

2014

A Century of Self-Expression: Modern American Art in the Collection of John and Joanne Payson

Students of Exhibiting Modern Art 360 2013-2014

Laurette McCarthy
Bryn Mawr College


John Payson

Joanne Payson

Brian Wallace
Bryn Mawr College, bwallace@brynmawr.edu

[Let us know how access to this document benefits you.](#)

Follow this and additional works at: http://repository.brynmawr.edu/bmc_books

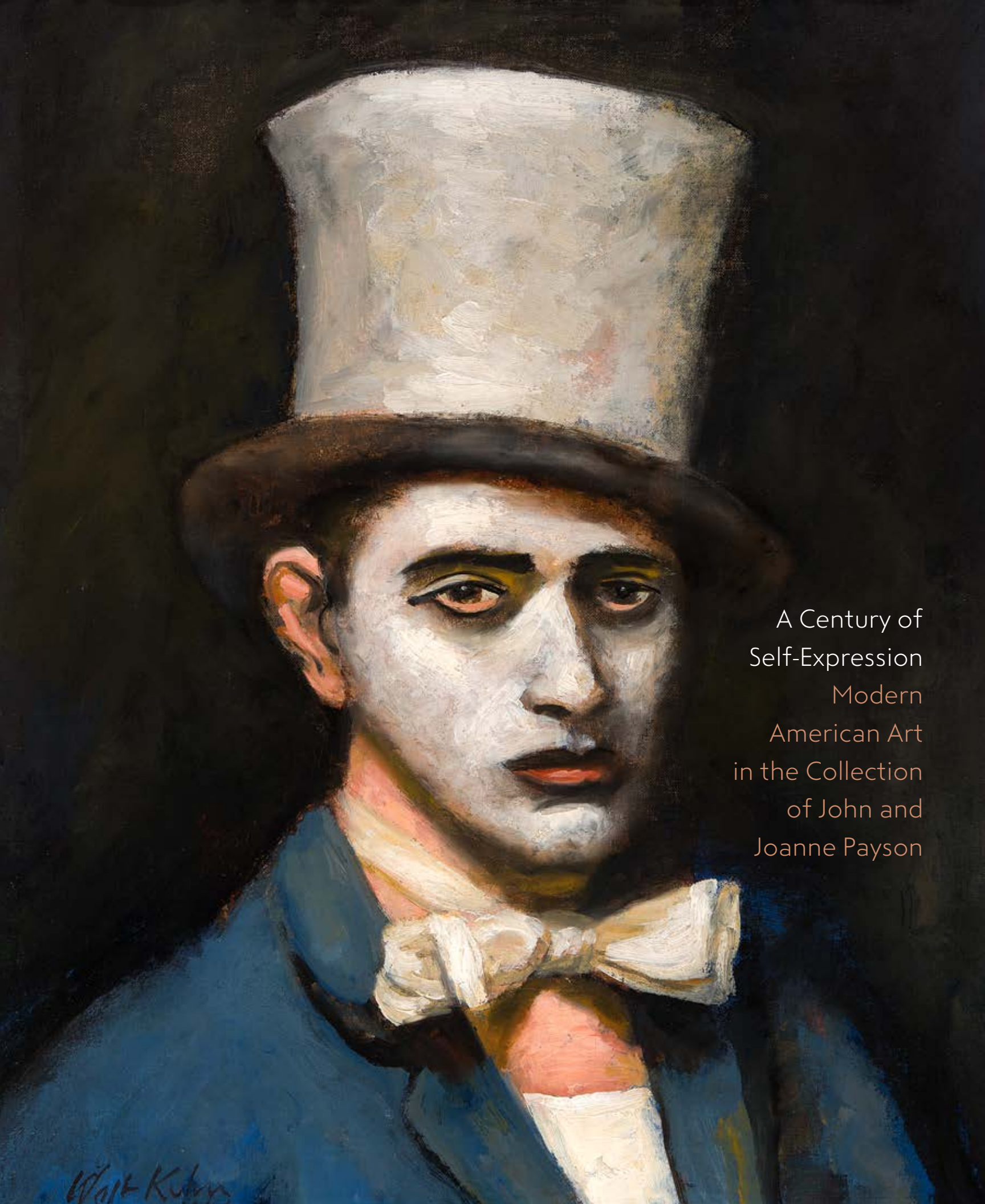
 Part of the [Fine Arts Commons](#), and the [History of Art, Architecture, and Archaeology Commons](#)

Custom Citation

Laurette McCarthy, Steven Levine, John Payson, Joanne Payson, and Brian Wallace, *A Century of Self-Expression: Modern American Art in the Collection of John and Joanne Payson* (Bryn Mawr, PA: Bryn Mawr College, 2014).

This paper is posted at Scholarship, Research, and Creative Work at Bryn Mawr College. http://repository.brynmawr.edu/bmc_books/24

For more information, please contact repository@brynmawr.edu.



A Century of
Self-Expression
Modern
American Art
in the Collection
of John and
Joanne Payson

Walt Kuhn

A Century of
Self-Expression
Modern
American Art
in the Collection
of John and
Joanne Payson



A Century of
Self-Expression
Modern
American Art
in the Collection
of John and
Joanne Payson

February 28–June 1, 2014
Bryn Mawr College
Class of 1912
Rare Book Room Gallery
Canaday Library

Organized by
Exhibiting Modern Art 360
2013–14 faculty and students

Essays by
Laurette McCarthy
John and Joanne Payson
Steven Levine
Brian Wallace

Contents

The Spectacle of Modern Life [Steven Z. Levine](#) 6

Thinking with Walls and Thinking with Texts [Brian Wallace](#) 8

The Dealer and the Collector Speak [John and Joanne Payson](#) 10

From the 1913 Armory Show to the Present: A Century of Modern American Art
in the Collection of John and Joanne Payson [Laurette E. McCarthy](#) 13

Artworks

James Abbott McNeill Whistler, *Venice at Sunset* [Sarah Bochicchio](#) 22

Augustus Saint-Gaudens, *Diana of the Tower* [Nava Streiter](#) 24

Max Weber, *Bathers* [Steven Z. Levine](#) 26

Arthur B. Davies, *Untitled (Nudes in Woods)* [Nava Streiter](#) 28

Maurice Prendergast, *Bathers* [Micaela Houtkin](#) 30

William Glackens, *Woman at a Window* [Mariann Smith](#) 32

John Sloan, *The Picture Buyer* [Wendy Chen](#) 34

William Zorach, *Landscape with Cottage by the Sea* [Wendy Chen](#) 36

Rockwell Kent, *Moonlit Landscape* [Brian Wallace](#) 38

Isabel Bishop, *Union Square during Expansion of the Fourteenth Street Subway Station* [Mariann Smith](#) 40

Mabel Dwight, *Life Class* [Jon Sweitzer-Lamme](#) 42

Reginald Marsh, *The Barker* [Megan Russell](#) 44

Jo Davidson, *Bust of Joan Whitney Payson* [Nava Streiter](#) 46

Berenice Abbott, *New York Stock Exchange* [Alexander Lee](#) 48

Jack Levine, *Card Game* [Micaela Houtkin](#) 50

Walt Kuhn, *Coney Island* [Steven Z. Levine](#) 52

Paul Cadmus, <i>Preliminary Study for Aspects of Suburban Life: Main Street</i>	Mariann Smith	54
Paul Cadmus, <i>Shore Leave</i>	Megan Russell	56
Reginald Marsh, <i>Coney Island: Girl Standing in Front of Barker and Clown</i>	Micaela Houtkin	58
Isabel Bishop, <i>Lunch Hour</i>	Isabel Andrews	60
Walt Kuhn, <i>The Show Is On</i>	Haley Martin	62
John Sloan, <i>A Thirst for Art</i>	Wendy Chen	64
Paul Cadmus, <i>To E. M. Forster</i>	Lily Lopate	66
Walt Kuhn, <i>Clown with White Tie</i>	Haley Martin	68
Jack Levine, <i>American in Paris</i>	Lily Lopate	70
Jacob Lawrence, <i>Market Place No. 1</i>	Rebekah Keel	72
Red Grooms, <i>Metro Mombo</i>	Haley Martin	74
Louise Nevelson, <i>Sky Garden Cryptic I</i>	Jon Sweitzer-Lamme	76
Yvonne Jacquette, <i>A Glimpse of Lower Manhattan (Night)</i>	Isabel Andrews	78
Yvonne Jacquette, <i>Motion Picture (Times Square)</i>	Sarah Bochicchio	80
Yvonne Jacquette, <i>George Washington Bridge at Night</i>	Rebekah Keel	82
Paul Cadmus, <i>Have Fun, Drive Carefully</i>	Mariann Smith	84
Paul Cadmus, <i>Reclining Nude, NM232</i>	Joanna Kessler	86
Jacob Lawrence, <i>Fantasy: Stretched Limousine</i>	Alexander Lee	88
Jack Levine, <i>Man in Red Turban (After van Eyck)</i>	Brian Wallace	90
Yvonne Jacquette, <i>Mixed Heights (View of Southern Tip of Manhattan)</i>	Joanna Kessler	92
Checklist of the Exhibition		94
Acknowledgments		95

The Spectacle of Modern Life

Over the course of more than twenty-five years, Joanne and John Payson have opened their homes in Florida, New York, and Maine to a host of Bryn Mawr events, and this exhibition represents the culmination of that generosity. During a tour of the college's collections, Joanne (A.B. 1975, M.A. 2009) suggested that she and John would be pleased to loan selected works from their personal collection to help advance Bryn Mawr's exhibition and gallery program. The Paysons and I had often discussed the possibility that I might organize a seminar around the paintings in their collection, and the centennial of the 1913 International Exhibition of Modern Art in New York City, commonly known as the Armory Show, has now provided the perfect occasion to look back at the century of modern American art represented by the works in the Payson Collection.

Essential to the realization of our project was the support of many officers of the college, notably Interim President Kim Cassidy, Interim Provost Mary Osirim, and Director of Library Collections Eric Pumroy, who encouraged Brian Wallace and me to offer a fall 2013 and spring 2014 sequence of courses in the context of our interdisciplinary 360° program. These courses would give students the unique opportunity to undertake both historical research and its practical implementation according to the different perspectives of the art historian and the curator. The task of teaching a course on the Armory Show and its aftermath, writing a catalog with student curators, and installing an exhibition in Canaday Library demanded a complex set of collaborations among faculty, staff, students, and outside professional consultants on the history of art exhibitions and on the actual practice of devising, installing, and programming an exhibition in a constrained gallery setting today. Agreeing to be without many of their beloved works of art for many months while our students did research and wrote catalog entries and exhibition labels about their paintings, sculptures, drawings, and prints, the Paysons have afforded the college community a rich opportunity to delve deeply into the history of a collection that spans more than a century of modern American art—from a pastel of the city of Venice viewed from a boat by James Abbott McNeill Whistler around 1880 to a pastel of the city of New York viewed by Yvonne Jacquette from an airplane in 1988. In between these terminal works of modern self-expression unfolds a changing spectacle of architecture, technology, and social relations through which we human beings have become the complicated urban and suburban creatures we are today. We are immensely grateful to John and Joanne Payson for allowing us to discover ourselves in the mirror of their art.

John Payson is a representative of one of America's premier families in the patronage of the arts in the later nineteenth and twentieth centuries. He is the great-grandson of John Hay (1838–1905), private secretary of Abraham Lincoln, ambassador to Great Britain, and secretary of state under Theodore Roosevelt; grandson of Helen Hay Whitney (1876–1944), poet, children's book author, and Armory Show patron; great-nephew of Gertrude Vanderbilt Whitney (1875–1942), sculptor and founder of the Whitney Museum of American Art; nephew of John Hay Whitney (1904–1982), publisher of the *New York Herald Tribune*, ambassador to Great Britain, and president of the Museum of Modern Art; and son of

Joan Whitney Payson (1903–1975), horse breeder, art collector, trustee of the Metropolitan Museum of Art, and founder and owner of the New York Mets baseball team. Continuing in the steps of his ancestors, John Whitney Payson has carried on for more than forty years his family's long stewardship of the arts in America. Having been associated with the Midtown Galleries in Manhattan as a subdealer prior to purchasing the gallery in 1985, John took over the stable of artists that Mary Gruskin and her late husband, Alan D. Gruskin, had nurtured since the founding of the gallery in 1932, including such luminaries of modern American realism as Isabel Bishop and Paul Cadmus. John expanded the portfolio of the gallery by acquiring the estate of Walt Kuhn, one of the primary organizers of the Armory Show, as well as the representation of two of the most distinguished Social Realists of the Downtown Gallery, Jack Levine and Jacob Lawrence.

Acting with John to consolidate the engagement of the gallery with the history of modern realism in American art was his wife, Joanne D'Elia Payson. Joanne's senior thesis in the Department of History at Bryn Mawr College analyzed the artistic interests of John Hay, portrait subject of John Singer Sargent in oil and of Augustus Saint-Gaudens in bronze. Her subsequent master's thesis in the Department of History of Art rigorously historicized her intimate involvement with the legacy of Joan Whitney Payson on the basis of extensive research in public and private archives.

It has been for me a rare privilege to count John and Joanne Payson among my dearest friends.

Steven Z. Levine

Leslie Clark Professor in the Humanities and Professor of History of Art

Thinking with Walls and Thinking with Texts

“Thinking with walls” and “thinking with texts”: These phrases were passed back and forth by the faculty and students jointly organizing the exhibition documented in this catalog. They suggest the range of approaches to theory and practice that we explored together while conducting research into the art collection, loaned to Bryn Mawr College by John and Joanne Payson, that has galvanized this unique course-and-exhibition project.

From the time of our initial research visits to the Paysons’ homes and through a semester of close looking and comparative observation in seminar and collection viewing spaces and museums, we have experienced these artworks as physical objects. We have viewed them in conjunction with a range of print and digital reproductions, we have examined extensive related documentation, we have read historical and current accounts and analyses of the works, and we have even had conversations with the collectors, with art historians, and with other experts, but all of these encounters are, in some ways, secondary to the extensive, even intimate, access to original artworks that has been provided to us.

The exhibition selected from the Payson Collection represents one result of this sustained contact. Several different organizing ideas were generated out of hours of group interactions with the artworks: Observing proper procedures (and training our students as we worked), faculty, staff, and students moved works around our seminar/collection space, placing works next to—or across from, or one or two or more works away from—one another. We grouped and ungrouped works; we compared and contrasted objects by placing them in close physical proximity; we were able to test, challenge, reformulate, and retest our ideas about the works and about the connections among them. Because of this intensive access to this set of artworks, this group of a dozen people was able to reach consensus on a workable, solid, evocative exhibition theme on a tight deadline.

The catalog entries in this volume represent another result of this sustained contact. Students selected two or more artworks, examined them in group and solo sessions with faculty and collections staff, and embarked upon a round of researching, drafting, and reviewing the short but densely packed entries in collaboration with faculty, staff, and, in some cases, outside experts on the artist, period, subject, or art medium at hand. Students—and others who wrote entries—had to look very, very closely at “their” artworks because their writing depended, ultimately, on these observations. Whether developed in response to subtleties of technique on the front of a canvas or information transcribed from a note adhered to the back of a frame, ideas had to be generated out of and checked against what is actually present in the objects. These ideas then had to be expressed in terms of the theories of observation and analysis developed by scholars of art history, aesthetics, and visual culture. In producing these catalog entries, our students connected their own thinking to—and contributed to—larger bodies of thought.

The objects at our disposal have also served to convene and shape two significant conversations. Our interactions with Dr. Laurette McCarthy have been profoundly influenced by the intimacy with which

we have been able to discuss her research. This scholar's writings and curatorial projects are familiar—indeed, they are of critical importance—to our students. We have read several of McCarthy's essays on artists and the Armory Show and the essay in this publication; we have participated in tours of several of the museum exhibitions that she has curated; our courses and the exhibition have been shaped by her scholarship. However, it was the time we spent examining works from the Payson Collection while discussing McCarthy's ongoing research into the history of the period with her that most clearly conveyed the combined passion and discipline that make for compelling and meaningful insights into objects and ideas.

Too, our conversations with John and Joanne Payson about their cultural stewardship have been informed by the opportunity we have had to constantly refer to the objects of their work. The art collector in a democracy occupies a complicated position: Aspirations toward expertise, exclusivity, and sophistication can run counter to narratives of self-reliance and practicality, but the Paysons' dedication to art and artists—and to the discovery and promulgation of knowledge—as expressed by their forthright words, as evidenced by the congenial nature of their homes, and as embodied in their generous collection of objects, rings true.

The works from the collection that we chose to include in this exhibition, while varied in means, intent, and impact, all offer complicated visual-narrative relationships that contain startlingly bold pictures of what artists think about the twentieth century. Observe this period as it is represented in the works in the exhibition and in the writing in this book: rapidly proliferating categories of knowledge and information; capital- and resource-intensive nation-size corporations; surging and shifting populations; accelerating rates of change in nearly every measurable category of endeavor.

Whether referring to artistic practice in 1913 or 2013, it can be said that artists just after the turn of the new century might glorify, challenge, shy away from, and otherwise embrace or reject this new world—they've been grappling with the psychological, visual, social, and economic effects of urban industrialization from its advent—but they can't escape it or ignore it. They are expressing those effects in their works.

Brian Wallace

Curator and Academic Liaison for Art and Artifacts Collections

The Dealer and the Collector Speak: Excerpts from an Informal Classroom Conversation with John and Joanne Payson, October 7, 2013

John: You'll notice that there are no papers in front of me because I am a combination of poor memory and lots of BS. Even though I'm not going to be selling pictures anymore, I'm going to be working on behalf of the arts for as long as I possibly can.

When I decided to get into the arts, my mother sat me down. She said, "Johnny, I want you to promise me two things. One, I want you to promise to never take advantage of your artists and never take advantage of your clients." Perhaps one of the reasons I closed up shop in New York in 1995 was . . . some of the things going on there I could not do, and I did not want to compete on that level.

Joanne: In order for them to survive because they weren't earning money—their art wasn't selling quickly enough—we gave some of the artists a regular pay system. They needed money to pay for the things they needed, and a place to sleep, so we would help subsidize their living expenses. . . . A dealer in the twentieth century acts as a patron, as much as he or she can.

John: Being a realist dealer, I was having a great difficulty finding good, young realists. I did not want to be just handling artists in their seventies, eighties, and nineties, even though they were key to the success of the gallery. We needed young blood too, so I was for many years on the board of the Skowhegan School in Maine, and they could sometimes be found there.

My mother was a woman ahead of her time. My wife has done a lot of research on her, and actually, she used her master's thesis to do this. My mother was the first woman ever to start her own baseball team. She was the first woman to start her own venture capital company in 1945.

She did two things for me. When I was younger, she took me on a gallery walk in Palm Beach. We walked down Worth Avenue, which was just full of galleries, and we walked past one of the galleries. I'd better not mention which gallery because the guy I'm talking about is still there, still has a lawyer. But I said, "Why aren't we going in there, Mom?" And she said, "Johnny, never set foot in that gallery. They sold more Utrillos than Utrillo ever dreamed of painting." And that was a very early lesson from her. Secondly, when I was a little bit older, she took me around our collection in our house and asked me which of them I liked best. And when she died, those paintings were left to me in the will. And I found out she'd done the same with my sisters—they ended up with things that they wanted. I try to operate my life within her strictures.

Joanne: In my case, in the latter part of my collecting, I've looked for things that have a connection to us or something to do with us; either they were owned by Joan Whitney Payson or her brother, John Hay Whitney, or by Gertrude Vanderbilt Whitney. Depending on what the work is, it still has to speak to me in some manner.

There are some works that I've never been able to acquire for some reason or another—mostly money. I have a Max Weber—the minute I saw it, I knew I wanted it, I knew that it was connected to Prendergast, but also it was connected to Cézanne. And I fell in love with it. It's a beautiful painting, it's a theme that I love, but to me that's a modernist feeling.

The thing you want to look at, from my perspective, would be the interaction between things that came from Joan Whitney Payson and what you have here—even these smaller ones and how they interact with objects that we've acquired—because to me they were an inspiration for those acquisitions.

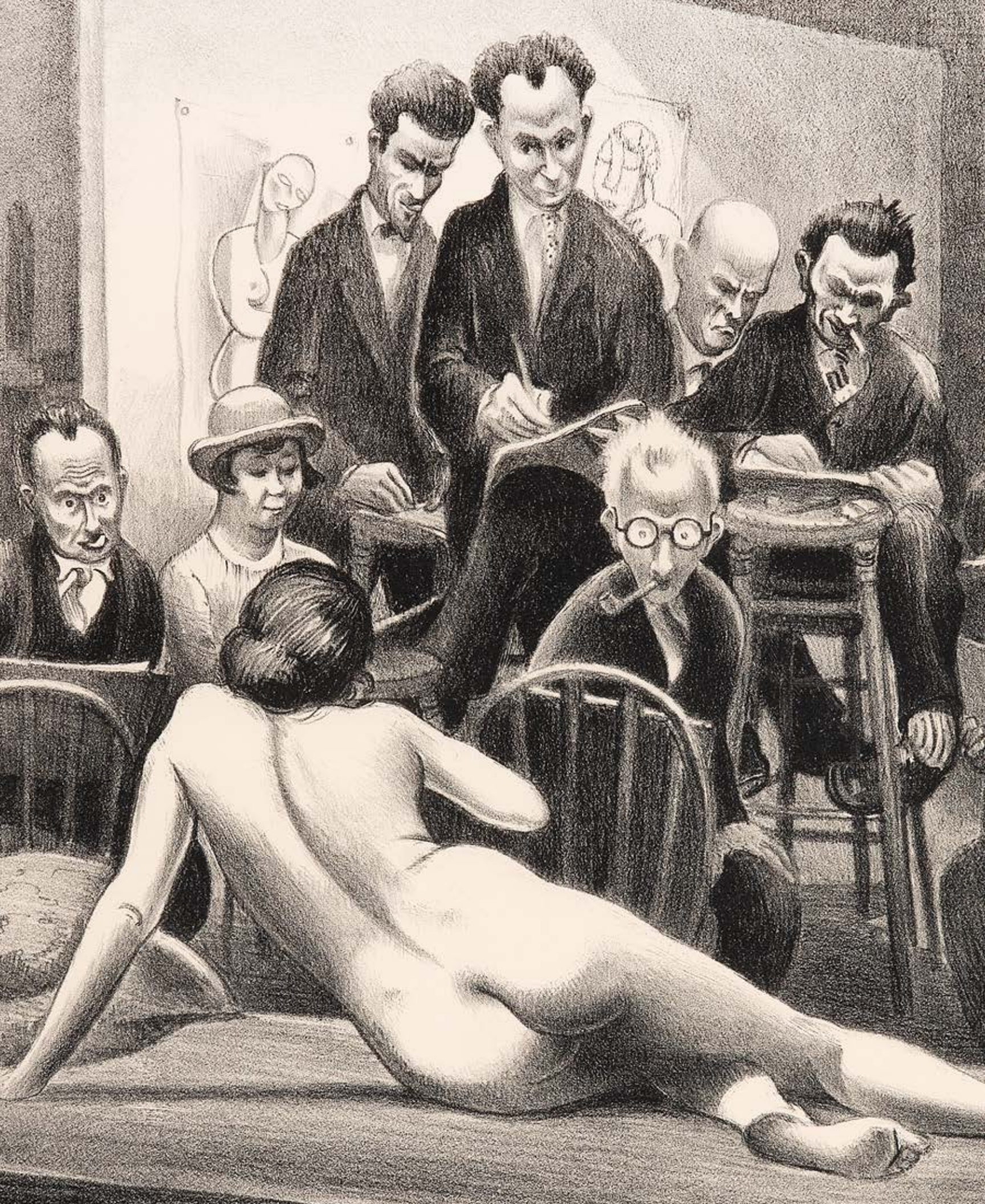
John: I consider myself a dealer first, and Joanne is a collector first. Somebody asked if we ever had conflicts. And probably the biggest conflict we would have was when we would do a show of an artist, and Jo would take a look at a painting and say, "I really want to take it home." And I would say, "Nu-uh. Not until the end of the show. And then if it's still available, we'll do it."

So as a dealer, sometimes you have to do things like that—you have to play a multiplayer game. That part of it I miss—I miss that and I miss the artist studio visits. I mean, that was just like a charge—you charge your phone battery, your car battery, and it lasts longer. That's what it was like for me—you go into an artist's studio and come out all charged up.

Joanne: I'm hoping that anyone who has an interest in the multigenerational collecting activities of this family will look at this. This is an article that came out in *The Magazine Antiques* [October 2002], and this is the home that Stanford White designed for John's grandparents, the Whitneys, and you can see some of the art that they collected with Stanford White, and it was very different from their daughter's collecting, very different from the grandson's collecting. But it's wonderful to look at it over this great hundred-year span—from 1902 to the present. I don't know how John feels, but I feel inspired by this because they're not my immediate ancestors.

John: That's an interesting question, and I don't know if I can answer it or not. I do feel a very personal debt to my mother, as I mentioned earlier, and I do visit her grave every year, my parents together. And it is a burden, and it's also a burden that can be hard, especially with the gallery—we tried to merge it, we tried to find a buyer for it because I hated closing up. We held on to it for a long time because I feel that that is the legacy too.

And I think at dinner we're going to divvy you up. Those of you more interested in history, this is the lady you want to talk to, and if you want to hear more BS, talk to me.



From the 1913 Armory Show to the Present: A Century of Modern American Art in the Collection of John and Joanne Payson

LAURETTE E. MCCARTHY, PH.D.

