

Anne Classen Knutson

Introduction by

John Wilmerding

Essays by

Christopher Crosman

Kathleen A. Foster

Michael R. Taylor

Andrew Wyeth Memory & Magic

HIGH MUSEUM OF ART, ATLANTA
PHILADELPHIA MUSEUM OF ART
in association with



Published on the occasion of the exhibition

Andrew Wyeth: Memory & Magic

Organized by the High Museum of Art, Atlanta, and the Philadelphia Museum of Art

High Museum of Art November 12, 2005-February 26, 2006

> Philadelphia Museum of Art March 29-July 16, 2006

Andrew Wyeth: Memory & Magic is made possible by Ford Motor Company.

In Atlanta, the exhibition is generously supported by the Lincoln Mercury Division of Ford Motor Company.

Additional support is provided in Atlanta by the Fraser-Parker Foundation and the National Endowment for the Arts.

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Sponsor's Statement



Andrew Wyeth: Memory & Magic explores the world of Andrew Wyeth through a far-reaching survey of his paintings and drawings. At Ford Motor Company, we are committed to enriching communities across the country through exhibitions and programs that expand America's artistic legacy. We are proud to support this rich example of our cultural heritage and to bring the works of a man known as "America's painter" to a wide national audience.

The works of Andrew Wyeth examine the beauty of everyday life, crafted with simplicity of line and form. In these evocative images of small-town America, viewers can see the hardworking spirit of our country and our neighbors. Wyeth's quintessentially American vision has created enduring icons for our time. We were proud to learn that he counts some of our works as American classics—from his beloved Lincoln Continental Mark II to his inclusion of a 1940 Ford truck in his 1943 painting *Public Sale*.

Ford is pleased to partner with the High Museum of Art and the Philadelphia Museum of Art in celebration of this American icon.

William Clay Ford, Jr. Chairman and Chief Executive Officer Ford Motor Company Andrew Wyeth: Memory & Magic is organized by the High Museum of Art, Atlanta, and the Philadelphia Museum of Art.



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In Atlanta and in Philadelphia, the exhibition is generously supported by the Lincoln Mercury Division of Ford Motor Company.

In Atlanta, additional support is provided by the Fraser-Parker Foundation and the National Endowment for the Arts.





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Directors' Foreword

The IDEA for this exhibition was born in 2000 when Terry Stent, the current Chairman of the Board of the High Museum of Art, acquired Andrew Wyeth's *The Quaker*. The two eighteenth-century coats hanging on the wall in that tempera painting suggest a pair of figures engaged in conversation. From this spark, an exhibition was conceived that examines Wyeth's passion for the animated object. This focus offers a fresh interpretation of the art of one of America's most iconic painters. Andrew Wyeth's depiction of everyday things—domestic, natural, and architectural—constitutes a significant body of work that has received relatively little attention, yet offers a new perspective on his overall artistic achievement.

The Philadelphia Museum of Art, which has rejoiced in the possession of *Groundhog Day* for over four decades, was recently given two other remarkable paintings that contribute much to this fresh view of Wyeth's art. The two museums happily joined forces in this project to invite viewers and readers to take a closer look at Wyeth's work over an astonishing seven decades. The exhibition and catalogue reveal many new insights about the influences and ideas with which the artist contended and the methods he used to express them.

Wyeth's art grew out of his boyhood experiences both in the Brandy-wine Valley near Philadelphia and on the coast of Maine. His intensely personal vision has been etched in the American national consciousness for at least half a century. While many of his landscapes and interior views may seem familiar to those who live in southeastern Pennsylvania, Wyeth's work is ultimately elusive and enigmatic in its meaning. We hope this exhibition will provide a fuller understanding of his contribution to American art.

We are deeply indebted to Andrew and Betsy Wyeth, without whom this exhibition would never have taken shape. The artist and his wife generously lent many important works in the exhibition and freely shared information and insights with the curatorial team. The Wyeths' kind and highly efficient collections staff, led by Mary Adam Landa, were critical to the preparation of the exhibition.

We are truly grateful to the lenders, public and private, who have parted with important works of art, sharing them with viewers in Atlanta and Philadelphia. Our sponsors are owed a debt of gratitude of equal proportion. The High Museum of Art and Philadelphia Museum of Art salute the Ford Motor Company with special appreciation as the national sponsor for *Andrew Wyeth: Memory & Magic*. It is only with

such enlightened support that we are able to bring extraordinary, distinctive exhibitions to our diverse communities. Additional exhibition support has been provided by the Lincoln Mercury Division of Ford Motor Company. We also appreciate the generous support for the catalogue provided by the Davenport Family Foundation, to which a number of distinguished publications have owed much over the years. The Fraser-Parker Foundation's early and enthusiastic support enabled the High Museum of Art to proceed with this project. We also had invaluable help from the National Endowment for the Arts. In Philadelphia, we are delighted to have two additional corporate sponsors: GlaxoSmithKline and PECO, An Exelon Company, both of whom have contributed so much to the arts and culture in Philadelphia. We would also like to thank The Annenberg Foundation, whose gift of endowment funds allows the Philadelphia Museum of Art to take on major projects such as this one, as well as our partners at NBC 10 WCAU, who extend the reach of major exhibitions in Philadelphia to a broad public.

