

Charles E. and Pauline Hayworth Fine Arts Center Art Collection



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Landina Herring, Lands End, Cornwall by Richard Henry Carter



Title: *Landina Herring, Lands End, Cornwall*

Artist: Richard Henry Carter (1839-1911)

Richard Henry Carter was born in Truro in 1839 and became one of the buyers in Cornwall of copper for the smelting firm, Vivian & Sons, Swansea. After quite a few years, Carter gave up this career and devoted himself entirely to his painting. Carter's early works were mostly of sea and coastal subjects in watercolors, but later he began to paint figures and use oil paints. Carter's influences included Charles Napier Hemy, whose style and subjects he greatly admired. Many of Carter's best works were painted in Scotland and the Shetland Isles.

Carter exhibited in the Royal Academy for eleven years and for eighteen years at the New Watercolour Society, now known as the Royal Institute of Painters in Watercolours. Carter's watercolours were often extremely large, over six feet long. *Landina Herring, Lands End, Cornwall* is a watercolor that was painted on paperboard and heightened with white.

Old Man in Oriental Costume by Christian Wilhelm Ernest Dietrich



Title: *Old Man in Oriental Costume*

Artist: Christian Wilhelm Ernest Dietrich (1712-1774)

The talented painter, Christian Wilhelm Ernest Dietrich, spent most of his life in Dresden, Germany and traveled a bit in Rome and Venice. He was in high demand all over Europe due to his ability and style which was very similar to the old masters. Dietrich was appointed Court Painter to the court of Rulers Augustus the Strong and his son Augustus III of Saxony and Poland.

This portrait shows Dietrich's excellent use of detail and was completed in an era when interest in Oriental art and culture was flourishing. This painting is particularly interesting due to the fact that it was reportedly exhibited for 200 years as a work by Rembrandt.

Saint Francis of Assisi Having the Vision of the Flaming Torch by El Greco



Title: *Saint Francis of Assisi Having the Vision of the Flaming Torch*

Artist: Workshop of Domenikos Theotokopoulos, called El Greco (1541 – 1614)

Domenikos Theotokopoulos was the actual name of the great master of Spanish painting, El Greco (The Greek). El Greco is extremely well-known for his dramatic and intensely creative style, a style which was very different from other painters of the time.

El Greco was born in Crete in 1541 and never forgot his heritage, signing many of his paintings with the Greek letters for his full name, including the painting owned by High Point University. When he was in his twenties, El Greco travelled to Venice to study under the greatest painter of the time, called Titian.

El Greco acquired his commonly known name after moving permanently to Spain in 1577. In Toledo, he became friends with many important people and accepted commissions from churches, monasteries, and others in the city. His subject matter was always religious in nature, but in the 1580s, El Greco's work began to become very unique in the artist's blending of Renaissance illusionism and Byzantine styles. He is known for elongated figures, graceful lines, and his theatrical choices for lighting and colors. His masterpiece is regarded as being *The Burial of the Count de Orgaz* though his works were prodigious and all very recognizable.

The Greco owned by High Point University features one of his favorite subjects, St. Francis of Assisi, a figure who he painted in about 25 originals. This painting has the same composition with minor differences of a painting by El Greco in the Hospital de Nuestra Senora del Carmen in Cadiz, Spain. In the 16th and 17th centuries, it was common for the workshop of a painting master to reproduce a commissioned work several times to create extra revenue. It is generally thought that the painting in Cadiz is the original. Experts also agree that although much of the painting may have actually been painted by the workshop of El Greco, the hands and facial features were painted by either the master himself or by his son, Jorge Manuel.

The original painting is titled *St. Francis receiving the Stigmata with Brother Rufino*. The El Greco expert, Harold E. Wethey wrote that he considered the subject of this composition to represent an episode in the life of the Saint as told in "Little Flowers of Saint Francis." The saint's companion comes upon him in the woods at prayer where upon a flaming torch descends from the sky and speaks to the saint. Hence, the title of our painting.

