

MEDIA KIT



Discover What Moves You in Tacoma Art Museum's New Fall Exhibitions

Two Centuries of American Still-Life Painting: The Frank and Michelle Hevrdejs Collection

Selections from the Anne Gould Hauberg Collection

The Dynamic American West: Highlights from the Haub Family Collection

The Art of American Framing

Contents of this Kit Include:

- 01 Media Release
- 04 Related Public Programs
- 06 About Tacoma Art Museum
- 07 Social Media Tools
- 10 Media Images
- 17 Exhibition Label Text
- 27 Full List of all Artwork in Exhibition

Media Release

August 30, 2017

Media Contact: PublicRelations@TacomaArtMuseum.org

Discover What Moves You in Tacoma Art Museum's New Fall Exhibitions

Masters of American still-life painting and gems from TAM's collection

Tacoma, WA – Tacoma Art Museum's lobby spaces and Haub Family Galleries showcase a bountiful display of new exhibitions for the fall season. TAM is sharing 75 works from its Haub Family Collection with the Whatcom Museum in Bellingham, Washington in the exhibition *Art of the American West: Highlights from the Haub Family Collection at Tacoma Art Museum* from September 30, 2017 through January 7, 2018 (bit.ly/WhatcomHaub).

While part of the western American art collection is traveling, four new exhibitions are on view in the Haub Family Galleries including a selection of western sculptures, paintings, and works on paper in the exhibition *The Dynamic American West: Highlights from the Haub Family Collection*, which opens on September 2, 2017. This exhibition complements the special exhibitions *Two Centuries of American Still-Life Painting: The Frank and Michelle Hevrdejs Collection*, still life works in glass featured in TAM's *Selections from the Anne Gould Hauberg Collection*, and *The Art of American Framing* in the adjacent galleries.

TAM is celebrating the legacy of revered philanthropist, collector, and patron of the arts, Anne Gould Hauberg (1917-2016) through an exhibition of her extraordinary gift to the museum spread across three galleries. The Anne Gould Hauberg Collection records the influential artists and teachers who built the Pilchuck Glass School into a world-renowned center for glass art. She maintained many long and important friendships with some of the most celebrated artists of the 20th century including Dale Chihuly, Jack Lenor Larsen, and Mark Tobey. In 1971, Anne with her then-husband John Hauberg and artist Dale Chihuly co-founded the Pilchuck Glass School in Stanwood, Washington.

The Anne Gould Hauberg Collection at TAM includes 151 artworks, 80 of which are on view in the exhibition. The collection is notable for its outstanding works by Chihuly. It also includes glass by such renowned artists as Flora C. Mace and Joey Kirkpatrick, Paul Marioni, Richard Marquis, William Morris, Italo Scanga, Therman Statom, Lino Tagliapietra, and Toots Zynsky. In addition to Chihuly, Anne also collected in depth works by her artist friends such as Nadine Kariya, James Minson, Ginny Ruffner, and Anna Skibbska.

The exhibition opened August 12 and will be on extended view in the Pamela Mayer Sculpture Hall, Kreielsheimer Foundation Alcove, and Susan Russell Hall and Dale G. Hall, MD lobby case.

Ripe fruit, lush flowers, and intriguing objects tempt the senses in an array of still-life paintings by masters of American art in TAM's Liliane and Christian Haub and Katrin and Karl-Erivan Haub galleries. *Two Centuries of American Still-Life Painting: The Frank and Michelle Hevrdejs Collection* will be on view from September 2, 2017 to January 7, 2018. Organized by the Museum of Fine Arts, Houston, this exhibition has been drawn from the extensive collection of Frank Hevrdejs, Life Trustee of the Museum of Fine Arts, Houston, and his wife, Michelle Hevrdejs. Featuring more than 60 paintings, *Two Centuries of American Still-Life Painting* reflects their knowledge and passion for American art. All of the works are still lifes—arrangements of objects from the everyday to the exotic—but interpreted in a variety of styles from realism to impressionism, modernism, pop art, and contemporary representational painting.

"What I really enjoy about this exhibition is the opportunity to see a variety of major American artists starting with the same basic subject—the still life—then giving it their own unique spin," said TAM Curator of Collections, Margaret Bullock. "And if you love great painting, there are many stellar examples in an array of styles."

Still-life painting has been a favorite genre in European art since the late 16th century and in American art from colonial times. Still lifes are one of the most approachable subjects because they often portray familiar items from everyday life. Artists find them interesting because they can be more than just the depiction of things. The objects in them can carry symbolic meanings and the ways in which they're arranged can convey messages, moods, and opinions. *Two Centuries of American Still-Life Painting* is a stroll through American art by some of its finest painters. James Peale, William Merritt Chase, Georgia O'Keeffe, Andrew Wyeth, Wayne Thiebaud, and Janet Fish are among the 58 artists represented with their unique interpretations of this time-honored form of painting.

Another notable feature of the artworks in the still-life exhibition is their distinctive frames. To further explore this topic, TAM has invited master framer Richard Boerth of Atelier Richard Boerth, Seattle to curate a small exhibition on the history of American frame making for the Sally and John Barline Study Gallery. Through 15 classic examples, *The Art of American Framing* traces evolutions in frame styles that echo trends in American architecture and interior design. The exhibition also includes a sample case that illustrates the process of carving and gilding frames and some of the tools and materials used.

