

Painting on the beach, c. 1910. (Collection of Cyril Patrick, courtesy of Nadja Maril.)

From Time in the Town

NO. 55 ONE DOLLAR

PROVINCETOWN EDITION





Artist Charles W. Hawthorne's painting classes attracted scores of young artists and summer students to the beach near the foot of Dyer Street during the 1920's. Among his more serious students was Henry Henschel, who assisted Hawthorne here and later held his own classes on the beach. Mr. Henschel now teaches painting in his studio at the north end of Brewster Street. The beach and the houses above it have both undergone sea changes, but some buildings are recognizable: at left is the home of V. M. Lucas, next the Avlon apartments, then Robert S. Wood's white house and his shed on the beach (now

spruced up with turquoise shutters). Next beyond is Russell Perry's house. Tall double-dormered house is Manuel Bent's, and the last above the skyline is the home of Selma Dubrin. Out of sight to the left of camera was Lizzie Livingston's candy and ice cream parlor, now owned by L. William and Jo Newmna. Not long after this picture was taken Jo went to work for Miss Livingston, later bought the property, and three years ago converted the store into a gift shop. She says the beach shown here has risen to a level well above the wharf at left.

Courtesy Cyril Patrick

Rare Hieronymus Bosch Work Missing From Chrysler Museum

A small, rare painting by Hieronymus Bosch, the Dutch Renaissance master of the grotesque and fantastic is missing from the Chrysler Art Museum in Provincetown, Mass., according to the police there yesterday.

The 15½-by-11-inch oil painting on board, entitled "Landscape With Conflagration" or "Temptation of St. Anthony," was valued at from \$300,000 to \$500,000 by Walter P. Chrysler Jr., the automotive heir and founder of the museum.

The panel was discovered missing from its frame early yesterday by guards in the museum, which is housed in the 120-year-old Old Methodist Church. It hung in one of the second-floor galleries of the museum, established by Mr. Chrysler in 1958. The museum contains extensive collections of baroque European paintings, 19th-century French paintings, American paintings and sculpture and well-known collections of Sandwich and Tiffany glass as well as pre-Columbian art objects and Persian works.

Mr. Chrysler said the Bosch painting was one of the major works in his collections and that it was taken by "someone who knew exactly what they wanted." The museum is open the year round and has an an-

nual attendance of about 30,000 persons.

There are very few examples of Bosch's work in this country—other works are in the Metropolitan Museum of Art and the Walters Art Gallery in Baltimore.

Mr. Chrysler said he acquired the painting from the Silverman Gallery here in 1948 and that it had been authenticated by the late Dr. W. R. Valentiner, director of the Detroit Institute of Art. He said the work was well-known and would be difficult to dispose of, and expressed the wish that it be returned anonymously.

He said it was the first theft "of any significance" from the museum.

In 1962, the Art Dealers Association of America declared that about 90 paintings in Mr. Chrysler's collection, mostly works attributed to 19th-century and 20th-century French artists, were not authentic.

Renew Your Driver License

ALBANY, Feb. 1 (UPI)—Monday is the last day for renewing New York State registration and driver's licenses that expired yesterday. The Motor Vehicles Department extended the deadline to Monday because the expiration date fell on a weekend.

The Provincetown Art Association: A Chronicle Of An Art Colony's Times

Beginning Years

In 1914 the Provincetown Art Association came into being on August 22nd. It had 147 members the first year. Large elms lined most of Commercial Street, horse drawn carriages pulled along the dirt roads, the fishing industry was evident all along the waterfront. There were two restaurants and no bars. Art activity in Provincetown centered around Charles W. Hawthorne and E. Ambrose Webster. Also working in town were William Paxton, a Boston artist; William F. Halsall, an old time marine painter; and Arthur V. Diehl, an Englishman disposed towards philosophical discussions of art. Impressionism was in vogue.

The initial meeting, held in the Nautilus Club Room, elected the following officers: President, William H. Young; Vice-Presidents, Charles W. Hawthorne, William F. Halsall, and E. Ambrose Webster; Acting Vice-President, Mrs. Eugene Watson; Treasurer, Mrs. William H. Young; Recording Secretary, Nina S. Williams; Corresponding Secretary, Moses N. Gifford. An art committee selected at this time consisted of Edwin W. Dickinson, Oscar H. Giebrich, Gerrit A. Beneker, Oliver Chaffee, and Frank Desch. When Mr. Gifford gave one dollar to the treasurer he became the first dues paying member.

1915 saw Provincetown's first general art exhibition when the Art Association held its first annual show in the North Room of Town Hall. Among the 44 exhibitors were: Agnes Weinrich, Ethel Mars, Marion Hawthorne, Ada Gilmore (Chaffee), Mildred MacMillan, Margery Ryerson, Katharine Critcher, Stella Johnson (Edel), Elizabeth Thomas, Sarah Munroe, Flor-

Catalogue were: Peggy Bacon, David Erickson, Nancy Ferguson, Elizabeth Howland (Caliga), Blanche Lazzell, Brior J. O. Norfeldt, William Zorach, Marguerite Zorach and Beatrice Levy.

In 1917 the membership roll increased to 289. Art schools flourishing at the time included those of George Elmer Browne, E. Ambrose Webster and Charles W. Hawthorne. New names in the catalogue of the Art Association were: Maud Ainslee, Julie Morrow, Maude Squire, Mary Tannahill, Flora Schoenfeld and Gladys Young.

1918 saw the Art Association still growing. Two artists most active in the conduct of the Association were Gerrit A. Beneker and E. Ambrose Webster. Of great importance to the development of the organization was the interest of two leading bankers of the town, Moses N. Gifford and William H. Young, who has been called the "Father of the Art Association." New names in the catalogue this year included: Lytton Buehler, Charles Demuth, Alfred Groll, Charles Hopkinson, Louis Kronberg, Charles H. Pepper, Harley Perkins and Ellen Ravenscroft.

In 1919 the need for a permanent home was felt and the Association acquired the Bangs Street property for \$2,000. This house was later torn down. New exhibitors this year included: W. H. W. Bicknell, I. H. Caliga, Frank Carson, Elizabeth Taylor, Lucy L'Engle, Karl Knaths, Elizabeth Paxton and Frank Schwartz.

In 1920 the Association purchased the house adjoining the Bangs Street property. This "east building" became the following year the present "large gallery." John Noble, a colorful local artist became director of the

Art Association

(Continued from Page Five)

A Permanent Home

1921 was a very active year in the history of the Provincetown Art Association. Steps were made to draw up a constitution and to incorporate the Institution. The new building, the "east building" remodeled by the local construction firm of Frank A. Days and Sons, was ready in time for the opening of the seventh annual exhibition. Rev. Henry Mottet pronounced the invocation. New exhibitors included: Edwin Reeves Euler, Carl Frieseke, Gifford Beal, Charles A. Kaeselau, Richard Miller, Donald Witherstine, Courtney C. Allen and Max Bohm.

1922 shows the Association raising funds much like it does today. Funds were acquired through life memberships, parties (lawn fetes), dues, advertising in the catalogue, a costume ball, admissions and lectures.

