

Project: Scent of the Pine, You Know How I Feel  
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Stage: original document, for proofing (no edits are allowed per agreement with lending institution) --  
WITH images and image notes but MINUS sources, "long introduction" and other end matter  
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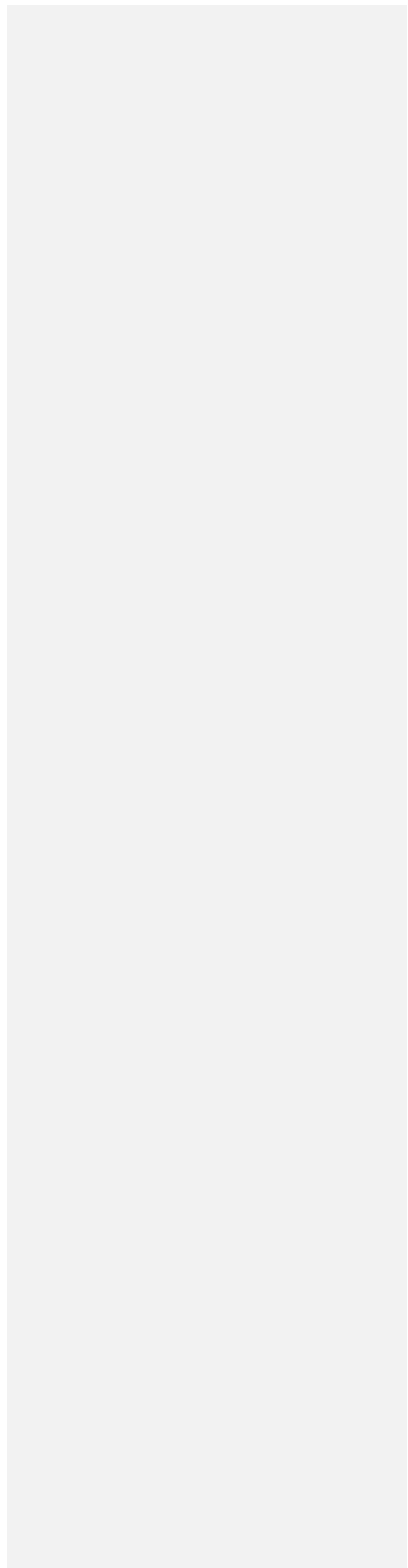
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This exhibition was curated by K. Johnson Bowles and originally organized by the Longwood Center for the Visual Arts, Longwood University, Farmville, Virginia.



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Scent of the Pine, You Know How I Feel includes more than 60 art works by artists who were born, lived, or worked in North Carolina. The works span two centuries and numerous styles from Realism and American Impressionism to Post-Modernism and Folk Art by artists such as George Charles Aid(1872-1938), Thomas Hart Benton(1889-1965), John Biggers (1924-2001), Elliot Daingerfield (1859-1932), Minnie Evans (1892-1987) and Hattie Saussy (1890-1978) to name a few. The oldest work in the collection is by William C.A. Frerichs (1829-1905)--featured above. Contemporary works include works by many North Carolina college and university faculty members (past and present) such as N.C. State's George Bireline (1923-2002) and Davidson College's Herb Jackson (b.1945)

The song "Feeling Good" as sung by Tryon, North Carolina native Nina Simone inspired the exhibition's title. The song's soulful and sultry character evokes the same sense of place and people as the images represented in the exhibition. As a young girl Simone aspired to be a pianist. She studied classical piano from Muriel Mazzanovich, wife of artist Lawrence Mazzanovich. Mazzanovich is featured in the exhibition along with numerous artists from the Tryon art colony of the early 20th century.

Organized by the Longwood Center for the Visual Arts, Scent of the Pine, You Know How I Feel, is accompanied by a catalogue written by K. Johnson Bowles. Jonathan Alcott is a North Carolina businessman. His love of art came at an early age growing up in Missouri. As a young man he came to North Carolina to work as division head of Golden Corral. Later he left the company to create his own business, Carolina Chicken. His elegant Raleigh home showcases works in the tradition of Realism while his more casual home at the beach showcases his contemporary art collection.

The Longwood Center for the Visual Arts is the accredited art museum of Longwood University.

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## GEORGE CHARLES AID (1872–1938)

### *Mère et Son Enfant dans un Parc* (*Mother and Her Child in a Park*), ca. 1905

oil on canvas



GEORGE CHARLES AID (1872-1938)  
*Mother and Child in Park*, DATE  
oil on canvas  
25.75 x 32 inches

After working for several newspapers as a staff artist and then studying at the St. Louis School of Fine Arts in Missouri, George Charles Aid made his way to Paris in 1899 to the Académie Julian. There, he was trained in the French [Academic](#) style by artists including Jean-Paul Laurens (1828–1921) and Jean Joseph Benjamin Constant (1845–1902). *Mother and Her Child in a Park* ~~*Mère et Son Enfant dans un Parc*~~ is characteristic of the [Academic](#) style of the late-[19th](#)<sup>th</sup> and early-[20th](#)<sup>th</sup> centuries, with its emphasis on realism and scenes of everyday life; but ~~the work~~ also nods to Impressionism in its soft focus, color, and light. Though a well-regarded painter, Aid was celebrated for his etchings, too. He earned prizes both in France and in the U.S., including a silver medal at the 1904 Louisiana Purchase Exposition in St. Louis.

France was important not only to his professional career but also to his personal life. In Paris, he met and married Mary Orr, a South Carolinian who had ~~come-ventured~~ abroad to study music. After several years, the couple moved to Bordighera, Italy, to join the artists' colony there. Aid's renown grew, and when he was offered exhibitions in the U.S., the couple returned to America.

With the outbreak of World War I in Europe preventing their return to Italy, ~~in 1919~~ they settled in Tryon, North Carolina, a community known for its natural beauty and its [own](#) thriving artists' colony, begun in 1892. ~~Th~~Here, Aid farmed a vineyard and opened an *atelier* (a workshop where students and assistants learn from a master teacher in a studio setting) ~~where he taught~~ in the French [Academic](#) tradition, and his and Mary's household became a center of artistic and intellectual life.

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## LUCY McDONALD “MACKEY” BANE (b. 1928)

### *The Meadow in My Mind*, 1976

etching



LUCY McDONALD “MACKEY” BANE (b.1928)  
*The Meadow in My Mind*, 1976  
etching and drawing  
16 x 16 inches

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The work of Lucy McDonald Bane (known as “Mackey”) is informed by her experiences. The undulating forms are sometimes reminiscent of the rolling hills and valleys of her birthplace in western Virginia. The meticulously rendered lines harken back to the graphs, charts, and technical drawings she studied as a science major at Virginia Polytechnic Institute and State University ([Virginia Tech](#)). Bane explains, “There’s a precision in that kind of art that I enjoy.”

Commented [ES5]: ??? OR “was initially” ?? because, as evidenced in this piece (I think), it's not *always* ...

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Shortly before graduation from Virginia Tech, Bane married, and soon she and her new husband moved to Charlotte, North Carolina. There, she worked in the research division of a cotton company. Her husband’s transfer and their subsequent move to Greensboro left her alone in a new city and searching for more fulfillment and alone in the new city. She found inspiration studying art at the Woman’s College of the University of North Carolina (now UNC–Greensboro) with Gregory Ivy (also represented in the Alcott collection),\* the great builder of the college’s art department and art gallery. Near the completion of her degree in the late 1950s, Bane divorced.

She once remarked, “I never rebelled against anything. I just went ahead and did things my own way.” And that seems true. After John F. Kennedy was assassinated, Bane quit her job teaching at Meredith College to paint. Life seemed short. She took various teaching positions across the U.S. and traveled in Europe. By the 1970s she was back in North Carolina, where she has been involved in the arts community as a teacher, artist, and curator. Bane is known for her signature paintings depicting smooth shapes and subtle color gradations as well as for the pickup trucks she drives.

\*This artist is represented elsewhere in the gallery.

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## ROY ELLIOTT BATES (1882–1920)

### *Cottage in Landscape*, n.d.

oil on panel



ROY ELLIOTT BATES (1882-1920)  
*Cottage Landscape*, DATE  
oil on panel  
10.5 x14 inches

After graduating from Harvard College in 1905, Roy Elliott Bates was awarded a Rhodes Scholarship at Oxford (1905–1908). While in Europe, he also studied painting in Paris, where he likely was influenced by the Impressionists. In 1908, after receiving his degree in English, he was appointed professor of English literature at Acadia College (now Acadia University) in Wolfville, Nova Scotia, where he had once been a student. After one year of teaching, he left the post, citing failing health, and then traveled in Europe for a year, writing poetry and painting landscape scenes in Italy among other locales. A book of his poetry, *Epithalamium and Other Poems*, dedicated to his brother and sister-in-law upon their wedding, was published in England in 1911.

A favorable review of one of his paintings exhibited in the spring 1909 Salon of the Société des Artistes Français must have served as great encouragement, as he soon returned to the U.S. to become an artist. In the winters he painted in Bermuda, as well as in western North Carolina as a part of the Tryon artists' colony that also included George Charles Aid, John Sylvan Brown, Josephine Sibley Couper, Elliott Daingerfield, Margaret Moffett Law, and Lawrence Mazzanovich. In the summers and autumns, he painted in Connecticut, where his works were included alongside works by notable American artists Childe Hassam and Robert Henri in the 1916 and 1917 Mystic (Connecticut) Art Association exhibitions.

[\\*This artist is represented elsewhere in the gallery.](#)

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## THOMAS HART BENTON (1889–1975)

### *Goin' Home*, 1937

lithograph



THOMAS HART BENTON (1889-1965)

*Goin' Home*, DATE

lithograph

9.375 x 12 inches

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This lithograph was published in 1937 by Associated American Artists. Founded by Reeves Lewenthal in 1934, the organization marketed works to the middle class during the Great Depression as “art for the people.” Lewenthal paid artists \$200 for each edition and made single prints available for \$5, or \$7 for a framed version, at department stores, by mail order, or by subscription.

Benton’s original was an oil painting he created in 1934. Toward the end of his life, to a collector who had recently bought the painting at auction, Benton wrote,

“In 1928 I was driving through the back country of North Carolina’s Smoky Mountains with a student friend when we came up to the cart with two kids in the back. As it was impossible to pass them on the narrow road we slowed down and followed. While we were following I made a pencil drawing. Your picture and later a lithograph were made from that drawing.”<sup>2</sup>

~~Later~~ Benton ~~later~~ elaborated ~~that~~ ~~the~~ friend was Bill Hayden, and the two had driven in a station wagon from New York, to camp and tour the Smoky Mountains, as well as Southern farms growing rice, cotton, and sugar.

~~Thomas Hart~~ Benton is known as an American ~~s~~Scene painter whose heyday was in the 1930s and 1940s. Considered a ~~r~~Regionalist, ~~who~~ worked ~~inged~~ primarily in the Midwest, he was committed to illuminating social issues by depicting everyday people and their environments. ~~Like others in the Alcott collection, h~~He served in the U.S. Navy in World War I, ~~where he~~ ~~used~~ his skills as a dra~~fugh~~tsman. Benton’s work can be found in major museums throughout the country and abroad.

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[Word Count, as revised: ~~266~~]

## JOHN BIGGERS (1924–2001)

### Untitled (preparatory sketch for an illustration for *I, Momolu*), 1965

graphite on paper



JOHN BIGGERS (1924-2001)

*I, Momolu*, 1965

graphite on paper

18 x13 inches

John Biggers was born in Gastonia, North Carolina. In 1941, he attended Hampton Institute (now Hampton University) with the intention of training to become a plumber. Soon after his arrival, he met an inspirational art educator named Viktor Lowenfeld. When Lowenfeld left to teach at Pennsylvania State University, Biggers followed. There he earned his BS and MA in art education and later a PhD in education. Biggers started the art department at Texas State University for Negroes (now Texas Southern University) in 1949 and spent his career there.

This drawing was created as an illustration for *I, Momolu*, a 1966 book by Lorenz B. Graham (1902–1989). The book is a coming-of-age story about a 14-year-old boy named Momolu, who travels with his father from his rural Liberian village to the city of Cape Roberts, where he experiences the clash of traditional and Western-influenced African cultures.

While Biggers illustrated *I, Momolu* and other works including Pearl Buck's *The Good Earth*, Maya Angelou's poem "Our Grandmothers," and his own *Ananse: The Web of Life in Africa* (a narrative of travels in western Africa on a UNESCO fellowship), he is best known as a muralist. In 1984, he was even touted as "America's premier muralist." His subject matter was consistent throughout his life. In his 60s, Biggers he-~~he~~ reflected,

"My only obsession has been and still is to try to portray the meaning of African American life in the South. . . . I'm interested in the spiritual aspirations of Black people; how their spirit soars above the mundane and the material and all their problems."<sup>22</sup>

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[Word Count, as revised: ~~263~~]

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## GEORGE BIRELINE (1923–2002)

### Untitled, 1965

acrylic on canvas



GEORGE BIRELINE (1923-2002)

Untitled, DATE

acrylic on canvas

24 x 30 inches

George Bireline came to North Carolina from Illinois in 1950, to study art at the University of North Carolina–Chapel Hill, after receiving his undergraduate degree at Bradley University in 1949. During the late 1950s, he began teaching at North Carolina State College (now [North Carolina State University](#)), and [he](#) taught there until retiring in 1986.

A turning point in Bireline’s artistic career came in the early 1960s, when famed New York art critic Clement Greenberg became familiar with his work during a visit to Raleigh and introduced the artist to André Emmerich, a prominent New York gallerist who supported the Abstract Expressionists of [the](#) New York School. Bireline rose to national prominence in 1964 when his exhibition at Emmerich’s gallery was reviewed by Greenberg in the *New York Herald Tribune* and sold out. The painting shown here comes from [this](#) period of Bireline’s career, when he was often compared to American [color-field](#) painters, such as Kenneth Noland (1924–2010) and Ad Reinhardt (1913–1967).

[Bireline](#) ~~Later he~~ was [later](#) represented by North Carolina gallerist Lee Hansley, who said after Bireline’s death,

“When I think about George Bireline, I think about the colors he commanded. Bright, daring hues of fuchsia, electric blue, vibrant red, a dash of acrid green, a splash of cadmium yellow: George never encountered a color he couldn’t use in his painting. Through his development from early abstraction to [an](#) abstract [Impressionism](#) to [color-field](#) paintings, through his triptych phase, his political and allegorical paintings and his collection of self-portraits—his most personal works—the constant unifying thread is the trademark Bireline color.”<sup>22</sup>

[Word Count, Original: 260]

[Word Count, as revised: ~~260~~]

## WILLIAM “BILLY” THOMAS BLACKBURN (1908–1993)

### *Family Outing*, c.a. early 1940s

oil on canvas



WILLIAM “BILLY” THOMAS BLACKBURN (1908-1993)

*Family Outing*, c. early 1940s

oil on canvas

20 x 26 inches

William Blackburn, called “Billy” by friends and family, learned to swim in Cripple Creek, one of the many waterways surrounding his native town of Hickory, North Carolina. Influenced by 1930s ~~r~~Regionalism, a movement in painting and sculpture that focused on depictions of rural American life ~~by~~ using strong lines and dynamic movement, Blackburn unabashedly re-created the Southern landscapes he experienced in childhood and adolescence. The cool, placid blues and greens of ~~the~~ water reflecting the deep orange-red of the creek bank seen in *Family Outing* create a sense of the rural North Carolina geography Blackburn recalled from earlier in his life. Even after he moved away from North Carolina to study art in New York, Philadelphia, and Paris and then to work as a window-~~d~~isplay designer in Los Angeles, the memories of his youth were always close at hand.

Blackburn produced his work from memory, without models. The subjects of many of his paintings, African Americans who lived and worked in the rural South, were rarely portraits of specific people but instead composites of many people he knew, as well as performers from theater and film, such as actor Paul Robeson and dancer Josephine Baker. Blackburn was interested in showing the inherent dignity in the lives of his subjects, influenced in part by the political consciousness of ~~the R~~regionalist painters. However, popular culture of the 1940s frequently engaged in ~~a~~ dehumanizing caricature of African Americans, and Blackburn, as a consumer of that pop culture, cannot be seen as being entirely separate. —CJ

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## SARAH BLAKESLEE (1912–2005)

### *The Pink Roof, Chester Spring, Pennsylvania, ca. 1931*

oil on canvas



SARA BLAKESLEE (1912-2005)  
*The Pink Roof*, 1931  
oil on canvas  
22 x 28 inches

From 1961 until 1998 Sarah Blakeslee lived in Greenville, North Carolina, with husband and fellow artist Francis [Wayland Speight](#) (~~also represented in the Alcott collection~~).<sup>\*</sup> Speight was from North Carolina, and ~~he after making returned over the years to painting forays there~~ with Blakeslee ~~over the years~~ from their home in Pennsylvania. ~~He~~ eventually returned permanently, to teach at East Carolina College (now [East Carolina University](#)).

Blakeslee had met Speight at the Pennsylvania Academy of the Fine Arts (PAFA) in the 1930s when she was a student and he a teacher there. Blakeslee was a talented student. ~~She who~~ used her numerous prizes and awards to travel ~~to across~~ Europe, ~~to~~ studying and painting. Throughout her life, she painted landscape images and portraits in a realist manner ~~that was~~ informed by Impressionism and Post-Impressionism; the influence of Post-Impressionist painter Paul Cézanne (1839–1906) is apparent in the brushwork, structure, and palette of *The Pink Roof*.

When Blakeslee returned home to Washington, D.C., after her European travels, Speight, whose sister lived in Washington, called on her; they corresponded and became inseparable. After they married in 1936, Speight and Blakeslee lived for decades outside Philadelphia in the rural community of Castle Valley, where they painted and raised their children while he continued to teach at PAFA.

Blakeslee was determined to paint through her years of child-rearing. David Sellin wrote, “To son Tom and daughter Elizabeth, art was as normal as eating—palette, brushes, lunch, and still-life all together on the table, their mother always drawing.” Blakeslee exhibited her work in numerous exhibitions, including ~~some~~ at the Philadelphia Museum of Art and the North Carolina Museum of Art ~~among others~~.

<sup>\*</sup>This artist is represented elsewhere in the gallery.

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[Word Count, as revised: ~~264~~]



## WARREN BRANDT (1918–2002)

### *Azaleas and White Pitcher*, 1973

oil on canvas



WARREN BRANDT (1918-2002)

~~Red Azaleas in~~ *White Vase*, DATE

oil on canvas

36 x 32 inches

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Warren Brandt's painting recalls some of the great masters: Henri Matisse's bold color and complex pattern, Paul Cézanne's understanding of the structure of form in space, and Édouard Manet's confident, painterly brushstrokes. Brandt's ~~His~~ education at Washington University with Max Beckmann also can be felt in the strength of his work. Brandt asserted, "the one thing ~~he~~ [Beckmann] taught was organization. The big rhythm that goes through a painting is the main organizing factor."

