

# THE BRANDYWINE GALLERY

## 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, American Regionalism brought modern stylization to images of rural life. Dale Nichols engages with the movement in this landscape by highlighting 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; throughout his career he returned to the farm subjects familiar to him from his childhood.

## NEW ACQUISITION

Ralston Crawford (1906-1978)

*Barn with Red Gable, 1937*

Oil on canvas

Purchased with Museum funds, 2025



American modernist Ralston Crawford developed his Precisionist vocabulary while living in Chester County, including Chadds Ford and Exton. Precisionists simplified their subjects into sleek geometric shapes, inspired by the Cubist painters of Europe. American practitioners found inspiration in the aesthetic austerity of the country's vernacular architecture, like bank barns and mills. Crawford's artistic output continued to evolve in the 1940s and beyond, ranging into complete abstraction and photography.



## NEW ACQUISITION

Paul Sample (1896-1974)

*Church in Evansville (Schoolhouse), 1934*

Oil on canvas

Purchased with funds provided by Mr. and  
Mrs. Rodman Moorhead, 2024



Showcasing both Regionalist and Social Realist styles of painting, Paul Sample's canvases often echo the smooth, cool lines of Precisionism. His depictions of rural areas during the Great Depression drew comparisons in his lifetime to Regionalists Grant Wood and Thomas Hart Benton.

Sample frequently drove the rustic roads of Vermont's Northeast Kingdom, home to the village of Evansville, in search of subjects.

The building in this painting, once a church and later a school, is now a general store.

Carolyn Wyeth (1909–1994)

*N.C. Wyeth's Barn*, 1974

Oil on canvas

Gift of Mr. and Mrs. Andrew Wyeth, 1985



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. Her subjects were nearly always scenes of her immediate surroundings, such as this view through a window in the Wyeth family's Chadds Ford home. She painted for herself and for no one else, not even her famous family members, but she did share her years of experience with her students in classes she held at the N.C. Wyeth studio.



## 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



Inspired by the painterly freedom and spontaneity of Abstract Expressionism, Wolf Kahn used rural scenes as jumping-off points for vivid, intuitive, and chromatically brilliant compositions that push the boundaries of landscape painting. Yellowstone Silhouette is an example of Kahn's acclaimed mature style in which he loosened his brushwork and expanded his palette, resulting in a pulsating composition.

## NEW ACQUISITION

Peter Miller (1913-1996)

*The Anniversary Painting, 1970*

Oil on canvas

Gift of Paul Gratz



Henrietta Myers Miller went by the professional name Peter Miller because she felt that collectors and critics would take her paintings more seriously if she were identified as a man. She lived in both Chester County, Pennsylvania, and on a ranch north of Santa Fe, New Mexico. Miller used thin veils of color that could be etched or incised into to expose the underlying hues. Her mark making was akin to the creation of petroglyphs on the canyon walls, near her New Mexico home.

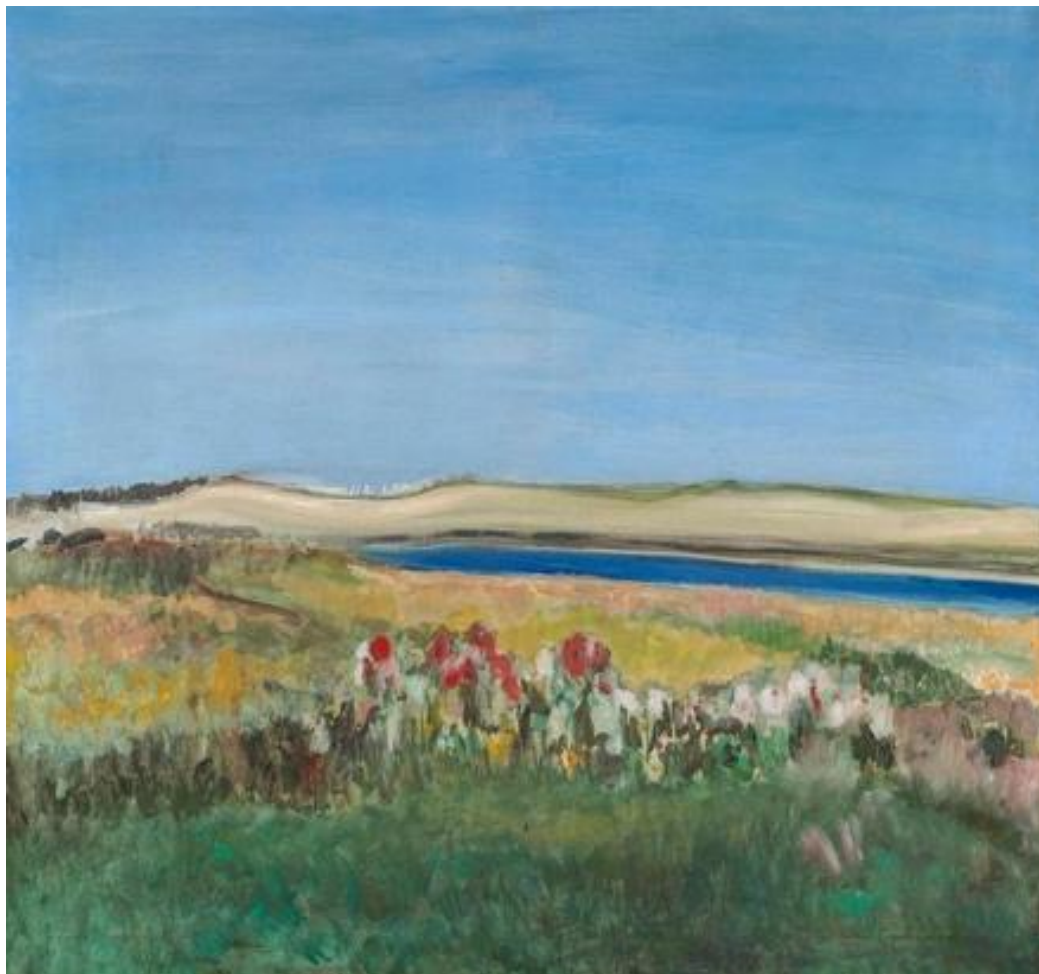
## NEW ACQUISITION

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





*Flying Point* is among a number of sweeping vistas as seen from the Long Island studio of Jane Freilicher.

Surrounded by the New York School of painters and writers in the 1950s, she often incorporated passages of quickly painted, vigorous brushwork similar to that of the Abstract Expressionists into her realist paintings. Her broad gestural style has been called Painterly Realism, an approach that sought to evoke the sensation of movement, allowing viewers to both feel and see the landscapes.

Mary Page Evans (b. 1937)

*Peonies in June, 2013*

Oil on canvas

Gift of Page and John Corey, 2020



In this expressionistic Pennsylvania landscape, Mary Page Evans captures the sensual impact of early summer's explosive peony blossoms, accentuated by a thickly painted surface. The high horizon line emphasizes the contours of Hill Girt Farm, a property along the Brandywine Creek not far from the Museum. Evans approaches her art like the French Impressionists did—working directly from nature—and she even spent many summers painting in Claude Monet's garden in Giverny, France.

