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Coming Away: Winslow Homer and England **FACT SHEET**

Exhibition Title: *Coming Away: Winslow Homer and England*

Date: March 1 – May 20, 2018

For more information: mam.org/sea

Number of works in exhibition:

71

Number of works by Winslow Homer:

50

Exhibition highlights:

- Born in 1836 in Boston, Massachusetts, Winslow Homer is one of the most beloved American painters of the nineteenth century. This exhibition shows how the work of European masters influenced Homer and his depictions of the American landscape, leading to the evolution of his style and subject matter.
- Water has always inspired artists as at once breathtakingly beautiful and terrifyingly powerful. Homer's paintings of the Atlantic coast from both Cullercoats and Maine connect to a larger tradition of artists' attempts to capture the ever-changing nature of water.
- An eighteen-month sojourn to England in the small fishing village of Cullercoats from March 1881 through November 1882 changed Homer's subject matter, technique and perspective on the world and shaped the rest of his career. Cullercoats and its inhabitants symbolized a rugged authenticity that allowed Homer to expand his interest in rustic themes and nurture his growing fascination with the sea.
- Co-presentation with Worcester Art Museum; Co-curated by and Brandon Ruud, Abert Family Curator of American Art at the Milwaukee Art Museum and Elizabeth Athens, exhibition co-curator, Worcester Art Museum, presently at the National Gallery of Art.

- Homer captures working class life on water in his art; unique opportunity for Milwaukee Art Museum visitors to see his works about water at a museum located on a large body of water.
- While at Worcester, The Wall Street Journal called *Coming Away*, “a splendid, thought-provoking exhibition.” (Lance Esplund, "Winslow Homer's Transforming Odyssey" November 13, 2017)

Types of mediums featured in exhibition and descriptions:

Paintings, watercolors, drawings and photographs by Homer and his contemporaries

The time period covered by this exhibition:

From 1840-1909

Winslow Homer’s work before his trip to Cullercoats

Croquet Players, 1865 Oil on canvas 24 5/8 × 35 in. (62.55 × 88.9 cm) framed: 24 5/8 × 35 × 3 1/4 in. (62.55 × 88.9 × 8.26 cm) Collection Albright Knox Art Gallery, Buffalo, New York, Charles Clifton and James G. Forsyth Funds, 1941 TL2018.HOM.43.1

Croquet Scene, 1866 Oil on canvas 15 7/8 × 26 1/16 in. (40.32 × 66.2 cm) framed: 24 3/4 × 34 3/4 in. (62.87 × 88.27 cm) The Art Institute of Chicago, Friends of American Art Collection; Goodman Fund TL2018.HOM.1.1

During 1865 and 1866, Homer executed a series of smartly dressed men and women competing in croquet matches. Sun-drenched canvases of men and women at recreation such as these reveal Homer’s early interest in the new French method of loose brushwork and simplified color.

The Nurse, 1867 Oil on panel 19 × 11 in. (48.26 × 27.94 cm) framed: 25 3/16 × 17 15/16 in. (63.98 × 45.56 cm) The Terra Foundation for American Art, 1999.74 TL2018.HOM.2.1

The Dinner Horn, 1873 Oil on canvas image: 11 7/8 × 14 1/2 in. (30.16 × 36.83 cm) framed: 20 7/8 × 23 × 3 1/2 in. (53.02 × 58.42 × 8.89 cm) Detroit Institute of Arts, Gift of Dexter M. Ferry, Jr. 47.81 TL2018.HOM.45.1

The Cotton Pickers, 1876 Oil on Canvas 24 1/16 × 38 1/8 in. (61.12 × 96.84 cm) framed: 35 1/4 × 49 1/2 × 4 in. (89.54 × 125.73 × 10.16 cm) Los Angeles County Museum of Art, Acquisition made possible through Museum Trustees: Robert O. Anderson, R. Stanton Avery, B. Gerald Cantor, Edward W. Carter, Justin Dart, Charles E. Ducommun, Camilla Chandler Frost, Julian Ganz, Jr., Dr. Armand Hammer, Harry Lenart, Dr. Franklin D. Murphy, Mrs. Joan Palevsky, Richard E. Sherwood, Maynard J. Toll and Hal B. Wallis TL2018.HOM.5.1

Homer achieved fame as an artist for his initial reportage—and then paintings—of the Civil War, deeply touching and sensitive portrayals of camaraderie and loss, and the lives of African Americans under the horrors of slavery. Homer returned to Virginia in 1875, ten years after the close of the Civil War, to document African American life in the south under Reconstruction. When Homer exhibited the painting in New York in 1877, critics erroneously placed the figures in South Carolina and referred to them as slaves, placing the context of the painting in the past. The subject appealed to an English cotton merchant, who instantly bought it, took it to England, and submitted it to the Royal Academy for exhibition. Homer's debut at this prominent English exhibition venue, as well as critical assessment of it as a history painting rather than a contemporary scene, likely informed his decision to seek new artistic grounds.

