BREAKING ALL BOUNDS AMERICAN

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HAWTHORNE Fine Art

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I am delighted to bring to the fore this diverse array of paintings, drawings and sculpture by female American Artists dating from the early nineteenth century to the mid-twentieth century. We have researched each piece and written biographies on each artist. I urge you to visit our website to read their remarkable stories. All pieces in the exhibition are for sale. Please contact us with any and all inquiries. I would like to thank our researchers, Lizzie Frasco and Laura Polucha for their steadfast dedication to unearthing the fascinating details of the lives and work of these artists and for joining me on the journey to acquiring their works. Please read below about Laura's personal experience with this project. I hope that you will feel the sense of inspiration and joy that we do from these great pieces and their context.

We dedicate this exhibition to the life and scholarship of Linda Nochlin (1931–2017).

Thank you for your interest!

Sincerely,

JENNIFER C. KRIEGER, MANAGING PARTNER Hawthorne Fine Art, LLC

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### Breaking All Bounds: American Women Artists (1825-1945)

by Laura Polucha

"I am independent! I can live and I love to work!" - MARY CASSATT

Even before becoming an art historian, the pioneering spirit of women artists, such as Mary Cassatt (1844–1926) and Berthe Morisot (1841–95), captivated me as a young child. Around the age of six, I began collecting a series of artist biographies written for children. (I was a voracious reader and particularly enjoyed art books-the roots of my future career began early!) It was not until I eagerly devoured a book on Georgia O'Keeffe that I realized I had only been reading about male artists. Something seemed off. Where were the voices and stories of all of the women? As a child, I did not really understand the gendered social and historical implications of this question. I now know that the answer rests in a lack of educational opportunities, social pressures and domestic responsibilities, as well as our culture's heroization of the "artistic genius" of the male "master" artist. Thanks to the late art historian Linda Nochlin, I am now well-versed in the complexities of holding the dual identity of woman and artist in the late nineteenth and early twentieth centuries. The more I learned about and became exposed to art, I always found myself gravitating toward work produced by women. Now as an adult and a Ph.D. student in art history, this idea of recovering the voices of women lost to history preoccupies my professional research.

Some of the women represented in *Breaking All Bounds* come from a long artistic family lineage. Lydia Field Emmet's (1866–1952) background is especially noteworthy, as she comes from a line of women artists—her grandmother, mother, sister and cousin were all noted for their portraits. This artistic heredity continues today, as descendants of the Emmet family still paint. Noted for her portraits of women and children, such as *Mother and Child in Garden*, she also worked as an illustrator for *Harper's* magazine and created stained glass window designs for Tiffany Studios in New York. Since Emmet's intimate maternal portraits coincide with the typical subject of a lady painter working in the late nineteenth century, I was rather surprised to learn that her life was anything but conventional. The quintessential "New Woman," Emmet never married and gained a reputation for maintaining an aggressively active lifestyle. She rode horseback for many years, including long journeys between her two residences in New York and Massachusetts, where she would break up the trip with stops at the homes of friends along the Hudson River. She was also known to enjoy her yellow Model T Ford, nicknamed "Yellow Peril" because of the breakneck speeds at which she drove. This delightful factoid conjured a vision in my imagination, where Emmet, on her way to a portrait commission, comes careening down the driveway of a stately residence of her sitter, her sunshine yellow car coming to a screeching halt in front of the door. Her dramatic arrival, and fashionably bobbed hairstyle, barely visible under a cloche hat, surely would have caused much vexation among any conservative male residents inside. Pushing the bounds of traditional femininity as an outspoken suffragette and active member of the Women's Political Union, Emmet surely was no shrinking violet! It is thrilling to be able to share her story and to see her work begin to gain the recognition it deserves.

