

WINSLOW HOMER



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WINSLOW HOMER (1836-1910)

In the Wheatfield (Girl Standing in a Wheat Field)

1873

oil on canvas

21 ¾ x 13 ½ in. (55.2 x 34.9 cm)



WATCH VIDEO

PROVENANCE

Sale: Clarence Collins et. al., American Art Association, New York, May 7, 1924, lot 96
Metropolitan Art Galleries, New York, 1924
M.A. Newhouse & Son, St. Louis, 1924
Laura Davidson Sears, Elgin, Illinois, 1924
Sears Academy of Fine Arts at the Elgin Academy, Illinois
Hirschl & Adler Galleries, New York, 1967
Mr. and Mrs. Marvin Pesses, Youngstown, Ohio, 1968
Hirschl & Adler Galleries, New York, 1971
Private Collection, Massachusetts, 1972
Private Collection, Seattle, 1972-2013
Guarisco Gallery, Washington, D.C
Private Collection, Boston, 2013

EXHIBITION

New York, Hirschl and Adler Galleries, *American Paintings for Public and Private Collections*, December 4, 1967-January 13, 1968, no. 54
West Palm Beach, Florida, *Ann Norton Sculpture Gardens, Discovering Creativity: American Art Masters*, January 10 - March 17, 2024

