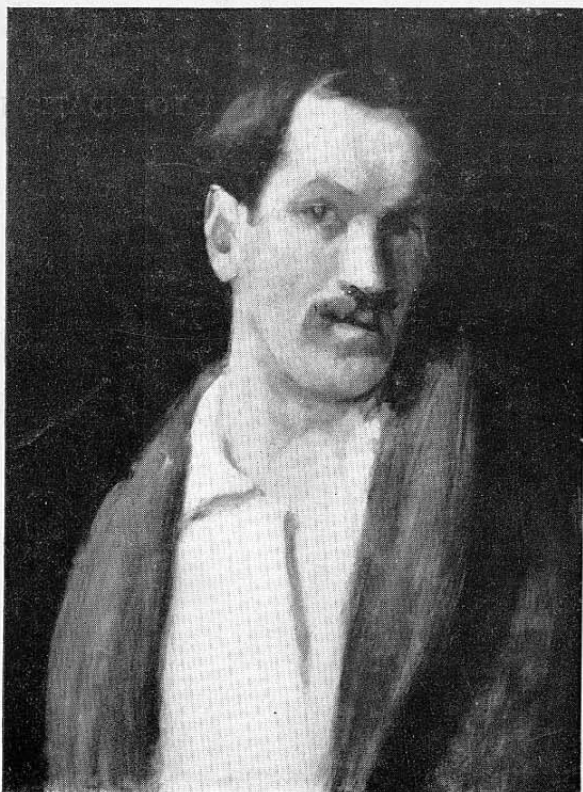


HAMILTON EASTER FIELD
ART FOUNDATION

COLLECTION OF
PAINTINGS AND SCULPTURE



Emp.

Self Portrait—By Hamilton Easter Field — not in AIC. exhn.

Sponsored by the
COLLEGE ART ASSOCIATION

Exhibition at Art Institute Dec. 14, 1934—Jan. 20, 1935

HAMILTON EASTER FIELD ART FOUNDATION

ROBERT LAURENT, *President*

WOOD GAYLOR, *Vice President*

*DAVID MORRISON, *Treasurer*

STEFAN HIRSCH, *Recording Secretary*

YASUO KUNIYOSHI, *Secretary*

*(died September, 1934)

FOREWORD

IF HAMILTON EASTER FIELD had himself been asked what form of memorial to him would be most pleasing, there is no doubt that he would have replied, the creative work of some fine artists. But he might have gone on to add that his most profound and far-reaching memorial has been existing for many years—in the very fibre and essence of such created works. His influence as a fellow-artist on the young people of genius and talent whom he attracted about him, as a penetrating and relentless critic, as a patient teacher with flashes of insight into the early workings of an artist's functioning—come well into Walter Pater's designation of being, as a living person, practically infinite.

Hamilton Easter Field was born into an influential Quaker family and spent his early days in the quiet, self-contained section of Brooklyn Heights made famous by Ernest Poole's "The Harbor." His family belonged to that rebellious aristocratic group who formed part of the old Underground-railway of Abolitionist days, and included such names as Samuel F. B. Morse, the inventor. His mother was a member of the Haviland family; it was one of his uncles who gave Renoir his notorious job as painter on porcelain in the famous Haviland china manufactory at Limoges. Even his early education consisted largely in travel abroad, the acquirement of several languages fluently spoken, an intense study of the arts. He studied painting with several painters in Paris of inferior stamp, but his most important influences were probably Bonnard and Matisse. As a painter Field leaned towards impressionism, though he laid great emphasis on solidity and had a precise, caressing feeling for tactile values. The reason he did not attain to greater fame as a painter was perhaps due to that very restlessness of energy and wide versatility of interests that led to his extensive nurturing of other talents.

His collecting was done, as were most of Field's diverse activities, with an exuberant passion and a deep appreciation for essentials. He was one of the first collectors of Japanese prints in this country. His Chinese stone-prints were notable. And his connoisseurship of early Chinese painting was not only impressive in itself but was likewise one of the formative influences on contemporary American taste in art. He went in for primitive African carvings at an early date, but above all, he encouraged, fostered, bought the works of the contemporary modern artists who, he felt, displayed some talent. His curiosity about all things æsthetic carried him into a multifariousness of interest, even a rather serious devotion to music which led to his singing at the Metropolitan Opera House with Caruso! (as a member of the chorus.)

