

# ACADEMICISM TO MODERNISM



Fresh Perspectives on Historic Indiana Art



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## Fresh Perspectives on Historic Indiana Art

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William Weston Clarke Emison Museum of Art  
DePauw University

Foreword  
Kaytie Johnson

Essay and acknowledgements  
Laurette E. McCarthy

Editor  
Vanessa Mallory

## FOREWORD

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DePauw University is pleased to present *Academicism to Modernism: Fresh Perspectives on Historic Indiana Art*, an exhibition that focuses on the lesser-known and understudied aspects of Indiana art from the late nineteenth through early twentieth centuries. A majority of exhibitions and publications that focus upon this period tend to concentrate primarily on what is referred to as “Hoosier Impressionism,” – most notably paintings by artists such as T.C. Steele, John Ottis Adams and William Forsyth – which has perpetuated an incomplete, and exclusive, history of the artistic legacy of Indiana. By introducing our audience to works by unfamiliar – and familiar – artists, in a wide range of artistic styles, we hope to emphasize, and celebrate, the diversity of Indiana art and artists.

My heartfelt thanks go out to guest curator Laurette McCarthy, whose knowledge of this regional form of American art is truly exceptional. The show she has developed, along with the essay she has provided for this publication, represent a singular contribution to scholarship in the field – both are important catalysts for presenting a more accurate, and inclusive, representation of historic Indiana art.

We owe a tremendous debt of gratitude to all of the lenders for generously loaning works

from their collections for the show: Dr. Stephen Butler and Dr. Linda Ronald; the Jack D. Finley Collection; Indiana State Museum and Historic Sites; Indianapolis Public Schools; the Richmond Art Museum; the Sheldon Swope Art Museum; Judy Waugh; and Wishard Health Services.

The contributions of several individuals have enabled DePauw to present this exhibition. My thanks go out to my dedicated staff – Christie Anderson and Christopher Lynn – for their tireless energy and enthusiasm in bringing this show to fruition. My appreciation is also extended to Kelly Graves for her design expertise and assistance with producing this publication, and to Vanessa Mallory, whose editing skills are unrivaled.

*Academicism to Modernism*, the inaugural exhibition at the newly opened William Weston Clarke Emison Museum of Art, continues DePauw’s commitment to collecting and exhibiting the work of Indiana artists – both historic and contemporary – as a means of recognizing the artistic achievements of this state.

Kaytie Johnson  
Director and Curator of University Galleries,  
Museums and Collections

## ACKNOWLEDGMENTS

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A project of this scope could not have been accomplished without the efforts and support of numerous individuals and institutions. I wish to thank foremost Kaytie Johnson, Director of University Galleries, Museums, and Collections at DePauw University for inviting me to guest curate this show. Her guidance and professionalism have been most helpful and have made this undertaking a success and pleasure. My sincere thanks also go to Christie Anderson, Registrar of University Galleries Museums and Collections, for her assistance in helping to coordinate the loans for this exhibition and to Vanessa Mallory, for her expert editing of my catalogue essay.

I would like to extend my appreciation to the following individuals and institutions for their assistance with this show and for the generous loans from their collections: Rachel Perry, Fine Arts Curator, the Indiana State Museum and Historic Sites; Kim Werner at the Indianapolis Public Schools; Lisa Petrusis, Registrar and Nathan

Richie, Curator of Collections and Education, Sheldon Swope Art Museum; Shaun Dingwerth, Director, Richmond Art Museum; and Ann Emison Wishard, Director, the Wishard Memorial Hospital Collection.

In addition, I am most grateful to collectors Dr. Stephen Butler and Dr. Linda Roland, and Ms. Judy Waugh, who graciously lent works from their private collections. Also, I am indebted to those whose previous scholarship has paved the way for further research into this fascinating field including: Martin Krause, Curator of Prints, Drawings, and Photographs, Indianapolis Museum of Art; William Gerdtz, Professor Emeritus, City University of New York; Harriet G. Warkel, Assistant Curator of Paintings, Indianapolis Museum of Arts; Judith Vale Newton and Carol Weiss, Independent Scholars; and William E. Taylor.

