

Basic Detail Report

**Title**

After the Meeting

Artist

Cecilia Beaux

Date

1914

Dimensions

Painting: 41 × 28 in. (104.1 × 71.1 cm) Frame: 47 3/8 × 34 1/2 × 4 in. (120.3 × 87.6 × 10.2 cm)

Medium

oil on canvas

Classifications

Paintings

Credit Line

Gift of Florence Scott Libbey

Object number

1915.163

Published References

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Atlanta, GA, High Museum of Art; Tacoma Art Museum, WA; Philadelphia, PA, Pennsylvania Academy of the Fine Arts, *Cecilia Beaux: American Figure Painter*, May 12, 2007 - April 13, 2008, no. 79, p. 38, 182, repr. p. 167 (col.).

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Exhibition History

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Philadelphia, PA, Pennsylvania Academy of Fine Arts, 2008.

Collections

Paintings

Label Text

Independent, unconventional, with a strong will and strong personality, American artist Cecilia Beaux carved out a successful career for herself as a society portraitist in the late 19th and early 20th centuries. When she painted this work, she was winding down her tenure as the first woman instructor on the regular faculty of the Philadelphia Academy of Fine Arts. The fashionably-dressed woman caught in mid-conversation is Dorothea Gilder, Beaux's close friend and romantic partner and the daughter of Richard Watson Gilder, poet and editor of Century Magazine. The subject of the meeting referred to in the title is left to our imagination, though the Gilder household was noted for its lively gatherings of intellectuals. The painting is unusual for Beaux in its compositional devices influenced by the art of Japan. Japanese aesthetics had been fully absorbed into European art by the end of the 19th century. The cropping of objects, the oblique angle of the dominant figure, the contrasting patterns, and the relative flatness of major areas all take their cue from Japanese art, although *After the Meeting* stands at the end of japonisme in America.

Not On View