

ABOUT THE ART

Art from
Europe and
America,
1850-1950

Gallery 14

ACKLAND

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ACKLAND ART MUSEUM

The University of North Carolina
at Chapel Hill
101 S. Columbia Street
Chapel Hill, NC 27514
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Wed - Sat 10 a.m. - 5 p.m.
Sunday 1 - 5p.m.
Closed Mondays & Tuesdays.
Closed July 4th, Thanksgiving, Christmas Eve,
Christmas Day, & New Year's Day.



Auguste Rodin
French, 1840 – 1917
Head of Balzac, 1897
bronze
Ackland Fund, 63.27.1

About the Art

- Nothing is subtle about this small head of the French author Honoré de Balzac. The profile view shows a protruding brow, nose, and mouth, and the hair falls in heavy masses.
- Auguste Rodin made this sculpture as part of a major commission for a monument to Balzac. He began working on the commission in 1891 and spent seven more years on it. Neither the head nor the body of Rodin's sculpture conformed to critical or public expectations for a commemorative monument, including a realistic portrait likeness. Consequently, another artist ultimately got the commission.

About the Artist

1840: Born November 12 in Paris, France

1854: Began training as an artist

1871-76: Worked in Belgium

1876: Traveled to Italy

1880: Worked for the Sèvres Porcelain Manufactory; received the commission for one of his most famous works, monumental bronze doors called *The Gates of Hell*

1882: Met sculptor Camille Claudel, who became Rodin's pupil, lover, and trusted studio assistant. Claudel is believed to have created whole and partial figures for *The Gates of Hell*

1896: His nude sculpture of the French author Victor Hugo created a scandal

1897: Made the Ackland's *Head of Balzac*

1898: Exhibited his monument to Balzac and created another scandal

1917: Died November 17 in Meudon, France



Edgar Degas
French, 1834 – 1917
Spanish Dance, c. 1885, cast 1921
bronze
Ackland Fund, 74.21.1

About the Art

- The *Spanish Dance* retains the uneven surface of the wax model that Edgar Degas sculpted first, before the figure was cast in bronze. The surface absorbs and reflects light, suggesting the movements of the muscles in the dancer's limbs.
- Degas' body of work includes over 600 representations of dancing figures – paintings, drawings, and sculpted models. He made wax and mixed media statuettes of dancers as a way of studying their movement, often applying soft wax over a cork frame.
- During his career, Degas exhibited only one sculpture – *Little Dancer, Aged Fourteen*. It was on view for less than one month and then remained in the artist's apartment until his death thirty-six years later. Art dealer Ambroise Vollard recalls the artist's hesitation to show his sculptures or have them cast in bronze: "It's a tremendous responsibility to leave anything behind in bronze – this medium is for eternity."

About the Artist

1834: Born July 19 in Paris, France

1855-56: Attended the École des Beaux-Arts in Paris

1865: Exhibited at the official Salon in Paris

1870: Began taking an interest in dance and opera

1874: Participated in the First Impressionist Exhibition

1881: Showed *Little Dancer, Aged Fourteen* at the Sixth Impressionist Exhibition

c. 1885: Modeled the Ackland's *Spanish Dance*

1917: Died September 26 in Paris



Gustave Courbet

French, 1819 – 1877

Roe Deer in the Snow, 1868

oil on canvas

Ackland Fund, 62.1.1

Conservation treatment for this painting, completed in 2008, was made possible by the generous support of Carol McNeel.

About the Art

- Gustave Courbet was an avid hunter and painted works like this one for patrons who shared his interests. The vantage point is that of a hunter watching animals in the distance; only the female deer has noticed. Courbet described a similar scene in a letter from 1866: “a splendid landscape of profound solitude, done deep in the valleys of my part of the world.”
- This landscape was probably executed quickly, using methods that challenged the conventions of academic painting. Courbet used a palette knife (a spatula-like instrument usually used to mix paint) to apply thick paint directly to the canvas, simulating the rough texture of the landscape.
- Courbet came from a farming family in the Franche-Comté, a region on the Swiss border of France. He spent much of his time in Paris, but continued to portray rural scenes, offering Parisian viewers realistic and unidealized views of life in the provinces.

