



PLANTING FIELDS

DEED OF SALE

Date: May 17, 2021

Seller: 11560 Corp / Paul J. Mateyunas

Street Address: P.O. Box 70

City, State, Zip: Locust Valley, NY 11560

Phone: 516.816.0301 Email: triolla@aol.com

Contact Person (if different from seller): Paul Mateyunas

Phone: same as above Email: _____

OBJECT DESCRIPTION: Additional objects are included on the Continuation of Objects List.

Artist/Maker: Robert Winthrop Chanler

Title/Description: Deep sea fantasy three panel blue screen with seaweed

Date: _____ Medium: _____

Height: _____ Length: _____ Depth: _____

Diameter: _____ Weight: _____

Valuation: _____ Price: \$12,000, inc. discount Discount: n/a

Credit line: From the collection of Paul J. Mateyunas

SIGNATURES:

I/WE AFFIRM that I/we are the owner(s) or legal agent(s) of the property described above and on the attached pages, that I/we have good and complete right, title, and interests to sell, that the object(s) has been received by Planting Fields Foundation as a sale, desiring to absolutely transfer full title in agreement to the terms specified herein, I/we hereby sell, assign and convey finally and completely, and without any limitation or reservation, the property described above and on the attached pages to Planting Fields Foundation and its successors and assign permanently and forever, and hereby convey (where applicable)

nonexclusive rights to any copyrights and other interests therein. Furthermore, I/we affirm that the property has not been illegally removed from federal, state, or tribal lands nor illegally crossed federal, state, or national boundaries.

Paul J. Matyas 6/15/21
Seller or Authorized Agent Date
Paul J. Matyas
Printed Name

[Signature] 6/21/21
Authorized PFF Representative Date
GINA Waites
Printed Name



Price

Following negotiation, the present owner is offering one screen to us at \$12,000 and has agreed to donate the second screen to the Foundation at no cost. A stipulation of this arrangement is how the credit line reflects the donation.

Although Chanler's screens are largely held in private collections, they do not often come up for sale, and at auction regularly sell at or above the estimate. Three recent examples of auction sales records follow: a large, six-panel Chanler screen sold at Bonhams in October 2020 for \$20,075 including premium (estimate: \$20,000 - \$30,000); in 2018 a three-panel painted screen attributed to Chanler sold in November 2018 at Stair auction house in Hudson, NY for \$5,500 plus premium (estimate: \$800 - \$1,200); two, separated panels sold together for \$7000 in January 2016 at East Coast Fine Arts auction house, Port St Lucie, FL (estimate: \$2,500 - \$3,500). Additionally, five stained glass windows created for Gertrude Vanderbilt Whitney's Greenwich Village studio sold in 2019. The selling price has not been disclosed, but the gallery was asking \$1.8 million.

Image(s)

Screen A:



Screen B:

Gilded Age patronage that served as the catalyst for much of his work. He painted some of the finest interiors including the loggia of the Park Avenue Colony Club, the swimming pool grotto ceiling at Vizcaya, Gertrude Vanderbilt Whitney's studios in Old Westbury and Greenwich and a number of other spaces, the majority of which have been demolished. Planting Fields' Buffalo Mural is one of only two architectural works by Chanler that remains accessible to the public. During his lifetime, Chanler's screens were highly desired decorative art objects, and commissions for them came from members of the East Coast's high society, including families like the Vanderbilts, Harrimans, Chapmans, and Rumseys. Today only two screens by Chanler remain on public view (*Porcupines and Nightmare*, The Metropolitan Museum of Art, and *Vizcayan Bay* at Vizcaya Museum and Gardens).

These striking aquatic screens are excellent examples of Chanler's remarkable, immersive works and are characteristic of his indulgent use of materials in metallic and rich hues and creation of dramatic, sometimes unsettling compositions. A friend of Mai Coe, in particular, Chanler was acquainted with Planting Fields and the Coe family. The addition of these two works to the Foundation collection would not only fit the Coe family's own collecting strategy but would also carry on the Coe's legacy of artistic patronage and dedication to education by positioning Planting Fields to become a site for scholarship of this understudied but significant artist. Given the limitations of encountering a work by Chanler, for Planting Fields to have three original Chanler works, and one faithful recreation would mark the Foundation as the most important public collection of this American modernist's work.

