

OLLI at Duke Fall 2017

Kris Door, lecturer

North Carolina Museum of Art

kristinedoor.com

Lectures: Wednesdays, 11:00-12:30

American Art

October 4 Colonial Beginnings through the Civil War





“To be great art... it must belong to the country in which it flourishes, not be a pale copy of some art form perfected by another culture and another people”.

Martha Graham

APPALACHIAN SPRING
Ballet for Martha

Aaron Copland (1904-1990)
Piano

Very slowly (♩ = 60)

1. Flute
2. Flute
3. Flute
4. Clarinet in Bb
5. Bassoon
6. Trumpet in F
7. Trombone in Bb
8. Trombone
9. Percussion
10. Harp
11. Violin I
12. Violin II
13. Viola
14. Cello
15. Double Bass

Very slowly (♩ = 60)

Very slowly (♩ = 60)

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OLLI at Duke Fall 2017

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American Art; from Colonial to Early Modern

North Carolina Museum of Art Lectures: Wednesdays 11:00-12:30

North Carolina Museum of Art Gallery Sessions:

- Gallery section 1 Wed. 10:30-11:40
- Gallery section 2 Wed. 12:00-1:00
- Gallery section 3 Thur. 10:30-11:40
- Gallery section 4 Thur. 12:00-11:40
- section 5 Lecture only

SCHEDULE

October 4: lecture: Colonial Beginnings through the Civil War

October 11 & 12: galleries: Portraits, Still Life & Story Paintings

October 18: lecture: Manifest Destiny 19th century landscape

October 23-27 OLLI Fall Break

November 1 & 2: galleries: American Landscape Painting

November 8: lecture: Early Modern Art in America 20th century

OLLI Coffee Social 10-11

November 15 & 16: galleries: Ash Can School; Impressionism; Regionalism


[OLLI Fall Session 2017](#)
[Colonial Beginnings: 1700s](#)
[Manifest Destiny: 1800s](#)
[Early Modernism: 1900s](#)
[About Kris](#)
[more...](#)

OLLI Fall Session 2017 <http://learnmore.duke.edu/olli/>

American Art: from colonial to modern

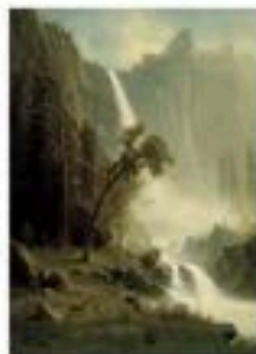
This fall we will venture back to the beginnings of American Art. In this 6 week course we will use the encyclopedic collection of the North Carolina Museum of Art to survey American Art from colonial times to early 20th-century modernism. Each week lectures in the Museum Auditorium will alternate with Gallery Sessions in which we will look closely at works that were discussed in the lecture.

Schedule

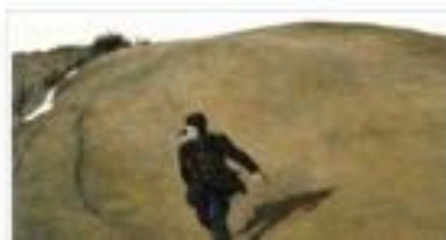
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OLLI Fall Session 2017

Colonial Beginnings: 1700s

Manifest Destiny: 1800s

Early Modernism: 1900s

About Kris

more...



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Wyeth Lecture in American Art: Friends ...



Jane Kamensky | John Singleton Copley...

SINGLETON
COPLEY'S
DECLARATION
OF
INTERDEPENDENCE

A lecture by Jane Kamensky

AMERICAN ARTS
AND CULTURE
PROGRAM

www.fall2017.harvard.edu

Copley, Boy with a Squirrel



NCMA - Sir William Pepperrell and His F...



John White,
Indian Village of Secoton,
c. 1585 watercolor
British Museum, London



INDIAN VILLAGE OF SECOTON (ms. A. 6. 2. 11)

Unidentified
artist Seventeenth
century

Elizabeth Clarke Freake
(Mrs. John Freake) and
Baby Mary,
about 1671 and
1674 Oil on canvas

Worcester Art Museum



Paul van Somer, Lady Cavendish and Her Daughter, 1619 NCMA



Elizabeth Clarke Freake and Baby Mary, about 1671 and 1674 Oil on canvas Worcester Art Museum



John Smibert, *Dean Berkeley and His Entourage*
begun 1728, completed 1739, Yale University Gallery





