

RETROSPECTIVE: VIRGINIA CUTHBERT AND PHILIP ELLIOTT

RETROSPECTIVE

INTRODUCTION

Virginia Cuthbert

Chief Curator

November 14 - December 30, 1971

Charles Burchfield Center
Western New York Forum for American Art

Rockwell Hall

State University College at Buffalo

1300 Elmwood Avenue, Buffalo, New York 14222

INTRODUCTION

For many years, Urquart Wilcox had been the Director of the School of Fine Arts at the Albright Art Gallery in Buffalo. The School was located in the basement of the Gallery, a classic building designed by the architect, Edward B. Green, and built in 1905. Mr. Wilcox retired in 1951 and was succeeded by a young artist, a graduate of the Yale Art School, Philip C. Elliott. His wife, Virginia Cuthbert, was also a competent artist and together they made an attractive, stimulating addition to the artistic life of the community and made many friends. From 1941 to 1954, Mr. Elliott was the Director of the School which also accommodated classes from the State University College at Buffalo. Mrs. Elliott taught some of the State College courses, as well as regular Art School classes.

When the University of Buffalo assumed the management of the School in 1954, Mr. Elliott continued as Director of what was called the Albright Art School of the University. In 1956 the University of Buffalo became part of the State University, and Mr. Elliott continued as Director of the School and Chairman of the Department of Art until 1969. He still is on the staff of the University. During these years the School had several locations. First it was moved from the basement in the Art Gallery to the former Museum of

Science Building on Elmwood Avenue near the Art Gallery and across the avenue from the State College. In order to accommodate the larger enrollment, an addition to this building was constructed by the Buffalo Fine Arts Academy. It is now occupied by the Music Department of the State College. At the University of Buffalo new quarters were provided for the School in Foster Hall on the Main Street campus. Later the department moved to the Ridge Lea Campus, and presently it will occupy the Buffalo Meter Company plant on Main Street, not far from the University campus.

During all these years, Mr. Elliott served loyally and enthusiastically, and many students were inspired by his leadership to make art their life careers.

Phil and Ginny have made an indelible impression on the community, their school and the University. Theirs is a unique and remarkable record.

This Exhibition is a tribute to their personalities and to their talents.

SEYMOUR H. KNOX
President
The Buffalo Fine Arts Academy

PHIL AND GINNY

I was greatly charmed by a former resident of Buffalo, Grace Hooker, who recently told me that Ginny Elliott had finished a fine portrait of her husband, Woos. "You know," she explained in her pleasant, stretch-the-words style, "I had been thinking that the people of every period have always had their own portraitists and that everyone in that time was painted by them. So, I wanted Woos to be painted by Virginia Elliott who I think, is Buffalo's leading portrait painter of this period."

Probably Virginia Elliott has never thought of herself in these terms, but I feel sure it will give her some added satisfaction to know that someone has already visualized one facet of her historic role — looking, say, to the year 2000+.

We only wish that Virginia had thought of painting people's portraits earlier in life so that more of us might have been captured by her sharp eye and faithful brush. In this connection my wife and I recall that Ginny's aristocratic mutt, Archie, received all of the artist's serious attention in the early days of our friendship with the Elliotts. She painted Archie as Watts' HOPE, and Archie as Gainsborough's BLUE BOY. She also painted him as WHISTLER'S MOTHER. Now that Ginny has turned from heroic dogs to the flatulent human race, I have no doubt that her training on Archie's hairy charms has proven a sound preparation.

But Buffalo's streets and stoops, her backyards and back porches, will certainly survive only because of Virginia's devoted eye and brush. They must be seen as something at the very heart of her concern with reality. Both Phil and Ginny have always had a great sense of time and place, and both have used the

parochial scene creatively. However, Phil's use of a bridge or some other architectural element was always a more abstracting one. Local elements, it may be seen, tended to disappear in the universal structure of his images. Yet both of them have had an affectionate taste for the neighborhood scene — a taste that Phil successfully exercised through the magic of his brilliant photography. Many were the trips we used to make to collect his growing photofile of the painted, wooden houses of Buffalo with all their eccentric jigsaw carpentry and their odd turrets and towers. Someone should soon use some of these touching photographs to produce a delightful book as they represent a fast-disappearing era of American popular taste.

How it happened that I was asked to find the new director of the Albright Art School after Urquart Wilcox's retirement, I don't remember. I do recollect, however, that Phil was my first choice among the many good candidates. Perhaps I ought to say here, Phil and Ginny, as they were an inseparable pair. Their sympathetic attention to the needs of each individual in their care and their dedication to their educational responsibilities have long distinguished their work. One has only to glance at the list of teachers who were drawn to the School in Phil's time to realize how excellently his policy of bringing notable artists for short-term residencies has worked out.

But the school, both before and after its absorption by the University of Buffalo, was a full-time activity, and neither Elliott had sufficient time for his painting — Phil even less than Ginny. Happily, they vacationed annually and even had occasional sabbaticals, such as the one they took in France in 1960-61 and also again

in 1967-68. It is thanks largely to these blessed breaks and to their stubborn creativity that this Retrospective Exhibition has been mounted, providing us with an occasion not only for enjoying their talents as artists but also for reviewing their other contributions to the City of Buffalo.

