

ASPECTS OF AMERICAN REALISTIC ART 1925-1965

An Exhibition in Europe to Commemorate the
200th Anniversary of the United States

Syracuse University Art Galleries

A SELECTION OF WORKS FROM THE SYRACUSE UNIVERSITY
ART COLLECTION SYRACUSE, NEW YORK, U.S.A.

Syracuse University, an independent university now in its 107th year, presents this exhibition in celebration of the United States' Bicentennial. In so doing we acknowledge the important elements of our heritage rooted in European culture.

Our many schools and colleges have in their varied curricula strong ties with the European continent. We owe much to your strong intellectual base, which was the foundation of many of our own academic and cultural institutions. Syracuse University's important emphasis in international education has benefited by your generosity in sharing with us your historic treasures.

This exhibition, selected from Syracuse University's extensive art collection, depicts typical artistic creativity of the United States during one of the most important periods of change in the growth and maturing of our country. We hope that you will enjoy our gesture of friendship and gratitude, and that you will come to visit us soon.

Melvin A. Eggers
Chancellor of Syracuse University
Syracuse, New York

Syracuse University Art Galleries

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Alfred T. Collette
Director of the Syracuse University Art Collection

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Foreword

The United States of America is only two hundred years old. When the European colonists arrived here in the early part of the 17th century to settle permanently in what is presently the eastern part of the United States, they were pressed to satisfy their need for food, shelter and clothing. Art, for the most part was irrelevant.

Nevertheless, some portraits and landscapes having a naive quality were produced during this early period. Actually very little is known about American painting of the 17th century. Primary evidence comes from about 50 paintings which have survived — all portraits by untrained artists, most of whom are unidentified.

Through the end of the 18th century, American art was mainly concerned with portraiture. Those who could afford art, persons of wealth and position, were interested in portraits of themselves and members of their families. Skilled artists, largely self-taught, were employed as portrait painters, and it was in the area of portraiture that American artists made their first major contributions.

One of the dominant figures in painting during the first half of the 18th century was John Smibert (1688-1751), a competent, outstanding London portrait painter born in Scotland. He arrived in America in 1728 and painted the first major work to be produced in colonial America. This work determined the course of colonial painting during the ensuing years.

America's greatest colonial artist of the 18th century was John Singleton Copley (1738-1815), who began his career at the age of 15. He became a bold and tasteful portraitist and a remarkable colorist. He was flooded with commissions from affluent persons and in due course became very wealthy. As tensions grew between England and her American colonies in the mid 1700's, Copley found the times both financially and politically difficult. In 1774, two years before the American Revolution, Copley left America for Europe never to return to his homeland. The paintings which Copley left behind him helped to influence subsequent painting of the last quarter of the 18th century in colonial America, especially in New England.

As the United States developed into a nation, many of its artists went to Europe for training. Some studied with Benjamin West (1738-1820), an American ex-patriot who settled in London in 1763. Famous American artists, such as Charles Wilson Peale (1741-1827), Gilbert Stuart (1755-1828) and John Trumbull (1756-1843), who studied with Benjamin West, returned to America to produce many of their greatest works. Some of them, like Copley, elected to remain in London. Most of them, however, returned to the United States, and some attempted to develop a range of art beyond portraiture. Those who returned became very disillusioned because of the absence of great works of art and the lack of contact with great artists and connoisseurs of art. Artists who aspired to create an American school of subject matter based on the great art of Europe were stifled by the lack of resources. Portraiture was the only kind of art which was in demand by the upper middle class, and this support determined the course of art in America during the first half of the 19th century.

During the 1820's, Thomas Cole (1801-1848), who was born in England and lived in Ohio during his early youth, founded a school of landscape called the "Hudson River School". This was the first school that could be classified as native. Hudson River artists like Albert Bierstadt (1830-1902) and Frederick E. Church (1826-1900), who had painted in Europe, were interested in America's natural beauties. They were very meticulous draftsmen who painted nature as it was — tree by tree, rock by rock. At first the Hudson River Valley was thoroughly explored; later they travelled westward to paint natural phenomena such as Niagara Falls, the Grand Canyon and the Rocky Mountains. Their pictures show the character of our country, its greatness, its clear skies and brilliant light. Thomas Cole,

through his Hudson River school, had brought back a neglected branch of American painting — the landscape.

The turn to landscape painting in the 19th century was a major step in developing a school of American art. But between 1820 and 1830 another type of painting arose out of a new kind of nationalism that gave importance to the common man. Genre paintings, which portrayed eastern farm life, life of the western pioneer, life on the Mississippi River and other facets of human activity appeared. Even though this was the period of industrialization and of building railroads in America, genre painters avoided painting city life or subjects pertaining to the railroad. This type of subject matter was recorded by illustrators and printmakers. The genre paintings produced during this period were action oriented — scenes of celebrations, sports and humor. It was a very innocent type of art, and sexual provocation was noticeably absent. The outstanding American artists Winslow Homer (1836-1910) and Eastman Johnson (1824-1906) developed out of the genre tradition.

