

# Highlights from the McClung Museum's European & American Art Collections



# Introduction

Like many university museums, the McClung Museum has been gifted a wide variety of art since it opened its doors fifty years ago. Among those gifts is a significant grouping of American and European art that forms the backbone of the Museum's Western Art collections.

From nineteenth century society portraits to twentieth century abstract art, these paintings, sculptures, and works on paper reflect a handful of collectors' tastes. While not focused in any particular area, the collection is wonderful in its breadth and quality.

I organized this show the Summer of 2014 in order to highlight some of the gems in our collections, many of which had not been displayed in decades. Its chronological display not only roughly follows the collecting patterns of each of the donors profiled throughout the exhibit, but also of course the chronology of major art movements.

As we are a University museum, we not only have the opportunity to temporarily display these works of art, but to allow the

University and broader community to interact with them in their teaching and learning.

In that sense, we are grateful for the long history of generous donations to the McClung Museum, which not only benefit the museum itself, but University of Tennessee faculty, students, and researchers, as well as the East Tennessee community.

Collections like this one allow for the kind of intimate and eye-opening, and I think extraordinary important, interactions with art that can only happen in the museum space.

Catherine Shteynberg  
Curator

# The Collectors





The Audigiers were Knoxvilleans and strong patrons of the arts who made one of the first large donations of art to the University of Tennessee. Louis was a newspaperman and lecturer and Eleanor led the Nicholson Art League (1906–1923)—a club for both artists and patrons that sponsored art lectures and exhibits.

The Audigiers left Knoxville around 1911 to travel, and spent almost 25 years as residents of Italy, where Louis was a photographic correspondent for the *New York Times*. During this time, they collected hundreds of art reproductions, as well as several fine early twentieth century paintings directly from the artists.

In 1934, UT accepted over 5,000 art objects, photographs, and postcards as part of the Louis B. and Eleanor Deane Swan Audigier Collection of Art and Library of Art Appreciation.

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**Louis B. and Eleanor  
Deane Swan Audigier**

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***Early Art Collections  
at UT, 1930s***



The Arnsteins were avid art collectors whose eclectic collection of prints and paintings is a cornerstone of the McClung's Western Art collections.

Max Arnstein immigrated to the US from Germany as a young man, and moved to Knoxville in 1888. He opened a dry goods store on Gay Street, and it eventually grew into the hugely successful Arnstein Department Store.

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**Lalla B. and Max B.  
Arnstein**

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***Local Collectors and  
Philanthropists,  
1960s***

Max and his wife Lalla became important civic leaders, arts supporters, and philanthropists in Knoxville and its Jewish community. Lalla was the first woman elected to the county court, was a singer, and served as a member of the Writer's Club and Nicholson Art League. Both gave to many causes in Knoxville, including the University of Tennessee, which gratefully received their art collection in 1962.



The Greens, important figures in the philanthropic and political community of Knoxville, helped found the McClung Museum and bequeathed some of its first collections.

The couple shared a love of travel and art, and in the 1920s, took a trip around the world, recounting their experiences in several books. When Ellen died in 1956, she left part of her estate to the University of Tennessee for a museum named in honor of her father—a native of Knoxville who had attended the University in his youth.

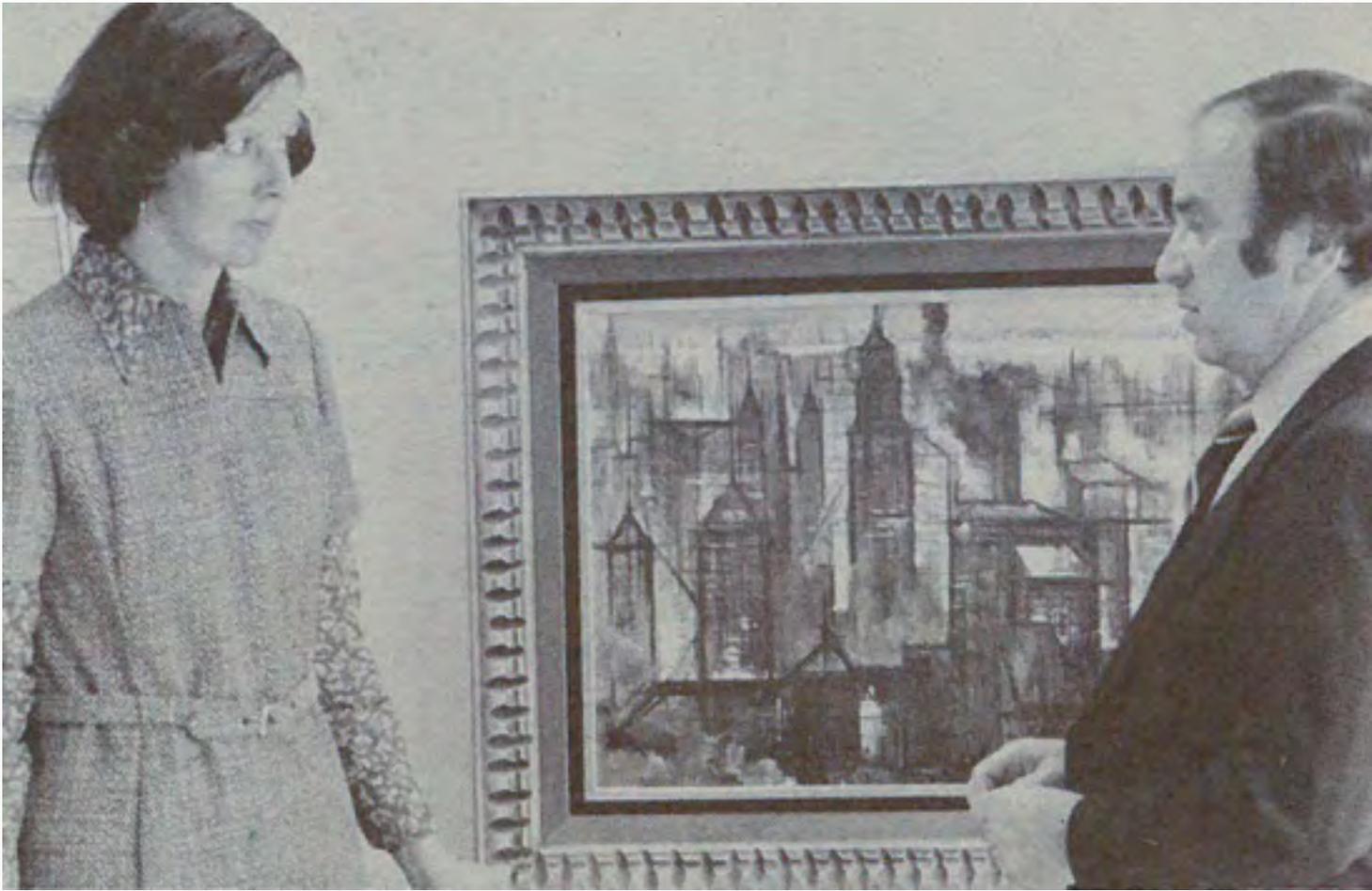
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**Judge John W. and  
Ellen McClung Green**

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***The Making of  
McClung Museum,  
1950s***

The Green collection has important pieces by local artists, such as Lloyd Branson, and late nineteenth century British artists collected during their travels.



