

THE
BEGINNINGS
OF THE
PROVINCETOWN
ART ASSOCIATION
AND
MUSEUM

This catalog is published on the occasion of the 75th Anniversary
of The Provincetown Art Association and Museum.

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THE BEGINNINGS
OF THE
PROVINCETOWN
ART ASSOCIATION AND MUSEUM

I. FOUNDERS OF AN ART COLONY, 1914—1924

July 14 - October 29, 1989

II. A HOUSE DIVIDED, 1925—1937

August 3 - October 29, 1990

Curated by William H. Evaul, Jr., and Tony Vevers

Catalog Essay by Tony Vevers

DIRECTOR'S FOREWORD

THE BEGINNINGS OF THE PROVINCETOWN ART ASSOCIATION AND MUSEUM is an exhibition presented in two parts: Founders of an Art Colony, 1914-1924 and A House Divided, 1925-1937.

FOUNDERS, presented last year to begin the celebration of PAA&M's 75th anniversary, chronicles the enthusiastic, even effervescent attitude of a large band of artists who, together with several businessmen and patrons, first established the organization in 1914. The exhibition was installed in the main gallery of the Art Association, much as it would have been in the early days, where paintings were hung in the European salon style, cheek by jowl, sometimes stacked three, four, and five high. For comparison, the smaller Hawthorne Gallery was installed in a more contemporary mode. The exhibition consciously presented an overall spirit of camaraderie and harmony; only a few hints of the modernism that was yet to come were in evidence in the adjacent gallery.

A HOUSE DIVIDED, by contrast, reveals the sharp division which befell the organization less than a dozen years into its existence. With the schism between artists of traditional, academic or impressionistic temperaments and artists of more avant garde temperaments, a power struggle began which lasted ten years or more before the lines of demarcation became too blurred to continue fighting. Although this exhibition is installed with the traditionals and moderns on opposite walls, today's perspective shows many of these artists to be much closer than they themselves thought.

In curating these exhibitions, we must acknowledge the vast scope of as small a time frame as a dozen years. While PAA&M records indicate several hundred artists who participated in the many annual exhibitions, we included, for the most part, those artists who were most

active in the organization, serving in various capacities as officers, jurors, committee members, or exhibitors. Other restrictions were imposed on us. The availability of work tended to follow certain pre-established patterns: the more influential and dominant artists were easiest to come by, often with excellent examples of their work in the permanent collections of the PAA&M or the Town. However, as the period was scrutinized, certain discoveries were made. Although records indicate strong participation by many women artists, examples of their work were hard to uncover. Private collectors and galleries (as indicated in the checklist) were very helpful and key loans add to the interest of the exhibition.

"Biggest Art Colony in the World at Provincetown" was the headline in the Sunday Boston Globe, August 19, 1918, for a laudatory article about the large number of artists working here. While this type of hyperbole can be confused with a self-conscious provincialism, it also provides an indication of Provincetown's uniqueness among art colonies of the world. Vast numbers of artists were attracted, many and various art schools proliferated, the widest possible breadth and diversity of styles was embraced and its longevity as a vital and vibrant "artists' place" continues uninterrupted.

Alternating between world fame and obscurity, the colony has offered the artists both their desired isolation as well as a necessary art world nexus. Since the turn of the century, legions of artists have made the pilgrimage to Provincetown. Some came for brief moments, some became perennial summer residents and still others established year-round residences. They number in the thousands – widely known, little known and unknown. With all the diversity, one unifying factor is that the artists all were *of their time*, whether traditional or avant garde in their orientations. History was something better left to the big city museums and the academies. The Provincetown Art Association was for artists.

Yet, crucially significant, is the fact that the Art Association began its life in 1914 with a broad mandate which included a study of its own history. Five major painters of the time – Hawthorne, Halsall, Beneker, Gieberich, and Webster – all made donations to begin a permanent collection. Over the years, others followed suit. In seventy five years the collection has grown from five to 1,500 works. Although the property at 460 Commercial Street was purchased in 1921 as "the new museum," it was not until the early 1970's that the weighty responsibility of the collection was felt. Since then, numerous permanent collection exhibitions have been mounted. Most were small, personal selections, but some took on a grander scale. The landmark exhibition, Provincetown Painters, organized by Dorothy Gees Seckler and Ronald A. Kuchta in 1977 was accompanied by a catalog that has become a standard reference for the historic activity of the art colony. Crosscurrents, organized jointly with the Guild Hall Museum in 1986 illuminated the cross-fertilization that characterized the separate collections of America's most significant art colonies, East Hampton and Provincetown. Both exhibitions incorporated a healthy mix of historic and contemporary artists and spread their focus across the expanse of a full century. Now, on the occasion of its 75th Anniversary Celebration, we turn our attention to the *Beginnings of the Provincetown Art Association and Museum*.

William H. Evaul, Jr.
Provincetown, July 1990

"It was a joyous, productive, Bohemian life amongst the primitive peasants and fishermen...."

Henry Bacon, American painter, writing of life in Pont-Aven in 1881

"Come on down to the end of the Cape, and see one of the most remarkable places in the county."

Marcus Waterman, artist, c. 1885, quoted by I.H. Caliga; from an interview with Lawrence Dame in the Boston HERALD, August 11, 1914

"A NEW AND HAPPY THOUGHT: the ground-work was last night splendidly laid for a permanent art exhibit as one of the attractions of the town..."

The Advocate, Thursday, August 13, 1914



An Overview

The development of the summer art colony started in France in the early 19th century. Several factors seem to have been involved: the growing interest in *plein-air* painting (which culminated in Impressionism), the spread of rail traffic, which opened up remote rural spots to the public, and a public eager to take advantage of another important product of the period, the summer vacation. Conversely, the railroad led to an exodus of country people to the cities, leaving rural areas depressed, and open to receive artists who were, as always, looking for cheap places to live.

Many of these artists had become fed up with what they saw as the materialistic, over-civilized culture of Europe. They found supposedly primitive, pure, and unspoiled exemplars in the peasants of the Barbizon and the fishermen of Pont-Aven, as well as in the natural beauty of Giverny and the south of France. Gauguin is an excellent if extreme example of this tendency, with his progress from Pont-Aven to Arles (to join Van Gogh, the first northern artist to discover the south of France), and finally to an already spoiled Tahiti.

We should note that summer art colonies also flourished in Scandinavia, Germany, the Low Countries and Russia, as well as in the United States. In fact, Pont-Aven had been developed into an art colony in the mid-1860's by a group of young American painters.

Bathing and boating became popular sports in the second half of the 19th century, which led to the seaside or riverbank location of many summer art colonies.

Typically, a colony developed in three stages. First, there was establishment of a beachhead by a group of artists (usually young and male) drawn to a locale because of its beauty (or quaintness), its peasants (and/or fishermen) and, crucially, its cheapness. Then the Spartan character of the initial phase would be tempered by an influx of women painters and students, which brought mutual distraction, a welcome gentility, and, inevitably, romance. With Bohemianism—so greatly celebrated in the 19th century—came the third, usually destructive phase of development. It brought in hangers-on, who sought freedom from convention, but for whom art was of minor importance. In their wake came the final crusher: tourists and day-trippers.

Photograph by George Yater

l. to r.: Edwin Dickinson, Ross Moffett, Karl Knaths. 1967

PROVINCETOWN: The Founding Years

The New Haven Railroad made Provincetown accessible in 1873, just a year before the first Impressionist exhibition was held in Paris. A painter named Marcus Waterman may have been the earliest to come on the scene. He had been impressed while in Algeria by the Sahara desert, and came seeking the dunes as inspiration, accompanied by a "pretty Italian model in desert costumes."

When Charles Hawthorne came to Provincetown in 1899 to establish the Cape Cod School of Art, he fulfilled another common need of the summer art colony: instruction. Perhaps the joys of nature needed to be tempered with a little learning, a leavening of industry. E. Ambrose Webster's Summer School of Painting soon became yet another important force, joined later by George Elmer Browne with his West End School of Art. All three painters espoused aspects of French Impressionism, which had become an academic style by 1900.

A decade later, Provincetown was a lively art colony with people coming in from all over the United States. The light, the wharves, and the quaint town attracted artists and students alike. The active fishing fleet and the colorful Portuguese who manned it made for a unique blend of Yankee New England and the Mediterranean. (Perhaps about this time the hallowed phrase "quaint fishing village" was coined to describe the town.)