In the adjacent Georg Haub and Alice and Paul Kaltinick galleries, TAM Curator of Western American Art Faith Brower offers a counterpoint to the more static compositions in the still-life exhibition through key works from the museum's permanent collection. *The Dynamic American West: Highlights from the Haub Family Collection* showcases the diverse people and places of the vast and constantly changing American West and the energies that connect them.

Landscape images show the effects of changing daylight, seasonal cycles, and daily weather patterns, and how these elements manifest subtly or conspicuously on the western landscape. The people of the West also provide ongoing inspiration to artists to tell vibrant tales of the region—both factual and fictional—that promote the West as a dynamic place.

“Tacoma Art Museum’s esteemed Haub Family Collection comes alive in this exhibition through a wonderful array of work from the last 150 years of American art. From depictions of Indigenous leaders and Chinese entrepreneurs to iconic landscapes and fictionalized scenes, we can get a sense for this dynamic region and how artists interpret the rapidly changing West,” said Faith Brower, Haub Curator of Western American Art.

The exhibition asks How is the American West a dynamic place? and How have artists captured that vitality in their artwork? On view September 2, 2017 through January 28, 2018.

In the museum’s north wing, TAM’s special exhibition *Zhi LIN: In Search of the Lost History of Chinese Migrants and the Transcontinental Railroads* continues through February 18, 2018. *Promoting the West: Abby Williams Hill and the Railroads* is on view through October 15, 2017.

Funder credits: *Selections from the Anne Gould Hauberg Collection* is generously supported by the Art Alliance for Contemporary Glass. Local seasonal support provided by ArtsFund.

Related Public Programs

Two Centuries of American Still-Life Painting: The Frank and Michelle Hevrdejs Collection

Curator Talk: Kaylin Weber

Saturday, September 9, 3:30 – 4:30 pm

Learn more about *Two Centuries of American Still-Life Painting: The Frank and Michelle Hevrdejs Collection* with Kaylin Weber, exhibition curator from the Museum of Fine Arts, Houston. Hear insights about her experience curating this exhibition and her expertise on still-life painting. Weber highlights the variety of artworks on view and the prolific collectors who amassed them over the past thirty years.

Tickets

- \$10 (\$5 members/students with ID)
- Purchase tickets online at bit.ly/TAMhevrdejstalk

Members' Celebration: Hevrdejs Collection of American Still-Life

Saturday, September 9, 7 – 10 pm

Join us to celebrate *Two Centuries of American Still-Life Painting: The Frank and Michelle Hevrdejs Collection*! This striking exhibition brings together masterpieces by some of the most influential American painters of the genre. Come together for an unforgettable evening:

- Hear from *American Still-Life* exhibition curator Kaylin Weber
- Groove to lively music by The Kareem Kandi Band
- Snap a picture in the 1000 Words Events photo booth
- Create your own masterpiece at a Still-Life workshop hosted by YMCA of Pierce and Kitsap Counties
- Enjoy jelly rolls by Dolce Si Sicilian Bakery & Cafe, hors d'oeuvres prepared by TAM Cafe, and a no-host bar

RSVP and Tickets

- Free for members (\$20 non-members, \$10 students with ID)
- Purchase tickets at the door or online at bit.ly/TAMhevrdejsparty

In-kind support for Members' Celebration provided by Heritage Distilling Co.

Free event parking courtesy of 1000 Words Events.

YMCA Day!

Saturday, October 7, Noon – 4 pm

TAM is excited to announce the next community partnership day with the YMCA of Pierce and Kitsap Counties! Come experience a wide array of exciting events and activities offered in conjunction with the recently unveiled exhibition *Two Centuries of American Still-Life Painting: The Frank and Michelle Hevrdejs Collection*.

YMCA staff will be offering art activities including a still-life painting workshop, related dance improvisation demonstrations, culinary arts demonstrations including a “Make and Taste” workshop, and a variety of community arts projects including Tacoma Rocks activities. Explore the galleries on a family-friendly tour. All community members are invited, with free admission for YMCA members, as well as their friends and family.

Watch our calendar at TacomaArtMuseum.org/events for associated artist talks and programs.

About Tacoma Art Museum

Tacoma Art Museum is an anchor in the city's downtown and a gathering space for connecting people through art. TAM's collection contains nearly 5,000 works, with an emphasis on the art and artists of the Northwest and broader western region. The collection includes the largest retrospective museum collection of glass art by Tacoma native Dale Chihuly on continuous view; the most significant museum collection of jewelry by Northwest artists; key holdings in 19th century European and 20th century American art; and one of the finest collections of Japanese woodblock prints on the West Coast.

In 2014, TAM welcomed a gift of 295 works of western American art in the Haub Family Collection, one of the premier collections in the nation and the first major western American art museum collection in the Northwest. The Haub gift included \$20 million for new galleries and endowed funds. The Haub Family Galleries opened in 2014.

In January 2016, TAM announced the gift of the Benaroya Collection, including 225 works of art. The donation also includes nearly \$14 million in funding for new gallery space to showcase the collection and an endowment for a dedicated curator and care for the collection. The Benaroya wing is expected to open in early 2019.

HOURS Tuesdays–Sundays 10 am–5 pm,
 Third Thursdays 10 am–8 pm,
 Third Thursdays free from 5–8 pm.

ADMISSION Adult \$15,
 Student/Military/Senior (65+) \$13,
 Family \$40 (2 adults and up to 4 children under 18),
 Children 5 and under free. Members always free.

