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### MARSDEN HARTLEY: FROM MAINE TO DOGTOWN AND BACK AGAIN LECTURE FINDING AID & TRANSCRIPT

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#### Video Description

This video records the fourth and final lecture offered at the Cape Ann Museum in conjunction with the exhibition *Marsden Hartley: Soliloquy in Dogtown* that was on view from June 9 through October 14, 2012. Noted art historian and author Gail Levin traces the exploratory artistic path of Marsden Hartley through the

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course of his extensive travel to foreign locales that included France, Berlin, and Mexico, and domestic trips to Taos, New Mexico, Ogunquit, Maine, and of course,

Dogtown Commons in Gloucester. With recurring themes of mysticism and folk art, an interest in the emerging capabilities of photography, and influenced by European modernists, Hartley's body of work cannot be pinned down to one style and instead reflects his very personal response to the places to which he was drawn.

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### Subject list

Marsden Hartley	Hinterglasmalerei
Alfred Stieglitz	<i>Adventures in the Arts</i>
Gertrude Stein	Dogtown Commons
Wassily Kandinsky	American modernism
Gabriele Munter	Gail Levin
Karl von Freyburg	

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### Transcript

#### **Courtney Richardson** 00:01

Cape Ann Museum. My name is Courtney Richardson, I'm Director of Education and Public Programming. Everyone have a seat? And can you hear me, okay? Good. And can you please turn off your mobile devices? Thank you.

#### **Courtney Richardson** 00:29

Before we get started, I'd like to thank our members for all of their support, we really couldn't do it without you. If you aren't a member please consider joining. Membership lets you visit our galleries as often as you'd like, gives you advanced notification of upcoming exhibitions, programs and events and gives you an important role in preserving art history and culture of the Cape Ann area. Please consider it. We've had a very busy day participating in the Captain's Courageous city-wide festival. Maritime fisheries tours, Howard Blackburn's dramatic presentations and schooner scavenger hunts. But now it's time to turn away from the sea and back inland to Dogtown. Marsden Hartley, Soliloquy in Dogtown has brought record crowds this summer. It's hard to believe that there are only three weeks left to see these paintings together in one place. Make sure you get your last glimpse. And just a side note our special installation

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Water, Water is actually closing next weekend. Today we present our fourth and final lecture, Marsden Hartley from Maine to Dogtown and Back Again. Our Dogtown lecture series has been generously sponsored by the Cape Ann Savings Bank. Thank you. I think we're all familiar with today's guest speaker. She was last in Gloucester in 2006, talking about Edward Hopper's houses, just wanted to do a little book plug. We are selling this upstairs, and Gail will be happy to sign them.

**Courtney Richardson 02:18**

Gail Levin, distinguished professor of art history, American Studies and Women's Studies at the Graduate Center in Baruch College of the City University of New York is the author of many books, including her well known series of publications, and the American realist painter Edward Hopper, which culminated in 1995 and catalog raisonne in the definitive Edward Hopper, An Intimate Biography. She is also the author of Marsden Hartley in Bavaria and other essays on partly this catalog raisonne she has compiled. Please join me in welcoming Gail Levin.

**Gail Levin 03:10**

Thank you for inviting me and turning out on this beautiful day. Thank you. Some of you asked me already about the catalog raisonne of Marsden Hartley, which will be my second and last catalog. It's an exhausting study I found more than 1500 works by Marsden Hartley. But I haven't found a publisher who would like to publish the catalogue raisonne virtually, complete without my raising a great deal of subsidy. So I'm looking for a patron.

**03:57**

And I think I will announce that in case you know one who adores Hartley and would like to see this see the light of day like I would. So I first started to work on Marsden Hartley back in the early 1970s, because Harley was a basic part of my doctoral dissertation, which was on Wassily Kandinsky and the American avant-garde. And I'm not going to cover the whole of Hartley today as you will find in a catalog raisonne when it's eventually published. But you'll see that my early experience has in some way shaped how I view Hartley's evolution and trajectory. So here we have an early photograph of Ridley, you all know he was born in Lewiston, Maine. And his mother died when he was a little boy and at age 15, his family is with a sister in Maine and moves out to Ohio and at age 15 he goes out there. So I just want to mention his early art training out in Cleveland with a painter named John Semon who gave him art lessons, kind of private lessons, and other artists, so that's already 1896 to 1898 and Hartley's other teacher out there, one of the other teachers out there they're more, Cullen Yates, who taught him during the summer of 1898. And you can see both of these are pretty... Eighteen? Oh, gosh. Sorry about that. 1898. Typo. Won't be first or last but Cullen Yates and John Semon were pretty typical 19th century American landscape painters. I wanted to show the work of Nina Waldeck, a woman who taught Harley out in, up in Cleveland, but I couldn't find a digital image. I have to digitize all my old slides. So I come from the age of slides now into digital and she's not on the internet anywhere. And as I'm just completing a book on another Gloucester artist that is, does have a patron and is getting polish. Theresa Bernstein whose painting is hanging there.

