



Peter Hurd (Roswell, NM, 1904–1984)

Evening in the Sierras 1938–39

Egg tempera on gessoed panel

NA diploma presentation, February 3, 1947

Hurd studied privately with N. C. Wyeth, the well-known American realist painter, father of Andrew and Henriette and grandfather of Jamie. As it happens, Hurd married Henriette, and the couple had three children together. Hurd had attended military school as a boy and enrolled at West Point but, having always loved art and painting, decided to leave halfway through to attend the Pennsylvania Academy of the Fine Arts in Philadelphia. That decision was quite radical, especially for the early 1920s. This is the story of a person who had an inner desire to do something, followed his dream, and ended up not only living the rest of his life as an artist but also finding his wife and family in the process. There is a “lived happily ever after” spirit to this decision, which is instructive as an example of following one’s passion and calling.

—Glenn Goldberg, NA



Robert Henri (Cincinnati, OH, 1865–1929 New York City)

George Wesley Bellows 1911

Oil on canvas

ANA diploma presentation, December 4, 1911

Henri completed this portrait of his friend and former student George Bellows the same year the two summered in Monhegan Island, fifteen miles off the coast of Maine. Bellows submitted the work as his Academy portrait, a gesture that perhaps signifies the artists' shared ideas about portraiture and representation. Henri's words in his book *The Art Spirit*, first published in 1923, provide an interesting context for the painting:

Take things of certain constructive values and build with them a special thing, your unique vision of nature, the thing you caught in an instant look of a face or the formation of a moment in the sky, [making] it possible to state not only that face, that landscape, but make your statement of them as they were when they were most beautiful to you.



Daniel Garber (North Manchester, IN, 1880–1958 Lumberville, PA)

Self-Portrait about 1911

Oil on canvas

ANA diploma presentation, May 11, 1911

After studying at the Art Academy of Cincinnati and the Pennsylvania Academy of the Fine Arts, Garber settled near New Hope, Pennsylvania, and, within a few years, became the revered master of the New Hope artists' colony. "We were always a bit apprehensive of Garber—especially the newcomers," recalled Charlie Ward, a student there. "Soon, we learned he was interested in what we were doing. He appeared in class in a stiff brown smock drawn in at the waist with a wide belt. He wore a bowtie and he had bangs. Everything was as it should have been."

In 1909, Garber was awarded the National Academy's first Julius Hallgarten Prize, established for exceptionally promising artists under the age of thirty-five.



Daniel Garber (North Manchester, IN, 1880–1958 Lumberville, PA)

By Addingham 1911

Oil on canvas

NA diploma presentation, April 6, 1914



Gertrude Fiske (Boston, MA, 1879–1961 Weston, MA)

Self-Portrait 1922

Oil on canvas

ANA diploma presentation, May 7, 1923



Gertrude Fiske (Boston, MA, 1879–1961 Weston, MA)

Jade about 1918

Oil on canvas

NA diploma presentation, October 6, 1930

Fiske was born into a wealthy and socially prominent family that traced its ancestry to the colonial Massachusetts governor William Bradford. She won numerous awards throughout her career, and in 1916, she held a solo exhibition at the Guild of Boston Artists, where she was a founding member. Commissioned portraits were Fiske's mainstay, and *Jade* is representative of her mature style—vibrant colors and swathes of pattern combined with a controlled economy of form.



Ernest L. Blumenschein (Pittsburgh, PA, 1874–1960 Albuquerque, NM)

The Lake about 1923

Oil on canvas

NA diploma presentation, October 18, 1927

The little cabin nestled in the foreground can hardly compete with the grandeur of its surroundings. It's a fugue of forms and colors singing their hymn to the glory of nature without the slightest need for an audience. And yet, if you look hard, the porch posts of the house resemble a couple standing at the edge of a balcony, oddly outsized to the dimensions of their home, yet tiny compared to the view they are taking in. It's a strange depiction. Perhaps Blumenschein was suggesting that we are large and important in our own homes, masters of our domain, but insignificant in the greater scheme of things.

