

CHARLES BURCHFIELD CENTER

STATE UNIVERSITY COLLEGE AT BUFFALO

1300 Elmwood Avenue, Buffalo, New York

**Symposium
&
ART in the
Buffalo area:
1920-1930**

Feb. 11, 1924 -

One of the best "returns"
a man can render to God, is
to live courageously to the limit
of his powers; - exuberantly
and joyously, free from all petty
restraints and shackles - set a
man fight, work and play with all
his might -

Away! Up and away! - Sweep
all the old moth-eaten, maggot-infest-
ed notions out of your head. As a
revolutionist savagely overthrows a
defunct form of society, set fire to
the out worn ideas in your brain &
let the wild winds of March blow
the ashes away!

SYMPOSIUM 1

American Life and Art

- WELCOME** E. K. Fretwell Jr.,
President, State University College at Buffalo
Chairman, The Burchfield Advisory Committee
- MODERATOR** Carlton E. Bauer,
Vice-President for Academic Affairs and Professor of Art
State University College at Buffalo
- PARTICIPANTS** John W. Straus,
Vice-President in Charge of Administration and the Arts
State University College at Purchase
- Bernard Karpel,
Chief Librarian, Museum of Modern Art, New York City
- RESPONDENTS** Arthur Kerr,
Assistant Director, State Council on the Arts
- Conrad Hal Waddington,
Albert Einstein Professor
State University of New York at Buffalo
- C. Arthur Burchfield,
President, The Charles E. Burchfield Foundation, Inc.
- Paul G. Bulger,
Professor of Higher Education
State University of New York at Albany
- Bruce D. Hooton,
Vice-President, The Drawing Society, New York City

FRIDAY, APRIL 17, 1970

As Director of the Albright-Knox Art Gallery, I am delighted to have this opportunity to congratulate State University College at Buffalo on the symposium, American Life and Art, and the exhibition, Art in the Buffalo Area: 1920-30. I feel strongly that it is important, during the rapidly shifting scene of contemporary art, to pause and look back upon a most productive period in Buffalo's artistic life, a period that produced artists of real importance.

All the artists represented in the exhibition were closely associated with The Buffalo Fine Arts Academy during their formative years. In recognition of their artistic contributions,

several were made Honorary Members of the Academy and five of the six whose works comprise this exhibition were given one-man shows at the Albright-Knox Art Gallery.

The period documented in this exhibition was that during which A. Conger Goodyear, one of the Gallery's greatest benefactors, was putting together his outstanding collection. His unerring eye recognized the merits of works of then unknown artists, many of whom were his personal friends.

We feel privileged to lend to this significant exhibition honoring the artists, as well as a collector to whom we owe so much.

Gordon M. Smith

FOREWARD

SYMPOSIUM 1 and the exhibition **Art in the Buffalo Area: 1920-30** are intended to complement one another.

The Symposium topic, **American Life and Art**, among other things, requires examination of a "slice of life," a section in which life is lived and work produced, a part of the great American cultural scene with inexorable relationships to the whole.

The exhibition, **Art in the Buffalo Area: 1920-30**, represents selected segments of life and art in the Buffalo area during a specific decade in American history. The Buffalo area, often referred to by such names as the Niagara Frontier, Western New York and the region of Buffalo, actually has no special boundaries. Even cursory observation reveals that as residents move in and out, the invisible boundaries stretch in different directions. The seven persons included in the exhibition are chosen for their contributions in extending American Life and Art through personal contacts with the people and places of this geographic area.

Eugene Speicher, Edwin Dickinson, Florence Julia Bach and Charles Burchfield are all painters identified with the area by birth or adoption; George Bellows, known first as a painter from Columbus, Ohio, was friend to several of the group; Wilbur H. Porterfield, photographer, came to Buffalo at age 13; A. Conger Goodyear, outstanding art collector of the decade, was a native. All were born within less than a 400 mile radius of Buffalo. As is typical of most Americans, none of the seven has resided strictly within the region his entire life. Porterfield lived and worked here 72 years and three of the others not less than 46 years — but more than the full lifetime of George Bellows.

