



Smithsonian American Art Museum

Graphic Masters II: Highlights from the Smithsonian American Art Museum
June 19, 2009 through Jan. 10, 2010
Wall Text and Extended Labels

Graphic Masters II celebrates the extraordinary variety and accomplishment of American artists' works on paper drawn exclusively from the collection of the Smithsonian American Art Museum. Exceptional watercolors, pastels, and drawings reveal the importance of works on paper---both as studies for creations in other media and as finished works of art. Watercolors capture the light and color of nature, while pastels allow artists to draw directly in color, blurring traditional distinctions between drawing and painting. Bold drawings include designs for stage sets, book illustrations, and studies for paintings.

Drawings often reveal greater immediacy and experimentation than paintings and sculpture. Preparatory sketches can be spontaneous creations that reveal the artist's thought processes and working methods. Even when works on paper are larger and more finished, competing in scale with easel paintings, they retain a sense of the artist's hand. This installation includes works from early to mid-twentieth century by artists such as Edward Hopper, Stuart Davis, William H. Johnson, John Steuart Curry, Jacob Lawrence, and Sam Francis.

Card Player

1937

pen and ink, ink wash, and pencil on paper

Isabel Bishop

born Cincinnati, OH 1902--died New York City 1988

Bishop moved to her studio in Union Square in New York City in 1934 and spent much of her time sketching people in the area engaged in their everyday activities. She believed that drawings were crucial steps in planning a painting. Bishop dedicated herself to this preparatory work to such an extent that she sometimes completed only four paintings per year. Bishop herself once stated, "A pen drawing will often contain everything that will become the final picture."

Smithsonian American Art Museum, Bequest of Frank McClure, 1979.98.31

Self-Portrait

1928

charcoal, conte crayon, and pencil on paper

John Steuart Curry

born Dunavant, KS 1897--died Madison, WI 1946

The intense stare and looming presence of this self-portrait reveal Curry's confidence at a turning point in his career. In 1927 he had returned to the United States after studying drawing in Paris, and a year later his paintings had attained national acclaim. Here Curry's draftsmanship corresponds with his artistic success. The bold lines and powerful swaths of shadow drawn with the broad side of the charcoal reveal the artist's increasing self-assurance.

Smithsonian American Art Museum, Museum purchase, 1985.78

Our Good Earth

1942

watercolor on illustration board

John Steuart Curry

born Dunavant, KS 1897--died Madison, WI 1946

When Curry was asked to create a monumental image for a war-bond poster during World War II, he depicted a noble American farmer, flanked by two carefree children, standing tall in his Kansas wheat field. The imposing figure emphasizes how important farming was to the war effort. This watercolor is a study for the painting, which was then reproduced as a poster captioned "Our Good Earth--Keep It Ours."

Smithsonian American Art Museum, Museum purchase made possible by Ralph Cross Johnson and William T. Evans, 2001.4

Saber Dance

1952

ink and wash on paper

Gene Davis

born Washington, DC 1920--died Washington, DC 1985

Davis began his career making gestural, abstract drawings in black ink, but the various grays in drawings such as *Saber Dance* indicate an incipient interest in color. Although he is best known for his colorful paintings of vertical stripes made later in his career, early drawings like this one reveal the breadth of his interests and his range of expression. Davis made the drawings without a subject in mind and gave them titles after he completed them.

Smithsonian American Art Museum, Bequest of Florence Coulson Davis, 1996.104.55

Abstraction

1937

watercolor and gouache on paper

Stuart Davis

born Philadelphia, PA 1892--died New York City 1964

Davis's abstract compositions contain many references to his experiences and observations. He said, "Some of the things which have made me want to paint, outside of other paintings, are: American wood and iron work of the past; Civil War and skyscraper architecture; the brilliant colors on gasoline stations, chain-store fronts and taxicabs; the music of Bach; synthetic chemistry; the poetry of Rimbaud; fast travel by train, auto and airplane which brought new and multiple perspectives; electric signs; the landscape and boats of Gloucester, Mass.; five-and-ten-cent-store kitchen utensils; movies and radio; Earl Hines' hot piano and Negro jazz music in general."

