

THE LINDA L. BEAN GALLERY

Jamie Wyeth (b. 1946)

Over a period of six decades, Jamie Wyeth has created a highly personal body of work. Familiar subjects – whether they be people, animals, or landscapes – are transformed by the artist's hand and limitless imagination.

The youngest child of Andrew and Betsy Wyeth, Jamie Wyeth demonstrated an advanced drawing ability as a child while he studied under his aunt, Carolyn Wyeth. Although embracing the figurative tradition of his father and grandfather early on, Wyeth developed a distinctive approach

that incorporated a vast array of experiences, including his immersion in Andy Warhol's Factory and the New York art scene in the 1970s. Wyeth has continued the family tradition of painting in Chadds Ford and in Maine, but his dramatic compositions – featuring pronounced shifts of scale and viewpoints, dream-like imagery, visceral gestures, and bold color palette – are entirely his own.

Jamie Wyeth (b. 1946)

A Very Small Dog, 1980

Oil on canvas

Gift of MBNA America, 2003



Nestled in an ornate wicker pram, under a lacy parasol, is, indeed, a very small dog, as the title of this painting suggests.

Although the fierce little creature is being treated like royalty, it is clearly very displeased. Baring its tiny teeth amidst the swirls, hearts, and flowers of its elaborate confine, the tiny dog's aggression contrasts sharply with the loving attention lavished upon it.

Jamie Wyeth (b. 1946)

Deo du Pont Weymouth, 1966

Oil on canvas

Gift of McCoy duPont Weymouth in honor
of the 50th Anniversary of the Brandywine
Conservancy and Museum of Art



The elegant sitter in this portrait by Jamie Wyeth is Dulcinea Ophelia Payne du Pont Weymouth, better known as Deo. Born in 1909 into the prominent du Pont family of Wilmington, Delaware, she led a life of racing and breeding horses and quiet philanthropy, including major support to the Brandywine River Museum of Art. She was an artist herself, as was her son George A. Weymouth, one of the founders of the museum. In his dramatically lit portrait of her, Wyeth emphasizes her arched brow and engaging gaze as she perches in an unusually asymmetrical chair.

Jamie Wyeth (b. 1946)

Don Quixote Poster, 1977/2003

Combined mediums on toned board

Purchased with funds from the Robert J.

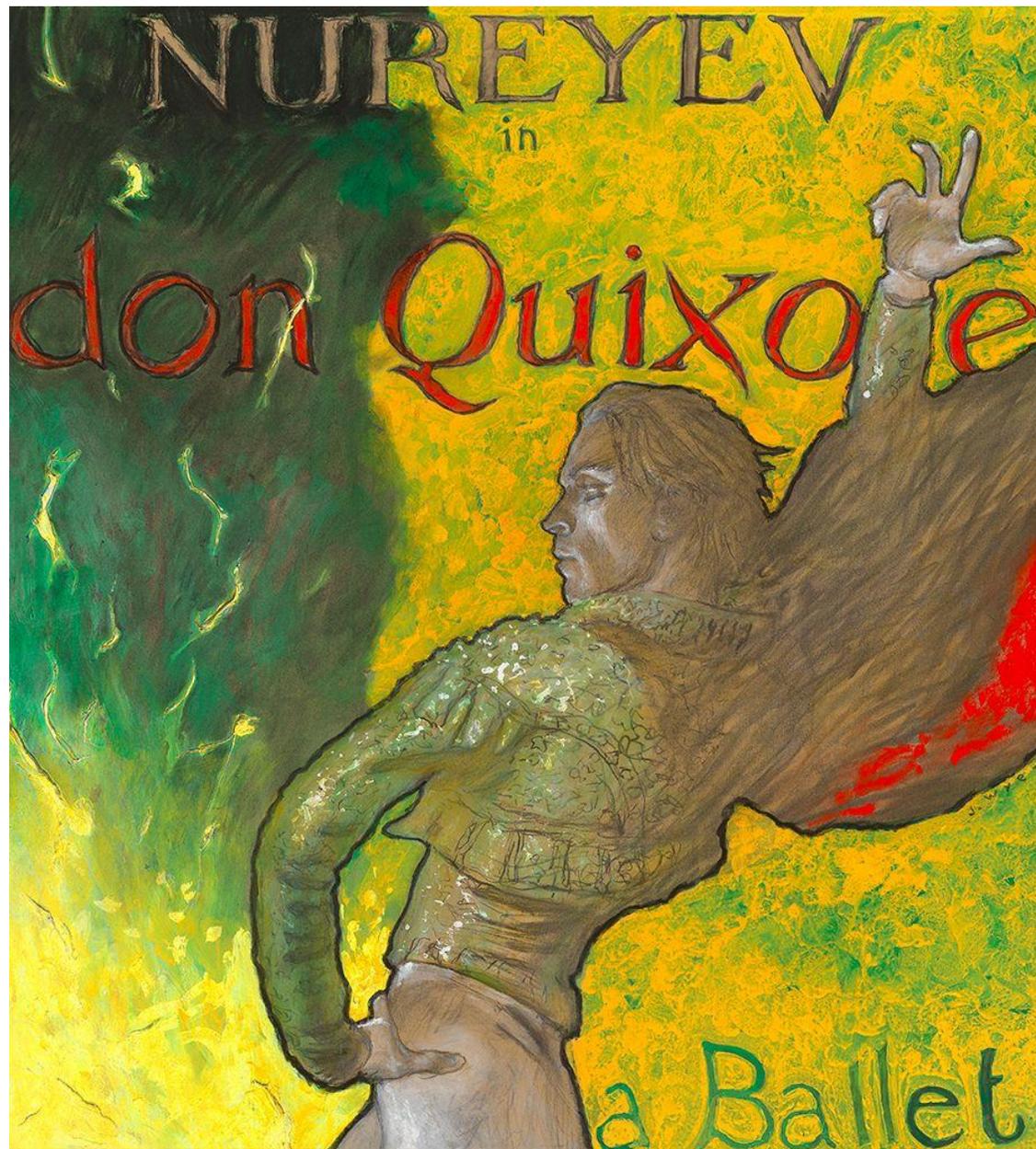
Kleberg, Jr. and Helen C. Kleberg

Foundation; the Roemer Foundation; the

Margaret Dorrance Strawbridge Foundation

of PA I, Inc.; and an anonymous donor,

2006



Jamie Wyeth (b. 1946)

Draft Age, 1965

Oil on canvas

Purchased with funds provided by Mr. and Mrs. Randy L. Christofferson; Mr. and Mrs.

