

**CASSATT
BEAUX
WALTER**

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1980

*Three
Pennsylvania
Women*

MARY **CASSATT**

CECILIA **BEAUX**

MARTHA **WALTER**

MARCH 22-APRIL 27, 1980
SORDONI ART GALLERY
WILKES COLLEGE

*Sponsored by the
Junior League of
Wilkes-Barre*

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ACKNOWLEDGEMENTS

This exhibition is the first to show, in any collective way, the work of these three artists in northeastern Pennsylvania. It would not have materialized without the generous assistance of numerous people and institutions. We are particularly grateful to the lenders who have provided the works comprising the exhibition.

We also wish to extend our fullest gratitude to the Junior League of Wilkes-Barre for its sponsorship of the exhibition without which the scope would have been far more modest and for its help in the preparations surrounding the exhibition.

We thank Mr. Alan David for his help in securing the Walters.

From the college, Cara Berryman, Exhibitions Coordinator, Jane Manganello, Associate Director of Public Relations, and Dr. Thomas Kelly, Dean of External Affairs, have provided indispensable service.

Finally, we wish to recognize our Director Emeritus, J. Philip Richards, who initiated the idea for this exhibition and offer our thanks to the Advisory Commission of the Gallery and to Robert S. Capin, President of the College, for their steady support.

WILLIAM H. STERLING
Director
Sordoni Art Gallery

[The modest scale of this exhibition does not permit a comprehensive overview of each artist's oeuvre. We have limited ourselves to paintings and pastels, with the exception of some of Mary Cassatt's prints, since she was unusually accomplished and prolific in that medium. As to selection, we were fortunate to locate works from all stages of Cecilia Beaux's career. Martha Walter is represented by her early and middle works. Cassatt is represented by early, middle and late works, but due to their extreme value or fragility, her large compositions were unavailable to us.]

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INTRODUCTION

□ The last decades of the nineteenth century and the first decades of the twentieth constituted one of the most rapidly changing and revolutionary periods in the history of art. After nearly half a millenium of dominance, the Renaissance tradition finally began to collapse as the foundation of pictorial art in western culture. Radical new art forms emerged from the maelstrom of frenetic creative activity which filled those decades.

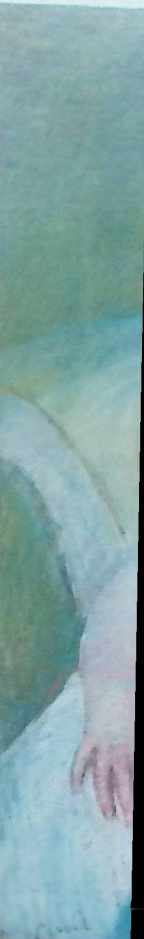
Beginning with Realism and Impressionism and moving on to Cubism, Constructivism, and Dada among many other styles, those fifty-odd years left reverberations which are still being felt in art. Mary Cassatt, Cecilia Beaux, and Martha Walter, like most serious and thoughtful artists of the period, were caught up in this storm of change and cast in their different directions by it. Along with their contemporaries, *The Eight* (whose work was shown at the Sordoni Gallery last year), these artists reflect the early phases of transition which led to modern art.

□ Although the grouping together of these three painters may be arbitrary, they nevertheless share some important common ground. First, the fact that they were women compels, today, a concern about their achievement which did not exist so strongly in their own era. Women faced special obstacles in pursuing a career in the visual arts. While all well-bred and well-educated women of the 19th century were expected to acquire a certain amount of cultural polish, even to the point of becoming amateur practitioners in drawing and painting, they were hardly ever encouraged to enter the professional art world. That place was already becoming tainted with a reputation for libertinism and bohemianism. Once in a while, however, some schoolgirl would so impress her drawing instructor

with her abilities that an exception had to be made. Though she would hardly be encouraged to plunge pell-mell into the man's art world, a careful chaperoning through the right academies and into the right professional circles might be attempted. Though most of the academies had become coeducational, many classes, such as drawing from the nude model, still remained segregated. Once the woman ascended to a full-time career, her most acceptable specialties, if she were a painter, would be portraiture or history painting. The portraitist, because of the usual status of her clientele, rarely left the precincts of the wealthy and respected, where little harm could come to her. The 19th century was not without its female mavericks, of course. Rosa Bonheur, for example, enjoyed early success, but adopted the life style of her male companions, even to the point of dressing like them.

