

THE CITY



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Throughout history the city has taken on many visual guises: from romantic images of bright electronic signs reflected in the eyes of someone in awe of its grandeur or steam rising from a sewer grate on a cold winter's day, to darker views of urban tragedy and the alienation of a life lived amongst strangers. These visions suggest a multitude of experiences for viewers to contemplate, whether they know the life of the city themselves or have only ever imagined it.

The themes represented in this exhibition—Architecture & Renewal, Economics & Society, and A Day in the City—are vital and interacting parts of the complex phenomenon that is The City. Architecture is the physical backbone of a city, economics drives the architecture and businesses that help the city to thrive, and the leisurely activities of daily life keep the economy growing. From grand views of famous boulevards to modest glimpses of anonymous corners, from scenes of growth and prosperity to images of decline and disrepair, the works in this exhibition catalog the extraordinary and spectacular life of the city.

This exhibition was curated by the University of Toledo's Art Museum Practices class; graphic design was provided by the University of Toledo's New Media Design Practices class.

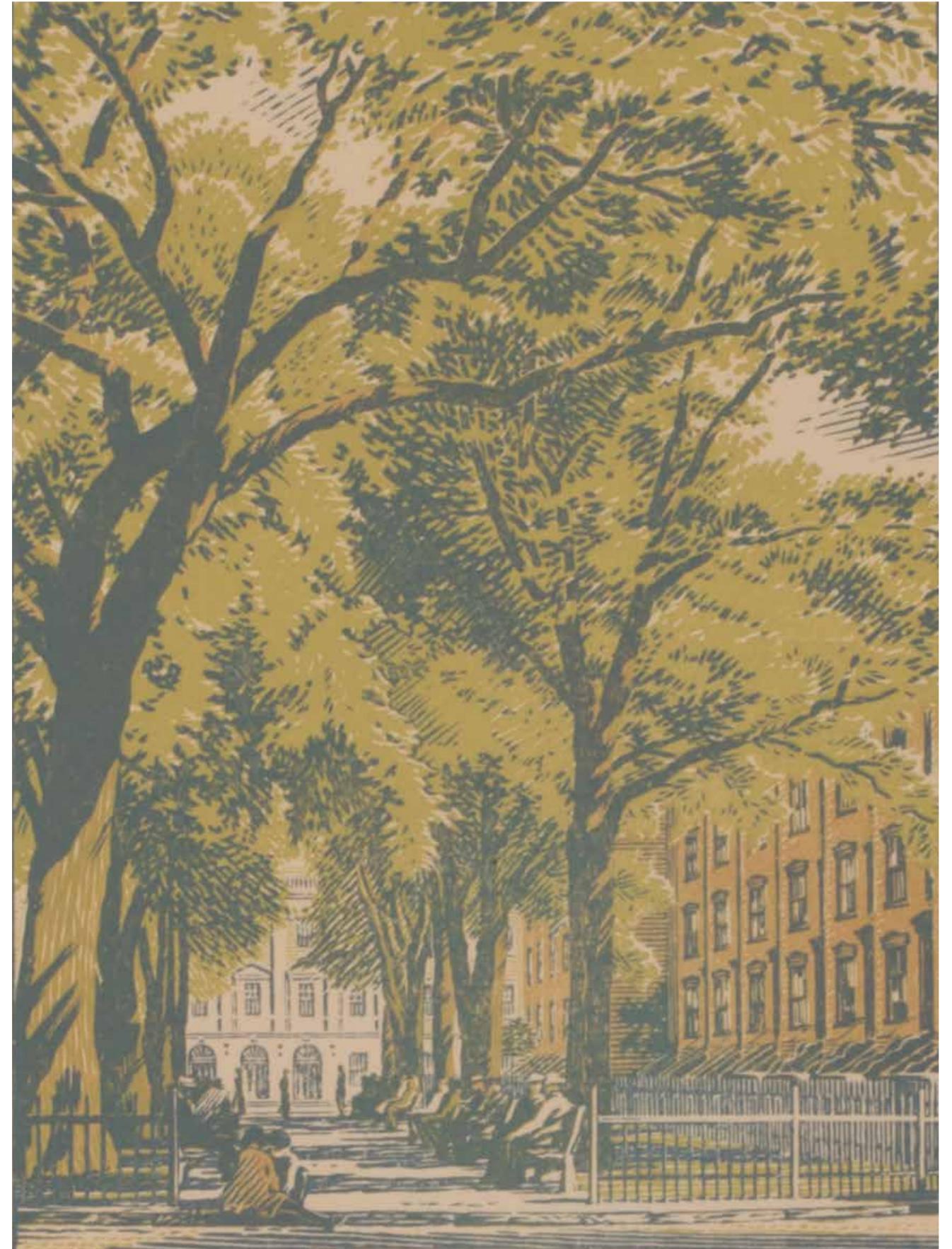


Rudolph Ruzicka, *Liberty Street, New York*, Woodcut, 1909. Museum purchase, 1919.4

A DAY IN THE CITY

From early mornings to late into the night, these artists set out to capture the experience of everyday life in the city. Their locations truly span the globe—everywhere from Hollywood to New York, London to Tokyo—but these works show that certain urban experiences are shared by all, whether it's a busy morning commute, a gorgeous sunset over the skyline, or the neon glow of the city night.

However, other works here detail the differences in day-to-day life that one can encounter. Inclement weather, for example, can completely alter the atmosphere of a city. Some might choose to spend their afternoons in a quiet park, while others might join the hustle and bustle of holiday shopping. Night life can also greatly vary, from a calm darkness on the waterfront to a star-studded Hollywood premiere.



Rudolph Ruzicka

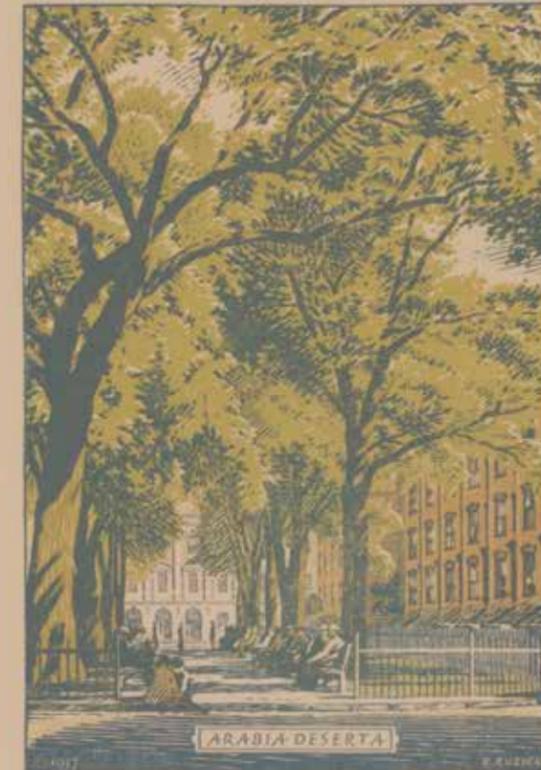
American, 1883-1978

WORCESTER SQUARE LOOKING TOWARDS THE CITY HOSPITAL, BOSTON (ARABIA DESERTA)

Woodcut in color, 1937

Gift of J. Arthur MacLean, 1937.30

Rudolph Ruzicka was known for his skill with woodblock prints, and typeface design. In this piece, soft colors and a remarkable attention to detail portray a breezy day in Worcester Square, Boston. Drawing was the basis of Ruzicka's process, and he would devote days to drawing out his subjects before turning to the meticulous task of carving them into his woodblock. The form and texture of this design, its slender lines and undulating colors, required a remarkable degree of detail. The result is a scene that the viewer wishes to enter, to experience the atmosphere of a sunny day in the square. His technical competency has a timeless quality captured in his work.



Oda Kazuma

Japanese, 1882–1956

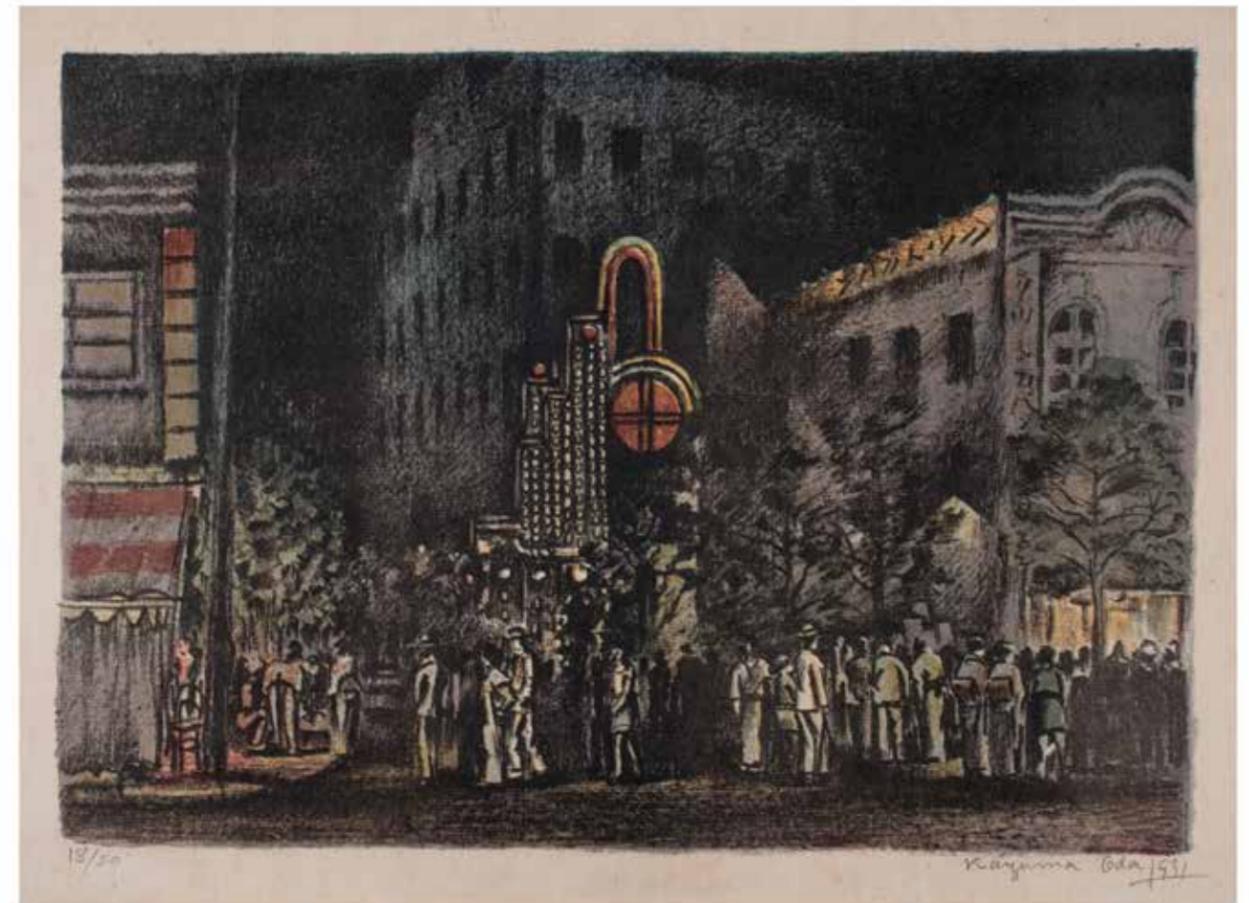
NIGHT SCENE ON THE GINZA (TOKYO)

Lithograph, 1931

Gift of the Artist, 1949.141

Bright neon lights illuminate the way for these shoppers strolling at night. A large group of people gather around a storefront window to be the first to set their eyes upon the new merchandise put on display. Some characters hidden amongst the darkness step away from the bustling street, perhaps to enter one of the many popular cafés in this premier entertainment district of Tokyo.

