

Environment

Holly, Ramiro, Emily, and Harrison

Movement of goods/resources



Sloan, *Pig-Pen-Sylvania*, 1916, BCMA



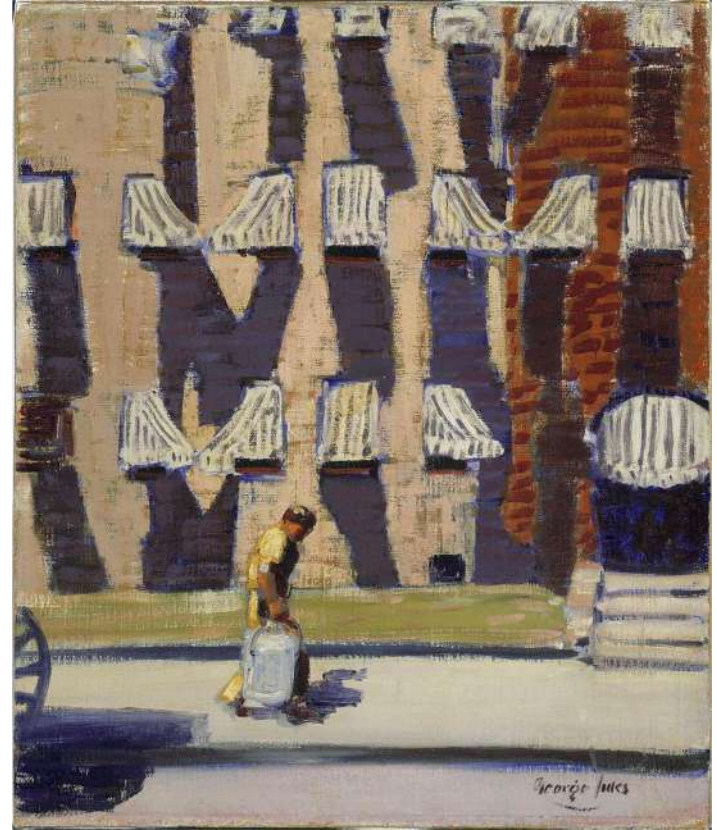
Luks, *The Butcher Cart*, 1901, Art Institute of Chicago

