

Revington Arthur

(1907-1986)

**American Artist and Educator
and
“A True Colorist”**

“Art is all and all is art...”

R. Arthur



Biography

- Born in Stamford, CT in 1907, In a family of tradition, luxury and refinement
- Mother: Annie Whitney (from a pioneer Connecticut family)
Father: William Henry Arthur (*a descendant of President Chester Arthur*)
- Attended private day school and graduated from King School in 1927
- Studied at Grand Central School of Art (1927-30) in New York followed by the Art Student's League and Columbia University
- Artist-teachers who influenced his thinking were popular painters of the day: the Ash Can School - John Sloan, Arshile Gorky, George Luks
- Named Director Emeritus and Emeritus Instructor in painting at Chautauqua Art Center, NY, in 1985
- Started painting at the age of eight in 1915, after he found tubes of oil paints on a Christmas tree, and didn't stop painting for the next 70 years!

Career

- Founder of Chautauqua Art Association National Exhibition of Art and Silvermine Guild's New England and National Print Show and Exhibition
- Served as a president of the Silvermine Guild and lifetime member of its board of trustees
- Mr. Arthur was associated with other artists groups and museums, including the Aldrich Museum of Contemporary Art in Ridgefield
- Had more than 100 one-man shows of his paintings in New York, as well as at
 - Butler Institute of American Art in Youngstown, Ohio
 - Farnsworth Museum in Rockland, Maine
 - Silvermine Guild of Artists in New Canaan
 - Other

Career

- Works were exhibited at:
 - Whitney Museum
 - Carnegie Institute
 - University of Illinois
 - University of Nebraska
 - Corcoran Gallery in New York City
 - Slater Memorial Museum in Norwich
 - 1939 and 1964 world fairs in New York City
 - Pennsylvania Academy of Art
 - Museum of Modern Art in San Paolo, Brazil
 - Other

Career

- Works are included in many private collections, as well as the collections of
 - Brooklyn Museum
 - Walker Art Center in Minneapolis
 - Wilmington Art Center
 - Albright-Knox Museum in Buffalo. N.Y
 - Florida Southern College, the Norfolk Museum of Art and Sciences
 - Roy M. Neuberger Museum
 - Ford Foundation
 - Other

Career

- Instructed art appreciation classes at New York University. Psychiatrist Karl Menninger, Joan Seiler, Clifford Davis, and others were among his students.
- In his honor, the "Revington Arthur Award for Excellence in Painting" is now given to artists all around the world.
- Works appeared in the art exhibitions of American artists in two world fairs
- In 1948 Mr. Arthur was chosen as one of the young painters to represent the US at the international Exposition held in Brussels, Belgium.
- In the late 1940s, he established a studio on E 29th Street in New York City.
- Mr. Arthur's paintings were reviewed in a number of magazines, such as Time, Esquire, American Artist, etc.

Newspapers and Magazines Reviews


National Exhibits Call Artist Arthur

Revie Bids for Carnegie Honors, Opens Solo Show at Babcock

Exhibition dates have been coming along in such quick succession for Revington Arthur, outstanding artist of the country, that he is rushing final framing on many canvases for his third annual solo show at the Babcock galleries in N. Y.

This exhibit will open Oct. 18, but a few days after the Carnegie Institute show in Pittsburgh, Pa., in which the Silvermine and Glenbrook artist has been invited to compete with other leading contemporary artists of the country.

Especially interesting paintings are those which show the artist's director of the fine arts department at the institute.



02-19-40 1-15-40

The Imaginative Art of Revington Arthur

Paintings by Revington Arthur, at the Jewish Light Gallery, indicate that he has modified his vigorous style with the loss of the vigor of work. There is still a characteristic and rich, discernible in many of the canvases, but there are also soft tones and a sense of restraint.

The still life of this showing make special impression in their sense of balance, provocative relations of shapes and forms and richness of texture. The work may be said to have become more realistic, detail is absent and light accessibility. Arthur takes the objective world as his starting point and

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Stamford Artist Paints Noted Figures Portrait



EST. 1888

Burbel's

PRESS CLIPPING BUREAU
NEW YORK

30, NORWALK CONN. SENTINEL
APRIL 1, 1938

NEW YORK CITY, WORLD-TELE
APRIL 16, 1938

Arthur Uses Daring Colors

"Thirty-Three American Families" Revington Arthur has titled his new exhibition at the Montross Galleries. The six painted groups of people in many parts of the country and in many circumstances. There is "Juggler's Family," "Organ Grinder's Family," "Prisoner's Family," "Widow's Family," "Fiddler's Family," "Maid's Family" and "Circus Family."

