



# *Circling Chase*

THE ART AND INFLUENCE OF WILLIAM MERRITT CHASE  
AND THE PURSUIT OF MODERNITY





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## FOREWORD

The original idea of putting together this show has been a dream of ours for a number of years, but owing to time constraints, lack of venue, or access to the right paintings, the stars never seemed to align in our favor. However, earlier this year we moved into a new gallery, which gave us the needed space to host the exhibition. In addition, the generosity of a number of our clients enabled us to borrow magnificent examples of William Merritt Chase's work. These iconic paintings serve as the bedrock for our exhibition, and we are, first and foremost, indebted to them for making this project possible.

That Chase was a giant in the history of American art is indisputable. His influence has been well documented in the literature and in innumerable exhibitions. The sense that modernism left Chase behind in its wake is a familiar story of the "new" sweeping out the "old." But, the fact is that Chase helped to create the conditions and mindsets that allowed modernism to take hold and flourish in the United States. Not only did his paintings break new ground and flaunt old rules during his days of ascendancy, but also as a teacher he was fervent in espousing the notion of individual expression and experimentation. The fact that so many of his students took this exhortation to heart and broke the boundaries that Chase himself held sacred is a testimony to the passion and focus of his teaching. We hope that this collection of paintings will show how Chase's lessons were interpreted by those who painted and studied with him, even in instances when those artists took hugely divergent paths. In the pageant that is art, there are always echoes of what came before. Chase's voice can be heard even in the work of those who, in their headlong rush to embrace the "new," dismissed him as old-fashioned and irrelevant.

I am deeply indebted to Nicole Amoroso, who has made this project her own. Her diligent research and insistence on academic excellence has deepened my own understanding of the artist. Her insights into the relationships between the paintings in our exhibition has enhanced my appreciation of each of them. It is our hope that you will arrive at the same conclusion.

Richard Rossello



WHEN WILLIAM MERRITT CHASE (1849–1916) died in 1916 he was widely regarded as one of America's great artists, but by that time his paintings were no longer considered modern. In fact, he had become the premier artist of the establishment, as the beneficiary of numerous awards, a member of such prestigious societies as the National Academy of Design, and a revered teacher at the finest art schools in America. That Chase was, by the time he died, the most visible figurehead of American Impressionism, a style of painting that was then thought of as all but dead by the European and American avant-garde, had to have been at once a source of great pride and confusion for him. On the one hand, Chase had accomplished exactly what he had set out to do, which was to develop and promote a unique style of painting that reflected the most current modes of European technique and the modern American lifestyle. On the other hand, when Chase's artistic style and way of life were then derided as bourgeois by the art world's best and brightest moderns, he must have been perplexed, for it was he who was first propelled by the rising tide of modernity, he who took great artistic risks with technique and subject, and he who taught a league of young artists to think and paint for themselves. Yet by 1916 Chase's relevance was nearly eclipsed by the full-scale onslaught of modernism.

Chase's impact on the art world was incontestable even as he and his paintings went out of style. Chase had come of age as an artist in the 1870s and 1880s. In the 1890s his style, particularly the bravura brushwork he had learned in Europe, and his choice of subject matter, mainly the American landscape and the leisure activities of the upper classes, were considered avant-garde.<sup>1</sup> He imparted to his many students his emphasis on technique, his personal approach to subject matter, and his philosophy that artists were special citizens of the world. At the time, this approach to the artistic enterprise was in itself modern, and Chase led the charge. But by 1907 he had left, or was forced out of, the New York School of Art, an institution he had founded as the Chase School of Art in 1896, because his teaching methodology had been eclipsed by Robert Henri's (1865–1929) idea that modernity was about "life in the raw."<sup>2</sup> But perhaps the gravest affront to Chase's standing came in 1913, when he was not invited to participate in the New York Armory Show, the first comprehensive exhibition of modern art. After Chase's death, J. Carroll Beckwith (1852–1917), his friend and colleague, wrote a letter to the *New York Times* in which he lamented lack of proper credit given to Chase: "Why is it that the mass of our people are so slow in their just valuation of their gifted countrymen?"<sup>3</sup> It would take almost seventy years for Chase's importance as an artist and teacher to be fully understood and appreciated as essential to the making of the modern American artist.<sup>4</sup> In the exhibition *Circling Chase*, we examine the artist's role in the development of American modernism and his influence on the circle of artists who began and ended their careers in his orbit, as well as those who initially trained with him but ultimately evolved into deeply committed modernists.



## TO BE MODERN

"Modernity" has always been a complex term, since by definition it is constantly changing. What we consider modern today is quite different from what was seen as modern during Chase's lifetime. If we compare his paintings to those of some of his students—for example, Arthur B. Carles (see CAT. 26) or Georgia O'Keeffe (see CAT. 27)—we would not say Chase's work was modern at all (see CATS. 1, 3, 6, 8, 10). His subjects are all recognizable, the technique is not abstract, the scenes lack grit, and the overall view of life is quite beautiful. Neither Chase's vision nor his paintings were particularly cutting edge by twentieth- or twenty-first-century standards. Yet when Chase returned to the United States after completing his studies abroad, he deliberately set out to create art that was keenly up to date, that not only recorded the epoch in which he lived but also reflected his personal ideas about the role of the artist in modern American society.

When Chase took up his profession in the 1870s, the very act of being an artist was modern, even radical. However, instead of contentedly remaining on the fringe of society as many artists had done or been forced to do, Chase cultivated a gentlemanly and professional public persona. He was acutely aware of the importance of his outward appearance and demeanor and the ways in which both could legitimize his profession and American art in general. Indeed, the image of the impoverished artist ceased to be relevant in late-nineteenth-century America, as it was an expression of "otherness" or marginality, which was not considered a marker of modernity. In fact, many artists chose to professionalize and in doing so moved away from the margins of American society and closer to the center.<sup>5</sup> Chase's fervent advocacy of this shift began as an expression of his modernity, since after the Civil War practicality and civic mindedness were seen as the means by which artists could secure their place in the modern world.<sup>6</sup> But as time progressed and the characteristics of modernity changed, Chase began to look more and more old-fashioned.

Chase saw great worth in the education of young artists, both men and women. "The association with my pupils," he said, "most of them young people, has . . . kept me always young in my work, and my interest in painting fresh and ever renewed."<sup>7</sup> By its nature, art school fostered modernity because



CAT. 1

WILLIAM MERRITT CHASE (1849–1916)

*Gowanus Bay*, c. 1887

Oil on panel

10¼ x 15¾ inches (26 x 40 cm)

Signed lower left: *Wm. M. Chase*

Private collection



it gave both teachers and students exposure to new ideas and created a safe environment for them to explore their artistic individuality.<sup>8</sup> That Chase became a beloved teacher in some of the country's most respected art schools not only aided him in his drive to gain acceptance for his profession, but also enabled him to widely disseminate his artistic philosophy and style. Most of his students, whether they remained avid followers or became active dissenters, commented on Chase's infectious enthusiasm, emphasis on technique, and great love of painting. He required serious intent from all his students and encouraged them to cultivate their individuality and to find new and interesting ways to paint the world in which they lived. This progressive methodology served Chase and his students well, until self-expression became divorced from the artistic refinement and gentility that was central to Chase's conception of modernity.<sup>9</sup>

In his teaching and painting Chase emphasized the importance of technique and developed an artistic style that masterfully demonstrated the rapidity and deftness of his brushwork. For him, technical accomplishment and finish were fundamental goals of the modern painter.<sup>10</sup> Initially, this too placed Chase squarely in line with avant-garde practice and pedagogy, as did his approach to subject matter. Chase believed that the way something was painted took precedence over what was painted, which was a marked departure from the historical and religious painting of the past. Instead, he advocated painting the simple beauty of American life as it was lived by the upper classes. As an observer of this lifestyle, and an active participant as well, Chase understood that by painting it he was also promoting it, which lent him respectability as an American artist trying to create a singular image of the country that would prove its relevance and importance to the world at large.

I hope to examine each of these issues in greater depth, using the work of Chase himself and that of his peers and students as visual evidence of the complex time in which he lived—when the rapidly changing notions of modernity created deep lines in the sand.

## CHASE THE ARTIST

After the Civil War, Internationalism, or a preoccupation with the art and culture of Europe, prevailed among American artists and collectors.<sup>11</sup> This trend occurred in concert with an emphasis on academicism—that is, illusionistic technique and subject matter drawn from myth, history, or religion—creating an art market that looked almost exclusively abroad for its purchases. American art was considered distinctly inferior. But as industrialization changed the physical and psychological make-up of America, an interest in a national expression in art gained traction among collectors, artists, and critics alike. The shift from a rural to an urban society, the rise of a middle class, the accumulation of unprecedented wealth in the upper classes, and the influx of immigrants among the working poor all contributed to the need for the United States to redefine itself. For the first time on a national level the pursuit of culture and leisure and the accumulation of worldly goods became an important component of American identity. It was in this environment that Chase and his colleagues embarked on something radical: Prodded by critics and armed with the technique they had learned from their studies in Europe, they set their sights on painting their own country.<sup>12</sup> Yet their goal was different from their artistic forebears of the Hudson River School. While such artists as Albert Bierstadt (1830–1902), Thomas Moran (1837–1926), and Frederic Church (1826–1900) had looked to the majesty and drama of the American frontier, Chase and his contemporaries found their subjects in scenes from modern life.

Chase in particular was at the forefront of this movement. The vigor of the painterly style he applied to a variety of subjects made his work appear incredibly fresh against the backdrop of academic art. As a member, and later president, of the Society of American Artists, the most progressive group of painters in the country in the late 1870s, Chase relished his position in the vanguard. In the 1880s he was duly recognized for his modern approach to painting by being included in exhibitions held in Europe, where his work was hung alongside such artists as John Singer Sargent (1856–1925), James Abbott McNeill Whistler (1834–1903), Claude Monet (1840–1926), and Auguste Renoir (1841–1919).<sup>13</sup>





CAT. 2

ALBERT BIERSTADT (1830–1902)

*Niagara*, c. 1869

Oil on paper laid on canvas

19 x 27 inches (48.3 x 68.6 cm)

Signed lower left: *A Bierstadt*



CAT. 3

WILLIAM MERRITT CHASE (1849–1916)

*Poplar Lake*, 1886

Oil on panel

10 x 14 inches (25.4 x 35.6 cm)

Signed lower left: *Wm. M. Chase*



Back home, numerous artists' clubs had been organized by the 1890s, and Chase was a member of many of them. These clubs offered artists a secure forum to discuss their practice and exhibit their work, which in turn added another level of professionalism and legitimacy to their enterprise.<sup>14</sup> But as was the case for the artists who made up their enrollment sheets, the clubs themselves were subjected to ever-shifting ideas about modernity. By 1897 the Society of American Artists had become even more conservative than the National Academy of Design, though it had originally been formed in reaction to that institution. The artists who seceded from the Society's ranks in 1897 made up the The Ten American painters, a group Chase joined in 1902. In yet another act of rebellion, in 1907 Robert Henri and his group, The Eight, also seceded from the National Academy of Design in protest of its exhibition practices, but this time Chase, by then a national academician and a member of the exhibition jury, was incensed by the group's impropriety.

To understand how much American art was changing from the 1870s onward, it is useful to make a comparison of Albert Bierstadt's painting *Niagara* from about 1869 (CAT. 2) and a landscape by Chase titled *Poplar Lake* from 1886 (CAT. 3); the differences in subject and approach are readily apparent. In capturing the majesty and awe of Niagara Falls, Bierstadt made it appear iconic, even remote, a natural wonder that through its sheer force and vigor would have to be viewed from a distance. The illusionism and precision of his technique allow the painting's viewer to experience the drama and mystery of the scene. By contrast, sublime scenery did not interest Chase. "As a realist, he painted what was before him," Ronald G. Pisano writes, "never attempting to imbue nature with any poetic mood or moral message."<sup>15</sup> *Poplar Lake*, which might be a made-up name for a site Chase painted in Brooklyn (as there is no record of a "Poplar" lake in New York), was part of an important group of landscapes Chase executed in the summer of 1886. For the first time he took the American landscape, namely the parks and harbors of Manhattan and Brooklyn, as his principle subjects. And rather than aggrandizing the scenes in dramatic fashion, he painted small works, adroitly executed with impressionistic flair, that were intended to highlight the civility of modern American life.<sup>16</sup>

It was in these works from the late 1880s that Chase first formulated his ideas about painting the American landscape in a way that was unique. The impact of French Impressionism on his work is undeniable, especially after he saw *Works in Oil and Pastel by the Impressionists of Paris* in New York in 1886, but this was but one of his many influences. In fact, unlike most of his contemporaries,

Chase did not study in France. He studied at the Royal Academy in Munich and counted such Old Masters as the Spaniard Diego Velázquez (1599–1600) and Dutchman Frans Hals (1580–1666), to name but two, as formative influences on his own style. James Abbott McNeill Whistler’s credo of art for art’s sake also factored largely into Chase’s formulation of his own aesthetic. The non-narrative elements of Chase’s paintings, along with their lack of sentimentality, historicism, and moralizing themes, squarely aligned him with Whistler and in turn advanced art practice.<sup>17</sup> But unlike Whistler, who objected to fashionable art and narrowly defined what was acceptable, Chase was fairly catholic in his definition. He could appreciate less innovative styles of painting, and he consistently championed the role of technique and the importance of individuality. The air of artistic elitism that Whistler cultivated and the rarefied quality of his work did not apply to Chase’s own aesthetic or purpose. However, Chase did take from the French Impressionists an interest in painting the refinement of modern life rather than its vulgarities. In her article “William Merritt Chase and the French Connection,” Barbara Gallati writes: “It is clear that Chase adhered to the ‘feminine’ branch of impressionism.” In other words, he believed only certain subjects were worthy of his brush, namely the beauty of nature, attractive women, and sweet children. In his landscapes after 1886 Chase took the “gentility of American public spaces and people’s good behavior in them” as his principle subject matter, and in doing so gained critical acclaim as the only artist “who was experimenting with the styles and subject matter of the French avant-garde at the time.”<sup>18</sup>

If we look at *Gowanus Bay* from about 1887 (CAT. 1), we see exactly how these various influences shaped Chase. The modest subject, in this case Gowanus Bay in Brooklyn, attests to both Whistler’s call for paintings to be artistic arrangements of form and color and the French Impressionists’ imperative to paint modern life. Chase’s technique here is just as progressive as his choice of subject. He painted *Gowanus Bay* outdoors, or *en plein air*. In the mid-1880s the act of depicting a contemporary subject in the open air was in itself considered modern, as it took the artist out of the studio and away from the studied and finished landscapes of the academies. Plein-air painting, as it was called, was a practice begun in Europe and championed by the French Impressionists in particular, and it offered artists the means to create a spontaneous and intuitive expression of the natural world. It was the “natural foil,” as Pisano wrote, to conventional landscape painting.<sup>19</sup> In *Gowanus Bay*, *Poplar Lake*, and his other landscapes of the environs of New York City executed in 1886 and





CAT. 4

EDWARD EMERSON SIMMONS (1852–1931)

*Low Tide, St. Ives Harbor*, 1887

Oil on canvas

12 x 18 inches (30.5 x 45.7 cm)

