

ABOUT THE ART

Art from
Europe and
America,
1850-1950

Gallery 14

ACKLAND

QUESTIONS?

Contact us at acklandlearn@unc.edu

ACKLAND ART MUSEUM

The University of North Carolina
at Chapel Hill
101 S. Columbia Street
Chapel Hill, NC 27514
Phone: 919-966-5736

MUSEUM HOURS

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.

About About the Art

The Ackland's *About the Art* guides offer information about every work of art from the Museum's collection that is on view in galleries 2, 3, 12, 13, 14, 15, 16, and 17. All of these galleries are marked on the Gallery Map available at the desk in the Lobby. In the bottom right corner of the label beside each object, there is an open book symbol with a number. You can find the same symbol and number on the top of the corresponding page in *About the Art*.

Within each entry, you can find the following information:

- At the top of the page, you'll see a thumbnail image, the title of the object, who made it and with what materials, and where and when it was made
- Next, you'll see bullet points with information or observations about the object (more or fewer, depending on how much we know about the object so far). There is no standard formula for what kinds of information appears, but you will often find comments on historical context, style, and materials.
- In keeping with the Ackland's tagline, "Look Close, Think Far," the first bullet point will often highlight something visible in the work of art itself.
- You will find names, phrases, and concepts that could be good internet search terms for those who want to learn more
- When specialized terms are used, you'll see a definition, helpful contextual information, or language suitable for an internet search.
- Whenever we know the artist's name, there will be some details about the artist's life, often under the heading "About the Artist," but sometimes as one of the bullet points.

For those visitors who want to engage further with an object, we also suggest other resources to investigate on our website: ackland.org/education/learning-resources.

The authors of *About the Art* include Ackland curators and educators who use a variety of sources. They consult museum records, art historical research, comments from outside specialists, and more.

About Gallery 14: Art from Europe and America, 1850-1950

This gallery and Gallery 17 feature art from Europe and America made during the one hundred years between the mid-nineteenth century and the mid-twentieth. Here the works are organized chronologically, so that the earlier works are at one end and the later works at the other, allowing visitors to track an increasing tendency toward abstract styles. In two display cases along the gallery's main axis, changing installations of prints, drawings, and photographs from the Ackland's collection complement the visual and thematic qualities of the paintings and sculpture.



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*

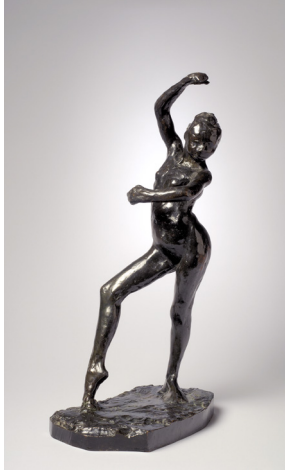
1882: Met sculptor Camille Claudel, who became Rodin's pupil, lover, and trusted studio assistant. Claudel is believed to have created whole and partial figures for *The Gates of Hell*

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



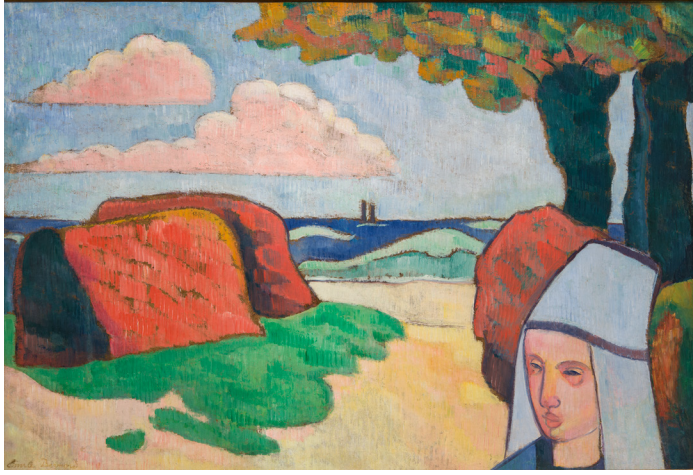
Camille Pissarro
French, 1830 – 1903
**The Banks of the Oise, Near
Pontoise, 1876**
oil on canvas
Ackland Fund, 65.28.1

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 pulpwood 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



Robert Henri
American, 1865 – 1929
Sylvester, 1914
oil on canvas
Terra Foundation for American Art, Daniel J. Terra
Art Acquisition Endowment Fund, 2017.2, L2023.2.4

About the Art

- The ten-year-old boy depicted in this portrait is newsboy Sylvester Cunningham Smith, and this portrait is one of twenty-five extant paintings that Henri made in California during summer 1914. While Henri produced few portraits of African Americans during his career, he painted Sylvester three times that year.
- Sylvester sits before a brightly colored, abstract background. This is a departure from Henri's dark backgrounds that he employed in earlier works.
- Henri had much experience in painting portraits of children; he wrote in his treatise *The Art Spirit* (1923) that "If you paint children you must have no patronizing attitude towards them."

