



AMERICAN IMPRESSIONISM
TREASURES FROM THE DAYWOOD COLLECTION

TRAVELING EXHIBITION SERVICE

IA&A INTERNATIONAL
ARTS AND ARTISTS



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American Impressionism: Treasures from the Daywood Collection presents forty-one American paintings from the Huntington Museum of Art in West Virginia. The Daywood Collection is named for its original owners, Arthur Dayton and Ruth Woods Dayton (whose family surnames combine to form the moniker “Daywood”), prominent West Virginia art collectors who in the early twentieth century amassed over 200 works of art, 80 of them oil paintings. Born into wealthy, socially prominent families and raised with a strong appreciation for the arts, Arthur and Ruth were aficionados of fine paintings who shared a special admiration for American artists. Their pleasure in collecting only increased after they married in 1916. In their quest for the many splendid American pieces that now make up the Daywood Collection, they sought advice from eminent art

dealers of the time, such as Macbeth Gallery in New York. In 1951, three years after Arthur’s death, Ruth Dayton opened the Daywood Art Gallery in Lewisburg, West Virginia, as a memorial to her late husband and his lifelong pursuit of great works of art. In doing so, she spoke of her desire to “give joy” to visitors by sharing the collection she and Arthur had built with such diligence and passion over thirty years. In 1966, to ensure that the collection would remain intact and on public display even after her own death, Mrs. Dayton deeded the majority of the works in the Daywood Art Gallery to the Huntington Museum of Art, West Virginia’s largest art museum. A substantial gift of funds from the Doherty Foundation allowed the Museum to build a new gallery, “The Daywood Gallery,” to display the works and to sustain the Daytons’ legacy in perpetuity.

COVER Robert Henri, *Kathleen*, 1924, oil on board, Huntington Museum of Art, photo credit: John Spurlock

“The Daytonos were likely the most significant collectors of fine art in the history of West Virginia.”

- John Cuthbert, West Virginia and Regional History Collection Curator



John Sloan, American, *Gully at Low Tide*, n.d., oil on canvas, Huntington Museum of Art, photo credit: John Spurlock

American Impressionism highlights a transitional period in American art, a time—roughly the late nineteenth and early twentieth centuries—when artists moved from panoramic, European-style landscapes to more intimate, idiosyncratic subjects, whether portraits of the cultivated countryside or figure studies of friends and neighbors.

Although the American artists included in this collection had, for the most part, shaken their European influences when they produced these works, European Impressionist trends and styles are still visible in many of them, a result of the artists having trained in Europe during their formative years—as well as of the dominance of European art in the American collectors’ market of the time.

The exhibition includes a selection of early twentieth century American Impressionist style landscapes, figure paintings, and a still life. The landscape artists—**Homer Dodge Martin**, **Henry Ward Ranger**, **Ross Sterling Turner**, **Alexander Wyant**, and others—drew from the academic traditions of Europe, as well as from the less formal styles of the Barbizon School in France. As the Impressionists began to dominate the European scene, American artists such as **Wilson Irvine**, **Ernest Lawson**, **Willard Metcalf**, **Edward Redfield**, and **John Twachtman** adapted some of their more striking effects and techniques to the lush landscapes of their own country; many of them depicted the intimate corners of their own rural properties, as can be seen in works by **John**



Costigan, **Charles Davis**, and **John Twachtman**. Like the European Impressionists, many of these artists favored plein air painting—working outside in the open landscape, rather than in the more formal setting of the studio.

Figure painters in the United States—**John Costigan**, **Gari Melchers**, **Ashton Wilson**—also gravitated to the Impressionist style; some, like **Eanger Irving Couse** and **William Robinson Leigh**, looked for their subjects in the vanishing native cultures of the American West. Both Couse and Leigh held onto a somewhat romanticized but respectful view of their Native American subjects, which can be seen in their dramatic paintings. **Albert Groll** was another artist who was drawn to the southwest, in order to capture the stark beauty of the desert regions with their unique qualities of light and expansive skies.



