



RECENT ACQUISITIONS

February 13 through April 23, 2017



Hillstrom Museum of Art

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DIRECTOR'S NOTES

Recent Acquisitions features ten recently-acquired artworks including oil paintings, prints, and sculpture in glass. All were donated directly to the Hillstrom Museum of Art or acquired by the Museum with funds resulting from donations. All are by American artists and they include works by two members of The Eight, the group of artists who changed the course of American art when they exhibited together in 1908 at New York's Macbeth Gallery. This group forms the core of the Hillstrom Collection and artworks by these artists and others included in this exhibit fulfill the main collecting priority of the Museum, which is works that extend the collecting area and philosophy of Museum namesake Richard L. Hillstrom. Other donations relate to other Museum collecting goals, including works that reflect the Swedish heritage of Gustavus Adolphus College and that provide a representation of the College's studio art faculty. Donors of these recent acquisitions include several alumni of the College. Among the donors are Kraushaar Galleries of New York, Gene and Ann (Komatz '51) Basset, David and Kathryn (Rydland '71) Gilbertson, Dawn (Ekstrom '67) and Edward Michael, Reverend Richard L. Hillstrom '38, the Cavara Family (in honor of former College faculty member Artur Priednieks-Cavara and his son Arthur Cavara '64), and, by bequest, Ruth A. Reister, former chair of the College's Board of Trustees, and her husband Raymond A. Reister.

The Museum is grateful to all its donors, and wishes to encourage those who would like to donate funds towards acquisitions (either for direct purchase or to increase the Museum's Endowment, which provides interest income for acquisitions), or who would like to donate artworks that would be appropriate additions to the Museum's Collection, to contact either the Museum or the College's Office of Advancement.

Donald Myers
Director, Hillstrom Museum of Art



Hillstrom Museum of Art

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ON THE COVER

Maurice Prendergast (1858-1924)

Recess, 1895-1897

Monotype with pencil additions on
paper, 5 3/4 x 8 3/8 inches

Hillstrom Museum of Art purchase, with
funds donated by Dr. David and Kathryn
Gilbertson, Dawn and Edward Michael,
and Richard L. Hillstrom Memorial Fund

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Events are free and open to the public.

Regular Museum hours: 9 a.m.-4 p.m. weekdays,
1-5 p.m. weekends.

For more information, visit

gustavus.edu/finearts/hillstrom.

To be placed on the Museum's email list,
write to hillstrom@gustavus.edu.



Maurice Prendergast (1858-1924)

Recess, 1895-1897

Monotype with pencil additions on paper

5 ¾ x 8 ⅜ inches

Hillstrom Museum of Art purchase, with funds donated by Dr. David and Kathryn Gilbertson, Dawn and Edward Michael, and Richard L. Hillstrom Memorial Fund

Maurice Prendergast was one of the group of American artists known as The Eight who revitalized and revolutionized American art starting with their famed 1908 exhibition at Macbeth Gallery in New York. The Ashcan School was an offshoot of The Eight and consisted of artists who embraced the gritty, urban realism of New York City. Of all The Eight, Prendergast was the least alike and his work typically, as in this monotype, is more refined in style and subject matter than that of his cohorts. Prendergast studied in Paris in the mid 1890s and this work, dating from around the end of that period, reflects his training there and the artists he met who were influenced by the tonal, romantic approach of James McNeill Whistler (1834-1903) and others. Prendergast was also influenced by American Impressionist Childe Hassam (1859-1935), a work by whom is on view in this exhibit.

Recess depicts a street scene, probably Paris, of the sort that is frequent in Prendergast's work. It is subtler than the artist's typical colorful watercolors and oil paintings, but it is characteristic of his extensive work in monotype. This medium is considered a form of printmaking, though it is more like indirect painting. The monotype artist paints an image on a sheet of glass or some similarly rigid surface and then presses paper against it, setting the image on the paper. Sometimes the image is then altered, as in the pencil additions to *Recess*, and sometimes an additional print is made, though the colors might need to be enhanced. *Recess* seems to be the only impression of this image, so is unique. As is frequent in Prendergast's monotypes, it shows the influence of Japanese prints.