Smithsonian American Art Museum, Transfer from the General Services Administration, 1972.81

Impression of the New York World's Fair (mural study, Communications Building, World's Fair, Flushing, New York)

1938

gouache on paper

Stuart Davis

born Philadelphia, PA 1892--died New York City 1964

This work is the only surviving design of the artist's demolished mural for the Communications Building at the World's Fair held in Flushing, New York, in 1939. This gouache was originally commissioned by *Harper's Bazaar* magazine for its February 1939 issue. *Impression of the New York World's Fair* is an interpretation of various architectural elements at the fair, such as the Perisphere and the Trylon, and of stripper Gypsy Rose Lee at center stage.

Smithsonian American Art Museum, Transfer from the United States Information Agency through the General Services Administration, 1995.27

Untitled

1950

enamel on paper

Willem de Kooning

born Rotterdam, Netherlands 1904--died East Hampton, NY 1997

This black-and-white drawing reveals de Kooning's mastery of the spontaneous gesture. In the service of pure abstraction, his lines move across the surface with a fluency and energy that distinguish his most accomplished work. Integrating angular and curvilinear forms, this composition captures the tension an artist experiences at the moment of creative expression.

Smithsonian American Art Museum, Museum purchase from the Vincent Melzac Collection through the Smithsonian Institution Collections Acquisition Program, 1980.5.2

The People in the Story; Bolton Landing

1949

pen and ink and watercolor wash on paper

Dorothy Dehner

born Cleveland, OH 1901--died New York City 1994

This watercolor refers to Dehner's life at Bolton Landing in upstate New York during the 1930s and '40s. Although the title suggests that she represented specific people, the forms relate instead to the natural world and only occasionally reference human beings. The tall, vertical shapes evoke totemic presences, but the variations endow each one with an individual personality.

Smithsonian American Art Museum, Museum purchase, 1987.12.1

Car across the Street

1940

pen and ink and watercolor on paper

Arthur Dove

born Canandaigua, NY 1880--died Huntington, NY 1946

Dove suffered from various illnesses that kept him housebound for weeks at a time. Nevertheless he painted the world that was visible from his glass-enclosed front porch. For a painter inspired by nature, this confinement was frustrating, but Dove transformed the nearby activity into imaginative compositions. In this watercolor, he created a colorful, visually exciting scene from an otherwise banal subject, the neighbor's car. Defined by only two black lines, the car seems to merge with the surrounding environment.

Smithsonian American Art Museum, Gift of the Sara Roby Foundation, 1986.6.24

Over the Harbor, Centerport

1942

watercolor on paper

Arthur Dove

born Canandaigua, NY 1880--died Huntington, NY 1946

Over the Harbor, Centerport is one of many small-scale watercolors Dove created in his beloved Long Island, New York, during the last years of his life. This landscape provided constant inspiration for the artist who preferred the organic shapes of nature to the cold, angular landscape of the city. In this abstract, lyrical composition, Dove captures the essence of the harbor with loosely printed black lines and an earthy palette. Flecks of white paper, left purposely exposed, create a texture reminiscent of sea-foam and clouds.

Smithsonian American Art Museum, Bequest of Edith S. and Arthur J. Levin, 2005.5.25

Blue in Space

about 1937

pastel on paper mounted on paperboard

John Ferren

born Pendleton, OH 1905--died Southampton, NY 1970

A pioneer of American abstraction, Ferren created this composition during a seven-year sojourn in Paris. He began his career as a sculptor, but turned to painting after he saw an exhibition of work by Henri Matisse and recognized the power of color. In the mid-1930s, he worked at Stanley William Hayter's printmaking workshop in Paris, Atelier 17, where he was encouraged to imprint his engraved and inked plates on wet plaster. When the plaster block dried, it showed the lines of the plate. He then carved into it to create a bas-relief sculpture of modeled and curved planes. *Blue in Space* resembles one of these carved plasters, translated into two dimensions with the planes defined by the rich colors of soft pastels.

Smithsonian American Art Museum, Gift of Daisy Shapiro, 1976.130

Untitled

1960

gouache on paper

Sam Francis

born San Mateo, CA 1923--died Santa Monica, CA 1994

Francis became ill in 1960, prompting him to work in a smaller format than he had previously. About the same time, he began to use blue as the primary color in many of his paintings. In this composition, drips and spatters of paint lend dynamism to organic forms that are pushed to the sides of the sheet, as if repelled by a magnetic force. Aligning the circular shapes at the edges of the sheet while leaving a relatively blank center, Francis challenges traditional principles of composition. The central void suggests two aspects of science—the vast expanse of outer space and the minuscule distances between microscopic forms.