Manny Steinfeld and former curator Elaine Evans discuss a painting by Regis Bouvier de Cachard that the Steinfelds gifted to the University, 1975.

In the early 1930s, a burgeoning furniture manufacturing industry developed in nearby Morristown, Hamblen County, Tennessee. Though they resided elsewhere, the presidents of these very successful companies often supported the arts and communities of greater Knoxville and the University of Tennessee.

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## **Manfred and Fern Steinfeld**

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### ***Industry and Art in East Tennessee, 1960s–70s***

Manfred Steinfeld, President of Shelby Williams Industries, Inc., and his wife Fern gave several pieces of mid-century French and Israeli art from their personal collections and furniture showrooms to the University. To this day they continue to give to UT, notably with the endowment of the Fern and Manfred Steinfeld Program in Judaic Studies.



The Ukmans tour the museum's clock collection with former curator Elaine Evans, right, 1981.

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**Alvin and Sheila  
Ukman**

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***Industry and Art in  
East Tennessee,  
1960s–70s***

In the early 1930s, a burgeoning furniture manufacturing industry developed in nearby Morristown, Hamblen County, Tennessee. Though they resided elsewhere, the presidents of these very successful companies often supported the arts and communities of greater Knoxville and the University of Tennessee.

Alvin Ukman, President of Seats and Backs, Inc., and his wife Sheila, were avid art collectors and gifted dozens of works to the University. Their collection is remarkable for its diversity.

## **Charles Kemble, early 1800s**

George Henry Harlow (1787–1819), British

Oil on board

Gift of John S. Van Gilder, 1955.8.1



George Henry Harlow produced portraits, particularly of well-known actors from London's theater scene. The equivalent of today's publicity photos, theatrical portraits became especially popular in the early 1800s with the rise of theater-going and as lead actors' lives, both on and off the stage, increasingly filled newspapers.

Harlow often painted members of the famed Kemble family, who reigned over the British stage for decades, including Charles Kemble, a well-known actor, theater manager, and playwright. Here, Kemble gazes at the viewer, his arm resting on what might be the script of Shakespeare's Hamlet—a role he became known for during his acting career.

## The Unsafe Tenement, c. 1858

James McNeill Whistler (1834–1903), American  
Etching

Max. B. and Lalla B. Arnstein Collection, 1962.20.33



A romanticized view of poverty, this etching of two children at a dilapidated farmhouse in the Alsace region was nevertheless popular with the public. It comes from Whistler's first published set of etchings—views of working class life in Paris and rural France.

Whistler was influenced by the Realist movement's focus on domestic scenes and the poor, as well as the nostalgic yearning for the past and the "picturesque," as the industrial revolution rapidly changed life in Europe.

## Les Voisins de Campagne (Country Neighbors), c. 1878

Félix Hilaire Buhot (1847–1898), French

Etching, drypoint, and aquatint on paper

Max. B. and Lalla B. Arnstein Collection, 1962.20.7.1



Though also a painter, Buhot was best known for his involvement in the revival of etching and engraving techniques in the late 1800s. He was experimental, often combining multiple engraving techniques to play with light and create atmospheric landscapes of snow, rain, or fog. He often produced sentimental views of his native Normandy, like this couple in traditional dress—clogs, bonnet, and hat—hurrying home on a stormy night.

A distinct character of most of Buhot's etchings is the "symphonic margin"—a border of supplementary illustrations around the central image, inspired by the marginal drawings in medieval manuscripts.

## Untitled (Smoky Mountain View), early 1900s

Charles C. Krutch (1849–1934), American

Oil on board

Bequest of Judge John W. and Ellen McClung Green, 1957.3.712



One of the first artists in East Tennessee to specialize in views of the Smoky Mountains, Charles C. Krutch spent much time hiking and painting there and getting to know local families. A self-taught artist, Krutch often applied paint in thick layers with brushes, or even his fingers, to create atmospheric landscapes. Here, the translucent layers of paint capture the Smokies' characteristic blue "smoke" or mist, rising above the distant ridges.

Under pressure from locals and tourists as the commercial logging industry intensified, US Congress officially chartered the Great Smoky Mountains National Park in 1934—the same year as Krutch's death.

## **Belstone Moors, Dartmoor, late 1800s–early 1900s**

Frederick John Widgery (1861–1942), British

Gouache on paper

Bequest of Judge John W. and Ellen McClung Green, 1957.3.713



Widgery, a prolific artist and plein air (painting in the open air) painter, specialized in capturing the mist and light of passing showers, and the native flora of his home in Devon, England. During the late 1800s the region experienced a boom in tourism, and travelers smitten with Romanticism and its emphasis on sublime, untamed nature drank in Devon's lonely moor and seaside landscapes.

Widgery helped fuel this tourism, illustrating several travel books and train advertisements for the area, and selling his romantic views of heather-covered valleys and moody sea-coasts in local and London galleries.

## In Her First Youth, 1892

Lydia Field Emmet (1866-1952), American

Pastel on paper

Bequest of Anna Gay McClung, 1957.2.5



One of the first professional female portraitists in the US, Emmet is known for her portraits of children from prominent families. Traditionally women painted children, as it was one of the few subjects accessible to them—partly because critics considered women to have an intrinsic understanding of them.

Emmet wanted the public to regard her expressive portraits as works of art and not simply depictions of persons, so she often gave them generalized titles, as here. She later said she regretted her success with child portraits because it diminished time for the adult sitters she considered more challenging.

## ***Toilette de Venus*, 1866**

Narcisse Virgile Diaz de la Peña (1807–1876), French

Oil on canvas

Bequest of Frederick T. and Valerie K. L. Bonham, 1958.5.137



Diaz de la Peña was initially seen as an outsider for his unwillingness to “prettify” nature, but was later admired as a leader of the Barbizon school—a group associated with the Forest of Fontainebleau near Paris who shunned convention to create down-to-earth, humble landscapes.

Unlike other Barbizon artists, however, de la Peña enhanced the commercial appeal of his paintings by filling them with nudes and mythological subjects like this image of Venus, the goddess of love, drying herself after bathing. Venus was a popular subject in the 1800s, as she allowed artists to introduce eroticism into a work without offending moral sensibilities.

## Desolation, 1873

A. Wordsworth Thompson (1840–1896), American

Oil on canvas

Gift of Sheila and Alvin Ukman, 1976.8.1



Wordsworth Thompson's depiction of the Palace of St. Cloud ruins—a lone bugle and damaged cannon in the snowy foreground, the elegant façade rimmed with icicles—was a poetic but sorrowful reminder of the brutalities of war.