Brandt found meaning in taking on pictorial challenges, harnessing his skills, and realizing his view of the world. In 1982, Irwin Shaw wrote an essay about Brandt's work that included these words:

"It is the work of a man who is happy to be alive, delighted with what his eye observes, with the arrangement his hand makes, the fold of a cloth, the spike of bright color against a dark print on a wall. . . . He is a celebrator. . . ."<sup>2</sup>

Brandt's hunger to create and celebrate the world catapulted him from childhood in Greensboro, North Carolina, straight to New York when he hitchhiked to the city at 17 to study art. Throughout his life, he embraced a sense of wanderlust. ~~He~~ traveled the country and the world in order to work, paint, and look at art. Early in his career he taught at Salem College in ~~(Winston-Salem, North Carolina)~~, the University of Mississippi, and Southern Illinois University. ~~B,~~ but painting was his passion. ~~so h~~ He stopped teaching in the 1960s to pursue it ~~passion~~ full-time ~~in the 1960s~~. During his lifetime, Brandt's ~~his~~ work was shown at the Metropolitan Museum of Art, the Whitney Museum of American Art, and the St. Louis Museum of Art, among many others.

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## JOHN SYLVAN BROWN (1868–1956)

### *Farm Near Tryon, 1928*

watercolor on paper



JOHN SYLVAN BROWN (1868-1956)

*Mountain Farm, 1928*

Watercolor on paper

9.75 x 13.875 inches

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John Sylvan Brown spent many years trying to succeed in business. After his marriage to Rebecca Saxman, whose wealthy family was in the coal business in Latrobe, Pennsylvania, he held successive jobs as a general agent for Connecticut Mutual Life Insurance in Omaha, and as president of a small bank in Pittsburgh, and worked in the finance department at Ryerson Steel Company in Chicago. None inspired Brown's his best efforts, and he was finally fired from Ryerson in 1916.

Brown then He began takingtook classes at the aArt iInstitute. Simultaneouslyand, deciding thathe would do better working for himself, he-established the Arrow Tool Manufacturing Company in LaGrange, Illinois. After he invented and patented a blacksmithing tool, his company prospered. Eventually, Brown handed the business over to his son, Hamlin, and John spent more time working on his true passion, painting.

The BrownsJohn and Rebecca often spent time at their summer cottage in Castle Pines, Michigan, which is w-Here they met Carter Brown, the-owner of a local inn and another called Pine Crest Inn in Tryon, North Carolina. When John and Rebecca They visited Tryon and-in the 1940s, they decided to madke it their home. The landscape surrounding their house on Conner Ridge overlookinged Pacolet Valley and served as inspiration for many years.

While *Farm Near Tryon* was painted prior tobefore the Brown's residing inmoved to Tryon, the influence of Impressionism-is apparent, as it was for—common to many of the Tryon artists—is apparent. Though he never considered himself a professional artist, the atmospheric quality of Brown's work is compelling. He spent his last years painting *en plein air* (in open air, outdoors).

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## (WALTER) HARRISON CADY (1877–1970)

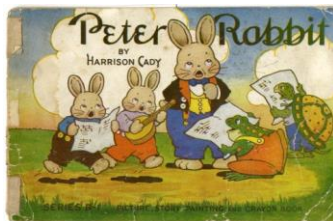
### *Near Lonesome Gap, North Carolina, 1933*

oil on canvas



HARRISON CADY (1877-1970)  
*Near Lonesome Gap, North Carolina, DATE*  
oil on canvas  
20 x 24 inches

Born in Gardner, Massachusetts, Harrison Cady was best known as an illustrator whose satirical cartoons were published in numerous magazines, including *LIFE* magazine, *Boys' Life*, *Good Housekeeping*, *The Saturday Evening Post*, and *Ladies' Home Journal*. Particularly beloved were his drawings of animals, and his well-known, iconic characterization of Peter Rabbit still endures for its sweet yet mischievous charm. Cady's playful attention to animals comes through in the distinctive gait of the a hound dog in the foreground of his painting *Near Lonesome Gap, North Carolina*.



While this scene includes delightful images of animals, it also seems to point out the significance of logging occurring that had taken place in the region. During the early 20<sup>th</sup> century. At the time, more than 6,600 owners—powerful lumber interests jostling with and mountain farmers—were all involved in clear-cutting the hillsides. But by the 1940s, this land, —claimed their portion of the more than half a million acres, that in 1940 would be formally dedicated as the Great Smoky Mountains National Park. When Cady was visiting the region in-between the 1920s through and the 1950s, the transformation of one privately held lands into the national park was the focus of both the state and the federal governments; and the Depression-era Civilian Conservation Corps (the CCC) was restoring the land and building the park. Small farms such as like those depicted in Cady's painting were being bought up, and farm their families were being displaced, and the land was being restored and reverting to nature.

Harrison Cady's work depicting the Southern life and its landscape was exhibited at the Salmagundi Club's spring exhibition in 1950.

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Commented [ES14]: ??? I don't see any other animals to note ...

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**(WALTER) HARRISON CADY (1877–1970)**

***Tinker's Bell Mill, Great Smoky Mountains, 1932***

etching



HARRISON CADY (1877-1970)

*Tinkers Bell Mill*, DATE

drypoint on paper

9.375 x 12.125 inches

**Commented [ES16]:** ... different punctuation in title above ???

**Commented [ES17]:** ??? different medium noted above ...

After a successful career as an illustrator, ~~in the 1920s~~ Harrison Cady decided to pursue painting full-time. From his home ~~base~~ in Rockport, Massachusetts, he traveled to the mountains of North Carolina, Virginia, and West Virginia ~~during the late 1920s through the 1950s~~ to create works depicting the region. During the time, the late-1920s through the 1950s, ~~Likely~~ he was likely inspired by the growing ease of travel the automobile provided, ~~the~~ development of the Blue Ridge Parkway (begun in 1935 as a New Deal project), and the popular cause to name the Great Smoky Mountains a national park.

As with the painting *Near Lonesome Gap, North Carolina*,\* ~~Harrison~~ Cady captures mountain life ~~through his depiction of Tinker's Bell Mill. The scene illustrates the process of rural corn meal production~~ during the period—this time illustrating the process of cornmeal production, from a hand plow preparing the ground for planting corn, ~~to the a~~ mill race channeling ~~the~~ water to the water wheel, the wheel turning to generate ~~the~~ power to grind the corn into meal, ~~to and then~~ the mules and wagon waiting to haul ~~the~~ meal from the mill.

**Commented [ES18]:** ... Near Lonesome Gap did NOT "illustrate the process of rural cornmeal production" !!!

Cady was interested in how life was changing and becoming more modern and perhaps sought to preserve scenes of simpler times. He seems also to have been attracted to local color and vanishing place names; note the bell above the peak of the roof that must have given this mill its name. Unlike the stark documentary images created by stellar photojournalists working for the Farm Security Administration in the same area during the 1930s and 1940s, Cady's depictions are narrative, picturesque, even gently humorous—anodyne rather than angry.

\*This work is also represented in the gallery.

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[Word Count, as revised: ~~xx~~241]

## GILBERT “BERT” FREDERICK CARPENTER (1920–2003)

### *Dahlias, Carnations, and Rose, 1982*

oil on canvas



GILBERT “BERT” FREDERICK CARPENTER (1920-2003)  
*Dahlias, Carnations and Rose*, DATE  
oil on canvas  
32 x 22 inches

Growing up in Billings, Montana, Bert Carpenter had little access to art, but he found an early mentor in watercolorist Leroy Greene, who was trained in the realist tradition. In 1938, Carpenter became an art major at Stanford University. While a junior, he studied in Los Angeles, where he met painter Tom Craig and embarked on a cross-country trip painting and visiting museums. Carpenter once reflected on this experience: “It left me in a position to face the major problem for everybody at that time in painting, the conflict between modernism and traditionalism.”

He faced the problem head-on with his flower paintings. Carpenter noted the influence of Jean Charlot, a muralist in the fresco tradition, whom he met while they were both teaching at the University of Hawaii in the late 1940s. As with fresco painting, Carpenter developed his composition in discrete sections rather than working on the entire scene simultaneously. Like Charlot, he also used a frontal light source to emphasize line and color. In 1970 his Rose series debuted at New York’s Zabriskie Gallery. *New York Times* critic Hilton Kramer lauded the contemporary effect of scale and color as being “magical,” ... “without sacrificing anything of the ‘realism’ of his depiction.”

Carpenter impacted the arts in North Carolina significantly during his ~~twenty-six~~26 years as a professor of art at the University of North Carolina–Greensboro (UNC–G~~1963–1989~~). Not only did he teach a generation of artists, but he also served as a gallery director and molded UNC–Greensboro’s Weatherspoon Art Gallery into a nationally known museum and venue for contemporary art.

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## CONSTANCE COCHRANE (1888–1962)

### *In Clouds on Grandfather Mountain, ca. 1917*

oil on canvas



CONSTANCE COCHRANE (1888-1962)

*Grandfather Mountain*, DATE

oil on canvas

22 x 28 inches

Commented [ES19]: ??? I'm not sure what this signifies ???

Commented [ES20]: ??? different wording in title ...

Constance Cochrane likely painted this scene ~~about 1917~~ while studying with Elliott Daingerfield,\* her teacher at the Philadelphia School of Design for Women (PSDW, now Moore College of Art), at his summer studio in Blowing Rock, North Carolina. Her penchant for wind-twisted scraggy pines, rugged, ~~and~~ rocky landscapes, and the dramatic forces of nature ~~further~~ developed further during her later years, while painting seascapes in Maine, particularly on Monhegan Island, where she had a summer studio. ~~Her~~ Those dramatic seascapes depicting of enormous waves crashing against the jagged ~~Maine~~ coast are amongst her most beloved works.

Cochrane is also noteworthy for her work organizing and encouraging women artists. She and several of her fellow graduates at PSDW were known as ~~t~~he Philadelphia Ten, a group ~~who~~ that exhibited together every year from 1917 to 1945. Organized during a time when women artists had little encouragement or support to pursue their own careers as artists, “The Ten” is probably one of the most important groups to forge a path of independence and respect for ~~other women~~ female artists in the U.S.

To further encourage women in their artistic pursuits, as ~~the~~ art chair~~man~~ of the Delaware County Federation of Women’s Clubs from 1923 to 1925, Cochrane organized an exhibition of works by women artists. She recalled, “by the time we were through, virtually every club in the country had seen the exhibit and profited by it to the extent that the women’s clubs took up art seriously.” The legacy continues even today, as the Federation of Women’s Clubs holds annual art exhibits of members’ works.

\*This artist is represented elsewhere in the gallery.

[Word Count, Original: 258]

[Word Count, as revised: ~~258~~253]

## HOWARD NORTON COOK (1901–1980)

### *Southern Mountaineer*, 1936

aquatint and soft ground etching



HOWARD NORTON COOK (1901-1980)  
*Southern Mountaineer*, 1936  
aquatint and soft ground etching  
10 x 13 inches

Howard Cook was born in Springfield, Massachusetts. At the age of 18, he attended the Art Students League in New York, supported by a scholarship and money made from painting billboards and working in a print shop. By 1922 he was selling his illustrations to *Harper's Magazine*, *Scribner's Magazine*, and *The Atlantic Monthly*. ~~For~~ *Forum* magazine ~~h~~He also illustrated the serial publication of Willa Cather's *Death Comes for the Archbishop*, which ran in *The Forum* magazine in 1927. Travel to New Mexico for the project was inspirational, and the people, architecture, and landscape he found there ~~it~~ permanently captured Cook's ~~his~~ imagination and was used in ~~many~~ Much of his subsequent works depicts the people, architecture, and landscape he found there.

**Commented [ES21]:** SOURCE:  
[http://cather.unl.edu/cs004\\_mignon.html](http://cather.unl.edu/cs004_mignon.html)

Cather, Willa. "Death Comes for the Archbishop ." *Forum* 77.1 (January 1927) 22-29, 130-37; 77.2 (February 1927) 286-97; 77.3 (March 1927) 450-61; 77.4 (April 1927) 612-25; 77.5 (May 1927) 770-84; 77.6 (June 1927) 930-42.

A Guggenheim Fellowship in 1932 allowed Cook to study mural painting in Mexico. This gave him the experience he needed when he received an award to paint a mural in Springfield's courthouse under the auspices of the Depression-era Public Works of Art Project. Also dDuring the Depression, Cook ~~also~~ traveled throughout the sSouthwest and sSoutheast, drawing pictures of the people he encountered. His 1936 print *Southern Mountaineer* is likely possibly based on one or several of these drawings. Like other art of the time, this portrait evokes sympathy for the hardworking, downtrodden people affected by the Great Depression. He was particularly interested in observing the working poor in rural areas, such as especially the farmers, miners, and cowboys he lived among during this at period.

Like Along with several other artists represented in the Alcott Collection, Cook used his skills as an artist in during World War II, serving as an artist-correspondent in the Pacific and Alaska War Art Units. Later in life he taught as a visiting professor at numerous institutions and exhibited widely.

[Word Count, Original: 255]

[Word Count, as revised: ~~255~~269]





## JOSEPHINE SIBLEY COUPER (1867–1957)

### *Southern Laundry*, n.d.

oil on canvas



JOSEPHINE SIBLEY COUPER (1867-1957)

*Southern Laundry*, DATE

Oil on canvas

17.5 x 14 inches

Josephine Sibley Couper was the daughter of a wealthy Augusta, Georgia, businessman, Josiah Sibley, who secured his fortune before and increased it after the Civil War. Originally from Massachusetts, Josiah was an abolitionist who freed his slaves. Josephine was equally independent in her views. As a young woman she defiantly sold a piece of furniture given to her by her grandfather in order to travel to New York to study painting with William Merritt Chase (1849–1916) at the Art Students League. Like Constance Cochrane ~~(1888–1962; her work is included in the Alcott collection)\*~~, she also studied with Elliott Daingerfield\* at his summer studio in Blowing Rock, North Carolina.

In 1891, ~~Josephine she~~ married Butler King Couper, ~~and, b~~By 1900, ~~they~~ had two children and ~~had was~~ settled in Spartanburg, South Carolina. ~~Couper~~ ~~She~~ continued with her painting, ~~and, with~~ ~~When she and~~ her close friend and fellow artist Margaret Moffett Law\* (aunt of Margaret L. Law, who married artist Homer E. Ellertson\*), co-founded the Arts and Crafts Club (now the Spartanburg Art Museum); ~~T~~their first exhibition ambitiously included the work of ~~their~~ former teachers Robert Henri (1865–1929) and ~~William Merritt~~ Chase.

A few years after her husband died, ~~Josephine she~~ moved to Montreat, North Carolina. Eventually, she purchased a house and studio in Tryon, where she lived and painted for the last ~~twenty-five~~25 years of her life. During this period, her style, palette, and subject matter changed from ~~her~~ detailed realist portraiture ~~of the past~~ (exemplified in a portrait of Lady Astor) to brightly colored and loosely painted scenes. *Southern Laundry* may date from these later years.

\*This artist is represented elsewhere in the gallery.

[Word Count, Original: 262]

[Word Count, as revised: ~~262~~257]

## JOE COX (1915–1997)

### *Condoscape: Opus Blue*, 1984

oil on canvas



JOSEPH "JOE" COX (1915-1997)

*Condoscape Opus Blue*, DATE

oil on canvas

18 x 34 inches

Commented [ES22]: ??? different name than is reflected above ...

Commented [ES23]: ??? different punctuation than above ...

Joe Cox's artistic oeuvre has been described as a world of color and light. He delighted in the notion of color's kinetic quality. ~~Cox and~~ once explained ~~that~~ the origin of his fascination with color ~~happened~~. ~~W~~hen he was a teenager in Indianapolis, ~~as~~ a dust storm moved through town. ~~He recalls~~;

"The storm changed the color of the sun to a brilliant blue, and shadows were brilliant yellow. The sky was dark. All the color relationships were reversed. . . . They made me realize how relative color is and how color changed, depending on other colors. From that point on I was always intrigued by color and change."

Cox began his education in art at the John Herron Art School in Indianapolis, ~~where he earned~~ a BFA, and continued at the University of Iowa, ~~where he earned~~ an MFA. Both schools afforded him a classical art education, ~~and~~. ~~W~~hile his early work was realistic, his mature work was inspired by Cubism. By 1954 he was at the North Carolina State University's School of Design, where he taught as a revered professor until 1980.

In 1958, Cox and his wife Betty purchased a home in Oriental, North Carolina, a small fishing village on ~~the~~ Pamlico Sound. Every summer he returned there to paint, and the resulting works, such as *Condoscape: Opus Blue*, are some of his most beloved. In ~~theis~~ painting, the architecture, sea, land, and color merge together. About the meeting of sea and land, Cox mused, "There is so much stimulation at the edge of anything, especially these two life forms."

[Word Count, Original: 255]

[Word Count, as revised: ~~260~~]

## IDA JOLLY CRAWLEY (1867–1946)

### Untitled (~~s~~Still life with oranges, drapery, and glass), 1901

oil on canvas



IDA JOLLY CRAWLEY (1867-1946)  
Still Life—Oranges and Wine Glass, 1901  
oil on canvas  
15 x 22 inches

Commented [ES24]: ... slight variation in title ...

This untitled still life by Ida Jolly Crawley appears distinctly sedate compared to the woman who created it. Without a doubt, ~~Ida Jolly~~ Crawley was a woman who would have been interesting to be around—or at least to visit on occasion. Originally from Tennessee, ~~in 1919 Crawley she~~ moved to Asheville, North Carolina, ~~in 1919 where and~~ she bought a 10,000-square-foot home ~~built in a combination of Queen Anne, Eastlake, and Italianate styles~~ at 31 Park Avenue. ~~Built in a combination of Queen Anne, Eastlake, and Italianate styles,~~ She fitted ~~it out~~ the home with art and antiques.