The art collection of John and Joanne Payson showcases a wide range of subjects, styles, and media by artists who participated in the famous 1913 International Exhibition of Modern Art, better known as the Armory Show, and by those who were born after the show became a legend; however, like all American artists, those represented in the Payson Collection were affected in one way or another by this groundbreaking and divisive event in the history of American art and culture. The Armory Show, which opened at the 69th Regiment Armory in Manhattan and traveled to the Art Institute of Chicago and the Copley Society in Boston, has long been recognized as the first large-scale exhibition of modern art in the United States.¹ Though much has been written about the show, a large portion of that existing scholarship tends to locate modernism in the vanguard stylistic developments of the European, mainly French or Paris-based, artists who participated in the show, and most especially in the art of Marcel Duchamp, Henri Matisse, and Constantin Brancusi. Yet, as recent scholarship has noted, modernism can be interpreted in many ways, and as scholar Marian Wardle observed, “Both avant-garde European art and adventurous modes of realism were labeled modernist in early twentieth-century America.”² Additionally, as art historian Ilene Susan Fort wrote, “To be progressive definitely did not require an artist to be concerned solely with abstraction. Modernity was not so monolithic a concept. For Americans it meant an openness toward subject matter, style, cultural ideals, and personal beliefs and attitudes.”³

While the aims of the Association of American Painters and Sculptors (AAPS), the group that organized the Armory Show, were complicated, one of the primary goals of the organizers was to create a permanent annual international exhibition in which all artists had the opportunity to show their works free of the jury and prize system of the National Academy of Design in New York and free of any restrictions of style, subject matter, or media. Furthermore, the organizers stated, “The Association particularly desires to encourage all art work that is produced for the pleasure that the producer finds in carrying it out. In this way the Association feels that it may encourage non-professionals, as well as professional artists to exhibit the result of any self-expression in any medium that may come most naturally to the individual.”⁴ Unlike conservative critics, such as painter Kenyon Cox, who warned against individualism in art, members of the AAPS embraced it.⁵ Statements such as the aforementioned suggest that members of the AAPS and others associated with the exhibition strove to be inclusive, and within that inclusivity, they also sought diversity not only of methods and materials but also in the ages, gender, ethnicity, and backgrounds of the artists who participated in the Armory Show, especially in

Mabel Dwight
Life Class (detail)
1931
Lithograph
16 1/8" x 20 1/2"

the American section. For example, of the almost two hundred Americans in the show, forty-five were women, yet only five out of the nearly one hundred Europeans were female. Many nationalities were represented in both the European and American sections; among those from the United States were English Americans, Italian Americans, Norwegian Americans, German Americans, Asian Americans, Jewish Americans, and one African American artist, Frank M. Walts.

Additionally, the AAPS wrote, "In the forthcoming International Exhibition of Modern Art, the dominant feature of the foreign exhibit is not so much its novelty as its distinct individuality of expression and forceful manifestation of the creative power. For this reason it is held to be the more desirable that our home exhibit be equally conspicuous in like feature. The Domestic Exhibition Committee is therefore addressing this note to such artists upon its list of invited exhibitors as it deems most essential to have represented, with the request that the prospective exhibitor expose works in which the personal note is distinctly sounded."⁶ Individualism was seen by the AAPS and many American artists in the early twentieth century as a positive mark of modernism; however, others viewed this ideal in a less favorable light. By looking not only at the works of art included in the 1913 Armory Show but also at the artists themselves, one can conjecture that for members of the AAPS as well as for other American artists who participated in the exhibition, there was a variety of definitions and understandings of modern art, and so the organization strove to present this plurality of modern art in the final exhibition. If modern art was merely a matter of style, then many art historians have convincingly demonstrated from the visual evidence currently available that some of the American art in the Armory Show was indeed modern. Yet, if one reenvisioned modern art to be more inclusive, then there were other paintings, sculptures, and works on paper by American artists in the show that could be construed as modern without necessarily partaking in the visually vanguard aesthetic and style of the European moderns.

Among the primary goals of mounting the Armory Show were to expand the market for contemporary American and European art in the United States and to place New York on the world stage as a power player in the international art scene. Much has been written about the commercial art market in the United States in the years immediately before and after the Armory Show, particularly in New York. Numerous scholars have discussed the role that Alfred Stieglitz's 291 Gallery played in the promotion of both European and American modern art before the Armory Show, and past and recent research has furthermore noted that there were many other venues for the display and sale of modern American art in Manhattan as well.⁷ After the Armory Show there was an explosion of interest in modern art and, more especially, in the contemporary work of the European artists. This surge in interest was demonstrated by an increased number of commercial establishments representing the Europeans, often to the detriment of American artists, such as Arthur B. Davies and Walt Kuhn, who had organized the show in the first place. Most of the galleries handling modern art had not dealt in it before, but none wanted to miss the opportunity for sales generated by the newfound interest in contemporary works. In addition, new galleries opened that focused specifically on modern art. After World War I and through the 1920s and 1930s, many artists, both European and American, reverted to more representational styles in their art, while others remained committed to radical, modern experimentation. When the Great Depression hit, the art market in the United States had already been shifting, and by the early 1930s, modern European art was beginning to wane somewhat in popularity. Simultaneously,

there was a growing interest in American art in general and in art that was more realistic and less abstract in style.

Collecting habits and the system of patronage and support for American art in the United States were also changing throughout the early decades of the twentieth century, and the 1913 Armory Show certainly made an impact in this area. Of the approximately 275 works that were sold, most were by Europeans, but about fifty-five works were by Americans. Major collectors, such as Gertrude Vanderbilt Whitney and Lillie Bliss, were deeply involved with the Armory Show and continued their support of modern American and European art thereafter. These and other collectors, whom Davies and Kuhn knew, helped establish prestigious art institutions, including the Whitney Museum of American Art and the Museum of Modern Art. A major boost to American artists was the opening of the Whitney Museum of American Art in New York in 1931, an institution that was focused exclusively on the art of the United States. The Museum of Modern Art also hosted several exhibitions of American art between its founding in 1929 and its *Exhibition of American Painting and Sculpture, 1862–1932*, held from October 31, 1932, to January 31, 1933. This show included works ranging in date from James Abbott McNeill Whistler's 1882 painting *Portrait of the Artist's Mother* to paintings and sculptures by Walt Kuhn, Rockwell Kent, Maurice Prendergast, John Sloan, Max Weber, Reginald Marsh, Jo Davidson, and William Zorach. Additionally, during the 1930s, the numerous Public Works of Art Projects established under Franklin Delano Roosevelt's Works Progress Administration (WPA) employed thousands of American artists across the country, including many of the artists represented in the Payson Collection. While much of the art created through these programs was realistic, representational, and what came to be referred to as Regional or American Scene art, there were no stylistic strictures imposed on the artists involved. All of these efforts served to increase the appreciation of American art and artists.

Midtown Galleries was established in 1932, during the height of the Great Depression, by Alan D. Gruskin as a venue for the display and sale of realistic or abstract American art by living artists, and thus, its mission was similar both to the aims of the artists who organized the Armory Show in 1913 and to the ideologies behind the WPA. As Gruskin's wife, Mary, observed, "It wasn't the fact that they were abstract or realistic. The fact was that they were good paintings and well organized, and rich in color and rich in design."⁸ Alan Gruskin had studied with Paul Sachs at the Fogg Art Museum at Harvard University, and when he first arrived in New York, he worked for a dealer of Old Master paintings but soon left to open his own establishment. "He started the gallery without a penny," his wife recalled, without even an actual space. Gruskin wrote, "The dark days of the early thirties had made deep inroads in the New York galleries when Midtown Galleries opened in February 1932 to show the work of living artists. It was admittedly a foolhardy venture in that year. . . . The optimism of youth, however, managed to overcome hazards."⁹ Eventually, with some monetary support from his family, he opened his first gallery space at 559 Fifth Avenue at Forty-Ninth Street, where it remained for three years.¹⁰ Other homes to the gallery were 605 Madison Avenue from 1935 to 1951, 17 East Fifty-Seventh Street from 1951 to 1962, and 11 East Fifty-Seventh Street from 1962 to 1985.

In 1985 John and Joanne Payson acquired Midtown Galleries, and they changed its name to Midtown Payson Galleries in 1990. Although the owners may have changed, the gallery's commitment to show-

casing the best of American art did not, and the Paysons continued to promote many of the same artists that the original owners exhibited, such as Paul Cadmus and Isabel Bishop. In addition, the Paysons acquired the estate of Walt Kuhn from the painter's daughter as well as the representation of distinguished Downtown Gallery artists Jack Levine and Jacob Lawrence.

Starting in the 1970s, John Payson did business with Mary Gruskin in his capacity as a subdealer for a number of the artists in the Midtown lineup. Among them was the landscape painter William Thon, whom Alan Gruskin wanted "to join his group and give him exclusive rights to everything," which was not unusual for the time. Thon spoke fondly of Gruskin, recalling that he was "very sincere, quiet, self-contained, sympathetic, reticent. . . . He was kind of a father figure. You could depend on him. He would give good advice, it was very sound, never overstepping any borders. He was a wonderful, loveable man whose entire interest was in American art . . . he was completely involved in American painting and furthering it every chance he could get."¹¹ Thon recalled that at their first meeting at his studio Gruskin brought a contract, the terms of which included a 40 percent commission to the dealer—a bit higher than that of other dealers—that would include such services as advertising and mounting exhibitions. Exhibitions are the lifeblood of any gallery, and from the start the Midtown Galleries arranged an impressive array of solo and group shows. In the first years of the gallery's existence it functioned as a cooperative, with each artist paying five dollars a month for an opportunity to show his or her work, but as the decade continued and economic times improved, the gallery began to function more professionally and to grow a stable of artists who often remained with the gallery for their entire careers. Gruskin wanted to give American artists whom he felt had remained true and connected to a personal and progressive representation of modern life a place to show and sell their art.

"To bring art to the average public who weren't too familiar with American art," to promote art by living American artists, and to educate the American people and foster in them a better understanding of the art of the day were the main aims behind the founding of the Midtown Galleries—goals almost identical to those of the organizers of the Armory Show.¹² To reach beyond the narrow ribbon of the East Coast and the confines of the gallery walls for that matter and to democratize and decentralize art were powerful and potent ideas that stemmed, in large measure, from the 1913 Armory Show. The founders of the AAPS and Gruskin shared the belief that it is only in seeing art firsthand and repeatedly that people can develop their eye and make informed decisions about art. Gruskin was very innovative in his approaches to connect with new and wider audiences. For example, the gallery "used the medium of radio to advantage. On a program entitled 'Art Appreciation For All,' presented over a National Broadcasting Company network, leaders in the art world were interviewed. Round-table discussions by artists were an interesting feature of the series. Prize awards were announced, the opening of national exhibitions presented, and discussions of current shows were heard over these broadcasts. . . . A Sunday-afternoon series of broadcasts on famous paintings called 'The Story Behind the Picture' [written by Gruskin] in 1935 for Station WOR, drew thousands of requests for copies of the broadcast."¹³

Like the founders of the AAPS, Gruskin envisioned exhibitions of contemporary and historic American and sometimes European art that would tour the United States, yet unlike his predecessors, he succeeded in mounting these annual traveling shows regularly, beginning around 1935. The biggest, most

successful, and most widely reviewed of these shows was *The Central Illinois Art Exposition*, held at what is now the Bloomington Center for the Performing Arts from March 19 through April 8, 1939. Much like the aims of the organizers of the Armory Show, one of the primary goals of this exhibition was to bring great art to the average American.¹⁴ Hailed by *Time* magazine as “the biggest and best exhibition of fine paintings ever held in a U.S. city of that size,” the show was curated by Gruskin, who chose Old Masters, such as El Greco and Rembrandt, as well as more modern painters, such as Gauguin, Manet, and Renoir.¹⁵ Additionally, there was a section of historic American art, including works by George Inness, Winslow Homer, and Thomas Eakins. Finally, there was what Gruskin referred to as the “Contemporary Group.” This group consisted of several artists whose works were included in the 1913 Armory Show as well as some who are also represented in the Payson Collection, such as John Sloan, Isabel Bishop, Paul Cadmus, and Reginald Marsh.

The works of art in the current exhibition from the Payson Collection not only reflect the ideals behind the founding of the Midtown Galleries and its successor, the Midtown Payson Galleries, but also reveal in the spirit behind the original 1913 Armory Show. The collection comprises paintings, sculptures, and works on paper that range in date from a pastel by James Abbott McNeill Whistler to a pastel by contemporary artist Yvonne Jacquette, spanning one hundred years from the birth of the former in 1834 to that of the latter in 1934 and encompassing the last century from the Armory Show to the present. As with the 1913 Armory Show, there is diversity of subject and media in the Payson Collection, and there is also a strong representation of women artists. Early-American modernists whose work appears in the collection are Arthur B. Davies, Maurice Prendergast, Rockwell Kent, Max Weber, and Walt Kuhn. Philadelphians William J. Glackens and John Sloan, two of the more realist painters of modern life in the early twentieth century, are also represented. There is great depth in the Payson Collection, as there was in the Midtown Galleries, in American art of the 1930s and 1940s, with wonderful examples by such icons as Berenice Abbott, Isabel Bishop, Mabel Dwight, Jack Levine, and Reginald Marsh. In addition, what has been called the Magic Realism of Paul Cadmus is well represented in the collection. Building on the luminaries of American art whose work was shown at Midtown Galleries, the Midtown Payson Galleries expanded beyond the first half of the twentieth century to include works from the 1950s as well as more contemporary paintings, prints, and sculpture by artists such as Mary Frank, Abby Shahn, and Cynthia Knott.

Most of the art in the current exhibition is both representational and modern in style, with recognizable subject matter derived from traditional Western art history’s emphasis on the human figure—its physical form, its experiences and interactions with others, and its relation to the world around it, whether the natural or the built environment. Virtually all American artists in the first half of the twentieth century, including those who participated in the 1913 Armory Show, those represented by Midtown Galleries, and those in the Payson Collection, dealt with these themes. Additionally, the majority of American artists represented here attended formal art schools or academies either at home, mainly in the New York area, or in Europe, where studying the nude human form was an essential part of the curriculum. The nude, particularly the female figure, has been a dominant theme in Western art from its beginning, enduring throughout the twentieth century and into the twenty-first as well; however, how that form was depicted has varied greatly. One of the foundations of the aca-

democratic system of art education was, and continues to be, the life class, where students draw the nude figure as accurately as possible from the live model, as depicted in Mabel Dwight's 1931 print of the same name, *Life Class*. We also see the academic tradition of drawing from the live male model in Paul Cadmus's *Reclining Nude* of 1991.

Several artists in this exhibition were instructors and/or pupils at the legendary Art Students League (ASL) of New York, including John Sloan, Max Weber, Isabel Bishop, and Louise Nevelson, and those of the Armory Show generation mentored those who followed in their footsteps.¹⁶ Sloan was among the most renowned teachers of his day at the ASL. A founding member of the AAPS, the group that organized the 1913 Armory Show, Sloan was a highly regarded printmaker as well as a well-known painter, and several of his etchings, including *The Picture Buyer* of 1911, were in the Armory Show. In *The Picture Buyer* and *A Thirst for Art* from 1939, Sloan portrayed the market side of the art world. *The Picture Buyer* depicts renowned American art dealer William Macbeth's gallery, and as Sloan observed of this print: "William Macbeth hopes to make a sale. Casual visitors to his gallery tiptoe about, awed by the presence of purchasing power."¹⁷ The depiction of the distinguished older gentleman seated before the easel, perhaps the financier J. Pierpont Morgan, who appears to be giving serious attention to the work of art before him, is quite different in tone from the portrayal of the bevy of well-dressed women in his print *A Thirst for Art*. There, the women are more focused, as the artist notes, on the cocktail glasses in their hands than on the paintings hanging askew on the walls behind them. Although an art gallery is the setting in *A Thirst for Art*, Sloan noted: "Enthusiasm resulting from the lifting of prohibition prevails over interest in Art."¹⁸ Sloan used the human figure as a foil to comment on the affected airs and attitudes sometimes found in the seemingly rarefied art world of New York.

The study of past masters, whether the Old Masters of centuries ago or the more recent modern masters of the late nineteenth and early twentieth centuries, played a crucial role in the development of many American artists' oeuvres, including those in the Payson Collection. From the 1900s through the 1940s, numerous American artists were greatly impacted by the figurative traditions of French masters, and we can see the influence of Post-Impressionist painters, such as Édouard Vuillard, Pierre Bonnard, Pierre-Auguste Renoir, and Paul Cézanne, in several of the works in the Payson Collection. For example, the patterns, textures, and domestic setting of Armory Show organizer William Glackens's pastel *Woman at a Window* are quite reminiscent of those in the works of the Parisian painters known as the Nabis, which included Édouard Vuillard, whose prints were on view in and popularly collected from the 1913 Armory Show.¹⁹ The simplification of forms and emphasis on geometric shapes in both Maurice Prendergast's and Max Weber's paintings entitled *Bathers* were undoubtedly inspired by Cézanne's and Renoir's scenes of bathers and other female nudes in the landscape, although Weber includes architectural features in his work. In a different but nonetheless related way, the somewhat abstracted and ethereal forms of the nude women in Arthur B. Davies's *Untitled (Nudes in Woods)* of around 1910 reflect Cézanne's art as well as that of French artist Pierre Puvis de Chavannes, who was represented in the 1913 Armory Show. Rockwell Kent's evocative *Moonlit Landscape* of 1926 also seems to allude to paintings of male bathers by Cézanne. Jack Levine, known for his satirical depictions of modern life, was surely influenced by Cézanne's famous paintings of card players from the 1890s when he painted his own Depression-era version of the subject around 1935.

The modern and contemporary world and the daily events, rituals, pastimes, and spectacles of urban and suburban life proved inspiring subjects for many painters and printmakers represented by Midtown Galleries and in the Payson Collection. Isabel Bishop came to the Midtown Galleries quite early in her career and remained with the gallery for the rest of her life. There are numerous works by her in the Payson Collection, principal among them *Lunch Hour* of 1939, one of the artist's most impressive paintings, showing modern women office workers quietly enjoying ice cream cones during their lunch break.

The depiction of the leisure activities of average Americans had been common in art since the nineteenth century, and such themes continued to appeal to artists throughout the first half of the twentieth century. Coney Island, on the south shore of the western end of Long Island, was a resort destination for New Yorkers for generations, yet with the advent of the electrified steam railroads connecting Brooklyn to Manhattan via the Brooklyn Bridge in the early twentieth century, it rapidly became accessible to urban dwellers hoping to escape the often oppressive heat of the city pavement and crowded tenements. While open air and ocean breezes were a big draw, the boardwalk and amusement parks were equally important attractions. Reginald Marsh was one of the best-known painters of the Coney Island scene, and his etching *The Barker* of 1931 and later painting of a similar subject are prime examples of his work. Both of these images focus not on the beach, but on the performers and spectators alike who have flocked to see and be seen and experience the spectacle that was the boardwalk. In sharp contrast are two paintings by Walt Kuhn. *Coney Island*, 1934, shows the unpopulated side of the resort town; just the tops of the tents are in view, with their flags waving above the seemingly quiet and calm beach, while *Clown with White Tie*, 1946, is removed from the trappings of the theater, and the clown's performance appears detached and somewhat melancholy.

Many of the artists who came of age during the years after the 1913 Armory Show worked under the Public Works of Art Project, which was organized under Franklin Delano Roosevelt's presidency to aid American artists during the depths of the Great Depression. Among those in the present exhibition who partook of many of its programs were Paul Cadmus, Berenice Abbott, Isabel Bishop, Mabel Dwight, Jack Levine, Reginald Marsh, Jacob Lawrence, and Louise Nevelson. In 1936 Cadmus was commissioned to execute a series of mural paintings for the Port Washington post office in Long Island, New York, and he chose *Aspects of Suburban Life* as his theme; however, the sarcastic tone of his paintings, which included *Main Street*, was deemed objectionable and the murals were never executed. Instead, the Treasury Relief Art Project accepted easel-sized versions of his pictures, of which the Payson oil and tempera sketch *Aspects of Suburban Life: Main Street* served as a preliminary study.²⁰ Shortly after this controversy, Cadmus had his first solo show at the Midtown Galleries and was represented by the Gruskins and the Paysons for decades.

While many of the works in the Payson Collection are figurative, several focus on natural and built environments; some have overt references to the presence of people, and others contain only hints of human habitation. In Whistler's *Venice at Sunset*, the tiny outline of the watery city is seen in the distant horizon, while small ships in the foreground seem to be guided by human hands, but it is the water, sun, and atmosphere that are the real subjects of the painting. While no humans can be seen in William

Zorach's *Landscape with Cottage by the Sea*, 1916, the sails are hoisted in the boat in the harbor and the neatly tended house reveals someone's care. By contrast, the edifices, streets, trucks, cars, limousines, and subways of Manhattan's built environment are the primary protagonists in works such as Berenice Abbott's *New York Stock Exchange*, Jacob Lawrence's *Fantasy: Stretched Limousine*, and Yvonne Jacquette's *A Glimpse of Lower Manhattan (Night)*. Even Louise Nevelson's black wooden box entitled *Sky Garden Cryptic I* alludes to the building materials of the modern metropolis.

Most of the artists who were associated with Midtown Galleries at its humble beginnings in the 1930s and throughout their careers were committed to art that was consciously engaged with the contemporary world around them, and thus they used a modern representational style to create paintings, sculptures, and prints that portrayed the people, cities, and landscapes of the modern era and the contemporary, often urban, environment. While radical modernist art has often been equated with abstraction, this formal characteristic presents merely one understanding of modernism, and many of the American artists represented at Midtown Galleries and in the Payson Collection reveal yet another vein of modern art in the United States. Virtually all of these various strains of modern art can trace their roots, in one way or another, to the Armory Show.

The standard narrative of Western art history as a neatly packaged, continually unfolding development of art from academic naturalism to modernist abstraction fails to allow for the multifaceted and overlapping encounters of artists with all types of art. This evolutionary determinist model of modern art was at the core of Walter Pach's essays on modern art, and it served as his model when he curated the European section of the 1913 Armory Show and designed the didactic installation of the French art, which was displayed in chronological order from drawings by Jean-Auguste-Dominique Ingres to paintings by Marcel Duchamp, thereby giving physical form to this popular concept of Western art history.²¹ A chart published in the 1913 issue of *Arts & Decoration* and attributed to Arthur B. Davies outlined a similar path and was most likely based, at least in part, on Pach's writings.²² Yet, this theory of art history, with one generation of artists rebelling against the style of its predecessors and overthrowing the old for the new, is but one point of view on the subject. In addition, the trajectory of modern art as a logical and lineal progression, with France as the fountainhead from which modernism flowed until the advent of Abstract Expressionism in the United States in the 1940s, is but one concept of modern art and, therefore, presents an incomplete understanding of the subject. Instead of the view of modern art as a series of successive developments, one necessarily dependent on the next, perhaps a more accurate view would be to see it as less structured, more ambiguous, and ever expanding, with multiple ideas being experimented with simultaneously. This understanding of modern art can, therefore, include painters as widely divergent in style as Whistler, Kuhn, Prendergast, Bishop, Cadmus, Levine, Lawrence, Jacquette, and others who are wonderfully represented in the Payson Collection. All of these artists owe a debt to the 1913 International Exhibition of Modern Art for broadening the concept of modernity in the arts of the United States. For those Americans who organized the Armory Show and those countless others involved with this most significant exhibition of modern art in the United States, the locus of modernity was in their fundamental beliefs in individuality, inclusivity, diversity, and complete and total freedom of artistic expression regardless of an artist's professional status, gender, age, or ethnicity. These beliefs were often at odds with those of the conservative critics and the aca-

demics, and then, as now, there were disagreements about the value of an individual's self-expression. Yet, it is these very ideals that made the Armory Show a revolution, made it modern, and remain the greatest legacy of an exhibition that changed forever the course of modern American art and that has reverberated throughout the past century to the present and will continue to impact art and artists for generations to come.

NOTES

1. Laurette E. McCarthy, *Walter Pach (1883–1958): The Armory Show and the Untold Story of Modern Art in America* (University Park, PA: Pennsylvania State University Press, 2011); Gail Stavitsky, Laurette E. McCarthy, and Charles H. Duncan, *The New Spirit: American Art in the Armory Show, 1913* (Montclair, NJ: Montclair Art Museum, 2013); and Marilyn Satin Kushner and Kimberly Orcutt, eds., *The Armory Show at 100: Modernism and Revolution* (New York: New York Historical Society, 2013) are the most recent studies on the 1913 Armory Show.
2. Marian Wardle, "Thoroughly Modern: The 'New Women' Art Students of Robert Henri," in *American Women Modernists: The Legacy of Robert Henri, 1910–1945*, ed. Marian Wardle (New Brunswick, NJ: Rutgers University Press, 2005), 1.
3. Ilene Susan Fort, "Introduction," in *The Figure in American Sculpture: A Question of Modernity*, ed. Ilene Susan Fort and Mary L. Lenihan (Los Angeles: Los Angeles County Museum of Art, 1995), 20.
4. The Association of American Painters and Sculptors, New York, First International Exhibition, Circular invitation, Artists and Lenders Correspondence: Domestic, A–D, 1912–1913, Box 1, Folder 9, #4, Armory Show Records, Archives of American Art, Smithsonian Institution, Washington, DC (hereafter cited as AAA).
5. Kenyon Cox, "The New Art" (1913), in *Documents of the 1913 Armory Show: The Electrifying Moment of Modern Art's American Debut* (Tucson, AZ: Hol Art Books, 2009), 19–25.
6. Note to invited artists from the Domestic Exhibition Committee, January 4, 1913, Artists and Lenders Correspondence: Domestic, A–D, 1912–1913, Box 1, Folder 9, #6, Armory Show Records, AAA.
7. Kevin Murphy, "Economics of Style: The Business Strategies of American Artists and the Structure of the Market, 1850–1910" (unpublished diss., University of California, Santa Barbara, 2005), and Laurette E. McCarthy, "American Artists and the Armory Show," in Stavitsky, McCarthy, and Duncan, *The New Spirit*.
8. Mary J. Gruskin, oral history interview by Gail Stavitsky, October 27, 1992. Original sound recording in archives, written transcript appears online, AAA.
9. Alan D. Gruskin, *Painting in the U.S.A.* (Garden City, NY: Doubleday, 1946), 150.
10. Gruskin, interview.
11. William Thon, oral history interview by Robert Brown, December 15–16, 1992. Original sound recording, online transcript, AAA.
12. Gruskin, interview.
13. Gruskin, *Painting in the U.S.A.*, 168.
14. "Depression-era art show was really one for the ages," accessed August 16, 2013, http://www.pantagraph.com/news/local/depression-era-art-show-was-really-one-for-the-ages/article_25d3d866-346c-11df-b9dd-001cc4c03286.html.
15. Ibid.
16. The Art Students League of New York, accessed August 27, 2013, www.theartstudentsleague.org/About/History.aspx.
17. *John Sloan, A Retrospective Exhibition of Etchings*, February 16–March 13, 1945, The Renaissance Society at the University of Chicago, accessed September 16, 2013, <http://renaissancesociety.org/site/Exhibitions/Works/John-Sloan-A-Retrospective-Exhibition-of-Etchings.433.html>, and Peter Morse, *John Sloan's Prints: A Catalogue Raisonné of the Etchings, Lithographs and Posters* (New Haven, CT: Yale University Press, 1969).
18. Ibid.
19. Marilyn Satin Kushner, "Revisiting Editions: Prints in the Armory Show," in Kushner and Orcutt, *The Armory Show at 100*, 313–323.
20. Paul Cadmus, *Aspects of Suburban Life: Polo*, Smithsonian American Art Museum website, accessed December 18, 2013, www.americanart.si.edu/collections/search/artwork/?id=3606.
21. McCarthy, *Walter Pach*, 50.
22. *Arts & Decoration: Special Exhibition Number 3* (March 1913): 150.

