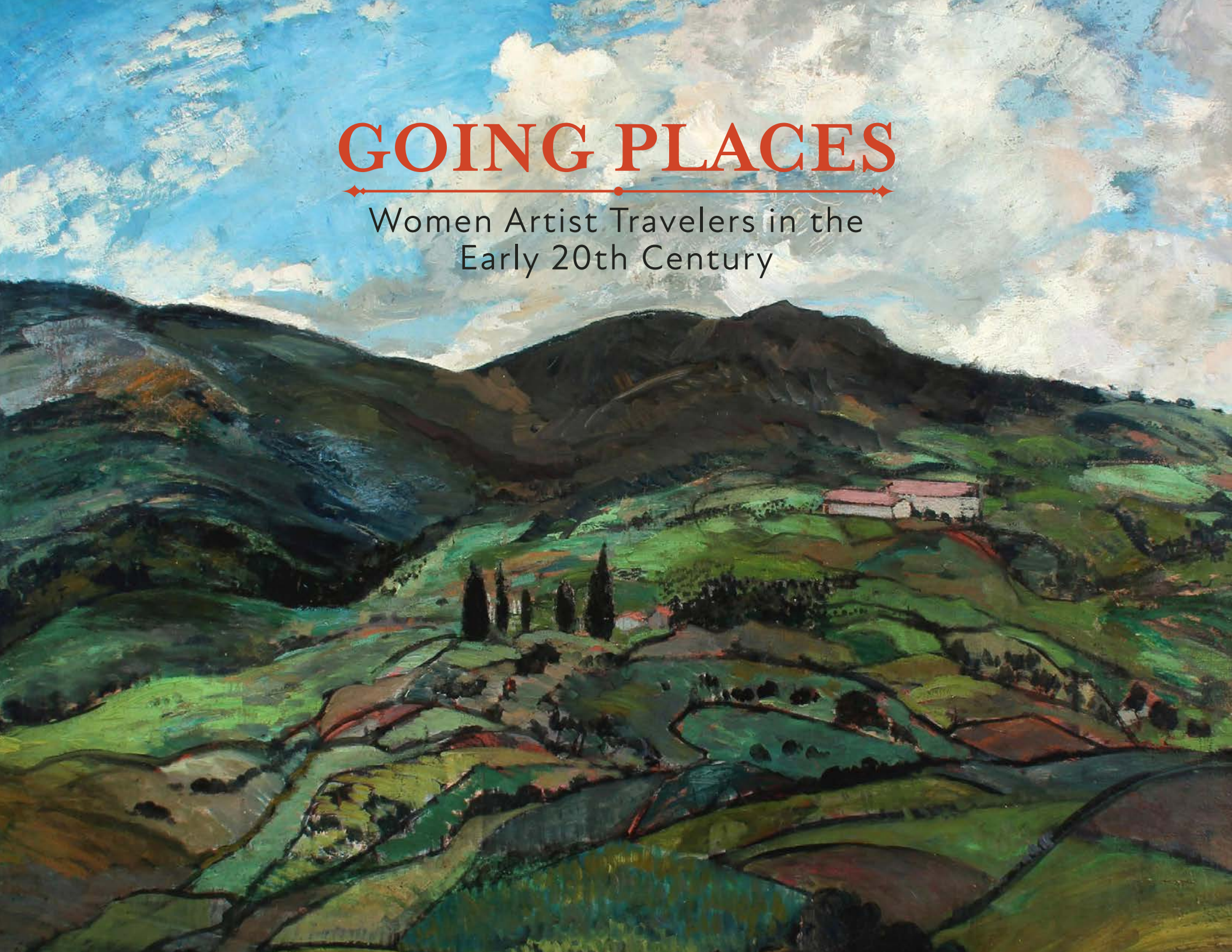


GOING PLACES

Women Artist Travelers in the
Early 20th Century



WELCOME

“My girlhood I spent in Paris, for the most part, seeking to perfect my medium of expression. I lived among peasants and a few artist friends. This was my world. I was happy, very happy, and filled with great dreams.” -- Edith Varian Cockcroft (1881-1962)



MARTHA WALTER (1875-1976)

Women and Children in Anticoli, c. 1908-1910

The early 20th century was an exciting period for American women as they gained greater independence outside of the home and were granted the right to vote after nearly a century of struggle. The academies that previously refused women were slowly opening their doors. More women were attending art academies and seeking to become professional artists than ever before. Like their male counterparts, women artists traveled abroad to study in ateliers, and in museums where they had access to old master collections not found at home. The women represented herein traveled throughout Europe, and the far reaches of Asia and North Africa in pursuit of their art.