Laurette E. McCarthy  
Guest Curator



Fig. 1.  
Clifton A. Wheeler  
**Male Nude**, c. 1907-48  
oil on canvas  
28-1/2 x 17 inches  
DePauw University, gift  
of Dr. Steven Conant,  
1994.1.1  
Photo: Matt Bowen

# FROM ACADEMICISM TO MODERNISM

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## Fresh Perspectives on Historic Indiana Art

The period from the 1880s to around 1945 is considered by many to be the golden age of Indiana art, a time when Hoosier artists achieved national and international fame and admiration. During these years, the development of art in Indiana mirrored that of the rest of America, and Hoosier painters, printmakers, and sculptors participated in virtually all of the major artistic movements of their day – from academicism to modernism. However, scholarly attention has centered mainly on the Hoosier Group, Indiana impressionism, and the painters of Brown County.<sup>1</sup> The goals of this exhibition are to demonstrate that there is much more to historic Indiana art than impressionist painting, and to bring fresh perspectives to the subject by focusing on: styles other than impressionism that were reflective of national and international trends in art, including academicism, romanticism, post-impressionism, and modernism; works by impressionist painters not usually included in the canon of Indiana impressionism, like African-American artists John Wesley Hardrick (1891-1968), William Edouard Scott (1884-1964), and Hale Woodruff (1900-1980); unfamiliar works by familiar artists, such as post-impressionist paintings and sculpture by William Forsyth (1854-1935); and sculpture, a completely ignored subject in Indiana art, and an especially neglected one in the scholarship and literature on American art from the 1880s to 1945.<sup>2</sup> Recent shows, such as *A Shared Heritage: Art by Four African Americans* held at the Indianapolis Museum of Art in 1996 and *Skirting the Issue: Stories of Indiana's Historical Women Artists*, organized by the Swope Art Museum in 2004, have examined

the contributions of African American and women artists to the art of Indiana, and have gone a long way toward expanding our understanding of the field. However, much more scholarly work is needed, and this show is a step in that direction.<sup>3</sup>

### ACADEMICISM

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Like their American and European counterparts in the late nineteenth and early twentieth centuries, most of the Indiana artists represented in this show received formal training at art academies. Many studied at the



Fig. 2.  
Glen Cooper Henshaw  
**Portrait**, 1907  
charcoal on paper  
22-3/8 x 17-1/2 inches  
Promised gift of the Jack D. Finley Collection, L2004.3.15  
Photo: Matt Bowen

School of the Art Institute of Chicago (AIC), the John Herron Art Institute in Indianapolis, the National Academy of Design (NAD) and the Art Students League (ASL) in New York, and the Pennsylvania Academy of the Fine Arts (PAFA) in Philadelphia. Clifton Wheeler (1883-1953) and Wayman Adams (1883-1959) were students of the renowned Hoosier painter and one of the leading American teachers of the day, William Merritt Chase (1849-1916).<sup>4</sup> Wheeler, Adams, Scott, Hardrick, Woodruff, Carl Graf (1892-1947), and Francis Focer Brown (1891-1971) were pupils of Theodore C. Steele (1847-1926), John Ottis Adams (1851-1927), Otto Stark (1859-1926), or William Forsyth (1854-1935) in Indianapolis. Several artists continued their studies abroad either at the Royal Bavarian Academy in Munich or at the École des Beaux-Arts or the various private ateliers in Paris, such as the Académie Julian. Scott and Woodruff also received lessons in art from the famed expatriot African-American artist Henry Ossawa Tanner (1859-1937), whom they each visited at his home in Etaples, France.<sup>5</sup>

In the academies, pupils followed a strict program of study, and the human figure was the primary focus. Drawing was the foundation of the academic system. Students began their studies at the academies by copying prints after ancient sculptures, then made copies after plaster casts of classical works, and finally graduated to the life drawing class, in which they made meticulously rendered studies of the human figure as well as quickly sketched figure studies. The academic system taught pupils to work in a realistic and representational style, and the goal of drawing and painting was to imitate nature. The paper or canvas was a window onto the world, a place to create an illusion of three-dimensional reality on a two-dimensional surface. The use of careful modeling to build a convincing

form, a subdued palette, and strong contrasts of light and dark hues are often hallmarks of the academic style. Indiana artists Glenn Henshaw (1884-1946) and Clifton Wheeler were both trained in the academic system first in America, then in Europe. They incorporated the ideals and techniques of academic art into paintings like *Male Nude* (fig. 1) and drawings such as *Portrait* (fig. 2). *Portrait* is typical of the kind of quick sketches that students would have made during life drawing classes held at the academies. Students worked as fast as possible to capture the general features of the individual in as realistic a manner as they could. While this specific drawing was probably not created as part of a class exercise, it reveals Henshaw's training in this academic method. Wheeler's *Male Nude* is representative of the paintings produced during live model classes. Nude models usually held particular poses for a certain period of time, and pupils were required to create a painting of them within that allotted span. In this work, one can see the swift, slashing strokes of the brush used by Wheeler to apply paint to the canvas.