At once a vibrant, neon embodiment of modernity and a haven for urbanites indulging in what some saw as an immoral or aimless lifestyle of pleasure-seeking, Ginza was an escape for the working men and women of the 1920s and 1930s. Department stores and shops lined the streets but the main attractions were the district's cafés. Unlike typical cafés in the West that only served food and beverages, in Ginza, the waitresses were also on offer to a degree. They flirted with the patrons and offered the possibility of romantic—but usually platonic—love for the evening.



Alfred Stieglitz

American, 1864–1946

A WET DAY ON THE BOULEVARD

Photogravure, 1897

Purchased with funds by an Anonymous Donor, 1977.5

Alfred Stieglitz was a photographer, critic, art dealer, and theorist who had a profound influence on the development of photography as an art form in America during the 20th century. He challenged the idea that photography was a medium inferior to painting and sculpture. *A Wet Day on the Boulevard* indicates one of Stieglitz's most important photographic innovations. Although a champion of Pictorialism through his journal *Camera Notes*, Stieglitz rejected the soft-focus atmospheric effects favored by Pictorialist photographers, preferring to allow the camera to speak for itself in producing straightforward, unmanipulated imagery. Pictorialism often refers to a style where the photographer manipulates an image through labor-intensive darkroom techniques, rather than just recording a scene.

Stieglitz often waited for the atmospheric effects he desired to appear naturally, rather than manipulating the image in the darkroom to mimic them. Here his camera snaps a moment on a crowded street with the hustle of everyday life on a rainy day.



Martin Lewis

Australian, 1881–1962

QUARTER TO NINE, SATURDAY'S CHILDREN

Drypoint, 1929

Frederick B. and Kate L. Shoemaker Fund, 1977.74

Martin Lewis, an Australian immigrant to New York, found his inspiration in the atmosphere of the city. Using the delicate hand he first honed by working as a tailor and ranch hand, Lewis's etchings masterfully highlight the interplay between light and shadow. He was most fascinated by the architecture of the city, and many of his works explore the city's streaming sunlight and velvety shadows during different times of the day.

In *Quarter to Nine, Saturday's Children*, a group of women, nearly silhouetted by the morning light, commute to their jobs in the offices and department stores that line the city's streets. While the location of the scene is not shown, the towering, brick armory building in the background is remarkably similar to the Seventy-First Registry Armory that was located at 34th Street and Park Avenue, which has since been demolished.



Max Yavno

American, 1911–1985

THE HEIRESS

Gelatin-silver print, 1949 (negative), printed 1976

Purchased with funds given by an anonymous donor, 1978.60

Max Yavno was a photographer who specialized in street scenes, especially of urban areas in Los Angeles and San Francisco. In this image, large searchlights illuminate the sky and draw attention to a banner plastered on the side of the Carthay Circle Theater, as a crowd prepares for the Hollywood premiere of *The Heiress*. This night-time view captures the excitement of a movie premiere through Yavno's skillful use of sharp contrasts.

The charm of Yavno's images emerges from his use of black-and-white photography to create a mood and sense of place. He is best known for his depictions of American cities and the cultural and social lives of their inhabitants, many of which reflect their era. During his lifetime, Yavno achieved success both as a fine art and commercial photographer.



William Klein

American, 1928

5TH AVENUE

XMAS, MACY'S

Gelatin-silver prints, 1954 (negative), printed 1978

Mrs. George W. Stevens Art Fund and Carl B. Spitzer Fund, 2003.13f and 2003.13g

William Klein, originally trained as an abstract painter, took up photography and film early in his career. He achieved renown as a photographer of street scenes, primarily because of his unfiltered realism and closely personal approach to subjects. His photographs were often blurred, shaky, and grainy, with an elevated contrast and over-exposed negatives.

Especially evocative is his willingness to interact directly with the subjects he is shooting. In 1954, he took his camera to document the streets of New York. His distorted, gritty images showed an energy and rawness that had not previously been seen in photography. With their graininess, tight cropping, and unconventional angles, these images express an urban dynamism that was quite radical for their time. Klein did not worry so much about techniques and camera settings; the most important thing for him was to be out producing images.



William Klein

American, born 1928

ELSA MAXWELL'S TOY BALL

Gelatin-silver print, March 1955 (negative), printed 1978

Purchased with Mrs. George W. Stevens Art Fund and Carl B. Spitzer Fund, 2003.131

Rejecting the traditional rules of photography, William Klein was notorious for his use of wide-angle and telephoto lenses, motion blur, and natural lighting. These aspects of his photography, demonstrated here, were considered revolutionary at the time. Klein, a New York native, studied sociology at a young age, and later enrolled at the Sorbonne in Paris, where he experimented with kinetic art.

New York City's nightlife was a hot topic for artists wanting to depict the life of the city's elite. The Waldorf Astoria Hotel was, and still is, a luxury hotel in Manhattan that gained international recognition for its lavish dinner parties, often centered on political and business conferences and fundraising events put on by the rich and famous. This scene depicts a group of people around a table attending a charity event held by Elsa Maxwell, an American gossip columnist known for hosting high-society parties.



Toshi Yoshida

Japanese, 1911–1995

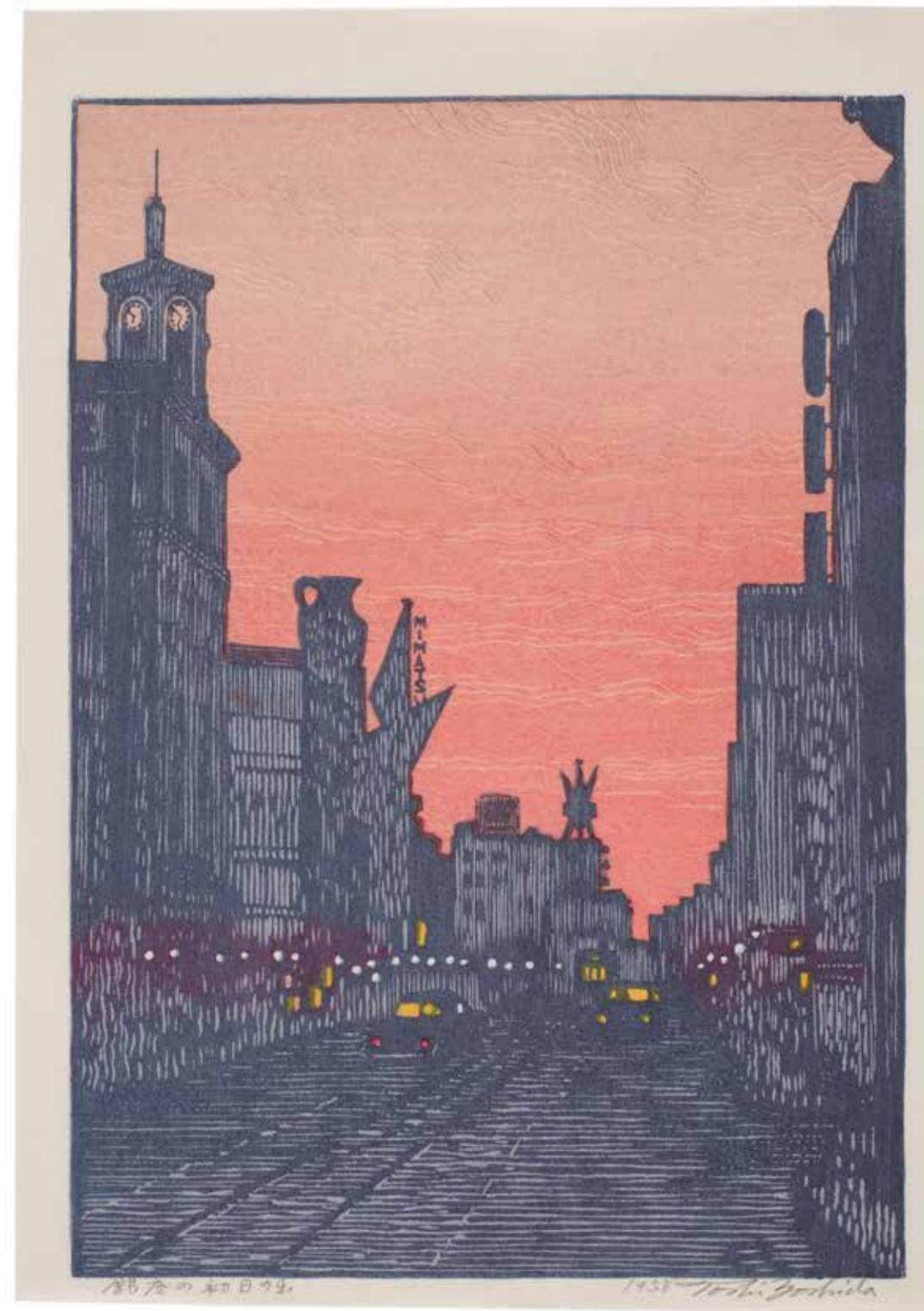
MIMATSU

Woodblock print, 1958

Gift of Douglas Barr, 2008.327

Inspired by the daily life he saw around the world during his travels, Toshi Yoshida, son of the famous artist Hiroshi Yoshida (1876–1950), created his woodblock prints in a distinctly Western style.

During the years after World War II, American culture crept into the country of Japan and eventually began to change the way the Japanese structured their lives. This street scene shows a very Western perspective on a shopping district and the emerging modernity of Japanese society: cars seem to be heading home for the night as the sun begins to set and lamps glow to show the pathways for those walking home. As the economy of Japan began to stabilize after the war, the demand increased for Western building styles and shops for new clothing fashions worn in America and Europe. While many Japanese artists continued to work in the traditional medium of woodblock, they used it to document the changing world of the city around them.



Childe Hassam

American, 1859–1935

VIRGINIA AND A NEW YORK WINTER WINDOW

Etching, 1934

Gift of Mrs. Childe Hassam, 1940.85

The woman named Virginia sits by the window engrossed in her reading. She is surrounded by domestic objects: a pot of tall calla lilies, reading materials, a water pitcher, and a plate with fruit. Her only concern for the window is the light illuminating her pages. Her world seemingly is inside the home, not outside it. She sits as though she is an additional object to the room. The weight of detail given to her is no more than what was given to the flowers, further enmeshing her in the space. The calla lilies and water pitcher are both traditional symbols of purity and the pears on the window sill have sometimes been used to represent marital faith. Hassam may have included these details to give the impression of Virginia as a virtuous wife.