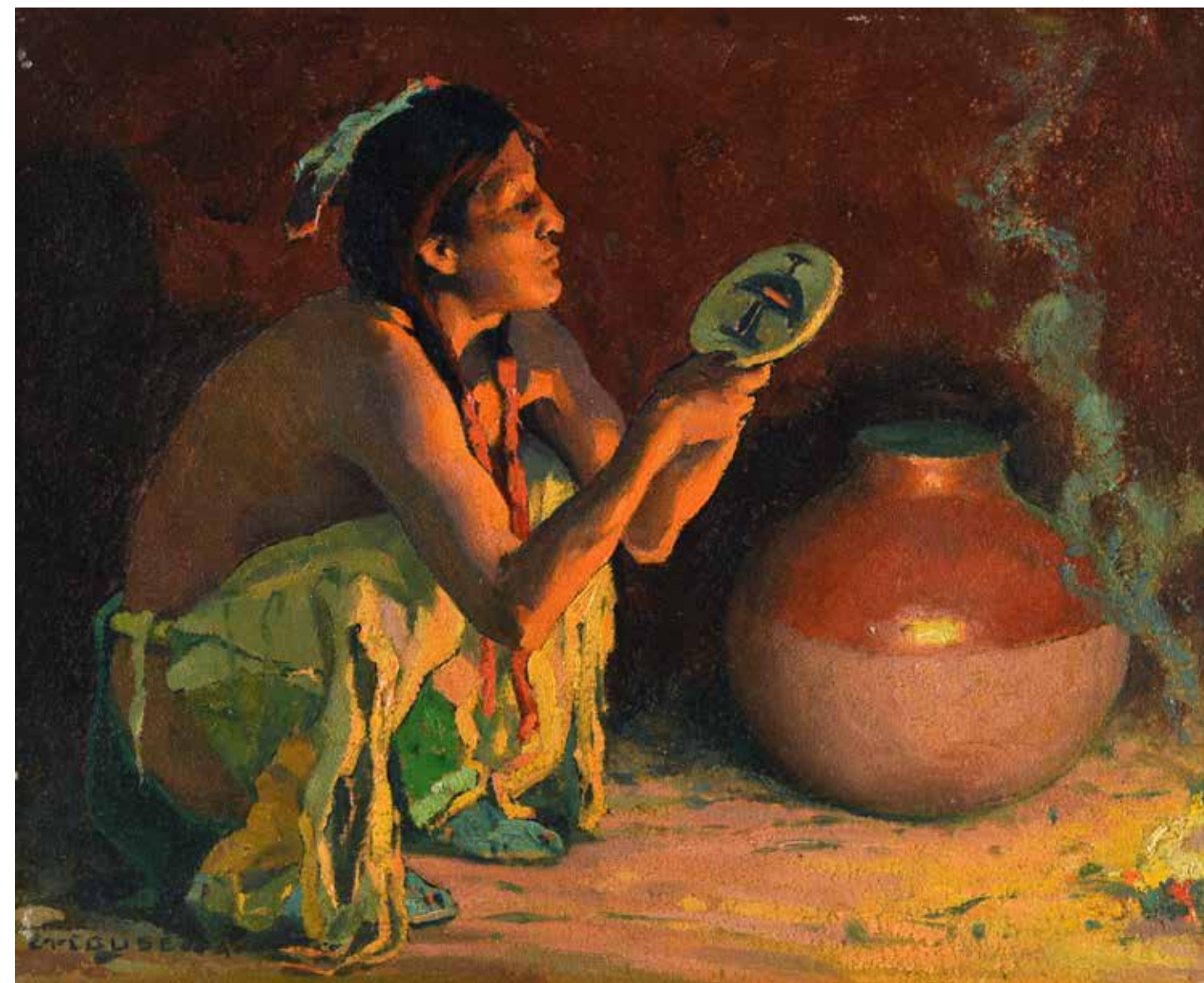


Realism, a style of early twentieth century American literature as well as of the pictorial arts, sought to portray everyday subjects and events with painstaking accuracy and in contemporary settings. This approach is exemplified by American painters **Charles Hawthorne**, **George Luks**, and especially **Robert Henri**, an influential teacher and theorist as well as a brilliant artist whose portraits of working-class children are especially striking. These artists were able to capture with affecting nuance the expressive essence of their subjects, whether friends or neighbors or everyday people from the streets of New York City or the rural villages of New England. As modernism began to take hold in America, spurred by such events as the 1913 Armory Show in New York—which introduced many Americans to the avant-garde of Europe—artists like Arthur Davies and John Sloan began to experiment in their paintings; none of them, however, went so far as to adopt the full-blown abstractions of their continental counterparts.

American Impressionism: Treasures from the Daywood Collection is a vivid compendium of one couple’s foray into the world of art patronage in early twentieth century America, one driven by a passionate ideal. Rather than patronize the new wave of European-influenced modernists—as did many of their more adventurous contemporaries like **Walter Arensberg**, **Mabel Dodge Luhan**, and **Gertrude Vanderbilt Whitney**—the Daytons gave preference to American works that they considered beautiful and uplifting. The story that unfolds through the luminous masterpieces in this exhibition is a very personal one, a window into the lives of Arthur Dayton and Ruth Woods Dayton and the extraordinary treasury of American art they preserved for themselves and for the ages.

“Among the most popular of the museum’s holdings are the many works included in the Daywood collection..”

- Malcolm Goldstein, Author



Irving Couse, *The Eagle Plaque*, n.d., oil on board, Huntington Museum of Art, photo credit: John Spurlock

ABOUT THE PATRONS:

Arthur & Ruth Dayton

Arthur Dayton (1887–1948) was born into a prominent Philippi, West Virginia, family in 1887. His father was a U.S. congressman as well as a noted attorney and judge. Arthur attended West Virginia University, received a law degree in 1908, and later earned a graduate degree from Yale. He was a passionate collector of art and rare books whose acquisitions included a complete set of Mark Twain first editions as well as numerous Elizabethan-period