Field's art school up in Maine was the outcome rather of his desire to assemble important artists around him, and of his inordinate fondness for building. Down in the little fishing-village of Perkins Cove, he made studios out of parts of old barns which he picked up any and everywhere. He saw to it that they conformed with the fine simplicity of the fishermen's huts both in lovely gray tone and good proportionings, for he revered the nobility and grandeur which he felt was innate in these Maine natives. In the building of those studios, he delighted to show his contempt for the professional architect's blueprint-slavery by directing the lay-out himself, on the spot, trusting his eye rather than the ruler, practically never taking measurements. "Our grand-parents," he wrote in his magazine, "had an instinct for beauty far beyond that which we have today. Their houses were suited to the

soil as ours are not. They would not have chosen a French architect to design Harvard, as was done in the case of the buildings of the University of California. The style, in each of the thirteen commonwealths, was suited to the particular, local landscape." So profound was his veneration for the purity of taste of the early new Englanders that he rescued many excellent pieces of furniture and rugs from desuetude and oblivion, and started the early-American fad in several quarters.

As a critic, Field knew the gentle art of making enemies when he wished it. His polemic mind could come out in caustic diatribe, on occasion, against even a powerful dealer when he felt the man was in error—the exposure of the Renoir fakes is history. Field was the art-editor for *Arts and Decoration*, and for the *Brooklyn Daily Eagle* for many years, before he founded *The Arts* magazine in 1919. This was started as a magazine devoted not only to art, but to music and the drama as well. It was the only periodical of the time that was intensely interested in the new movement and in modern trends in the arts. It was a courageous venture and as soon as Field received advertisements, he promptly put the money back into the magazine to expand its sphere of influence and make it of increasing importance.

In 1922 Hamilton Easter Field founded the Salons of America, just two weeks before his death. He died suddenly of pneumonia, having expended all his reserves of health on the founding of that organization. He selected the directors and was undoubtedly the moving spirit back of their very important and challenging exhibition the following year, an exhibition indicating that it is the artist, rather than the decorator, who is first to perceive the value of truly modern elements in decoration, especially as evidenced in objects created in an industrial world without taking conscious thought of their aesthetic qualities. Models of American racing yachts and Crane steel-valves were included, to show the innate purity of form in anything well-designed for practical use. His enthusiasm for talent, from whatever side it might pour in, was unbounded. His studio was a center for much that was alive in the art world. His encouragement, help—in many cases financial—and his sponsorship, went out to an overwhelming list: Biddle, Brook, Bouché, Branchard, Cuning, Canadé, Carroll, Dasburg, Demuth, Dickinson, Faggi, Friedman, Gaylor, Halpert, Hart, Hartley, Hartman, Hirsch, Karfiol, Kroll, Kelly, Adelaide Lawson, Lachaise, Laurent, Marin, McFee, Miller, Morrison, O'Keefe, Pascin, Sheeler, Schmidt, Stetheimer, Stella, Sterne, Speicher, Weber, Walkowitz, Wright, Wiltz, Yarrow, "painters of true American lineage" as well as names that might not be the "scions of our colonial aristocracy." Field, himself unassailably American, could afford to concern himself only with the quality of their art. But even Thomas Craven would be rejoiced to hear that this Foundation, following in the way indicated by Field, threatens to fulfill the hope with which he concludes his book: that it would be a fine thing "if we had in America a dominant idealism, a spiritual force uniting artists in a common purpose, making them practitioners again, affording them legitimate markets, and circulating their pictures."

The Hamilton Easter Field Foundation is in every way, an artists' organization. The pictures have been purchased entirely through their efforts. There is an annual auction to which some thirty or forty artists contribute. Half the proceeds go to the Foundation for the buying of works of art. It is the artists, too, who have made the selections and the emphasis on quality in the choice of them has been as rigorously insisted upon as in the making of their own created works. It is probably inevitably right that the artist do his own choosing, for if he be such at all, his very function depends upon unending processes of preference. The psychologists tell us that art is very like religion, that they are both affairs of deep emotional feeling; if that is so then it is fortunately a religion without the danger

of having any high-priest. Rebellion is the essence of art. Each artist *must* find for himself those forms into which to pour his spirit and emotion. He must seek uncompromisingly for the shape that will fit his time and himself. So much the better if he can exercise this rare judgment toward the helping of his fellow-artist.

