



Henry Hensche

HENRY HENSCHÉ was Chas. W. Hawthorne's assistant instructor in the Cape Cod School of Art (founded 1899-1930). He is a Fellow of the International Institute of Arts and Letters. He's in Who's Who in America and Who's Who in American Art. He has exhibited in all major exhibitions and had many one man shows. He has lectured and given painting demonstrations in Universities, Colleges, Art Schools, and Art Clubs - from Canada to Texas. He is represented in public and private collections. He studied at the Cape Cod School of Art, National Academy of Design, Chicago Art Institute, Art Students League and the Beaux Arts Institute of Design. Many of his students are America's fine artists.

THE CAPE SCHOOL has a unique purpose. No method of instruction equals its results in the development of the sense of color and its use to express figure, landscape, still life or imaginative painting. Composition and drawing are taught in relation to color giving the student the means to express what is close to his heart and mind.



HENRY HENSCHÉ

Impressions

Define Impressionism as the painting of nature just as it is, as objective visual truth, and you have defined Henry Hensché's truth.

Describe a painting that demonstrates a fresh perception, an on-the-spot immediacy, shimmering luminous colors, literally impressions of what the artist sees independent of his opinion, and you have described a Hensché painting. Find an artist

who perceives form and space as colored light, who concentrates on the effects of colored light by studying the changes in nature that occur because of varying conditions in light and atmosphere, and who understands why the relationships exist, and you have found Henry Hensché.

Not since Monet has an artist remained so faithful to Impressionist theory, entrusting his canvas only to that which falls into his immediate field of vision.

If you have found Hensché, then you have found a resource, a piece of Provincetown's past, present and future, an animated history lesson. Born in 1901, Hensché studied at the Art Institute of Chicago, then in New York at the National Academy of Design, the Art Students League, and the Beaux Arts Institute of Design, before coming to Provincetown in 1919 to study with Charles Hawthorne at the Cape Cod School of Art.

Long recognized as Hawthorne's staunchest supporter, Hensché be-

came Hawthorne's assistant and took over the Cape School of Art in 1930 upon Hawthorne's death. He has carried on Hawthorne's work, perfecting and adapting the techniques, spurring students on to achieve for 55 years. Among the famous and not yet as famous . . . George Yater, Franz Kline, Romanos Rizk, Hilda Neily, Sam Barber, Loretta Feeney, Lois Griffel.

At 85, Hensché is opinionated, politically and environmentally aware, and philosophical. He has messages to impart. He is witty; one still senses the rabble-rouser in him, and the feeling that life has not been all he has wanted it to be. He is filled with work ethic, committed to his painting, still learning. He produces paintings less frequently now; his recent works have been represented by Provincetown's Impulse gallery.

The day we met was blistering hot. Hensché had been outside, at work on a new painting, not necessarily pleased with his progress. He sat on the couch to talk and one was immediately reminded of a famous photograph taken by Marion Roth years earlier. In that scene Hensché sat on the couch with his now deceased wife Ada Raynor Hensché; in the current scene her portrait, his painting, hung above him.

This day it was Lois Griffel who was at his side, a fine painter, a Hensché student, recently chosen by Hensché to succeed him as director of the Cape School of Art. She joined in the discussion, her contributions a testimony to Hensché's principles. Presented here are excerpts of that interview, Henry Hensché's impressions of the world around him.