CONTACT 253-272-4258
 www.TacomaArtMuseum.org
 Info@TacomaArtMuseum.org

Social Media Tools

Two Centuries of American Still-Life Painting: The Frank and Michelle Hevrdejs Collection

Please connect with TAM @**TacomaArtMuseum** and tag us so that we can find, like, and share your posts. Potential tags are **highlighted** within the suggested copy.

Please do not modify links! Image and video content auto-generates when posting the links on the next page. You are encouraged to update the copy to represent your voice or brand.

Check for updates at bit.ly/TAMkit

Suggested Social Media Content

Exhibition Info	Featuring still-life masterpieces from the past 200 years, “Two Centuries of American Still-Life Painting: The Frank and Michelle Hevrdejs Collection” is on view at Tacoma Art Museum through January 7, 2018. Learn more at bit.ly/TAMhevrdejs . #TAMhevrdejs
More to Explore	September 9, 2017 at 3:30 pm – 4:30 pm: Learn more about <i>American Still Life</i> with Kaylin Weber, exhibition curator from the Museum of Fine Arts, Houston. Weber highlights the variety of artworks on view and the prolific collectors who amassed them over the past thirty years. More info at bit.ly/TAMhevrdejs . #TAMhevrdejs
Press Release	“Ripe fruit, lush flowers, and intriguing objects tempt the senses in an array of still-life paintings by masters of American art...” Excited to see the exhibition “Two Centuries of American Still-Life Painting: The Frank and Michelle Hevrdejs Collection” is on view at Tacoma Art Museum through January 7, 2018. Read the full press release on Suburban Times at bit.ly/SubTimesHevrdejs . #TAMhevrdejs
Hashtag	#TAMhevrdejs

Follow TAM on Social Media

Follow us on social media (@tacomaartmuseum) for updated additional content shares.

[Facebook](#) [Twitter](#) [Instagram](#) [Snapchat](#)

Social Media Tools

Selections from the Anne Gould Hauberg Collection

Please connect with TAM @**TacomaArtMuseum** and tag us so that we can find, like, and share your posts. Potential tags are **highlighted** within the suggested copy.

Please do not modify links! Image and video content auto-generates when posting the links on the next page. You are encouraged to update the copy to represent your voice or brand.

Check for updates at bit.ly/TAMkit

Suggested Social Media Content

Exhibition Info	Featuring works by influential artists from the Pilchuck Glass School, “Selections from the Anne Gould Hauberg Collection” is on view at Tacoma Art Museum through December 31, 2017. Learn more at bit.ly/TAMhauberg . #TAMhauberg
More to Explore	Browse the entire Anne Gould Hauberg Collection online at bit.ly/eTAMhauberg or see the artworks in person! “Selections from the Anne Gould Hauberg Collection” is on view through December 31, 2017 at Tacoma Art Museum . #TAMhauberg
Press Release	“ Tacoma Art Museum is celebrating the legacy of revered philanthropist, collector, and patron of the arts, Anne Gould Hauberg (1917-2016) through an exhibition of her extraordinary gift to the museum spread across three galleries.” Excited to see “Selections from the Anne Gould Hauberg Collection” is on view through December 31, 2017. Read the full press release on Suburban Times at bit.ly/SubTimesHevrdejs . #TAMhauberg
Hashtag	#TAMhauberg

Follow TAM on Social Media

Follow us on social media (@tacomaartmuseum) for updated additional content shares.

[Facebook](#) [Twitter](#) [Instagram](#) [Snapchat](#)

Social Media Tools

The Dynamic American West: Highlights from the Haub Family Collection

Please connect with TAM @**TacomaArtMuseum** and tag us so that we can find, like, and share your posts. Potential tags are **highlighted** within the suggested copy.

Please do not modify links! Image and video content auto-generates when posting the links on the next page. You are encouraged to update the copy to represent your voice or brand.

Check for updates at bit.ly/TAMkit

Suggested Social Media Content

Exhibition Info	From rowdy cowboys and unruly outlaws to arid deserts and jagged peaks, “The Dynamic American West: Highlights from the Haub Family Collection” looks at the dynamic forces—both people and land—that shaped the American West. On view at Tacoma Art Museum through January 28, 2018. Learn more at bit.ly/TAMdynamicw . #TAMdynamicw
More to Explore	Learn more about the Tacoma Art Museum ’s Haub Family Collection of Western American Art at bit.ly/TAMhaub or browse the collection online at bit.ly/eTAMhaub . #TAMdynamicw
Traveling Exhibition	Tacoma Art Museum is sharing 75 works from its Haub Family Collection at the Whatcom Museum in Bellingham from September 30, 2017 through January 7, 2018. Learn more at bit.ly/WhatcomHaub . #TAMdynamicw
Hashtag	#TAMdynamicw

Follow TAM on Social Media

Follow us on social media (@tacomaartmuseum) for updated additional content shares.

[Facebook](#) [Twitter](#) [Instagram](#) [Snapchat](#)

Available Images for Reproduction

Two Centuries of American Still-Life Painting: The Frank and Michelle Hevrdejs Collection

September 2, 2017 – January 7, 2018

Press Images (updated August 22, 2017):

- No crop or overprint.
- Print image credit with image.