Crawley opened her home to the public as the city's first art museum, calling it the "Ida Jolly Crawley Museum of Art and Archaeology," or "The House of Pan." In 16 of the 25 rooms ~~in of~~ the house, she displayed her own work as well as objects collected during her world travels. A sign over the mantel read:

Commented [ES25]: SOURCE: page 7, <http://www.hpo.ncdcr.gov/nr/BN0038.pdf>

Welcome to the House of Pan.  
Muse O'er its Trophies,  
\_\_\_\_ Its Owner  
\_\_\_\_ Its Art.  
From Dove-Tower to Crypt  
\_\_\_\_ A Spirit You'll Find,  
\_\_\_\_ A Personality of Heart.  
\_\_\_\_ Has Each Life a Purpose,  
A Bit of Earth to Design?  
\_\_\_\_ Mold it Nobly,  
\_\_\_\_ Infinite,  
\_\_\_\_ Sublime.

\_\_\_\_ August 17, 1919;  
Ida Jolly Crawley

Crawley was a force. She painted, taught, wrote, and lectured. She traveled widely. ~~Receiving Besides~~ training ~~in painting~~ at the Corcoran School of Art in Washington, DC, she also studied in Germany and Paris, ~~picking up medals for her painting while~~ developing an interest in anthropology and archaeology ~~and picking up medals for her painting~~ along the way. In 1939, Crawley was listed in Durward Howes' *American Women: The Standard Biographical Dictionary of Notable Women*. She lived in her house museum until her death in 1946.

[Word Count, Original: 265]

[Word Count, as revised: ~~xxx~~264]

## ELLIOTT DAINGERFIELD (1859–1932)

### *In the Mountains*, 1913

oil on board



ELLIOTT DAINGERFIELD (1859-1932)  
*In the Mountains*, DATE  
oil on board  
6.75 x 9 inches

Elliott Daingerfield was born in Harpers Ferry, West Virginia (now a part of West Virginia), but grew up in Fayetteville, North Carolina, where his father, a Confederate officer, was in charge of the arsenal. The Civil War affected Daingerfield profoundly: his family's home was burned to the ground, he watched many soldiers die, and he felt and observed the effects of Reconstruction poverty. These events stayed in his consciousness and imbued his artistic output with a great sense of spirituality.

**Commented [ES26]:** . . . Harpers Ferry was in one of the westernmost counties of Virginia that did not secede and later formed WV (1863) . . .

Even as a young man, Daingerfield wanted to be an artist. He began by painting china and signs, but the impulse to study and create fine art drove him to New York. His father did not approve, but his mother gave him what money she had and encouraged his pursuit. In New York, he studied at the National Academy of Design and the Art Students League, where he met important artists of the day and aligned himself with the Tonalist style and the Symbolist movements.

Tonalism is an apt description in the case of *In the Mountains*, with its romantic focus on nature, muted colors, studied effects of light and atmosphere, and vague shapes. Daingerfield's connection to the Symbolists is perhaps best described in his own words:

“Spiritual vision is a message impacted to a man of genius, who, if he has the technical ability, may pass it on to the observer. . . . [I]t is the light of the spirit, the presence of something which has no material or objective expression.”<sup>22</sup>

[Word Count, Original: 244]

[Word Count, as revised: 251]

## ELLIOTT DAINGERFIELD (1859–1932)

### *Sunset in the Mountains*, n.d.

pastel on paper



ELLIOT DAINGERFIELD (1859-1932)

*Sunset in the Mountains*, DATE

pastel

13 x 15.5 inches

In 1916, the celebrated landscape artist and poet Elliott Daingerfield built a magnificent Greek Revival home he called “Westglow,” [that was](#) beautifully situated near Grandfather Mountain in Blowing Rock, North Carolina. In words that echo the name he gave his estate, he wrote about the experience of living there:

“The glow sinks down, the dark grows deep: Then I hear a voice in the slumberous air, the soft, sweet sigh of closed wings: My soul uplifts in silent prayer, for I know the message the Spirit brings.”<sup>2</sup>

*Sunset in the Mountains* further illustrates the quiet majesty Daingerfield found in the North Carolina mountains and his spiritual connection to the landscape.

[Daingerfield's](#) [His](#) deep spirituality was influenced by his interest in the religious philosophies of Emanuel Swedenborg (1688–1772). Swedenborg’s theology, based in Christianity, led him to the conviction that he could interact directly with heaven, hell, and the spirit world. Swedenborg inspired other poets and artists, such as William Blake (1757–1827), William Butler Yeats (1865–1939), Ralph Waldo Emerson (1803–1882), and George Inness (1825–1894).

Other influences abounded in the development of Daingerfield’s thinking and his art. He met [George](#) Inness when he moved to the Holbein Studios [at-on](#) [55th](#) Street in New York. At Holbein, [Studios](#) Inness shared with Daingerfield [the](#) ideals of the Barbizon School (a group of French landscape painters whose works marked the transition from Romanticism to Impressionism), and Daingerfield embraced their mission to elevate the art of landscape painting and to celebrate its metaphoric qualities.

[Word Count, Original: 249]

[Word Count, as revised: ~~249~~]





## ELLIOTT DAINGERFIELD (1859–1932)

### *Autumn Afternoon*, ca. 1915

oil on board



ELLIOTT DAINGERFIELD (1859-1932)

*Autumn Afternoon*, DATE

oil on board

7.5 x 9.25 inches

In the decades before Elliott Daingerfield's maturation as a painter, American painting was marked by ~~the~~ prominence of the Hudson River School painters. Their depiction of the American landscape's majesty and its promise for fulfilling ~~M~~anifest ~~D~~estiny and national prosperity was lauded and well known. ~~Daingerfield's Many of the country's next~~ generation of painters, ~~however, were was~~ less collectively, more inwardly focused, intent on expressing the spiritual and poetic forces of natural phenomena and individual human experience. Daingerfield was ~~also~~ influenced by the French Barbizon School, as well as American artists Albert Pinkham Ryder (~~1847–1917~~) and George Inness (~~1825–1894~~), who became influential leaders of the Symbolists.

As a Symbolist, ~~Elliott~~ Daingerfield embodied in his paintings ~~the~~ mystical forces of nature and art. Along with contacts made during his years of professional development, life experiences provided impetus for his personal quest. He grew up in the aftermath of the Civil War in Fayetteville, North Carolina, where he witnessed great poverty and privation. ~~Later in his youth,~~ he experienced a mystical revelation when a storm overwhelmed him and other members of a fishing party, ~~and, in~~ the midst of intense lightning, a cloud opened and he saw a figure, which he believed to be Christ. ~~Then, after And he was propelled into a spiritual, reflective mode by~~ the death of his wife, Roberta Strange French, in childbirth, ~~he was also propelled into a spiritual, reflective mode.~~

All of these personal experiences provide rationale to Daingerfield's highly evocative paintings. As with *Autumn Afternoon*, each evokes a sense of reflection and searching through a very personal lens trained on the Southern landscape and its history, ~~which~~ the artist knew so well.

[Word Count, Original: 255]

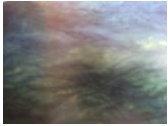
[Word Count, as revised: 257]



## JANE ECKENRODE (b. 1953)

### *Close to Shore*, 2006–2007

resin and fiberglass with acrylic and oil on wood



JANE ECKENRODE (DATE) <i>Close to Shore</i> , DATE Resin, wood, acrylic and oil paint 26 x 28 inches - 3 dimensional
---

Inspired by ~~both~~ art and science, Jane Eckenrode creates works that immerse the viewer in her intensely felt and vividly portrayed vision of the natural world. An avid hiker and kayaker, she records her experiences and translates them into alluring, shimmering surfaces, as with *Close to Shore*. This bas-relief piece was created in a multi-step process. First, Eckenrode sculpted the shapes in foam. A flexible mold was ~~then~~ created from the sculpted foam. ~~Next, and~~ the mold was used to cast the form in resin and fiberglass. The resulting piece was mounted and painted.

Eckenrode's skills were first developed as an undergraduate painting major at the Tyler School of Art ~~of~~ (Temple University) and then at Virginia Commonwealth University, where she studied sculpture. Since the mid-1980s, she has worked as an artist-fabricator for Walt Disney World in Florida and ~~in the field of f~~ fabrication ~~a~~ Art and ~~d~~ Design in San Francisco. In 1996, she moved to North Carolina, where she worked at the North Carolina Museum of Natural Sciences ~~s~~ in Raleigh, developing and creating exhibits.

As a member of North Carolina's Chatham Artists Guild, she has participated in the guild's studio tour, the oldest in the state. Her work is exhibited often in North Carolina's Triangle area in venues including the Somerhill Gallery in Chapel Hill and the Nature Art Gallery in Raleigh.

[Word Count, Original: 217]

[Word Count, as revised: ~~217~~219]

Commented [ES27]: ... different than stated below ...

## HOMER F. ELLERTSON (1892–1935)

### *Tradition #1*, n.d.

oil on canvas



HOMER ELLERTSON (1892-1935)  
*Tradition #1*, DATE  
oil on canvas  
36 x 42 inches

In 1920, Homer Ellertson moved from New York to Tryon, North Carolina. ~~In addition to the connection between George Charles Aid and the Tryon art colony,~~ ~~h~~His move to Tryon and the development of his more mystical abstract style were likely influenced by painter Augustus Vincent Tack (1870–1949), who frequented Tryon and befriended Ellertson. The Tryon colony was already well known at the time, ~~and~~ attracting ~~ing~~ not only talented professional artists but vacationers from among the country's elite—including Duncan Phillips, who acquired two of Ellertson's paintings, ~~for his public collection~~ now in Washington, DC's ~~Phillips Collection~~.

In Tryon, Ellertson met Margaret L. Law (niece of painter Margaret M~~offett~~-Law,\* ~~1871–1956~~), whom he married in 1926. The couple traveled to Europe in 1927, ~~but Ellertson he~~ maintained his connections to the wider artistic scene, especially ~~in that of~~ New York. In 1930 he was included in an exhibition of works selected by renowned photographer and gallerist Alfred Stieglitz. In a ~~review in the~~ March 1, 1930, ~~review, The New Yorker,~~ ~~compared~~ his work ~~was compared~~ to that of Precisionist painter Charles Demuth (1883–1935).

~~In Tradition #1 one can see m~~Many ~~of the aforementioned~~ artistic movements of the period ~~can be seen in Tradition #1~~: the ethereal, ~~mystic~~ nature of ~~mystic a~~Abstraction ~~Expressionism~~, the movement found in Cubism, and the importance of color and defined shapes of Precisionism. The mountainous background seems to have been inspired by ~~the a~~ view from the third-floor studio of his Tryon home, “El Taarn.”<sup>2</sup> (Note a similar swirling field in Margaret M~~offett~~-Law's painting *Going to Market*; ~~also included~~ in this exhibition.)

\*This artist is represented elsewhere in the gallery.

[Word Count, Original: 249]

[Word Count, as revised: ~~233~~]

Commented [ES28]: ??? note discrepancy in spelling of last name against the image document ...

Commented [ES29R28]: ... THIS spelling seems to be correct ...

## HOMER F. ELLERTSON (1892–1935)

Commented [ES30]: ... ditto previous query ???

### *Carolina Landscape*, ca. 1920

charcoal on paper



HOMER ELLERTSON (1892-1935)  
*Carolina Landscape*, DATE  
charcoal  
13.75 x 19.25 inches

Homer F. Ellertson, of Norwegian descent, grew up in River Falls, Wisconsin, ~~and~~ ~~He~~ studied art at the River Falls State Normal School (now University of Wisconsin–River Falls). Like normal schools across the country, the school prepared students for roles as teachers. However, Ellertson had different aspirations: ~~and~~ ~~traveled~~ to New York, ~~where~~ he entered the Pratt Institute in Brooklyn.

During his time at Pratt, ~~Ellertson he~~ won a scholarship to travel to Paris. ~~While traveling~~ ~~He traveled throughout~~ Europe, ~~where~~ he was likely influenced by the Italian ~~f~~uturists, whose emphasis on the perception of speed and movement, the interpretation of the planar structure of objects in space, and an overall architectonic sensibility was creating a sensation at the time. Ellertson eventually returned to Pratt to complete his studies. Fulfilling the institute’s mission of preparing artists to make a living through their creative work, he became a successful designer of carpets, wallpapers, and textiles.

Like ~~George~~ Charles Aid,\* Ellertson found his way to Tryon, North Carolina. There, he designed and built his home and studio, “El Taarn”<sup>2</sup> (*El* for Ellertson and *taarn*, Norwegian for “tower”). Featured in publications such as the November 1931 issue of *House Beautiful*, ~~El Taarn it~~ exemplified the spirit of his work in three dimensions. Ellertson wrote in the *House Beautiful* article,

“On a narrow spur at the southern end of the Blue Ridge Mountains, near Tryon, North Carolina, there is now this studio home which evolved from needs, both utilitarian and aesthetic.”<sup>2</sup>

\*This artist is represented elsewhere in the gallery.  
[Word Count, Original: 239]  
[Word Count, as revised: ~~239~~240]

## MINNIE JONES EVANS (1892–1987)

### Untitled, n.d.

crayon on paper



MINNIE EVANS (1892-1987)  
Untitled, DATE  
crayon  
8.5 x 11.75

Minnie Jones ~~Evans~~ was born in Pender County, North Carolina. She went to school until the sixth grade and enjoyed learning about mythology. Married to Julius Evans at age 16, she began working in the home of Pembroke Jones at Pembroke Park Estate near Wrightsville Beach. On Good Friday 1935, compelled by a dream, she made her first drawing. “I had a dream, its voice spoke to me, ‘Why don’t you draw or die?’ ‘Is that it?’ I said, ‘My. My.’”

In 1948; Minnie Jones Evans served as the gatekeeper for Airlie Gardens (once ~~the~~ private gardens for the Jones family). She often drew while in the gatehouse, and she sometimes sold her work to visitors. One visitor showed the work to a friend, writer and photographer Nina Howell Starr, who later helped Evans promote her work. In 1975; Evans had a solo exhibition at the Whitney Museum of American Art in New York. Her works have been categorized as folk art, visionary art, mystical abstraction, and sSurrealism.

Evans’ This untitled drawing ~~in the collection of Jon Alcott~~ is characteristic of her compulsively complex and beautifully hypnotic use of color, pattern, and symmetry. She developed these highly spiritual compositions spontaneously to provide conscious evidence of her unconscious mind’s dreams and visions. One can also see remnants of the visible world such as eyes, flora, and fauna. She loved the natural world: ~~She and~~ once mused,

“Green is a beautiful color. God dressed this world in green. The green shrubbery comes first. We should love the green shrubs, because they come before the blooms.”

[Word Count, Original: 250]

[Word Count, as revised: ~~246~~]



## FRANK FAULKNER (b. 1945)

### *Abstraction, 1992*

mixed media on board



FRANK FAULKNER (b.1946)  
Abstract Composition, DATE  
mixed media on board  
14 x 11.5 inches

Commented [ES31]: ... note differences in title wording ...

Frank Faulkner grew up in Charlotte, North Carolina, and attended the University of North Carolina–Chapel Hill for both his undergraduate and graduate degrees in art ~~in the 1960s~~. In the 1970s and ~~19~~80s, ~~when~~ conceptual and minimal art trends were the order of the day. ~~However~~, Faulkner chose a different direction, ~~leading him to create~~ing highly rhythmic, patterned, and decorative works. Faulkner explains,

“[M]y interests and inspirations were from antique textiles, frescos, metalwork, tiling, and jewelry. I was particularly inspired by the rhythmic, sometimes obsessive accretions and layering of patterns and textures of ancient artifacts and surfaces.”<sup>22</sup>

As a self-described “structural abstractionist,” Faulkner finds meaning in his compulsive process.

“It takes a rhythmic obsession that transcends patience. It probably is an altered state of consciousness. . . . You get very, very focused on what you do. You project yourself so deeply into these systems and into the space that you’re beginning to create, there is something exhilarating.”<sup>22</sup>

In a 1992 article, [art critic](#) Chuck Twardy explained Faulkner’s technique:

“Upon a free-form field of colors, he sets successive layers of paint, eventually building a dense pattern of extruded marks that give the surface a textile-like tactility. These thick strands of iridescent paint, generally gold or silver, reflect and modulate light. Faulkner compares the effect for which he strives with that of a line of light striking an oil slick, a skein of silk, or a record.”<sup>22</sup>

[Word Count, Original: 234]

[Word Count, as revised: ~~xxx~~230]



## WILLIAM CHARLES ANTHONY FRERICHS (1829–1905)

### Untitled (~~n~~Near Linville, North Carolina), ~~ca.~~ 1861

oil on board



WILLIAM C. A. FRERICHS (1829-1905) Linville, North Carolina, DATE oil on board 18 x 24 inches
--

William Frerichs was born in Ghent, ~~at the time~~then part of the Netherlands. As a young man, he is reputed to have studied painting at the Royal Academy in The Hague with landscape painter Andreas Schelfhout (1787–1870). Armed with letters of introduction to prominent New Yorkers, Frerichs immigrated to New York in 1850 to develop his career. By 1852 he had exhibited at the National Academy of Design. In 1854 he married Clara Butler, ~~whose~~ ~~Her~~ friend, Methodist minister and president of Greensboro Female College (now Greensboro College) Charles F. Deems, offered ~~Frerichs~~ him a position as professor of arts and languages.

Frerichs found the landscape in western North Carolina ~~inspiring~~, ~~—~~ especially the Sauratown Mountains ~~just~~ northwest of Greensboro and the Southern Highlands ~~farther~~ to the ~~south~~west ~~—~~inspiring. Many of his paintings, such as this untitled ~~work~~oil on board, include elements he found there: views of distant mountains, beautiful skies with billowing cloud forms, picturesque bodies of water, and streams cascading over rugged rocks. ~~The scene~~~~This untitled work~~ may depict Peak Mountain against a backdrop of Blue Ridge ~~m~~Mountain wilderness near what today is the town of Linville (established 1883) in Avery County.

The events of the period were challenging for Frerichs. During the Civil War, he was conscripted by Confederate forces as a civil engineer. The biggest blow to his success ~~in North Carolina~~ came in 1863, when a fire destroyed the Greensboro college's main building, where his studio was housed. By 1865 he and his family had returned to Tottenville, Staten Island, New York, where he lived and painted until his death.

[Word Count, Original: 260]

[Word Count, as revised: ~~xxx~~254]

## MAUD FLORANCE GATEWOOD (1934–2004)

### *Farm Pond—Snow Ending*, 1975

acrylic on canvas



MAUD GATEWOOD (1934-2004)

*Farm Pond—Snow Ending*, DATE

acrylic on canvas

60 x 72 inches

Born in Yanceyville, North Carolina, and educated at the University of North Carolina–Greensboro and ~~The~~ Ohio State University, Maud Gatewood was an artistic force in North Carolina for more than four decades. Critics described her work as “the distilled essence of the South” and the artist herself as “a stylizing sophisticated-primitive realist.” The Raleigh ~~News and~~ ~~Observer’s~~ *Observer’s* obituary stated, “Gatewood was arguably the most important living North Carolina painter.”