volumes, notably several Shakespeare folios. He was also a dedicated legal scholar whose contributions to the profession in his state were numerous. Ruth Woods Dayton (1894–1978) was also from Philippi and, like Arthur, came from a leading West Virginia family; her grandfather was Judge Samuel Woods, a prominent political figure, and her father, Samuel Van Horn Woods, was a well-known attorney who also served as a state legislator. Ruth was educated at Greenbrier College in Lewisburg; she would later become an enthusiastic chronicler of West Virginia history and genealogy in books such as *Greenbrier Pioneers and Their Homes* and *Lewisburg Landmarks*. An amateur artist, she exhibited her work at a number of art shows, such as those sponsored by Allied Artists of West Virginia.

When the couple married in 1916, they received as a wedding gift the painting *Munich Landscape* by the American artist Ross Sterling Turner. Thus began a celebrated collection that would eventually number over 200 works, including more than 80 paintings. Seeking advice from eminent art dealers

such as Macbeth Gallery in New York, and attending leading exhibitions like the Carnegie International in Pittsburgh, the Daytons sought out works that had a strong emotional appeal to them, with the purpose of displaying them in their Charleston, WV home.

First and foremost, the Daytons cherished the great pleasure that owning fine works of art brought to their lives. In 1951, three years after Arthur's death, Ruth opened the Daywood Art Gallery in Lewisburg, W.Va., as a memorial to her husband and to his lifelong devotion to great works of art. She expressed a desire to "give joy" to visitors by sharing the collection she and Arthur had built with so much diligence and passion. In 1966, the majority of the works owned by the Daywood Gallery and Mrs. Dayton were deeded to the Huntington Museum of Art; a key factor in Mrs. Dayton's decision to send her collection to Huntington was the Museum's receipt of a substantial gift of funds from the Doherty Foundation, which would allow it to build a new gallery to properly display the works. In 1970, the Museum dedicated its new addition, designed by famed architect Walter Gropius and his firm The Architects Collaborative, featuring the large exhibit space known as the "Daywood Gallery." For a limited time each year, the Daywood Collection is installed once again in that space, offering museum visitors another opportunity to see the beautiful works of art acquired with such care and thoughtfulness by Arthur and Ruth Dayton.