Contact: PublicRelations@TacomaArtMuseum.org or 253-272-4258 x3011

Credit Lines for Approved Press Images (list and paragraph format):



Scott Fraser (American, born 1957)

Lemon, Lemon

2014

Oil on board

47½ × 15¾ inches

The Frank and Michelle Hevrdejs Collection

Scott Fraser (American, born 1957), *Lemon, Lemon*, 2014. Oil on board, 47½ × 15¾ inches. The Frank and Michelle Hevrdejs Collection.



Richard Edward Miller (American, 1875–1943)

The Scarlet Necklace

circa 1914

Oil on canvas

32 × 32 inches

The Frank and Michelle Hevrdejs Collection

Richard Edward Miller (American, 1875–1943), *The Scarlet Necklace*, circa 1914. Oil on canvas, 32 × 32 inches. The Frank and Michelle Hevrdejs Collection.



Georgia O'Keeffe (American, 1887–1986)

From Pink Shell

1931

Oil on canvas

20 × 17 inches

The Frank and Michelle Hevrdejs Collection

Georgia O'Keeffe (American, 1887–1986), *From Pink Shell*, 1931. Oil on canvas, 20 × 17 inches. The Frank and Michelle Hevrdejs Collection.



Raphaelle Peale (American, 1774–1825)

Orange and Book

circa 1817

Oil on canvas

9 × 13 inches

The Frank and Michelle Hevrdejs Collection

Raphaelle Peale (American, 1774–1825), *Orange and Book*, circa 1817. Oil on canvas, 9 × 13 inches. The Frank and Michelle Hevrdejs Collection.



John Frederick Peto (American, 1854–1907)

The Writer's Table—A Precarious Moment

1892

Oil on canvas

27½ × 22¼ inches

The Frank and Michelle Hevrdejs Collection

John Frederick Peto (American, 1854–1907), *The Writer's Table—A Precarious Moment*, 1892. Oil on canvas, 27½ × 22¼ inches. The Frank and Michelle Hevrdejs Collection.



Donald Sultan (American, born 1951)

Rouge Poppies

2012

Conté crayon on paper

22 x 30 inches

The Frank and Michelle Hevrdejs Collection

Donald Sultan (American, born 1951), *Rouge Poppies*, 2012. Conté crayon on paper, 22 x 30 inches. The Frank and Michelle Hevrdejs Collection.



Wayne Thiebaud (American, born 1920)

Jelly Rolls (for Morton)

2008

Oil on canvas

19 x 22 inches

The Frank and Michelle Hevrdejs Collection

Wayne Thiebaud (American, born 1920), *Jelly Rolls (for Morton)*, 2008. Oil on canvas, 19 x 22 inches. The Frank and Michelle Hevrdejs Collection.



Andrew Wyeth (American, 1917–2009)

Christina's Teapot

1968

Watercolor and pencil on paper

22¾ x 28¾ inches

The Frank and Michelle Hevrdejs Collection

Andrew Wyeth (American, 1917–2009), *Christina's Teapot*, 1968. Watercolor and pencil on paper, 22¾ x 28¾ inches. The Frank and Michelle Hevrdejs Collection.

Available Images for Reproduction

Selections from the Anne Gould Hauberg Collection

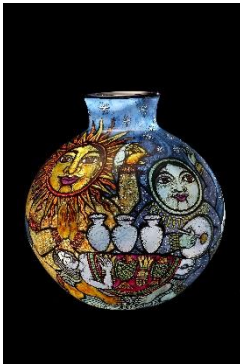
August 5, 2017 – December 31, 2017

Press Images (updated August 22, 2017):

- No crop or overprint.
- Print image credit with image.

Contact: PublicRelations@TacomaArtMuseum.org or 253-272-4258 x3011

Credit Lines for Approved Press Images (list and paragraph format):



Cappy Thompson (born Alexandria, Virginia, 1952)

I Receive a Great Blessing from the Sun and the Moon: I Will Be an Artist and Walk the Path of Beauty

1995

Blown glass and fired enamels

17 × 14½ × 14½ inches

Tacoma Art Museum, Gift of Anne Gould Hauberg,
2013.12.15

Cappy Thompson (born Alexandria, Virginia, 1952), *I*

Receive a Great Blessing from the Sun and the Moon: I Will Be an Artist and Walk the Path of Beauty, 1995. Blown glass and fired enamels, 17 × 14½ × 14½ inches. Tacoma Art Museum, Gift of Anne Gould Hauberg, 2013.12.15

Available Images for Reproduction

The Dynamic American West: Highlights from the Haub Family Collection

September 2, 2017 – January 28, 2018

Press Images (updated August 22, 2017):

- No crop or overprint.
- Print image credit with image.

Contact: PublicRelations@TacomaArtMuseum.org or 253-272-4258 x3011

Credit Lines for Approved Press Images (list and paragraph format):



Ed Mell (American, born 1942)

Rain and Runoff

2003

Oil on linen

36 × 54 inches

Tacoma Art Museum, Haub Family Collection, Gift of Erivan and Helga Haub, 2014.6.86

Ed Mell (American, born 1942), *Rain and Runoff*, 2003. Oil on linen, 36 × 54 inches. Tacoma Art Museum, Haub Family Collection, Gift of Erivan and Helga Haub, 2014.6.86.



John Nieto (Apache, born 1936)

Plains Warrior with Breastplate

1998

Acrylic on canvas

60 x 48 inches

Tacoma Art Museum, Gift of Christopher and Astrid Forbes in honor of Erivan and Helga Haub, 2013.16

John Nieto (Apache, born 1936), *Plains Warrior with Breastplate*, 1998. Acrylic on canvas, 60 x 48 inches. Tacoma Art Museum, Gift of Christopher and Astrid Forbes in honor of Erivan and Helga Haub, 2013.16.