If Field felt with Ruskin that there is only one way of getting good art, by enjoying it, the Foundation named for him has had that principle in mind. "Good art has only been produced by nations who rejoiced in it; who fed themselves with it, as if it were bread; shouted at the sight of it; fought for it; starved for it." The artists have enjoyed the assembling of this group of paintings. Only rarely has the matter of need entered into the decision, and even there the first claim of quality had rigidly to be enforced. There is no setting up of arbitrary standards intended by a collection such as this—artists are not much good when it comes to creating ranks of castes. You are invited simply to enjoy.

ELSA ROGO

CATALOGUE

A.T.C.
Wall sign
& brass ticket
No. 2

GEORGE C. AULT

not hung

1. Houses, Brittany

SO 20223 1/22/35
Broadmoor Art
Academy, Colorado
Springs, Colorado

Born in Cleveland, Ohio, 1891. Studied at St. John's Wood School of Art and Slade School, London. Represented in Los Angeles Museum, Newark Museum, Whitney Museum of American Art, California Palace of the Legion of Honor.

PEGGY BACON

13 2. Marsden Hartley

11

Born in Ridgefield, Connecticut, in 1895. Studied at the Art Students League with John Sloan, Kenneth Hayes Miller and Jonas Lie. Represented in the Metropolitan Museum of Art, Newark Museum, and many private collections. Is author and illustrator of many books.

EMILE BRANCHARD

not hung

3. Landscape

11

Born in New York, December 4, 1881. Self taught. Represented in Columbus Gallery of Fine Arts, Newark Museum, Addison Gallery of American Art in Andover, Massachusetts, Art Gallery of Toronto.

ALEXANDER BROOK

3
12399

4. The Haunted House

11

Born in Brooklyn, New York, July 14, 1898. Studied at the Art Students League under John C. Johansen and Kenneth Hayes Miller. Was Assistant Director of the Whitney Studio Club and served as instructor at the Art Students League. Represented in Art Institute of Chicago, Albright Art Gallery in Buffalo, Detroit Institute of Arts, Carnegie Institute in Pittsburgh, City Art Museum of St. Louis, California Palace of the Legion of Honor, Corcoran Gallery in Washington, Ann Arbor Art Association, Whitney Museum of American Art, Metropolitan Museum of Art, and Gallery of Living Art in New York.

VINCENT CANADE

27 5. Self Portrait

11

Born in Albanese, Italy, 1879. Self taught. Represented in John Herron Art Institute in Indianapolis, Addison Gallery of American Art in Andover, Massachusetts, Phillips Memorial Gallery, Washington, and Whitney Museum of American Art.

GLENN COLEMAN

12 6. Street Scene

11

Born in Springfield, Ohio, 1887. Pupil of Henri. Member of Society of Indiana Artists and Whitney Studio Club. Represented in Metropolitan Museum of Art, Brooklyn Museum, Detroit Institute of Arts, Newark Museum, Whitney Museum of American Art, and Luxembourg Museum in Paris.

Wallington
& brass tickets
#

STUART DAVIS

not hung 7. New York—Paris

SO 20223 ^{1/22/33}
Broadmoor Hotel
Academy, Colorado
Springs, Colorado

Born in Philadelphia, Pa., 1892. Studied with Robert Henri at the Henri School in New York. Went to Cuba in 1920 where he made a series of watercolors of Havana. Painted in Santa Fe, N. M., for six months in 1923. Painted for one year in Paris. Acted as Instructor at Art Students League. Represented in Whitney Museum of Art, Preston Harrison Collection in Los Angeles Museum, Pennsylvania Academy of Fine Arts, Phillips Memorial Gallery, Newark Museum, and many important private collections.

THOMAS DONNELLY

5 8. Building the Bridge //

Born in Washington, D. C., February 25, 1893. Pupil of John Sloan. Member of Salons of America and Art Students League of New York. Represented in the Whitney Museum of American Art, and private collections.

LOUIS EILSHEMIUS

not hung 9. Skaters //

Born in Laurel Hill, Arlington, New Jersey, February 4, 1864. Pupil of Schenker, Robert C. Minor, Van Luppen, Julian in Paris. Represented in Detroit Institute of Art, Phillips Memorial Gallery in Washington, Wadsworth Atheneum in Hartford, Metropolitan Museum of Art, and Cleveland Museum of Art.

DUNCAN FERGUSON

20 10. Portrait Head (sculpture - bronze) //

Born in Shanghai, China, January 1, 1901. Pupil of A. H. Atkins, and Robert Laurent. Represented in the Whitney Museum of American Art, Newark Museum, Rockefeller Center, and many private collections.