Hughie Lee-Smith (1915–1999)

*Negro Child*, 1953

Oil on Masonite board

Museum purchase, 2024



This painting dates from a pivotal year in the life of artist Hughie Lee-Smith, when he earned a degree in art education on the GI Bill and won a coveted prize at the Detroit Institute of Arts. "I was no longer called Black artist, Negro artist, colored boy," he said in a 1995 interview. "When I won that prize, all of a sudden there was no racial designation. I thought that was a step forward." This work is one of several similar paintings of small, tightly cropped portraits of Black girls from the late 1940s and early 1950s.



Anna Mary Robertson ("Grandma") Moses  
(1860-1961)

*Sugaring Off, Maple, 1943*

Oil on pressed wood

Purchased with funds provided by Mr. and  
Mrs. Rodman Moorhead, 2018



Self-taught artist Anna Mary Robertson Moses, better known as Grandma Moses, was well into her 70s when she turned her hobby of painting into a career. The appeal of her work was due, in part, to its nostalgic subject matter and the perception that it represented an "authentic" American vision, free of the influence of European art. Her subjects reflected her daily life and memories; scenes of maple sugaring, apple butter making, and quilting bees emphasize family and community.

Horace Pippin (1888–1946)

*Saying Prayers*, 1943

Oil on canvas

Purchased with the Betsy James Wyeth  
Fund, 1980



Horace Pippin's depictions of intimate moments like this in an African American home reflect his nostalgia for his own childhood. Domestic scenes were among his most popular works. While serving with the all-Black 369th Infantry Regiment, known as the Harlem Hellfighters, in France during World War I, he suffered an injury that caused him to lose use of his right arm. Nevertheless, he taught himself to paint upon returning home to West Chester, Pennsylvania.



George A. Weymouth (1936–2016)

*August*, 1974

Tempera on panel

Gift of George A. Weymouth and McCoy  
duPont Weymouth in honor of Mr. and Mrs.  
George T. Weymouth, 2017





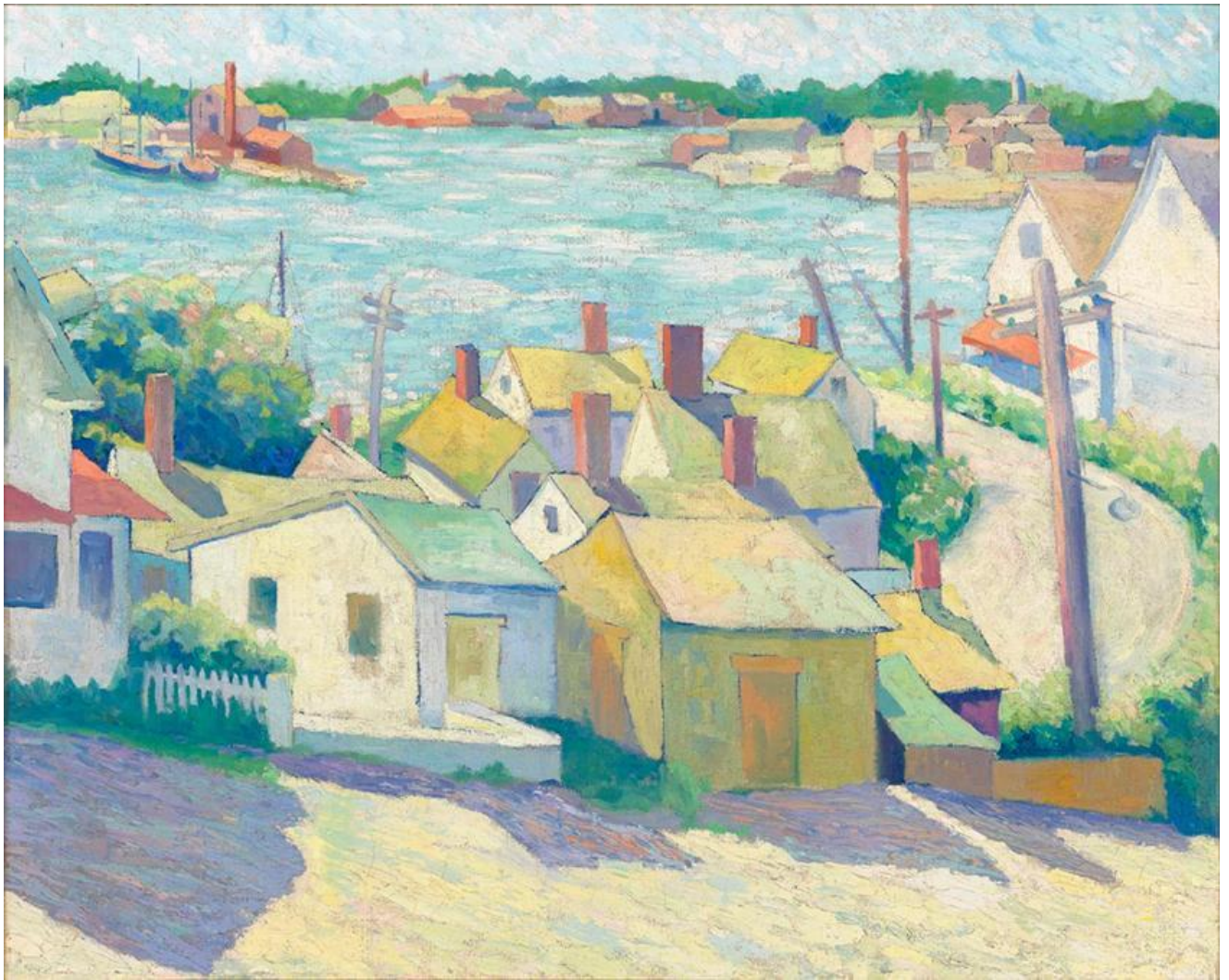
This unusual perspective provides views of both the ground and the distant hills during a hazy late summer day. In preparation for this work, George A. Weymouth made extensive pencil drawings and watercolor studies of native grasses and Queen Anne's lace around his farm along the Brandywine Creek. His sensitive attention to the landscape expresses his feelings for nature and his commitment to land preservation in the Brandywine Valley.

Allan Freelon (1895-1960)

*Gloucester Harbor, ca. 1929*

Oil on canvas

Purchased with Museum funds, 2021



During the 19th and 20th centuries, Gloucester, Massachusetts, was home to a thriving art colony visited by many prominent American painters. Allan Freelon's pastel-hued view of the city's harbor places him in line with other American Impressionists working in the area. Freelon was the head of art education for the Philadelphia School District but spent his summers in the seaside town. He rarely depicts humans in his work, opting instead for idyllic views of ships and shore captured *en plein air*.

