

An impressionistic painting of a rural scene. A white house with a red door and a small window is partially obscured by large, leafy trees. The foreground shows a grassy area with two figures sitting on the ground. The painting uses thick, visible brushstrokes and a rich, textured color palette. A white decorative border frames the entire image.

Bringing to Light

A Century of American Painting



Brooklyn-born Guy Carleton Wiggins' career flourished early, and at age 20 he became the youngest American to have a work accepted into the permanent collection of the Metropolitan Museum of Art. He painted numerous views of the city in winter from the windows of offices in Manhattan, and this blustery depiction of a snow-covered Wall Street is typical of Wiggins' oeuvre. The brightly-colored flags and bustling crowds lend the scene energy in the midst of a chilly day.

(left) Guy Carleton Wiggins (1883-1962)

Wall Street Winter

Oil on canvas on board, 12 x 9 1/8 inches

Signed lower left: *Guy Wiggins*

(front cover, detail) Newell Convers Wyeth (1882-1945), *The Artist's Studio, Chadds Ford, Pennsylvania*, pg. 7

Bringing to Light:
A Century of American Painting

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V O S E G A L L E R I E S



The Isles of Shoals have inspired artists for generations. Warren Sheppard was also enamored with the area—this example, depicting White Island Light on the southernmost atoll, serves as one of his more tranquil renditions as he depicts a moored vessel delivering supplies to the outpost. His dual background as mariner and artist comes into full view through his careful delineation of the rigging and sails.

Warren W. Sheppard (1858-1937)
A Schooner off White Island Light, Isles of Shoals, NH

Oil on canvas, 20 1/8 x 26 1/8 inches
Signed lower left: *WARREN SHEPPARD*



Alvan Fisher (1792-1863)
River Landscape, circa 1840s-1850s
Oil on canvas, 27 x 34 inches
Initialed lower right: *AF*

Alvan Fisher was one of the earliest American pioneers of painting. He looked upon his new nation with pride and optimism, and traveled to nearly all thirteen colonies. In the charming *River Landscape*, he included a series of vignettes throughout the composition in which man and Nature coexist in harmony, creating an idealized rendition of the new American scenery. His successes opened the doors to numerous future artists and greatly contributed to the founding of a new tradition of painting in America.



As an avid outdoorsman, Aiden Ripley became best known for his watercolors depicting sporting themes. These hunting and fishing subjects were highly praised and eagerly snapped up by collectors through galleries in Boston and New York beginning in the 1930s. *A Strike at Mountain Brook* demonstrates the advantage of using watercolor to quickly capture what the eye sees while retaining the sparkling color and sunlight of the season.

Aiden Lassell Ripley (1896-1969)
A Strike at Mountain Brook
 Watercolor & gouache on paper, 20 $\frac{5}{8}$ x 30 $\frac{3}{8}$ inches
 Signed lower left: A. Lassell Ripley ©



Edmund Charles Tarbell (1862-1938)
The Dock, New Castle, New Hampshire
Oil on canvas, 20 $\frac{1}{8}$ x 26 $\frac{1}{2}$ inches
Signed lower right: *Edmund C. Tarbell*

While American Impressionist Edmund Tarbell is best remembered as the leader of the Boston School or “Tarbellite” painters, his heart was very much devoted to the coastal village of New Castle, New Hampshire. First introduced to the community following his marriage to Emeline Souther, by 1894 Tarbell was teaching summer courses there with Frank Benson in addition to instructing at the School of the Museum of Fine Arts, and had made it his primary residence by 1906.