Bunyon and Blind Daughter at Bedford Gaol by Sir George Harvey



Title: *Bunyon and Blind Daughter at Bedford Gaol*

Artist: Sir George Harvey (1806-1876)

Sir George Harvey was born in 1805 in St. Ninians, Scotland, the son of a watchmaker. In 1826, when Scottish artists established an academy of their own, framed on the model of the Royal Academy in London, Harvey, though only twenty-one at the time, became a member. His work in historical pictures made him famous. His first renowned paintings were of this subject: the Covenanters, who were instrumental in the recognition of Presbyterianism in Great Britain.

In *Bunyon and Blind Daughter at Bedford Gaol*, we see the great religious figure, John Bunyon who wrote *Pilgrim's Progress* as subject. He is shown here at Bedford Gaol, a prison, which is where he wrote his great book while being held there for twelve years due to his non-conformist beliefs. Harvey's works are known for their Scotch fervor, with bold and deep colors and lines; this painting is no exception.

Belshazzzer's Feast by Antonio Zucchi and Angelica Kauffman



Title: *Belshazzzer's Feast*

Artist: Antonio Zucchi (1726-1795) & Angelica Kauffman (1741-1807)

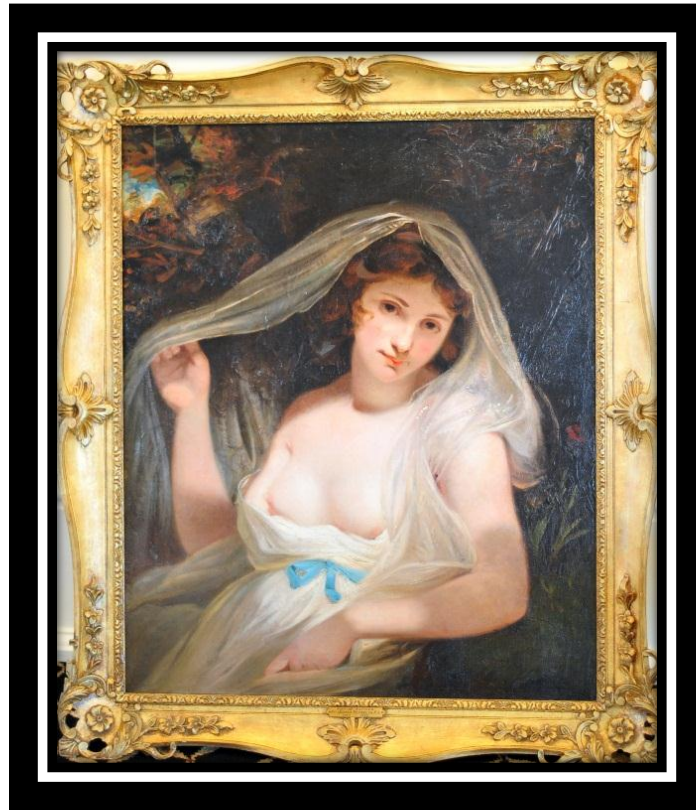
Born in Switzerland and raised in Italy, Angelica Kauffman's father was a portrait painter and at the age of eleven, Kauffman's own works were attracting more attention than those of her father. She was known as an accomplished musician and artist. These first paintings were influenced by artists Henri Gravelot and Francois Boucher. In 1766, Kauffmann was invited by an English ambassador's wife, Lady Wentworth, to England, where she quickly became a favorite artist of the royal family. In England, Kauffman became close with and influenced by the artist Sir Joshua Reynolds in her portraiture. Kauffman, in 1769, was one of only two female founding members of the Royal Academy. Kauffman continued to paint and exhibit annually, and in 1781 married the artist Antonio Zucchi, who was a complement to her art production.

Antonio Zucchi was born and trained as a decorative/historical painter in Venice. From 1766 until his marriage to Angelica Kauffman in 1781, Zucchi worked as a decorative painter, for the Adam Brothers, and restored older beautiful and aristocratic English homes. Angelica was actually the more sought after artist, producing about sixty more commissioned religious and classical

paintings from 1781-1803. Honored by the royal courts of Naples and Rome, Angelica was awarded highly by Joseph II of Rome, receiving a portrait bust of her in the Pantheon.