Not the least of these contributions to the community has been offered out of their true nature — their character as human beings. I can think of few of my friends who are as capable of friendship with a wide variety of people as Philip and Virginia Elliott. Buffalo has always been notable, I believe, for its ability to bring together a generous mixture of interests and levels of society in its social gatherings. Rich and poor, business people and artists, commercial

types and intellectuals — all occasionally manage to commingle as they rarely do elsewhere. This is a tradition if not a principle, and one that has been encouraged by a number of its civic leaders over a long period of years. But none have better served to strengthen this genial custom than Phil and Ginny Elliott, who have always brought a very special sparkle and a warmth to all such local assemblies. Happy the Buffalo that discovered them during the years that they were discovering it!

GORDON B. WASHBURN

Asia House Gallery

New York City

ACKNOWLEDGEMENTS

The preparation and presentation of art exhibitions is an enticing, creative experience. The abstractions of planning soon give way to the suspense of search and discovery — culminating in the excitement of handling precious art works, of composing and installing the “show.”

In the case of this exhibition, to have worked not only with “the works,” but also with the two artists, whose works and teaching I have highly respected for thirty years, was a rare privilege affording a special reward: that of knowing their sincere humility, personal warmth and humanitarianism.

For several years I have thought that a comprehensive exhibition of the Elliotts’ work should be presented in Buffalo. Gradually, as the Burchfield Center program in its role as Western New York Forum for American Art developed, it became increasingly clear that we should mount such an exhibition in the Center.

Hence, it has been a source of great personal satisfaction and delight to be encouraged by the Center’s Advisory Board to invite Virginia Cuthbert and Philip Elliott to allow us to organize a Retrospective Exhibition to be held here. We are happy that they accepted. This Exhibition of their works is especially fitting here also, because Charles Burchfield himself called Ginny and Phil Elliott, “Friends.” A fine small Burchfield drawing, *SEPTEMBER WIND*, 1961, which was presented to them by CEB in gratitude for their personal

concern and friendship, is currently in the Burchfield Gallery.

The Exhibition catalog is a special tribute to the artistic quality of the Elliotts’ work and an expression of the esteem of a group of their friends in Western New York. To honor these two distinguished artists and afford them the professional presentation their work merits, a number of generous patrons have provided funds and services. It is their wish to remain anonymous. Without their help, however, the catalogue, reception honoring the lenders, and provision for many other important aspects, this Exhibition would not have been possible.

In behalf of the Charles Burchfield Center Advisory Board; the President, Faculty, students and staff of Buffalo State University College and the host of friends of the Elliotts with whom we share this Exhibition and Catalog; it is my privilege to thank all who have lent works, contributed funds or special services to make the exhibition possible.

And to Virginia Cuthbert and Philip Elliott, THANK YOU, from all of us for the insights you bring, the fun, beauty, joy, life you create. BLESSINGS!

EDNA M. LINDEMANN
Curator
Charles E. Burchfield Center



VIRGINIA CUTHBERT

EARLY WORK

I remember when I was four or five years old I spent most of my time drawing and painting. I loved it. Next to drawing and painting I loved my family, my cats, flowers and the wonderful hats of feathers and flowers the ladies wore on Sunday to my father's church. I lived in small southwestern Pennsylvania

towns where art was not available to children as it is now. Even when I started school there were no art classes. So what I did, I did with the encouragement of my parents who constantly kept me well supplied with paper, crayons and paints. Looking over what remains of these early fragments, I wouldn't say I showed any unusual talent or ability, certainly nothing to compare with what children do now in school under the direction of highly trained art instructors.

24



HIGH SCHOOL YEARS

When I went to high school in somewhat more sophisticated towns, the art classes, if they existed, were awful. I didn't bother with them. The Public Library in Washington, Pa. had no art books except some bound editions of the old *International Studio* magazines. I am sure I was the only person in Washington County who ever looked at them, and finally the nice librarian allowed me to borrow them to take home so I could copy the reproductions which I did with joy. Later I got into almost a thriving business of doing hand-painted lamp shades, Christmas cards, place cards for dinner parties and, finally designing plate ware for the Mayer China Company (some of which, I think, is still being used).

The turning point of these years was the opening of a Saturday morning class in art of Carnegie Tech in Pittsburgh. I got the old B & O train at 6 A.M. and was at Carnegie Tech at 9 A.M. I had excellent teachers and loved every minute. After classes ended at noon I spent the afternoon in the Fine Arts Department of the Carnegie Institute and would finally take the 6 P.M. B & O home. These Saturdays were valuable and well remembered days. At last I was getting somewhere in art, and also made many loyal friends in the Pittsburgh art world.