In 1923 Charles A. Kaeselau was appointed acting director and later director. Like many former Chicago Art Institute students, he frequented Provincetown in the early 1920's. Among them were: Henry Sutter, Vaclav Vitacil, Gerrit Sinclair, Karl Knaths, Frank Schwartz, Cameron Booth and Ross Moffett. The foreword of the

tion exclaimed: "The Museum building is now the Art Center of the town and of the Cape, and the promised activities to be held during the exhibition will bring the artists and their public together in a friendly way. By the Art Lectures and Concerts and frequent dances, all the art will receive homage within the Museum, of which Provincetown is so justly proud."

In 1924 illness forced Kaeselau to resign his position. Besides the art schools of Browne, Hawthorne and Webster the Art Association Catalogue reveals two new schools, one conducted by James R. Hopkins and Randolph LaSalle Coates, and one conducted by Ross Moffett and Harry R. Pfeiffer. New exhibitors for this period include: Vollian Rann, J. Floyd Clymer, Jerry Farnsworth, Evelin Bodfish Bourne, Elizabeth Warren, Howard Gibbs and Frederick Waugh.

The Modernistic Rebellion

In 1925 Dr. Percival Eaton, a retired physician, was named director. He assumed the office on a temporary basis and, despite a strong bent towards conservatism, he directed the association and efficiency. The new exhibitors appearing this season were: Grace Pfeiffer, Morris Davidson, Anton Van Dereck, H. F. Wong, Harold Walker, Shelby Shackelford and Martha Hoke. When 1926 rolled around, Harold

mer director of the John Herron Art Institute in Indianapolis, he was well qualified for the post. At this time tension was increasing between modern and conservative factions in the organization. Contributing to this stress was the fact that the constitution did not readily provide for change of officer personnel in line with changes in outlook of the membership. Discontent over the jury list for the 1926 exhibition resulted in the circulation of a petition written by Tod Lindenmuth and Ross Moffett. The petition stated: "Considering the fact that there are in Provincetown two groups, each having a different opinion as to what forms of painting are most likely to manifest genuine artistic merit, we regard it as unfair and out of keeping with American traditions for representatives of either group to be the sole arbiters as to what paintings shall be shown in the galleries of the Association . . . we . . . petition the Director and the



Page eleven

exhibitors appearing here were: Raymond Eastwood, Elsa Hartman, Helen Sawyer, Thomas Blakeman, Herman Kahle, Arthur Musgrave and Coulton Waugh.

The attitude of the officers of the Association had been well expressed the year before by President Young: "Differences of opinion naturally arise in the conduct of the affairs of any association or corporation and such differences are manifestations of interest and usually of strength. Without them the Association is apt to lack life and vitality. We have had such manifestations during the past year which no doubt will result in the general good of all, and I think we are to be congratulated on the spirit of toleration and respect each individual or party has shown for the opinions of the other."

D.J.

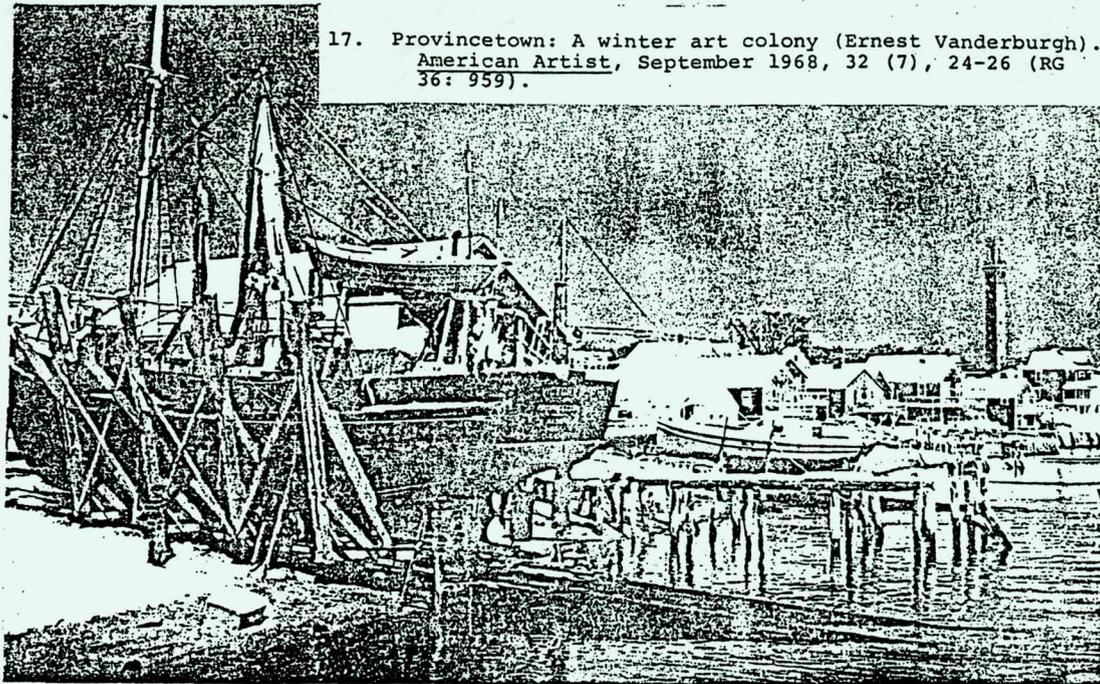
For a complete and concise news coverage of Provincetown, subscribe to the New Beacon, only \$2 per year.

Board of Trustees of the Association to add four painters of modernistic sympathies to the jury for the forthcoming exhibition . . ."

At the subsequent business meeting a motion was passed to appoint additional jurors, but it was not until the July 15th meeting of that year that the modern faction won its point, much to their own amazement. In that meeting it was decided that "in the future in addition to the regular annual show directed by the vice-presidents and their jury, another show of equal duration shall be held by the moderns directed by a committee selected by them from their numbers."

1927 saw the "First Modernistic Exhibition" open July 2nd and close the 25th. A great deal of interest and enthusiasm was shown in it. Artists appearing for the first time in the modern show were: Niles Spencer, Jack Tworkov, George Ault, Blanche Baxter, Joe Meierhans, Charles Martin and Richard Cox. The regular annual show was held in August and the new

17. Provincetown: A winter art colony (Ernest Vanderburgh). American Artist, September 1968, 32 (7), 24-26 (RG 36: 959).



There are never less than seventy-five painters, sculptors, writers, and musicians in Provincetown during the winter. Photo by John. W. Gregory

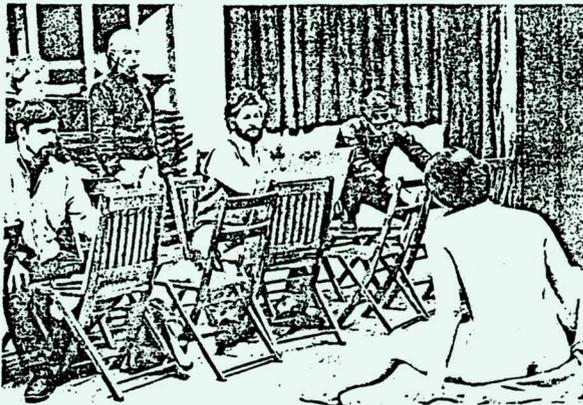
Provincetown: A Winter Art Colony

BY ERNEST VANDERBURGH

MANY AMERICANS know there is a summer art colony in Provincetown, Massachusetts. Not so many know there is also a year-round art colony there, dating back to 1913. Today, never less than seventy-five professional painters and sculptors and some writers and musicians are there, even in the dead of winter.