Most American artists of the first half of the 19th century were not particularly concerned with the art trends in Europe. Those who visited France during the mid 1800's were familiar with the romantic movement, but their awareness had little effect on the art trends of the time. The Barbizon school, on the other hand, which reached America rather late after its beginning, was influential in liberating some artists from exact realism. The artists who visited Barbizon in the 1850's were very impressed with Corot and Millet. They returned to paint landscapes which showed a preference for pastoral and civilized scenes instead of wilderness and grandeur. One of the most gifted American artists who was influenced by the Barbizon school was George Inness (1825-1894). He was born in Newburgh, New York, and began painting in the Hudson River tradition. Later, after visiting France, his scenes became moody and atmospheric. His brushwork became softer and clearly showed the influence of Corot whom he admired.

Other artists of the latter part of the 19th century such as Winslow Homer (1836-1910) and Thomas Eakins (1844-1916), built their art out of middle-class America. Eakins attempted to paint nudes and other subjects dealing with reality. His approaches, however, were too foreign; and although generally regarded as a great American artist, he received few honors and commissions. He abandoned some of his ideas and concentrated on painting portraits and produced during his lifetime an excellent pictorial record of America during his period. Homer's paintings developed out of the genre tradition, and he chose pictorial subjects which had no special message or meaning. Albert P. Ryder (1847-1917), a contemporary of Homer and Eakins, was a non-realist and a major native American artist who was largely ignored by critics and the public. He was an imaginative painter who strived to reduce subjects to their essential forms. Eakins, Homer and Ryder lived most of their lives in America and had little or no concern for the foreign movements — impressionism, neo-impressionism and post-impressionism. Their work, like the work of other artists of their time, was limited in artistic concepts but marked by personal expression.

The end of the American Civil War marked the beginning of a new awareness of art in America. Wealthy individuals travelled to Europe to return with paintings and other art works. Art schools, art magazines and museums emerged. Artists went to Paris to study. This was the time when James McNeill Whistler (1843-1903), John Singer Sargent (1856-1925), and Mary Cassatt (1845-1926) expatriated themselves to live in Europe. Mary Cassatt became a member of the Paris school of impressionism from 1879 on, but the impressionist movement did not reach the United States until the late 1880's. Impressionism had the widest indirect influence on

the art world of this period. In the United States it was modified to make it distinctly American. Its emphasis was on outdoor scenes and nature.

At the turn of the 19th century, art in America had become primarily academic. Those who returned from Paris combined impressionism with idealism both in subject matter and viewpoint. This was when the American woman was portrayed in leisurely, decorative and virtuous settings. The art was sexless, lacked humor and stature and focused on gentility. Except for New York City's Fifth Avenue, the artists avoided painting city streets, the railroad, the factory and other features which were an integral part of American life at the turn of the century. Art was serene and un-inspiring; some called it deplorable.

It is evident that common characteristics appeared in American art through the 19th century. Relationships can be seen in portraiture, in landscape painting, and in genre painting. But even though common elements in subject matter and styles can be pointed out, there was no native artistic language which was truly American. Thus, the development of American art through the 19th century was the result of native contributions which were literal, lacking in imagination and limited in artistry. In addition, influences outside America, such as the Barbizon school, contributed new artistic skills and concepts. American art gradually matured because of these influences.

The art scene was calm at the turn of the century until a group of young realist painters centering around Robert Henri (1865-1929) upset it in 1905 when they started to paint the teeming life of a large city. They avoided impressionism and other art movements and turned to the tradition of Eakins along with the realism of Goya, Daumier and Velasquez. Their art broke down academic idealism and brought humour and feeling to paintings concerning the urban masses. Their robust art strongly influenced the later art which was also concerned with urban American life.

At about the same time as the Henri school was active, European modern movements of fauvism and post-impressionism invaded the American art scene. Some American artists living in Paris played a part in their development. Those who returned from Paris found it difficult to break down the barriers of academic domination. Eventually modernism interrupted the American art scene to release artists from their provincialism. Then for the first time, America was really part of the world's art scene.

Other forms of modernism; namely, cubism and expressionism, entered America during the 1900's. These movements arrived within a few years after they were conceived in Europe. However, they did not produce any radical effects in our art. Cubism had some American followers, e.g., Max Weber (1881-1961), and it had a wider influence than was realized. Its free forms and its geometry had a great effect on artists who used it even though they did not use its degree of abstractness.

Early modernists also experimented with abstract art but returned to more realistic and representational styles. By 1925 abstract art disappeared only to reappear in the 1930's. Futurism had few followers, as did the dada movement; but surrealism had its widest effect when a number of European surrealist painters arrived in America in the 1930's. Surrealism released many American artists from external realism and revealed the world of the unconscious mind and fantasy.

Between 1913 and 1940, expressionism was probably the most predominant form of modernism in America. Expressionism is not predominantly realistic nor is it predominantly abstract; rather, it is an expression of the emotions arising from reality. German, Russian and Jewish elements in the American population of this period played an important role in developing expressionism.