The palace, located in the suburbs of Paris, was once a retreat for French royalty. During the Franco-Prussian War (1870-71), it was hit by artillery fire and burned, and was demolished in 1891.

## Untitled (Portrait of a Woman), 1887

Charles Noel Flagg (1848–1916),  
American  
Oil on canvas  
McClung Museum, 0000.99.87



A leading portrait painter in the Connecticut area, Flagg specialized in portraits of prominent regional politicians, social leaders, and celebrities—such as Mark Twain—at a time when these commissions provided a good source of income.

This is one of Flagg's finest and largest paintings, also notable for its delicate silvery palette, a departure from his typical restrained, quarter-length portraits set against dark backgrounds. The young woman poses in a controlled manner, with her lips held tightly together, hands folded nervously in front of her. Though the portrait is distinct in style, the sitter remains unknown.

## **Cattle**, c. late 1800s

Marie Dieterle (1856–1935), French

Oil on canvas

Max. B. and Lalla B. Arnstein Collection, 1962.20.18



Marie Dieterle studied painting under her father, Emil Van Marcke de Lummen, who was known for his paintings of cattle. Dieterle followed in his footsteps, primarily painting farm scenes and animals—usually cows by water or in their pasture.

Many of Dieterle's paintings depict scenes near her home in Normandy, France, where she also bred cattle. Her decorative paintings, with their sensitive portrayal of the animals and soft light, were popular with collectors, and she established herself as one of the most popular female artists of her time.

## **A Southern Aristocrat, 1896**

Lloyd Branson (1861–1925), American

Oil on panel

Bequest of Judge John W. and Ellen McClung Green, 1957.3.707



Branson is one of the most well known East Tennessee artists. Showing artistic promise from a young age, he attended the University of Tennessee before studying painting abroad in the 1870s. In 1876, he returned to Knoxville and set up a downtown studio with a photographer, where he worked and taught painting.

While he created landscapes and historical paintings, Branson was best known for portraits, often produced from photos and featuring somber-looking sitters posed against dark backgrounds, gaze directed as though looking into a camera. This portrait of an aristocrat stands apart with its painterly brushwork, soft palette, and diaphanous light.

## **Rising Moon, late 1800s**

Ralph Albert Blakelock (1847–1919), American

Oil on canvas

Max. B. and Lalla B. Arnstein Collection, 1962.20.13



Blakelock started his career painting the grandiose Hudson River School landscapes popular in his day, but quickly developed a distinct technique using dark tones and a less naturalistic, even mystical, style to depict nature. He used thick layers of paint and experimental materials such as bitumen (coal tar), which probably accounts for this painting's extensive crackling even as it lends rich, transparent color to the work.

By the late 1800s, Blakelock almost exclusively painted nighttime landscapes. Soon after, he suffered a nervous breakdown and spent the rest of his life in an asylum—a tragedy that ironically increased the commercial value of his paintings.

## Storm at Sea, 1899

Charles H. Gifford (1839–1904), American

Oil on canvas

Gift of Sheila and Alvin Ukman, 1980.4.1



Though a shoemaker by trade, Gifford became one of America's finest Luminists—landscape artists known for light-filled vistas, expansive swaths of sky and water, and the careful blending of individual brush-strokes to create smooth, still canvases.

In that sense, this painting of a stormy sea lies outside Gifford's typical work, with its tight perspective and choppy brushstrokes accentuating crashing waves. Nevertheless, the subject matter is familiar, as Gifford liked to depict the storms, sunsets, and moonlight of his home on the coast of Massachusetts.

## Cypresses of Tivoli, c. 1915

Onorato Carlandi (1848–1939), Italian

Tempera on canvas

Louis B. and Eleanor Deane Swan Audigier Collection of Art, 1934.1.71



Onorato Carlandi divided his time teaching art in his home city of Rome and painting in England, and was celebrated for his poetic landscape paintings of the Italian and English countryside. Carlandi was the head of an artist's group known as the "Twenty-five of the Roman Countryside," who once a week set out to the *campagna* to paint.

Greatly inspired by nature and *plein air* (in the open air) painting, he mused, "Feed equally the spirit and the heart. The hand will easily follow." He spent his later years near Rome in Tivoli, where he painted this scene of cypress and poplar trees in his characteristic bold palette and impressionistic style.

## Breton Boy, 1900

Elizabeth Nourse (1859–1938), American

Oil on copper

Louis B. and Eleanor Deane Swan Audigier Collection of Art, 1934.1.100



At a time when few women artists were taken seriously, Nourse achieved international recognition. Growing up in Cincinnati, Ohio, she painted everyday people, especially women and children, as well as rural landscapes. She traveled with her sister to Paris in 1887 to study painting, and remained in Europe for the rest of her life, as the two found greater freedom there.

Nevertheless, Nourse's preferred subject matter changed little and she continued to focus her paintings on women and children at work and play—themes she found human, interesting, and familiar. When art dealers complained that her subjects were ugly, Nourse simply replied “How can I paint what does not appeal to me?”

## **Seashore with Sailboats**, date unknown

Charles Yardley Turner (1850–1918), American

Oil on canvas

Max. B. and Lalla B. Arnstein Collection, 1962.20.2



His skilled work with color made Turner a popular muralist and he was known for history paintings inspired by the writers of his time. From clam gatherings to maids milking cows, Turner's imagery was often nostalgic, in direct contrast to the rapid industrialization and avant-garde modernist art that surrounded him in the late 1800s and early 1900s.

Landscapes were rare for Turner, but the painting of a harbor shows off his skill expressing the luminous and changing qualities of light.

## Architectural Interior, early 1900s

Walter Gay (1856–1937), American

Oil on panel

Gift of Sheila and Alvin Ukman, 1976.8.2



Moons, snakes, ladders, hearts, and other symbols in this print suggesting a human couple and an African mask demonstrate Davie's unique visual vocabulary. He began his artistic career as a jazz musician, the influence of which is seen in his expressive art. He embraced the instinctual use of color and freedom of form employed by multiple art movements post-World War II, and was also inspired by so-called Primitive art from Africa and the Pacific, as well as Zen Buddhism.

