



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,

IENNIFER C. KRIEGER, MANAGING PARTNER HAWTHORNE FINE ART, LLC

Manhattan Showroom (BY APPOINTMENT) 12 East 86th Street, Suite 1425, New York, NY 10028 212.731.0550 · info@hawthornefineart.com www.hawthornefineart.com

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

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.

never married and gained a reputation for maintaining an aggressively active

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 20½ 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



SUSIE M. BARSTOW (1836-1923)

Autumn Clearing

Oil on canvas 20 x 14 inches Signed lower left





ADELE FRANCES BEDELL (1861-1957)

 $Land scape \ with \ Tree \ (ext{RECTO})$

Oil on panel 3⁷/₁₆ x 6¹/₄ inches



ADELE FRANCES BEDELL (1861-1957)

 $Land scape \ with \ Tree \ (VERSO)$

Oil on panel 37/16 x 61/4 inches





ADELE FRANCES BEDELL (1861-1957)

 $Mountain\ Landscape\ (Above,\ Recto)$

Oil on panel 3⁷/₁₆ x 6 ¹/₄ inches

ADELE FRANCES BEDELL (1861-1957)

World's Columbia Exposition (below, verso)

Oil on panel 3⁷/₁₆ x 6 ¹/₄ inches





JULIE HART BEERS (1835–1913)

After the Storm

Oil on panel $3^{3/4} \times 7^{1/4}$ inches Signed lower left HRS



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 $8\frac{1}{2}$ x 13 inches Signed lower left





FIDELIA BRIDGES (1834-1923)

Seascape

Chromolithograph on paper 101/8 x 14.3/8 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)

 $Land scape\ with\ White\ Birch$

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





REBECCA C. BUCHANAN (FL. 1870's)

 $Autumn\ Landscape$

Oil on canvas $17^{3/4}$ x 23% inches Signed lower right



MINERVA JOSEPHINE CHAPMAN (1858-1947)

Lilacs

Oil on canvas 16 x 12 ½ 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

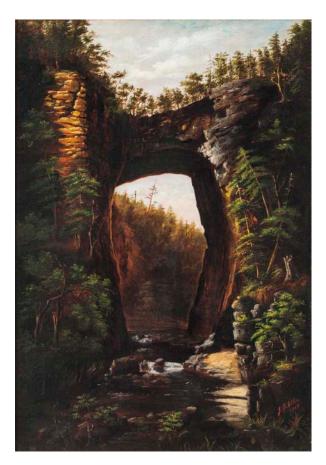




MARIA R. DIXON (1849–1897)

A Quiet Moment, 1896

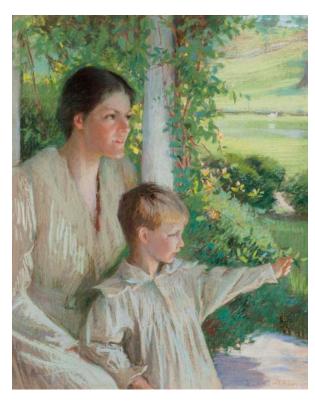
Oil on canvas 16 x 13 inches Signed lower left



JOSEPHINE CHAMBERLAIN ELLIS (active 19th century)

Natural Bridge, Virginia

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

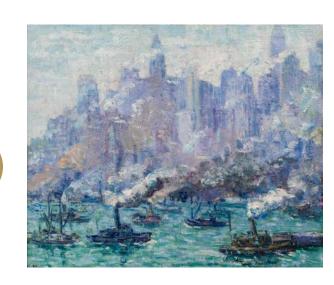


LYDIA FIELD EMMET (1866-1952)

Mother and Child in Garden

Pastel on paper 17 x 13½ inches Signed lower right







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 231/4 x 271/4 inches Signed lower left







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







Roses

Oil on canvas $8^{1/2}$ x 10 $^{1/2}$ inches Signed and dated 1881, lower right



CLAUDE RAGUET HIRST (1855-1942)

Still-Life of Books, a Candlestick and Glasses

Oil on canvas 121/8 x 181/4 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

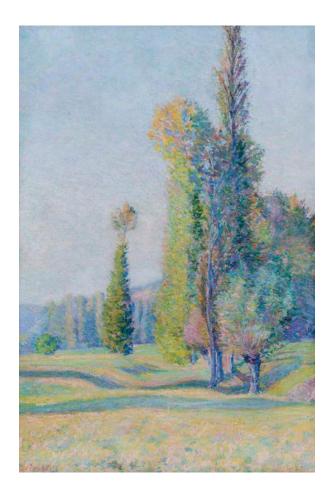
Oil on canvas 28½ x 22½ inches Signed lower right



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 $Signed\ lower\ left$





SOPHIE LEY (1849-1918)

Apple Blossoms

Oil on canvas mounted on board 19 % x 26 % inches Signed and dated 1893, lower right



CAROLINE LORD (1860-1927)

