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ROBERT HENRI

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Sheldon Memorial Art Gallery

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ROBERT HENRI

1865—1929—1965

An exhibition held in observance of
the centennial of the artist's birth

October 12 through November 7, 1965

Sheldon Memorial Art Gallery

University of Nebraska, Lincoln

For the University of Nebraska

Clifford M. Hardin, Chancellor
Walter E. Miltzer, Dean, College of Arts and Sciences

Norman A. Geske, Director, University Art Galleries
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Dwight B. Stark, Director of Extension Services
Miss Betty Sherwood, Secretary
Mrs. Betty Mueller, Manager, Art Shop
Paul Hulfish, Guard

Ron Watson, Graduate Assistant
Don Tuttle, Exhibition Assistant
Mrs. Barbara Grupe, Exhibition Assistant

Drawing on cover:

ROBERT HENRI by John Sloan
Lithographic pencil on paper 1905
F. M. Hall Collection, University of Nebraska

Foreword

The present exhibition has been assembled to commemorate the centennial of Robert Henri's birth. It is not intended to be a conventional review of his reputation and accomplishment, which has been established for a long time, but perhaps, instead, it will serve as an initial step in a reassessment of his accomplishment and a belated recognition of those aspects of his work which have not hitherto received anything like the attention they deserve.

The selection of works has been difficult in a special way. Henri was prolific and his work is abundantly represented in public and private collections. At the same time his estate still contains many canvases which have been seen but rarely since the memorial exhibition of 1931. The problem was to strike a balance between the work which represents him in his best known role as a portrait and figure painter and the less known and thereby less appreciated landscape paintings.

The reasons for Henri's success as an artist are not difficult to establish. Almost all of the museum owned pictures are of a kind, usually characterized by a mood of cheerful, sometimes even jocular optimism. They are portraits of children, Irish, Indian, Spanish, Chinese, simple people, workmen and peasants seen as colorful characters or eccentrics. The make believe exoticism of dancers, actresses and studio models is also a favorite theme. The style in which these types are presented is full of the echoes of seventeenth century Holland and

Spain and, admittedly, the succinctness of the translation is impressive. In all these pictures there is ample evidence of the facility and freedom which was at his command, but there is also the disturbing suggestion that this is skill at the service of the quaint, the pretty, the picturesque and the glamorous.

In most of the writings which have dealt with Robert Henri as a man and an artist there is a noticeable insistence on his gifts as a teacher, sometimes to the disparagement of his painting. His book "The Art Spirit" has been continuously influential since its initial publication in 1923, and much of it remains pertinent today in spite of the subsequent upsurge of more daring concepts of the function and practice of painting. It still speaks forcefully for the dignity and seriousness of art and denounces with equal force the easy method and superficial insight. It is disturbing to realize that in all too many instances Henri's own work provides apt illustration of the things he deplores. This correspondence of his words to his works is so direct that one inevitably wonders whether in the development of his influence as a teacher his work did not become merely a demonstration of his pedagogy. His concentration on an inner essence seems to ignore, almost willfully, the necessary particularity of form. Yet there are instances when one is clearly reminded of the kind of push and pull of color and pigment which has marked so much of recent American painting. Where is the difference? The answer has tonic possibilities.

Actually it has been the gradual emergence of that part of Henri's production which has been submerged, as it were, in his estate which has impelled some reconsideration of his accomplishment. Fortunately the rather flashy works of his original success are being joined in museum and private collections by pictures of another kind, which seem to relate more closely to the direct and personal experience of the artist, uncomplicated by the influence of audience, reputation or credo.

The most important readjustment of our view of him is the realization that Henri is a very considerable master of landscape painting. The Whitney Museum's "Storm Tide" has been, until recently, almost alone among the museum owned pictures in this country in recognition of this fact. The beautiful "57th Street" in Yale's Garvan Collection, the other remarkable paintings of Paris at the turn of the century, the small panels done in Atlantic City, in Maine and New York, the series from Spain and Ireland, the extraordinary pastels from Monhegan, are all pictures whose creation does not seem to have been rationalized to an excess. In each of these works his response to place, to atmosphere, to the structure of space was direct and potent in its intensity. One is reminded that Henri's first important sale was a Parisian street scene to the Luxembourg Museum in 1899.

