

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

Late 19<sup>th</sup> to early 20<sup>th</sup> century

# Euro-American Art: 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 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.

Thomas Cole, *The Oxbow*,  
1848



Jasper Cropsey, *Catskill  
Mountain House*, 1855

George Inness, *Lackawanna Valley*, c. 1855



# Barbizon School Influence

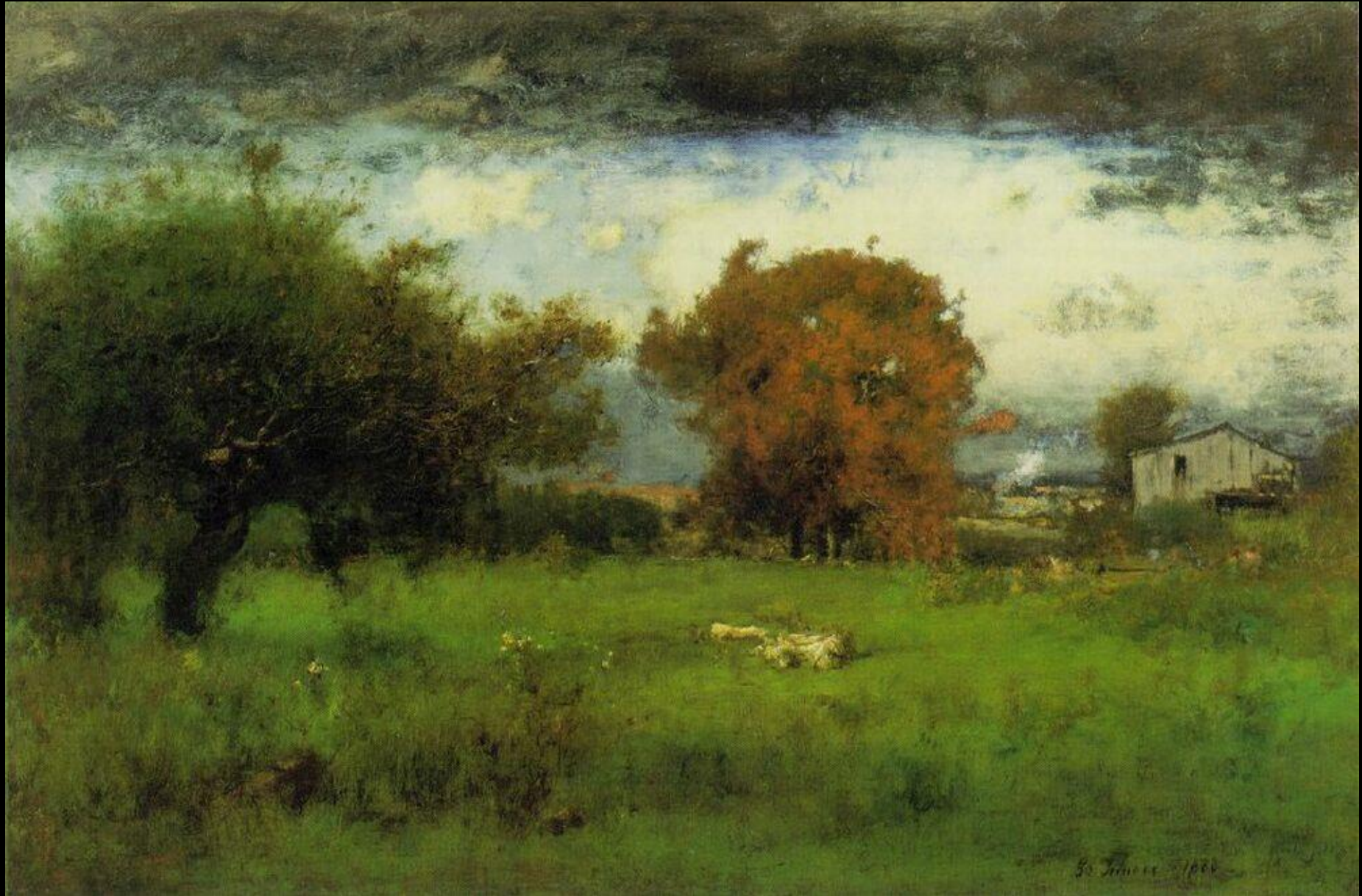
“This picture seems to have been fashioned from a study of nature through a piece of dirty colored glass, the view somewhat resembling the outward world during an eclipse, and to have been painted with colors ground up in molasses and liquorice.”

--*New York Evening Post*, 12 December, 1870.

Diaz de la Peña,  
*Autumn, Forest Interior*,  
n.d.



George Inness, *Early Autumn, Montclair*, 1888



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

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to edify, but to awaken an emotion.”