George Strawbridge, Jr.; Mary Alice

Dorrance Malone Foundation; Margaret

Dorrance Strawbridge Foundation of PA I,

Inc.; The William Stamps Farish Fund; Mr.

and Mrs. James W. Stewart, III; and MBNA

America, 1999



This bold image of Jamie Wyeth's closest childhood friend, Jimmy Lynch, is among the artist's most imaginative early portraits. Lynch originally posed for the painting wearing an aviator's scarf and

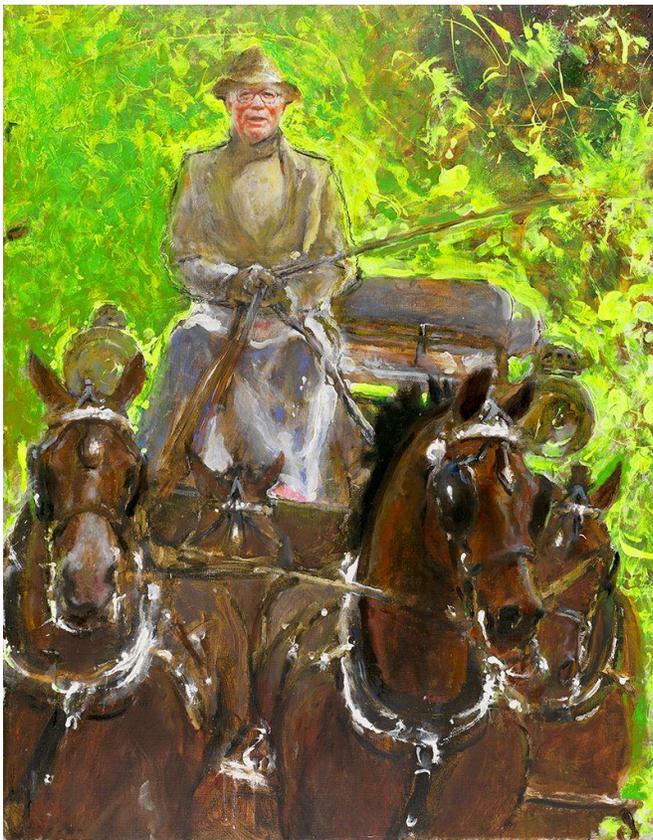
goggles, but, after seeing Marlon Brando in *The Wild One* (1953), arrived at the studio dressed as he is here. Lynch's attire and bad-boy stance embody the rebellious attitude of many young people during the politically turbulent 1960s. Ironically, Lynch received his draft notice the day the painting was completed.

Jamie Wyeth (b. 1946)

Frolic, 2016

Acrylic, enamel, oil, on canvas

Gift of Mr. and Mrs. Herbert V. Kohler, Jr.
in honor of the 50th Anniversary of the
Brandywine Conservancy and Museum of
Art



In this exuberantly handled painting, Jamie Wyeth honors his close friend, George A. "Frolic" Weymouth (1936-2016). Weymouth was one of the founding board members of the Brandywine Conservancy and Museum of Art and its chairman for almost fifty years. Working with a variety of media, textures, and colors, Wyeth presents Weymouth driving four hours, all rendered so loosely that some areas of the canvas are visible. Together with the vigorous, animated brushwork of the background – in vibrant green and yellow hues denoting the first signs of spring – Wyeth not only creates an impression of the carriage's swift movement through the

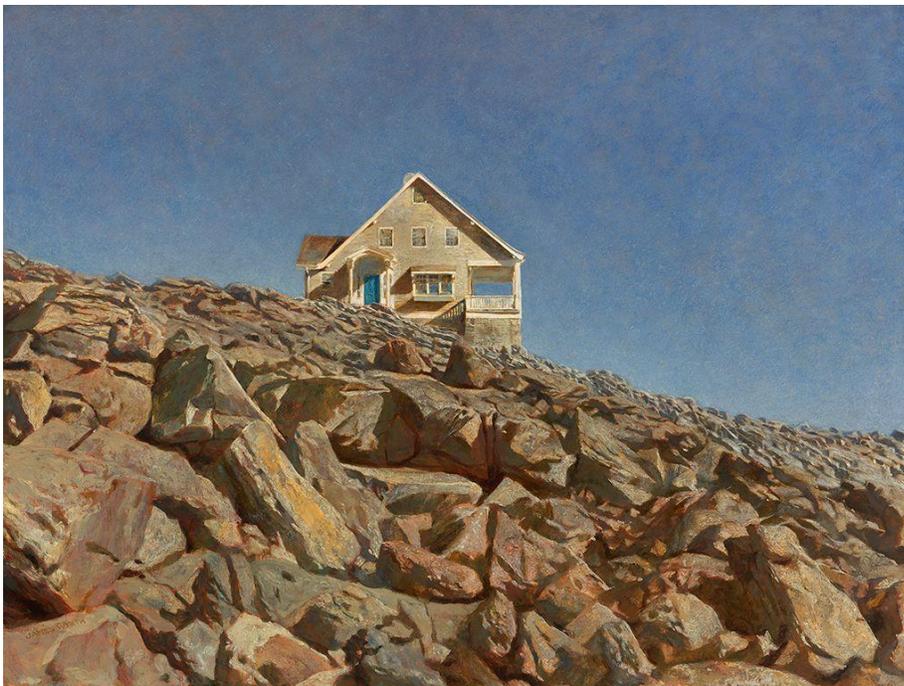
landscape but also draws attention to Weymouth's richly hued face and steely concentration.

Jamie Wyeth (b. 1946)

Kent House, 1972

Oil on canvas

Gift of Mr. and Mrs. Andrew Wyeth, 1985



Jamie Wyeth lives and paints on Monhegan Island in a house built by the artist Rockwell Kent in 1907. Wyeth purchased the property when he was 22 years old, using proceeds from his first solo exhibition. His admiration for Kent is reflected in the dramatic depiction of the structure, which hangs perilously above the sea on a rocky outcrop. Rather than emphasize the precarious placement of the house, Wyeth's perspective depicts the house atop a massive foundation of rock. The clear delineation of land and sky seems inspired by Kent's geometric approach to composing landscapes.

Jamie Wyeth (b. 1946)

Lester, 1963

Oil on canvas

Private collection



Just seventeen years old when he completed this remarkable portrait, Jamie Wyeth demonstrated near mastery of the realist tradition in his youth. *Lester* shows off a variety of technical feats: from capturing a strikingly realistic portrait, to handling the variety of white tones needed to delineate the wrinkles of the shirt, to the expert control of the subtle shifts in skin tone. Wyeth's work in this phase of his career has often been compared with that of seventeenth-century Dutch painters who were known for rendering meticulous detail.

Jamie Wyeth (b. 1946)

Lime Bag, ca. 1964

Oil on panel

Gift of Mr. and Mrs. Andrew Wyeth, 1970



Completed while Jamie Wyeth was still a teenager, *Lime Bag* records a view into the dusty and dark recesses of a stone barn. Wyeth's technique, subject matter, and palette at this stage of his career are still closely tied to those of his father, Andrew Wyeth, and grandfather N. C. Wyeth. As viewer, we stand at the threshold of the barn, where a bag of lime—added to soil to improve its quality and also used to make whitewash—has split open and spilled.

Jamie Wyeth (b. 1946)

Mort de Noureev, 2001

Combined mediums on cardboard

Purchased with funds from the Robert J.