While little known today, Alice Lolita Muth (1881-1952) had a career that spanned four decades and three continents. Born to a prominent Cincinnati family, her great-grandfather Frederick Frank was a Swedish nobleman exiled by the king in the early 19th century. A portrait painter, Frank taught painting in New Orleans before establishing an art gallery, and later a museum of arts and sciences in Cincinnati. Industrious and free-spirited, like her great-grandfather, Muth studied briefly at the Cincinnati Art Academy before striking out on her own.

By 1917, Muth had established an art studio in Washington Mews in the heart of Greenwich Village. She began experimenting with Batik on fabrics such as silk and chiffon and sold her original apparel and decorative objects from her studio while continuing to work on her landscape paintings. In 1918, she was awarded the landscape prize from the Catherine Lorillard Wolfe Art Club. In 1919, her Batik creations were lauded at the Salon d'Automne in Paris. In 1921, she began studying in Spain under Ignacio Zuloaga (1870-1945), an important Spanish artist known for his scenes of bullfighters and gypsies. Muth resided in Renteria, Spain for several years

completely immersed in the Spanish culture. She even adopted the faith, customs, and dress of Spain. She later traveled to Tunis, North Africa where she would spend the last decade of her life.

Edith Varian Cockcroft (1881-1962), similarly, supported herself by creating and selling original Batik designs. Born in Brooklyn, Cockcroft studied in New York under William Merritt Chase before traveling to Paris at the turn of the century. Following in Gauguin's footsteps, Cockcroft spent time in the Breton art colonies of Pont-Aven and Concarneau. When her wealthy husband suffered a financial set back Cockcroft became the sole provider by selling her unique hand-dyed batik creations on velvet and silk. She patented her method of block-printing on silk and established Cockcroft Arts, Inc., a lucrative silk manufacturing business. Cockcroft and Muth may have been friends and perhaps even shared their Batik methods with one another. In 1917, they exhibited their work in the 1st Annual Exhibition of the Society of Independent Artists.

Philadelphia native, Martha Walter (1875-1976) attended the Pennsylvania Academy of the Fine Arts and was a student of William Merritt Chase. In 1908, she was awarded the Academy's prestigious Cresson Traveling Scholarship allowing her to continue her studies in Paris at the Académie de la Grande Chaumière and the Académie Julian. A major work by the artist, *Women and Children in Anticoli*, c. 1908-1910 features peasant women and children in the Italian hillside town of Anticoli-Corrado. Located northeast of Rome, the village was frequented by artists during the 19th and early 20th centuries. Walter had an extensive career that included several one-woman exhibitions in the United States and in Paris.

Born in California to Danish-born parents, Maren Margrethe Froelich (1868-1921) attended the Mark Hopkins Institute in San Francisco. A talented young woman, she began to establish an impressive exhibition record prior to her travels abroad. She exhibited at the World's Columbian Exposition in 1893, and in 1898 she was one of the first women to exhibit at San Francisco's Bohemian Club. In 1907, she set sail for Europe and spent a year in Paris painting iconic French scenes including Notre Dame,

the Tuileries, and Luxembourg Gardens.

In 1910, Froelich was included in the Paris Salon along with another California native, Marguerite Zorach (1887-1968). Zorach, nee' Thompson, arrived in Paris in 1908 to study at the Académie de la Palette. A talented artist and writer, Zorach's letters describing her life in Paris and her travel experiences were published regularly in the *Fresno Morning Republican* between 1908 and 1915. In Paris, she met the artist William Zorach who would become her husband. In 1913, they exhibited together at the New York Armory Show. Marguerite Zorach was a director of the Society of Independent Artists and founded the New York Society of Women Artists.

Also included are works by Ruth Anderson (1891-1957), Martha Wood Belcher (1844-1930), Theresa Bernstein (1890-2002), Mary Cummings Browne (1861-1939), Helen M. Goodwin (1865-1955), Anna E. Klumpke (1856-1942), Mary Lane Mcmillan (1883-1976), Pauline Palmer (1867-1938), Lilla Cabot Perry (1848-1933), Jane Peterson (1876-1965), Florence Robinson (1874-1937), and Beatrice Whitney Van Ness (1888-1981).



Please contact us for inquiries on the works presented herein by email: info@hawthornefineart.com or by phone: 212.731.0550 and read the biographies of their makers on our website: www.hawthornefineart.com.

