



## The Charles C. Eldredge Prize

### Call for Nominations

The Smithsonian American Art Museum invites nominations for the 2011 Charles C. Eldredge Prize, an annual award for outstanding scholarship in the field of American art history.

The Eldredge Prize seeks to recognize originality and thoroughness of research, excellence of writing, clarity of method, and significance for professional or public audiences. It is especially meant to honor those authors who deepen or focus debates in the field, or who broaden the discipline by reaching beyond traditional boundaries.

A cash award of \$3,000 is made to the author of a recent book-length publication that provides new insight into works of art, the artists who made them, or aspects of history and theory that enrich our understanding of America's artistic heritage.

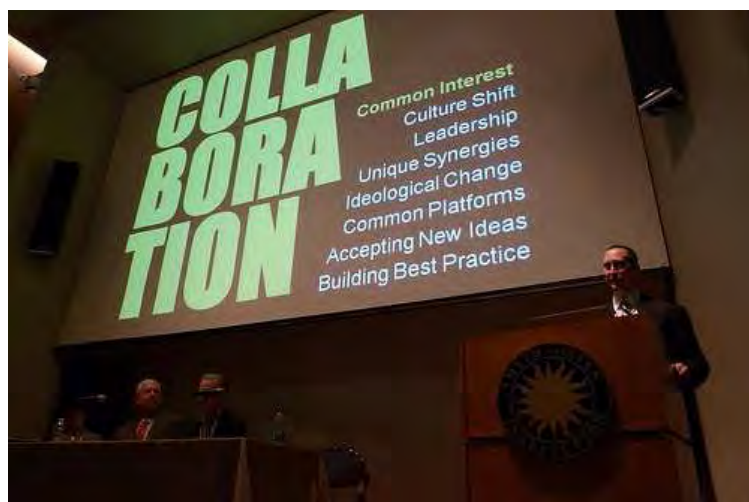
Single-author books devoted to any aspect of the visual arts of the United States and published in the three previous calendar years are eligible.

To nominate a book, send a letter explaining the work's significance to the field of American art history and discussing the quality of the author's scholarship and methodology. Self-nominations and nominations by publishers are not permitted.

For more information: <http://americanart.si.edu/research/awards/eldredge/>

The deadline for nominations is December 1, 2010.

In this issue	
Eldredge Prize Nominations "Yours, Mine, Ours" Event	1
Smithsonian Collections Blog: Women Sculptors	2
Mexican Muralists	3
Ask Joan of Art Spotlights Art Colonies	4
Norman Rockwell Symposium	6
<i>American Art Journal</i>	7
Eldredge Prize Lecture Fellows Lectures	8



## Yours, Mine, Ours: Leadership Through Collaboration

Collaboration is the new IT word. For two days in September, OCLC Research and RLG Partnership held an event hosted by the Smithsonian to encourage collaboration between libraries, archives, and museums.

To read about the event or to see videos of the speakers, go to <http://www.oclc.org/research/events/2010-09-20.htm>

The Research and Scholars Center Newsletter is a biannual e-newsletter. Our goal is to keep you up-to-date on the Museum's American art research resources and scholarly events. Visit us online at <http://americanart.si.edu/research/>. For suggestions, comments, or questions, e-mail Nicole Semenchuk, newsletter editor, at [SemenchukN@si.edu](mailto:SemenchukN@si.edu)

## Cataloger's Choice

### A Series on Women Sculptors on the Smithsonian Collections Blog

by Nicole Semenchuk



In January 2010 the new Smithsonian Collections Blog debuted to the public. You may have seen it announced on various listservs. Several times a week, staff showcase hidden treasures in the Smithsonian's libraries, archives, museums, and special collections. The posts, mostly from the many archival units, are always informative and lively. I hope you take the opportunity to browse through them. Every day I admire the fascinating collections that my colleagues around the Institution get to work with. I am learning so much, not only about the various collections here, but also about American history seen through the eyes of the other Smithsonian museums (not just the art museum!)