About the Artist

1819: Born June 10 in Ornans, France

1839: Moved to Paris, France

1849: Exhibited for the first time at the Salon in Paris

1855: Independently exhibited work that was rejected from the World’s Fair in Paris

1868: Painted the Ackland’s *Roe Deer in the Snow*

1871: Named curator of Fine Arts under the revolutionary government, the Paris Commune

1871: Charged with the destruction of the Vendôme column in Paris and jailed

1873: Retried and ordered to pay for the cost of re-erecting the Column; moved to Switzerland to live in exile

1877: Died December 31 at La Tour-de-Peilz, near Vevey, Switzerland



Camille Pissarro
French, 1830 – 1903
**The Banks of the Oise, Near
Pontoise, 1876**
oil on canvas
Ackland Fund, 65.28.1

About the Art

- Camille Pissarro painted with a technique commonly used by Impressionist artists. If you look closely at the sky, for example, you can see that he placed brush strokes of unmixed colors side by side rather than blending them together into a unified tone.
- This landscape is related to an 1876 series that Pissarro painted of the Oise River near his home in Pontoise, France. The Oise was open to traffic and industry, as is evident in the imagery in this painting. Masts of sailing barges and the smokestack of a steam-powered tug echo the tall chimney of the factory in the distance.
- Industrial development along the Oise began in the 1870s. Here, Pissarro balances urban and rural subject matter, showing industry as part of a peaceful summer landscape.

About the Artist

1830: Born July 10 in Charlotte Amalie, St. Thomas, Danish Virgin Islands

1856: Attended private classes at the École des Beaux-Arts in Paris, France

1859: Attended the Académie Suisse, an art school in Paris

1874: Helped organize the first Impressionist Exhibition

1875–86: Exhibited at all eight of the Impressionist exhibitions

1876: Painted the Ackland's *Banks of the Oise*

1903: Died November 13 in Paris



Émile Bernard
French, 1868 – 1941
The Wave, 1892
oil on pulpwod board,
mounted on canvas
Ackland Fund, 71.29.1
Conservation treatment for this
painting, completed in 1993,
was made possible by the
William Hayes Ackland Trust.

About the Art

- Émile Bernard used similar colors to associate the woman's face with the clouds, her head covering with the sky, and her clothing with the sea. He contrasted this color scheme with the reds, green, and browns of the land between the woman and the sea.
- She is wearing a traditional French Celtic headdress called a *coiffe*, the style of which would have been specific to her village.
- In a bill of sale dated 1901 Bernard noted this painting's date and title and a description indicating that he painted it in the coastal village of Raguénez, in Brittany, on the rugged western coast of France. It depicts: "the sea, a heap of kelp, some oak trees, the head of a peasant woman in the foreground."
- Kelp was harvested in some areas for use as fertilizer, fuel, and even fodder for animals. The prominent placement of the kelp in the painting almost makes it seem like the subject.

About the Artist

1868: Born April 28 in Lille, France

1886: Visited Normandy and Brittany, France; met fellow artists Paul Gauguin and Vincent van Gogh

1888: Worked in Pont-Aven in Brittany

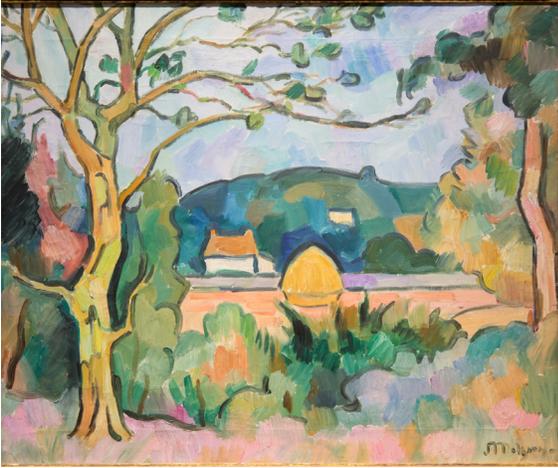
1889: Exhibited paintings at the World's Fair in Paris, France

1892: Painted the Ackland's *The Wave*; organized the first French retrospective of the work of Van Gogh

1893: Travelled to Italy and then to Egypt, where he lived until 1903

1904: Returned to France

1941: Died April 15 in Paris



Jean Metzinger
French, 1883 – 1956
Landscape, 1904
oil on canvas
Ackland Fund, 60.26.1

About the Art

- Certain landscape features in this painting by Jean Metzinger are readily recognizable, like trees, a field, a haystack, a building, and mountains. But they look less like an illusionistic view of receding space and more like a two-dimensional pattern of colors and lines. For example, Metzinger repeated the arc of a tree branch extending across the sky with the curve of the mountain.
- In an interview from about 1908, Metzinger stated, “instead of copying Nature we create a milieu of our own, wherein our sentiment can work itself out through a juxtaposition of colors.”
- In the same year he painted this landscape, Metzinger and the well-known post-Impressionist painter Paul Cézanne exhibited works in the same exhibition. Metzinger’s painting shows some similarities with Cézanne’s style, for example, in patches of color juxtaposed rather than blended, and in the use of dark outlines.