In the 1920's a new wave of nationalism emerged. Regionalists like

Thomas Hart Benton (1889-1974), John Steuart Curry (1897-1946), and Grant Wood (1892-1942) went back to the rural regions of midwestern and southern America to paint the people, the landscape and the folkways of their respective regions. At the same time, artists living in the Eastern part of the United States, like Reginald Marsh (1898-1954) and Charles Burchfield (1893-1967), painted with dramatic realism the ugly aspect of the city and American life. The regionalist artists reacted against modernism and revived 19th century genre painting with more realism and emotion.

In the 1930's a school of American art developed which brought attention to the American social system. This was the period when America and the world were in a deep economic depression. Conditions were unsettled and tense. Artists were particularly hard hit by the depression, and to give them relief the Federal Government employed them to decorate banks and other public places. An abundance of art which emphasized the ills of America was also produced during this time. Social protest art produced by artists such as Reginald Marsh and William Gropper (1897-) was frank, loud and persistent. It is noteworthy that the government which was being severely criticized was nonetheless supporting its critics.

Regionalism and the social protest school disappeared with the advent of World War II. They were replaced by a move toward abstraction but regionalism and the social protest art had permitted an evaluation of American civilization. Both schools contributed enormously to knowledge of America, its people, and facets of American culture.

Immediately after the war, America's artistic atmosphere changed. A heterogeneous group of painters known as "the New York School" generated a new form of painting called "abstract expressionism". Jackson Pollock (1912-1956), the group's central figure, was ironically a student of Thomas Hart Benton, the leading American regionalist of the 1930's. This school produced paintings which had a visual language and great expressive powers.

For the past 30 years, trends in American art have remained toward abstraction, which is now predominant in American art. However, representationalism and expressionism and their variations continue to appear as part of the American art scene. Today's abstract art is free and independent of European leadership and its forms are reduced to the most elemental. The art is individualistic, and the artists are exploring new and ingenious uses of materials and techniques for incorporation into their works. This art, with its open compositions, sense of space and large scale suggest the attributes of America and our era. Diversity and lack of unity make the contemporary art scene mystifying to those who know and understand art, and certainly it does to those who are not connoisseurs. But American art today is a suitable expression of a democratic environment.

A.T.C. & A.L.F.



3. Peggy Bacon
A Simple Life, 1954
gouache, watercolor, ink on paper, 61 x 47.4 cm

Catalogue

Boris Artzybasheff (1899-1965)

Boris Artzybasheff, born in Russia, was the son of a famous author, M. P. Artzybasheff. His formal art education was interrupted in 1918 by the Russian Revolution. One year later he fled to the United States and resided in New York City. In 1937, he began his career as an illustrator for *Life* and *Fortune* magazines, and later for *Time* magazine. He is most widely known for his interpretative portraits and anthropomorphic paintings of industrial and war machinery.

1. FOREIGN CORRESPONDENT, 1964
Gouache on paper, 41.9 x 33 cm

Milton Avery (1893-1965)

Milton Avery was born in Altman, New York, but spent most of his lifetime in New York City. He studied in 1911 at the Connecticut League of Art Students and at the Art Students League* in New York City between 1928-1929. He held his first exhibition in New York City in 1928. Avery worked with a wide variety of media, but he was primarily a painter. His simplified drawings and the flattened colored masses found in his paintings and watercolors reveal the influence of European modernism.

2. HEAD OF MAN, 1951
Ink on paper, 27.8 x 21.5 cm

*The Art Students League was organized in 1875 by a group of young art students who withdrew from the National Academy of Design. It is a non-profit organization operated by a membership society. Art classes are offered in painting, watercolor, print making and other media.

Peggy Bacon (1895-)

Peggy Bacon was born in Ridgefield, Connecticut, and first studied art in 1913 at the School for Applied Arts for Women in New York. She began her writing career in 1915 and studied painting for the next five years at the Art Students League with John Sloan, Kenneth Hayes Miller, Max Weber and others. For the past 30 years she has taught extensively and published many novels while receiving innumerable awards and giving one-woman exhibitions through the United States. The most recent exhibition was organized in 1975 by the National Collection of Fine Arts and spanned the entire range of her 50 year career. Her works in watercolor, oil and pastel and graphics are represented in virtually every major American museum and in numerous European collections.

3. A SIMPLE LIFE, 1954
Gouache, watercolor, ink on paper, 61 x 47.4 cm
4. ALL ALONE, 1951
Dry point, etching, 22.4 x 30 cm

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Cecil Bell (1906-1970)

Cecil Bell was born in Seattle, Washington. He received his training in art at the Art Institute of Chicago and at the Art Students League in New York. He is known for his city scenes of the 1930's done in an Ashcan school manner. His works have been exhibited widely on the east coast and are to be found in many outstanding collections in the United States.

5. SUBWAY GROUP #2
Watercolor on paper, 25.2 x 32.7 cm

Thomas Hart Benton (1889-1974)

Thomas Hart Benton was probably America's leading regionalist. His formal training in the arts began at the Art Institute of Chicago and included a three year stay at the Academie Julian in Paris. He later became an instructor at the Art Students League in New York. He is known to have had a powerful influence on his student, Jackson Pollack, the world-renowned American abstract painter. Thomas Hart Benton, John Steuart Curry and Grant Wood are regarded as the great chroniclers of the American scene who illustrated the grass roots spirits of the rural midwest.

