

**PAININGS BY LAWTON PARKER  
EXHIBITED AT THE  
ART INSTITUTE OF CHICAGO  
MARCH 5 TO MARCH 27, 1912**



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The canvases exhibited by Mr. Parker present him in a new and interesting light for they show the departure of one hitherto known as a portrait painter into an impressionism of rather a new sort. The impressionism of Monet was the illustration of a theory, the use of broken colors to get a higher degree of illumination than that afforded even by pure white paint.

The work of Mr. Parker and his colleagues at Giverny—the critics began calling them Luminists at their first exhibition—is founded upon no theories other than those which guide the studio painter in his work on a portrait. He has approached some of the more intimate aspects of nature with the intent to paint merely what he sees. The green of his foliage is no more the green of a color tube than the green of the leaf itself, when seen out-of-doors with the reflections of sky or water upon it.

Mr. Parker's canvases record the interesting fact that all the colors of Nature

are different according as they are looked at, toward or away from, or across the light of the sun. Together with his fellow Luminists, he has painted the nude figure out-of-doors in every variety of sunlight and shade, and his flesh tones, like those of his foliage, lawns and water surfaces, are modified in wide variety by their environment. If the flesh is a different color from that conventionally seen in studio canvases, it is simply because the thing *seen* is different amid the subtle, illusive harmonies of out-of-doors.

The canvases make a refreshing contrast to much of the modern impressionistic work in their sanity, their moderation and their admirable draughtsmanship, while they fully equal, if they do not actually excel their rivals in the amount of illumination gained.

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## CATALOGUE

- 1 The water garden  
Lent by Mr. and Mrs. Henry Kitchell Webster
- 2 Virginia creeper
- 3 The mellow light of a gray day
- 4 The ginger jar Tempera
- 5 The thicket
- 6 A Giverny garden
- 7 A shower of sun spots
- 8 Mother and child
- 9 The pool on a sunny day
- 10 Amaryllis
- 11 Mlle. Vera
- 12 Sylvia
- 13 A windy sky, Giverny
- 14 Awaiting the garden party
- 15 Une française
- 16 A daughter of the sun

- 17 The sea shell
- 18 Autumn sunlight
- 19 Youth and spring
- 20 The bather
- 21 Salvia, Lake Geneva
- 22 Psyche
- 23 Youth and beauty
- 24 Summer sun spots
- 25 Sous bois Tempera
- 26 Preparing for the bath
- 27 The orange parasol
- 28 Sketch for a portrait  
Lent by Mr. and Mrs. M. Haddon MacLean
- 29 Portrait of Mrs. Henry Kitchell Webster
- 30 Portrait of an English girl, Miss  
Mabel Gains  
Gold medal, International Exposition, Munich
- 31 Portrait of Miss Mary Potter
- 32 Portrait of David R. Forgan
- 33 Portrait of Judge Peter S. Grosscup

## CRITICAL

THE NEW YORK EVENING GLOBE—Dec. 23, 1910.

“Four very interesting men show a collection of six pictures at the Madison gallery, 305 Madison Avenue, making a display that is one of the noteworthy exhibitions of the winter thus far. These artists are Lawton Parker, Richard E. Miller, Guy Rose, and Frederick C. Frieseke. All are fairly well known as men who long ago gave promise of a serious future, and it is entertaining to note that the first three have, in the years, completely changed their style, choosing to throw their lot with the impressionistic school, or plein-airists, or whatever one may call them, differing entirely from the somewhat academic, low-keyed performances of earlier dates. Certainly they have changed for the better, achieved astonishing progress, and in some canvases produced unusually good results. The level is unusually high throughout the display. Mr. Parker offers the figure of a standing girl in an arbor—he calls it ‘Mlle. Vera of the Moulin Rouge,’ who, despite the habitation, is a most refined looking female, of rare charm of face and grace of manner, quite removed from one’s preconception of the Red Mill and its environs. The woman has been painted in brilliant color and with great freedom of brush work, in touches of palpitating colors wherein the values have been well observed and the arrangement given a highly pictorial setting. It is a



charming bit of virtuosity, disclosing a most solid foundation on the part of the artist and a consummate knowledge of his metier. It is noticeable through this exhibition that in the experiments with color juxtaposition, efforts have been made in a sane and intelligent direction, which is a relief in these days of new departures where too frequently form is ignored and all grace is lacking in the effort to obtain something new and startling. You will find none of this here; but, on the contrary, a logical searching for luminosity, for light and atmosphere."