Recess was shown at a major 1937 exhibit of the artist's monotypes at the Corcoran Gallery of Art in Washington, DC, and it is published in the 1990 catalogue raisonné of his works and registered in the Prendergast Archive maintained by the Williams College Museum of Art. It was formerly owned by prominent East Coast collectors Mimi and Sanford Feld and had earlier been owned by the artist's brother Charles Prendergast (1863-1948), an artist who was known especially for the finely-crafted frames he made, which include that of *Recess*.

This monotype is the second work in the Hillstrom Collection by the artist and joins an 1891 watercolor, *Cottage at Dinard*, which was a favorite of Museum namesake Richard L. Hillstrom. The acquisition of *Recess* marked the successful completion of a campaign by the Museum to acquire a second work by each of The Eight, an effort that sprang from Hillstrom's similar decision, early in his collecting, to acquire at least one work by each of those artists.



George Luks (1866–1933)

***Figure Studies (Two Nudes)*, 1901**

Oil on canvas

16 ½ x 12 ¼ inches

Hillstrom Museum of Art purchase, with endowment acquisition funds

George Luks was born in Williamsport, Pennsylvania and lived as a child in the nearby coal mining town of Shenandoah until moving to Philadelphia in 1883. His mother was an amateur painter who encouraged his youthful interest in art and in music. Luks and his brother William briefly toured as a vaudeville minstrel act, then starting in 1884 Luks spent a short time in studies at the Pennsylvania Academy of Fine Arts, dropping out over dissatisfaction with its academic approach. He then spent a number of years abroad, studying art in museums and, intermittently, at academies available to him. He returned to the U.S. in 1890 and soon began working as a newspaper illustrator, landing jobs in 1894 with the *Philadelphia Press* and the *Philadelphia Evening Bulletin*. He became acquainted with fellow illustrator-artists William Glackens (1870–1938), Everett Shinn (1876–1953), and John Sloan (1871–1951), and it was through this circle that he met painter Robert Henri (1865–1929). The five artists relocated to New York and they, along with Arthur Bowen Davies (1863–1928), Ernest Lawson (1863–1939), and Maurice Prendergast (1858–1924) formed The Eight, the artists whose exhibition in 1908 at New York’s Macbeth Gallery was the start of a modernist movement that became known as the Ashcan School.

Luks began seriously painting in 1898 at the urging of Henri, and not long after he began selling enough paintings to make his living. An artistic inspiration for him was the great Dutch painter Frans Hals (1580–1666), who was also admired by Henri. Luks’ dark, expressive style, often painted in a very loose manner and frequently with thick application of paint, is indebted to both Henri and Hals. About the latter, with whom Luks had become familiar during his time abroad, he bragged, “There are only two great artists in the world—Frans Hals and little old George Luks!”

Figure Studies (Two Nudes) is a dual study of two female nudes that functions, nearly, as a single image. In style it is similar to what is probably Luks’ most important image of the human form, his 1905 painting *The Wrestlers*, in the Boston Museum of Fine Arts. Like that painting, this work has an immediacy and expressive liveliness to its forms. Luks had been criticized for deficiencies in handling of the human body and the Boston painting, as well perhaps as these *Figure Studies*, can be seen as an answer to those charges. Luks’ painting joins another work by the artist in the Hillstrom Collection, a charcoal and black wash drawing of a *Miner’s Wife* from about 1925.



William Zorach (1887–1966)

***Father and Son*, 1917**

Linoleum cut on red paper

6 ½ x 16 inches

Gift of Kraushaar Galleries, New York

William Zorach was born Zorach Gorfinkel and was a member of a Lithuanian Jewish family that emigrated to the U.S. in 1894. The family settled in Cleveland and became known as the Finkelsteins, and a teacher changed young Zorach's given name to William. He later adopted Zorach as his surname. In his later career, he became best known for his stylized figurative sculptures depicting animals and people, but earlier he worked largely in painting and printmaking, heavily influenced by Cubism and Fauvism. As an older teenager he studied at the Cleveland School of Art under Henry G. Keller (1869–1949), an artist who was well known for his work in watercolor and who is also represented in the Hillstrom Collection. Zorach in his maturity lived in New York and later in Maine. He married his wife, artist Marguerite Zorach (1887–1968), in New York in 1912, and he taught at the Art Students League for some thirty years, starting in 1929. The Hillstrom Collection includes works by Marguerite and a watercolor by William from 1926 titled *Maine Landscape in Winter*.

