

## MIDNIGHT IN PARIS AND NEW YORK: SCENES FROM THE 1890S – 1930S, WILLIAM GLACKENS AND HIS CONTEMPORARIES

NSU Art Museum Fort Lauderdale is pleased to present *Midnight in Paris & New York: Scenes from the 1890s – 1930s, William Glackens and His Contemporaries* from February 4 through September 30, 2018. Featuring drawings, paintings and photographs by American and European artists along with distinctive architectural designs, furniture, glass, metalwork and silver, this new exhibition offers a fascinating glimpse into the rapidly changing society of the turn of the century and life in the new modern city. The Museum's Sunny Kaufman Senior Curator Barbara Buhler Lynes, Ph.D. curated the exhibition.

William J. Glackens (1870-1938) distinguished himself as one of America's most celebrated illustrators in the 1890s, and in the 1900s, as one of its leading and most important modernists for his lively, realistic portrayals of modern life. The years of his professional activity (1890s-1930s) were marked by dramatic economic, social, political, and technological changes that revolutionized cities around the world, such as New York, where Philadelphian Glackens moved in 1896, and Paris, where he lived and worked (1895-96), and to which he returned many times.

The Tour Eiffel (1889) redefined the skyline in Paris during this period, as did skyscrapers in New York, such as the Flat Iron (1902) and Woolworth (1912) buildings. Populations surged with the influx of immigrants and people from rural areas, which increased diversity in both cities and led to building booms, the establishment of new businesses and centers of entertainment. Newspapers and illustrated popular magazines flourished, widely disseminating new ideas and trends. Inventions, such as the airplane, automobile, elevator, and the electric light bulb revolutionized how people lived, worked, and spent leisure time.

Glackens and his American and French contemporaries brought the diversity of city dwellers to life in depictions of actors, dancers, circus performers, celebrations, crowds, immigrants, shoppers, among others, as well as city buildings, streets and parks. Their drawings and paintings of scenes in bars, cabarets, cafes, dance halls, and theaters reveal the increasing popularity of centers of entertainment, and how the magic of the electricity transformed them into glittering, colorful spectacles.

A recent gift of three renowned posters by Alphonse Mucha from Fort Lauderdale collectors Drs. Walter and Mildred Padow prompted this exhibition. These works reveal the organic, lively, curvilinear, and elegant aesthetic of *Art Nouveau*, an international style that flourished in New York and Paris (1890s-

1910s). Mucha's works thus set the stage for exhibiting scenes of life in Paris and New York by Glackens and his American and French contemporaries from the decades Glackens was professionally active.

Drs. Padow, Fort Lauderdale photography collectors Martin and Cherie Silverstein, and the Wolfsonian-FIU Museum, Miami, generously loaned works that augment those drawn from NSU Art Museum's distinctive William J. Glackens art and archival collection. The exhibition also includes work by famous architects and designers of the period as it recreates the period's ambiance and defines its historical significance.

## **TEXTS**

### **Circus**

The circus emerged in the 18th century as festive entertainment soon after it was invented by the Englishman Philip Astley. A skilled horseman and horse trainer, he founded a riding school in London and called the circle in which he practiced *circus*, giving the circus its name. He first performed for an audience in 1768 and soon added acts by acrobats, clowns, jugglers, and tight-rope dancers. He brought his circus to Versailles, France in 1772, performing for Louis XV. The king was so enthusiastic that Astley subsequently established a circus in Paris, and made it even more exotic by adding elephants, horses, lions, monkeys, and other animals. Circuses soon became an entertainment phenomenon around the world, peaking in the first several decades of the 20th century. By then, Paris had four circuses, and in 1919, the Ringling Bros.

Circus (1884) and the Barnum & Bailey Circus (1881) merged to bring circus entertainment to Americans until it closed in 2017.

### **The Color Mauve**

In 1856, scientist William Perkin (British, 1838-1907) was trying to find a synthetic quinine that could cure malaria. His experiment produced a black residue that he was going to toss out, but when he combined it with aniline, he discovered the first aniline dye, later called "mauve."

Mauve became the rage in 1858, when Queen Victoria wore a mauve gown to her daughter's wedding. In 1861, fashion plate Empress Eugénie, wife of Napoleon III, declared mauve matched the color of her eyes, and the mania for it continued.

In 1926, author Thomas Beer (1889-1940) published a cultural history of America's 1890s high society, calling his book *The Mauve Decade: American Life at the End of the Nineteenth Century*.

### **City of Lights**

Paris has been known as the "City of Light" since the 18<sup>th</sup> century, when French philosophers, such as Denis Diderot (1713-1784), Jean-Jacques Rousseau (1712-1778), and Voltaire (1694-1778) made the city famous as a center of new ideas and learning. The first electric arc lights literalized the "City of Light" epithet, when they were installed in 1878 on the Avenue de l'Opéra and the Place d'Étoile around the Arc de Triomphe in celebration of the Exposition Universelle (World's Fair) that year.

The steady, bright gleam of electric light transformed night into day, dazzling visitors accustomed to the soft, flickering glow of gas lamps. By 1881, Paris had more than 4,000 arc lights, and although the city lagged behind New York in bringing electric lighting to all city dwellers, Paris has maintained its reputation as the "City of Light" through the magical beauty of its illuminations. Electric light brings drama to the spraying water in the night photographs of the fountain at Place de la Concorde by Ilse Bing and Pierre Boucher. Water spurts from its top to cascade down and spill over its tiers. Light shining on the water illuminates its movements and shapes.



**Ilse Bing (American, 1899-1998)**  
*Fontaine Place de la Concorde, 1934*  
Solarized gelatin silver print

18 ¼ x 15 ¼ inches

Courtesy of Martin and Cherie Silverstein

Bing was a self-taught artist and commercial photographer, who moved from Frankfurt to Paris in 1930, where she came to know other modern photographers, such as Henri Cartier-Bresson (1908-2004), Man Ray (1890-1976), and Brassai (1899-1984). She distinguished herself there as a leader of modern photography in her mastery of the 35mm Leica hand-held camera, becoming known as the “Queen of the Leica.” Her distinguishingly bold architectural images and poignantly felt scenes of everyday life were widely published in numerous European illustrated magazines. She fled Europe in 1941 because of World War II, immigrating to New York. She retired from photography in 1959 and subsequently focused on her painting.