Ella Fillmore Lillie

American, 1884–1972

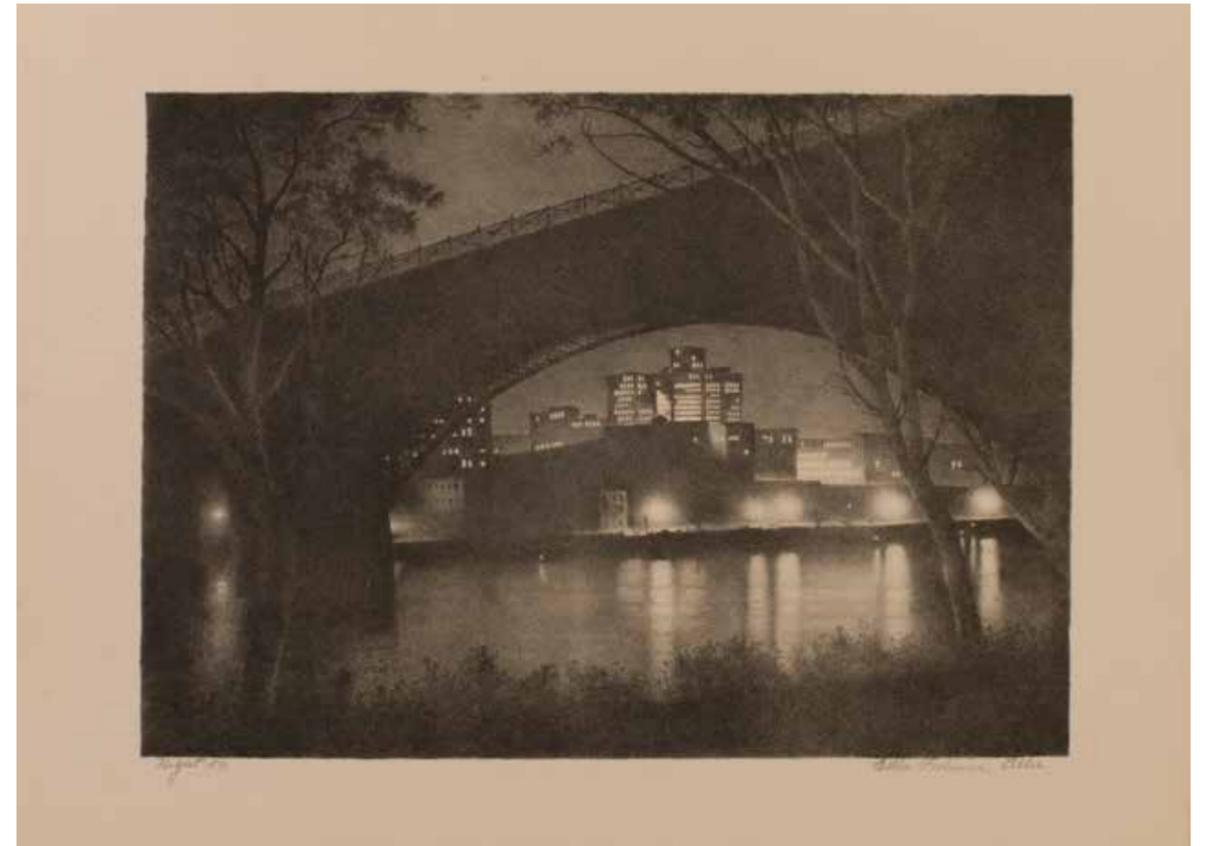
NIGHT

Lithograph, 1945

Gift of the artist, through Charles R. Barefoot, 1948.219

Ella Lillie's *Night* is the sole portrayal of St. Louis within this exhibition, and it is also the only work here by a female artist. The lithograph features the St. Louis skyline, shown at night, framed by the silhouette of the Eads Bridge as it crosses the Mississippi River. The city glows intensely in the dark sky, and the reflections of the lights on the water relay a sense of perpetual, frenetic urban activity.

Lillie traveled extensively during her career, sketching many cities as well as landscapes throughout the United States. In *Night* she places the barriers of the bridge and river between herself (and, consequently, the viewer) and the city, thus creating a more detached viewpoint. Instead of the intimate knowledge of a resident, Lillie offers the perspective of an outsider—perhaps a lifelong traveler—just passing through in the night.



Oda Kazuma

Japanese, 1882–1956

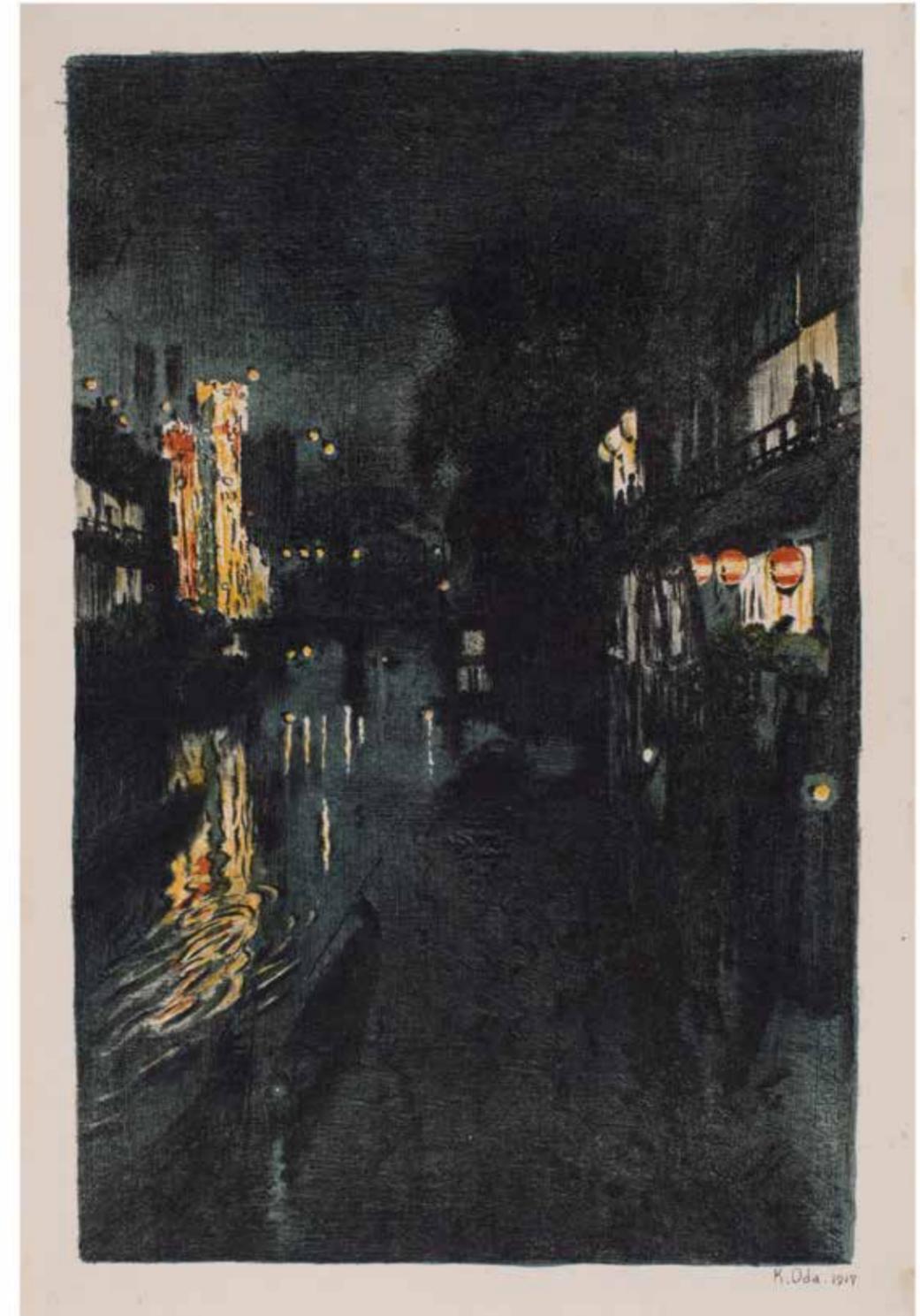
DOTONBORI RIVER AT NIGHT (OSAKA)

Color Lithograph, 1918

Gift of the Artist, 1949.123

Darkness envelops this scene on the Dotonbori canal in Osaka, Japan, the brilliant lights of the theatre district shimmering beautifully on the ebony waters. Reminiscent of the gondolas of Venice, slender boats sliding along the dark water are just barely visible in the twilight hours. Paper lanterns illuminate the balconies of tea houses as patrons admire the gleaming theaters just opposite the canal.

For much of its history, Dotonbori canal was under-appreciated as a setting. Many establishments built along the canal, especially during the early 20th century, faced away from the canal, eschewing the views it offered, and parts of the canal were even covered with roadways to keep it hidden. Perhaps Kazuma felt the waterway needed more recognition and highlighted it in this night scene.



Everett Shinn

American, 1876–1953

WINTER NIGHT

Pastel and watercolor on board, 1903

Museum Purchase, 1950.296

At the turn of the 20th century, a group of artists disparate in style came together to form the Ashcan School. These artists were disparagingly called the “Ashcans” by many critics for their coarse style of painting and for their choice to depict everyday scenes of anonymous, often working-class, people rather than offering more edifying views of important events in history or scenes of traditional beauty. Also controversial were the dark and brooding colors they used, which they sometimes exaggerated by adding dirt or sand to the paint to give their works a rougher texture.

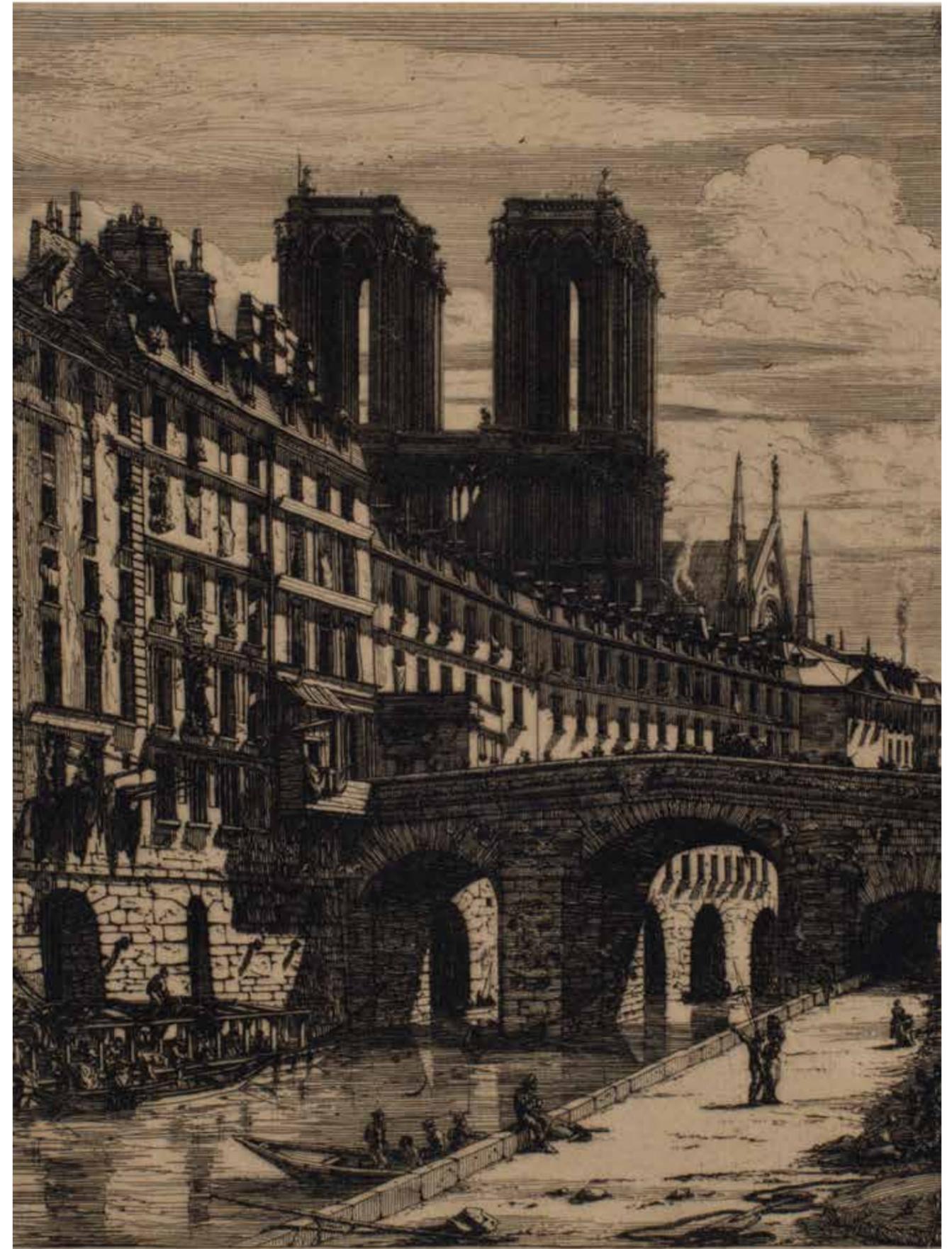
A member of this group, Everett Shinn began his career as an illustrator for a Philadelphia newspaper. Working as an illustrator allowed him to pursue his passion for documenting the daily life of people in the city. It also taught him to create a story out of a scene; and he is known for showing all the details a person needs to create a story. What story do you read in this image?