This linoleum cut print was a gift from Kraushaar Galleries in New York, one of the oldest continuously operating dealers in the city and a favorite of Museum namesake Richard L. Hillstrom. As its inscription "A MERRY XMAS FROM THE ZORACHS" indicates, the work was a Christmas card, and Zorach was one of many artists who made their own prints to serve as holiday greetings.

The expressionistic Nativity-like image relates to the 1915 birth of the Zorachs' son Tessim and the central motif of a father and his son derives from a 1916 linoleum print, the block for which was donated by Tessim to the Smithsonian American Art Museum in 1991. William and Marguerite worked in similar styles in the period this print was made and its composition was based on a painting by Marguerite. The image was later reused by William when he adapted it for a marble sculpture titled *The Faith of This Nation is Eternal* (1939–1942), in the Santa Barbara Museum of Art.



Leon Lundmark (1875–1942)

Lighthouse, Cape Elizabeth, Maine, c. 1920

Oil on canvas board

8 x 10 inches

Gift of the Reverend Richard L. Hillstrom

Leon Lundmark was born in Mörlund, in Kalmar County, Sweden, and studied at the Stockholm Fine Art Academy. In 1906 he emigrated to Chicago, where he pursued painting in his spare time while working as a designer for the Pullman Company. He exhibited at the Chicago Art Institute from 1921 to 1924. His work in the 1921 exhibition brought him to the attention of Chicago art dealer J. W. Young, who helped him sell numerous paintings and published a 1924 book on the artist titled *The Rise of Lundmark, Marine Painter*. Lundmark participated in the 1923 Swedish-American Exhibition in the Maritime Museum in Gothenburg, Sweden, and in the Swedish Art Exhibition in Chicago that same year, where he earned a prize. For several years in the 1920s, he served as the director of Chicago's Scandinavian-American Art Association, which promoted and regularly exhibited the work of American artists born in Scandinavia.

In 1937 Lundmark moved to Altadena, California, where he exhibited with the California Art Club that year and the following and where he finished his career. His chief subject matter was the sea, and his maritime images depicted his native Sweden, the coast of California as well as those of the Great Lakes Michigan and Superior, and the coast in Maine. *Lighthouse, Cape Elizabeth, Maine* depicts the landmark Portland Head Light. The lighthouse was constructed between 1787 and 1791 at the order of George Washington, who established a fund to pay for it. In 1789, after the initial amount had already been spent, the newly-formed federal government authorized Alexander Hamilton in his role as Secretary of the Treasury to make available the additional funds necessary for its completion.

Lighthouse, Cape Elizabeth, Maine is a small but powerful painting that was acquired by Museum namesake Richard L. Hillstrom in 1943 from the J. W. Young Gallery in Chicago (the gallery founded by Lundmark's friend and dealer), very early in Hillstrom's collecting when he concentrated on acquiring works by artists who shared his Swedish heritage. It joins another much larger painting by Lundmark titled *Beginning of a New Day*, also donated by Hillstrom.



Childe Hassam (1859–1935)

***Chase House, Annapolis*, 1929**

Etching on paper

7 x 8 7/16 inches

Gift of Dr. David and Kathryn Gilbertson

Childe Hassam, born in Dorchester, Massachusetts, is best known as an American Impressionist painter, one of the founders in 1898 of The Ten American Painters, artists who split with the establishment and who embraced Impressionism. Hassam was largely self-taught in painting though in his late teens he took painting classes privately at the Boston Art Club and later studied for a short time in Paris at the Académie Julian under French painters Gustave Boulanger (1824–1888) and Jules Lefebvre (1834–1912). By the early 1900s Hassam was regarded, in the words of critic Albert Gallatin, as “the greatest exponent of Impressionism in America.”

