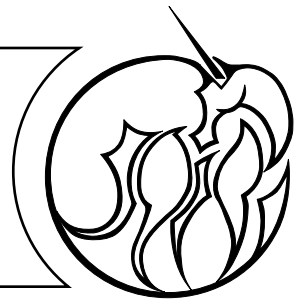


{ the avant-garde }

Katherine N. Crowley Fine Art & Design



PERIODIC JOURNAL VOLUME XVII No.1 JANUARY 2025

continu- ing education



Paris 1874: The Impressionist Moment

National Gallery of Art,
Washington, D.C.

by Katherine N. Crowley

Each January, as we replace the calendar, we often look back to remind ourselves of all that we have witnessed and learned when one year ends and a new year begins. In 2024, I had the privilege of experiencing new parts of the world and in revisiting familiar places, in meeting new people (even a few who are famous), and in reading new books, while taking in some unique exhibits and artist talks.

Two of those exhibits and one talk – and the books associated with them – were particularly interesting to me. Each led me to delve further into researching the artists and artistic movements being explored. Though each presentation has closed, the associated programming offers additional opportunities for interaction, including virtual tours, new openings in new cities, and of course further reading.

In Conversation: **Dawoud Bey** and Gaëtane Verna

Lambert Family Lecture

Wexner Center for the Arts,
Columbus, Ohio



September 21 – December 29, 2024

Tell Me a Story Where the Bad Girl Wins

THE LIFE AND ART OF BARBARA
Shermond

Caitlin McGuirk, Curator

DECORATIVE ARTS CENTER
OF OHIO

Barbara Peters House



{the salon & société anonyme}

On April 15, 1874, an exhibition opened in Paris that launched impressionism. Now among the world's most beloved art movements, impressionism at its start was led by artists who challenged notions of where, how, and what kind of art should be displayed.

Like all French people, artists were still reeling from their country's recent defeat in the Franco-Prussian War (1870-1871) and violent civil unrest that followed. People were left shaken, and parts of the capital city were in ruins. Rebuilding and renewal gradually transformed Paris and its social and cultural life. A period of vibrant artistic production ensued.

Buoyed by a breakout spirit, the impressionists, then known as the "independents", chose their own path in creating and exhibiting art. They formed a *société anonyme*, a French designation for an incorporated business, to present their work collectively. In so doing, they rejected the status quo represented by the Salon, the official annual art exhibition. A grand showcase for contemporary painting and sculpture, the Salon dominated the European art scene in the 19th century. Its conservative juries were highly selective in choosing works of art, which were then displayed in crowded arrangements from floor to ceiling.

Almost all of the works in the NGA exhibit were on view in Paris in 1874, either at the *Société Anonyme* exhibition or the Salon. Whether steeped in tradition, rejecting it, or somewhere in between, artists were responding to the changing world.



Société: *Impression, Sunrise*, by Claude Monet, 1872. Musée Marmottan Monet, Paris.

{paris 1874: the impressionist moment}

National Gallery of Art, Washington, D.C.

I have long been an admirer of Impressionism. I even tried my hand at the little dabs of color approach in college and found that it was not quite for me. What draws me most to the style is the way artists chose to document daily life at the time, and of course their approach to light and color. What I did not realize was that this approach to painting was in response to a world that had gone completely mad. The Franco-Prussian War gave way to the Paris Commune, a 70-day period of civil unrest, executions, and arson that destroyed much of Paris and killed thousands of people. Once all was said and done, Parisians began to rebuild Paris.

But living through such a tragedy had lasting effects. Artists like Edouard Manet faced the crisis head-on and painted scenes of war and strife. Some artists chose to escape to the countryside, and reinvent the landscape. Others turned to domestic scenes through portraits of their loved ones and the interiors of their homes.

For more than 250 years the French cultural establishment had favored art with heroic and morally instructive themes based on stories of the past. Such works were considered to be intellectually and spiritually elevating. Annual Salon exhibitions teemed with "history paintings" that brought to life tales from the Bible, mythology, and the history of France. After the Franco-Prussian War, history painting became one way to express pride in the enduring culture and traditions of France.

By contrast, a group of 30 artists shared a desire to break away from the rules of the official Salon, with its obligatory subjects and styles. They chose instead to show their work, which consisted of vigorous brushstrokes and luminous palettes, at the studio of photographer Nadar. After Monet's painting *Impression, Sunrise* received a mocking review by journalist Louis Leroy, the Impressionist movement was born.