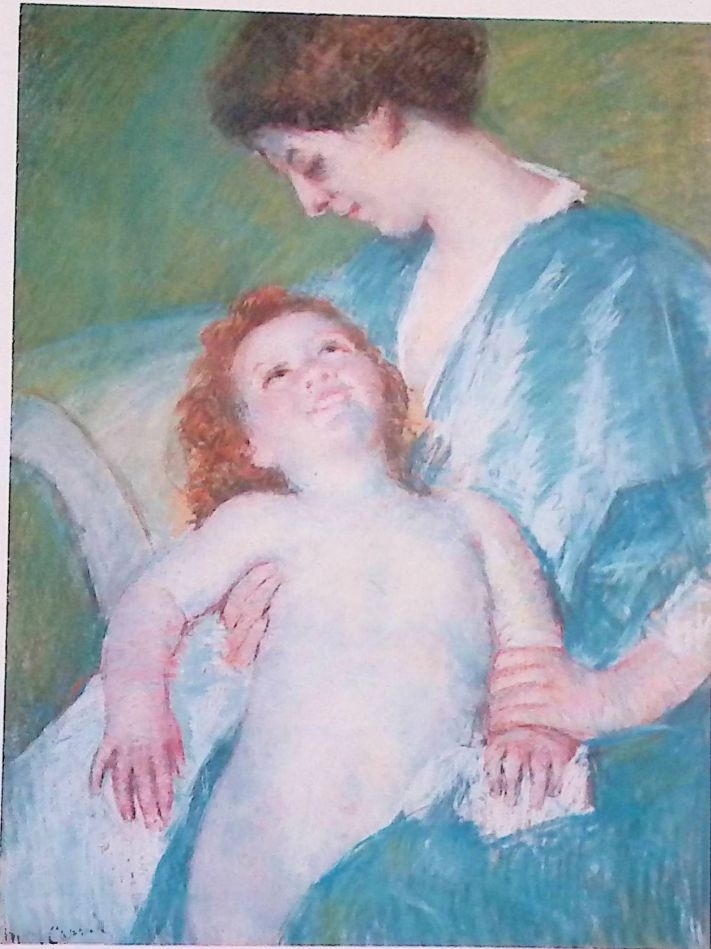
□ It was fairly remarkable, then, for the properly bred Mary Cassatt to strike out on her own in 1866. Even though an umbrella of familial contact and wealth still shielded her as she journeyed to France in search of the vital artistic currents of her time, there was no tradition of interest in art in her family, and the moral support she received was apparently more obligatory than heartfelt. It was similarly remarkable for young Cecilia Beaux, a virtual orphan, and Martha Walter, to make similar moves a little later. Here were three women willing to sacrifice the usual comforts and rewards, and possibly even the respectability, enjoyed by their sisters who had chosen marriage and motherhood. For it was assumed that a woman could not easily pursue a career in art while raising a family. (There were exceptions. The other major woman Impressionist, Berthe Morisot, was able to build both a career and a family, but her husband was the brother of the great painter Manet, and was entirely supportive of his wife's career). Even for one independently wealthy, as Mary Cassatt was, there were too many demands and restrictions in marriage to allow room for the

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kind of total commitment required of a serious artist. All three of our women, therefore, eschewed marriage in favor of their careers. Of course, it is difficult to say to what extent the choice was calculated. One can imagine art becoming, early on, a surrogate to romantic love. In any case, after their adolescence, there are no indications of serious romantic attachments, although Cassatt is known to have had a very close, but probably platonic relationship with that severe bachelor among the Impressionists, Edgar Degas. Whatever impelled these women, aside from their own artistic gifts, they all unhesitatingly took up the challenge of competing in a predominantly male profession, with little precedent or tradition, known to them, to fall back upon. It required considerable determination and great self-confidence. This fact, by itself, binds these artists.

□ Pennsylvanians can also appreciate the fact that our three painters were born and reared in this state. They all spent their formative adolescence in and around Philadelphia, and went on to enroll at the Pennsylvania Academy of Fine Arts, which was the oldest and one of the most important art schools in the United States. Being of different generations, their stays at the Academy did not coincide, and they apparently were not acquainted with each other until many years later. If there was any Philadelphia style or Academy style in the late 19th century, it was the sober realism of Thomas Eakins, the most eminent teacher at the Academy and one of the outstanding painters America produced in the 19th century. Cassatt had gone by the time Eakins came to teach; in fact, she was a student at the Academy at the same time he was (1861-1864), but there is little stylistically which is common to them. Cecilia Beaux enrolled in the Academy, but appears not to have studied much there, preferring instead the private classes of William Sartain.

Martha Walter attended the Academy after Eakins had gone. While his influence was still felt, Walter studied under another strong personality, William Merritt Chase.

Of the three, only Beaux's style bears a resemblance to Eakins'. Her early portraits are close enough, in fact, to suggest his direct influence. As a portraitist in Philadelphia, during the period of Eakins' preeminence in that genre, she could hardly have avoided his style. Given these facts, there is little to connect our three women in terms of a geographical style.

□ We may profit more from a consideration of their achievements *vis a vis* the artistic period in which they worked. Mary Cassatt was born in 1844, Martha Walter died in 1976, in her hundredth year. This is the span of time covered by the lives of the three. To a large extent, however, their work as artists compresses into a narrower stylistic frame than a span of 132 years might suggest. The half-century between 1875 and 1925 were the crucial years for our artists. Beginning with the development of Impressionism in the early 1870's, and climaxing with the most extreme forms of abstraction immediately before and after World War I, many new avenues of artistic expression opened up, creating the vast heterogeneity of styles which continues to characterize art today.

Cassatt, Beaux, and Walter confronted that rapidly changing world in their own ways. Yet, as painters formed in the second half of the 19th century, they were all to one degree or another affected by Impressionism. It is to this seminal movement in the history of modern art that their work must be related.

□ Before Impressionism was created, the dominant artistic modes in Europe were Romanticism, wherein emotional subjects were represented in a way that the intention of arousing the deepest feelings in the viewer. Exotic places, ancient wildernesses provided the setting for the emotional impulses of the romantic era. In the 19th century, the one most often represented was Classicism, the one most often represented, often pedantically, by the academies. Moralizing or literary subjects, which became a forceful movement in the 19th century, were depicted matter-of-factly and without sentimentality or moralizing. In pictorial art, which did not necessarily imply photography, the subject was represented by brushwork and strong contrasts to present an image with the potential for emotional impact.