THE NEW YORK TIMES—December 25, 1910.

"A group of jubilant paintings awaits the gallery visitor at the Madison Art Galleries, where Lawton Parker, F. C. Frieseke, R. E. Miller, and Guy Rose are exhibiting. Radiant gardens of color in homogeneous masses, they give us the first strong aesthetic sensation the season has provided. No doubt it would be easy to praise too highly these summer glories seen against the pallor of the current exhibitions, but they certainly contribute a joyous note to the rather colorless art of this big, indifferent town. They are not the last cry of French art by any means. All the artists represented are Americans who appear to be in good and regular standing in the Paris salons. We remember seeing pictures by Mr. Miller, Mr. Frieseke and Mr. Lawton Parker two or three years ago in company with Sorolla, Zo, Aime Morot, Chabas, Robert Fleury, and other established exhibitors. But if

they are not in the extreme van of the army of the 'moderns,' they are in the full maturity of that rich impressionism, the first coming of which was announced with a blare of martial music in the late '70's. The young Monet of 1870 is now old, with failing eyesight, and his work seems likewise to have grayed somewhat with time. Certainly at a recent exhibition of several of his early and late works, we found them grave, monumental, luminous, but hardly brilliant. These young men who have worked under his influence at Giverny and Vetheuil, in the pleasant Seine country, seem to the present writer to be assuming toward art much the attitude that Monet might be expected to assume now, could he begin over, a young man, with a few of his problems solved for him, and a gayer background for his wholesome vision to consider. In this country nothing much stronger has been done from the 'impressionist' standpoint."

THE NEW YORK TELEGRAPH—December 21, 1910.

"At the Madison Art Gallery, 305 Madison Avenue, a group of Americans living abroad (who call themselves the Giverny Group) are having an exhibition. There were originally six of these men, but now that Edmund Greacen and Karl Anderson are living and painting at home, there are only four. These are Lawton Parker, Frederick Frieseke, Richard Miller and Guy Rose. These intensely modern young men are better known abroad than in their own country. They paint sunshine and shadows that are luminous, and they are

not afraid to put a figure right out in the 'glaring light and paint it. Guy Rose's work is a little softer, a little mellower than the others, but lacks somewhat in strength. 'The Route to the Village' and 'October Mists' are charming. 'Mlle. Vera of the Moulin Rouge,' by Lawton Parker, shows a very refined young woman standing in an arbor. The figure is partly in shadow, while the sunlight plays about her. 'Sous Bois,' by the same artist, is a nude, and though it has not the same transparent luminosity, it is an excellent bit of painting. These men are impressionistic painters of the very best sort. Their work is on a par with the older and better known men. Their art is strong and optimistic, the kind that drives away the blues and rings true.

#### THE NEW YORK AMERICAN

"Paintings of sunlight, of summer, of brilliancy and warmth, are at the Madison Avenue Gallery. They are of people and scenes about Paris. Lawton Parker, Richard E. Miller, Guy Rose and Frederick C. Frieseke painted them. They are impressionistic; they are of the new movement, the new movement whose search for light is ever mobile; and yet they continue to cling with, one might say, desperation to that protecting mantle which the academies and conservatives hold ever open to receive their friends or disciples. Here is the drawing that is a season ticket to official exhibitions hidden a little, made to seem somewhat rebellious, by color borrowed from the

ranks of the anarchists. Parker's 'Mlle. Vera of Moulin Rouge,' who is ladylike enough to have been of the Comedie Française sometime back, is the best of his contributions. It is a brilliant, happy, light and dignified work.

Guy Rose's 'November Morning,' on the Seine, surely has admirably the character of haze, blue, uncertain, and beautifying of the environs of Paris."

THE NEW YORK HERALD—December 21, 1910.