The Provincetown Art Association, which itself dates back to 1914, is a part of this year-round tradition. For some years now it has been the place where activities like life drawing sessions, dance, theater workshop, and children's art classes (100 children this year) have been going on all winter. Now the old Association (it claims to be the oldest and largest art association in the country) is again doing something new: a Fine Arts Work Center, to run in the winter.

Robert Motherwell, Stanley Kunitz, Myron Stout, Fritz Bultman, Kahlil



Life drawing sessions continue once or twice a week all winter long

Gibran, Richard Florsheim, Boris Margo, Gilbert Franklin, and Jim Forsberg are among the artists on the staff of this coming winter's session (October 1 to May 1). Jack Tworok, Philip Malicoat, Karl Knaths, and Henry Hensche led the first session, a pilot project that ran from March 4 to May 24 this year and ended up with a show in June in the Association galleries.

This perhaps unique project grew out of need and experience. The art colony needed more young artists, and they needed the colony. High summer-resort rents had been pushing them out in the summer for several years. They tried to come for the winter—and seasonal unemployment generally stopped them. A few did manage to stay. For instance, the town is still a fishing village, and more than one artist has been part of the crew of a fishing boat all winter. But by January most are forced back to the cities for lack of jobs.

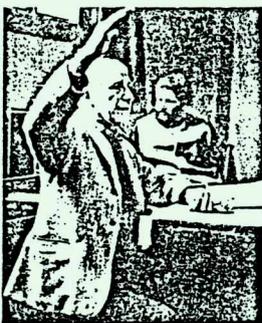
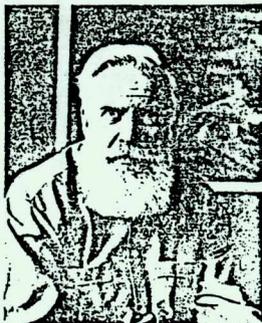
Many years' experience witnesses that artists find something in Provincetown that they do not find elsewhere—something more serious than resort charm. Eugene O'Neill, John Dos Passos, Stanley Kunitz, Edmund Wilson, Charles W. Hawthorne, Edwin Dickinson, Franz Kline, Karl Knaths, Hans Hoffmann, Mark Rothko, and many more have not just *been* here, they have lived and worked here.

The town also needed the young artists, especially in winter when every newcomer brings income to somebody with a room to rent—and who hasn't one, in a resort town?—or a lunch counter.

The obvious thing to do, then, was to attract more artists to town in the winter when rents are low but there are still many colleagues around. For several years a number of us talked about this. An idea began to grow: do for artists what internship does for physicians; start a new activity that would help the young artist to come and work uninterrupted, and yet make available to him some of the leaders of his field.

The artists who struggle to stay here are mostly young, but not students. Professionals. They do not want another school—they want to paint, write, do sculpture. But they like to touch base occasionally with someone they respect.

This made the planning simple: no classes, no full-time professors, no dormitories, no dining halls. Only symposiums, seminar-critiques, rented one-room apartments, and the Art Association building. No students; just resourceful young adults who can manage to paint or write all winter, full time, given a thousand dollars (average) apiece.



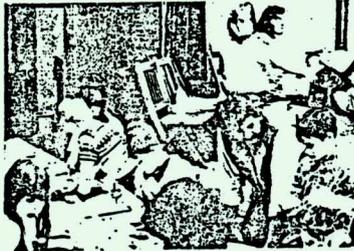
Four staff artists at Fine Arts Work Center. Top: Philip Malicoat and Henry Hensche. Below: Jack Tworok and Karl Knaths; all noted artists and teachers

Ah, there's the rub: Who has that thousand dollars?

The Provincetown Art Association decided to attack the winter problem frontally, in the winter—that economically frightening time in Provincetown. From townspeople, other Cape Codders, members, and the American

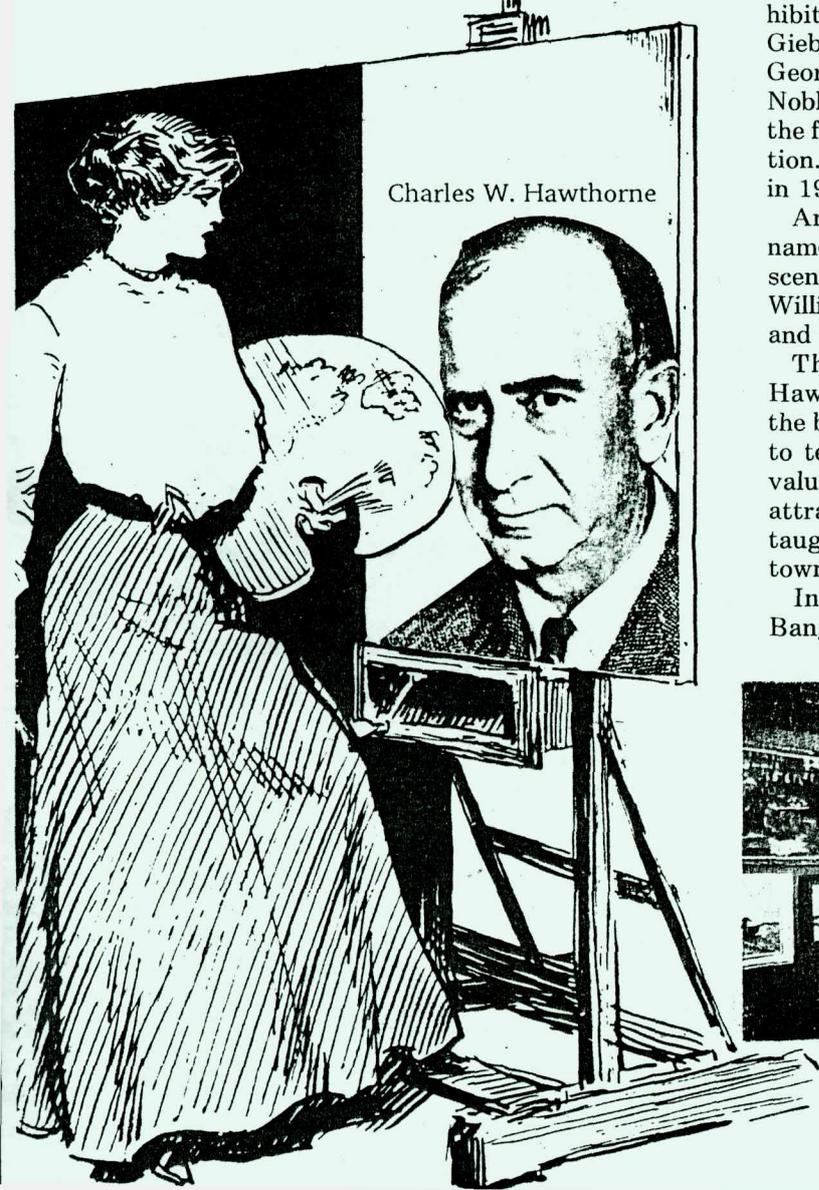
Federation of Arts we scraped up enough to put six artists to work on fellowships for three months. We persuaded Jack Tworok, Karl Knaths, Philip Malicoat, and Henry Hensche to work with them, and the Fine Arts Work Center was born.