**Pierre Boucher (French, 1908-2000)**

*Concorde, 1934*

Ferrottype

18 ¼ x 15 ¼

Courtesy of Martin and Cherie Silverstein

A freelance designer, advertising photographer and photo-muralist, Boucher worked in Paris in the 1930s. Along with the Italian photographer Maria Eisner (1909-1991), Boucher was a founding member of the Parisian Alliance-Photo Agency, known today as Magnum Photo. This diverse, photographer-owned co-operative was established by the distinguished French photographer Henri Cartier Bresson (1908-2004), who wrote: "Magnum is a community of thought, a shared human quality, a curiosity about what is going on in the world, a respect for what is going on and a desire to transcribe it visually."



**Edith Dimock (American, 1876-1955)**

*Mrs. Roosevelt at Klein's, n.d.*

Watercolor

20 ¼ x 17 ¼ inches

NSU Art Museum Fort Lauderdale; gift of the Sansom Foundation, 92.77



**Edith Dimock (American, 1876-1955)**

*Trying on Room at Klein's, Union Square, n.d.*

Watercolor

17 ¼ x 20 ¼ inches

NSU Art Museum Fort Lauderdale; bequest of Ira D. Glackens, 91.40.75

Department stores were a relatively new phenomenon in 1906, when Samuel Klein established the discount store, S. Klein, which soon expanded to 19 different sites. Its flagship store at Union Square and East 14th Street, New York, flourished until its closure in 1987. In these paintings, Edith Dimock, Glackens' artist wife, presents a dressing room crowded with women trying on clothes, the floor strewn with discarded garments. The title of one names Mrs. Roosevelt as one of the women, presumably Edith Roosevelt, the wife of Theodore Roosevelt, U. S. President from 1901-9. Perhaps, she is the woman dressed in black.



**William J. Glackens (American, 1870-1938)**

*Sketchbook, 1905*

Charcoal on paper

7 in x 5 inches

NSU Art Museum Fort Lauderdale; gift of the Sansom Foundation, 92.61 10

Dimock was an active feminist, as was Glackens, and both marched in the famous 1913 Women's Suffrage Parade, New York City, in which thousands of women participated in their crusade for the right to vote, obtained in 1920. Dimock always signed her artwork with her maiden name and painted herself as an artist in the self-portrait on view in the Glackens Parlor. Although she was often a subject in Glackens' paintings, he never painted her as a professional, but made a sketch of her drawing on a board or hard notebook steadied by her other hand.



**William J. Glackens (American, 1870-1938)**

*The Seine at Paris, n.d.*

Charcoal on paper

11 ¾ x 14 1/8 inches

NSU Art Museum Fort Lauderdale; bequest of Ira D. Glackens, 91.40.167.a



**William J. Glackens (American, 1870-1938)**

*The Seine at Paris, n.d.*

Drypoint

10 x 13 inches

NSU Art Museum Fort Lauderdale; bequest of Ira D. Glackens, 91.40.167.b



**William J. Glackens (American, 1870-1938)**

*Untitled, n.d.*

Charcoal

17 ¼ x 20 ¼ inches

NSU Art Museum Fort Lauderdale; bequest of Ira D. Glackens, 91.40.213

Glackens first visited Paris in 1895 and lived and worked there from 1905-06. These undated sketches could have been made during either stay. Two demonstrate Glackens' interest in vistas along the Seine, Paris' celebrated river. One depicts the city's Gothic cathedral, Notre Dame (1345), looming up on the right bank of the river and beyond the more recently built Pont de l'Archevêché (1828). The other includes the silhouette of France's newest, modern architectural achievement, the Tour Eiffel (1887), engineered by Maurice Koechlin (1856-1946) and Émile Nouguier (1840-1897), which can be seen in the far distance beyond the Pont de l'Alma (1854). The third, small sketch includes two figures on the sidewalk of one of the city's many wide boulevards, designed beginning in the mid-18th century by Georges-Eugène Haussmann (1809-1891). Distinctive architecture flanks either side of the boulevard, a sidewalk café on the left. A

figure stands beneath a street light that could be lit by gas or electricity. Gas street lamps had lined Parisian streets since the mid-18th century and were refurbished with electricity in the early 20th century without change to their structure.



**William J. Glackens (American, 1870-1938)**

*Circus Parade*, 1895-1896

Oil on canvas

28 x 36 ¼ inches

NSU Art Museum Fort Lauderdale; gift of the Sansom Foundation, FIC7.2009.2

Glackens' *Circus Parade* dates from 1895-96. This night street scene in Paris includes a figure on horseback leading the parade, whose crown identifies him as the king of the circus. A figure walks behind him, holding the reins of the horse he steadies, a circus performer and monkey astride the animal. A turbaned figure sits on the dark, monumental form of an elephant that looms up behind the horse, a baby elephant nearby. The elephant seems to pull an enclosed rectangular cart, most probably an animal cage for a lion or tiger. Another elephant and rider emerge from the murky gloom on the right side of the painting, along with another horse and rider who seem to be transporting a wooden carousel horse. Although the procession is slow and steady, it conveys a sense of drama, mystery and anticipation for the upcoming spectacle. It also implies the lurking danger of parading tamed-wild animals through the dark, city streets. Glackens certainly went to the circus either in Paris or New York, as can be seen from his undated sketch of acrobats performing on trapezes.