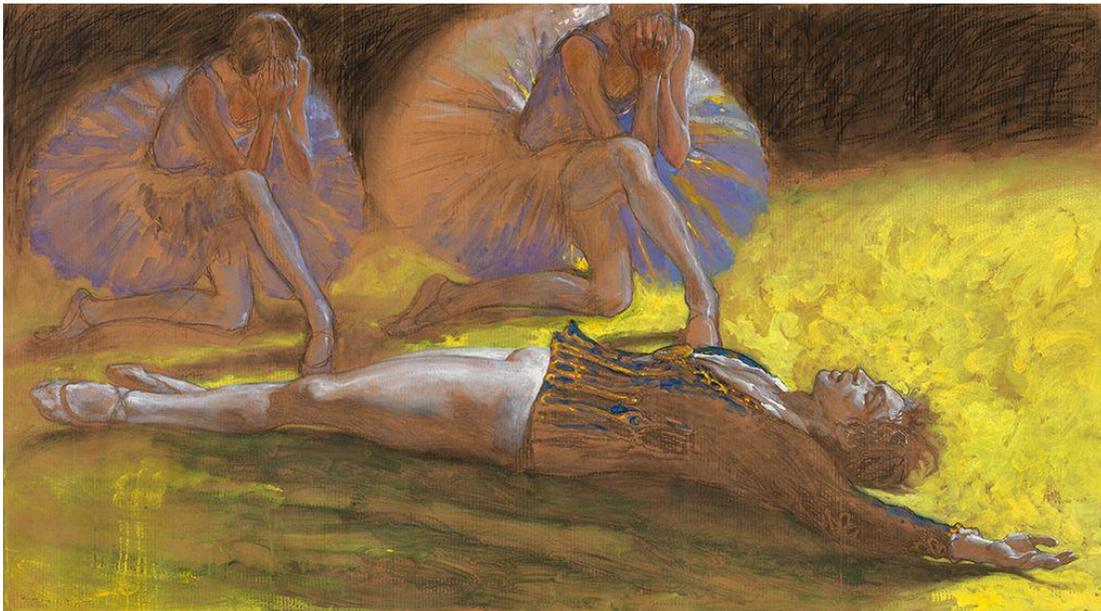
Kleberg, Jr. and Helen C. Kleberg

Foundation; the Roemer Foundation; the

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of PA I, Inc.; and an anonymous donor,

2006



Beginning in 1976, the artist Jamie Wyeth and the dancer Rudolf Nureyev partnered in an artistic conversation that resulted in a series of portrait studies. Always one to know his subject well, Wyeth measured Nureyev's muscled frame with calipers, a method of the Old Masters, taking down detailed notes for the dancer's anatomy in his sketchbooks. The studies from 1976 and 1977 came into service for a second series of portraits Wyeth embarked upon well after the dancer's death in 1993.

From the dancer's estate, Wyeth acquired a number of Nureyev's costumes worn in his famous classical ballet roles, such as Don

Quixote and Swan Lake. With the return of the costumes to Wyeth's consciousness, the dancer's form returned to Wyeth's work. While the 1970s studies are exacting and careful renderings, the twenty-first century works are colorful, daring, and vivacious. Some of the 1970s works were even repurposed and revised, combining Wyeth's first-hand observations of Nureyev with an expressionistic memorial to the man now gone.

Jamie Wyeth (b. 1946)

Nureyev – Don Quixote – White

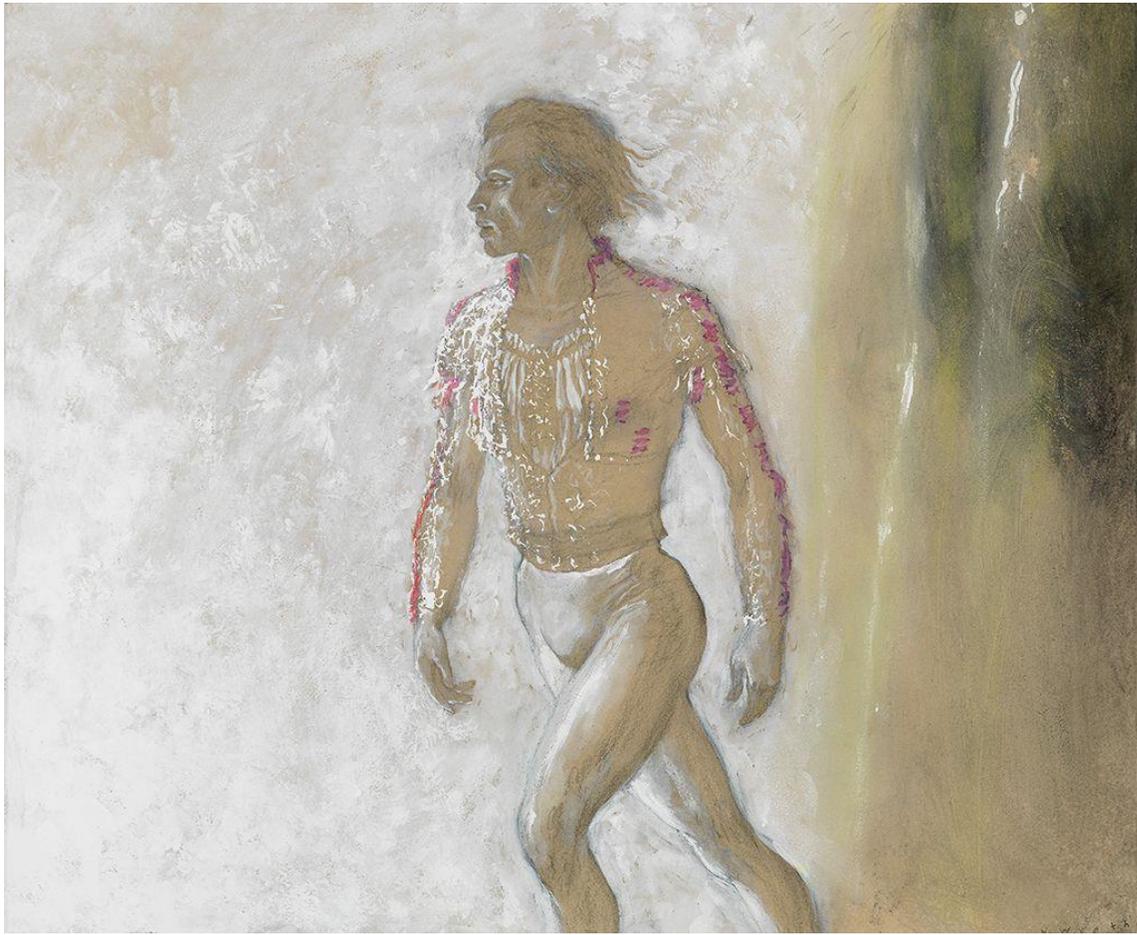
Background, 2001

Combined mediums on hand woven toned paper

Purchased with funds from the Robert J. Kleberg, Jr. and Helen C. Kleberg

Foundation; the Roemer Foundation; the Margaret Dorrance Strawbridge Foundation

of PA I, Inc.; and an anonymous donor, 2006



Jamie Wyeth (b. 1946)

Overhang, 1965

Oil on canvas

Anonymous gift, 1997



In this early farm scene, Jamie Wyeth creates a strictly balanced composition of forms and light. The central stucco support bisects the darkness created by the shadow of the overhanging barn. The strong horizontal of the barn is offset by the gently suggested boards of the vertical siding. The off-center window with missing panes adds an element of asymmetry to the canvas. Fitting for a farm, the overall palette presents a wide range of earth tones. Farm life and scenery, from ominous barns to playful livestock, are a staple of Wyeth's long career.