Smithsonian American Art Museum, Bequest of Edith S. and Arthur J. Levin, 2005.5.31

Folded Wings—Memory—& the Moon Weeping

about 1942

ink wash and gouache on paper

Morris Graves

born Fox Valley, OR 1910--died Loleta, CA 2001

As a master of contemplative, spiritual expression, Graves used natural forms to symbolize his state of mind and inner vision. Here, a bird with folded wings in the moonlight seems to emerge from his transcendent imagination, the artist's "inner eye," rather than from direct observation. The transparent, abstract image suggests an engraving in the face of a rock, worn away by time and weather, at once fading and accumulating new meaning.

Smithsonian American Art Museum, Gift of Michael and Caryl Marsh, 1969.78

Hibernation

1954

watercolor on paper mounted on paper

Morris Graves

born Fox Valley, OR 1910--died Loleta, CA 2001

Graves, an artist from the Northwest school, combined nature with Asian philosophy in *Hibernation*. This painting depicts an adult mink resting in a fetal position. It is surrounded by a glowing egg, or "Yoga mandala," which, according to Graves, "blooms" as a result of the mink's "intense isolation." *Hibernation* manifests the artist's displeasure with the industrial world and his appreciation for rural solitude and the spellbinding quiet of nature.

Smithsonian American Art Museum, Gift of the Sara Roby Foundation, 1986.6.37

Amagansett

1944

pen and ink and watercolor on paper

Stanley William Hayter

born London, England 1901--died Paris, France 1988

In 1940, Hayter moved from Paris to New York, where he re-established his renowned Paris printmaking workshop, Atelier 17. *Amagansett* refers to the Long Island fishing town where Hayter, his wife, and two young sons spent time at the shore. This drawing suggests a child on the beach and an adult figure in the foreground in spite of the highly abstract treatment of line. Hayter practiced the surrealist technique of automatic drawing, or allowing the subconscious to guide one's hand, but this drawing shows that he often had a specific subject in mind.

Smithsonian American Art Museum, Museum purchase, 1969.58.2

Arroyo Landscape

about 1929

watercolor on paper

Victor Higgins

born Shelbyville, IN 1884--died Taos, NM 1949

Higgins found inspiration in the dramatic landscape around Taos, New Mexico, where he lived after 1914. In *Arroyo Landscape*, he avoided literal representation in favor of emphasizing the patterns and textures of the land and abstract versions of the distinctive vegetation of the area. Higgins conveyed the dry stream bed and the arid desert atmosphere by applying the watercolor with a relatively dry brush, allowing the texture and whiteness of the paper to heighten the sense of sun-parched land.

Smithsonian American Art Museum, Gift of Arvin Gottlieb, 1993.48.5

White River at Sharon

1937

watercolor and pencil on paper

Edward Hopper

born Nyack, NY 1882--died New York City 1967

Hopper painted this scene in September 1937, when he and his wife were visiting friends on a farm in Vermont. He captured the distinctive light of early autumn in a landscape seemingly devoid of man's presence. Careful examination of the scene, however, reveals a road barely visible in the center of the composition as well as a railroad embankment in the upper right behind the dying tree.

Smithsonian American Art Museum, Gift of the Sara Roby Foundation, 1986.6.41

Going Out

about 1939

gouache, pen and ink, and pencil on paper

William H. Johnson

born Florence, SC 1901--died Central Islip, NY 1970

A mother and daughter, dressed to the nines, are ready for a night on the town, likely in Harlem. The mother is distinguished by her red beret, bright red lipstick, and high-heeled shoes, and the daughter by the bow in her hair, her white dress, and abstracted flowers. Johnson reveals a sense of humor in two flower forms that also suggest lollipops and breasts.

Smithsonian American Art Museum, Gift of the Harmon Foundation, 1967.59.1088

Lunchtime Rest

about 1940--1941

tempera and pen and ink on paper

William H. Johnson

born Florence, SC 1901--died Central Islip, NY 1970

The brilliant colors and bold stripes recall the multistripe designs of West African textiles and the African American tradition of freehand quilting. Johnson based this series of pictures on memories of the South, even though by 1940 he had not visited for many years. Johnson captured the quiet dignity of rural workers' rest from mundane activities without romanticizing their labor.

Smithsonian American Art Museum, Gift of the Harmon Foundation, 1967.59.1100

Monument to Sound

1936

pencil on paper mounted on fiberboard

Raymond Jonson

born Chariton, IA 1891--died Albuquerque, NM 1982

The lines and shapes of *Monument to Sound* suggest an interior space where sound waves take visible form, a sanctuary for the imagination. The artist explained his dedication to abstraction based on science and spiritual values: "Around us we have realism, strife, pain and greed. I wish to present the other side of life, namely the feeling of order, joy, and freedom. By setting up my own plastic means I can at least thrill to the attempt of establishing some fundamental principles that are universal and enduring."