Planting Fields Foundation organized an exhibition on Chanler in 2020, which was unfortunately affected by Covid-19 restrictions, but was still open to the public by private tours from July 8 – September 30, 2020. For the show, the Foundation arranged loans from nine private collections throughout the country. This marked the first occasion where a comprehensive collection of Chanler's work was on view to the public since the artist's 1926 retrospective at the Grand Central Galleries in New York City. There are opportunities to pursue additional gifts if the Foundation can demonstrate that we are actively building our collection of works by Chanler and other early twentieth-century American artists.

Provenance

The screens are from the Collection of Paul Mateyunas of Locust Valley, New York. They were acquired by Mateyunas separately over fifteen years ago. Further research needs to be conducted to determine prior ownership and exhibition history.

Exhibitions and Research Opportunities

These screens could be placed on view in the exhibition rooms on the second floor following the close of The Great Bird Blind Debate in September 2021. The Foundation is interested in developing dedicated exhibition spaces that could permanently display the works of Everett Shinn and Robert Winthrop Chanler respectively, to provide context for the integral Coe commissions of each artist throughout Coe Hall and the Teahouse. Alternately, they could be placed on view separately in other parts of Coe Hall. A feature post about these screens, Chanler, his relationship to the Coes and their support of his art would be published online and in the newsletter. A press release about the acquisition of these screens and their significance to our collecting strategy would be sent out as well.



Acquisition Proposal – Objects Collection

Proposal date: 4/16/2021

Artist, Nationality, Dates: Robert Winthrop Chanler (American, New York 1872 –1930 Woodstock, NY)

Title and/or Object Name: Two untitled screens (Screen A, Screen B for clarity in this report)

Medium: oil on panel (Screen A), oil on panel (Screen B)

Date of Work: 1928 (Screen A), undated (Screen B)

Description

Both of these painted decorative screens depict aquatic scenes. In Screen A, across a shimmering, silvery background, a group of long, thin fish swim from the upper left and curve down toward the center right; the fish in the lead weave their way through tall, waving strands of sea grass. Another school of smaller fish shoot up from the lower left toward the pink jellyfish at the upper right. Aquatic plants—green frasses and pink and yellowish flowers—decorate the bottom of the scene, with a large, pearlescent stone of shell anchoring the central panel. Horizontal incisions or thick brushstrokes create the dynamic illusion that the water is moving. The artist’s signature and date appear in the lower right “Robert W Chanler / 1925”. There are some areas of pigment loss, particularly on the right panel, and the design—with the tail of the fish on the far left cut off—indicates that a fourth panel to the left may be missing.

Screen B consists of three panels depicting a continuous scene with each panel edged in a wooden frame. In the lower half of the scene, golden fish swim in all directions across rich, turquoise waters and amongst seaweed and kelp rising from the bottom of the screen. The top half of the screen is dominated by a thicket of sea plants, rendered almost like feathers in shades of brown, white, and black, that swirl out and around from the central panel and provide a sense of movement. Chanler’s signature, “Robert W. Chanler” appears in the lower left of the central panel. Both screens are one-sided.

Condition

Both screens appear to be in stable condition. Screen A requires minimal conservation work to consolidate the fragile areas and stop further deterioration and pigment loss particularly on the bottom right of the proper right panel. Screen B is in good condition with no conservation concerns at this time. The hinges and structural stability may require reinforcement after transport.

Justification

Born in New York City in 1872 and raised in the Hudson Valley, Robert Winthrop Chanler was an eccentric, bohemian artist whose life and work were populated with fantastical birds, fish, and exotic animals. He worked primarily at his East 19th Street home and studio—appropriately called the House of Fantasy—and spent the last years of his life in Woodstock. One of the great characters of American modernism, Chanler studied in Paris and exhibited at the 1905 Salon d’Automne prior to exhibiting between twenty-five and twenty-eight painted screens at the influential 1913 Armory Show.

Highly sought after by New York’s elite set with work regarded as a status symbol, Chanler’s two immersive mural commissions at Planting Fields, the Buffalo Mural and Lace Room, are illustrative of the