



Spyglass

A QUARTERLY LOOK AT THE CAHOON MUSEUM OF AMERICAN ART • SUMMER 2009

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EXHIBITIONS

American Masterworks on Paper from the Ken Ratner Collection

In celebration of its twenty-fifth anniversary, the Cahoon Museum of American Art presents a stunning exhibition of fifty-one masterworks by nearly every major American artist from the 1860s through the mid 20th century from the collection of **Ken Ratner**. The collection comprises etchings, drypoint, aquatints, graphite drawings, and lithographs. In this latter category is **George Bellows** *Introducing the Champion* (1916), one of the artist's famed boxing scenes depicting an admiring crowd of onlookers gazing up at their hero standing in a corner of the ring and introduced by a paunchy referee. The boxer's bemusement contrasts with the excitement among the spectators and the sprawled hulk of his opponent looming in the background, his appearance hinting at the carnage soon to take place. Yet the effect is altered in this instance by the use of a dark olive green applied over the background. Bellows never used this color combination in subsequent boxing prints. This rare image demonstrates how an expert printmaker such as Bellows experimented with varied effects to alter the emotional impact of a work.

Several works by **Robert Henri, John Sloan, Everett Shinn, William Glackens, and George Luks**, the Philadelphia five who formed the nucleus of The Eight, are also on view. Their training as newspaper illustrators is represented by Everett Shinn's *"Don't you know the sort of man you're dealing with," he asked abruptly*, a 1918 piece for *Everybody's* magazine. This offers a comparatively rare survival of a commercial illustration, the majority of which were lost once editors had the actual artists' drawings readied for reproduction on the printed but disposable pages of their publications. Henri's drawing, *John and Dolly Sloan* (circa 1905), depicts an intimate, privileged glimpse of Henri's artist-friend and wife. Never one

Continued on next page



Winslow Homer
Two Are Company, Three Are None, woodcut

COMING SOON ...

American Masterworks on Paper from the Ken Ratner Collection

Jul. 21 – Sep. 13

Museum Members' Reception:

5 to 7 p.m.

Friday, July 24

Docent tours: by appointment

Tuesday Talks

Start at 11 a.m. and are included in the price of admission to the museum.

July 25:

Ken Ratner

Director's Walk-Through

August 16:

Dr. Robert Gambone

Masterworks of American Art

Continued from page 1

to concede to the stifling atmosphere of the National Academy, the provocative George Luks is represented by a rapid-fire crayon drawing, *The Children* (circa 1905), a testament to his life-long love of young people whom he studied in Washington Square Park and on the East Side. It is a strong indication of Luks's ability to capture the essence of character types in a few deftly executed lines of the crayon. John Sloan is well represented in the Ratner collection. Two of Sloan's renowned etchings, *Night Windows* (1910) and *Sunbathers on the Roof* (1941) demonstrate the warm humanity evident in his work despite their comparatively small dimensions. *Night Windows* portrays the public nature of life in the artist's Chelsea neighborhood, where overcrowding and the crush of humanity compelled strangers into an enforced intimacy. Sloan reprised an earlier subject of tenement dwellers sleeping on apartment rooftops in the early 1940s, updating the theme to represent trendy and now fashionable middle class New Yorkers sunbathing on a summer's day.

Jerome Myers was never strictly speaking an Ashcan School artist; Henri himself declined to have him included in the Eight's exhibit at the Macbeth Gallery.



Jerome Myers, **Four People on a Bench**

Nevertheless, he presented the life on the Lower East Side, particularly represented through groups of wistful children congregating on street corners, listening or dancing to hurdy-gurdy music, and similar scenes of the kind represented in *On Pitt Street, No. 2* (circa 1906). Other Ashcan-inspired artists include **Philip Reisman**, **Theresa Bernstein**, **Eugene Higgins**, and **Florence Shinn**, wife of Everett Shinn. In speaking of these works, Ken Ratner noted he was drawn to the warm humanity depicted in them, a viewpoint also reflected in Mr. Ratner's devotion to his many charities.

