TWO CENTURIES OF AMERICAN ART 1750 - 1950
THE ART INSTITUTE OF CHICAGO October, November, December 1959

Wayman Adams, Joseph Pennell, 18.293
Ivan Albright, Portrait of Mary Block, 59.7
Ivan Albright, That Which I Should Have Done I Did Not Do, 55.645
American School, Portrait of a Lady, ca. 1830, 46.393
American School, Portrait of a Young Lady, ca. 1830, 42.294
American School, Cornelius Allerton, 46.394
American School, Mrs. Cornelius Allerton, 46.395
William Baziotes, Cyclops, 47.468
Gifford Beal, Puff of Smoke, 12.1802
George Bellows, My Mother, 23.975
Harry Bertoia, Construction After the Enjoyment of a Mulberry Tree, 54.272
Ralph Blakelock, Vision of Life, 47.55
Hyman Bloom, Archaeological Treasure, 55.825
Peter Blume, The Rock, 56.338
Albertis Browere, Mountain Landscape and Falls of San Joaquin, 41.823
Charles Burchfield, House of Mystery, 41.501
Arthur B. Carles, Arrangement, 28.1185
Emil Carlsen, Nantasket Beach, 40.1067
Mary Cassatt, The Bath, 10.2
James Chapin, Old Farm Hand, 27.1434
Frederick Church, View of Cotopaxi, 19.753
Thomas Cole, Landscape, 00.558
Brian Connelly, Attraction, 51.56
John Singleton Copley, Mrs. Daniel Hubbard, 47.28
John Singleton Copley, Daniel Hubbard, 47.27
Joseph Cornell, Soap Bubble Set, 53.199
Charles C. Curran, Julian Academy, 50.1514
J. Frank Currier, The Painting Class, 33.857
Jo Davidson, Dr. Frank W. Gunsaulus, 59.20
Arthur B. Davies, Our River Hudson, 37.1038
Willy De Kooning, Excavation, 52.1
Thomas Dewing, Young Woman with Violincello, 33.1202
Frank Duveneck, J. Frank Currier, 17.263
Thomas Eakins, Addie, Woman in Black, 39.548
Thomas Eakins, Riter Fitzgerald, 50.1511
Louis Eilshemius, Moonlight on the Delaware Water Gap, 53.25
Frederick Carl Frieseke, Lady Trying on a Hat, 24.908
Lee Gatch, The Thespian Tree, 56.136
Walter Gay, The Commode, 14.357
William J. Glackens, Chez Mouquin, 25.295
Joseph Ooto, Family Tree, 54.273
Morris Graves, Bird Searching, 51.222
Chaim Gross, Tumbler, 54.15
William M. Harnett, Just Dessert, 42.50
William M. Harnett, For Sunday's Dinner, 58.296
Charles Hawthorne, Selectmen of Provincetown, 24.952
Robert Henri, Young Woman in Black, 10.317
Margo Hoff, Murder Mystery, 46.50
Hans Hofmann, Blue Rhythm, 52.200
Winslow Homer, The Herring Net, 37.1039
Winslow Homer, The Croquet Scene, 42.35
Edward Hopper, Wightshawks, 42.51
Richard Hunt, Hero Construction, 58,526
Peter Hurd, El Mocho, 37.53
George Inness, Evening Landscape, 11.42
George Inness, The Afterglow, 11.44
George Inness, The Mill Pond, 11.30
George Inness, After a Summer Shower, 11.29
George Inness, Early Morning, Tarpon Springs, 11,32
George Inness, Villa Barberini, 33.1206
George Inness, Alexandria Bay, St. Lawrence River, Canada, 35.74
George Inness, Catskill Mountains, 12.1623
George Inness, At Night, 11,36
Eastman Johnson, Corn Husking Bee, 22.444
John Frederick Kensett, Third Beach, Newport, 44,686
Rockwell Kent, Mount Equinox, Winter, 23.51
Gaston Lachaise, Standing Woman, 43.590
Gaston Lachaise, Carl Van Vechten, 43.1159
Jack Levine, The Trial, 54.138
