Coming of Age
American Art, 1850s to 1950s

Resource for Educators

American Federation of Arts
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This Resource for Educators has been prepared to complement Coming of Age: American Art, 1850s to 1950s, an exhibition organized by the American Federation of Arts, New York, and the Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts. The exhibition is made possible, in part, by The Crosby Kemper Foundation and by Frank B. Bennett and William D. Cohan, with additional support from the Philip and Janice Levin Foundation Fund for Collection-Based Exhibitions at the American Federation of Arts.

The American Federation of Arts is a nonprofit institution that organizes art exhibitions for presentation in museums around the world, publishes scholarly exhibition catalogues, and develops educational materials and programs.
Art can be a great source of inspiration for students. The aim of this resource is to facilitate the process of looking at and understanding the development of American art and, more specifically, to help teachers interpret the works in the exhibition. Teachers can utilize these materials in conjunction with a class visit to the exhibition or independently. The discussion questions focus on a selection of works from the exhibition and offer ways of making these works more accessible to students. They are the first step in engaging students, in getting them to look at and analyze art. Students should be encouraged to make connections among various works of art; to establish links with topics and concepts they are studying in school; and to express their ideas about the works of art in this resource and about art in general. The discussion questions and classroom activities in this resource can be adapted for use with any age. In order to learn about the works in this exhibition, students should be familiar with the words included in the glossary. These words are bolded when they appear for the first time in the resource text.

This resource was prepared by Molly Cygan, AFA Assistant Educator, with Suzanne Elder Burke, AFA Director of Education. The informational texts are drawn from the essays by Susan C. Faxon and William C. Agee in the exhibition catalogue, Coming of Age: American Art, 1850s to 1950s (New York/New Haven/London: American Federation of Arts in association with Yale University Press, 2006). Unless otherwise indicated, all quotations by Agee and Faxon are from the exhibition catalogue. Michaelyn Mitchell, AFA Director of Publications and Design, edited the text and supervised the design with the assistance of Sarah Ingber, Editorial Assistant.
Over the course of the one hundred years from the 1850s to the 1950s, American art and culture came of age, transforming itself from the provincial to the international and moving from literal depictions of the particular to abstract interpretations of universal ideals. *Coming of Age: American Art, 1850s to 1950s* explores the process of maturation that took place throughout this formative century of American art.

Drawing exclusively from the acclaimed collection of the Addison Gallery, Guest Curators William C. Agee and Susan C. Faxon have selected approximately seventy iconic paintings and sculptures by American artists working in the United States and abroad. The selection reveals the complex and contradictory impulses in American art at a time when artists were searching for an American style.

*Coming of Age* begins with landscapes by *Hudson River School* painters. Small, transcendent works by Frederic Church, such as *Mount Katahdin*, and Asher B. Durand embody the optimistic nationalism of the mid-nineteenth century and the beginning of a distinctly American expression. By the 1870s, the hold of the American landscape on the artistic imagination had lessened, the Hudson River School was in eclipse, and American art-
ists were looking overseas for inspiration and training. Tonalists such as George Inness and Alexander Wyant adopted an atmospheric landscape language based on French Barbizon painting.

In the late nineteenth century, Thomas Eakins, Winslow Homer, and Eastman Johnson also focused on native subjects, capturing a realism that celebrated the power of the American land and mind. Returning from Europe transformed by their training and exposure to French Impressionism and Post-Impressionism, Childe Hassam and Maurice Prendergast created shimmering works—such as Hassam’s Early Morning on the Avenue in May 1917 (no. 9)—that merged European influences with the American preference for the specific over the atmospheric.

By the turn of the century, an even more complex set of conflicting artistic impulses coexisted. Expatriate painters Mary Cassatt, John Singer Sargent, and James McNeill Whistler were creating European-inspired paintings of European scenes. Artists such as Abbott Thayer and George de Forest Brush fostered the development of an American style built on Renaissance ideals that would carry on the traditions of Western European culture while Ashcan school painters such as Robert Henri, George Luks, and John Sloan focused on the architecture and gritty streets of the American city, which they portrayed using European stylistic traditions.

Exhibitions of European modernism at the Armory Show of 1913 and in the New York gallery of Alfred Stieglitz startled the American art scene. As American culture redefined itself and adopted a cosmopolitan focus, New York became a center of bustling activity. As proponents of American modernism, Patrick Henry Bruce, Stuart Davis, and Man Ray used bold, geometric shapes and colors to create an American vision derived from European Cubism. Arthur Dove and Georgia O’Keeffe, among others who were a part of Stieglitz’s circle, used reductive shapes and lines to create a modernism that employed organic forms. For example, in Wave, Night (no. 12), a nocturnal seascape, O’Keeffe reduced the Maine experience of sand and sea to a series of interlocking tonalities and planes to convey the power and mystery of the ocean. The compositions of artists such as Charles Sheeler and Edward Hopper celebrated industry and the American city within a modernist framework.

In the early 1930s, German-trained artists Josef Albers and Hans Hofmann, as well as American painter Milton Avery, were instrumental in introducing a generation of artists to ideas about color, form, perception, and design that would transform American art as seen in Avery’s Sea Gulls—Gaspé
Their teaching set the stage for the emergence of a new, non-object-based abstraction in the 1940s in the work of abstract expressionists such as Adolph Gottlieb, Franz Kline, Jackson Pollock, and David Smith. The highly emotive abstract works of these artists—such as Pollock’s *Phosphorescence* (no. 16)—broke the hold of old representational traditions. By 1950, the center of international art had moved from Paris to New York, with American art now constituting the avant-garde. *Coming of Age* concludes with works by such twentieth-century figures as Jasper Johns, John McLaughlin, Ad Reinhardt, and Frank Stella, who translated the modernism of the New York school into a refinement and reduction of color, shape, and line that assured American art’s vanguard position for decades to come.

From the early days of the new nation, Americans grappled with defining the special character of their culture and understanding its relationship to European antecedents and traditions. Through a multi-layered trajectory, delineating complexities and contractions, changes and growth, and common and continuing themes, American art over the next century forged a new artistic language built on both domestic and European artistic traditions and by the 1950s took its place as a leader in the international arena. *Coming of Age* examines how this multiplicity resonated throughout the remainder of the twentieth century and offers lessons for students of American art today at the beginning of the twenty-first century.
1. What does the phrase *coming of age* mean to you? How do you think it relates to this exhibition? To art in general? Do you think *Coming of Age* is a good title? Why?

2. What places, colors, objects, and individuals do you associate with America? Do you think the artists featured in this exhibition would have answered the question similarly or differently? Explain. If you were a painter in America at the turn of the century, what do you think might have inspired you?

3. Many of the American artists featured in this exhibition traveled to Italy, England, France, Brazil, and other countries all over the world. Do you think their travels influenced their art? How? Why?

4. Do you think politics and popular culture play a role in the creation of art? Why?

5. Do you think art challenges society? If so, how?

6. Do you think that art is a reflection of the time and place in which it is created? How and why?

7. Do you think American art was influenced by art movements such as Impressionism, Cubism, and Futurism? If so, explain how, using specific examples.

8. With its cities, towns, wilderness, mountains, forests, coastal areas, and deserts, the American landscape is incredibly diverse. Do you think where an artist lives affects what he or she chooses to paint? Why?

9. Some of the artists in this exhibition are associated with “schools” such as the Hudson River School and the Ashcan school—not learning institutions but rather loosely formed groups of like-minded artists who followed the same style, shared the same teachers, or had the same aims. How and why do you think these schools developed?
The following quotations are by some of the artists represented in the *Coming of Age* exhibition.

“Go not abroad then in search of material for the exercise of your pencil, while virgin charms of our native land have claims on your deepest affections. Many are the flowers in our untrodden wilds that have blushed too long unseen, and their original freshness will reward your research with a higher and purer satisfaction, than appertains to the display of the most brilliant exotic. The ‘lone and tranquil’ lakes embosomed in ancient forests, that abound in our wild districts, the unshorn mountains surrounding them with their richly–textured covering, the ocean prairies of the West, and many other forms of Nature yet spared from the pollutions of civilization, afford a guarantee for a reputation of originality that you may elsewhere long seek and find not.”


“The art of painting is the development of the human mind, and to deny its traditions is the sign of an art fool; but to translate its traditions into new forms is the sign of a progressive art mind full and independent in his own concepts of nature, but bound to the past as the source of his inspiration.”


“If America … is to produce great painters and if young art students wish to assume a place in the history of the art of their country, their first desire should be to remain in America, to peer deeper into the heart of American life, rather than to spend their time abroad obtaining a superficial view of the art of the World … It would be far better for American art students and painters to study their own country and portray its life and types … Of course, it is well to go abroad and see the works of old masters, but Americans must branch out into their own fields, as they are doing. They must strike out for themselves, and only by doing this will we create a great and distinctly American Art.”

“Painting is the expression of ideas in their permanent form. It is the giv-
ing of evidence. It is the study of our lives, our environment. The American
who is useful as an artist is one who studies his own life and records his
experiences; in this way he gives evidence.”


“There is no new thing proposed, relating to my art as a painter of easel
pictures, that I will not consider … I have no desire to destroy the past,
as some are wrongly inclined to believe. I am deeply moved by the great
works of former times, but I refuse to be limited by them. Convention is a
very shallow thing. I am perfectly willing to override it, if by doing so I am
driving at the possibility of a hidden truth.”

—George Bellows, “The Relation of Painting to Architecture: An Interview with
George Bellows, N.A., in Which Certain Characteristics of the Truly Original
Artist Are Shown to Have a Vital Relation to the Architect and His Profession,”

“The artist must follow his inner leading, independent of fad and fashions,
therefore art education should take this individual inner direction more
seriously than is done at present. Art teaching is not soap manufacture.
The value in the artist is apt to be that of differences rather than that of
likenesses.”

—Hans Hofmann, “On the Aims of Art,” *The Fortnightly* 1, no. 13 (February 26,
1932): 7–11.

“My opinion is that new needs need new techniques. And the modern art-
ists have found new ways and new means of making their statements. It
seems to me that the modern painter cannot express this age, this airplane,
the atom bomb, the radio, in the old forms of the Renaissance or of any
other past culture. Each age finds its own technique.”

—Jackson Pollock, interview with William Wright in F.V. O’Connor, *Jackson
Below are some themes that educators can use to approach the works of art in this resource.

**LANDSCAPES**
Jasper Cropsey, *Greenwood Lake, New Jersey*, 1866  
Adolph Gottlieb, *Untitled*, 1953

**SEASCAPES**
Winslow Homer, *Eight Bells*, 1886  
Georgia O’Keeffe, *Wave, Night*, 1928

**CITYSCAPES**
Childe Hassam, *Early Morning on the Avenue in May 1917*, 1917  
Edward Hopper, *Manhattan Bridge Loop*, 1928  
John Sloan, *Sunday, Women Drying Their Hair*, 1912

**PORTRAITS**
William Merritt Chase, *The Leader*, 1875  
Robert Henri, *Mary*, 1913  
Elie Nadelman, *Seated Woman*, 1919–25

**SCULPTURE**
Alexander Calder, *Horizontal Spines*, 1942  
Joseph Cornell, *Cage*, 1949  
Elie Nadelman, *Seated Woman*, 1919–25

**ABSTRACTION**
Stuart Davis, *Red Cart*, 1932  
Jacob Lawrence, *Kibitzers*, 1948  
Jackson Pollock, *Phosphorescence*, 1947

**LIGHT AND SHADOW**
Josef Albers, *Bent Black (A)*, 1940  
George Bellows, *The Circus*, 1912  
Childe Hassam, *Early Morning on the Avenue in May 1917*, 1917  
Edward Hopper, *Manhattan Bridge Loop*, 1928

**COLOR**
Josef Albers, *Bent Black (A)*, 1940  
Stuart Davis, *Red Cart*, 1932  
Hans Hofmann, *Exaltment*, 1947  
Winslow Homer, *Eight Bells*, 1886
SELECTED WORKS OF ART
Discussion Starters

1. What different geographic elements of the landscape can you identify?
2. What season and time of day do you think are depicted? Why?
3. What kind of mood does the painting evoke? Explain your thoughts.
4. What are the people in the foreground doing? Describe the way Cropsey portrays man’s relationship with nature.
5. How does Cropsey employ light, perspective, and color in this painting?
6. How does the artist convey the presence of God in nature?
7. How does Cropsey use perspective to depict the vastness of the landscape?
8. Discuss the idea of an idyllic landscape. What do you think Cropsey was describing in the opening quotation? Have you ever seen green or gold in the sky? Like many members of the Hudson River School, Cropsey painted idyllic landscapes and became associated with Thomas Cole and the Hudson River School. In 1856, Cropsey spent time in England with artist, poet, and art and social critic John Ruskin, whose belief in the importance of careful observation of nature in producing art clearly influenced Cropsey’s work. During the mid-1800s, Cropsey’s paintings were highly sought after; however, as French Impressionism began to take hold in the late 1800s, American landscapes like Cropsey’s fell out of fashion. Cropsey died at the age of seventy-seven in near obscurity.