The exhibition represents more than visual aspects of modern art in the Buffalo area of the 20's. It also represents some of the inter-personal relationships which are necessary to artists' lives and work. A. Conger Goodyear who was developing his collection at the time included works of Bellows, Speicher and Burchfield in his collection and his portrait was painted by Eugene Speicher. George Bellows himself purchased a Burchfield work in the early 20's. Moving to New York City at approximately the same time, Speicher and Bellows became close friends. A lithograph portrait of Eugene Speicher and a lithograph of "Gene" Speicher, his wife, and Mrs.

Bellows, made by George Bellows, are in the exhibition.

Like George Bellows, Charles Burchfield was born in Ohio. A few months prior to Charles Burchfield's moving to Buffalo in 1921, George Bellows, as Chairman of the jury to the annual Cleveland Regional Show, fought hard to get Burchfield's pictures accepted; documenting the effort with even more persuasion to also award him the first prize. In telling the story, Charles Burchfield adds: "It was a great lift to me to have my work liked by an artist of the stature of Bellows." 1

Florence Julia Bach, Edwin Dickinson and Charles Burchfield all taught a number of art classes in the Buffalo area. Miss Bach taught classes in Portrait, Life, Antique, Modeling, Casting and Anatomy at the Buffalo Fine Arts Academy for 29 years. While Edwin Dickinson, after completing his high school education here, maintained residency chiefly outside the area he nevertheless continued to develop close ties here, returning to teach as well as visit. He taught classes at the Buffalo Fine Arts Academy and worked in the Evelyn Rumsey Lord Studio. Charles Burchfield taught classes at the Art Institute of Buffalo, the former University of Buffalo and from 1963 to his death was Consultant in Art at State University College at Buffalo.

Among the group are five who helped to establish new institutions designed to improve and extend artists' influence in American Life and Art. George Bellows helped organize and participated in the famous Armory Exhibition in New York City. With eight other local amateur photographers, Wilbur H. Porterfield organized the **Photo Pictorialists of Buffalo**, a group that won many national and international honors. When A. Conger Goodyear moved to New York City in 1928, he became one of the founders of the Museum of Modern Art. Florence Julia Bach was a charter member of the Pateran Society and twice President of the Buffalo Society of Artists. For his foresight, leadership, optimism, advice and consent in establishing the Burchfield Center, Charles Burchfield is included among these who helped establish new institutions to improve and extend artists' influence in American Life and Art.

Friendships among these artists developed in the 20's also by reason of their being jurors of the same exhibition; in some cases

because, as members of artists' groups, they encountered one another, while in other cases simply because their paths accidentally crossed.

In later years several wrote of their respect and appreciation of one another. In a preface to a volume, **George Bellows: His Lithographs**, Eugene Speicher wrote: "The lithographs and drawings of George Bellows are the glowing manifestations of a nature that was filled with a fierce passion for life. His enthusiasms were peculiarly American, and charged with vitality, fresh air and frankness . . . Above all, he had a heart and used it at all times."² In the catalogue of the Eugene Speicher retrospective exhibition held in the Albright-Knox Art Gallery, 1950, Charles Burchfield wrote: "Stern as he may be toward his own work, he nevertheless has a broad tolerance of, and interest in the work of other men, however greatly their aim may vary from his. To serve on a jury with Speicher is both a revelation and a pleasure."³

To demonstrate in precious, factual reality the best of which art consisted in the Western New York Region in earlier years and decades of this century, is considered one of the appropriate functions of the Burchfield Center. In the midst of rapid daily change, loss and replacement in our society, and in an art conscious area such as this, it is important that documentary records be col-

CHARLES BURCHFIELD CENTER

The Charles Burchfield Center, located in Rockwell Hall of the State University College at Buffalo, features continuous exhibitions of significant works by Charles E. Burchfield including paintings, drawings and sketches. It houses his journals, other writings and publications concerning him. Special exhibitions and related programs are presented several times each year featuring the works of selected guest artists, juried regional exhibitions, aspects of American art related to the Buffalo area and significant collec-

lected, preserved and researched. Representative works of significant artists of the area should also be kept.

Presented at this time are **Symposium 1** and the exhibition **Art in the Buffalo Area: 1920-30 (Part 1)**. Others are anticipated.