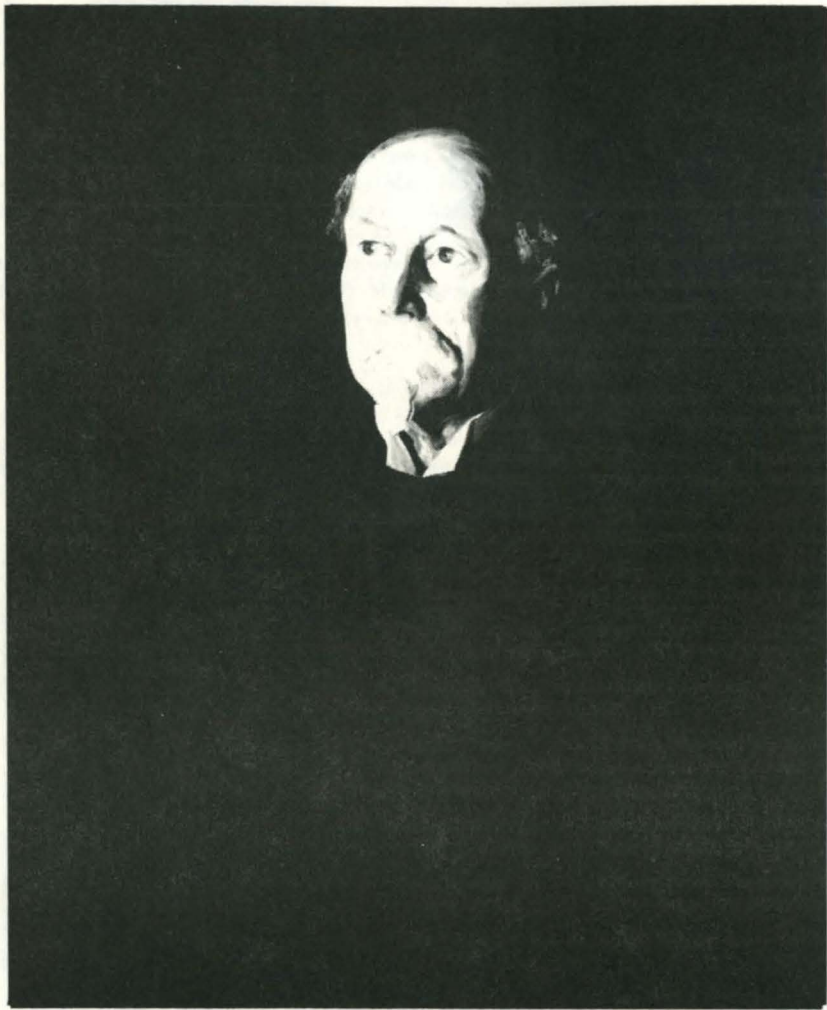
A study of the Provincetown *Advocate*, the weekly Lower Cape newspaper, for this period (1913-1914) shows that Hawthorne, Webster, and other notables such as William Halsall and Oscar H. Gieberich, had considerable status in the community. At this time, apparently, artists—like doctors and lawyers—did not advertise. Their activities were reported with the local news, under the masthead on the second page of the four-page paper. A typical entry mentions the eccentric and fabulously productive Arthur V. Diehl, whose colorful character is sketched in Ross Moffett's

account of the times, *Art in Narrow Streets*. The *Advocate* for September 5, 1914, relates with enthusiasm how "artist Diehl" had painted three hundred and eleven "sand dunes pictures" during the previous three or four months, and sold some three hundred of them! Significantly there is no record of Diehl being involved with the Art Association at any time.

The Hawthorne family's habit of dressing for dinner indicates the conservative attitude of many artists at this time. They were also hailed for their "democratic" nature by, for instance, riding on bicycles around town. The implication seems to have been that they could have been snobs, but they weren't. Unlike the locals, however, they went abroad for the winter, Hawthorne and Browne to France, and Webster to such tropical places as the Caribbean and the Azores.

This was a time when people still felt a responsibility for their own entertainment. In an era without radio or TV—nor, in Provincetown, at that time, bars, fancy restaurants, or cabarets—and infrequent movies, people made their own music (sheet music sold the way CD's do now); they enjoyed instructive talks and amateur theatricals. Dances and concerts were held frequently, along with all sorts of social outings. In this ambience the growing presence of art and artists made the creation of an organization devoted to art inevitable. The rapidity of the association's growth in the early years underlines the fulfilling of this need.

An integration with the life of the town becomes especially evident when one reads that the genesis of the Art Association took place in the rooms of the Nautilus Club, a women's group dedicated to knowledge and instructive entertainment that is still active today. On July 30, 1914, Mrs. John H. Herring lectured on "Expressionism in Art." Mrs. Herring had traveled and studied in Europe and the United States, and in her talk she spoke of the high quality of art being produced locally, and of the excellence



OSCAR H. GIEBERICH
Portrait of William F. Halsall
oil on canvas 29" x 24 1/4"
collection of PAA&M

GERRIT BENEKER

The Provincetown Plumber, 1921

oil on canvas 32" x 30"

collection of PAA&M



of the painting schools, which she claimed augured well for "the establishment of an American art."

Two weeks later, the *Advocate* of August 13th reported, "the ground-work was last night splendidly laid for a permanent art exhibit as one of the attractions of the town." The article went on to explain that after an address by Mrs. Herring, the Hon. Frank H. Pope (a local businessman) was called upon, and how "through his presentation and guiding method . . . there was formed the nucleus of a permanent art association." At the same time, "the officers of the Nautilus Club, Mrs. Herring, artists C.W. Hawthorne and Gerrit A. Beneker were chosen to be a committee to perfect the organization. . . ."

The *Advocate* of August 27th and the first minutes of the Provincetown Art Association concur on the record of its formal organization on August 22, 1914. The officers selected affirm the interlocking roles of artists and townspeople. Three artists—Hawthorne, Halsall and Webster—were appointed honorary vice-presidents (to act as advisors), and five more—Edwin W. Dickinson, Gieberich, Beneker, Oliver N. Chaffee and Frank Desch—were appointed to be the Art Committee. The president and other officers were local men and women: business people, school teachers, doctors, lawyers, and Nautilus Club members.

The notable first president, William H. Young, served for twenty-two years, many of which were difficult, gaining general affection and the esteem of his peers. Annual outings to his North Truro summer home were part of his contribution to the board. Young also served for many years as president of Seamen's Savings Bank in Provincetown. Mention should be made as well of Moses N. Gifford, president of the First National Bank (and recorded as the first dues-paying member of the Art Association), Judge and Mrs. Walter Welsh, John Adams (the postmaster), Mary S. MacIntyre, J. Lathrop Higgins, Dr. Percival Eaton, Myrick C. Atwood, Mrs. William H. Young, Mrs. Eugene Watson, and Nina S. Williams, among others.

This division between the practical and the aesthetic has persisted throughout much of the association's existence, although recently these distinctions seem to be becoming blurred. Whether the artists are becoming more businesslike or the business people



FRANK H. DESCH
Girl Sewing
oil on board
10" x 8"
collection of
Steven Thomas

more aesthetically inclined is beyond the reach of this scribe.

Here one must agree with Röss Moffett that although the prevalence of businessmen on the board may have led to excessive artistic conservatism, it did provide a fiscal caution that was necessary in the founding years, and which was crucial in the purchase and renovation of the association's permanent home:

Activities started immediately: meetings (which were originally held, in the absence of permanent quarters, in a church hall, in the Nautilus Club, and most frequently in the guild room of Masonic Hall), and slide lectures obtained from the American Federation of Art, were a regular feature. The *Advocate* for November 18, 1915, lists seven such lectures through May, 1916. Subjects included "Modern Dutch Painting," "Rembrandt," "American Mural Painting," "Sorolla" (a contemporary Spanish painter who was a particular favorite at the time), "Art in the Public Schools," and "Painting in France." The slides were shown on the association's new stereopticon lantern. About 125 people were reported as attending the first lecture on "British Painting." Admission was free.

The first annual exhibition opened on July 3, 1915, with forty-four exhibitors, in temporary quarters at Town Hall. The *Advocate* reprinted an enthusiastic review from the *Christian Science Monitor*, which noted that recent shows in New York "have tended especially toward the sort of work that is denominated 'more advanced' . . . [and] which still strikes some of us as strange and bizarre." In contrast to this, the shows in Boston were characterized as "academic" (opinions which still pertain today, for many people). The *Monitor* reviewer went on to state that the Provincetown show avoided "the pitfalls of futurism . . . and [the] dullness of academicism" in "typifying the status of American art" by exhibiting the "individuality" of each artist. These two points recur in the review, this hope for an "American art" that would "break away from the tradition" which was seen as inhibiting personal expression. To the viewer of today these distinctions would probably be hard to discern, but there did seem to be a thirst for a "national art" that would express democratic ideals, and which would affirm the new place of America in Western art.