**Pablo Picasso (Spanish, 1881-1973)**

*Les Saltimbanques (The Acrobats)*, 1905 Drypoint

24 ¼ x 25 ¼ inches

Courtesy of Drs. Walter and Mildred Padow



**Pablo Picasso (Spanish, 1881-1973)**

*Le Saltimbanque au repos (Acrobat Resting)*, 1905

Drypoint

17 ¼ x 14 ¼ inches

Courtesy of Drs. Walter and Mildred Padow



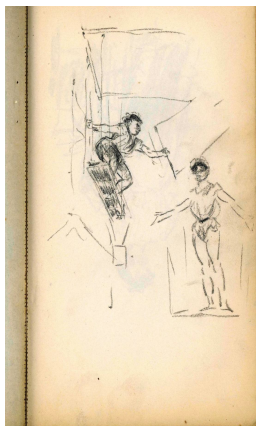
**William J. Glackens (American, 1870-1938)**

*Study for Flying Kites, Montmartre*, 1906

Oil on panel

11 x 13 ¾ inches

NSU Art Museum Fort Lauderdale; bequest of Ira D. Glackens, 91.40.1



**William J. Glackens (American, 1870-1938)**

*Sketchbook*, 1907

Charcoal on paper

8 x 5 inches

NSU Art Museum Fort Lauderdale; gift of the Sansom Foundation, 94.85 109

Many artists were fascinated by the out-of-the-ordinary sights and sounds of the circus, its performers and tamed-wild animals, as can be seen in these two etchings by Picasso. He made them in 1905 in his now famous studio, Le Bateau-Lavoir in Montmartre, then the bohemian



center of Paris. Although Glackens lived in a different part of Paris, Montparnasse, he also painted in Montmartre, during his second visit to Paris in 1905-06. His *Study for Flying Kites, Montmartre*, captures people entertaining and enjoying themselves on a windy afternoon.

Light floods the ground to the left of the off-center street light as well as the west side of the scene's white buildings, suggesting a specific time of day. Glackens' use of light reveals his awareness of French Impressionism, whose artists, like Claude Monet (1840-1926) and Pierre-Auguste Renoir (1841-1919), were fascinated by the momentary, fleeting nature of time and how light affected what we see.



**William J. Glackens (American, 1870-1938)**

*Quatorze Juillet (Fourteenth of July)*, 1895-96

Oil on canvas

30 ½ x 35 3/8 inches

NSU Art Museum Fort Lauderdale; gift of the Sansom Foundation, 94.67



**Brassai (French, 1899-1984)**

*Bastille Day (Spectators at the Fireworks)*, c. 1936

Gelatin silver print

18 x 15 inches

Courtesy of Martin and Cherie Silverstein



**William J. Glackens (American, 1870-1938)**

*Patriots in the Making*, 1907

Charcoal and watercolor on paper

32 7/8 x 20 1/2 inches

NSU Art Museum Fort Lauderdale; gift of Patricia O'Donnell, 2017.7

The French set off displays of fireworks in celebration of July 14, 1789, when Parisian commoners stormed the Bastille, a political prison that symbolized royal authority. This key moment of the French Revolution (1789-1799) led to the overthrow of the monarchy and the establishment of the country's first republic. Glackens' *Quatorze Juillet* captures the liveliness of a crowd celebrating, gathered in dance and conversation outside a festively decorated wine shop. Its interior, soft light (probably gas) glows in the darkness. Fireworks light the sky on the right of the composition. A nearby photograph of this event taken c.1906 by the famous French modern photographer, Brassai (1899-1984), captures the drama of one of the fireworks displays. Americans celebrate Independence Day on July 4 with displays of fireworks. Glackens' *Patriots in the Making* documents an area of New York populated by immigrants where children—America's future patriots—light fireworks. People participate in the celebration on the streets, while others observe what goes on from balconies, decorated with American flags.



**William J. Glackens (American, 1870-1938)**

*Dancer in Pink Dress*, 1902

Oil on canvas

40 1/2 x 24 1/2 inches

NSU Art Museum Fort Lauderdale; gift of the Sansom Foundation, 94.13



**William J. Glackens (American, 1870-1938)**

*Dancer in Blue*, c. 1906

Oil on canvas

51 ¼ x 33 ¼ inches

NSU Art Museum Fort Lauderdale; gift of the Sansom Foundation, 92.43



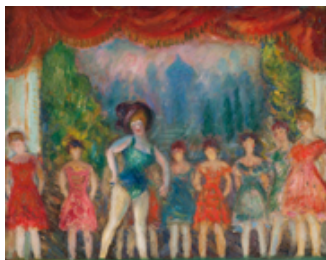
**William J. Glackens (American, 1870-1938)**

*Study for Music Hall Turn*, c. 1918

Oil on canvas

14 ½ x 17 ½ inches

NSU Art Museum Fort Lauderdale; bequest of Ira D. Glackens, 91.40.151



**William J. Glackens (American, 1870-1938)**

*Seated Actress with Mirror*, c. 1903

Oil on canvas

52 ¼ x 34 ¼ inches

Courtesy of the Sansom Foundation, Inc.



**William J. Glackens (American, 1870-1938)**

*Sketchbook*, 1906

Charcoal and graphite on paper

8 x 5 inches

NSU Art Museum Fort Lauderdale; gift of the Sansom Foundation, 92.52 13



**Pierre Jahan (French, 1909-2003)**

*Fiacre/Les Grands boulevards, Paris*, 1935

Gelatin silver print

25 x 19 ½ inches

Courtesy of Martin and Cherie Silverstein



**Robert Demachy (French, 1859-1936)**

*Behind the Scenes*, 1906

Gelatin Silver Print

14 7/8 x 14 inches

Courtesy of Martin and Cherie Silverstein



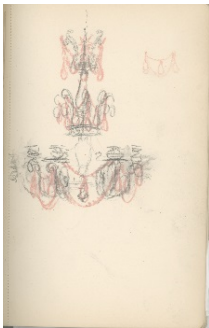
**Marie Laurencin (French, 1883-1956)**

*Deux jeunes filles (Two Young Girls)*, c.1927

Etching, hand colored

20 x 16 ¼ inches

Courtesy of Drs. Walter and Mildred Padow



**William J. Glackens (American, 1870-1938)**

*Sketchbook*, 1906

Charcoal and graphite on paper

8 x 5 inches

NSU Art Museum Fort Lauderdale; bequest of Ira D. Glackens, 92.55 3



**William J. Glackens (American, 1870-1938)**

*Sketchbook*, 1907-08

Charcoal on paper

8 x 5 inches

NSU Art Museum Fort Lauderdale; gift of the Sansom Foundation, 94.84 UT1

Glackens often portrayed theater people, such as the dancers and actors seen in his *Dancer in Pink Dress*, 1902, *Dancer in Blue*, c. 1906, *Study for Music Hall Turn*, c. 1918, a sketch of a ballet or can-can dancer, and *Seated Actress*, on view in an adjacent gallery of the exhibition. These works relate to earlier works by Edgar Degas (1834-1917) and Édouard Manet (1832-