John Smibert, American (born in Scotland), 1688–1751

Judge Edmund Quincy, 1737

Mrs. Tyng, 1729

Museum of Fine Arts Boston



John Singleton Copley,
American, 1738–1815

Mrs. James Russell
(Katherine Graves)
c.1770
NCMA









John Singleton Copley
Mrs. Ezekiel Goldwait, 1771
MFA Boston



John Singleton Copley

Joseph Sherburne, 1767-70

Oil on canvas

Metropolitan Museum





John Singleton Copley,

Mrs. John Winthrop, 1773

Oil on canvas

Metropolitan Museum



John Singleton Copley,
American, 1738–1815

A Boy with a Flying Squirrel
(Henry Pelham), 1765
Museum of Fine Arts, Boston







Copley, Self-Portrait, 1780-84

John Singleton Copley, *The Copley Family*, 1776/1777
National Gallery, Washington DC





John Singleton Copley

Sir William Pepperrell (1746-1816) and His Family, 1778, NCMA













John Singleton Copley, *Watson and the Shark*, 1778
National Gallery DC







John Singleton Copley,
John Burgwin (1731-1803),
1783 NCMA





The State of North Carolina

Charles Willson Peale
(1741 – 1827)
Self-portrait, c. 1791
National Portrait Gallery DC



Charles Willson Peale (1741- 1827)
*George Washington at the Battle of
Princeton, 1781*
Yale University Art Gallery



Rembrandt Peale

(1778-1860)

George Washington , 1855

NCMA





Metropolitan
Museum of Art,
c. 1846



National Gallery, DC,
c. 1850





Jane Stuart (1812-1888)
Gilbert Stuart, 1863,
Rhode Island Historical Society







Gilbert Stuart (1755-1828) *The Skater*, 1782,
Portrait of William Grant, National Gallery DC





Gilbert Stuart, 1755-1828
Unfinished Portrait of George Washington, 1796,
Museum of Fine Arts, Boston



George Washington
(Lansdowne portrait), 1796
Oil on canvas
Brooklyn Museum version







Hyacinthe Rigaud, *Jacques-Bénigne Bossuet*,
1702, oil on canvas, Louvre



Gilbert Stuart, American (1755-1828)

Mrs. Charles Davis (Eliza Bussey) c. 1808-09 (right)

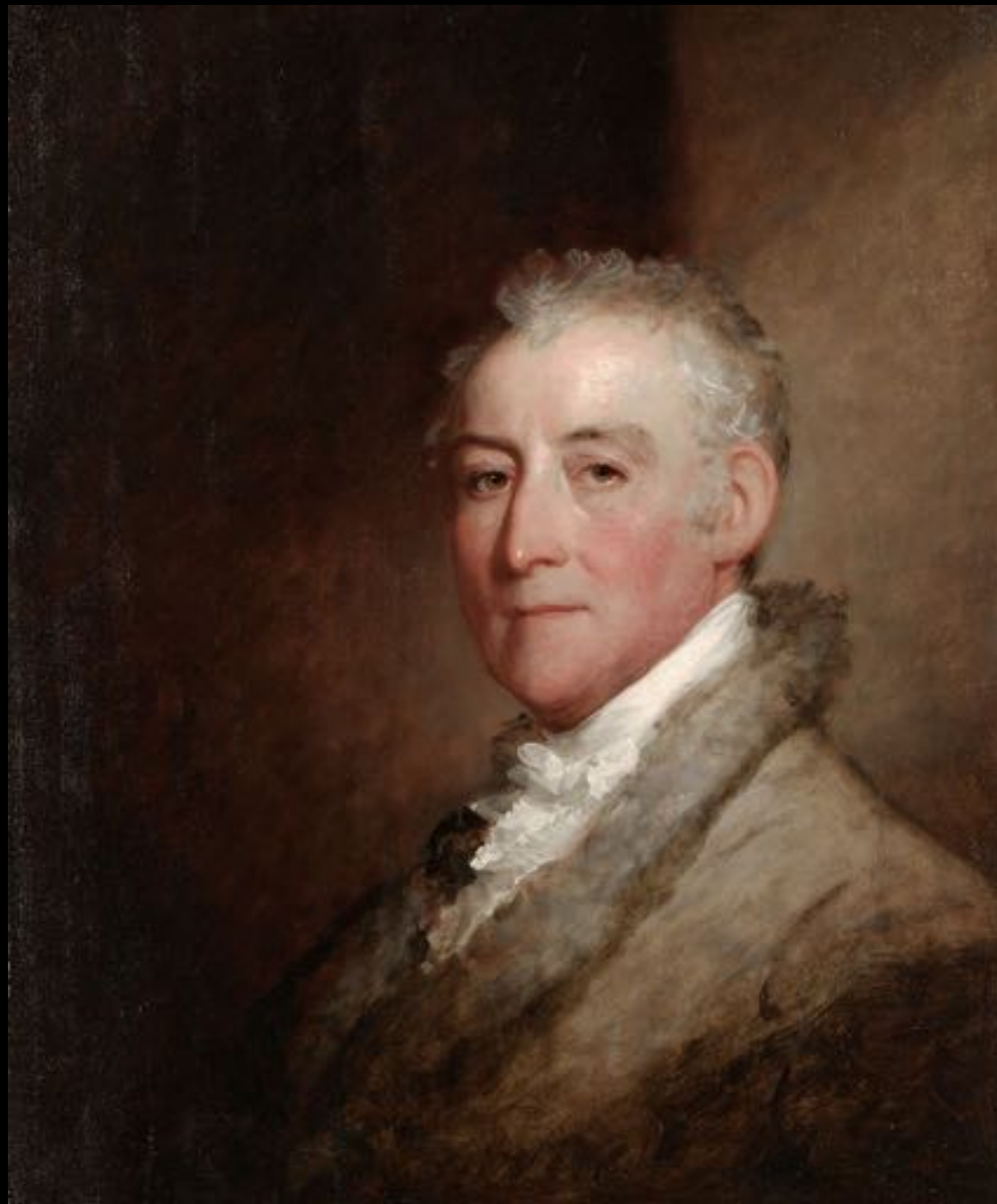
Charles Davis, c. 1808-09 (left)