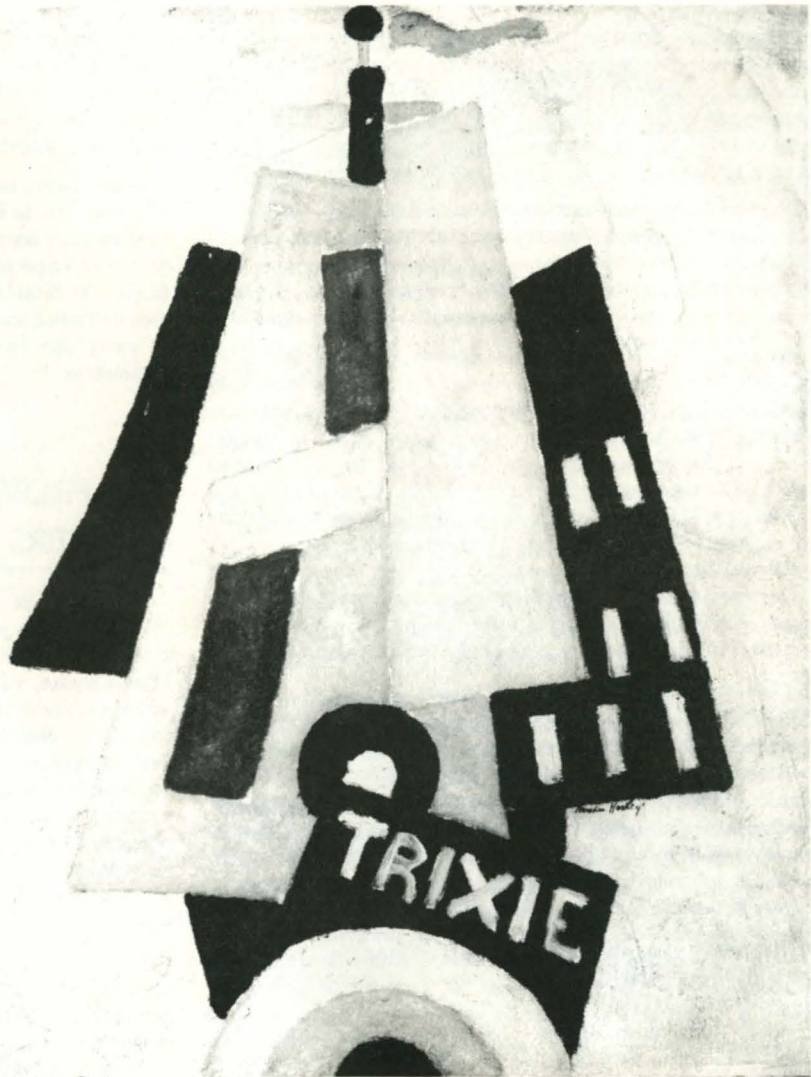
Charles Hawthorne's "The Sun Bath" was singled out as embodying these aspirations, along with works by Webster, Oliver Chaffee, Elizabeth Thomas, Tod Lindenmuth, Gerrit Beneker and Edith Phelps, among others.

The August exhibition was given a lengthy review in the *Advocate* for August 12, 1915. This time some sixty artists showed over 170 works. The article noted that the Art Association was "helping the townspeople, especially, to appreciate art, as well as being a point of interest to the visiting summer people." With these two shows the July and August exhibition tradition was established—one that has persisted with variations to this day.

The final great event of the first summer was the Costume Ball held on Saturday, August 21, 1915, at Town Hall, starting another tradition that continued until the 1960's. Dancing started at 8 p.m., with a grand march at 9:30 p.m. The *Advocate* reported this as the event of the season, where "the quaint and pleasing variety of the costumes quite captivated the eye of the onlooker." Some 800 people attended, netting the association over \$300.

A sale of Provincetown artists' work at the Women's Guild in August of 1915 raised \$200 for the Allies Hospital in France. World War I was to have a decisive effect on the Art Association and on the future of Provincetown's creative life: by 1916, artists who usually went to Europe for the summer joined returning expatriates in finding the Cape-tip art community a viable substitute for the war-ravaged Continent and its artistic purliëus.

Coincident with the expansion of the Provincetown art world came the writers and playwrights who were leading a renaissance in American letters. Prominent among them were the social journalists John Reed and Mary Heaton Vorse, the editor Max Eastman, and the writers George Cram Cook and Susan Glaspell, who with Hutchins Hapgood spearheaded the establishment of the Provincetown Players—and discovered Eugene O'Neill. Many of these people had known each other in New York's Greenwich Village and espoused a new-found sense of political and sexual freedom. They became the center of a Bohemia that the more conservative artists viewed with alarm as "radical."



MARSDEN HARTLEY
Trixie, 1916
oil on board 24" x 30"
private collection

Of course the Provincetown art world of the time had become aware of these alarming new tendencies—especially those that came from Paris with the Armory Show of 1913. Cubism had been experienced by Charles Demuth (who first appeared in Provincetown in 1914), and by Marsden Hartley (who came in 1916, and later referred to his stay as “The Great Provincetown Summer.”)

One can find it significant that Demuth, Hartley, Bror Nordfeldt, and William and Marguerite Zorach (the most advanced of the modernists in Provincetown during the war years), all socialized with the writers and participated in their plays, evidently seeing themselves as fellow-members of the avant-garde.

Most people (especially the press) were vague in referring to the art styles of the period. Hawthorne and his circle were certainly “Traditionalists,” who might allude to the “Modernist” group as “Cubists,” “Radicals,” or “Futurists,” the latter an often pejorative term that appeared frequently and which obviously referred more to the time period than to the Italian school of Balla and Boccioni. A.J. Philpott of the *Boston Globe*, in an article cited below, spoke of Futurism as: 1. Portraying “a person as that person will look at some future time” and 2. As “reminiscent” of the Armory Show, going on to mention Duchamp’s “vibrating bundle of shingles called *Nude Lady Coming Down Stairs*” [sic] and continuing, “to say nothing of the Cezanne decorations.”

Paradoxically, at this time the established circle of artists was reinforced in its conservatism by the return of expatriates such as Richard Miller and George Elmer Browne, Gifford Beal, William Paxton and Max Bohm, who had all been working in France. All these men, and Charles Hawthorne, belonged to the National Academy of Design in New York—which gave them considerable status. Membership in the National Academy was a passport to success in the official art world of the time—leading to patronage and commissions. In 1916, some of these men, together with Hawthorne, founded the Beachcombers, a club where the male artist-members could get together, as Dorothy Gees Seckler observed in *Provincetown Painters*, in a combination of a Paris cafe exchange of ideas, “with a good bit of the all-American stag party thrown in.”

For some years, the Beachcombers and its ladies’ auxiliary, the Sail Loft, served as a social club for the Art Association. This camaraderie is evident in the frequently reproduced photograph of some twenty Beachcombers and Art Association representatives celebrating Provincetown’s tercentenary.

Edwin Dickinson was the one founder of the Art Association who was able to bridge the gap between the old guard and the modernists. Like the former, he worked directly from nature, but also used a new freedom in composition and idea. He was joined in spirit by Ross Moffett, and in form by Karl Knaths. These three men embodied among them the best of both camps, and went on to carry the banner of modernism for many years at the association.

THE PROVINCETOWN PRINTERS

The course of Modernism was aided by the Provincetown Printers, a small group which developed a unique woodcut process in the winter of 1915-1916. The original group of six—Ethel Mars, Maude Squire, Ada Gilmore, Mildred McMillan, Juliette Nicholas, and Bror Nordfeldt—worked closely together, sharing ideas and techniques. Nordfeldt is credited with the invention of the white-line color process, which can be claimed as a major Provincetown contribution to printmaking. The woodcuts’ flattened shapes worked well with a modern, post-Fauvist emphasis on the picture-plane, and after the advent of Agnes Weinrich, who had worked in Paris and Berlin, a Cubist element was introduced. This modernist trend was picked up by Blanche Lazzell, who went on to develop a personal idiom based on Cubism.

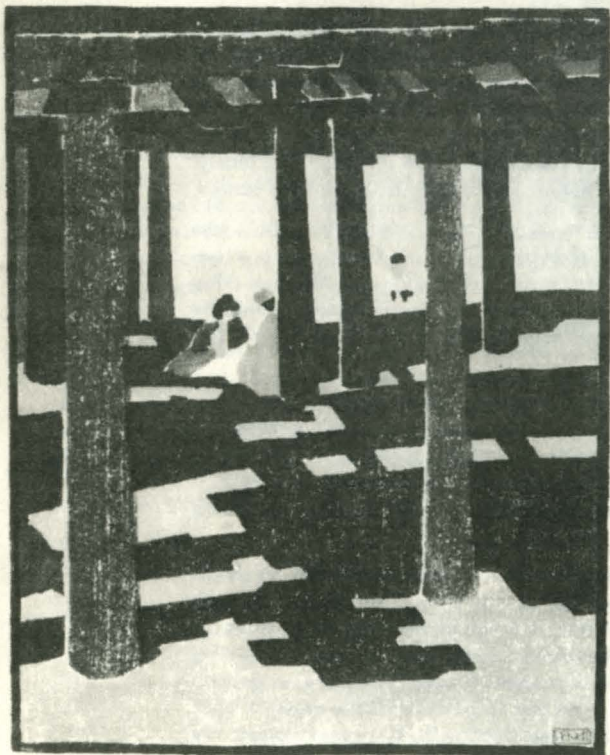
By 1918, other members of the art colony had joined the original printmakers in a group-owned gallery (located on the site of the present post office). They also organized traveling shows to cities in the U.S., Canada and Europe—perhaps the most extensive showing of a Provincetown-based art.

MARY BACON JONES

Under the Pier

color woodblock 7 1/2" x 6"

collection of the Town of Provincetown



The status of Provincetown and the Art Association at this time can be assessed by an article in the *Boston Globe* Sunday magazine of August 27, 1916, under the headline: BIGGEST ART COLONY IN THE WORLD AT PROVINCETOWN. Beneath a montage of photographs of the artists and their students, A.J. Philpott (who seems to have been the art writer at the *Globe* for some time, well into the late 1930's) wrote an enthusiastic account of the masses of students—"mostly women"—who were at work all over the wharves, beaches, and "nearly every house corner." He mentioned the unconventional sun hats, and smocks of "various hues" which were like a "human flower garden." He also wrote at some length on Hawthorne's and Browne's schools, and went on to describe Webster's method of working: "with the nervous and physical intensity of a fencer."