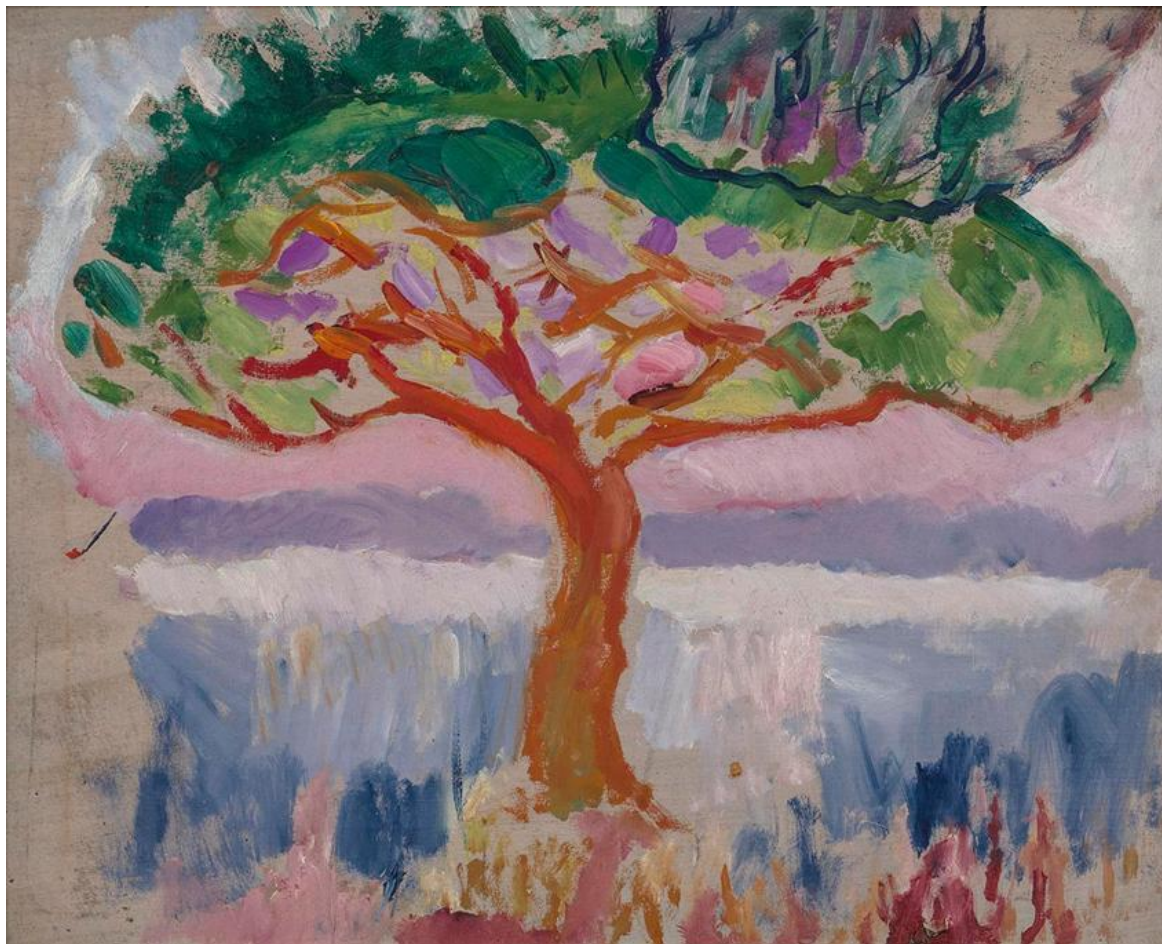
Arthur B. Carles (1882-1952)

*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



Philadelphia artist Arthur B. Carles was instrumental in the development of American modernism, especially in his native city. This landscape demonstrates his bold embrace of Fauvism—a European movement that emphasized painterly qualities and strong color over Realism. One of many spontaneous landscape sketches that Carles made in France, this painting reveals his love of composing beautiful and expressionistic color harmonies.

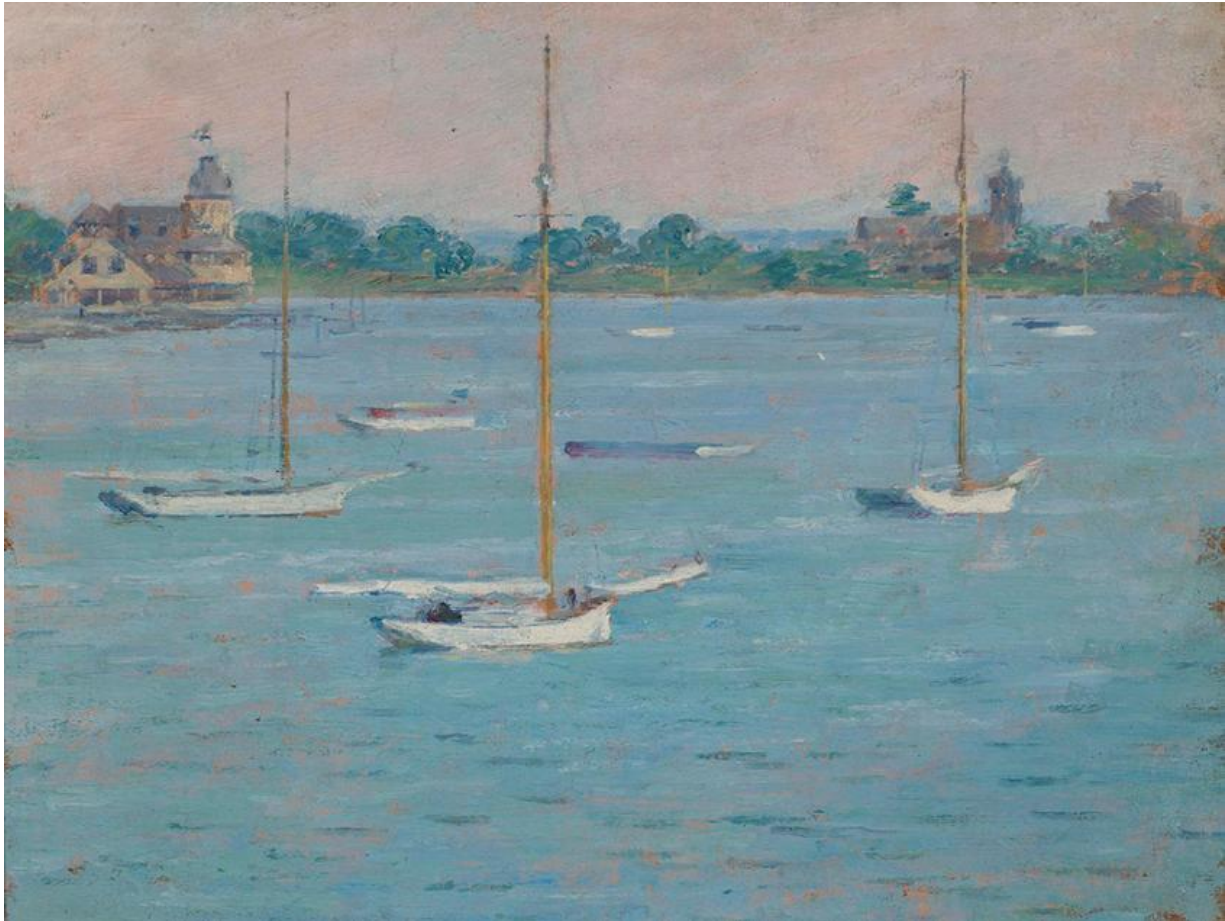


Theodore Robinson (1852-1896)

*Yacht Club Basin, Cos Cob Harbor, 1894*

Oil on wood panel

Richard M. Scaife Bequest, 2015



Theodore Robinson captures the brilliant effect of the sun glinting off the river's surface through an effusion of lavender, coral, and blue. This painting, depicting the Mianus River at Cos Cob, Connecticut, is a companion to *Low Tide, Riverside Yacht Club* (1894), now in the collection of the Metropolitan Museum of Art. Having returned from Giverny, France, in 1892, Robinson sought out the close association of an art colony, such as he had experienced in the circle that formed around Impressionist Claude Monet. He found that among a group of American Impressionists in Cos Cob.