Fig. 3.  
Glen Cooper Henshaw  
*Stormy Night, Gloucester*, n.d.  
oil on canvas  
29-3/8 x 39-3/8 inches  
Promised gift of the Jack D. Finley Collection, L2004.3.9  
Photo: Matt Bowen



## ROMANTICISM

Romanticism, which began as a literary movement in the 1820s in England and Germany and soon spread to the rest of the Continent and, finally, to America, emphasized the supremacy of emotions and feelings over rational thought and logical explanations of the universe; romantic art focused on one's subjective response to the world around them. Artists working in this mode became more concerned with the painting of visions and moods than with the depiction of objective reality. Nature had always been the source of inspiration for artists, but romantics were more attracted to and fascinated by her more sublime, awe-inspiring, and sometimes terrifying aspects. Romanticism usually rejected the clean lines and clearly defined forms associated with the neoclassicism of the late eighteenth century and much academic art in favor of softly blurred edges and shadowy light.

This approach gained great favor throughout Europe and America in the late nineteenth and early twentieth centuries as painters turned to subjects that were imaginative, irrational, fantastic, and exotic. Americans exhibited works with romantic themes at the numerous salons in Paris and in the United States at the annual exhibitions held at the AIC, the NAD, the PAFA, and other art organizations. Indiana artists became aware of such trends through visits to these various shows, reviews in newspapers and art magazines, or from fellow artists. Henshaw, who lived and worked in Munich, Paris, and London for several years just before World War I, may have been inspired by the moody, tonal, and evocative works of James McNeil Whistler (1834-1903) when he created paintings like *Stormy Night, Gloucester* (fig. 3).<sup>6</sup> In this picture, Henshaw sought to recreate nature's tumultuous, tempestuous, and mysterious moods. There are no clearly defined



Fig. 4.  
James Farrington Gookins  
*The Fairy Marauders*, 1887  
oil on canvas  
20 x 16 inches  
Sheldon Swope Art Museum, anonymous gift, 1942.57  
Photo: Studio of Fine Art Photography, SOFAP, Terre Haute

forms or edges in this painting, and the swirling pigments, applied to the canvas in thick, broad strokes, all but obscure the boats in the foreground. While there is an overall dark and gloomy tonality to the painting, there are areas of brilliant white and yellow highlights that give a glimpse of the sun behind the clouds and a hope for the clearing of the tempest.

The works of William Shakespeare were an important influence on many romantic artists, and among the numerous American painters who depicted scenes from his plays were Benjamin West (1738-1820), Washington Allston (1779-1843), Thomas Moran (1837-1926), William Sidney Mount (1807-1868), Lilly Martin Spencer (1822-1902), and Whistler.<sup>7</sup> Indiana painter James Farrington Gookins (1840-1904), who was familiar with some of these artists' works, studied in Munich, traveled extensively throughout Europe and England, and was also a poet. Shakespeare's *A Midsummer Night's Dream* was the inspiration for his charming, yet slightly macabre painting, *The Fairy Marauders* (fig. 4). Here is a magical

world of beautiful flowers populated with mischievous elves and fairies that hunt and capture hummingbirds. Gookins blended a linear, more academic style with mythical subjects in his fairy paintings, a specialty for which he earned quite a reputation in America. Gookins was not alone in his depiction of fairies. Other Americans who painted similar subjects include Allston, Spencer, George Inness (1825-1894), and fellow Midwesterners Walter Shirlaw (1838-1909), William Holbrook Beard (1824-1900), and Chase. Many other American artists also depicted scenes with hummingbirds, including Chase. Arguably the most famous to create paintings of hummingbirds was Martin Johnson Heade (1819-1904).<sup>8</sup>

## IMPRESSIONISM

In Paris in the mid-1870s, a new approach to painting began to gain ground, and by the turn of the last century impressionism reigned supreme in Europe and America. Impressionism was naturalism pushed to its most logical extreme and was influenced by contemporary scientific discoveries related to color and

color theory. Never an organized movement, impressionism sought to recreate on canvas as accurately as possible the fleeting qualities of light, color, and atmosphere. Impressionist painters banished the blacks, grays, and neutrals used to model forms in traditional painting in favor of bright, often pastel, tones. They laid daubs of pure color directly from their tubes onto their canvases and left the pigments unblended. Up close, each dab of color is distinguishable, but from a distance the hues fuse to create a recognizable scene. They also used new compositional devices such as plunging perspectives, asymmetrical compositions, and the cropping of forms. Some of these influences came from the relatively new field of fine art photography and from Japanese prints, which were all the rage in Paris in the late nineteenth century. Impressionism is most often associated with landscape painting, and artists usually worked en plein air, placing their canvases directly in front of their subject to capture their impressions of the ever-changing aspects of the natural landscape.