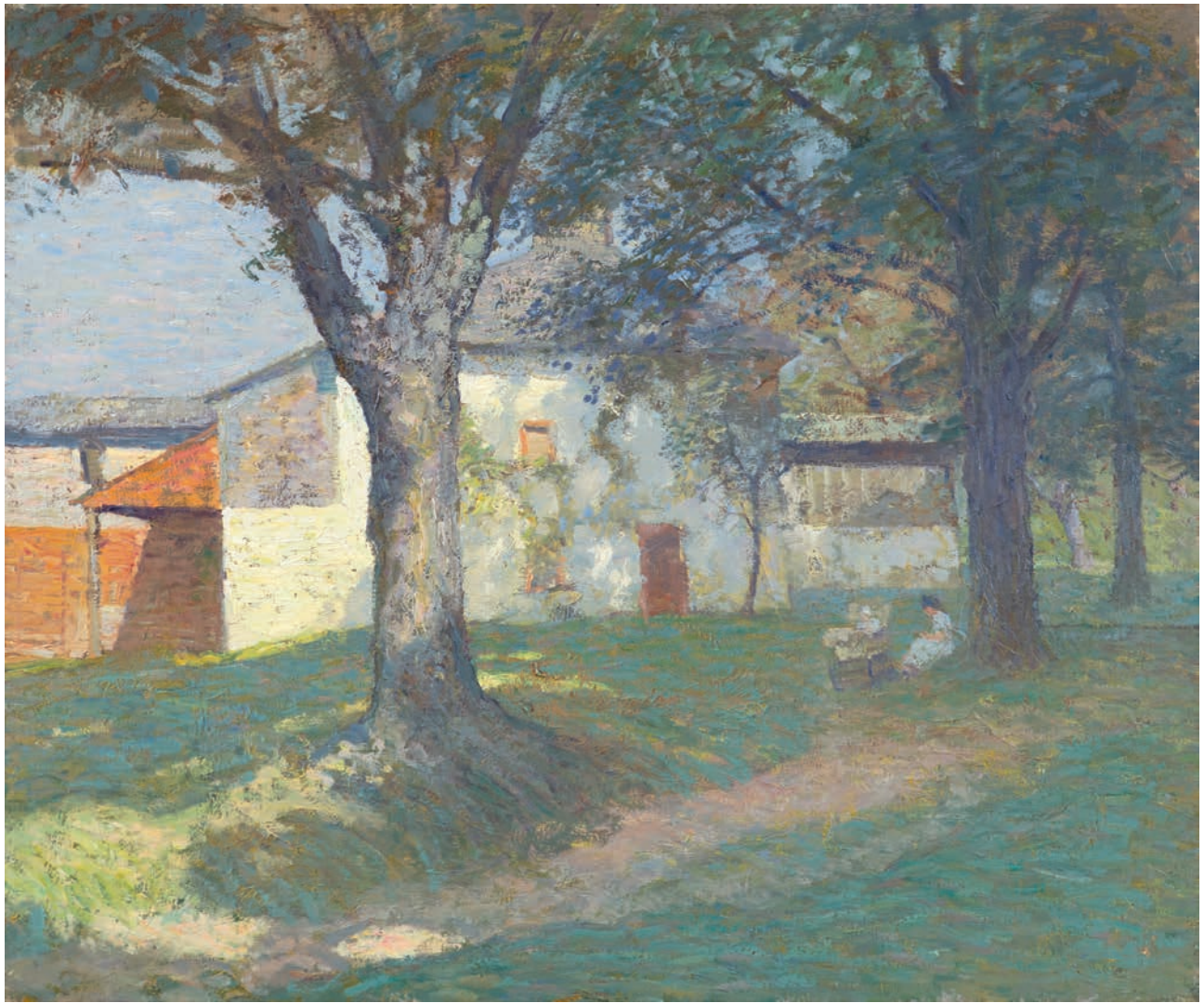


Created over a period of three decades and numbering nearly six hundred, Frank Benson's watercolors and ink washes are perhaps the most stunning works of his career. His earlier more conservative approach to painting was liberated by the spontaneity of execution and boldness of expression characteristic of the medium, and subjects included the variety of birds found at the artist's favorite haunts, such as *Sea Ducks*, painted in 1925.