Signed lower left: *Edward E. Simmons*



CAT. 5

WILLARD LEROY METCALF (1858–1925)

*On the Suffolk Coast*, 1885

Oil on canvas

10½ x 16 inches (26.7 x 40.6 cm)

Signed and dated lower right: *W.L. Metcalf 1885*





CAT. 6

WILLIAM MERRITT CHASE (1849–1916)

*Alice (Sketch of His Daughter Alice; Alice on Sunday)*, 1896

Oil on board

24 x 12 inches (61 x 30.5 cm)

Signed lower right: Wm. M. Chase

Inscribed lower right: *To Dr. Fisher, from his friend /*  
*Xmas 1896*

Private collection

CAT. 7

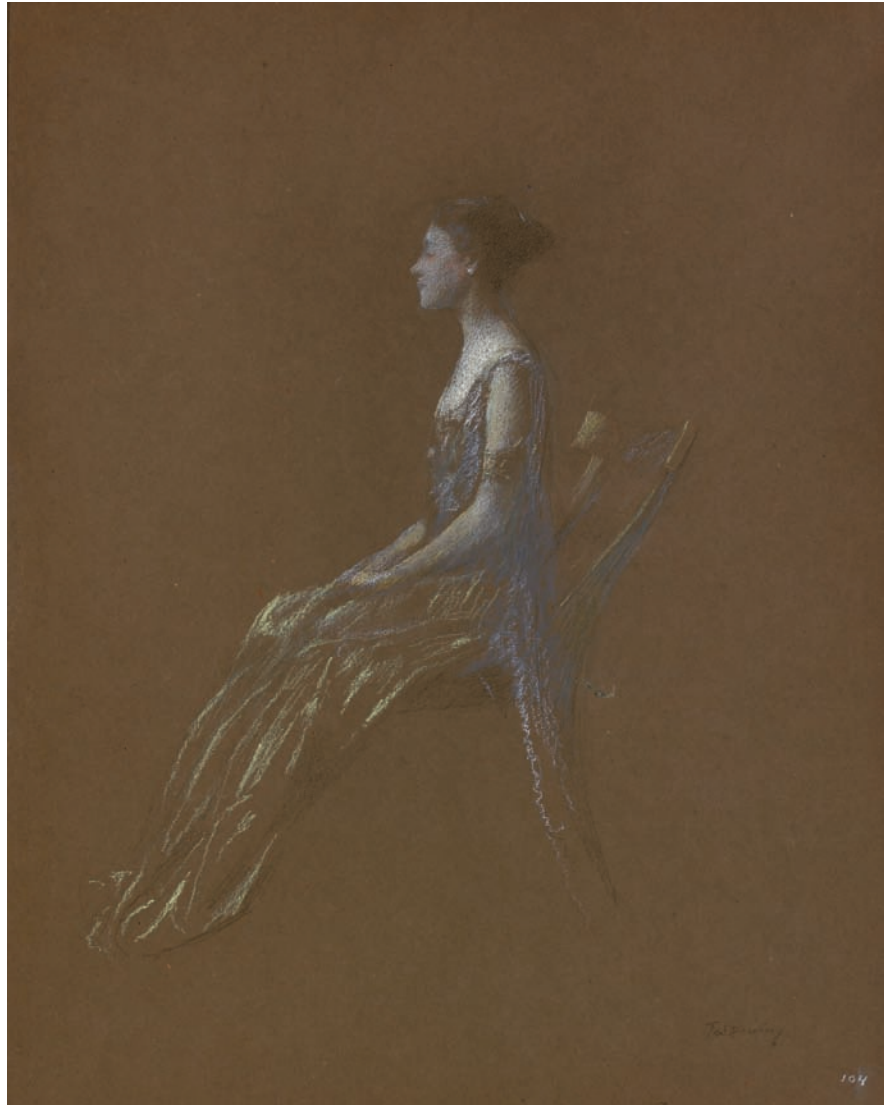
THOMAS WILMER DEWING (1851–1938)

*Seated Lady in a Yellow Dress*

Pastel on paper

14 1/4 x 11 1/4 inches (36.2 x 28.6 cm)

Signed lower right: *T W Dewing*





after, Chase applied this modern European concept to an American subject and ultimately helped “to prove that our American art is a vital thing.”<sup>20</sup>

Works by two of Chase’s contemporaries—who would also exhibit with him when he joined The Ten in 1902—demonstrate how the trend toward plein-air painting and the influence of Whistler also played out in non-American subjects. Edward Simmons’s *Low Tide, St. Ives Harbor* (CAT. 4) from 1887 and Willard Metcalf’s *On the Suffolk Coast* (CAT. 5) from 1885 show both artists’ experimentation with non-narrative subjects and their interest in painting a scene from a unique vantage point. The soft focus and muted palette of these works and of Chase’s *Gowanus Bay* illustrate the diminished importance of line and the way such a technique heightened the relationship between form and color. Clearly all three artists were working out their responses to modern landscape painting, as each work is an early example from their respective oeuvres. While Simmons’s paintings of St. Ives are his most celebrated landscapes (when he returned to the United States he would become best known for his mural paintings), Metcalf would go on to further refine his painting style in his landscapes of New England. But in 1886 Chase stood alone in his commitment to painting American subjects in an Impressionist style. His emphasis on the virtuosic character of his brushwork and his desire to capture the modernizing spirit of America’s urban spaces decisively put him in the vanguard of American art. By the 1890s these themes and practices were firmly established as important values of the visual arts in this country.<sup>21</sup>

Of course, landscape was only one genre of painting that Chase practiced. His skill with figure painting and portraiture was very highly regarded and earned him great renown among prominent clients and collectors. He applied the same bravura brushwork and sense of purpose to these works, effectively aligning himself with the group of artists who turned their attention to painting scenes of American leisure and refinement. But Chase’s aesthetic was more earthbound and less abstract than that of some of his contemporaries, as evidenced by a comparison of his *Alice* (CAT. 6) from 1896 and *Seated Lady in a Yellow Dress* (CAT. 7) by Thomas Wilmer Dewing (1851–1938), one of Whistler’s great advocates and another of Chase’s fellow members of The Ten. Dewing was deeply influenced by Whistler and Aestheticism, which stressed the importance of beauty and assigned an otherworldly and cosmic dimension to art. *Seated Lady*, a delicate pastel of a finely dressed young woman, highlights Dewing’s refined style and desire to make his sitters appear remote, even ethereal. The decorative quality of the pastel, in concert with the tonal

CAT. 8

WILLIAM MERRITT CHASE

(1849–1916)

*Tired*, c. 1894

Oil on panel

13 x 9½ inches (33 x 24.1 cm)

Signed lower right:

Wm. M. Chase

Label on verso: *Tired*

Private collection





character of Dewing's style, was intended to evoke the restorative power of art. This approach stands in interesting contrast to the substance of Chase's *Alice*. He painted his daughter in equally fashionable dress, but she is clearly of this world, as she emerges from the darkened background and directly engages the viewer. The broad brushwork and strong contrast between dark and light demonstrate Chase's virtuoso technique and the importance for him of surface effect. Here Alice is decidedly a member of the modern society Chase relished. Dewing's figure is more ghostly and somehow separate from the materialism of the modern world.

In an earlier portrait of Alice titled *Tired* (CAT. 8), from about 1894, we see even more clearly the emphasis Chase placed on technique. In this painting Alice's figure and the forms of the composition emerge from the accumulation of broad brushstrokes. It is easy to envision how deftly and rapidly Chase must have painted the work. The liveliness of the technique is matched by a rich palette of pinks and whites and accents of red. Brushwork and color tumble into each other to brilliantly capture Alice's tired expression and relaxed posture: we can imagine that she has just comfortably collapsed into the large soft pillow with her pretty white frock billowing around her. Here, too, she engages the viewer with her direct gaze and effectively pulls him into her world of beauty and ease. In lesser hands, the scene might be cloying, but Chase masterfully applied technique to subject, calling attention to both the surface of the work and the interior world of his daughter.

Another of Chase's contemporaries, William Sullivant Vanderbilt Allen (1860–1931), also took the leisure activities of the upper class as his principle themes and painted them in much the same way Chase did. In fact, the two artists, who became close friends, often painted the same subject. The exquisitely dressed and refined-looking woman in Allen's painting *Evening by the Lake* from 1887 (CAT. 9) is probably Chase's wife, Alice Gerson. Chase executed a pastel drawing of Mrs. Chase (sold at Sotheby's May 24, 1989, lot 103) in the same dress and hat she wears in Allen's painting, so it is probable that he made the sketch when Allen was painting *Evening by the Lake*, when the two artists were vacationing at the Vanderbilt family estate on Lake George. Allen's careful drawing, in combination with his spontaneous brushwork and subdued palette, make the work a marvelous expression of his and Chase's shared desire to paint the modern lifestyle they were keenly interested in promoting.

That Chase, Dewing, and Allen, along with a host of other American artists, chose contemporary subject matter that avoided the harsh realities of urban life reflected the zeitgeist of their time. All four works discussed



CAT. 9

WILLIAM SULLIVANT VANDERBILT ALLEN (1860–1931)

*Evening by the Lake*, 1887

Oil on canvas

23½ x 22¾ inches (59.7 x 57.8 cm)

Signed and dated lower left: *W. S. Allen 1887*

Private collection



here aptly illustrate this conscious choice and also speak to the artists' desire to meet the popular demand for portraits, landscapes, and genre scenes that exemplified the gentility of upper-class life. Chase's goal, from the time he began painting professionally, was not only to capture this fashionable lifestyle but to live it as well. In doing so, perhaps more than many of his peers, he became closely aligned with what the art historian Sarah Burns calls "the culture of abundance and rising ethos of consumerism."<sup>22</sup> Such an intimate affiliation with upper-class society and its values and bourgeois materialism would be one of the indictments used against Chase when the refinement of the nineteenth century was replaced by the masculinism of the twentieth. But Chase resolutely stood by his commitment to creating American art that reflected what he believed were its most promising attributes. He had responded to the critics call for American artists to find a style that was not completely derivative of Europe but instead exemplified this country's unique place in the world. Chase did away with the spirit of inferiority that cast its shadow on American art and artists and replaced it with images that promoted the modernity of the United States, as seen in the beauty of its landscape, the civility of its cities, and the good grace of its citizens.

## CHASE THE TEACHER

Chase's influence as a teacher was arguably more lasting than the influence of his art in the decades immediately following his death. The pithiness of his criticism, his warmth as an instructor, and his great enthusiasm for the process of making art greatly affected the lives of the many students who passed through his classes. He equipped them all with the technical tools they needed to forge their own personal visions and taught them to have confidence in themselves and in the future of American art.

Chase's pedagogy was steeped in the modern art practice that informed his own work. Until about the 1870s art education in the United States was marked by conservatism, academicism, and antipathy toward new ideas. Most American artists went to Europe for their education. There they could gain exposure to more progressive modes of painting and models of instruction, such as the French atelier system. When they returned from their studies abroad they were often rudely reminded, as Chase once said, that "this is the only country which does not support art students as it should."<sup>23</sup> The National Academy of Design in New York City had become the bastion of academic art in the United States, and in 1875 a group of students, many of them women, founded the Art Students League, also in New York, in response. At the time it was the only independently run art school in the country, using membership fees as its sole source of funding. When Chase joined the faculty in 1878, the League was in dire financial straits and voted to obtain a charter from New York State, which meant it established a constitution, by-laws, and a board of control that required that three seats be filled by students. From its inception the Art Students League sought to promulgate a modern approach to teaching that combined a focus on technique with the need for intellectualism and a call for self-expression. It is no wonder, then, that Chase became one its most popular and influential teachers until he resigned in 1896, when he established the Chase School of Art.<sup>24</sup> Five years earlier, in 1891, under the suggestion and largess of Mrs. William Hoyt, he had founded the Shinnecock Summer School of Art, which was the country's first important summer art school. In the interest of exploring Chase's pedagogy, I will focus on the curricula of these two schools as particularly revealing of his methodology (he would also have a long tenure at the Pennsylvania Academy of the Fine Arts in Philadelphia, teaching there from 1896 to 1909).



When Chase established the Chase School of Art, renamed the New York School of Art in 1898, his approach was nothing short of revolutionary. The school had no qualifying entrance exam, and students did not have to work up to life-drawing classes; they began with them immediately. In addition, drawing and color were taught simultaneously instead of separately, which effectively relaxed the age-old idea that artists should focus on one or the other. Those who understood the basic fundamentals of drawing could enroll in painting classes, and advanced students who enrolled in cast-drawing classes could use any medium they chose, instead of what was dictated by the instructor.<sup>25</sup> The cosmopolitanism that Chase had brought to the Art Students League was in even greater evidence at his own school. He insisted on the importance of an elegant artistic setting, complete with reproductions of the Old Masters hanging next to his paintings and those of his contemporaries. And he hired instructors who shared his artist-gentleman philosophy and commitment to teaching, which in turn created an environment that was collegial in feeling and refined in appearance.

Experimentation was key to Chase's teaching, as was the primacy of technique. Although he stressed the importance of studying the Old Masters, particularly Velázquez and Hals, he never espoused slavishly copying them. Instead he encouraged his students to look to the great artists who came before them for inspiration. He argued that individuality should be the lifeblood of their personal artistic expression and stressed repeatedly that a mastery of technique would be the means by which they could achieve that goal. Most important, he taught his students to think for themselves and to approach their subjects from new vantage points. "Try to paint the unusual," he said. "Never mind if it does not meet the approval of the masses. Always remember that it is the man who paints the unusual who educates the public."<sup>26</sup>

Chase held his students' rapt attention in his lectures and demonstrations. Gifford Beal remembered that "to see him paint was a revelation."<sup>27</sup> The joy Chase experienced from painting was infectious and served as great inspiration for those who fell under his spell. He charged his students with having the same enthusiasm and required that they approach their chosen profession with seriousness and true intent. The safe haven of Chase's classes, where criticism was given judiciously and sternly and encouragement was frequent, enabled his students to set out in new directions and develop their own ideas about the nature of American art.

Chase's classes at Shinnecock were similar. But the glory of the landscape in eastern Long Island afforded his students greater opportunities to practice

CAT. 10

WILLIAM MERRITT CHASE  
(1849–1916)

*Shinnecock Landscape*, c. 1895

Oil on canvas

20 x 16 inches (50.8 x 40.6 cm)

Signed lower left: *Wm. M. Chase*

Private collection





plein-air painting. His main concern was that they become accustomed to painting outdoors, and he directed them to observe and capture the simple beauty of the natural world.<sup>28</sup> Chase's goal for the Shinnecock School, which he realized through his own work and that of his students, was to make a lasting statement about American landscape painting. He did not want the genre to be about regionalism or French Impressionism lite, but rather, to use Pisano's words, to be a "simple, direct expression of nature through technical dexterity, aesthetic sensibility, and individual creativity."<sup>29</sup> In Chase's *Shinnecock Landscape* (CAT. 10) from about 1895 we see how he embodied in his own work the methods he so eloquently and effectively taught. As he did with so many of the paintings he completed in Shinnecock, he took his own family as his subject and painted them playing outdoors in the dunes. He communicated the fleeting nature of their activity through his deft and rapid brushwork, which in some areas looks like simple dabs of paint. He masterfully controlled his palette and used white as an accent, which adds to the luminosity of the scene. In a method similar to that seen in his paintings of New York City parks and the interiors of his studio and home, Chase took a seemingly "empty" subject and filled it with the import and beauty he saw in nature. It is no wonder that his students drew inspiration from this and other of his paintings of the Shinnecock landscape and were compelled to set out and make their own.