Alexander Phimister Proctor (American, 1860–1950)

Pursued

1914

Bronze

16½ x 23 x 6 inches

Tacoma Art Museum, Haub Family Collection, Gift of Erivan and Helga Haub, 2014.6.95

Alexander Phimister Proctor (American, 1860–1950), *Pursued*, 1914. Bronze, 16½ x 23 x 6 inches. Tacoma Art Museum, Haub Family Collection, Gift of Erivan and Helga Haub, 2014.6.95.



Bill Schenck (American, born 1947)

Snakes in the Grass

1996

Oil on canvas

45½ x 60½ inches

Tacoma Art Museum, Haub Family Collection, Gift of Erivan and Helga Haub, 2014.6.114

Bill Schenck (American, born 1947), *Snakes in the Grass*, 1996. Oil on canvas, 45½ x 60½ inches. Tacoma Art Museum, Haub Family Collection, Gift of Erivan and Helga Haub, 2014.6.114.



Mian Situ (Chinese American, born 1953)

The Entrepreneur—San Francisco

2006

Oil on canvas

44 x 54 inches

Tacoma Art Museum, Haub Family Collection, Gift of Erivan and Helga Haub, 2014.6.126

Mian Situ (Chinese American, born 1953), *The Entrepreneur—San Francisco*, 2006. Oil on canvas, 44 x 54 inches. Tacoma Art Museum, Haub Family Collection, Gift of Erivan and Helga Haub, 2014.6.126.

Exhibition Label Text

Two Centuries of American Still-Life Painting: The Frank and Michelle Hevrdejs Collection

Introduction

This exhibition presents the collection of Frank Hevrdejs, Life Trustee of the Museum of Fine Arts, Houston, and his wife, Michelle Hevrdejs. The Hevrdejs Collection brings together still-life paintings from the early 19th century to the present day by some of the greatest artists in the canon to exemplify the significant achievements in American still life. American still-life painting is an art form deeply rooted in traditions of European art while asserting a unique American identity that reflects the monumental changes of this country.

Since its emergence in the late 16th century, still-life painting has endured as a longstanding subject in European and American art. It is one of the most approachable genres of painting because it often portrays familiar items from everyday life. Yet still lifes are more than just the depiction of things. In these paintings, objects that are habitually taken for granted are presented in a new light and imbued with meaning, both factual and symbolic.

The Hevrdejs's special interest in still-life painting originated in an early admiration for 17th-century Dutch still life, which led organically to an appreciation of American still life. Featuring more than 60 still-life paintings from their collection assembled over the last three decades, this exhibition reflects their knowledge and passion for American art.

This exhibition is organized by the Museum of Fine Arts, Houston.

Early American Still Life

Still-life painting in America began to thrive during the late colonial period and the early years of the Republic (1750s–1810s), in large part due to the genre's parallels with the natural sciences, which flourished during this period of Enlightenment and nation building. The symbiotic relationship between the two is relatively simple: the subjects of still-life paintings, such as fruit, flowers, plants, and birds, were also subjects of scientific inquiry. Early American still-life painters embraced the genre as an art form that allowed them to examine and explore objects of the natural world.

American still-life artists in the early 19th century looked to European exemplars of the genre for aesthetic and stylistic influence, especially Dutch masters of the 17th century. Characterized by their meticulous detail, extraordinary variation, and dynamic compositions, the lavish still-life paintings of 17th-century Dutch artists would have been accessible and known to American artists at home and abroad. These sophisticated models precipitated a transformation in American still-life painting from the simple, classical arrangements of objects of the early period to the images of abundance, profusion, and realism of the mid-19th century.

Harnett and American Trompe l'Oeil

Innovations in still-life painting introduced by William Michael Harnett succeeded the elaborate still lifes popular in mid-19th-century America. Harnett looked back to 17th-century Dutch and early American still lifes, such as those by Raphaelle Peale, which both emphasized minutely described objects combined with deceptive realism. Trompe l'oeil, or “fooling the eye,” became a standard characteristic of Harnett's work. His major painting *After the Hunt* was shown at the Paris Salon in 1883 to great acclaim, and Harnett went on to produce several versions of this work, inspiring many imitators.

Harnett looked to the past for his stylistic approach to still life, but he also introduced new elements to the genre by including unconventional objects relating to everyday life. Many of his tabletop “bachelor still lifes” refer directly to collections of bric-a-brac popular at the time, and he frequently injected his paintings with a degree of wit. Harnett's work appealed to a masculine clientele, and his trompe l'oeil paintings adorned the walls of gentlemen's clubs and saloons. John Frederick Peto, Thomas Hope, and Claude Hirst, among others, responded to and built on Harnett's model, each contributing a unique approach to trompe l'oeil painting in America at the end of the 19th century.

Orientalism and Japonisme

Dutch still-life paintings of the 17th century often showcased luxurious objects from the Near East for their aesthetic appeal and to emphasize the dominance of Dutch trade. In 19th century art, the style known as Orientalism was an extension of romanticism, when artists found inspiration in Near Eastern and Mediterranean cultures. Japonisme refers to the practice of borrowing from Japanese aesthetics which was evidenced in multiple artistic movements and the work of many European and American artists in the later 19th century.

