



## **ANDREW WYETH (1917-2009)**

### **Quart and a Half**

Signed lower right, "Andrew Wyeth"

watercolor on paper

21 x 29 1/4 in. (33 3/4 x 42 1/4 x 1 in.)

53.34 x 74.3 cm (85.73 x 107.32 x 2.54 cm)

1961

11137.b

### **PROVENANCE:**

M. Knoedler & Co., Inc., New York City

Private Collection, North Carolina

Private Collection

Private Collection, gifted from above

Private Collection

### **EXHIBITION:**

Tucson, Arizona, University Art Gallery at the University of Arizona, *Andrew Wyeth*, March 16 - April 14, 1963

Philadelphia, Pennsylvania, Pennsylvania Academy of the Fine Arts, *Andrew Wyeth: Temperas, Watercolors, Dry Brush, Drawings 1938 into 1966*, October 8 - November 27, 1966

Baltimore, Maryland, Baltimore Museum of Art, *Andrew Wyeth: Temperas, Watercolors, Dry Brush, Drawings 1938 into 1966*, December 13, 1966 - January 22, 1967

New York, Whitney Museum of Art, *Andrew Wyeth: Temperas, Watercolors, Dry Brush, Drawings 1938 into 1966*, February 14 - April 2, 1967

Chicago, Illinois, The Art Institute of Chicago, *Andrew Wyeth: Temperas, Watercolors, Dry Brush, Drawings 1938 into 1966*, April 21 - June 4, 1967

Raleigh, North Carolina, North Carolina Museum of Art, *North Carolina Collects*, October 10 - 29, 1967

Greenville, South Carolina, Greenville County Museum of Art, *Andrew Wyeth in Southern Collections*, February 1 - March 31, 1979

Salem, Virginia, Roanoke College, *From the Collection Of: Works and Loan from Trustees and Friends of Roanoke College*, October 24 - November 21, 1997

### **LITERATURE:**

Paul Horgan, *Andrew Wyeth; an exhibition of watercolors, temperas, and drawings, March 16 through April 14*, Tucson, Arizona, 1963 (illustrated on cover)

E. P. Richardson, "Andrew Wyeth," *The Atlantic*, June 1964, p. 67

Edgar Preston Richardson and the Pennsylvania Academy of the Fine Arts, *Andrew Wyeth: Temperas, Watercolors, Dry Brush, Drawings 1938 into 1966*, New York, NY 1966, pg. 82

An artist who pursued his own course when the rest of the art world was consumed with modernism and abstraction, Wyeth is considered among the preeminent representational painters of the 20th century. Born in Chadds Ford, Pennsylvania, Wyeth drew his subject matter from the world around him: the interiors and exteriors of the stone buildings, mills, and farms of the Brandywine River countryside, and in the

summers, the clapboard houses and stark landscape of the Maine coast. After his father died in a 1945 automobile accident, Wyeth began to incorporate people into his pictures, most notably Christina Olson, and later Siri Erickson, of Cushing, Maine, and his Chadds Ford neighbors Karl and Anna Kuerner and Helga Testorf. The first visual artist to appear on the cover of Time magazine, Wyeth was also the first living American-born artist to be given an exhibition at The Metropolitan Museum of Art in New York.

Wyeth's naturalistic style is marked by strong editing combined with remarkable execution of details. While relying on keen visual observation, he pared down the elements of a composition to their most essential, giving his works an abstracted quality and imbuing them with a sense of quietude and stillness. The egg tempera medium (which he came to prefer to oil after first experimenting with it in the early 1940s) lent itself to the precise detailing required to create his subtle textural effects, since it dries quickly and translucent layers can be built up over one another. Wyeth also painted extensively in watercolor in works of more spontaneous execution, as well as in the drybrush technique (where most water is removed from the watercolor medium), sometimes combining the two.

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Sam. W. Galt



