The infant is healthy; we have



Left: the dance is a regular activity at the Center. Right: Last winter Salvatore Del Deo's art classes had record enrollment of 100 children

LIVING ART HISTORY



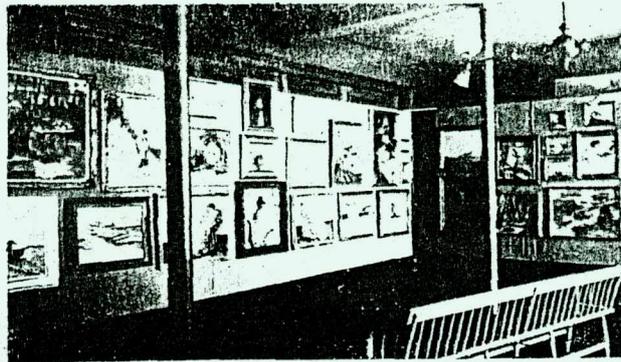
Charles W. Hawthorne

Provincetown was already an established art colony in 1914 when the Art Association & Museum was founded with several prominent citizens and artists as its members: William H. Young, local bank president; Charles W. Hawthorne, N.A.; William Halsall, a marine painter of immense oils and a veteran of the Civil War's Union Navy; E. Ambrose Webster and Oliver Chaffee, both Fauvist painters and exhibitors in the 1913 Armory Show; Oscar H. Giebrich; Gerrit A. Beneker; Frank Desch; George Elmer Browne and John "Wichita Bill" Noble. Moses N. Gifford, with one dollar, became the first dues-paying member of the Art Association. In 1915 there were 147 members, and 289 in 1917.

And that was just the tip of the artberg. Big-name artists of that day began appearing on the scene, Max Bohm, Richard Miller, Gifford Beal, William Paxton, Peggy Bacon, B.J.O. Nordfeldt, and William and Margerite Zorach.

The summer art classes initiated by Hawthorne and Webster—painting outdoors on the beach with the model posed against the sun to teach the students to establish broad tone values and modeling with palette-knifed color—attracted serious students by the hundreds, taught them the fundamentals and gave the town new color.

In 1919 the association purchased the Capt. Bangs property on Commercial Street and in



Walls of the 1916 Art Association exhibition.



The Hawthorne art class about 1914.

1920 the house adjacent to it which became, with the addition of three wings and an underground vault, the Art Association & Museum and its permanent collection of over 1,500 works of art.

There was a hassle throughout the 1920s, '30s and '40s between the modern and the traditional schools, and the hanging for exhibitions thereof. For several years the shows were split, moderns on one wall and traditionalists on the other. Eventually the traditionalists tended to prevail and an uneasy truce was reached.

Even a partial roster of artists who lived and worked here begins to read like a chapter from "Who's Who in American Art," Hans Hofmann, Stuart Davis, Ben Shahn, Yasuo Kuniyoshi, Adolph Gottlieb, Maurice Sterne, Helen Sawyer, John Whorf, Jack Tworckov, Charlie Heinz, La Force Bailey, Ross Moffett, Edwin Dickinson, Floyd Clymer, Morris Kantor, Lee Gatch, Karl Knaths, William and Lucy L'Engle, Charles Demuth, Tod Lindemuth, Agnes Weinrich, Reeves Euler, Frederick Waugh, Loren MacIver, Joe Jones, Mary Hackett, Ernest Fiene, George Yater, Bruce McKain, Franz Kline, Raphael Soyer, Robert Motherwell, Herman Maril, Milton Avery, Jim Forsberg, John Grillo, Will Barnet, Chaim Gross, William Freed, Richard Florsheim, Fritz Bultman, Myron Stout, Marsden Hartley, Henry Botkin, Phil Malicoat, Jackson Lambert, Alex Katz, Ada Gilmore, Maude Squire, Heinrich Pfeiffer... the list goes on, growing every day.

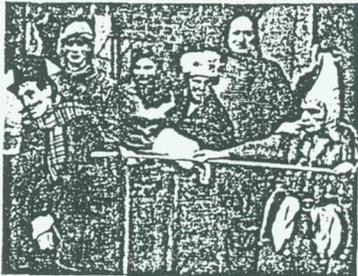


Four artists who have received fellowships at the Fine Arts Center. Top: Robert Melville Johnson—Martin Luther King Memorial Fellowship, and Joan Pereira—Carl Murchison Fellowship. Below: Michael Kahn—Aline Rhonie Fellowship, and John J. Kelly—Emil J. Arnold Fellowship

found the formula for its nourishment, and we are now scratching for the said nourishment.

One distinct advantage in this, for those interested in the economics of art, is that in the Work Center seven artists can get much the same benefit as only one receives on a typical individual grant (\$7500) from more af-

fluent foundations. Moreover, the typical grant comes to the artist after his years of financial desperation are past (thus prolonging those years), and after he has achieved enough recognition to be in comparatively good economic shape. Thus the typical grant only rewards; the Fine Arts Work Center aids materially and/or spirit-



The Theater Workshop frequently presents new and untried plays by member writers, pro and amateur, and includes many artists

Ernest Davis Vanderburgh, Director of the Fine Arts Work Center, is the son of a missionary surgeon and English teacher. He was born, 1912, in Schoharie County, New York, but was brought up in China and remained there until 1928. He studied music at Cornell; majored in Political Science at Chapel Hill; then attended Princeton Theological Seminary, where he was ordained for the Episcopal priesthood in 1947. He served in various churches in New York State before becoming Vicar of the Church of St. Mary of the Harbor, Provincetown.

His interest in art and public affairs has been manifested in a great number of musical activities as promoter of a series of eminently successful chamber music concerts and art shows

PROVINCETOWN

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This very fact admittedly indicates that not all Work Center artists are definitely going to become, later on, as successful as the proven masters who get the big grants. But if even two of the above-mentioned seven do, then the Work Center will be twice as efficient as the individual-grant system; and if only one of the seven does, it is still more useful to the artist, since it is immeasurably better-timed; and through him, useful to the whole art world.

NOTE: Fee of \$210 for the seven months covers use of the Association building and its utilities, the availability of the Artist Advisers, the symposiums, critiques, and other activities in the program, and various organizing and administrative services. Total expenses, including fee, rent of one-room apartment, utilities, food, art supplies, and other purchases, come to roughly \$1600 for the entire session. Actually, there will probably be some artists who can both qualify and pay the full amount. Inquiries may be addressed to E. D. Vanderburgh, Director, Fine Arts Work Center, Provincetown Art Association, Provincetown, Massachusetts 02657.

in Provincetown; and as board member of the Provincetown Symphony Society. He is also Chairman of the Provincetown Harbor of Refuge Committee.