Most of Chase's students at Shinnecock were women, even though male artists, such as Rockwell Kent, Joseph Stella, and Gifford and Reynolds Beal, also studied with him there. That women made up at least half of his enrollment at all of the schools he taught at was one of the most powerful expressions of modernity. The addition of artist to the list of professions a respectable woman could choose was one of the most progressive changes that took place in the mid- to late nineteenth century. Indeed, the inclusion of women in this professional sphere played a key role in transforming America's cultural identity.<sup>30</sup> The country's art schools, both old and new, added numerous female students to their rolls. Yet, despite the infiltration of women into what had been an almost exclusively male realm, there were restrictions placed on their ability to succeed, whether these were the pressures to marry, the demands of running a household, or, more paradigmatically, the belief that women showed less artistic strength. The success and critical acclaim that such first-generation women artists as Mary Cassatt (1844–1926) and Cecilia Beaux (1855–1942) enjoyed still came with the freight of being labeled "women artists."

Chase recognized the challenges that beset his female students. "There is no denying the existence of a prejudice among some people against the work done by a woman artist," he said. "But I defy any one to distinguish between two canvases, one which shall be the production of a woman, and the other of a man."<sup>31</sup> Nonetheless, gender was a concern for art instructors, Chase included. The education of women had become a big business, with female students making up sometimes as much as fifty percent of a class, but the male students had the unique ability to further their teacher's reputation by the rising star of their own.<sup>32</sup> Thus teachers had to strike a balance between being egalitarian in their instruction and recognizing the limits women artists faced. Entering art school was a great gain for women, but the ability to succeed remained elusive, not because women did not have the talent or drive, but because too often their artistic careers were relegated to the margins. As modernity came to be more and more defined by the masculinism of the twentieth century, women artists faced even greater challenges. By that time, though, Chase and his schools, with all of their respectability and refinement, looked decidedly nineteenth century against the robust force of the coming Machine Age.

A survey of some of Chase's students reveals how his teaching played out in their work and demonstrates his continuing influence despite the changing times. The circle that surrounded him closely obviously was composed of artists who aligned themselves with his style and philosophy. But the orbit of his influence does not end with them. Instead it extends outward in a series of intersecting circles to points where Chase's presence is known but not necessarily seen.

Irving Ramsey Wiles (1861–1948) was one of Chase's star students at the Art Students League in 1879; he was hired as an instructor at the Chase School of Art when it was founded and also became a close, personal friend of his former teacher. Like Chase, Wiles gained great critical and commercial acclaim from his portraits of the upper class. He also held summer art classes on Long Island, but his studio was on the North Fork, across the bay from Shinnecock. In the late 1890s he purchased a waterfront property at Peconic Bay, and each May, Wiles and his family would leave his thriving portrait business and the hustle and bustle of New York City to live at Peconic until late fall. The landscape paintings, particularly the marines, he executed there brought him great pleasure and critical praise. In 1927 Dana H. Carroll noted in *International Studio*: "Wiles loves the sea, in all its moods. . . . He knows the theory and practice of sailing. . . . So when he comes to paint the sea and ships





CAT. 11

IRVING RAMSEY WILES (1861–1948)

*Peconic Bay*

Oil on canvas

25 $\frac{1}{4}$  x 30 $\frac{1}{4}$  inches (64.1 x 76.8 cm)

Signed lower right: *Irving R. Wiles*



CAT. 12

CAROLINE STEHLIN (1877–1928)

*Shinnecock*, 1910

Oil on canvas

13 x 20 inches (33 x 50.8 cm)

Signed and dated on verso: *Caroline Stehlin 1910*





CAT. 13

CHARLES WEBSTER HAWTHORNE (1872–1930)

*Provincetown Wharf*

Oil on board

17 x 19½ inches (43.2 x 49.5 cm)

Signed lower left: *CWHawthorne*

he goes at it with love and understanding, and these added to his professional skill make his marine painting canvases a joy to behold.”<sup>33</sup> Carroll’s words come to life in *Peconic Bay* (CAT. 11), in which bravura brushwork brilliantly captures the atmospheric effects of the weather and the transient quality of the light over the bay. Wiles communicated the spontaneous fluidity of the sea by judiciously using dabs of color for the highlights and captured a sense of immediacy through the impressionistic effect of his style, though like Chase he did not get bogged down in artifice. Through the combination of technique and vision, Wiles was able to express in *Peconic Bay* the natural world as he saw and experienced it.

Caroline Stehlin’s (1877–1928) painting *Shinnecock* (CAT. 12) from 1910 is more abstract than Wiles’s and demonstrates how Chase’s influence affected a later generation of students. Stehlin studied with Chase at the New York School probably around 1900 and at Shinnecock until 1902 and may have traveled with him to his summer study classes in Europe. Stehlin also spent time in Maine and probably attended landscape painter Charles Woodbury’s (1864–1940) Ogunquit School of Art. Little is known of her career after 1911, when she stopped exhibiting her work.<sup>34</sup> Clearly, she had returned to the area eight years after leaving Chase’s school to paint *Shinnecock* and other landscapes.<sup>35</sup> In *Shinnecock* Stehlin distills the scene into almost an abstraction, capturing the essence of the forms through pure color and light. Using a combination of strong horizontal and diagonal lines in concert with broad passages of thickly applied paint, she created a uniquely expressive rendering of the landscape. Indeed, she had taken to heart Chase’s directive to find new ways of picturing a scene, applying her technical skills to her close observations of the natural world. *Shinnecock* also captures a sense of movement, as if the wind is sweeping the landscape from left to right. Charles Woodbury was a great advocate of this technique and implored his students “to paint verbs not nouns.” Stehlin incorporated the lessons of both her teachers into her paintings and developed a style that was completely her own.

Charles Webster Hawthorne (1872–1930) also studied with Chase at the Shinnecock School and at the Art Students League, but it was at Shinnecock that he realized his full artistic potential.<sup>36</sup> After a year abroad in 1898, Hawthorne returned to the States and founded the Cape Cod School of Art in Provincetown, Massachusetts, which eventually became one of the country’s leading art schools. He taught the plein-air technique he had learned from Chase and proved to be an equally enthusiastic and beloved teacher. Yet Hawthorne was not nearly as cosmopolitan as his mentor and





CAT. 14

FRANCIS LUIS MORA (1874–1940)  
*The Snow House*  
 Oil on canvas  
 16¼ x 16¼ inches (41.3 x 41.3 cm)  
 On verso: Estate stamp

CAT. 15

FRANCIS LUIS MORA (1874–1940)  
*Spanish Color Fantasy*, 1915  
 Oil on canvas  
 24 x 18 inches (61 x 45.7 cm)  
 Signed and dated lower right: *F. Luis Mora / 1915*





instead reveled in his simple New England life. He implored his students to believe that “anything under the sun is beautiful if you have the vision—it is the seeing of the thing that makes it so.”<sup>37</sup> *Provincetown Wharf* (CAT. 13) is a deeply expressive and progressive rendering of the landscape. Like Stehlin, Hawthorne distilled forms to their essence and used a masterful combination of color and line to express shape. The asymmetry of the composition is held together by the strong diagonal form of the dock and the vertical masts of the boats that stand in interesting contrast to the open expanse of the water. The painting strikes a fine balance between positive and negative space, reflecting a strategy espoused by Whistler and one Hawthorne would have learned through Chase. Hawthorne’s virtuoso brushwork, which in areas becomes complete abstraction, gives the painting a pulsating energy that highlights the importance technique and observation played in his work.

The complex surface dimension of Francis Luis Mora’s (1874–1940) *The Snow House* (CAT. 14) is similar in effect to *Provincetown Wharf* and in the asymmetry of the diagonal lines. Indeed, Mora used an impressionistic handling of paint to represent the action of the scene. Yet the overall style of the painting is less abstract than *Provincetown Wharf*. Mora was a young contemporary of Chase’s who did not study under him but did consider him a mentor. Like Wiles, he taught at the Chase School of Art when it opened, and like Chase, he was deeply influenced by the Spanish Old Masters, which also directly reflected his heritage. Over the course of his career Mora would create works that expressed the modern American lifestyle, such as *The Snow House*, and also his Spanish lineage, as in *Spanish Color Fantasy* of 1915 (CAT. 15). The latter is a deftly executed celebration of his ethnicity, with equal attention paid to impressionistic and realistic effects. The scumbled surface of the background is similar to that in *The Snow House*, but the attention the artist pays here to color and detail gives it an entirely different feeling. The women, traditionally dressed in elaborate Spanish costumes, are performative but dignified, lovely but not idealized, foreign but not “other.” Like Chase’s *Carmencita* of 1890, now at the Metropolitan Museum of Art, Mora’s painting captures the theatrical spirit of the women in all its glittery intensity.

A quieter, less dramatic rendering of contemporary life is seen in Gifford Beal’s (1879–1956) *Home from the Hills* (CAT. 16). Beal began his studies with Chase at the Shinnecock School in 1892 and continued with him in New York City until 1900. He came from a wealthy family and thus was quick to adapt Chase’s artist-gentleman persona to his own appearance and demeanor. Interestingly, Kimberly Orcutt, in her excellent study of Chase’s contentious





CAT. 16

GIFFORD BEAL (1879–1956)

*Home from the Hills*

Oil on canvas

14<sup>3</sup>/<sub>4</sub> x 35<sup>1</sup>/<sub>2</sub> inches (37.5 x 90.2 cm)

Signed and titled on verso: *Home from the Hills* — Gifford Beal



CAT. 17

ANNIE TRAQUAIR LANG (1885–1918)

*Tea Time Abroad*, c. 1911–12

Oil on canvas

29 x 36 inches (73.7 x 91.4 cm)

Signed lower left: *A. Traquair Lang*

Private collection





CAT. 18

ELIZABETH SPARHAWK JONES (1885–1968)

*In Rittenhouse Square*, c. 1908

Oil on canvas

30 x 36 inches (76.2 x 91.4 cm)

Private collection



relationship with Robert Henri, notes that Beal studied with both men, whose approaches were frequently contradictory: "It can be no accident that the lessons Beal absorbed from his teachers focused on subject matter and technique, the very issues that the two disputed—yet Beal was able to integrate them into a harmonious whole."<sup>38</sup> *Home from the Hills* is hardly a subject Henri would have painted, since it portrays three gentlemen on their way home from a hunt. However, the broad strokes of paint and loose brushwork are more in keeping with Henri's style than with Chase's. Moreover, the high-keyed color and rough-hewn finish of the painting are indicative of how Beal formulated his own style, which was neither completely derivative of his teachers nor lacking in their influence.

Two paintings in this discussion that are particularly reflective of the way Chase implored his students to depict modern life are Annie Traquair Lang's (1885–1918) *Tea Time Abroad* from about 1911–12 (CAT. 17) and Elizabeth Sparhawk Jones's (1885–1968) *In Rittenhouse Square* (CAT. 18) from about 1908. Lang was a devoted pupil and a close friend of Chase's. She studied with him at the Pennsylvania Academy of the Fine Arts and the Shinnecock Summer School of Art and became an accomplished artist and teacher in her own right, cultivating a style that hued closely to Chase's but was also distinctly her own. Sparhawk Jones also studied with Chase at the Pennsylvania Academy, where she took classes from 1902 to 1909.<sup>39</sup> Like Lang she received great critical acclaim; the *New York Times* went so far as to name her "the find of the year" in 1908. Her success came at a young age, and her contemporaries marveled over her command of complex technique and her wholly original style. Both she and Lang painted modern life in much the way Chase did, with a keen eye for observing detail and picturing it artfully but without affect. In *Tea Time Abroad*, Lang built the forms through the accumulation of large, loose brushstrokes. The dazzling impressionistic effect of the painting is heightened by her deft handling of color: the pinks and whites in combination with the blues and greens and splashes of orange all work together to create a beautiful scene. Her sitter is an equally lovely, fashionably dressed young woman captured as she picks up a teapot. Lang was able to communicate her air of quiet contemplation, as she sits alone and looks off into the distance. Sparhawk-Jones's painting *In Rittenhouse Square* is more social. Both the baby and the smartly dressed woman in the scene directly engage the viewer, as the older nanny tends to another, unseen child. The artist's brushwork is loose and energetic, like Lang's, but Sparhawk-Jones's palette is more controlled. Her understanding of winter light, especially evident in the reflections she

captured in the patches of snow, clearly came from painting outdoors. Despite the limited action of the scene itself, the painting communicates the energy of Rittenhouse Square as it was experienced by the upper class woman and also the working nanny.

Both Lang and Sparhawk-Jones stopped painting abruptly. Lang died in 1918, during the Spanish influenza epidemic, and Sparhawk-Jones disappeared from the art world in 1913, at the height of her young career, owing to severe depression. She resurfaced twenty years later as a consummate modernist whose work was predominantly abstract. Marsden Hartely (1877–1943) said of her second career: “She has come out of the fashionable past with a second, fresher and more interesting personality and another dub to her phenomenon in the world of paint.”<sup>40</sup>

Originality and individuality came to be regarded as two of the most critical features of modernity in the early twentieth century, and Chase cultivated both in his pupils. But as modernism took a greater hold on the last generation of students he instructed, he objected more and more to the way they chose to express their subjects. Two of his students act as interesting bridges between what came before and what would come after. Fern Isabel Coppedge (1883–1951) and Theresa Bernstein (1890–2002) both studied with Chase at the Pennsylvania Academy. Coppedge turned her attention almost exclusively to painting the landscape around New Hope, Pennsylvania, and Gloucester, Massachusetts, while Bernstein took as her principle subject modern life as it played out in the city and the country. Both artists painted their observations in uniquely expressive ways. In *Summer on the Delaware* (CAT. 19), Coppedge used a high-keyed palette, which relates to her interest in Fauvism more than Impressionism, and flatly applied paint to the canvas. She worked directly from nature, painting *en plein air*, but never limited herself to a literal translation of what she observed. There is something slightly implausible about the color and composition of *Summer on the Delaware* that speaks to the personal flavor of her style and a fresh approach to the landscape. Bernstein’s artistic method was similar. She defined art as a natural expression, effectively leaving behind the nineteenth-century notion of artistic refinement.<sup>41</sup> Bernstein avoided complete abstraction and took the rosier aspects of modern life as her subject matter, as seen here in *Sun, Sand, and Sea* (CAT. 20) from 1916 and in many beach scenes she painted in Coney Island and Gloucester. But she understood the vibrancy and strength of her work as a direct expression of herself. This self-consciousness, in concert with the spark of originality, propelled her and her generation toward modernism as we understand it today.





