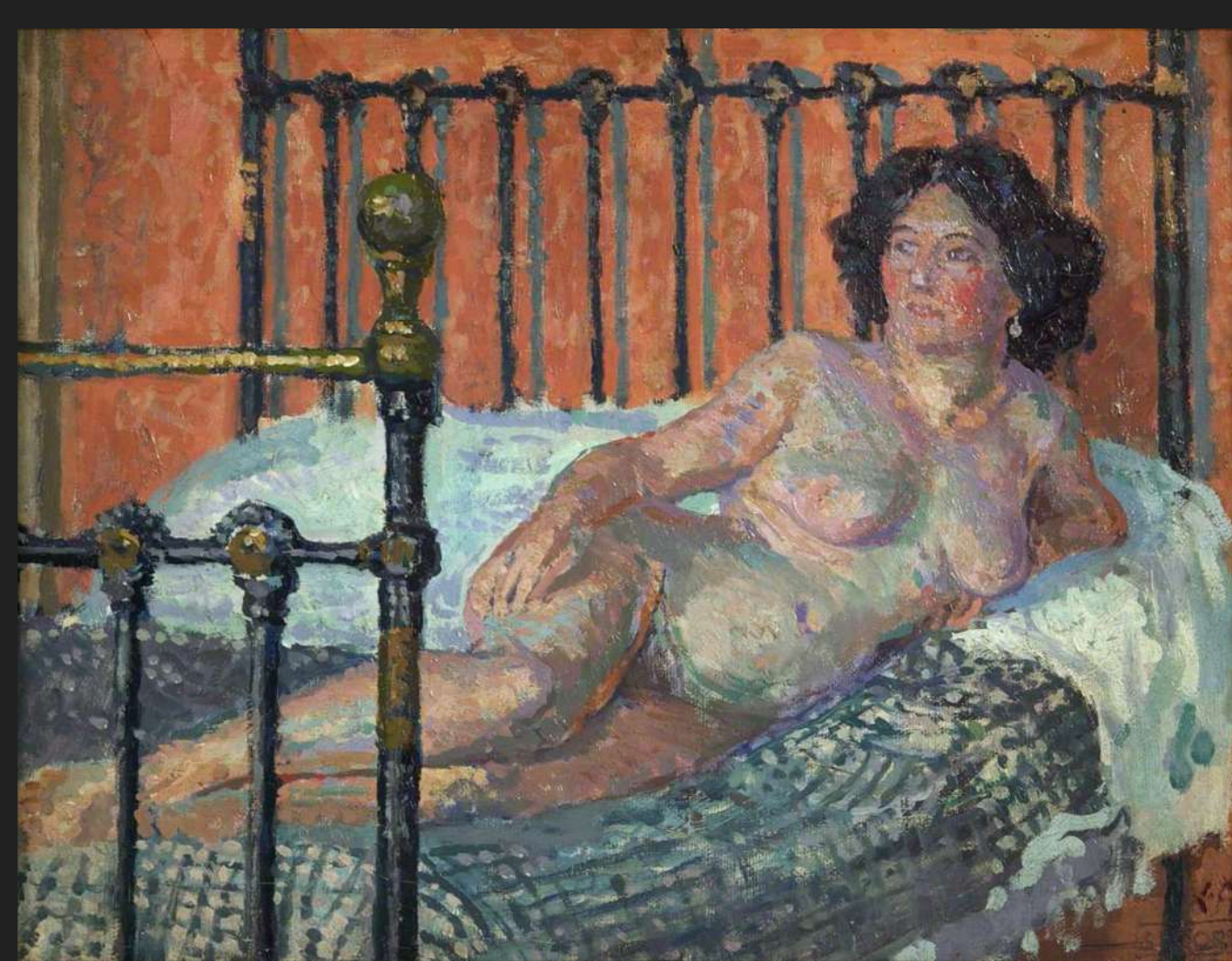


# Bodies

Elisha, Sabrina, and Sydney



## Nude/ Female Bodies

Spencer Gore, *Nude on a Bed*, 1910  
29.2 x 39 cm, Oil on Canvas



John Sloan, *Blonde Nude*, 1917  
51.44 cm x 61.12 cm, Oil on Canvas



George Bellows, *Nude, Miss Bentham*, 1906  
182.9 x 914 cm, Oil on Canvas



Walter Sickert, *Woman Washing Her Hair*, 1906  
457 x 381 mm, Oil on Canvas





Harold Gilman, *Clarissa*, 1911  
59.0 x 44.0, Oil on Canvas



John Sloan *The Cot*, 1907  
92.08 x 76.2 cm, Oil on Canvas

# Female Bodies and Labor

From 9 to 4 it is the uninterrupted pleasure of these kind, obliging little models who laugh, to amuse me with smutty talk while posing like angels. They are happy to be there, and are not hurried. By four I am ready only to close the shutters, lie on my bed and sleep the sleep of the just until seven.

-- Sickert, *Letter to Jacques-Emile Blanche*, 1903

Walter Sickert, *A Marengo*, 1903  
381 x 457 mm, Oil on Canvas



# Working Bodies

“In the measure of its expansion, the city offers more and more the decisive conditions of the division of labor. It offers a circle which through its size can absorb a highly diverse variety of services ... The individual has become a mere cog in an enormous organization of things and powers which tear from his hands all progress, spirituality, and value in order to transform them from their subjective form into the form of a purely objective life.” — Georg Simmel, *The Metropolis and Mental Life*

Realism and the body is further prevalent as Ashcan and Camden Town artists explored working-class subjects. As cities and their populations rapidly expanded, metropolitan living became defined by the circuit of labor, service, and industry workers who made up the machineries of mundane, modern life. Increasing demand for basic services and amenities stood in sharp contrast to popular images of modernization and industrialization. Working women, in particular, provided a popular genre of urban spectacle, as evidenced by Sickert's laundry girl or Gore's portrait of his cleaning woman. At the same time, depictions of working bodies reveal darker realities associated with modern labor practice, such as the nameless boy shining the shoes of fashion-forward city girls for pennies, or the overladen postman collapsing to fulfill his mission. Therefore, images of labor are more than objective documentations, but rather exist at the larger confluence of gender, class, and race. Depictions of working class bodies highlight complicated issues of bodily subjectivity and larger socio-political histories embodied by these individuals.



Spencer Gore, *North London Girl*, c. 1911-12  
Walter Sickert, *Laundry Shop*, 1885







Sloan, *Their Appointed Rounds*, 1938

Sloan, *Shine, Washington Square*, 1923





Bellows, *Men of the Docks*, 1912

# Labor, class, race



Bellows, *Paddy Flanagan*, 1908  
Harold Gilman, *Portrait of Black Gardener*, c. 1905



# Interior / Exterior (Public) Bodies



Sickert, *The Studio: The Painting of a Nude*, 1906



Sickert, *The Poet and His Muse*, 1907



Sloan, *The Cot*, 1907





Sickert, *The Honorable Lady Fry*, c. 1935



57 SUBWAY STAIRS 1926 7x5 M-221

"In modern times incoming trains cause updrafts in the subway entrances. Getting on an omnibus in the hoopskirt was exciting in grandmother's day. . . . I enjoy a jolly subject like this just as I like a healthy kind of ribaldry. There is something clean and wholesome about ribaldry that is completely different from the salacious or pornographic."

Sloan, *Subway Stairs*, 1906