Jamie Wyeth (b. 1946)

Portrait of Jeffrey, 1966

Oil on canvas

Private Collection



Early in his career, Jamie Wyeth's exceptional talent in realism found

expression in portraiture, both commissioned and non-commissioned. He could just as easily have been found painting a friend or local resident as painting the President of the United States, as he would in 1967 when John F. Kennedy's family asked Wyeth to paint a posthumous portrait. In *Portrait of Jeffrey*, a great darkness envelops the sitter, yet an unseen bright light creates a glare on his glasses. The reflected light obscures our view of Jeffrey's eyes, putting the viewer at a disadvantage since Jeffrey—with the help of his glasses—undoubtedly sees us with great clarity.

Jamie Wyeth (b. 1946)

Portrait of Pig, 1970

Oil on canvas

Gift of Betsy James Wyeth, 1984



Den Den, the pig in this portrait, belonged to a neighboring farmer, but endeared herself to Jamie Wyeth, who brought her to

his farm, Point Lookout. Wyeth works closely with his portrait subjects, whether human or animal. To occupy her during long hours of posing, Wyeth fed her sweet feed, a mixture of grains and molasses, and played classical music. Wyeth's thickly applied oil paint reveals Den Den as both a personality and an interesting shape with texture. Life-size scale adds to the impact of this portrait.

Jamie Wyeth (b. 1946)

Study for Don Quixote Poster, 1977/2003

Combined mediums on toned board

Purchased with funds from the Robert J.

Kleberg, Jr. and Helen C. Kleberg

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Margaret Dorrance Strawbridge Foundation

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2006



Jamie Wyeth (b. 1946)

The Raven, 1980

Oil on canvas

Purchased with Museum funds, 1992



“I was alone for two months when I was doing [*The Raven*], and I got this whole thing of, ‘Is it alive with me, in the dark?’ Totally freaked me out.” -*Jamie Wyeth*

This large-scale painting marks Jamie Wyeth's transition from New York City to the worlds of Monhegan Island and Southern Island in Maine. After seeing the painting at Wyeth's solo exhibition at the Pennsylvania Academy of the Fine Arts in 1980, Andy Warhol noted in his diary that "Jamie is painting bigger – more Pop – pictures now. I told him he should go even bigger." With mottled, glossy feathers and one gleaming, beady eye, this larger-than-life raven approaches the edge of the canvas with its beak partly open, ready to attack its prey.

Jamie Wyeth (b. 1946)

Wolfbane, 1984

Mixed media on paper

Purchased with Museum funds, 1984



In *Wolfbane* Jamie Wyeth created a metaphorical portrait of his wife, Phyllis Wyeth, by depicting inanimate objects associated with her. The glowing hat perched on the back of the chair appears to float in a darkened room, while the strong horizontal and vertical lines of the hat, chair and door provide stability to the image. Jamie Wyeth combined media including watercolor pigments, charcoal, india ink, and acrylic varnish to create the richly textured background.

N.C. Wyeth (1882-1945)

Newell Convers Wyeth was one of America's foremost illustrators of the 20th century. His renowned images of armor-clad knights and swashbuckling pirates fueled the imaginations of readers for generations.

In 1902 Wyeth moved from Needham, Massachusetts to Wilmington to study at the Howard Pyle School of Art. Pyle was not only a teacher to Wyeth but also a mentor, and the student quickly developed into one of the period's most sought-after magazine illustrators. The early success of his paintings created as illustrations for *Treasure Island* in 1911 led to further

commissions for *Kidnapped* (1913), *The Boy's King Arthur* (1917), *The Last of the Mohicans* (1919), and *The Yearling* (1939), all done while continuing his own private artistic pursuits.

Wyeth settled in Chadds Ford in 1907, later building a house and studio that are now part of the Brandywine River Museum of Art and open seasonally to the public. He and his wife, Carolyn, raised five talented children, among them artist Andrew Wyeth. Though he died prematurely in 1945, N.C. Wyeth's imagination and larger-than-life personality helped shape two generations of artists in

his own family and many more in the broader art world.

N.C. Wyeth (1882-1945)

Captain Brown, Port Clyde, Maine, ca. 1934

Oil on canvas

Bequest of Carolyn Wyeth, 1996



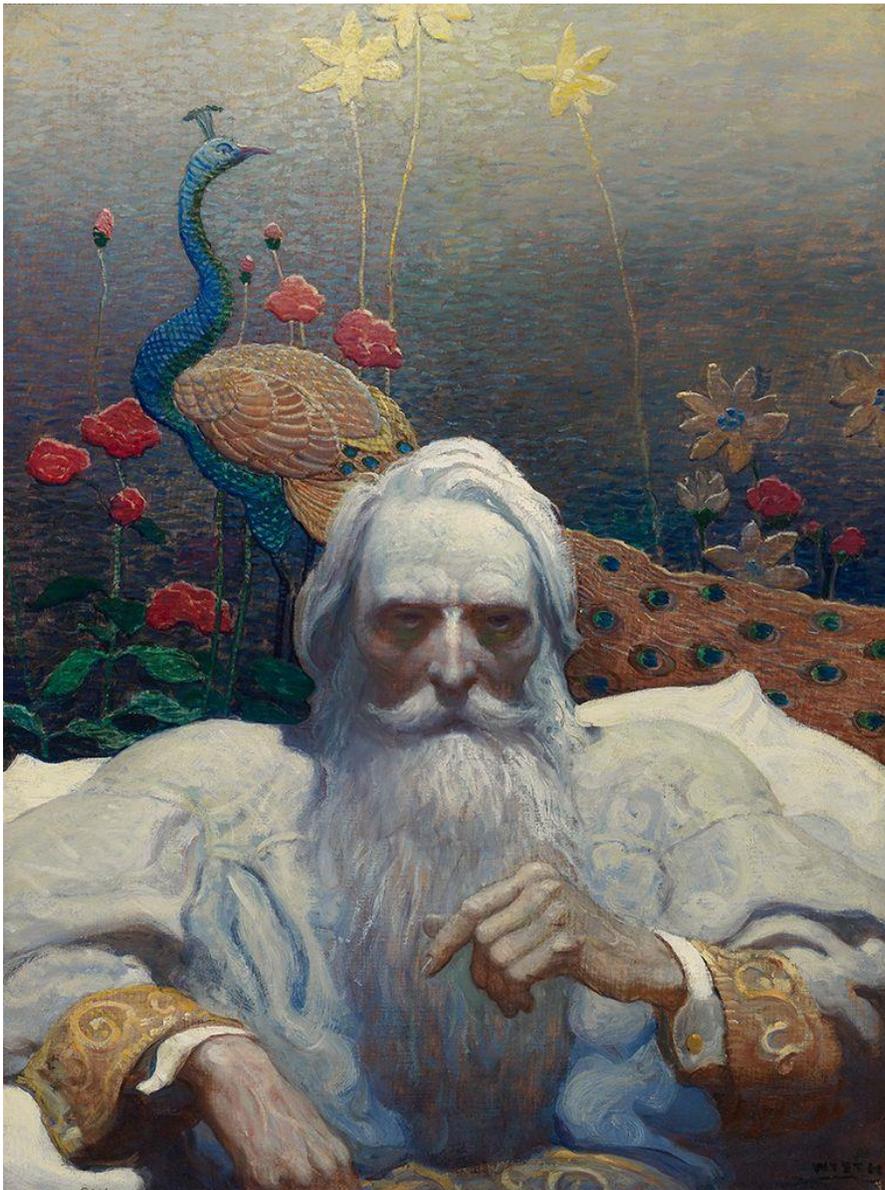
A note in N.C. Wyeth's hand identifies the subject of this painting as Captain Brown, but the figure appears to be more of an archetype of a salty New England fisherman. Scalloped wave forms, both near and far, transform the watery surroundings into sharp, sculpted surfaces. There is no attempt to disguise the brushwork of the foreground, which is left unblended and loose. Dark clouds build on each side of the solitary fisherman, creeping across the sky in an ominous and fantastic manner.