CAT. 19

FERN ISABEL COPPEDGE (1883–1951)

*Summer on the Delaware*

Oil on canvas

24 x 24 inches (61 x 61 cm)

Signed lower right: *Fern I. Coppedge*





CAT. 20

THERESA BERNSTEIN (1890–2002)

*Sun, Sand, and Sea*, 1916

Oil on canvas

27 x 35 inches (68.6 x 88.9 cm)

Signed and dated lower right: *T. Bernstein 16*

Private collection



## CHASE AND MODERNISM

The inspiration, decorum, and gravity that Chase assigned to his artistic method and pedagogy became increasingly quaint in the years leading up to the 1913 Armory Show. True, modern American artists remained serious about the importance of their practice, but the means by which they expressed their intentions were transformed by a rejection of the bourgeois refinement that characterized Chase and his generation. This shift was gradual and initially marked by more similarities than differences, but the seeds of change were firmly planted.

Robert Henri initially led the charge away from Chase and the impressionistic style that came to dominate American art at the turn of the twentieth century. Chase first encountered Henri at the Pennsylvania Academy of the Fine Arts, where the latter was teaching. Chase admired the younger artist's work and the vigor of his personality, so much so that he invited Henri to teach at the New York School in 1902. It soon became clear, however, that Henri advocated and taught his students a different mode of artistic expression, one that downplayed the importance of technical mastery and gave privilege to the subject. As Kimberly Orcutt has pointed out: "Henri held that technique was subservient to a painting's subject, and Chase insisted that the subject was merely an object to be beautified by the use of technique."<sup>42</sup> Henri exhorted his students to paint "life in the raw," which drew them to contemporary life, seen and captured with virility and force. Instead of adroitly painting sunny scenes of upper-class leisure, Henri and his cohorts looked to the city streets and popular culture and painted them coarsely. The imperative to create art that was distinctly "American" and "modern" remained, but what defined the two terms had changed.

Theodore Roosevelt's 1899 speech "The Strenuous Life" is a fine example of the philosophy that came to dominate the beginning of the new century. In his opening remarks Roosevelt declared: "I wish to preach, not the doctrine of ignoble ease, but the doctrine of the strenuous life, the life of toil and effort, of labor and strife; to preach that highest form of success which comes, not to the man who desires mere easy peace, but to the man who does not shrink from danger, from hardship, or from bitter toil, and who out of these wins the splendid ultimate triumph."<sup>43</sup> In effect, nationalism and masculinity

were elided. Henri particularly admired Roosevelt's directive. He and his peers sought to create a vital national art that grew out of opposition to the genteel and "feminized" nineteenth century. "Be a man first, be an artist later," Henri advised.<sup>44</sup> Against this backdrop, the beauty and ease of Chase's work began to look old-fashioned, and many of his students gravitated to Henri's classes.

In *American Impressionism and Realism: The Painting of Modern Life, 1885–1915*, the authors contend that Henri and his school were not as completely at odds with Chase as it might seem. Certainly they disdained the refinement that marked Chase and his peers, but as gritty as their subjects seemed in comparison, they were not nearly as dark as those of some of their French forebears, such as Honore Daumier (1808–1879), Gustave Courbet (1819–1877), and Edouard Manet (1832–1883). Indeed, these Realists "were still touched by the positive spirit of American Impressionism,"<sup>45</sup> and both camps used "euphemism and optimism"<sup>46</sup> to portray modern life. It was a time of transition. Even Henri, with his call for depictions of life in the raw, did not paint his country in a negative light. He too was deeply affected by national pride and the imperative to paint subjects charged with the American spirit.<sup>47</sup>

In Henri's *Evening Mist, Monhegan* (CAT. 21) from 1911 we see how some of these ideas took shape in his work. As did many of his predecessors and contemporaries, Henri traveled to Monhegan Island, Maine, during the summer to escape the hectic pace of New York. This particular painting was executed during his second trip to the island in 1911 (his first was in 1903, and his third in 1918). He described Monhegan as a "wonderful place to paint—so much in so small a place one [can] hardly believe it."<sup>48</sup> His dynamic oil sketches of the picturesque landscape typically demonstrate the vigor of his painting style. "Henri's view of nature as a living force which interacts with man finds even more potent expression in the Monhegan seascapes," wrote William Homer in *Robert Henri and His Circle*.<sup>49</sup> Yet *Evening Mist* is serene, even meditative. While the forms have an almost abstract quality in the coarseness of their execution, atmosphere and effect are not lost. Henri stripped the composition of excess detail and heeded his own admonition that "the simpler a background is, the more mastery there must be in it."<sup>50</sup> All the Monhegan landscapes, *Evening Mist* included, demonstrate the power of Henri's observations and the way he was able to communicate what he saw without unnecessary detail or a virtuosic display of technique.

Despite Henri's advances, Chase's classes remained popular, as did his paintings. In fact, his success as an artist reached its apogee in the beginning





CAT. 21

ROBERT HENRI (1865–1929)

*Evening Mist, Monhegan, 1911*

Oil on panel

11<sup>7</sup>/<sub>8</sub> x 15 inches (30.2 x 38.1 cm)

Signed lower right: *Robert Henri*

of the twentieth century. He had achieved the reputation he had worked so hard to attain, and from this position he moved farther and farther from the vanguard. Yet some of the most talented American artists of the next generation studied under Chase early in their careers, and though their work reflected the growing influence of European modernism and the push toward abstraction, many of them respected Chase as an enthusiastic teacher and technical master. The style and subject matter of their work may have ventured in different directions, but their ultimate goals remained the same: To create art that reflected their American identity and, while recognizing the importance of Europe's advances, to strike out on their own in distinctive ways. Originality was key to their practice, as it was to Chase's, yet its definition had changed once again. In his book *Modernism*, Peter Gay discusses the "lure of heresy" and the influence it wielded on modernism as a diverse movement. Directly related to the pursuit of originality was the need to see modern society with fresh eyes, to take great risks on untried paths, to practice "self scrutiny," and to subvert authority.<sup>51</sup> These directives were not that different from those that shaped Chase's own artistic life, but the rebellious, "heretical" spirit of modernism put him off. To Chase, being "modern" was about technique; it meant raising the profile of the artist by creating a separate but equal art establishment in which to practice the profession. By contrast, modern artists eschewed the bourgeois and chose instead, at least for a time, to live on the edges of bohemia. Once again, the complexion of modernity had changed, and by 1915 even Henri looked out of date.

The photographer and gallery owner Alfred Stieglitz (1864–1946) emerged as a powerful arbiter of American modernism in the early twentieth century. Deeply interested in modernist philosophy and art, Stieglitz stridently wrote, months before the 1913 Armory Show that effectively heralded the changing of the guard: "The Chase School and the Henri Academy . . . will go on doing business at the old stands. Sometimes the dead don't know they're dead."<sup>52</sup> Key to Stieglitz's modernist discourse was the importance of the unfettered self as revealed in a work of art. To him, artists were required to disclose the spiritual, the erotic, and the unconscious. Their vision should reject and transcend bourgeois culture and materialism and seek to give life to childlike creativity and form to the universal. Kathleen Pyne astutely points out that the artists in Stieglitz's circle around 1917 "aimed to secure the authenticity of their vision, to establish a vision seemingly produced out of an essential, interior, primitivizing, natural self—in contrast to the sham self constructed from the worn-out, dead conventions of civilization."<sup>53</sup> Chase and Henri



belonged to this civilization, according to Stieglitz and his contemporaries. But with both men Stieglitz shared a desire for American art to be unique and vital, though along with Henri in particular he believed it needed to be wholly separate from Chase's expressions of high culture.

Modernism is much too broad and complex a topic to be addressed in full here, but the following survey will touch on some of the key tenets of the American modern movement and the way that artists who studied with Chase diverged from his influence while keeping his spirit very much alive, even if they were not fully aware of doing so.

Two paintings by Alfred H. Maurer (1868–1932) provide an interesting point of departure. It is unclear whether Maurer studied directly under Chase, since what little information exists is unclear.<sup>54</sup> What is known with confidence is that Maurer was greatly influenced by Chase, especially by the cosmopolitanism of his artistic philosophy and the international flavor of his style.<sup>55</sup> Chase thought highly of Maurer's early work executed in Paris, where he resided intermittently from 1897 to 1914, so much so that he purchased two paintings from the artist, *Café in Paris* and *The Rendezvous*.<sup>56</sup> It was in Paris that Maurer developed his artistic style, from his initial engagement with Aestheticism to his early experimentation with modernist art practice.

In *Paris, Nocturne* (CAT. 22), painted around 1900, Chase's influence is apparent in Maurer's bravura brushwork and his dynamic approach to the landscape, most notably in the interesting angle of the view. That Maurer chose the spectacle of modern Parisian life also speaks to the influence of French Impressionism and Chase's own approach to landscape painting. Whistler, too, was a strong presence at this stage of Maurer's artistic development. The tonal quality of *Paris, Nocturne* and the artful arrangement of the composition work to create a strong mood and evoke the "art for art's sake" credo that affected so many artists from this generation, Chase included. With a skillful command of painterly technique, Maurer subtly captured the mystery and beauty of the City of Light and did so without sentiment. It is no surprise that he received great critical acclaim for the works completed during the first half of his stay in Paris. One wonders why he chose to diverge from this successful path and venture into much less accepted artistic modes.

In *Alfred H. Maurer: Aestheticism to Modernism*, Stacey Epstein argues that Maurer's shift toward modernism was more gradual than was originally thought. Although Maurer met Leo and Gertrude Stein around 1904 and took great interest in the lively discussions about modernism that took place in their home, he did not immediately throw himself headlong into modernist



CAT. 22

ALFRED H. MAURER (1868–1932)

*Paris, Nocturne*, c. 1900

Oil on panel

10 $\frac{1}{4}$  x 13 $\frac{3}{4}$  inches (26 x 34.9 cm)

Signed on verso: A. H. Maurer / 9 rue Falguiere, Paris (Xve)



painting. By 1907, however, he had moved on from Chase and Whistler and had begun to look more closely at Post-Impressionism. His palette became more high-keyed and his forms more abstract. He continued with the landscapes and figuration that had won him such acclaim, but his artistic vocabulary changed. A primacy of form and power of emotion coupled with modernism's call for an independent vision all propelled Maurer toward the style that came to define his oeuvre.

In *Portrait of a Girl with Green Background* (CAT. 23) from about 1929–32 we see the end result of Maurer's artistic progression. From the beginning of his career, he had often taken women as his subjects, but he showed little interest in ideal feminine beauty. Instead, he chose sitters who had more expressive features and were strong in character, characteristics most notable in his portrait *Jeanne* from 1904.<sup>57</sup> It could be argued, as Epstein suggests, that the highly modern representations of female heads that dominated Maurer's output in the final stage of his career emerged from his initial treatments of the subject, yet his means of depicting his sitters had changed radically. Epstein talks about the heads as "scaffolds" for Maurer's deep investigation of form and color.<sup>58</sup> The artist built the composition of *Girl with Green Background* through the accretion of densely applied brushstrokes, the face taking shape in strong black outlines against the haphazard application of color. The layering effect of the forms is certainly related to Maurer's interest in Cubism, but the raw emotion that emanates from the painting also speaks to the strong influence of German Expressionism. It might be suggested that the restlessness and distortion of these late works prophesized Maurer's suicide in 1932, but perhaps a more appropriate explanation comes from the critic Lewis Mumford, who stated in 1934: "Maurer was one of the handful of genuine moderns who really felt abstractions as experiences."<sup>59</sup>

The trajectory of Morton Schamberg's (1881–1918) career was similar to that of Maurer's. Both artists made significant contributions to American modernism, particularly in their fusion of color with Cubist structure, and both artists took their initial lessons from Chase very seriously. Schamberg studied with Chase at the Pennsylvania Academy from 1903 to 1906 and spoke warmly of his "infectious" enthusiasm. A gifted student, Schamberg earned Chase's praise and learned a great deal from his lessons on technical mastery, bravura brushwork, and the immediacy of the subject. But perhaps one of the most important lessons Schamberg learned from Chase came in the summer of 1904, when he followed his teacher to Europe for one of his classes abroad. In Europe Schamberg was introduced to the study of the Old

CAT. 23

ALFRED H. MAURER  
(1868–1932)

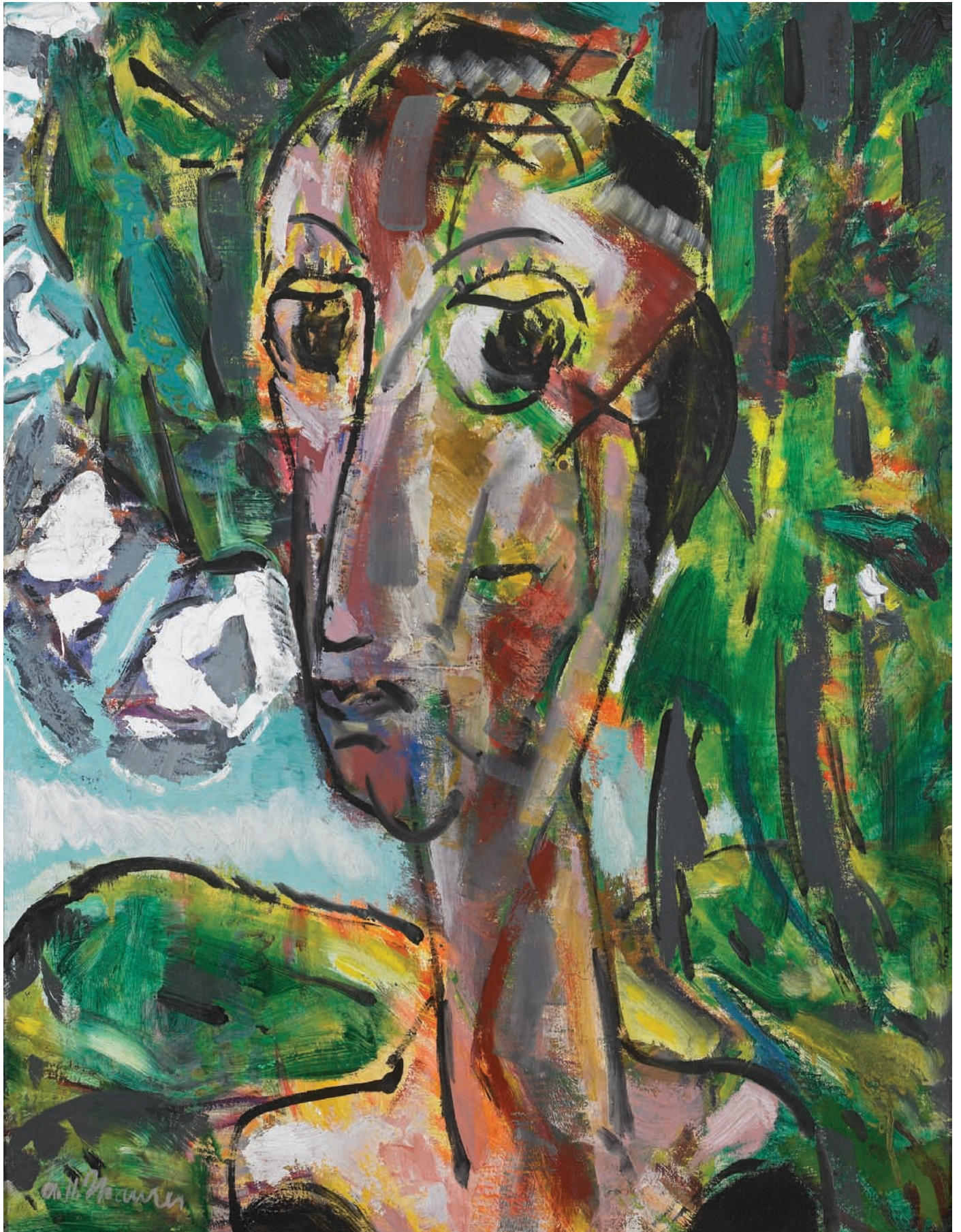
*Portrait of a Girl with Green  
Background*, c. 1929–32

Oil on board

21½ x 18 inches (54.6 x 45.7 cm)

Signed lower left: A. H. Maurer







Masters, particularly Hals and Velázquez. With Chase's urging, Schamberg came to understand the value of looking closely at such works; in particular he marveled over the artists' sense and use of color, which in turn would influence much of the work he would complete in the years to come.<sup>60</sup>

Much to Chase's chagrin, Schamberg began to move away from his emphasis on painterly technique not long after leaving the Pennsylvania Academy. His commitment to studying the Old Masters continued, especially after a trip he and Charles Scheeler (1883–1965) took to Italy in 1908; but what interested both artists most was the architectonic structure of Italian Renaissance painting, not the effects of nature.<sup>61</sup> Before enrolling at the Pennsylvania Academy, Schamberg had briefly studied architecture at the University of Pennsylvania, so it stands to reason that he would have a strong interest in line and structure. But Schamberg was also open to the vast potential of modernism. He and Scheeler had met Leo Stein during their 1908 trip to Europe, and in 1909 they traveled to Paris, where they saw the work of Paul Cézanne (1839–1906), Pablo Picasso (1881–1973), Georges Braque (1882–1963), and Henri Matisse (1869–1954). Upon his return to the States, Schamberg would turn his attention to an exploration of form and color. The 1913 Armory Show afforded him more time to closely study Cubist paintings and in particular the work of Matisse. Scheeler remarked that after viewing Matisse's *The Red Studio* of 1911, he and Schamberg realized that a painting could be as "arbitrarily conceived as an artist wished."<sup>62</sup> This statement was a long way from their teacher Chase's philosophies.