1. Jasper F. Cropsey (1823–1900)

*Greenwood Lake, New Jersey, 1866*

Oil on canvas, 12 x 20 in.

Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts; Museum purchase (1940.16)

An artist should seek to express in his canvas the highest intellectual expression … his thoughts should be pure and noble … not wasted on trifles … and he should dwell upon detail where the subject required it.

Greenwood Lake, New Jersey depicts a vast and edenic landscape—a clear lake, sun-baked grasses, and wispy, cloud-streaked sky, with small groupings of people basking in the warm sun and enjoying lakeside activities. The grandeur of the sky and scenery combined with the diminutive nature of the figures allude to Cropsey’s belief in nature as a direct manifestation of God.

Activity: Transcendental Painting

Materials: photocopies of transcendentalist poems, pencil, paper, watercolor paper, paint

Procedure:
1. Bring in a selection of poems by transcendentalist poets Henry David Thoreau, Ralph Waldo Emerson, George Putnam, and Margaret Fuller.
2. Ask students to choose a poem that describes a place, read it carefully, and take notes.
3. Ask students to use their imagination and the text of the poem to create an image of the place the poem describes, first making a pencil sketch and then adding color with watercolors.

Activity: Painting in the Plein-Air Style

Materials: pencil, watercolors, watercolor paper, easels, paintbrushes

Procedure:
1. Bring students outdoors to a local park, pond, forest, etc.
2. Have students sit quietly in a location of their choosing.
3. Instruct students to jot down notes about their surroundings and their reactions to them.
4. Ask students to paint an aspect of their surroundings, taking care to capture the mood. Students should feel free to combine elements from different perspectives of the landscape into a single picture.
Discussion Questions

1. What type of landscape does Heade depict? What kinds of flowers, trees, and wildlife can you identify?

2. How has Heade combined elements of still life and landscape painting in *Apple Blossoms and Hummingbird*? Why do you think the artist chose to combine these two genres?

3. In what ways is this painting similar to Jasper Cropsey’s *Greenwood Lake, New Jersey* (no. 1)? What makes this work exotic? How is it different from the more traditional works of Hudson River School painters?

4. How does Heade depict light and shadow?

5. How does Heade utilize the foreground and background to bring focus to the apple blossoms? Is the perspective realistic? If you were to take a photograph of a similar subject, could you achieve this perspective?

Activity: Botanical Garden Field Research

Materials: disposable cameras, sketchbooks, pencils

Procedure:
1. Take students on a field trip to a local botanical garden to look at exotic flowers.
2. Instruct students to take photographs or make sketches of their favorite flowers.
3. Ask students to write down the information on the labels for their favorite flowers.
4. Ask students to research their chosen flower and write a short report about it, including their photographs and/or sketches from the field trip.

2. Martin Johnson Heade (1819–1904)

*Apple Blossoms and Hummingbird, 1871*

Oil on board, 14 x 18 1/8 in.

Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts; Museum purchase (1945.4)

*It is his [Heade’s] intention in Brazil to depict the richest and most brilliant of the hummingbird family—about which he is so great an enthusiast—to prepare in London or Paris a large and elegant album on these wonderful little creatures … He is only fulfilling a dream of his boyhood in doing so.*


Martin Johnson Heade was born in a rural town in Buck’s County, Pennsylvania. After receiving some very basic artistic training, he traveled throughout the United States and Europe painting portraits and genre scenes. In his early twenties, two of his portraits were shown in exhibitions in Philadelphia and New York. In 1858, Heade met Frederic Edwin Church, an influential member of the Hudson River School and a tenant in the *Tenth Street Studio*, a celebrated building in New York where artists from all over the country congregated. Heade moved into the building in 1859. Inspired by Church and fellow Tenth Street Studio tenants, Heade changed his focus from portraits and genre scenes to carefully rendered coastal seascapes of the northeast. Five years later, he made the first of three trips to South America, where he painted the continent’s dramatic landscape and exotic flowers and birds. Following his travels in South America, Heade returned to the United States, settling in Florida, where he painted the birds, flowers, and landscapes of his new surroundings.

*Apple Blossoms and Hummingbird* is an example of Heade’s work depicting the flora and fauna of South America. Here he captures the momentary pause of a tiny hummingbird as it rests on the twisting branch of the apple tree. With its needle-thin beak pointed skyward, the bird appears as if it is about to resume flight. Rendered with delicate perfection, each flower petal carries a varied pink hue. The winding branch, with blossoms and leaves in different stages of bloom, stands out against the thick, foreboding clouds, but a small patch of blue peeks through, allowing a cascade of sunlight to illuminate the flowers. This beautiful depiction of nature’s ephemeral beauty reflects elements of John James Audubon’s naturalist painting style and the influence of the Hudson River School.
Activity: Studying Exotic and Native Plant Life

Materials: a variety of plants, tables, and vases for still-life set-up; pencil, watercolor paper, watercolors, paintbrushes, jars

Procedure:
1. Instruct half the class to research native or local plant life (for example, pinecones, maple leaves, cattails, honeysuckle, and bluebells) and bring samples to class.

2. Ask the other half of the class to research exotic or South American plant life (for example, hibiscus, African violet, bird of paradise, and orchid) and bring samples to class. If real flowers are not available, the class can work from silk flowers or photographs.

3. Set up still-life stations around the classroom, pairing a local plant with an exotic plant.

4. Ask students to create a watercolor painting of the still life, paying close attention to the different colors and characteristics of the plant life.

5. As a class, discuss the differences and similarities among the native and exotic plants and the use of paintings and drawings as a means of recording vegetation.
Discussion Questions
1. Describe the boy’s clothing, expression, and posture. What do these things tell you about him?
2. Describe Chase’s painting technique. Can you see his brushstrokes? How is his style different from that of Cropsey (see no. 1) and Heade (see no. 2)? How big do you think his paintbrush was? Do you think he used brushes of different sizes? Why?
3. Carefully study the boy’s hands and face. What kind of work do you think he does? To what social class do you think he belongs? Why?
4. Describe the attitude of this boy as conveyed through the painting.
5. Why do you think Chase chose to paint this boy?
6. Think about the kind of portrait a wealthy person might be likely to commission. How is The Leader different or similar?

Activity: Painting in a Loose Style
Materials: illustration board or poster board; flat, wide paintbrushes; narrow paintbrushes; black and white acrylic paint (for younger students tempera paint may be used; for older students oil paint may also be used)
Procedure:
1. Set up a still life using pears and apples and a solid-colored fabric. Set up extra lighting to create dramatic shadows.
2. Have students use the wide brushes to paint a black and white picture of the still life. Encourage them to focus on capturing the light and dark values they see rather than representing the exact edges of the fruit.
3. Have students use the narrower brushes to create another painting of the still life, again focusing on capturing the light and dark values.
4. As a class, discuss the difference between the two paintings and the effects of the paintbrush size.


The Leader, ca. 1875
Oil on canvas, 26¼ x 15¾ in.
Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts; Gift of anonymous donor (1931.1)

People talk about poetical subjects in art, but there are no such things. The only poetry in art is the way an artist applied his pigment to the canvas.


The eldest child of six children, William Merritt Chase was born in Williamsburg, Indiana. His father was a shoe salesman who hoped his son would join him in the shoe business, but the younger Chase was determined to become an artist. He studied at the National Academy of Design in New York and later at the Royal Academy in Munich, eventually returning to New York. There, he supported himself through portrait and still-life commissions and was involved in the development of a number of art institutions, among them, the Shinnecock Summer School of Art, the New York School of Art, and the Society of American Artists. Chase would become one of America’s foremost impressionist painters.

The Leader is a bold and unsentimental image of a working-class youth. Chase’s palette is dark and shadowy, and his thick and powerful brushwork gives the portrait an unrefined quality that emphasizes the character of the sitter. With his head held high and his lips pursed in an impudent grin, the boy exudes an attitude of pride and disregard for manners and convention. His hands and clothes are wrinkled and covered in grime, and his cigar is tucked into the flesh of his cheek as if he never considered removing it for his portrait. Chase’s vision of portraiture is very different from the more pristine and posed works of artists such as John Singleton Copley, whose commissioned portraits typically depicted the upper class.
Discussion Questions

1. How does Johnson depict the two women in this painting? What are they wearing? What do you think they are doing?

2. Why do you think he chose to paint this subject matter?

3. What is a genre painting? What elements of this piece make it a genre painting?

4. How does Johnson utilize shadow? What do the shadows tell the viewer about the scene?

5. Describe how Johnson uses color to identify elements of the background. How does he use color to represent the foreground?

6. How does Johnson’s painting celebrate the values of hard work and ingenuity?

Activity: Photographing People at Work

Materials: disposable cameras, paper, pencil

Procedure:
1. Ask students to photograph people at work (construction, cleaning, cooking, teaching, etc.).

2. Have students pay close attention to the person’s facial expression and body movements.

3. Compare Johnson’s depictions of people at work to the photographs the students took. How are they different? What mood do they depict? In what ways are they similar? How are the effects of light and shadow in the photograph different from those in the painting?

4. Instruct students to write a one-page essay comparing their photographs to Johnson’s painting.

4. Eastman Johnson (1824–1906)

The Conversation, 1879
Oil on paper board, 22 ½ x 26 ¼ in.
Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts; Museum purchase (1942.42)

The man and the island have a natural sympathy for one another. [Johnson] is a chronicler of a phase of national life which is fast passing away.


Born in Lovell, Maine, Eastman Johnson is best known for his scenes of American life in the rural northeast. Among the first American painters to attend school abroad, Johnson studied at the Royal Academy in Dusseldorf, where he was trained by academicians such as Emanuel Leutze and Thomas Couture. In 1855, Johnson returned to the United States, settling in Washington, D.C., and began his career creating charcoal portraits of such prominent figures as President Abraham Lincoln and writers Nathaniel Hawthorne and Henry Wadsworth Longfellow. He eventually turned to painting as his medium and in 1859 made his artistic debut at New York’s National Academy of Design, where his painting Old Kentucky Home (1859) received acclaim for its realistic depiction of the rural South and mastery of atmosphere and mood. In 1870, Johnson bought a summerhouse in Nantucket and began to paint his new surroundings, capturing a simplicity and beauty that was quickly disappearing throughout the United States.

Rendered with great accuracy, The Conversation shows two women taking a short break from their work in the cranberry bogs along the Nantucket seaside. The women wear long, dark dresses and straw hats and are surrounded by wooden barrels filled with the product of their labor—bright red berries. Johnson is known for his celebration of the values of resourcefulness and hard work.
Activity: Experimenting with Medium—Charcoal and Paint

Materials: thick paper, charcoal, watercolor or acrylic paints, paintbrushes

Procedure:
1. Ask students to choose a subject (a landscape, portrait of a classmate, still life, etc.) that lends itself to depiction in either charcoal or paint.
2. Ask students to render their subject in charcoal.
3. Have students create a list of the strengths and weaknesses of the piece and of the medium.
4. Have students depict the same subject using watercolor or acrylic paints.
5. After they finish, have the students list the strengths and weaknesses of this work and medium.
6. Lead a class discussion about their ideas and thoughts regarding their finished artworks and the different mediums.
Discussion Questions

1. Describe the two men in the painting. What are they wearing? What type of instruments are they holding?

2. How does Homer illustrate the movement of the ocean and the wind and the development of the storm?

3. Describe the composition of the painting. How does Homer employ both vertical and horizontal axes?

4. Compare this pair of figures to the pair in Eastman Johnson’s Conversation (no. 4). How are they similar? How are they different? Compare the brushstrokes and the use of paint.

5. Describe the relationship between man and nature depicted in Eight Bells.

6. Homer liked to depict simple yet heroic men. How are these characteristics conveyed in this painting?

7. Discuss the title of this painting. Why do you think Homer chose this title? Does it add anything to your experience of the painting? What are some other titles that might be appropriate for this piece?

