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


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**EXHIBITION OF PAINTINGS
AND DRAWINGS
JUNE 24 - AUGUST 13, 1973**

**BURCHFIELD
AND HIS TEACHER
HENRY G. KELLER**

THE SIGNATURES:

Henry G. Keller was once asked by Miss Leona E. Prasse how he arrived at this type of signature. The artist replied that he got the idea from LaFarge's signature. LaFarge had studied in the Orient and adapted the appropriate Chinese calligraphy. At first Keller took a nickel, tracing around it and adding his Chinese name. Later he used the symbol more freely. An original LaFarge drawing with chop (signature) is included in the Exhibition.

Burchfield admirers are most likely to already be familiar with the statement Charles E. Burchfield wrote concerning his signature in a letter to John W. Straus, March 11, 1942 stating: "My signature is an adaptation of the sign of the Zodiac Aries — under which I was born (April 9, 1893). I freely transcribed it as  — add three prongs to indicate my middle initial  and then add the other initials .

**CHARLES BURCHFIELD CENTER
ROCKWELL HALL · BSUC
1300 ELMWOOD AVENUE
BUFFALO, NEW YORK 14222**

BURCHFIELD AND HIS TEACHER HENRY G. KELLER

This is a modest exhibition of approximately 70 selected drawings and paintings by Burchfield and his teacher, Henry G. Keller. Since it is presented in Charles Burchfield's Center, one suspects Burchfield would be embarrassed that even one-third of the works are his.

The dimensions and purposes of the exhibition are limited. The exhibition is (1) a first presentation of the works of teacher and student together, (2) the first showing of Keller's works in Western New York and (3) the first public presentation of a sizable group of Keller's works in over twenty years.

There are striking similarities and differences. To show some of these and to indicate some aspects of the teacher-student relationship are the basic objectives of the exhibition. From the study and selection experience involved in the preparation of the exhibition it is evident that this should be only the first effort to appraise the work and relationship of the two men.

Keller and Burchfield were born in early April, 24 years apart. Both attended the Cleveland Institute of Art, in Keller's time called the School of Design for Women in Cleveland. Both men were passionately devoted to their art.

In September 1936 Burchfield stated: "Mr. Keller himself thinks his most important job is that of teacher. As he wrote me: 'You know I would rather be called a good teacher than a good artist.'" In the same article on Henry G. Keller, appearing in *The American Magazine of Art*, he gave Keller's tough teaching credo practically in Keller's own words, adding: "Still, there is more to it than that . . . Perhaps the best things a teacher has to give his pupils are those by-products of his character and mind, of which he himself is entirely unconscious . . . He little knows . . . what gifts he passed on to us."

Burchfield continues:

One of the most significant things a teacher can do for his students is to arouse their curiosity, not only about the art of painting, in which they are specially interested, but also about the other arts, and life in general as well. Mr. Keller never felt it necessary to step down a little nearer the level of his pupils, but always was the mature, sophisticated artist — talking and explaining, thinking out loud as it were. He often went outside his own field for illustration of some point he was trying to drive home. Thus in a discourse on the importance of design, he would refer to a literary masterpiece like the *Arabian Nights*, pointing out the intricate weave of its structure; of story within story. When he

CHARLES BURCHFIELD CENTER

The Charles Burchfield Center — Western New York Forum for American Art, located in Rockwell Hall, is devoted to the exhibition of major works and memorabilia of Western New York's world famous watercolorist and aims to develop as a regional center for the study and research of American Art.

The basic goal of the CHARLES BURCHFIELD CENTER — **Western New York Forum for American Art** is to develop in a full, comprehensive manner — but with focus as a regional center of American Art — emphasizing the Burchfield characteristics of uniqueness, personal strength and independence, concern with nature, humanity and the universe.

The Center has a fourfold obligation: (1) Dissemination of the phenomenal Burchfield data; (2) Encouragement of scholars and teachers in Western New York who will see their region as an artistic framework of many generations; (3) Support mobile short-term projects and papers on American Art and artists for publication here and abroad; (4) Development of the GALLERY-CENTER itself, as a FORUM for creative interchange.