Edward Willis Redfield (1869-1965)

*Garden of the Girls*, 1928-1930

Oil on canvas

Richard M. Scaife Bequest, 2015



The dazzling effect of Edward Willis Redfield's characteristic thick and quick paint application is in full force in this work, suggesting the frenzied pace at which he captured a bright, beautiful Maine day *en plein air*. *Garden of the Girls* dates from an inspired period when the artist and his family began spending summers in Boothbay Harbor, Maine. A leader of the New Hope School along the Delaware River in Bucks County, Pennsylvania, Redfield practiced a landscape style influenced by Tonalism and Impressionism.



Walter Elmer Schofield (1867–1944)

*Covered Bridge on the Schuylkill (The Red Bridge)*, ca. 1913

Oil on canvas

Gift of Margaret E. Phillips, 2003



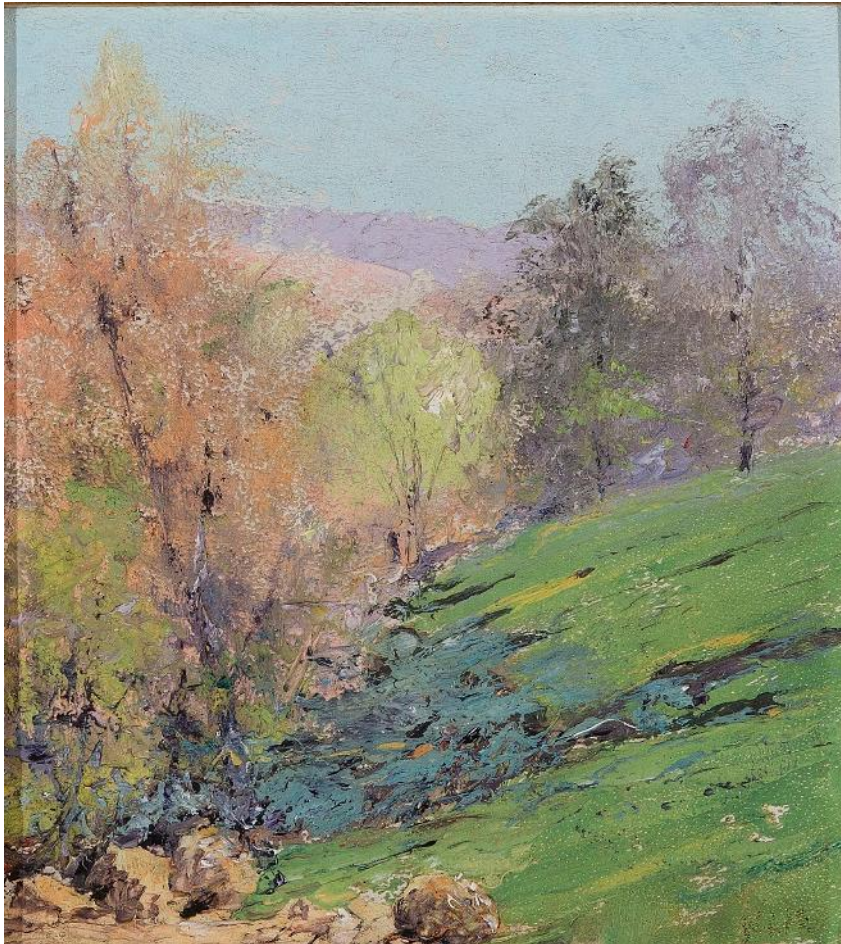


*Covered Bridge on the Schuylkill* depicts a nonextant bridge in Norristown, Pennsylvania. Philadelphia-born Walter Elmer Schofield was associated with the Bucks County Impressionist art colony. He studied at the Pennsylvania Academy of the Fine Arts from 1889 to 1892 and shortly thereafter at the Académie Julian in Paris. Although he spent much of his career in Cornwall, England, he made annual trips to Pennsylvania. He became known for his large snow scenes, executed outdoors and painted with bold, rapid brushstrokes.

Julian Alden Weir (1852–1919)

*Springtime*, ca. 1890–1910

Oil on pasteboard panel Richard M. Scaife  
Bequest, 2015



This diminutive work is the type of quick study an American Impressionist would make *en plein air*. Julian Alden Weir frequently did this type of painting in Connecticut at the Cos Cob art colony and later around his home in Ridgefield. Here, he captures fresh green fields and new leaves and combines them with coral and lavender atmospheric effects for a small remembrance of the dazzling appearance of spring.

Julian Alden Weir (1852–1919)

*The Road to Nod*, ca. 1889–1899

Oil on panel

Richard M. Scaife Bequest, 2015



Born into a family of teaching artists, Julian Alden Weir veered from his relatives' strictly traditional path; he chose to work in the modern style of Impressionism, becoming one of its foremost American practitioners. Many of Weir's landscapes are rural scenes around his farm, located on Nod Hill Road in Branchville, Connecticut. This cool pastel landscape depicts the moonrise over the road leading to his property.



Benjamin West (1738-1820)

*Martha Harford Hare, 1775*

Oil on canvas

Gift of Hope, Esther Binney, and Charles  
Hare, 2005



This likeness of the dejected Martha Harford Hare was calculated to induce maximum guilt. She aimed to capture her disappointment in her son Robert Hare's decision to settle in the American colonies. Hare wears a black scarf, as if in mourning, and she holds his letter sent from Philadelphia in 1775 relaying the news of his plans. She hired the most well-known painter in England, American expatriate Benjamin West, and shipped the portrait to America for her son, whose portrait hangs nearby.

Gilbert Stuart (1755-1828)

*Robert Hare, Sr., and His Daughter Martha,*

mid 1780s

Oil on canvas

Gift of Hope, Esther Binney, and Charles  
Hare, 2005



At the time this image of brewer Robert Hare was made, his porter was the most popular beer in Philadelphia, on the menu at Mount Vernon, and a favorite of many founding fathers. To have one's portrait painted by Gilbert Stuart was a mark of status in the 18th century. Among his more than 1,000 portraits were those of the first six presidents of the United States—including the likeness of George Washington seen today on the one-dollar bill.

Guy Pène du Bois (1884-1958)

*The Appraisal*, ca. 1946

Oil on canvas

Richard M. Scaife Bequest, 2015





Guy Pène du Bois focuses attention on the expression and sense of vulnerability of the statuesque young woman. The tuxedoed man, drink in hand, appears bored and paused in conversation, as if awaiting her response. The painting's later alternate title *The Appraisal/Interlude (Father and Daughter)* and the suggested physical tension create an air of expectation and uncertainty. Du Bois's satiric paintings of high society were the outcome of his experiences as a painter, cartoonist, and art critic.

Jefferson David Chalfant (1856-1931)

*Portrait of Miss Mary du Pont, 1906*

Oil on canvas

Gift of Mr. and Mrs. Douglas Buck, 1980



Jefferson David Chalfant's stern-looking likeness of Mary du Pont reveals her reported staunch, implacable presence. Proud of her powerful family lineage and also her modern lifestyle, she stipulated that the artist depict her in her private sitting room next to her electric lamp, a new introduction to the American home. After this work, Chalfant began painting portraits of Wilmington's social elite following more than 20 years as a successful trompe l'oeil and genre painter until popular interest in such subjects declined.