HAMILTON EASTER FIELD

21 11. Card Players //

Born in Brooklyn, New York, in 1873. Studied in Paris under Gérôme, Gollin, Lucien Simon, and Fantin-Latour. Not only a painter of some reputation but an art editor, a writer on art subjects, and an art teacher. Represented in Whitney Museum of American Art, and Brooklyn Museum.

ALFEO FAGGI

23 12. Dancing Figure (bronze) //

Born in Florence, Italy, in 1885. Studied at the Accademia Belle Arti in Florence. Represented in Phillips Memorial Gallery in Washington, Museum of Sante Fe, Art Institute of Chicago, St. Thomas Church in Chicago, Minneapolis Institute of Art, and Whitney Museum of American Art. One of the directors of the Woodstock Artists Association.

ERNEST FIENE

17 13. Interior with Figures //

Born in Elberfeld, in the Rhineland, Germany, November 2, 1894. Studied in New York at the National Academy of Design, and Art Students League. Represented Los Angeles Museum, Newark Museum, Whitney Museum of American Art, Phillips Memorial Gallery in Washington, and many private collections.

ARNOLD FRIEDMAN

24 14. Landscape with Figures //

Born in New York City in 1879. Studied at the Art Students League with Henri and in Paris. Represented at the Newark Museum and many private collections.

EMIL GANSO

not hung 15. Girl Reading //

Born in Halberstadt, Germany, April 14, 1895. Represented in the Worcester Art Museum, Portland Art Association, Los Angeles Museum, Whitney Museum of American Art, Metropolitan Museum of Art, New York Public Library, Denver Art Museum, Cleveland Museum of Art, Museum of Fine Arts in Houston, Texas, Honolulu Academy of Arts, Bibliotheque Nationale, Paris.

WOOD GAYLOR

not hung 16. Fire Brigade //

Born in Stamford, Connecticut, in October 1886. Studied at the National Academy of Design and with Walt Kuhn at Fort Lee, New Jersey. President of Salons of America, and Vice-President of the Hamilton Easter Field Art Foundation.

Wall sign
& brass ticket
#

- CHAIM GROSS
8 17. *Madame* (wood carving) ^{50 2023} *Broadmoor* Born in Austria in 1904. Is self taught. Represented in the Montreal Art Gallery and in many private collections.
- STEFAN HIRSCH
18 18 *Deserted Farm* <sup>Art Academy,
Colorado Springs,
Colorado
11/22/35</sup> Born in Nuremberg, Germany, 1899. Pupil of Hamilton Easter Field. Represented in Newark Museum, Worcester Art Museum, Whitney Museum of American Art, Phillips Memorial Gallery in Washington and Los Angeles, Museum, Instructor at Bennington College, Vermont.
- SAMUEL HALPERT
14 19. *Still Life* " Born in 1884. Studied at National Academy of Design and the Julian Academy with Bonnat, Paris. Represented at the Pennsylvania Academy of Fine Arts, Newark Museum, Cleveland Museum of Art, Detroit Institute of Arts, Phillips Memorial Gallery in Washington, Los Angeles Museum, Columbus Gallery of Fine Arts, and Whitney Museum of American Art. Died April 5, 1930.
- BERNARD KARFIOL
19 20. *Nude* " Born in Budapest in September, 1886. Studied at the National Academy of Design, and at the Julian Academy at Paris. Represented at the Detroit Institute of Arts, Newark Museum, Metropolitan Museum of Art, Museum of Modern Art, Whitney Museum of American Art, California Palace of Legion of Honor, Corcoran Gallery and Phillips Memorial Gallery in Washington.
- WALT KUHN
10 21. *Nell* " Born in New York in 1880. Studied in Paris, Germany, Holland, Italy and Spain. Represented in the Brooklyn Museum, Art Institute of Chicago, Los Angeles Museum, Phillips Memorial Gallery, California Palace of Legion of Honor, Addison Gallery of American Art, Museum of Modern Art, Whitney Museum of American Art and Dublin Museum in Ireland.
- YASUO KUNIYOSHI
16 22. *The Captain's Daughter* " Born in Japan in September 1893. Came to America in 1906. Studied under Frances Jones, Homer Boss, Maynard, and Kenneth Hayes Miller. Represented at the Columbus Gallery of Fine Arts, Gallery of Living Art, New York, and Whitney Museum of American Art.
- ROBERT LAURENT
7 23. *Reclining Figure* (wood carving) " Born in Brittany in 1890. Studied with Hamilton Easter Field and Maurice Sterne. Later he attended the British Academy of Rome, and was a pupil of Giuseppe Doratori. Represented at the Art Institute of Chicago, Newark Museum, Brooklyn Museum, Corona Mundi Museum, Whitney Museum of American Art, Barnes Foundation, Radio City Music Hall. Is instructor at the Ogonquit School of Art, Brooklyn Institute of Arts and Sciences, and the Art Students League.
- ADELAIDE LAWSON
25 24. *Hempstead Harbor* " Born in New York, June 1890. Studied at the Art Students League under Kenneth Hayes Miller. Member of Salons of America, New York Society of Women Artists, Brooklyn Society of Modern Artists.
- GASTON LONGCHAMP
11 25. *Negro Musicians* " Born in Paris in 1894. Studied at the Beaux Arts Academy in Paris, and then with the Fauves. Represented in many well-known private collections in Europe and America.
- GUS MAGER
26. *Painting* " Born in Newark, October 1878. Member of the Modern Academy of Art and Salons of America. Represented in the Whitney Museum of American Art and many private collections.
- DAVID MORRISON
6 27. *Siberian Wrestler* (by Gus Mager) " Born in Punjab, British India, in November 1885. Studied with Mahonri Young, Kenneth Hayes Miller and George Bridgman at the Art Students League. Was director of the Salons of America. Represented at the Metropolitan Museum of Art, Whitney Museum of American Art. Was instructor at the Allen Steven School. Died September 3, 1934.
- 7 *Reclining figure* (by David Morrison) " ^{made in 50, 2023}

