

The Big World: Alternative Landscapes in the Modern Era

Leading up to the 20th century, worldwide expansion of factories and cities transformed the natural environment and challenged the landscape genre in painting. Many artists continued to find inspiration in nature, while others responded to the new realities of rapid growth with divergent reactions ranging from celebration and veneration to anxiety and ambivalence. In *The Big World*, unspoiled panoramas and pastoral scenes transition to power plants and skyscrapers, and finally to vistas ruined by war and environmental disregard.

Representations of this unprecedented era of change are found not only on canvas, but also in furniture, ceramics, glass, and textiles. Drawing from The Wolfsonian's diverse collection, the exhibition explores how artists ventured well beyond the fine arts to make sense of this new world and represent the landscapes of modernity.

The Big World: Alternative Landscapes in the Modern Era is organized by The Wolfsonian–FIU and curated by Silvia Barisione and Lea Nickless.

The Wolfsonian–FIU receives generous support from The Wolfsonian Advisory Board and



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|  | <p>Tapestry, c. 1950 Norway Mixed fibers The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection of Decorative and Propaganda Arts, Promised Gift, WC2009.2.14</p> |
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The Natural World

Amid great changes to the landscape, artists continued to express admiration for the natural world. Views of mountains, deserts, forests, and coastlines conveyed veneration for untamed places or served as settings for fantasy. The role of the land in providing sustenance through agriculture appears in the depiction of marsh reclamation in Italy, rice paddies in Korea, and tractor farming in the Soviet Union. Paintings and decorative arts—including a grand piano from the 1904 St. Louis World's Fair—served to bring nature into domestic interiors.



Piano, *American Art Piano*, 1904

For the 1904 St. Louis Louisiana Purchase Exposition
Joseph Henry Gest (American, 1859–1935), painter
Clement J. Barnhorn (American, 1857–1935), sculptor
Baldwin Piano Company, Cincinnati, Ohio, manufacturer
Mahogany, paint, metal, ivory

Ornately carved and painted, this grand piano featuring pastoral landscape scenes was a highlight of the Baldwin Piano exhibit that won a Grand Prix at the St. Louis World's Fair, just as it had four years earlier at the Paris Exposition Universelle. Cincinnati artists Joseph Henry Gest, a painter and director of the Cincinnati Art Museum, and Clement J. Barnhorn, a sculptor who taught at the Art Academy of Cincinnati, collaborated on its design and execution, including the ornament's sinuous lines reflecting the contemporary Art Nouveau style.

The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection,
87.600.11.2.1a,b



Painting, *Vaagö-Lofoten*, c. 1913

Fidus, pseudonym for Hugo Höppener (German, 1868–1948)
Norway
Oil on canvas

Fidus, a nature-loving artist who was drawn to Nordic regions, first sketched this scene in 1913 from a ship off the Lofoten Islands. Translated, the frame's text reads, "Your dreaming shores that I saw in this ethereal silence: you never imagined that another thunder than Thor's would reverberate around you with wild uncertainty." Likely penned by Fidus, the words reference the Norse god of thunder and reflect his interest in ancient mythologies. In addition to being a mystic, Fidus was a devoted follower of *Lebensreform* (Life Reform), a Germanic movement rejecting industrialization and venerating nature.

The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection,
TD1988.102.1



Plate, 1922

Theo Schmuz-Baudiss (German, 1859–1942), designer
Königliche Porzellan-Manufaktur, Berlin, maker
Painted and glazed porcelain

This alpine view is one in a series of Christmas plates designed by sculptor and ceramist Theo Schmuz-Baudiss, who often incorporated the natural world into his work. Schmuz-Baudiss served as artistic director of Königliche Porzellan-Manufaktur from 1908 to 1925.

The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection,
TD1990.270.3



Plate, *Haus Wachenfeld*, 1934

Rosenthal, Selb, Germany, maker
Painted and glazed porcelain

This souvenir plate illustrates Adolf Hitler's Bavarian Alps retreat, Haus Wachenfeld, which he purchased with royalties from his political manifesto, *Mein Kampf* (My Struggle). After its expansion in the mid-1930s, the chalet was renamed Berghof and served as a second seat of command for the Third Reich, the official designation for the National Socialist (Nazi) regime.

The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection,
86.7.33



Painting, *Mann im Morgenlicht* [Man in Morning Light], 1927

Hans Franke (German, 1892–1975)
Germany
Oil on canvas

A young man in a posture of surprise or awe holds a crystal prism radiating colored beams of light as he observes a majestic mountain range. Deeply religious and influenced by the Romantic movement's celebration of nature, Hans Franke depicted his subject venerating the natural world, the crystal representing a connection between heaven and earth. This work was illustrated in *Erde und Ewigkeit* (Earth and Eternity), a portfolio of Franke's paintings. In its preface, he wrote, "art wants to create the union of earth and eternity in the deepest depths."