"Included in the collection, along with much more, are major paintings by members of two groups of distinguished American artists of the first half of the twentieth century, the Ten American Painters and the Eight."

- Malcolm Goldstein, Author



Charles H. Davis, *A Clearing in June*, n.d., oil on canvas, Huntington Museum of Art, photo credit: John Spurlock



ABOUT THE ARTISTS

ARTHUR B. DAVIES

(1862–1928)

Arthur B. Davies's early work increasingly showed influence from the Symbolists, whose paintings delved into the emotional and sometimes irrational aspects of human nature. Flourishing in France under the leadership of artists such as Pierre Puvis de Chavannes, the Symbolists used exaggerated pictorial shapes and subjects drawn from myth, literature, or the subconscious to evoke emotive responses to their work. Similarly, Davies's dreamlike paintings, many depicting women in unspoiled Arcadian landscapes, are filled with ambiguous meaning. He was an artist whose career included many puzzling contradictions. Though his own work was firmly rooted in the romanticism of the nineteenth century, he soon distinguished himself as a champion of modernism in America, most notably in his founding role in New York City's Armory Show of 1913, which brought the work of the European avant-garde to the attention of the American public. Davies was also curiously associated with The Eight, the group of painters whose works embodied a brand of urban realism that was worlds apart from Davies's ethereal compositions.

Arthur Bowen Davies, *Esmeralda*, ca.1915, oil on canvas, Huntington Museum of Art, photo credit: John Spurlock



Charles Webster Hawthorne, *The Widow*, 1913, oil on wood, Huntington Museum of Art, photo credit: John Spurlock

CHARLES WEBSTER HAWTHORNE (1872–1930)

Rooted in the American tradition of Naturalism, Charles Hawthorne looked increasingly to the commonplace for his subject matter. His powerful portraits demonstrate his mastery at capturing the emotions of his subjects, often everyday people from the fishing villages of the New England coast. Early in his career, Hawthorne journeyed to Holland, where he studied firsthand the work of the Dutch Golden Age painter Frans Hals, whose influence on his portraits would be decisive. Returning to the U.S., Hawthorne made the bold decision in 1899 to open his own painting school in Provincetown, Massachusetts. Although it had served as home to a number of artists, Hawthorne became the first to establish a school there. The school helped to establish the reputation of Provincetown as a magnet for artists.



Edward Willis Redfield, *Road and River*, 1926, oil on canvas, Huntington Museum of Art, photo credit: John Spurlock

EDWARD WILLIS REDFIELD (1869–1965)

Edward Redfield was born in 1869 in Bridgeville, Delaware, and raised in Philadelphia, where his family relocated when he was very young. He first learned painting as a youth at area institutes and under the tutelage of Henry Rolfe, a local commercial artist who gave him private lessons. From 1885 to 1889 he studied at the Pennsylvania Academy of the Fine Arts, whose faculty included the portraitist Thomas Anshutz. While attending the Academy, he developed a close friendship with fellow student Robert Henri, who would himself have a defining impact on American portraiture. In 1889, Redfield and Henri traveled together to Paris, where Redfield studied at both the Académie Julian and the Ecole des Beaux-Arts. After his return to Pennsylvania, Redfield's prolific work established him as a dominant force in American landscape painting. His vigorous depictions of the scenic beauty of the Delaware River Valley region near his home in Bucks County, Pennsylvania, helped define the aesthetic standards of a generation of landscape painters and are significant examples of the American interpretation of Impressionism.



