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<p>2</p>		<p><b>Untitled (Oranges in Tissue with Vase)</b>, 1889                  Alberta Binford McCloskey                  Oil on canvas, 17 1/2 x 30 1/2 in.                  74.22.2</p> <p>The McCloskeys had many subjects that they painted exclusively, but both painted still lifes of oranges. The question of which one of the McCloskeys painted which unsigned orange picture will continue to cause confusion among experts for many years. Alberta's work can often be distinguished by her greater technical facility and by the ceramic or cloisonné vases that she often incorporated.</p>
<p>3</p>		<p><b><i>Japanese Chrysanthemums</i></b>, 1888                  Alberta Binford McCloskey                  Oil on canvas, 50 3/4 x 40 7/8 in.                  74.22.3</p> <p>This painting was the second "exhibition piece" by Alberta, was also widely exhibited and demonstrated that she was not limited in the kinds of flowers she could render.</p>

4		<p><b>Untitled (Chinese Woman Wearing Blue Top)</b>, c. 1901 Alberta Binford McCloskey Oil on canvas; 27 5/8 x 23 3/4 in. 74.22.4</p>
5		<p><b>Maternal Cares</b>, 1892 Attribution unknown, probably Alberta Watercolor; 29 3/8 x 24 3/8 in. 74.22.5</p> <p>Late nineteenth century European and American Victorians were charmed by pictures of children, especially little girls, and the McCloskey's daughter was just the right age to serve as a model. In the late Victorian Period, toys were very predominant. Little girls playing with dolls or toys that would train them for a grown up life of motherhood no doubt touched the heart strings of the sentimental.</p>

6		<p><b>Untitled (Yellow-pink Roses and Lilacs in Oriental Vase), 1901</b> Alberta Binford McCloskey Oil on canvas; 21 1/4 x 17 1/8 in. 74.22.6</p>
7		<p><b>Untitled (Little Girl about Seven Years Old Wearing White Lace Dress), 1908</b> William J. McCloskey Oil on canvas; 30 1/4 x 26 7/8 in. 74.22.7</p>
8		<p><b>Untitled (Operatic Heroine in Medieval Dress), 1922</b> William J. McCloskey Oil on canvas; 27 x 22 1/8 in. 74.22.8</p>

<p>9</p>		<p><b>Untitled (Eleanor as a Small Child Wearing Holly Wreath), c. 1892</b>                  Attribution unknown                  Watercolor; 15 5/8 x 14 in.                  74.22.9</p>
<p>10</p>		<p><b>Untitled (Little Boy about Six Years Old Wearing Bow Tie), 1907</b>                  William J. McCloskey                  Oil on canvas; 28 3/8 x 24 1/4 in.                  74.22.10</p> <p>Little is known of William's movements during the fifteen years following the separation from his wife (in around 1898), which was followed by a subsequent emotional breakdown. He then resided in the McCloskey family house in Philadelphia and he continued painting, as indicated by artworks dated 1901, 1907, 1908, 1911, and 1912, all of which were exhibited. However, his post-1898 works lack some of the inner human spark seen in the earlier ones, possibly explained by his emotional breakdown.</p>



<p>11</p>		<p><b><i>Song or Mama's Favorite Song</i></b>, 1890 Attribution unknown, probably William Watercolor; 33 1/4 x 25 7/8 in. 74.22.11</p> <p>Both of the McCloskeys used a watercolor medium and a painted genre theme when featuring their daughter as the model. <i>Song</i>, although having stylistically much in common with Alberta's <i>Maternal Cares</i> and <i>Waiting</i>, is signed by William. It is possible that the two worked together on genre pieces, some of which are signed only "McCloskey". This work again shows the couple's daughter- this time performing, probably before guests, in the parlor. Before the days of radio and television, hostesses provided their own entertainment for their guests, which was often musical. Alberta McCloskey was a brilliant pianist who taught her daughter to play piano as well.</p>
<p>12</p>		<p><b>Untitled (Strawberries in a Clear Glass Bowl)</b>, 1912 William J. McCloskey Oil on canvas; 13 5/8 x 19 5/8 in. 74.22.12</p>
<p>13</p>		<p><b>Untitled (Overturned Basket of Cherries)</b>, undated Attribution unknown, probably William Oil on canvas; 16 1/2 x 18 1/2 in. 74.22.13</p>



