

ON VIEW
IN
CORNISH

AMERICAN
ART AT THE
PICTURE
GALLERY

1948-2019

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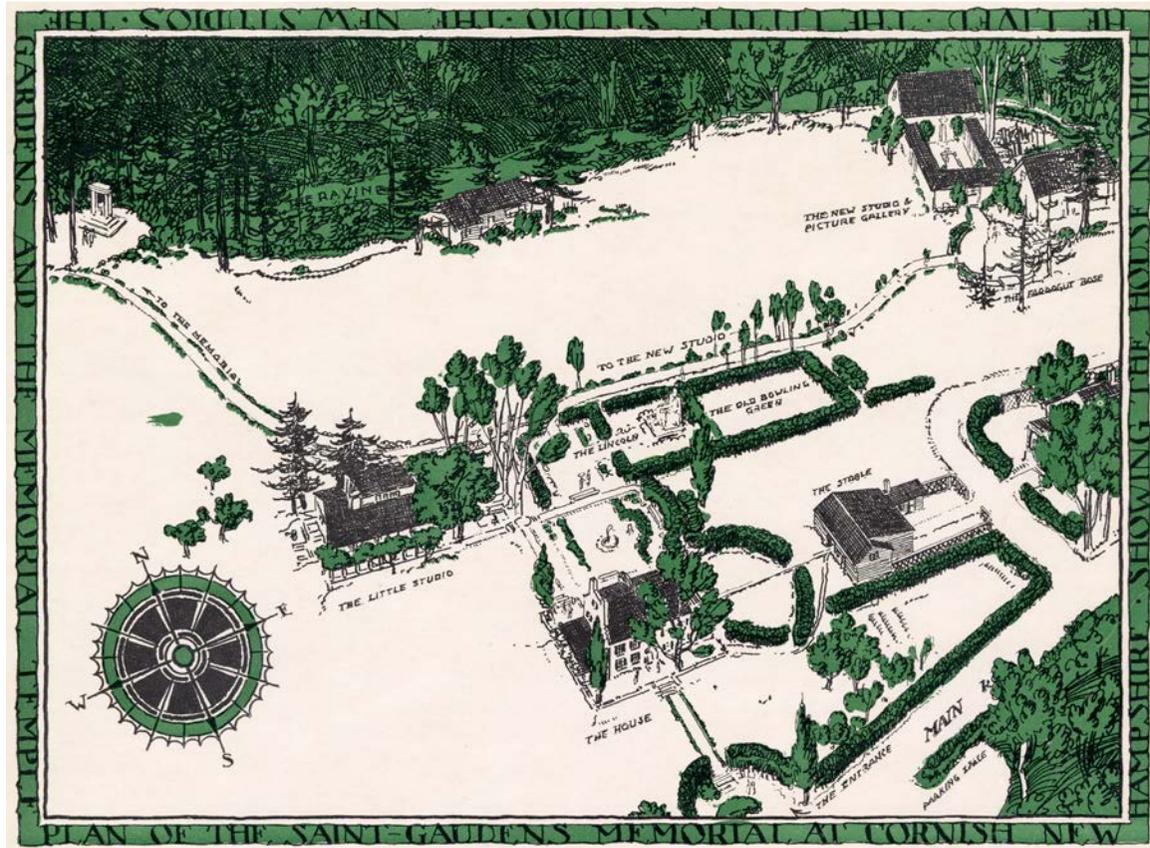
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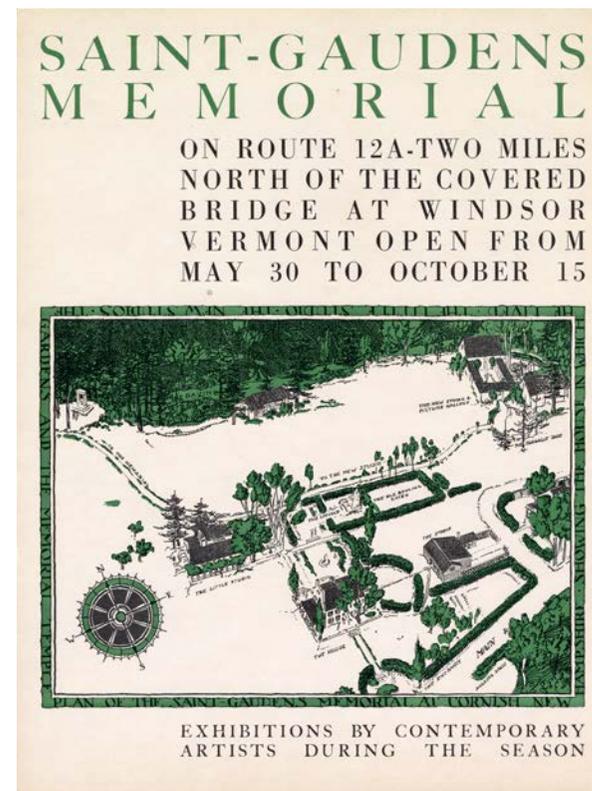
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Fig. 6: Courtesy of Skinner, Inc.
Fig. 10: The Solomon R. Guggenheim Foundation / Art Resource, NY
Figs. 11, 12: Courtesy of Thomas Palmer
Fig. 13: © Do-Ho Suh. Courtesy of the artist and Lehmann Maupin, New York, Hong Kong, and Seoul





Saint-Gaudens Memorial Poster (right; detail above with Picture Gallery in upper-right corner), ca. 1948. Augustus Saint-Gaudens Papers, ML-4, box 87, Dartmouth College Library.



FOREWORD

This year marks the centennial of the Saint-Gaudens Memorial, a nonprofit organization incorporated in 1919 to “maintain a permanent memorial to the late Augustus Saint-Gaudens on the site of his homestead estate in Cornish, New Hampshire.” In 1964 the Memorial gifted that property to the federal government, and the National Park Service now operates the estate as the Saint-Gaudens National Historical Park, attracting some 40,000 visitors annually. Today the Memorial continues as an active partner with, and advocate for, the park. We encourage appreciation of the arts, past and present, through temporary exhibitions, Sunday afternoon concerts, artists’ fellowships, and educational programs. Our mission is to promote Saint-Gaudens’s legacy, and as we enter our second century, we are pleased to celebrate our rich history with the exhibition *On View in Cornish: American Art at the Picture Gallery, 1948–1919*. We gratefully acknowledge the important contribution of Melissa Geisler Trafton, the Memorial’s exhibitions coordinator, in this accompanying publication.

Thayer Tolles

President, Saint-Gaudens Memorial

Saint-Gaudens Estate

A PICTURED VIEW, DRAWN BY CARLOTTA SAINT-GAUDENS.

Attracted by the activities of genius round about grew up the famous Cornish Colony. The land to the south and west, with its growth of mature white pines and birches, will be deeded to the Memorial by the Beaman heirs when \$100,000 has been raised.