In a secondary sense we can now see that the "typical" Henri portraits, of which our own "Pink Pinafore" is a good example, have overshadowed by their popularity a sizeable group of portraits which clearly show that it

was within Henri's ability to suggest something of the innate complexity of personality and to do so without recourse to pose and costume. Most impressive, quite naturally, are the portraits of his family. His father, the gambler and entrepreneur, John J. Cozad, was a subject which called on the ultimate resources of the artist and the companion likenesses of his mother, Mrs. R. H. Lee, and brother, Frank Southern, are equally penetrating. As fine are the portraits of his associates, John Sloan, William Glackens and George Luks, all of which are resonant with the overtones of personal immediacy. His numerous paintings of his beautiful wife Marjorie are also self evident successes.

Lastly, there is the opportunity, perhaps for the first time, to show Henri as a graphic artist in a series of drawings and oil and water color sketches of significant quality.

Robert Henri as an important figure in American painting is badly in need of a biographer and, more particularly, an historian who will clarify in a way that none of his eulogists and critics have done, the exact character of his work and personality. One would like to see a detailed consideration of his sources, both at home, in the tradition of Eakins and Anshutz, and abroad in his predilection for the Dutch and Spanish masters with Manet as an extension of them. The almost palpable momentum of the years between the first exhibition of "The Eight" and the Armory Show has been suggested in several recent studies of the period, but the implications of these five years are critical for

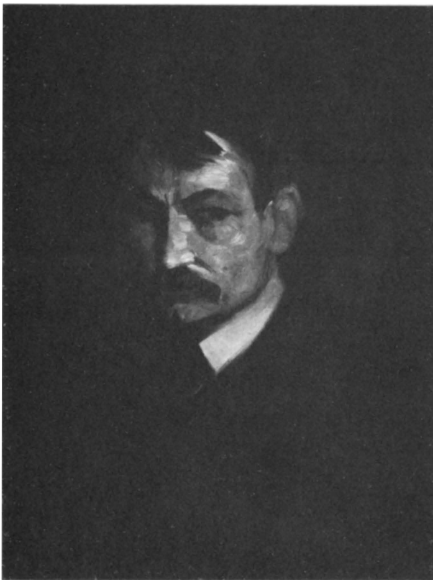
Henri and should be more fully explored. The reputation of Robert Henri as a teacher, as the author of "The Art Spirit," has all but taken precedence over his role as a painter. Perhaps there is some reason to believe that this is not a final justice.

Finally, one has only to get the feel of the man and his work to sense that his place in American art is peculiarly important. Possibly he may have been the last American artist to relate his abilities to his experience in just such a way, bringing to a crux, and an end, the problem which had dominated the development of American art up to that point, the problem of relating American art to European art as something other than an essentially "Provincial" expression. One thing is certain, after Henri things are different.

NORMAN A. GESKE

ROBERT HENRI, A Biographical Chronology

ROBERT HENRY COZAD



ROBERT HENRI by George Luks
Oil on canvas 1902
University Collection
Gift of Mrs. A. B. Sheldon

1865

Born, Cincinnati, Ohio, June 25
Father, John Jackson Cozad
Mother, Theresa Gatewood Cozad
Brother, John A. Cozad

1873-82

Family lived at Cozad, Nebraska

1886-88

Attends Pennsylvania Academy of the
Fine Arts (Instructors: Thomas
Anshutz, James B. Kelly, Thomas
Hovenden)

1888

To Paris (with Charles Grafly, Harry
Finney, J. R. Fisher and William
Hefeker); enters l'Academie Julien
(works under William Adolphe
Bouguereau)

1889

Competes for admission to the École
des Beaux Arts, not accepted
Henri to Brittany, meets Alexander
Harris

1890

To the south of France and Italy
(with Grafly, Hefeker, Edward W.
Redfield)

Interest in Frédéric Montenard

1891

In Venice during the summer

1892

Instructor, Women's School of Design,
Philadelphia

Enrolled at PAFA (Instructor Robert
Vonnoh)

1893

Interest in Beisen Kubota, Japanese
Commissioner of Fine Arts at the
Columbian Exposition, Chicago