Schamberg's *Abstraction* (CAT. 24) was probably executed around 1912–13, as indicated by the impastoed sections of color and the density of the forms, according to William Agee's formal analysis of the artist's work. Certainly the painting dates before 1915, when Schamberg turned his attention to the machine paintings that would earn him great renown. In *Abstraction* we can see how color and form come together in his work. The influence of Cézanne is undeniable, as is that of Matisse and Cubism. Agee counts Schamberg among the early artists involved in fusing color with Cubism as a way for color to take on a form of its own. Schamberg's highly personal approach to the hues in *Abstraction*, particularly the use of plum, gives the work its distinctive character. Moreover, his sophisticated handling of color shows his command of nineteenth-century chromatic theory, which he would have learned from Chase. This painting, and the body of work it belongs to, is an important step toward the realization of Schamberg's mature style, when he would take the vocabulary of the Machine Age as his principal subject and join the group of



CAT. 24

MORTON LIVINGSTON SCHAMBERG (1881–1918)

*Abstraction*

Oil on panel

7½ x 10½ inches (19 x 26.7 cm)

Signed lower left: *Schamberg*





RECTO



VERSO

CAT. 25

CHARLES DEMUTH (1883–1935)

*Three Red Apples*, c. 1929

Watercolor and pencil on paper (double-sided watercolor / worked on both sides)

10 x 14 inches (25.4 x 35.6 cm)

Signed lower right (recto): *C. Demuth*

artists who saw the potential and relevance of American modernism as directly related to the machine aesthetic. These artists looked to progress, precision, and logic as the means to express what was exceptional about America's foremost position in this new and powerful age.

Charles Demuth (1883–1935) was also drawn to the Precisionism that marked Schamberg's late work. He, too, had studied at the Pennsylvania Academy of the Fine Arts from 1904 to 1910, and while Chase was one of his teachers, it is more difficult to trace his early influence on Demuth. From the start the young artist was drawn more to Thomas Anshutz (1851–1912), another great instructor at the Academy, who advised his students to observe life directly. Robert Henri had also been one of Anshutz's students, and by the time Demuth was studying at the Academy, Henri's reputation and style loomed large at the school. Demuth responded most to Henri's call for feeling in art, at least initially. It would not be until later in his career, when he had fully embraced modernism, that some of Chase's teaching would become more apparent in his work, particularly his careful drawing and his use of different points of view.

Both Anshutz and Chase urged their students to expose themselves to European painting, and in October 1907 Demuth sailed for Paris. Unlike many of his fellow countrymen, however, who were immediately dazzled and changed by Cézanne and Matisse, Demuth retained his artistic style, which was still markedly academic upon his return to the States five months later, even though he had been fascinated by what he saw abroad. It would not be until another trip to Paris in 1912 that he would engage more confidently with the modernist aesthetic. Barbara Haskell asserts that this second European sojourn signified the end of Demuth's art training. Up to that point he had merely assimilated techniques and conventions but had not developed his own distinctive style. After his return to the States in 1914, that would change.<sup>63</sup>

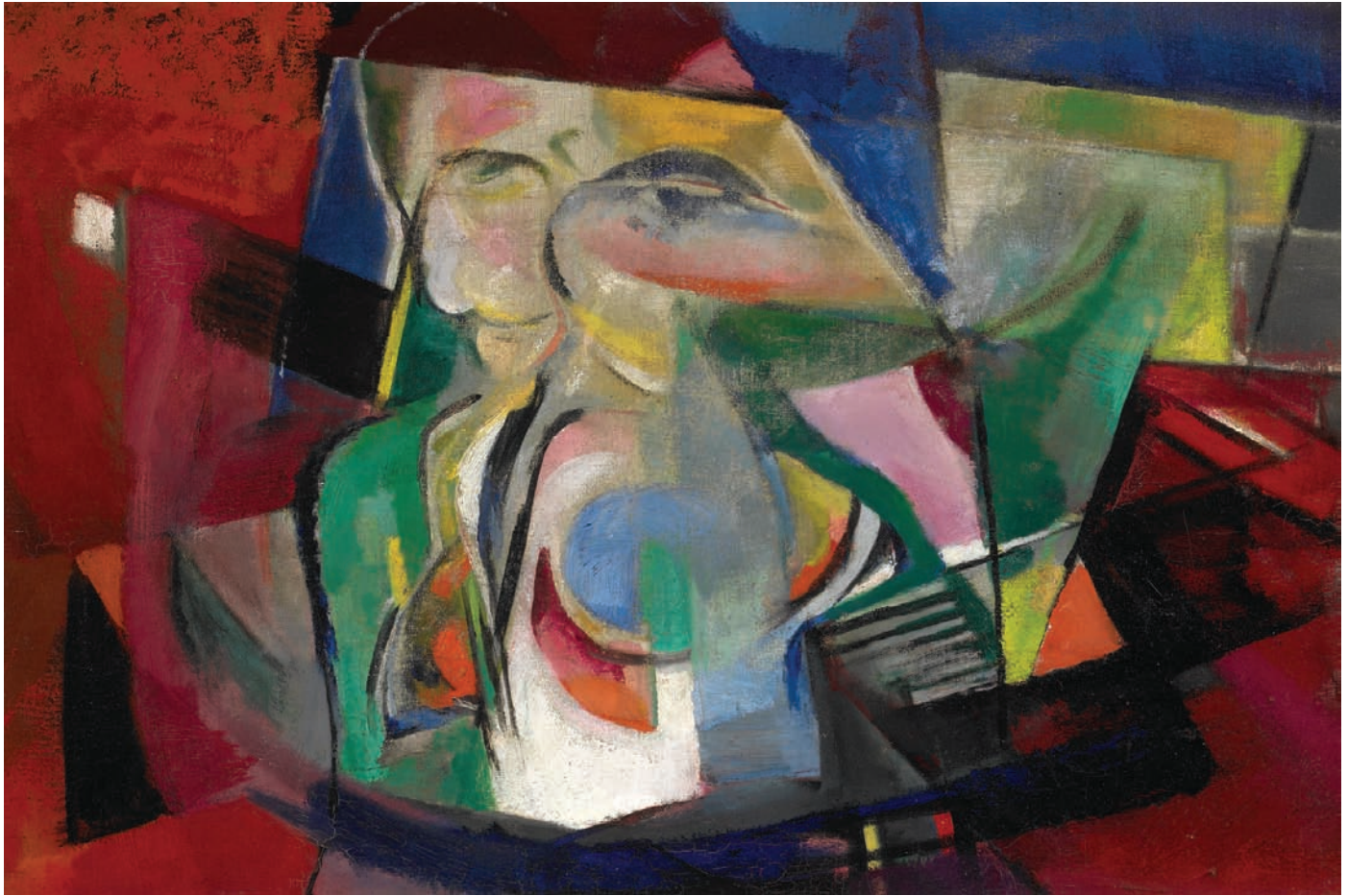
Demuth started moving toward Precisionism during the summer of 1916, while he was in Provincetown with Marsden Hartley. The advent of this stylistic shift was certainly related to Demuth's in-depth investigations of Cézanne and the ubiquitous influence of Cubism among New York's most avant-garde modernists. He coupled these aesthetic changes with a response to the call for American artists to capture the unique American experience—to paint, in other words, their own time and place. Stieglitz and his circle were very much committed to a national expression in art, and Demuth was intent on winning their acceptance and praise. But instead of turning to New York with its skyscrapers or other symbols of industrial might for his subject matter, Demuth



took the architecture and forms of his native Lancaster, Pennsylvania, and made them American icons through the critical focus of his vision and style.

*Three Red Apples* (CAT. 25) was painted about 1929, after Demuth had to give up oil painting temporarily when his health deteriorated precipitously as a result of his diabetes. He had painted still lifes throughout his career, but the body of work to which *Three Red Apples* belongs best exemplifies his mature approach to the genre. As with all of Demuth's work after about 1920, in this painting he combined his investigations of line and form with a unique ability to capture the biomorphic qualities of the objects themselves. Here, Demuth delicately modulated the color and used the white of the paper for his negative spaces. By foregrounding the apples against the blank, white paper he gave them a solitary strength. This brilliant juxtaposition, combined with the refinement of his drawing, his masterful handling of the light, and his command of the watercolor medium, reveal the depth of his skill. Despite the restraint of the composition and Demuth's spare treatment of the apples, there is something wonderfully sensuous and tactile about their forms. Indeed, his fruits and vegetables were often read as symbols for body parts. This said, the elegance and success of such watercolor still lifes do not reflect Demuth's preoccupation with the American themes that dominated his views of Lancaster. According to Haskell he seems to have reserved his investigations of "truly American subject matter" for his oil paintings.<sup>64</sup> Yet the still lifes represent his singular artistic character, in which he combined a deft handling of technique with a unique view and expression of the visible world.

Like Schamberg and Demuth, Arthur B. Carles (1882–1952) also studied with Chase at the Pennsylvania Academy, where he was enrolled from 1901 to 1907. The direction of his early career was similar to Schamberg's and Maurer's, in that his move toward modernism was gradual and grounded in a close analysis of the relationship between form and color. Carles, too, was deeply affected by the teaching methods of his instructors at the Academy. Under Chase he learned the importance of spontaneity and practiced painterly brushwork. Carles's lifelong interest in still life may have first taken hold while he was studying with Chase, whose own still-life paintings were extremely successful at the time. The young artist also responded to Chase's instruction to study the Old Masters and look at the work of such contemporary artists as Manet, Sargent, and Whistler. Indeed, from Whistler via Chase, Carles learned how to balance the objects of his still lifes by paying particular attention to the negative spaces of a composition.



CAT. 26

ARTHUR B. CARLES (1882–1952)

*Untitled (Cubist Still Life)*, 1935

Oil on canvas

18<sup>5</sup>/<sub>8</sub> x 28<sup>1</sup>/<sub>4</sub> inches (47.3 x 71.8 cm)



Hugh Breckenridge (1870–1937), another of Carles’s teachers at the Academy, also played a formative role in his artistic development. Breckenridge’s experiments with using pure color affected Carles decisively. He later said he learned from his teacher “that color resonance is what you paint pictures with.”<sup>65</sup> Chase became upset by Carles’s great enthusiasm for color as a means of expression and not merely description, so much so that he threatened to have Carles expelled from the Academy for what Carles later called his “green period . . . Yes, green bodies. Everything green, like corpses. It worried the old man sick.”<sup>66</sup> Carles’s lifelong investigation of color would become a defining characteristic of his career, as would his bold move toward the expressive abstractions he executed before he stopped painting in 1941.

After winning a two-year scholarship for travel abroad from the Academy, Carles left for Paris in 1907. As was true of so many of the young Americans who descended on the city, Carles was fascinated by the paintings of Cézanne and Matisse. The importance of this early exposure to modernism cannot be stressed enough, as the understanding of form and color that Carles gained from his observations of these artists’ work affected the rest of his career.<sup>67</sup> He would return to France repeatedly throughout his life, gaining greater insight into his own artistic practice each time.

Carles’s progression toward total abstraction was slow. In fact, his technical command of painting and his initial reluctance to completely forgo recognizable subjects earned him critical praise, particularly after Stieglitz’s 1912 solo exhibition of his work at 291. It may be because Carles was not initially as radical as some of the other artists in Stieglitz’s circle that the photographer chose not to show Carles’s paintings again.<sup>68</sup> It is true that Carles’s exploration of modernist practice was not linear, and that his periods of great creativity were often obstructed or completely cut short by severe bouts of alcoholism.

From 1928 to 1935 Carles’s work was marked by an intense investigation of Cubism. Barbara Wolanin states that modernism, particularly Cubism, offered Carles greater freedom.<sup>69</sup> It allowed him to work intuitively, a practice he would have learned first from Chase, and also expressively, a modernist exercise. In *Untitled (Cubist Still Life)* (CAT. 26) from 1935 we see how he used swaths of freely painted color to break up the Cubist planes of the composition. The skillful combination of various hues is essential to the organization of this painting. It is easy to see why Wolanin declared that for Carles each color was a “living, changeable personality” that was intrinsically related to what was next to it.<sup>70</sup> And while the allover quality of the composition heightens the

sense of abstraction, we know that deeply embedded in it is an actual still life that Carles masterfully conjured from the originality of his own vision.