Song of the Lark, 1876 Oil on canvas 38 5/8 × 24 1/4 in. (98.11 × 61.6 cm) framed: 51 1/8 × 36 7/8 × 5 in. (129.86 × 93.66 × 12.7 cm) Chrysler Museum of Art, Gift of Walter P. Chrysler, Jr. in honor of Dr. T. Lane Stokes 83.590 TL2018.HOM.7.1

Answering the Horn, 1876 Oil on canvas 38 5/8 × 24 1/4 in. (98.11 × 61.6 cm) framed: 48 1/4 × 33 1/2 in. (122.56 × 85.09 cm) Collection of the Muskegon Museum of Art, Hackley Picture Fund Purchase TL2018.HOM.8.1

The Watermelon Boys, 1876 Oil on canvas 24 1/8 × 38 1/8 in. (61.28 × 96.84 cm) framed: 34 1/4 × 48 1/8 × 4 1/2 in. (87 × 122.24 × 11.43 cm) Cooper-Hewitt, Smithsonian Design Museum, Gift of Charles Savage Homer, Jr. 1917-14-6 TL2018.HOM.39.10

In the early version of this painting, a farmer is visible at the fence line, having discovered the melon theft by the boys. Homer often revised his works, removing or moving background figures, many times making the story captured more ambiguous to the viewer.

Looking Out to Sea, ca. 1881 Watercolor over graphite on off-white wove paper 13 11/16 × 19 3/8 in. (34.77 × 49.21 cm) framed: 21 1/2 × 27 1/2 × 3/4 in. (54.61 × 69.85 × 1.91 cm) Harvard Art Museums/Fogg Museum, Anonymous Gift, 1939.232 TL2018.HOM.19.6

In the Mountains, 1877 Oil on canvas 23 7/8 × 38 1/8 in. (60.64 × 96.84 cm) framed: 32 × 46 × 3 1/4 in. (81.28 × 116.84 × 8.26 cm) Brooklyn Museum, Dick S. Ramsay Fund 32.1648 TL2018.HOM.6.1

Winslow Homer's work during his trip to Cullercoats

Fishermen's Wives, ca. 1882–83 Oil on canvas 20 1/8 × 30 1/8 in. (51.12 × 76.52 cm) framed: 28 3/4 × 36 in. (73.03 × 91.44 cm) Lent by Harvard Club of New York City TL2018.HOM.12.1

After the Storm, ca. 1882 Charcoal with touches of white on tan wove paper 11 9/16 × 8 7/16 in. (29.37 × 21.43 cm) Princeton University Art Museum. Gift of Frank Jewett Mather Jr. X1949-149 TL2018.HOM.57.1

Sparrow Hall, 1881-1882 Oil on canvas 15 1/2 × 22 1/4 in. (39.37 × 56.52 cm) framed: 25 × 32 1/4 × 4 in. (63.5 × 81.92 × 10.16 cm) National Gallery of Art, John Wilmerding Collection, Promised Gift TL2018.HOM.13.1

Men Beaching a Boat, 1881-82 Black chalk on off-white wove paper 7 3/16 × 12 1/2 in. (18.26 × 31.75 cm) framed: 15 5/8 × 19 5/8 × 7/8 in. (39.69 × 49.85 × 2.22 cm) Harvard Art Museums/Fogg Museum, Gift of Edward W. Forbes 1952.202 TL2018.HOM.19.1

A Dark Hour, 1881-1882 Charcoal and wash on paper 8 1/8 × 12 1/4 in. (20.64 × 31.12 cm) framed: 17 1/2 × 21 1/4 in. (44.45 × 53.98 cm) Sheldon Museum of Art, University of Nebraska-Lincoln, Gift of Mrs. Olga N. Sheldon, U-3292.1973 TL2018.HOM.21.1