1894

Shared studio with William Glackens
at 1919 Chestnut Street

1895-96

To Paris (with Glackens)

Meets James Wilson Morrice

Tours Belgium and Holland (with
Glackens and Elmer Schofield)

1897

First one man show, Pennsylvania
Academy

1898

Moves to New York

Marries Linda Craige of Philadelphia

To Paris

1899

Henri and Redfield have pictures
rejected by the Paris Salon

Henri's "La Neige" purchased for the
Luxembourg

1900

To Brittany and Spain

Return to New York, studio at the
East River and 58th Street

1901

Studio in the Sherwood Building,
57th Street and Sixth Avenue
Exhibits at the Allan Gallery, N.Y.
(with Glackens, John Sloan, Ernest
Fuhr, Alfred Maurer, Van D. Perrine,
Willard Price)
Awarded Silver Medal, Pan American
Exposition, Buffalo

1902

First one man show in New York at the
Gallery of William Macbeth

1903

Elected to the Society of American
Artists

1904

Exhibits at the National Arts Club,
N.Y. (with Glackens, Sloan, George
Luks)
Awarded Silver Medal, Universal
Exposition, St. Louis

1905

Henri serves on the jury for the
Carnegie International, Pittsburgh
Receives Norman W. Harris Medal at
the Art Institute of Chicago

1906

Exhibits at the "Modern Art Gallery,"
N.Y. (with Glackens, Sloan and Luks)
Death of wife
Summer in Spain
Elected to the National Academy of
Design

1907

Henri serves on jury of selection for
the National Academy's Spring
Exhibition
Withdraws his own entries following
the rejection of works by Glackens,
Luks, Everett Shinn, Rockwell Kent,
Carl Sprinchorn
Plans made for an exhibition at the

1907 cont'd

Macbeth Gallery (to include besides Henri; Sloan, Glackens, Luks, Shinn, Ernest Lawson, Arthur B. Davies and Maurice Prendergast)

1908

Exhibits with "The Eight" at the Macbeth Gallery, February 3-15
Exhibition shown in Philadelphia, later in Chicago

Marries Marjorie Organ, caricaturist for the N.Y. JOURNAL and N.Y. WORLD
To Spain for the summer
Resigns from faculty of New York School of Art

1909

Opens the Henri Art School at 1947 Broadway (pupils included Edward Hopper, Kent, Sprinchorn, Glenn Coleman, George Bellows, Patrick Henry Bruce, Eugene Speicher, Randall Davey, Homer Boss, Manuel Komroff, Maurice Becker, A. S. Baylinson, Helen Appleton Read, Yasuo Kuniyoshi, Morgan Russell and Stuart Davis)
Awarded Gold Medal, Art Club of Philadelphia

1910

Independent Exhibition (sponsored by Henri, Sloan, Davies and Walt Kuhn) opens in an empty building at 29-31 West 35th Street, to coincide with National Academy's Spring Exhibition and, coincidentally, with the first group exhibition of paintings by American artists at Alfred Stieglitz's 291 Gallery (including Marsden Hartley, Alfred Maurer, Arthur Dove, John Marin and Max Weber)
Awarded Silver Medal, International Fine Arts Exposition, Buenos Aires

1911

Foundation of the Association of

1911 cont'd

American Painters and Sculptors with
Henri and the other members of "The
Eight" as members

1912

To Paris with Walter Pach, makes his
first contact with the Cubist
painters

1913

Henri represented in the Armory Show
with five works

1914

To Ireland for the first time
Awarded Carol H. Beck Gold Medal,
Pennsylvania Academy of the Fine Arts

1915

Awarded Silver Medal, Panama Pacific
Exposition, San Francisco

1916-28

Instructor and lecturer at the Art
Students League of New York

1916

Foundation of the Society of
Independent Artists, with Henri as a
member of the Advisory Board

1920

Awarded Silver Medal for Best Portrait,
Wilmington Society of Fine Arts

The last years of Henri's life were
"uneventful." He remained active as
a teacher and spent each summer in
Ireland between 1923 and 1929.