Margarett W. McKean Sargent (1892–1978) similarly came from an artistic family, as she was the fourth cousin of the famed portrait painter John Singer Sargent (1856–1925). Although she was born into a prestigious family in Boston society, both her art and lifestyle were an emphatic rejection of the high society and propriety in which she was raised. A budding art collector from a young age, she purchased a pastel drawing by Mary Cassatt with the money she received for her nineteenth birthday. Even after marrying and having four children in the early 1920s, Sargent continued her artistic pursuits and also began collecting modernist art during her frequent journeys to Paris. However, her bohemian lifestyle and tumultuous personal life unfortunately overshadowed her professional career, which was limited to a relatively brief period of artistic productivity. Sargent's adult life was tragically plagued by alcoholism and mental illness. She was known to have had many love affairs with both men and women, and frequented parties attended by her social circle of celebrities including Alexander Calder (1898–1976), and Harpo Marx. Sargent's incredibly emotive sculpture, Stepping Out, which features a young woman striving to break free from a wall that appears to hold her back, can be read as an autobiographical statement-Sargent too felt oppressed and restricted by the demands of her high-society upbringing, and it was around the time of the sculpture's creation in 1916 that she began to gain her independence and become influenced by her ever-growing circle of bohemian friends and artists.

Maria R. Dixon's (1849–97) work, A Quiet Moment, similarly struck me. I always enjoy paintings of women reading, and this depiction of a young woman casually seated on a chaise lounge lost in the pages of a book immediately drew me in. The book lays open upon a luxurious striped material, whose rich deep colors hint at an exotic world beyond the realm of the Victorian sitting room-perhaps toward an imagined land of sensual pleasure of the sort evoked in the novel that rests upon it. The Japanese-inspired home décor emphasizes the contemporary taste for the exotic and the interest in the types of escapist fantasies that were thought to be found in novels. The idea of a lady painter depicting a woman reading is significant, as increased access to fiction gave women intellectual freedom and entry into imagined worlds that were outside the scope of their own limited access to experiences in reality due to their gender and social class. Contemporary cultural commentators in the nineteenth century frequently voiced anxieties over women reading novels, claiming that engrossing fictional stories provided a distraction causing women to shirk their domestic duties. (Perhaps they had a point here-I remember the hours of blissful distraction I spent reading Madame Bovary a few years ago, surrounded by piles of laundry, while I should have been progressing on my Master's thesis.) In the nineteenth century, it was also commonly stated that a woman was particularly vulnerable to the excitement provided by the escapist fantasies in novels, causing women to become dissatisfied with the limitations of their own lives. In this painting, Dixon presents reading as a respectable and pleasant afternoon pastime. If I had to guess, I would say that Dixon herself was a reader, as she produced several works featuring women reading in domestic interiors. Perhaps it was a story in a book that inspired Dixon to exceed the typical domestic expectations put upon women, and to pursue the path of professional artist, as well as wife and mother.

I am left inspired and in awe of what these women were able to accomplish despite the inherent restrictions placed upon them due to their gender. The sharing of their lives and art, and the recovery of their voices and personalities, is vital for a more comprehensive understanding of the art world in the nineteenth and early twentieth centuries. I am grateful to these women who came before me that broke all bounds to push the limits imposed on our gender. I leave this project feeling empowered by their passion, diligence and gumption.





#### MARTHA BARE (1864–1940)

Still Life with Roses, 1891

Oil on canvas 29 x 20<sup>1</sup>/2 inches Signed lower right



#### SUSIE M. BARSTOW (1836–1923)

A November Frost in the Mountains Oil on canvas 14 x 20 inches Signed lower right



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SUSIE M. BARSTOW (1836–1923) Autumn Clearing Oil on canvas 20 x 14 inches Signed lower left



#### ADELE FRANCES BEDELL (1861–1957)

Landscape with Tree (RECTO)

Oil on panel 3<sup>7</sup>/16 x 6<sup>1</sup>/4 inches



ADELE FRANCES BEDELL (1861–1957)

Landscape with Tree (VERSO) Oil on panel 3<sup>7</sup>/16 x 6<sup>1</sup>/4 inches





#### ADELE FRANCES BEDELL (1861–1957)

Mountain Landscape (ABOVE, RECTO)

Oil on panel 3<sup>7</sup>/16 x 6<sup>1</sup>/4 inches

### ADELE FRANCES BEDELL (1861–1957)

World's Columbia Exposition (BELOW, VERSO)