Fisher Folk in a Dory, 1881 Watercolor over graphite on heavy white wove paper 13 5/8 × 19 1/2 in. (34.61 × 49.53 cm) framed: 24 1/4 × 30 1/4 × 7/8 in. (61.6 × 76.84 × 2.22 cm) Harvard Art Museums/Fogg Museum, Anonymous Gift TL2018.HOM.19.9

House at a Railing with Beached Dories, Cullercoats, England, 1881 Pen and brown ink on tan laid paper 4 1/8 × 7 1/16 in. (10.48 × 17.94 cm) framed: 15 5/8 × 19 5/8 × 1 1/8 in. (39.69 × 49.85 × 2.86 cm) Cooper-Hewitt, Smithsonian Design Museum, Gift of Charles Savage Homer, Jr. 1912-12-4 TL2018.HOM.39.1

Men and Women Looking out to Sea, Cullercoats, England, 1881 Recto: graphite on heavy cream wove paper; verso: violet crayon on heavy cream wove paper 6 9/16 × 5 9/16 in. (16.67 × 14.13 cm) framed: 15 5/8 × 19 5/8 × 1 1/8 in. (39.69 × 49.85 × 2.86 cm) Cooper-Hewitt, Smithsonian Design Museum, Gift of Charles Savage Homer, Jr. 1912-12-24 TL2018.HOM.39.5

Fishermen in Oilskins, Cullercoats, England, 1881 Graphite, charcoal, white chalk on heavy beige wove paper 11 15/16 × 12 5/8 in. (30.32 × 32.07 cm) framed: 15 5/8 × 19 5/8 × 1 1/8 in. (39.69 × 49.85 × 2.86 cm) Cooper-Hewitt, Smithsonian Design Museum, Gift of Charles Savage Homer, Jr. 1912-12-25 TL2018.HOM.39.6

Bay at Cullercoats, England, with View of Ruins of Tynemouth Priory in the Distance, 1881 Charcoal, white chalk on white paper 13 3/8 × 21 7/8 in. (33.97 × 55.56 cm) framed: 23 5/8 × 29 5/8 × 1 1/8 in. (60.01 × 75.25 × 2.86 cm) Cooper-Hewitt, Smithsonian Design Museum, Gift of Charles Savage Homer, Jr. 1912-12-84 TL2018.HOM.39.8

A Fishergirl Baiting Lines, 1881 Transparent and opaque watercolor over graphite on paper sheet: 12 1/2 × 19 in. (31.8 × 48.3 cm) framed: 25 1/8 × 31 1/2 × 1 1/4 in. (63.82 × 80.01 × 3.18 cm) Yale University Art Gallery, Bequest of Christian A. Zabriskie, 1970.56.4 TL2018.HOM.53.1

Fisherwomen, Cullercoats, 1881 Watercolor and graphite on paper 13 1/2 × 19 7/16 in. (34.3 × 49.3 cm) framed: 24 1/2 × 28 3/4 × 1 in. (62.23 × 73.03 × 2.54 cm) Lent by Honolulu Museum of Art TL2018.HOM.54.1

Women Looking Out to Sea, 1881–82 Charcoal and graphite on paper 8 1/4 × 12 1/4 in. (20.96 × 31.12 cm) framed: 21 × 25 × 2 7/8 in. (53.34 × 63.5 × 7.3 cm) Colby College Museum of Art, The Lunder Collection, 022.2008 TL2018.HOM.55.1

Hark! The Lark, 1882 Oil on canvas 36 3/8 × 31 3/8 in. (92.39 × 79.69 cm) framed: 48 × 43 × 4 1/8 in. (121.92 × 109.22 × 10.48 cm) Layton Art Collection Inc., Gift of Frederick Layton L99

Homer chose this work to represent him and his entire experience in England at the Royal Academy of Arts 1882 summer exhibition and considered it the most important and best picture he ever painted.

Rocky Coast, 1882-83 Oil on canvas 14 × 27 1/8 in. (35.56 × 68.9 cm) framed: 20 1/4 × 33 1/2 in. (51.44 × 85.09 cm) Wadsworth Atheneum Museum of Art, Hartford, CT. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund. Endowed in memory of Leontine Terry Hatch by J.T.S. and D.C.S. 1945.1 TL2018.HOM.14.1

Drawings and oil sketches that Homer made in England continued to inform his art after his return to the United States. Consequently, it is sometimes difficult to discern which works were made abroad or at home, as is the case with *Rocky Coast*. All of them, however, reveal how the figures in his paintings began to lose prominence in the final decades of his career, as he increasingly shifted his attention toward a more focused portrayal of the natural world.