About the Artist

1865: Born Henry Robert Cozad on June 24 in Cincinnati, Ohio

1882: Changed his name to Robert Earl Henri after his father was involved in a fatal shooting and relocated the family from Nebraska to Colorado

1886: Enrolled at the Pennsylvania Academy of Fine Arts in Philadelphia

1908: Helped organize the influential exhibition *The Eight* in New York

1914: Painted *Sylvester*

1915: Began teaching at the Art Students League of New York, where he remained until 1927

1929: Died July 12, in New York, New York



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.



Archibald John Motley Jr.
American, 1891 – 1981
Mending Socks, 1924
oil on canvas
Burton Emmett Collection, 58.1.2801

About the Art

- *Mending Socks* portrays the artist's grandmother, Emily Motley, who lived with the artist's family in Chicago.
- The oval portrait at the upper left was a gift to Mrs. Motley from the woman who owned her when she was enslaved, given upon her emancipation.
- In a 1978 oral history interview, Archibald Motley said about *Mending Socks*, "I think it's one of the best things I've done as far as portraiture is concerned."

About the Artist

1891: Born October 7 in New Orleans, Louisiana

1894: His family moved to Chicago, where he spent the majority of his life

1918: Graduated from the School of the Art Institute of Chicago

1924: Painted *Mending Socks*

1927: *Mending Socks* was voted the most popular painting at the Newark Museum in New Jersey

1929: Awarded a Guggenheim Fellowship

1980: Received an honorary doctorate of fine arts from the School of the Art Institute of Chicago

1981: Died January 16 in Chicago, Illinois



Archibald John Motley Jr.

American, 1891 – 1981

Between Acts, 1935

oil on canvas

Terra Foundation for American Art, Daniel J. Terra
Art Acquisition Endowment Fund, 2009.1, L2023.2.3

About the Art

- The people in this backstage dressing room made their livelihoods performing in front of audiences. Archibald Motley, however, composed the scene so that none of them actually engage with the painting's viewers. In fact, the only one in the painting who does is the subject of the portrait on the wall.
- Beyond the door stands a Black man Motley has depicted in a caricatured manner, holding a cigar between thick red lips. His top hat, cane, white gloves, and too-short pants mark him as a minstrel performer.
- Motley includes a mirror directly opposite the space where the painting's viewers stand, but the mirror reflects only the woman posed before it. The absence of any other reflection in the mirror excludes viewers from the backstage setting and casts them as voyeurs, unseen by the performers.

About the Artist

1891: Born October 7 in New Orleans, Louisiana

1894: His family moved to Chicago, where he spent the majority of his life

1918: Graduated from the School of the Art Institute of Chicago

1933: Assigned to work for the easel division of the Public Works of Art Project

1935: Painted *Between Acts*

1929: Awarded a Guggenheim Fellowship

1980: Received an honorary doctorate of fine arts from the School of the Art Institute of Chicago

1981: Died January 16 in Chicago, Illinois



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Lyonel Feininger
German, active in Germany and
America, 1871 – 1956
Denstedt, 1917
oil on canvas
Terra Foundation for American Art,
Daniel J. Terra Collection, 1988.27,
L2023.2.1

About the Art

- Denstedt is a suburb of the German city Weimar, which Feininger began visiting in 1913.
- Feininger uses the principles of cubism to flatten and fragment Denstedt's architectural features like staircases, fortifying walls, and Gothic towers.
- The acid-like yellows, oranges, and greens of the painting cast the features of this medieval town with an unnatural sense of menace and likely reflect the wartime tensions that its citizenry was experiencing as a result of World War I.