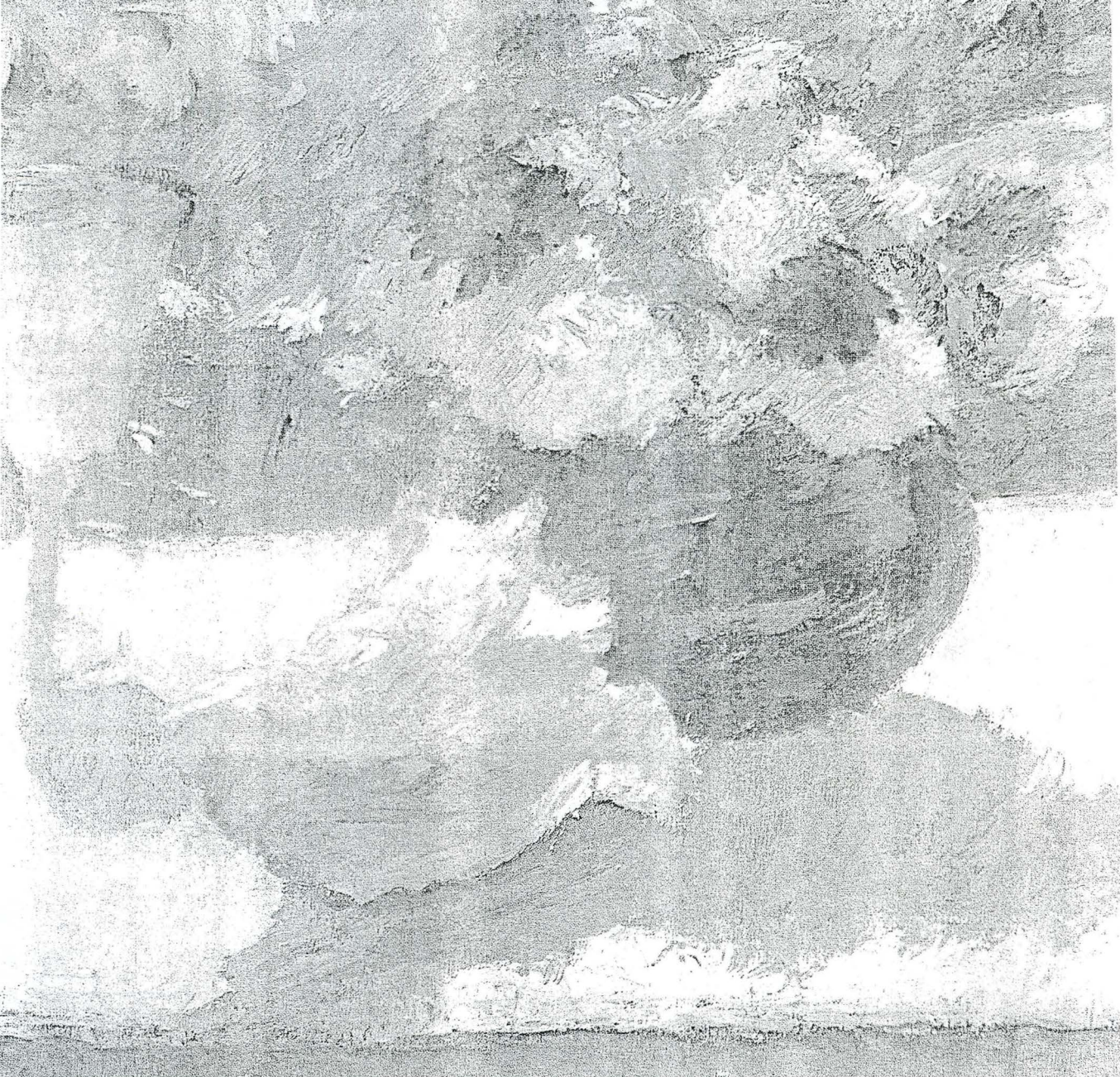
— Alison Sporborg

THE REVIEW: You came to Provincetown to study with Hawthorne...
HENSCHÉ: That's right. That's the



JIM CANAVAN

Now 85, Provincetown resident Henry Hensché has been painting, teaching and studying in Provincetown since 1919.



"My Paradise," oil on canvas, 18" x 24," 1971, from a private collection, long recognized as Hensche's favorite among his own works

only reason I came. That's the only reason any painter would come and stay. We didn't come here for the Provincetown life. I had seen Hawthorne's work at the Chicago Institute . . . two or three paintings . . . and I thought they were special. I was mystified and fascinated by them. I liked Hawthorne's concept of studying nature and truth. In Hawthorne, I found the justification for painting within the practical.

TR: What was Provincetown like?

HH: In those days (1919) there were hardly any tourists. It was summer. There were two or three hotels, lots

of trees. I arrived with \$50. I bought good paints. I lived and worked in cold studios. I didn't eat. It's a wonder I didn't die.

TR: What was your impression of Hawthorne as a teacher?