Frank Weston Benson (1862-1951)

Sea Ducks, 1925

Watercolor & graphite on paper, 18 x 22 inches
Signed and dated lower left: *F. W. Benson* / '25



Newell Convers Wyeth (1882-1945)
The Artist's Studio, Chadds Ford, Pennsylvania
Circa 1908-1910
Oil on canvas, 25 $\frac{1}{4}$ x 30 $\frac{1}{4}$ inches

Though he is best remembered as an illustrator, N.C. Wyeth's rarer paintings depict subjects of his choosing. This scene of his first studio in Chadds Ford likely features his wife Carol and one of their two older daughters, Henriette or Carolyn, and would have held personal significance for Wyeth. This property was identified by his son, Andrew, as the one they rented between 1908 and 1911, and is where N.C. painted the illustrations for *Treasure Island*.



In 1909, Theodore Wendel was awarded the Jennie Sesnan gold medal by the Pennsylvania Academy of the Fine Arts for the best landscape, and in 1915 he earned a silver medal at the Panama-Pacific International Exposition in San Francisco. *Snow Scene with Children Playing* reveals Wendel's talent for rendering light and atmosphere during the coldest of seasons.

Theodore Wendel (1857-1932)
Snow Scene with Children Playing
Oil on canvas mounted to panel, 25 ¼ x 30 ¾ inches



Aldro T. Hibbard (1886-1972)
Belmont, Massachusetts, in Winter
Oil on canvas, 27 $\frac{1}{8}$ x 30 $\frac{1}{8}$ inches
Signed lower right: *A. T. Hibbard*

Painted with dappled brushwork, *Belmont, Massachusetts, in Winter* has remained in the collection of Aldro Hibbard's family for a century. The rolling hills and snow-covered fields are filled with lovely passages of soft blues and purples, leading to the glowing golden sunlight reflecting off the distant ridge. This beautiful example shows why the artist is best remembered as a painter of snow.



Aldro Hibbard made his only trip abroad in 1913-1914, when he won the Museum School's Paige Traveling Scholarship. He filled his sketchbooks during his travels, and in Italy worked en plein air to capture the charming residents and colorful sites of the country. The bright colors of the Italian flags in front of San Marco in Venice transport viewers to this iconic destination at sunset. Slanting light illuminates gold highlights in the façade of the Basilica, while shadows engulf the foreground of the square.

Aldro T. Hibbard (1886-1972)

San Marco, Venice, Italy, 1914

Oil on canvas, 24 1/8 x 36 1/8 inches

Signed and dated lower left: *A. T. Hibbard 1914*



Aldro T. Hibbard (1886-1972)

Capri, Italy, 1914

Oil on canvas, 20 $\frac{1}{8}$ x 24 $\frac{1}{8}$ inches

Signed and dated lower left: *A. T. Hibbard / 1914*

The paintings resulting from Hibbard's European tour were exhibited in his 1916 Boston Art Club debut to much admiration from critics. In *Capri, Italy*, one's eye is immediately engaged by the striking iridescence of the sun-splashed white wall and the play of light and shadow along the walkway, as well as the complementary red and green tones of the potted flowers and canopy of vines. The painting demonstrates Hibbard's thorough grasp of color and strong composition.



William Trost Richards (1833-1905)

Gull Rock, Guernsey, circa 1896

Oil on artist board, 9 x 15 ¾ inches

Signed lower left: *Wm. T. Richards*

“I have been busy surveying the coast, and think I ought to be here a lifetime to do any justice to it...Some of the strangeness is wearing off, but I find these cliffs very different from any things I have ever seen before; and it is a new and difficult lesson.” (Richards as quoted in Ferber, Linda S., *William Trost Richards, American Landscape and Marine Painter, 1833-1905*, The Brooklyn Museum, 1973, 33.)



