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Arthur Heintzelman (1891-1965)

La Salle University Art Museum

Brother Daniel Burke FSC

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Arthur Heintzelman
Arthur Heintzelman
(1891 - 1965)

A Selection of Prints from
The Collection of Donald E. Smith

March 15th - May 8th, 1988
La Salle University Art Museum
This exhibition is supported by a grant from Manufacturers Hanover Financial Services.
Arthur William Heintzelman was born in Newark in 1892 and, at the age of fourteen, entered the Rhode Island School of Design to pursue what was to become a distinguished career in art. After further study, especially of the paintings of the Old Masters in European museums, he returned to join the faculty of the Detroit School of Design, and four years later, that of his alma mater. His first specialization was in portrait painting, but in 1916 his interest switched to etching and drypoint—again, however, with portraits. In 1921 Heintzelman returned to France, where he resided until 1935 and had great success. He was elected quite early to the Société des Beaux Arts, later to the Royal Academy of Art in London and to the National Academy of Art in this country. In 1941, several years after he returned to the United States, he became the first Curator of Prints at the Boston Public Library while continuing his own work in etching. He edited a number of catalogues and lectured widely on the
graphic arts. He died at his home in Rockport, Massachusetts in 1965.

Heintzelman's reputation is not as strong now as it was earlier in this country and Europe nor as widespread as the skill of his work deserves. We are happy, then, to present a small selection of his work through the kindness of collector and dealer Donald E. Smith of Washington, D.C. The emphasis in this selection is on Heintzelman's portraits of the elderly—strong and direct interpretations of men and women from the cafés of Paris or the farms of New England and the Pennsylvania Dutch country. There are also a few portraits of children, Italian peasants and craftsmen, and several religious subjects, particularly of Calvary. In much of his work, one senses the tradition of Rembrandt, the artist looking with compassion on his subjects and rendering their complicated and tangled humanity with strong draftsmanship and with a subtle interplay of dark and light tones. This feeling is especially true of Heintzelman's representations of the elderly and, perhaps, more true of his earlier than his later work. But his work in general deserves more attention than it has had in recent years, and we are happy here to help make it better known.

Daniel Burke, F.S.C.
Director
EXHIBITION CHECKLIST

G = Guiot, Marcel, Arthur William Heintzelman. . .
Aquafortiste
2 volumes (Paris, 1928)


Unless otherwise noted, all of the works are lent by Donald E. Smith Fine Arts, Washington, D.C.

Print Study Room:

1. The Rabbi 1915
   Etching
   G. 1

2. The Violinist 1917
   Etching (1st state)
   G. 25

3. Arab Head 1917
   Etching
   G. 21
4  *The Walrus* 1919  
Etching  
G. 61  

5  *Montmartrois Café* 1925  
Etching (1st state)  
G. 108  

6  *Studies of the Poet* 1925  
Etching  
G. 103  

7  *Five Studies* 1925  
Etching  
G. 104  

8  *Fredie of the “Le Lapin Agile” Café* 1922  
Etching  
G. 78  

9  *Three Score and Ten* 1919  
Etching  
G. 62
10  *Crucifix* (large plate)  1924
    Drypoint (2nd state)
    G. 93

11  *The Three Marys*  1925
    Drypoint (1st state)
    G. 106

12  *Golgotha*  1925
    Etching (One of ten proofs)
    G. 107
13 *Mater Dolorosa* 1925
   Drypoint (1st state)
   G. 105

14 *Mater Dolorosa* 1925
   Drypoint (2nd state)
   G. 105

15 *The Medusa* 1929
   Drypoint
   PCQ PC 137

16 *A Sleeping Peasant* 1926
   Drypoint
   G. 121

17. *Sculptor in Pisa* 1926
   Etching
   G. 109

18 *In the Twilight* 1919
   Etching
   G. 51
19  A Donkey Cart in Montmartre  1923
    Etching
    G. 88

20  Swiss Grandmother  1927
    Etching
    G. 125

21  Study for Old Amishman  1944
    Sanguine Conte Crayon

22  Strolling Musician  1925
    Red chalk drawing
    study for print

23  Prelude  1926
    Etching (Trial proof)
    G. 112

24  Edward, Montmartre Musician  1923
    Etching
    G. 81

25  Beggar, Carrara, Italy  1927
    Etching
    G. 129
26  Albert Schweitzer  1950
    Etching

27  The Shawl  1923
    Etching
    La Salle University Art Museum
    Purchased with funds donated by
    The La Salle College Guild, 1984

HALL CASES:

CASE I

28  The Wine Grower  1933
    Etching
    La Salle University Art Museum
    Purchased with funds donated by
    Albert J. Crawford, Esq.

29  Basque Fisherman  1927
    Drypoint
    G. 128

30  Head Study  1918
    Etching
    G. 42
31  *The Daughter of Marbrier, Carrara, Italy* 1927
Drypoint
G. 127

32  *Old Man Thinking* 1917
Etching
G. 23

33  *The Worker* 1924
Etching
G. 94
34  *Lancaster Country Farmer*  1946
Drypoint (Artist's proof)
La Salle University Art Museum

35  *Market Woman*  1915
Etching
G. 3

36  *Country Blacksmith*  1918
Etching
G. 41

CASE IV

37  *The Ascension*  1929
Drypoint
PCQ 147

38  *Little Head, No. 5*
Etching
PCQ 194

39  *Study For Three Apostles*
Etching
PCQ 181