Marsh's energetic *Steeplechase* (1932) is one of his many prints exploring the freedom and abandon he discovered in New York's Coney Island. Human forms hug closely together, their limbs exposed by flying skirts and hair-dos and echoed in the prancing energy of mechanical horses. Like his prints of crowded beaches, burlesque houses and even breadlines, Marsh's images are vigorous interpretations of the unquenchable human, one might say American, spirit and vitality despite, or perhaps in spite of, the Great Depression. The Ratner collection is also strong in American Scene or Regionalist art of the 1930s and 1940s. Important examples of the work of



Mary Cassatt, **Margo Wearing a Bonnet**

Edward Hopper, **Thomas Hart Benton**, **Isabel Bishop**, and **Walt Kuhn** are all represented. Of singular importance, Edward Hopper's graphite drawing, *Study for House by a Road* (circa 1942) offers a good example of how he observed, studied, and drew the world around him, utilizing sketches as the raw material for finished paintings. Benton's *Street Scene with Model-T and Figure* (circa 1921) and Isabel Bishop's lovely etching *Encounter* (1939) demonstrates the artists' life-long interests in depicting the human figure in ordinary moments.

Ratner's collection also reaches back into the 19th century, encompassing choice examples by luminaries as diverse as **Winslow Homer**, represented by a pristine woodcut (*Two Are Company, Three Are None*, 1872). **Mary Cassatt's** *Margo Wearing a Bonnet (No 1)* (circa 1902) depicts one of her favorite young models. **James Abbott McNeill Whistler** is represented by an exquisite etching, *Annie Seated* (1858). *American Masterworks on Paper from the Ken Ratner Collection* opens at the Cahoon Museum of American Art on July 21 and continues through September 13, 2009. Ken Ratner will speak about his collection at 11 a.m. on Saturday, July 25 and museum Director, Dr. Robert Gambone will lead a director's walk-through of the exhibition at 11 a.m. on Saturday, August 16. This exhibition is supported in part by an anonymous trustee. The *Barnstable Patriot* is a media sponsor.

All That Glitters: American Society of Silversmiths Members' Show



Michael Banner, **Red Top**

What could be more appropriate for a silver anniversary than a show about silver? So, to help the museum celebrate its twenty-fifth year, six members of the American Society of Silversmiths have been invited to exhibit their unique art in a show titled, appropriately enough, *All that Glitters*, opening on September 15 and running through November 8.

Michael Banner is a master silversmith who prefers making large hollowware pieces often with the collaborative assistance of his wife **Maureen**, the two brainstorming and drawing feedback from one another. Michael's tea pots soar into space, having handles reminiscent of free-form abstract motifs or quite possibly resembling the appendages of Texas longhorn cattle.

His energetic and biomorphic forms have earned an international reputation with museums such as the Smithsonian American Art Museum, The Art Institute of Chicago, and The Peabody Essex Museum all accessioning his work into their permanent collections.

The work of **Cynthia Eid** reveals a rich variety of forms, from the practical to the aesthetic. Her sterling "Rockport" teapot reveals a shell shaped form raised in an anticlastic process that is then folded and constructed. Winner of the Niche Teapot Award, this piece has toured

Europe in the Triennial 13 exhibition sponsored by the Goldsmiths Museum in Hanau, Germany. Contrastingly, her "Convergence" pieces, peanut shaped containers crafted from sterling sheets that are microfolded (corrugated) and annealed, are both diminutive and precious objects. Her fish dishes are at once delightful and whimsical objects to behold.

The sterling candelabra fashioned from the hand of **Raychel Wengenroth** would find a welcome place on the most elegantly appointed tables. Their forms spiral and curve into space with an aerodynamic elegance that is breathtaking and beautiful. Equally beautiful are the one-of-a-kind vessels crafted by **Munya Avigal Upin**, whether fashioned of

sterling and antique Bakelite, as are her tea services, or her intimately personal "Memory Containers."