He has lived in Provincetown since 1961. He is still a priest in good standing in the Episcopal Diocese of Massachusetts. He writes: "I came to be Director of the Center through getting acquainted with the people—and fascinated with the people—who make the pictures in Provincetown, even more than with their work. Like many clergymen today, I became too involved with the issues of the day to be able to stay in parish work, so when the Art Association offered me a job, I took up the cause of artists, especially struggling artists."

PROVINCETOWN



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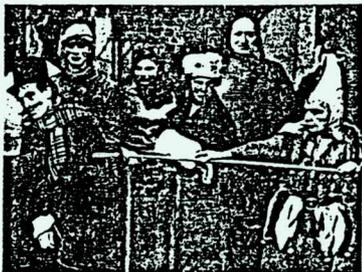
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The Permanent Collection

Consisting of over 1,500 works of 20th century art created entirely in Provincetown and its environs, the bulk of the PAA&M permanent collection is paintings, along with a large body of prints and graphics, and about one-tenth being sculptures and constructions.

The beginning of the collection was five paintings donated in 1914 by Charles Hawthorne, Ambrose Webster, William Halsall, Oscar Giebrich and Gerrit Beneker.

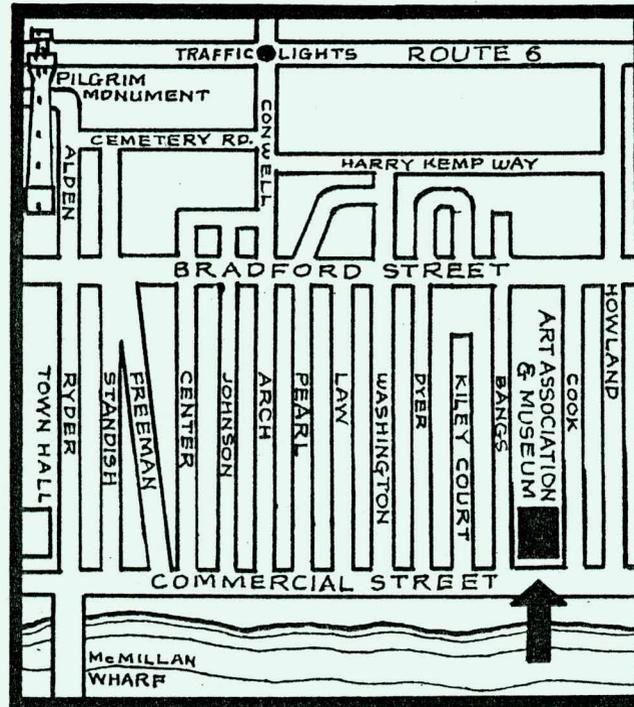
From that time on, individual artists have generously donated their own better works and those from their private collections—the fellowship of working artists here has always been such that there was an interchange (not necessarily on the marketplace) of their works as well as their ideas.

Art dealers and gallery owners have been continuously instrumental in arranging donations of works appropriate for the collection, bequests of art works continue to come from estates, and there is the occasional cash donation for collection purchases.

Along with the collection's merits as a record of artistic excellence of achievement, it stands as an interesting historic record of the community, a reflection of Provincetown's unique landscape and architecture, and its people who are represented in portraits and genre pieces.

Very important to the town too is the fact that the collection is one of its major year-round attractions for visitors.

The collection is also mobile, available for inter-museum loan exhibitions. Its archives and material in the PAA&M Library are also available for research by curators and scholars.



HOURS: Summer — Daily, Noon to 5 p.m.; 7 p.m. to 10 p.m. Off-season — Friday, Saturday and Sunday, Noon to 5 p.m.

THE MUSEUM STORE: Open during gallery hours. Featuring posters, catalogs and crafts by local artisans.

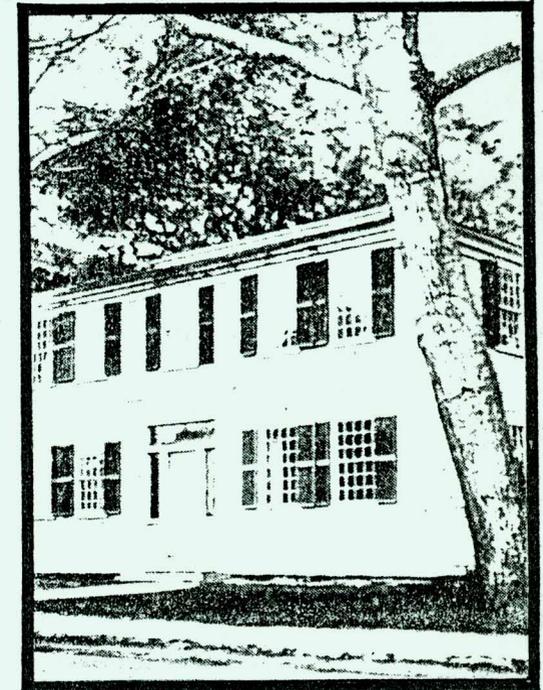
ADMISSION: \$2; free for members.

MEMBERSHIP: Benefactor, \$1,000; Sustaining, \$500; Patron, \$250; Supporting, \$100; Family, \$60; Friend, \$50; Individual, \$35.

Provincetown Art Association & Museum
460 Commercial Street
Provincetown, MA 02657
(508) 487-1750

*Funded by a grant from the
Arts Foundation of Cape Cod.*

VF ART ASSOCIATION



Provincetown Art Association & Museum

460 COMMERCIAL STREET

PROVINCETOWN

MASSACHUSETTS

FINE ARTS WORK CENTER IN PROVINCETOWN

NEWSLETTER

BUSINESS

The Fine Arts Work Center opened with a half-season in 1968. We're going on ten years now, and looking back it seems a miracle of sorts. We feel a good deal of pride in what we have been able to do.

We have given 218 Fellowships since that first February, but our grants have remained the same while the cost of living and the rest of our budget increased steeply. We had other priorities- survival, development of an effective office and staff, repairs and furnishing of the studios, the improvement of the gallery.

Next year however we hope to increase the Fellowships to \$250 a month and live-in studios for visual Fellows and \$200 a month for writing Fellows in residence at the Center, or \$350 a month for writing Fellows who rent in town.

We also need to raise salaries for the Chairmen of both departments who until now have received only a token honorarium.

The Work Center has three great sources of support: The National Endowment for the Arts, The Massachusetts Council on the Arts and Humanities, and you. Our projected budget for 1977-78 is \$110,000. We are asking the State and Federal governments for more, and we are asking you.

NOTES

BILL TCHAKIRIDES has been hired to replace MARTHA EGLOFF as Program Director. He is currently Program Administrator at Jamaica Arts Center, New York. He has also worked in public relations in the fine arts as well as photography and theater. A general meeting of the Board of Directors has been scheduled for Friday, July 8th at 4:00 pm. Please put that on your calendar now and come meet Bill and help us evaluate and plan for the future.

SHARLI POWERS LAND gives place to DAVID LONGWELL as visual chairman, ROGER SKILLINGS to KEITH ALTHAUS as writing chairman.