I've also been writing for the blog about some of the projects here in the Research and Scholars Center. In March, I started the first in a series of posts on women sculptors whose works are featured in the Photograph Archives, primarily the American Sculpture Photograph Study Collection and the Peter A. Juley & Son Collection. The first artist I featured was Evelyn Beatrice Longman, who has been a favorite since I worked on updating her records in the Inventory of American Sculpture several years ago. Longman fought hard to be noticed in a man's field and succeeded in contributing monumental sculpture and winning recognition in the field. The second artist I featured was Bessie Potter Vonnoh, who unlike Longman, proudly used her status as a "woman sculptor" to focus on stereotypically feminine subjects. I also briefly describe the lost-wax casting process she used. Anna Hyatt Huntington, the third artist in the series, is most well-known for her animal sculpture; however, I chose to feature her public sculpture of Joan of Arc, which was one of her early successes.

There is never enough room in a blog post to do any of these sculptors justice, but I hope to spark the interest of at least one reader who will notice one of the sculptures in their hometown or will visit their local library or museum to find more information. In the future, I will highlight the sculptors Harriet Whitney Frishmuth, Sally James Farnham, Brenda Putnam, and Malvina Hoffman, to name a few.

Evelyn Beatrice Longman <http://si-siris.blogspot.com/2010/03/american-sculptor-evelyn-beatrice.html>  
 Bessie Potter Vonnoh <http://si-siris.blogspot.com/2010/04/i-recently-read-julie-aronsons-bessie.html>  
 Anna Hyatt Huntington <http://si-siris.blogspot.com/2010/07/anna-hyatt-huntington-and-her-joan-of.html>

You can access the blog at <http://si-siris.blogspot.com> or from the Smithsonian Institution Research Information System (SIRIS) at [www.siris.si.edu](http://www.siris.si.edu) or from the Collections Search Center at <http://collections.si.edu>.

**Left to right:** Evelyn Beatrice Longman, *Model for Electricity*, photographed by A. B. Bogart, American Sculpture Photograph Study Collection, Photograph Archives, S0001486. Bessie Potter Vonnoh, Clay model for Vonnoh's *Girl Dancing*, photographer unknown, American Sculpture Photograph Study Collection, Photograph Archives, S0002366. Anna Hyatt Huntington, Model for *Joan of Arc*, photographed by DeWitt Ward, American Sculpture Photograph Study Collection, Photograph Archives, S0001319.

## Mexican Muralists in the Peter A. Juley & Son Collection

by Emily Moazami

This year's National Hispanic Heritage Month (September 15–October 15) celebrated the centennial of the Mexican Revolution (1910–1917). As in many political and social revolutions, Mexican artists used their work to communicate their identities, ideologies, and struggles. Diego Rivera, Jose Clemente Orozco, and David Alfaro Siqueiros were the three leading Mexican muralists who documented social changes on portable works and walls.

In addition to their work in their homeland, these Mexican artists all spent time in the United States and painted many murals on public walls, bringing their ideologies and Mexican folklore aesthetic to an international audience. A number of their works were captured by the New York fine arts photography firm, Peter A. Juley & Son.



Among the photographs in the Juley collection are those of Diego Rivera (1886–1957) painting the *Allegory of California* in the San Francisco Stock Exchange Luncheon Club in 1931. Rivera sits on scaffolding as he completes the portion of the mural often referred to as the “symbol of the future.” The Juleys also photographed Rivera and his artist wife Frida Kahlo in their downtime in San Francisco. One Juley photo of the couple was featured in the September 1931 issue of *Vanity Fair*. The portraits of Rivera and Kahlo are some of the most frequently requested images in the American Art Museum's Photograph Archives.

The Juley photographs of works by Jose Clemente Orozco (1883–1949) include study paintings as well as photos of the mural *A Call for Revolutions and Universal Brotherhood* at New School University in New York. This Juley photo shows the controversial section of the mural entitled *Struggle in the Occident: Carrillo Puerto and Lenin and the Bolshevik Revolution*. The left side of the mural features Yucatan governor Felipe Carrillo Puerto, who is surrounded by women, children, and armed men protecting them, representing his agenda to improve education and living conditions. The Chichen-Itza Castillo temple on the upper left represents the indigenous Maya culture. The right section of this mural depicts communist leaders Lenin and Stalin, an area that was hidden during the McCarthy era.



Mexican muralist, David Alfaro Siqueiros (1896–1974) is also represented in the Juley collection. Siqueiros was known not only for his artwork, but also for his orthodox Marxist views and activities. One of Siqueiros's most famous pieces, *Echo of a Scream* (the painting now located in the Museum of Modern Art), is an image of a crying child in the midst of a bombed railroad station and can be interpreted as the strife of political revolution. The intensity of this and his other paintings is sharply contrasted to the Juleys' quiet, intimate portrait of the artist.