Along the River Bank, 1918

Oil on canvas 161/8 x 221/8 inches Signed and dated 1918, lower right

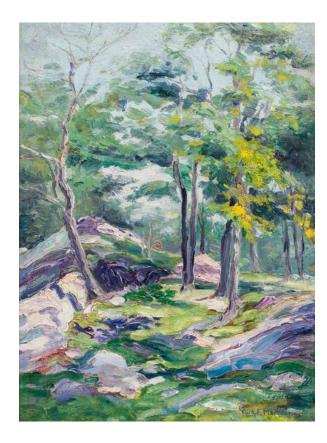


MARY FAIRCHILD LOW (1858-1946)

Battleships on the Hudson River, 1919

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





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 14³/₄ x 8 ¹/₄ inches Signed lower left





KATE W. NEWHALL (1840-1917)

Autumn on the Black Brook, 1876

Oil on canvas 12 x 16 inches Signed and dated, recto and verso: Kate W. Newhall; 1876



KATE W. NEWHALL (1840-1917)

Near Plainfield, NY [In the Gorge], 1881

Oil on canvas 16 x 25 inches Signed lower left Signed, dated 1881, and inscribed with title, verso



MINA FONDA OCHTMAN (1862-1924)

Apple Blossoms, Greenwich, CT

Oil on panel 12 x 16 inches Signed lower left

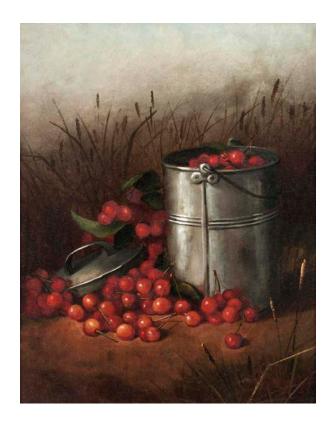






 $On \ the \ Beach$

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

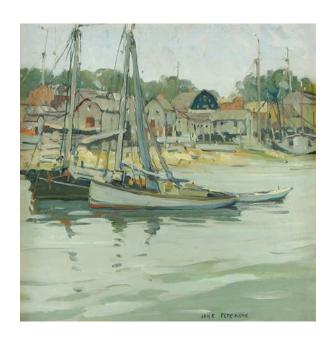


MARY JANE PEALE (1827-1902)

Still-Life with Fruit and Flowers

Oil on board 20 x 15 inches Signed lower right





JANE PETERSON (c. 1839-1887)

Gloucester Harbor, c. 1915

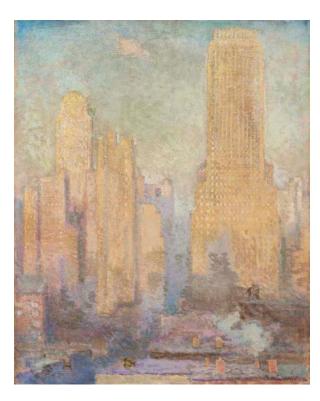
Oil on canvas, mtd. on board $17^{1/2} \times 17^{1/2}$ inches Signed lower right



SUZANNE C. PORTER (c. 1839-1887)

Lake Placid, Adirondacks, c. 1879

Oil on board $6\% \times 10^{3}$ /4 inches Signed at lower right



EDITH PRELLWITZ (1864-1944)

Chanin Building, Midtown Manhattan, 1929

Oil on canvas $36\frac{1}{4} \times 29\frac{1}{4} \text{ inches}$ Signed and dated 1929, lower right

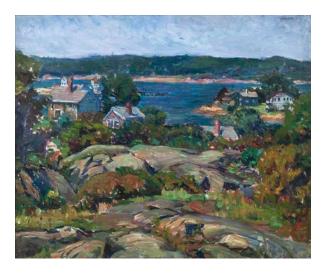




ELIZABETH H. REMINGTON (1826/7-1917)

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







Woman Seated in Chair

Watercolor on paper 15 x 11 inches



GRACE COCHRANE SANGER (b. 1881)

Woman in an Interior

Watercolor on paper $11\frac{1}{2} \times 8\frac{1}{2}$ 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

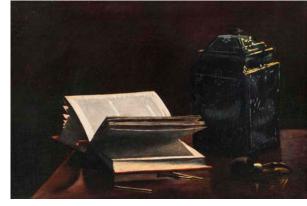




MARGARETT W. MCKEAN SARGENT (1892-1978)

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)

 ${\it In the Catskills, Looking Towards Hunter Mountain}$

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 131/4 x 233/4 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

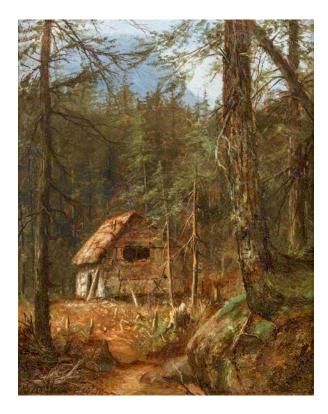




MISS M.J. WHALEY (1871-1938)

Beach Scene at Coney Island, 1905

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



LAURA WOODWARD (1834-1926)

Home in the Wilderness, 1877

Oil on panel $10^{1/2} \times 8^{1/4}$ inches Signed and dated 1877, lower left



MINNIE RANKIN WYMAN (1871-1963)

Tabletop Bouquet, 1888

Oil on canvas $15^{1/2}$ x $23^{1/4}$ inches Signed and dated 1888, lower left