Salon: *The Fields in June*, by Charles-Francois Daubigny, 1874. Herbert F. Johnson Museum of Art, Ithica, NY.

Did it hang in the Salon or the Société Anonyme?



Salon: *Portrait of Mme ****, by Jean-Jacques Henner, 1874. Musée National Jean-Jacques Henner, Paris.



Salon: *The Salon of 1874*, by Camille Cabailot-Lassalle, 1874. Musée d'Orsay, Paris.



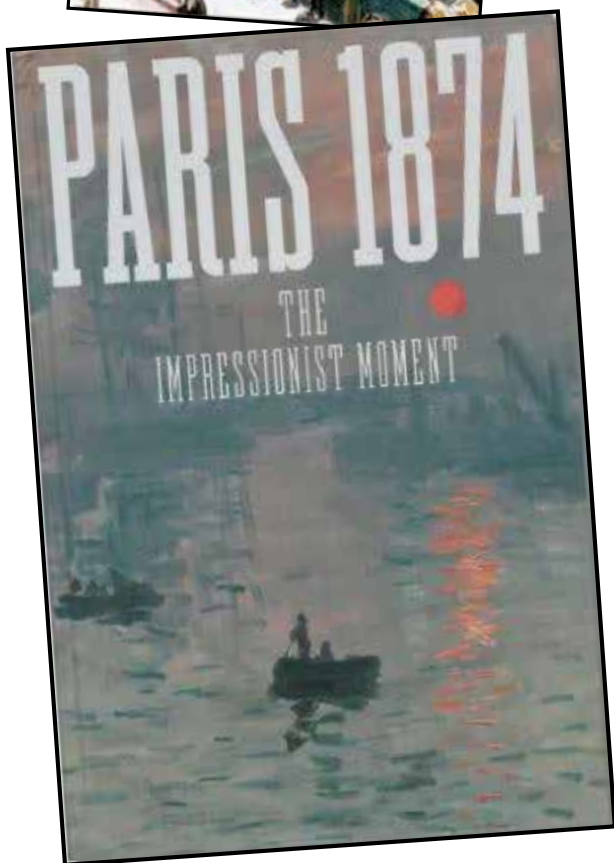
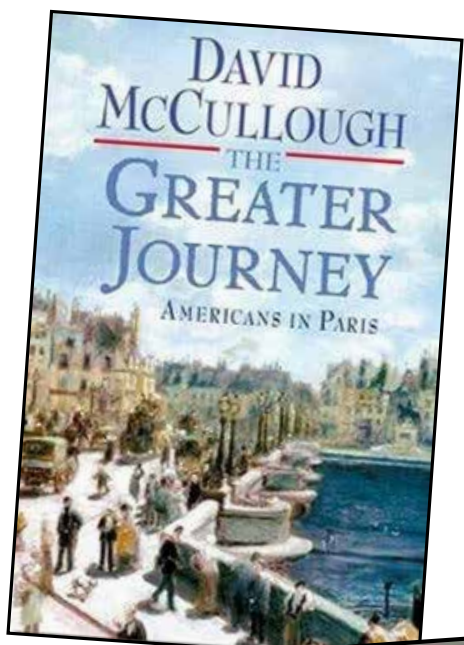
Société: *The Mother and Sister of the Artist*, by Berthe Morisot, 1870. National Gallery of Art, D.C.



Société: *Pontoise, View from the Lock*, by Édouard Béliard, 1872. Musée d'Art et Histoire Pissaro - Pontoise.



Société: *The Parisian Girl*, by Pierre August Renoir, 1874. Museum Wales, Cardiff.



The Greater Journey, by David McCullough

Not all pioneers went west.

In *The Greater Journey*, David McCullough tells the enthralling, inspiring—and until now, untold—story of the adventurous American artists, writers, doctors, politicians, and others who set off for Paris in the years between 1830 and 1900, hungry to learn and to excel in their work. What they achieved would profoundly alter American history.

Three of the greatest American artists ever—sculptor Augustus Saint-Gaudens, painters Mary Cassatt, and John Singer Sargent—flourished in Paris, inspired by French masters. Almost forgotten today, the heroic American ambassador Elihu Washburne bravely remained at his post through the Franco-Prussian War, the long Siege of Paris, and the nightmare of the Commune. His vivid diary account of the starvation and suffering endured by the people of Paris is published here for the first time.