Hassam’s activities as a printmaker include working early in his career as a commercial wood engraver. Although he had experimented with the etching medium in 1898, his activity as an etcher began around 1915 and eventually he made nearly 400 such works. His renewed interest in this form of printmaking was partly due to friendship with a younger artist, Kerr Eby (1889–1946; also represented in the Hillstrom Collection), who assisted Hassam with his etchings, including by letting Hassam’s works be printed on his press and in providing space on his own bed where his friend’s prints could dry without their ink being disturbed.

Hassam’s etchings tended to be landscapes or townscapes rather than studies of human figures. And while he at times depicted specific locations from his travels around the U.S. and abroad, such as his 1926 image of *Independence Hall in Philadelphia*, the artistic effect rather than the topographical is of primary interest. *Chase House, Annapolis* dates from a visit he made to the Maryland capital in 1929 and, like with many of Hassam’s prints, it is etched with the specific date, in this case April 17, 1929. Although Chase House, constructed between 1769 and 1774, is of historical interest as a colonial mansion named after the person who commissioned it, Samuel Chase (who later was a signer of the Declaration of Independence), Hassam’s interest is in the aesthetic effect of sunlight and shadow as a woman climbs the steps past a looming tree toward the grand arched doorway. In his etchings Hassam used an artistic vocabulary of short, strong strokes of the etching needle, a method similar to his staccato brush work in painting (to paraphrase art historians Eric Denker and Herbert L. Cooper).

Hassam also etched the back of *Chase House: Spring in Annapolis*, from the same time, shows the private entrance of the house through its gardens. *Chase House, Annapolis* joins another Hassam etching in the Hillstrom Collection, an example of his acclaimed 1915 *Old Lace*, an impressionistic image from Cos Cob, Connecticut, where there was an artist colony at which he spent a number of summers.



Adolf Dehn (1895–1968)

***She Said, That They Said, That You Said, That I Said*, 1945**

Lithograph on paper

12 7/8 x 16 3/4 inches

Gift of Gene and Ann Basset

Adolf Dehn was born in Waterville, LeSueur County, Minnesota and after studying art at the Minneapolis School of Art (now the Minneapolis College of Art and Design) he won a scholarship to study at the Art Students League in New York City. He made his career there, working particularly in lithography though later also becoming very active in watercolor.

Dehn often took a rather satirical approach to his subjects, and in this print even the title speaks to the humorous, sarcastic quality of his vision. The image is a veritable gossip chain, and the elderly ladies are taking in the juicy tidbit offered by the woman at the left. The artist uses the elements of his image in humorous and mocking ways, as in how the deer head on the wall also seems to listen to the chatter, and how its shadow also seems alive, with intense eyes formed from strategically-placed decorative elements of the elaborate wallpaper, and looking like it might be trying to escape the sharp conversation. One of the framed pictures in the background features horses that appear to rear up in startled reaction to the gossiping. The artist seems to mock the women by visually equating their hairstyles and their figures with the rather overblown, baroque elements of the chairs upon which they sit and the picture frames behind them.

The image is amusing, but perhaps also was conceived with more bitterness than is usual with Dehn. It has been suggested that this print relates to the ostracizing that occurred against Dehn's family in Waterville over his refusal to serve in the military after being drafted during World War I and his subsequent time after registering as a conscientious objector when he lived basically as a prisoner at a military boot camp in South Carolina. Dehn's mother Emilie was herself a pacifist who publicly supporter her son and was criticized for it by the editor of the Waterville *Sentinel* newspaper; perhaps someone related to him served as a model for one of the women lampooned in Dehn's image.

The artist co-authored a book titled *How to Draw and Print Lithographs* (1950), which includes a portfolio of his prints with technical notes about each. *She Said, That They Said, That You Said, That I Said* was illustrated in that volume, with notes indicating that the litho's edition was small, with just thirty impressions, and that it was printed at the Colorado Springs Fine Arts Center by Dehn's collaborator on the book, Lawrence Barrett.