The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection,
87.788.5.1



Painting, *The Big World*, 1923–29
George Snow Hill (American, 1898–1969)
France
Watercolor on paper

Painted when George Snow Hill lived in France in the 1920s, this view of a mountain landscape, presumably the French Alps, expresses wonder in front of the greatness of nature. Titled *The Big World*, Hill rendered the three figures in the foreground as minor in relation to the verdant hill village and looming mountain peak in the background.

The Wolfsonian–FIU, Gift of Suzanne Quinn and John Suster, 2014.12.35



Valle Grande (Aspen on the March)
Gustave Baumann (American, b. Germany, 1881–1971)
Santa Fe, New Mexico

Study, 1938
Tempera and graphite on paper

Proofs, 1938
Woodcuts

Print, 1939
Woodcut

The Wolfsonian–FIU, Gift of Ann Baumann Trust, 2020.15.1.4, .7, .10

These six works illustrate the creative process used by Gustave Baumann, a master woodcut artist, to convey the brilliant colors of an unspoiled New Mexico mountain landscape. His initial tempera study, four color proofs, and a final print document how he layered multiple woodblock-printed images for the scene. Baumann meticulously planned the composition, first carving a separate wood block for each necessary color, and then carefully aligning and printing the layers progressively to create the final print.

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|  | <p>Sideboard, c. 1937 Joseph Savina (French, 1901–1983) and Le Corbusier (Charles-Édouard Jeanneret; French, b. Switzerland, 1887–1965) Brittany, France Oak</p> <p>This carved oak buffet represents one of the earliest collaborations between the architect Le Corbusier and the Breton sculptor Joseph Savina. Le Corbusier produced sketches for the piece indicating incised vertical lines to represent the cliffs of Plougescant near Savina's studio in Tréguier, France.</p> <p>The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection of Decorative and Propaganda Arts, Promised Gift, WC2006.11.1.5</p> |
|  | <p>Antipasto service, 1929–30 Bruno Munari (Italian, 1907–1998), designer Torido Mazzotti (Italian, 1895–1988) for Casa Giuseppe Mazzotti, Albisola, Italy, maker Glazed earthenware</p> <p>Milanese designer and artist Bruno Munari expressed the Futurist excitement about industrial civilization through the invention of small tube-like ceramic animals. These are reproduced in two dimensions in this artificial, abstract landscape composed of geometric shapes.</p> <p>The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection, 83.7.34 a–g</p> |
|  | <p>Floor lamp, c. 1933 Wendell August (American, 1885–1963), designer Wendell August Forge, Inc., Grove City, Pennsylvania, maker Aluminum</p> <p>The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection, TD1994.4.1a–d</p> |

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|  | <p>Print, <i>Kill Creek</i>, 1937 James Edmund Allen (American, 1894–1964) United States Lithograph The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection, TD1989.87.18</p> |
|  | <p>Print, <i>Untitled</i>, 1938 Albert Hiram Marvin, Jr. (American, 1916–1995) Missouri Lithograph The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection, TD1993.33.11</p> |
|  | <p>Vase, 1940 Walter Benjamin Stephen (American, 1876–1961) Pisgah Forest Pottery, Arden, North Carolina, maker Glazed porcelain</p> <p>This vase by depicts a romanticized American landscape with an oxen-drawn covered wagon, often associated with pioneer migration. In 1926 Walter B. Stephen founded the Pisgah Forest Pottery in Arden, North Carolina, developing characteristic features that included turquoise matte glazes and cameo decoration, achieved by applying thin layers of slip to the vessel's surface.</p> <p>The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection, 85.7.176</p> |
|  | <p>Painting, <i>Freight Cars in Desert</i>, 1935 Paul Sample (American, 1896–1974) Los Angeles Oil on canvas</p> <p>Arid mountains serve as a backdrop to a series of seemingly abandoned freight cars in an uninhabited landscape. Artist Paul Sample likely painted this scene in Randsburg, California, a ghost town on the western edge of the Mojave Desert. Created at the height of the Great Depression, Sample's depiction of this</p> |