Sincerely,

Jennifer C. Krieger, *Managing Partner*
Megan Bongiovanni, *Research Associate*

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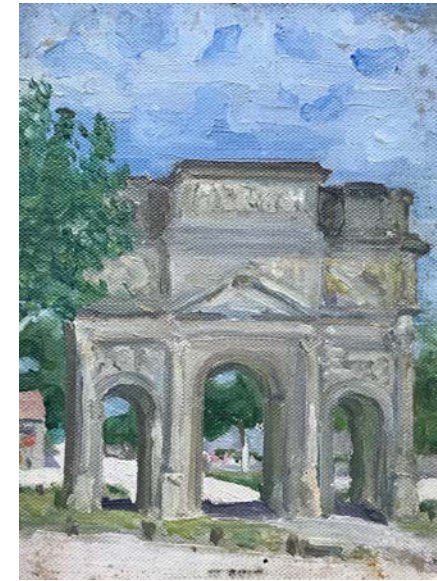
THERESA BERNSTEIN
(1890-2002)

Figures by a Fountain
Oil on panel
4 7/8 x 8 1/8 inches
Signed verso



ANNA MARY RICHARDS BREWSTER
(1870-1952)

The Weald, Cambridge England, 1899
Oil on board
9 x 13 inches
Signed lower right



ANNA MARY RICHARDS BREWSTER
(1870-1952)

Triumphal Arch, Orange, France
Oil on canvas mounted on board
6 1/4 x 8 5/8 inches
Inscribed Orange and dated '13 on verso
Estate of the artist



MARY CUMMINGS BROWNE
(1861-1939)

Portrait of a Man, c. 1870-1880
Pencil on paper
10 x 7 inches
Estate of the Artist



EDITH V. COCKCROFT
(1881-1962)

From My Window, Concarneau
Oil on canvas
30 x 40 inches
Signed lower right



MAREN FROELICH
(1868-1921)

Luxembourg Gardens, Paris
Oil on board (double-sided with drawing on back)
6 1/2 x 9 inches
Signed and inscribed Paris, lower left



HELEN M. GOODWIN
(1865-1955)

Zinnias
Oil on canvas board
13 ¾ x 18 inches
Signed lower right
Original Indiana Artists Exhibition label on
backing



HELEN M. GOODWIN
(1865-1955)

Market Street Scene
Oil on board
10 ¾ x 6 ¼ inches
Signed lower right



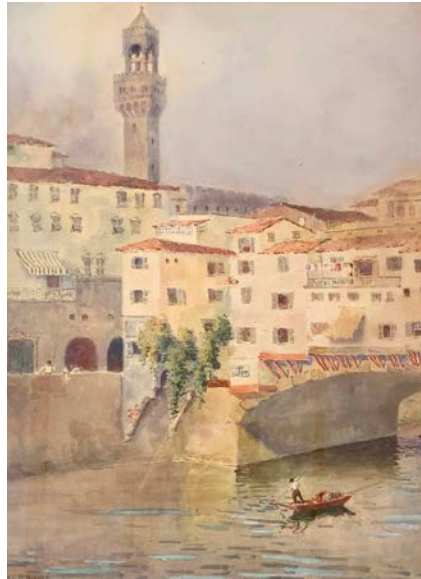
ANNA E. KLUMPKE
(1856-1942)

Young Lady with an Accordion, 1899
Oil on canvas
15 ¾ x 10 1/4 inches
Signed, dated 1899 and inscribed,
Paris, at lower right



MARY LANE MCMILLAN
(1883-1976)

San Francesco Monastery, Fiesole, Italy, 1910
Watercolor on paper
9 x 12 inches
Signed lower right



MARY LANE MCMILLAN
(1883-1976)

The Tower of the Palazzo Vecchio, Florence,
c. 1910
Watercolor on paper
25 x 19 inches
Signed lower left



ALICE LOLITA MUTH
(1887-1952)

Cypress Trees
Oil on Canvas
13³/₄ x 9¹/₂ inches
Signed lower right



**ALICE LOLITA MUTH
(1887-1952)**

Still-life of Oeillets and Figurine
Oil on canvas
13 ¾ x 9 ½ inches
Signed lower right