About the Artist

1871: Born July 17 in New York, New York

1888: Moved to Berlin to study with Ernst Hancke

1894: Began his career as a cartoonist

1909: Joined the artist group known as the Berliner Sezession

1917: Painted *Denstedt*

1919: Became the first faculty appointment at Bauhaus

1937: Returned to America after the Nazi Party declared his work "degenerate"

1956: Died January 13 in New York, New York



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

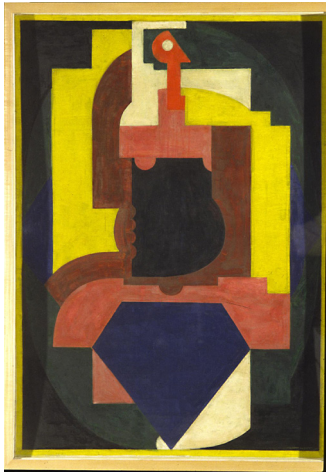
1948: Won first prize in Atlanta University’s Annual Exhibition for Contemporary Negro Artists

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. Scan the QR code on the right 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



18

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

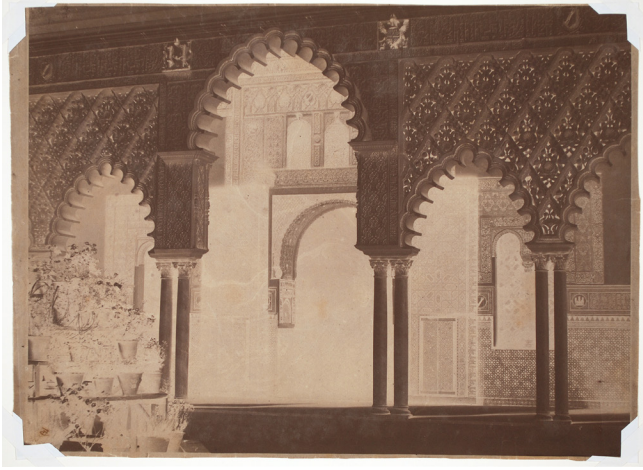
Grave Marker for James R. Teague, 1938

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.



 19

Gustave de Beaucorps

French, 1825 - 1906

**Seville, Alcazar, Archway of the
Principal Patio, 1858**

waxed paper negative

The William A. Whitaker

Foundation Art Fund, 2023.36.4

About the Art

- In this photographic negative of the Alcazar, a historic royal palace in Seville, Spain, the lightest areas appear darkest and vice versa, resulting in a reversal of the image that creates an ethereal effect. Light radiates from the center of the image, producing glittering speckles and luminous patterns on the tiles and architectural elements.
- The ornamental and decorative architecture of the Alcazar palace dates from the fourteenth century and represents the Mudejar artistic style, which is derived from Islamic art.
- During his travels abroad, amateur photographer Gustave de Beaucorps employed the dry waxed paper negative process to capture architectural views. In this technique, a sheet of paper is coated evenly with wax, creating a smooth surface for a light-sensitive emulsion to be applied. The paper is then exposed to light through a camera lens, creating an invisible image on the paper that is then developed and fixed using a chemical solution.
- It is unknown whether a positive print was ever made from the Ackland's photographic negative.

About the Artist

1825: Born November 13 in Rochefort, France

1857-1861: Traveled throughout Europe, North Africa, and the Middle East

1858: Created the Ackland's photograph

1859: Became a member of the French Society of Photography

1859: Exhibited his photographs in Paris, France, followed by exhibitions in 1861 and 1869

1906: Died June 10 in Nice, France



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George Barbier

French, 1882 - 1932

The Charming Little Fish (Summer Dress), from *The Gazette Du Bon Ton*, 1914

Color stencil print

Gift of Dorothy and S. K. Heninger, Jr., 2001.7.5

About the Art

- Amidst a fantastical marine setting, a stylishly dressed woman lowers a cane into a water-filled vessel toward an orange fish. Larger fish, coral branches, shells, and streams of air bubbles fill the background, giving the illusion that she and her companion are themselves in an aquarium.
- George Barbier designed this image for the *Gazette du Bon Ton*, a lavish fashion periodical published in Paris from 1912 to 1915, and after World War I, from 1920 to 1925. A fusion of fashion and art illustration, the *Gazette* featured innovative designs by clothing designers and artists. Twelve volumes were published in all.
- The Ackland's fashion plate appeared in the May 1914 edition of the magazine as "The Charming Little Fish, Summer Dress." Its description states, "Here for the summer, a white silk suit with pink stripes, covered with a double gauze skirt. The straw hat is garnished with coral balls."
- The vibrant colors in this print were achieved using a highly refined stencil technique known as *pochoir* in French. This hand-painted process involved applying layers of pigment with a brush over multiple stencils, which were often cut from thin sheets of copper, zinc, or aluminum.