1883) that addressed similar themes. A photograph by Pierre Jahan depicts can-can dancers in an advertisement plastered to a building, their legs emerging from the white frills of their raised, ruffled skirts, seemingly lit by stage-light. Interestingly, the soft light that flickers over the pink dress of Glackens' *Dancer in Pink Dress*, as she emerges from a dark ground, markedly differs from the harsher, whiter, steadier, light that illuminates his *Dancer in Blue*. Glackens' nearby *Seated Actress* also suggests the softness of gas-light illumination. Glackens was interested in electric light as can be seen in his sketches of an electric light pole and a chandelier.



**Everett Shinn (American, 1876-1953)**

*Curtain Call*, n.d.

Oil on canvas

14 3/8 x 16 3/8 inches

NSU Art Museum Fort Lauderdale; bequest of Ira D. Glackens, 91.40.140



**Édouard Vuillard (French, 1868-1940)**

*Une Galerie au gymnase (A Gallery in the Gymnasium)*, 1900

Lithograph, third state of three 23 x 17 inches

23 x 17 inches

Courtesy of Drs. Walter and Mildred Padow

Shinn worked as an illustrator and reporter for newspapers and magazines in Philadelphia and New York, as did Glackens before his move to New York in 1896. Shinn visited Paris for the first time in 1900 and was fascinated by the Palace of Electricity on view at the Exposition Universelle (World's Fair). It differed from earlier world fairs in Paris in featuring electric light on an unprecedented and monumental scale, which familiarized people with the power of this innovative technology that extended day into night.

Shinn frequented and painted the most progressive centers of entertainment, such as Le Moulin Rouge and Les Folies Bergères in Paris, and Hammerstein's Roof Garden and Chez Mouquin in New York. These were among the most progressive establishments in trying out new forms of gas and electric light, which fascinated Shinn. He soon made artificial light a subject of his work,

as in *Curtain Call*.

Shinn mixes the soft glow of gas light and the sharp, crisp, steady light of electricity in this and many other paintings, and its atmosphere differs dramatically from that in Édouard Vuillard's *Une Galerie au gymnase (A Gallery in the Gymnasium)*, 1900. Here gas light illumination makes details hard to decipher, as figures and areas around them merge. The French used the word *gymnase* to describe theaters presenting types of entertainment, such as vaudeville, considered inappropriate for the National Theater.



**Henri de Toulouse-Lautrec (French, 1864-1901)**

*Salon des Cent: Exposition Internationale d'affiches*, 1895

Lithograph printed in seven colors on machine wove paper

24 7/16 x 31 1/2 inches

Courtesy of Drs. Walter and Mildred Padow

Toulouse-Lautrec, a celebrated Post-Impressionist painter, was renowned for his colorful depictions of bohemians and people who frequented dance halls, cabarets, and theaters, as can be seen in the caricaturized figures of these lithographs. His poster, *Salon des Cent: Exposition Internationale d'affiches*, 1895, advertised the International Exhibition of posters. Its solid forms are typical of Post-Impressionist art, while their elegant, elongated, and curving shapes, are typical of Art Nouveau, an international style that dominated the arts from the 1890s-1910s.



**William J. Glackens (American, 1870-1938)**

*In the Luxembourg*, c.1896

Oil on canvas

18 1/2 x 22 3/8 inches

NSU Art Museum Fort Lauderdale; bequest of Ira D. Glackens, 91.40.66





**William J. Glackens (American, 1870-1938)**

*Untitled (Sketches of Merry-go-round in Paris 1 of 2, 2 of 2), 1906*

Charcoal on paper

15 x 12 ¼ inches

NSU Art Museum Fort Lauderdale; gift of the Sansom Foundation, 92.55.1, 92.55.2



**William J. Glackens (American, 1870-1938)**

*Luxembourg Gardens, 1906*

Etching

17 ¼ x 20 ¼ inches

NSU Art Museum Fort Lauderdale; bequest of Ira D. Glackens, 91.40.165.c



**William J. Glackens (American, 1870-1938)**

*Sketchbook, 1906*

Charcoal and graphite on paper

5 x 8 inches

NSU Art Museum Fort Lauderdale; bequest of Ira D. Glackens, 92.55





**Eugène Atget (French, 1857-1927)**

*Jardin de Luxembourg*, c. 1906

Albumen print

17 3/8 x 14 3/8 inches

Courtesy of Martin and Cherie Silverstein

The widow of King Henry IV, Marie de' Medici, established the Jardin du Luxembourg, or the Luxembourg Garden, in 1612 for a new residence she was constructing, the Luxembourg Palace. Now, the garden is open to the public free of charge. Parisians often frequent its extensive lawns, tree-lined sidewalks, flowers, gardens, children's playground, carousel, and in its circular fountain, where children enjoy playing with sailboats, as seen in Glackens' *In the Luxembourg*. A Glackens' sketch of the gardens includes children at play with a woman seated at the right seemingly working on a painting. Another sketch of the garden seems the reverse of the first in that the artist figure is on the left. Glackens was fascinated by the garden's carousel, which first ran on steam and then electricity. A work by French photographer, Eugène Atget portrays the classical elegance of some of the statuary that lines the formal walkways of the Luxembourg Garden.



**William J. Glackens (American, 1870-1938)**

*Café de la Paix*, c. 1906 Oil on canvas

21 1/4 x 24 1/4 inches

NSU Art Museum Fort Lauderdale; bequest of Ira D. Glackens, 91.40.146

When Glackens lived and worked in Paris from 1905-06, he depicted one of Paris' most celebrated cafés, the Café de la Paix, which opened in 1862. It was designed by French architect Alfred Armand (1805-1888) for the corner of the Boulevard des Capucines and Place de l'Opéra and remains today one of the city's most famous and popular attractions.