He doesn't attempt to prove anything or to ridicule the current in any way whatever. He has simply painted familiar groups wherever he found them and made a series of first rate pictures, which derive additional interest from their unique subject matter.

Arthur's work is distinguished primarily for the way he handles color.

chairman of the exhibition committee of the Silvermine Guild, and has been selected for the coming season. Of particular interest to people who have attended child functions will be a large canvas which he painted last winter, "The Old Family and Friends of Silvermine," in which he depicts a group of people, including his wife, Mrs. Paul Wob, the late Tracy Dalton, Sam Otis, etc. Taken all together, the "thirty

World of Art—One-Man Show by Arthur At Butler Art Institute

By Clyde Singer

A one-man show of 20 water colors by Revington Arthur is now in Youngstown except for a couple in a group show from the Babcock Galleries in N. Y.

Arthur, born in a Connecticut village where he still makes his home, studied at the Art Students League, and with George Luks, George Pearce Ehnis and others in New York City.

He was 18 when he discovered Robert Henri's inspirational book, "The Art Spirit," and after early study under Wayman Adams and Archibald Gasky, came across the water colors of Charles Burchfield.

A-36 Youngstown, Youngstown, Pa. Sunday, 7

rapid worker of the is able to emotional effect other way. He tansily, which target in water at times an at

At the writing we are in the process of moving our newly named Hemingway-Bendrat Gallery (formerly Hemingway Gallery) from the East 66th to 54th. For as it is right, just as it was right to move our name from an one-side position to an all inclusive in New York state. Just as it was right to open our gallery three years ago with a complete unknown, Alan Robinson, we are still awaiting employment to have our own discovery instead of playing it safe with our international Pal Mars.

As the late Lawrence Alloway put the question to us: "Why another gallery? Why the name?" We would never tell an artist what to do. We do have discussions and a few times "Why another gallery? Why the name?" We would never tell an artist what to do. We do have discussions and a few times "Why another gallery? Why the name?"

Some of our artists—with many New York shows behind them and no love for any dollar-and-half water, hiding their time until the right situation presented itself. One such artist, Revington Arthur, painted a Connecticut and a group of people in a group show from the Babcock Galleries in N. Y.

When we appeared we looked the first view of two wealthy artists, we knew he didn't believe in them. He appeared we looked the first view of two wealthy artists, we knew he didn't believe in them. He appeared we looked the first view of two wealthy artists, we knew he didn't believe in them.

TIME

THE WEEKLY NEWS MAGAZINE

Judgment Day for Judges

Like a platoon of daring turkeys, art critics stuck their necks way out last week. The extrusion occurred in the hall, where Art Museum Director Walter Sipe had the bright idea of showing "Critical Choice" in contemporary art. Result: from 57 of the nation's professional art tasters, 57 varieties of pain.

Running the gamut of styles, the echoes of war, political plumbing, the soap-box exhortations fashionable a decade ago. There were elaborate, sophisticated eyes might just as well have been upside down. There were shaky, straggling, to their immediate families, friends and critics-sponsors. There were also sober, estimable paintings by artists like Alexander Brook, John Carroll, Walt Kuhn, Raphael Soyer. Sample critics and choices:

Jewell, an imperceptibly left-of-center critic, chose William Tuck's expressionist view *Under the Brooklyn Bridge* (see cut). Critic Jewell, 57, has the same sauntering sort of authority his paper has his gentle, liberal, usually, safe-to-say voice is heard all over the U.S.

of Chicago's America-First *Tribune* and lowered sky, seen through a purplish haze of late-afternoon dusk: *The Day* performed. So splen

of writing earth color, in texture, Missourian Fred Conway's *Kid*, a notion they are b

of Francisco *Chronicle* themselves in."

of Oldster Royal Cortese

arts magazine

APRIL 1971

SPECIAL ISSUE NEW YORK GALLERIES

HEMINGWAY-BENDRAT

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Newspaper Criticism

WORLD-TELEGRAM

“. . . continues to paint some of the most individual pictures around. Still there are differences between his new work and that of a few seasons back. For one thing, the color, without being more subdued, is more purposefully controlled. . . . there is a new emotional depth to his conceptions. "The Departure" is another notable work, reserved and mellow, but most deeply felt.”