—Leslie Wayne, NA



Paul Sample (Louisville, KY, 1896–1974 Hanover, NH)

Unemployment 1931

Oil on canvas

NA diploma presentation, December 1, 1941



Paul Sample (Louisville, KY, 1896–1974 Hanover, NH)

Self-Portrait 1937

Oil on canvas

ANA diploma presentation, January 18, 1938



Mary Shepard Greene Blumenschein (New York City, 1869–1958 Santa Fe, NM)

Self-Portrait 1915

Oil on canvas

ANA diploma presentation, March 1, 1915



Isabel Bishop (Cincinnati, OH, 1902–1988 New York City)

Nude Study 1934

Oil on canvas

NA diploma presentation, February 17, 1942

A student of Kenneth Hayes Miller—once a student of Kenyon Cox—Bishop struggled for decades to break free from her teacher’s classicizing vision while maintaining her respect for the history of art. Eventually, she accomplished this through her choice of subject matter, which focused on the lived reality of individuals. With her studio located on the top floor of a timeworn office building in New York City, Bishop often called models in from Union Square—working girls, personable hobos, café patrons—in order to work from life. This is the case with this nude, a tailor’s daughter with aspirations of becoming a dancer.

Bishop was an active member of the Academy and intimately familiar with the institution’s collection: this submission may have been her nod to Kenyon Cox’s ambitious diploma work of 1891, *A Blonde*, also on view in this exhibition.



Walter Ufer (Louisville, KY, 1876–1936 Albuquerque, NM)

Self-Portrait not dated

Oil on canvas

ANA diploma presentation, December 6, 1920



Walter Ufer (Louisville, KY, 1876–1936 Albuquerque, NM)

Jim 1918

Oil on canvas

NA diploma presentation, October 4, 1926

Jim Mirabel, a member of the Taos Pueblo and Ufer's friend, domestic employee, and model, is depicted in this confident and expressive portrait. Ufer was a political radical, a member of the Chicago labor union Industrial Workers of the World (IWW), and a devout Trotskyite who frequently protested the U.S. government's treatment of Native people. Upon the artist's death, Mirabel and another of Ufer's friends spread his ashes, in accordance with his wishes, into the winds over the Taos Valley in New Mexico.



Ellen Emmet Rand (San Francisco, CA, 1875–1941 New York City)

Self-Portrait 1927

Oil on composition board

ANA diploma presentation, November 14, 1927

By choosing to portray herself at work, Rand, a noted portraitist, told us how she wanted to be seen. More importantly, knowing that this was to be part of the National Academy's collection, she had it convey how she wanted to be remembered in history. Everything she wanted us to know about her is right there. In fact, everything in Rand's self-portrait is attached to her physically: smock, glasses, hat, paint, palette, brushes. There is no setting, no background or foreground. There are no symbolic details or coded narrative in the textiles, out the window, or on a table. In its formal self-sufficiency, it is more like a statue than a painting. Self-contained. Solid.

And so, in this quietly powerful image, Ellen Emmet Rand offered us a prototype of a strong successful female artist of early twentieth-century America. It is a great lineage.

—Judith Shea, NA



Guy C. Wiggins (New York City, 1883–1962 Saint Augustine, FL)

Manhattan 1929

Oil on canvas

NA diploma presentation, December 17, 1935



George Bellows (Columbus, OH, 1882–1925 New York City)

Chimayo 1917

Oil on canvas

New Mexico Museum of Art. Gift of an anonymous donor, 1974 Museum number 3069.23P



N. C. Wyeth (Needham, MA, 1882–1945 Chadds Ford, PA)

Self-Portrait 1940

Egg tempera on gessoed panel

ANA diploma presentation, February 18, 1941



John Steuart Curry (Dunavant, KS, 1897–1946 Madison, WI)

Belgian Stallions 1938

Oil on wood panel

NA diploma presentation, October 4, 1943



N. C. Wyeth (Needham, MA, 1882–1945 Chadds Ford, PA)

Blubber Island, Maine 1938

Oil on gessoed panel

NA diploma presentation, February 17, 1942



Reginald Marsh (Paris, France, 1898–1954 Dorset, VT)

Barrel of Fun 1943

Oil on composition board

NA diploma presentation, April 3, 1944

The Barrel of Fun ride was once located at the oceanside entrance of the Steeplechase amusement park in Coney Island, Brooklyn. The giant spinning wheel often knocked people to the ground and brought complete strangers into intimate physical contact—so much so, that it was commonly referred to as the Barrel of Love. From the tumultuous jumble of the modern city, Marsh created iconic images that communicate what it means to live alone in a world teeming with others.



Nina Leen, *RT to C, Barrel of Fun, Coney Island*, 1941.
Reproduced in *Life* magazine.