The appeal of Orientalism and Japonisme for a European or American audience lay in the allure of the unknown or unfamiliar. Rather than placing Asian art and decorative objects within the context of their culture and original use, Western artists instead adapted them to communicate their own meanings, often focusing on their aesthetic beauty. William Merritt Chase, an avid collector of Japanese art and artifacts, incorporated these objects as well as elements of Japanese design into many of his paintings. By depicting objets d'art from the Near and Far East, still-life painters invoked the lure of the exotic and displayed their own erudition as collectors.

Still Life in American Impressionism

In the late 19th and early 20th centuries, a modern aesthetic inspired by French impressionism dominated American art. At this time, many American artists traveled abroad to Europe to study and work among the French impressionists. Though few favored the still-life genre exclusively, the American impressionist artists incorporated still-life details as part of larger figural or

landscape compositions. Carefully rendered objects had long been included as accessories or emblems in portraits, and the American impressionists reinterpreted this aesthetic convention. To suit their modern taste, these artists often removed botanical specificity, placing emphasis on formal aspects of the form, texture and light instead. The impressionist artists rendered the effects of light through broken brushwork, loosely applied and often in bright colors.

The American impressionists often painted images of women in domestic interiors and private gardens accompanied by still-life elements, such as flowers and jewelry, as seen in Richard Edward Miller's *The Scarlet Necklace*. The figure is given greater interest and meaning by the inclusion of a simple, boldly colored object, in this case a red necklace.

Early Modernism and American Still Life

In the early 20th century, the dominant form of American art was shifting from realist, academic painting and impressionism to a new, modernist style. Largely driven by the changing experiences of modern life, American artists sought new ways to express the contemporary spirit in their art and to distinctly move away from the traditional structures of form and the rules of the art establishment. They found inspiration in European avant-garde movements.

The many strands of European modern art were introduced in America at the historic Armory Show in 1913, as well as by dealer Alfred Stieglitz and his circle at his 291 Gallery, in New York. Additionally, many American artists at this time traveled abroad to study and work in Europe, where they were introduced to modernism first-hand by the artists themselves. Some American artists found inspiration in cubist and expressionist still lifes characterized by faceted forms, tilted planes, and rich colors. In the genre of still-life painting, American artists found an ideal avenue of expression for the modernist ideals of simplified form and color using humble, identifiable objects.

Modern and Contemporary Still Life

In the 20th and 21st centuries, artists have used still-life painting as a flexible genre, one that can look back to historical forms of image making, or that can accommodate new directions in art. Beginning in the early 20th century, artists built on and expanded the still-life tradition. Modern still-life painting emphasizes the formal qualities of the objects and their arrangement in the composition. No longer meant to be interpreted as a window on the world, the modern still life can function as a pretext for experimentation with color and form, rather than portraying objects to communicate fixed symbolic meanings or associations.

A focus on the object and what it represents returned to still life through 1960s pop art, which often appropriated imagery of objects familiar through advertisements to provide a commentary on commercialism. The rise of photorealism in the 1970s contributed to the resurgence of illusionism within still life. Contemporary artists respond to still life in a variety of ways, adapting it to suit their intentions. They often comment on the genre of still life itself by evoking and

subverting familiar visual tropes of the tradition. Still-life painting continues as an artistic practice of contemplation, self-reflective regarding its origins and past, as it continues to move in new directions.

Why is the light so low on this artwork?

This painting is on paper which is sensitive to damage from extended light exposure. Low light levels and screened windows in the gallery help protect works of art from the harmful effects of ultraviolet rays, which can cause fading.

Exhibition Label Text

Selections from the Anne Gould Hauberg Collection

“If you don’t support artists, there won’t be any.”

—Anne Gould Hauberg paraphrasing from her father Carl Gould

Introduction

The Anne Gould Hauberg Collection records the influential artists and teachers who built the Pilchuck Glass School into a world-renowned center for glass art. Anne Gould Hauberg (1917–2016) was a revered collector and patron of the arts in the Northwest. She maintained many long and important friendships with some of the most celebrated artists of the 20th century including Dale Chihuly, Jack Lenor Larsen, and Mark Tobey. In 1971, Anne with her then-husband John and artist Dale Chihuly co-founded the Pilchuck Glass School.

Anne began collecting in the early 1940s when she returned to Seattle to be near her family during World War II while her husband served in the U.S. Army. In 1954, she commissioned numerous artists to decorate a new modernist home designed by Roland Terry. Later in 1984 for her new First Hill apartment, Anne commissioned architect Wendell Lovett to create a home that showcased her growing glass collection and hand-crafted furniture.

The Anne Gould Hauberg Collection at TAM includes 151 glass artworks. The collection is notable for its outstanding works by Chihuly. It also includes glass by such renowned artists as Flora C. Mace and Joey Kirkpatrick, Paul Marioni, Richard Marquis, William Morris, Italo Scanga, Therman Statom, Lino Tagliapietra, and Toots Zynsky. In addition to Chihuly, Anne also collected in depth works by her artist friends such as Nadine Kariya, James Minson, Ginny Ruffner, and Anna Skibska.

Former Tacoma Art Museum Chief Curator Barbara Johns wrote her biography *Anne Gould Hauberg: Fired by Beauty* in 2005. Anne was featured in a 2007 PBS *Craft in America* segment on the studio craft movement and Pilchuck Glass School.