**Top:** Diego Rivera at work on *Allegory of California*, San Francisco Stock Exchange Luncheon Club, 1931, J0002093; Diego Rivera and Frida Kahlo, San Francisco, California, 1930 or 1931, J0033256. **Center:** Jose Clemente Orozco, *Revolution and Universal Brotherhood: Struggle in the Occident*, J0040319. **Bottom:** David Alfaro Siqueiros, *Echo of a Scream*, J0070437; David Alfaro Siqueiros, J0070440. All pictures photographed by Peter A. Juley & Son, Peter A. Juley & Son Collection.

## In This Issue *Ask Joan of Art*® Spotlights Art Colonies

### The Gloucester and Provincetown Art Colonies

by Alida Pask

The calendar says it is officially fall, but I am still thinking about some of my favorite summer vacation spots: towns and villages that host artist colonies. It's a safe bet that wherever artists gather you will find peaceful retreats and scenic views. I remember a family vacation to Cape Ann, site of the Gloucester-Rockport art colony, where we explored the same rocky coasts and weathered fishing harbors that several generations of artists portrayed in their artworks.

In addition to the picturesque locations, artists had several other reasons to gather in art colonies. Steve Shipp discusses their appeal in his book *American Art Colonies, 1850–1930: A Historical Guide to America's Original Art Colonies and Their Artists* (Westport, CT.: Greenwood Press, 1996):



“Some [artists] also sought revitalization of their purpose and creativity through these same summer locations, as if recalling their earlier inspiring sojourns to such noted French art colonies as Giverny, Pont-Aven, or Barbizon—where artists learned their art from nature instead of acquiring their knowledge from fundamental but creatively limited academic theories. In addition, art colonies, both in France and America, also offered attractive benefits for both struggling and successful artists, such as inexpensive accommodation and a wide variety of local residents who would pose as subjects for minimal fees. And, of course, most artists pursued the challenge of capturing the swift summer storms in mountain valleys or the dramatic sea and weather changes near coastal ports. In quieter moments, many of them also enjoyed posing for each other.”

Location, topography, visiting artists, art lovers, and the community interact in infinite ways, giving each art colony its own unique character and history. The first artist to be inspired by Gloucester was Fitz Henry Lane, who was born there in 1804 and began painting light filled marine scenes in the 1840s. Some of the other artists who visited and painted on Cape Ann include Winslow Homer, Frank Duveneck, John Henry Twachtman, John Sloan, and Stuart Davis. Artists took up camp in Rockport when Gloucester felt too crowded. Although there was no shortage of artistic subjects, one fisherman's shack became the most frequently depicted buildings in town. It was painted so often that when a student of illustrator Lester Hornby brought him a drawing of the shack, he exclaimed, “What – Motif No. 1 again!” The nickname stuck and the building remains an icon of Rockport.

[continued on next page]



**Top to bottom:** John Henry Twachtman, *Fishing Boats at Gloucester*, 1901, Smithsonian American Art Museum, Gift of William T. Evans, 1909.9.5. Hans Hofmann with class at the Hawthorne Studio, Provincetown, photographed by Peter A. Juley & Son, Peter A. Juley & Son Collection, J0120468. Charles W. Hawthorne, *Fisher Children*, 1902, Smithsonian American Art Museum, Gift of Walter Bachrach, 1958.11.30.



Jackson Pollock. Through the tradition of teaching that Hawthorne began and Hofmann continued, Provincetown played an important part in the history of American Art.

Not far from the artists at Cape Ann, another art colony in Provincetown, a fishing village at the tip of Cape Cod, developed its own reputation as a center for artists, art clubs, and art schools. In 1916 there were at least five art schools operating in Provincetown. Charles Hawthorne opened the Cape Cod School of Art in 1899. Hawthorne became known for his outdoor painting lessons in which the clothed model was posed in full sun making the students focus on form rather than details. Another artist who influenced the art scene in Provincetown was Hans Hofmann. In 1935, Hofmann, who taught classes on cubism and later abstract expressionism at his school in New York, opened a summer art school in Provincetown. A partial list of artists who were active in the art colony includes Charles Demuth, Marsden Hartley, Lee Krasner, Franz Kline, Helen Frankenthaler, Robert Motherwell, and

Do you have a favorite art colony or artist's residence? Let us know, and we may feature the site in a future newsletter.