Impressionism was close to Realism in its attitude toward subject matter. It was not stories, or even very much in the way of moralizing, that surprised that a Realist such as Cassatt could remain close to Realism.

□ The differences between the two movements emerge only when we examine the work of the Impressionists. The sense of spontaneity and freedom in Impressionism is far more than it is in Realism. Sometimes seemingly off-balance compositions, modern snapshots, were often executed with a sometimes left deliberately "unfinished" quality.

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consideration of their artistic period in which they were born in 1844. Martha Walter was born in 1844. This is the span of the Impressionist movement. To a large extent, the Impressionist movement compresses into a narrower span the 132 years might suggest. The years 1844 and 1925 were the crucial years in the development of Impressionism, and climaxed with the most important immediately before and after the Impressionist movement. The Impressionist movement is a heterogeneous of styles which exist today.

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□ Before Impressionism was created, there were three dominant artistic modes in Europe and America. The first was Romanticism, wherein emotional, often melodramatic subjects were represented in a variety of artistic styles, with the intention of arousing the deepest subjective responses of the viewer. Exotic places, ancient eras, and nature's wildernesses provided the settings which engaged the emotional impulses of the romantic artist. The second mode was Classicism, the one most often championed by the academies. Moralizing or literary subjects were usually represented, often pedantically, according to the rationalist principles of classical idealism. Lastly, there was Realism, which became a forceful movement at mid-century. Commonplace subjects, such as scenes from everyday life, were depicted matter-of-factly and without any sentimentality or moralizing. In pictorial form, however, Realism did not necessarily imply photographic precision. More often than not, the subject was represented with broad, vigorous brushwork and strong contrasts of light and shade, in order to present an image with the potency of real life.

Impressionism was close to Realism in terms of its frank attitude toward subject matter. It had no interest in myths, or stories, or even very much in personalities. It is not surprising that a Realist such as Manet could gravitate toward Impressionism, or an Impressionist such as Degas could remain close to Realism.

□ The differences between the two movements clearly emerge only when we examine their purely visual aspects. The sense of spontaneity and freshness is even greater in Impressionism than it is in Realism. Off-beat, and sometimes seemingly off-balance compositions, resembling modern snapshots, were often employed. Pictures were sometimes left deliberately "unfinished" (by traditional

standards), and many paintings were completed in a single session, without reworking and, customarily, without preliminary sketches.

Unlike Realism, Impressionism concentrated upon a single aspect of reality: light, with its corollary, color. Three-dimensional mass and space were subordinated to the play of light and shade (i.e. tone) upon the surfaces of nature. Visual experience was regarded as a purely tonal phenomenon, to the extent that solid shapes and continuous outlines were often submerged in an atmosphere of flickering colors.

In order to analyze color and light properly, the Impressionist had to paint directly from the subject; landscapes, for example, had to be painted out-of-doors, on the spot, in order to capture the fleeting tones and colors as they appeared at a given moment. This was one of the reasons for the often sketchy, unfinished appearance of Impressionist paintings. Just as important as accuracy of tone and color was a sense of natural vibrancy. By using a high tonal key, intense hues, and small, contrasting, briskly applied brushstrokes, such vibrancy was approached far beyond any previous style of painting. This effect is much admired today, but in the 19th century, most critics, unused to it, thought it garish and reckless.

□ Impressionism, then, was a style devoted to the sense of sight and the pure enjoyment of seeing. But while the Impressionist sought to analyze and record the light and color he saw in nature, he also realized that the painted picture was physically limited as an effigy of the external world. Paint could never have the brilliance of true sunlight, nor could a small canvas encompass the true scale of a landscape. The picture, therefore, had to have a life of its

own, an internal harmony and structure which might serve as an equivalent to nature rather than a replica of it. In dealing with this concept, the Impressionists, for all their interest in reality, began to enter a world of abstraction. The vibrant, colored surfaces in the painting, with their harmonies and rhythms, were cherished for themselves.

The various Impressionist painters employed these techniques in quite varying ways and degrees, with Claude Monet being the most extreme practitioner. Later generations of painters in Europe and America extended aspects of Impressionism into distinctly new styles, such as Fauvism and Futurism. Without question, Impressionism was a crucial step toward the creation of 20th century modernism.

□ As dedicated painters coming to maturity during the era of Impressionism, Mary Cassatt, Cecilia Beaux, and Martha Walter had to confront it, or resign themselves to the comfortable oblivion of unquestioning traditionalism. Mary Cassatt has been accepted by history, as she was by her peers in the movement, as one of the premier French Impressionists, even though she was an American. She went to Paris in 1866, absorbed the lessons of old and new masters prodigiously on her own, and gradually achieved recognition by the art establishment. But she was not content with the status quo, and by the early 70's was clearly moving into more experimental forms. In 1877, only a few years after Impressionism had emerged as a distinct movement, its members invited Mary Cassatt to join them. Her work continued to mature and strengthen in the 80's and 90's. Like her friend Degas, Cassatt was an Impressionist who exhibited other strong tendencies, which often inflected her work with Manet's brand of Realism

(cf. no. 1-2). But, until ill health and failing eyesight caused her to cease painting in 1914, she remained essentially an Impressionist. Indeed, she was generally hostile to most of the later developments in modern art. By temperament and capacity, Mary Cassatt and Impressionism seemed made for each other. Her preference for the human figure as a subject, however, caused her to retain more solidity of form than was usual among her colleagues, even though all the freshness of color, spontaneity of stroke, and informality of attitude characteristic of Impressionism animated her art to the end. In the 90's, a close study of Japanese woodcuts heightened her sense of pattern, as did her tacit apprenticeship to Degas who had never foregone that element in his own work. Other progressive artists, such as Gauguin and Seurat, revealed similar tendencies at the same time. Only after the turn of the century, then, did Cassatt no longer seem to respond to the tides of artistic experimentation.