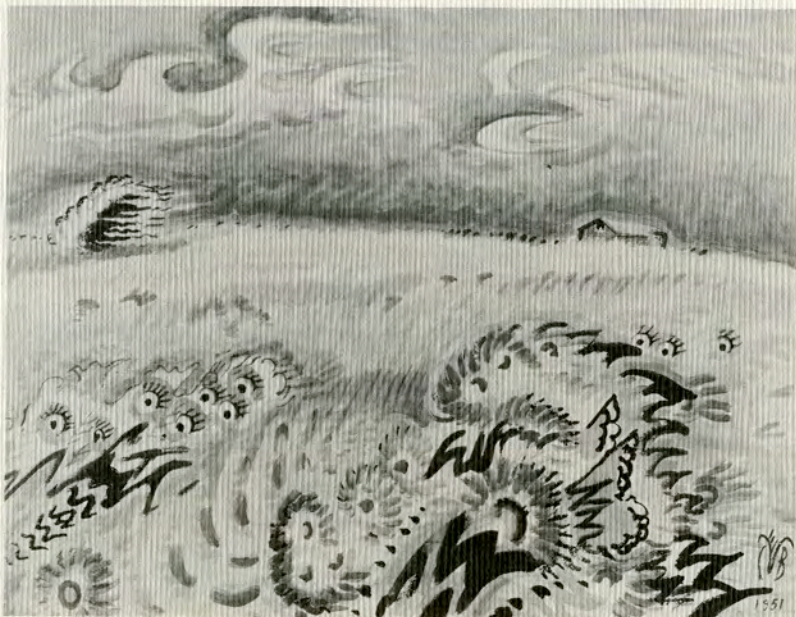
Private gifts and Center memberships are a significant source of support to the Center's exhibition and forum activities. Memberships include free copies of selected catalogs and invitations to all program events and exhibition openings. Memberships: Contributing \$25; Sustaining \$15; Regular \$10; Student \$3.

was through, you had the lesson in design, and just as important, the impulse to go out and get the collection and read it for yourself. It was he who fired us with the desire to see the Russian Ballet in 1915, by constantly talking about it beforehand and telling us we must not miss it. In so doing, he helped us to have an unforgettable experience, one that had a lot of influence on my early career.

... After I was out of school I used to visit Cleveland and show to him and others the work I had been doing. He was always interested and proved he had the gift of constructive criticism by pointing out what he considered my successful ventures as well as failures. No doubt many others have enjoyed this privilege.

In the introduction to the Keller Memorial Exhibition Catalogue, 1950, William M. Milliken, former Director of The Cleveland Museum of Art, tells us:

Keller was interested in abstract form, but he was never interested in abstraction, as such. A characteristic story is that about one of his favorite students, Charles Burchfield. He told me that "Burch brought me a strange thing, shapes, couldn't make it out, going in direction of abstraction. I said to him, 'You will have to tell me what that is.' Burch's answer was 'That's the feeling a bird has when it flies through a tree.' I answered him, 'Burch, that concerns no one else than does the taste of your breakfast. When you get here, you're pretty much down to yourself.'" Yet Keller made no attempt to control Burchfield's direction. He told him many times, "Go ahead, Burch, you make your own world."



43 Windblown Asters



15 Leutasch Valley, Tyrol

Mr. Milliken later gives his succinct summary of Keller, the teacher:

As a teacher, he was great, because of his infinite capacity for taking pains, because of his intense and pulsing curiosity. He was a hard taskmaster for others, because he was a hard taskmaster for himself. He fought for and with his students so that they might throw off the shackles of their inhibitions. And the greatest tribute which can be his, is the fact that his students were never bound by the stylistic characteristics of their master.

I believe the works included in this exhibition show the independence of student and teacher. Concomitant, however, must be appraisal also of the craftsmen/painters. Of Keller's work Burchfield wrote:

In his work you will find no sermons of social, economic, or political problems . . . life is very vital to him, and he likes to be in the thick of things; but he paints the things of this world for their visual beauty and form, in terms of highly organized design . . . Among his principal themes are birds and animals, painted with great sympathy and understanding which reveal a complete knowledge of their anatomy and form as well as their individual personalities and characters . . . Landscapes, particularly those of romantic flavor, fascinate him, sometimes for their own sakes alone or again as background for human figures and animals. At times he makes excursions into the world of allegorical and imaginative subjects, though personally I do not feel that his greatest success lies in that direction.

Medium seems to hold little difficulty for him. That is, he works equally well in many: oil, water color (both transparent and gouache), pastels, pencil drawing, etching, and lithography. Some of his best work has been done in transparent water color . . . Some of his sketches of mountains, in which he employs the white of the paper to a great extent, are remarkable for their feeling and power of suggestion. If he had done nothing else, his fame could rest secure on these later water colors.