06:42

I have to tell you that a lot of women artists get forgotten, or shall we say erase. A lot of artists do, but especially women artists, so I couldn't show you Nina Waldeck to whom Harley was quite devoted. Then he comes to New York, he gets a scholarship, and he starts to study at the Chase School of Art, sorry, the New York School of Art. It was previously known as the Chase School of Art; changed its name. And that's where another great Gloucester artist, Edward Hopper, studied with Chase as well. And Robert Henri, just after Hartley because Hartley didn't stay at the New York school, right? Here we have a later self portrait of Chase, who was known to be very elegant and quite a showman, might not have suited Hartley's more mystical sensibility. He went instead to the National Academy of design, a more conservative school, between 1900 and 1903, where among his teachers were Francis Coates Jones, fairly forgotten artist, but not completely, and you see Jones' painting of a mother and daughter looking at the portrait of the dead husband called Gone but not Forgotten. And I can imagine that Hartley would have had more resonance for Francis Jones as a teacher.

08:14

Hartley made it up to Green Acre, a spiritualist camp in Elliott, Maine by 1907, where he runs into a guy named Swami Vivekananda. And the widow of a famous violinist Ole Bull, who went by the name, Mrs. Ole Bull, you rarely hear her first name. And there she is in the photograph next to another photograph, she's the one seated above the Swami. Now keep this in mind because you're going to see what I think is the effect of this moment with Miss Ole Bull. Mrs. Ole Bull and the Swami Vivekananda in some of Hartley's paintings, which is what we're here to talk about.

09:07

This is also this place Green Acres where the Japanese came after the Russian Japanese war, to have peace talks. But the Russians didn't show up just I think the Japanese. And it was a very interesting place. And it's a Mrs. Ole Bull who gave Hartley his first exhibition in her home and having an exhibition in somebody's home isn't so unusual. It's still going on. But by 1908, and as a result of this experience, actually Maurice Prendergast, and Charles Prendergast noticed Hartley's work, and they put them in touch William Glackens another all members of The Eight, who showed at Macbeth gallery 1908 together with Robert Henri, George Luks, John Sloan. And this Glackens helped put Hartley in touch with Alfred Stieglitz, the photographer who ran the art gallery known for its address on Fifth Avenue, the little galleries in the photo of this session were known as 291 291. Where Hartley had his first solo show in a really commercial gallery, or you can call Stieglitz commercial, but a New York gallery was a big deal. And he was also shown with a group of Young American Artists of the Modern School together with a sculptor Jo Davidson with Edward Steichen, you probably know him as a photographer, but he was also a painter. And he and Hartley had quite a rivalry over Stevens' attention. And Arthur B. Carles, a very colorful painter or painter of various figures and bright colors. John Marin, a Hartley favorite and Laurence Fellows, who's really fallen into that category, we'll call it obscurity. So this is a photograph of them, and Hartley was in group shows with them. And now we're looking at this painting called the Ice-Hole, a Maine picture with the mountains from 1908. And

you notice that it has post-impressionist with little broken brushstrokes. And this is Hartley with just a map to show we don't have, this map shown in the galleries. Other photo this session looks at the, two tiny rooms, 291.

11:46

And this is the painting you probably know from the Boston Museum of Fine Arts, or at least an article of autumn from 1908. So this is the kind of work we showed in the first show in New York and it has the broken brushstrokes and I just show you what he the artist, he acknowledges his inspiration, Giovanni Segantini, who's this Swiss-Italian, that is the Italian speaking part of Switzerland, around the St. Mortiz [?]. This is one Hartley only knew the work, I think in reproduction in art magazines. And this is called the Two Mothers. But the Segantini stitch is what the little tiny brushstrokes in Giovanni Segantini's works were known as, and it's not done that much before Hartley, but it was European, and remember, American art is considered pretty provincial, rather provincial, very provincial, and Harley is eventually very soon going to want to end that and go to Europe.

12:58

So here in the little galleries, and we can see where they are, Stephens of course was publishing photography in various magazines including camera work. And then he started to publish reproductions of artworks, including Hartley's and critical reviews and our articles about what we can call the Avant-Garde, the American Avant-Garde, and some European Avant-Garde; it's a 291 that Stieglitz was showing, for example, the for some of the first exhibitions of Matisse, and a Picasso, an [?]. And there we have Steichen's photograph of Stieglitz from 1915. And so Steichen him is really very close to Stieglitz and Hartley sees him as kind of in the way, shall we say. Here, Hartley goes in the summers and then early autumn, back to his native Maine, to *Kezar Lake*, for example, and here we see his *Mountain Lake, Autumn* from 1910. And notice the brushstrokes are much bigger and the paint slabs heavier, it's almost like he's moving toward Van Gogh from Segantini's little stitch and that's kind of interesting. These are pretty small paintings, some of them rather quite wonderful. But Arthur B. Davies was another member of that group, The Eight, helped Hartley raise money to go to Paris to Europe. And so in April 1920, arrives in Paris, where he makes a lot of discoveries including meeting the expatriate American writer and patron and collector from Baltimore, Gertrude Stein. And you can see in the background of this photograph of Gertrude Stein, Picasso's portrait of Gertrude Stein, that's the one that ends in the Metropolitan, the one that probably 1906. But Picasso, she said to Picasso, but Pablo it doesn't look like me. He said, "Don't worry Gertrude, you won't have to look like it."

