

Images available upon request.

Denver Art Museum to Present
Natural Forces: Winslow Homer and Frederic Remington in March
Denver will be the exhibition's first stop presenting the interwoven artistic legacies of Homer and Remington presented through 60 distinguished artworks

DENVER—March 12, 2020—The Denver Art Museum (DAM) is proud to debut *Natural Forces: Winslow Homer and Frederic Remington*, an exhibition that will reveal connections between common artistic themes and techniques used by acclaimed American artists Winslow Homer (1836-1910) and Frederic Remington (1861-1909) through 60 artworks. *Natural Forces* is co-organized and co-curated by a team of four curators, including the DAM's Thomas Brent Smith, curator of Western American Art and director of the Petrie Institute of Western American Art and Jennifer R. Henneman, associate curator of western American art; Diana Greenwold, Associate Curator of American Art at the Portland Museum of Art; and Maggie Adler, Curator at the Amon Carter Museum of American Art. It will debut at the DAM before traveling to the Portland Museum of Art in Portland, Maine, and the Amon Carter Museum of American Art in Fort Worth, Texas. *Natural Forces* will be on view at the DAM from March 15, 2020 to June 7, 2020.

“The first exhibition of its kind, *Natural Forces* will present visitors with new aspects of the two artists' oeuvres and stories that contributed to Homer and Remington's legacies as distinguished figures in American art,” said Christoph Heinrich, Frederick and Jan Mayer Director of the DAM. “We look forward to showcasing an exhibition of Homer and Remington



works connected by the time in which they lived, a time of rapid urbanization, industrialization and modernization across America.”

“Bank of America is pleased to be the three city national tour sponsor for *Natural Forces: Winslow Homer and Frederic Remington*,” said Raju Patel, Denver Market President for Bank of America. “Despite working independently of each other in different parts of the country, both Homer and Remington's creativity and innovative works unify our nation by truly capturing the American spirit. We're proud to bring this exhibition to several of the communities we serve.”

Born a generation apart, both artists succeeded in capturing the quintessential American spirit through works of art at the turn of the late-19th and early-20th centuries, an era of growing industrialization and notions of the closing of the American Western frontier.

Homer, who was considered the most original painter of his time, prospered by creating masterful depictions of the Eastern Seaboard, while Remington became famous for his iconic representations of the American west. The work of these two largely self-taught artists continues to be celebrated as independent, innovative and homegrown.



“To our knowledge, there is no solid evidence that these two artists ever met, but we believe they had to have known about each other,” said Smith. “We look forward to demonstrating Homer and Remington’s shared artistic experiences and themes that captured the hearts of Americans of the time, elements that contribute to shaping a compelling exhibition narrative.”

Organized thematically and chronologically in five sections, *Natural Forces* will begin with an introduction of iconic artworks that represent the arc of the artistic careers of both artists, illuminating visual connections between their oeuvres. Artworks such as Homer’s *The West Wind* and Remington’s *The Fall of the Cowboy* will work in tandem to set the visual and thematic tone for the exhibition, primarily comprised of oil paintings, with additional watercolor artworks by Homer and bronze sculptures by Remington.

The introduction will be followed by a section focused on war and illustration. Homer and Remington began their artistic careers as war correspondents, both working on the frontlines of wars for *Harper’s Weekly*. Homer captured the American Civil War by illustrating battle scenes and camp life, while Remington produced

illustrations related to Geronimo and the American Indian Wars and, later, painted the Spanish-American War, eventually becoming known as the “soldier artist.”

“Homer and Remington created some of their greatest and most mature works from the 1880s into the 20th century,” said Henneman. “Homer began to experiment with watercolor and Remington with bronze. Homer, well established as a preeminent artist, painted selectively and marketed his works carefully up until his death in 1910. The younger Remington desired the same kind of critical acclaim, and worked prolifically to produce iconic paintings for his solo shows in New York City until his unexpected death in 1909.”

The third section, titled *Up North*, will address both artists’ connections to the Adirondack mountain region of upstate New York. There, they escaped urban life to enjoy hunting, fishing and the wilderness. While Homer’s connections to the North Country are well known, Remington’s roots in the region will come as a surprise, especially to those accustomed to thinking of him as a Western character because of his artwork.

Natural Forces will be the fourth section of the exhibition that will illuminate the theme of man versus nature and, in some cases, man against man. Through the artworks that will be on display, such as Homer’s *Undertow* and Remington’s *Buffalo Runners – Big Horn Basin*, the works will question bravery, heroism and adaptation during social and cultural change.

The final section of *Natural Forces* will examine the somber and psychological works produced by both artists at the pinnacle of their careers. The sometimes melancholic and pensive qualities of these artworks reinforces that these men were not only painters of drama and conflict, but also utilized their knowledge of color and form to create symbolic languages imbued with mystery and anxiety.

A 225-page exhibition catalog, published in collaboration with Yale University Press, will be available in The Shop at the Denver Art Museum and online.

National leading scholars contributing to the publication include Smith and Henneman, along with Adam Gopnik, Maggie Adler, Diana Greenwold and Claire Barry, Director of Conservation at the Kimbell Art Museum. The Petrie Institute of Western American Art also presented a symposium focused on the artistic works of Homer and Remington on Jan. 8, 2020.



Natural Forces will be on view in Gallagher Gallery and is included in general admission, which is free for members and youth ages 18 and under.

EXHIBITION SPONSORS

Natural Forces: Winslow Homer and Frederic Remington is organized by the Denver Art Museum, the Amon Carter Museum of American Art and the Portland Museum of Art, Maine. The national tour sponsorship is generously provided by Bank of America. Additional funding is provided by the Thomas and Beatrice Taplin Fund, the Johnson Foundation of the Rockies, the Wyeth Foundation for American Art, Robert and Carolyn Barnett, the Adolph Coors Exhibition Endowment Fund, the donors to the Annual Fund Leadership Campaign and the citizens who support the Scientific and Cultural Facilities District (SCFD). This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities. Promotional support is provided by *5280 Magazine* and CBS4.

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THE DENVER ART MUSEUM

The Denver Art Museum is an educational, nonprofit resource that sparks creative thinking and expression through transformative experiences with art. Its holdings reflect the city and region—and provide invaluable ways for the community to learn about cultures from around the world. Metro citizens support the Scientific and Cultural Facilities District (SCFD), a unique funding source serving hundreds of metro Denver arts, culture and scientific organizations. For museum information, call 720-865-5000 or visit www.denverartmuseum.org.

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IMAGE CREDIT LINES

Image 1: Frederic Remington, *The Buffalo Runners—Big Horn Basin*, 1909. Oil on canvas; 30-1/8 x 51-1/8 in. Courtesy of the Sid Richardson Museum, Fort Worth, Texas, 1950.3.1.30.

Image 2: Winslow Homer, *Undertow*, 1886. Oil on canvas; 29-13/16 x 47-5/8 in. Sterling and Francine Clark Art Institute, Williamstown, Massachusetts: Acquired by Sterling and Francine Clark, 1924, 1955.4. Image courtesy clarkart.edu

Image 3: Winslow Homer, *Fox Hunt*, 1893. Oil on canvas; 38 x 68 1/2 in. Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia. Joseph E. Temple Fund, 1894.4.