Ferdinand Lungren, Sarah Bernhardt at the Café de la Paix, 47.85
John Marin, Nudes in Sea, 49.572
John Marin, Cape Split, Maine, 43.93
John Marin, Sea, Green and Brown, 49.571
John Marin, Circus Elephants, 49.609
John Marin, West 42nd Street from Ferry Boat, 49.568
John Marin, The Pine Tree, Small Point, Maine, 49,565
John Marin, The Sea and Pertaining Thereto, 49.566
John Marin, The Valley of the Hondo, 49.569
John Marin, Sea Movement, Green and Blue, 49.564
John Marin, The Red Sun, Brooklyn Bridge, 49.561
John Marin, Headed for Boston, 49.562
John Marin, Pertaining to Deer Isle, 49.567
John Marin, Mountain Forms, New Mexico, 49.570
John Marin, The Blue Sea, 49.563
Reginald Marsh, Tattoo and Haircut, 47.39
 Homer Martin, On the Seine, 43.92
Martyr, Market Place No. 2, Barcelona, 55.64
Cari Melchers, Mother and Child, 25.704
Joan Mitchell, City Landscape, 50.193
Samuel F.B. Morse, Portrait of a Gentleman, 43.99
William Sidney Mount, The Breakdown, 39.392
John Neagle, View of the Skuykill, 34.388
Kenzo Okada, Returning Life, 56.337
Georgia O'Keefe, East River from the Shelton, 55.1222
Georgia O'Keefe, Cow's Skull with Calico Roses, 47.712
Charles Willson Peale, Mrs. John Nicholson and Son, 52.1001
Jackson Pollock, Grayed Rainbow, 55.494
Maurice Prendergast, A Day in the Country, 33,500
Maurice Prendergast, The Mall, Central Park, 39.431
Maurice Prendergast, Yacht Race, 32.175
Maurice Prendergast, South Boston Pier, 48.208
Theodore Robinson, The Vale of Arconville, 41.11
Randolph Rogers, The Lost Pilgrim, 89.8
Mark Rothko, Painting, 54.1308
Kay Sage, In the Third Sleep, 45.198
John Singer Sargent, Venetian Glass Workers, 33.1217
John Singer Sargent, Mrs. Charles Gifford Dyer, 15.592
John Singer Sargent, The Honorable Mrs. Swinton, 22.4450
John Singer Sargent, The Fountain, Villa Torlonia, Frascati, $44.57
Edward Savage, George Washington 21.88
Ben Shahn, Nine Disaster, $8.77
Charles Sheeler, The Artist Looks at Nature, $44.1
Everett Shinn, London Hippodrome, 26.197
John Sloan, Renganeschi's, Saturday Night, 26.158
John Smibert, Richard Hill, $44.28
David Smith, Tanktomet No. 1, 1952, 53.193
Elizabeth Sparhawk-Jones, The Shoe Shop, 39.393
Eugene Speicher, Jean Bellows, $41.33
Gilbert Stuart, General Dearborn, 13.793
Thomas Sully, Mr. Joseph Klapp, 50.1363
Thomas Sully, Mrs. Joseph Klapp, 50.1362
Abbott Thayer, Winged Figure, 47.32
Mark Tobey, Above the Earth, 53.340
John H. Twachtman, Gloucester, 24.916
Elihu Vedder, Umbria, Storm, 60.655
Samuel Waldo, Mr. J. F. Mackie, 21.99
Samuel Waldo, Mrs. J. F. Mackie, 21.98
Max Weber, Still Life, $45.189
J. Alden Weir, The Gray Robe, 11.536
James A. McNeill Whistler, Portrait of a Young Girl, 33.212
* James A. McNeill Whistler, Gray and Green, The Silver Sea, 22.448
* James A. McNeill Whistler, Gray and Silver, Battersea Reach, 22.449
John Wollaston, Mrs. Rebecca Beekman Steward Spry, 53.462
Grant Wood, American Gothic, 30.931
Alexander Wyant, Landscape, 47.26
Stark Young, Apparition of Flowers, 47.34
William Zorach, Head of a Prophet, 47.395

