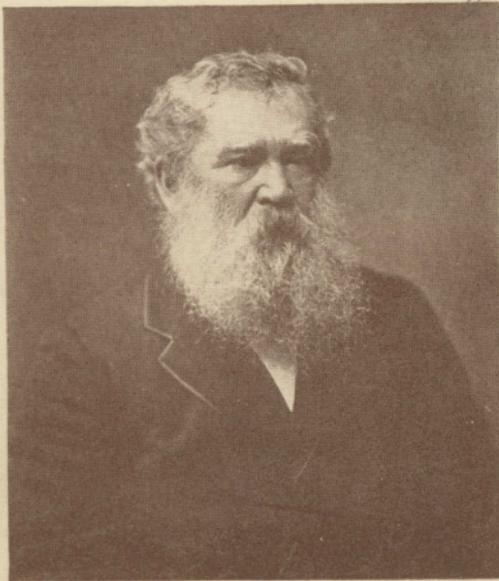


New York (City). Macbeth
gallery

020. n48
n12 f 95



1932

GEORGE FULLER

1822-1884

An Exhibition of
Selected Examples of his Work

February 29th-March 12th, 1932

MACBETH GALLERY

15 EAST 57th STREET

NEW YORK CITY

FEW of the significant artists of the middle of the last century are less known to the public today than George Fuller. And yet there are few of his time so worthy of attention, both for his own sake and because of his unique position in the history of American Art.

It must be remembered that, during his productive year, from 1876 until his death in 1884, we were only just emerging from the period of the Hudson River School, when the meticulous story telling picture was the vogue among figure painters, and when the middle-period canvases of Inness, Wyant and Martin were looked upon as decided innovations in their field. The Barbizon men were the latest additions to American collections; Hunt in Boston and Chase in New York were outstanding figures of the home schools; and Twachtman, Robinson and the rest of the younger men, later to be classed as American Impressionists, had not come back from their studies abroad until the very end of Fuller's career.

In such a setting Fuller occupied a unique position. His subjects were those that surrounded him at his Deerfield farm; and his later portraits were poetic impressions rather than visual images of his sitters. He painted comparatively few canvases. Most of them are

still in the families of the original owners, so that since his memorial exhibitions in Boston and New York, the few museums fortunate enough to own examples, have given the only chance for the public to know his work.

Fuller was appreciated in his lifetime both by picture lovers and his fellow artists. Not only was he in demand for portrait commissions, but most of his ideal compositions were eagerly sought as quickly as they were finished.

His place among his contemporaries was beautifully acknowledged by F. D. Millet, writing in the Memorial Volume on Fuller's Life and Works, published by Houghton, Mifflin and Company two years after his death: "The lesson of Fuller's life is just what we need now. We are in the secondary stage of artistic development in this country. We are painting the surface of things. Our portraits are commonly masks, our pictures deal with textures and forms. The higher fields of expression, of composition, of beauty in art, are seldom occupied. * * * Fuller was the forerunner of a new tendency in our art, which is as sure to continue as our progress in art is certain. He has turned our attention from bric-a-brac, from pots and pans, from beggars and rags, and has made us look for the nobler facts in nature. To have done this is to have lived to some purpose."

we have those
"get any others" - per miss: Manning -

TITLES

1. WINIFRED DYSART
Lent by Worcester Art Museum
signed L. G. Fuller
2. IDEAL HEAD
Lent by Phillips Memorial Gallery, Washington, D. C.
signed L. G. Fuller
3. BOY LEADING A CALF
Lent by Carll Tucker, Esq.
signed L. G. Fuller
4. PSYCHE
Lent by Chicago Art Institute
signed L. G. Fuller
5. THE ARTIST'S YOUNG DREAM
Lent by Edward Coykendall, Esq.
signed L. G. Fuller
6. ROMANY GIRL
Lent by Addison Gallery, Andover, Mass.
L. G. Fuller signed at myler
7. GOLD AND OLD LACE
Lent by Butler Art Institute, Youngstown, Ohio
signed L. G. Fuller
8. TOBACCO FIELD
Lent by Robert C. Vose Galleries, Boston, Mass.
9. STUDY OF HEAD
Inscribed Isidore Poljaevne
10. FIGURE OF A BOY
Lent by Arthur Fuller, Esq.
Inscribed left Arthur Sept. 1882

GEORGE FULLER

By John G. Whittier

Haunted of Beauty, like the marvellous youth
Who sang Saint Agnes' Eve! How passing fair
Her shapes took color in thy homestead air!
How on thy canvas even her dreams were truth!
Magician! who from commonest elements
Called up divine ideals, clothed upon
By mystic lights soft blending into one
Womanly grace and child-like innocence.
Teacher! thy lesson was not given in vain.
Beauty is goodness; ugliness is sin;
Art's place is sacred: nothing foul therein
May crawl or tread with bestial feet profane.
If rightly choosing is the painter's test,
Thy choice, O master, ever was the best.

ACKNOWLEDGEMENT

To the Museums and Private Owners who have generously loaned prized possessions to make this exhibition possible, we extend our cordial thanks and appreciation.

WILLIAM MACBETH, INC.



NEXT EXHIBITIONS

WINTER LANDSCAPES AND
OTHER SUBJECTS BY
F. C. FRIESEKE

MARINES AND BRITTANY SUBJECTS
BY JAY CONNAWAY

March 14th to 26th, 1932