Although Carles was not one of Stieglitz's exhibiting artists, after his first show at 291, the two men worked together organizing important exhibitions of modern art. Carles held some less-than-modern beliefs, however. In one of their meetings he is said to have complained to Steiglitz: "I don't want any goddamn women in the show."<sup>71</sup> As far as women had come in obtaining their artistic educations, and as feminist as modernist thinkers were supposed to be, women artists still faced great resistance and huge obstacles. Modernism had opened a few doors, but women were not seen as men's artistic equals—except perhaps one. It could be said that Georgia O'Keeffe (1887–1986) best embodied Stieglitz's idea of the modern artist, at least in the initial stage of her career. She was certainly *the* woman artist as far as Stieglitz was concerned, and he worked tirelessly to shape her identity and promote her work.<sup>72</sup> O'Keeffe met Stieglitz in 1916. She had studied with Chase nine years earlier at the Art Students League in 1907–8 and remembered him fondly as "energetic" and "exacting." As with so many of the students who passed through Chase's classes, O'Keeffe took away from her teacher ideas about the importance of technique, the merit of practice, and the benefit of looking at a subject from a different perspective and painting it uniquely. Arthur Wesley Dow's (1857–1922) artistic philosophy and methodology, which O'Keeffe learned through Alon Bement (1876–1954), was most influential in her stylistic progression, but she would apply the skills she learned from Chase to the myriad subjects she painted—all of which were deeply intimate, individual expressions of her artistic vision. Stieglitz effectively massaged her early experimentations with abstraction into the modernist discourse as he defined it. And O'Keeffe became his woman-child, the perfect incarnation of the modernist liberated from the shackles of the bourgeoisie.<sup>73</sup>

If O'Keeffe was initially reticent about the meaning of her early work, Stieglitz was not. Like so many other modernist painters, O'Keeffe's early pursuit of abstraction reflected the goal of making painting as pure as music. She explicitly made such claims for her work, particularly the group of charcoal drawings she called *Specials* and the abstractions she completed while living on the Texas plains. When Stieglitz saw examples of her abstractions in 1916, however, he framed them almost exclusively as disclosures of her unconscious mind.<sup>74</sup> His ideas about O'Keeffe would culminate in his 1919 essay "Women in Art," in which he theorized that her work was the purest expression he had seen of feminine sexuality—a reading that directly spoke to the modernist



preoccupation with sex as it related to the self and creativity. Indeed, sexuality, particularly female sexuality, was integral to the way the modernists defined modernity. Kirsten Swinth has written that “the sexualized woman symbolized both the vital forces of the modern order and the excesses it might generate. . . . Of all women modernists, male artists and critics subjected Georgia O’Keeffe to the most extensive and intensive characterization as a sexualized female painter.”<sup>75</sup> As had been true of the women who came before her, O’Keeffe’s artistic practice was defined by her sex. But unlike these precursors, her eroticized self was most instrumental in granting her relevance, in putting her at the center of modernity. Swinth continues: “Stieglitz’s vision of O’Keeffe restricted female creativity and reduced vaunted modernist freedom to sexual meanings: a freed woman equaled an erotic woman, not one staking claims to creativity and power on the same terms as men.”<sup>76</sup> By the 1920s, O’Keeffe had had enough of such subjective projections about her work; she moved away from the abstractions that were so easily and inaccurately interpreted and toward a form of descriptive realism in paintings of objects in nature. Her series of alligator pears, of which *Alligator Pears* (CAT. 27) from 1924 is an example, was her response to all the talk of sex.<sup>77</sup>

That O’Keeffe returned to painting the visible world in the 1920s, and especially to still life, has long been understood as reflecting Chase’s influence, though Chase would have painted *Alligator Pear* quite differently, and he certainly would have objected to O’Keeffe’s abstraction. O’Keeffe’s masterful handling of the pastel medium and her marvelous sense of color speak to her own individual skills as an artist. She viewed her subject from an entirely unique angle and imbued it with the expressiveness that characterizes her best abstractions. Her remarkable artistic innovation and the seriousness of her intention kept her in critical focus in the art world at large, even after she began to downplay the primacy of her femininity and reject overtly sexual readings of her work. This work and the many paintings that comprise her oeuvre established her as a singular American artist, one whose vision was unparalleled in scope and dimension.

Perhaps it is fitting to end with a student of Chase’s who rejected him most decisively, at least in theory. Joseph Stella (1877–1946) studied with Chase from 1898 to 1901 at the New York School of Art and also enrolled in the Shinnecock School for the summer of 1901. There is not much about Chase that Stella claims to have liked. He disagreed with Chase’s emphasis on technique and found his personality overbearing. In spite of his own exceptional technical skill, Stella came to reject Chase’s facile brushwork and



CAT. 27

GEORGIA O'KEEFFE (1887–1986)

*Alligator Pears (Alligator Pear—No. 11)*, 1924

Pastel on paper mounted on board

12¼ x 10 inches (31.1 x 25.4 cm)

Inscribed on verso: *Alligator Pear—no. 11—1924 / by Georgia O'Keeffe*



what he called the “superficial effects of virtuosity” and “all the bric-brac.”<sup>78</sup> Nonetheless, as Barbara Haskell has pointed out, many of Chase’s methods and teachings found expression in Stella’s work: the importance of finding and painting an unusual view of the subject; the commitment to careful drawing; the value of studying the Old Masters; and the joy of painting itself.<sup>79</sup> Haskell speculates that what Stella probably objected to most was Chase’s authority. She goes on to say that, like so many of the artists discussed in this section, Stella was shaped in equal measure by the dominant themes of the fin-de-siècle and the search for originality and an uncompromising individualism. His rebellious spirit propelled him into modernism with great force.

Stella’s oeuvre defies easy categorization. He worked in a great variety of styles and media, which result in the appearance of what Barbara Rose has called “a disconnected and chaotic evolution from academic realist to Orphic colorist to avant-garde Futurist to Precisionist, Cubist-Realist to experimental Dada collagist to visionary landscape painter.”<sup>80</sup> She points to one unifying factor in all of these disparate parts of his career, his sustained examination of flowers. To Stella the botanical world offered endless sources of inspiration. Throughout the various stages of his career he refined his style through his exploration of this subject. In *Sunflower* (CAT. 28) from about 1935–40 he presents us with an almost expressionistic handling of the flower and its setting. This work is wholly unlike the refined drawings or tightly composed paintings that make up the majority of this aspect of his oeuvre, yet it speaks to his unwavering interest in the power of color and the psychic dimensions of his art. The single sunflower stands alone in an abstracted, sketchily painted background. The searing contrast between the rich shades of blue that make up most of the composition and the dark yellow of the flower is reminiscent of his early work, yet his abstract handling of the paint seems to indicate that he was experimenting again with a new mode of expression. As is true of all his flower paintings, *Sunflower* stands as a modern articulation of a time-honored subject. In painting such works Stella straddled the old world and the new; he breathed energy and originality into an old tradition and succeeded in accomplishing what he had set out to do, which was to “see if I could reveal something that belonged to me and only me.”<sup>81</sup>

Stella’s self-proclaimed search for individualism, originality, and freedom was a defining feature of modernism. Interestingly, these qualities also marked a central tenet of Chase’s practice and teaching. In fact, so many of the goals the American modernists strove for were similar to Chase’s own spirit and artistic directives. Indeed, the pursuit of modernity that drove Chase and all



CAT. 28

JOSEPH STELLA (1877–1946)

*Sunflower*, c. 1935–40

Gouache on paper

27¼ x 30¼ inches (69.2 x 76.7 cm)

the artists discussed here was decisively shaped by the tenor of the time. Yet a dominant theme remained: The call for a distinctly American expression of modern art—one that would reflect the power of the nation's identity—was key to the formation of these artists' personal and collective style. As we have seen, Chase initially led the charge through his landscapes from 1886, when he used avant-garde techniques as the means to capture what was distinctive about the American landscape and the lifestyle of its citizens. In one way or another, all of the artists discussed here followed his lead. They found their most direct expression in American subjects, and were drawn to them with great intention and fervor.

The seriousness that Chase assigned to the artist's endeavor also greatly affected his generation and subsequent ones. He changed the status of the artist by lending respectability and importance to the profession. Peter Gay states that the modern movement could not have taken hold in the way that it did if society had not put a premium on, and been open to, diverse cultural pursuits.<sup>82</sup> Obviously, in America, Chase did not accomplish such a feat single-handedly, but he did significantly contribute to the shift that occurred in the way Americans thought about art and the role it played in shaping national identity. Of course, the bourgeois civility that Chase captured in his paintings and also lived out in his own life became one of the modernists' favorite whipping posts, even though, as Kathleen Pyne has pointed out, many of the modernists, particularly those in Stieglitz's circle, were *of* the bourgeoisie themselves. Despite the radicalism of their bohemian lifestyle, they too wanted to be recognized and taken seriously. Ultimately, all of them wanted to succeed as artists, which is not at all different from what Chase wanted and eventually accomplished.<sup>83</sup>

Perhaps the most obvious commonality among the artists who filtered through Chase's classroom was the importance they all placed on technique. Even as Arthur Carles and Georgia O'Keeffe moved away from recognizable subjects and ventured into abstraction, their command of their visual language and abiding commitment to technique defined their oeuvres as much as their modernist practices did. While the virtuoso display of brushwork so visible in Chase's paintings, and those of Irving Ramsey Wiles and Elizabeth Sparhawk-Jones, did not factor into the mature aesthetics of Morton Schamberg, Charles Demuth, or Joseph Stella, the depth of their training certainly did. Most important, each of the artists discussed in this exhibition actively pursued originality and individual expression. This is perhaps Chase's most lasting legacy. He gave himself and his students the tools and the permission to go out



and see things as they had not been seen before, and he charged each of them with painting, in their own unique way, modern American life. And that is exactly what they did, through all of their country's variation and change.

## ENDNOTES

- 1 Kimberly Orcutt, *Painterly Controversy: William Merritt Chase and Robert Henri*, exhibition catalogue (Greenwich, Conn.: Bruce Museum, 2007), p. 18. This exhibition and catalogue owe much to Dr. Orcutt's work. Her extensive research and superb analysis have given great depth to my own ideas about the subject and solidified my understanding of Chase's position as an artist and teacher.
- 2 Robert Henri, *The Art Spirit: Notes, Articles, Fragments of Letters, and Talks to Students, Bearing on the Concept and Technique of Picture Making, The Study of Art Generally, and on Appreciation* (Philadelphia: J. B. Lippincott, 1923).
- 3 J. Carroll Beckwith, quoted in Ronald G. Pisano, *A Leading American Spirit: William Merritt Chase, 1849–1916* (Seattle: Henry Art Gallery, 1983), p. 183.
- 4 Ronald G. Pisano's extensive research on William Merritt Chase has been most instrumental in restoring Chase's rightful place in American art history. See "For Further Reading," p. 74.
- 5 Sarah Burns, *Inventing the Modern Artist: Art and Culture in Gilded Age America* (New Haven and London: Yale University Press, 1996), pp. 23–24.
- 6 Ibid., p. 35.
- 7 William Merritt Chase, quoted in W. H. Fox, "Chase on Still Life," *The Brooklyn Museum Quarterly* 1 (January 1915), p. 198.
- 8 Kirsten Swinth, *Painting Professionals: Women Artists and the Development of Modern American Art, 1870–1930* (Chapel Hill and London: University of North Carolina Press, 2001), p. III.
- 9 Ibid., p. 163.
- 10 Orcutt, *Painterly Controversy*, p. 28.
- 11 H. Barbara Weinberg, Doreen Bolger, and David Park Curry, *American Impressionism and Realism: The Painting of Modern Life, 1885–1915*, exhibition catalogue (New York: Metropolitan Museum of Art, 1994), p. 28.
- 12 Ibid.
- 13 See Pisano, *Leading American Spirit*, pp. 149–62.
- 14 Burns, *Inventing the Modern Artist*, pp. 24–30.
- 15 Ronald G. Pisano, *Summer Afternoons: Landscape Paintings of William Merritt Chase* (Boston: Little, Brown, and Company, 1993) p. 13.
- 16 Barbara Dayer Gallati, *William Merritt Chase: Modern American Landscapes, 1886–1890*, exhibition catalogue (Brooklyn: Brooklyn Museum of Art in association with Harry N. Abrams, 1999), p. 17.
- 17 Ibid., pp. 26–27.
- 18 Barbara Dayer Gallati, "William Merritt Chase and the French Connection," *The Magazine Antiques* (July 2000), passim.
- 19 Pisano, *Summer Afternoons*, p. II.
- 20 William Merritt Chase, "Talk on Art by William M. Chase," *The Art Interchange* 39 (December 1897), p. 127.
- 21 Gallati, *Modern American Landscapes*, passim.

- 22 Burns, *Inventing the Modern Artist*, p. 74.
- 23 William Merritt Chase, "Address of Mr. William Chase before the Buffalo Fine Arts Academy, January 28, 1890," *The Studio* 5, no. 13 (March 1, 1890), p. 125.
- 24 Chase taught at the Art Students League from 1878 to 1896, with the exception of one year, 1886.
- 25 See Pisano, *Leading American Spirit*, pp. 87–145, and Orcutt, *Painterly Controversy*, passim, for in-depth discussions of Chase's teaching practices.
- 26 William Merritt Chase, quoted in Pisano, *Leading American Spirit*, p. 89.
- 27 Gifford Beal, quoted in Orcutt, *Painterly Controversy*, p. 29.
- 28 Ronald G. Pisano, *The Students of William Merritt Chase*, exhibition catalogue (Huntingdon, N.Y.: Heckscher Museum, 1973), p. 6.
- 29 Pisano, *Summer Afternoons*, p. 14.
- 30 Lois Palken Rudnick, "Modernizing Women: The New Woman and American Modernism," in Marian Wardle, ed., *American Women Modernists: The Legacy of Robert Henri, 1910–1945*, exhibition catalogue (Salt Lake City: Brigham Young University Museum of Art in association with Rutgers University Press, 2005).
- 31 William Merritt Chase, quoted in Pisano, *Leading American Spirit*.
- 32 Orcutt, *Painterly Controversy*, p. 34.
- 33 Dana H. Carroll, quoted in Gary A. Reynolds, *Irving R. Wiles*, exhibition catalogue (New York: National Academy of Design, 1988), p. 23.
- 34 Caroline Stehlin exhibited at the Pennsylvania Academy of the Fine Arts from 1904 to 1911, and at the National Academy of Design and Art Institute of Chicago from 1907 to 1909.
- 35 The Wallace Gallery in East Hampton, New York, has an impressive collection of Stehlin's work. Their exhibition brochure *Caroline Stehlin: Early American Impressionist* illustrates some fine examples of her paintings.
- 36 Pisano, *Students of William Merritt Chase*, p. 7.
- 37 Charles Hawthorne, quoted in Askart, at [www.askart.com/askart/artist.aspx?artist=84312](http://www.askart.com/askart/artist.aspx?artist=84312).
- 38 Orcutt, *Painterly Controversy*, p. III.
- 39 Elizabeth Sparhawk-Jones's interview with Ruth Gurdin, now in the Archives of American Art at the Smithsonian Institution, is filled with delightful anecdotes about the time she spent at the Academy and pithy criticism about her fellow students (among them, Morton Schamberg, Charles Demuth, and Charles Scheeler) and teachers alike.  
See [www.aaa.si.edu/collections/oralhistories/transcripts/sparha64.htm](http://www.aaa.si.edu/collections/oralhistories/transcripts/sparha64.htm).
- 40 Marsden Hartley, quoted in Barbara Lehman Smith, *Elizabeth Sparhawk-Jones: The Artist Who Lived Twice*, forthcoming.
- 41 Swinth, *Painting Professionals*, p. 163.
- 42 Orcutt, *Painterly Controversy*, p. 35.



