

New England Impressionists Rediscovered

Everyone has their own definition of impressionism. There is neo-impressionism, broken-color impressionism, post-impressionism, and even abstract impressionism.

But the important thing they all have in common is that the viewer is invited to finish the painting with his own eyes and mind. The 19th Century Painter says, "Hey, look what I saw." The Impressionist Painter says, "I invite you to "finish" the painting."

Thus the impressionist dissolves detail, allowing the viewer to fill it in with his mind's eye. In so doing, he allows the perception of light and atmosphere to play a more important role in the meaning of a painting. In other words, impressionism allows imagination both on the part of the artist and the viewer to play a greater role in the creation and acceptance of a painting's meaning and significance.

Whether it is a manner of painting or a technique, the reduction or elimination of detail allows a generalized treatment of subject matter. This is what frees the viewer to "see" what he wants to see in a painting, even including movement or motion.

Also, impressionism allows the artist and the viewer to enjoy the tactile values of paint itself. This in turn allows an informal composition. Despite vibrant color, the impression can be serene and dignified. In addition, a good impressionist painting is lively, fresh, skillful, and ahead of its time.

Thus, above all, impressionism is a form of poetry.

– Samuel M. and Sheila W. Robbins, guest curators

New England Impressionists Rediscovered

Percy F. Albee (1883-1959)



Flowers and Fence, c. 1916

Percy Albee was born in Bridgeport, Connecticut and became a student of the Penn Academy of Fine Art and the Providence School of Design. In 1913 he married Grace Thurston Arnold Albee (1890–1985), an American printmaker and wood engraver. They lived and worked in Paris with their five sons between World War I and World War II. The Albees returned to the United States in 1933 and lived in New York City. In 1937, they moved to Doylestown, Pennsylvania, where they remained until 1962. Ultimately, the Albees ended up in Barrington, Rhode Island (1974–1985), but they lived in a handful of other location in New England as well.

Clifford Alexander (1870-1954)



Wedding Bouquet, c. 1905



An October Day, c. 1905



Franconia Brook

Clifford Alexander was born in Springfield, Massachusetts in 1870. He was a student at the School of the Museum of Fine Arts in Boston. According to his daughter, the painting entitled *Wedding Bouquet* depicts his wife's wedding bouquet. After a modest civil ceremony, the newlywed couple returned home, and to capture importance of the moment, Alexander painted his wife's wedding bouquet. He worked in Boston, but longed to be in a more rural setting. Renting a house in Franconia, New Hampshire was a way for him to be completely surrounded by nature. Alexander found work for the railway express company in order to receive free passage to Franconia, where they lived until 1914. The owner of the cottage told Alexander that he had to leave because a poet by the name of Frost had been sponsored to live and write there.

New England Impressionists Rediscovered

Oliver N. Chaffee (1881-1944)



Provincetown Garden

Born in Detroit, Michigan, Oliver N. Chaffee was a pupil of William M. Chase at the Detroit Fine Arts Academy. Later, he continued his studies with Robert Henri and Charles Hawthorne. Chaffee began painting en plein air while studying with Hawthorne during the summers between 1904 and 1906 in Provincetown, Massachusetts. His education continued at the Académie Julian which exposed him to European modernists like Cézanne and Matisse. As a result of this exposure, Chaffee's style deals with Impressionism, Fauvism, Expressionism, Cubism, and Primitivism. His later style involves more simplified forms, a vast difference when compared to his earlier works.

Sidney M. Chase (1877-1957)



Monhegan Dawn (Harbor Mist), c. 1913

Sidney Chase was born in Haverhill, Massachusetts and attended the Eric Pape School of Art in Boston. He went on to study with Edmund C. Tarbell and Charles Woodbury. During his studies he met N.C. Wyeth, and the two became good friends. In the summer of 1901, Chase studied under George Noyes. Much of his work was centered on coastal depictions of Maine. He created a series of illustrations and examples of his writing for magazines. Like Wyeth, he was stuck between painting and illustrating. In the end, he favored painting and created many of his later works in watercolor. One of his major influences was the artist George Bellows, who he painted harbor scenes with at Monhegan. In 1957, Chase stated that he wanted his works to be destroyed after his death, a request to which many admirers adhered.