PAMELA ALEXANDER is the 6th Charles H. Philbrick Fellow. Last year The Smith brought out a book of his posthumous poems, Nobody Laughs, Nobody Cries.

RON SHUEBROOK now in Canada has a show of "Selected Works 1975-77" during April at Mount Saint Vincent University, Halifax, Nova Scotia.



"Birds by Stormy Sea" (1963)

Oil on canvas
40" x 50"

Signed lower left: "Milton Avery 1963"

Courtesy Mrs. Milton Avery

Photo credit: Benyas-Haufman

MILTON AVERY (1893-1964)

Born in Altmar, New York, in 1893, Milton Avery grew up in Hartford, Connecticut, and received his only professional art training at the Connecticut League of Art Students.

At a time when abstract styles dominated American painting, he persisted in imagery but not of a traditional kind. Impressed by the style of Henri Matisse, he successfully transposed the French master's bold simplifications of patterns and colors to the American landscape.

In the 1950's, Avery spent several productive summers at Provincetown, where hours enjoyed watching sea, shore and birds invigorated his art. His resulting seascapes, inspired by observation of nature, eliminated superfluous details and achieved lyrical equivalents of nature through strong forms and subtle color harmonies.

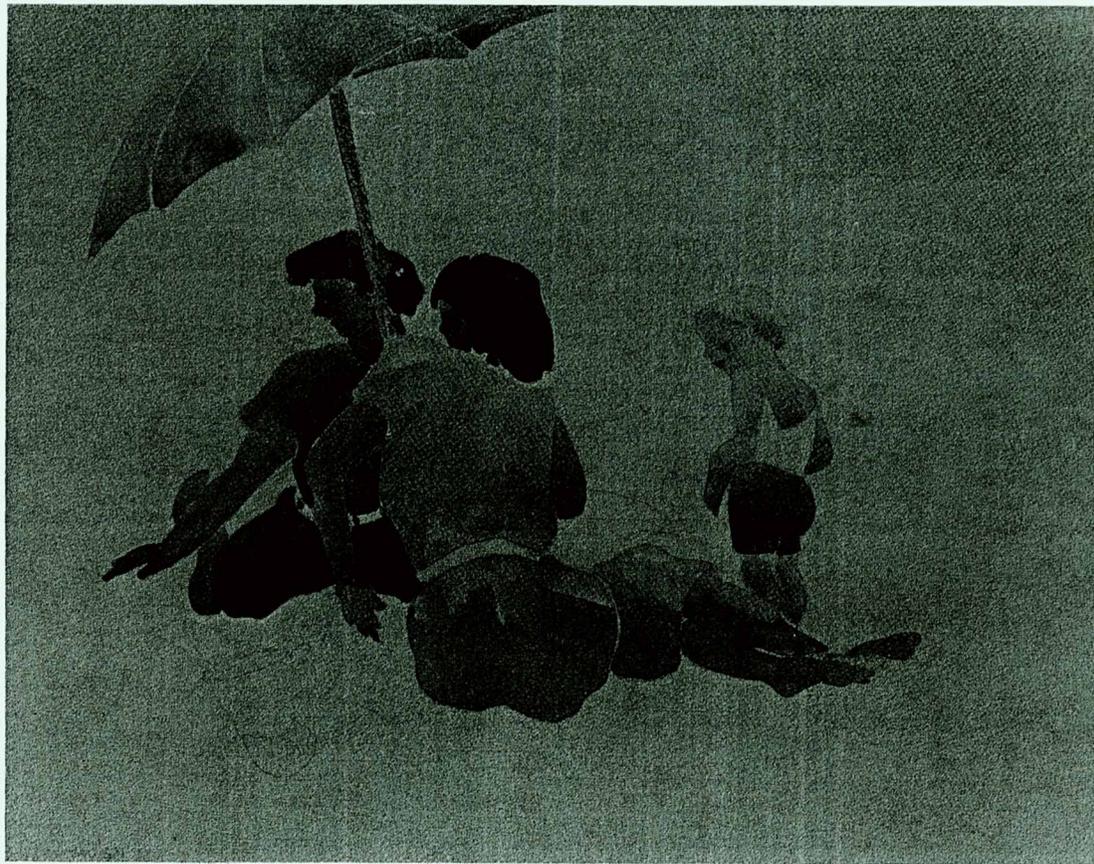
His sure sense of form and color in service of pictorial design, rather than illusion, contributed to the development of pure abstract painting among Adolph Gottlieb, Mark Rothko and other younger artists.

CHARLES DEMUTH (1883-1935)

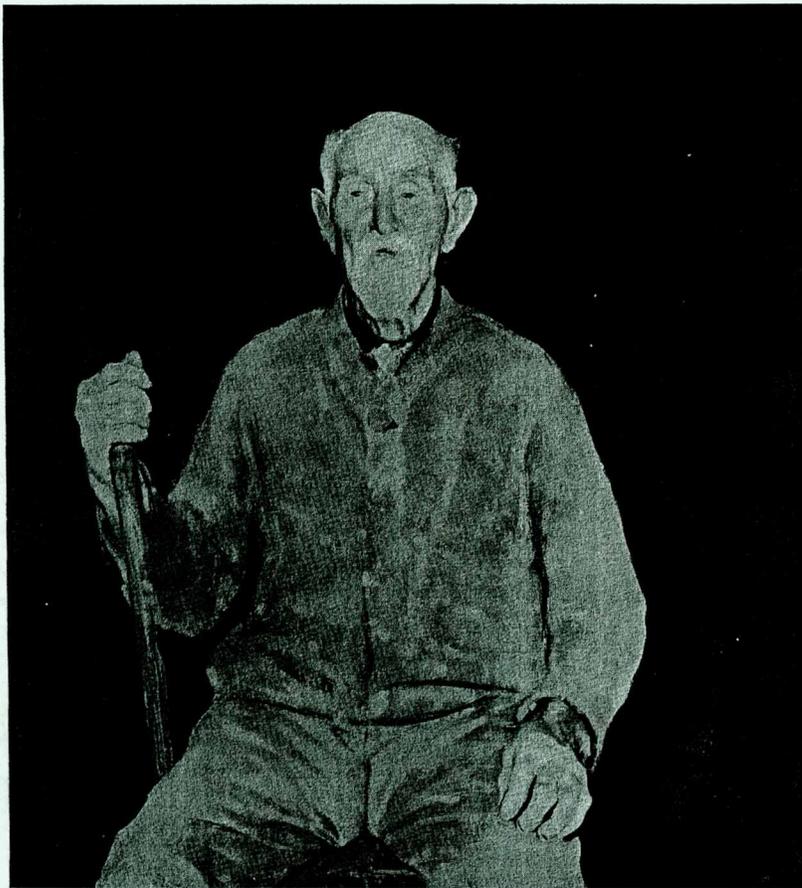
Born in Lancaster, Pennsylvania, Charles Demuth as an artist was influenced by the formal elegance of Pennsylvania German architecture. He studied at the Pennsylvania Academy of the Fine Arts under Thomas Anshutz, and made two trips abroad. His contact with Paul Cezanne's delicately structured watercolor landscapes, at Alfred Stieglitz's "291" gallery and at the Barnes Collection, had the most lasting impact on his own art.