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| | <p>harsh American landscape symbolizes the hardships endured by the nation at this time.</p> <p>The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection, TD1989.188.1</p> |
|  | <p>Plate, <i>Smenili loshadei stal'nye koni</i> [They Swapped Horses for Steel Steeds], 1928 Trifon Podriabinnikov (Russian, 1887–1974), painter For the Lomonosov Porcelain Factory, Leningrad, manufacturer Glazed porcelain The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection, TD1990.22.1</p> <p>Teapot, 1932 Liudmila Protopopova (Russian, 1906–1981), painter For the Lomonosov Porcelain Factory, Leningrad, manufacturer Blank made by the Imperial Porcelain Factory, St. Petersburg, 1897 Glazed and gilded porcelain The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection, TD1990.22.2 a, b</p> |
|  | <p>These porcelain objects are examples of the Soviet state's efforts to promote the modernization of agriculture. In the plate, two disparate perspectives are depicted. The mechanization of farming is celebrated in contrast to traditional methods. In the teapot, the sun shines down on fertile fields farmed by tractors.</p> <p>After the 1917 October Revolution, with paper in short supply, Bolshevik leaders turned to porcelain as a systematic means of propaganda. Painters were invited to celebrate the new Soviet state on blank leftover plates of the Imperial Porcelain Factory.</p> |
|  | <p>Painting, <i>Agro Pontino Redento</i> [The Pontine Marshes Redeemed], 1940 Antonio Federico Leonardi (Italian, 1901–1977) Genoa, Italy Oil on canvas</p> <p>In this image celebrating newly reclaimed marshland south of Rome, hardworking farmers harvest bountiful grain for storage in a building with "Duce"—Benito Mussolini's title derived from the Latin word <i>dux</i> (leader)—repeated on its roof. At right, a laborer pauses for refreshment while his family, including a son in the uniform of the Fascist youth organization Balilla, gathers</p> |

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| | <p>around. In 1925 the Italian Fascist dictator Mussolini launched the so-called “Battle for Grain” to increase cereal production and reduce costly grain imports. Part of this campaign, which intended to halt the spread of industrial urbanization, involved draining and filling the Pontine Marshes to provide rural land for internal migration, especially driven from Northern Italy.</p> <p>The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection, XX1989.91</p> |
|  | <p>Vase with lid, <i>Dragon King. Temple on a Rock</i> (Z4968), shape 2046, c. 1920</p> <p>Daisy Makeig-Jones (British, 1881–1945), designer Josiah Wedgwood & Sons, Etruria, Stoke-on-Trent, England, manufacturer Glazed bone china with luster and gilt</p> <p>Dreamlike imagery and a mythical landscape adorn this whimsical vase created by Wedgwood designer Daisy Makeig-Jones. In 1916 she created the iridescent, richly imaginative <i>Fairyland Lustre</i> line promoted by Wedgwood in a 1921 publication, <i>Some Glimpses of Fairyland</i>. Its decoration combines Chinese folklore with Makeig-Jones's particular aesthetic, inspired by the fairytale illustrations of Henry J. Ford and the engravings of Gustave Doré for Dante's <i>Inferno</i>.</p> <p>The Wolfsonian–FIU, Gift of Paulette and Arthur Wiener, 2019.16.1a,b</p> |
|  | <p>Painting, c. 1930</p> <p>Denman Fink (American, 1880–1956) Miami Oil on canvas</p> <p>In this fantasy scene, a young woman perches on a mangrove tree surrounded by tropical nature. Prolific artist Denman Fink was the uncle of Coral Gables founder George Merrick and worked closely with him in the city's development and marketing. Fink also headed the University of Miami's art department for 25 years and was responsible for the mural <i>Law Guides Florida Progress</i> (1941) in the former U.S. Post Office and Courthouse in downtown Miami.</p> <p>The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection of Decorative and Propaganda Arts, Promised Gift, WC2002.11.17.1</p> |

**Secretary desk, c. 1930**

Elm, metal, leather

France

The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection,
2018.10.21**Design drawing, c. 1899**For stained-glass window for the Villa Kőrössy, Budapest,
Hungary

Miksa Róth (Hungarian, 1865–1944)

Watercolor, ink, and graphite on paper

Hungarian architect Albert Kálmán Kőrössy designed his Budapest villa in the Art Nouveau style, incorporating multiple windows by renowned stained-glass artist Miksa Róth. This is a study for a large-scale window in the lobby of the villa with an iris motif—a flower often used in Art Nouveau imagery. Recently renovated, Villa Kőrössy is open to the public.

The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection,
TD1991.48.37

**Plate, 1928–30**

Ilario Ciaurro (Italian, 1889–1992)

Fabbrica di Ceramiche Artistiche Ilario Ciaurro, Orvieto, Italy
Majolica

On this plate, a fantasy castle sits atop a cliff while a couple plays chess in medieval costume. Inspired by the landscape and historic past of Italy's Umbria region, the plate's maker, ceramist Ilario Ciaurro, is credited with reviving the area's ancient majolica tradition. A kind of glazed earthenware first developed in Spain, majolica was exported to Italy in the 13th century and reached its artistic peak during the Renaissance.