5. Winslow Homer (1836–1910)

Eight Bells, 1886
Oil on canvas, 25 9/16 x 30 9/16 in.
Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts; Gift of anonymous donor (1930.379)

Homer’s theme is the sea, and he paints it like no other man. Its calms, its tropic sapphire, its rosy dawns and sunsets, its glittering moonrises are not for him. He wants its heroic humors. He prefers it in storm, when white seas heave out of the midst and charge at him, gnashing their teeth against the rock where he stands just out of their reach.


Winslow Homer was born in Boston to a family with strong New England roots. Homer’s mother was a painter who encouraged her son to pursue his artistic skill; his father arranged an apprenticeship for him with a local lithographer. In the early 1860s, Homer became a freelance illustrator for Harper’s Weekly. When the Civil War broke out, he was sent by the magazine to record the events at the battlefields. Unlike his contemporary, the photographer Matthew Brady, who documented the brutality and pain of the
war, Homer chose to capture the solemn, daily life of the soldiers. Homer’s humanistic approach to painting resonates throughout his work.

Homer was a master of realistically capturing people in their most natural states—at work, in social situations, and at play. In the early 1880s, however, he strayed from his quiet scenes of American life and began to explore more dramatic subject matter, including rescue scenes and marine imagery, of which *Eight Bells* is an example.

The title *Eight Bells* refers to the bells that were rung on board ships to indicate the end of one watch and the beginning of the next. Sailors were typically assigned four-hour shifts to stand watch for approaching ships and inclement weather. Here, the sailors on watch use navigational instruments—one reads a measurement on a quadrant while the other completes a calculation with the telescope of his sextant—to determine the ship’s location.
Discussion Questions

1. What do you think these women are doing? Where do you think they are?
2. What does the title tell you about the painting?
3. Why do you think Sloan chose to portray this subject matter?
4. How does Sloan distinguish the three female figures from one another? How does he unify them?
5. Sloan is said to have used a “set palette” of three colors that were to be dominant in the composition. Which three colors stand out the most? Which colors seem secondary?
6. Do you think Sloan’s city rooftop scene evokes a sense of isolation and intimacy? Why?

Activity: Capturing Candids

Materials: camera with zoom lens, black-and-white and color film

Procedure:
1. Ask students to choose a friend, classmate, or family member as a subject and to ask that individual for permission to take candid photographs of them over the course of the following week.
2. Ask students to try to capture their subjects when they are unaware of being photographed. The students can hide from their subjects, use their zoom lens, or employ any other method they can think of.
3. Have students try to catch their subjects doing a variety of things over the course of the week.
4. Next, ask the students to take a more traditional posed frontal portrait of their subjects. (In this case, their subjects will have to be aware that their photograph is being taken.)
5. Have the students display their photographs and discuss the different poses and the attitudes caught in the candid photographs. Discuss the differences and similarities between the candid portraits and the posed portraits.

6. John Sloan (1871–1951)

*Sunday, Women Drying Their Hair*, 1912

Oil on canvas, 26 ¼ x 32 ½ in.

Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts; Museum purchase (1938.67)

The critics don’t really understand my point of view in painting city pictures. I was not interested in looking down on the poor, or in lecturing on their behalf. I saw bits of human joy in life—with an innocent poet’s eye.


At the age of twenty, John Sloan began his career as an illustrator and cartoonist for *The Philadelphia Inquirer* and *The Press*. At night, he studied art at the Pennsylvania Academy of the Fine Arts, where he met his mentor, Robert Henri. In 1904, Sloan moved to New York to pursue his painting career. Sloan’s artistic style and socio-political point of view meshed with those of Henri, who is known as the founding father of the Ashcan school. A group of artists who painted scenes of New York’s urban life at the turn of the century, the Ashcan school included Arthur B. Davies, William Glackens, Ernest Lawson, George Luks, Maurice Prendergast, and Everett Shinn. Their depictions of working-class men and women in alehouses, dance halls, and tenements brought to light a side of urban life that had not been documented. At the time, the National Academy of Design and art galleries alike rejected their work because of the subject matter. As a form of protest, the group held a renegade art exhibition at the Macbeth galleries in 1908. Though not lucrative for any of the artists, the exhibition was important for its bold pronouncement of the emergence of a new American generation of socially aware artists.

A type of painting referred to as Social Realism, Sloan’s work expresses a kind of urban sensuality. According to curator Susan Faxon, his painting style “turned not to the broken brushwork and bright light of the Impressionist, but to the exuberant paint application and richer tonalities of the older masters.” In *Sunday, Women Drying Their Hair*, Sloan captures a moment in which three women, secluded from the busy city streets, take some time in the Sunday afternoon sun to dry their hair and laundry on a tenement rooftop. During what Sloan called “nightly vigils,” he would look into the apartment windows of his neighbors and observe rooftop activities from his West 23rd Street studio. His observations of the private moments of New Yorkers became the subject of his art.
Discussion Questions

1. Describe this scene. What is the vantage point of the painting? At what events have you been a spectator? What was it like?

2. What are the elements of the foreground, middle ground, and background?

3. Describe the members of the audience. What are they wearing?

4. How does Bellows depict the movement and energy of the horse and its rider?

5. What other circus activities are occurring around the horse and rider in the painting?

6. Does Bellows’s composition have structure and balance? Or is it chaotic and disorganized? Why?

7. How does Bellows convey the relationships among the figures?

8. How is the scene depicted in The Circus different from the way a photograph might capture the same scene?

9. As a class, discuss the opening quotation by Bellows. Do you agree with the Bellows quotation? Why or why not?

Activity: Photographing the Art of Athletics and Performance

Materials: disposable camera, pencil, paper

Procedure:
1. Ask students to attend a baseball game, soccer match, dance performance, or other event that interests them.

2. Tell the students to bring a camera and take a full roll of pictures that captures the action and excitement of the event.

3. Have the film developed and ask students to choose a series of photographs that best illustrates the action and essence of the event. Mount the photos for display in the classroom.

4. Ask the students to present their photographs to the class, explaining the exciting details of the event and what they are trying to portray in their photos.

5. Have students compare photographs. Which images most effectively capture the movement of the event? What makes these images successful?

7. George Bellows (1882–1925)

The Circus, 1912
Oil on canvas, 33 3/8 x 44 in.
Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts; Gift of Elizabeth Paine Metcalf (1947.8)

There is no new thing proposed, relating to my art as a painter of easel pictures, that I will not consider … I have no desire to destroy the past, as some are wrongly inclined to believe. I am deeply moved by the great works of former times, but I refuse to be limited by them. Convention is a very shallow thing. I am perfectly willing to override it, if by doing so I am driving at the possibility of a hidden truth.


Born in Columbus, Ohio, George Bellows spent three years as a student at the University of Ohio, at which point he left the Midwest and, without the support of his parents and penniless, traveled to New York to begin his art career. Although never an official member of the Ashcan school, Bellows studied with Robert Henri in the early 1900s and shared an interest in depicting scenes of gritty, urban life. Straddling the two opposing factions of the turn-of-the-century art world—represented by the National Academy of Design and the Ashcan school—Henri blended the ideals of both to create an original style. At the age of twenty-six, he was invited by the National Academy to be an Associate, but he continued to study, share ideas, and live among the infamous eight members of the Ashcan school. Bellows became one of America’s preeminent realist painters. Sporting events—boxing matches in particular—were a favorite subject.

The rapid, rough application of paint in The Circus—and the dynamism and energy that it conveys—is characteristic of Bellows’s painting style. He captures the daring movement of the bareback rider perched on a white horse and flanked by wooden poles and platforms from which acrobats swing and dangle, as well as the crowd’s enthusiasm. People from all walks of life are depicted—clowns, children, men and women of high society, scantily clad dancers, and ring masters. Bellows did not discriminate—he was a spectator of life and captured it as it unfolded, including every person and detail that passed his eyes. On view at the Armory Show, The Circus was applauded by critics for being “a brilliant bit of drama, full of action and gayety.”
Discussion Questions

1. Do you think Henri had a close relationship with Mary, the woman in the portrait? Why?

2. What characteristics does Henri emphasize through his portrait? What kind of person do you think Mary was?

3. How does Henri use light and shadow in the portrait? What features are emphasized?

4. Compare Mary with The Leader (no. 3) by William Merritt Chase. What are the similarities and differences? Discuss how the portraits convey the personalities of the sitters. Compare the painting styles.

5. Discuss the opening quotation by Henri. What do you think it means?

Activity: Comparing Portraits of Women from Different Time Periods

Materials: paper, pencil, photocopies of famous portraits of females, such as: Mona Lisa (1503–06) by Leonardo da Vinci; Mater Dolorosa (1590s) by El Greco; Madame X (1884) by John Singer Sargent; Woman with the Hat (1905) by Henri Matisse; Migrant Mother (1936) by Dorothea Lange; Marilyn, 1967 (1967) by Andy Warhol; The Waterbearer (1986) by Lorna Simpson

Procedure:
1. Give each student an image of Henri’s Mary and a photocopy or printed image of another portrait of a woman.
2. Ask students to study each image carefully and make notes about it. Encourage them to think about the life of the sitter, how the artist portrayed the woman in relationship to her position in society, the painting technique, and whether the portrait was commissioned or not.
3. Then ask students to place the images side by side and write down their comparisons.
4. Ask students to write a two-page essay about the similarities and differences between the works. Their papers should include a clear theme and carefully written descriptions.
5. Have students present their papers to the class. After all the papers have been presented, have a general discussion about the depiction of women in art.

8. Robert Henri (1865–1929)

Mary, 1913
Oil on canvas, 24 1/4 x 20 in.
Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts; Museum purchase (1933.21)

Art should express the artist’s emotional and intellectual attitude toward his subject, his own individuality and the vitality of life.


Robert Henri was born Robert Henry Cozad in Cincinnati. In 1871, his father, John Jackson Cozad, founded the town of Cozaddale, Ohio, and a couple of years later founded the town of Cozad, Nebraska. It was there that Cozad senior got into a dispute with a rancher that resulted in his killing a man. Cozad was eventually cleared of wrongdoing, but in order to disassociate themselves from the scandal, family members changed their names. Although, the rest of his family took the last name Lee, Robert assumed the name of Robert Henri. The family relocated to Atlantic City, New Jersey, and shortly afterward, in 1886, Henri enrolled at the Pennsylvania Academy of the Fine Arts. From 1886 to 1900, Henri divided his time between Paris and Philadelphia.

An artist and educator, as well as a rebel of the turn-of-the-century American art scene, Henri helped develop the style of painting referred to as American Realism. Best known for his portraits, Henri found subjects for his paintings from different cultures and backgrounds as he traveled throughout America and Europe. His interest in depicting the “urban” persona was shared with other members of the Ashcan school, including George Bellows, Stuart Davis, and Edward Hopper. Henri was instrumental in promoting European modern art in the early twentieth century. His efforts brought the first Armory Show to the United States in 1913, a milestone exhibition in which more than thirteen hundred works of modern art were on view. When Henri died, he left a legacy of both social and artistic activism in America.

Henri’s portrait Mary depicts a robust young woman with rosy cheeks and a knowing smile. The subject is Mary O’Donnell, a woman who Henri met in Ireland in 1913 while vacationing with his wife Marjorie Organ. Mary was the caretaker for the house and surrounding farm which the Henri family rented near the fishing village of Dooagh on Achill Island in County Mayo, Ireland. Mary became one of Henri’s favorite portrait subjects.
Discussion Questions

1. What is the event that is taking place in the painting?
2. Can you identify the different flags that appear in the painting? What countries are the flags from? What relationship did these countries have to one another at the time Hassam painted this work?
3. What is the mood of the painting? How does Hassam portray this mood?
4. What is the weather like in this painting? How does Hassam convey this?
5. What kind of perspective does Hassam employ in this piece? Why do you think he chose to use this perspective?
6. What are the figures in the foreground doing? How do they relate to the rest of the scene?
7. Share the opening quotation by Hassam with the class. What do you think he means by this? How does this statement relate to *Early Morning on the Avenue in May 1917*?

Activity: Writing about Patriotism

Materials: dictionary (or access to the Internet), paper, pencil

Procedure:
1. Instruct students to look up the definitions of patriotism and nationalism.
2. Have the students define or explain these terms in their own words. Ask them to think of present-day examples of patriotism and nationalism.
3. Ask students to research World War I and the Allied Forces. Ask them to write about how the patriotism of the early twentieth century differs from patriotism today.