Gatewood worked from memory and, beginning in the mid-1960s, employed a master striper tool (as used in automobile detailing) to paint images that art historian Robert Hobbs categorized as “stringently abstract paintings” that were “disguised as a realistic scene.” Her use of a commercial tool is akin to Roy Lichtenstein’s (1923–1997) use of ~~b~~~~B~~~~e~~~~n~~~~D~~~~a~~~~y~~ dots. Lichtenstein, like Gatewood, was interested in mechanical processes that produced an industrial appearance in a fine arts realm.

*Farm Pond—Snow Ending* was created during the height of Gatewood’s spray-gun period. It depicts elements ~~well~~ known to the artist from her childhood in Caswell County, North Carolina: a pond with water, pinkish from ~~the~~ clay soil, white clapboard siding ~~a house~~, and ~~the~~ snow, prevalent in the area due to its particular geographic anomalies. Close observation reveals ~~the~~ a graphic precision of lines in the tree ~~at to~~ the left and ~~in~~ the fence posts to the right, a carefully ~~graduated~~ lights ~~to~~ darks gradation, and a pattern imposed as a grid, created by white dots over the painted surface—which also doubles s as falling snow.

Commented [ES32]: ??? or “gradation” or “gradient” ???

[Word Count, Original: 243]

[Word Count, as revised: ~~240~~]

GINA GILMOUR (b.1948)

*The Survivor Series* ~~No. 8~~ (also known as *The Rescue Series*) No. 8,  
1984

oil on canvas



GINA GILMOUR (b.1948)  
*The Survivor Series No. 8*, DATE  
oil on canvas  
48.75 x 46.75 inches

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~~Gina Gilmour's *Survivor Series No. 8* is part of a larger body of work, also known as *The Rescue Series*. Survival, rescue: there's an implied narrative.~~ "There's a compulsion to tell a story when you're having a big feeling," says the artist, Gina Gilmour, "but then the viewer has to be able to relate to it without knowing the story." For viewers of Gilmour's painting, the tension of not knowing yet wanting to relate is part of the compelling nature of the work. Of Gilmour's work in the exhibition *Nine from North Carolina*, curator Jane Kessler wrote, "Her dreamlike paintings represent times of struggle, periods of transition or moments of resolution." Yet just whose struggle this is, who is undergoing change here and why, remains a mystery.

Gilmour's work has been compared to that of William Blake (1757–1827) for its spiritual qualities and stylistic approach. Elements are symbolic and a means to begin to access the painting. ~~The~~ Figures, shown in Red Cross-style rescue positions used by lifeguards, point to an incomplete story, but the painting's metaphoric qualities and the emotions it elicits are powerful. A 1988 review in *New Art Examiner* stated, "Gilmour perches her figures on the threshold of life and death, of exhaustion and exhilaration, of safety and risk. In her studied exploration of this threshold lies much power."

~~Gina~~ Gilmour was born in Charlotte, North Carolina. She earned her bachelor's degree from Sarah Lawrence College, ~~and~~, ~~Today~~, ~~she~~ lives in Mattituck, New York. ~~Gilmour~~ She has been recognized by numerous organizations, including the MacDowell Colony, the Virginia Center for the Creative Arts, and the National Endowment for the Arts. Her works have been ~~exhibited~~ shown nationally, with ~~including in~~ exhibitions at such institutions as the National Museum of Women in the Arts, the North Carolina Museum of Art, and the Mint Museum ~~of Art~~.

[Word Count, Original: 297]

[Word Count, as revised: ~~273~~]



## PAUL HARTLEY (1943–2008)

### *Lemon on Fiddle Eve*, n.d.

acrylic and oil on canvas



PAUL HARTLEY (1943-2008)

*Lemon with Fiddle Eve*, DATE

acrylic and oil on canvas

45 x 31.25 inches

Commented [ES33]: ... note slight variation in title ...

Paul Hartley was born in Charlotte, North Carolina, and grew up in Atlanta, Georgia. After returning to his native North Carolina, to attend graduate school at East Carolina University (ECU), he never left again. He eEarninged his an MFA in 1970, he-then spent the next 35 years teaching at ECU and influencing thousands of students. Scott Eagle, a former student and now assistant director of ECU's School of Art and Design, reflected on Hartley's usually quiet nature: "He had an amazing ability to simply show up at the right time whenever you needed help with anything, and he knew what you needed."

Hartley's pensive demeanor is also reflected in his art. Hartley-He combines hyper-realism with stylized naturalism and abstraction to create technically adept and seamlessly integrated images that are as spatially complex as they are rich in interpretive possibility. The density of Hartley's work aside, critic Kate Dobbs once suggested that he, importantly, "reminds us to appreciate what he has called 'the simple beauty of an isolated object.'"

For the most part, Hartley wished his work to speak for itself. However, in 1977, he offered to writer Melissa Clement, "The things that fascinate me are geometric patterns, space, and the juxtaposition of these different levels of space." Clement went on-tothen reflected, "Not only is it a pleasure to see Hartley's technical mastery but it is also fascinating to become involved in his game of space relationships which is almost as mysterious as his incongruent use of subject matter."

[Word Count, Original: 246]

[Word Count, as revised: ~~248~~]

## SILVIA HEYDEN (b. 1927)

### *In the Weeds*, n.d

high-warp linen tapestry



Sylvia Heyden (1927)  
*In the Weeds*, DATE  
high warp linen tapestry  
34.75 x 44.5 inches

Silvia Heyden was born in Basel, Switzerland. ~~Talented as a violinist, and~~ she once aspired to be a violinmaker. Since girls were not permitted to apprentice, ~~however, her the talented violinist's~~ father encouraged her to take up ~~another form of art.~~ In response, she went to Zurich and studied with Bauhaus master Johannes Itten (1888–1967), ~~a color theorist and later director of a textile art school.~~ ~~(Bauhaus refers to a school established by Walter Gropius in Berlin in 1919.)~~ The Bauhaus was notable for teaching crafts alongside fine art and for emphasizing a rational, practical approach to materials and processes.)

Heyden believes, “Tapestry is an art form in its own right with its own specific mode of expression.” Her aim, she says, “was to discover the essence of tapestry weaving so that the medium could find its own voice. This approach meant that I viewed my work at the loom as a dialogue, an interactive giving and taking.” Her work to champion tapestry as fine art has made her an internationally known fiber artist. Critics align her with American Abstract Expressionism for her gestural freedom and improvisational method.

Heyden’s tapestries emphasize harmony, rhythm, and pattern. She notes that like music, weaving is bound to time in how the art is revealed. In addition to finding relevance in her love of music, Heyden is inspired by elements found in the natural world: memories of mountainous Switzerland and landscape scenes around Durham, North Carolina, such as the Eno River. ~~Much of her life’s work was created in Durham,~~ where she moved in 1966 when her husband became a professor at Duke University’s medical school.

[Word Count, Original: 250]

[Word Count, as revised: ~~244~~]

**Commented [ES34]:** SOURCES: <http://bauhaus-online.de/en/atlas/personen/johannes-itten> and <http://www.worqx.com/color/itten.htm>

**Commented [ES35]:** ... I don't see that we need to go into the one-sentence history of "Bauhaus" but I do think that Itten's potential influence is noteworthy ???

## ANNE FRANCES HILL (1932–2008)

### Untitled, n.d.

ink on paper



ANN HILL (1932-2008)  
Untitled, DATE  
ink on paper  
17.75 x 17.75 inches

~~For the person who created it, in its present form this meticulously rendered, finely ordered, geometric drawing is probably too quiet and self-contained. As originally conceived, it was most likely accompanied by found objects.~~ In describing Anne Frances Hill's 1988 exhibition *What You See Is Not Necessarily What You Get*, a critic wrote,

“Colorful pen-~~and~~-ink compositions with exacting geometric designs are juxtaposed with bizarre things like a trash bag spouting a shredded copy of the US Constitution. But the whole is greater, or at least stranger, than the sum of its parts, and ultimately, the show provides an insight into an artist whose life is charged with eccentricity.”<sup>2</sup>

Anne Hill focused on concepts and objects ~~as being~~ a jumping-off point for discussion and storytelling. ~~—in fact, s~~She filled her everyday life with such opportunities. Hill's home, “Merry Oaks,” had once been an inn, ~~but t~~The house and grounds ~~in her time~~ were filled with animals of all sorts. ~~In addition, a~~Artworks ~~in~~ progress could be found from the dining room to the porch, ~~and There was even a~~ hallway ~~was~~ papered with hubcaps and draped with twinkle lights.

Hill had a traditional education at the Woman's College ~~of the University of North Carolina~~ (now ~~University of North Carolina~~UNC–Greensboro), ~~where she~~ studying ~~ied~~ art with Gregory Ivy.\* ~~(whose work is also represented in the Aleott collection) and She also~~ earned a master's degree in library services at Columbia University ~~in New York~~. ~~Back in Raleigh, North Carolina, s~~She taught briefly at Meredith College and ~~at one time~~ worked ~~at in~~ a Wake County library ~~—~~until she decided to be, as she put it, “self-unemployed,” ~~by~~ making money ~~by~~ selling her art and hiring ~~herself~~ out as a storyteller.

\*This artist is represented elsewhere in the gallery.  
[Word Count, Original: 260]  
[Word Count, as revised: ~~226~~]

Commented [ES36]: MICHAEL: what are these two sentences rambling on about? can we fit them in better, explain them, or delete them ???

## CLAUDE FLYNN HOWELL (1915–1997)

### *Loading Nets, Ocracoke, 1984*

oil on canvas



CLAUDE HOWELL (1915–2001)

*Net Menders, Ocracoke, 1984*

acrylic and oil on canvas

42 x 52 inches

Commented [ES37]: ??? note difference in death dates ...

Commented [ES38R37]: ... 1997 seems to be correct ...

Commented [ES39]: ... note variation in title ...

Commented [ES40]: ... note difference in mediums ...

With the exception of art lessons given to him as a teenager, Claude Howell was essentially self-taught. ~~Nor did he attend college.~~ His father died shortly after the beginning of the Great Depression, and ~~to~~ to support his mother and himself, he went to work for the Atlantic Coast Line Railroad by day; by night he painted. Work at the railroad afforded Howell travel to New York and Washington, DC, where he could ~~frequented~~ museums and ~~visited~~ artist colonies.

Impressed by Howell's work, his work ethic, and his professional involvement in the art world~~In 1953~~, Dr. William Randall, president of Wilmington College (now University of North Carolina–Wilmington, UNC–W), asked him to start an art department at the college in 1953. ~~Randall was impressed by his work, work ethic, and professional involvement in the art world.~~ Howell ~~started~~ began by teaching one night a week, ~~and~~ then several nights, ~~and then full time when~~ until the demand for classes was enough ~~for him to become full time.~~ Howell ~~He~~ taught at Wilmington~~there~~ until his retirement in 1981. ~~While he never attended college, h~~His impact on art in North Carolina was recognized with honorary degrees from Wake Forest University and from his hometown UNC–W~~University of North Carolina–Wilmington~~.

Perhaps due to accidental poisoning contracted as he worked on a large mosaic, ~~in~~ 1965 Howell became paralyzed in 1965. ~~It took him~~ He worked for two years to recover and to learn to paint again. ~~Setting a goal of being able to paint perfectly straight edges,~~ In relearning his passion, he discovered he loved to work that way. He also chose a brighter palette, inspired by the hues he observed in coastal Wilmington. *Loading Nets, Ocracoke* is emblematic of the style he developed.

[Word Count, Original: 245]

[Word Count, as revised: ~~245~~251]



## RUDOLPH FRANK INGERLE (1879–1950)

### *October in the Smokies*, n.d.

oil on canvas



RUDOLPH INGERLE (1879-1950)  
*October in the Smokies*, DATE  
oil on canvas  
16 x 20 inches

~~Born in Vienna, Austria, Rudolph Frank Ingerle was born in Vienna, Austria, immigrated to the U.S., and settled in Chicago. He~~ first trained as a musician and ~~second~~~~then~~ as an artist, studying at John Francis Smith’s Art Academy and the School of the Art Institute of Chicago. In Chicago, Ingerle was a member and one-time president of the Chicago Society of Painters.

**Commented [ES41]:** ... except for the Vienna birth, this information is repeated, in better context, in Ingerle’s other panel . . .

While his home base was always Chicago, he was particularly drawn to rural and mountainous areas as sources of inspiration for his work. In rural Brown County, Indiana, he painted alongside artist Theodore Clement Steele (~~1847–1926; known for his impressionistic paintings of the Midwest, Steele was part of Indiana’s Hoosier Group~~). The Ozark Mountains of Missouri also ~~had held~~ great appeal for Ingerle. There, he founded the Society of Ozark Painters.

**Commented [ES42]:** ... cut: the additional Steele information adds no value to Ingerle’s bio . . .

Traveling to western North Carolina in the 1920s, Ingerle was captivated by the region’s beauty and the hardworking lifestyle of ~~the~~ people who lived there. *October in the Smokies* is just one of many dramatic paintings completed during his forays to the area. Ingerle’s ability to capture the grandeur and glorious colors of each season earned him the moniker ~~of~~ “Painter of the Smokies.”

[Word Count, Original: 193]

[Word Count, as revised: ~~xx~~176]

## RUDOLPH FRANK INGERLE (1879–1950)

### *Charm of the Smokies*, n.d.

oil on canvas



RUDOLPH INGERLE (1879-1950)  
*Charm of the Smokies*, DATE  
oil on canvas  
10 x 14 inches

At age 12, Rudolph Ingerle immigrated to the U-S- with his parents, who settled in Burlington, Wisconsin, and then, by 1891, in Chicago. Like many of his Chicago counterparts, Ingerle found his way to Tryon, North Carolina, to paint in the inspirational atmosphere of the state's far southwestern reaches. Ingerle found a profound connection to western North Carolina, as it reminded him of his family's ancestral home ~~of in~~ Moravia (a historical country that is now ~~a region~~part of the Czech Republic).

In 1922 he traveled ~~far~~ further north and west, to explore the Blue Ridge mountains of western North Carolina and the Cumberland Mountains of Tennessee regions, and by 1926 he had established himself as one of the premier interpreters of the area~~region~~. ~~He returned to paint there every few months.~~ Like many artists and writers during the post-World War I era, he joined the movement to preserve the Great Smoky Mountains (~~the southern portion of the Blue Ridge~~) as a national park, and he returned every few months to paint in the area.

*Charm of the Smokies* is inscribed, presumably by the artist himself, on the reverse:

To  
Mr. Mrs. Louis A. Heile  
With best Wishes for Health and Contentment  
February 26 - 1949

According to the 1940 U-S- Census, a Louis A. and Harriet Heile were residents of Chicago. Their home, built in 1895, still exists at 2743 North Pine Grove Avenue in the Lincoln Park neighborhood.

[Word Count, Original: 216]

[Word Count, as revised: ~~xx~~222]

## GREGORY IVY (1904–1985)

### Untitled, 1949

gouache and watercolor on paper



GREGORY IVY (1904-1985)  
Untitled, DATE (see image 1949?)  
watercolor on paper  
10 x 12 inches

Commented [ES43]: ... note difference in medium ...

Gregory Ivy's full legacy includes not only his accomplished art works. ~~It includes, but~~ also the institutions he built and the careers he furthered at [the Woman's College of the University of North Carolina \(now the University of North Carolina UNC–Greensboro\)](#), where he served as the first art department chair (he started there in 1934), built the department, and established the [gallery now known as the Weatherspoon Art Gallery](#). He demanded much of his students—, who ~~numbered, among artists represented in the Alcott collection, included Lucy McDonald~~ “Mackey” Bane,\* Maud [Florance Gatewood](#),\* and Anne [Frances Hill](#),\*— as he emphasized experimentation, expression, creativity, and freedom of thought. Ivy's quest brought important artists and art to campus. Works by Oskar Kokoschka (1886–1990) and Alexander Calder (1898–1976) are in the university's collection, thanks to Ivy.

~~Ivy's His~~ art and teaching were based on ideals championed by Alfred Stieglitz (1864–1946) ~~as well as and influenced by~~ the Transcendental Painting Group (TPG). ~~Writing about influences on Ivy's work, which Will Smith notes the TPG connection, in particular~~ quoting from the group's manifesto, ~~its intention~~ “to carry painting beyond the appearance of the physical world, through new concepts of space, color, light, and design, to imaginative realms that are idealistic and spiritual.”

~~Alexander~~ Calder's influence—~~the wire-like lines and organic shapes in solid colors, reminiscent of Calder's mobiles—~~ is evident in ~~Ivy's this~~ untitled gouache and watercolor painting from 1949. ~~Both This work shares much with Calder's mobiles, with its wire like lines and organic shapes in solid colors. Ivy,~~ like other ~~m~~Modernists of the day, such as Joan Miro (1893–1983), Jean Arp (1886–1966), and John Marin (1870–1953), wanted to find ~~images that ways to~~ conveyed equivalents for ~~such~~ invisible ~~things entities such~~ as force, space, and time.

\*This artist is represented elsewhere in the gallery.

[Word Count, Original: 252]

[Word Count, as revised: ~~xx~~244]



## HERB JACKSON (b. 1945)

### *Veronica's Veil, CLXXVII, 2007*

acrylic on canvas



HERB JACKSON (b.1945)  
*Veronica's Veil, No. CLXXVII, DATE*  
acrylic on canvas  
60 x 48 inches

~~Born in~~ Raleigh, ~~native~~ Herb Jackson attended Davidson College. ~~and later, he~~ attended the ~~University of North Carolina–Chapel Hill, where he earned an MFA in~~ 1970. ~~In~~ 1969, he accepted a temporary job teaching ~~at Davidson there~~. More than 40 years later, ~~he retired as a professor~~ after making an enormous impact on the college by building its art collection and ushering in the Belk Visual Arts Center. ~~he retired as a professor. He earned an MFA from the University of North Carolina–Chapel Hill in~~ 1970.

*Veronica's Veil, CLXXVII* is from an extensive series that Jackson began in 1980. The series takes its name from the story of St. Veronica. As Jesus Christ carried the cross on which he was to be crucified in the procession to Calvary, he stopped, and Veronica offered her veil for him to wipe his face. Miraculously, an image of Christ's face was transferred onto the cloth. The Roman numerals with the title refer to the number of the painting in the series. This is painting ~~number~~ 177.