HH: When Hawthorne began, he thought that teaching for eight weeks in the summer was sufficient. He gave his students one day to study a subject and four to paint it. At that time, perhaps, his teaching was not as effective as it might have been. But eventually he became outstanding and did his best teaching and painting in the last 15 years of his life.

TR: And you, what kind of a teacher have you been?

HH: I have always followed Hawthorne's teaching. He challenged everybody. He taught us to give things a trial. In order to have good judgment in anything, you must expose all sides of a problem. I've shown my students all sides. Ask them. I've always gone into my reasons for not compromising my principles.

TR: Explain what it is to study with Henry Hensche.

HH: The way you study with me, is by learning that art is to value and

understand what comes to the retina of the eye. Painting is the logical analysis of the production process of what comes to a logical mind, and analysis of what comes on the retina. It's a universal language. The more you understand, the more you abandon other systems. Monet demonstrated this. He gave us one way to see. Before Monet, people had their own systems. Monet showed us changes in light; that nature is visual.

You see every object the same way in a certain light scheme and light scheme is determined by the way colors differentiate themselves and pull together. The light scheme with the sun in it, or the moon, or if the shades are drawn, would be entirely

different. So, the first thing you should look for in a painting is the character of the colors that express the light scheme, which you cannot separate from the painting. There is only one way to teach this.

TR: And that is?

HH: By observing points of color.

TR: You have long been noted for making your students work in the field, traipsing out to the dunes rather than working in a studio. Why?

HH: I don't want them in the dunes necessarily. In fact I try to keep them out of the dunes. But, they should be out, seeing the light on an object, observing the relationship it has to color, not painting from a photo.

TR: Where do you start with the beginner?

HH: I usually start with exercises for the beginner, drawing boxes, geometric patterns, my block method, turning them in the sunlight, progressing through a series of more difficult exercises. Hawthorne used to start by putting kids on the beach working against the sunlight. I've done it too, but invariably I think my exercises are better.

TR: How do you recognize talent?

HH: It's a question of finding a logical mind. It's a science, not guesswork. It's like $2+2=4$. You trace the steps to make the painting fall together to create the illusion of light.

TR: Do you think of yourself as an Impressionist?

HH: Well, yes, of course I do. Everybody thinks they are an Impressionist. The word means nothing. I accept the category. Everything in nature is an impression. Realistic paintings are an impression. I'm an impression; you are. My work is realistic observation. We have to understand reality to affect change for the better.

TR: The 1930s and WWII witnessed a decline in the popularity of Impressionism as a movement and painting made a move toward social realism, with Impressionism not really being revived until the 1970s . . .

HH: Yes it did. It was mostly due to economic pressure. The arts were used for political and social purposes . . . some of it sense, some of it nonsense.

TR: Was your work popular then?

HH: Yes, it was, quite the contrary to what you'd expect. I had big classes. I was selling pictures. Art survived but I made it my business to go out and shoot my mouth off and people listened. I did it my way and I had an effect. I know what people want. Things haven't changed one little bit.

TR: What do you think of modern painting?

HH: I think that whatever "modern" is at a time, over time it loses appeal. Do you remember the story of "The Emperor's New Clothes?" The tailors, salesmen, who with their loud mouths promised the emperor the finest robe? Well, this is a parody of modern art. Art is to fool the idle rich, created to make a lot of money.



"Ada in Sunlight," oil on canvas, 24" x 20," 1966, private collection of Henry Hensche



"Provincetown," oil on board, 16" x 20," 1986, from the private collection of David Schoolman

TR: That sounds like a buyer beware statement.

HH: The public has to be educated. It's a problem. If I were a customer, I wouldn't listen to a dealer. Dealers peddle the wares of artists. They want to appeal to the collector. When a dealer can determine the worth of something and whether a thing is good, you're in trouble. Writers can be trouble. The successful painter becomes the one who is advertised right. It's a free-for-all and there are expensive mistakes to be made. When you go to the grocery store and buy the most advertised product sometimes you find out it doesn't taste so good. You don't buy it again. People should be wary. Dealers can push prices to astronomical figures. So much of what goes on in the art world is a question of figuring out what to sell the dumb cluck who'll buy it.

TR: Is there art in Provincetown today?