NCMA





Gilbert Stuart, *John Trumbull*,
1818, Yale University
Art Gallery



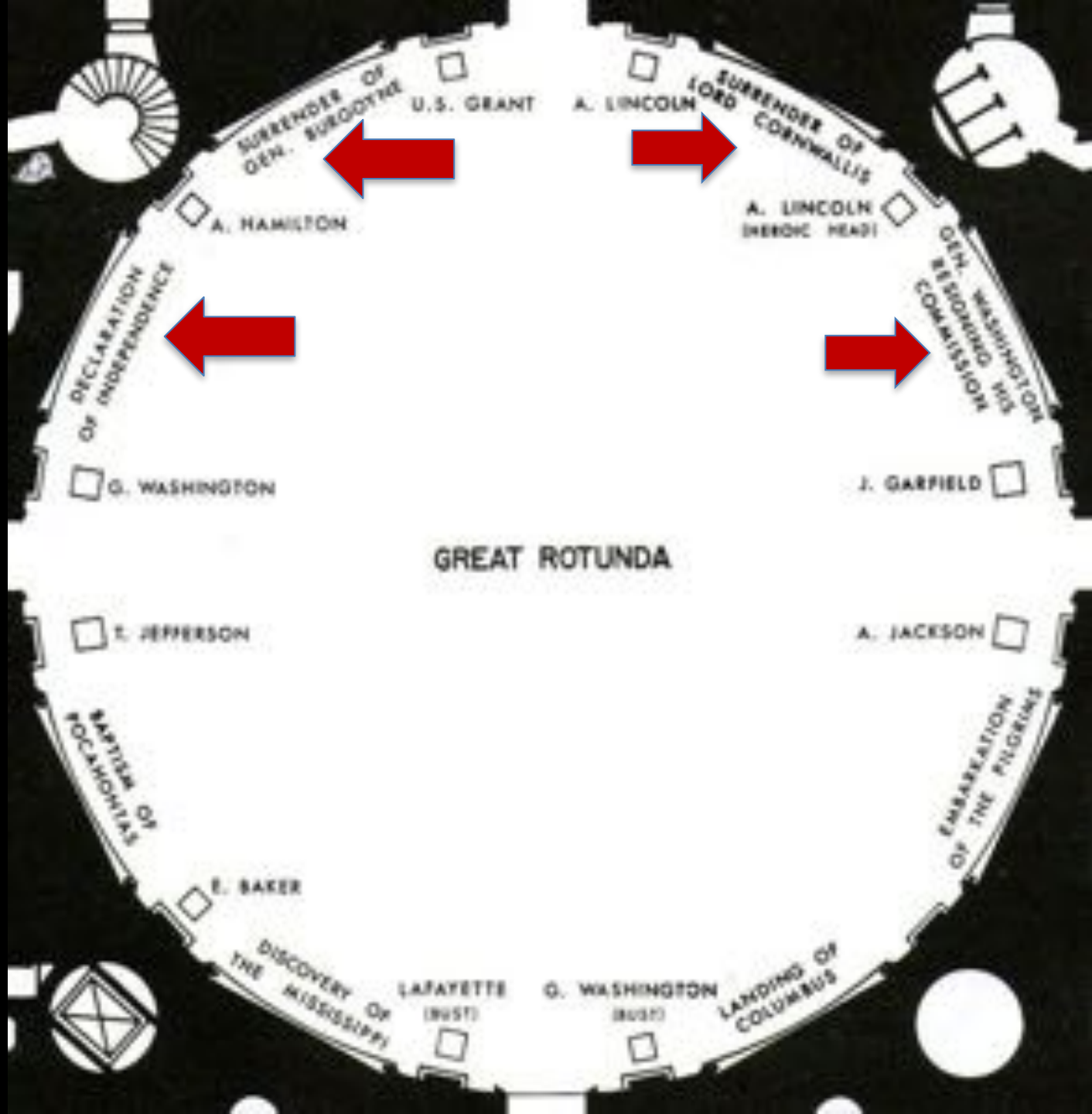
John Trumbull, *Surrender of Lord Cornwallis*, 1787-94 NCMA
study for 1820 painting in the rotunda of the U.S. Capital