N.C. Wyeth (1882-1945)

Captain Nemo, 1918

Oil on canvas

The Andrew and Betsy Wyeth Collection



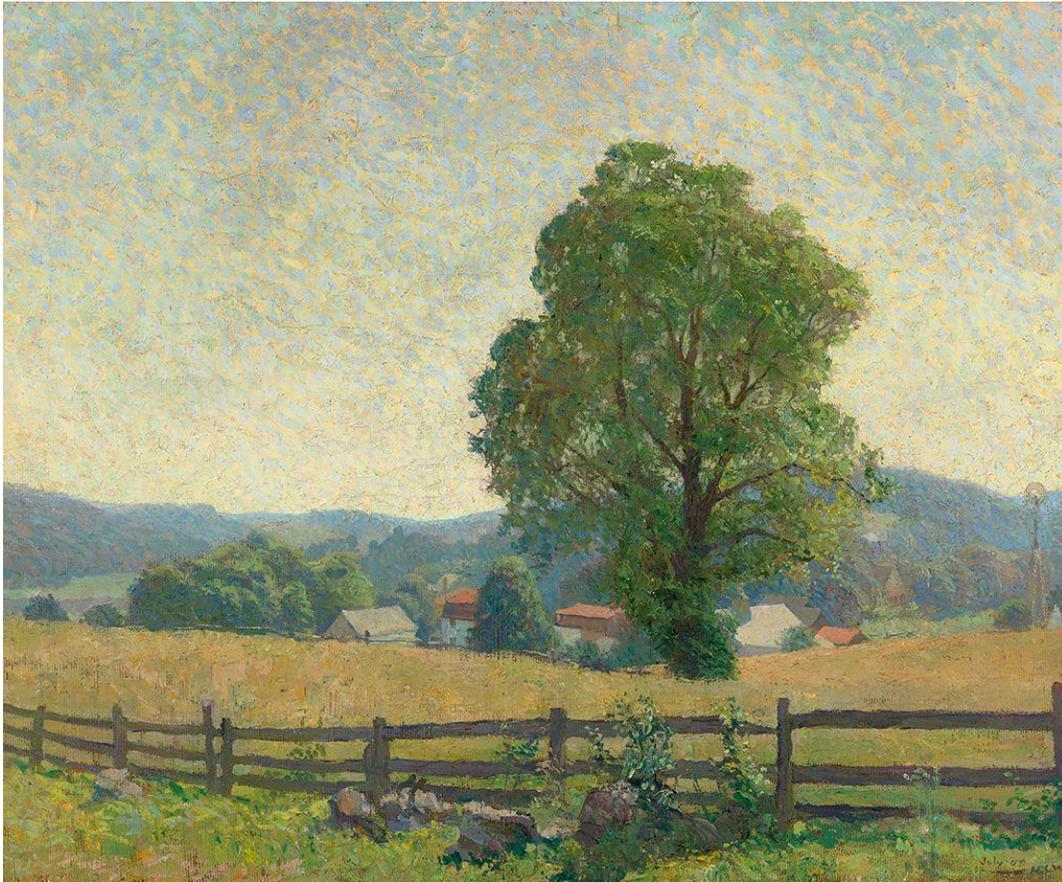
Jules Verne's novel *The Mysterious Island* was originally published in 1875 as a sequel to his *Twenty Thousand Leagues Under the Sea*, with the famed Captain Nemo appearing in both books. N. C. Wyeth's portrait of the character is an unforgettable image. The Captain's eerie skin color is Wyeth's interpretation of the effect of electric light in the undersea salon of the legendary recluse. Wyeth conceived the sumptuous peacock tapestry behind the figure to allude to Nemo's past life as the wealthy and learned Prince Dakkar of India, the peacock's native habitat.

N.C. Wyeth (1882-1945)

Chadds Ford Landscape – July 1909, 1909

Oil on canvas

Gift of Mr. and Mrs. Andrew Wyeth, 1970



In this view of the village of Chadds Ford,
Wyeth records the hot, muggy atmosphere

of a Brandywine July. From about 1908 to 1912, Wyeth experimented with various Impressionist techniques in small scale landscapes. Like the Impressionists, Wyeth painted this work outside, directly in the landscape, a technique known as painting en plein air. The looser brush strokes that appear as individual dabs of paint reflect a modern approach to landscape that captures a moment in time.

N.C. Wyeth (1882-1945)

Dying Winter, 1934

Oil on canvas

Purchased with Museum funds, 1982



N.C. Wyeth (1882-1945)

Fairy Cove, Port Clyde, ca. 1925/1930

Oil on canvas

Bequest of Carolyn Wyeth, 1996



The lush, loose brushwork of this painting demonstrates N.C. Wyeth's growing range of styles in the 1920s. Painting over a 1921

illustration for *The Ladies Home Journal*,
Wyeth casts off the business of commercial
illustration for a much more personal
painting done during a summer spent with
his family in Maine. The tall spindly pines
block the view of the beach beyond, which
the Wyeth children called Fairy Cove. The
glints of sunlight filtering through the trees
enliven the foreground and contrast with
the hazy atmosphere of the background.

N.C. Wyeth (1882-1945)

Herring Gut, 1932

Oil on canvas

Gift of John Biggs III, Charles R. Biggs,
and Anna B. Pierce, 1982



Herring Gut is a harbor in Port Clyde, Maine, where the Wyeth family kept a summer home. In this painting of the harbor, N.C. Wyeth composes a scene that emphasizes the simple geometry of the houses and fish shacks that gradually rise up the hill. The water seems particularly solid, with the boats resting on the surface rather than in the water. The choice to render the scene in this way reflects Wyeth's interest in developments in Modernist painting, which was mainstream by the 1930s.