None of the Indiana artists represented in this exhibition saw impressionist paintings in person in Paris in the 1870s and 1880s; rather, they became aware of impressionism secondhand. Steele and Forsyth first saw French impressionist paintings at the World's Columbian Exposition, which was held in Chicago from May through October 1893. They, along with fellow Hoosier J. Ottis Adams, had learned the en plein air technique while studying informally with fellow American J. Frank Currier (1843-1909) outside Munich in the early 1880s. Their dark, tonal palette, however, was quite different from the bright, airy colors of impressionism. Steele and Forsyth, who each had works on display at the exposition in Chicago, visited the fair at least once and afterwards their styles changed toward a much brighter palette, looser brushwork, and attention to atmospheric effects.



Fig. 5.  
John Wesley Hardrick  
**Summer Landscape**, n.d.  
oil on canvas  
28 x 33-1/2 inches  
Promised gift of the Jack D. Finley Collection, L2004.3.8  
Photo: Matt Bowen



Fig. 6.  
William Edouard Scott  
**Hoosier Fisherman**, n.d.  
oil on board  
11-1/2 x 15-1/2 inches  
Courtesy of Dr. Steven Butler and Dr. Linda Ronald

They also focused their attention on their native state of Indiana for inspiration.<sup>9</sup>

The next generation of Indiana artists learned the impressionist technique from Steele, Adams, Forsyth, Chase, and other seasoned impressionists. Hardrick, in his painting *Summer Landscape* (fig. 5), and Scott, in his work *Hoosier Fisherman* (fig. 6), turned to the forests, streams, and landscapes of the Indiana countryside as their subject matter; they, too, painted outdoors in front of the subject. They also used a bright palette, eliminated the use of neutral tones and dark hues, and applied daubs of pure pigment directly onto their canvases to create the illusion of shimmering light and atmospheric effects, much like their teachers and predecessors.

## POST-IMPRESSIONISM

While the majority of Indiana painters in the late nineteenth and early twentieth centuries continued to create impressionistic landscapes, still lifes, genre scenes, and portraits – no doubt because of their immense popularity among the buying public – several painters explored the new modes of painting that developed in

Europe, especially in Paris, beginning in the late 1880s. Post-impressionism was a phrase coined by British art critic Roger Fry (1866-1934) to describe the paintings of artists such as Paul Cézanne (1839-1906), Vincent van Gogh (1853-1888), and Paul Gauguin (1848-1903).<sup>10</sup> The work of these artists eschewed the naturalism of impressionism in favor of a style that acknowledged the artifice of the constructed painting by emphasizing its flat, two-dimensional surface. With realistic representational results no longer a main objective, artists were free to explore form and color as expressive media in and of themselves. Post-impressionists like Gauguin and van Gogh used vivid hues juxtaposed against one another, and applied the pigment in thick, broad strokes, sometimes with a palette knife. In the early years of the twentieth century, dozens of American artists traveled to Paris and saw paintings by the post-impressionists in the galleries that dotted the city, in the annual salons, and at the homes of ex-patriot American collectors Leo and Gertrude and Sarah and Michael Stein. However, since few Indiana artists were part of these avant-garde art circles



Fig. 7:  
Francis Focer Brown  
**Muncie, Indiana Landscape**, n.d.  
watercolor on paper  
15-1/4 x 19-3/4 inches  
DePauw University, gift of Dr. Steven Conant, 1985.13.3  
Photo: Matt Bowen



Fig. 8.  
Randolph LaSalle Coats  
**A Breezy Day**, n.d.  
oil on board,  
30 x 35 inches  
DePauw University, gift of Joan D. Weisenberger in honor  
of Dr. Steven Conant, 1995.13.3  
Photo: Matt Bowen

in New York or Paris, they most likely learned of these movements from fellow artists returning from overseas and through the press.

