

Selected Works by Grant Wood from 1924- 1934
From the Cedar Rapids Museum of Art Collection
Grant Wood (1891-1942)



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Calendulas, 1929

oil on composition board, 17 1/2 x 20 in. (44.5 x 50.8 cm.)

Gift of John Reid Cooper and Lee Cooper Van de Velde in honor of their grandparents John C. and Sophie S. Reid and their parents James L. and Catherine Reid Cooper.

Still lifes are rare for Grant Wood but this one is reminiscent of Van Gogh's *Sunflowers* while it retains Wood's homespun quality. He uses a thick application of paint for the petals of the flowers like Van Gogh, and he also seems to tilt the vase forward. Look how the saltglaze blue stripes curve to create the illusion of roundness and how depth is achieved by the strong tabletop edge that serves as a horizon line.

But, unlike Van Gogh's *Sunflowers*, these blooms do not writhe and twist. They rest casually in their crock, a cozy bouquet in front of a decorative wallpaper pattern, forming a gentle S-curve across the picture. In the background is the custom-design of stylized flowers that Wood used in several places in 5 Turner Alley, confirming that this painting was made there.



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Indian Summer, 1929

oil on composition board, 13 x 15 in. (33 x 38 cm.)

Gift of John Reid Cooper and Lee Cooper Van de Velde in honor of their grandparents John C. and Sophie S. Reid and their parents James L. and Catherine Reid Cooper.

In these last years of Wood's interest in Impressionism, he paints a local creek without a story of any kind, just a quick impression of the moment as the sunlight falls through the trees and reflects on the water's surface. He is not yet concerned with the image of Iowa, only the views that he sees in Iowa. This could just as easily be a creek in Belgium, New Zealand or any temperate zone.

Woman with Plant, 1929

oil on upsom board, 20 1/2 x 17 7/8 in. (52.1 x 45.4 cm.)

Art Association Purchase.

Encircled by a frame of his own making, this portrait of Grant Wood's mother is one of his first works in the Regionalist style for which he became famous.

Unlike earlier works, which were either locales far from his roots or scenes without any overt reference to Iowa, this can only be Iowa. Gone are the visible brushstrokes and the dappled sunlight; they are replaced with an incredibly smooth surface and a new solidness to his trees, hills and figures.

Wood paints his mother as a symbol for all pioneer women and tells her story through the use of painstaking details such as her weathered hands, her wedding ring and the hardy plant she holds. She is so much a part of the land behind her that her eyes are the same color as the sky, her hands are the same color as the corn and her apron is the same color as the rolling hills.



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Young Corn, 1931

oil on masonite, 23 3/4 x 29 3/4 in. (60.3 x 75.5 cm.)

On loan from the Cedar Rapids Iowa Community School District Collection.

Painted the same year as *American Gothic*, this landscape is owned by the Cedar Rapids School System but on display at the Cedar Rapids Museum of Art. It was painted as a memorial to a teacher from Wilson School in Cedar Rapids and is an excellent example of Wood's mature vision of rural Iowa.

The high horizon line provides ample room for Wood to explore various textures, giving the viewer a sense of the richness and productivity of the land; the message is that Iowa is a place of peace, prosperity and order.

The stylized trees and crop furrows are classic Grant Wood; a detail of this painting was used for the Iowa Sesquicentennial Commemorative stamp.