6. THE MUSIC LESSON, 1943
Lithograph, 25.4 x 32.5 cm
7. SHALLOW CREEK, 1939
Lithograph, 36.1 x 23.8 cm

George Biddle (1885-1973)

George Biddle was born in Philadelphia and studied at Groton, where he was a schoolmate of Franklin Delano Roosevelt. He attended Harvard University in 1908 and the Academie Julian, Paris, in 1911. He taught art at a number of universities in the United States and was artist in residence at the American Academy in Rome. He experimented extensively in the use of the lithographic process and has produced many outstanding examples which show how well he mastered the technique.

8. CAT FISH ROW, 1936
Lithograph, 24.3 x 30.7 cm

Aaron Bohrod (1907-)

Bohrod was born in Chicago and received his art training at the Art Institute of Chicago and at the Art Students League in New York. During World War II, he served as a news correspondent for *Life* magazine. He is a muralist, painter and ceramist and has won many awards for works in each medium. He is best known for his microscopic realism and the trompe l'oeil technique. He has taught art for many years at the University of Wisconsin, Madison, Wisconsin.

9. RED CABBAGE, 1961
Oil on panel, 43.2 x 58.5 cm

Louis Bosa (1905-)

Louis Bosa came to the United States from Italy in 1923 at the age of 18. He was born in Cordoiro, a small town 25 kilometers from Venice. He studied art at the Academy of Fine Arts in Venice under Mazotti and in New York City at the Art Students League under John Sloan. He has travelled extensively in Europe and in the United States. Bosa is able to observe and record the comedy and tragedy of human nature. He is recognized for his street scenes of the 1950's, which portray people in urban surroundings of the time. Bosa has also produced many works having a religious theme.

10. CAFE SCENE, 1958
Ink on paper, 30.6 x 48.3 cm

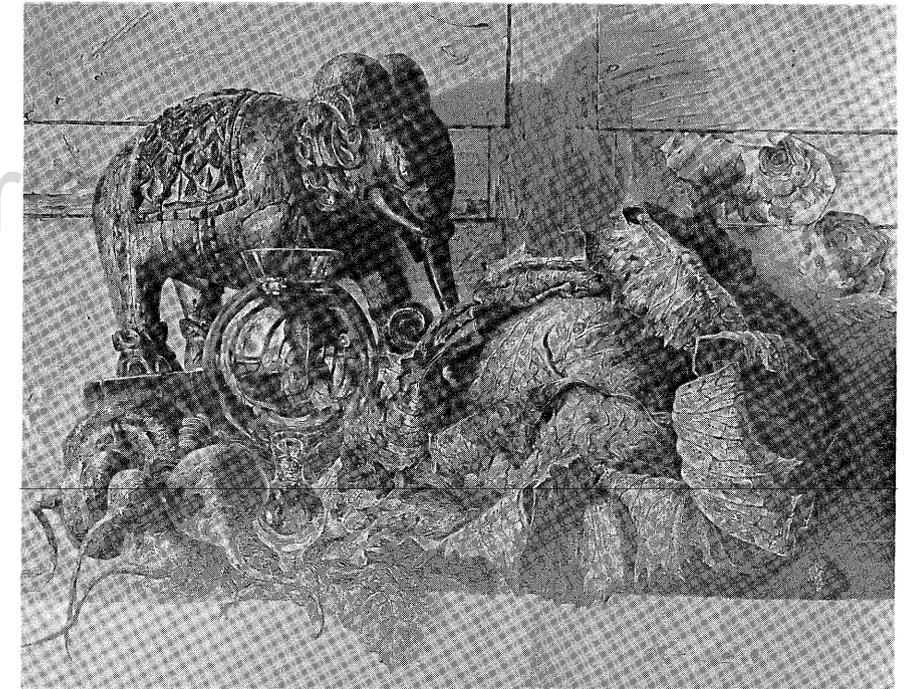
David Burliuk (1882-1967)

David Burliuk's works are represented in many major collections in the United States, including the Metropolitan Museum of Art, the Whitney Museum of American Art, the Brooklyn Museum and the Boston Museum of Fine Arts. His works are also represented in museums in Germany, Russia and Japan. Born in Kharkov, Ukraine, Burliuk left Russia in 1917 for Japan, where he painted in a modified cubist manner reminiscent of the Italian futurists. In 1922 he left Japan and settled in New York. His works of the 1930's were primarily semi-documentary scenes of New York, especially the East Side. Many of his scenes of American rural life have reminiscences of Russian folklore and country life.

11. FISH WOMAN — CORTEZ, 1947-1963
Oil on canvas, 51 x 61 cm



8. George Biddle
Cat Fish Row, 1936
lithograph, 24.3 x 30.7 cm



9. Aaron Bohrod
Red Cabbage, 1961
oil on panel, 43.2 x 58.5 cm



11. David Burliuk
Fish Woman — Cortez, 1947-1963
oil on canvas, 51 x 61 cm

Federico Castellon (1914-1971)

Federico Castellon was born in Almeria, Spain. He spent the greatest part of his career in New York, but he received very little formal training. He was primarily a surrealist and was one of the best-known Spanish-American artists of his time. He was a painter, a prolific lithographer and etcher, and an illustrator of many important publications.

