

# GRANT WOOD



# GRANT WOOD

1891-1942

A retrospective exhibition of the works of the noted painter from Cedar Rapids, presented under the patronage of Governor Herschel C. Loveless of Iowa.

April 12 to May 30, 1959

The University of Kansas Museum of Art

Lawrence, Kansas

## FOREWORD

*This exhibition of the work of Grant Wood, the last in a series of three exhibitions devoted to the outstanding "regionalist" painters of the Middle West, has also been the most difficult to organize and assemble. Where a large number of the works of John Steuart Curry were still in the possession of Mrs. Curry in Massachusetts, and where Thomas Hart Benton was only a stone's throw away, across the state line in Kansas City, Missouri, and could be counted on to supply us with works still in his collection as well as complete information on his works in other collections, this was not the case with Grant Wood. In this instance we have had to depend largely on the good offices of many individuals who deserve both thanks and mention.*

*For their assistance in locating privately owned works and in arranging for their loan, we are particularly grateful to Mrs. Nan Wood Graham of Riverside, California, sister of the artist, who has also lent to the exhibition. We are also indebted to Mr. Maynard Walker of New York and Mr. Dalzell Hatfield of Los Angeles for their help in this regard. Others who have been of great assistance in assembling the exhibition have been Mr. and Mrs. Frank Burge, Lawrence; Mr. Conger Metcalf, Boston; Mr. Marvin Cone and Miss Frances Prescott, Cedar Rapids. The various lenders, whose names are given in the catalogue, must be thanked as a group, but for their loan of more than one work, special thanks must be given to Mr. John B. Turner and Mr. and Mrs. Van Vechten Shaffer of Cedar Rapids, Iowa, and Mrs. John P. Marquand of Cambridge, Massachusetts.*

*To Mr. Park Rinard, associated with Wood for so many years in Iowa City, where he played Boswell to Grant Wood's Johnson (for he is preparing the definitive biography of the artist), we wish to express our sincere gratitude for his splendid introduction to our catalogue and for the chronology of the artist's life which he also compiled.*

*Due to the great popularity of a very small number of Grant Wood's paintings, it has been impossible to include them in this exhibition, for their condition, resulting from so many peregrinations, no longer permits their loan. For this reason the visitor to the exhibition will not find Grant Wood's "American Gothic" or "Daughters of Revolution." He will find, however, many of his perhaps less notorious, but equally fine works such as "Stone City," "John B. Turner—Pioneer," and "Spring Turning."*



*To the lenders of these paintings, as well as to the museums who could not lend, but who sent gracious and regretful refusals, we also wish to express our appreciation. For acting as patron of this exhibition of the work of a native son, Governor Herschel C. Loveless of Iowa has our gratitude.*

*As stated above, this is the final exhibition in our series of three devoted to the midwestern regionalists. In looking back over the three, it becomes obvious that preconceived notions about "regionalism" and the "Regionalists" must disappear when confronted by their original works. The lyricism of some of Curry's landscapes overshadows the more anecdotal work which gave him his fame; the dynamic design in Benton's work does very much the same for him. In the work of Grant Wood, it is his concern with what one would be permitted to call "significant form" if one were discussing Cezanne, that can best be seen. It is in just this aspect of his work, moreover, that we realize how much certain tendencies in modern art are related to such a painter as Wood. But beyond this, perhaps most outstanding and appealing is the gentle and very humane humor which one finds in all his works. It is this quality which undoubtedly continues to attract the millions who, even if they are out of touch with the world of art entirely, and remain so, are at least familiar with and pleased by the work of Wood of Iowa.*

EDWARD A. MASER



## CATALOGUE

Dimensions are in inches, height preceding width. Although listed chronologically, the works have not been so displayed in the gallery.

1907

- 1 *Currants*  
11x4½  
watercolor  
Mrs. Nan Wood Graham, Riverside,  
California

1917

- 2 *Quivering Aspen*  
14x11  
oil  
Mrs. Nan Wood Graham, Riverside,  
California

1919

- 3 *The Old Sexton's Place*  
15x18  
oil on panel  
Mr. John B. Turner, Cedar Rapids,  
Iowa

1920

- 4 *Malnutrition:  
Portrait of Marvin Cone*  
13x11  
oil  
Mr. and Mrs. Marvin Cone, Cedar  
Rapids, Iowa

- 5 *Corner in Montmartre*  
13x15  
oil  
Mr. John B. Turner, Cedar Rapids,  
Iowa

- 6 *Fountain in the Luxembourg Gardens*  
7x10  
oil  
Mr. John B. Turner, Cedar Rapids,  
Iowa

