

THE LINDA L. BEAN GALLERY

NEW ACQUISITION

Barclay Rubincam (1920–1978)

Study for Sentry at Birmingham, 1959 Oil
on canvas

Gift of Karen Williams Middleton in honor
of John R. and Florence K. Williams, 2023



A native of Chester County, Barclay Rubincam graduated from the Wilmington Academy of Art, where he studied with several of Howard Pyle's students. Study for Sentry at Birmingham is a preliminary work for another painting in the Brandywine collection, both of which reflect Rubincam's interest in his historical surroundings. The painting and this study depict the Birmingham Meeting House in West Chester, which famously served as a field hospital at the Battle of Brandywine during the American Revolution. It is the final resting place for both American and British soldiers killed in the skirmish. A nocturnal scene focused on a portion of the

building's facade, the ghostly shadow of a sentry appears as a solemn reminder of the meeting house's dramatic past.

NEW ACQUISITION

Dale Nichols (1904–1995)

Chopping Ice from the Water Trough, 1935

Oil on canvas

Purchased with Museum funds, 2023



Rising to popularity during the Great Depression, a style known as American Regionalism brought modern stylization to images of rural life. Dale Nichols engages with Regionalism in his landscape painting *Chopping Ice from the Water Trough* by bringing a clean, minimal approach to his representation of daily farm chores. He celebrates the smooth contours of the snowy slopes and the sharp-edged geometry of the barn. Nichols, a native of Nebraska, trained and taught for many years at the Art Institute of Chicago but returned throughout his career to the farm subjects most familiar to him from his childhood.

NEW ACQUISITION

Paul Sample (1896–1974)

Church in Evansville (Schoolhouse), 1934

Oil on canvas

Gift of Mr. And Mrs. Rodman Moorhead,
2024



Known for both his Regionalist and Social Realist styles of painting, Paul Sample's canvases often echo the smooth, cool lines of the modern Precisionist painters. His choice to depict rural areas of the country during the Depression drew comparisons in his lifetime to Grant Wood and Thomas Hart Benton. Sample frequently drove the rustic roads of Vermont's Northeast Kingdom, where the village of Evansville is found, in search of subjects. The building seen in this painting, once a church, and later a school, still stands today and is now a general store.

NEW ACQUISITION

George Wesley Bellows (1882–1925)

Blasted Tree and Deserted House, 1920

Oil on panel

Museum purchase, 2023



In his early career, George Bellows worked as a commercial illustrator but moved on to

pursue a career in the fine arts. The vibrant and expressive brushwork and bold color palette of *Blasted Tree* and *Deserted House* clearly mark it as a work of the twentieth century. The painting is also deeply tied to the American landscape tradition. The battered tree is a significant reference to the artists of the nineteenth-century Hudson River School. Thomas Cole, in particular, frequently used the dead tree as a device in his paintings to represent the cycles of nature. In his 1920 work, *Bellows* signals both history and renewal with the deserted house and ailing tree paired with the lush greenery of the scene.

NEW ACQUISITION

Edwin Dickinson (1891–1978)

Sheldrake Winter, 1929

Oil on canvas

Gift of Mr. And Mrs. Rodman Moorhead in
Honor of the Brandywine Museum of Art's
50th Anniversary, 2022



Edwin Dickinson occupies a position in American art history between the visual immediacy of American Impressionism and the gestural marks of Abstract Expressionism. He was trained by William Merritt Chase and other nineteenth century artists, but by the end of his career was associated with the de Koonings, Hans Hofmann, Robert Motherwell and other leaders of abstraction. A string of tragedies in Dickinson's life is believed to have influenced his painting style, which is often somber, bleak, or even surreal. *Sheldrake Winter* is a conservative landscape from a period in which Dickinson was still struggling for recognition.

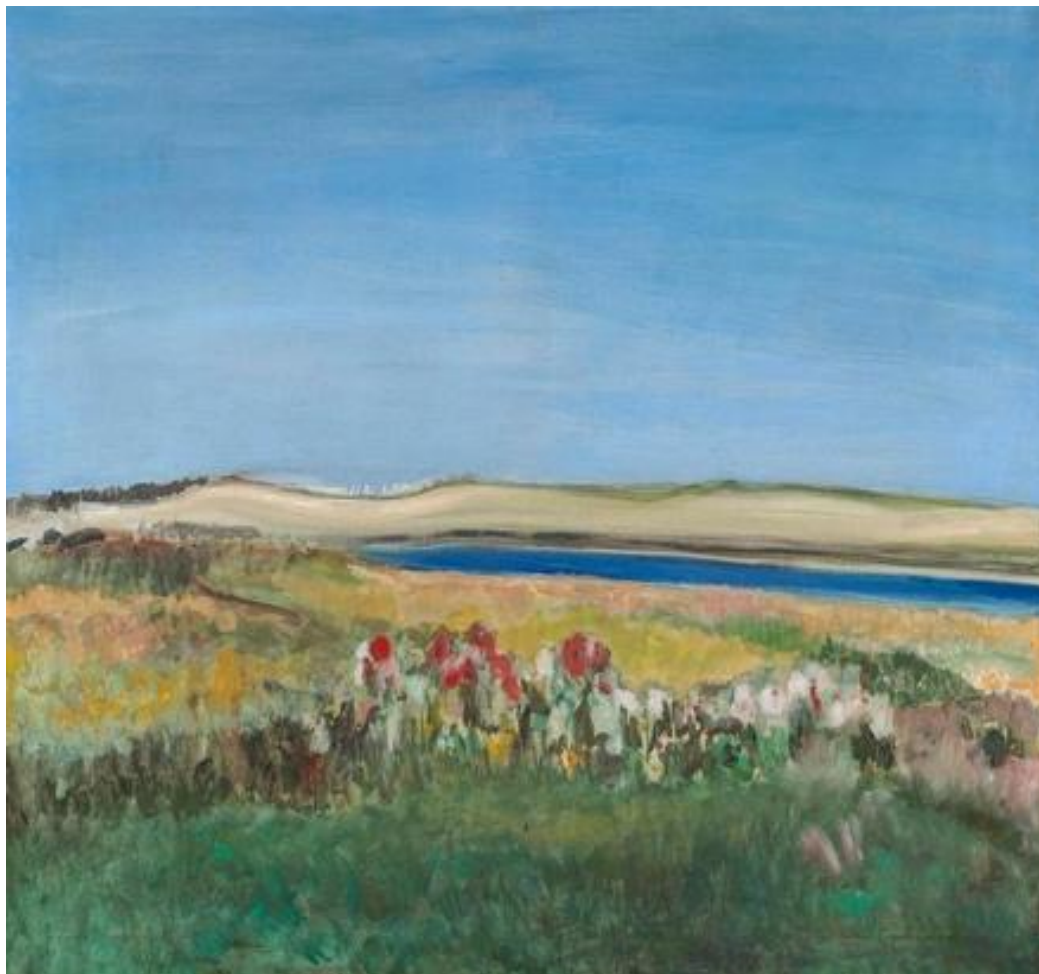
NEW ACQUISITION

Jane Freilicher (1924–2014)