**William J. Glackens (American, 1870-1938)**

*Curb Exchange, No. 3*, 1907-1910

Gouache and conté crayon

34 5/8 x 26 1/4 inches

NSU Art Museum Fort Lauderdale; gift of the Sansom Foundation, 92.44



**William J. Glackens (American, 1870-1938)**

*Far from the Fresh Air Farm: the crowded city streets with its dangers and temptations, is a pitiful makeshift playground for children*, 1911

Crayon heightened with watercolor on paper

32 3/8 x 26 1/4 inches

NSU Art Museum Fort Lauderdale; bequest of Ira D. Glackens, 91.40.152



**William J. Glackens (American, 1870-1938)**

*Christmas Shoppers, Madison Square*, 1912

Crayon and watercolor on paper

22 3/4 x 36 1/4 inches

NSU Art Museum Fort Lauderdale; bequest of Ira D. Glackens, 91.40.106

These dynamic, rhythmic scenes of various New York streets are crowded with people. They date from the early 1910s and capture their subjects from an overall perspective while simultaneously providing close-ups of individual expressions and movements, revealing Glackens' extraordinary skill as an illustrator. His drawings were regularly published after 1900 in leading popular magazines, such as *Collier's Weekly*, *McClure's*, and *Scribner's*. These works display the subject

matter important to artists who became known as "The Eight," the group of American artists who challenged the rejection of their works for exhibition at the National Academy annual in 1908, organized their own exhibition, and became known as America's most avant-garde artists. Their works include city dwellers of all ages, social class, economic position, and ethnicity, whose vivid interactions convey the energies of daily life in the city. In Glackens' *Curb Exchange*, frenzied brokers call out bids from the streets in front of the New York Stock Exchange from within the noisy, busy crowd. The title of *Far from the Fresh Air Farm* speaks for itself in a scene of New York's Lower East Side, which conveys the daily activities and poverty of its mostly immigrant population. Two well-dressed women of a very different class stand at the lower left of the composition gazing at the bustling scene.

*Christmas Shoppers* depicts a then high-end shopping area of New York: 23rd Street and 5th Avenue with Madison Square in the distance. Glackens crowded the foreground with diverse types of shoppers, who bustle about, many with children, some bending against the wind. Others board or ride the city's new, modern modes of transportation. The scene's frenzied visual delights include a figure dressed as Santa Claus near the center of the composition as well as a pickpocket directly below him in the foreground.

*Curb Exchange* was published in *Munsey's Magazine*, April, 1899, while *Christmas Shoppers* appeared in *Collier's Weekly*, December 13, 1912. Glackens' artist friend, Everett Shinn (1873-1953), whose work is on display in the exhibition, noted: "None of us could do a crowd quite like Glackens."



**John Sloan (American, 1871-1951)**

*Easter Eve, Washington Square, 1926*

Etching and aquatint

21 ¼ x 17 ¾ inches

NSU Art Museum Fort Lauderdale; bequest of Ira D. Glackens, 91.40.69



**George Luks (American, 1867-1933)**

*The Night Rolled on and Nothing Happened, n.d.*

Etching

12 ¼ x 15 ¾ inches

NSU Art Museum Fort Lauderdale; gift of the Sansom Foundation, 92.81



**George Luks (American, 1867-1933)**

*The Night Rolled on and Nothing Happened*, n.d.

Gouache on paper

12 ¼ x 15 ¼ inches

NSU Art Museum Fort Lauderdale; bequest of Ira D. Glackens, 91.40.49



**Maurice Prendergast (American, 1858-1924)**

*Ladies in the Rain*, n. d.

Watercolor

12 ¼ x 15 ¼ inches

NSU Art Museum Fort Lauderdale; bequest of Ira D. Glackens, 91.40.131

Sloan depicts Washington Square, the famous and popular New York park at the South end of 5th Avenue. Its marble arch (1892), designed by architect Stanford White (1853-1906). It mimics the Arc de Triomphe (1806), Paris, but was built as a temporary structure for the celebration of the centennial of George Washington's inauguration (1789). It has remained in place.

Three short-skirted women, slips showing, with umbrellas protecting them from the rain, hold armfuls of flowers while chatting with each other and walking briskly across the square on Easter Eve. Where they are going remains anyone's guess, but certainly, they are not going to church. Glackens rented a studio at 50 Washington Square South in 1908, and in 1911, he and his family began living at 29 Washington Square West. The subjects of many of his paintings derive from his observations of people in the park. The nearby Asch Building (now the New York University's Brown Building) housed The Triangle, a shirt factory, famous for the 1911 re on its 9th and 10th floors, one of the city's most disastrous. 146 garment workers (123 women and 23 men) were trapped (mostly young Italian and Jewish immigrants), and died. The stairwell and exit doors of their workspace had been locked to reduce theft and to prevent unscheduled breaks.

Glackens depicted people from diverse backgrounds, social, and economic levels, but not people from the demi-monde (men and women of low morals and social standing). Sloan and George

Luks frequently made the demi-monde subjects of their work, as in these works by Luks, whose titles are highly suggestive. The gouache is the model for his etching of the same subject. As a mirror image of the original, it displays the inversion that occurs in most print-making processes. A completely different class of women appears in Maurice Prendergast's watercolor *Ladies in the Rain*.

Prendergast and Glackens were close friends, and their work was included in the radical exhibition of 1908 at the MacBeth Gallery. The eight artists whose work was on view then became known as "The Eight" and were considered the most radical artists working in America.



**Alphonse Mucha (Czech, 1860-1939)**

*Monaco, Monte Carlo*, 1897

Color lithograph

38 x 28 ½ inches

Courtesy of Drs. Walter and Mildred Padow

The demand for Mucha's work increased suddenly in 1896, when he signed an exclusive contract with the printing company, F. Champenois Imprimeur-Editeur. A circle of flowers and other decorative motifs surround the alluring, elegant figure and refer to the elongated, sinuous forms of the Art Nouveau style. This poster advertises luxury holidays in Monte Carlo, Monaco's famous casino. Its distinctive towers appear in the background.



