WILLIAM HEMMERDINGER FINE ART

January 2016

Cape Cod Museum of Art will feature *The Duxbury Merchant* during 35th Anniversary Celebrations

July 7 – August 28

2 **On The Appraisal Desk** column profiles works in progress. Harrison McIntosh Ceramic Sculpture #82044 is the subject of recent studio research project for the American Museum of Ceramic Art.

3 **In The Painting Studio** column features updates on paintings in progress, recently begun, or included in exhibitions around the world. This month *For Roland 2010* is showing in Nagasaki, Japan.

Hemmerdinger's professional archive profiling modernist art, artists and designers of California and the Pacific Rim has become part of the Getty Research Institute in Los Angeles…… *see page 4*

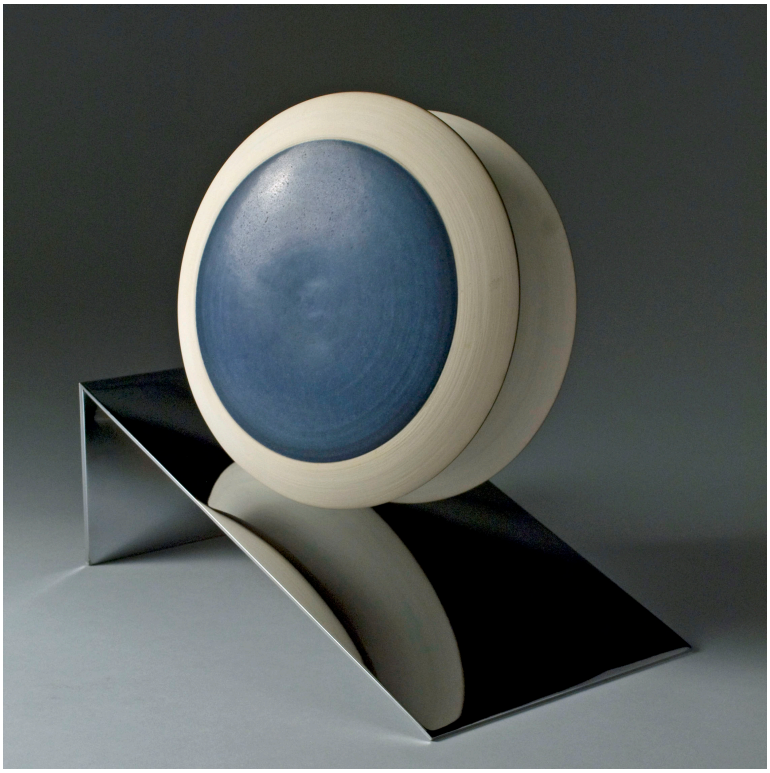
The Duxbury Merchant is a sculptural assemblage in the shape of a ship model, or oversized pond boat. The sculpture is comprised of over 100,000 small components collected from a wide range of sources worldwide. Begun in 2004, enthusiastic family and friends have been contributing odd parts for inclusion for over a decade.

The Duxbury Merchant may be read on many levels. For most people, the initial response is to see the quirky model as a colorful, kitschy leviathan. On closer examination, observers note artist references to his own life, and that of his forebears. This psychological self-portrait examines foibles, shortcomings, strengths, virtue, then, gives way to a deeper, more expansive look at the generations of the artist's family.

Arriving in Massachusetts before the pilgrims, the artist's ancestors were part of the Popham Colony, and ultimately responsible for settling Ipswich-Salem. The narrative begins with Orlando Bagley, Jr., the sheriff of Salem, during the infamous witch trials. Subsequent generations became a seagoing mercantile caste, populating the Cape Ann, South Shore, and Cape Cod regions around Boston.

The sculpture opens narratives on the seven deadly sins, plus the physical and moral effects of legitimate commerce in leather, ice, porcelain, lumber; and the hardening dis-passions of profit-taking in the less legitimate – trafficking in alcohol and drugs (Opium/China Trade), humans (slave trade), and insurance schemes (intentionally sinking vessels at sea).

The Duxbury Merchant is a monumentally scaled modernist sculpture, telling a sweeping story. It is also fun to note the two most frequently asked questions: "Will you be able to get it out of the building?" and "Does it float?" (Answers are yes, and no!)



On The Appraisal Desk

Harrison McIntosh

Below: Ceramic sculptor Harrison McIntosh, (American, born 1914) with his work #82044

Recently, the studio prepared a research appraisal on an important masterwork of modernist ceramic art by the celebrated Harrison McIntosh (American, born 1914).

" 82044" (seen above) has been exhibited at the American Museum of Ceramic Art in the showing *Harrison McIntosh: A Timeless Legacy*, and *Harrison McIntosh At 100*, and has subsequently been acquired for the AMOCA permanent collection.

McIntosh, now over 100 years of age, is one of the best-known ceramic artists in the post-World War II Southern California crafts movement. Extraordinary talent and a very long creative life placed McIntosh squarely in the pantheon of twentieth century artists who created and defined what has become known as the studio pottery movement, along with peers Shoji Hamada, Bernard Leach, John Mason, Paul Soldner, Peter Voulkos, Gertrud and Otto Natzler, Beatrice Wood, and others.

Want to Live a Long Life? Throw a Pot.

http://fdpottery.com/2014/10/26/want-to-live-a-long-life-throw-a-pot/

If you have artwork that needs appraising….

Professional consultant to museums, universities, libraries, state and federal government agencies, law and insurance companies, auction houses, and private collectors in all parts of the world. William Hemmerdinger has curated and appraised some of America's most valuable public and private art collections. Since 1974, he has provided appraisals to the United States Department of Justice, Drug Enforcement Administration, Department of the Treasury, Internal Revenue Service, Department of the Interior, Christie, Manson & Woods, Sotheby Parke-Bernet, Lloyds of London, Metropolitan Museum of Art, Museum of Contemporary Art Los Angeles, University of California, and Los Angeles County Museum of Art. He is the author of sixteen published monographs and over two hundred articles on art and antiques. William Hemmerdinger earned two terminal degrees (MFA and Ph.D.).