ARCHITECTURE AND RENEWAL

Since the mid-19th century, architecture in Europe and America has been in a state of constant flux that merges modern materials with a variety of historical styles. Legacies of the Industrial Revolution, materials such as cast iron, steel, and glass were used to erect bridges, factories, hospitals, and train stations, and each city strove to fashion an architecture of its own.

While some cities' architectural identities had already been firmly established and changed little, others sought new buildings and monuments to declare their modernity. The industrially vibrant city of New York, a hub of influence for the arts, culture, and fashion, built skyscrapers that touched the sky. The wide boulevards of Paris introduced denizens to the department store and the new pastime of window shopping. While the Eiffel Tower declared a triumphant embrace of technological modernity, cities such as Stockholm cherished their cobblestone pathways and ochre-colored medieval buildings as testaments to a living history. The works exhibited here testify to the importance of architecture in projecting the identity of a city.



John Taylor Arms

American, 1887–1953

OUT OF MY WINDOW

Etching, 1916

Gift of Doreen C. Spitzer in memory of Mr. & Mrs. Ward M. Canaday,
1976.100

Bored with the load of paperwork he faced, architect John Taylor Arms sketched the Manhattan skyline, dominated by the Woolworth Building, from his office window. Soon after, the M.I.T. graduate resigned his partnership in the architectural firm where he worked and joined the Navy when the U. S. entered World War I. After the war, he decided to devote the rest of his life to art, traveling, writing, and lecturing.

Taylor is known for the exquisitely fine detail of his etchings in which he combined the preciseness of a great technician with his artistic skills to depict details visible only with a magnifying glass. Arms was “bewitched” by Gothic architecture, asserting that the Gothic represented the most idealistic spiritual expression of man’s aspirations in terms of stone, glass and metal. His goal was to recreate the beauty he saw so that those who viewed his prints could share his emotions.



John Taylor Arms

American, 1887–1953

AN AMERICAN CATHEDRAL [THE WOOLWORTH BUILDING]

Etching in brownish ink on cream paper, 1921

Gift of Doreen C. Spitzer in memory of Mr. & Mrs. Ward M. Canaday,
1976.108

The Woolworth Building towers over New York City as the tallest Gothic-style monument in the world. In 1916, a Brooklyn minister, Samuel Parkes Cadman, called the building a “cathedral of commerce,” promoting it as a monument to business and capitalism as well as an ethical white collar workplace. The architect, Cass Gilbert, objected to constant comparisons with a Gothic cathedral. He argued that he had sought beauty of composition and chose secular northern structures in the French 15th-century Flamboyant Gothic style because a skyscraper must become more and more inspired the higher it rises. Gothic Revival style was the only architecture that emphasized height and verticality.

After completing his New York Series of etchings, Arms never etched another skyscraper. He continued to admire the skyscrapers of New York, “that unbelievable city which is a very gold mine for the architectural etcher”; however, his admiration only went so far: “I cannot love them and I cannot etch what I do not love.”



Joseph Pennell

American, 1860–1926

BUILDING THE WOOLWORTH BUILDING OR BROADWAY AND THE WOOLWORTH BUILDING

Lithograph, 1911–13

Museum Purchase, 1916.3

About this image, Joseph Pennell wrote, “Here is a moody colossus—sometimes it is fine, sometimes filthy. It was alright the day I made this drawing, stately amid the clouds. One thing it has done—it has made a new skyline and brought New York together again.” Critics deemed Pennell, “the discoverer, one might almost say, the inventor of the skyscraper beautiful.”

Such modern wonders energized Pennell, who felt a sense of anticipation he called, “the Wonder of Work” before a major construction project. He argued that “great engineering is great art.” Ironically, Pennell, an extreme individualist, was drawn to the achievements of corporate America, earning the nickname, “poet laureate of the last phase of the Industrial Revolution.” The artist, who watched the construction of the Woolworth Building from its groundbreaking in 1912, spoke of “The unbelievable City—the city that has been built since I grew up; the city beautiful, built by men I knew, built for people I know. The city that inspires me—that I love.”



THE WOOLWORTH BUILDING

233 Broadway, New York City

Cass Gilbert (1859–1934), architect

Frank W. Woolworth (1852–1919), developer

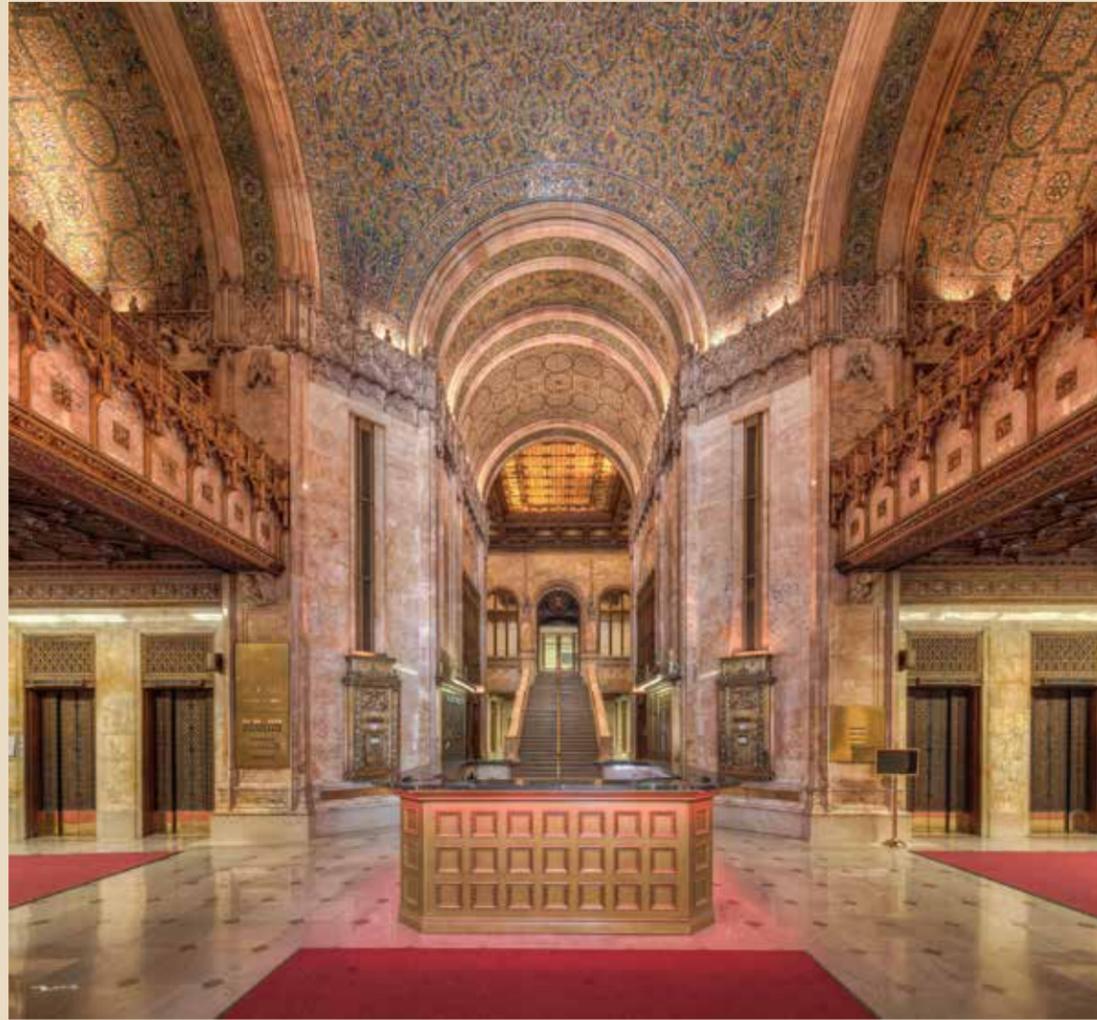
The face of Manhattan changed rapidly as New York City’s architecture evolved from brick and brownstone to unprecedentedly tall towers. Builders were liberated by the steel frame and high-speed elevators. In 1925, an American architectural theorist, Claude Bragdon, wrote that, “not only is the skyscraper a symbol of the American spirit—restless, centrifugal, perilously poised—but it is the only truly original development in the field of architecture to which we can lay unchallenged claim.”

Frank Winfield Woolworth, an international retailing success story through his chain of five-and-ten-cent stores, wanted a New York City headquarters that would reflect his financial worth to the city’s “old money,” who viewed him as a glorified grocer. An admirer of the civic buildings designed by Cass Gilbert, Woolworth chose the architect for the job. Financing the construction in cash—\$13 million—Woolworth insisted he did not want a mere building, but something of majesty that will be “an ornament to the city.”



Photo by Brian Zak

A visiting English humorist, E. V. Evans, stated in 1920 that the Woolworth Building gave commerce its most notable monument to date, and rejected the slur inherent in the nickname “skyscrapers”: it “does not scrape the sky, it greets it.” Critic Paul Goldberger of the New York Times called it “the Mozart of skyscrapers, a lyrical tower that weds Gothic ornament to exquisite massing and scale.” Its utter gracefulness of form remains stunning today.



Woolworth Building Lobby

THE WOOLWORTH BUILDING: INNOVATION AND ELEGANCE

The Woolworth Building was the most successfully realized skyscraper of the Eclectic Era, which combined revival with early modern architectural styles, and reigned as the tallest skyscraper for the next 17 years.

The tower's steel frame reached the unprecedented height of 792 feet. The caissons were sunk to some of the deepest bedrock in the city. The exterior has extensive creamy terra cotta cladding. Rising from a 27-story base, the building is capped with an elaborate set-back Gothic top with a spire. The high-pitched, three-story-tall (125 ft.) copper-clad roof is crowned with tracery and gargoyles. As a whole, the tower seems to rise in one soaring vertical mass, with the minor set-back only accentuating the sense of height. According to the National Register of Historic Places Inventory, the Woolworth Building spirals upward "in a sheer Gothic fantasy of arches, spires, flying buttresses and gargoyles; a twentieth century building clad in fifteenth century details. But it works."