Wall sign
& brass ticket #

REUBEN NAKIAN

(did not come to A.I.C.) 28. Head of Longchamp (plaster)

Born in College Point, New York, in 1897. Studied with Homer Boss, Paul Manship and Gaston Lachaise. Represented at the Museum of Modern Art, Whitney Museum of American Art, Newark Museum.

JULES PASCIN

not hung 29. The Party
SO 20223
Broadmoor Art Academy
Colorado Springs, Colorado
1/22/35

Born in Widdir, Bulgaria in 1885. Was self-taught supplemented by extensive travel all through Europe. Represented in Minneapolis Institute of Arts, Gallery of Living Art, New York, Detroit Institute of Arts, Columbus Gallery of Fine Arts.

KATHERINE SCHMIDT

26 30. Caught in the Waterfall //

Born in Xenia, Ohio, August 15, 1898. Studied with Kenneth Hayes Miller. Member of the Salons of America and Brooklyn Society of Modern Artists.

JUDSON SMITH

9 31. Landscape //

Born in Grand Haven in 1880. Studied with Twachtman and Kenyon Cox. Represented in the Whitney Museum of American Art, and has six murals at the Detroit Free Press.

NILES SPENCER

2 32. Still Life //

Born in Pawtucket, May 1893. Studied at the Rhode Island School of Design, and under Bellows and Henri in New York. Represented in Newark Museum, Phillips Memorial Gallery in Washington, Albright Art Gallery in Buffalo, Columbus Gallery of Fine Arts, Whitney Museum of American Art.

MAURICE STERNE

15 33. Figures, Bali //

Born at Libau, Russia, in 1878. Pupil of the National Academy of Design under Thomas Eakins and other schools in New York. Represented in the Carnegie Institute in Pittsburgh, Rhode Island School of Design, Metropolitan Museum of Art, Boston Museum of Fine Arts, Detroit Institute of Art, Los Angeles Museum, Corcoran Gallery in Washington, Cleveland Museum of Art, Fine Arts Gallery in San Diego, Kaiser Friedrich Museum in Berlin, Cologne Museum, Tate Gallery in London, Addison Gallery of American Art in Andover, Massachusetts, Brooklyn Museum, Chicago Art Institute, City Art Museum of St. Louis, California Palace of the Legion of Honor, Worcester Art Museum.

HENRY STRATER

22 34. Nubble Lighthouse, Maine //

Born in Louisville in 1896. Studied at the Pennsylvania Academy of Fine Arts under Charles Grafly, Hamilton Easter Field, Vuillard, Maurice Dennis. He also attended the Art Students League, and studied in Madrid, Paris and Florence.

CHUZO TAMOTSU

1 35. Backyard //

Born in Kagoshima, Japan, in 1891. Studied in Japan and in Europe. Represented in many private collections.