14	 A portrait of an elderly man with a full white goatee, wearing a black tuxedo jacket over a white dress shirt and a white bow tie. The background is dark and indistinct. The artist's signature 'W.J. McCloskey 1911' is visible in the lower right corner of the painting.	<p><b>Untitled (Man with Goatee and Tuxedo)</b>, 1911 and 1927 William J. McCloskey Oil on canvas; 32 x 26 7/8 in. 74.22.14</p>
15	 A portrait of a woman with dark hair pulled back, wearing a vibrant red Chinese dress with intricate gold embroidery. She is seated in a room with a window and a piano visible in the background. The artist's signature 'W.J. McCloskey 1924' is visible in the upper right corner of the painting.	<p><b>Untitled (Caucasian Woman Wearing a Red Chinese Dress)</b>, 1924 William J. McCloskey Oil on canvas; 28 5/8 x 24 1/2 in. 74.22.15</p>
16	 A still life painting of several large, light pink and yellow roses with green leaves, set against a dark blue background. The painting is enclosed in a simple gold-colored frame. The artist's signature 'A. Binford McCloskey 1891' is visible in the lower right corner of the painting.	<p><b>Untitled (Yellow-pink Roses with Blue Drape)</b>, 1891 Alberta Binford McCloskey Oil on canvas; 13 3/4 x 17 7/8 in. 74.22.16</p> <p>In the mid-nineteenth century, hybrid roses with spectacular, large-sized blooms were developed and actively used in Los Angeles landscapes. These ubiquitous roses also lavishly decorated floats for the Pasadena Rose Parade. In</p>



		<p>1884, Alberta painted roses in Los Angeles, an area regarded as a garden land. Literature reveals that Alberta's earliest still life subjects were flowers.</p>
<p>17</p>		<p><b><i>Ma Fille (Portrait of Eleanor)</i></b>, 1893                  William J. McCloskey                  Oil on canvas; 63 3/8 x 38 3/8 in.                  74.22.17</p> <p>William exhibited this picture of his daughter in Paris at the <i>Societe des Artistes Francais Salon</i> in May 1893. It was highly praised in the press for its lifelike expression and its soul. One Paris reviewer claimed it showed such talent that on its basis alone McCloskey deserved to be made a naturalized Frenchman.</p>
<p>18</p>		<p><b><i>Portrait of a Lady (Woman in Profile Wearing Ermine Stole)</i></b>, 1920                  William J. McCloskey                  Oil on canvas; 36 1/8 x 37 1/2 in.                  74.22.18</p> <p>This ermine boa must have been one of the McCloskey's props since it is mentioned in a portrait of Mrs. Esther Baker Steele painted by the couple in San Francisco in 1898. William occasionally painted women in profile, not a typical pose for portraits (except for silhouettes and cameos) unless the sitter's greatest facial attribute was his or her profile.</p>



19		<p><b><i>Hydrangeas</i></b>, 1887 Alberta Binford McCloskey Oil on canvas 47 1/4 x 38 5/8 in. 74.22.19</p> <p>Artists often create "exhibition pieces," that is spectacular, large-sized works that they display in exhibitions to show their talent and to generate commissions. <i>Hydrangeas</i> is such a work, which was shown at the American Art Galleries in New York in early 1887. It was so highly regarded it was given a large-sized reproduction in G. W. Sheldon's, <i>Recent Ideals of American Art</i>, published in 1888 and regarded as one of the earlier excellent books on American art. Alberta kept this work with her up to her death, and journalists who visited the couple's studio frequently praised the painting in their publication's columns. This is the earliest extant work currently known by Alberta.</p>
20		<p><b>Untitled (Grapes)</b>, 1902 Alberta Binford McCloskey Oil on canvas; 44 x 53 1/4 in. 74.22.20</p> <p>Alberta's still life of grapes is another spectacular, large-sized, "exhibition piece." Although literature tells us that Alberta essayed grapes in earlier pictures, this work was probably done in San Francisco where still life painters often used popular California fruit in their compositions and was probably meant to impress and attract California art patrons.</p>