Anyone with a nodding acquaintanceship with Burchfield's work is aware of his reverence for nature. His rare intelligence, his intense empathy with a sector of America, his extraordinary drawing and painting of subtle patterns, movement and mood; all combine to endow "each work with a life of its own."

His works contain "no sermons." They are intimate revelations. As Leona E. Prasse once put it, his work reveals "the poet and the naturalist, and the spirit and intelligence of the man who has created the works that have won him a permanent place among America's greatest artists."

In considering the work of the two men one must be aware of the locality — the region in which they primarily worked and from which they still reached out to the art world. In commenting on Keller's "regionalism" Burchfield wrote:

Mr. Keller's "region," if he has one, is the whole middle-west, and by middle-west, he means the whole vast area between our two great mountain systems. The idea that from this territory will come the future significant culture of America, is one of his favorite themes. He writes: "It's the great reservoir of the American Idea. As the East grows more effete and European, the middle-west will retain the thing Europe calls America. It's the old swimming hole, the shack in the woods, and the Fourth-of-July oration down in the town square." If through this iconoclasm, he will have imbued the young men who come under him with the courage to believe in themselves and their place and time, as well as to appreciate the great movements of the past, he will have justified his stand.

Keller studied abroad winning distinction and an offer of permanent employment, which he refused. His youth, his life was here and he felt compelled to come back to Cleveland. Burchfield was never enticed by the foreign scene. In 1916, after a stay of two months in New York City he was "overwhelmed by homesickness" and longing to return to the familiar town and countryside. In writing of the period 1922-29, Burchfield states that: "In my painting I was torn between the Ohio subjects and the excitement of a new field (the City of Buffalo), never before experienced. To me, the Buffalo Harbor was the most fascinating of the Great Lakes cities from Duluth to Toronto. I gradually discovered the countryside surrounding Buffalo — a territory so varied and full of romantic material that I could not exhaust it if I lived 1,000 years!"

It is significant to note that in his Journals, Burchfield wrote, "music is my master." His admiration for Sibelius led him to declare that in the world of music, Sibelius was the greatest creative genius of the century. Later, when he purchased a recording of Dvorák's *Eighth Quartet*, the tragic music became so interwoven with his painting excursions that he dubbed it, the "Zimmerman Road Quartet," after the wild tract of land bordering Zimmerman Road — which he then considered his outdoor studio. Burchfield also read the Russian, Scandinavian, American and other writers. He attended concerts, the theater, ballet and the movies.

As one studies the works of the two men, sunflowers, countrysides, yards, houses, crows and insects, dray horses and thistles are subject matter common to both. Distinctive to Keller are his circus and mythological subjects; distinctive to Burchfield are his season and seasonal transition works.

In this exhibition and in statements quoted above, one can sense the impact of Keller on Burchfield. Keller's encouragement of Burchfield "go ahead . . . make your own world," has consummated in public affirmation of Burchfield's identity as one of America's outstanding watercolorists. Keller's own achievements as distinguished teacher is augmented by his reputation as an important painter of his time and as a crusader for a freer atmosphere in the art world.

Edna M. Lindemann
June 1973

ACKNOWLEDGEMENTS

An exhibition such as this is possible only when collectors are genuinely respectful of the artists involved; generously inclined toward sharing with the public their precious works by the artists; trusting of and cooperative with the gallery organizing the presentation. We are indebted to all lenders for exercising these considerations.

Special appreciation is expressed to: Mr. Charles R. Penney for first suggesting the idea of this exhibition and for lending works by both artists; Mrs. Kay Oppmann McDonald, of Shaker Heights, Ohio for inestimable assistance in organizing and lending the Keller works in the Oppmann Family Collection; Miss Leona E. Prasse, formerly Curator of Paintings and Drawings, The Cleveland Museum of Art — a devoted, highly knowledgeable consultant and generous lender; Mr. John Clancy of Rehn Gallery, New York City and Mr. Gordon M. Smith, Director of the Albright-Knox Art Gallery, Buffalo, for their usual sound advice and enthusiastic support, and to Mr. Mortimer Spiller for special assistance.

Our "thank yous" also go to the Director and Staff of The Cleveland Museum of Art; Mrs. Francis M. Sherwin, Willoughby, Ohio; Mr. and Mrs. Henry C. Williams, Chagrin Falls, Ohio; Mr. and Mrs. John Marin, Jr., New York City; Mrs. Harold Olmsted and Mrs. Bertha Burchfield for loaning significant works to the Exhibition.

