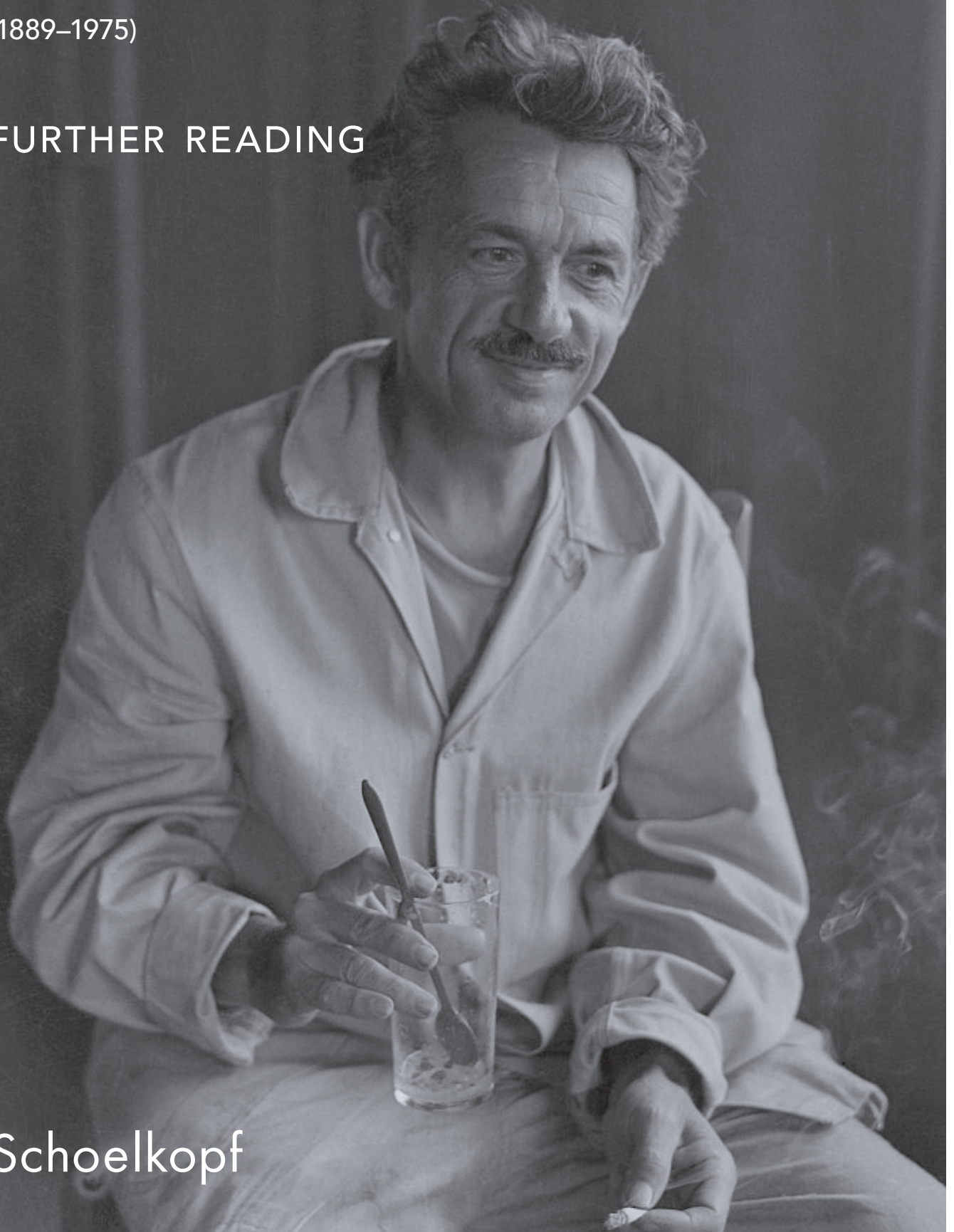


Thomas Hart Benton

(1889–1975)

FURTHER READING

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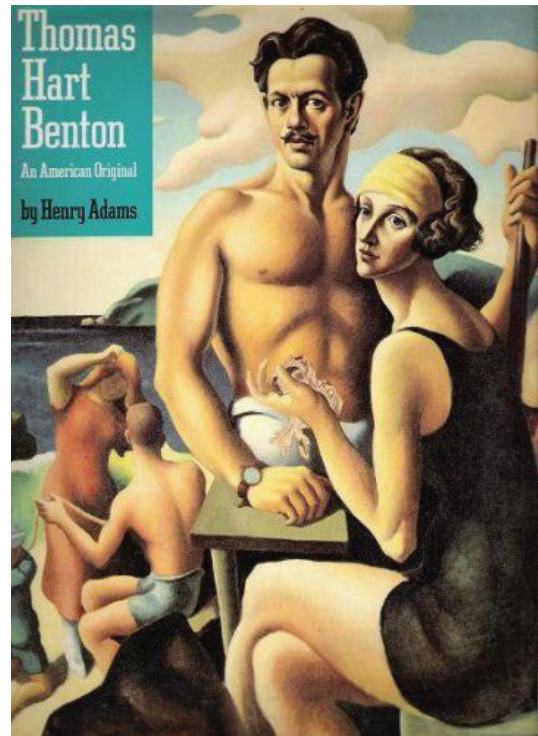