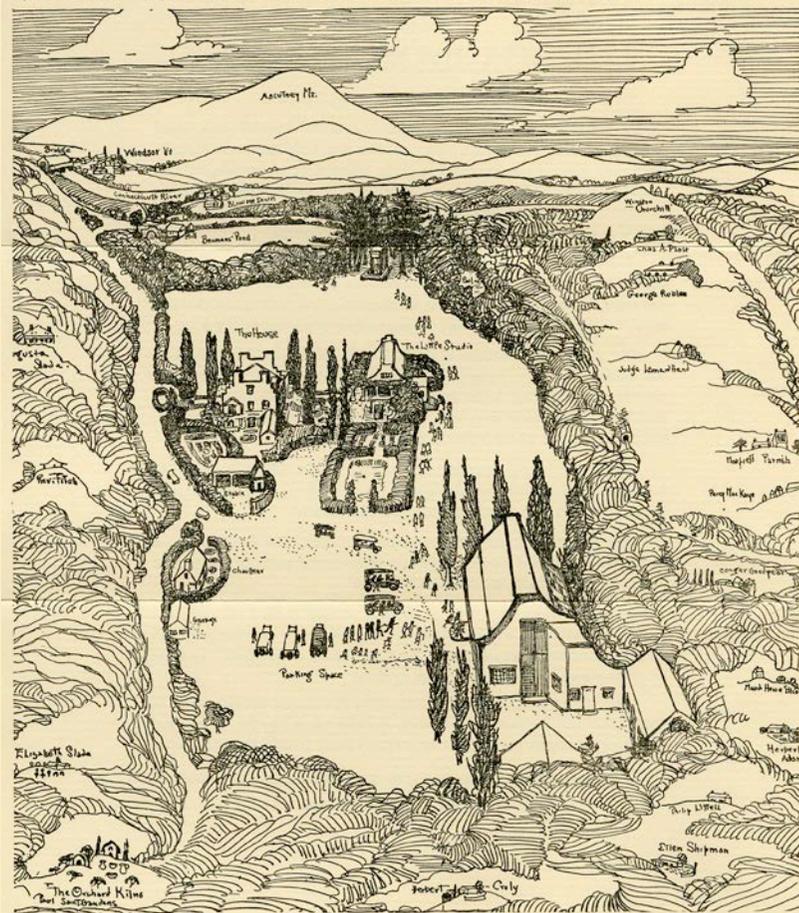


Fig. 1 Carlota Saint-Gaudens, birds-eye view of Saint-Gaudens Memorial, illustration from the pamphlet "The Augustus Saint-Gaudens Memorial," 1926. Saint-Gaudens National Historical Park, SAGA 8732.

ON VIEW IN CORNISH AMERICAN ART AT THE PICTURE GALLERY 1948–2019

ACCORDING TO THE MINUTES of the summer 1946 board meetings of the Saint-Gaudens Memorial, Augustus Saint-Gaudens's son, Homer, made an "informal suggestion" that a series of exhibitions be held at the Memorial each summer. As a result, he and his fellow trustees established a program that the Memorial has sponsored since 1948.¹ The board was by no means unanimous regarding this decision. They debated whether exhibiting the work of other artists would be appropriate for the house and studio, which the sculptor's widow, Augusta Homer Saint-Gaudens, had repurposed as a museum of her husband's work (fig. 1). The trustees also questioned whether exhibitions should feature contemporary artists or those of a previous generation—more specifically, Saint-Gaudens's friends, such as painters Thomas Wilmer Dewing and John Henry Twachtman. In the end, the board agreed to mount annual summer exhibitions and left unresolved what kind of art that would be featured. The minutes from the board's two conversations that July, however, record a number of ideas that have continued to influence the exhibitions of the succeeding sixty-one years.² The board members wanted to support the work of young American artists, to keep the site a vibrant space, and yet also to feature the historical context of Augustus Saint-Gaudens and his life and work. Likewise, the trustees were both concerned with attendance by tourists and visitors to the area, and interested in working with the nearby communities to honor the local artistic history of Cornish, New Hampshire, and Windsor, Vermont. And, in the early suggestion that they consult with artist Paul Sample, then

a professor and artist-in-residence at Dartmouth College, they demonstrated the beginnings of an ongoing relationship with Dartmouth that complemented the New York museum and gallery connections of many of the Memorial's curators and trustees.³

These dichotomies between contemporary and historical, Cornish and Manhattan, academic and commercial can be attributed to Augusta Saint-Gaudens's unique charter for the Memorial—a name that, in the early years, referred both to the late artist's estate and to the organization that administered it. According to the 1919 charter, its purpose was:

To maintain a permanent memorial to the late Augustus Saint-Gaudens on the site of his homestead estate in Cornish, New Hampshire, to collect, preserve, and there exhibit free to the public, at suitable and reasonable periods as may be determined by the trustees, a collection as complete as possible of originals and replicas of the works of Augustus Saint-Gaudens; to aid, encourage and assist in the education of young sculptors of promise under regulations promulgated by the trustees, and generally to foster and encourage the art of sculpture and public appreciation thereof.⁴

Augustus Saint-Gaudens had died in 1907, and a 1908 retrospective exhibition at the Metropolitan Museum of Art, which traveled to four other cities from 1908 to 1910, bolstered the artist's national reputation. The Metropolitan exhibition featured both plaster casts of his work and bronzes. The plaster casts of Saint-Gaudens's sculptures were sent to his estate following the



Fig. 2 Studio of the Caryatids complex, ca. 1920. Augustus Saint-Gaudens Papers, ML-4, box 66:2, Dartmouth College Library.

memorial exhibition; in displaying these, alongside objects from his studio, Augusta Saint-Gaudens conceived the idea of establishing the Cornish site as a lasting tribute to her husband's career, with an exhibition space and a foundation to support American art. The town of Cornish drew added attention when President Woodrow Wilson began summering there with his family in 1913, the year Augusta Saint-Gaudens opened the artist's estate to summer visitors (fig. 2), attracting thousands each season. Shortly after her death in 1926 (a year in which attendance was estimated at 10,000 visitors), the Depression and war years hampered the Saint-Gaudens Memorial's plan to develop a residential fellowship program for sculptors. As visitation dropped precipitously, because of the economic crisis and then gas rationing and other effects of World War II, the Memorial looked for new ways to engage visitors (turning first to local students).⁵

In addition to the challenges of the 1930s and 1940s, another setback influenced plans for summer exhibitions. On June 6, 1944, a fire burned the large studio, or Studio of the Caryatids, on the grounds of the estate. At the time, the Studio of the Caryatids was the Memorial's primary exhibition space. Augustus Saint-Gaudens had worked with architect George Babb to design and construct this substantial and architecturally elaborate complex. Babb's design, with careful instructions from Saint-Gaudens, included a large studio with gambrel roof and curving eaves, a courtyard, a packing house behind the studio, and a chicken house. The chicken house's utilitarian purpose was disguised by floor-to-ceiling windows and curving eaves that echoed those of the large studio building.⁶ Somehow both the chicken house and packing house escaped the conflagration.

Given the attendance crisis of those years, the loss of exhibition space to the fire was a significant problem. Beginning in the fall of 1945, the Trustees started to rebuild on the burned studio's site. Architect John Ames, husband of board member Mary Goodyear Ames, volunteered to design a new space in which to exhibit the works of Saint-Gaudens (fig. 3). Ames repurposed the old packing house, making it into a gallery and adding a colonnaded atrium and pool. Homer Saint-Gaudens encouraged Ames to renovate the chicken shed as well and to incorporate it into the overall plan.



Fig. 3 Construction of the New Gallery Complex, 1946 or 1947. Saint-Gaudens National Historical Park, SAGA 3044.

The 1946 board conversation in which Homer proposed an exhibition program took place during this building project and also followed meetings with New Hampshire Governor Charles M. Dale. Dale, in turn, commissioned a report by the state's Planning and Development Commission, which recommended that the Memorial organize annual exhibitions in order to engage visitors. The report advised, "the Memorial must have a *living* program." It suggested that future exhibitions include "some outstanding, representative works by contemporaries, co-workers and pupils of Saint-Gaudens." And that "separate from the permanent collection, there could be held each summer a showing

of representative American sculpture of today."⁷ The state's planning committee hit upon five tenets that the board would continue to try to balance: honoring Saint-Gaudens, acknowledging the Cornish Colony and its artists, engaging with contemporary American art, advancing traditional sculptural training, and supporting regional artists while still maintaining the Memorial's national reputation.

