



LAURA
GLENN
DOUGLAS
AND HER ART

ideas and incorporated them into her art, but she never created her own style. Maybe she was held back by the conservative influence of her upbringing.

Although she lagged behind the art world, she may have been too progressive for South Carolina. In 1937 Miss Douglas observed: *"Art (in South Carolina) is still in the horse and buggy stage with a tradition of lavender and lace. There has been no progress, no voyage of discovery in art but rather a resistance to the new. The artists themselves for the greater part cling to the romantic realistic school... (to them) a painting must tell a story and tell it sweetly, beautifully—not rugged, strong, vigorous..."*

Miss Douglas left the state less than five years after her first South Carolina project, but she continued her crusade for creating and appreciating original art—art which was "rugged, strong, vigorous."

Although Laura Glenn Douglas did not become famous, she was recognized by leaders of the art world. Discussing a 1934 exhibit in Paris, a French critic wrote: *"Very much admired is the painting by Laura Glenn Douglas, a young American artist, who according to us ranks first among all numerous American artists in Paris. Frank in touch, beautiful audacity in the employment of colors, showing a liberty of composition which denotes great knowledge of the science of painting and the soul of a real artist. Our congratulations."*

Alfred Stieglitz, the American photographer who introduced modern art to America at his New York gallery, reviewed her work. In 1935 he wrote: *"I have looked at Laura Douglas' paintings... she is more the artist than 99 percent of these professionals now busy covering the walls all over the country."*

It is hard to categorize Laura Glenn Douglas. She was obviously influenced by the post-impressionists and the cubists. When a Charleston *News and Courier* correspondent asked her which school she was part of, she would not give one. *"She leans*

toward her own expressions," the correspondent wrote. Miss Douglas commented, *"I work with the same fundamentals (as the abstract artists)... only I use the recognizable object."*

Although Laura Glenn Douglas understood and taught the theories of abstract art, she continued to be emotionally involved with the place and people she was recording. This emotional intensity is often shared with the viewer.

On learning of Miss Douglas' death, her teacher Hans Hofmann, a leader in the development of abstract expressionism in America, wrote: *"She was a fine artist, profoundly devoted to her profession and outstanding as a remarkable personality. Her work will honor her continually in the future."*

*Lisö Swensson,
South Carolina State Museum
Curator of Art*

This exhibit offers South Carolinians a rare opportunity to look at and learn from Laura Glenn Douglas and her art through photographs of the artist and examples of her student work, sketches and completed pieces. This unique retrospective comes from the collections of the South Carolina State Museum; Isabelle T. Morrison, the artist's niece; South Carolina National; and the Carolina Art Association. Most of the works, which have never before been exhibited, came from the artist's personal collection.

HER LIFE

1886

April 16: Born in Winnsboro, S.C.

1902-1906

Studied at College for Women, Columbia, S.C.

c. 1906

Studied at Corcoran School of Art, Washington, D.C.
Fairmont Seminary, Washington, D.C.

1921-1927

Studied in New York City: Ethel Traphagan School; Women's Art School, Cooper Union (1921-1922); National Academy of Design, under Charles W. Hawthorne (1924); Art Students League, under George B. Bridgeman and Kimon Nicolaidis (1925); Weinold Reiss, private studies (1925-1926); New York School of Applied Design for Women (1925-1926).

1927-1935

Studied in Europe: L'Ecole Americaine des Beaux Arts du Palais de Fontainebleau, France, under Jean Despujols (summer 1928); Hans Hofmann School of Fine Art, Munich, Germany and Saint Tropez, France, under Hans Hofmann (summer 1929); Vaclav Vytlacil, private school, Capri, Italy (summers 1931-1932); Instituto di Belli Arti, Florence, Italy, under Felice Carena (1932 and 1935); Fernand Léger, private classes, Paris, France (1933); Hans Hofmann School of Fine Art, Munich, Germany, under Edmund Kinsinger (1933) and private classes, Paris, France (1934); André Lhote Academy of Art, Paris, France (between 1931 and 1935).

1930-1934

Exhibited in Europe: Sa Association Florence Bl Salon d'Automne; Galerie Galerie.

1935-1938 and 1941-1942

Worked on New Deal ar Relief Art Project (TRAI buildings, Charleston, S.C Federal Art Project (WF assistant, Summerville, C (1937-1938); the Section o commission, "Theme of t

1935-1942

Exhibited in U.S.: Salon Galleries, Fontainebleau Gallery, New York City; Pennsylvania Academy Corcoran Gallery of Art 1955, 1956, and 1957); two arranged through Gibbe Gibbes Art Gallery, Cha The Phillips Collection, one-person show in 1943 (1942, 1943); David Porte Barnett Aden Gallery, V Washington, Washington of Art, Baltimore, MD (D.C. (1949, 1950); DuPor Washington, D.C. (1954) Institution, Washington,



Laura Glenn Douglas studying in Europe, c. 1931

1930-1934

Exhibited in Europe: Salon d'Art Francais Independent (1930); Association Florence Blumonthal (1933); Salon des Tuileries (1934); Salon d'Automne; Galerie de Paris; Galerie du Cercle; Boissonado Galerie.