Up to the end of the 19th century, America was culturally provincial, and any reasonably sophisticated artist or patron knew that, in matters of taste, the European centers of Paris, London, and Munich set the standards. America certainly had had artists of genius, but not a single one had significantly influenced developments in Europe and not until the last quarter of the century, was one even accepted as a progressive master equal to Europe's own. Whistler and Cassatt were among the first to crack that barrier.

□ It does not belittle Cecilia Beaux's remarkable talents to say that her art remained essentially an offshoot of a more conservative European tradition. This was due, to some extent, to her choice of portraiture as a special field. Cassatt did many portraits, but they were informal studies of close friends and relatives. Beaux was a portraitist in the stricter

sense. Her work was usually obliged to accommodate the ta patrons. She was not reluctant when it seemed possible, but a very radical with a generally co

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when it seemed possible, but a portraitist could never be
very radical with a generally conservative clientele.

She first followed Eakin's lead with a tightly analytical
style, dramatized by spotlighting the figure against a dark
background (cf. no. 2-5). Her style gradually became looser,
more in the bravura manner of John Singer Sargent, with
whom she has most often been compared (cf. no. 2-8). Like
Cassatt, Beaux had gone to Europe (in 1888) to polish her
skills, but she did not come under the spell of the avant-
garde. She was not antagonistic to Impressionism, but
probably felt that it had little to offer a portrait painter.
However, her increasingly colorful and sketchy backgrounds
certainly showed Impressionist influence (cf. no. 2-6). In
most respects, though, it seems more logical to place Beaux
with the Realists. Rather than experiment radically with the
elements of artistic form, Beaux was much more concerned
with presenting her subjects forthrightly. In the best
traditions of portraiture, she rendered them with dignity,
grace, and a quiet forcefulness, avoiding sentiment or
pretense. With Whistler, Sargent, and Eakins, Beaux was
one of the last practitioners of this grand manner of
portraiture. Portraiture in the 20th century has been largely
usurped by the camera, leaving the painted portrait in the
hands of lesser, usually mechanical talents, or as an isolated
phenomenon in the work of various modernists, where it is
far removed from the old portrait tradition.

□ Younger by a generation than her companions in this
exhibition, Martha Walter felt the strong winds of change
which followed Impressionism during her maturing years as
a painter. As Cassatt and Beaux had done before her, she
attended the Pennsylvania Academy, where she came under
the strong influence of William Merritt Chase, a popular
and energetic painter, whose eclectic style contained
elements of both Sargent and Impressionism. From the
beginning, Walter showed a predilection for quick, fluid
brushwork and strong tonal contrasts (cf. no. 3-2). This
approach was intensified during the first of her many trips
to Europe. That was in 1908, when Impressionism had
become a more or less acceptable style, and much more
radical styles, such as Fauvism and Cubism, were beginning
to appear. Walter's adoption of Impressionism followed
easily upon her preparations under Chase, and seemed an
ideal approach for her favorite subject: the figure in the
landscape. Becoming an Impressionist in 1908 was not a
radical thing to do, but it was certainly more progressive
than conservative, and Walter underscored her
progressiveness by inflecting Impressionism with more
modern elements. Brilliant splashes of intense color against
cool grounds and almost recklessly bold brushwork brought
her work close to that of Fauve painters such as Matisse and
Derain (cf. no. 3-5). A loose surface pattern of color and
texture predominated over illusions of depth. Sensuous
paint became the proxy of sun-dappled gardens and summer
beaches. Objects on the verge of dissolving into luminous
atmosphere were held in focus only by boldly contrasting
patches of color. Sometimes, her work veered closer to her
American counterparts in "The Eight," such as Henri, Luks,
and Prendergast, or independents like Edward Potthast.

□ Beneath the representational surface of all three women's work lay an important modernist attitude, namely that the artistic form was as important as the subject matter. The abstract verities of that form — balance, harmony, tension, and rhythmic movement — were felt to be quite as satisfying to our senses as identifiable shapes and gestures. Design, color, and surface were recognized as expressive and appealing entities in themselves, a fact understood by all great painters of the past, but rarely stated with such boldness before the advent of modern art. In the process of capturing the sensations of the external world, our painters simultaneously created an internal world, as lush and beautiful, in their shimmering canvases.

Cassatt, especially, showed an awareness of artistic structure, supported by a sound instinct for its creation. She orchestrated into a taut compositional unity the selection and application of color, the measured spontaneity of brushstrokes and sketched outlines, and the balances and tensions of masses and spaces, lights and darks. Beneath the vivacious color, commonplace subjects took on simple grandeur and eternal poise.