The breathtaking three-story lobby has polished steel doors with gold inlay designed by Tiffany. The walls are lined with dark, fine-grained marble from the Greek island of Skyros. The ceiling is set with glass mosaic. There is a mural dedicated to the goddess, Commerce, on the mezzanine. The architecture is spiced with a sense of humor, however, in the corbel grotesques that are caricatures of Woolworth, architect Cass Gilbert and the others responsible for the success of the building. The building had its own steam turbines, water supply and climate control system as well as four huge dynamos backed by gas.



Corbel grotesque of architect Cass Gilbert,
Woolworth Building Lobby.

Rudolph Ruzicka

American, 1883–1978

LIBERTY STREET, NEW YORK

Woodcut, 1909

Museum Purchase, 1919.4

Czech-born Rudolph Ruzicka immigrated to the United States at the age of 10, first living in Chicago where he took drawing lessons before becoming an apprentice engraver. Later he gained fame as a painter, wood engraver, etcher, illustrator, and typeface designer. This woodblock shows the hustle and bustle of city life in the foreground, with smoke intermingling with steam to obscure the background sky and the Singer Building.

The view shows a city consumed by monumental architecture and man's desire to co-exist within this modern sublime scenery. Ruzicka evokes the life of the city through his even, muted color palette and masterful composition.



Auguste Louis Lepère

French, 1849–1918

**PARIS, VU DE MONTMARTRE
(PARIS, VIEW FROM MONTMARTE)**

Etching, 1889

Frederick B. and Kate L. Shoemaker Fund, 1975.61

Auguste Louis Lepère, a master of wood-engraving and etching, approached his subjects with a degree of naivety and freshness that resulted in delightful images, rich in narrative. Here a diverse group of eager Parisians, perhaps a family, look over the site of the 1889 Exposition Universelle (the World's Fair).

The entrance to the fair is dominated by the Eiffel Tower. When construction began in 1887, no one could have guessed that the Tower would become the world's best known landmark. A remarkable engineering achievement, the 1,000-foot Tower was the tallest structure in the world, double the height of the Washington Monument, the previous record-holder.

Originally designed to be disassembled in 20 years, the Tower was so popular that despite the complaints of some French artists and writers that the iron structure was ridiculous and barbarous, it became, according to French philosopher and semiotician Roland Barthes (1915–1980), “a present to the entire world as a universal symbol of Paris, the major sign of a people and of a place”(1964).



Charles Meryon

French, 1821–1868

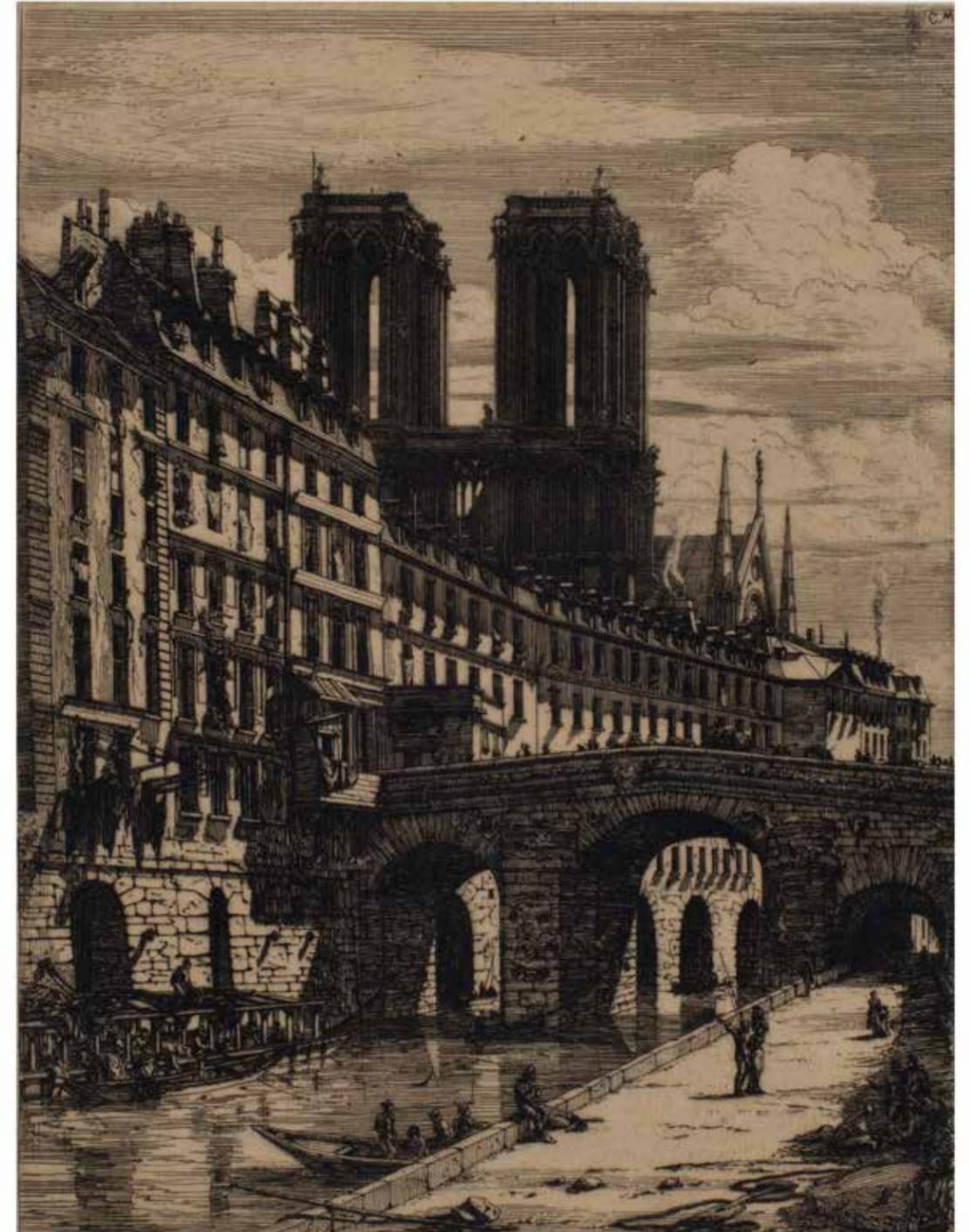
LE PETIT PONT (THE SMALL BRIDGE)

Etching, 1850

Museum Purchase, 1931.4

The mid-1800s were a tumultuous time for Parisian architecture. A massive modernization project, led by Baron Haussmann, upgraded Paris with wider boulevards and better sewers. However, it also caused the destruction of over 20,000 buildings, some of which were medieval structures more than 500 years old. Paris, no longer a uniform city, became a hodgepodge of old, Gothic architecture juxtaposed with the new, more modern style.

Parisian Charles Meryon was devastated by this shift in the architectural identity of his city. He devoted most of his etching career to recording the old architecture of Paris—before it was too late. *Le Petit Pont* provides an interesting perspective of Nôtre-Dame from the banks of the river Seine. Instead of prominently featuring the cathedral, Meryon shows its near eclipse by the new face of the riverfront. The larger, more modern buildings almost seem to overpower the older, small bridge, perhaps creating a visual metaphor of Meryon's anger regarding the Haussmann project.



Armin Landeck

American 1905–1984

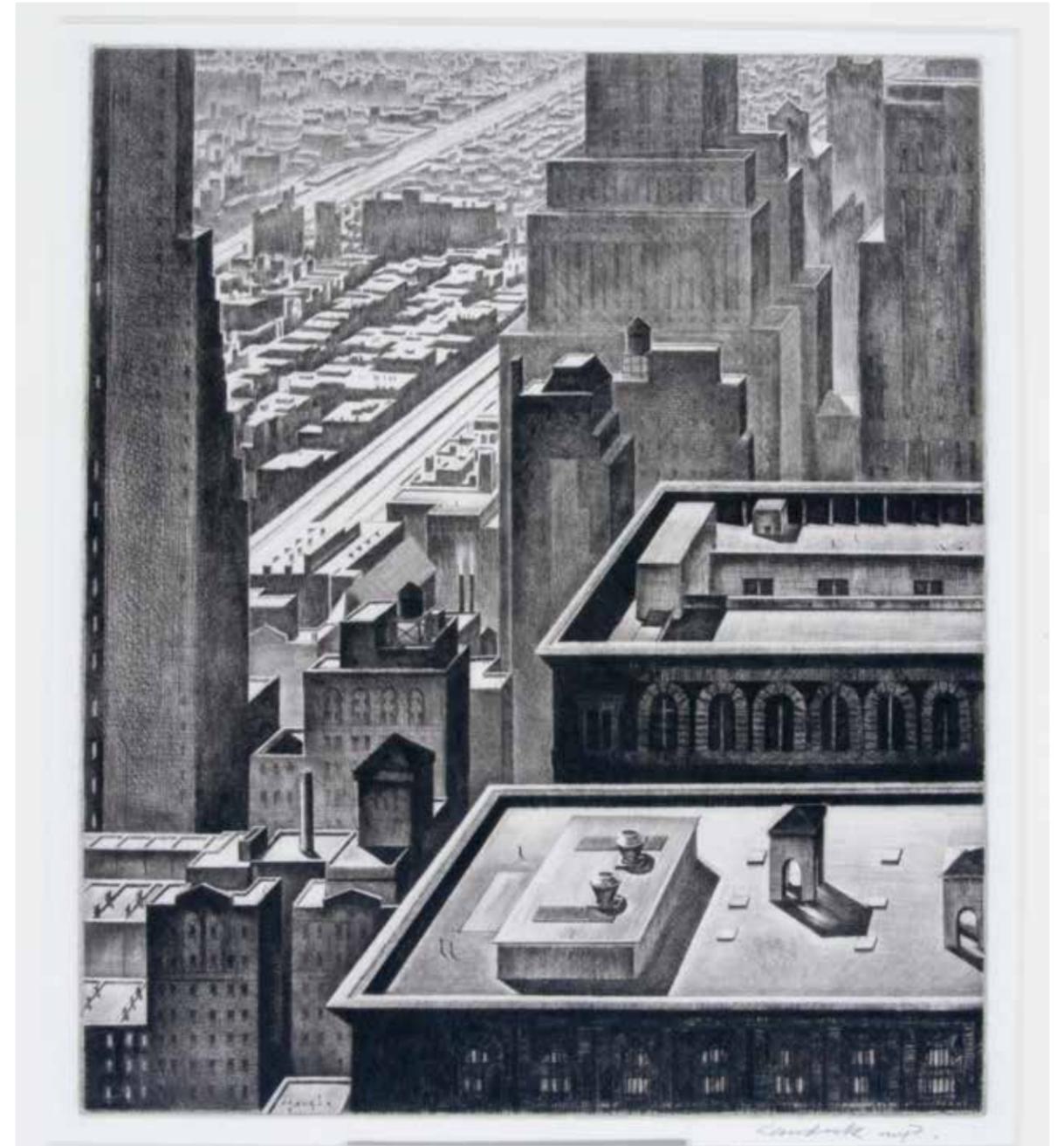
MANHATTAN VISTA

Etching, 1934

Gift of H. M. Sinclair, 1935.56

Armin Landeck scans the city, his gaze framed by towering sky-scrapers and continues downward from a dizzying height to the empty streets below. Landeck's etching technique is extremely detailed in the lower half of the picture, while as the eyes move back in depth, the cityscape becomes hazy and less defined.

