

The Ashcan School of Artists



Conservative in style, they were revolutionary in content.

- Departure from the staid portraiture and genteel landscapes of the late 19c.
- The intent of the artists was not social commentary.

Characteristics of the Ashcan School

1. Gritty, urban scenes:
 - find beauty in the drab and ugly aspects of life.

“Eviction” - Everett Shinn, 1904



**“Cross Streets of New York”
Everett Shinn, 1899**



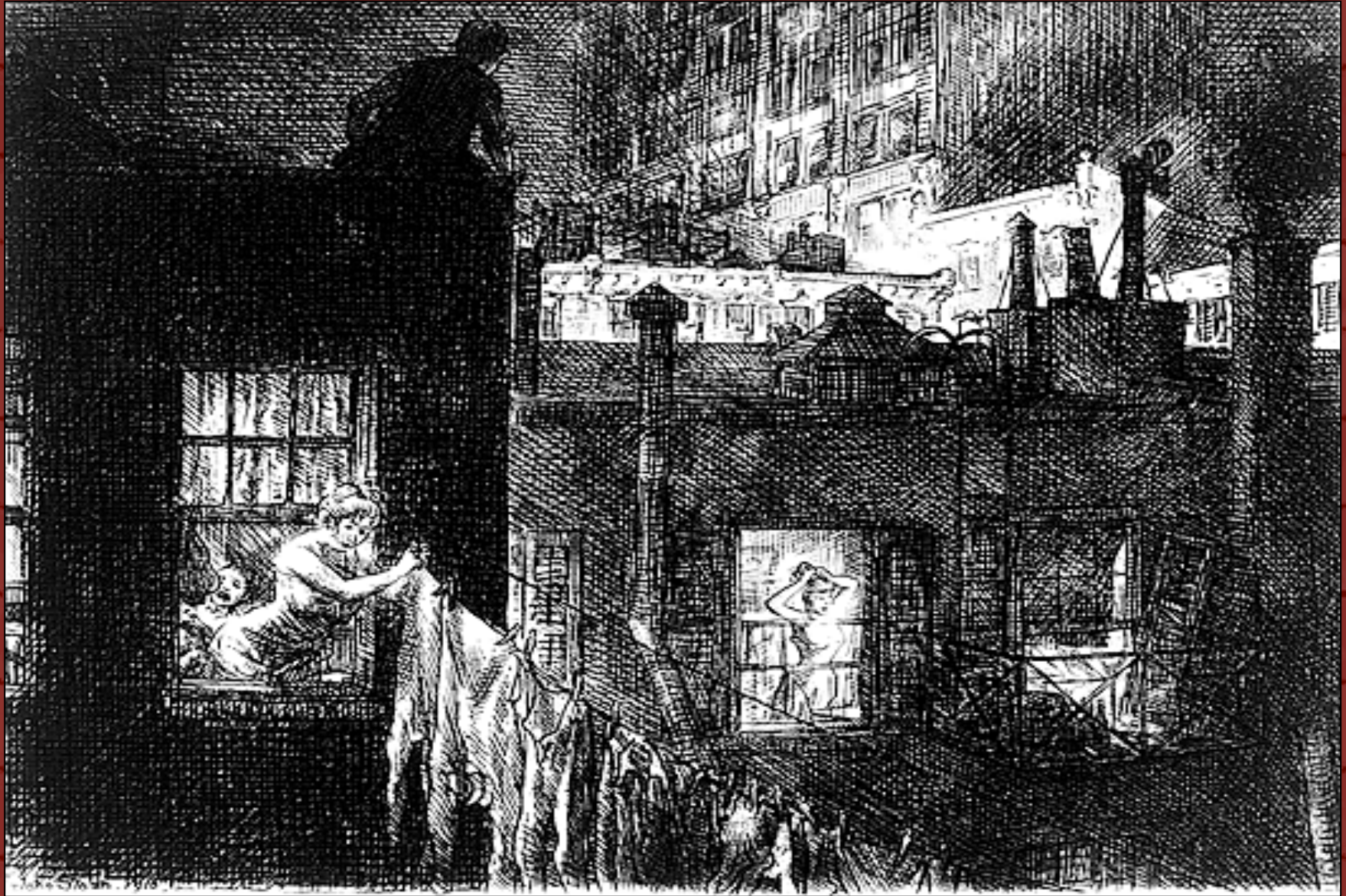
“Cliff Dwellers” – George Bellows, 1908



**“A Woman’s
Work” –
John Sloan,
1912**



“Night Windows” – John Sloan, 1910



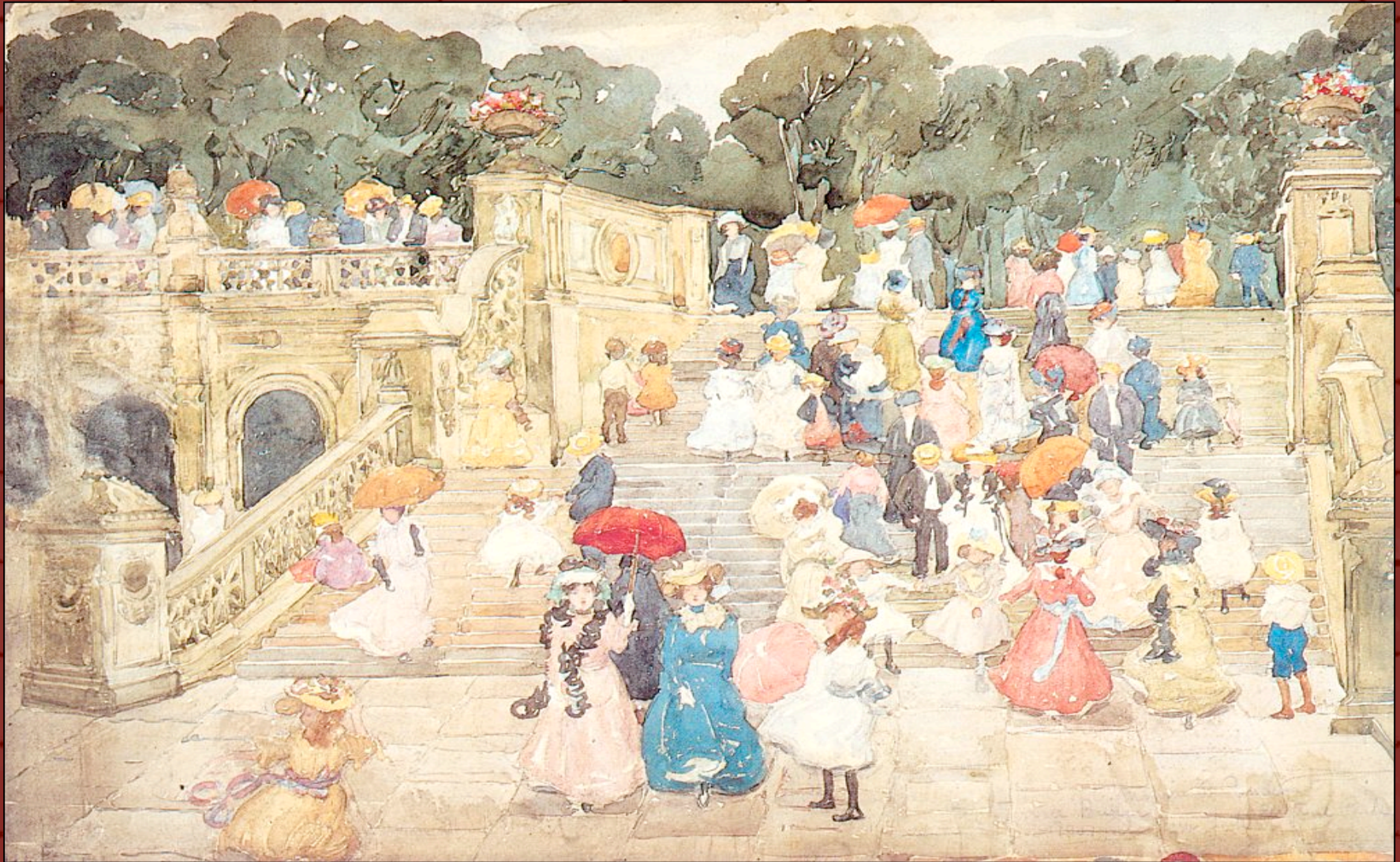
Characteristics of the Ashcan School

2. Portrayal of urban
vitality.

**“Madison Square”
Maurice Prendergast, 1901**



**“The Mall in Central Park”
Maurice Prendergast, 1901**



**“Hammerstein’s
Roof Garden”
William
Glackens, 1901**



“Recruiting in Union Square”