HH: A lot of people paint. Being an artist is something else again.

TR: Do you believe in the concept of art as an investment?

HH: I don't, no.

TR: Do people think of you, of your

work, as an investment?

HH: If they do, I'm not stopping them. I couldn't

TR: You're hot right now, the trendy artist. People want your work. Why?

HH: I'll tell you why. I'm the oldest one left and not only that, I'm not getting any younger. So some of these people think they'd better get to me while I'm still alive. Of course, I do represent something. Nobody quite has the reputation for background that I have. Hawthorne was the biggest name in this town. He was popular, one of the few real "artists" I've known. I'm a link.

TR: What will happen to your school, now? What would you like to see Lois do?

HH: I hope Lois can carry on my work, my teachings. I think it will be difficult. Provincetown has become a tourist trap. It will kill lots of things. The artists who might come here to study won't be able to find places to live. Bulldozer people rape the earth and turn it into shopping centers. In this philosophy we see the best trees chopped down. It doesn't encourage a love of truth or beauty. There are too many people. I wonder how places can be fit to live in. It's all for

money. No one ever did anything worthwhile for money. Sometimes I think this is the worst of all possible worlds.

TR: What do you get from your hard work, your dedication?

HH: I get money, true, but I get the satisfaction that I am doing something I believe in. When people study what I teach, they find it useful. The art of painting is useful in the sense that it educates the public to the beauty and truth of life, of the visual medium.

TR: Will your teaching still matter in 50 or 100 years?

HH: Yes. I'll tell you one thing about the whole darn realist painting scene, about Impressionism. As long as man is still sane and healthy and enjoys visual growth and good appearances, then man will have nothing in the world to stop him from looking at a sunrise or a sunset or a star or enjoying a painting. Man has eyes to love and find visual beauty. There will always be some group of people who will find some way to learn to talk about hope. They will be the ones to start each meeting with a teardrop. I was one. I told you my truth; that's all I can say. TR

HENSCHKE HENRY

"Henry Henschke" A. Sparborg.
[Interview] *

TR, Issue #6, September/October '86,
pp 58-61.

CAPE SCHOOL OF ART
IMPRESSIONISM

Henry Hensche: pupil and teacher

A devout disciple of Impressionist doctrine, Hensche considers that nothing new has been contributed to the art of seeing since Monet and Cezanne.



Bonnie Roth (l.) and Susan Elkins with teacher Henry Hensche

Photo by Gabriel Brooke

By Mary Abell

Henry Hensche, who has taught painting for more than 53 years, is quite possibly one of the last painting masters teaching in the grand impressionist tradition.

Hensche and his wife Ada Rayner, whom he considers to have an exceptional eye for color, have made a delightful home for themselves off Conwell Street with large accompanying grounds where Hensche conducts his classes in the open air.

Hensche also does commissioned portraits. Among his students have been: Franz Kline, Sal Del Deo, Romanos Rizk, George Yater, Ciro Cozzi and Edward Giobbi.

Hensche was a star pupil of Charles W. Hawthorne, who more than anyone else was responsible for the creation of a summer art colony in Provincetown. Hawthorne opened his Cape Cod School of Art in Provincetown in 1899.

At that time Provincetown was a small fishing village peopled predominately by Yankees and Portuguese seamen. Hawthorne was already an accomplished young painter and had been teaching assistant to William Merritt Chase, a well-known artist influenced by a "dark impressionism" that had originated in Germany.

"The moderns have no gods since Picasso died, no direction, and the realists have gone downhill."

Provincetown's remarkably clear light in the clean salt air and the reflective quality of sand and water produced the brilliant color that was much coveted by Hawthorne's impressionist sensibility. The quaint village fishing scenes reminded him of Europe, where at that time any young painter of serious intent went to study.

Hawthorne held his classes outdoors, posing his models in direct sunlight. Requiring his students to use putty

knives rather than brushes, the master showed them how to block out large color areas on the canvas rather than thinking in terms of detail.

His strategy was to force students to grasp the form through the contrast of illuminated and shadowed parts and not to think in terms of the beauty of a face or form but rather, "the beauty of one spot of color coming against another."