The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection,
84.7.70.11

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|  | <p>Table, <i>Caesar</i>, 1930 Axel Einar Hjorth (Swedish, 1888–1959), table structure designer for Nordiska Kompaniet, Stockholm, 1928 Nils Fougstedt (Swedish, 1881–1954), tabletop designer for Svenskt Tenn, Stockholm Pewter, birch, lacquer The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection, TD1989.241.2</p> |
|  | <p>Print, <i>Parc Monceau</i>, c. 1935 Ellison Hoover (American, 1888–1955) Lithograph</p> <p>American artist Ellison Hoover depicted a fanciful view of Parc Monceau, a romantic public garden in the center of Paris. In this work, he highlighted a fragment of a Roman colonnade—one of the park's many decorative architectural reconstructions or, “follies”—as well as Raymond Rivoire's Art Deco sculpture of the goddess Diana with a greyhound.</p> <p>In 1778, Phillippe d'Orléans, Duke of Chartres, commissioned painter and writer Louis Carrogis de Carmontelle to design Parc Monceau in the form of an English garden. Carmontelle later commented, “It was not at all an English garden that was intended at Monceau, but precisely what the critics said; to put together into one garden all times and all places. It is simply a fantasy.”</p> <p>The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection, 84.4.106</p> |

The Built Environment

With the industrial revolution and urbanization, artists increasingly responded to the intersection of nature with the built environment. Images of smokestacks, dams, bridges, and skyscrapers were sometimes idealized as visions in the landscape and monuments of the modern world, while in other cases industrialization's harmful consequences on the land were evident. In his painting *The Mirage*, Ernest Fiene romanticized an industrial steel mill scene; Roy Henry Brown communicated a harsher reality in *Smokestacks, Pennsylvania*, filled with menacing browns and grays and a smoke-filled sky.

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|  | <p>Painting, <i>Etude "Vers d'autres horizons"</i> [Study "Towards Other Horizons"], c. 1931 Edward Judd (Canadian, b. France, active 1930s) Paris Oil on canvas The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection, TD1992.127.1</p> |
|  .4  .6 | <p>Print, <i>Workers Laying Pipeline on Tracks and Pipe Suspended from Crane</i>, 1945 Lynd Kendall Ward (American, 1905–1985) U.S. Pipe & Foundry Company, Burlington, New Jersey, publisher Wood engraving The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection, TD1993.41.6, .4</p> |
|  | <p>Painting, <i>Einfahrt zum Münchner Hauptbahnhof</i> [Entry to the Main Station in Munich], c. 1939 Hugo Geissler (German, 1895–1956) Munich Oil on canvas</p> <p>This painting of the entrance to the main Munich train station with a large painted advertisement of the Hackerbräu brewery in the background was presented at the 1939 <i>Grosse Deutsche Kunstausstellung</i> (Great German Art Exhibition), held annually to promote German art under the National Socialist (Nazi) regime.</p> <p>The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection, TD1988.144.4</p> |



Painting, **Autobahnbrücke [Autobahn Bridge]**, 1940

Wilfried Schäflein (German, 1908–1977)

Munich, Germany

Oil on canvas

The National Socialist (Nazi) regime in Germany saw art as an instrument to promote its achievements, including feats of engineering and construction. In depictions of the construction of the *Reichsautobahn*—a network of highways started in 1933 to connect most of Germany—artists celebrated the colossal new bridges as monuments that blended harmoniously into the natural landscape.

The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection,
TD1990.301.3



Painting, **Rohrbachbrücke Stuttgart [Rohrbach Bridge, Stuttgart]**, c. 1937

Erich Mercker (German, 1891–1973)

Munich, Germany

Oil on paperboard

The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection,
TD1988.144.3



Plate, **Herrn Oberbaudirektor Otto Waldmann in Anerkennung seiner verdienstvollen siebenjährigen Mitarbeit am Bau der Reichsautobahnen.**

[Presented to the Senior Construction Director Mr. Otto Waldmann in Recognition of His Meritorious Seven Years of Service on the Construction of the Reichsautobahn], 1941

Germany

Silver-plated

This plate illustrates the completed section of the Autobahn at the Hirschberg Saale Bridge. Marked by the pylon—reminiscent of distance markers on ancient Roman roads, and bearing the Nazi eagle and swastika—this site was featured in propaganda posters advertising the new highway system. The plate was presented to Otto Waldmann at the end of his service as head of the construction management office of the Autobahn in the region of Franconia from 1935 to 1941.

The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection of Decorative and Propaganda Arts, Promised Gift, WX2016.258



Mural, *Rock Quarry*, 1941

For the United States Post Office, Westerly, Rhode Island
[never installed]

U.S. Treasury Department's Section of Painting and Sculpture
Mural Competition

Leo A. Raiken (American, 1914–1972)

New York City

Oil on canvas

In this representation of a granite quarry in Westerly, Rhode Island, a team of workers alter the landscape. Leo Raiken created this painting in response to the 48 States Competition, a U.S. government-sponsored effort to bring public art to rural communities as part of President Franklin D. Roosevelt's New Deal.

Studies for *Rock Quarry* were shown at the 1939 New York World's Fair Exhibition of Contemporary American Art. Although Raiken's proposal was not selected for the Westerly Post Office, he rendered it at full scale anyway in this painting.