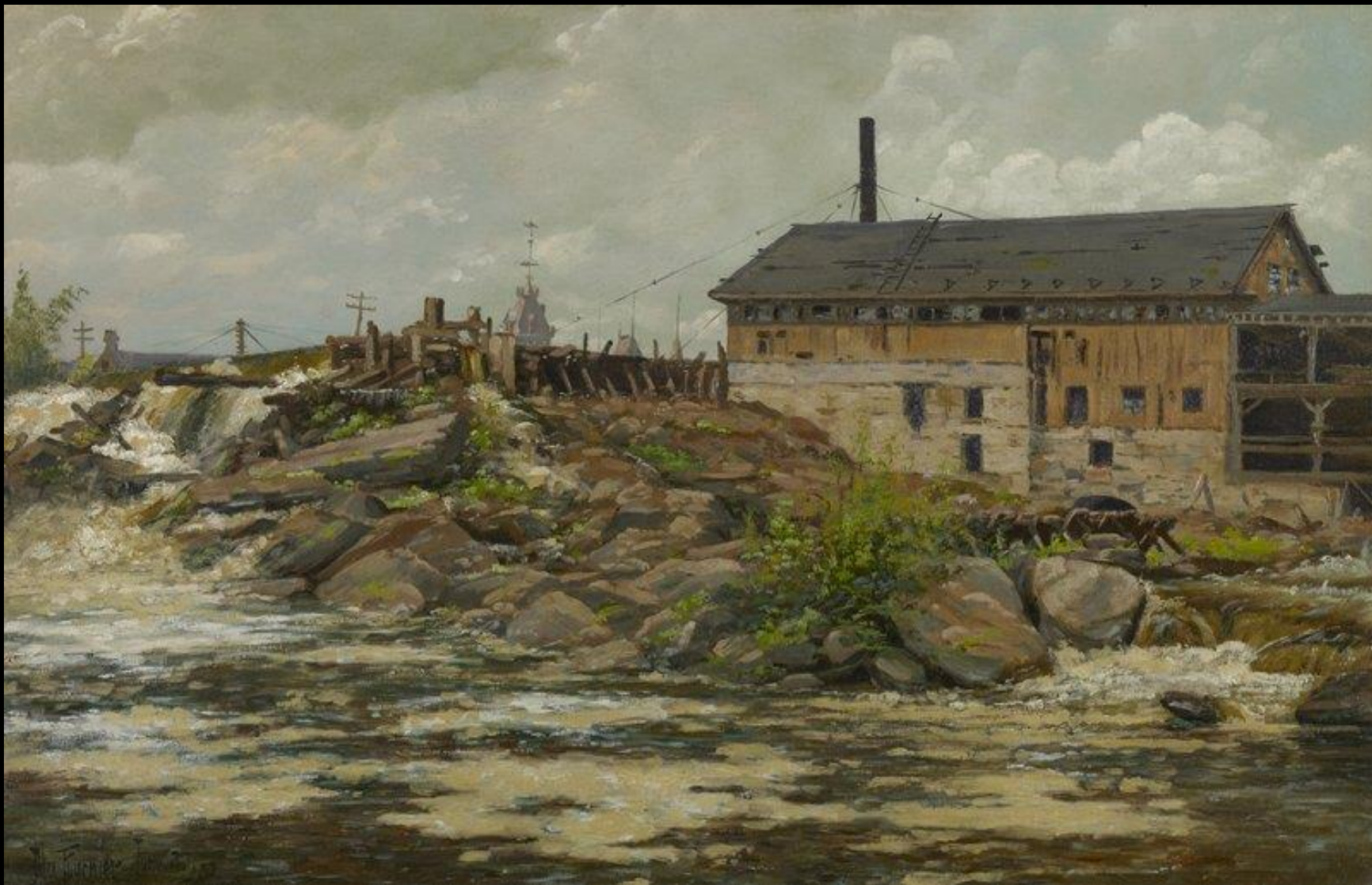




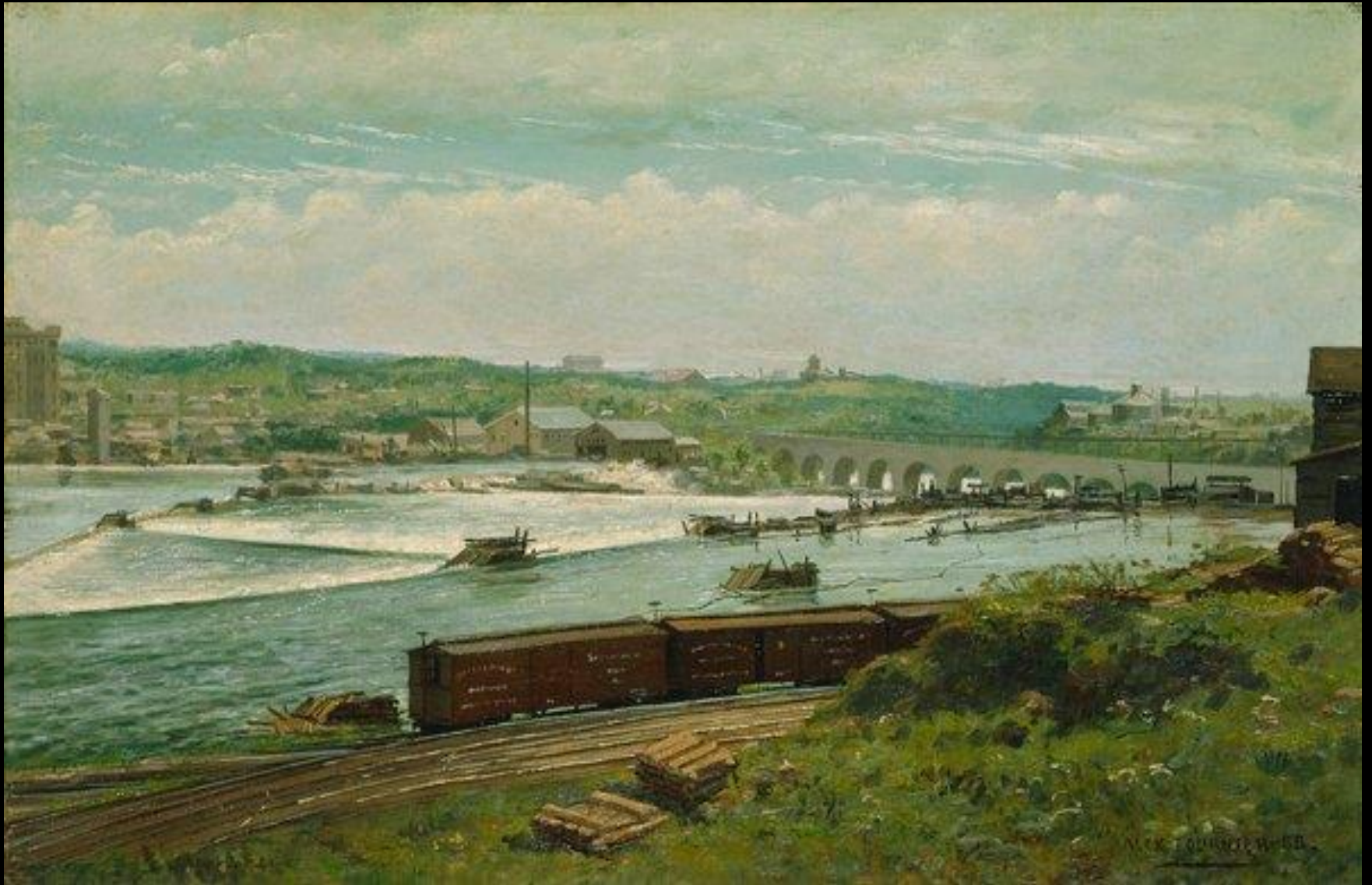
Alexis Jean Fournier, *Lowry Hill, Minneapolis*, 1888, 50.14