Beaux, although more preoccupied with the specific appearance of her subjects, as required by objective portraiture, nevertheless managed to adapt those appearances to the abstract realities of paint, color, and composition, as had her exemplars Whistler, Velasquez, and Hals. The fresh spontaneity of her brushwork both defines objective fact, and, by adhering to the solid shape of the

subject, exists in its own right as an appealing surface in a state of flux. Like Cassatt, she had a sure eye for composition, placing her figures in solid relationship with adjacent shapes and with the edges of the canvas. Her dramatic use of light and dark, in the manner of Realists such as Manet, took the place of Cassatt's impressionistic interplay of vibrant, but tonally close colors. The result, however, is only slightly less abstract, as a distillation of reality into a visual structure compatible with the texture of paint and the design potentials of the flat, rectangular canvas. Late nineteenth century interests in surface and pattern are clearly evident in the works of both these artists.

Walter was equally affected by these concerns, and to some extent, she seems to have combined the formal qualities of Beaux with those of Cassatt. The loose, liquid, brushwork of the former merges with the intense color and rhythmic excitement of the latter. But an even higher key and a greater nonchalance of stroke, the difference between an early twentieth century sensibility and a late nineteenth century one, set Walter apart from her two companions.

□ We might be tempted, with these three painters, to look for a peculiarly feminine style, but nothing valid seems to come forth from any analysis along these lines. One could see as much "feminine" taste (stereotypically speaking) in the art of Renior as in that of Cassatt. Nothing particularly sexual seems to differentiate the styles of Beaux and Sargent, for example, or Walter and Prendergast. Although Cassatt favored female or maternal subjects, that had little to do with her style of painting, and certainly one could find male artists with similar predilections. All three women showed an independence of mind and vigor of spirit which seems to have had nothing to do with their gender.

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with similar predilections. All three women
endence of mind and vigor of spirit which
d nothing to do with their gender.

BEAUX
2-9



□ Impressionism, 'fin de siècle' Realism, and Fauvism, the styles which most strongly affected our artists, have come to be among the most widely accepted styles in modern art, in part, perhaps, because all three represent vibrant responses to a seemingly untroubled and luxuriant world which no longer exists. To a large extent, it was the world of the gentry, created out of fourth and fifth generation wealth and culture — confident, relaxed, and responsible. It was the primary source of America's intellectual and political leadership in the late nineteenth century, but it wore its culture graciously and its wealth discreetly. Our three painters grew up in that world, understanding its values, sharing its tastes, and, in turn, mirroring its richness in opulent pigment, its solidity in firmly structured compositions. Ultimately, then, it was an aesthetic rather than a style, which they shared, an aesthetic native to that gentry world, and one which survives for us today in these paintings. Only Walter, in her choice of subjects, began to sing a popular tune similar to *The Eight's*. Though still infused with an air of elegance, her paintings represented the emergence of a new generation, from which came forth the American Scene painting of the 1920's and 30's.

WILLIAM STERLING

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Mary Cassatt was born in Allegheny City in 1844, but from 1851 to 1861, at the age of 17, she attended the Academy of the Fine Arts in Philadelphia. With her father's help, she went to Paris to continue her studies. She met John Ruskin, Charles Chaplin, Gerome, and others. During the Franco-Prussian War, she returned to Philadelphia, but she spent her Italian Renaissance studies in Parma, Italy, which she followed before she returned to Paris.

As early as 1874, she exhibited at the Paris Salon, the most important in Europe. Although her style, it showed the influence of the great Impressionists. In 1874 Salon, he referred to her as "do." Following an exhibition at Courbet and Manet's studio in the activities of the "Independents," but conservative Salonists, she finally introduced the "Independents," who were Salonists. Two years later she returned to Paris.

Cassatt's preference for and young women, her frequent visits to Paris became president of the Pennsylvania Academy of the Fine Arts, and their

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MARY CASSATT

Mary Cassatt was born in the Pittsburgh suburb of Allegheny City in 1844, the daughter of a successful businessman. The family moved to Philadelphia in 1849, but from 1851 to 1855 they lived and traveled in Europe. In 1861, at the age of 17, Cassatt entered the Pennsylvania Academy of the Fine Arts, where she studied until 1866. With her father's reluctant consent, she then moved on to Paris to continue her studies with such academicians as Chaplin, Gerome, and Couture. She also went on sketching trips in the French countryside at this time (cf. no. 1-1). During the Franco-Prussian War, she returned to Philadelphia, but by 1872, was back in Europe, studying the Italian Renaissance masters as well as printmaking techniques in Parma. Trips to Spain and the Low Countries followed before she finally settled again in Paris in 1874.

As early as 1872, Cassatt had had a painting accepted in the Paris Salon, the major proving ground for artists in Europe. Although her work at this time was still traditional in style, it showed a vigor and solidity which caught the eye of the great Impressionist Degas. Admiring her work in the 1874 Salon, he remarked, "There is someone who feels as I do." Following an allegiance to older "moderns" such as Courbet and Manet, Cassatt became increasingly interested in the activities of the younger generation radicals, the "Independents," who no longer showed in the prestigious, but conservative Salons. In 1877, she and Degas were finally introduced, and he invited her to join the "Independents," who were later to be known as the Impressionists. Two years later she first exhibited with them.