JAMES ABBOTT MCNEILL WHISTLER

.....
 B. 1834, LOWELL,
 MASSACHUSETTS
 D. 1903, LONDON, ENGLAND

.....
Venice at Sunset
 Circa 1879–1880
 Pastel
 17" x 22"

The Massachusetts-born James Abbott McNeill Whistler was the oldest American artist to be represented at the 1913 Amory Show. His interest in art started at an early age when he had his first art lessons in St. Petersburg, Russia, and at the age of twenty-one, he moved to Europe to pursue art as a career. In 1855 Whistler entered the École Impériale et Spéciale de Dessin in Paris and studied at the independent studio of the Swiss artist Charles Gleyre. Whistler settled in London in 1859, where he would spend most of his life. During the 1860s Whistler became interested in transferring the qualities of music into painting, reaching for a “harmony of sound [and] color” and titling many of his works with musical terms, such as “symphony,” “arrangement,” and “nocturne.”¹ After being declared bankrupt in 1879, he traveled to Venice, with a commission for a set of etchings in an effort to reestablish himself as an artist. While in Venice, he started to work with pastels and a more delicate hand, delighting “in a transitory and fragmentary mood.”² Throughout his career, Whistler worked in formats varying from easel painting and watercolor to interior decoration. Encouraging his contemporaries to explore the urban landscape and helping to bring modern French art to Britain and the United States, Whistler marked a transition toward aesthetic harmony and elegance.

Although commissioned to create the etchings in Venice, Whistler also worked with pastel on paper, and it was during that time that *Venice at Sunset* was most likely produced. *Venice at Sunset* features a hazy, soft layering of coral, lemon, and ice-blue pastel on a mellow gray paper. On the canal float two gondolas, imprecisely though elegantly drawn. The delicacy of the image is emphasized by the light touch of pastel and the visibility of the paper underneath. The imprecision of the pastel exemplifies the movement away from the purely representational toward the more abstract. Whistler wrote in 1878, “As music is the poetry of sound, so is painting the poetry of sight, and subject matter has nothing to do with harmony of sound or color.”³

Anticipating the analogy between art and music that Walter Pach and Francis Picabia would articulate at the Armory Show in 1913, Whistler creates a harmony with subtle plays of light and form. The colors are not blended but are instead layered with restraint, creating a tranquil arrangement that recalls the melody of a fairyland, as he described the city of lagoons. As the gray comes in around the edges and through the pale, gossamer strokes of pastel, it feels as though quietness is taking over. There is stillness, a peace, and the viewer can begin to feel Venice and its calm.

Sarah Bochicchio

-
1. Margaret F. MacDonald, “Whistler, James McNeill,” Grove Art Online. Oxford Art Online, Oxford University Press, accessed October 24, 2013, <http://www.oxfordartonline.com/subscriber/article/grove/art/T091375>.
 2. Denys Sutton, *James McNeill Whistler: Paintings, Etchings, Pastels & Watercolours* (London: Phaidon Press, 1966), 6.
 3. MacDonald, “Whistler,” *Oxford Art Online*.



AUGUSTUS SAINT-GAUDENS

B. 1848, DUBLIN, IRELAND

D. 1907, CORNISH,
NEW HAMPSHIRE

Diana of the Tower

After 1907

Bronze

7 1/2" x 3 1/2" x 2 1/2"

Augustus Saint-Gaudens rose from humble origins to become one of the most celebrated American sculptors. His family emigrated from Dublin to New York when he was an infant, and he began to work for a cameo cutter at age thirteen. He took night classes at the Cooper Union and the National Academy of Design before moving to Paris, where he studied at the École des Beaux-Arts. By the 1870s, he began to make full-length sculptures and secured prestigious commissions in the United States. His career was punctuated by many impressive public projects, and he portrayed members of the American social elite, including Gertrude Vanderbilt (later Gertrude Vanderbilt Whitney), in a bas-relief portrait of her as a child, and John Hay, in a bronze bust.

In his later career, Saint-Gaudens became an important public figure, helping to found the National Sculpture Society in New York and the American Academy in Rome, both in 1893. He taught at the Art Students League of New York for more than a decade and was celebrated as a generous teacher, a role he also assumed at the Cornish Art Colony, in New Hampshire, which he founded and ran.

Saint-Gaudens's work is often associated with the so-called American Renaissance, during which artists—perhaps responding to a new sense of national confidence—strove to assume the legacies of classical and Renaissance art. He particularly admired the early Renaissance artists Verrocchio, Ghiberti, and Pisanello, whose medallions he displayed as casts in his studio.¹ Saint-Gaudens's work follows theirs in its combination of noble idealism and representational realism and in its expression of heroic but reserved feeling.² Saint-Gaudens worked within an explicitly moral framework in which, as he described, true artists reach "beyond the cold mechanics of the accurate rendering of nature to an appreciation of the beauty and nobility inherent in the person or scene before him and awaken in the observer these uplifting emotions."³

Saint-Gaudens's small bronze *Diana of the Tower* is a reduced detail of a much larger gilded copper statue that shows the classical goddess of the hunt striding forward and aiming a large bow. This statue was produced in several versions, the largest of which served as a weather vane atop New York's Madison Square Garden from 1891 to 1892 and then as an ornament at the 1893 World's Columbian Exposition in Chicago. It is now lost. A lighter, more mobile thirteen-foot version was installed above Madison Square Garden in 1893 and presided over the New York skyline until 1925. It now graces the Great Stair at the Philadelphia Museum of Art. Although our tiny reduction bears the artist's monogram and copyright, the estate probably cast the bust after the artist's death in 1907.⁴

Diana's head was modeled after that of Saint-Gaudens's mistress, Davida Johnson Clark, but the artist treats it in an impersonal style that appeals to traditional ideals of beauty. Although the work of Saint-Gaudens was not included in the Armory Show in 1913, his *Diana* embodied the modern spirit as the first architectural sculpture to be illuminated at night by electric lights.

Nava Streiter

1. Thayer Tolles, "Augustus Saint-Gaudens in the Metropolitan Museum of Art," *Metropolitan Museum of Art Bulletin* 66, no. 4 (Spring 2009): 14, 16.

2. John Wilmerding, "Foreword," in John H. Dryfhout, *The Work of Augustus Saint-Gaudens* (Hanover, NH: University of New England, 1982), ix–x.

3. Dryfhout, *Augustus Saint-Gaudens*, 26.

4. Dryfhout, *Augustus Saint-Gaudens*, 205–210.



MAX WEBER

.....
 B. 1881, BELOSTOK, RUSSIA
 (NOW BIALYSTOK, POLAND)
 D. 1961, GREAT NECK,
 NEW YORK

.....
Bathers

1909

Oil on canvas

21" x 18"

Born in the same year as Picasso, whom he knew well in Paris, Max Weber was one of America's premier modernists in the years preceding the Armory Show. Living in Paris from 1905 to 1908, Weber exhibited his work at the Salon des Indépendants, attended the salon of the expatriate writer Gertrude Stein, befriended the self-taught painter Henri Rousseau, studied in the studio of Henri Matisse, and visited the 1907 posthumous exhibition of the paintings of Paul Cézanne. Cézanne's formative influence is deeply registered in this colorful and dynamic oil painting of nine nude female bathers. The bathers are seen disporting themselves in a variety of postures on the wooded shore of a body of water and on the deck of an arched bathing pavilion. The importance of this small painting to Weber is indicated by his lithographic reprise of the composition in 1931 in both black-and-white and hand-colored versions.¹

At the age of ten, Weber immigrated to America with his family, and he later studied design theory at the Pratt Institute in Brooklyn. Perhaps this painting bears reminiscences of his youthful sightings of local bathing beauties entering and exiting the Coney Island bathhouses, but Weber's modernist composition is first and foremost an homage to the bather paintings of Cézanne. One such painting by Cézanne, in which six nudes are posing on the banks of a river or pond, was formerly owned by Joan Whitney Payson and bequeathed by her to the Metropolitan Museum of Art in 1975.² Weber is also testing his personal transformation of Cézanne's legacy against the rival bather paintings of Picasso and Matisse. In the solid geometric abstraction of the forms of the naked human body, we may see here, as well, the influence of tribal African figurines. These figurines thrilled Weber when he first saw them in the company of his fellow modernists in the ethnographic museum in Paris.

Back in New York in 1909, Weber met Arthur B. Davies and Alfred Stieglitz, both of whom supported his modernist orientation. Stieglitz gave Weber his first one-person show in 1911 at the 291 Gallery on Fifth Avenue, and Davies encouraged Weber to participate in the Armory Show. However, the hanging committee's allocation of only two works caused Weber to withdraw from the exhibition entirely. In the years immediately following the Armory Show, Weber based some of his most abstract compositions on the rhythmic patterns of the streets and skyscrapers of New York.

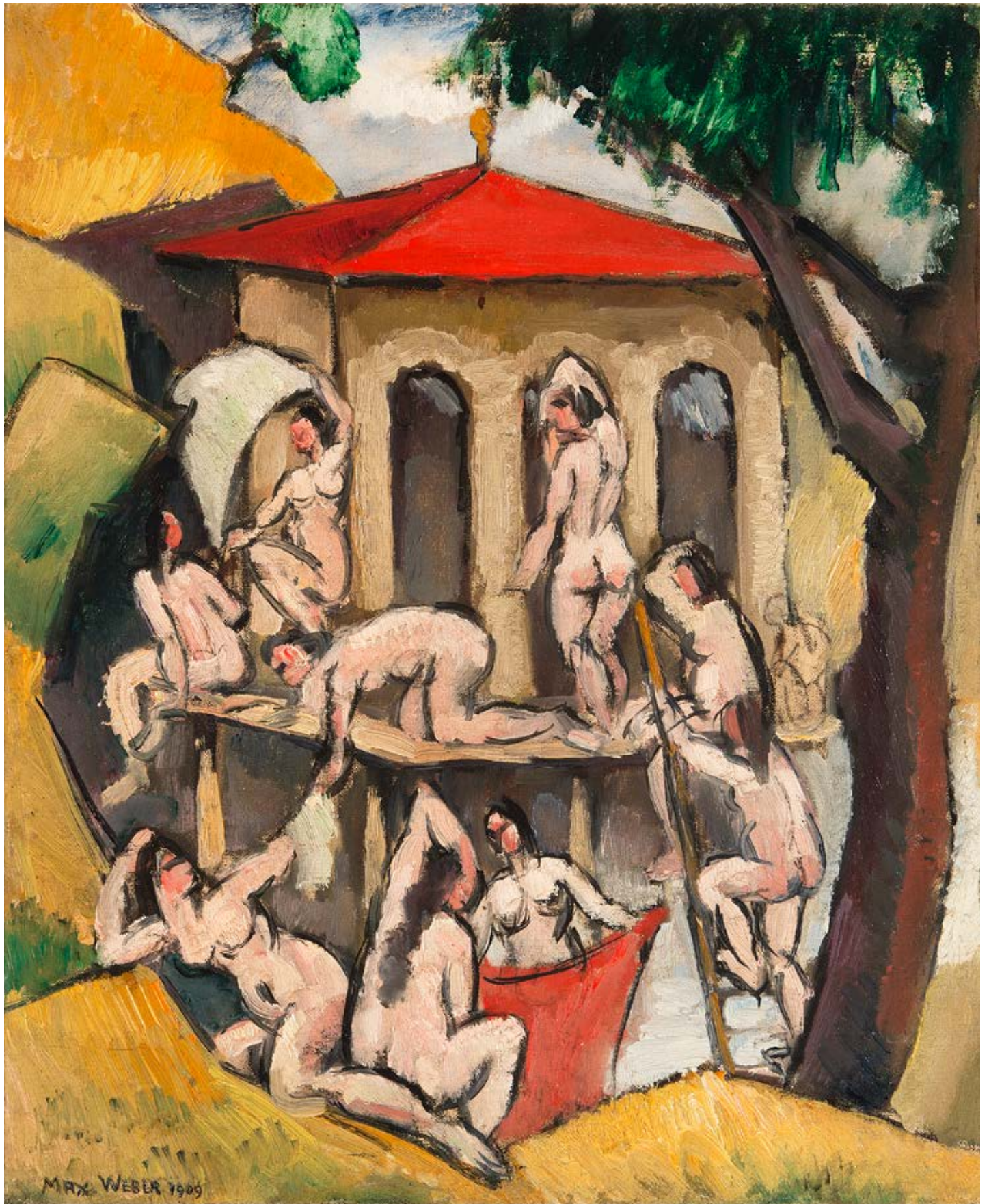
Besides being a painter and sculptor, Weber was a poet and scholar, vitally cognizant of the debt borne by twentieth-century modernism to the ancient traditions of visual culture from around the globe: "The ancients afford us an endless source for the study of the most superb craftsmanship, logic and law of design, and structure of form and use of color."³ After the death of his father in 1918, Weber increasingly turned his modernist vocabulary of pictorial form to the task of celebrating his Orthodox Jewish heritage.

Steven Z. Levine

.....
 1. See "Nineteenth and Twentieth-Century Prints and Drawings," accessed January 11, 2014, <http://catalogue.swanngalleries.com/asp/fullCatalogue.asp?salelot=2272++++357+&ref-no=++656025&saletype=>.

2. Paul Cézanne, *Bathers*, 1874–1875, accessed January 11, 2014, <http://www.metmuseum.org/Collections/search-the-collections/435867>.

3. Max Weber, personal statement, in Louis Lozowick, *One Hundred Contemporary American Jewish Artists* (New York: YKUF Art Section, 1947), 192.



ARTHUR B. DAVIES

B. 1863, UTICA, NEW YORK
D. 1928, FLORENCE, ITALY

Untitled (Nudes in Woods)

Circa 1910

Oil on canvas

33 3/4" x 28 3/4"

Arthur B. Davies studied art in Chicago as a young man, before working briefly as an industrial draftsman and illustrator. By the mid-1880s he was living in New York and taking classes at the Gotham Art Students School and the Art Students League. In the following decade, he traveled to Europe, where he was influenced by the historical traditions of Western painting from the Renaissance to Post-Impressionism.

Davies helped introduce modernism to American audiences through his involvement in several important exhibitions and cultural institutions.¹ In 1908 he showed his work with a group called The Eight, which was composed of eight Americans who rejected the conservatism and exclusivity of the National Academy of Design. In 1912 he became president of the newly founded Association of American Painters and Sculptors, which organized the Armory Show. Davies was instrumental, along with Walt Kuhn and Walter Pach, in choosing works for that show that included art by the most advanced European modernists. Through his efforts as an organizer, he gained the support of several important patrons, including Lillie Bliss, Mabel Dodge, and Helen Hay Whitney as well as Gertrude Vanderbilt Whitney, whose early collection was particularly shaped by the art of The Eight.

Despite his interest in modernism, Davies's art is generally more aligned with Romanticism or Symbolism, which shared modernism's interest in individual self-expression.² It often centers on images of nude bodies and timeless landscapes arranged in dreamy, rhythmic compositions, and its lyrical idealism tends to override its concern with realism.³ Although themes from classical mythology appear regularly in his work, they are often treated in unusual and personal ways. For a brief time after the Armory Show, Davies experimented with modernist forms of abstraction that bespoke a new break with tradition, but he soon returned to his older styles.⁴

This untitled painting shows a central female nude sitting in a lush Arcadian glade, either supporting or gesturing toward a smaller nude figure, whose posture seems derived from classical statuary. Other female nudes cavort gracefully in the background. The use of cool, white drapery further suggests a classical subject.

The painting is mysterious in several ways. The unusual composition and the difference in the scale of the foreground figures suggest that it depicts a particular narrative, but none has been identified. The painting is undated, which is not unusual for Davies's work, since he often revisited and reworked his own compositions. Even the style and paint finish are vague in several places. Areas of relatively high detail contrast sharply with areas where the paint is almost transparent, and traditionally important elements, such as faces, remain unfinished. Sketchy red-orange lines sit harshly against naturalistic flesh tones in several places.

These formal features illuminate the artist's role in making the painting. Although the scene can be understood in terms of a long-standing visual tradition extending from Poussin to Cézanne, its idiosyncrasies make it particularly personal to Davies. In its style, and especially in its use of different surface finishes, it reveals his painting process, highlighting his subjective and innovative use of materials and forcing viewers to question what constitutes a finished work of art.

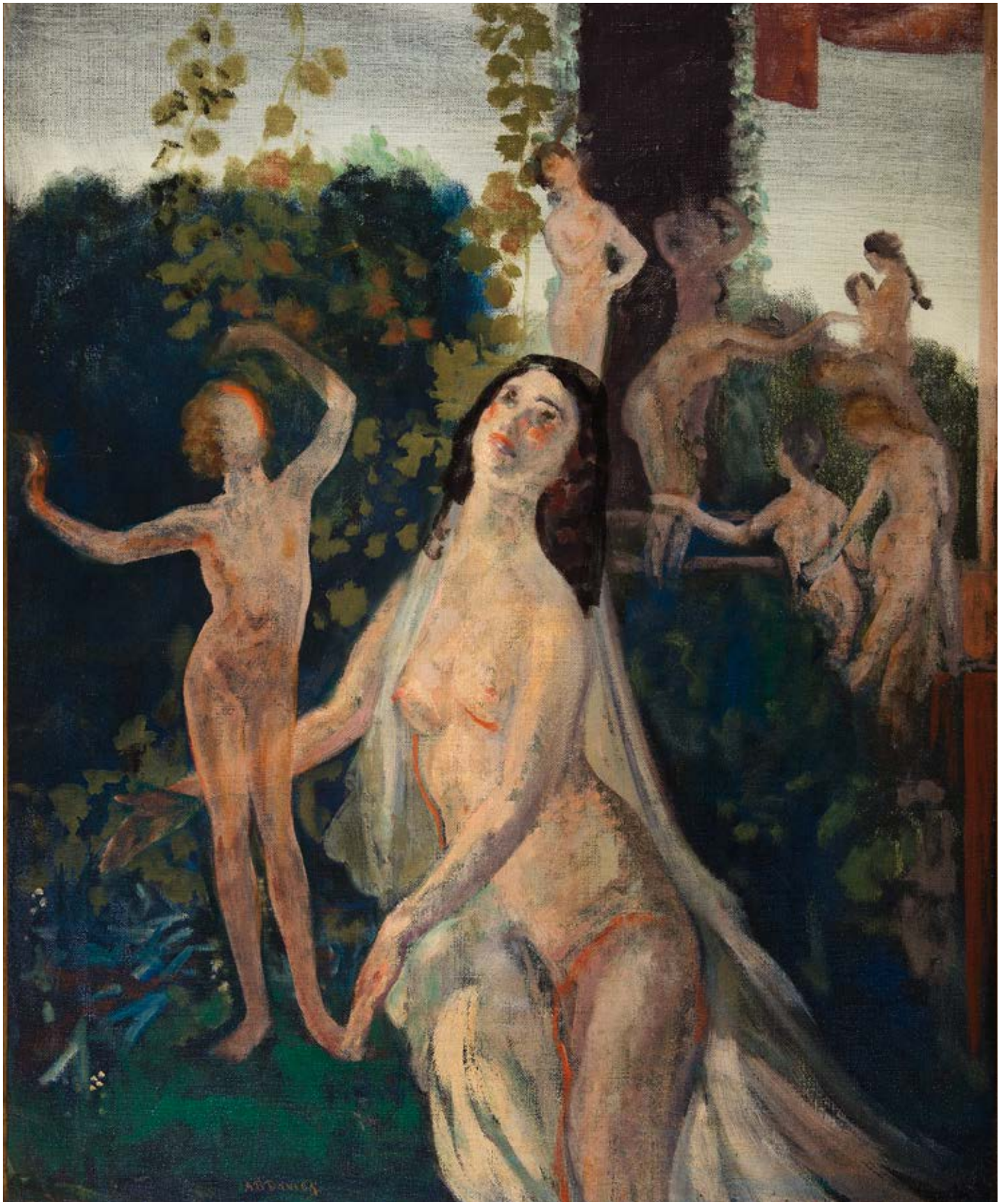
Nava Streiter

1. Judith Zilcer, "Arthur B. Davies: The Artist as Patron," *American Art Journal* 19, no. 3 (Summer 1987): 54–83.

2. Royal Cortissoz, *Arthur B. Davies* (New York: Whitney Museum of American Art, 1931), 7–12. See also Mahonri Sharp Young, *The Eight* (New York: Watson-Guption Publications, 1973), 62–63.

3. Joseph S. Czestochowski, *Arthur B. Davies: A Catalogue Raisonné of the Prints* (Newark, DE: University of Delaware Press, 1987), 52–53.

4. Kimberly Orcutt, "The Problem of Arthur B. Davies," in *The Eight and American Modernisms*, ed. Elizabeth Kennedy (New Britain, CT: New Britain Museum of American Art, 2009), 23–42.



MAURICE PRENDERGAST

.....
 B. 1859, ST. JOHN'S,
 NEWFOUNDLAND
 D. 1924, NEW YORK,
 NEW YORK

.....
Bathers
 Circa 1910
 Watercolor
 16 7/8" x 15 1/2"

Maurice Prendergast was an American artist known especially for his oils and watercolors of the parks and riverbanks of Boston, a city that would become a recurring theme in his work. In 1891 he traveled to Paris and studied at the Atelier Colarossi and the Académie Julian under the guidance of artists from the École des Beaux-Arts. His greatest influences at that time were James Abbott McNeill Whistler, an American artist who focused primarily on color and form rather than the three-dimensional representation of the landscape, as well younger French artists such as Pierre Bonnard and Édouard Vuillard. In 1908 Prendergast became a member of The Eight, a group of modern American painters whose work diverged greatly from the academic illusionism of the National Academy of Design. He was well prepared to serve as a member of the selection committee for American and foreign art at the Armory Show; he himself exhibited seven works in his "colorful, Expressionist style."¹ In 1914 Prendergast and his brother Charles moved to New York and spent time with old friends from The Eight, such as Arthur B. Davies, as well as new friends, such as Walter Pach and Walt Kuhn, whom he knew from the Armory Show.

Maurice Prendergast's *Bathers* is a watercolor painted by the artist around 1910. At that time, modern art in America was characterized by two main tendencies: the depiction of raw urban life by the Ashcan School artists around Robert Henri and the representation of the modern landscape in the manner of the French Impressionists. The bathers theme is a traditional one—often revisited by Renoir and Cézanne—and was found frequently among the exhibits at the Armory Show. Prendergast paints four naked female figures with a thick black outline, filling in three of the bodies with a flesh tone and leaving the skin of the fourth to be indicated by the blank paper. The mountains in the background are also thickly outlined in blue, and the trees and landscape are outlined in black, in the same manner as the four figures. The painting evokes a sense of fluidity and motion through smooth, swift brushstrokes. This work is representative of his application of color in "rapidly painted distinct patches."² Prendergast did not paint this scene from life but rather drew inspiration from the artists of the bather tradition and his own imagination. Thus, it is a scene of nature, painted from the perch of the city. That is to say, Prendergast painted a vision of nature by going into the cities of Boston and New York, where the works of Old and Modern Masters were on display in the same museums in which his works are displayed today.

Micaela Houtkin

.....
 1. Carol Clark and Nancy Mowll Mathews, "Prendergast," *Grove Art Online*. Oxford Art Online, Oxford University Press, accessed October 26, 2013, <http://www.oxfordartonline.com/subscriber/article/grove/art/T069490>.

2. Ibid.



WILLIAM GLACKENS

.....
 B. 1870, PHILADELPHIA,
 PENNSYLVANIA
 D. 1938, NEW YORK,
 NEW YORK

Woman at a Window
 Circa 1910–1915
 Pastel
 21" x 16 1/2"

William Glackens started his career as an artist-reporter for the *Philadelphia Press*, functioning as photojournalists do today. In this capacity, Glackens served as an embedded reporter, traveling with American troops in Cuba on a commission from *McClure's Magazine*. When he returned, he associated with a group of artists in New York who became known as the Ashcan School. Informally led by Robert Henri, with whom Glackens shared a studio in the late nineteenth century, they were interested in painting the spectacle of the city and its inhabitants. While other colleagues, such as John Sloan and George Luks, often chose to paint the lower classes and their neighborhoods, Glackens preferred to show fashionable life and people at leisure. In this pastel, for example, a young woman wearing a negligee lounges in an elegant parlor.