- 43 Theodore Roosevelt, "The Strenuous Life," speech before the Hamilton Club, Chicago, April 10, 1899. See [bartleby.com/58/](http://bartleby.com/58/).
- 44 Robert Henri, quoted in Orcutt, *Painterly Controversy*, p. 30.
- 45 Weinberg, Bolger, and Curry, *American Impressionism and Realism*, p. 5.
- 46 Ibid., p. 8.
- 47 Ibid., pp. 24–25.
- 48 Robert Henri, quoted in William Innis Homer, *Robert Henri and His Circle* (Ithaca, N.Y.: Cornell University Press, 1969), p. 112.
- 49 Homer, *Robert Henri*, p. 235.
- 50 Henri, *The Art Spirit*, p. 34. I am grateful to Chloe Richfield at Questroyal Fine Art for her research on this painting.
- 51 Peter Gay, *Modernism. The Lure of Heresy: From Baudelaire to Beckett and Beyond* (New York: W. W. Norton & Co., 2008).
- 52 Alfred Stieglitz, "The First Great Clinic to Revitalize Art," *New York American*, January 26, 1913, p. 5CE.
- 53 Kathleen Pyne, *Modernism and the Feminine Voice: O'Keeffe and Women of the Stieglitz Circle*, exhibition catalogue (Berkeley: University of California Press, 2008), p. 211.
- 54 For what is known about Chase's relationship with Maurer, see Stacey B. Epstein's essay in *Alfred H. Maurer: Aestheticism to Modernism*, exhibition catalogue (New York: Hollis Taggart Galleries, 2000), p. 12.
- 55 Ibid.
- 56 For more information on Chase's purchases, see *ibid.*, p. 22. See also Ronald G. Pisano, *William Merritt Chase in the Company of Friends* (Southampton, N.Y.: The Parrish Art Museum, 1978).
- 57 Epstein, "Alfred H. Maurer," p. 21.
- 58 Ibid., p. 48.
- 59 Lewis Mumford, quoted in *ibid.*, p. 51.
- 60 William C. Agee, *Morton Livingston Schamberg (1881–1918)*, exhibition catalogue (New York: Salander-O'Reilly Galleries, 1982), p. 4.
- 61 Ibid., p. 5. See also Gail Stavitsky, "Reordering Reality: Precisionist Directions in American Art, 1915–1941," in *Precisionism in America, 1915–1941: Reordering Reality* (New York: Harry N. Abrams in association with the Monclair Art Museum, 1994).
- 62 Charles Scheeler, quoted in Agee, *Morton Livingston Schamberg*, p. 7.
- 63 Barbara Haskell, *Charles Demuth*, exhibition catalogue (New York: Whitney Museum of American Art in association with Harry N. Abrams, 1988), p. 30.
- 64 Ibid., p. 141.
- 65 Arthur B. Carles, quoted in Barbara Ann Boese Wolanin's essay in *The Orchestration of Color: The Paintings of Arthur B. Carles*, exhibition catalogue (New York: Hollis Taggart Galleries, 2000), p. 32.
- 66 Arthur B. Carles, quoted in Pisano, *Leading American Spirit*, p. 108.
- 67 Wolanin, "The Orchestration of Color," p. 35.

- 68 Ibid., p. 40.
- 69 Ibid., p. 61.
- 70 Ibid., p. 63.
- 71 Georgia O'Keeffe related this anecdote about Carles, which is quoted in Swinth, *Painting Professionals*, p. 183.
- 72 For a fascinating study of O'Keeffe and Stieglitz's relationship, see Pyne, *Modernism and the Feminine Voice*, pp. 191–266.
- 73 Ibid., passim.
- 74 Ibid., p. 204.
- 75 Swinth, *Painting Professionals*, p. 193.
- 76 Ibid., p. 195.
- 77 Ibid., 197.
- 78 Joseph Stella, quoted in Barbara Rose, *Joseph Stella: Flora*, exhibition catalogue (West Palm Beach, Fla.: Eaton Fine Art, 1998).
- 79 Barbara Haskell, *Joseph Stella*, exhibition catalogue (New York: Whitney Museum of American Art, 1994), p. 12.
- 80 Rose, *Joseph Stella: Flora*.
- 81 Joseph Stella, quoted in *ibid.*
- 82 Gay, *Modernism*, pp. 18–23.
- 83 Pyne, *Modernism and the Feminine Voice*, pp. xxvii–xxxix.





## CHECKLIST OF THE EXHIBITION

### 1. WILLIAM MERRITT CHASE (1849–1916)

*Gowanus Bay*, c. 1887

Oil on panel

10¼ x 15¾ inches (26 x 40 cm)

Signed lower left: *Wm. M. Chase*

Private collection

#### PROVENANCE

Fifth Avenue Art Galleries, New York, Ortgies & Co.,  
Sale of Works by William Merritt Chase, March 6,  
1891.

The Honorable Seth Low, Mayor of Brooklyn, by 1910.

Mrs. Anne Wroe Scollay Curtis Low, New York.

John Charles Tiedeman, New York.

John Charles Tiedeman, Jr., son of the above, Arizona.

Kennedy Galleries, Inc., New York.

Sotheby's, New York, April 20, 1979, lot 45.

Private collection, Houston.

Babcock Galleries, New York, and A. J. Kollar Fine  
Paintings, Seattle.

Private collection, Washington, D.C.

Christie's, New York, Important American Paintings,  
Drawings and Sculpture, May 24, 2007, lot 99.

Avery Galleries, Haverford, Pennsylvania.

#### EXHIBITIONS

Indianapolis Art Association, 5th Annual Exhibition,  
May 9–30, 1888, no. 42 (as *Gowanus Bay-South Brooklyn*).

American Art Association, New York, Annual Prize  
Fund Exhibition, 1888, no. 74.

Rochester Art Club, Rochester, New York, 9th Annual  
Exhibition, 1888, no. 9 (as *Gowanus Bay*).

Exposition Universelle, Paris, 1889, no. 53 (as *Baie de  
Gowanus*).

Fifth Avenue Art Galleries, New York, Ortgies & Co.,  
Sale of Works by William Merritt Chase, March 6,  
1891, no. 5 (as *Gowanus Bay*).

[Possibly] Buffalo Fine Art Academy, 1891.

National Arts Club, New York, *Exhibition of Paintings by  
William Merritt Chase*, 1910, no. 134 (as *Gowanus Bay,  
Brooklyn*).

Brooklyn Museum of Art, *William Merritt Chase: Modern  
American Landscapes, 1886–1890*, May 26–August 13,  
2000, no. 13.

#### LITERATURE

Maurice Brincourt, *L'Exposition universelle de 1889* (Paris:  
Firmin Didot, 1890), no. 53.

Kenyon Cox, "William Merritt Chase Painter," *Harper's  
New Monthly Magazine*, vol. 78 (March 1889), pp. 554,  
556, illustrated.

W. Peat, "Checklist of Known Works by William Merritt  
Chase," *Chase Centennial Exhibition: Commemorating the Birth of  
William Merritt Chase*, exhibition catalogue, (Indianapolis:  
John Herren Art Institute, 1949).

Annette Blaugrund, *Paris 1889: American Artists at the Universal  
Exposition* (Philadelphia: Pennsylvania Academy of the  
Fine Arts in association with Harry N. Abrams,  
1989), p. 272, no. 53, illustrated.

Ronald G. Pisano, *Summer Afternoons: The Landscape Paintings  
of William Merritt Chase* (Boston: Bulfinch Press, 1993),  
p. 52, illustrated.

Barbara D. Gallati, *William Merritt Chase: Modern American  
Landscapes, 1886–1890*, exhibition catalogue (Brooklyn:  
Brooklyn Museum of Art in association with Harry N.  
Abrams, 1999), pp. 16, 91, pl. 3, illustrated.

Ronald G. Pisano, completed by Carolyn K. Lane  
with a chronology by D. Frederick Baker, *The Complete  
Catalogue of Known and Documented Works by William Merritt  
Chase, 1849–1916*, vol. 3, *William Merritt Chase: Landscapes  
in Oil* (forthcoming).

### 2. ALBERT BIERSTADT (1830–1902)

*Niagara*, c. 1869

Oil on paper laid on canvas

19 x 27 inches (48.3 x 68.6 cm)

Signed lower left: *A Bierstadt*

#### PROVENANCE

Private collection, Massachusetts.

Sotheby's, New York, American Paintings, Drawings,  
and Sculpture, December 3, 1987, lot 64.

Private collection, Massachusetts.

Private collection.

#### EXHIBITIONS

Brooklyn Museum of Art, February 8–May 6, 1991;  
 Fine Arts Museums of San Francisco, June 8–  
 September 1, 1991; National Gallery of Art,  
 Washington, D.C., *Albert Bierstadt: Art & Enterprise*,  
 November 3, 1991–February 17, 1992.  
 Tate Britain, London, February 21–May 19, 2002;  
 Pennsylvania Academy of the Fine Arts, Philadelphia,  
*American Sublime: Landscape Painting in the United States*,  
 1820–1880, June 17–August 25, 2002.

#### LITERATURE

Andrew Wilton and Tim Barringer, *American Sublime: Landscape Painting in the United States, 1820–1880*, exhibition catalogue (London: Tate Publishing, 2002), p. 155, no. 36.

#### 3. WILLIAM MERRITT CHASE (1849–1916)

*Poplar Lake*, 1886  
 Oil on panel  
 10 x 14 inches (25.4 x 35.6 cm)  
 Signed lower left: *Wm. M. Chase*

#### PROVENANCE

Mr. Arnold.  
 By descent in the Arnold family.  
 Private collection, Florida.

#### EXHIBITIONS

Boston Art Club, *Exhibition of Pictures, Studies, and Sketches by Mr. William Merritt Chase, of New York City under the Auspices of the American Art Association at the Gallery of the Boston Art Club*, November 13–December 4, 1886, no. 100.  
 Moore's Auction Galleries, New York, *Paintings by William Merritt Chase*, March 2–3, 1887, no. 84.  
 Spanierman Galleries, New York, *William Merritt Chase: An American Impressionist*, November 1994–January 1995.

#### LITERATURE

Ronald G. Pisano, completed by Carolyn K. Lane with a chronology by D. Frederick Baker, *The Complete Catalogue of Known and Documented Works by William Merritt Chase, 1849–1916*, vol. 3, *William Merritt Chase: Landscapes in Oil* (forthcoming).

#### 4. EDWARD EMERSON SIMMONS (1852–1931)

*Low Tide, St. Ives Harbor*, 1887  
 Oil on canvas  
 12 x 18 inches (30.5 x 45.7 cm)  
 Signed lower left: *Edward E. Simmons*

#### PROVENANCE

Private collection, Devon, England, until 2003

#### 5. WILLARD LEROY METCALF (1858–1925)

*On the Suffolk Coast*, 1885  
 Oil on canvas  
 10½ x 16 inches (26.7 x 40.6 cm)  
 Signed and dated lower right: *W. L. Metcalf 1885*

#### PROVENANCE

Hazelton family (acquired directly from the artist).  
 Estate of Robert C. Hazelton.  
 Christie's, New York, March 16, 1990, lot 198.  
 Private collection.

#### EXHIBITIONS

St. Botolph Club, Boston, March–April 1889, no. 35.  
 Rowland's Gallery, Boston, 1889, no. 35.  
 Foundation de L'Hermitage, Lausanne, Switzerland,  
*L'Impressionisme américain, 1880–1915*, June–October, 2002.

Note: This work will be included in the forthcoming Willard L. Metcalf catalogue raisonné by Dr. Bruce W. Chambers, Ira Spanierman, and Dr. William H. Gerds.

#### 6. WILLIAM MERRITT CHASE (1849–1916)

*Alice (Sketch of His Daughter Alice; Alice on Sunday)*, 1896  
 Oil on board  
 24 x 12 inches (61 x 30.5 cm)  
 Signed lower right: *Wm. M. Chase*  
 Inscribed lower right: *To Dr. Fisher, from his friend / Xmas 1896*  
 Private collection

#### PROVENANCE

Dr. William Fisher.  
 By descent in the Fisher family until 1969.  
 Chapellier Galleries, New York.  
 Private collection.  
 Private collection.

#### LITERATURE

Ronald G. Pisano, completed by Carolyn K. Lane and D. Frederick Baker, *The Complete Catalogue of Known and Documented Work by William Merritt Chase, 1849–1916*, vol. 2, *William Merritt Chase: Portraits in Oil* (New Haven and London: Yale University Press, 2006), p. 132, OP.246.

#### 7. THOMAS WILMER DEWING (1851–1938)

*Seated Lady in a Yellow Dress*

Pastel on paper

14 1/4 x 11 1/4 inches (36.2 x 28.6 cm)

Signed lower right: *TW Dewing*

#### PROVENANCE

William Gwinn Mather, Cleveland, Ohio, by 1920.

By gift to the present owner.

Note: This work will be included in the forthcoming Thomas Wilmer Dewing catalogue raisonné compiled by Susan Hobbs.

#### 8. WILLIAM MERRITT CHASE (1849–1916)

*Tired*, c. 1894

Oil on panel

13 x 9 1/2 inches (33 x 24.1 cm)

Signed lower right: *Wm. M. Chase*

Label on verso: *Tired*

Private collection

#### PROVENANCE

Mr. and Mrs. Robert McDougall, 1896.

Private collection.

Private collection, 2006.

#### EXHIBITION

Pennsylvania Academy of the Fine Arts, Philadelphia, *64th Annual Exhibition*, December 12, 1894–February 23, 1895.

#### LITERATURE

Ronald G. Pisano, completed by Carolyn K. Lane and D. Frederick Baker, *The Complete Catalogue of Known and Documented Work by William Merritt Chase, 1849–1916*, vol. 2, *William Merritt Chase: Portraits in Oil* (New Haven and London: Yale University Press, 2006), p. 121, OP.220.

#### 9. WILLIAM SULLIVANT VANDERBILT ALLEN (1860–1931)

*Evening by the Lake*, 1887

Oil on canvas

23 1/2 x 22 3/4 inches (59.7 x 57.8 cm)

Signed and dated lower left: *W. S. Allen 1887*

Private collection

#### PROVENANCE

Ethelinda Vanderbilt Allen, sister of the artist.

Mildred Sutton Ward, daughter of the above.

By descent in the family.

Christie's, New York, Fine American Paintings,

Drawings, and Sculpture, October 9, 2003, lot 30.

Avery Galleries, Haverford, Pennsylvania.

#### EXHIBITIONS

Exposition Universelle, Paris, 1889, no. 2, bronze medal winner.

World's Columbian Exposition, Chicago, 1893.

#### LITERATURE

Annette Blaugrund, *Paris 1889: American Artists at the Universal Exposition* (Philadelphia: Pennsylvania Academy of the Fine Arts in association with Harry N. Abrams, 1989), p. 268, no. 2, illustration of engraving after the painting.

National Museum of American Art, *Revisiting the White City: American Art at the 1893 World's Fair* (Washington, D.C.: National Museum of American Art and National Portrait Gallery, 1993), p. 203, no. 993, illustrated.

#### 10. WILLIAM MERRITT CHASE (1849–1916)

*Shinnecock Landscape*, c. 1895

Oil on canvas

20 x 16 inches (50.8 x 40.6 cm)

Signed lower left: *Wm. M. Chase*

Private collection

#### PROVENANCE

Alexander Gallery, New York.