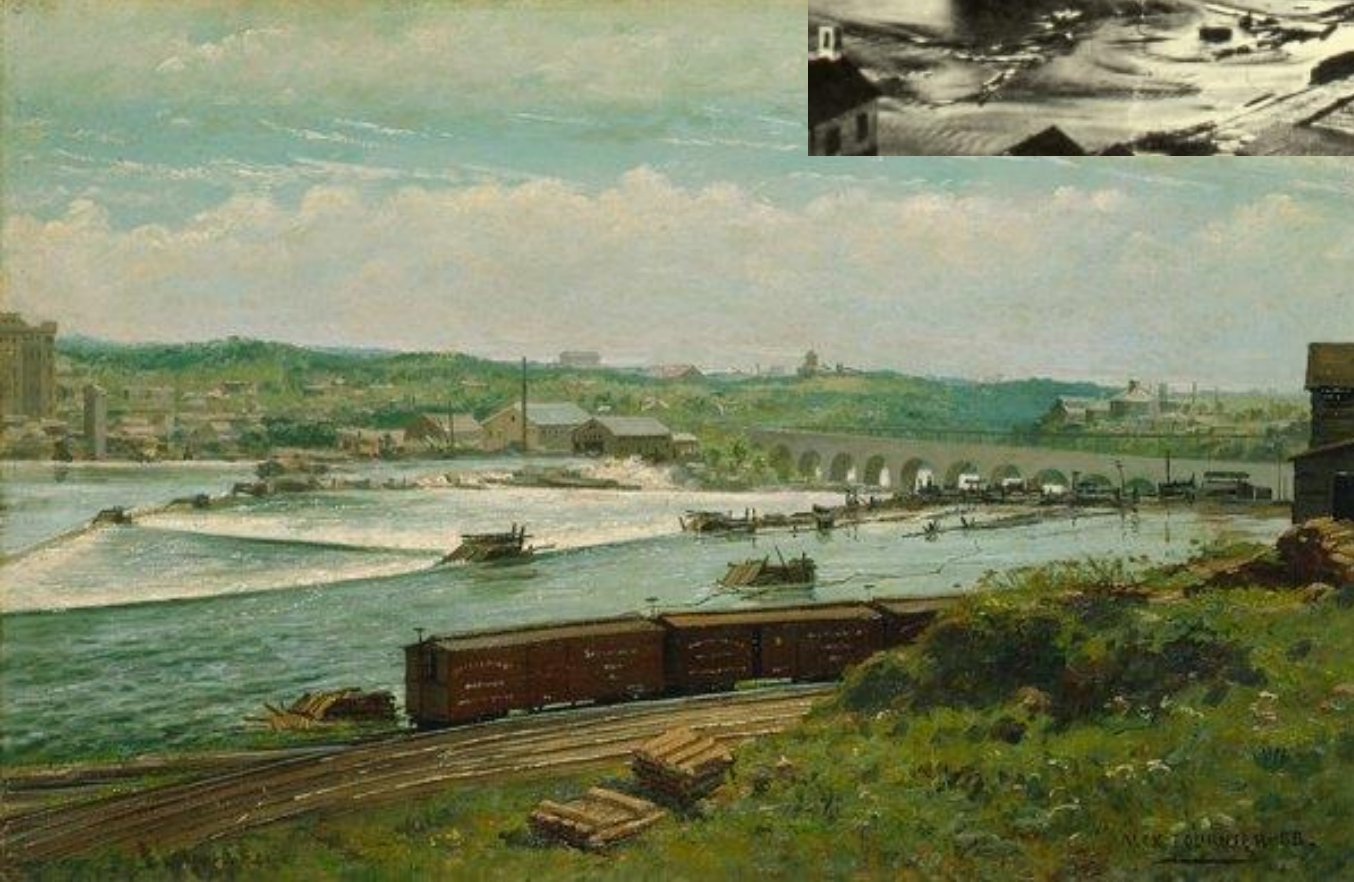
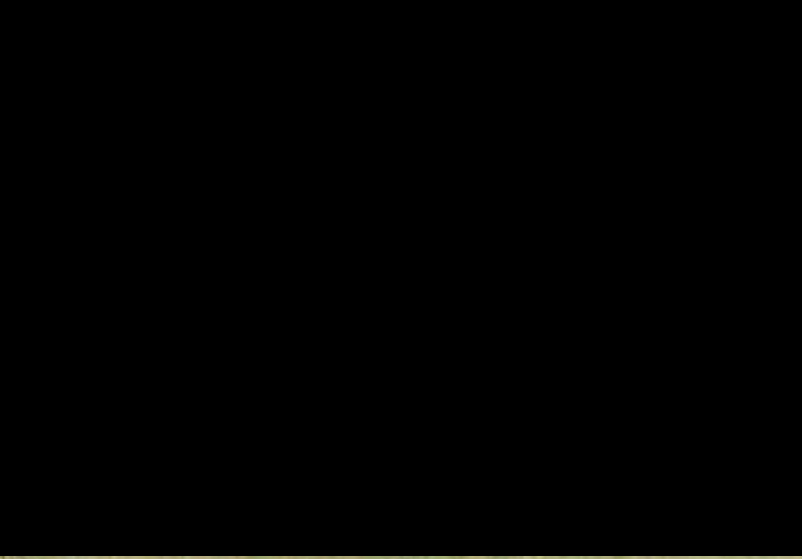


