



MADISON SQUARE

CHILDE HASSAM

1892

1932

FORTY YEARS of  
AMERICAN ART

April 11 - 30, 1932

MACBETH GALLERY

15 EAST 57TH STREET

NEW YORK CITY



WATCHING THE BREAKERS - A HIGH SEA WINSLOW HOMER

## FORTY YEARS

WITH this exhibition we celebrate our Fortieth Anniversary. In April 1892 William Macbeth opened the first gallery in New York to be devoted entirely to American Art. The forty years that have elapsed cover the most important period in our art history.

Forty years ago America's "Old Masters," if we except the colonial painters, were still active and most of them were regular contributors to our early exhibitions. Art was a highly personal matter in those days for there were few artists, few galleries and comparatively few picture buyers. There were, however, liberal collectors, among them Evans, Hearn and Hum-

phreys, whose patronage kept the youthful art spirit alive.

Exhibitions too were limited; the National Academy and the American Art Association, both on 23rd Street, provided the only large shows. Their openings were society functions eagerly awaited.

The Barbizon painters were at the height of their popularity; the French Impressionists were just beginning to get a foothold. Not long before a group of the younger artists, Twachtman, Robinson, Hassam and Weir among them, had come home from abroad, thrilled by the new art of impressionism, and had badly upset existing traditions. There had been dissension in the Academy; the formation of the protesting Society of American Artists; and, shortly before our opening, the consolidation of the two groups once more in the Academy body. This marked the first of a series of secession movements that have continued spasmodically until today.

During the late '90's a number of exhibition galleries came into being, some of them sponsoring American work for which there was a growing demand, and a rapidly growing supply as artists in greater number came back from

France or were "graduated" from the home schools.

The Thomas B. Clarke Sale in 1899 was the first important public auction of American pictures. Its remarkable success emphatically turned public attention toward American art, and the interest was still further increased through the sale of the Evans Collection the following year. In 1900, too, American artists took their place on a plane with others in the great World's Fair in Paris, and the Pan-American Exhibition in Buffalo the following year still further stimulated interest by presenting the first large collection composed entirely of American work. American and foreign artists were shown together in the so-called "Comparative Exhibition" held in the Fine Arts Building in 1904, sponsored by the Society of Art Collectors. It was hailed as the finest collection ever assembled in this country and did much to further the cause of the American exhibitors.

By 1906 larger exhibition space had become of vital necessity to us, and in that year our gallery at 450 Fifth Avenue was opened with a Retrospective Exhibition from Copley to the younger group.

TITLES—FIRST GALLERY

- R. A. BLAKELOCK (1847-1919)  
 1. Sunburst  
 GEORGE deFOREST BRUSH  
 2. Out of the Silence  
 EMIL CARLSEN (1853-1932)  
 3. The Valley - Moonlight  
 WILLIAM M. CHASE (1849-1916)  
 4. China and Fruit  
 JAY CONNAWAY  
 4A. Black Head  
 ARTHUR B. DAVIES (1862-1928)  
 5. Parting at Night  
 THOMAS W. DEWING  
 6. The Letter  
 CHILDE HASSAM  
 7. Madison Square, 1890  
 CHARLES W. HAWTHORNE (1872-1930)  
 8. Youth  
 WINSLOW HOMER (1836-1910)  
 9. Watching the Breakers - A High Sea  
 GEORGE INNESS (1825-1894)  
 10. Sunset  
 HOMER D. MARTIN (1836-1897)  
 11. Mahopac Landscape  
 W. L. METCALF (1858-1925)  
 12. Thawing Brook  
 J. FRANCIS MURPHY (1853-1921)  
 13. September Grays  
 ALBERT P. RYDER (1847-1917)  
 14. Moonrise at Sea  
 D. W. TRYON (1849-1925)  
 15. October Twilight  
 J. H. TWACHTMAN (1853-1902)  
 16. Spring - Cos Cob  
 A. H. WYANT (1836-1892)  
 17. A Study in Gray

Our cordial thanks go to the Canajoharie Art Gallery and to the private owners and dealers through whose generous cooperation this exhibition has been assembled.