The exhibition was conceived and organized by Anne Classen Knutson, whose thoughtful research and devotion to this project it is our pleasure to acknowledge. At the Philadelphia Museum of Art, Kathleen A. Foster, The Robert L. McNeil, Jr., Curator of American Art, and Michael R. Taylor, The Muriel and Philip Berman Curator of Modern Art, were ideal collaborators, refining and shaping the exhibition and its catalogue. John Wilmerding, the Christopher B. Sarofim '86 Professor of American Art at Princeton University, contributed an introduction to the catalogue and served as an invaluable advisor to the curators. Christopher Crosman, Director of the Farnsworth Art Museum, offers an overdue discussion of the role of the artist's wife, Betsy James Wyeth. Elsewhere in this volume, Anne Classen Knutson acknowledges the remarkable number of people without whose help this exhibition could never have come into being. Her gratitude to them is here most heartily seconded.

Michael E. Shapiro

Nancy and Holcombe T. Green, Jr. Director

High Museum of Art, Atlanta

Anne d'Harnoncourt

The George D. Widener Director and Chief Executive Officer

Philadelphia Museum of Art

Acknowledgments

This exhibition would not have been possible without the enthusiastic support of Andrew and Betsy Wyeth, who graciously shared many works from their private collection with us. I am immensely grateful to the indefatigable Wyeth curatorial staff—Mary Landa, Karen Baumgartner, Amy Morey, and Lauren Raye Lewis—who were crucial in locating and identifying works of art, securing loans, and expediting rights and reproduction. They never failed to respond promptly and cheerfully to my thousands of questions, and they are just plain fun to work with.

It was a great pleasure to collaborate with colleagues at the Philadelphia Museum of Art, Kathleen A. Foster, The Robert L. McNeil, Jr., Curator of American Art, and Michael R. Taylor, the Muriel and Philip Berman Curator of Modern Art, whose ideas, insights, and essays strengthened the exhibition and catalogue. John Wilmerding, the Christopher B. Sarofim '86 Professor of American Art at Princeton University, not only contributed an important introductory essay to the catalogue but also participated in the development of the checklist. Christopher Crosman, Director of the Farnsworth Art Museum, wrote an essay on Betsy James Wyeth that offers new research and fresh insights into Betsy's role in Andrew's art. We are indebted to Wanda M. Corn, who offered important feedback as we developed the intellectual framework of the show. Her groundbreaking study on Andrew Wyeth in the early 1970s laid the foundation for later studies, including this one. Joyce Hill Stoner combined her expert knowledge of Wyeth's paintings and her passionate commitment to his work to solve numerous conservation issues and to persuade lenders to lend essential paintings. Frank Fowler's help was vital in getting the project started and in securing loans. Shuji Takahashi, Curator at the Aichi Prefectural Museum of Art, Nagoya, Japan, procured key loans from Japan.

I would also like to acknowledge the many staff members at the High Museum of Art and the Philadelphia Museum of Art who have given indispensable assistance. Michael E. Shapiro, Director of the High Museum of Art, first proposed that the High develop an Andrew Wyeth exhibition, and perceived the possibilities of my approach at its earliest conceptual stage. Sylvia Yount, the Margaret and Terry Stent Curator of American Art, was a wonderful colleague, offering advice and guidance. David. A. Brenneman, Chief Curator and Frances B. Bunzl Family Curator of European Art, was always available to answer questions and offer encouragement. Jim Waters, Exhibition Designer, Angela Jaeger, Manager of Graphic Design, and Julia Forbes, Head of Museum Interpretation, brought their considerable talents to the design

and interpretation of the exhibition. Saskia Benjamin and Nicole Smith, Exhibition Coordinators, deftly oversaw the details, keeping us on track. Curatorial Assistants in American Art Laurie Carter and Akela Reason offered valuable support. Manager of Exhibitions Jody Cohen and Maureen Morrisette, coordinated the project with great efficiency. This handsome catalogue, packaged by Marquand Books of Seattle, owes its design to Susan E. Kelly and Zach Hooker and its thoughtful editing to Kelly Morris, Lori Cavagnaro, and Linda Merrill.

At the Philadelphia Museum of Art, Conna Clark, Manager of Rights and Reproductions; Holly Frisbee, Permissions Officer; Carol Ha, Administrative Assistant, American Art; Jessica Jacquay, Administrative Assistant, Modern and Contemporary Art; Bethany Morris, Assistant Coordinator of Special Exhibitions; Suzanne Penn, Conservator of Paintings; Danielle Rice, Associate Director for Programs; Jack Schlechter, Installations Designer; Irene Taurins, Senior Registrar; Cynthia Haveson Veloric, Exhibition Assistant; Suzanne Wells, Coordinator of Special Exhibitions; and many other staff members lent invaluable support, for which we are grateful.

This project depended upon the generosity of the many private and public lenders who made this assembly of Andrew Wyeth's works possible. We extend special thanks to the following, who facilitated our loan requests and provided information on works in their collections: Cynthia Burlingham, Armand Hammer Museum; Judy Boerner-Rule; Jean A. Gilmore, Registrar, and Tara Cliff, Assistant Registrar, Brandywine River Museum; Cathy Conley; Rose A. Mack, Curtis Galleries; Graham Beale, Director, and Joseph Cunningham, Curator of Contemporary Art, Detroit Institute of Arts; Jane W. I. Droppa and John N. Irwin III; Thomas W. Styron, Director, and Martha Severens, Curator, Greenville County Museum of Art; Ellen Simak, Curator of Collections, Hunter Museum of American Art; Ronald L. Crusan, Director, and Nancy Stula, Curator and Deputy Director, Lyman Allyn Art Museum; Marcia A. McLean; Trinkett J. Clark, Curator of American Art, Mead Art Museum, Amherst; Ann Richards Nitze; Larry Wheeler, Director, and John Coffey, Deputy Director for Collections and Programs, North Carolina Museum of Art; and Don Bacigalupi, Director, and Lawrence W. Nichols, Curator of European and American Painting and Sculpture Before 1900, Toledo Museum of Art.

Anne Classen Knutson