Like Veronica's veil, Jackson's canvases are an imprint of his "visual thinking" on canvas. On his "veil"—his canvas—~~an image~~ appears ~~that~~, over time and through space (via changes effected by multiple reworkings), ~~an image that~~ reflects his interaction with the world of experience. In his self-described "gestural abstract painting," Jackson uses a back-and-forth process of layering color and scraping away and digging into parts of the work in progress. The results are dynamic, with an overall feeling of spatial movement. Receding and advancing, the shapes depict a three-dimensional illusion. The collages of Kurt Schwitters (1887–1948) and old walls in European cities covered with layers and layers of posters ripped and torn serve as inspiration for Jackson.

[Word Count, Original: 268]

[Word Count, as revised: ~~264~~]



## MARY ANNE KEEL JENKINS (b. 1929)

### *Beer with Head*, 1968

acrylic and oil on canvas



MARY ANNE K. JENKINS (b.1929)  
*Beer with Head*, DATE  
acrylic and oil on canvas  
30 x 44 inches

Mary Anne Keel ~~Jenkins~~ was born in Stokes, North Carolina, a small community in Pitt County near Greenville, where she grew up. She attended East Carolina University in Greenville for her freshman year. ~~Later, she attended then,~~ the Ferree School of Art (~~closed in 1954~~) in Raleigh, where she earned a diploma in fine arts. After graduation, she worked at the *Raleigh Times* and married G. G. Jenkins, Jr.

While she felt ~~that~~ the expectation ~~of that~~ a woman of her era ~~dictated that she~~ not be employed, ~~she~~ Mary Anne remained adamant about continuing her work as an artist. Her mature work centered on Abstract Expressionism and, in the 1960s, ~~c~~Color-~~f~~field painting ~~specifically, which Beer with Head is an exa~~mplifies. ~~Later h~~Her work ~~later~~ moved ~~away~~ from ~~Color F~~field painting, but she remained devoted to abstraction and non-representational painting.

Throughout her adult life, Jenkins was very involved in the Raleigh arts scene. In addition to teaching continuing education classes at North Carolina State University, she also taught at the Pullen Raleigh Arts and Crafts Center for many years. For years, too, she served on the City of Raleigh Arts Commission and the city's Art in Public Places Task Force. When she was honored in 1994 ~~by the Art Commission~~ with the Raleigh Medal of Arts, the award's glowing citation included these words: "She was active in art projects, art movements, and the politics of art. . . . She relentlessly promoted the art scene as a cultural necessity for our citizens."

[Word Count, Original: 241]

[Word Count, as revised: ~~xx~~227]

**Commented [ES44]:** MICHAEL: I think this is what was meant-- she taught there for 47 years; SOURCE: [www.newsobserver.com/entertainment/arts-culture/article19374588.html#storylink=cpy](http://www.newsobserver.com/entertainment/arts-culture/article19374588.html#storylink=cpy)

I couldn't find an agency named "Raleigh Arts and Crafts Center", though it could be a historic name . . .

**Commented [ES45]:** . . . 1993, according to the city website: <https://www.raleighnc.gov/content/Arts/Documents/MOAAwardes19842014.pdf> BUT, her bios do all say 1994 . . .

## MARY ANNE KEEL JENKINS (b. 1929)

### *Up Stream, 1968*

acrylic and oil on canvas



MARY ANN K. JENKINS (b.1929)  
*Up Stream*, c.1968  
acrylic and oil on canvas  
50 x 38 inches

Early works by Mary Anne Keel Jenkins' ~~early work~~ consisted of tried-and-true genres; executed in a realistic manner: still lifes, figure paintings, and portraits. ~~It wasn't~~ Not until the late 1950s ~~that did~~ she began to experiment with Abstract Expressionism. Perhaps ~~the~~ exhibitions including the works of Richard Diebenkorn (1922–1993) and Franz Kline (1910–1962) at the North Carolina Museum of Art during that time inspired her. Regardless, bBy 1962 she was using acrylic paints, which were becoming more popular ~~at that time~~.

In 1967 she began her poured cColor-field painting series, which resulted in *Beer with Head\** (~~seen across the gallery~~) and *Up Stream*. Color-field paintings emphasize color over form. Developed in the 1950s as an outcropping of Abstract Expressionism, most cColor-field paintings elicit in viewers ~~the a~~ sense of being enveloped by expanses of color, which seemingly extend beyond the canvas. Nationally known artists such as Mark Rothko (1903–1970), Morris Louis (1912–1962), and Helen Frankenthaler (1928–2011) worked in this mode. Jenkins's s method of pouring ~~the~~ paint on ~~the a~~ canvas is most related to Morris-Louis.

Jenkins' believes her cColor-field paintings, ~~she believes~~, are emblematic of her life during the late 1960s, when she was going through a divorce. She attests that they express anguish, joy, and spiritual reconciliation. When she was awarded the Raleigh Medal of Arts, landscape architect and presenter Dick Bell stated, "The life and times of an artist are usually the story of a survivalist, and Jenkins is no different."

\*This work is also represented in the gallery.

[Word Count, Original: 240]

[Word Count, as revised: ~~233~~]



## MARGARET MOFFETT LAW (1871–1956)

### *Going to Market*, n.d.

gouache and watercolor on paper



MARGARET MOFFETT LAW (1871-1956)

*Going to Market*, DATE

mixed media

18.25 x 21.5 inches

*Going to Market* is emblematic of Margaret Moffett Law's enthusiastic commitment to American ~~s~~scene painting and to the teachings of Robert Henri (1865–1929), who also fostered the notion that women artists were equal to men. Her matter-of-fact realism depicting ~~ings~~ rural Southern life but belies her upbringing as a privileged white ~~Southern~~ woman from the South at the turn of the 20<sup>th</sup> century. ~~There is~~ Her depictions are ~~nothing~~ romantic or sentimental ~~about the scene she depicts~~; the harvested ~~dry~~ field pulsates with heat like the sun at midday; the horse seems to move slowly, as if exhausted from exertion; and the riders shade themselves from the brutal heat for which the South is so well known.

Margaret ~~Moffett Law~~ was born in Spartanburg, South Carolina. She studied at Converse College for Women (now Converse College), the Pennsylvania Academy of the Fine Arts, and Cooper Union; and at the Art Students League in New York with William Merritt Chase (1849–1916). Along the way, teacher Robert Henri made an impact as he fostered the notion that women artists were equal to men. Law ~~She~~ taught at the Bryn Mawr School in Baltimore, Maryland, in the 1920s, until moving back to Spartanburg, where she taught in the public schools.

Spartanburg was only a short train ride from the vibrant artist colony of Tryon, North Carolina, ~~and Law's~~ her nearby presence was a great support to her dear friend Josephine Sibley Couper\* (who moved to Tryon in the 1930s) and to her niece Margaret L. Law, (who lost her husband, artist Homer F. Ellertson,\* in Tryon in 1935; both Couper and Ellertson are represented in the Alcott collection). Margaret M. Law's independence, energy, and fearlessness abounded even into her 70s, when she drove alone across Mexico.

\*This artist is represented elsewhere in the gallery.

[Word Count, Original: 264]

[Word Count, as revised: ~~264~~240]



## ROBERT PEARSON LAWRENCE (1883–1970)

### *Rain Clouds No. 3*, n.d.

oil on canvas board



ROBERT P. LAWRENCE (1883-1970)

*Storm Clouds #3*, DATE

oil on board

12 x 16 inches

Commented [ES46]: ... note difference in titles ...

Commented [ES47]: ... note variation in medium ...

Robert Lawrence settled in Tryon, North Carolina, in the 1950s and spent the next 20 years painting pictures of the beautiful landscape he saw in the western part of the state. In *Rain Clouds No. 3*, he captures the dramatic scene of clouds gathering in the distance while sunshine illuminates a rich fall color in the foreground. His balance of colors and contrasting light brings out the magnificence of this phenomenon of weather and nature.

Before moving to Tryon, Lawrence exhibited his art in New York with the Hudson Valley Art Association and the notable Salmagundi Club, of which he was a member. During World War II he ~~played a role~~ reserved as a visual artist in the USO (United Service Organization). ~~While the people~~ best known for ~~their volunteer service~~ providing entertainment to the troops ~~were with~~ stage performers, such as Bob Hope. ~~Artists did their part,~~ as well. ~~In Lawrence's,~~ for example, ~~he~~ created portraits of wounded soldiers at Ashford General Hospital (~~formerly~~ The Greenbrier Hotel) in White Sulphur Springs, West Virginia. ~~The U.S. State Department had leased the hotel in 1941 to house foreign diplomats. In 1942 the Army purchased it and used it as a hospital.~~

Earlier in his career, Lawrence created illustrations for *Life* magazine and *Woman's Home Companion* ~~magazines~~, as well as ~~for several~~ novels. He was educated at the Pratt Institute, the Art Students League, and the Woodstock Art Colony. He was born in Setauket, New York.

[Word Count, Original: 238]

[Word Count, as revised: ~~204~~]

## FREDA WIDDER LEDFORD (1894–1959)

### *Winter Stream*, n.d.

watercolor



FREDA LEDFORD (b.1904)  
*Winter Stream*, DATE  
watercolor on paper  
23.25 x 30.5 inches

*Winter Stream* has the lyrical and painterly brush strokes Freda Widder Ledford likely learned while ~~a student studying~~ at the Pennsylvania Academy of the Fine Arts ~~studying~~ with ~~such r~~Realist artists ~~such~~ as Joseph T. Pearson Jr. (1876–1951), Philip Leslie Hale (1865–1931), ~~and~~ Emil Carlsen (1853–1932), ~~and Ceecilia Beaux (1855–1942)~~. ~~During the time, Ledford She~~ won several student prizes, which afforded ~~her~~ travel to Europe. ~~There, s~~She ~~also~~ attended the ~~Foreigners~~ University ~~of for~~ ~~Foreigners~~ Perugia in Italy.

Following her foreign studies, ~~Ledford she~~ returned home to Pennsylvania to work as an artist at a Harrisburg printing company. After she married in 1924, she settled in Amarillo, Texas, where her husband was employed. ~~She and~~ taught art ~~there;~~ ~~then~~She later returned to Pennsylvania, ~~to Reading, where she was~~ ~~and became~~ active in the community ~~of Reading~~—as an artist, an organizer of arts events, and a contributing member of civic organizations. A 1938 article in the *Reading Eagle* noted that, in addition to drawing, painting, and doing interior design work, ~~Ledford she~~ ~~also~~ had published several series of children’s stories with her own illustrations. She remained an active instructor and artist throughout her life.

Ledford’s widowed mother died in Harrisburg in 1945. Perhaps this event broke the daughter’s ties to Pennsylvania, as she moved that same year with her husband and their daughter to Asheville, North Carolina. The natural beauty of western North Carolina likely gave her much delight as an artist, especially since she was known for her pictures of flowers and ~~her~~ landscapes. ~~And there is evidence that t~~The mountains of the ~~s~~Southeast had caught her painter’s eye on an earlier visit; ~~according to~~ a 1938 article in the *Reading Times* ~~reported that as part of a program for a women’s group~~ ~~on the subject of “Painting,”~~ she painted “from memory” a Tennessee mountain scene.

[Word Count, Original: 290]

Commented [ES48]: ... note variation in medium ...

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| [Word Count, as revised: ~~264~~]

## FREDA WIDDER LEDFORD (1894–1959)

### *Old Tree*, n.d.

oil on canvas



FREDA LEDFORD (b.1904)  
*Old Tree*, DATE  
oil on board  
16.25 x 20 inches

Freda Widder ~~Ledford~~ was born in Harrisburg, Pennsylvania, ~~and she~~ studied art at the Pennsylvania Academy of the Fine Arts (PAFA) with notable artists ~~that~~ including Cecilia Beaux (1855–1942). ~~Beaux was~~ one of the most prominent portrait painters of her day and the first woman to teach at PAFA. ~~She had declined a number of marriage proposals so that she could focus on painting. Such has been the dilemma of many~~ Because women artists over the centuries ~~faced the dilemma of—~~ whether it ~~was~~ possible to be ~~—~~, and if so, how to be ~~—~~, a serious professional artist as well as a wife and mother, ~~Widder declined a number of marriage proposals so that she could focus on painting.~~

~~Indeed, a~~ newspaper clippings ~~that mention her~~ make clear, following her 1924 marriage, ~~in 1924~~ Freda Widder ~~Ledford~~, prize-winning artist, ~~was also~~ did become Mrs. Harris A. Ledford, ~~member of small-city society. Though she was a talented painter with great potential as a nationally exhibiting artist — who had, moreover, designed covers for Better Homes and Gardens, The American Home, and The Garden Magazine, — accounts of her activities are sparse and brief during her years of disappeared into marriage and motherhood in Reading, Pennsylvania. A member of small-city society, accounts of her activities are sparse and brief during those years.~~ Yet she ~~managed to keep~~ her hand in, teaching art, organizing local art displays, and exhibiting her ~~own existing~~ work.

In 1945 Ledford moved to Asheville with her husband and daughter. ~~In Asheville~~ There, she became involved with the local art community, taught as an art instructor at the Asheville Country Day School, helped ~~to~~ begin the Asheville Art Museum, and made wonderful paintings like *Old Tree*. She died 14 years later in Charlotte in the care of her daughter.

[Word Count, Original: 248]

[Word Count, as revised: ~~231~~]

Commented [ES50]: ??? note variation in medium ...

Commented [ES51]: ... she was not "born" Ledford, AND this helps make points later in the bio ...

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## EDITH CASPARY LONDON (1904–1997)

### *Floating, 1977*

collage



EDITH LONDON (1904-1997)  
*Floating*, c.1977  
collage  
16.5 x 16.5 inches

Edith Caspary ~~London~~ was born in Prussia. She studied art at the Verein der Berliner Künstlerinnen in Germany and the British Academy in Rome. In 1929 she married Fritz London, ~~who was~~ then a ~~physicst~~ instructor ~~in physics~~ at Berlin University. ~~By~~ ~~In~~ 1933, ~~however, with Adolf~~ Hitler ~~was~~ in power, ~~and~~ Fritz was dismissed ~~from the university~~ because of his Jewish faith. He ~~first~~ secured ~~another~~ position ~~first~~ in London; ~~and~~ then, in Paris; ~~But~~, fearing the ~~Jewish~~ situation in Europe would only worsen ~~for Jews~~, in 1939 he accepted a ~~job as a~~ physics professor~~ship~~ at Duke University in Durham, North Carolina.

In Durham, Edith raised their children and supported her husband's career. ~~Only~~ ~~a~~ After Fritz died ~~suddenly~~ of a heart attack in 1954, ~~did~~ she ~~reenter the world of art:~~ ~~working~~ ~~took a job~~ as a slide librarian at the Duke University Museum of Art. ~~When~~ ~~Once~~ her children were grown, she returned to creating art, and, ~~upon her~~ retirement ~~from her museum job~~ in 1969, she was at the height of her artistic production. ~~London was supported by h~~ Her friend, artist Sylvia Heyden ~~(also represented in the Alcott collection)\*~~ whose husband had ~~similarly also~~ been at Duke, ~~who~~ cheered her on as she worked as an abstractionist, painting and creating collages such as ~~this piece~~ ~~her 1977~~ *Floating*.

Memories of escaping the Holocaust and the deaths of so many she knew haunted London. She once said, "What my art has given me is the ability to keep going." As for the colors and style she used, "The black, I'm sure, has something to do with reflecting on my life experiences. I give ~~in~~ to my changing needs. I am true to my conscience."

\*This artist is represented elsewhere in the gallery.

[Word Count, Original: 259]

[Word Count, as revised: ~~252~~]



## HENRY JAY MacMILLAN (1908–1991)

### *Into the Hollow*, 1938

oil on canvas



HENRY MACMILLAN (1908-1991)

*The Hollow*, 1938

oil on canvas

23 x 39 inches

Commented [ES53]: ... note spelling difference ...

Commented [ES54]: ... note variation in title ...

~~Born in~~ A native of Wilmington, North Carolina, Henry MacMillan left the state at age 18 to study art in New York. ~~He took~~ With courses in architecture and interior design at the New York School of Fine and Applied Art (now Parsons ~~The New School for~~ of Design), ~~he graduated~~ from the school's Paris branch in 1929. ~~He~~ Upon his return to the US, MacMillan was active in the New York and Washington, DC, art scenes, working for interior design firms and even exhibiting a painting at the 1939 New York World's Fair. *Into the Hollow* was painted during ~~a~~ this period, a time when MacMillan ~~he~~ had returned gone back to his home-town. ~~and~~ In 1938 he, along with Claude Flynn Howell (~~also represented in the Alcott collection~~),\* was helpeding to establish the Wilmington Museum of Art (a WPA project) and ~~the an~~ associated art school. MacMillan headed the school until 1942, when the museum and school closed. ~~The U.S. had just entered World War II~~, and ~~he~~ MacMillan joined World War II the war effort.

Commented [ES55]: ... from their history: Parsons School of Design is a private art and design college located in the Greenwich Village neighborhood of Lower Manhattan in New York City. It is one of the seven colleges of The New School.

[http://www.gutenberg.us/articles/new\\_york\\_school\\_of\\_fine\\_and\\_applied\\_art](http://www.gutenberg.us/articles/new_york_school_of_fine_and_applied_art)

During the war, MacMillan ~~he~~ used his artistic skills as a combat artist ~~for the 62<sup>nd</sup> Engineer Topographic Company attached to the XIXth Corps~~ in North Africa, Sicily, Normandy, Belgium, Holland, and Germany, ~~making~~ The paintings ~~he made~~ for the US Army ~~that~~ depicted wartime destruction, battlefield landscapes, and military life. ~~Returning to the U.S. a~~ After the war, he attended the Art Students League in New York. ~~For the next ten years, he~~ and served as an instructor at ~~the his alma mater in~~ New York ~~School of Fine and Applied Art~~.

In 1956, MacMillan returned to Wilmington, ~~again settling back into his childhood home~~. He remained active, painting, exhibiting his work, and serving as a leader for many cultural and historical organizations. It is said that, although he grew “crusty” with advancing age, he could always use his aristocratic Southern drawl to good effect.

\*This artist is represented elsewhere in the gallery.

[Word Count, Original: 284]

[Word Count, as revised: ~~284~~249]



## LAWRENCE MAZZANOVICH (1872–1959)

### *Near Tryon, North Carolina, after 1923*

oil on canvas



LAWRENCE MAZZANOVICH (1872-1959)

*Near Tryon, North Carolina, DATE*

oil on canvas

22.5 26.5 inches

In the early 1920s, Chicago art dealer Vincent O'Brien said to Lawrence Mazzanovich, (who was living in Connecticut at the time),

“What you ought to do is to go down to the Blue Ridge ~~m~~Mountains in ~~w~~Western Carolina and really paint that country. No one yet has dared to do it, but you can if you will. There’s a little town called Tryon, which is one of the most attractive spots in the whole region, and I know you can get fresh inspiration there.”<sup>2</sup>

While Mazzanovich had achieved solid recognition by this time, the idea appealed to his spiritual nature.