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Thomas Hart Benton (1889–1975)

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An in-depth analysis of Benton's mural for the Missouri capitol. Includes two appendices of incomplete manuscript material written by Benton.



Exhibition catalogue for the 1989–90 exhibition *Thomas Hart Benton: An American Original*, which traveled to The Nelson-Atkins Museum of Art, Kansas City; The Detroit Institute of Arts, Michigan; Whitney Museum of American Art, New York; and Los Angeles County Museum of Art. © T.H. and R.P. Benton Trusts / Licensed by Artists Rights Society (ARS), New York

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- Adams, Henry and Andrew Thompson, *Benton: On the Vineyard*, New York: Owen Gallery, 2008
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Barron Bailly, Austen, ed., *American Epics: Thomas Hart Benton and Hollywood*, Salem, Massachusetts: Peabody Essex Museum and Munich, London, and New York: Delmonico Books and Prestel, 2015
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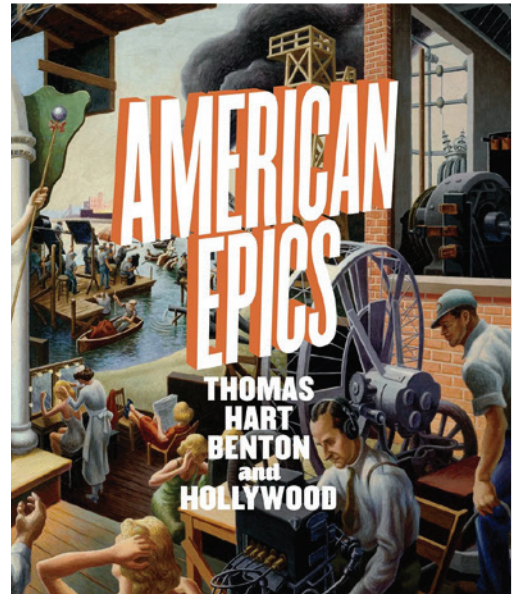
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Exhibition catalogue including illustrated checklist of 25 works.



Exhibition catalogue for the 2015–16 exhibition *American Epics: Thomas Hart Benton and Hollywood*, which traveled to the Peabody Essex Museum, Salem, Massachusetts; The Nelson-Atkins Museum, Kansas City; Amon Carter Museum of American Art, Fort Worth; and Milwaukee Art Museum. © T.H. and R.P. Benton Trusts / Licensed by Artists Rights Society (ARS), New York

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Exhibition catalogue including 14 illustrated works.

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Surovek, Clay, Andrew Thompson, and Henry Adams, *Thomas Hart Benton: Mechanics of Form*, Palm Beach: Surovek Gallery, 2019
Exhibition catalogue with a short essay tracking Benton's early interest in abstraction and its impact on his later works. Includes 64 pages of works illustrated in color.

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Exhibition catalogue including three chapters of detailed scholarship and a checklist of 80 works.