About the Artist

1883: Born June 24 in Nantes, France

1900: Studied at the Académie des Beaux-Arts in Nantes

1903: Sent three pictures to be exhibited at the Salon des Indépendants in Paris, France; moved to Paris

1904: Painted the Ackland’s *Landscape*

1906: Elected to a post on the hanging committee of the Salon des Indépendants

1912: Co-wrote a book about Cubism with the painter Albert Gleizes

1915–16: Served as a stretcher-bearer in World War I

1956: Died November 3 in Paris, France



John Marin
American, 1870 – 1953
Weehawken Sequence, No. 20, c. 1916
oil on canvas-covered board
Ackland Fund, 60.4.2

About the Art

- This work is part of a series of about 100 oil sketches John Marin made between 1910 and 1916, called the *Weehawken Sequence*. The works focus on imagery of industrial New Jersey, with grain elevators and railroad tracks, the Palisades, and the Hudson River with the New York City skyline beyond.
- Marin painted this series of works outdoors. The strokes and scratched lines give the impression of an artist trying to get down the general impressions of buildings and boat traffic. The fragmented, expressive scene conveys the frenetic pace and congestion of life in a major industrial waterfront.
- Marin enhances the illusion of depth in this scene by painting the background lightly, so that the weave of the canvas is readily visible, and with lighter colors. In the foreground, he used heavier, overlapping strokes and patches of paint in darker colors.

About the Artist

1870: Born December 23 in Rutherford, New Jersey

1899–1901: Studied at the Pennsylvania Academy of the Fine Arts

1901–03: Studied at the Art Students League, New York, New York

1909: Began to show work at the influential photographer and gallery owner Alfred Stieglitz' 291 Gallery in New York

1913: Exhibited ten paintings at the International Exhibition of Modern Art, known as the Armory Show, in New York

c. 1916: Painted the Ackland's *Weehawken Sequence, No. 20*

1936: Became one of the first American artists given a retrospective at the Museum of Modern Art in New York

1953: Died October 1 in Cape Split, Maine



Jack B. Yeats
British (Irish), 1871 – 1957
Canal Bridge, 1932
oil on panel
Bequest of Charles and
Isabel Eaton, 2009.31.123

About the Art

- Jack Butler Yeats began his artistic career as an illustrator for magazines and books. He first painted in watercolors and then transitioned to oil painting several years later. In the 1920s, Yeats began to develop a style characterized by thick, loose brushwork — as seen here — and expressive handling of paint.
- In representing the murky water under the bridge, Yeats painted a base of thin, parallel strokes, interrupted with perpendicular strokes and small dabs of paint that suggest the reflection of the bridge.
- Yeats believed that painters should be connected to the land they paint. His paintings, like *Canal Bridge*, depicted the places, people, and events that he encountered living in Dublin, while his writing tended to focus on the more rural areas of his childhood, like Sligo.

About the Artist

1871: Born August 29 in London, England, into a family of prominent artists and writers, including his brother, the poet William Butler Yeats.

1879–86: Lived with his grandparents at Sligo, Ireland

1887: Returned to London and attended art classes

1897: First solo exhibition, in London at Clifford Gallery

1910: Moved back to Ireland

1913: Participated in the International Exhibition of Modern Art (the Armory Show) in New York, New York

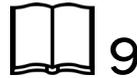
1917: Moved to Dublin, Ireland

1930: Published his most famous novel, *Sligo*

1932: Painted the Ackland's *Canal Bridge*

1939: Appointed as a governor of the National Gallery of Ireland

1957: Died March 28 in Dublin



Arthur Garfield Dove
American, 1880 – 1946
Tree Forms, 1932
oil on canvas
Ackland Fund, 65.25.1

About the Art

- In *Tree Forms* Arthur Dove transforms tree trunks and leaves into swelling, biomorphic curves and jagged lines that vibrate with energy. Through compositional cropping and a close-up angle – two techniques popular in photography of the time – Dove challenged the conventions of traditional landscape painting.
- Inside the serrated boundaries of the leaf-like forms, Dove applied delicate, feathery brush marks that surround bands of green and brown hues. The combination of the colors with their irregular edges creates an effect of reverberation.
- Dove was part of Alfred Stieglitz's pioneering circle of modern American artists. Between 1912 and 1946, he had annual one-man exhibitions at Stieglitz's galleries in New York City. *Tree Forms* does not appear in any records for those shows, but an inscription on the back of the painting in Stieglitz's hand reads: "Tree Forms – 1932/ Arthur G. Dove." This painting is still in the original frame that the artist selected for it.