**Alphonse Mucha (Czech, 1860-1939)**

*Gismonda*, 1894

Color lithograph

85 ¼ x 36 ¼ inches

NSU Art Museum Fort Lauderdale; gift of Drs. Walter and Mildred Padow, 2016.45

Alphonse Mucha was one of the most respected poster designers working in Paris in the late 19th century. The poster *Gismonda*, 1894, advertises the American tour of the play in which French actress Sarah Bernhardt stunned American audiences with her performance. The characteristics of the international art movement known as Art Nouveau or "new art," which flourished from the 1890s through the 1910s, characterize his work: elongated, dynamic, organic, sensual, undulating forms, whiplash-like lines, sprouting vines, and flowers. Art Nouveau developed as an outgrowth of the British Arts and Crafts Movement that valued hand-crafted objects over those made by machines in factories of the Industrial Revolution.



**Alphonse Mucha (Czech, 1860-1939)**

*Leslie Carter*, 1908

Color lithograph

90 ¼ x 37 ½ inches

NSU Art Museum Fort Lauderdale; gift of Drs. Walter and Mildred Padow, 2016.44

This Mucha poster advertises Leslie Carter, the stage name for actress Caroline Louise Dudley (1857-1937), who was celebrated as America's Sarah Bernhardt.



**Alphonse Mucha (Czech, 1860-1939)**

*Cassan Fils*, 1896

Color lithograph

78 x 35 ½ inches

NSU Art Museum Fort Lauderdale; gift of Drs. Walter and Mildred Padow, 2016.46

Mucha was commissioned by the Cassan Fils printing company in Toulouse, France, to produce this advertisement to promote the up-to-date character of its printing technologies.



**Berenice Abbott (American, 1898-1991)**

*Canyon*, 1930, printed 1982

Gelatin silver print, edition 7/40

38 x 32 inches

NSU Art Museum Fort Lauderdale; gift of Mr. Arthur Rabb, 86.36



**Berenice Abbott (American, 1898-1991)**

*City Arabesque (from roof of 60 Wall Street Tower)*, 1930, printed 1982

Gelatin silver print, edition 7/40

38 x 32 inches

NSU Art Museum Fort Lauderdale; gift of Mr. Arthur Rabb, 86.37



**Berenice Abbott (American, 1898-1991)**

*Exchange Place*, 1930, printed 1982

Gelatin silver print, edition 7/40

38 x 19 ½ inches

NSU Art Museum Fort Lauderdale; gift of Mr. Arthur Rabb, 86.33





**Berenice Abbott (American, 1898-1991)**

*Rockefeller Center*, 1930, printed 1982

Gelatin silver print, edition 7/40

38 x 32 inches

NSU Art Museum Fort Lauderdale; gift of Mr. Arthur Rabb, 86.28



**Berenice Abbott (American, 1898-1991)**

*Harlem Street II*, 1936

Gelatin silver print

17 ½ x 21 ½ inches

NSU Art Museum Fort Lauderdale; purchased with funds provided by the Museum Acquisition Fund, 78.2



**Berenice Abbott (American, 1898-1991)**

*View from West Street, Manhattan*, 1938

Gelatin silver print, edition 7/40

32 x 38 inches

NSU Art Museum Fort Lauderdale; gift of Sylvia and Arthur Rabb, 92.19

Abbott worked in Paris in the early 1920s as a darkroom assistant for Man Ray, the American Surrealist photographer. In the 1930s, she photographed the verticality of New York's skyscrapers as well as how the city looked from above, such as in her photograph, *City Arabesque*, taken from the roof of 60 Wall Street Tower. Abbott also made images of buildings under construction revealing their inner steel structure. She often cropped prints to further dramatize the stark



beauty of her subjects. She also photographed areas of the city that had not been transformed by the skyscraper building boom. Abbott made the photographs on display here in the 1930s and oversaw a reprint of four of them as part of set, published in 1982. She quickly gained fame for her daring perspectives of New York buildings. At the time, women could establish themselves more easily as photographers than as painters, because photography was a relatively new medium invented in the 1830s. It was much more difficult for women to achieve recognition as painters, architects, and sculptors, because these fields had been dominated by men since the 14th century.



**Eugène Atget (French, 1857-1927)**  
*Jouer d'orgue de barbarie avec femme,*  
 1898 (printed by Berenice Abbott, 1935)  
 Gelatin silver print  
 18 ½ x 15 ½ inches  
 Courtesy of Martin and Cherie Silverstein

Atget became a commercial photographer in the late 1880s after trying out painting and acting. He earned his living as a documentary photographer with images of Old Paris and its environs relating to France's popular culture. He thought of photography as a means of recording things objectively. By the 1920s, his approach became more suggestive, and he created photographs that transformed the ordinary into art.



**André Kertész (American, 1894-1985)**  
*Eiffel Tower, Paris, 1929, printed c. 1950*  
 Gelatin silver print  
 17 x 18 ½ inches  
 Courtesy of Martin and Cherie Silverstein

Kertész's photograph looks down on the city of Paris from the height and vantage point of the Eiffel Tower. Its features parallel Berenice Abbott's photograph made from the roof of

the New York Trade Center. Kertész lived in Paris from the early 1920s through 1937, when he moved to New York City to begin working for *Harper's Bazaar*, *Vogue*, and *Collier's Weekly* magazines. His and Abbott's photograph of a similar subject reveal how modern and complex New York seems in comparison with Paris.



**François Kollar (Slovak, 1904-1979)**

*Niège*, 1929

Gelatin silver print

21 1/8 x 17 1/4 inches

Courtesy of Martin and Cherie Silverstein

Kollar set up a studio in Paris in 1930, after making it his home in 1923, working as a commercial photographer for fashion magazines and newspaper agencies. This photograph of snow-covered, arbitrarily placed café chairs depicts a wintry scene. Although the empty, cold forms are icy to the touch, the scene evokes memories of the pleasures of French cafés.