To learn more, consult the following titles:

*Twachtman in Gloucester: His Last Years, 1900–1902.* New York: Ira Spanierman Gallery, 1987.

O'Gorman, James F. *Portrait of a Place; Some American Landscape Painters in Gloucester.* Gloucester, MA: Gloucester 350th Anniversary Celebration, Inc., 1973.

Cooley, John L. *Rockport Sketch Book; Stories of Early Art and Artists.* Rockport, MA: Rockport Art Association, 1965.

Seckler, Dorothy Gees, *Provincetown Painters, 1890s–1970s.* Syracuse, NY: Visual Artis Publications, 1977.

Berman, Avis, ed. *From Hawthorne to Hofmann: Provincetown Vignettes, 1899–1945.* New York: Hollis Taggart Galleries, 2003.

*The Provocative Years, 1935–1945: The Hans Hofmann School and Its Students in Provincetown.* Provincetown, MA: Provincetown Art Association & Museum, 1990.



**Top to bottom:** Hans Hofmann, *Afterglow*, 1938, Smithsonian American Art Museum, Gift of Patricia and Phillip Frost, 1986.92.58. Gloucester Fisherman, photographed by Underwood & Underwood, American Sculpture Photograph Study Collection, S0000466.

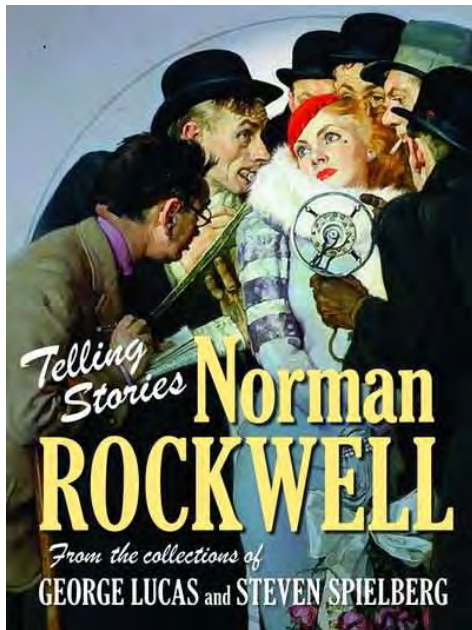
The Smithsonian American Art Museum's Ask Joan of Art® reference librarians help track down answers to questions about American art, artists, techniques, and themes. Do you have a question about American art and don't know how to find the answer? Post a question to Ask Joan of Art® at [http://americanart.si.edu/search/search\\_ajoa.cfm](http://americanart.si.edu/search/search_ajoa.cfm).

## Symposium

### “Norman Rockwell, American Art, and the Movies”

by Amelia Goerlitz

On Friday, September 24, 2010, the Smithsonian American Art Museum hosted a symposium titled “Norman Rockwell, American Art, and the Movies” in conjunction with the exhibition *Telling Stories: Norman Rockwell from the Collections of George Lucas and Steven Spielberg*. Prior to the afternoon’s public lectures, Senior Curator Virginia Mecklenburg welcomed a group of more than twenty scholars to the museum for a tour of the show and a discussion.



Scholars welcomed the opportunity to see so many Rockwell paintings and drawings and consider their significance to the field of American art. We were especially pleased to have in attendance Corry Kanzenberg, curator of archival collections at the Norman Rockwell Museum in Massachusetts, who was able to answer questions about Rockwell’s visits to Hollywood, his artistic process, and his own aesthetic taste (i.e., what art books he read and what artists he collected).

Over the course of the morning scholars talked about the show’s design, the motivations of the collectors, and the exhibition’s reception by the public. The show’s popular success demonstrates Rockwell’s continued appeal for American audiences, many of whom viewed his illustrations for the *Saturday Evening Post* as children. Dr. Mecklenburg noted a large number of multigenerational families visiting the show and commented upon the lively mood in the galleries, impromptu exchanges between visitors, and extensive feedback in the gallery’s comment books. Scholars agreed that a pervasive American nostalgia for “simpler times” (real or imagined) is central to the popularity of Rockwell’s images. Several scholars critiqued the absence in Rockwell’s work of depictions of Americans

who did not neatly fit into the period’s narrative of white, middle-class normalcy. Others highlighted works like *Jury Room* (1959) and *The Problem We All Live With* (1964) as evidence of Rockwell’s subtle engagement with contemporary issues relating to race and gender.