About the Artist

1880: Born August 2 in Canandaigua, New York

1903: Moved to New York, New York to work as a freelance illustrator

1907–09: Lived in France

1912: Participated in first of 34 annual one-man exhibitions at Alfred Stieglitz's 291 gallery in New York

1924: Married painter Helen Torr

1932: Painted the Ackland's *Tree Forms*

1933: Moved back to his childhood farm in Geneva, New York

1938: Returned to Long Island, New York, settling in an abandoned post office

1946: Died November 23 in Huntington, New York



Hale Aspacio Woodruff
American, 1900 – 1980
**Landscape (Mississippi, Soil
Erosion)**, c. 1944
oil on canvas
Ackland Fund, 2013.6

About the Art

- In July 1943, Hale Woodruff received a fellowship of \$2,400 from the Julius Rosenwald Foundation “to pursue individual creativity in art.” He traveled through Georgia, Alabama, and Mississippi documenting social and environmental issues in the rural South, such as the landscape with eroded soil seen here.
- In addition to showing soil erosion, Woodruff shows decaying vegetation. He paints some trees with leaves, such as those on the painting’s right side, a bare trunk in the back, and a fallen tree at the bottom of the canvas, blending in with the color of the earth around it.
- Two other works of art by Woodruff depict similar landscapes: one of those is a pastel in the collection of the North Carolina Central University Art Museum in Durham, North Carolina, and the other is a painting in the Mississippi Museum of Art in Jackson.

About the Artist

1900: Born August 26 in Cairo, Illinois

1931: In Paris, France, worked with American artist Henry Ossawa Tanner

1931–45: Taught at Atlanta University in Georgia

1936: In Mexico City, Mexico, studied with Diego Rivera

1943: Received a Julius Rosenwald Foundation fellowship

c. 1944: Painted the Ackland’s *Landscape*

1945–68: Taught at the Harlem Community Art Center, directed by sculptor Augusts Savage, and at New York University in New York, New York

1980: Died September 6 in New York

Chat with this work of art using ARTBOT. Instructions available in the Museum lobby.



Raymond Jonson
American, 1891 – 1982
Cosmic Theme No. Three, 1937
oil on canvas
Ackland Fund, 2014.3

About the Art

- Diaphanous circles and curvilinear shapes appear to move and float, overlapping and comingling in an imaginary, otherworldly environment. Although various forms are shaded, indicating mass and weight, the color of each changes as they intersect, obscuring the progression of space and creating a mutable illusion of depth.
- Nearly twenty years after he painted this work, Raymond Jonson wrote about it in a letter:

I believe one might interpret certain items as symbolic, such as the interplay between the many circles or transparent spheres, and the curvilinear. Do they not suggest ethereal material in space in the act of becoming formed into matter?

- This work belongs to Jonson's *Cosmic Theme* series, which consisted of seven paintings created from 1936 to 1941 that explored Jonson's interests in astronomy.

About the Artist

1891: Born July 18 in Chariton, Iowa

1924: Moved to Santa Fe, New Mexico

1934: Began teaching at the University of New Mexico in Albuquerque

1936: Began a series of paintings called *Cosmic Theme*

1937: Painted the Ackland's *Cosmic Theme No. Three*

1938: Started to paint with a spray gun; co-founded the Transcendental Painting Group

1954: Retired from teaching at the University of New Mexico

1969: Met abstract painter Ilya Bolotowsky while Bolotowsky was a visiting professor at the University of New Mexico

1970: Curated an exhibition of Bolotowsky's work

1982: Died May 10 in Albuquerque, New Mexico



Ilya Bolotowsky
American, 1907 – 1981
Golden Diamond, 1953
oil on canvas
Gift of Miriam E. Dixon, Judith D. Gooding and
Susan R. Dixon in memory of John W. Dixon, Jr.
and Vivian S. Dixon, 2009.19.1