1929

Died, New York, July 12

A Bibliographical Note

Since the publication of a Henri bibliography in Helen Appleton Read's Monograph (Whitney Museum of American Art's AMERICAN ARTISTS SERIES, 1931) the following publications have added material of importance to the consideration of Henri's accomplishment:

- Brooks, Van Wyck JOHN SLOAN, A Painter's Life, E. P. Dutton and Company, Inc., New York, 1955
- Brown, Milton W. AMERICAN PAINTING From the Armory Show to the Depression, Princeton University Press, 1955
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- Du Bois, Guy Pene ARTISTS SAY THE SILLIEST THINGS, American Artists Group, Duell, Sloan and Pearce, New York, 1940
- Geldzahler, Henry AMERICAN PAINTING IN THE 20TH CENTURY, The Metropolitan Museum of Art, New York, 1965
- Glackens, Ira WILLIAM GLACKENS AND THE ASH CAN GROUP, Crown Publishers, Inc., New York, 1957
- Katz, Leslie "The World of the Eight," Arts Yearbook I, THE TURN OF THE CENTURY, 1957
- Larkin, Oliver ART AND LIFE IN AMERICA, Rinehart and Company, Inc., New York, 1949
- Munson-Williams-Proctor Institute and the Henry Street Settlement,
1913 ARMORY SHOW 50TH ANNIVERSARY EXHIBITION 1963,
New York and Utica, 1963
- Myers, Jerome ARTIST IN MANHATTAN, American Artists Group, Inc., 1940

Pach, Walter QUEER THING PAINTING, Harper and Brothers Publishers,
New York and London, 1938

Perlman, Bennard B. THE IMMORTAL EIGHT, Exposition Press,
New York, 1962

Richardson, Edgar P. PAINTING IN AMERICA, Thomas Y. Crowell
Company, New York, 1956

Sandoz, Mari SON OF THE GAMBLIN' MAN: The Youth of an Artist,
C. N. Potter, New York, 1960

The quotations which follow are from, THE ART SPIRIT by Robert Henri,
J. B. Lippincott Company, 1923

“It is not enough to have thought great things before doing the work. The brush stroke at the moment of contact carries inevitably the exact state of being of the artist at that exact moment into the work, and there it is, to be seen and read by those who can read such signs, and to be read later by the artist himself, with perhaps some surprise, as a revelation of himself.”

2 GIRL SEATED BY THE SEA 1893
Oil on canvas
Lent by Mr. and Mrs. Raymond J. Horowitz



“Technique must be solid, positive, but elastic, must not fall into formula, must adapt itself to the idea. And for each new idea there must be new invention special to the expression of that idea and no other. And the idea must be valuable, worth the effort of expression, must come of the artist's understanding of life and be a thing he greatly desires to say.”

- 6 ON THE MARNE 1899
Oil on canvas
Lent by the Hirschl and Adler Galleries



“The most beautiful art is the art which is freest from the demands of convention, which has a law to itself, which as technique is a creation of a special need.”

- 11 ON THE EAST RIVER 1901
Oil on canvas
Lent by the Maynard Walker Gallery



"The picture that looks as if it were done without an effort may have been a perfect battlefield in its making."

21 PORTRAIT OF JOHN J. COZAD 1903
Oil on canvas
Lent by Mrs. A. B. Sheldon

“We are not here to do what has already been done.”

18 NIGHT, FOURTEENTH OF JULY 1903
Oil on canvas
Collection of the Nebraska Art Association
Nelle Cochrane Woods Fund



"I am not interested in art as a means of making a living, but I am interested in art as a means of living a life. It is the most important of all studies, and all studies are tributary to it."

30 BOOTHBAY HARBOR 1910
Oil on canvas
Lent by the Chapellier Gallery



“The appreciation of art should not be considered as merely a pleasurable pastime. To apprehend beauty is to work for it. It is a mighty and entrancing effort, and the enjoyment of a picture is not only in the pleasure it inspires, but in the comprehension of the new order of construction used in its making.”

- 36 MEENAUNE CLIFFS, ACHILL ISLAND, COUNTY MAYO, IRELAND 1913
Oil on canvas
Lent by the Chapellier Gallery



"It is harder to see than it is to express."