The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection,
84.5.125



Painting, *Cliff Quay Station, Ipswich*, 1949

Norman Wilkinson (British, 1878–1971)

Cambridge, Great Britain

Oil on canvas

This painting, part of a promotional campaign for British Electricity Authority, was the basis for advertisements and a 1949 poster titled *Another New Power Station*. The Cliff Quay Power Station, a coal-fired electricity-generating station in Ipswich, Suffolk, was designed by Sir Alexander Gibb and Partners and completed in 1949. Damaged by a fire in 1982, this industrial landmark was demolished in 1994.

The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection,
85.5.51



Painting, *Wintermorgen im Gußstahlwerk*
[Winter Morning in the Cast Steel Works], 1912
Fritz Görtner (German, 1882–1958)
Herdecke, Germany
Oil on canvas

Though the German landscape remained largely rural throughout the first 100 years of the industrial revolution, the late 19th century saw it rapidly transformed by an extensive network of railroads, mines, and factories. Fritz Görtner painted a romanticized view of a steel mill in the Ruhr area, a region known for heavy industry, merging the morning light with the radiance of the industrial complex and the steam and smoke rising from the site.

The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection,
TD1989.160.1



Painting, *Shadows of Gold*, 1921
Ramon A. Shiva (American, b. Spain, 1892–1963)
Chicago
Oil on canvas

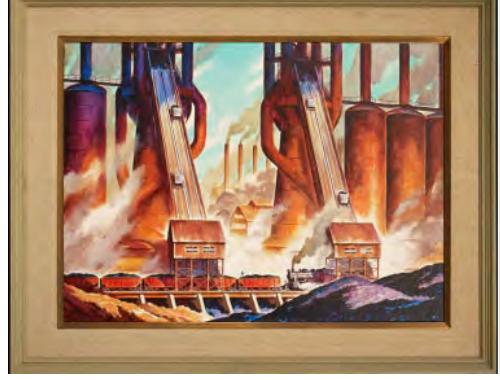
Color was always central to Ramon Shiva's artwork, as evidenced by the limited but dramatic palette in this Chicago scene. A river is rendered crimson by its reflection of a vibrant red sky, while the land and infrastructure are depicted in contrasting cool blue tones. In 1925, *Art World Magazine* described Shiva as "a poet in paint," referencing his creative output. He also formulated paints and inks, first from his home and later as part of a business that would eventually become Shiva Artist's Colors.

The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection,
TD1989.141.2



Painting, *The Mirage*, 1936
Ernest Fiene (American, b. Germany, 1894–1966)
Pennsylvania
Oil on canvas

In *The Mirage*, Ernest Fiene presented a dreamy, romanticized view of a riverfront steel mill, complete with coke oven, blast furnace, and factory. The industrial landscape, rendered in a limited palette of blues, is reflected in the water, creating a sense of tranquility. Over the winter of 1935–36, Fiene traveled through Pennsylvania and West Virginia. *The Mirage* is one of the 24 Pennsylvania works from this trip featured in

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| | <p>an exhibition organized by the Pittsburgh Industrial Expansion Commission at the First National Bank in Pittsburgh in 1937. Its title likely referenced an ironic awareness that it is a fantasy, depicting an idealized vision of what would have been a harsh industrial scene.</p> <p>The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection, 84.5.101</p> |
|  | <p>Painting, <i>Uses of Coal</i>, from <i>Our America</i> series, c. 1942 Coca Cola Bottling Co., Savannah, Georgia, commissioner Oil on canvas</p> <p>This image illustrating the fabrication of steel was reproduced on posters for the “Coal” installment of Coca Cola’s <i>Our America</i> series. This series of classroom instructional toolkits (teaching manuals, student workbooks, wall charts, and posters) served as visual aids for junior high students learning the history and advantages of American industrial production. Educators were encouraged to see their “nearest Coca Cola Bottling Co.” for free editions of the kits, which included sets on electricity, lumber, cotton, and motion pictures.</p> <p>The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection, XX1990.1746</p> |
|  | <p>Painting, <i>Legenden der fröhlichen Laune</i> [Legends of a Happy Spirit], 1938 Erhard Amadeus-Dier (Austrian, 1893–1969) Berlin Oil and tempera on canvas</p> <p>This painting by Austrian artist Erhard Amadeus-Dier was exhibited in Munich at the 1938 <i>Grosse Deutsche Kunstausstellung</i> (The Great German Art Exhibition), the annual state art showcase of the Nazi regime from 1937 to 1944.</p> <p>The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection, TD1991.177.1</p> |



Painting, *Panama Canal*, 1934
Virginia Berresford (American, 1904–1995)
United States
Oil on canvas

In this image of the Panama Canal, Virginia Berresford presented a stylized system of locks dominating the tropical landscape and creating an artificial waterway. This painting was exhibited at the 1939 New York World's Fair.