Glackens's work reflects his interest in French Impressionism, which he first saw in person on a visit to Europe in 1895. Here, the bright white light streaming in the window creates vivid highlights on the woman's left side and in the mirror behind her. Repeated shades enliven and unite the composition: The orange of the flowerpot and the curtain appear also on the mirror and mantel cover; the yellow of the mirror frame and carpet are echoed in small dabs on the seat; the green plant matches touches on the floor. This interest in color and shimmering light, along with his preference for pleasing themes, earned him the nickname "the American Renoir."

Glackens played an important role in changing the course of American art in the twentieth century. In 1908 he and his colleagues coordinated an independent exhibition at New York's Macbeth Gallery; in doing so, they were some of the first artists to challenge the control of the conservative National Academy of Design. Glackens also participated in the 1913 Armory Show, exhibiting his large Renoir-like *Family Group* (National Gallery of Art, Washington, DC), which is very similar in setting to the pastel in the Payson Collection, and serving as chairman of the committee responsible for selecting works by American artists.

In 1912 Glackens traveled to Paris to purchase modern French paintings for the collection of his patron, Albert C. Barnes, who later remarked: "The most valuable single educational factor to me has been my frequent association with a life-long friend who combines greatness as an artist with a big man's mind."¹

Mariann Smith

.....
 1. The Barnes Foundation website on the occasion of the exhibition *William Glackens*, on view November 8, 2014–February 2, 2015, <http://www.barnesfoundation.org/exhibitions/upcoming/glackens/>.



JOHN SLOAN

.....
 B. 1871, LOCK HAVEN,
 PENNSYLVANIA
 D. 1951, HANOVER,
 NEW HAMPSHIRE

The Picture Buyer

1911

Etching

10 $\frac{7}{8}$ " x 12 $\frac{7}{8}$ "

John Sloan studied at the Pennsylvania Academy of the Fine Arts and worked as an illustrator for the *Philadelphia Inquirer* before moving to New York in 1904. Along with fellow Pennsylvanians Robert Henri and William Glackens, Sloan was a member of the Ashcan School of urban realists, who rejected the established trends of academic art and American Impressionism. In the company of Arthur B. Davies and Maurice Prendergast, Sloan and his Philadelphia colleagues were among the rebels of "The Eight," who, in 1908, organized an independent exhibition at the Macbeth Gallery in Manhattan in direct opposition to the dominance of the National Academy of Design. A member of the Association of American Painters and Sculptors, Sloan exhibited two paintings and five etchings, including *The Picture Buyer*, at the Armory Show in 1913.

Although the paintings of Duchamp and Picasso taught him to appreciate the value of modern artistic forms, Sloan did not jump on the "bandwagon of modernism" where "too many followers picked up little formulas for abstraction."¹ He was a humanist, according to his wife, and an artist-spectator of life. We know from his diary entries that he made it a daily excursion to walk the streets of New York City so that he could depict the experience of a rapidly changing metropolis. Coming from a background in newspaper illustration and having served on the editorial board of the socialist magazine *The Masses*, he possessed a keen awareness of the economic and social disparities of the city, which he gleaned from the simple act of looking.

Sloan was familiar with the work of draftsmen-printmakers such as Dürer and Daumier, but as an etcher, he most admired Rembrandt. He made over sixty images of the city etched on metal, which express antipathy for the privileged and sympathy for the poor. Sloan did not use a camera to collect ideas, but composed his works from imagination and the emotional reserves of memory. In each image he captures a mood or moment by selecting characteristic elements of modernity and immersing himself in the spectacle of the city.

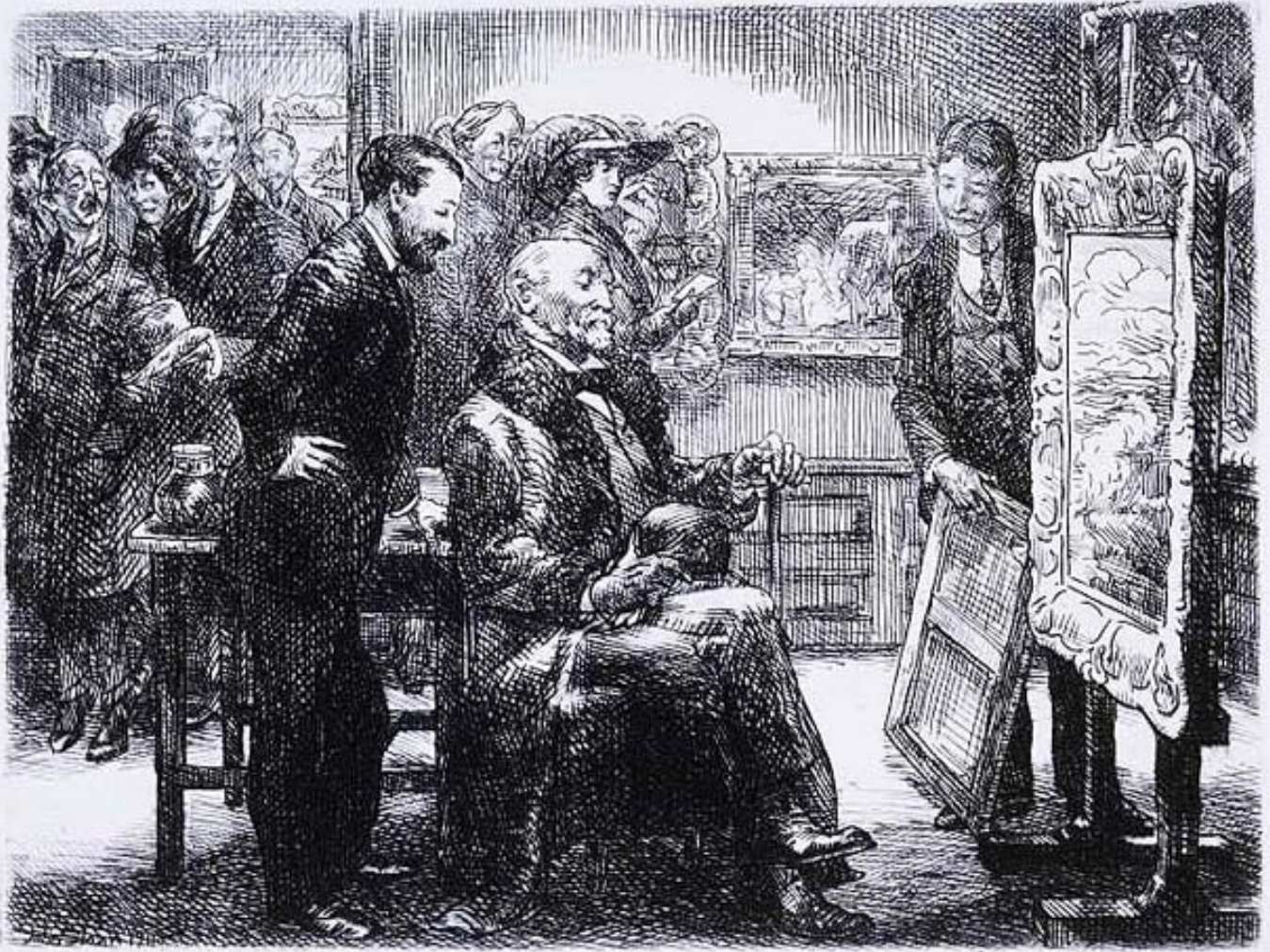
The first collector who took an interest in Sloan's etchings was John Quinn, the lawyer of the organizers of the Armory Show. On this impression of *The Picture Buyer*, Sloan inscribed "purchased by John Quinn in 1911." Although Sloan sold his works to collectors, he was often in a precarious financial situation because he believed that those who were "swayed by the whims of commercial success in the art market"² compromised their artistic integrity. Sloan describes *The Picture Buyer* as "an incident in the galleries of William Macbeth," where Macbeth is shown "purring in the ear of the victim,"³ a wealthy collector in a fur-trimmed coat. Sloan expresses his disapproval of the commodification of art and the deferential behavior that may be required to make a sale.

Wendy Chen

.....
 1. Helen Farr Sloan, *John Sloan: New York Etchings 1905–1949* (New York: Dover Publications, 1978), 9.

2. Sloan, *John Sloan*, 9.

3. Sloan, *John Sloan*, 16.



John Brown

WILLIAM ZORACH

.....
 B. 1887, EURBURG, RUSSIA
 (NOW YURBARKAS,
 LITHUANIA)
 D. 1966, BATH, MAINE

.....
*Landscape with Cottage by
 the Sea*
 1916
 Watercolor
 24 ¼" x 20 ½"

William Zorach came to the United States when he was four years old and settled with his family in Cleveland, Ohio. Upon completing his apprenticeship in lithography in 1907, Zorach moved to New York and studied at the National Academy of Design. After finding the Academy's emphasis on traditional representation to be stultifying, in 1908 he traveled to Paris and enrolled in La Palette, a school where students could learn to paint in the new modern manner. It was there that he met Marguerite Thompson, who would later become his wife. In Paris he viewed the latest trends in Fauvism and Cubism, whose influence, however, he resisted. Thompson and Zorach were married in 1912, and they returned to New York prior to the opening of the Armory Show. In 1916 Zorach and Thompson spent the summer in Provincetown, Cape Cod, where they became involved with the Provincetown Players, a theater group from the avant-garde community of Greenwich Village that exemplified freedom, creativity, and the rebellious new spirit. Zorach's works at that time took on some of the abstract formal elements of modernism. It was a period characterized by a high degree of artistic and social experimentation, when artists were inventing aesthetic styles and workers and women were seeking freedom from authority.

Zorach created *Landscape with Cottage by the Sea* during his summer in Provincetown, where he painted boats in the harbor using the forms and colors of French Post-Impressionism. In the painting, a ship in the distance is visible through the opening in a scenic pathway. The tiny ship, floating across the calm waters, looks like a torn shard of traditional illusionism that has now set sail and is gradually becoming obsolete. The immediate foreground of the painting is drawn with sparing use of color, and the lack of sculptural definition seems to illustrate the fleeting and fragmentary sense of time in modern life. On the left, the cottage roof and chimney top are integrated into the painting's simplified, yet imaginatively cohesive space. The juxtaposition of the substantive world of the past and the transparent world of the present may indicate a transitional moment of uncertain new beginnings. Zorach observed that "modern art has developed a consciousness of the inner meaning of gesture. . . . Two figures, two things, two colors approach each other, meet, interlace, pass, leaving vacuums." What we have in *Landscape with Cottage by the Sea* is the meeting of "movement and stillness,"¹ of two aesthetic styles brushing shoulders and two interlaced periods of the past and present mediated through his own personal expression. The year 1917 would be the peak of Cubist influence on Zorach's paintings, and in that year, he began his first experimentation with sculptural works. In 1922 he made a permanent transition to sculpture, which would come to dominate the rest of his life's work.

Wendy Chen

.....
 1. Donelson F. Hoopes, *William Zorach: Paintings, Watercolors, and Drawings, 1911–1922* (Brooklyn: Brooklyn Museum, 1968), 14.



ROCKWELL KENT

.....
 B. 1882, TARRYTOWN,
 NEW YORK
 D. 1971, SABLE FORKS,
 NEW YORK

Moonlit Landscape

1926

Watercolor

20 ¼" x 24 ⅛"

Rockwell Kent was a modern artist from the start of his long and complex career. He was capable of synthesizing disparate aesthetic and personal influences into a variety of expressive modes. These forms of expression ranged from commercial art—which, while successful as mass advertising, remained unique and evocative—to hybrid forms, such as writing and illustrating both popular and more arcane literary works. His work also included paintings, drawings, and murals that ranged—across the entire body of work and, occasionally, within individual works—from a near-obsessive intensity of observational acuity to a mystical and symbolic abstraction of form that, while wildly evocative, nonetheless held itself apart from Surrealism’s indulgences.

Kent was born to privilege and endowed with ample drive, intellect, and talent. Over the course of three summers in his late teens, he took outdoor painting classes with William Merritt Chase. Under Chase’s tutelage, Kent learned visual acuity in the handling of subject matter and paint along with the importance of a carefully cultivated artistic persona. After initial training in architectural drawing at Columbia University, Kent attended the New York School of Art for an intensive course of study under Robert Henri in 1902.¹ Henri’s strong emphasis on the acquisition and mastery of traditional techniques—and stubborn adherence to aesthetic and political principles—no doubt influenced Kent’s approach to art and to living as a public, cultural figure.

In the Payson watercolor, painted in 1926, a pallid figure reclines within the forms of a nocturnal scene. The figure is not quite lying on or in the landscape. Rather, in the same way that the landscape does not quite remain simply a backdrop for a languid figure, the recumbent body echoes and amplifies the visual and symbolic elements of the overall composition. The other compositional elements—the blocky, receding masses of hill, mountain, water, and sky; the paired bright sections representing moon and flower; the semi-visible root structures of the plant—are imbued with a simple intensity that implies the presence of meanings beyond the mere representation of a scene. Kent’s figure is closely observed enough to appear convincingly corporeal, as suggested by the flesh at the back of the thigh just above the knee. It is also rendered in a simplified manner as an androgynous form, depicted with simple lines and areas of color. These features allow it to be read as idealized, or—in conjunction with the rest of the composition—dream-like or visionary.

While figures by luminous bodies of water had been a part of Kent’s compositional arsenal since his first journey to Monhegan Island, in Maine, in 1905,² Kent “initially incorporated mythic imagery in his work during his 1918 sojourn on Fox Island in Resurrection Bay, Alaska.”³ In all likelihood, he was prompted by immersion in a volume of the works of William Blake and Alexander Gilchrist’s *Life of William Blake*, two of the small number of books Kent brought with him on this journey. By 1927 Kent was producing works that incorporated imagery explicitly related to myths and legends, including Sergei Rachmaninoff’s *Russian Mass* and Igor Stravinsky’s *The Firebird*.⁴ That these latter works were a commission for the Steinway Piano Company only underscores Kent’s ability to identify and align powerful visual and narrative materials in an unusually wide variety of media, styles, and settings and to create singular and compelling works from them.

.....
 1. Jake Milgram Wien, *Rockwell Kent: The Mythic and the Modern* (Manchester, VT: Hudson Hills Press, 2005), 110.

2. Constance Martin, “Rockwell Kent’s Distant Shores: The Story of an Exhibition,” *Arctic* 55, no. 1 (March 2002): 101, 103.

3. Wien, *Rockwell Kent*, 118.

4. Wien, *Rockwell Kent*, 120–122.

Brian Wallace



ISABEL BISHOP

B. 1902, CINCINNATI, OHIO

D. 1988, NEW YORK,

NEW YORK

*Union Square during
Expansion of the Fourteenth*

Street Subway Station

1930

Oil on canvas

22 3/8" x 26 3/8"

When sixteen-year-old Isabel Bishop began to study illustration at the New York School of Applied Design for Women, she was planning to pursue a career in commercial art. Her plans changed when, two years later, she enrolled at the Art Students League of New York. There, she studied with artists whose preferred subject matter was the people and places of New York. Bishop soon began to focus on the everyday life of the modern city. In 1926 she moved to the first of two studios that looked out on Manhattan's Union Square and discovered subject matter that inspired her for the remainder of her long career.

Union Square today is bordered by Fourteenth Street to the south, Seventeenth Street to the north, Union Square West on the west side, and Union Square East on the east side. In the 1920s it was transformed from one of the most depressed areas of the city into a crowded commercial, political, and entertainment hub. In 1928 plans were devised to improve subway service by connecting the Broadway line with the Fourteenth Street eastern line, which required raising the elevation of the park, building a retaining wall around the square, relandscaping, and relocating some of the park's statues.¹ Although Bishop is best known for her images of the people who frequented Union Square, especially women, her somber palette and sober Renaissance perspective in this scene bear dignified witness to the upheaval of urban renewal, which continued until 1938 as a result of the Depression.

In this painting, sketchily rendered workers excavate near the Temperance Fountain. Mining magnate Daniel Willis James donated the fountain to the city in 1881 to encourage people to drink its free and clean water as an alternative to beer. This example features a personification of Charity and two children; the water flowed from four lions' heads on the basin and was drunk from tin cups on chains. The white tower in the right background, constructed in 1909, was the headquarters of the Metropolitan Life Insurance Company. It was the world's tallest building until 1913.

Paintings were painstakingly difficult for Bishop, and they could take months or even years to create. Although she once said that there was almost never a point at which she felt a painting was "finished," she explained, "What I ask of a painting is that it speak to me—if it doesn't it's no good and I have to start again."² Bishop's paintings continue to speak to us today, telling us stories about the spectacle of modern New York during a time of fast-paced social and technological change.

Mariann Smith

1. Ellen Wiley Todd, *The "New Woman" Revised: Painting and Gender Politics on Fourteenth Street* (Berkeley: University of California Press, 1993), 105–106. <http://ark.cdlib.org/ark:/13030/ft9k4009m7/>.

2. Karl Lunde, *Isabel Bishop* (New York: Harry N. Abrams, 1975), 15.



MABEL DWIGHT

B. 1875, CINCINNATI, OHIO

D. 1955, SELLERSVILLE,

PENNSYLVANIA

Life Class

1931

Lithograph

16 1/8" x 20 1/2"

Mabel Dwight was an American lithographer. She began printing in her fifties and was quickly recognized as one of the leading printmakers of the late 1920s and early 1930s. Her works focused on the human comedy of life, especially in New York City. While her works were popular for their satirical nature, her work also exhibited her radical streak.

Dwight invented her last name. She was born Mabel Williamson and chose the name Dwight after the end of her marriage to Eugene Higgins, another artist. During her marriage, which lasted from 1906 to 1917, she withdrew from the art world, but she reentered it in 1918, five years after the Armory Show. She began printmaking in 1927, studying in Paris under Edouard Dũchatel, and quickly rose to prominence upon her return to the United States.

During the Great Depression, Dwight worked for the Federal Art Project of the Works Progress Administration (WPA) and became an active leftist, making prints that represented her socialist views. As she argued, "Art has turned militant. It forms unions, carries banners, sits down uninvited, and gets underfoot. Social justice is its battle cry. War, dictators, labor troubles, housing problems all appear on canvas and paper."¹ Her art displayed anti-Fascist themes as early as 1933.

In *Life Class*, Dwight reverses the traditional drawing of the nude. An Ingres-like reclining female nude is present in the foreground, facing away from the viewer. However, the emphasis of the lithograph is on a group of artists drawing the nude model. These artists are mostly balding male smokers with pads propped on chairs or stools, scowling dutifully at their papers or at the model. Two female sketchers are also included. Dwight's work could be seen as representing the feminist idea of the male gaze: The reversal of the focus from the model to the artists means that the model is depicted as looking back on the artists as much as the artists are looking at her.

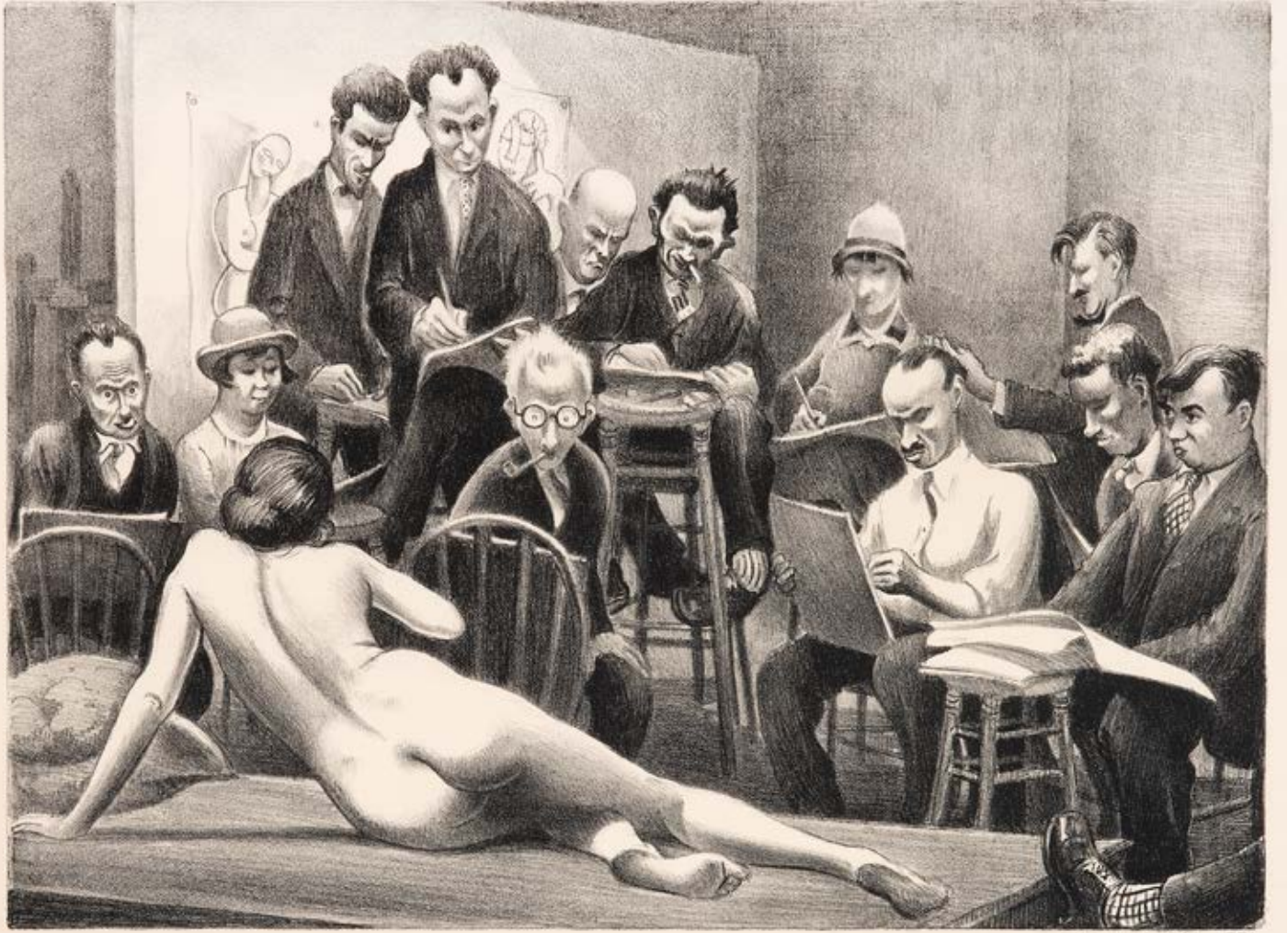
Her work satirizes the New York artistic community of the time. The artists in the scene are recognizable and include Jacob Getlar Smith, Richard Lahey, Jan Matulka, Joseph Pollet, Edward Hopper, and Yasuo Kuniyoshi.² In addition, she included, on the back wall of the studio, several Cubist-style drawings. Rather than directly participating in the avant-garde styles of the time, she presents them. She is not interested in pushing the boundaries of representation but rather prefers to observe the group of artists doing such work. She is an outsider, looking in at others.

This print fits with a theme of Dwight's: Other prints, such as *Houston Street Burlesque*, 1928, echo the theme of women being observed by a primarily male audience. Our attention is drawn to the faces of the artists sketching the nude, which serve as the focus of the piece. Their reactions, and Dwight's exaggerations of their facial features, are placed at the fore. Despite the provocative nature of the burlesque and the nude model, Dwight imbues the model with a dignity that is missing in the artists and audience.

1. Helen Langa, *Radical Art: Printmaking and the Left in 1930s New York* (Berkeley: University of California Press, 2004), 10.

2. Susan Barnes Robinson and John Pirog, *Mabel Dwight: A Catalogue Raisonné of the Lithographs* (Washington, DC: Smithsonian Institution Press, 1997), no. 52, 95.

Jon Sweitzer-Lamme



Hald Knight 1901

REGINALD MARSH

B. 1898, PARIS, FRANCE

D. 1954, DORSET, VERMONT

The Barker

1931

Etching

16 1/2" x 14"

Reginald Marsh was an unlikely chronicler of the underclass population in New York in the 1930s. Born in Paris to American artists, Marsh came to America with his parents when they moved to New Jersey in 1900. Showing artistic proficiency at a young age, Marsh became an illustrator for the college magazine while at Yale. He was hired by the *New York Daily News* in 1922 to make cartoon reviews of vaudeville and burlesque shows, two recurring settings of his later work. Living in the bohemian art community of Greenwich Village, Marsh enrolled in 1927 in the Art Students League of New York, where he studied under the painter Kenneth Hayes Miller, who encouraged Marsh to paint the lives of the underprivileged in New York. Marsh had his first one-man studio show of oils and watercolors at the Whitney Studio Club in 1924, but it was a trip to Europe in 1925 that renewed his affection for the Old Masters and subsequently informed his urban compositions.

Marsh was inspired by the ability of Renaissance and Baroque painters to organize large figure groups against landscape or architectural backdrops in order to achieve drama and monumentality. He was particularly interested in tangled bodies, wrestling men, and writhing women: "I like to go to Coney Island because of the sea, the open air and the crowds—crowds of people in all directions, in all positions, without clothing, moving like the great compositions of Michelangelo and Rubens."¹

In this way, the past and the present are entwined in Marsh's work, in scenes that are both realistic and yet fantastical. For a country reeling from the economic ravages of the Great Depression, Coney Island was an inexpensive distraction. In *The Barker*, much of the etching is claustrophobically filled with figures and forms. The subjects nearest the viewer are at eye level, indicating that by observing the scene, we enter into its frenzied world. On an elevated stage at the center are larger-than-life showgirls advertising some sort of staged performance, complete with a sword, that the barker is endeavoring to sell to the passing throng.

But we do not focus on the show, as the real spectacle is the crowd itself. The space is shallow, and there is a sense that we are being pulled into the dense pictorial space. Marsh's figures are grotesque, as they gnaw carnival food and sneer in our general direction, reproving us for our voyeurism. The disorienting experience of Coney Island is felt in every inch of Marsh's etching—crowded, alive, and out of control: a perfect metaphor for New York City in the 1930s.