- 31 MODEL RESTING
Water color on paper
Lent by Mr. and Mrs. Courtlandt D. Barnes



Catalogue

Paintings

- 1 FIGURES ON BOARDWALK 1892
Oil on canvas, 12 x 18 inches, unsigned
Lent by Mr. and Mrs. Henry Sears
- 2 GIRL SEATED BY THE SEA 1893
Oil on canvas, 17¾ x 23¾ inches, signed and dated lower left
Lent by Mr. and Mrs. Raymond J. Horowitz
- 3 SUMMER EVENING 1896
Oil on canvas, 26 x 32 inches, signed lower left
Lent by the Hirschl and Adler Galleries
- 4 FETE DAY, CONCARNEAU 1898
Wash drawing, 15¾ x 10¼ inches, signed lower left
Lent by Mrs. Iola S. Haverstick
- 5 RUE DE RENNES 1899
Oil on canvas, 26 x 32 inches, signed lower left
Lent by the Hirschl and Adler Galleries
- 6 ON THE MARNE 1899
Oil on canvas, 26 x 32 inches, signed lower right
Lent by the Hirschl and Adler Galleries
- 7 BLACKWELL'S ISLAND, EAST RIVER 1900
Oil on canvas, 19½ x 23½ inches, signed lower left
Lent by Lawrence Bloedel
- 8 SUDDEN SHOWER 1900
Oil on canvas, 26 x 32 inches, signed lower left
Lent by the Zabriskie Gallery
- 9 SELF PORTRAIT 1900
Oil on canvas, 32 x 26 inches, signed and dated bottom center
Lent by the Hirschl and Adler Galleries

- 10 SUMMER EVENING, DUST HAZE, ST. GERMAIN 1901
Oil on canvas, 26 x 32 inches, signed lower left
Lent by the Chapellier Gallery
- 11 ON THE EAST RIVER 1901
Oil on canvas, 26 x 32 inches, signed lower left
Lent by the Maynard Walker Gallery
- 12 WEST 57TH STREET 1902
Oil on canvas, 26 x 32 inches, signed lower left
Lent by the Yale University Art Gallery,
the Mabel Brady Garvan Collection
- 13 NORTH RIVER NEAR 22ND STREET 1902
Oil on panel, 8 x 10 inches, signed lower left
Lent by Mr. and Mrs. Donald S. Gilmore
- 14 ILE DE LA CITE, PARIS 1902
Oil on canvas, 26 x 32 inches, unsigned
Lent by the Maynard Walker Gallery
- 15 STORMY WEATHER, PENNSYLVANIA 1902
Oil on panel, 8 x 10 inches, signed lower left
Lent by the Detroit Institute of Arts
- 16 SUMMER EVENING, NORTH RIVER 1902
Oil on canvas, 26 x 32 inches, signed lower right
Lent by Noah Goldowsky
- 17 RAIN CLOUDS, PARIS 1902
Oil on canvas, 26 x 32 inches, signed lower right
Lent by the Chapellier Gallery
- 18 NIGHT, FOURTEENTH OF JULY 1902
Oil on canvas, 32 x 26 inches, signed lower left
Collection of the Nebraska Art Association,
Nelle Cochrane Woods Fund
- 19 STORM TIDE 1903
Oil on canvas, 26 x 32 inches, signed lower left
Lent by the Whitney Museum of American Art

- 20 ROCKS, MAINE COAST 1903
Oil on panel, 8 x 10 inches, signed lower left
Lent by Mrs. J. M. Kaplan
- 21 PORTRAIT OF JOHN J. COZAD 1903
Oil on canvas, 32 x 26 inches, signed and dated lower left
Lent by Mrs. A. B. Sheldon
- 22 PORTRAIT OF JOHN SLOAN 1904
Oil on canvas, 56 $\frac{5}{8}$ x 41 $\frac{1}{8}$ inches, signed and dated lower right
Lent by the Corcoran Gallery of Art
- 23 PORTRAIT OF WILLIAM GLACKENS 1904
Oil on canvas, 77 x 37 inches, signed lower left
Lent by the Chapellier Gallery
- 24 PORTRAIT OF FRANK L. SOUTHERN (The Artist's brother) 1904
Oil on canvas, 32 x 26 inches, signed and dated lower right
Lent by the Chapellier Gallery
- 25 YOUNG WOMAN IN WHITE 1904
Oil on canvas, 77 x 37 inches, signed lower right
Lent by the National Gallery of Art, Gift of Miss Violet Organ
- 26 PLAINS OF SEGOVIA 1906
Oil on panel, 8 x 10 inches, signed and dated on back
Lent by the Maynard Walker Gallery
- 27 MARTCHE 1907
Oil on canvas, 24 x 20 inches, signed lower left
Lent by the Nash-Thomas Galleries
- 28 PORTRAIT OF MARJORIE HENRI 1910
Oil on canvas, 77 x 37 inches, signed lower right
Lent by the Chapellier Gallery
- 29 THE EQUESTRIAN 1910
Oil on canvas, 77 x 37 inches, signed lower right
Lent by the Museum of Art, Carnegie Institute