Telling their stories with power and intimacy, McCullough brings us into the lives of remarkable men and women who, in Saint-Gaudens' phrase, longed "to soar into the blue."

Paris 1874: The Impressionist Moment

Exhibit catalogue

Capitalizing on the 150th anniversary of the first impressionist exhibition, *Paris 1874: The Impressionist Moment* brings together some 130 paintings, works on paper, prints, and photographs to take a fresh look at this renowned art movement. The exhibition and its accompanying publication draw upon a wealth of scholarship over the past several decades to take an explicitly multidisciplinary approach toward impressionism. *Paris 1874* not only explores the key role played by the contemporary press and caricatures of the era, but it also examines the genesis of impressionism in regards to literature, drama, and music. The book focuses on the specifically "new and original character" of impressionism—as art critic Théodore Duret put it—in relation to the spectacle of the devastation of the Franco-Prussian War and the Commune as well as the subsequent process of reconstruction. It also addresses the aesthetics and critical reception of the movement following the lead of artists' societies and as it was influenced by the growth of the art market and sales. In reconstructing the diversity of the impressionist exhibition and placing it in the context of leading official artists of the day, *Paris 1874* features artists who are popular today alongside others who are largely unfamiliar to a general audience. Of the 40 participating artists in the 1874 exhibition at Nadar's studio in Paris, only a handful—Cézanne, Degas, Monet, Morisot, Pissarro, Renoir, and Sisley—are widely known today. Works by Salon artists celebrated in 1874—Gérôme, Bonnat, Bouguereau, and Henner, among others—that addressed pressing "modern" issues with intensity and ingenuity provide a compelling addition to understanding the impressionist moment.

The National Gallery of Art website offers several ways to interact with the exhibit, including articles, videos, and the exhibition catalogue:

Purchase David McCullough's book at Simon & Schuster, or wherever fine books are sold, or borrow it from your local library.



[LEARN MORE](#)

{in conversation: dawoud bey}



Wexner Center for the Arts, The Ohio State University, Columbus, Ohio

Renowned photographer Dawoud Bey returned to “The Wex” for a conversation with Wexner Center for the Arts Executive Director Gaëtane Verna. Bey has created photographs and film installations that examine and engage with the Black subject throughout his four-decade career. His work often explores invisible histories of the Black presence in America. He is a 2017 recipient of the MacArthur Fellowship. He shared a presentation around his contemporary photography practice and engaged in conversation with Executive Director Gaëtane Verna.



Mr. Bey described his introduction to photography when, immediately following her husband’s funeral, his Godmother went into a dresser drawer, pulled out her husband’s camera and gave it to him. Feeling a sense of obligation, he worked to overcome his shyness by asking strangers in Harlem to pose for pictures, a process that he considers collaborative and necessary to his practice. A resident of Queens, he always felt an affinity for Harlem because of his family’s history there. This simple act of interaction became the basis for his series *Harlem, U.S.A. In 1976*, he boldly asked for an exhibit at the Studio Museum in Harlem and was accepted.

The Birmingham Project is a tribute to the victims of the 16th Street Baptist Church bombing in Birmingham, Alabama. On September 15, 1963, four girls were killed in the dynamiting of the church, and two teenaged boys were murdered in racially motivated violence. Each of his diptychs combines one portrait of a young person the same age as one of the victims, and another of an adult 50 years older—the child’s age had she or he survived. His adult subjects had a difficult time talking about their memories of the violence.



He spent most of his career focused on portrait photography, and one day decided to turn his lens toward the landscape. His series *Night Coming Tenderly Black* visualizes a journey to escape slavery on the Underground Railroad through dark photographs of sites around Cleveland and Hudson, Ohio, the last stages of the Underground Railroad. He also wished to pay homage to photographer Roy DeCarava and poet Langston Hughes whose short poem *Dream Variations* “Night coming tenderly / Black like me” inspired the exhibition title.



He showed images from his series *In This Here Place* which focuses on plantations in Louisiana. His commitment to black and white photography adds weight and an air of mystery to the photographs of ancient trees, abandoned slave cabins, sugar cane, and swampland.

He then introduced his current exhibition, *Stony the Road*, a collection of photographs and the video installation “350,000”. The series centers on Richmond, Virginia as the historical terrain where African captives first arrived in the United States and were marched into enslavement. The exhibition marks the third chapter in his ongoing exploration of the deep connections between African American history, the American landscape and the traumas embedded in those landscapes.