A Brief History of an Extraordinary Life

Anne Gould Hauberg was born in 1917, a third generation Seattleite. Both sides of her family traced their ancestries to the earliest days of the United States in the Massachusetts and New York colonies. Anne’s father was the architect Carl Gould Hauberg, today remembered fondly for the Seattle Asian Art Museum and the University of Washington’s Henry Art Gallery and Suzzallo Library.

As a child in Seattle, she attended the Bush School and took art classes at the Cornish School (now Cornish College of the Arts) including a drawing class taught by artist Mark Tobey. She would attend St. Nicolas School and finish high school at Miss Porter’s school in Farmington,

Massachusetts. In 1935, Anne enrolled in the University of Washington and studied in the School of Architecture. Two years later, she transferred to Vassar College. In 1938, she continued her architectural studies at the Cambridge School of Architecture and Design, which was affiliated with Smith College and faculty from Harvard's School of Architecture.

After the death of her father in 1939, Anne returned to Seattle to manage her family's household. She decided against returning to school and instead started an interior design business. One of her early clients was John Hauberg. In February 1941, John and Anne announced their engagement. The married couple would soon have three children, Fay, Sue, and Mark, who passed away as a young child.

Through the influence of Mark Tobey, Anne became familiar with the Bahá'í faith, and she was formally registered to the faith in 1969. She was attracted to its tenants of equality and peace as well as the faith's support of science and the arts and crafts.

A Giving Spirit

Anne was a generous philanthropist. She supported diverse causes including development of Seattle's Freeway Park, planning for the 1962 World's Fair in Seattle, participation on Seattle's Municipal Art Commission, preservation of the Pike Place Market and Pioneer Square, and establishing the Pilot School which would develop into the University of Washington's Experimental Education Unit.

Anne also supported many Northwest institutions including the University of Washington, the Seattle Art Museum, the Henry Art Gallery, the Pacific Northwest Art Center, the Pacific Arts Center, Friends of the Crafts, the Northwest Designer Craftsmen, PONCHO (Patrons of Northwest Civic, Cultural and Charitable Organizations), and the Pilchuck Glass School. In Tacoma, she would be a key patron for both the Museum of Glass and Tacoma Art Museum.

Anne served on Tacoma Art Museum's Board of Trustees from 1994 to 2000 when she was elected an honorary trustee. In 1997, Anne committed her glass collection to Tacoma Art Museum as a promised gift. She selected TAM in part because Tacoma was the home of two of her closest friends: Dale Chihuly and architect Alan Liddle.

Exhibition Label Text

The Dynamic American West: Highlights from the Haub Family Collection

Introduction

The American West is a vast and constantly changing place. Drawing from Tacoma Art Museum's permanent collection, *The Dynamic American West: Highlights from the Haub Family Collection* showcases the diverse people and places of the legendary region. From prolific Indigenous leaders, busy merchants, and bucking bronco riders to rushing waterfalls, powerful rain storms, and scenic rivers, artists share stories—both factual and fictional— that promote the West as a dynamic place.

Celebrated for its natural diversity of deserts, forests, mountains, valleys, and everything in between, the western landscape has inspired artists for centuries. Artists show the effects of changing daylight, seasonal cycles, and daily weather patterns, and how these elements manifest subtly or conspicuously on the western landscape. At times painters like Thomas Moran remove signs of industrialization to romanticize the region while other times artists like Albert Bierstadt enhance the landscape with fictitious mountains to make the West appear more majestic. By featuring active forces of nature and by adding and removing objects, artists portray an idealized Western landscape that captures the imagination and promotes the West as place of opportunity.

The people of the West also provide ongoing inspiration to artists to tell vibrant tales of the region. E. Irving Couse and Alexander Phimister Proctor depict Indigenous people in a stereotypical manner that denies recognition of the profound changes American Indians faced at the time. Other artists including Junius Brutus Stearns and Nick Eggenhofer conjure historical confrontations between Native Americans and settlers that perpetuate western myths. These works are in contrast to work by Kevin Red Star and John Nieto who depict lively portrayals of Native American people. Each of these artists convey the extraordinary lives of disparate people living in the West.

Explore TAM's collection of Western Art and ask yourself, how is the American West a dynamic place?

This exhibition was organized by Tacoma Art Museum.

Exhibition Label Text

The Art of American Framing

Introduction

The frame around an artwork can be as artistic and distinctive as the image it surrounds. Carved, painted, and gilded frames not only enhance a painting but also reflect the tastes of their time. The history of framing closely follows trends in architecture and decorative arts of the same time period.

This exhibition looks in depth at a selection of American frames from the 19th and early 20th centuries. These examples illustrate key styles and changes which are reflected in the frames on the American still-life paintings in the adjacent galleries.

In Europe, framing as an art stretches back to the 1400s. During America's colonial years and into the late 1700s, American frames were simple designs or followed European models. In the early 1800s American frame makers began to develop their own distinctive styles that by mid-century had evolved into a flourishing art form. In the late 19th and early 20th centuries, artists became involved with the designing and building of their frames, seeing them as an essential part of the finished artwork. The creative boom in American framing was brought to an end by the economic depression in the 1930s and World War II. Today, there is a renewed appreciation of the unique role frames play in the perception of a work of art.

Tacoma Art Museum is grateful to Richard Boerth of Atelier Richard Boerth, Seattle for conceptualizing and curating this exhibition.

The Frame in America

Frames closely follow the prevailing trends in architecture and the decorative arts. The history of frames echoes the history of ornament. Frame design in Europe and other developed countries was highly evolved in the 17th century with a rich history of exemplary forms. In the early years of the American Colonies there was substantial reliance on the known frames of the old world.