15:28

So this is the environment he lands in and Gertrude was still living with her brother. Let's see, was she? I think she was still with Leo at that time. But Alice B. Tokas was going to be on the scene and they will live apart. But so here's the painting from these first few months in Paris by Hartley and you notice he has some sort of exotic textiles in the background. And we also can see does anybody recognize? Sort of, I think its American Indian pottery? So what has Hartley

been looking at? Maybe in textiles we can think of [?] who was certainly at Gertrude Stein's. But there's an art school in Paris with a Scotsman named John Fergusson. And they started in 1912 to publish, or just before, to publish a little magazine called Rhythm. One of the Americans that's in this collection, I think she's in this collection, Marguerite Thompson Zorach, she went to art school as Marguerite Thompson at La Palette studying with John Duncan Fergusson. And they published the first translation from Wassily Kandinsky's *Über das Geistige in der Kunst* and *The Art of Spiritual Harmony*, Michael Standler, an Englishman made the translation and he's the one that translated the first English publication of Kandinsky's treatise, and so Kandinsky's, oh, spirituality and moved to certain colors, lewd, heavenly and so forth, and hardly found this very interesting. And so this is a big discovery for him and he's writing to see what's done. In the meantime, Kandinsky has published together, edited, together with Franz Marc and published an almanac with lots of pictures and little essays called *Der Blaue Reiter*, The Blue Rider. It's of a knight on a horse and it's filled with, shall we say, exotic art, modern art and exotic art. And that includes what I'm showing you here, art from the [?], from Easter Island. Folk Art. I'm showing you Hinterglasmalerei on the left and the center, those are paintings where the paints put on the back of classes and Hartley's paintings that he's going to do and as in American folk art, you know, there's overt clock, panels and so forth from the 19th century, and Native American art. The centerpiece is of Northwest coast, a Native American Indian blanket, and that's Arnold Schoenberg. The composer, his self-portrait was included. And so was this delight [?] and this Russian folk art that still life was, by the one, on the right, by Gabriele Munter, a companion of Wassily Kandinsky. They live together in Murnau outside of Munich. And above it is from Russian folk art, Kandinsky, of course, was Russian. Had been educated as an [?], but abandoned that and was teaching art in, in the New York Munich. So Hartley hightails it to Berlin and then down to Germany. And meanwhile he's very inspired by [?] Amina, which are showing the, you know, then they would call it the primitive but today, it talks about his art as exotic, because we don't have to judge how sophisticated or primitive it is, but it's definitely not Renaissance art it's a different aesthetic. And so we see that Hartley is painting a Native American piece of pottery and what he calls an idol, local carved sculpture or a model, not sure, and another ceramic, it's very much like Coke. He says that Russian, that Gabriele Munter included in her still life and of course for her what was Russian symbolized her partner at the time they weren't married but they were a couple and that is Kandinsky's Russianness.

20:26

And here we have Hartley dressed to kill, right?... In costume for the Beaux-Arts Ball in Paris in June 1913, where he had been renting or staying in Lee Simonson's, a set designer friend and painter's studio. And this is one of the images of Hartley holding a flag that I discovered when I was a graduate student back in those ancient days of the early 1970s. Hartley was, shall we say, much less appreciated, a bit forgotten, himself - not entirely, but.... None of the scholarship... or very little scholarship had been done on Hartley, and I was very excited when I found this. And of course he's written on it and he sent it to Stieglitz: Marsden adopts Germany to the tune of *Ich bin ein Preusser...* (In English) Marsden adopts Germany, to the tune of, I'm a Prussian, *Kennt ihr meine Farben* - Do you know my colors? And the colors are on the flag and

on the shapes of the flag are the letters K A N D I N S K Y. So, and on Hartley's epaulets are the numbers 291. And you know what that stands for, the gallery. But he's holding, he's in Munich, and Berlin is actually.....well he's in Germany. Berlin's... flag is on the building in the distance and he's holding his paintbrush in a beer stein, that's really German.