N.C. Wyeth (1882-1945)

Island Funeral, 1939

Egg tempera and oil on hardboard

Gift of E. I. du Pont de Nemours and

Company in honor of the Brandywine

Conservancy and Museum of Art's 50th

Anniversary



Originally conceived as an illustration for Kenneth Roberts's 1938 book *Trending into Maine, Island Funeral* developed into an independent composition. In this painting, N.C. Wyeth used an aerial view to depict people gathering for the funeral of the patriarch of a large and historic Maine lobstering family. Wyeth was inspired by the sight of boats arriving on the family island, each bearing mourners for 96-year-old Rufus Teel. While Wyeth had painted members of the Teel family on other occasions, this painting focuses not on specific individuals but rather on the rituals of the funeral. Like Wyeth himself, his gallerist Robert Macbeth saw the painting

as a major achievement of Wyeth's career and insisted on its presence in Wyeth's first solo exhibition in New York in 1939.

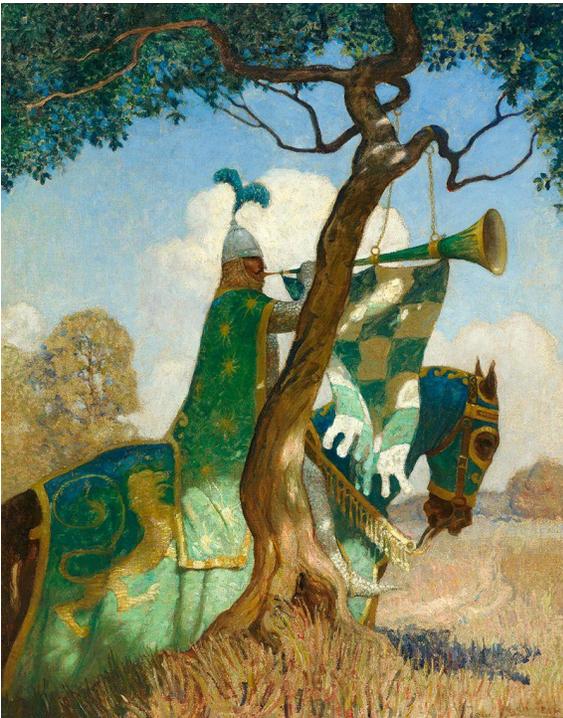
N.C. Wyeth (1882-1945)

*It hung upon a thorn, and there he blew
three deadly notes, 1917*

Illustration for Sidney Lanier, ed., *The
Boy's King Arthur* (New York: Charles
Scribner's Sons, 1917)

Oil on canvas

The Andrew and Betsy Wyeth Collection

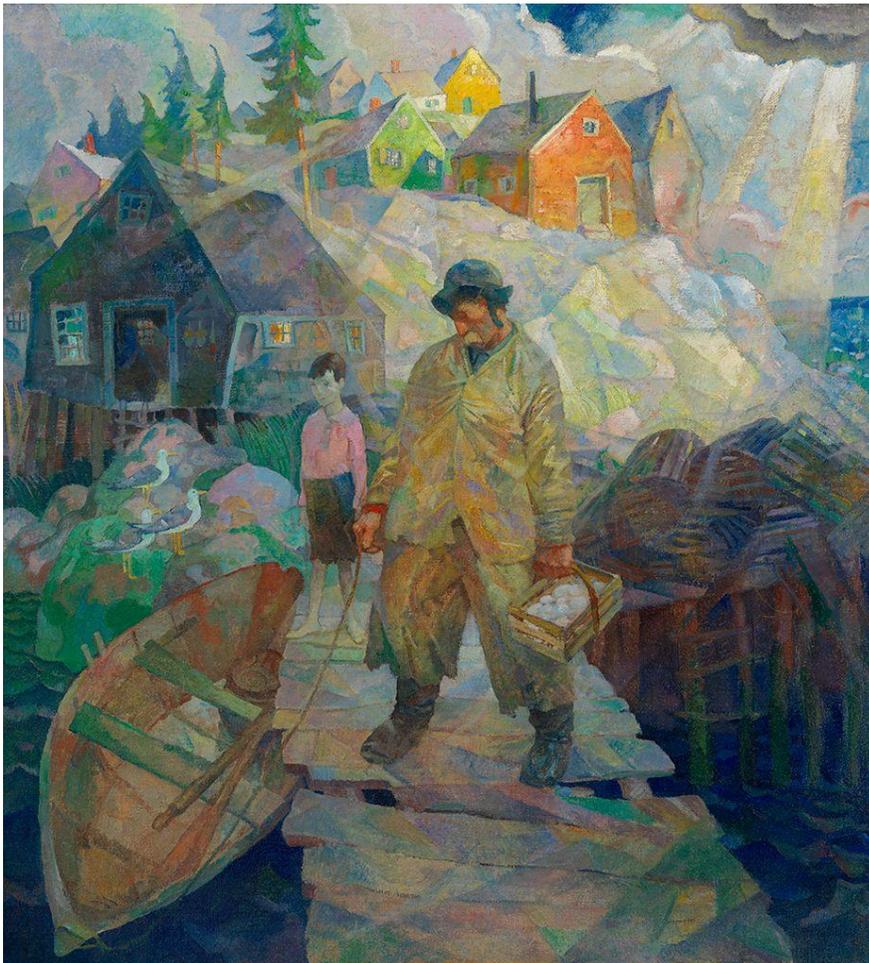


N.C. Wyeth (1882-1945)

John Teel, Port Clyde, ca. 1934

Oil on canvas

Bequest of Carolyn Wyeth, 1996



The beaming rays of sunlight in *John Teel, Port Clyde* send a prismatic ripple of color