Megan Russell

1. Marilyn Cohen, *Reginald Marsh's New York: Paintings, Drawings, Prints, and Photographs* (New York: Dover Publications, 1983), 21.



#13

Reginald Marsh

JO DAVIDSON

B. 1883, NEW YORK,

NEW YORK

D. 1952, TOURS, FRANCE

Bust of Joan Whitney Payson

1932

Terra-cotta

12 1/2" x 7" x 7 1/2"

Jo Davidson was born into a poor Russian Jewish family on New York's Lower East Side. As a young man, he received scholarships to study at the Art Students League of New York and at Yale's recently founded School of Art, where he first took up sculpture. In 1907 he moved to Paris, where he attended the École des Beaux-Arts, became a fixture in the artistic community, and exhibited in the Salon. His career was established quickly with exhibitions in London and New York, and his sculpture appeared in the Armory Show, which he helped to organize.¹ Although time has diminished Davidson's reputation, his work is still held by major collections, and there is a small permanent exhibition of his sculptures in the Smithsonian's National Portrait Gallery.

Davidson's work largely follows the classicizing tradition of academic portraiture, which balances realism and idealism. It also exceeds that tradition through a lively modeling and rough surface texture that have been associated with the work of the famous French modern sculptor Auguste Rodin.² However, more than Rodin, Davidson liked to work quickly and from life, and he emphasized the importance of individuality and personality in his portraits. For this reason, he did not ask his subjects to pose formally and tried to connect with them through conversation. As he explained in his autobiography, this was often a fascinating experience since, over the course of a very prolific career, he sculpted many of his generation's most important cultural and political figures, including Gertrude Stein, Franklin Delano Roosevelt, Gandhi, and Mussolini.³ Davidson's work combines an appeal to established classical tradition with a modern, and perhaps very American, effort to enshrine character in apparently spontaneous and momentary expressions. Despite the many upheavals of twentieth-century American art, his output remained fundamentally consistent across a long and successful career.

Davidson's bust of Joan Whitney Payson was sculpted at the height of his success and represents his style well. A sketch for the finished marble portrait that is also in the Payson Collection, the terra-cotta head faces forward, confronting the viewer with a reserved but direct expression. Its hairstyle recalls the 1930s, but it is otherwise unornamented, as Davidson's busts often were. The rough surface modeling of the pale terra-cotta creates a subtle but lively system of shadowing that changes under different light conditions. This ephemeral quality tempers the portrait's underlying adherence to the unchanging conventions of classical form. It also makes the artist's hand and the process of art-making apparent in a sculpture that would otherwise seem entirely about its subject. The sculpture is neither heroic nor monumentalizing but is concerned with expressing the personality both of its model and of its artist.

The bust speaks to Davidson's artistic output and to its subject, but it also preserves an important history of social engagement. Davidson had a special connection to the Whitney-Payson family through Gertrude Vanderbilt Whitney, herself a sculptor, who was a friend and early supporter of his work.⁴ His early bust of her is on display in the National Sculpture Gallery. He also made another portrait of her, after she had become Mrs. Harry Payne Whitney, and a posthumous portrait of her husband.

Nava Streiter

1. Janis Conner and Joel Rosenkranz, *Rediscoveries in American Sculpture: Studio Works, 1893-1939* (Austin: University of Texas Press, 1989), 11-18.

2. Robert K. Tarbell, "The Impact of the Armory Show on American Sculpture," *Archives of American Art Journal* 18, no. 2 (1978): 2. See also John F. Kienitz, "Jo Davidson," *Wisconsin Magazine of History* 31, no. 3 (March 1948): 268.

3. Jo Davidson, *Between Sittings: An Informal Autobiography of Jo Davidson* (New York: Dial Press, 1951), 174, 226, 264, 275.

4. Davidson, *Between Sittings*, 49-50, 271-72. See also Avis Berman, *Rebels on Eighth Street: Juliana Force and the Whitney Museum of American Art* (New York: Atheneum, 1990), 75, 102, 153-154.



BERENICE ABBOTT

B. 1898, SPRINGFIELD, OHIO

D. 1991, MONSON, MAINE

New York Stock Exchange

1933

Photograph

36 3/4" x 30 5/8"

As a student of sculpture in New York City after World War I, Berenice Abbott encountered Marcel Duchamp, the most notorious celebrity of the Armory Show, and his friend Man Ray. In 1921 she traveled to Europe, where she studied at the Académie de la Grande Chaumière in Paris and the Kunstschule in Berlin, before working for Man Ray in Paris from 1924 to 1926. It was there that Abbott first saw photographs by Eugène Atget that romanticized the street scenes and architecture of Paris. Enamored with photography, she studied it avidly and displayed her work at the gallery Le Sacre du Printemps in 1926.

Upon her return to New York City in 1929, Abbott conceived the idea to track the changes of New York City. Though she did not get funding from the Federal Art Project (FAP) until 1935, Abbott voraciously photographed New York City, which culminated in her opus *Changing New York* (1939). Though *New York Stock Exchange* (1933) precedes this publication, it shows the development of her style. In the photographs of New York, she moved “away from beauty and the pursuit of universal ideals and toward . . . the patterns of unexceptional daily life,”¹ capturing, in her words, the “romantic . . . dreadful reality” of the metropolis, whose spectacle of progress and wealth was obliterated after the Wall Street Crash of 1929.²

Completed in the neoclassical style in 1903, the New York Stock Exchange is documented here through a uniquely modern medium. Six Corinthian columns support a neoclassical pediment that displays the frieze entitled *Integrity Protecting the Works of Man* (1905). Abbott believed that “photography means drawing with light,” whereas “color and atmosphere are . . . qualities of painting.”³ Here, her use of black and white cleverly riffs on the Renaissance technique of chiaroscuro, or light and shade.

Looming over the pedestrians and automobiles in the street, the Stock Exchange dominates the picture. Yet, the immediately adjacent skyscraper looms over the Stock Exchange, and a shadowy statue commands the foreground. There is a clear juxtaposition between modern and classical, old and new, and between living men and women and their monumental works. Twenty years after the Armory Show, Abbott shows that America was still in the midst of radical change. Skyscrapers replaced low-rise apartments, automobiles replaced horse-drawn carriages, and stock market gyrations replaced financial stability.

Having endured four years of economic hardship by the time she made *New York Stock Exchange*, Abbott lends a wry reverence to the building. The classical frieze proposes that the integrity of business relations will protect the works of man, but the shadowy men within the modern cathedral worshipped money too highly and gambled away people’s life fortunes. Abbott captures a “vanishing instant” in front of the Stock Exchange as the men and women move brusquely about their day.⁴ Life appears to be moving on despite the economic hardship. Does Abbott use the composition to critique capitalism, or is she merely documenting the changes that are happening within New York?

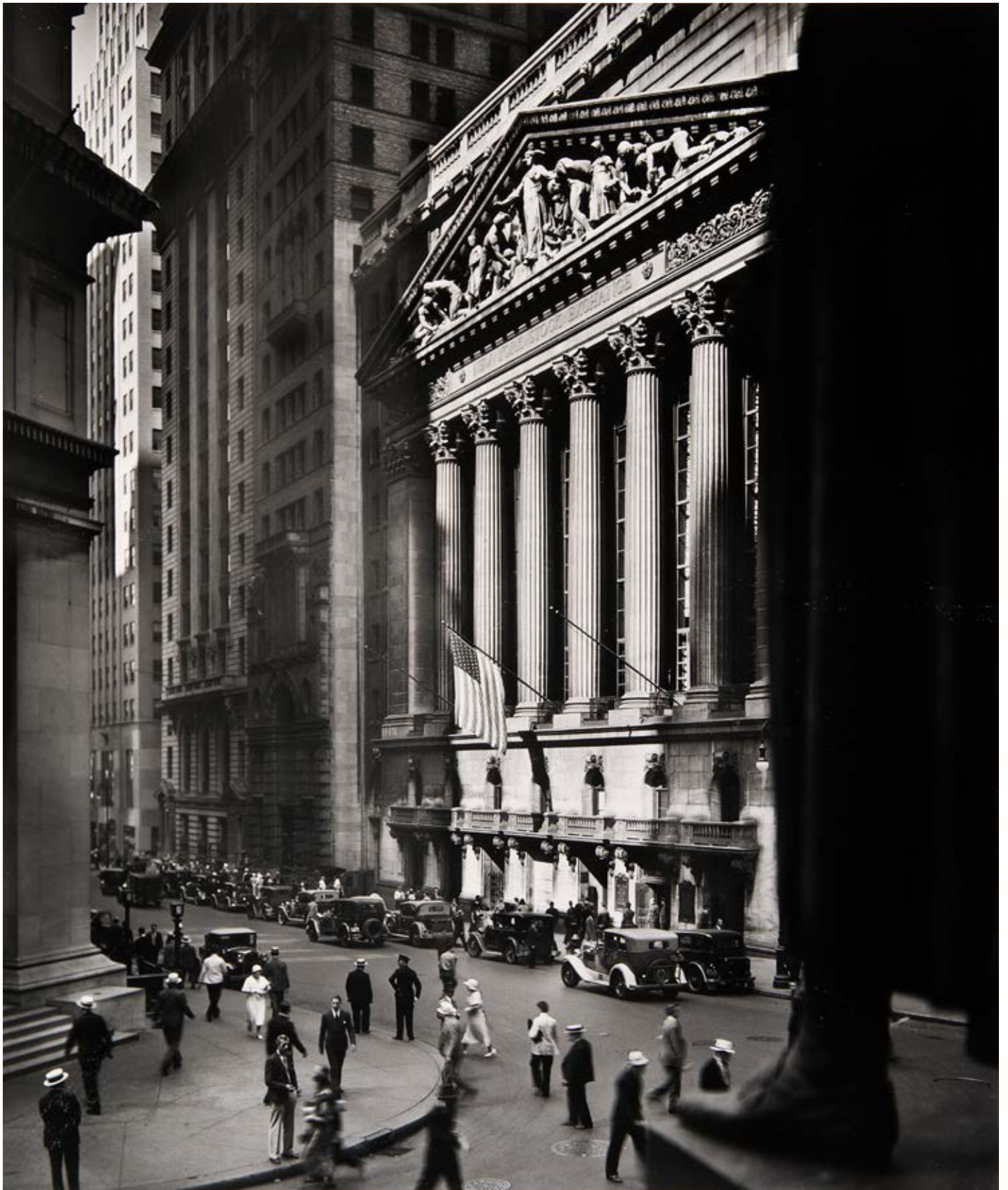
Alexander Lee

1. Terri Weissman, *The Realisms of Berenice Abbott: Documentary Photography and Political Action* (Berkeley: University of California Press, 2011), 1.

2. Berenice Abbott, *Berenice Abbott, Photographer: A Modern Vision: A Selection of Photographs and Essays* (New York: New York Public Library, 1989), 25.

3. Abbott, *Berenice Abbott*, 26.

4. Abbott, *Berenice Abbott*, 25.



JACK LEVINE

.....
 B. 1915, BOSTON,
 MASSACHUSETTS
 D. 2010, NEW YORK,
 NEW YORK

.....
Card Game
 Circa 1933–1935
 Oil on canvas
 21" x 26"

Jack Levine was raised by immigrant parents in an area of Boston described by the artist as “skid row.”¹ Levine’s love of art was nurtured from an early age: He was sent to children’s classes at the Boston Museum of Fine Arts, where students were encouraged to draw from imagination and memory, but he “favored the Old Masters.”² As a young man in the 1930s, he worked for the Works Progress Administration, and in 1936 several of his paintings, including *Card Game*, were selected to be on view at the Museum of Modern Art. It was during this time that his “moral outrage at political and commercial corruption”³ led him to depict the social issues of the day in an unapologetically blunt and satirical manner. Levine’s art remained much admired until the Abstract Expressionists began to dominate American art after World War II.

Jack Levine’s *Card Game* was painted during a tumultuous time in American history. As Milton Brown writes, “The United States was racked by unprecedented economic, ideological, and cultural tensions . . . artists were . . . moved to political expression.”⁴ Twenty years after the Armory Show, “modernism was hardly dead, but representational art had returned to dominance.”⁵ *Card Game* is a work featuring the oft-visited theme of men playing cards, as in the well-known paintings by Cézanne. Keeping within an earth-toned palette, Levine uses rich browns and reds to organize the painting, which wrestles between traditional three-dimensional illusionism and flattened modernist form. Form can be seen as a priority in the right figure’s coat, which is depicted through pats of color and visible brushstrokes. Content dominates form in the left figure’s arm, which appears almost sculptural. Throughout the work, Levine simplifies and distorts the picture plane of the great tradition. Whereas in Renaissance perspective, all lines point to a vanishing point, Levine’s tablecloth features some lines leading to a vanishing point and some threatening to guide themselves elsewhere.

Levine is also preoccupied with imparting social commentary. Here, the three figures wear the garb of Depression-era workers. When comparing *Card Game* to two of his later works, titled *The Card Players* of 1940 and 1941, one sees that Levine’s sense of objective accuracy is emphasized. The later paintings are caricatures, more characteristic of his bitterly sardonic work. They feature grotesque men with oversized heads and fleshy bodies who are depicted in an unflattering light. This is not so with the earlier *Card Game*, which conveys an enduring sense of respect and dignity. This same sentiment is conveyed in an early watercolor study of the subject in the collection of Bryn Mawr College.⁶

-
1. Milton W. Brown and Jack Levine, *Jack Levine* (New York: Rizzoli, 1989), 18.
 2. Brown and Levine, *Jack Levine*, 19.
 3. *Pennsylvania Academy of the Fine Arts, 1805–2005: 200 Years of Excellence* (Philadelphia: Pennsylvania Academy of the Fine Arts, 2005), 254.
 4. Brown and Levine, *Jack Levine*, 9.
 5. Brown and Levine, *Jack Levine*, 10.
 6. *The Card Players*, circa 1927, Bryn Mawr College, Special Collections, X. 75, accessed January 7, 2014, <http://triarthe.brynmawr.edu/Obj162224?sid=17830&x=2151305>.

Micaela Houtkin



WALT KUHN

.....
 B. 1877, BROOKLYN,
 NEW YORK
 D. 1949, NEW YORK,
 NEW YORK

Coney Island
 1934
 Oil on board
 13 1/8" x 15 3/8"

Inspired by the provocative modern art of Marcel Duchamp and Francis Picabia at the Armory Show in 1913, Joseph Stella responded with his own uniquely American version of their Parisian Cubism and Futurism with his huge canvas entitled *Battle of Lights, Coney Island, Mardi Gras* (Yale University Art Gallery, 1913–1914). Swirling with abstract waves of vibrant color and rhythmic movement, Stella's *Coney Island* promised an accelerated future for American art, far speedier than the staid, horse-drawn carriages of the National Academy of Design. The prim seaside attractions of the modest Brooklyn beach had been literally electrified by the prolific nocturnal illuminations of Luna Park, first opened in 1903. By subway and by train, the masses of the city flowed by the hundreds of thousands to enjoy the mighty mechanical spectacle of the Wonder Wheel and the Thunderbolt roller coaster, opened in 1918 and 1925, respectively. In the aftermath of World War I, these purely superfluous conveyances declared to the world that America would preside at the center of a new transatlantic world of boundless pleasure and technological progress.

How very disillusioned is Walt Kuhn's *Coney Island* of 1934. Unlike his colleagues in this exhibition, Paul Cadmus and Reginald Marsh, who reveled in "the living spectacle of modernity"¹ on the beach and boardwalk at Coney Island, Kuhn turned his back on the turbulence of the Wonderland Circus Sideshow. As a result, he framed a melancholy view of the resort at a moment of suspended inactivity. The true action in the painting is that of Kuhn's eye and hand, painstakingly matching a series of visual perceptions of sand, cloth, and cloud to their counterpart representations in strokes and streaks of colored paint on a small, flat board. Barely fluttering above the bathing huts and tents is the French flag. Its tricolor bands of red, white, and blue seem less attributable to any actual internationalism of the place than to a reminiscence of all those flag-flying paintings of the preceding sixty years by Claude Monet and his Post-Impressionist successors, such as Kuhn's friend André Derain. Kuhn had recently traveled to France in 1925, 1931, and 1933, and his Armory Show lessons from the terse, formal vocabulary of Cézanne, Picasso, and Matisse have now clearly been remade in a solid geometry of cubes, cones, and pyramids of his own.

At a 1931 exhibition of Kuhn's landscape drawings, poet and critic Genevieve Taggard wrote: "The composition, the putting together, on which this adept hand has waited, shows years of composing. . . . I see years of clarity, years of intuitive meditation, years of metaphysical study and feeling."² This exhibition was at the Marie Harriman Gallery in New York, where Kuhn showed his work between 1930 and 1942. The wife of Averell Harriman, future governor of New York, Marie Harriman was the former wife of Cornelius Vanderbilt Whitney, and it was through these Harriman-Whitney connections that Walt Kuhn wound up spending the winter of 1947 in Hobe Sound, Florida. While there, he may have met Joan Whitney Payson, who purchased his works and directly and indirectly passed on her keen feeling for Kuhn's art to her son, John, and her future daughter-in-law, Joanne.

Steven Z. Levine

-
1. Meyer Schapiro, "Rebellion in Art," in *America in Crisis: Fourteen Crucial Episodes in American History*, ed. Daniel Aaron (New York: Alfred A. Knopf, 1952), 234. Schapiro's brilliant essay on the Armory Show provided the basic conceptual framework for the Bryn Mawr College course on which this exhibition is based.
 2. Genevieve Taggard, *Landscape Drawings by Walt Kuhn* (New York: Marie Harriman Gallery, 1931), in Gail Stavitsky and Ralph Sessions, *Walt Kuhn: American Modern* (New York: DC Moore Gallery, 2013), 68.



PAUL CADMUS

.....
 B. 1904, NEW YORK,
 NEW YORK
 D. 1999, WESTON,
 CONNECTICUT

.....
 Preliminary Study for
Aspects of Suburban Life:
Main Street
 1935
 Oil and tempera on paper
 12" x 18 3/4"

The *Aspects of Suburban Life* series was commissioned by the Treasury Relief Art Project (TRAP), which was established as part of the New Deal to help struggling artists during the Depression of the 1930s. Cadmus's series was intended for the post office in Port Washington, New York, the model for F. Scott Fitzgerald's village East Egg in *The Great Gatsby* and the area of Long Island where the family of Joan Whitney Payson had an estate. After viewing the preliminary studies, the officials at TRAP decided not to continue with mural-sized works, but they did commission half-size easel paintings of the scenes. The studies were sent to decorate the billiard room of the American Embassy in Ottawa, Canada; *Main Street* was soon returned to Cadmus, with a note stating that it was "unsuitable for a federal building."¹ Although satire did not always please patrons, Cadmus once said, "I am a satirist by nature. Satire is the clearest medium I know to express my love of society and my desire, through criticism, to improve it."²

The setting for *Main Street* reflects typical suburban structures, including a pharmacy advertising prescriptions and soda, a movie theater showing a film starring Greta Garbo, and an F. W. Woolworth Bros. store. A man repairs a car on the right, and on the left a policeman stops traffic to allow a conservatively dressed woman with a parasol and a mother and child with a black-and-white dog to cross the street. Their dog is barking at a dachshund, which strains at its leash to the amusement of the young man perched on the fire hydrant to smoke a cigarette. The dachshund's mistress, an extremely confident young woman dressed in shorts designed to attract attention, walks next to a couple carrying tennis rackets, one of whom turns to give her an admiring smile. Around the corner in front of the pharmacy, two additional men, one black and one white, turn to stare. An elderly woman wearing hat and gloves, perhaps Cadmus's aunt, might be looking disapprovingly at the young woman's scanty attire.

Mariann Smith

-
1. Lincoln Kirstein, *Paul Cadmus* (San Francisco: Pomegranate Artbooks, 1992), 34.
 2. Philip Eliasoph, *Paul Cadmus: Yesterday and Today* (Oxford, OH: Miami University Art Museum, 1981), 22.



PAUL CADMUS

.....
 B. 1904, NEW YORK,
 NEW YORK
 D. 1999, WESTON,
 CONNECTICUT

.....
Shore Leave
 1935
 Etching
 17 5/8" x 18 1/2"

Paul Cadmus was born in New York to artistically gifted parents. His father was a commercial lithographer who created advertising images, and his mother illustrated children's books. At the age of fifteen, Cadmus became a student at the National Academy of Design (1919–1926) and continued his studies at the Art Students League of New York until 1928.

Before creating a national spectacle in 1934 with *The Fleet's In!*, a satirical painting commissioned by the Public Works of Art Project that features sailors on leave, Cadmus was a little-known, but not unsuccessful, commercial artist. Cadmus used the proceeds from his commercial work to join his companion and fellow artist, Jared French, on a sojourn to Majorca, an island off the coast of Spain. The two used this untethered opportunity to work, visit museums, and paint without pressure from the art world. While in Europe, he painted several important works, including *Shore Leave*, a 1933 composition set in New York's Riverside Park, which he created from memory.

Upon his return to New York in 1934, Cadmus began a series of etchings based on the paintings he made in Majorca. The medium was not unfamiliar to Cadmus, who had studied under Joseph Pennell, the distinguished lithographer and biographer of Whistler. Beginning in 1924, Cadmus began to experiment in dry-point etching, and by 1925 he had been elected to the Brooklyn Society of Professional Printmakers.

The 1935 etching depicts sailors on leave and the men and women they encounter in Riverside Park. Speaking in reference to his recurrent fascination with sailors, Cadmus said: "I always enjoyed watching them when I was young. I somewhat envied the freedom of their lives and their lack of inhibitions. And I observed. I was always watching them."¹ In this lively and disorienting work, the figures are engaged in a jocular composition of anatomy and expression. The men and women have clearly been drinking, to the dismay of a dignified older onlooker, a recurring character based on Cadmus's aunt, but beyond that, their behavior seems to be quite harmless.

The figures and architecture of *Shore Leave* are more stylized than those of his previous works, and they also demonstrate his foray into satire. Recalling Renaissance compositions of armored male bodies, the figures in *Shore Leave* are a rolling tangle of biceps, deltoids, and pectorals, constrained by the tight-fitting uniforms, the fabric of which imitates the conventions of epic nudity. In a playful choreography of movement, the women are lifted into the air like the dancers he would study during the 1940s and 1950s. Men and women gaze at and hold one another—there is a comic element that infuses the "savage minutiae of average conduct" with something fantastical.² Here, Cadmus transforms Social Realism into Magic Realism. The effect is enhanced from painting to etching, as the lack of color blocking exacerbates the frenzied tangling of limbs. The viewer is left to try to make sense of the ambiguity of forms, knowing that each body possesses only four limbs apiece, yet struggling to organize the figural composition.

Megan Russell

.....
 1. Richard Meyer, *Outlaw Representation: Censorship & Homosexuality in Twentieth-Century American Art* (Oxford: Oxford University Press, 2002), 57.

2. Lincoln Kirstein, *Paul Cadmus* (New York: Imago Imprint, 1984), 42.



Paul Cadmus

REGINALD MARSH

B. 1898, PARIS, FRANCE

D. 1954, DORSET, VERMONT

*Coney Island: Girl Standing
in Front of Barker*

and Clown

Circa 1936

Tempera on Masonite

25 7/8" x 22"

In 1925 Reginald Marsh traveled to Europe with his wife, Betty Burroughs, daughter of the curator of painting at the Metropolitan Museum of Art, to study the Old Masters. He especially appreciated Rubens, Rembrandt, and Michelangelo for their skill in arranging large figure groups, and he often did so in the demanding technique of tempera. In the mid-1930s, Marsh created murals for government buildings in Washington, DC, and New York City, and his work was widely reproduced on greeting cards and in the *New York Evening Post*, the *New York Herald*, *Vanity Fair*, and *Harper's Bazaar*.

Coney Island: Girl Standing in Front of Barker and Clown is a painting in tempera on Masonite from around 1936. Here, at the most famous amusement park of the early twentieth century, Marsh depicts a pretty young woman standing before a barker in the midst of performing his duties and a rather ghoulish-looking clown. One can see the influence of the Old Masters in the triangular composition he employs. He draws upon Rubens's female figures in his treatment of the girl; she has soft curves and a fleshy, sensuous appearance. There is a sense of motion and excitement in both the artist's brushwork and the scene he depicts: The barker is in the midst of a scream, waving his arm about; the clown is madly grinning; the girl looks to be swaying in place; and a cutoff figure lurches into the frame at the right.

Marsh loved living in New York City as much as he did painting it: "He went to the theater, dance halls, the subway and, of course, Coney Island to find his favorite subject matter, crowds of people and bodies in motion."¹ As evidenced by this work, Marsh had a talent for capturing the spectacle of the city while simultaneously expressing his personal delight.

Micaela Houtkin

1. Nicole Eisenman, Audio Guide Stop for Reginald Marsh, *Negroes on Rockaway Beach*, 1934, Whitney Museum of American Art, accessed December 5, 2013, http://whitney.org/WatchAndListen/Artists?play_id=452.