Movement of goods/resources



Sir George Clausen,
*The Gleaners
Returning*, 1908, Tate
N02259

Luks, *Noontime, St.
Botolph Street, Boston*,
1923, MFA



Movement of goods/resources

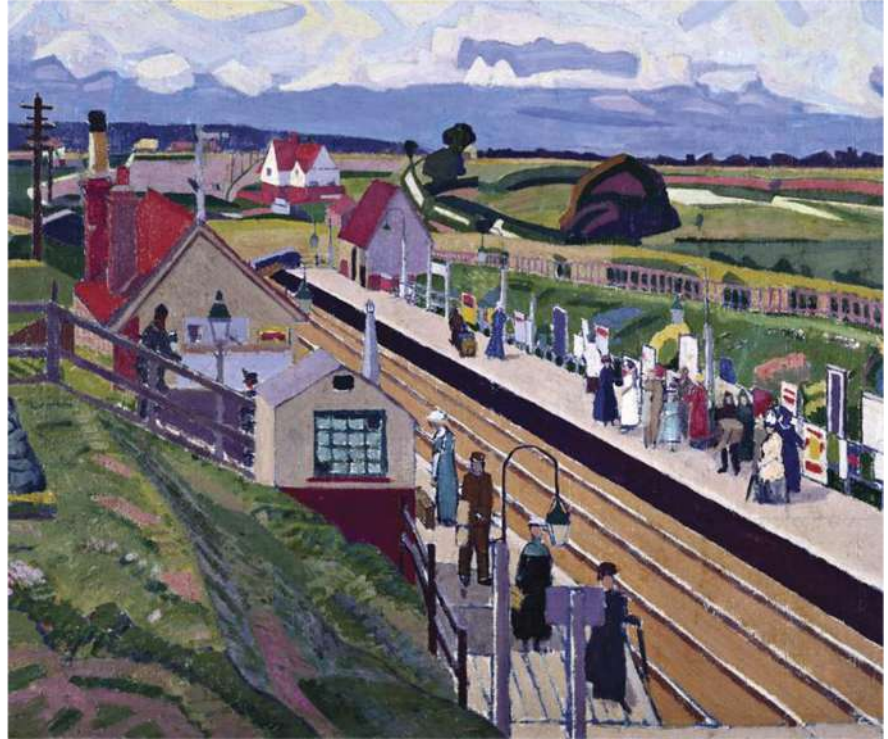


Bellows, *New York*, 1911, National Gallery 1986.72.1

Movement of People, Transportation



Spencer Gore, *Letchworth, The Road*, 1912, Letchworth Museum and Art Gallery



Movement of people



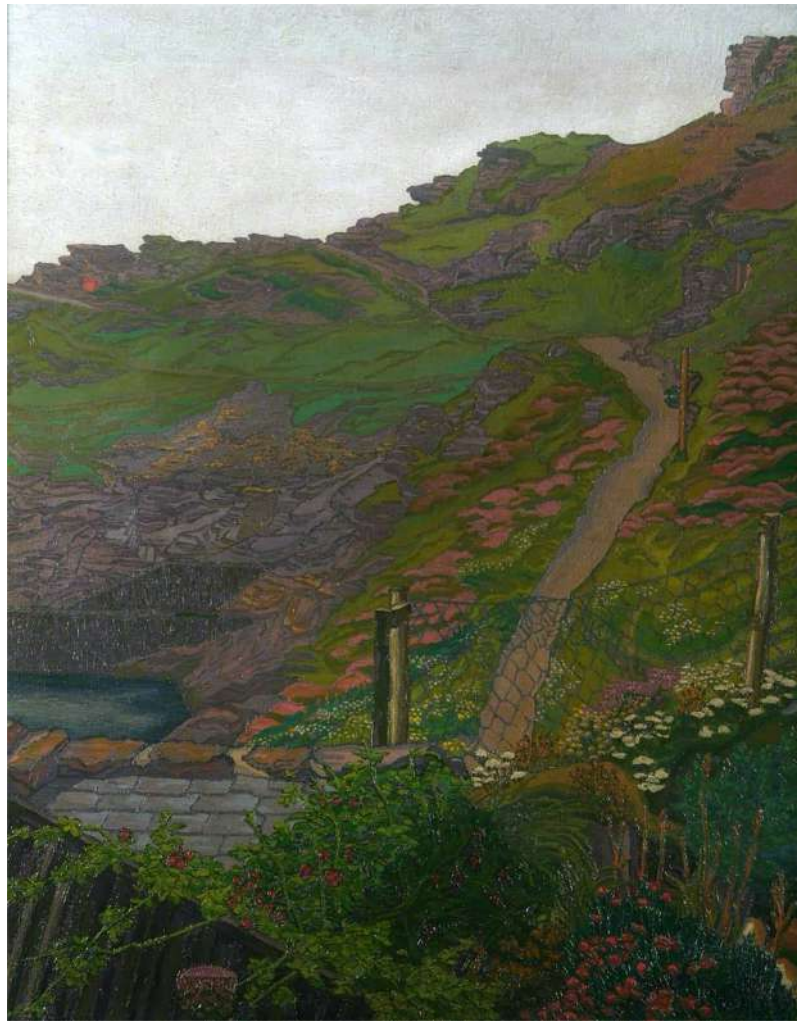
Bellows, *Easter Snow*, 1915, Cordover Collection



Glackens, *Captain's Pier*, c. 1912-1914. BCMA.

Art Historical Precedents: Pre-Raphaelites

Charles Ginner, *Penally Hill*. Date unknown.