Private collection, Detroit.

Private collection.

#### LITERATURE

Ronald G. Pisano, completed by Carolyn K. Lane with a chronology by D. Frederick Baker, *The Complete Catalogue of Known and Documented Works by William Merritt Chase, 1849–1916*, vol. 3, *William Merritt Chase: Landscapes in Oil* (forthcoming).



11. IRVING RAMSEY WILES (1861–1948)

*Peconic Bay*

Oil on canvas

25¼ x 30¼ inches (64.1 x 76.8 cm)

Signed lower right: *Irving R. Wiles*

PROVENANCE

Private collection

12. CAROLINE STEHLIN (1877–1928)

*Shinnecock*, 1910

Oil on canvas

13 x 20 inches (33 x 50.8 cm)

Signed and dated on verso: *Caroline Stehlin 1910*

PROVENANCE

Descended in the artist's family to her niece

13. CHARLES WEBSTER HAWTHORNE (1872–1930)

*Provincetown Wharf*

Oil on board

17 x 19½ inches (43.2 x 49.5 cm)

Signed lower left: *C W Hawthorne*

PROVENANCE

Private collection, Pennsylvania

14. FRANCIS LUIS MORA (1874–1940)

*The Snow House*

Oil on canvas

16¼ x 16¼ inches (41.3 x 41.3 cm)

On verso: Estate stamp

15. FRANCIS LUIS MORA (1874–1940)

*Spanish Color Fantasy*, 1915

Oil on canvas

24 x 18 inches (61 x 45.7 cm)

Signed and dated lower right: *F. Luis Mora / 1915*

PROVENANCE

Private collection

EXHIBITION

ACA Galleries, New York, *Francis Luis Mora (1874–1940): A Legacy Rediscovered*, April 30–May 28, 2005.

16. GIFFORD BEAL (1879–1956)

*Home from the Hills*

Oil on canvas

14¾ x 35½ inches (37.5 x 90.2 cm)

Signed and titled on verso: *Home from the Hills—Gifford Beal*

PROVENANCE

Estate of the artist

17. ANNIE TRAQUAIR LANG (1885–1918)

*Tea Time Abroad*, c. 1911–12

Oil on canvas

29 x 36 inches (73.7 x 91.4 cm)

Signed lower left: *A. Traquair Lang*

Private collection

PROVENANCE

Private collection

EXHIBITIONS

National Academy of Design, New York, Annual Exhibition, 1912.

Carnegie Institute, Pittsburgh, Annual Exhibition, 1913.  
Art Institute of Chicago, Annual Exhibition, 1916.

18. ELIZABETH SPARHAWK JONES (1885–1968)

*In Rittenhouse Square*, c. 1908

Oil on canvas

30 x 36 inches (76.2 x 91.4 cm)

Private collection

PROVENANCE

Private collection, Detroit.

Avery Galleries, Haverford, Pennsylvania.

19. FERN ISABEL COPPEDGE (1883–1951)

*Summer on the Delaware*

Oil on canvas

24 x 24 inches (61 x 61 cm)

Signed lower right: *Fern I. Coppedge*

PROVENANCE

The artist.

Helen Wallace Arnold Annett until 2005.

By descent to her granddaughter, 2007.

20. THERESA BERNSTEIN (1890–2002)

*Sun, Sand, and Sea*, 1916

Oil on canvas

27 x 35 inches (68.6 x 88.9 cm)

Signed and dated lower right: *T. Bernstein 16*

Private collection

PROVENANCE

Estate of the artist.

Vose Galleries of Boston.

Private collection.

Avery Galleries, Bryn Mawr, Pennsylvania.

EXHIBITIONS

[Possibly] Milch Gallery, New York, 1919 (as *Sun, Sand, and Sea*, not illustrated).

The Demuth Museum, Lancaster, Pennsylvania,  
*The Philadelphia Ten on the Road: The Rotary Exhibit*, September 6–November 2, 2008.

21. ROBERT HENRI (1865–1929)

*Evening Mist, Monhegan*, 1911

Oil on panel

11<sup>7</sup>/<sub>8</sub> x 15 inches (30.2 x 38.1 cm)

Signed lower right: *Robert Henri*

PROVENANCE

Estate of the artist.

Chapellier Galleries, New York.

Private collection, Columbus, Ohio.

Adelson Galleries, New York.

Questroyal Fine Art, New York.

LITERATURE

Robert Henri's journal, no. 288G.

Bennard B. Perlman, *Robert Henri, Painter* (Wilmington: Delaware Art Museum, 1984), p. 113, fig. 15.

22. ALFRED H. MAURER (1868–1932)

*Paris, Nocturne*, c. 1900

Oil on panel

10<sup>1</sup>/<sub>4</sub> x 13<sup>3</sup>/<sub>4</sub> inches (26 x 34.9 cm)

Signed on verso: *A. H. Maurer / 9 rue Falguiere, Paris (Xve)*

23. ALFRED H. MAURER (1868–1932)

*Portrait of a Girl with Green Background*, c. 1929–32

Oil on board

21<sup>1</sup>/<sub>2</sub> x 18 inches (54.6 x 45.7 cm)

Signed lower left: *A. H. Maurer*

PROVENANCE

Estate of the artist.

Hudson and Lone Walker.

Columbus Museum of Art, Ohio.

Salander-O'Reilly Galleries, New York.

Private collection, Virginia.

Kraushaar Galleries Inc., New York.

Private collection, Pennsylvania.

EXHIBITION

Salander-O'Reilly Galleries, New York, *Alfred H. Maurer, 1868–1962: Modernist Paintings*, November 2–December 30, 1983, p. 55, illustrated.

LITERATURE

Salander-O'Reilly Galleries, New York, *Alfred H. Maurer, 1868–1962: Modernist Paintings* (New York: Salander-O'Reilly Galleries, 1983) p. 55, illustrated.

24. MORTON LIVINGSTON SCHAMBERG (1881–1918)

*Abstraction*

Oil on panel

7<sup>1</sup>/<sub>2</sub> x 10<sup>1</sup>/<sub>2</sub> inches (19 x 26.7 cm)

Signed lower left: *Schamberg*

PROVENANCE

Violet Oakley, Philadelphia.

Janet Fleisher Gallery, Philadelphia.

Salander-O'Reilly Galleries, New York.

James Graham & Sons, New York.

Merton Shapiro, Philadelphia.

Christie's, New York, May 26, 1999, lot 120.

Meyer and Vivian Potamkin Collection.

Sotheby's, New York, *American Paintings, Drawings and Sculpture from the Collection of Meyer and*

*Vivian Potamkin*, May 21, 2003, lot 40.

Private collection.

25. CHARLES DEMUTH (1883–1935)

*Three Red Apples*, c. 1929

Watercolor and pencil on paper (double-sided  
watercolor / worked on both sides)

10 x 14 inches (25.4 x 35.6 cm)

Signed lower right (recto): *C. Demuth*

PROVENANCE

The artist.

Robert Locher, New York and Lancaster, Pennsylvania,  
1935.

Richard C. Weyand, Lancaster, Pennsylvania, 1956.

Parke-Bernet Galleries, New York, *Watercolors and Paintings*  
by Charles Demuth, Part Two of the Collection Belonging to the Late  
Richard W. C. Weyand, February 5, 1958, no. 17.

Mrs. James Cox Brady, Far Hills, New Jersey, acquired  
at the above sale.

Henry M. Libhart; Robert Nation, Elizabethtown,  
Pennsylvania, 1973, acquired from the above.

Elizabethtown College, Elizabethtown, Pennsylvania,  
1991.

Sotheby's, New York, September 14, 1995, lot 192.

Private collection, Bryn Mawr, Pennsylvania, acquired  
at the above sale.

EXHIBITION

The Demuth Foundation, Lancaster, Pennsylvania, *Tenth*  
*Anniversary Celebration*, December 1992.

LITERATURE

Richard C. Weyand, *Scrapbooks*, no. 229A–B.

Emily Farnham, *Charles Demuth: His Life, Psychology and Works*,  
vol. II (Ph.D. dissertation, Ohio State University,  
Columbus, 1959), pp. 627–28, nos. 542, 544.

Note: This work will be included in the Philadelphia  
Museum of Art's forthcoming exhibition *Cézanne and*  
*Beyond* (2009).

26. ARTHUR B. CARLES (1882–1952)

*Untitled (Cubist Still Life)*, 1935

Oil on canvas

18<sup>5</sup>/<sub>8</sub> x 28<sup>1</sup>/<sub>4</sub> inches (47.3 x 71.8 cm)

PROVENANCE

Vanderwoude Tananbaum Gallery, New York.

Southwestern Bell Corporation, Texas, 1989–2008.

Martha Parrish and James Reinish, New York.

EXHIBITIONS

San Antonio Museum of Art, San Antonio, Texas,  
*Southwestern Bell Corporation: Selections of American Art*,  
September 2–November 7, 1993.

The Museum of Fine Arts Houston, November 7–  
January 25, 1998; Austin Museum of Art, Austin,  
Texas, February 12–May 10, 1998; Art Museum of  
South Texas, Corpus Christi, June 12–September 5,  
1998; El Paso Museum of Art, El Paso, Texas, *American*  
*Images: The Southwestern Bell Collection of Twentieth-Century*  
*American Art*, September 24–December 31, 1998.

LITERATURE

*American Images: The Southwestern Bell Collection of Twentieth-*  
*Century American Art* (New York: Harry N. Abrams, 1996),  
pl. 43.

27. GEORGIA O'KEEFFE (1887–1986)

*Alligator Pears (Alligator Pear—No. 11)*, 1924

Pastel on paper mounted on board

12<sup>1</sup>/<sub>4</sub> x 10 inches (31.1 x 25.4 cm)

Inscribed on verso: *Alligator Pear—no. 11—1924 / by Georgia*  
*O'Keeffe*

PROVENANCE

Alfred Stieglitz, New York.

Paul Strand, New York, c. 1920s.

Estate of Paul Strand, 1976.

Zabriskie Gallery, New York.

Marion Bolton Stroud, 1989.

Sotheby's, New York, *American Paintings, Drawings,*  
*and Sculpture*, May 24, 2006, lot 138.

Private collection.

EXHIBITIONS

Anderson Gallery, New York, *Fifty Recent Paintings by Georgia*  
*O'Keeffe*, 1924, among nos. 1–7 (possibly as *Alligator*  
*Pears*).

Hirschl & Adler Galleries, New York, *Six American*  
*Modernists*, November 1991–January 1992, p. 34,  
no. 56, illustrated.

National Gallery of Art, Washington, D.C.; Georgia  
O'Keeffe Museum, Santa Fe, New Mexico, *O'Keeffe*  
*on Paper*, April–October 2000, pp. 119, 140, no. 38,  
illustrated.



LITERATURE

Doris Bry and Nicholas Callaway, *Georgia O'Keeffe: The New York Years* (New York: Alfred A. Knopf, 1991), no. 45.  
Barbara Buhler Lynes, *Georgia O'Keeffe: Catalogue Raisonné*, vol. 1 (New Haven: Yale University Press, 1999), p. 224, no. 415, illustrated.

28. JOSEPH STELLA (1877–1946)  
*Sunflower*, c. 1935–40  
Gouache on paper  
27¼ x 30¼ inches (69.2 x 76.7 cm)

PROVENANCE

The artist.  
By bequest to his nephew, Sergio Stella, in 1946.  
By descent in the family, until present.

## FOR FURTHER READING

Agee, William C. *Morton Livingston Schamberg (1881–1918)*. Exhibition catalogue. New York: Salander O'Reilly Galleries, 1983.

Bryant, Keith L. *William Merritt Chase: A Genteel Bohemian*. Columbia: University of Missouri Press, 1991.

Burns, Sarah. *Inventing the Modern Artist: Art and Culture in Gilded Age America*. New Haven and London: Yale University Press, 1996.

Gallati, Barbara Dayer. *William Merritt Chase: Modern American Landscapes, 1886–1890*. Exhibition catalogue. Brooklyn: Brooklyn Museum of Art in association with Harry N. Abrams, 1999.

Gay, Peter. *Modernism. The Lure of Heresy: From Baudelaire to Beckett and Beyond*. New York and London: W. W. Norton & Company, 2008.

Gerds, William H., et al. *Ten American Painters*. Exhibition catalogue. New York: Spanierman Gallery, 1990.

Haskell, Barbara. *Charles Demuth*. Exhibition catalogue. New York: Whitney Museum of American Art, 1988.

———. *Joseph Stella*. Exhibition catalogue. New York: Whitney Museum of American Art, 1994.

Hollis Taggart Galleries, New York. *Alfred H. Maurer: Aestheticism to Modernism*. Exhibition catalogue. New York: Hollis Taggart Galleries, 2000.

———. *The Orchestration of Color: The Paintings of Arthur B. Carles*. Exhibition catalogue. New York: Hollis Taggart Galleries, 2000.

Orcutt, Kimberly. *Painterly Controversy: William Merritt Chase and Robert Henri*. Exhibition catalogue. Greenwich, Conn.: Bruce Museum, 2007.

Pisano, Ronald G. *The Students of William Merritt Chase*. Exhibition catalogue. Huntington, N.Y.: Heckscher Museum, 1973.

———. *William Merritt Chase in the Company of Friends*. Exhibition catalogue. Southampton, N.Y.: Parrish Art Museum, 1979.

———. *A Leading Spirit in American Art: William Merritt Chase, 1849–1916*. Seattle: Henry Art Gallery, University of Washington, 1983.

\_\_\_\_\_. *Summer Afternoons: Landscape Paintings of William Merritt Chase*. Boston: Little, Brown, and Company, 1993.

Pisano, Ronald G., completed by Carolyn K. Lane and D. Frederick Baker. *The Complete Catalogue of Known and Documented Work by William Merritt Chase, 1849–1916*. Vol. 2, *William Merritt Chase: Portraits in Oil*. New Haven and London: Yale University Press, 2006.

Pyne, Kathleen. *Modernism and the Feminine Voice: O'Keeffe and the Women of the Stieglitz Circle*. Exhibition catalogue. Berkeley: University of California Press, 2008.

Reynolds, Gary A. *Irving R. Wiles*. Exhibition catalogue. New York: National Academy of Design, 1988.

Swinth, Kirsten. *Painting Professionals: Women Artists and the Development of Modern American Art, 1870–1930*. Chapel Hill and London: The University of North Carolina Press, 2001.

Wardle, Marian, ed. *American Women Artists: The Legacy of Robert Henri, 1910–1945*. Exhibition catalogue. Salt Lake City: Brigham Young University Museum of Art in association with Rutgers University Press, 2005.

Weber, Bruce, and Sarah Kate Gillespie. *Chase Inside and Out: The Aesthetic Interiors of William Merritt Chase*. Exhibition catalogue. New York: Berry Hill Galleries, 2005.

Weinberg, H. Barbara, Doreen Bolger, David Park Curry, and with the assistance of N. Mishoe Brennecke. *American Impressionism and Realism: The Painting of Modern Life, 1885–1915*. Exhibition catalogue. New York: Metropolitan Museum of Art, 1994.



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