

Basic Detail Report



Scrapyard

Date

1933

Primary Maker

Reginald Marsh

Medium

Watercolor on paper

Description

Reginald Marsh was raised in New Jersey and, after graduating from Yale University in 1920, moved to New York City. There, he worked as an illustrator for a number of newspapers and

magazines, including the *New Yorker* and *Vanity Fair*. He was drawn to the carnivalesque aspects of the city, and his work often featured scenes from vaudeville shows, burlesque houses, Central Park, and Coney Island. At the same time, he depicted downtrodden parts of the city such as the Bowery, the waterfronts, and the subway, documenting the effects of the Great Depression. On account of such subjects, Marsh was considered an Urban Realist painter, one of a number who depicted aspects of the modern city in the early decades of the twentieth century. This composition, created four years after the crash of the stock market, depicts a scrapyard with railroad tracks in the distance, most likely in Manhattan, Brooklyn, or nearby New Jersey. In the late 1920s, Marsh had executed a number of paintings of trains. Here, they serve as a backdrop to the mechanical detritus seen in the foreground. Harry D. Yates, Class of 1925, was New York State's comptroller from 1932 to 1942 and a trustee of Hamilton College from 1965 to 1971. Yates was dedicated to the arts, assisting in the creation of the Root Art Center and serving as a trustee of the Albany Institute of History and Art. Yates donated *Scrapyard* to Hamilton College in 1997, thirty-one years after he first lent it to an exhibition held at the Root in 1966. (SOURCE: Alcauskas, *INNOVATIVE APPROACHES, HONORED TRADITIONS*, 2017)

Dimensions

Sheet: 13 15/16 x 19 7/8 in. (35.4 x 50.5 cm) Frame: 22 7/8 x 28 7/8 x 2 in. (58.1 x 73.3 x 5.1 cm)