About the Art

- Vivid hues of orange, blue, and red contrast with the pale tones of lavender and white, the opposing shades held together by interludes of mustard green. Carefully arranged, the vertical and horizontal shapes meet at right angles to create a balanced and dynamic grid of rectangles, squares, and triangles.
- After seeing the structured, grid-based work of Dutch artist Piet Mondrian in 1933, Ilya Bolotowsky abandoned his use of biomorphic abstract forms in favor of Neoplasticism, a style conceived by Mondrian. Neoplasticism stressed completely abstract and nonobjective representation through the use right angles to create relationships that could be both tense and harmonious.
- In 1947 Bolotowsky altered the orientation of his canvases. According to him:

The edge of the canvas is very important...with...a diamond shape, the shapes truncated by these formats are inclined to continue and to complete themselves as regular shapes beyond the canvas...And so the active area of the diamond format canvas is larger psychologically than it is physically, which is something gained.
- The American Abstract Artists Association, to which Bolotowsky belonged, encouraged the ideas and work of abstract artists through support and exhibition opportunities at a time when representational art was dominant in the United States.

About the Artist

1907: Born July 1 in St. Petersburg, Russia

1923: Immigrated to New York, New York

1924–30: Studied at the National Academy of Design in New York

1936: Became a founding member of the American Abstract Artists Association

1946: Taught at Black Mountain College, North Carolina

1953: Painted the Ackland's *Golden Diamond*

1974: Was celebrated in a retrospective at the Guggenheim Museum in New York

1981: Died November 22 in New York



Louis Stone
American, 1902 – 1984
Untitled, 1950
oil on canvas
Gift of Dr. and Mrs. Thomas Lane
Stokes, 91.33

About the Art

- The vividly colored forms in Louis Stone's painting are distinguished from one another with contrasting colors, well-defined borders, and in several cases, patterns of dots, dashes, or lines.
- In 1950, the year that he painted this work, Stone and his wife took an extended trip to Guanajuato, Mexico, with their friend, the artist Bill Ney. Following their return, Stone began to use vibrant colors in controlled, spatially organized patterns.

About the Artist

1902: Born in Findlay, Ohio

1919–20: Attended the Art Academy of Cincinnati in Ohio

1926–27: Studied at the Art Students League in New York, New York

1927–33: Lived in Europe, mostly Southern France

1935: Moved to Lambertville, New Jersey

1935–38: Worked for the federal program, the Works Progress Administration's Easel Division

1939: Exhibited in the United States Pavilion at the New York World's Fair

1950: Made the Ackland's painting

1984: Died in Lambertville, New Jersey



Rose Piper
American, 1917 – 2005
Slow Down Freight Train, 1946–47
oil on canvas
Ackland Fund, 91.8

About the Art

- The male figure in Rose Piper’s painting combines elements of abstraction and realism. Although his proportions are exaggerated and his skin is several shades of green, Piper took care to make his fingers gripping the train car, his facial features, and the texture of his hair more realistic.
- *Slow Down Freight Train* is one of a series of fourteen paintings related to African American folk and blues music. Its inspiration is Trixie Smith’s recording of *Freight Train Blues*, a song about the Great Migration (1913–46), when many Black people moved from the rural South to the urban industrial North in search of economic opportunity and escape from the Jim Crow South. In Piper’s painting a man grieves, perhaps for his loved ones, his community, or a way of life left behind.
- In a 1990 letter to former Ackland director Charles Millard, Piper said that her painting is: “a woman’s plea for the train to slow down so that she might go along with her man.” The scene, then, is depicted from the woman’s vantage point (whether that woman is the painter or an imagined viewer) as she watches the man climb aboard the train.

About the Artist

1917: Born in the Bronx, New York

1940: BA from Hunter College with an art major and geometry minor

1943–46: Studied at the Art Students League, New York, New York

1946–47: Painted the Ackland’s *Slow Down, Freight Train*; won two consecutive fellowships from the Rosenwald Foundation

1947: First one-woman show, in New York at the Roko Gallery

1948: Won first prize in Atlanta University’s Annual Exhibition for Contemporary Negro Artists

1989: Solo show in New York, at the Phelps Stokes Fund

2005: Died in Connecticut

Listen to music related to this artwork with the [Look & Listen Gallery Soundtrack](#). Visit www.ackland.org/listen to access the playlist.