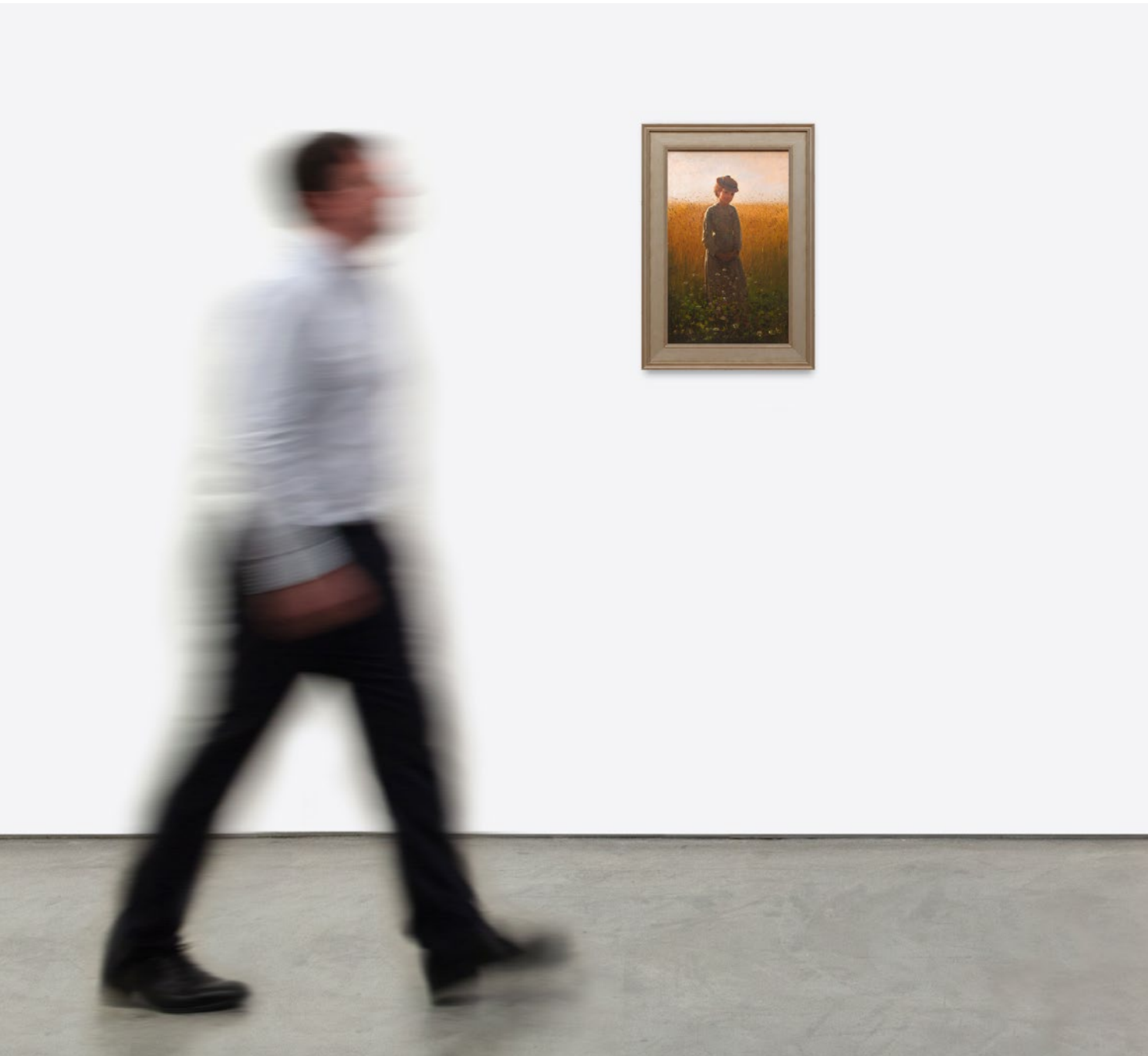
LITERATURE

"8 Paintings Stolen at Illinois School," *New York Times*, July 6, 1958
"Stolen Art Recovered," *New York Times*, July 8, 1958
Goodrich, Lloyd and Gerdtz, Abigail Booth, *Record of Works by Winslow Homer, Volume II: 1867 through 1876*, New York, 2005, p. 209, no. 428 (illustrated)