HENRY G. KELLER PAINTINGS

- | | |
|---|---|
| <p>1 KLINGENMUNSTER, GERMANY
(Artist's birthplace)
Watercolor
Signed, Keller, '90
5½ x 9¼
Paul H. Oppmann Family Collection</p> <p>2 CHURCH IN BUFFALO
Oil on canvas
Unsigned, 1893-94
8 x 3 15/16
Paul H. Oppmann Family Collection</p> <p>3 DELAWARE AVENUE, BUFFALO
Oil on canvas
Signed, H. Keller 1r, 1894-95
22½ x 18¾
Paul H. Oppmann Family Collection</p> <p>4 HORSE
Oil on canvas
Unsigned, c. 1900
24 x 20
Paul H. Oppmann Family Collection</p> <p>5 WOERTH-AM-RHEIN
Oil on canvas
Signed, H. G. Keller 11, 1900
13 x 19
Paul H. Oppmann Family Collection</p> <p>6 FIREFLIES
Tempera on cardboard
Monogram 11, c. 1910
23 x 14¾
Paul H. Oppmann Family Collection</p> <p>7 WISDOM AND DESTINY
Oil on canvas
Signed, H. G. Keller 11, 1911
30⅞ x 40⅞
Lent by The Cleveland Museum of Art
Gift of Mrs. Everett for The Dorothy Burnham Everett Memorial Collection</p> <p>8 HORSES AT BERLIN HEIGHTS
Watercolor
Signed, H. G. Keller 11, 1912
13⅝ x 8¾
Paul H. Oppmann Family Collection</p> | <p>9 ANNA'S GARDEN
Oil on canvas
Unsigned, c. 1913
27 x 30½
Paul H. Oppmann Family Collection</p> <p>10 WHITE HORSES AT THE SAND PIT
Tempera on cardboard
Monogram 11, 1913
14½ x 11
Paul H. Oppmann Family Collection</p> <p>11 SUNFLOWER PATTERNS
Tempera on cardboard
Signed, H. G. Keller 1r, 1914-15
19¾ x 16¼
Paul H. Oppmann Family Collection</p> <p>12 IMPRESSIONS OF A BULL FIGHT
Watercolor
Monogram and Keller ur, 1922
30 x 25
Paul H. Oppmann Family Collection</p> <p>13 THE TWO BOUQUETS
Watercolor
Monogram and Keller 11, 1926
22 x 29
Lent by Miss Leona E. Prasse</p> <p>14 BIRDS, ROCKS AND SEA
Watercolor
Monogram and Keller 1r, 1927-28
24½ x 18⅝
Lent by Mrs. Francis Sherwin</p> <p>15 LEUTASCH VALLEY, TYROL
Watercolor
Monogram 1r, 1928
14¾ x 19¾
Paul H. Oppmann Family Collection</p> <p>16 FOUL WEATHER, PERCE
Watercolor
Monogram and Keller 11, 1929
21 x 14½
Paul H. Oppmann Family Collection</p> <p>17 HANGING LAKE, COLORADO I
Watercolor
Monogram and Keller 11, 1931
12½ x 19
Paul H. Oppmann Family Collection</p> |
|---|---|

Note: All dimensions are given in inches.

- 18 HANGING LAKE, COLORADO II
Watercolor
Monogram and Keller 11, 1931
11½ x 18¾
Paul H. Oppmann Family Collection
- 19 STORM FRIGHTENED ANIMALS
Oil on canvas
Monogram and Keller 11, 1933
30⅞ x 40
Lent by The Cleveland Museum of Art
Purchase from The J. H. Wade Fund
- 20 BIRTHDAY BOUQUET
March 10, 1937
Watercolor
Monogram and Keller 1r
26½ x 19½
Paul H. Oppmann Family Collection
- 21 AFRICAN THISTLE
Watercolor
Unsigned, 1937
19¾ x 13⅞
Lent by Mr. and Mrs. Henry C. Williams
- 22 ELEPHANT
Watercolor
Monogram 1r, c. 1938
19¼ x 14¼
Paul H. Oppmann Family Collection
- 23 SUNFLOWERS
Watercolor
Monogram and Keller 11, 1938-39
26⅝ x 19⅝
Paul H. Oppmann Family Collection
- 24 BIRTHDAY BOUQUET
Watercolor
Monogram and Keller 1r, 1939
26½ x 19¼
Paul H. Oppmann Family Collection
- 25 STILL LIFE WITH BANANA
Oil on canvas
Signed, Keller 11, 1940
13½ x 21¼
Paul H. Oppmann Family Collection