Coursing the Hare, 1882–83 Oil on canvas 14 7/8 × 27 1/2 in. (37.78 × 69.85 cm) framed: 18 1/2 × 31 1/4 in. (46.99 × 79.38 cm) Virginia Museum of Fine Arts, Richmond, Paul Mellon Collection, 85.642 TL2018.HOM.15.1

Given Homer's interest in the sea and fisher folk during his stay in Cullercoats, *Coursing the Hare* is a rare example of a painting that does not feature a marine subject. Instead, Homer depicted a more typical English scene: the start of a hunt when individuals—in this case, the women with the aprons—"course," or chase, the hares into action. Like many of Homer's oils from this period, the finished result is rough and sketchy, suggesting that he perhaps intended it as a study for a more finished composition.

Looking over the Cliff, 1882 Watercolor 20 1/2 × 13 1/2 in. (52.07 × 34.29 cm) framed: 27 1/4 × 21 1/2 × 1 in. (69.22 × 54.61 × 2.54 cm) Courtesy of the Plainfield Public Library Special Collections Department, NJ TL2018.HOM.18.1

Flamborough Head, England, 1882 Graphite and opaque white watercolor on paper 17 13/16 × 24 in. (45.24 × 60.96 cm) The Art Institute of Chicago, Mr. and Mrs. Martin A. Ryerson Collection TL2018.HOM.1.2

The Watcher, Tynemouth, 1882 Transparent and opaque watercolor, with rewetting, blotting, and scraping on paper 8 3/8 × 14 13/16 in. (21.3 × 37.7 cm) The Art Institute of Chicago, Mr. and Mrs. Martin A. Ryerson Collection TL2018.HOM.1.5

The Breakwater, Cullercoats, 1882 Transparent and opaque watercolor over graphite on paper 13 1/4 × 19 3/4 in. (33.66 × 50.17 cm) Portland Museum of Art, Bequest of Charles Shipman Payson TL2018.HOM.3.2

Winslow Homer's work after his trip to Cullercoats:

The Gale, 1883–93 Oil on canvas 30 1/4 × 48 5/16 in. (76.84 × 122.71 cm) framed: 46 1/4 × 63 1/2 × 7 in. (117.48 × 161.29 × 17.78 cm) Worcester Art Museum, Museum Purchase, 1916.48 TL2018.HOM.10.1

This was the first major painting that Homer completed in the United States after his stay in Cullercoats, England. *The Gale* was originally one-third larger than its current size, after lukewarm critical reception, Homer cut down the canvas and removed what was originally a boat house, adding rocks and an ocean spray in its place.

Prout's Neck, Rocky Shore, 1883 Transparent and opaque watercolor, with scraping and masking out, on moderately thick, slightly textured, cream wove paper 11 5/8 × 19 13/16 in. (29.53 × 50.32 cm) framed: 23 1/2 × 29 5/8 × 3/4 in. (59.69 × 75.25 × 1.91 cm) Worcester Art Museum, Museum Purchase, 1911.16 TL2018.HOM.10.6 42.

This is among the first watercolors that Homer executed after his return to the United States from England. As with his late oil paintings, Homer strove to capture the vigor and force of the North Atlantic in watercolor. In works such as *Prout's Neck, Rocky Shore*, for example, he used a combination of transparent and opaque washes to convey the different densities of natural materials. He applied areas of delicate transparent color to represent the sea's spray and heavy opaque color to capture the water-slick surfaces of the rocky coastline.

English Coastal Scene, 1883 Watercolor and graphite on paper 14 7/8 × 21 1/2 in. (37.78 × 54.61 cm) Museum of Art, Rhode Island School of Design, 75. 058 TL2018.HOM.42.2

This watercolor brilliantly captures Homer's ongoing explorations of scale and perspective during and immediately after his Cullercoats period, a result of his newfound interest in photography. The fisherwoman is strangely dwarfed by the cobbles on either side of her, making it difficult to tell where she exists in space. She reaches out her left arm, as though to brace herself against one of the boats, but her small size suggests that she should, in fact, be far in front of them. This scrambling of perspective is countered by the staggered landmasses on the left and right, which indicate clear spatial recession. A small steamship on the horizon reinforces this perception of depth.

