

ARTHUR HUGHES

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Member of: [Prince Street Gallery](#)
New York City

Born in Vancouver, Canada, in 1943 I grew up in Ojai, California, from 1947 to 1960. Ojai attracted artists and dealers, including the ceramicist Beatrice Wood, art dealer James Vigeveno, painters Gui Igon, Gerd & Irene Koch, Liam O'Gallagher and Bob Reem, and sculptor Alice DeCreeft. These were the ones I met through my mother and with Gerd Koch and Gui Igon, had classes with.

In childhood my parents were also friends with the Boston realist, later Abstract Expressionist, William H. (Bill) Littlefield (1902-69). As a five-year-old, Bill's sizable Falmouth, Massachusetts, studio was awe-inspiring; this to me was what it meant to be an artist; he was painting my oldest sister's portrait. In 1997 I took on a project of documenting the life and work of Littlefield. This has resulted in a detailed Littlefield chronology, exhibition history, and collectors' list that also documents his relationship with Lincoln Kirstein, Monroe Wheeler, Eric Schroeder, and other participants in the homoerotic artistic underground, as well as his later years as Abstract Expressionist and secretary of The Club, the social and intellectual organization of Abstract Expressionists of the 10th Street scene.

This effort led to the Littlefield retrospective at the Cape Cod Museum of Art, Dennis, MA (May-August, 2006), with companion shows at the Provincetown Art Association Museum (July-September 2006) and the Woods Hole Historical Museum. I participated on panels devoted to Littlefield with photographer Fred W. McDarrah and curator James Bakker. From this exploration, I felt as if I had studied under Littlefield, after the fact.

In high school at the Colorado Rocky Mountain School (1960-62) my art teacher Malcolm Brown, like Littlefield, had been a student of Hans Hofmann in the 1940s. In his classes, it was Hofmann technique that was taught, but also the color theories of Josef Albers. In the summer after graduating, I took up landscape painting, at Malcolm Brown's Taos home. From then on it was landscape that was most interesting to me.

At Bard College (1962-67, B.A. fine art 1967) my teachers were the sculptor Harvey Fite; painters Anton Refregier, John CuRoi, and Louis Schanker; and art historian Hanna Dinehardt. Later at Hunter College in New York City in its masters in art program classes were by art historians/curators Eugene Goosens and Nicolai Cikovsky, Jr.

But it was always the landscape and plein air experience itself, whether in California, the Southwest, or Cape Cod, that was and is the inspiration to work.

After finishing my Hunter master's thesis, which was based on interviews with artists who had been in the John Reed Clubs in the late 1920s and early '30s, there seemed to be no place for painters doing what I was doing. The rising movement against the Vietnam War and social unrest among artists seemed much more compelling, and I dove into radical politics. At first it was with the Art Workers Coalition and an associated organization, MUSEUM: A Project of

Living Artists. “Museum,” an artists’ organization, had a loft gallery on Broadway and Waverly Place and was the site of alternative shows, art auctions benefiting the antiwar movement organized by Ivan Karp, and meetings of the Art Workers Coalition and women and Black artists’ groups.

In several of these groups I collaborated with, and learned from, James Gahagan, the abstract painter, Hofmann “monitor” right-hand man, and teacher who was a friend until his death in 1999.

With the demise of MUSEUM, I was involved in the antiwar movement for a time, and eventually found myself working as a marine pipefitter in the Brooklyn Navy Yard during the 1980s.

In the mid-1990s photography became an obsession, especially large-format landscapes. This was followed by a renewed interest in landscape painting, my current focus.

