

Cities

Public/Private

Glackens, *At Mouquin's*, 1905, o/c.



Recreation - the shore



William Glackens, *Captain's Pier*, 1912-14
George Bellows, *Forty-two Kids*, 1907



Industry/Labor - the Shore

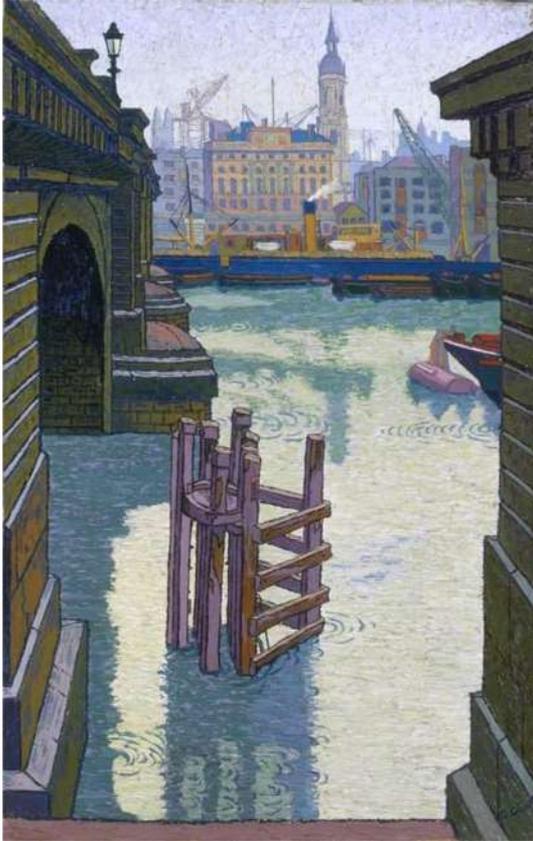


Bellows, *Men of The Docks*, National Gallery, 1912



Gilman, *Thames at Battersea*, Kirkcaldy Galleries, 1907

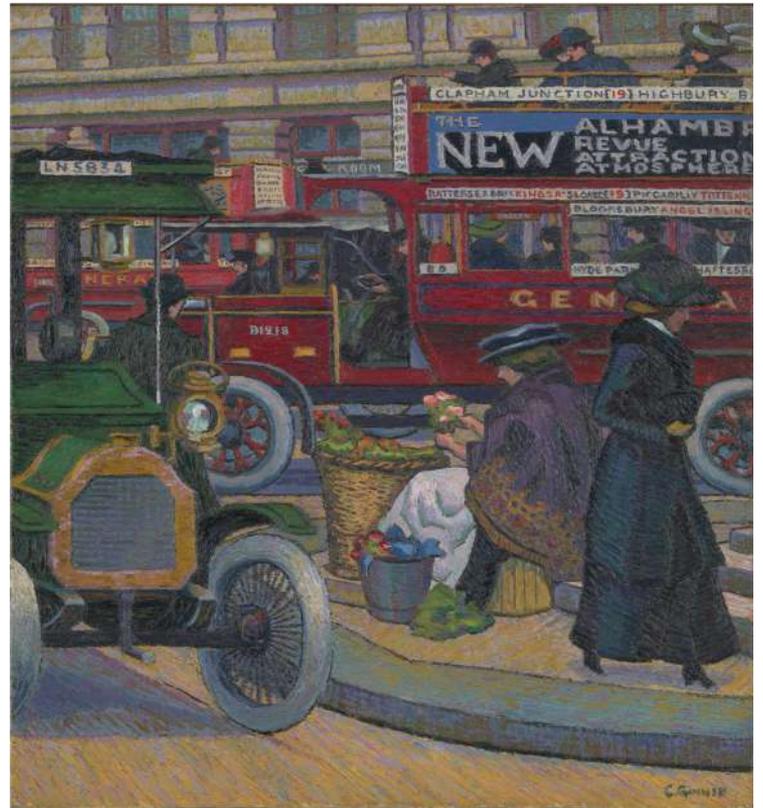
Industry/Labor - the Shore



Ginner, London Bridge: Adelaide House and
Fresh Wharf, London, Museum of London, 1913



John Sloan, *Sunday Afternoon in Union Square*, 1912, oil on canvas, 26 1/8 x 32 1/8 in, BCMA



Charles Ginner, *Piccadilly Circus*, 1912. Oil on canvas, 813 x 660 mm. Tate, London, UK, TO3096

“Touchstones”