1935-1938 and 1941-1942

Worked on New Deal art projects for the U.S. Government: Treasury Relief Art Project (TRAP) on a non-relief basis; easel painter for public buildings, Charleston, S.C. (1935-1936); Works Progress Administration, Federal Art Project (WPA-FAP), easel painter, art teacher, art gallery assistant, Summerville, Greenville, Columbia, and Beaufort, S.C. (1937-1938); the Section of Fine Art, U.S. Treasury Department, mural commission, "Theme of the South," Camilla, Ga., post office (1940-1942).

1935-1942

Exhibited in U.S.: Salons of America, New York City (1935); Argent Galleries, Fontainebleau Alumni, New York City (1935); J.B. Neuman Gallery, New York City; Marie Sterner Gallery, New York City; Pennsylvania Academy of Fine Arts, Philadelphia (1936, 1942); Corcoran Gallery of Art, Washington, D.C. (1936, 1944, 1947, 1951, 1952, 1955, 1956, and 1957); two-year one-person national circuit of paintings, arranged through Gibbes Art Gallery, Charleston, S.C. (1936-1938); Gibbes Art Gallery, Charleston, S.C., one-person exhibit (1936, 1946); The Phillips Collection, Washington, D.C. (annually, 1939-1942, one-person show in 1943, 1944, 1947, and 1948); Art Institute of Chicago (1942, 1943); David Porter Gallery on G Place, Washington, D.C. (1945); Barnett Aden Gallery, Washington, D.C. (1947); Artists' Guild of Washington, Washington, D.C. (1947, 1950, 1957); Baltimore Museum of Art, Baltimore, MD (1949, 1953, 1959); Whyte Gallery, Washington, D.C. (1949, 1950); DuPont Theater Gallery of Art, one-person exhibit, Washington, D.C. (1954); U.S. National Museum, Smithsonian Institution, Washington, D.C. (1957).

1943-1945

Worked as draftsman, Navy Department, Hydrographic Office, Suitland, MD.

1939-1962

Taught in Washington, D.C.: Boys Club of Washington, D.C. (1940s); U.S. Department of Agriculture (1945-1946); Adult Education Department, YWCA (1945-1962); Holton Arms School and Junior College (1947-1948); Washington Workshop Cooperative (1948); Workshop Center of the Arts (1950).

1962

December 28: Died in Washington, D.C.

1963-1965

Retrospective Exhibits: American University (1963); District of Columbia Teachers College (1965); Columbia Museum of Art (1965); Gibbes Art Gallery, Charleston, S.C. (1965).

AWARDS AND FELLOWSHIPS:

New York School of Applied Design for Women Honorary Award and Scholarship (1925); Mount Zion Society Award of Merit for Art Achievement, Winnsboro, S.C. (1935); Art Institute of Chicago International Watercolor Exhibition Honorable Mention, Chicago, Ill. (1942); *The Evening Star* Prize, Washington, D.C. (1946); MacDowell Colony Fellowship (summer 1948); Yaddo Fellowship (summer 1953); Hans Hofmann School of Fine Arts Scholarship, New York City (summer 1956, 1957).

COLLECTIONS:

Gibbes Art Gallery, Charleston, S.C.; Fairfield County Museum, Winnsboro, S.C.; The Phillips Collection, Washington, D.C.; South Carolina State Museum, Columbia, S.C.; Washington, D.C. Public Library, Washington, D.C.

HER WORKS

1. *FASHION DESIGN*, 1921
Graphite on ink, 14½ x 11
On loan from
Isabelle T. Morrison

2. *CHILDREN'S
ILLUSTRATION*, c. 1922
Ink on paper, 14 x 11
On loan from
Isabelle T. Morrison

3. *PROFILE OF A MAN*
c. 1925
Pastel on paper, 30 x 20
On loan from
Isabelle T. Morrison

4. *FASHION MODEL*, c. 1925
Charcoal on paper, 20 x 15
On loan from
Isabelle T. Morrison

5. *FIGURE STUDY*, c. 1930
Ink on paper, 12½ x 9½
Gift of Corrie McCallum
SCSM Collection

6. **PEASANT MAN*, c. 1933
Charcoal on paper, 24¾ x 19
Gift of Isabelle T. Morrison
SCSM Collection

7. **LADY WITH FUR*, c. 1933
Charcoal and pastel on
paper, 24½ x 19
Gift of Isabelle T. Morrison
SCSM Collection

8. **STILL LIFE WITH
GUITAR*, c. 1933
Charcoal on paper, 26 x 18½
Gift of Isabelle T. Morrison
SCSM Collection

9. **STILL LIFE WITH
PLASTER CASTS*, c. 1933
Charcoal on paper, 25 x 19
Gift of Isabelle T. Morrison
SCSM Collection

10. **THE HIKER*, c. 1933
* Charcoal on paper, 19¼ x 26
Gift of Isabelle T. Morrison
SCSM Collection