A review of the Second Annual Exhibition in the *Boston Sunday Post* of July 2, 1916, was reprinted in the *Advocate*. It notes the large number (over 300) of artists and students in town, with twenty-five year-rounders. "The great feature of this . . . exhibition is its democracy, impressionists, futurists and modernists being represented as well as those of the more academic schools." In a contest unique to the association's history, more than 300 votes were cast for the most popular pictures, with Howard E. Smith, Gerrit Beneker and Marie Lokke registered as the first three favorites.

The Art Association's first traveling show took place in October 1916 when some sixty-eight paintings and prints were shown at the Vose Galleries in Boston. The show was then scheduled to move on to Springfield, Massachusetts; Columbus and Youngstown, Ohio; Syracuse, New York; and Dartmouth College. The exhibition also traveled to Chicago. The red and green galleries of the Vose housed the work, which received a very favorable review in the *Boston Transcript*.

The third annual costume ball in 1917 was hailed as "the best ever," with 500 participants. The festivities were overshadowed by the tragic loss, on August 10th, of nineteen local fishermen in a storm. The *Advocate* reported that half the proceeds of the ball were to be given to the relief fund established for the widows and children of the lost men. An auction held later donated the

proceeds from the sale of some thirty works by local artists to the fund. This enterprise was initiated by George Elmer Browne.

The first years of the association set the pace for succeeding years. Two major, juried shows in July and August, the costume ball in late August, and an ongoing concern and participation in local affairs—such as mosquito control (in June, 1917), and the celebration for the veterans of World War I: "The Homecoming of the Boys" in September, 1919.

Reports in the *Advocate* show that the intent of the association changed as it grew. In August of 1914 the stated original purpose was to establish a permanent collection of paintings by local artists. A year later an article dated July 8, 1915, mentions the permanent collection, and adds the holding of exhibitions, "to draw the artists and those interested in the arts closer together."

As the association evolved into an institution, the need for a permanent home became paramount. In the summer of 1918 the properties of what is now the present association were acquired for five thousand dollars. When the Town Hall exhibition space became unavailable in 1921, F.A. Days and Sons were hired to push forward the remodelling, and the main (now Murchison) gallery was ready for the Seventh Annual opening on July 13, 1921. The association also became incorporated at this time. It is worth noting that at this period the building was referred to as a museum, with a Museum Committee headed by the president.

WHAT HAPPENED TO THE WOMEN?

We have noted the important role of women in the founding and organization of the Art Association in its formative years. Reviews and critical articles in the *Advocate* and elsewhere indicated that women did work that was respected and popular with the public (Marie Lokke's painting, for instance, received nine more votes than Charles Hawthorne's in the July show of 1916). And, finally, we have read that the majority of the art students were women.

What, then, happened to all this endeavor? Many people who visited the exhibition of Marion Campbell Hawthorne's watercolors at the Provincetown Art Association and Museum (May 26—July 11, 1989) wondered how such sensitive and technically sophisticated work could have so long remained out of sight and out of the mainstream.

Consider. Look at the photographs of the period: in almost every one the men dominate; they face forward while the women face away, their faces hidden by those large, floppy hats. The photos of Hawthorne and his class typify this establishment of hierarchy. For these art students there were no role models, since all the teachers were men.

Besides the obvious prevalence of male chauvinism, we might also consider the heritage of the past. Throughout the 19th century, painting was seen as a popular and common pastime for proper middle-class American women, who had historically been denied the right to work (except, in cases of duress, as governesses). Mary Cassatt, who had to go to France in order to work as a professional and be taken seriously, is a case in point. We should note the *Union des Femmes Peintres et Sculpteurs*, founded

Ross Moffett's account of this period notes the "growing pains, which appear . . . the forerunners of the convulsion leading to the division between modern and conservative" so evident in the late '20s and early '30s. He goes on to mention the letter of resignation in 1920 "from an artist of great prominence" which was later declined by the membership. Moffett's reluctance to disclose the prominent artist's name gives a clear hint of the pain caused by this first evidence of dissension within the association. The artist was, of course, Charles W. Hawthorne, Moffett's greatly respected mentor, as a study of the association's minutes reveals.

Although the idea of incorporation must have seemed a good one at the time, the seeds of division and dissent were being sown, albeit unknowingly. The problem was that a trusteeship was set up which in turn selected the officers of the association. Since the trustees, mostly laymen, were, to say the least, conservative, tension was bound to follow. This establishment of a hide-bound point of view found favor with many artists of a similar bent, but younger people with advanced ideas were increasing in number and vocal presence.

in 1881 in Paris, where a year later an all-woman exhibition was held under the Union's direction. By 1890 there were 500 members, and a weekly journal aimed at the concerns of the women artist-members.

Again, look at men's paintings of women. In almost all of them the women are passive: they hold children, sew, or read, while the men go fishing or look out at us with masculine vigor (the women generally look away, inwardly absorbed, dreaming). Viewing these vapid images it is hard to believe that women's suffrage was only a few years away.

We know that artists' wives deferred to their husbands—as Marion Hawthorne did, as Lee Krasner Pollock was to do some forty years later—and it's good to know that times have changed. From our point of view, it could be argued that this was the status quo and that it no longer exists, but on a human level we can only guess at the depths of anguish and frustration.

HISTORY: THE ASHCAN SCHOOL AND THE ARMORY SHOW

The first decade of the 20th century saw the beginnings of a counter-movement to the complacency of official art in America. A group called "The Eight" (also known familiarly as the "Ashcan School") led by Robert Henri became the avant garde of the period. Henri and his followers (George Luks, John Sloan, William Glackens and Everett Shinn, the earliest members of the group) espoused a genre drawn from urban scenes and the vigorous tenement life of the European immigrants who were filling the slums of New York. April Kingsley has made the point that Charles Hawthorne's gritty portrayal of Provincetown's fishermen and women could be seen as a maritime parallel to the work of the Eight.

Apart from the presentation of the raw side of life, there was nothing revolutionary in the paintings of The Eight. The execution

and composition of their canvases was rooted in a style that valued "spirit" over any restructuring of pictorial means—such as Fauvism and then Cubism which were developing at the same time in Paris.

The conservative artists and the public shared a dislike for the "Ashcan" school, who were hailed as "Apostles of Ugliness" by the unsympathetic press. In 1910 the group organized a large "Exhibition of Independent Artists," perhaps its swan song—for by now a number of artists who *had* experienced the new developments in Europe had materialized in the group around Alfred Stieglitz, and were exhibiting in his gallery at 291 Fifth Avenue. Among them were Demuth and Hartley, already noted, John Marin, Arthur Dove, Georgia O'Keeffe and Max Weber. Stieglitz also introduced the work of Rodin, Cezanne, Matisse, Picasso and Brancusi, revolutionizing the American art scene; if not the general public.

In 1913 the famous Armory Show introduced Modernism to the public at large, in turn expanding the angry dialogue between conservatives and modernists. It also caused a rift in the ranks of the American artists who participated in the Armory Show itself. Many of them felt relegated to a secondary position, as artistic "provincials," by the large number of European artists included in the show—who, they feared, would also take important sales away from them. (Of the artists associated with Provincetown, the following had work in the Armory Show: Oliver Chaffee, Stuart Davis, Marsden Hartley, Edward Hopper, Abraham Walkowitz, Ambrose Webster, Marguerite and William Zorach.)

The Armory Show completed the education of the younger generation, but the older generation of artists and the critics hated it. Thomas Craven, a noted critic of the period, wrote that "most of them . . . were alien in method and point of view," going on to cite Dickinson, Hartley and O'Keeffe, etc., "who were of true American lineage," in contrast to non-Anglo-Saxon artists such as Kuniyoshi, Stella and Walkowitz. Along with this jingoism went accusations of "anarchy," "insanity" and "immorality." It is evident even now that the fear of the avant garde is still with us in the persona of Jesse Helms and the wrangling over obscenity and the public funding of art.



E. AMBROSE WEBSTER

Street

oil on canvas 29" x 24"

courtesy Babcock Galleries

LUCY L'ENGLE

untitled

(*Diana, Moon Goddess*)

oil on sheetrock panel 62" x 34"

collection of PAA&M



THE CONSERVATIVES AND THE MODERNISTS

In the world of human experience the older generation is usually held to have wisdom beyond that of youth. In the art world this is seldom true—generally the older generations are regarded as “conservatives” who will inevitably be superseded by youth, the “avant garde.”

The fact is that the conservative artists of Provincetown had never been part of an avant garde movement. They had adopted facets of French Impressionism and German Romanticism—thirty years after the fact. They were highly skilled artists whose work coincided with the public taste of the early part of the 20th century. This led to the establishment of an artistic point of view supported by the leading laymen in the community—which in turn became the view of the board of trustees and the honorary vice presidents of the art association.

They loved Provincetown for its isolation and its quaintness, but this isolation served to confirm their distance from the ideas and stylistic changes going on in New York and Paris.

Perhaps what most upset the conservative artists was what they saw as the breakdown of traditional training in the modern's direct approach to painting and sculpture. Along with this went the treatment of the human figure by such artists as Picasso, Matisse and Brancusi. Their formal distortions were seen as a betrayal of the academic fealty to life drawing—a lineage that could be traced back to the Renaissance.