April 1970

EML

1. *His Golden Year*, Charles E. Burchfield. The University of Arizona Press. 1965.
2. *George Bellows: His Lithographs*, Alfred A. Knopf; New York-London. 1928.
3. *Eugene Speicher, A Retrospective Exhibition of Oils and Drawings — 1908-49*, The Buffalo Fine Arts Academy. 1950.

GRATITUDE

Members of the College Administration and of the Burchfield Center Advisory Committee wish to express sincere appreciation to the Symposium Participants and Respondents and to all who have lent works to the exhibition. It is only through the assistance of these generous, cooperative friends that such presentations are possible. We are also indebted to the New York State Council on the Arts for moral and financial support toward the preparation and presentation of Symposium 1.

Paintings and drawings in the permanent Center collection are available for viewing at all time. The Center's permanent collection is owned by the Buffalo State College Alumni Foundation, Inc., a non-profit tax-exempt organization. It is hoped that the Foundation's collection will be increased by gifts and bequests so that a comprehensive, representative collection covering many aspects and details of the work of Charles E. Burchfield will be made accessible for viewing, study and research in the artist's home community.

WILBUR H. PORTERFIELD PHOTOGRAPHS*

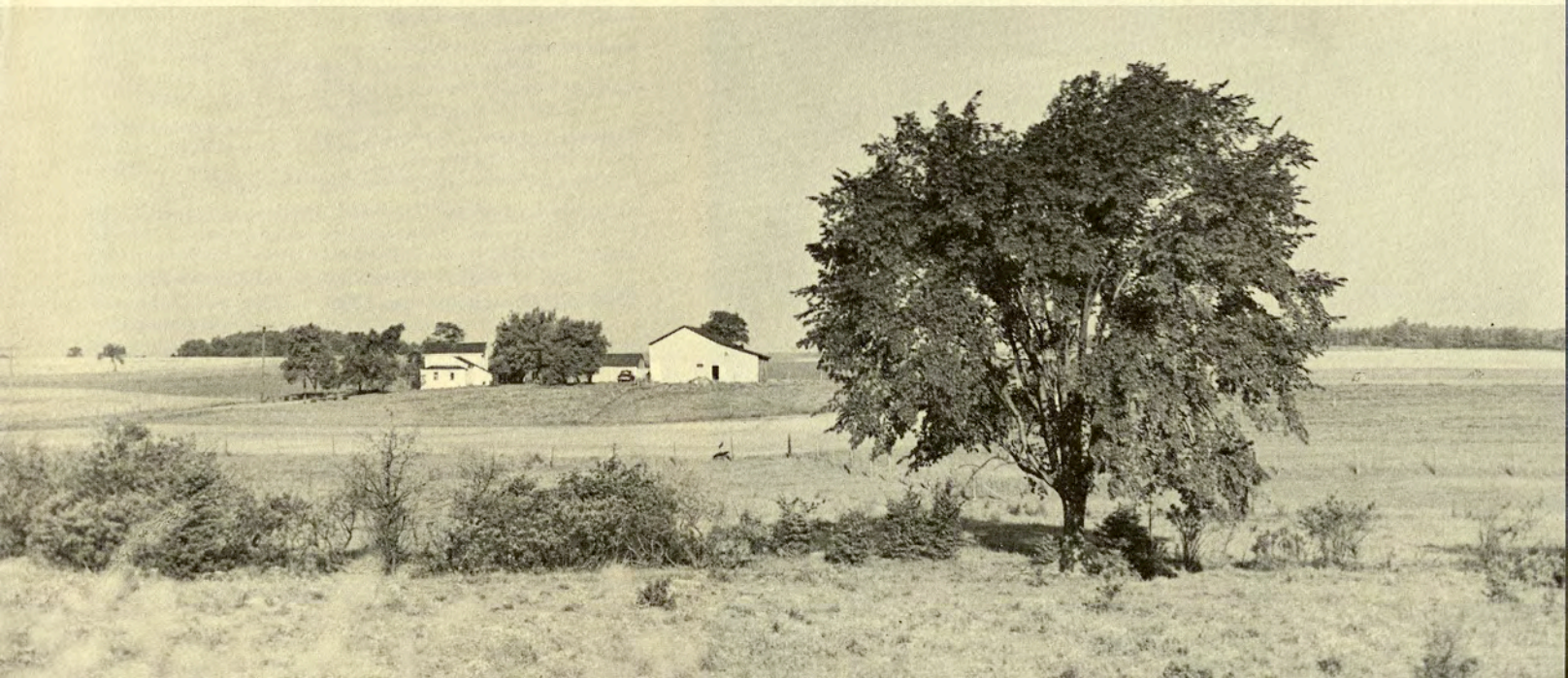
On the occasion of Porterfield's second one-man show at the Albright Art Gallery in 1941, Director Gordon Washburn wrote: "It is . . . cause for rejoicing that such a community as ours, still somewhat isolated from the thunderous noise and movement of cities like Chicago and New York, should still produce and encourage its local poets. Nor is it surprising to find that the two most popular