*Early Morning on the Avenue in May 1917, 1917*

Oil on canvas, 30 7/16 x 36 7/16 in.

Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts; Bequest of Candace C. Stimson (1944.20)

*I painted the flag series after we went into the war. There was that Preparedness Day [May, 13 1916], and I looked up the avenue and saw these wonderful flags waving, and I painted [them] after that.*


Born in Boston, Childe Hassam was a freelance illustrator before dedicating his life to painting. One of the founders of the New York Watercolor Club, Hassam was also a member of The Ten, an influential group of painters that included William Merritt Chase, Thomas E. Dewing, John Henry Twachtman, and other lesser-known American artists. Hassam traveled throughout Europe studying and painting in the style of the impressionists; although he adopted many of their techniques, his subjects were distinctly American. Hassam is known as the father of American Impressionism.

In the patriotic *Early Morning on the Avenue in May 1917*, Hassam captures a parade as it makes its way down New York City’s Fifth Avenue in support of the Allied cause during World War I. The painting glimmers with the energy and sentiment of the occasion. Susan Faxon describes the painting as follows: “Hassam delighted in the bright midday light, the fashionably dressed ladies in white, the dizzying flutter of flags, the tall omnibuses as they inched down the avenue. Hassam has applied the impressionistic technique he had adopted two decades earlier to this painting, a tour-de-force of vivid color, sparkling light, and eager patriotic spirit.”
Activity: Capturing a Busy Street

Materials: access to Internet, paper, pencil, 8½-by-11-inch canvas, acrylic paint, paintbrushes

Procedure:
1. Ask students to choose a busy street in their town to depict in a painting.
2. Have students photograph their street and choose one image to work from.
3. Ask students to make a pencil sketch of their street scene.
4. Show the students a variety of works by Hassam, Claude Monet, Georges Seurat, and other impressionist artists.
5. Discuss how the artists applied the paint to their canvases (using short, visible brushstrokes and mottled color to convey the effects of light). The impressionists wanted the colors to be “mixed” in the eye of the viewer and on the canvas rather than to be mixed on their palette. Demonstrate these techniques for the class.
6. Ask students to use these techniques to complete the paintings of their busy street, paying particular attention to color and brushstrokes and trying to convey the mood of their scene.
Discussion Questions

1. How does Nadelman create a sense of balance in this sculpture? Is it important for a sculpture to have balance? Why or why not?

2. Describe the chair or bench depicted in this sculpture. Is it missing anything? Why do you think Nadelman chose to leave these parts out?

3. Why do you think Nadelman included a metal bow in the sculptures? Do you think he was trying to make the sculpture more feminine?

4. Describe the surface of this sculpture. Is it smooth or rough? How do you think Nadelman made the wood look like this?

5. Nadelman was influenced by ancient Greek sculpture. Show students images of ancient Greek sculptures. What similarities do you see? What differences? Most ancient Greek sculpture was made of stone. Why do you think Nadelman chose to work with wood?

Activity: Creating a Figurative Sculpture

Materials: brown paper and tape for work surfaces, fast-dry modeling clay, tools for shaping, colored wire

Procedure:
1. Ask students to choose a partner. They will model for each other’s sculpture.
2. Ask the first student to pick a comfortable but interesting pose for their partner.
3. Ask the first student to sculpt a scale model of his or her partner and to use the colored wire to add details such as hair accessories, jewelry, and clothing.
4. Ask students to switch roles when the first student’s sculpture is completed.

10. Elie Nadelman (1882–1946)

*Seated Woman*, ca. 1919–25
Cherrywood and iron, 31⅜ x 12⅝ x 18 in.
Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts; Museum purchase (1955.8)

*We have all been accustomed in sculpture shows to seeing figures of women represented nude, and portraits of men fully clothed ... For reasons of my own—and I have 156 of them—I show the ladies dressed as we always see them, and the men with their hats on.*


Elie Nadelman was born into a middle-class Jewish family in Warsaw, Poland. His father, a jeweler, encouraged him to study art and music. Like many Eastern European artists at the time, Nadelman traveled to Munich to study. He stayed there for only a short time, leaving in 1904 for Paris. There he would become a close friend of the celebrated intellectual Gertrude Stein, who introduced him to the leading artistic figures of the day, including Pablo Picasso, as well as the poet and critic Guillaume Apollinaire. In 1911, a gallery in London held an exhibition of Nadelman’s sculpture, and the Polish–American cosmetics magnate and modern art collector Helena Rubinstein, who became Nadelman’s biggest patron, purchased every single object. Nadelman’s participation in the 1913 Armory Show in New York boosted his international reputation. He was further known in America through the publication of his statements and drawings in Alfred Stieglitz’s periodical *Camera Work*.

At the onset of World War I, Nadelman escaped to the United States and in 1920 married a wealthy widow named Viola Flannery. The couple began collecting art, but the 1929 stock market crash forced them to sell their collection. Nadelman stopped exhibiting after 1930. In the last years of his life, he remained secluded, allowing his artistic career to fall into obscurity.

Nadelman sustained a life-long interest in the classical past, and many similarities with ancient Greek art can be found in the poses, materials, and stylistic treatment of his sculpture. Graceful, supple limbs and crisp contours are among the characteristics that Nadelman’s sculpture has in common with its Greek predecessors, but Nadelman’s work is distinctly modern and would be impossible to confuse with its ancient predecessors.
Discussion Questions

1. What kind of setting has Hopper depicted in this painting?
2. How is the composition organized?
3. What is the mood of the painting? How would you describe the palette? Does the depiction of a solitary figure affect the mood?
4. Where is the source of the light in this picture? How does the lighting affect the scene portrayed? Is this lighting realistic? What time of day do you think it is?
5. What kinds of buildings are depicted in the background?
6. Hopper’s painting was part of a 1939 exhibition titled The Architecture of Painting. How do you think his work fits into an exhibition with this title?
7. Lighting is often important in Hopper’s works. Is it important in this piece? Why?
8. What do you think this painting communicates about urban life?
9. As a class, discuss the opening quotation by Hopper. Do you think this painting “reflects the character” of the United States? Why?

Activity: Creating an Architectural Model

Materials: paper, pencil, cardboard, balsa wood, colored paper, glue, scissors, markers, color pastels, paint, paintbrushes, fabric, small pieces of scrap metal and plastic, glass mosaic tiles

Procedure:
1. Ask students to design a skyscraper, barn, or other type of building.
2. Ask students to gather materials from around their homes or from the art store that they can use to make a model for their sketches.
3. Ask students to build their models out of cardboard or balsa wood and add details with paint and other materials.
4. Ask students to write a short paragraph about their buildings and their function.


Manhattan Bridge Loop, 1928
Oil on canvas, 35 x 60 in.
Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts; Gift of Stephen C. Clark, Esq. (1932.17)

You are asking me to do something which is perhaps as difficult to do as painting is; that is to explain painting with words … I am particularly interested primarily in the vast field of experience and sensation which neither literature nor a purely plastic art deals with. One must say guardedly, human experience.

—Edward Hopper to Charles Sawyer, October 19, 1913, Addison Gallery Archives.

The quintessential American realist, Edward Hopper painted scenes from everyday life with an acute awareness of light and mood. His paintings portray the landscape of American cities and towns and their inhabitants, but Hopper said they were not meant to express national ideals and experiences but rather expressed his own personal emotions and the human condition. A native New Yorker, Hopper attended the New York School of Art, where his teachers included William Merritt Chase and Robert Henri. After completing school in 1906, he traveled to Paris where he took up painting en plein air. Later in life, Hopper traveled throughout New England, searching for subjects and selling etchings and illustrations to support himself. It was not until 1929, when he was asked to participate in the exhibition Paintings by Nineteen Living Americans, held at the Museum of Modern Art in New York, that his work began to gain attention.

Manhattan Bridge Loop depicts the bridge that spans the East River in lower Manhattan. The urban loneliness and isolation Hopper is known for capturing is here shown in the placement of a single figure in the bottom corner of the painting. As the sun sets across the tall and looming buildings of Manhattan, sharp, dark shadows appear on the concrete, creating an eerie mood. Hopper’s hazy palette adds to the sense of despair and isolation.
Activity: Capturing Light

Materials: disposable or digital camera, mat board to mount photos

Procedure:
1. Discuss the dramatic lighting in this painting by Hopper (see discussion question no. 4).

2. Share pictures of additional works by Hopper in which the light is prominent, for example, Chop Suey (1929), Nighthawks (1942), Rooms by the Sea (1950).

3. Have students carry a disposable camera (or digital if they have access to one) with them for a week and take pictures of dramatic lighting effects they notice on people or objects.

4. Have students mount and display their photos to share with the class. Ask students to discuss what time of day and conditions they feel create the best effects.
Discussion Questions

1. What shapes do you see in O’Keeffe’s painting?

2. Does this work depict a landscape? What elements lead you to this conclusion? What type of landscape is portrayed? What area of the United States do you think O’Keeffe is depicting?

3. Is this painting abstract? Why?

4. What mood is created in this painting? Do the colors affect the mood?

5. Compare Wave, Night to Jasper Cropsey’s landscape Greenwood Lake, New Jersey (no. 1). What are the similarities and differences? In what ways is the O’Keeffe work a landscape?

6. Discuss the opening quotation by O’Keeffe. What do you think she means when she says to “paint ‘from’ your subject, not what you see”?


Wave, Night, 1928
Oil on canvas, 30 x 36 in.
Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts; Purchased as the gift of Charles L. Stillman (PA 1922) (1947.33)

Paint ‘from’ your subject, not what you see … I rarely paint anything I don’t know very well.


Born in Sun Prairie, Wisconsin, Georgia O’Keeffe left home at the age of eighteen to study at the Art Institute of Chicago. Two years later, she moved to New York and began to attend the Art Students League, where her talents were quickly recognized. In 1908, she was awarded the William Merritt Chase still-life prize; however, by the fall of that year, she was discouraged and instead of re-enrolling at the Art Students League returned to Chicago to pursue work as a commercial artist. While working as an elementary school art teacher in Amarillo, Texas, she created a series of charcoal abstractions, a selection of which she sent to her friend Anita Pollitzer in New York. Pollitzer showed some of these to the American photographer and gallery
Activity: Creating an Abstracted Landscape to Convey the Time of Day

Materials: camera, paper, pencil, watercolor paper, watercolors, paintbrushes

1. Ask students to take photographs of a nearby landscape—the beach, the mountains, a park, or even their backyard.

2. Ask students to choose a photograph that lends itself to being broken down into lines and large shapes. Discuss the idea of composition and the way these shapes break up the picture plane.

3. Have the students sketch only the general shapes of the scene onto watercolor paper. The drawing should not be a rendered reproduction of all of the details in the photograph but a simple outline of the forms in the landscape.

4. Have students copy this drawing onto a second piece of paper.

5. O’Keeffe used blues and purples to communicate that it was nighttime. Discuss with students the use of colors to convey the time of day.

6. Have students use watercolors to paint their scenes, depicting a different time of day in each one.

7. Ask students to share their paintings with the class, describing their pictures and explaining why they chose their particular landscape and colors. Have classmates try to guess what general time of day is depicted in each painting and explain their guess.

O’Keeffe and Stieglitz split their time between Manhattan and their summer-house on Lake George in New York, where O’Keeffe had a studio. She began traveling to New Mexico in 1929, at which time the focus of her artwork changed from lush New England landscapes and flower paintings to stark desert landscapes and objects native to the Southwest such as animal skulls and cactus. O’Keeffe remained in New Mexico until her death at the age of ninety-eight.

O’Keeffe’s *Wave Night* is an example of one of her reductive landscapes, in which she paints the simple forms and deep colors of the landscape. Here she uses a palette of deep blues and purples to illustrate a nighttime seascape. As William Agee states, the painting “simultaneously evokes a sense of ease in the world, as well as one filled with foreboding. O’Keeffe’s view of the vast and mysterious sea gives way to the cosmos itself, anchored by the barely visible circle of the lighthouse, almost like the moon, at the very top. The painting connects man, earth, sea, and sky, elements with biblical implications.”
Discussion Questions

1. Davis’s painting depicts the town of Gloucester, Massachusetts. Can you identify buildings, houses, and other important elements of the town? Do you see anything that refers to the fact that this town is a seaport?