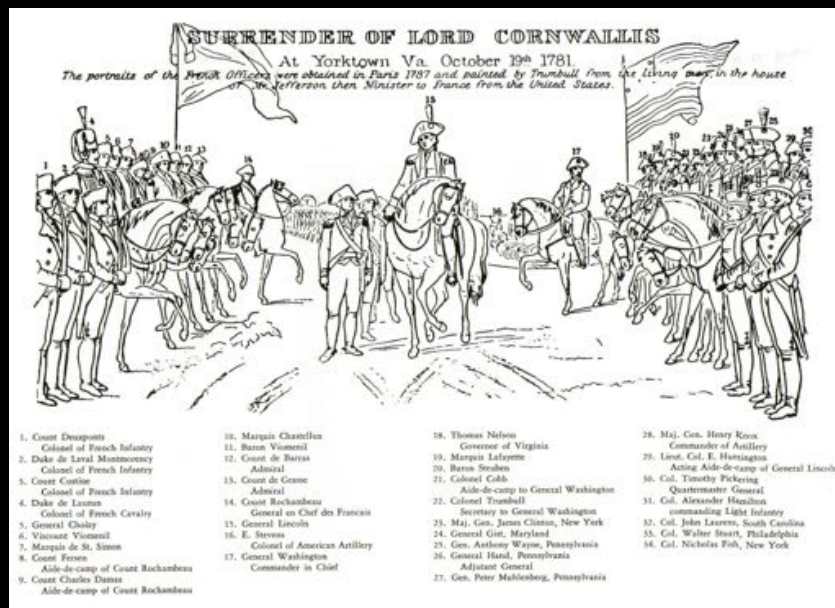












John Trumbull, *Declaration of Independence*, 1819 US Capital





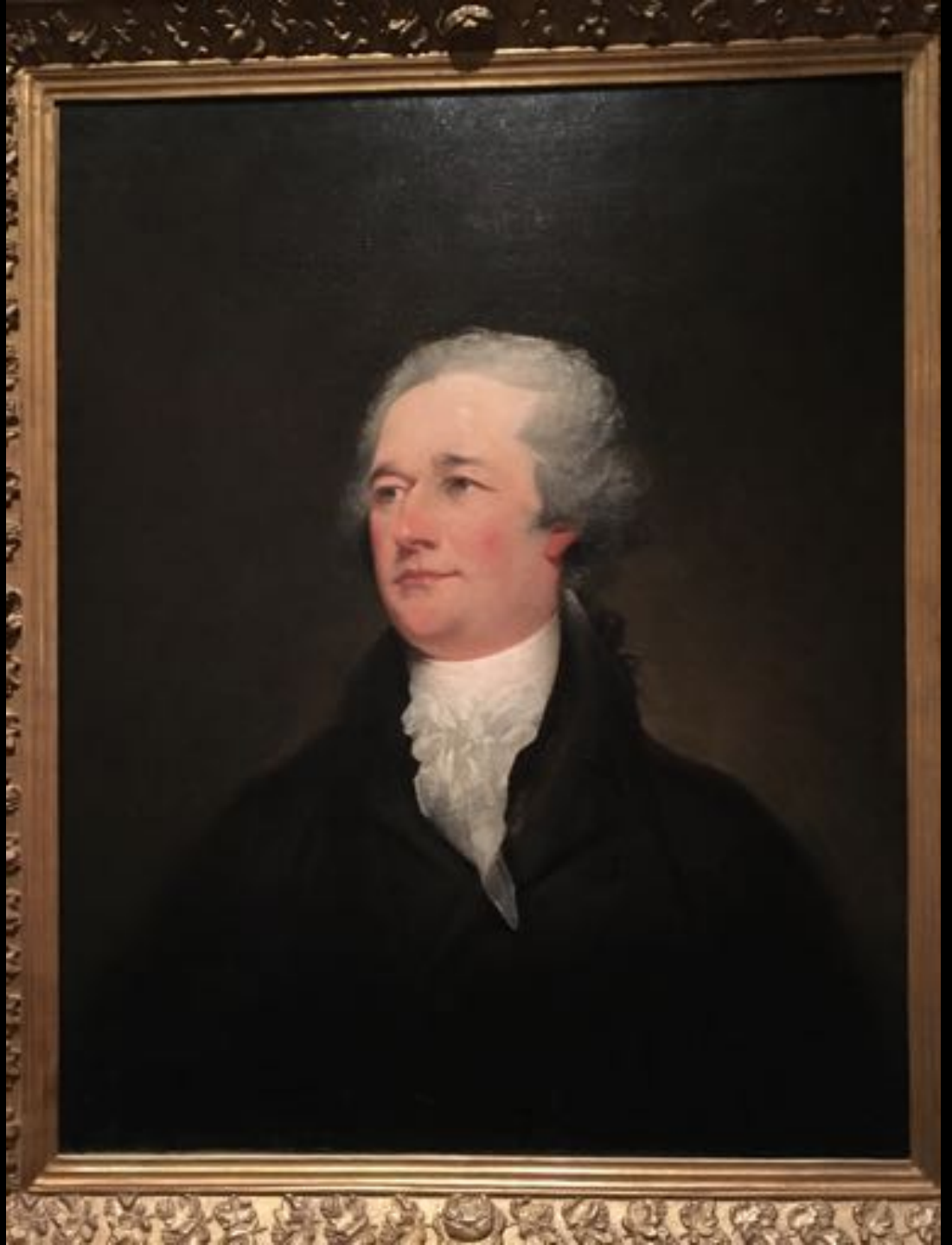


study





John Trumbull
Alexander Hamilton,
1804-06 oil on canvas
Metropolitan Museum







Mathew B. Brady
(1822 –1896) ,
Abraham Lincoln,