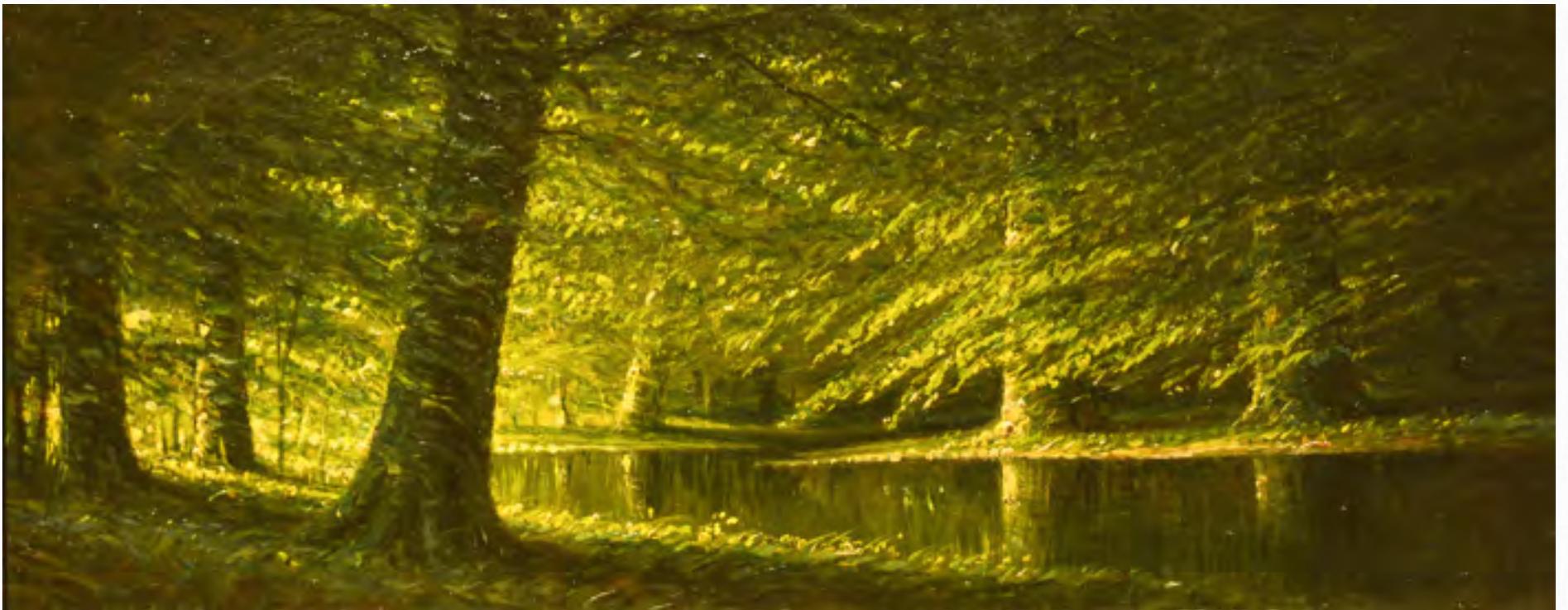
Davie's signs and symbols were not meant to be logically interpreted, but to serve as a means—much like the practice of meditation—to “arouse . . . direct knowledge by intuition.”

## Sunlight through Beeches, c. 1904

Harvey Joiner (1852–1932), American

Oil on canvas

Bequest of Judge John W. and Ellen McClung Green, 1957.3.705



Joiner started his career as a sign painter and itinerant portraitist, but gained recognition painting views of beech forests set in deep gold shadow boxes. Joiner was part of a late 1800s group of artists in Louisville, Kentucky specializing in formulaic landscapes of local scenery. He was a prolific painter, reported to have made over five thousand works in his lifetime.

While this huge output caused some to denigrate his art, their dramatic light and rich colors had mass appeal. He reportedly achieved the ethereal forest light in many works by parking his Model T just outside the picture's frame, and directing the headlamps at the trees.

## Elderly Jewish Man with Basket, 1905

William M. Auerbach–Levy  
(1889–1964), Russian-American  
Etching

Max. B. and Lalla B. Arnstein  
Collection, 1962.20.26



Though he studied abroad, Auerbach-Levy spent most of his life in New York City, creating illustrations for newspapers and magazines like *The New Yorker*, and eventually becoming one of the most popular caricaturists in the US.

He also created intimate portraits of fellow Jews and Russian immigrants, especially rabbis and scholars, a large community of which populated his childhood neighborhood of the Lower East Side. At the top of this etching of an elderly Jewish man carrying a basket, Psalm 71:9 is written in Hebrew: “Cast me not off in the time of old age; forsake me not when my strength fails.”

***La Fenêtre, Venezia***  
**(Window, Venice), 1907**  
John Marin (1872–1953),  
American  
Etching  
Max. B. and Lalla B. Arnstein  
Collection, 1962.20.6.1



Though best known for his modern abstract landscapes and watercolors, John Marin started his art career as an engraver. While studying and working in Europe from 1905–10, he joined family in Venice and etched twenty views of the city, including this street scene.

Venice was foreign and exotic, but also a safe urban haunt, making it popular as subject matter and a destination for tourists and artists. Praised by critics for their “rapid, nervous, passionate” line, the Venice etchings launched Marin’s career, and were among the first works he sold.

## Venice, 1913

Lucien W. Powell (1846–1930), American

Oil on canvas

Max. B. and Lalla B. Arnstein Collection, 1962.20.14



Lucien Powell studied under Thomas Moran, an artist famous for his landscapes in the style of J.M.W. Turner. Like his teacher, Powell was strongly influenced by Turner—a Romantic artist known as “the painter of light,” whose works anticipated Impressionism. Powell traveled to London to study Turner’s paintings in the National Gallery.

He also spent two years in Venice sketching and painting, and a huge proportion of his work are scenes of Venice. These paintings, along with views of the Holy Land and the American West, made him popular with buyers at his studio in Washington, D.C.