By the time Francis Focer Brown (1891-1971) and Randolph Coats (1891-1957) reached the peak of their artistic careers, post-impressionism had been replaced by more modern modes of painting in many art circles in America, yet they both adopted the style in watercolors and oils like *Muncie, Indiana Landscape* (fig. 7) and *A Breezy Day* (fig. 8). In both works, the artists used bold and intense colors and juxtaposed contrasting hues – greens and reds, blues and yellows – with one another to create a patterned effect. While the scenes are recognizable and there is a sense of illusionistic depth, attention is focused on paint as paint, and on the flat, two-dimensional aspect of the surface plane of the pictures. In his painting *A Breezy Day*, Coats went further than Brown in his simplification of forms, his emphasis on geometry, and his incorporation of the weave of the canvas into this vibrant, textured composition.

## MODERNISM

The late nineteenth and early twentieth centuries witnessed an explosion of experimentation in the arts, literature, politics, music, and philosophy as old values and traditions were challenged and overturned by a new generation. In 1890, French symbolist painter and art critic Maurice Denis (1870-1943), wrote, “It is well to remember that a picture – before being a battle horse, a nude woman, or some anecdote – is essentially a plane surface covered with colors assembled in a certain order.”<sup>11</sup> The concept that art did not have to be imitative of nature, but was a unique reality unto itself, was a revolutionary idea. In the 1900s and 1910s, numerous American artists were influenced by the Fauves, Cubists, Futurists, and other styles, including abstraction, which came from the avant-garde in Europe. Various American artists, including Indiana native Clifton Wheeler, saw these developments firsthand in Paris.<sup>12</sup>

However, many more Hoosiers heard of the latest art developments from friends or read



Fig. 9.  
Olive Rush  
**Landscape with Deer**, 1931  
oil on canvas  
36 x 42 inches  
DePauw University, gift of Elsie Conant, 1995.15.1  
Photo: Matt Bowen

about them in newspapers and magazines. The first opportunity Indiana artists might have had to see the latest art from Europe was at the International Exhibition of Modern Art of 1913, better known as the Armory Show. This groundbreaking exhibition, which opened in New York and traveled to the Art Institute of Chicago, was the largest display of modern art from Europe ever held in the United States. The show was a divisive event in the history of modern art in the United States, and afterwards American art was never the same.<sup>13</sup> Artists had to respond, in one way or another, to the startling new approaches to art that were on display at the Armory Show. Quite a few adopted some of the new methods and ideals of modernism such as the expressive power of color, form, and light for their own sake, the rejection of any reference to figurative forms or narrative, and pure abstraction.

While most Indiana painters, watercolorists, and printmakers did not go as far as complete abstraction in their work, many experimented with some aspects of modernism. In *Landscape with Deer* (fig. 9), Olive Rush (1873-1966) created an imaginary western landscape populated with tiny deer, large plants, little trees, and cubist-shaped rocks. While the fauna and flora – along with the sky and mountains in the distance – are recognizable, their shapes have been simplified and are not depicted in a representational manner. The senses of scale and space within the painting are also non-naturalistic, as objects become decorative elements in the overall design of the painting. As Rush noted, “Since I was a young girl, much of my work has been abstract and imaginative, although not non-objective.”<sup>14</sup>

Clifton Wheeler’s *Landscape with Lombardy Poplars* (fig. 10) was most likely inspired by his 1907 and 1910 summer trips to Florence, Italy, with the William Merritt Chase Summer School in Europe. During the first journey, Wheeler met Walter Pach (1883-1958), an American

artist and critic who was an early promoter of modern art. Through Pach, Wheeler came to know Gertrude Stein (1874-1946) and Pablo Picasso (1881-1973).<sup>15</sup> Since Chase was still promoting realism as the best approach to painting, the modernist aesthetic we see in this painting was most probably influenced by ideas that Wheeler learned during his stay in Europe after the 1910 Chase program. In *Landscape with Lombardy Poplars*, the forms are simplified and emphasis is placed on the decorative effect of the patterning of colors



Fig.10:  
Clifton A. Wheeler  
***Landscape with Lombardy Poplars***, n.d.  
oil on canvas  
28 x 52 inches  
Courtesy of Wishard Health Services



Fig.11.  
Gustave Baumann  
*Procession*, 1930  
woodcut  
14-1/4 x 13-3/4 inches  
Collection of the Indiana State Museum and Historic Sites,  
71.981.020.0015

and forms. There is no use of shading to create an illusionistic sense of volumetric forms, and attention becomes focused on the flat surface of the painting as a painting.