Ernest Lawson, *End of Winter*, ca. 1906–1918, oil on board, Huntington Museum of Art, photo credit: John Spurlock

ERNEST LAWSON (1873–1939)

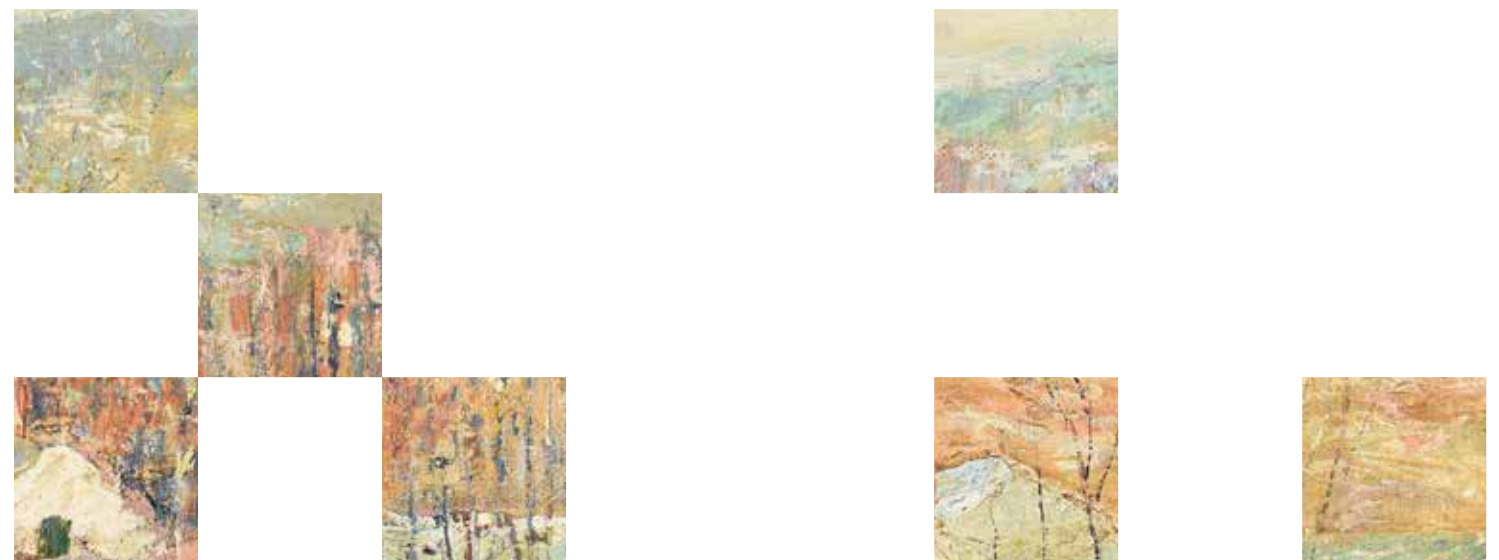
Ernest Lawson’s work is rooted in the light and color of Impressionism, but—unlike the European practitioners of the style—he never allowed his forms to blend or dissolve. His work was closer to that of his teachers John Twachtman and J. Alden Weir, whose more traditional styles celebrated the seasonal and spiritual beauty found in the nooks and crannies of the local farmland. But unlike those men, Lawson moved beyond the rural to include many scenes of the city and suburbs, often depicting the less picturesque shanties and working-class dwellings that dotted the landscape. In doing so, he found himself aligned with the group of Realists known as The Eight, with whom he first exhibited at the Macbeth Gallery in New York City in 1908. Lawson’s paintings, however, did not carry Social Realism to the same lengths as William Glackens, John Sloan, or others in the group. He was far more interested in portraying the lyrical qualities of the landscape as they were revealed through the light of the changing seasons.

GARI MELCHERS (1860–1932)

Gari Melchers was one of the most celebrated American artists to be painting in Europe in the late nineteenth and early twentieth centuries. His work was recognized at the Paris Salons of 1882 and 1886, the first of many honors and prizes. Born in Detroit, Michigan, Melchers left the United States in 1877 to study painting at the Königliche Kunstakademie in Düsseldorf, Germany. In 1881, he moved to Paris to study at the Académie Julian and the Ecole des Beaux-Arts. He stayed in Europe until 1915, during which time he maintained studios both in Paris and in the Dutch village of Egmond, while also living and teaching sporadically in Weimar, Germany. As one would expect, his cosmopolitan lifestyle and wide-ranging tastes were reflected in the restless changes in his art.