Demuth first visited Provincetown in the summer of 1914, and returned many other summers, painting boats in the bay, the expansive dunes on the outskirts of town, and the watercolor considered his masterpiece in that medium, "Stairs, Provincetown."

He employed both oil and watercolor sparingly, subtly, as he increasingly responded more to the picture's internal demands than to the externals of visual experience.



"Beach Study # 3, Provincetown" (1934)
Watercolor over graphite
8½" x 10-7/8"
Signed lower left: "C. Demuth '34"
Courtesy Dartmouth College Museum and
Galleries
Gift of Abby Aldrich Rockefeller
Photo credit: the Lender



"Clipper Ship Captain" (1921)

Oil on canvas

40¼" x 36¼"

Signed upper left: "C. W. Hawthorne"

Courtesy Hirschl & Adler Galleries

Photo credit: Helga Photo Studio

CHARLES HAWTHORNE (1872 - 1930)

The artist responsible for Provincetown's becoming an art center, Charles Hawthorne was born and grew up in Richmond, Maine. At 18 he went to New York, worked days in a stained-glass factory and studied evenings at the Art Students League.

In 1896 he began studying with William Merritt Chase at his Shinnecock Summer School, and the following summer became Chase's assistant. More refined in style than his teacher's, Hawthorne's paintings stem from impressionism.

When he settled in Provincetown in 1899, he found it an unspoiled fishing village. Its clear atmosphere and special quality of light attracted him, and he remained for the rest of his life. Through the Cape Cod School of Art, which he established there, he taught many other artists to capture color and light on canvas.

"The most important thing," he told his students, "is to have something to say." He also advised against trying to reproduce nature, but rather to "make the illusion that the object gives out of doors."

In 1928, he appointed as his assistant at the School his former student, Henry Hensche (SEE), who since Hawthorne's death has carried on its tradition as director.

HANS HOFMANN (1880 - 1966)

When Hans Hofmann first visited the United States in 1930, he had already been teaching painting for 15 years in his native Germany. Before that, he had participated in the rise of cubism during a 10-year stay in Paris.

Two summers spent teaching in California decided him to settle permanently in this country. At art schools he opened in New York and Provincetown, he transmitted the principles of cubism to the Americans who would develop abstract expressionism. He conceived of painting as "forming with color," balancing opposing forces of "push" and "pull."

Hofmann's own American works, at first rooted in nature, by the early '40's had rejected illusion and become their own reason for being.



"Afterglow" (1938)

Oil on canvas
30" x 36"

Unsigned

Courtesy David K. Anderson

Photo credit: Oliver Baker

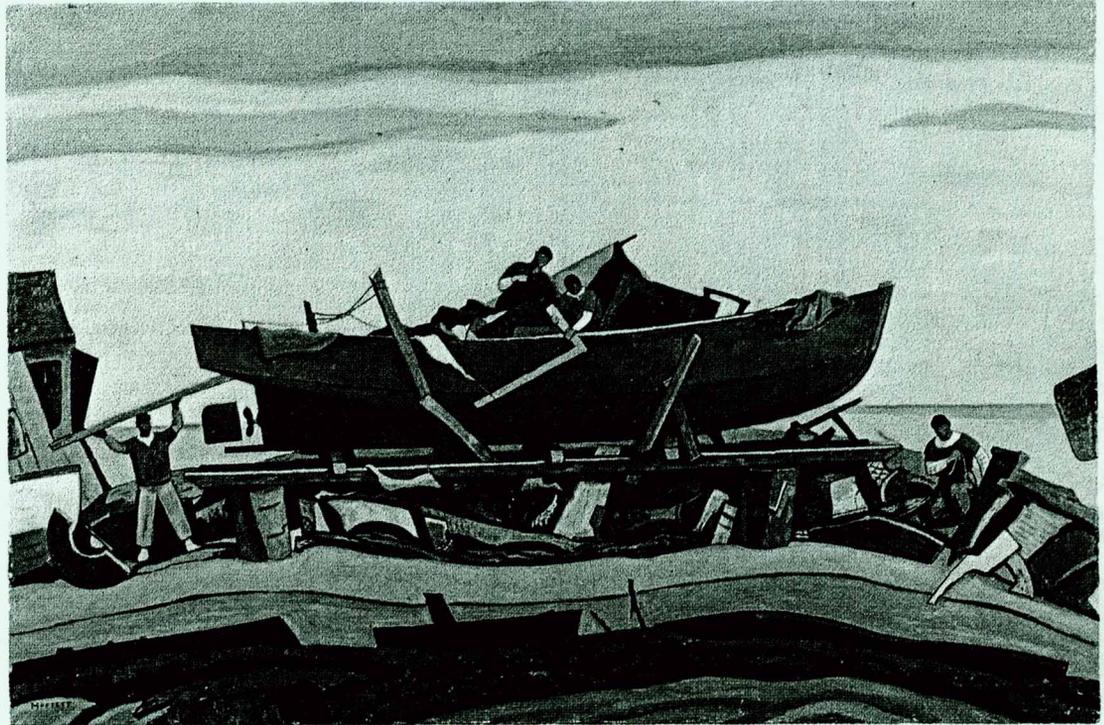
ROSS MOFFETT (1888-1971)

Born on an Iowa farm, Ross Moffett came to the Cape by way of the Art Institute of Chicago. He came to study with Charles Hawthorne, and he never lived anywhere else. His fellow-student, Edwin Dickinson (SEE), became a life-long friend.

More so than his teacher, Moffett grafted some of the tenets of modernism, particularly its respect for the flatness of the canvas, into his figural style. Soon after marrying another artist, Dorothy Gregory, he took his bride on an extended trip to Europe. The influence of cubism is apparent in his paintings which followed. Though he continued to simplify his imagery, he never abandoned it.

In the '40's, he almost single-handedly assumed responsibility for the Provincetown Art Association, then at a low ebb, and in 1964 published a history of that organization's first 33 years.

Besides paintings and monotypes, Moffett executed several murals, most notably for the Eisenhower Memorial Foundation in Abilene, Kan.



Untitled (Boatyard 1, 1930)

Oil on canvas on wood
24" x 36"

Courtesy collection of Allen W. Moffett
and Elizabeth Moffett Johnson

Photo credit: Russ Quincy

HENRY HENSCHKE

Born in Chicago in 1901, Henry Henschke studied at the Art Institute of Chicago, the National Academy of Design, the Art Students League and the Beaux Arts Institute of Design.

He came to Provincetown to study at the Cape Cod School of Art with Charles Hawthorne, and became Mr. Hawthorne's assistant instructor during his last years. Since the latter's death in 1930, Mr. Henschke has kept the school's teaching tradition alive. Of the artists represented in this exhibition, he taught Ada Rayner (his wife), Samir Barber, Charles Couper, Robert Douglas Hunter, and the late Franz Kline. Besides exhibiting his own paintings widely, he also gives lectures and painting demonstrations.