New England Impressionists Rediscovered

William Baxter Closson (1848-1926)



Winter Thaw Newton Upper Falls, c. 1898

William Closson was a painter and engraver born in Thetford, Vermont. He trained as a wood engraver with Newton, Massachusetts, resident Samuel S. Kilburn. He continued his studies at the Lowell Institute and the Evening Art School in Boston. He became known as a highly skilled wood engraver. However, as photography began to replace wood engraving in the 1890s, he turned to works in oil and pastel.

J. Frank Currier (1843-1909)



Beech Tree



Landscape

J. Frank Currier was born in Boston, Massachusetts, but traveled to Europe to pursue his studies. While in Europe he studied in Antwerp, Paris, and Munich. There were a number of Americans studying art in Munich in the 1870s and 1880s along with Currier, including Twachtman, Duveneck, Shirlaw, and Chase to name but a few. Currier was considered to be the guiding spirit among these students. His style was heavily influenced by the advent of French Impressionism during his time in Munich, while he and his cohort studied at the Royal Academy in the 1870s. Currier's bold brushwork and use of chiaroscuro show how his studies in Munich affected him. In the late 1890s, he returned with his family to Roxbury, Massachusetts and held several exhibitions of his Munich pastels at the Boston Art Club in 1904-1905, New York, Minneapolis and Cincinnati.

New England Impressionists Rediscovered

Harold C. Dunbar (1882-1953)



Fall Foliage



Monadnock from Studio, c. 1926



Mt. Lafayette from Sunset Hill, c. 1950

Harold Dunbar was an impressionist landscape painter, art instructor, and writer who was born in Brockton, Massachusetts. He resided and had studios in Waverly, Brookline, Belmont, and Chatham. Dunbar attended the Mass Normal Art School with Ernest Lee Major as his primary teacher. He exhibited in a variety of locations across America from the Boston Art Club (1905-1907), to the Pennsylvania Academy of Fine Art (1906, 1913, 1917-23, 1931), and the Art Institute of Chicago. Dunbar was an active artist and was the Editor of the Cape Cod Beacon. He settled in Chatham and was the director of Chatham's summer art classes (1915-1950s).

John Joseph Enneking (1841-1911)



Rose Garden



Portrait of Grace



Misty Day

John J. Enneking was born in Ohio in 1841, and was orphaned at the age of 16. He began his studies at Mount St. Mary's College in Cincinnati, but stopped abruptly to enlist in the Union Army during the Civil War. He was discharged in 1865 due to severe injuries. He came to Boston and pursued his artistic career. He had become a well known artist by the time he traveled to Europe in 1872 to continue his studies. He worked with Bonnat and Daubigny in Paris from 1873 to 1876 and with Lehr in Munich. He returned to Boston in 1876 and opened a studio. His later style was much more impressionistic, losing much of the grandeur of his earlier European teachers.

New England Impressionists Rediscovered

John Eliot Enneking (1881-1942)



Saco Brook



Moat Mountain, c. 1934

Joseph Eliot Enneking, the son of John Joseph Enneking, was born in Hyde Park, Massachusetts, and is known primarily as an impressionist landscapist. While his father often explored the light at dusk, the younger Enneking preferred bright sun-dappled canvases. He studied at the Boston Museum School with Joseph DeCamp, Frank W. Benson, and Edmond Charles Tarbell. Enneking went on to open a studio in Brookline, Massachusetts, where he painted around Mill Pond, a quiet wildlife refuge. He was a member of a variety of art associations including the New Haven Paint and Clay Club, the Salmagundi Club, the Copley Society, and the North Shore Art Association.