1864



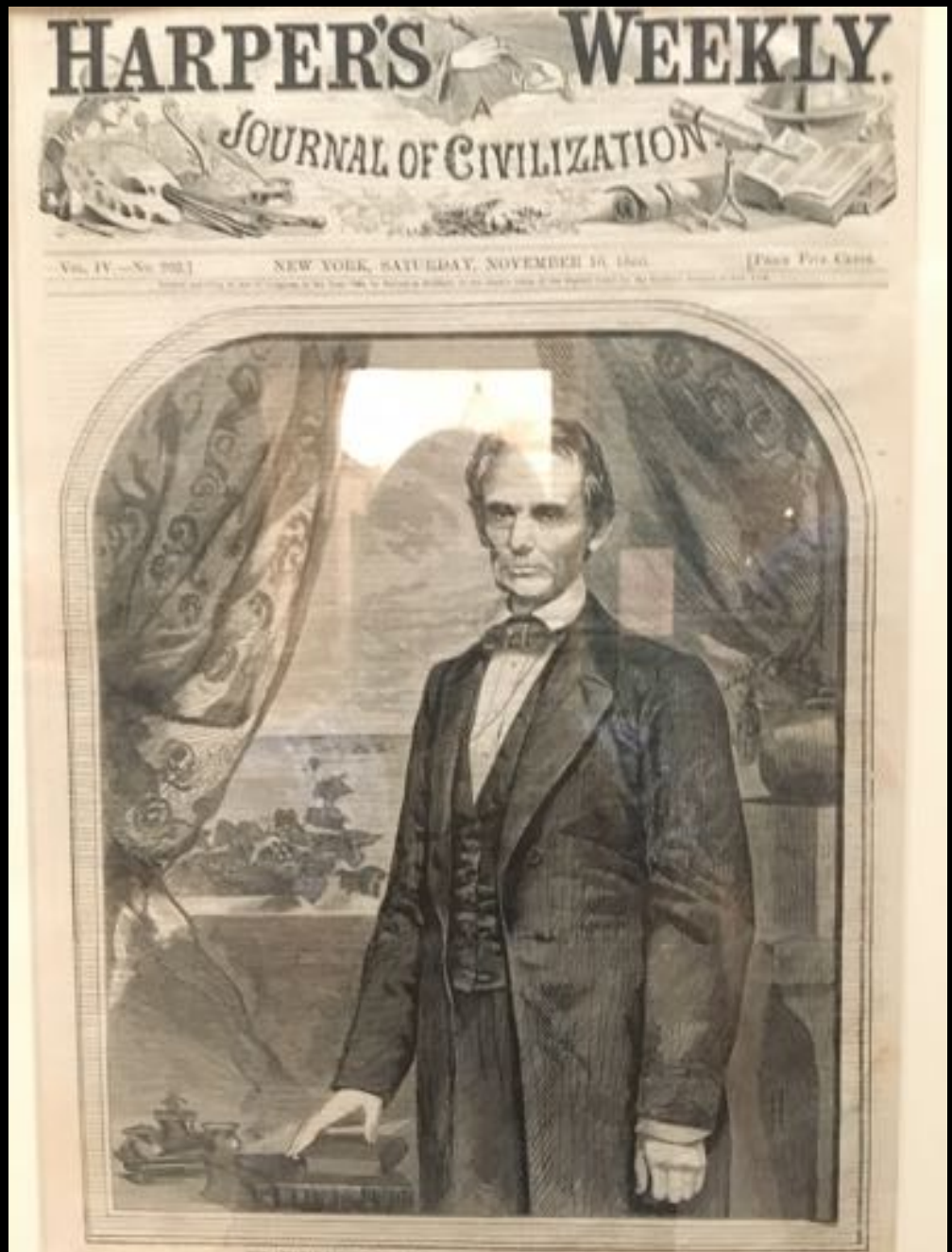


Mathew B. Brady (1822 –1896) , Casualties from the Battle of Antietam



Winslow Homer
(1836-1910)
Abraham Lincoln

From *Harper's Weekly*,
November 10, 1860



Prisoner's from the Front, 1866, oil on canvas Metropolitan Museum of Art







