Gifford Beal and his older brother, Reynolds, were marginal figures in the Independent Movement. A former Henri student, Gifford was more closely involved with Henri's circle than his brother. He was invited to exhibit in the Armory Show; though two of his works were catalogued, records show they were not received for the exhibition. The Beals exhibited extensively at the National Academy. Gifford joined The New Society of Artists and showed in the last MacDowell Club exhibition along with his brother. Each shared a common interest in circus themes, producing lively images, such as The Circus, New York that spotlights circus acts, the performers, and the surrounding environment.

Gifford Beal favored picturesque landscapes and views of the upper classes. His work lacked the inherent social consciousness of other Ashcan artists. Notable qualities in his earlier efforts include strong coloration and a style that evokes aspects of Bellows' Maine subjects, and Sloan's Gloucester scenes.


Both Rockwell Kent and Walt Kuhn were intricately linked to the later phase of the Independent Movement. Kent was initially allied with the younger artists who studied with Henri. After the 1910 Exhibition of Independent Artists, he helped plan a subsequent independent show for 1911. For this exhibition, he wanted to adopt a more radical stance that barred the independent exhibition participants from showing at the National Academy. This policy divided the group into two separate factions.

Arthur B. Davies backed Kent; Henri, Sloan, and Bellows were opposed. Kent proceeded, but it was boycotted by a number of key progressive artists. The show became known as the "Independent Exhibition of the Paintings and Drawings of Twelve Men." Though he sought to break from Henri's domination, Kent periodically showed with Henri and the realists.

At times, various members of his circle vented bouts of resentment toward Henri, due to his strong character and his lead position in the artistic forefront. Sloan, Kent, Davies, and Walt Kuhn periodically felt overshadowed by the public attention Henri cultivated and received.

Around 1910, Kuhn's friendship with Davies quickened, due in part to their shared agenda promoting art of the European avant-garde. As the principal organizers of the 1913 International Exhibition of Modern Art, they represented a strong force within the Association of American Painters and Sculptors. Although Kuhn worked actively with Henri to ensure the 1910 Independent Exhibition's success, his growing determination to usurp Henri's position of influence split the Independent Movement even as plans for the Armory Show began to crystallize. As early as December of 1911, Kuhn referred to eliminating Henri from preliminary plans for a new society; it later evolved into the Association of American Painters and Sculptors.

Kuhn's role in this compelling event is clear; his artistic position is less so. Trained abroad, he embraced the European moderns and a multiplicity of stylistic approaches more readily than many of his American colleagues. Nonetheless, his own vision narrowed, choosing to concentrate on portraits, though he also produced a number of still lifes. By the 1920s, Kuhn focused on painting entertainers, predominately jugglers, clowns, acrobats, musicians, and showgirls. His portraits wield piercing psychological intensity viewed straight-on, executed in a blunt, direct manner, with flattened space and the simplistic backgrounds illustrated by Golden and Blue Bolero. Kuhn's work represents realism's final cadence, the last juncture of realism and modernism, before the modernists swept representational art aside, leaving Henri and the Ashcan School aside.

Though some urban realist scenes initially elicited strong critical reaction, work produced by "progressive artists" was not
nearly as radical as much of the modern art displayed at Alfred Stieglitz's Gallery 291 as early as 1907. Henri's New York realists dominated progressive art from about 1904 until the 1913 Armory Show. There in one single event, those who shared Henri's artistic approach were relegated to the sidelines by the more advanced styles that came to dominate the American avant-garde. However, a number of artists associated with the progressive movement -- including Sloan, Shinn, Hopper, Du Bois, Beal, Kent, Speicher, and Kroll -- remained committed to realism and employed it well into the mid-twentieth century, independent in their vision to the end.

Notes:
1 The sobriquet "the Ashcan School" was most likely introduced in the 1930s by Holger Cahill and Alfred H. Barr. The term was used to characterize the work of the urban realists. See: Holger Cahill and Alfred H. Barr, Jr., *Art in America: A Complete Survey* (New York: Reynal & Hitchcock, 1934), p. 91. Also see: Rebecca Zurier, et al., *Metropolitan Lives: The Ashcan Artists and Their New York* exh. cat. (Washington, D.C.: National Museum of American Art, 1995).
7 Henri's Record Book and diary, Estate of Robert Henri, collection of Janet Le Clair. Diary notes are from March 1926. The diary is available on microfilm through the Archives of American Art, Smithsonian Institution, roll 886, frames 846-847. Henri did major reworking of the facial features on April 20, and April 22, 1921, and then noted that the work was totally repainted with a different palette on February 26, 1922. The extensive repainting may have contributed to the model's older appearance in the final painting.
10 Glackens painted Central Park in a number of works including: *Central Park; Winter*, c. 1906 (The Metropolitan Museum of Art), and the more similar *May Day, Central Park*, c. 1905 (The Fine Arts Museums of San Francisco). Prendergast's numerous scenes of Central Park include the watercolors *Central Park*, c. 1900-03 (Blanden Memorial Art Museum, Fort Dodge, Iowa); *Picnic, May Day, Central Park*, c. 1901 (The Carnegie Museum of Art, Pittsburgh); *May Day, Central Park*, c. 1900-03 (Whitney Museum of American Art), and *May Day, Central Park*, 1901 (The Cleveland Museum of Art).

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Valerie Ann Leeds is Adjunct Curator of American Art at the Flint Institute of Arts, Michigan. She earned her Ph.D. from the Graduate Center, City University of New York. Prior to her current position, she was Curator of American Art at the Orlando Museum of Art, and also held curatorial positions at the Tampa Museum of Art and the Whitney Museum of American Art. She is an expert on the work of Robert Henri and The Eight, and has organized numerous exhibitions,
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This article was previously published in American Art Review, Volume VIII, Number 2, April - May, 1996, pp. 96-107, 159-160. It is an adaptation of the catalogue essay published in connection with the exhibit The Independents: The Ashcan School & Their Circle from Florida Collections held in 1996 at the Cornell Fine Arts Museum at Rollins College.

Resource Library wishes to extend appreciation to Ms. Gail Curry of Flint Institute of Arts for help in contacting Dr. Leeds.

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He was an artist from the Ashcan school of art, that were a group of realist painters that wanted to challenge and be set a part from American impressionists. Although Ashcan artists advocated for modern actualities, they were not so radical that they used their artwork for social criticism or reform. They identified with the vitality of the lower classes and illustrated the dismal aspects of urban existence. However, they themselves led middle-class lives and were influenced by New York’s restaurants, bars, theater and vaudeville. Relating to other themes in our class, George Bellows was im