ISABEL BISHOP

B. 1902, CINCINNATI, OHIO

D. 1988, NEW YORK,

NEW YORK

Lunch Hour

1939

Oil and tempera

on gesso panel

36" x 26 1/2"

In a 1959 interview with the Archives of American Art, Isabel Bishop described the New York of her student days, stating, "When I came here the world was airy and churning of tremendous turmoil . . . you see, the Armory Show had been in 1913. . . . And I came here in about 1918, at the age of sixteen and it was a very exciting business indeed. The school I went to was academic . . . gave an academic training but I read about the temporary developments in Europe and went to the Societé Anonyme and I felt that really it was extraordinarily vivid at the time."¹ Despite the modern influences of the Armory Show, Bishop's work adhered to a more traditional style. The figural force of Bishop's work recalls the work of European masters, such as Rubens and Rembrandt, whose paintings she saw on a trip in 1931. She had her first show at Midtown Galleries in 1933. In 1934 she married a successful neurologist, and this enhanced financial situation allowed for more professional freedom. Bishop maintained a rigorous work schedule throughout her life, focusing on everyday subjects of the city. She is best known for her paintings of modern young working women on the streets and subways of New York City—a new subject often neglected by her contemporaries in the era of the Great Depression. Bishop's works, according to art historian Ellen Wiley Todd, embodied contemporary "perceptions of mobility and femininity assigned to the young, deferential office worker, whose proper working life was a transitional space between the public and the domestic spheres."²

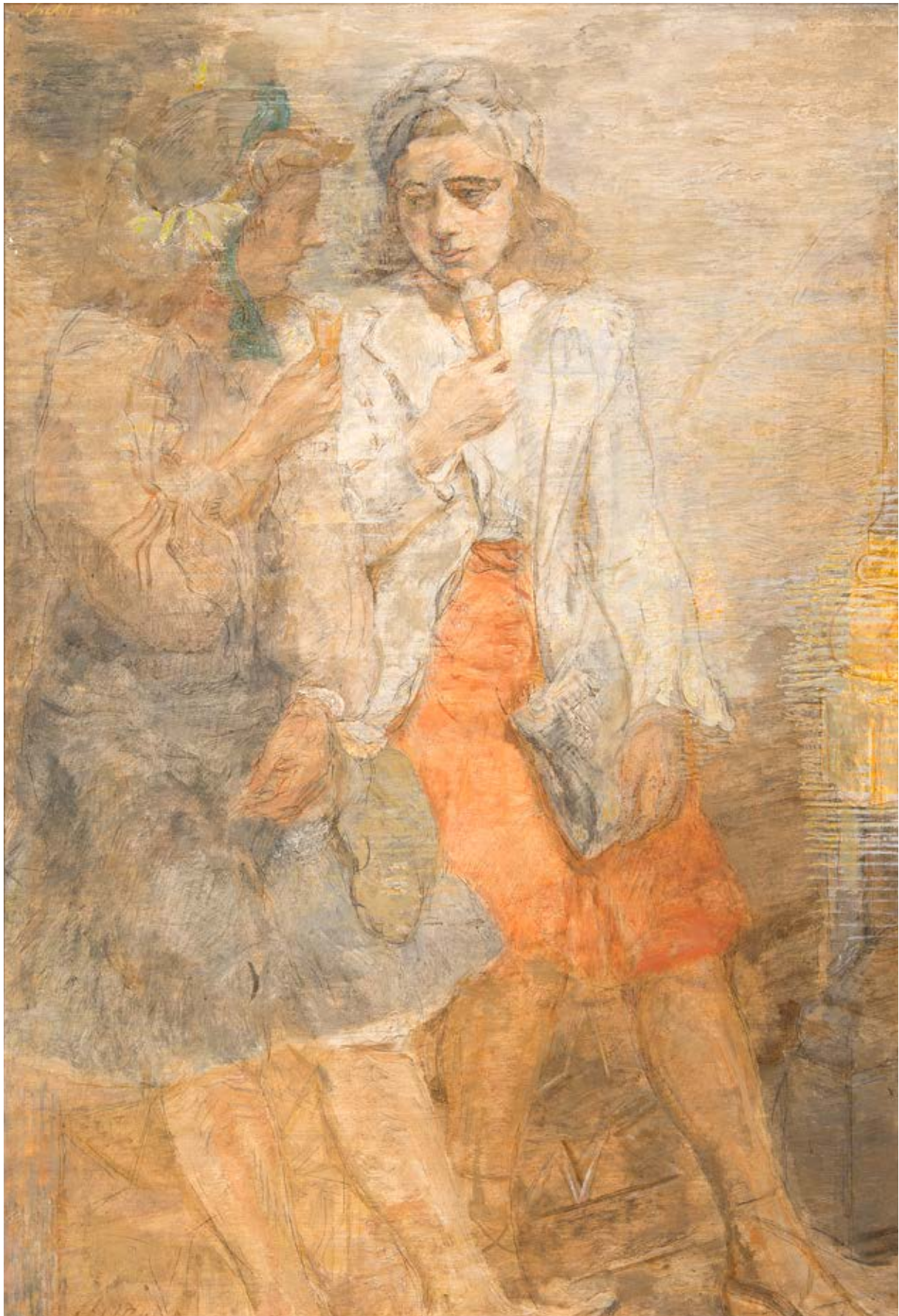
In her 1939 oil and tempera painting *Lunch Hour*, Bishop depicts two women treating themselves to ice cream cones during their lunch break. *Lunch Hour* exemplifies her figural repertory with its professionally dressed, young, female subjects. The influence of the Old Masters can be seen in this work in its richly colored, solidly figurative depiction, but the painting is modernized by Bishop's unique style of urban realism. Unlike the masters, who emphasized the illusion of depth, Bishop affirms the flatness and materiality of the painted canvas. Her active brush animates her subjects with what she calls a "painterly mobility."³ The figures are painted vividly, especially the woman on the right, against a plain background, with only the slight image of a railing to place the subjects in some kind of urban setting. The nearly blank background draws the viewer's focus to the two young ladies, who are revealed in the vitality of their youth through Bishop's meticulous but vibrant brushstrokes.

Isabel Andrews

1. Smithsonian Institution, "Oral history interview with Isabel Bishop, 1959 Apr. 15," Archives of American Art, <http://www.aaa.si.edu/collections/interviews/oral-history-interview-isabel-bishop-12208>.

2. Ellen Wiley Todd, "Isabel Bishop: The Question of Difference," *Smithsonian Studies in American Art* 3, no. 4 (Autumn 1989): 40.

3. Todd, "Isabel Bishop," 30.



WALT KUHN

B. 1877, BROOKLYN,
NEW YORK
D. 1949, NEW YORK,
NEW YORK

The Show Is On
Circa 1939
Oil on canvas
20 5/8" x 22 3/4"

Walt Kuhn is an American artist best known for his central role in the organization of the Armory Show and for his expressive portraits of vaudeville performers. From an early age, Kuhn often found himself backstage at the theater, fascinated by the behind-the-scenes world of the performers. As the painter would later say, "I love show people and would rather sit in a dingy dressing room with a hoke comic than share caviar with Mrs. Van der Plush."¹

Kuhn started his art career as a cartoonist in California. His "Western Odyssey shaped his sense of adventure and his concept of American life as tough, competitive, independent, and masculine."² In 1901 Kuhn traveled to Munich, where he trained at the Royal Academy. When Kuhn returned to New York, he found that most of America's leading art institutions favored traditional representational art and denied progressive modern artists opportunities to exhibit their work. In 1912 Kuhn, with Arthur B. Davies, formed the Association of American Painters and Sculptors. During a lightning trip abroad, Kuhn selected many of the most modern Fauve and Cubist works for the Armory Show and subsequently headed its publicity campaign.

After the Armory Show, Kuhn's work was criticized for its lack of individual style and for merely echoing the work of artists such as Matisse and Picasso. Kuhn lost hold in the art world and suffered from a "feeling that he was neglected."³ Consequently, Kuhn spent the majority of his time working with the circus, "chiefly as a publicity man sketching acts."⁴

Kuhn's painting *The Show Is On* has been previously assigned the approximate date of 1915–1925, but it closely resembles a painting in the Ringling Museum in Sarasota, Florida, entitled *Ready to Go On* and dated 1939. Here, Kuhn's fascination with circus performers is very evident. Against a blackish-gray backdrop, circus actors and animals appear to float across the canvas. A dark parade of elephants threatens to stampede, an acrobat in a bright orange and blue costume with wings flies through the air, and a uniformed rider in a blue cape and bicorne hat gallivants on a white horse. According to critic Michael Kimmelman, "Kuhn concocted a fantastical scene in which tumblers, dogs, elephants, clowns, a mounted guardsman and a winged Valkyrie seem to float freely, as if in a dream."⁵

The vibrant colors of the actors' costumes contrast with the dark and ambiguous background and jolt the viewer's perception. Despite the disjunction of color, Kuhn provides compositional organization by grouping several characters in a single plane at the bottom of the canvas. An acrobat in an acidic-green suit lies on his back on the ground and raises his muscular legs in the air, while a small white dog jumps down from a large red ball. Kuhn frames his chaotic scene by depicting similar profile images of giant grotesque heads at the top left and lower right of the canvas.

Haley Martin

1. Ralph Sessions, "Walt Kuhn: Showman," in Gail Stavitsky and Ralph Sessions, *Walt Kuhn: American Modern* (New York: DC Moore Gallery, 2013), 39.
2. Gail Stavitsky, "Walt Kuhn: Underappreciated Artist and Armory Show Organizer," in Stavitsky and Sessions, *Walt Kuhn*, 12.
3. Garnett McCoy, "The Walt Kuhn Papers," *Archives of American Art Journal* 5, no. 4 (October 1965): 6.
4. Frank Getlein, *Walt Kuhn, 1877–1949* (New York: Kennedy Galleries, 1967), unpaginated.
5. Michael Kimmelman, "Small-Scale Works on Paper by Gerhard Richter," *New York Times*, December 29, 1989, <http://www.nytimes.com/1989/12/29/arts/review-art-small-scale-works-on-paper-by-gerhard-richter.html?pagewanted=all&src=pm>.



JOHN SLOAN

.....
 B. 1871, LOCK HAVEN,
 PENNSYLVANIA
 D. 1951, HANOVER,
 NEW HAMPSHIRE

.....
A Thirst for Art
 1939
 Etching
 10 7/8" x 12 7/8"

Whereas in *The Picture Buyer* of 1911 John Sloan satirizes the elitism of the art market in the years prior to the Armory Show, here, in *A Thirst for Art* of 1939, Sloan expresses a sardonic perspective on the shallow democratization of the art market in the years after the Great Depression. In Sloan's composition, we see a crowded gallery of a dozen men and women, each one holding a cocktail glass and ignoring the framed works of art. The women are adorned with animal furs, feather boas, hats, and heels, and the men are attired in suits and ties. The prime focus of the etching is on the three drinkers in the center, who are seeking the attention of the man wielding the cocktail shaker. Sloan remarked disapprovingly, "They don't see the pictures at all, knocking them crooked on the wall with their shoulders."¹ Sloan is presenting more than just a camera-like documentation of an event that he may have actually observed; he is presenting an imaginative interpretation of a typical scene of human conduct. "Many people think of the artist as a recluse," Sloan wrote in *The Gist of Art*, originally published in 1939. "I think that an artist is a spectator who not only sees but interprets. He has to be alone to interpret, but he has to be abroad to see."²

Wendy Chen

-
1. "John Sloan," Rona Schneider Fine Prints, 2008, accessed December 10, 2013, http://ronaschneiderprints.com/C20_SloanThirstForArt.htm.
 2. John Sloan, *John Sloan on Painting and Drawing: The Gist of Art* (Mineola, NY: Dover Publications, 2000), 14.



J. M. Sloan

PAUL CADMUS

.....
 B. 1904, NEW YORK,
 NEW YORK
 D. 1999, WESTON,
 CONNECTICUT

.....
To E. M. Forster
 1943
 Pencil and egg tempera
 on hand-toned paper
 13 1/2" x 15 1/2"

Paul Cadmus was a master of Magic Realism. In the 1930s he worked for the Public Works of Art Project of the Works Progress Administration (WPA) and had his first exhibition at Midtown Galleries in 1937. Throughout his career he held "artistic allegiances to the erotic idealization of the male body, to the painterly traditions and techniques of the Italian Renaissance, and to the pictorial protocols of social satire."¹

In the second half of his career, Cadmus's works became less populated by street scene theatrics and more focused on the male nude in solipsistic isolation. This 1943 drawing showcases a division between the young woman, dressed in a dark blouse and trousers, and the young man, who is shirtless and turned away from her. Lying on a blanket on a desolate beach, the figures appear distant from each other. A suggestion of the man's homosexuality is made, perhaps, by his indifference to her female form. His hand engages with her only so far as to point to the pages of the E. M. Forster novel she is reading. The penciled chiaroscuro of the foreshortened figure reiterates the "vigorous physicality" seen in Renaissance paintings.²

Cadmus described himself as a "literary painter" who strived to depict "complex human scenarios with the economy of an E. M. Forster novel."³ Forster was a contemporary of Cadmus, and they shared a circle of artists and writers. Forster and Cadmus formed a mutual admiration society—each committed to portraying the human condition with candor. The dedication of this drawing is not the last one Cadmus would pen to Forster. In 1947 Cadmus entitled a painting after Forster's 1938 essay, "What I Believe." E. M. Forster wrote about love in the modern age and implored his readers to "only connect."⁴ Cadmus wrestled to apply Forster's humanistic ideal of connection in his work. If Forster was the optimist, Cadmus was the realist—highlighting points of inevitable disconnect, even in company. A wary quality of distrust haunts this spatial relationship, a suggestion that any expression of self and sexuality can pose an alienating risk. This drawing engrosses, charms, and disheartens its viewer.

The lack of physical engagement sketches how the topic of sexuality can be met with unease and a tension-filled tolerance. The strain visible in each of the figures gives this piece a reserved, chaste quality, as if their "volatile forces of desire"⁵ are stifled by social sexual mores. If Cadmus was choreographing a confession, it is implicit, not yet divulged. His challenge to adopt a disinterested gaze shows how he is a formalist first, in the European academic tradition, and a social commentator second.

Lily Lopate

-
1. Richard Meyer, "Paul Cadmus," *Art Journal* 57, no. 3 (Autumn 1998): 81.
 2. Meyer, "Paul Cadmus," 81.
 3. Phillip Eliasoph, "A Tribute to Paul Cadmus," *American Art* 14, no. 3 (2000): 92.
 4. Edward Morgan Forster, *Howards End* (London: E. Arnold, 1910), 3.
 5. Meyer, "Paul Cadmus," 81.



WALT KUHN

B. 1877, BROOKLYN,
NEW YORK
D. 1949, NEW YORK,
NEW YORK

Clown with White Tie

1946
Oil on canvas
26" x 22"

In 1925 Walt Kuhn became ill from an ulcer. "What mattered to him was not death but the lack of enduring achievement, the failure, so far, to find himself in art."¹ Kuhn devoted the next two years of his life to painting, during which time he began increasingly to focus on solitary figures of circus performers, the subject he continued to paint up until his death in 1949. In the mid-1940s, Pablo Picasso, who first met the American in 1912, called Walt Kuhn "the strongest painter in the U.S.A."²

In Walt Kuhn's *Clown with White Tie*, a man dressed as a clown sits alone against a black background and stares directly at the viewer. The dark palette of blacks, blues, and grays projects a serious mood. The expression on the clown's face makes it clear that this is not a joyous or superficial painting; rather, Kuhn is making visible the internal tensions of a hardworking man dressed up as a playful, yet mocked figure. Despite the grayish-white paint and red lipstick on the man's face, the exposed flesh of his ear and chest remind the viewer of the figure's humanity. Comparison of this portrait with Kuhn's *Trio* (1937) at the Fine Arts Center of Colorado Springs and *Acrobat in White and Silver* (1944) at the Wichita Art Museum suggests that the model is a Ringling Brothers Circus performer named Frank Landy. "Interesting fellow," Kuhn said of his model, who "had ideas besides being an acrobat."³

The pictorial properties of Kuhn's painting reflect "the ongoing assimilation of modernist principles of flattened space, broadened planes of unmodulated colors, and simplified forms."⁴ The painting is broken into larger and smaller planes of color—the black backdrop, the cylindrical gray hat and gray-colored face, the undecorated and simplified blue suit, and the white accents of his tie and undershirt. The flattening of the form creates a painting that is classical in its geometry yet realistic in its expression of feeling. "There is a genuine Cézanne sense of form reduced to its most economical statement."⁵ Here, Kuhn incorporates European modernist conventions into a popular American subject in this independent, intense, and somber portrait.

Haley Martin

1. Frank Getlein, *Walt Kuhn, 1877–1949* (New York: Kennedy Galleries, 1967), unpaginated.
2. Michael Kimmelman, "Small-Scale Works on Paper by Gerhard Richter," *New York Times*, December 29, 1989, <http://www.nytimes.com/1989/12/29/arts/review-art-small-scale-works-on-paper-by-gerhard-richter.html?pagewanted=all&src=pm>.
3. Walt Kuhn, Statement in registrar's files, Wichita Art Museum, accessed January 7, 2014, <http://wichitaartmuseum.org/acm/detail.php?action=&id=1387598745580588>.
4. Gail Stavitsky, "Walt Kuhn: Underappreciated Artist and Armory Show Organizer," in Gail Stavitsky and Ralph Sessions, *Walt Kuhn: American Modern* (New York: DC Moore Gallery, 2013), 21.
5. Getlein, *Walt Kuhn*.



JACK LEVINE

.....

B. 1915, BOSTON,
MASSACHUSETTS
D. 2010, NEW YORK,
NEW YORK

.....

American in Paris
1965
Etching and aquatint
14" x 12 3/8"

The work of Jack Levine reflects the social experience of the twentieth century with his "satiric tableaux and sharp social commentary directed at big business, political corruption, militarism and racism, with something left over for the comic spectacle of the human race on parade."¹ Many of his works gesture to the "European tradition and the great painting of the past"² and can be seen as an ode to the Old Masters, especially Rembrandt and Goya. In paintings and prints, Levine felt a responsibility to depict social realities and thus render his pictures with gritty pathos.

Levine's work was featured in exhibitions at the Museum of Modern Art (1935–1937), the Downtown Gallery (1939), the Whitney Museum of American Art (1940–1945), and the Midtown Galleries (1995). His reputation, at its height from 1939 to 1949, receded against the onset of Abstract Expressionism, and by 1965 his socially conscious style was no longer in vogue: "I saw so many painters I knew jumping on the bandwagon. I thought it was absolutely unscrupulous."³

By the early 1960s, printmaking became a primary occupation. To get closer to Old World printmaking, Levine traveled to Paris and worked alongside Abe Lublin, a New York Graphic Society associate who owned a small press, the Atelier Le Blanc. An adroit draftsman, he etched *American in Paris* with a lift-ground aquatint technique—a form of intaglio printing in which the image is incised into a surface of copper. The incised metal plate is then covered with an acid-resistant ground and immersed in acid—the result resembling a chiaroscuro of pen or brushwork.

A latecomer to Paris, Levine may be mocking himself for retracing the steps of the twenties' Lost Generation at a time when the counterculture of the 1960s was beginning to overtake America and England. Levine's nostalgic return can be seen as a reminiscence of a younger self, bespectacled, intellectual, presumably still in love with French culture. This double portrait encapsulates a drama of two figures—a man and an angelic muse, each with a tilted head—at cross-purposes. There is perceptible melancholy in the composition, part exultant, part deflated, alongside a blithe humor that points to the folly of idealizing. The lack of definition in the figure of the female nude indicates that she is not a concrete subject but a conjured image. Though the gendered halves are delineated at the Eiffel Tower's midpoint, she is suspended higher—her crown blurring into white clouds while his charcoal torso hovers closer to street level. Together they straddle an awkward meeting point between heaven and earth—separated yet eternally bound.

Levine's dialogue with tradition lends a lively narrative to his work, as he inscribes this poignant, sardonic letter to his muse, with the hope of translating the ancient myth of Pygmalion—of woman as goddess and man as her despondent lover—into contemporary terms.

Lily Lopate

-
1. William Grimes, "Jack Levine, a Painter Who Twinned Realism and Satire, Dies at 95," *New York Times*, November 9, 2010, <http://www.nytimes.com/2010/11/10/arts/10levine.html?pagewanted=all&r=0>.
 2. Kenneth W. Prescott and Emma-Stina Prescott, *The Complete Graphic Work of Jack Levine* (New York: Dover, 1984), v.
 3. Prescott and Prescott, *Complete Graphic Work*, viii.



JACOB LAWRENCE

.....
 B. 1917, ATLANTIC CITY,
 NEW JERSEY
 D. 2000, SEATTLE,
 WASHINGTON

Market Place No. 1

1966

Tempera and gouache

on paper

19" x 23"

Jacob Lawrence is one of the most distinguished African American painters of the twentieth century. While studying at the Harlem Art Workshop and Community Art Center, and at the studio of Charles Alston, Lawrence was able to meet with African American artists, writers, and philosophers who were influential in the Harlem Renaissance. In the 1930s he attended the American Artists School in New York, received funding from the Federal Art Project, and then began working on a series of narrative scenes that depicted the history and everyday life of African Americans. Lawrence is best known for painting thematically linked series of paintings in bright, vibrant colors that sharply contrast with the browns and blacks of his stylized figures. Lawrence describes the "inexpensive throw rugs" that decorated his childhood home as an influence for his "bright patterns."¹

In 1962 Lawrence traveled to Africa to exhibit his work and found the experience to be "stimulating, both visually and emotionally."² He returned to Africa in 1964 "to steep [him]self in Nigerian culture so that [his] paintings . . . might show the influence of the great African artistic tradition."³ His immersion in African culture reflects the social movement of the 1960s among African Americans to rediscover and connect with their African heritage. This painting is the manifestation of his memories of the vibrancy of color and life in a Nigerian market.

He describes his palette as "pure colors . . . three reds, three yellows, two blues, black, brown, white, two greens," and through these colors he depicts a vivid pattern of two-dimensional forms.⁴ The two background colors are mustard yellow, for the ground, and light blue, for either sky or water. The subdued nature of these tones allows for a greater contrast with the rest of the brilliantly colored scene. His stylization of the human form is apparent in the similarity of the C-shaped clutch of the hands of four of the central women. The repetition of the grip is not entirely congruent with the actions the women are performing: two women delicately hold up the corners of a piece of blue striped fabric, another clutches a chicken that is visibly startled by her tight grip, and the fourth only grasps air. The effect of Lawrence's stylization gives the women and the one man in the scene a sense of grace as they conduct their business through a choreography of rhythmic movements.

The main scene is framed by two rows of wooden structures that house bolts of fabric. The alternating dark brown and light red boards of the roofs establish a steady rhythm, with only one break in the longer note of the sweeping blue awning. The contrast between light and dark colors is further emphasized by Lawrence's repetition of squares, large dots, long, broad strokes, and curling swirls of color that depict a bright array of patterned fabrics. The colors form overlapping shapes that are organized by a balance of vertical and horizontal elements. The shifting directionality of these shapes recalls the rhythmic interweaving of the beat of the warp and weft of an African rug.

Rebekah Keel

-
1. Leslie King-Hammond, "Inside-Outside, Uptown-Downtown, Jacob Lawrence and the Aesthetic Ethos of the Harlem Working-Class Community," in *Over the Line: The Art and Life of Jacob Lawrence*, ed. Peter T. Nesbett and Michelle Dubois (Seattle: University of Washington Press, 2001), 73.
 2. Ellen Harkins Wheat, *Jacob Lawrence: American Painter* (Seattle: University of Washington Press, 1986), 107–108.
 3. Wheat, *Jacob Lawrence*, 108.
 4. Elizabeth McCausland, "Jacob Lawrence," *Magazine of Art* 38, no. 7 (November 1945): 250–254.



RED GROOMS

B. 1937, NASHVILLE,
TENNESSEE

Metro Mombo

1970

Ink with painted frame

19 1/2" x 20 1/2"

Red Grooms is an American artist best known for depicting the chaos and humor of city life through an unusually wide variety of art media. Grooms grew up outside Nashville, Tennessee, and moved to New York in 1956. In the 1950s Grooms studied at the School of the Art Institute in Chicago, the New York School for Social Research, and the Art Students League of New York. At a time when Abstract Expressionists had “largely turned their backs on the city, looking inwards for spiritual sustenance or outwards toward nature in search of the sublime,” Grooms made the “city itself, in its squalor, seediness, and throbbing life,” the subject of his art. Through “willful distortion,” Grooms humorously caricatures the spastic energy and myriad personalities of the bustling modern metropolis.¹

In *Metro Mombo*, Grooms displays extravagant black-and-white detail in his miniaturized cast of cartoonish characters, all crammed together in this jumbled scene of the New York street. Emphasizing the noise of the city, Grooms depicts a large telephone at the left corner of the frame, an exaggerated tuba, musical notes, whistles, and many mouths open in mid-conversation. The incessant noise of the traffic results in the “buzz” of the city. The depicted “buzz stop,” the taxis, the crashing cars, and even the subway along the frame showcase New York’s fast-paced form of life that never quiets and never stops. There is a large clock on the right, a constant reminder that there is never enough time.

In contrast to showing the gridded framework of the city, Grooms depicts the city as organized around a messy array of human conversations and confrontations. The sign “Accurit Envelopes” and even the title *Metro Mombo* are misspelled, reflecting the vernacular imprecision of human speech. Even the frame, which typically acts as a mechanism to emphasize the boundaries of an artwork, is incorporated into the scene. At the top center of the frame is a shield showing a Native American making a pact with a Western colonizer. This depiction reminds the viewer that Manhattan was originally a Native American land free from the encroachment of Western civilization. There is a large smokestack in the center of the commotion, and there are numerous men smoking pipes. The city is clouded with smog and seems to be beyond human control, as evidenced by the ineffectual police and firefighters amid the jumble. With mild irony, Grooms depicts a Jesus of peace and love as the central figure of this noisy and anxious scene. *Metro Mombo*’s inchoate quality reflects the absurd and dynamic spectacle of life in New York.

Haley Martin

1. Arthur C. Danto, Timothy Hyman, and Marco Livingstone, *Red Grooms* (New York: Rizzoli, 2004), unpaginated.



LOUISE NEVELSON

B. 1899, KIEV, UKRAINE

D. 1988, NEW YORK,
NEW YORK

Sky Garden Cryptic I

1978

Painted wooden box

3 1/2" x 12" x 15 1/2"

Born Leah Berliawsky, the American sculptor Louise Nevelson is widely regarded as one of the most important sculptors of the twentieth century. Referring to herself as “the original recycler,”¹ Nevelson constructed monochromatic black wood sculptures from large and small wooden objects, largely found on the streets of New York.