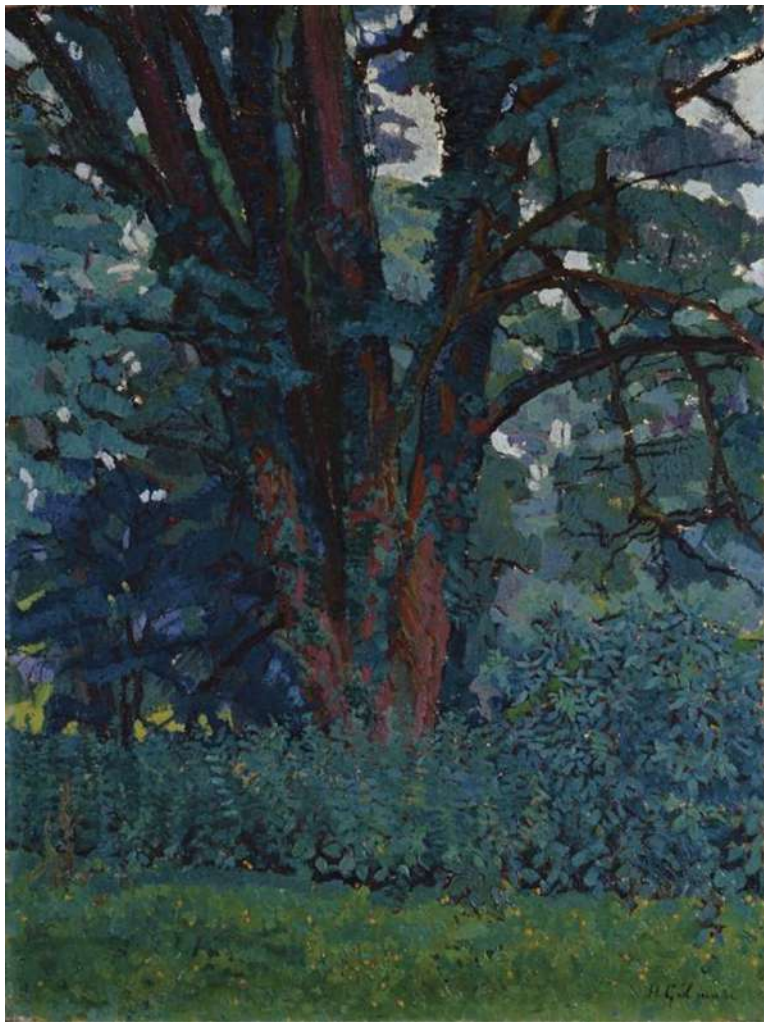


William Holman Hunt. *Our English Coasts*. 1852





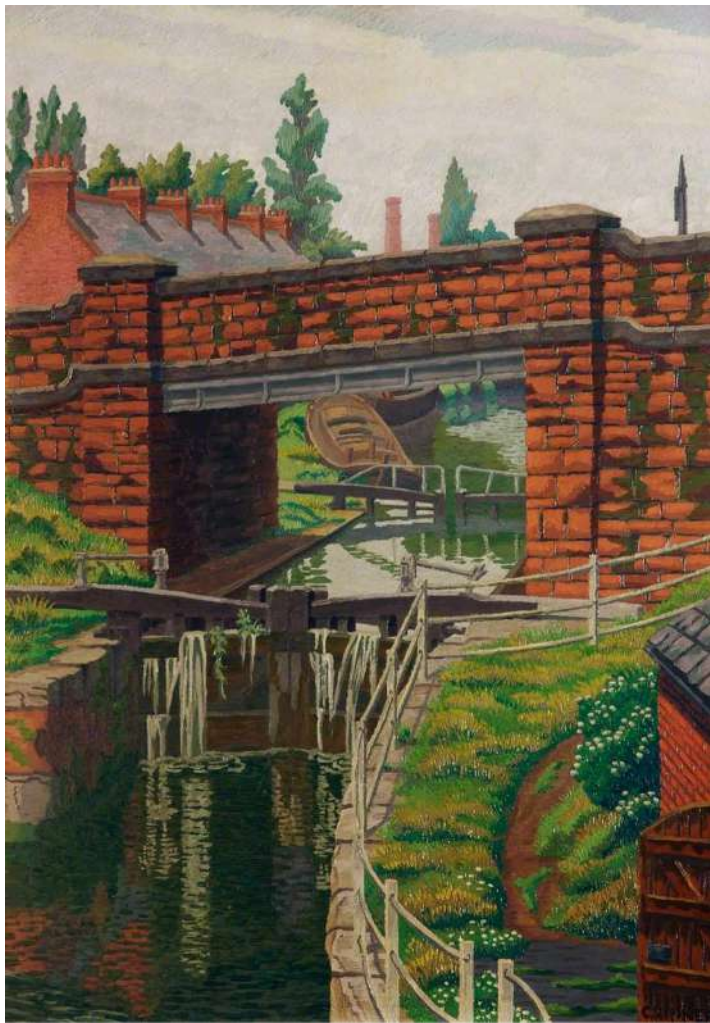
John Ruskin, *Rocks and Ferns in a Wood at Crossmount, Perthshire, 1847*



Harold Gilman. *In Gloucestershire*
1916



John Inchbold, *The Chapel, Bolton*, 1853



Charles Ginner, The Lock Gates,
Chester.