LATER - 1930-1931

I graduated from Syracuse University in 1930 with a B.F.A. degree and upon graduation was awarded the Art Department's highest honor the Augusta Hazard Fellowship, for a year's study in Europe. That summer I went to Provincetown and studied with Charles

Hawthorne and in November took off on a cold, raw day in the little S.S. Pennland for France. Through my good friends at the Carnegie Institute, and Homer St. Gaudens particularly, the Carnegie Institute had taken over some of the problems of my studies and had arranged for me to meet and study with some, at the time, very important artists and other persons who would help me get settled, etc. Through one of my kind friends of the Carnegie Institute, I met Phil Elliott the second day I was in Paris. This portrait is from the Paris days: PEASANT WOMAN.

1932 - LUKS DAYS

Returning to Pittsburgh, where my family was now living, I exhibited the PEASANT WOMAN at the Carnegie Institute and won top prize. I won several other prizes and I think I also sold something. So I had enough money to go to New York City and study with George Luks - a great person. One day George said he would pose for one-half hour. The sketch I did of him is #5 in the Exhibition.

1933-1941

Back in Pittsburgh, a dirty, ugly, but vital city that I loved, I was very aware of social subjects — those were the years of "social significance" in American painting. We artists all were interested in a social message. Pretty presumptuous for a young painter, but that's the way it was. SLUM CLEARANCE ON RUCH'S HILL seems still relevant today, and COMING EVENTS was painted one year before Pearl Harbor! Phil and I were married in Pittsburgh in 1935.

VIRGINIA CUTHBERT — PAINTINGS

1
EARLY STUFF — PAPER DOLLS, ETC., 1917-1918

Lent by: The Artist

2
PAINTING BOOK, c. 1917-1918

Lent by: The Artist

3
WINTER ALONG THE RIVER, 1926

Lent by: The Artist

4
PEASANT WOMAN, 1931

Lent by: The Artist

5
SKETCH OF GEORGE LUKS, 1932

Lent by: The Artist

6
FLOWERS, 1935

Lent by: The Artist

7
FEBRUARY ANIMAL SALE, 1936

Lent by: The Artist

8
SLUM CLEARANCE ON RUCH'S HILL, 1937

Lent by: The Artist

9
COMING EVENTS, 1940

Lent by: The Artist

10
BUFFALO PRINTING SHOP, 1941

Lent by: The Artist

11
PHIL PAINTING SHELOCTA, 1942

Lent by: Albright-Knox Art Gallery

12
POULTRY SHOP, c. 1942

Lent by: The Artist

13
ARCHIE IN A VICTORIAN SETTING, 1943

Lent by: The Artist

14
BUFFALO DOORWAY, 1944

Lent by: The Artist

15
BROWN WORLD, c. 1945

Lent by: The Artist

16
COUNTY SEAT, c. 1946

Lent by: The Artist

17A
DRAWING FOR OFFICE BUILDING, 1946

Lent by: Albright-Knox Art Gallery

17B
OFFICE BUILDING, 1946

Lent by: Albright-Knox Art Gallery

18
RED FLOWERS, 1947

Lent by: Rehn Gallery, New York

19
STILL LIFE WITH GOURDS, 1947

Lent by: Rehn Gallery, New York

20
CHICAGO SUBURB, 1948

Lent by: The Artist

21
COPPER MINE, 1948

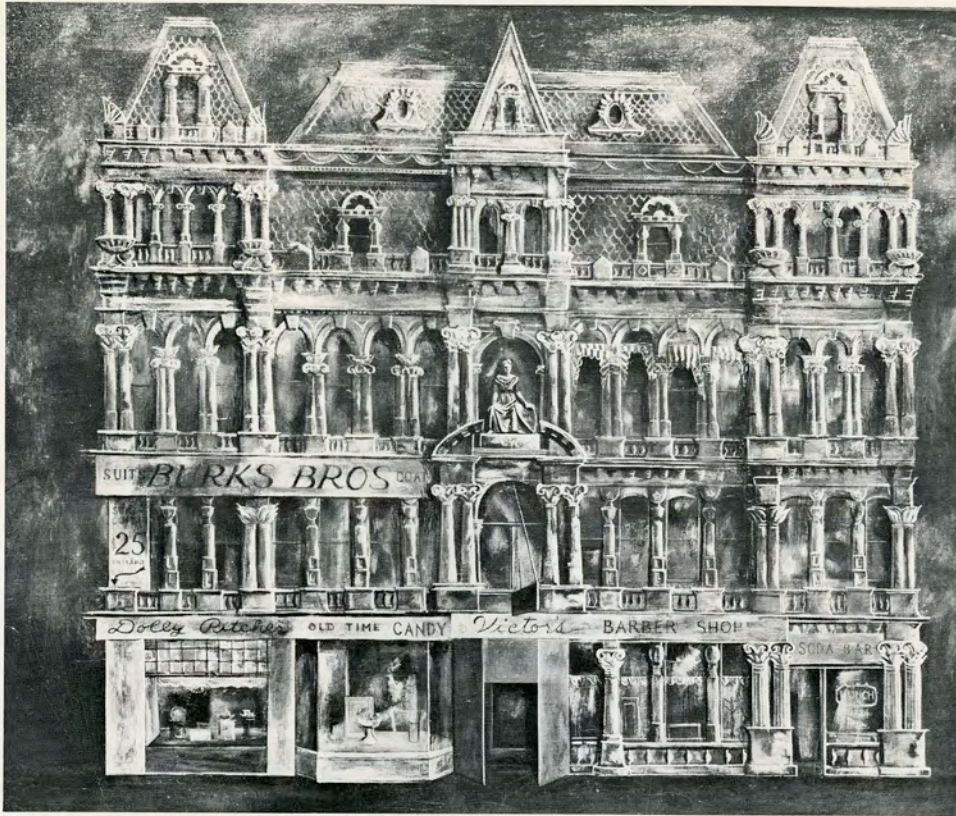
Lent by: Rehn Gallery, New York

22
PINE STREET HOUSE, 1948

Lent by: William H. Gurney, Jr.