22:09

Well, meantime Hartley has work in the Armory Show, but before it happened, he's in Europe, okay. He was well connected. One of the organizers, Arthur B. Davies, that painter I mentioned who was in the Eight, he was one of the principal organizers together with \_\_\_\_\_ (*name unintelligible, sounds like Wolf Kinman Smothers*). And so Hartley was actually helping to gather some of the Van Goghs and the other artwork from Europe, and he had a couple of still lifes and some drawings in the Armory Show. The Armory Show, if you don't know, in a New York armory - I forgot its name - early in 1913. And it's the first introduction of modern art to a large American public. Stieglitz's gallery was very small. A lot of people went there, but nothing compared to the Armory Show. So it's February to March as you see here on the poster, 1913. And it's the famous show that had.... it traveled to Chicago and also to New England, to Boston. But in Chicago... only in one of these, guess which one, they called out the vice squad because they thought Matisse was pornographic, too many toes on one foot. That's all it took in those days -- that was Chicago, folks, not Boston.

23:31

So this is what the Armory Show looks like. It's right near where I teach, that particular armory, on 26th Street. And this is the only painting by Kandinsky that was in the Armory Show. And guess who bought it? Stieglitz, for his own collection, because he said it was important to keep it in New York. He wanted people to see that Hartley wasn't just a clone of him. So it was that close that Stieglitz thought it was that important. He paid a lot of money, \$500 for it. Today, it's large. It's in the Metropolitan Museum of Art's Steiglitz Collection. It's priceless of course, and it's subtitled *The Garden of Love*. It's from 1912, so it was not the first Kandinsky ever in New York, but it's just about the first, and it's the one that really got a lot of attention.

But mind you, Hartley's already met, by the time of the Armory Show, Hartley was on his way, you know, to really get to know Kandinsky. Not just Kandinsky, but Franz Marc. We'll see their impact. And Steichen is living in Longy, near Paris. Edward Steichen is a sort of rival for Stieglitz's attention, still painting, and Hartley actually goes to spend Thanksgiving with him. And he's not at all happy. This is at Stieglitz's urging.

24:59

Steichen is meanwhile writing home, and he doesn't like Cubism at all. He's much more of a symbolist, while Hartley is now painting what he called his cosmic Cubist paintings. And this is what you're seeing here. His *Musical Theme, Oriental Symphony* on the left, and on the right, just before, *Musical Theme No. 2, Bach Preludes and Fugues*, from 1912. And the words, Bach Preludes and Fugues, are right down there (pointing to the bottom of the painting). And this is Hartley's effort, without too much color, at Cubism. But as he gets more cosmic, it gets a lot

more interesting. The musical signs are still there, but so is a Buddha and the hand gestures, the Mudra, meaning I am Mudra have no fear, sort of protection with a little sun and this kind of Oriental arch.

So now Kandinsky, in *Concerning the Spiritual in Art*, a book that Hartley had discovered and was writing about to Stieglitz. He was very into Theosophy, which is a kind of religious philosophy that combined Christian and Oriental religions, including, of course, Buddhism. And so now, if you think about Hartley dressed for the Beaux-Arts Ball, and this Hartley's getting into something, several things rather exotic, and this is where I think it goes back to that summer of 1907 at Green Acre where he has met the Swami Vivekananda. And there's all kinds of talk, interesting and exotic things. Okay, and also these little stars are going to reappear in some of his other paintings and Kandinsky wrote about the yellow triangle, and there you see it, there.

27:00

In fact, here we have another one and the number eight appears twice here very prominently. Also the cross. You can find the number eight in a lot of different religions, but it has a lot of Buddhist symbol, symbols. And we do have a Buddha here, floating in the clouds with a giant halo. We also have lots of Prussian army officers, including one in a kind of halo, and it's called *Portrait of Berlin* from 1913.

Now, Hartley, by now has absolutely fallen in love with the handsome Prussian army officers who are marching in pre-war patriotic parades in Berlin. And he's writing about this to his artist friends. And this is a photograph of one of those officers, a professional photograph that Hartley owned at the time and remained in his papers all his life. So it's one I discovered, I had a fellowship, where there are a lot of Hartley papers at the Beinecke Library at Yale, and at the time, there were a lot of uncatalogued papers. And I discovered also that Hartley took photographs, not professionally, but snapshots, which he would take, like you used to do, to the drug store and get them developed, and his name, Marsden Hartley, was on them. But he took them and used them as studies for paintings, so that they were significant. And he also bought professional photographs. I don't know if he bought this one or someone gave it to him. But it could be Karl von Fribourg, who is going to figure in his paintings as he figured in his life because Hartley really idolized him. Let's say Hartley fell in love with him. We don't know if it was reciprocated. That's not known.

29:05

*The Warriors*, and there you see those stars that we looked at before, which may have to do with eternity because of course von Fribourg did not survive. He died and Hartley was heartbroken. But, so there you see Hartley's dealing with this tragedy, this loss, and I mentioned Franz Marc. The lower picture is his *White Bull* and Hartley's done *Black Horse* with number eight on his backside. And notice the water with fish swimming, and the painted frame. And the painted frame here has those stars and a white horse. All this has a kind of arcane symbolism for Hartley.