Lilly Martin Spencer (1822–1902)

*Raspberries*, ca. 1858–1859

Oil on canvas

Richard M. Scaife Bequest, 2015



Lilly Martin Spencer was a painter at a time when women rarely rose to the level of professional artist. Her imagery of home and family garnered a wide audience when her paintings were reproduced as inexpensive prints. In 1858, she and her family moved to rural New Jersey, which prompted her to try painting still lifes, such as this one, of the fruits and plants she found plentiful there. The popularity of her modest still lifes helped to sustain her financially through hard times as she and her husband raised 13 children.

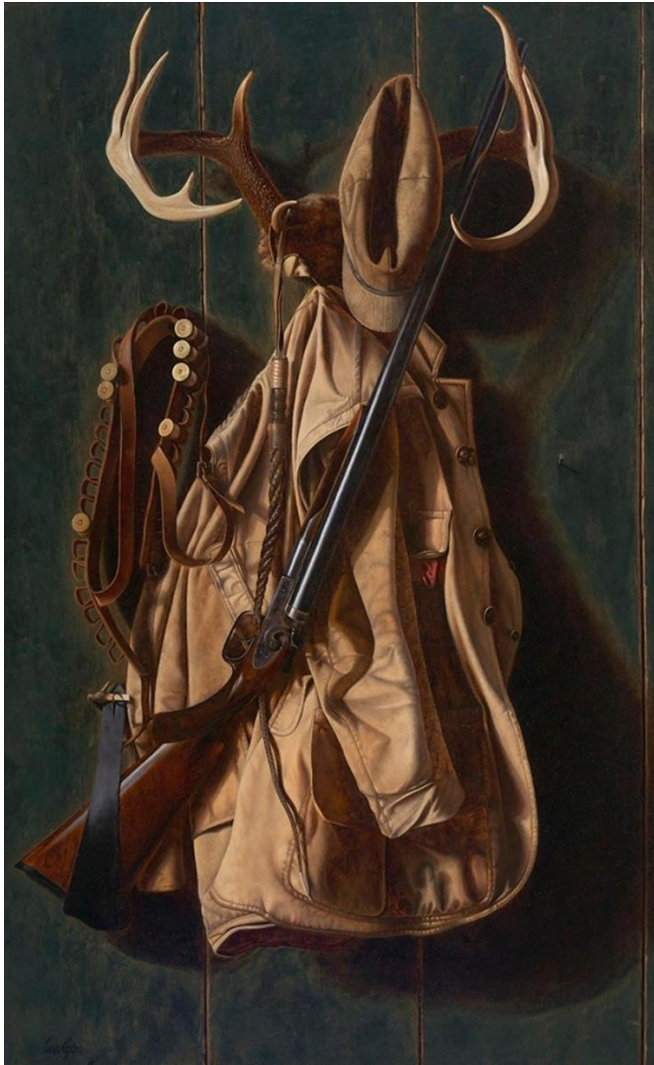


George Cope (1855-1929)

*The Hunter's Equipment*, 1891

Oil on canvas

Purchased with funds provided by Richard  
M. Scaife and the Allegheny Foundation,  
1992



Chester County native George Cope began his career as a landscape painter creating pastoral scenes of the Brandywine Valley. As the popularity of illusionistic trompe l'oeil (paintings that “fool the eye”) increased in the late nineteenth century, Cope turned his attention to still-life works featuring hunting subjects. Here, the shallow space and distinct illumination from the side enhance the deception.

## 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 having visited France in the early 20th century. The works of Henri Matisse, Paul Cézanne, and others who experimented with bold and expressive color greatly influenced him. After he returned to Philadelphia, his still-life paintings, such as this example, began to vibrate with a liberated palette of loose brushstrokes.



## NEW ACQUISITION

Charles Demuth (1883-1935)

*Red Cineraria and Cyclamen*, ca. 1916-17

Oil on board

Museum purchase, 2023



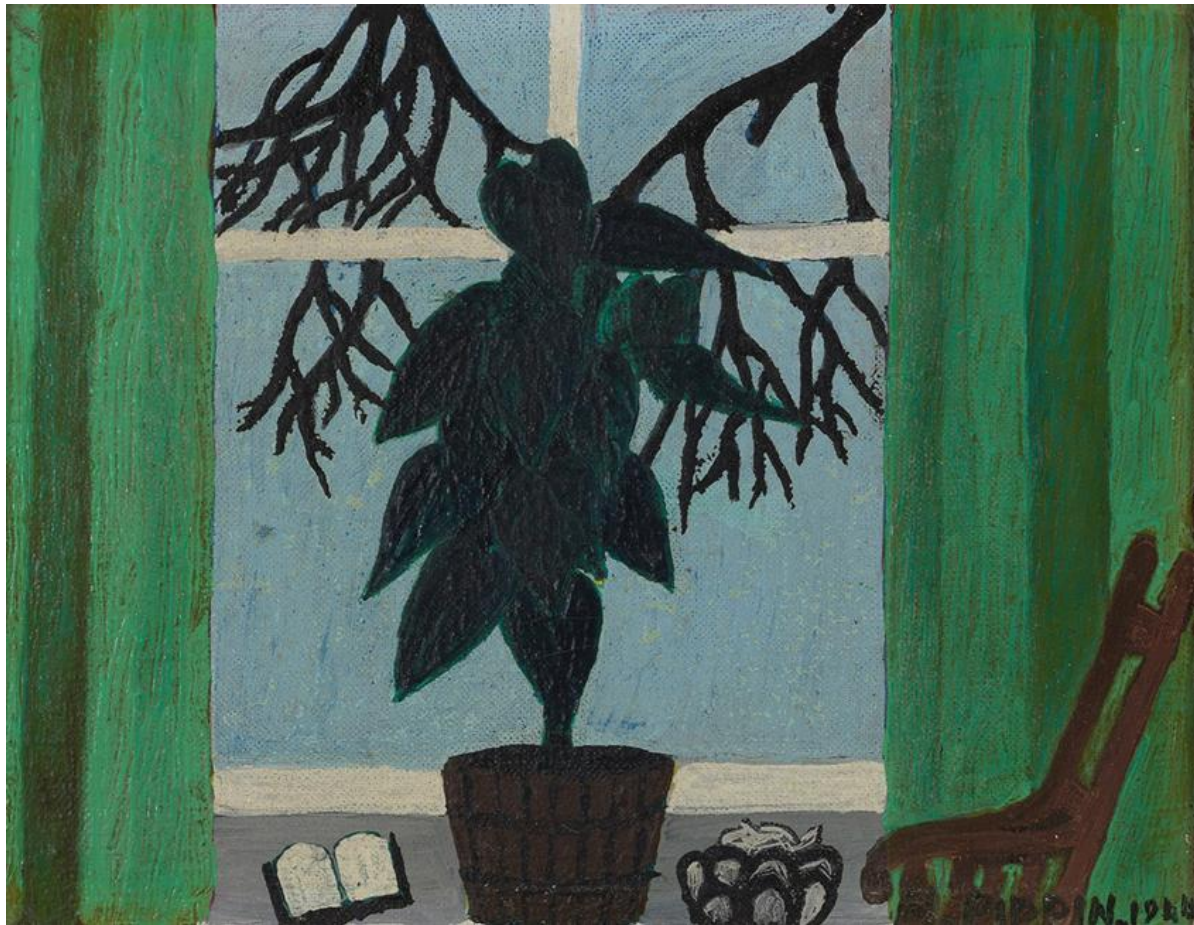
In this still life, the thriving potted plants are seen through a windowpane, a device used to direct our view and to create a secondary frame for the painting. Though a pioneer in the American abstract style known as Precisionism, Charles Demuth also partook in a lifelong study of naturalistic floral subjects in both watercolor and oil, many of which grew in his mother's garden in his hometown of Lancaster, Pennsylvania.

