

## **Euro-American Art: Gilded Age, American Realism and Impressionism, Ashcan School**

### **Key Ideas**

- Mid-century painters expressed confidence and independence in their depiction of the *American* experience and landscape; United States is a land of promise and industry.
- Some artists move toward more personalized vision of the natural world: “The aim of art is not to instruct, not to edify, but to awaken an emotion.”
- School of Realism develops in response to the scientific and democratic fervor of the times, in protest of Academic styles (Neoclassical heroics, overwrought Romanticism).
- Artists are still aware of, and influenced by, artistic currents in Paris and cultural satellites such as Munich; American students flock to Europe for training and expatriate communities form.
- Impressionists and Post-Impressionists react against traditional aesthetic standards and technical proficiency; American artists have their own brand of Impressionism that is more lyrical and decorative.
- Twentieth century painters revitalize Realism as art of the ordinary people exploring themes of poverty, social injustice, drunkenness, prostitution, and life of the streets.

### **Works in Minneapolis Institute of Arts**

George Inness (1825-1894)

*The Mill Stream, Montclair, New Jersey*, about 1888, 2000.236

Alexis Jean Fournier (1865-1948)

*Lowry Hill, Minneapolis*, 1888, 50.14

*Farnham's Mill at St. Anthony Falls*, 1888, 44.23

*Mill Pond at Minneapolis*, 1888, 46.8

*After Rain*, 1897, 84.45 (nov)

*Chateau Gaillard, Normandy*, about 1913, 70.87 (nov)

Winslow Homer (1836-1910)

“The Union Cavalry and Artillery” from *Harper's Weekly*, 1862 (wood engraving), P.82.40.182 (nov)

*Saved*, 1889 (etching), P.74.43 (nov)

*The Conch Divers*, 1885 (watercolor), 15.137(nov)

(over, please)

Thomas Eakins (1844-1916)

*Portrait of Elizabeth L. Burton*, 1905-06, 39.53

John Singer Sargent (1856-1925)

*Luxembourg Gardens at Twilight*, 1879, 16.20

*The Birthday Party*, 1887, 62.84

Mary Cassatt (1844-1926)

*Barefoot Child*, 1898, P.93.21.5 (nov)

Childe Hassam (1859-1935)

*Isles of Shoals*, 1899, 14.115

John Twachtman (1853-1902)

*The White Bridge*, about 1895, 14.114

Theodore Wendel (1859-1932)

*The Butterfly Catchers*, 1900-08, 2001.43

Richard Miller (1875-1943)

*The Parasol*, 1910-13, 2012.85.1

Douglas Volk (1856-1935)

*After the Reception*, 1887, 23.42

*Portrait of John Scott Bradstreet in his Judd House Rooms*, about 1890, 06.2 with Falguière, *Bust of Diana*, modeled 1882, cast, n.d., 68.74.1

Robert Koehler (1850-1917)

*Rainy Evening on Hennepin Avenue*, about 1902, 25.403

McKim, Mead and White, Minneapolis Institute of Arts (model), 1912

Robert Henri (1865-1929)

John Sloan (1871-1951)

*Fun, One Cent*, about 1905 (etching), P.48 (nov)

*New York City Life: Roofs, Summer Night*, 1906 (etching), P.50 (nov)

George Bellows (1882-1925)

*Mrs. T. in Cream Silk, No. 2*, 1920, 60.33