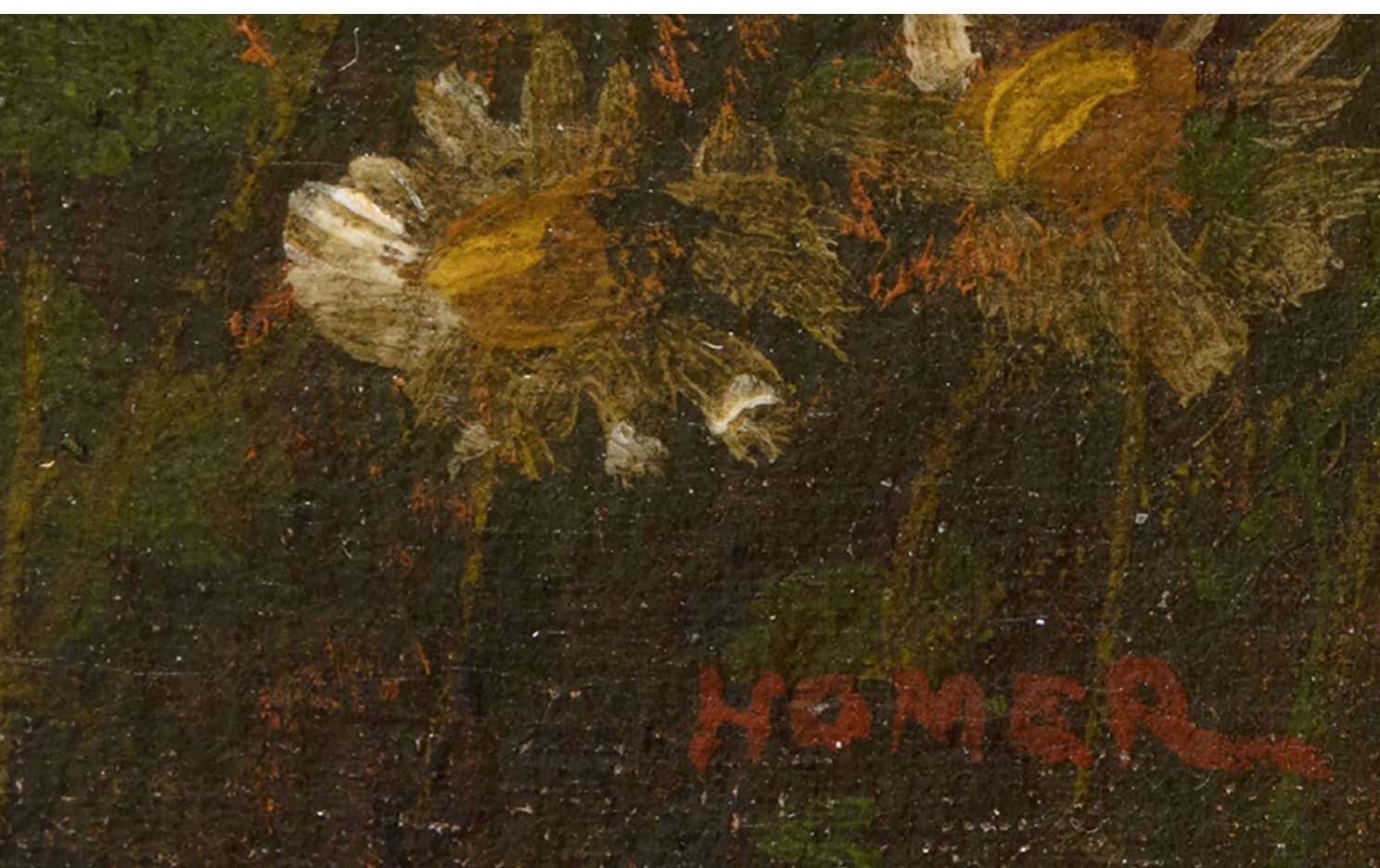
— IMPORTANT FACTS

- *Girl Standing in the Wheatfields* is a portrait, a costume study, and a genre painting in the great tradition of European pastoral painting. Dramatically lit, it is an atmospheric tour de force steeped in the quickly fading daylight, highlighted with flowery and wheat spike touches. The “gloaming hour,” a romantic touch.
- It seems likely to have been painted near Hurley, New York, renowned for generations for its remarkable stands of wheat. It is the location Homer spent most of his summers between 1871 and 1878 in the company of fellow artist Enoch Wood Perry. Homer painted his iconic *Snap the Whip* near Hurley in 1872.
- *Girl in the Wheatfield* also relates to a series of figures within a wheatfield setting in 1865 with *The Veteran in a New Field* that offered reflection and symbolism during the post-war period.

— DETAIL IMAGES







TOP PAINTINGS SOLD AT AUCTION

Children on the Beach

1879

oil on canvas

15 $\frac{5}{8}$ x 16 $\frac{1}{2}$ in. (32.1 x 41.9 cm)

Sold at Sotheby's New York

November 2014 for \$4,544,000



On the Beach at Marshfield

c. 1872

oil on canvas

13 $\frac{1}{8}$ x 21 $\frac{5}{8}$ in. (33.3 x 54.9 cm)

Sold at Sotheby's New York

April 2023 for \$4,295,000



TOP PAINTINGS SOLD AT AUCTION

Peach Blossoms

1879

oil on canvas

15 $\frac{3}{4}$ x 22 $\frac{1}{2}$ in. (40 x 57.1 cm)

Sold at Sotheby's New York

December 2010 for \$2,882,500



Uncle Ned at Home

c. 1874

oil on canvas

14 x 22 in. (35.7 x 55.8 cm)

Sold at Sotheby's New York

May 2000 for \$2,865,750



TOP PAINTINGS SOLD AT AUCTION



Home Sweet Home

1879

oil on canvas

21 ½ x 16 ½ in. (54.6 x 41.9 cm)

**Sold at Christie's New York
June 1997 for \$2,642,500**

Farmer with a Pitchfork

c. 1874

oil on board

9 ½ x 13 ½ in. (24.1 x 34.3 cm)

**Sold at Christie's New York
May 2004 for \$2,359,500**



COMPARABLE PAINTINGS SOLD AT AUCTION

Children on the Beach

1879

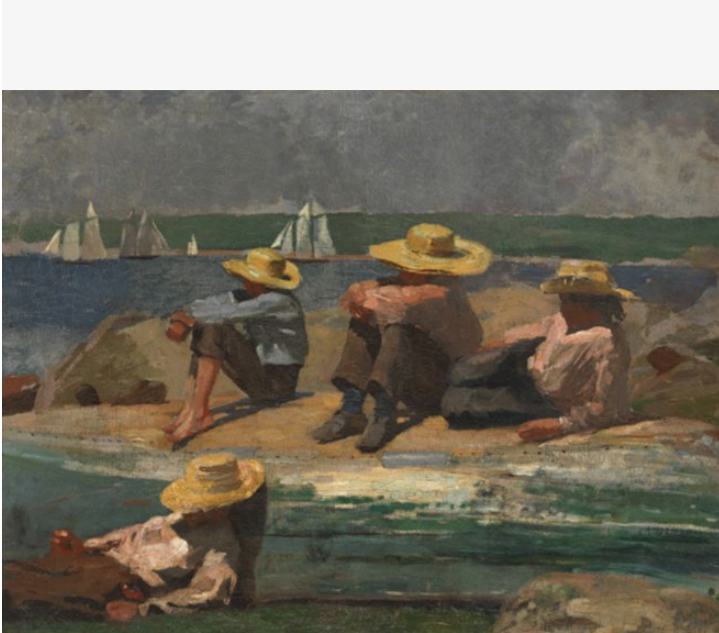
oil on canvas

15 $\frac{5}{8}$ x 16 $\frac{1}{2}$ in. (32.1 x 41.9 cm)

**Sold at Sotheby's New York
November 2014 for \$4,544,000**

Both works are from the post-Civil War period.