The Life Line, 1884 Oil on canvas 28 5/8 × 44 3/4 in. (72.71 × 113.67 cm) framed: 42 1/2 × 57 3/4 × 6 1/2 in. (107.95 × 146.69 × 16.51 cm) Philadelphia Museum of Art: The George W. Elkins Collection, 1924 TL2018.HOM.30.1 44.

Still interested in exploring gender and race in the nineteenth century? (Who Isn't?!) Homer based *The Life Line* on the dramatic sea rescues he witnessed while in

Cullercoats, as well as a highly-publicized incident of a foundered ship outside Atlantic City, New Jersey, where he spent time shortly after he returned from England. Homer set up a rigging system in his New York studio and employed mixed-race African American models to pose for him. However, the women's face in the painting is white. African American labor was less expensive and Homer was playing to the tastes of his upper-middle-class, white audience and collectors. The women's dress clings to her form, and her skirt rises to show her knees (scandalous stuff in the nineteenth-century!) Homer frequently used male models for his figures in his paintings, including the women, and there was a remarkable gender ambiguity at the time in the use of classical sculpture as models. These facts have also led some to speculate about Homer's romantic life and sexual orientation.

The Life Line, 1884 Etching in dark green ink plate: 12 7/8 × 17 7/8 in. (32.7 × 45.4 cm) sheet: 17 13/16 × 23 in. (45.24 × 58.42 cm) framed: 23 1/2 × 29 5/8 × 3/4 in. (59.69 × 75.25 × 1.91 cm) Worcester Art Museum, Mrs. Kingsmill MARRS Collection, 1926.761 TL2018.HOM.10.4 45.

A Little More Yarn (Fisher Girl Knitting), 1884 Charcoal and white chalk 17 3/4 × 23 5/8 in. (45.09 × 60.01 cm) framed: 29 × 34 3/4 × 2 5/8 in. (73.66 × 88.27 × 6.67 cm) Fine Arts Museums of San Francisco, Gift of Mr. and Mrs. John D. Rockefeller 3rd 1993.35.16 TL2018.HOM.47.1 46.

The Salmon Net, 1884 Charcoal and white chalk 21 1/2 × 29 1/4 in. (54.61 × 74.3 cm) framed: 32 × 40 × 2 3/4 in. (81.28 × 101.6 × 6.99 cm) Seattle Art Museum, William Edris Bequest Fund; Margaret E. Fuller Bequest; Richard E. Fuller Acquisition Fund 74.67 TL2018.HOM.48.1

Tense Moments, 1884 Charcoal and white chalk on paper 4 1/2 × 11 1/2 in. (11.43 × 29.21 cm) framed: 18 3/8 × 22 1/4 × 1 3/4 in. (46.67 × 56.52 × 4.45 cm) Colby College Museum of Art, The Lunder Collection, 2013.146 TL2018.HOM.55.2 48.

A Voice from the Cliffs, 1888 Etching 19 3/8 × 30 1/4 in. (49.21 × 76.84 cm) framed: 46 × 36 in. (116.84 × 91.44 cm) Lent by The Metropolitan Museum of Art, Gift of Richard Cole, 1966 (66.516) TL2018.HOM.17.1 49.

Perils of the Sea, 1888 Etching on cream wove paper 19 11/16 × 23 1/2 in. (50.01 × 59.69 cm) Terra Foundation for American Art, 1995.38 TL2018.HOM.2.3 50.

Mending the Nets, 1888 Etching on cream wove paper plate: 17 7/16 × 23 3/16 in. (44.29 × 58.9 cm) sheet: 25 5/8 × 37 3/8 in. (65.09 × 94.93 cm) Worcester Art Museum, Mrs. Kingsmill MARRS Collection, 1925.1062 TL2018.HOM.10.2 51.

Saved, 1889 Etching 22 3/4 × 32 5/8 in. (57.79 × 82.87 cm) sheet: 25 1/2 × 37 3/8 in. (64.77 × 94.93 cm) framed: 46 × 36 in. (116.84 × 91.44 cm) Lent by The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 1924 (24.39.6) TL2018.HOM.17.2 52.

Summer Night, 1890 Oil on canvas 30 3/16 × 40 3/16 in. (76.68 × 102.08 cm) framed: 45 11/16 × 55 7/8 × 6 5/16 in. (116 × 142 × 16 cm) Musee d'Orsay, Paris TL2018.HOM.34.1

The Signal of Distress, 1890, 1892, and 1896 Oil on canvas 24 7/16 × 38 9/16 in. (62 × 98 cm) framed: 32 3/8 × 46 7/16 × 3 9/16 in. (82.2 × 118 × 9 cm) Museo Thyssen-Bornemisza 1980.71 (588) TL2018.HOM.49.2 54.