## ***La Rochelle*, 1914**

Georges Charpentier (19th/20th century), French

Oil on canvas

Max. B. and Lalla B. Arnstein Collection, 1962.20.16



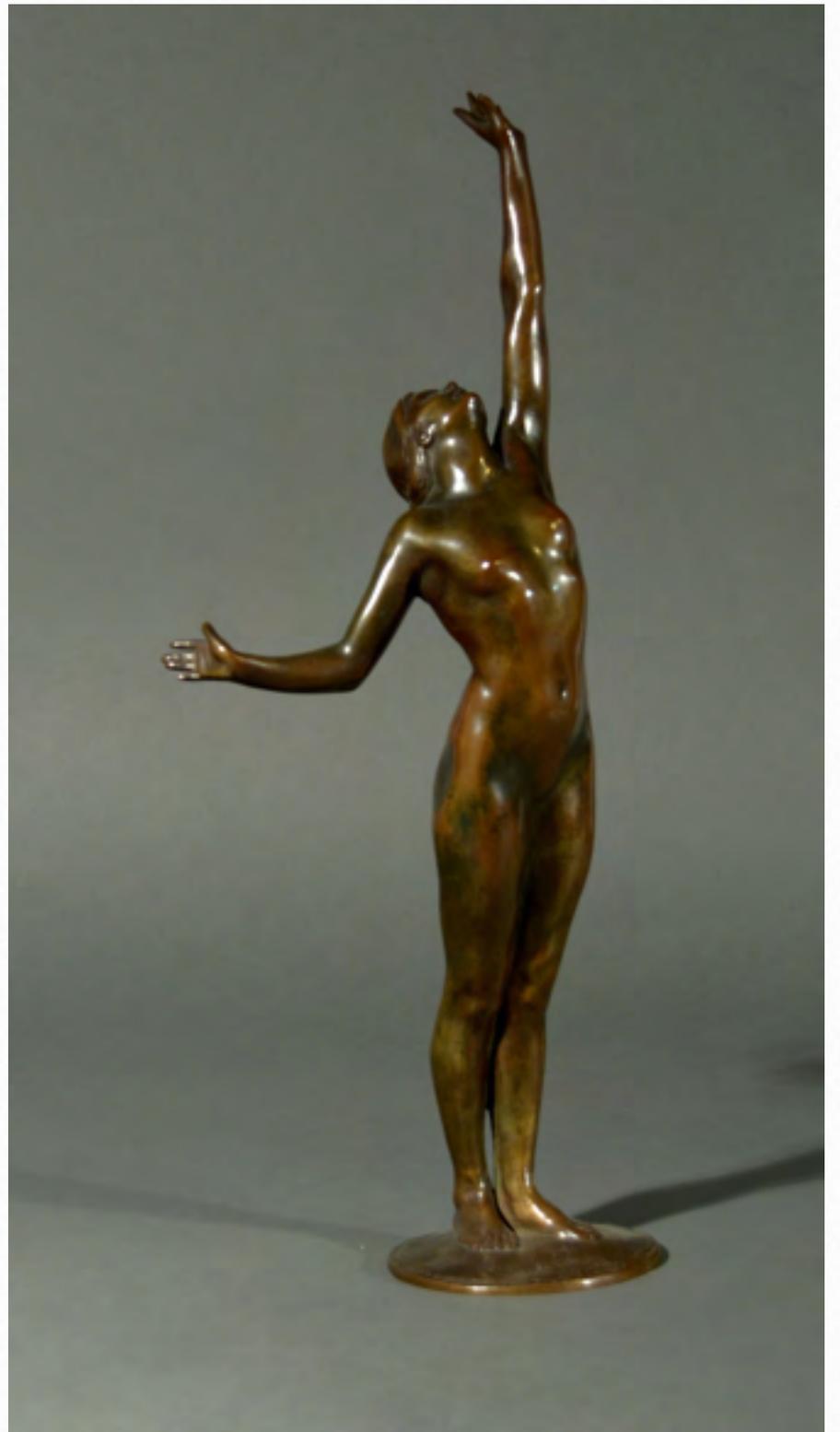
Georges Charpentier was a painter and engraver who made his debut in the Paris Salon in 1880. Using a bright palette and focusing on the interplay of light and reflections on the water, Charpentier created multiple paintings of sailboats, trawlers, and fish markets in La Rochelle, Dieppe, and other port towns on the coast of France.

## The Star, 1918

Harriet Whitney Frishmuth (1880–1980), American

Bronze

Bequest of Frederick T. and Valerie K. L. Bonham, 1958.5.119



Known for her elegant figural sculptures, particularly of women, Frishmuth was one of the groundbreaking female sculptors of the early 1900s. Her characteristic interest in the female form is on display here: face upturned, the lithe figure arches her back and reaches into the sky with fingers gracefully splayed.

Though her early career benefitted from the popularity of the more affordable small sculptures, the success of her large bronze *The Vine*, which resides in the lobby here, persuaded her to enlarge several smaller works, including *The Star*.

## **Moonlight Scene, 1923**

François Cachoud (1866–1943), French

Oil on canvas

Max. B. and Lalla B. Arnstein Collection, 1962.20.9



After the horrors of World War I, the public was hungry for charming, apolitical art, and Impressionist painter François Cachoud's dreamy moonlit landscapes filled the need. Here, an ox cart makes its way along a country road flecked with silvery reflections of moonlight.

Cachoud was born in eastern France, and spent much time there studying and painting the dramatic light and shade effects of moonlight on the local lakes and countryside.

## **After Glow, c. 1890s**

John Francis Murphy (1853–1921), American

Oil on panel

Max. B. and Lalla B. Arnstein Collection, 1962.20.8



American naturalists, including Henry David Thoreau and Ralph Waldo Emerson, strongly influenced John Francis Murphy. Early in his career in 1874, he sold all of his art to fund an extended trip to the Adirondacks to paint and sketch nature scenes. This trip, and the studies produced during it, provided material for many of his paintings.

Murphy eventually became known as one of the most important American landscape painters of his day. His works were known for their soft colors and “vapor, shadow, and mystery.”

## **Sprinter, 1902**

Robert Tait McKenzie (1867–1938), American  
Bronze

Joseph B. Wolfe Collection, 2011.36.95



The figure of a runner poised for the start was McKenzie’s most popular and widely circulated piece, praised by critics for its “vivid realization of suspended energy.”

McKenzie, a physician and professor of physical education, began creating sculptures of athletes around 1900. He examined the human body in the studio, classroom, and anatomy lab, even averaging the measurements of champion athletes to create the “ideal form” in his artwork. For this piece, McKenzie averaged the measurements of 74 of the best sprinters in the US.

## **Preacher, c. 1930s**

William Edmondson (1882–1951),  
American  
Limestone

Acquired through US Works Pro-  
gress Administration (WPA), Fed-  
eral Arts Project, 1941, 1993.9.1



According to acclaimed folk artist William Edmondson, in 1932 God appeared at his bed and told him “to pick up my tools and start to work on a tombstone.” Edmondson, who lived and worked around Nashville, Tennessee, began to carve burial art.

Later, he also carved stone sculptures of preachers, women, angels, doves, turtles, and other animals. In addition to becoming a vital figure in the Nashville art scene, Edmondson was an important international artist. In 1937, he became the first African American artist to be featured in a solo show at the Museum of Modern Art in New York.

***Le Nu du Cirque (Circus Nude)*, 1935**

Edmond Amédée Heuże (1884–1967), French

Oil on composition board

Gift of Sheila and Alvin Ukman, 1975.10.1



Edmond Amédée Heuże worked as a tailor, a dancer, newspaper vendor, and circus ringmaster before becoming a full-time artist. Much of his art focused on the dancers, prostitutes, clowns, and circus performers that he met, and he shocked many with his bold nudes and bohemian ways.

For Heuże, the characters in his art represented an essential humanity he loved to depict in bold colors and rough brushwork. He particularly enjoyed painting circus people and clowns, whom he found humble, diligent, and full of “sublime naiveté.”

## Manhattan Landscape,

c. 1911

James Henry Daugherty  
(1889–1974), American  
Etching

Gift of Sheila and Alvin  
Ukman, 1982.18.7.1



Though better known for his abstract color paintings, Daugherty created a series of realistic etchings of New York City early in his career. After living and studying in Europe, he set up a Brooklyn studio in 1911 with a view of lower Manhattan and Brooklyn Bridge.

Struck by the rapid transformation of the city, many of his etchings contrast tenements and horse-drawn buggies with soaring new bridges and buildings. Here, the Singer Building—the world’s tallest from 1908–09—rises above Manhattan in the background while a bridge piling and beams from demolished structures clutter the foreground, expressing the dynamism and energy of a changing city.