<p>21</p>		<p><b>Untitled (Alberta McCloskey's San Francisco Back Yard), 1901</b>          Alberta Binford McCloskey          Oil on canvas; 20 3/8 x 16 3/8 in.          74.22.21</p> <p>Most artists specialize in a certain theme - either landscape, still life or scenes incorporating a figure and architecture. Although the McCloskeys proved their competence at rendering landscapes by painting a view of the American prairie that was praised when it was seen in both their Los Angeles and Paris studios, they must have consciously rejected the subject for still life and genre. The only extant landscape by either one of the couple is the view of Alberta's San Francisco backyard. Verging on pre-Raphaelite detail in the rendering of the climbing vine, it also has much in common with Alberta's still lifes in that it shows various textures in a shallow stage where the backdrop is the vine-covered wall.</p>
<p>22</p>		<p><b>Jeff (The Horse Ambulance Driver of the County Hospital), 1916</b>          William J. McCloskey          Oil on canvas; 30 1/8 x 25 3/8 in.          74.22.22</p> <p>The McCloskey's grandson identified this sitter as "Jeff, the driver of the horse ambulance at the Los Angeles County Hospital." This was painted about the year McCloskey resettled in Los Angeles (c. 1915) and may support the argument that William worked as a porter at the Los Angeles County Hospital. Like his paintings of a Salvation Army Woman, this subject is a departure from McCloskey's normal sitters who were individuals of high social standing that could afford commissioned portraits.</p>



23	 A portrait of a young man with light-colored hair, wearing a dark tuxedo jacket, a white dress shirt, and a white bow tie. He is holding a violin and bow across his chest. The background is dark. The artist's signature 'W. J. McCloskey 1920' is visible in the bottom right corner of the painting.	<p><b>Untitled (Man Wearing Tuxedo and Holding Violin), 1920</b> William J. McCloskey Oil on canvas; 30 1/4 x 25 1/4 in. 74.22.23</p>
24	 A portrait of a young girl with light brown, wavy hair. She is wearing a light blue, short-sleeved dress with a ruffled neckline and lace detailing on the sleeves. She is looking slightly to the right of the viewer. The background is dark.	<p><b>Untitled (Blond Girl Wearing Baby-blue, Round-necked Dress), 1919</b> William J. McCloskey Oil on canvas; 26 1/2 x 23 in. 74.22.24</p>



25		<p><b>Untitled (Woman in Kimono)</b>, 1892 Attribution unknown, probably Alberta Oil on canvas; 28 5/8 x 24 5/8 in. 74.22.25</p>
26		<p><b>Untitled (Tangerines)</b>, 1912 William J. McCloskey Oil on canvas; 22 5/8 x 28 in. 74.22.26</p> <p>At first glance, one doesn't pay much attention to whether the round, yellowish fruit in William's still lifes represents oranges or tangerines, but at the time of painting, it made a great difference to William and was often referenced in the title of the work when exhibited. Some of his original titles read: Florida Oranges, Catania Oranges, Mandarin oranges, pineapple oranges, and tangerine oranges, to name a few.</p>