Arthur Clifton Goodwin (1866-1929)



Boston Landscape

Arthur Clifton Goodwin, a self-taught artist, was born in Portsmouth, New Hampshire. He grew up in the Chelsea section of Boston and created cityscapes in an impressionistic style. Over the course of his career he exhibited with the Copley Society, the Boston Art Club, and the Guild of Boston Artists. In 1920, he married and moved to New York, which provided him with new inspiration for his work. Goodwin was highly successful and his work was admitted into annual exhibitions at the National Academy of Design, the Pennsylvania Academy of Fine Arts, and the Art Institute of Chicago. This painting was created during his time in Boston and captured a view from Arlington Street.

New England Impressionists Rediscovered

Abbott Fuller Graves (1859-1936)



Portsmouth Doorway

Born in Weymouth, Massachusetts, Abbott Graves, like many other artists, studied in both America and Europe. He was considered one of the best floral painters in Boston, but still went to Paris and Italy in 1884 to continue his studies. In Europe, he roomed with Edmund C. Tarbell and studied still life painting. After returning to Boston in 1885, Graves became an instructor at the Cowles Art School, where he was heavily influenced by his close friend and colleague Childe Hassam. In 1887, Graves returned to Paris to study figure painting at the Academie Julien. He returned to America in 1891 and opened an art school in Boston. He moved the school to Kennebunk, Maine where it eventually closed in 1902. His later works show an influence of European impressionism with their thick, impasto brushstrokes, bright colors and natural light.

Frederick Childe Hassam (1859-1935)



Isle of Shoals, Moonlight

Childe Hassam was born in Dorchester, Massachusetts in 1859. He began his artistic career with classes at the Boston Art Club, Lowell Institute, and an apprenticeship with a local wood engraver. In 1883, he traveled to Europe for the first time and created a multitude of paintings that he exhibited in Boston upon his return. He went back to Europe in 1886 and continued his education at the Académie Julian with Lucien Dorcet, Gustave Boulanger, and Jules Joseph Lefebvre. While in Paris, he exhibited his work in the Salons of 1887 and 1888. He returned to America in 1889 and lived in New York. In the late 1890's he helped to found an art group called "The Ten", which included John Henry Twatchman and J. Alden Weir. It was during this time that Hassam began to paint New England scenes extensively. Some of his favorite locations were Connecticut, the coast of New Hampshire, and the Isles of Shoals [Appledore Island].

New England Impressionists Rediscovered

William S. Horton



Chocolate Pot with Fruit, 1922

William S. Horton was born in Grand Rapids, Michigan, and grew up in Lisbon, North Dakota. His parents were well off and discouraged his painting activities to no avail. As a teenager, he left home to study at the Art Institute of Chicago. Afterwards he traveled to Paris and studied at the Ecole des Beaux-Arts. He went back to the US in New York City to study at the Art Students League. In 1895, he returned to Paris to study with Jean-Paul Laurens and Benjamin Constant at the Academie Julian. At that time Horton became a close colleague of Impressionists Claude Monet, Pissarro, Whistler and Derain. Horton exhibited regularly at the Paris Salon around 1914. In 1917 he lived and painted in England and would often return to the U.S., but he preferred live and paint in Paris and London.

Marion Howard (1883-1953)



Mt. Kearsarge from Dundee Road, c. 1921

Marion Howard was born in Roxbury, Massachusetts and studied at the School of the Museum of Fine Arts in Boston. She studied with Edmund C. Tarbell, Frank W. Benson, and William Merritt Chase. She traveled to the White Mountains and Appledore Island off the coast of N.H. Here, she created her Tarbell-inspired, softly-colored landscapes. She exhibited throughout the Boston area. One of her most well-known shows consisted of her work and that of Mary Rosamond Coolidge at the Boston City Club.