Snap the Whip, 1872, oil on canvas Metropolitan Museum of Art





Winslow Homer, *Weaning of the Calf*, 1875 oil on canvas, NCMA









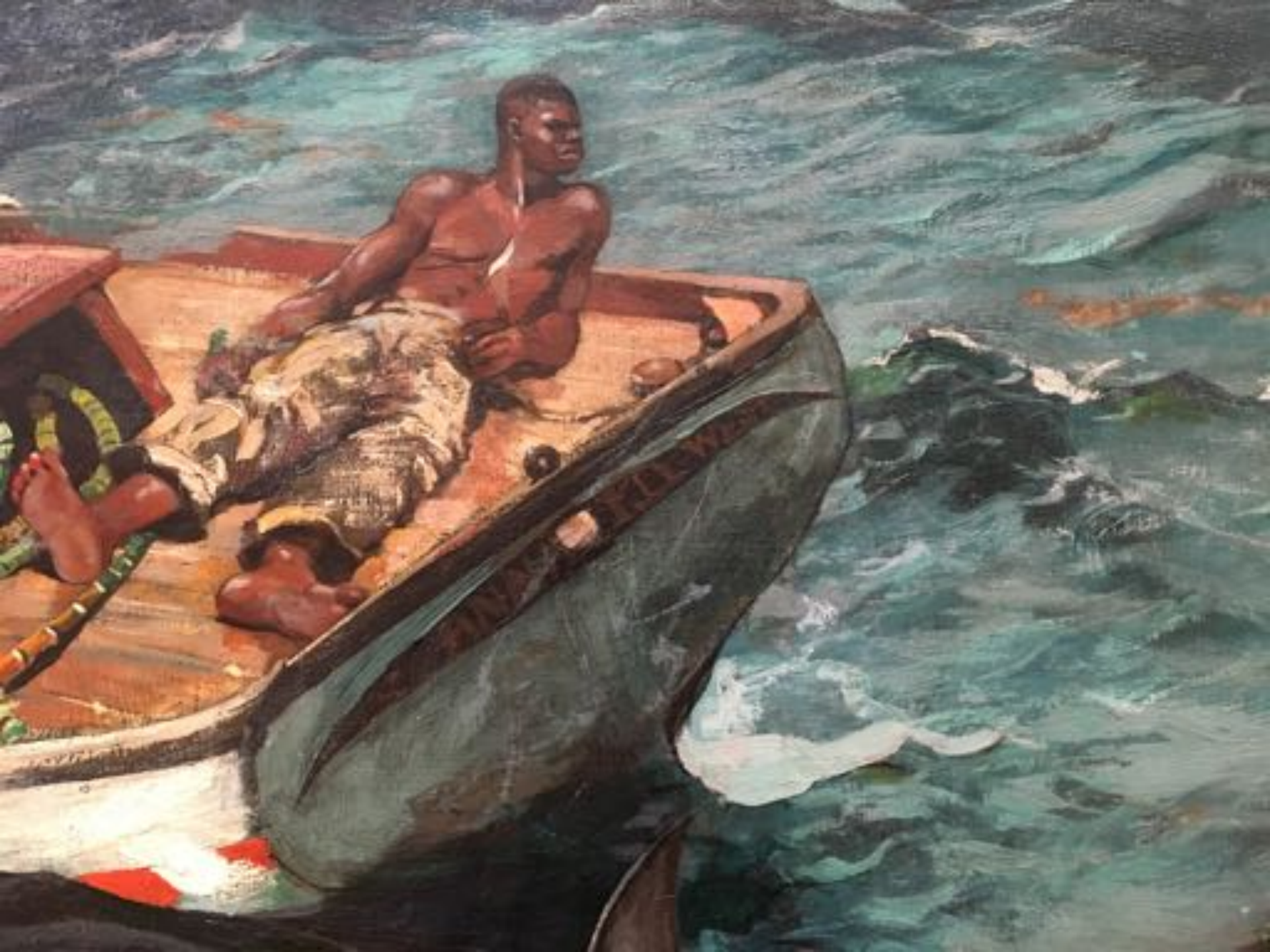
Winslow Homer (1836-1910)
Young Farmers
(Study for Weaning the Calf)
1873-74 oil on canvas
Denver Art Museum