27	 An oil painting of a young man in Renaissance attire, including a red and white striped tunic, a red cap with a white plume, and a sword. He stands in a garden setting with a stone wall and foliage in the background. The artist's signature 'A.B. McCloskey' is visible in the bottom right corner of the painting.	<p><b>Untitled (Actor in Renaissance Costume Standing inside Garden Wall), 1901</b> Alberta Binford McCloskey Oil on canvas; 14 5/8 x 10 5/8 in. 74.22.27</p>
28	 An oil painting of a young girl in profile, wearing a light green dress with lace detailing on the back. She is seated against a dark, textured background. The artist's signature 'W.J. McCloskey' is visible in the bottom right corner of the painting.	<p><b>Untitled (Eleanor in Green Dress), 1890</b> William J. McCloskey Oil on mahogany panel; 14 x 13 7/8 in. 74.22.28</p> <p>Daughter Eleanor must have had great patience to sit for 35 pictures before reaching ten years old. Her young age in this work suggests this must have been one of the first sittings. Although small and easily overlooked, this work shows more spontaneity than many of William's highly crafted works and is one of his most artistically outstanding.</p>



<p>29</p>		<p><b>Untitled (Irish Gal, First Version),</b> 1919 William J. McCloskey Oil on canvas; 12 1/2 x 14 3/4 in. 74.22.29</p>
<p>30</p>		<p><b>Untitled (Apples Spilling from Glass Bowl),</b> 1892 William J. McCloskey Oil on canvas; 15 3/8 x 25 3/8 in. 74.22.31</p> <p>William made several paintings of apples spilling from various containers including the glass bowl seen in this work. (Other apples spill from tissue-lined baskets.) He seemed to prefer Lady Apples whose skin was colored both red and green.</p>
<p>31</p>		<p><b>Untitled (Strawberries Spilling from Basket Lined with Tissue Paper),</b> 1897 William J. McCloskey Oil on canvas; 14 3/4 x 24 3/4 in. 74.22.32</p> <p>William seemed to prefer painting fruit with simple and round shapes, such as citrus oranges and lemons, apples, peaches, and strawberries, to name a few. This is in contrast to Alberta's renditions which included fruit such as a pineapple. William also appears to have developed a technique for painting such supplementary objects as the basket, clear</p>

		glass bowls, and tissue paper as his specialty.
32		<b>Untitled (Chinese Woman Wearing Green and Purple Dress), c. 1901</b> Alberta Binford McCloskey Oil on canvas; 20 1/8 x 17 7/8 in. 74.22.33
33		<b>Untitled (Profile of a Young Woman Wearing Pink Dress), 1919</b> William J. McCloskey Oil on canvas; 12 1/8 x 10 1/4 in. 74.22.34

34		<p><b>Untitled (Blonde Teenager Wearing White Sailor Blouse), 1922</b> William J. McCloskey Oil on canvas; 14 5/8 x 12 5/8 in. 74.22.35</p>
35		<p><b>Untitled (Young Woman with Dark Hair), 1917</b> William J. McCloskey Oil on canvas; 12 1/8 x 10 1/8 in. 74.22.36</p>

36		<p><b>Untitled (Irish Gal, Second Version),</b> 1919 William J. McCloskey Oil on canvas; 12 1/8 x 10 1/8 in. 74.22.37</p>
37		<p><b>Untitled (Little Girl in Blue Dress),</b> 1919 William J. McCloskey Oil on canvas; 19 1/8 x 16 1/8 in. 74.22.38</p>



38		<p><b>Untitled (Stepdaughter of Spanish Dancer, Lena Vasquez), c. 1925</b> William J. McCloskey Oil on canvas 23 1/4 x 19 1/4 in. 74.22.39</p>
39		<p><b>Untitled (Salvation Army Woman), 1923</b> William J. McCloskey Oil on canvas; 20 1/4 x 16 3/8 in. 74.22.40</p> <p>William McCloskey retired around 1915 when he moved back to Los Angeles. The portraits that he painted in the ten years before he moved to Oregon to be with his daughter were primarily of people who volunteered to sit, rather than paying clients.</p>