12. *THE PAST — A DREAM; THE FUTURE — A SHADOW WITH A FISH*, Lithograph, 48.3 x 38.5 cm

John Steuart Curry (1897-1946)

John Steuart Curry spent the greater part of his career in his native Kansas. He studied and later taught at the Art Students League in New York, where he became a member of the National Academy of Design.** Along with Thomas Hart Benton and Grant Wood, Curry during the 1930's was a major figure in the American regionalist movement, which in an attempt to bolster confidence in American values, favored inspirational scenes from midwestern life. He painted several large murals in Washington, D.C., and in the Kansas state capitol at Topeka. He is well known for his skill in lithography. Syracuse University held a major retrospective of his work in 1956, and the Smithsonian Institute in Washington, D.C., held a second retrospective in 1971.

13. *HOGS KILLING A RATTLESNAKE*, 1925
Watercolor on paper, 51 x 68.7 cm

14. *HOLY ROLLERS*, 1930
Lithograph, 22.9 x 32.7 cm

**The National Academy of Design was established in 1825 to foster the fine arts in the United States. The Academy conducts classes in oil, watercolor, and drawing. It also has a mural workshop. It was first known as the New York Drawing Association and its present name was adapted in 1828.

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John D. DeMartelly (1903-)

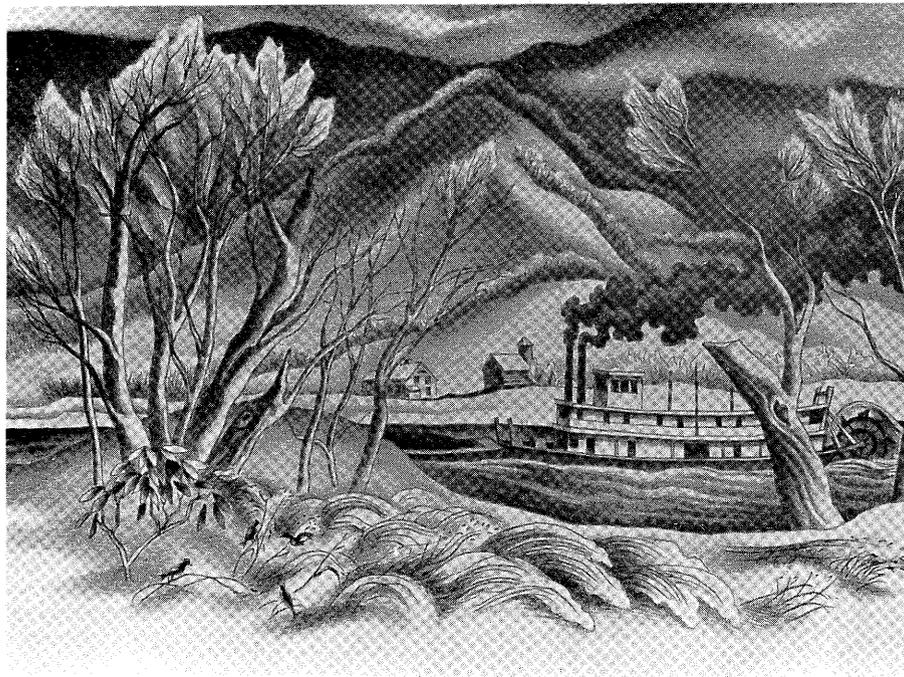
Born in Philadelphia, Pennsylvania, DeMartelly studied at the Pennsylvania Academy of Fine Arts*** and in Florence. He adopted the midwestern subject matter of the regionalist painters of the 1930's and was a close colleague of Thomas Hart Benton. He began to teach in the 1940's, first at the Kansas City Art Institute and later at Michigan State University.

15. *TWO OLD TOMS*, nd
Lithograph, 28.4 x 20.3 cm

***The Pennsylvania Academy of Fine Arts is the oldest art school in the United States. It was established in 1805 to encourage the cultivation of fine arts in the United States. Its museum has an extensive collection of 18th and 19th century American paintings, sculpture and drawings. The school has classes in drawing, painting and sculpture.



13. John Steuart Curry
Hogs Killing a Rattlesnake, 1925
 watercolor on paper, 51 x 68.7 cm



17. Ernest Fiene
Winter on the River 1936
 Lithograph, 32.5 x 35.4 cm

Ernest Fiene (1894-1965)

Ernest Fiene was born in Germany. He received his fine arts training in New York at the National Academy of Design and the Art Students League, in Paris at the Academie des Beaux-Arts, and in Florence, where in 1932 he worked in fresco. He is well known as a portrait painter and muralist, and for his work as an illustrator of books. He was on the faculty of the Art Students League in New York between 1938 and 1964.

- 16. RAVEN'S NEST #2, FRENCHMAN'S BAY, MAINE, 1963
 Watercolor on paper, 34.3 x 55.3 cm
- 17. WINTER ON THE RIVER, 1936
 Lithograph, 32.5 x 35.4 cm

Don Freeman (1908-)

Don Freeman was born in California. Part of his early life was spent as an actor. In the 1930's he moved to New York where he studied at the Art Students League under John Sloan and John Steuart Curry. Freeman's lithographs and paintings are usually concerned with backstage theatrical scenes or city crowds.