HERALD TRIBUNE

“He can create beauty in a simple and decorative way with high intelligence, and he can evoke simplicity like a child, and with what seems to be pure intuition.”

THE ART NEWS (Magazine)

“Bred in New England, Arthur has curiously turned to the South for inspiration . . . his own succulent style is completely personal and original.”

Other Professions

Teacher

Chautauqua Art Center,

- Instructor, 1943-1945
- Director, 1945-1983

Stamford, CT, Public Schools Adult Education program

- Art History and Painting, 1960s-1970s

Musician

Lockwood String Quartet and Norwalk Symphony

Played Violin, 1940s - early 1950s

Writer

Founded own art magazine, wrote for different publications such as American Artists and Ford Times magazines

Evolution

In early years of his career Mr. Arthur was inspired by nature creations. Studied life of American families for seven years across the country which resulted in a new exhibition named “33 American Families”.

Works of the 1950s took a drastically different direction. First abstraction, then an unusual form of realism - very dark canvases with vibrant stabs of color emerging from the backgrounds, which usually included almost hidden figures.

Toward the mid-50s, Mr. Arthur became fascinated with the US and Russian space programs and began incorporating astronauts, jets and satellites into these paintings.

During the 1960s, his work had undergone another change which lasted for the rest of his career. He was again using brilliant color for large masses and including the figure. Mr. Arthur was astonished by the sudden eruption of high-rise buildings and parking garages in the city landscapes, and he painted this new phenomenon.

Mr. Arthur switched from oil paint to acrylic during 1950s.

Early stage works (1930-40s)