Smithsonian American Art Museum, Transfer from the General Services Administration, 1985.65.21

Captain Skinner

1944

gouache on paperboard

Jacob Lawrence

born Atlantic City, NJ 1917--died Seattle, WA 2000

Lawrence was drafted by the U.S. Coast Guard in 1943, but he was encouraged to continue painting by his first commanding officer, Captain J. S. Rosenthal, and later by Captain Charlton Skinner aboard the USS *Sea Cloud*. Skinner, whose face Lawrence immortalized in this portrait, was familiar with Lawrence's art career and helped him obtain a rank of petty officer third class in public relations so that he could record with his paintbrush the daily happenings at sea. Initially, Lawrence faced discrimination in the segregated Coast Guard, but later found relief on the *Sea Cloud*, which was the first integrated ship in the U.S. Navy.

Smithsonian American Art Museum, Gift of Carlton Skinner, 1990.65

Drawbridge

1939

pencil and charcoal pencil on illustration board

Louis Lozowick

born Ludvinovka, Russia 1892--died South Orange, NJ 1973

Lozowick's fascination with bridges echoes the technological optimism that swept across America after World War I. He also believed such subjects offered the opportunity to combine abstraction and representation in his art. Lozowick said, "There is no theoretical reason why the technical gains of abstraction cannot be used in the representation of an actual scene. . . . If the graphic artist can avoid the danger of ornamental abstraction on the one hand and photographic realism on the other, if he can apply the force of new technical equipment to the wealth of new themes, no prospect for what he might accomplish would be too hopeful."

Smithsonian American Art Museum, Museum purchase, 1972.123

Stage Setting for *Gas*

1925--1926

pen and ink, brush and ink, tempera, and pencil on paperboard

Louis Lozowick

born Ludvinovka, Russia 1892--died South Orange, NJ 1973

Gas is an expressionist, World War I drama by the German playwright Georg Kaiser about a rebellion at a plant producing poison gas. Lozowick designed the stage set for Marion Gering's 1926 production of this play at the Goodman Theatre in Chicago, and this is one of several preparatory drawings. The artist used America's industrialized landscape as the inspiration for the set, which he intended "to be the crystallization of a vision fashioned by the rigid geometric pattern of the American city."

Smithsonian American Art Museum, Museum purchase, 1976.10

Sketch of Egyptian Jackals

1924

watercolor, gouache, and pencil on paper

Paul Manship

born St. Paul, MN 1885--died New York City 1966

Manship created *Sketch of Egyptian Jackals* while touring Egypt in 1924. In this drawing, Manship mimicked the outline drawing technique of ancient Egypt in order to capture the jackals he found on tomb decorations in Cairo. These animals are associated with the afterlife in Egyptian mythology because Anubis, the god of the dead, is often depicted with the head of a jackal.

Smithsonian American Art Museum, Bequest of Paul Manship, 1966.47.237

Black Shore Dunes

about 1955--1965

brush and ink and ink wash on paper

Seong Moy

born Canton, China 1921

The gestural lines of *Black Shore Dunes* recalls the calligraphic lines of Chinese landscape drawings. Moy was born in China and came to the United States when he was ten years old. He owned a home in Provincetown, Massachusetts, where he spent summers. The beaches of Provincetown are distinguished by vast stretches of dunes where many artists spent long hours drawing and painting. Although this drawing appears to be entirely abstract, careful examination reveals dunes in the lower half and a sun in the upper left corner of the composition. The black washes suggest the humid atmosphere, while the quickly drawn lines give a sense of open, windswept spaces.

Smithsonian American Art Museum, Gift of the artist, 1969.35.28

Double Portrait

1944

watercolor and black ink on paper

Alfonso Ossorio

born Manila, Philippines 1916--died New York City 1990

This elegant, hallucinatory drawing combines grotesque anatomical fragments, realistic portraiture, and surrealistic fantasy. Ossorio's state of mind can only be described as tormented, induced by his World War II experiences, a recent divorce, and his uneasy acknowledgment of homosexuality. *Double Portrait* is based on his memories of Camp Ellis, Illinois, where he suffered a life-threatening accident and documented injured soldiers and prisoners of war as a medical illustrator.