Flying Point, ca. 1965

Oil on canvas

Gift of Mr. and Mrs. Rodman Moorhead in
Honor of the Brandywine Museum of Art's
50th Anniversary, 2022



Surrounded by the New York School of painters and writers in the 1950s, Jane Freilicher often incorporated passages of quickly painted, vigorous brushwork similar to that of Abstract Expressionism into her realist paintings. She enjoyed the challenge of representational painting, even though many of her colleagues embraced complete abstraction. She is well known for sweeping landscapes as viewed from her Long Island studio, including Flying Point. Freilicher's broad gestural style has been called painterly realism, an approach that sought to evoke the sensation of movement, allowing viewers to feel the landscapes as well as see them.

NEW ACQUISITION

Wolf Kahn (1927–2020)

Yellowstone Silhouette, 2008

Oil on canvas

Gift of Mr. And Mrs. Rodman Moorhead in
Honor of the Brandywine Museum of Art's
50th Anniversary, 2022



A descendant of the New York School of abstraction, Wolf Kahn is acclaimed for his highly original use of vibrant color.

Inspired by the painterly freedom and spontaneity of Abstract Expressionism, Kahn used rural landscapes as jumping off points for vivid, intuitive, and chromatically brilliant compositions. He expanded the boundaries of landscape painting by fusing abstraction and representation with luminous results. *Yellowstone Silhouette* is an example of Kahn's mature style in which he loosened his brushwork and expanded his palette. In this work, he displays a gestural intensity, expressive color, and a pulsating composition.

NEW ACQUISITION

Peter Miller (1913-1996)

The Anniversary Painting, 1970

Oil on canvas

Gift of Paul Gratz



Artist Henriette Myers Miller went by the professional name Peter Miller because she felt that collectors and critics would take

her paintings more seriously if she was identified as a man. Miller is known as an American modernist and surrealist, heavily influenced by the work of Joan Miró, whom she knew personally. Other influences include her teacher at the Pennsylvania Academy of the Fine Arts Arthur B. Carles, known for his bold, expressive, and experimental use of color, and by Native American culture. She and her husband lived in both Chester County, Pennsylvania, and on a ranch north of Santa Fe, New Mexico, where Miller immersed herself in the arts, crafts, and spiritual beliefs of the indigenous people living at the nearby Tewa Pueblo.

NEW ACQUISITION

Tom Bostelle (1921–2005)

Horse and Rider, ca. 1972

Oil and charcoal on canvas mounted to
plywood

Gift of Mary Page and Tom Evans, 2023



Tom Bostelle was a prolific painter and sculptor in this region for seventy years. Driven to be an artist, he attended some night courses at the Pennsylvania Academy of the Fine Arts but was largely self-taught. *Horse and Rider* is a powerful mix of both semi-realism and abstraction, depicting a figure on horseback, partly hidden by the sweeping washes of color. It represents one of the carved horses made by Philadelphia cabinet maker Gustav Dentzel for the carousel at Lenape Park, a once thriving amusement and picnic park that was located directly across from Bostelle's studio along the Brandywine.

NEW ACQUISITION

Jacob Lawrence (1917–2000)

Aspiration, 1988

Color lithograph on Arches paper

Museum purchase, 2024



Recognizable for his use of a graphic style with bold, flat colors, Jacob Lawrence

depicted both historically significant events in African American history as well as community life in Harlem. In *Aspiration*, Lawrence expresses his experience when his family moved to Harlem in 1930.

Though he was a child, he recalled the spirit of hope and uplift in the city. He took his first art classes around that time and rose to be one of the most highly regarded American artists of the twentieth century.

After his retirement from a prolific teaching career in 1986, Lawrence worked on several projects to raise money for charitable causes. *Aspiration* was created to raise money for the NAACP Special Contribution Fund's 80th anniversary.

NEW ACQUISITION

David Ellinger (1913–2003)

Amish School, ca. 1940s

Oil on canvas

Purchased with funds given in memory of
Jeffery Michael Patrick, 2022



A Philadelphia-born regional folk artist and antiques dealer, David Ellinger lived and worked in the more rural counties outside the city. Ellinger practiced a classically folk style, imitating decorations on Pennsylvania German frakturs (elaborate calligraphy documents) and reviving the theorem paintings of an earlier era. He is best-known for scenes of Pennsylvania German life, including the plain sects of Amish and Mennonites. His paintings, including *Amish School*, celebrate both local history and a simpler way of living.

NEW ACQUISITION

Norman Lewis, (1909–1979)

Untitled (Family Portrait), ca. 1936

Oil on burlap

Purchased with funds provided by Mr. and
Mrs. Rodman Moorehead, 2023



Norman Lewis was born in Harlem and lived there his entire life. In the 1930s, he emerged as a Social Realist artist, working in a figurative style while taking classes and teaching at Columbia University. In this dynamic composition, Lewis expresses his growing modernist approach, already reducing extraneous details from the figures and distorting the intimate space they inhabit. Lewis began to abandon figurative art in the early 1940s, and by the end of the decade was recognized as a part of the Abstract Expressionist movement and its only Black artist.