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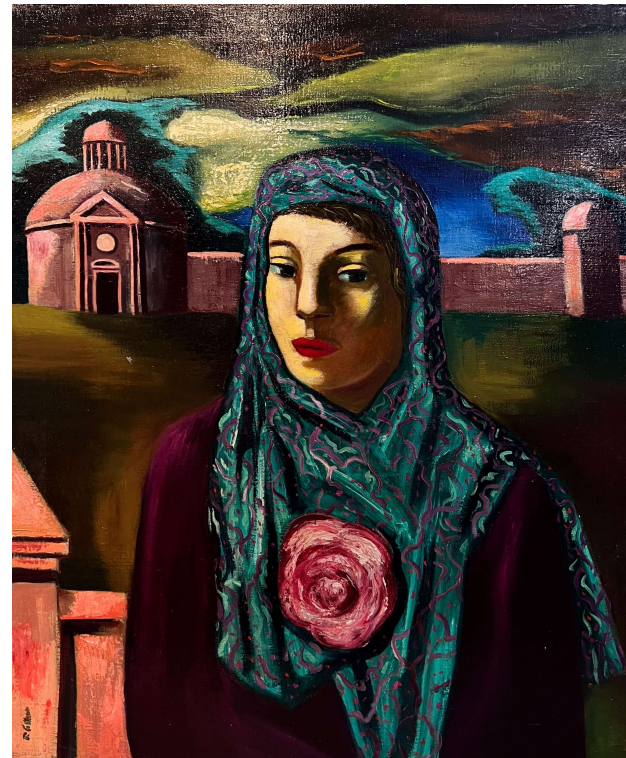
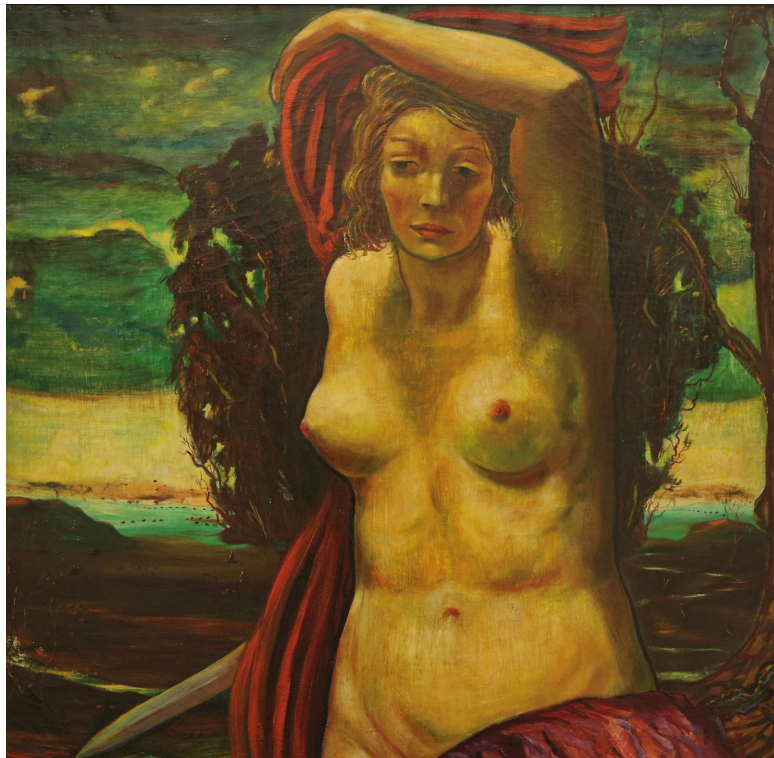
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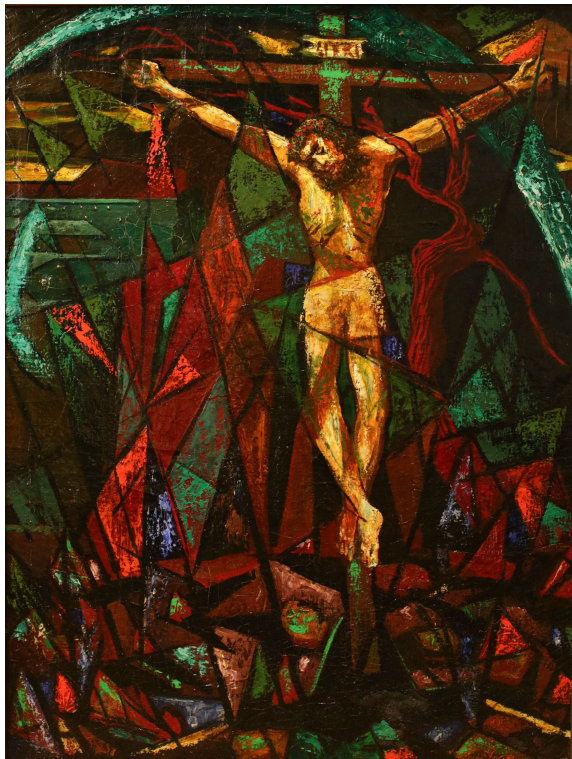
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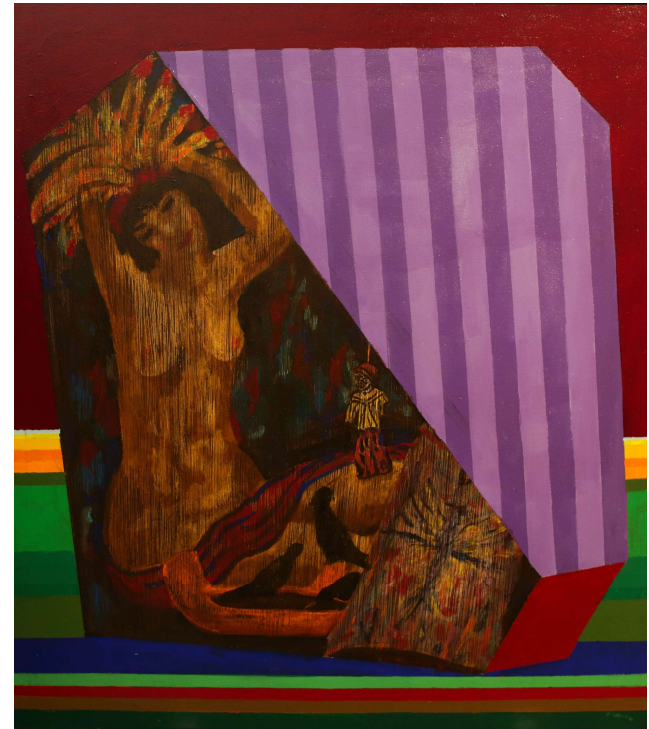
Early stage works (1930-40s)



Middle Stage Works (1950-60s)