Smithsonian American Art Museum, Museum purchase, 1993.70

Sketch for Machine Composition #2

about 1936

pencil and crayon on paper

Irene Rice Pereira

born Chelsea, MA 1902-died Marbella, Spain 1971

Sketch for Machine Composition #2 was inspired by the view from the artist's studio window. "I used to look in at a power house on 16th Street where I was living, to get the feeling of power house; and then made my own." Fascinated by their functional beauty, Pereira made machines the central focus of her work in the 1930s. In this study for a painting, she presents devices that appear to have been taken apart and reassembled into a fantastic, abstract creation. Although she appreciated the potential of mechanization to transform society, this drawing has menacing overtones that suggest ambivalence.

Smithsonian American Art Museum, Gift of Patricia and Phillip Frost, 1986.92.73

Celestial

1956

pencil, tempera, oil, and wax on illustration board

Charles Seliger

born New York City 1926

Seliger's abstract, organic imagery reflects the natural world---earth strata, botanical and biological forms, primeval and oceanic life, and heavenly bodies---yet he has also referred to his representations as "inner landscapes." The silvery delicacy of line in *Celestial* suggests discovery---the invisible world made visible. Lacking a recognizable object for scale, this drawing blurs distinctions between microscopic images and views of the heavens through a telescope.

Smithsonian American Art Museum, Gift of Mr. and Mrs. Hy Klebanow, 1992.58

Study for American Interior, 1934

about 1934

watercolor, opaque watercolor, and pencil on paper

Charles Sheeler

born Philadelphia, PA 1883--died Dobbs Ferry, NY 1965

In *Study for American Interior, 1934*, Sheeler worked out spatial and color relationships for a painting of the same title. The composition showcases objects from the artist's home in South Salem, New York. The rag rugs, Shaker box, and turned-post bed reveal Sheeler's appreciation of early American furniture and crafts. The shadows cast by the streaming sunlight carve the space into an abstract composition of angular forms that echo the patterns in the textiles. The red, white, and blue palette of this small watercolor reinforces the American theme.

Smithsonian American Art Museum, Transfer from the Archives of American Art, Smithsonian Institution, 1982.90

Back of the Yards

about 1937

pencil on paper

Mitchell Siporin

born New York City 1910--died Boston, MA 1976

The yards in this title refer to the Union Stock Yards near a residential neighborhood in Chicago. Siporin's father was a union organizer, and the artist was especially sensitive to the plight of the homeless and dispossessed during the Great Depression. The mother, father, and child form a compositional unit in the center, while the man in a trench coat is a menacing figure. In the painting based on this drawing, the artist eliminated the man in the coat, focusing the viewer's attention on the family.

Smithsonian American Art Museum, Transfer from The Museum of Modern Art, 1971.447.80

Private Law and Order Leagues (study for medallion, “Medals for Dishonor” series)

about 1938--1939

felt-tipped pen and ink (from verso) and pen and ink on paper

David Smith

born Decatur, IN 1906--died Albany, NY 1965

In the mid 1930s, Smith began drawings for a series of fifteen relief sculptures he called “Medals for Dishonor,” an ironic reference to the nation’s highest military decoration, the Medal of Honor. Smith believed that groups such as the Ku Klux Klan and the German-American Bund, a pro-Nazi organization, represented fascism in America. In the background of this study, KKK hats mimicking mountains surround a lynching tree, while a cross transforms into a swastika. Although a central theme of this series is women as victims of physical aggression, they do not escape indictment. With her hatchet, Carrie Nation represents the self-righteous zealotry of bigots. Strewn with references to the “wild West,” this vision portrays the horrors of vigilante justice in the guise of law and order.

Smithsonian American Art Museum, Museum purchase made possible by Olin Dows, 1988.60

Untitled

about 1951

ink and tempera on paper

David Smith

born Decatur, IN 1906--died Albany, NY 1965

Smith made drawings throughout his career, often as studies for sculpture, but occasionally as independent works of art. In this simply rendered landscape, abstract lines suggest organic forms and lively motion, like birds in flight and trees swaying in the wind. The touches of blue tempera enliven the lines and declare this drawing to be one of his intentionally finished pieces.