As a child in 1905, she emigrated with her family from the Ukraine to settle in Rockland, Maine. After moving to New York City, she, like many of the important artists of the twentieth century, attended the Art Students League of New York. As one of the most celebrated artists with roots in Maine, she was commissioned in 1981 by Maine resident John Payson to create a work for Westbrook College in Portland, Maine—*Moonscape I*.

Her work in this exhibition, *Sky Garden Cryptic I*, is atypical of works in the Payson Collection in rejecting the representational style entirely. Nevelson was influenced by monumental Mayan art, but she was also heavily informed by Picasso, whom she credits with “giving us the cube.”² She described the Cubist movement as “one of the greatest awarenesses that the human mind has ever come to.”³ In this regard, she differs from most of the other artists in this show: The inspiration for her work comes explicitly from the “Chamber of Horrors” in the Armory Show—the room that contained Duchamp’s *Nude Descending a Staircase, No. 2* and other Cubist paintings and sculptures. In contrast, most other works in this exhibition draw upon the more representational strains of modernism, also on view at the Armory Show.

Nevelson’s use of black in her works is one of her signatures. In her words, black is the “total color. It means totality. It means: contains all.”⁴ Her use of black and of monumental scale in her art moved 1950s’ sculpture into the same league as the work of her contemporaries, the Abstract Expressionists. Like them, she saw her art as the self-expression of the artist rather than as a representation of the world at large. Nevelson explicitly rejected any characterization of her work as feminist, arguing instead that she was an artist who happened to be a woman.

Her work valorizes the unconscious. She was heavily influenced by Mayan monumental sculpture in much the same way that Cubists, Fauvists, and Primitivists turned to non-Western sources for inspiration, believing them to represent the unconscious and to stand in opposition to the classical tradition of Western art. Part of her title, *Sky Garden*, may refer to the Mayan ruins she visited in the 1950s. Her early drawings are a clear indication of this strand of her work, including many nudes with stylistic echoes of Matisse and Picasso.

The work exhibited here is much less monumental than the work she is best known for. However, it is one of a series of at least nine similar pieces, and it fits into the category of the “box” in her oeuvre. A box approximately the size of a briefcase, it is hinged on its short end. The tension in this sculpture, which is painted entirely black, stems from the contrast between the exterior of the box and its interior—the exterior is covered in right angles and hard lines, while the wood lining the interior is much more curved and soft, even egg-like in form. A modern Pandora’s box, it is a representation of the cryptic: its contents defy easy categorization or visual interpretation.

Jon Sweitzer-Lamme

1. Pedro E. Guerrero, *A Photographer’s Journey with Frank Lloyd Wright, Alexander Calder, and Louise Nevelson* (Princeton, NJ: Princeton Architectural Press, 2007), 171.

2. Brooke Kamin Rapaport, ed., *The Sculpture of Louise Nevelson: Constructing a Legend* (New Haven, CT: Yale University Press, 2009), 35.

3. Rapaport, *Nevelson*, 8.

4. Louise Nevelson, *Dawns and Dusks: Taped Conversations with Diana MacKown* (New York: Simon & Schuster, 1980), 125.



YVONNE JACQUETTE

B. 1934, PITTSBURGH,
PENNSYLVANIA

*A Glimpse of Lower
Manhattan (Night)*
1987
Color lithograph in
Plexiglas box
20 1/2" x 15" x 3 3/4"

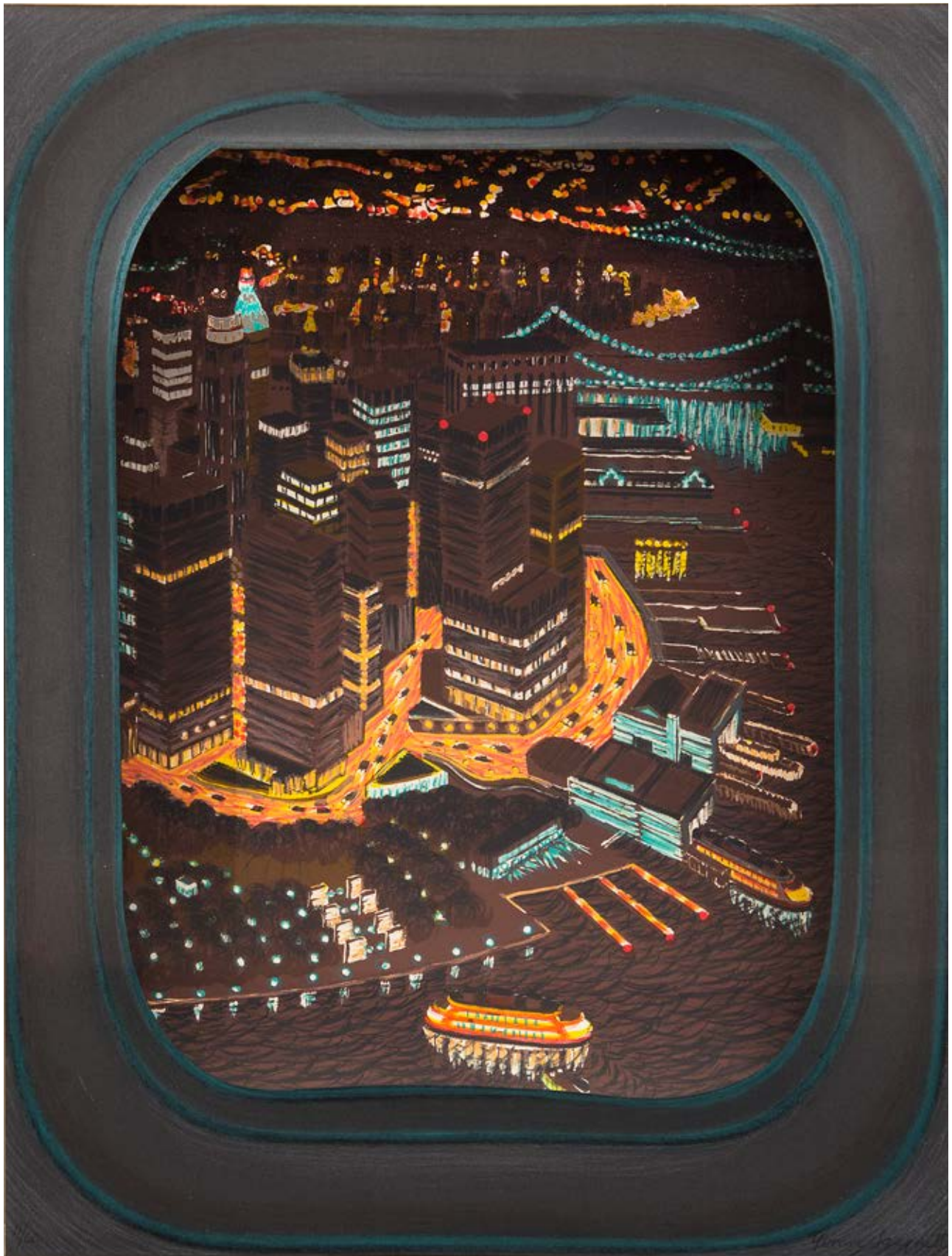
Raised in Stamford, Connecticut, Yvonne Jacquette attended the Rhode Island School of Design from 1952 to 1956. She is best known for her dizzying aerial views of cities and rural landscapes. Much of her work focuses on New York City, where she currently resides, but her subjects vary from urban panoramas seen from vantage points atop skyscrapers to aerial landscape views of Maine, where she spends her summers. Her interest in aerial views stems from a 1969 flight to San Diego. This journey led to subsequent commercial flights around the country as well as chartered flights on which she uses a tray of pastel crayons to sketch the view from her window. She initially studied cloud formations and weather patterns but shifted to intricate aerial views of the landscape after experiencing a flight on a crystal-clear night. Jacquette presents these aerial views in a variety of mediums, from preliminary pastel drawings to finished oil paintings to subsequent lithographs and woodcut prints. According to William Corbett, Jacquette creates "a painted world in which the values of colour and texture that paint imparts are real to the eye in a way the actual views never are."¹ Jacquette's creations hark back to painterly influences such as those of Pierre Bonnard and Édouard Vuillard, who used similarly vivid textures and brilliant colors. Jacquette combines elements of reality and fiction, as she works from observational sketches as well as from memory.

This lithographic print, set in a Plexiglas box, provides a prime example of Jacquette's work. The lithograph depicts a nighttime view of Lower Manhattan, angled slightly toward the east, with the World Trade Center just out of view on the left. The bright colors and feathered marks made from the layers of print evoke the strokes of pastel, the medium in which Jacquette first sketches her aerial views. The colors of the headlights and brake lights on the highway blend together into a single stream, much as these same lights might appear to a nocturnal viewer. The bright orange and red lights of the traffic seem almost like a time-lapse photograph of a highway, recalling the chronophotographic effects of the Cubist paintings exhibited at the 1913 Armory Show, such as Duchamp's *Nude Descending a Staircase, No. 2*. In addition to the lights of the moving traffic, Jacquette emphasizes the brightness of the electric lights in the buildings and on the bridges. These lights pierce through the dark night with vibrant blues, yellows, whites, and reds and are mirrored in reflections on the East River.

The print is made of a layering of twelve colors applied with separate plates.² It is part of a series of three views of the same location, the other two being a view at dawn and a view during the day. The other two versions use the same plates but with an altered palette—the dawn view is achieved with pale blues and whites, and the day view with soft yellows and light peach. The work is displayed in a Plexiglas case with a lithographic frame, making it appear as if we are looking at the city through an airplane window.

Isabel Andrews

1. William Corbett, "Tall Storeys: Yvonne Jacquette's New York Night Views," *Modern Painters* 12, no. 1 (Spring 1999): 84.
2. Hilarie Faberman, *Aerial Muse: The Art of Yvonne Jacquette: Including a Catalogue Raisonné of Prints* (New York: Hudson Hills, 2002), 147.



YVONNE JACQUETTE

B. 1934, PITTSBURGH,
PENNSYLVANIA

Motion Picture

(*Times Square*)

1987

Color woodcut

24 3/4" x 31 7/8"

Because of her fascination with aerial cityscapes, Yvonne Jacquette has been sometimes classified as a modern realist, but her works display independent formal elements such as the grid-like patterns of abstraction and pointillist-style strokes.¹ Relying on both her imagination and the scenes she observes, she has spent her life displaying the "evidence of the impact of human life" by depicting both natural and architectural landscapes.² Jacquette has painted views of Philadelphia, Tokyo, Hong Kong, and San Francisco, but New York City has remained her most significant focus. Her work has become part of the permanent collections of more than forty museums, including the Metropolitan Museum of Art, the Museum of Modern Art, and the Philadelphia Museum of Art.

In Jacquette's color woodcut, *Motion Picture (Times Square)*, she transforms the noisy bustle of the city into a work of quiet incandescence. With luminous shades of red, yellow, and green to express its liveliness, the image shows a high view of Times Square in the dark night, electrified with color. Jacquette's depiction of the famous Coca-Cola advertisement recalls a 1947 photograph of that landmark logo in Astor Place, taken by Jacquette's husband, the Swiss-born filmmaker and photographer Rudy Burckhardt.³ In her depiction of the advertisement and surrounding area, she works in "staccato" strokes of similar length and speed, strokes that articulate the fast-paced tempo of the city.⁴ In an interview, Jacquette once said that her strokes aim for "a certain kind of energy, the action of these cars moving up this road and an energy flow." In the night, the three-dimensional structure of the landscape is dematerialized in favor of the "headlight markings," which emphasize the abstraction of line rather than the realistic representation of the subject.⁵

Jacquette's landscape is reminiscent of the muted and flattened cityscapes of Édouard Vuillard and Pierre Bonnard, first shown to public acclaim in America at the Armory Show. Known for his use of color and expressive lines, Bonnard stole a glimpse of a narrow Parisian street from above in his *Rue Vue d'en Haut* (1898). Bonnard's lithograph evokes a peaceful silence on a cloudy day, similar to the woodcut by Jacquette. In *Motion Picture (Times Square)*, there is an almost Whistlerian quiet in a usually throbbing and chattering section of New York. Jacquette zooms in on the particles of light and focuses on the harmony of her expressive and painterly lines. She emphasizes the dynamic makeup of the city and the energy it evokes, but it is muted. Although the elevated image covers a very bright part of the city that hundreds of thousands of people pass through every day, there is something intimately engaging about it. Despite its bird's-eye view, it almost feels as though Times Square belongs to the viewer and the city has harmonized its elements in order for him or her to get a better look.

Sarah Bochicchio

1. William Zimmer, "Cityscapes Caught on Canvas: Conquests Made from the Sky," *New York Times*, March 16, 2003, accessed November 14, 2013, <http://www.nytimes.com/2003/03/16/nyregion/art-review-cityscapes-caught-on-canvas-conquests-made-from-the-sky.html>.
2. Susan Boulanger, "Yvonne Jacquette's Dragon Cement Co., Thomaston Maine, II at the Portland Museum of Art," *Art New England* 27, no. 6 (October/November 2006): 7.
3. Karen Rosenberg, "Views of the City, His and Hers, with Lens and Brush," *New York Times*, February 1, 2008, accessed November 26, 2013, http://www.nytimes.com/2008/02/01/arts/design/01pict.html?_r=0.
4. Mark D. Cohen, "The Hudson River Museum/Yonkers: Yvonne Jacquette: Aerial Muse," *Art New England* 24, no. 4 (June/July 2003): 33.
5. "Yvonne Jacquette: An Interview" (1981), *Video Data Bank*, accessed November 16, 2013, <http://www.vdb.org/titles/yvonne-jacquette-interview>.



YVONNE JACQUETTE

B. 1934, PITTSBURGH,
PENNSYLVANIA

*George Washington Bridge
at Night*

1988

Pastel on paper

21 1/8" x 23 1/8"

Yvonne Jacquette's art is largely defined by its aerial depiction of the landscape below. She has stated that she "always felt very involved with the landscape, even as a child" and that "it started to seem like the only real subject matter for me with a kind of absolute finality."¹ According to the critic John Yau, "In her carefully chosen views, Jacquette synthesizes solitariness and specificity, the anonymous and the particular, as well as further inflects this postmodern condition by making us feel as if we have lost our basic connection to the earth, and are floating or hanging somewhere in the air."² She began painting her nocturnal scenes in the 1970s, and these works explore the use of bright colors as part of the illumination by and reflection of lights at night.

This colorful nocturnal pastel is the result of her initial observation from a plane, and she registered her visual experience on dark purple paper. The small study led to a larger oil painting in the Payson Collection that is similar to the pastel but not an exact re-creation of it. The scene shows the New York side of the George Washington Bridge seen at an angle such that the circular on- and off-ramps appear to be elliptical.

The color of the paper offers a stark contrast, a theme of the drawing, to the short and long strokes of bright red, yellow, and orange representing sources of light. The headlights and taillights of cars are depicted in yellow and red as dots of color. The longer lines of color in yellow, orange, and white that surround the indistinct shapes of the cars seem to indicate the illumination by the headlights in the darkness, the reflection of light, and the speed at which the vehicles are moving. The almost blurred movement on the bridge suggests that the scene does not represent a single moment but rather shows an observation that occurred over an elapsed period of time.

The rectilinear structures in the pastel are distinctly different from the curving and flowing nature of the traffic on the bridge. The superstructure of the bridge rises in straight and diagonal lines that represent its three-dimensional structure in a light gray-blue that becomes darker as the bridge extends down to the highway below. The buildings in the middle and the background of the drawing are fairly uniform in size and are basic three-dimensional structures. The windows display lights of yellow, white, and orange in an irregular pattern that reverberates with the fast-paced rhythm of traffic on the bridge.

The Hudson River and the trees on its bank are depicted in the lower portion of the drawing. This area creates a contrast between the built landscape and nature. The river is depicted in the left corner, and the waves of the water are drawn in dark, overlapping strokes. The trees are drawn in varying shades of green so that the dark mass that initially appears indistinct can be seen to contain individual trees. The darkness of this area of the drawing emphasizes the disconnection between the artificial light of the city and the dark of the natural landscape.

Rebekah Keel

1. "Yvonne Jacquette: An Interview" (1981), *Video Data Bank*, accessed January 7, 2014, <http://www.vdb.org/titles/yvonne-jacquette-interview>.

2. "Recent Paintings and Pastels by Yvonne Jacquette Announced at the DC Moore Gallery," *ADM Gallery and Studio*, last modified January 24, 2010, <http://artdaily.com/news/35826/Recent-Paintings-and-Pastels-by-Yvonne-Jacquette-Announced-at-DC-Moore-Gallery#.UqjL-K1hB4>.



PAUL CADMUS

.....
 B. 1904, NEW YORK,
 NEW YORK
 D. 1999, WESTON,
 CONNECTICUT

Have Fun, Drive Carefully
 1991
 Crayons on Canson
 paper
 25 ¼" x 23 ¼"

Have Fun, Drive Carefully is a declaration of care and concern for a loved one. The driver, whose image is reflected in the side mirror, holds car keys on which are inscribed the artist's name, CADMUS. There is an intimate and protective quality to the composition, with the older man's reflected face surrounded by his companion's head, upper body, and hands. Comparing this image to photographs and painted portraits, we recognize that the driver is Paul Cadmus and the other man is his partner, model, and muse of thirty-five years, Jon Andersson. In 1991, when this double portrait was created, Cadmus was eighty-six years old and Andersson fifty-four. Its place in the Payson Collection testifies to Joanne Payson's love of classical draftsmanship and to John Payson's love of automobiles.

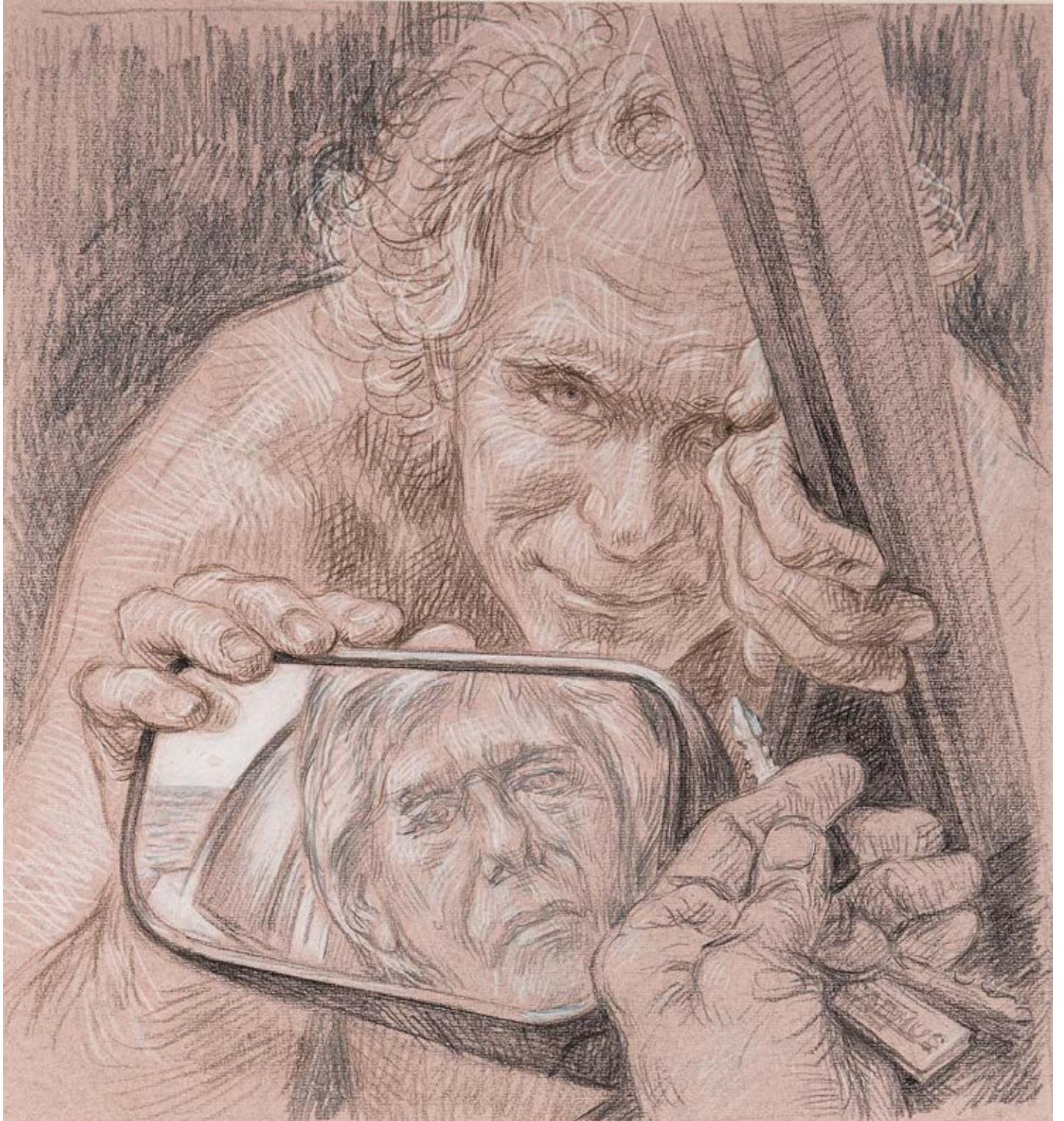
In the 1984 documentary produced by David Sutherland, *Paul Cadmus: Enfant Terrible at 80*, Cadmus said that he asked Andersson—at the time a cabaret star—to pose for him as an excuse for the two to meet.¹ Andersson was Cadmus's primary model for the rest of the artist's life, but he said, "In drawing sometimes . . . I try to disguise the fact that Jon is my regular model, because I think people might get sick of seeing the same model all the time."²

Although Paul Cadmus was one of the earliest openly gay artists, he rarely spoke frankly about being gay; nor did he often discuss his and Andersson's relationship beyond that of artist and model. He once said, "Gayness is not the *raison d'être* of my work," and did not want to be used as a symbol by the younger, more radical generation of gay artists; rather, he wanted the attention focused on the art.³

This image, along with several other works in which the two men are depicted together through the clever use of mirrors, might be seen to express various aspects of their relationship. In *Study for David and Goliath* (1971), Andersson is the youthful David, lying naked on a bed with a slight grin on his face; all that can be seen of Cadmus is his smiling head sticking up above his drawing portfolio at the bottom of the composition. On a nearby table, Cadmus includes a book with a black-and-white reproduction of a painting by seventeenth-century Italian artist Caravaggio entitled *Amor Vincit Omnia*, "Love conquers all."

Mariann Smith

-
1. Scott Gargan, "Paul Cadmus and Jon Anderson [sic] the focus of 'Muse' at Westport Arts Center" (ctpost.com, November 8, 2012), <http://www.ctpost.com/entertainment/article/Paul-Cadmus-and-Jon-Anderson-the-focus-of-Muse-4019788.php>.
 2. Archives of American Art, Oral history interview with Paul Cadmus, March 22–May 5, 1988, <http://www.aaa.si.edu/collections/interviews/oral-history-interview-paul-cadmus-12619>.
 3. Philip Eliasoph, "A Tribute to Paul Cadmus," *American Art* 14, no. 3 (Fall 2000): 94.



PAUL CADMUS

.....
 B. 1904, NEW YORK,
 NEW YORK
 D. 1999, WESTON,
 CONNECTICUT

.....
Reclining Nude, NM232
 1991
 Crayons on Canson
 paper
 19 1/2" x 27 3/4"

Paul Cadmus began producing drawings as finished works of art in 1943. Since the grand entrance of Cubism and Fauvism at the 1913 Armory Show, nonrepresentational imagery had become increasingly pervasive in American art and came to be synonymous with modernism. In this respect, Cadmus's classical draftsmanship was "provocatively anachronistic."¹ Such anachronism was heightened by the artist's frequent choice to depict male nudes as his subjects. Unlike in previous eras in art, the depiction of the male nude in the twentieth century was accompanied by a heightened "degree of self-consciousness."²

Cadmus's depiction of the "male nude has always been at the center of Cadmus's creative vision."³ While Cadmus came to be known for the satirical quality in his paintings, his drawings result from an entirely different set of motives. Over the course of his career, Cadmus produced relatively few paintings in comparison to his innumerable finished drawings. Jean-Auguste-Dominique Ingres, whom Cadmus consistently refers to with near reverence, claims "drawing is the probity of art."⁴ In *Reclining Nude, NM232*, the figure has adopted a horizontal contrapposto, allowing for an exaggerated torsion. *NM*, for "Nantucket Man," is an acronym Cadmus used to denote that the model is Jon Andersson, his partner of many years, whom Cadmus first met in Nantucket in 1964. Andersson, a trained dancer, and Cadmus would engage in lengthy discussions, experimenting with different poses before one was decided, leading Cadmus to describe these drawings as a "collaboration."⁵ Years later, Andersson would liken the drawing sessions with Cadmus to being in "a parallel world . . . of feelings."⁶ Characteristic of Cadmus's use of the medium, this drawing is intimate, capturing the complex emotional relationship between model and artist. The model is depicted in isolation from his context, refusing any distraction from the depiction of human drama.

Richard Meyer notes that Cadmus's work challenges the way we understand "the 'modern' with respect to modern American art."⁷ Modern artists such as Picasso and Matisse abandoned classical techniques in order to reclaim the canvas as a territory of self-expression. Alternatively, Cadmus utilizes the objective forms of classicism but sheds their traditional theoretical framework in exchange for his own, and in doing so, he demonstrates the modern plasticity of these forms.