R.H. Ives Gammell, a Boston artist and fervent promoter of traditional values in art stated: “The purpose of all good teaching [of painting] is to establish a true relationship between the student and what he sees. Secondly, it should give him the technical means of expressing his reaction to what he sees.” The public, too, could see virtue in meticulous craftsmanship used in a “true-to-life” context.

Few could understand the need for new techniques (collage, for example), a new use of color (vivid tonal contrasts and extremes of light and dark) and new formal considerations (lack of perspective, arbitrariness and abstraction). There was also a radically different source for image-making; the artist's own psyche. Up to this time artists had used ideas based upon religion, power, history, literature and nature—all external to the artist, who now claimed the right to autonomy in the use of subject.

One of the anomalies apparent today is the stylistic difference between, say, Hawthorne's juicy, lush brushwork, and Webster's quick, dry, and distinctive strokes, and the fact that they served together from the founding of the Art Association in apparent harmony and mutual respect. What seems to unite them is that they always worked from nature (as did the other traditionalists), while the modernists worked from ideas and concepts that attempted to go beyond the appearance of things. This made for a psychological as well as a philosophical split, since it introduced a complexity that was at odds with the straightforward approach of the traditional artist. That this was consistent in the age of Freud and Jung, with the writing of Joyce and Pound, and the music of Stravinsky and Ives, was lost on the advocates of an approach that derived from French Impressionism.

THE GROWTH OF DISCONTENT

Following the opening of the newly incorporated Provincetown Art Association in its own building in 1921, things seemed to have moved along without major upheavals. However, there were signs of problems ahead. It has been noted that the organization of the association ensured a conservative point of view. The trustees controlled the nominating committee and the appointment of the five honorary vice-presidents. The VPs ran the juries of selection. Between 1921 and 1929 there was only one change in the personnel of this body. The deliberations of the VP jury were aided and abetted by an additional five or six artists—mostly of a conservative persuasion.

In addition, there was a new school; the Provincetown Painting Classes run by Ross Moffett and Heinrich "Harry" Pfeiffer which had a definitely modernist bent—among the students in 1924 was Jack Tworikov, who met Karl Knaths through Moffett in a class studio visit. Tworikov later wrote of Knaths: "While I never formally studied with him, he was more than anybody my teacher during that period" (1924-35). He went on to depict Knaths' fervent adherence to modernism at this time.

I am not trying to claim that Moffett's school changed anything around, but it could have served as a rallying point for the modernist cause—as the Hofmann school did later on. (Ross Moffett, that most modest of men, barely mentions his school in *Art in Narrow Streets*.)

THE KNATHS FACTOR:

A Conjecture

JACK TWORKOV
untitled (*Wharves & Harbor*) 1931
oil on canvas
collection of Wally Tworkov



"Dear Dr. Eaton. I am writing you in reference to the subject of the Exhibition and the Jury which was discussed at the Annual Meeting of the Art Association tonight." (August 13, 1925)

"The general consensus of opinion is that the present Exhibition is very bad, quite the poorest that the association has ever sponsored."

This was written by Florance Waterbury (a regular and conservative exhibitor, from the first show in 1915 through 1940) to Dr. Percival J. Eaton, who was director for 1925. Ms. Waterbury went on to suggest changes in the jury system as a means of improving the exhibitions.

A reckoning of the list of exhibitors in 1925 shows a larger number of "modernists" than in 1924—by more than 25%. This takes as modernists those included in the first modernist show of 1927—and of course there was a correspondingly larger number of works exhibited by this group.

What caused the increase in advanced work, and led to Ms. Waterbury's outcry? I think it not unreasonable to suggest that Karl Knaths' presence on the 1925 jury could have been the catalyst for change. He was renowned for his fiery temper and his impatience with the conservative point of view towards modernism. Jack Tworkov mentioned Knaths' "stormy temperament" and how he railed against the "old hats"—meaning Hawthorne, Miller, Waugh—who dominated the Provincetown Art Association. Charles E. Eaton wrote, "He [Knaths] confesses to having been a 'scraper' in the struggle between the modernists and the academics. . . ."

At any rate, the prospectus for the 1926 Annual Exhibition listed only the five VPs, without any artists at large. This created a furor—leading Moffett and Lindemuth to write a petition asking for the addition of four jurors "of modernistic sympathies" to the panel. After what Moffett describes as "a warm debate" seven jurors were added to the list—only two of whom were acceptable to the petitioners—William L'Engle and Tod Lindenmuth most probably.

After the show had opened a "cubistic" canvas titled *Hence the Pyramids*, signed by an "Ad Wolgast" was noticed, to the embarrassment of the moderns. Richard Miller—outstanding as

a staunch and vocal conservative—was suspected of being a perpetrator of the fake. Ad Wulgast, incidentally, was the name of a prize fighter who is mentioned in one of Hemingway's short stories. This was one episode that shone luster on neither the modernists nor the conservatives, but it does indicate the tenor of the times.

THE FIRST MODERNISTIC EXHIBITION

Finally, it was agreed that a separate show for the modernists would be held in 1927. Titled the "First Modernistic Exhibition," it hung during July, juried by Dickinson, Clymer, Knaths, Lazzell, the L'Engles, Lindenmuth, Ravenscroft, Weinrich, Loeb, Kaesela and Moffett. The August show was given to the conservatives and titled the "Regular" show, a pejorative note that still reverberates. This situation prevailed until 1937. Every year the modernists had to petition the board of trustees for permission to hold their show. This permission was always granted, but it does indicate the ugly duckling status of the group. Some of the noteworthy exhibitors were: George Aul, Charles Demuth, Niles Spencer, the Zorachs, Tworkov and Webster, who exhibited with the moderns from this time on.

Ross Moffett in his account of the event makes the point that to our eyes the modern show would have seemed conservative in form—but not in spirit, for it took courage to buck the tide of custom and success. The pictures he went on to describe as stemming from Cubism's early phase, with "some echoes of the . . . Ash-can school." Moffett also makes the point that the major difference was in the modernists' concern with pictorial composition—which set them apart from the academics' lack of "a deliberately organized or structural base" in their pictures:

Although the modernists were seen as dealing with "advanced" ideas, one wonders if they saw themselves that way. Most probably they knew that they were always following the stylistic adventures of Picasso and the School of Paris. In fact, America was not to produce a true avant garde until the 1940s with the development of Abstract Expressionism.



BLANCHE LAZZELL
Painting No. 12, 1929
oil on canvas 36" x 36"
collection of PAA&M

In the same chapter of his book Moffett relates how around 1928 he and some of the other moderns became fascinated by mathematical proportions and the golden section in arriving at compositional perfection. Knaths was to develop his "Method" based on the Ostwald color scale—a unique process that he used throughout his career. This probably sounds naive today, but it does serve to remind us how hard it must have been to work in an advanced way in Provincetown at that time. Few had been in Paris during the great pre-war Cubist years—Agnes Weinrich and Blanche Lazzell were the exceptions, as were Ambrose Webster and Oliver Chaffee. Knaths had seen the Armory Show—as had many others—but of course that had been 15 years in the past, and in the post-war years the New York art world had retreated from an engagement with the avant garde. Any texts that dealt with contemporary art were vituperative on the subject of modernism—if it was mentioned at all.

The "Regular" show had the usual group, including Helen Sawyer, Coulton Waugh (son of Frederick) and Arthur Musgrave, a painter from the Santa Fe art colony who was to spend many summers on the Lower Cape.

A highlight of the 1927 season was a lecture on modern art by Columbia University professor Charles Martin, who also had work in the Modern Show. A couple of years later an open forum, "What Is Art," attracted an SRO audience of 300.

In 1928 the moderns were able to get four of their number (William L'Engle, Lindenmuth, Knaths and Ravenscroft) elected trustees, the conservatives being under-represented. Smarting from this development they counterattacked in 1930. In a meeting on July 10, 1930, Webster, Pfeiffer and Tworokov in turn asked for a relaxation of the conservative hegemony—all three were turned down. The following year when the nominating committee under the chairmanship of Tacey M. Little, a conservative, presented two panels—the minority (conservative) group won the election. The resulting outcry led to Ms. Little's resignation.

NILES SPENCER

untitled landscape

oil on canvas 30 1/2" x 40"

collection of Guild Hall Museum



A TALLY OF THE JURIES

1927-37

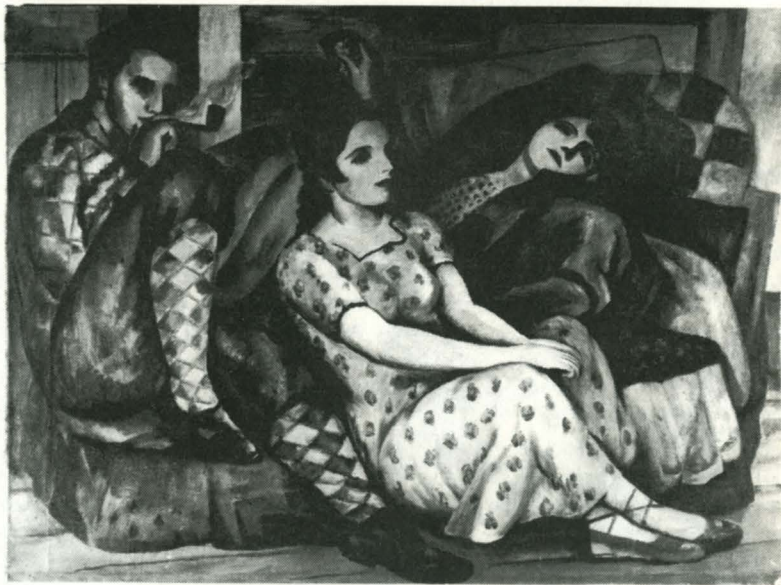
We have discussed most of the aesthetic and other differences between the conservatives and modernists. An overview of their respective juries makes some interesting points.