John Sloan, 1909



“Tugboat and Lighter”
William Glackens, 1904



Characteristics of the Ashcan School

3. Captured the spontaneous moments in everyday life.

“Skating in New York”
William Glackens, 1910



“Descending from the Bus”

William Glackens



“Sunday -- Women Drying Their Hair”
John Sloan, 1910



“Family Group” – William Glackens, 1910



“The Shoppers” – William Glackens, 1907



**“Winter, Washington Square”
William Glackens, 1907**



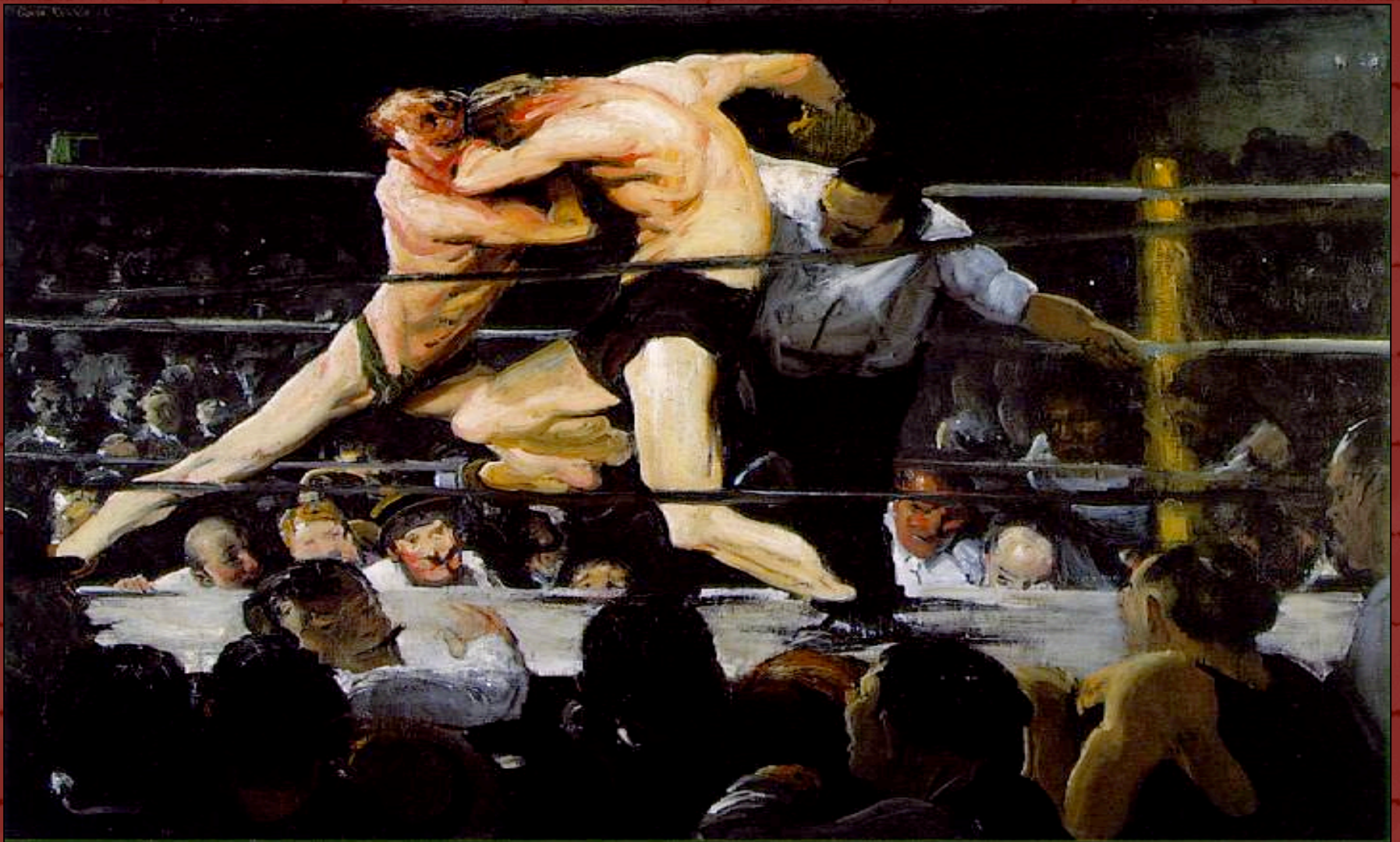
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4. Illustrated the process of Americanization.