John Sloan, *Purple Rocks and Green Sea*. 1916



George Bellows, *Rock Reef, Maine*.



Winslow Homer.
Northeaster. 1895



Marsden Hartley. *The Wave*.
1940.

Coastal Landscapes Meet Modernity

The coastal scenes we viewed in this class embody paradoxes of modernity. On the one hand, the shoreline provides “nature as spectacle,” where city-dwellers flock to the water in their leisure time and create new crowds. Coastal landscapes such as the one in *Captain’s Pier* are peppered with buildings, boardwalks, and boats. These shorelines are profoundly disrupted and reshaped by modernity. We see naval ships and ships carrying goods coming and going in works such as *Signals*, reminding us that coastlines are necessary hubs of commerce. Yet in landscapes such as *Purple Rocks and Green Sea* and *Rock Reef*, we see an entirely different shoreline: one that is rugged and uncorrupted, providing respite from the city streets. These landscapes are studies in painting and observation. Wet oil paint applied in *impasto* captures churning waves and sea spray, and artists take new, closer viewpoints right at the water’s edge. So while some coastal landscapes are irrevocably shaped by the modern, some are still lauded as untouched and pure, impossible to rein in.

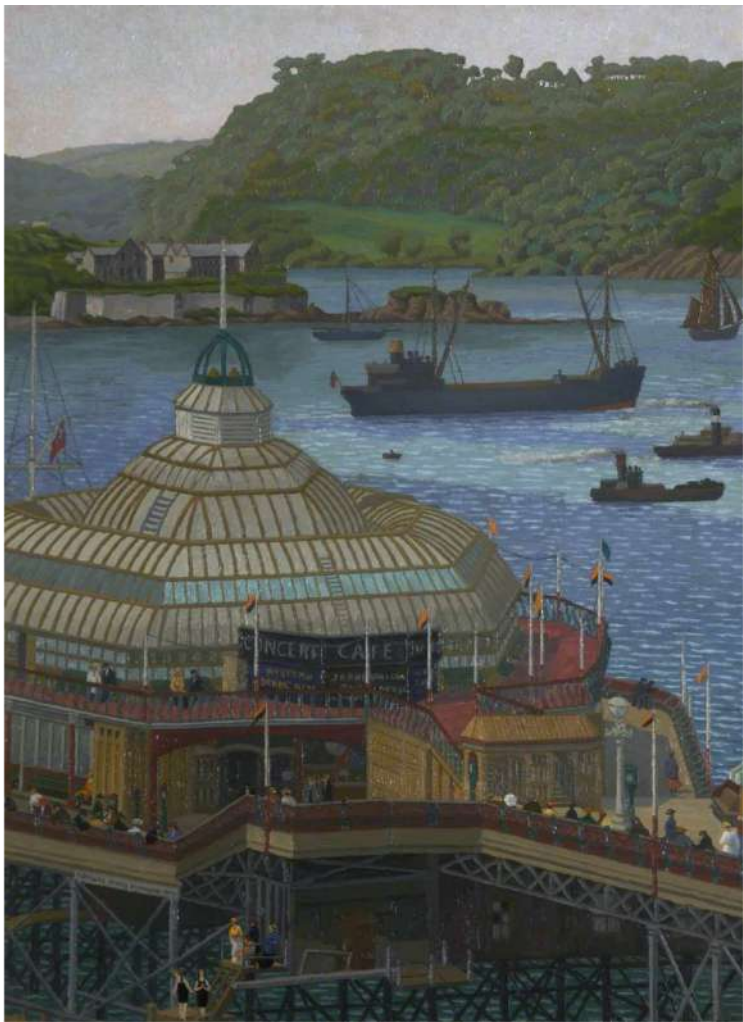
-Holly

Glackens, *Captain's Pier*, c. 1912-1914. BCMA.