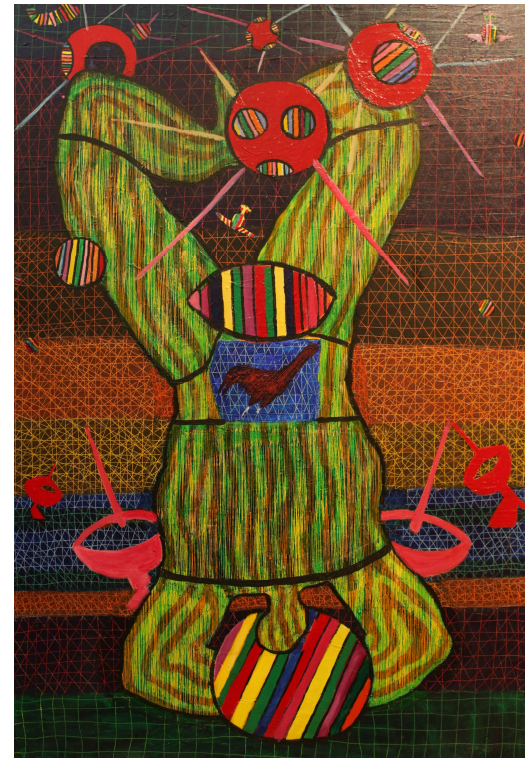
Middle Stage Works (1950-60s)



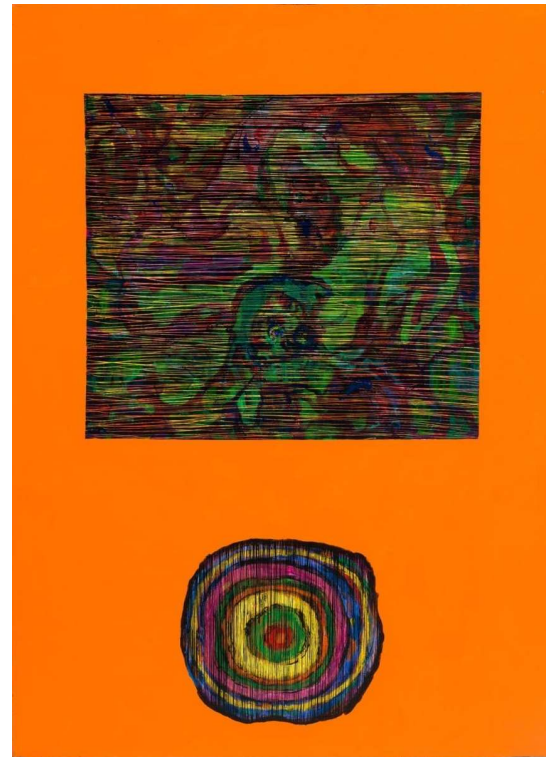
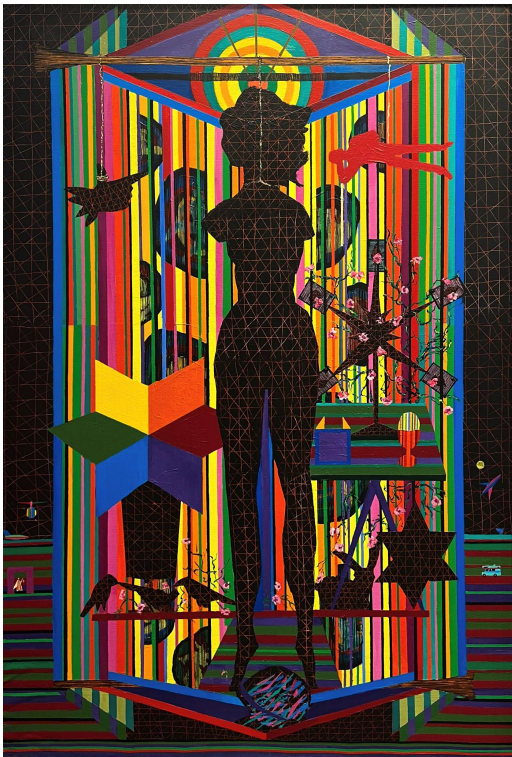
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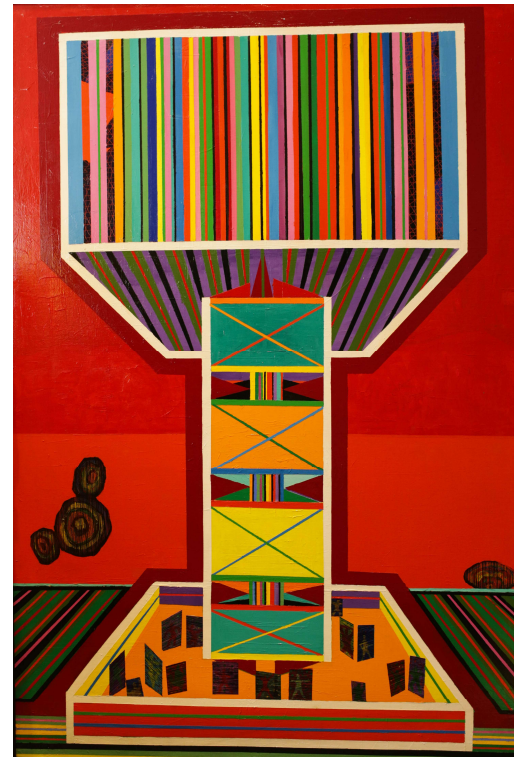
Later Stage Works (1970-80s)



