

John Sloan

American, 1871–1951

*Connoisseurs of Prints*, 1905, from the series  
*New York City Life*

Etching

Lent by the Caxambas Foundation, Janesville, WI

“The first of my New York life plates. It shows an exhibition of prints that were to be auctioned at the old American Art Galleries on 23rd Street.”

—Sloan, 1946

John Sloan

American, 1871–1951

*Fifth Avenue Critics*, 1905, from the series  
*New York City Life*

Etching

Lent by the Caxambas Foundation, Janesville, WI

“These were typical of the fashionable ladies who used to drive up and down the Avenue about four o’clock of an afternoon, showing themselves and criticizing others.”

—Sloan, 1946

John Sloan

American, 1871–1951

*The Show Case*, 1905, from the series *New York City Life*

Etching

Lent by the Caxambas Foundation, Janesville, WI

“Material from West 23rd Street and Sixth Avenue appealed to me at this time. The devices of the toilette, which were then secrets, created more excitement among the adolescents than they would today.”

—Sloan, 1945

John Sloan

American, 1871–1951

*Fun, One Cent*, 1905, from the series *New York City Life*

Etching

Lent by the Caxambas Foundation, Janesville, WI

“The Nickelodeon, with its hand-cranked moving photographs, was one of the attractions preceding the moving picture theatres. The one in which I garnered this bouquet of laughing girls was for many years on 14th Street near Third Avenue.”

—Sloan, 1945

John Sloan

American, 1871–1951

*The Little Bride*, 1906, from the series *New York*

*City Life*

Etching

Lent by the Caxambas Foundation, Janesville, WI

“Back in 1906 there was a considerable French population north of 23rd Street, and the church near Proctor’s Theatre was known as the French Church. The stone steps down which these newlyweds are escaping have since been removed. I hope the couple lived happy ever after!”

—Sloan, 1945

John Sloan

American, 1871–1951

*Man Monkey*, 1905, from the series *New York*

*City Life*

Etching

Lent by the Caxambas Foundation, Janesville, WI

“In the side streets of the Chelsea and Greenwich Village districts, the one man band with hand organ accompanist furnished free entertainment to those who dropped no pennies. He worried the horse-drawn traffic of the time, but before many years the automobile and motor truck cleared him from the streets.”

—Sloan, 1946

John Sloan

American, 1871–1951

*Man, Wife, and Child*, 1905, from the series

*New York City Life*

Etching

Lent by the Caxambas Foundation, Janesville, WI

“The conjugal status given this title always has, I hope, prevented any improper interpretation being placed on this scene, which rewarded hours spent at my back windows.”

—Sloan, 1945

John Sloan

American, 1871–1951

*The Women’s Page*, 1905, from the series

*New York City Life*

Etching

Lent by the Caxambas Foundation, Janesville, WI

“The psychologists say we all have a little peeper instinct, and [this print’s] a result of peeping—the life across from me when I had a studio on 23rd Street. This woman in this sordid room, sordidly dressed—undressed—with the poor little kid crawling around on a bed—reading the Women’s Page, getting hints on fashion and housekeeping. That’s all. It’s the irony of that I was putting over.”

—Sloan, 1949

John Sloan

American, 1871–1951

*Roofs, Summer Night*, 1906, from the series

*New York City Life*

Etching

Lent by the Caxambas Foundation, Janesville, WI

“I have always liked to watch the people in the summer, especially the way they live on the roofs.”

—Sloan, 1946

*Roofs, Summer Night* takes as its subject a situation often described in reform literature of the period: tenement dwellers sleeping on their rooftops to escape the summer heat. The blurring of public and private realms in working-class neighborhoods disturbed middle-class reformers. Sloan, however, proclaimed in 1945 that his *New York City Life* prints were “done with sympathy but no ‘social consciousness.’” Scenes such as this rather evoked his feeling that “the city seems more human in the summer.”