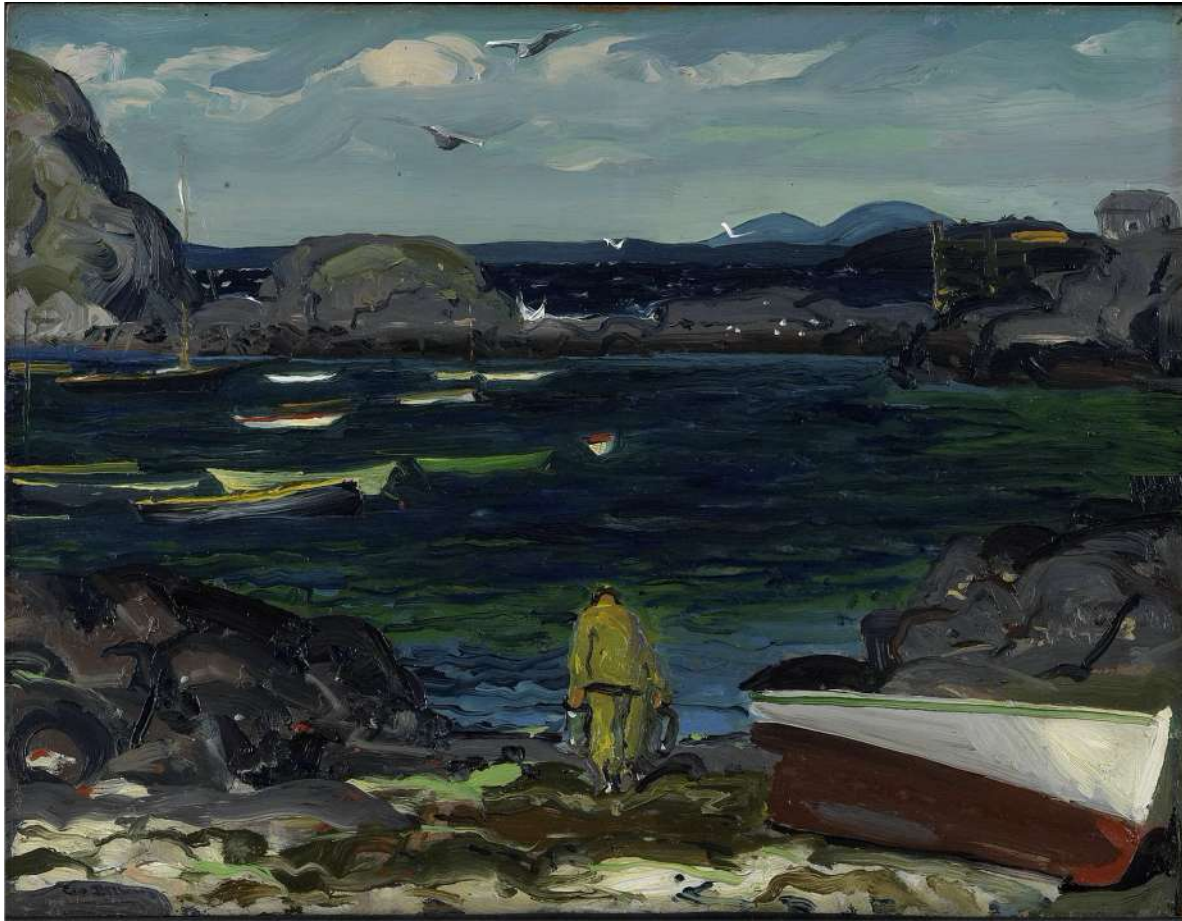
Sloan, *Signals*, 1916. BCMA.