- 30 BOOTHBAY HARBOR 1910
Oil on canvas, 26 x 32 inches, signed lower left
Lent by the Chapellier Gallery
- 31 MODEL RESTING 1910
Water color on paper, 12¼ x 11¼ inches, signed lower right
Lent by Mr. and Mrs. Courtlandt D. Barnes
- 32 MODISTILLA DE MADRID 1912
Oil on canvas, 24 x 20 inches, signed lower left
Lent by the Hirschl and Adler Galleries
- 33 THE BLIND SINGER 1912
Oil on canvas, 41 x 33 inches, signed lower right
Lent by Mr. and Mrs. J. H. Smith, Jr.
- 34 SEATED NUDE ON A RED BLANKET 1912
Oil on paper, 19 x 13 inches, signed lower left
Lent by the Nash-Thomas Galleries
- 35 MEENAUNE CLIFFS, ACHILL ISLAND, COUNTY MAYO, IRELAND 1913
Water color on paper, 7¾ x 12¾ inches, signed lower left, dated on back
Lent by Mrs. Lola S. Haverstick
- 36 MEENAUNE CLIFFS, ACHILL ISLAND, COUNTY MAYO, IRELAND 1913
Oil on canvas, 26 x 32 inches, signed lower left
Lent by the Chapellier Gallery
- 37 PORTRAIT OF MRS. R. H. LEE (The Artist's mother) 1914
Oil on canvas, 32 x 26 inches, signed and dated on back
Lent by the Chapellier Gallery
- 38 THE BEACH HAT 1914
Oil on canvas, 24 x 20 inches, signed lower left, dated on back
Lent by the Detroit Institute of Arts
- 39 LIFE IN THE WOODS 1918
Pastel on paper, 19½ x 12 inches, signed on back
Lent by Mr. and Mrs. Herbert A. Goldstone

- 40 LIGHT IN THE WOODS 1918
Pastel on paper, 12½ x 20 inches, signed on back
Lent by Mrs. Howard Wilson
- 41 THEY MIGHT DANCE HERE 1918
Pastel on paper, 12½ x 20 inches, signed on back
Lent by the Maynard Walker Gallery
- 42 CATHEDRAL WOODS 1919
Oil on canvas, 32 x 26 inches, signed lower left
Lent by the Toledo Museum of Art, Frederick B. Shoemaker Fund
- 43 LA MADRILENITA 1919
Oil on canvas, 41 x 33 inches, signed lower right
Lent by the Telfair Academy of Arts and Sciences
- 44 THE PINK PINAFORE 1926
Oil on canvas, 24 x 20 inches, signed lower left
F. M. Hall Collection, University of Nebraska

Drawings

- 45 WOODS INTERIOR
Charcoal on paper, 12 x 11¾ inches, unsigned
University Collection, Gift of Maynard Walker
- 46 Group of drawings
Lent by the Maynard Walker Gallery
- 47 Group of drawings
Lent by Mr. and Mrs. J. H. Smith, Jr.
- 48 Items by George Luks and John Sloan
Lent by the Chapellier Gallery

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Mrs. J. M. Kaplan

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Mrs. A. B. Sheldon

Mr. and Mrs. Donald S. Gilmore

Mr. and Mrs. J. H. Smith, Jr.

Mr. and Mrs. Herbert A. Goldstone

Mrs. Howard Wilson

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