The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection, XX1989.178



Painting, *Tallulah Falls Power House*, 1934
Virginia Woolley (American, 1884–1971)
Public Works of Art Project
United States
Oil on canvas
The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection, TD1991.209.1



Print, *Breakers Entrance*, c. 1935
Beatrice Mandelman (American, 1912–1998)
Works Progress Administration, Federal Art Project,
New York City, sponsor
Lithograph
The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection, 87.4.33



Painting, *Smokestacks, Pennsylvania*, c. 1935
Roy Henry Brown (American, 1879–1956)
United States
Oil on canvas

In a distinct departure from his signature idyllic landscapes, artist Roy Henry Brown used a limited palette of browns, reds, and grays for this bleak industrial scene of a factory and train depot. Multiple smokestacks fill the sky with dark emissions and, atop a hill in the background, a series of homes likewise release smoke from their chimneys. In the foreground, Pennsylvania Railroad boxcars stand at the ready.

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| | <p>The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection, 87.680.5.1</p> |
|  | <p>Bookends, <i>Boulder Dam</i>, c. 1936 United States Silver-plated nickel The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection, XX1990.1376.1–2</p> |
|  | <p>Painting, <i>Unit Substation</i>, 1937 Harold Meade Mott-Smith (American, 1872–1948) General Electric Company, Schenectady, New York Oil on canvas</p> <p>Harold Meade Mott-Smith, art director for General Electric, created this image for a 1937 General Electric calendar. Beginning in 1925, General Electric commissioned artists to create 12 paintings depicting the electrical industry for their annual calendar. The transformer is represented as a monument in the natural landscape.</p> <p>The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection, 2016.27.46</p> |
|  | <p>Vase, <i>Rotary</i>, c. 1930 Léon Mairesse (Belgian, 1903–1985), designer Verreries du Centre, Houdeng-Goegnies, Belgium, manufacturer Acid-etched and enameled glass</p> <p>The Rotary Club emblem, consisting of a wheel with 6 spokes and 24 cogs, dominates the industrial and port views on this Art Deco vase by Léon Mairesse. The logo of the well-known service society was designed in 1919 by Oscar Bjorge, a Minnesota-based Rotarian, and officially adopted in 1924.</p> <p>The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection, 83.8.7</p> |



Plate, *BBC Leitungsbau 1914–1939 [BBC Power Lines Construction 1914–1939]*, 1939
Rosenthal, Selb, Bavaria, manufacturer
Glazed porcelain

In 1914 BBC (Brown, Boveri & Cie), an electrical engineering company founded in 1891 in Baden, Switzerland, established a branch in Mannheim, Germany. This commemorative plate—issued for its 25th jubilee—celebrates the progress of the nation through the depiction of electrical power lines, complemented by other symbols of modernity including the Autobahn and an overhead aircraft.

The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection, TD1991.205.4



Painting, *Apple Tree*, 1935
Karl Gasslander (American, 1905–1997)
Illinois
Oil on canvas

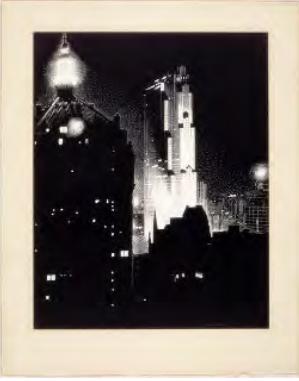
In this painting exhibited at a 1957 retrospective of his work, Karl Gasslander presented an uneasy juxtaposition of the natural and built worlds, reinterpreting the view from his Evanston, Illinois, studio. A dreamlike classical structure seems to float behind a stylized apple tree with oversized fruit—a fantasy, Gasslander later recalled, as the actual tree outside his studio bore “miserable little apples.”

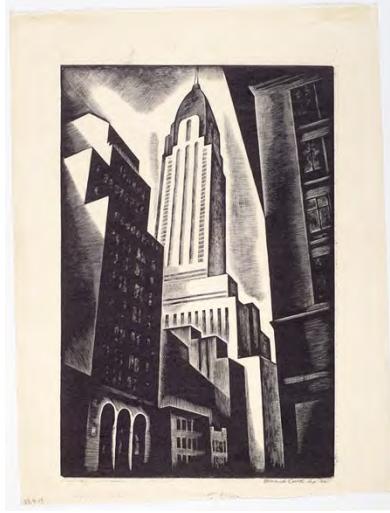
The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection of Decorative and Propaganda Arts, Promised Gift, WC2010.3.6.1



Vase, *Manhattan Melody*, 1949
Georges Schreiber (American, b. Belgium, 1904–1977), painter
Frances Serber (American, b. Russia, 1895–1978) and William Soini (American, b. Finland, 1892–1955) for Stonelain, Associated American Artists, New York
City, manufacturer, 1950
Painted and glazed stoneware

This vase features an abstracted view of Manhattan by Georges Schreiber for Stonelain, a line of artist designed ceramics launched in 1949 by Associated American Artists (AAA) under the guidance of American ceramist Frances Serber and Finnish technician William Soini. Founded in 1934