This analysis is based on the premise that the jurors represented the brightest and best of their respective groups—those most respected by their peers.

The Regulars used a total of 39 jurors, 28 of whom were male and 11 female. Of these, five of the men participated in six or more juries, while four women were jurors on two or three occasions. Miller and Waugh were on nine juries, Beneker and Browne on eight—confirming Knaths' remarks about the "old hats" who dominated the juries.

The Modernists totalled 22 jurors—14 male, eight female (a much more equitable distribution). The figures for frequency of service are even more informative: of the men, 10 served on three or more juries, while six women took part three or more times. Here, Knaths (seven times), Howard Gibbs and William L'Engle (six each) lead the men, with Lazzell, Weinrich and Dorothy Loeb (six each) leading the women.

Thus, on the Modernists' side, the distribution was far more democratic for both the men and women who served as jurors.



WILLIAM L'ENGLE
Listening to Bach, 1928
oil on canvas 30" x 40"
collection of PAA&M

TOWARD A RECONCILIATION

Through all this, the exhibitions continued in their joint, but separate, way. Some of the new modernists were Walkowitz, John Dos Passos (the writer), Lee Gatch and his wife Elsie Driggs, Ben Shahn, Stuart Davis and Howard Gibbs. New regulars included Albert Edel, Anthony Thieme, Anton Refrigier (who also exhibited with the moderns), Phil Malicoat, Barbara Brown, John Gregory and Charles Heinz. Other artists who participated in both shows: Kaeselau, Moffett, Sawyer, Lindenmuth, Dickinson and Clymer.

Many of the new artists just mentioned went on to become jurors in turn. These were quiet years—the Depression was as hard on artists as anyone, and many of them signed onto the government work programs.

As has been the case throughout the story of Provincetown as an art colony, many artists came to work and play whose names were not linked with the Art Association—at least not at the time of our consideration. Among them were Vaclav Vytlačil, Cameron Booth, Peggy Bacon (who studied briefly with Hawthorne and found his method of teaching “silly”), Chaim Gross, Raphael Soyer, Anne Goldthwaite and Irene Rice Pereira.

A decade of dissension came to an end in 1936 with the trustees voting for a combined exhibition to be held throughout the summer of 1937. Artists were invited to send their work to either a Regular or Modern jury—the galleries were to be “divided” in halves, and the choice of sides determined by the flip of a coin. Appropriately, the modernists had the left side and the regulars the right—thus maintaining their polarities.

The Foreword to the catalog of the 1937 show ended with this hopeful paragraph:

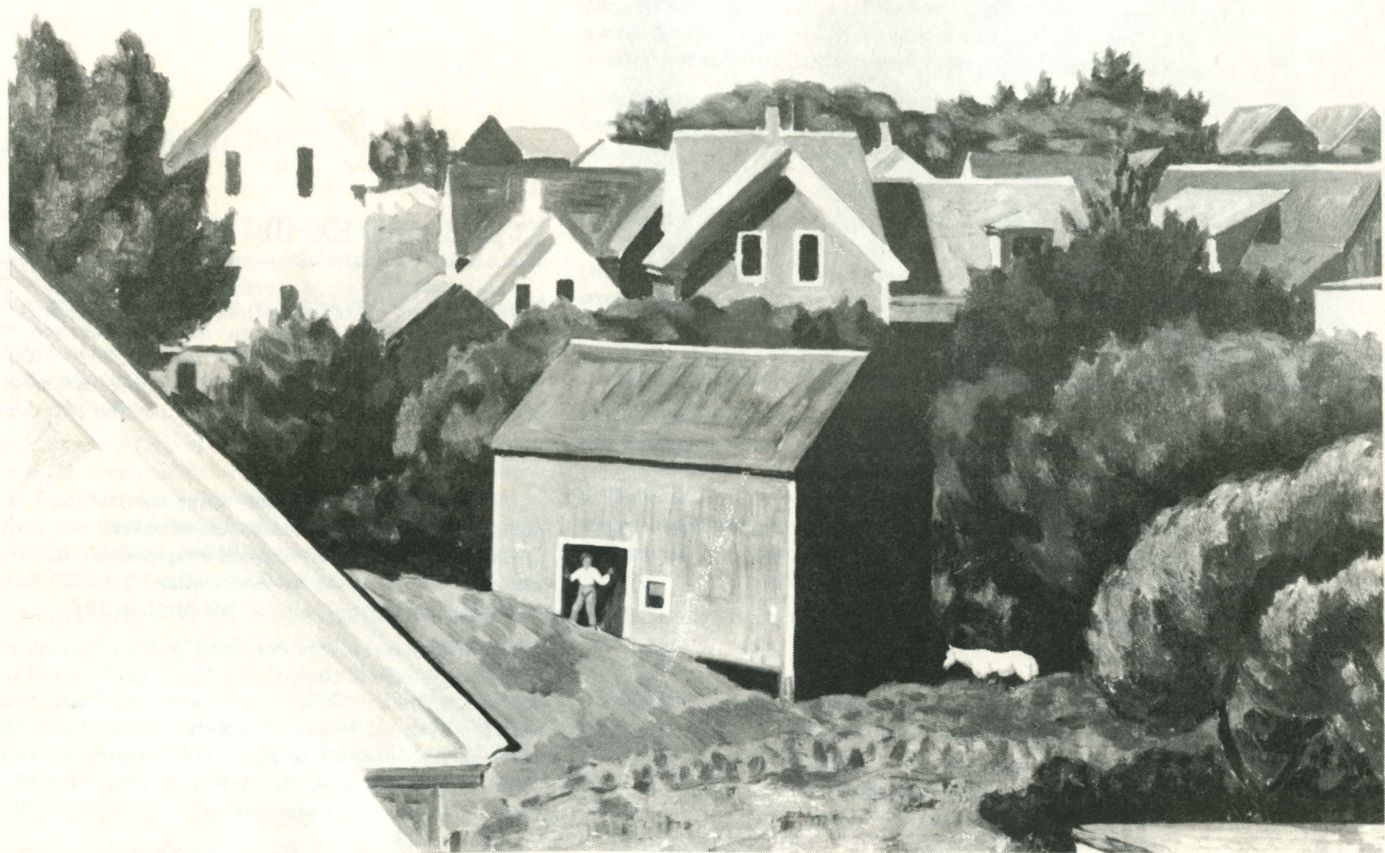
With the apparent arbitrary division in the exhibition it would be well to keep in mind that the innate sensitiveness of the artist, that is the quality of his mind, is a thing that eludes all categories and it is this after all for which one should search.”

THE 1937 COMBINED EXHIBITION

The critics of the 1937 exhibition were almost unanimous in finding it hard to distinguish between conservatives and moderns. Dorothy Adlow, writing for *The Christian Science Monitor*, said, “More and more does conservatism and liberalism seem a state of mind in the individual artist, and less a matter of technical learning.”

It should be pointed out that the catalog reveals a preponderance of work by artists identifiable as modernists, while several key conservatives were under-represented. Richard Miller, who did not show at the Art Association after 1935, exemplifies an extreme position—held until his death in 1943.

Another extreme stance was taken by John Beauchamp (a one-time Miller student) who pulled his painting “Behind the Eight Ball” out of the combined show. He refused to show there again until the Association reviewed its current policies. A humorous article in the *Advocate* for July 8, 1937, reported a rumor that Beauchamp’s picture would “have a private viewing . . . at the Pilgrim Bar.” In fact, Beauchamp did not exhibit at the association again until 1957!



ROSS MOFFETT
Provincetown, 1934
oil on canvas 16" x 20"
courtesy Julie Heller Gallery

EPILOGUE

The most important event after the reconciliation was the organizational shake-up that followed the brief (1937-38) stewardship of Dr. Frederick Hammett. Hammett, appointed president to follow the revered William H. Young, was a perceptive and forceful man (Moffett called him "The most audacious personality the Association has seen"). He saw that the perpetuation of a leadership dominated by laymen had made inertia and dissatisfaction inevitable.

By the annual meeting of 1938 the constitutional amendments suggested by Dr. Hammett had passed, and the officers were nominated and elected by the membership—as they are today. In an aside, Moffett noted wryly: "Unfortunately, political revolutions seldom result in an improvement in the visual arts."

For the next decade, through the barebones last years of the Depression and the war years that followed, there was relative peace. The Art Association's struggle to keep going over-rode the luxury of aesthetic or political strife.

In the post-war period the rift between conservatives and moderns opened up again—with the rise of Abstract Expressionism and the Hofmann School, now cast as the forces of avant-gardism. But that is another story, another show.

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Special thanks to Robert Brown who unveiled for me the resources of the Archives of American Art in Boston.