1924

7. *Fountain of the Medici*  
13x16  
oil on panel  
Mr. John B. Turner, Cedar Rapids,  
Iowa

- 8 *Italian Farmyard*  
8x10  
oil on panel  
Mr. John B. Turner, Cedar Rapids,  
Iowa

- 9 *Spotted Man*  
32x20  
oil  
Mrs. Carl Ewing, Capistrano Beach,  
California

1925

- 10 *Ten Tons of Accuracy*  
22x36  
oil  
The Cherry-Burrell Corporation, Ce-  
dar Rapids, Iowa

- 11 *Turret Lathe Operator*  
18x24  
oil  
The Cherry-Burrell Corporation, Ce-  
dar Rapids, Iowa

- 12 *The Coppersmith*  
18x24  
oil  
The Cherry-Burrell Corporation, Ce-  
dar Rapids, Iowa

- 13 *The Old J. G. Cherry Company Plant*  
13x41  
oil  
The Cherry-Burrell Corporation, Ce-  
dar Rapids, Iowa

1926

- 14 *Old Shoes*  
10x10  
oil on panel  
Mr. John B. Turner, Cedar Rapids,  
Iowa

1927

- 15 *Church Door, St. Emilion*  
21½x18½  
oil  
Mr. and Mrs. Van Vechten Shaffer,  
Cedar Rapids, Iowa

- 16 *Church Doorway* (sketch for no. 15)  
16½x13  
oil  
Mr. John B. Turner, Cedar Rapids,  
Iowa

1928

- 17 *Charles Manson, President of the  
Chamber of Commerce, as Bacchus*  
36x29  
black and white chalk on brown paper  
Mr. Herbert Stamats, Cedar Rapids,  
Iowa

1929

- 18 *Black Barn*  
9½x13  
oil on panel  
Mr. Arnold Pyle, Cedar Rapids, Iowa



- 19 *Truck Garden, Moret*  
 12½x15¾  
 oil sketch  
 Mrs. Nan Wood Graham, Riverside,  
 California

1929-30

- 20 Original sketch for *American Gothic*  
 3¼x2¾  
 pencil on back of envelope  
 Mrs. John P. Marquand, Cambridge,  
 Massachusetts

1930

- 21 *Portrait of Susan Angevine Shaffer*  
 15x12  
 oil glaze over tempera  
 Mr. and Mrs. Van Vechten Shaffer,  
 Cedar Rapids, Iowa
- 22 *Portrait of Mary Van Vechten Shaffer*  
 14½x11½  
 oil glaze over tempera  
 Mr. and Mrs. Van Vechten Shaffer,  
 Cedar Rapids, Iowa
- 23 *John B. Turner, Pioneer*  
 30x25 (oval)  
 oil on panel  
 Mr. John B. Turner, Cedar Rapids,  
 Iowa
- 24 *Stone City*  
 30¼x40  
 oil on panel  
 The Joslyn Art Museum, Omaha,  
 Nebraska
- 25 *Stone City* (sketch for no. 24)  
 13x15  
 oil  
 Mrs. Nan Wood Graham, Riverside,  
 California
- 26 *Iowa Gothic House* (preliminary  
 sketch for *American Gothic*)  
 13x15  
 oil on panel  
 Mr. and Mrs. Park Rinard, Norwalk,  
 Iowa

1931

- 27 *Fall Plowing*  
 13x15  
 oil sketch  
 Mrs. Nan Wood Graham, Riverside,  
 California
- 28 *Young Corn*  
 27½x33½  
 oil  
 The Cedar Rapids Community School  
 District, Cedar Rapids, Iowa

1932

- 29 *Self-Portrait* (unfinished)  
 14½x12  
 oil  
 Mrs. Nan Wood Graham, Riverside,  
 California

- 30 *Daughters of Revolution*  
 (preliminary drawing)  
 51x31  
 pencil and chalk on brown paper  
 Coe College, Cedar Rapids, Iowa

1933

- 31 *Near Sundown*  
 15x26½  
 oil on panel  
 Mr. George Cukor, Hollywood, Cali-  
 fornia



Currants, 1907 (no. 1)



- 32 *Tree Planting*  
34x39  
pencil  
The Cedar Rapids Community School  
District, Cedar Rapids, Iowa
- 33 *Race Horse*  
16x22½ (oval)  
pencil on brown wrapping paper  
Mr. John B. Turner, Cedar Rapids,  
Iowa
- 34 *Draft Horse*  
16x22½ (oval)  
pencil on brown wrapping paper  
Mr. John B. Turner, Cedar Rapids,  
Iowa