Like our painting, *Children on the Beach* shows the daily life of typical country people, the basic elements of form and emotion are showed in the figures.



Peach Blossoms

1879

oil on canvas

15 $\frac{3}{4}$ x 22 $\frac{1}{2}$ in. (40 x 57.1 cm)

**Sold at Sotheby's New York
December 2010 for \$2,882,500**

Both works are from the 1870s.

This work, like ours, depicts a female peasant subject in the countryside.



COMPARABLE PAINTINGS SOLD AT AUCTION

Uncle Ned at Home

c. 1874

oil on canvas

14 x 22 in. (35.7 x 55.8 cm)

**Sold at Sotheby's New York
May 2000 for \$2,865,750**

Both works are from the same period, the 1870's.

Featuring a country setting, both works elevate the subject of ordinary people in Homer's world.



HOMER PAINTINGS IN MUSEUM COLLECTIONS



Metropolitan Museum of Art New York

Snap the Whip

1872

oil on canvas

12 x 20 in. (30.5 x 50.8 cm)

The National Gallery of Art, Washington D.C

A Sick Chicken

1874

watercolor, gouache,
and graphite on wove paper
9 $\frac{3}{4}$ x 7 $\frac{3}{4}$ in. (24.7 x 19.7 cm)



HOMER PAINTINGS IN MUSEUM COLLECTIONS



**Metropolitan Museum of Art
New York**

The Veteran in a New Field

1865

oil on canvas

24 $\frac{1}{8}$ x 38 $\frac{1}{8}$ in. (61.3 x 96.8 cm)

**The Portland Museum of Art
Maine**

Returning from the Spring

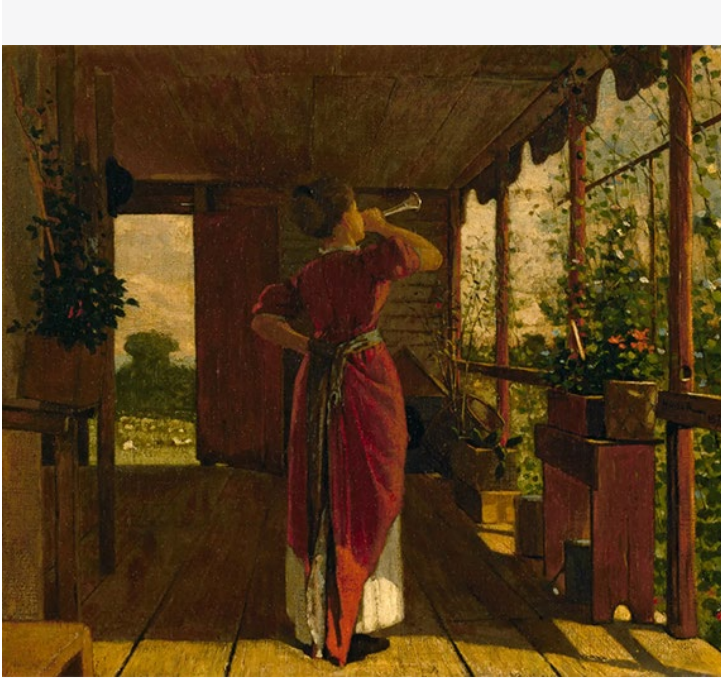
1874

oil on panel

7 $\frac{7}{8}$ x 5 $\frac{3}{4}$ in. (20 x 14.6 cm)