The first blueprints of Ames's building design do not show the second studio (the repurposed chicken house), but by 1947 it had been incorporated into the building plan and named the Picture Gallery (fig. 4). This was part of the commitment to the exhibition program made at the 1946 meeting. When Homer had suggested that perhaps an exhibition could be organized for that same summer, trustee Juliana Force "stressed the importance of setting a high standard for the exhibitions and urged that they not be held or even announced, until a suitable place was ready for them."⁸ Construction was expedited for completion by the summer of 1948, the centennial of the artist's birth. In addition to constructing the space, the board hired new staff. Longtime employee Ida Metz Reed had managed the site until 1946, when the Memorial hired writer and editor Buckner ("Buckie") Kirk Hollingsworth and her artist husband, Will Hollingsworth, to live on the estate in the summer and to handle publicity, the care of the Saint-Gaudens collections and exhibitions, and the rotating exhibitions.

By the centennial celebrations in 1948, the new Ames-designed complex was ready. The chicken house had been renovated into a picture gallery, and two exhibitions of paintings, first by Vermont landscape painter and board of trustees president Horace Brown (figs. 5 and 6), and later in the summer by landscape painter and muralist Georgina Klitgaard, inaugurated the series of exhibitions held there.⁹ As the press release in the summer of 1948 (probably written by Hollingsworth) stated:

Fig. 4 John Worthington Ames, "Alteration of Old Sheds, Saint-Gaudens Memorial," blueprints, 1946. Saint-Gaudens Memorial Records, MS-1209, box 1, Dartmouth College Library.

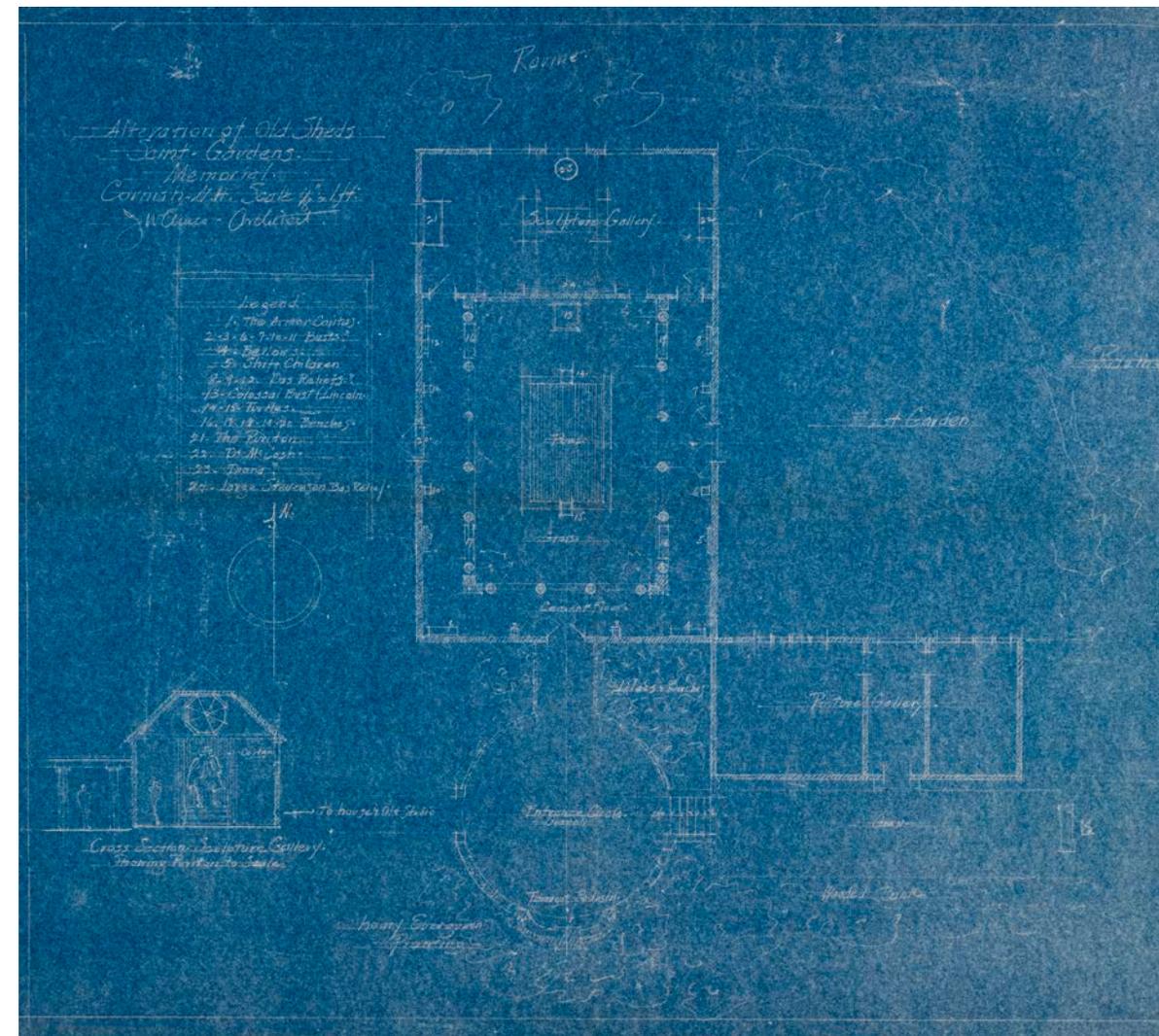




Fig. 5 Installation photograph, *Horace Brown: Oil Paintings, Landscapes*, 1948. Augustus Saint-Gaudens Papers, ML-4, 65:4, Dartmouth College Library.



Fig. 6 Horace Brown, *Rushing Waters*, 1946. Oil on canvas, 32 x 40 in. Courtesy of Skinner, Inc.

The memorial, which includes the former home and studio of Augustus Saint-Gaudens, has been refurbished, and two new studios will be opened to the public this year for the first time. . . . One of these will replace the big studio lost by fire four years ago. . . . To carry on the noted sculptor's interest in the future of American art, the second new studio will show something of what is being done in the country today.

In the 80s and 90s of the last century, it was said, when most Americans depended entirely on Europe for art, Saint-Gaudens insisted, by word and by deed, that Americans could be and would be as fine artists as any abroad. The new studio will open with an exhibition of the paintings of Mr. Horace Brown, president of the Board of Trustees of the Memorial, an artist.¹⁰

In his president's report that fall, Brown remarked:

I don't know who first thought of making a picture gallery out of a henhouse, but Mr. Ames, with his architectural imagination, as usual, did a finer job than anyone thought possible. We can never thank Mr. Ames enough for what he has done for us and also Mrs. Ames has contributed much in the way of taste and some beautiful and most useful improvements. There have been two interesting exhibitions of paintings in the new studios.¹¹

The Hollingsworths' appointment in 1946, as well as the building of the Picture Gallery and the investment in exhibiting works of artists other than Saint-Gaudens, signaled a shift in the Memorial's programming from the pattern

established by Augusta Saint-Gaudens in 1919, which Reed had continued in her 1934–46 management of the site. Buckner and Will Hollingsworth—with the input of the board and its exhibitions committee, founded around 1950—had to define, through their selection of exhibitions, the direction of the program. Although Homer Saint-Gaudens resigned from the board during the summer of 1948, the discussion at the 1946 meeting—whether to exhibit other artists, whether to keep the exhibitions historic or contemporary, and how to maintain quality—was the same terrain the Memorial would negotiate for the next decade. With the exception of one exhibition of animal sculpture and commemorative medals by Saint-Gaudens’s contemporaries, including Paulanship and Anna Hyatt Huntington, all of the exhibitions featured wall-hung pictures (watercolors, paintings, drawings, and prints), and most were figurative works in the tradition of the Cornish Colony artists, early twentieth-century illustrators, and local painters.