- 18. ONE FOR THE MONEY, 1933
 Lithograph, 29.6 x 35.4 cm

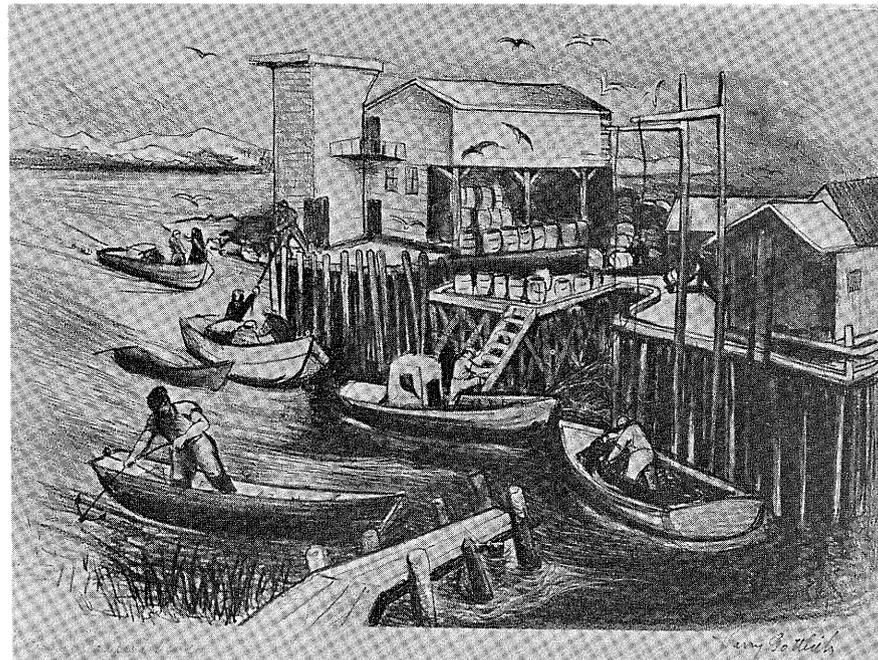
Harry Gottlieb (1895-)

Harry Gottlieb is known primarily for his works in oil. He was born in Bucharest, Romania, and moved to the United States where he has spent the greatest part of his life. He first studied art in the United States at the Minneapolis Institute of Art. He received his first professional awards in the early 1930's and began his printmaking career under the Works Progress Administration.**** He is represented in numerous public and private collections in the United States. He continues to lecture and exhibit throughout the country.

- 19. THE PICNIC, c 1935
 Silkscreen, 32.4 x 47.7 cm
- 20. THE FISHING COOPERATIVE, c 1935
 Lithograph, 33 x 46.8 cm

****The Works Progress Administration was established in 1935 by the United States Government to support artists during the depression. Artists were paid by the government to pursue their interests in mural painting, easel painting and printmaking.

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20. Harry Gottlieb
The Fishing Cooperative
lithograph, 33 x 46.8 cm



21. William Gropper
Four Senators
etching & aquatint, 30.2 x 39.8 cm

William Gropper (1897-)

William Gropper is one of the most powerful social commentators of his day. He uses painting, etching and lithography to portray the over-privileged, smug and complacent members of American society. Like Daumier, who attacked the injustices of French society, Gropper attacked American injustices of all types — social, political, and human.

21. FOUR SENATORS, nd
Etching & aquatint, 30.2 x 39.8 cm

George Grosz (1893-1959)

George Grosz was born in Germany and studied at the Kunstgewerbe Schule, Berlin, and at the Royal Academy in Dresden. He first gained recognition as a member of the German dada movement in 1918 and came to the United States at the invitation of the Art Students League, where he taught for several periods between 1932 and 1959. His biting satire of decadent German life styles of the 20's and 30's won him several medals and a Guggenheim fellowship in 1937 and 1938. He had a show at the Museum of Modern Art in New York in 1931 and a large retrospective at the Albertina in Vienna six years after his death.

22. FROM THE TOWN BEYOND THE RIVER, 1949
Oil on panel, 71.2 x 51 cm

Joseph Hirsch (1910-)

Hirsch was born in Philadelphia, where he first studied at the Philadelphia Museum School between 1927-1931. He then moved on to work with George Luks at the Art Students League in New York. His first lithographs were done in 1943 while he was working on a Guggenheim fellowship. He is known as a mural painter and has completed many documentary paintings for the United States government. He taught at the Art Students League in New York from 1959-1968.

23. THE CONFIDENCE, 1943
Lithograph, 24.4 x 28.5 cm

Dong Kingman (1911-)

Dong Kingman is primarily a painter and water colorist who spent part of his professional career in China. He was born in San Francisco. He is well known for his works which have been used as cover illustrations by *Fortune* magazine.