HOMER PAINTINGS IN MUSEUM COLLECTIONS



**Detroit Institute of Arts
Michigan**

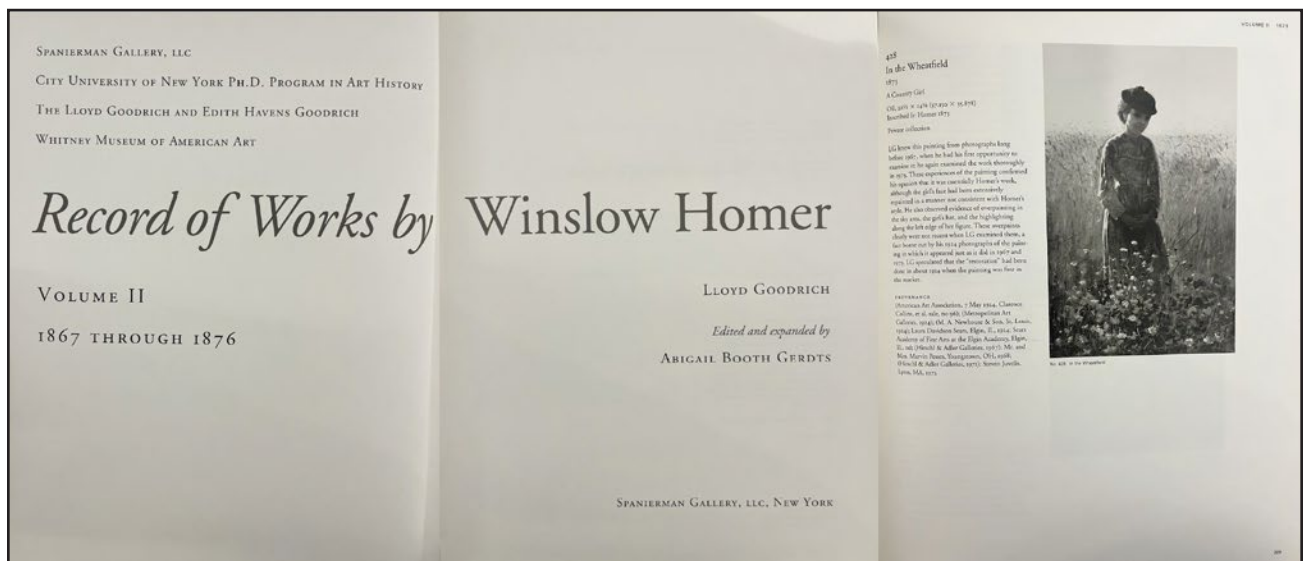
The Dinner Horn

1873

oil on canvas

11 $\frac{7}{8}$ x 14 $\frac{1}{4}$ in. (30.2 x 36.2 cm)