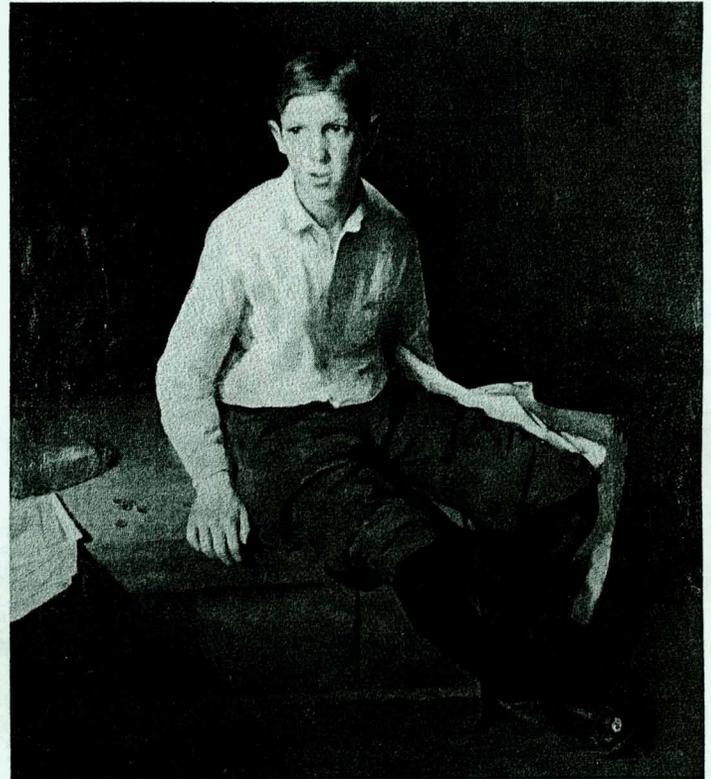
Provincetown remains his home because, in his own words, "the light is clearer here than anywhere else and, for us painters, it's ideal. Unfortunately," he adds, "with real estate prices and rents high, students find it hard to come the way they used to."



"Portrait of Henry Henschke"

by Samir Barber (1975)

Photo credit: William A. Newman

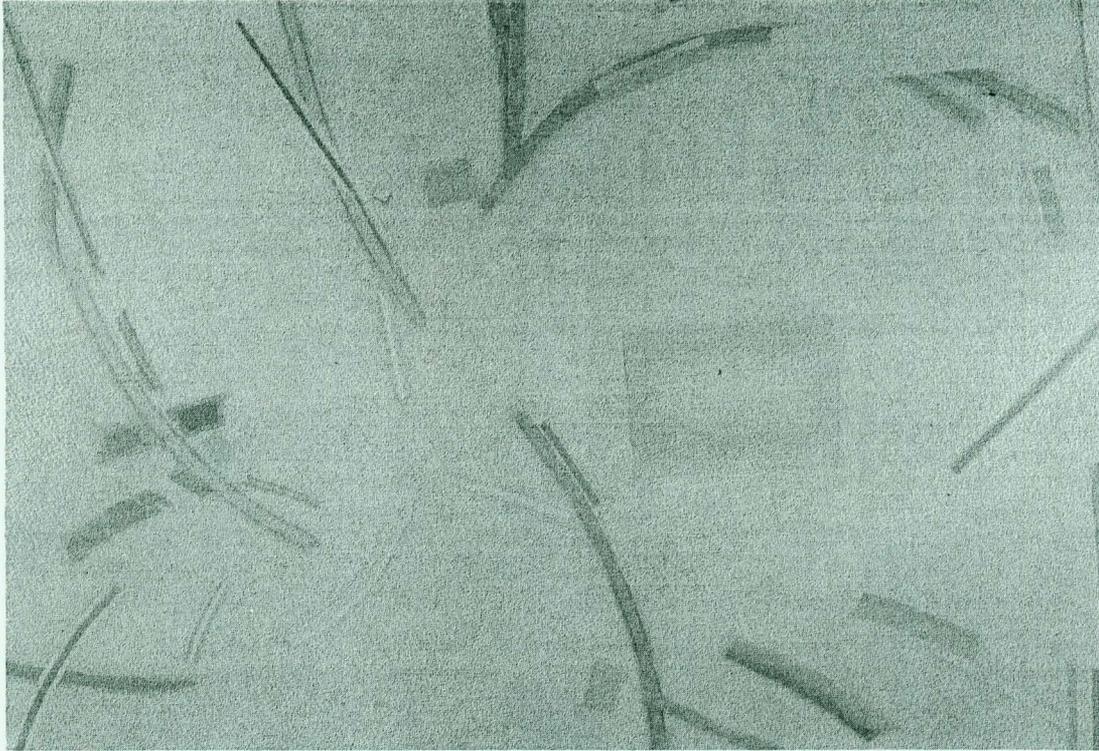


"Newspaper Boy" (1928)

Oil on canvas
47-3/4" x 41 1/2"

Signed lower left: "Henry Henschke 1928"
Courtesy Provincetown High School

Photo credit: Alan Hudson



Untitled (1976)

Acrylic on canvas
49" x 70"

Signed on back: "Peter Macara 1976"

Courtesy the Artist

Photo credit: Alan Hudson



Photo credit: Bradford Street Studio

PETER MACARA

A Provincetown native, Peter Macara was born in 1950. He studied at the University of Massachusetts and did ten murals in the Amherst area.

He has returned to the town he finds "an attractive alternative to the culture and landscape of mainland New England. There is a coexistence of lifestyles here truly remarkable for a town of its size. Growing up here, it was easy for me to take too much for granted. Little did I realize that all those summer people came here for very good reasons.

"I love the Cape landscape like no other. The purity of light, and the existence of diverse tree, building, sand and water situations gives birth to my ideas in daylight. Provincetown's night life provides the spirit of improvisation and motion — an important aspect of my work.

"Besides its beautiful continuum of visual input that changes with each season, I find the location advantageous for the people who live here. They create an atmosphere of friendliness and vitality conducive to leading a relaxed yet productive and interesting life as an artist."

In addition to several exhibitions at the Provincetown Art Association, Peter Macara had the inaugural exhibition in the new gallery at Angie's Pizza last summer.

ADA RAYNER

When Ada Rayner first came to Provincetown in 1932, to study with Henry Hensche at the Cape Cod School of Art, the English-born artist had been living in this country only eight years. She had previously studied at Grand Central School of Art and the Art Students League.

“Although I loved the excitement, opportunities and wonders of America,” she recalls, “everything about its landscape was too big for me, its distances too great. I felt as though I never could belong here until that summer. My first glimpse of Provincetown, with its winding streets, cozy cottages and flower gardens, the town bordered on one side by an enormous, sparkling bay and on the other by rolling sand dunes, made me fall in love with it. Improbable as it seems, I knew I would be spending my life here.”

She has — as Mrs. Henry Hensche. She has found “other advantages I had not expected, chiefly a sense of individual freedom. In spite of unwelcome changes the years have brought, I love it still.”

She has exhibited her floral, figural, landscape and still-life oils and watercolors at the Copley Society and many other museums and galleries.



“Chrysanthemums Against Old Brocade” (1976)

Oil on masonite
19-10/16” x 23-14/16”

Signed lower left: “Ada Rayner”
Courtesy the Artist

Photo credit: William A. Newman