Oil on panel 3<sup>7</sup>/16 x 6<sup>1</sup>/4 inches





### THERESA FERBER BERNSTEIN (1890–2002)

New York Public Library

Oil on board 6 x 8 inches Signed verso



#### HARRIETTE BOWDOIN (1880–1947)

#### Spring Forest

Mixed media on paper 14 x 20 inches (sight) Signed lower left



# ANNA RICHARDS BREWSTER (1870–1952)

Miss Fidelia Bridges at Miss Brown's, Canaan, Connecticut, c. 1903

Oil on canvas mounted to board 8¼ x 13 inches Signed lower left

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#### FIDELIA BRIDGES (1834–1923)

Seascape Chromolithograph on paper 10<sup>1</sup>/<sub>8</sub> x 14<sup>3</sup>/<sub>8</sub> inches Signed in ink, lower right



#### FIDELIA BRIDGES (1834–1923)

Thrush and Morning Glories in a Marsh Landscape

Mixed media on paper 18 x 12 inches (sight) Signed and dated 1874, lower right



#### AGNES BROWN (1847–1932)

Landscape with White Birch

Oil on board 135% x 10<sup>1</sup>/4 inches Signed verso





REBECCA C. BUCHANAN (FL. 1870's) Autumn Landscape

Oil on canvas

17<sup>3</sup>/4 x 237/8 inches Signed lower right



#### MINERVA JOSEPHINE CHAPMAN (1858–1947)

#### Lilacs

Oil on canvas 16 x 12½ inches Signed lower right Inscribed "Étude Fleurs"



### ALICE PREBLE TUCKER DE HAAS (1859–1920)

Dogwood Blossoms Watercolor on paper 14 x 17 inches Signed lower right

HAWTHORNE FINE ART 8

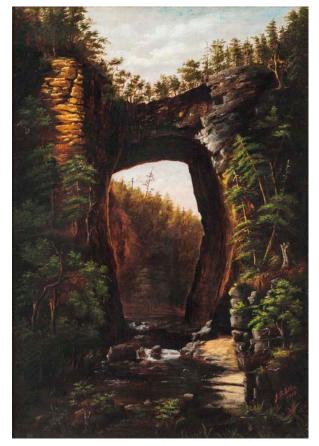
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A Quiet Moment, 1896

Oil on canvas 16 x 13 inches Signed lower left



### JOSEPHINE CHAMBERLAIN ELLIS (1842–1913)

Natural Bridge, Virginia Oil on canvas 24 x 18 inches Signed and dated 1884, lower right



LYDIA FIELD EMMET (1866–1952)

Mother and Child in Garden

Pastel on paper 17 x 13½ inches Signed lower right

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# HORTENSE TANENBAUM FERNE (1889–1976)

Activity: Lower Manhattan, New York City, c. 1935 (from Brooklyn Bridge Park)

Oil on canvas 18 x 23 inches Signed lower left



#### MARY PEMBERTON GINTHER (1869–1959)

Autumn Brook Oil on canvas 16 x 14 inches Signed lower left



### ALICE RONEY HARDWICK (1876–1932)

Spring Blossoms Oil on canvas 23<sup>1</sup>/<sub>4</sub> x 27<sup>1</sup>/<sub>4</sub> inches Signed lower left

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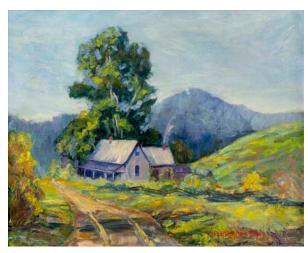




#### ANNA ELIZA HARDY (1839–1934)

Roses

Oil on canvas 10 x 16 inches Signed lower left



### HAZEL BARKER HAYES (1894–1984)

House in a Mountain Landscape Oil on canvas 16 x 20 inches Signed lower right



ALICE HIRSH (1888–1935)

The Arch at Washington Square Park, NYC

Oil on board 12 x 16 inches Signed lower left





#### CLAUDE RAGUET HIRST (1855–1942)

Roses

Oil on canvas 8½ x 10½ inches Signed and dated 1881, lower right



#### CLAUDE RAGUET HIRST (1855–1942)

Still-Life of Books, a Candlestick and Glasses Oil on canvas 12<sup>1</sup>/<sub>8</sub> x 18<sup>1</sup>/<sub>4</sub> inches Signed lower right