* James A. McNeill Whistler, Arthur Jerome Eddy, 31.501
COLONIAL PORTRAITS

Portrait painting in colonial America began at least as early as 1670 and was well established from Boston to Charleston by 1750. John Smibert, 1686-1752 (Richard Bill), and John Woodson, 1610-1759 (Mrs. Rebecca Sproy) exemplify the mid-18th century style as practiced by British born artists working in the provincial English manner. John Singleton Copley (Mr. and Mrs. Daniel Hubbard), born in Boston in 1738, in the 1760s brought colonial painting to its peak with his hard, realistic modeling, forthright characterization and facility in rendering textures.

After the Revolution Gilbert Stuart, 1755-1828 (Major General Henry Dearborn) returned from England and Ireland to paint the leaders of the new Republic with fluid brush work, ruddy tones and keen insight. Samuel F.B. Morse's (1791-1872) boldly modeled portraits (Portrait of a Gentleman) carried into the 19th century something of Copley's method.

LANDSCAPE AND STILL LIFE

Landscape, little appreciated in the 18th century, came into its own about 1825 with the new appreciative attitude towards nature. Thomas Cole, 1801-1848 (Landscape), Frederick Renzetti, 1813-1872 (Third Beach, Newport) and Frederick Church, 1826-1900 (View of Cotopaxi) were leaders of the so-called Hudson River School, romantic interpreters of landscape in its natural state. George Inness, 1825-1894 (group of paintings) influenced by the Barbizon painters of France, brought to American landscape more atmospheric effects and a more painterly approach. Winslow Homer (1836-1920) starting as an illustrator, turned to charming but forthright paintings of summer resorts (Croquet Scene), then in his maturity concentrated on rugged scenes of the Maine coast, boats and fishermen (The Herring Net) depicted with deep understanding free from sentimentality. William Harnett, 1848-1892 (Just Dessert, and For Sunday's Dinner) popular in his day, was forgotten until twenty years ago. Today his super-realism is disarming with its fool-the-eye technique.

PRIMITIVES

With the increasing demand for portraits, a group of artisans grew up who went around the smaller towns doing portraits for a modest fee. Dr. and Mrs. Cornelius Allerton are excellent examples of these "primitives" in which lack of technical skill is more than compensated for by the artist's instinctive sense of design.

NEO-CLASSIC SCULPTURE

Randolph Rogers, 1825-1892 (The Lost Pleiad) one of a group of American neo-classic sculptors working in Italy in the mid-19th century, made use of the finest Carrara marble in highly finished figures which show a mingling of the classicism of Canova and the baroque expressiveness of Bernini.

THE GREAT PAINTERS IN PORTRAITURE

John Singer Sargent (1856-1925) the most facile portrait painter of the late Victorian and Edwardian era on both sides of the Atlantic was equally adept with stately, full-length portraits (The Honorable Mrs. Swinton) and small-scale, informal studies of his personal friends (Mrs. Charles Gifford Dyer). The most brilliant stylist since the 18th century, Sargent had many imitators but none achieved his skillful brush stroke or interpretative faculties. James McNeill Whistler, 1834-1903 (group of paintings) a dandy and a wit, created a tender sort of Impressionism of his own in which atmosphere and mood played an important part. An ardent devotee of the art of Japan, he made use of muted tones sensitively handled and was a highly creative artist in the field of etching as well as painting and pastel.