23
SOUVENIRS OF THE SEA, 1948

Lent by: Thomas Robins



17B

24

TALPA GRAVE YARD, c. 1949

Lent by: Mr. and Mrs. Samuel C. Miller

25

MARKET AT DUSK, 1950-1951

Lent by: Mr. and Mrs. William R. Boocock

26A

SKETCH FOR ST. LOUIS HOUSES, 1951

Lent by: Mrs. Richard More

26B

ST. LOUIS HOUSES, 1951

Lent by: The Artist

27

BIRTHDAY PARTY, 1952

Lent by: The Charles R. Penney Collection

1941-1971

Coming to Buffalo in 1941 (Phil as the new director of the Albright Art School) took me away from my Pittsburgh and Western Pennsylvania background. I missed my rivers and hills and the ugly, vital, old city, but I did discover a new thing - the strange, to me, indigenous type of Buffalo architecture which I painted for a number of years. Most of the houses and buildings I then painted have been torn down. Now, with occasional trips to foreign countries and especially our beloved France, I return in my painting to the flowers and fields that I have always loved. Next year it may be something else, but I have always needed a subject related to life, nature, time or place in order to paint.

- 28
MEMORIES OF CHILDHOOD, c. 1952
Lent by: The Artist
- 29
SANS SOUCI, c. 1952
Lent by: The Artist
- 30
SELF PORTRAIT, 1952
Lent by: The Artist
- 31
THE QUIET STREET, c. 1952
Lent by: The Artist
- 32
WINTER FREEZE-UP, c. 1952
Lent by: Children's Hospital
- 33
A WALK IN THE WINTER SUN, c. 1954
Lent by: The Artist
- 34
WINTER WOODS, 1955
Lent by: Rutgers University - Louis Stern Collection
- 35
AUGUST EVENING, c. 1955
Lent by: The Artist
- 36
WINTER WILLOWS, c. 1955
Lent by: Marine Midland Banks, Inc.
- 37
THIS SIDE OF BROOKLYN, c. 1956
Lent by: The Artist
- 38
LOUIE T., c. 1956
Lent by: The Art Museum, Princeton University
- 39
FLOWERS FOR MARTHA, 1956
Lent by: Mrs. Frans. Visser't Hooft
- 40
OMINOUS MEADOW, 1957
Lent by: Norman E. Mack II
- 41
STILL LIFE, c. 1962
Lent by: Mr. and Mrs. Seymour Knox
- 42
VALLEY OF ROSAS, 1962
Lent by: Dorothy Dennison Collection,
Butler Institute of American Art
- 43
TASSEL — WITH THE HENRY MOORE
SCULPTURE, 1963
Lent by: Mr. and Mrs. Seymour H. Knox
- 44
BOZO — THE CANINE ART CONNOISSEUR, 1964
Lent by: Gordon M. Smith
- 45
MEADOW, 1964
Lent by: Mr. and Mrs. Harold Esty, Jr.
- 46
ALONG THE CANAL, 1965
Lent by: William H. Ford
- 47
JUNGLE TAPESTRY, 1965
Lent by: Rehn Gallery, New York
- 48
THE GREEN LEAVES OF SUMMER, 1965
Lent by: Rehn Gallery, New York
- 49
NANTUCKET LANDSCAPE, 1965
Lent by: Rehn Gallery, New York
- 50
PICNIC SEVERAL SUMMERS AGO, c. 1965
Lent by: Rehn Gallery, New York
- 51
BOB MILLONZI, 1965
Lent by: Mr. and Mrs. Robert I. Millonzi

52

ESCARPMENT, 1966

Lent by: Dr. and Mrs. A. W. Jacobsen

53

JANUARY AFTERNOON, 1968

Lent by: Albright-Knox Art Gallery

54

QUAI DE LA ROCHELLE, 1968

Lent by: Erie County Savings Bank

55

ST. PAUL — RUE DE SEVIGNE, 1968

Lent by: Rehn Gallery, New York

56

PORTRAIT OF J. FRED SCHOELLKOPF IV, 1971

Lent by: Marine Midland Banks, Inc.