Important Works From Ashcan and Camden Town

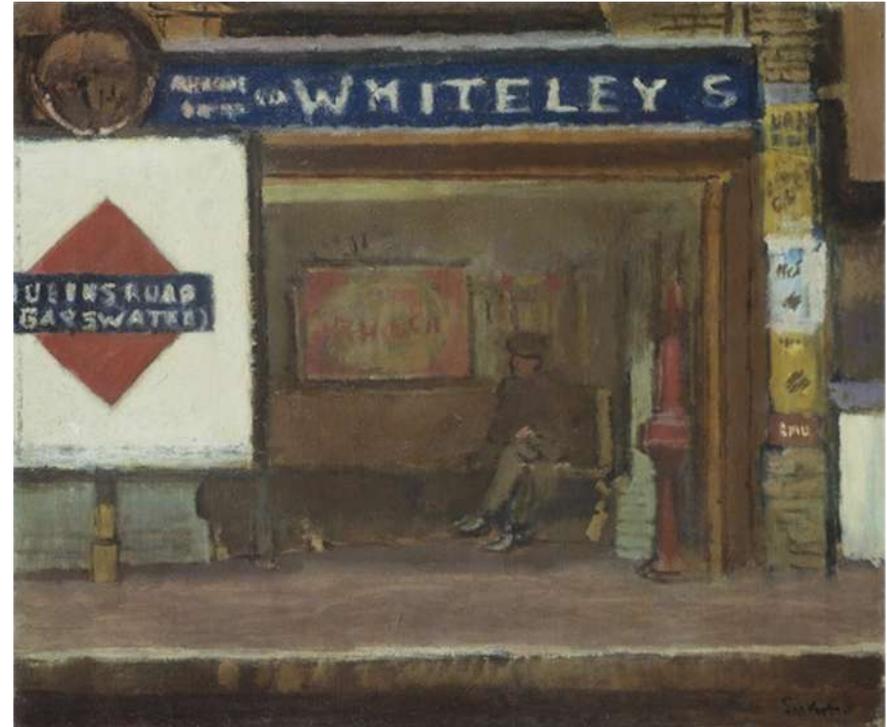
Holly



1. **Ash Can:** William Glackens, *Captain's Pier*, 1912-14, BCMA.

We spent so much time with this work at the museum. I loved the depiction of crowds and the captured energy of spectacle and entertainment.

2. **Camden Town:** Walter Sickert, *Queen's Road Station, Bayswater*, 1916, Courtauld, UK. This work was my introduction to Sickert, and this gritty tube scene is so fundamentally London.



Immigration - Sabrina



William Glackens, *Italo-American Celebration, Washington Square*, c.1912

Glackens's scenes in Washington Square provide an insight into the formation of national identities and early immigrant life, set in the backdrop of working class Italian-American communities in Greenwich Village. As the city's populations shifted—wealthy, upper-class New Yorkers moved uptown while immigrants and black residents occupied tenements—public spaces became a site of racial, social, and class coexistence. This convivial image of Columbus Day also brings forth darker associations, as the holiday was declared a national celebration by President Benjamin Harrison only twenty years ago in the wake of lynchings of 11 italians in New Orleans. This celebration of the American Dream makes one reflect on the true meanings of patriotism, belonging, and a new citizenry being formed.

Private Lives and Public Spaces -Sabrina



Malcolm Drummond, *In the Park (St. James's Park)*, 1911

Drummond depicts a group scene in St. James's Park, one of the wealthiest neighborhoods in London and the oldest royal Park. Although Drummond gives a sampling of diverse figures interacting in a public space, the unnaturally bright palette and frozen, marionette-like figures convey a sense of unease and isolation. While the pinkish hues and candylike tints suggest a playful quality, the image's rigid construction nonetheless evokes tensions within the themes of urban leisure. Indeed, as Wendy Baron and David Peters Corbett have observed, Drummond's depiction rings vividly of Seurat's *A Sunday on La Grande Jatte*. At the same time, the social and visual cues are also unique to London's modern and industrial character.

The city and spectacle -Ramiro



John Sloan, *Hairdresser's Window*,
1907, Wadsworth Atheneum Museum of
Art

Both Ashcan and Camden Town artists painted spectacles through scenes of theater, sporting events, and everyday city life. John Sloan's paintings often create spectacles out of everyday scenes, for example in this painting Sloan's composition frames the hairdresser's window in a theatrical manner where all of our attention is focused at a seemingly mundane activity. The inclusion of a crowd and advertisements remind us of the crowded and bustling city where everywhere we look there is something interesting or bizarre happening.

The city and spectacle -Ramiro



Walter Sickert, *noctes ambrosianae*,
1906, Nottingham City Museums &
Galleries

In *noctes ambrosianae* we are positioned in a theater yet we don't look at the stage. We instead look at other audience members and they become the performance/spectacle. Sickert showcases that in the over crowded city spectacle is all around while inviting the viewer to consider point of view and one's relationship to the subject matter.

Harrison's touchstones



Ginner, Rooftops, Harris Museum.

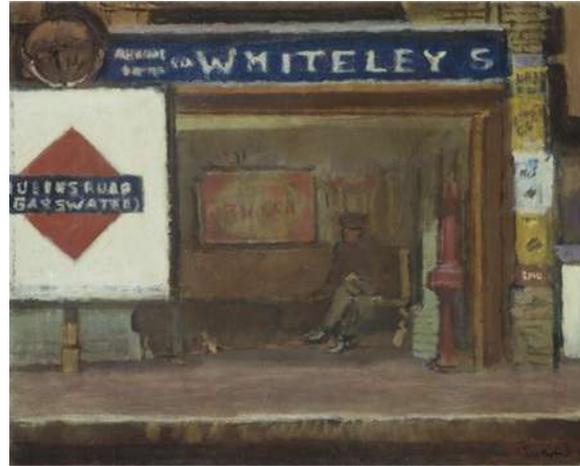


George Bellows, blue morning, national gallery of art.

Transportation - Elisha



George Bellows, *Blue Morning*, 1909.
Oil on canvas,
34 x 44 in. National Gallery of Art,
Washington, D.C.,
Chester Dale Collection.



Walter Sickert, *Queen's Road Station, Bayswater*, 1916
oil on canvas, 63.2 x 73 cm
Courtauld, UK



Spencer Gore, *Letchworth Station*,
1912, oil on canvas,
62 x 72.5 cm,
National Railway museum

Merging Technologies - Sydney



Harold Gilman, *The Thames at Battersea*, 1907, oil on canvas, 60 x 90.5 cm, Kirkcaldy Galleries



George Bellows, *Pennsylvania Excavation*, 1907, oil on canvas, 33 $\frac{7}{8}$ x 44 in, Smith College Museum of Art