Mary Cassatt, 1844-1926 (The Bath) resident in France during most of her life was a friend of Degas, closely associated with the Impressionists. After 1890 her style became more linear and her compositions showed the influence of Japanese prints. Thomas Eakins, 1844-1916 (Addie, and Riter Fitzgerald) lived quietly in Philadelphia, taught at the Pennsylvania Academy and painted literary and professional people and close friends with penetrating insight and deep integrity.
Friseske (1874–1939) and J. Alden Weir (1852–1919) reflected various phases of Impressionism while Walter Gay, 1856–1937 (The Comrade) was more akin to Sargent in his elegance of manner and facile handling of textures.

**IMPRESSIONISM AND REALISM**

John H. Twachtman (1853–1908) was one of a group who practiced in America a mild form of Impressionism (Gloucester) while Theodore Robinson (1852–1896) worked abroad (The Vale of Arconville) in an impressionistic manner. Elizabeth Sparhawk-Jones (1885– ) in The Shoe Shop paints with a bravura which stems from Sargent.

Shortly after the turn of the century a group of artists began depicting scenes from the everyday life of ordinary people. Known as the New York Realists, or The Eight, they were later called the Ash Can School. Robert Henri (1865–1929) the leader, was an admirer of Frans Hals and Velasquez and had a wide influence as a teacher of direct painting. Young Women in Black is one of his most striking early portraits. Others of the group were Everett Shinn, 1876–1953 (London Hippodrome), John Sloan, 1871–1951 (Ranguesch's, Saturday Night), and William Glackens, 1870–1938 (Chez Fourquin).

With the depression in 1929 American artists turned to the social problems of the day or to the farm lands. Reginald Marsh (1898–1954) in Tattoo and Haircut depicts in a dry tempera technique the jobless and destitute of the Bowery. Both James Chapin (1897– ) and Peter Hurd (1904– ) did rugged characterizations of farm hands, but the most notable of all the regional paintings of the '30s was Grant Wood's American Gothic showing a sober, dependable, hard-working farmer-preacher and his wife, the backbone of Iowa. This painting has become a great symbol of Americanism.

In the next decade Edward Hopper (1882– ) carried on realism, as in Nighthawks, a carefully composed impersonal rendering of the brash light and stark surroundings of an all-night lunch counter.

George Bellows (1882–1925), a student of Robert Henri concurrently with the New York Realists painted dynamic prize fights and robust interpretations of New York scenes. In homespun portraits of his Aunt Faney and his forthright, rugged character of the elderly women but lacked the insight of Eakins. His contemporary, Rockwell Kent (1882– ) is best known as an illustrator but his paintings such as Mount Equinox show the stark and bleak New England winter with more conviction.

**CONTEMPORARY**

While The Eight in New York injected vitality into American art by showing the realities of life about them, the younger painters of Paris were evolving new and undreamed of art forms. During the first decade of the century they were developing Cubism, Fauvism, and then Expressionism which had only the mildest repercussions here until the 1940s. In 1913 the Armory Show which included a fair sampling of the avant-garde artists of Europe had its effect on a few. John Marin, 1870–1953 (group of water colors) introduced broken-up planes, a form of cubism which he applied to his fresh and dynamic interpretations of the sea and rugged coast of Maine. Arthur B. Carles (1882–1952) in the twenties (Arrangement) experimented with the application of semi-abstract principles.

In our own generation, that is during the last two decades, two trends are apparent in American art. At the moment abstract expressionism is the dominant style while romantic realism runs parallel as a strong secondary trend. Ivan Albright (1897– ) In That Which I Should Have Done I Did Not Do shows a morbid interest in death and decay. Jack Levine (1915– ) in The Trial is concerned with bitter comments on social injustice, while Georgia O'Keeffe's (1887– ) The Skull is a cold, immaculate rendering of disassociated objects. Pollock, De Kooning, Joan Mitchell and Hans Hofmann exemplify various phases of the abstract expressionistic manner through which subject matter is replaced by the dynamic forces of color and design which become ends in themselves to express emotion.