Hawthorne's school attracted students from all over the country. When World War I erupted, European artists, hearing that Provincetown offered artistic freedom to develop outside urban pressures, came, bringing with them a European flavor.

In 1937 Hawthorne designated Henry Hensche as his assistant, realizing that he was the best qualified to teach his techniques. Following Hawthorne's death in 1930, Hensche assumed control of the Cape Cod School of Art, changing its name to the Cape School of Art for legal and financial reasons.

Firmly convinced that Hawthorne ranks as the best teacher that the United States has ever known, Hensche has faithfully carried out the master's ideals and aims, and has traveled all over the country giving painting demonstrations to convey his theories in painting.

Because the light in Provincetown is dark and somber in the winter, Hensche prefers to travel to more sunny areas to work, but continues to spend every summer teaching and painting here. Like Hawthorne, he believes that all painting is a matter of seeing. He, therefore, instructs his pupils to observe, then translate into color what they visualize.

Hensche says he has kept alive Hawthorne's methods "in a confused world. I have elaborated on these techniques and put them into a historical perspective."

Henry Hensche was born and brought up in Chicago. In 1918, while an art student at the Chicago Institute, he was so impressed by results of some paintings done by fellow students who had attended Hawthorne's classes that he

enrolled the following summer at the Cape Cod School of Art.

Hawthorne encouraged students to experience all they could of contemporary art currents: to read everything and attend as many exhibitions as they could. So Hensche spent winters from 1919 to 1930 in New York City, attending the Art Students League and studying sculpture at the Beaux Arts Academy. Paris attracted him for a couple of months and he absorbed the tradition of old masters at first hand.

Finally, Hensche decided that he had done enough, he did not particularly enjoy modernist paintings and considered that he was not seeing anything better than Hawthorne's work. He would rather devote his time to work that he did enjoy.

"The moderns have no gods since Picasso died, no direction, and the realists have gone down hill," said Hensche.

A devout disciple of impressionist doctrine, Hensche considers that nothing new has been contributed to the art of seeing since Monet and Cezanne.

Monet's importance lies in the fact that he used color to portray the correct forms of nature, he says, and because he accurately recorded the effect of changing light on color, so that a perceptive viewer can tell what hour of the day a picture was painted.

Cezanne, "realized that with every form change, there was a corresponding color change."

Franz Hals was an important influence too, according to Hensche, "because he kept the planes and values and didn't try to soften or smooth them over."

In his book "The Art of Seeing and Painting," the artist has written: "Comparing a modern painting exhibition with a gallery of old masters, the immediate and striking contrast that the alert student observes is in the greater vitality and variety of the colors used by present day painters."

Hensche says the palattes of the old masters were darker and more somber because time discolored their medium and secondly because there were not the variety of pigments produced by modern chemical methods available to them. Therefore, Hensche said, the old masters were deficient

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Hensche: painter, teacher

(Continued from Page 1)

in expressing accurate color representations solely because they lacked the proper materials necessary to represent the colors they must have seen.

One error he said students have made is to assume that because the old masters concentrated on drawing, because it was their first means of creating form, that it necessarily was the foundation of painting. "This type of thinking has done more to cripple the development and usage of color in modern painting than any other fact." Hensche has written.

In many academic art schools today drawing is still given primary consideration and describing form through color follows, rather than beginning with the reverse, said this mature painter.

"This procedure resulted in a finished product which could be rivaled by most competently done colored photographs."

Using color effectively, said Hensche, is not a sacred gift, but can be taught.

"The modern chemist has given us the pigments with which the art of painting has been revolutionized. Through

the use of the vital striking colors at our disposal, we can bring color forward to its properly important position and, in conjunction with the fine drawing techniques developed by the old masters, we can produce paintings which will be as accurate in color description as had long ago been done in draughtmanship."

The discoveries of the Impressionists have become obsolete today, according to Hensche, who considers that painters today should be producing naturalistic art surpassing that of previous painters.

Improper teaching methods, particularly techniques in how to manipulate paint, are the reasons why so few artists and craftsmen today can equal the old masters, he said.

The Impressionist movement was the product of the capitalist movement at its best, Hensche said, because it had faith in itself. Hawthorne, he said, "brought the best of Europe to America. America did not have faith in its own people and culture." Now he thinks there is better teaching here than in Europe.