2. Try to identify the foreground and background of the painting. Does Davis’s abstraction make this difficult? How?

3. Discuss Davis's color palette. How many different colors do you see? How do they complement one another?

4. Read the opening quotation by Davis to the class. What do you think he means by this?

5. Does Davis use color to portray spatial relationships in this painting? If so, is it effective in portraying three-dimensional space?

6. Davis described himself as a realist artist not an abstractionist. How is his painting realistic? How is it abstract?

Activity: A Portrait of Place

Materials: poster board, pencils, markers

Procedure:
1. Ask students to choose a city or town that they are familiar with to represent in their work of art.

2. Have them make a list of all of the things they know about this place.

3. Have students make a collage drawing that incorporates all the elements they listed. Encourage them to pay attention to the composition created by combining these elements.

4. As a class, discuss why students chose their respective places and what makes each one memorable.

13. Stuart Davis (1892–1964)

*Red Cart*, 1932

Oil on canvas, 32 1/4 x 50 in.

Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts; Museum purchase (1946.15)

*I am an American, born in Philadelphia of American stock. I studied art in America. I paint what I see in America, in other words, I paint the American scene.*


Stuart Davis was born in Philadelphia to two creative parents: his father was the art director for the *Philadelphia Press* and his mother was a sculptor. At fifteen, Davis went to New York to study with Robert Henri and the other Ashcan school members. Seeing the work of European modernists at the 1913 Armory Show marked a turning point for Davis. He remained loyal to the socially conscious subject matter of the Ashcan school, but from that point on, he moved away from their realistic style and began to employ a more abstract approach to his work. Davis, whose paintings illustrate the energy and vigor of American life and industry at the turn of the century, often incorporates elements such as road signs, storefronts, and billboards in his work. Though he frequently depicts actual American places, the abstracted style usually makes the location unidentifiable.

In the 1930s, Davis taught at the Art Students League in New York and, like many of his contemporaries, was employed as a muralist for the *Works Progress Administration’s Federal Art Project*. In the 1940s and ’50s, he had retrospective exhibitions of his work at both the Whitney Museum and the Museum of Modern Art in New York. In 1952, he had a one-man installation at the *Venice Biennale*, an international art exhibition featuring important contemporary art.

In much of his work, Davis uses color to suggest depth, using colors that tend to recede in conjunction with those that tend to advance. In Red Cart, for example, the black and blue areas make up the background while the white and red areas seem to come to the foreground. Red Cart is a landscape that has been reduced to a two-dimensional picture full of vibrant colors, patterns, and lines. This painting is based on the seaport of Gloucester, Massachusetts, where beginning in 1915, Davis spent half of the year. He loved the architecture of the historic
buildings and ships of Gloucester, and in this painting, he explores the imagery of a ship’s mast and rigging, a subject he returned to repeatedly. As William Agee explains in the exhibition catalogue, “Davis’s work also reveals a pictorial humor. The dockside scene is presented as if declaring that for all its topographic exactitude, the painting is actually a two-dimensional, fictive construction of three dimensions on a flat surface.”
Discussion Questions

1. What do you see in this painting? Do the shapes appear to be flat, or do they suggest depth? How does Albers create depth and three-dimensionality in *Bent Black (A)*?

2. Why do you think Albers chose to include the three outer “frames” of different colors in this painting?

3. What is the dominant color in this work? How do the shades complement one another? Each of the black, gray, and white colors actually occupies an area of equal size. Why do you think they appear to be unequal?

4. What geometric shapes can you identify? Would you consider this painting “cold and impersonal”? What words would you use to describe it?

5. Read the opening quotation by Albers and discuss it as a class. Do you think this painting is meditational? Why? Can you think of other works of art that you would describe as meditational? Explain.

Activity: Creating an Abstract Painting

Materials: newspaper, pencil, watercolors, paper

Procedure:
1. Ask students to choose a colored or black-and-white image from the newspaper and with a pencil sketch the image on a sheet of paper.

2. Instruct students to closely crop their image to the point where it can no longer be identified.

3. Have students sketch their new, cropped image, drawing only simplified forms and lines, and use watercolors to paint their pencil sketch and illustrate the color gradations in the image.


*Bent Black (A)*, 1940

Oil on Masonite, 37 ½ x 27 ¾ in.

Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts; Gift of Mrs. Frederick E. Donaldson (1944.11)

*My painting is meditative, peaceful … I seek no rapid effects … I want to create meditational images for the 20th century.*


Born in Bottrop, Germany, Josef Albers immigrated to the United States in 1933, following the Nazi’s closing of the Bauhaus, the art and architecture school in Germany where he had been a professor. In the States, Albers taught at Black Mountain College, a multi-disciplinary art school whose other participants included artists such as Franz Kline, Jacob Lawrence, Robert Motherwell, and Ben Shahn. Albers became a champion of geometric abstraction despite the challenges he often faced in the lack of response to his work. As William Agee states in the exhibition catalogue, “[Americans] are too quick to assume that geometric art is cold and impersonal. It is intense and emotively powerful, brought alive by the power and richness of color. Albers insisted on set formats based on order, clarity, precision, and careful disposition and weighing of color.”

In *Bent Black (A)*, an early high point of Albers’s work, each hue is carefully placed with its “weight” in mind. Although the painting may appear to be dominated by black and gray, the black, dark gray, light gray, and white areas each occupy spaces of equal size. The viewer’s eye is tricked by the fact that some of the colors recede. Through this placement of colors, Albers also achieves the illusion of depth, creating the appearance of black planes jutting out into space from the flat painting surface.
Activity: Exploring Art School

Materials: access to Internet, paper, pencil, art school brochures

Procedure:
1. Discuss with students the importance of an art-school education.
2. Ask students to research one of the schools that Albers was involved with and one additional school (such as Parsons the New School for Design, the Fashion Institute of Technology, Pratt Institute, the Rhode Island School of Design, Otis College of Art and Design) and make a presentation to the class. Students may choose to mention any classes or majors that are of interest to them.
Discussion Questions

1. Describe this sculpture. What is it made of?
2. Do the shapes in this piece remind you of anything?
3. How is this work different from more traditional sculpture such as Michelangelo’s marble David (1501–1504). How is sculpture different from painting, photography, and other mediums?
4. Describe the effect of motion. How do you think the Calder sculpture would move in the wind?
5. Do you think Calder’s sculptures would be as successful if the artist had not studied engineering? Do you think it is important for artists to study math, science, history, and literature?

Activity: Mobile Sculptures

Materials: paper, pencil, wire hangers, wire cutters, Styrofoam shapes, glue, paint, scrap metal or plastic, colored paper

Procedure:
1. Ask students to sketch a design for a kinetic sculpture. Stress the importance of balance and remind them that their compositions should maintain their balance as they move.
2. Have students assemble/construct their designs using any material they want.
3. Ask students to share their sculpture and inspiration with the class.


*Horizontal Spines*, 1942
Steel, wire, and aluminum, 54 1/4 x 50 x 22 1/2 in.
Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts; Museum purchase (1943.121)

My entrance into the field of abstract art came about as a result of a visit to the studio of Piet Mondrian in Paris in 1930. I was particularly impressed by some rectangles of color he had tacked on his wall in a pattern after his nature. I told him I would like to make them oscillate—he objected. I went home and tried to paint abstractly—but in two weeks I was back again among plastic material.


Born in Lawnton, Pennsylvania, Alexander Calder was raised in a family of artists. His mother was a portrait painter, and his father and grandfather were sculptors. By the age of ten, Calder had his own studio. In college, he studied mechanical engineering but afterward enrolled in the Art Students League in New York, where he studied painting with John Sloan and George Luks, members of the Ashcan school. Calder worked briefly as a graphic artist at a zoo and circus, where he became adept at drawing animals, a skill that would inform his later work.

In 1927, Calder moved to Paris, where he began creating his signature mobile sculptures, such as *Horizontal Spines*. In these mobile sculptures, Calder translates the pure abstraction of Piet Mondrian into three-dimensional sculptures made up of open, airy organic forms inspired by the paintings of Joan Miró. These sculptures morph in shape and composition as the individual pieces shift effortlessly. William Agee describes this work as, “a new kind of sculpture, freed from the pedestal, as well as from the weight and density of older sculpture, now with fluidly moving independent parts suggested by his own wire figures and the open constructions recently explored by Picasso and Juan González.” At first, Calder built motors for these sculptures. Then, drawing upon his engineering background and interest in physics, he created works that allowed for movement powered only by air currents, a type of work often referred to as kinetic art.
Activity: Comparing Piet Mondrian, Joan Miró, and Alexander Calder

Materials: Access to Internet, paper, pencil

Procedure:
1. Ask students to research the artwork of Piet Mondrian and Joan Miró, as well as additional sculptures by Alexander Calder.
2. Ask students to write an essay comparing the work of these artists and addressing the following questions: What are the differences between sculpture and painting? Is there a medium that you prefer? And if so, why? How do you think Calder was influenced by Mondrian and Miró? Do you see commonalities of shape and composition among the three artists? How is the composition different when applied to three-dimensional sculpture as compared to two-dimensional painting?
Discussion Questions

1. Describe what you see in the painting. Is the painting simply made up of lines, or is there a form? Do you think Pollock intended to represent a form?

2. Why do you think Pollock chose to work in a purely abstract rather than representational manner?

3. Imagine the texture of the painting. How do you think Pollock produced this tactile quality?

4. Identify the palette used by Pollock. Which colors stand out?

5. How do you think he created the drips, splotches, and splatters? What tools do you think he used?

6. Why do you think he titled this painting Phosphorescence? Do the colors of the work reflect the title?

7. Read the opening quotation by Pollock. As a class, discuss the meaning of the Pollock quotation. How does it relate to Phosphorescence?


Phosphorescence, 1947

Oil, enamel, and aluminum paint on canvas, 44 x 28 in.

Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts; Gift of Mrs. Peggy Guggenheim (1950.3)

Most of the paint I use is liquid, flowing ... the brushes are used more as sticks and do not touch the surface ... I'm able to be more free ... and move about ... with greater ease ... it seems to be possible to control the flow of the paint to a greater extent ... I deny the accident ... I have a general notion of what I'm about and what the results will be ... I approach painting in the same sense one approaches drawing, that is it's direct ...


Born in Cody, Wyoming, Jackson Pollock moved to Los Angeles to attend the Manual Arts High School but left for New York before finishing in order to study at the Art Students League with the famous regionalist painter Thomas Hart Benton. Pollock was Benton’s student for the next three years. From 1935 to 1942, he was in the easel division of the WPA’s Federal Art Project—along with Milton Avery and Marsden Hartley—which allowed him to earn a steady income as an artist. In 1943, New York art collector and gallery owner Peggy Guggenheim gave Pollock his first solo show. (Guggenheim continued to fund his work until his death in 1956.) In 1945, Pollock married Lee Krasner, another important abstract expressionist, and the couple moved to Long Island, where Pollock began working on his famous “spattered” or drip paintings, which became his most original and recognizable works.

In the drip paintings, Pollock explores the action of painting itself, placing the canvas on the floor to drip or spatter fluid paint onto the surface of the canvas. Even though this process may sound very loose, there were no accidents. Pollock controlled the paint application to achieve the subtle effects he desired, even occasionally touching up drips with a paintbrush. Titles of many of his mature works—such as Lavender Mist (1950) and Autumn Rhythm (1950)—hint at a reference to the natural world, atmospheric conditions, and seasonal cycles. Eventually, to encourage the viewer to see the paintings as non-representational, he began simply numbering his canvases. Pollock’s groundbreaking techniques in action painting and the quality of “all overness” in his work led Life Magazine, in 1949, to run a four-page article on him and ask, “Is he the greatest living painter in the United States?” Although the drip paintings are his most well known and
Activity: Creating a Movement-Based Artwork

Materials: plastic sheeting/tarp to protect workspace, newsprint, canvas, thinned tempera paint, paintbrushes, toothbrushes, wooden sticks, plastic squeeze bottles, rope mop

Procedure:
1. Talk about the idea of documenting the “action” of painting in relationship to Phosphorescence. Show a selection of work by other artists interested in movement, such as Willem de Kooning, Philip Guston, Yves Klein, Franz Kline, and Joan Mitchell.
2. Ask students to cover their workspace with plastic to guard against spills and to place their canvases flat on the floor.
3. Ask students to pick three or four colors to work with.
4. Ask students to use the paintbrushes and other tools to experiment with various methods of dripping, splattering, and pouring the paint.
5. Have students think about making a unique movement in order to create a mark on the canvas and experiment using a large sheet of newsprint paper on the floor.
6. With the canvas on the floor, have students apply what they developed in their experimentation to create a final piece.

sought after works, Pollock was actually only making them between 1947 and 1950.