Horace Pippin (1888-1946)

*Potted Plant in Window*, 1944

Oil on canvas

Gift of Mr. and Mrs. Edgar Scott, 1981



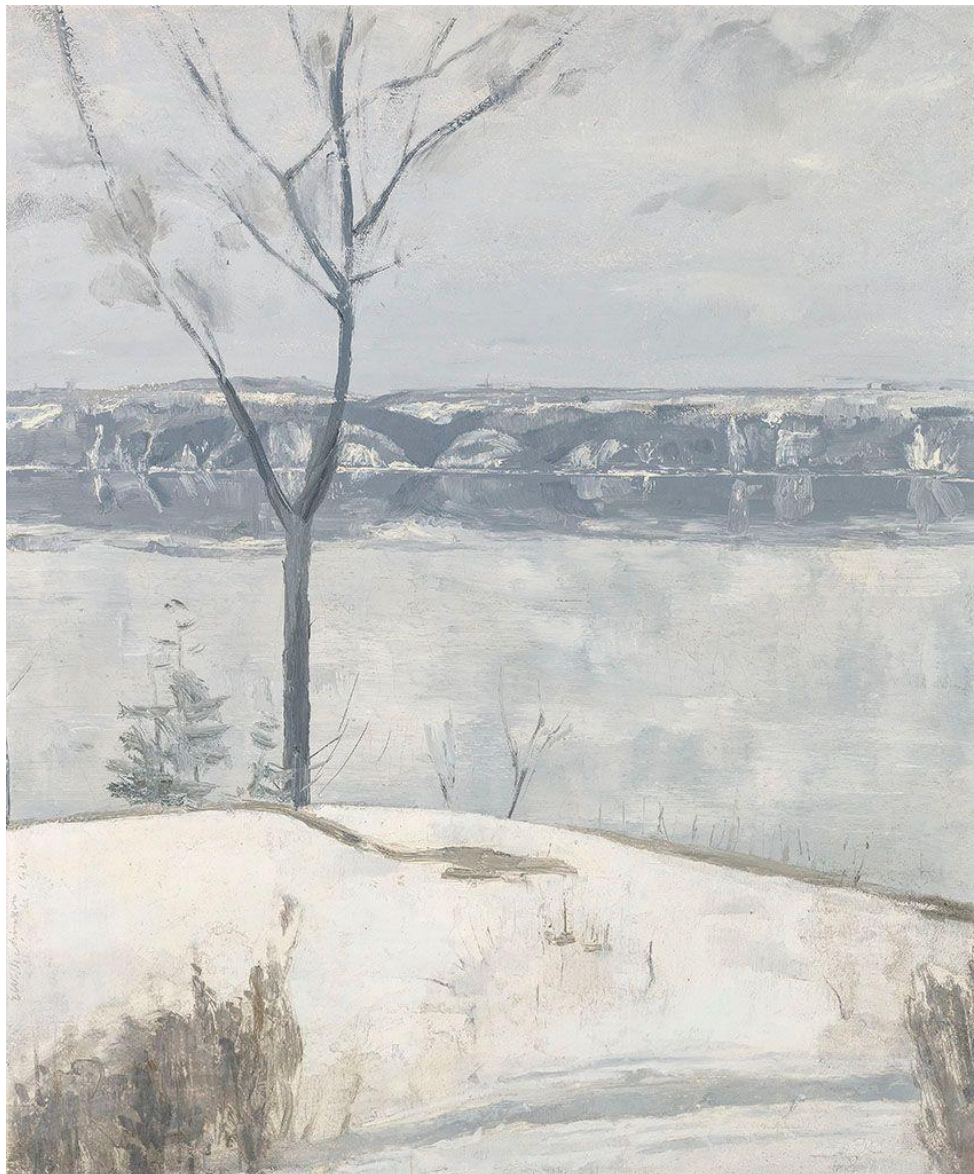
Horace Pippin's subject matter ranged from contemporary portraits and scenes of African American history to biblical interpretations and still lifes, such as this simple interior scene. He resided most of his life in West Chester, Pennsylvania, but rather than working in the illustration tradition of other Brandywine artists, he developed his own personal style. Rising to prominence through such well-connected Pennsylvania friends as artist N.C. Wyeth and collector Albert Barnes, Pippin was among the initial group of self-taught artists included in the Museum of Modern Art's exhibitions of the genre in 1938 and 1942.



*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 unique position in American art history: he was trained by William Merritt Chase and other 19th-century artists, but by the end of his career, he was associated with Willem de Kooning and the leaders of abstraction. Painted along the shores of Lake Cayuga, near Sheldrake, New York, this minimalistic work is composed of wide lilac gray and white passages marked by a bare tree and scruffy vegetation. His paintings style is often described as somber, bleak, or even surreal.



Edward Willis Redfield (1869-1965)

Christmas Morning, ca. 1932

Oil on canvas

Collection of Karin and Peter Leidel



Edward Willis Redfield likely created this painting *en plein air*—working outside to capture the effects of light—a technique that sometimes required him to tie his large canvases to trees to stop them from blowing away. After first studying Realism, he hit his stride when he discovered Impressionism, which he adapted into an American style. He is among the principal practitioners of Pennsylvania Impressionism and is known for his wintery landscapes, such as *Christmas Morning*.



William Langson Lathrop (1859-1938)

The Delaware Valley, ca. 1899

Oil on canvas

Purchased with funds provided by Mrs.

David Craven, 1985



American artist Henry Ward Ranger introduced William Langson Lathrop to Tonalism, a progressive American art movement that developed in the 1880s out of an abiding spiritual feeling for the landscape. This reinvigorated his work, leading Lathrop to move from New York City to a country mill along the Delaware River in Pennsylvania. The Delaware Valley displays the resulting brightening of Lathrop's palette, a significant change from the dark and brooding landscapes of his early career.

Thomas Anshutz (1851-1912)

*Along the Delaware*, 1897

Oil on canvas

Purchased in Memory of Sally T. Duff with funds provided by James H. Duff, the

Wyeth Foundation for American Art, Matz Family Charitable Fund, Mr. and Mrs. John W. Field, Jr., Mr. and Mrs. Ian A.

MacKinnon, Mr. and Mrs. W. Donald Sparks II, Mr. and Mrs. Morris W. Stroud II, and other donors, 2022.



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Thomas Anshutz immersed himself in the practice of plein air painting after having taken time off from teaching to study abroad in 1892, where he learned to capture the changing effects of light and color in nature. In 1897, he traveled down

the Delaware River, resulting in a number of oils and watercolors of boats, shipyards, and riverside views, including *Along the Delaware*. The fluid brushwork and atmospheric effects in this scene parallel work produced by American Impressionists in the period.