Cassatt's preference for intimate portraits of children and young women was at least partly occasioned by the frequent visits paid her by her brothers (one of whom became president of the Pennsylvania Railroad), sister, cousins, and their families. Her mother also visited often,

and in 1887, her parents moved into her new apartment on the Rue Marignan. Among her artist friends, the aloof and often difficult Degas remained one of her closest, and she his. Cassatt also hosted art-loving Americans in Paris, and became an important adviser to several major collectors, such as the Henry O. Havemeyers (whose collection later became one of the finest in the Metropolitan Museum).

Cassatt had her first solo exhibition in 1891. The next year, she was commissioned to do a large mural for the Woman's Building at the World Columbian Exposition in Chicago (a work now lost). Although a member of the avant-garde and never one to promote her own work, she did enjoy a respectable success in the Parisian art world. In 1904, she was made a Chevalier in the French Legion of Honor. She was still not well-known in her native land, spending little time there (only three visits after 1872). In 1914, however, the year she stopped painting because of increasing blindness, the Pennsylvania Academy awarded her their Gold Medal of Honor. From that point on, her reputation as America's greatest woman painter and America's greatest Impressionist, (although she lived among the French), became well established. She died at her villa, Chateau de Beaufresne, in 1926, the same year as did her eminent colleague Claude Monet.

Mary Cassatt's Impressionism followed the more structured approach of her friend and critic, Degas, rather than the more diffuse style of Monet and Renoir. Especially after 1880, she showed a predilection for modelled shapes as well as linear design (cf. no. 1-5). The design aspect became even more apparent after her contact with Japanese art, particularly at the great 1890 exhibition in Paris. Her graphic work, both in drypoint and aquatint, was especially influenced by oriental pattern and composition. The ten color prints she executed in 1891 constitute one of the great achievements in the history of printmaking.

Like Degas, Cassatt worked frequently in pastel, increasingly so after the turn of the century when her eyesight began to fail. This affliction also affected her style, often forcing her to replace subtle nuances with simpler, flatter shapes and brighter colors (cf. no. 1-7). But to the very end, Cassatt retained her powerful sense of design, her vibrant surfaces, and her warm, unsentimental interpretations of subject.

1-1

"Two Women, One Sketching"
oil on canvas, ca. 1869, 30 x 21¼"
On loan from Mr. and Mrs. Philip I. Berman

1-2

"Young Girl Reading"
oil on canvas, n.d., 9 x 8"
On loan from The Collection of The High Museum of Art, Atlanta; J. J. Harvey Collection, 1949

1-3

"Sketch of a Mother Looking Down on Thomas"
pastel on paper (counterproof), 1893, 21⅝ x 17"
On loan from The Hall Galleries, Fort Worth

1-4

"Baby John on His Mother's Lap"
pastel on paper, n.d., 31 x 23"
On loan from J. W. Fisher, Fisher Governor Foundation, Marshalltown, Iowa

1-5

"Sara in a Green Bonnet"
oil on canvas, ca. 1901, 16⅝ x 13⅝"
On loan from The National Collection of Fine Arts, Smithsonian Institution; Gift of John Gellatly

1-6

"Sketch of Jeanette"
pastel on paper, ca. 1902, 21 x 17½"
On loan from The Gallery of Art, Morgan State University, Baltimore; Mr. and Mrs. Abraham Adler Collection

1-7

"Bebe Souriant a Sa Mere"
pastel on paper, 1913, 33½ x 24"
On loan from The Westmoreland County Museum of Art, Greensburg, Pa.; Mary Marchand Woods Memorial Fund

1-8

"The Stocking"
drypoint, 1890, 10¼ x 7⅝"
On loan from The Fine Arts Collection, Rutgers, The State University of New Jersey

1-9

"Tea"
drypoint, ca. 1890, 7-1/6 x 6¼"
On loan from The Fine Arts Collection, Rutgers, The State University of New Jersey

1-10

"Nursing"
drypoint, ca. 9⅝ x 7"
On loan from The Fine Arts Collection, Rutgers, The State University of New Jersey

1-11

"Kneeling in an Armchair"
drypoint, ca. 11⅞ x 9⅝"
On loan from The Fine Arts Collection, Rutgers, The State University of New Jersey

Cecilia Beaux was b
daughter of a French b
Her mother died a few
father returned to Frai
care of her maternal r
to her interest in art a
1872, they sent her to
she was listed on the r
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training there. She dic
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"Les Derniers Jour d'
collection), was enter
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In 1888, Beaux wer
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Sargent's work in Lon
sionist Monet at his h
in 1897, she had her f
enjoy continuous crit
City, and never want
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was invited by the Ur
portraits of the war h
Beatty, and George C
crippling hip injury a
her productivity decl

Sketch of Jeanette"
Watercolor on paper, ca. 1902, 21 x 17 1/2"
Loan from The Gallery of Art, Morgan State University,
Baltimore; Mr. and Mrs. Abraham Adler Collection

"The Souriant a Sa Mere"
Watercolor on paper, 1913, 33 1/2 x 24"
Loan from The Westmoreland County Museum of Art,
Pittsburgh, Pa.; Mary Marchand Woods Memorial Fund

"The Stocking"
Watercolor on paper, 1890, 10 1/4 x 7 1/2"
Loan from The Fine Arts Collection, Rutgers,
State University of New Jersey

"The Girl"
Watercolor on paper, ca. 1890, 7-1/6 x 6 1/6"
Loan from The Fine Arts Collection, Rutgers,
State University of New Jersey

"The Rising"
Watercolor on paper, ca. 9 5/8 x 7"
Loan from The Fine Arts Collection, Rutgers,
State University of New Jersey