In Phosphorescence, a stunning example of Pollock’s mature work, one can see the painting as something in its own right rather than as a picture of something. As William Agee explains in the exhibition catalogue, “[Although] a radically abstract painting, Phosphorescence nevertheless makes reference to natural phenomenon occurring in the Long Island landscape where the artist lived and worked. It is as if Pollock’s painting becomes a piece of that landscape itself.”
Discussion Questions

1. Hofmann uses a wide palette of colors. Can you identify each one?
2. Which colors do you think stand out the most?
3. Hofmann referred to his paintings as “happy accidents.” How does Exaltment illustrate this idea?
4. How does Hoffman use negative space?
5. Does he create a sense of depth in this painting? How?
6. Discuss the opening quotation by Hofmann. What do you think he means by this?
7. Why do you think he titled this piece Exaltment?

Activity: The “Push and Pull” of Color

Materials: sketch paper, poster board, tempera paint, paintbrushes, colored pencils, markers

Procedure:
1. Have students sketch loose, open scribble marks on sketch paper until they make one they like that has open spaces that can be filled in with color.
2. Have students make three copies of their scribble drawing (if a copier is used, you will need to attach the copies to a study board or paper for painting).
3. Ask students to choose five colors to work with. They need not be primary colors.
4. On the first copy, have students paint within the lines of the drawing to create their abstract painting.
5. For the next two copies, ask students to use the same palette of colors but to change which areas are painted with which color. Students may also choose to add color to the lines of their scribble using markers or colored pencils.
6. Have students display their work and compare the three paintings. As a class, discuss the differing effects of color in each group of paintings.

17. Hans Hofmann (1880–1966)

Exaltment, 1947
Oil on canvas, 59 3/4 x 47 3/4 in.
Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts; Museum purchase (1960.6)

Art is always spiritual, a result of introspection, finding expression through the natural entity of the medium.


Born in Weissenburg, Bavaria, and raised in Munich, Hans Hofmann attended Moritz Heymann’s art school in Munich, where he was introduced to the dominant styles of the time. Hofmann showed great promise and was encouraged to continue his studies in France, where as a student at the Académie de la Grand Chaumière and the Académie Colarossi, he became friends with Matisse, Picasso, and Braque. He also became close to Robert Delaunay, whose bold use of color deeply impressed him as he was beginning to form his own theories of color and composition. A leading teacher and painter in New York in the years following World War II, Hofmann became a crucial link between European and American modernism.

In 1930, Hofmann began teaching a summer session at the University of California, Berkeley. Eventually, he settled in New York, where he taught at the Art Students League and then, in the fall of 1933, opened the Hans Hofmann School of Fine Arts. Hofmann had his first New York exhibition in 1944 at Peggy Guggenheim’s acclaimed gallery, the Art of This Century Gallery. During the 1930s, ’40s, and ’50s, he was better known as a teacher than as an artist. Among the notable American artists who studied with him are Burgoyne Diller, Helen Frankenthaler, Jane Freilicher, Red Grooms, Wolf Kahn, Allan Kaprow, Lee Krasner, Joan Mitchell, and Larry Rivers.

Hofmann became the first artist/teacher to bring the concepts of European modernism to the United States, and in doing so, he helped launch Abstract Expressionism. Hofmann immersed his students in the principles of design and the investigation of color and its behavior, teaching that the interpretation of color depends on its environment. He taught the principles that he used in creating his own artwork, the idea that knowing how colors interact allows the artist to create vibrations and subtle movements in space. For example, an area of color in an image can come forward or recede (“push and pull”), depending on the colors that surround it. Artist/teacher Josef Albers,
another German émigré, greatly influenced Hofmann with his interest in the way color can trick the eye into seeing depth on a two-dimensional plane.

In 1958, Hofmann closed his school to devote himself exclusively to his own creative work. Throughout his career, he produced powerful works that celebrated the material and expressive qualities of shape, color, placement, scale, and touch. In the last years of his life he produced a large body of inventive canvases, and his reputation as an artist finally began to equal his renown as a teacher. Today he is known primarily as an artist. His theories of the “push and pull” of color and of activating the picture plane are still influential.
Discussion Questions

1. Identify the figures in the painting. Are they easy to identify? How many figures do you see?
2. What are the figures doing? What is going on in the middle of their huddle?
3. What is a kibitzer? How does the title relate to the painting?
4. In what way does Lawrence’s work relate to the Harlem Renaissance and other works of art, literature, and music of that period?
5. Identify the color palette used by the artist. What mood do the colors evoke? Do these colors remind you of anything?
6. What effect is created by the lack of defined foreground and background in this painting? Do the figures seem to be close to the viewer?
7. Discuss the opening quotation by Lawrence.

Activity: Painting in a Social Realist Style

Materials: newspapers, Internet access, pencil, paper, colored pencil, canvas, paint, paintbrushes

Procedure:
1. Ask students to search the newspaper or Internet for an event or issue they find interesting.
2. Ask students to cut or print out the article and write down five key words that describe the event.
3. Ask students to paint or draw their interpretation of the event and try to convey the ideas of the five key words in their work. They may work in either a realistic or an abstracted style.
4. Ask students to share their artwork with the class.

18. Jacob Lawrence (1917–2000)

*Kibitzers*, 1948

Egg tempera on Masonite, 20 x 24 in.

Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts; Gift from the Childe Hassam Fund of the American Academy of Arts and Letters (1951.3)

*I've always been interested in history, but they never taught Negro history in the public schools … I don’t see how a history of the United States can be written honestly without including the Negro. I didn’t [paint] just as a historical thing, but because I believe these things tie up with the Negro today … I am not a politician. I’m an artist, just trying to do my part to bring this thing about …*


Jacob Lawrence was born in Atlantic City, New Jersey. In 1924, after Lawrence’s parents separated, his mother moved the family to Philadelphia, where she left the children in foster care while she worked in Harlem, New York. At the age of thirteen, Lawrence joined his mother in Harlem. He attended classes at the Harlem Art Workshop as a young man and used Harlem and its community as subject matter throughout his sixty-year career. From 1937 to 1939 Lawrence attended the American Artists School in New York on a scholarship, and in 1938 he received recognition for his paintings of Harlem with a solo exhibition at the Harlem YMCA at 135th Street. From 1939 to 1940, Lawrence made paintings with the easel section of the WPA Federal Art Project. He was drafted for service in World War II and upon his return in 1946 was granted a Guggenheim Fellowship that allowed him to resume his work.

Lawrence found inspiration in the Harlem community where he lived. His early work depicts scenes of Harlem life—people, rooms, facades, sidewalks, streets, and storefronts—using bold colors and elemental shapes on lightweight brown paper. Several early paintings portray his immediate environment, including his studio, home, and family. Lawrence’s work expresses a social consciousness but without the sentimentality and propaganda found in the work of many other social realists. Lawrence sought to capture the everyday African-American experience in an urban setting and to celebrate those who fought for racial justice. Among his most famous works is his portrait series of notable African-Americans such as Harriet Tubman and Frederick Douglass.
Lawrence’s *Kibitzers* depicts a Harlem scene in which nine men huddle closely around a checkerboard watching each calculated move. The forms are abstracted but not so much so that you cannot make them out. Lawrence identified with the cubists and their style of abstraction. His figures appear flat and elongated, and the features of each face are simplified. His images are not meant to be individualized portraits but rather general representations of the men of Harlem. Using broad strokes and bright colors, Lawrence captures the experience of the African-American community in Harlem.
Discussion Questions

1. Identify the components of the piece. How do they relate to the title? Why do you think Cornell chose this title? Why do you think he chose not to create a realistic replica of a cage?

2. Cornell was a bird enthusiast. How does this work reflect that interest?

3. How does the structure of Cornell’s sculpture compare to the composition of Albers’s painting Bent Black (A) (no. 14)?

4. Do you think Cornell’s work has a nostalgic quality? In what way?

5. Discuss the opening quotation by Cornell. How does the Cornell quotation relate to Cage?

6. Discuss Cornell’s use of found objects with the class. Share examples of other artists who worked this way (artists such as Deborah Butterfield, Louise Nevelson, Robert Rauschenberg, Man Ray, and Marcel Duchamp) and discuss the materials these artists used. What household items or found objects do you think could be used to create art?


Cage, 1949
Painted wood construction with painted paper, metal screening, stained and painted wood balls, and glass, 17 ¾ x 16 7/16 x 4 5/16 in.
Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts; Museum purchase (1960.3)

Shadow boxes become poetic theaters or settings wherein are metamorphosed the elements of a childhood pastime.


Joseph Cornell was born in Nyack, New York. From 1917 to 1921, he attended Phillips Academy, Andover, Massachusetts, but he never received a diploma. Upon returning to New York, he got a job as a textile salesman and moved in with his mother and physically disabled brother, Robert, at their home in Bayside Queens. They later moved to the Flushing section of Queens, where Cornell lived for the rest of his life. During the 1920s, Cornell visited Manhattan often and developed his passion for collecting items such as postcards, stamps, knick-knacks and memorabilia from penny arcades, souvenir shops, and theaters.

Cornell began creating small assemblages with the materials he collected after seeing a surrealist exhibition at New York’s Julien Levy Gallery, a hub of avant-garde art during the 1930s and 1940s. The stars of Hollywood and contemporary ballet were another influence for his work, and during the 1940s and ’50s, he made boxes devoted to stage and screen personalities, among other series. In the early 1960s, Cornell stopped making new boxes and began to reconstruct old ones and to work intensively in collage. Cornell was also an accomplished filmmaker. His groundbreaking surrealist film Rose Hobart (1936), a 19-minute found-film montage, inspired a generation of filmmakers.

Cornell’s first two solo exhibitions took place in 1932 and 1939 at the Julien Levy Gallery. His work was also included in the 1936 exhibition Fantastic Art, Dada, Surrealism at the Museum of Modern Art, New York. By this time, art collectors were beginning to purchase his work, but he was not making enough money to support himself. Throughout the 1940s, he did freelance work for magazines such as Vogue and Good Housekeeping, supplying illustrations from his picture collection and designing covers and layouts. In 1967, he had retrospectives at the Pasadena Art Museum and the Solomon R. Guggenheim Museum, New York.
With just a few colored wooden balls positioned in the box, *Cage* is one of Cornell’s simpler constructions. A panel inlaid with a metal screen divides it vertically, and a small hole is excised from the wood. The three white rods that support the grey ball divide the larger portion of the box horizontally. One can easily imagine a small bird resting on the wooden perch of the empty cage-like space, flying in and out of the small hole and fluttering near the mesh screen. The piece evokes a sense of loss and absence as the small occupant of the cage appears to have flown away, or passed away. There is a sense of nostalgia for the things of childhood—pets and toys. An enthusiastic bird watcher, Cornell made a group of Aviary Boxes that were exhibited in 1949.

**Activity: Building a Memory Box**

Materials: paper, pencil, shoebox or wooden shadowbox, glue, paint, colored pencil, paper, glitter, gold or silver leaf, magazine cutouts; found items such as figurines, string, ribbon, bottle caps, coins, rubber balls, small toys, aluminum foil, tissue paper, fabric

Procedure:
1. Ask students to write a paragraph about an important memory.
2. Ask students to collect small “found” items from their homes that represent the memory they wrote about. Students should choose items carefully in order to express something about themselves or create a narrative within their box.
3. Have students create a small drawing or write a short text about their memory to include in the box.
4. Ask students to construct a box, carefully decorate it, and place their items in the box.
5. Ask each student to present their box to the class, explaining why they included certain items and their significance.

**Activity: Comparing Medieval and Modern “Reliquaries”**

Materials: access to Internet, paper, pencil

Procedure:
1. Ask students to research medieval reliquaries and to print out, photocopy, or draw an image of one they find particularly interesting.
2. Ask students to research additional artworks by Joseph Cornell.
3. Ask students to write a paper comparing and contrasting the Cornell work and the medieval reliquary. Ask them to consider the following questions: What was the purpose of the reliquary in the medieval era? What was placed inside? How were they constructed? How are they similar to Cornell’s boxes? How are they different?
Discussion Questions

1. Describe this painting. What shapes and colors does Gottlieb use? Do you think these shapes and colors carry any meaning?