In the late nineteenth and early twentieth centuries, the settlement of artists in the small neighboring towns of Cornish and Windsor, was part of a larger pattern of groups of artists relocating with friends and fellow artists from sweltering summertime Manhattan.¹² The first generation of Cornish Colony artists, like Saint-Gaudens, Abbott Thayer, Thomas Dewing, George de Forest Brush, and Kenyon Cox, were joined by the next generation, including Barry Faulkner, Maxfield Parrish, Frances Grimes, Paul Manship, and Marguerite



Fig. 7 Marguerite Thompson Zorach, *Merry Xmas from Wm & M & Tessim Zorach*, ca. 1915. Woodcut on paper, image 8¼ x 7¼ in. Saint-Gaudens National Historical Park, SAGA 10287.

Zorach (fig. 7). These artists who had trained in and were involved with the art world in New York and abroad were drawn to the rural charms of northern New England, but chose to work independently and socialize informally, rather than organizing an art school or association typical of many artists’ colonies. This distinguished the settlement in Cornish and proved to be a continuing characteristic of artists in the area for the next century.

Saint-Gaudens and his contemporaries were unified through friendship and a shared sense of the challenges to their art practice posed by the late nineteenth-century American taste for French and German pictures, and by the abstraction that was beginning to change the New York art scene. In light of this situation, both Augustus and Augusta Saint-Gaudens demonstrated their commitment to supporting the development of a new generation of American sculptors and painters, and their remote location in a small New England village was not seen as hindering this influence. Likewise, the national reputation of Cornish and the artists who were associated with the colony furthered the notion that a geographically remote location and national artistic importance and influence were not irreconcilable. When the Hollingsworths began organizing exhibitions in 1948, they continued to choose artists who painted landscapes and figural works—either Cornish Colony artists such as Maxfield Parrish and Charles Platt, or members of a younger generation still working in that tradition and in the regionalist and

figurative movements of the 1940s, such as Paul Sample (fig. 8), Norman Rockwell, Grandma Moses, Isabel Bishop, Leon Kroll, and Georgina Klitgaard.¹³

The Memorial's Maxfield Parrish exhibition of 1950 (page 31) had what was described as "phenomenal attendance" and set the stage for increasingly ambitious exhibitions that involved multiple loans.¹⁴ Still drawing on the personal and social connections in New York, and still balancing historic traditions with the contemporary, the exhibitions in the mid-1950s were remarkably ambitious, thanks to Exhibitions Committee Chair Katharine Parsons of Connecticut, who worked with artist and Trustee Barry Faulkner, Board President William Platt and his wife, Margaret, and Will and Buckie Hollingsworth. Frequent visits to New York galleries and correspondence with museums along the Eastern Seaboard resulted in several large shows with a stunning number of loans during these years. Among the most ambitious of these exhibitions were a substantial loan exhibition of flower paintings and one (a collaboration with the Connecticut Valley Historical Museum in Springfield, Massachusetts) of mid-nineteenth-century landscape paintings from eighteen different lenders, including Thomas Cole's *View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm—The Oxbow* (fig. 9) from the Metropolitan Museum of Art, along with works from Harvard's Fogg Art Museum, the Yale University Art Gallery, and the Wadsworth Athenaeum in Hartford, Connecticut.¹⁵



Fig. 8 Paul Sample, *Turntable, White River*, ca. 1938. Watercolor on wove paper, 15 $\frac{7}{8}$ x 22 $\frac{1}{4}$ in. Hood Museum of Art, Dartmouth: Purchased through the Julia L. Whittier Fund; W.946.4.



Fig. 9 Thomas Cole, *View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm—The Oxbow*, 1836. Oil on canvas, 51 $\frac{1}{2}$ x 76 in. The Metropolitan Museum of Art: Gift of Mrs. Russell Sage, 1908; 08.228.

Parsons also orchestrated a 1956 exhibition, titled *Painters of Today*, a watershed moment in the Memorial's exhibition history. This exhibition reflected the profound changes in the art world since the early twentieth-century heyday of the Cornish Colony artists. In the summer of 1956, John Sweeney, who was then director of the Solomon R. Guggenheim Museum in New York, took time from overseeing the construction of the iconic Frank Lloyd Wright-designed building on Fifth Avenue to organize an exhibition of eighteen paintings for the Memorial. These paintings, drawn from the Guggenheim's own collection, were all painted between 1949 and 1956 by an international group of artists working primarily in New York and representing a new kind of abstraction. The Memorial show included works by Willem de Kooning (fig. 10), Jackson Pollock, and Franz Kline.¹⁶ Parsons had been advocating for a "modern" exhibition, although Will Hollingsworth laughingly wrote to her the previous year, "If we ever managed to show a de Kooning I think the Memorial would fly apart at the seams! In all seriousness though, I think a really modern show would be good publicity whether people liked the stuff or not."¹⁷ The press releases for the exhibition revealed the same challenge to tradition: "In August there

will be an exhibit of modern paintings lent by the Solomon R. Guggenheim Museum of New York. Cornish, with its long established art tradition, will make its first bow to non-objective paintings of the ultra-modern variety.”¹⁸

A second press release that summer was more explicit:

An exhibition of modern abstract paintings will open in the Picture Gallery. . . . It is not often that a country community like Cornish has an opportunity to see the kind of painting still so new and unfamiliar that it has aroused heated controversy. But controversy about art is the breath of life to it. . . . The Memorial is happy to present to a new audience these “modern” pictures about which so much has been said and written.¹⁹

This exhibition was indeed controversial, paralleling the wider response to the abstract works of these artists, which many Americans found puzzling and shocking. Although board members appreciated the avant-garde nature of the exhibition, it did not attract large attendance, a growing concern for the trustees who were trying to cover the operating expenses of the estate in the face of mundane concerns like the maintenance of buildings and never-ending roadwork on Route 12A, which made it difficult for visitors to get to the Memorial. For health reasons, Katharine Parsons resigned from the board and exhibitions committee in the end of 1957. Will and Buckie Hollingsworth had retired at the end of 1956, when Roger and Clarissa Palmer, part of the extended Platt family (who have supported and shaped



Fig. 10. Willem de Kooning, *Composition*, 1955. Oil, enamel, and charcoal on canvas, 79½ x 69½ in. 55.1419 © ARS, NY

the Memorial throughout its history), took the position for several years. However, their move to Switzerland in 1960 and early negotiations with the National Park Service to transition the property to federal ownership made exhibition planning more difficult. Frank Spinney, the new director of the Saint-Gaudens Museum, as the organization was called for several transitional years, curated a number of exhibitions that returned to the Cornish Colony artists—by then seen as traditional artists.