#### FELICIE WALDO HOWELL (1897–1968)

Red Cross Parade, NYC, 1917 Oil on board 12 x 14 inches Signed and dated 1917, lower right



# HELEN MARY KNOWLTON (1832–1918)

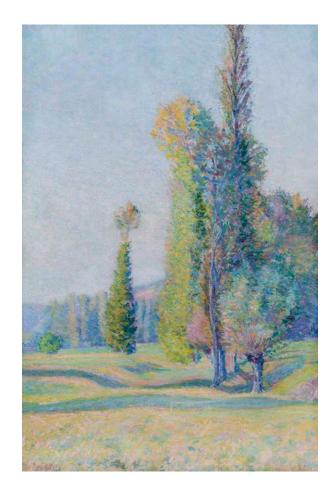
Forest Path

Oil on canvas 28½ x 22½ inches Signed lower right



#### LISA LANGLEY (1907–1994)

Gloucester Cove, 1923 Oil on panel 14 x 17 inches Signed upper right Inscribed with title, verso



#### JOSEPHINE MILES LEWIS (1865–1959)

Giverny, France, 1894 Oil on canvas 31 x 21 inches Signed lower left

BREAKING ALL BOUNDS: American Women Artists (1825–1945)





#### SOPHIE LEY (1849–1918)

Apple Blossoms

Oil on canvas mounted on board 1978 x 265% inches Signed and dated 1893, lower right



#### CAROLINE LORD (1860–1927)

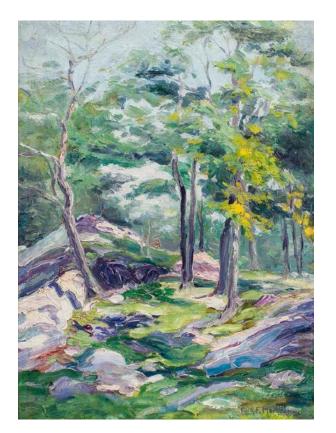
Along the River Bank, 1918 Oil on canvas 16½ x 22½ inches Signed and dated 1918, lower right



# MARY FAIRCHILD LOW (1858–1946)

Battleships on the Hudson River, 1919

Oil on canvas 22 x 29 inches Signed and dated 1919, lower right いて



### EDITH FRANCES MARSDEN (1880–1946)

Springtime in the Forest Oil on board

16 x 12 inches Signed lower right



#### AMANDA M. McLEAN (c. 1822–1874)

Still-life with Apples and Wine Oil on tin 13 x 16 inches Signed and dated 1865, lower right



#### ADAH CLIFFORD MURPHY (1859–1949)

Girl in a Green Dress

Pastel on canvas 14<sup>3</sup>/<sub>4</sub> x 8<sup>1</sup>/<sub>4</sub> inches Signed lower left





#### KATE W. NEWHALL (1840–1917)

Autumn on the Black Brook, 1876

Oil on canvas 6 x 10 inches Signed and dated, recto and verso: Kate W. Newhall; 1876



#### KATE W. NEWHALL (1840–1917)

Sierra Lake Oil on canvas 7 x 11 inches Signed lower left



#### MINA FONDA OCHTMAN (1862–1924)

Apple Blossoms, Greenwich, CT Oil on panel 12 x 16 inches Signed lower left

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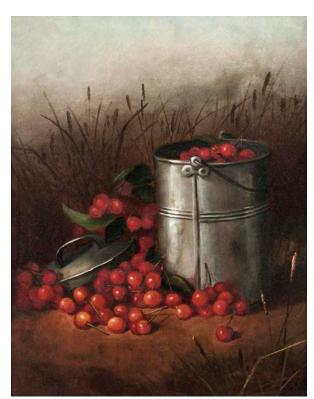




#### PAULINE PALMER (1867–1938)

On the Beach

Watercolor on paper 6 x 8 inches Signed "Pauline Palmer," lower right; Titled and signed again, verso