IRVING WILES (1861–1948)

Irving Wiles’s early figure paintings and genre scenes, most of which favored female subjects, won the artist a number of coveted prizes in annual exhibitions at the National Academy of Design and Society of American Artists. It was, however, his stunning portrait of the actress Julia Marlowe (now in the collection of the National Gallery of Art in Washington, D.C.) that firmly established his reputation as a portrait painter. Submitted as one of several entries by Wiles in the National Academy of Design exhibit of 1902, Marlowe’s painting was roundly praised for its technical virtuosity, psychological insight, and representation of female beauty. “Since Irving Wiles first entered the art arena he has devoted himself to the portrayal of American womanhood, and as its recording knight has won honors and lasting renown,” the writer W. Stanton Howard declared in 1904. Following the success of the Marlowe painting, Wiles found his services as a portrait painter to be in great demand.



GEORGE INNESS

(1825–1894)

Describing the paintings of George Inness, writers often reach into the locutions of poetry, music, or religion to convey their profound effect on the viewer. Frequently described as “lyrical,” “spiritual,” and “harmonious,” the works of Inness reflect his deep thoughtfulness, which he spent a lifetime cultivating. “Art is representative of spiritual principles,” he said. “It is founded upon laws which are analogous to the laws of life.” As his career matured, Inness sought diligently to communicate to viewers not that which was literal, but “to speak to them of that which was unseen—of which the Spirit of God working in it reveals.” His paintings represent a virtual catalogue of the many changes unfolding in American art during the nineteenth century, as they move stylistically from the sweeping vistas influenced by European artists and the Hudson River School to the intimate, symbolic works of the latter stages of his life.

George Inness, *Early Autumn*, ca. 1861, oil on board, Huntington Museum of Art, photo credit: John Spurlock



J. Alden Weir, *June-Connecticut*, 1896, oil on canvas, Huntington Museum of Art, photo credit: John Spurlock



John Fulton Folinsbee, *Outskirts of Trenton*, ca. 1924, oil on canvas, Huntington Museum of Art, photo credit: John Spurlock

JULIAN ALDEN WEIR (1852–1919)

J. Alden Weir began his art studies at the National Academy of Design in the early 1870s, until, like many American artists of his time, he found it more stimulating to study in Europe. There, he was exposed to the burgeoning Impressionist movement, but, true to his conservative academic training, rejected its rebellious approach (“I never in my life saw more horrible things,” he wrote to his parents). He also traveled frequently around the continent, viewing the works of many famous artists and discovering a special regard for Velazquez and the French realist Jules Bastien-Lepage. Following his return to the United States, Weir married and began raising a family, having purchased the Branchville, Connecticut, property that would be the setting for many of his paintings. His earlier works concentrated on still lifes and interior views, often featuring his wife and daughters, and he was very successful in attracting the important portrait commissions that were the livelihood of most American artists.

JOHN FULTON FOLINSBEE (1892–1972)

John Fulton Folinsbee was associated with the group of landscape painters known as the New Hope School, whose members congregated near the eponymous Bucks County, Pennsylvania, town along the Delaware River to paint the scenic beauty of the region. With nationally prominent painters such as Daniel Garber and Edward Redfield among its ranks, the New Hope School formed an important component of the generation of American landscape painters active in the early part of the twentieth century. Folinsbee, while greatly influenced by Redfield and others in the area, cannot be seen as a mere follower, since he often departed from the pattern of colorful, impressionistic New Hope scenes to depict the dark, gritty realities of industrial development and working-class life in a manner that distanced him from his Bucks County cohorts.