11. **MUNICH I*, 1933
Charcoal on paper, 26 x 19
Gift of Isabelle T. Morrison
SCSM Collection

12. *NUDE WITH NECKLACE*
c. 1933
Charcoal on paper, 25 x 19
Gift of Isabelle T. Morrison
SCSM Collection

13. **ABSTRACTION II*,
Charcoal and pastel c
paper, 25 x 19
Gift of Isabelle T. Mc
SCSM Collection

14. **WOMAN IN GREEK
DRESS*, c. 1933
Charcoal and pastel c
paper, 24½ x 19
Gift of Isabelle T. Mc
SCSM Collection

15. **PROFILE IN CONTOUR*
c. 1933
Charcoal on paper, 25
x 19
Gift of Isabelle T. Mc
SCSM Collection

16. **NUDE*, c. 1933
Charcoal on paper, 26
x 19
Gift of Isabelle T. Mc
SCSM Collection

17. **EUROPEAN VILLA*
c. 1933
Charcoal on paper, 19
x 19
Gift of Isabelle T. Mc
SCSM Collection

18. **MURNAU*, 1933
Charcoal on paper, 26
x 19
Gift of Isabelle T. Mc
SCSM Collection



THEME OF THE SOUTH, c. 1940, ink on paper
Courtesy of the National Archives

13. **ABSTRACTION II*, c. 1933
Charcoal and pastel on
paper, 25 x 19
Gift of Isabelle T. Morrison
SCSM Collection

14. **WOMAN IN GREEN*
c. 1933
Charcoal and pastel on
paper, 24 $\frac{5}{8}$ x 19
Gift of Isabelle T. Morrison
SCSM Collection

15. **PROFILE IN CONTOUR*
c. 1933
Charcoal on paper, 25 x 19
Gift of Isabelle T. Morrison
SCSM Collection

16. **NUDE*, c. 1933
Charcoal on paper, 24 $\frac{3}{4}$ x 19
Gift of Isabelle T. Morrison
SCSM Collection

17. **EUROPEAN VILLAGE*
c. 1933
Charcoal on paper, 19 x 24 $\frac{3}{4}$
Gift of Isabelle T. Morrison
SCSM Collection

18. **MURNAU*, 1933
Charcoal on paper, 24 x 19
Gift of Isabelle T. Morrison
SCSM Collection

19. **BAVARIAN MOUNTAINS*
c. 1933
Oil on canvas, 26 $\frac{1}{2}$ x 21
Purchased by South Carolina
National
SCSM Collection

20. **RED CLAY OF
WINNSBORO HILLS*
c. 1938
Gouache on paper
12 $\frac{1}{2}$ x 16 $\frac{1}{2}$
On loan from South Carolina
National

21. **BAPTISM*, c. 1938
Gouache on paper, 22 x 30
Purchased by South Carolina
National
SCSM Collection

22. **TWO WORKERS*, c. 1938
Graphite, colored pencil
and watercolor on paper
17 x 14
SCSM Collection

23. **SKETCH OF A YOUNG
GIRL*, c. 1938
Graphite on paper, 17 x 13 $\frac{1}{2}$
Gift of Isabelle T. Morrison
SCSM Collection

24. **PICKING COTTON*, 1938
Crayon and graphite on
paper, 17 x 22
Purchased by South Carolina
National
SCSM Collection

25. **THE ANGELS*
Date unknown
Lithograph on paper
13 x 19 $\frac{3}{4}$
On loan from the Carolina
Art Association

26. **JAPONICA*, 1938
Oil on canvas, 16 x 22
SCSM Collection

27. **ASSORTING PECANS*
c. 1940
Oil on board, 24 x 29 $\frac{1}{2}$
SCSM Collection

28. **ELIZABETH IN
SUNSHINE*, c. 1940
Oil on board, 33 $\frac{1}{2}$ x 25
SCSM Collection

29. **STILL LIFE IN COLOR*
c. 1940
Oil on board, 28 x 22
Purchased by South Carolina
National
SCSM Collection

30. **CAFE SCENE*, c. 1957
Colored pencil on paper
12 x 18
On loan from South Carolina
National

31. **MEMORIES OF
MACDOWELL COLONY*
1948
Oil on canvas, 28 x 23
Gift of Isabelle T. Morrison
SCSM Collection

*Art works have been conserved
through funds from South
Carolina National.

Dimensions are listed in inches,
*height preceding width, without
frames.

Due to conservation considera-
tions some works listed may not
be exhibited.

Back cover:
Laura Glenn Douglas in Paris, 1934

HER RETURN HOME

South Carolina National is proud to bring the works of a talented South Carolina artist back home. The Laura Glenn Douglas exhibit features one of the South's undiscovered 20th-century artists. Her student works, sketches and completed pieces offer South Carolina citizens a rare insight into her life and her art.

October 29 - December 28, 1988 March 16 - April 27, 1989
South Carolina State Museum Spartanburg Arts Center

January 6 - February 26, 1989 May 7 - May 19, 1989
Gibbes Museum of Art Fairfield County Museum

 **South Carolina National**