UNDATED

- 26 THE WRECK
Watercolor
Monogram and Keller 1r, undated
14½ x 20½
Charles R. Penney Collection
- 27 BLACK MESA
Watercolor
Monogram and Keller 1r, undated
9⅞ x 13¾
Charles R. Penney Collection
- 28 STILL LIFE WITH KNIFE
Watercolor
Monogram and Keller ur, undated
14¾ x 21¾
Paul H. Oppmann Family Collection
- 29 KELLER'S BERLIN HEIGHTS HOME
Watercolor
Signed, Keller 11, undated
17 x 12
Paul H. Oppmann Family Collection
- 30 DOWN THE STREET
Watercolor and crayon
Monogram and Keller 11, undated
15½ x 12
Paul H. Oppmann Family Collection
- 31 COW
Watercolor
Monogram, undated
6⅝ x 9⅞
Paul H. Oppmann Family Collection
- 32 COW
Oil
Unsigned and undated
4½ x 6¼
Paul H. Oppmann Family Collection
- 33 SWAN
Watercolor
Monogram 11, undated
6½ x 8¾
Paul H. Oppmann Family Collection
- 34 TRAY
Watercolor
Monogram ur, undated
11½ x 17½
Paul H. Oppmann Family Collection

CHARLES E. BURCHFIELD PAINTINGS

- ✓ 35 STILL LIFE (MUSHROOMS)
Oil on cardboard
Signed, Charles E. Burchfield uc,
1908
11½ x 8¾
Private Collection
- ✓ 36 JUNE CLOUDS
Watercolor
Signed, C. E. Burchfield, 1916
13½ x 19½
Lent by Miss Leona E. Prasse
- ✓ 37 JULY EVENING
Watercolor
Signed, CEB, 1917
17 9/16 x 21 7/8
Lent by Miss Leona E. Prasse
- ✓ 38 LOG CABIN IN SPRING
Watercolor
Signed, C. E. Burchfield 1r, 1919
18¼ x 22¼
Lent by Frank K. M. Rehn Galleries
- ✓ 39 BACKYARD-SPRING
Watercolor
C. E. Burchfield Foundation
Stamp No. 20 1r, c. 1917
19 x 15½
Burchfield Center Collection
- ✓ 40 THE BIG TREE
Watercolor
C. E. Burchfield Foundation
Stamp No. 34 11, c. 1920
19½ x 26¾
Lent by Frank K. M. Rehn Galleries
- ✓ 41 LATE AFTERNOON TWILIGHT
(LATE AUTUMN TWILIGHT)
First version of NOVEMBER
EVENING, 1931-34
Owned by Metropolitan Museum
of Art
Oil tempera
Signed, C. E. Burchfield 1r, c. 1920
26 x 42
Charles R. Penney Collection
- ✓ 42 MID-JUNE
Watercolor
Monogram 1r, 1917-44
36 x 48
Lent by Albright-Knox Art Gallery
- ✓ 43 WINDBLOWN ASTERS
Watercolor
Monogram 1r, 1951
30 x 40
Burchfield Center Collection
- ✓ 44 SONG OF THE TELEGRAPH
Watercolor
Monogram 11, 1917-52
34 x 53
Lent by Mr. and Mrs. John Marin, Jr.
- 45 ONCOMING SPRING
Watercolor
Monogram 1r, 1954
30 x 40
Lent by Mrs. Harold Olmsted
- 46 DECEMBER STORM
Watercolor
Monogram 1r, 1941-60
40½ x 56
Burchfield Center Collection
Gift of Mr. and Mrs. Peter C.
Andrews
- 47 ORION IN WINTER
Watercolor
Monogram 1r, 1962
48 x 54
At the Burchfield Center
On extended loan from
Charles and Bertha Burchfield