NEW ACQUISITION

Hughie Lee-Smith (1915–1999)

Negro Child, 1953

Oil on Masonite board

Museum purchase, 2024



Artistic from a young age, Hughie Lee-Smith attended art schools in Cleveland and Detroit. He worked for the Federal Art Project of the Works Progress Administration directly out of art school. While working for the Project, he developed an interest in Social Realism and representing racial struggles and the fight for social justice. Working for a short time as an art teacher at a historically Black college, Lee-Smith was drafted in 1943 and joined the Navy. His talents were put to use when he was commissioned to paint a morale-building mural entitled *The History of the Negro in the U.S. Navy*. This painting dates from a pivotal year in his

life, when he earned a degree in art education on the G.I. Bill, won an award at the Detroit Institute of Art, but also faced personal challenges with the end of his marriage.

NEW ACQUISITION

Hale Woodruff (1900–1980)

Old Church, printed 1996

Linoleum cut on cream wove paper

Museum purchase, 2024



NEW ACQUISITION

Hale Woodruff (1900–1980)

Coming Home, printed 1996

Linoleum cut on cream wove paper

Museum purchase, 2024



Hale Woodruff's bold, figurative style can be seen in his paintings, largescale murals, and prints. He attended several art

academies in the United States and used his prize money from a prestigious Harmon Foundation award to study abroad in France. This group of linocuts dates from his Atlanta period beginning in 1931, after financial difficulties during the Great Depression caused him to return home. He took a job teaching at Atlanta University (now Clark Atlanta University), the first of the historically Black colleges and universities to open in the South.

Woodruff's subjects, no matter what his medium, turned to historical and contemporary life and injustices for African Americans, often including scenes of poverty, racism, and violence.

NEW ACQUISITION

Nathan Margolis (1908–1964)

Little Gloucester Church, n.d.

Lithograph on paper

Gift of Peter Paone, 2023



Nathan Margolis, a printmaker, painter,
and illustrator based his practice in

Philadelphia for many years, where he was a member of the Philadelphia Fine Print Workshop, a center of innovative printmaking. He, like other artists who were part of the Works Progress Administration's printmaking projects, embraced Social Realism to respond to contemporary cultural issues. In his role as an educator around the city of Philadelphia, he was a mentor to artist Peter Paone, the donor of these works. His teaching career was cut short when he and his wife were targeted in 1953 by the House Committee for Un-American Activities.

NEW ACQUISITION

Nathan Margolis (1908–1964)

Young Birch, n.d.

Lithograph on paper

Gift of Peter Paone, 2023



NEW ACQUISITION

James Prosek (b. 1975)

Doe Run Red-Breasted Sunfish, 2022

Graphite, watercolor, gouache, colored pencil, and powdered mica on paper

Gift of the artist, 2023



In addition to being an artist, James Prosek is a sought-after authority on fishing, with fourteen published books on art and nature. During summer 2022, the artist caught a red-breasted sunfish in the Doe Run, a tributary of the Brandywine Creek. To memorialize the experience, Prosek made a watercolor of the fish on a very special sheet of Whatman watercolor paper. With permission from the Wyeth family, Prosek carefully examined the watercolor paper remaining in the Andrew Wyeth studio, selecting a sheet of Wyeth's stock on which to make this painting.

NEW ACQUISITION

Andrew Wyeth (1917–2009)

Excursion Boat, 1939

Watercolor on paper

Gift of the family of Helen C. Kleberg, 2023



This potent and freely handled watercolor is one of the early masterworks that quickly launched Andrew Wyeth's career.

Beginning in 1937 and heavily influenced by Winslow Homer, Wyeth produced a series of stunning watercolors depicting coastal scenes near the family's summer home in Port Clyde, Maine. In this, as in many of the works from this period, Wyeth focuses on a fisherman—to him a quintessentially American hero. He juxtaposes the brightly painted vessel offering tourist outings with the gritty, smoky surroundings of the waterfront town. Wyeth later recalled he painted it alongside his brother-in-law, artist John McCoy, not long after he first met the woman who would become his own wife, Betsy James.

NEW ACQUISITION

Joseph Stella (1877–1946)

White Magnolia in a Loetz Vase, 1943

Silverpoint on paper

Purchased with funds donated by Thomas
Padon, 2023



This work is unique in the Brandywine collection, the only example of silverpoint drawing, a Renaissance era technique in which a silver stylus is used to mark the paper. Modernist artist Joseph Stella, widely known for his Futurist paintings of the Brooklyn Bridge, began working in the traditional medium around 1918 and it soon became a major part of his artistic practice. In *White Magnolia in a Loetz Vase*, Stella combined silverpoint with crayon, contrasting his acutely observed depiction of the magnolia at center with a more fanciful, decorative rendering of yellow flowers in the wallpaper-like background.

NEW ACQUISITION

Henriette Wyeth (1907–1997)

Self Portrait, ca. 1928

Oil on canvas

Purchased with funds provided by Joyce
Creamer, 2023



Henriette Wyeth's confident self-portrait depicts the artist early in her career.

Considered a child prodigy, by her early twenties she was fully trained as an artist—first by her father N.C. Wyeth, then at the Boston Museum of Art Academy and the Pennsylvania Academy of the Fine Arts.

Depicting herself in her studio, she gazes intently at the viewer, vivacious and serious at the same time. In 1928, she chose a similar pose for her engagement photographs, where she stood before an easel displaying one of her still life paintings, with palette and brushes in hand, and an equally focused expression.