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Tony Vevers
Provincetown
Summer, 1989-90

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Tony Vevers
Provincetown
Summer, 1989-90

FOUNDERS OF AN ART COLONY, 1914—1924

July 14 - October 29, 1989

GIFFORD BEAL

Carnival

oil on canvas 14" x 11"

REYNOLDS BEAL

View of Provincetown and Harbor c. 1914

oil on board 21 1/2" x 29 1/2"

courtesy Lepore Fine Arts, Newburyport

GERRIT BENEKER

The Provincetown Plumber 1921

oil on canvas 32" x 30"

GERRIT BENEKER

Net Mender of Provincetown 1917

oil on canvas 40" x 34"

collection of the Town of Provincetown

GERRIT BENEKER

Provincetown c. 1918

oil on board 11 1/2" x 15 1/2"

collection of Napi and Helen Van Dereck

GERRIT BENEKER

Schooner at Wharf 1915

oil on board 8 x 10"

collection of Napi and Helen Van Dereck

GERRIT BENEKER

Victory Liberty Loan Poster 1918

Lithograph 38" x 36"

collection of the Town of Provincetown

GERRIT BENEKER

Wren Steeple 1925

oil on board 16" x 12"

collection of Napi and Helen Van Dereck

W.H.W. BICKNELL

Petey's Mother c. 1895

oil on board

GEORGE ELMER BROWNE

Vespers

oil on canvas 40" x 50"

collection of the Town of Provincetown

GEORGE ELMER BROWNE

untitled (Dunes) c. 1910

oil on board 10" x 13"

GEORGE ELMER BROWNE

Nickerson Street 1902

oil on canvas 25" x 30"

MAX BOHM

Gathering Clouds

oil on canvas 18" x 24"

collection of Anne Packard

MAX BOHM

Blue Picture

oil on board 30" x 26"

collection of Anne Packard

WILLIAM BOOGAR

Doris c 1929

cast bronze 18" tall

private collection

WILLIAM BOOGAR

Bowdoin in Fjord 1926

watercolor 16" x 20"

private collection

ISAAC H. CALIGA

Winter Landscape

oil on canvas 25" x 30"

ISAAC H. CALIGA

Mr. & Mrs. Robinson 1916 or 1919

oil on board 10 1/2" x 15 1/2"

courtesy Julie Heller Gallery

ISAAC H. CALIGA

Portrait of Eileen Hughes Fry 1925

oil on board 23 1/2" x 17 3/4"

collection of Tamsin Haggood

ADA GILMORE CHAFFEE

The Heron

oil on canvas 36" x 30"

collection of the Town of Provincetown

ADA GILMORE CHAFFEE

Vence 1920

color woodblock print 1 3/4" x 14"

collection of the Town of Provincetown

OLIVER N. CHAFFEE

My Room in Vence 1923

oil on canvas 19" x 23 1/2"

collection of the Town of Provincetown

OLIVER N. CHAFFEE

Blue River Mountains 1919

oil on canvas 20" x 24"

collection of the Town of Provincetown

OLIVER N. CHAFFEE

Kicking Mules c. 1920

oil on canvas 24" x 30"

EDWIN DICKINSON

Mayme Nooness in Moffett's Studio 1915

oil on canvas 41 1/2" x 31 1/2"

courtesy Babcock Galleries

EDWIN DICKINSON

Still Life with Guitar 1914

oil on canvas 28" x 24"

gift of the artist

FRANK H. DESCH

Girl Sewing

oil on board 10" x 8"

courtesy Steven Thomas

FRANK H. DESCH

Woman in Hat

oil on board 8 1/2" x 5 3/4"

collection of Napi and Helen Van Dereck

ARTHUR DIEHL

Provincetown 1913

oil on canvas 24" x 12"

collection of Ruth Hiebert

JERRY FARNSWORTH

Portrait of Susan Gaspell c. 1930

oil on canvas 28" x 32"

courtesy Truro Historical Society Museum

NANCY FERGUSON

Provincetown, Rooftops, Looking Southwest (St. Peter's)

oil on board 32" x 40"

collection of Napi and Helen Van Dereck

NANCY FERGUSON

Commercial St. After the Hurricane of '44

oil on canvas 25 1/2" x 30"

collection of Napi and Helen Van Dereck

NANCY FERGUSON

Provincetown, Rooftops, Looking East

oil on canvas 30" x 36"

collection of Napi and Helen Van Dereck

IVES GAMMEL

After the Bath 1931

oil on canvas 54" x 44"

courtesy Vose Galleries of Boston

OSCAR H. GIEBERICH

Portrait of William F. Halsall

oil on canvas 29" x 24 1/2"

OSCAR H. GIEBERICH

Landscape 1943

oil on canvas 22" x 30"

OSCAR H. GIEBERICH

Landscape with Flowers 1943

oil on canvas 29 1/2" x 21 1/2"

WILLIAM F. HALSALL

The Peaked Hills of Cape Cod 1920

oil on canvas 36" x 60"

collection of the Town of Provincetown

WILLIAM F. HALSALL

Provincetown Waterfront c. 1900

watercolor 5 3/4" x 13 1/4"

collection of Napi and Helen Van Dereck

MARSDEN HARTLEY

Trixie 1916

oil on board 24" x 30"

private collection

CHARLES W. HAWTHORNE

The Story Book c. 1917

oil on panel 30" x 25 1/2"

courtesy Mr. and Mrs. Abbot W. Vose

CHARLES W. HAWTHORNE

untitled (Study of a Girl in White) 1927

oil on canvas 26" x 22"

collection of the Town of Provincetown

CHARLES W. HAWTHORNE

Fishwife 1925

oil on board 60" x 40"

CHARLES W. HAWTHORNE

Girl Sewing #1

oil on canvas 30" x 25"

CHARLES W. HAWTHORNE

Cleaning Fish

oil on canvas 59 1/2" x 47 1/2"

collection of the Town of Provincetown

CHARLES W. HAWTHORNE

The Philosopher (Portrait of Max Bohm)

1920

oil on canvas 40" x 36"

HENRY HENSCHKE

untitled (Still Life with Flowers)

oil on canvas 25" x 26"

MARY BACON JONES

Under the Pier

color woodblock 7 1/2" x 6"

collection of the Town of Provincetown

CHARLES KAESELAU

Winter

oil on canvas 30" x 36"

BLANCHE LAZZELL

Afternoon Stroll

oil on board 13 1/2" x 15"

collection of Napi and Helen Van Dereck

LUCY L'ENGLE

untitled (Diana, Moon Goddess)

oil on sheetrock panel 62" x 34"

WILLIAM L'ENGLE

Portrait of a Lady with Dog

oil on board 30 1/2" x 24 1/4"

courtesy Julie Heller Gallery

WILLIAM L'ENGLE

Listening to Bach 1928

oil on canvas 30" x 40"

WILLIAM L'ENGLE

The Truro Baseball Team

oil on canvas 29 3/4" x 39 3/4"

courtesy of the Truro Central School

TOD LINDENMUTH

The Wreck

Print 12" x 15"

collection of Napi and Helen Van Dereck

TOD LINDENMUTH

The Seiners

oil on canvas 22" x 28"

collection of Napi and Helen Van Dereck

FREDERICK MARVIN

The Kibbe Cook House c. 1914

oil on canvas, 17 1/2" x 21 1/2"

collection of Heaton Vorse

DODGE McKNIGHT

Winter Landscape

watercolor 21" x 14 1/2"

courtesy Vose Galleries of Boston

RICHARD MILLER

Horses on Beach, Winter

oil on board 24" x 30"

collection of Napi and Helen Van Dereck

RICHARD MILLER

Portrait of Oscar Gieberich

Verso: Nude in Surf

oil on board 23 1/2" x 19 1/2"

courtesy the Beachcombers

ROSS MOFFETT

Back Street, Provincetown 1917

oil on canvas 39 1/2" x 49 1/2"

ROSS MOFFETT
October Tapestry 1938
oil on canvas 24" x 36"

ROSS MOFFETT
Marine Disaster 1939
oil on canvas 30" x 59"

ROSS MOFFETT
Winter from the Shirt Factory Studio 1920
oil on canvas 24" x 34"

JEANNIE GALLUP MOTTET
untitled (Seated Woman)
oil on canvas 39 1/2" x 49 1/2"
collection of Napi and Helen Van Dereck

JOHN NOBLE
Dawn, Early Morning Brittany
oil on canvas 36" x 39"
courtesy of John A. Noble Collection, NY

JOHN NOBLE
Provincetown Winter
oil on canvas 39 1/2" x 49 1/2"
collection of Mr. and Mrs. John Noble

PAULINE PALMER
Watson's Barn
oil on canvas 20" x 24"

WILLIAM PAXTON
Portrait of George Sensany
oil on canvas 22" x 18"
courtesy the Beachcombers

CHARLES PEPPER
Portrait of an Artist
oil on canvas 29 1/2" x 24 1/2"
collection of Mr. & Mrs. Robert C. Vose, Jr.

CHARLES PEPPER
Winter Landscape
watercolor on paper 12" x 9"
collection of Mr. & Mrs. Robert C. Vose, Jr.