John Henry Twachtman, *Horseneck Brook in Winter*, ca. 1892–1894, oil on canvas, Huntington Museum of Art, photo credit: John Spurlock

JOHN HENRY TWACHTMAN (1853–1902)

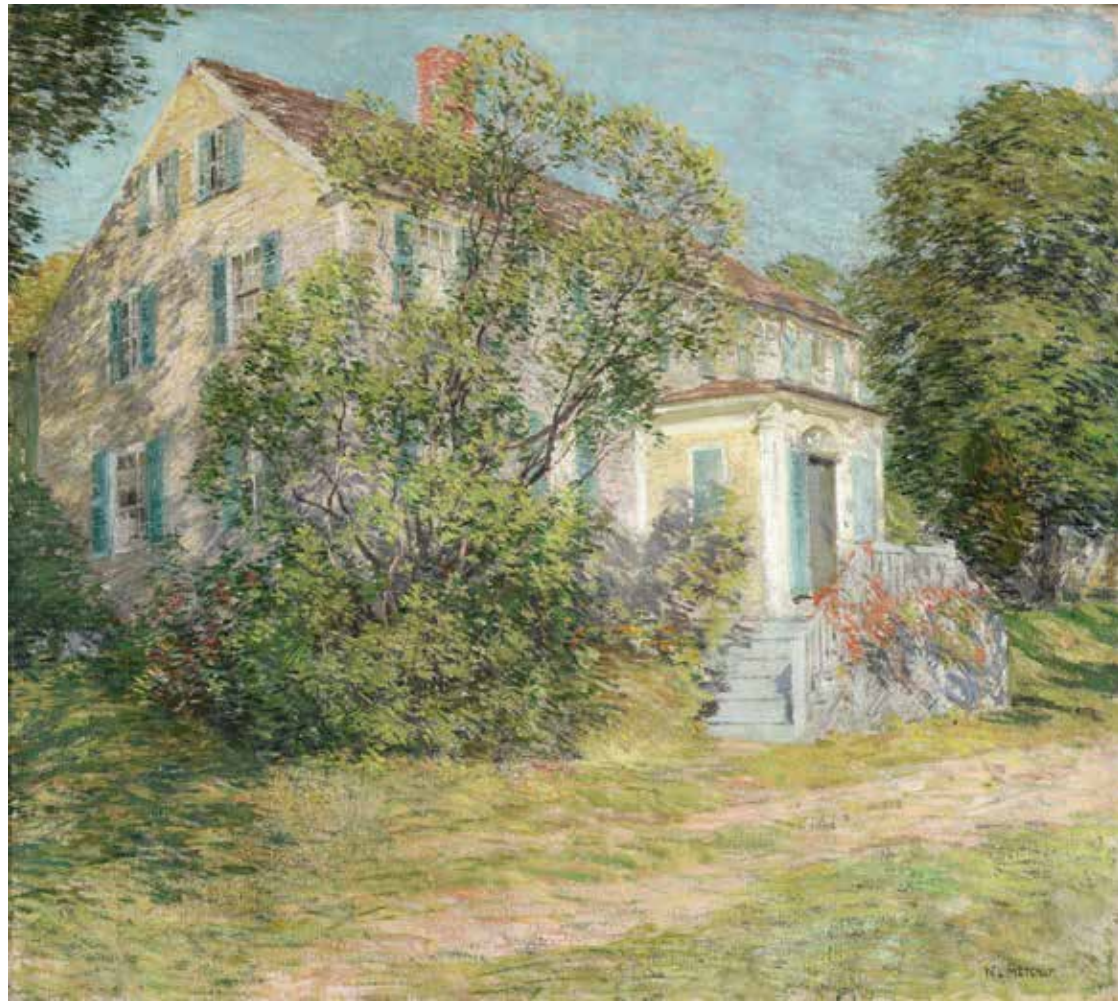
As a young man, John Henry Twachtman left his native Cincinnati, where he had studied under Frank Duveneck, and traveled to Munich in 1875. There, he painted in the style of the Munich School, using warm, dark colors and bravura brushwork. Eventually he grew dissatisfied with what he perceived as the Munich School's lack of regard for draftsmanship, and in 1883 went to Paris, where he enrolled at the Academie Julian. In Paris he discovered the work of the Impressionists and shared in the new awareness among artists in France and America of the art of the Far East. In 1885 he returned to the United States, where he developed a modified and personal view of the Impressionist style. This fusion of ideas and experiences resulted in a poetic vision of the landscapes that served as his subjects.