#### IRENE E. PARMELLE (PARMELY) (d. 1939)

Still Life (The Cherry Pail) Oil on canvas 18 x 14 inches Signed



#### MARY JANE PEALE (1827–1902)

Still-Life with Fruit and Flowers Oil on board 20 x 15 inches Signed lower right





#### JANE PETERSON (1876–1965)

Street Scene in Biskra, c. 1908

Oil on canvas 18 x 24 inches Signed lower right



#### SUZANNE C. PORTER (c. 1839–1887)

Lake Placid, Adirondacks, c. 1879 Oil on board 6 % x 10 % inches Signed at lower right



#### EDITH PRELLWITZ (1864–1944)

Chanin Building, Midtown Manhattan, 1929

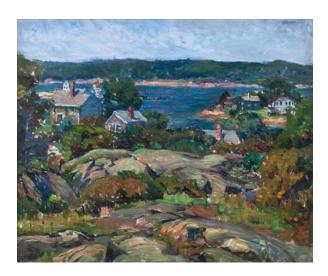
Oil on canvas 36¼ x 29¼ inches Signed and dated 1929, lower right



#### ELIZABETH H. REMINGTON (1826/7–1917)

Hudson Valley Landscape

Oil on canvas 20 x 30 inches Signed lower right and inscribed, NY



#### AGNES RICHMOND (1870–1964)

Gloucester Rocks, Ten Pound Island, c. 1914–15 Oil on canvas 20 x 24 inches Estate stamp on verso



# FLORENCE VINCENT ROBINSON (1874–1937)

A Market Place, Collioure, Southern France, c. 1890–1900

Watercolor on paper 11 x 15 inches (sight size) Signed lower right



# FLORENCE VINCENT ROBINSON (1874–1937)

Woman Seated in Chair

Watercolor on paper 15 x 11 inches



### GRACE COCHRANE SANGER (1881–1966)

Woman in an Interior Watercolor on paper 11<sup>1/2</sup> x 8<sup>1/2</sup> inches Signed lower right Works on paper, figurative, Impressionism



# GRACE COCHRANE SANGER (b. 1881)

Woman with Red Parasol Oil on board 16 x 12 inches Signed on verso





# MARGARETT W. MCKEAN SARGENT (1892–1978)

Stepping Out, 1916 Bronze 14 x 6 x 8 inches Signed and dated on base



#### OLGA SORENSEN (1877–1963)

Still-life with Pipe, Books, and Jar Oil on canvas 11 x 16 inches Signed and dated 1900, lower right



ELIZABETH SPARHAWK-JONES (1885–1968) Woman in an Interior Oil on canvas 16 x 22 inches





#### AGNES LOUISE SYMMERS (1882–1941)

The Artist's Garden, Rye, NY

Oil on canvas 16 x 20 inches Signed lower left



#### VIRGINIA CHANDLER TITCOMB (1838–1912)

In the Catskills, Looking Towards Hunter Mountain Oil on canvas

9 x 14 inches

Inscribed with title and initials on stretcher, verso



#### REBECCA (NEWBOLD) VAN TRUMP (1859–1935)

Child Dancing

Oil on canvas 60 x 30 inches Signed lower right: R. Van Trump





# CLARA LOTTE VON MARCARD-CUCUEL (1897–1968)

Still Life with Magnolias in a Glass Vase

Oil on canvas 25 x 30 inches Signed lower right



### MARY JOSEPHINE WALTERS (1837–1883)

Autumn River with Punt in the Reeds Oil on canvas

13¼ x 23¾ inches Inscribed in pencil on the stretcher



MARY JOSEPHINE WALTERS (1837–1883)

#### Study of Ferns

Oil on canvas 6 x 8 inches Signed lower center



MISS M.J. WHALEY (1871–1938)

Beach Scene at Coney Island, 1905

Watercolor on paper 10<sup>1</sup>/<sub>8</sub> x 14<sup>1</sup>/<sub>4</sub> inches Signed and dated 1905, lower right



#### LAURA WOODWARD (1834–1926)

Home in the Wilderness, 1877 Oil on panel 10<sup>1/2</sup> x 8<sup>1/4</sup> inches Signed and dated 1877, lower left



#### MINNIE RANKIN WYMAN (1871–1963)

Tabletop Bouquet, 1888

Oil on canvas 15<sup>1</sup>⁄2 x 23<sup>1</sup>⁄4 inches Signed and dated 1888, lower left いて