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| | <p>at the height of the Great Depression, AAA is best known for producing limited edition prints by American artists with the mission of making fine art affordable for the general public.</p> <p>The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection, 83.7.9</p> |
|  | <p>Drawing, Untitled, c. 1934 Jon Whitcomb (American, 1906–1988) New York City Scratchboard The Wolfsonian–FIU, Purchase, 1997.15.19</p> |
|  | <p>Print, Central Park South, 1929 Howard Norton Cook (American, 1901–1980) New York City Wood engraving The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection, 83.4.14</p> |
|  | <p>Vase, Göteborg, 1945 Oskar Dahl (Swedish, 1902–1966), designer Rörstrand Porslins Fabriker, Lidköping, Sweden, manufacturer Hand-painted stoneware The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection, TD1993.58.1</p> |



Print, *Chrysler Building*, 1930

Howard Norton Cook (American, 1901–1980)

New York City

Wood engraving

The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection,
83.4.15



Tea service, 1932–34

Dante Baldelli (Italian, 1904–1953), designer

Rometti, Umbertide, Italy, manufacturer

Glazed earthenware

Stylized towers rising above the Umbrian hills in central Italy are depicted in this tea set designed by Dante Baldelli, artistic director of the Ceramiche Rometti from 1928 to 1942. The abstracted iconography of the landscape and the bold shape of the handles oscillate between Art Deco influences and Futurist dynamism.

The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection,
84.7.13.1–.3, .7, 8



Painting, *Transparent Sierra City*, c. 1930

Rinaldo Cuneo (American, 1877–1939)

San Francisco, California

Oil on canvas

A San Francisco painter, Rinaldo Cuneo was captivated both by his city and by the great western mountain ranges. The vibrant brown colors of the Sierra Nevadas create a backdrop for a translucent rendering of a geometric city. The contrast between nature and architecture is harmonized by the presence of connecting diagonal lines.

The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection,
TD1994.22.1



Painting, *The Completed Buildings of Schultze and Weaver, Architects, 1921–1936*, 1936
Lloyd Morgan (American, 1892–1970)
New York City
Oil on canvas

In this montage of urban skyscrapers and beachside resorts situated on a fantasy island, Mediterranean Revival structures line the waterfront while Art Deco high-rises provide a dramatic backdrop. Dominating the scene are three New York hotels: the Pierre, the Waldorf-Astoria, and the Sherry-Netherland. In the foreground are such South Florida landmarks as the Miami Biltmore, the Breakers, and the Miami Daily News and Metropolis Building (now Freedom Tower), as well as two Miami Beach hotels, since demolished: the Roney Plaza and the Nautilus. Lloyd Morgan, chief designer for Schultze and Weaver, created this composite view of the firm's designs as a gift for architect Leonard Schultze.

The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection, Gift of the Kephart family, in fond memory of Aunt Anne and Uncle Lloyd, 2007.13.1



Chest, c. 1940
Josef Hoffmann (Austrian, 1870–1956), designer (attributed)
Austria
Macassar, maple, brass
The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection, TD1991.122.1



Painting, *Chatham Square*, 1932
Jack Lubin (American, 1907–1986)
New York City
Oil on plywood
The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection, 84.5.109



Painting, **Elevated Track**, 1952

Lillian H. Florsheim (American, 1896–1988)

Chicago

Oil on canvas

The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection, XX1989.194



Painting, **6th Ave El**, 1937

Peter Berent (American, 1904–1967)

New York City

Oil on fiberboard

Peter Berent's carved panel depiction of the elevated railroad line in New York focuses the view from the rooftop station at 50th Street down to the sidewalk, where a line has formed outside an employment agency. Berent frames this scene depicting the ongoing challenges of the Great Depression—jobless men looking for work—with ironic symbols of progress: a far-off skyline and a sign for Radio City Music Hall, the newly completed entertainment destination. The Sixth Avenue El was closed in 1938 and razed in 1939.

The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection, 83.5.10

The Battle for the Land

In contrast to the vitality of modern cities, nature often appeared as damaged and depleted. Artists used defoliated trees as a symbol of harmful human impacts on the environment and portrayed the land as a setting for the death and destruction brought by 20th-century military conflict. Ominous imagery of devastated cities and debris-littered vistas, such as in Raymond Daussy's painting *La Bataille pour la Ville* (The Battle for the City), offered artists a way to convey the traumatic experience and aftermath of the two world wars.