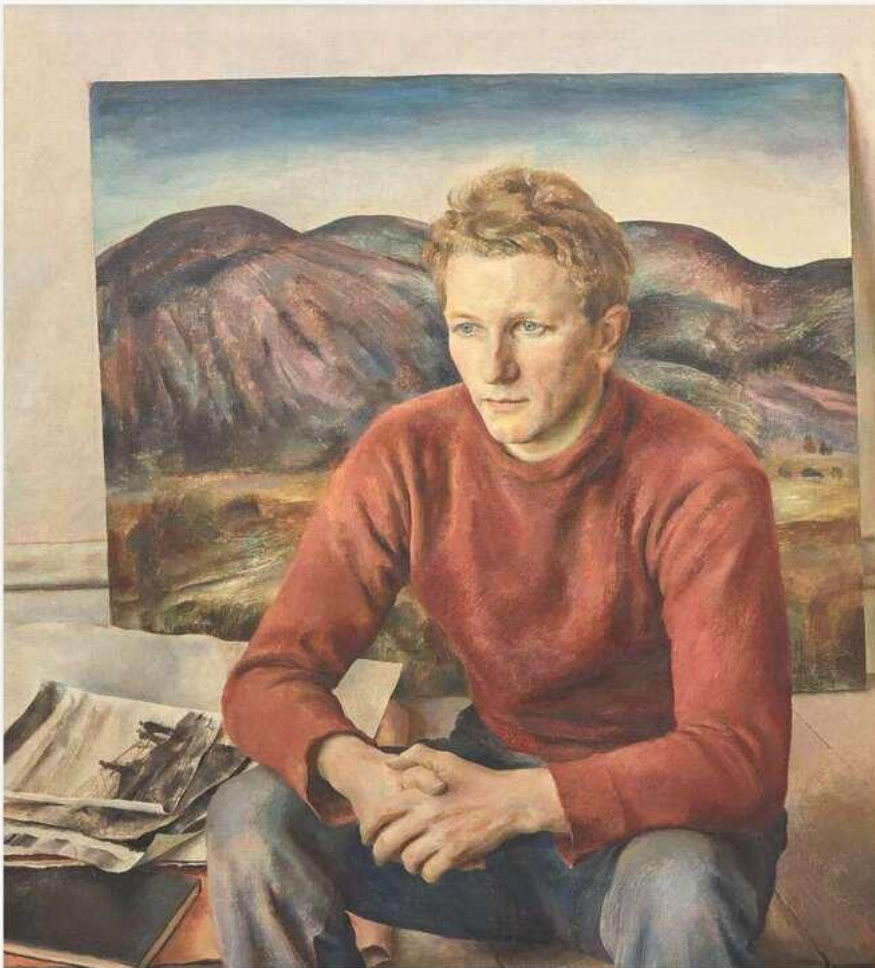
Henriette Wyeth (1907–1997)

Portrait of Peter Hurd, ca. 1936

Oil on canvas

Thomas H. and Diane DeMell Jacobsen

Ph.D. Foundation



This portrait of artist Peter Hurd by his wife Henriette Wyeth captures a period in time when the two artists were each pursuing separate careers with success. Married in 1929, Wyeth was at home painting portraits of Wilmington's social elite, while Hurd preferred the Southwestern landscape. The two were dividing their time between his and her worlds, until permanently moving to San Patricio, New Mexico in 1939.

N.C. Wyeth (1882–1945)

Portrait of Henriette Wyeth, 1922

Oil on canvas

Bequest of Carolyn Wyeth, 1996



While N.C. Wyeth did several formal portraits as commissions, his liveliest

portraits came about when he used his family (or himself) as models. This is his fifteen-year-old daughter, Henriette Wyeth. The portrait later appeared on the cover of *The Ladies Home Journal* (November 1924), where the editor remarked: "Of all the artists we know of, Wyeth is one of the most liberally supplied with models in his own family. A beautiful wife and four [sic] beautiful children, the children ranging in age from five to fifteen, all very different in type, would seem to be the ideal for a painter's household. The girl on our November cover is one of the four, the only Wyeth so far to develop her father's great talent."

NEW ACQUISITION

Charles Demuth (1883–1935)

Red Cineraria and Cyclamen, ca. 1916–
1917

Oil on board

Museum purchase, 2023



Lancaster, Pennsylvania, native Charles Demuth is a luminary among American modernist painters and was a close friend of such major art world figures as Alfred Stieglitz, Georgia O'Keeffe, and Marsden Hartley, whose floral still life *Petunia's from Lachaise's Garden* hangs nearby. In Demuth's still life, the thriving potted plants are seen through a windowpane, a device Demuth uses to direct our view, creating a secondary frame for the painting. Though a pioneer in the American abstract style known as Precisionism, Demuth is revered for his lifelong study of floral subjects, many of which grew in his mother's garden in Lancaster.

NEW ACQUISITION

Laura Wheeler Waring (1887–1948)

Still Life with Fruit and Flowers, ca. 1930s

Oil on linen canvas

Museum purchase, 2024



One of the few women artists of the
Harlem Renaissance, Laura Wheeler Waring

attended the Pennsylvania Academy of the Fine Arts, graduating in 1914. Her post-graduate studies in Europe were cut short with the outbreak of World War I. Upon her return, she began a thirtyyear career teaching at Cheyney University, where she was instrumental in founding the art and music departments. Her inspiring trips to Europe immersed her in the modern art world, even as her own work remained relatively realistic. In her later years, she was sought after for her portraits of respected Black figures including Marian Anderson, Alice Dunbar Nelson, and W.E.B. Du Bois.

NEW ACQUISITION

Marsden Hartley (1877–1943)

Petunias from Lachaise's Garden, 1937–
1938

Oil on board

Purchased with funds provided by Rodman and Alice Moorhead, Pamela Biddle and Joel Fishman, Roberts and Allison Brokaw, Margaret Hamilton Duprey, Charles and Aimee Elson, Anne and Michael Moran, Thomas Padon, Claire Reid, Don and Leigh Sparks, Morris and Boo Stroud, Cuyler Walker, David Harrington, the Matz Family Trust, the Alfred Bissell Family, Clementina Brown, Mati Bonetti de Buccini, the First Cornerstone Foundation, the Rock Oak

Foundation, Deborah N. Rush, Mac
Weymouth, Lance and Sophie Derrickson,
and an anonymous donor, 2022



A major figure in American modernism,
Marsden Hartley was among a group of
avant-garde American painters leading the

charge of expressive abstraction in the early twentieth century. Though he traveled the world in his younger days, Hartley was long affiliated with his home state of Maine, which became an important place of modernist ferment in the 1920s and 1930s. In 1937, the year he began this painting, Hartley decided to leave New York and return to Maine on a more permanent basis. *Petunias from Lachaise's Garden* was painted in honor of Hartley's friend Gaston Lachaise, a celebrated French sculptor who lived in Maine. Lachaise's unexpected death in 1935, prompted Hartley's elegiac tribute of flowers grown in Lachaise's garden.

