

JULIUS LARS HOFTRUP

Madaroneck, n.d.

Oil on canvas

Gift of Dr. and Mrs. Donald G. Broman and Mr. and Mrs. Durward J. Hinckley in memory of Orlando E. Viers, 1985.9

Born in Skane, Hoftrup immigrated to a farm in New York in 1881, but left soon after to study at the Cooper Union Art School. He later made journeys to paint landscapes in Canada, France, and North Africa. He had his own painting school for several years and was one of the initiators of the formation of The Fifteen Gallery in New York. His work finds resonance with the oeuvres of Cézanne and Monet, as well as Gabriele Münter, whose work is included in *French Moderns*.

JULIUS LARS HOFTRUP

Third Prize, n.d.

Oil on canvas

Gift of Dr. and Mrs. Donald G.
Broman and Mr. and Mrs.
Durward J. Hinckley in
memory of Orlando E. Viers,
1985.10

Hoftrup's use of flat planes of color and experimentation with warm and cool tones suggests the influence of Cézanne in his oeuvre.

JULIUS LARS HOFTRUP

Harbor Monhegan, n.d.

Oil on aluminum panel

Gift of Mary Em and Michael

Kirn, 2004.6

Hoftrup's engagement with water and light through paint brings to mind Monet's series of paintings of the cliffs of Étretat.

EVA BAGGE

Old Stockholm Neighborhood,

n.d.

Pencil on paper

Sam and Ann Charters

Collection, 2013.18.1

Bagge began her studies at the Royal Academy in Stockholm, later studying in Rome, Paris and Bretagne.

OSKAR BERGMAN

***Black and White*, 1910**

Ink wash on paper

Sam and Ann Charters

Collection, 2013.18.3

Catalyzed from their time in France, several artists, including Bergman, Bergh, Krueger, and Pauli, calling themselves *Opponenterna* (The Opponents), decided to formalize their opposition to the Stockholm Academy's authority and tradition.

Reflecting on his critiques of the academic tradition, Pauli was still quite scathing in his criticism of the Academy in the early 20th century. Noting too much tradition placed on the past, he stated, "The main point of teaching is lost; the young generation, which should be spurred on to do their best, and be assured of their faith in the future, are stuffed full of retrospective enthusiasm only."

AXEL FAHLCRANTZ

***Autumn Evening*, 1919**

Oil on canvas

Sam and Ann Charters

Collection, 2013.18.4

It has been suggested that the painting's subject matter is an allegory of the new day dawning at the end of WWI. In addition, one cannot help but think of Monet's series of grain stacks, which were exhibited to great critical acclaim in 1891.

MARIA FRÖBERG

Northern Landscape, n.d.

(possibly early 1920s)

Oil on panel

Sam and Ann Charters

Collection, 2013.18.6

Little is known about Fröberg, except that she had formal art training and lived in Eskilstuna. She did not make a living from her artwork, instead supporting herself by creating designs for embroidery. Perhaps a result of her limited means, she painted on panels cut from Masonite sheets, using the reverse side, as its roughened surface mimicked canvas. Instead of Paris, her works instead speak to a Scandinavian Modernism embodied in the works of artists such as Edvard Munch.

GRETA GERELL

Plowing, n.d.

Oil on canvas

Sam and Ann Charters

Collection, 2013.18.8

Gerell studied in Paris, first at the Académie de la Grande Chaumiere and then under André Lhote.

GOTTFRIED KALLSTENIUS

Cliffs on the Shore, c. 1910

Oil on canvas

Sam and Ann Charters

Collection, 2013.18.10

A student of Jules Bastien-LePage, Kallstenius spent some of his summer on the Baltic coast and on the islands of the Stockholm Archipelago. These cliffs are close to his summer cottage, not far from his home and studio in Storangen.

GOTTFRIED KALLSTENIUS

***Winter and the Lake*, c. 1915**

Oil on panel

Sam and Ann Charters

Collection, 2013.18.11

The scene is from a small lake close to Kallstenius' home and studio in Storangen, an artists' community, where he spent his winters. Storangen was also home to Richard Bergh, a close friend of Kallstenius and George Pauli. Bergh co-founded the movement Opponenterna (1885) and the exhibiting group Konstnärsförbundet (1886) to challenge the hegemony of the Academy in Stockholm.

AXEL KULLE

A Landscape in Smaland,

1921

Oil on canvas

Sam and Ann Charters

Collection, 2013.18.14

Kulle, later a member of the Opponenterna, received several scholarships that allowed him to study in Paris between 1880-1883, the experience shifted his work to a brighter palette and looser brushstroke.

GEORG PAULI

Landscape with Figure,

1891

Oil on canvas

Sam and Ann Charters

Collection, 2013.18.19

This work was painted shortly after his return from years as an art student in Paris and relates to an earlier version set in a pastoral French landscape. In this later version, Pauli exemplifies the attention to qualities of light and place that were underscored by *plein air* painters. Instead of the soft tonality of France (seen in the 1884 version), the work displays the rich, cool tones of the “blue hour” – the long twilight of summer evenings in Sweden, caused by atmospheric conditions and its geographical position in high latitudes.

VERA NILSSON

***Wheat Field*, 1939**

Oil on canvas

Sam and Ann Charters

Collection, 2013.18.51

Between 1911-12, Nilsson studied under the Cubist Henri le Fauconnier at the Académie de la Palette in Paris.