24. COUNTRY SCENE, 1956
Watercolor on paper, 37.5 x 60.2 cm

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25. Yasuo Kuniyoshi
Study for "Mr. Ace", 1951
watercolor & ink on paper, 28 x 19 cm

Yasuo Kuniyoshi (1893-1953)

Born in Japan, Kuniyoshi came to the United States in 1906 via Los Angeles where he began his training in art at the Los Angeles School of Art. He then moved to New York where he studied briefly at the National Academy of Design and at the Independent School of Art. He later became an instructor at the Art Students League and remained there for 20 years. Kuniyoshi is highly regarded for his unique rendering of Western culture with a touch of the oriental tradition. In 1948, he became the first living artist to be honored with a retrospective exhibition at the Whitney Museum of American Art. A major retrospective of his work, which toured Canada and Japan, has just returned to the United States.

25. STUDY FOR "MR. ACE", 1951
Watercolor & ink on paper, 28 x 19 cm

Lawrence Kupferman (1909-)

Lawrence Kupferman is a painter, etcher and teacher who was born in Boston and studied at the School of the Boston Museum of Fine Arts. He is a regionalist who is known for his interest and affinity for the Victorian house which at one time was considered the ultimate in architectural design. Kupferman is an excellent draftsman who skillfully uses light and shade to reveal the complex patterns and detailed textures of these 19th century dwellings.

26. SARATOGA SPRINGS VICTORIAN, 1940
Dry Point, 32.2 x 25.1 cm

Alexander O. Levy (1881-1947)

Alexander O. Levy was born in Bonn, Germany and came to the United States at the age of three years. At the age of eight years he won his first prize as an artist in a newspaper competition in Cincinnati, Ohio, and four years later he started his formal art training under Duvének. At the age of 15, he participated in the Spanish-American War as a newspaper artist. During his later youth he studied under William M. Chase and Robert Henri. He was a skillful draftsman, designer, lithographer and painter.

27. NEGRO SPIRITUAL, 1939
Oil on panel 35.6 x 28 cm

Martin Lewis (1881-1962)

Martin Lewis was born in Australia and ran away from home at age 15. He arrived in the United States around 1900 and settled in San Francisco for a short time. He later moved to New York City where he launched a successful career as a commercial artist. Lewis was a realist and was long associated with the American scene and American tradition. He was an artist with vast technical resources. Because of his interest in the play of light and shade, he could successfully portray a drab midnight street of Manhattan or the office buildings of a large city at sunset.

28. FIFTH AVENUE BRIDGE, 1929
Etching, dry point, 25.1 x 30.2 cm

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30. Reginald Marsh
Three People in the IRT Subway, New York City, 1934
 etching, 22.5 x 17.6 cm

Reginald Marsh (1898-1954)

Reginald Marsh was born in Paris of American parents. His family returned to the United States to reside in New Jersey. He moved to New York after graduating from Yale University and studied at the Art Students League with several members of the Ashcan school, a group of American realist painters including John Sloan and George Luks. Kenneth Hayes Miller became his mentor and encouraged his interest in realism and anatomy, as well as introducing him to etching. During the 1930's, he became one of the most successful of the second generation American realists who preferred the teeming, factual scenes of city life. His vigorous views of the depression era have become standard images by which the period is recognized today. He taught at the Art Students League and was a member of the National Academy of Design, the Society of American Etchers, and the Royal Society of Arts in London.

- 29. BATTERY BELLES, 1938
 Etching & engraving, 22.5 x 30.2 cm
- 30. THREE PEOPLE IN THE IRT SUBWAY, NEW YORK CITY, 1934
 Etching, 22.5 x 17.6 cm
- 31. THREE FIGURE COMPOSITION, 1951
 Watercolor on paper, 56 x 45.5 cm

Fletcher Martin (1904-)

Fletcher Martin is a self-taught artist who was born in Palisade, Colorado. He has taught at the Kansas City Art Institute, the University of Florida, the Los Angeles County Museum and the San Antonio Art Institute. He is the recipient of many prizes and awards.

- 32. LULLABY, n.d.
 Lithograph, 26.5 x 29.9 cm

Jerome Myers (1867-1940)

Jerome Myers was a social realist who had great sympathies for the American working class. Born in Petersburg, Virginia, he spent most of his career as an artist in New York, in which city he formally studied art at Cooper Union**** and at the Art Students League. He is primarily known for his street scenes of New York.

- 33. MULBERRY STREET, NEW YORK CITY, 1928
 Crayon, watercolor, ink on paper, 26.5 x 29.9 cm

****A private educational institution located in New York which offers courses in many disciplines including art.

Nathaniel Pousette-Dart (1886-1965)

Nathaniel Pousette-Dart was a painter, sculptor and etcher who was born in St. Paul, Minnesota. He was a student at the Pennsylvania Academy of Fine Arts and later studied with Henri and other members of the Chase School. He travelled extensively in Europe and in the United States and taught in various art schools in New York City. He was a realistic painter whose work has been exhibited extensively in the United States. He was the author of many books and articles in the field of art.