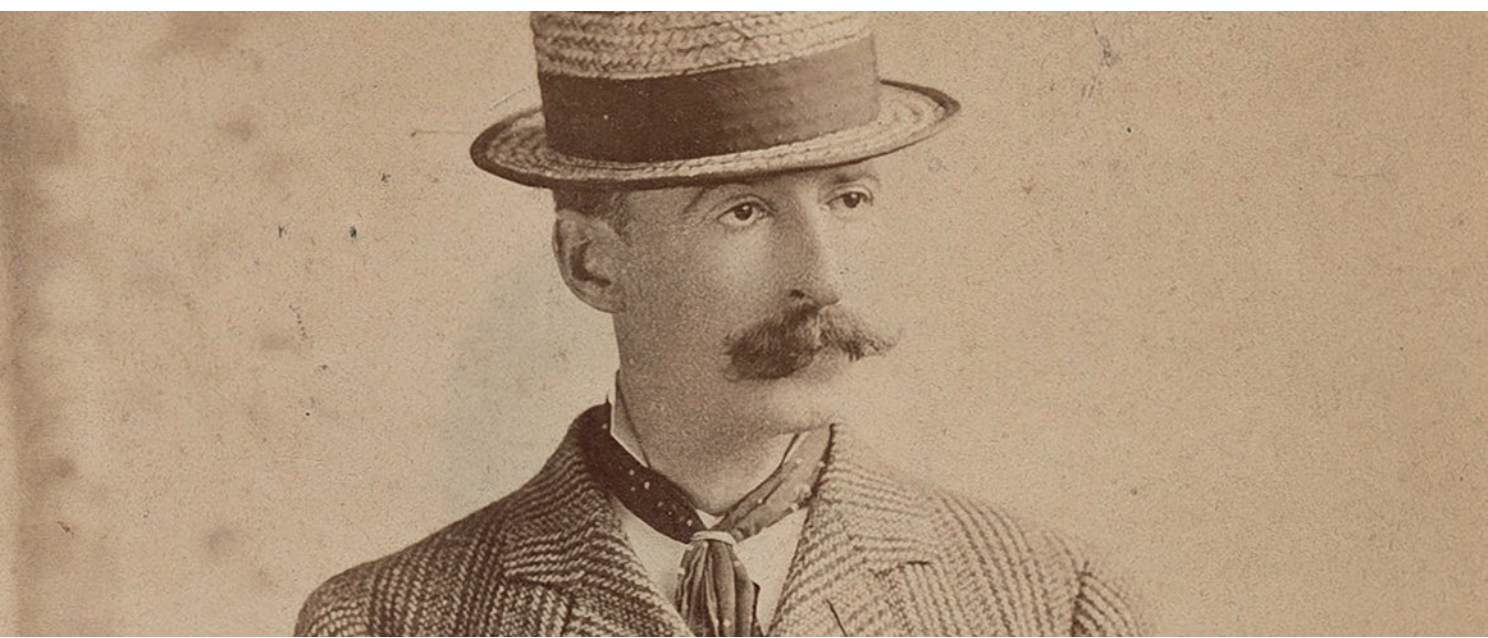
AUTHENTICATION



“...a hundred little accidental effects of sunshine and shadow that can be reproduced only in the immediate presence of Nature.”

Winslow Homer

HISTORY



Winslow Homer, 1880

One of the most influential and important artists, Winslow Homer was born in Boston in 1836. He is considered one of the greatest of American realists in the 19th century and although he never formally learned or aligned with any of the major movements like the Barbizon School, his influence and recognition is widespread, and his process marked a turn away from the divinely infused works of earlier landscape artists.

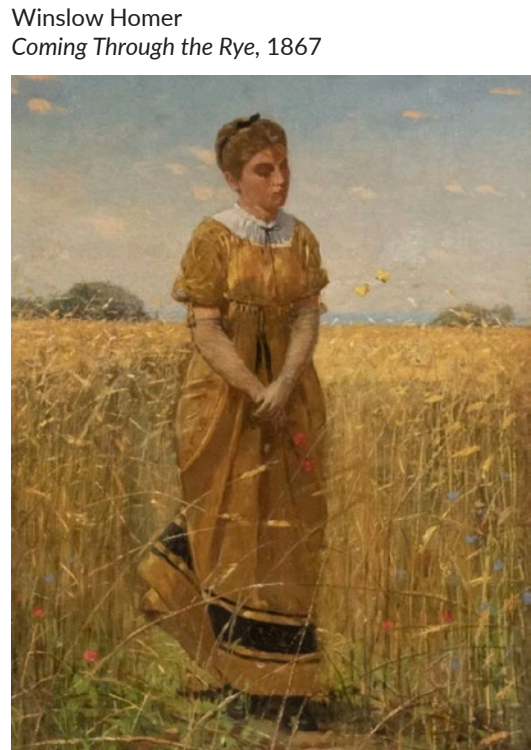
During the early 1870s, Winslow Homer frequently painted scenes of country living near a small farm hamlet renowned for generations for its remarkable stands of wheat, situated between the Hudson River and the Catskills in New York state. Today Hurley is far more famous for inspiring one of Homer's greatest works, *Snap the Whip* painted the summer of 1872.

Among the many other paintings inspired by the region, *Girl Standing in the Wheatfield* is rich in sentiment, but not over sentimentalized. It directly relates to an 1866 study painted in France entitled, *In the Wheatfields*, and another, painted the following year after he returned to America. But Homer would have undoubtedly been most proud of this one. It is a portrait, a costume study, a genre painting in the great tradition of European pastoral painting, and a dramatically backlit, atmospheric tour de force steeped in the quickly fading gloaming hour light buoyed with lambent, flowery notes and wheat spike touches. In 1874, Homer sent four paintings to the National Academy of Design exhibition. One was titled, *Girl*. Might it not be this one?

In the Wheatfield has lived an exciting life, having at one point been part of an art heist in 1958. The painting was stolen from the Laura Davidson Sears Academy of Fine Arts, along with a James McNeil Whistler, Benjamin West, and Mary Cassatt, among others. Luckily, the paintings were recovered the next day. Looking at the painting with its glowing light and serene setting, it is easy to see why this Homer piece was so coveted and remains a jewel for any collector.



Winslow Homer
In the Wheat Fields, 1866



Winslow Homer
Coming Through the Rye, 1867