



Delayed Debuts in LA and Greenwich

TWO MUSEUM EXHIBITIONS FEATURED EARLIER IN OUR PAGES, BUT DELAYED BY FORCES OF NATURE OF VERY DIFFERENT KINDS, ARE NOW ON VIEW

In Connecticut, the Greenwich Historical Society has finally been able to mount *Life and Art: The Greenwich Paintings of John Henry Twachtman*. The show was meant to go on view last fall, but that plan was scotched thanks to flooding caused by Hurricane Ida.

The exhibition examines the artworks created by the American impressionist while living in a farmhouse in Greenwich. Twachtman and his friend and fellow artist J. Alden Weir had been introduced to the Connecticut countryside in the late 1870s. Weir promptly bought a farmhouse near Cos Cob, which became a magnet for other painters, including Albert Pinkham Ryder and John Singer Sargent. It wasn't until 1890, following a successful auction of his paintings and pastels, that Twachtman achieved the financial wherewithal to purchase his own property and move there from New York with his family. "To be isolated is a fine thing and we are then nearer to nature," Twachtman wrote to Weir in 1891. "I can see how necessary it is to live always in the country—at all seasons of the year."

For Twachtman, Greenwich soon became what his home in the town of Giverny was to Claude Monet: "a place both of this world and apart from it—a garden of the artist's mind as much as of the earth," as Thomas Connors wrote ("Connecticut Idyll," November/December 2021). Lisa N. Peters, curator of the new exhibition and author of the accompanying catalogue, told Connors: "One could say that Twachtman felt the Greenwich landscape was worthy of divine status, an apotheosis if you will, which he achieved by memorializing it in his art. His Greenwich home enabled him to fulfill

a pantheistic existence, living in harmony with nature and thus, in a sense, being part of the natural world. By depicting what he created aesthetically, through architecture and the land itself, he turned his paintings into commentaries on his artistry, making the nature of art their true subject."

Life and Art: The Greenwich Paintings of John Henry Twachtman • Greenwich Historical Society, Connecticut • to January 22, 2023 • greenwichhistory.org



Meanwhile, on the other side of the country, the Los Angeles County Museum of Art has at last unveiled *Scandinavian Design and the United States, 1890–1980*. The exhibition, co-curated by Bobbye Tigerman of LACMA and Monica Obniski, then a curator at the Milwaukee Art Museum and now with the High Museum of Art in Atlanta, was supposed to open in 2020, but was postponed due to the Covid-19 pandemic. As Tigerman and Obniski wrote in our pages ("Fjord and Function," May/June 2020): "Studies of the history of American modern design have largely focused on the influence of central European immigrants, many of whom were instructors at the Bauhaus in Germany and later became heads of prominent architecture and design schools across the United States. Often overlooked is the exchange of design inspiration, starting in the late nineteenth century, that went on between the United States and the Nordic countries of Denmark, Finland, Iceland, Norway, and Sweden." The show looks at US design movements ranging from the short-lived Viking revival of the nineteenth century to the organic Danish-inspired modernism of the mid-twentieth century fostered by the elegant work of Jens Risom, Finn Juhl, and other Scandinavian designers.

Scandinavian Design and the United States, 1890–1980 • Los Angeles County Museum of Art • to February 5, 2023 • lacma.org

Waterfall, Blue Brook by John Henry Twachtman (1853–1902), c. late 1890s. Cincinnati Art Museum, Ohio.

Annchair model 400 1/2 by Finn Juhl (1912–1989) for Baker Furniture, 1951. Milwaukee Art Museum, Wisconsin; photograph by John R. Glembin.