

An impressionist painting of a woman in a blue dress sitting in a garden. She is holding a newspaper. There are trees, a building, and a dog in the scene. The style is loose and colorful.

# AMERICAN FINEART

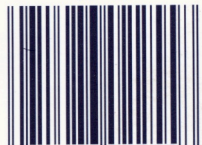
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## American Masters

*Somerville Manning Gallery presents its annual American Masters exhibition featuring work by the Wyeth family*

**Through June 8**

**Somerville Manning Gallery**

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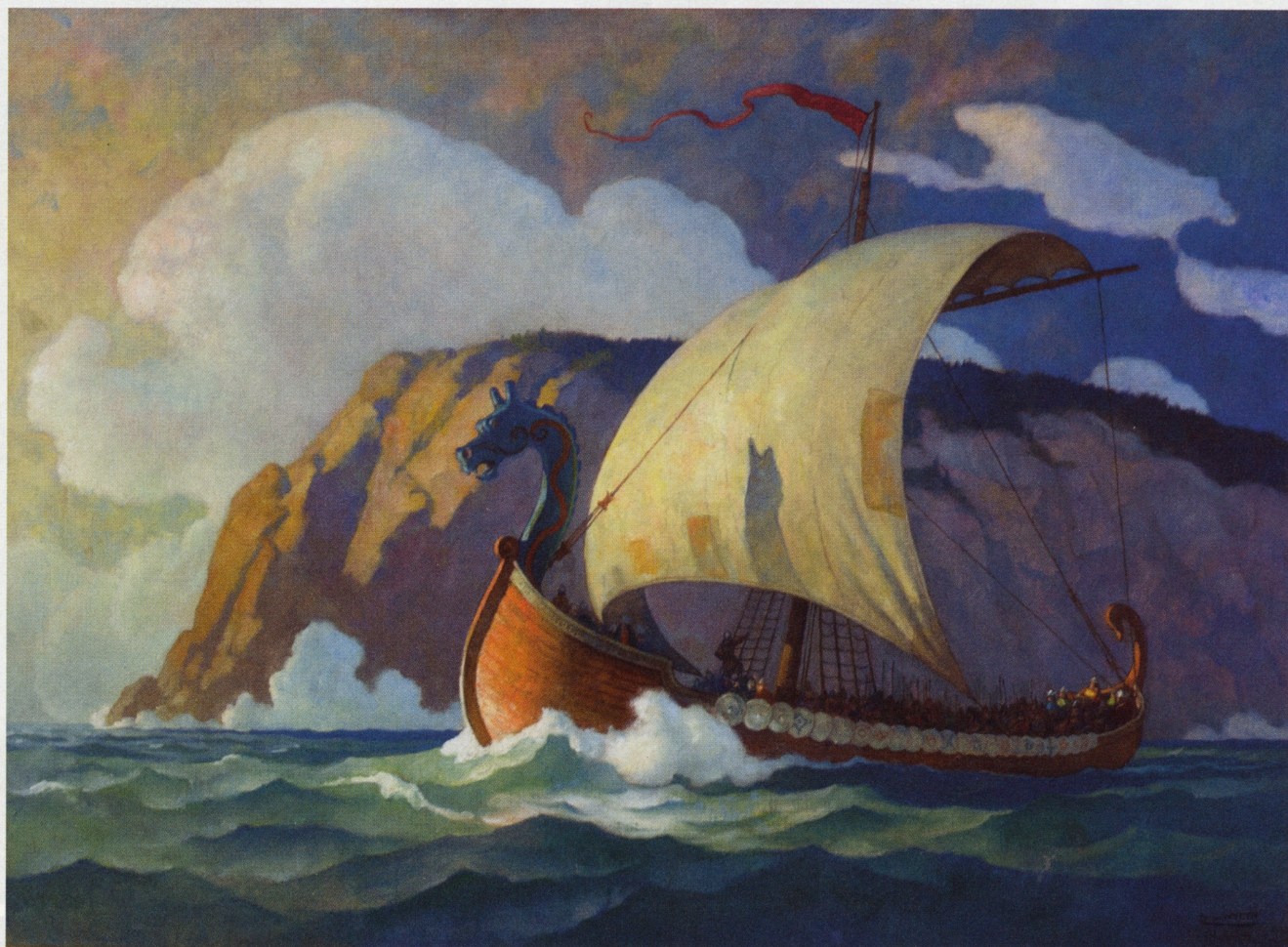
[www.somervillemanning.com](http://www.somervillemanning.com)

For the past four years Vickie Manning and Sadie Somerville of Somerville Manning Gallery have organized a spring show at their beautiful space in Greenville, Delaware, titled *American Masters*. As the gallery has spent the past 30 years specializing in paintings by the Wyeth family, the *American Masters* exhibition serves as an opportunity to show works by contemporaries of the three

generations: N.C., Andrew, and Jamie.