HENRY G. KELLER DRAWINGS

- 48 A ROADSIDE IN SPAIN
Pencil and wash drawing
Monogram and Keller 1r, 1925
8¾ x 11⅞
Lent by Miss Leona E. Prasse
- 49 FIRST SHOW AT TWO
Drawing, Study for large Pastel
Monogram and Keller 1r, c. 1932
29¾ x 39¾
Paul H. Oppmann Family Collection
- 50 EUROPA AND THE BULL
Pencil and charcoal with chalk
Monogram and Keller 1r, c. 1935
8 7/16 x 8 5/8
Paul H. Oppmann Family Collection
- 51 PERSEUS SLAYING THE DRAGON
Drawing
Monogram and Keller 1r,
before 1940
10 15/16 x 8 7/16
Lent by Miss Leona E. Prasse
- ✓ 52 EUROPA AND THE BULL
Pencil and chalk on blue paper
Monogram and Keller 1r,
before 1940
8 7/16 x 8 5/8
Lent by Miss Leona E. Prasse
- ✓ 53 JUDGEMENT OF PARIS
Pencil and charcoal with pastel
Monogram and Keller 1r,
before 1940
12 x 17 15/16
Lent by Miss Leona E. Prasse
- ✓ 54 END OF DAY
Preparatory drawing for lithograph
Charcoal
Signed, H. G. Keller 1r, 1942
22 x 28
Lent by The Cleveland Museum
of Art
Gift of Henry G. Keller
- ### UNDATED
- 55 CHICKEN FEET
Ink
Signed, HK, undated
10¼ x 5¼
Paul H. Oppmann Family Collection
- ✓ 56 HORSE AND CART IN SNOW
Pencil and pastel
Monogram and Keller 1r, undated
11½ x 17
Paul H. Oppmann Family Collection
- ✓ 57 SKETCH OF MAGNOLIAS
India ink, watercolor and lead pencil
Signed, H. G. Keller sketch 1r,
undated
18¾ x 25
Lent by The Cleveland Museum
of Art
Anonymous gift in memory of
Henry G. Keller
- ✓ 58 TALL SUNFLOWERS
Lead pencil with yellow wash
Signed H. G. Keller 11, undated
18¾ x 25
Lent by The Cleveland Museum
of Art
Anonymous gift in memory of
Henry G. Keller

CHARLES E. BURCHFIELD DRAWINGS

- 59 ONE PEN AND INK
TWO WATERCOLORS
TWO PENCIL STUDIES
BASED ON FABLES, c. 1910
(Artist at 17 years of age)
Private Collection
- a FOX
Watercolor
Unsigned and undated
11 x 8
 - b FOX AND PARTRIDGE
Watercolor
Unsigned and undated
11½ x 8¼
 - c FOX
Pencil
Unsigned and undated
8½ x 11
 - d FOX AND EAGLE
Pencil
Unsigned and undated
8½ x 11
 - e FOX AND RABBIT
Pen and ink
Signed, C. E. Burchfield,
Feb. 1910 1r
9 x 12
- 60 WINGED SKY
Sketch for WINDBLOWN ASTERS
Pencil
C. B. Burchfield Foundation
Stamp No. 7, c. 1951
Burchfield Center Collection
- 61 THE SUNFLOWER ARCH
Crayon and indelible pencil
Monogram 11, 1917
19⅞ x 13⅞
Lent by The Cleveland Museum
of Art
Mr. and Mrs. Charles G. Prasse
Collection
- 62 SUNFLOWERS
Pencil
Monogram 1r, 1917
17½ x 11
Lent by The Cleveland Museum
of Art
Gift of The Print Club of Cleveland
- 63 BEECH TREE
Indelible pencil
1919
14 10/16 x 10 15/16
Lent by The Cleveland Museum
of Art
Gift of The Print Club of Cleveland
- 64 THE THREE TREES
Pen, India ink and ink wash
Monogram 11, 1920
10 15/16 x 13 13/16
- 65 TRANSITION—FALL TO WINTER
Brush and ink, conté crayon
Monogram 11, 1951
4 x 14
Lent by Albright-Knox Art Gallery
- 66 BACKYARDS IN SPRING
Brush and ink, conté crayon
Monogram 1r, 1951
9¼ x 12¼
Lent by Albright-Knox Art Gallery
- 67 CROWS AND PUSSY WILLOWS
Conté crayon
Monogram 11, 1960
11¾ x 17¼
Lent by Mr. and Mrs. John Clancy
- 68 HEARTS AND FLOWERS
Pencil and crayon
Monogram 11, 1963
8¾ x 7⅞
Private Collection
- 69 LIGHTNING AND FIREFLIES
Sketch No. 3 for FIREFLIES
AND LIGHTNING
Conté crayon
Unsigned and undated, c. 1964
9¾ x 14
Burchfield Center Collection

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