New England Impressionists Rediscovered

Elizabeth H.T. Huntington (1878-1963)



Dance of Flowers *Old Sudbury Bridge, c. 1920* *New Hat, c. 1907* *Contemplation, c. 1907*

Elizabeth H. T. Huntington was born in South Braintree, Massachusetts and was related to the painter Abbot Thayer through her mother's side. After attending the Massachusetts College of Art in Boston, she studied under Ernest Lee Major. He was her primary teacher and urged her to continue painting for the rest of her life after she contracted polio. She traveled often with her husband on day trips to paint the White Mountains in New Hampshire. In 1925, she was a member of the Guild of Boston Artists, where her husband, Raymond, dropped off paintings on his way to work. Huntington was a pioneer of the Wellesley Society of Artists, which became official in 1933. John Aiken of New York was its first president until 1941. Among their earliest members were noted stained glass designer Earl Sanborn and Agnes Abbot. Huntington painted right up until her death in 1963 and created a vast number of works.

David Karfunkle (1880-1959)



Apples and Flowers, c. 1920

David Karfunkle was a painter, sculptor and etcher who was born in Vienna, Austria. He came to New York and attended the National Academy of Design where he was taught by Glackens. He also studied at the Royal Academy in Munich. He exhibited his works in a variety of venues from the Boston Art Club, to the National Gallery, and the Penn Academy.

New England Impressionists Rediscovered

Blanche Nettie Lazzell (1878-1956)



Boats at the Dock, c. 1913 *Still-Life with Fish Pan*, c. 1915

Blanche Lazzell, a prominent abstract art figure, was born in Maidsville, West Virginia. She attended college and traveled extensively throughout Europe and the United States, which was highly uncommon for women at the time. She moved to an artist colony in Provincetown, Massachusetts in the summer of 1915. She returned to Provincetown the following summer and learned the white-line woodblock technique from Oliver Chaffee. In 1918, she moved to Provincetown permanently. In 1923, Lazzell returned to Europe to study Cubism in Paris. She returned to America in 1924 and, like many, struggled greatly during the Great Depression. She became one of two artists from West Virginia to join the Public Works of Art Project between 1933-1934. During World War II, Lazzell traveled throughout the United States visiting artist colonies. She began classes with Hans Hoffmann in Provincetown during the summer of 1937.

Ernest Lee Major (1864-1950)



Flowers and Lemons *Wanalancet Brook*, c. 1914

Ernest Lee Major was born in Washington DC. He began his studies with E. C. Messer at the Corcoran Gallery of Art and went on to study with William M. Chase in New York. He also studied in Paris under Gustave Boulanger and Henri Lefebvre. Major taught for much of his life, starting with the Cowles Art School (1889-1996), the Boston Art Club, and ending with the Mass Normal Art School, where he continued to teach until 1942. He taught privately during the summer, which he spent in Tamworth, New Hampshire.

New England Impressionists Rediscovered

Carl Nordstrom (1876-1934)



Winter Trees, c. 1923



Gloucester Harbor from Reed's Wharf, c. 1923



Bathers at Crane Beach



Old Town Hill, Newbury MA, c. 1916

Carl Nordstrom was born in Chelsea, Massachusetts, and studied at the School of the Museum of Fine Arts in Boston with Eric Pape and George Noyes. He specialized in watercolor and oil views of Gloucester, Rockport, and Ipswich, Massachusetts. He was the Director of the Nordstrom Summer School in East Gloucester for many years. Nordstrom was a member of the Boston Art Club, the Gloucester Society of Artists, and the North Shore Arts Association at Rockport.

George L. Noyes (1864 – 1954)



Opalescent Fog, Gloucester Mass.