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*

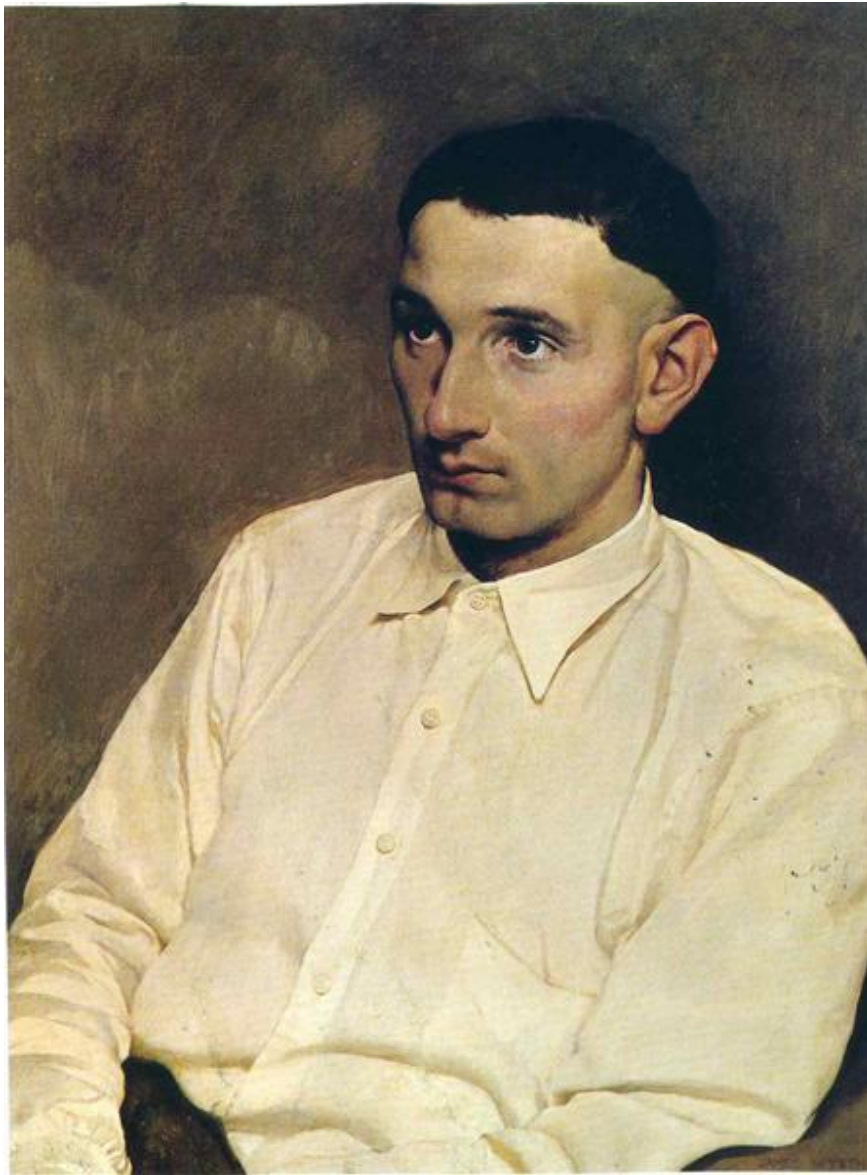
This large-scale painting marks Jamie Wyeth's transition from New York City to the worlds of Monhegan Island and Southern Island in Maine. After seeing the painting at Wyeth's solo exhibition at the Pennsylvania Academy of the Fine Arts in 1980, Andy Warhol noted in his diary that "Jamie is painting 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)

Lester, 1963

Oil on canvas

Private Collection



Just seventeen years old when he completed this remarkable portrait, Jamie Wyeth demonstrates a true command of the realist tradition. This portrait of Chadds Ford local Lester Stanley 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 been compared with that of seventeenth-century Dutch painters who were known for rendering meticulous detail with extremely clarity of vision.

N.C. Wyeth (1882–1945)

Nightfall, 1945

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, by 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, while the young girl's attention is drawn homeward to her mother. 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)

Self Portrait with Palette, ca. 1909–1912

Oil on canvas

The Andrew and Betsy Wyeth Collection



This self-portrait by N.C. Wyeth was hung in the artist's studio in the years after it was completed. Set against an inky background, the artist poses with his palette and brushes. His raised chin and furrowed brow suggest the artist is scrutinizing his subject—which, in this case, is himself. The details of the face and eyeglasses at the center of the canvas are much more finely rendered than the outlying parts, especially the artist's hand, which is very close to the picture plane. Emphasizing the head over the hand, the portrait suggests the mental labor involved in the act of making a painting.

N.C. Wyeth (1882–1945)

Self-portrait in Top Hat and Cape, ca. 1927

Oil on canvas Thomas H. and Diane DeMell
Jacobsen Ph.D. Foundation



Of several self-portraits by N.C. Wyeth, this is one of the most modern and abstract

renderings. His son Andrew Wyeth remembered his father calling this work one of his “prism paintings,” referring to the fractured planes in the background. Wyeth used a similar prismatic treatment in a portrait of his daughter the artist Carolyn Wyeth. The futuristic backdrop is in sharp contrast to the old-fashioned cape and top hat worn by the artist, creating the sense of a man out of step with his own time. His facial expression, however, conveys satisfaction, contentment, and even self-assurance. During the artist’s lifetime, this portrait hung in his studio between portraits he painted of his mother and father.

N.C. Wyeth's *Island Funeral*

Island Funeral was the centerpiece of N.C. Wyeth's first and only one-artist gallery exhibition at New York's Macbeth Gallery, which presented Wyeth as a fine artist rather than an illustrator. All his life, he struggled to shed the pejorative connotations associated with illustration, and more than any other painting, the multi-layered *Island Funeral* demonstrates his consummate artistry of composition, color, and expression.

Island Funeral was inspired by the funeral of Rufus Washington Teel, a Main

fisherman, who died in September 1934. Teel was born, lived, and died on Teel Island, about a mile offshore from the village of Port Clyde where the Wyeths had a summer home. N.C. Wyeth's daughter Ann Wyeth McCoy remembered that the family sat on the porch of their home and watched the boats pass on the way to and from the funeral.