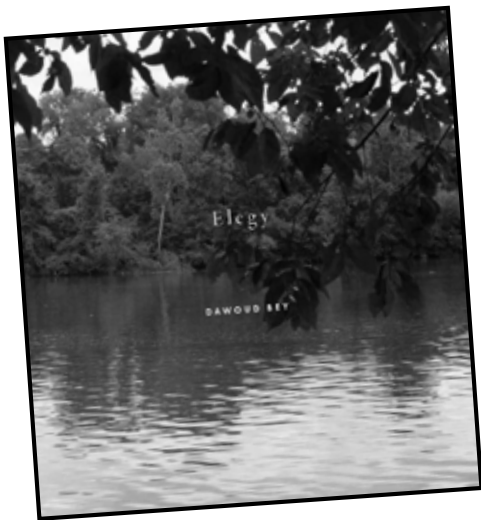
Following the presentation and conversation, Mr. Bey remained on-hand to meet with members of the audience and pose for photographs. The couple in front of me in line had brought along their copy of *Elegy*, a collection of Mr. Bey’s three landscape series to date — *Night Coming Tenderly, Black; In This Here Place; and Stony the Road*. They told me that they are a part of the “The Contemporaries”, a special interest group of the Columbus Museum of Art who annually select a work of contemporary art for the museum’s permanent collection. One of the images in the book was one that they had helped to select. I did get the chance to meet him and he graciously posed for a photo with me*.

*It’s actually a terrible selfie that I attempted to take under very bright stage lighting conditions. I should have handed him my phone. Then I could say I had my photograph created by a MacArthur genius :)



Dawoud Bey: Elegy

Dawoud Bey focuses on the landscape to create a portrait of the early African American presence in the United States. Renowned for his Harlem street scenes and expressive portraits, Dawoud Bey continues his ongoing series on African American history. *Elegy* brings together Bey’s three landscape series to date—*Night Coming Tenderly, Black* (2017); *In This Here Place* (2021); and *Stony the Road* (2023)—elucidating the deep historical memory still embedded in the geography of the United States. Bey takes viewers to the historic Richmond Slave Trail in Virginia, where Africans were marched onto auction blocks; to the plantations of Louisiana, where they labored; and along the last stages of the Underground Railroad in Ohio, where fugitives sought self-emancipation. Essays by the exhibition’s curator, Valerie Cassel Oliver, and scholars LeRonn P. Brooks, Imani Perry, and Christina Sharpe illuminate the work. By interweaving these bodies of work into an elegy in three movements, Bey doesn’t merely evoke history, he retells it through historically grounded images that challenge viewers to go beyond seeing and imagine lived experiences. Co-published by Aperture and Virginia Museum of Fine Arts, Richmond.



Purchase *Elegy* through Aperture



Watch a recording of “Dawoud Bey: In Conversation with Gaëtane Verna” from the Wexner Center for the Arts



“The past doesn’t simply stay in the past; it comes with us, right into the present. And there are issues, unresolved issues, embedded in the things that all of these photographs that I’ve made are about.” – Dawoud Bey

Previous page, from the top: Dawoud Bey, *Deas McNeil, the Barber*, 1976, from the series ‘Harlem, USA’, 1975–79, gelatin silver print, 28 × 36 cm. All images’ courtesy: the artist and Sean Kelly Gallery, New York, Stephen Daiter Gallery, Chicago, and Rena Bransten Gallery, San Francisco ©Dawoud Bey; Dawoud Bey, *Mary Parker and Caela Cowan*, 2012, inkjet prints, 40 x 64 inches, ©Dawoud Bey; Dawoud Bey, *Untitled #1 (Picket Fence and Farmhouse)*, 2017, from the series ‘Night Coming Tenderly, Black’, 2017, gelatin silver print on dibond, 1.2 × 1.4 m., ©Dawoud Bey; Dawoud Bey, *Tree and Cabin*, 2019, gelatin silver print, framed: 49 x 60 x 2 inches (124.5 x 152.4 x 5.1 cm), edition of 6 with 2 APs, (DB-ITHP.19.01.2), edition of 6 with 2 APs (#3/6) ©Dawoud Bey; Dawoud Bey, *Untitled (Trail Through the Trees)*, 2023, signed by artist on label, verso, gelatin silver print mounted to Dibond, image: 44 x 55 inches (111.8 x 139.7 cm), paper: 48 x 59 inches (121.9 x 149.9 cm), framed: 48 5/16 x 59 5/16 x 2 inches (122.7 x 150.7 x 5.1 cm), (DB-STR.23.05.3) ©Dawoud Bey.