poets of our region are not writers at all. For Burchfield, it goes without saying, paints, while Porterfield is a photographer."

**MEMORIAL TO PEACE
OCTOBER SKIES
DUSTY WORK BUFFALO HARBOR
SHEEP IN CATTARAGUS HILLS
PORTENTOUS CLOUDS
LAKE IN THE WOODS
TWILIGHT ON THE MARSH**

**MORNING TUNA VALLEY
MISTY DAY, ELLICOTT CREEK
THE LINE FORMS
THE HOUR OF CALM
NO TRESPASSING
LUNA FALLS
THE WAY TO THE CAVE OF THE WINDS
HILLSIDE BARNYARD
ENCHANTED FOREST**

"SALON PRINTS 10½" x 13½"





EUGENE SPEICHER

My look and feel of the thing I am painting: my imagining and thinking about it, is what I try to express, be it a portrait, a figure, a landscape or a bouquet of flowers. Something that is not merely original and short-lived but which is supported by fundamental principles of art as well.

*It must be at once vital and subtle, well made and fresh in spirit. Something that will be a tonic to stir the imagination, a pleasure to the eye and reflect my sense of quality in life. Above all it must have rare flavor and strong grace, be warm, simple and well ordered — First Two Paragraphs, **My Credo****

Nude Kneeling, c. 1930*

11¼ x 8½ inches, drawing (charcoal)

Lent by Albright-Knox Art Gallery

(Gift of A. Conger Goodyear)

Portrait: A. Conger Goodyear, 1942*

36½ x 31-1/8 inches, oil

Lent by Trustees of the Museum of Modern Art

Katherine Cornell as "Candida", 1926*

83¾ x 45½ inches, oil on canvas

Lent by Albright-Knox Art Gallery

(Gift of Julia R. and Estelle L. Foundation, Inc.)

+Still Life: Flowers in Vase, 1930

13-7/8 x 11 inches, charcoal and water color drawing

Lent by The Metropolitan Museum of Art

(Bequest of Stephen C. Clark, 1960)

Sandra, 1928

10 x 15 inches, oil

Lent by Frank Rehn Gallery, New York City

Portrait: Col. Charles Clifton, 1924

30 x 40 inches, oil on canvas

Lent by Albright-Knox Art Gallery

(Gift of the Board of Directors of The Fine Arts Academy)

*Originally part of the A. Conger Goodyear collection

FLORENCE JULIA BACH

Florence Julia Bach was a teacher at the Buffalo Fine Arts Academy for 29 years and today teaches one day a week in Greenwich, Connecticut where she now resides. She has many students in the Buffalo area and far beyond who remember her with sincere respect and abiding affection. In 1932 the Buffalo Centennial Medal for service in the field of Art was awarded to Florence Julia Bach, while Katherine Cornell received a similar medal for service in Drama. In the decade of the 20's and since, she has received many awards and has been an exhibiting member Grand Central Galleries, Inc., New York City.