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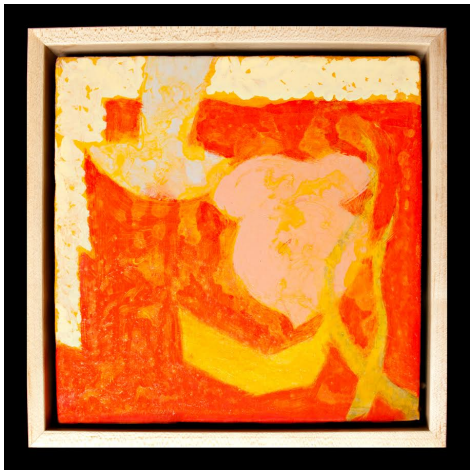
In the Studio

For Roland, 2010, has recently been exhibited in the 2015 8.9 International Peace Show at the Nagasaki-ken Museum of Art in Nagasaki, Japan. The painting's world tour has included exhibition at the Lela Terakoya Gallery, Los Angeles; the National Art Museum, Yerevan, Armenia; the Manila Art Museum, Philippines; the Korean Cultural Service in Seoul, Korea; the Korean Embassy in Los Angeles. The painting has appeared in numerous publications including *For Roland,* an exhibition and catalog celebrating the artistic and teaching career of Los Angeles artist Roland Reiss.



Cotuit Oysters, 1981, has become part of the permanent collection of the Long Beach Museum of Art in Long Beach, California. The painting is the immediate predecessor of *Untitled – Bunraku Performer, 1982*, now in the collection of the Museum of Contemporary Art, Los Angeles. Both paintings had their debut exhibit in a solo show at Cirrus Gallery, Los Angeles. *Cotuit Oysters, 1981,* inspired by activities shellfishing on Cape Cod, became the prototype for a suite of etchings and lithographs published at Aeropress, New York in 1982. The Long Beach Museum of Art possesses one of the finest and most comprehensive collections of California modernist art including another work by William, entitled *Herd Manuscript #2, 1975,* which was gifted to the museum by the late, legendary abstract painter, Karl Stanley Benjamin, (American, 1921 – 2011).

Currently, on the studio floor are the two major paintworks for 2015 – 2016, each acrylic on cotton doek measuring 54" x 54" entitled, respectively, *Willys — Overland,* and *Azo Diazo Fatzo Amore*. The two paintings complete a recent cycle of paintings that included *Apollon's Wheels 2013,* ***Black Tango 2012,*** and *Poets, Magicians and Glamorous Models Among Mountains and Streams, 2014.*

A diminutive exhibition of paintings, each measuring 6" x 6" is on view at the Saint Paul's American International School in Hanoi, Vietnam. The "shoebox" sized exhibition includes six canvases and an assortment of color ink drawings from the *Ledger Series (2002 – 2015)*.

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Begun in 1967, the artistic career of William Hemmerdinger is distinguished by over forty years of production in a variety of styles and materials. His paintings are in the collections of the Museum of Contemporary Art, Los Angeles, Mobil Oil Corporation, New York and the Federal Reserve Bank, San Francisco. His prints and handmade books are in the permanent collections of Via Novelli, Italy, Barbara Hepworth Museum, England, National Library of Canada and the Art Institute of Chicago. Paintings, sculpture, collage, assemblage, prints and handmade books have been exhibited at the National Academy of Design; American Watercolor Society, New York, California National Water Color Society, Los Angeles, Museum of Contemporary Art, Los Angeles, Museum of Modern Art, Seoul, Korea, the Olympic Arts Festivals, (Los Angeles and Seoul) and galleries in New York, London, Paris, Munich, Tokyo, Seoul and New Delhi.

Hemmerdinger has completed mural commissions and architectural collaborations for the Shelburne Hotel, New York, Plaza 50 Hotel, New York, Hilton Hotel, Pasadena, and the Le Merigot, Santa Monica. His stone and bronze sculptural and environmental designs have been included in A.I.A., A.S.I.D. and A.S.L.A. award-winning projects. Hemmerdinger is the recipient of many awards, including California National Water Color Society, National Watercolor Society, American Watercolor Society. City of Los Angeles, The Julia and David White Artists' Colony Fellowship to Costa Rica.

He has taught at several fine universities, art institutes, and colleges, including: Pomona, Claremont, CalArts, Otis/Parsons and Boston Architectural College. The artist is listed in: Pate-Havlice, Fielding (Creps edition), and Perine. See also: Who's Who in American Art (1980 – present); The California Art Review, and The New York Art Review.

Hemmerdinger's professional archive profiling modernist art, artists and designers of California and the Pacific Rim **has become part of the Getty Research Institute in Los Angeles…**

The archive was collected over more than three decades and is comprised of approximately 25,000 individual documents, including artists' files, dossiers, exhibition reviews, catalogs, correspondence, artists' slides, photographs, transparencies, video recordings and ephemera. In addition to the collection's strong representation of the postwar art scene in Southern California, a particularly noteworthy aspect is the material on the Asian art community and the artists of the Pacific Rim. Archive established at Getty in 2005.

See: http://www.getty.edu/

williamhemmerdinger.com

Profile: Studio Assistant

Oso Blanco
Sleeps through the night. Takes walks in the forest and along the seashore. Eats paper, wood, synthetic products, oysters…basically any and every thing. Possesses huge personality. Shown here with a bronze casting of a Cotuit Tide Ball.