Hensche said that Cezanne's comment: "Monet had nothing but an eye, but what an eye," is an erroneous statement because the eye is only a mirror. "The intellect selects

and translates the information," he said.

The artist firmly believes that the "character of a human being is mirrored in the work he does."

"Everybody is in a different stage of ignorance, but some of us are less ignorant than others."

To Hensche the state of the art world today is indicative of the collapse of the capitalist system. He finds the confusion in which civilization finds itself today is reflected in art. One has only to look at the work in New York, Boston, Rockport or Provincetown to see that, Hensche said.

The only place with any vitality is on the West Coast, or in Santa Fe and Taos. Fine art communities exist there, said Hensche, "though most of the best artists are dead."

"Photographs and television have corrupted people's vision," he said.

The current state of confusion is due in part to the fact that so many do not know what to say in order to express themselves, either with language or painting, he said.

Paintings by Henry Hensche and several of his present and former students will be on exhibit at the Eye of Horus Gallery beginning Friday.

Henry Hensche will lecture on his color theories and work during the reception at the Eye of Horus Gallery, which begins at 4 p.m., his talk is scheduled to start at 5 p.m.



PHOTO VINCENT GUADAZNO

Lois Griffel outside the historic Hensche barn at the Cape Cod School of Art on Pearl Street.

Another piece of art history to go

By Mary Ann Bragg

BANNER STAFF

The Provincetown building commonly known as painter Henry Hensche's classroom at 46-48 Pearl Street will soon be demolished, according to the owners.

The "pre-1870" two-story, timber frame "former barn" was used as two studios: one from 1899 to the mid-1930s by American impressionist painter Charles Hawthorne; the other from the 1920s to the mid-1930s by American "general" painter Edwin Dickinson; and both were used by American impressionist Hensche through 1985.

Owner Lois Griffel, who studied with Hensche until his death in 1992, now runs the Cape Cod School of Art in the building, based on Hawthorne's and Hensche's color theories and teaching methods.

Hawthorne died in 1935, Dickinson in 1978, and Hensche in 1992.

On Tuesday Griffel said that the building's disintegrated wooden frame and the difficulty in keeping the art school alive in Provincetown has forced her to move the school out-of-town, potentially to Truro — a move that will be financed by building and renting out two living spaces in place of the Pearl Street structure.

"We are trying to come up with the best possible solution to have the school continue, and our only recourse is to start the building over from scratch," Griffel said of her and her husband Hal Streib's plans. "As much as I am personally sentimental, we have been told by true professionals that there is no