## Race Day, c. mid-1900s

Constantin Terechkovitch (1902-1978), Russian

Oil on canvas

Gift of Sheila and Alvin Ukman, 1972.19.1



A great sports and horse racing enthusiast, Terechkovitch painted many racing scenes. He was known for sensitive use of color and texture, and joyful subject matter in his portraits, still lifes, and landscapes.

Terechkovitch moved to Paris from Moscow after the Russian Revolution, and quickly became involved with a group of French artists known as painters of “La Réalité Poétique.” The so-called “poetic reality” painters rejected abstract and theoretical works in favor of a focus on intuitive use of color and light and sincerity of expression.

## Three Figures in the Field, 1944

Willem van den Berg (1886–1970), Dutch

Oil on wood

Gift of Sheila and Alvin Ukman, 1977.6.6



Willem van den Berg has been characterized as a naïve artist, but in fact, he was a highly trained painter whose idealized scenes of country life were done in a purposeful style.

Following in the footsteps of Dutch Old Masters of the 1500s, the artist's favorite subject matter was the everyday life of farmers and fishermen in small villages near his home in Amsterdam. He portrayed them in a heroic manner, standing tall in the center of the frame, and painted in strong, earthy colors. They are a celebration of what van den Berg saw as pious, happy, and modest people.

## **Barbara Blount, 1953**

Mary Etta Grainger (1880–1963), American

Oil on canvas

Gift of the Artist, 0000.99.103



Mary Etta Grainger was a prominent Knoxville art teacher and artist, recognized for her traditional portraits, and pastels of the Smoky Mountains. The subject of this portrait is Barbara Blount (1792–1836), the daughter of territorial governor and US senator William Blount, who helped found Blount College in Knoxville.

Barbara was recognized as the first co-ed in the US, and along with Grainger's great-grandmother Jenny Armstrong, was one of the first five women enrolled at Blount College—today known as University of Tennessee. Grainger gifted this portrait to the University, along with one of her great-grandmother and two other coeds, in honor of these women.

## Abstract Composition with Fish, 1958

Raimonds Staprans (born 1926), American

Oil on canvas

Gift of Sheila and Alvin Ukman, 1982.18.16



Raimonds Staprans' paintings could be described as abstract, but he insists that he is not interested in symbolic content or social ideas, but simply "the sensual act of painting." Using thick applications of paint in blocky segments, and vibrant, complementary colors, he creates flattened depictions of figures and everyday objects.

The artist notes that his paintings—here fish, but also people, aerial views, vases, or fruit—are drawn directly from his personal vision and imagination, and are meant to bring pleasure to the viewer, and to encourage the contemplation of the tension between the real and the abstract.

## ***Couple D'Oiseaux (Pair of Birds)*, 1960**

Georges Braque (1882–1963), French

Color lithograph

Gift of Fern and Manfred Steinfeld, 1976.10.1



Braque, along with Pablo Picasso, helped invent Cubism, an avant-garde movement that explored the depiction of space, ignoring traditional perspective and breaking down everyday objects into abstracted forms in order to show them from multiple viewpoints.

The depiction of space was Braque's "great preoccupation," and the bird, which appeared often in his later work, symbolized moving freely through space. In 1956 Braque noted, "I used guitars, tables, carafes, sand, and wallpaper to express what I had to say. Now it is the bird, which helps me to explain myself. I started on the Ground and now I am slowly moving toward the sky."

**Mimosa**, designed 1941,  
made 1951  
Henri Matisse (1869–1954),  
French  
Wool  
Gift of Sheila and Alvin Ukman,  
1977.6.1



Matisse is the most famous of the Fauvists—early 1900s artists known for their use of bright colors for expressive effect. His paper collages emphasized flat surfaces, and used simple shapes in bright hues to “draw in color.”

Produced after one of his paper collages, the rug is one of only a few textiles sanctioned by Matisse in his lifetime, and the only design he specifically created for a carpet. It was manufactured in a limited edition of 500 in Axminster weave, a machine-made pile.

The design features a multi-fingered leaf form. In the 1940s, Matisse created numerous drawings of leaves, exploring how their shapes changed throughout the plants’ life cycles.

## Mexican Orchestra, c. 1951

Raoul Dufy (1877–1953), French  
Watercolor and gouache on paper

Gift of Sheila and Alvin Ukman, 1977.6.2



Born into a family of musicians, music was a frequent subject of Dufy. During a 1951 trip to Mexico, he was taken by mariachi bands, and completed a series of works based on his visit, including this one.

Like Henri Matisse, Dufy was a Fauvist—a movement which emphasized strong color and spontaneous technique over representational painting. He developed a style distinctive for its lively use of line, and for stopping color short, or bleeding it across outlines, to create the sensation of movement.

## ***Les Deux Bretonnes (Two Bretonnes Women)*, 1956**

Bernard Buffet (1928–1999), French

Oil on canvas

Gift of Sheila and Alvin Ukman, 1971.14.1



Buffet's paintings are recognizable for their somber colors, angular figures, and aggressive paint strokes. He was part of "L'Homme Témoin" ("Man as Witness")—a group who believed art should "bear witness" to the human experience, and who worked in direct opposition to abstract art, which they saw as disconnected from ordinary life.

Buffet often depicted subjects from Brittany, a region in northwest France where he lived off and on. Here, two "Bretonnes" sit at a table in traditional dresses and lace headpieces. The elongated, pained-looking figures, communicate a sense of human loss and isolation—a message that resonated with popular philosophy of Existentialism after the horrors of World War II.

## Chioggia, 1967

Jean-Pierre Capron (1921–1997), French

Oil on canvas

Gift of Sheila and Alvin

Ukman, 1975.17.13



Capron studied painting in Paris in 1945, and there met artist Bernard Buffet, who became a close friend. Like Buffet, Capron was known for his somber colors and stark, depressive compositions. He mainly created landscapes that played with the subtle effects of light and shadow.

In the 1950s and 60s, he created a series of paintings of Venice and its surroundings, including Chioggia—a small fishing port at the southern entrance to the Lagoon of Venice. Capron depicts buildings along the city's canal bathed in pale light, highlighting the mirrored effect of the buildings in the water.

## ***La Rochelle*, 1970**

Denis Paul Noyer (born 1940), French

Oil on canvas

Gift of Sheila and Alvin Ukman, 1974.10.8



Most of Noyer's paintings are landscapes, especially of ports and boats, featuring a precise line that gives them a crisp, almost flat, appearance.

The son of French artist Philippe Noyer, Denis Paul Noyer initially worked in business, but returned to Paris at the age of 23 to pursue a career as an artist. Almost immediately, and with little formal training, Noyer began exhibiting with his father. They shared a similar technique—outlining areas in dark oil paint or ink, and using thinned oils to fill them, creating a strong graphic style.