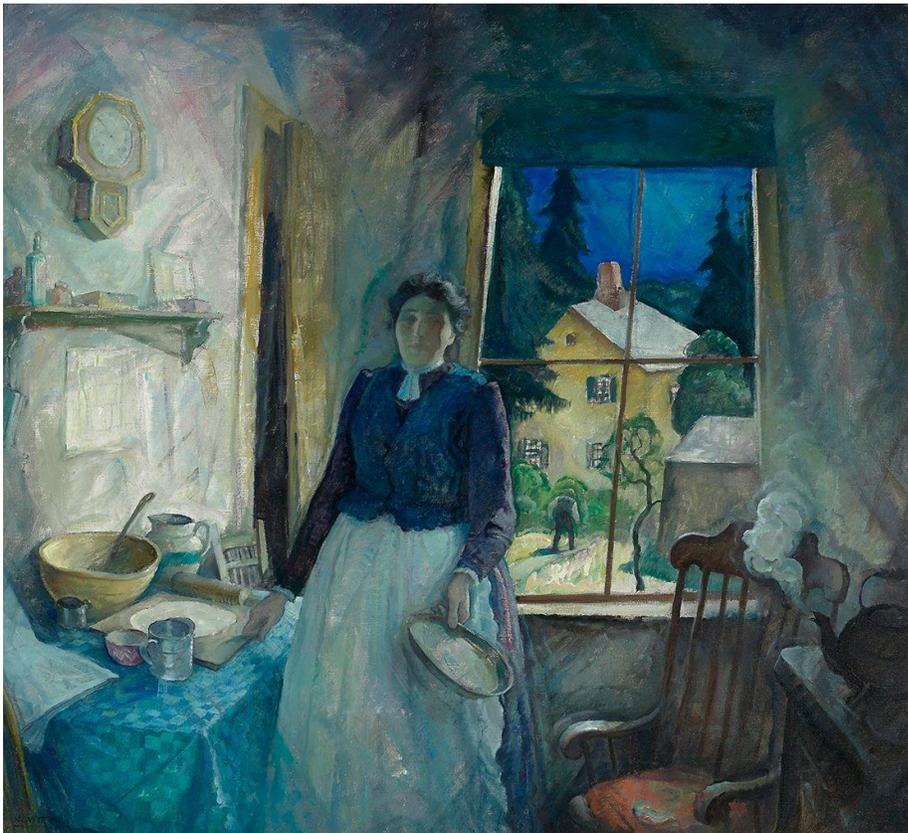
across the surface of the canvas. The houses atop the hill virtually jitter with energy as they are struck by the sun's rays. John Teel anchors the painting with his weighty stance, even as the dock on which he is standing crumbles beneath his feet. N.C. Wyeth painted four similar portraits of Teel between 1933 and 1940, all in this experimental Modernist style. The *Boston Herald* reviewed one version quite favorably, calling it "the artist's symbol of Americans facing uncertainty with hope, grim determination, and a rock-ribbed intent to stand fast."

N.C. Wyeth (1882-1945)

My Mother, 1929

Oil on canvas

Bequest of Carolyn Wyeth, 1996



An extraordinarily influential presence in her son's life, Henriette Zirngiebel Wyeth encouraged her son's earliest artistic

endeavors. In return, he confided to her a career's worth of aspirations and frustrations in hundreds of letters written from 1902 until her death in 1925. In his posthumous portrait, N.C. Wyeth depicts his mother in the kitchen of his boyhood home in Needham, Massachusetts. The figure outside the window is Wyeth's maternal grandfather, walking the path to his house next door. The skewed perspective of walls and tabletop and his mother's indistinct features suggest dream imagery created from intense emotion.

N.C. Wyeth (1882-1945)

*N.C. Wyeth's Studio, Chadds Ford,
Pennsylvania ca. 1912*

Oil on canvas

Gift of Mr. and Mrs. Nicholas Wyeth, 1976



N.C. Wyeth (1882-1945)

Nightfall, 1942

Tempera on hardboard

Bequest of Helen and John Kenefick, 2019



Nightfall is the last of the monumental temperas that occupied N. C. Wyeth in the

1940s prior to his sudden death. The painting demonstrates his mastery, decades into his career, in creating a powerful sense of narrative.

Correspondence reveals that the artist based the composition on a Chadds Ford farmer whose wife was dying, her presence symbolized by light emanating from the upstairs window in the distant house. The enigmatic expression on the farmer's face denotes both strength and vulnerability.

Wyeth's letters at the time indicate his own dark mood, fueled by anxiety related to the ongoing war as well as concern for his own artistic legacy.

N.C. Wyeth (1882-1945)

Portrait of a Dog, 1933

Oil on canvas

Bequest of Carolyn Wyeth, 1996



This clever painting is a portrait within a portrait, a combination of figures—human and canine—seen from various angles.

Young Andrew Wyeth, then fifteen-years-old, takes pencil in hand to render a portrait of the Wyeth family dog, Lupe. Andrew's friend David Lawrence holds Lupe in place, while she turns her best side to the artist. In this painting, N. C. Wyeth provides two portraits of the dog: the painted version with head in three-quarter view and the drawn version that Andrew captures in profile.

N.C. Wyeth (1882-1945)

The Drowning, 1936

Oil on canvas

Bequest of Carolyn Wyeth, 1996



N. C. Wyeth made this work in response to the death of sixteen-year-old Douglas Anderson, the Wyeth family's friend and neighbor in Port Clyde, Maine. Anderson disappeared while lobstering in September 1935. Months later, Anderson's father and younger brother Walt found the boy's body floating in the water off Horse Point—a rocky, tree strewn landscape very similar to that which is rendered by Wyeth. His stormy sea kicks up sharp-edged waves tossing the empty boat, which itself played a painful role in the tragedy: Anderson was not in the sturdy dory represented by Wyeth, but in a much more flimsy skiff, a craft sadly unsuited for his task.

N.C. Wyeth (1882-1945)

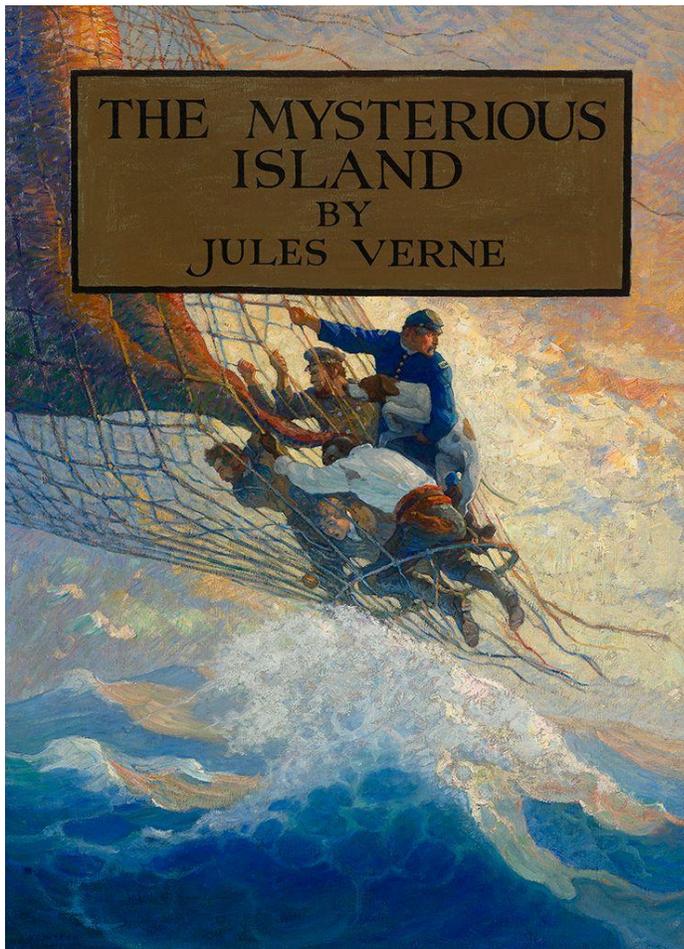
The Mysterious Island, cover illustration,

1918

Oil on canvas

Gift of Mr. and Mrs. S. Hallock du Pont, Jr.,

1992



In his cover illustration for Jules Verne's *The Mysterious Island*, N. C. Wyeth presents the daring escapade that sets the story's adventure in motion. The five characters (and one dog) featured on the cover are escaped prisoners of war at the Siege of Richmond during the American Civil War. The group takes flight on a hydrogen-filled observation balloon. As depicted by Wyeth, they precariously hang on to the remnant of the balloon as it is carried into darkness by a strong wind. The castaways finally land on the titular "Mysterious Island," which they eventually learn is the secret base for the legendary