About the Artist

1882: Born October 16 in Nantes, France

1902: Attended the Regional School of Drawing and Fine Arts in Nantes

1908: Moved to Paris, France

1912: Worked with the *Gazette du Bon Ton* and the *Journal des Dames et des Modes*

1911: Held his first exhibition of 92 works at the Galerie Boutet de Monvel, Paris

1914: Created the Ackland's print

1932: Died March 16



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August Sander

German, 1876 - 1964

Girl in Fairground Caravan, 1926-32, printed 1980

gelatin silver print

Ackland Fund, 80.47.12

About the Art

- A young girl looks through an open window of a carnival wagon door, her gaze direct and serious. She holds the key to the door in its lock, though it is unclear whether she intends to open or close it. Her liminal position, both inside and out, visible and obscured, evokes contradictory notions of private versus public spaces and the experience of independence versus confinement.
- The photograph belongs to August Sander's large-scale, fifty-year-long photographic project *People of the Twentieth Century* (*Menschen des 20. Jahrhunderts*), which was meant as a collective portrait of German society, from rural farmers to city dwellers and beyond. Sander organized the photographs into seven groups, including "The Farmer," "The Skilled Tradesman," "The Woman," "Classes and Professions," "The Artists," "The City," and "The Last People."
- One of over 600 photographs included in *People of the Twentieth Century*, this image was placed within "The City" group, under the heading "Traveling People," which featured circus performers, carnival vendors, and others considered at the time to be on the fringes of society.

About the Artist

1876: Born November 17 in Herdorf, Germany

1890: Worked at the Herdorf iron ore mine

1897-1909: Traveled throughout Germany and worked in various photographic studios

1904: Founded his own photography studio

1910: Settled in Cologne, Germany

1914-1918: Served in World War I

1926-1932: Created *Girl in Fairground Caravan*

1929: Published his photographs in the book *Antlitz der Zeit* (*Face of Time*)

1946: Lost 40,000 negatives when his studio caught fire

1960: Received the German Society for Photography's culture prize

1962: Published his photographs in the book *Deutschenspiegel* (*German Mirror*)

1964: Died April 20 in Cologne



Edward Hopper
American, 1882 - 1967
American Landscape, 1920
etching
Gift of W. P. Jacocks, 58.2.180

About the Art

- Seen from a low viewpoint, three cows lumber over railroad tracks toward a solitary farmhouse set against a thick band of trees. Bright summer sunlight from a cloudless sky strikes the foremost animal, creating a stark contrast with the wall of black beyond.
- Though this image is vacant of human activity, the tracks bisecting the rural setting suggest a disruption of the landscape by industrial progress, hinting at a tension between tradition and contemporary life.
- With few exceptions, Edward Hopper limited the amount of prints he produced from a single plate to one hundred impressions. Unlike many of his contemporaries, he did not number the order in which he created them, for instance, 13/100.
- Hopper often worked from carefully composed preparatory drawings for his etchings. A charcoal drawing now in the Philadelphia Museum of Art relates directly to the Ackland's print.

About the Artist

1882: Born July 22 in Nyack, New York

1900: Studied illustration and painting at the New York School of Art

1906: Traveled to Europe

1913: Presented a painting at the Armory Show exhibition of modern art in New York, New York

1915: Began etching

1920: Made the Ackland's print

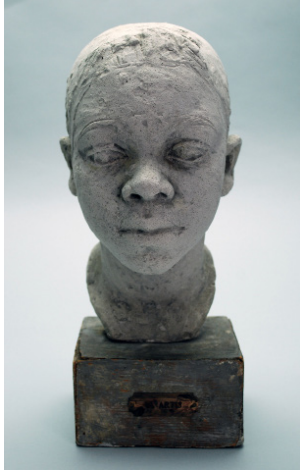
1925: Became the first artist whose work was acquired by the Museum of Modern Art, New York, New York

1928: Stopped creating prints

1945: Elected as a member of the National Institute of Arts and Letters

1952: Chosen as one of four artists to represent the United States at the Venice Biennale, Italy

1967: Died May 15 in New York, New York



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William E. Artis,
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 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