Fournier, *Farnham's Mill at St. Anthony Falls*, 1888, 44.23



Fournier, *Mill Pond at Minneapolis*, 1888, 46.8





*Long & Kees, Minneapolis City Hall and Hennepin  
County Courthouse, 1888-1906*



Fournier, *After Rain, on Minnehaha Creek*, 1897, 84.45



Fournier, *Chateau Gaillard, Normandy*, about 1913, 70.87



# American Realism



Homer, "The Union Cavalry and Artillery" from *Harper's Weekly*,  
wood engraving, 1862, P.82.40.182



THE UNION CAVALRY AND ARTILLERY STARTING IN PURSUIT OF THE REBELS UP THE YORKTOWN TURNPIKE.—(DRAWING BY MR. W. HOMER.—[SEE PAGE 215.]

Winslow Homer, *Prisoners from the Front*, 1866





Matthew Brady, Civil War  
photograph

Winslow Homer, *Snap the Whip*, 1872



Homer, *The Life Line*, 1884





*Saved*, etching, 1889,  
P.74.43



Homer, *The Conch Divers*, watercolor on paper, 1885, 15.137



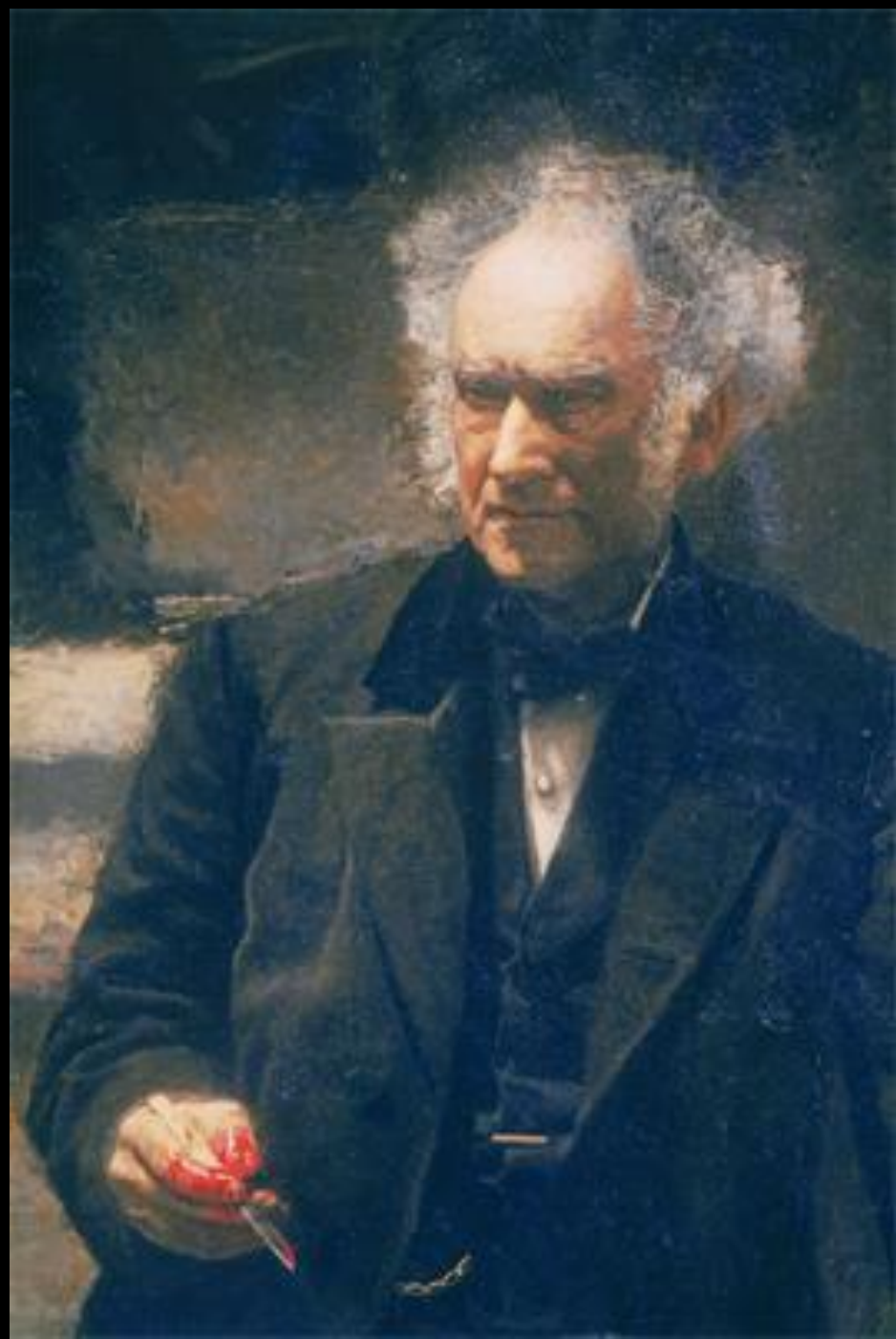
Thomas Eakins, *Max Schmitt in a Single Scull*, 1871