■ HENSCHÉ continued on page 18

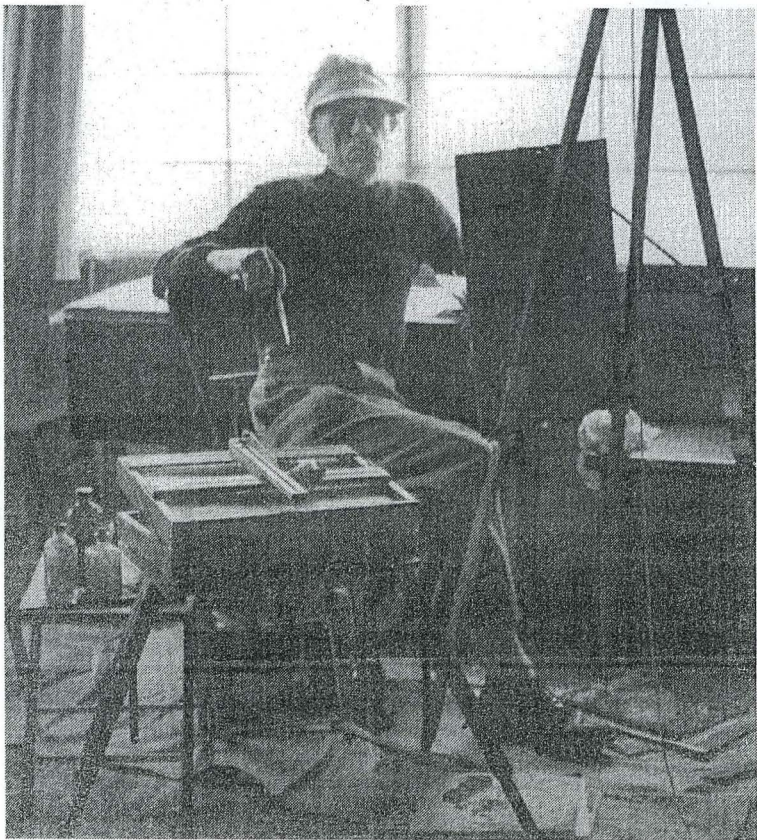


PHOTO GEORGE YATER, FROM THE CAPE MUSEUM OF FINE ARTS COLLECTION

Henry Hensche became Provincetown's foremost practitioner of impressionism following the death of Charles Hawthorne, with whom he studied.

■ HENSCHÉ continued from page 1

alternative but to have the school razed ... my heart has been in this building since 1971, and my whole intention is to make the building work for me so that I can reopen the school in another location. It's as hard for me as for everybody else, and the only thing I can think about is how and where I can get it to continue."

Griffel said on Tuesday that she and Streib hadn't yet determined whether the two new living spaces on Pearl Street would be apartments or condominiums, but that town zoning bylaws restricted them to two one-bedroom units on the 6,480 square-foot lot. Plans for moving the school are currently focused on the Highland Center, Griffel said, as part of a to-be-developed arts and environmental program of the National Seashore at the former Air

Force radar station in North Truro.

For now, Griffel's demolition plans have been filed with the Provincetown Historical Commission and forwarded to the Cape Cod Commission, the regional planning agency in Barnstable, for review; a public hearing on the plans will be scheduled. The Commission review is required because 46-48 Pearl Street is listed as a historically significant structure on the town's National Register inventory of historic buildings and because a demolition of that structure is proposed.

But while some in Provincetown have openly supported Griffel's plans, based on their understanding that Griffel has "hung on as long as possible," others have reacted anywhere from declining to comment, based on their friendship with Griffel, to calling the planned demolition "disappointing" and "painful."

"We voted unanimously to send it to the Cape Cod Commission because this is a major historical monument to the town," John Dowd, a

Provincetown artist and the Historical Commission's co-chair, said on Tuesday. "It's where Hawthorne started, and he's credited with starting the art colony in Provincetown. This is where he had his classes, and he passed it on to Hensche. There's this amazing story and importance to that place ... my passion is history and architecture, and the arts, and so to see something like this erased from our town is really kind of painful. I can't believe it, actually."

Provincetown artist Hilda Neily, who studied with Hensche from 1974 through the 1980s, called the building her "artistic home," adding that "she really hated to see the building go."

"It felt like home to me," Neily said on Tuesday. "I learned the most I ever learned about painting there. ... It's the best 'north light' studio in Provincetown. ... What Hawthorne taught, and Hensche, was painting in natural light, color and light. ... We always hung out in the school and always brought all our wet

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Gallerani's

Winter Menu Is Back!!

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paintings in. There was a big rack on the wall, and we'd stand around for hours at the end of the day, and study each other's work."

"It was a place that everybody came together," Neily added.

Provincetown painter Constance Black, who studied with Hensche in 1950, called the Hensche building "significant, without question," but questioned whether there was any one person or organization in town that could take on the task of preserving buildings such as the Pearl Street building.

Romanos Rizk, another Provincetown painter who studied with Hensche in 1949 and befriended him, called the preservation of historical buildings in Provincetown "hopeless" and said "for people like me who studied here, I

hate to see the whole town torn down."

But while some have suggested that the Pearl Street building could be moved, and others have suggested that a community trust be formed to take care of it, Griffel is steadfast in her defense of the planned demolition.

"It's not tearing it down, it's pushing it a little more," Griffel said. "You can see that the building is not going to stand. Henry [Hensche] never repaired the building, and he would trade teaching for work on the building ... after 1985 we put every penny back into the building. We replaced the roof and the electricity, but in the last three years the back wall has really started to go."

The "real problem," though, Griffel said, is that particularly after the art school's centennial celebration in 1999, where the town "did extremely well," guest-

houses raised their prices, making it difficult for her students to stay in town. Likewise, Griffel cites "the 'P' word" — parking in Provincetown.