+ Juliet, c. 1925

34 x 24 inches, pastel

Lent by Albright-Knox Art Gallery
(Gift of the Courier Company)

Portrait of Evelyn Christie Phelps, c. 1925

35¼ x 28 inches, oil on canvas

Lent by Albright-Knox Art Gallery
(Gift of Charles Clifton)

Dr. Charles Cary, c. 1925

38½ x 29½ inches, pastel

Lent by Buffalo General Hospital

Portrait Study: Mrs. Charles Cary, c. 1925

36 x 24 inches, pastel

Lent anonymously

Margaret M. Blakeslee, 1925

16 x 20 inches, charcoal with pastel

Lent by Mr. and Mrs. Carlo A. Nisita

Derby Garden, c. 1920

8 x 10 inches, pastel

Lent by Miss Elberta L. Esty

Drawing of Mrs. Joseph L. Hudson, 1927

13½ x 11 inches, charcoal

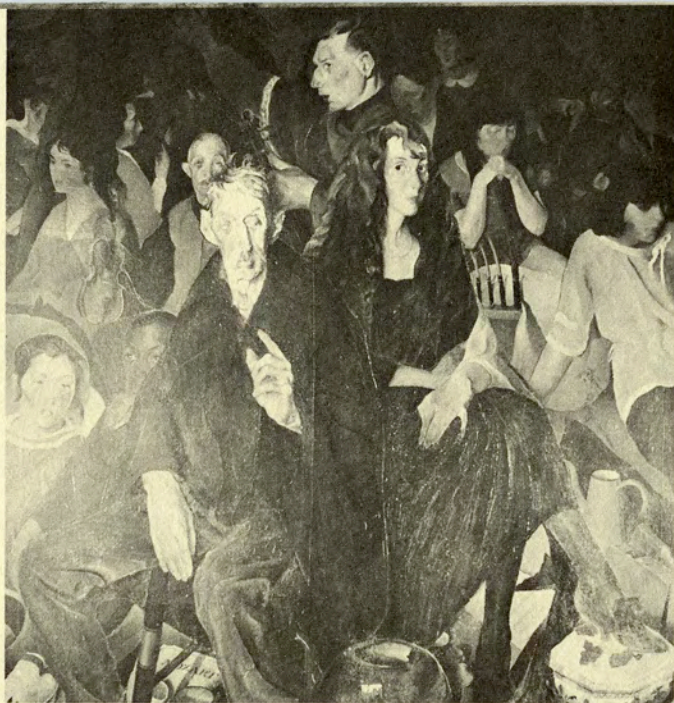
Lent by Mr. and Mrs. Joseph L. Hudson

Portrait of Dr. Frederick A. Kahler, 1924

49 x 65 inches, pastel

Lent by Holy Trinity Lutheran Church





In the Whitney Museum Catalogue of its 1965 Dickinson Exhibition, Lloyd Goodrich observed that "Edwin Dickinson is an artist who does not fit into any neat classification. . . . A complete individualist, he has evolved his highly personal art without regard to the trends of the moment." Goodrich also noted: "Dickinson always kept up his con-

tacts with his boyhood home, Buffalo, revisiting it often, teaching there two seasons, and painting and drawing some of his most sympathetic portraits of friends." When his friends, the Ansley W. Sawyers, gave **Anniversary** to the Albright Art Gallery, it was "his first work to enter a museum."

EDWIN DICKINSON

Almond Tree, c. 1930

23½ x 28¾ inches

Lent by Graham Gallery, New York City

Lent by Mr. and Mrs. Roderick Potter:

Apple Blossom, 1920

16½ x 16 inches, oil

Boat House, 1933

6½ x 9 inches, pencil

Rooftop, 1932

5 x 4½ inches, etching

Jean, 1937

30 x 25 inches

Lent anonymously

Lent by Mrs. Bryant Glenny:

Drawing of Albertine, c. 1920

12½ x 11 inches, pencil charcoal

Portrait of Albertine, c. 1920

29 x 24½ inches, oil

Drawing of Mrs. Glenny, c. 1920

9 x 11¼ inches, pencil charcoal

Children's Portrait, 1921

29 x 24 inches

Lent anonymously

Buffalo Landscape, c. 1930

23¾ x 19½ inches

Lent Anonymously

+ Anniversary, 1921

72 x 60 inches

Lent by Albright-Knox Art Gallery

(Gift of Mr. and Mrs. Ansley Sawyer)

The Conservatory, 1931

9 x 12½ inches, pencil

Lent Anonymously

Portrait of Josephine Hoyt Gilbert, c. 1920

32 x 34 inches, oil

Lent by Mrs. Corning Townsend, Jr.