One of the most striking features of the painting is the intensity of the blues and greens Wyeth used, the result of an informal collaboration with the DuPont Company. Chemists employed at the company's Jackson Laboratory provided

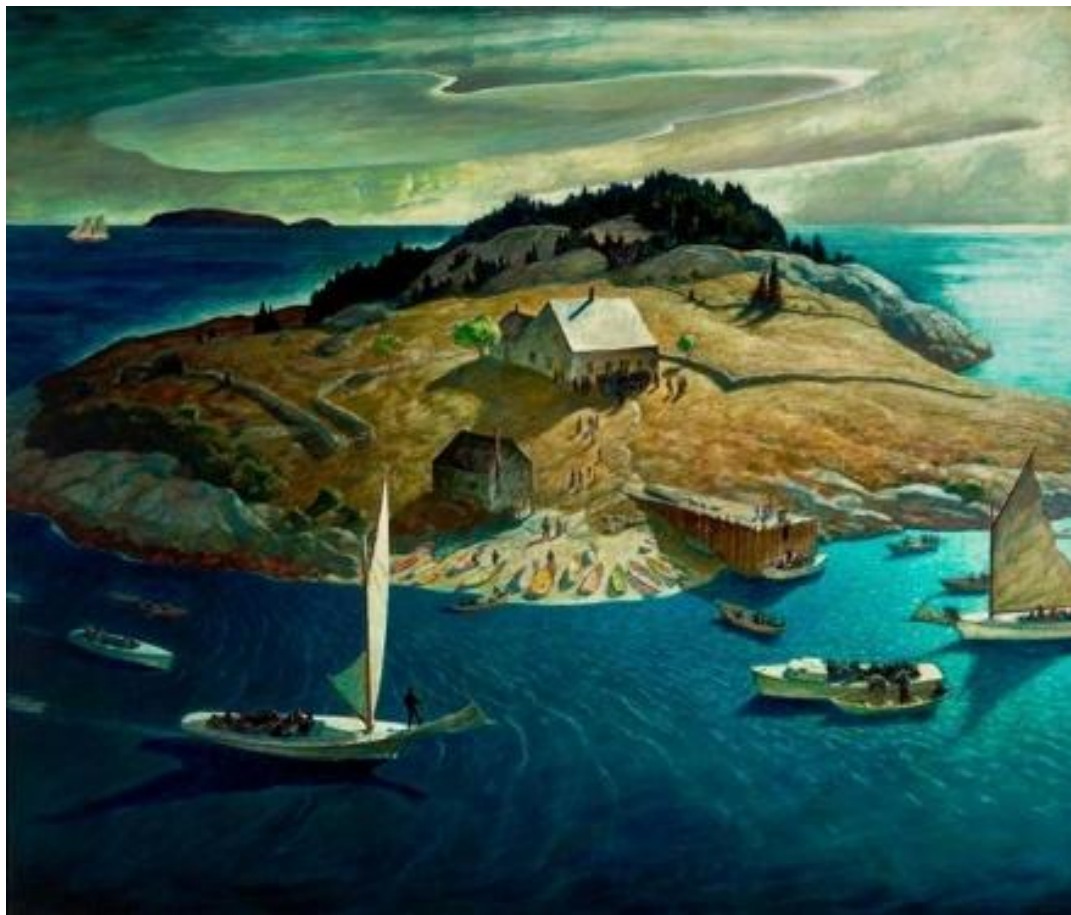
Wyeth with pigments made from new vibrant light-fast dyes that had been recently developed at DuPont.

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, 2017



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. The 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 flimsier skiff, a craft sadly unsuited for his task.

Reflection on N.C. Wyeth's relationship with Maine

*"It is the extraction of the abstraction that
I want to get out of this beloved spot." –
N.C. Wyeth to Sidney M. Chase, Port Clyde,
Maine, July 26, 1925*

Unlike many of his contemporaries in the American art world of the 1920s and 1930s, N.C. Wyeth found little creative impulse in burgeoning urban environments, or the effects of such modernity on the human psyche. Informed by his passion for the writings of the nineteenth-century naturalist Henry David Thoreau, he drew

inspiration from interaction with the natural world and reflections on man's place within it. The rurality of Chadds Ford stimulated Wyeth for years, but in 1920, he purchased a summer home in the tiny fishing village of Port Clyde, Maine, which provided him with a compelling tableau of stunning coastal scenery populated by indomitable fishermen and their families. The new setting was an opportunity, he wrote, "...to outgrow 'the picturesqueness...and strike at something bigger' in his painting."

Wyeth christened the old sea captain's house "Eight Bells," a painting by Winslow Homer, and hung a reproduction of the

famous work in the living room, a reminder of Homer's distinctly American art. Homer, who, during the last part of his life, painted in a seaside studio in Prouts Neck, Maine, was one of the few artists Wyeth admired, particularly for the older artist's celebrated authenticity which derived from close observation of the sea, land and sky.

For twenty-five years, the village of Port Clyde, its hardy breed of fishermen, and the eternal sea fueled Wyeth's creative spirit. In 1939, for his first solo gallery exhibition in New York City, he selected twelve paintings to present to the public

and critics – eleven of those depicted Maine subjects.

As the work in this gallery attests, his Maine paintings vary widely in style, subject matter and emotional content. Over the years, he employed an array of techniques, materials, and palettes to translate his personal vision of his coastal experiences and observations into images of universal appeal. Many of Wyeth's Maine paintings, such as the riveting *Island Funeral*, are among the most seminal and complex of his career.

Henriette Wyeth (1907–1997)

Venus Comb, 1973

Oil on canvas

Gift of Mr. and Mrs. Andrew Wyeth, 1985



Like all of her artist family members, Henriette Wyeth engaged in still-life painting throughout her life. In this particularly delicate work, executed well into her career, she depicts three natural objects: a whelk shell at left, a Venus comb murex shell at center, and a snowdrop flower at right. By 1973, when this work was painted, Wyeth and her husband Peter Hurd had moved to New Mexico, far from the rest of her family in Pennsylvania and Maine. Just as Wyeth herself was, all three of the objects depicted are far from their native homes—strangers to the desert landscape of the American Southwest.

Jamie Wyeth (b. 1946)

Wolfbane, 1984

Mixed media on paper

Museum purchase, 1984



In *Wolfbane*, Jamie Wyeth creates a metaphorical portrait of his wife, Phyllis Mills 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. Wyeth combined media including watercolor pigments, charcoal, India ink, and acrylic varnish to create the richly textured background.