The rattle, cup and feeding spoons beautifully crafted by **Pauline Warg** give new meaning to the phrase "born with a silver spoon in one's mouth," objects fit to pamper the most fortunate of infants. More modest, yet equally refined, her sterling fish-form tea strainers are both whimsical and exquisite in their detail.

All that Glitters: American Society of Silversmiths Members' Show opens on September 15 and runs through November 8, 2009. On Saturday, October 3 silversmiths Michael and Maureen Banner will speak about their work at 11 a.m. and on Saturday, October 17 silversmith Cynthia Eid will give a gallery talk at 11 a.m. This exhibition is sponsored in part by museum volunteer Doris Easter; the *Barnstable Patriot* is the media sponsor.

COMING SOON ...

All That Glitters: American Society of Silversmiths Members' Show

Sep. 15 – Nov. 8

Museum Members' Reception:
5 to 7 p.m.
Friday, September 18

Docent tours: by appointment

Gallery Talks

Start at 11 a.m. and are included in the price of admission to the museum.

Saturday, October 3:
Michael and Maureen Banner

Saturday, October 17:
Cynthia Eid

Expanding Our Horizons



Museum Plan North

It is a supreme joy for every museum director the moment one realizes that months of planning and hard work suddenly pay off. In my case that moment came when I received word that the grant application to the Massachusetts Cultural Council for \$400,000 would, indeed, be awarded to the Cahoon Museum of American Art. Together with pledges already received, and with smaller grants in hand, this magnificent gift propelled the museum close to the halfway point in our 2.4 million dollar goal to accomplish Phase I of the museum's master plan. What will the "new and improved" Cahoon look like you may ask?

In designing the new Cahoon, architects **John Keenan and Antonia Kenny** carefully listened to the advice of our building committee. We wanted to ensure the absolute integrity of our historic 1775 structure. At the same time, we all recognized the need to provide new stairway and elevator access for the museum to become ADA compliant. And we were in unanimous agreement on the need to improve road access and egress to the museum, increase parking space and accommodate buses for school and tour groups and provide modern bathroom facilities. Over and above these practical considerations, there was the need to add a state-of-the-art storage room to adequately care for our growing permanent collection. And the museum also needed to find space sufficient to conduct its popular *get smART* art program and art history lecture series as well as studio art classes for adults. Yet all these needs are secondary

to our primary purpose, which is the display, collection, and interpretation of works of American art, and to be true to that mission there was an urgent need for more gallery space both to display the collection and to adequately mount the seven shows curated in-house each year.

Our master plan accommodates all these needs. Set back from the road at the east end of the 1775 building, we will add a new connecting lobby. This two story lobby will provide all the practical functions required of a modern facility: elevator, stairway, gathering space, bathrooms, ticket booth, and museum shop. At the lower lobby level, at right angles to the new lobby itself, will be the art storage wing and the new art classrooms will be housed in a smaller wing off the northwestern end of the lobby. On the ground floor lobby level will be a new main gallery situated directly above art storage. This gallery is designed to have flexible partition walls to accommodate a variety of exhibition configurations for the varied shows we curate in-house each year. A smaller gallery above the art classroom wing will house solo shows and more thematic exhibitions such as, for example, a works on paper or a photography show. These

additional galleries will enable the museum to install the full scope of its folk art collection, including its collection of record of the works of Ralph and Martha Cahoon in the 1775 era building. Currently, only a fraction of our Cahoon and our permanent collections of American art can be shown at any one time. What is currently being utilized as the museum gift shop and shop manager's office also will be transformed into new gallery space, a portion of which will house the William Ross Searle collection.