"Four American artists, resident in Paris, have sent to the Madison Gallery, No. 305 Madison Avenue, a collection of their pictures, which is on exhibition. They are Messrs. Lawton Parker, Frederick C. Frieseke, Richard E. Miller and Guy Rose. These brothers of the brush are often seen walking arm in arm in the streets of the French capital or dining in the same cafés. They paint in much the same style, usually using brilliant colors and employing a high key. Also they like to limn parasols with the light shining on them—gay parasols in gardens, held at bewitching angles by pretty young women. Three of these painters, Messrs. Miller, Frieseke and Parker, have contributed 'In a Garden,' and it is interesting to differentiate between the diverting horticultural exhibits. Mr. Parker has sent to the show an exceedingly well painted nude, which he calls 'Sous Bois,' and a charming bit of characterization, 'Mlle. Vera of the Moulin Rouge.'"

THE NEW YORK EVENING POST—Dec. 20, 1910.

“The pictures of the French and American Luminists at the Lotos Club would look actually dull in the company of some of the recent paintings of American Luminists at Giverny, which will be on exhibition at the Madison Art Gallery, No. 305 Madison Avenue, until January 6. The total amount of sun to be found in the whole Lotos collection and more, seems to have found its way into one picture at the Madison Gallery.”



VIRGINIA CREEPER

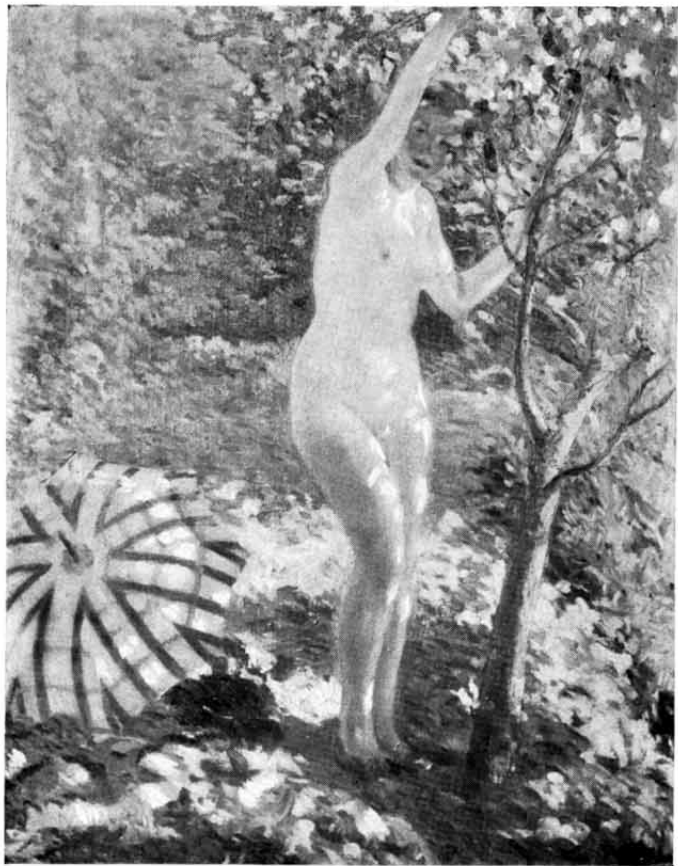


AMARYLLIS



THE POOL ON A SUNNY DAY

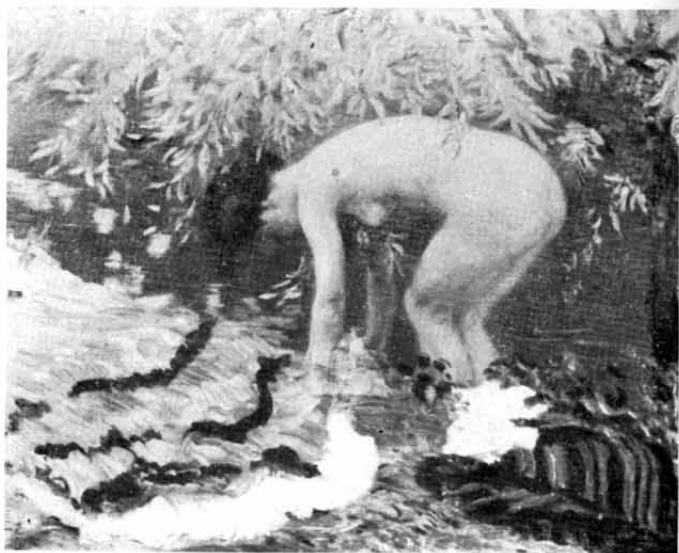




SYLVIA



THE ORANGE PARASOL



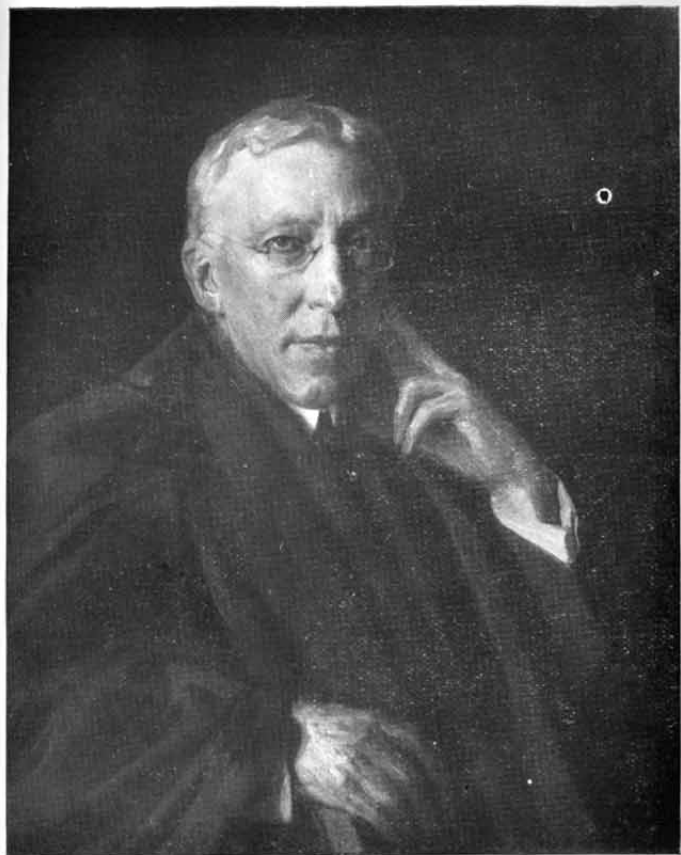
PREPARING FOR THE BATH



PORTRAIT OF DAVID R. FORGAN



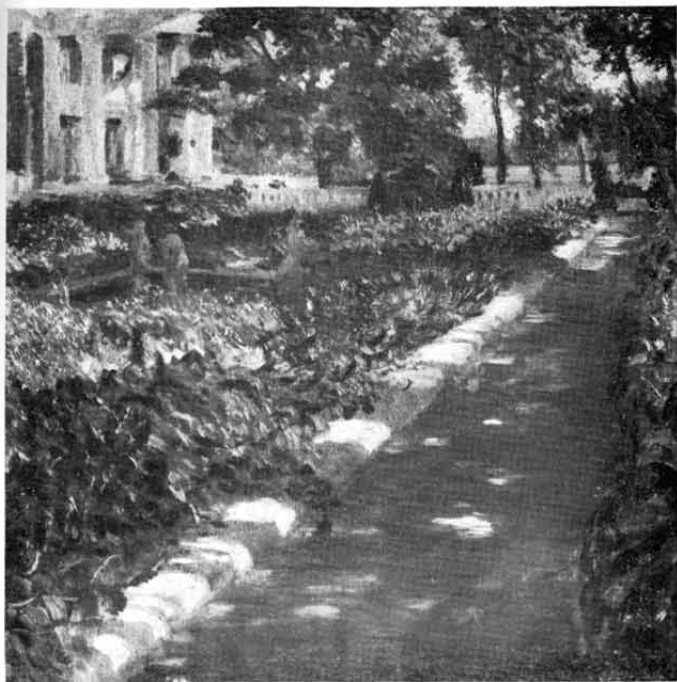
MOTHER AND CHILD



PORTRAIT OF JUDGE PETER S. GROSSCUP



THE BATHER



SALVIA LAKE GENEVA





AUTUMN SUNLIGHT



YOUTH AND SPRING



SUMMER SUN SPOTS



PORTRAIT OF MISS MARY POTTER



PORTRAIT OF AN ENGLISH GIRL, MISS MABEL GAINS