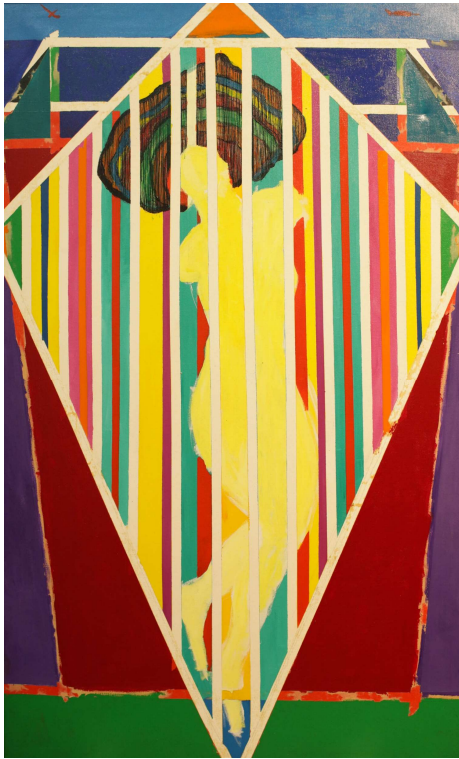
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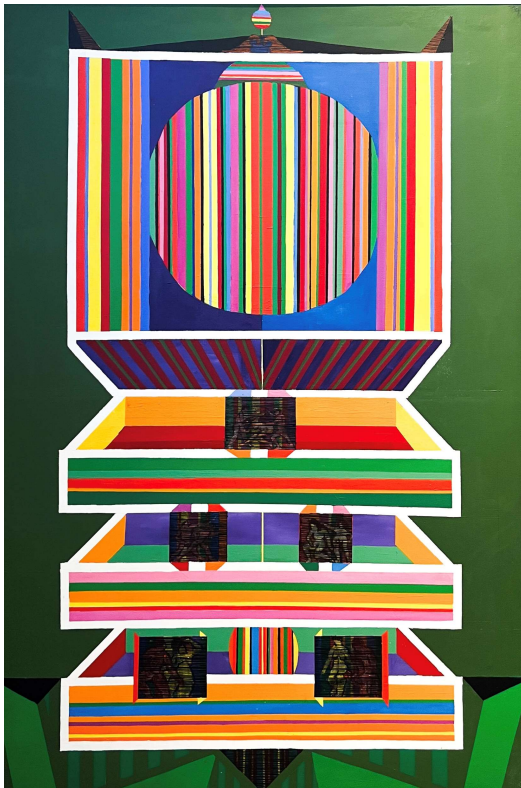
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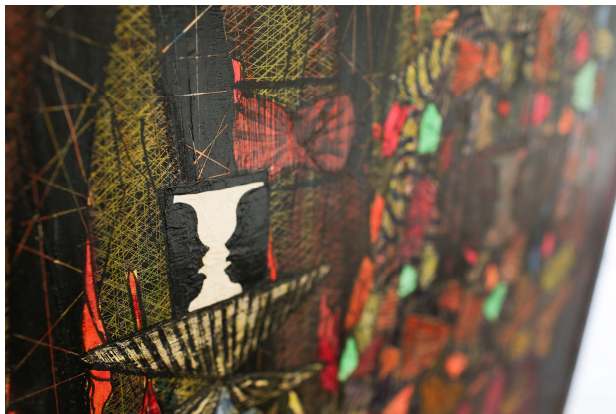
Later Stage Works (1970-80s)



Later Stage Works (1970-80s)



Condition of the Paintings



Currently the collection of Revington Arthur's work is undergoing through a digital cataloging process.

Thank you