Painting, **The City**, 1936

Virginia Berresford (American, 1904–1995)

New York City

Oil on canvas

Painted at the height of the Great Depression, Virginia Berresford's *The City* presents a desolate view of the natural world against an ethereal metropolis in the background. The

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| | <p>only human reference, a downcast male figure in profile, mirrors the barren trees. Images of defoliated trees make regular appearances in the art of the 1920s and '30s, at once signs of depletion and possible renewal.</p> <p>The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection, TD1988.137.1</p> |
|  | <p>Painting, <i>Park (Tree at Columbus Circle and Bank Building)</i>, 1922 Edward Bruce (American, 1879–1943) New York City Oil on canvas</p> <p>A single tree in an unpeopled public space frames the bank building referenced in this painting's title. The Anglo & London Paris National Bank commissioned the work from Edward Bruce, who had just left a successful career in law and business to pursue art full-time. Bruce, thanks to his expertise in art and business, went on to head the New Deal art projects of the United States Department of the Treasury.</p> <p>The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection, TD1989.23.1</p> |
|  | <p>Headboard, 1933 Marie-Eugène Joyeau (French, 1862–1937) Île d'Oléron, France Oak</p> <p>This headboard depicting a rural landscape dominated by a defoliated tree is part of a suite of furniture created by retired salt farmer Marie-Eugène Joyeau for his home on the Île d'Oléron, a small island off the west coast of France. Deeply personal, the headboard includes a biographical inscription.</p> <p>The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection, 2018.12.1a</p> |
|  | <p>Painting, <i>Never More...!</i>, 1934–35 Rudolf Sauter (British, b. Germany, 1895–1977) England Oil on canvas</p> <p>Artist Rudolf Sauter combined complex religious and anti-war imagery in this triptych portraying the horrors of war. With bitter irony, he titled the three panels <i>Sowing</i>, <i>Reaping</i>, and</p> |

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| | <p><i>Harvest</i>: agricultural terms usually associated with growth and nourishment rather than violence and loss.</p> <p>German-born to an English mother, Sauter spent the First World War imprisoned in British internment camps, sketching and writing poems to process his trauma. Years later, he penned the following to accompany his triptych:</p> <p>Man has unleashed his falcons in the night His metal-bodied falcons in the day, Taloned with steel to stoop above their prey. Man's voice is swift about the earth as light; His knowledge, bloated till it burst its cage, Has built him wintry skeletons of steel To serve each fancy of the teasing wheel Of change. What then shall be the heritage Bequeathed of this achieving? That his sons Become a race of masked and stunted apes Crouched before Destruction's swooping shapes, To gasp till Death more mercifully stuns? That were too much! God, let this no more be! Else man were beast, no beast more beast than he.</p> <p>The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection, 2023.24.1</p> |
|  | <p>Painting, <i>Paesaggio [Landscape]</i>, c. 1925 Cornelio Geranzani (Italian, 1880–1955) Genoa, Italy Oil on canvas</p> <p>The painter Cornelio Geranzani suggested a bleak and desolate atmosphere in the depiction of this misty landscape dominated by a naked, gnarled willow, a tree typical of the Po Valley.</p> <p>The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection, XX1989.14</p> |



Painting, *La bataille pour la ville* [The Battle for the City], 1944
Raymond Daussy (French, 1918–2010)
Paris
Oil on canvas

Painter and Second World War soldier Raymond Daussy depicted the horrors of war with a sense of surrealism in this scene of devastation. Daussy manipulated perspective with multiple focal points to underscore the inherent chaos of war, and he included anti-aircraft activity in the sky and irregular shapes that visualize explosions. This painting was exhibited in 1944 at Le Salon d'Automne, also known as Le Salon de la Libération as it opened a little over a month after the liberation of Paris.

The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection,
TD1994.176.1



Painting, *Oncoming Storm*, c. 1940
Kyra Markham (American, 1891–1967)
New York City
Tempera on board

In *Oncoming Storm*, the ominous shadow of a swastika mars an otherwise bucolic landscape. Kyra Markham focused on producing anti-Nazi and patriotic work in the years leading up to and including the Second World War.

The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection,
XX1989.180



Kimono, 1930s
Japan
Painted and embroidered silk, metal thread

The battle for the land sometimes extended to the seas, as depicted in a ceremonial kimono celebrating Japan's naval power. This garment would have been worn by an infant on their first shrine visit (*omiyamairi*), an occasion to express gratitude and to pray for the child's healthy growth and happiness. While this kimono seems overly large for a newborn, it was designed for visual impact, draping and revealing its design when the baby was carried.

The Wolfsonian–FIU, Gift of Erik Jacobsen, 2020.26.78



Painting, ***Fumo [Smoke]***, 1922

Alberto Helios Gagliardo (Italian, 1893–1987)

Genoa, Italy

Oil on canvas

The tragedy of the First World War is represented in this apocalyptic landscape of burning human remains and flying vultures painted with tonal and light contrasts reminiscent of the style of the Divisionist painter Gaetano Previati. Inspired by the achievements of the French Impressionists and Neo-Impressionists, Divisionism emerged in Italy around the end of the 19th century and used a technique characterized by juxtaposing strokes of pigment to form the image.

The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection,
XX1989.126