



Fall 2024

Art of the United States

Ashcan School of Painting

Characteristics of the Ashcan School

- Founded in New York City
- depicts the sheer variety and scale of life in the changing, surging metropolis
- raw, visceral day-to-day reality of the city
- Lower East Side and the Bowery, of newly arrived immigrants, dockworkers, nightclub performers, saloonkeepers, boxers, and the average worker
- populist, expansive, and committed to a documentary realism
- rebel against American Impressionism and academic realism

ARTISTS JOIN IN AN EXHIBITION

Davies, Glackens, Henri, Lawson, Luks,
Prendergast, Shinn, and Sloan Combine.

NEW ART SALON WITHOUT A JURY

Eight Artists Form Association in Op-
position to the National Acad.

ACADEMY CAN'T CORNER ALL ART

Eight Progressive Painters Unite
to Fight Reactionary



1882

1906

The First Macbeth Gallery, 237 Fifth Avenue

The Eight" stated: "Art is not academic. Art is democratic"



George Wesley Bellows, New York, 1911, oil on canvas, 42 x 60" / 106.7 x 152.4 cm (National Gallery of Art, Washington, D.C.)



smarthistory

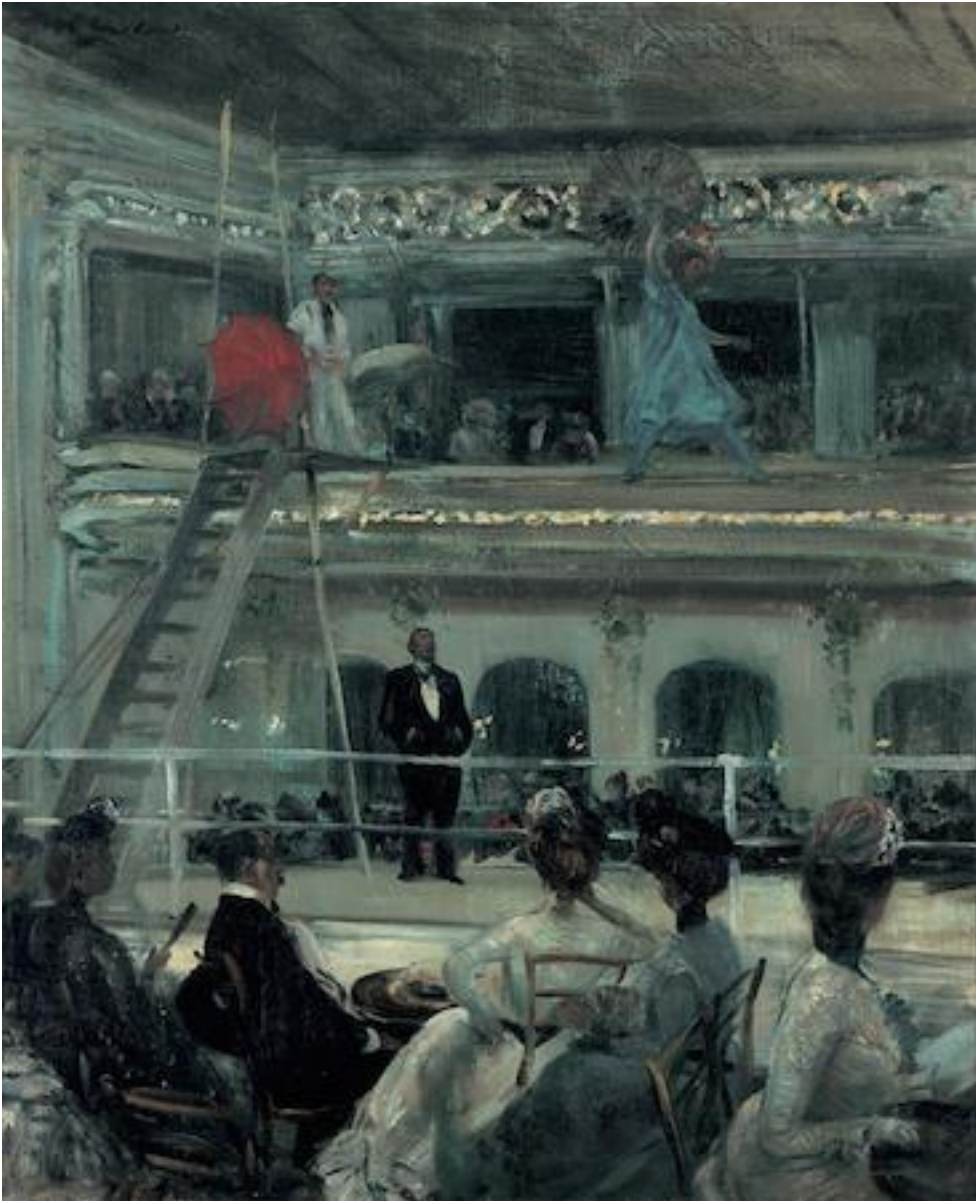
Visiting the Lower East Side in 1905



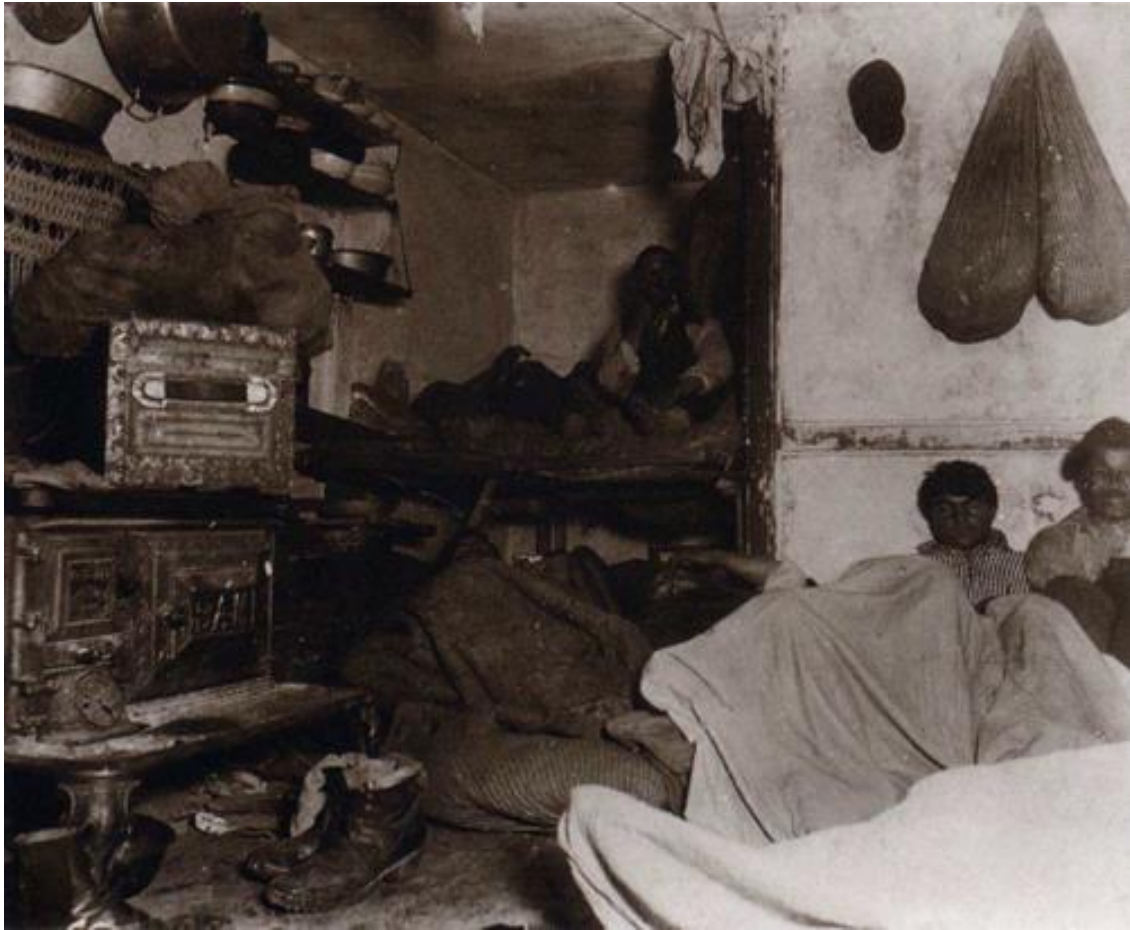
George Bellows, *Stag at Sharkey's*, 1909, oil on canvas, 36.2 x 48.3" / 92 x 122.6 cm (Cleveland Museum of Art)