Eakins, *The Gross Clinic*,  
1875





Eakins, *The Swimming Hole*, 1884



Eakins, *Walt Whitman*, 1887



Eakins, *Mrs. Amelia van Buren*, 1889-91





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





Caricature of James Abbott McNeil Whistler, 1878

Sargent, *Self portrait*, 1906



Degas, *Mary Cassatt*, c. 1879-84



# American Impressionism

John Singer Sargent, *Luxembourg Gardens at Twilight*,  
1879, 16.20



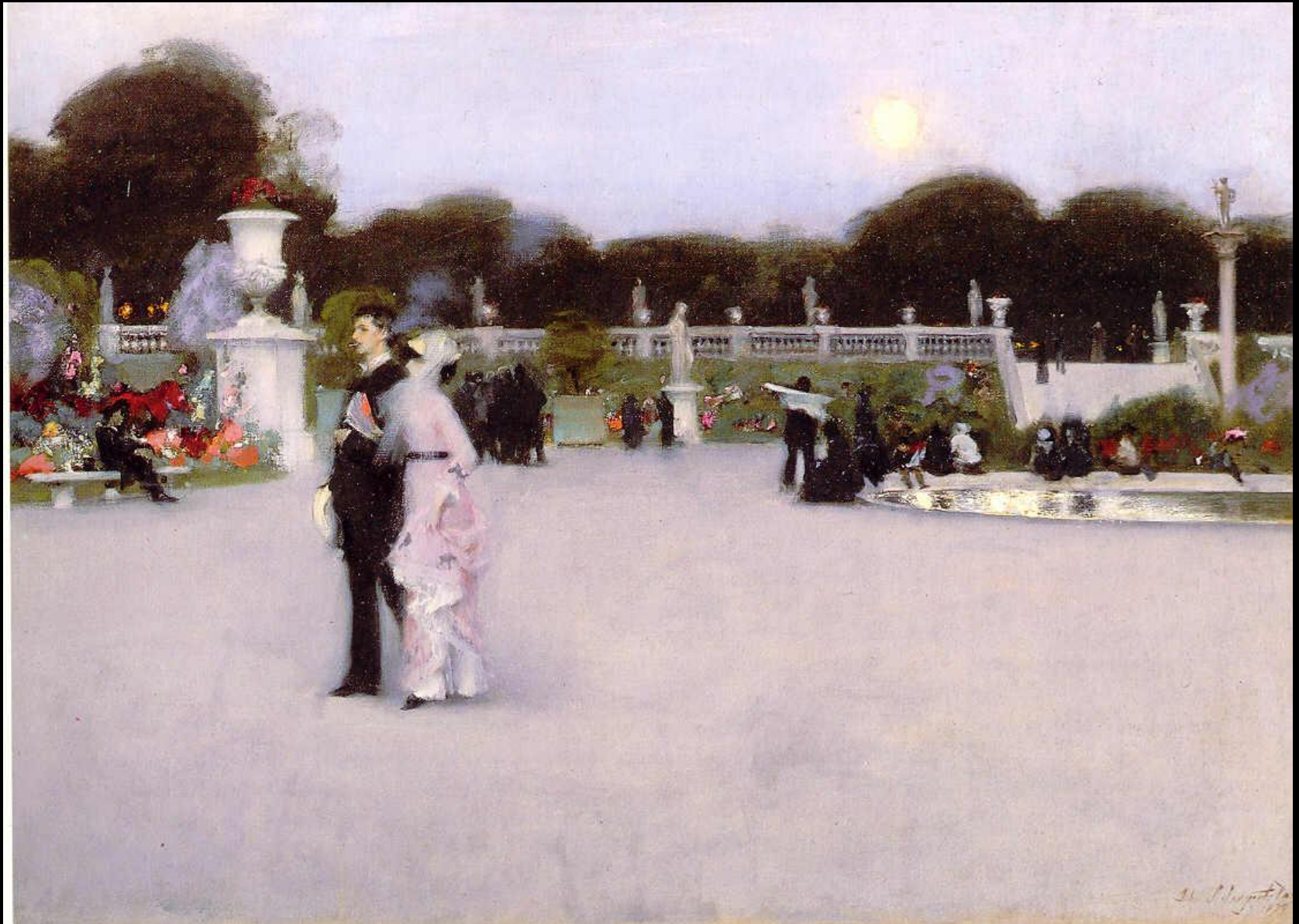