"The Girl in an Armchair"
Watercolor on paper, ca. 11 1/8 x 9 1/2"
Loan from The Fine Arts Collection, Rutgers,
State University of New Jersey

CECILIA BEAUX

Cecilia Beaux was born in Philadelphia in 1855, the daughter of a French businessman and his American wife. Her mother died a few days after her birth, and the bereaved father returned to France, leaving his infant daughter in the care of her maternal relatives. The latter were sympathetic to her interest in art as it emerged in her mid-teens, and, in 1872, they sent her to private art classes. In 1877 and 1878 she was listed on the roles of the Pennsylvania Academy, although there is some doubt about the extent of her training there. She did exhibit at the Academy in 1879. Her most extensive studies were with William Sartain, from about 1881 to 1883, and by 1885, she was exhibiting regularly and winning awards. In 1887, one of her paintings, "Les Derniers Jour d'Enfance" (Pennsylvania Academy collection), was entered in the Paris Salon by a friend, and Beaux was astonished to learn that it had been accepted.

In 1888, Beaux went to Europe for the first time. She enrolled in the Academie Julian, but also absorbed much that the great museums had to offer, being drawn particularly to those exuberant handlers of pigment, Titian, Rubens, and Velasquez. After a year and a half in Paris, she returned to Philadelphia. In 1896, after a brief teaching stint at the Academy, she went off again to Europe, seeing Sargent's work in London and visiting the great Impressionist Monet at his home in Giverny. Returning to America in 1897, she had her first large exhibition, and began to enjoy continuous critical acclaim. She settled in New York City, and never wanted for important clients. One of her most distinguished commissions came in 1919, when she was invited by the United States government to do the portraits of the war heroes, Cardinal Mercier, Sir David Beatty, and George Clemenceau (cf. no. 2-10). Only after a crippling hip injury and the onset of cataracts in 1924 did her productivity decline. Her autobiography "Background

with Figures" was published in 1930, and a year later she was elected one of the twelve most distinguished living women in America by *Good Housekeeping* magazine, an indication of her widespread recognition. Cecilia Beaux died in Gloucester, Massachusetts in 1942.

Although Beaux executed some of her strongest and freshest work in the early twentieth century, she seems today completely a painter of the nineteenth century. Indeed, she had little respect for the more radical developments of modern art, feeling that they had lost touch with humanistic values. Her greatest admiration went to such contemporaries as Eakins (cf. no. 2-5), and later Whistler and Sargent (cf. no 2-7). Her visit with Monet in 1896 was very cordial, and she liked the almost abstract works he exhibited in 1911. She never followed Impressionism, however, except in partial ways, such as some of her landscape backgrounds (cf. no. 2-9). The increasing bravura of her brushwork, the atmospheric treatment of solid forms, and subtle coloring (cf. no. 2-8), bore some resemblance to Impressionism, but it was equally akin to Sargent and such old masters as Velasquez and Hals. In regard to Sargent, who could be a very superficial painter, the great connoisseur Bernard Berenson once remarked that Beaux's work was superior to that of her better known peer. William Merritt Chase, another leading painter and teacher of the period, called Beaux "not only the greatest living woman painter, but the best that has ever lived." While that might be argued, there can be no question that Beaux found admirers among the most astute critics of the time. For her, modernism, per se, was irrelevant. She regarded her way as timeless and unneedful of labels. Her subjects were still more important to her than the style or method of their portrayal. Even so, Beaux's style rarely lacked an expressive blend of liveliness, elegance and formal structure, so that ultimately her paintings either transcended their subjects or epitomized them with a few bold strokes (cf. no. 2-10).

2-1

"Self Portrait"

oil on canvas, ca. 1880-85, 18 x 14"

*On loan from The National Portrait Gallery,
Smithsonian Institution*

2-2

"Landscape With a Farm Building"

oil on canvas, 1888, 11 x 14"

*On loan from The Pennsylvania Academy of the Fine Arts;
Gift of Henry S. Drinker, 1950*

2-3

"A Breton Woman, and Other Studies"

oil on canvas, 1888, 15 $\frac{1}{8}$ x 10 $\frac{5}{8}$ "

*On loan from The Pennsylvania Academy of the Fine Arts;
Gift of Henry S. Drinker, 1950*

2-4

"A Young Woman"

oil on canvas, ca. 1895, 29 $\frac{5}{8}$ x 22 $\frac{1}{4}$ "

*On loan from The Pennsylvania Academy of the Fine Arts;
Gift of Henry S. Drinker, 1950*

2-5

"Portrait of Ethel Page (Mrs. James Large)"

oil on canvas, 1884, 30 x 25"

On loan from Judy and Alan Goffman Fine Art

2-6

"Dorothea in the Woods"

oil on canvas, 1897, 53 $\frac{1}{4}$ x 40"

*On loan from The Whitney Museum of American Art,
New York; Gift of Mr. and Mrs. Raymond J. Horwitz*

2-7

"Adelaide Nutting" (First Superintendent of the Johns
Hopkins Hospital School of Nursing, 1894-1907)

oil on canvas, n.d., 38 x 25"

On loan from Johns Hopkins Hospital, Baltimore

2-8

"Mrs. Samuel Hamilton Brooks"

oil on canvas, 1911, 48 x 34"

*On loan from The Collection of the Brooks Memorial Art
Gallery, Memphis; Gift of Mrs. Samuel Hamilton Brooks*