**ALICE LOLITA MUTH
(1887-1952)**

Countryside Villa
Oil on canvas
31 x 25 inches
Signed lower right



**ALICE LOLITA MUTH
(1887-1952)**

Rolling Fields
Oil on canvas
19 ½ x 24 inches
Signed lower left



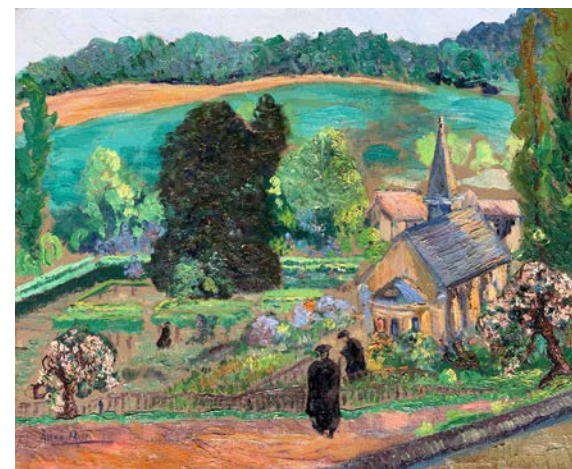
ALICE LOLITA MUTH
(1887-1952)

Mountain Landscape
Oil on canvas
45 x 47 inches
Signed lower right



ALICE LOLITA MUTH
(1887-1952)

Hilly Landscape with Grove
Oil on canvas
41 3/4 x 49 1/2 inches
Signed lower left



ALICE LOLITA MUTH
(1887-1952)

Port-Royal Abbey, Paris, France
Oil on canvas
20 x 24 inches
Signed lower left



**ALICE LOLITA MUTH
(1887-1952)**

Portrait d'un Tunisien
Oil on canvas
29 1/2 x 26 3/4 Inches
Signed at lower right



**ALICE LOLITA MUTH
(1887-1952)**

Portrait de deux Tunisiennes
Oil on canvas
29 1/2 x 26 3/4 Inches
Signed at lower right



**ALICE LOLITA MUTH
(1887-1952)**

Peacock
Mixed media on paper,
28 x 26 inches
Estate of the Artist



ALICE LOLITA MUTH
(1887-1952)

Still Life with Copper Pot and Vase
Oil on canvas
45 $\frac{3}{4}$ x 34 $\frac{1}{2}$ inches
Signed lower center right



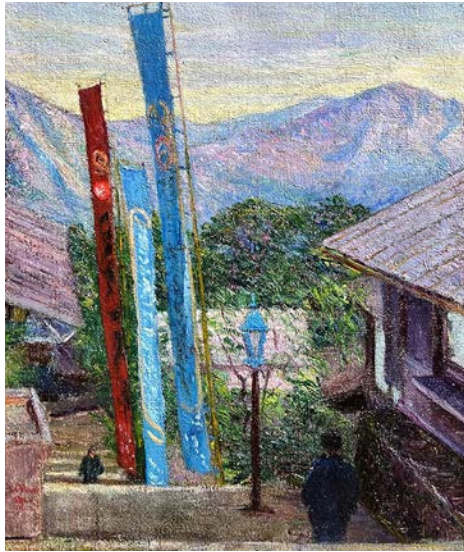
ALICE LOLITA MUTH
(1887-1952)

Yellow Leaves
Oil on canvas
20 x 24 inches
Signed lower right



PAULINE PALMER
(1867-1938)

Mother and Child
Oil on canvas board
10 $\frac{1}{2}$ x 13 $\frac{1}{4}$ inches
Signed lower right



LILA CABOT PERRY
(1848-1933)

Theater Posters, Ikao, Japan, 1900
Oil on canvas
22 x 18 Inches
Signed lower left



JANE PETERSON
(1876-1965)

Street Scene in Biskra, Circa 1910
Oil on canvas, unlined
18 x 24 inches
Signed lower right: Jane Peterson



JANE PETERSON
(1876-1965)

Venice, Italy
Oil on canvas
18 x 24 inches
Signed lower right



FLORENCE ROBINSON
(1874-1937)

Garden with Fountain
Watercolor on paper
10 x 17 inches
Estate of the Artist



BEATRICE WHITNEY VAN NESS
(1888-1981)

The Shore
Watercolor on paper
11 1/4 X 15 3/8 inches
Signed lower right



MARTHA WALTER
(1875-1976)

Women and Children in Anticoli, c. 1908-1910
Oil on canvas
36 x 40 inches
Signed lower right



MARGUERITE ZORACH
(1887-1968)

Street Scene in India, 1910-11

Oil on canvas


19 1/4 x 24 inches

Provenance:

The Estate of the Artist;

Kraushaar Galleries, New York;

Private Collection.



"You feel wherever you go in Spain that interesting things have taken place there. This is the atmosphere which inspires me." --

Alice Lolita Muth (1881-1952)


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