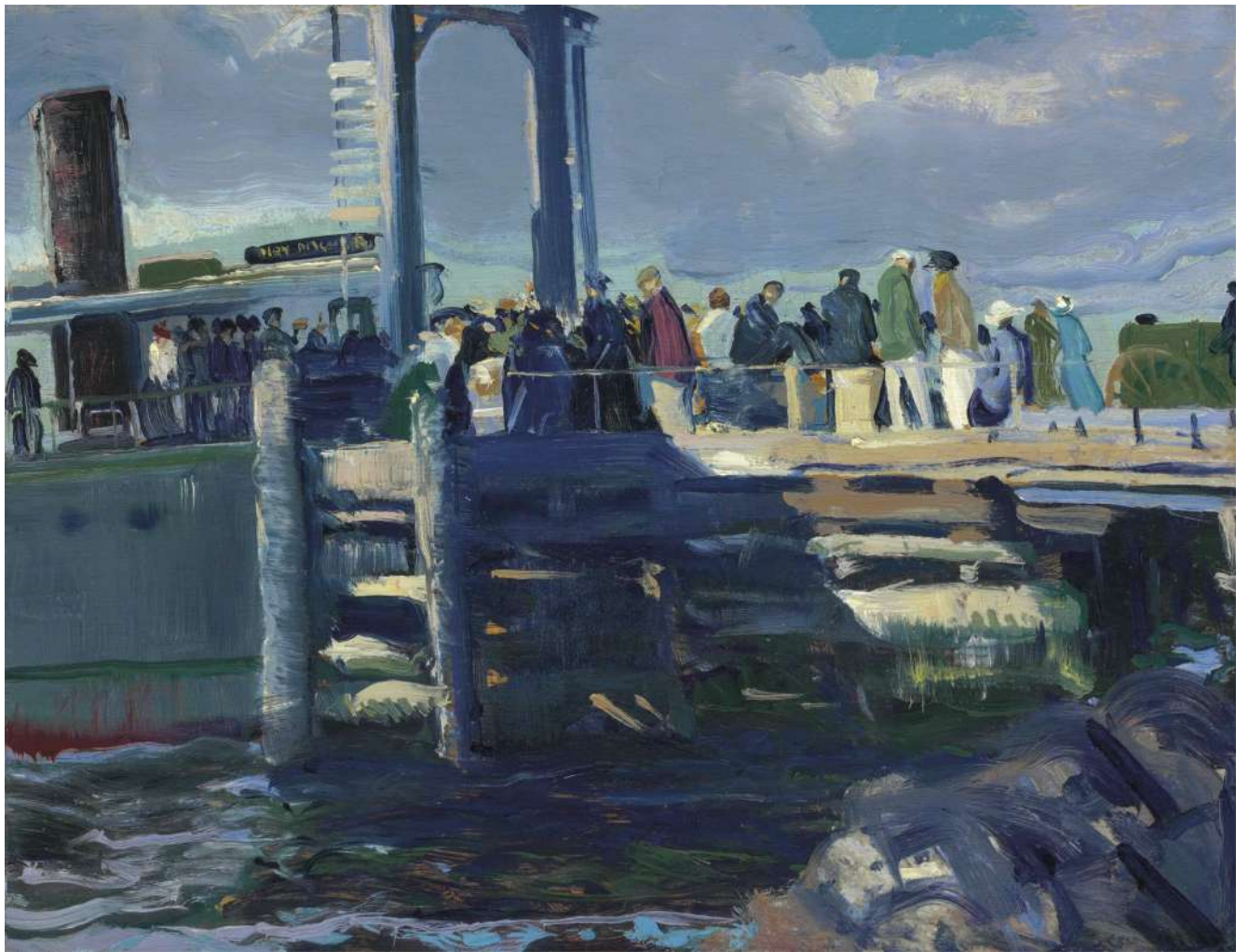


Ginner, *Plymouth Pier from the Hoe, The Box, o/c, 1923*





Bellows, *The Harbor, Monhegan Coast, Maine, 1913*



George Bellows, *The Dock*.
1913

Disrupted Landscapes

Before cities such as London and New York were the metropolises that they are now they were at one point untouched pieces of land. Through industrialization and urbanization we slowly terraformed the natural environment to support our needs and desires thus creating the city. In this theme we will study how Ashcan and Camden town artists both looked at and possibly even critiqued the processes of industrialization that fuel the growth of cities. In scenes such as Robert Henri's *Coal Breaker* we see how a man made structure looms over the natural landscape suggesting industries dominance over nature. Similarly we see this same theme of man imposing themselves onto nature in paintings by Bellows such as *Pennsylvania Station Excavation* where he depicts the destruction of the land during the construction of pennsylvania station. By looking at these sorts of works we aim to shed light on the less glamorous aspects of progress and growth in the modern era.