Paul Dougherty (1877-1947)

St. Ives, Cornwall, circa 1910

Oil on canvas, 26 x 36 ⅞ inches

Signed lower right: *Paul Dougherty*

Painted around 1910, *St. Ives, Cornwall* demonstrates Paul Dougherty’s talent for rendering the powerful currents and windblown surf that drew many artists to the region, especially marine painters like Dougherty interested in capturing the confluence of wind and water along England’s rugged coastline. The perspective of this composition is unique among the artist’s oeuvre, however, for his decision to paint the village, including the familiar tower of Parish Church, set under a partly cloudy sky. With the seas churning and glimmers of sunlight beyond the hills, one wonders if the scene depicts unsettled weather having finally broken or if Dougherty has captured the portentous moment before the storm descends.



John F. Folinsbee (1892-1972)
Bourré Gardens, France, circa 1926-1929
Oil on canvas, 24 $\frac{1}{4}$ x 30 inches
Signed lower right: *John Folinsbee*

John Folinsbee studied under some of the greatest teachers of American painting in the 20th century, including Jonas Lie, John F. Carlson, and Frank DuMond. He experimented with a range of techniques during his career, from Tonalism to Impressionism to Expressionism, yet remained a dedicated realist. *Bourré Gardens, France* was painted following his stay in the village in 1926, and reveals the artist's embrace of the tapestry-like brushwork and high-keyed color of Impressionism.



“His paintings of little fishing boats are perhaps the most personal vein in Mr. Lie’s art, and they are all exceptionally interesting, strong in technique, glowing in color, original in composition and showing quite a poetic and romantic feeling” (Boston Evening Transcript, March 22, 1920.)

Jonas Lie (1880-1940), *Morning Light, Rockport*, circa 1925
Oil on canvas, 30 x 40 ½ inches, signed lower right: *Jonas Lie*



Frederick John Mulhaupt (1871-1938), *The Valley Road*
Oil on canvas, 36 x 36 inches, signed lower right: *MULHAUPT*

In *The Valley Road*, Mulhaupt uses a partially-frozen stream and nearby road to direct the eye through the scene, and his impressionist's sense of atmosphere and light to capture the warm glow of a winter sunset reflecting off snow-covered hills and fields.



Already well-known for his depictions of ordinary Americans struggling with the effects of the Great Depression, Albert Gold's three years as a WWII combat artist contributed to the earthy realism of his art. *The Scribes* engages the viewer with its intersecting diagonals and strong contrast of sunlight and shadow. Our eyes then focus on the children, surrounded by a sea of brick, cement and hard edges, who are deeply absorbed in a creative pursuit—a form of escapism from the grittiness of their environment.

Albert Gold (1916-2006)
The Scribes, circa 1956
 Watercolor & gouache on paper
 19 ¼ x 22 ½ inches
 Signed lower left: *Albert Gold*

Andrew Wyeth's approach to watercolor is so distinctive that often one can spot his paintings from across the room, and *Evergreens in a Landscape* (right) is no exception. With watercolor washes, drybrush, and ink, the artist transformed a cluster of trees on a hillside into a scene permeated with depth and feeling. In 1963, the Reverend John B. Coburn asked Wyeth to create a cover image for his book, *Anne and the Sand Dobbies*, a story about death and mourning meant for children and parents. The theme of the book was very personal for Coburn, who lost his youngest child to a sudden illness, and through this tragedy hoped to bring comfort to those in similar circumstances. Although *Evergreens in a Landscape* is not specifically located, the thicket of green-black pines towering over a grassy field and silhouetted against the stark overcast sky brings to mind the salted air and cool ocean breezes of the New England coast. One is transfixed by the austere beauty of the landscape and cannot help but wonder what lies just beyond the horizon or among the shadows of the clustered trunks and branches; this sense of mystery and underlying current of emotion is at the heart of much of Wyeth's work.



(above) Andrew Wyeth (1917-2009)
Evergreens in a Landscape, circa 1963
 Watercolor & ink on paper, 11 ½ x 14 ⅝ inches
 Initialed lower right: *AW*

(back cover) Jane Peterson (1876-1965)
Fisherman's Home, Gloucester Harbor
 Gouache & charcoal on paper, 17 ¾ x 24 inches
 Signed lower left: *JANE PETERSON*



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