This page, left and right: Photographs by Katherine N. Crowley of “Dawoud Bey: In Conversation” at the Wexner Center for the Arts, October 24, 2024.



"Here are the Death Notices, Grandma."

{tell me a story where the bad girl wins: the life and art of barbara shermund}

Curated by Caitlyn McGurk, Decorative Arts Center of Ohio, Lancaster, Ohio

Barbara Shermund was one of the first women cartoonists to work for *The New Yorker* and helped establish the visual style for the magazine. She later became a mainstay at *Esquire*; contributed to *Life*, *Colliers*, and more; had a syndicated newspaper cartoon published by King Features; and illustrated a variety of books. In 1950, Shermund was among the first three women to be accepted as a member of the male-dominated National Cartoonist Society.

Caitlin McGurk is the Curator at the Billy Ireland Cartoon Library & Museum and Associate Professor at The Ohio State University. For several years, she gathered information about Shermund in an effort to bring her work out of the shadows and give it well-deserved recognition. The resulting exhibit was slated to be displayed at the Decorative Arts Center of Ohio (DACO) but was cancelled when the COVID-19 pandemic closed all public exhibitions. DACO remained committed to showing the exhibit which was on view at the historic Reese-Peters House in Lancaster in late 2024. The additional time gave McGurk the opportunity to publish a book about the exhibit, and by the same title. DACO hosted a book signing with McGurk during the run of the exhibit. I had the pleasure of meeting her and had her sign my new book.

Cartoonists have the unique ability of capturing the essence of their subjects. Not only do they need to create an amusing gag, they also need to depict a convincing scene. I was struck by the immediacy of Shermund's line work and brush strokes and particularly enjoyed seeing original art with features (such as white paint) that are rendered invisible once the cartoon is published.

{barbara shermund}

Barbara Shermund is an unheralded early master of gag cartooning. Her sharp wit and loose style boldly tapped the zeitgeist of first-wave feminism with vivid characters that were alive and astute. Shermund's women spoke their mind about sex, marriage, and society; smoked cigarettes and drank; poked fun at everything in an era when it was not common to see young women doing so; and included nods to queer audiences.

Barbara Shermund was one of the most sought-after New Yorker cartoonists of her time. The magazine's editor, Harold Ross, must have felt that Shermund's work perfectly encapsulated the feel of the magazine. While Shermund's cartoons often expose the absurdity of metropolitan society, they do so with a certain level of warmth and playfulness. They are cutting but never cruel.

As her career progressed, she relied less on her own original ideas and more on captions written by "gag men", a term for joke writers for cartoons. The more Shermund relied on gags written by others, the less her original voice came through. Many of these cartoons were speaking to a male audience, and as society changed, in the 1940s and 1950s, her unique feminist voice became stifled.

In addition to drawing cartoons for major magazines and syndications, Shermund's cartoons were commissioned to advertise everything from Pepsi Cola to household soaps.



*"Ahem. Now what was I saying?"
"My dear man, how should I know?"*



*"Your architect must be a genius."
"Oh my dear, I gave him so many
suggestions. He really just drew the plans."*



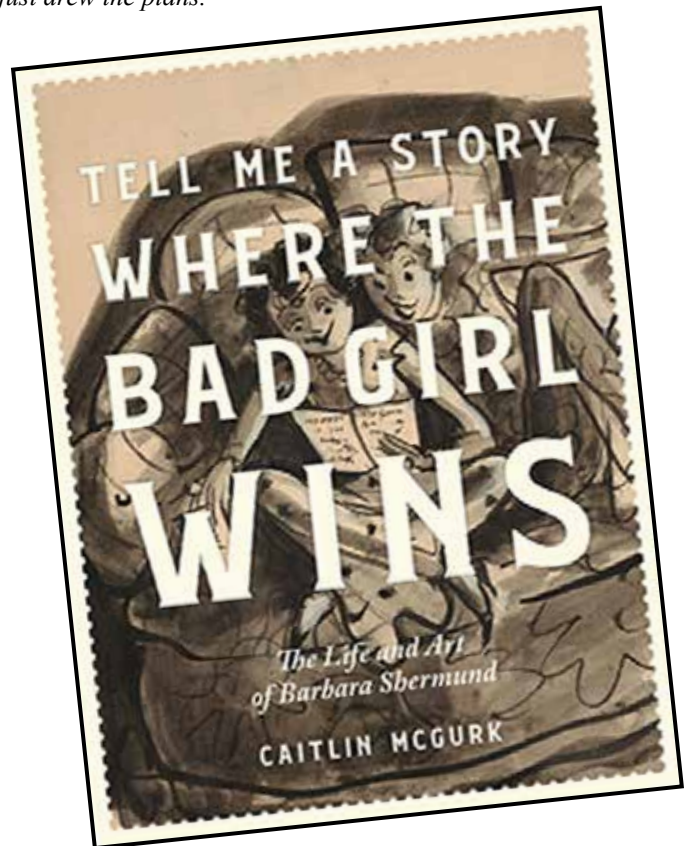
*"Now salute Mommy, dear,
and run along to bed."*



