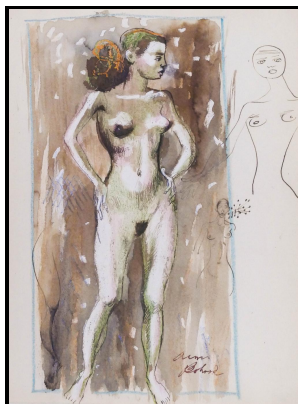


Aaron Bohrod - figure sketches

Gall and Shaul - John Sloan



Description: -

-

Real property -- Great Britain -- Early works to 1800

Land tenure -- Law and legislation -- England -- Early works to 1800

Bull Run River Watershed (Or.)

Watershed management -- Oregon

Water quality -- Standards -- Oregon -- Bull Run River Watershed

Human figure in art.

Nude in art.

Bohrod, Aaron -- Themes, motives. Aaron Bohrod - figure sketches

- Aaron Bohrod - figure sketches

Notes: Includes bibliographical references (p. 237) and index.

This edition was published in 1990



Filesize: 36.108 MB

Tags: #John #Sloan

John Sloan

He was also a member of the group known as. The resulting paintings, which often made unconventional use of superimposed to define the forms, have never attained the popularity of his early Ashcan works.

John Sloan

John Sloan's Women: A Psychoanalysis of Vision. The high school that Sloan attended had a good art department, but it is not known whether he gained any training there. Still, the majority of his works were completed in New York.

John Sloan

By 1905, he was supplementing this income by drawing illustrations for books including Wilkie Collins' and for such journals as , , , and. Throughout his life, he identified with left-wing political causes and expressed vehement disapproval of the inequities of. He sought additional guidance from's The Elements of Drawing and John Collier's A Manual of Oil Painting.

John Sloan

Revolutionaries of Realism: The Letters of John Sloan and Robert Henri.

John Sloan

He is considered to be one of the founders of the of American art. New York: Henry Holt, 1995.

John Sloan

In 1892, he began working as an illustrator in the art department of. He served as a member of the organizing committee and also exhibited two paintings and five etchings. Among his fellow students was his old schoolmate William Glackens.

John Sloan

In 1922 he organized an exhibition of work by Native American artists at the in New York.

John Sloan

In that same year he also attended a night drawing class at the , which provided him his first formal art training. The play, a benefit staged for the striking silk mill workers of Paterson, New Jersey, took place in and incorporated over 1,000 participants. The summer of 1918 was the last he spent in Gloucester.

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