James Brade Sword (1839-1915)

*Along the Brandywine*, 1881

Oil on canvas

Gift of Lloyd G. Wineland, 1982



Mid-19th-century landscape painting often reflects the theme of nature's power and grandeur. This is conveyed through compositions featuring contrasts between near and distant views, with low horizon lines emphasizing immense, luminous skies and figures rendered in small scale.

However, by the latter part of the century, artists such as James Brade Sword began to relegate the landscape to the background in order to focus on the character of a specific place. This painting thus places more importance on the activity of the people along this well-traveled, scenic road.

Edmund Darch Lewis (1835-1910)

*Blue Juniata*, 1875

Oil on canvas

Gift of Betty Ann and Harry Themal, 2001



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On this section of the scenic Juniata River,  
cows wade languorously into the water for  
a drink and a small boating party relaxes

on the broad, calm water. The landscape is not unlike that of the Brandywine Creek scenes which Edmund Darch Lewis captured when he painted Brinton's Mill and other local mill properties. Lewis was a contemporary of the Hudson River School and shared their interest in romantic depictions of the American landscape.



William Trost Richards (1833-1905)

*Some Fell Among the Thorns*, ca. 1887

Oil on canvas

Purchased with funds given in memory of  
Pamela Cunningham Copeland, 2002





William Trost Richards (1833-1905)

*Some Fell on Good Ground*, ca. 1887

Oil on canvas

Purchased with funds given in memory of  
Pamela Cunningham Copeland, 2002



Known for scenes of crashing waves and rocky cliffs, William Trost Richards here highlights the simplistic beauty of rural landscapes while implying a moralizing message. The titles are drawn from the biblical parable of the sower, in which seeds are compared to the word of God. Richards owned a farm in Chester County, Pennsylvania, between 1884 and 1890, where planting seeds and harvesting crops would have been an apt metaphor.

Mary B. Mellen (1819-1886)

*Moonlight Fishing Scene (Halfway Rock),*

1854

Oil on canvas

Gift of Amanda K. Berls 1980



Mary Mellen and acclaimed marine painter Fitz Henry Lane worked side-by-side, improving her skills in an informal apprenticeship resulting in styles so similar that it is difficult to distinguish one artist's work from the other. In this painting, the moonlight seen through the parting clouds illuminates Halfway Rock in Maine's Casco Bay and its lighthouse, which is curiously dark. The scene appears particularly dangerous as a fishing boat is precariously close to the rocky ledge.

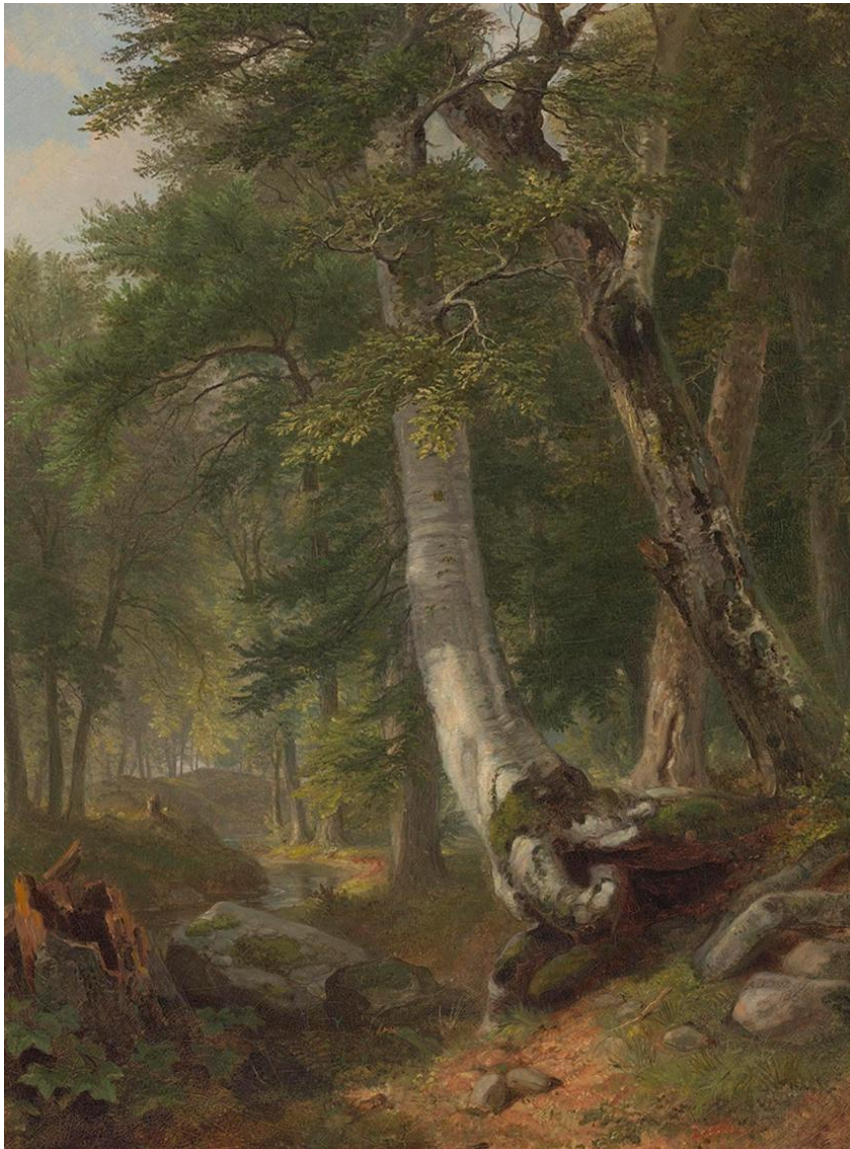


Asher B. Durand (1796-1886)

*Landscape, Wood Scene (Sketch in the Woods)*, ca. 1854

Oil on canvas

Gift of Amanda K. Berls, 1980





This scene in the Catskill Mountains conveys the cycle of life through the contrast of the lush greenery and the decaying trees. Asher B. Durand was a major figure in the Hudson River School of American landscape painters. This is one of several studies of a woodland interior he made in 1854. From them, he composed the larger finished work *In the Woods* (1855), now in the collection of the Metropolitan Museum of Art. The date of 1856, by his signature, marks the year the painting was sold.

Edward Chalmers Leavitt (1842-1904)

*Still Life with Fruit*, 1897

Oil on canvas

Gift of the National Park Service, 2024



After serving in the US Navy during the Civil War, Edward Chalmers Leavitt built a career as a still-life painter. Little is known of his art training, but he belonged to both the Boston and Providence Art Clubs and maintained a studio in Providence. Leavitt left behind a prodigious number of paintings, most of which, like this example, are of flowers, fruit, or other skillfully rendered tablescapes. His popularity declined after his death until a revival of his reputation in the 1970s due to a renewed interest in the history of American still-life painting.

## 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 was instrumental in founding the art and music departments at Cheyney University during her 30-year career teaching there. The conservative nature of this still life reflects the typical academic work she would have taught and demonstrated for her students. Trips to Europe immersed her in the modern art world, encouraging more experimental work abroad. In her later years, she was sought after for her portraits of respected Black figures, including Marian Anderson and W.E.B. Du Bois.