Born in Ontario, Canada, George Noyes and his family moved to New England where he began his art studies with George Bartlett at the Massachusetts Normal School. He went on to study in Paris in 1890 under Gustave Courtois and Joseph-Paul Blanc. Noyes developed his skill for plein air painting while in Europe. He opened his own studio in Boston in 1893 and exhibited his work with friends like Prendergast. In 1897, Noyes traveled with Frederic Edwin Church to Mexico to paint. George Noyes came to the Cape Ann region in 1900 and began to teach at Annisquam. N.C. Wyeth was one of his first students. Noyes went on to teach at Stanford University in 1903, but spent his summers on Cape Ann. Noyes lost all his belongings to a fire once in San Francisco and again while living in Vermont in 1939. The fire destroyed his studio and he lost a vast amount of artwork.

New England Impressionists Rediscovered

Leonard Ochtman (1854-1935)



June Morning, c. 1911

Leonard Ochtman was born in Zonnemaire, Netherlands, the son of a decorative painter. In 1866 he and his family moved to Albany, New York. Ochtman and other artists worked to forward the Impressionist movement in the United States. He began exhibiting landscapes in 1882 at the National Academy of Design and became a National Academician in 1904. Ochtman is well known for his depictions of the Long Island Sound and the Mianus River. He was a member of the Cos Cob Art Colony in Cos Cob, Connecticut. His wife, Mina Fonda Ochtman, and daughter, Dorothy Ochtman, were also members of the Cos Cob Art Colony and created their own American Impressionist works.

Edna Patzig (1869-1961)

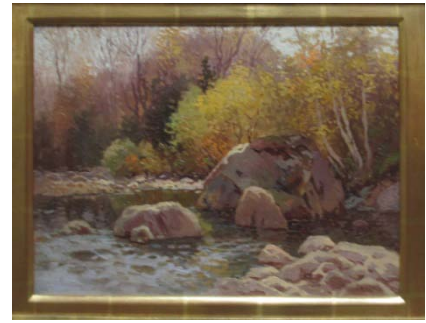


Cape Cod Trees

Edna Patzig was born in LeMars, Iowa in 1869. She traveled to Europe to study art. Patzig taught at the University of Iowa in order to supplement her painting. The exact New England city she studied in is debated, but it was most likely Chatham or Provincetown. When viewing the way she depicts trees, it seems as if she may have spent some time studying with Prendergast.

New England Impressionists Rediscovered

William F. Paskell (1866-1951)



Mt. Kearsarge from the Saco River *Oliverian Brook, c. 1894* *Low Water on Saco, c. 1906*

William F. Paskell and his family moved from London to Boston in 1872. He achieved great success at a young age, and had his paintings hung alongside works by Childe Hassam and John J. Enneking in the annual Boston Art Club exhibitions when he was only twenty one. He married in 1900 and by 1905 had four children. Paskell's work depreciated due to the speed at which he produced them to put them on the market in order to provide for his family. He began painting in a strictly impressionistic style and gradually reached a loose impressionistic style before World War I. He told one of his grandchildren, viewers should stand at least twenty five feet away while studying his works. Paskell painted up to his death at the age of eighty-five. He is recognized as one of the last "White Mountain School Painters".

Harley Perkins (1883-1964)



Anemones and Snapdragons, c. 1924 *Lemons and Bananas* *Cyclamen, c. 1917*

Harley Perkins was born in Bakersfield, Vermont, but lived much of his life in Massachusetts in Brookline, Magnolia, and Boston. He studied at both the Brigham Academy and the Boston Museum School. He was the founder and leader of "The Boston Five", a group of modernist painters who used a fauvist palette to create landscapes. The group contained artists like Charles Sidney Hopkinson, Charles Hovey Pepper, Marion Monks Chase, and Carl Gordon Cutler. The group began exhibiting their work together in 1920 and continued to do so for 25 years throughout the Boston area. Perkins was known to have traveled in Europe, particularly Norway. Harley Perkins held a variety of positions from Arts Editor of the Boston Transcript (1922-1928), to his work as a critic, and as Director of Exhibitions at the Boston Art Club (1923-28). He was also a Radio Art Commentator and a contributor to *The Arts: Pictures on Exhibit*.