Bellows, Pennsylvania Excavation, Smith
College Museum Of Art, 1907, o/c



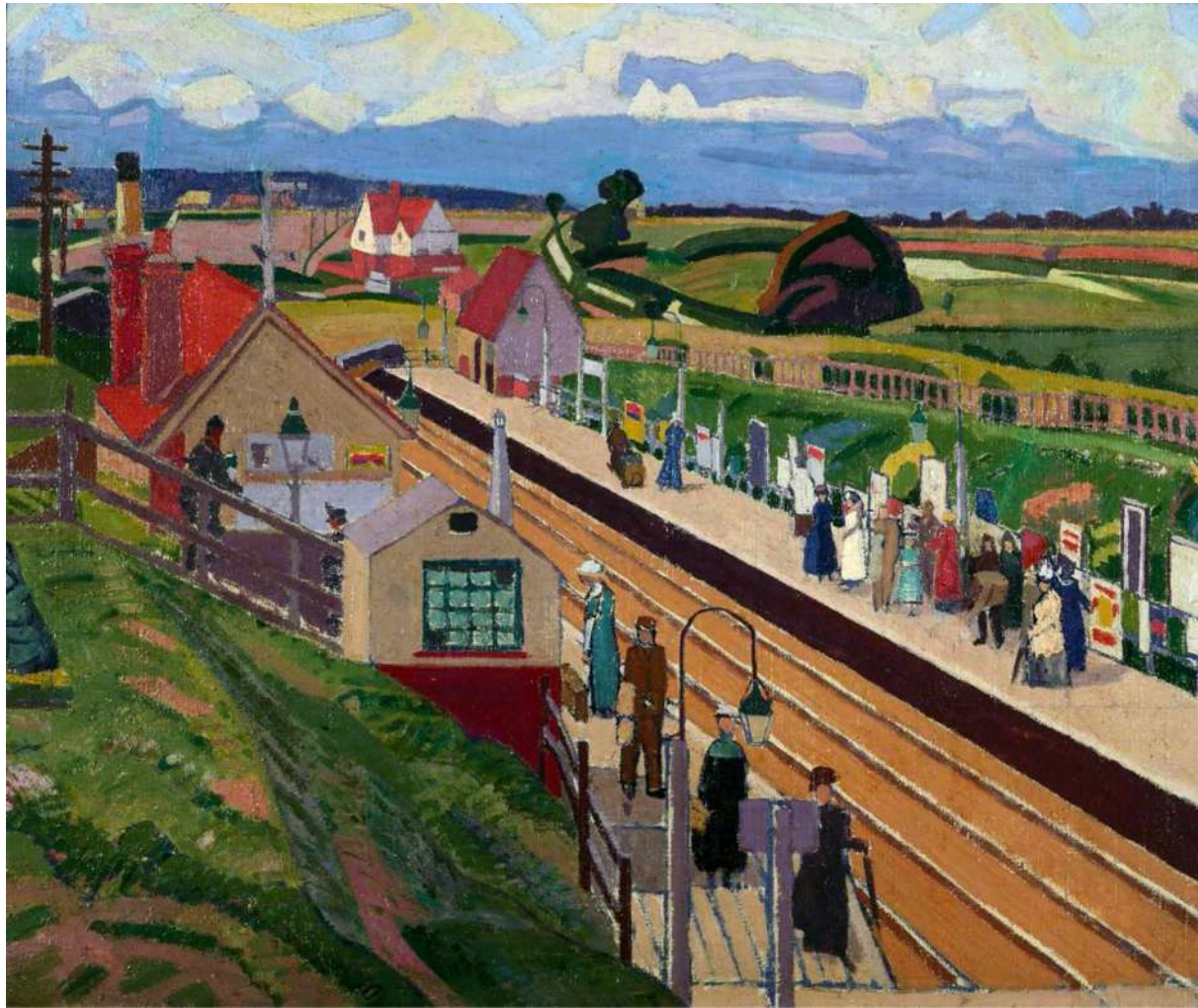
Bellows, Pennsylvania Station Excavation,
Brooklyn Museum, 1907-1908, o/c



Henri, *Coal Breaker*, BCMA, 1902, o/c



Luks, *Mining Village No. 3*, The Phillips Collection, Gouache and watercolor on paper, 1923