1829 painted - Rain, Rain, Rain

J.M.W. Turner 37

Adolf Dehn (1895–1968)

***Love, Labour, Leisure*, 1937**

Lithograph on paper

9 ¼ x 13 1/8 inches

Gift of Gene and Ann Basset

Although Dehn for a while refused to have anything to do with his native Waterville, Minnesota after the treatment his family received because of his pacifism in World War I, he soon reconciled with the town and regularly spent time there, making many prints and watercolors related to Waterville and the area around it. *Love, Labour, Leisure* must certainly be one such image, with its windmill emblematic of the Midwest, along with the distant water tower and grain elevator. The farmstead depicted is bordered by a river—perhaps the Cannon River that flows near Waterville—on which can be seen two people fishing from a boat. This likely is the “leisure” referenced in the print’s title. In the same part of the image is an artist holding a palette and painting a canvas set on his easel. The figure can be easily identified with Dehn himself from the many photos that exist, and this probably is the “labour” part of the image. A nearby sow watches Dehn work and is one of many animals dotting the farm, including a cow and bull eyeing each other across the barbed wire fence, in the lower left of the image, surely representing the “love” from the title.

Dehn was devoted to lithography, even after he started doing watercolors, and he operated a business called the Adolf Dehn Print Club in the 1930s to market his prints. Examples of this print were offered through the Print Club the year it was made, and the edition had 100 examples, as is indicated by the artist’s annotation in the lower left next to the title. They were printed by George Miller, one of the key lithographic printers in New York for many years (when most lithographers did not print their own works), someone with whom Dehn worked on numerous occasions. *Love, Labour, Leisure* is a sensitive print, with subtle and minute elements that demonstrate Dehn’s mastery in lithography, a medium that could often result in heavy-handed imagery in a less adept artist. The Minneapolis Institute of Art also owns an example of this print, as does the Fogg Museum at Harvard University.

The two lithos by Dehn donated by the Bassets join several other works by the artist in the Collection, including two watercolors given by Richard L. Hillstrom and a group of lithographs that were illustrations for a volume of short stories by French author Guy de Maupassant, a bequest from Audrey Knudson.



Voldemars Gutmanis (1904–1988)

***Riga, Latvia*, 1968**

Oil on canvas

46 $\frac{3}{4}$ x 36 $\frac{1}{2}$ inches

Gift of the Cavara family in honor and memory of Gustavus Adolphus College faculty member Artur Priednieks-Cavara, graduate Arthur Cavara, and all Latvian refugees displaced or killed during the Soviet occupation

Voldemars Gutmanis was born in Liepāja, Latvia, and studied art at the Latvian State Academy of Art in the capital of Riga, graduating as a Fine Artist Painter. He was imprisoned in a German work camp during World War II and after the war was one of up to 300,000 Latvian refugees who fled the post-war Soviet occupiers. Gutmanis lived in a refugee camp in Esslingen am Neckar, in southern Germany near Stuttgart. He and his family were among a group of Latvian refugees who came to Gustavus Adolphus College in a joint humanitarian effort between the College and Scandia Grove Lutheran Church in nearby Norseland. This group also included Karlis Kaufmanis, who had taught at the University of Latvia before becoming a professor of math and astronomy here, and Artur Priednieks-Cavara, an accomplished opera singer who taught music at the College and in whose name, and that of his son Arthur Cavara, an alumnus of the class of 1964, the painting was donated.

Artist Gutmanis and his family arrived at Gustavus in early May of 1949 and initially they were housed in the isolation ward of the College's health service until better living quarters could be found. The artist served as a painter—of buildings—for the College's grounds crew but soon was engaged to teach art classes, which he did from 1949 to 1951.

Riga, Latvia is a loving depiction of the capital in the old country, with the tower of the Dom or Cathedral shown at the left center of the canvas and the characteristic spire of the St. Peter's Church at the right center. Both structures were not far from the Academy where Gutmanis studied, and the image is one from the Daugava River, which flows northwest through Riga into the Gulf of Riga, a bay of the Baltic Sea. A 1948 catalogue of the artist's works, published while he was still in the refugee camp in Esslingen, depicts nearly 40 of his works and includes other images related to Riga. One of these is an isolated image of the St. Peter's Church, and it is accompanied by text by Gutmanis commenting that the church's famous wooden tower had been destroyed in the war in 1941. Reconstruction of the church, however, was begun in 1967, the year before this painting was made.