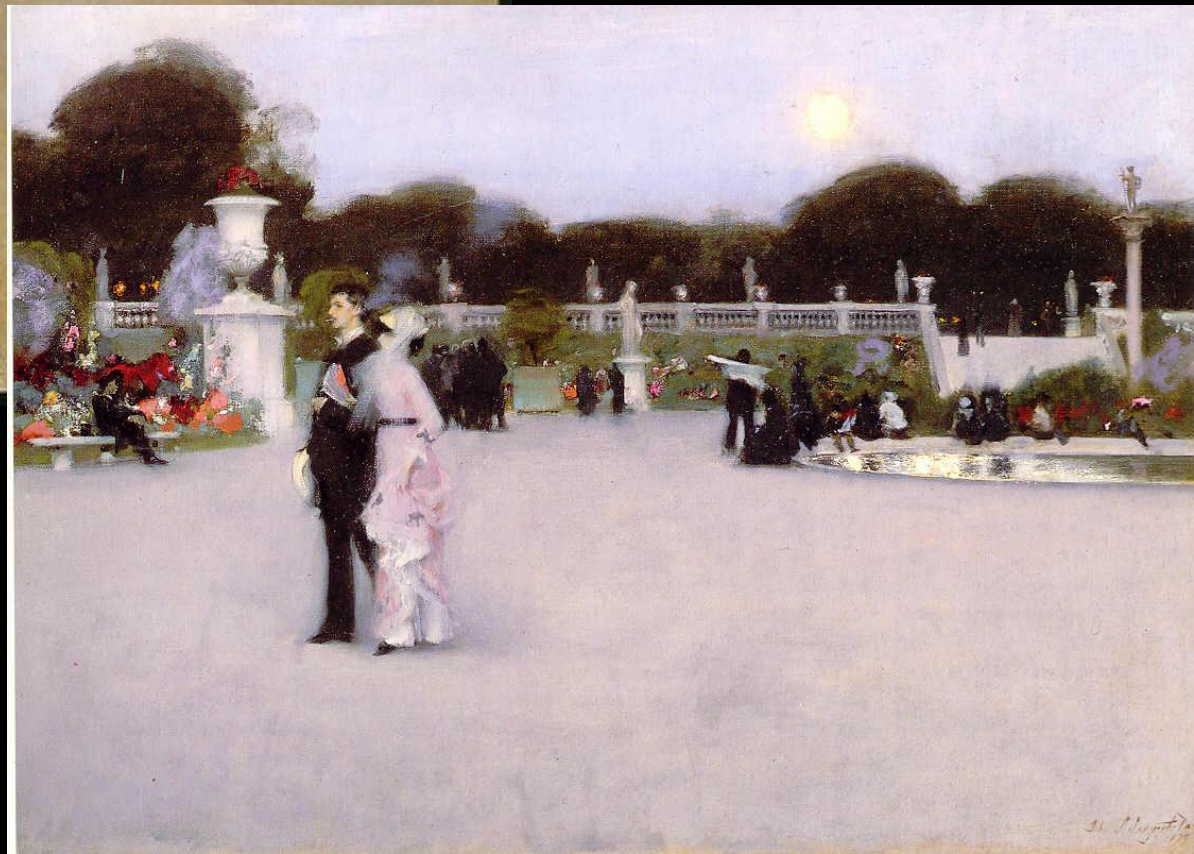
Velázquez, *Las Meniñas*,  
1656



To my friend M<sup>r</sup> Kim. John L. Lavent

John Singer Sargent, *In the Luxembourg Gardens*, 1879, Philadelphia





Sargent, *Madame X (Amélie Gautreau)*,  
1884





John Singer Sargent,  
*Lady Agnew of Lochnaw*,  
about 1892-93

Sargent, *The Birthday Party*, 1887, 62.84





Mary Cassatt, *Young Women Picking Fruit*, 1891



Cassatt, *Breakfast in Bed*, n.d.