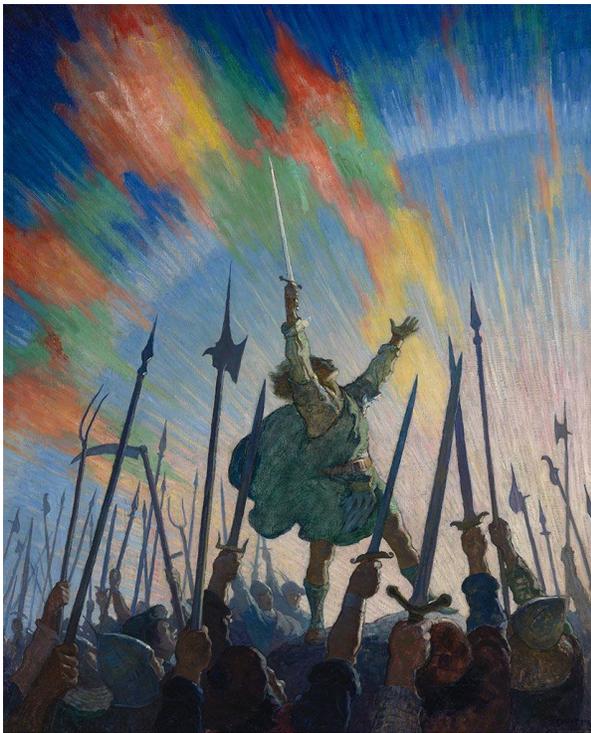
Captain Nemo and his submarine, the Nautilus.

N.C. Wyeth (1882-1945)

The Pledge, 1921

Oil on canvas

Gift of Estate of Louisa d'A. Carpenter,
1976



N.C. Wyeth (1882-1945)

Three Fishermen, ca. 1934

Oil on canvas

Bequest of Carolyn Wyeth, 1996



N.C. Wyeth's painting of three fisherman set against the backdrop of the sea has

been compared to the Maine work of both Rockwell Kent (1882-1971) and Marsden Hartley (1877-1943). The broad and solid masses of the fishermen themselves, with their feet planted firmly on the dock, lend an air of monumentality to the figures.

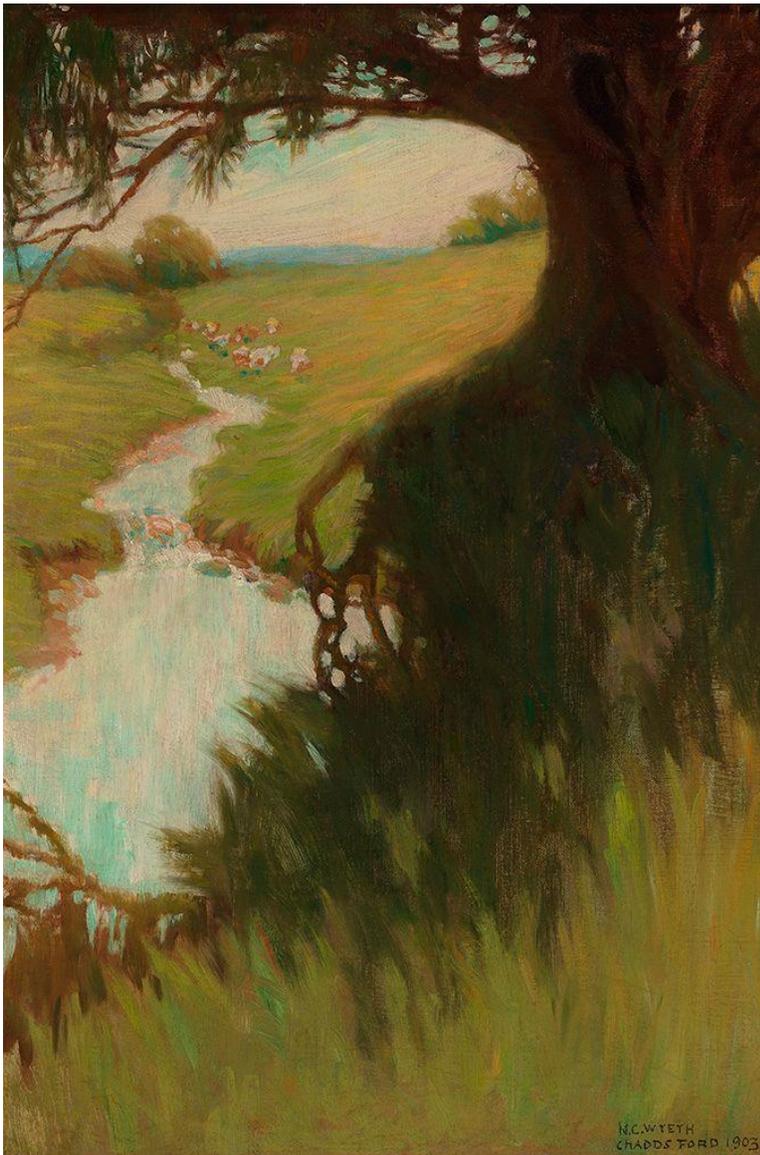
Their triangular forms rise up against their environment, culminating in their heads, which Wyeth placed directly on the horizon. This composition of *Three Fishermen* stayed with Wyeth, who painted another version of it in 1938, with only minor changes.

N.C. Wyeth (1882-1945)

Untitled (Chadds Ford landscape), 1903

Oil on canvas

Purchased with Museum funds, 2019



In this very early depiction of Chadds Ford, N. C. Wyeth examines the landscape around his new surroundings. Though Wyeth settled in nearby Wilmington, Delaware, Chadds Ford was the location of famed illustrator Howard Pyle's summer school, which Wyeth attended. Having only recently moved from Needham, Massachusetts, he painted this work to send back home to his parents to show them his new environs. After Wyeth married Carolyn Bockius, the couple moved to Chadds Ford in 1908, where the Wyeths would eventually build a home and raise their family.

N.C. Wyeth (1882-1945)

Untitled (view of Eight Bells), ca. 1932

Oil on canvas

Gift of Mrs. Eugene Ormandy, 1991



This painting of the Wyeth family's home in Port Clyde, Maine, offers a view into the other world of the Wyeths: the fishing communities of Mid-Coast Maine. Some of N. C. Wyeth's most experimental work came from summers spent along the shore here. The house itself is notably named "Eight Bells" after one of the best-known paintings by another Mainer and an artist much admired by Wyeth: Winslow Homer. The phrase "eight bells" refers to a ship's watch-keeping system, in which a bell is rung every half hour to track time at sea.

N.C. Wyeth (1882-1945)

Westward Ho!, cover illustration, 1920

Oil on canvas

Gift of Margaret D. Williamson, Ray

Williamson, Anna Williamson Younkins,
1985