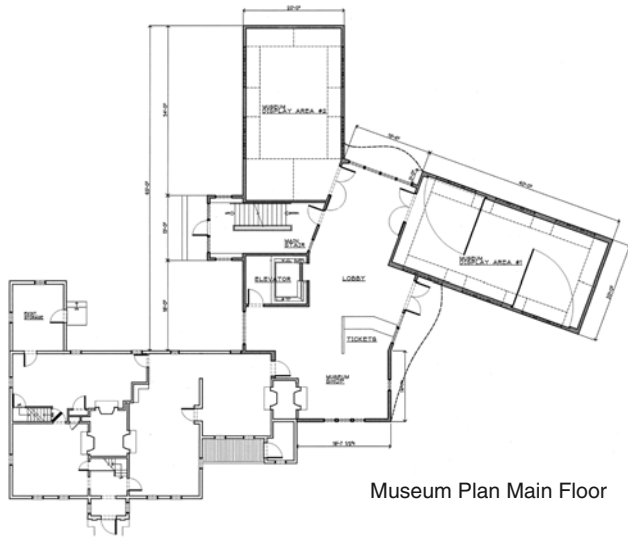
We will accomplish this ambitious master plan in two phases. Phase I will realize the completion of all but the art classroom and smaller gallery wing. Phase II will involve construction of that second wing. Both phases include raising significant funds to add to the museum endowment and to support added growth to the museum.

I am thrilled beyond words that this exciting and transformative project is now under way. And I hope that all those who love and enjoy visiting or exhibiting at the Cahoon will lend their support to this wonderful new chapter in the museum's history.

Museum Plan East



Behind the Scenes



Museum Plan Main Floor

How did it come about? Our museum is planning to more than double in size. It started three years ago when trustees took note of the museum's steady growth. Visitors, classes, lectures, activities for children, all were growing in popularity. Our colonial-era house was bulging with activity. To gain some perspective, the trustees held a weekend retreat to decide what must be done. Out of that retreat came the resolution to build a significant addition. A feasibility study provided a

positive outlook for the project, and deliberate planning began.

Behind the scenes, what may be the most important factor in our growing success is the strength of the museum's collection. The Cahoon Museum of American Art has gained wide recognition as Cape

Cod's only museum dedicated to collecting and exhibiting the full scope of American art. The collection began twenty-five years ago when art connoisseur and collector Rosemary Rapp of Cotuit purchased the Cahoon's home and studio to found a museum. Friends and benefactors gave additional works over the years and the collection has grown into a significant representation of American art spanning the 18th century through the present day.

Today, we have an exciting plan for an addition, plus significant site improvements encompassing re-grading, landscaping, ample parking including buses, and improved access roads. Working with principals John Keenan and Antonia Kenny of K and K Architects of Falmouth, our building committee has considered every aspect of the expanded museum. We are currently seeking town review and approvals for the plan, a deliberate process than could require up to six months.

Of course, fundraising remains paramount. Our campaign co-chairs, museum director and a committed leadership team are working together to realize steady progress. Dr. Gambone's successful work in securing a \$400,000 grant from the Massachusetts Cultural Council has given us a major step forward.

The real excitement for our project lies ahead when sufficient funds will allow us to break ground. With the help of our supporters, and you our friends, we are confident of success.

SPECIAL EVENT

Museum Director Publishes Major Book on American Artist George Luks

George Benjamin Luks (1867-1933) is renowned today for the oil paintings, watercolors, and pastel drawings he created as an acclaimed member of the artists' collective known as the Ashcan School (or The Eight). This group of New York and Philadelphia artists worked in New York City at the turn of the last century and rebelled against the strict requirements and elevated subject matter favored by the National Academy of Design. Luks's professional development, however, came from his apprenticeship as a newspaper and popular magazine

artist in an era predating photogravure when these mass media outlets hired teams of artists to illustrate the pages of their publications.