John Sloan

American, 1871–1951

*Turning Out the Light*, 1905, from the series

*New York City Life*

Etching

Lent by the Caxambas Foundation, Janesville, WI

“This plate had ‘charm.’ A verdict handed down by a very well-known art critic of those days, Russell Sturgis, to whom I showed this group of my New York etchings. Perhaps it has, I’m not interested.”

—Sloan, 1946

John Sloan

American, 1871–1951

*Night Windows*, 1910

Etching

Lent by the Caxambas Foundation, Janesville, WI

“While his faithful wife is doing the wash downstairs my neighbor casts a roving eye across the areaway. A commonplace or even vulgar incident may produce a work of art.”

—Sloan, 1946

John Sloan

American, 1871–1951

*Picture Buyer*, 1911

Etching

Lent by the Caxambas Foundation, Janesville, WI

“William Macbeth hopes to make a sale. Casual visitors to his gallery tiptoe about, awed by the presence of purchasing power.”

—Sloan, 1945

John Sloan

American, 1871–1951

*Girl and Beggar*, 1910

Etching

Lent by the Caxambas Foundation, Janesville, WI

“Twenty-third Street, a winter night, and two hauntings of the sidewalk.”

—Sloan, 1946

John Sloan

American, 1871–1951

*Treasure Trove*, 1907

Etching

Gift of Thomas J. Rosenberg, 1976.74

Jerome Myers  
American, 1867–1940  
*Cronies*, n.d.  
Etching  
Mark H. and Katherine E. Ingraham Fund  
purchase, 1976.5

Isabel Bishop  
American, 1902–1988  
*The Noon Hour*, n.d.  
Etching  
Frank J. Sensenbrenner Endowment Fund  
purchase, 1982.50

Minna Citron

American, 1896–1991

*An Honest Living*, 1934

Etching

Gift of Richard E. Brock, 1996.3

Minna Citron studied under John Sloan at the Art Students League in New York in the early 1930s and followed Sloan's advice: "Go out into the streets and look at life. Fill your notebooks with drawings of people in subways and at lunch counters." A self-proclaimed feminist, Citron depicted the women of her Union Square neighborhood whose dreams of independence were squelched by the Great Depression. By 1932, well over a million and a half women, men, and children in New York City received public or private relief.

Isaac Soyer

American, 1902–1981

*A Nickel a Shine*, 1937

Lithograph

Gift of the Federal Arts Project, 59.3.5

Reginald Marsh  
American, 1898–1954  
*Bread Line*, original illustration for *The New Yorker*, November 22, 1930  
Charcoal  
Sen. William Benton Collection

Reginald Marsh  
American, 1898–1954  
*Penn Station*, 1929  
Hand-colored lithograph  
Lent by the Caxambas Foundation, Janesville, WI

From the 1920s through the 1950s, Reginald Marsh roamed the streets, subways, theaters, docks, amusement parks, and beaches of New York City with sketchbook in hand to capture the relentless movement and energy of the crowd. Like his teacher—John Sloan—Marsh was more interested in the frenzied daily commute of the new urban proletariat of office workers and sales clerks than the grand glass domes, steel-ribbed vaults, and pink granite columns of the celebrated 1910 Pennsylvania Station.

John Sloan  
American, 1871–1951  
*Memory*, 1906  
Etching  
Lent by the Caxambas Foundation, Janesville, WI

John Sloan  
American, 1871–1951  
*Arch Conspirators*, 1917  
Etching  
Gift of Mr. and Mrs. Gordon R. Walker, 1975.58

John Sloan  
American, 1871–1951  
*Copyist at the Metropolitan Museum*, 1908  
Etching  
Lent by the Caxambas Foundation, Janesville, WI

Peggy Bacon

American, 1895–1987

*Frenzied Effort*, 1925

Etching and drypoint

University Fund purchase, 1976.14

In addition to the working-class neighborhoods of lower Manhattan, a favorite subject for artists depicting the New York scene was their own Bohemian social milieu. Satirical images of a life-drawing class at the Whitney Studio Club by Peggy Bacon, patrons at a Greenwich Village cafeteria by Paul Cadmus, and a copyist at the Metropolitan Museum of Art all show Sloan and his followers poking fun at the artistic crowd.

