

GETTING TO KNOW

# OUR ARTWORK



## FEATURING WORKS OF ART

that bear a special connection to our founder, his legacy and the place he called home.

*James B. Duke*  
THE DUKE ENDOWMENT





▲ **MOUNTAIN CHURCH**  
*Eugene Healan Thomason (1895-1972)*

The artist had a special connection to James B. Duke through his father, Edgar Thomason, the president of Piedmont & Northern Railway and Durham & Southern Railway. Eugene aspired to be an artist at an early age and, after completing a portrait of Mr. Duke, the philanthropist supported his academic training. Eugene became active in the Charlotte art community before moving to the North Carolina mountains, where he painted everyday life in Appalachia. *Mountain Church*, an oil on canvas, is one of his more narrative treatments.



**COMINGS AND GOINGS**  
*Maud Gatewood (1934-2004)*

*Second Floor*

Maud Gatewood, one of North Carolina's most important 20th century artists, was born in rural Yanceyville. Her paintings have been exhibited throughout the Southeast and have received many awards. This acrylic on canvas was inspired by the hustle and bustle of a North Carolina college campus on a wet autumn day. She used a master-striper tool, which she discovered in an automotive shop, to create the diagonal lines of heavy rain. The painting is on long-term loan to The Duke Endowment from The Mary D.B.T. Semans Foundation.

*On the cover*



**AYR MOUNT**  
*John Beerman (b. 1958)*

The inspiration for this oil on linen painting is the landscape surrounding Ayr Mount, a Federal-era plantation house built in 1815 in Hillsborough, N.C. John Beerman's poetic interpretation is a symbolic evocation of the meditative and spiritual power of nature. Former Endowment Trustee Richard Jenrette purchased Ayr Mount in 1985 and restored the property and home. Beerman's great grandfather, John Calvin Thorne, was professionally and personally affiliated with the Duke family as early as 1914.





**CEDAR GROVE UNITED METHODIST CHURCH (TOP LEFT)**  
**RHEMS UNITED METHODIST CHURCH (TOP RIGHT)**  
*Edward Rice (b. 1953)*

A native South Carolinian, Edward Rice is well known for his evocative depictions of place. The churches portrayed in these oil paintings were both captured as they appear in early afternoon light. Rhems reflects the Colonial Revival style with its white siding and pediment-topped portico surmounted by a multi-level tower. Cedar Grove is a more stout Gothic Revival building with tan-colored stone offset by creamy white details. Rice's excision of superfluous detail results in the creation of images that are as much a statement about the straightforward interplay of form, space and color as they are portraits of specific buildings at specific times of day. The two churches were chosen as subjects both for their beauty and as examples of the congregational outreach that takes place.

**MOTHER IMAGE/FATHER IMAGE**  
*Leo Twiggs (b. 1934)*

Born in St. Stephen, S.C., Leo Twiggs has won international recognition and numerous awards for his work. This diptych is created in a batik technique that he began developing in 1965 to express his unique voice. The process starts with wax applied to the surface of cloth — in this case, a patterned fabric that Twiggs remembered from his childhood — which is then dipped into a cold water dye solution. The steps are repeated for multiple layers of colors. In *Mother Image/Father Image*, the artist explains that the mother and father are separate to suggest their different roles. The mother is the “family keeper,” or matriarch. The father, Twiggs says, “is present, but ambiguous. He may be connected and caring, but unacknowledged and misunderstood.”



**VERONICA'S VEIL CXCVII AND CCXVIII**  
*Herb Jackson (b. 1945)*

*Third Floor*

Born in Raleigh, N.C., Herb Jackson has had more than 150 one-person exhibitions in the United States and abroad. A Davidson College graduate, he later taught at his alma mater from 1969 to 2011. He applies paint mixed with pumice in many layers, which he then scrapes off to allow shapes and marks to come and go. Jackson is intrigued with the mysticism represented by the medieval myth of St. Veronica, who wiped Christ's face as he carried his cross, leaving his image on her veil.





**BIENVENUE TO THE CAROLINA CHORUS OF GOOD TIDINGS, PANEL 1**  
**BIENVENUE TO THE CAROLINA CHORUS OF GOOD TIDINGS, PANEL 2**  
*Sheila Hicks (b. 1934)*

Sheila Hicks' luminous textile compositions are found in museum collections and public spaces around the world. Since 2014, she has collaborated with Glen Raven, a North Carolina company that manufactures Sunbrella textiles. Her two friezes at The Duke Endowment have a base of Sunbrella canvas, wrapped with linen and surmounted with calligraphic relief elements made of manipulated cords.

When imagining what she might create for the Endowment, the artist recalled the vegetation flanking the Semans Conference Center. She designed the texture of each panel to evoke the sensation of passing through a forest with light entering from both sides. The vertical lines suggest the abbreviated forms of trees and other vegetation, as if viewed while driving through a forested area.

Hicks' first work of art using Sunbrella fiber was *Pillar of Inquiry/Supple Column*, a vividly colorful 18-foot-tall sculpture for the 2014 Whitney Biennial in New York.



**MERRY FALLS**  
*Julyan Davis (b. 1965)*

Julyan Davis' oil on canvas painting connects us to James B. Duke's advancement of hydroelectric power in the Carolinas. Davis has painted several western North Carolina waterfalls, including the subject of this work located near Brevard. His early autumnal depiction captures the energy inherent in the cascading water as well as the subtle variances in the surface of the rock. Born in England, the artist has painted the American South for more than 25 years and currently lives in Asheville, N.C.



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**JAMES B. DUKE**  
*Charles Keck (1875-1951)*

The Duke Endowment commissioned the original bronze statue of James B. Duke in 1934 as a gift to Duke University. The sculptor, Charles Keck, chose a pensive pose, with Mr. Duke holding a walking stick in his right hand and the ever-present cigar in his left. Several thousand people attended the 1935 unveiling of the 8-foot-tall statue outside of Duke Chapel. In 2014, workers from a foundry in Seagrove, N.C., created this bronze replica using a wax-filled rubber molding of the original statue. The new statue overlooks the Endowment's courtyard.