The Great Depression brought deserted streets and vacant buildings. Through his expressive line, Armin Landeck captured the sentiment of New York City during this period.



Maxime Lalanne

French, 1827–1886

DEMOLITION FOR THE CREATION OF THE BOULEVARD SAINT-GERMAIN

Etching, 1863

Gift of Carl B. Spitzer, 1938.75

In 1853, Emperor Napoleon III of France (1808–1873) ordered the city of Paris to be reconstructed into a grand metropolis, commissioning Baron Georges-Eugène Haussmann (1809–1891) to oversee the project. At this time, Paris was a patchwork of mismatched architectural ruins and medieval streets and alleyways that left no room to expand or to create new roadway systems. Outdated sewage systems were inadequate to keep water clean, and epidemics of disease were frequent. Over a period of 17 years, workers transformed dilapidated sections of the city, demolishing entire neighborhoods at a time in order to make space for the tree-lined avenues and extensive boulevards of the Paris we know today.

Given the extent and duration of Haussmann's project, works of art showing scenes like this one were not uncommon; artists often felt that it was their duty to document the different stages of the city's renewal. Maxime Lalanne, however, used his talent to give the viewer a scene from inside the construction site, communicating the feeling of uncertainty many Parisians felt about the end result.



John Taylor Arms

American, 1887–1953

STOCKHOLM

Etching and aquatint, 1940

Grace J. Hitchcock Collection, 1981.213

John Taylor Arms depicts the cityscape of Stockholm, Sweden with meticulous needlepoint precision and emphasizes the gravity of its medieval architecture. Reflections of steamboats on the water, the historic columns that anchor our viewpoint, and buildings of various periods with open windows and soaring flags communicate the living ambiance of a city that is at the same time ancient and continuing.

Arms channeled his deep appreciation for medieval architecture to create his view of Stockholm. While much of Europe was being ravaged by World War II, Sweden's neutrality allowed the architectural history of its capital to survive to be depicted and admired by posterity.



Carlo Naya

Italian 1816–1882

**VENEZIA, PALAZZI FOSCARI, GIUSTINIANI
E REZZONICO SUL CANAL GRANDE
(VENICE, THE FOSCARI, GIUSTINIAN, AND
REZZONICO PALACES ALONG THE GRAND
CANAL)**

Albumen print, 1877

Gift of Frederick P. and Amy McCombs Currier, 1987.272

Carlo Naya portrays a calm day in Venice, as the waters of the Grand Canal flow past the medieval buildings that line it. The photograph displays the reflections of the buildings in the water, which ripples slightly around docked gondolas.

This photograph was taken from a gondola at the Traghetto San Tomà line, a service that ran from San Marco and San Polo in Venice during the late 19th century. The building on the right, behind the boat in the foreground, is the famous palace of the Ca' Foscari family. Commissioned by Francesco Foscari in 1452, it is now the home of the Ca' Foscari University of Venice.



Charles Marville

French, 1816–1879

VIEW OF PARIS FROM NÔTRE-DAME

Albumen print, 1860

Purchased with funds from the Libbey Endowment,
Gift of Edward Drummond Libbey, 1990.4

Called the official photographer of Paris, Charles Marville documented the city before, during, and after the great renovation of the urban space that took place from 1853 to 1870. Even during this time Paris was a large city with hundreds of monuments and architectural sites that sometimes dated back to the first settlements of the Romans in 52 AD.

During the time of the great renewal of the city overseen by Baron Haussmann, portions of those ancient places were torn down and covered over, spurring several artist groups to sketch and photograph the changes. Images such as Marville's *View of Paris from Notre-Dame* were produced because of the need artists felt to document the great sites of Paris so that their integrity might be maintained during all of the construction; and so that the places that were destroyed might have documentation that they had existed.



John Marin

American, 1870–1953

BROOKLYN BRIDGE AND LOWER NEW YORK

Etching and drypoint, 1913

Mr. and Mrs. Kenneth Lay American Art Fund and Frederick B. and
Kate L. Shoemaker Fund, 2002.21

A master watercolorist, John Marin was also known for his etchings and sketches of New York City, where he spent a portion of each year throughout his life. The often harsh and aggressive lines of his work are a testament to the ever changing pace of daily life in the city.

Inspired by the Parisian avant-garde, Marin's exaggerated strokes portray the city and its architecture as a living thing, working in tandem with the bustle of life. Marin once said of his work that it embodied the "warring, pushing and pulling forces of the city." Even a small print such as this seems to convey the kinetic energy of the city.



Gene Meadows

American, born 1957

RESTAURANT ADALBERT

Gelatin-silver print, 1994

Gift of The Toledo Friends of Photography, 1997.255

Motivated by his interest in the rough character of cities and by his desire to preserve his architectural memories, Gene Meadows chooses to photograph scenes that reflect the unique visual qualities of the urban experience. Meadows has vivid memories of life as a young boy in his native Detroit, witnessing the gradual evolution of architecture over time, which has had an impact on his photography as an adult. Recalling a childhood of play in his grandfather's drugstore—now a liquor store with few remnants of its past—Meadows often sees images as repositories of history.

In 1994, Meadows entered a new creative phase with the exhibition *Chiaroscuro*, which featured black-and-white architectural photographs from cities in the Czech Republic, Austria, Germany, and Italy. In one of these photographs, *Restaurant Adalbert*, the molded archway of a modest eatery in Český Krumlov, Czech Republic allows our imaginations to enter into the warm and inviting interior.



Ernest Lawson

American (born Canada), 1873–1939

EARLY SPRING, HARLEM RIVER

Oil on canvas, 1912–13

Museum Purchase, 1952.23

The Harlem River, a tidal estuary, connects the East and Hudson Rivers in New York City. Over the years it has been filled, cut, and manipulated to facilitate the flow of commerce and to spur real estate investment. A mixture of the gritty and beautiful even today, it retains a special allure. High Bridge was New York's great Roman aqueduct. The oldest of the city's major bridges (1848), it brought 24 million gallons of water to the increasingly water-starved city from the Croton Dam.

Ernest Lawson, a member of the anti-academic artists known as "The Eight," was drawn to all aspects of the city. As a landscape painter, he loved surprising places, especially the half-developed ambiguous border along the Harlem River where farms, apartment houses, industrial sites, and squatter shacks intermingled with the distant hazy forms of urbanized upper Manhattan. Lawson painted in a style that matched the uneven dynamics of uncoordinated development driven by real estate speculation. His patrons included both developers and city planners. The city's border was a booster's dream space of dramatic and inevitable growth. To some, the Harlem River was a nostalgic and historical location, while Progressives deemed it a wasteland where the failed had concentrated.



ECONOMICS AND SOCIETY

New York, London, Chicago, Cincinnati, Paris, Tokyo, Hollywood, Detroit, Osaka, Boston, Stockholm, Venice: These unique cities, depicted here by artists from the mid-19th century through the late 20th century, all underwent extreme economic and social changes due to the Industrial Revolution and the resulting urbanization of society. The rush of new inventions and technologies transformed the economy of cities; this prompted an increased separation between social classes, new architectural advancements, labor conflicts, and mass immigration. The concept of mass production and distribution led not only to new infrastructure, jobs, and international trade, but also to the growing industry of advertising and customer demand. This paved the way for modern economic innovations such as brand names, trademarks, slogans, celebrity endorsements, etc. All of these are themes that artists were drawn to.

New developments also revolutionized artists' approaches to their art. They not only had new media to work with, but also a new response to their environment. Some wanted to share their view of industrialization, others sought to record history, while many used their artwork to portray their subjective responses to society during this rapidly evolving modern age.



Childe Hassam

American, 1859–1935

AVENUE OF THE ALLIES

Lithograph, October 19, 1917

Gift of Mrs. Childe Hassam, 1940.57

This image, along with the nearby photographs by John Thomson and Gary Winogrand, demonstrate the role of the city in times of war.

Flags of all sizes and multiple nations adorn the buildings along the Avenue of the Allies (Fifth Avenue in New York.) The vast number of them obscures the very buildings they hang from. They tower over clusters of people strolling on the sidewalks and street cars passing by underneath. Childe Hassam's patriotism shows through in his *Flag* series of paintings and prints as his part of the World War I (1914–18) relief effort. He was able to make a patriotic statement without overt references to parades, soldiers, or war.



John Thomson

Scottish/ British, 1837–1921

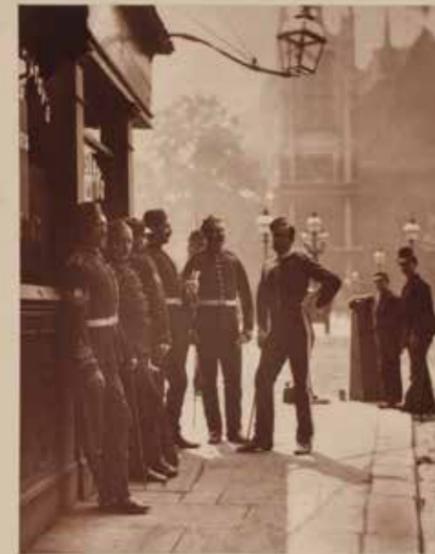
RECRUITING SERGEANTS AT WESTMINSTER

Woodburytype, 1877–78

Gift of an anonymous donor, 1977.54

In London, sergeants loiter outside the “Mitre and Dove” pub while a police officer keeps an eye on them. It is the job of these sergeants to recruit men into the service of England’s army. Often the recruited men would accept a shilling from the sergeants. The presence of the police constable indicates that physical confrontations between the recruiters and passersby were not uncommon. Recruitment in London was necessary because at this time the army was having serious problems with retention. Deserters, discharged for “bad character,” and those hospitalized for sickness were the main reasons they could not keep enlisted men.

For more views of cities during wartime, see Childe Hassam’s *Avenue of the Allies* and Gary Winogrand’s *Untitled (Hard Hat Rally, New York, 1963)* in this catalogue.



RECRUITING SERGEANTS AT WESTMINSTER

Garry Winogrand

American, 1928–1984

UNTITLED (HARD HAT RALLY, NEW YORK, 1963)

Gelatin-silver print, 1963

Purchased with funds given by an anonymous donor, 1980.1020

If a city could generate support for the war effort (see Childe Hassam's *Avenue of the Allies*), it could also be a site of protest. Gary Winogrand's *Hard Hat Rally* shows a conflict between union workers and anti-Vietnam War protestors. The image is charged with energy: waving flags, shouting and lunging bodies, and microphones thrusting to seize the moment. Yet, in the middle of it all is a little girl, too young to be invested in the conflict, calmly looking up at a reporter as he gets his story.

The blue-collar workers were encouraged to confront the protestors (some were paid or given bonuses), but they also took the opportunity to chant "Impeach Lindsay." New York Mayor John Lindsay had upset a lot of people when he ordered flags to be lowered in honor of the student anti-war protestors shot by the National Guard soldiers at Kent State and during the National Moratorium against the war. It was felt that it was not his place to use this symbol reserved for soldiers to honor war protestors.