It wasn't just all mystical symbols and tragedy, Hartley experimented with pure abstraction. And one of the people he met in Paris, or some of the people that he met were Robert Delauney and his wife Sonia Turk Delaunay, actually a Russian woman, Russian Jewish, and she designed clothes as well as painted. And I'm showing you here, what she called her "simultaneous dress," and Hartley admired it – and remember him dressed up for the Beaux-Arts Ball. He often didn't have money, but when he got money, he would do things like go out and buy himself some nice clothes or a sapphire ring. You know, he liked beautiful things. And he admired them on other people. He admired Sonia Delauney's simultaneous dress and I think that abstraction comes across in his painting from 1914 – very close in time – which looks very much like both Delauneys' work. Sorry we don't have Sonia Delauney's simultaneous dress in color.

Now, in the meantime, in 1914, Stieglitz has in his gallery, the first exhibition ever of African art – African sculpture as art, not as ethnographic artifact which certainly fit in museums. And Hartley of course knew about this. He doesn't do African, but he does what we can call another exotic, Native American.

31:30

We've already seen that he got ideas from *Der Blaue Reiter* almanac that had Native American art in it, that had African art in it. And now you see *New Caledonia*, which is oceanic, Mexican art from *Der Blaue Reiter* and the *hinterglasmalerei* I mentioned before, the painting on the back of glass which is a folk craft from Bavaria. And you'll also find that in Bohemia and many other places. I know that it's often practiced today, still, in Peru, but I bet it came there from Europe. In any event, Hartley is starting to collect these glass paintings, but he got the idea to collect them from Kandinsky and Gabriella Munter, who had a collection, and from Franz Marc, and all that group was collecting this folk art. Now folk art has resonances on both sides of the ocean, as does this exotic material.

32:31

So Native American can be seen as exotic. In fact, when Hartley's painting these he's not in America. He's in Berlin, and he goes to the folk art museum to see... in the 19th century, well in German novels like Karl May, there's tons of Native American imagery. The Germans collected, the Prussian princes collected Native American art and there's plenty of it over there. But here before we look at some of the Native... This is a Native American painting, or theme painting, by Hartley called *Indian Fantasy* from 1914. And I want you to see, though, that I think this Christian theme (pointing to a *hinterglasmalerei*), nativity of the baby Christ with Virgin Mary and Joseph, with a little shed and emblems, decorative emblems above...that little mandala shape is just what was in the middle of Hartley's tepee (in *Indian Fantasy*). They're exactly the same, and these little rondels are not so different from the sort of flowers here, and then notice the water I pointed out before, the wavy lines for water with fish swimming, canoes and here we have the two lines with the wavy – it comes right out of the *hinterglasmalerei*. Here's another one of Hartley's Indian compositions with the same wavy lines for water. And here now he has the mandala shape again.... All these are mystical symbolism, but the little

decorative motif inside is taken right off a Hopi Kachina doll which he saw in the Berlin museum. They have a whole collection, I went over and saw those myself.

34:35

And this is another hinterglasmalerei. It also relates in this design. This is the source material, these two things are Hartley's Native American images. Ah, sorry, this is much better (referring to an enlarged image of the painting). This (pointing to a motif in the painting) is what comes off the Hopi Kachina. And the wavy lines for the water. *Lighthouse*, Hartley's name for a Hartley painting I discovered when I got in the early 90s – right after the Berlin Wall came down – I got an N.E.H. fellowship to go to East Germany. And I studied some of Hartley's paintings that had been there when he was in Germany. And these, this is one of two paintings which were confiscated by the East German communists right after the war. And I think one of one or more has been repatriated now to the heirs. This is a mixture of Native American and Eastern symbolism, and the other painting is called *Pre-war Pageant*. And it's very much related to some of the symbols we saw in the hinterglasmalerei.

35:55

Okay, here's Hartley as he looks about this time, photographed by Stieglitz, when he comes home in 1915. And these are the paintings... He has to come back because the U.S. joined World War One, or is going to. World War One broke out and we certainly weren't on the German side. But of course we weren't in the war yet. So, but Hartley comes back. At first he stays on, the war was on in August 1914, and Stieglitz said, you've got to come home. People aren't gonna buy your work anymore. You just got to come home. So he comes home, and he is brokenhearted over Karl von Fribourg's death. And he paints one of his greatest pictures really, this sort of variation on Cubism because it doesn't really look like a Cubist painting, it is very original. But there you see the K v F for Karl von Fribourg. It's, it's really a hat, an officer's hat and he was in Queen Elizabeth's regiment 24, I think, when he died. And the Prussian cross, the Prussian medal that he won. But there you see the same wavy lines, the flags.

37:11

I go into the symbolism in more detail, but we won't do that here.

So we're gonna let Hartley come to New England now, to Provincetown where he was friendly with Eugene O'Neill. And he's changed his style, again. One thing about Hartley, you know, if you don't like his style, just take a deep breath, he'll change it. He did it sequentially, not so much simultaneously, working in more than one style. Of course, he never really developed a sort of signature style. And I think that maybe made it more difficult for him to be inscribed into history because if you thought you knew his work, and you saw something didn't look like it at all. So this is a *Sail Movement* painting from 1916. He worked in Provincetown, he's going to go to Bermuda.