**Émile Gallé (French, 1846-1904)**

*Vase with Iris Design*, c. 1895

Frosted glass and cameo glass

13 3/4 x 4 1/2 x 4 1/2 inches

Courtesy of Drs. Walter and Mildred Padow



**Louis Majorelle (French, 1859-1926)**

*Daum Frères*

Bowl, c. 1920

Blown glass, wrought iron

5 3/4 x 10 1/2 inches

The Wolfsonian—Florida International University, Miami Beach, Florida, The Mitchell Wolfson, Jr. Collection, 84.8.18



**Daum Frères**

*Etched Vase, No. 163, 1890s*

Glass

13 1/2 x 4 7/8 x 4 7/8

Courtesy of Drs. Walter and Mildred Padow



**Daum Frères**

*Dawn, 1910*

Blown glass, enamel, gold

16 x 7 1/2 x 7 1/2 inches

The Wolfsonian—Florida International University, Miami Beach, Florida, The Mitchell Wolfson, Jr. Collection, 84.8.19



**Émile Gallé (French, 1846-1904)**

*Fire-polished Vase, c. 1895*

Glass

6 ½ x 3 ¼ x 3 ¼ inches

Courtesy of Drs. Walter and Mildred Padow

These elegant glass forms were made by Daum Frères or Émile Gallé, who were among the most famous Art Nouveau glass makers in France. Jean Daum opened his factory in Nancy, in 1878, which became known as Daum Frères, when his sons, Antonin and Auguste began working with him. Their work exemplifies the decorative spirit of Art Nouveau, a style that flourished internationally from the 1890s-1910s. These forms display the elongated, twisting vines, flowers, especially orchids and irises, and soft, seemingly translucent colors. The Daum brothers established their trademark in 1906 by reviving the ancient Egyptian technique of *pâte de verre* (glass paste), which gives the works a translucent quality. The company began making transparent glass in the 1920s.

Gallé's work was first exhibited at the Universelle Exposition (World's Fair) of 1889. Its style was a synthesis of elements of Japanese design and characteristics of Art Nouveau. The shapes of his and Daum's work are elegant, sophisticated, and innovative. His work greatly influenced the Daum brothers.



**Gorham Manufacturing Co.**

*Pitcher, 1881*

Sterling silver

9 x 8 ¼ x 7 inches

The Wolfsonian—Florida International University, Miami Beach, Florida, The Mitchell Wolfson, Jr. Collection, 87.1413.9.1

This manufacturing company was established in 1831 in Providence, Rhode Island, by Jabez Gorham and Henry Webster. It soon became recognized as one of the nest producers of sterling silver flatware and served Tiffany & Company early on with its full line of silverware.



**Anonymous**

*Absinthe Container, Spoon, and Glass, n.d.*

Glass, metal

23 ½ x 12 x 12 inches; 3/8 x 6 ¼ x 1 ¼ inches; 5 ½ x 3 ¼ x 3 ¼ inches

Courtesy of Drs. Walter and Mildred Padow

Absinthe was a highly popular alcoholic drink in France in the late 19th and early 20th centuries, especially among Parisian artists and writers, such as Charles Baudelaire, Arthur Rimbaud, Oscar Wilde, Pablo Picasso, and Henri de Toulouse-Lautrec. It was then thought to be an addictive hallucinogen, but has since been proven to be no more dangerous than other alcoholic drinks.



**Alphonse Cytère (French, 1861-1941)**

*Pitcher, after 1903*

Gloss-glazed earthenware

6 ¾ x 5 ½ x 5 inches

The Wolfsonian—Florida International University, Miami Beach, Florida, The Mitchell Wolfson, Jr. Collection, XX1990.1354



**Alphonse Mucha (Czech, 1860-1939)**

*Gold Cherub Vase, 1900*

Glazed porcelain, gilt, metal

9 ¾ x 5 1/8 x 4 3/8 inches

The Wolfsonian–Florida International University, Miami Beach, Florida, The Mitchell Wolfson, Jr. Collection, 85.7.27



**Hector Guimard (French, 1867-1942)**

*Theater Chairs from the Humbert de Romans Concert Hall, Paris, 1897-1901*

Leatherette, cast iron, mahogany

34 5/8 x 47 1/2 x 18 3/4 inches

The Wolfsonian–Florida International University, Miami Beach, Florida, The Mitchell Wolfson, Jr. Collection, TD1994.144.1



**Hector Guimard (French, 1867-1942)**

Fonderies de Saint-Dizier, Paris, maker

*Balustrade, c. 1910*

Cast iron

21 x 61 x 3 inches

The Wolfsonian–Florida International University, Miami Beach, Florida, The Mitchell Wolfson, Jr. Collection, 87.1720.17.1





**Hector Guimard (French, 1867-1942)**

Manufacture Nationale le Porcelaine, Sèvres, France, manufacturer

*Planter*, c. 1900

Glazed earthenware

8 3/8 x 12 3/4 inches

The Wolfsonian–Florida International University, Miami Beach, Florida, The Mitchell Wolfson, Jr. Collection, 85.7.170

Guimard was a world-famous Art Nouveau architect and furniture designer, best-known for his elaborate, plant-like motifs, which were cast in iron for entrances to the Paris Métro (subway) stations. The image on the wall is of his design for the interior of the Humbert de Romans Concert Hall, Paris, and it is accompanied by two of the theater's chairs, a planter Guimard designed c. 1900, and a cast iron balustrade, c. 1910. Additional examples of Guimard's brilliance in design, including an entrance to the Métro, are on display in the cases in this gallery.