- 34. WOODS, WOODSTOCK, NEW YORK, 1927
 Watercolor, ink on paper, 63.6 x 35.3 cm

Boardman Robinson (1876-1952)

Boardman Robinson, painter and illustrator, was born in Somerset (Nova Scotia), Canada. He came to the United States in 1894. Between 1898 and 1900 he studied in Paris at the Academie Colarossi, Academie des Beaux-Arts, and Academie Julian. For a period of time, he was a newspaper cartoonist in New York for the *Morning Telegraph* and the *Tribune*. He is also known for his murals, some of which are in New York, Pittsburgh, Washington, D.C., and Englewood, Colorado.

- 35. SKETCHES OF COWBOY HEADS, nd
 Ink on paper, 40.9 x 35.8 cm

Georges Schreiber (1904-)

Georges Schreiber was born in Brussels, Belgium. He studied art in Dusseldorf at the Academy of Fine Arts, and also in Berlin, London, Florence and Paris before settling in the United States. He came to the United States as a fully matured artist. After his arrival, he visited 48 states and recorded his impressions as he travelled. His works are concerned with people and with the landscape. He is a skillful draftsman who by means of forms is able to reveal the moods of people and the conditions of the atmosphere and the environment. He has taught art at the New School for Social Research in New York City for many years.

- 36. EVENING IN SOUTH CAROLINA, nd
 Lithograph, 24.1 x 33.8 cm

Zoltan Sepeshy (1898-1975)

Zoltan Sepeshy was born in Kassa, Hungary, which is now Kosice, Czechoslovakia, about 250 kilometers northeast of Budapest. He studied at the National Academy of Fine Arts in Budapest, in Vienna, and in other parts of Europe, Mexico and the United States. He came to the United States in 1921 and later became director of the Cranbrook Academy of Art in Bloomfield Hills, Michigan, where he started as an instructor in 1930. Sepeshy's works demonstrate a very meticulous technique. He was an excellent colorist who worked primarily in tempera. He painted in many styles and has been identified as a realist, romanticist, expressionist and an exceptional technician. Many of his works show the influence of Cezanne.

37. MAN WITH PUSH CART, 1947
Ink and wash on paper, 38 x 44.8 cm

John Sloan (1871-1951)

John Sloan was born in Loch Haven, Pennsylvania. He taught at the Philadelphia Academy of Fine Arts, the Art Students League and was the recipient of many awards and honors during his lifetime. He organized a group called "The Eight". Some of the artists of this group became part of the "Ashcan School." This group painted realistic aspects of city life, particularly the New York City of the early 1900's. His works are found in most major museums in the United States.

38. UP THE LINE MISS? 1930
Etching, 14 x 17.8 cm

Moses Soyer (1899-1974)

Moses Soyer, the twin brother of Raphael Soyer, was born in Russia. He emigrated to the United States in 1913 with his brothers, Isaac and Raphael. He was a noted painter and lithographer who studied at the National Academy of Design and at Cooper Union School of Art. He was a student of George Bellows and Robert Henri in San Francisco. Along with his brother, Raphael, Moses dramatized the human effects of the depression on the urban middle class population of New York City.

39. Study for APPREHENSION #2, 1962
Watercolor and charcoal on paper, 49 x 61.7 cm
40. MEN OF THE WATERFRONT, 1942
Oil on canvas, 25.4 x 61 cm

Raphael Soyer (1899-)

Raphael Soyer, with his brother Isaac and his twin brother Moses, left Russia for the United States in 1913. Raphael Soyer studied in New York at Cooper Union School of Art, the National Academy of Design, and briefly with Guy DuBois at the Art Students League. He is recognized as one of America's leading realists. A major retrospective in his honor was held in 1967 at the Whitney Museum of American Art. He is particularly known for his sensitive portrayal of American urban life in the 1930's. He is still a forceful and active painter.

41. GIRL AT WINDOW, 1941
Etching, 23.9 x 17.5 cm
42. NUDE IN INTERIOR, 1954
Lithograph, 31.1 x 23.3 cm

Coulton Waugh (1896-1973)

Coulton Waugh, the son of the famous American seascape painter, Frederick Waugh, was born in St. Ives, England. He studied under his father at the Art Students League in New York. He was primarily a painter with a naive style, and he made use of vivid colors to depict the moods of the characters in his paintings.

43. BURLESK, 1933
Oil on canvas, 77.4 x 61.7 cm

Grant Wood (1892-1942)

Grant Wood was born in Anamosa, Iowa, and studied art at the State University of Iowa. He later studied at the Minneapolis School of Design and at the Academie Julian in Paris. He spent many years as an instructor at the Chicago Art Institute and at the National Academy of Design. He is known for his satirical depictions of people in rural settings portrayed in a characteristically geometric style.

44. SHRINE QUARTET, 1939
Lithograph, 20.2 x 30 cm

Andrew N. Wyeth (1917-)

Andrew Wyeth is one of America's most renowned contemporary realists. He was born in Chadds Ford, Pennsylvania. He studied with his father, N. C. Wyeth, who was a painter and illustrator. He is an excellent draftsman whose favorite mediums are oil and watercolor. His landscapes, sensitive portraits, and seascapes have brought him great popular acclaim in the United States.

45. SCHOONER AGROUND, 1940
Watercolor on paper, 45.1 x 73.1 cm

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