38:08

But I think he doesn't forget Gertrude Stein. And so a painting like this, called *A Nice Time*, I'm going to say that M L E A C N A (on the painting)...You may have an idea what it is. I think it's a play on Melanctha, one of the three stories that Gertrude Stein tells about an African American woman in *Three Lives*. I can't prove it, but that's what I think it is. And you notice, he writes on the top "Hello" in French, Bonjour. So we know it's, if he's saying hello to his friend Gertrude Stein, that would make sense.

*Handsome Drinks* is another work from this moment. And it has the same tea cup, you see, or cup. It also has on the left a glass of absinthe and what looks like a Manhattan with a cherry. And it says Lus Logh. Aesthetically, I think he owes a debt to this black and white photograph, realistic, by Paul Strand, a photographer Hartley really liked. Unlike Steichen who he didn't like, he got Strand and they really, Strand was sometimes critical, but Hartley stayed his friend. But that thing of the table toward the picture plane, the carefully outlined objects, very much I think owes a debt to Strand, who photographed Hartley later on here at Head-of-Tide in Maine in 1928. And they saw each other in Mexico later on, and so forth.

39:58

Maine. Hartley – if you're getting dizzy, Hartley leaves one dizzy, he was always on the move. So he was up at Hamilton Easter Field's, a patron of Picasso and American folk artists and people, American artists like Yasuo Kuniyoshi. He had a little gallery for a time in Brooklyn, and he was a painter himself. And he died tragically much too young in 1922 or so. So that's the end of his patronage. But this is his little colony of fishing shacks in Ogunquit where Hartley went up. There's Field's self-portrait. Field also collected Japanese woodblock prints. He was Kuniyoshi's first patron. Kuniyoshi is a Japanese artist who immigrated here in 1906 alone when he was 16 years old. By here, I mean here in America. And these paintings, are in the Hamilton Easter Field Art Foundation there in Ogunquit, although some of them may have been moved down to the Portland Art Museum. So, when Hartley was up there, he took up, finally, hinterglasmalarie, but he didn't call it that, he called it glass painting – painting on the back of glass. So that's on the left, his little bouquet of flowers, but doesn't...don't we see this same esthetic as he switches to oil painting out in, where he's moved again, to New Mexico, to Taos in 1918. This could be said to derive from Spanish, Old Spanish Santos painting.

41:40

So there's Hartley in New Mexico in 1918. That's the kind of painting that I wanted to show you. It's on wood panel. This is Hartley's painting of the image. Called *El Santo*, it is still out at the Museum in Santa Fe, now, he did it in Taos and it's from 1919. But look how close it is to the Santos, the Old Spanish painting by Jose Raphael Aragon, and I just picked this one at random. But it has the motif at the top, the shell motif, it has the curtains. Now...and it has the little... or the figure... Christ in the Hartley is similar to the saint figures. There are many such paintings, and (pointing to a pot in the painting) that's one of the Acoma Native American pots with an agave plant in it.

So Hartley's interest in folk art, native arts, is continuing, starting with *Der Blaue Reiter*, continues all into Spanish art in the southwest. Not too many years after his venture into Taos, 1918 and '19 he publishes a book. He wrote a lot, he wrote poetry, but he wrote essays. And he collected them, some of them, essays, in "Adventures in the Arts" and published it, very well in 1921, informal chapters on painters and vaudeville and poets. And one of the essays was called "The Appeal of Photography". And he says "photography is an undeniable aesthetic problem upon our modern artistic horizon". And if you read this, he kind of critiques Edward Steichen without naming him. So he's, you know, still fighting.

But out in New Mexico, he painted, he made pastels and he also did oils. This is an oil from 1919. And after he leaves, he'll keep painting. This is 1920. He'll do what he calls New Mexican recollections for quite some time. This is "Cemetery, New Mexico" from 1924 at the Metropolitan, and painted when he's no longer there.

In March of 1925, oh, Stieglitz closes 291, that doesn't stay open. You know, by World War I, it's sort of over, but he still continues to show and he'll open two more galleries, an Intimate Gallery and an American Place. But in the meantime, he shows seven Americans in March 1925: Dove, Hartley, Marin, Demuth, Paul Strand, himself and Georgia O'Keeffe, his wife. So Hartley is in very special company, still very close to Stieglitz. So it's 159 paintings, photographs and things recent but never publicly shown. And not in Stieglitz's own space, but at Anderson Galleries.

Meanwhile, Hartley's nomadic life continues. He's back in Europe and he goes to Vence in the south of France and he paints this *Landscape* in 1925-26. But by this time, we know for sure, because I found them in the Beineke library that Hartley was really collecting and using photographs to make his paintings. So here we have a photograph that Hartley owned, an anonymous one, and there you can see it, the Pont du Loup, the same bridge that appears in the painting. And note the crease. That's a Hartley crease, where he's cropped it by simply folding it back so that he has his composition. So he doesn't mind at all having somebody else picking out what he wants to paint. He's going to give it the color and the light, after all this is just a black and white commercial photograph.