2. Gottlieb was interested in pictographs. Do you recognize any of these symbols? Do they mean anything to you?

3. What mood is expressed by this painting?

4. If you view this painting as an abstract landscape, what kind of landscape do you think it might depict? Why?

5. Discuss the opening quotation by Gottlieb. What do you think it means?

Activity: Designing Pictographs

Materials: 8½-by-14-inch paper, crayons, markers

Procedure:
1. Have students research road signage in the U.S. and compare it with that of other countries. Ask each student to choose a country.

2. Discuss similarities and differences between signage in different cultures as a class, having each student present their comparisons. Are there any symbols that are prominent in multiple cultures?

3. Have students talk about their classroom rules or school safety regulations.

4. Ask students to choose a rule or directional aide and to design an image to communicate it. Encourage them to try to make the image as easily and universally understood as possible.

5. Have students present their pictograph to the class while other students try to guess what it means.


United States, 1953
Oil and enamel on composite board, 20¾ x 28¼ in.
Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts; Gift of Frank Stella (PA 1954) Addison Art Drive (1991.43)

The role of the artist, of course, had always been that of image-maker. Different times require different images … our obsessive, subterranean and pictographic images are the expression of the neurosis which is our reality. To my mind certain so-called abstraction is not abstraction at all. On the contrary, it is the realism of our time.


A native New Yorker, Adolph Gottlieb studied at the Art Students League under Robert Henri and John Sloan early in his career. Gottlieb was part of a group of abstract expressionists who painted in a manner referred to as Color Field painting, a nonobjective style in which large areas of the picture plane are devoted to a single color. In the 1930s, Gottlieb's art began to reflect the influence of Milton Avery and Henri Matisse and their tendency toward pared-down drawing and rich fields of color. Between 1935 and 1940, Gottlieb and nine other artists known as The Ten—among them, Ilya Bolotowsky, Joseph Solman, Louis Schanker, and Mark Rothko—exhibited their works together.

During the Depression, Gottlieb participated in the WPA's Federal Arts Project in order to support himself. As part of the easel painting division in the Arizona desert, he painted the native landscape, developed a more surrealist approach to his artwork, and became interested in pictographs—pictures or symbols used in writing. Gottlieb created his own visual language with which he expressed the stylistic manifesto of the abstract expressionists.

In Gottlieb's Pictograph series (1941–51), his first fully realized work, he incorporated invented symbols as a way to create a universal experience. If Gottlieb discovered that one of his signs had an actual meaning in a past culture, he would stop using it. From 1951 to 1957, he developed his Imaginary Landscapes series, which featured shapes suggesting the night sky amid heavy brushstrokes. His Bursts series (1957–74) presented a radically simplified image usually consisting of a red disc above a black mass near the bottom of the picture. With these forms he continued to experiment
with the relationship of object to ground in landscape painting. In 1963, he was awarded the grand prize of the seventh Bienal de São Paolo. During the last decades of his life, he taught at the Pratt Institute in Brooklyn and at the University of California in Los Angeles.

*Untitled* combines Gottlieb’s interest in pictographs, which developed early in his career, with the simplicity of shape and color characteristic of his later work. The lower half of the work is cluttered with Gottlieb’s imaginary symbols (arrows, half-circles, slashes, and zigzags) while the upper portion is lined by five red and black orbs against a white background. This painting illustrates Gottlieb’s evolution as he moved away from primitive imagery and toward an interest in emphasizing the flatness of a painting’s surface through the use of large unbroken areas of color.
America and Europe during the Late Nineteenth and Early Twentieth Centuries

1800  U.S. census reports population of 5.3 million
1802  Lewis and Clark set off on western expedition
1804  Napoleon establishes the First Empire in France
1805  Charles Wilson Peale establishes the Pennsylvania Academy of the Fine Arts
1814  Francis Scott Key composes the *Star Spangled Banner*
1820  U.S. census reports population of 9.5 million
1829  Louis-Jacques-Mandé Daguerre invents the photograph
1830  Barbizon School of painting is born in the region of the French village from which it takes its name
1836  Transcendentalist Club is established
1845  Henry David Thoreau’s *Walden Pond* is published
1848  Gold is discovered in California; First Women’s Rights conference takes place
1849  Harriet Tubman organizes the Underground Railroad
1851  Herman Melville’s *Moby Dick* is published
1852  Harriet Beecher Stowe’s *Uncle Tom’s Cabin* is published
1859  Charles Darwin’s *On the Origin of the Species* is published
1861  Civil War begins
1863  Edouard Manet paints *Olympia*
1865  Civil War ends; 13th Amendment abolishes slavery; Claude Monet, Edgar Degas, Berthe Morisot, Camille Pissarro, and August Renoir exhibit at the Salon in Paris
1866  Jasper F. Cropsey paints *Greenwood Lake, New Jersey*
1868  Louisa May Alcott’s *Little Women* is published; the technology for color photographs is invented

1871  Martin Johnson Heade paints *Apple Blossoms and Hummingbird*

1874  First impressionist exhibition is held in Paris

1875  William Merritt Chase paints *The Leader*

1876  Alexander Graham Bell invents the telephone; Walt Whitman’s *Leaves of Grass* is published

1879  Eastman Johnson paints *The Conversation*

1884  Georges Seurat, pioneer of the pointillist style, completes *A Sunday on La Grande Jatte*; Chicago’s first skyscraper (ten stories) is unveiled

1886  Winslow Homer paints *Eight Bells*; the Statue of Liberty in New York Harbor is dedicated

1889  Vincent Van Gogh paints *The Starry Night*

1890  Jacob Riis’s *How the Other Half Lives* is published

1893  Reformist movement begins

1902  Upton Sinclair’s *The Jungle* is published

1903  *The Great Train Robbery* film is shown in theaters

1907  Pablo Picasso paints *Les Demoiselles d’Avignon*

1908  Ashcan school is formed; Ford Motor Company introduces the Model T

1909  Henri Matisse paints *The Dance*

1912  George Bellows paints *The Circus*; John Sloan paints *Sunday, Women Drying Their Hair*

1913  Robert Henri paints *Mary*; Armory Show in New York City introduces modern European art to the U.S.
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<td>World War I begins; Panama Canal opens</td>
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<td>1915</td>
<td>Kazimir Malevich, pioneer of abstract geometric art, paints <em>Black Square</em></td>
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<td>1917</td>
<td>Childe Hassam paints <em>Early Morning on the Avenue in May 1917</em>; Marcel Duchamp completes <em>Fountain</em>; Pulitzer Prize is established</td>
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<td>1918</td>
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<td>Women gain the right to vote</td>
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<td>1925</td>
<td>Elie Nadelman completes <em>Seated Woman</em>; F. Scott Fitzgerald’s <em>The Great Gatsby</em> is published; <em>The New Yorker</em> is founded</td>
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<td>1928</td>
<td>Georgia O’Keeffe paints <em>Wave, Night</em>; Edward Hopper paints <em>Manhattan Bridge Loop</em></td>
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<td>1929</td>
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<td>1931</td>
<td>Salvador Dali paints <em>The Persistence of Memory</em></td>
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<td>1932</td>
<td>Stuart Davis paints <em>Red Cart</em>; Amelia Earhart flies solo across the Atlantic Ocean</td>
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<td>1940</td>
<td>Josef Albers paints <em>Bent Black (A)</em></td>
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<td>1946</td>
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<td>1948</td>
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<td>1949</td>
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<td>1950</td>
<td>Korean War begins; McCarthyism and the Red Scare begin</td>
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<td>1952</td>
<td>Ralph Ellison’s <em>Invisible Man</em> is published</td>
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<td>1953</td>
<td>Adolph Gottlieb paints <em>Untitled</em></td>
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<td>1957</td>
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<td>1963</td>
<td>Betty Friedan’s <em>Feminine Mystique</em> is published; President John F. Kennedy is assassinated</td>
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<td>1964</td>
<td>The Beatles appear on the Ed Sullivan Show</td>
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Abstract Expressionism
A New York school of painting that flourished in the United States in the late 1940s and 1950s. Noted for its large-scale, nonrepresentational works.

action painting
A style of abstract painting that uses techniques such as the dribbling or splashing of paint and other energetic gestural movements to express the psychological and emotional state of the artist at the moment of creation. Jackson Pollock is one of the best-known action painters.

American Impressionism
A style derived from French Impressionism. Characterized by loose brushwork and vivid colors, American Impressionism was practiced widely among artists such as Childe Hassam and Mary Cassatt in the late nineteenth and early twentieth centuries.

Armory Show
Held in New York in 1913, the Armory Show was the first exhibition of modern art in America. Approximately thirteen hundred European and American paintings, sculptures, and prints were shown, roughly a third of which were by foreign artists.

Ashcan school
A group of American artists of the early twentieth century—also known as The Eight—who painted realistic scenes of everyday urban life in opposition to the conservative American art establishment of the time. The group included Arthur B. Davies, William Glackens, Robert Henri, Ernest Lawson, George Luks, Maurice Prendergast, Everett Shinn, and John Sloan.

assemblage art
A term used to describe objects made from fragments of natural or preformed materials or “found” household items. Well-known assemblage artists include Joseph Cornell, Louise Nevelson, and Robert Rauschenberg.

John James Audubon
An American ornithologist, naturalist, and painter who painted, catalogued, and described the birds of North America.

avant-garde
Venturing away from the current mainstream and characterized by unorthodox and experimental methods. May be applied to art or artists who are producing this type of work.
Barbizon school
A mid-nineteenth-century school of landscape painting named after the village in northern France where most of the school’s painters lived. Devoted to accurate representation of the working class in their paintings, the Barbizon artists include Jean Francois Millet and Theodore Rousseau.

Bauhaus
An art and architecture school that operated from 1919 to 1933, when it was closed by the Nazis. The style of the Bauhaus was simple and functional. Important artists from the Bauhaus include Josef Albers, Naum Gabo, Paul Klee, and Lazlo-Moholy Nagy.

Black Mountain College
Founded in 1933 and operational until 1957, Black Mountain College was a multi-disciplinary art institution in Asheville, North Carolina. Some of its most famous teachers are the artist Josef Albers, the dancer Merce Cunningham, the scientist Albert Einstein, and the poet William Carlos Williams. Its alumni include Kenneth Noland, Robert Rauschenberg, and Cy Twombly.

Color Field painting
A style that emerged in the 1950s following Abstract Expressionism. Color Field paintings are known for their oversized canvases and solid washes of vibrant color. Well-known Color Field painters include Helen Frankenthaler, Morris Louis, and Kenneth Noland.

Composition
The arrangement of forms in a work of art.

Cubism
A nonobjective school of painting and sculpture developed in Paris by Picasso and Braque between the years 1908 and 1914 and characterized by the incorporation of multiple perspectives into a single work of art. Inspired by the work of Paul Cézanne, Cubism departed from the standard of recreating a believable, three-dimensional illusion of space.

Federal Arts Project
Programs sponsored by the U.S. government that were established in 1935 to help artists during the Great Depression. The project’s aim was to employ artists to decorate nonfederal public buildings and parks. It was closed in 1943.
foreground
The part of a scene or representation that is nearest to and in front of the spectator.

form
In a work of art, the relationship of basic elements such as lines and colors in a painting or volumes and voids in a sculpture.

French Impressionism
A term applied to the work of a group of artists working in France from the 1860s through the 1880s whose primary focus was on capturing the artist’s visual experience of a particular moment in time. Characteristics of Impressionism include the omission of detail, loose brushwork, and unblended pure color. Thirty artists, including Claude Monet, Mary Cassatt, Camille Pissarro, Edgar Degas, and Berthe Morisot, participated in what came to be known as the first impressionist exhibition in April of 1874 in Paris.

genre painting
A type of painting showing scenes from everyday life or domestic subject matter, particularly popular in the seventeenth-century Netherlands.

Clement Greenberg (1909–1994)
An influential American art critic associated with the abstract expressionist movement and a promoter of the work of Willem de Kooning, Hans Hofmann, and Jackson Pollock. Greenberg coined the term “Post-Painterly Abstraction,” which he used to describe the work of Color Field artists such as Helen Frankenthaler, Morris Louis, and Kenneth Noland.

Peggy Guggenheim (1898–1979)
An American art collector and niece of Solomon R. Guggenheim, Peggy Guggenheim was highly influential in the development of the New York City museum named after her uncle. In 1942, she opened her own gallery, The Art of this Century Gallery in New York. There she exhibited the work of William Baziotes, Alexander Calder, Joseph Cornell, Hans Hofmann, and Jackson Pollock, among others.