Two years after the management of the site and its collections was turned over to the Park Service in 1964, John Dryfhout was hired as curator of the newly constituted Saint-Gaudens National Historic Site (today, the Saint-Gaudens National Historical Park). Tasked with stewarding the Saint-Gaudens collections, he organized exhibitions based on the site’s holdings. The Saint-Gaudens Memorial became an independent organization that continues to pursue the goals laid out in its original charter. To that end, the Memorial’s board and its exhibitions committee retained responsibility for coordinating the art exhibitions program for the Picture Gallery. The Palmers returned from Switzerland, and together with their sons, William and Thomas, organized exhibitions that initially emphasized later generations of artists who were still connected to Cornish. Leonard Baskin, Barry Faulkner, Frances Grimes, Eleanor de Ghizé, and Will Hollingsworth all were featured in exhibitions from the mid-1960s to the early 1970s. These artists were very unlike the minimalist, conceptual,

and Pop art dominating the high-profile New York art scene in the 1960s and 1970s.²⁰ In 1976 historical exhibitions commemorated the nation's bicentennial. The park mounted an exhibition about the first hundred years of the town of Cornish (1763–1863), and Clarissa Palmer organized an ambitious exhibition on the first Cornish Colony artists (1885–1935) for the Picture Gallery (figs. 11 and 12).

However, this look backward preceded yet another shift in the direction of the exhibitions program. In 1978 the Memorial's board established, and awarded for the first time, an annual fellowship for a contemporary sculptor. The first Saint-Gaudens Fellow, Daniel Sinclair, had recently completed his MFA at the Pratt Institute and trained in sculpture in Italy; he exemplified the way in which the Memorial adapted its mission of helping promising young American sculptors and representing the state of contemporary American art. New York architect Charles A. Platt, the son of William and Margaret Platt, who helped to guide the exhibition program in the 1950s, has served on the fellowship committee from its earliest years. The fellowship program has a history of selecting artists who have gone on to great renown, such as Do-Ho Suh (fig. 13), Tara Donovan, Judy Pfaff, and Alison Saar. Roger Palmer organized the Memorial's exhibitions throughout the 1970s and early 1980s (fig. 14) and guided the exhibitions committee until his death. The trustees also continued to look to New York galleries like Kraushaar Gallery, with whom the organization had longstanding connections.²¹



Fig. 11 Installation photograph, *The Cornish Colony 1885–1935*, 1976. Photograph by Thomas Palmer.



Fig. 12 Installation photograph, *The Cornish Colony 1885–1935*, 1976. Photograph by Thomas Palmer.

Ben Frank Moss, who arrived in Manhattan from the University of Iowa, was among the figurative painters taken on by Kraushaar, and, in 1981, featured in a Kraushaar-organized exhibition at the Picture Gallery.²² Moss represented another source of artists for the Memorial's exhibition program: academic institutions. The University of Iowa established the first MFA program in the United States, in 1940, and many American colleges and universities added BFA and MFA programs during the middle decades of the century. The GI Bill and influx of returning veterans after World War II helped to create a whole generation of art students and fostered the expansion of academic institutions. This wave of academically trained artists then became teachers for the children of the World War II generation, who entered college in the 1960s and 1970s. The growth of college and university art departments not only created communities of artists trained and connected to institutions outside of Manhattan, but also a led to a professionalization of teaching that offered artists a means of financial security independent of the New York art market. Dartmouth College, just twenty miles from the Saint-Gaudens estate, developed an official Studio Art Department, and in 1962 revitalized the college's Artist-in-Residence Program.²³ The annual rotation of artists through the residency program has helped to bring contemporary art to the area, and has included artists who also exhibited at the Picture Gallery.²⁴ Ben Frank Moss became a professor at Dartmouth shortly after his exhibition



Fig. 13 Do-Ho Suh, *Gate-Small*, 2003. Silk and stainless steel tube, 128½ x 83¼ x 39¾ in. © Do-Ho Suh. Courtesy of the artist and Lehmann Maupin, New York, Hong Kong, and Seoul.

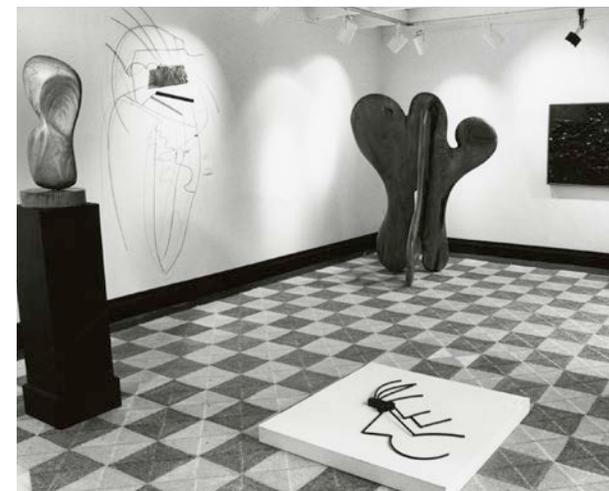


Fig. 14 Installation photograph, *Sculpture New Hampshire*, 1981. Photograph by John Everts. Saint-Gaudens National Historical Park, SAGA Photograph File #2104.

in Cornish. His fellow Dartmouth Studio Art Department colleagues Gerald Auten and Varujan Boghosian, along with alumnus Alan Glovsky, also were featured exhibitors. In the 1990s, the Memorial's board (with the help of park Curator Henry J. Duffy and the Memorial's Exhibitions Coordinator Christine Hawkins) often found new talent for exhibition and fellowship programs in the community of East Coast academic institutions. In addition to Dartmouth, artists came from Brown University (Hugh Townley), the Rhode Island School of Design (Robert Hamilton, Gilbert Franklin), Wellesley College (Carlos Dorrien, Bunny Harvey), the University of Massachusetts at Lowell (Jim Coates), the University of Massachusetts at Amherst (Shona Macdonald), and Bowdoin College (John Bisbee).

The renewed appeal of northern New England to artists also influenced the Memorial's selection of art for exhibition during the last three decades of the twentieth century, when the Picture Gallery exhibitions often featured artists with ties to the region. In tandem with the back-to-the-land and environmental movements of the 1970s and 1980s, the physical space, low cost of living, and natural beauty of Western Massachusetts, rural Connecticut, and New Hampshire and Vermont attracted artists. Finding seasonal homes or permanently relocating, artists have developed informal networks in these areas, living alongside writers and other intellectuals who also sought the solitude of rural life.²⁵ Unlike the artists of the early nineteenth-century who traveled together,

staying in hotels, or settling in tight geographic clusters around the artists' colonies (like Cornish) of the early twentieth century, the regional artists of the 1980s and 1990s worked independently, yet formed extended communities throughout northern New England, the Hudson River Valley, and the Berkshires in Western Massachusetts. Interstate highways facilitated travel from Manhattan and coincided with the growth of art institutions and community arts organizations that evolved out of the establishment of the National Endowment for the Arts (NEA) in 1965. These centers provided employment and places of community—for instructors from places like Dartmouth, Marlboro College in Brattleboro, Vermont, and nearby Bennington College, as well as those who congregated around cultural institutions such as the newly founded Helen Day Art Center in Stowe, Vermont (1981), the Brattleboro Museum and Art Center (1972), the Thorne-Sagendorph Art Gallery at Keene State College in New Hampshire, and the Bennington Museum in Vermont. Many of the artists who exhibited at the Picture Gallery had ties to the area (for example, Hugh Townley, Eric Aho, Gary Milek, and Ben Frank Moss), and their concern with natural materials and the landscape itself is evident in their work.²⁶

Over the last sixty-one years, the Memorial has developed a compelling series of exhibitions during the national park's open season from Memorial Day through the end of October. The Picture Gallery, now a light-filled exhibition space far removed from its chicken-house origins, is typically the site

of three exhibitions each summer, often focused on a single artist but interspersed with occasional historical exhibitions featuring loans and works from the park's collection. Several of these exhibitions have returned to the continued artistic legacy of the Saint-Gaudens family (2001 and 2007) and celebrated the Artists-in-Residence program (2015). The annual exhibitions are organized through collaboration between the park and the exhibitions committee of the Memorial. One usually features the work of the previous year's Saint-Gaudens Fellow, now awarded to emerging American artists working in a range of styles and media. Occasionally, large-scale works installed on the grounds of the Saint-Gaudens estate (those by Judith Brown, Clive Moloney, Roz Driscoll, and Fabienne Laserre) have demonstrated a literal integration of the work into the terrain (fig. 15).