1934

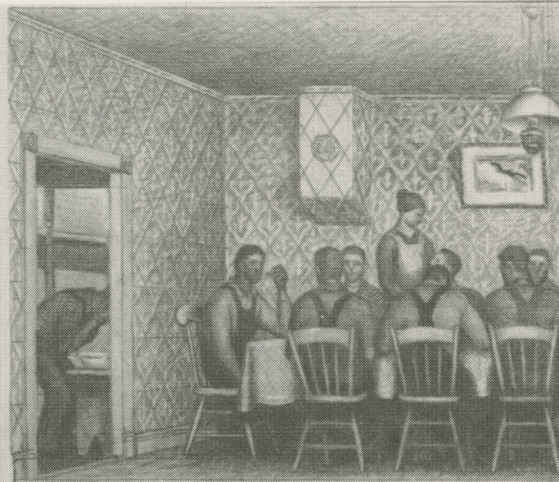
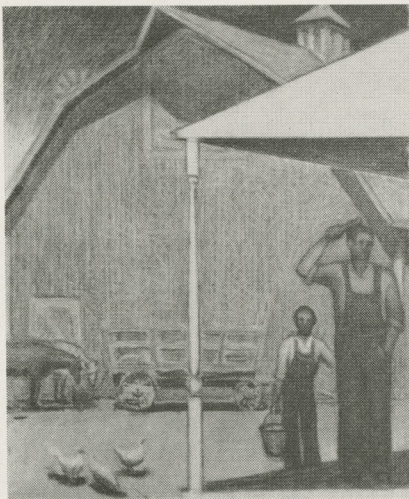
- 35 *Dinner for Threshers*  
(preliminary drawing)  
18x72  
pencil and chalk on brown wrapping  
paper  
Mr. and Mrs. Stanley R. Resor, New  
Canaan, Connecticut
- 36 Study for *Dinner for Threshers*:  
*Section No. 1*  
17¾x26¾  
oil sketch  
The Whitney Museum of American  
Art, New York, New York
- 37 Study for *Dinner for Threshers*:  
*Section No. 2*  
17¾x26¾  
oil sketch  
The Whitney Museum of American  
Art, New York, New York

1935

- 38 *Return from Bohemia*  
24x21  
pastel  
The International Business Machines  
Corporation, New York, New York

1936

- 39 *Portrait of Nan*  
37x32  
oil  
Mr. William Benton, Southport, Con-  
necticut
- 40 *Spring Turning*  
18x40  
oil  
Mrs. John P. Marquand, Cambridge,  
Massachusetts
- 41 *Spring Turning* (preliminary drawing  
for no. 40)  
26x47¾  
crayon  
Mr. Leland Hayward, New York, New  
York
- 42 *Honorary Degree*  
11½x7½  
crayon and pencil  
Mr. and Mrs. Albert L. Hydeman,  
York, Pennsylvania
- 43 *Animals*  
Illustration for "Farm on the Hill"  
25½x19  
crayon  
Mr. and Mrs. Albert L. Hydeman,  
York, Pennsylvania



Preliminary drawing for Dinner for Threshers



44 *Sentimental Yearner*  
Illustration for Limited Editions',  
"Main Street"  
20x16  
pastel  
Mr. and Mrs. Albert L. Hydeman,  
York, Pennsylvania

45 *Practical Idealist*  
Illustration for Limited Editions',  
"Main Street"  
20x16  
pastel  
Mr. and Mrs. Albert L. Hydeman,  
York, Pennsylvania

1938

46 *Plowing on Sunday*  
18x17 $\frac{1}{8}$   
pencil and wash  
The Rhode Island School of Design,  
Providence, Rhode Island

1939

47 *Parson Weems' Fable*  
38x50  
oil  
Mrs. John P. Marquand, Cambridge,  
Massachusetts

48 *In the Spring*  
18x24  
pencil  
The Butler Institute of American Art,  
Youngstown, Ohio

1940

49 *Adolescence*  
21x13  
oil on panel  
The Abbott Laboratories Fine Art  
Collection, North Chicago, Illinois

50 *Portrait of Henry Wallace*  
23 $\frac{1}{2}$ x21  
ambertint  
Associated American Artists, New  
York, New York

1941

51 *Spring in Town*  
26x24  
oil on panel  
The Sheldon Swope Art Gallery,  
Terre Haute, Indiana

52 *Iowa Cornfield*  
13x15  
oil sketch  
Mrs. Nan Wood Graham, Riverside,  
California

53 *February*  
18x24  
charcoal  
Mrs. John P. Marquand, Cambridge,  
Massachusetts

54 *March*  
9x12  
pencil and chalk on white paper  
Mrs. Nan Wood Graham, Riverside,  
California



ner for Threshers, 1934 (no. 35)