Winslow Homer, *The Gulf Stream*, 1899, oil on canvas,
Metropolitan Museum of Art









MAINE COAST
JAMES H. HARRIS

Winslow Homer

(1836–1910)

Maine Coast

1896

Oil on canvas

Gift of George A. Hearn, in memory of Arthur Hoppock
Hearn, 1981
11.316.1

William Howe Downes, Homer's first biographer, had firsthand knowledge of the coast at Prouts Neck, Maine. He described this canvas as follows: "The design is of a rigid simplicity. We are looking seaward from the cliffs at Prouts Neck on a day of storm. At our feet the dark ledges are streaming with milky retreating foam, and just beyond them a monster wave raises its huge bulk as it comes shoreward with an exuberant look of tremendous power. Still further out to sea, in the gray mist, loom the oncoming lines of wave upon wave, until the horizon loses itself in a far turmoil of dimly seen billows."









Winslow Homer

(1836–1910)

Moonlight, Wood Island Light

1894

Oil on canvas

*Gift of George A. Hearn, in memory of Arthur Hoppock
Hearn, 1921
11.196.2*

Homer's first biographer, William Howe Downes, recounted that the artist was sitting outside his studio one summer evening in 1894 when he exclaimed, "'I've got an idea!' . . . He almost ran into the studio, seized his painting outfit, emerged from the house, and clambered down over the rocks towards the shore." This picture "was the result of that impulse and four or five hours' work. . . . It was painted wholly in and by the light of the moon, and never again retouched." The spot of red pigment on the horizon denotes the lighthouse on Wood Island, to the south of Prouts Neck, Maine.

Hiram Powers,

American, 1805-1873,
active in Italy 1837-
1873

*John C. Calhoun (1782-
1850), modeled 1835,
carved 1859*

NCMA



*Portrait of the Emperor
Marcus Aurelius,
late 2nd Century*



Raphaëlle Peale, *Melons and Morning Glories*, 1813 Smithsonian American Art Museum



Raphaëlle Peale
*Venus Rising from the
Sea - A Deception*
(After the Bath), 1822

Nelson-Atkins Museum
of Art, Kansas City



William Michael Harnett, American, *Music and Literature*, 1878
oil on canvas, Albright-Knox Art Gallery



After the Hunt, 1885
oil on canvas,
Fine Arts Museum
of San Francisco



William Michael Harnett,
Still Life—Violin and Music
1888, Oil on canvas
Metropolitan Museum



William Michael Harnett (1848–1892)