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Albert Gleizes

French, 1881 – 1953

Composition, 1921

oil on panel

Ackland Fund, 69.27.1

Conservation treatment for this painting, completed in 1991, was made possible by a grant from the National Endowment for the Arts.

About the Art

- In *Composition*, Albert Gleizes portrays a seated figure by layering a series of geometric, interlocking shapes to suggest a face, hair, and arms. This layering, together with the arrangement of verticals, horizontals, and diagonals, conveys an impression of the figure moving in space.
- The wood surface on which Gleizes painted *Composition* is plywood and over time it warped. Since attempting to flatten the panel would have damaged the painted surface, the Museum instead had a cradle built to support the curved surface.
- Gleizes came from an artistic family. His father Sylvan Gleizes was a successful fabric designer and amateur painter. His maternal uncle, Léon Commerre, was painter who had won the French artists' academy's Rome Prize in 1875. Another uncle, Robert Gleizes, was an art collector and dealer.

About the Artist

1881: Born December 8 in Paris, France

1902: First exhibited at the Société Nationale des Beaux-Arts, Paris

1903: First exhibited at the Salon d'Automne in Paris

1911: Exhibited at the Salon des Indépendants in Paris

1912: Co-wrote *Du Cubisme* with Jean Metzinger

1921: Painted the Ackland's *Composition*

1939: Moved to St. Remy-de-Provence, France

1953: Died June 23 in Avignon, France



Amédée Ozenfant
French, 1886 – 1966

Sisteron, between 1919 and 1928
oil on canvas

The William A. Whitaker Foundation Art Fund, 72.29.1

About the Art

- Amédée Ozenfant stripped away details, transforming Sisteron into the essence of a town in the south of France rather than portraying the specific place. Flat geometric planes, painted using tints and shades of burnt sienna and set against a muted blue sky, emphasize the mass of the architectural forms.
- Between 1918 and 1928, the artist made a number of paintings of Sisteron, town with pre-Roman origins, constructed in a narrow gap between two mountain ranges. Scholars have found it difficult to place these paintings in chronological order, hence the exact date of the Ackland's painting is not known.

About the Artist

1886: Born April 15 in Saint-Quentin, Aisne, in northern France

1905: Travelled to Paris, France, and studied at the Académie de la Palette

1910-13: Lived in Russia, where he married artist Zina de Klingberg

1913: Returned to Paris; worked at the propaganda department during World War I

1919-28: Painted the Ackland's *Sisteron*

1920-25: With Le Corbusier, became director and owner of a journal, *L'Esprit nouveau*

1939: Moved to New York, New York and became the head of the Ozenfant School of Fine Arts

1944: Became an American citizen

1953: Renaturalized as a French citizen

1966: Died May 4 in Cannes, France



Niles Spencer
American, 1893 – 1952
Farm Buildings, 1922–26
oil on canvas
Burton Emmett Collection, 58.1.244
Conservation treatment for this painting, completed in 1997, was made possible by a grant from the Pforzheimer Foundation.

About the Art

- To create a rough texture in the grass at the bottom of the picture and in the trees, Niles Spencer glued sand to the canvas.
- During a trip to Paris, Spencer became interested in Cubism, but after a while he returned to painting New England landscapes. *Farm Buildings* shows his new style, in which he portrayed recognizable subjects, with flattened, geometric shapes. He wanted to reveal the beauty of rural and urban structures – grime, noise, harshness and all – without nostalgia or sentimentality.
- A stamp on the back of the canvas suggests that Spencer bought it while he was in Paris and brought it back to the United States, where he painted *Farm Buildings*.

About the Artist

1893: Born May 16 in Pawtucket, Rhode Island

1913–15: Studied at the Rhode Island School of Design

1915–17: Studied at the Ferrer School in New York, New York

1921: Traveled abroad, visiting Paris, the northern coast of France, and England

1922–26: Painted the Ackland's *Farm Buildings*

1923–30: Painted at the artists' colony in Provincetown, Massachusetts

1937: Won a National Mural Competition for the Post Office in Aliquippa, Pennsylvania

1952: Died May 15 in Dingmans Ferry, Pennsylvania



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attributed to the Teague Family
American, North Carolina, Randolph and Moore
Counties, 20th century