New England Impressionists Rediscovered

Daniel F. Santry (1858-1915)



Franconia Brook *Mt. Lafayette from Sugar Hill Meadows, c.1892* *Hill Meadows, c. 1910*

Daniel F. Santry, a Boston native, spent much of his life in Massachusetts. He was born into a family of plumbers, but chose to study art. He traveled to France in 1881 to study with Camille Pissarro in Pontoise, France. Santry painted with Pissarro for seven years, living in his barn during the warmer months and moving to Paris during the cooler months where he continued his studies with Gustave Boulanger and Jules Lefebvre. Santry exhibited in the Paris Salon of 1886 and also in the Boston Art Club from 1889 to 1891. He worked in Boston, but eventually moved to the Sunset Hill House in Sugar Hill, New Hampshire.

Helen Sawyer (1898-1999)



Parrot Tulips and Pottery Jar, c. 1943

Helen Alton Sawyer, born into a well known family in Washington D.C., spent much of her childhood in Spain. She studied with her father, the painter Wells M. Sawyer, and went to the National Academy of Design in New York and to the Art Students League as well. She was also a student of the painter Charles Hawthorne on Cape Cod, Massachusetts. Sawyer married artist Jerry Farnsworth from Dalton, Georgia, whom she met when they both studied with Hawthorne. She and her husband went on to create an art school on Cape Cod in 1933. They also founded an art school in Sarasota, Florida in 1943. She was elected as an Associate of the National Academy of Design in 1937 and an Academician in 1950.

New England Impressionists Rediscovered

Robert W. Van Boskerck (1855-1932)



Grandpa's Apple Tree c. 1910

Robert W. Van Boskerck was born in Hoboken, New Jersey. His family maintained several ferry lines between Hoboken and New York, but he chose to pursue a career in art. He studied under R. Swain Gifford and A. H. Wyant in New York. In 1897 he was elected as Associate Member of the National Academy of Design and became an Academician in 1907. His work was widely exhibited and he received a silver medal at the Pan-American Exposition in Buffalo in 1904 and a silver medal in the St. Louis Exposition in 1904, as well.

Gustave Adolph Wiegand (1870-1957)



Sunapee Lake, NH, c. 1920

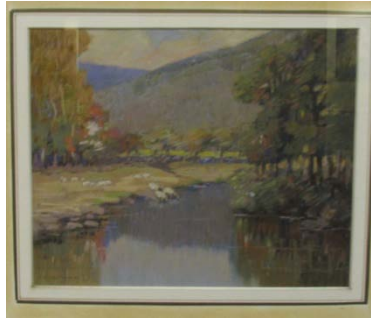
Gustav Wiegand was born in Bremen, Germany and studied at the Royal Academy in Berlin and Dresden. He continued his studies with William M. Chase in New York. He was a member of the National Arts Club, the Salmagundi Club, the Allied Artists of America, and of the New York Society of Painters. In 1904 he received a bronze medal at the St. Louis Exposition and in 1905 the second Hallgarten prize at the National Academy of Design.

New England Impressionists Rediscovered

Mabel Williams (1870-1944)



Fall on Wildcat Brook



Sheep May Safely Graze, c. 1920



Oliver Dittson's Garden, c. 1920



The Garden

Mabel Williams was born in Weymouth, Massachusetts. She attended the School of the Museum of Fine Arts in Boston in 1893. She was also a student at the Massachusetts Institute of Technology School of Art and Design, Mr. Stone's Art School, and the Cowles Art School. In 1908 she built her own studio in Jackson, New Hampshire. Many of her pastels are done on sand paper. She was a member of a handful of local societies including the Copley Society of Boston (1922-23), the Museum School Alumni Association, the Boston Museum of Fine Arts (1930-31), and the Boston Society of Arts and Letters (1929).