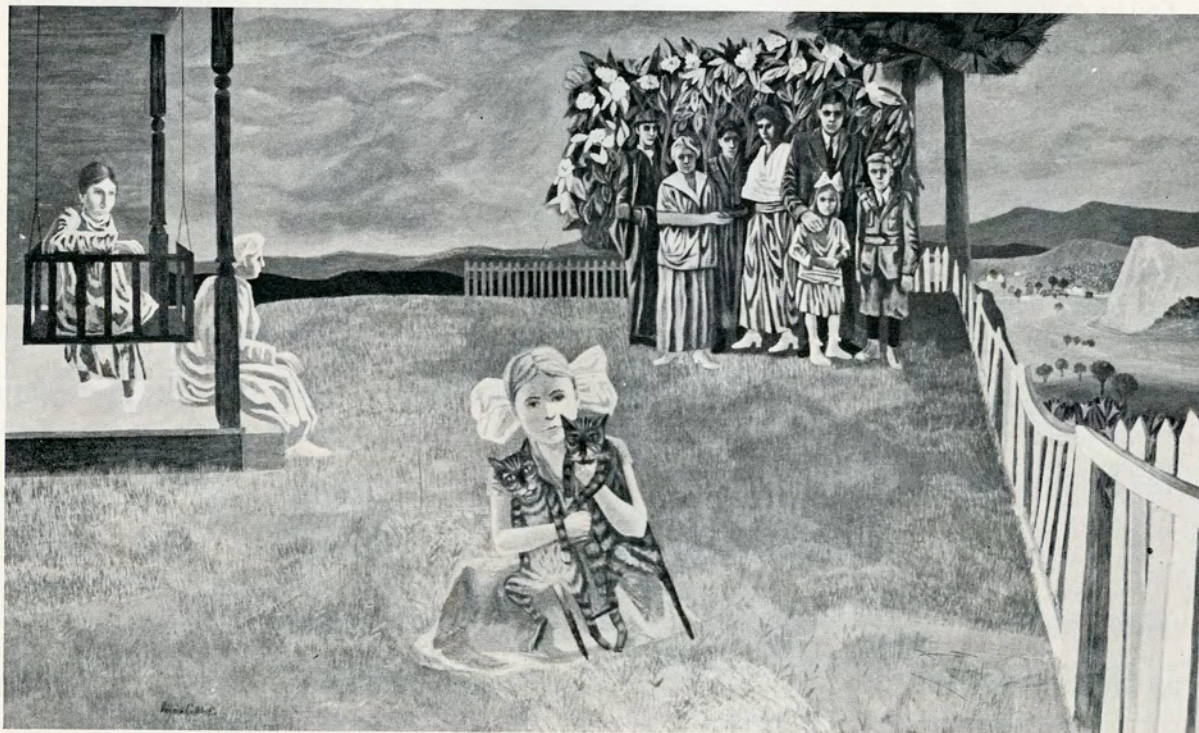
57

EAST OF EDEN, 1971 (Unfinished)

Lent by: The Artist

28 MEMORIES OF CHILDHOOD, c. 1952

This is a very strange painting, even to me. One night I dreamed I was painting this picture - everything was clear, all the colors set. The next morning I started painting it. There was never a problem; all I did was paint the painting in my dream. Of course, I am the little girl with my great cats and blue hair ribbons. The place is my great grandfather's farm in the mountains that I loved so much. The people under the hydrangea tree are my grandmother and grandfather, and my great aunt Maggie, my mother and father, and my brother Dick and myself. The old women on the porch are just all those old relatives I never knew but were always around. The location was Crooked Creek, Armstrong County, Pa.



VIRGINIA CUTHBERT — DRAWINGS, WATERCOLORS, ETC.