Paul Cadmus

American, 1904–1999

*Stewart's*, 1934

Etching

Eugenie Mayer Bolz Endowment Fund purchase,

1991.548

Reginald Marsh  
American, 1898–1954  
*Merry-Go-Round*, 1938  
Engraving  
University Fund purchase, 64.1.6

George Wesley Bellows  
American, 1882–1925  
*Introducing John L. Sullivan*, 1916  
Lithograph  
Lent by the Caxambas Foundation, Janesville, WI

George Wesley Bellows

American, 1882–1925

*Between Rounds No. 2*, 1923

Lithograph

Lent by the Caxambas Foundation, Janesville, WI

George Bellows once described his friend John Sloan as “the greatest living etcher and a very great artist.” Bellows also made a name for himself as a master American printmaker, although in the field of lithography. Of the 193 lithographs George Bellows produced starting in 1916, his sixteen boxing images commanded the highest prices and were most often discussed in reviews. Bellows’ fascination with the sport was shared by his fellow New Yorkers, who crowded Madison Square Garden for prizefights once public boxing was legalized again in 1910. Based on an illustration done for an *American Magazine* short story, *Between Rounds II* shows down-on-his-luck former champion Jimmy Nolan being revived by his trainer while his opponent, Tornado Black, sits in the opposite corner. The reactions of the spectators, however, interest Bellows just as much as the action in the ring.

George Wesley Bellows

American, 1882–1925

*Counted Out No. 2*, 1921

Lithograph

Humanistic Fund purchase, 64.9.2

Raphael Soyer  
American, 1899–1987  
*Backstage*, 1937  
Etching and drypoint  
Gift of the Federal Arts Project, 59.3.2

Edward Hopper  
American, 1882–1967  
*Night Shadows*, 1921  
Etching  
Anonymous Fund purchase, 1976.9

Edward Hopper's urban views draw on the voyeuristic nature of Sloan's New York life scenes glimpsed through rear windows, on rooftops, and in the streets at all hours of the day and night. The severe lighting, unusual vantage point, and lone figure of *Night Shadows* emphasize the isolating aspects of city life in contrast to the communal life celebrated in many of Sloan's etchings.

Martin Lewis  
American, 1881–1962  
*The Tree, Manhattan*, 1930  
Drypoint on sandpaper ground  
Eugenie Mayer Bolz Endowment Fund and  
General Endowment Fund purchase, 1982.14

Mabel Dwight  
American, 1876–1955  
*Summer Night*, 1939  
Lithograph  
Gift of the Federal Arts Project, 59.3.6

John Sloan  
American, 1871–1951  
*Kraushaar's*, 1926  
Etching  
Lent by the Caxambas Foundation, Janesville, WI

“My old friend, John F. Kraushaar, engaged in the difficult task of selling a picture to a man whose wife feels she needs sables.”

—Sloan, 1946

John Sloan  
American, 1871–1951  
*Memory*, 1906  
Etching  
Lent by the Caxambas Foundation, Janesville, WI

“Memory of the evenings last year at Henri's, when about the old table from the Charcoal Club and 806 Walnut Street, would gather Mrs. Henri (just died), Henri, Dolly (my wife), and myself. Mrs. Henri reading aloud.”

—Sloan, 1906

John Sloan

American, 1871–1951

*Arch Conspirators*, 1917

Etching

Gift of Mr. and Mrs. Gordon R. Walker

“A midwinter party on the roof of the Washington Square Arch. Among those present: Marcel Duchamp (*Nude Descending a Staircase*), Charles Ellis (actor), John Sloan, and Gertrude Drick (*Woe*), instigator of the affair. A document was drawn up to establish the secession of Greenwich Village from the United States and claiming protection of President Wilson as one of the small nations.” —Sloan, 1946