HARLEY PERKINS
Abstract #1
oil on board 39" x 28 1/4"
collection of James Lyons

HEINRICH PFEIFFER
Dunes, Pond and Ocean
oil on board 10" x 10"

VOLLIAN BURR RANN
untitled
gouache 14 1/4" x 19 3/4"
collection of Napi and Helen Van Dereck

ELLEN RAVENSCROFT
Trapboat
oil on canvas 18" x 24"
collection of the Town of Provincetown

ELLEN RAVENSCROFT
Elephants Parading in Provincetown
color whiteline woodblock print 16" x 14"
collection of Georgia Coxé

ELLEN RAVENSCROFT
untitled (Provincetown Street)
monotype 13 1/2" x 14 1/2"
collection of Georgia Coxé

HOUGHTON CRANFORD SMITH
Mending Nets c. 1916
oil on canvas 25" x 30"
courtesy Grace Borgenicht Gallery

HOUGHTON CRANFORD SMITH
Octagon House 1916
oil on canvas 36 1/4" x 36 1/4"
courtesy Grace Borgenicht Gallery

MAUD SQUIRE
Old Bridge, Chartres
pastel 20" x 14"
collection of Frank Hogan

MARY TANNAHILL
Seven Nudes on a Provincetown Pier
c. 1917
oil on board 9 1/2" x 13"
collection of Napi and Helen Van Dereck

FREDERICK C. WAUGH
untitled (Seascape)
oil on canvas 27" x 36"

E. AMBROSE WEBSTER
The Red House, Provincetown c. 1920
oil on canvas 20" x 24"
courtesy Babcock Galleries, NY

E. AMBROSE WEBSTER
Shoreline
oil on canvas 30" x 40"
courtesy Babcock Galleries, NY

E. AMBROSE WEBSTER
New Hampshire Winter 1914
oil on canvas 28 3/4" x 38 3/4"

E. AMBROSE WEBSTER
untitled (Summer Garden) 1913
oil on canvas 20" x 14"
collection of the Town of Provincetown

AGNES WEINRICH
Boats at Dusk
pastel 6" x 9"
courtesy Julie Heller Gallery

AGNES WEINRICH
Landscape with Clouds
oil on board 8" x 10"
courtesy Julie Heller Gallery

DONALD WITHERSTINE
Moroccan Arch 1940
oil on board 15" x 18"
courtesy Kathryn Gilman

WILLIAM ZORACH
Fishing Village
black and white block print
10 3/4" x 8 1/2"
collection of Napi and Helen Van Dereck

A HOUSE DIVIDED, 1925—1937

August 3 - October 29, 1990

WILLIAM AUERBACH-LEVY
1889-1964
untitled (seated man) nd
etching
courtesy Julie Heller Gallery

GEORGE AULT
1891-1948
Provincetown Boat 1921
pencil 9" x 8"
gift of Maurice Vanderwoude
in memory of Louise Ault

GERRIT BENEKER
1882-1934
Portrait of Fred Marvin
oil on canvas 27" X 18"

JANICE BIALA
untitled (violin) 1925
oil on canvas 22" x 20"
collection of the Town of Provincetown

WILLIAM HARRY WARREN BICKNELL
1860-1947
Self portrait sketching in the dunes
etching
courtesy Julie Heller Gallery

WILLIAM F. BOOGAR
1883-1970
Polar Bear c. 1931
aluminum 6" x 8" x 3"
collection of Alice Boogar

ISAAC HENRY CALIGA
1957-1944
Winter Landscape nd
oil on canvas 25" x 30"
gift of John deWitt

OLIVER N. CHAFFEE
1881-1944
Still Life 1927
oil on canvas 78" x 59 1/2"
collection of the Town of Provincetown

JAMES FLOYD CLYMER
1893-19??
Sea Birds 1921
oil on canvas 26" x 36"
courtesy Julie Heller Gallery

CHARLES HENRY DEMUTH
1873-1934
untitled nd
pencil 10 3/4" x 8 1/4"
gift of Warren Cresswell

KORIN DER HARROOTIAN
1909-19??
Three Dormers (56 Commercial Street)
watercolor 23" x 19"
collection of the Town of Provincetown

FRANK A. DESCH
1873-1974
untitled (woman reading) 1923
oil on board 29 3/4" x 24 3/4"
collection of the Town of Provincetown

EDWIN WALTER DICKINSON
1891-1978
Cliffs, Long Nook 1927
oil on board 19 1/2" x 24"
courtesy of Babcock Galleries

ALBERT EDEL
Portrait of a Breton woman 1937
oil on canvas
collection of Helen Edel Buker

EDWIN REEVES EULER
1896-1982
Conwell Street Railroad Crossing 1932
oil on canvas 25" x 30"
collection of Travis Cresswell

ARNOLD GEISSBUHLER
1897-
Miss Vieaga 1934
bronze
collection of the Cape Museum of Fine
Arts

HOWARD GIBBS
1904-1970
Peggy's Shoes 1937
oil on canvas 17 1/2" x 26"
collection of the Cape Museum of Fine
Arts

CHAIM GROSS
1904-
Young Lady 1935
lignum vitae 27" x 4" x 5"
collection of the artist

CHARLES WEBSTER HAWTHORNE
1872-1930
House and Backyard - Spring,
Provincetown c. 1927
watercolor
gift of Marguerite Wilson

CHARLES WEBSTER HAWTHORNE
1872-1930
Woman Sewing nd
oil on board 30" x 24"
Gift of Joseph Hawthorne, selected from
the Hawthorne Estate by Edwin W.
Dickinson

CHARLES HEINZ
1885-1953
Wellfleet Vista nd
oil 40" x 38"
bequest of Ida Seldov

DOROTHY M. HUGHES
Truro Cottage
oil on canvas 25" x 30"
collection of the Town of Provincetown

CHARLES KAESELAU
1889-1970
Provincetown Waterfront 1926
oil on canvas 30" x 36"
collection of the Town of Provincetown

KARL KNATHS

1891-1971

The Clamdiggers' Return 1928

oil on canvas 50" x 40"

collection of Jean and Jim Young

WILLIAM L'ENGLE

1884-1957

Storm 1940

oil on canvas 25 1/2" x 32 1/2"

collection of the Town of Provincetown

LUCY L'ENGLE

1889-1978

Two Bathers 1924

oil on board 30" x 24"

courtesy Julie Heller Gallery

BLANCHE LAZZELL

1878-1956

Painting #12 1929

oil on canvas 36" x 36"

gift of Mrs. Robert Sellers, 1956

KATHERINE LIDDELL

Sailboat 1927

oil on canvas 16" x 20"

collection of Georgia Coxé

TOD LINDENMUTH

1885-1935

The Harbor 1924

oil on board 10" x 12"

collection of William Fidalgo

PHILIP MALICOAT

1908-1982

The Awakening 1934

oil on canvas 36" x 30"

collection of Conrad Malicoat and Martha Dunigan

BRUCE McKAIN

1900-1990

Peaked Hill 1937

oil on canvas 25" x 31"

collection of Travis Cresswell

RICHARD EMILE MILLER

1875-1943

Portrait of Reeves Euler 1932

oil on canvas 36" x 34"

bequest of Edwin Reeves Euler

ROSS E. MOFFETT

1888-1971

Provincetown 1934

oil on canvas

courtesy Julie Heller Gallery

BROR JULIUS OLSSON NORDFELDT

1878-1955

Still Life 1916

oil on canvas 20" x 24"

courtesy Julie Heller Gallery

FRITZ PFEIFFER

1889-1960

Woman Working Rug 1935

oil on canvas

courtesy Julie Heller Gallery

VOLLIAN BURR RANN

1897-1956

Portrait of Celia Francis c 1925

oil on canvas 20" x 18"

bequest of Celia Francis

ELLEN RAVENSCROFT

1885-1949

Harbor Scene 1918

oil on canvas 18" x 22"

collection of Georgia Coxé

SHELBY SHACKLEFORD

1899-1987

Karl Knaths c 1930

pencil 13" x 17"

gift of the artist

SHELBY SHACKLEFORD

1899-1987

Ross Moffett 1936

pencil 10" x 7"

gift of the artist

SHELBY SHACKLEFORD

1899-1987

Portrait of Jack Tworokov c 1926

pencil 13" x 15"

gift of the artist

BEN SHAHN

1898-1969

Riveter #2 1938

gouache 12" x 8"

private collection

NILES SPENSER

1893-1952

untitled (Provincetown landscape) c. 1924

oil on canvas

collection of the Guild Hall Museum, East Hampton

JACK TWOROKOV

1900-1982

Provincetown Harbor 1931

oil on canvas

collection of Wally Tworokov

ANTON VAN DERECK

1901-1943

untitled

oil on canvas 20" x 24 1/2"

collection of Pat Saffron

ABRAHAM WALKOWITZ

1880-1965

Portrait of Isadora Duncan nd

ink and watercolor 14" x 18"

ELIZABETH B. WARREN

Fishing Boat nd

etching 4 1/2" x 4 1/2"

courtesy Julie Heller Gallery

E. AMBROSE WEBSTER

1869-1935

Street nd

oil on canvas 29" x 24"

courtesy the Babcock Galleries

AGNES WEINRICH

1874-1946

Harbortown c. 1931

oil on canvas 27 1/2" x 35 1/2"

collection of Jean and HJim YUoung

MARJORIE WINDUST

1908-

The Kibbe Cook House 1933

oil on board 20" x 24"

collection of the Provincetown Heritage
Museum

GEORGE YATER

1910-

View from My Studio 1937

oil on canvas 30" x 36"

collection of the artist

WILLIAM ZORACH

1887-1968

linocut

courtesy Julie Heller Gallery