**Hector Guimard (French, 1867-1942)**

*Art dans l'Habitation Moderne, Le Castel Béranger* (Art in the Modern Home, Béranger Castle), 1898

Portfolio, Portfolio cover, Portfolio plate 65, *Le Castel Béranger*

Portfolio plate 25, Portfolio plate 4, Portfolio plate 48, *Le Castel Béranger*

Chromolithograph

13 3/8 x 17 3/4 inches

The Wolfsonian–Florida International University, Miami Beach, Florida, The Mitchell Wolfson, Jr. Collection, XB1990.1480



**René Lalique (French, 1860-1945)**

*Bacchantes Vase*, 1927

Frosted glass

13 3/8 x 17 3/4 inches

Courtesy of Drs. Walter and Mildred Padow



**René Lalique (French, 1860-1945)**

*Faucon*, (Marcilhac 1124), model introduced 1925

Molded and frosted gray glass

6 1/8 x 2 1/2 x 2 1/2 inches

Courtesy of Drs. Walter and Mildred Padow



**René Lalique (French, 1860-1945)**

*Ink Blotter: Mûres (Blackberries)*, 1920

Frosted glass, plated silver

2 3/8 x 3 3/8 x 7 inches

The Wolfsonian—Florida International University, Miami Beach, Florida, The Mitchell Wolfson, Jr. Collection, 84.8.92



**René Lalique (French, 1860-1945)**

*Victoire*, (Marcilhac 1147), model introduced 1928

Mold-pressed glass, acid-etched



4 ½ x 1 11/16 x 1 11/16 inches

Courtesy of Drs. Walter and Mildred Padow



**René Lalique (French, 1860-1945)**

*Glass beaker, designed 1911*

Mold-pressed glass, acid-etched, applied patina

4 ½ x 1 11/16 x 1 11/16 inches

Courtesy of Drs. Walter and Mildred Padow

Lalique established his now famous Parisian glass business in 1885, which gained notoriety when his glass was displayed at the 1900 Exposition Universelle (World's Fair) in Paris. He made molded glass forms characterized by iced surfaces in relief of elaborate or partially realistic patterns, frosted glass animals, and mascots made of acid-etched, mold-pressed glass. In some of his work, he also applied patinas. By the early 1920s, his glass was highly fashionable and sought after.



**Tiffany Glass & Decorating Company**

*Pink Dogwood Lamp, n.d.*

Leaded glass and bronze

27 ½ x 18 ½ x 18 ½ inches

Courtesy of Drs. Walter and Mildred Padow



**Tiffany Glass & Decorating Company**

*Blue Finger Bowl*, n.d.

Glass

2 ¼ x 6 x 6 inches

Courtesy of Drs. Walter and Mildred Padow



**Tiffany Glass & Decorating Company**

*Bowl*, 1890s

Glass

1 ¾ x 6 x 6 inches

Courtesy of Drs. Walter and Mildred Padow



**Tiffany Glass & Decorating Company**

*Floriform vase*, early 20th century

Gold Favrile glass

11 5/8 x 4 x 4 inches

Courtesy of Drs. Walter and Mildred Padow



**Tiffany Glass & Decorating Company**

*Goblet with twisted stem iridescent gold, c. 1900*

Glass

5  $\frac{3}{4}$  x 2  $\frac{7}{8}$  inches

Courtesy of Drs. Walter and Mildred Padow



**Tiffany Glass & Decorating Company**

*English King's Pattern Flatware Service,*

c. 1881-91

1 place setting of sterling flatware

Courtesy of Drs. Walter and Mildred Padow

Louis Comfort Tiffany was a major force in the development of Art Nouveau in America. His superbly crafted, colorful, luminous glass objects evoke the dynamics of Art Nouveau. He designed glass, made furniture and lamps, silver, textiles, pottery, enamels, and jewelry that incorporated his knowledge of the arts of Asia, Japan, ancient Greece, Egypt, Italy, India, and the Islamic world. He was equally inspired by the stained-glass windows of Gothic cathedrals and made many for the windows of numerous buildings and houses, including his own, the Bella Apartments at 48 East 26<sup>th</sup> Street, New York City, which dates from 1878. He decorated its walls and ceilings with patterned wallpaper, embellished windows with leaded stained-glass, and displayed in its rooms, examples of the porcelain, clay, glass and metalwork pieces he had collected in various countries. Tiffany & Co. was founded by his father Charles Lewis Tiffany (1812-1902).



**Lefèvre-Utile, Nantes, France, publisher**

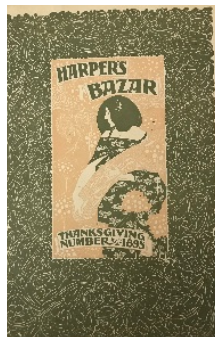
*Album des célébrités contemporaines*, c. 1900

Portfolio

10 5/8 x 14 5/8 inches

The Wolfsonian–Florida International University, Miami Beach, Florida, The Mitchell Wolfson, Jr. Collection, XB1990.37

This promotional album was made after the French biscuit-making company, Lefèvre-Utile was given a prize at the 1900 Exposition Universelle (World's Fair) in Paris. Each page displays Art Nouveau designs in color and gilt with 59 embossed, chromolithographed color cards placed in boxes of biscuits. Children collected the cards, which depicted famous French actors, actresses, artists, aviators, composers, such as Sarah Bernhardt, Bartholdi, Anatole France, Yvette Guilbert, Otéro and Sardou, and eight views of Paris.



**William Bradley (American, 1868-1962)**

*Harper's Bazaar, Thanksgiving Number*, 1895

Chromolithograph

16 1/8 x 11 3/8 inches

The Wolfsonian–Florida International University, Miami Beach, Florida, The Mitchell Wolfson, Jr. Collection, XB1991.1609



**William Bradley (American, 1868-1962)**

*Victor Bicycles: Overman Wheel Co.*, 1896

Lithograph

15 ¾ x 11 3/8 inches

The Wolfsonian—Florida International University, Miami Beach, Florida, The Mitchell Wolfson, Jr. Collection, XB1991.1613



**William Bradley (American, 1868-1962)**

*The Inland Printer, Christmas*, 1895

Chromolithograph

11 3/8 x 15 ¾ inches

The Wolfsonian—Florida International University, Miami Beach, Florida, The Mitchell Wolfson, Jr. Collection, XB1991.1615

Posters became popular collectibles in late 19th century France, and were equally popular in America. Bradley's held great appeal and were in such high demand that he was the highest paid illustrators of the period. His French contemporaries included Jules Chéret (1836-1933) and Toulouse-Lautrec (1864- 1901). He was often referred to as "The American Beardsley," and was nicknamed the "Dean of American Designers" by The Saturday Evening Post.