The West Wind, 1891 Oil on canvas 30 × 44 in. (76.2 × 111.76 cm) framed: 41 1/2 × 55 1/2 × 3 1/2 in. (105.41 × 140.97 × 8.89 cm) Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts, gift of anonymous donor, 1928.24 TL2018.HOM.35.1 55.

Coast in Winter, 1892 Oil on canvas 28 1/2 × 48 1/4 in. (72.39 × 122.56 cm) framed: 44 1/2 × 64 × 6 1/2 in. (113.03 × 162.56 × 16.51 cm) Worcester Art Museum, Theodore T. and Mary G. Ellis Collection, 1940.6 TL2018.HOM.10.5 56.

Looking closely at the shore, you can see footsteps leading up to the water, with a figure covered over with paint. Homer shifted the outline from this spot to a smaller, more shadowy figure up on the cliff observing the water.

Fisher Girl, 1894 Oil on canvas 28 1/4 × 28 1/4 in. (71.76 × 71.76 cm) framed: 40 × 40 × 3 1/4 in. (101.6 × 101.6 × 8.26 cm) Mead Art Museum, Amherst College, Amherst, Massachusetts. Gift of George D. Pratt (Class of 1893) TL2018.HOM.32.1 57.

Moonlight, Wood Island Light, 1894 Oil on canvas 30 3/4 × 40 1/4 in. (78.11 × 102.24 cm) framed: 44 11/16 × 54 3/4 × 6 1/8 in. (113.51 × 139.07 × 15.56 cm) Lent by The Metropolitan Museum of Art, Gift of George A. Hearn, in memory of Arthur Hoppock Hearn, 1911 (11.116.2) TL2018.HOM.17.3 58.

Sunset, Prout's Neck, 1895 Transparent and opaque watercolor, over traces of graphite, with scraping, on moderately thick, slightly textured paper, cream wove paper 11 5/8 × 19 7/8 in. (29.53 × 50.48 cm) framed: 23 1/2 × 29 5/8 × 3/4 in. (59.69 × 75.25 × 1.91 cm) Worcester Art Museum, Museum Purchase TL2018.HOM.10.7

Early Morning After a Storm at Sea, 1900–1903 Oil on canvas 30 3/16 × 50 in. (76.68 × 127 cm) framed: 43 11/16 × 63 × 4 3/4 in. (111 × 160 × 12 cm) The Cleveland Museum of Art, Gift of J.H. Wade, 1924.195 TL2018.HOM.36.1 60.

Driftwood, 1909 Oil on canvas 24 1/2 × 28 1/2 in. (62.23 × 72.39 cm) Museum of Fine Arts, Boston, Henry H. and Zoe Oliver Sherman Fund and other funds, 1993.564 TL2018.HOM.4.2

This was the last painting Homer created, made just before his death. The fisherman, prevented from accessing the ocean by the piece of driftwood of the title, serves as a fitting metaphor for the end of the artist's life, as he spent the last three decades of his career earning his own livelihood from the sea.

Homer's English Influences

- Sir Lawrence Alma-Tadema (3)

- These works were lauded at the 1876 Centennial in Philadelphia, a major exhibition where English artists were as celebrated as the French artists that were previously in vogue.
- George Henry Boughton
- John Cousen
- Frank Holl
- William Holl the Younger
- John Robertson Reid
- Stephen Thompson (4)
- James Tibbetts Willmore
- Joseph Mallord William Turner
 - JMW Turner was widely known in America, but mostly through prints that simplified and clarified his dramatic, expressive seascapes

Other Influences

- Jules Adolphe Aimé Breton
- William J. Chapman
- John Robertson Reid
- William James Stillman (3)

About the Milwaukee Art Museum

Home to a rich collection of more than 30,000 works of art, the Milwaukee Art Museum is located on the shores of Lake Michigan. Its campus includes the Santiago Calatrava–designed Quadracci Pavilion, annually showcasing three feature exhibitions, and the Eero Saarinen–designed Milwaukee County War Memorial Center and David Kahler–designed addition. The Museum recently reopened its Collection Galleries, debuting nearly 2,500 world-class works of art within dramatically transformed galleries and a new lakefront addition. This reimagined space also allows for the presentation of additional changing exhibitions. For more information, please visit: mam.org.