In *Belshazzler's Feast*, we have a unique connection with these two artists. The painting was originally thought to be by artist Benjamin West, an artist the Sechrest family was eager to include in their collection. The piece was in such terrible condition when acquired that Mr. Sechrest immediately sent it to the restorer. During the cleaning process, a signature was revealed "A Zucchi 1781," which can be seen under the lip of the urn in the lower middle of the painting. Despite the initial disappointment that this was not an actual Benjamin West painting, Ian Kennedy of Christie's was most pleased with the signature and the date. Angelica collaborated with Zucchi by painting the figures in his historical and biblical paintings and 1781 was the actual year of their marriage. It is believed that this was a collaborative work of the two artists.

Portrait of Belinda by Sir Joshua Reynolds



Title: *Portrait of Belinda*

Artist: Sir Joshua Reynolds (1723–1792)

Sir Joshua Reynolds is one of the most important painters in British art history, an artist who took painting from simple craft to an intellectual pursuit. Reynolds dominated the style of painting in the middle and late 18th century, becoming the first president of the Royal Academy, a position he held for twenty-one years.

Born in 1723, Reynolds was very interested in literature from an early age, the son of an English grammar schoolmaster. Reynolds was sent to London to study under the portrait painter Thomas Hudson and by 1744, he had started to develop his own style, one that included bold brush strokes and a thick surface texture of paint. In 1749, Reynolds went to Italy and studied Greek and Roman sculpture and the painters of the High Renaissance, especially Michelangelo, who became his chief Italian influence. In 1753, Reynolds returned to London to open his portrait studio, which was immensely popular; his portraits mainly consisted of British high society in neo-classical style.

Before 1760, there had been no public exhibitions of artists of the day. This was the year that Reynolds helped found the Society of Artists, producing exhibitions that would lead to the formation of the Royal Academy in 1768 through the patronage of King George III. The King also knighted Reynolds and elected him President of the Academy. As President, Reynolds wrote and delivered fifteen discourses, which explained and advocated the Academic tradition of artists' education. These discourses are some of the most important surviving pieces of art criticism of the time.

Most of Reynolds' sitter books were well-kept and are still available, and there are very many of them as he painted nearly every notable in England at the time. There has been difficulty in preserving his works as he began to use an experimental method of bitumen and coal added to his pigments. This practice later proved to degrade the paint surface. Despite this problem, Reynolds' works are renowned and famous for their technical merit as well as his ability to show human character on the canvas.

Portrait of Belinda was acquired at auction by Mr. Sechrest, and appears to feature one of his subject types that often led to some of his finest work: fashionable women of questionable reputation.

Bust of Dr. Epperson and Bust of Dave Decker by Dr. Andrea Wheless



Title: *Bust of Dr. Roy Epperson* (right)

Title: *Bust of Dave Decker* (left)

Artist: Andrea Wheless

Andrea Wheless graduated from UNCG with a Bachelor's of Fine arts and a Master's of Fine Arts in Sculpture. Wheless has taught at High Point University as a professor of Art since 1987. She sculpts figurative work in various media and is a member of the College Arts Association, the Southeastern College Arts Conference and of Tri-State Sculptors. This bust of Dr. Roy Epperson was finished in 1990 and is made of fired clay.

Dr. Roy E. Epperson was an integral part of High Point University for many years. He graduated from Millsap College in 1954, from UNC-Chapel Hill in 1957 with his Master's in Inorganic Chemistry and from University of the Pacific in 1965 with his Ph.D. in Inorganic Chemistry. At HPU, Dr. Epperson taught chemistry from 1966-2000 and then taught as an Emeritus Professor of Chemistry and worked as a Director of Special Projects until his death in early 2010.

Tapestries



Title: *Tapestries.*

These Aubusson carpets and tapestries represent a form of handwoven textile art that originated in 1580 in the villages of Aubusson and Felletin, which are located in the department of Creuse in central France. In the 17th century under Louis XIV, the villages of Aubusson and Felletin were given “Royal Appointment” status thereby making carpets and tapestries for the French royal residences. The world Aubusson refers to a handmade, flat-woven, pile-less carpet or tapestry. These pieces are usually of a considerable size.

In the 1930s, Aubusson tapestries made their comeback when Cocteau, Dufy, Dali, Braque, Calder, and Picasso were invited to express themselves through the medium of wool.

These Aubusson carpets and tapestries were handmade in China following the same techniques and procedures established in France centuries ago. They were donated to High Point University by Mr. Zaki Khalifa of Zaki Oriental Rugs in High Point, NC.