Smithsonian American Art Museum, Museum purchase, 1979.104

The Waitress

about 1934--1939

pencil on paper

Isaac Soyer

born Borisoglebsk, Russia 1902--died New York City 1981

“The artist discovers beauty and meaning in whatever environment he is cast by chance,” Soyer wrote in 1947. For him, the place was New York City, where he drew scenes of everyday life. In *The Waitress*, Soyer captures a waitress cleaning the table of a man dining alone. Around them customers bustle and converse and dishes clank, but the artist isolates the two figures from their surroundings. They are engrossed in private thoughts despite their physical proximity.

Smithsonian American Art Museum, Transfer from the Evander Childs High School, Bronx, New York, through the General Services Administration, 1975.83.111

Portrait of Clara Fasano

1943

pastel on paper

Joseph Stella

born Muro Lucano, Italy 1877--died New York City 1946

Stella drew his friend Clara Fasano on numerous occasions, creating casual studies and posed portraits such as this bold, formal image. Her fashionable hat, flowing black veil, and dramatic red lips and scarf clearly place her in the 1940s. The strong outlines of her face and jacket suggest a self-assured, modern woman. One of America's foremost modernist artists, Stella retained strong ties to his Italian roots as well as to the traditions of the old masters. Even when drawing his friends, he preferred a strict profile view, reminiscent of the early Italian Renaissance tradition.

Smithsonian American Art Museum, Transfer from the Archives of American Art, Smithsonian Institution, 1973.32.2

On Fire

1949

pencil and colored pencil on paper

Dorothea Tanning

born Galesburg, IL 1910

The breathless, fleeing girl with clothing in flames epitomizes Tanning's surreal narratives. The ambiguity of the half-clothed figure suggests a state of metamorphosis. Her forward thrust is thwarted by a brick wall that swallows her forearms, as in a nightmare. Tanning had fled Paris on the brink of war in 1939, and she returned in 1949 to a devastated city. Despite the possible biographical connection, the meaning of this image is unclear because, as the artist explained, "My work is about the enigmatic, about leaving the door open to imagination."

Smithsonian American Art Museum, Museum purchase made possible by Mrs. Gibson Fahnestock, 1995.10

Canticle

1954

casein on paper

Mark Tobey

born Centerville, WI 1890-died 1976 Basel, Switzerland

Canticle refers to liturgical hymns taken from the Bible and used in church services. Tobey was a follower of the Baha'i faith, which teaches the "oneness of humankind" and borrows elements from many different religions. The intricate pattern of light-colored calligraphic symbols that animates the abstract surface came to be known as "white writing" and was inspired by the artist's study of Arabic and Japanese calligraphy.

Smithsonian American Art Museum, Gift of the Sara Roby Foundation, 1986.6.79

Untitled

1950

ink on paperboard

Charles White

born Chicago, IL 1918--died Altadena, CA 1979

Two figures stare out a narrow window. The young girl cradles a large doll in her arms, protecting the doll's chest with her hand. The doll is missing a head, arms, and feet. The larger, second figure is possibly an older brother, or perhaps her mother. The cramped space of this composition, made even more confined by the two horizontal planks across the window frame, creates a feeling of tension and claustrophobia. This powerful drawing distills the anxieties that many African Americans felt in pre-civil rights days.

Smithsonian American Art Museum, Museum purchase through the Luisita L. and Franz H. Denghausen Endowment (**accession number to come**)

Village Slums

1937

charcoal, pencil, and chalk on paperboard

Grant Wood

born Anamosa, IA 1891--died Iowa City, IA 1942

Village Slums is one of nine illustrations that Wood created for Sinclair Lewis's 1920 novel *Main Street*. Seven of the drawings depict characters from the novel, while only two show locations. *Village Slums* and another that details a mansion on Main Street contrast poor and wealthy neighborhoods. Wood made use of a bird's-eye perspective in *Village Slums*, indicating that the viewer is looking down on the little community.

Smithsonian American Art Museum, Gift of Park and Phyllis Rinard, 1991.122.1

November First

1950

watercolor on paper mounted on paperboard

Andrew Wyeth

born Chadds Ford, PA 1917--died Chadds Ford, PA 2009

Depicting tattered cornstalks in a harvested field, *November First* captures the cold damp of late autumn, portraying the inevitable cycles of decay and renewal. Wyeth steadfastly maintained his dedication to painting the people and places that are familiar to him in Chadds Ford, Pennsylvania, and Cushing, Maine. The cornfield shown in this watercolor is located near his studio in Chadds Ford, behind the house of Dr. Margaret Handy, the pediatrician who cared for Wyeth's two children.

Smithsonian American Art Museum, Bequest of Winifred M. Jacobson, 1990.55