"In 2000, we took such a nosedive," Griffel said. "My students could not come to pay for bed and breakfast rates. We were canceling classes." Last year the school was only open in June and September, months when housing prices are lower, Griffel said, with only 150 students — down from 300 in 1999.

Griffel has cited the Highland Center in Truro as a potential new location for the school, and Lauren McKean, a spokesperson for the Seashore, confirmed on Tuesday that the Cape Cod School of Art's response to the center's "Call for Interest" was one of 27; the school was also listed in the center's late 2001 summer newsletter as "among the most promising," along

with the Provincetown-based WOMR community radio station and the Fine Arts Work Center in Provincetown. The Highland Center will be issuing a Request for Proposal in early summer, McKean said.

"I really think that is where the school belongs," Griffel said of the Highland Center. "It has parking and student housing. Students can commute from where they want. I just couldn't validate having it here [in Provincetown], where parking and housing have become such a trial."

As for the building on Pearl Street, most everyone, despite their age, seems to remember the building as "rickety" but endearing.

"The first time I went in, I remember there was work all over the walls," Provincetown painter Carol Westcott said on Tuesday. "It was exactly what you would dream about painting ... what a studio would be." □

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PHOTO VINCENT GUADAZNO

The historic barn at the Cape Cod School of Art on Pearl Street.

Hensche portrait going up for auction

By Sue Harrison

BANNER STAFF

This Sunday someone will likely write a large check and go home with a rare and beautiful portrait by American impressionist Henry Hensche. The painting, "Portuguese Boy," will go on the auction block at the Outer Cape Auction being held in Town Hall, 260 Commercial St., Provincetown. The auction begins at 4 p.m. and contains over 100 works by respected early artists like Hensche, George Elmer Brown, John Whorf, Blanche Lazzell and Karl Knaths as well as more contemporary artists Richard Baker, Paul Bowen, Chet Jones, Sal Del Deo, Joel Meyerowitz, Paul Resika and Raphael Noz. A preview will be held from 2 to 4 p.m. prior to the beginning of bidding.

Hensche's portrait depicts a young boy from Provincetown, a model believed to also have been used by Hensche's mentor Charles Webster Hawthorne. It is dated 1925 and predates his shift into a more impressionist palette. The influences of Hawthorne are evident and with its dark tonalities and beautifully developed facial details, the portrait is eerily reminiscent of paintings done by Hawthorne.

Hensche, born in Chicago in 1901, worked in the stockyards there to fund his studies at the Art Institute of Chicago. He later attended the National Academy of Fine Arts, the

Art Student's League of New York and the Beaux Arts Institute of Design. He came to Cape Cod to study with Hawthorne at his Provincetown school. At that time, Hawthorne was studying the color work of Claude Monet, and elements he incorporated in his teachings became the lynchpin of Hensche's interpretation of color and light. Hensche eventually became Hawthorne's assistant and, after Hawthorne's death, started his own school, the Cape Cod School of Art. In 1974 he shifted his winter headquarters to Gray, La., where he opened Studio One. He continued to teach and paint until his death in 1992. Schools in both locations have continued to teach his methods.

Hensche became known for his use of color and developed a sunlight key based on time of day, direction of light, season and other variables to tone a color to a particular moment in time. He often made students spend weeks in the so-called sandbox at his school, doing nothing but painting colored wooden blocks in a variety of light conditions. In the end, they were able to discern subtleties in tone that defined not only the subject but its reference point in time and place in the world.

The portrait on auction Sunday is expected to bring between \$20,000 and \$25,000, though it should be noted



"Portuguese Boy," by Henry Hensche will be auctioned on Sunday.

Henry Hensche taught his particular view of color expression.

that a similar Hawthorne portrait with a pre-auction estimate of \$80,000 went for \$192,750 at Sotheby's in 2000.

For more information about the other paintings in

the auction, go to www.outercapeartauctions.net where a full auction preview is available on-line. Both absentee and phone bidding is accepted but there are only two cell

phone lines and phone bidders must register. Call auctioneer Terry Catalano at (508) 487-7281 for registration or more information. □