Carolyn Wyeth (1909–1994)

Up from the Woods, 1974

Oil on canvas

Purchased with Museum funds, 1984



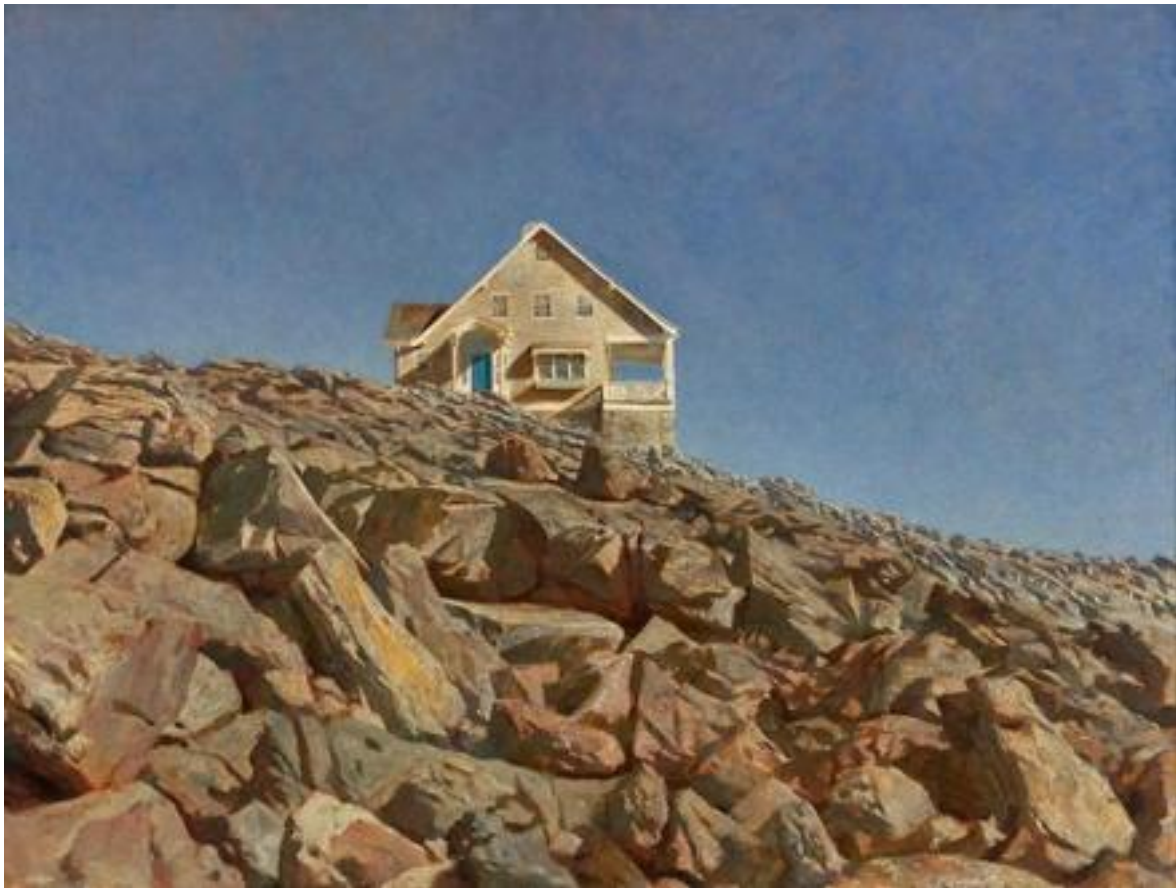
The second child of the Wyeth family of artists, Carolyn Wyeth was the last of the family members to live in the N.C. Wyeth House, which she paints here from an unusual perspective. Given the vantage point nestled deep in the woods below her home, the house is only partly revealed. Her style is strikingly modern as she often glosses over details and favors off-kilter compositions. In many ways her style is reflective of her own eccentric personality. She valued solitude and spent most of her career painting scenes of her homes in Pennsylvania and Maine as well as their close surroundings.

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.

Carolyn Wyeth (1909–1994)

N.C. Wyeth's Barn, 1974

Oil on canvas

Gift of Mr. and Mrs. Andrew Wyeth, 1985



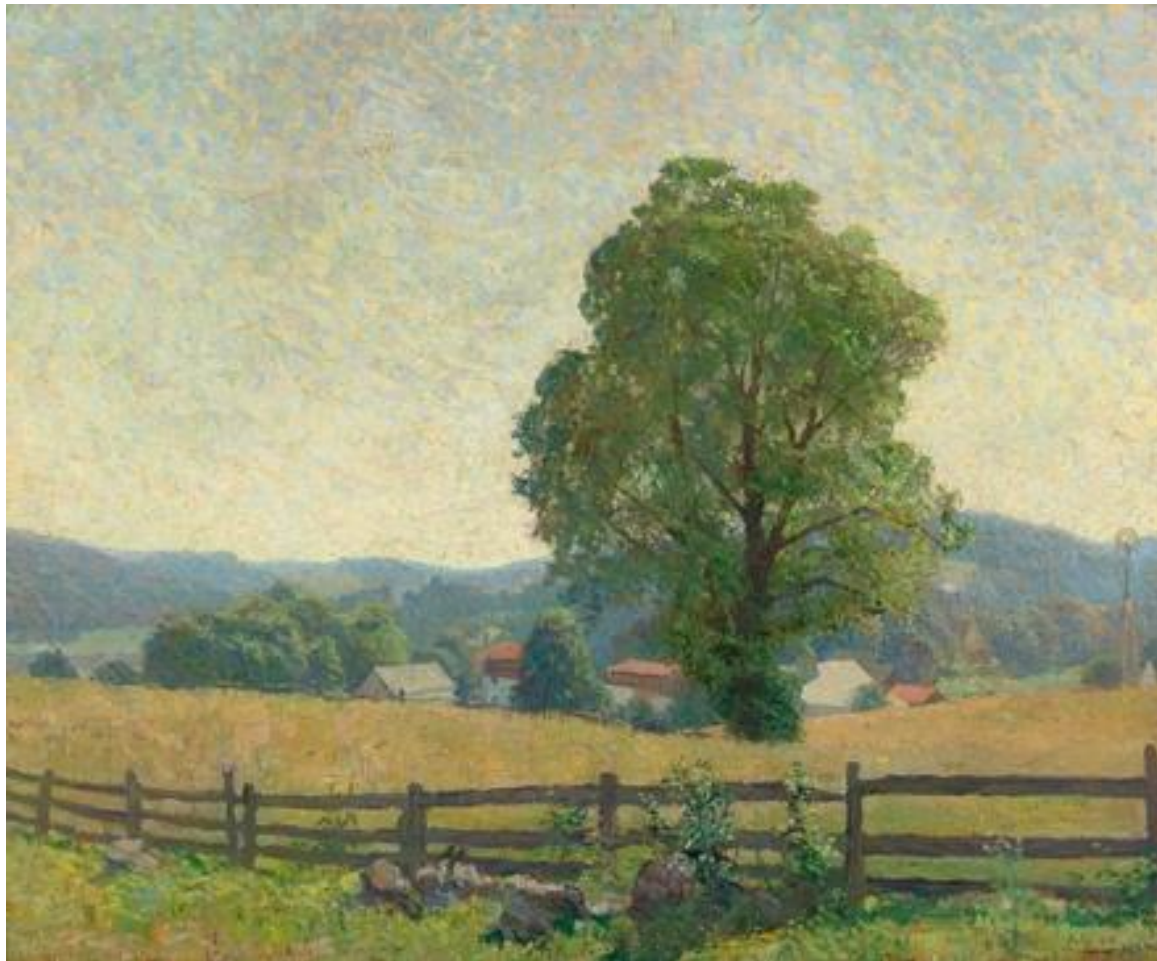
Carolyn Wyeth received her first artistic training from her father, N.C. Wyeth, in his studio when she was 12 years old. The traditional lessons she received were passed along to her own students later in life as well as to her nephew Jamie Wyeth, who began studying with her at age 12. Never driven by the market or a desire to follow trends in the art world, Carolyn Wyeth worked slowly, producing only a handful of paintings each year. She painted for herself and for no one else, even her famous family members.