John Sloan, Chinese Restaurant, 1909, oil on canvas, 26 x 32 1/4" / 66 x 81.9 cm (Memorial Art Gallery of the University of Rochester)



William J. Glackens, Hammerstein's Roof Garden, c. 1901, oil on canvas. 30 x 25" / 76.2 x 63.5 cm (Whitney Museum of American Art, New York)




Jacob A. Riis,
"Five Cents a Spot"
Lodging House, Bayard Street, 1889

How the Other Half Lives 1890



George Bellows, Men of the Docks, 1912, oil on canvas
(National Gallery of Art, London)

Visual Analysis Practice



Formal Analysis

TIPS Key terms to consider when writing a formal analysis paper or speaking about artworks in class discussions (in no specific order):

- Line
- Shape/Size
- Space (see image below)
- Color - bright, intense, naturalistic, dulled
- Texture & brushstroke – smooth, polished, rough, grainy
- Scale
- Emotive Tone
- Overall Composition
- Subject



George Bellows, *Stag at Sharkey's*, 1909, oil on canvas, 36.2 x 48.3" / 92 x 122.6 cm (Cleveland Museum of Art)

Crowd (detail), Both Members of This Club, 1909, oil on canvas, 115 x 160.5 cm (National Gallery of Art, Washington, D.C.)



Historical Analysis



George Bellows, *Stag at Sharkey's*, 1909, oil on canvas, 36.2 x 48.3" / 92 x 122.6 cm (Cleveland Museum of Art)