Still Life—Violin and Music

1888

Oil on canvas

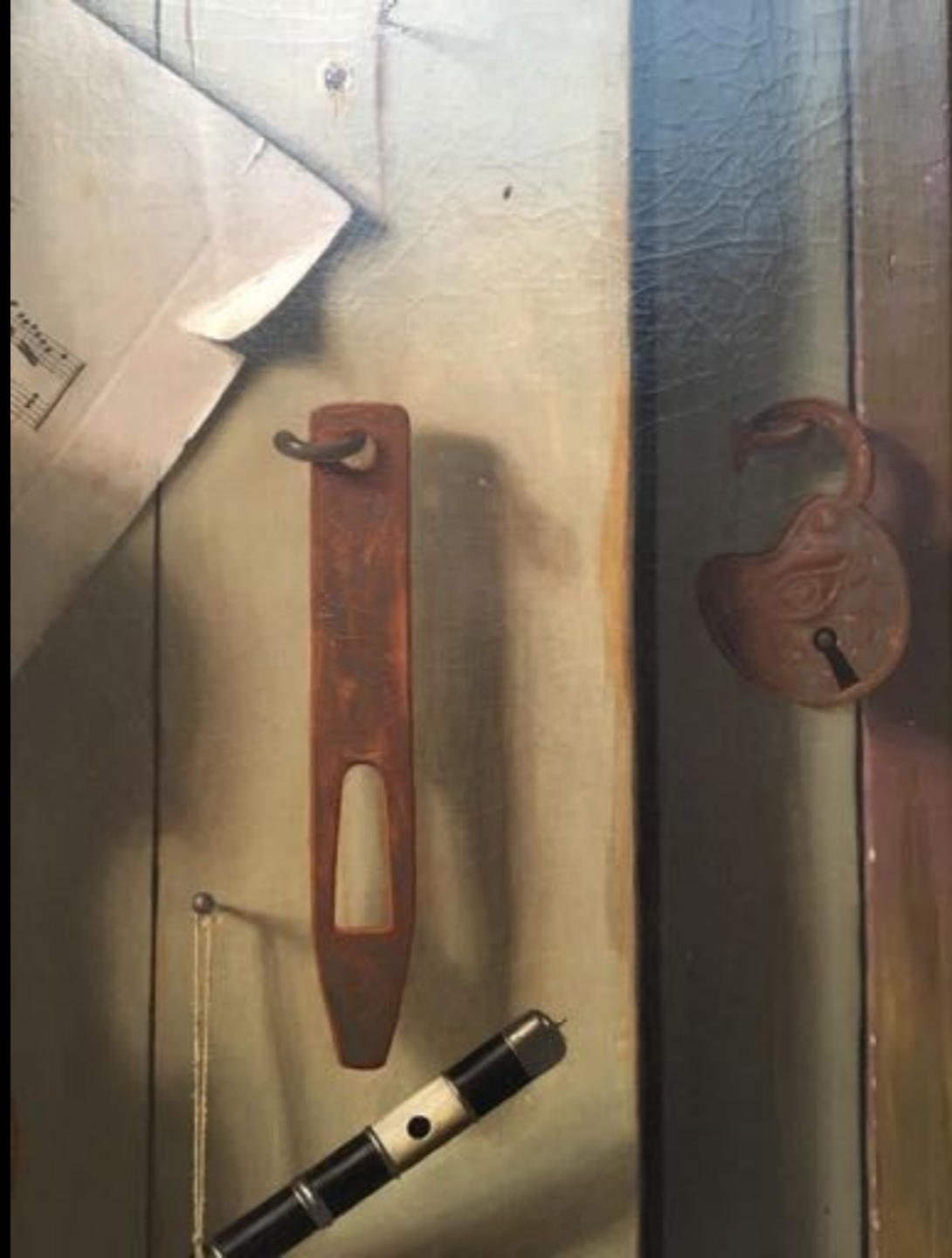
Catharine Lorillard Wolfe Collection, Wolfe Fund, 1963
63.85

Harnett was the most imitated and skillful still-life painter in late nineteenth-century America, celebrated for his many arrangements that pushed the art of trompe l'oeil (French for "fool the eye") to its limits. While this complex composition may at first appear flat, it is full of depth and plasticity, emphasizing the tension between illusion and reality. The depicted hinged door is slightly ajar, and the humble objects hang on prominent nails, casting strong shadows. The instruments and torn sheet music for a popular Irish reel underline Harnett's humorous sense of play as well as his Irish-American identity.

 4366







Old Models, 1892, oil on Canvas
Museum of Fine Art, Boston



Severin Roesen

American, born
Germany (possibly
Cologne), 1814/15-
1872,

Still Life with Fruit
c. 1855-60







Balthasar van der Ast Dutch, 1593/4-1657
Still Life with Basket of Fruit , 1622







Severin Roesen (active
in the U.S. 1848–72)

Still Life: Flowers and Fruit

Ca. 1850–55

Oil on canvas

Purchase, Bequest of Charles Allen Munn, by exchange,
Fosburgh Fund Inc. and Mr. and Mrs. J. William
Middendorf II Gifts, and Henry G. Keasbey Bequest, 1967
67.111

This exceptionally large still life represents Roesen at his best. It is undated but was probably painted between 1850 and 1855, when the artist was living in New York. The elaborate and crowded composition is characteristic, as are the brilliant color, technical virtuosity, and meticulous attention to detail expected of someone who was trained as a porcelain painter. The picture is a fine example of the excess that underlies much of Victorian design.