In the 17th and 18th centuries, the earliest picture and looking glass frames were generally brought to the Colonies from England and Europe. These frames were the current fashion of the times or those from earlier periods. The wealthy and elite might have elaborate Rococo carved and gilded frames while the less affluent would make do with plainer varieties. Early frames made by Colonial frame makers were often plain un-ornamented designs in stained wood or painted black.

As the 18th century progressed, greater numbers of frames were being made in the Colonies. Their styles were still largely based on English and Continental patterns though the craftsmanship remained somewhat less refined. As master carvers emigrated to America and trained apprentices the sophistication of frame design and craftsmanship improved. The frame makers in the larger urban centers such as Philadelphia, Boston and New York began catering to the burgeoning middle class desire for fashionable gilded frames.

In the early 19th century, the newly emerging country was seeking a national identity of its own. Dependence on Europe diminished and by this time most frames were being produced in this country. Distinctive American styles with regional interpretations began to arise. A basic hollow cove profile moderately embellished with design motifs from ancient Rome became popular. The dignified design hints at the aspirations for the success of the new nation. Another example, the simple flat, angular style of frames associated with the artist Thomas Sully (1783–1872) also became a prototype for American frames in the first half of the 19th century (see Frame #1 in this exhibition).

The development and increasing use of cast composition ornament, known as compo, in the late 18th and 19th centuries caused a dramatic shift in the way frames were made. Ornament that previously was laboriously hand carved in wood could be easily molded and placed on the frame. This new material greatly increased the ornamental motifs available and was less time consuming and costly to produce.

By the 1850's most frames used cast composition or plaster and although it still took considerable skill to make an applied ornament frame, the liveliness and individuality of carved frames was lost. Ornate, gilded frames became accessible to more people. Frame makers flourished and in 1850 there were over 130 in New York City alone.

Styles in frames and ornament continued to evolve through the 19th century. In general as the century advanced, the use of ornament kept increasing with surfaces becoming more densely embellished, sometimes incongruously. One exception to this was the revival of the Neoclassical style in the 1860's. The fluted cove frame is an elegant example of restraint and proportion and was often used on Hudson River School landscapes (see Frame #5 in this exhibition).

As the 19th century continued, frame styles continued to come and go with changes in fashion both home grown and from abroad. The Aesthetic Movement, Eclectic Style, Gothic and Renaissance Revivals with additional influences from Moorish and Asian cultures also made their way into frame design. Most relied heavily on an abundance of decorative motifs which were readily supplied by composition ornament. There were some exceptions to this excess such as the Eastlake frames with their conservative decoration and distinctive use of incised patterns (see Frame #8 in this exhibition).

In the late 19th century there was a gradual reaction away from excessively heavy and overly embellished frames. Factors influencing this shift were the reactionary concepts of the English Pre-Raphaelites and the Arts and Crafts Movement with their emphasis on less ostentatious design and a return to artistic handcrafting using common materials. Artists in this period such as Edgar Degas (1834–1917), James McNeill Whistler (1834–1903), and Dante Gabriel Rossetti (1828–1882), were creating original, more subdued frame patterns for their art which stressed the importance of direct harmony between art and the frame. The rise of impressionism also contributed to the development of new frame designs that would integrate with the new art form.

These novel concepts in the late 19th and early 20th century inspired American frame makers and helped bring about a renaissance in American frame design. Increasingly ornament was being stripped away and frames were being hand carved with unpretentious naturalistic forms on flattened profiles (see Frame #12 in this exhibition). Many more artists also began to design and build their own frames at this time. They also often signed the backs of their frames as evidence of their pride in superior craft. Since many of these artists painted in the impressionist manner these frames came to be known as American impressionist or Arts and Crafts frames.

Frame making establishments such as Carrig-Rohane and Foster Brothers in Boston and the Newcomb Macklin Co. in Chicago were firms of note that produced frames of this kind. The use of finish materials other than true gold leaf grew and these frames were also made using gold metal (brass) leaf and bronzing powders.

Arts and Crafts frames were the last important trend in American frame design. Two world wars and the Depression curbed frame creativity and the money and materials to make frames were sometimes scarce except for the most privileged. Frame designs were pared back to basic shapes, often squared off or with plain rounded shapes that were easy and economical to make. It was common for frames to be painted white or in lighter shades. There were still some innovative artist-made frames being built but frame making suffered overall. Pre-finished lengths of moulding became more prevalent which required fewer skills to only cut and join into frames. Skilled artisans died and their knowledge and expertise were lost.

The mid-20th century saw artists often using thin strips of wood nailed directly to the outside edges of the canvas as frames. The development of the metal sectional frame and Plexiglas box reduced the frame to the point of disappearing. This was ultimately realized when paintings were hung without any frame at all. These approaches are still used today but there has been a resurgence in artists acknowledging the importance of the proper frame. Curators and collectors seek out appropriate period frames for works of art that have been inappropriately framed and frame makers still work with traditional materials and techniques to replicate old designs or produce innovative new work.

Written by Richard Boerth, Atelier Richard Boerth, Seattle

List of all Artwork in Exhibition, follows...

Two Centuries of American Still-Life Painting: The Frank and Michelle Hevrdejs Collection

Selections from the Anne Gould Hauberg Collection

The Dynamic American West: Highlights from the Haub Family Collection

The Art of American Framing