

Basic Detail Report

**Title**

Variations in Red

Artist

Charles Sheeler

Date

1949

Dimensions

Painting: 15 1/8 × 23 in. (38.3 × 58.4 cm) Frame: 25 3/4 × 33 3/4 × 2 1/2 in. (65.4 × 85.7 × 6.4 cm)

Medium

Oil on canvas

Classifications

Paintings

Credit Line

Museum Purchase

Object number

1949.107

Published References

Lee, Katherine C., "Modern Art," *The Toledo Museum of Art Museum News*, vol. 11, no. 4, Autumn 1968, p. 85, repr.

Butler, Joseph T., "The American Way with Art," *Connoisseur*, vol. 170, no. 683, Jan. 1969, repr. p. 65.

Friedman, M., *Charles Sheeler*, New York, 1975, p. 141, repr. (col.) p. 196.

Toledo Museum of Art, *The Toledo Museum of Art, American Paintings*, Toledo, 1979, p. 98, pl. 228.

Roberts, Marie MacDonnell, *The Artist's Design: Probing the Hidden Order*, Walnut Creek, CA, 1993, p. 84, repr. (col.).

Exhibition History

New York, Downtown Gallery, *The Artist Speaks*, 1951, no. 18.

Toledo Museum of Art, *36th Annual*, 1949, no. 68.

Houston, Contemporary Arts Association, 1951.

Toledo Museum of Art, *Fiftieth Anniversary Exhibition of Contemporary American Oil Paintings Acquired by the Toledo Museum 1901-1951*, 1951.

Akron Art Institute, *Artists in Architecture*, 1952.

Bloomfield Hills, Cranbrook Academy of Art, *Light and the Painter*, 1952, no. 60.

New York, Downtown Gallery, *Paintings, 1949 to 1951, by Charles Sheeler, A Retrospective Exhibition*, 1954, no. 33.

M.H. DeYoung Memorial Museum, San Francisco, CA. 1954.

Los Angeles, University of California Art Galleries, *Charles Sheeler, A Retrospective Exhibition*, 1954, no. 33.

Fort Worth Art Museum, Ft. Worth, TX. 1955

Pennsylvania Academy of the Fine Arts, Philadelphia, PA. 1955.

San Diego Museum of Art, San Diego, CA. 1955.

Munson, Williams, Proctor Institute, Utica, N.Y. 1955.

Des Moines Art Center, *10th Anniversary Exhibition, Current Painting Styles and Their Sources*, 1958, repr. on cover.

Des Moines Art Center, *The Painting of Light*, 1960, no. 68.

East Lansing, Michigan State University, Kresge Art Center, *American Art Since 1960*, no. 68.

Allentown (PA) Art Museum, *Charles Sheeler, Retrospective Exhibition*, 1961, no. 39.

Washington, D. C., National Collection of Fine Arts, *Charles Sheeler*, 1968, no. 119, repr. p. 133.

Smithsonian Institution, Washington, D.C. 1968.

Philadelphia Museum of Art, Philadelphia, PA. 1968.

Whitney Museum of American Art, New York, N.Y.

Chicago, IL., Terra Museum of American Art. 1985-86.

Andover, MA, Addison Gallery of American Art, *Charles Sheeler in Andover: The Ballardvale Series*, 1996.

Washington, D. C., National Gallery of Art; Chicago, Art Institute of Chicago; San Francisco, Fine Arts Museums, M.H.de Young Memorial Museum, *Charles Sheeler: Across Media*, 2006-2007, no. 44, p. 127, repr. p. 136 (col.).

Collections

Paintings

Label Text

For about 20 years, beginning in 1912, Charles Sheeler worked as a commercial photographer specializing in architecture. In the 1920s he was commissioned by the Ford Motor Company to take a series of photographs of Ford's River Rouge plant outside Detroit, Michigan. The photographs captured oddly beautiful views of pristine industrial structures, a subject that was to define his work as a painter as well. Sheeler became a leading proponent of Precisionism, an American style characterized by hard-edged, flattened views of machine-age subjects like factories, skyscrapers, and locomotives. *Variations in Red* is one of many views of an abandoned flannel mill in Ballardvale near Andover, Massachusetts, that Sheeler painted from 1946 to 1949. During this period, his work became more abstract, with simplified geometric forms and bright colors.

Not On View