Luks spent his early career drawing cartoons, spot-on illustrations, political caricatures, and comic strips for *The Philadelphia Evening Bulletin*, *The New York World*, and mass-market journals, *Puck*, *Truth*, *The Verdict*, as well as several pot boiler novels. These early portraits and stories of street urchins, peddlers, shop-keepers, immigrant life on the Lower East Side and other ordinary

New Yorkers would all be revisited in his later painting. He achieved fame when he took over drawing *Hogan's Alley* for Joseph Pulitzer's *New York World* after the strip's originator Richard F. Outcault defected to William Randolph Hearst's *New York Journal*.

Life on the Press: The Popular Art and Illustrations of George Benjamin Luks explores the roots of the artist's career as one who drew turn-of-the-twentieth-century New York City. The city's vital popular press served as a crucible in

Continued on next page

SPECIAL EVENT

Book on George Luks

Continued from page 5

which a number of American artists honed their talents and learned how to communicate ideas to a broad popular audience. The resultant work, both popular and controversial, challenged notions of good art and popular subject matter. Dr. Gambone's study brings Luks's early work to light and reveals the funny often edgy, and sometimes prejudicial creations that formed the base upon which Luks built his later career.

Life on the Press: The Popular Art and Illustrations of George Benjamin Luks contains 284 pages of text (including index) plus over seventy five black and white illustrations. The ISBN number is 978-60473-222-1. The book retails for \$50 and may be ordered from the University Press of Mississippi, 3825 Ridgewood Road, Jackson, MS 39211-6492. To place a credit card order or to place orders billed to established accounts, please call: (800) 737-7788 or (601) 432-6205. By e-mail: press@ihl.state.ms.us. **Dr. Gambone will hold a reading at the museum and autograph copies of his book (available at the museum gift shop) on Saturday, August 1 at 11:00 a.m.**

MERMAID'S COVE GIFT SHOP

Silver Balloon Necklace

To help celebrate the Cahoon Museum of American Art's twenty-fifth-silver-anniversary, renowned Cape Cod goldsmith **Ross Coppelman** has created a beautiful silver balloon necklace exclusively for our museum shop. The hot air balloon has long been associated with the Cahoon. A prominent and reoccurring motif in the naive folk paintings of Ralph Cahoon, the hot air balloon also has been chosen as our museum logo and featured on our stationery. So we feel it very appropriate that now this charming and wonderful motif can be yours to enjoy in hand crafted silver.

The necklace comes in two sizes (small and large) and finishes (a darker matte finish and a shiny, lustrous one). There is also the option of purchasing a balloon with a blue topaz embedded in the basket. These necklaces make stunning and unique gifts. It is interesting to note that as hand engraved by the

jeweler, Ross Coppelman's initials are the same as those used by Ralph Cahoon!

We invite you to stop by our Mermaid's Cove gift shop to purchase these exclusive gift items. And while you're there, please browse at your leisure the many other unique gift items you're sure to enjoy.



Ross Coppelman, **Silver Balloon Necklace**

Please help us to Go Green!

Dear Friends,

Here's your opportunity to help the planet go green while helping the Cahoon Museum of American Art at the same time! You can assist the museum in cutting back on unnecessary consumption of paper and postage by giving us your email address. It's that simple. Then, instead of receiving a paper copy of the *Spyglass* or a museum exhibition postcard, your own personal copy of these museum publications will be mailed directly to your e-mail account. Print and save as you wish! Copy and send to friends to help us spread the word! Be the first to receive advance electronic notice of museum classes, lecture series, and bus trips. Simply fill out the form below, clip and mail to us. Then relax and enjoy receiving email postings in the comfort of your home! Thanks for helping the museum and the planet!

Name _____

Address _____

City _____ State _____ Zip _____

E-mail Address _____

Please clip and mail to: Cahoon Museum, 4676 Falmouth Road, PO Box 1853, Cotuit, MA 02635

SUMMER ART CLASSES

Painting Cape Cod in Miniature with Janet Munro

Dates: September 21, 22 and 23

Times: 9:00 a.m. to 1:00 p.m.