Cassatt, *Barefoot Child*, drypoint/aquatint, 1898, P.93.21.5



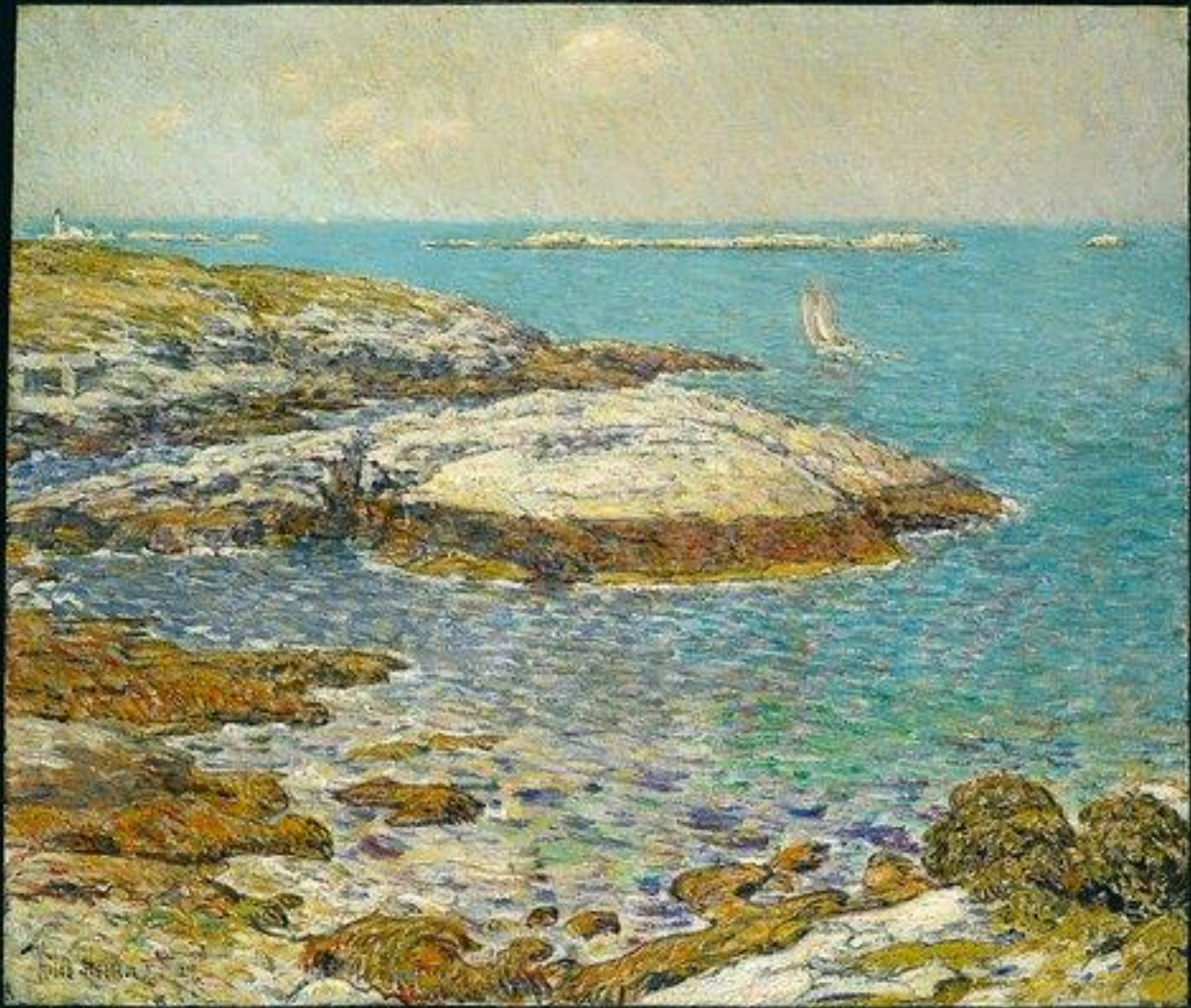
Childe Hassam, *Rainy Day in Boston*, 1885





*Caillebotte, Paris Street,  
Rainy Day, 1877*

Childe Hassam, *Isles of Shoals*, 1899, 14.115



Hassam, *The South Ledges, Appledore, 1913*



John Henry Twachtman, *The White Bridge*, c. 1895, 14.114





Theodore Wendel, *The Butterfly Catchers*, 1900-08, 2001.43





Richard Miller, *The Parasol*, 1910-13, 2012.85.1



Douglas Volk, *After the Reception*, 1887, 23.42



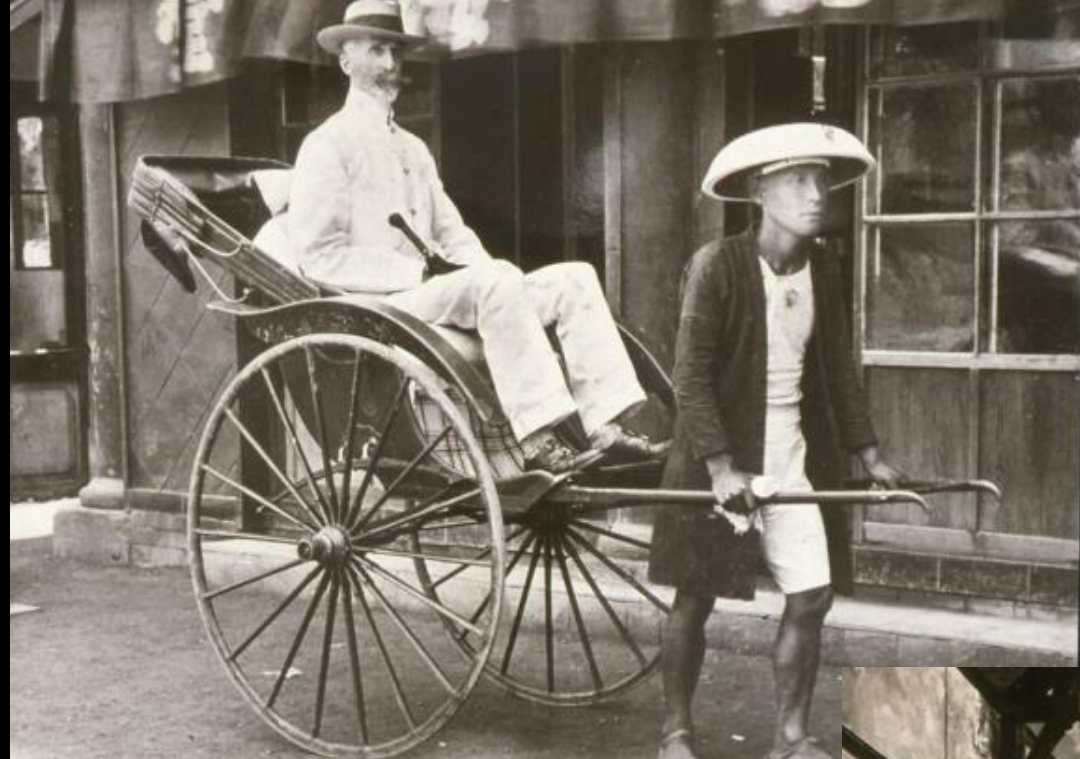
Volk, *Portrait of John Scott Bradstreet*, about 1890, 06.2