SIRI RATHSMAN

View from Mount Borron, Nice,

1920s

Oil on canvas

Sam and Ann Charters

Collection, 2013.18.53

Rathsman studied painting in Paris under Othon Friesz and Raoul Dufy and drawing under Stanley William Hayter.

SIRI DERKERT

The Bird in the Tree,

c. early 1930s

Tempera on paper

Sam and Ann Charters

Collection, 2013.18.36

Derkert lived in Paris and attended classes with other Scandinavian artists taught by Henri Matisse during between 1913 and 1914. After returning to Sweden with her two children, Carlo and Liv, they lived in poverty on the island of Lidingo.

Affectionately, Carlo would later recall that this bird would visit the family every morning just outside their door.

SVEN “X-et” ERIXSON

***The Fishing Boat*, 1931**

mixed media on paper

Sam and Ann Charters

Collection, 2013.18.38

Erixson was one of the prominent pioneers of Naivism – a rejection of a conventional and indoctrinate practice of art – often combining elements of this naïve style with elements of primitive folk art, and believed in impulsive, eruptive painting. While in Paris, Erixson was said to have found a kindred spirit in Soutine, a leader in Expressionism, which is evident in this work of Erixson’s.

AXEL FRIDELL

Portrait of Selma Lagerlof,

1929 (printed in 1959)

Drypoint etching

Sam and Ann Charters

Collection, 2013.18.84

Inspired by French artist Charles Méryon, Fridell brought back into popularity this detailed black-and-white tradition conveniently found in etching during the 1920s.

ERIC HALLSTRÖM

***Bridge Builders*, 1931**

oil on panel

Sam and Ann Charters

Collection, 2013.18.44

Like his fellow Naivists, Hallstrom considered technical artistic routine to be a detriment to an artist. This rendering of bridge workers, while seemingly floating in a foggy, dream-like atmosphere, is still grounded in reality.

NILS KREUGER

***Portrait of an Officer*, 1877**

Oil on canvas

Sam and Ann Charters

Collection, 2013.18.13

Created a decade before the artist moved to Paris, this portrait is an example of the Neoclassical style applauded by the Academic schools just as Modernist ideals were beginning to form. Kreuger would later be one of several artists who came together and formalized their opposition to the traditions revered by the Academy adeptly referring themselves as The Opponents.

CARL LARSSON

Karin, c. 1915

Etching

Sam and Ann Charters

Collection, 2013.18.16

Carl and Karin Larsson met in 1882 while living in the Scandinavian artists' colony in Grez-zur-Loing, just outside Paris. Karin, also a skilled artist and interior decorator, would be a source of inspiration for Larsson throughout his career – her bold decoration, modern textiles and rustic furniture that she designed, can often be seen depicted in Larsson's work.

RUTH MILLES

***Waiting*, 1909**

Bronze relief

Sam and Ann Charters

Collection, 2013.18.17

Waiting was created while Milles and her brother and artist, Carl Milles, worked together in their French studio space making small sculpture pieces.

HELMER OSSLUND

Nude, n.d.

pencil on paper

Sam and Ann Charters

Collection, 2013.18.18

While he was employed as a decorator for a porcelain factory, the company paid for Osslund to study art in Paris. During his time there, he was exposed to the work of Paul Gauguin.

GEORG PAULI

Scene, c. early 1920s

Watercolor on paper

Sam and Ann Charters

Collection, 2013.18.20

Enraptured by the work of French Cubist, André Lhote, Pauli spent two years taking a number of lessons with Lhote, and his influence on the Swedish artist is evident in this work. This was a significant shift from his earlier work, such as *Landscape with Figure*.

GÖSTA SANDELS

***The Wanderer*, 1915**

Lithograph

Sam and Ann Charters

Collection, 2013.18.54

Dying at a very early age from typhus, Sandels had a short but rigorous artistic career.

Influenced by French

Fauvism and Futurism,

Sandels was one of Matisse's

students, but he wasn't so

interested in his teacher's

sentiments. After moving

back to Sweden, he was

heavily inspired by the

Bohuslän coast he lived. In

The Wanderer, Sandels'

captures the solitary

experience of the traveling

figure as he looks out

across the expansive,

sublime scenery.

AXEL TÖRNEMAN

Two Sisters, n.d.

Etching

Sam and Ann Charters

Collection, 2013.18.23

The French Impressionists were the biggest source of inspiration to Törneman during his stay in Paris from 1902 to 1906.

CARL WILHELMSON

***Fishermen*, 1919**

Etching

Sam and Ann Charters

Collection, 2013.18.27

Wilhelmson traveled to Paris in 1890 and lived there for a few years. He participated in the World Fair of 1900 held in Paris where he was awarded a silver medal.

ANDERS ZORN

***The Toast II*, 1893**

Etching

Gift of Mr. and Mrs. Victor H.
and Isbel Bartolome, 1992.2

Due to his world traveling and his exceptional ability to capture character and personality in portraiture, Zorn quickly gained international acclaim very early on in his career. He would travel back to Paris at age 29 and have incredible success at both the Paris World Fair and Salon of 1889. Among the many leading artists Zorn worked with were French artists Auguste Rodin and Paul-Albert Besnard.