Location: Cahoon Museum

Fees: \$100 members
\$120 non-members
plus \$23 material fee

Students will create several small round paintings, suitable for Sailors' Valentine centers. Artists in the class will have many subjects from which to choose including lighthouses, ships at sea, harbor settings, beach birds, and similar examples like the those pictured here. And you can also paint from your family folk art portraits, your house, etc. Color, balance, drawing, mixing colors, composition, and finishing details will all be taught in this class. You will leave with finished six inch paintings ready to frame.



Janet Munro, **Mermaids & Sandpiper**

Registration for Summer Art Classes

Name _____

Address _____

City _____ State _____ Zip _____

Day Phone _____ E-mail _____

Please enroll me in the following class:

Total \$ _____ Check Enclosed Visa M/C Amex

Account No. _____ Exp. Date _____

Signature _____

Please make checks payable to *Cahoon Museum of American Art*.

NEW TRUSTEE

Cahoon Museum Welcomes New Trustee

The Cahoon Museum of American Art is pleased to welcome its newest trustee **James H. Bodurtha**.

Mr. Bodurtha is director and chair of the compliance committee of the Board of Directors of more than 100 mutual funds managed by Black Rock, Inc. He is also a founding member and the first Chairman of the Independent Directors Council of the Investment Company Institute, and a member of the Board of Governors of the Investment Company Institute. In 2004, Mr. Bodurtha was named Fund Trustee of the Year by the Institutional Investor for his work in organizing the Independent directors Council; in 2007 he received a Lifetime Achievement Award from the same

organization for his contributions to the mutual fund industry. From 1980 to 1993, he was a partner in the law firm of Squire, Sanders and Dempsey where he chaired that firm's investment company and capital markets practice. He is the Chairman of the Board of directors of Berkshire Holding Corporation (micro-contamination control) and a Director, and until 2004, the Executive Vice President, of The China Business Group, Inc., a consulting group for companies doing business in China. He is also a member of the Board of directors of ICI Mutual Insurance Company. Mr. Bodurtha is a graduate of Yale University and holds a JD from The Columbia University School of Law.



James H. Bodurtha

MEET OUR VOLUNTEERS ... BLAIR SINSIMER AND DANIEL MERRITT

Our museum is ever grateful for the excellent support and extraordinary service provided by our volunteers. We also are pleased that this year we are hosting two summer interns, and we'd like to introduce them to you through this column.



Blair Sinsimer

A native of Osterville, **Blair Sinsimer** is currently pursuing her degree in art history from Barnard College at Columbia University. She just completed her sophomore year and last summer

spent time at the School of Liberal Arts in Siena, Italy. While in Italy Blair taught American Sign Language to members of the Italian deaf community. Blair will be offering signed tours to our museum visitors and members of the Cape Cod deaf community on Wednesdays, Fridays, and Saturdays by prior appointment from 10 until noon. She is also undertaking the much-needed and much-appreciated

task of re-organizing our art storage area, checking to make sure each picture is fully identified with an information tag on the reverse, attaching an alarm device to each picture, and cataloging each according to a pre-selected and permanent location bin. We are indeed fortunate to have Blair as our summer college intern.

Daniel Merritt is a junior at Barnstable High School. Dan became interested in art history following what he declares as a "life-changing" trip to New York City and a visit to the Museum of Modern Art (MOMA). Some of his favorite artists include Francis Bacon, Andy Warhol, John Singer Sargent, and Alexander Calder. Aside from art history,

Dan is interested in sailing, literature, and poetry. His aspirations following college include either museum work or as a professional art dealer. Dan is working on assisting with the *Great Brush Off*; registering artists and paintings and working on July 11, the Saturday of the event itself. He will also be assisting with exhibition installations.



Daniel Merritt

Please welcome our college and high school interns to the museum!

Spyglass is the quarterly newsletter of the Cahoon Museum of American Art.

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Cahoon Museum OF AMERICAN ART

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Cotuit, MA 02635

Hours: 10–4 Tuesday–Saturday, 1–4 Sunday

Closed in January

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