/4 inches, signed lower right: *Emile A. Gruppe*



JANE PETERSON (1876-1965)

Reflections

Gouache and charcoal on paper, 17 7/8 x 24 inches, signed lower right: JANE PETERSON

"Eventually, my eyes were opened, and I really understood nature. I learned to love at the same time."

(Claude Monet)²⁰



JANE PETERSON (1876-1965)

——— *Lure of the Butterfly*, circa 1915 ———

Oil on canvas, 30 x 40 inches, signed lower left: JANE PETERSON

"The happiness of the bee and the dolphin is to exist. For man it is to know that and to wonder at it."

*(Jacques Cousteau)*²¹



LILLA CABOT PERRY

—— (1848-1933) ——

At the River's Head, River Epte, Giverny, France, 1895

Oil on canvas, 25 1/2 x 32 inches, signed lower right: L. C. Perry, original Thulin frame

ELLEN EMMET RAND
— (1875-1941) —

Woman Before the Mirror,
1925

Oil on board
27 7/8 x 21 1/2 inches
Signed upper right:
Ellen Emmet Rand / 1925

*"In proportion to the energy of
his thought and will, he takes up
the world unto himself."*

(Ralph Waldo Emerson)²²



Front Cover (detail):
ALBERT BIERSTADT (1830-1902)
Northwest Indian Canoes in the Inland Passage
Circa 1889 - Full information on p. 3

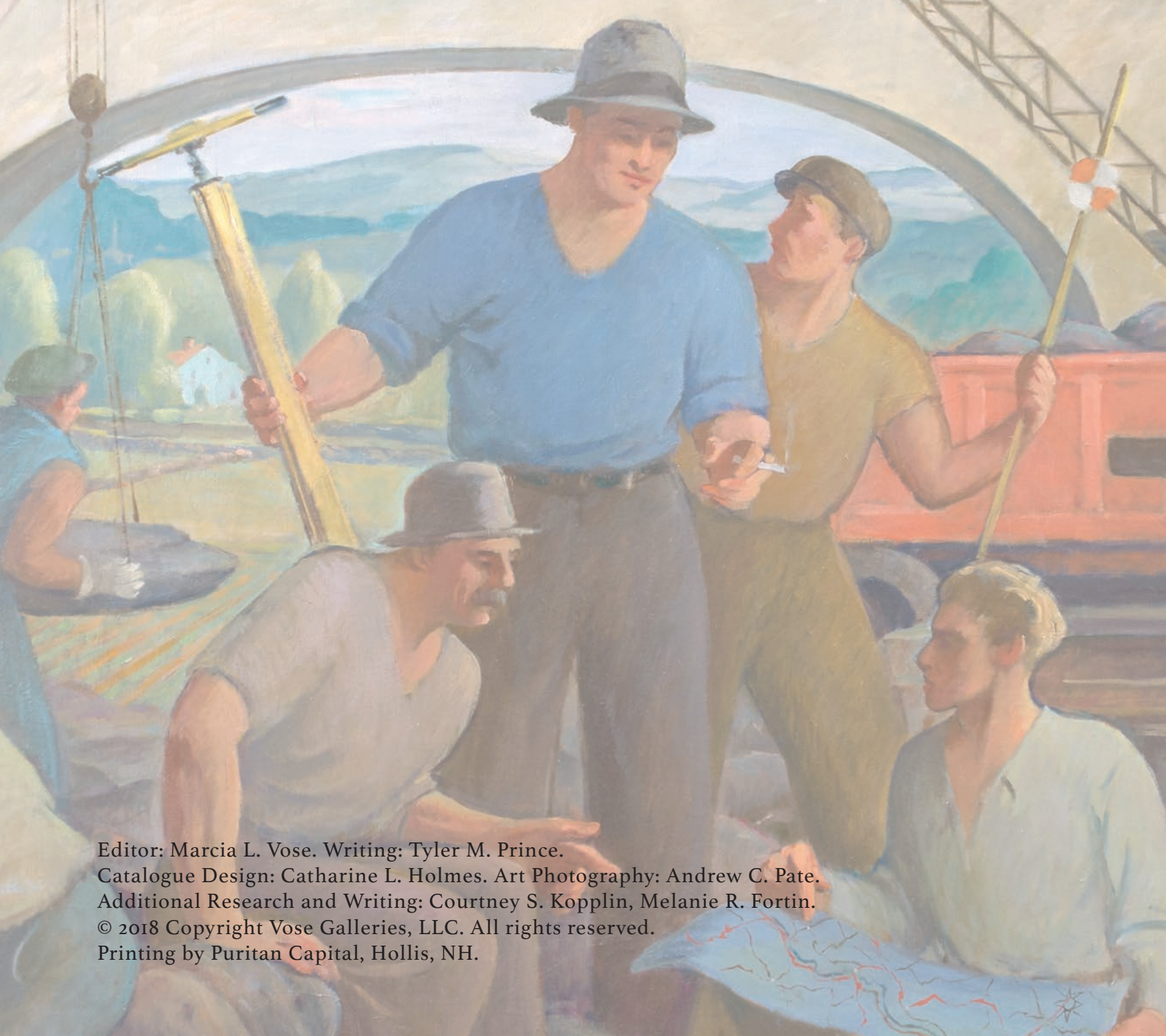
Inside Back Cover (ghosted detail):
HOWARD L. HILDEBRANDT (1872-1958)
Working on the Road
Circa 1935
Full information on p. 34

Inside Front Cover (ghosted detail):
SEVERIN ROESEN (1815-1872)
Tabletop Floral with Landscape
Full information on p. 28

Back Cover:
ELLIOT OFFNER (1931-2010)
Great Blue Heron, 1987
Bronze sculpture, 50 x 30 x 44 inches
Signed lower center: *Offner*

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