*"Don't worry, my dear,
Poopsie simply adores parties."*



"Now Mother – what did I tell you about this sort of thing"



Take a virtual tour of the DACO exhibit at:

[VIRTUAL TOUR](#)



The exhibit moves to the Charles M. Schulz Museum in Santa Rosa California in September 2025.



Purchase Caitlin McGurk's book at Fantagraphics, or wherever fine books are sold.

{be my valentine}



Whetstone Park of Roses is now available at Colonial Candy and Weiland's Market. 8 in. x 10 in. prints \$40

Sunlight & Shadows, Bed of Roses, Glen Echo Bridge, and Gazebo at Whetstone Park are available at Weiland's Market. 5 in. x 7 in. prints \$20 | 8 in. x 10 in. prints \$40



3620 North High Street,
Suite 105
Columbus, OH 43214
<https://www.colonialcandy.com/>



3600 Indianola Avenue
Columbus, OH 43214
<https://www.weilandsmarket.com/>



Additional art products are available through FineArtAmerica.com.

Enjoy a 14% discount now through February 14th using the promo code: XDMEEG



Click the FineArtAmerica button at left to view the collection.

{original artwork}

Artwork makes a great gift and what better way is there to celebrate your love than an original piece? Peruse www.KatherineCrowley.com then click the button below to start a conversation about acquiring original artwork.

CONTACT THE ARTIST

{all around the town}

The Columbus Cultural Arts Center (<http://www.culturalartscenteronline.org>)
 "Daydreaming Art: Rick Borg", January 10–February 15 , MAIN GALLERY

The Columbus Museum of Art (<http://www.columbusmuseum.org>)
 "Ming Smith: August Moon", Through April 2025

COSI (<http://www.cosi.org>)
 "T. Rex: The Ultimate Predator", Through March 2

The Decorative Arts Center of Ohio (<http://www.decartsOhio.org/>)
 "The Nearest Faraway Place: Ohio's Painters, Makers & Their Mentors",
 January 25 - April 27, 2025

Dublin Arts Council (<http://www.dublinarts.org>)
 "Emerging 2025: Student Exhibition", January 11–February 27

The High Road Gallery and Studios (<http://www.highroadgallery.com>)
 "Creativity and Diversity: Artistic Expression in Four Different Media",
 January 31–March 1

The King Arts Complex (<https://kingartscomplex.com>)
 "Aminah Robinson Family Day", February 2025

McConnell Arts Center (<http://www.mcconnellarts.org>)
 "The Returning Artists Guild – Home Free: Ohio Artists Envision Prison
 Abolition" January 23–March 20
 "Kirsta Niemie Bendetti – Where Life Is Precious Life Is Precious",
 January 23–March 20

Ohio Craft Museum (<https://ohiocraft.org>)
 "For the Love of Clay: A Potter's Perspective", February 8–March 29

The Ohio State Fair (<https://www.ohiostatefair.com/>)
 "Ohio State Fair Fine Arts Exhibition", July 23–August 3, Cox Arts Center

OSU Urban Arts Space (<http://www.uas.osu.edu>)
 "Engage the Arts 2025", January 8–February 12
 "I Don't Know These People", January 27–February 7

Pizzuti Collection (<http://www.columbusmuseum.org>)
 "Prologue", ongoing

The Riffe Gallery (<https://oac.ohio.gov/riffe-gallery>)
 "It's an Honor to Be Here", January 25–April 4