“McSorley’s Bar” – John Sloan, 1912



**“A Stag at Sharkey’s Place”
George Bellows, 1917**



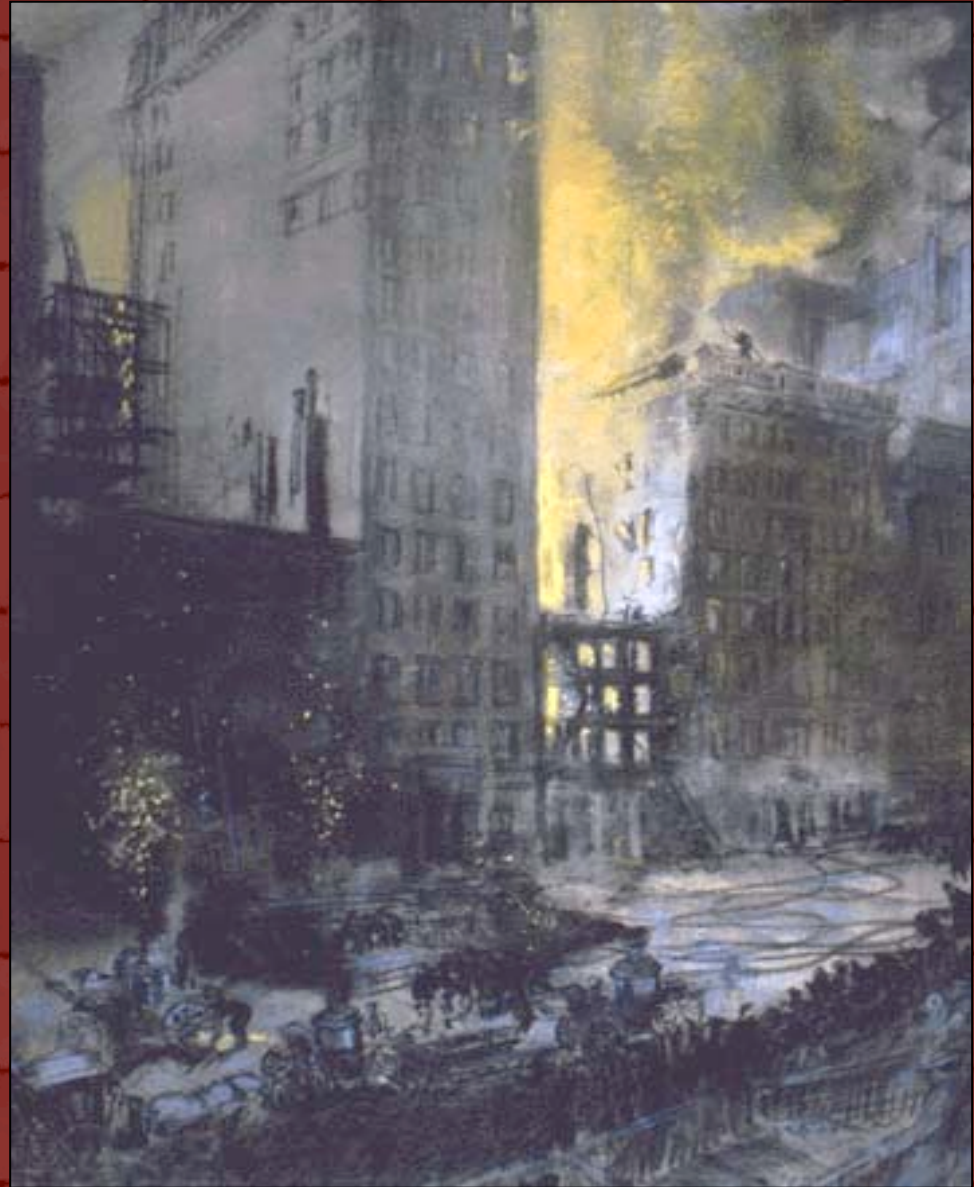
“Parade, Washington Square”, 1912



Characteristics of the Ashcan School

5. These artists rebelled against the sentimental landscapes of 19c storybook illustrations.

**“Fire on 24th
Street”
Everett Shinn, 1907**



**“Morning Snow on the Hudson”
George Bellows, 1910**



“Washington Square” Everett Shinn, 1910



**“Washington Square”
William Glackens, 1910**



**“March Day, Washington Square”
William Glackens, 1912**



**“Snow in New
York” – Robert
Henri, 1901**