2-9

"Mrs. Addison Clay Harris"

oil on canvas, 1917, 55 x 41 $\frac{1}{2}$ "

*On loan from The Indianapolis Museum of Art;
Gift of Mrs. Addison C. Harris*

2-10

"George Clemenceau"

oil on canvas, 1920, 47 x 36 $\frac{3}{4}$ "

*On loan from The National Collection of Fine Arts,
Smithsonian Institution; Gift of the National Art Committee*

2-11

"Dr. Henry Sturgis Drinker"

oil on canvas, ca. 1923, 50 x 37"

*On loan from Lehigh University, Office of
Exhibitions and Collection*



" (First Superintendent of the Johns
School of Nursing, 1894-1907)
38 x 25"
Hopkins Hospital, Baltimore

Hamilton Brooks"
48 x 34"
Collection of the Brooks Memorial Art
Gift of Mrs. Samuel Hamilton Brooks

y Harris"
55 x 41 1/2"
Indianapolis Museum of Art;
on C. Harris

au"
47 x 36 3/4"
National Collection of Fine Arts,
ation; Gift of the National Art Committee

s Drinker"
923, 50 x 37"
gh University, Office of
ollection



WALTER 3-5

MARTHA WALTER

Martha Walter was born in Philadelphia in 1875. Following high school, she entered the Pennsylvania Academy, where she studied with the eminent quasi-Impressionist painter, William Merritt Chase. In the first decade of the twentieth century, Walter's work showed not only the influence of her master, but also that of painters such as Henri, Sargent, and Whistler, with whom she shared a taste for rich surfaces and dark tonalities (cf. no. 3-1). In 1908, she won a two-year traveling scholarship, which took her to Spain, Italy, Holland, and France. In Paris, she studied at the Grande Chaumiere, but finding its classical curriculum stiffling, she moved to the Academie Julian. Shortly afterward, she established her own studio, and began to work in a somewhat Impressionist manner, including out-of-doors painting. The full impact of Impressionist color did not make itself felt in Walter's art until about 1912, however. In 1909, she won the Academy's "Mary Smith Prize," for best work by a woman.

With the outbreak of World War I, Walter returned to America and began a series of beach scenes at Gloucester and Atlantic City (cf. no. 3-5). Here, the full potency of Impressionist light and color came into play, but with an added impetuosity that resembled the style of the Fauves, whom she had seen in Paris. Sometimes, Walter called upon earlier inspirations, such as Boudin's works of the 1870s, for her cloudy beach scenes (cf. no. 3-10).

Walter was a constant traveler, shuttling between Paris and her studios in New York and Gloucester (where Cecilia Beaux also had a studio). In addition, she taught at the New York School of Art and, for a time, in Brittany. Perhaps because of her own cosmopolitanism and her interest in less

fortunate travelers, she spent several months in 1922 painting a series of thirty-six pictures of the crowded immigration halls of Ellis Island. In that same year, she had a large exhibition in Paris, from which the French government selected a painting for the Musee du Luxembourg collection.

Walter traveled to North Africa in the 1930s, and responded to that special quality of light and color there, which had also intrigued such painters as Delacroix and Matisse. In 1941, she had a large exhibition at the Art Club of Chicago, and a few years later opened a studio in Palm Beach. Walter continued painting well into her nineties, and died at the age of one hundred in 1976. To the end, she remained a painter of locales — beaches, gardens, market-places — just as Cassatt had been a painter of friends and family. Not unlike Cassatt, she was most stimulated by the strong patterns and rich colors of her subjects, and projected them with great facility and verve.

Despite a long and successful career, Walter's art is still not widely known, but this seems destined to change. While not an innovator among the modernists of her age, she did develop a distinctive style. Her often daring color, vivacious brushwork, and consistently solid compositions have endured the tides of fashion, much as have those similar qualities in such contemporaries of hers as Henri, Sloan, and Marsh. Like theirs, Walter's paintings retain their wonderful freshness and energy.

3-1
"Boy in Black Cape"
oil on canvas, 1904, 51 x 38"
On loan from David David, Inc., Philadelp

3-2
"Paris Cafe"
oil on canvas, 1906, 22½ x 17½"
On loan from David David, Inc., Philadelp

3-3
"The Fresh Air Kids"
oil on canvas, 1910, 78 x 38"
On loan from David David, Inc., Philadelp

3-4
"Reclining Nude"
oil on canvas, 1912, 14 x 18"
On loan from David David, Inc., Philadelp

3-5
"Japanese Parasol"
oil on canvas, 1916, 14 x 18"
On loan from Mr. Jacques Zinman

3-6
"Young Woman in Black Hat"
oil on canvas, 1918, 21 x 26"
On loan from a private collection

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oil on canvas, 1918, 21 x 26"
On loan from a private collection

3-7
"Shady Spot in Luxembourg Gardens, Paris"
oil on canvas, 1919, 20 x 25"
On loan from a private collection

3-8
"Coney Island"
oil on panel, 1922, 14 x 18"
On loan from David David, Inc., Philadelphia

3-9
"Mother and Baby"
oil on canvas, 1922, 30 x 24"
On loan from David David, Inc., Philadelphia

3-10
"After the Storm"
oil on canvas, n.d., 24 x 30"
On loan from The Robert Rice Gallery, Houston



WALTER 3-10



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