~~So, Mazzanovich left his wife and son behind in Connecticut to seek new inspiration.~~ Unfortunately, his wife did not wish to move, and, since their relationship had been a difficult one, they divorced. In Tryon, Mazzanovich found what he was looking for—a place where he finally felt at home and at peace. He also met Muriel Harrington, a piano teacher whom he thought of as his soul mate. (Harrington ~~taught~~would eventually teach ~~Tryon youngster~~Eunice Waymons, ~~a Tryon youngster~~ who would changed her name and became famous as Nina Simone.) The couple built a home and studio ~~tw~~here, and, for the rest of his life, Mazzanovich worked in the Impressionist style exemplified in ~~t~~his painting, *Near Tryon, North Carolina*.

A 1926 article described “Muzzy,” as he was known, as

“a picturesque figure. Tall and lithe, with iron gray hair and an expansive smile, he has swung himself into the hearts of young and old. He sings well, loves sociability, and thrives in the out-door warmth and sunshine of this region.”<sup>2</sup>

[Word Count, Original: 265]

[Word Count, as revised: ~~265~~254]

JAMES ~~“JIM”~~ AUGUSTUS McLEAN (1904–1989)

*At the Railroad Shops, Smoky Hollow, Raleigh, North Carolina, ca. 1930*

oil on canvas



JAMES AUGUSTUS McLEAN (1904-1989)  
*At the Railroad Shops, Smoky Hollow, Raleigh, North Carolina, c.1930*  
oil on ~~ma~~Masonite  
40.125 x 30.125 inches

Commented [ES56]: ... note difference in medium from above ...

This painting depicts the Raleigh, North Carolina, working-class neighborhood called Smoky Hollow, which existed between Peace Street and Boylan Heights prior to the 1960s. Smoky Hollow was named for the smoke ~~that rose~~ from ~~the~~-nearby railroad yards and mills ~~that and~~ often settled in the low-lying area. Jim McLean would have known the area well at the time he painted this scene. ~~because, a~~After graduating from the Pennsylvania Academy of the Fine Arts (PAFA), he had recently ~~returned-arrived to his home state~~ to accept an offer to establish an art school. ~~— a~~The project ~~was~~ close to his heart, as he remembered what it was like to grow up poor in rural Lincoln County, with no opportunities to study art.

McLean had always wanted to be an artist. At 19, he saw an ad for ~~the Pennsylvania Academy of the Fine Arts~~PAFA and on a lark applied. Late in March ~~of~~1923, he heard back; ~~not only would he be welcome as a student, but,~~ if he could be at the school by April 1, he could also have a job to help pay for his education. Accepting money for the journey from a family friend and leaving a note for his mother, ~~that very day~~ he took the train to Philadelphia ~~that very day~~. At ~~the Academy~~PAFA, McLean was highly successful and ~~he~~ won the respect of ~~the~~ faculty, ~~wh~~ich extended ~~to him an teaching~~ offer ~~to teach there~~ upon graduation. ~~Instead, h~~He chose, ~~instead,~~ to ~~go back~~return home and make ~~an his~~ impact as a teacher and art advocate.

[Word Count, Original: 246]

[Word Count, as revised: ~~\*\*\*~~237]

## JAMES ~~“JIM”~~ AUGUSTUS McLEAN (1904–1989)

### *North Raleigh, 1930*

linocut



JAMES AUGUSTUS McLEAN (1904-1989)  
*North Raleigh, 1982*  
linocut  
7.5 x 8.5 inches

Jim McLean had deep passion for and commitment to art and his home state of North Carolina. He spent more than ~~sixty-60~~ years creating opportunities for art students and artists and being an artist himself. ~~McLean's His~~ tremendous dedication began in 1929, when he returned home to Raleigh from studies in Philadelphia, ~~charged encouraged~~ by members of the North Carolina State Art Society (~~precursor to the state Museum of Art~~), ~~with-to~~ starting ~~a the~~ Southern School of Creative Arts.

~~The year~~ 1929 was not an auspicious inaugural year, ~~and Black Tuesday and The onset of~~ the Great Depression hit the fledgling school hard financially. McLean, ~~nevertheless~~, pressed onward. After President ~~Franklin~~ Roosevelt initiated the Works Progress Administration and its subsidiary Federal Art Project (FAP), McLean set up a program for North Carolina. Through ~~the~~ FAP, he ~~and some of his students~~ painted public murals for Greensboro High School (now Grimsley Senior High School), North Carolina State College (now North Carolina State University, NCSU), and the public library in Concord.

McLean also directed the Raleigh Community Art Center, ~~and He~~ participated in ~~the develop~~ establishment of the Raleigh Little Theatre—~~he and even~~ sculpted the plaque over the building's entrance, ~~leading to a~~ (~~The theatre's current logo is that is still in based on McLean's sculpture use as well.~~) Hundreds of thousands of students over the years were taught by McLean at North Carolina State University NCSU, Shaw University, St. Augustine's University College, and the University of North Carolina—Chapel Hill (UNC-CH). Not only did he participate in establishing a fine arts department at UNC-CH and a school of design at NCSU-State, but he also advocated for ~~the~~ establishment of the North Carolina School ~~for of~~ the Arts—keeping the commitment that had brought him home.

[Word Count, Original: 252]

[Word Count, as revised: ~~265~~]

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## LEO JOHN MEISSNER (1895–1977)

### *Jeter Spivey's Place*, 1955

wood engraving



LEO MEISSNER (1895-1977)  
*Jeter Spivey's Place*, c.1955  
wood engraving  
8 x 11 inches

Leo Meissner was born in Hamtramck, Michigan, a town now surrounded by the city limits of Detroit. Though poor, ~~Meissner~~ he attended the Detroit School of Fine Arts until enlisting in the US Army and serving in France ~~in~~ during World War I. When he returned to Detroit following military service, he resumed his art studies, eventually winning a scholarship to take classes at the Art Students League in New York. There, he studied with American realist painter George Luks (1867–1933).

To support himself, Meissner started working in the magazine industry, first as an assistant at *Charm* (a Condé Nast publication with the tagline “a magazine for women who work”) in the early 1920s. He also sold paintings, as well as masterful woodcuts and engravings. He then he retired from magazines in 1950, after serving as the art editor at *Motor Boating* magazine until 1950, when h He then devoted himself to his art full-time, married, and He settled in Monhegan, Maine, an island off the coast that he had visited almost on a yearly basis since 1923.

In an article for *Down East*, a magazine about Maine, reporter Isabel Currier quoted a resident of the i slander’s making an observations about Meissner:

“Leo Meissner’s an awful hard worker; starts early every morning and never stops. . . . He’s a city fellow, but he’s no slicker; a homey man, easy to talk to. . . his pictures make something you see every day look wonderful. . . . I can’t remember the island in summer without Leo, but he doesn’t seem to have changed much in all the years he’s been here.”

Meissner is known for his depictions of the landscape of Maine, North Carolina, and Arizona. His medium of choice was wood engraving, a technique he largely taught himself. His works can be found in the Library of Congress, the Metropolitan Museum of Art, and the Philadelphia Museum of Art, among others.

[Word Count, Original: 287]

Commented [ES58]: ??? note difference in spelling of last name ...

Commented [ES59]: ... THIS *Charm* magazine --a Condé Nast publication with the subtitle *The Magazine for Women Who Work*-- was a different magazine; it didn't exist until the 1940s ... SOURCE: <http://www.robertnewman.com/charm-the-magazine-for-women-who-work/>

Commented [ES60]: SOURCE: <https://blogs.loc.gov/kluge/2014/09/fashion-in-the-1920s/>

Commented [ES61]: SOURCE: <https://www.annexgalleries.com/artists/biography/1572/Meissner/Leo>

Commented [ES62]: SOURCE: <http://www.ifpda.org/content/node/1499>

Commented [ES63]: SOURCE: <http://www.childsgallery.com/artist/62>

Commented [ES64]: ... I cut this and moved it to the next panel to even out word counts ...

Commented [ES65]: ... above the average word count ...

[Word Count, as revised: ~~493~~247]

**Commented [ES66]:** ... combined word counts of the two Meissner panels was originally 493 (287+206); revised count is 471 (247+224) ...

## LEO JOHN MEISSNER (1895–1977)

### *Crabtree Bald, Smokies*, n.d.

conté crayon on paper



LEO MEISSNER (1895-1977)  
*Crabtree Bald, Smokies*, DATE  
conté crayon on paper  
19.25 x 25.5 inches

*Crabtree Bald, Smokies* depicts the highest peak—located in Haywood County, North Carolina—in of the Great Balsam Mountain range in Haywood County, North Carolina. Leo Meissner began visiting North Carolina and the Great Smoky Mountains in the 1950s, traveling to the Great Smoky Mountains. He particularly enjoyed scenes with isolated mountain cabins, small farms, and rushing mountain streams.

Even though Meissner grew up in metropolitan Detroit and worked in New York for decades, isolated, rugged harsh environments appealed to provided him for with artistic inspiration. It has been said that crossing the Atlantic Ocean to France to serve in France the Army during World War I ignited his a love of nature's power and drama. In addition to the mountains of North Carolina, Meissner he was particularly known for his images of the rugged coast of Maine, which he also visited frequently, the mountains of North Carolina, and the deserts of Arizona.

Meissner remained active in the art world both in New York and nationally even after he decided to stop working as an art editor for *Motor Boating* magazine in New York retired and retreated to his Maine studio to pursue his own art paint and practice his medium of choice, wood engraving, which he largely learned by himself. He was a member of such organizations as the Society of American Graphic Artists, the Boston Printmakers, the Salmagundi Club, and the Philadelphia Print Club, among others. He was a full academican of the National Academy of Design, where he established the Leo J. Meissner prize in printmaking. His works can be found in the Library of Congress, the Metropolitan Museum of Art, and the Philadelphia Museum of Art, among others.

[Word Count, Original: 206]

[Word Count, as revised: 224]

Commented [ES67]: ... the additional information was already used in the previous panel ...

Commented [ES68]: ... moved from the previous panel to balance word counts ...

Commented [ES69]: ... moved from the previous panel to balance word counts ...

Commented [ES70]: ... below the average word count ...

Commented [ES71]: ... combined word counts of the two Meissner panels was originally 493 (287+206); revised count is 471 (247+224) ...



## PHILIP ANTHONY MOOSE (1921–2001)

### *Still Life Abstract, n.d.*

oil on Masonite



PHILIP MOOSE (1921-2001)  
Still Life Abstract, DATE  
oil on Masonite  
25 x 39 inches

Raised in Newton, ~~(a small town in western~~ North Carolina, near Hickory), Philip Anthony Moose wanted to be an artist even as a little boy. However, he was poor and had to work hard to earn money and scholarships to afford an education in art. ~~He~~ ~~After~~ ~~joining~~ the ~~US~~ Army during World War II, ~~Afterward~~ ~~he~~ ~~was~~ ~~able~~ ~~to~~ attended Columbia University ~~for two years, with~~ supported ~~by~~ ~~from~~ the GI Bill ~~of Rights~~.

Moose stayed ~~on~~ in New York ~~after two years at Columbia~~, studying at the National Academy of Design, ~~where~~, his talent was recognized ~~by the Pulitzer Foundation~~. ~~In~~ ~~with~~ a 1948 ~~prize from~~, the ~~New York Herald Tribune reported~~ Pulitzer Foundation, ~~The New York Herald Tribune reported~~ award winners, ~~mentioning that~~:

“Philip Anthony Moose, ~~twenty-seven~~<sup>27</sup>, of 139 West Ninety-fifth Street, who is working as a freelance portrait painter, received a \$1,500 scholarship as the American art student certified by the National Academy of Design as “the most promising and deserving”<sup>2</sup> in the country.”

With ~~the~~<sup>is</sup> scholarship, Moose was able to study at the recently founded Skowhegan School of Painting and Sculpture in Maine.

By 1951 ~~Moose~~ ~~he~~ was teaching visual arts ~~on a~~ part-time ~~basis~~ at Davidson College in North Carolina. ~~He also was a~~ Awarded a Fulbright Fellowship, ~~he~~ ~~to~~ ~~studied~~ in Munich, Germany. In later years, he returned ~~to North Carolina, home~~ as he had always hoped to do, and established a studio in Blowing Rock, ~~North Carolina~~. While ~~the~~<sup>is</sup> ~~particular~~ work ~~shown here from the Alcott collection~~ is decidedly abstract, Moose was perhaps best known for his landscapes. In 1977 it was reported that he had painted more than 200 views of Grandfather Mountain.

[Word Count, Original: 246]

[Word Count, as revised: ~~246~~]



(ALBERT) KENNETH NESS (1903–2001)

*Sunrise Across the River*, ca. 1935

oil on plywood



KENNETH NESS (1903-2001)  
*Sunrise Across the River*, c.1935  
oil on plywood  
36 x 32 inches

Born in St. Ignace, Michigan, Kenneth Ness worked at a variety of jobs ~~throughout the period when~~ ~~while he was~~ training to be an artist—first helping at his parents’ stationery ~~shop~~ and book-store and later writing and lettering show cards and posters and creating designs and displays for commercial enterprises. *Sunrise Across the River* was painted after he had finished his studies at the School of the Art Institute of Chicago. The painting is emblematic of the transition in American art from realism to abstraction.

~~Ness’ His~~ long career as an artist/educator began in 1941 when ~~he was~~ hired as a Carnegie Resident Artist at the University of North Carolina–Chapel Hill. ~~He~~ ~~Other than a few months, stayed on at Chapel Hill for thirty-two years, becoming an associate professor and then full professor.~~ ~~D~~during World War II, ~~when~~ he left ~~the university for a few months~~ to serve as a civilian instructor for the War Department in Florence, Italy. ~~Ness stayed there for 32 years, as an associate professor and then full professor.~~

In 1973, ~~he was celebrated at~~ the university ~~with an exhibition marking~~ ~~ed~~ his retirement ~~with an~~. ~~The~~ exhibition ~~catalogue that~~ provided a glimpse into the personality and spirit of a beloved colleague, artist, and teacher. ~~In the catalog~~, UNC alumnus Robert F. Ensslin Jr. wrote:

“Beneath this rather abrasive façade, he seems to me to be a quite soft and sympathetic individual. He has a real concern for his students as people that comes through despite his best efforts to hide it. He is a tightly wound bundle of nervous energy whose chain smoking down to quarter-inch butts is one of my vivid recollections of Chapel Hill.”<sup>22</sup>

[Word Count, Original: 254]

[Word Count, as revised: ~~254~~241]



## E. (ELISABETH) PAXTON OLIVER (1871–1977)

### *Cardinals and Camellia*, n.d.

gouache



ELIZABETH PAXTON OLIVER (1891-1977)  
*Cardinals and Camellia*, DATE  
gouache on paper  
23 x 17 inches

Commented [ES72]: ... note difference in medium ...

The cardinal is North Carolina’s state bird. The camellia, although not a native shrub, is beloved by landscapers and gardeners throughout the Southeast. Thus, this painting portrays two favorites of North Carolina’s natural environment, as two cardinals (one male, one female) dramatically spar above a blooming camellia. This particular painting is inscribed “To Ethel and Ernest Burwell.” The Burwells a couple that lived near Elisabeth Paxton Oliver in Tryon, North Carolina. Ernest was a pioneer automobile dealer in nearby Spartanburg, South Carolina, who began selling automobiles in 1921. Ethel was active in social circles and charitable organizations.

~~Tryon resident Elisabeth Paxton~~ Oliver was known for her beautifully accurate depictions of birds—reportedly made more accurate after a gentleman who had commissioned a painting brought it back to the artist with the complaint that it didn’t show the correct number of feathers. From that time on, Oliver kept a freezer of specimens to study and use in her compositions.

Many artists over the last several hundred years have depicted birds in a manner that is both beautiful and scientifically accurate. Early depictions made from dead specimens recovered from the wild often seem—with reason—lifeless. John James Audubon (1785–1851) was one of the first to show birds actively involved with the environment in which they could be found. He wired dead specimens into complex but generally naturalistic poses or worked with taxidermists to prepare the birds. Oliver likely worked in the same way to produce her lively images.

[Word Count, Original: 241]

[Word Count, as revised: ~~241~~242]

## HENRY CHARLES PEARSON (1914–2006)

### Untitled (Red circle on black), ca. 1965

lithograph



HENRY PEARSON (1914-2006)  
Red Circle on Black, DATE  
lithograph  
22 x 22 inches

Kinston, North Carolina, native Henry Charles Pearson was included in the Museum of Modern Art's 1965 landmark exhibition "*The Responsive Eye*," which introduced the general public to "Op art," or (Optical) art. Interestingly, Pearson never felt he quite belonged with the group, and critic Lucy Lippard seemed to agree as she wrote about the exhibition and Pearson: that "...

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his art is romantic and even expressionist, rather than coolly and scientifically objective. Despite their meticulous character, Pearson's dizzying labyrinths of line are executed freehand, in a slightly hesitant and non-mechanical manner."<sup>2</sup>

Pearson's journey as an artist began in 1931 at the University of North Carolina–Chapel Hill, where he studied theater design, and continued at Yale University's School of Design, where he received an MFA in theater design; and thereafter, he worked as a scene painter for several theaters. In 1942 he was drafted into the U.S. Army, where he used his artistic skills to letter signs, draw anatomical diagrams, and create set designs for training movies. Significantly, he was once assigned to creating topographic maps, based on Japanese Imperial survey maps. These maps that were used to help train pilots for bombing runs on-over Japan. Years later, Pearson credited this experience as well as his experiences stationed in Japan after the war, this immersion in Japanese culture and painting, as well as experiences while stationed in Japan after the war, with serving as the an impetus for his work.

In 1953, when he returned to civilian life, he Pearson settled in New York, where he and attended the Art Students League. There, he developed as a painter focused on geometric abstraction. After a personal revelation, he turned to the style of work seen here after a personal revelation.