Oda Kazuma

Japanese, 1882–1956

DOTONBORI (OSAKA)

Color lithograph, 1917

Gift of the Artist, 1949.121

Colorful banners and paper lanterns sway in the breeze in this lively scene of the theater district of Dotonbori in Osaka, Japan. Crowds of people eagerly make their way to the theater or to one of the many tea houses conveniently placed nearby for a quick intermission snack.

Osaka experienced an economic boom from 1905 to 1920 due to the private railways that were opened between Osaka and Kobe and other parts of Japan. World War I also had an impact on Osaka's economy from the increase in military occupants, most of whom went to see Dotonbori's grand entertainment district. Kabuki theaters, vaudeville, restaurants, and tea houses made Dotonbori Osaka's busiest quarter.

In the 16th century, Dotonbori had no less than 12 theaters. Due to political reform and rigid prohibitions, by the mid-19th century only five major theaters remained, known as the Dotonbori Goza. The large building on the left is likely the Naniwaza Theater.



William Klein

American, born 1928

SPANISH HARLEM (CANDY STORE, NEW YORK)

Gelatin-silver print, September 1954

Mrs. George W. Stevens Art Fund and Carl B. Spitzer Fund, 2003.13b

Many of William Klein's images involve close encounters and blurry subjects. One of his most recognizable photographs, *Candy Store* fully encapsulates the culture shock that Klein felt after having lived in Europe, primarily Paris, since the age of 18 until his return to New York in 1954. In choosing to embrace the mistakes in the photographic process, he fell into a unique style that had not been seen before.

His unglamorous images of New York were rejected for publication by *Vogue*, the same magazine that had funded the creation of this series. *Vogue* editors saw them as crude and undesirable, as they were often grainy, overexposed, and in their opinion seemed to portray the entire nation as "the slums." The irony of this image in particular is that it was taken in Spanish Harlem, considered to be the true "slums" of New York. During the 1950s the crime rate and gang activity in Spanish Harlem skyrocketed. It was an obvious place for Klein to gravitate to in order to achieve a true expression of his feelings for what he saw as the empty consumerism and social contradictions of America and the city he called "the world capital of anguish."



William Klein

American, born 1928

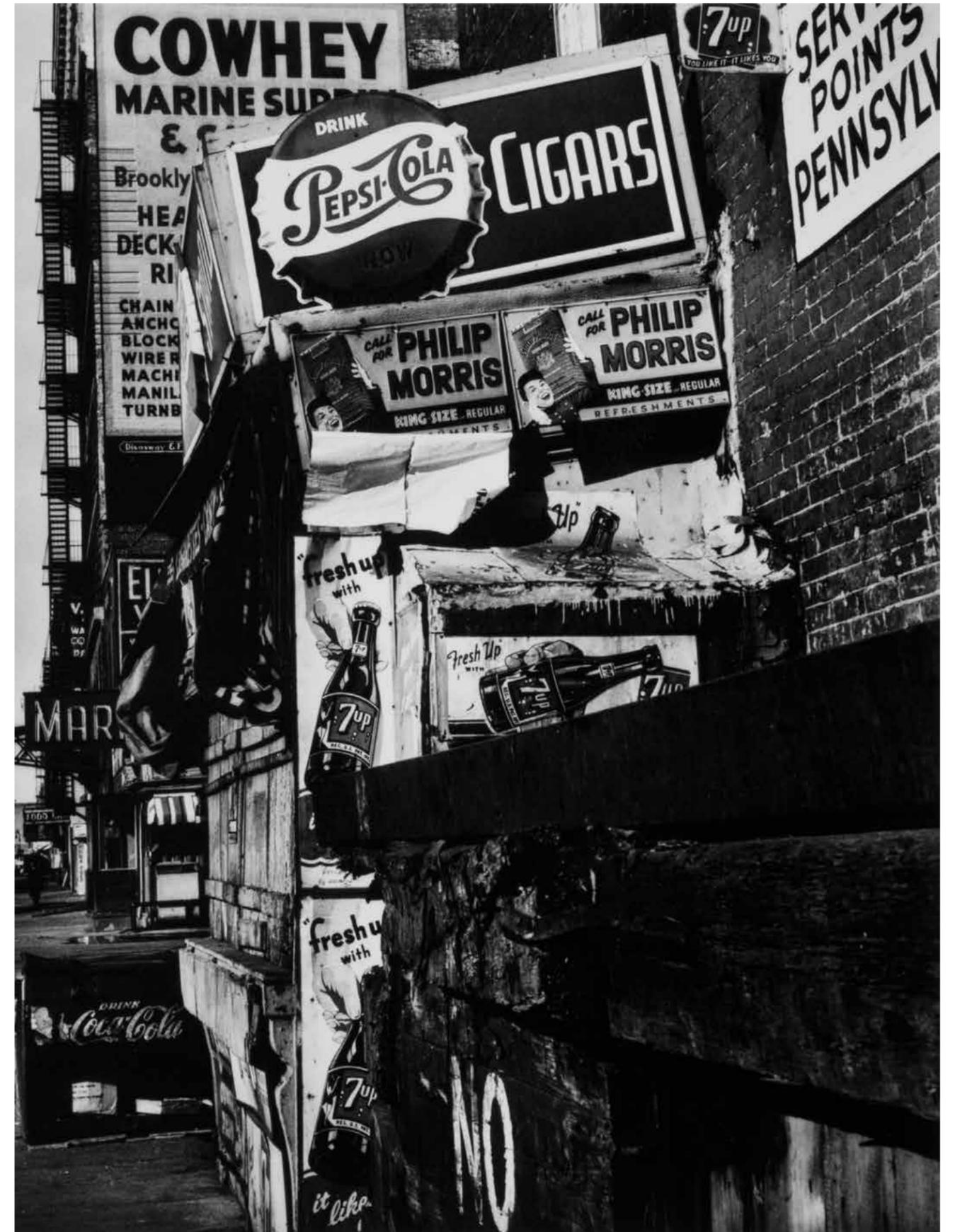
NEAR THE DOCKS (COWHEY MARINE, NEW YORK)

Gelatin-silver print, January 1955

Mrs. George W. Stevens Art Fund and Carl B. Spitzer Fund, 2003.13i

In the aftermath of World War II, a boom in manufacturing resulted in a new wave of advertising that significantly enhanced the visual life of the city. William Klein's photograph captures the dynamic quality of urban advertising, designed to attract the attention of newly prosperous urban consumers. It also indicates the emergence of a new target audience for advertisers—children and young adults with pocket money to spend. Advertisements for Coca-Cola and 7Up were especially prevalent, pasted everywhere from city walls to storefronts in the hopes of drawing a wandering eye.

Images like this one feature the characteristics that marked Klein's later work as a fashion show photographer for *Vogue Magazine*. Perhaps because of his own experience working for his father in the clothing business, Klein's images often combine a careful attention to detail and composition with a consumer's eye for appealing products.



Walter Dean Goldbeck

American, 1882–1925

ON THE CHICAGO RIVER

Etching, 1910

Gift of the Chicago Society of Etchers, 1912.1145

Crucial to the development of Chicago during the late 19th century was the Chicago River. It provided the city with opportunities for trade and shipping throughout the Midwest. This was a time of labor disputes, where violent strikes broke out, and when socialists, anarchists, and unionists all gathered in Chicago to form the Industrial Workers of the World. Infrastructure vital to the economic efficiency of the city, particularly its streets, railroads, harbor, and river, were terribly congested. Heavy industry was also concentrated along the Chicago River.

This etching depicts a back-alley scene of dilapidated housing and warehouses that were the subject of calls for social reform during this time. The process of etching, which involved creating an image on a metal plate followed by the corrosive action of an acid, was very popular among city artists during the turn of the 20th century. In 1910, The Chicago Society of Etchers was established and was the first organization of etchers in the country.



Joseph Pennell

American, 1860–1926

CINCINNATI

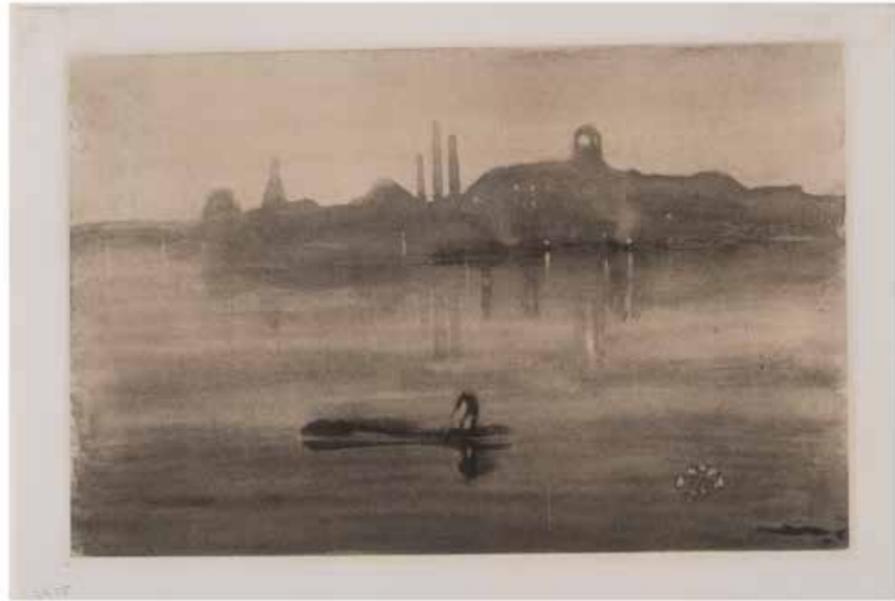
Charcoal on paper, about 1916

Museum Purchase, 1916.2

Railways dominated Ohio's transportation infrastructure until automobiles became more accessible for the American people. Residents of Ohio hoped that new railroads would encourage economic growth in the region, so cities including Cincinnati provided financial support for the construction of the Ohio and Mississippi Railroad in 1854.

The main purpose of the Cincinnati railroad was to transport passengers. A number of new communities were built along the rail line, which allowed the wealthy to move out of the city of Cincinnati to live in the suburbs. Once the population started moving to the city's hills, Cincinnati adapted to the terrain by the use of cablecars, which were pulled by a running cable hidden under the street. At the end of the 19th century, streetcars, which ran on electricity, replaced cable cars and were the main form of public transportation in the city. However, cablecars in the form of inclines, designed to pull train cars up steep hills, remained a part of the city into the 1940s. Pennell recorded this era by depicting a cityscape arranged in a composition that highlights this unique means of transportation.





James Abbott McNeill Whistler

American, 1834–1903

NOCTURNE—THE THAMES AT BATTERSEA

Lithotint on off-white wove paper, 1878

Museum Purchase, 1923.75

Alvin Langdon Coburn

English, 1882–1966

WAPPING, FROM LONDON

Photogravure, 1909

Frederick B. and Kate L. Shoemaker Fund, 1989.53

The misty, dreamlike quality of *Nocturne—Thames at Battersea* and *Wapping, from London* creates a romantic atmosphere in these scenes on the Thames River. By using washes of ink and a soft-focus lens, respectively, Whistler and Coburn were able to achieve a painterly effect in their images.



The Thames River was notoriously polluted from the 14th century until well into the 19th century. Waste from manufacturing processes, slaughterhouses, and even humans was heedlessly dumped in the river, contaminating the region's largest source of water and bringing disease into towns along the waterway. Whistler expertly used mist and fog to camouflage the pollution and warehouses in the background. Thus, from an economically downtrodden landscape emerges an enchanting, lyrical harmony.