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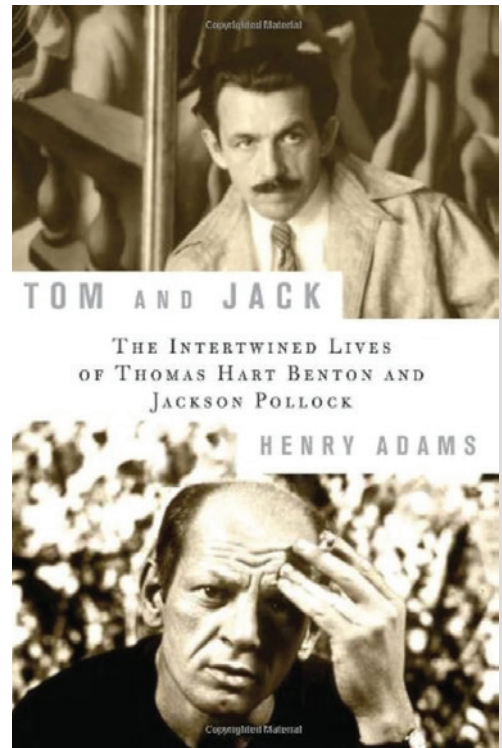
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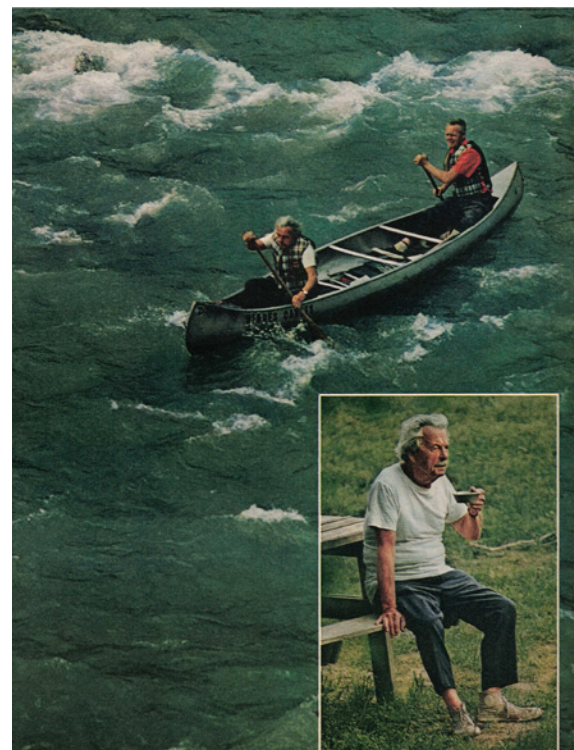
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A *Life* magazine review of Thomas Hart Benton's 1939 retrospective exhibition at the William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City



Thomas Hart Benton and Harold Hedges canoe down the Buffalo River in the Ozarks and Benton later sips bourbon in photographs reproduced in "The Old Man and the River" by Robert F. Jones for *Sports Illustrated*, vol. 33, no. 6, August 10, 1970

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THE JEALOUS LOVER OF LONE GREEN VALLEY—Thomas Benton

PORTRAIT OF THE U. S. Few years ago many a good U. S. artist was content to borrow from France, turn out tricky, intellectual canvases which usually irritated or mystified the public. Today most top-notch U. S. artists get their inspiration from their native land, find beauty and interest in subjects like Kansas farmers, Iowa fields, Manhattan burlesques. On this and the following three pages is reproduced a collection of such pictures. Thomas Benton's *The Jealous Lover of Lone Green Valley* is the only canvas in the group which dips into fantasy but the story he tells is crisply clear. The three hillbillies sing and play an oldtime West Virginia ballad whose most dramatic incident—the stabbing of a bare-foot mountain wench by her jealous lover—is depicted in the background. The swirling rhythm of the road, repeated in the fence, the field and the sky, suggests the lilt of the music. Typical Americans are the jug of whiskey, the outhouse.

Cotton Town is the result of Benton's trip through Georgia in 1932. In spite of his personal gaiety, Artist Benton excels in imbuing his Negro characters with an indolent melancholy.

COTTON TOWN

Thomas Benton

Pictures on this page courtesy of Fawcett Galleries



Two paintings by Thomas Hart Benton in *Time* magazine, vol. 24, no. 26, December 24, 1934. This issue, which featured a self-portrait by Benton on the cover, launched the artist to national fame and defined him as a leader of Regionalism.

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Benton, Thomas Hart, *An American in Art: A Professional and Technical Autobiography*, Lawrence, Manhattan, Wichita, London: University Press of Kansas, 1969

Benton's second, illustrated autobiography which focuses on his development as an artist.

Benton, Thomas Hart; Matthew Baigell, ed., *A Thomas Hart Benton Miscellany: Selections from his Published Opinions 1916–1960*, Lawrence, Manhattan, and Wichita: The University Press of Kansas, 1971

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Includes correspondence and receipts from the 1960s and 70s regarding Benton prints sold by the Associated American Artists Galleries.

John Weichsel Papers Concerning the People's Art Guild, 1905-1965, Bulk 1905-1929, Archives of American Art, Smithsonian Institution, Washington, D.C.
Includes administrative records, correspondence with Benton, writings, notes, financial records, artworks, and printed material.

Thomas Hart Benton Papers, 1906-1975, Archives of American Art, Smithsonian Institution, Washington D.C.
Includes microfilm reels of biographical material, correspondence, notes, manuscript material, and sketches. Originals in possession of Thomas Hart Benton and Rita P. Benton testamentary trusts.

Artist's Own Words

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Benton's autobiography was first published in 1937 and contained 64 illustrations. At the time of publication, a special Missouri edition of the book was produced to acknowledge the fact that the artist was born in Missouri and had recently finished a major mural project for the capitol building in Jefferson City. Twice, Benton made revisions and additions, including the chapter, "After," in 1951 and, "And Still After," in

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