Severin Roesen (1815-1872)

*Still Life, Fruit in Landscape*, 1858

Oil on canvas

Purchased with the Museum Volunteers'  
Fund, 1999



Beginning in 1857, German-born Severin Roesen traveled throughout Pennsylvania, where he likely painted this elaborately staged tabletop scene. It is remarkable for the inclusion of the landscape in the background, the earliest instance of this compositional experiment in Roesen's body of work. This move significantly brought the fruits of the still life into conversation with the natural landscape of which they were once a part. He settled in the booming lumber town of Williamsport, Pennsylvania, where he developed a patronage and supported himself through teaching.

Edmund Darch Lewis (1835-1910)

*Untitled landscape*, 1879

Oil on canvas

Bequest of Edward P. Hunter, 2004



The reflective surface of this lake recalls when Edmund Darch Lewis's work was described by a fellow artist as "Nature mirrored." Lewis remained based in his hometown of Philadelphia for his entire career, though he traveled to capture landscape scenes in New York, New Jersey, Pennsylvania, and New England. He exhibited at the Pennsylvania Academy of the Fine Arts when he was just 19 years old and went on to produce more than 50,000 paintings, drawings, and sketches.



Thomas Doughty (1793-1856)

Gilpin's Mill on the Brandywine, 1830

Oil on canvas

Purchased with Museum funds, 1986





Thomas Doughty (1793-1856)

View on the Brandywine River: Gilpin's  
Paper Mill, ca. 1825-1830

Oil on wood panel

Purchased with Museum funds, 2005



Thomas Doughty was one of the earliest American artists to devote himself exclusively to landscape painting. His work influenced Thomas Cole and the Hudson River School of landscape painters. He received commissions to depict estates and public buildings and supplemented his income by making multiple versions of a scene, as is the case with this mill. Built in 1787 by Joshua and Thomas Gilpin, this was the first paper mill in Delaware.

Clementine Hunter (1886-1988)

*Untitled (Zinnia Bouquet)*, ca. 1970

Oil on canvas board

Purchased with Museum funds, 2020



The richly textured surface and the vivid color of this zinnia bouquet represent Clementine Hunter's style in the folk art tradition. A self-taught artist, she began painting in her 50s. She spent most of her life as a field hand and cook at Melrose Plantation, a cotton farm in Louisiana, which was also an art colony in the 1930s. Hunter painted scenes of cotton picking, festive weddings, dancing, and churchgoing, and she became known for her bold paintings of flowers, particularly zinnias.

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 painters leading the charge of expressive abstraction in the early 20th century. Hartley was long affiliated with his home state of Maine, which became an important place of modernist ferment in the 1920s and 1930s. The unexpected death in 1935 of Hartley's friend Gaston Lachaise, a French sculptor who lived in Maine, prompted this elegiac tribute.

Thomas Hart Benton (1889–1975)

*Still Life*, 1951

Tempera on canvas mounted on panel

Purchased with Museum funds, 2019



Whether in prints, easel paintings, or epic mural cycles, Thomas Hart Benton's subjects were drawn from everyday life, with an emphasis on rural America. His distinctive style drew on influences from Realism and abstraction. Here, the yellow drapery vibrates with ripples, while the flowers writhe in the vase, appearing as if they are wilting. As modern as his style may be, Benton was working in tempera, a medium from the Renaissance that was revived in the United States during the 20th century.



Horace Pippin (1888-1946)

*Gas Alarm Outpost, Argonne, ca. 1931-1937*

Oil on canvas

Purchased with funds given by The  
Davenport Family Foundation in loving  
memory of Peter D. Davenport, 2021





This is one of seven paintings created by Horace Pippin recalling his World War I experience. Together these works are among the most visceral and personal depictions of war in American art. In this haunting scene, the artist depicts three soldiers on sentry duty behind the front lines. They were assigned to sound the alarm – visible on the right portion of the partially hidden shed – whenever the hiss of a gas cylinder was heard. The men are outfitted with gas masks, contained in the canvas bags worn around their necks. Pippin reworked the color of the sky several times making it increasingly lighter. In adopting this brilliant shade of blue, he

emphasizes two ominous details painted in dark contrast: relentless strands of razor wire and a soldier parachuting from one of the military planes passing overhead.

Pippin had enlisted in the Army in 1917 at the age of 27, becoming part of the all-Black 369th Infantry Regiment deployed to France at the end of that year. Because of segregation, Black military personnel at the time primarily provided labor for supply lines and construction projects. However, soldiers were so desperately needed for the massive Meuse-Argonne Offensive that the 369<sup>th</sup> Infantry Regiment was pressed into combat on April 15, 1918, receiving just 3

weeks training. American military leaders felt it problematic to have multi-racial regiments, so the 369th Infantry Regiment was assigned to fight under French command, alongside French soldiers that included enlistees from Senegal, then France's oldest African colony. The Meuse-Argonne Offensive included some of the most intense fighting in all of World War I and proved to be one of the deadliest military engagements in American history, resulting in over 26,000 casualties. In October 1918, Pippin was shot in the neck, shoulder, and right arm, falling into a trench. Coming to his aid a French soldier was shot and fell, lifeless, on Pippin,

pinning him down for hours. He spent over seven months recovering in hospitals before his discharge in May 1919. The regiment fought in the front lines for a total of 191 days, more than any other American unit. Because of its extraordinary military feats, the 369<sup>th</sup> Infantry Unit were nicknamed the Harlem Hellfighters by German troops. After the War, all of the Unit's soldiers were awarded the Croix de Garre for bravery by the French government.

Pippin was deeply impacted by his war time trauma, writing "I can never forget suffering, and I will never forget sunset...

so I came home with all of it in my mind and I paint from it today.” In the early 1920s, after his marriage and move to nearby West Chester, Pennsylvania, he began creating notebooks in which he recounted his experiences and sketched the horrific scenes he remembered so distinctly. At the time he was still learning to cope with a permanent physical impairment. Holding his right arm tight to his side he worked on a flat surface. He later detailed his injuries, writing:

*"I have three wounds, two flesh wounds and one in the right shoulder and arm, splitting my shoulder blade in two places*



*and wrecking the socket of the right arm causing me not to be able to lift my right hand above my head, without the aid of my left hand."*

In the late 1920s Pippin took up pyrography, using a long hot poker to burn images into wood panels. By then he had recovered enough to use his left hand to support and extend his right arm while he worked. Pippin continued this practice and in 1930 was strong enough to commence painting his first oil on canvas, *Ending of the War (Starting Home)*. Pippin started *Gas Alarm Outpost, Argonne*, the painting shown here, one year later. This iconic

painting was one of the most visible works in Pippin's lifetime, being shown in exhibitions regularly beginning the very year it was completed.

Barclay Rubincam (1920-1978)

It's Raining, 1951

Oil on gesso panel

Gift of Marguerite and Gerry Lenfest, 2008



Quiet and eerie, *It's Raining* showcases Barclay Rubincam's ability to capture seemingly mundane scenes and frame them in a way that invites new perspectives. A native of Chester County, Pennsylvania, Rubincam studied at the Wilmington Academy of Art under Frank Schoonover and N.C. Wyeth. His reputation was built on scenes of local history, resulting in his paintings carrying a nostalgic familiarity and placing him within the extended Brandywine landscape tradition.