ROBERT HENRI (1865–1929)

Robert Henri enjoyed a profound influence on the American art scene of the early twentieth century, both as painter and teacher. He was a founding member of the artists' group known as "The Eight", whose paintings of urban squalor and common people frequently ran afoul of the tastes and sensibilities of contemporary critics. Later given the mocking title "The Ashcan School," Henri and his colleagues expressed in their work the gritty Realism that was also a hallmark of American literature and journalism of the time. However, while many of his fellow artists painted scenes of tenements, boxing matches, or crowded city sidewalks, Henri continued to emphasize portraiture in his work. His choice of non-idealized subjects for his portraits, including people he met on his many travels to Europe and the American West, harmonized perfectly with the philosophy of the American Realist painters as they sought to find beauty in everyday surroundings and events.

Robert Henri, *Kathleen*, 1924, oil on board, Huntington Museum of Art, photo credit: John Spurlock





Willard Leroy Metcalf, *Kittery Mansion*, 1917, oil on canvas, Huntington Museum of Art, photo credit: John Spurlock

WILLARD LEROY METCALF (1858–1925)

In late 1903 or early 1904, Willard Metcalf joined his parents in Maine and dedicated himself to painting landscapes of the surrounding countryside. It was a turning point for the artist in two ways: it helped him at a time of personal problems and ill health, and it gave his artistic energies a focus—the New England landscape. One critic described his midlife rejuvenation as “an artistic and almost spiritual awakening through which he finally discovered and wholeheartedly embraced the New England landscape as the key to his personal and professional renewal.” His Maine landscapes were both critically acclaimed and commercially successful. From 1904 onward, the beauty of the New England landscape would be central to Metcalf’s work. By the time of his death in 1925, he had played a key role in the reinvigoration of American landscape painting.



William Robinson Leigh, *The Pursuit, Kayenta Arizona*, 1924, oil on board, Huntington Museum of Art, Photo credit: John Spurlock

WILLIAM ROBINSON LEIGH (1866–1955)

William Robinson Leigh was born near Martinsburg, West Virginia, just after the Civil War. Displaying remarkable talent at a very young age, especially in his depictions of animals—an ability that would serve him well in his paintings of the West—he was accepted into the Maryland Institute of Art in Baltimore while still in his early teens. In 1883, he went to Europe for further instruction and enrolled in the Royal Academy of Fine Arts in Munich. His overseas stay lasted thirteen years, during which time he worked on mural projects and on a number of cycloramas that took him to exhibition sites across Europe. In 1896, on his return to the United States, he became fascinated with the vanishing cultures and landscapes of the American West, particularly the Pueblo country of the Southwest, which he sought to capture and preserve in his art. For years he returned to the West to paint and sketch, primarily in the Hopi and Navajo regions in the Keams Canyon and Monument Valley areas of northern Arizona. Much of his work was finished in his well-equipped studio in New York City, where he maintained a museum-like cache of regional and cultural artifacts to serve as props. He enjoyed a long and prosperous career and is widely acknowledged as one of the masters of the art of the American West.



EXHIBITION SPECIFICATIONS

NUMBER OF WORKS

41 oil paintings

ORGANIZED BY

The Huntington Museum of Art, Huntington, WV

CURATOR

Christopher Hatten, Senior Curator

REQUIREMENTS

High security, 225-250 linear feet

SHIPPING

IA&A makes all arrangements; exhibitors pay outgoing shipping within the contiguous US

BOOKING PERIOD

12 weeks

TOUR

August 2019–October 2022

CONTACT

TravelingExhibitions@ArtsandArtists.org

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