He gave it different color on different days. These are two kind of versions of that same scene. You can see the aqueduct still in Vence. And this is Hartley as he looked then in the south of France having a good time with his dog and it's in Aix en Provence. We don't know who took this photograph, it's not in his papers. And he follows in Cezanne's footsteps. He did a lot of these, as Cezanne did, of *Mont Sainte-Victoire*. That was the motif of Cezanne. But that didn't stop Harley from adopting it and reinterpreting it, in I have to say, in very lively color. But he's very close to Cezanne's form.

There, Hartley is, posing in the chalk cliffs of Les Baux. By the way, when he had these, (oh I see, there's a typo after France; don't pay any attention). But he has a postcard made from a lot of his photographs and he signs them and sends them to his friends. So here's Stieglitz, his still

loyal dealer. Hartley was often vocal that Stieglitz was quite loyal. In the last gallery, an American Place, which he opened in the fall of 1929 on Madison Avenue. And he continued to show Hartley there, although his three core artists did not include Hartley but Dove, Marin, and O'Keefe. Well, nobody could displace his wife, O'Keefe, after all.

So that brings us and Hartley to Dogtown. And we have an early postcard and 20th century view of that spectacular rock formation which seems to have dropped its jaw after the fire of 1989. Is that correct? Do we have verification of that? I can't remember seeing it in the early days and it's no longer there? It's broken off. That's really. Wow. So, Hartley was very attracted to Dogtown which is not well, poets were, John Sloan made it look like a cow pasture. There's a very nice John Sloan upstairs. And Hartley, to his credit, I think really liked what he saw and dramatized it in wonderful ways.

The paintings I don't think we need to speak about too many of them because they're on view upstairs and why look at them in digital image when you can see the magnificent originals. This is one of my favorites, *Blueberry Highway, Dogtown*. I like the way that he uses the kind of certainty line progression to take your eye back into the depth on the road. But then he tilts the picture plane up or the space up, so it's kind of pushed back right out of the picture plane, and the color's divine. So here's Hartley at his most imaginative. And this one, *Summer Outward Bound*, from the museum's collection. I love the way that road just comes, all those curves and swoops, it looks like a leaf on a plant and it just comes to that tiny point in the back with this great piling up of stones. I mean, Hartley really made Dogtown sing if you ask me.

*Rock Doxology* and the sketches are fascinating too. But I think what I like best is when he translates them into oil. This one from the Weisman Art Museum. Wonderful where he incises, scratches out the paint. And I wanted to read his quote from his essay "Somehow Past", quote, "Dogtown looks like a cross between Easter Island and Stonehenge - essentially druidic in its appearance - it gives the feeling that an ancient race might turn up at any moment and renew an ageless rite there. Dogtown is therefore not the ground for sketch artists and that's why they never go there - much too eternal looking for the common eye."

So I was going to show you Easter Island and Stonehenge and, on the Internet,, I found that I didn't have to get to.... Yes folks. It's been reconstructed in Hunt, Texas all on the same site. So you know, Hartley thought of it first. And he was always stone broke, to think, if he had constructed this and he could charge admission and just sit back and paint. He had the imagination but he didn't have the *je ne sais quoi*, the entrepreneurship.

51:13

Hartley did win a Guggenheim fellowship. And he went to Mexico on it with the money, in 1932, where he painted this and many others, the *Yliaster (Paracelsus)* which depicted the volcanic peak Popocatepetl rising from a red plane against the golden disk of the sun, where fire and earth go against the intense blue of the sky and the lake below. So you have the four elements earth air, fire and water that Paracelsus is reading, this German Swiss Renaissance

physician botanist, alchemist, astrologer and general occultist. Hartley's taste for mysticism and occultism his taste for the occult, is probably there from the very beginning, from Green Acre as far as I'm concerned.

His acquaintance with the wonderful poet Hart Crane who commits suicide jumping overboard from the ship going back from Mexico. Hartley memorializes him in *Eight Bells' Folly* in this 1933 painting. And there is that mystical number eight again. You see it both on the bell, on the sails and the 33 is supposed to be the year he died.

This starfish, *Sea View Starfish, New England, 1934*. Those are the, that's a photograph by Hartley, one of his snapshots that he uses for many starfish paintings. They appear in still lifes etcetera. So he's standing with his little camera, not that little in those days, taking pictures of the water from up above. And the near far aspect, may have something to do with looking through the lens, and then looking out is kind of combined in a very interesting way.

*Church at Head Tide, Maine*, so Hartley's back in Maine now in 1938. And look what he's done to this church. But this is his postcard that he bought, the commercial photograph and his painting that he makes from it, but he's squashed the perspective. He has taken that exotic art of the *hinterglasmalerei* and all the so-called primitive, but the non-Western, and he says, To hell with Renaissance perspective. And he's free.