The afternoon symposium attracted close to 350 guests and featured talks by Dr. Mecklenburg and three distinguished scholars. Professors Katherine Manthorne, The Graduate Center, City University of New York; Erika Doss, University of Notre Dame; and curator James Deutsch of the Smithsonian Center for Folklife and Cultural Heritage, discussed the links between art and film from the days of silent movies to the epics of the 1940s.

Virginia Mecklenburg began her talk by considering Lucas and Spielberg’s principal motivations for collecting Rockwell’s work. For Lucas the artist’s focus on childhood is especially appealing, while the moral and patriotic tones of Rockwell’s work seem to resonate especially with Spielberg, whose film credits include *Amistad* and *Schindler’s List*. Dr. Mecklenburg then examined works in the exhibition that reflect scenes or characters from contemporary films, as well as paintings like *Happy Birthday Miss Jones* (1956) that use cinematic composition strategies to compress several moments in time into a single image.

Erika Doss focused on emotion and the central role it plays in our viewing of Rockwell, film, and America in general. She argued that Rockwell’s success is largely thanks to his ability to tap into our collective emotions. She pointed to the similar success of Shirley Temple, whose popularity in the 1930s surpassed that of contemporary glamorous movie sirens and was due in no small part to her talent for making American moviegoers feel better in an age of uncertainty and financial crisis.

A talk by James Deutsch considered undercurrents of anxiety in Rockwell's images of returning World War II veterans. Dr. Deutsch contrasted our nostalgic image of the "good war" with the common narrative of films from that period, such as *The Best Years of Our Lives*, that portray the wounded (bodily or psychologically) soldier's struggle to re-enter into civilian life. Dr. Deutsch then expanded upon Alexander Nemerov's arguments in his Summer 2004 essay for the journal *American Art*, "Coming Home in 1945: Reading Robert Frost and Norman Rockwell," observing a darkness in Rockwell's *Back to Civvies* (1945), with its depiction of Lt. A. H. Becktoft, a real-life pilot who had been shot down over Germany and spent months in a prison camp.

A final talk by Katherine Manthorne looked at the historic ties between fine artists in America and the movies. She highlighted cinema's debt to the fine arts, citing as one example the influence of Frederick Remington on film director John Ford and his depictions of the West. She also pointed to notable Hollywood collectors of fine art such as Edward G. Robinson (whose works were exhibited at the Museum of Modern Art in 1953), Vincent Price, and Dennis Hopper. Dr. Manthorne also considered the counterpart to this trend: American artists who regularly looked to film and popular culture, such as Reginald Marsh, John Sloan, and Joseph Cornell.

## American Art Journal

### Sensing America



The Fall 2010 issue of the museum's journal *American Art* (volume 24, no. 3) opens with a package of commentaries focusing on the five senses: touch, smell, hearing, taste, and sight. As author Leo Mazow notes, "A common thread in these essays is the belief that vision invariably acts with the other senses in enriching our interpretations of American art." Mazow, who teaches at the University of Arkansas, considers touch briefly in his introduction and looks at how scholars of American art history have begun to study with increasing seriousness the role of multiple senses. Then historian Mark Smith of the University of South Carolina uses Civil War battlefield photographs to demonstrate some ways in which odor may be considered in visual images. Guy Jordan of Western Kentucky University writes about "The Hunger of the Eye"; Asma Naeem, a doctoral candidate at the University of Maryland, describes "The Aural Imagination"; and Wendy Bellion of the University of Delaware discusses "Vision and Visuality."

In her feature article in this issue of *American Art*, Seattle Art Museum curator Patricia Junker rediscovers a spirit of war preparedness in New York of 1916 through the very different paintings of Childe Hassam and Marsden Hartley and through their intersecting personal experiences. Another feature essay looks at the negotiations that took place around 1920 about the design of a monument honoring founder Booker T. Washington at Tuskegee University and the inscriptions that accompany it; the author, Ellen Daugherty, is an assistant professor at the Memphis College of Art. In addition, Michael Clapper of Franklin & Marshall College explains his new research on Thomas Eakins's iconic painting *The Chess Players*.