Hudson River School
The first school or movement of American art. Coined in 1890, the name describes an informal group of New York City–based painters whose subject was the grandeur of the natural environment, both in America and abroad. Key Hudson River School painters include Frederic Edwin Church, Thomas Cole, and Asher B. Durand.
kinetic art
Art that has movable parts activated by air currents or by some artificial means—usually electronic or magnetic forces. Alexander Calder’s mobiles are a well-known example.

landscape
A work of art that depicts scenery such as mountains, rivers, trees, valleys, and forests.

modernism
A general term referring to experimental methods in different art forms that developed in the earlier part of the twentieth century as a reaction to traditional forms. Modernist artists focused more on formal qualities such as shape, form, line, and color as opposed to iconographical, historical, or biographical content. Paul Cézanne is often considered the “father of modernism.”

nationalism
A term that describes devotion and loyalty to one’s own nation and the desire for national advancement or independence.

National Academy of Design
Founded in 1826 and modeled after the British Royal Academy, the National Academy of Design was the first art school in New York. Well-known members include William Merritt Chase, Frederic Edwin Church, and Henry Ossawa Tanner.

en plein air
A French expression which means “in the open air” and is used to describe the act of painting in the outdoors from direct observation rather than in the studio from photographs or sketches.

portrait
A pictorial representation of a person that typically shows a likeness of the face.

John Ruskin (1819–1900)
A mid-nineteenth-century English artist, scientist, poet, environmentalist, and philosopher and the preeminent art critic of his time.
**Social Realism**
A style adopted by artists who addressed social issues and the hardships of everyday life in their work. Social realists wanted art to reflect social concerns and to be used as an instrument for social change. Dorothea Lange, Jacob Lawrence, Diego Rivera, and Ben Shahn are some of the best-known social realists.

**still life**
A picture consisting predominantly of inanimate objects. Fruit, flowers, and musical instruments are typical still-life subjects.

**Surrealism**
A style of art and literature that emerged in the 1920s that attempted to express the subconscious and is characterized by bizarre imagery and odd juxtapositions of forms. The French artist André Breton was the main founder of the movement.

**Tenth Street Studio**
Built by architect Richard Morris Hunt in 1857 and located at 51 West 10th Street in Greenwich Village, New York, this building was at the center of the developing national art scene in the nineteenth century. It was the first modern facility built exclusively to serve artists’ needs. Artists from all over the United States worked, exhibited, and sold their art out of their studios.

**The Ten**
A group of ten American artists who were active in New York and Boston in the early twentieth century and were influenced by French Impressionism. The Ten were Frank Weston Benson, Joseph DeCamp, Thomas Wilmer Dewing, Childe Hassam, Willard Metcalf, Robert Reid, Edward Simmons, Edmund Charles Tarbell, John Henry Twachtman, and, J. Alden Weir. When Twachtman died in 1902, William Merritt Chase joined in his place. The Ten exhibited together from 1898 to 1919 and had been members of the Society of American Artists but resigned because they thought its exhibitions were too large and highly commercialized.

**Tonalists**
An artistic style that emerged in the United States in the 1880s. The tonalists painted landscape forms with an overall tone of colored atmosphere or mist. Some famous members of the tonalist movement include George Inness, John Twatchman, and James McNeil Whistler.
**Transcendentalist**
An adherent of transcendentalism, a literary and philosophical movement associated with Ralph Waldo Emerson and Margaret Fuller, which emerged in New England in the early to middle nineteenth century and asserted the intuitive and spiritual above the empirical.

**Venice Biennale**
An important exhibition of contemporary art that occurs every two years in Venice, Italy. The first Biennale was held in 1895.

**Works Progress Administration (WPA)**
A work program created in 1935 under President Franklin D. Roosevelt’s New Deal. Millions of people, especially those from rural and western mountain populations, were employed in jobs related to the maintenance and development of public facilities and infrastructure, such as highways, streets, public buildings, parks, city halls, public libraries. Many artists, such as Milton Avery, Stuart Davis, Jackson Pollock, and Mark Rothko, were employed as muralists and painters through the WPA in the 1930s.
SUGGESTED READING

American Art and General Resources


Josef Albers


George Bellows


Alexander Calder


William Merritt Chase

Joseph Cornell

Jasper Cropsey

Stuart Davis

Adolph Gottlieb

Childe Hassam

Martin Johnson Heade
**Robert Henri**  


**Hans Hofmann**  


**Winslow Homer**  


**Eastman Johnson**  

**Edward Hopper**  


**Jacob Lawrence**  


**Elie Nadelman**  
**Georgia O’Keeffe**


**Jackson Pollock**


**John Sloan**


**VIDEO RESOURCES**

*American Impressionists, American Realists: In Search of the New*. University of California Extension Center for Media and Independent Learning, Berkeley, California, 1994. 22 minutes.


*Calder’s Circus*. Carlos Vilardebo, 1961. 19 minutes.


*Georgia O’Keeffe*. WNET, 1977. 60 minutes.


Robert Henri and the Art Spirit. EPN, 1990. 28 minutes.


WEB RESOURCES

General
Artcyclopedia
www.artcyclopedia.com

American Art Archives
http://www.aaa.si.edu/collections/collections_list.cfm

The Artchive
http://www.artchive.com

Encyclopedia Britannica Online
http://www.britannica.com

Josef Albers
Guggenheim Museum
www.guggenheimcollection.org/site/artist_bio_1.html – 24k

The Josef and Anni Albers Foundation
http://www.albersfoundation.org/

Art Icons
http://articons.co.uk/albers.htm

Georg Bellows
The Butler Institute of American Art

National Gallery of Art
http://www.nga.gov/cgi-bin/pbio?2050

Springfield Museum of Art
http://www.spfld-museum-of-art.org/colection/bellows.html

Fine Arts Museums of San Francisco-de Young Museum
http://search.famsf.org:8080/search.shtml?artist=bellows
**Alexander Calder**
Arts on the Point

Grand Rapids Art Museum
http://www.gramonline.org/exhibitions/permanent/inter/rudder.html

National Gallery of Art
http://www.nga.gov/cgi-bin/pbio?55300

Calder Foundation
http://www.calder.org/

**William Merritt Chase**
The Butler Institute of American Art

Joslyn Art Museum
http://www.joslyn.org/percol/american/pages/chase.html

National Gallery of Art
http://www.nga.gov/cgi-bin/pbio?5400

**Joseph Cornell**
Albright-Knox Art Gallery
http://www.albrightknox.org/ArtStart/Cornell.html

National Gallery of Art
http://www.nga.gov/cgi-bin/psearch?Request=S&imageset=1&Person=57650

Solomon R. Guggenheim Museum
http://www.guggenheimcollection.org/site/artist_bio_32.html

The North Carolina Museum of Art

The New Yorker Online
http://www.newyorker.com/critics/atlarge/?030217crat_atlarge
**Jasper F. Cropsey**
Newington Cropsey Foundation
http://www.newingtoncropsey.com/jasper.htm

White Mountain Art
http://www.whitemountainart.com/Biographies/bio_jfc.htm

Timken Museum of Art
http://www.timkenmuseum.org/1-american-cropsey.html

Metropolitan Museum of Art
http://www.metmuseum.org/search/iquery.asp?command=text&datascop=hello&attr1=cropsey

Fine Arts Museums of San Francisco-de Young Museum
http://search.famsf.org:8080/search.s.shtml?artist=cropsey

**Stuart Davis**
The Art Institute of Chicago

The Herbert F. Johnson Museum of Art, Cornell University
http://www.museum.cornell.edu/HFJ/handbook/hb182.html

San Diego Museum of Art
http://www.sdmart.org/Image1/index.html

The Phillips Collection
http://www.phillipscollection.org/american_art/artwork/Davis_S-Blue_Cafe.htm

**Adolph Gottlieb**
Gottlieb Foundation
http://www.gottliebfoundation.org/adolph_gottlieb_-_biography.htm

Krannert Art Museum
http://www.uiuc.edu/galleries/kam/collections/american/am2.html

The Museum of Modern Art, New York

The Nelson Atkins Museum of Art
http://www.nelsonatkins.org/art/CollectionDatabase.cfm?id=34554&theme=m_c
**Childe Hassam**
The Butler Institute of American Art
Cleveland Museum of Art
The Corcoran Gallery of Art
http://www.corcoran.org/collection/highlights_main_results.asp?ID=85
The Museum of the City of New York
http://www.mcny.org/collections/painting/pttcat50.htm
The Metropolitan Museum of Art

**Martin Johnson Heade**
Museum of Fine Arts, Boston
http://www.mfa.org/collections/search_art.asp?coll_accession=&coll_name=artist=Heade
Los Angeles County Museum of Art
http://www.tfaoi.com/aa/1aa/1aa505.htm
James A. Michener Art Museum
National Gallery of Art
http://www.nga.gov/cgi-bin/pbio?14400

**Robert Henri**
Delaware Art Museum
http://www.delart.org/collections/sloan/js_henri.html
Milwaukee Art Museum
http://www.mam.org/collections/modernart_detail_henri.htm
New Britain Museum of American Art
http://www.nbmaa.org/Gallery_htmls/henri/html
National Gallery of Art
http://www.nga.gov/cgi-bin/psearch?Request=S&imageset=1&Person=14700
**Hans Hofmann**
PBS Public Broadcasting Service Online
http://www.pbs.org/hanshofmann/

Ackland Art Museum
http://www.ackland.org/art/collection/contemporary/88.27.html

Estate of Hans Hofmann
http://www.hanshofmann.net/bio/bio.html

Solomon R. Guggenheim Museum
http://www.guggenheimcollection.org/site/artist_bio_64.html

**Winslow Homer**
The Butler Institute of American Art

National Gallery of Art
http://www.nga.gov/cgi-bin/pbio?15100

The Metropolitan Museum of Art
http://www.metmuseum.org/search/iquery.asp?command=text&datascope=all&attr1=homer

The Phillips Collection
http://www.phillipscollection.org/american_art/artwork/Homer-Girl_with_Pitchfork.htm

**Edward Hopper**
The Butler Institute of American Art

National Gallery of Art
http://www.nga.gov/cgi-bin/pbio?15180

Smithsonian American Art Museum
http://www.americanart.si.edu/search/artist_bio.cfm?StartRow=1&ID=2297&showtext=1

Tate Modern
http://www.tate.org.uk/modern/exhibitions/hopper/chronology.htm
**Eastman Johnson**
The Butler Institute of American Art
Milwaukee Art Museum
http://www.mam.org/collections/americanart_detail_johnon.htm
National Gallery of Art
http://www.nga.gov/cgi-bin/pbio?16250
Smithsonian American Art Museum
http://www.americanart.si.edu/search/artist_bio.cfm?ID=2473

**Jacob Lawrence**
Museum of Modern Art, New York
The Butler Institute of American Art
The Whitney Museum of American Art
http://www.whitney.org/jacoblawrence/

**Elie Nadelman**
National Gallery of Art
http://www.nga.gov/cgi-bin/pbio?73500
The Whitney Museum of American Art
Smithsonian Institution Hirshhorn Museum and Sculpture Garden
http://hirshhorn.si.edu/collection/search.asp?Artist=Nadelman&hasImage=

**Georgia O’Keeffe**
Albright Knox Art Gallery
http://www.albrightknox.org/ArtStart/OKeefe.html
The Butler Institute of American Art
Georgia O’Keeffe Museum
http://www.okeeffemuseum.org/background/index.html
National Gallery of Art
http://www.nga.gov/cgi-bin/pbio?103030
National Museum of Women in the Arts

New Britain Museum of American Art
http://www.nbmaa.org/Gallery_htmls/okeefe.html

**Jackson Pollock**
Solomon R. Guggenheim Museum
http://www.guggenheimcollection.org/site/artist_bio_129.html

National Gallery of Art
http://www.nga.gov/cgi-bin/pbio?25100

Pollock-Krasner House & Study Center
http://naples.cc.sunysb.edu/CAS/PKHouse.nsf/pages/pollock

Jackson Pollock by Militos Manetas
http://www.jacksonpollock.org

**John Sloan**
Fine Arts Museums of San Francisco-de Young

The Butler Institute of American Art

Frye Art Museum
http://www.fryeart.org/pages/sloanmain.htm

Smithsonian American Art Museum
http://americanart.si.edu/collections/exhibits/monotypes/sloanbio.html