CHARLES E. BURCHFIELD

Log Cabin in Spring, 1919
13¾ x 21¾ inches, water color
Lent by Mrs. Charles Burchfield

New Albany, 1919
17½ x 23½ inches, water color
Lent by Mrs. Charles Burchfield

Burning Stump, 1920
25½ x 18½ inches, water color
Lent by Mrs. Charles Burchfield

Hill Top at High Noon, 1920
25½ x 18½ inches, water color
Lent by Mrs. Charles Burchfield

+Red Sun, 1920
18 x 32 inches, water color
Lent by Rehn Galleries, New York City

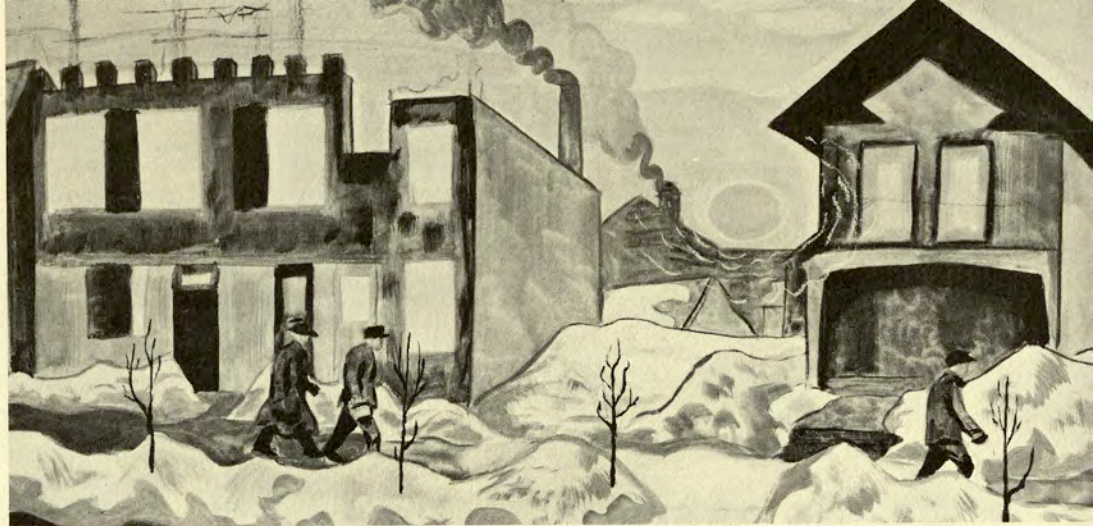
Wellsville, Ohio, 1920*
26¼ x 18¾ inches, water color
Lent anonymously

Drooping Hepaticas, 1928
9½ x 13¾ inches, water color
Lent by Mrs. Charles Burchfield

Bouquet of Hepaticas, 1930
9½ x 7¼ inches, water color
Lent by Mrs. Charles Burchfield

Cannas and Studio, 1931
22 x 27½ inches, water color
Lent by Mrs. Charles Burchfield

*Originally part of the
A. Conger Goodyear collection



The work of any creative artist is generally divided into three periods, viz.: early, middle and late, as his art develops or changes. That has been the case in my career, that is, until recently. There is now talk among a few commentators and connoisseurs of a "Fourth Period," by which is meant the emergence of a semi- or almost complete abstraction. I recognize this myself but it is an abstraction not to be confused with the "school" which has appropriated the name.

It is rather the conventionalization of nature moods, or formations, into abstract forms or motifs. It was born of a conscious aim, which has existed throughout my career, to reduce painting to its simplest form, trying always to eliminate nonessentials (realistic embroideries) so as to reduce painting to its simplest, even

stark, terms without losing the basic idea or reality. If this is done successfully, a realism emerges more genuine than the thing itself.

In my recent work, this tendency has indeed become uppermost, perhaps enough so as to create the illusion of a "Fourth Period." To me, however, it is the approach to a climax, before mentioned, of the aim that has persisted throughout the years, even in 1916, when I first attempted to paint lightning flashes. The idea of dividing creative work into "periods" does not particularly appeal to me; I do not like to be imprisoned in the idea of adhering to the style of any period. In fact, the artist is, I believe, rarely conscious of transitions from one period to another; they become apparent only in retrospect. — CHARLES E. BURCHFIELD

(From an introduction to the Cleveland exhibition, January 1966)



As a forward to a memorial volume, **The Paintings of George Bellows**, Robert Henri presented a letter written in Bellows's own hand. In part it reads:

Of what importance is art to society? All civilization and culture are the results of the creative imagination or artist quality in man. The artist is the man who makes life more

interesting or beautiful, more understandable or mysterious, or probably in the best sense, more wonderful. His trade is to deal in illimitable experience. It is therefore only of importance that the artist discover whether he be an artist and it is for society to discover what return it can make to its artists.