An admirer of Whistler's work, Coburn engaged a similar strategy to create a composition that favored atmosphere in lieu of detail. The steam-powered factory in the background, as in Whistler's *Nocturne*, resembles the classical silhouette of Italian bell towers instead of the harsh line of factory smoke stacks.

Donald Shaw MacLaughlan

American, born Canadian, 1876–1938

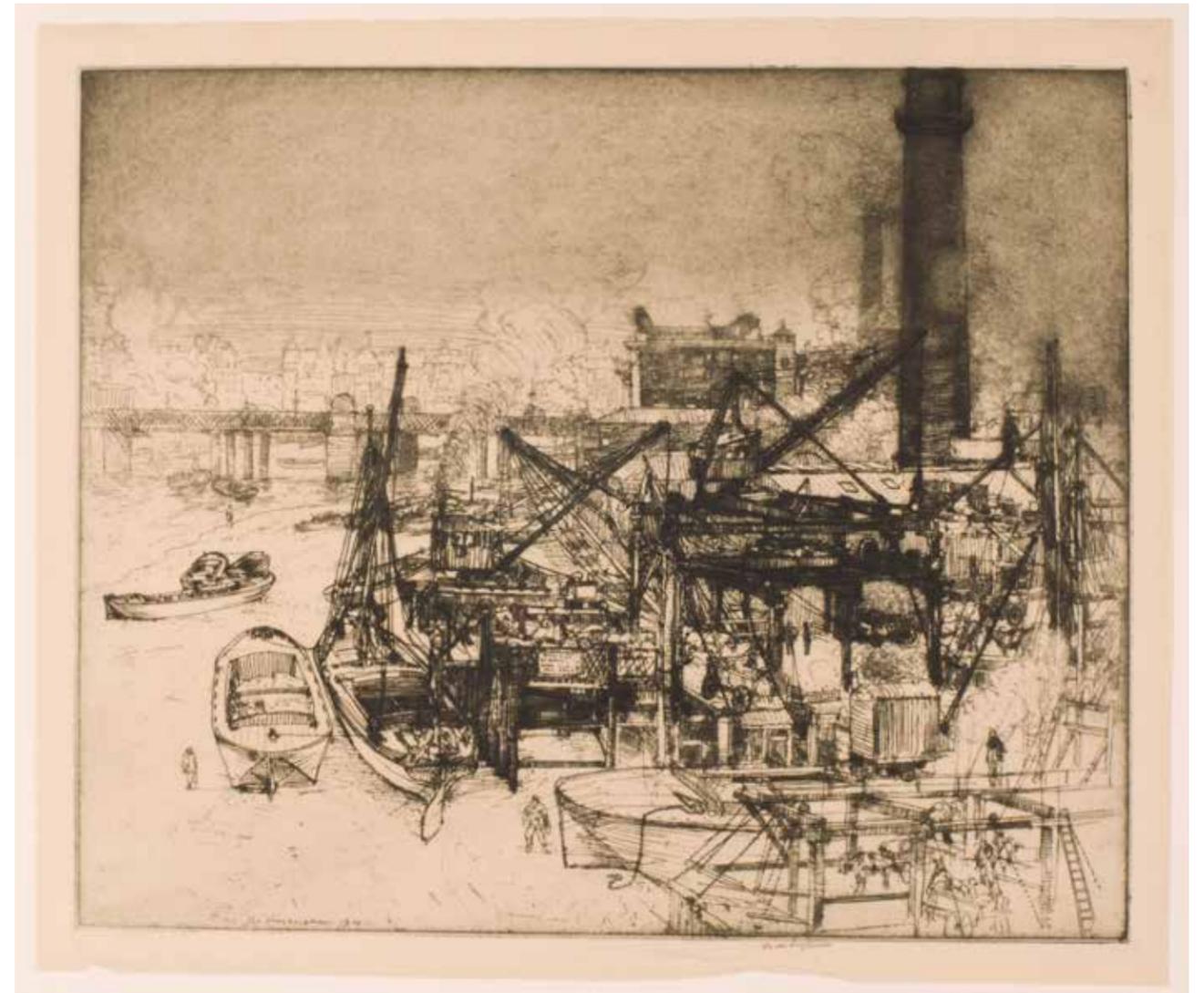
CHIMNEYS AND CRANES, THAMES

Etching, 1910

Gift of Alice Roullier, 1933.242

Donald Shaw MacLaughlan grew up near Boston, where he studied the art of old European masters as a child. However, MacLaughlan's biggest artistic influence was his contemporary, Massachusetts-born James Abbott McNeill Whistler. Following Whistler's own path, MacLaughlan relocated to Paris to study printmaking, and he spent the rest of his life traveling around France, England, and Italy.

MacLaughlan's etchings, with their hazy atmosphere, depict the heyday of industrialism during the early 1900s. Like Whistler's *Nocturne—The Thames at Battersea* (also in this exhibition), MacLaughlan's *Chimneys and Cranes, Thames* highlights the importance of seaports and waterways during the Industrial Revolution, particularly in England, whose industry largely depended on sea transport. Smokestacks tower in the distance, belching out steam, while huge cranes dominate the docks as they assist ships with their cargo.



Michael Kenna

British, born 1953

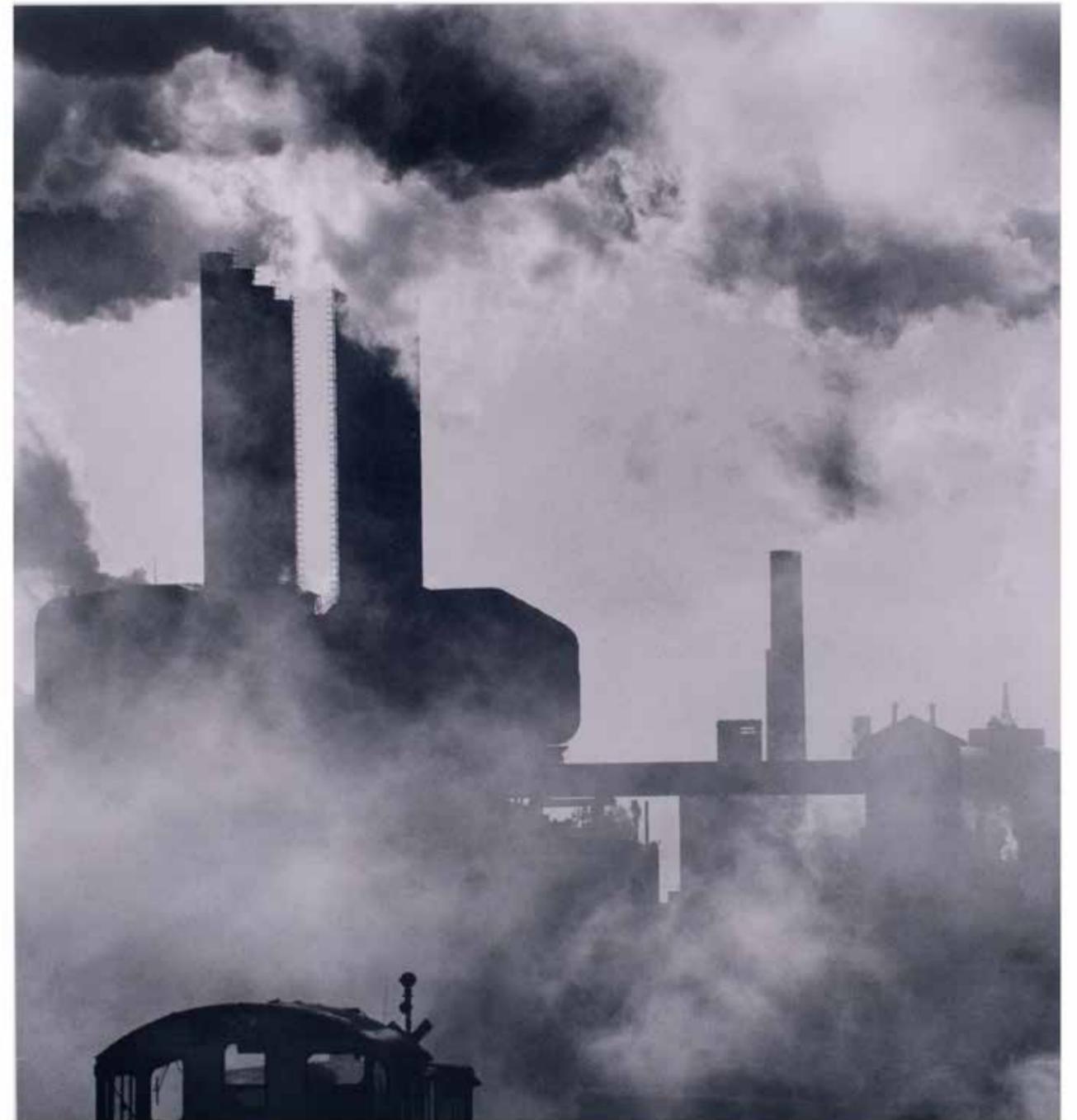
THE ROUGE STUDY NO. 82, DETROIT, MI 1995

Gelatin-silver print, 1995

Frederick B. and Kate L. Shoemaker Fund, 2000.51

Number 82 of a series of 106 photographs of the Ford River Rouge steel plant in Dearborn, Michigan, this image presents a cold, rigid architectural structure in a soft and inviting, dreamlike light. Having grown up in an urban area of Northern England, Michael Kenna originally preferred landscape scenes to the industrial motifs of his hometown. Eventually, however, he rediscovered a fascination for the everyday surroundings of his childhood and photographed them with magical results.

It is not unusual for Kenna to return to a place and photograph over and over. As he once explained in an interview, “The first time, I usually skim off the outer layer and end up with photographs that are fairly obvious. The second time, I have to look a little deeper. The images get more interesting. The third time it is even more challenging and on each subsequent occasion, the images should get stronger, but it takes more effort to get them.”



Felix Hilaire Buhot

French, 1847–1898

L'HIVER DE 1879 Á PARIS (THE WINTER OF 1879 IN PARIS)

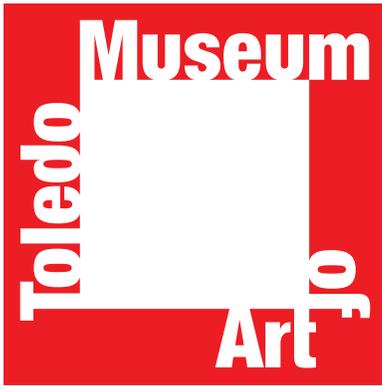
Etching, aquatint, spit bite, soft ground, dry point on medium weight laid paper, 1879

Museum Purchase, 1926.133

Blanket-wrapped cabbies wait for fares while a well-dressed woman and child cross the snow-covered street. Their little dog watches a group of starving dogs converge on a bone. Poor men with shovels and rakes work to clean the street on a wintery day in Paris. The setting is Place Breda, a thoroughfare used by a cross section of society. All the classes shared this space, living in the same buildings but separated by floors. The rich made their homes on the second floor and the poorest lived on the upper-most story.

Buhot became known for his “symphonic margins,” which he used as his way of showing there is much more to the scene than may first be apparent. Poor street cleaners gather around a burn barrel to warm up. A couple of horses dead in the street indicate the severity of the winter. The evidence of this struggle against the elements is most poignantly emphasized by the study of footwear of the different classes in the lower margin; the street cleaners have only clogs to protect their feet from the freezing snow.





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