Once again artists are turning to rural areas to find inspiration in nature even as they are looking for affordable real estate, and as employment is no longer readily available at academic institutions. In a way that Augusta Saint-Gaudens could not have envisioned when she founded the Memorial in 1919, in part to use her late husband's work to help educate "young sculptors of promise," the annual exhibitions provide an opportunity for artists at all stages of their careers to exhibit in the context of Augustus Saint-Gaudens's work: his preparatory studies, portrait busts, reliefs, and monumental sculpture. Likewise, the Picture Gallery, established by the forward-thinking trustees of 1946, provides an

important art venue for visitors to the park from distant locations and local communities, a regional creative and cultural hub, and a valuable exhibition space for American art. As Augustus Saint-Gaudens developed the estate in part to nurture the work of visiting contemporaries from New York, his artist neighbors in Cornish, and young aspiring artists,²⁷ the Memorial has continued that tradition for more than a century after his death.



Fig. 15 Roz Driscoll, *The One That Got Away*, sited in the Birch Allée, 2018. Cloth, epoxy resin, wire, tubing, paint, 285 x 10 x 6 feet. Installation photograph, *Natural Forces: Three Sculptors Respond*. Photograph by Roz Driscoll.

NOTES

- 1 Trustees' Records, 1946 Executive Committee meeting, July 6, 1946, MS-1209, box 1, folder 83, Records of the Saint-Gaudens Memorial (1919–1984), Dartmouth College Library, Rauner Special Collections Library (hereafter, Saint-Gaudens Memorial Records).
- 2 Trustees' Records, Minutes of the Board of Trustees meeting, July 13, 1946, MS-1209, box 1, folder 83, Saint-Gaudens Memorial Records.
- 3 Michael R. Taylor and Gerald Auten, eds., *In Residence: Contemporary Artists at Dartmouth* (Hanover, NH: Hood Museum of Art, 2014).
- 4 "An Act to Incorporate Saint-Gaudens Memorial (Approved February 26, 1919)," held in MS-1209, box 1, folder 1, Saint-Gaudens Memorial Records.
- 5 Trustees' Records, 1941 meeting, August 30, 1941, MS-1209, box 1, folder 51, Saint-Gaudens Memorial Records.
- 6 The estate's complicated building history is outlined and excellently untangled by Lyssa Papazian, "Historic Structures Report: New Gallery Complex, Saint-Gaudens National Historic Site," April 8, 2014, 5–7, Saint-Gaudens National Historical Park. See also, George Babb letters to Augustus Saint-Gaudens, ML-4, box 2, folders 1 and 2, Augustus Saint-Gaudens Papers, Dartmouth College Library, Rauner Special Collections Library.
- 7 Report of the Planning Commission, State of New Hampshire, 1946; Board of Trustees meeting, February 17, 1947, MS-1209, box 2, folder 18, Saint-Gaudens Memorial Records.
- 8 Trustees' Records, July 13, 1946, MS-1209, box 1, folder 83, Saint-Gaudens Memorial Records.
- 9 In order to convert the chicken shed into a picture gallery with adequate wall space, Ames's design removed the large south-facing windows, as well as the door on the west end of the building and the curving eaves that Saint-Gaudens had originally specified in order to match the construction of the Big Studio. Papazian, "Historic Structures Report," 16–17.
- 10 Press Releases, 1948, MS-1209, box 2, folder 3, Saint-Gaudens Memorial Records.
- 11 Annual Report of the President, September 4, 1948, Trustees' Records, MS-1209, box 2, folder 40, Saint-Gaudens Memorial Records.
- 12 Thomas Denenberg, Amy Kurtz Lansing, and Susan Danly, *Call of the Coast: Art Colonies of New England* (New Haven: Yale University Press, 2009).
- 13 Lauren Kroiz, *Cultivating Citizens: The Regional Work of Art in the New-Deal Era* (Berkeley: University of California Press, 2018).
- 14 Correspondence, July 1951, MS-1209, box 3, folder 43, Saint-Gaudens Memorial Records. See also a remarkable letter from Maxfield Parrish to Margaret Platt from 1950 (currently filed in box 7, "1969" folder).
- 15 It is important to remember that in the 1950s, American landscape paintings were not yet as highly valued as they are

today. See Juliette Tomlinson, *Paintings of the Connecticut Valley* (Springfield, MA: Connecticut Valley Historical Museum, 1955).

- 16 See the exhibition checklist reproduced at <https://sgnhs.org/promoting-the-arts-2/programs/archived-exhibits/archived-exhibits-1956/>.
- 17 Will Hollingsworth to Katharine Parsons, December 4, 1955, Correspondence 1955, MS-1209, box 5, Saint-Gaudens Memorial Records.
- 18 Press release, May 26, 1956, MS-1209, box 5, folder 31, Saint-Gaudens Memorial Records.
- 19 Press Release, August 3, 1956, MS-1209, box 5, folder 31, Saint-Gaudens Memorial Records.
- 20 Joshua Shannon, *The Disappearance of Objects: New York Art and the Rise of the Postmodern City* (New Haven: Yale University Press, 2009).
- 21 Known for representing figurative artists and artists with various regional ties—even amid the postwar emphasis upon abstraction—Antoinette Kraushaar’s gallery regularly sent such “works for exhibition to large and small institutions across the country” throughout the 1950s–70s. Kraushaar had long ties with the Memorial through the Cornish Colony artists who were affiliated with the gallery and the trustees (such as Katharine Parsons and the Platts) who regularly visited the gallery in New York, and strengthened by the gallery’s willingness to send exhibitions to Cornish. Colony artist William Zorach had his first exhibition at

Kraushaar in 1924. University Art Galleries, *A Circle of Friends*, 126. Other exhibitions at the Picture Gallery that came from Kraushaar included: *Exhibition of American Flower Painting*, 1955; *The Pleasures of Summer*, 1961; *Paintings by Louise Bouché*, 1966; *John Heliker: Drawings and Paintings*, 1972; *Contemporary American Paintings and Drawings*, 1980; and *Paintings—Prints—Drawings*, 1982 (see “Picture Gallery Exhibitions, 1948–Present”). See also Betsy Fahlman, *Kraushaar Galleries: Celebrating 125 Years* (New York: Kraushaar Galleries, 2010).

- 22 Joshua Chuang et al., *Immanence and Revelation: The Art of Ben Frank Moss* (Hanover, NH: Hood Museum of Art, 2008), 17; and Jean Moss, conversation with the author, May 2019.
- 23 Taylor and Auten, *In Residence*, 2.
- 24 Artists who have exhibited at both venues include Charles Perry, Varujan Boghosian, Hugh Townley, Judy Pfaaf, and Alison Saar.
- 25 In the Cornish area, this included figures like author J. D. Salinger, who lived in Cornish, and writer Aleksandr Solzhenitsyn, who lived across the river in Cavendish, Vermont.
- 26 See, for example, Judith Wechsler and Eugenia Robbins, *Hugh Townley: The Wizard with Wood* (Norton, MA: Wheaton College, 2008).
- 27 During his lifetime, Augustus Saint-Gaudens supported developing artists through paid positions as studio assistants, space to stay when visiting Cornish, and informal gatherings at Aspet that promoted the exchange of ideas.