GEORGE BELLOW'S

+ My Baby, c. 1920

11½ x 14 inches, oil

Lent by Mr. and Mrs. Maynard Kearney

Marjorie, Emma and Elsie, 1921

11½ x 14 inches, lithograph

Lent by H. V. Allison and Company, New York City

Emma, Elsie and Gene, 1921

11¾ x 11¾ inches, lithograph

Lent by H. V. Allison and Company, New York City

Portrait of Eugene Speicher, 1929

9 x 8 inches, lithograph

Lent by H. V. Allison and Company, New York City

A Stag at Sharkey's, c. 1920*

25 x 30½ inches, lithograph

Lent anonymously

Dempsey Through the Ropes, 1925*

24 x 23 inches, lithograph

Lent Anonymously

Untitled 1924*

(Left Profile of woman seated in black cape, left hand holding paper)

12½ x 10-1/8 inches, crayon

Lent anonymously

Jean 1920*

(Younger daughter of the artist)

18 x 11¾ inches, crayon on paper

Lent by Albright-Knox Art Gallery, Buffalo, New York

(Gift of A. Conger Goodyear)

The Strange Visitors, 1922*

22 x 18-5/8 inches, drawing, crayon and pencil

Lent by Albright-Knox Art Gallery, Buffalo, New York

(Gift of A. Conger Goodyear)

Mountain House, 1920

20 x 24 inches, oil on canvas

Lent anonymously

*Originally part of the A. Conger Goodyear collection

A. CONGER GOODYEAR

A. Conger Goodyear, outstanding art collector of the 1920-30 decade, was a collector who benefited the artist, himself and the community through his collecting.

As he developed his sensitivities, sites and superb judgment for discerning the qualities of artists' works, he frequently provided the artists friendly encouragement beyond the financial support enabling them to continue painting and drawing.

The Goodyear Collection far exceeds the geographic regional aspect suggested in the exhibition. This is only one phase, but it is the significant "grass roots" phase. His collection, as Gordon M. Smith pointed out in the forward to the catalogue, **Gifts to the Albright-Knox Art Gallery — From A. Conger Goodyear, 1963**, "The gifts of Mr. Goodyear reflect not only the quality and catholicity of his collection, but also the judgment of the true connoisseur."

A. Conger Goodyear served the Albright-Knox Art Gallery not only as bountiful benefactor but also as member of its Board of Directors of the Buffalo Fine Arts Academy, its Secretary, Treasurer and Vice President. After helping to found the Museum of Modern Art in New York City he served as its first President for ten years. Mr. Goodyear continued to evidence his deep interest in the Buffalo area throughout his lifetime by frequent gifts to the Albright-Knox Art Gallery.

Portrait of A. Conger Goodyear by Eugene Speicher



THE BURCHFIELD CENTER ADVISORY COMMITTEE

E. K. Fretwell Jr., Chairman / Mrs. Charles E. Burchfield / Paul G. Bulger / John Clancy / Martha Burchfield Richter / Gordon M. Smith / Donald L. Voltz / D. Kenneth Winebrenner / Carlton E. Bauer / Edna M. Lindemann, Curator

Appearance of this symbol (+) in front of the listing of a painting indicates that this is the artist's work reproduced on the page.

Reprinted inside the front and back covers of this catalogue are copies made from two micro-filmed pages of the Charles E. Burchfield Journals.

Schit 14-1925

Oh to be able to create
something that expressed
only half as much of the
excited mysticism as is
in the last movement of

Beethoven's Ninth Symphony
- the noble love of God
that flows thru it. God!
my life better? -

Since life itself is never

better, it must be I who
am dull!



**ART in the
Buffalo area: 1920-1930
April 19 - September 27, 1970**