And Paul Strand might have photographed the same church, his friend. This is Hartley's *Finnish Yankee Wrestler*. How am I on time? In "On the Subject of Nativeness": "It is the habit of middle western regional boosters to speak of New England as the fag end of Europe, but that is because, knowing little or nothing about it, they dispatch it at once with a derogation of Harvard, which is of course not a place but a school." But he makes the *Young Hunter Hearing the Call to Arms* in 1939 look like he's right out of the German Alps. Maybe too much influence when he was there in Bavaria in 1933-34.

In Maine, he paints this magnificent *Lighthouse* and the sea. *Down East Young Blades* again making him look very Bavarian in the center. And the *Lobster Fisherman*, both the impact of Nova Scotia and New England. And that's one of Hartley's photographs, the details of the *Lobster Boys* and he's done lobster cages, do you call them traps? Thank you, lobster traps are there. That's Hartley's photograph, there's Hartley's photograph.

And Hartley's *The Wave* from 1940-41. So he's back in Maine. Here's the *Life Guard* and that's Hartley's photograph of a guy he's got to pose for the lifeguard. Really had a lot of fun doing this. This is *Madawaska-Light Heavy* and he used now a commercial photograph of Arthur Wyns he bought in England as the basis for the physique of this figure Hartley paints.

And finally we'll end with George Platt Lynes' very meditative portrait of Hartley in 1942, right at the end of his life. Marsden Hartley was a remarkable artist. He never ran out of ideas. He was never afraid to change his style, change his subject matter. And he deserves to have that

*catalogue raisonné*. The last publisher that I asked told me, well Hartley, this is a while ago, not, the last but maybe one of the ones I asked, 'but Hartley's not a household name. He's not like Hopper.' Well, that might have been true at the time, but I think there's been a lot of publications under the bridge since then. So who know, maybe it'll be possible now. I'll accept questions.

Thank you.

57:05

Audience member

Did he any do any more work with Georgia O'Keeffe?

Levin: Did he do any work with Georgia O'Keeffe? No, but she painted only kachinas. He only painted the details. She painted... so they both did native American paintings but no, he wasn't likely to collaborate, Hartley or vice versa.

Audience member

Did he have any affiliation with Benton?

Levin: Did Hartley and Benton, no. Benton and Stieglitz were for the most part enemies, and they attacked each other in print, and how. You can read about that in my book, *Aaron Copeland's America*, about the rivalry between Stieglitz and Benton. They were like oil and water.

Audience member

So what about Stuart Davis and Hartley?

Levin: Stuart Davis and Hartley. They certainly knew each other. Harley wasn't so active on the left the way Stuart Davis was. And Davis had a family, a son. A very different lifestyle. Davis was friendly with Teresa Bernstein. They lived across the street. They published a little journal together called "The Paintbrush" in Gloucester. Anybody else.

Audience member

Was Hartley a financial success as a painter? In relation to the time?

Levin;

In his day, no. He had collectors and he had patrons from time to time. But he was often broke and whatever he had, he had pockets with holes in them, he just went through the money. And part of it was his lifestyle, moving around. I would have to say that he had success, but not financial. And of course, Stieglitz was not the greatest dealer if you wanted financial success. Stieglitz wouldn't sell to somebody he didn't like even if they had good money.

What I would like to say that my book which they have upstairs, *Hopper's Places*, has a chapter on Gloucester with my photographs that I took in the 1970s of exact size painted by Hopper which I was the first to identify, and which another photographer has now re-photographed with no credit to me. Thank you. I have enjoyed coming to Gloucester giving lectures on those places. And it's fine with me if other people want to photograph them, but I would like acknowledgement that the way they know what Hopper painted, here's my *catalogue raisonne* and this chapter in this book.

So I hope that you'll read it. And I noticed the brochure in my bed and breakfast even has one of *Hopper's Places*. Hopper painted for people to go and visit. So I am very gratified that the Gloucester I came to in the early 1970s was, had a lot of Hopper houses in bad repair, tumbled down, missing paint. And I've watched as some of the owners or new owners spiffed them up and sometimes paint them to match the colors Hopper recorded in his work. So Gloucester today is just wonderful. And I hope that you will preserve these great period wooden clapboard buildings in the center of Gloucester and not let it fill up with modern replacements. Yes.

Audience member

I saw an exhibition of his work (Hopper?). Marsden Hartley, which was currently in Washington, DC which had a lot of these earlier paintings and the seascape things. And there were a lot of symbols and I projected on to it as if it was a lot of anti war statement of his part, but um, I think I must be wrong with anti war.

Levin: Anti-war, First World War are you talking about. He talks about "ante-war", before the war, but not anti-war. But you read his book anti-war. No, no, I didn't see anything expressed, in my own head, I thought they were anti-war.) No, he was he was celebrating the pageantry of German militarism, as the Prussian officers marched on their horses and on foot with their music down... [Video ends]