Joanna Kessler

-
1. Justin Springer, *Paul Cadmus: The Male Nude* (New York: Chameleon Books, 2002), 12.
 2. David Rodgers and Dimitris Plantzos, "Nude," *Grove Art Online*. *Oxford Art Online*, Oxford University Press, accessed December 18, 2013, <http://www.oxfordartonline.com/subscriber/article/grove/art/T062999>.
 3. Richard Meyer, "Paul Cadmus," *Art Journal* 57, no. 3 (Autumn 1998): 83.
 4. Beverley Schreiber Jacoby and Marjorie Shelley, "Drawing," *Grove Art Online*. *Oxford Art Online*, Oxford University Press, accessed December 18, 2013, <http://www.oxfordartonline.com/subscriber/article/grove/art/T023557>.
 5. Springer, *Paul Cadmus*, 52.
 6. Springer, *Paul Cadmus*, 25.
 7. Meyer, "Paul Cadmus," 81.



JACOB LAWRENCE

.....
 B. 1917, ATLANTIC CITY,
 NEW JERSEY
 D. 2000, SEATTLE,
 WASHINGTON

.....
*Fantasy: Stretched
 Limousine*
 1992
 Colored pencil on paper
 14 1/2" x 22"

Jacob Lawrence is the painter of modern Harlem. Formal art classes and informal observation of the rhythm and spectacle of the city constituted his teachings. Embracing the concept of the New Negro, Lawrence blended a critical Social Realism with, in his own words, a dynamic Cubism that reflected the ebb and flow of Harlem during his youth. "Some of it was not pleasant," his wife, Gwendolyn Knight, recalled, but he persevered in his art and never lost this frank, observational attitude.¹

Fantasy: Stretched Limousine blends all of these elements into one compelling work. Black, red, blue, and yellow pencil marks glide across the paper, depicting a rich variety of movement through an imagined Harlem neighborhood. A shop owner extends his awning in preparation for the day's work, a dog leaps from the street to the sidewalk, and pedestrians walk determinedly through the city block. The figures are primarily depicted in black and white, with colorful accents highlighting shadows and boundaries of objects. Facial expressions are masked, somewhere between a grimace and a smile. Unsettlingly, a figure standing at the center of the composition has a skull in place of a head. The city, Lawrence says, contains "passion . . . energy . . . vitality," and *Fantasy: Stretched Limousine* comes alive with jagged characters charged with energy and motion.²

The Armory Show introduced the idea of painting as visual music, and Lawrence's fascination with jazz is reflected in this work. Lawrence said that some of his paintings were derived from "memories of the Apollo Theater at 125th Street," and in them he was trying to create "a staccato-type thing—raw, sharp, rough."³ The sharp lines emphasize the love of staccato, and their rhythm imparts a syncopated movement to Lawrence's composition.

Simmering under the rhythmic lines and pulsating colors of *Fantasy: Stretched Limousine* there is a gritty Social Realism that tempers its beauty. Lawrence comments, "My pictures express my life and experience . . . the things I have experienced extend into my national, racial and class group."⁴ Two black men sit casually in the back of the limousine while a white man drives. Their blasé demeanor is challenged by the skulled figure looming ominously in the background and the grimaces etched onto people's faces. These juxtapositions posit scathing social questions. Is it a fantasy that two black men would be driven in a limousine? Does the skull represent white oppression? Do the grimaces of the people outside the limousine remind viewers that, though some have escaped poverty, the African American population remains in an economically precarious state? Attracted by the formal beauty of *Fantasy: Stretched Limousine*, Lawrence's viewers must also ask uncomfortable questions about the progress of African Americans in our century.

Alexander Lee

-
1. Gwendolyn Knight, Audio Guide Stop for Jacob Lawrence, *Tombstones*, 1942, Whitney Museum of American Art, accessed January 7, 2014, <http://whitney.org/Education/ForTeachers/Collection/JacobLawrence/4314>.
 2. Jacob Lawrence and Henry Louis Gates, Jr., "An Interview with Jacob Lawrence by Henry Louis Gates, Jr.," *MoMA* 19 (Spring 1995): 15.
 3. Patricia Hills, *Painting Harlem Modern: The Art of Jacob Lawrence* (Berkeley: University of California Press, 2009), 221.
 4. Ellen Harkins Wheat, *Jacob Lawrence: American Painter* (Seattle: University of Washington Press, 1986), 192.



JACK LEVINE

.....
 B. 1915, BOSTON,
 MASSACHUSETTS
 D. 2010, NEW YORK,
 NEW YORK

Man in Red Turban
 (After van Eyck)
 Circa 1992–1993
 Oil on canvas
 12 1/2" x 14 1/2"

Jack Levine's works reflect his lifelong and intense focus on the study of art fundamentals. This artist was lauded early in his career as a major American exponent of an expressive form of Social Realism—a figurative expressionism. However, this branch of modernist art must be understood in the context of other modernisms—indeed, we have to acknowledge the presence of multiple, equally valid artistic modes during a mid-century period all too often simplistically understood as dominated by one—if we are to make any sense of a narratively and technically intense work such as *Man in Red Turban* (After van Eyck). In short, while “figurative” can seem, from our perspective, to be a mere modifier of “expressionism,” it is the figurative tradition—a set of artistic techniques and aesthetic values deeply rooted in tradition—that significantly defines Levine's work.

Levine was born to immigrant Jews and raised to be self-aware, self-sufficient, and self-critical.¹ He trained in Boston with a series of teachers/artists who intuited and responded to his quest for knowledge. Levine wanted to know as much as possible about the technical and aesthetic connections between and among a wide variety of stylistically and chronologically defined sorts of art practice.² His first teacher, Harold Zimmerman, built upon the young artist's abiding interest in disciplined drawing. Zimmerman worked relentlessly with Levine and fellow student Hyman Bloom on observational/memorization exercises: not drawing from life but, rather, drawing accurately from the memory of scenes seen.³ His second teacher, Harvard University professor Denman Waldo Ross, sensed in Levine talents and sensibilities that diverged from the abstractions that defined successive avant-garde movements centered in Paris and, increasingly, in New York. Ross fostered Levine's (as well as Bloom's and Zimmerman's) knowledge of German and northern European art by arranging for several years' worth of access to the galleries, the collections, and a fully stocked studio in the Harvard University art museum. Ross also sought to teach Bloom and Levine what he saw as a universal, hierarchical, and organized model of art and art instruction; while the young artists—they were only in their mid-teens—eventually developed their own approaches, Levine noted that Ross's efforts “put me in touch with the European tradition and the great painting of the past at an early age, when I knew nothing about it. He gave me roots a long way back. . . . I owe Ross what I'm interested in—continuity.”⁴

Like many of Levine's later works, this small but powerful painting is composed of layers upon layers of translucent paint and a final application of lines of dark pigment. Disrupting the jewel-like qualities of the work, these dark lines act both to distance the depicted image from the viewer and to suggest that the artist might still be working on the painting. An alternative possibility is that the lines are corrections made by a teacher. And who is the subject of all this attention—the model for this portrait? Levine himself. The likeness is unmistakable, and, just as clearly, the subject evokes the 1433 oil on oak *Portrait of a Man* (*Self-Portrait?*) by Jan van Eyck, now in the National Gallery in London, England. This, it must be emphasized, is not just any self-portrait; it is admired as an acute, unsparing, yet generous self-image. Moreover, it is widely thought of as the first self-portrait by an artist in the modern Western canon, and so, when we look at Jack Levine's painting, what we are looking at is a palimpsest of self-portraits, self-portraiture, and the traditions that bind all of them—all artists, all subjects, all means used to figure and express them—together.

-
1. Judith Bookbinder, *Boston Modern: Figurative Expressionism as Alternative Modernism* (Lebanon, NH: University of New Hampshire, 2005), 64.
 2. “Jack Levine: The Last Interview,” *New England Journal of Aesthetic Research*, November 11, 2010, <http://gregcookland.com/journal/2010/11/11/jack-levine-the-last-interview/>.
 3. Bookbinder, *Boston Modern*, 70.
 4. Bookbinder, *Boston Modern*, 81.

Brian Wallace



YVONNE JACQUETTE

B. 1934, PITTSBURGH,
PENNSYLVANIA

Mixed Heights
(*View of Southern Tip*
of Manhattan)

2002

Woodcut

32" x 27 ³/₈"

After leaving the Rhode Island School of Design for the New York City art scene in 1956, Yvonne Jacquette gravitated to the artists who would provide her closest companionships and greatest influences. The photographer Rudy Burckhardt, whom she married in 1964, shared her obsession with the city and with the people, architecture, and telescoping views from subways to skyscrapers. Through Burckhardt, Jacquette came to know Mimi Gross and Red Grooms, and the respective couples, with their young sons, spent a summer together in a rented cottage in rural Maine. It was there that the group of artists would venture out with their paints in the moonlight, resulting in what the artist describes as her first night picture.

Jacquette's further exploration into night pictures began in 1976, when she sketched the dim tableau from a hospital window during her nighttime visits to a sick friend. She explored the colors of black, first with oil paints, learning to layer ground colors underneath darker hues and introducing a variety of varnishes to capture the range of luminosity in the blacks. She also worked with black pastels on black paper, and later in printmaking, she layered different shades of black ink on the same print. She went to Japan and studied printmaking and also worked at an experimental print studio in San Francisco.

Jacquette's night pictures allowed her to explore the duality of loneliness. After the death of Burckhardt in 1999, Jacquette produced a series of black-and-white woodcuts of the city. Jacquette would hire helicopters to take her above New York City, where she would fly with the door open, the aircraft leaning at extreme angles. "I've been a Buddhist for a long time and there's a lot of teaching about emptiness, which isn't nothingness, but fullness. You can take that in any direction you want, or need to. I've been interested in playing with how much is there; how much do I need to feel comfortable, or excited, or, to accept that, 'OK, this [is] pretty lonely, but that's the way it is.'"¹

Joanna Kessler

1. "In Conversation: Yvonne Jacquette with John Yau," *The Brooklyn Rail*, February 6, 2008, accessed January 7, 2014, <http://www.brooklynrail.org/2008/02/art/yvonne-jacquette-with-john-yau>.



Checklist of the Exhibition

The dimensions of two-dimensional artworks include their frames.

Abbott, Berenice

New York Stock Exchange
1933
Photograph
36 3/4" x 30 5/8"
On loan courtesy of Mr. and Mrs. John W. and Joanne D. Payson

Bishop, Isabel

Union Square during Expansion of the Fourteenth Street Subway Station
1930
Oil on canvas
22 3/8" x 26 3/8"
On loan courtesy of Joanne D. Payson

Bishop, Isabel

Lunch Hour
1939
Oil and tempera on gesso panel
36" x 26 1/2"
On loan courtesy of Mr. and Mrs. John W. and Joanne D. Payson

Cadmus, Paul

Preliminary Study for Aspects of Suburban Life: Main Street
1935
Oil and tempera on paper
12" x 18 3/4"
On loan courtesy of Mr. and Mrs. John W. and Joanne D. Payson

Cadmus, Paul

Shore Leave
1935
Etching
17 3/8" x 18 1/2"
On loan courtesy of Joanne D. Payson

Cadmus, Paul

To E. M. Forster
1943
Pencil and egg tempera on hand-toned paper
13 1/2" x 15 1/2"
On loan courtesy of Joanne D. Payson

Cadmus, Paul

Have Fun, Drive Carefully
1991
Crayons on Canson paper
25 1/4" x 23 1/4"
On loan courtesy of John W. Payson

Cadmus, Paul

Reclining Nude, NM232
1991
Crayons on Canson paper
19 1/2" x 27 3/4"
On loan courtesy of Mr. and Mrs. John W. and Joanne D. Payson

Davidson, Jo

Bust of Joan Whitney Payson
1932
Terra-cotta
12 1/2" x 7" x 7 1/2"
On loan courtesy of Joanne D. Payson

Davies, Arthur B.

Untitled (Nudes in Woods)
Circa 1910
Oil on canvas
33 3/4" x 28 3/4"
On loan courtesy of Mr. and Mrs. John W. and Joanne D. Payson

Dwight, Mabel

Life Class
1931
Lithograph
16 1/8" x 20 1/2"
On loan courtesy of Joanne D. Payson

Glackens, William

Woman at a Window
Circa 1910–1915
Pastel
21" x 16 1/2"
On loan courtesy of Mr. and Mrs. John W. and Joanne D. Payson

Grooms, Red

Metro Mambo
1970
Ink with painted frame
19 1/2" x 20 1/2"
On loan courtesy of Joanne D. Payson

Jacquette, Yvonne

A Glimpse of Lower Manhattan (Night)
1987
Color lithograph in Plexiglas box
20 1/2" x 15" x 3 3/4"
On loan courtesy of John W. Payson

Jacquette, Yvonne

Motion Picture (Times Square)
1987
Color woodcut
24 3/4" x 31 7/8"
On loan courtesy of Joanne D. Payson

Jacquette, Yvonne

George Washington Bridge at Night
1988
Pastel on paper
21 1/8" x 23 1/8"
On loan courtesy of Joanne D. Payson

Jacquette, Yvonne

Mixed Heights (View of Southern Tip of Manhattan)
2002
Woodcut
32" x 27 3/8"
On loan courtesy of Joanne D. Payson

Kent, Rockwell

Moonlit Landscape
1926
Watercolor
20 1/4" x 24 1/8"
On loan courtesy of Joanne D. Payson

Kuhn, Walt

Coney Island
1934
Oil on board
13 1/8" x 15 3/8"
On loan courtesy of Mr. and Mrs. John W. and Joanne D. Payson

Kuhn, Walt

The Show Is On
Circa 1939
Oil on canvas
20 5/8" x 22 3/4"
On loan courtesy of Joan Whitney Payson

Kuhn, Walt

Clown with White Tie
1946
Oil on canvas
26" x 22"
On loan courtesy of Mr. and Mrs. John W. and Joanne D. Payson

Lawrence, Jacob

Market Place No. 1
1966
Tempera and gouache on paper
19" x 23"
On loan courtesy of Joanne D. Payson

Lawrence, Jacob

Fantasy: Stretched Limousine
1992
Colored pencil on paper
14 1/2" x 22"
On loan courtesy of John W. Payson

Levine, Jack

Card Game
Circa 1933–1935
Oil on canvas
21" x 26"
On loan courtesy of Mr. and Mrs. John W. and Joanne D. Payson

Levine, Jack

American in Paris
1965
Etching and aquatint
14" x 12 3/8"
On loan courtesy of Joanne D. Payson

Levine, Jack

Man in Red Turban (After van Eyck)
Circa 1992–1993
Oil on canvas
12 1/2" x 14 1/2"
On loan courtesy of Mr. and Mrs. John W. and Joanne D. Payson

Marsh, Reginald

The Barker
1931
Etching
16 1/2" x 14"
On loan courtesy of Mr. and Mrs. John W. and Joanne D. Payson

Marsh, Reginald

Coney Island: Girl Standing in Front of Barker and Clown
Circa 1936
Tempera on Masonite
25 7/8" x 22"
On loan courtesy of Joanne D. Payson

Nevelson, Louise

Sky Garden Cryptic I
1978
Painted wooden box
3 1/2" x 12" x 15 1/2"
On loan courtesy of John W. Payson

Prendergast, Maurice

Bathers
Circa 1910
Watercolor
16 7/8" x 15 1/2"
On loan courtesy of Mr. and Mrs. John W. and Joanne D. Payson

Saint-Gaudens, Augustus

Diana of the Tower
After 1907
Bronze
7 1/2" x 3 1/2" x 2 1/2"
On loan courtesy of Joanne D. Payson

Sloan, John

The Picture Buyer
1911
Etching
10 7/8" x 12 7/8"
On loan courtesy of Joanne D. Payson

Sloan, John

A Thirst for Art
1939
Etching
10 7/8" x 12 7/8"
On loan courtesy of Joanne D. Payson

Weber, Max

Bathers
1909
Oil on canvas
21" x 18"
On loan courtesy of Joanne D. Payson

Whistler, James Abbott McNeill

Venice at Sunset
Circa 1879–1880
Pastel
17" x 22"
On loan courtesy of Mr. and Mrs. John W. and Joanne D. Payson

Zorach, William

Landscape with Cottage by the Sea
1916
Watercolor
24 1/4" x 20 1/2"
On loan courtesy of Mr. and Mrs. John W. and Joanne D. Payson

Acknowledgments

This catalog is published on the occasion of the exhibition *A Century of Self-Expression: Modern American Art in the Collection of John and Joanne Payson*, organized by the students and instructors participating in the Bryn Mawr College “Exhibiting Modern Art” 360° course cluster.

The exhibition is on view in the Bryn Mawr College Class of 1912 Rare Book Room Gallery, Canaday Library, from February 28 through June 1, 2014.

The organizers wish to acknowledge many individuals and groups for their support of this project and are pleased to begin these thanks with a warm expression of gratitude to Joanne D’Elia Payson (A.B. 1975, M.A. 2009) and John Whitney Payson for the loan of their artworks and the gift of their expertise, for their many kindnesses throughout the many months that this project has been in the making, for their generous support of the college over many years, and for their donation of important artworks to the Art and Artifacts Collections. Very special thanks are also extended to Jeanne de Guardiola Callanan (1993), scholar of art history and philanthropist, for her support of the college’s ambitious investigation of new curricular and co-curricular initiatives supporting Bryn Mawr students’ drive to succeed academically, professionally, and as global citizens.

Special thanks are extended to the many expert collaborators who have joined us to work on this project: Laurette E. McCarthy, independent scholar; Yvonne Jacqueline, artist; Nanette Bendyna-Schuman, copy editor; Blake Bradford, Bernard C. Watson Director of Education, The Barnes Foundation; Russell Castro, exhibition installation specialist; Jenifer Dismukes, managing editor, Archives of American Art, Smithsonian Institution; Rick Echelmeyer, photographer; Linda Ferber, senior art historian and director emerita, New-York Historical Society; Tim Joffe, Payson property manager; Marilyn Kushner, curator and head, Department of Prints, Photographs and Architectural Collections, New-York Historical Society; Andrew McClellan, professor of art history, Tufts University; Shari Osborn, museum educator, Samuel F. B. Morse/Locust Grove National Historic Site; Sally Preslar, manager, Midtown Payson Gallery; Kelly Quinn, Terra Foundation Project Manager for Online Scholarly and Education Initiatives, Archives of American Art, Smithsonian Institution; Gail Stavitsky, chief curator, Montclair Art Museum; Beth Tinker, museum assessment consultant and lecturer in museum studies at the University of the Arts; Steve Tucker, exhibition designer; and Phil Unetic, graphic designer.

Within the Bryn Mawr College community, special thanks are also extended to Kimberly E. Cassidy, interim president; Ruth Lindeborg, secretary of the college; Mary Osirim, interim provost and professor of sociology; and Eric Pumroy, associate chief information officer and Seymour Adelman Director of Special Collections, all of whom have

provided extensive support for this project as sensitive and determined senior administrators and through their leadership of the Museum Studies Working Group. Thanks also go to faculty colleagues Catherine Conybeare, professor of Greek, Latin, and classical studies and director of the Graduate Group; Alison Cook-Sather, Mary Katherine Woodworth Chair and Professor in the Bryn Mawr/Haverford Education Program; Lisa Kraus, coordinator, Performing Arts; Matthew Ruben, lecturer in English and the Emily Balch Seminars; and Lisa Saltzman, chair and professor of history of art. In the Development Office and the Alumnae Association, gratitude is extended to Wendy M. Greenfield, executive director of the Alumnae Association; Bob Miller, interim chief development officer; Dianne Johnson, director of Major and Planned Giving; and Anna S. Kamstra, senior associate director of Donor Relations and Stewardship. From College Communications, help was provided by Alyssa Banotai, associate director of College Communications, and Tracy Kellmer, interim chief communications officer. In the Provost’s Office, Sarah Theobald, academic program administrator, provided assistance. In Library and Information Services, sincere appreciation goes to Gina Siesing, chief information officer and director of libraries; Gillian Claire Baillie, service desk and circulation intern; Jeremy Blatchley, reference librarian; Eileen Cassidy, secretary; Olivia Castello, outreach and education technology librarian; Helen Hyun Chang, research support education technician; Emily Croll, former curator and academic liaison for Art and Artifacts; Melissa Kramer Cresswell, director of planning and communication; Ralph A. Del Giudice, coordinator, multimedia; Katie Feno, manager of public service desks, information services; Marianne H. Hansen, curator and academic liaison for Rare Books and Manuscripts; Camilla M. MacKay, head, Carpenter Library and Visual Resources; Richard D. Matthews, AV and PC support technician, multimedia; Rodney Matthews, computer and multimedia specialist; Evan McGonagill, assistant director for The Albert M. Greenfield Digital Center for the History of Women’s Education; Mariann W. Smith, special collections curatorial assistant; Marianne Weldon, collections manager for Art and Artifacts; and Arleen A. Zimmerle, reference and media librarian. Thanks also to student interns and workers Joelle Collins, Ph.D. candidate in archaeology; Nicki Colosimo, Ph.D. candidate in archaeology; Anna Moblard Meier, history of art graduate assistant and Graduate Group in Archaeology, Classics, and History of Art McPherson Curatorial Fellow; Rachel Starry, Friends of the Bryn Mawr College Library graduate intern; and Nava Streiter, history of art graduate assistant.

The Friends of Bryn Mawr College Library, the offices of the President and the Provost, the 360° course cluster program, the Museum Studies Working Group, and Library/Information Services have provided invaluable support for this project.

Edited by Steven Levine and Brian Wallace
 Copy edited by Nanette Bendyna-Schuman
 Designed by Phillip Unetic, UneticDesign.com
 Printed by Brilliant Graphics, Exton, PA

BRYN MAWR
 COLLEGE

Copyright © 2014 by Bryn Mawr College. All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, without permission from Bryn Mawr College.

ISBN xx PHIL: ISBN TO COME LATER

Front cover

Walt Kuhn, *Clown with White Tie*, 1946,
 oil on canvas, 26" x 22"

Inside front and back covers

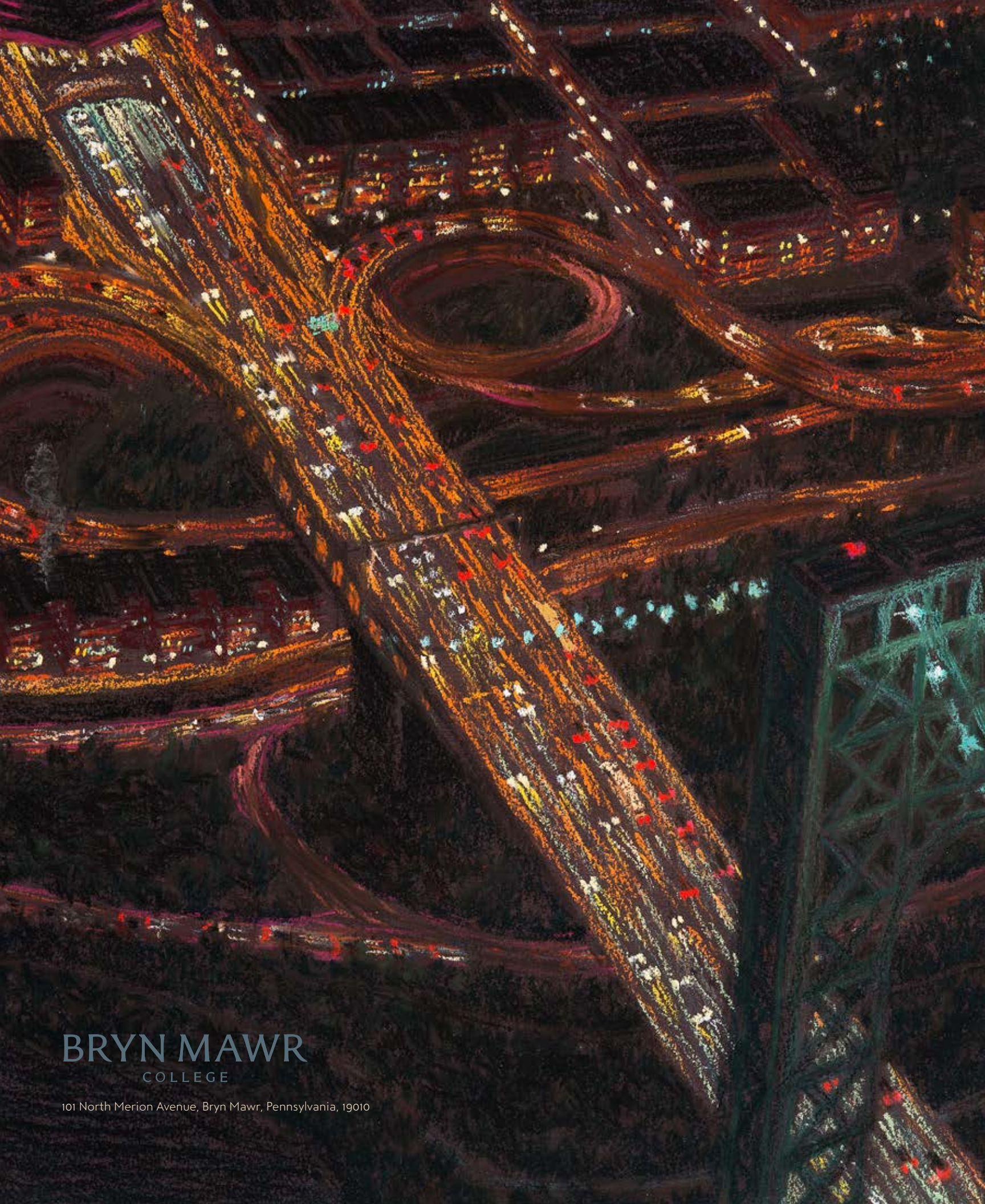
Paul Cadmus,
To E. M. Forster, 1943, pencil and egg tempera on
 hand-toned paper, 13 1/2" x 15 1/2"

Frontispiece

Jo Davidson, *Bust of Joan Whitney Payson* (detail),
 1932, terra-cotta, 12 1/2" x 7" x 7 1/2"

Back cover

Yvonne Jacquette, *George Washington Bridge
 at Night* (detail), 1988, pastel on paper,
 21 1/8" x 23 1/8"



BRYN MAWR
COLLEGE

101 North Merion Avenue, Bryn Mawr, Pennsylvania, 19010