TITLES—SECOND GALLERY

- GIFFORD BEAL  
 18. Sea Bass Fisherman  
 Courtesy of C. W. Kraushaar Galleries  
 GEORGE BELLOWS (1882-1924)  
 19. Anne  
 ROBERT BRACKMAN  
 20. Musing  
 JAMES CHAPIN  
 21. Moonlight on a Country Road  
 CHARLES H. DAVIS  
 22. Winter Morning  
 F. C. FRIESEKE  
 23. Half Nude  
 ROBERT HENRI (1865-1930)  
 24. The Pink Ribbon  
 ROCKWELL KENT  
 25. Snow Fields  
 LEON KROLL  
 26. Semi-Nude - Babette  
 HAYLEY LEVER  
 27. A Brittany Quay  
 JONAS LIE  
 28. Into the Morning Sun  
 GEORGE LUKS  
 29. Winter—High Bridge Park  
 Courtesy of C. W. Kraushaar Galleries  
 HERBERT MEYER  
 30. The Library  
 JEROME MYERS  
 31. The Bridge Market  
 JOHN NOBLE  
 32. Blessing the Sea  
 MAURICE B. PRENDERGAST (1861-1924)  
 33. New England Harbor  
 Courtesy of C. W. Kraushaar Galleries  
 H. E. SCHNAKENBERG  
 34. Flowers  
 Courtesy of C. W. Kraushaar Galleries  
 EUGENE E. SPEICHER  
 35. Gladioli and Dahlias  
 Courtesy of F. K. M. Rehn Galleries

In February, 1908, the then modernists were organizing for recognition, and "The Eight," through the efforts of Henri, Davies, Luks and Sloan, made their "First Annual Exhibition." It was also their last, but the exhibition, which was repeated at the Pennsylvania Academy of Fine Arts in Philadelphia, was an important contribution to art history.

The opening of the Corcoran Gallery in Washington in the winter of 1906-07 marked the first of the large museums devoted entirely to native work, and it has since been an important factor in the art life of our country.

The great "Armory Show" on 1913, arranged under the direction of the Association of American Painters and Sculptors with Arthur B. Davies as president, brought to us the first of ultra-modern art, and in its wake followed a great influx of foreign dealers with a rapid exploitation of the new tendency. Through this exhibition art was brought to the attention of the people as never before, and although there was far from cordial approval of what was shown, the interest had a most beneficial effect on the situation as a whole. Shortly afterward came the great sale of the Emerson McMillin Collection, and the second sale of



THE PINK RIBBON

ROBERT HENRI

pictures belonging to William T. Evans. Both of them established new auction records for American work.

During the War those of our artists who remained at home gave their attention to camouflage and other war activities, and most of the dealers' galleries were given over to exhibitions for various war benefits. After the Armistice

## FORTY YEARS OF AMERICAN ART

there followed a few years of great prosperity and patronage of current work which continued, with the interruption of the slump of 1920-21, until two years ago.

After 1920 the decided northward trend carried the art center uptown, and in 1924 our gallery moved to its present location.

With our restricted space it is impossible to present anything like an adequate showing of the work of these forty years. We have included in this Anniversary Exhibition some of the men with whom we started in 1892, and have tried to touch upon high spots from those days to the present, including from the younger generation of today only a few who seem to us to have assimilated and made their own the best of the modern tendencies. We have had to omit big names and good friends among the artists. The omission is not from choice. It is our hope that an organization better equipped than we are to do it, may some day find a way to present an adequate showing of the tremendous strides that American art has made through the years.

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PARTING AT NIGHT

ARTHUR B. DAVIES

(One of Our Younger Painters of 1892)

NEXT EXHIBITION

A GROUP OF  
YOUNGER PAINTERS

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May 2nd-14th

M. M. A.  
LIBRARY  
RECEIVED

APR 18 1932