## ***La Seine, Paris, 1963***

Regis de Bouvier de Cachard (born 1929), French

Oil on canvas

Gift of Fern and Manfred Steinfeld, 1975.15.4



Regis de Bouvier de Cachard began studying painting, sculpture, and engraving at the age of fourteen. He launched his career in the 1950s when he moved to Venice and a passerby encouraged him to exhibit and sell his paintings of the city.

His cityscapes of Venice, London, New York, and Paris use heavy black outlines, raking, and cross-hatching to express the angles and moody energy of the cities. This is one of the artist's many views of Paris—a gray and cold view of the Dôme des Invalides, the Eiffel Tower, and the Seine River.

## Reclining Woman, 1963

David Wynne (born 1926), British  
Bronze

Gift of Sheila and Alvin Ukman, 1975.16.9



With its highly expressive and textured surface, David Wynne's *Reclining Woman* displays a more sensual and rough-hewn realism than the sculptures of animals he is known for. Wynne had no formal art training, but studied zoology, and his love of animals and the natural world influenced most of his career as a sculptor. Nevertheless, he produced a series of more abstract female nudes in the 1960s that exhibit an organic style not seen in other works, and demonstrate his skill in portraying the human form.

**“The art of progress...”**, Alfred North Whitehead (1861–1947), from the series *Great Ideas of Western Man*, 1964

Herbert Bayer (1900–1985), Austrian  
Offset lithograph  
Gift of Container Corporation of America,  
1966.2.2.11



Herbert Bayer helped shape the German Bauhaus movement’s ideas of bringing art to all aspects of the industrial world—from architecture to graphic design. Bayer made this lithograph as part of the “Great Ideas of Western Man” print ad series he created for the Container Corporation of America, which paired quotes from thinkers with works by modern artists and designers.

Featured are Bayer’s typical abstract geometric shapes and strong colors. It includes the quote, “The art of progress is to preserve order amid change, and to preserve change amid order,” by the mathematician and philosopher Alfred North Whitehead. The highly influential ads ran from 1950–1975 in magazines such as *Time*.

**“What man’s mind can create, ...”** Thomas Edison (1847– 1931) from the series *Great Ideas of Western Man*, 1965  
Ben Sakoguchi (born 1938), American  
Intaglio print  
Gift of Container Corporation of America, 1966.2.1



Images of war, play, and advertising appear in another “Great Ideas of Western Man” print ad series for the Container Corporation of America. The magazine ads paired artwork with quotes by prominent thinkers.

Sakoguchi’s work uses a quote by Thomas Edison:

“There will one day spring from the brain of science a machine or force so fearful in its potentialities . . . that even man . . . who will dare torture and death in order to inflict torture and death, will be appalled, and so abandon war forever. What man’s mind can create, man’s character can control.”

Sakoguchi spent his childhood in an internment camp for Japanese Americans in California. These experiences greatly influenced his art, which explores political and social issues in American culture.

## The Sharpshooter, 1970

Arthur Mitchell (1889–  
1977), American  
Oil on canvas  
Gift of Sheila and Alvin  
Ukman, 1974.17.10



Mitchell was famous for his Western pulp magazine covers—dime novels printed on cheap “pulp” paper, popular from the late 1800s to 1950s, and known for their sensational cover art and stories. *The Sharpshooter* typifies this art—a stoic cowboy poised against a vast landscape shoots at a target in the distance. The painting’s energy is palpable with its bright colors, and the tracer trail of a bullet literally streaking across the canvas.

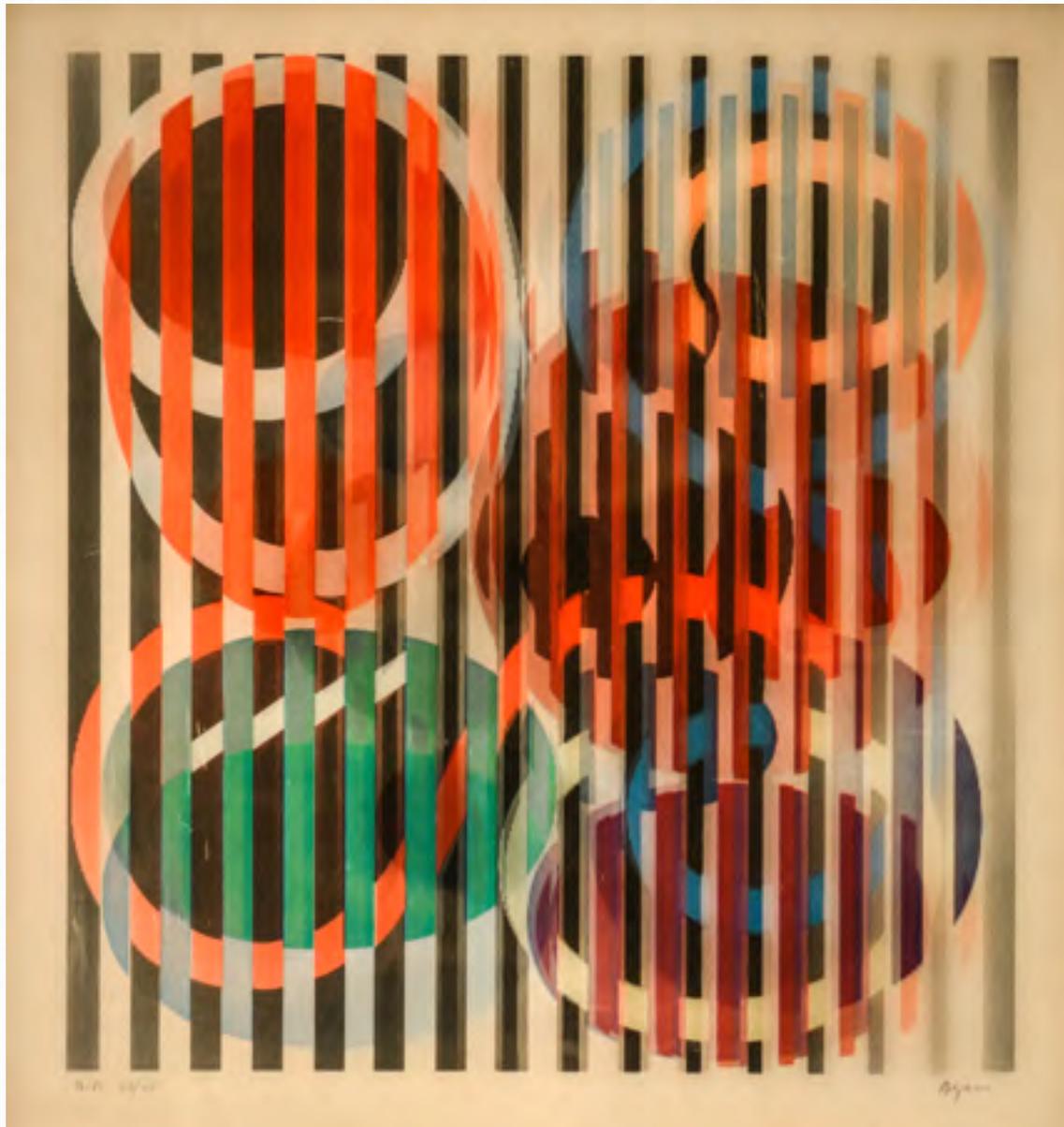
Pulp novels and their imagery told entertaining tales about the “Wild West,” but also played an important role in solidifying frontier myths, such as stereotypes of masculinity and race.