The Wexner Center (<http://www.wexarts.org>)
 "Nancy Holt: Pipeline", Through July 27
 "Nancy Holt: Power Systems", Through July 27
 "Maria Hupfield: The Endless Return of Fabulous Panther
 (Biimskojivan)", Through July 27

{performing arts}

Opera Columbus CAPA+ BalletMet + Columbus Symphony Orchestra
 (<https://www.operacolumbus.org/westsidestory/>)
 "West Side Story", February 13-16, Ohio Theater

CAPA (<https://www.capa.com>)
 "& Juliet", February 18–23, Ohio Theater

Contemporary Theater of Ohio (<https://www.thecontemporaryohio.org/>)
 "Fat Ham", March 6–23, Studio One, Riffe Center

Columbus Symphony Orchestra (<http://www.columbussymphony.com>)
 ALL PERFORMANCES AT COLUMBUS COMMONS UNLESS OTHERWISE NOTED
 "Mahler 2", January 25–26
 "Beethoven's 'Eroica'", January 31–February 1

{and beyond}

The Akron Art Museum (<http://www.akronartmuseum.org>)
 "William Richards: The Vastness Beyond Vision", January 11–July 27

The Museum of Fine Arts Boston (<http://www.mfa.org>)
 "Power of the People: Art and Democracy", Through February 16
 "Deep Waters: Four Artists and the Sea", Through November 9

ICA Boston (<http://www.icaboston.org>)
 "Charles Atlas: About Time" Through March 16

The Cincinnati Art Museum (<http://www.cincinnatiartmuseum.org>)
 "George Bellows: American Life in Print", Through February 12

Contemporary Arts Center (<http://www.contemporaryartscenter.org>)
 "Terra Futura", Through February 10

Mint Museum, Charlotte NC (<https://www.mintmuseum.org>)
 "Southern/Modern", Through February 2

The Cleveland Museum of Art (<http://www.clevelandart.org>)
 "Picasso and Paper" Through March 23

The Art Institute of Chicago (<http://www.artic.edu>)
 "Project a Black Planet: The Art and Culture of Panafrika", Through
 March 30

Dayton Art Institute (<http://www.daytonartinstitute.org>)
 "A Taste for Pop:", March 25

Detroit Institute of Art (<http://www.dia.org>)
 "Tiff Massey: 7 Mile + Livernois", Through May 11, 2025

Indianapolis Museum of Art (<http://www.imamuseum.org>)
 "Carlos Rolón: Hilos de resurgimiento", Through March 30

Los Angeles County Museum of Art (<http://www.lacma.org>)
 "Digital Witness: Revolutions in Design, Photography, and Film", July 13

Minneapolis Institute of Art (<http://www.artsmia.org>)
 "Tibetan Buddhist Shrine Room", Through September 14

Metropolitan Museum of Art, NYC (<http://www.metmuseum.org>)
 "Flight into Egypt: Black Artists and Ancient Egypt, 1876–Now", Through
 February 17

Museum of Modern Art, New York (<http://www.moma.org>)
 "Lillie P. Bliss and the Birth of the Modern", Through March 29

New Orleans Museum of Art (<http://www.noma.org>)
 "Sand, Ash, Heat: Glass at NOMA", February 10

The Warhol, Pittsburgh (<http://www.warhol.org>)
 "Altered States: Warhol's Oxidation Paintings", Ongoing

San Francisco Museum of Modern Art (<http://www.sfmoma.org>)
 "Amy Sherald: American Sublime", Through March 9

The Toledo Museum of Art (<http://www.toledomuseum.org>)
 "Strategic Interplay: African Art and Imagery in Black and White",
 Through February 23

The Hirshhorn Museum & Sculpture Garden (<https://hirshhorn.si.edu/>)
 "Basquiat x Banksy", October 26

*The Smithsonian American Art Museum & The Renwick Gallery,
 Washington, D.C.* (<https://americanart.si.edu>)
 "Tuan Andrew Nguyen: The Island", Through June 8

The National Gallery of Art, Washington, D.C. (<http://www.nga.gov>)
 "The '70s Lens: Documentary Photography", Through April 6

The National Portrait Gallery (<https://npg.si.edu/>)
 "This Morning, This Evening. So Soon: James Baldwin and the Voices of
 Queer Resistance", April 20

To receive email notifications about new issues of *The Avant-Garde*, become a subscriber. You will receive an email that requires you to confirm your request.

SUBSCRIBE TO THE AVANT-GARDE

{Visit, Friend, Follow & Shop by clicking the icons below}



generous support provided by

