

## CAPE ANN MUSEUM

ART HISTORY CULTURE

27 PLEASANT STREET GLOUCESTER MA 01930

# Cape Ann Museum's *JOHN SLOAN Gloucester Days* highlights prestigious painter's most productive years

*Exhibit features 39 paintings; July 11 to Nov. 29*



John Sloan (1871-1951), *Sunflowers, Rocky Neck*, 1914, oil on canvas. Collection of the Cape Ann Museum. Gift of Alfred Mayor and Martha M. Smith, 2008 [Acc. #2008.14]. ©2015 Delaware Art Museum/Artists Rights Society (ARS), New York.

GLOUCESTER, MASS. – One of the country's most important painters of the early 20<sup>th</sup> century, John Sloan (1871-1951) made his name painting urban daily life in New York City before coming to Cape Ann for five summers (1914-1918) to paint scenes of the sea, marshes, homes, rocky outcroppings, downtown views, and landscapes that proved to be a hallmark of his career.

In a special loan exhibition, the Cape Ann Museum will feature 35 paintings that Sloan created while in Gloucester, thought to be among his finest work and most prolific period. The Museum holds five major paintings in its permanent collection and will be borrowing 30 more pieces for the exhibit from a wide-reaching network of institutions across the country. *JOHN SLOAN Gloucester Days* opens July 11 and runs through Nov. 29.

Sloan was born in Lock Haven, Pennsylvania in 1871, grew up in Philadelphia, and studied at the Pennsylvania Academy of the Fine Arts. In 1904, he moved to New York City where he affiliated with a group of artists known as "The Eight;" in addition to Sloan, the group included Robert Henri, Maurice Prendergast, William Glackens, Everett Shinn, Arthur Davies, Ernest Lawson, and George Luks. The Eight evolved into the better-known Ashcan School, a loose-knit group of artists who sought to capture the reality of daily life in New York City.

The forward-thinking Armory Show of 1913 in New York was a turning point for Sloan. Inspired by the progressive work he saw there, Sloan sought new venues for painting. He was invited by fellow artist and friend Charles Allan Winter to Gloucester in the summer of 1914, and together they rented a little red cottage near Rocky Neck where Sloan would often paint two landscapes a day. The house was a popular gathering spot for many of their friends, including Stuart Davis. The red cottage still stands on Gloucester's East Main Street.

Intrigued by the lush green seaside grass juxtaposed against the blue sea, Sloan captured recognizable scenes downtown and along the shoreline. He returned to Cape Ann for four more summers. "After coming back with our easels, canvases, and paint boxes, we would each sit in a corner of the dining room to study our work," Sloan recalled. "One summer Stuart Davis and family shared the cottage. We went out painting together. All of us were interested in developing different orchestrations of color on the palette." By 1919, Sloan sought new landscapes for his work and moved to New Mexico.

Cape Ann Museum's Sloan collection includes: *Sunflowers, Rocky Neck, 1914; Old Cone (Uncle Sam) 1914; Glare on the Bay, c. 1914; Red Warehouses at Gloucester, 1914; and Dogtown, Ruined Blue Fences, 1916.*

The exhibition will also feature additional paintings on loan from the Hood Museum of Art, Dartmouth College; Lehigh University Art Galleries; Arkell Museum in Canajoharie, NY; Bowdoin College Museum of Art; Syracuse University Art Collection; Delaware Art Museum; Duke University Museum of Art; University of Washington Museum of Art; Norton Museum of Art in Palm Beach, FL; New Britain Museum of American Art; Tacoma Art Museum; Kraushaar Galleries; Parrish Art Museum in NY; as well as private collections.

"Gloucester afforded the first opportunity for continuous work in landscape, and I really made the most of it," Sloan recalled. "Working from nature gives, I believe, the best means of advance in color and spontaneous design."

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### **Related JOHN SLOAN Gloucester Days lecture series:**

#### **Thursday, July 23 at 7 p.m.:**

*Three Moderns Paint Gloucester: Sloan, Hartley, and Hopper on Cape Ann*

Presented by Carol Troyen, an independent scholar and author, and the Kristin and Roger Servison Curator Emerita of American Paintings at the Museum of Fine Arts, Boston.

Although they never overlapped in Gloucester, three of the greatest painters of the early 20<sup>th</sup> century – John Sloan, Edward Hopper, and Marsden Hartley – spent significant parts of their careers on Cape Ann. The three artists' responses to the region differed markedly, but the area's appealing vistas led each to a new and modern style. The lecture will trace their steps through Gloucester and compare what each found there.

**Thursday, Aug. 13 at 7 p.m.:**

*John Sloan, Robert Henri, and John Butler Yeats: A Portrait of Friendship*

Presented by Avis Berman, an independent writer, art historian, and author of *Rebels on Eighth Street: Juliana Force and the Whitney Museum of American Art*; *James McNeill Whistler and Edward Hopper's New York*.

Understanding how artists consider portraits and the deeper emotional currents that inspire them is especially revealing in the case of American painter and printmaker John Sloan. He could not have matured into the artist that he was without his connection to two other forceful personalities and fellow painters, Robert Henri and John Butler Yeats. The intense, transformative, and intellectual friendships were central to Sloan's life and work.

**Friday, Oct. 30 at 7 p.m.:**

*Passing through Gloucester: John Sloan Between City and Country*

Presented by Michael Lobel, Professor of Art History and Director of the Master's Program in Modern and Contemporary Art, Criticism, and Theory at Purchase College, State University of New York and author of *Image Duplicator: Roy Lichtenstein and the Emergence of Pop Art*; *James Rosenquist: Pop Art, Politics and History in the 1960s*; and *John Sloan: Drawing on Illustration*.

In contrast to the urban setting of John Sloan's most memorable Ashcan School paintings, the works the artist produced in Gloucester are more pastoral in nature. Sloan's time in Gloucester overlapped not only with his own political interests but during the era of World War I. Those political considerations will be discussed in how they relate to Sloan's images of New York and his treatment of Gloucester's seemingly idyllic scenes.

Tickets for the lecture series are \$10 for members and \$15 for non-members. For the series, tickets are \$25 for members and \$40 for non-members. For more information, call 978-283-0455 x10 or email:

[info@capeannmuseum.org](mailto:info@capeannmuseum.org).

**ABOUT CAPE ANN MUSEUM:**

*Cape Ann Museum has been in existence since the 1870s, working to preserve and celebrate the history and culture of the area and to help keep it relevant to today's audiences.*

*Spanning 44,000 square feet, the Museum is one of the major cultural institutions on the Boston's North Shore welcoming more than 20,000 local, national and international visitors each year to its exhibitions and programs. In addition to fine art, the Museum's collection includes decorative art, textiles, artifacts from the maritime and granite industries, two historic homes and a sculpture park in the heart of downtown Gloucester. Visit [www.capeannmuseum.org](http://www.capeannmuseum.org) for more details.*

Sponsors for JOHN SLOAN Gloucester Days include Cape Ann Savings Bank and Carpenter & MacNeille, Architects and Builders, Inc.



<http://www.capeannsavingsbank.com>



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**NOTE:** JPG IMAGES OF SLOAN'S PAINTINGS ARE AVAILABLE UPON REQUEST.