Gustave Baumann (1881-1971) was a master of color woodblock prints and *Procession* (fig. 11) is an outstanding example of his work in this medium. He learned the technique at the Kunstgewerbe Schule in Munich, Germany, where he studied for a year from 1905 to 1906. Between 1910 and 1916, Baumann lived and worked – creating prints – in Brown County, Indiana. After his move to Santa Fe, New Mexico, in 1918, his prints became more abstract and modernist in their style.<sup>16</sup> He turned his eye to the desert landscape and the native peoples of the area in prints like *Procession* and employed techniques such as the simplification of forms, an emphasis on the two-dimensionality of the canvas, an abandonment of any illusionistic sense of space, the decorative effect of colors and shapes, and the use of non-naturalistic colors.

## SCULPTURE

Sculpture has long been the stepchild of American art history in the period under study (1880s-1945) and even fewer scholars have focused their attention on sculpture in Indiana. Yet, at the turn of the last century, Indiana sculptors Janet Scudder (1869-1940) and Caroline Peddle Ball (1869-1938) gained national and international fame. During this period, much of American sculpture was heavily influenced by the Beaux-Arts style of the French academy. Bronze was the medium of choice and modeling in clay or plaster was an essential skill for sculptors to master. Most sculptors, like their fellow painters, trained in the academies in America and then went abroad to complete their studies. Scudder studied at the Art Academy of Cincinnati, the AIC, and worked for famed American sculptor Lorado Taft (1860-1936) on decorative sculpture for buildings at the World's Columbian Exposition before she went to Paris to work in the studio of another American, Frederick MacMonnies (1863-1937) and at the Académie Colarossi.<sup>17</sup> Ball studied briefly at the Pennsylvania Academy of the Fine Arts, trained with sculptor Augustus Saint-Gaudens (1848-1907) and painters Kenyon Cox (1856-1919) and J. Carroll Beckwith (1852-1917) at the ASL in New York, and lived and worked in Florence, Italy, and Paris, France, before she settled on the East Coast and began to exhibit her work at the PAFA, AIC, NAD and at the Gorham Company in New York.<sup>18</sup>

For most American sculptors at the turn of the last century, the human figure was their primary subject. They were expected to create realistic and recognizable images, and portraiture remained the mainstay for most sculptors well into the twentieth century. A new development in American sculpture at the turn of the last century was small-scale statues in bronze for the home and garden.



Fig. 12.  
Janet Scudder  
***Young Diana***, 1918  
bronze  
26 x 20 inches  
Sheldon Swope Art Museum, gift of Mrs.  
Walker Schell, 1942.37  
Photo: Studio of Fine Art Photography,  
SOFAP, Terre Haute, Ind.

Two Indiana artists who excelled at this type of sculpture were Scudder and Ball. Scudder had her big break when she literally ran into Stanford White (1853-1906) – of the renowned New York architecture firm McKim, Mead, and White – while crossing Forty-second Street at Fifth Avenue in Manhattan. White had recently seen a cast of her sculpture *Frog Fountain*, and hired her to create sculptures for the grounds of the large estates he was building.<sup>19</sup> Scudder's elegant bronzes, like *Young Diana* (fig. 12), as well as fountain statuary of youngsters at play, can be found nestled in the gardens of mansions from the Gold Coast of Long Island to Newport, Rhode Island. Ball was famed for her playful images of boys and girls such as *A Little Surf (The Wave)* (fig. 13), and she often used her own children as models for these statuettes. The works by Scudder, Ball, and other sculptors in this exhibition are representative of the type of sculpture created by American artists in the

early decades of the twentieth century, and while modernism influenced sculpture as it had painting and printmaking, most Indiana sculptors during this period continued to work in a very traditional, academic manner.

Impressionist painting has dominated much of the discussion of historic Indiana art, yet it was but one style in which Hoosier painters worked at the turn of the last century, and painting was but one medium. From academicism to modernism, Indiana artists participated in the mainstream developments of American art during this time period in painting, prints, and sculpture. The aims of this show have been to highlight these lesser-known, and certainly understudied, aspects of late nineteenth and early twentieth-century Indiana art and to help broaden our understanding and appreciation of the multiplicity of artistic talent that has enriched the cultural legacy of our state.



Fig. 13.  
Caroline Peddle Ball  
***A Little Surf (The Wave)***, n.d  
painted plaster  
6-1/4 x 2-1/4 inches  
Sheldon Swope Art Museum, gift of Sarah Peddle  
Burton, 1942.41  
Photo: Studio of Fine Art Photography, SOFAP,  
Terre Haute, Ind.