Grave Marker for James R. Teague, 1938

salt-glazed stoneware

Gift of Charles G. Zug, III, 84.42.1

About the Art

- To make salt glazes, potters throw salt into a kiln that has reached a very high temperature. The heat changes the solid salt into a gas that surrounds the stoneware pots. The sodium from the salt melts the silica (glass) in the clay body to make a pebbly surface and sometimes drips along the sides of a vessel. The surface may be shades of gray, green, or brown.
- The inscription on the top of this grave marker lists the name of the person buried (James R. Teague), his birth and death dates, and his exact age when he died: 54 years, 5 months, and 24 days. It was originally placed in the cemetery of the Union Grove Church in Randolph County, North Carolina.
- Durable, inexpensive stoneware grave markers were once common in certain regions of the Southeast. Over time, however, they were bound to suffer from accidental damage or vandalism, and few survive today. This one was stolen from its original site and eventually turned up with an art dealer. When the donor (a specialist in North Carolina pottery) found it, he immediately offered it to the Union Grove Church, but the church declined to take it back.



Henri Edmond Cross

French, 1856–1910

Les Champs Elysees, 1898

Color lithograph

sheet: 11 1/8 x 18 7/16 in. (28.2 x 46.9 cm)

Ackland Fund, 63.42.3

About the Art

- Beneath a canopy of trees, a seated woman looks downward at the young girl kneeling beside her vying for attention. Like the other female spectators, they are there to watch the horses in the middle ground process along the Champs Elysees Avenue in Paris, an event drenched in flickering bits of afternoon sunlight.
- Cross's use of heightened, unnaturalistic hues and dappled touches of blue, yellow, orange, and pink demonstrate the artist's experimental approach to color. Like his Neo-Impressionist contemporaries George Seurat and Paul Signac, Cross modulated color, light, and shadow through discrete dots of pigment for optical effect, a technique called pointillism or divisionism.
- This five-color lithograph was printed in *PAN*, a German journal published in Berlin between 1895 and 1900. A mix of graphic art, literature, and music, *PAN* featured numerous avant-garde international artists including August Rodin, Félix Vallotton, and Paul Signac.

About the Artist

1856: Born on May 20 in Douai, France, as Henri-Edmond-Joseph Delacroix

1878: Enrolled at the Écoles Académiques de Dessin et d'Architecture in Lille, France

1880: Moved to Paris

1881: Adopted the anglicized version of his surname "Cross"

1884: Helped found the Société des Artistes Indépendants

1891: Began exhibiting his first Neo-Impressionist works

1898: Made the Ackland's lithograph

1903: Traveled to Italy, and again in 1908

1905: Mounted an important single-artist show in Paris at the Galerie Druet

1910: Died of cancer May 16 in Saint-Clair, France



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Lewis F. Stephany
American, 1873-1952
**Riverview with Boats and Steelmills
near Pittsburgh, c. 1900**
platinum print
sheet: 3 1/2 × 6 1/16 in. (8.9 × 15.4 cm)
Gift of Charles Isaacs and Carol
Nigro, 2021.37

About the Art

- Factories of all shapes and sizes with industrial chimneys extend across the river's edge. Smoke swirls leftward across the sky in waves as two steamboats cross the calm water. The ship to the right emits large plumes of dark smoke that further the overwhelming smog of an otherwise cloudless atmosphere.
- Stephany was a proponent of Pictorialism, a photographic movement that emerged around 1890 that sought to elevate photography beyond its documentary role to an independent art form. The style is characterized by its soft-focus, tonal imagery that relies on lighting and the natural atmosphere rather than line and descriptive detail.
- By 1900, Pittsburgh was a center of the American iron, steel, aluminum, glass, and oil industries. The city's three rivers (the Allegheny, the Monongahela, and the Ohio) were lined with factories and mills. As an employee of the Carnegie Steel Company, Stephany was familiar with the importance and impact of this industry on his city.

About the Artist

1873: Born on July 5

1900: Exhibited at the Pittsburgh Photographic Salon

c. 1900: Made the Ackland's photograph

1902: Published on flower and still-life photography in the *American Annual of Photography*

1903: Established and served as director of the Camera Club of Pittsburgh

1903: Traveled to New York to meet photographer Alfred Stieglitz

1904: Received a prize in the Photographic Times for his image *The Last Load of 1900*

1952: Died on April 26 in Pittsburgh, Pennsylvania



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Dorothy Norman
American, 1905–1997
Telephone and Stieglitz “**Equivalent**,” **An American Place**, 1934
gelatin silver print
sheet: 3 13/16 x 2 3/4 in. (9.7 x 7 cm)
Ackland Fund, 83.13.1