In a "New Perspective" piece, Kathryn Brown of Tilburg University in the Netherlands considers how the contemporary artists Mark Bradford and Julie Mehretu use mapping and the grid in their work. Megan Fontanella of the Solomon R. Guggenheim Museum contributes a "Research Note" on German art dealer Karl Nierendorf's experiences running a gallery in New York from 1937 through 1947. Finally, critic Amei Wallach recalls the life of artist Louise Bourgeois, who passed away this spring.

For more information on *American Art*, including how to submit a manuscript or subscribe, please see [www.americanart.si.edu/research/journal](http://www.americanart.si.edu/research/journal).

## Eldredge Prize Lecture

Wednesday, December 1, 4 pm

### “When the Ivory Tower Meets the Real World: *Monument Wars* a Year Later”

Join us for a lecture by Kirk Savage, chair of the History of Art and Architecture at the University of Pittsburgh, and winner of the museum’s 2010 Charles C. Eldredge Prize for Distinguished Scholarship for his book *Monument Wars: Washington, D.C., the National Mall, and the Transformation of the Memorial Landscape* (2009). Savage will speak on the interaction of scholarly history with land use and commemorative policy issues. What is the role and responsibility of the historian, and how does historical perspective help and hinder the work of the professionals responsible for our memorial landscape?

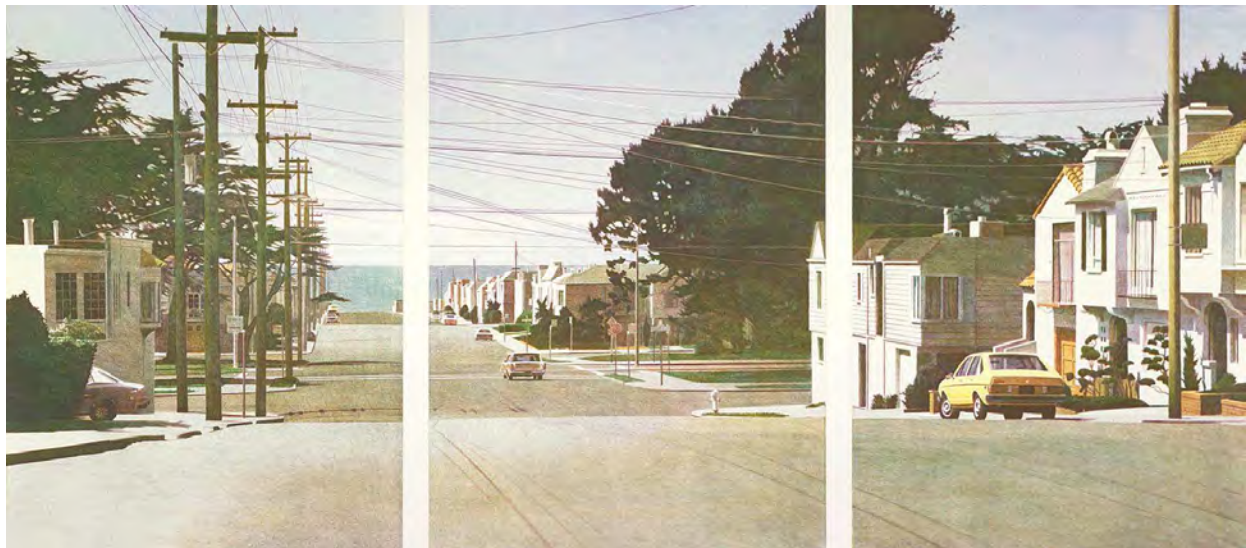
*McEvoy Auditorium, Lower Level.*

## Smithsonian Fellows Lectures in American Art

Friday, December 10, 1–5 pm

The current Smithsonian fellows studying American art present new scholarship on topics ranging from nineteenth-century landscape photography to photorealist painting in the Bay Area. A full list of speakers is available online at <http://americanart.si.edu/research/opportunity>.

*McEvoy Auditorium, Lower Level*



Robert Bechtle, *Sunset Intersection*, 1983, Museum purchase made possible in part by the Lichtenberg Family Foundation and the Director’s Discretionary Fund