This year *American Masters* will include work by all three Wyeths as well as important paintings by artists such as Charles Burchfield, Hans Hofmann, Robert Henri, John Marin, Milton Avery, Mary Cassatt, Martin Johnson Heade, Maurice Prendergast, and Albert Bierstadt.

"We started the *American Masters* show in 2010 and at the time we



N.C. Wyeth (1882–1945), *Unknown (Viking Ship Sailing off a Headland)*, ca. 1935–45. Oil on canvas, 29½ x 40½ in.





Andrew Wyeth (1917–2009), *Deserted Light*, 1977 Watercolor, 30½ x 22 in.





John Marin (1870-1953), *Fell Plummer's Wharf, Cape Split*, 1933. Watercolor on paper, 14 $\frac{3}{4}$  x 20 $\frac{1}{2}$  in.



Mary Cassatt (1844-1926), *Sketch of Alexander Cassatt*, ca. 1914. Pastel on tan paper, 16 $\frac{5}{8}$  x 17 $\frac{1}{2}$  in.



Robert Henri (1865-1929), *Mary Patton in Rose Smock*, 1926. Oil on canvas, 24 $\frac{1}{4}$  x 20 in.





Charles Burchfield (1893-1967), *Waning Moon*, 1916, Watercolor and graphite on paper, 20 x 14 in. Images courtesy Somerville Manning Gallery.

just wanted to try and do something different and innovative to reinvent the gallery," says Manning. "Sadie and I spent years going to the American painting auctions and galleries because of our work with the Wyeths so we decided to use our knowledge and contacts from this and do a show of American masters."

Somerville Manning Gallery is near the Wyeth home in Chadds Ford where Manning's husband grew up next to the Wyeth family. Manning worked very closely with Carolyn

Wyeth over the years and at one time had the N.C. Wyeth estate.

"It was exciting to work on the N.C. Wyeth estate," says Manning. "We worked with Carolyn while she was still alive, as she had received most of the estate from her mother. Andy was the executor of the estate so we were fortunate to work with both he and Carolyn on it. Most of the estate went to the Brandywine River Museum."

In 2006, when the High Museum of Art in Atlanta and the Philadelphia Museum of Art staged the acclaimed

Wyeth exhibition, Somerville Manning Gallery worked with Andy and the Wyeth Foundation to do a show of their own. That exhibition, which consisted of 25 works of art, received much critical acclaim. In 2006, Somerville Manning Gallery also organized a large show for N.C. Wyeth and, in 2007, curated a show titled *Wyeth Women* featuring the art of Andrew Wyeth's sisters, Henriette, Carolyn, and Ann.

This current exhibition includes several fine examples by the Wyeth family: a depiction of a Viking ship by N.C., and a watercolor, *Deserted Light*, by Andrew.

"The Viking ship is not a published illustration by N.C. but he did do several other similar Viking ships that were published for a calendar commissioned by the Berwind-White Coal Mining Company. This work is later, and he is revisiting this early theme," explains Manning.

Another N.C. painting in this current exhibition is a 1928 work titled *Eli and Boy Samuel*. The painting was lost for 30 years before finding its way to the gallery for this exhibition.

"It was pretty exciting and when we found it people from the Brandywine River Museum came over to see it," says Manning. "It had been in one family for quite some time and while it did appear in the catalogue raisonné, it was not photographed from the original work of art. So they were happy to see it."

The success and popularity of this annual *American Masters* exhibition is what keeps Manning returning to what has proven to be a difficult task. However, as always, she appreciates the challenge.

"Mounting an exhibition with such an ambitious title comes with a significant inherent restriction," says Manning. "Unlike a museum, a commercial gallery is limited to what is available in the marketplace; however, Somerville Manning Gallery has assembled this fine collection and it provides an excellent opportunity to view many works by American masters." ■