Gore, Letchworth Station, National Railway Museum, o/c, 1912

Glackens, *Landscape--Factories*, Barnes
Foundation, o/c, 1914

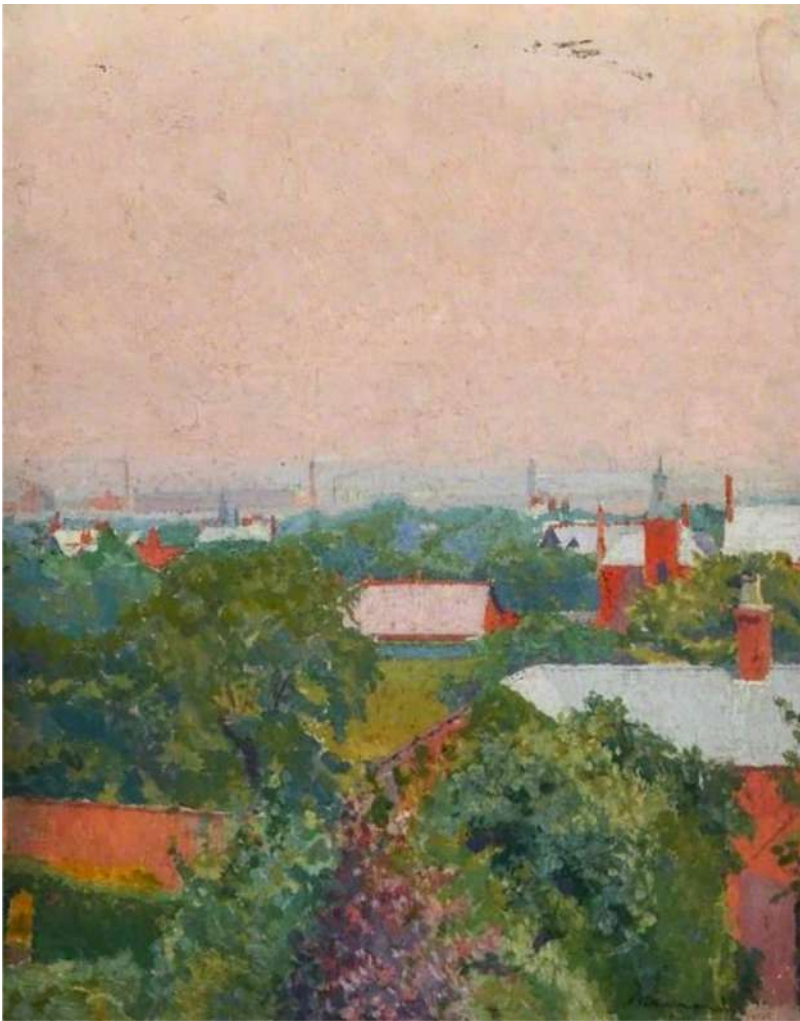


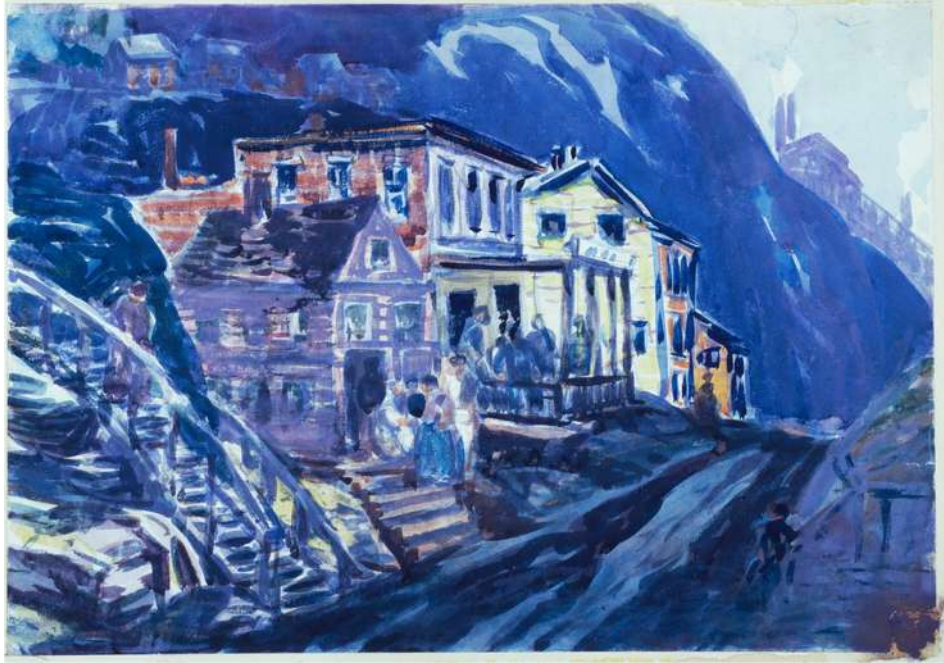


Bellows, *Shore House*,
1911

Drummond, Near Beaconsfield, Buckinghamshire,
Museums Sheffield, o/c, ?

Gore, The Garden City, Letchworth, Garden City
Collection Study Centre, o/c, 1912







James Hope,
Waterfall in the mountains, BCMA,
1867