58

PAINTING BOOK, 1917-1918

Lent by: The Artist

59

PAPER DOLLS AND DRESSES, 1917-1918

Lent by: The Artist

60

PAINTING BOOK, c. 1917-1918

Lent by: The Artist

61

PLATES FOR THE
MAYER CHINA COMPANY, 1922-1926

Lent by: The Artist

62

SMALL STUDY FOR TALPA, 1948-1949

Lent by: Mrs. Frans. Visser't Hooft

63

FLOWER DREAM #1, c. 1958

Lent by: Mr. and Mrs. William H. Gratwick

64

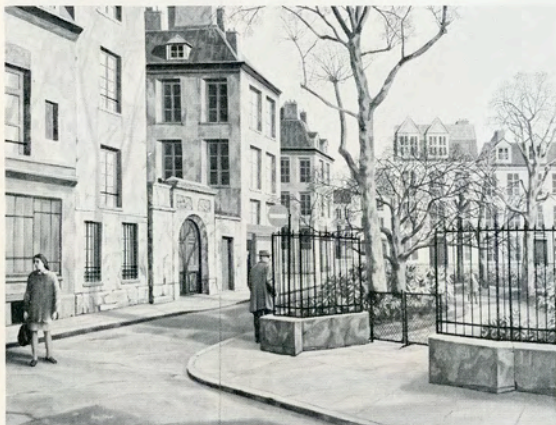
FLOWER DREAM #2, 1958

Lent by: The Artist

65

COSTA BRAVA TOWN, SPAIN, 1961

Lent by: The Artist



53



67

66

HARBOR LA ESCALLA, 1961

Lent by: The Artist

67

LA ESCALLA ROCKS, 1961

Lent by: The Artist

68

LA ESCALLA, SPAIN, 1961

Lent by: The Artist

69

LITTLE ROCKS, 1961

Lent by: Mrs. Frans. Visser't Hooft

70

VIEW OF AMPURIAS, 1961

Lent by: The Artist

71

LOVE POEM FOR PEACH, 1963

Lent by: Mrs. Reginald B. Taylor

72

BAHAMIAN SCENE, 1970

Lent by: The Artist

73

GREAT GUANA KEY, 1970

Lent by: The Artist



PHILIP ELLIOTT

My life for me has been richer for having chosen to be an artist. Like most artists I feel that constant visual awareness, constant visual self-training if you will gives a handsome and non-materialistic reward — a view of the essential beauty (or ugliness) of the world around us. Beauty and ugliness are often difficult to identify for it seems to me that the artist-observer is sympathetic to both.

In study, in travel, and in association with people of similar inclinations, the tragic and the comic are evident, but transcending both has, for me, been an overriding interest in observation — not literal but visual awareness.

As a youth in Minneapolis I would have been proud hopefully to become a cartoonist or a commercial artist, but my father persuaded me with extraordinary intuition to investigate the Yale University Art School where I discovered many facets of art that had been unknown to me before. There I met artists and scholars who deeply influenced me — men like Eugene Savage and Daniel Thompson. I became familiar with, and a great admirer of, the Garves Collection of Early Italian Painting at Yale.

After my early education in art I was fortunate in being able to live and study in Paris in the early thirties — in Montparnasse — Fitzgerald and Hemingway were there and so was Henry Miller. James Joyce and I met at the home of William Bird; Joyce was pleasant but quite drunk — he did not, as I remember, get beyond the soup course.

All of these varied experiences have given whatever art I lay claim to a kind of eclecticism of which I am by no means ashamed. It is simply me. I would be bored in art, unlike my wife, in following a continually constant direction, building stone on stone — however deeply I admire her temper.

Nevertheless, as a teacher, I continue to be excited by experimentation and by the contact with the art student of today and the changing forms in art. In spite of all this I am still haunted by some small Corots of the Roman period in the Louvre, the great Impressionists of the *Salon* de Paume, the Acropolis Museum in Athens, and recently one superb Sisley at the museum in Toronto.



81

PHILIP ELLIOTT — OIL PAINTINGS

74
 SKETCH OF MY FATHER, 1925
 Lent by: The Artist

75
 SEATED LADY, 1930
 Lent by: The Artist

76
 STILL LIFE, 1935
 Lent by: The Artist

77
 SELF PORTRAIT WITH HAT, 1937
 Lent by: The Artist

78
 SELF PORTRAIT, 1941
 Lent by: The Artist

79
 WEST FALLS, 1942
 Lent by: The Artist

80
 SHELOCTA, 1943
 Lent by: Albright-Knox Art Gallery

81
 CUBIST STILL LIFE, 1944
 Lent by: Thomas Robins

82

BIRD SONG, 1947

Lent by: The Artist

83

CHILDREN AT PLAY, 1947

Lent by: Mr. and Mrs. Hudson Walker
on extended loan to: University Gallery,
University of Minnesota