In October 2007 I became a member of the [Prince Street Gallery](#), New York City, and in June 2022 a member of the Federation of Modern Painters & Sculptors

Exhibitions, events

- 2022 “Wa Fed Do?/What Is to Be Done?” two-person show with Rani Carson, at Prince Street Gallery, New York City, Sept. 6 to Oct. 1, 2022.
- 2022 Federation of Modern Painters & Sculptors, “Annual,” members’ group show at Prince Street Gallery July 12-30, 2022
- 2022 “Art Exhibition Gives Graphic Picture of Nazi Holocaust in Latvia,” a review in the March 7 *Militant* of the work of Boris Lurie (1924-2008) from his “Nothing to Do But to Try” at the Jewish Heritage Museum, New York City.
- 2017 “Landscapes,” solo show Prince Street Gallery, New York City. Jan. 3-28, 2017.
- 2013 “Menageries & Other Landscapes, solo show at Prince Street Gallery, New York City Nov. 26 to Dec. 28, 2013.
- 2012 “Gui Ingon (1897-1963) , with Arthur Hughes,” two-artist show at the Beatrice Wood Center for the Arts, Ojai, California, Nov. 17, 2012, to Jan. 13, 2013.
- 2010 “Delusional Landscapes,” solo show at Prince Street Gallery, New York City Nov. 30, to Dec. 31, 2010.
- 2010 “Alternative Histories, A History of Alternative Art Spaces in New York City Since the 1960s” at Exit Art, New York City. Interview about and photos of MUSEUM: A Project of Living Artists, 1969-70. September 24 to November 24, 2010.
- 2010 “10 x 10, Ten Large Works by Ten Artists.” Group show by members of the Prince Street Gallery, New York City, September 2010
- 2008 “The New Six,” new members show, Prince Street Gallery, New York City. May 20-June 14
- 2007 Small works invitational, Blue Mountain Gallery, New York City. July 31-Aug. 18, 2007.
- 2006 Small works invitational, Blue Mountain Gallery, New York City. Aug., 1-19, 2006
“Delusional Landscape” Whitney Center, Hamden, CT. July 27- Aug. 30, 2006
Panelist, with Fred & Gloria McDarrah, July 18, in conjunction with “William H. Littlefield: Collaboration, Collage, and Correspondence, 1949-69,” July 7-Sept. 3 Provincetown Art Association, Provincetown, MA.
Panelist, with curator James Bakker, “Littlefield: Taking a Closer Look,” July 6 in

- conjunction with “William H. Littlefield 1902-1969: A Retrospective,” May 27-Aug. 27
Cape Cod Museum of Art, Dennis, MA.
- 2005 Small works invitational, Blue Mountain Gallery, New York City. Aug. 2-20, 2005.
“Delusional Landscape” Hebrew Tabernacle, New York City. April 26-May 22, 2005.
- 2004 Juror for “Sixth Annual Little Compton Summer Art Show,” Little Compton, RI.
July 16, 2004
- 2003 “Landscapes” two-artist show with my sister Kate Hughes Rinzler
Market 5 Gallery, Washington, DC. Oct. 10-Nov. 9, 2003
- 2002 “Eastern Landscapes” two-artist show with my sister Kate Hughes Rinzler, California
State University–Channel Islands, Camarillo, CA. April 7-May 18, 2002.
- 2001 “Delusional Landscape” paintings and prints, Bard College,
Annandale-on-Hudson, NY. Aug. 9-22, 2001
- 1996 “Shadows after the Equinox: Cape Cod Autumn and Winter Landscapes,”
photographs, Dec. 15-18, 1996.
- 1995 “Cape Cod Lights,” landscape photographs, Aug. 5-17, 1995
- 1994 “Beyond Bard: Works on Paper by Bard College Alumni/ae” Sept. 19-Oct. 2, 1994
- 1969 “Group One,” the first show at Museum: Project of Living Artists, New York City

Education

- 1970 M.A., painting and art history, Hunter College of CUNY. Written thesis on the artists of
the John Reed Clubs of the 1930s
- 1967 B.A. in art, Bard College, Annandale-on-Hudson, NY

Art-related employment

- 1996 Copy editor, Konecky & Konecky art-book publishers
- 1995 Copy editor, *ARTnews* magazine