[Word Count, Original: 250]

[Word Count, as revised: ~~250~~262]

## HOBSON LAFAYETTE PITTMAN (1899–1972)

### *Sunlit Still Life*, n.d.

oil on Masonite



HOBSON PITTMAN (1899-1972)

*Sunlit Still Life*, DATE

oil on masonite

11.5 x 18.5 inches

*Sunlit Still Life* is characteristic Hobson Pittman. In his mature work, Pittman often depicted interiors, devoid of people, with large windows and doors that looked out onto landscapes. He once said,

“The furniture—color and spirit of a place—all impress me very deeply and mean more to me even than the idea of merely painting a canvas. A chair, a window, a book—all have the same living qualities of a human being.”<sup>2</sup>

The overall emotional quality has been described as poetic, romantic, and Southern.

Although Pittman traveled widely during his adult life—with frequent visits to Europe, including one frequently (notably on a Guggenheim Fellowship awarded in 1955), —he very often painted from memories of North Carolina. He was b Born in the Epworth community in of eastern Edgecombe County in North Carolina’s coastal plain. When he was a boy his family moved to nearby Tarboro when he was a boy. Sadly, his father died when he was 11 and his mother, when he was 16. He then moved to Philadelphia to live with his sister, who had married and relocated to Philadelphia there.

After studying at several universities, he Pittman began his life as an artist and a gifted teacher.

About his teaching, Francis Speight,\* a friend and colleague from the Pennsylvania Academy of the Fine Arts, Francis Speight (also represented in the Alcott collection), noted,

“[H]he urges [his students] to keep their individuality and seeks to help them develop in ways of their own choosing. And in helping his pupils to be true to their own ideas, Pittman has perhaps been stimulated to go forward in his painting toward the fuller expression of his own individuality.”<sup>2</sup>

\*This artist is represented elsewhere in the gallery.

[Word Count, Original: 260]

[Word Count, as revised: ~~252~~]



## (SARAH) MABEL PUGH (1891–1986)

### *Pearlie Sweeping*, 1935

oil on canvas



MABLE PUGH (1891-1986)  
*Pearlie Sweeping*, 1935  
oil on canvas  
20 x 24 inches

Mabel Pugh was born in Morrisville, North Carolina. After her father died when she was a year old, her mother continued to run the family store and farm. In 1900 Mabel attended Peace Institute (later Peace College and now William Peace University). The school was, at the time, one of only a few institutions in the state where women could study art at the undergraduate level. Encouraged by ~~her~~ teacher, Ruth Huntington Moore, Pugh continued her studies at the Art Students League in New York and then, awarded a scholarship in 1916, at the Pennsylvania Academy of the Fine Arts. There, she ~~also~~ received an award to study in Europe.

Pugh returned to North Carolina in 1923 to care for her ailing mother, ~~then went back to New York~~ After her mother's death, ~~Pugh lived in New York. There In New York, she Pugh~~ had a successful career creating illustrations and designing covers for McCall's, the ~~women's~~ monthly women's magazine McCall's, and for the Doubleday publishing companies, and others. She also wrote and illustrated a children's book titled *Little Carolina Blue-Bonnet*. Set in North Carolina, ~~one of the illustrations features her childhood home.~~ Pugh also exhibited her work nationally in cities that included ~~in~~ Philadelphia, Chicago, Houston, and Los Angeles.

When her beloved teacher at Peace Institute died in 1936, Pugh was asked to return to her home state and to head the art department ~~there~~, which she did until her retirement in 1960. She continued her artistic pursuits even while excelling as a teacher, her efforts gratifyingly recognized when, in 1940, her students dedicated the yearbook to her. Art historian Caroline Mesrobian Hickman proclaimed Mabel Pugh to be among the four most prominent North Carolina artists of the first half of the 20<sup>th</sup> century.

[Word Count, Original: 269]

[Word Count, as revised: ~~281~~]

## CHARLES FRANCIS QUEST (1904–1993)

### *Spring Flowers*, 1986

oil on Masonite



CHARLES QUEST (1904-1993)

*Spring Flowers*, DATE

oil on masonite

20.75 x 21.75 inches

Charles Quest studied art at Washington University's School of Fine Arts in St. Louis, Missouri. ~~Quest-He~~ had arrived in St. Louis from Troy, New York, as a boy, and ~~he~~ ended up staying there—~~with the exception of a brief venture to Europe~~—for most of his life. ~~He ventured briefly to Europe, returning when the U.S. stock market crashed in 1929.~~ From 1929 until 1944, he taught in the St. Louis public schools and participated in government-sponsored programs ~~including such as~~ the Public Works of Art Project. Quest created murals during this period; ~~including one~~ of them, at St. Mary's Church in Helena, Arkansas, ~~which~~ was restored in 2006.

~~It was d~~During the 1930s ~~that Quest found his true passion, in printmaking,~~ after discovering *A Woodcut Manual* by J. J. Lankes' ~~book *A Woodcut Manual* (1932).~~ Quest found his true passion: printmaking. His style changed, ~~too;~~ he adopted a decidedly more modernist approach, in sync with artists such as Pablo Picasso (1881–1973) and Fernand Léger (1881–1955). Quest's His prints were collected and exhibited throughout the country, ~~including with shows~~ at major ~~institutions like~~ museums such as the Library of Congress, the Art Institute of Chicago, the Metropolitan Museum of Art, and the Philadelphia Museum of Art.

By 1944 Quest ~~had begun~~ was teaching at his alma mater; he remained there until his retirement in 1971. On retiring, he and his wife, Dorothy, also an artist, moved permanently to Tryon, North Carolina. ~~Quest-He~~ reportedly enjoyed the town's peaceful environment, as well as the artistic community he found there.

[Word Count, Original: 227]

[Word Count, as revised: ~~22~~221]

## LOUIS ROWELL (1870–1928)

### *Lake Lanier*, ca. 1925

oil on board



LOUIS ROWELL (1870-1928)  
*Lake Lanier*, DATE  
oil on board  
6.375 x 9.25 inches

The town of Tryon, set amidst the North Carolina mountains, had great appeal, not only for the cultural and intellectual elite, but for others who sought respite from physical ailments. Among the latter group were the parents of Louis Rowell, who moved with their son from Maine to Tryon.

After his parents died, ~~Rowell-Louis~~ stayed on in Tryon. He made a living as a musician, playing at the numerous parties that were held during the town's heyday, ~~and He also gave~~ giving music lessons. The painters he met in Tryon inspired him to also learn to paint, and he taught himself by asking advice and observing academically trained artists. *Lake Lanier*, painted in his customary plein air mode, is emblematic of his style. It depicts the small man-made lake, built in 1925 just south of Tryon, with Hogback Mountain (left) and the Rocky Spur of Mountain LeConte (center) in the background.

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~~Though Prohibition was in effect during the last years of his life,~~ Rowell often bartered his paintings for meals and drink. ~~Though Prohibition was in effect, — he was able to obtain alcohol,~~ and he often drank to excess. ~~On occasion h~~ He did exhibited and ~~sold~~ sell his work in Tryon. ~~Finally, in but not until~~ 1926, ~~he~~ was he given an major exhibition. There, in New York, ~~where~~ he received critical acclaim and sold a number of paintings. Unfortunately, ~~while in New York~~ he also bought some improperly distilled alcohol from an unscrupulous bootlegger and became very ill. Back in North Carolina, he spent his last two years in and out of a psychiatric hospital, ~~and~~ eventually ~~died~~ dying of what was reported at the time as “exhaustion from mania.”

[Word Count, Original: 250]

[Word Count, as revised: ~~250~~253]

## CHAUNCEY FOSTER RYDER (1868–1949)

### *Little Round Top*, ca. 1935

oil on canvas



CHAUNCEY RYDER (1868-1949)  
*Little Round Top*, DATE  
oil on canvas  
22 x 28 inches

Chauncey Ryder's aspiration to become an artist kept him on the move in his early years. Born in Danbury, Connecticut, he relocated to Chicago, where he worked as an accountant by day and studied at the School of the Art Institute of Chicago by night. Seeking ~~greater to expand his~~ knowledge of art, ~~he~~ Ryder and his wife, Mary, sold their home ~~in order~~ to finance his education at the Académie Julian in Paris. Following eight years in France, they settled in New York. ~~Ryder~~ There, he primarily painted scenes ~~in around~~ New England, including (like Constance Cochrane\* ~~in the Aleott collection~~) ~~on~~ Maine's Monhegan Island.

Ryder was also attracted to the beauty of the Blue Ridge ~~m~~Mountains. His work *The Willow*, ~~which was~~ set ~~in the re~~Blue Ridge, was included in the art display ~~at of~~ the 1911 Appalachian Exposition in Knoxville, Tennessee. When Paul Whitener, founder and director of the Hickory Museum of Art in North Carolina, offered Ryder a solo exhibition in 1943, the artist declined. Still, he professed, "I have a fondness for North Carolina, having spent several sketching seasons in the Blue Ridge."

The landscape feature known as Little Round Top was the scene of intense fighting during the Civil War battle at Gettysburg. Executed in impasto (paint ~~that is~~ thickly applied using a palette knife), Ryder's *Little Round Top* is almost an abstraction of a landscape. It demonstrates the "economy of line" and the omnipresent "Ryder green" (a yellowish, acidic green) for which the painter is known.

\*This artist is represented elsewhere in the gallery.

[Word Count, Original: 239]

[Word Count, as revised: ~~xx~~240]

## HATTIE SAUSSY (1890–1978)

### *Horse Cove from Sunset Mountain, Near Highlands, North Carolina, ca. 1950–54?*

oil on board



HATTIE SAUSSY (1890-1978)

*Horse Cove from Sunset Mountain, Near Highlands, North Carolina, DATE*

oil on board

18 x 23.75 inches

Hattie Saussy grew up in Savannah, Georgia, and, while she came from a distinguished family, life still had its challenges for her; she was blinded in one eye as a girl, and her father died when she was 14. However, art inspired her, even in her elementary school years. Receiving regular art instruction at school Beginning in the fifth grade, Saussy received regular art instruction at school. She also frequented the Telfair Academy of Arts and Sciences near her home to look at Impressionist paintings there.

Saussy's education continued with a year at Mary Baldwin Seminary (now Mary Baldwin College) in Staunton, Virginia, where she stayed for one year after which she moved to New York to be with her widowed mother. There, she studied art at the New York School of Fine and Applied Art (now Parsons The New School for Design), the National Academy of Design, and the Art Students League. She also traveled to Europe, studying and visiting museums, until World War I forced her return. During the war, she worked for the government in Washington, DC, during the war and then returned to Savannah to be a full-time artist full-time.

Throughout her life, Saussy was committed to painting and growing as an artist. While many of the artists of her era in the Alcott collection were a part of the Tryon art colony, her introduction to painting in North Carolina's mountains came when she took summer courses at Burnsville painting classes in (Burnsville, is a town just northeast of Asheville,) with Edward S. Shorter in 1950–54. *Horse Cove from Sunset Mountain* was likely to have been painted at that time (1950–1951), since it depicts a landscape near Burnsville.

[Word Count, Original: 258]

[Word Count, as revised: 245]

**Commented [ES73]:** . . . from their history:  
Parsons School of Design is a private art and design college located in the Greenwich Village neighborhood of Lower Manhattan in New York City. It is one of the seven colleges of The New School.

[http://www.gutenberg.us/articles/new\\_york\\_school\\_of\\_fine\\_and\\_applied\\_art](http://www.gutenberg.us/articles/new_york_school_of_fine_and_applied_art)

## ALICE RAVENEL HUGER SMITH (1876–1958)

### *On the French Broad, n.d.*

watercolor



ALICE RAVENEL HUGER SMITH (1876-1958)  
*On the French Broad*, DATE  
watercolor  
15 x 19 inches

Alice Ravenel Huger Smith was born in Charleston, South Carolina, during Reconstruction ~~of the South after the Civil War~~. ~~But~~ Postwar Charleston was ~~but~~ just a shell of its former grandeur and beauty, ~~and~~ ~~Once-prominent families,~~ like Smith's, were poor and struggling. ~~There were few~~ ~~o~~ Opportunities to study art during ~~such~~ a time of ~~such~~ physical want ~~were few~~. ~~But~~ Smith did what she could to teach herself and find inspiration around her—taking classes at the Carolina Art Association, learning from artists like Birge Harrison (a Tonalist painter who stay~~ing~~ed in Charleston for a time), and ~~teaching herself by~~ studying Japanese color woodblock prints of the ukiyo-e school.

Smith set her sights on using her art to help inspire the rebuilding of Charleston. She made illustrations for several books on the city's history and architecture, including ~~sixty~~ 60 line drawings for *The Dwelling Houses of Charleston, South Carolina* (1917). Her efforts, along with others, ushered in the Charleston Renaissance, a movement that brought historic preservation and contemporary revitalization to the city.

Smith's best-known works were her refined watercolors of the landscape around her, Viewed through a lens of ~~idealizing~~ nostalgia. ~~S~~She was a painter of idylls. "She portrayed the moods created by changing water and light. Her atmospheres had an air of mystery. Hers were works of poetic realism," said art historian Martha Severns. Her watercolors were exhibited widely in her lifetime, although she, herself, seldom left Charleston. *On the French Broad*, which depict~~ing~~s the river that flows through Asheville, is evidence of a rare occasion when she visited western North Carolina.

[Word Count, Original: 250]

[Word Count, as revised: ~~xx~~246]

## FRANCIS WAYLAND SPEIGHT (1896–1989)

### *Factories Near Manayunk, Pennsylvania, 1927*

oil on canvas



FRANCIS SPEIGHT (1896-1989)  
*Factories Near Manayunk, Pennsylvania, 1927*  
oil on canvas  
25 x 30 inches

Francis Speight was born on his family's farm in Bertie County, ~~on~~ North Carolina's ~~coastal plain~~. After high school, he studied briefly at Wake Forest College (~~now~~ ~~University~~ ~~then, in a community north of Raleigh~~), but when ~~until~~ World War I ~~broke out~~, ~~when~~ at the behest of his brother, he went back to the family farm to help his parents. After the war, he traveled to Washington, D.C., to study ~~art~~ at the Corcoran School of Art. Through the encouragement of his sister Tullie, who had attended the Pennsylvania Academy of the Fine Arts, he went ~~to the academy~~. There, he studied for ~~five~~ 5 years, taught for 33, and even met his wife, Sarah Blakeslee (~~also represented in the Alcott collection~~).\*

For a time the couple lived in the ~~Roxborough~~ Manayunk ~~Roxborough area section of Philadelphia~~, in the Schuylkill River valley ~~near Philadelphia~~, and ~~it the area~~ became the primary source for Speight's landscape paintings throughout his career. ~~About the area~~ Speight explained,

"I have been fascinated by the height and depth of the landscape. . . . In Manayunk, it was always stimulating to stand and look across the valley and paint the rich mosaics of houses on the distant hill, the river, and foreground sloping toward the river or turn and look up at the houses and trees, so often seen against the blue sky and white clouds."<sup>2</sup>

In 1961 Blakeslee and Speight moved ~~to North Carolina~~ ~~south~~, and ~~where~~ Speight ~~was served as~~ a professor and artist-in-residence at East Carolina College (now ~~East Carolina~~ University) until he retired in 1976. Speight achieved national recognition as a painter, and his works are held in numerous collections.

\*This artist is represented elsewhere in the gallery.  
[Word Count, Original: 255]  
[Word Count, as revised: ~~xx~~247]

## WILLIAM ROBERT STEENE (1887–1965)

### *Portrait of Eula*, n.d.

oil on Masonite



W. M. Steene (1888-1965)

*Portrait of Eula*, DATE

oil on masonite

36 x 28 inches

Commented [ES74]: ... note variation in middle initial ...

*Portrait of Eula* depicts Eula Jackson, William Steene's wife. They met in New York following his studies at the Art Students League and the National Academy of Design. At the time they met, Steene was painting murals and theater scenery and she was an actress, hailing from Lexington, Kentucky. After they married in 1914, they spent years in North Carolina, living in Asheville, Raleigh, and Chapel Hill.

From the 1920s until the late 1940s, they couple also lived in Tryon, North Carolina, where they socialized with a cosmopolitan group of entrepreneurs, artists, writers, and intellectual and political leaders. Steene visited with many of the artists represented in the Alcott Collection, such as including George Charles Aid\* and Lawrence Mazzanovich,\* and he was known to enjoy golf, and (in fact, the couple's home in Tryon bordered the a golf course). Steene also golfed at (The Homestead in Hot Springs, Virginia, where he also golfed, his young caddy reputedly was Sam Sneed, later a champion golfer. Steene had ready access to the important people of the day and led to Steene becoming a successful portrait painter. He painted Among his subjects portraits of were presidents of Duke University, the University of North Carolina, and Wofford College.

Steene and his wife spent their later years in Gulf Hills, Louisiana. He continued to paint portraits and murals there, including a 50-foot-long mural for the Louisiana Sesquicentennial Celebration that featured President Dwight D. Eisenhower in the center. It hangs in the Louisiana State Museum in New Orleans.

\*This artist is represented elsewhere in the gallery.

[Word Count, Original: 231]

[Word Count, as revised: \*\*234]



## WILL HENRY STEVENS (1881–1949)

### Untitled No. ? (North Carolina mountain landscape), 1937

pastel, gouache, and ink on paper



WILL HENRY STEVENS (1881-1949)  
*Transitional North Carolina Mountain Landscape, 1937*  
mixed media  
16 x 13.5 inches

Commented [ES75]: ... note variation with media above ...

The work of Will Henry Stevens represents a beautiful melding of philosophical and artistic influences into a unique style simultaneously abstract and representational. Will Henry Stevens was considered a pioneer of modernism in the American South, known for melding philosophical and artistic influences into a unique style that was simultaneously abstract and representational and, also, for working and experimenting in abstraction without abandoning the practice of painting and drawing directly from nature. He began annual pilgrimages to Asheville, North Carolina, in 1916, trips that he continued even during his tenure, from 1921 to 1948, as a professor at Newcomb College in New Orleans (now Tulane University) in New Orleans from 1921 to 1948.

Commented [ES76]: ... this is still a wild and crazy sentence, but I think it's more understandable as revised ...

Stevens developed part of his love of the poetic and spiritual qualities of nature from reading the writings of Ralph Waldo Emerson and Henry David Thoreau that he read in during his youth in southern Indiana. Stevens developed a love of the poetic and spiritual qualities of nature. He was also inspired by the ideas of Russian theosophist Petyr Oupensky (1878–1947), a Russian theosophist. Theosophy combines elements of Western occult traditions, 19th-century American spiritualism, and Eastern religious ideas to promote and enact universal harmony through the primacy of nature.

From Chinese Song dynasty (960–1279) landscape paintings found in the Freer Galleries in Washington, DC, Stevens gained an understanding of conveying the experience of place through compositional devices; such in particular, he learned as isometric perspective, a manner of representing three-dimensional space in which parallel lines remain parallel rather than converging as they recede, (which they do as in traditional Western linear perspective). He also employed the playful lyricism in shape, line, and color that he discovered in the works of Paul Klee (1879–1940) and Wassily Kandinsky (1866–1944) in the Guggenheim collection during the 1930s.