## (Endnotes)

1. William Gerdtz, in his introductory essay to *The Hoosier Group: Five American Painters* (Indianapolis: Eckert Publications, 1985) and Martin Krause in *Realities and Impressions: Indiana Artists in Munich, 1880-1890* (Indianapolis: Indianapolis Museum of Art, 1985) and *The Passage: Return of Indiana Painters from Germany 1880-1905* (Indianapolis: Indianapolis Museum of Art, 1990) discuss the academic careers of the Hoosier Group artists, Theodore C. Steele, J. Ottis Adams, William Forsyth, Otto Stark, and Richard Gruelle, as well as their impressionist painting. Among other recent books and articles on historic Indiana artists are the following: William E. Story, foreword, *John Ottis and Winifred Brady Adams, Painters* (Muncie, Indiana: Ball State University, 1976); *Mirages of Memory: Two Hundred Years of Indiana Art* (Indianapolis: Indianapolis Museum of Art, 1977); Leland G. Howard, *Otto Stark, 1859-1926* (Indianapolis: Indianapolis Museum of Art, 1977); Martin Northway, *The Artists of Brown County and Where to Find Them* (Nashville, Indiana: Northway and Ranivaldt, 1979); Patty Pelizzari and Jacqueline Shinnars, *J. Ottis Adams, 1851-1927: American Impressionist in Leland* (Travers City, Michigan: Dennon Museum Center, Northwestern Michigan College, 1993); Judith Vale Newton and Carol Ann Weiss, *A Grand Tradition: The Art and Artists of the Hoosier Salon, 1925-1990* (Indianapolis: Hoosier Salon Patrons Association, 1993); M. Joanne Nesbit, ed., and Barbara Judd, comp., *Those Brown County Artists: The Ones Who Came, the Ones Who Stayed, the Ones Who Moved On, 1900-1950* (Nashville, Indiana: Nana's Books, 1993); Lyn Letsinger-Miller, *The Artists of Brown County*, introduction by Rachel Perry (Bloomington, Indiana: Indiana University Press, 1994); William Gerdtz, *Theodore Clement Steele: An American Master of Light* (New York: Chameleon Books, 1996); and Steve Charles, "An Elation of Nature, Works by J. Ottis Adams, Class of 1876," *Wabash Magazine, The Quarterly Journal of Wabash College* (Summer/Fall 1999): 10-17.

2. There are only a few surveys of American sculpture dealing with this time period: Whitney Museum of American Art, *200 Years of American Sculpture* (New York: David R. Godine, 1976); Wayne Craven, *Sculpture in America* (Newark, Delaware: University of Delaware Press, 1984); Michael Edward Shapiro, *Bronze Casting and American Sculpture: 1850-1900* (Newark: University of Delaware Press and

London and Toronto: Associated University Press, 1985); Joy S. Kayson, *Marble Queens and Captives: Women in Nineteenth-Century American Sculpture* (New Haven and London: Yale University Press, 1990); and Charlotte Streifer Rubinstein, *American Women Sculptors: A History of Women Working in Three Dimensions* (Boston: G.K. Hill & Co., 1995). Conner Rosenkranz is the only gallery in New York that specializes in American sculpture. Compared with the number of monographs on American painters of this period there are very few monographs on American sculptors and few exhibitions are devoted exclusively to American sculpture or sculptors of this period. Of the museums that have departments and curators of sculpture, few, if any, are devoted exclusively to American sculpture, except at museums of American Art, such as the Whitney Museum of American Art, New York; the Pennsylvania Academy of the Fine Arts; The Smithsonian American Art Museum, etc. Perhaps the most startling fact, however, is that of the 440 theses and dissertations on American art completed in 2003 and 2004 only nine were devoted to American sculpture of the period covered by this show.

3. William E. Taylor and Harriet G. Warkel, *A Shared Heritage: Art by Four African Americans* (Indianapolis: Indianapolis Museum of Art in cooperation with Indiana University Press, 1996) and Judith Vale Newton and Carol Ann Weiss, *Skirting the Issue: Stories of Indiana's Historical Women Artists* (Indianapolis: Indiana Historical Society Press, 2004).

4. For biographical information on Wayman Adams see Newton and Weiss, 340. For biographical information on Clifton Wheeler see *Who Was Who in American Art*, vol. 3, 3531.