## Sea Sea, 1974

Yaacov Agam (born 1928), Israeli

Lenticular screenprint on paper and cast acrylic

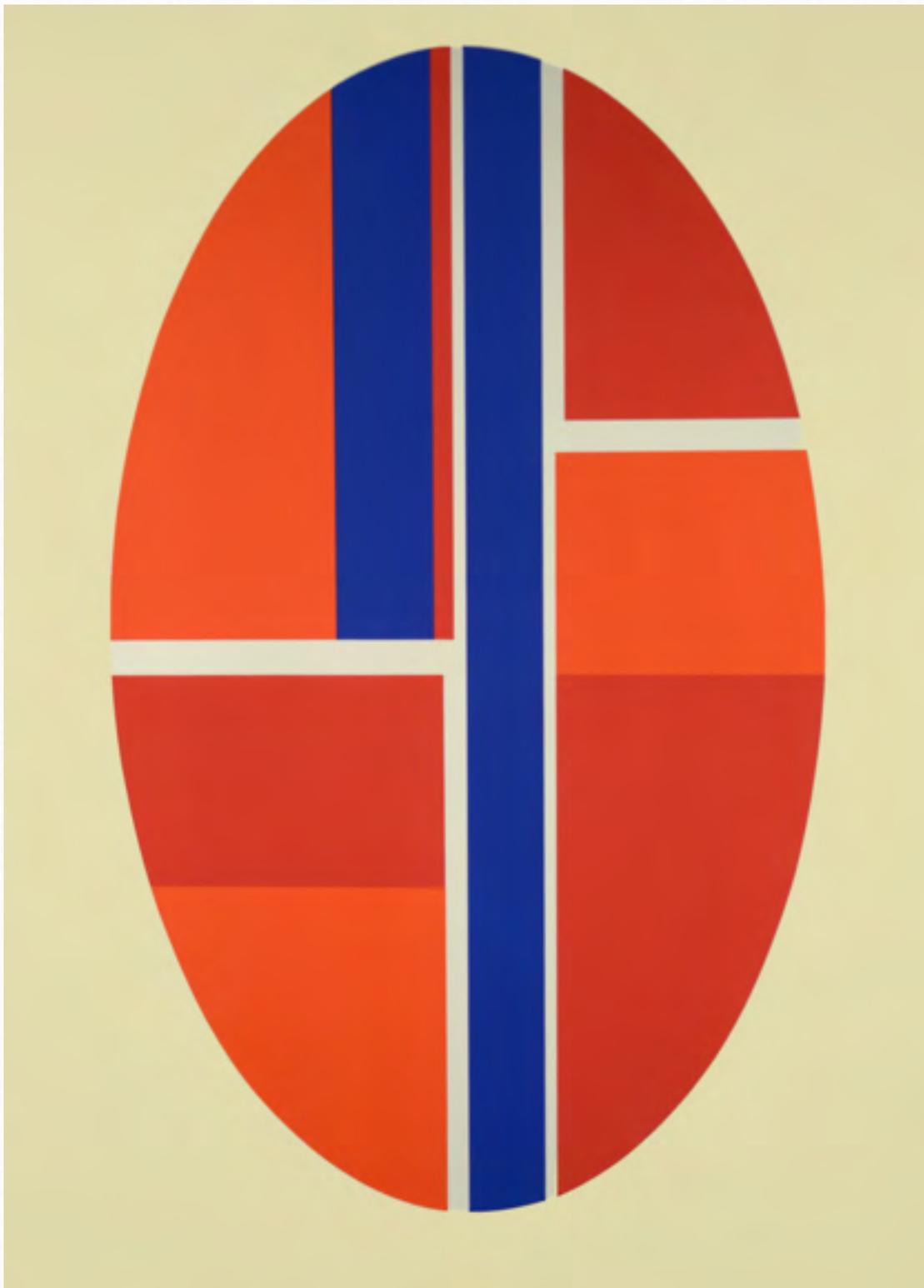
Gift of Fern and Manfred Steinfeld, 1976.10.2



Yaacov Agam developed a particular type of printing called the “Agamograph”—a print on cast acrylic (this one is Perspex®) that creates different images depending on the angle from which it is viewed. By joining various images that can separate or combine into one, he introduces rhythm and movement into the static art of painting.

Agam notes, “We are different from what we were three moments ago, and in three minutes more, we will again be different...” His art plays with this idea of the endless flow of time, producing images that are never fixed, but continuously change and evolve.

**Oval Tondo**, c. 1971  
Ilya Bolotowsky (1907–  
1981), Russian–American  
Color serigraph on paper  
Gift of James E. and Doris  
G. August, 1979.13.2



Bolotowsky was a neoplasticist—part of an artistic movement that stripped artwork down to essential forms of straight lines and color in order to explore utopian ideals of harmony and order.

His own artwork focuses on the push and pull, or the tensions, created between color, proportion, and line. He often worked with the round, or “tondo,” format, noting that the straight lines inside pushed away from the curved edge of the circle, creating “a feeling almost of vibration, as with, the plucking of a string.”

## Sad Cat, 1978

Karel Appel (1921–2006), Dutch

Color lithograph

Gift of Howard Weissman, 1979.10.1.6



Karel Appel helped to found CoBrA, an artistic movement that embraced complete freedom of color and form and rejected rationalist Western thought in the wake of the destruction of World War II. The name incorporates the first letters of the founders' cities: Copenhagen, Brussels, and Amsterdam.

Shelving their "faith in reason" post-war, these artists were inspired by so-called primitive art and naïve children's drawings. Appel's "Cat" series of lithographs embraces these qualities with its child-like character, aggressive paint strokes, and thick, bright colors, and reflects his career-long interest in animals as subjects.

## VIII, from the Foxwatch Series, 1970

Alan Davie (1920–2014), Scottish

Color lithograph

Gift of Paul Feldman, 1979.12.1



Moons, snakes, ladders, hearts, and other symbols in this print suggesting a human couple and an African mask demonstrate Davie's unique visual vocabulary. He began his artistic career as a jazz musician, the influence of which is seen in his expressive art. He embraced the instinctual use of color and freedom of form employed by multiple art movements post–World War II, and was also inspired by so-called Primitive art from Africa and the Pacific, as well as Zen Buddhism.

Davie's signs and symbols were not meant to be logically interpreted, but to serve as a means—much like the practice of meditation—to “arouse . . . direct knowledge by intuition.”