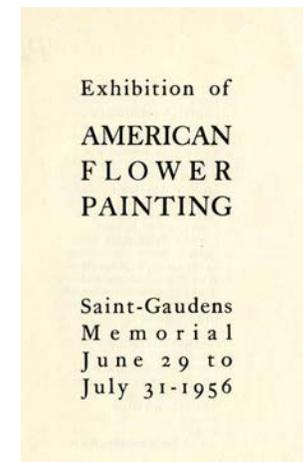


Maxfield Parrish and Margaret Littel Platt, probably at the exhibition *Maxfield Parrish: Paintings*, 1950. Augustus Saint-Gaudens Papers, ML-4, 65:4, Dartmouth College Library.

PICTURE GALLERY EXHIBITIONS, 1948–PRESENT

- 1948 *Horace Brown: Oil Paintings, Landscapes*
Georgina Klitgaard: Pictures of Growing Spring and Farms and Home
- 1949 *Paul Sample: Paintings*
Charles A. Platt: Etchings
- 1950 *Maxfield Parrish: Paintings*
Clare Leighton: Woodcut Prints
Blanche Wood: Painted Trays and Furniture
Elmer W. Bartlett: Watercolors and Paintings on Glass
- 1951 *Drawings and Pastels by Alexander James and Sculpture on Religious Themes by Michael James*
Saturday Evening Post: Original Cover Paintings and Illustrations
Norman Rockwell: Paintings and Drawings
Animal Sculpture
- 1952 *Maxfield Parrish: Collection of the Late Mrs. Auston Purvis*
Grandma Moses (Ann Mary Robertson Moses): Watercolors
Gifford Beal: Watercolors and Drawings
- 1953 *Early American Portraits*
Victorian Wreaths: Collection of Ida Bracher
Isabel Bishop and Charles Locke: Drawings and Lithographs
Joe Henry: Watercolors

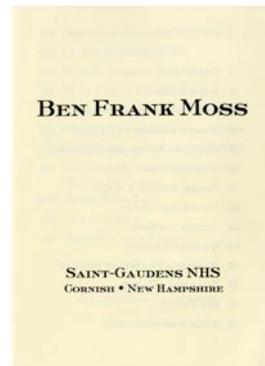
- 1954 *Will Hollingsworth: Paintings*
Leon Kroll: Drawings and Paintings
- 1955 *Paintings of the Connecticut Valley*, organized in collaboration with the Connecticut Valley Historical Museum, Springfield, Massachusetts
Thomas Fransioli, Paintings
- 1956 *Exhibition of American Flower Painting*
Painters of Today, on loan from the Solomon R. Guggenheim Museum, New York
- 1957 *Joseph Lindon Smith: Paintings of Ancient Egypt*, on loan from the Museum of Fine Arts, Boston
Antonio Frasconi: Modern Color Prints
- 1958 *Fannie Hillsmith*
Anna Hyatt Huntington: Aluminum Sculpture
The Andover Artists
- 1959 *Paintings by Ten from the Valley*
- 1960 *The Civil War Background for Saint-Gaudens*
- 1961 *The Pleasures of Summer*
- 1962 *Carlota Saint-Gaudens Dodge*
Portraits of and by Friends and Neighbors of Augustus Saint-Gaudens
- 1963 *Mark Fisher: 14 Paintings*
Gardner Cox



Exhibition brochure cover, *Exhibition of American Flower Painting*, 1956.

- 1964 *Sculpture by Frances Grimes*
Thomas Blagden and Allen Blagden
- 1965 *Artist Friends and Neighbors*
Charles Hopkinson (1869–1962)
- 1966 *Paintings by Eleanor de Ghizé*
Paintings by Louis Bouché
- 1967 *William Thon: Oils and Watercolors*
Barry Faulkner (1881–1966)
- 1968 *American Drawing: A Collection for the Addison Gallery of American Art*
- 1969 *The Adams Memorial: A Reproduction*
- 1970 *Leonard Baskin: Graphics and Sculpture*
Stephen Parrish: Paintings and Etchings
- 1971 *Will Hollingsworth: Paintings*
George de Forest Brush
- 1972 *John Heliker: Drawings and Paintings*
'A Masque of Ours': The Gods and the Golden Bowl
- 1973 *Robert Osbourne: 30 Drawings and Paintings*
The Monotype: An Edition of One
- 1974 *Acquisitions at the Memorial 1967–1974*
Etchings and Photographs of New England, works by Samuel Chamberlain
- 1975 *Audubon's Animals*
Four Sculptors, works by Walker Hancock (trustee), Lewis Iselin (trustee), Robert White (trustee), Lilian Swann Saarinen
Photographs of Richard D. Merritt and Thomas Platt Palmer

- 1976 *The Cornish Colony 1885–1935*
Cornish, New Hampshire: The First Hundred Years, 1763–1863
- 1977 *Roger Palmer: Paintings and Drawings*
Eric Gugler: Architecture
- 1978 *Gib Taylor*
- 1979 *Richard Benson: An Exhibition of Palladium Prints Used in Lay This Laurel*
Daniel Sinclair (1978 Saint-Gaudens Fellow)
Children by Augustus Saint-Gaudens
- 1980 *Story: A Walk in the Woods*, sculpture by Ed Rothfarb (1979 Saint-Gaudens Fellow)
Contemporary American Paintings and Drawings
Judith Brown Sculpture
- 1981 *Sculpture New Hampshire*
Ben Frank Moss
- 1982 *Paintings—Prints—Drawings*
Philip Livingston and Nicholas B. Edmonds (1980 and 1981 Saint-Gaudens Fellows)
- 1983 *Isabel Bishop: Drawings and Studies for Paintings*
John Amos, Evelyn West Brown, and Carol Travers Lummus
Works by Two Photographers: Eleanor Briggs and John M. Carton (organized by Graphics / New Hampshire)
- 1984 *Austin Stevens: Paintings and Drawings*
Gloria Kamen: Drawings
Bunny Harvey: Paintings
Jack Hemenway: Sculpture



Exhibition brochure cover, Ben Frank Moss, 1981.



Exhibition postcard, Gary Milek: *Landscape Painting*, 1986

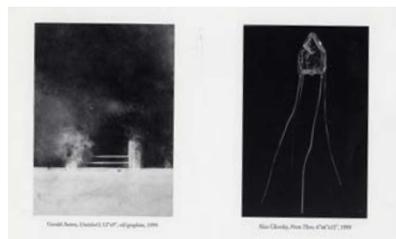
- 1985 *A Circle of Friends: Art Colonies of Cornish and Dublin*
Walter Dusenbery and James Wolfe (1984 Saint-Gaudens Fellows)
- 1986 *Gary Milek: Landscape Paintings*
Sculpture and Paintings by Alex McFarlane (1983 Saint-Gaudens Fellow)
Virginia Webb: Oil Paintings
- 1987 *Adolph Benca: Recent Paintings and Lithographs*
Andrew Topolski (1986 Saint-Gaudens Fellow)
Barbara and Gary Sussman
- 1988 *Jane B. Armstrong: Journey into Stone, A Retrospective*
Petah Coyne (1987 Saint-Gaudens Fellow)
Gary Hamel
- 1989 *Michael Gitlin* (1988 Saint-Gaudens Fellow)
Seven Maine Artists: Selected Paintings
Roger Palmer (1921–1988): Paintings and Drawings, Public and Private Works
- 1990 *Mel Ziegler and Kate Ericson* (1989 Saint-Gaudens Fellows)
Susan Mastrangelo: "Time Measure" Sculpture
Kieta Metz: Paintings
- 1991 *Vivienne Koorland: Paintings*
Susan Rodgers and Cameron McNall: Sculpture (1990 Saint-Gaudens Fellows)