The skyline of Riga must have held special, nostalgic meaning for the refugee artist, and this painting joins another in the Collection, a smaller depiction of the city (with the same two towers) that was donated to the College in memory of the wife of Karlis Kaufmanis, Wilhelmine. The Collection also includes a 1961 winter scene titled *Žiema*, the Latvian word for "snow," likely a memory by Gutmanis of winter in his home country.



Dale Chihuly (born 1941)

***Dusky Orange Persian Set with Blue Lip Wraps*, c. 2000**

Blown glass four-piece set

5 x 12 ½ x 6 ½ inches (largest of four pieces)

Gift from Raymond A. Reister & Ruth A. Reister

Illustrated on back cover:

Dale Chihuly (born 1941)

***Dusky Amethyst Seaform Set with Garnet Lip Wraps*, 1998**

Blown glass four-piece set

5 ½ x 11 ¾ x 5 ¾ inches (largest of four pieces)

Gift from Raymond A. Reister & Ruth A. Reister

Dale Chihuly, born in Tacoma, Washington, is perhaps the most well-known glass artist today and his status is on par with the fame of art nouveau glass master Louis Comfort Tiffany (1848–1933), the stained-glass window makers of the Gothic age, and the art glass industry of the Venetian island Murano. Chihuly graduated from the University of Washington, Seattle in 1965 with a BA in interior design. That same year he began experimenting with glassblowing, then the next year studied in the glass program established at the University of Wisconsin—Madison, earning an MS degree in sculpture in 1967. This was followed by an MFA in sculpture from the Rhode Island School of Design in 1968. He co-founded in 1971 the Pilchuck Glass School in Stanwood, Washington.

The artist originally did his own glass blowing, the method by which his works are made, creating each of the separate glass pieces that are often grouped together into a single work. But in 1976 he was blinded in his left eye as a result of an auto accident (which led to him wearing his signature black eye patch) and in 1979 he dislocated his right shoulder. With lessened vision and no longer able to hold a glass blowing pipe, he took on the role of artistic director to a growing staff of glass blowers who help him create his works.

Chihuly's glass pieces can be found in many art museums around the world, with monumental works frequently adorning their large lobbies, such as the 1999 *Sunburst* at the Minneapolis Institute of Art, which is ten feet in height, weighs over 3,000 pounds, and is made up of over 1,000 separate pieces.

Chihuly has a number of different kinds of "sets," groupings that are visually alike and that he continues to develop. The Museum's two pieces by the artist include a "Persian Set" and a "Seaform Set." The Seaforms were first created in 1980 and metamorphosed from an earlier series called "Baskets." Typically created from subtle colors of glass, they are thin-walled. As art critic Joan Seeman Robinson has written, "The Seaforms call forth associations with water, marine life and movement without depicting them and that's why they so persuasively affect us as art."

The Persians are characterized by brightly colored and unusually shaped objects that often resemble bottles or other vessels and that the artist thought had an archaeological quality in their appearance. These works often have herringbone patterns and exist in groupings to be mounted on walls or ceilings as well as in "table-top" compositions. The Persians were introduced in a 1986 solo exhibition of Chihuly's works at the Louvre's Musée des Arts Decoratifs and were described in the exhibit catalogue as "new possibilities from the blowpipe."

The two sets by Chihuly are from the collection of the late Raymond A. Reister and Ruth A. Reister. The Reisters were strong supporters of the arts in Minnesota, and Ruth was closely associated with the College, serving on its board of trustees from 1994 to 2003 and as its chairperson from 2000 to 2002; she passed away in 2015.



Dale Chihuly (born 1941)

Dusky Amethyst Seaform Set with Garnet Lip Wraps, 1998

Blown glass four-piece set, 5 ½ x 11 ¾ x 8 ¾ inches (largest of four parts)

Gift from Raymond A. Reister & Ruth A. Reister



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