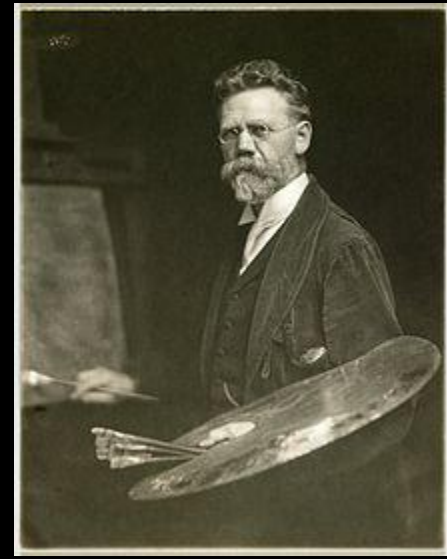


Falguière, *Bust of Diana*, bronze,  
marble base, modeled 1882, cast  
n.d., 68.74.1





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





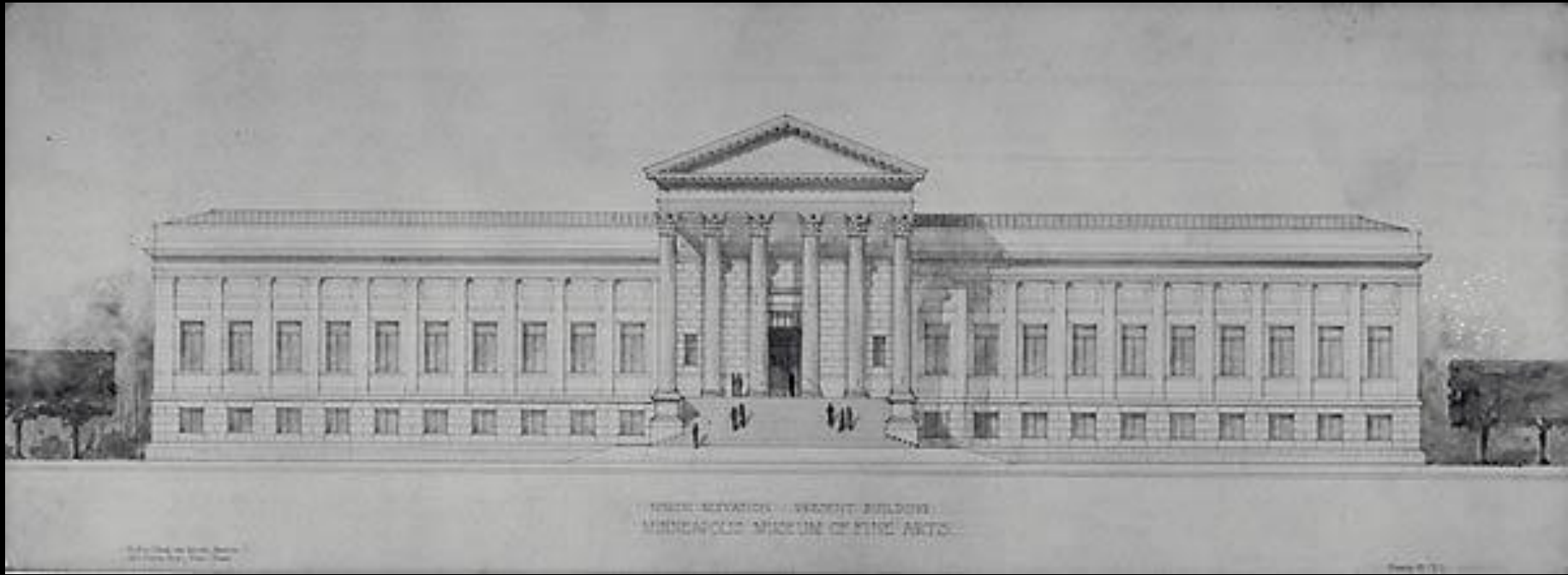
Robert Koehler, *Rainy Evening on Hennepin Avenue*, about 1902,  
25.403







# McKim, Mead, and White, Model of Minneapolis Institute of Arts, 1912



From *Plan for Minneapolis, 1909*



By John Gaston

THE SIXTH AVENUE APPROACH TO THE INSTITUTE OF ARTS, THROUGH WASHBURN PARK.

Ashcan School

Henri, *Portrait of Dieguito Roybal*



Robert Henri, *The Little Dancer*, 1916-18



John Sloan, *McSorley's Bar*,  
1912



Sloan, *Hairdresser's Window*, 1907

John Sloan, *Fun, One Cent*, etching, about 1905, P.48



1899-1900

John Sloan

*Fun, One Cent*

John Sloan, *New York City Life: Roofs, Summer Night*,  
etching, 1906, P.50





George Bellows, *Both Members of the Club*, 1909



Bellows, *Forty-Two Kids*, 1907





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

Bellows, *Mrs. T in Cream Silk*,  
*No. 1*, 1919-23



Bellows, *Mrs. T in Wine Silk*,  
1919



Marcel Duchamps, *Nude Descending a Staircase No. 2*, 1912

