

OLLI at Duke

Kris Door, lecturer

North Carolina Museum of Art

Gallery Session 3

Fall 2017 American Art; from colonial to modern

kristinedoor.com

November 15 & 16

Impressionism, Ash Can School, Regionalism & Abstraction

Object List

Question for today:

How or to what degree does the painter abstract their subject?

American Impressionism

LANDSCAPES

Remember Heade, *Salt Marsh, Southport Connecticut*, c.1875-81 and **Compare:**

Claude Monet, *The Cliff, Etretat Sunset*, 1882/83

Childe Hassam, *Isles of Shoals, Appledore*, 1890 promised gift of Goodnight's

Frederick Carl Frieseke, *The Garden Parasol*, c. 1910

PORTRAITS

Remember Stuart, *Mrs. Charles Davis (Eliza Bussey)* c. 1808-09 and **Compare:**

Francis Duveneck, *Mary E. Goddard*, 1879

Mary Cassatt, *Portrait of Madame X*, 1877-78

Ash Can School

NARRATIVES

George Luks, *In the Steerage*, 1900

George Wesley Bellows, *Dock Builders*, 1916 promised gift of Goodnight's

Regionalism

Thomas Hart Benton, *Spring on the Missouri*, 1945, oil and tempera on panel

See on your own:

Georgia O'Keeffe,

- *Cebolla Church*, 1945, oil on canvas (reinstall Thursday, November 16)

Andrew Newell Wyeth,

- *Winter 1946*, 1946, tempera on board (reinstall January 2018)
- *Weatherside*, 1965, tempera on board (reinstall Thursday, November 16)

American Abstraction

Aaron Douglas, *Harriet Tubman*, 1931, oil on canvas, loan from Bennett College

Marsden Hartley, *Indian Fantasy*, 1914, oil on canvas

Hans Hofmann (American, born Germany), *Landscape*, c.1942