84

CHARLESTON VISTA, 1952

Lent by: Seymour H. Knox, President,
The Buffalo Fine Arts Academy

85

TORN CLOTH, 1952

Lent by: The Artist

86

BUFFALO LIFT BRIDGE, 1955

Lent by: The Artist



87



85

87

WEST FALLS, c. 1957

Lent by: Mr. and Mrs. Lester Anderson

88

7:00 P.M. COSTA BRAVA, 1961

Lent by: The Artist

89

LA PERA, COSTA BRAVA, 1961

Lent by: The Charles R. Penney Collection

90

SPANISH GARDEN, 1961

Lent by: The Artist

91

COSTA BRAVA, 1961

Lent by: The Artist

92

DESBARATS — 7:00 A.M., 1962

Lent by: Mr. and Mrs. John Nussbaumer

93

FANTASY FOR NELL, 1962

Enamel with College

Lent by: Mr. and Mrs. Samuel C. Miller

94

ROCK FORMS, 1965

Lent by: Dr. and Mrs. Ramsdell Gurney

95

SOUVENIR OF A SUMMER VISIT, 1966

Collage

Lent by: Mr. and Mrs. Reginald B. Taylor

96

SURREALIST COLLAGE, 1966

Collage

Lent by: Mrs. Reginald B. Taylor

97

LANDSCAPE, 1966

Lent by: Gallery Without Walls

98

BLUE SHAFT, 1968

Lent by: The Artist

99

CIRQUE D'HIVER, 1968

Lent by: Erie County Savings Bank



90

97



100

FLAME SHAFT, 1968

Lent by: Albright-Knox Art Gallery

101

OCTOBER 15th, 1968-1971

Lent by: The Artist

102

INTERSECTIONS, 1969

Lent by: The Artist

103

UNTITLED, 1969

Lent by: The Artist

104

UNTITLED, 1971

Lent by: The Artist

105

FIVE TOKENS OF APPRECIATION,

over a period of years

Lent by: Seymour H. Knox

PHILIP ELLIOTT — DRAWINGS AND WATERCOLORS

106

LINWOOD SERIES, 1943

Watercolor

Lent by: The Artist

107

THE BIRCH TREES, 1945

Watercolor

Lent by: Mr. and Mrs. Robert I. Millonzi

108

TREE TRUNK, 1956

Ink wash

Lent by: The Artist

109

LANDSCAPE, 1958

Ink

Lent by: Mr. and Mrs. Manly Fleischmann

110

WARRIOR, 1958

Ink wash

Lent by: The Artist

111

NOT FAR FROM MADAKET, 1959

Drawing

Lent by: The Artist

112

POINTILLIST, 1959

Ink wash

Lent by: The Artist

113

NANTUCKET SERIES, 1959

Ink

Lent by: Mr. and Mrs. William H. Gratwick

114

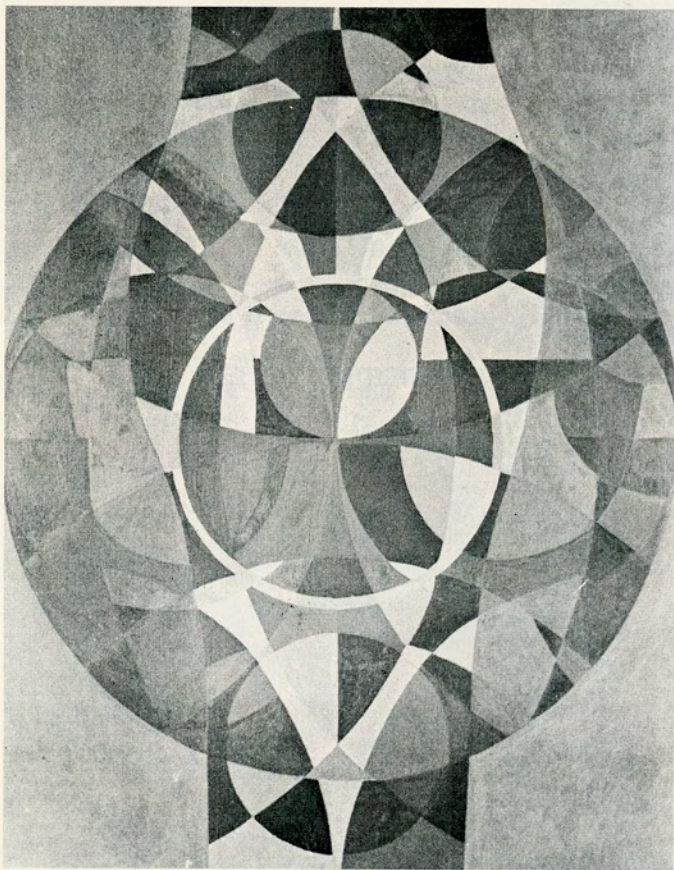
CATALONIAN FISHING BOATS, 1961

Ink

Lent by: The Artist

119





115

FISHING TOWN SHORE LINE, 1961

Drawing

Lent by: The Artist

116

LA PERA (STUDY FOR PAINTING), 1961

Ink

Lent by: The Artist

117

SHORELINE, COSTA BRAVA, 1961

Ink

Lent by: The Artist

118

SPANISH VILLAGE, 1961

Ink

Lent by: The Artist

119

LA ESCALLA, 1961

Ink

Lent by: The Artist

120

MEMENTO TO BOB, 1970

Cubist collage

Lent by: Mr. and Mrs. Robert I. Millonzi

121

PERSONAL SKETCH BOOK

Lent by: The Artist

VIRGINIA CUTHBERT

BIOGRAPHICAL

- 1908 Born, August 27, West Newton, Pennsylvania, daughter of Richard Bruce Cuthbert and Frances Cartwright Cuthbert
- 1926 Syracuse University, BFA
- 1930-31 Summer, Study with Charles Hawthorne
Augusta Hazard Fellowship for European Study
France: Académie de la Grande Chaumière
Académie Colarossi, private criticism
Italy: Florence, private study with Felice Careña
London: Study with Colin Gill, criticism from Augustus John and classes at the Chelsea Polytechnical Institute
- 1932 Study with George Luks, New York City
- 1933-34 Graduate study in History of Fine Arts, University of Pittsburgh
- 1934-35 Graduate study with Alexander Kostellow,
Carnegie Institute of Technology, Pittsburgh
- 1934-66 Awarded twenty-nine prizes in both national and regional exhibitions, partially listed in *Who's Who in America*
- 1941 Became member of Buffalo's Patteran Society of Artists
- 1942-66 Painting instructor at the Albright Art School, the University of Buffalo and SUNYAB
- 1951 *Fortune Magazine* cover, June issue
- 1952 Cover for *Southwestern Review*
- 1954 Grant for painting from the National Institute of Arts and Letters
- 1954-55 Art Columnist for the *Buffalo Courier-Express*
- 1954-56 Art Reviews for the *Buffalo Evening News*
- 1956 Frank Rehn Galleries, John Clancy, Director, became her dealer and continues to handle her work
- Undated Art Juror: Munson-Williams-Proctor Institute, Utica
Syracuse Museum, with Charles Burchfield