About the Art

- Intense sunlight from an unseen window strikes the “candlestick” rotary-dial telephone and the framed photograph behind it, casting a shadow against the picture’s white mount of the phone’s separate mouthpieces and receivers.
- Taken at the gallery An American Place, Norman’s image features a photograph by Alfred Stieglitz, her mentor and lover. Stieglitz was a supporter of European and American modern art and, as a photographer, elevated the photographic medium to new artistic levels. In his *Equivalents*, a series of photographs of clouds, Stieglitz freed his subject from recognizable reference points and interpretation to create an abstract image meant to elicit an emotional response from the viewer.
- Stieglitz opened An American Place, his final art gallery, soon after the stock market crash of 1929. It was located on an upper floor of a newly built skyscraper on Madison Avenue and served as a showcase for American Modernism. Many young artists flocked there. In a 1936 letter to Stieglitz, photographer Ansel Adams wrote, “The Place, and all that goes on within it is like coming across a deep pool of clear water in the desert...Whoever drinks from this pool will never be thirsty.”

About the Artist

1905: Born March 25 in Philadelphia, Pennsylvania
1925: Moved to New York City after marrying Edward A. Norman
1927: Met photographer Alfred Stieglitz
1932: Became the manager at An American Place, one of Stieglitz’s art galleries
1934: Made the Ackland’s photograph
1938–48: Acted as editor and publisher for *Twice a Year*, an arts journal
1947: Published *Stieglitz Memorial Portfolio*, a memoir
1973: Published *Alfred Stieglitz: An American Seer*, a full-length biography
1997: Died April 12 in East Hampton, New York



 22

Ernst Ludwig Kirchner

German, 1880-1938

Taunus Fir Trees (Taunustannen), 1916

Line and tonal etching

sheet: 9 × 6 9/16 in. (22.8 × 16.6 cm)

The Robert Myers Collection, 2019.42.9

About the Art

- Hurried lines and scribbles bristling with energy describe the trees in Kirchner's depiction of a dense forest. The artist etched the plate so deeply that the inked lines appear in relief, producing a three-dimensional quality to the print.
- After suffering a nervous breakdown from his service during World War I, Kirchner convalesced for several months at a sanatorium in Königstein, Germany, a city located in the Taunus Mountain range near Frankfurt. There he produced numerous lithographs, etchings, and woodcuts of the thickly wooded landscape during his frequent walks outdoors.
- There is an annotation on the back of this print that states it was printed by the artist, making it the only lifetime impression of this version of the etching known to scholars. The word "Unverkäuflich," which means 'not for sale,' is stamped on the back, indicating Kirchner made this print for personal use rather than for wider distribution.

About the Artist

1880: Born May 6 in Aschaffenburg, Germany

1905: Formed the group Die Brücke with several other artists

1906: Participated in the first Die Brücke group exhibition

1915: Joined the military, but was soon released due to a physical and mental breakdown

1916: Began treatment at a sanatorium near Frankfurt, where he created the Ackland's print

1917: Moved to Switzerland

1928: Invited to exhibit at the Venice Biennale

1938: Died June 15 near Davos, Switzerland



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William E. Artis, American,
American, 1914-1977

Head of a Boy, c. 1935

low-fired clay

Charles and Isabel Eaton Trust

2019.32

About the Art

- Mostly known for more stylized, sleeker portrait heads produced later in his career, the artist here has given the surface of the sensitively rendered head an expressive, obviously hand-worked treatment. The edge of a modeling tool has been used to incise the eyebrows and the hairline.
- The noted art historian and critic David Driskell wrote that William Artis “has not attempted to solve problems with his art but has seen beyond those obstacles often binding the human spirit. He has encountered through his art the meaning of a universal world” (1971).
- The base of this sculpture was probably made by the artist himself.

About the Artist

1914: Born Washington, North Carolina

1914: Born February 2 in Washington, North Carolina

1927: Moved to New York, New York

1930s: Studied privately with Augusta Savage and at the Art Students League with Robert Laurent, both major sculptors in the Harlem Renaissance

c. 1935: Made the Ackland's *Head of a Boy*

1947: Awarded a Rosenwald fellowship to study with Ivan Mestrovic at Syracuse University in New York

1954-1965: Taught at Nebraska state Teachers College

1966-1975: Taught at Mankato State College, Minnesota

1971: Retrospective exhibition at Fisk University in Nashville, Tennessee

1977: Died April 3 in Northport, New York