[Word Count, Original: 245]

[Word Count, as revised: ~~245~~247]



## HARRY A. STONER (1880–1960)

~~Swansboro, N.C., My Favorite Village: Swansboro, NC~~, 1948

woodblock print



HARRY STONER (1880-1960)

*My Favorite Village*, 1948

woodblock engraving

10.5 x 19.5 inches

Born in Springfield, Ohio, Harry Stoner studied art in London, Paris, and Amsterdam. He was a talented polymath of an artist who excelled as a portrait painter, illustrator, designer, architect, and muralist. ~~Stoner's~~ His design for Tiffany Studio's ~~1911~~ enormous glass mosaic curtain (1911) at the Palace of Fine Arts ~~Palacio de Bellas Artes~~ in Mexico City has been celebrated as masterful.

While it is not known why or on what occasion Stoner visited North Carolina, the title of this woodblock print indicates that the coastal town of Swansboro must have been a place he frequented and enjoyed.

Anyone familiar with the town could immediately place the image: *My Favorite Village* depicts Front Street looking southwest toward Church Street, with White Oak River just behind the buildings. The three buildings on the left we are, at the time, the Dorothy Saunders Café, Mattocks House, and Codfish Ball. Yana's Restaurant, a local favorite, is just beyond the last building. The buildings on the right are the former Captain Charlie's Restaurant, and stores—Harry Moore, Russell's, and the Old Brick (ca. 1839). Just beyond the Old Brick store is Main Street. The driver of the buggy with the mule was a woman named Mrs. Huffman.

[Word Count, Original: 193]

[Word Count, as revised: ~~xxx~~196]

Commented [ES77]: ... since it is referenced this way in the running text below ...

Commented [ES78]: ??? engraving? or print ???

Commented [ES79R78]: ... running text also says print ...

Commented [ES80]: ??? I'm assuming?

Commented [ES81]: ??? according to ... ???

## PRENTISS TAYLOR (1907–1991)

### *Atlantic, North Carolina; Cleaning Fish*, n.d.

ink on paper



PRENTISS TAYLOR (1907-1991)

*Atlantic, North Carolina (Cleaning Fish)*, DATE

ink on paper

10.5 x 14.5 inches

Like many ~~of the~~ artists in the Alcott ~~C~~ollection, Prentiss Taylor ~~studied in New York at~~ attended sessions at the Art Students League ~~in New York~~. Studying lithography there in 1931, he learned techniques he would later use to become a nationally recognized master printmaker. He once recalled, “~~W~~with the first magic feeling of the crayon on the fine grain of the stone, I knew I was at home in lithography.”

While ~~*Atlantic, North Carolina; Cleaning Fish*~~ ~~this work~~ is not a print, it does represent Taylor’s signature style and also implies, as it illustrates the ~~lives of working people~~, his dedication to social concerns. ~~He most likely visited North Carolina during his many travels between his hometown of Washington DC and Charleston, South Carolina, where he spent a great deal of time.~~

~~Taylor was one of the few white artists to participate in the Harlem Renaissance. Th~~His ~~consideration of social issues~~dedication ~~also~~ led him to collaborate with noted poet Langston Hughes ~~to create Golden Stair Press~~. Together, they ~~created Golden Stair Press and~~ published *The Negro Mother and Other Dramatic Recitations* and *Scottsboro Limited*. In ~~doing so, Taylor became one of the few white artists to participate in the Harlem Renaissance.~~ ~~addition to working as a printmaker, Taylor served as an art therapist for St. Elizabeth’s Hospital, a psychiatric hospital in Washington.~~ ~~He most likely visited North Carolina during his many travels between New York, Washington, DC, and Charleston, South Carolina, where he spent a great deal of time.~~

Taylor was president of the Society of Washington Printmakers for 34 years and an associate of the National Academy of Design. His works were exhibited ~~throughout the country including~~ at the Art Institute of Chicago, the Metropolitan Museum of Art, the Philadelphia Museum of Art, ~~and~~ the Museum of Fine Arts in Boston, ~~and elsewhere throughout the country.~~ ~~In addition to working as a printmaker, Taylor served as an art therapist for St. Elizabeth’s Hospital, a psychiatric hospital in Washington.~~

[Word Count, Original: 246]

[Word Count, as revised: ~~xxx~~242]

## ANNE WALL THOMAS (b. 1928)

### *Convergence*, 2009

gouache



ANN WALL THOMAS (b.1928)

*Convergence*, DATE

acrylic on board

20 x 13 inches

Commented [ES82]: ... note variation in medium ...

Anne Wall ~~Thomas~~ is a native of Lilesville, North Carolina, a small town east of Charlotte ~~near Rockingham~~. ~~Thomas~~ ~~She~~ left her rural birthplace to study art at the Woman's College ~~of the University of North Carolina~~ (now ~~University of North Carolina~~ ~~UNC~~–Greensboro) with Gregory Ivy (~~also represented in the Alcott collection~~).<sup>\*</sup> There, she received her BFA and, in 1951, was the first woman to earn an MFA.

Early in ~~Thomas'~~ ~~her~~ career, ~~she~~ ~~Anne~~ taught art ~~at in the~~ public schools. In 1954, she was honored with a Ford Foundation Fellowship for High School Teachers, which she used to travel and study in California. Over the years she served as ~~the~~ art supervisor in the public schools in Oxford, North Carolina, and taught art in the Charlotte public schools. ~~From 1959 to 1962 she was an instructor of art education at the University of Georgia. While there, where she met and married fellow artist Howard Wilber Thomas (1891–1971), also represented in the Alcott collection).~~<sup>\*</sup>

Commented [ES83]: !!! be careful with this wording-- it has to mesh with the wording in HIS panel ...

~~Thomas'~~ ~~Anne's~~ painting is rooted in several early-20<sup>th</sup>-century avant garde art movements, including ~~a~~ Analytic Cubism, practiced by Pablo Picasso (1881–1973) and Georges Braque (1882–1963); Russian Constructivism, practiced by Kazimir Malevich (1878–1935); and ~~d~~ De Stijl, practiced by Piet Mondrian (1872–1944). The common denominator for all ~~—~~ and the appeal for ~~Anne~~ Thomas ~~—~~ is the importance of formal balance ~~of in the~~ artistic elements, such as color, shape, and line, and the intrinsic non-objective beauty of architectonic forms.

<sup>\*</sup>This artist is represented elsewhere in the gallery.

[Word Count, Original: 228]

[Word Count, as revised: ~~228~~219]

## HOWARD WILBER THOMAS (1891–1971)

### *Enveloping White*, 1962

polymer, graphite, and paper



HOWARD THOMAS (1891-1971)  
*Enveloping White Paper*, DATE  
polymer, graphite, and collage paper  
18 x 23.75 inches

Commented [ES84]: ... note variation in title ...

Commented [ES85]: ... note variation in medium ...

Howard Thomas spent his youth and early career in the Midwest. In Ohio, where he was born, he attended ~~The~~ Ohio State University. Then he studied at the School of the Art Institute of Chicago. Following his student years, he taught art at a Milwaukee high school until he became ~~the~~ director of the Division of Art Education at the Milwaukee State Teachers College (now University of Wisconsin–Milwaukee). During the Great Depression, he served as an art administrator for the Public Works of Art Project and the WPA Milwaukee Handicraft Project.

~~Thomas'~~ His connection with North Carolina began in 1941, when he traveled ~~theresouth~~ for a speaking engagement. Intrigued by the color of ~~the Asheville's~~ red clay ~~around Asheville~~, he began experimenting with the soil as a pigment for his paints. ~~It was~~ a practice he later continued with North Carolina artist Anne Wall (also represented in the Alcott collection),\* whom he married after the death of his first wife. In 1942, ~~Howard Thomas~~ served as acting director of the art department at the Woman's College of the University of North Carolina (later now the University of North Carolina UNC–Greensboro). ~~Then, h~~ He eventually served in the art department of Agnes Scott College and finally as an art professor at the University of Georgia. With Anne Wall ~~From there~~, he retired with his new wife to Carrboro, North Carolina.

Commented [ES86]: !!! be careful with this wording-- it has to mesh with the wording in HER panel ...

~~Thomas'~~ Howard's early works focused on ~~the~~ picturesque quality of landscapes, ~~but he developed~~ The images evolved a more abstract style during his years at the University of Georgia, ~~when he developed his abstract style~~. Though his new more recent work was essentially a rhythmic ensemble of colors and shapes, he continued to be inspired by nature, and he carried his sketchbook constantly, to record what he saw in the natural world.

\*This artist is represented elsewhere in the gallery.

[Word Count, Original: 271]

[Word Count, as revised: ~~263~~]

## EUGENE HEALAN THOMASON (1895–1972)

### *Hankins Pig Pen*, 1966

oil on plywood



EUGENE HEALAN THOMASON (1895-1972)  
*Hankins Pig Pen*, 1966  
oil on plywood  
22 x 27 inches

Eugene Healan Thomason grew up in Charlotte, North Carolina. While he hoped to become an artist, his father insisted that he attend Davidson College. After a year at Davidson, however, Thomason dropped out and joined the U.S. Navy.

~~Following~~ ~~When his service~~ he returned to Charlotte. ~~There, Thomason his painted a portrait of his~~ father's employer, James B. Duke, ~~took interest in his artistic abilities after Thomason painted his portrait who,~~ ~~s~~ Subsequently, ~~Duke took interest in Eugene's artistic abilities and~~ provided financial support for ~~his Thomason to study~~ ~~art~~ in New York.

At the Art Students League, ~~Thomason he~~ studied with renowned artists John Sloan (1871–1951) and George Bellows (1882–1925). He also became lifelong friends with George Luks (1867–1933), with whom he shared a studio for several years. These artists, like Thomason, were intent on depicting gritty scenes of the city's underbelly. Their unvarnished look at life was dubbed the Ashcan School.

Thomason continued to embrace the ~~"Aashcan"~~ aesthetic even after returning to North Carolina in the 1930s, hence earning the moniker, "Ashcan Artist of Appalachia." *Hankins Pig Pen* is from his most celebrated body of work, which chroniclnged the experiences of a fictitious western North Carolina family. His intent was to convey through his down-to-earth character studies an authentic, dignified interpretation of farm life.

On the reverse of this painting he wrote, "To Mac and Virginia, painted by Eugene Thomason, Nebo, 1966." Likely, the inscription is for his step-daughter, Virginia McMahan, and her husband. Nebo, a small town ~~of in~~ the Lake James region ~~in of~~ the ~~foothills of the~~ Appalachian foothills ~~Mountains~~, is where Thomason and his wife, Lib, lived from the time of their marriage in 1939 until his death in 1972.



[Word Count, Original: 265]

[Word Count, as revised: ~~261~~]

## WALTER WHITCOMB THOMPSON (1882–1948)

### *Five 'Till Nine, ca. 1947*

oil on plywood



WALTER W. THOMPSON (1882-1948)

*Five Till Nine*, DATE

oil on plywood

10 x 12 inches

In addition to being nationally known for his marine and landscape paintings, Walter Thompson ~~was known-remembered~~ for his devotion to teaching. After moving to South Carolina in 1934, ~~Thompson-he~~ operated several art schools in the state ~~during the 1930s and '40s~~ and taught in the Beaufort and Hartsville public schools and at Coker College.

~~It is not surprising, then, for Thompson to have painted *Five 'Till Nine*, an image showing~~ African American children walking purposefully to school. ~~He always had high expectations for all his students and believed in the importance of education. Their~~ diligence, earnestness, and dedication ~~of the students depicted here~~ are further illustrated by the title's indication that they ~~children-we~~ are hurrying to school to be there on time—~~a reflection of Thompson's high expectations for all his students and his belief in the importance of education.~~

From 1934 to 1937, Thompson conducted several outdoor painting schools. One ~~of them~~, held on a plantation near White Hall, South Carolina, was called the Combahee River Art Colony. In 1935 the school was moved to Beaufort with year-round instruction, ~~though- t~~ The summer session was held ~~in August~~ in western North Carolina ~~in August~~.

When Thompson died in 1948, his obituary ~~remembered-recalled~~ him “

not only for his canvases, but for the students he inspired with high standards of workmanship. In a world which many modern painters have found chaotic and terrible he saw always beauty, the beauty of trees, of clouds, of slow-moving rivers, of the never-resting sea, of great music, and above all, the beauty of light, which he painted so vividly.<sup>22</sup>

[Word Count, Original: 240]

[Word Count, as revised: ~~xx~~222]

Commented [ES87]: ??? this misspelling is intentional, right ???

Commented [ES88]: ... ditto my query above ???

## WALTER WHITCOMB THOMPSON (1882–1948)

### *Mom-Caroline's Kingdom*, n.d.

oil on plywood



WALTER W. THOMPSON (1882-1948)  
*Mom-Caroline's Kingdom*, DATE  
oil on plywood  
10 x 12 inches

~~walter~~ Walter Thompson was born in Palatka, Florida. He studied at the University of Florida and the New School of Design in Boston. Among his favorite painters were John Constable (1776–1837) and John Singer Sargent (1856–1925), whose focus on color and the atmospheric play of light enchanted him. In his early career, Thompson mainly depicted landscapes in a ~~p~~Post-Impressionist style.

After moving to Beaufort, South Carolina, in 1934, he combined his love of nature and light with scenes of the people he encountered ~~on a daily basis there~~. *Mom-Caroline's Kingdom* depicts an African American woman washing laundry out ~~of~~ doors. The stippled application of paint and ~~a~~ focus on the dappling of light convey a romantic and nostalgic view of the woman's domestic chores rather than the harsh conditions ~~—heating water in a large pot over an open fire and scrubbing and wringing the laundry by hand—~~she likely faced on a daily basis. ~~(Notice that she has a large cooking pot on an open fire to heat water and scrubs and wrings the laundry by hand.)~~ Thompson often traveled to North Carolina, and it is unclear whether this scene was painted in North or South Carolina.

Once, during a 1935 radio broadcast, Thompson explained the attentiveness to light in his work:

“There is beauty in nature, rich, vibrant, soul-stirring color, sometimes seen at dawn, or amid the brilliant lights and shadows of mid-day, or the soft, lingering peace of even-tide, that makes one long to retain it, permanently.”<sup>22</sup>

~~Thompson often traveled to North Carolina, so it is unclear whether this scene was painted in North or South Carolina.~~

[Word Count, Original: 230]

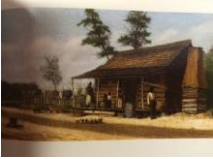
[Word Count, as revised: ~~221~~]

[IMMEDIATE LEFT:]

## WILLIAM AIKEN WALKER (1838–1921)

### Untitled, n.d.

oil on board



WILLIAM AIKEN WALKER (1838-1921)

~~Saturday Afternoon~~, DATE

oil on board

6.25 x 12.25 inches

An unquenchable entrepreneurial and peripatetic spirit governed William Aiken Walker's career as a largely self-taught artist. Even as a youth in Charleston, South Carolina, Walker painted *nature morte* images of game he'd shot, and at age 12 he exhibited them at the first South Carolina Institute Fair. During the Civil War, he served as a cartographer in the Confederate Engineer Corps. After the war, he lived in Baltimore ~~but~~, travelinged throughout the South during the winter. ~~Later h~~He later moved to New Orleans, which he consideringed ~~it~~ his second home, and summered in the mountains of North Carolina.

Walker is known for his genre scenes of rural African American life. His painting here depicts a typical North Carolina slave cabin, ~~found in North Carolina~~ with its hand-cut cedar shake roof, rough poles holding up the porch, and distinctively shaped fireplace and chimney. The inhabitants attend to chores as laundry dries on the fence.

Scenes like this one were nostalgic fictions, mass-produced by Walker. As for his method, ~~occasionally~~ he'd generally take took a large piece of canvas and first painted a blue sky. Then he would add earth tones in the foreground and fields in the mid-ground. The canvas would then be cut into smaller pieces to which he<sup>2</sup> could add images of people or workers, such as cotton pickers. He was known to set up an easel in ~~New Orleans' the~~ French Quarter of New Orleans and sell ~~his~~ paintings produced in this way to tourists for prices ranging from 50¢ cents to \$3-dollars. In 1884 Currier and Ives furthered his popularity by reproducing two of his large paintings as chromolithographs, ~~thereby furthering his popularity~~.

[Word Count, Original: 252]

[Word Count, as revised: ~~252~~]

Commented [ES89]: ??? I'm not sure what this is for ...

Commented [ES90]: ... note presence of title here ...

## AMELIA MONTAGUE WATSON (1856–1934)

### *In the Foothills*, n.d.

watercolor



AMELIA MONTAGUE WATSON (1856-1934)

*North Carolina Cabin*, DATE

watercolor

13.5 x 10.25 inches

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Amelia Watson grew up in East Windsor Hill, Connecticut, where visitors to her family home often included Harriet Beecher Stowe and Mark Twain. She studied with family friend Dwight William Tryon (1849–1925), a Tonalist and Impressionist painter who taught at Smith College for 37 years. Tryon encouraged her to be a serious artist despite the period expectation that she ~~foresake a career to should only~~ marry and have a family. Ultimately, in 1878, Watson joined the faculty of Temple Grove Seminary in Saratoga Springs, New York, ~~beginning in 1878~~. During the summers, she relocated, to the Martha's Vineyard Summer Institute, where she taught and headed the art department for more than 20 years.

Watson is best known for her watercolors. One of her most important patrons was actor and playwright William Gillette (famous at the time for his portrayal of Sherlock Holmes). Gillette and his wife, ~~who~~ wintered in Tryon, North Carolina, and invited Watson and ~~her~~ friend Margaret Warner Morley to visit in the late 1880s. Captivated by the place, Watson built a home and studio ~~there~~, where she lived part of each year for 40 years. Inspired by the mountain surroundings, ~~s~~he painted *In the Foothills* in Tryon; ~~inspired by the mountain surroundings~~, she also created several illustrations for Morley's 1913 book *The Carolina Mountains*.

The most famous of Watson's ~~works watercolors~~ were perhaps illustrations for Henry David Thoreau's *Cape Cod*. ~~Having~~ While reading a copy of the book she borrowed from Morley's ~~copy of the book to read~~, ~~she~~ Watson painted illustrations in the margins. Friends who saw the small watercolors brought them to the attention of Houghton, Mifflin and Company, which republished Thoreau's text with Watson's illustrations in 1896.

[Word Count, Original: 253]

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