ONE MAN SHOWS

- 1938 Museum of Art, Carnegie Institute, Pittsburgh, Pennsylvania
Butler Art Institute of American Art, Youngstown, Ohio
- 1939 Syracuse Museum of Fine Arts, University Art Gallery, Syracuse, New York
- 1945 Albright-Knox Art Gallery, Buffalo, New York (2 man show with Phil)
- 1945, 49, 53 Contemporary Arts, New York City
- 1954 American Academy of Arts and Letters, New York City
- 1958, 66 Rehn Galleries, New York City



48

- 1959 New York State College for Teachers, Albany, New York
 Chautauqua Art Institute, Chautauqua Art Association Galleries,
 Chautauqua, New York
- 1963 Cayuga Museum of History and Art, Auburn, New York
 Albright-Knox Members' Gallery, Buffalo, New York

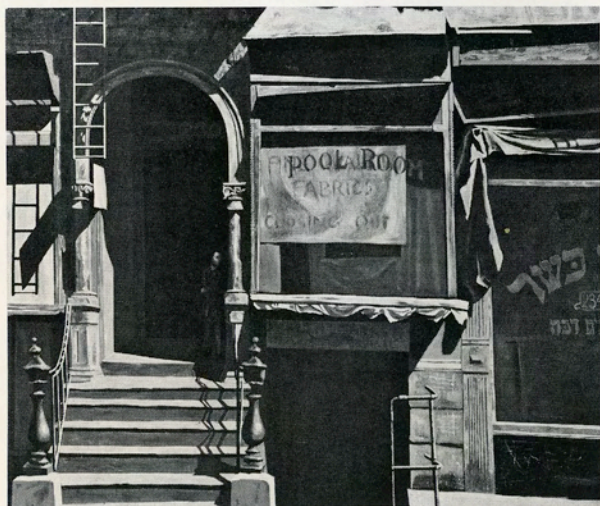
MAJOR EXHIBITIONS

- 1935, 41, 42, 44, Pennsylvania Academy of Art, Philadelphia, Pennsylvania;
 48, 51, 52, 53 Annuals of American Painting
- 1937, 38, 39, 40, 43, Museum of Art, Carnegie Institute, Pittsburgh, Pennsylvania;
 44, 45, 49, 50, 52 Carnegie International Exhibitions and American Annuals
 1939 Golden Gate International, San Francisco, California
- 1940, 42, 46, 54 Virginia Museum of Fine Arts, Richmond, Virginia
- 1941-present Albright-Knox Art Gallery Annuals of Western New York
- 1943, 44, 50 Metropolitan Museum of Art, New York City
- 1944, 46, 47, 48, Whitney Museum of American Art, New York City;
 50, 52, 53 Annuals of American Painting
- 1946-47 University Gallery, University of Minnesota, Minneapolis;
 Pepsi-Cola Exhibition, Painting of the Year
- 1951 Munson-Williams-Proctor Institute, Utica, New York
- 1952-53 Art Directors Traveling Exhibition
- 1958 Provincetown Art Festival, Massachusetts
 Chautauqua Art Institute of the Chautauqua Art Association,
 Chautauqua, New York; Chautauqua Art Annual

- 1959 Sarasota Art Association, Sarasota, Florida; Sarasota National Annual
William Rockhill Nelson Gallery and Atkins Museum of Fine Arts,
Kansas City, Missouri
- 1960 Good Will Exhibition to Brazil, South America
- 1966 Three River Art Festival, Pittsburgh, Pennsylvania

COLLECTIONS

Art Museum, Princeton University, Princeton, New Jersey
University Art Gallery, Syracuse Museum of Fine Arts, Syracuse, New York
Albright-Knox Art Gallery, Buffalo, New York
Edward Hanley Collection
Collection of Mr. and Mrs. Robert I. Millonzi
Collection of Mrs. Frans. Visser't Hooft
Collection of Mr. and Mrs. Samuel C. Miller
Rutgers University Library Collection, Louis E. Stern Foundation
Vincent Price Collection
Collection of Mr. and Mrs. Andrew Ritchie
Collection of Mr. and Mrs. Gordon B. Washburn
Martha Jackson Collection
Charles R. Penney Foundation
Collection of Mrs. Seymour H. Knox
Collection of Mrs. Edgar C. Schenck
J. G. Butler Collection
Philadelphia Museum of Art, Philadelphia, Pennsylvania



31

BURCHFIELD CENTER ADVISORY BOARD

E. K. Fretwell Jr., *Chairman*
Carlton E. Bauer, *Vice Chairman*
Paul G. Bulger
Mrs. Charles E. Burchfield
John Clancy
Florence Da Luiso
Bruce Hooton
Nancy Jewett
Bernard Karpel
Jane Lapey
Martha Burchfield Richter
Donald Schwartz
Gordon M. Smith
John Strauss
J. Benjamin Townsend
Donald L. Voltz
Warren A. Wolf
D. Kenneth Winebrenner
Edna M. Lindemann, *Curator*