- The Garden: Contemporary and Historical Mixed Media*
- 1992 *Richard Benson and Thomas Palmer: Photographs from the Margins*
Lewis Iselin, Sculpture: A Retrospective
Debra Bermingham: Still Interiors, Paintings
- 1993 *Conservation of Collections: Saint-Gaudens National Historic Site Preserves and Protects*
Jene Highstein: Sculpture (1992 Saint-Gaudens Fellow)
- 1994 *Robert Cumming: Drawings, Paintings and Sculpture*
Judith Shea (1993 Saint-Gaudens Fellow)
Cornelia Foss: Still Lifes and Landscape Paintings
- 1995 *Charles A. Platt: Collages*
Win Knowlton: Sculpture (1994 Saint-Gaudens Fellow)
Photographs and Historical Processes
- 1996 *John D. Woolf: Photographs of Formal Gardens*
Jon Kessler (1995 Saint-Gaudens Fellow)
Colony Printmakers: MacDowell Colony Printmakers from 1925 to 1995



Exhibition postcard, Charles A. Platt: *Collages*, 1995.

- 1997 *Drawings by Judy Pfaff* (1996 Saint-Gaudens Fellow)
The Shaw Memorial: A Celebration of an American Masterpiece
- 1998 *Jim Coates: Sculpture*
Sculpture by Alison Saar (1997 Saint-Gaudens Fellow)
White Mountain Painters
- 1999 *Elizabeth Mayor, Recent Work: Prints and Sculpture*
Gerald Auten, Drawings, and Alan Glovsky, Sculpture
Amy Hauff: Sculpture and Drawings (1998 Saint-Gaudens Fellow)
Parrish Paintings from the Northcôte Collection
- 2000 *Charles Perry: Sculpture*
Carlos Dorrien: Sculpture (1999 Saint-Gaudens Fellow)
This Land of Pure Delight: Charles C. Beaman and Blowmedown Farm
- 2001 *Varujan Boghosian: Sculpture and Constructions*
Peter Shelton: Sculpture
 (2000 Saint-Gaudens Fellow)
Paul Saint-Gaudens (1900–1954): Ceramic Artist
- 2002* *Tim Prentice: Kinetic Sculpture*
Eric Aho: Paintings
Hugh Townley: Sculpture
- 2003 *Robert G. Hamilton: Paintings*
Willie Cole, Installation Artist
 (2002 Saint-Gaudens Fellow)
Wendy Artin: Paintings
- 2004 *George Sherwood: Kinetic Sculpture*



Exhibition postcard, *Gerald Auten, Drawings, and Alan Glovsky, Sculpture*, 1999.



Exhibition postcard, *Varujan Boghosian: Sculpture and Constructions*, 2001.



Exhibition postcard, *Eric Aho: Paintings*, 2002.

- Tara Donovan: Sculpture* (2003 Saint-Gaudens Fellow)
Gilbert A. Franklin, Sculpture
- 2005 *A New Augustan Age: 1905–2005: A Masque of 'Ours' or the Gods and the Golden Bowl*
Robert W. White, Sculptor
Amparo Carvajal-Hufschmid: Woodcuts and Erick L. Hufschmid: Photographs, coordinated by the New Hampshire Visual Arts Coalition
- 2006 *Emily Eveleth: Paintings and Jonathan Shahn: Sculpture*
Hirsch Perlman: Photographs (2005 Saint-Gaudens Fellow)
Fritz Buehner: Sculpture: Swarm and Flow
- 2007 *Gerry Bergstein and Gail Boyajian: Recent Paintings*
Ann Carlson and Mary Ellen Strom: Video Installation (2006 Saint-Gaudens Fellows)
Saint-Gaudens Centennial Exhibition
Holly Alderman: Garden Banners
Gabrielle Rossmar: Sculpture
Richard Kimball's Yellow Trailer Art Gallery (for Sculptural Visions)
- 2008 *Chehalis Hegner: Witness at the Precipice: An Intersection of Photography and Healing*
Alyson Shotz (2007 Saint-Gaudens Fellow)
John Bisbee: Stacks
- 2009 *Andrew Tavaralli: Hybrids (Paintings)*
Claire Watkins: The Space Betwixt (2008 Saint-Gaudens Fellow)
Alan Colby: Stone Age to the Digital Age



Exhibition postcard, *Hugh Townley: Sculpture*, 2002.



TWO NORTHEAST

Exhibition postcard, *Shona Macdonald: Two Northeast*, 2010.

- 2010 *The Cornish Colony: Highlights from the Collection*, curated by Henry Duffy
Rachel B. Hayes: Wild and Wary Ways (2009 Saint-Gaudens Fellow)
Shona Macdonald: Two Northeast Civil War Drawings from the Becker Collection, curated by Judy Bookbinder and Sheila Gallagher
- 2011 *Blew: Recent Work by Deb Todd Wheeler*
Mary Temple: —Outside (Light), IN (2010 Saint-Gaudens Fellow)
Galen Cheney
David Henderson: Skylark, work on the grounds for the season
- 2012 *Jessie Pollock: Sensitive Chaos*
Darren Blackstone Foote: Out of the Valley (2011 Saint-Gaudens Fellow)
Ann Walsh and Jim Walsh: Recent Work
- 2013 *Elana Herzog: Re Constructions: Sculpture and Works on Paper* (2012 Saint-Gaudens Fellow)
Grace Knowlton: Sculpture, installed on the grounds of the Saint-Gaudens National Historic Site
Consecration and Monument: Robert Gould Shaw and the 54th Massachusetts Regiment, curated by the Saint-Gaudens National Historic Site
- 2014 *Elaine Bradford: Ceremonial Concealment*

- Jane D. Marsching: Test Site: Sensing Air* (2013 Saint-Gaudens Fellow)
Heather Dewey-Hagborg: Stranger Visions
- 2015 *David Shaw, Hang-ups and Xs*
Shellburne Thurber: Looking for Saint-Gaudens (2015 Special Fellow for the Saint-Gaudens National Historic Site's fiftieth anniversary)
When I Was Here . . . Remembering Our Artists-in-Residence, curated by the Saint-Gaudens National Historic Site in celebration of its fiftieth anniversary
- 2016 *Kirsten Hassenfeld: Arrangements* (2014 Saint-Gaudens Fellow)
Lynne Harlow: SONG
Candice Ivy: Within Above Below the Skin
- 2017 *Katie Bell: Showroom* (2016 Saint-Gaudens Fellow)
Nancy Azara: Passage of the Ghost Ship: Trees and Vines
Cal Lane: It Was Never Like This
- 2018 *Natural Forces: Three Sculptors Respond*, featuring works by Fabienne Lasserre (2017 Saint-Gaudens Fellow), Clive Moloney, and Roz Driscoll; outdoor installations
- 2019 *Ruby Sky Stiler: Fresco* (2018 Saint-Gaudens Fellow)
Augusta Homer Saint-Gaudens: Stepping Out of the Shadows, curated by Henry Duffy
On View in Cornish: American Art at the Picture Gallery, 1948–2019, curated by Melissa Geisler Trafton

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Melissa Geisler Trafton, Exhibitions Coordinator



Saint-Gaudens Memorial
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