5. Scott studied with Otto Stark at the Emmerich Manual Training High School in Indianapolis and was invited by Tanner to live with him in Trepied-par-Etaples in France. See William E. Taylor, "William Edouard Scott, 1884-1964," in "Image and Identity: The Art of William E. Scott, John W. Hardrick, and Hale Woodruff," in *A Shared Heritage*, 160-161. Hardrick studied with Stark at the Emmerich Manual Training School and with Forsyth at the John Herron Art School, both in Indianapolis. See Margaret T.G. Burroughs, "The Four Artists," in *A Shared Heritage*, 13. Woodruff studied with Forsyth at the Herron and visited Tanner in Etaples, see Theresa Leininger-Miller, "The Education of a Modernist: Hale Woodruff in



France, 1927-1931," in *New Negro Artists in Paris: African American Painters and Sculptors in the City of Light, 1922-1934* (New Brunswick, New Jersey and London: Rutgers University Press, 2001), 105, 111, and 117-118. Graf studied with Adams, Steele, Stark, and Forsyth in Indianapolis at the Herron. See *Who Was Who in American Art*, vol. 2, 377. Brown studied with Adams in Brookville, Indiana and in Indianapolis and also studied with Forsyth at the Herron. See *Who Was Who in American Art*, vol. 1, 463.

6. Henshaw was one of the first students to graduate from the John Herron Art School in 1901 and was a pupil of Stark. He lived abroad from around 1904 until just before the outbreak of WWI. He studied first in Munich at the Royal Bavarian Academy and then at the Ecole des Beaux Arts and the Académie Julian in Paris. He also lived in London for two years and in Italy. See Letsinger-Miller, 168.

7. Smithsonian American Art Museum's Inventories of American Painting and Sculpture.23 September 2005, www.siris.si.edu.

8. *Ibid.*

9. For a good discussion of Steele's, Adams's, and Forsyth's training in Munich and their return to Indiana see Gerdt, 1985 and Krause, 1985.

10. Fry first used the term in 1910 for the titled of an exhibition, "Manet and the Post-Impressionist," that he organized for the Grafton Galleries in London. See Carol A. Nathanson, "The American Reaction to London's First Grafton Show," *Archives of American Art Journal* 25 (1985): 3-10.

11. Maurice Denis, from "Definitions of Neotraditionism," 1890, quoted in Herschel B. Chipp, ed., *Theories of Modern Art: A Source Book by Artists and Critics* (Berkeley, Los Angeles, and London: University of California Press, 1968): 94.

12. Newton and Weiss, "Hilah Drake Wheeler (1878-1970)," in *Skirting the Issue*, 161.

13. There are far too many accounts of the Armory Show to be listed, but here are some standard references, plus some new scholarship on the topic: Walter Pach, *Queer Thing, Painting: Forty Years in the World of Art* (New York: Harper & Brothers, 1938): 192-203; Milton W. Brown, *The Story of the Armory Show* (published by The Joseph H. Hirshhorn Foundation and distributed by New York Graphic Society, 1963); Ian Dunlop, *The Shock of the New: Seven Historic Exhibitions of Modern Art* (London: Weidenfeld & Nicholson, 1972): 163-

197; Judith K. Zilczer, "The Armory Show and the American Avant-Garde: A Reevaluation," *Arts Magazine* 53 (September 1978): 126-144; Moira McLoughlin, "Negotiating the Critical Discourse: The Armory Show Revisited," in *On the Margins of the Art Worlds*, edited by Larry Gross (Boulder, San Francisco, and Oxford: Westview Press, 1995): 17-37; J. M. Mancini, "'One Term is as Fatuous as Another': Responses to the Armory Show Reconsidered," *American Quarterly* 51 (December 1999): 833-871, and Laurette E. McCarthy, "The 'Truths' About the Armory Show: Walter Pach's Side of the Story," *Archives of American Art Journal* 44 (2004), published August 2005: 2-13.

14. Olive Rush, "Successes if Past Can't Be Copied Forever," quoted in Judith Vale Newton and Carol Ann Weiss, *Skirting the Issue*: 33 and no.98, 348.

15. Newton and Weiss, "Hilah Drake Wheeler (1878-1970)," in *Skirting the Issue*, 161.

16. *Who Was Who in American Art*, vol. 1, 238 and "Gustave Baumann," in *The Artists of Brown County*, 45-50.

17. Janet Scudder, *Modelling My Life* (New York: Harcourt, Brace and Company, 1925) and Newton and Weiss, "Janet Scudder (1869-1940)," in *Skirting the Issue*, 34-45.

18. Newton and Weiss, "Biographical Dictionary of Historical Women Artists of Indiana," in *Skirting the Issue*, 252-253.

19. Scudder, *Modelling My Life*, 187.

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