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, N.C. Wyeth records the hot, muggy atmosphere of a Brandywine Valley 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 loose brush strokes that appear as individual dabs of paint reflect a modern approach to landscape that captures a fleeting moment in time.

N.C. Wyeth (1882–1945)

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

Oil on canvas

The Andrew and Betsy Wyeth Collection



The Scribner's 1917 publication of *The Boy's King Arthur* included the tale of Sir Gareth of Orkney, which recounts the quest that led one of King Arthur's nephews, Gareth, to knighthood. Gareth, going by the name of Beaumains, is beset by several knights on his journey with Lady Lynette to rescue her sister Lyoness from the Red Knight of the Red Lands. After slaying the Black Knight, and taking up his armor, Gareth encounters the Black Knight's brother, the Green Knight, who is seeking revenge. N.C. Wyeth illustrates the moment when the Green Knight blows a horn, calling for his weapons so the battle with Gareth can begin.

N.C. Wyeth (1882–1945)

The Pledge, 1921

Oil on canvas

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



N.C. Wyeth illustrates a scene from the end
of chapter four of *The Scottish Chiefs* by

Jan Porter, for a 1921 reprint of the 1809 original. William Wallace is depicted giving a stirring speech after having learned of his wife's murder at the hands of an English governor. Calling his fellow countrymen and women to action, Wallace cries out for vengeance for both his wife and his country. In his conclusion, he gives the pledge referred to in the painting's title. "From this hour may Scotland date her liberty, or Wallace return no more. My faithful friends, let the spirits of your fathers inspire your souls! Ye go to assert that freedom for which they died. Before the moon sets, the tyrant of Lanark must fall in blood."

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

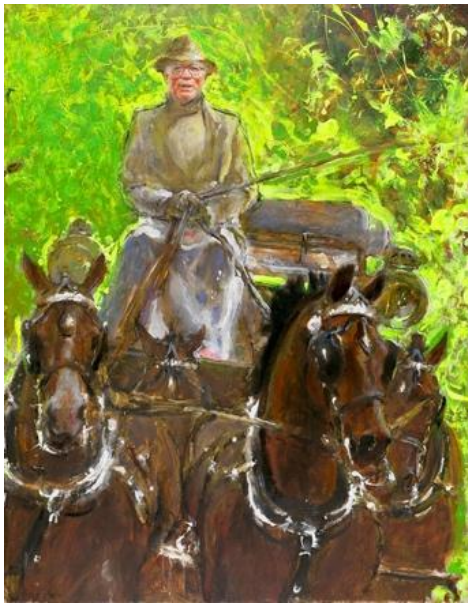
closely with his portrait subjects, whether human or animal. To occupy her during long hours of posing, Wyeth fed her sweet feed, a mixture of grains and molasses, and played classical music. Wyeth's thickly applied oil paint reveals Den Den as both a personality and an interesting shape with texture.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

Jamie Wyeth (b. 1946)

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 & Museum of Art,
2018



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 & Museum of Art and its chairman for almost fifty years. Working with a variety of media, textures, and colors, Wyeth presents Weymouth driving four horses, all rendered so loosely that some areas of bare 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 draws attention to Weymouth's richly hued face and steely concentration.

NEW ACQUISITION

Arthur B. Carles (1882-1952)

Still Life with Flowers, ca. 1921

Oil on canvas

Purchased with Museum funds, 2025



A student, and later a faculty member, at
the Pennsylvania Academy of the Fine Arts,

Arthur B. Carles was swayed to a more modern style of painting after visiting France in the first decade of the twentieth century. The works of Matisse, Cézanne, and others who experimented with bold and expressive color greatly impressed him and changed the look of his own canvases. After returning to Philadelphia, his still life paintings, such as this example, vibrated with a liberated palette of loose brush strokes. He was among the leading modernists in the United States and his important role as an educator introduced modern techniques to the next generation of young artists.

NEW ACQUISITION

Arthur B. Carles (1882–1952)

Stone Pines in the South of France, ca.

1904–1907

Oil on panel

Gift of Mr. And Mrs. Rodman Moorhead in
Honor of the Brandywine Museum of Art's
50th Anniversary, 2022



Appreciated as a brilliant, expressive colorist, Arthur B. Carles was an important force in the development of American modernism in Philadelphia. It is likely that this was painted on his earliest trip to Paris in either 1904 or 1907 and demonstrates the artist's bold embrace of Fauvism—a European movement that emphasized painterly qualities and strong color over realism. It is one of many spontaneous landscape sketches that Carles painted in France, revealing his love of composing striking and expressionistic color harmonies.